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ON THE RABBINICAL PERMISSIBILITY OF SMALLPOX VARIOLATION:
LIKELY THE FIRST MEDICAL BOOK IN HEBREW
PRINTED IN ENGLAND

1) ABRAHAM ben Solomon of Nansig [or SCHIFF, David Tevele]. [...] עלה תרופה [*Alehet erufah*] [*Leaf of Healing*] London: Alexander ben Yehuda & Son, 1785.

Abraham ben Solomon's short work is the first to advocate variolation for smallpox in the Jewish community in London, and is probably the first medical work of any kind printed in Hebrew in England. (It is certainly the first by a Jewish printer in the British Empire.) The same text, in abbreviated form, appeared at about the same time in the Berlin journal *Ha-me'assef*; in that version the author states that he originally composed *Leaf of Healing* in The Hague in 1768. Abraham ben Solomon, born in Nancy, lived in The Hague in the 1760s, where he married and was father to two children, both of whom died of smallpox. It was this critical event that inspired Abraham to write his responsum (a halachic argument, or rabbinical justification, based on interpretation of Jewish law). There is no more thorough treatment of Abraham's seminal work on variolation than University of Pennsylvania professor David Ruderman's 2002 essay, which discusses the book's importance in the context of smallpox prevention among Jews in London in the 1780s. Ruderman writes:

The responsum offers a rich mixture of rabbinical opinion, medical information, and common sense. [Abraham] defines the disease of smallpox and describes the scarring and other effects of the disease's mortality rate. [...] More important for him is the new treatment of inoculation; he underscores its novelty in his own generation, alongside other new inventions never imagined by the ancients. Abraham is fully aware that the position of refusing to be inoculated is compelling to some, since infecting a healthy person with the disease would seem to endanger his or her life. Moreover, carrying out the procedure seems to be questioning God's providence. Abraham notes that this view is shared by both Jews and non-Jews. After due consideration of biblical and rabbinic texts on human life in situations of real or potential danger, [Abraham] opts for a pragmatic and realistic position on the particular case at hand. Based on his own personal experience, he maintains that a person who encounters the plague, whether or not he or she is actually sick, is already potentially so and should be considered ill: "Everyone is sick in the face of this 'hatred,' that is to say, the disease of smallpox. Anyone who has tasted the cup of poison from this illness he is, without doubt, potentially sick until the evil becomes actual." Here [Abraham] brings his horrible experience of watching the deterioration and eventual death of his son and daughter. In this predicament, which was never anticipated by the ancients, Jew or gentile, so that they are unable to offer precise guidance in the present situation, one is obligated to forestall the peril of smallpox with a remedy. It is true, he continues, that those inoculated with diseased matter occasionally die, but the statistical probability is one in a thousand and the death is often due to a mistake in the medical procedure. Physicians have long taken risks in their attempts to cure patients. The older procedures of bloodletting and purgation,



and even eating some foods, are always accompanied by noticeable risks. Traveling in the desert or at sea is also dangerous, but is not prohibited by Jewish law. If such travel, usually motivated by monetary gain, is licit, inoculation should certainly be permitted where the goal of saving life is paramount. Enlisting Maimonides' support, Abraham proclaims that the dichotomy between trusting God and relying on a physician is a false one. Following the doctor's prescriptions is analogous to eating: "Would we say that a person has abandoned his trust in God by trying to live and sustaining himself during a famine?" [...] Abraham returns to the novelty of the disease. It is not found in all regions and at all times. The fact that the rabbis never mentioned it indicates that it did not exist in their days. He ends by citing the interesting testimony of his well-known London contemporary, the kabbalist Shalom Buzaglo, who told the author about the practice among Sephardi Jews of putting raisins in the hands of afflicted children until they grew warm. They were then fed to healthy children. Abraham concludes that this is analogous to the present practice of injecting the smallpox under the skin. Although he is somewhat hesitant to encourage the

ingestion of smallpox by mouth, the current practice of inoculation is praiseworthy and should be encouraged by his co-religionists.

Abraham ben Solomon appears to have been the author, but Bernard Friedberg, in his 1928 bibliographic lexicon *Beit Eked Sefarim*, attributes authorship to David Tevele Schiff, the rabbi of the Great Synagogue of London, who died in 1792. Regardless of authorship, the work stands as both an extraordinary witness to the suffering caused by the scourge of smallpox, and the theological implications with which some Jewish sufferers had to additionally contend. The *Leaf of Healing* is certainly the first book on smallpox published in Hebrew in London, and appears to be the first medical book in Hebrew, on any subject, printed in England. We cannot help but notice the parallel between Abraham's story and Lady Montagu's in 1721: both lost two children to smallpox, and both were motivated by their tragedies to pen pioneering arguments for variolation. Copies located at Tel Aviv U, and

NL Israel. A copy is listed in an 1867 British Museum catalogue of Hebrew books, but does not occur in COPAC. The copy listed in the Danish Union Catalogue is likely an exemplar of the facsimile edition produced on the occasion of the 450th anniversary of the first Hebrew printed book. One copy located in American libraries: Hebrew Union College.

\$7,200

Octavo, 210 x 125 x 8 mm (binding), 210 x 124 x 6 mm (text block). π^2 A-D⁴ E⁵; [23] ff. Contemporary English quarter sheep over marbled boards. **Binding distressed**, with loss to corners; upper pasteboard separating into layers; caps chipped; spine split; leather dessicated. *Interior*: First and last pages soiled; scattered staining; first two leaves detached; last leaf detached. In spite of condition, a complete copy, wholly unsophisticated and unrestored.

Provenance: Contemporary manuscript custodial statement to upper pastedown, tantalizingly illegible; this copy deaccessioned from the library of Jews' College of London, with inkstamp to title, additional pressure stamp to head margin of title, and LONDON stamp to tail margin of same. The College deaccessioned a number of books through three auctions conducted by Kestenbaum in New York from 2002-4. Our book was part of this deaccession.

Vinograd (London) 111; Roth (London) 52; Ruderman, David, "Some Jewish Responses to Smallpox Prevention in the Late Eighteenth and Early Nineteenth Centuries: A New Perspective on the Modernization of European Jewry," *Aleph* No. 2, Indiana University Press, 2002, pp. 111-144; Levy, Barry, *Planets, Potions, and Parchments: Scientifica Hebraica*. Montreal: MQUP, 1990, pp. 78-9.



A FIFTEENTH-CENTURY DEVOTIONAL IMAGE OF SAINT BATHILDE, PRINTED ON VELLUM

2) [ANON] St. Bathilde of Chelles.

Woodcut and/or copper engraving on vellum.

France: 1450-1500.

Exceptional print of the Merovingian saint-queen Bathilde's vision of her ascent to heaven. Bathilde, an Anglo-Saxon aristocrat sold into slavery in Gaul in the second half of the seventh century, later founded the Abbey of Chelles, near Paris, where her remains were enshrined following her death in 680. The print, which was likely sold as a devotional souvenir to pilgrims visiting the abbey in the latter part of the fifteenth century, presents something of an enigma. Bathilde was a bit mysterious herself. According to the *Vita Sanctae Bathildis* (late seventh century), Bathilde, who was from the English shores, was "called by Providence across the seas"—that is to say captured by Danish pirates—and eventually

fetches up as a slave in the household of Frankish magnate Erchinoald. She performed her domestic duties there without complaint. Her pious humility, quiet ways, and physical beauty eventually began to appeal to Erchinoald. When his wife died, he came for Bathilde, who hid in a corner of her suitor's bedchamber until she seized at a chance to flee. Eventually she married Clovis II, King of Burgundy, and acceded to Queen. Comfortable in her new role, she used royal coffers to care for the poor, to support monasteries—many for women—and to buy freedom for the enslaved. She established the Abbey of Chelles, and was an abbess there until her death. But Bathilde's charitable reputation was muddied two centuries later. In Stephen of Ripon's ninth-century *Vita Sancti Wilfrithi*, Bathilde is described as "murderous," having ordered assassinations, including that of a bishop. Stephen may have been motivated by politics to smear Bathilde, but this blemish on her reputation has not been forgotten. Our print reveals none of this Merovingian intrigue; it is a sacred image, narrative in nature, and meant to act as an appropriate locus to which devotion and adoration may be attached by whomever possesses it. The xylographic text beneath the image serves both as a prayer and context:

