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176 West 87th Street
New York, New York 10024

telephone: 212 579-2099
email: nina@musinskyrarebooks.com

22 SPRING BOOKS (& THINGS)

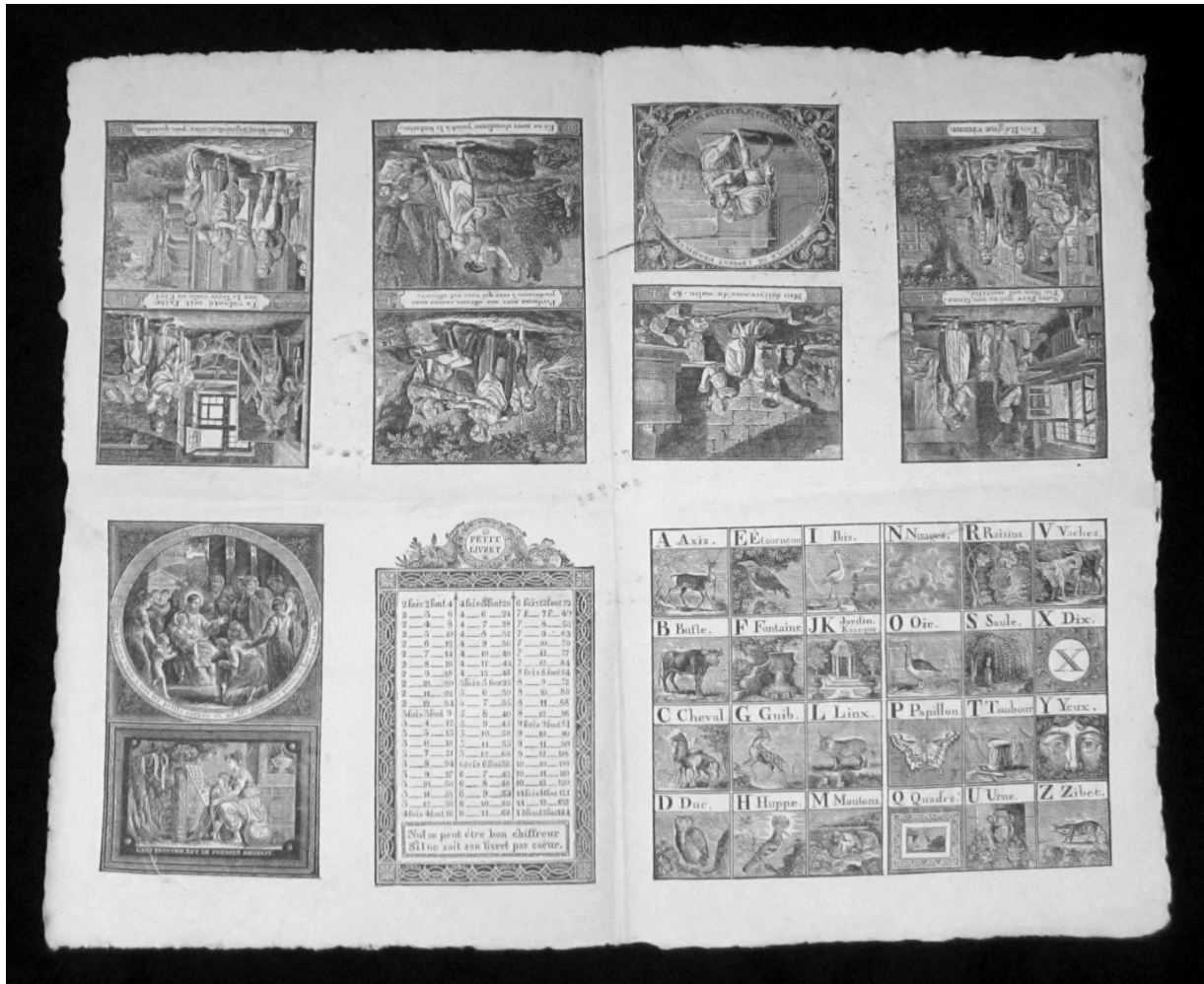
MARCH 2013



No. 13

from France, Italy, Germany, Portugal, & the Low Countries
ca. 1480-1827

1) **ABC.** Uncut sheet of wood engravings from a children's religious primer. [France, ca. 1825].



Oblong broadsheet (358 x 438 mm). Printed on one side only, containing 8 pages, comprising a frontispiece (so labeled); four full-page wood engravings each with two scenes, of which seven illustrating lines from the Lord's Prayer, and the eighth the parable of the prodigal son; a letterpress multiplication table within wood-engraved ornamental border, with heading "Petit Livret"; and a letterpress illustrated alphabet with 24 wood-engraved vignettes (2 pages, printed close together, possibly intended as a fold-out or the wrapper). Watermark: a monogram (close to Heawood 3237), countermark EB. Deckle edges. \$550

A curious survival, possibly complete in itself: a proof sheet or uncut sheet from or comprising an untitled pamphlet primer. Some of the scenes in the Lord's Prayer series are a surprising choice for a juvenile audience: a man and two women hiding in ruins from marauding soldiers; beggars (a woman and child) receiving alms; a poor family whose father is leaving them, possibly heading to the wars; and, illustrating the line "Lead us not into temptation," a woman bearing aloft a wallet and a money-bag, freshly stolen?, with an amorous couple lying behind her in the bushes!

The illustrated alphabet (*A Axis*, *B Bufile*, *C Cheval*...) depicts animals, a painting (*Q Quadre* [i.e., *Cadre*]), a man's face (*Y Yeux*), a garden with gazebo (*JK Jardin*, *Kiosque*), clouds (*N Nuages*), etc. The multiplication table reminds the pupil that "Nul ne peut être [sic] bon chiffreur S'il ne sait son livret par cœur."

Another copy, in the same uncut state, is held by the Cotsen Children's Library at Princeton. Having identified the illustrations simply as engravings, the Princeton cataloguer misdated the sheet to the period of the Napoleonic Wars (based on the presence of soldiers or Cossacks on horseback in scene 7 of the Lord's Prayer series). Wood engravings did not come into widespread use in France until after 1824. The attire of the figures and general style does point to the Empire period; possibly the series was based on an earlier suite.

Talismanic letterpress

2) **AMULETS** – “**BREVERL.**” [Incipit:] *Breve super se portandum ad Gloriam Dei suorumque Sanctorum contra Daemones, facturas, Ligaturas signaturas, Fascinationes, et in Cantationes ... et contra quascunque alias artes diabolicas.* [Bavaria or Austria, ca. 1700].



Two folded sheets (185 x 132 mm.): a letterpress text containing prayers, printed on recto and verso; and a U-shaped sheet containing eight small crude engravings of saints, the verso pasted down to a sheet of decorative Remondini paper, a small engraved square containing a ninth saint carefully pasted in to fill the uppermost row; the letterpress and engraved sheets attached at the center by a small pasteboard square on which are glued an assortment of miniature devotional objects within a diamond-shaped border consisting of four tiny printed labels containing saints' names, four pieces of pink and green silk sewn in at the corners; a small engraving of the plague cross pasted to the center of the outer side of the decorative paper, thus appearing at the top when the assemblage of sheets is folded to fit into the contemporary pasteboard and decorative paper slipcase. Small tear at top of letterpress sheet affecting a few letters of headline on recto and of first two lines on verso, some minor rubbing from folding.

A Tirolean or South German amulet, produced in a convent for sale to pilgrims, and known as a *Breverl*. "A very popular compound amulet is the so-called *Breverl*, which was usually made in a convent. If complete, the *Breverl* contains in a case: (i) a folded prayer-sheet, (2) a folded woodcut or engraving showing nine patron saints, (3) a small print and invocation either of the Three Magi or of St Agatha [not included in this apparently complete example] (4) a collection of miniature devotional objects pasted on a stiff cardboard, and (5) a largish folded woodcut or engraving of the *Pestkreuz* (a cross giving protection against the plague), surrounded by various patron saints and magico-religious texts. Originally a plague amulet, the *Breverl* became in the course of time a panacea owing to its composite character. The opening of its case, whether of metal, silk, velvet, embroidery or paper, was believed to destroy its protective virtues. The *Breverl* was carried on the person, and usually suspended from a string round the neck" (Ettlinger, p. 110).



The printed sheet contains an approbation stating that the text was approved by Urban VIII in 1635. The center of the printed text is of course hidden by the amulet square, an inconvenience which would have gone unnoticed, as in spite of the elaborate nature of their production *Breverl*-cases were meant to be kept closed, as explained above. The miniature objects pasted to the central square include tiny "medallions," a small metal-coated cross, seeds, fruit pips, pebbles, a piece of fur, and a blurry fragment from a printed leaf. The printed labels framing the collage read *S. Aurelii. M. [martyr]*, *S. Justini M.*, *S. Christicolae*, and *S. Desideri* [last letters obscured by one of the objects].



For a time in the Middle Ages the Church vehemently campaigned against the use of portable talismans, which originally contained magical texts and formulas. Resistance must have been strong as such amulets were eventually co-opted for Catholic devotion and became objects of popular piety.

A similar amulet in the Hildburgh Collection, illustrated on the Wellcome Library website, uses the same letterpress sheet but a different set of engravings. The devotional object assemblage is also quite similar and the amulet, which is dated to ca. 1690-1710, must have been produced in the same convent as this one. OCLC lists one other copy of the printed sheet, at the Univ. Library of Augsburg.

Cf. Ellen Ettlinger, "The Hildburgh Collection of Austrian and Bavarian Amulets in the Wellcome Historical Medical Museum," *Folklore* vol. 76, no. 2 (Summer 1965):104-117.

With: A BOOK-AMULET. A book-shaped folding box with saints' "relics." [France?, 18th century]. A wooden folding case in the shape of a book (87 x 57 x 21 mm), painted reddish-orange, in two parts, two hinges on "spine" holding together the two halves, which can be locked on the fore-edge with a metal hook clasp, opening to reveal two shallow compartments filled with pasted-in tiny paper scrolls on which are printed various saints' names (in Latin forms), carefully assembled around pasted-down clumps of papier-mâché mixed with sand or gravel (some rubbing to box, one clump apparently lost). Partially effaced old ink inscription on upper cover.



Another unusual application of letterpress printing: unlike the *Brevel*, this devotional object makes no use of printed images, but uses letterpress strips of text within the "book's" interior. It is well known that prints and books were often regarded reverentially, or were thought to contain magic or spiritual properties; the present extraordinary construction expresses the talismanic power of the book in a most imaginative way.

