

Catalogue 26



No. 16

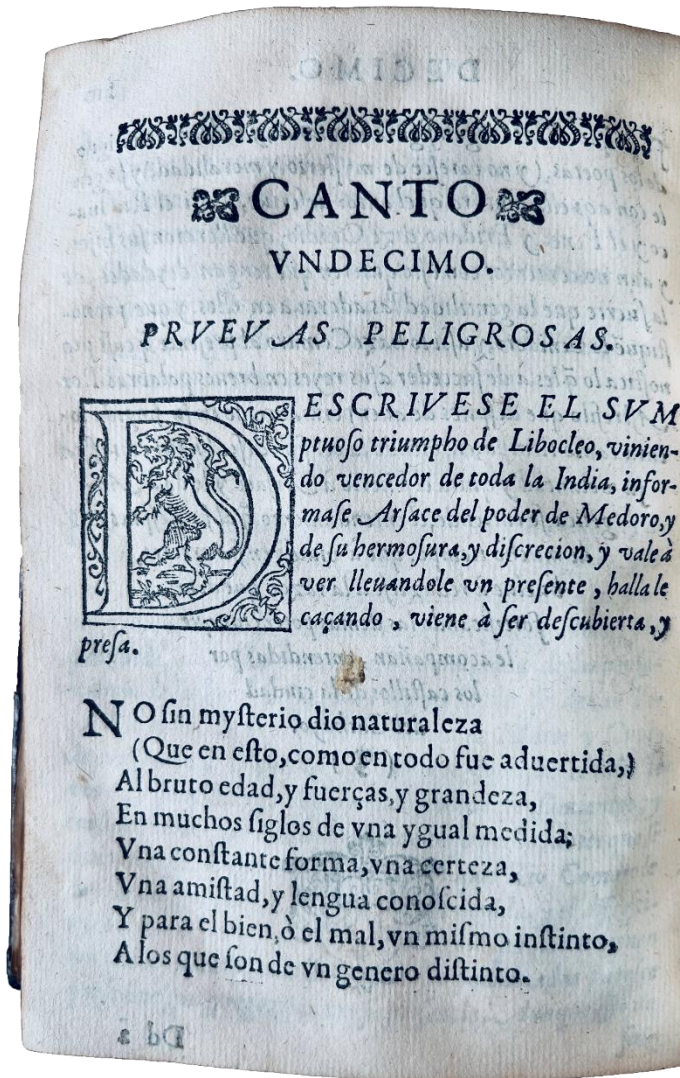
Recent acquisitions

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1) BARAHONA DE SOTO, Luis (1547/48-1595). *Primera Parte de la Angelica*. Granada: Hugo de Mena for Juan Diaz, 1586.



4to (183 x 130 mm). [4], 251 leaves. Woodcut initials opening each of the 12 cantos. The *Advertimientos* to cantos 2-9 and first 4 lines of that of canto 10 crossed out in ink, apparently by the same early reader who supplied stanza and line counts at the end of each canto. Title extensively repaired, the paper of first two quires rather thinned from washing and dampstained, scattered mostly faint dampstaining elsewhere. Seventeenth-century French(?) gold-tooled red morocco, covers panelled with two double fillet frames, at center an oval fan built up of small tools, flowering plant tools at corners of inner panel; sewn on recessed cords, smooth spine similarly panelled with double fillets, tiny fleurons at corners of inner panel, red-sprinkled edges, later (19th-century) endleaves and front flyleaves (repairs to head of spine, minor wear). *Provenance*: early ink markings and notations as above; James Patrick Ronaldson Lyell (1871-1948), green gilt morocco bookplate; manuscript notes on the edition in two hands, the first a series of citations (from Cervantes, Sedano, Gallardo, Salva and Ticknor), the second a description of this copy on a mounted leaf, signed with initials D.D.V.; with Libreria Bardón, sold in 2017 to: Kenneth Rapoport, bookplate. \$5,500

FIRST EDITION, ALL PUBLISHED, of an epic chivalric poem, praised by Cervantes and Lope de Vega (who wrote a sequel). One of the first works in Spain to be modeled on Ariosto's *Orlando furioso* and Boiardo's *Orlando innamorato*, the poem in 12 cantos, by a physician and, later, mayor of Osuna, expands on Ariosto's tale of the Cathay princess Angelica and her love for the Saracen Medoro (the cause of Orlando's wild fury). Barahona's epic relates the adventures of the beautiful Angelica after her marriage with Medoro, her efforts to flee Orlando's persecutions, her imprisonment, encounter with an orc, enchantments and other tribulations endured in her efforts to reconquer the reign of Cathay, which had been seized by a rival queen.

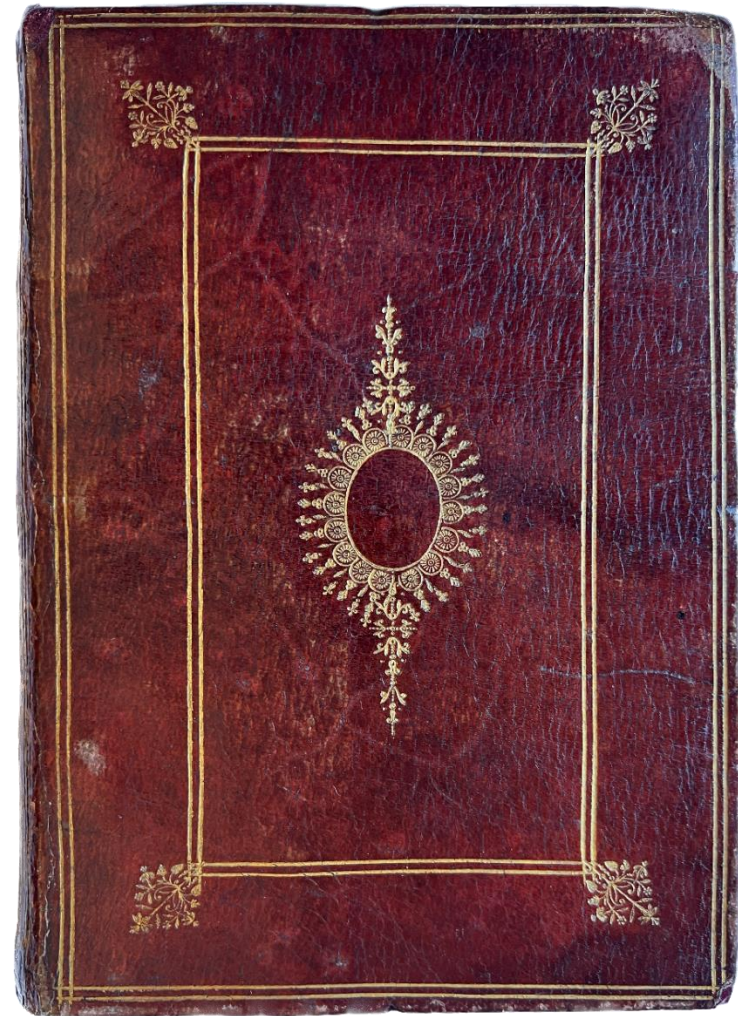
The book was famously singled out by Cervantes, at the end of the priest's book-sorting in chapter 6, Part 1: "The priest wearied of seeing more books, and so, without further reflection, he wanted all the rest to be burned; but the barber already had one open, and it was called The Tears

of Angelica. 'I would shed them myself,' said the priest when he heard the name, 'if I had sent such a book to be burned, because its author was one of the famous poets not only of Spain but of the world' (transl. by Edith Grossman, Harper Collins 2005, p. 52). A 19th-century literary historian wrote of the *Angelica* that "all contemporaries, from Diego Hurtado de Mendoza downwards, swell the chorus of applause" (James Fitzmaurice-Kelly, *A History of Spanish Literature* (1898), p. 188). In the past century, Barahona's poem has been widely studied and interpreted on various levels, as an example of complex *imitatio*, a parable of the perils of worldly life and manual for spiritual perfection (cf. DBE), a mannerist exercise, or, in a particularly fluffy deconstructionist vision, as a metaphoric enactment of Vesalian dissection (based, apparently, on the assertion that "Barahona the writer carries within him Barahona the physician" - Ganelin, p. 304).

But the *Angelica* may not have been as popular as these paratextual musings imply, for this was the only edition to appear until it was reprinted in a facsimile edition for Archer Huntington in 1904. It appears rarely in the trade; the last copy that I trace was offered by Bill Salloch in 1975. 5 copies are held by N. American libraries (Hispanic Society, Boston Public, Univ. of Arizona, Harvard, and Thomas Fisher).

In an interesting example of private censorship, this copy was inexplicably marked up by an early reader, who perhaps just wanted to count the stanzas and found the preliminary summaries to each canto so annoying that he (we shall assume) energetically crossed them out (the text is still more or less legible), running out of steam at canto 10.

Wilkinson, *Iberian Books* (IB) 1607; CCPB (Catálogo Colectivo del Patrimonio Bibliográfico Español) CCPB000001731-0; USTC 334911; Palau, *Manual del librero hispano-americano* 23550; Salva y Mallen, *Catalogo de la biblioteca de Salva* (1872), no. 1530; *Catalogue de la Bibliotheque de M. Ricardo Heredia* (1891-94) 2128; BM/STC Spanish p. 10. Cf. José Lara Garrido, [article](#) in the *Diccionario Biográfico electrónico*; Lara Garrido, *Las lágrimas de Angélica de Barahona de Soto, Los mejores plectros. Teoría y práctica de la épica culta en el Siglo de Oro* (Málaga 1999); C. Ganelin, "Bodies of Discovery: Vesalian Anatomy and Luis Barahona de Soto's *Las Lágrimas de Angélica*," *Caliope: Journal of the Society for Renaissance and Baroque Hispanic Poetry*, Vol. 6, Nos. 1-2 (2000): 295-308.



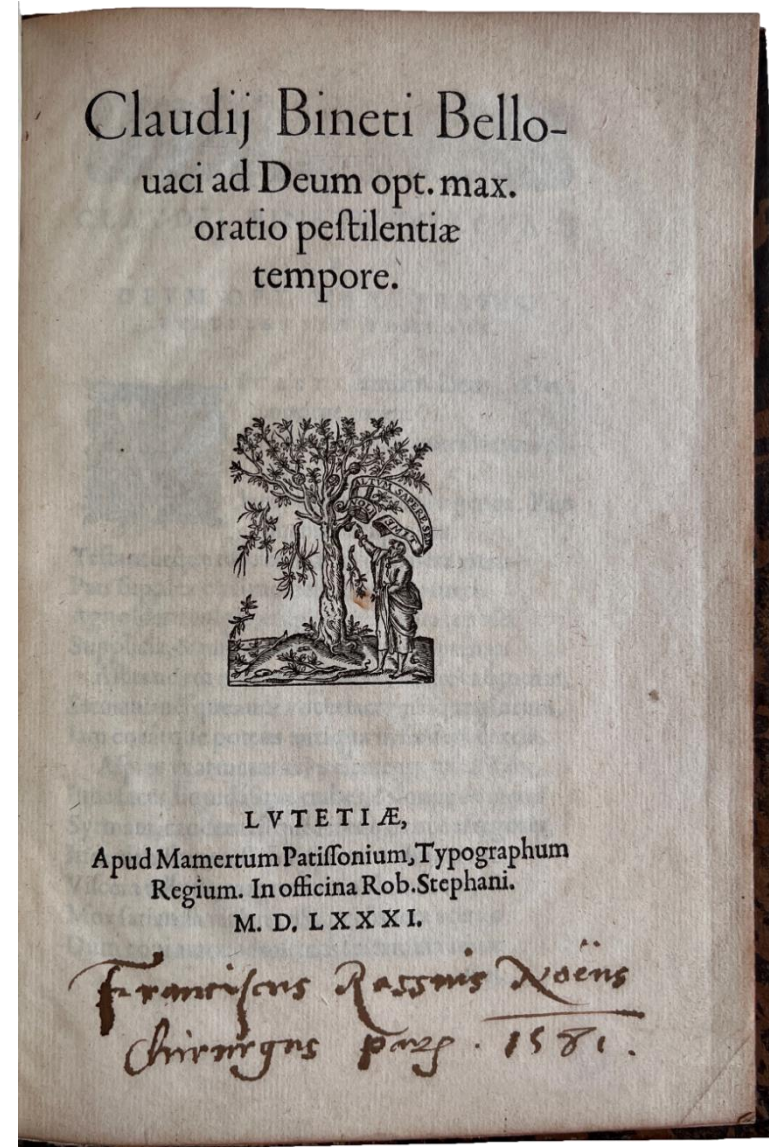
A surgeon-bibliophile's copy of a prayer to avert the plague

2) BINET, Claude (ca. 1533-ca. 1600) *Ad Deum opt[imum]. max[imum]. oratio pestilentiae tempore*. Paris: Mamert Patisson, Royal Printer, at the press of Robert Estienne, 1581.

4to (225 x 150 mm). 8 pages. Woodcut Estienne device on title (Schreiber device 26), woodcut headpiece and initials. Tiny chip and crease to title corner. Early 20th-century mottled sheep in 17th-century style, spine gold-tooled, marbled endpapers, edges red-stained (a few small chips). *Provenance*: FRANÇOIS RASSE DES NEUX (ca. 1526-1587), inscription at foot of title, *Franciscus Rassius Noëus / Chirurgus paris[iensis]*. 1581 (slight ink-bleed); Des Courtils family, armorial bookplate of the Bibliothèque de Merlemont; Jean-Paul Barbier-Mueller, bookplate. \$3,600

ONLY EDITION of a starkly moving prayer for delivery from the plague by the poet and magistrate Claude Binet, from the library of the preeminent surgeon and bibliophile François Rasse Des Neux.

The plague ravaged France in 1580; thousands died in Paris, as well as in Marseille and Aix. Claude Binet, a native of Beauvais, *avocat* in the Parlement of Paris, is best known as the first (if flawed) biographer of his friend Ronsard. In this plea to God, who has demonstrated His power through the piles of cadavers, Binet begs that struggling humanity's pleas be heard. Using horror-laden imagery of creeping viscous miasmas he evokes the relentless spread of contagion, the deaths of infants, the young, maidens, the elderly, the lonely separate deaths of husbands and wives, the dissolution of society and suspension of laws and morality. He concludes his prayer entreating that the plague be redirected to the entrails of the Turks, and requests special indulgence for several dignitaries and friends, including [Nicolas or Christophe] de Thou, [Jean] Séguier, [Barnabé] Brisson, and [Jean] de La Guesle. The last page contains a prayer



for the return to health of the brothers de La Guesle, presumably Jacques and François de La Guesle (both recovered; François was later Archbishop of Tours).

Over 44 years, the distinguished surgeon and book collector François Rasse Des Neux amassed one of the largest private libraries of his generation. In every volume in his library he inscribed his name, title, and the year of purchase, written mainly in the language of the text (Latin, French and Italian; his collection also included Greek and Hebrew books). A supporter of the Reformists, Rasse Des Neux, a practicing surgeon from 1548 until his death, was widely admired among fellow physicians (including Ambroise Paré), men of letters, and printers, as attested by the numerous poetic dedications to him. In his 6-volume manuscript transcription of satirical pieces in prose and verse which circulated during the French wars of religion (BnF Ms. fr. 22560-22565), Rasse Des Neux left a handful of his own poems, but he published no works of his own. What he left was a library, largely dispersed after his death, but whose partial reconstruction by Jeanne Veyrin-Forrer in 1966 opened a view into the breadth of reading of a deeply cultivated man of science, during a period of religious and political convulsion in France, scarred also by the terrible bouts of plague, which together severely tested the humanist values of the Renaissance.

This short, poignant poem appeared the year Rasse Des Neux's beloved brother Nicolas died. It may have been a gift, although it has no ex-dono: Rasse Des Neux was often given books by *imprimeurs-libraires*, especially those who, like Mamert Patisson and the Estiennes, shared his religion. Patisson regularly gave him *tombeaux* (poetic funerary tributes) from his press (Veyrin-Forrer p. 451). Rasse Des Neux probably had this bound together with other pamphlets, from which it was later separated. At some point it made its way into a not unrelated library: during the wars of religion, the chateau of the Courtils family near Beauvais was a "fortress of Protestantism" (Dannreuther). The family almost certainly knew the author, whose Bellovacian origin is proudly proclaimed on the title.

OCLC and USTC record two copies of this pamphlet, at the BnF and the British Library.

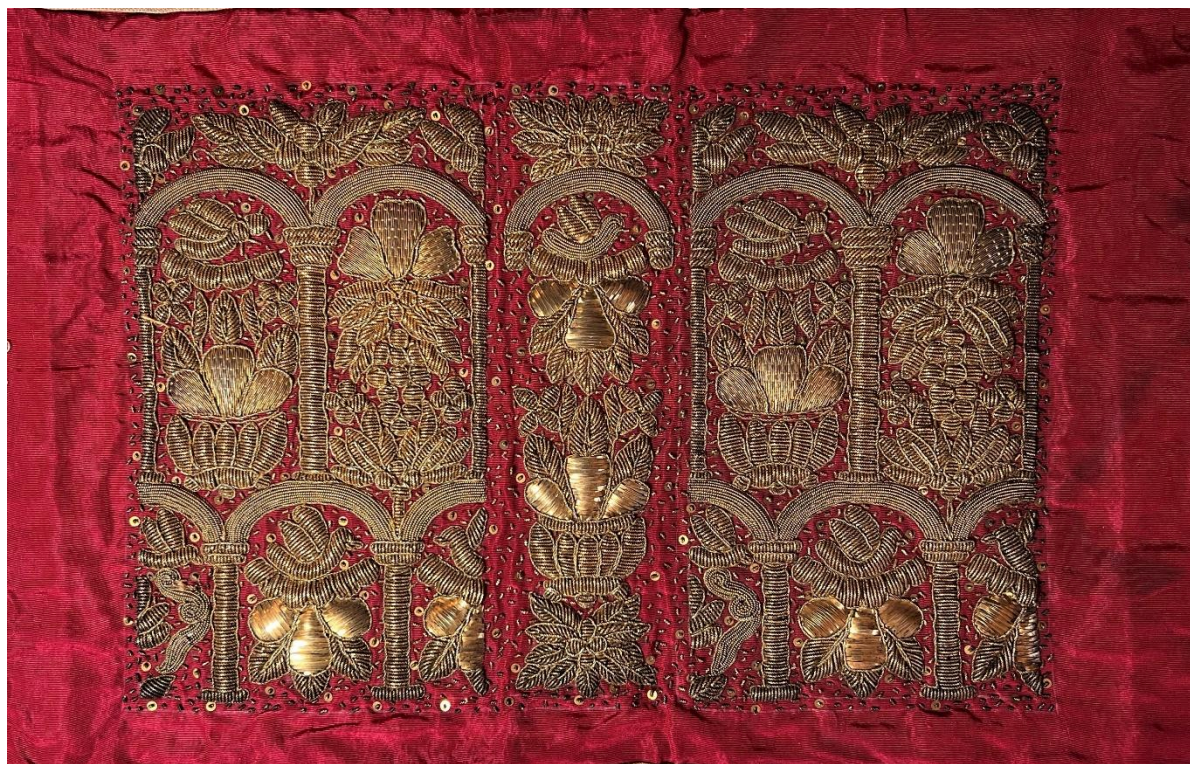
USTC 137645; Cioranescu 4038; Renouard, *Annales de l'imprimerie des Estienne* (1843, 2002 reprint), p. 183, 1581.2; J.-P. Barbier-Mueller, *Ma bibliothèque poétique. Quatrième partie, Contemporains et successeurs de Ronsard*, v. 1, d'Aubigné à des Masures (Droz, 1998), no. 42. Cf. Jeanne Veyrin-Forrer, "Un collectionneur engagé, François Rasse Des Neux, chirurgien parisien," *La lettre et le texte: Trente années de recherche sur l'histoire du livre* (1987), 423-477 (first published in 1966); Gilbert Schrenk, "The Books of Theology in the Library of the Surgeon François Rasse des Neux (c. 1525-1587)," *Revue d'Histoire et de Philosophie Religieuses*, 2017-4, 97e année, n° 4, 527-544 (this copy cited, p. 536, note 56); H. Dannreuther, "La Réforme à Beauvais ... Le château de Merlemont. — La famille Des Courtils..." *Bulletin historique et littéraire (Société de l'Histoire du Protestantisme Français)*, vol. 50, No. 4 (1901), 219-223.