¶O regina nobilis monialis humilis nobis sis p[ro]pitia | H[ab]ec e[st] p[ro]clara scala
[et] a[n]gelica visio q[ue] beatifi[m]e batildi regi[n]e | a[n]te obitu suu[m] o[mn]i[n]fa
fuit p[ro] qua[m] ad celeste[m] f[or]m[u]m peruenit✽

The image follows quite closely the legend of Bathilde's death as reported in the *Vita Sanctae Bathildis*: When she was deathly ill with an infection, and in great pain, Bathilde was visited by a vision:

Before the altar of holy Mary, a ladder stood upright whose height reached to the heavens. Angels of God were going up and down the ladder, and the Lady Bathild was making her ascent. Through this revelation she understood that her merit, patience, and humility would take her to the heights of the eternal king, who would swiftly reward her with an exalted crown. The lady knew, from this clear vision, that it would not be long before she would die and come to the place where she had already laid up her true treasure. She ordered that this vision be concealed from the other sisters so that they would not grieve unnecessarily before her passing. She now devoted herself with greater piety and good spirits to holy prayer, commending herself even more zealously, more humbly, and with greater contrition to the celestial king, the Lord Jesus Christ.

The artist who designed our print certainly had access to this text. But what was the source of the imagery? It is possible that the artist was familiar with the miniature present on f113^v of a late-fourteenth century French chronicle, Royal MS 16 G VI, now held at the British Library, which illustrates St. Bathilde in a disposition not dissimilar to that in our print. Hagiographies of Bathilde, including the surviving text of the *Vita*, were probably composed shortly after her death, or even as she was dying, by Sisters of the Abbey of Chelles. Her cult was founded around 833, and she was canonized, by Nicolas I, about 880. By the mid- to late-fifteenth century, her cult was in full force. It was in this milieu that our unusual print was produced. The essential mystery it presents is its method of production. A modern cataloguer has penciled in the blank tail margin of our print his or her opinion that the work is a product of the mid fifteenth century, likely from the abbey at Chelles. The cataloguer



Regina nobilis monialis huius illa novis p[ro]p[ri]a
 Nec e[st] clara scala & angelica visio q[uod] v[er]itate batib[us] regie
 ate obitu d[omi]ni offensa fuit p[er] qua[m] ad celeste sp[irit]u[m] pervenit

also loosely translates the xylographic Latin text into French. Even though our print appears to be a woodcut, a witness to a copy held at the Bibliothèque Nationale, E. Duseigneur, writing in 1842, remarks:

[L'estampe] est un curieux et peut-être unique spécimen de l'art des anciens graveurs. C'est un cuivre de deux lignes d'épaisseur, taillé comme un bois, c'est-à-dire que les traits qui composent le dessin sont laissés en relief, tandis que les lumières et les blancs sont profondément enlevés dans la masse du métal. Le cuivre est fixé à l'aide de quatre fiches rivées des deux côtés, sur un bois dont la partie inférieure porte une inscription de trois lignes. Cette inscription rappelle, par son travail, les blocs des livres xylographiques; nous nous hâtons de dire, toutefois, que, par ce rapprochement, nous n'entendons nullement prétendre que notre planche soit antérieure à l'usage des caractères mobiles; son style la rapporte, selon nous du moins, aux dernières années du quinzième siècle, ou peut-être même aux premières années du seizième. Il est évident que les traits et les hachures ont quelque chose de plus souple et de plus délié que ce que nous montrent les gravures sur bois de cette époque; mais il faut tenir compte de la différence de matière. Le métal permettait de tracer avec infiniment de liberté certaines lignes courbes que les artistes d'alors ne pouvaient pas produire sur le bois dont le fil était un obstacle perpétuel pour des mains inexpérimentées. La meilleure preuve que la roideur et les angles pour les draperies n'étaient pas la conséquence d'un parti pris, mais, pour ainsi dire, une obligation matérielle imposée par l'imperfection des outils, c'est que, lorsque les gravures sur bois ont été enluminées, le peintre a corrigé ce qu'il regardait comme un défaut du graveur. Je parle ici des vignettes peintes avec soin, et non pas seulement de ces images primitives rehaussées de teintes plates et qui laissent voir le trait noir sous la couleur. L'inscription sur bois placée au bas de la gravure en explique parfaitement le sujet. La première ligne, séparée des autres par un trait, et qui est une invocation, *O regina nobilis, monialis humilis nobis sis propitia*, nous fait supposer que cette gravure n'a pas fait partie d'un livre, mais qu'elle était destinée à être donnée ou vendue comme image à ceux que des sentiments de piété amenaient au tombeau de la sainte, à Chelles. C'est en effet dans l'abbaye de Chelles que Bathilde, ou, comme on l'appelait au moyen âge, la reine Baudour, femme de Clovis II, mourut en 685, après y avoir vécu quelque temps comme simple religieuse. Un auteur anonyme, mais très-certainement contemporain de la reine Bathilde, nous a laissé sa légende écrite en latin barbare. Il raconte, dans son quatrième chapitre, comment la reine eut, quelques jours avant sa mort, une vision qui lui fit comprendre que ses derniers moments approchaient. Le Christ lui-même, au milieu des anges du ciel, l'appelait à lui, en lui montrant une échelle qui, comme celle de Jacob, s'élevait de la terre jusqu'au céleste séjour. *Al vèro propinquante glorioso ejus obitu, visio præclara ei fuit ostensa; scala enim erecta, stans ante altarium sanctae Mariae, cujus culmen cælum contingeret, et quasi angelos Dei comitantes, ut ipsa domna Batildis ascenderet per eam.* On voit, en comparant ce fragment que nous citons avec les deux lignes: *Haec est præclara scala et angelica visio quo beatissime Baltidi reginae ante obitum suum ostensa fuit per quam ad caelestem sponsum pervenit*, qui servent d'explication à notre image, que l'artiste avait certainement consulté le chroniqueur dont il a résumé le récit en quelques mots.

Is Duseigneur correct in his assertion that our print was produced from a copper matrix, with the end result designed to *look* like a woodcut, and that the telltale clues are the graceful curves, and four pegs anchoring the engraved copper to a wood base? If so, our

print of Saint-Queen Bathilde would be a most remarkable and unique witness to an unexplored hybrid method of print production during the early days of handpress printing in France. Withal a most comely and engaging example of the art, in signally fine condition, which demands examination by bibliographers focused on the essential nexus of devotional imagery and early printmaking techniques in Europe.

\$18,500

167 x 114 mm (image), 243 x 152 mm *et infra* (sheet). Woodcut, or relief engraving in copper, or a hybrid of both, printed on uterine vellum. Image withing double mitered borders. Xylographic text, also within double mitered border; perhaps a separate block. Pinholes evident at corners. Fine copy.

Provenance: 20th-century cataloguer's notes in pencil to tail margin, assigned to mid-fifteenth century.

