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1) HABSBURG – OTTOMAN WARS: BROADSIDE. *Burger Artickel. Es soll ein yeder burger vnnd einwoner diser Statt Straßburg, bey den pflichten, damit er seiner ordenlichen Oberkheit zugethon, auch bey trewen glauben und christlichem gewissen, zu yetzigem zug wider den Turcken, von allen seinen beweglichen und unbeweglichen hab un[d] guetern, ye von hundert guldin rechts werts ain halben guldin ... Und also auf und abzerechnen ... und bezalen soll.* Strassburg: [Wolfgang Köpfel?, 1525?].

Broadsheet (315 x 418 mm). 23 lines, gothic types, text 105 mm., first line and headline in larger font, 5-line woodcut initial E. Bull's head watermark (59 x 30 mm.), deckle edges, unpressed. A few small spots and a minor crease, else fine. \$2800

A broadside tax levy on citizens of Strassburg for a new campaign against the Ottoman Empire.

There had been sporadic efforts at direct taxation of all adult subjects by the Holy Roman Empire, but only one, a levy from 1495-1499 known as the "common penny," had any success. "The hostility of rich townsmen to reveal collective wealth, along with their reluctance to pay for institutions operated for the benefit of princes, prevented the direct taxes from being a success" (Rowan 1977, p. 149). Thus, periodic tax levies for financing the wars against the Ottomans were delegated to the Empire's various estates, the Prince-Bishoprics and Free Imperial Cities (of which Strassburg was one). The relative expectations of each were set forth in the Imperial Tax Register (*Reichsmatrikel*), a "list of the Imperial Estates of the Holy Roman Empire that specified the precise numbers of troops they had to supply to the Imperial Army and/or the financial support they had to make available to sustain the Army" (Wikipedia). In the sixteenth century a definitive imperial tax register was drawn up at the Diet of Worms in 1521; it was updated in 1532 in light of increased hostilities following Sulieman I's siege of Vienna in 1529.

Levies for the purpose of fighting the Turks were known as *Türkenhilfe*, or *Reichstürkenhilfe*. The present example was, unlike some earlier taxes like the common penny, not regressive, requiring a straight 5% of the value of one's goods: on 1000 guilders (or gulden), one had to pay 5 guilders, on 100 guilders a half guilder, and so on. Servants, both male and female, or anyone who earned less than fifteen guilders as wages, were required to pay one kreuzer (1/60th of a guilder) for every guilder earned. The poorest, however, who had no money to give, were tacitly exempted from the tax, as no one was expected to contribute "clothes, jewelry, silver plates, or other household goods needed for daily use."

One other copy of this broadside is listed in the online databases, at the Berlin Staatsbibliothek; it bears a contemporary title dating it to 1525. On typographic grounds the broadside may be tentatively ascribed to the press of Wolfgang Köpfel, active from 1522 to 1554.

Burger Artickel.

Es soll ein yeder burger vnd einwoner diser Statt Straßburg/bey den pflich-
ten/damit er seiner ordenlichen Obertheit zugethon/auch bey trewen/glauben/vnd christlichem gewissen/zu yez-
igem zug wider den Turcken/von allen seinen beweglichen vnd vnweglichen hab vñ guetern/ye von hundert
guldin rechts werts ain halben guldin/vnd von Thausendt guldin wert guetern/fünff gulden/vñ also vf vnd
abzerechnen/Vnd sollen ye fünfzig guldin järlicher gulten/zins/vnd einkommens für thausendt guldinwert hauptguts ge-
rechnet werden/Also das ein yeder von seinen zinsen/gulten/vnd järlicher nuzung oder einkommen/ye von hundert guldin des
selben einkommens zehen guldin. Vnd also auf vnd abzerechnen nach mehrung vnd abkürzung seins einkommens den zehende
theil desselben emdrichten vnd bezalen soll.
Welcher auch von seiner Barschafft des jars ain mehrer nuzung vñ einkommen dann von thausendt guldt hauptguts fünf-
zig guldin/on sein sonder mähre vnd costen hat/ Der selbig soll von solchen seinen mehrern järlichen gesellen vnd nuzungen/
auch den zehenden pfennig/gleich anderen/wie obstadt/ bezalen vnd entrichten.
Welcher aber vnder hundert guldin wert guts hat/der soll ye von zwenzig guldin sechs kreutzer geben/
Vnd welcher vnder zwenzig guldinwert guts hat/der soll vier kreutzer geben.
Es soll auch ain yeder gasflichs oder weltlichstands/von hundert guldin dienst vnd Amtgeltis ain halben guldin/vnd also
vf vnd ab nach mehrung vnd abkürzung der summa/hs vf fünfzehen gulden geben.
Aber ain yeder diener oder dienstpott/gasflich oder weltlich knecht vnd magt. Welchem vnder fünfzehen guldin zu lon gege-
ben wurt/Soll von ainem yeden guldin ainem kreutzer zugeben schuldig sein.
Doch sollen im hieorigen Anschlag nit begriffen noch angeschlagen werden/ains yedlichen klaider/clainoter/silbergeschir
vnd anderer haupfradt/des ain yeder seinem standt vnd wesen nach zu täglichem geprauch nit woltemperen Eas/
Dergleichen Kaysige pferdt/Wehr/vnd harnasch.
Es soll auch ain yeder sein stent vnd Anlag allain an dem ort da er geseßen ist/von allen seinen hab vnd guetern so er allenthal-
ben hat/vnuerhindert wo die stent oder ligen/zegeben schuldig sein. Vnd kein stand den andern oder seine vnderthanen da
wider tringen/belegen/oder seine gueter/so hinder jme gelegen/hemmen oder vshalten.

Not in VD16. Cf. S. W. Rowan, "The Common Penny (1495-99) as a Source of German Social and Demographic History," *Central European History* 10, no. 2 (1977): 148-64; and Rowan, "Imperial Taxes and German Politics in the Fifteenth Century: An Outline," *Central European History* 13, no. 3 (1980): 203-17.

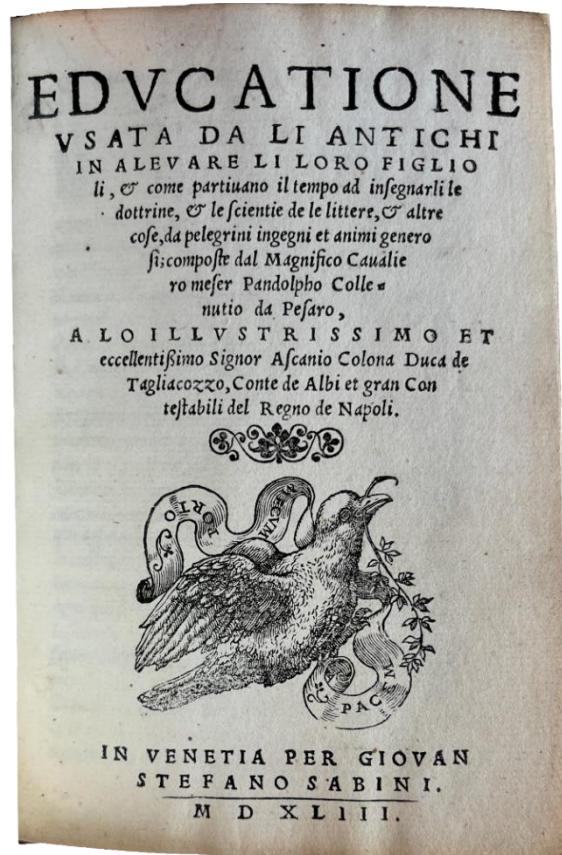
Recipe for a Renaissance man

2) COLLENUCCIO, Pandolfo (1444-1504). *Educatione usata da li antichi in alevare li loro figlioli*. Venice: Giovanni Stefano Sabini, 1543.

8vo (147 x 98 mm). 11, [1] leaves. Italic types. Woodcut printer's device on title, repeated on verso of final leaf, woodcut initials. Slight marginal discoloration, gutter margins of last few leaves with small dampstain and a small neatly repaired hole. Crimson goatskin, turn-ins gold-tooled. \$4500

A rare pedagogical treatise by a distinguished humanist, historian, diplomat, and friend of Poliziano and Pico della

Mirandola. Collenuccio presents a comprehensive humanist program of learning for the entire lifetime of man, from toddlerhood to old age. Both an encomium of learning and a program of instruction based on classical models, his short treatise was written for Italy's ruling families. The *studia humanitatis* was by the second half of the 15th century well established in the Italian universities, and humanists routinely taught the sons of the nobility. Collenuccio (who expresses distaste for writing in Italian, instead of his usual Latin) introduces his curriculum with the usual humanist manifesto, describing education as the foundation of virtue, before addressing the fears of students (or their parents) that his ambitious program of study will be too difficult. All can be achieved, he says, with orderly teaching, prudent parental guidance, and diligence of the pupils, for our minds are made to learn. Furthermore, the sons of the nobility can learn more easily, because "all virtues are more luminous and splendid in Princes," and besides, they are not expected to become scholars. As examples of the types of men who exemplify the benefits of *philosophia* (the love of learning), he adds to a list of ancients and medieval scholars (Plato, Aristotle, Seneca, Plutarch, Pliny, Thomas Aquinas, etc.) a few contemporaries: the humanists Pico della Mirandola and Ermolao Barbaro, the physician and astrologer Giovanni Marliani, and the jurist Francesco Accolti (called Arretino).

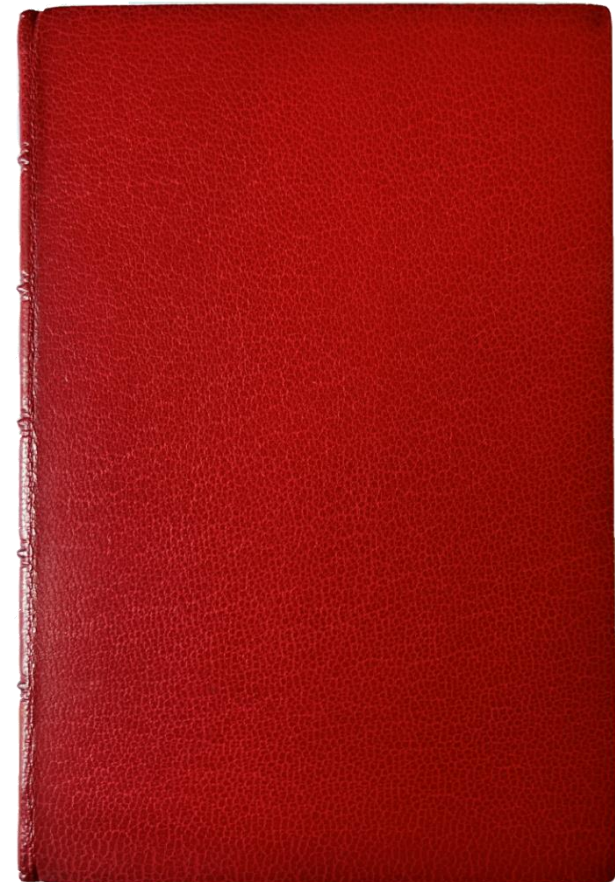


Collenuccio's program is Aristotelian. For their first seven years, children are permitted to simply grow and develop their physical faculties. The fun begins at age 7, with the classic humanist curriculum: Grammar (Latin and Greek), Dialectics, Rhetoric, Poetics, and History ("the Renaissance's most original curricular innovation was teaching history" — Grendler, *Schooling* p. 255). The teenager, aged 14 to 21, moves on to Mathematics, which encompasses Geometry, Arithmetic, Music, and Astrology. In his twenties the young adult pursues his studies with Physics, the "third part of Philosophy." At age 28 he is not done, for now he is mature enough to plunge into the study of Ethics, including Politics and *Economia* (domestic economy, or the running of a household). Finally, the last "settennio" is a figure of speech, for it has no end, being the rest of one's life, during which the mature man, by now well instructed in the human *scientia*, turns to the study of theology and God. Collenuccio explains the purpose of each discipline, with a summary indication of its content. Following this outline he adds a few topics "for the wandering [or inquisitive] mind," which are "partly mechanical and practical, and partly scientific and speculative": Agriculture, Architecture, Painting, Cosmography, Medicine, and the Military Arts, without which the study of everything else would not be possible...

In conclusion, noting that a full seven years are not always needed for each branch of the curriculum, Collenuccio apologizes for the brevity of his treatise, wishing that he could have described each discipline in proper detail, with lists of the Greek, Latin, and other writers that should be read, since most modern teachers err in this choice, leading their students to despair and ignorance. Finally, he confesses to the pain that his own ignorance causes him, having not discovered this educational method (*dottrina*) until late in life, and thus been deprived of the sweetness and spiritual happiness that it provides.

This is the second (surviving) edition, following an edition published at Rome by Blado in 1535. Both these posthumous editions were probably published by Collenuccio's son Teodoro, who changed the dedicatee from the Duke of Urbino, in the Rome edition, to Ascanio Colonna, Duke of Tagliacozzo, in this one. OCLC locates no copies of either edition in American libraries.

EDIT-16 CNCE 12776; BM/STC Italian p. 189; A. Saviotti, *Pandolfo Collenuccio, umanista Pesarese. Annali della R. Scuola Normale Superiore di Pisa. Filosofia e Filologia* Vol. 5 (1888), pp. 226-236. Cf. P. F. Grendler, *Schooling in Renaissance Italy* (1991), and *The Universities of the Italian Renaissance* (2002), *passim*.



Everyone looks good in a mannerist frame



medallion portraits, set within a sumptuous variety of ornamental strapwork borders, many with fantastic grotesque figures, whose limbs occasionally encroach upon the portraits. During the sixteenth century the true features of powerful or influential

3) NELLI, Nicolò; ROTA, Martino; ZENOI, Domenico (artists). *Imagines Quorundam Principum, et Illustrum Virorum. Ritratti di alcuni prencipi, et huomini illustri.* Venice: Bolognino Zaltieri, 1569.

4to (257 x 200 mm). Engraved architectural title and 71 engraved portrait plates, 33 unsigned, the rest signed or with the monograms of Nicolò Nelli (26), Martino Rota (8), Domenico Zenoi (5, including title). All but ten are oval medallion portraits within elaborate ornamental and emblematic borders. A FINE, WIDE-MARGINED COPY, WITH DARK IMPRESSIONS OF THE PLATES (early marginal repairs to front fly-leaf, title, and a plate, title a bit soiled). Contemporary flexible parchment, traces of two fore-edge ties, manuscript title on spine (old repair to upper cover); modern red half morocco folding case. *Provenance:* early ownership inscription on title, "Jure haereditatis sum Venetiis [or Vaneis?] [?ai] Hegemillers a Duberi Weiller"; Thun-Hohenstein family, Tetschner Schlossbibliothek inkstamp on front flyleaf (sold 1934); "v. Engelshofen," 20th-century inkstamp on title, with stamped shelf number 624; 20th-century bookseller's description in Spanish. \$25,000

ONLY EDITION OF A RARE SERIES OF RENAISSANCE PORTRAIT ENGRAVINGS. The 71 engravings depict contemporary or recently deceased European sovereigns, church dignitaries, war heroes, and other notables, including sixteen women. Most are

personages began to be available for the contemplation of ordinary people through the medium of print collections such as this one, which reproduced paintings or other prints. The imaginative borders, of which no two are alike, added considerably, and still do, to the appeal of the collection. Depicted are various male and female members of the Medici, Este, Gonzaga, Farnese, della Rovere and Orsini families, but the cast of characters is international. Celebrities of the day, they include a Pope (Pius V), Holy Roman Emperors & Empresses (Charles V, his wife Isabella of Portugal, Ferdinand I, Maximilian II), Kings and Queens, including several of the British Isles (Edward VI, Elizabeth I, Mary I, Mary Queen of Scots), an art collector and advisor to the Emperor (Antoine Perrenot de Granvelle), aristocrats on both sides of the religious controversies (Albrecht, Duke of Prussia, who converted to Protestantism, and Heinrich II, Duke of Brunswick-Lüneburg, one of the leading Roman Catholic German princes opposing the Reformation), a doctor (Johan Van den Broeck) and the wife of a doctor (Violante Pigna, wife of a physician who was secretary to Alfonso II d'Este); and a single literary figure, Massimo Trioano.

Veterans of the wars against the Turks or the Italian wars are an important part of the pantheon. Nobly portrayed, often in armor, are condottieri Andrea Doria and Giovanni de' Medici (known as Giovanni delle Bande Nere), the latter in an unusual allegorical border; Fernando Álvarez de Toledo y Pimentel, the Duke of Alba; Gonzalo Fernandez de Cordoba, Jean de la Valette, and the Croatian Nikola Šubić Zrinski ("Nicolao, conte di Sdrigno"), celebrated throughout Europe for having died stopping Sultan Suleiman the Magnificent's final attempt to conquer Vienna in 1566. Finally, and equitably, the subjects include Sultan Suleiman himself, plus his son Selim II (the subject of two engravings) and daughter Mihrimah. The sultans, father and son, are shown full-page, with no borders, on horseback (plates [69] and [71], the first signed by Nelli, the latter unsigned but in the same style). Also without borders



are 10 large oval portraits of members of the Orsini family. The only prints in the volume to appear in worn impressions, these were originally published within decorative borders in Francesco Sansovino, *De gli huomini illustri della casa Orsina* (Venice: Fratelli Stagnini, 1565). The British Museum collections cataloguers attribute them tentatively to Nelli.