3) EMBROIDERED TEXTILE FOR A BOOKBINDING. A red silk textile with gold embroidery of arches, florals, doves and bees, for a binding. [France or England?, ca. 1850-1870].

Magenta-red faille silk (221 x 337 mm.), embroidered in couched goldwork using different widths of gilded-silver metal-wrapped threads, purl, and sequins, in three panels forming identical covers and spine; cover design of stacked arches containing flowering plants, birds, bees, and (apparently) a snail, spine with a similar plant design surmounted by a bird beneath an arch. The original linen backing preserved. Very slight tarnishing at the outer edges of the embroidered area, otherwise in fine condition. \$6,000

The faille silk of this densely embroidered textile, intended to cover the bookbinding of a small octavo-sized book, reveals it to be a 19th-century production, in the style (more or less) of 17th-century embroidered bindings. The exclusive use of metal-wrapped threads was perhaps more typical of French (or German) embroidered bindings than English, but the floral, insect and bird motifs recall both English and French bindings of the seventeenth and indeed sixteenth centuries. In the second half of the 19th century, embroidered bindings adapted from or mimicking 17th-century examples were fashionable. For instance, the Ladies Work Society, established in Britain in 1875, were known for their precise copies.

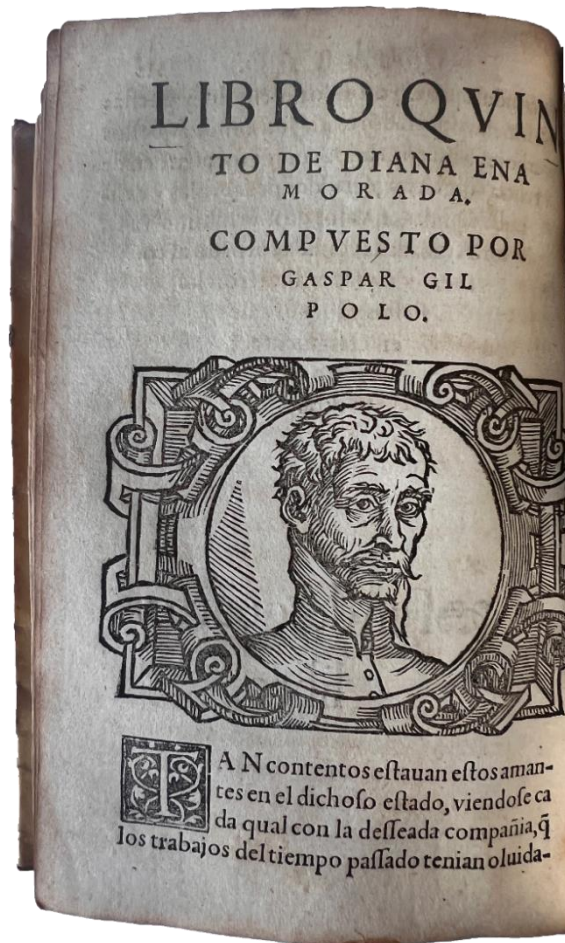
This beautifully preserved example, never used, was probably the work of an amateur but skilled needleworker, whose embroidery was masterful but who was unable to avoid a slight buckling of the silk faille in areas where she did not apply sufficiently even tension while embroidering. The silk is basted to an unbleached linen backing (folded over, creating a border), which would have supported it while the embroiderer worked the surface. Traces of a white pigment border indicate where the design was initially drawn out on the silk. An unusual survival.



Mysterious first illustrated edition

4) GIL POLO, Gaspar (c. 1540?-c. 1584). *Primera Patrte [sic] de Diana Enamorada. Cinco libros que prossiguen los siete de la Diana de Iorge Monte Mayor*. [Zaragoza?: widow of Bartolomé de Nájera?], "Impresso con licencia," 1566.

Small 8vo (138 x 87 mm). [4], "140" [i.e., 136] leaves. Roman types, typographic fleurons. Six woodcut illustrations including portrait on title, printed from four blocks; one large woodcut and several smaller initials. Scattered browning and staining. Contemporary unlined parchment, five thong sewing supports, remains of two fore-edge ties, spine liners from a 15th-century manuscript on vellum; covers stained, small hole to backstrip at upper joint, flyleaves a bit frayed and soiled. *Provenance*: "Bibliothèque du Miral.," 18th- or early 19th-century inscription on flyleaf; with Libreria Bardón, Catalogue 185 (2006), sold to: Kenneth Rapoport, bookplate and purchase notes on loosely inserted bookseller's description. \$8,500



SECOND EDITION, AND THE FIRST ILLUSTRATED, OF A CONTINUATION OF THE EARLIEST AND MOST POPULAR SPANISH PASTORAL ROMANCE. This anonymously printed and VIRTUALLY UNKNOWN edition, recorded in one or two other copies, reprints the *licencia* of the Inquisition from the first edition (Valencia: Ioan Mey 1564), but it does not include the 1564 edition's 4-page royal privilege or author's letter to the readers, also 4 pages. Quickly printed, its errors include a misspelling in the title, foliation errors, and erroneous running heads (many of the headlines in Book Two are incorrectly printed *Libro Primero*).

The book was conceived as a sequel to Jorge de Montemayor's *Siete libros de la Diana*, first printed ca. 1559, also by Juan Mey of Valencia. An instant bestseller, Montemayor's *Diana* launched the mode in Spain for idyllic romances between shepherds and shepherdesses. Hugely popular both in Spain and abroad, it influenced Shakespeare, who is thought to have borrowed a sub-plot featuring cross-dressing for the *Two Gentlemen of Verona*, and Philip Sydney.

Gil Polo's *Diana Enamorada* was one of two different sequels to Montemayor's text, both appearing in 1564 (the other was Alonso Pérez's *La Segunda Parte de la Diana*). These

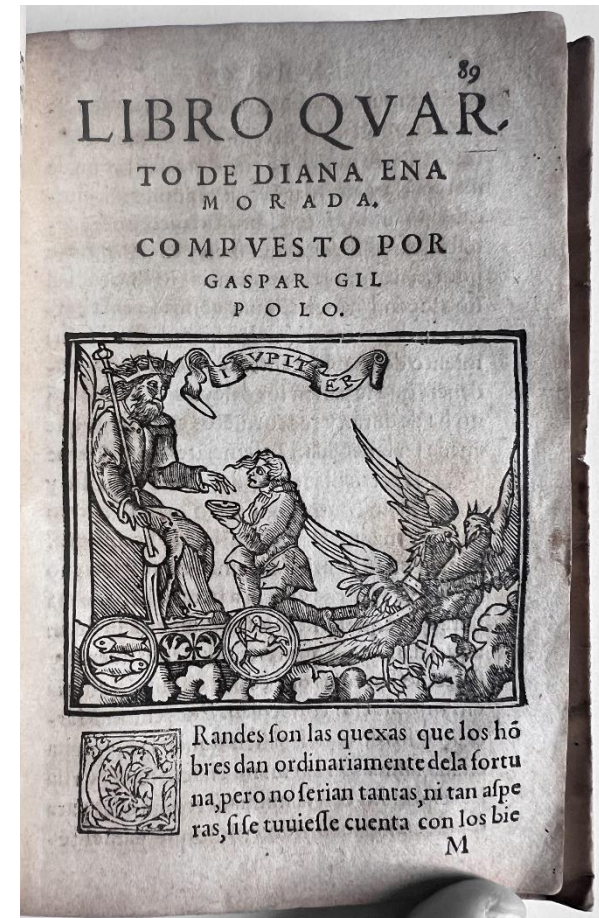
writers swooped in to rescue the melancholy and unresolved ending of Montemayor's book (he had promised a sequel but died before writing it). Gil Polo gave the couples a happy ending, and his *Diana in love* became hugely popular in her own right. This was "perhaps the most successful continuation ever written by another hand. Cervantes, punning on the writer's name, recommended that 'the *Diana enamorada* should be guarded as carefully as though it were by Apollo himself' [Don Quixote part 1, Chapter 6]; the hyperbole is not wholly, nor even

mainly, ironical. The book is one of the most agreeable of Spanish pastorals; interesting in incident, written in fluent prose, and embellished with melodious poems, it was constantly reprinted, was imitated by Cervantes in the Canto de Caliope, and was translated into English, French, German and Latin" (1911 *Encyclopædia Britannica*).

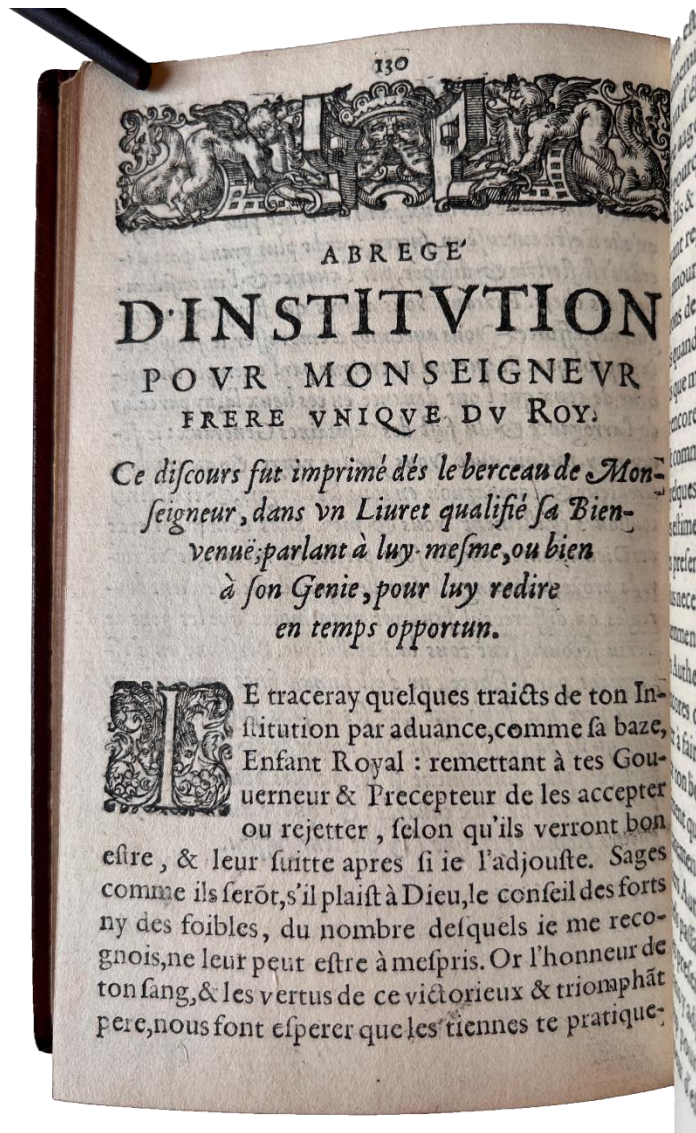
Unlike the other early editions (Valencia 1564, Antwerp 1567 and 1574, and Zaragoza 1577) this edition is illustrated, with an author portrait and three astrological woodcuts, heading Books 3-5 (one repeated, as is the portrait). One cut appropriately shows Artemis / Diana, but the others, of Mercury and Jupiter, seem unrelated to the text. The blocks or copies of them clearly circulated in Spain. A closely similar Jupiter woodcut appeared on the titles of Juan de Mena, *Co[m]pilacion de todas las obras*, Toledo: Fernando de Sancta Catalina, 1547 and 1548 (IB 12816 and 12817). All three woodblocks were used in 1585 in an edition of Tornamira, *Chronographia y Repertorio de los tiempos*, Pamplona: Tomás Porralis, 1585 (IB 18503). A more likely indicator of the place of printing is the ornamental printing material. The woodcut capitals point to Zaragoza: the large opening T and the D appeared in a 1549 edition from the Zaragoza press of Bartolomé de Nájera (Domingo del Pico, *Prima pars trilogii de ordinaria conversione peccatoris*, IB 14810), and another initial, an L, appeared in a 1565 book from the same press, under his widow's imprint (Juan Tomás Porcell, *Informacion y curacion de la peste de Caragoca*, IB 15093). It is possible therefore, if far from proven, that this edition was printed at the same Zaragoza press.

Iberian Books lists one copy of this edition, in the Jagiellonian Library in Cracow (but not in their online catalogue); and Palau knew of a copy in the Cervantes collection of Amelia Marty de Firpo, of Montevideo, Uruguay. All early editions are rare: I locate 3 copies in total in American libraries: the Hispanic Society holds a copy of the 1564 edition, and Berkeley and Univ. of Arizona each have a copy of the Zaragoza 1577 edition.

IB 9498; USTC 352662; Palau, 102074. Not in CCPB or OCLC. Cf. Muir, *The Sources of Shakespeare's Plays* (2005), 17-18. Our thanks to Sandy Wilkinson for his help in tracing the woodcut ornaments.



5) GOURNAY, Marie Le Jars de (ca. 1565-1645), compiler and translator. **VIRGIL; SALLUST; TACITUS.** *Versions de quelques pièces de Virgile, Tacite, et Saluste, avec l'Institution de Monseigneur frère unique du Roy ... Par la Damoiselle de Gournay.* Paris: Fleury Bourriquant, 1619.



8vo (162 x 97 mm). [28], 176 pp. Woodcut printer's device, headpieces and initials. Italic and roman types. Pasted-down printed cancel slip correcting a dropped word on p. 104, preliminary page a3v with a dropped letter and signs of another, now lost, cancel slip. Darkening and slight soiling to first and last leaves; trimmed close with no loss. 20th-century retrospective binding of gold- and blind-tooled crushed brown morocco, gilt edges (spine a bit faded, extremities chafed). *Provenance:* BB monogram inkstamp on rear pastedown; Jean-Paul Barbier, bookplate. \$8,000

FIRST EDITION of a trio of translations, a polemical argument against modern literary styles and an essay on princely education, BY ONE OF THE MOST MALIGNED AND REMARKABLE FEMALE INTELLECTUALS OF THE EARLY MODERN AGE.

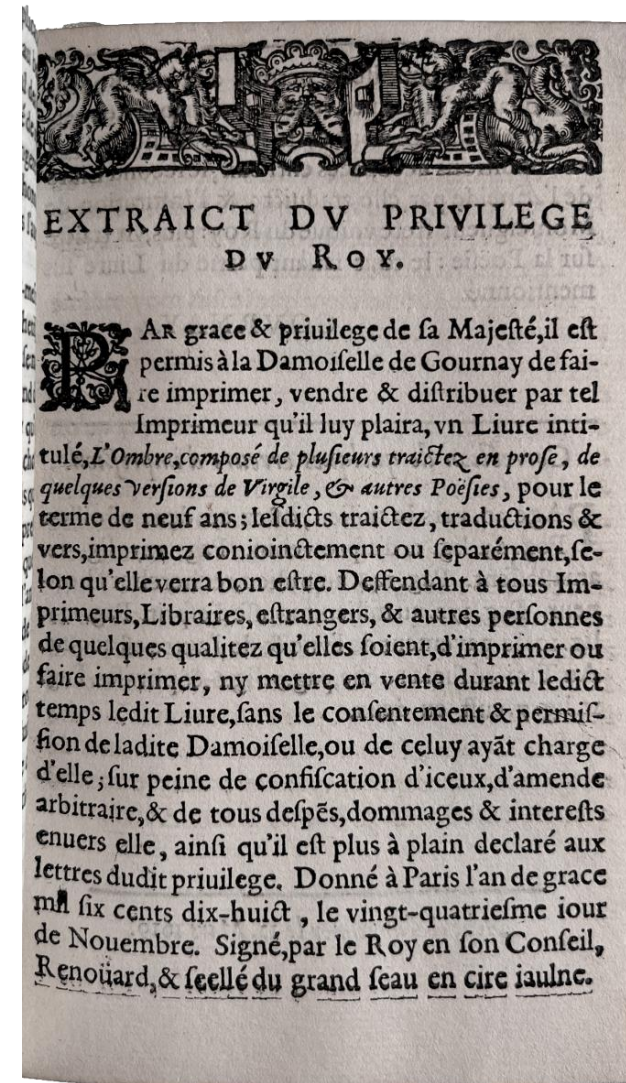
De Gournay was famous as Montaigne's *fille d'alliance* (a "daughter by affinity"), a relationship that rewarded the intensity of her admiration, when, as a 19-year-old from the not quite impoverished nobility, she had written a fan letter to the great essayist, and he responded with friendship. But while de Gournay later edited several editions of the *Essais*, she was a writer and thinker in her own right. One of the first independent European women to support herself through her writing, through patronage of the royal family and powerful ministers, she eventually received a royal pension. She was certainly one of the first women to be granted a privilege to publish her own works.

Although de Gournay has been recently "rehabilitated" by modern scholars, it remains difficult to gain a clear picture of her personality and contemporary impact, thanks to the relentless mockery of her male peers and even the somewhat condescending tone of her most attentive biographer, Mario Schiff. She frequently praised Montaigne and was proud of her connection to him:

she used him for her own self-promotion [said the snipers]. She never married: no wonder, she was so plain. She set up a stove in her house to experiment in alchemy (!): she must have been a witch. (To be fair, Schiff relates these barbs without embracing them.) As summarized by historians of French feminism, “the mockery of her is significant precisely because it was amused, not vicious. She was not taken seriously, because she was a woman. No need to demolish her theories; they were simply ignored.” (Albistur & Armogathe p. 127, transl.).

And yet, “Gournay’s extensive literary corpus touches a wide variety of philosophical issues. Her treatises on literature defend the aesthetic and epistemological value of metaphor in poetic speech.... Her educational writings emphasize formation in moral virtue according to the Renaissance tradition of the education of the prince.... Her translations from the Latin, especially of Vergil, earned her a reputation as a classical scholar.... She championed a humanistic model of education ... against more scientific models.... Despite her controversial reputation, Gournay became influential in court circles. Having experienced opprobrium as a career woman devoted to professional writing, Gournay used her writings to criticize the misogyny of Parisian literary society. Her treatises *Equality Between Men and Women* (1622) and *Complaints of Ladies* (1626) defended the equality between the sexes and argued for equal access of both genders to education and to public offices” (Conley).