Schreiber, Wilhelm Ludwig, *Manuel de l'amateur de la gravure sur bois et sur métal au XV^e siècle: Contenant un catalogue des gravures sur métal et des empreintes en pâte suivi d'un supplément provisoire, d'une clef des attributs des Saints et d'une liste des marques et des monogrammes : avec des notes critiques, bibliographiques et iconologiques*, Vol III, Berlin: Cohn, 1893, pp. 367-9; Duseigneur, E., *Le cabinet de l'amateur et de l'antiquaire: revue des tableaux et des estampes anciennes; des objets d'art d'antiquité et de curiosité*, Vol. 1, Paris: Au bureau du Journal, 1842, pp. 367-9 (reproduction planche 59); Longpérier, Adrien de, *Oeuvres*, Vol. IV, Paris: Leroux, 1883, pp. 132-5 (reproduction p. 133); Des Essarts, *Sainte Bathilde in Correspondant*, Vol. XXXII, Paris: 1873, pp. 227-46; Fournet, P.A., "St. Bathilde," *The Catholic Encyclopedia*, New York: Appleton, 1907; L'Abbe Migne, *Encyclopedie Theologique*, Vol. V, Paris: Chez editeur, 1850, cols. 94-5; Binet, Etienne, *Vie excellente de Sainte Bathilde*, Paris: Chappelet, 1624; English tr. of *Vita* accessible at <http://ourorthodoxlife.blogspot.com/2010/12/vita-sanctae-bathildis.html>



THE LIVES AND LOVES OF CHRISTINE OF FRANCE AND LOUISE, DUCHESS OF VALLIÈRE

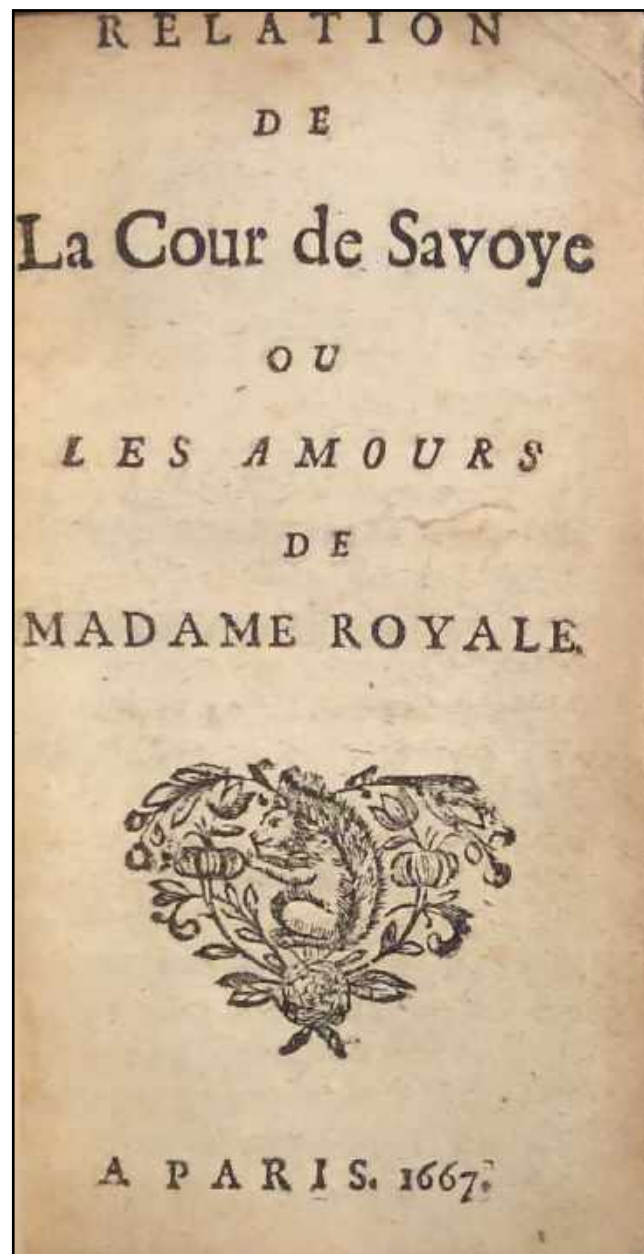
3) [ANON] [CHRISTINE DE FRANCE] RELATION | DE | La Cour de Savoye | OU | LES AMOURS | DE | MADAME ROYALE. | [Woodcut ornament of a squirrel] A PARIS. 1667.

Bound with:

[ANON] [DE LA VALLIÈRE, Louise] LE PORTRAICT | de Mademoiselle, | D. L. V. | Adioustés | Les | deuifés sur les Armes | de M^r. COLBERT. || [Woodcut of a denarius from the reign of Vespasian] || A FRIBOURG. | Par PIERRE METSKER [s.d., c. 1668-1670].

Ad. I. FIRST EDITION. An anonymous satire on the love life of Christine of France, the Duchess of Savoy, published four years after her death in 1663. In 1637, at age 31, Christine became regent of Savoy following the demise of her husband, Victor Amadeus I—the so-called Lion of Susa. Politics and war plaited inelegantly with her affairs, details of which leaked to the hoi polloi over the years, and became the stuff of public-house gossip. First among Christine's lovers was Paolo de Marini, a Genoa envoy to the French court, with whom she conducted a quick and frantic romance. Then, an affair with her brother-in-law, Maurice of Savoy, a patron of the arts. But since 1630 Christine had been in love with composer and choreographer Count Filippo d'Aglié, which affair became public after the death of Amadeus. The Count d'Aglié was publicly accused of embezzlement, and became a favorite target of critics of the Court of Savoy. d'Aglié died the year our book was published, though his burial place remained unknown, until 1989, when his remains were discovered during excavations in the gardens of Monte dei Cappuccini. This account of Christine's romantic life was popular, and three 1667 editions are known—this Paris printing, another produced at Amsterdam by Isaac van Dyck, and a third without publisher or place, but perhaps printed at Leiden. No copies of our Paris edition located in American libraries, though two copies of the van Dyck edition found, at Michigan State and Duke, and a single copy of the [Leiden] edition, at UCLA.

Ad. II. ONLY EDITION. A sympathetic "portrait" of Louise, Duchess of Vallière, perhaps the most famous of the Louis XIV's mistresses. When Louise's father, the Duke of Orléans, died in 1661, Louise moved to Luxembourg Palace with her mother and sisters. The Sun King was embroiled in rumors of an affair with Henrietta, Madame de Choisy, who was married to Louis's brother, Philippe I, the Duke of Orléans. The schemers at court, including Mme de Choisy, decided to deflect these damaging rumors by presenting Louis with a choice of legitimate potential mistresses; Louise, then sixteen years old, was one of them. Louise did not know she was a pawn in a larger game, and entered into a love affair with Louis that would last seven years. The



infatuation, at least on Louise's part, was genuine, and famously remarked *Ab! s'il n'était pas le roi...*, meaning that she would have loved him even if he was not king. This, along with her innocent demeanor and love of riding, charmed Louis, and soon he returned her affections. The relationship was a secret one; Louise was never *une maîtresse-en-titre*. She bore him five children, only one of which survived into adulthood. Conflict arose when Louis wished to make their affair public, and in shame, Louise absconded to a convent. Louis took another mistress, Françoise-Athénaïs, the marquise of Montespan. By 1667, Louis and Louise's relationship was in tatters, and she entered a Carmelite nunnery, where she died, in 1710, at age 65. Our short, anonymous book is written in a highly personal first-person perspective, as though by Louise herself, with a number of her poems printed for the first time. The second part of the book is an odd non-sequitur slander on Jean-Baptiste Colbert, Louis XIV's minister of finance, who is referred to as a "serpent" throughout. Printed by the otherwise unknown Pierre Metsker at Fribourg, near Bern, *Le Portraict* probably appeared about 1668 (the copy cited in Charles Nodier's 1844 catalogue assigns this date), just following the public revelation of Louise's relationship with the Sun King. A single copy located in OCLC, at University of Virginia, reporting an erroneous publication date of 1640.