Zaltieri, engraver and publisher of prints, maps, and books, was active from ca. 1555 to 1576. Of the three named engravers,



Martino Rota (ca. 1520-1583) is the best known: an outstanding artist and engraver from Sebenico, Dalmatia, he specialized in portraits, working in the style of Marcantonio Raimondi. His prints in this series are signed MR or MR SF, interpreted by Nagler as *Sebenzan. fecit*. Nicolò Nelli, who produced the majority of the signed engravings, was a talented engraver, etcher, print dealer and publisher in Venice, active from around 1552 to 1579. His engravings are signed in full or NN F (for *formis*, according to Nagler). Domenico Zenoi was the shadiest character of the three: a Venetian goldsmith and engraver, he received in December 1566 a 15-year privilege from the Venetian Senate to publish devotional prints, maps, and portraits. Within less than two years he was fined for dealing in obscene prints, but he continued producing maps, prints and print series in partnership with several Venetian publishers until about 1580. On stylistic grounds, most of the unsigned engravings may be attributed to Zenoi or Nelli.

A note on the provenance: The vast library of the Thun-Hohenstein family, kept in their castle on the Elbe, in Tetschner or Děčín, now in the Czech Republic, was requisitioned and bought in 1932 by the Czech government. Impatient to get rid of the library, allegedly while the Count was on a safari in Africa, the War Ministry sent truckloads of books to an antique dealer in Prague for sale. This dealer put a few hundred of what he deemed the best books up for auction in April 1933,

offering the remaining approximately 9000 books to the book trade. "Opening day" of this "garage sale" was entertainingly described by H. P. Kraus in his autobiography. Kraus ended up with the lion's share of the library, having bought the books left behind after the scrimmage was over. Not surprisingly, he fared well.



Contents of copies differ. Most have fewer plates than this copy, but two recorded copies include 75 portraits (the Spencer copy at New York Public Library, and the Lipperheide copy at the Berlin State Library). Copies may have been issued as the plates were being produced, and they seem to have been assembled in no standard order. The engravings are found separately and were probably sold individually as well. In the US, besides the NYPL copy, the Morgan Library has a copy with 57 plates, and LC a copy with 31 plates. The Met holds some individual prints. The series is notably absent from the Phillip Hofer collection at Harvard. EDIT-16 CNCE 69385; British Museum Collections online, museum numbers 1873,0510.2951 through 1873,0510.3012 (lacking the horseback portrait of Selim II). Cf. H. P. Kraus, *A Rare Book Saga* (1978), pp. 45-49.

A collected volume containing five mainly Saxon imprints relating to spiritual and physical health, particularly of women. ALL BUT ONE ARE UNKNOWN OUTSIDE GERMANY, AND AMERICAN INSTITUTIONS HOLD NONE. Three of the works were directed at a female audience; the others are a Lutheran devotional manual and a very early treatise on gangrene. Two are unrecorded. The five books were bound together soon after publication of the last printed.

Contents:



Schmincke (bound last): Collation: A-B⁸ C⁴. [40] pp. Title woodcut of a couple exchanging marriage gifts, 7 text woodcuts from 5 blocks, of which 4 half-page and 1 nearly full-page. Short marginal tear in one leaf, last page soiled.

FIRST EDITION, PRIVATELY PRINTED, of a thundering rant against the use of cosmetics as the work of the devil. Fancy dress, hair stylings, and other attempts to improve one's appearance are impious falsifications of one's true nature, according to the otherwise unknown author ("one well-versed in this art, Master Portius Vincentz"), who provides exempla from ancient and contemporary history and the Bible. Two poems conclude the pamphlet, "*Belohnung einer Frommen Tochter*" (praise of a pious daughter) and "*Straffe einer Bösen Tochter*" (punishment of a bad daughter). Illustrating the good girl is a full-page woodcut (used twice) of a splendidly dressed and coiffed young woman, standing next to a table with a book, while a woodcut of a young woman at a table piled with fruits and leaves, presumably fabricating rouge or tint, portrays her opposite (that cut also opens the text). Also illustrated are a woman sewing what appears to be a neck ruff, an open chest, apparently containing jewelry, and an ornate, bejeweled pendant, threaded through a ribbon at top, with the baby Jesus at center. The title block, showing newlyweds, was also used by Paul Hellwig for the edition of Scultetus in this volume, providing a possible clue to the printer.

VD 16 V1224, dating this edition to 1590, giving it priority over another recorded edition, dated 1593 (which has only 2 woodcuts, both on the title). Hayn-Gotendorf 8:130 cites only the 1593 edition ("Höchst selten!"). VD 16 gives two German locations and OCLC adds the Swedish National Library.

In the US I locate a single copy of the 1593 edition, at Yale.

The rest in order of binding:

1) Pflaumenkern: Collation:)et⁸)et⁴ A-Z⁸. [196] leaves, fols. [12] and [196] blank. Title printed in red & black within type ornament border, publisher's woodcut device on title (Adam and Eve, with motto *Lignum Scientiae Boni et Mali* and date 1603), large printer's device and colophon at end, six half-page woodcuts in the text. Title inscribed *M. Zach. Theobaldus...*

ONLY EDITION of an analysis of Luther's Large Catechism, based on sermons delivered by the author, minister of St. Johannis Church in Göttingen. The subtitle indicates that he intended the work for heads of households (*Hausväter*), budding youth, and especially for the Christian community of his fatherland (i.e., home town) Duderstadt (in Lower Saxony, near Göttingen). The work follows Luther's order, and is illustrated with woodcuts showing the worship of the Golden Calf (introducing the catechism on the Ten Commandments); a roundel with Adam and Eve in the garden, framed by God and clouds (Articles of Faith, first article, on the Creation); Christ preaching to male and female followers (opening the third part, on the Lord's Prayer); and, in the Sacraments section, woodcuts depicting a baptism, confession, and the Eucharist (a crowded church scene).

OCLC and VD17 together locate copies at Wolfenbüttel and Eichstätt (Jesuit College), the latter imperfect. VD17 824:709749U.

2) Scultetus: [32], 328 pages. Title printed in red & black with hand-colored woodcut of a couple exchanging marriage gifts, woodcut arms on title verso, apparently of Hedwig of Saxony, double rule page borders throughout, shoulder notes. Partly repaired tear to title-leaf, a few other marginal tears or repairs.

ONLY EDITION. Enticingly titled "the great secret of marriage," this treatise by Marcus Schultz, minister in Wiesenburg (Saxony), is largely a religious allegory of the wedding between Christ and his bride Christianity, filled, surprisingly, with decidedly pagan classical allusions and citations. Any advice to newlyweds is spiritual rather than practical. Schultz presciently dedicated his work, in September 1605, to two present and future Electresses of Saxony: Hedwig of Denmark, daughter of King Frederik II of Denmark, wife of Christian II, Elector of Saxony, since 1602, and her sister-in-law Sibylla Elisabeth, born Duchess of



Württemberg, who became Duchess of Saxony after her marriage in 1604 to Christian II's younger brother Johann Georg I. In 1611 Sibylla Elisabeth would succeed her sister-in-law as Electress of Saxony, following the death of the childless Christian II. As Dowager Electress, Hedwig II retained a significant power base and remained financially and politically independent.

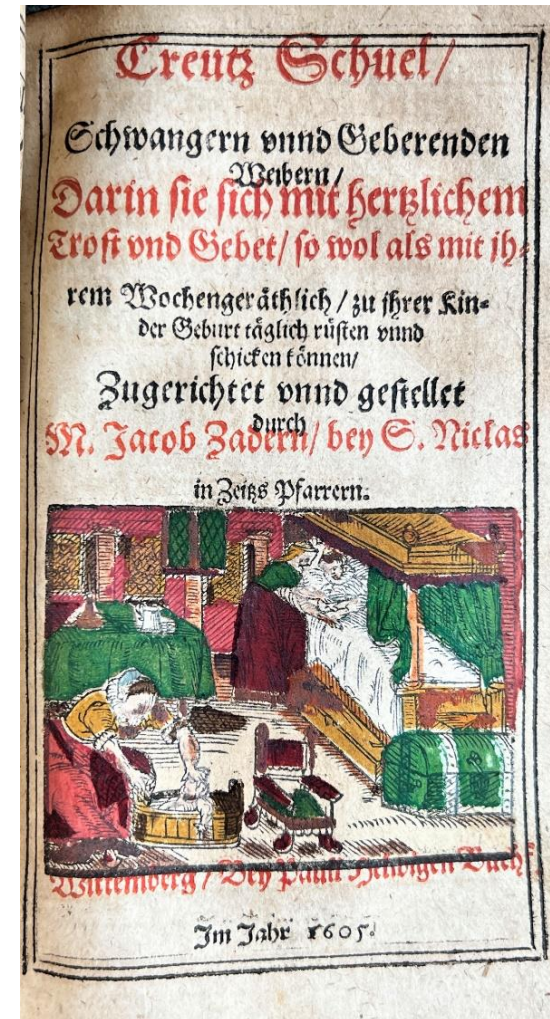
VD17 547:642022V (2 copies, Dresden and Erfurt; I locate no other copies); Hayn-Gotendorf 7:268 ("Rär!").

3) Zader: Collation: A-Z⁸. [13] 350, [5] pp. (pagination starts on a verso). Title printed in red & black (the red register unevenly printed), with hand-colored woodcut of a birthing chamber, repeated without coloring at head of text (A7v), double rule page borders throughout, shoulder notes. Inkstains to p. 65.

UNRECORDED FIRST EDITION OF A RELIGIOUS TREATISE ON PREGNANCY AND CHILDBIRTH, dedicated to and intended for pregnant mothers, by yet another *Pfarrer* (pastor), this one from Zeitz, southwest of Leipzig. Reminding us of the extreme risks inherent in childbirth before the advent of modern medicine, and of the small proportion of successful births, Zader's counsel, buttressed by biblical citations, is largely of the screw-your-courage-to-the-sticking-point and pray variety. Chapters provide counsel, or solace, for the pregnant woman approaching her term; for those who have had miscarriages or stillbirths; for those who are enduring difficult births and expect to die, and for their family members. All Zader's messages of comfort resemble each other: woman's travails were ordained by God, not by man, and her fate equally so; women who die in childbirth are innocent, and have fulfilled their duty, etc. The second part contains prayers for specific situations.

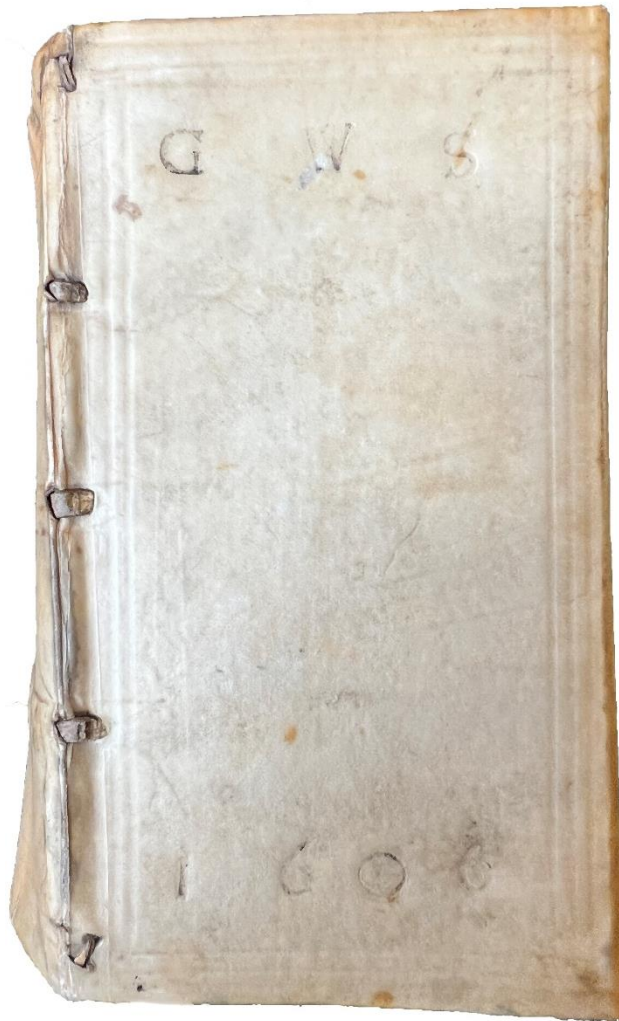
The woodcut, another source of comfort (if I can just get through this...), shows a well-off bourgeois lying-in room, with a newborn being washed by the midwife, while a nurse attends to the recovering mother, resting peacefully in a four-poster bed.

No other copies located; not in VD 17, which lists only a differently titled 1612 edition (14:683123A); not in Hayn-Gotendorf.



4) Usler: Collation: A-B⁸. [32] pp. Woodcut initial and ornamental tailpiece. Text in German and Latin.

ONLY EDITION OF AN UNRECORDED SHORT MEDICAL TREATISE ON GANGRENE. Usler was city doctor of Schlackenwald (Schlaggenwald), Bohemia (now the Czech Republic). Printed at the first press in Hof, the work was one of several published by Usler (VD 16 lists 5). He discusses the causes of gangrene, its treatment, including with arsenic, and when and how to amputate if all else fails. Usler's work was published only three years after the first publication to advocate amputation above the gangrenous part, Fabricius von Hilden's *De gangraena et sphacelo* (Cologne 1593). No other copies located; not in VD 16, KVK, Durling, Garrison-Morton, etc.



A courtesy book for university students

5) **CRISPOLTI, Cesare** (1563-1608). *Idea dello scolare che versa negli studi, Affine di prendere il grado di Dottorato*. Perugia: Vincentio Colombara, 1604.

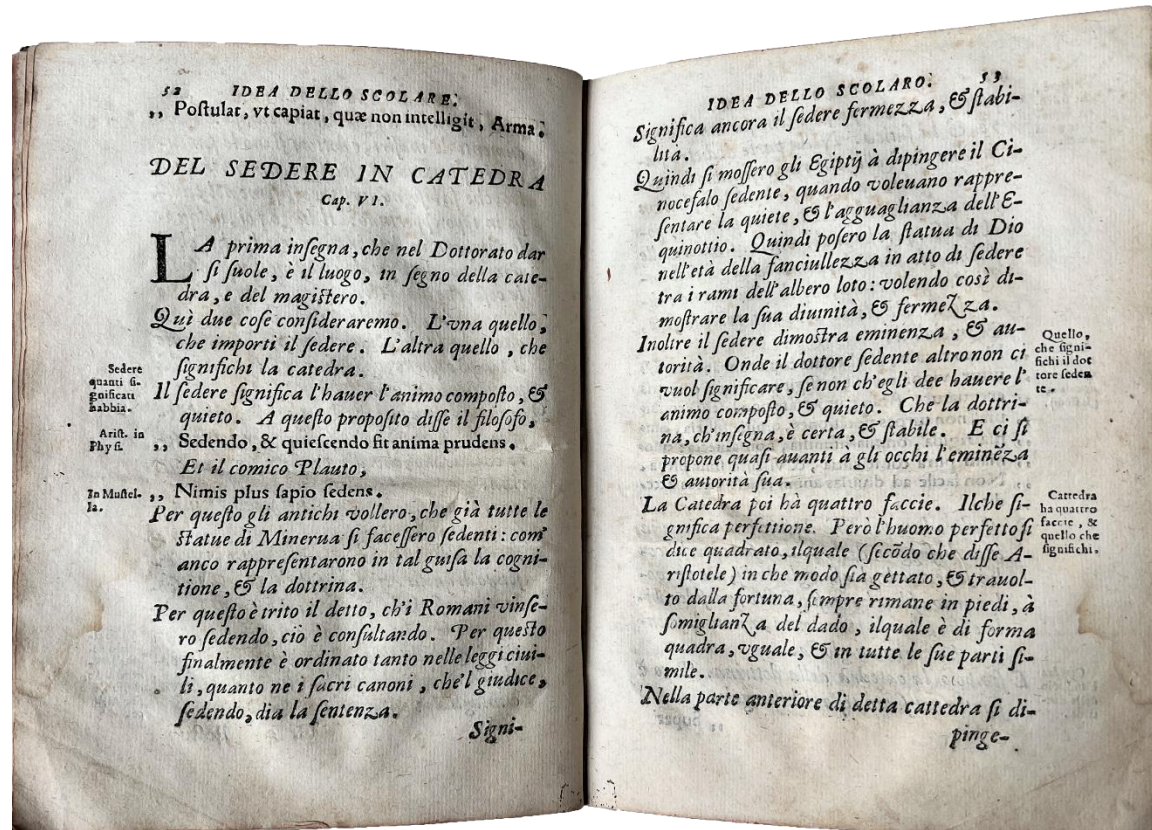
(206 x 149 mm). 88 pages. Title with woodcut arms of the dedicatee, the Cardinal of San Cesareo, woodcut initials. Some staining, a few mostly marginal wormtracks, catching a couple of shoulder notes at front, fraying to edges of first and last few leaves. Contemporary flexible parchment, sewn on two pairs of thongs at top and bottom; front pastedown unglued, revealing sewing structure, stubs of two ribbon fore-edge ties, and parchment spine liners of 16th-century manuscript waste; binding worn and stained, but unrestored. *Provenance*: early notes on front flyleaf (undeciphered). \$2800

FIRST EDITION OF AN ADVICE BOOK FOR STUDENTS, CONTAINING MUCH INFORMATION ON UNIVERSITY LIFE, by a Perugian historiographer, literary theorist, collector, poet, musician, and director of the Perugian literary academy the *Insensati*. Crispolti left several works in manuscript, notably an important history and description of his native city (*Perugia Augusta*), but this was the only one published during his lifetime.