In this rare book, de Gournay had the temerity (a word she uses herself in her dedication to King Louis XIII — *Quelle témérité, Sire, une quenouille attaque une crosse*) to print her own translation of Book 2 of the *Aeneid* facing that of Jean Bertaut, Bishop of Séz, Savoie, who had died in 1611. She intends her translation to illustrate the comments on language and rhyme set forth in her prefatory *Traicté sur la poésie*, in which she defends the neoclassical poetic style of Ronsard, Du Bellay, and the Pléiade generally, rejects the “purifying” efforts of modernisers like Malherbe, which she viewed as impoverishing the language, and defends the semantic liberties taken by those earlier poets. While praising Bertaut’s translation, she also urges a freer use of rhymes to echo the sonorities of spoken (Parisian) French, arguing that rhymes between diphthongs and vowels should be accepted as long as they are true homonyms. Although she defends the use of neologisms and metaphor, de Gournay’s own translation of Virgil (previously published in her first work, *Le Proumenoir de M. de Montaigne*, 1594) is less flowery and prolix than Bertaut’s, and in fact more in line with (our) modern taste.



Following the Virgil, de Gournay supplies translations of two prose speeches, that of Galba from Tacitus' *Histories*, Book I, and of Marius from Sallust's *Jugurthine War*, both printed facing the Latin texts. These accomplishments are all the more remarkable in that she had never benefited from either formal schooling or even a tutor, but was entirely self-taught (as she notes in her short introductory remarks on translating and its unique challenges).

Concluding the volume is Gournay's "Abrégé d'institution pour monseigneur frere unique du roy." A longer version of this moral treatise on education had appeared in 1608, as *Bien-venue de Monseigneur le duc d'Anjou*, to celebrate the birth of Gaston I, third son of Henry IV and Marie de' Medici. De Gournay opens the essay by promising not to commit plagiarism (at least not knowingly) and to name her sources, a practice that, she cuttingly declares, her peers consider old-fashioned ("an amusing recrimination of thieves, to turn the absence of their own vices into a reproach" [p. 132]). The stylistic influence of Montaigne is most noticeable in this essay. Addressing the young prince directly, de Gournay prescribes the study of literature and history, and the choice of an honest preceptor, as the means to achieve the correct educational goal of the prince: to develop his moral virtue.

The love of books and learning is the essential foundation on which all other instruction must rest, in her view. Thus, while eloquence (i.e., rhetoric), poetry and mathematics (especially those mathematical disciplines relating to war) are all useful and appropriate subjects for the princely pupil, he should be *required* to learn nothing, because of the negative effects that forced learning has on children. Instead the student should be driven to learn by his curiosity and hunger for Books. Similarly, unless one is lucky enough to have learned Latin from the cradle (like Montaigne), the young prince should not waste his valuable time on it: he can read existing translations or order new ones to be made ("It is for you to transfer Rome to France by means of Letters, and France to Constantinople, if necessary, by means of weapons" [p. 138]). Above all, the prince must remember that his role is to serve as an example to his people. His position is given by God but maintained by men: "for remember that if a People were able to do what is needed, then neither God nor man would have established sovereigns to make them do these things through their authority." She further emphasizes the need to avoid flatterers and frivolous pastimes, to keep one's counsel, avoid anger, always speak the truth, and to surround oneself, always, with steadfast counselors. She disagrees with Machiavelli's recommendation that the prince only listen to advice that he has requested (or ordered), for no opportunities should be sacrificed toward the end of becoming an upright, virtuous ruler.

OCLC locates 4 copies of this edition but none in America (BnF, Mazarine, BL, Univ. of Genoa). Later versions of the texts, heavily revised, as was typical of this perfectionist writer, appeared in her collected works, in 1626 (*L'Ombre de la demoiselle de Gournay*), 1634 and 1641 (*Les advis, ou Les présens de la demoiselle de Gournay*), which are equally rare. Tchermersine III: 462; cf. Mario Schiff, *La fille d'alliance de Montaigne, Marie de Gournay* (1910), 101 and *passim*; J. Conley, [entry](#) in the *Internet Encyclopedia of Philosophy*; Albistur & Armogathe, *Histoire du féminisme français* (1977), pp. 125-131.

6) [HELL]. *Dis büchlin saget von den peine(n) so do bereit seint allen denen die do sterbe(n) in todsünden.* Strassburg: [Matthis Hupfuff], 1509.

[Bound with:] **GEILER VON KAISERSBERG, Johann** (1445-1510). *Das irrig Schaf. Sagt von kleinmuetikeit und verzweiflung. Gebrediget und gedeütscht ... mit sampt den nachvolgenden tractaten.* [Strassburg]: Matthias Schürer, [ca. 1510].

2 volumes in one, 4to (200 x 138 mm). *Büchlein von den Peinen* [bound second]: Collation A-K⁶⁴. 49, [1] leaves. 28 woodcut illustrations: 10 full-page cuts, including two repeats, each within a 4-part woodcut ornamental border, all but one depicting THE TORMENTS OF HELL; 18 half-page or slightly smaller cuts, of which 10 are printed from two adjacent blocks, all but one with one to three border blocks; 2 historiated woodcut initials. **Geiler**: 7 parts, with separate title-pages and quiring (for collations see Adams): *Das irrig Schaf*: [40] ff., last leaf blank; *Der hellisch Low*: [34] ff.; *Die Christenlich Künigin*: [30] ff., last leaf blank; *Der dreieckecht Spiegel*: [36] ff.; *Der Eschen Grüdel*: [28] ff., last leaf blank; *Das Klappermaul*: [10] ff., last leaf blank; *Der Trostspiegel*: [24] ff., last leaf blank, used for the second leaf of the two-leaf manuscript (see below; the first leaf being inserted with its stub visible between fols. EE1 and EE2). Gothic types, 20 lines. A few marginal chapter numbers; initial spaces with guide letters. The seven title-pages EACH WITH A DIFFERENT WOODCUT ILLUSTRATION, that for the *Dreieckecht Spiegel* signed H G. Rubrication: capital strokes in red in most of the tracts.

Condition: sewing of first and last quires slightly loose, occasional marginal dampstaining. *Irrig Schaf* title-leaf nearly detached and a bit stained and frayed; a word censured on f. A5r, f. B1 with closed tear affecting a letter; *Büchlin* with crease to title-leaf (before printing), some marginal soiling, short marginal tears to a couple of leaves.

Binding: 16th-century quarter blind-stamped alum-tawed pigskin and wooden boards, the leather with quadruple fillets



stamped with a repeated rhomboid foliate tool, large and small rosettes, and another indistinguishable tool, single fore-edge clasp, plain pastedown endleaves, no free endleaves, no headcaps, traces of lettering on front cover apparently from a removed manuscript label, spine liners, visible after the first quire and before the last quire, cut from a 12th-century manuscript on vellum written in a Carolingian minuscule; rubbed, a small old patch repair near lower hinge, a couple of wormholes to front cover.

Provenance: scattered marginal corrections and crossed out words in the first two Geiler tracts; contemporary three-page manuscript account of a vision of St. Truta (Gertrude) bound between the two works (details below); early parchment label on first title (cropped), in red ink; trace (yellowish square) of a removed book label on title verso; Ernst Kyriss (1881-1974), scholar of fifteenth-century gothic bookbinding stamps, his small 'EK' inkstamp on first title. \$44,000



A SUPERB SAMMELBAND OF MEDIEVAL CHRISTIAN FABLES, CONTAINING A UNIQUE GERMAN VERSION OF THE VISIONS OF TONDAL AND OF LAZARUS, bound with the FIRST EDITION of a collection of moralizing tales by the popular preacher Geiler von Kaisersberg, containing the FIRST ILLUSTRATED PRINTING OF THE CINDERELLA STORY. THIS LARGE-MARGINED, UNPRESSED COPY, FROM THE LIBRARY OF ERNST KYRISS, ALSO INCLUDES A CONTEMPORARY MANUSCRIPT ACCOUNT OF A VISION OF THE MYSTIC AND NUN SAINT GERTRUDE.

1) *Büchlein von den Peinen:*

Second and last edition, following that of Bartholomäus Kistler in 1506, of an anonymous account of a soul's guided tour of the underworld in the company of a guardian angel, illustrated with extraordinary full-page woodcuts by an anonymous *Formschneider* (possibly Kistler). Combining two popular medieval legends, the Vision of Tnugdalus (or Tundale, or Tondale), and the Vision of Lazarus, the text is UNIQUE TO THESE TWO PRINTED EDITIONS. Long misattributed to Kistler, this 1509 edition was in fact printed, using the same blocks, by the Strassburg printer Matthias Hupfuff, who had recently acquired Kistler's stock. No copies of either edition of this important German woodcut book are held by American libraries.

The text is in two parts. The longer first part, relating a voyage to Purgatory and Hell, describes the creative variety of punishments inflicted for each of the Seven Deadly Sins. This account essentially derives from the popular medieval legend of the vision of the Irish knight Tnugdalus, recounting his involuntary voyage through Hell and Paradise accompanied by a guardian angel. The Tundal tale was the most widely

disseminated of several otherworld voyages that originated in the 12th century. It has been called the most important, “most popular, and most elaborate text in the genre of visionary infernal literature” (Dinzelbacher, p. 112 and Kren, *Illuminating the Renaissance: the Triumph of Flemish Manuscript Painting in Europe* [2003], p. 112), and “the most precise and detailed fictional account of the Christian afterlife before Dante” (Foster, ed., *Three Purgatory Poems* [2004], intro. to the Vision of Tundale). Tundale’s vision circulated widely in manuscript, in various Latin and vernacular verse and prose recensions, and was also familiar to readers from its inclusion by Vincent de Beauvais in the *Speculum historiale* (Palmer, p. 157). German vernacular versions of the separate Tundale tale were particularly well represented in manuscript and print: of the 30 printed editions listed by Palmer, 20 were in German (all but four of the latter illustrated), most surviving in one or two copies. One can never be reminded too often that “such popular illustrated books evidently had poor chances of survival, and we must assume that there were in fact many more than the twenty editions known to us today” (op. cit., p. 158).



augmented the description of the punishment for each sin by adding extensive texts extracted from the German text of the *Vision of Tondal*. For these texts [Kistler] used the German translation from the printed Tondolus edition that he himself [had] published [GW 12835], i.e., recension D” (Palmer, p. 162; cf. *Verfasserlexikon* 2 vol. 9: 1144).

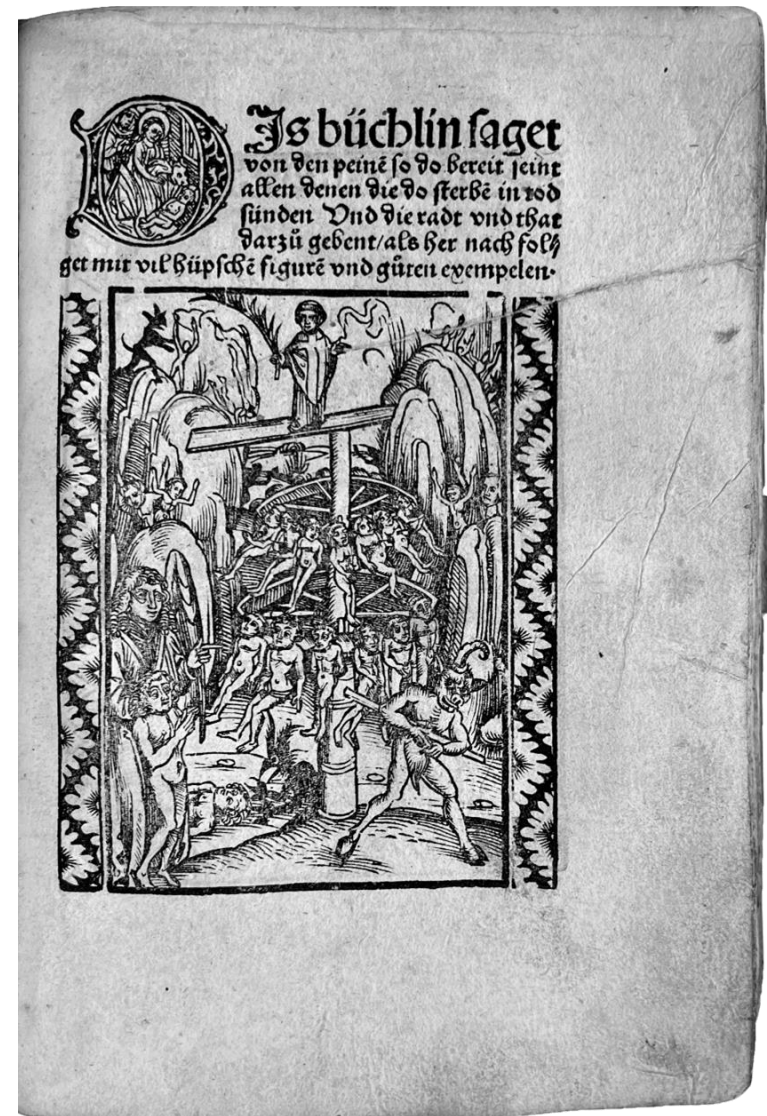
A similar medieval tale, featuring Lazarus, who relates his voyage through purgatory and hell after returning from the dead, circulated in Latin, German and especially French versions. Unlike the Tondal tale, in which the narrator not only views but is forced to suffer along with the souls in Purgatory, the “Lazarus of the *Traité des peines d’enfer* simply [witnesses] the torments for the Seven Deadly Sins.... Each vision begins ‘iay veu’ and the illustrations present tableaux of the perpetrators of a particular sin, from which the visionary himself is excluded” (Palmer, 166). The compiler of the *Büchlein von den Peinen* combined these two legends: the vision of Tundale (*der Ritter Tundalus*) is here spoken by Lazarus, who must himself endure the punishments. The compiler’s source for Lazarus’s infernal voyage through Purgatory was the French treatise *Les Peines d’enfer*, published as part of Guy Marchant’s April 1493 edition (GW 5908) and Verard’s 1492 *Ars moriendi* (GW 2586). In the *Büchlein von den Peinen*, our compiler (whom Palmer identifies, on unclear grounds, as Kistler) “took the text of Lazarus’s vision from the version of the *Traité des peines d’enfer* contained in the *Kalendrier des bergers* and then

Following the illustrated descriptions of the punishments of Purgatory, Lazarus's accounts of Lucifer in Hell and of Paradise are copied verbatim from that same Kistler edition of the *Vision of Tundal*. The second part of the book contains 30 "exempla" (some are just pious admonishments) from various Latin sources, relating to the afterlife, Purgatory and the horrors of hell. "A single Latin source for this material has not been found" (Palmer, p. 166).

The illustrations:

Each of the seven sins and corresponding punishments is illustrated with two woodblocks, one full-page and one smaller. The seven full-page woodblocks (two are repeated) depict the gruesome punishments of souls who have succumbed to pride, lust, avarice, anger, envy, gluttony or sloth. SINNERS SPIN ON SPIKED WHEELS, ARE COOKED IN CAULDRONS, ROASTED ON GRIDIRONS, SHOT OUT OF CANNONS, IMMERSED IN FROZEN LAKES, FORCED TO EAT TOADS AND SNAKES, AND DEVoured BY SNAKES AND WINGED LIZARDS. In every woodcut the naked soul of Lazarus and his angel-guide perch on the side, watching.

These woodcuts cleave to the text in most details, showing that they were produced (or commissioned) by Kistler for the *Büchlein von den Peinen*, either for his 1506 edition or, as appears likely, for an earlier edition, since lost. Most of the cuts were used in Kistler's aforementioned undated edition of the German Tundal text (GW 12835, of which 2 copies survive), published probably after 1500. The iconography (described in detail by Palmer), however, does not match the Tundal tale; instead it precisely illustrates the present hybrid text, and therefore can be assumed to have been produced specifically for the *Büchlein von den Peinen*. While most of the cuts illustrate details of the visions as described in the text, occasional elements betray different sources: the cannon motif, for example, is found in neither the Tundale nor Lazarus visions. Palmer concludes from certain details that the wood engraver was influenced by and may have had access to Franco-Flemish illuminations, or to copies made from them.





The full-page cut of Lazarus in the house of Simon the Leper, used as the title woodcut of the 1506 edition, and appearing on the title verso here, was used in a pamphlet printed by Kistler in 1500 (GW M17702). Several of the smaller woodcuts depict the relevant sins as a man or woman astride various animals while accosted by devils. "These illustrations are clearly related to a well-known set of French manuscript illustrations of the vices riding animals, and to a German printed broadside in Vienna, but the iconography is distinct and an exact parallel is not recorded" (Palmer, p. 163). The small cuts for pride (*Hoffart*) and envy (*Nyd und Hass*) may stem from different series. The allegorical cut for Hell shows souls in the monstrous Hellmouth; this illustration and those illustrating Paradise, most printed from two blocks, follow the iconography of the "regular" Tundalus editions. The right-hand block of all but one of the two-block illustrations shows the angel and the naked soul of Lazarus; these are printed from two alternating repeated blocks. The exception is the illustration on G5v, showing a house on the left, and a soul leaving a dying man on the right. (One cut was printed from three separate woodblocks, the larger pictorial block having split through the middle vertically.)

Palmer's assertion that Kistler may have himself cut the woodblocks is unproven but not wholly speculative, as Kistler was known to have been an illuminator, painter, and "Kartenmaler." All the blocks, as well as the woodcut initials, were acquired by Hupfuff from Kistler, along with his bookshop, in 1509, soon before publication of this edition. Mathias Hupfuff, active from 1498 to 1516, published more vernacular German works, mostly illustrated with woodcuts, than any other Strassburg printer-publisher of the time (Duntze, p. 7). Most are now extremely rare. This one is no exception: only six copies are recorded (5 in Germany and one at the Univ. of Basel). Kistler's 1506 edition survives in three copies. Of these nine copies containing this marvelous suite of woodcuts, NONE ARE FOUND IN AMERICAN LIBRARIES.