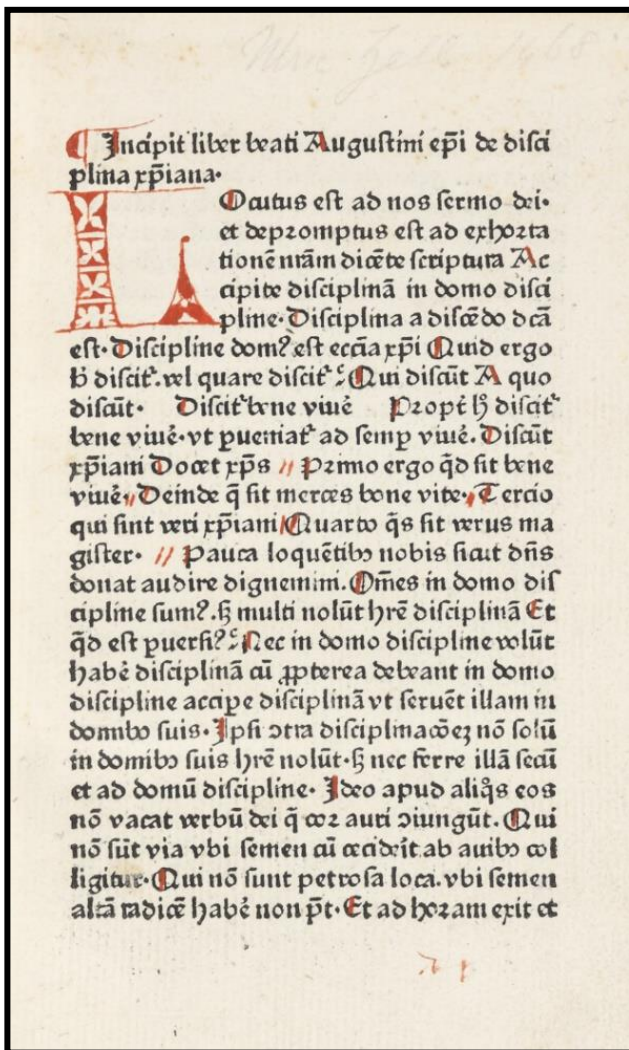
Saints named include S. Maximus, S. Aurelius, St. Donatus, St. Flavia (appearing twice), St. Felicity, St. Agnes, St. Anne, St. Damian, St. Julian, St. Anthony, and St. Mark, and an unidentified St. "Bileminatus." The typeface of the printed labels, metalwork on the box and general appearance point to a creation date in the eighteenth century.

The minuscule printed strips of these two remarkable amulets are very similar, produced in small roman capitals, and with the Latin names in the genitive case (indicating that "this [magical object] belongs to St. X"). It is likely that, like the *Breuerl*, the box may have been produced in a convent or monastery.

Offered together:

\$3500

3) **AUGUSTINUS, Aurelius (354-430, Saint).** *De disciplina christiana*. [Cologne: Bartholomaeus de Unkel, ca. 1482].



Chancery 4to (211 x 135 mm). Collation: A¹⁰ (A1 blank, A1r incipit, text, A10r colophon, verso blank). [10] leaves. 27 lines. Type: I^B:103. Opening 5-line initial space. Lombard initial in red with white floral infill, paragraph marks and capital strokes in red. Partially successful attempts to delete the signatures of ff. A2-5, marginal paper flaw in f. A6. 19th-century calf (rubbed). \$9000

Second edition of a sermon of St. Augustine, containing a concise summary of Christian principles. In this short sermon Augustine describes the purpose of life: to love God with one's whole being, and one's neighbor as oneself. Also explored is the meaning of self-love. Although its attribution has occasionally been questioned, the style of the sermon is "markedly Augustinian in character" (Fitzgerald), and is now securely placed in the Augustinian corpus.

This is the second of two incunable editions, following that printed at Cologne by Ulrich Zell, ca. 1467-70. It is the shortest of four Augustinian or pseudo-Augustinian tracts printed by

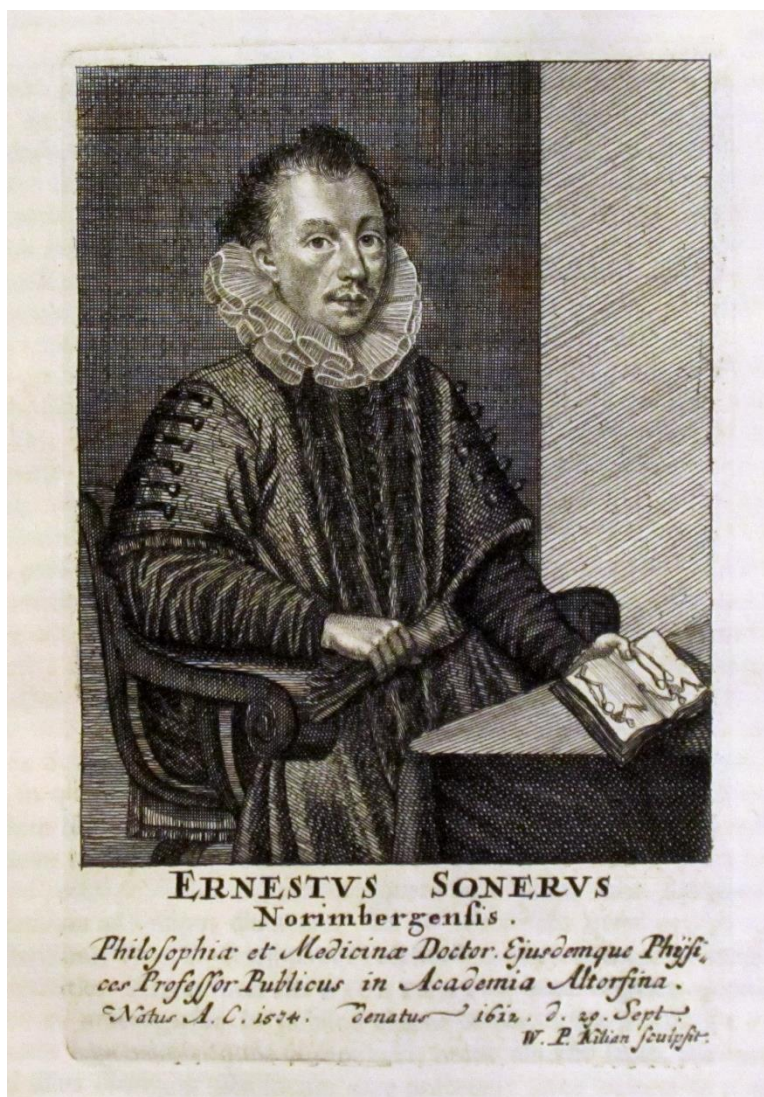
Bartholomaeus de Unkel in the early 1480s, now dated by ISTC to ca. 1482, during which year he printed (and dated) Augustine's *Confessiones*. Over two-thirds of the imprints of the printer Bartholomaeus, from Unkel, a town near Bonn, are undated. The dating of the present edition can be partly deduced from the quire signatures, which de Unkel only began using in 1481; those editions which he printed in 1482 and 1483 have signatures printed below the near-middle of the page, as here.

A large copy, in fresh condition. Goff A1261; H 1963*; Bod-inc A-542; Pr 1144; BMC I 242; BSB-Ink A-868; GW 2901. Cf. Allan Fitzgerald, ed., *Augustine Through the Ages: An Encyclopedia* (1999), pp. 272-3.

4) **BAIER, Johann Jacob (1677-1735).** *Biographiae professorum medicinae qui in Academia Altorfina unquam vixerunt*. Nuremberg and Altorf: heirs of Joseph Daniel Tauber, 1728.



4to (204 x 165 mm). [5] ff., 195, [5] pp. Title printed in red and black with large engraved emblematic vignette, 15 engraved plates: 14 portraits of professors of medicine by Wolfgang Philipp Kilian, each with engraved captions, and a portrait of the author by Michael Rössler; woodcut tailpieces and initials. Contemporary gold-tooled red morocco, borders with drawer-handle & floral ornaments enclosing central medallion with figure of Justice, spine gilt, edges gilt, colored floral Brokatpapier pastedown endleaves (spine faded, corners and board edges rubbed). From the library of Bernard Breslauer. \$2850



FIRST EDITION of one of the earliest bio-bibliographies of a medical faculty. The author, professor of physiology and surgery at Altdorf, includes his own autobiography. The engraved title vignette shows a library, Athena in the foreground with her owl, and scholarly putti disporting around a globe. This fine copy appears to have been bound for presentation. Blake NLM 18th cent. p. 27.

A Marian unknown

5) **BANDONI, Tomaso (d. 1638?).** *Scelta d'alcuni Miracoli e Gratie fatte dalla gran Signora, Madre de Dio detta, e nominata la Madonna della Cerqua di Viterbo.* Viterbo: per Agostino Discepolo, 1628.

8vo (151 x 100 mm). 191, [9] pp. Title with woodcut vignette of the Madonna and Child depicted on a panel hanging on an oak tree, repeated on recto of last leaf within type-ornament border, on verso a full-page armorial woodcut of the Cardinal (Tiberio Muti) of Viterbo; woodcut initial and passe-partout borders. A very good, unrestored copy (short marginal tear to L5, tiny tear in upper margin of first two leaves, some minor soiling). Contemporary vellum, covers panelled

with double gilt fillets, flower tools at corners, repeated on spine, holes for two fore-edge ties, edges red-stained (small tears to pastedowns). \$2300

ONLY EDITION, no other copies located, of an account of the legends surrounding the Madonna della Quercia (*Cerqua* in dialect) of Viterbo. Tradition held that in 1417 the painter of an image of the Virgin and Child obeyed a divine command to suspend it in an oak tree a few kilometers northeast of Viterbo. In 100 chapters some of the miracles effected by this prodigious image are related by Bandoni, identified on the title-page as a Dominican friar and sacristan from Lucca. His tales provide a flavor of the violence and drama of daily life: at various times the Madonna rendered a pursued man invisible to his enemies; cured a plague victim; saved a woman who had been beaten by her husband, another woman on whom her mother-in-law had thrown boiling laundry water, and countless wounded men; calmed an earthquake in Siena; and liberated the countryside from a locust plague. The Madonna's power was far-reaching and benefited many other localities and regions. She was visited by numerous nobles and a Pope (Gregory XIII). The church designed by Bramante and built on the site between 1470 and 1525 still stands.



This is the earliest of four works on the Madonna della Quercia compiled by Bandoni and published within ten years (the others are the *Corona ammirabile de miracoli e gratie fatte dalla gran signora madre di Dio detta la Madonna della Quercia*, Todi, 1631; *Paradiso terrestre della madonna santissima della quercia*, Viterbo: il Diotallevi, 1634; and *I fiumi quattro del Paradiso terrestre sorgente dal vivo fonte e tegola della Madonna della Quercia*, Viterbo: Diotallevi, 1636). None appears to be held by an American institution. This title not in ICCU or Piantanida, NUC, COPAC, KVK, or the Cat. collectif de France. One copy is listed in OCLC, with no location given.

6) **BAUR, Johann Wilhelm (1607-1642)**, artist; **KÜSEL, Melchior (1626-1683)**, engraver. *Schöne und rahre Landschafften in Italien und andern Ländern nach dem Leben gezeichnet von Joh. Wilhelm Baurn Solche von Melchior Küßel in Kupffer gestochen.* Augsburg: Johann Ulrich Krauss, [ca. 1700?].



Oblong 4to (240 x 282 mm). 18 plates: engraved title and 17 numbered etchings, engraved captions in German, by Melchior Küsel after Baur. Watermarks: 1) hunting horn, 45 x 32 mm., lettered below *A I F*; 2) serpent (95 x 37 mm.) coiled around an anchor(?) with leaf-shaped upper escutcheon lettered *MD(?)*. Mostly very good impressions. Some marginal soiling or foxing, a stain to title from erasure of shelfmark, crease marks to a few plates, plate 6 just shaved at foremargin. Modern morocco-backed boards (bowed). *Provenance*: Carl Gustav Schmidtsche Bibliothek, purple ink-stamp on title with ink shelfmark no. 494 (old attempts to erase the same number elsewhere on title-page causing small stain). \$2800

Only separate edition of a suite of landscape etchings after the miniature painter and engraver J. W. Baur, etched by Melchior Küsel, Augsburg engraver and goldsmith, and published by his son-in-law Johann Ulrich Krauss, the preeminent Augsburg print publisher of his generation. The etchings show mountainous or riparian vistas from Italy, the Alps, the Pyrénées, and Dalmatia, dotted with castles, waterfalls, grazing sheep, etc., most painted from life by Baur on his travels to and from Italy in the 1630s. These sensitive small format landscapes and views, which Baur painted habitually on vellum and with which he came to be associated, are depicted as subjects in their own right or as background to scenes of Neapolitan peasants playing ball [illustrated], hunting parties, mythological or religious subjects such as Daphne and Phoebus, or even a pair of unidentified strolling angels.