Crispolti uses a weighty scholastic method in approaching his subject, the first five chapters containing descriptions of the School, Study, the Student, and the Scholar, viewed from several different angles: nominally, materially, formally, and by efficient and final causes, his comments buttressed by citations of classical, medieval, and contemporary poets, philosophers, and emblematisers, from Plato, Boethius and Dante to Ficino, Alciati, and Cesare Ripa. But within the archaic structure of the text is much information about social and cultural expectations. Conceived as a courtesy book for students of the University of Perugia, the no doubt helpful nature of the text conferred on the book success throughout Italy.

The student should be thin, pale, and modestly dressed; he should rise early (for philosophical, metaphysical and astrological reasons); he should not study all day long, for the mind cannot absorb constant learning, and he should live at school, away from the distractions of home. Residing with a professor is best, but if the student must board with other students they should be from the same discipline; he should comport himself with gravity, avoid close friendships with anyone other than his peers (fellow students of the same age, interests, and social class), live frugally, and avoid games, except such healthy physical activities as archery. While the student is counseled to avoid dispersing himself in too many subjects, Crispolti encourages an acquaintance with the greater world of learning through membership in an Academy, where one meets scholars from many different disciplines (here he slips in a plug for the Perugian literary academies). LEARNING IS BY ROTE MEMORIZATION, USING THE IMAGERY TECHNIQUES OF THE *ARS MEMORIAE*. ORAL RECITATION IS ENCOURAGED, AS IS THE INGESTION OF CERTAIN MEMORY-ENHANCING MEDICINES OR HERBS (Crispolti singles out fennel). The student should seek out the best teachers, not neglecting "mute" teachers (books). It is an open question, says Crispolti, whether it is preferable to learn visually, through reading, or

aurally, in classes and lectures; thus he advises a combination of both. Finally, the goal of the student being the doctorate, as he approaches that final goal, he must concentrate all his forces on achieving it, calling upon the support of Mercury (for the demonstration of one's knowledge), Phoebus (for clarity), and Venus (for beauty of concepts).

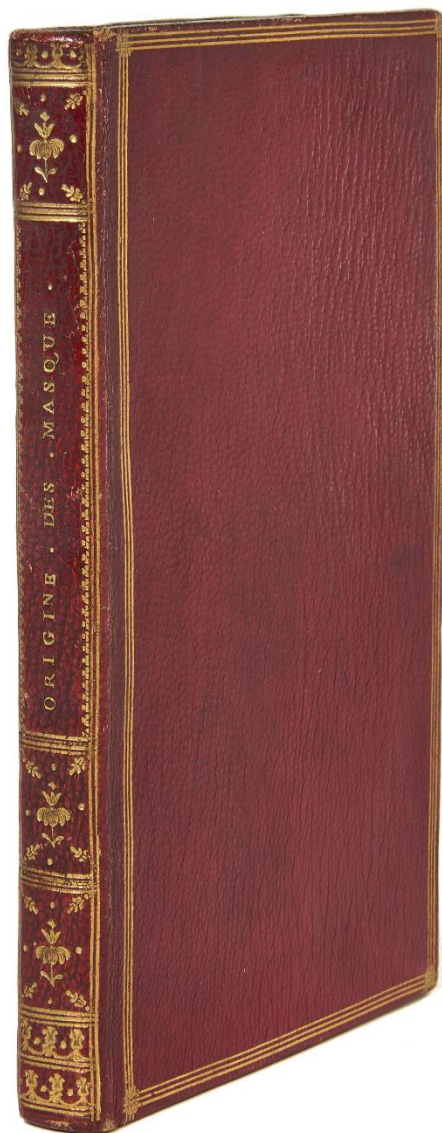


The last chapters are devoted to the symbolism of the objects and gestures used during the ceremonial conferral of the doctoral degree: the chair on a dais (*cattedra*); the book, presented closed and then opened; the presenting of a ring (representing the union of the doctor with science); the golden belt (occasionally used, though not in Perugia); the kiss of peace; the doctoral biretta, and the benediction.

Outside Italy OCLC locates copies at the British Library and Bibliothèque nationale de France. A critical edition by Elisabetta Patrizi was published in 2005. ICCU IT\ICCU\BVEE\029262; Kelso, *Doctrine for the Lady*, p. 436: no. 148 in the "Supplementary bibliographical list for the gentleman." On Crispolti, see *Dizionario Biografico degli Italiani* 30: 811-812; Vermiglioli, *Biografia degli scrittori perugini e notizie delle opere loro* (1828-29), I: 360.

The world turned upside down

6) **NOIROT, Claude.** *L'origine des masques, mommerie, bernez et revennez es iours gras de Caresmeprenant, menez sur l'asne a rebours & Charivary.* Lengres [Langres]: Iehan Chauvetet, 1609.



Half-sheet 8vo (149 x 94 mm). 8, 147, [1] pages. Shoulder notes. Title woodcut of a marching band of putti, one woodcut illustration of a man riding a donkey backwards; woodcut head- and tailpieces and initials, *approbation* with xylographic signature. Scattered pale foxing, a few leaves discolored, some offsetting and show-through. Eighteenth-century red morocco, sides gold-paneled, smooth spine gold-tooled with title lettered longitudinally, edges gilt over marbling. *Provenance:* Paris, Jesuit College (effaced 18th-century inscription on title); Paul Girardot de Préfond (1722- ca. 1800), letterpress book label and engraved armorial (cut round, without the crowned frame), letterpress shelf label "No. IX," from his second library, acquired largely en bloc by: Justin, Comte de MacCarthy-Reagh (1744-1811), posthumous sale, Paris, 27 January 1817, vol. I, lot 692; Jacques-Charles Brunet (1780-1867), posthumous sale, Paris, 20 April 1868, lot 49; Édouard Moura (1863-1931), bookplate with his "Les Eclusettes" library label, sale, Paris, 3 December 1923, lot 760 ("superbe exemplaire"); Jacques Vieillard, armorial bookplate, sale, Paris 12 March 1929, lot 269. \$27,500

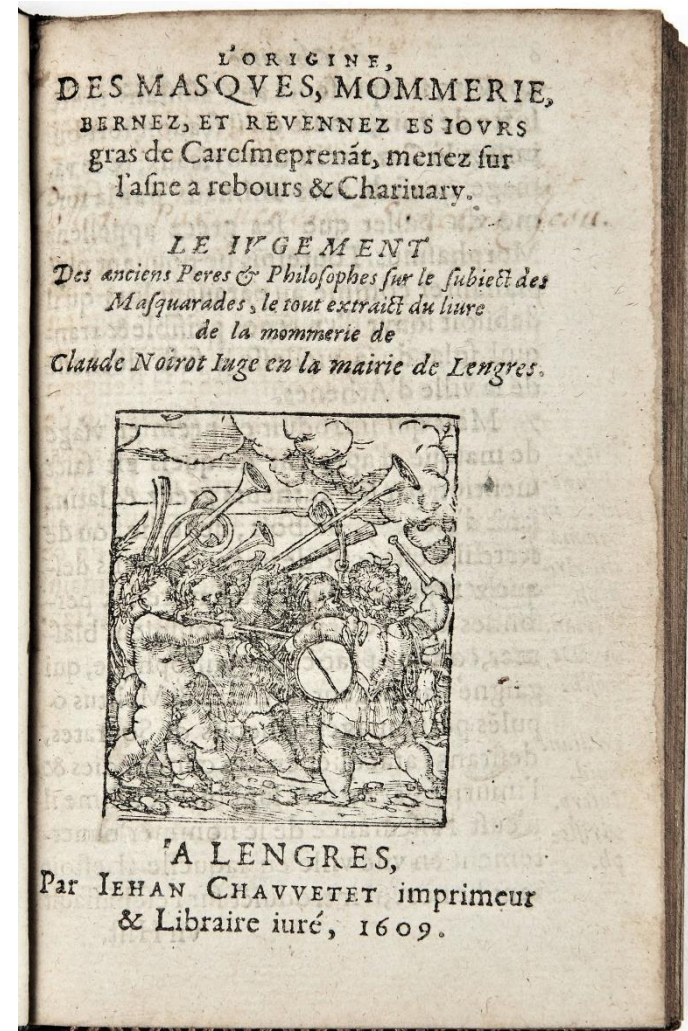
FIRST EDITION OF A SINGULAR TREATISE ON THE ORIGINS OF THE WILDEST POPULAR FESTIVAL RITUALS, AN EARLY WORK OF HISTORICAL ANTHROPOLOGY OR FOLKLORE. A notoriously rare book, it has long been an object of bibliophilic *convoitise*. This fine copy has a distinguished pedigree.

This was the only published work by Claude Noirot (b. 1570), of whom little is known beyond his self-description on the title as "*iuge en la mairie de Lengres*" (judge in the Mayor's office of Langres). An erudite exploration of the origins of festival transgressions, laced with classical citations, his treatise is also a singular source of information on popular customs then still current in France, including the annual rebellion against social norms embodied in Carnival. Noirot delves into THE USE OF MASKS AND GROTESQUE DISGUISES (*MOMMERIE*), THE DEAFENING RITUALS OF THE *CHARIVARI*, THE PARADING OF WIFE-BEATEN MEN RIDING BACKWARDS ON

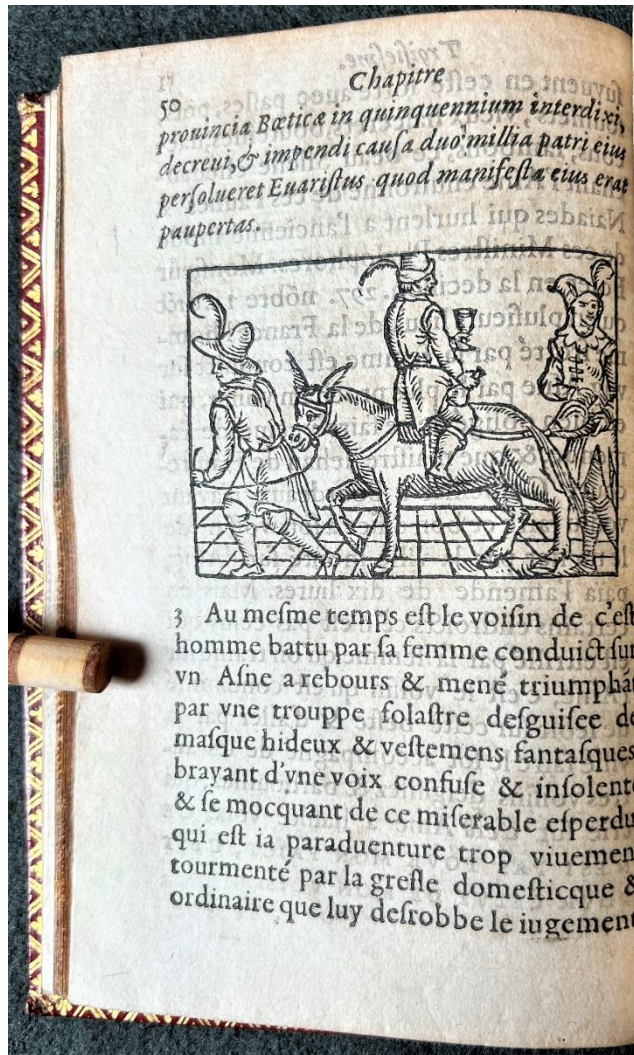
ASSES, THE PHALLUS AS PROTECTIVE OBJECT, CROSS-DRESSING AND GENDER-BENDING, all technically proscribed by the Church. Ecclesiastical authorities were however forced to tolerate the periodic releases of social pressure and ritual actings-out that occurred during Carnival, which had its own abbeys, confraternities, officers and rules.

Contents: The first two chapters treat the origins and types of masks and disguises, uses and materials of phallic processional sculptures and amulets, the earliest forms of comedy, masks in the Bacchanalia, and the origins of the word "masque." Like his contemporary Jean Savaron, whose much shorter *Traité contre les masques* was published a year earlier, Noirot invented etymological theories to buttress his disapproval of masks, arguing that the Latin word *larva* (mask or ghost) was related to the word *lamia*, a kind of vampire or witch. The third chapter, on aspects of carnival's "license to deride" (Davis, p. 66), contains more information on contemporary France, describing mocking rituals and public shaming, including the dangerous practice of throwing shamed individuals in the air (an act called "berner" in French [p. 48]), and backwards ass-riding, used originally to ridicule hen-pecked husbands, but which came to be used for a multitude of mockeries. Chapter four is devoted to the *charivari*, its various applications, origins and etymology.

In chapter five Noirot's moralizing intent comes to the fore, as he describes the reprobation of the church and secular authorities against these popular festivities. He devotes much of this chapter to the HORRORS OF BREAKING GENDER NORMS. The importance of dress in pre-modern life is highlighted here in striking fashion. Not only festival masking, but cosmetics for women, seductive movements and "effeminate" dancing, wearing clothes of the opposite sex (an integral element of carnivalesque fun), and above all the "feminization" of men are denounced at fascinated and appalled length and with ample patristic and classical citations. Women too are expected to wear the dress of their station: a matron should dress soberly and a prostitute should wear flashy bright colors; indeed, if the former should dress like the latter, sexual "attacks on her honor" are permissible.



The concluding section, with running title “Articles de masques,” contains an extract from the *Arrêts d’amour* (by Martial d’Auvergne), containing rules for masqueraders, intended to protect them both from jealous husbands and from inadvertent revelations of their identity, and to establish temporal and behavioral limits to their own activity, which consisted of entering homes and accosting married women. The work ends with extracts from Seneca on Epicurus, from which the author concludes that “Epicurus was not of the Bacchanalian party.”



Remarks: Noirot reflected the attitudes of his social class and of established authority toward popular festivals. “In the eyes of would-be reformers and abolitionists there were always demonic elements at work in festivals” (Clark, p. 21). Modern social historians now understand the function of festive “mis-rule” as more than a mere social safety valve, and instead as a way to perpetuate community values (and sometimes to criticize the political order). For example, the *charivari*, a very widespread custom in France, described by Noirot in chapter 4 as “a tribute that the followers and clerics of the *iours gras* [Shrovetide or Carnival] raise on those who during the previous year had engaged in second marriages” (p. 72), was a particular form of trick or treat. More than just remarriages, it targeted marriages of couples deemed unsuitable. Groups of mainly young men would gather outside the newlyweds’ house making a racket with pots and pans, whistles, bottles, horns, etc., until they were paid off to go away, whether in money or drink. Natalie Zemon Davis and Jean Claude Margolin, in their fascinating studies of the *charivari*, describe such popular participatory performances as ceremonial reinforcements of a socially accepted balance. The *charivari* cast opprobrium on perfectly licit marriages that nonetheless transgressed popular conceptions of what was appropriate: very old men marrying younger women, older women with younger men, unsuitable marriages imposed by families for blatantly economic reasons, etc. The *charivari* came to be extended to other “affronts to the sense of order and justice of the neighborhood,” and the ceremony could include quasi-theatrical reenactments, by members of the “troupe,” of thefts or other crimes committed during the year (Davis, p. 66).

These were jokes with serious foundations, and they were conservative rather than revolutionary.

The idea of reestablishing balance helps clarify other festival jokes and hazings as well: Noirot describes the Carnival custom of obliging men who were dominated by their wives to ride around town backwards on donkeys, although often their neighbors filled in for them (pp. 50-51), but similar public shamings were also meted out to adulterous husbands or even to those who didn't satisfy their wives in bed (pp. 52-53; clearly there were few secrets in small villages); these poor souls were seated in the public square wearing dunce caps, forced to spend a day listening to their neighbors' whistles and mockery. The same caps were worn by those who had squandered their or others' inheritance (p. 54). (Noirot describes ancient examples of the shaming of adulterous women, which were much worse and more lasting, and often involved cutting their hair.) Finally the donkey ride was also used, inversely, for men who beat their wives, especially during the month of May, a special month for women since Antiquity, and fines were levied on the husbands, payable as refreshments for the "*troupe ioyeuse*," ("*car le fisque ny participe en rien*" [p. 64], i.e., the official tax authorities did not participate in these festivities...).

A timber merchant who was allegedly advised by his physician to create a library as a remedy for depression, Paul Girardot de Préfond was one of the most passionate and discerning of French bibliophiles. Constantly obliged to sell books in order to buy more, he sold a first collection, catalogued by de Bure, in 1757, to the Duc de La Vallière. Following the sale he immediately embarked on a second collection (listed in a manuscript catalogue held by the BnF); in order to pay his debts, he sold most of this second library (ca. 1769) to the Irish-French collector the comte MacCarthy-Reagh. (Between and after these sales Préfond also continually sold individual books, and bought back copies that he had previously owned.) The present copy is described in MacCarthy-Reagh's posthumous 1817 catalogue (which also included 825 books printed on vellum and 9 Grolier bindings). Jacques-Charles Brunet, possibly the most influential and wide-reaching of all bibliographers, was a later owner, as were Édouard Moura, a Bordeaux poet and bibliophile — or bibliomaniac, as stated in the quatrain on his bookplate (a French translation of verses in Occitane, from Pierre Goudelin, *Le ramelet moundi de tres flouretos*, 1638), and his fellow Bordelais, Jacques Vieillard.