\$2,100

12mo, 125 x 73 x 9 mm (binding), 124 x 72 x 7 mm (binding); I: A¹², B⁶ (B₆ blank and present), 33 [3] pp; II: A¹² (A₁₂ blank and present), 22 [2] pp. Early 19th-century calf, gilt double-rule borders and blind Greek-key mitered rolls, titled in gilt directly on spine in second and fourth compartments: AMOURS | DE | MADAME and PORTR | DE | MLLE. Some wear to extremities, boards a bit dinged, endpapers toned. AEG; green silk bookmark present. *Interior*: Margins somewhat precious, tail of imprint perhaps cropped in second work.

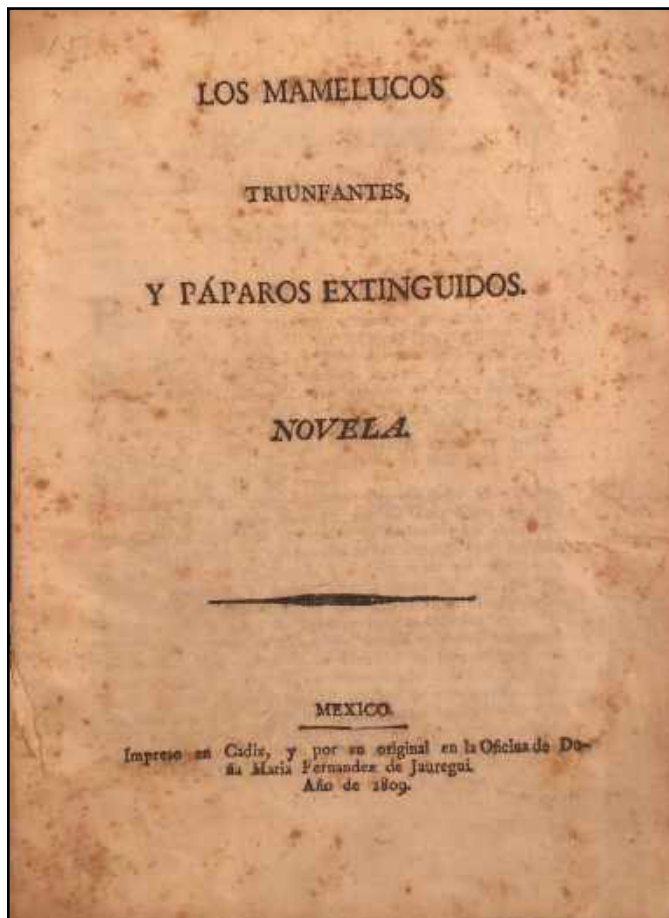
Neither work recorded in the standard bibliographies. On Christine de France, please see Augusto Bazzoni's *La reggenza di Maria Cristina, duchessa di Savoia*, Milan: Tipografia scolastica di Seb. Franco e figli, 1865. On Louise de la Vallière, please see Guy Breton's *Histoires d'amour de l'histoire de France IV: Les favorites de Louis XIV*, Paris: Presses de la Cité, 1991.



STRANGE NOVELLA OF PATRIOTIC HIJINKS,
PUBLISHED BY A WOMAN IN MEXICO

4) [ANON] LOS MAMELUCOS || TRIUNFANTES, || Y PÁPAROS EXTINGUIDOS. || NOVELA. || [Rule] || MEXICO. | [Rule] | Impreso en Cadiz, y por su original en la Oficina de Do-ña Maria Fernandez de Jauregui. | Año de 1809.

The Triumphant Mamluks and the Vanquished Paparos is a most peculiar and fabulous anti-Napoleonic satire in the form of an allegorical short story, told from the point of view of a Spanish patriot who encounters a strange scene along his journey on foot from French-occupied Sierramorena to Madrid. Our unnamed patriot leaves the Royal Highway to take a shortcut through the mountains, where he sees a strange man with a torch emerge from a cave, climb a mountain, then return to the cave. Through a crevice in the rocks, our hero spies inside the cave six men dressed like hermits and gathered around a clay chamber pot and an artificial donkey. No, really. We read on:



He saw all the men there were stripped to the waist, laying face down on the ground. Soon he heard some footsteps and a sad strained voice saying “Brethren Paparos, let us prepare ourselves for the penitence.” Then the leader lifted one of the men by the ear and walked him on all fours to the donkey, where he was mounted and given some 200 lashes. He cried “For my guilt, for my foolishness, for my great stupidity!” and when it was over all the men said “He who did the deed be he that pays!” This was repeated until all were lashed, the first penitent whipping the leader.¹

The leader is allowed to get up, and explains to our hero (and the reader!) what *Mamluks* and *Paparos* are:

“First, friend, you should know that in spite of what you have seen, we know and worship the one true God, so I beg you not to reveal what we are about to tell you.

Paparos (how embarrassing!) is the name given to us by those we call Mamluks. It means fool, gullible, idiot, seduced and deceived by that vile Napoleon. And Mamluk

(what glory!) is the same as an Argos, a prophet, a lover of England, and a patriot. We both had opinions; they were right and we were wrong. What a failure!"

We learn that the aforementioned chamber pot represents Napoleon, and of course the Paparos then take turns anointing it. We will leave you in suspense here, but suffice to say that very strange scenes of humiliation and positively feral patriotism follow, along with a general realization that the Paparos had been fooled into assisting the French, and that the British were their true ally. A most unusual and graphically descriptive political fable, almost entirely overlooked by scholars, and likely the only text like it that Doña Maria Fernandez de Jauregui ever printed. Fernandez printed hundreds of works over sixteen years, which were—according to Montiel Ontiveros—distributed by theme as such: *Spiritual and Devotional* (459), *Liturgy* (64), *Sacred Texts* (56), *Sacraments* (8), *Hagiography* (5), and *Catechesis* (1). *The Triumphant Mamluks* is quite unclassifiable, and was surely overlooked by Ontiveros. The text first appeared earlier in 1809 in Cadiz, Spain. We have located four copies of this Mexico City second edition in American libraries.

\$1,400

Quarto, 205 x 149 x 1 mm (binding); 193 x 145 x 1 mm (text block). [2], 14, [2] *pp*. Last leaf blank. Modern wraps of old blue-grey Dutch laid paper. *Interior*: Title with small tear in gutter margin, not near text; leaves notably foxed (like most known copies); pen trial to tail margin of last printed page; some discoloration to tail fore-corners of last three leaves.

Delgado, Martín Escobedo, "Tipos de propaganda escrita, Nueva Espana, 1808-1810," *El debate de las ideas. Propaganda política en la Nueva España, 1792-1814*, 2008, p 184. (Paper accessed courtesy ResearchGate.)