VD 16 V 2555; Oliver Duntze, *Ein Verleger sucht sein Publikum, Die Straßburger Offizin des Matthias Hupfuff* (2007), pp. 153-4 & no. 143; Schmidt, *Répertoire bibliographique strasbourgeois* IV, p. 10, no. 26; Benzing, *Bibliographie Strasbourgeoise: bibliographie des ouvrages imprimés à Strasbourg ... au XVI^e siècle* (1981-1986), 450; cf. Weller, *Repertorium typographicum. Die deutsche Literatur im ersten Viertel des sechzehnten Jahrhunderts* (Panzer, *Annalen* part 3, 1864), p. 40, no. 354 (1506 edition); Muther, *Die Deutsche Bücherillustration der Gothik und Frührenaissance* (1884), 603 (1506 ed.). On the text and illustrations see Nigel Palmer, "Illustrated Printed Editions of *The Visions of Tondal* from the late fifteenth and early sixteenth centuries," in T. Kren, ed., *Margaret of York, Simon Marmion, and The Visions of Tondal* (1992), 157-166; Dinzelsbacher, "The Latin *Visio Tnugdali* and its French Translations," in Kren, *Margaret of York*, pp. 111-116; *Verfasserlexikon* 2 (= *Die deutsche Literatur des Mittelalters: Verfasserlexikon. Zweite...*

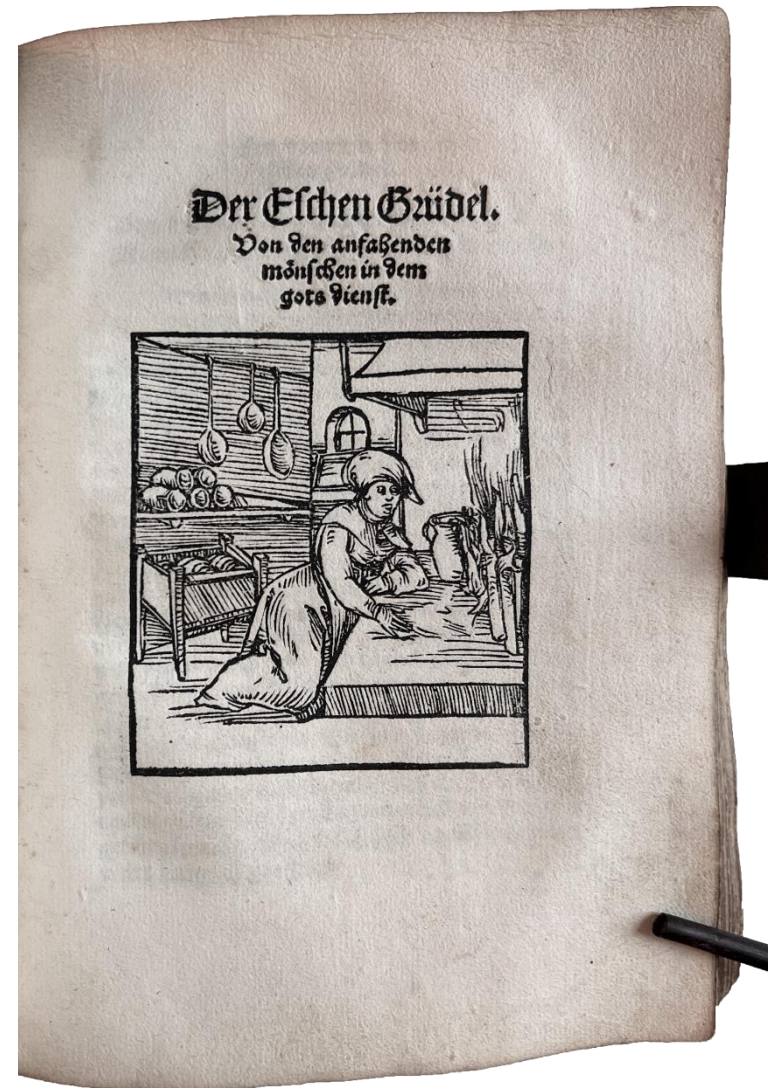
Ausgabe, 2010) 10: 409-410 (*Visio Lazari*, III: these editions) and cf. 1: 108-111, 5: 1231-1233, and 9: 1142-1146 (*Visio Tundali*). On Hupfuff cf. Reske, *Buchdrucker*, 949-951. On B. Kistler as artist, see Thieme Becker 20:390, and Kristeller, *Strassburger Bücherillustration*, 54.

2) *Irrig Schaf*: Johann Geiler from Kaisersberg, Switzerland, spent three decades preaching at the cathedral of Strassburg, urging reform not of the Church but of its members. Geiler's sermons, delivered in colorful and often down-to-earth language, combined great erudition with uncommon exempla. Many were transcribed by contemporaries. Geiler himself adapted the seven tracts in this volume from moral sermons by the French theologian and reformer Jean Gerson (explicitly mentioned several times in the tracts), whose works he had edited from 1488 to 1502. The tracts were probably distributed as individual pamphlets before being collected in this volume, published around the time of his death. Most popular was the *Trostspiegel*, a "mirror of comfort" first published in 1503, and the most often reprinted of any of Geiler's works.

But best-known today is the fifth tract, the *Eschen Grüdel*, considered the first printed appearance of the ancient tale of the cinder girl, published as *Aschenputtel* by the Brothers Grimm. In Gerson/Geiler's treatment, the figure of the Eschen Grüdel, who stands in for the humbly suffering soul, is a NUN, and her persecutors are not stepsisters but a mob of her spiritual sisters, who mock her as an imbecile, exclude and enslave her. Her rescuer is a holy man who recognizes her sainthood. The title woodcut of a woman kneeling alone in a scullery is considered the earliest printed illustration of Cinderella.

VD16 G 764, G 723, G 733, G 738, G 760, G 768, G 811; Goedeke I:400,15; Schmidt, *Répertoire bibliographique strasbourgeois* VIII (Schürer), no. 43; Adams G-320; Leon Dacheux, *Die ältesten Schriften Geylers von Kayzersberg*, no. 47 (pp. 55-57); Muther, *Die Deutsche Bücherillustration der Gothik und Frührenaissance*, 1434 (1514 edition).

3) Bound between the two printed works is a three-page contemporary manuscript in German, on two leaves (the first leaf is inserted, with a stub, the second leaf is the final blank of the *Trostspiegel*), in a neat upright German gothic hand in brown ink, 22-24 lines, justification approx.

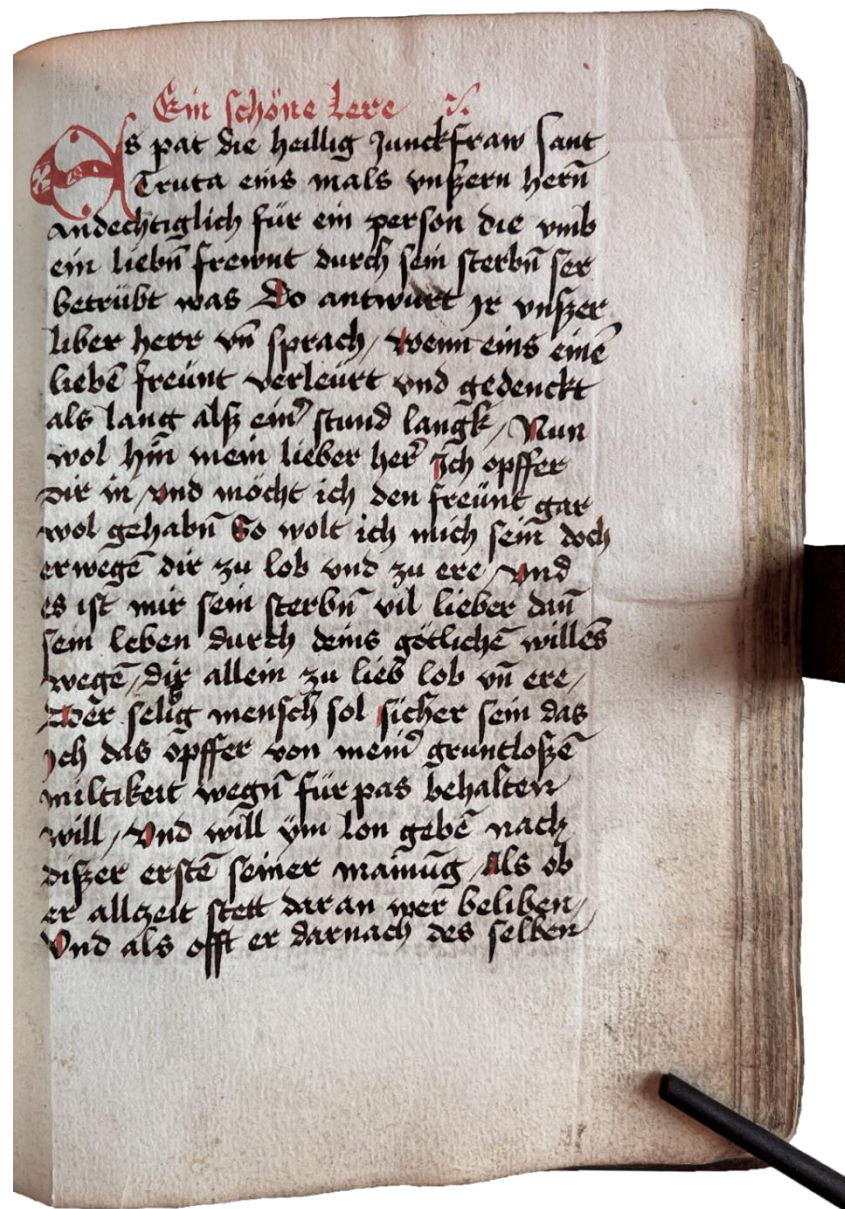


150 x 95 mm., drop-title *Ein schöne lere* in red ink, 2-line opening initial and capital strokes in red; incipit: "Es pat die heillig Junckfraw Sant Truta eins mals unßern hern[n] andechtiglich für ein person die umb ein lieb[e]n frewnt durch sein sterb[e]n ser betrübt was [i.e., war?] ...".

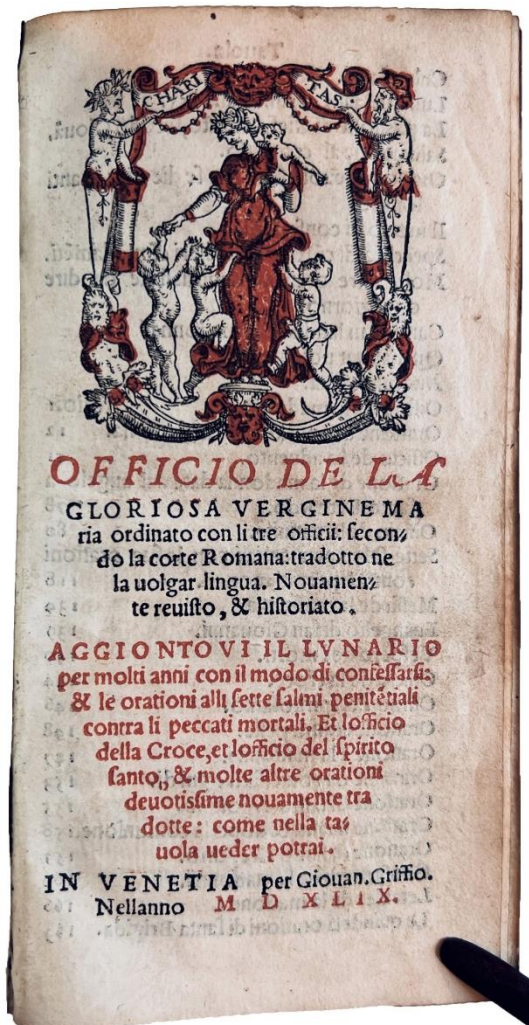
The text relates a vision of St. Gertrude of Helfta (Gertrude the Great, 1256-1301 or 1302), the German Benedictine nun and mystic. Named here as *Truta*, she calls on Christ to help comfort a person who is mourning the loss of a friend. At the end Christ gives Truta two golden rings and a precious crown, and she declares that she is his Bride. The situation, vocabulary and imagery evoke and appear to be adapted from the German version of Gertrude's *Legatus divinae pietatis*, the *Botte der götlichen miltekeit*, which circulated widely in the 15th century and was first printed in Melchior Lotter's edition of 1505 (*Das Buch der botschaft oder Legatio*, VD 16 M 1785: Leipzig copy digitized: see particularly fols. viii-ix). Notable is the narrator Truta's role, in this manuscript, as the "mouthpiece" of Christ, and the use of mystical marriage imagery, which played a central and influential part in her and her fellow sisters' mystical writings (all but book 2 of the 7-book *Legatus* are now ascribed to other anonymous authors, thought to be fellow sisters of the Helfta convent). The relationship of this manuscript to the *Botte* tradition would repay further study.

Vernacular devotional texts were typically read by women (cf. Kren, *Margaret of York*, p. 42). The likelihood that this volume may have been assembled for a woman's use is supported by the presence of this manuscript account of a vision of one of the most important medieval female mystics.

Cf. *Verfasserlexikon* 2 3: 9-10; Racha Kirakosian, "The Earliest Transmitted German Redaction of the *Legatus*: Gotha, Forschungsbibliothek, Chart. B 269," *Analecta Cisterciensia* 2019 (69): 178-197.



7) HORAE B.M.V., use of Rome, in Italian. *Officio de la gloriosa Vergine Maria ordinato con li tre officii*. Venice: per Giovan[ni] Griffio, 1549.



12mo (146 x 74 mm). Collation: [Greek cross]¹² [2 Greek crosses]¹² A-O¹² P⁶. [24], 173, [1] leaves. Roman and gothic types. Red and black printing throughout, including of title woodcut (allegorical figure of Charity); 40 metalcut and woodcut illustrations, printed from 28 plates or blocks, including a full-page Annunciation metalcut, the rest half-page or smaller; one large woodcut initial with a monk (printed twice), a few small initials. Occasional light staining; spot-stains to first page of the Office (A1r), else FINE. Contemporary parchment over pasteboards, covers each with a different gold-stamped figurative panel stamp within an arabesque border (part of the stamp), showing one half of an Annunciation scene: Mary on front cover and the Angel on the back cover, each framed in parallel blind-rules, edges gilt and gauffered; the binding rebacked in unsightly modern white parchment, preserving fragments of spine, upper portions of covers with large holes backed in the same white parchment, endpapers renewed. \$12,000

A SIXTEENTH-CENTURY VENETIAN ILLUSTRATED BOOK OF HOURS, IN A RARE ITALIAN PANEL-STAMPED BINDING. This internally fresh copy, apparently the only survivor of the edition, appears never to have been subjected to daily use.

Sixteenth-century Italian printed books of hours (usually titled *Officium* BVM, in Italian *Officio*, or, later, *Uffizio*) appear rarely on the market, and most of the few extant editions are represented in only one or two copies. They are, in fact, almost as rare as those printed in the fifteenth century. Although the first recorded Italian printed books of hours (Venice: Jenson, 1474) “precedes by eleven years the earliest dated Parisian edition” (Dondi, p. xxxviii), large-scale production of this essential domestic liturgical book was soon dominated by Paris. In Italy, these usually small-format books were printed for a predominantly local use (cf. Dondi, pp. 22-23); commercial production of printed books of hours, aiming at (and reaching) a broader public, was a French phenomenon, and the number of extant French editions vastly outnumbers their Italian counterparts, whose dissemination was more limited. We have little way of knowing the extent of publication of 16th-century Italian *Horae*, i.e., how many editions were printed, and in what kind of average

pressruns, but it is clear that these books were produced in far greater numbers than surviving copies would suggest. Devotional books such as these were part of the bread and butter of printers’ business. As is always the case, this most regular, everyday segment of overall book

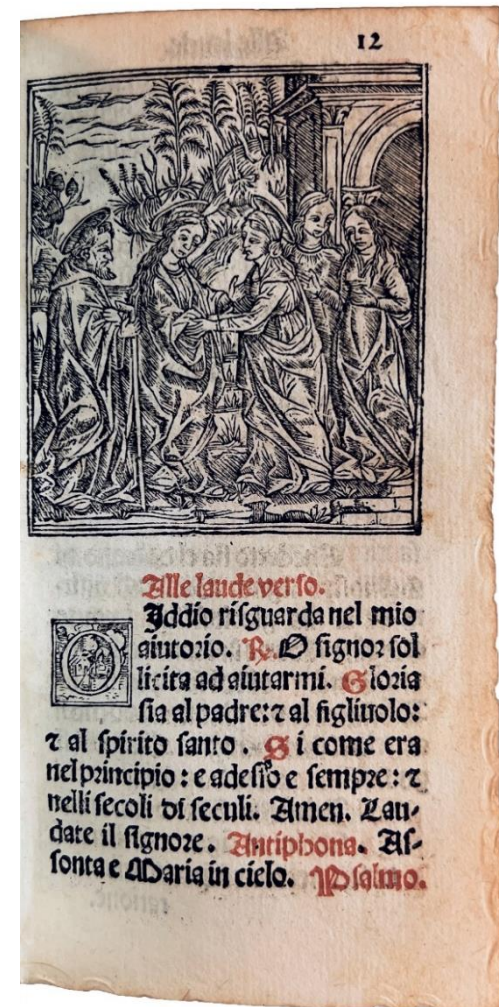
production now represents a tiny fraction of the corpus of surviving books; and to complicate matters, even more so than for their 15th-century predecessors, which until publication of Dondi's masterful census were also poorly described and analyzed, our knowledge of these 16th-century books suffers from a lack of bibliographical control (or, more bluntly, bibliographical chaos), with only very spotty crossover between editions listed in Bohatta, Essling, Sander, EDIT-16, USTC, and the major online OPACS like OCLC.

The edition:

Joannes Gryphius was son of the Reutlingen printer Michael Greif and brother of the powerful Lyonese publisher Sebastian Gryphius. The two brothers had trained in Venice; when Sebastian emigrated to Lyon to join the Compagnie des Libraires, Hans/Joannes/Giovanni remained there, setting up his own shop in or before 1544. Griffio's imprints show a preponderance of classics, medicine, and law, but about a quarter of his surviving output was in Italian (and again, fewer of those by definition more "popular" books have survived). This book of hours may have been printed for him rather than by him: rather than one of his usual devices, all of which incorporate gryphons, the title-page is adorned with a color-printed allegorical woodcut of Charity within an ornamental border, which the printer Domenico Farri, active, according to EDIT-16, from 1555 to 1600, used as his device (EDIT-16 device V346 - Z205). The same woodcut appears on the title-page of a Missal published by Griffio in 1548-1549 (Edit-16 CNCE 11571). Were both these books actually printed by Farri, moving back the earliest dates of his activity? Finding examples of the metalcut or woodcut material used in the *Officio* in other imprints by either Farri or Griffio would help settle the question, which for now remains unanswered.

Text:

Like French books of hours of the second half of the 16th century, often prefaced by an *ABC des Chrétiens* or *Instruction des Chrétiens*, this Venetian pocket devotional book contains everything a devout layperson would need for their daily liturgical duties, including a basic primer of Christian dogma and essential prayers, printed between the calendar (a plenary calendar, with one saint per day) and *lunario*, and the Hours or Offices proper. This edition includes no fewer than three different Offices of the Virgin: the "regular" Office, the Office for the days from Advent to Christmas (*Natività*) and the Office from Christmas to Candlemas (*la Purificazione de la Madonna*). These are followed by the usual Penitential psalms, Litany, various prayers, Office of the Dead, Office of the Cross, and Office of the Holy Spirit. Also included are a Mass of the Virgin. As noted by Dondi (pp. 201-2), the contents of Italian Hours are generally simpler than those of French *Horae*, partly because the Italian books were usually printed in smaller formats. The Saints of the calendar and of the Litany, as well as the various prayers in this edition, would repay further, expert study, and could shed light on the filiation of this book of hours, now an isolated survivor.



The Hours are printed in a semi-gothic type, while the prefatory calendar and devotional primer are in a small roman type, which is also used from fol. 153 (N8) to the end, apparently simply in order to fit the remaining text into the last two and a half quires.



