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Les Eunuques.

Momes mocqueurs, vous vous riez,
De nous voir tous appariez,
Sans parler avec personne:
Nous auons au moins le plaisir,
De voir les Dames à loisir,
Sans craindre qu'aucun nous soubçonne.

Nous n'auons besoin de secours,
Resolus de passer nos iours,
En eternelle continence:
N'ayant pour tout contentement,
Que le desirer seulement,
Le reste demeure en souffrance.

Gardiens de tant de beautez,
Aux portes de vos chastetez,
Diane nous voulut commettre:
Promettez de vous contenir:
Si vous ne le pouuez tenir,
Il vaut bien mieux ne rien promettre.

Pardonnez à tant de froideurs,
Inutiles à vos ardeurs:
Si nous estions, ô belles Dames,
Aussi propres à vous seruir,
Comme vous à nous asservir,
Nous vous ferions part de nos flames.

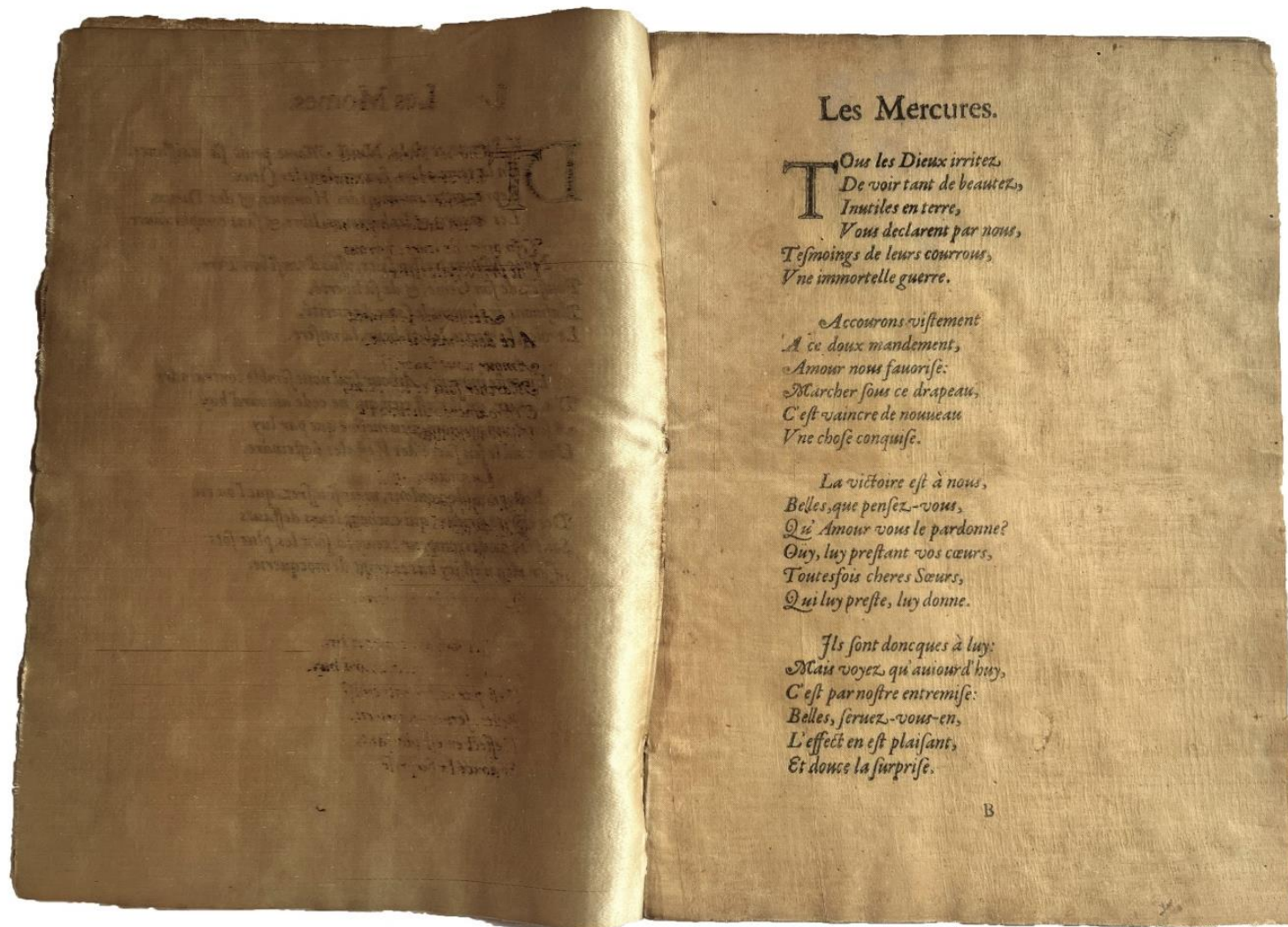
1) PRINTING ON SILK — [GIRAUD, Antoine de]. *La Puissance d'amour*. [France, ca. 1600-1625].

4to-sized (255 x 184 mm). Collation: A-D² (D₂ blank). [7] leaves, printed on rectos only, ON SILK. Half-title only, no title or colophon. Half-title and titles in roman, text of the poems in italic types. Some fraying to edges of silk, 3 or 4 tiny marginal holes in first and last 2 (text) leaves, staining in gutter margins, final blank stained and with holes. Sewn, unbound; traces of a horizontal fold especially in title sheet; preserved in a 20th-century morocco-backed folder and slipcase. \$24,000

ONLY KNOWN COPY OF THIS EDITION OF SIX POEMS, PRINTED ON GOLD-COLORED SILK. This quarto- or small folio-sized impression, beautifully printed in large, italic types (see below) was evidently printed privately, presumably on behalf of the author, for presentation to a friend, lover, or person of rank, in the first quarter of the seventeenth century. EPHEMERAL AND PRECIOUS, IT IS AN UNUSUALLY EARLY EXAMPLE OF A LETTERPRESS CODEX PRINTED ON SILK.

Titled *Les Momes*, *Les Mercurès*, *Les Eunuques*, *Les Chastes Vestales*, *Vénus & Cupidon*, and *les Vestales Amoureuses*, the poems are allegories of the power of love, each centered on a character-type from classical mythology. Giraud chose a slightly different meter and/or rhyme scheme for each poem; three are in alexandrines, one is in alexandrines with the 3rd stanza of each of the 6 quatrains in six syllables (hexasyllables), one is entirely in hexasyllables, and one is in decasyllables.

The booklet identifies no author or date, but in 1623 the poems were published along with other verses by Antoine



de Giraud, at the end of his translation of the pastoral tragicomedy of Guarini, *Il pastor fido* (first published 1590): *Le pasteur fidelle ... traduit en vers François par Noble Antoine de Giraud, Lyonnois. Avec quelques poesies de son invention*, Paris: en la boutique de l'Angelier, chez Claude Cramoisy, 1623 (Cioranescu 33152). Giraud's was the second French translation of the play, although the first in verse. That economically printed edition is in duodecimo format and densely typeset. (It has a peculiar pagination: the first

Les Mercures.

Tous les Dieux irritez,
De voir tant de beautez,
Inutiles en terre,
Vous declarent par nous,
T'esmoins de leurs courroux,
Vne immortelle guerre.

Accourons viftement
A ce doux mandement,
Amour nous fauorise:
Marcher sous ce drapeau,
C'est vaincre de nouveau
Vne chose conquise.

La victoire est à nous,
Belles, que pensez-vous,
Qu'Amour vous le pardonne?
Ouy, luy prestant vos cœurs,
Toutesfois cheres Sœurs,
Qui luy prestez, luy donne.

Ils sont doncques à luy:
Mais voyez qu'aujourd' huy,
C'est par nostre entremise:
Belles, seruez-vous-en,
L'effect en est plaisant,
Et douce la surprise.

B

part, consisting of the play, ends on p. 256 [L5v], followed by blank leaf L6; the second part, signed a-b¹²c², opens with signature a1, but pagination starts at 13.) In it, the present poems (also titled *La Puissance d'amour*) occupy 5 pages, pages 27-31 (fols. a8r-a10r), in the same order as here. There are no substantive differences in the text of the two editions, although the poem title "Eunuques" is misspelled in the cheaply printed Cramoisy edition. The poems are preceded by 14 pages of poems by Guarini, translated by

Giraud (a1r-a7v), and are followed by 28 pages containing a further 32 poems by Giraud, all to his mistress or otherwise concerning love.

Giraud's 1623 *Pasteur fidelle* is rare; OCLC and NUC locate no copies in the US. Luckily the BnF and Lyon Bibliothèque municipale copies are digitized (though poorly), as that edition provides scraps of evidence about our otherwise little known author-poet.* In his preface to the reader, Giraud admits that he had never been to Italy and had not been taught Italian, but had learned it on his own (it being close to Latin, for which he had his "lettres de maitrise"), adding that he was working on another translation from another Italian author, in prose (possibly Bonarelli, *Fillis de Scire*, see note below). Of greater relevance to *La Puissance d'amour* is his statement, in his dedication to the Queen Mother, Marie de Medicis, that he had hoped to present his translation to her during her visit to Lyon, on "that happy day when she arrived Queen of France and left a Mother." This refers to a celebrated event: already married to Henri IV by proxy, Marie de Medicis arrived in Lyon after the long voyage from Italy on December 3rd, 1600, and finally met and spent her wedding night with her new husband on December 9th: a son was born 9 months later. Given his statement that he had wished to present the translation to the Queen at that time, but was prevented from doing so by her departure, it appears that Giraud had already completed his translation by the end of 1600, 23 years before it was finally published. It is therefore quite possible that the poems that accompany the translation in the 1623 edition had also been composed well before that date.

The typography of this printing on silk could also point to an earlier date, but just as tentatively. The first line of the title and the initials opening each poem are in Le Be's 5-line Pica Roman (Vervliet, *French Renaissance Printing Types: a Conspectus* 153, R 460, first seen in 1600). The italic font used for the text is Granjons's Paragon Italic (It 130) or

Petit-Paragon (Vervliet *Conspectus* 298, first seen in 1554). The typography thus has an earlier look than the 1620's; however, these types remained available to printers for decades. While this remarkable impression on silk most likely dates to the beginning of the 1600s, without corroborating evidence the dating must remain inconclusive.

Cf. Cioranescu, *Bibliographie de la littérature française du dix-septième siècle* 2: 33152-33153; Grente, *Dictionnaire des lettres françaises* 3: 460; H. C. Lancaster, *A history of French dramatic literature in the seventeenth century*, Part I, vol. I, p. 212; A. Déléris, "Le modèle tragi-comique guarinien en France et en Angleterre au début du XVIIe siècle," in *Les Théâtres anglais et français (XVIe-XVIIIe siècle): Contacts, circulation, influences* (2016), pp 157-171; E. S. Ngatoum, "Les éditions du Pastor Fido en France au temps de la cour médicéenne: de la scène au salon," in *Voyages des textes de théâtre Italie-France-Italie* (2016), pp. 17-37.

* One other work was published under the name Antoine Giraud, a work of religious poetry, *Le devot amant de la Ste Vierge, très utile à toutes personnes*, Avignon: J. Piot, 1635 (only the BnF copy located, Cioranescu 33153). There the author calls himself "Antoine Giraud, Sallonois." Cioranescu took this for the same Antoine Giraud, but it seems odd that he would have not only changed native cities but lost his particule within 12 years. H. C. Lancaster in his *History of French dramatic literature in the 17th century* (1929-40) attributed an anonymous French prose translation of a play by Bonarelli, *Fillis de Scire*, published in Toulouse in 1624, to Giraud (the translation differs from the verse version of Du Cros, published in 1630 and 1647). Given Giraud's statement in his letter to the reader, this attribution seems feasible, although Arbour attributed the prose version also to Du Cros (Ngatoum, note 34).

2) **LOUDIN, César** (ca. 1560-1625). *Refranes o Proverbios Españoles traduzidos en lengua Francesa. Proverbes Espagnols traduites en François.* [Part 2 :] **GARAY, Blasco de.** *Cartas en Refranes.* Lyon: Pierre Rigaud, 1614.

12mo (132 x 70 mm). [2], 376 pages (last 3 blank leaves removed). 2 parts, separately titled but continuously signed and paginated. Spanish text in roman type, French translation in italic. Pagination errors, signatures with crooked sorts on h4r and h6r. Woodcut printer's device on general title, a metalcut headpiece, woodcut initials. Upper margins cut close, shaving a couple of headlines. 19th-century brown goatskin, bound for William Stirling Maxwell, with two different blind-stamped monograms on covers, spine gilt lettered, gilt edges, red endpapers (joints & extremities rubbed). *Provenance:* William Stirling Maxwell (1818-1878), supralibros, Keir House "Proverbs" collection bookplate, small armorial bookplate with his "I am ready," etc. mottos; Quaritch, collation note 1958; with Maggs, 1993, catalogue 1160, no. 27; Kenneth Rapoport, bookplate. \$1,950

ONLY LYONESE EDITION OF A POPULAR COLLECTION OF OVER 2000 CASTILIAN PROVERBS with French translations, first published in 1605, by a lexicographer, royal interpreter, and the first translator of any part of Don Quixote into French



(part 1, published the same year as this edition). For each proverb the Spanish and French texts are printed together in one paragraph, differentiated by their type fonts. Gratet-Duplessis praised Oudin's proverb collection as the best French source for Spanish proverbs, noting the precision of the French translations, and the utility of Oudin's short explanatory notes.

Pierre Rigaud, the printer of this edition, did not do the text justice; frequent incorrect spellings and weird punctuation occasionally render either the translations or the originals nonsensical (e.g., "La mujer que poco hila, sempre trae mala camisa" is translated as "La femme qui peut filer [instead of *peu file*], toujours porte meschante chemise" - p. 95).

This edition follows the Brussels 1608 edition in adding a second part, containing a 16th-century epistolary *jeu d'esprit* by the inventor Blasco de Garay: a series of letters composed

entirely of proverbs and aphorisms. It concludes with the *Dialogo entre un viejo e amor*, a dramatic poem first published in 1511, attributed to Rodrigo Cota de Maguaque, in which Love persuades an old man who had been resigned to his solitude to try again, and then proceeds to mock him cruelly.

USTC, OCLC and NUC give 4 US locations (Hispanic Society, UC Berkeley, NYPL and U. Penn). Palau 207295; USTC 5005619 & 6901883; Gratet-Duplessis, *Bibliographie parémiologique* 495 (1659 edition).

Multinational repertory of proverbs, by Cervantes' printer

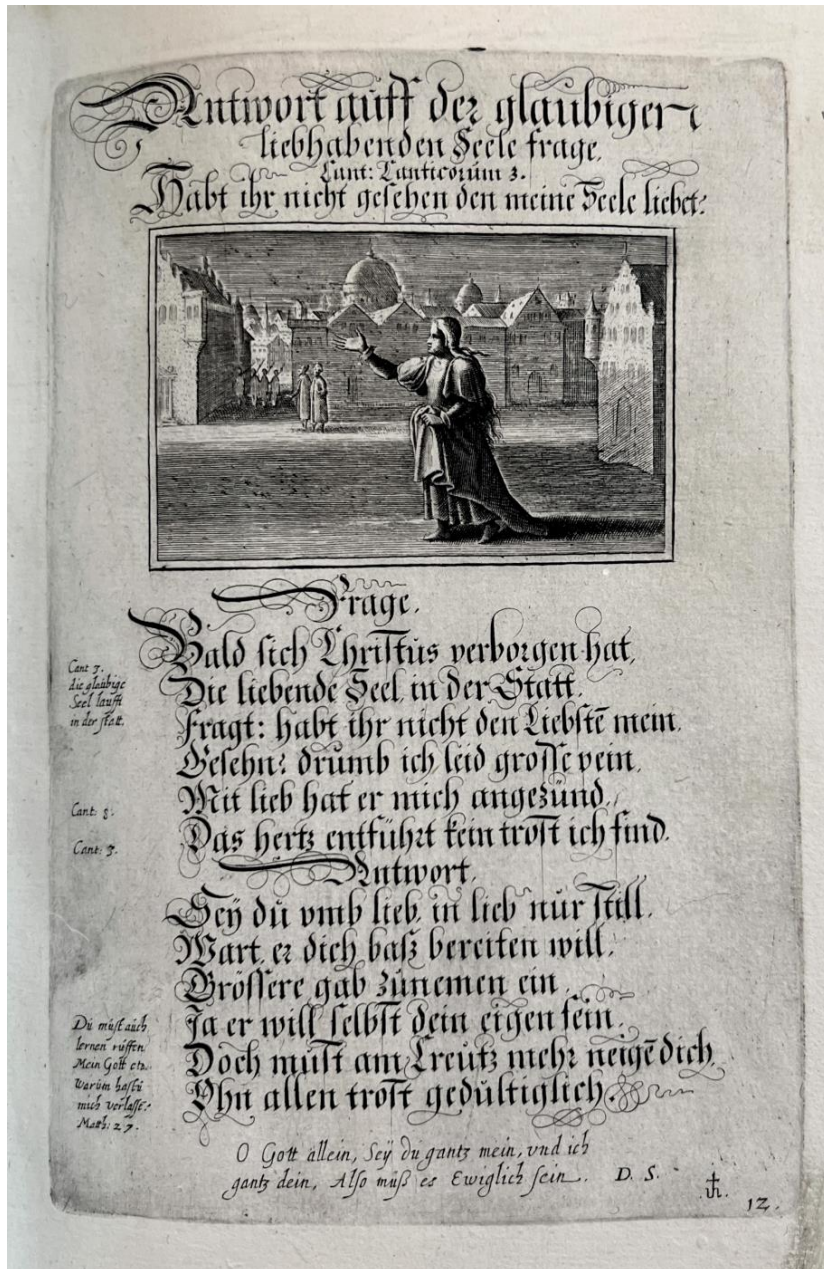
3) **NUÑEZ DE GUZMAN, Hernán** (1474?-1553). *Refranes o Proverbios en Romance*. [Part 2:] **MAL LARA, Juan de** (1524-1571). *La Filosofía Vulgar*. Madrid: por Juan de la Cuesta, a costa de Miguel Martinez, 1619-1618.