This is one of at least five different thematic *tirages à part* published by Krauss of selected plates from Baur's and Küsel's *Iconographia*, a four-part collection of Baur's work, encompassing a Passion suite as well as a selection of his landscapes, emblems, garden views, etc., first published (also by Krauss) in 1670-72 and reprinted four times thereafter, the last edition appearing in 1702. The plates appeared in part 3 of the *Iconographia*.

I locate no copies in the US; OCLC and KVK list 4 copies in German libraries. In N. America there are copies of the *Iconographia* (various editions) at Harvard, Univ. of Louisville, Getty Center, the Univ. of Laval, and the Metropolitan Museum of Art, and single volumes at Columbia and the Harry Ransom Center. VD17 1:073094G; Hollstein *German* 22:476-490; cf. Thieme-Becker (Seeman reprint) 3:89-90 and 22:73-4.

A mosaic artist's life

7) [BLANK, Joseph Bonavita (1740-1827); BENKERT, Franz Georg?]. *Joseph Bonavita Blank's ... kurze Lebens-Beschreibung*. Würzburg: (Johann Stephan Richter for) Stahel, 1819.

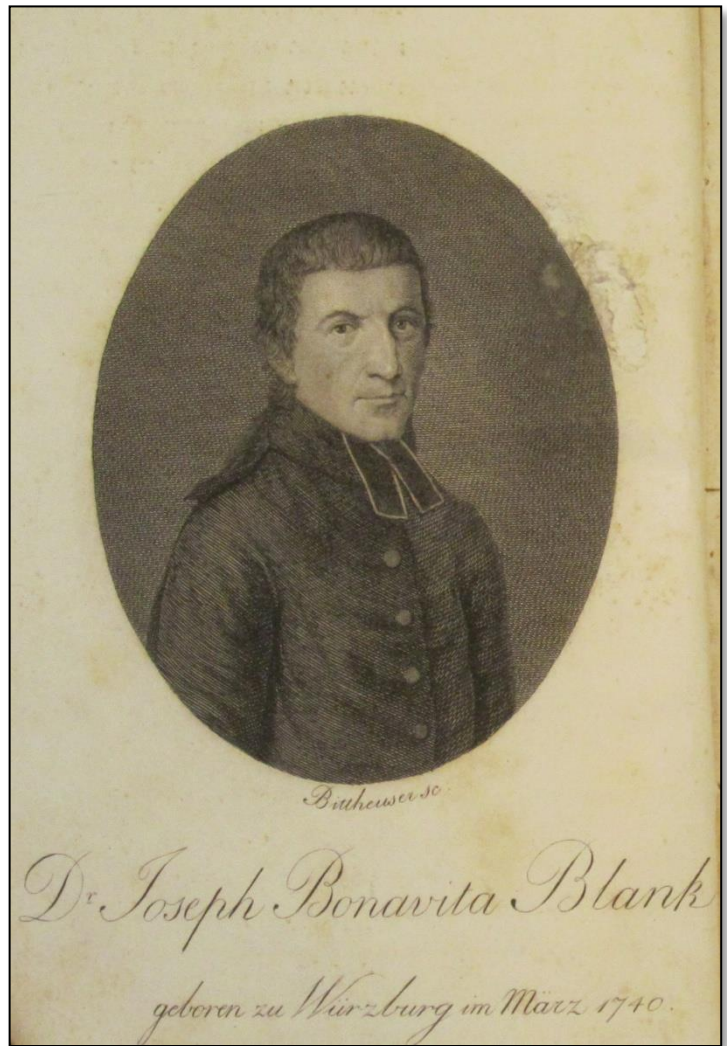
8vo (203 x 116 mm). viii, 111, [1] pp. Engraved frontispiece portrait of the author by Bittheuser. Errata page at end. A very good copy (slight abraded area along edge of the oval portrait). Original plain blue boards, letterpress spine label. *Provenance*: inkstamp on title "Harmonie in München." \$2000

FIRST EDITION of this [auto-]biography of the artist-naturalist Joseph Bonavita Blank, celebrated in his lifetime for the mosaic "paintings" he made from his extensive collections of plants, animals and minerals.

The preface is signed B. Meusel (*Das Gelehrte Teutschland* XXI:200) ascribed authorship to Franz Georg Benkert, but like the other accounts of Blank's life and works this one was probably his own *oeuvre*. Although described in this work as "not the sort of man who speaks readily of himself" (p. 23), Blank was a serial self-documenter. Several accounts of his life, always in the third person and ostensibly written by others, had already appeared in print, starting in 1792, with the first catalogue of his mosaic collection.

This expanded "biography" contains details of Blank's life not found elsewhere, including a genealogical survey of his family and a brief account of his student years in the Gymnasium at Würzburg. A long chapter is devoted to Blank's 22 years teaching various subjects, ranging from natural history and mathematics to rhetoric, in middle and upper schools in Gmünd in Swabia, Überlingen on the Bodensee, and Regensburg. As in the earlier autobiographical essays Blank presents himself as an enlightened saint, busy with good works and bubbling over with extraordinary projects, such as the marvelous garden which he planted during his five years as preacher at the Convent Paradies in Schaffhausen, with its 11000 flowers and 550 different species of carnations (*Nelken* or *Dianthus*), described in 1785 in a manuscript catalog (pp. 46-47).

Blank's artistic techniques are placed in the context of the history of mosaic painting and of the use of bird feathers by earlier artists. Beginning with a large moss collection, gathered during his years in the Swiss mountains, Blank meticulously built up mountain landscapes. He then moved on to animals, using birds' feathers and even the dust of butterfly wings to create ornithological dioramas, showing the birds in their native habitat. His experiments led to ever more convincing images; he discovered, for example, that colophonium (baked turpentine) created eerily realistic birds' eyes. His standards were strict; one self-imposed rule was to let no bird be portrayed using feathers of a different species. Eventually Blank was to use a full gamut of natural products – moss, twigs, bark, grasses, mushrooms, fur, his hair, sand, soils, flower petals or entire plants, seeds, minerals, even larvae – as the materials of his paintings. Blank's collection, which came to include portraits of contemporaries as well as landscapes and historical scenes, brought him worldwide renown. In 1789 he became Superior of the Minorites at Würzburg and in 1792 Professor of Natural History at Würzburg University, to whom he donated his *Kunstkammer* in 1804.



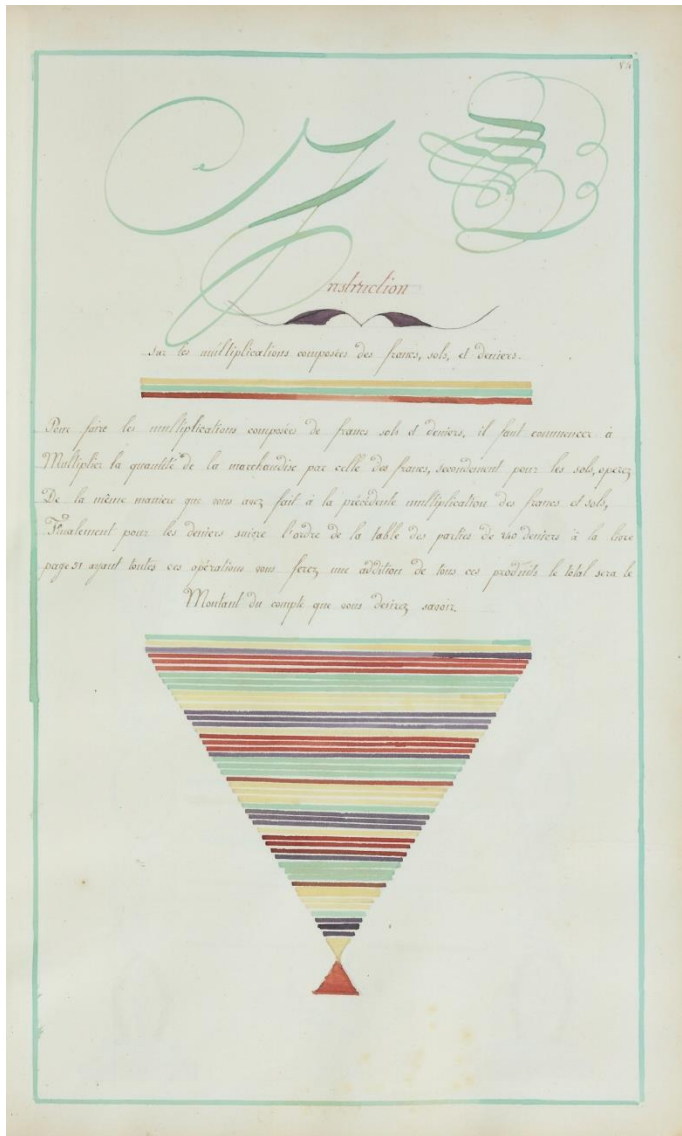
Appended to the great man's life is an interesting short biography of Blank's assistant of 24 years, Barbara Thein (b. 1775), who had joined his household as a maid, but, having nothing to do since he took all of his meals away from home, began helping him in his laboratory/studio. A quick study, she became his indispensable associate and designated artistic heir. The author describes Blank's astonishment as he first became aware not only of her artistic facility but of her extensive knowledge of mineralogy. Thein's expertise was eventually recognized and she became a leading local expert assayer of precious stones and metals. Her artistic works were, according to the author, also of the highest quality; one survives in the Würzburg Residence.

The concluding bibliography lists Blank's previous publications: following the 1792 catalogue of Blank's *Kunstkammer*, a second catalogue appeared in 1795, a supplement in 1802, later catalogues in 1810 and 1820, a *Handbuch der Mineralogie* (1810) and *Handbuch der Zoologie* (1811), and his 1793 dissertation. Blank's creations do not survive, making his written descriptions the sole evidence of his unusual oeuvre. OCLC locates a copy at the National Gallery of Art and four copies in Germany. Murray III: 281 (note).

The prettiness of numbers

8) [CHILD'S DECORATED ARITHMETIC MANUSCRIPT] – GUÉRIN, Étienne Henri.

Livre de compte fait par étienne henry Guérin, sous la conduite du sieur Jean-baptiste gautier instituteur commencé avec l'aide de dieu le 5 mars 1821 et fini par la grace de dieu le 15 Décembre mil-huit-cent-vingt-un. [France], 1821.



Folio (341 x 216 mm). Manuscript on paper. 162 leaves (of 168), foliated [1 (title)], 1-14 21-159 [1] 160, [6] ff. Leaves 15-20 removed. All but one leaf written on rectos only in brown ink in a fine cursive or italic hand with calligraphic headings; the leaf before fol. 160 written on the verso only to form a double-page chart of measurements, numbered "160". The last six unnumbered leaves contain a table of contents. Green watercolor page borders throughout. Every page with different abstract or figurative watercolor decoration, most first lines with large penwork flourishes in various colors. Staining to title from acidic endleaves, occasional slight fading of watercolor. Contemporary French gold-tooled tree sheep, covers with foliate roll borders and tulip tools at corners, upper cover with writer/owner's name in individual gold-stamped letters "E^{NE} HENRY GUERIN," a carnation tool at center of lower cover, flat spine gilt and with olive morocco gilt lettering-piece, "Livre de compte" (discreet restorations to joints and head and tail of spine, a few small scrapes, small tear to backstrip). **\$4500**

A delightfully decorated, meticulously written, and well preserved child's formal arithmetic exercise book. Testifying to the immense care devoted to written schoolwork in nineteenth-century European education, in which pupils were expected in all written presentations to show proof of their penmanship skills as well as their grasp of the subject in question, the present exercise book exhibits the young M. Guérin's outstanding handwriting while demonstrating his ability to solve both numeric and word problems. Subjects covered, for which definitions are provided and problems solved, include addition, subtraction, multiplication, division, operations with fractions, roots,

various rules and axioms including the rule of three, some principles of accounting, measurements and currencies.