Contents: +1r title, +1v - +7v monthly calendar (one to two Saints per day); +8r - +11r *lunario* (almanac or list of full and new moons, dates of Carnival and other holidays) for 1549-1555; ++11v - ++4v basic Christian "primer" (instructions for Confession, sins of Conscience, Ten commandments; Seven deadly sins, Five articles of Faith, Cardinal and theological virtues), and short prayers for various occasions (when leaving the house, going to bed, entering a church, etc.); ++5r - ++8v the Passion according to St. John; ++8v - ++12v prayers to the Holy Crucifix, Preparation for Mass, *Psalmus contra ogni adversità*, *Canto* in praise of the Virgin; prayers to the Virgin, to receive an indulgence from Pope Sixtus IV (1471-1484); ++12v full-page woodcut; A1r-D4r Office of the Virgin (*Incomen[za] lofficio della gloriosa vergine Mariae ...*); D4v-G6v Office of the Virgin from Advent to Christmas (*Incomenza lo officio de la gloriosa vergine Maria: per lo advento del Signore: infino a la nativita*); G6v-G7r *Salutation angelica laqual fu data del Angelo a Santo Bernardo abbate*; G7v-K9v Office of the Virgin from Christmas to Candlemas (*Incomenza lofficio de la gloriosa vergine Maria: da la natività del signore: infino a la purificatione de la Madonna*); K10r-L8r Penitential psalms; L8r-M2r litanies and prayers; M2r-M8v Mass of the Virgin (*Messa de la madonna*); M8r-M12r *Vespero de morti*; M12v-N2v *Officio de la croce*; N2v-N4v *Officio del spirito sancto*; N4v-O4r various prayers, commencing with a prayer against the plague (*Oratio Devotissima contra la peste*); O4r-P1r *Confitemini de la Madonna* with litany to the Virgin; P1r-P5v Prayer of St Bridget; P6r register and colophon, P6v blank.

Illustrations:

The 30 larger text illustrations (including 10 repeats) were printed from at least three series of metalcuts or woodcuts. The first consists of half-page metalcuts, shaded, with foreground and background scenes filling the entire space, and within double rule borders (approx. 69 x 60 mm). Series 2 contains smaller cuts (46 x 43 mm.), somewhat worn, also with double borders. Three taller narrow woodcuts (80 x 42 mm.) are from a third series. The full-page Annunciation metalcut stands alone, as it belongs to none of these series. Most of the cuts from Series 2 and 3 are flanked by ornamental vertical border cuts to fill out the

width of the text-block; the Flight into Egypt cut on 31r has instead a narrow vertical metalcut of saints printed on the right side.

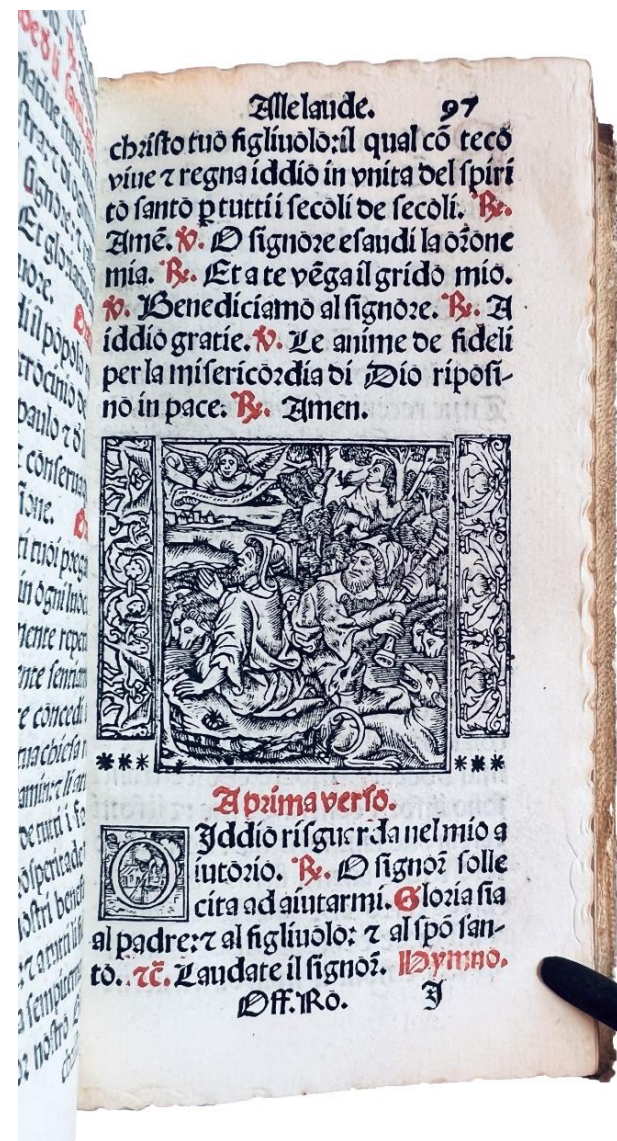
These plates or blocks were almost certainly used for other books, possibly in earlier, now lost editions of the *Officio de la gloriosa Vergine*. The full-page Annunciation cut, showing the Virgin under a colonnade, loosely copies a woodcut or metalcut used in an Italian *Officio* published in

Venice by Gregoris de Gregoriis in 1512 (see Essling I, 479). Both cuts show God the Father at the upper left; in the 1512 cut he is releasing a small messenger-putto who descends carrying a cross. The putto is absent from this metalcut, which has a small break in the back arch of the colonnade just where his leg would have crossed it.

I have not found the other metalcuts or woodcuts in any of the Venetian Offices of the Virgin reproduced by Essling or Sander, or in institutional copies that have been digitized or for which I have obtained reproductions (the latter being *Officii* printed by [Zoppino] in 1531, at UNC Chapel Hill, and by Bindoni, 1555, at SMU [neither of which are listed in EDIT-16, USTC, Sander or Essling]: with thanks to their respective curators).

List of major illustrations:

- Fol. ++5r: Betrayal (with smaller metalcut), Series 1
- ++12v: Annunciation (Matins), full-page
- A12r / f. 12r: Visitation (Lauds), Series 1
- B7r / 19r: Nativity (Prime), Series 1
- B10r / 22r: Annunciation to the Shepherds (Terce), Series 1
- C1r / 25r: Adoration of the Magi (Sext), Series 1
- C4r / 28r: Presentation in the Temple (None), Series 2
- C7r / 31r: Flight into Egypt (Vespers), Series 3, with border cut of Saints
- C12r / 36r: Massacre of the Innocents (Compline), Series 2
- D4v / 40v: Annunciation (Office of the Virgin from Advent to Nativity, Matins), Series 3, with ornamental border cuts
- E4r / 52r: Visitation (Lauds) = same cut as f. 12r
- E10v / 58v: Nativity (Prime) = 19r
- F1v / 61v: Nativity (Terce) = 19r = 58v
- F4v / 64v: Adoration of the Magi (Sext) = 25r
- F7r / 67r: Presentation in the Temple (None) = 28r
- F10r / 70r: Flight into Egypt (Vespers), with border cuts = 31r
- G3r / 75r: Massacre of the Innocents (Compline), Series 1
- G7v / 79v: Annunciation (Office of the Virgin from Nativity to Purification of the Virgin, Matins) = 40v
- H6v / 90v: Visitation (Lauds), Series 2, with border cuts
- I1r / 97r: Annunciation to the Shepherds (Prime), Series 2, with border cuts
- I4r / 100r: Nativity (Terce), Series 2, with border cuts
- I7r / 103r: Presentation in the Temple (Sext) = 28r = 67r
- I10r / 106r: Flight into Egypt (None), with border cuts = 31r = 70r
- K1r / 109r: Adoration of the Magi (Vespers), Series 2, with border cuts
- K6r / 114r: Massacre of the Innocents (Compline), with border cuts = 36r
- K10r / 118r: King David in Penitence (Penitential psalms), Series 3



M2r / 134r: Annunciation (Mass of the Madonna), Series 2, with border cuts
M8r / 140r: A funeral Mass (Office of the Dead), Series 2, with border cuts
M12v / 144v: Crucifixion (Office of the Cross), Series 2, with border cuts
N2v / 146v: Pentecost (?), Series 2, with border cuts

Besides these metalcuts and woodcuts there are 10 small cuts printed from 8 blocks or metalcuts (32 x 21 mm.) showing saints, the Virgin and Child, Mary Magdalene (N9r), the Resurrection (N11v), Crucifixion (O3v), and St. Margaret, with dragon and cross (P2v)

The binding:

The gold-blocked panel stamps of the binding (each measuring approx. 122 x 62 mm.) together showing the Annunciation, make it a *reliure parlante*, reflecting the contents of the book. The type of thick parchment, the purely local uses of such Italian Books of Hours, the style of the panels' arabesque borders and of the gaufered edges — all testify to the binding's Italian origin. Whether commissioned by the buyer or by the bookseller-publisher, its decoration is unusual, as (apart from small medallion or cameo stamps) panel stamps were rarely used in Italy during this period. "In Italy the panel stamp is not entirely unknown, but it is rare, and unquestionable examples are difficult to find" (Goldschmidt, *Gothic and Renaissance Bookbindings*, p. 68). There are no examples in the British Library or Folger bookbinding databases, and none are recorded by Tammaro de Marinis. E.P. Goldschmidt knew of, and reproduced, only one example of a comparable panel-stamped Italian binding, also of the Annunciation, on a copy of a Psalter published in Lyon for Frellon, 1542 (op. cit., no. 194, plate LXIX). The Lyonese connection may be relevant: although Goldschmidt was certain that his binding was Italian, the design and/or the stamp itself may have originated in Lyon. It is not too far-fetched to speculate that ours was a kind of publisher's binding: Gryphius / Griffio, who must have maintained close contacts to Lyon via his brother, may have seen and handled books from France in panel-stamped bindings, and he may have commissioned a pair of similar but locally produced stamps for use on special copies of small format devotional books, which the customer could purchase ready-bound.

This edition was described in the 18th century by Giacomo Maria Paitoni, from a copy then in the library of the Augustinians of San Stefano in Venice; that convent was suppressed by the French regime in 1810 and its contents disbursed. Our copy bears no marks of provenance, other than its exceptional binding, and appears to have been unused; it could perhaps be the copy described by Paitoni, no others being recorded. It is worth noting that of the seven pre-1600 editions of *Officii* recorded by Paitoni, only three, including this one, are recorded in extant copies.

Not in Essling, Sander, Bohatta, EDIT-16, USTC, OCLC, KVK, etc. *References:* Giacomo Maria Paitoni, *Biblioteca degli autori antichi greci, e latini volgarizzati*, 5 vols. (Venice 1766-67), 5: 210-211. Cf. Cristina Dondi, *Printed books of hours from fifteenth-century Italy: the texts, the books, and the survival of a long-lasting genre* (Florence: Olschki, 2016). Cf. Tammaro de Marinis, *La Legatura artistica in Italia nei secoli XV e XVI* (Venice, 1960).



8) MAILLE, Louis Nicolas Pierre — THOMAS A KEMPIS. *Collectio aliquot opusculorum Thomae à Kempis facta à L. N. P. Maille, Rectore Parochiae, vulgò dicta, du Manoir Decano de Piris Doecesis Rothomagensis*. Osnabrück, 1809.



Manuscript on blueish paper, 4to (202 x 145 mm). [1] leaf, 510, [2], xxxvi pp. COMPLETE. Written in a neat cursive in brown ink, 30 lines per page within single rule borders, ruled in lead; a fair copy, with a few minor corrections. Title within a delicate watercolor wreath of morning glory vines with pink and blue flowers, THIRTY-TWO WATERCOLOR DRAWINGS OF FLOWERING PLANTS AND BOUQUETS, OF WHICH TWENTY FULL-PAGE, HEIGHTENED WITH EGG TEMPERA. Occasional showthrough from the illustrations, light foxing and slight wrinkling to the full-page drawings on pp. 497-498, else fine. 19th-century sheep (very rubbed, spine defective), block-printed decorative paper endleaves, gilt edges with gaufering at corners. *Provenance*: from the scribe-artist's library, with his letterpress bookplate, "M. Maille, Chanoine honoraire de Rouen." \$5,000

An unusual manuscript combining botany and piety: the nearly complete works of Thomas a Kempis, transcribed and illustrated with fine, botanically accurate watercolors of flowering plants, by a Norman priest and refugee from the French Revolution.

Curé of Le Manoir-sur-Seine and deacon of Périers (Normandy), Maille had fled France in 1792. Taking refuge successively in England, Ghent, Nijmegen, Antwerp, and Osnabrück (Saxony), he returned to Normandy in 1802, having been named honorary canon of the Cathedral of Rouen by Cardinal de Cambacérès, but he evidently did not remain there, as this 1809 work was written in Osnabrück. During his peregrinations in exile, he had occupied himself by composing his own personal library, transcribing dozens of mainly devotional works in manuscript,

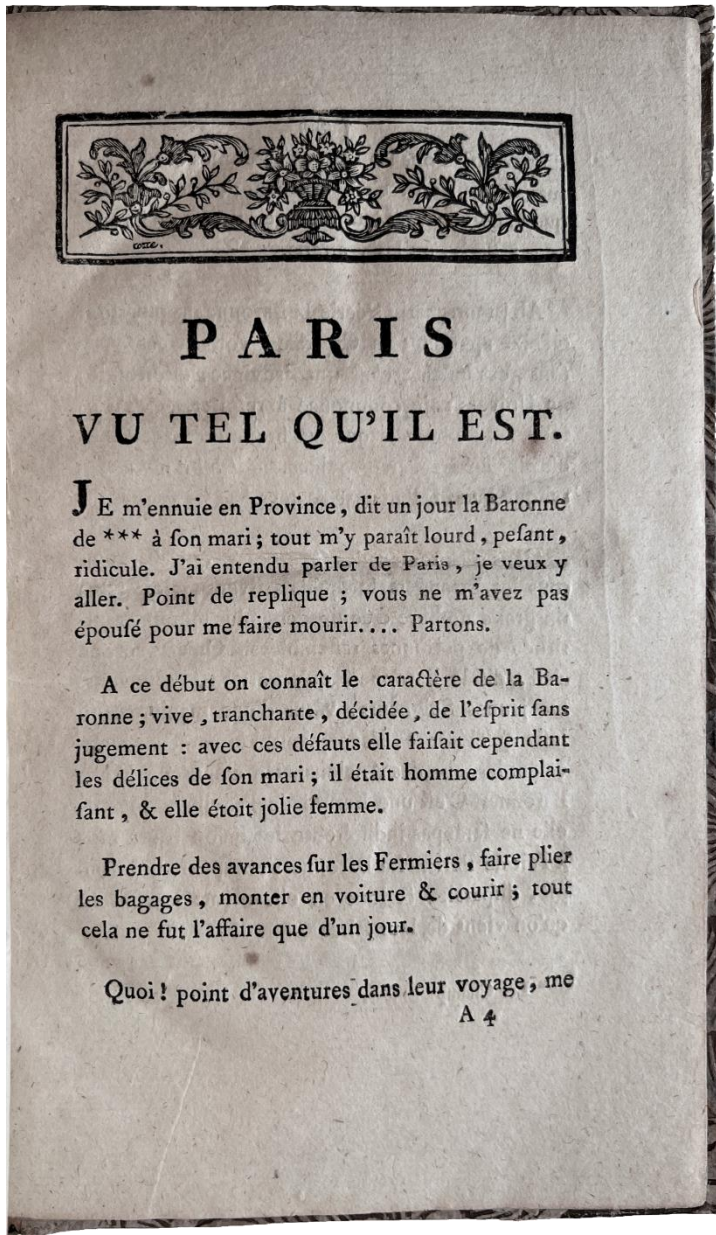
most accompanied by his own commentaries, and many illustrated, as here, with botanical drawings. He also wrote several collections of proverbs and moral reflexions, and completed a theological work by a fellow canon of Rouen.

This manuscript contains the saint's major works: *De imitatione Christi*, in the text established by Heribert Rosweyde (1569-1629) from the author's 1441 manuscript, with Rosweyde's prefatory *Vita*; the *Soliloquium animae*, which Maille had previously copied in 1794 (Caresme p. 247); *De virtutibus, tanquam candidis Lilius in Valle* (also previously transcribed: Caresme p. 251); *De tribus tabernaculis Aureus libellus*; *Gemius et suspiria animae poenitentis seu De vera compunctione cordis*, and *Cohortatio seu epistola*... Each of these works is introduced by a half-title with a full-page watercolor on the verso, and each section, including the three first books of the *Imitatio*, concludes with one or two full-page watercolors, while smaller drawings decorate blank half-pages at section ends and the occasional title.

Maille's lovely drawings show roses, carnations, forget-me-nots, sunflowers, peonies, bluebells, cornflowers, lilies of the valley (of course), and other typical northern European flora. This manuscript extends Maille's known life dates by two years: his biographer Caresme assumed that he had died soon after 1807, the date of the latest manuscript known to him.

Anatole Caresme, "Oeuvres manuscrites de M. Maille, Chanoine honoraire de Rouen," *Revue de la Normandie: littérature, sciences, beaux-arts, histoire, archéologie* VII (1867), pp 242-254.





9) **PARIS SATIRE** — *Paris vu tel qu'il est*. Paris ("A Londres, et se trouve à Paris, chez les Libraires qui vendent les nouveautés"), 1781.

8vo (200 x 122 mm). Collation: A-B⁸ (-A1, probably the half-title). [3-5] 6-31 pages. Woodcut title vignette, tailpiece, and headpiece signed Cotte. A trifle discolored, "1781" in later ink on title. Formerly stab-stitched and folded horizontally; bound in later boards covered in old Dutch-gilt paper. \$1,850

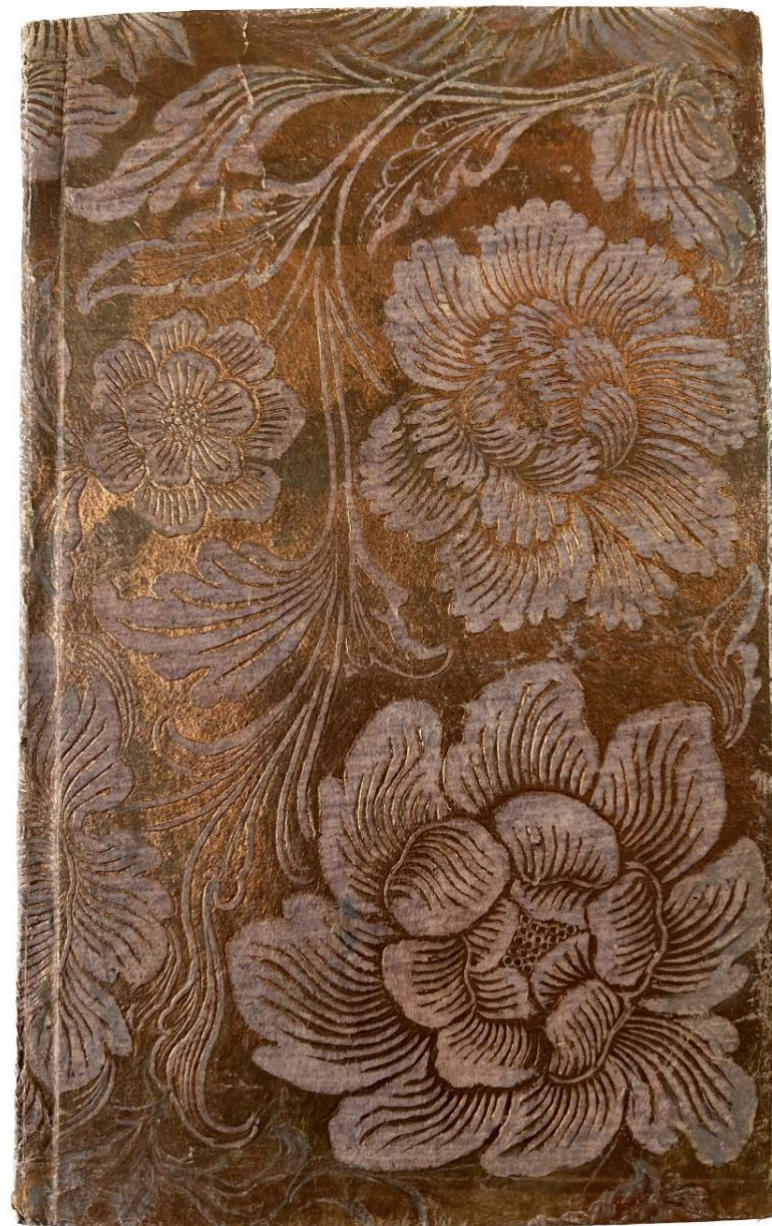
A bitingly funny satire of the shallowness of privileged urban life during the last years of the *ancien régime*, one of at least two (and probably more) editions published in 1781. This account of a noble provincial couple's holiday in Paris relates their exciting (for Madame) and disillusioning (for Monsieur) plunge into the corrupt morals of Parisian society. Madame la Baronesse delightedly embraces all that is *au courant*: cosmetics, fashion, addressing her husband as Monsieur, sleeping apart (from him), post-midnight parties, adultery, and, eventually, absconding with another.