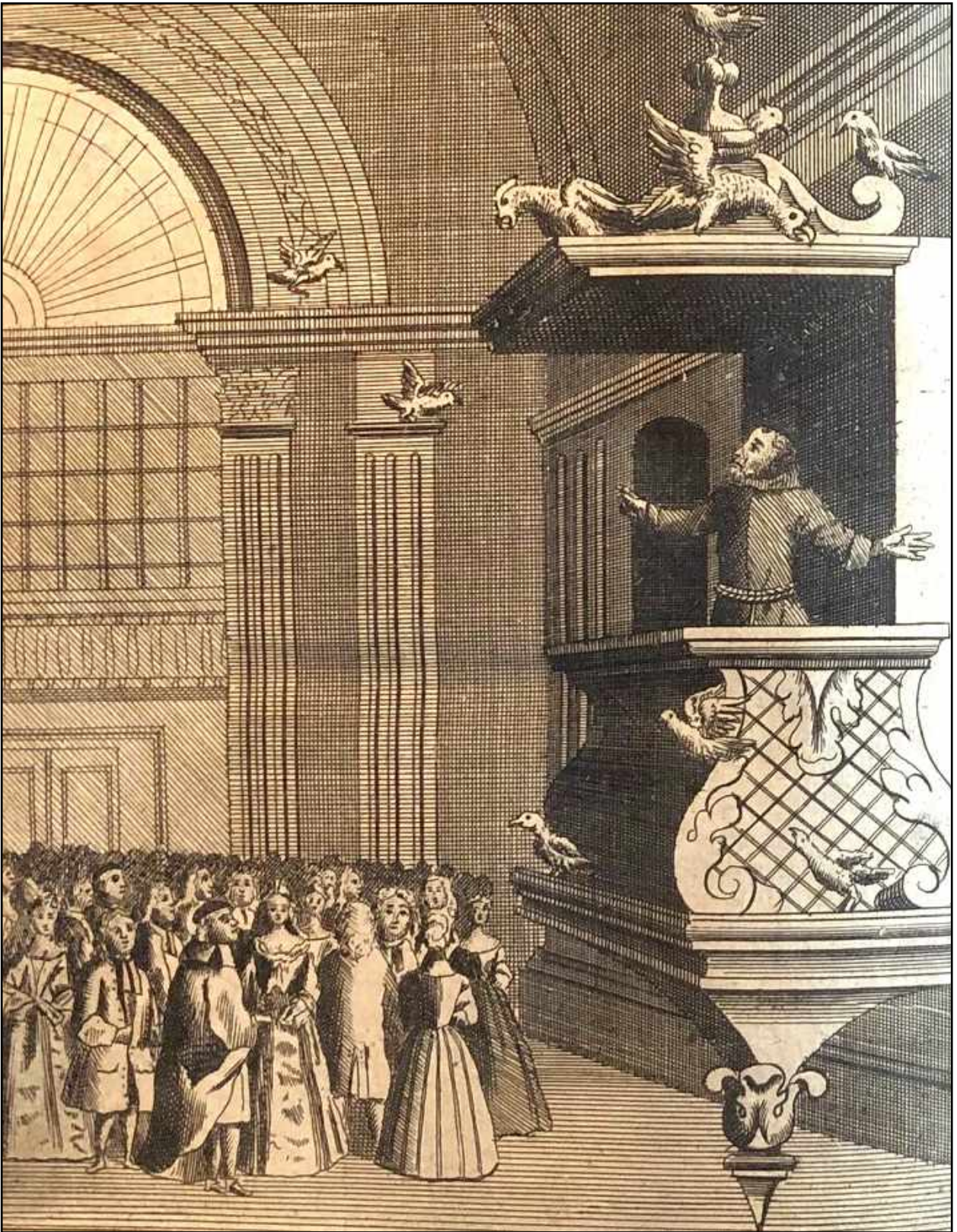
All translation © Joseph Adams.



MAN AS BIRD: A STRANGE SATIRIC "SERMON"

5) [ANON] Neu=Jahrs= | Predigt, | Welche | PATER JOHANNES | von Schauenburg in Schottlande, | Auf | der Cantzel | gehalten, | Auf vieser Verlangen den Druckt übergeben, | [*double rule*] | In diesem Jahre. [*S.l., s.p., s.n.*] [*Germany: c1700-1735*]

Probably the first edition of a peculiar parodic sermon by the entirely fictitious Father John of Schauenberg, in which he likens people, professions, and social classes to birds: The King



of Poland, for his aggression, is an eagle; clerics are waddling geese; students, for their capricious inattention, are goldfinches; mercenaries are griffins; sinners, are, paradoxically, swallows, a species that traditionally symbolized loyalty to family and friends. Virgins are sparrows, the death-omen bird. The unknown author of our satirical New Years' sermon finds great wit in his own writing, and winks at the reader with variable allusions to birds in German history, literature, and folklore. Our pamphlet is illustrated with an arresting line-engraved frontis of Father John in a pulpit gesturing heavenward to perched and airborne birds, bats, and griffins, while a congregation of people stands below in penitential uncertainty. Hayn and Gotendorf, in their *Bibliotheca Germanorum Erotica & Curiosa* find the sermon a simple litany of "crude satyrs", though it does not seem as gross and bawdy as they have adjudged it. The dating and printing history of the satire is unclear, though the text appeared in 1735 in an unillustrated edition of eight pages (VD18 12498122); we postulate our

edition is earlier, partly because the printer reduces font sizes for the second gathering, the kind of planning error that more reasonably attends first editions. But we note additionally that VD18 assigns a date of 1745 to our book. A most compelling social satire, likely published between the end of the seventeenth century and 1735.

\$1,750

Quarto, 202 x 168 x 1 mm. π^1 , A³, B⁴; [2], 14 pp. A₄ evidently cancelled, with text continuous. A₄ may in fact be π^1 ; the unidentified watermark moieties seem to match. Unbound, spine lined with a strip of marbled paper. *Interior*: clean.

Provenance: Deaccessioned from ULB Sachsen-Anhalt, with circular ink stamps on blank recto of frontis and blank verso of title; evidently sold at Zisska-Schauer, lot 652, 2 May 2018.

Hayn & Gotendorf, (Vol. III., p. 454, dating the book to the end of the seventeenth century, and in Vol. V., p. 370, to 1700), VD18 10774904 (this specific copy).



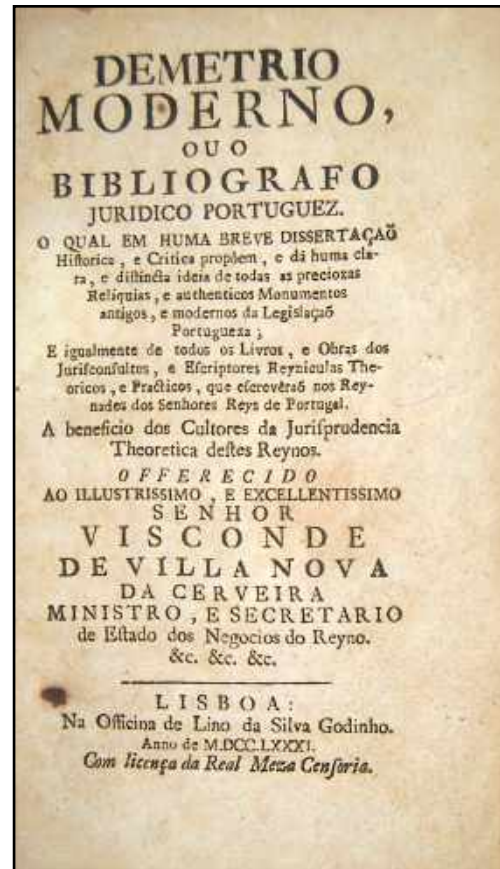
FIRST-ORDER PORTUGUESE LEGAL BIBLIOGRAPHY

6) ARAGÃO, Antonio Barnabe d'Elscano Barreto e. DEMETRIO MODERNO, OU O BIBLIÓGRAFO JURÍDICO PORTUGUEZ. O QUAL EM HUMA BREVE DISSERTAÇÃO Historica, e Critica propõem, e dá huma clara, e distincta ideia de todas as preciosas Reliquias, e authenticos Monumentos antigos, e modernos da Legislação Portuguesa; E igualmente de todos os Livros, e Obras dos Jurisconsultos, e Escriptores Reyniculas Theoricos, e Practicos, que escreverão nos Reynados dos Senhores Reis de

Portugal. | OFFERECIDO AO ILLUSTRÍSSIMO, E EXCELLENTÍSSIMO SENHOR VISCONDE DE VILLA NOVA DA CERVEIRA, MINISTRO, E SECRETARIO de Estado dos Negocios do Reyno. &c. &c. &c. || [Rule] || Lisboa: Na Officina de Lino da Silva Godinho. | Anno de M.DCCLXXXI. | Com licença da Real Meza Censoria.