4to (212 x 147 mm). [4], 399 leaves. 2 parts, separately titled but continuously signed and foliated. Printer's woodcut device on titles. Double column, woodcut headpiece, tail-piece, and initials. Underlining in pink and blue pencil in second part; scattered foxing, occasional marginal staining or soiling, a couple of short marginal tears due to paper flaws (M3, V1). Contemporary parchment, title ink-lettered on spine, evidence of two fore-edge ties; a few deckle edges (later endpapers). *Provenance*: Kenneth Rapoport, bookplate, inserted purchase notes. \$1,500

The "most complete and most useful edition" (Gratet-Duplessis) of Nuñez's vast proverb collection, first published in 1555, comprising over 8500 short sayings, including some Portuguese, French, Italian and Galician proverbs. The longer second part contains Juan de Mal Lara's *Filosofía vulgar* (fol. 121 ff.), a more discursive selection of proverbs, first published in 1568. Mal Lara's extensive and erudite commentary could be considered too long in places (noted Gratet-Duplessis), but it is redeemed by his wit and above all his citation of a large number of little-known Spanish poems (*ibid.*, p. 294). The edition concludes with Garay's *Cartas en refranes* (see also previous item).

Iberian Books B4409; CCPB CCPB000037314-1; Palau 253490 & 197518; Salvá 2112; Heredia 2763; Gratet-Duplessis 486 (Garay p. 292).





4) [SUDERMANN, Daniel (1550-1631?)]. *Schöne ausserlesene Figuren und hohe Lehren von der Begnadeten Liebhabenden Seele, Nemlich der Christlichen Kirchen und ihre[n] Gemahl Jesu Christo.* [Strassburg]: Jacob van der Heyde[n] sculpsit, [ca. 1620-1625].

[Bound with:] *50 Schöne ausserlesene Sin[n]reiche Figuren auch Gleichnüssen Erklärungen Gebettlein und hohe Lehr[en] ... Der II. theil.* [Strassburg]: Gedruckt bey Jacob von der Heyde[n] Kupferstecher, [ca. 1618-1620].

[And with:] *Schöne ausserlesene Sinnreiche Figuren auch Gleichnüss Erklärungen und hohe lehren ... Der III theil.* [Strassburg]: Gedruckt bey Johann Erhard Wagner In verlegung Jacobs van der Heyden, [ca. 1620].

[And with:] *XXXXX Schöner ausserlesener Sinreicher Figuren auch gleichnussen Erklarungen Gebettlein und hoherlehren ... Der IIII theil.* [Strassburg]: Ins Kupfer gebracht und in druck geben [sic] durch Jacob van der Heyden, 1628.

4 parts in one, small folio (232 x 145 mm), separately foliated (see contents below), totaling 197 leaves (including four engraved titles), all printed on one side only, including 12 small mounted engravings (2 mounted on versos of printed leaves). All but five leaves entirely engraved, the exceptions being five letterpress leaves with engraved vignettes; all but three leaves (fols. 48-50 of part 1, unillustrated) comprising text and a vignette illustration at top, most engraved by Jacob van der Heyden, with his monogram or signature, a few by Johann Erhard Wagner,

nearly all signed “D.S.” (the poet), printed from copperplates of various sizes. Most in fine, dark impressions. Interleaved, with 3 blank leaves at front and 33 at end.

Condition: Repaired marginal tear at foot of first leaf, finger-soiling to first few plates, occasional foxing, browning to plates 1-27 in part 2 and last dozen plates in part 4, 2 plates with small abrasions.

Binding: Eighteenth-century laced-case parchment over boards, sewn on six thong sewing supports, manuscript title on spine (*D.S. / Schöne / Figuren u[nd] Lehren / Theil 1-4. / Meyer Zeitbretrachtung* [this last indication incorrect]), edges red-stained.

Provenance: The number fifty (L) added in manuscript at top of first title. Napoléon Fourgeaud-Lagrèze (1831-1876), lawyer, bibliophile, and bibliographer from Ribérac, Dordogne, author of *L’Imprimerie en Périgord... 1498-1874* (Ribérac, 1875) and a few other works, engraved bookplate with motto “*Res optimae res pessimae,*” his(?) manuscript notes on front free endpaper. \$9,500

OVER TWO-HUNDRED MYSTICAL ILLUSTRATED POEMS by the prolific Reformist poet Daniel Sudermann, who conceived of text and picture as inseparable. THIS IS A PARTICULARLY COMPREHENSIVE COLLECTION OF HIS PICTURE-POEMS.

Born in Liège, Sudermann was the son of a goldsmith and painter, Lambert Zutman or Sudermann. Although baptized a Catholic, he attended a Calvinist school. He spent his early career as a “housemaster” or tutor for the children of noble families throughout Germany and the Netherlands. In 1585 his new position as vicar in Strassburg brought him into contact with the teachings of Caspar Schwenkfeld, whom he met in 1594. Sudermann became a collector and disseminator of the medieval mystical texts of Meister Eckhart, Johannes Tauler, Heinrich Seuse and others, while composing hundreds of his own hymns and

songs, written in *Knittelvers* couplets, and disseminated in EPHEMERAL ILLUSTRATED SHEETS.

SUDERMANN ENVISIONED HIS POEMS WITH PICTURES. To realize his visions he called on the services of the eminent Strassburg engraver and print publisher Jacob van der Heyden (1573-1645); a minority were engraved by Heyden’s lesser-known colleague Johann Erhard Wagner. Sudermann’s “close relationship with painting and the graphic arts of his time is responsible for the peculiar form in which he published his poems. For the most part, each poem is entirely engraved in copper and is accompanied by an illustration ... His attention is devoted entirely to the heavens, but he employs concrete ideas in order to describe symbolically transcendent concepts” (Faber du Faur, p. 27).

Generally, each leaf includes a title or caption at top, surmounting an emblematic illustration, below which is the corresponding poem or song by Sudermann, with at the foot (in most but not all cases) a citation from the Bible or from mystics like Tauler or Eckhart. In the margins of the poems Sudermann’s sources are indicated in very small calligraphic lettering. The engraved emblems are engagingly varied, dramatic mystical visions alternating with images of daily life, featuring distant landscapes or pastoral settings. The format of the plates is equally eclectic: the platemarks are of different sizes; in some the text is in one column, in others in two columns. Always finely engraved, mostly with elegant flourishes, the scripts come in a range of sizes, some tiny.

The bibliography of Sudermann’s publications is confusing. Sudermann composed hundreds of poems, essentially hymns, to be sung to known melodies. They circulated in manuscript and print, and most were sold individually, as is evident from a glance at the 162 entries of VD 17 (*Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts*). Collaborating mainly with



van der Heyden, Sudermann produced a few collections of the poems, but it appears that no two copies are exactly alike. Already in 1864 the scholar Wackernagel had to

concede defeat: “one must conclude that Sudermann decided the order and contents of the plates differently at different times, and that he produced various different editions of this collection” [that is, different editions of plates under the same titles, or the same titles with various alterations to the copperplates] (Wackernagel 1, p. 713, transl.).

Comparison of this copy with the digitized copies of the University of Göttingen and the Getty (parts 2 and 3), and with descriptions of copies in the Faber du Faur catalogue, Landwehr, Praz, Wackernagel, and the Haus der Bücher *Deutsche Literatur der Barockzeit* catalogue, confirms that no copies of any part are exactly identical; the differences range from re-engraved numbering to different selections of poem-plates. In this copy no part is complete, but the gaps are filled by other plates or letterpress sheets of Sudermann’s poems (some with re-engraved numbering, or numbers added in ink). The five letterpress leaves would have been distributed individually as “*fliegende Blätter*” or loose sheets.

Contents:

Part 1: *Schöne ausserlesene Figuren und hohe Lehren.*
 50 leaves, all but one engraved, the last 3 unillustrated. Plates 10, 11, 22, 23, 26, and 27 of the original series are absent, and are replaced by different plates or leaves of Sudermann poems, numbered in manuscript 31, 32, 33-35, and 30. In this group “31” and “33” are unsigned but appear to be by van der Heyden; “32,” in narrower format and with an etched vignette, is signed at the foot by Johann Erhard Wagner; “34” is a calligram forming interlacing orbs and a cross; “35” contains text with a diagram of a clock face; and “30” is a letterpress sheet with an engraving by van der Heyden (see below).

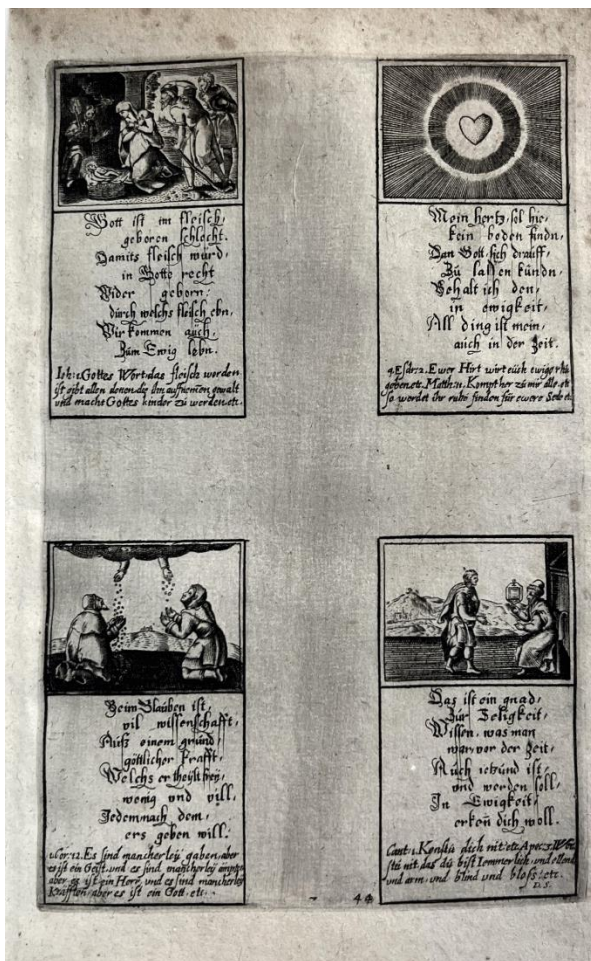
Part 2: 50 *Schöne ausserlesene sin[n]reiche Figuren ... Der II. theil.*

49 leaves of which 2 letterpress. Many of the numbers were evidently altered in the plate (plate 40 is numbered "04"). Plate 9 is dated 1618. Without nos. 13, 18 and 19 of the series. Numbers 18 and 19 are replaced by 2 letterpress leaves with engraved vignettes, the first wider than the text block and neatly folded (short tear at top of fold), printed number 5 in right margin, the second numbered "29" in ink (both identified below). Except for the three missing plates, this copy matches the Göttingen copy, which also only has 49 plates (Faber du Faur calls for 50 plates). The Getty copy with this title is a nonce collection of plates. Some copies do not have the engraved numeral "50" at top or the mention *Der II theil* (both visibly added later).

Part 3: *Schöne ausserlesene Sinnreiche Figuren ... Der III. Theil.*

48 plates, numbered 1-16, 19-38, 43-44, and 10 small mounted plates, containing 57 separate poems and illustrations: plate 38 and the next two plates, with partly deleted numbers 43 and 44, each have four small scenes with short poems signed D. S. Ten small mounted plates follow; these have the same layout as the larger plates; most are signed D. S., one with van der Heyden's monogram. Some of these are transcribed by Wackernagel (V: p. 655-656), from the copy that he examined in Berlin (that copy was lost in the war).

The sequence of plates matches neither the Getty nor the Göttingen digitized copies. A few are in the Getty copy, which contains 49 unnumbered plates. The Göttingen copy



contains only 9 plates, of which only the first plate, showing a globe, appears in this copy. It also has a different wording of the imprint, and the *III Theil* appears in a different place on the title.

Part 4: XXXXX *Schöner ausserlesener Sinreicher Figuren ... Der IIII. Theil.*

50 leaves of which 2 letterpress. Without plates 14-15 and 38-39. Two small plates mounted on the versos of plates 13 and 16 (from the same series as the mounted plates in part 3). Replacing plates 38-39 are letterpress sheets with engravings (numbered 38 and 39 in ink). The 46 plates which are part of the series match the Göttingen copy (the only other recorded copy).

The letterpress sheets are as follows (in order of their appearance in the volume):

- *Ein tröstliche Lehr vnd Exempel Dass der Sathan unser aller Ankläger welcher uns wegen unserer Sünde Tag vnd Nacht verklagt von Gott verworffen seye ...* First line of poem: "Man sagt ein schön tröstliche Lehr." Imprint: Bay Jacob von der Heyden, s.d.
- *Eine Lehr dass die Seel von aller Creaturen Anhang frey ...* First line of poem: "Hör Mensch weil Gott sein Reichthumb gros." No imprint. Cf. Jantz Collection 232 (one of 8 leaves).

- *Ein Tröstliche Lehr im innerlichen Leyden* ... First line of poem: "Ich schweb über ein Abgrund hoch," imprint: [Strassburg?] bey Jacob von der Heyden, [1620].
 - *Ein hohe Lehr durch sichtbarliche Gleichniss der Natürlichen Dingen zuverstehen gegeben* ... First line of poem: "Wer haben will ein Kernen rein." No imprint.
 - *Ein Lehr Exempelsweiss uns fürgestellt* ... 1st line of poem: "Ein alte Schlang suchet von Art". No imprint.
- All but the second poem are from a set of 5 leaves: Wackernagel I: 712, 435; Landwehr 565.

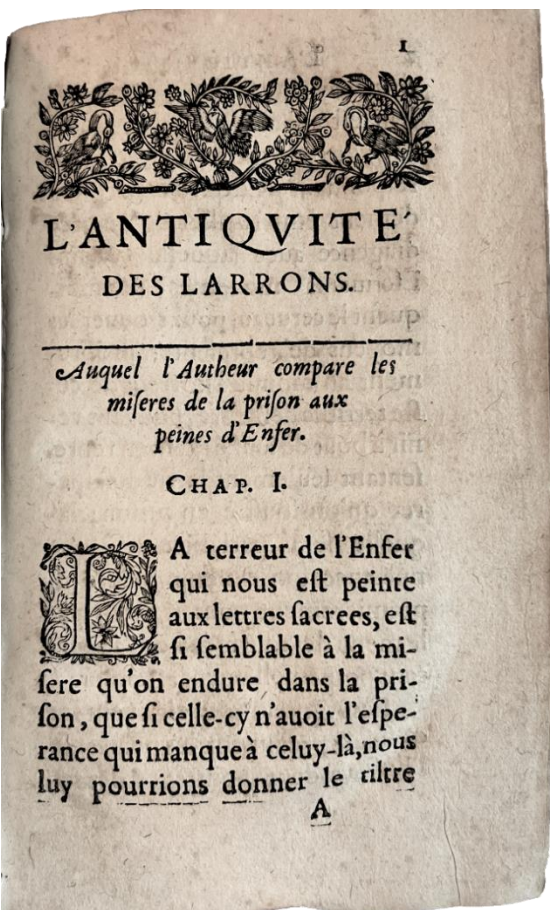
With 206 poems on 197 leaves, this appears to be THE MOST COMPREHENSIVE COLLECTION OF SUDERMANN'S POEMS TO COME ON THE MARKET IN YEARS. In comparison, a copy with 61 plates or poems was offered in 1963 by the Basel booksellers Haus der Bücher, who described it "one of the most extensive" known collections of Sudermann's poems (it was one of the ten highest priced books in the catalogue of 1150 items).

American institutional copies of parts 1-3 are found at the Getty, Yale, and U. Chicago; a copy at West Point appears to have all four parts, and one at Harvard, catalogued under the title *Fünffzig schöner ausserlesener sinnreicher figuren*, is described as having 90 plates. As is clear from the above, contents of the volumes often vary. The largest US collections of Sudermann poems are held by Yale (Faber du Faur collection) and Duke (Harold Jantz collection). The Jantz collection does not seem to include these titles, but some of the plates may appear under other titles in the holdings. Indiana University also has a collection of Sudermann's plates, many of which, they note, appeared in the *Schöne auszerlesene Sinnreiche Figuren*.

VD 17 23:633884U (part 1), 23:633882D (part 2), 7:719406G (part 3), 7:720280S and 7:720279D (part 4); Faber du Faur, *German Baroque Literature*, p. 28, nos. 96-98 (parts 1-3); Landwehr, *German Emblem Books* 571, 572, 573, 570; Praz,

Studies in Seventeenth-Century Imagery, pp. 507-508; Wackernagel, *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts* 1: pp. 712-721 (nos. 436, 437, 442, and 447), see also 5: 546-7; Haus der Bücher, *Deutsche Literatur der Barockzeit* (catalogue 707), 1009. Cf. Thieme Becker 17: 17-18 and 35: 38; Killy, *Literatur-Lexikon* 11: 280-81.





Universal criminality

5) **GARCIA, Carlos** (d. after 1630). *L'Antiquité des Larrons*. Paris: Toussaint du Bray, 1621.