The anonymous author paints vivid portraits in few words. The Baroness is "lively, sharp, decisive, witty but not judicious; in spite of these flaws her husband adored her; he was an indulgent man, and she was a pretty woman." Contrasting the spouses, the author evokes their divergent experiences: she can finally breathe in Paris, he sees only fog, and bad air. The tone is light, the arrows swift. The Baron's cousin, the Chevalier Dorimont (her tour-guide into debauchery), is a con artist and gigolo, "skilled, like many others, at living at the expense of the public." Several other characters are clearly modeled on known Parisian personages (one appears to be Lavoisier, portrayed as a chemist scorned by academe but beloved to ladies and prelates). Ahead of its time stylistically, written largely in dialogue, this short story provides more fodder for the eternal urban-rural

debate — whether to be bored but pure in the countryside, or lead interesting lives in Sodom — while illuminating the relative satisfactions, or lack of them, of the dominant sex and the one that was forced to play second fiddle. The author mocks Americans, who spend their six-month visits to Paris glued to their windows gawking “like monkeys,” the Foire Saint Germain, center of commerce and diversion, of “witty marionettes, eloquent *baladins* (street performers), decoupled acrobats, rare and industrious animals,” Wauxhall, a chic party venue, the Opera (“Italian throats grafted onto French throats”), where the audience, dressed *incognito*, prefers viewing each other to the performance, the Comédie Italienne, where the Baron is shocked by the frivolity of the play, and the Comédie Française, where the audience weeps and the Baron is bored. Everywhere one goes only to see and be seen, and the worst is the grand dinner held by a Fermier Général (tax collector): “*grande toilette, poudres, essences, blanc, rouge, rien n’est oublié*” (Evening dress, powders, perfumes, white, rouge, nothing is forgotten) ... “Disdainful airs, shrugging of shoulders, ceremonial grimaces, pirouettes, strutting conceit ... They praised the beauty of the service without seeing it, picked at their food, drank the wine without tasting it,” and strained to outdo each other for cleverness.

In the dedicatory Epistle To his Book, the author promises that it will have readers, though it won’t be found in libraries: instead it will circulate in dressing rooms, surrounded by pompons, flowers and perfumes. In fact the pamphlet must have been popular, as at least one other edition is recorded (though not differentiated by library catalogues), and it was plagiarized by another unidentified writer 30 years later, in a longer work titled *Il n’y a qu’un Paris dans le monde* (Paris: Mathiot, 1813).

Like this copy, the digitized BnF copy lacks the first leaf, either blank or a half-title (a different 1781 edition, at the Bibl. Ste-Geneviève, has a half-title). I locate 6 institutional (editions not clear), of which 2 outside France (Augsburg and Queens Univ. Library, Ontario). Lacombe, *Bibliographie Parisienne* no. 238. Not in Barbier or Gay-Lemonnyer.



10) PFANN, Johann II (1601-1682), engraver. *Biblische Emblemata und Figuren, welche in den Zweyen Verneürten Stuben, deß Hospitals zum Heiligen Geist in Nürnberg allen Krancken zu sonderm Trost anstatt der Schrifft sind vorgemalet worden.* [Nuremberg,] 1626.



4to (185 x 150 mm). [4], 16 leaves, large folding plate. Entirely engraved, all leaves illustrated: title, second title, dedication leaf, two lists of donors (one folding), and 16 numbered oval emblems within ornamental borders and with captions in Latin and German. Two blank leaves bound in after the folding plate. Repaired tear to folding plate, light dampstain to upper forecorners of fols. 3-8. Later parchment-backed pasteboards, brown paper cornerpieces (worn). *Provenance:* an unidentified German or Austrian Stadtbibliothek, inkstamp and deaccession stamp on title verso (the library's name effaced on both); Bob Luza (1895-1980), bookplate, sale, Amsterdam, van Gendt, 15 December 1981. \$3,000

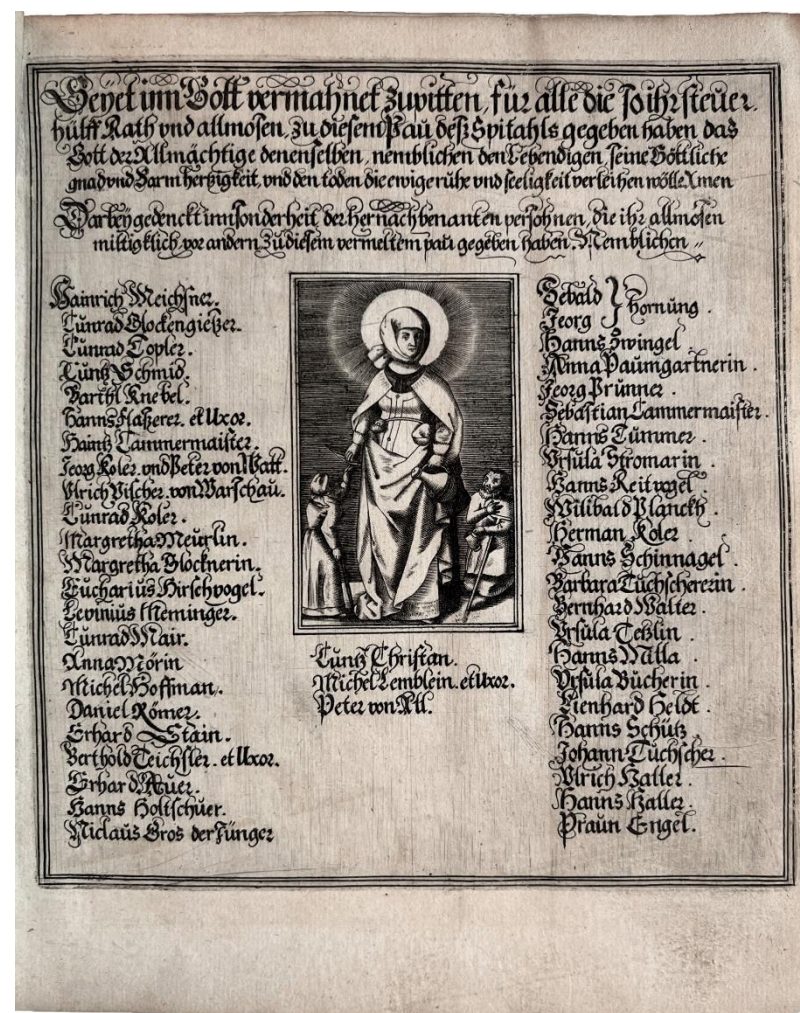
ONLY EDITION OF A DELIGHTFULLY ENGRAVED THOUGH INDUBITABLY MORBID BOOK OF EMBLEMS, reproducing paintings by Michael Herr (1591-1661) in two newly renovated rooms of the church of the Heilig-Geist-Spital of Nuremberg, that city's largest hospital.

The first title is lettered on a banner hanging on an architectural facade incorporating four emblematic scenes, each with their own caption, the lowermost being a Bruegel-like scene of haymaking. The second title, which further explains that each scene was painted following the specifications of the donors, some of whom are still alive, while others left instructions in their testaments, is set within Biblical emblems. The large folding plate

shows a monumental facade behind curtains (reproducing an actual sculpture?), depicting the church in a compartment at top, with the date 1625 and the donors' names with their coats-of-arms in four and a half columns. Less important benefactors are acknowledged in the following leaf, illustrated with a portrait of a saintly nurse and two children. Both donor lists contain many women's names.

That these emblematic images decorated a hospital may be jarring to the modern reader, since most remind the viewer or reader of life's fragility. In the first scene a man tends to a newborn next to a weeping couple, understood to be the dead mother's parents, a darkened bedroom visible in the background. Others show deathbeds (one attended by Death himself), a burial, a disabled man being carried through streets in a litter chair, a sick man refusing food, and two slightly gruesome scenes of medical treatment in hospitals.

I locate no complete copies other than this one in the trade in the past few decades. The British Library and Harvard list the work under its second title, *Eigentlicher Abriss der Neuen im Spital ufgehengten Tafeln*, their copies lacking the first title; 4 of the 5 copies listed by Praz are also incomplete. VD 17 1:078432W & 75:705529C; Praz, *Studies in Seventeenth-Century Imagery* p. 452; Landwehr *German* 474; Thieme-Becker 26:522 (Pfann: "eines seiner Hauptwercke"), and 16:533 (Herr).

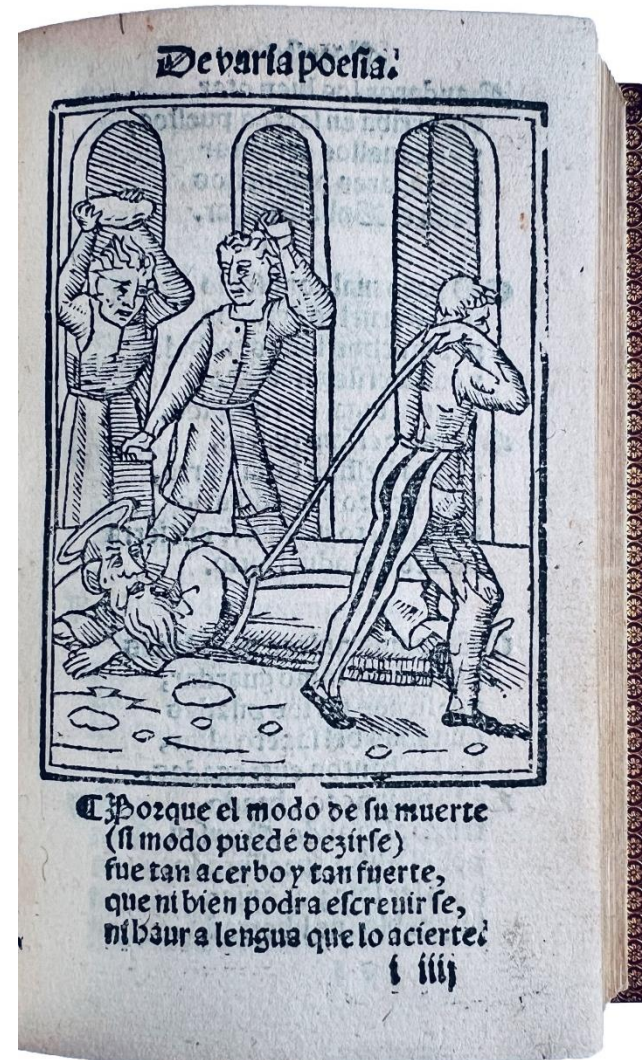


11) RAMIREZ PAGÁN, Diego (ca. 1524-after 1564), and others.
Floresta de Varia Poesia. Valencia: Juan Navarro, 19 December 1562.

8vo (142 x 87 mm). Collation: a-z⁸ [et]⁸ [con]⁸ [orum]⁸. [416] pp. Semi-gothic types. 3 parts, each with its own title bearing a woodcut coat of arms of the dedicatee: arms of the Duke of Segorbe y Cardona on first title, of the Prince of Mélito on g1r (framed by 2 vertical border-pieces and repeated small manicules), and of Doña Leonor Guálvez on n1r; TEN LARGE WOODCUT ILLUSTRATIONS including a PORTRAIT OF THE AUTHOR; 7 large historiated initials, numerous smaller initials, a tailpiece ornament. Discreetly repaired repairs to title and second leaf, mainly at gutter but slightly affecting a few letters, second leaf (a2) extended and probably supplied from another copy; lightly washed, occasional residual minor staining, trimmed close, shaved headlines on r1-2 & r8. Late 19th-century gold-tooled red morocco, turn-ins gilt, gilt edges, by [Antonio] Menard; folding cloth case. *Provenance*: contemporary marginal marks highlighting passages; censors'? paraphs at end; Kenneth Rapoport, bookplate and inserted bookseller's description (from HS Rare Books). \$12,500

FIRST EDITION, and the only one until the 20th century, of a Golden Age collection of Castilian lyric poetry, illustrated with woodcuts and including works by two female poets, one of whom is otherwise unknown. A "work of very great literary quality" (Martinez Hernandez), the book is NOTORIOUSLY RARE.

Little is known of Diego Ramirez Pagán beyond what he divulged in this work. A native of Murcia, he became a priest in 1544 and spent the rest of his life in Valencia, where he served as chaplain to the dukes of Segorbe. His last published poem appeared in 1564. As well as his own verses, the *Floresta* includes madrigals, sonnets and elegies by his friends and acquaintances. The first part contains various laudatory verses, including an elegy on the death of Emperor Charles V. The second part, which is illustrated with woodcuts, is devoted to religious poetry, notably a long poem by Ramirez Pagan on the Carthusian Martyrs of London (*Encomio en la passion y glorioso martyrio que padescieron los Cartuxos de la Anunciada de Londres*), and a curious versified sermon for the festival of St. Thomas of Canterbury. Notwithstanding his clerical state, the third and longest



part is purely secular and largely consists of Petrarchan love poetry. In his dedicatory epistles, Ramirez Pagán defensively dismisses these love poems as works of his youth, but a modern scholar (Fucilla) has traced many of the sources to various Italian miscellanies first published from 1545 to 1558, indicating that they could not have been composed before that period. In a note to the reader (fol. n5), Ramirez Pagán promises a second volume, to contain, among other things, a description of the earthquake in Murcia, but it was never published.

The collecting in one volume of one's own poetry, both devotional and profane, was still unusual in Spain. Ramirez Pagán may have been inspired by Italian collections, or by the example of the celebrated Jorge de Montemayor, who had published such a collection eight years earlier (*Las obras ...* Antwerp 1554). Had he not been so moved, most of Ramirez Pagán's poems would have remained unknown, and others wrongly attributed, as they appeared infrequently in manuscript collections, and when they did they were assigned to other poets (this is alluded to by Ramirez Pagán himself in a note preceding his most famous sonnet, "Dardanio con el cuento di un cayado," which he says has had "many stepfathers who have not treated it well" [q3r]).

Among his own verses Ramirez Pagán interspersed short poems by his friends and acquaintances, including Jorge de Montemayor himself (d. 1561), Antonio de Padilla, Sancho de Londoño, and others. He includes a poem by the female poet Isabel de Vega (f. q2r). Responding to a poem of homage from Ramirez (writing under his pastoral name Dardanio), she tells him to give his praise to one Marfira, the most frequent recipient of his love sonnets (others are written to Belisa, Flora, Ribera and Amarante), who is also mentioned by some of the other contributors to the collection. While female Castilian poets were exceedingly rarely published at this time, Isabel de Vega was known at court. More unusual is the appearance in the collection of five sonnets by Marfira herself, four of which are responses to sonnets from Ramirez Pagán, and the last a request for another copy of a sonnet from him which she had lost (fols. q5v, q6r, q6v, q7v, and t1v). These five sonnets, by an otherwise unidentified Castilian woman, are so passionately direct and out of keeping with the then customary tone of flowery periphrase, that scholars have concluded that they are genuine, especially since Marfira is referred to in several pieces by other contributors, and nowhere in the volume does Ramirez Pagán take on the voice of another (cf. Baranda, *passim*).

This book, "one of the rarest that exist in Spanish poetic literature" (Salvà), appears infrequently on the market. Iberian Books locates 11 institutional copies, of which two in the US (Houghton and Hispanic Society).

Palau 247148; IB 15531; CCPB CCPB000331438-3; USTC 341270; Gallardo, *Ensayo de una biblioteca española de libros raros y curiosos* (1853-66) 3573; Salva 339 (vol. I, pp. 152-153); Heredia 1655. Cf. S. Martino Hernandez, [entry](#) in the *Diccionario Biográfico [Español] electrónico*; J. Fucilla, *Estudios sobre el petrarquismo en España* (1960), 53-67; N. Baranda, "La Marfira de Ramírez Pagan: ¿Otra mujer poeta del siglo XVI?" *Actas del XIII Congreso de la Asociación Internacional de Hispanistas* (Madrid July 1998; published 2000), I: 272-281 ([online](#)); A. Ricco. "Natura insolita nella Floresta de varia Poesiia (1562) di Diego Ramírez Pagán," *Dicenda. Cuadernos de Filología Hispánica* (2008), vol. 26, 219-234 ([online](#)).

12) [RASPE, Rudolf Erich (1737-1794)]. *Gulliver ressuscité, ou Les voyages, campagnes et aventures extraordinaires du Baron de Munikhouson. Première [- Seconde] Partie.* "London and" Paris: Royez, 1787-1786.

12mo (165 x 95 mm). viii, 75 pages. 2 parts, continuously signed and paginated but separately titled (part 2 title dated 1786). Half-title. Three etched plates, woodcut title vignette (repeated) and headpieces. Wove paper. Offsetting to edges of half-title, minor staining to last 2 leaves. Contemporary mottled sheep, smooth spine gold-tooled with lyres and with red goatskin title and volume labels (some wear); modern folding morocco gilt lettered case. *Provenance:* apparently from the library of PAUL ELUARD, with his *Après le Sommeil* bookplate designed by Max Ernst; old bookseller's ticket of H[enri] Rossignol, Cannes. \$3,750

First Edition in French of the fantastical "Travels of Baron Munchausen," originally written by a crooked but not untalented German mineralogist, librarian and poet, who never declared his authorship for fear of litigation from the real Baron (Hieronymus Karl Friedrich, Freiherr von Münchhausen). A string of tall tales, most involving animals, hunting, war, impossible physical exploits or fabulous sea- and air-voyages, the book grew ever more popular as its successive publishers added more and more stories to promote sales. From a climb to the moon on a fast-growing beanstalk, to plugging a whale's spout with one's bottom, the Baron's whoppers had no overt pretensions other than silliness, but their occasionally strong currents of social satire no doubt added to their appeal.