More than just a sample of calligraphic and math skills, this proudly preserved cahier, bound for the author/artist/calligrapher and gold-lettered with his name, is a work of folk art. Each page is differently decorated in a variety of colors including green, yellow, brown, red, pink, rust-red, various shades of blue, and violet. Assembling decorative elements ranging from leafy borders and colored bars to more complex geometric shapes and symbols, columns and other architectural elements, flowering plants, urns, hearts, and the occasional animal or human figure, the young artist composed each page with a light touch and occasional whimsy. Charming figurative elements include a pair of male heads with tall fez-like hats and short pointed beards (f. 64), an altar with candlesticks (f. 63), borders of seaweed-like intertwined branches (f. 62), a small proscenium with curtains (f. 53), ornamental curlicues which are actually snakes (ff. 110 on), and various birds including turtle doves and a pelican. Four pages (ff. 34, 73, 85, and 130) contain definitions written within full-page ornamental borders.

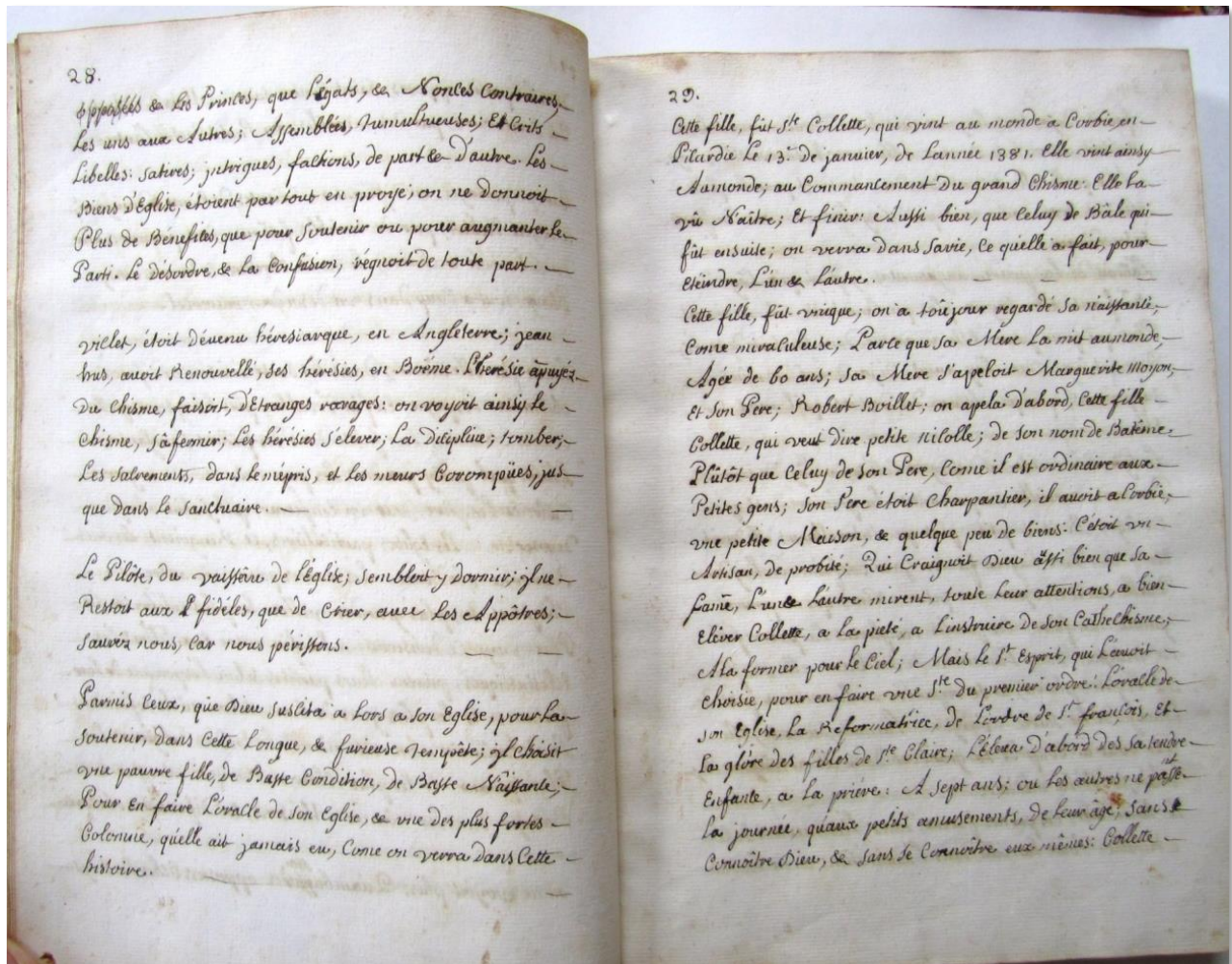
His sources are lost

9) [COLETTE, Saint (1381-1447)] – SAINT-LAURENT, abbé de. *La Vie de la bienheureuse Collette Reformatrice des Religieuses de Sainte Claire*. [Besançon?, ca. 1750].

Folio (300 x 210 mm). Manuscript on paper. 285 (i.e., 284) pp. (pagination skips from 65 to 67). Complete. Written in a large, legible, occasionally slightly shaky cursive hand in brown ink. Some manuscript corrections and insertions, a few marginal additions on p. 275 in another hand. Paper from the Johannot mills in Annonay, watermark crowned grapes (late 17th-early 18th century). A few small stains, else in very good condition. Eighteenth-century mottled sheep, spine gold-tooled, maroon morocco gilt lettering-piece ("Vie de la B Collete"); minor wear, upper joint cracked. \$3850

A manuscript account of the life of Saint Colette, a beloved saint in Flanders, the Southern Netherlands, and Northern France. Patroness of pregnant women and those wishing to conceive, visionary and worker of countless miracles, Colette, a Franciscan nun née Nicole Boellet, was a powerful woman in the medieval church. Reformer of the Poor Clares, she founded no fewer than seventeen (19 according to our author) new convents while restoring St. Clare's rule of strict poverty to several existing houses, imposing on her "Colettines" the most rigorous standards of ascetism and devotion. She fought the schism in the church and obtained the approval of both Pope and Anti-Pope, though she urged the latter (Felix V) to withdraw; and was also able to overcome, at least by commanding their shared respect, the enmities of rival houses in France and Savoy. Beatified by Urban VIII in 1625, Colette was canonized in 1807.

The author of this manuscript identifies himself on p. [5] as the "abbé de St-Lôrent." A somewhat different version of the text was published in 1835, and later hagiographers attempted inconclusively to identify the author; the names of the abbé Tharin and of a Capuchin friar named Dunaud have been suggested (Douillet, pp. xvii-xviii). Internal evidence as well as calligraphy point to a date for the manuscript in the mid-18th century (in one passage the author states that Colette's legacy is thriving "after more than three hundred years").

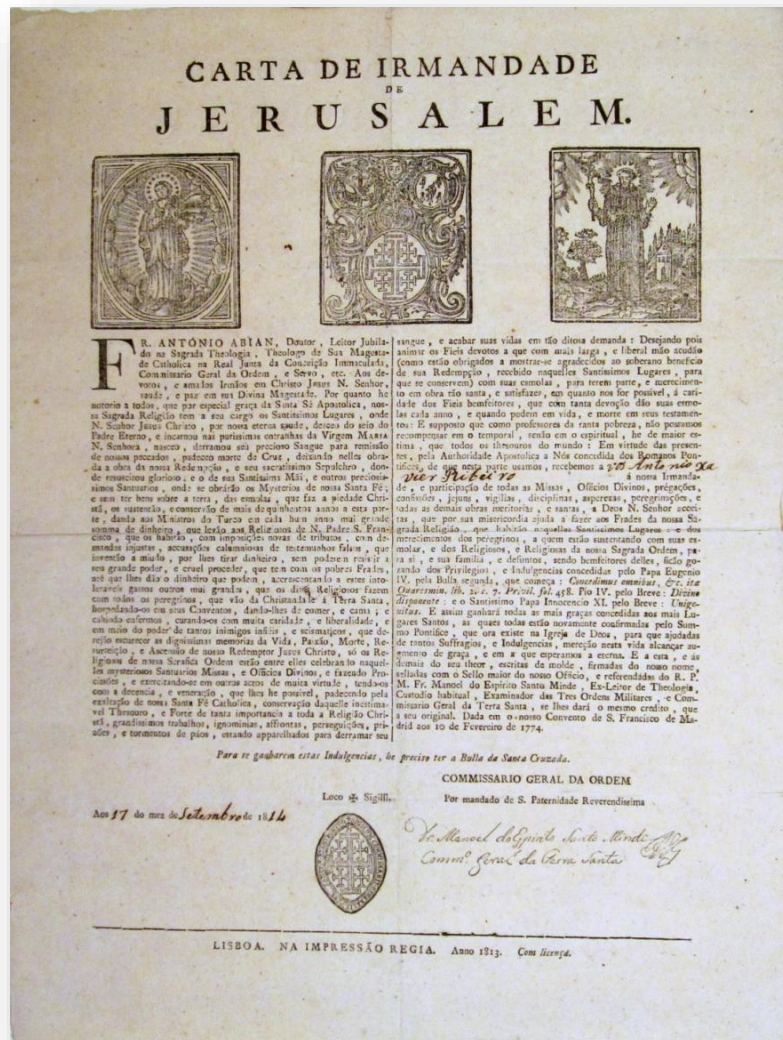


The author dedicates his work to the nuns of Saint Clare, who had commissioned him to write the work, there being still no single reliable account of their patroness's life. A list of his sources, all manuscript, most preserved in Besançon, appears on pages 12-13. His account is detailed and novelistic, though filled with asides on the religious life. As explained somewhat defensively in the lengthy "Avertissement" (pp. 13-25), intended to respond at the outset to modern skeptics, he does not shy away from describing as historical the many miracles and visions ascribed to the Saint, and the story is rich in color and adventure.

A version of this text, with many textual differences, was published at Lyon in 1835 under the title *Vie de Sainte Colette, réformatrice de l'Ordre de Sainte-Claire, faite sur les manuscrits de l'abbé de Saint Laurent*, Lyon: Rusand, 1835 (copies in the British Library, and at Amiens, Strasbourg, and Tulle).

In 1869 F. A. Douillet (*Sainte Colette: sa vie, ses oeuvres, son culte...*) described this work critically, based on the 1835 edition, noting that several later authors had relied too heavily on it for their own histories. He added that while he knew of a copy of the manuscript of the abbé de St.-Laurent in the monastery in Ghent, he had never seen the actual "memoirs" (referring to the manuscript sources cited by the abbé de St.-Laurent), which "no doubt perished in the torment of the Revolution."

10) CONFRATERNITY of JERUSALEM. *Carta de Irmandade de Jerusalem*. Lisbon: Royal Press, 1813.



Broadsheet (434 x 325 mm). Printed text in two columns, fulfilled in manuscript; surmounted by a row of three woodcuts, at bottom the seal of the Portuguese Commissary General of the Holy Land. Fine condition, untrimmed, (creases at folds). **\$1500**

An illustrated printed form granting induction into the Confraternity (*Irmandade*) of Jerusalem (also called the Confraternity of the Holy Sepulcher of Jerusalem), one of a number of lay confraternities sponsored by the Franciscans.