8vo (167 x 102 mm). [8], 245, [3] pp. Woodcut printer's device on title, headpiece and initials. Contemporary parchment (small holes at joints). \$3,800

FIRST EDITION IN FRENCH OF A THIEF'S AUTOBIOGRAPHY. Among the fictional hero's misadventures are an escape from the prison of Marseille and a failed attempt to swindle a wily Lady with Pearls. Digressions include the opening salvo, a scathing

indictment of French (and Spanish) prisons, in which the carceral system is deemed Hell on earth: police officials and government agents are the devil's accomplices, and the sufferings of the imprisoned are those of the damned, deprived of the sight of God. Garcia's personal experience of prison in France was, if not the main source, then certainly a contributing factor to this passionate condemnation of a system of public order founded on denunciations and cruelty.

Lighter chapters treat the original thieves: the rebel angel and Adam; the nobility of stealing; different types of thieves; and proof that thievery is at the heart of all

professions. The final chapter contains the statutes and laws of the Company of Thieves, from basic rules (a thief must always carry a false beard) to required comportment with women (never tell them anything) and identifying marks of different kinds of thieves.

The original Spanish text (*La desordenada codicia de los bienes ajenos*) had appeared two years earlier in Paris, where the author, a physician from Zaragoza, had taken up residence in 1613. Unable to practice medicine in France, he was one of a small group of Spanish and Portuguese writers patronized by a pro-Hispanic faction of notables in the circle of the regent Marie de' Medici; his first publication was a panegyric pamphlet following the double royal French-Spanish marriages in 1615. Despite his hope for high-level protection, Garcia's testimony in a murky witchcraft trial of the regent's lady-in-waiting Leonora Galigai (executed in 1617) led to his being thrown in jail for eight months.

Vital d'Audiguier, a soldier turned poet for pay, was an important translator of Spanish works (including Cervantes' *Novelas ejemplares* and *La Vida de Lazarillo de Tormes*). He was assassinated at the house of his mistress ca. 1624. In 1658 the Académie française judged his translations among the best written works in French.

I locate two copies in American libraries (Princeton and Yale). Not in USTC (which locates 6 copies of the Spanish edition, of which only the Hispanic Society copy in the US). Palau 97791; Fouché-Delbosc, *Bibliographie Hispano-Francaise 1477-1700*, 1057; Brunet 2: 1480; Losada-Goya, *Bibliographie critique de la littérature espagnole en France au XVIIe siècle*, p. 267, no. 208. Cf. *Diccionario Biográfico [Español] electrónico*; J.-M. Pelorson, "Le docteur Carlos García et la colonie hispano-portugaise de Paris (1613-1619)," *Bulletin hispanique*, vol. 71(1969), no. 3-4: 518-576.

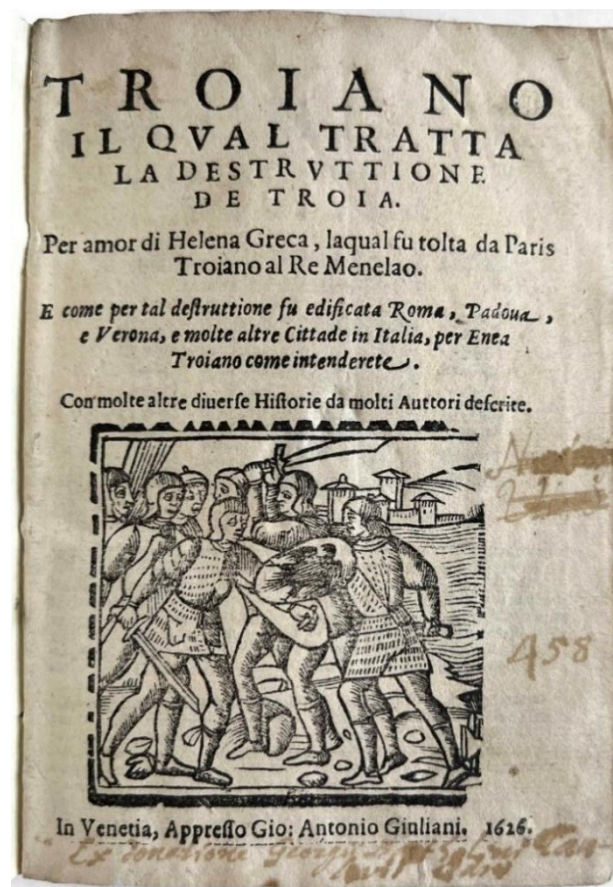
They go way back

6) **TROY LEGEND.** *Troiano, il qual tratta la destrvttione de Troia. Per amor di Helena Greca, laqual fu tolta da Paris Troiano al Re Menelao. E come per tal destruttione fu edificata Roma, Padoua, e Verona, e molte altre Cittade in Italia.* Venice: Giovanni Antonio Giuliani, 1626.

16mo (142 x 99 mm). Collation: A-G¹⁶ (G¹⁶ blank, removed). [222] pages. Double column, small roman types. Large woodcut on title, 20 small woodcuts in the text, printed from four blocks (2 used once each, the others repeated). Printing flaw, Agv. 2 or 3 tiny marginal tears, slight creasing to last leaves. 20th-century marbled glazed paper over flexible pasteboards. *Provenance:* "Bagio," inscription on front pastedown; *Ex fondatione Giorgii* ---, ownership inscription on title. \$3,500

UNRECORDED EDITION of a popular verse account of the fall of Troy. The Trojan tale circulated in several versions during the late medieval period. Like the other Italian versions, this anonymous poem in 20 cantos in *ottava rima* may have been loosely based on the 13th-century Latin prose narrative *Historia Troiana* by Guido de Columna. Both poems emphasize Rome's Trojan lineage. The earliest recorded edition of this version dates to 1483 (GW 12519, one extant copy), an inconvenient fact for a later attribution to the poet Jacopo di Carlo, who was in fact the printer of the 1491 edition.

In the sixteenth century the educated classes enjoyed the tale, which was sometimes even read in schools. The spread of literacy stimulated the production of cheaper, chapbook editions, like this one, thriftily printed in very small types, with repeated impressions of the woodblocks of battle scenes. The larger title cut, printed from a worn block



which is missing part of the border, shows a skirmish of soldiers in medieval armor.

Editions appeared throughout the 17th century, mainly in Venice, but also in Padua and Verona. ICCU and OCLC list thirteen 16th and 17th century editions (from 1562 to 1671), not including this one. All are rare. See Brunet 5: 964-5; Melzi *Anonime e pseudonime* 3: 177; J. E. Everson, *The Italian Romance Epic in the Age of Humanism* (2001), pp. 43 ff; Grendler, *Schooling in Renaissance Italy* (1989).

7) **EMBROIDERED BINDING** — **LUTHER, Martin**, et al. *Geistliche Lieder unnd Psalmen Herrn D. Martini Lutheri und anderer Gottseligen Hertenzen, nach Ordnung der Jahrzeit und einem ordentlichen Register. Mit einem absonderlichem Appendice oder Anhang.* [Part 2:] *Ein kürz Andächtliches Betbüchlein, den Reysenden zu gut gefertigt.* Frankfurt: Anton Humm, 1634.

24mo (101 x 58 mm). [4] leaves, 636; 90 [i.e., 92] pages. Engraved frontispiece, additional engraved title (*Helmstädtisch Gesangbuchlein D. M. Luth*). Part 2 separately titled and paginated. Engraved title and frontispiece coming unsewn, frontispiece and last 3 leaves shaved at top, some browning.

Contemporary German embroidered binding of scaleboards covered in off-white satin, over linen or hemp backing, sewn on recessed cords, covers decorated each with a different stumpwork floral design, the flowers in pink, yellow, red and blue, the leaves in green; stems, details of the flowers, borders, and other design elements of purl and twisted wire, the cloth interstices decorated with a semé of sequins, backstrip in four compartments each with a four-petalled flower, two fore-edge straps of embossed metal and silver-gilt thread, metal catches (on front cover); edges gilt with pointillé gaufered outlines, pastedowns of gold and purple brocade paper, bound without free endpapers; worn, some of the stumpwork deflated due to loss of padding, losses to the



satin covering, many missing sequins, corners rubbed, but structurally sound and entirely unrestored. \$5,800

A Lutheran pocket hymnal and prayer book in a RARE GERMAN STUMPWORK BINDING.

Stumpwork relief designs may have been as popular in Germany for bookbinding decoration as in England in the seventeenth century, but examples seldom appear in the book trade. In this binding the padding consists of papier maché. The colorful floral design of this binding distinguishes it from the often heavily metallic examples of German embroidered bindings of the period.

To Luther's psalms of the *Geystlich Gesangk Buchleyn*, first published in 1524, the editors added psalms from various other authors (most in German, but one in Latin, in roman type). The title of the second part declares that the book was intended for travelers, but such an elaborate and relatively fragile binding would have been more appropriate for domestic use, probably by a woman.

I locate two copies, at Göttingen and Ghent. VD 17 7:684511E.

8) [DU BOSCO, Jacques (d. 1664)]. *L'Honneste Femme. Dernière édition, reveuë, corrigée & augmentée par l'Autheur.* Rouen: widow Du Bosc [Esther le Danois], 1638.

[Bound with:] [MARCASSUS, Pierre de?]. *La Reine des femmes. Dédiee a la Reyne.* Paris: Jonas Briquegny, 1643.

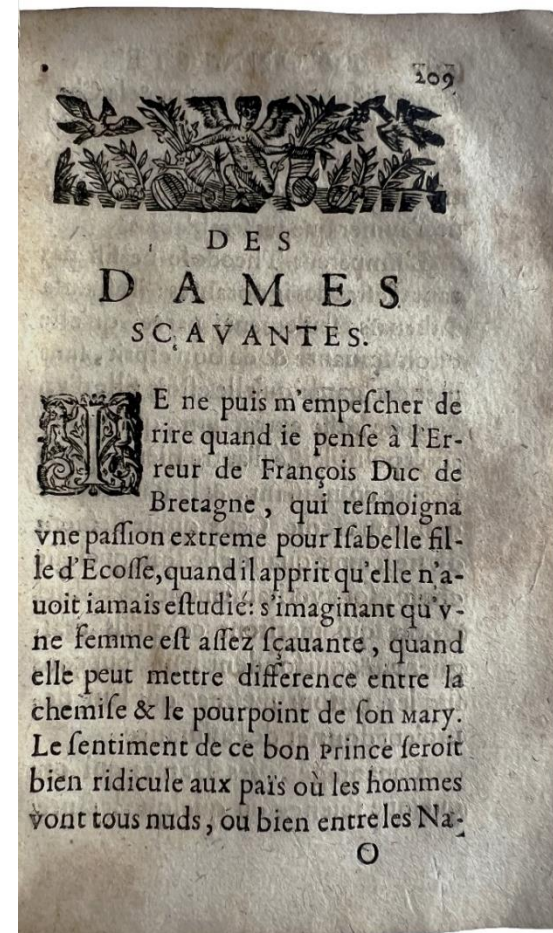
2 volumes in one, 8vo (165 x 103 mm). I) [52], 344, [8] pp. II) [8], 135, [1] pp. Woodcut title vignettes, headpieces and initials in both. Occasional light foxing, first few leaves of Du Bosc a bit frayed and softened, a couple of marginal tears and a few marginal wormholes, worst at end of second work but not touching text. Contemporary parchment over pasteboards, ms. spine title, speckled edges. *Provenance:* early coded price notes and two notes on the contents on front pastedown, one commenting on the second work: "très curieux." \$3,900

Two works by men setting out diametrically opposed visions of the ideal woman, the first a guide for and defense of cultivated women, written to complement Nicolas Faret's influential portrait of the perfect civilized gentleman, *L'honeste homme, ou l'art de plaire à la cour* (1631), and the second a misogynist retort to the first. I LOCATE NO OTHER COPIES OF EITHER EDITION, AND THE SECOND WORK IS VIRTUALLY UNKNOWN.

1) Du Bosc: A provincial edition, agreeably and correctly printed (by a woman-led press), of a best-selling PROTO-FEMINIST REFLECTION on what makes an *honnête* woman, by the *Cordelier* (Minorite priest) Jacques Du Bosc. First published in 1632 (by Pierre Billaine in Paris), it was his most popular work and was frequently reprinted during the next 30 years, with reworkings, reorderings, and different dedications; equally popular in England, it appeared in 3

successive translations, each under a different title (the *Compleat / Accomplish'd / Excellent Woman*). (The untranslatable French term *honnête* in its seventeenth-century sense has been the object of volumes of discussion, but *honnêteté* can be succinctly described as "the art of self-control for the individual in society ... [or] civilizing self-restraint" [Wolfgang and Nell p. 60].)

Du Bosc saw few dangers in educating women. Chapter 1 is an encomium of reading. While women of the court are his ostensible subject and audience, Du Bosc's gentle recommendations are valid, he admits, for both genders, for reading feeds a good mind and improves a weaker one, it teaches morality and clarity of expression. In the chapter, on Conversation, his initial statement that women should use discretion, silence, and modesty (p. 55) leads not to the precepts that one might expect (that women should defer in all to men), but to generally good advice for social exchanges: that one should choose one's words wisely, refrain from talking non-stop, and intersperse one's speech, no matter how filled with wisdom or interesting



information, with silence, spent listening to one's interlocutor. The remaining chapters, including on temperaments, reputation, devotion, courage, intellectual or studious women, clothes and ornaments, beauty, curiosity, gossip, jealousy, and love, are marked by calm scorn for those who try to claim women's inferiority: Du Bosc repeatedly argues for women's moral and intellectual equality — and occasionally for their superiority — to men.

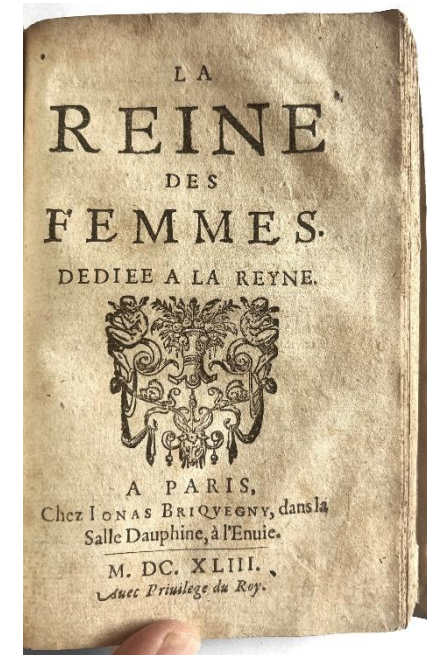
Among his other works, Du Bosc wrote an epistolary model book for women, a sort of practical companion to the present work, and a treatise on "heroic women." Little is known of his life, but his dedications to high-placed women (and some men) suggest that he made a living as a writer (or tried to) through court patronage.

This present Rouen edition, printed by the widow of the printer Jean Du Bosc (probably unrelated to the author, who was also from Normandy), follows the second edition, printed in Paris by Jean Jost in 1633 (and retroactively sometimes called Part 1, as it was followed in 1634 and 1636 by two other parts). Both editions include a long preface, unsigned but attributed to the *académicien* and translator Perrot d'Ablancourt, containing a defense of the book against its critics (thus not included in the first edition). The text of Du Bosc's dedication to Madame de Combalet, Richelieu's favorite niece, differs entirely from that of the first edition, to the same lady (in later editions she is identified by her married title as the Duchesse d'Aiguillon).

I locate two copies of a 1639 edition from the same press, possibly a reissue of this edition (BnF and Gerritsen Collection, U. Kansas), but none of this 1638 edition. Cf. Gay-Lemonnyer 2: 613; Barbier 2: 862 (1658 edition); A. Wolfgang and S. D. Nell, "The Theory and Practice of Honnêteté in Jacques Du Bosc's L'Honnête femme," *Cahiers du Dix-Septième* (2011) XIII.2, 56-91 (online).

2) *La Reine des femmes*: This virtually unknown work is an explicit riposte to Du Bosc's enlightened and woman-admiring treatise. In his prefatory remarks the anonymous author describes Du Bosc's lady as "rather the description of someone who is an Idea of Plato or a number of Pythagoras than a real *honnête* woman," and promises to "darken the sketch (*"charbonner le crayon"*) of this "Queen of women," noting that he, the author, lives far from the Court and is among the worst of all courtiers. The dedication to the Queen is signed P.D.M., identified in the Pichon catalogue as Pierre de Marcassus (1584-1664), professor of humanities and rhetoric, whose works included translations of Horace and Aristotle, a history of Greece, and a commentary on Ronsard. Whoever the author was, his conventionally misogynist depiction of what men supposedly want in women dwells on beauty, hairstyles, fashion, suitable clothing colors for different complexions, jewels, shoes, and so on, reducing women to dolls who are expected to fill traditional roles as compliant supports to men. The contrast between these two late works of the *querelle des femmes* could hardly be starker.

No institutional holdings found. The Baron Jérôme Pichon's copy (not this one), is described in the sale catalogue of his library, *Catalogue de la Bibliothèque de feu M. le Baron Jérôme Pichon*, part 2 (Paris, 1898), no. 3578.



9) **GELSOMINI, Andrea** (1563-1629); **TOMA, Camillo**. *Origine celeste[,] Marauigliose Virtù, & gratie insigni del pane benedetto di San Nicola da Tolentino Dell'Ord. Erem. di S. Agostino ... hora con nuoua aggiunta fatte la terza volta ristampare per Fra Camillo Toma da Iesi*. Macerata: Per Agostino Grisei, 1642.