I locate no institutional copies outside France. The text was reprinted in the 1830s, with corrections, annotations and a preface by Constant Leber, who remarked on the remarkable frequency of printer's errors in this 1609 edition, mostly of punctuation.

USTC 6808194; Brunet IV: 94 ("*livre singulier, rare et recherché*," citing this copy). Cf. Natalie Zemon Davis, "The Reasons of Misrule: Youth Groups and Charivaris in Sixteenth-Century France," *Past & Present*, no. 50 (1971): 41-75; Martine Grinberg, "Carnaval et société urbaine à la fin du XVe siècle" and JC Margolin, "Charivari et mariage ridicule au temps de la Renaissance," *Les Fêtes de la Renaissance* (Paris, 1975) III: 547-553 and 577-601; Stuart Clark, *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe* (Oxford 1997). Cf. Erick Aguirre, "Les collections de Paul Girardot de Préfond," *Bulletin du Bibliophile* 2020, no. 2: 265-309.

The old boys' spiked club

7) [OLIVIER, Jacques]. *Alphabet de l'imperfection et malice des femmes*. Paris: Jean Petit-Pas, 1617.



12mo (142 x 77 mm). 360, [24] pp. Engraved title vignette, woodcut headpieces and initials; shoulder notes. Old marginal repairs to title and a few leaves in quire B, browning. Nineteenth-century tan calf, spine gold-tooled, by C. Murton (worn, top of backstrip gone). *Provenance*: Paul Louis Arnauld, etched bookplate by Félix Bracquemond (1833-1914): an open book with monogram PLA and device in ornate script, "Nunquam Amicorum" (cf. Meyer-Noirel, *L'ex-libris: histoire, art, techniques*, A 0436). \$3400

FIRST EDITION of a best-selling misogynistic rant, alphabetically ordered. Directed in principle, according to Paul Lacroix, against Marguerite de Valois (who died in 1615), identified in the vituperative dedication as "la plus mauuaise du monde," the condemnation of the Queen's vanity and viciousness is extended to the entire female sex. From *Avidissimum animal / Tres-avide animal* and *Bestiale baratrum / Abysme de bestise* to *Yvrognesse éhontée* (the letter Y permitting no Latin term) and *Zelus zelotipus / Zèle jaloux*, each of the 23 chapters explores a human vice, psychic failing, or personality defect, rather arbitrarily applying it to women in particular. Citing the Bible, classical texts, and a few contemporary poets, the author envelopes his non-arguments in a rich French vocabulary of often alliterative insults, objects, animals and plants. Following the letter Z are several short pieces: a letter to the censor, a long poem titled "Ressentiment de la malice des femmes," and, as promised in the preface to the reader as proof of the author's open-mindedness, a dozen pages of advice to "virtuous women." The edition concludes with a colorful subject index.

Mirroring the libellous nature of the text, the title vignette shows a woman [Marguerite] with snakes as hair and chicken's feet, holding a headless chicken and suckling a pair of kittens (so identified in the dedication) from two pendulous breasts.

Later editions attributed the work to Jacques Olivier, "Licencié aux Loix en droit." The text is a late squawk of the "Querelle des femmes." "Part accusation and part apology, the arguments use rhetoric that one assumed was long buried" (Albistur &

Armogathe). The passion of the author was nonetheless as captivating to a certain public as were the many lies already circulating about Marguerite of Valois, Queen of Navarre, a woman of letters and generous cultural patron, who had the means and courage to lead an independent life, sexual and otherwise, after her separation from Henri IV in 1585, and who remains one of the most slandered women of European history. Thus, like the tales of her debauchery, this work gained wide circulation. Gay's list of 17 later editions, from 1619 to 1666, is incomplete, as the book was reprinted within weeks of this first edition (another known 1617 edition is marked "4th edition.") It inspired a spate of rebuttals and counter-defenses. An English translation appeared in 1662; and the titles of the chapters were borrowed for an unrelated German series of "student's pseudo-philosophical talk, enigmas," etc., published in 1667 (cf. J. Hilton, *Chronograms Continued*, 1885, 160-161).

OCLC locates only a handful of copies of this edition, including one copy in the US (Library of Congress, incomplete). Gay-Lemonnyer I: 69-70; Brunet IV: 182. Cf. Albistur & Armogathe, *Histoire du Féminisme français* (1977), 160-161.

Secrets of illuminators

8) **BOLTZ, Valentin (d. 1560).** *Illuminirbuch, Kunstlich alle Farben zu machen und bereyten, allen Schreibern, Brieffmalern, und andern solcher Künsten liebhabern gantz lustig und fruchtbar zu wissen.* Nuremberg: bey Jorg Singer und Christoff Lochner zu finden, [ca. 1635].

Small 8vo (144 x 89 mm). [4], 131, [9] pp. Title printed in red and black, with woodcut of a scribe at a desk amid scattered tools of the trade (plus a book and two musical instruments). Staining and browning, a few signatures and upper margins shaved, occasionally touching a letter, edges of title and last page obscured by later wraparound quire guard. Case binding of parchment from a 14th- or 15th-century manuscript in gothic script with red initials and headings, over flexible pasteboards, remains of two fore-edge ties, spine overlaid with later parchment, 8 blank leaves at end (recased). \$2750

AN ESSENTIAL MANUAL OF COLORING FOR THE PRINT COLORIST AND ILLUMINATOR. First published in German in 1549 (and possibly in Latin in 1547, though that alleged edition has disappeared), this was the first *Kunstabchlein* revealing the secrets of colorists (*Briefmalern*) and illuminators (*Illuministen*), both thriving professions in the German-speaking lands. That this was indeed a "book of secrets" is clear from the preface, in which Boltz defends himself against



accusations of threatening the livelihood of colorists or diminishing their art by revealing some of their techniques. Although frequently reprinted, copies of this practical manual were used to shreds, and all editions are now rare. Of this edition I locate a single other copy.

The only technical work of an Alsatian cleric, dramatist, and (evidently) artist, the *Illuminirbuch* is in two parts, the first containing detailed recipes for the preparation of a wide variety of colors, as well as mediums, varnishes, and gold and silver paints and grounds. "The preparations are accompanied by hints and cautions which only one familiar with the methods and uses could supply" (Ferguson, p. 20). Boltz was familiar with the dangers of certain substances, warning, for example, against inhaling orpiment, advising the artist to cover his mouth and nostrils, and not to lick the pencil.



In the second part, the most unusual section (undescribed by Ferguson, being outside his scope) contains specific guidelines for illumination, describing which colors or gold and silver highlights to apply to different textures and surfaces, such as fire, water, smoke, flesh (with instructions tailored for different skin colors, ages and even genders), corpses, blood, clothing, and various hair colors. This is followed by 30 pages on *Verschattierung*: highlights, lacquers and glazes, often silver or gold, used to produce various effects. The final section treats miscellaneous other techniques: instructions for making colored and transparent parchments, writing inks (including white ink to be used on black paper), tracing paper, pencils of single boar (? - *Veheschwäntzlein*) bristles, etching acid, etched plates, metal plates for engraving, and even recipes for coloring feathers and bone.

This edition was unknown to Ferguson, and is not in VD 16 or VD 17, which list 23 editions between 1549 and 1688. The date of the edition is uncertain. The only other copy, at Houghton library, was dated by the Harvard cataloguers to 1620, based on an annotation in their copy, but the earliest imprint of Christoph Lochner seems to date to 1632; he remained active until 1676. Jorg Singer (not mentioned by Reske) was a bookseller and a publisher, not a printer. Besides the Houghton copy of this edition, I locate 4 copies of other early editions in American libraries. The Huntington Library has a 17th-century English

manuscript translation of the book. J. Ferguson, *Some early treatises on technological chemistry, Supplement V* (Glasgow, 1916), pp. 6-24. On Lochner cf. Reske, *Buchdrucker*, pp. 789-790; on Singer, cf. David Paisey, "German printers, booksellers and publishers of the seventeenth century: some amendments and additions to Benzing," *Gutenberg-Jahrbuch* 1989, p. 172.

For the précieux in training

9) MICHE, M. L. *La Courtoisie Française, Enrichie de plusieurs belles & rares Lettres de Compliment, & d'un Bouquet de Marguerites*. Amsterdam: Jean Janssen, 1636.

12mo (123 x 65 mm). [6], 209, [1] pages. Dark green morocco, sides gold-panelled, spine gilt, turn-ins gilt, gilt edges, marbled endpapers (small abrasion on front free endpaper), signed and dated by Lortic, 1851. *Provenance*: Lefèvre Dallerange (purchase note on front flyleaf, 24 fr., "très rare"), sale, 15 December 1851; with Potier (bookseller), catalogue 1860, no. 2240); Robert de Billy (1869-1953), French diplomat, friend of Proust, bookplate. \$4800

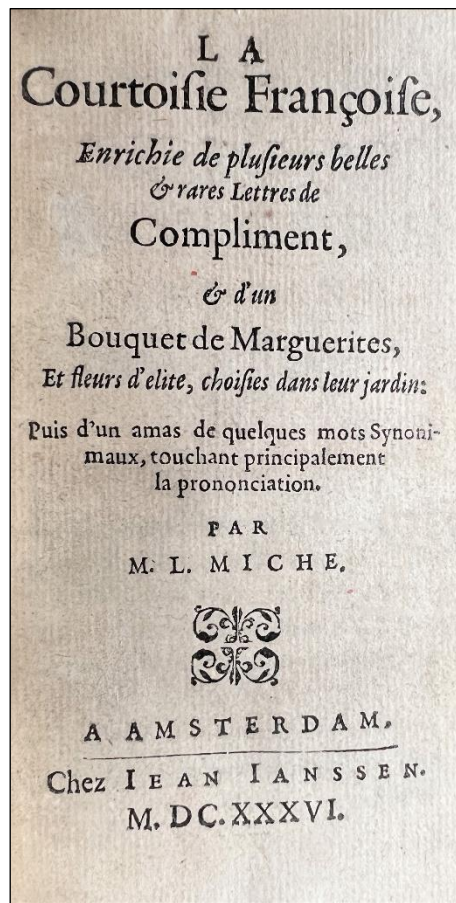
A baroque guide to French manners, intended for students of French, but useful as well for the native French speaker. This is the second edition, following an edition from 1633, of which one copy is known. The flower imagery of the title, which is continued in the sub-title and in the author's dedication to "Monsieur I. Ockers, merchant and amateur of the French language," is most apt. Elevated speech and elaborate turns of phrase are taught through examples of both speaking and writing. Opening the book are a few obsequious salutations, to be used for princes or great lords. Somewhat less treacly are the greetings between two friends, Cloriman and Alicandre, who engage in several dialogues, each an example of a different situation (greeting a friend returning from a trip; washing one's hands before eating; finishing a meal, etc.). Many words are used to say ... not much, in a ping-pong of compliments, protestations and self-deprecation. These verbal frills and curlicues lead quickly to misunderstanding, and at moments the two seem ready to come to blows — but it is all part of the game. Hyperbole, circumlocutions, false modesty, pompous bombast, such were the elements of French *politesse* in the reign of Louis XIII.

Following the two buddies' chats is the still more treacherous example of a lovers' adieu. ("Alas, Sir, is it thus at this hour that the severe rigor of your absence must eclipse from my days the rays of their clarity?"). Florestan and Leonore mutually extort vows of fidelity, until they finally separate; the reader breathes a sigh of relief. Part 2 (drop-title "*Le jardinet de ... lettres de compliment*") is an epistolary guide, with models of letters for every situation or need: excuses, congratulations, gratitude, requests, courtship (circuitously expressed), response to



courtship, or missing one's loved one. The first part concludes with a series of tendentious "remarks" or moralizing aphorisms, and the second part with a "bouquet" of well-turned sentences, arranged by subject. A list of so-called synonyms, in fact a French-Latin glossary, rounds out the volume.

The same Miche, possibly a language teacher, wrote an equivalent book for English-learners, *The English courtoisy, containing many braves [sic] sentences, and letters of compliments*, apparently first published in 1636, in Amsterdam, by Joost Broersz, who issued an enlarged French version at the same time. The latter version was reprinted in the Hague in 1640, and with no author's name, in Heidelberg in 1658, 1660 and 1661. All those editions survive in one or two copies. Of the present edition OCLC and KVK locate 3 copies in Germany and one at Oxford. Arbour, *L'Ère baroque* 21323



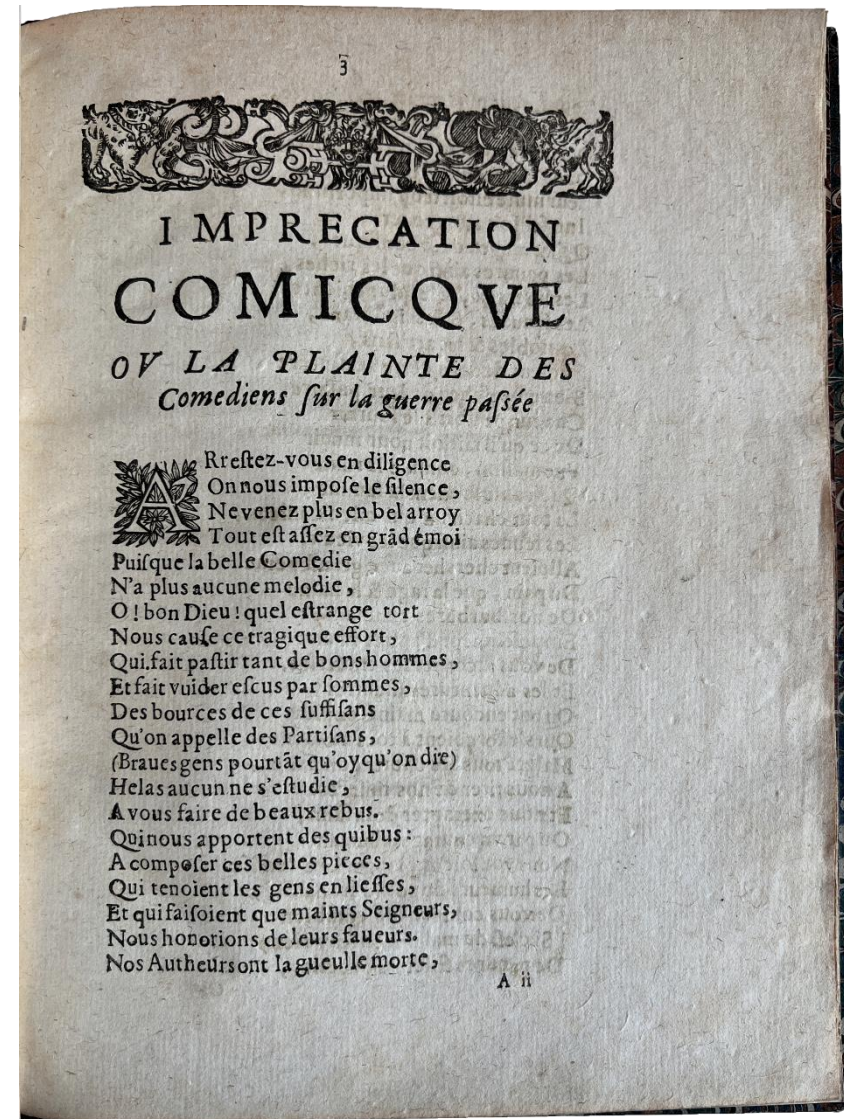
10) THEATER — *Imprecation comique, ou la Plainte des comediens Sur la guerre passée.* Paris: [s.n.], 1649.

Half-sheet 4to (binding size 106 x 44 mm). Collation: A-C² (C2 blank). 11 [recte 10] pp. Woodcut headpiece and initial. Printing flaw on p. 4 with loss to first letters of 6 lines. Title-leaf creased. 19th-century quarter brown morocco (extremities rubbed). \$1250

ONLY EDITION OF AN ACTOR'S LAMENT in rhyming couplets, describing the conditions in Paris during the first year of the Fronde. Not only were the theaters closed — actors silenced, playwrights' imaginations dried up, and all broke — but, as described in the poem, Paris was at siege: people were starving, young girls were molested, mercenaries roamed the streets of Paris, and even actors engaged in real battles and died. Worst of all, the King and Queen Mother had left Paris. This final break with normalcy was the last straw, and in his final verses the writer (a middling poet) begs them to return, so that their subjects might see them, and that his people might take to the stage again, to dissipate the city's fatal ennui, through "farces & ioyeusetez." (The royal family returned in August.)

Named in the poem (p. 5) are several well-known actors of the time: Bellerose [Pierre le Messier, called Bellerose, manager of the Troupe Royale], De Villiers [Claude Deschamps, Sieur de Villiers, who was also a playwright], Lespy [François Bedeau, dit L'Espy], Beauchasteau [François Chatelet, or possibly his wife Madeleine Bouget], and Baron [André Boiron, called Baron]. All were associated with the theater of the Hôtel de Bourgogne.