This document was originally promulgated by Fr. Manoel do Espirito Santo Santo Minde in the Franciscan Convent in Madrid on 10 February 1774, as stated in the text.

The latter's xylographically(?) reproduced signature is printed at the foot of the text, as is the woodcut (block-stamped?) seal, with Jerusalem cross, of the Portuguese General Commissary of the Terra Sancta. The name of the inductee, Antonio Xavier Ribeiro, and date 17 September [18]14 are supplied in manuscript in spaces left blank for that purpose. The woodcuts show the Madonna on the Crescent, the arms of the Confraternity, and St. Francis; archaic in style, they all show signs of wear.

Originally a pilgrimage society, the Confraternity of Jerusalem became one of the most prominent lay confraternities for slaves and freed slaves in eighteenth-century Brazil (cf. Higgins, *"Licentious Liberty" in a Brazilian Gold-mining Region*, 1999, p. 104). Rare. Princeton holds a different edition of a similar broadside, without imprint and apparently unillustrated, and with a different official's printed signature.

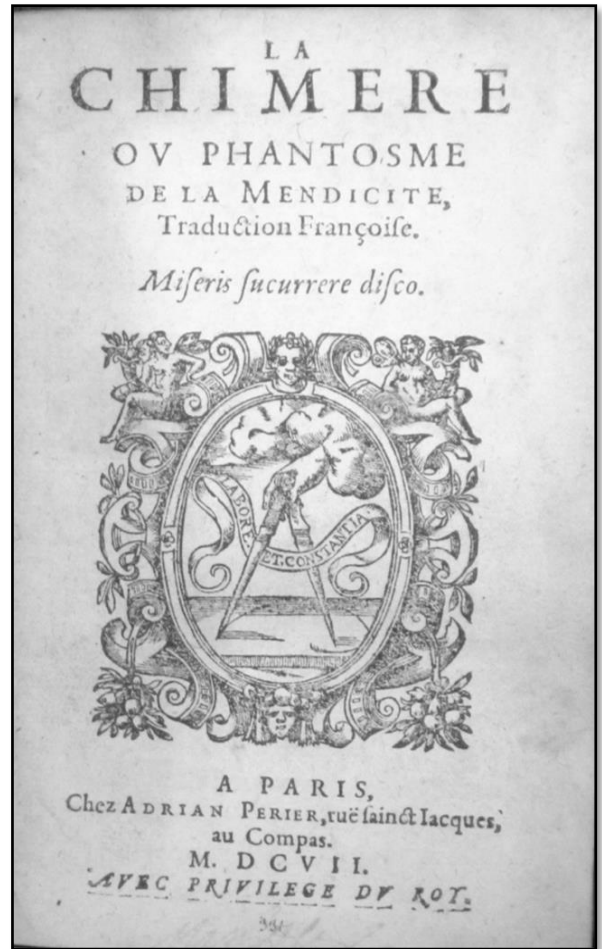
How to handle the underclass

11) [DU JONC, Jean?]. *La Chimère ov Phantosme de la Mendicité, Traduction Française*. Paris: Adrian Perier, 1607.

8vo (151 x 93 mm). [10], 54 ff., large folding letterpress table. Printer's woodcut device on title, roman types, a few words in Greek, side notes in italic, type-ornament headpieces, woodcut initials. A fresh copy, bound in later seventeenth-century calf, triple rule border on sides, smooth spine gold-tooled with leafy sprays and title gilt lettered direct, red-stained edges (joints skilfully restored). *Provenance*: LUISE ADELGUNDE VICTORIE GOTTSCHED (1713-1762), translator, playwright, wife of Johann Christoph Gottsched, engraved armorial bookplate ("L. A. V. Gottsched"), "331" in a tiny hand in red ink on title, a few neat 18th-century marginal notes; L. Deboutteville, D.M.V., 19th-century booklabel. \$5500

FIRST EDITION IN FRENCH, published simultaneously with an edition in Latin, of AN ANONYMOUS PROPOSAL TO RID PARIS OF BEGGARS AND THE HOMELESS, CONTAINING SHOCKINGLY VIVID DESCRIPTIONS OF EARLY MODERN URBAN POVERTY. Part realistic snapshot, part dystopia, the no doubt politically risky work was attributed by contemporaries to Jean Du Jonc, a royal official, but the attribution remains uncertain.

In the prefatory *Requete au Roi* [Henri IV] the author, whose name is left blank, and who signs the dedication (in Greek) *Phileleos*, paints in brutal terms the ravages of the plague, which "indifferently harvests the great and the small ... mocks common remedies, laughs at vows and prayers ... squeezes from us tears of blood, dries up the eyes from weeping, rips from the heart all humanity, duty, charity and piety: thus servants desert their masters, women their husbands, children their fathers, and generally each person his profession, home, possessions, all that he holds most dear, and himself." Insinuating that the many poor people from other countries are to blame for the plague's resurgence in Paris ("... *la multitude immense des pauvres, qui d'Irlande, d'Espagne, de toutes parts et endroits du Royaume, derivent a Paris*"), the author proposes to rid the city of this other plague of poverty once and for all.



Introducing his account with a poetic vision of a "chimera" of beggardom, the erudite and prolix writer portrays the sheer physical misery of the Parisian poor, lice-ridden, crippled, ravaged by scabies, scrofula, ulcers and bleeding sores, epileptic, leprous, hideous to view, so thin that one can

see their entrails in motion (*"notables par une insigne gratelle, galle, teigne, chancre, ulcereux, sanglans, escrouellez, estropiez ... epileptiques, ladres, tous playez, difformes & horribles en visage & à voir, tous os & tous peau... tellement chetifs & maigres que l'on leur peut compter en la poitrine les entrailles mouvantes..."* (f. 2). Describing as well more robust individuals – con men (with fake disabilities), musicians (annoying as flies), and "peripatetic philosophers," who seek happiness in constant movement, not realizing that the kingdom of God is within – he distinguishes between the "good," humble poor who respect their betters and refrain from flaunting their misery, and those bands of vagabonds who roam the streets, sleeping, giving birth, and dying on dung-heaps, endangering public safety and morale. On these vagrants, he declares, charity, though spiritually beneficial to the benefactors, is wasted.

Discussing the causes of poverty, the author points to war in general and especially the recent civil wars which have devastated France, producing scores of widows, orphans, and poor people. He castigates, incongruously, the recent fashion of duelling, his other pet peeve; weighs in on laziness, discusses the role of the prince, and concludes, somewhat lamely to the modern reader, that the root cause of poverty is human weakness.

Spelled out in chapter 10, the author's suggested remedies for this scourge are draconian: he proposes rounding up the poor and sorting them by category in order to implement a special program for each class: beatings (*la passade*) followed by deportation for foreigners, poorhouses for the lame and infirm (war veterans included), and orphanages for the young, of whom the able-bodied are to be put to work cleaning streets and sewers. For vagabonds, prostitutes, pimps, and beggars of all sorts he reserves a range of punishments, from hard labor, the whip and *la galère* (prisoners' ships) to branding ... with fleurs-de-lys. Summing up, he declares that "three things are necessary for beggars: food and shelter (*leur vivre*), punishment, and work."

To carry out his plan the author proposes the creation of a centralized magistrature. He details its chief's role and prerogatives, as well as the fiscal resources that are to be at its disposal (these include alms collected by the Church). The final chapters contain poorhouse rules & regulations and a proposed edict against duelling. The large folding synoptic table diagrams the causes and evils of poverty and duelling and their respective solutions.

While the author's political views were extreme (though not atypical), this *tableau* of the social situation at the end of the reign of Henri IV is accurate (cf. Paultre, p. 105). The book is rare in both the Latin and French editions. NUC and OCLC locate no copies in US libraries of the French edition and only one American copy (Harvard) of the Latin edition (*Chimaera seu Phantasma Mendicorum*).

This copy has an interesting provenance. Luise A. V. Gottsched (née Kulmus), wife of the German dramatist and critic Johann Christoph Gottsched, was a playwright and translator in her own right as well as a dedicated book collector. The catalogue of her library was published by her husband in 1723, the year after her death.

Arbour III:19752; Dufour, *Bibliographie artistique, historique et littéraire de Paris avant 1789*, p. 182 (attributing to Du Jonc, after Pierre de Lestoile's *Mémoires-journaux*); not in Barbier. Cf. C. Paultre, *De la répression de la mendicité et du vagabondage en France sous l'ancien régime* (1906), pp. 105 & 616.

Fashionable till the end

12) **EMBROIDERED AND COLLAGED DEVOTIONAL ENGRAVING.** St. Menas receiving his martyrdom at the hands of three soldiers. Engraved caption at bottom: *St^{us} Mennas Mart. cuius corpus veneratur in Aurea Valle / A peste, fame, et bello, per intercessionem Sancti Mennae libera nos Domine.* [Orval, Belgium?, before 1698, possibly 1666].

Sheet size 182 x 152 mm., matted, glazed and framed. The unsigned engraving with contemporary or near-contemporary hand-coloring, the background of the upper portion of the engraving carefully cut out and replaced by a plain paper ground (a crown with feather from the original engraving cut out separately and mounted at upper left), the border colored yellow, GOLD- AND SILVER-EMBROIDERED SILK FABRIC RAIMENTS APPLIED TO THE FIGURES OF THE SAINT AND THE SOLDIERS, each garment outlined and highlighted in black thread or ribbon. Some slight abrasions affecting the flesh areas of the image apparently due to a volatile or acidic coloring material, some worm[?]holes in lower portion.

\$4850



A singular example of popular devotional imagery. The print shows St. Menas, the Egyptian saint, leaning against a tree, serene in his martyrdom, with a soldier to his right raising a scourge to flog him, while two other soldiers apply further ghastly torture to the Saint using fire and a double prong. On a stone tablet in the lower left foreground is an engraved dedication (wormed and partly illegible) to Henri de Meugen, abbot of the Benedictines of Orval, Belgium, from 1639 until his death in 1698. The numbers 66 appear at the end of the inscription, possibly the date [16]66. The unsigned engraving was almost certainly produced before the Abbot's death in 1698. The embroidered decoration, in which silk threads in white and blue are woven into the gold armor of the soldiers, while the Saint's loincloth is silver, may have been applied somewhat later, in the 18th century.

St Menas, patron Saint of Alexandria, protector of merchants and caravans, was venerated as a miracle worker not only among Egyptian Copts, who built a complex of shrines to him in the desert near Alexandria, but also in various Western religious centers in Europe, including Rome, York, and Hereford (cf. *Oxford Dictionary of Saints*, 2004, p. 366). This richly embroidered and colored engraving, of which I locate no other copies, testifies to his establishment as an object of worship in the Benedictine Abbey of Orval, near Trèves, and it may have served as an active object of veneration in the Abbey itself. Prints which were used as cult images were occasionally adorned with collage materials in the 17th and 18th centuries, in order to increase their splendor and visual weight. While examples of outright embroidered textile "clothing" are better known in 19th-century French costume prints, a few other such devotional specimens survive: cf., for example, a 17th or 18th-century French mixed media collage with engraving and embroidered decoration, showing St Joseph holding the infant Christ, in the collections of Loyola Univ. Museum of Art, reproduced in Suzanne Karr Schmidt, *Altered and Adorned* (Art Institute of Chicago 2011), pp. 67-68.

A shield from mortal danger

13) **[FIRE SCREEN]**. A French 18th-century portable fire screen for ladies, decorated with engravings heightened in contemporary wash and silver. France, [ca. 1700].