Small 16mo (122 x 82 mm). Collation: a⁸ A-L⁸ (L8 blank). [16], 174 pp. Half-title. Woodcut roundel portrait of the saint on title, woodcut initial, type ornaments. Dampstaining, a few leaves a bit wrinkled, some marginal worming. Contemporary parchment, sewn on two thong sewing supports (covers stained and wrinkled, spine parchment torn revealing printed waste). *Provenance*: inscription on front flyleaf with erroneous? date 1634: "*San Nicola di / Tolentino / Hic liber est meus ?Gerioline? [crossed out] / Giusiane [salutaris?] an[n]o / dominus [sic] 1634 alle 9 di / maggio chi lo --- a / cassa del dia---*" [illegible]. \$850

A SCARCE GASTRONOMICAL MIRACLE BOOK. The Augustinian Saint Nicholas of Tolentino (ca. 1246-1305) devoted his life to the poor. In a fast-induced vision the Virgin and St. Augustine instructed him to eat a roll marked with a cross; it restored his strength and became his signature tool of healing and iconographic accoutrement. In this work by the Bishop of Ascoli Satriano, a history of the original apparition is followed by accounts of miraculous cures and



rescues, all effected by the Saint's Wonder Bread. It has saved men from shipwrecks, lightning strikes, and earthquakes, bestowed health on the plague-ridden, fertility on sterile women, and a pain-free childbirth; it has been known to turn bad wine back to good and has even cured animals.

This is the only recorded edition printed in the Marches, which has a special resonance as Macerata is 20 km from the subject's hometown. The dedication from the editor Camillo Toma, another Augustinian, to a fellow native of Iesi or Jesi (also in the Marches), Aurelio Floridi, describes the latter's lavish gifts to the Augustinian church of San Luca in Iesi, including chalices, drapes, candelabra, and a silver monstrance,

Not in ICCU, which records six earlier editions, all now very rare, published from 1620 to 1633. These include another "terza impressione," printed in Naples in 1620; probably there were still other editions, since lost. A French translation was published in Paris in 1622 and 1628; and later editions appeared in 1652 (Bologna) and 1699 (Naples).

OCLC (accession no. 797686919) describes a copy of what is probably a different issue of this edition (in an Italian library identified as "Francescani"). Apparently the preliminary quire was reset in one of the two issues: that copy contains a different dedication, from Toma to fra Bernardino Gorni da Trento. The Franciscani copy also has 6 preliminary leaves instead of 8, and 2 at the end (probably the table of contents, fols. a7-8). I locate no copies of any edition in American libraries.

A publisher's binding?



10) **ROCOLET, Pierre** (d. 1662), publisher. *Exercice spirituel, où est enseigné au Chrestien la maniere d'employer le jour au service de Dieu. Par V.C.P. Dédié à Madame la Chanceliere.* Paris: Pierre Rocolet, 1643.

12mo (132 x 82 mm). [8], 40; 192; 312 pages. Engraved frontispiece and thirteen engraved plates, of which five signed by the print publisher Mariette; woodcut head- and tailpieces and initials. Fore-edges of first few leaves a bit frayed, paper flaw with slight loss to fol. A1 in part 1. CONTEMPORARY PARISIAN MOSAIC BINDING of gold-tooled red morocco, probably from the shop of Pierre Rocolet; covers with roll-tooled outer border, corners of onlaid brown morocco and a central quadrilobular lozenge of black morocco, overall pointillé tooling of arabesques and scrolling tendrils, with blossoms at center, top and bottom, leaves and petals highlighted with silver infill, spine in six compartments with similar gold and silver decoration; pair of metal fore-edge clasps (catches on back cover), gilt edges, marbled paper pastedown endleaves, plain free endleaves; small stain to upper cover, some tarnishing of silver infill; 20th-century leather-backed cloth folding case (worn). *Provenance:* booklabel inside folding box, "Bibliophilia / AG / Bern," with image of a binding press. \$9,800

AN UNRECORDED DEVOTIONAL HANDBOOK IN A LOVELY GOLD- AND SILVER-TOOLED MOSAIC BINDING, PROBABLY PRODUCED IN THE BINDERY OWNED BY THE PRINTER PIERRE ROCOLET.

This complete guide to the Sacraments, also containing the Hours of the Virgin, various prayers and hymns, is illustrated with mainly pedestrian devotional engravings,

showing the Holy Family, St. Anne, the Annunciation, the Eucharist, Saints Teresa, Catherine, Hyacinth and Dominic, but one emblematic engraving is more interesting. It shows a well-dressed woman (symbolizing worldliness), handing a bag of money to a kneeling pilgrim, who ignores her as an angel and the powers on high help him prepare for death, embodied nearby in a bearded skeleton with a crow.

The author or compiler “V.C.P.” is unidentified. Describing the 1654 edition, which has a slightly different title and different illustrations, but which also attributes authorship to V.C.P., the Bibliothèque nationale de France cataloguers suggested that the initials designated “Louis Cousin for the initial C and Paul Paul Pellisson-Fontanier for the initial P,” both being mentioned in a later edition (1719) as editors. But that is unlikely, since the same initials appear in this 1643 edition, when Cousin would have been 16 years old and Pellisson-Fontanier 19.

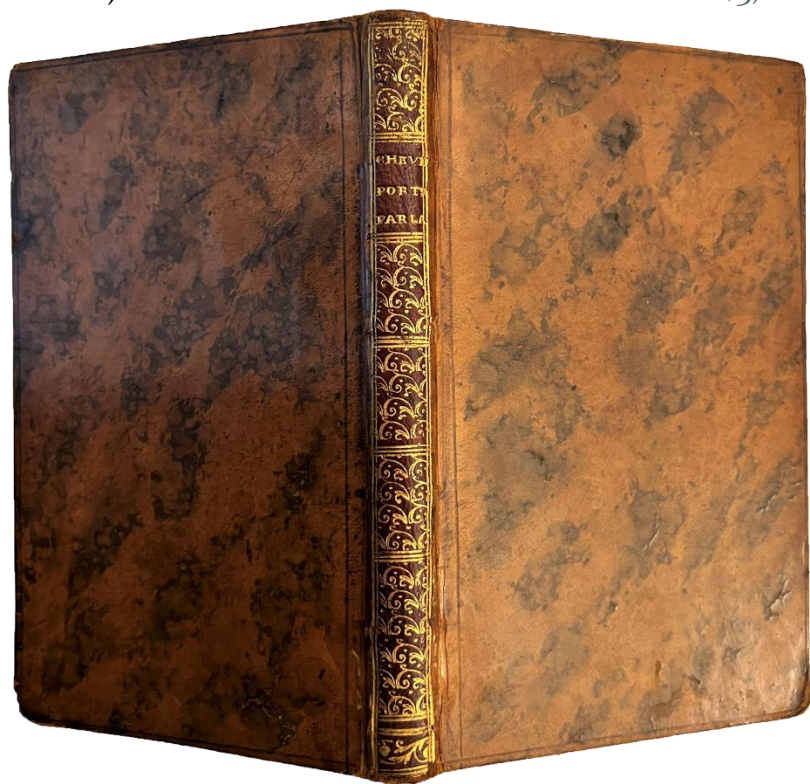
A native of Paris, Pierre Rocolet set up shop ca. 1610, and was named royal printer and bookseller in 1635. He later distinguished himself during the Fronde for his fidelity to Louis XIV. As a particularly enterprising *libraire-imprimeur*, Rocolet had acquired a bindery ca. 1638, which remained active until his death in 1662. Its anonymous workers produced lavishly tooled bindings, largely though not exclusively on books from Rocolet’s own press, for a rich clientèle in the circle of the King, notably including the powerful Chancellor Pierre Séguier, Rocolet’s principal patron, and his spouse, the *Chancelière* Séguier (née Madelaine Fabry). Rocolet signed this edition’s dedication to Mme Séguier. The binding tools include a four-petalled flower that closely resembles Esmerian’s reproduction of a tool from the Rocolet atelier (*Tableaux Synoptiques*, Annexe A-V). Produced for a person of rank, this binding is unusual for its silver highlighting.

Not in OCLC, USTC, the BnF catalogue, Barbier, etc. On Rocolet, cf. data.bnf.fr; on the Rocolet bindery, see *Bibliothèque Raphaël Esmerian*, Part 2, p. 47.



11) **CHEVILLARD, François** (d. 1678). *Les portraits parlans ou Tableaux animés*. Orléans: Gilles Hotot [II], 1641 [i.e., 1646, corrected in ink].

8vo (161 x 96 mm). [40], 136 pp. Woodcut title vignette, tailpieces, and initials, woodcut and typographic headpieces. Printing flaw, p. 123 (2 words covered in the press); slight soiling to title, a few small marginal stains. Contemporary acid-stained calf, smooth spine gold-tooled, edges stained red, marbled endpapers (extremities rubbed). \$3,000



First? Edition of a RARE COLLECTION OF ANAGRAMMATIC, DEVOTIONAL AND OCCASIONALLY MACABRE POETRY. This is

one of two editions or issues, both from 1646, of unknown priority. Chevillard was a canon of the church of Sainte-Croix in Orléans and later of the church of Saint-Germain in the same city. His little-known poems range from exceptionally good to outstanding (even Hoefer noted some “sparks of genius”).

As remarked by Hoefer, it was bad luck to be born with the name Chevillard: the poet’s friends couldn’t get enough of anagramming his name, as they demonstrate here in eleven preliminary dedicatory verses, including one on the daring anagram *Celuy-là fait Ronsard*, by one Lucas. These are followed by 34 pages of Latin religious poems by Chevillard, each in a different meter: a poem to the Virgin in heroic verse, to St. Nicholas in Sapphic verse, to St. Francis in choriambes, etc. Next are a dozen religious poems in French, with varied and original contents, including a poem on the circumcision, on the flight into Egypt, on St. John in the desert, on Jesus obedient to his parents (a reflection on how a carpenter’s son must have felt being the embodiment of the divinity), on the Massacre of the Innocents (a character study of Herod), a lyrical invitation to every part of the universe to praise God (ending with man: “*toi composé d’or et de fange / Corps d’animal, esprit d’un Ange, / Ouvrage vil et précieux*”...), a panegyric addressed to the Cross, and a slightly jarring *Rondeau sur le Crucifix*, in 3 quatrains with the capitalized refrain JE VEUX MOURIR.

The last section contains 65 poems, mostly anagrammatic verses on the names of friends, fellow church dignitaries and local notables; these are the “speaking portraits of the title. The poet’s inventive verve is spirited and varied.

In the final poem he returns to the theme of death. “*Plainte d’un mélancolique*” is an eloquent croak of gloom, in which the poet accurately portrays depression and its manifestations: lack of appetite, disgust with all things human, fascination with cemeteries, etc.

The manuscript correction of the imprint to 1646 appears accurate, as Hotot was not yet active in 1641; his father Gilles I Hotot, had died in 1632, and his mother's name as widow appeared on their imprints until 1642, when he reached adulthood. USTC and OCLC locate one other copy with the Hotot imprint, at Orléans (pagination not given); two copies with the same pagination but the imprint of the Orléans printer Claude Verjon, at Harvard and Oxford; and two copies with the Verjon imprint, each with a different number of preliminary leaves, and with additional engraved plates (BnF and Orléans).

USTC 6809997; Cioranescu 19187 (no printer given, 1646); Herluison, *Recherches sur les imprimeurs & libraires d'Orléans* (Orléans, 1868), p. 58, no. 212 (1646); cf. Hoefler, *Nouvelle Biographie Générale* 10: 272-3.

Miraculous Mary

12) **RHO, Giovanni** (1590-1662). *Sabati del Giesu di Roma overo Esempi della Madonna. Dedicati all'illustriss. et Reverendiss. Sig. Abate Onofrio Campori*. Rome: Ignazio de Lazzari, 1655.

4to (203 x 141 mm). [40], 779, [3] pp. Half-title, errata at end; woodcut tailpieces, including two repeated blocks with IHS monogram, initials. Printing flaw on p. 63, marginal repair to corner of fol. Ff2, some quires browned, faint dampstain at end. 19th-century parchment-backed boards. *Provenance*: presentation inscription from the dedicatee Onofrio Campori, Marchese of Soliera, to Cardinal Girolamo Colonna (*All' Emin[entissimi]mo et Rev[erendissimi]mo Sig[nore]... Cardinale Colonna / L'Abbé Campori*), on half-title; pencil notes in English and French dated 1917 on front flyleaves; Paris Redemptorists, early

20th-century inkstamps on title, call number in blue pencil on second leaf. \$800

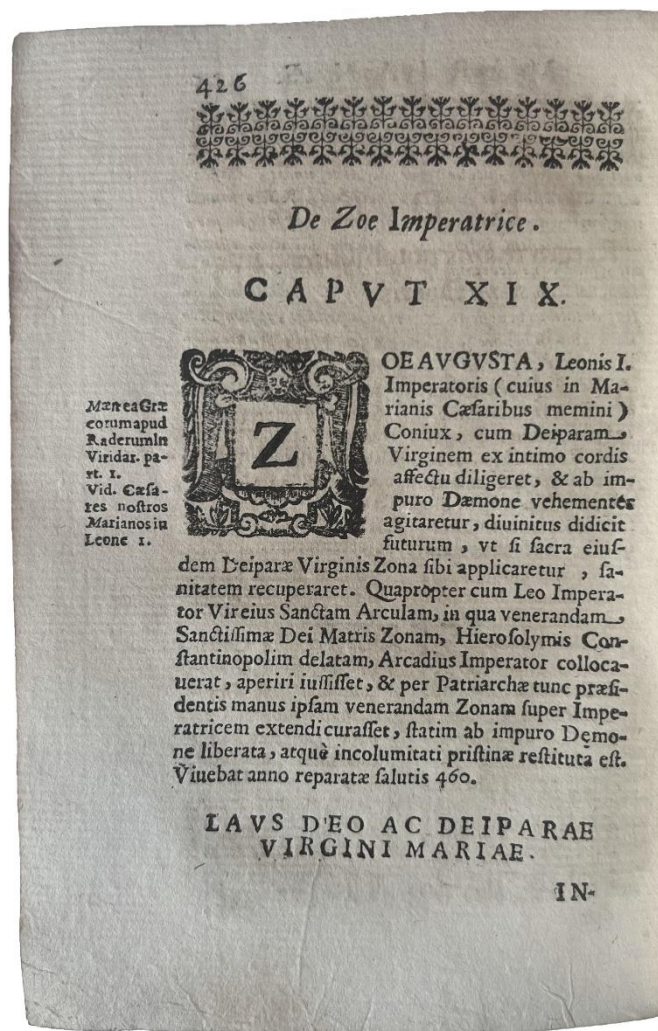
FIRST EDITION of a Jesuit Marian miracle book, a PRESENTATION COPY FROM THE DEDICATEE, the Marchese of Soliera, to Cardinal Girolamo Colonna, the pontifical ambassador to Spain during the reign of Philip IV (1621-1665). The author, a gifted sermonizer, preached in the most important churches of Milan, Rome, Florence, Naples and Venice, and became *provinciale* successively of the provinces of Rome and Naples. This work brings together 110 of his Lenten sermons, each containing an anecdotal description of an apparition of the Virgin or a miracle effected by her.



I locate no copies of this edition in the US; copies of a 1665 edition are held by Boston College and the Univ. of Dayton. De Backer-Sommervogel, *Bibliothèque de la Compagnie de Jésus* 6: col. 1715-1716, no. 24; ICCU IT\ICCU\BVEE\055673. Not in Sommervogel, *Bibliotheca Mariana*.

A+ for attention

13) MARRACCI, Ippolito (1604-1675). *Heroides Marianae, seu de illustrium Foeminarum principum in Mariam Deiparam Virginem pietate*. Rome: Ignazio de Lazzari, 1659.



8vo (165 x 109 mm). [32], 426, [37] pp. Additional engraved title with scene of ten women adoring the Virgin and Child, by Jean Baron after Raffaello Vanni, woodcut tailpieces and passepartout initials. Small hole in Permission leaf, offsetting or soiling to pp. 405 and 412-413, marginal tear in index leaf Ffi. Contemporary parchment over pasteboards (spine with old library labels, defective). *Provenance: Ex bibl Alasii* [?], inscription on title. \$800

ONLY EDITION of an alphabetical biographical dictionary of women distinguished by their piety toward the Virgin. Listed are approximately 300 mainly noble or royal women, from the first centuries of the Christian Era to the author's lifetime. Over a third of these women were founders of convents or religious houses. The sources for each entry are cited in printed shoulder notes.

The author, priest of the church of Santa Maria in Campitelli in Rome, and rector of the Clerics Regular of the Mother of God, was a fanatical devotee of Mary and a pioneer Mariologist. He promoted her cause and the dogma of the Immaculate Conception through a "very vast operation of a bibliographical nature" (DBI), writing over 100 works (of which 52 were never printed), including the first Marian bibliography. Marracci's controversies with Dominican opponents of the doctrine of the Immaculate Conception earned him house arrest for six years, during which he was not allowed to publish or distribute his works, or to speak publicly.

The frontispiece or additional engraved title, after a painting by Rafaele Vanni (1593-1673), a pupil of Carracci, was engraved by the Toulouse-born engraver Jean Baron (b. 1631), who worked in Rome for his entire career.

OCLC gives 5 North American locations. ICCU IT\ICCU\UM1E\005593.