The early publishing history of the work defies summation (it was unraveled by the author's biographer John Patrick Carswell, who however misdescribed this edition). Raspe, a scholarly fraudster, had first published a couple of the stories he had (allegedly) heard from the Baron in a Berlin humor magazine in the early 1780s. Having moved to England, after being conveniently elected a fellow of the Royal Society while evading the German police following a fishy episode involving ancient coins, Raspe pulled the stories together into an English version,



published by Smith in Oxford in 1785 (that edition is now lost). Two editions later, the rights to the work were bought by G. Kearsley of London, who added “fresh matter” by a less skilled writer, and published three editions, with various accretions, in 1786 and 1787. The work continued to expand from one edition to the next, adding topical elements like the stories involving hot-air balloons, while “the titles swell from the modest solo of the First Edition to the pompous chorus of the Eighth” [1799] (Carswell p. 181). One of Kearsley’s editions, probably the third, the so-called “Fifth” edition, was the basis for the anonymous translation of this first French edition. All pre-1800 editions are rare.

The three etchings of this edition are also copied, in reverse, from the illustrations in Kearsley’s editions. They were printed together on one sheet: in some copies they are found on a single fold-out plate (e.g., a copy sold at Sotheby’s in 2016, the last one that we have traced).



This copy bears the poet Paul Eluard’s bookplate, with its flying bird motif designed by his friend Max Ernst (it is based on a pair of 1927 paintings by Ernst, both titled *Monument aux oiseaux*) and motto “Après moi le sommeil.” Although bookplates can easily be added to create false provenances, it is certainly plausible that Eluard may have owned this book. Its surreal images would have provoked his interest, and his large library, much of which was dispersed after his death, is known to have included some early and rare material (cf. Dorey, p. 34: “Éluard possédait quelques exemplaires rares....”).

This French edition is scarce. ESTC and OCLC locate three copies in American libraries (U Michigan, Morgan, Huntington). A supposed 96-page unillustrated French edition with the same title and imprint appears to be a ghost.

ESTC N030810; Cohen-de Ricci 468; Thiébaud, *Bibliographie des ouvrages français sur la chasse* 672-673; Gottlieb, *Early children’s books* 187; cf. Wackermann, *Münchhausiana* 4.1; J. P. Carswell, “Bibliography”, in *Singular Travels, Campaigns and Adventures of Baron Munchausen* (NY: Dover, 1960), 183-192 (listing the supposed 96-page edition). On Eluard’s library, see Anaïs Dorey, “Engagement, amitié et surréalisme: la bibliothèque de Paul Éluard,” in *Bibliothèques d’écrivains: Lecture et création, histoire et transmission*, Belin, et al., eds. (Turin 2018), pp. 14-28.

13) SECRETS OF ART. *Die Mit allerhand schönen Curieusen und geheimen Wissenschaftten wohlangefüllte Kunst-Quelle ... Durch einen sonderbaren Liebhaber der Freyen Künste.* Nuremberg: Johann Christoph Lochner, 1705.

8vo (163 x 98 mm). [4] ff., 464 pp. Double-page title printed in red and black, woodcut tailpiece, one woodcut figure, several numerical or alphabetic diagrams including a full-page table of polynomials. Some light paper spotting due to paper quality, short tear to a leaf (pp. 365-6), but a nice copy. Contemporary speckled sheep, edges red-sprinkled. \$3,400

ONLY EDITION, very scarce, of a truly encyclopedic manual for artists and craftsmen, as well as for scribes, spies, lovers, dabblers, cleaners, debutant swimmers ... or anyone looking for Something to Do.

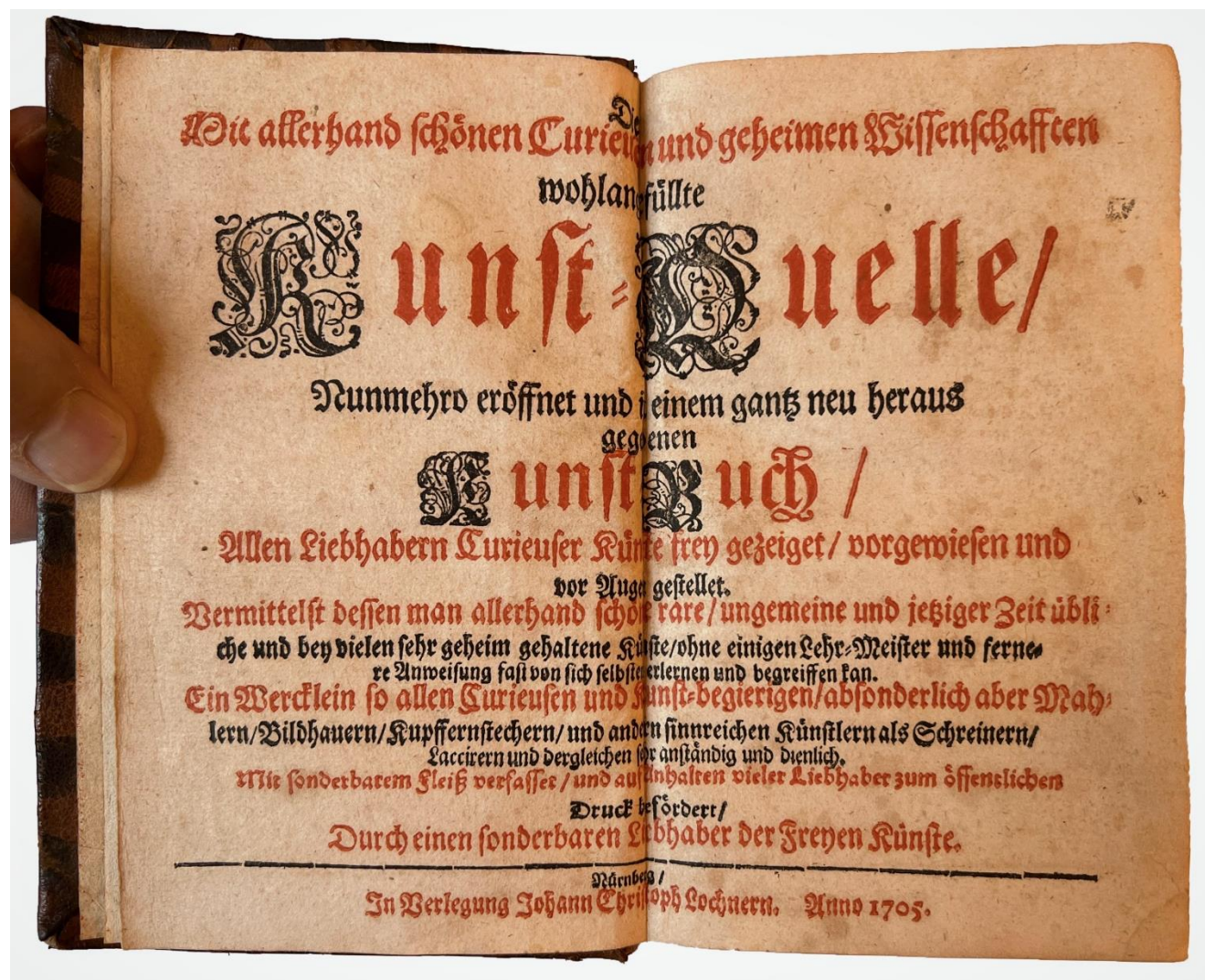
Part I is on the arts of writing. It opens with recipes for various inks, including an ink that will last while traveling; instructions for teaching someone to write in one hour (only possible with the Roman alphabet because it consists of straight lines and semi-circles), writing for the blind, writing in the dark, and disappearing inks. This leads into the arts of secret messages, treating numerical and alphabetical codes, communicating at a distance with handkerchiefs (each letter being represented by a number), and various other cryptographic and steganographic schemes, using letters, entire words, or mirror writing; the hiding of messages in wooden rods or eggs; writing in white ink, which disappears until ready to be revealed, on black paper, white paper or parchment; fireproof writing, self-destroying paper, secret messages on handkerchiefs and playing cards, and many other methods of surreptitious communication. Moving from one extreme to the other, the author next treats display writing: writing in fiery letters, in water, in gold or silver on black tablets or regular paper, and in indelible chalk. He occasionally cites earlier works, including Schwenter's and Harsdörffer's *Mathematische Erquickstunden* (1636-1653), and Kircher's "Geheimnissen" (?).

In the middle of this section the author abruptly switches topics, presenting a series of guessing games (pp. 63-107) involving numbers, letters, ring fingers, guessing what another is thinking of, and so on, all based on statistical analyses; then supplies tips for the calendar and astronomy (how to find the moon's position in the sky on any day, or the time anywhere in the world), and then, equally suddenly, he turns to art, to which he devotes the rest of the work.

A long chapter on copperplate engraving is followed by recipes for varnishes for painting and illuminating on parchment, and for keeping flies off paintings; by artistic tips: how to paint a portrait's eyes so that they always seem to be looking at the viewer; and chapters on coloring copper engravings to look like paintings; restoration of old paintings; making stone statues look like they are breathing light (by placing smoldering sulfur in their mouths); embalming of reptiles; using mercury to create an illusion of perpetual motion; and instructions for such *objets d'art* as artificial trees and miniature landscapes painted in bowls.

The next, long section (pp. 149-267) treats metalwork: gold for gilding, woodwork, jewelry, recipes for liquid gold and silver color for painting, and gold and silver recipes for smithing. Follow many chapters on copper, iron, steel, brass, and on etching on all of these metals; on glasswork, wax, pearls, fake gemstones, and crystals. Then sculpture: in clay, plaster, ivory, pebbles, wood (with a special chapter on mirror frames), horn, papier-mâché, and marble; marquetry and inlays in various materials; and recipes for many different types of lacquers and varnishes for carpentry. The final catch-all section tells us how to color straw for straw marquetry; how to color paper, and parchment to make it transparent;

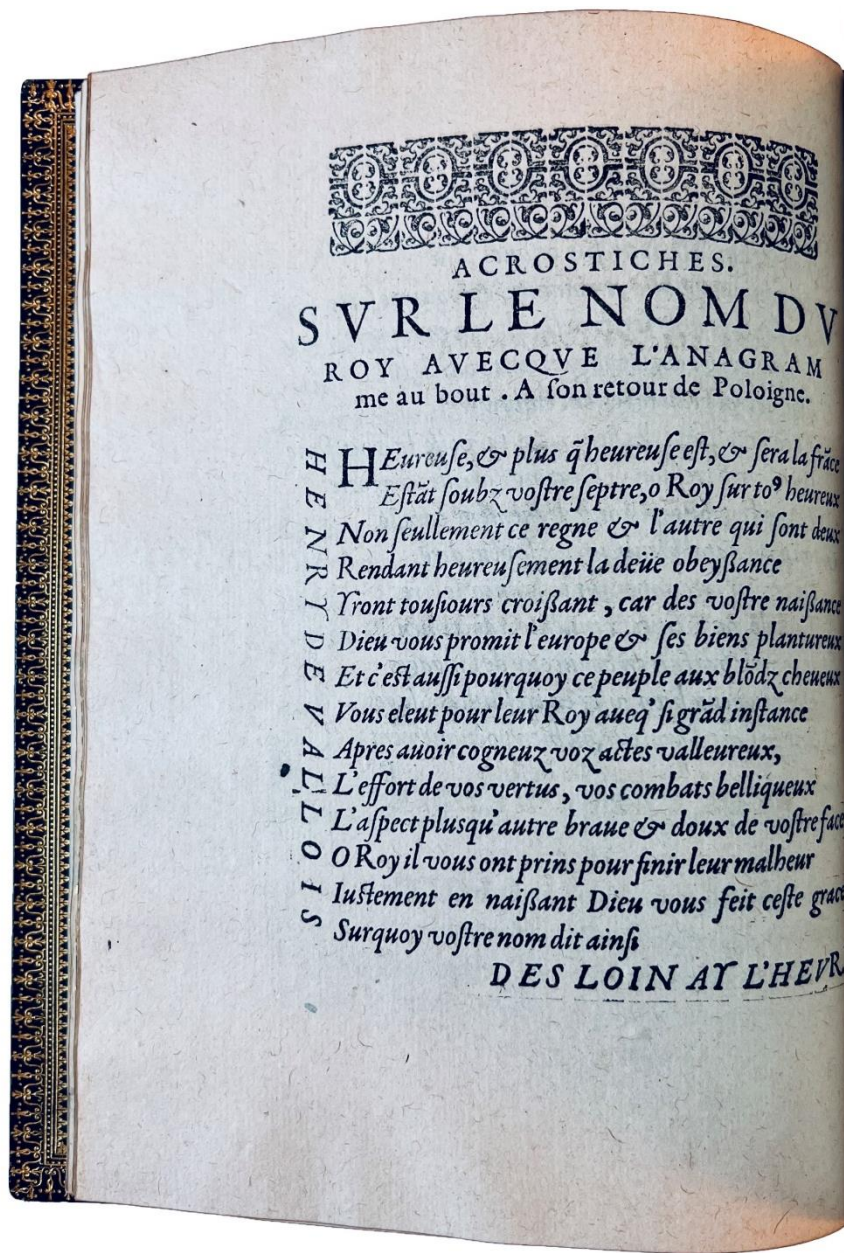
provides recipes for the dyeing of leather and pelts; perfumes for leather to make it pleasant-smelling; a chapter on the architectural and building arts; the "arts of water," including how to swim (!), and how to survive in water if one doesn't know how to swim; finding one's way on land without a compass; various soap recipes; how to clean different kinds of textiles of many different kinds of spots and stains; how to clean mirrors; fire-breathing... and dozens more miscellaneous instructions.



In his dedication to the reader the anonymous author admits that he is publishing these many things that were until now kept secret "in order to pass the time and chase away melancholy thoughts."

This how-to book to end all how-to books is rare. I locate one copy in the US (Harvard Fine Arts Library).

VD18 12918326; on Lochner, see Reske, 806; Grieb, *Nürnberger Künstlerlexikon* II, 935. Not in Schiessl, *Die deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei von 1530 bis ca. 1950*.



14) [VAN DEN BUSSCHE, Alexandre], called LE SYLVAIN (ca. 1535?-ca. 1585). *Poèmes et anagrammes composez des lettres du nom du Roy, et des Roynes ensemble de plusieurs princes et gentilshommes et dames de France ... Par le sylvain de Flandres*. Paris: Guillaume Julian, 1576.

4to (194 x 135 mm). [136] pages. Woodcut printer's device on title (Renouard 491), initials, type ornament head- and tailpieces. A wide-margined copy (washed, residual discoloration, paper flaw obscuring a couple of words on N4v). 19th-century green morocco, covers gilt-panelled, spine gold-tooled and -lettered, turn-ins gilt, gilt edges, by Chambolle-Duru (joints and extremities rubbed). Provenance: Hector de Backer, bookplate (sale, Part 1, Paris 1926, lot 409); Jean-Paul Barbier-Mueller, bookplate.

\$5,500

ONLY EDITION of a large collection of verse anagrams, acrostics, and short verses by a Flemish poet of the French court, whose graceful word-games on the names of the royal family, members of the court, aristocratic friends, and a few ordinary nobodies are presented in descending hierarchical order.

As remarked by his sole biographer, Henri Helbig, the poetry of the little-known Alexandre Sylvain [Van den Bussche] is "much more intelligible to the modern reader than most other French poetry of the period" (p. 18, transl). Although a contemporary of Ronsard, his style was relatively uninfluenced by the classicizing innovations of the Pléiade. He excelled in verbal challenges, as is evident from these acrostic poems and anagrams. Providing a snapshot of the court of Henri III, around 55 personages are the subjects of acrostic poems (a few appearing more than once), each

followed by several anagrams. The King (*Henri de Vallois*), the Queen (*Loise de Lorraine*), his mother (Catherine de Medici), sister (Marguerite de Valois), and other members of the royal family are followed by more obscure male courtiers like Jacques de Matignon, African de Haussonville, or Antoine du Mesnil Simon, and many ladies, as well as a couple of children. The last 6 pages contain only anagrams, in French, Italian and Spanish. Naturally the collection was well-received, and not only among the pleased subjects of the verses; one of the anagrams of the king (*Roi es de nul hay* - The king is hated by none) was reputedly known throughout Europe (Helbig, p. 24), rather ironically in light of Henri III's assassination by a crazed Dominican 13 years later.

Such "lightweight" poems, composed largely to curry favor (or protection), were considered unimportant by their author: Van den Bussche did not reprint them with his collected verse, published in 1581 in the *Epitomes de cent histoires tragiques*, with the exception of one poem, an "*anagrammatisme*" to Madeleine de La Fin, the woman he loved (E3v). Two other heart-rending poems in this collection describe the death in her arms of her husband François de Seneret, Seigneur du Chaussin, who was shot (by arquebus) in 1573 by three other nobles (cf. Aubert de La Faige, *Les Fiefs du Bourbonnais*, 1896, p. 142).

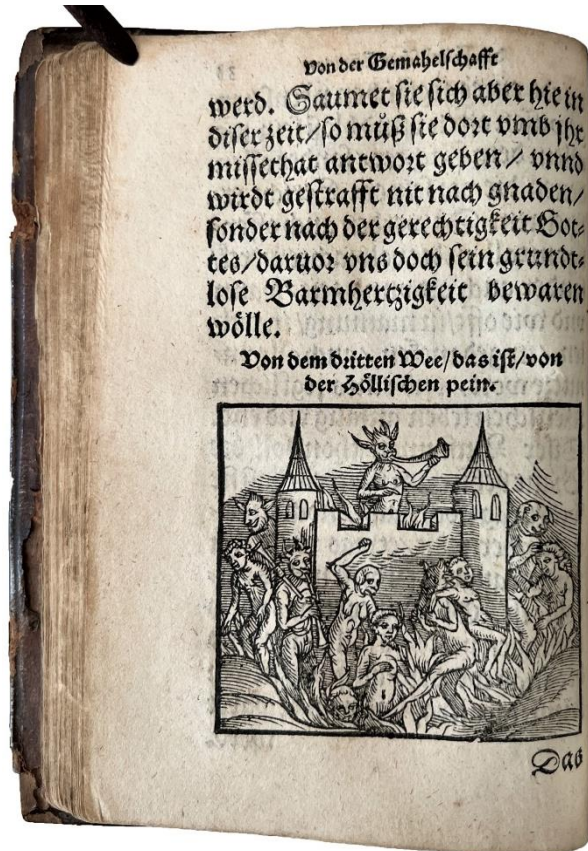
Of Van den Bussche few biographical details are documented, and only the outlines of his life can be gleaned from his works. A self-described Belgian, his place of birth is uncertain. In the royal privilege of this edition he is described as "in the suite and service" of the King, but his precise role is lost to history. From remarks in the preliminary verses of this edition, by the Poitevin poet Pierre de May, it appears that Van den Bussche had traveled widely and was a gifted linguist. In his own dedication to the Cardinal of Ferrara (Luigi II d'Este, patron of music and letters, and a cousin of the Valois), dated 10 May 1554, the poet alludes to time spent in the employ of the latter's father, the deeply mourned Duke of Ferrara; this would be Ercole II d'Este, who died in 1559. After first appearing at the French court in the early 1570s, and publishing a work of military arithmetic (under his Flemish name), Van den Bussche was imprisoned for an unknown period, possibly as long as three years, probably for speaking out against Charles IX after the terrible events of the St. Bartholomew. By 1575 he was released and publishing collections of poetry. It has been suggested that he may have composed these poems in prison, but evidence is lacking.