Pasteboard roundel (diameter 285 mm.), a hand-colored engraving mounted on either side, the engravings hand-tinted in green wash and highlighted in silver; the panel edge stitched in string intertwined with flat wire, a small hole pierced at center for the pole shaft. A few cleanly closed old tears in the larger engraving, loss of stitching to about two inches of the edge. **\$4400**

A rare surviving domestic object from the *ancien régime*: a well-preserved circular panel for a portable fire screen, known as a pole screen, embellished with two hand-tinted engravings produced by *imagiers* from the rue St. Jacques.

The "pole screen" was a small, flat panel attached to a pole. Placed next to a chair, the screen could be moved up and down the pole to shield the user's exposed skin from the direct heat of the fire. Rather than protection of the "delicate skin" of ladies, as polite tradition holds, these portable fire screens served to prevent the thick layers of make-up worn by both sexes, often to hide the ravages of smallpox, from not only melting but killing them: the pasty cosmetic preparations contained wax and white lead. This toxic combination was rendered still more deadly by the heat of a fire, which accelerated the interaction of the chemicals with the skin.

Many pole screens were decorated with embroidery, a few with cut paper, but the use of prints to decorate the screens seems less common; it is also possible that the greater fragility of paper has left fewer surviving examples.



The larger engraving, cut round to fit the panel, shows a large patio in a park-like setting; at top two *funambulistes* perform on a high wire, above a fiddler surrounded by four dancers; the performers are flanked by two long benches holding ten observers, male and female, in four groups. The engraving is either unsigned or more likely the signature was cut away; it is partially tinted in a pale green wash, and flecks and streaks of silver paint are used for highlighting and to show clouds in the sky.

On the verso is a rectangular engraving, also with green wash and a few streaks of highlighting, its blank corners cut at angles to fit the circular screen, showing Louis de France, Duc de Bourgogne (1682-1712), grandson of Louis XIV, at the age of about 12, a three-quarter portrait in an oval frame with his arms at the foot, and a caption commencing, "Monseigneur Le Duc de Bourgogne etc., Fils Aîné de Monseigneur Louis Dauphin de France...", signed by [N.] de Larmessin and with imprint "Paris: chez la Veuve Bertrand Rue St. Jacques, a la Pomme d'Or, Proche St. Severin," with the royal

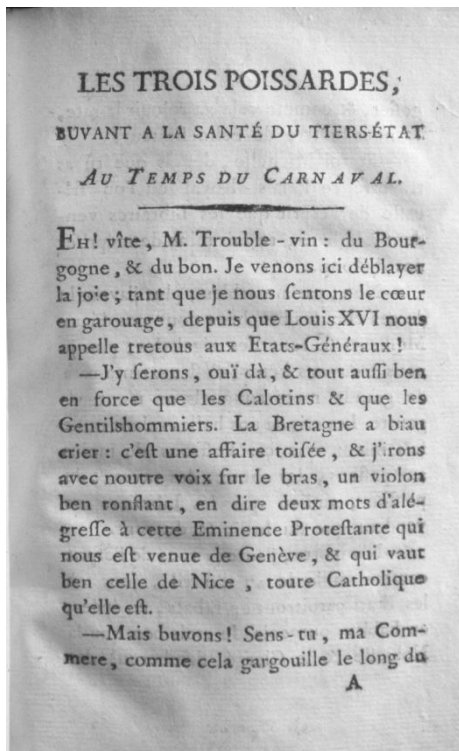
privilege. Probably dating to ca. 1692-1694, the engraving was part of a series of at least 240 portraits of royalty engraved by Nicolas Larmessin and published from ca. 1678 to 1694. Although the widow Bertrand died ca. 1685, her son-in-law continued to publish and sell prints under her imprint. Cf. *Inventaire du Fonds Français* vol. 6, Larmessin, nos. 65-127; *Inventaire de la collection d'estampes relatives à l'histoire de France*, vol. 34, *Collection Henin*, pp. 7, 31.
(See also cover illustration.)

"All the Booksellers sell is noise and wind"

14) **FRENCH REVOLUTIONARY SATIRE.** *Les Trois Poissardes, buvant à la santé du Tiers-Etat au Temps du Carnaval.* [Paris?, between 25 January and 27 April 1789].

8vo (189 x 115 mm). 24 pp. Caption title. Late 19th-century mottled calf gilt in 18th-century style, de Poncins arms gold-blocked on covers, spine gold-tooled with morocco lettering-pieces, red edges. *Provenance:* Vicomte Edmond de Poncins (1866-1903), supralibros, bookplate; sale Cheverny, 10 June 2002, lot 263. \$1650

An anonymous political spoof published before the opening of the Estates General of May 1789, summoned on January 24 by Louis XVI to propose solutions to the budget crisis. This was to be the last such meeting of the three Orders of the Old Regime: objecting to the other Orders' insistence on clinging to the vote by order, in mid-June the Third Estate, along with some liberal members of the nobles and the clergy, declared a National Assembly of the people, thereby launching the French Revolution.



Within the flood of political pamphlets that swept through the French pre-Revolutionary and Revolutionary years were numerous sub-genres, many hallowed by tradition. In the pamphlet literature that blossomed during every political crisis in France, from the sixteenth century onward, satirical dialogues between female shop-keepers reappear regularly. In the early seventeenth century, these fictional ladies were often *mercieres* who sold clothing and fashionable knick-knacks to the well-off wives of *la Robe* in the Palais de Justice (*les marchandes du Palais*); a century and a half later, during the grittier Revolutionary period, the social status of the women, and with it their language, had migrated downward, and they were now market-vendors selling produce and fish (*les poissardes des Halles*).

In this witty and funny example, which conveys well the atmosphere of anxiety but also restrained hope of the early months of 1789, three older *marchandes*, vegetable and fish sellers, converse over several bottles of wine in ungrammatical accented argot, with copious allusions to drinking and occasional references to sexual acts, about life,

money, their defunct husbands, and above all current events. They mull over the rumors that are flying about the upcoming Estates General, due to arrive in Paris on April 27th, and mock the Nobles and the Clergy, "whose eyes will flame when they see our men, workers and country people mixing

among them" (p. 3). Other objects of derision are: the deficit ("... *ce méficit dont ces biaux Ministres ont accouché*", p. 5); the gourmandise of the French clergy ("the table is always set where Frenchmen are assembled, especially if they're Abbots"); nouveaux-riches and the snobbery of the recently ennobled (such as a certain Abbé, "who would renounce the Saints if he dared, because they all came from the Third Estate, and he himself only got out of there two years ago; thanks to a haircut and three yards of black cloth this wise guy takes himself at the very least for the great-grand-nephew of our Father in Heaven", p. 8); the shamelessness of profiteering *traiteurs* who will flock around the Estates-General, selling dog meat disguised as gigots and cat pâtés, at tripled prices; and various astutely described political figures of the day, unnamed but easily recognizable to contemporaries. The three also poke fun at the *libraires* of the Palais Royal and their pamphlet literature ("*plus j'avons lu de ces chouses brochées dont nos biaux Messieurs se font des régalaides, plus je nous trouvons bêtes; c'est un tintamare de grand mots auxquels on n'entend goutte*" (p. 2: "the more I read that stuff in wrappers which our good-lookin guys from the Palais-Royal are making piles off, the dumber I think we are; it's just a lot of big fancy words clattering around which one can't make head or tail of"), concluding: "At least I sell people cabbages and beets and fish, while all the Booksellers sell is noise and wind." The King (*noutre bon Roi*) is exempt from their barbs, for he loves his people, and it was he who summoned the Estates General. Worse times were to come.

Another edition is recorded, in 20 pages. OCLC lists copies at the BnF, British Library, Lilly Library, and Newberry (which has both editions). Martin & Walter IV 2:17726 [edition 1: 24 pp.]; Tourneux I:975; Gay-Lemonnyer III:1275.

Homer as graphic novelist

15) **KÜSEL, Melchior.** *Des Fürtrefflichen Griechischen Helden und Ithacensischen Fürsten Ulysses Leben, Thaten Und Zufälle.* [Augsburg]: Melchior Küsel, 1681.

4to (162 x 123 mm). [11] leaves letterpress, 60 engraved plates: engraved title and coat-of-arms of the dedicatee Anton Schott and 58 numbered engraved plates by Küsel. A few small spots, some light foxing to text leaves; paper flaw (crease) in pl. 20 slightly affecting the image, else fine. Eighteenth-century French green morocco, sides with triple gilt fillet border, smooth spine gold-tooled and -lettered, gilt edges, marbled endpapers (backstrip sunned, joints and extremities rubbed). *Provenance*: clipped description from an unidentified English auction tipped to front flyleaf, the date 1887 and price 5-5-0 inscribed in pencil beneath. **\$6750**

FIRST EDITION of an early picture-book of the life of Ulysses, by a key member of the influential Augsburg family of engraver-publishers. Melchior Küsel married the daughter of his teacher Matthäus Merian, and his own three daughters in turn became gifted artists; one married his student, the engraver Johann Ulrich Krauss, who would perpetuate the family's central role in Augsburg publishing.

The suite shows the major events of the hero's' life, in chronological order rather than in the order of the *Odyssey*. Each engraving bears a one-line engraved caption in German. The letterpress text provides only slightly more detailed explanations of each scene, in numbered paragraphs. The edition is dedicated to Anton Schott, Privy Councillor of the Elector of Saxony. A second edition, published by Küsel's son-in-law J. U. Krauss, appeared in 1705.



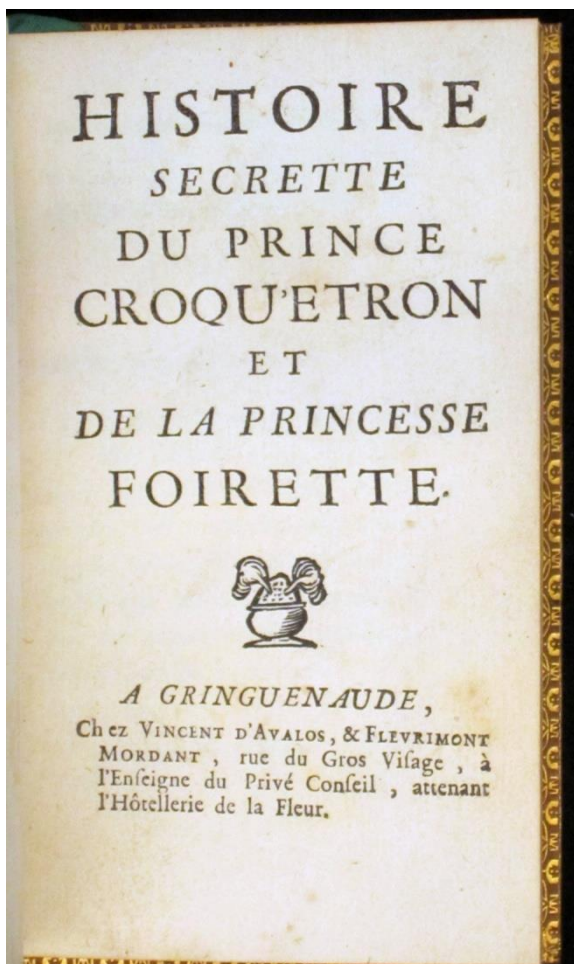
By the mid-seventeenth century Augsburg had become a major center of the German art trade. The visual arts and book production had always gone hand in hand there, and during this period copper-engraved books came to take a central place in Augsburg publishing. Letterpress printers now took a subsidiary role to the engraver-publishers, printing only the typographic portions of what were essentially picture books. Thus the most important and beautiful books produced in Augsburg after the Thirty Years' War were published by engravers (cf. Gier, pp. 492-4) rather than by booksellers and printers. The present charming edition is emblematic of that trend.