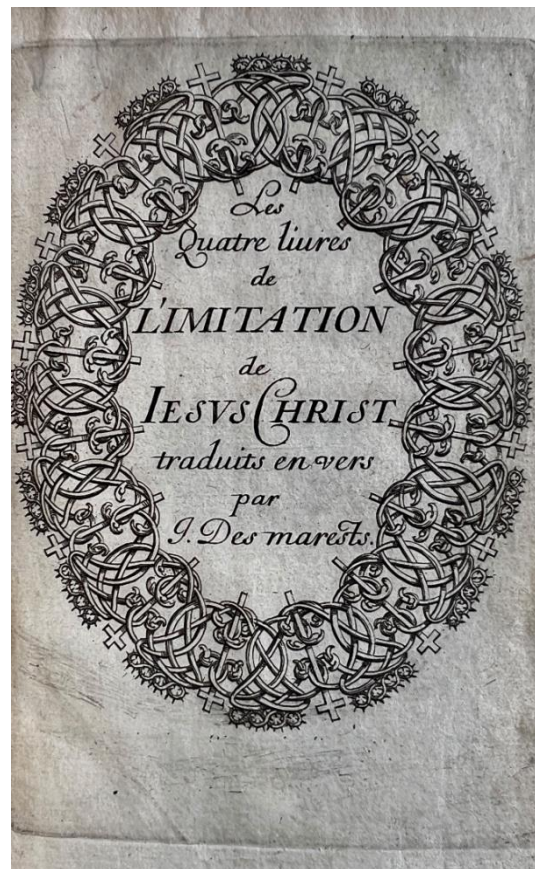
Privately printed *Imitatio*

14) THOMAS A KEMPIS — DESMARETS DE SAINT-SORLIN, Jean (1595-1676), translator. *L'Imitation de Jesus-Christ, traduite en vers par Monsieur Desmarests*. Paris: chez Estienne Loyson [printed at the Chateau of Richelieu], 1662.

Small 8vo (137 x 85 mm). [4] leaves, 211, [5] pages. Printed in very small, clear types. Additional engraved title, 4 engraved plates, two signed *CM in[v]* (Claude Mellan). Typographical head-and tailpiece ornaments. Occasional light foxing, old crease in a few leaves, else fine. Later blind-tooled black goatskin, sides with double rule border and large fleurons at corners, small fleurons in spine compartments, title gilt-lettered in second compartment, gilt edges, marbled endpapers (corners worn, joints and extremities scuffed). *Provenance*: Maurice Lafargue, lithographed bookplate dated 1918. \$8,800

Desmarest's verse translation of the *Imitatio Christi*, PRINTED ON THE PRIVATE PRESS OF THE CHATEAU OF CARDINAL RICHELIEU.

Jean Desmarests, later Sieur de Saint Sorlin, was one of the most prolific and versatile French writers of the seventeenth century. A polymath, versed in the arts, religion, philosophy and theology, he was the first chancellor of the Académie française, and a member of the inner circle of Cardinal Richelieu, who appreciated his vast culture and obtained for him important charges. After the Cardinal's death, Desmarests retired to the home of his patron's great-nephew Armand Jean de Vignerot du Plessis, Duc de Richelieu (1629-1715). He disappeared from the Paris scene for ten years, and reappeared revived by religion.



This verse translation of the *Imitatio Christi* was one of the first works that he published after his return to public engagement, and he spent his remaining years writing religious poems and anti-Jansenist polemics, in a state of religious exaltation taken by some contemporaries for insanity.

It was certainly thanks to the Duke that Desmarest's *Imitatio* was printed at the Richelieu chateau. The mystery of the chateau press of Jean Armand du Plessis, Duc de Richelieu, known as Cardinal Richelieu, chief minister to Louis XIII and the most powerful non-monarch in France for 20 years, has never been satisfactorily resolved. The

Cardinal seems to have decided in around 1640 to have a press installed in the magnificent chateau, or “utopian city,” that he had had built on the site of his father’s chateau (near Chinon, Indre-et-Loire), but no works are known to have been printed there until 11 years after his death in 1642. The first issue of the present edition and a handful of other works and translations by Desmarets de Saint Sorlin were the only editions to mention the chateau in their imprints, but a few later editions, including a Bible published by Sebastian Martin in 1656 (Delaveau & Hillard 1043), were printed in the same fine small type used here. The types were later used in several reprints of works of Desmarets de Saint Sorlin, ca. 1678 and 1679, issued anonymously; all with a woodcut device imitating the Elzevir globe on the title-pages.



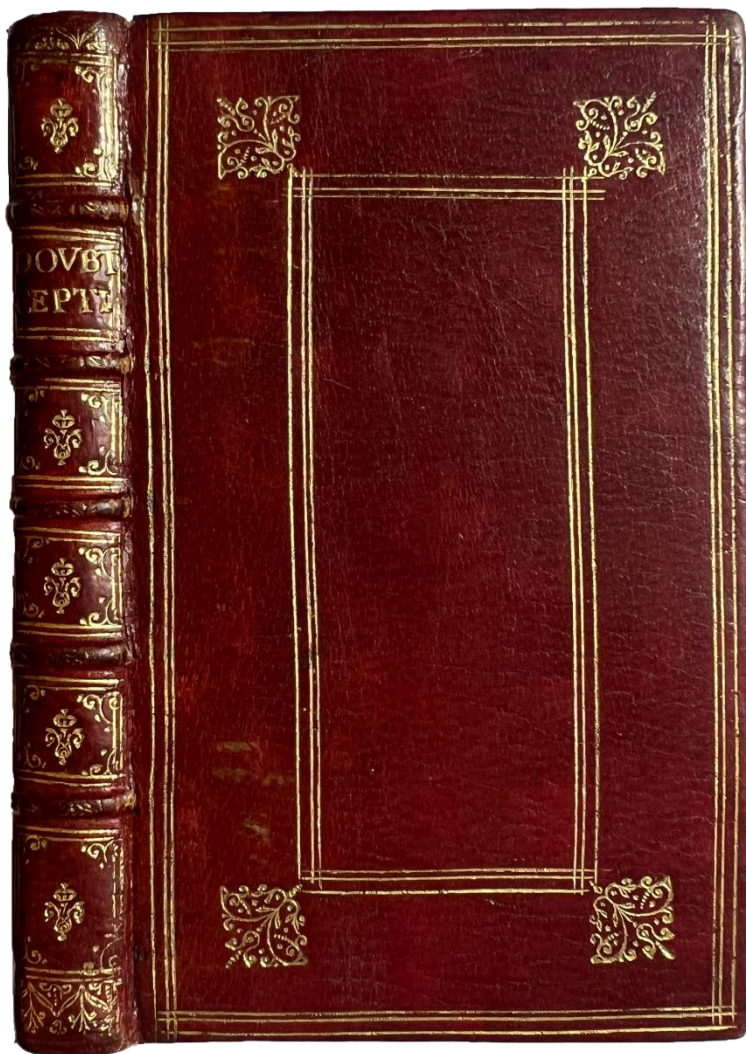
The publishing history of this edition is complex. This is the second edition, fifth and last issue. Desmarest’s version was first printed, in July 1654, in a duodecimo edition with the imprint of Pierre Le Petit and H. Le Gras in Paris (Delaveau & Sordet 295). That edition included an engraved title and an engraving at the head of each of the four Books, of which two by Claude Mellan. In October 1654 the first issue of the present second edition appeared, printed in very small types in small octavo format (Delaveau & Sordet 296). The letterpress title of the first issue bears the same Le Petit and Le Gras imprint, but with the additional note that it had been printed at the *chateau de Richelieu*. Two further issues appeared in 1654 (Delaveau & Sordet 297 and 298, neither mentioning the Richelieu origin). The same “Richelieu” sheets were reissued by the Paris publisher Florentin

Lambert in 1661, with the same four engravings as the July 1654 edition (Delaveau & Sordet 340). Finally, the Richelieu sheets were reissued by Estienne Loyson in 1662 (the present issue, Delaveau & Sordet 346), with the original engraved title of the first edition, from which the imprint was deleted, and the four engraved plates from that edition. It is the only one of the 5 issues of this edition to contain these plates.

The engraved title is set within an interlacing wreath incorporating repeated crosses and thorns. The two Mellan engravings (*Inventaire du fonds français XVIIe siècle*, vol. 17, nos. 122 & 125) show a seated woman receiving the Holy Spirit, and an angel showing the Cross to a kneeling man; the others, unsigned (and inferior), show Christ appearing to a kneeling man, and a scene of Mass.

All Château de Richelieu imprints are rare. The Newberry Library has several, including this edition (first? issue). I locate one other copy of the edition in the US, at Berkeley (this issue) and 3 other copies of this issue overall (BnF, Bib. Ste. Geneviève, and British Library). The other issues or states are equally rare, as is the first 1654 edition.

M. Delaveau & Y. Sordet, eds., *Edition et diffusion de l'Imitation de Jésus-Christ* (2011), no. 346; A. de Backer, *Essai Bibliographique sur le livre De Imitatione Christi* (1864), 2774. On the Richelieu press see C. Nodier, *Mélanges tirées d'une petite bibliothèque* (1829), pp. 173-177; Brunet 2: 634; Peignot, *Répertoire de bibliographies spéciales* (1810), p. 71.



Universal fuzziness

15) [LA MOTHE LE VAYER, François de (1588-1672)]. *Doubte Sceptique. Si l'estude des Belles Lettres est preferable à toute autre occupation.* Paris: chez Louis Billaine, 1667.

12mo (128 x 77 mm). [18], 194, [1] pp. Title with woodcut device of Thomas Jolly (who shared the edition), woodcut head- and tailpieces and initials; printed shoulder-notes. Occasional slight marginal discoloration. Contemporary French gold-tooled red morocco, sides with two concentric triple fillet panels, fleurons at corners of the inner panel, spine gold-tooled and lettered in six compartments, board edges gilt, gilt edges, marbled endpapers. \$4,000

FIRST EDITION, a lovely copy, of a paradoxically erudite exposition of the vanity of all branches of knowledge. While expressed in the language and concepts of the time, the work resonates with the 21st-century reader: rather than a tongue-in-cheek anti-intellectualism, La Mothe Le Vayer's argument was profound, for he circled around THE PRINCIPLE OF UNCERTAINTY, recognized by modern physicists as a fundamental property of our interactions with the world.

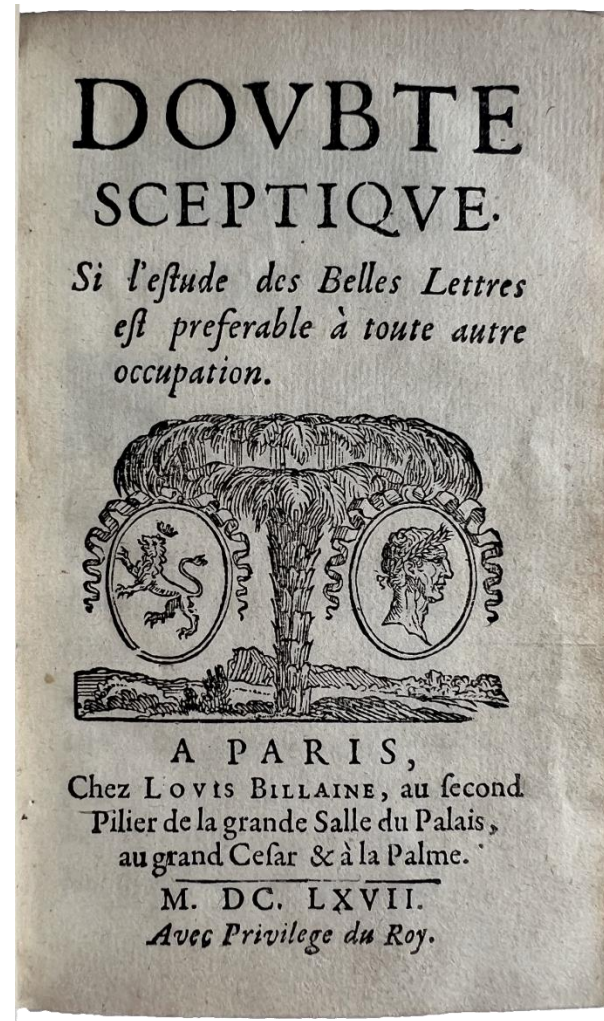
La Mothe Le Vayer, the quintessential *libertin érudit*, saw himself as the heir of Montaigne, like the latter's "adopted daughter" Marie de Gournay, whose salon he frequented. In this late work he passes in review each of the *belles lettres* (liberal arts or humanities), exposing the multiple contradictions within each discipline: Grammar, Rhetoric, Physics (in the broad classical sense, including Natural History and Astronomy), Medicine (the most distinguished of the *belles lettres*, in his view, but still flawed), and Law (he notes that jurists are called *letrados* in Spanish). Discerning endless inconsistencies and the impossibility of finding a single, unchallengeable truth in any of these subject areas, he affirms the ultimate folly of man's attempt to understand and impose order and logic on that which is infinite, constantly changing, and often irrational. His arguments are interwoven with classical Latin and Greek citations, testifying to his own massive erudition. And yet, he asserts, years of painful scholarship inevitably lead the

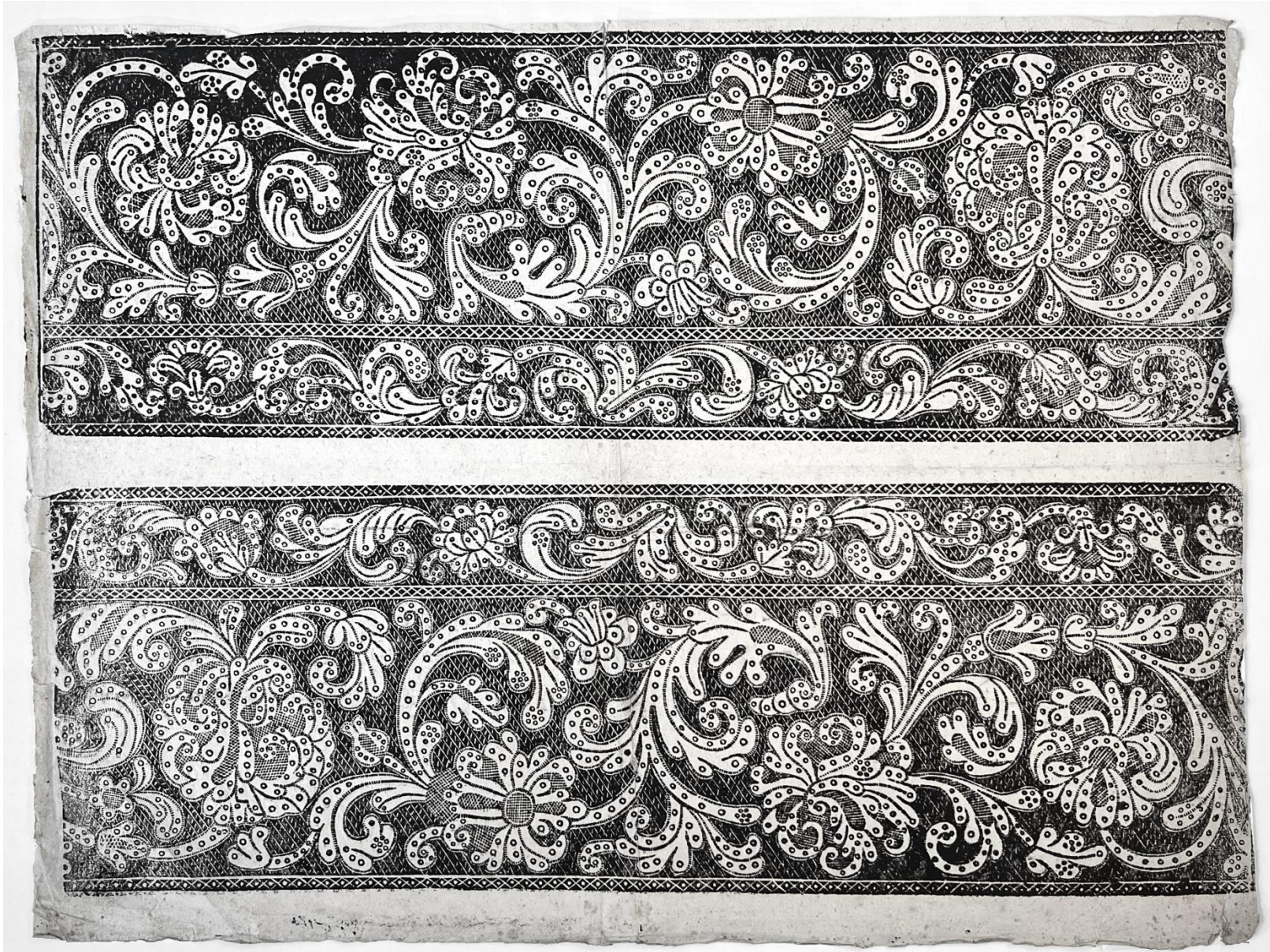
scholar to nothing but uncertainty, “difficult to distinguish, if one is to speak frankly, from true ignorance” (p. 11).

Usually tolerant of humanity’s foibles, La Mothe Le Vayer comes closest to expressing biting scorn only for those he labels “Dogmatists.” A pedagogue himself (he tutored Louis XIV and his brother Monsieur), he touches repeatedly on questions of education, especially in the sections on grammar and rhetoric, in which he discusses, for example, the folly of those who insistent rigidly on proper grammar, thus ignoring the properties of real language.

The last section is devoted to the reading and writing of books, the one studious activity in which the author discerns genuine rewards, for the reader is preserved from the anxiety and boredom that plague so many, especially courtiers, and the writer has the satisfaction of leaving his thoughts and impressions for posterity. Topics include seductive titles which mask mediocre books, plagiarism, squeamish overuse of euphemisms and excessive avoidance of risky homonyms, but also the advisability of discretion and temperance in subject and vocabulary; choosing a happy medium in one’s writing style between the prolix and the telegraphic; and suiting the style to the subject. In conclusion La Mothe le Vayer defends the compatibility of the *Philosophie Sceptique* with Christianity.

Four American libraries hold copies: U. Indiana, U. Miami, U. Michigan, and Harvard. Tchemerzine 3: 981.





16) TEXTILE PROOF. A large woodcut pattern for lace. [probably Flanders, ca. 1650-1700].