The insurrection that is called the Parliamentary Fronde, which had started as a revolt by the aristocratic Parlement of Paris against royal encroachments on its power and



increased taxes by the Crown, was ended by an agreement signed in Rueil on 11 March 1649. In the meantime the Prince of Condé, fighting for the King, had besieged Paris, and in early January the Regent (Anne of Austria) and young King Louis XIV, along with Cardinal Mazarin, fled the city for their chateau at St. Germain en Laye. This pamphlet, in which it is reported that peace is promised, was probably written and published in March. The reference to the “past war” in the title was unfortunately premature, as skirmishes were to continue for four more years between various factions with shifting allegiances, in what became known as the Fronde des Princes.

The pamphlet was printed in haste, by an unsteady compositor or perhaps using poorly locked formes, resulting in wavering lines. OCLC locates no copies outside Europe. Moreau, *Bibliographie des Mazarinades* II: 1687.

La belle Africaine and her rivals

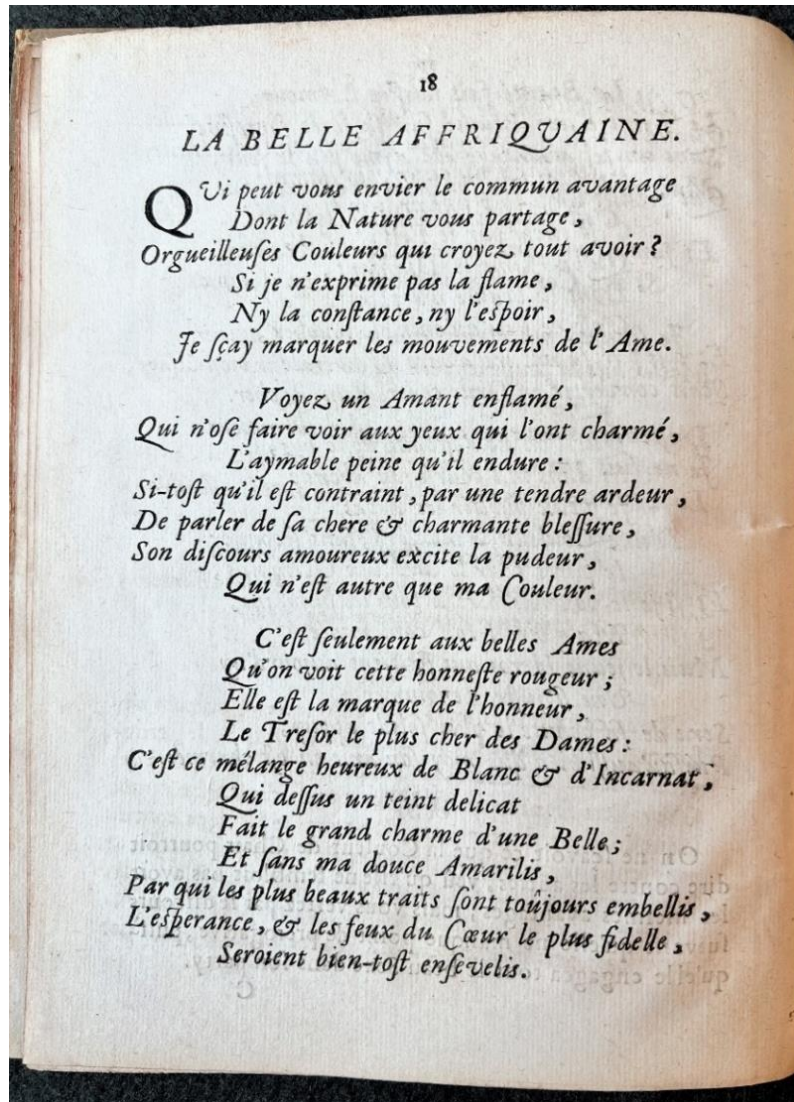
11) COLOR COMPETITION — *Le Caroussel des couleurs. Fait a Copenhague le 18 Aoust 1671.* [Copenhagen?, 1671].

4to (217 x 166 mm). Half-title; woodcut headpiece with crowns and fleurs-de-lys, woodcut initial. A modest copy, staining, soiling to half title, small internal tears at gutter. Modern boards (worn). Removed from a collected volume, early manuscript number (15) on front flyleaf. \$1800

ONLY EDITION of a semi-allegorical account of a color-themed tournament, held at the Danish court by King Christian V and the royal family. Most interesting is the pre-modern concept of colors expressed in this pamphlet.

The tournament was inspired by a casual discussion of favorite colors, by the recently crowned King, his Queen, the pregnant Charlotte Amalie of Hesse-Kassel (not yet showing, notes the author), and three Princesses: the Princess Zweibrücken (“de deux Ponts”), and the King’s sisters Wilhelmina Ernestine von Oldenburg and Anna Sophia, Electoral Princess of Saxony, visiting from Dresden. Organized quickly, the tournament was held a few days after their chat, in the royal riding stables “on a beautiful day, at four in the afternoon.” The four competing colors were Green (the choice of Anna-Sophia, supported by the King), Blue (the Queen’s selection), the Color of Fire (defended by Princess Wilhelmina), and “Amaryllis, the Color of Skin” (chosen by the Princess Zweibrücken). From the descriptions and poems it becomes clear that green represents plants and living things, blue the celestial spheres and largesse, the color of fire stands in for the sun, passion, fame and triumph, and amaryllis or the shade of skin — which flickers between dark and pale rose, but also encompasses black — symbolizes beauty, freshness, modesty and youth. Each color is defended by its princess and her chosen *chevalier*, who himself chooses a second, and each is represented by an allegorical figure or goddess: Diana stands in for green, Generosity blue, Fame the color of fire, and “the Beautiful African” represents amaryllis. Each of these figures recites a poetic manifesto. The writer dwells on the

participants' splendid garments and the matching caparisons of their mounts, their tilting games and displays of horsemanship. They must have been quite a sight: the Princess of Saxony, her knight and his mount bedecked in green openwork brocade over silver, her dress further glittering with pearls and emeralds; the Queen's team in blue, with "a



France, bound with an apparently unrelated engraved frontispiece of the gardens of Versailles.

thousand turquoises surrounded by diamonds sparkling on her person"; Princess Wilhelmina in a fire-colored corset embroidered in gold with scales of silver, and rubies and diamonds around her waist; and finally the Princess Zweibrücken, whose "advantageous height" added to her magnificence, representing Africa in hues of rose and white, entering with her cortège, all in black masks.

Following the tournament, won by Green, closely followed by the Color of Fire, the final judgment is passed by the Princess Ulrika Eleonora (later Queen of Sweden), who had remained with the Queen Dowager rather than participating in the festival (true to the descriptions of her character as devout and disapproving of court pastimes). Representing the goddess Iris, she declares her love for all colors.

This anonymous insider's account of idiosyncratic royal fun is dedicated to the Count Anton of Oldenburg. The last count of this name (Anton Günther) had died in 1667, leaving no heirs, and the title of Count of Oldenburg had passed to the Danish sovereign, i.e., Christian V himself (styled Christian VIII, Count of Oldenburg). As another Count of Oldenburg indeed took part in the joust, as *chevalier* to the Queen, he must have belonged to a different line of the vast family.

Not in the Faber Birren collection. I locate one institutional copy, at the Bibliothèque nationale de

12) WOMEN'S BANK — *Capitoli de l'Illustrissimo Monte Grande*. Naples: "appresso Ottavio Beltrano, 1640. E ristampato per Girolamo Fasulo," 1676.

4to (316 x 218 mm). [4], 39, [1 blank] pages. Shoulder notes. Title with large engraved insignia of the Monte Grande, 3 engraved heraldic plates, woodcut initials and tailpiece, type-ornament headpiece. A large copy but with some condition flaws: title and last leaf with marginal repairs and staining, repaired internal tears to fols. F2 and H2 with no text loss, a few other small marginal repairs. Early 20th-century citron goatskin(?) over pasteboards, covers with gilt roll-tool border, upper cover with central gilt lozenge, spine gilt (covers discolored and bowed). \$3750

FIRST? EDITION of the rules governing the Monte Grande de Maritaggi, a Neapolitan *Monte di Pietà* for the daughters of noble families, reserved for the financing of either their dowries or their entry into convents. Although the imprint cites a 1640 edition published by Ottavio Beltrano, no copies of that edition seem to be recorded.



Monti di Pietà originated in mid-fifteenth-century Italy, as lay charitable loan agencies, or, strictly speaking, pawnbrokers, which provided interest-free or low-interest loans to the poor. They were partly created as an alternative to the interest rates of "usurious" moneylenders (invariably identified as Jewish, although lending at interest was equally practiced by Christians). While they are often considered predecessors of the modern credit union, their rules and *raisons d'être* differed substantially, and they often catered to specific populations or needs. *Monti delle doti* or *monti dei maritaggi* were developed as savings accounts for the dowries of well-off noble girls, as well as charitable foundations that enabled poorer noble (and even sometimes non-noble) families to provide the expected dowries for their daughters. Founded in 1578, the Naples Monte de Maritaggi, then called the "Monte Cascia Grande," was at first reserved for daughters of the Caracciolo family. Competition between prominent families, and the scarcity of eligible bachelors thanks to primogeniture, had already combined to cause an inflation of dowry costs, and soon other noble families were allowed to join. But what of

the girls who didn't find a husband? They were sent off to convents, the more prestigious the better, to preserve the families'

social status. This also required money, also provided by the Monte de maritaggi, which functioned essentially as BANKS FOR PRESERVING GENDER-BASED HIERARCHY AND THE DOMINANCE OF A FEW PATRICIAN FAMILIES, BOTH DOWRIES AND MONACHIZATION HAVING BECOME INSTITUTIONALIZED METHODS OF BARRING WOMEN FROM ANY CLAIMS OF INHERITANCE.

The text contains detailed rules, updated in 1639, for required deposit amounts for each family (1500 ducats), payment terms, conditions of the deposit accounts (which were held in the general Neapolitan Monte della Pietà), interest accrument, and other financial niceties; amount of the dowries (10,000 ducats), minimum age of marriage (18), proper proof of engagement, conditions surrounding the rights to receive the dowries, exemptions to these rights; whom the girls could marry (*cavalieri nobili* only, but they could be foreigners); and a clause stipulating the renunciation of the young women's rights to any and all paternal inheritance. Novices' finances were managed differently: upon entering the convents the Monte would provide a charitable donation to the monastery (*elemosina dotale*) of 1500 ducats; when they entered the novitiate the families' daughters would receive another 1500 ducats, and another installment of the same amount upon taking their vows. Thenceforth the nuns were to receive a yearly stipend. The future nuns also were held to the complete renunciation of any familial inheritance. Should the novice exit the convent, and refuse said renunciation, the Monte was no longer responsible for supporting her. If she exited through no fault of her own, such as illness, a detailed clause spells out the percentages for which the Monte would be held responsible.

Multiple children, twins, and other cases are the subjects of further clauses, and the remaining statutes relate to eligibility for membership in the Monte (hereditary, barring any marriages to commoners), issues of governance, and resolution of disputes. Pages 21-39 contain addenda to the rules, accounts of elections, and other developments from 1647 to 1675. The preface is signed by Giuseppe Raguccio, a Neapolitan notary, who may have drawn up these statutes. The Monte Grande remained active until the 19th century.

The emblem of the Monte Grande, engraved on the title with the motto *E culmine ubertas* and monogram MGM, is a barren hill crowned with a cluster of tall pines or cypresses. The engraved plates show 49 coats-of-arms, of which 32 of founding families with descendants, 7 of founding families without descendants, and 12 of founding families who were subsequently excluded (no doubt for defaulting on payments).

OCLC and ICCU give 2 institutional locations for this edition, at Allen County Public Library, Indiana, and at the Biblioteca della Società Napoletana di Storia. Four later editions, titled *Capitoli del Monte grande de maritaggi*, were published in 1746 and 1748; they are almost as rare, with one copy in the US (U. Illinois) of one of the 1746 editions. ICCU T\ICCU\NAPE\017734. Cf. V. Fiorelli, "Class privileges and the public good: The monti dei maritaggi in early modern Naples," *Gender, Law and Economic Well-Being in Europe from the Fifteenth to the Nineteenth Century* (2018), chapter 7; L. Bruno, "Il mercato delle donne-donate tra eredità e prezzo sociale" ([online](#)).

Richelieu's revenge

13) [HERSENT, Charles (1590?-1661?)]. *Optati Galli de Cavendo schismate. Ad Illustrissimos ac Reverendissimos Ecclesiae Gallicanae Primates, Archiepiscopos, Episcopos. Liber paraeneticus*. N.p., n.d., 1640 [but later].

[Bound with:] *Arrest de la cour de Parlement, Par lequel il est ordonné, que le Libelle intitulé Optati Galli de cavendo Schismate &c. sera laceré & bruslé: Et defenses à toutes personnes d'en avoir & retenir, sur les peines portées par ledit Arrest*. Paris: Sebastien Cramoisy, 1640 [but later].

2 pamphlets in one volume, 8vo (172 x 105 mm). Hersent: 39 pp. *Arrest*) 11 pp. Woodcut royal arms on title, initial, and white-on-black headpiece. Bound together in gold-tooled red morocco, covers with outer roll-tooled border framing wide inner border built up from individual tools, including tiny star tools, spine gold-tooled and lettered, turn-ins gilt, gilt edges, marbled endleaves (slight rubbing to upper cover and extremities of spine). *Provenance*: Paul Girardot de Préfond (1722-ca.1800), green morocco gilt bookplate, letterpress shelf-mark label (N^o. 37), from his second library, acquired largely en bloc by: Justin, Comte de MacCarthy-Reagh (1744-1811), posthumous sale, Paris, 27 January - 8 May 1817 [the imprint erroneously dated 1815], vol. I, lot 1168; Dominique Courvoisier, bookplate "DC," with gilt tree and motto "Entretenir le feu et veiller sur les cendres." \$5800

A FORBIDDEN PAMPHLET, TOGETHER WITH THE PARLIAMENTARY ORDER TO BURN IT, BEAUTIFULLY BOUND FOR ONE OF THE GREATEST FRENCH BIBLIOPHILES. Both are later counterfeit editions, probably from the early eighteenth century.

In a period of friction with the Pope, Cardinal Richelieu intimated that France was considering creating its own "Patriarch." Hardly a Gallican, Richelieu was bluffing, but he brought the ploy far enough along that he enlisted several intimidated prelates to pledge their support of the plan in writing. Taking the Cardinal's assertions at face value, an indignant Charles Hersent, Chancellor of the Cathedral of Metz, addressed the present anonymously published text, written under the pseudonym "Optatus Gallus," to the Bishops and Archbishops of France. In it he not only set forth ultramontane principles, declaring that sovereigns had no right to regulate marriages or to tax the clergy, but he savagely satirized Richelieu's supposed plan, declaring that the Gallican (French) church would soon resemble the church of England, and that the Cardinal was planning to create a schism within the Church, and even to make himself Patriarch. Richelieu was so enraged by this *libel*, whose effectiveness was enhanced by its "mordant and uncommonly lively style" (Debure), that he not only commissioned four writers to refute it but ordered a realm-wide hunt for all copies. These were ordered by Parliament to be burned, and all booksellers and printers were enjoined from possessing, selling, or reprinting the text, as spelled out in the parliamentary judgment (*arrêt*) of 23 March 23 1640, bound after the pamphlet. Richelieu ordered a hunt for the satire's author, in vain, as he and his subordinates were misled by the false Lyon address at the end of the text, and could simply not imagine that any person of prominence would dare attack the powerful Cardinal.

Consequent to Richelieu's relentless search and destroy mission, copies of the pamphlet became extremely rare. Perhaps to satisfy the lust of bibliophiles, a counterfeit edition was produced in the later 17th or early 18th century. The book was the subject of a four-page entry in Debure's *Bibliographie instructive* (the "Bible of *haute bibliophilie*,"*), in which Debure listed the points distinguishing the original edition from the counterfeit. He stated that the *Arrest*, found with the pamphlet, is also a counterfeit, as the original edition contains 12, not 11 pages. Hersent's pamphlet and the *Arrest* differ in paper, typeface, and overall presentation. The typeface of the *Arrest* appears to be seventeenth-century, although the rather crude and cheaply printed woodcut material may be later. Whatever their dates, French bibliophiles have long regarded these editions of the pamphlet and its official condemnation as worthy of inclusion in their collections, and they are often preserved in handsome bindings, as here.

OCLC locates one copy of Hersent's pamphlet in the US, at Stanford, bound as here with the 11-page *Arrest*, and a copy of the original *Arrest* in the Wing collection at the Newberry. Peignot, *Dictionnaire critique ... des principaux livres condamnés au feu* I (1806), p. 179; Debure, *Bibliographie instructive*, vol. 2 (1764) no. 981 (pp. 47-50); Bourgeois & André, *Les Sources de l'histoire de France: XVIIe siècle*, IV: p. 269, no. 2819; Jammes, *Le Bûcher Bibliographique* (1968), 527 (different copy). Cf. *Nouvelle Biographie Générale*, 24: 511.

*Christie's NY, Breslauer sale catalogue, NY, 21 March 2005, lot 48.

See also cover illustration.