\$1,400

FIRST EDITION, second issue, of the first bibliography of Portuguese law. Though this is the true first edition recorded by Innocência, a prior issue, dated 1780, exists, which is distinguished by three instead of five preliminary leaves. The author chose to include, in both issues, material deemed offensive to the Real Mesa Censória, the central body established in Portugal in 1768 to govern the moral content of books and papers, and anyone who purchased copies of either book was obliged to return them or face consequences. Aragão, who received his bachelor's in law from the University of Coimbra, was the author of three other books, including a history of natural jurisprudence in 1771. The present work, *The Modern Demetrius*, his final and greatest, was years in preparation, and was the last word on Portuguese legal bibliography for nearly two centuries, till 1956's massive *Catálogo dos livros de direito*. A fine, unrestored copy in its original state.



Octavo, 190 x 114 x 24 mm (binding), 187 x 111 x 20 mm (text block). π, A-N⁸, O4; [10], 216 pp. Bound in contemporary mottled calf, full gilt back, titled on spine in second compartment DEMET | MODER. *Interior*: Leaves toned, small burn mark on half-title and title, damp affecting tail half of gatherings L thru N (24 leaves), soiling passim.

Provenance: A few modern booksellers' penciled notations to endleaves. Recently among the stock of bookseller Richard Ramer of New York.

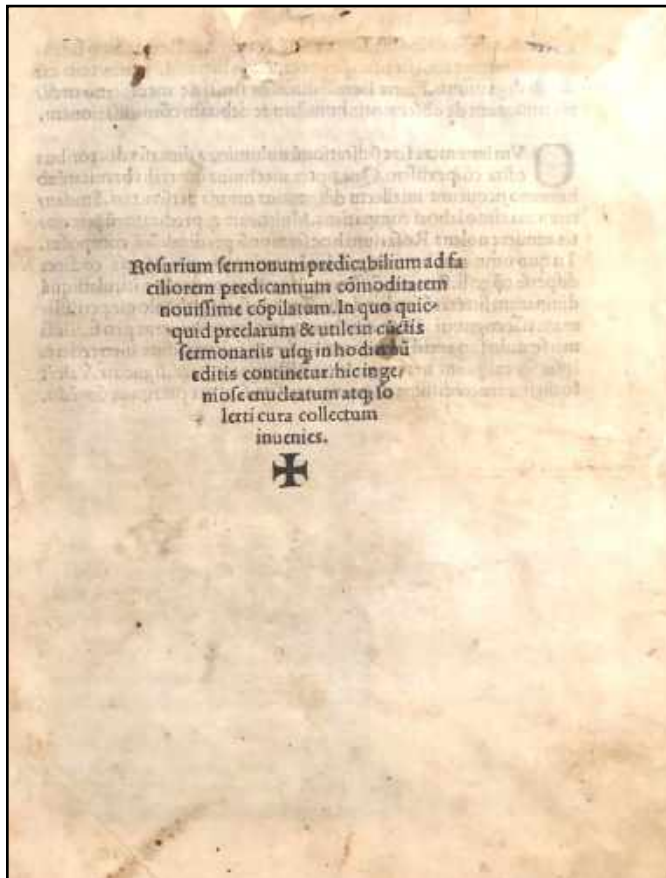
Innocência, Francisco da Silva. *Diccionario bibliographico portuguez: estudos*. Lisbon: 1858. Volume 1, p 95. *Grande Enciclopédia Portuguesa e Brasileira*, Volume III, pp. 62-3. One will notice on the title page of the *Demetrio Moderno* a license to print and publish granted by the same body. One wonders who was in charge there.



CITO, LONGE, TARDE.
A LATE 15TH-CENTURY PLAGUE SERMON.

7) BERNARDINO DE' BUSTI [*with additions by Illuminatus Novariensis and Samuel de Cassinis*] Rosarium sermonum predicabilium ad faciliorem predicantium commoditatem | nouissime compilatum. In quo quicquid preclarum & utile in cunctis sermonariis usque in hodiernum editis continetur: hic ingeniose enucleatum atque solerti cura collectum | inuenies. | ✠ [Venice: Georgius Arrivabenus, 31 May 1498 (Vol. I), 16 August 1498 (Vol. II)].

FIRST EDITION. Jussi Hanska, professor of history and philosophy at Tampere University, Finland, calls Sermon XL in Bernadino de' Busti's collection of Easter sermons a "how to survive a plague" manual, which imparts a great deal of practical information and pragmatic



advice to his Pavia congregation at a time when Italy was under virtually constant and unending threat of plague and other epidemic scourges. Most plague sermons written from 1348 to the end of the 15th century tended to follow the dictates of church dogma: that plagues (and other catastrophes) are the result of an excess of sin. These sermons usually conclude with advice on how to elevate one's lifestyle *now* so that future plagues can be avoided. Very few such sermons bore actual information about the nature and causes of plague. Bernardino de' Busti's sermon, which though bookended with stern admonitions to the sinful, is essentially a *vade mecum* on understanding and surviving a plague. Written sometime between 1475 (when Bernardino entered the order of the Observant Friars Minor of the Lombard vicariate in Pavia), and 1498, (when this collection was published), Sermon XL, the *Sabbato post quartam dominicam in quadragesima de pestilentie signis causis et remediis*, was

probably delivered when a plague was imminent, or at least raging nearby. The tone of the sermon suggests that plague was on everyone's mind, and so could have been delivered in 1479, when the plague was rampant in England, or possibly in 1481 or 1483, when serious outbreaks occurred in Northern Italy and Germany. (It is worth noting that in 1486 *sudor anglicus*, or the English sweating sickness, had arrived in Germany, and in 1494, syphilis was in harsh evidence, and even though Bernardino is specifically sermonizing here about what

we now call bubonic plague, the threat of new and emerging lethal epidemics was ever-present.) Bernardino's sermon, delivered on the Saturday after the fourth Sunday in the Lenten period, was divided into four parts: an introduction, followed by a section on the signs that an epidemic is on the way (*in qua ponunt signa ex quibus possumus cognoscere pestilentiam debere venire in brevi*), which is astrological in nature, and suggests how to read other catastrophes, such as earthquakes and plagues of insects (notably, a plague of locusts tormented the Italian peninsula in 1478, following a heat wave). The third part (*huius sermonis de causis quare Deus mittit pestilentiam*) treats the reasons God sends plagues, with discusses "putrid air" and pestilential places. The fourth part (*huius sermonis de remedis co[n]tra pestilentiam*), is a summary of the remedies against plague, which opens with the practical concept of *cito, longe, tarde*, or "leave quickly, fly far, and return slowly," a precept in place since the original medieval European plague outbreak of 1348. Bernardino was a well-loved preacher, with a large following and much support from his order, and likely had permission to deliver a sermon with the practical realities of the ubiquitous threat of death from plague. His sermons were reprinted in 1500, and several times in the 16th century. In spite of its importance in the history of medicine, it was overlooked by Klebs, and only first noticed in the modern era by Henry Viets and James Ballard in their 1940 essay on plague tracts held at the Boston Public Library. The sermon has since been examined by medical historians in detail.

Quarto, 191 x 161 x 61 mm (binding), 185 x 157 x 54 mm (text block); Vol. I: π⁸ 3-4⁸ 5⁶ a-z⁸ y⁸ z⁸ 1⁸ 7⁸ 8⁸ aa-ff⁶, gg⁴ =290 ff. Vol. II: 8⁸ 9⁸ 10⁸; A-3E⁸ [-3E⁸, a blank] =425 of 426 ff. Nineteenth-century quarter diced sheep over thick marbled boards, titled in gilt to second compartment. Extremities worn, spine faded, boards abraded. *Interior*: Title soiled with damage and discoloration to head margin, with loss to one word verso (mended, three letters renewed in manuscript); contemporary marginal manuscript annotations trimmed in places, minor foxing *passim*, otherwise a well-preserved copy with a crisp rattle to the leaves.