Broadsheet (399 x 527 mm. [21 x 15 3/4 in.]) with two impressions of a large rectangular white-on-black woodcut floral design for lace. Deckle edges, laid paper with watermark of the arms of France (approx. 67 x 40 mm.); traces of fold-marks, small tears and old repair along vertical center fold, one edge slightly shaved. *Provenance:* collection of Edmond Bomsel (1889–1967 (this provenance information from the Librairie Jammes, Paris, from whom I acquired the sheet). \$2,500

A PROOF SHEET OF AN UNRECORDED WOODCUT PATTERN FOR LACE. This unusual ephemeral survival, with its double impression on the same broadsheet, appears to have been printed as a proof sheet rather than a finished model. A large woodblock was used to print two impressions (each approx. 177 x 520 mm.) of a rectangular design with two panels, one wide and one narrow, each with large bold flowers and swirling leaves. The flowers and leaves are decorated with repeated small circles, and shading is indicated by parallel hatching or small dots.

The design was probably intended for a bobbin-lace border (or possibly an altar cloth or table runner). The style points to the Southern Netherlands in the second half of the 17th century: “from the middle of the seventeenth century, a style with densely worked, peony-like flowers came into fashion in the Netherlands and was popular for a short time. Unlike more open types of lace, densely worked bobbin and needle laces were relatively easy to wash and maintained their shape well; this fact may have played an important role in their popularity and subsequent spread” (Sorber, p. 107; comparable examples of mid-17th-century

bobbin lace borders from Antwerp or the Southern Netherlands are illustrated on pp. 106 and 108).

I have been unable to locate any other appearances of this woodcut design in printed lace pattern books, whose heyday was in any case earlier. After the 1640s, “the genre as a whole disappeared for several decades. When textile pattern books began to be printed again from the late seventeenth century onward, the majority were ... dedicated to embroidery rather than lace” (Speelberg, “Putting a Name to a Lace” pp. 65-66). It seems likely that these large woodcuts were never published and were produced for the immediate use of the female lacemakers who formed the backbone of the important Flemish and especially Antwerp lace industry.

The watermark, while hard to make out, appears similar to some of the simpler *armoiries de France* watermarks reproduced by Gaudriault, all dated to the seventeenth century, such as his example no. 90 (plate 15).

References: F. Sorber, “Antwerp, a Center of Lacemaking and Lace Dealing, 1550-1750,” in Cormack and Majer, eds., *Threads of Power: Lace from the Textilmuseum St. Gallen* (NY: Bard Graduate Center, 2022), pp. 89-112; F. Speelberg, *Fashion & Virtue: textile patterns and the Print Revolution 1520-1620*, *The Metropolitan Museum of Art Bulletin*, Fall 2015; Speelberg, “Putting a Name to a Lace: Fashion, Fame, and the Production of Printed Textile Pattern Books,” *Threads of Power*, pp. 49-67; Gaudriault, *Filigranes et autres caractéristiques des papiers fabriqués en France aux XVIIe et XVIIIe siècles* (Paris 1995). Our thanks to Martina d’Amato of Cora Ginsburg, LLC, for sharing her textile expertise.

An ambiguous portrait



17) **BEUREUTTE, Toussaint** (owner?). *L'Office de la Sainte et immaculée conception de la glorieuse Vierge Marie* [drop-title]. [France], 1671.

Illuminated manuscript on vellum (135 x 85 mm). 21 leaves, unfoliated, preceded by 5 blank leaves, 1 blank at end. Written on rectos and versos in an elegant calligraphic italic script, in brown ink, headings in red capitals, drop-title on fol. [3]r in liquid gold, red and blue capitals, initials

in gold or red, colophon on fol. [20]v (1671 with 3 closed S's) in gold, page borders in blue and gold. AN OVAL WATERCOLOR AND GOUACHE PORTRAIT MINIATURE OF A YOUNG GIRL, surmounting four lines of verse, on fol. [1]v (recto blank); dedication page, fol. [2]r, with Toussaint Beureutte's name and monogram in gold; large monogram on recto of last leaf with the letters D, I and C, also in gold, within red and gold frame. Some fading to ink, especially of first page-opening (portrait and dedication), small hole in last leaf. 19th-century black goatskin, possibly using the original boards, metal cornerpieces, marbled endleaves, original paper flyleaves (fragmentary). *Provenance:* Toussaint Beureutte, secretary to the Queen, who inscribed his name on the first blank leaf. \$4,000

An impeccably executed small calligraphic prayer book on vellum, adorned with a lovely portrait of a girl. The text contains short prayers to and hours of the Virgin.

Beneath the girl's portrait is the following quatrain, signed by Beureutte:

*Ce Portrait dont tu vois l'Image, / Fut un Grand Chef
d'Ouvre en effet, /
Et son divin Auteur le trouva si parfait, / Qu'il s'enferma
dans son Ouvrage.*

The unsigned portrait miniature is placed opposite a dedication to the Virgin (*Vierge Sainte, je vous offre mon coeur*), at the foot of which Beureutte identifies himself as *Secrétaire ordinaire de la [Rey]ne* (faded). While the context identifies the portrait as an image of Mary, the girl appears to have no halo or other sacred insignia, and the realistic depiction of her facial features implies that the artist may at the same time have depicted a real girl (perhaps a daughter of Beureutte?). At the foot of the verses are

several letters and symbols, in green. A heart at center is flanked on the left by the letters G and B, linked together by a figure 8 symbol (representing love), followed by an ID monogram; and on the right by the connected letters repeated, the B being here the first letter of Beureutte's signature. The letters D, I and C make up the final monogram, on fol. [21]r.

The manuscript identifies Toussaint Beureutte as secretary to the queen and a captain in the royal artillery. He does not figure in contemporary lists of calligraphers, an omission that would be surprising given the calligraphic quality of this manuscript; he may therefore have been the patron who commissioned it from an unknown calligrapher. His wife's name was Jeanne Duchaine; the ID initials could therefore refer to her, but that does not explain the letters GB, which do not fit either of Beureutte's two known daughters, or the final DIC monogram (possibly Dominus Jesus Christus?). Our thanks to Marc Smith of the Ecole nationale des chartes for his helpful suggestions, including biographical information concerning Beureutte.

Don't frown, you'll get wrinkles

18) SPONTONE, Ciro (ca. 1555-1612), attributed to. *La Metoposcopia overo Commensuratione delle linee della fronte ... Aggiuntovi una breve, e nuova Fisonomia, un Trattato dei Nei, & un'altro dell'Indole della persona, con molte curiosità.* Venice & Verona: Andrea Rossi, 1672.

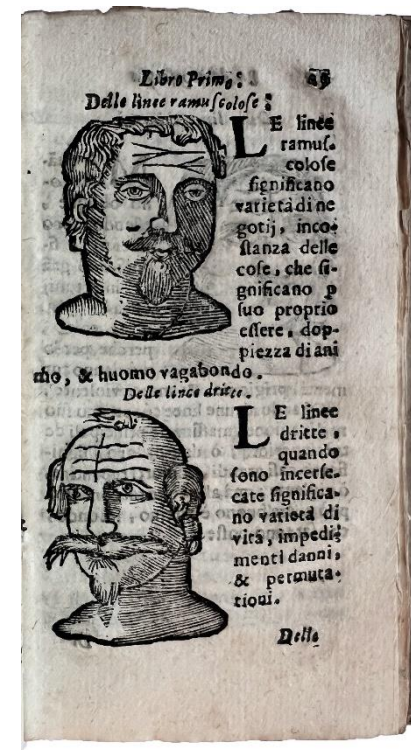
12mo (142 x 75 mm). Collation: A-F¹² G⁴ (G⁴ blank). 150 pages. Forty-six woodcuts, of which one full-page, woodcut title ornament and initials. Wormtrack in gutter of last few leaves, affecting few letters on pp. 144-145, else a fine, fresh copy, untrimmed, in its original *carta rustica* binding. \$1,400

Rare pocket edition of a popular early manual of physiognomy, with crude woodcuts of male heads, all looking slightly concerned, as their simplistically lined foreheads each bear the burden of a different character type.

The work was first published in an elegant octavo edition in 1626. In the dedication of that edition, Giovanni Battista Spontoni, doctor from Peschiera, claimed to have found the work in his father's papers. Ciro Spontone (or Spontoni) served as secretary to high-placed dignitaries and diplomat; he wrote serious literary works, and this posthumously published foray

into pseudo-science contrasts oddly with the rest of his oeuvre. The *Dizionario biografico degli Italiani* does not include it among his works. The present cheaply printed edition, whose poor models suffered at the hands of the remarkably unskilled wood engraver, is augmented with a short treatise on other aspects of physiognomy (the nose, the eyebrows, teeth, lips, voice, etc.) for men and women, and chapters on beauty marks and on human proportion.

ICCU IT\ICCU\BVEE\034899, a different issue(?) of this edition, with same imprint and bibliographical fingerprint, but in which the last quire contains six leaves instead of four (3 Italian locations listed; OCLC adds Heidelberg); Caillet, *Manuel bibliographique des sciences psychiques ou occultes* 3: 10327.





19) [APROSIO, Angelico (1607-1681)]. *La Biblioteca Aprosiana, Passatempo Autunnale di Cornelio Aspasio Antivigilmi*. Bologna: li Manolessi, 1673.

12mo (137 x 70 mm). 50, [10], "733" [recte 683] pp. 2 parts, separately titled. Engraved frontispiece of a library viewed through a columned doorway topped by the arms of the dedicatee Giovanni Niccolò Cavanna, engraved by Giovanni Mattia Striglioni after Domenico Piola, text woodcut of a monument with hieroglyphics (p. 71), woodcut initials and tailpiece. FINE. 18th-century English(?) green calf, sides with leafy gilt frame, spine in 5 compartments, the second with red morocco gilt lettering-piece, the rest gold-tooled (scrape to front cover, extremities rubbed). *Provenance*: contemporary ownership inscription on title, partly effaced; neat annotations in a small English 18th-century hand on front flyleaves, citing references to the book; remains of removed bookplate on front pastedown. \$1,950

FIRST EDITION OF THE FIRST CATALOGUE OF THE FIRST PUBLIC LIBRARY OF LIGURIA, comprising the letters A-C only; no more was published. Although its organizational principles are eccentric, the detailed entries make this catalogue one of the earliest and most thorough bibliographies of Italian literature.

Established in 1648 in Ventimiglia, the Biblioteca Aprosiana was named after its founder, an erudite and temperamental Augustinian monk whose (adopted) name (his given name was Ludovico) is disguised in the title in an anagram. Thanks to his wide network of correspondents among Italian and European intellectuals, Apro시오 managed to enlarge the already significant core of his own library by attracting gifts from collectors and scholars throughout Italy. Perhaps this focus inspired his PECULIAR

DECISION TO ORGANIZE THE CATALOGUE BY DONORS (*fautori*), in alphabetical order of their *first* names (luckily there is an index, by last name of authors). The catalogue, which occupies pp. 262-645, extends from the donor Agostino Calcagni to Curzio Picotti. While acknowledging the accuracy of the entries, Asor-Rosa in the DBI criticized Aprosio's "extremely rich and meticulous academic erudition" for being "pedantic and unsystematic, suffocating, disproportionate, and mostly an end in itself" (rare book cataloguers beware!).

The first section of the catalogue, which was edited by Lorenzo Legati, and financed by the dedicatee Giovanni Niccolò Cavanna, is the main source of biographical information about Aprosio. The brief Part 2 (pp. 667-682) contains a series of epigrams to Cavanna by Pier-Francesco Minozzi. In 1734 Johann Christoph Wolf published a considerably shortened Latin translation of the text.

By the end of Aprosio's lifetime, the library counted between 8000 and 12000 volumes. It was largely dispersed in 1798, with the Napoleonic suppression of the religious orders; portions were acquired by powerful local families, and others went to various libraries in Genoa.

I locate 2 North American holdings (Thomas Fisher and Grolier Club). Besterman, *World Bibliography of Bibliographies* 3213; Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani* 1: 69; Breslauer & Folter, *Bibliography, its history and development* 67; Pollard & Ehrman, *Distribution of Books by Catalogue*, pp. 262-263; *Dizionario Biografico degli Italiani* 1: 650-653.

"N'as tu pas appris que chez les Procureurs / on renonce au plaisirs, pour céder aux douleurs?"

20) [DENIS, Jacques]. *Les plaintes du Palais, ou la Chicane des Plaideurs, comédie*. Paris: Estienne Loyson, 1679.

12mo (146 x 88 mm). [8], 103, [1] pp. Woodcut title ornament, initials, headpiece and tailpiece, type ornaments. Title soiled and upper corner worn away or perhaps gnawed, first few leaves softened and frayed, a bit dog-eared; 3 leaves, B1, D2 and F2, with holes (inexplicably) punched through signature lines, affecting a couple of letters on D2v. Contemporary laced-case binding of parchment over rudimentary couched laminate boards, sewn on two thong sewing supports; covers wrinkled, no pastedowns, allowing a nice view of the primitive boards.

\$2,800

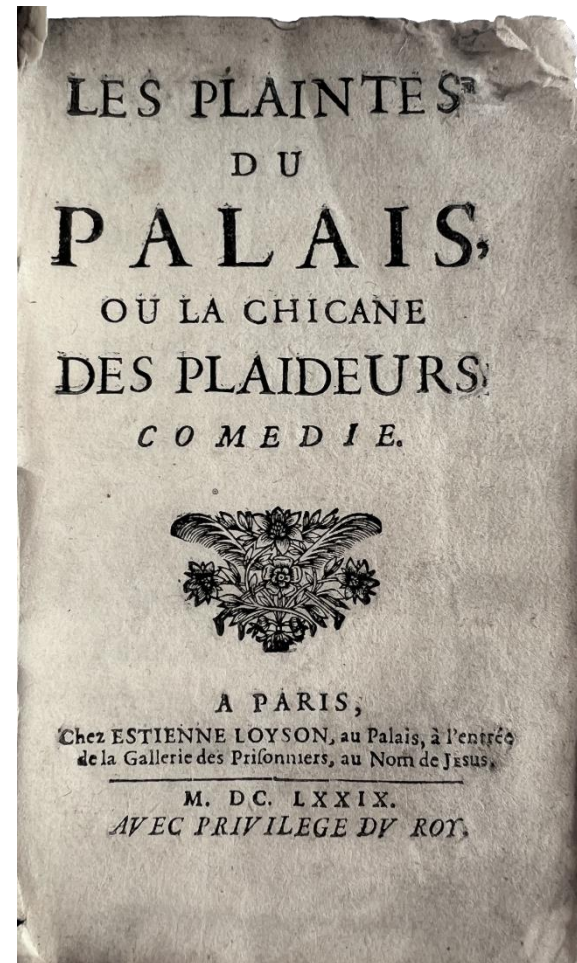
FIRST EDITION of a rare comedy in verse, spoofing the law and portraying the miserable life of Paris law clerks, known in previous centuries as the "basoche." Although presented as a play, the author preferred to call it a "satire in dialogue," as he explains in the preface to the reader, and the piece was apparently only performed once, by Denis's friends. In three acts, it takes place entirely within the claustrophobic confines of the bureau of a *procureur* (prosecutor), aptly named *Malin*. Three clerks (equally expressively named *Trottanville*, *Toulifaut* and *Malaise*, who spends most of the play snoring with his head on the desk) complain of their sufferings — exhaustion, cold, hunger — and of the avarice of M. Malin and meanness of his wife Harpine. The head clerk, Dargencour, is courting Malin's daughter Isabelle. Various other clients, agents, servants and relatives enliven the action, which revolves around an "exploration" of M. Malin's stores of food and wine. Altogether the play provides a realistic and

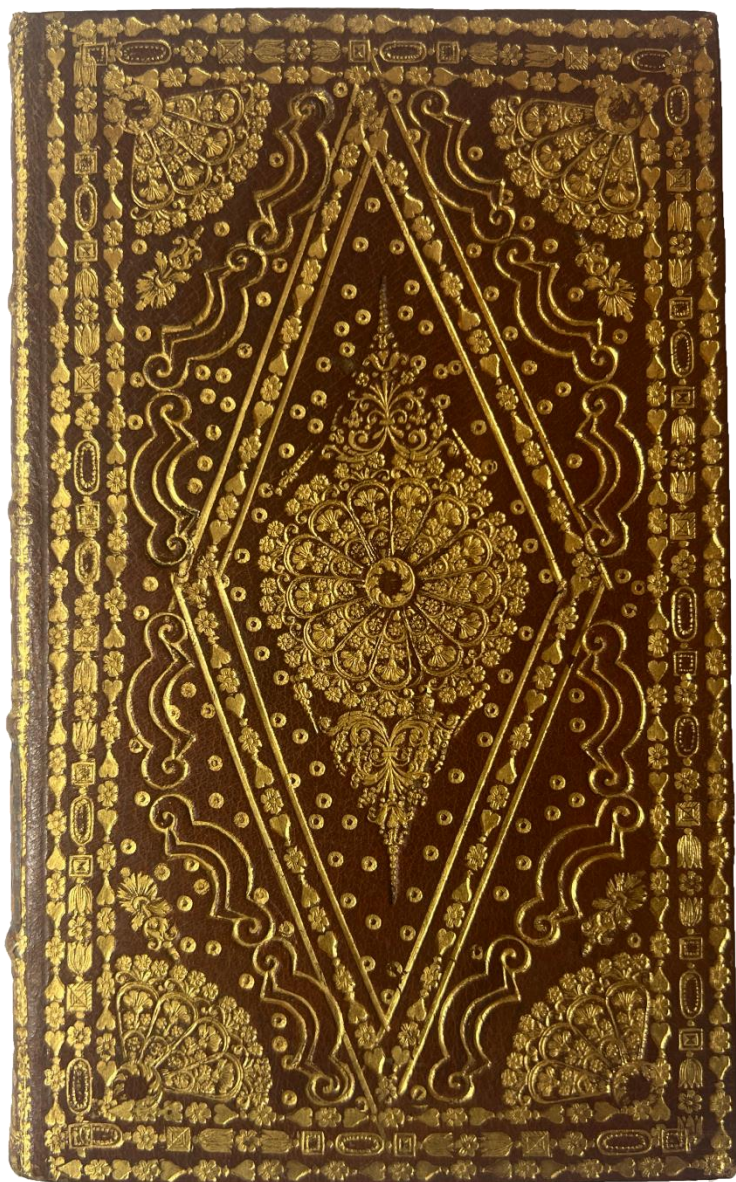
entertaining portrait of the hardscrabble existence of a law clerk in Paris, which hadn't changed in centuries and was not to change for centuries more (see, for example, an [early 19th-century manuscript diary](#) of one such law clerk, sold by us in 2022).