"A treasure trove of proverbs and Bolognese popular wisdom" for women

14) LOTTI, Lotto (1667-1714). *Rimedi per la sonn da liezr alla banzóla. Dialoghi ... dedicati alle oneste donne e cittadine di Bologna Per le Veglie Inuernali*. Milan: Carlo Federico Gagliardi, 1703.

4to (196 x 146 mm). [8], 132 pages. Engraved frontispiece by Giacomo Giovannini, of 11 women and girls around a candlelit table, woodcut title vignette, initials and tailpieces. With an extra quire of 4 leaves between quires M and N, containing a manuscript addition in an 18th century hand (written after 1740, see below). Light marginal foxing to first and last leaves, a spot in last preliminary leaf and first text leaf. A wide-margined copy, in later 18th-century *carta rustica* boards, backstrip with external stitching and ms. title (spine and extremities worn and chipped). *Provenance*: signature on frontispiece: D. P. A. M. C. 1703. \$1800

FIRST EDITION of six dialogues in the Bolognese dialect, gently satirizing the life of the middle classes, by a maverick itinerant poet. "Dedicated to the honorable women of Bologna," Lotti's dialogues use the ladies' own colloquial speech to poke fun at everyday vanities: vain middle-class women who show off temporarily hired servants when appearing at public events (in the first dialogue, "Al Servitor"); poor artisans whose livelihoods are disappearing thanks to economic crises, but who insist on dressing in the latest fashions ("La Miseria"); the world of the theater and musical life ("La Cantatriz"); ostentation and arrogance during Carnival ("Al Bagord"). Finally, Bologna itself, known for its passion for song and music, and celebrated for the magnificence of its Carnival and masked celebrations, is a central element of Lotti's parodies of Bolognese



commoners. In his dedication to the women of Bologna, Lotti describes the winter evenings during which they sit together sewing and weaving, telling each other stories to stay awake, and he presents his dialogues as a new batch of stories for those long soirées (the title translates as “A remedy for sleep[iness], to read at the [work]bench”). The engraved frontispiece by Giacomo Maria Giovannini (1667-1717) shows the ladies in action. Only one is nodding off.

“[Lotti’s] farces expose satirically the plight of the petit bourgeois world — a novelty if one considers that the dialect was used previously to make fun of peasants and more discreetly of the nobility. The protagonists are dialect-speaking shopkeepers and artisans, who criticize avarice and corruption, ostentation of wealth and pretentiousness, and narrate the decline of a social group.... The *Rimedi* reveal a world of misery and unemployment, caused by people’s vanity.... [They] are a treasure trove of proverbs and Bolognese popular wisdom and idioms ...” (Haller, 179-180).

Biographical details of the author are vague. An “adventurer” (Haller), a “courtesan and an odd, itinerant poet,” (Accorsi), Lotti was probably living at this time in Milan. His only other published works were a poem in Bolognese and a series of librettos (in Italian). Much was made by later commentators of Lotti’s borrowing in this work of passages from comedies by the Milanese playwright Carlo Maria Maggi — 1219 verses from the total of 4099 lines were imitated from Maggi — but this was hardly surreptitious: in his dedication to his “loveable [female] readers,” Lotti clearly announces that this was his intention. Just as Maggi portrayed the quirks of his fellow citizens of Milan, often by using the Milanese dialect, Lotti wished to do the same for his fellow Bolognese, and he succeeded in imprinting on his borrowed scenarios and translated passages a different intonation, “more playful and parodic” (Accorsi, 236), possibly in part thanks to the rather jocular dialect itself (still spoken by natives of Bologna and surrounding towns). (Somewhat ironically, the most original of the dialogues, “La Cantatriz,” was later plagiarized by Benedetto Marcello.)

The *Rimedi* was reprinted in 1704, 1712, 1732 and 1740, and in a couple of undated editions in the 1740s. The posthumous 1732 and 1740 editions contained an additional long passage (apparently authentic) following line 190 in the fifth dialogue, “Il Bagordo,” consisting of respectively 157 lines in 1732 and a further 41 lines in 1740. An early owner of this copy, who evidently had access to the 1740 edition, CAREFULLY COPIED THE COMPLETE SECTION ONTO 4 LEAVES (exactly filling the 8 pages), which he or she had bound in before p. 97, on which the proper place of insertion is indicated in ink.

Though locally so popular at the time, the book is now rare. Harvard has a copy of the 1712 edition, and Folger has the 1732 edition, but I locate no copies of this first edition in American libraries. OCLC cites copies at Cambridge and Wolfenbüttel only. ICCU IT\ICCU\MILE\001475. Cf. H. W. Haller, *The Other Italy: The Literary Canon in Dialect* (1999), 179-180; M. G. Accorsi, “Poesia in dialetto: Lotto Lotti e il suo modello milanese,” *Giornale Storico della Letteratura Italiana*, vol. 151 (1974): 233-260, 391-427.

Will they or won't they?

15) [BRUNET DE BROU?]. *Le tendre Ollivarius. Nouvelle galante.* Par M. B** de B***. Amsterdam [i.e., Paris]: "Henry Desbordes," 1717.

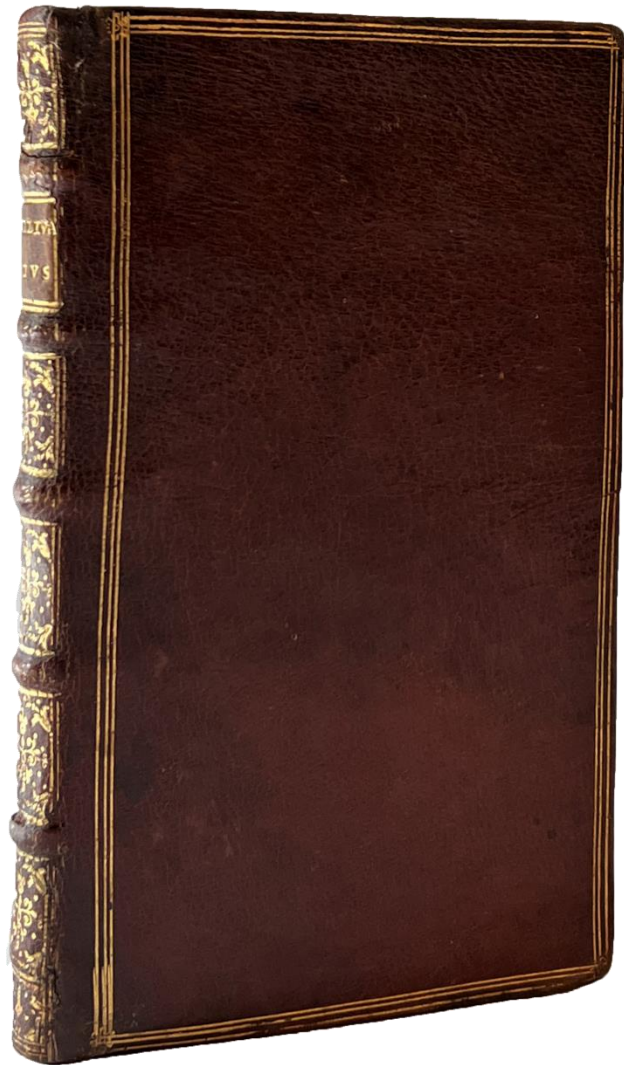
12mo (161 x 93 mm). [8], 98 pages. Title in red and black, four engraved plates including frontispiece, woodcut and type ornament headpieces, woodcut initials. Occasional soiling or faint dampstaining, marginal tear to a plate, foot of front free endpaper restored. Contemporary red morocco, sides with triple gilt fillet, spine densely gold-tooled, citron morocco lettering-piece, green and gold brocade paper pastedown, gilt edges (small abrasions to lower cover). *Provenance*: Du Tillet: green gilt morocco book label with a Maltese cross, his sale, Paris, 6 Dec. 1938 - 23 March 1939. \$3000



ONLY EDITION OF AN ILLUSTRATED

ILLICIT PROSE NOVEL. The author presents his tale as a true story and an implied *roman à clef*, and the fairly simple plot supports the claim of veracity. A *roman sentimental*, it commences with the growing love between young Ollivarius and Eleonor, a recent arrival to Paris from Normandy, and the crystallization of their feelings thanks to the obstacles put in their way. These include a perfidious ex-friend of Ollivarius, the Chevalier de **, who falls in love with the heroine and conspires against her lover, easily manipulating Eleonore's uncle and guardian Solon; the heroine's near-fatal illness, an "oppression of the chest"; her forced entry into a convent; and finally the resistance of Ollivarius' father, who wants him married to a local heiress. Along the way the lovers alternate jealous fits; there are passionate missives, a spontaneous duel, an amorous nun, and deadly maladies.

Local color includes a visit to the chateau of Saint Cloud, and a delicately risqué description of life in a convent. The four unsigned engraved plates depict moments of crisis. The author's prose is workmanlike, and somewhat literal-minded. I won't reveal the dénouement, as the end is the only reason to keep reading.



The narrator inserts occasional opinions in parentheses, repeatedly speaking out against parents who force “vocations” on their children, and SPECIFICALLY CRITICIZING FORCED MONACHIZATION, a theme the author would explore again in his better-known novel *La Religieuse malgré elle* (Amsterdam 1720). Most striking to the modern reader is the dependency of the young woman, obliged to obey both her aging uncle, who agrees to let the Chevalier “kidnap” her, and later her brother, when he orders her into a convent. At the same time, as a woman of the upper classes she enjoys a certain liberty, managing throughout to continue seeing her forbidden lover with the help of complicit female friends.

Unexplained though not necessarily untrue is the traditional attribution of both works to the otherwise unknown author Brunet de Brou.

Printed illicitly, without the requisite *permissions*, no doubt because of its faint respect for religious representatives (though not for religion itself), *Ollivarius* is dedicated to the delegates of the States General of the United Provinces, but the imprint is almost certainly false, the compositorial style being in all ways Parisian (cf. Sayce, *Compositorial practices*).

OCLC locates a single copy, at the Bibliothèque nationale de France. Barbier IV: 677; Quérard, *La France littéraire* I: 541; Gay-Lemononyer III: 1188; Jones, *A List of French Prose Fiction from 1700 to 1750* (1939), p. 28.

His most lasting invention?

16) SEMLER, Christoph (1669-1740). *Coelum stellatum in quo asterismi I. Boreales, II. Zodiacales, III. Australes albicantibus in plano nigro stellis methodo, lucentibus in coelo nocturno astris convenientissima exhibentur*. Halle: [s.n., for the author], 1733.

8vo (206 x 127 mm). Collation: [A-B] C-D⁸ E⁴. [36] leaves: letterpress title-leaf and 35 leaves printed alternately on versos and rectos so that the printed sides face each other, containing 36 white-on-black woodcuts showing 71 constellations, numbered and named in letterpress captions at top of each page. Offsetting, a few spots, tiny repaired marginal tear in fol. C7. Contemporary laced-case plain pasteboard binding, two parchment sewing supports (extremities rubbed). *Provenance*: Zandt, signature on front flyleaf; V. G., ink initials on front board; Werner Schulzstein of Karlsruhe, two different inkstamps. \$5500

A SELF-PUBLISHED STAR ATLAS by a Protestant clergyman, inventor, instrument maker and educator, containing unusual white-on-black woodcut (or technically wood-engraved) constellation prints for the education of children. First published in 1731, this is the second, corrected edition, for which coordinate lines were added to the blocks.

Semler's 71 constellations are arranged by hemisphere, with the Zodiac constellations in the central section. Besides the 48 Ptolemaic constellations, he included later star groups, such as the 12 exotically named southern constellations charted in the early 17th century by the Dutch navigators Heyser and de Houtman (Chamaeleon, Phoenix, Piscis volans, Pavo, Toucan, etc.). All were derived from Hevelius' star atlas, the *Firmamentum Sobiescianum*, 1690, but, while Hevelius was the first to depict the constellations as they would appear on a globe (from the "outside in"), Semler retained the usual geocentric



viewpoint, showing his figures in reverse (but not back to front, which would have been more correct). “Each of the 35 woodcuts has a different orientation, which can sometimes be disconcerting, although celestial north is indicated by an arrow on each plate” (Ashworth). Ashworth was describing the 1731 edition, which lacks coordinate lines, a clear disadvantage to understanding the orientation of the constellations; this was remedied for this edition by the addition of curved coordinate lines to the blocks, designating the Arctic, Tropic of Cancer, equator, Tropic of Capricorn, Antarctic, and ecliptic.

The author (and artist) was a remarkable character. Semler showed promise in mathematics and the “mechanical arts” at a young age, in spite of losing his entire family to the plague at the age of 12. After completing his university studies at Leipzig, he studied for a time in Jena with the mathematician and astronomer Erhard Weigel. In addition to his duties as pastor at Halle, which included overseeing local schools, Semler lectured at the University in philosophy, mathematics and theology, and built instruments. A polymath fascinated by technology, he was an inveterate inventor and tinkerer. He is said to have spent 30 years and 6000 thaler attempting to build a perpetual motion machine. He planted exotic crops in Halle (sugar cane and cotton failed, but dates fared better), tried to solve the Longitude problem, and built dozens of machines, mechanical clocks, and other contraptions for domestic, horticultural, artistic, and astronomical uses, many of which were used in the local Halle school. Semler’s most important accomplishment, however, was his own long-planned school, which he named a *Realschule* for “Mathematics and the Mechanical Arts.” HIS VISIONARY GOAL WAS TO EXPOSE STUDENTS, MANY OF WHOM WERE FROM POOR FAMILIES, TO THE REAL AS OPPOSED TO THE SPECULATIVE WORLD, AND TO TECHNOLOGY, THROUGH HANDS-ON, FUN LEARNING. After receiving official support, the school opened in Halle in 1708, to boys aged 10-14. Students were taught by means of all his goodies: clockworks, models of a house, a warship, a fortress, and a mill; they had their own chemical laboratory, glass foundry, turning bench, gardens, brewery, beehives, mechanical hoes, celestial and terrestrial globes. They learned about minerals, geometrical and optical instruments, animals, plants, magnets, compasses, the sphere of the heavens, and so on. Although Semler’s school closed after only 3 years (he opened it again in 1739, but died the next year), it was a major inspiration for later technical *Hochschulen* in Germany, an importance quite unrecognized, according to the ADB, by historians of pedagogy.

As a teacher, not to mention father of 22 children (!), Semler’s goal in producing this little book was clearly pedagogical. In the title he highlights his striking choice of white-line illustrations. At first glance the flowing lines of Semler’s relief prints do not look typical of woodcuts, but since Semler’s white lines were gouged out, rather than cut round with a knife as for “regular” black-line woodcuts, such delicate lines were presumably feasible, using sufficiently hard wood. Technically these should perhaps be called wood engravings, though it is not clear whether they were cut on the end grain side of the wood rather than the plank side, as in the technique popularized by Bewick in the late 18th century.



The woodcuts on conjugate leaves C1r and C8v have shadow impressions at the bottom edge, presumably from an erroneous impression that was light enough that the printer decided not to waste the paper.

This book had a long reach. Warner records that the Library of Congress copy of this edition (which is bound with a 1729 book on globes) was “given to Whitney Warren ... in 1913 and used in designing the ceiling of the New York Central Terminal.” Warren (1864-1943) was the lead architect of the the Grand Central Terminal ceiling, for which in fact a variety of constellation atlases were used, mainly Bayer’s *Uranometria* (1603). But one detail, added during the 1945 restoration (actually a complete repainting of the ceiling), departs from Bayer: above the constellation Aries are two triangles, of which only the larger one was known to Bayer; the smaller one, *Triangulum minus*, named by Hevelius, appears in Semler’s first Zodiac woodcut (C6v) as constellation XXIX. Warren’s copy was donated to LC after his death in 1943; it could very well have been the inspiration for this addition to our venerable NYC landmark.

Not in VD-18, which lists only the 1731 (VD18 15322041) and 1739 (VD18 10790446) editions. The 1732 edition appears to be a ghost, the single copy listed in OCLC, at the Romanian National Library, being evidently a miscatalogued copy of the present edition. The Bavarian State Library copy of the 1731 edition (digitized) has only 21 leaves (not 20 as in VD 18), collating A-C⁴ D⁶ E⁴ (E4 blank), with the blocks printed on both rectos and versos of most leaves. Heavily annotated, it may be a proof copy, as other copies of the 1731 edition (e.g., the Linda Hall Library copy), are imposed

identically to the present edition. Semler’s blocks were printed again in 1739, and his son Christian Gottlieb re-used them in his 1742 *Astrognosia nova*. OCLC locates 3 copies in American libraries, as well as 2 each of the 1731 and 1739 editions.

Warner, Deborah Jean, *The sky explored: celestial cartography, 1500-1800* (1979), p. 238; Ashworth, *Out of this World: the Golden Age of the Celestial Atlas*, online exhibit, Linda Hall Library (1997) no. 25 (1731 ed.). On Semler, cf. *Allgemeine Deutsche Biographie* (online); Jöcher, *Allgemeines gelehrten Lexikon* IV: 497; Klemmer & Kuehn, *The Bloomsbury Dictionary of Eighteenth-Century German Philosophers* (2016), 720-21. On Grand Central, see its online [Hidden History](#). Not in Houzeau & Lancaster.