Provenance: Custodial signature partially erased from head of title at an early date, now illegible. Unidentified 19th-century shelf label to tail of spine, numbered 26011. This copy offered for sale by Vienna bookseller Wolfgang Friebe in his catalogue 123, without noting plague content.

GW 5807; ISTC ib01336000; Goff B1336; Hain 4163*; Pellechet 3114; Polain(B) 944; Sack (Freiburg) 880; Ohly-Sack 757; Walsh 2141; Proctor 4935; BMC V 387; BSB-Ink B-1018. Hanska, Jussi, *Strategies of Sanity and Survival: Religious Responses to Natural Disasters in the Middle Ages* (Vol. II of *Studia Fennica Historica*), Helsinki, Finnish Literature Society, 2019, pp 111-113; Viets, Henry, and Ballard, James, "Notes on the Plague Tracts in the Boston Medical Library," *Bulletin of the History of Medicine*, Vol. VIII, No. 3, Baltimore: JHUP, 1940, pp. 370-80; Bowers, Barbara S., and Keyser, Linda Migl, *Medica: The Society for the Study of Healing in the Middle Ages* Ch. 4, Gecser, Otto, "Doctors and Preachers against the Plague: Attitudes toward Disease in Late Medieval Plague Tracts and Plague Sermons," New York: Routledge, 2016, pp. 94-5; Conti, Fabrizio, *Preachers and Confessors against "Superstitions," The Rosarium Sermonum by Bernardino Busti and its Milanese Context* (dissertation submitted to the Central European University Department of Medieval Studies), Budapest: 2011, pp. 45-6; Webster, Noah, *A Brief History of Epidemic and Pestilential Diseases*, Hartford: Hudson & Goodwin, 1799, pp. 147-49.

THE ONLY(?) BIBLIOGRAPHY OF WRITINGS ON MOSES

8) CANCELLIERI, Francesco Girolamo. LETTERA | DEL CH. SIG. ABATE | FRANCESCO CANCELLIERI | AL SIG. CANONICO | DOMENICO MORENI | SOPRA LA STATVA DI MOSÈ DEL BVONARROTI | *CON LA BIBLIOTECA MOSAICA | O SIA | CATALOGO DEGLI SCRITTORI* | INTORNO A QVESTO PROFETA, LEGISLATORE, E CONDOTTIERE | DEL POPOLO EBREO [*Ornamental rule*] FIRENZE 1823. | PER IL MAGHERI

ONLY EDITION. Cancellieri's scholarly essay on Michelangelo's statue of the Horned Moses (c1513-15), at Rome's Church of San Pietro in Vincoli, discusses in detail the history of the sculpture, including its original commission in 1505 by Julius II, for whose tomb it was to form a part. (Julius died in 1513; Moses and the moiety of the tomb were completed in the two years following.) Cancellieri's essay, which draws upon numerous works but relies much upon Vasari's impression, includes numerous little-known late-18th century epigrams and sonnets on the beauty and perfection of the work. The last twelve pages of Cancellieri's study comprise a list of 121 books and ephemeral literature, mostly 17th and 18th century, which constitute certainly the first—and possibly the only—bibliography of works about Moses. The list of books was compiled by Cancellieri's friend Don Sig. Michele Colombo, whom Cancellieri, in the valedictory, suggests readers dissatisfied with the present study should contact if they wish additional information on the statue. Line-engraved plate of the sculpture by G. Canacci between second and third leaves.



Octavo, 237 x 176 x 5 mm. 59 [1] pp. Contemporary yellow wrappers, unletterd. Covers dog-eared, marginal tears, head cap chipped. *Interior*: Minor dog-ears, light foxing passim, shallow ding to fore-edge.

Provenance: To recto of second leaf (with offset to verso of title) is the blue ink stamp of Gustavo Camillo Galletti (1805-1868), Florentine bibliophile, the catalogue for whose excellent collection was compiled in 1850 but never published in its entirety; bookplate cipher, numbered 47182, of Baron Horace de Landau pasted to inside upper cover. Landau (1824-1903), banker to the French house of the Rothschild dynasty until the 1880's, dispersed a collection of 90,000 volumes, only the most exceptional of which were elevated to a printed catalogue published in two privately printed octavo volumes in 1885-90, now uncommon.

Rosetti (*Rome*) 1515; Ottino & Fumagalli 1216.

ON THE REGULATIONS OF AN ITALIAN ORPHANAGE'S FARMLAND AND VINEYARDS

9) CAPITOLI | Coi quali l'Ill[ustrissi]mi Congregazione | DELL' OSPITALE | DI SANTA MARIA | DE' BASTARDINI DI CARPI | Intende di affitare a pubblico Incanto | I beni Campagna di detto ospedale. | RIFORMATI NELL' ANNO 1774. [Modena, s.n., 1774]

One of only a very few known publications issued by the Carpi foundling hospital, a beneficent organization inaugurated in 1690 near Modena for the care and agrarian

education of local *bastardini*. The short pamphlet comprises essentially the set of regulations governing the management of the orphanage's farmland, especially the landlord's responsibilities in the event of catastrophe loss of Carpi's valuable grapevines to storms, drought, or pests. Updated from regulations set forth in 1757 and published at Modena by Giuseppe Maria Incontri. A single copy institutional copy of our book located, at Biblioteca Norberto Bobbio, Torino.

\$950

Quarto, 190 x 145 mm. a⁶; 11 pp. Bound in contemporary yellow wraps. Illustrated with two woodcut vignettes. A good, unsophisticated copy.

Spinelli, A. G. *Catalogo Sommario dell'Archivio Guàitoli per la Storia Carpanse*. Carpi: Rossi Giuseppe fu Dionigio, 1897, nos. 357 (1757 regulations) and 361 (our book).



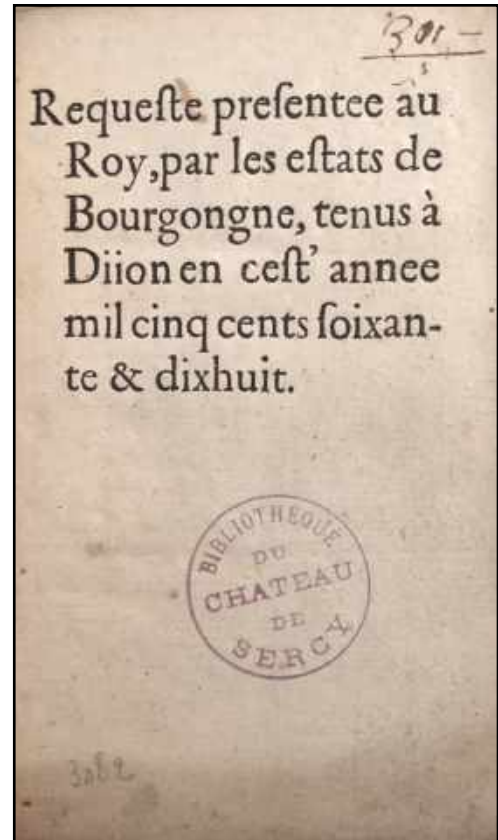
AN APPEAL FOR TAX RELIEF FOR BURGUNDIANS

10) [CATHOLIC LEAGUE; HENRI III]; Requête presentee au | Roy, par les estats de Bourgongne, tenus à Diion en cest' annee mil cinq cents foixan- | te & dixhuit. [N.l., n.p., n.d.; Paris? 1578?]

A request directed to Henri III of France to reduce the tax burden on the good subjects of Burgundy, arguing by virtue of case studies of suffering Burgundians that existing taxes and obligatory tributes are too large a strain on the tax base. The *treshumble* request is framed as a gardening metaphor, where a competent gardener would never uproot his plants, but rather trim and harvest as the season dictates:

...comme un bon jardinier qui veut bien cultiver son jardin, & en tirer profit, il n'arrache point les racines des siples qu'il a semé & planté en iceluy. Ains tond & coupe l'herbe seulement : afin que par plusieurs fois, en saison & temps opportun, il en puisse encores tirer & cueillir du fruit...