Described in the privilege as an *avocat en parlement*, Denis evidently knew whereof he wrote, as noted by the work's later editor Victor Fournel, who singled out the play, among dozens of spoofs and satires of the law during this period (partly inspired by Racine's only comedy, *Les Plaideurs*), as being particularly intimate, bearing the "accent of personal vengeance." While too static for a play and too long for a satire, according to Fournel, the work shows poetic talent (sadly ill-served by a negligent printer, whose many errors include an inexplicably excessive use of question marks), and he praised it: "we have no more accurate depiction than this portrait ... of the interior of a law practice and the household of a prosecutor" (p. 73). Jacques Denis is not known to have published any other works, but three other plays left in manuscript are attributed to him.

This copy of a scarce satire of the life of the lowest of "la Robe" in 17th-century France is "*dans son jus*": unrestored and as issued (and read). There appear to be no copies in American libraries; copies are recorded only at the BnF, British Library, and Trinity College Dublin.

The work was reprinted in Victor Fournel, ed., *Petites comédies rares et curieuses du XVIIème siècle* (Paris, 1884). Barbier 3: 905; *Bibliothèque du Théâtre François* (Dresden 1768), 3: 92; cf. Hofer, *Nouvelle Biographie Générale* (1855) 13: 645. Soleinne, *Bibliothèque dramatique* 2: 1472 ("satire très-vive et très-mordante"); see also a summary of the play in Fauvelle, *Les Etudiants en Medecine de paris sous le grand roi* (Paris 1889), p. 261.





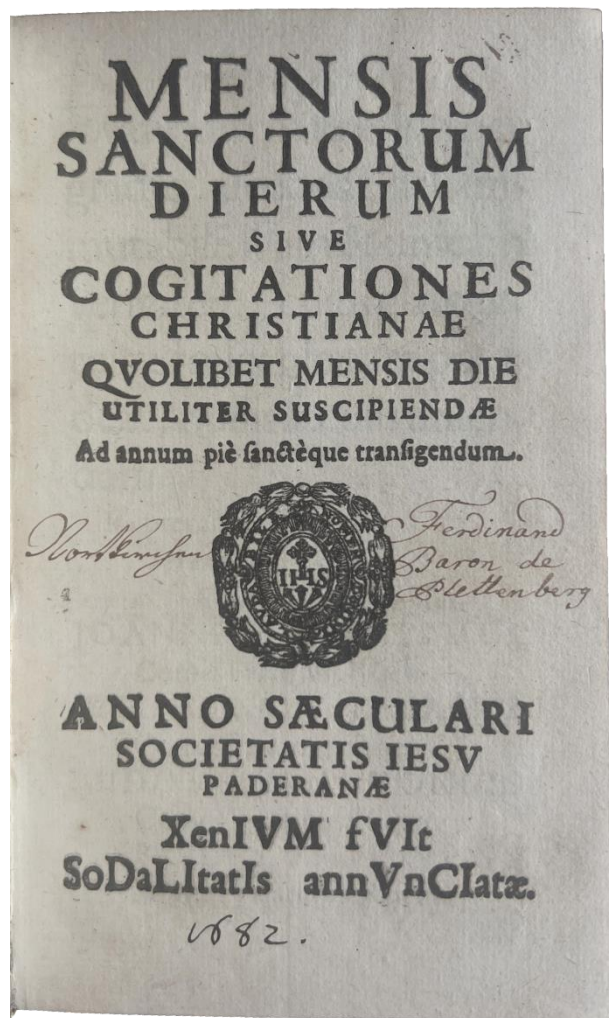
21) **FAN BINDING.** *Mensis sanctorum dierum sive cogitationes christianae quolibet mensis de utiliter suscipendae.* Paderborn: for the Jesuits ("Anno saeculari Societatis Jesu Paderanae"), [1680].

8vo (165 x 100 mm). [10], 178, [2] pages. Jesuits' woodcut IHS device on title, woodcut and typographic tailpiece ornaments, woodcut initials. Contemporary gold-tooled German red goatskin, covers densely tooled *à l'éventail* with a triple outer ornate border built up from a variety of very small tools, fan motifs (quarter rosettes) topped with floral tools at inner corners, 12 drawer handle tools surrounding a rhomboid border containing a rosette wreathed in blossom tools and with ornate extenders at top and bottom, the interstices with a semé of tiny roundels, spine in 5 compartments, the second with printed lettering-piece, the others with small rosettes echoing the cover design, gilt edges, marbled pastedown endpapers. IN FINE CONDITION. *Provenance:* Ferdinand von Plettenberg (1690-1737), *Nordkirchen / Ferdinand Baron de Plettenberg* inscribed on title, manuscript shelfmark on facing flyleaf; Dukes of Arenberg, Nordkirchen Castle bookplate; the date 1682 supplied (incorrectly) below title imprint. \$2,500

An unrecorded(?) devotional book, containing 31 devout meditations, printed in large, legible types, one for each day of the month, probably produced as a gift book for the Jesuit *gymnasium* of Paderborn. The date in the imprint is a chronogram, in the device "XenIVM fVIIt SoDaLIItatIs annVnClatae."

The book was no doubt bound locally; the provincial binding is modeled after the decor *à l'éventail* fashionable

in France earlier in the century, a style rarely seen in German bindings. The finisher of this one suffered from a mild case of *horreur du vide*.



Ferdinand von Plettenberg, who signed the title-page, and his family acquired the moated medieval castle at Nordkirchen and remodeled it, over the course of 30 years, into a baroque palace. His descendant Mária von Plettenberg-Wittem (1809-1861) brought Nordkirchen as

part of her dowry to her marriage with Graf Nikolaus-Maria Franz Esterházy von Galantha; the bookplate contains their combined arms. Along with its "superb library," Schloss Nordkirchen passed in 1903 to Herzog Engelbert-Maria von Arenberg (1872-1949), the 9th duke of Arenberg; his son Engelbert-Karl (1899-1974), the 10th duke, began selling off the ducal library in 1951 (cf. Claudine Lemaire, "La bibliothèque des ducs d'Arenberg, une première approche," *Liber amicorum Herman Liebaers* (1984), 81-106).

No other copies located.

The prime mover

22) **COURT SATIRE.** *Catéchisme des courtisans ou les Questions de la cour et autres galanteries.* "Cologne," 1680.

Small 12mo (121 x 70 mm). 48 pp. Woodcut title ornament. Small stain to lower fore-edge of title-leaf. 19th-century Jansenist green morocco, turn-ins gilt, gilt edges, marbled endpapers (by Duru, binder's stamp erased from front flyleaf), extremities scuffed, spotting to binder's flyleaves. *Provenance:* Armand Bertin (1801-1854), sale, Paris, Techener, 4 May 1854, lot 575; Félix Solar (1811-1870), sale, Paris, Techener, part 1, 19 Nov. 1860, lot 2039). \$2,200

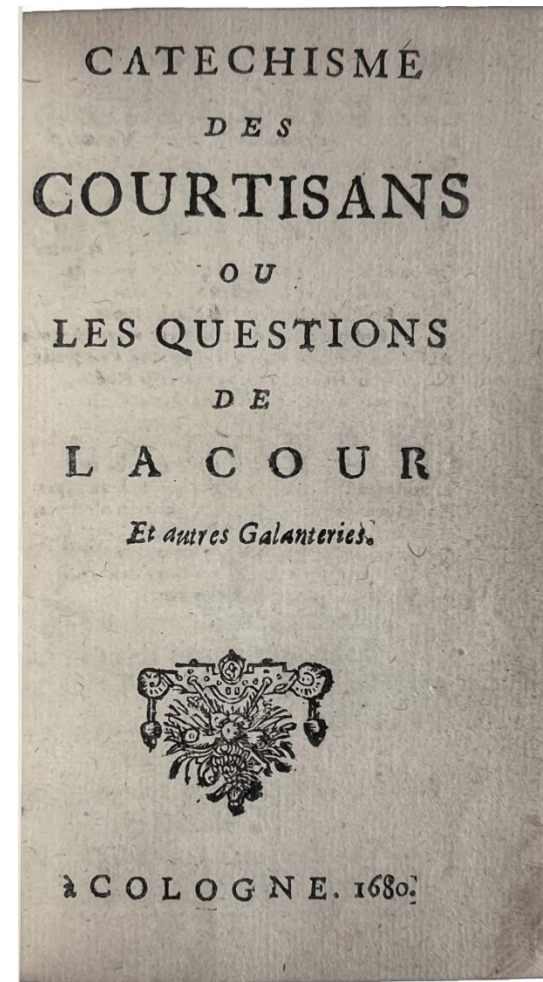
Rare enlarged edition, probably printed in Holland, of a satirical pamphlet containing dialogues defining the court as a pit of corruption. In the first piece, the "Questions de la cour," the unknown author spreads his venom generally, e.g., "What is a King? - A man who is always deceived, a Master who doesn't know his job"; "What is a Monk? - A bogeyman [épouvantail] for children, and the meanest man in the world"; "What is Money? - That which one loses when young and hunts for when old, and the prime mover of the world." It concludes with the city everyone loved to

hate: “What is Paris? - Paradise for women, purgatory for men, and Hell for horses.”

The second piece, “Instruction à la Loy Mazarine,” sinks its teeth into Cardinal Mazarin himself: “What is the sign of Mazarin? - The sign of the Cross, printed on gold and silver. How is it made? - By taking with both hands in the name of the King.” Mazarin’s “credo, profession of faith, and ten commandments” are equally vicious. Having targeted the Jesuits in the first piece (“What is a Jesuit? - A political sage, who uses Religion skilfully”), the Jansenists are blasted in the third, “Autre Catéchisme, à l’usage de la Cour Ecclesiastique de France Contre le Jansenisme.”

Originally published in 8 pages in 1649 and 1652, probably in various editions, during the first wave of Mazarinades (under different titles: *Catechisme des courtisans de la cour de Mazarin* and *Definitions sur l’etat et condition d’un chacun*), the pamphlet’s glib nastiness made it popular, and after Mazarin’s death it was reprinted with additional material, in 1668 and 1672 (a 1669 edition contains only 18 pages and seems to have been a chapbook pamphlet). The miscellaneous extra poems in this edition include an imaginary dialogue between Colbert, Fouquet, and other high-ranking officials, Fouquet’s satirical “confession,” a rhyming “Request for protection from the King by the rats of Paris,” two sonnets on the Great Fire of London, a few genuinely laudatory poems on Colbert, and one praising the King’s choice of the duc de Montausier as tutor to his eldest son (the Dauphin), a charge Montausier filled from 1668 to 1680.

A fine copy from the libraries of two bibliophiles, both journalists and editors. From 1848 to 1851 Armand Bertin was the highly respected editor of the long-running *Journal des Débats*.



McGill holds a copy of this edition. Other editions are held by U. Wisconsin (*Catéchisme*, 1649) Harvard (*Definitions sur l’etat*, undated), Yale and Folger (1668).

Gay-Lemonnyer 1: 494-495; Moreau, *Mazarinades* 1: 651 (1649 edition); Brunet 1: 1656 (1668 edition).

23) ALMS GUIDE. *Le Secours des pauvres Assistez en tous leurs besoins, Tant à la ville, qu'à la Campagne. Par le Chrétien Aumônier, par l'Aumônier Industriel, par l'Aumônier Medecin et par l'Aumônier des Champs.* Lyon: Antoine & Horace Molin, 1687.

18mo (110 x 69 mm). 283, [1 blank] pp. Four parts, separately titled, continuously signed and paginated. Woodcut IHS vignette on first title, one woodcut tailpiece, typographic head- and tailpiece ornaments. Ink stains to first 3 leaves, small rust hole in E2 catching a few letters, some foxing, staining at end. Contemporary speckled sheep, spine gold-tooled and -lettered, speckled edges (rubbed). *Provenance:* Ernest Thorin, 19th-century Paris bookseller, ticket on front pastedown. \$1,950

An anonymous pocket-sized guide to alms-giving, in four parts or *traités*, corresponding to four different approaches to helping the impoverished: religious, economic, medical, and social/legal. None addresses the root causes of poverty. This is the second of two editions; the first appeared in Rennes in 1678.

Part 1, a sort of religious account book, contains a meticulous dissection of degrees of need and the corresponding proper amounts to give. Extreme need, such as near-starvation, risks loss of life; grave need risks loss of honor, when the only way to survive will incur disgrace, such as begging, for a nobleman (note the specification), or prostitution of one's daughters, for a mother; and common need is anything less serious. EACH DEGREE OF POVERTY ENTAILS A DIFFERENT DEGREE OF RELIGIOUS OBLIGATION; this is discussed in detail and the conclusions are buttressed by citations of the Gospels and Church fathers. Further chapters treat the usefulness of alms and how much to give,

an important question, for just as it is a sin for a rich man to give no alms, it is also a sin to give too much, for example, if one suspects that the recipient will abuse the gift. (Superfluous wealth is itself strictly defined as more than one reasonably needs now or at any time in the future.)

In Part 2 the author discusses how and what to give. Guidance to the practicalities of collecting alms, including tips on persuading others to donate, is followed by an analysis of the times, in which the author observes a GROWING GAP BETWEEN RICH AND POOR, and an inverse relation between the increase in conspicuous wealth and the amount of alms given over the last century. Deploring the vast sums spent by the well-off on food, wine, and cabarets (*les excès de la bouche*), as well as on other luxury objects, like jewelry, he pleads for RECYCLING AND ELIMINATING FOOD WASTE, passing in review various foodstuffs: bread, meat and bones, wine, as well as other products: chicken feathers, candlestubs, clothes — all of which can be salvaged and given to those in need. Chapters on model almsgivers, and on poorhouses as a way to manage the destitute, round out this section.

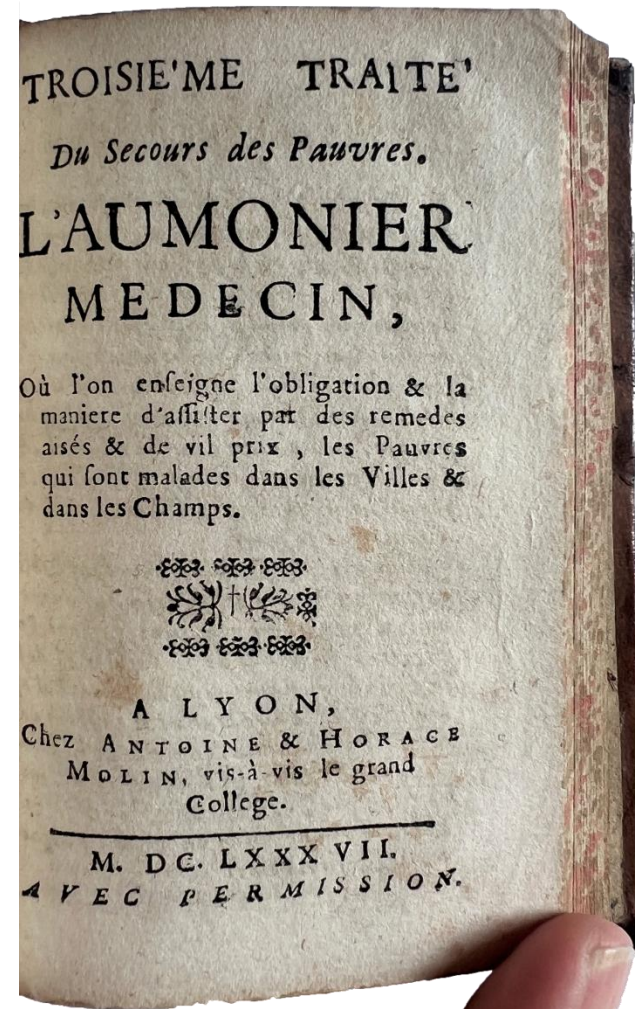
Part 3 treats medical relief for those without resources. The first chapters discuss hospitals and provide examples of individuals and convents who have helped treat the poor; included is a short list of books on this subject. Most of this section, though, is devoted to the promotion of a miraculous cure-all referred to as a “medicinal paste”. Several references are made to the unnamed author of the *Médecin et le chirurgien des pauvres*, known as the “Father of the poor” (*Père des pauvres*): this was Paul Dubé, a physician in Montargis who devoted his long life to the care of the poor. A final chapter touches on specific diseases: tumors, ulcers, scabies, ringworm.

Part 4 is devoted to rural poverty. The principal institutions held to be responsible for poor relief are local parishes and charitable confraternities. The proliferation of beggars, often pilgrims or so-called pilgrims begging for alms, is presented as a major problem in rural regions, and the remaining chapters reproduce several royal edicts prescribing punishments for the “undeserving poor.” Foreign beggars are to incur deportation for the first offence, the whip for the second, and the galleys for a third offence; healthy beggars pretending to be disabled are liable for similar punishments.