Cheap gore and prejudice

17) POPULAR PRINTING — *La fede trionfante nella Persia Perduta, e Riacquistata dal Principe Luciano della Medema con l'acquisto che ha fatto della Turchia, e li grandi accidenti accaduti alla Regina della stessa, Composta in Ottava Rima da Giovanni Stella Romano* [drop-title]. [colophon:] Vicenza & Venice: Gasparo Girardi, [mid 18th-century].

12mo (149 x 81 mm.). [12] pp. Dampstaining at foot. Stitched into a *carta rustica* wrapper.

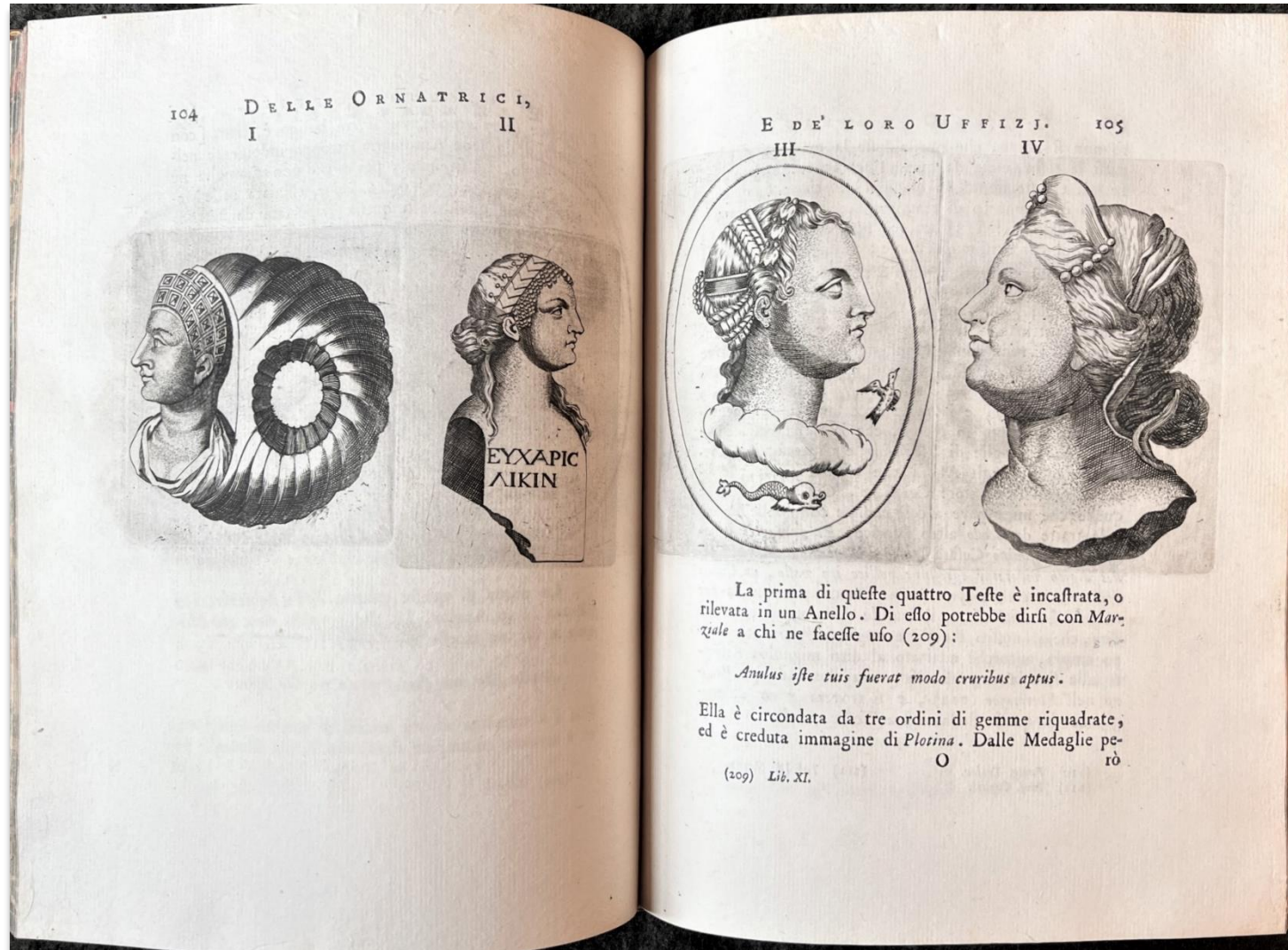
\$500

Apparently the ONLY EDITION of an UNRECORDED, anachronistic example of chivalric verse for the chapbook market, reflecting a dual aspect of European fascination with the Islamic world, characterized by negative stereotypes of Turks and glorification of Persia and Persians.

The supposed author Giovanni Stella Romano is undoubtedly fictitious; the rather clumsy poem (incipit: *Canto d'armi, d'amore ed accidenti ...*) may have been written by the publisher. The tale is laced with cultural bigotry and obsession with violence. The hero Prince Luciano sets out to avenge the death of his father, King of Persia, at the hands of the Turks, and he succeeds, repeatedly, in a steady stream of bloody acts, disguises, and trickery, befriending an African king, defying Tartars, and winning the love of the Turkish princess Rucchella, who, after many of her own near-death adventures, joins him on the throne of Persia — but not before he has converted thirty thousand Persian knights to Christianity.

The Venetian printer Gasparo Girardi, active from the 1730s to the 1770s, was charged in 1755 with illegally printing, under a false Amsterdam imprint, a possibly impious work (*Evangelica Tromba promulgato dal quondam sacro Dottore Maccario...*), which was ordered to be burned in the Piazzetta di San Marco (it seems to have been effectively suppressed; I trace no copies). Girardi was fined and his presses were confiscated for a year (cf. H. F. Brown, *The Venetian Printing Press*, 1891, pp. 290-91).

Not in ICCU or OCLC, no other copies or citations found.

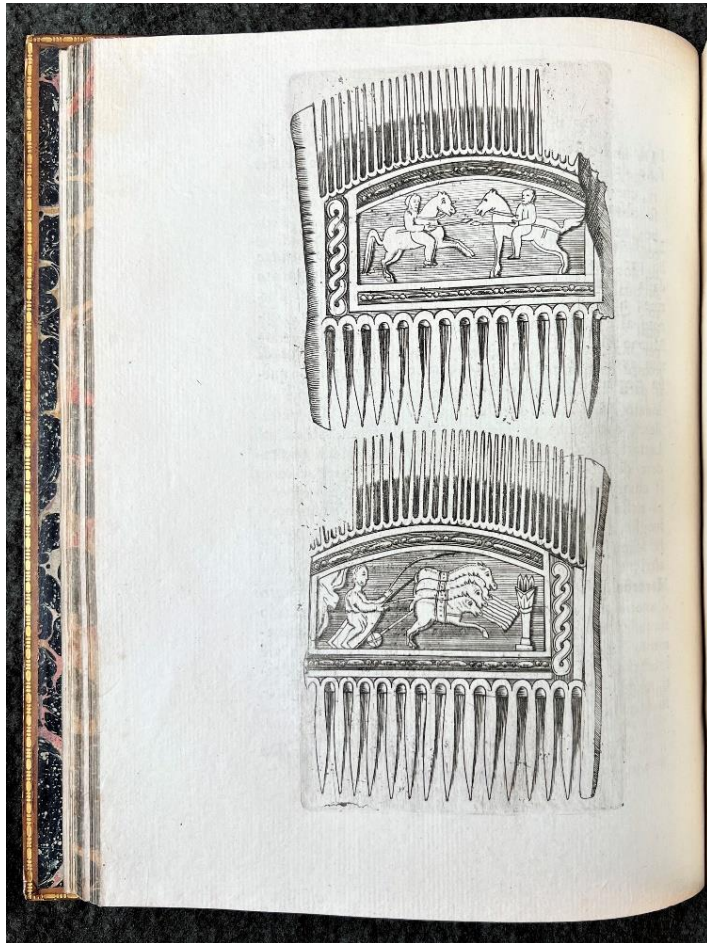


18) GUASCO, Francesco Eugenio (1725-1798). *Delle Ornatrici*. Naples: Giovanni Gravier, 1775.

4to (269 x 205 mm). [1] leaf, 10, 179, [1] pages. EIGHTY-TWO ETCHED AND ENGRAVED ILLUSTRATIONS, in various sizes, including five nearly full-page, type-ornament headpiece & initial, one woodcut initial. Occasional faint offsetting of the engravings, else fine.

Nineteenth-century calf, sides with outer triple gilt rule and narrow blind acanthus roll border, marbled edges, marbled endpapers (upper joint cracked, extremities rubbed, scratches). \$5200

ONLY EDITION of an endearingly illustrated study of ANCIENT HAIR STYLISTS and of feminine hairstyles and hair-related objects and beliefs in ancient Rome. THIS EARLY WORK OF HISTORICAL ANTHROPOLOGY IS UNUSUAL FOR ITS CONCENTRATION ON THE DOMESTIC SPHERE AND THE WORLD OF WOMEN IN ANTIQUITY.

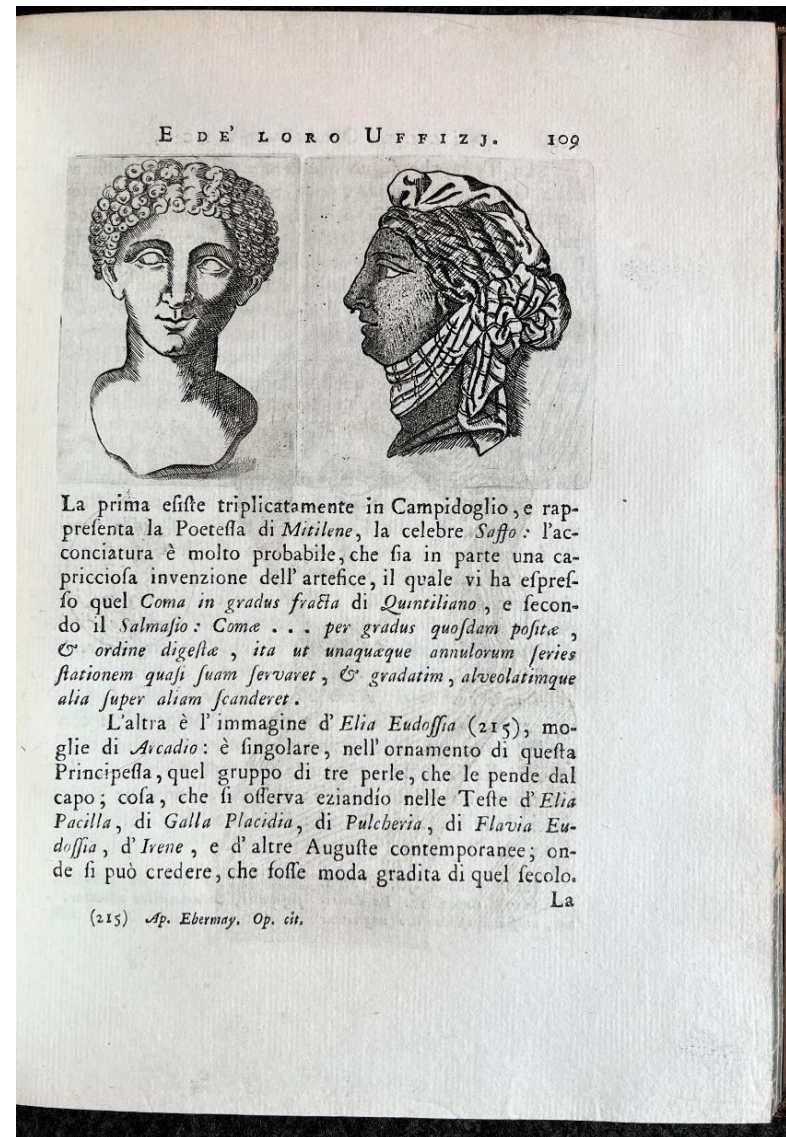


Guasco, poet and antiquarian, was *Custode* (curator) and President of the Capitoline Museums from 1772 to 1778. For the present work he used literary as well as iconographic sources, many of the latter reproduced in the anonymous engraved illustrations. In his dedication to the Marchesa Anna Anguissola of Piacenza, a patroness and friend, to whom he had already dedicated the related *Dissertazione tuscolana sopra un'antica iscrizione sepolcrale appartenente ad una ornatrice* (1771), which he calls a "sketch" of this longer treatise, Guasco defends himself against potential critics who might accuse him of wasting his time on frivolous subjects, arguing that a study of the customs surrounding hair in Antiquity can contribute to one's understanding of classical poetry, especially satire and comedy, ancient rites, both sacred and profane, and ancient art. Defending the dedicatee against those who might doubt her interest in antiquarian subjects, he cites other prominent erudite women, including Catherine the Great, Queen Cristina of Sweden, the Marchesa and antiquities collector Anna Grimaldi, and Anna Maria van Schurman, the learned Dutch painter, poet and scholar. Finally, he cites other well known works on supposedly "frivolous" aspects of antiquity, such as Ferrari on clothing, Ficoroni on masks, Pignoria on slaves, Bartholin on childbirth, and one earlier essay on hair, Claude Saumaise, *Epistola ... de caesarie virorum et mulierum coma* (Leiden 1644).

Citing Plautus's litany of the many professions required to enhance women's appearance (*Aurularia* 3.5), Guasco opens the work with the bold declaration that of all the many body parts requiring cosmetic cultivation, the head of hair, *la chioma*, is the most essential to "feminine vanity." He notes the exclusive use of female servants of the toilet by wealthy women, cites epigraphic and literary appearances of the word "*ornatrix*," or "what the French call a *coiffeuse*," and reproduces a wall painting from Herculaneum of one such stylist in action. Delving into the subject, Guasco examines the evidence not only of classical texts but also of gems, medallions, frescos, surviving domestic objects, busts, statues and funerary inscriptions. He discusses the nature of the work of the *ornatrici*, the uses, varieties, and materials of hairpins, combs (whose supposedly Etruscan origins he disputes), and other accessories, styles of hair and of hair adornment, hair ointments, and religious rites involving hair. Many epigraphic inscriptions are reproduced in the letterpress text. Two subject indices, one of proper names, and an index of authors cited conclude the work. Guasco's erudition and precise attention to the details of so many classical artifacts gave this treatise enduring value, comparable to that of his 3-volume work on the epigraphy of the Capitoline collections (*Musaei Capitolini antiquae inscriptiones*).

Although the edition is well printed, the register of the engravings and the letterpress text is occasionally imperfect, with some overlap. A few pages have blank spaces, due to a miscalculation of the layout required to keep the relevant text with the engravings. This is an attractive, wide-margined copy. OCLC gives 6 US locations.

Lipperheide 231 ("wichtig"); Colas 1346.



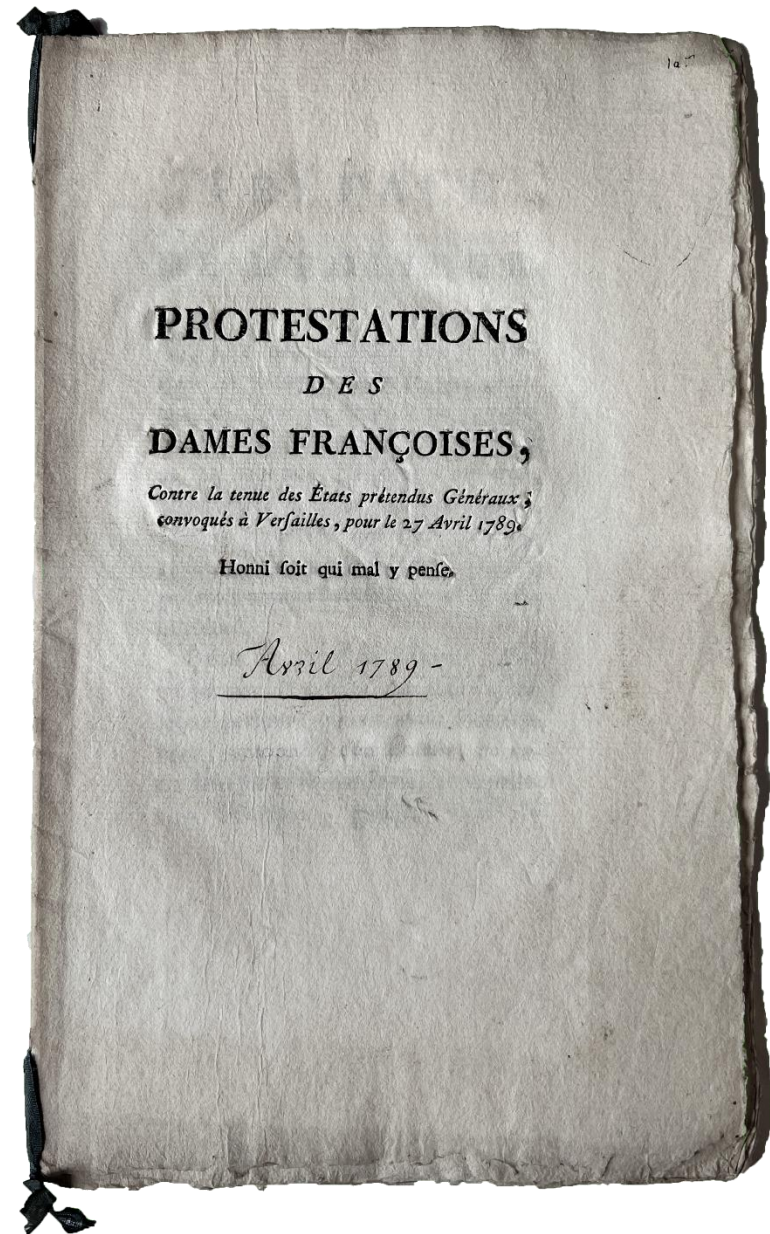
"The most interesting portion of the French Nation"

19) WOMEN'S RIGHTS — *Protestations des Dames Françaises, Contre la tenue des États prétendus Généraux, convoqués à Versailles, pour le 27 Avril 1789.* [Paris: s.n., between 24 Jan. and 27 April 1789].