OCLC lists one copy in the US, at Harvard. Of the 1705 edition there are copies at Yale and the University of Illinois. VD17 23:652489N; Hollstein *German*, XX:119, nos. 1342-1401. Cf. Thieme-Becker 22:73-4; Faber du Faur 1837a (1705); Helmut Gier, "Buchdruck und Verlagswesen in Augsburg vom Dreißigjährigen Krieg bis zum Ende der Reichstadt," in *Augsburger Buchdruck und Verlagswesen*, ed. Gier & Janota (Wiesbaden 1997), pp. 479 ff.

Scatological love novella, by a woman?

16) [LUBERT, Marie-Madeleine de (1702-1785?). *Histoire secrète du Prince Croqu'Etron et de la Princesse Foirette*. "A Gringuenaude [i.e., Paris?]: chez Vincent d'Avalos & Fleurimont Mordant, rue du Gros Visage, a l'Enseigne du Privé Conseil, attenant l'Hôtellerie de la Fleur," [ca. 1740-1780].

12mo (129 x 76 mm.). viii, 64 pp. Half-title. Expressive woodcut vignette on title (a chamber pot and its contents). Occasional light spotting. 19th-century citron morocco, sides gilt panelled, spine gilt lettered longitudinally, turn-ins gilt, gilt edges, pair of vellum flyleaves, by Koehler, with his signature on verso of front free endpaper. \$2200



FIRST EDITION of a silly scatological spoof, attributed to a female fairy tale writer. Farts, excrement, latrines, and their Rabelaisian synonyms provide characters' and place names and an endless supply of windy jokes in this ultimately tragic love tale. The hero Prince Croqu'Etron (Sh*t-eater), son of the sneaky Roi de Vesse (Silent-But-Deadly-Fart), falls in love with the lovely Princess Foirette (Diarrhea), daughter of his father's enemy the open-hearted Roi Petaut (Loud Fart). Abetted by King Vesse's minister Constipati, whose secret liaison with one of Foirette's governesses, Lady Clisterine (Enema) makes him take the Prince's side, Croqu'Etron persuades his father to replace war with dynastic marriage, a gentler path to territorial aggrandizement. Love vanquishes all, King Petaud gives Prince Croqu'Etron a handsome commode chair, and the Kingdom of Caca finds peace, but the newly married lovers meet their demise at the hands of the evil Prince Gadouard (Manure), who drowns them in vats of perfume, and is punished by the king with the opposite fate, being buried alive in you know what.

This extended dirty joke, complete with satirical preface and printing permission (dated from Laval, 1 Sept. 1701), and a final selection of verses sung at the royal marriage, is the most daring of the tales attributed to Mlle. de Lubert, daughter of a Président de Parlement, friend of the *salonnière* Mme de Graffigny, and dedicatee of two poems by Voltaire. Little is known of her life, other than what can be gleaned from references to her in literary correspondence of the period. "Mad about fairy-tales" (*Bull. du bibliophile*), she wrote over a dozen novels, novellas, poems, and fairy tales, "most published between 1743 and 1756. Her tales are humorous and, at times, irreverent" (Haase). This was her only literary success, if it was indeed hers. Stanford University holds a manuscript of the text, with textual variants, dated (falsely) 1716: attribution to Mlle de Lubert is

questioned by the Stanford cataloguers; however, the work has been included in her literary corpus since at least the 19th century, and, if not by Mlle. de Lubert, it certainly parodies her own works and thus must date to the second half of the century.

The publishing history was garbled by Gay, who describes two 18th-century editions, dating the supposed first ca. 1701, based on the facetious *permission d'imprimer*. The only 18th-century edition located in library catalogues is this one, usually dated, again after Gay, [ca. 1790], but whose typography seems to point to an earlier date. Reprints appeared in the nineteenth and twentieth centuries.

This copy, bound with his signature vellum flyleaves, may have belonged to Antoine-Augustin Renouard, but does not appear in his library catalogue.

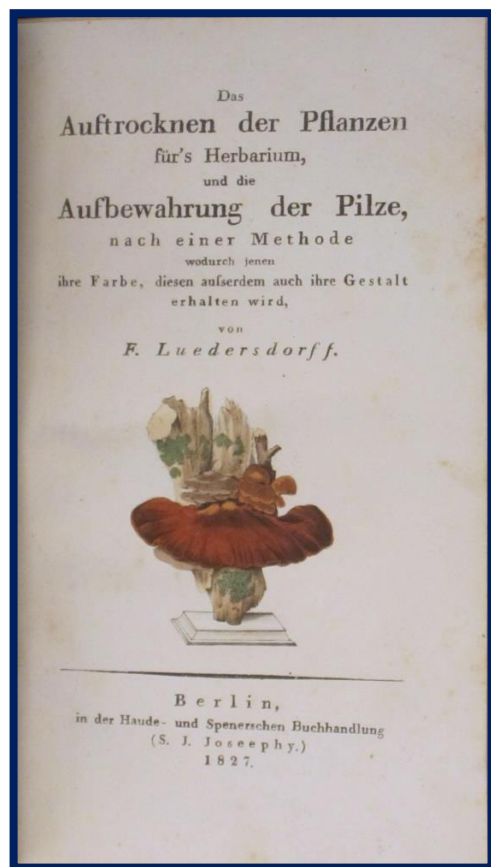
OCLC lists 3 copies in American libraries (Harvard, U. Indiana Kinsey Institute, U. Ottawa). *Bibliotheca scatologica* (1849), 28; Gay-Lemonnyer II:581-2; Barbier II:833 (both misdating and describing a second, ghost edition); Quérard, *La France Littéraire* V:382; Cioranescu, 18. s., 40961. Cf. note in the *Bulletin du bibliophile et du bibliothécaire*, vol. 14, p. 645; D. Haase, ed., *Greenwood Encyclopedia of Folktales and Fairy Tales* (2008), I:590-91.

Preserving the species

17) **LUEDERSDORFF, Friedrich Wilhelm (1801-1886)**. *Das Auftrocknen der Pflanzen für's Herbarium, und die Aufbewahrung der Pilze*. Berlin: Haude & Spener (S. J. Joseephy), 1827.

8vo (188 x 108 mm.). xvi, 150 pp., [1] leaf. Engraved frontispiece and engraved title with hand-colored vignette of a mushroom. Errata leaf at end. Light foxing, a few pages stained. Original beige printed publisher's boards (some soiling and a few small tears). **\$2750**

ONLY EDITION of a detailed guide to an improved method of preserving plants and fungi for herbaria and mycological collections. The author, a biologist, industrial chemist, and Prussian councillor for agricultural economy, proposes a method of plant drying that differs from previous methods in its ability to preserve the colors of the plants. Writing for a scientifically informed readership whose interest lay in taxonomy and plant comparison rather than aesthetics, he provides in Part 1 a guide to the proper method of plant collecting for botanical purposes. He emphasizes the necessity of collecting many specimens from different environments and in different stages of growth. Part 2 is devoted to Luederdorff's special method of preserving the freshness and original color of plant specimens through the differentiated application of various natural oils; he discusses acids and alkalis and other chemical properties of plants. The manipulations described required great care and manual dexterity, achievable through practice but beyond



the reach of most beginners. Plants with particular physical characteristics required special handling; the author's instructions are quite detailed and mention specific species. Several pages are devoted to the treatment of mosses, which tend to dry more easily. This chapter also contains instructions on preserving the specimens from insect damage. Part 3 is devoted to mushrooms. The seven diagrams of the engraved frontispiece, explained in this final section, show apparatus for drying fungi.

Under the thirty-year direction of Julius Siegfried Josephy (1826-1856), the Haude und Spener'schen Buchhandlung in Berlin specialized in scientific and particularly botanical publications. The firm published a journal for which Luedersdorff was the scientific editor. Luedersdorff's later research into the properties of rubber lay the groundwork for Goodyear's discovery of vulcanization in 1839. Stafleu & Cowan 5074; Pritzel 5684; *Bradley Bibliography*, p. 35; Volbracht 1253.

Physics and Math for Women, per piacere

18) **MEDAGLIA**, later **FAINI, Diamante (1724-1770)**. *Versi e prose di D. Medaglia Faini, con altri componimenti di diversi autori, e colla vita dell'autrice. Il tutto insieme raccolto, e dato alla luce, da G. Pontara*. Salò: for Bartholomeo Righetti, 1774.

4to (232 x 167 mm). xxxii, 316 pp. Five engraved plates: frontispiece, engraved title, portrait of the dedicatee Loredana Grimani Morosini, author portrait, and a scene of six women and a man in a library, one woman displaying the present book, the engravings by Antonio Baratta after Saverio della Rosa; dedication with large engraved armorial headpiece and historiated engraved initial. Very slight dustsoiling and fraying to upper edge of f. lii1, marginal dampstain to last few leaves, else a pristine copy. Original interim binding of plain flexible boards (*carta rustica*), ms. title "Faini" on spine, untrimmed. \$5500

ONLY EDITION. A fine copy of an important work in the history of Italian feminism. This complete edition of Medaglia's poems and prose pieces, printed on the Lago di Garda, contains both her famous renunciation of poetry (in verse), and her celebrated speech to the Accademia degli Unanimi in Salò, in which she called for expanding female education to include all branches of the sciences.

A well-educated woman of the upper classes and a precociously talented poet, Medaglia was married off at the age of 24 by her father, who disliked the fame her poetic compositions had brought her. As a married woman social propriety forced her to abandon the introspective verses and love *canzoni* which she had favored: her poetic compositions were henceforth restricted to circumstantial verses. In her thirties, by then a member of four Academies, including the prestigious Arcadia of Rome, Medaglia began exploring mathematics, physics, and natural philosophy, and at the age of 39 she dramatically abandoned poetry, in her final sonnet, expressing the desire to "spread her wings in higher spheres." Devoting herself to science, she began a rigorous course of reading in philosophy, history, French, mathematics, physics and astronomy, studying under regional scholars, notably the Brescian mathematician Giambattista Suardi.



While illness and her premature death prevented her from significant scientific achievement, Medaglia was one of the first women to call for educating women in the “hard” sciences, in the speech she delivered on 5 May 1763 to the Academy Salò, the first of the prose pieces in this collection, and the key to her inclusion in the pantheon of heroines of modern feminist historical literature. Although the arguments she used for this entirely male audience were deliberately traditional (she advocated limiting education to women of the upper classes, for example, and argued that women’s innate irrationality and indolence needed to be countered by a rigorous education), Medaglia’s inclusion of mathematics and physics in the curriculum she proposed for

women was nothing short of radical: "Implicitly repudiating her own intellectual trajectory in her oration to the Unanimi of Salò, Medaglia Faini advocated a remarkable curriculum that emphasized



the sciences and philosophy while sharply challenging the benefits of literary instruction, and of poetry in particular. Instead, Medaglia Faini argued for women to be taught classical and moral philosophy, religious history, logic, and most importantly, physics and mathematics. This unorthodox proposal challenged even the most progressive Enlightenment arguments for women's education to appear during the century.... Medaglia Faini, moreover, went on to further defy conventional wisdom by denouncing upper-class women's now-conventional literary education, especially the poetic training considered *de rigueur* during this new Arcadian age" (*The Feminist Encyclopedia of Italian Literature*, 1997, p. 200).