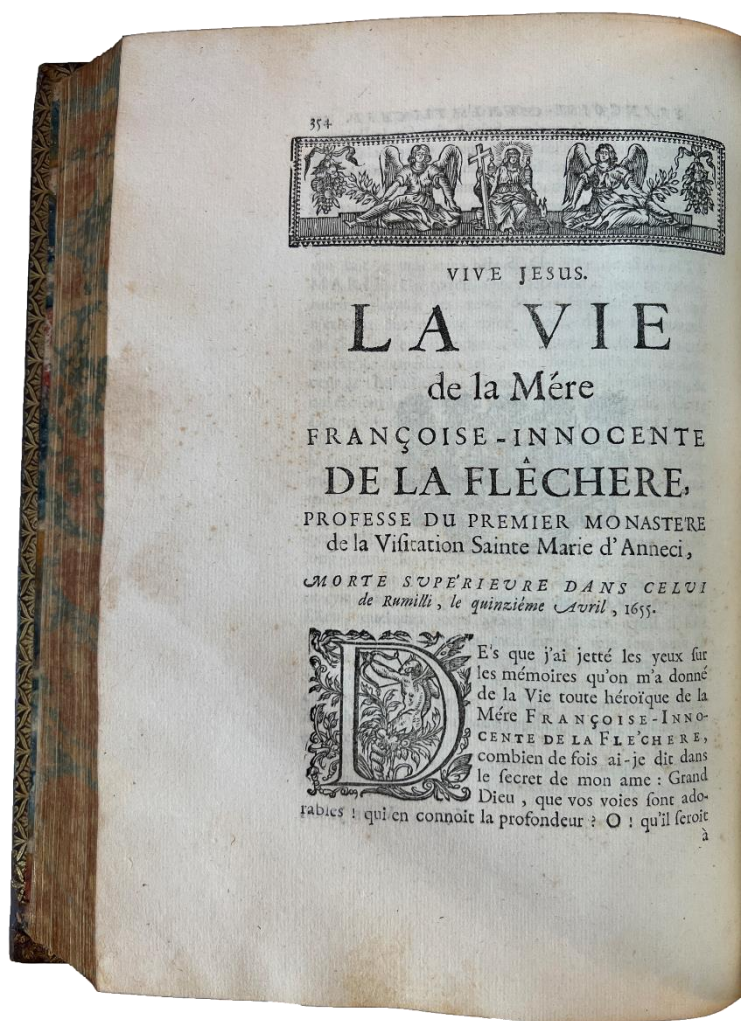
A final, appended chapter treats the practice of “adoption” of destitute individuals in *hôpitaux* or poorhouses, a purely religious practice, comporting strict boundaries: although counted among the adopter’s “domestics,” the adoptee must continue to live and work in the poorhouse. While he or she is permitted to visit his or her patron on feast days, spending the night or even partaking in any meals is strictly forbidden, and the adoption can be relinquished by the generous patron at any time.

With 6 leaves per quire, and vertical chainlines, this is an early example of an octodecimo format. Printed black lines found at the foot of a few pages, intended to be trimmed, indicated to the binder where to cut the sheets for folding.

OCLC locates copies of this edition at the BnF and Lyon Bibliothèque municipale, and of the 1678 edition at the BnF only. Not in Barbier, *Anonymes*.



24) VISITANDINES — [CHAUGY, Françoise-Madeleine de (1611-1680); MENESTRIER, Claude-Francois (1631-1705), editor]. *Vive Jesus. Les Vies de plusieurs Supérieures de l'ordre de la Visitation Sainte Marie. Revuës, & corrigées par un Père de la Compagnie de Jesus.* Annecy: Humbert Fontaine, 1693.



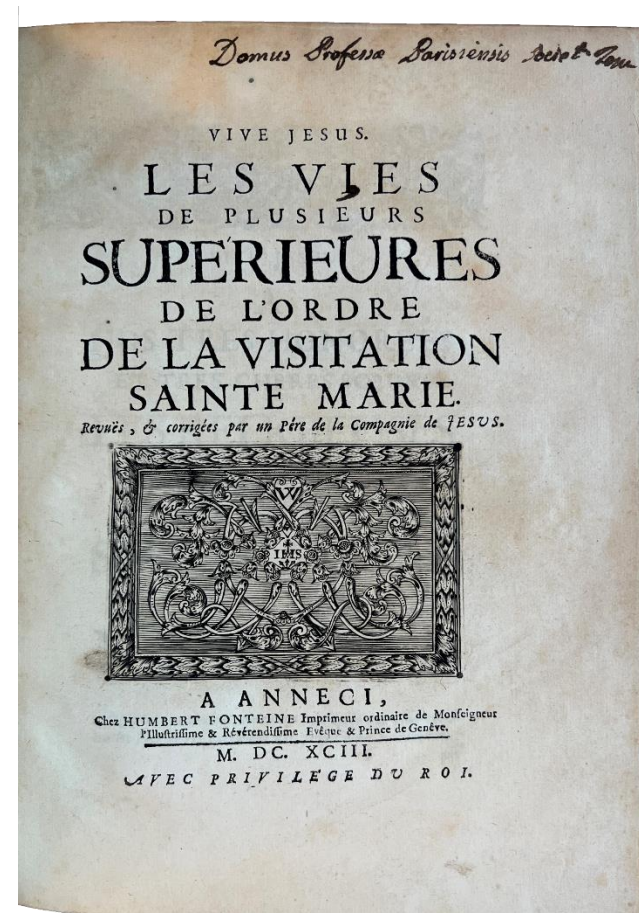
4to (245 x 175 mm). [1] blank leaf, [10], 598 pages, [1] leaf (errata). Woodcut IHS (and VV or W) monogram on title, head- and tailpieces and initials. Occasional light marginal foxing, small marginal dampstain to last dozen leaves, else fine. Contemporary acid-stained (*granité*) calf, triple gilt fillet border on sides, spine gold-tooled, morocco gilt lettering-piece, edges gilt over marbling, striking multi-colored veined pastepaper endleaves (a corner bumped, minor edge wear). *Provenance*: Paris Jesuits, Professed house (Maison professe des Jésuites), inscription on title, *Domus Professae Parisiensis Societ. Jesu*, letterpress shelfmark on front pastedown (LXVI.K); sold 1765: *Catalogue des livres de la bibliothèque de la maison professe des ci-devant soi-disans Jesuites* (Paris, 1763, sale date probably 1765), lot 5727. \$4,800

ONLY EDITION of the fifth and last collection of lives of the early superiors of the order of the Visitation in France. All were written by Françoise-Madelaine de Chaugy (born Jacqueline de Chaugy), secretary of Jeanne de Chantal, founder of the order with Francis de Sales in 1610. As early as 1629, Jeanne de Chantal herself had started recording the lives of the order's first nuns (or *professes*), intending them to serve as models of behavior and spirituality for future sisters. Mother Françoise-Madelaine was charged with continuing the project. The first collection was completed in 1636, and circulated in manuscript. Following Jeanne de Chantal's death in 1641, de Chaugy's many pressing obligations forced her to set the project aside, and she did not resume writing until 1653. Chantal had never intended these Lives to be published; they were meant to circulate privately, in manuscript, among the various convents, which by the time of her death numbered over 85 in France alone. The order to publish appears to have come from the papal prelates in Rome, who had received copies from de Chaugy's brother (a principal proponent of beatification of Francis de Sales).

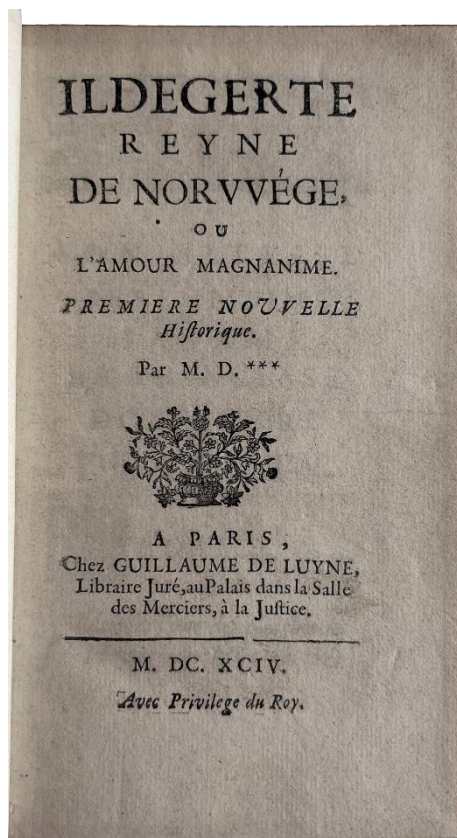
The first four collections of the *Vies*, containing biographies of 4, 7, 8, and 9 sisters respectively, were published in Annecy in 1659. The collections were appreciated by a devout public for the writer's intelligent, precise and enthusiastic narrations. After de Chaugy died in 1680, the mother superior of the Annecy convent, Aimée Bénigne de Lucinge (as explained in the preliminary epistle), requested of an unnamed "réverend père Jésuite" [Menestrier] that he edit the unpublished papers, and another nun, Marie-Terese de Passier, took charge of the publication. The resulting present volume contains the lives of 12 nuns, starting with Mother Anne-Marie Rosset, "12th nun of the Visitation Sainte Marie, Professe of the first house in Annecy." The eleven other subjects, all of whom had died between 1656 and 1683, began their religious lives in the first convent of Annecy, as well as in the first houses of Moulins, Pont-à-Mousson and Albi. One woman did not quite become a nun: Marie-Angelique d'Attignat, a widow, died 5 months after her *profession de foi*, but she was included because of her well-known virtues.

Other biographies of Visitandines were published in separate pamphlets and other works, outside of these collections: even more so than for other religious orders of the time, the life stories of its earliest members played an important role in the identity and conceptual unity of the order (Dompnier, p. 19). Some of the earlier published lives were reprinted in the 19th century, but the *Vitae* of this collection do not seem to have appeared elsewhere.

This fine copy, adorned with spectacular endpapers, was owned by the Maison professe of the Jesuits of Paris, which welcomed resident theologians as well as scientists and musicians. These residents NOTABLY INCLUDED THE EDITOR OF THIS VOLUME, CLAUDE-FRANÇOIS MENESTRIER.



I locate no copies in American libraries. Laroche, *Répertoire bibliographique des livres imprimés en France au XVIIe siècle, Rhône-Alpes II* (1996), p. 40, no. 91; Conlon, *Prélude au siècle des lumières en France* 6064; Sommervogel, *Dictionnaire des ouvrages anonymes et pseudonymes publiés par des religieux de la compagnie de Jésus I*: 1055; cf. Dompnier and Julia, eds., *Visitation et visitandines aux XVIIe et XVIIIe siècles* (2001), pp. 16-22 and passim; N. Pellegrin, online *Dictionnaire des Femmes de l'ancienne France*, article (2008) on [Jacqueline de Chaugy](#).



25) [LE NOBLE, Eustache (1643-1711)]. *Ildegerte reyne de Norvvége, ou l'Amour magnanime. Première nouvelle historique. Par M. D***.* Paris: Guillaume de Luyne, 1694.

12mo (160 x 88 mm). 2 parts, [12], 124; 119, [1] pp. Woodcut title vignette, headpieces and initials. Light marginal stain to last few leaves. Mid-19th-century tan calf, sides gilt panelled, spine gold-tooled with black morocco lettering piece, turn-ins gilt, edges gilt over marbling, by Hippolyte Duru (wear to extremities, joints starting). 20th-century owners' and booksellers' notes on flyleaves. \$1,250

FIRST EDITION OF AN ACTION-PACKED PSEUDO-HISTORICAL NOVEL FEATURING A FEMALE MILITARY LEADER AND HER ARMY OF AMAZONS.

In his note to the reader the author describes the mutable fashions in books among French readers: long picaresque novels went out with pointed hats; now the short novella is all the rage, and he herewith presents one whose subject is so heroic that he will dispense with trivial amorous intrigues; in fact he will even describe War. And that he does: gory scenes of battle, pillage and rape punctuate this plot-driven tale of a woman strong enough to lead a well-disciplined army and to personally slaughter her enemies, so beautiful of face and soul that every male character falls in love with her, and so preternaturally wise that she distrusts (and is exempt from) the passions of love and ambition equally, preferring to follow her reason.

This world-upside-down page-turner has no historical authenticity other than the names of the main characters, most rendered more “acceptable” to French ears. Most interesting are the descriptions of the women warriors, and the rescues of men by women; less so the somewhat repetitive accounts of enamored and self-deceiving men. The only unflawed male in the saga is the virtuous Frédéric, King of Norway, martyred young at the hands of the evil invader Rainfroy, King of Sweden, who is later killed by Ildegerte. Following this victory she reluctantly marries her ally, the handsome but weak Théodoric, King of Denmark and now of Norway as well, against whom conspires yet another love-lorn aristocrat, Théodoric’s closest advisor, treacherous Haralde. Haralde’s plots bear fruit in Part 2, a tale of betrayal that culminates in more exciting co-ed battles and concludes with the final triumph of sage Ildergerte. A “feminist” fantasy, the tale nonetheless conjures up a realistic portrait of the use of women as

political pawns. The book was popular, enjoying several reprints and translations into English and German.

The novel was one of six “historical” novels composed from 1694 to 1698 by Eustache Le Noble,* dissipated aristocrat, corrupt *procureur-général* of Metz (until he was forbidden from public office) and convicted forger. Le Noble was an early example of a professional writer: always facile in many genres, from poetry to polemical pamphlets, he began writing for hire to pay off his debts while in prison, and continued until his death, funding his spendthrift lifestyle. “His production remains one of the most considerable of the century in its variety and quantity” (Godenne, preface to 1980 edition, p. x). Astonishingly, considering the number and rank of personages whom he had offended, Le Noble never failed to obtain publishing privileges, and he was among the best paid writers of his time. He dedicated this work to the Princesse Douarière de Conti (the legitimized eldest daughter of Louis XIV, with his mistress Louise de la Vallière).

I locate two US copies of this edition (Yale & Princeton). Quérard, *La France littéraire* V, 162; Cioranescu 42546; Lever, *La fiction narrative en prose au XVIIème siècle* (1976), p. 228; Conlon, *Prélude au siècle des lumières*, 6744; René Godenne, *Histoire de la nouvelle française aux XVIIe et XVIIIe siècles*, 265; Hourcade, *Entre Pic et Rétif: Eustache le Noble*, p. 540; Godenne, preface to the Geneva: Slatkine, 1980 reprint, pp. vii-xviii.

* The final words of the letter to the reader, promising a forthcoming book called “L’Esclave Heureux,” led some to attribute the book to Gabriel de Bremond. Bremond, however, published most of his books in Holland, and his *Heureux Esclave* first appeared 20 years before this edition (whose privilege is dated 2 September 1694).

Glowing in the dark

26) NICOLAI, Johannes (1665-1708). *Disquisitio de nimbis antiquorum, Imaginibus Deorum, imperatorum olim, & nunc Christi, Apostolorum & Mariae Capitis adpictis*. [Jena]: for Johann Jacob Ehrt, 1699.



12mo (133 x 78 mm). [16], 139, [12] pp. 20 etched text illustrations on 17 pages, various sizes (one full-page, one nearly full-page, the rest half-page

or smaller), 2 printed upside down (pp. 83 and 120), woodcut initials and tailpiece ornaments. Two engravings with touches of coloring. Some marginal discoloration. 19th-century half black goatskin and marbled boards, marbled endpapers, edges stained red (joints and extremities rubbed), by Vogel. Provenance: Michel Jules Lemazurier (1786-1861), military doctor and medical author, signed note on the edition, dated Versailles, 1850.

\$1,200

FIRST EDITION OF THE FIRST WORK EXCLUSIVELY DEVOTED TO HALOS, a learned and original exploration of their origins in antiquity, as represented in classical texts and iconography, their metaphorical representation in the crowns of monarchs, and thence their extension to Christian godheads and saints. “Nicolai’s treatise remained the authoritative text on the nimbus unaugmented by other publications for at least another one hundred and fifty years” (Martin, p. 12).

The author, a brilliant but short-lived antiquary, taught philology at Tübingen and left an interesting corpus of works on unusual aspects of Greek, Roman, and other ancient culture (Greek and Jewish funeral rites, Classical symbols and abbreviations, the ceremonial uses of flowers, etc.). In the *Disquisitio* he discusses the etymology of the *nimbus*, the symbolism of the circle, royal “halos” or crowns, and the halos of the apostles and the Virgin, citing Greek, Latin and Hebrew sources. Less elevated manifestations of the halo in antiquity also come under scrutiny: feminine hair accessories, depicted by Plautus (used by prostitutes) and Horace, and the “towering” crowns or “tower-crowns,” originally used to describe the goddess Cybele, which degenerated into a popular female adornment, as evidenced from ancient coins. The charmingly primitive etchings are printed within the text, several from very small copperplates, one or two overlapping the letterpress.

Michel Lemazurier served as military doctor in Gröningen during the Empire; he was taken prisoner in 1812 during the Russian campaign, and later practiced at the Ecole Royale Militaire at Saint-Cyr. He was eventually named chevalier of the Legion of Honor.

In the US, OCLC and NUC list copies at the Library of Congress, Duke and Cleveland Public Library. VD 17 12:115770T; S. M. Martin, *The ontology of the Venetian halo in its Italian context*, D. Phil thesis for the University of Plymouth, 2012; *Nouvelle Biographie Universelle* 30: 442-443.



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