8vo (216 x 135 mm). 16 pages. A single quire, untrimmed, unbound, stitched at top and bottom with original blue silk ribbon ties. Fine. Contemporary manuscript note "Avril, 1789" and price on title. \$3000

ONLY EDITION OF A MONARCHIST'S SATIRICAL CALL FOR WOMEN'S POLITICAL REPRESENTATION IN THE 1789 ESTATES GENERAL.

In his preface the editor claims that the petition was that of a 15-year-old girl; it was shared with him by a gentleman who "wished to please her." He excuses himself for having printed it without permission, for her appeal (*plaidoyer*) was so "charming." This condescending tone is maintained throughout the text. The allegedly female pamphletist implies that women see themselves (or are) the puppet-masters behind the scenes, who make all major decisions, controlling their child-men ("*nos hommes toujours enfans à notre égard*"). They thus now demand an official acknowledgement of their true power. In form the pamphlet is a tongue-in-cheek spoof of the genuine *cahiers de doléances des femmes*. But it quickly becomes clear that rather than with women, the author's real beef is with the reformist (not yet Revolutionary) movement, Enlightenment ideals of equality, and the Third Estate's demand for equal representation. The author's most scathing condescension is directed toward French men, whom he describes as frivolous, insouciant beings who blossom in women's salons, and who, instead of following their true natures, are now ridiculously burying themselves in those miserable [political] clubs, where "their somber melancholy



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lets them pass for profound thinkers" (p. 11), whose rallying cries of injustice to the people barely hide their own self-interest.

Thus, in the thin guise of arguments for women's inclusion in the Estate General, the writer unveils his deeply conservative views, mocking the chimera of supposed social equality, fatal to public order (p. 12), scoffing at proposed reductions of royal expenses and calling for the return of lavish royal festivals, which dazzled foreigners (attracting tourists) and stimulated the economy (p. 15), and decrying any criticism of the Throne and the King. He/she concludes that given all the mistakes of these silly men, who moreover have outraged and insulted women by the title of their proposed "General Assembly," who refuse to recognize women's right to property (which they have already enjoyed. i.e., through their power over their husbands), or women's "right to guide and enlighten men in affairs of Government, a right freely recognized by men and arbitrarily exercised by women even in the most important and serious matters" (pp. 12-13), women, "the most interesting portion of the French Nation," should be admitted to the Estates General. Once admitted, the author concludes, in a final zinger, "we will apply all our zeal and efforts to bring back the happy days of our Empire, and to erase even the memory of the new order, which can only debase and will probably annihilate the Nation" (p. 16).

This "charming appeal" contains a core of truth, as it "articulates ... the problem of non-representation of women in the preceding Estates General. It is not always easy to discern in it what is a joke and what is a clever tactic for alerting public opinion." (*Ce 'charmant plaidoyer,' confus et badin à souhait, pose néanmoins le problème de la non-représentation de toutes les femmes dans les précédents états.... Il n'est toujours pas aisé de savoir ici ce qui est du rire et ce qui est de fine tactique pour alerter l'opinion*" (Azimi, pp. 188-189).

The pamphlet must have appeared after the King's convocation of the Estates general on January 24, 1789, at which time the date was set for April 27th, and before the latter date, as the assembly did not finally open until May 4th of that year.

The Bibliothèque nationale de France copy has a manuscript note attributing the parody to the abbé Jean Corbin, director of the Jesuit collège of La Flèche, and tutor of Louis XVI's son Louis Joseph Xavier François until the latter's death from tuberculosis in June 1789.

Besides the BnF copy, OCLC locates copies at Cornell, NYPL, the British Library, Poitiers, and the Zurich Central Library. André Monglond, *La France révolutionnaire et impériale*, vol. I. années 1789-1790, col. 64; André Martin & Gérard Walter, *Catalogue de l'histoire de la Révolution française*, vol. I: 8232 & IV/2, Anonymes, 14797; Maurice Tourneux, *Bibliographie de l'histoire de Paris pendant la Révolution française*, vol. I, no. 960. Cf. Vida Azimi, "L'exhérédation politique' de la femme par la Révolution," *Revue historique de droit français et étranger*, April-June 1991, pp. 177-215.

Guess who

20) RIDDLE DRAWINGS — *Dessins-énigmes*. [France, ca. 1800?].

Oblong format album (165 x 205 mm). [8] pages of manuscript explanatory text in French, on the first 4 leaves of an 8-leaf quire of laid paper (watermark "F. Jardel"), ruled in pencil and ink, 57 numbered leaves with 58 pen-and-ink drawings, a few on bistre-tinted paper, mounted on leaves of wove paper (watermark in cursive "Lacoste"), within ink-rule borders; of these 55 drawings show stick-figures in a variety of interiors and landscapes, and 3 are landscapes (including one mounted on the verso of fol. 1). COMPLETE. Edges of mount leaves untrimmed. Marginal dampstain and some soiling to text leaves. Roughly stitched into early 19th-century linen-backed paper-covered boards (rubbed, sewing loose). \$10,000



An unusual witness to pre-industrial educational ingenuity and/or domestic pastimes, this manuscript album contains FIFTY-FIVE HAUNTING DRAWINGS DEPLOYING STICK-FIGURES in a variety of attitudes and contexts, which provide the clues to guessing the identity of these historical, biblical, or literary-mythological personages and scenes. THESE FULLY ACCOMPLISHED DRAWINGS OF DRAMATICALLY DISPOSED ABSTRACT FIGURES IN REALISTIC SETTINGS EXUDE AN EERIE AND QUASI-SURREAL ATMOSPHERE, CONFERRING ON THE ALBUM A STARTLINGLY MODERN QUALITY.

Titled "*Explications des dessins-Énigmes*," the manuscript text supplies the answers in numbered paragraphs (the explanation was omitted for drawing no. 55, evidently of Diogenes in his barrel).

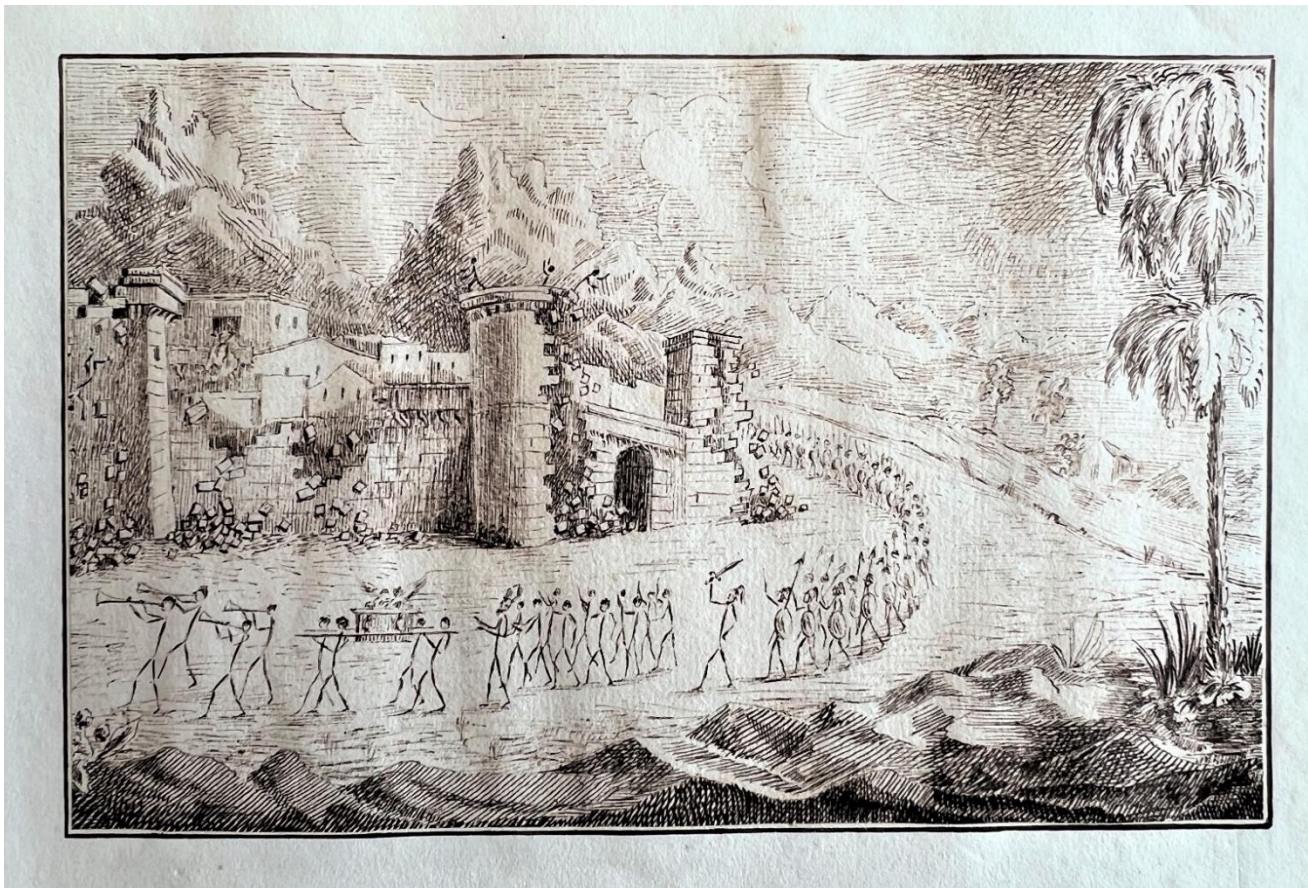
The work of a single anonymous artist, the drawings show the stick figures in action within villages, cityscapes, well-defined landscapes, or interiors. Overall, our draftsman paid careful attention to architectural and geographical accuracy: in the scene of St. Helena identifying the true cross, for example, Jerusalem with its temple and walls is visible on its ridge in the background (22); Notre Dame towers in the distance in no. 3, depicting the assassination of Henri III, and no. 8, of Moses being saved from the waters, displays a landscape dotted with pyramids and palm trees. (Exceptions include the Judgment of Paris [26], shown on a pastoral hillock with a rather French-looking village in the background, or Cleopatra's tent [29], adorned with a 19th-century chandelier.) 27 drawings show biblical scenes or saints, 16 depict events from French or European history, 11 show scenes from antiquity or classical mythology, and one, a de Chirico-like vision of a Florence city-scape with frantic figures and a lion holding a child in its mouth, alludes to the 13th or 14th-century Florentine legend of "Orlanduccio of the lion" (according to which a lion kept in the Piazza of San Giovanni escaped its cage, snatched a child named Orlanduccio, and instead of harming him, returned him peacefully to his mother).



Many of the references would be difficult for the modern reader to divine, as they presuppose a level of general education in French history, biblical passages and classical literature that is no longer widespread. While we might guess the William Tell scene (no. 49), Samson and Delilah

(7), Jacob's ladder (14), or even the fall of the walls of Jericho (48), few modern readers would have at their fingertips, for example, the appearance of the beleaguered Empress Maria Theresa at the court of Hungary in 1741, with her newborn infant, receiving the acclamation of the Hungarian nobles, even if we noticed the double-headed Habsburg eagle lightly adumbrated on the back wall (6). That the creator of the album had an educational as well as a ludic purpose is underlined by the detailed nature of the explanations, many of which end with the historical date of the event. The album would in this case have been intended for older children, considering the horrible nature of some of the scenes (which are luckily the opposite of fleshed out), such as the alleged torture of Edward II of England (23).

The papermaking firms Jardel and Lacoste were both based in Bordeaux (cf. Gaudriault, *Filigrales*, pp. 224 & 228). The album itself, with its wove paper mounts and binding, and the handwriting of the notes, appear to date from the first quarter of the 19th century, but the drawings themselves may be earlier. The latest date cited is 1761, and there are oddly no references to either the Revolution or Napoleon.



Time to let loose

21) SCHIESSLER, Sebastian Wilibald (1791-1867), editor. *Carnevals-Almanach auf das Jahr 1830 ... 1ster Jahrgang* [all published]. Prague: [Sommerschen Buchdruckerei for] C.W. Enders, 1830.

18mo (132 x 95 mm). 310, [2], 10, [2], 24 pages. Letterpress half-title, engraved frontispiece and ornamental title, 12 hand-colored engraved plates, by and after V. G. Grüner, tissue guards. Part 2, separately titled (*Neue Tanz-Touren sammt Tanz-Musik*), entirely engraved, containing 10 pages of dance diagrams and 24 pages of music for piano. Original publisher's lithographic pictorial boards, showing a Venice carnival scene on the front cover and a Roman bacchanalia on the back cover, backstrip with parallel lines and title, silk flap at top of lower cover, edges stained green (narrow stain to upper edges of covers, slight scuffing to joints, a corner bumped). \$3800

Only edition of a beautifully preserved Carnival-themed literary almanac printed in Prague, illustrated with 12 hand-colored plates of costumed figures and delightful pictorial covers.

Two dozen authors, some well-known, contributed the almanac's poems, short stories, and essays on Carnival. Responsible for the longest section, titled *Carnivals-Spenden*, was Austrian folklore historian and writer Julius Max Schottky (1797-1849), who prefaced his short history of Carnival, and comparative descriptions of Carnival customs in Venice, Florence, Rome, Naples, Paris, and Germany, with disapproving remarks on current dance styles, which he finds excessively restrained, comparing them to an unnamed Central American people who danced to express sadness. The energetic dances included in the almanac were evidently intended to improve this state of affairs.

The contributions include the first piece, "In defense of Carnival," by Friedrich Nork (pseudonym of Josef Ferdinand Friedrich Korn); a long poem by the poet and novelist Eduard Duller, a memoir by the jurist, politician and writer Jodocus Temme, writing under the pseudonym H. Stahl; a story by the prolific writer Wilhelmine von Gersdorff; and a comical poem (Schwank)





by the humorist August Friedrich Ernst Langbein. The choreographers of the ten diagrammed dances were the dance masters A. Küffel and M. Weininger. (Thanks to this almanac, apparently, they are occasionally still performed!) The composers of the piano pieces (a polonaise, a quadrille, a waltz, a mazurka, a galop ...) include the editor Schiessler, the bohemian Jan August Vitásek, Bedřich Diviš Weber, first director of the Prague Conservatory, and Carl Maria von Weber, whose final Eccosais, composed in 1812, was printed from an album amicorum, "still in manuscript."

Vincenz Raimund Grüner (1771-1832), a writer and engraver active in Vienna and Prague (immortalized by a fleeting association with Goethe), engraved the twelve colorful plates (*Maskenbilder*) and the frontispiece depicting a crowded and rowdy masked ball, flanked by columns with figures of Pierrot and Harlequin. Ranging from demure to fantastic, some of the plates show double figures (young girl and widow, worldly woman and peasant girl), one combines two women with the legs of two men, another is a semi-human parrot holding a double-headed jester's bauble, others are simply indescribable — until one realizes that they are emblems, to be deciphered by the reader, with the help of "enigmatic explanations" (*rätselhaften Erklärungen*) provided on pp. 299-304, with the answers given on the last page.

OCLC gives 3 US locations (NYPL, Penn State, U. Chicago). Lanckoronska & Rümman, *Geschichte der deutschen Taschenbücher und Almanache aus der klassisch-romantischen Zeit*, 215; H. Köhring, *Bibliographie der Almanache, Kalender und Taschenbücher*, 38; Goedeke VIII, 122.323; Krieg, *Mehr nicht erschienen*, Supplement, 149. On Grüner see Thieme-Becker 15:131.

SELECTED SUBJECTS

Antiquity	6, 18
<i>Ars epistolaria</i>	9
Art	3, 8, 20
Astronomy	16
Banned books	13
Carnival & festivals	6, 11, 14, 21
Childbirth	4
Classics	2, 18
Color	8, 11
Cosmetics & hair	4, 18
Courtesy books	5, 9
Cross-dressing	6
Dance	6, 21
Games	6, 11, 20, 21
Education	2, 5, 16, 20
Ephemeral printing	1, 10, 17, 19
False imprints	13, 15
Forgeries	13
Games	6, 11, 20, 21
Humanism	1, 5
Instruction books	8
Language	9, 14
Literature & poetry	14, 15, 17, 21
Mannerism	3
Manuscripts	20
Marriage	4, 12

Medicine	4
Money	1, 12
Music	21
Nuns	12, 15
Ottomans & Islam	1, 3, 17
Politics	13, 19
Prints	3, 16
Religion	4, 13
Satire	7, 10, 14, 19, 21
Technology	8, 18
Theater	6, 10, 14
Universities	5
Wars	1, 10, 17
Women	4, 6, 7, 12, 14, 15, 18, 19, 21



No. 18

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