A few of Medaglia's poems had previously appeared in the collection *Rime di vari autori bresciani viventi* (Brescia 1761), but the present edition contains the only appearance in print of many of her poems and all of her prose works. It includes an account of her life by the editor G. Pontani and laudatory poems

by Lodovico Ricci, G.N.A. Montanari, Carlo Scarella, G.M. Cattaneo, G.M. Fontana and Mattia Butturini. Considering her prominent place in the history of early Italian feminism, it is surprisingly rare. OCLC lists five copies in American libraries (Harvard, Berkeley, Stanford, U. Chicago, and NYPL). Morazzoni p.175; DBI 73:13-14.

Fatso

19) [PERRAULT, Nicolas (ca. 1611-1661)]. *La Morale Des Jesuites, Extraite fidellement de leurs livres... par un Docteur de Sorbonne*. "Suivant la copie imprimée à Mons: chez la veuve Waudré" [i.e., Holland], 1702.

3 vols. in one, 8vo (160 x 100 x 90 mm). [56], 496, [8] pp; [1 blank leaf], [2], 619, [9] pp.; 479, [8] pp. Woodcut title vignettes. Dampstaining in upper margins of first 3 quires. Original laced-case binding of millboards covered in marbled paper (rubbed), uncut, unpressed, and largely unopened., ms. spine label (backstrip cracked and with tears to paper). \$1200



A copy in its original state, as issued by the publisher, of a popular Protestant refutation of Jesuit doctrine, first published in 1667. Demonstrating the volume lost at the hands of bookbinders, this copy is nearly as thick as it is wide.

Barbier III:353; Sommervogel XI (Bliard, *Histoire*): 106,721; Weller, *Die falschen und fingierten Druckorte* II: 22.

(Find the other Grimani)

20) **RAIMUNDUS, Simon.** *Raimundi Eucharisteria*. Venice: Bernardino Vitale, 9 November 1521.

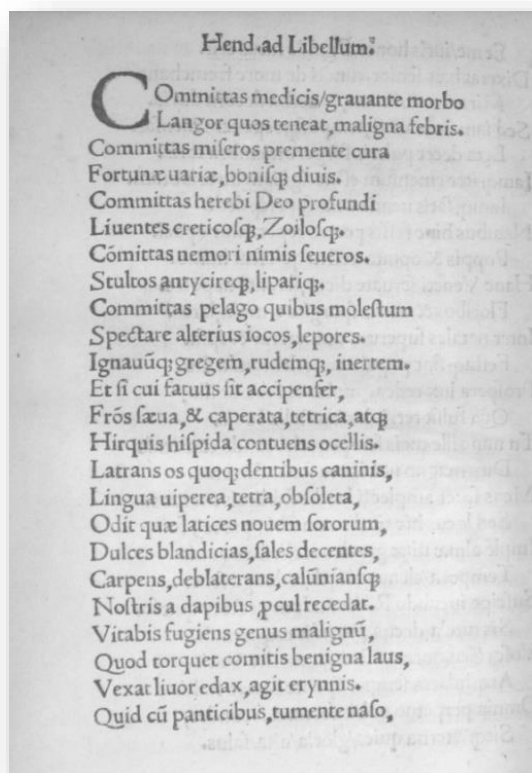
4to (199 x 140 mm). Collation: [a]⁴ b⁶. [10] leaves. Three-line title in large caps on a1r, colophon on b6v. Roman types. 26 lines. Hinges of first and last leaves reinforced, marginal browning; removed from a Sammelband and rebound in modern buckram-backed boards. **\$550**

ONLY EDITION, the only published work by an otherwise unknown author, containing a neo-Latin poem in dactylic hexameters celebrating the accession of Antonio Grimani to the Dogeship (on 6 July 1521). Another poem, "to the little book," occupies the last three pages. In hendecasyllables, it is

helpfully titled "Hend. ad Libellum," and opens "Committas medicas, gravante morbo / Langor quos teneat, maligna febris..."

A short prefatory poem on the writing and printing of the work is addressed to Bartolomeo Comino (1468-1544), secretary of the Council of Ten, the leading body of the Venetian government, charged with assuring the Republic's security. The notorious secretiveness of the Council's deliberations is alluded to in its heading, "Ad Bartholomaeum Cominum á secretis".

No copies in American libraries, according to NUC & OCLC. EDIT-16 locates copies at the Marciana and Perugia, Biblioteca Comunale; OCLC adds a copy at the BSB. EDIT-16 CNCE 73051.



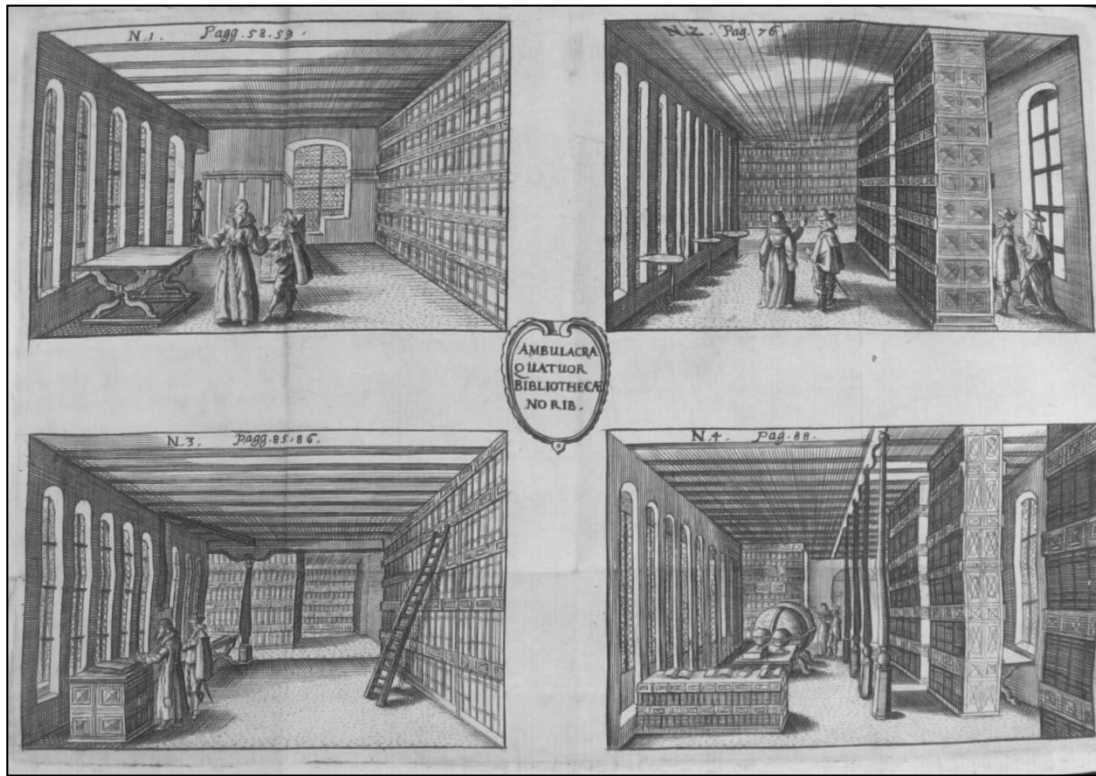
The earliest catalogue of incunables

21) **SAUBERT, Johann (1592-1646).** *Historia Bibliothecae Reip. Noribergensis.* Nürnberg: Wolfgang Endter, 1643.

12mo (113 x 68 mm). 14, [214] pp. Engraved frontispiece, folding engraved plate showing four interior views of the Nürnberg library; woodcut tailpieces. Small owner's stamp erased from title, short repaired tear in f. A3. Contemporary German orange-stained vellum over pasteboards, traces of two fore-edge ties (foot of spine torn). *Provenance:* A few contemporary marginalia (life-dates of cited personages); Bernard Breslauer. **\$4800**

ONLY EDITION of a history of the city library of Nürnberg, containing an inventory of over 800 fifteenth-century editions held by the library, the first published catalogue of incunables.

Saubert, a poet and pastor of Nürnberg, was also the city's librarian from 1637 until his death. In the first part of his work he provides a history of the Nürnberg Stadtbibliothek, prefaced by occasionally humorous comments on general library history and the motivations of book collectors (of whom some accumulate books which they will never read in order to appear erudite). Describing the contributions of Nürnberg humanists such as Hieronymus Baumgartner and Willibad Pirckheimer, he passes in review his predecessors and those who helped form the library's collections. Part 2 is devoted to the library's rarities, both manuscript and printed. The rest of the book is taken up by a casually appended excursus on the invention of typography, attributed to Fust and Gutenberg, and on Fust and Schoeffer's productions of the 1450's, to which, for the readers' edification, is joined (pp. 116-208) a chronological list of all books in the library printed before 1500, the first of its kind.



While his catalogue lists only the author and title, place and year of printing, identifying no printers, Saubert's inventory has still not been superseded for the Nürnberg Stadtbibliothek (see P. Needham, "Counting Incunables," *Huntington Library Quarterly* v. 61, nos. 3-4 (2000), p. 457, and S. Corsten, "Von Bernhard von Mallinckrodt zu Ludwig Hain," *Gutenberg Jahrbuch* 1955, 37-50). A pleasing copy of a cornerstone of bibliographical scholarship. Breslauer & Folter 54.

An evidentiary calligraphy manuscript

22) **WEILAND, Johann August.** *Deutsche, Latein-Französische auch Canzelley-Vorschriften, verfertigt von Johann August Weiland, Liebhaberen des Schreibens.* Aachen, 1767.

Small oblong folio (197 x 282 mm). Manuscript on paper. [18] leaves, written in brown ink on rectos only. Title in ornamental lettering within flourished borders, ?dedication leaf with decorative monogram PHP(?) within border of four large flower blossoms and calligraphic flourishes, 16 leaves of writing samples all within double interlock borders with decorative hatching. Watermark: Pro Patria / countermark IVDL [Van der Ley?]. Inkstain on title, some marginal finger soiling, else very good. Four blank leaves bound at end (different paper stock: watermark unicorn[?], countermark IS). Contemporary Dutch or North German green morocco, covers with two ornamental silver-gilt borders and centerpiece, built up from individual tools including a floral sprig, shells, etc., *papier dominoté* endpapers with design of interlacing double ribbons forming tiles enclosing abstract blossoms, gilt edges (board edges quite worn, some soiling, silver-gilt tarnished); contemporary marbled paper-covered pasteboard slipcase (worn & soiled).

\$5500

A highly accomplished German manuscript calligraphic specimen book providing examples of cursive scripts, including the difficult (for modern readers) gothic cursive known as *Kurrentschrift*. The manuscript is unusual for its identification of the calligrapher, place and date.

Following the title and ornamental leaf are two pages [i.e., leaves] showing the letters and strokes (ductus) of the minuscule and majuscule letters (*Buchstaben* and *Versalien*) of *Kurrentschrift*, arranged not alphabetically but by type of stroke; a page of word samples; and three pages of sample writing. The latter include summary descriptions of the characteristics and advantages of the hand and a sample letter or document. The same arrangement applies to the presentation of the Latin cursive (5 pages) and the German Chancery hand (*Canzley* or *Kanzleischrift*), used for official and legal documents (4 pages). The final page provides a finely flourished specimen of a prayer using both *Kanzleischrift* and *Kurrentschrift*. The manuscript is written on a relatively early Dutch example of often imitated Pro Patria paper (cf. Heawood 3696 ff.; Churchill 127 ff.; and Gaudriault, pp. 149-150).



Dated and signed scribal specimen books are uncommon. This example, which also provides the place name, provides significant localized evidence of eighteenth-century writing practice in the Northern Rhineland. Its elegant binding shows that the manuscript was highly prized. I locate no other examples of printed or manuscript calligraphy books by Herr Weiland.

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