In the early 1570s, when he first appeared at the French court and in print, Van den Bussche had embraced a lyrical French rendering of his name, *Sylvain* (snubbing the prosaic "Dubois"), always adding his country of origin. This has created confusion in some library catalogues (see: OCLC), where his works appear under both names without cross-referencing.

3 US copies located. *Bibliotheca Belgica* B 164; Brunet I: 1420 & Supplément I: 188; Cioranescu 21593; H. Helbig, *Alexandre Sylvain de Flandre, sa Vie et ses Oeuvres* (Liège 1861), pp. 24-25 and *passim*.

15) WALASSER, Adam (d. 1581), editor. *Von der Gemahelschafft des himlischen Königs. Ein wunniglich schöns Kunstbüchlin ... wie ein weltlicher Mensch mög geistlich werden. Widerumb ernewert, gebessert, und gemehret.* Dillingen: Sebald Mayer, 1572.

8vo (153 x 120 mm). Collation: A-Z⁸ a⁴ (-a4 blank), [7], 173, [7] leaves. Title printed in red and black within 4-part metalcut border, repeated on title verso, shoulder notes; 121 woodcuts, of which 17 flanked by type-ornament borders; the cut on f. 113v roughly colored. One-inch tear to title, first few leaves loosening and slightly softened, some minor soiling, a few short marginal tears. Contemporary blind-tooled calf(?) over wooden boards, covers with border of a Fides-Justitia-Prudentia-Spes roll (approx. 166 x 14 mm., not in Haebler or the Einbanddatenbank), pair of metal fore-edge clasps and catches, plain endpapers (rubbed, knife slashes to front cover [by an anti-Catholic?]). *Provenance*: partially legible early signature on back flyleaf, *Ex libris Andreas Zwuy---*; inscription in a different early hand on front flyleaf: *ich läbte [lebte] und weiss nit wie / ich stirb und weiss nich wän / ich fahr[?] und weiss nit wohin[?]* (this popular German saying, incorrectly attributed to Martin von Biberach, was called by Luther the “rhyme of the godless”). \$7,800



FIRST EDITION of Walasser's modernized adaptation of a late medieval allegorical romance of the soul's marriage to Christ, in an illustrated pocket edition from the first press of Dillingen.

The compiler Adam Walasser was not a cleric, but a writer for hire, who worked as “content producer,” editor and proofreader for Sebald Mayer from the time the press was founded in 1550 until 1573, when, along with Mayer's son Johann, Walasser helped the Tegernsee Benedictines set up their own monastic press. His charge for Mayer was to produce copy, by editing, translating, reworking, or completing existing printed or manuscript works, in order to further the Counter-Reformation program of the press's patron (and eventually owner), the Cardinal-Prince-Bishop of Augsburg, Otto von Waldburg. The hard-working Walasser, who also produced a few works of his own, left dozens of works of Catholic religious devotion, Counter-Reformation polemics, and a couple of books on German heraldry and language.

The *Büchlein der geistlichen Gemahelschaft*, a didactic allegory in rhyming couplets, by one “Konrad of Vienna,” identified as the Viennese Franciscan Konrad Spitzer (d. 1380), circulated in manuscript in the late 14th and 15th centuries. A prose version written ca. 1418-1430, known in a few illustrated manuscripts, was printed in Augsburg by Johann Bämle in 1477-1478 (GW 5666-5668) and later by Johann Schönsperger (GW 5669). Bämle used the title *Buch der Kunst*, *dadurch der weltliche Mensch mag geistlich werden* (“the Book of art by which the worldly person can become spiritual”), hence the word *Kunstbüchlin*, usually reserved for practical manuals, in Walasser's title. WALASSER USED

ONE OF THE BÄMLER EDITIONS AS HIS COPY-TEXT. In his dedicatory letter to the powerful Abbess of the Imperial Abbey of Buchau (Maria Jakoba, from the noble family of von Schwarzenberg und Hohenlandsberg), he describes his labors after receiving an "old book" from an "honorable person in Konstanze," who suggested that he republish it; it "delighted him as if it were a noble precious treasure," for he found it filled with the Gold and Silver of Christ's teachings (fol. A6r-v). Walasser followed the Bämle text, modernizing the language, omitting a few words and phrases and adding others, and added chapter numbers and a final table.

The tale of seven virgins, one of whom is chosen to marry the King, is an allegory of the eternal struggle between good and evil (God and Satan). The bride is led through temptation and is accompanied on mystical visits by the allegorical figures of Hope, Faith, and Wisdom. The latter



teaches her “the theocentric worldview” (*Verfasserlexikon*) through seven secret words. The final magnificent wedding, prepared by ten more virtuous maidens, represents the unification, through baptism, of the soul with God. The symbolic meanings of the plot developments are helpfully spelled out in printed shoulder notes. The story is used as a framework for teaching the basics of Christian doctrine, of Creation, the Passion, and the Sacraments. Using this old tale for Counter-Reformation messaging was a way to beat the Protestants at their own vernacular game, by instructing while diverting the literate lay reader unversed in Latin (often a woman).



The many woodcut illustrations are smaller copies, some in reverse, of the cuts used in Bämmler’s editions. Whereas Bämmler used some of his blocks more than once, there are no repeats in this edition, and while the cuts showing the virgins in action are all copied from the incunable editions, there are some divergences in the sections on the Passion and other “generic” passages. A few of the woodcuts, which are more heavily shaded than the others and/or are narrower than the text-block, may have come from Mayer’s stock and been used in other works. The cut on 51v, stylistically different from the others, is signed BP; this monogrammist’s woodcuts appeared in other books compiled by Walasser (cf. Nagler, *Monogrammisten* I:1992).

No doubt in part because of the rarity of the Dillingen editions, the source of this work does not seem to have been previously recognized. Although four more editions appeared during the next 30 years, all are rare, with NONE REPRESENTED IN AMERICAN LIBRARIES.

VD16, ZV 2620; Otto Bucher, *Bibliographie der deutschen Drucke des xvi. Jahrhunderts. I: Dillingen* (Bibliotheca Bibliographica, I), no. 648; cf. Bäumker, Wilhelm, “Walasser, Adam” in *Allgemeine Deutsche Biographie* 40 : 640-643.

16) WATENBACH, Johann Gottfried, scribe & artist. Illustrated calligraphic sample book. [Germany or Austria], 1748.



Manuscript on paper, oblong folio (197 x 328 mm). [65] unnumbered leaves, written on rectos only, in pen-and-ink, pencil, watercolor and gouache within ink-ruled page borders, containing: a "title" leaf with the artist's name and colored figures; 7 leaves of calligraphic

alphabets; 49 leaves with FLAMBOYANTLY ORNAMENTED CALLIGRAPHIC BIBLICAL QUOTATIONS OR PRAYERS IN GERMAN, FULSOMELY ILLUSTRATED, of which 36 leaves with the illustrations colored in watercolor or gouache (one figure in *grisaille*), and 13 uncolored or with only touches of color; 8 leaves with drawings and no text (some unfinished). Occasional corrections and insertions. Bound with 47 mostly blank leaves, 2 with pencil sketches, at the end a 9-page text in Dutch in a different 18th-century hand (datable to after 1772). (See full contents below.) Watermark: key within a crowned shield flanked by the letters H B. *Condition*: first leaf slightly stained and frayed, some minor soiling, acidic ink causing some staining and an occasional small hole or tear along borders, frequent ink showthrough to versos (not affecting facing rectos), f. [64] detached. Bound in 18th-century half blind-ruled calf and marbled paper over boards, plain pastedown endpapers.

\$15,000



A lavishly illustrated “popular” calligraphic manuscript, whose creator Johann Gottfried Watenbach, otherwise unknown, possessed an exuberant visual imagination. He embellished his pious calligraphic quotations with both relevant figures — prophets, saints, and angels — and characters from everyday life: shepherds and peasant girls in bucolic landscapes, hunters, tradesmen and -women, a bagpiper, preachers and soldiers; and he also threw in ancient philosophers, a two-faced sibyl, exotic birds and animals, flowering plants and fruit baskets. Some small figures sit on swirls, others balance on unreadable ornate capitals, and a few are nearly hidden within interlocking clusters of ornaments. A dynamic propulsion pervades each page. Watenbach was probably a teenage student, showing off his calligraphic skills in this display album. While the calligraphy is respectable, the drawings are charmingly crude, and the overall effect is ludic, and enchanting.



Watenbach used the classic scripts taught in the German-speaking lands in the 18th century: the Latin script, Current or Kurrentschrift, and the chancery or Kanzleischrift. He reveled in wildly ornate and figurative letters, used for the first line of each text (one or two very large words), which he decorated with intertwining or overlaid serpents, flowers, or chains, filling each letter with meticulously drawn geometric or repeated patterns. On fol. 42, the first line of the Epistle of James, 5:13, is overlaid by Psalm 23, in tiny script.

Biblical quotations were a common subject of German calligraphic model and exercise books, and Watenbach's is no exception. Following the "title" leaf and a series of alphabets, the main part of the album consists of 45 leaves each with an elaborately presented quotation from the Lutheran Bible or a prayer. He identified the Biblical citations in the upper left corners (not always accurately: for example, the passage identified as Ezekiel 5:12 is actually from the Book of Lamentations [*die Klagelieder Jeremiahs*] 2:4, "He has bent his bow like an enemy...), choosing passages from the Old Testament: the apocryphal Wisdom of Solomon (*Buch der Weisheit*), chapter 8:8, Exodus (14:24-25), Psalms 37:5-6, the Prophets Isaiah, Jeremiah, Daniel, Hosea, Joel, etc., and the New Testament: the Gospels, Epistles, and Acts of the Apostles; and various prayers. While he represented each Biblical figure or speaker in the upper left, the relationship to the text of the other figures illustrated, of which the largest usually appear in the right margins, is usually tenuous.

Contents:

Folio [1]: the scribe Watenbach's name, "Johann" incorporating gouache and watercolor figures (an angel and 7 smaller human figures of indeterminate gender (souls?), wearing only loincloths, their arms raised, and a yellow tulip).

Ff. [2-8]: 7 leaves of alphabets. Ff. 2-3 with full alphabets, their scripts identified as *Current*, "small and large" (i.e., minuscule and majuscule) Latin; French, chancery (*Cantzley*) script, and Greek (a double-column list of the Greek letters and their names); f. 4 with a fine full-page chancery alphabet of capitals, originally highlighted in a yellowish dye apparently imitating gold (mostly abraded); ff. 5-8 with very large ornamented capitals with intricate flourishes and decorative infill in pen-and-ink or color, a few incorporating flowers, one, the N on f. 6 containing the name Johann Gottfried Watenbach(?) and the date *Anno 1748*.

F. [9]: dedication to Christ, in German and Latin ("*Alphabetum Germanicum et Latinum*") within colored cartouche border with a pair of angels holding a torch and a flame.

Ff. [10-54]: Biblical citations, the first two or three lines of each in ornate colored calligraphic lettering, the rest in *Kantzlei* or *Currentschrift*, the text flanked by a wide variety of illustrations, some or all of the figures colored in gouache and watercolor on ff. 10-28, 33, 36-47, those on ff. 29-32, 34-35 and 48-54 with only touches of red coloring or uncolored. Grisaille portrait of the *Churfürst* (Prince Elector) of Cologne on f. 39. F. 10 with allegorical female figures of justice and wisdom holding a shield bearing the scribe-artist's initials W I G, at lower left his name and the date 3 September 1748; his initials or monogram appear as well on ff. 12, 15 (with the year), 20, 35 and 50.

Ff. [55-58] each with two pencil and/or ink sketches or portraits within roundel borders, fol. 55 with 2 lines of text, else no text, fol. 57 depicting Luther and his wife Katharina von Bora, fol. 58 with an unfinished partly colored portrait of a woman in central roundel flanked by putti.

Ff. [59-61] each with a biblical citation in *Kantzleischrift* within a large circular colored roundel and hand-colored floral and figurative border, incorporating angels and other figures; fol. 62 unfinished, with the colored border only and no text; ff. 63-64 pencil sketches of borders.

Fol. 65: sketch of scales of justice, followed by 47 mainly blank leaves, the first two with border rules, the 31st and 32nd with two unfinished pencil drawings, one with a sphere and a soldier fencing, the sphere labeled "Mundus / Die Welt," the second showing a bearded man in classical garb walking holding a carafe, with an unlettered banner sketched in the background; at end a 9-page manuscript in Dutch in a flowing cursive hand, written after 1772 (containing 2 pieces, with headings "Een Beschreijving van Melchisedeks Koning van Salem" and "Geschiedenis van den Koning van Sweden geworden Suvarajñ den 19 August 1772"). See also cover illustration.

17) WICKRAM, Jörg (ca. 1505-ca. 1560). *Kurzweiliges Loos- oder Dreh-Büchlein, Welches Mit einem Glücks-Rad, Durch viel wunderselzame Figuren, Schimpfs-weis einem jeden sein Art anzeigt, auch was ihm sein Lebenlang für Glück und Unglück begegnen werde*. S.l. [Germany], s.n., "Gedruckt in diesem Jahr" [late 17th century, after 1671].

Small 8vo (157 x 90 mm). Collation: A-I⁸ (- I⁸, originally containing the two woodcuts to be cut out, as here: applied on fol. A4). [142] pp. Title and title woodcut printed in red & black, fol. A4 verso with woodcut dial and original woodcut moveable unicorn pointer, attached to a modern manuscript moveable flower on A4 recto over pasted down original woodcut volvelle, FORTY-EIGHT WOODCUT ILLUSTRATIONS in text (including a repeat of title cut), typographic head- and tailpiece ornaments. Trimmed close with no loss, occasional light foxing, an excellent, complete copy. Modern boards, yellow edges. \$5,200

EXTREMELY RARE SATIRICAL FORTUNE-TELLING BOOK, with a moveable wheel of fortune and dozens of zany woodcuts, most featuring animals. First published in 1539, this proved Wickram's most durably popular book, even more than his famous story collection the *Rollwagen*.

Wickram, Germany's first prose novelist, brought his satirical zest to the traditional genre of fortune-telling books, transforming the volvelle on the wheel of fortune into a unicorn — how better to slyly question the game's veracity? — and replacing the usual illustrations of wise men, sibyls, etc., with comical woodcuts of fools, animals acting human, wives and nuns, and parodies of emblems. Most of the woodcuts accompanying the 48 rhyming fortunes are based on folk legend and evoke hearthside fables. Wickram further innovated in dividing the fortunes into four parts, for four different groups of readers (or players): men and women, and older boys and girls. In his instructions (also in verse), Wickram explains to the reader that the unicorn's horn, mouth, and two feet each point to one of the four concentric circles on his wheel of fortune, each circle being reserved for one of the gender and age groups. The outer two circles are lettered A-Z and the inner circles (for the kids) a-z; these lead the reader to one of 48 quatrains (12 in each group), which summarize the reply and end with a line telling the player to "find [for example] the fool being bitten by dogs," and a number, corresponding to one of the 48 chapters.

The game was simple, the illustrations comical, and many of the descriptions quite racy. Each prediction is told by or relates to the character in the woodcut: an angry wife sitting on a chair atop her husband's back foretells, for example, a hen-pecked husband (in the young man's s



section); some fortunes predict happiness, and others misery, but most are barbed, while imparting some kernel of wisdom, and all are coined in witty rhymes. This book for reading and giggling with friends became understandably popular, and copies, too well thumbed, have consequently largely disappeared.

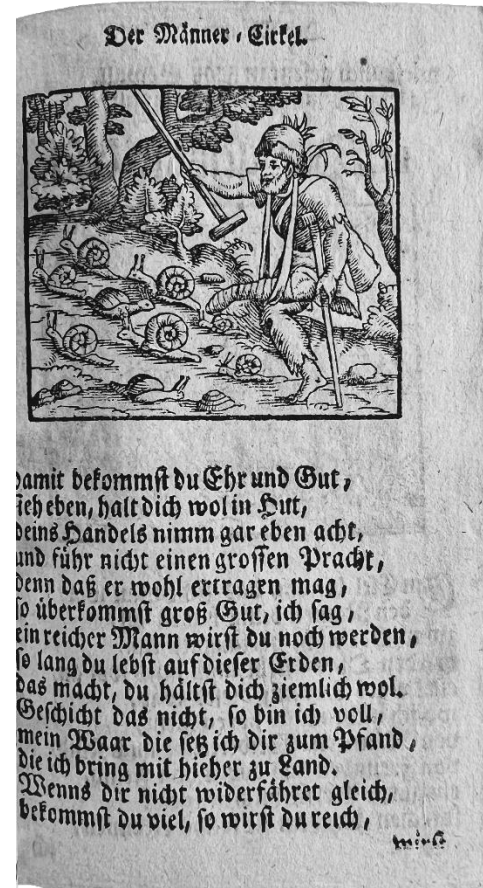


This well-preserved copy has all its parts, although incorrectly applied: the woodcut unicorn pointer and the volvelle (a circular design in a square frame, with a central rose), meant to be attached to it on the recto (so as not to see the result while turning the wheel of fortune), were originally printed on the last leaf. They were cut out in this copy, as intended, but, while the unicorn was applied correctly, the volvelle was pasted down to the recto and a modern paper rosette (which does turn) was added on top of it.

The earliest known edition, printed in Strassburg in 1539, was a stately folio titled *Ein schöne uund fast schimpffliche Kurtzweil*; several quarto editions followed, with the simple title *Kurtzweil* (pastime). As the editions grew cheaper (adding a few more chapters along the way), the formats shrank; in the 1550s the title began to contain the word *Losbuch* or *Loszbüch* (book of fortune), and some presented variations on the word *Glückrad* (wheel of fortune). Bolte lists 21 editions, all extremely rare. The present edition is one of four or five known editions, all anonymous, using these woodcuts, one of which is dated 1671; one edition (VD17

1:077473A) is very close to this one but the typesettings are different, demonstrating the popular demand for this little book.

VD 17 lists only the Berlin State Library copy, but a copy at the BnF, lacking the title, is identified as this edition. In 1903 Bolte listed copies at Berlin, Bremen, Colmar (defective), and Wernigerode. I locate only one institutional copy of any edition of this light-hearted illustrated game book outside Europe (Yale has the only complete copy of the 1539 edition), and only three or four outside Germany. VD 17 1:077475R; Weller II:378 (edition not clear); Hayn-Gotendorf 8: 402 (possibly this edition; "sehr seltenes und curioses Volksbuch in derben Reimen"); Bolte, ed., *Georg Wickram Sämtliche Werke*, vol. 4, V. vxiii-xxii, this edition p. xxii, edition "X". Cf. Goedeke II: 461,5; Zollinger, *Bibliographie der Spielbücher* I: 535; Cf. Goedeke II: 461,5; Zollinger, *Bibliographie der Spielbücher* I: 535; S. Karr-Schmidt, "Catalogue B: Interactive Books, 1474-ca. 1750. Accompanying *Interactive and Sculptural Printmaking in the Renaissance*" (Brill 2018), no. 188



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