The request for tax relief was probably denied. A similar request the same year was not granted;¹ Henri stated in that case that to do so would show favoritism to Burgundy, at the expense of the rest of the kingdom. Ours is an uncommon pamphlet, with a single holding located: Paris Bibliothèque de l'Arsenal.



\$1,350

Octavo in fours, 158 x 100 x 5 mm (binding), 155 x 97 x 1 mm (text block). A-B4 = 8 ff. 19th-century quarter vellum with vellum corners over thin marbled-paper covered boards, spine titled vertically on morocco lettering piece. Minor soiling and wear to extremities, chip to lettering piece, with loss of word "Requête." *Interior*: Deckles present, leaves a bit soiled, pale darkening to tail margin of title, foliated in ink manuscript 311-318 in head fore-corners of rectos—clearly at one time the book was bound as part of a *Sammelband*.

Provenance: Engraved bookplate of the Bibliothèque du château de Sercy to upper pastedown; circular ink stamp of same to title. A second stamp of the same library to recto of second upper free end, below which reads in biro manuscript: *humble hommage* | *à celle de P. Audiat*, and below this in pencil, *donné par M. de Sercy* | *à Pierre Audiat*, | *donné par Pierre Audiat* | *à l'ami (de Montaigne) Maurice Rat.* | *P. A.* The Château de Sercy is a 12th-century fortress, modified as a residence in the 15th century, located in Sercy at Saône-et-Loire in Bourgogne-Franche-Comté. It was classified an historical landmark in 1974. Pierre Audiat was a journalist, columnist, and literary critic. A former student of the École Normale Supérieure, he achieved his Doctorate in literature in 1924, and was

elevated to president of the Thiers Foundation. Maurice Rat was a French writer, philologist, translator, and literary critic, born 2 March 1891 in Mignaloux-Beauvoir, and died May 13, 1969 at the Boucicaut Hospital in the 15th Arrondissement. He was noted for being president of the Société des amis de Montaigne.

Pettegree 7186 (location Po2, *i.e.* Bibliothèque de l'Arsenal H 12721); not in Lindsay & Nau, or Welsh Newberry checklists. Boucherat, Nicolas. *Remonstrance faite au Roy le 18. de Juin 1578. en la ville de Rouen, par Frere Nicolas Boucherat Abbé de Cisteaux: pour & au nom des Estats de Bourgogne. Ensemble la responce de sa Maiesté.* [N.l., n.p., n.d.; c1578] Note copy at Harold B. Lee Library, BYU.



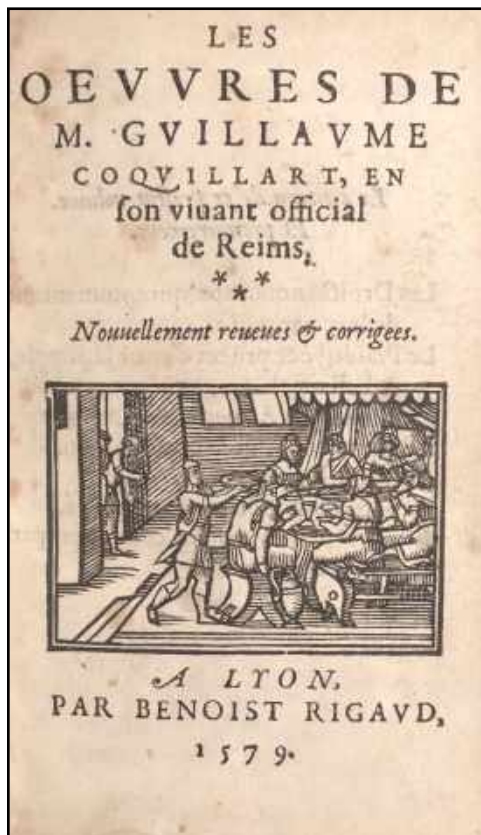
ORIGINAL COURTROOM THEATRICALS: THE BURLESQUE LEGAL PLAYS OF GUILLAUME COQUILLART

11) COQUILLART, Guillaume [c1452-1510]. LES | OEUVRES DE | M. GVILLAVME | COQVILLART, EN | son viuant | official de Reims, | *** | Nouuellement reueues & corrigees. || [Woodcut of an interior with banquet] A LYON, | PAR BENOIST RIGAUD, | 1579.

Last sixteenth-century edition of the collected works of poet, playwright, and jurist Guillaume Coquillart, printed at Lyon by Benoît Rigaud in a compact pocket edition. Born in Reims, Coquillart studied law in Paris, and eventually gained membership to the Basoche, the Paris court system's guild of law clerks, established in 1303, from which *procureurs* (advocates) were selected by those in legal trouble. The Basoche were known to perform satirical and literary plays in the Palais de Justice, and sometimes extemporaneous theater in the streets of Paris, or privately for their Basoche colleagues. The plays were invariably set in courtrooms, and always featured dance and dramatic costumery—law, lawyers, court rigor, and legal cant were mercilessly lampooned. The present edition of Coquillart's *Oeuvres* comprises six short lyric plays, plus a monologue on periwigs. The most famous of the lyric plays is *Les droitz nouveaulx*, a sendup of law books and a celebration of the humor inherent in legal jargon. According to M.J. Freeman, in his analysis of *Les droitz nouveaulx*, this groundbreaking verse play is less mocking than it is just plain funny, and would have been deeply amusing to the members of the Basoche, for whom Coquillart composed it. It was bawdy, rowdy, and short, and was sometimes performed twice in succession, acting as its own encore. The other plays in the book—*Le plaidoyer entre la simple et la rusée*, *Le Blason des armes et des dames*, *Le Monologue de botte de foing*, *Le Monologue de puy*, and the final poem, *Le monologue des perruques* (the final two of which may be spurious)—each isolate a scenario or object, and expose its base absurdities against the backdrop of a courtroom. According to Jules Gay, Coquillart was at his literary best when focusing on the folly of human romance:

husbands and wives, ill-suited lovers, love triangles, rakes and tarts, love quadrangles, youthful beauties and slaving dotards. Ultimately Basoche drama would form a corner of the foundation of the national theater in France, with Coquillart as its cardinal practitioner. Coquillart was justly admired by contemporaries and near-contemporaries, most particularly Clément Marot; Coquillart himself channeled Villon's rowdy, raunchy French. *Les Oeuvres* was first printed in 1532, and reprinted throughout the sixteenth century; all later imprints, including ours, were based on the 1532 Galliot du Pré edition. Very few of any edition exist in more than a handful copies, and there is only a single exemplar of our edition in American libraries (Newberry).

\$9,200



Octavo, 122 x 81 x 11 mm (binding), 120 x 80 x 9 mm (text block). A-Q⁸, 256 pp. Early 19th-century binding of calendered and polished red calfskin, full gilt back, titled in gilt to second and third compartments OEVVRES | DE | COQUILL || LYON | 1579, gilt supralibros to centers of both boards, gilt rolled dentelles, marbled ends, AEG. Slight rubbing to extremities. *Interior*: leaves a bit toned, first few leaves a trifle foxed, burn hole to f. E₃, with loss of a couple letters ^r and ^v, some deckles preserved.

Provenance: Supralibros in gilt of Pierre-Adolphe du Cambout, the Marquis de Coislin; engraved ex-libris of Robert de Billy to upper pastedown; small exlibris illustrating two books to verso of front free end (unidentified); early 20th-century printed bookseller's description tipped to front free end, modern penciled catalogue's stock number to recto of rear free end. Robert de Billy was French ambassador to North Africa and close friend of Proust, whom he met in 1890 in volunteer military service. They were friends and associates for decades.

Pettegree 14263; USTC 11449 (incomplete census); Tchermersine Vol. II, 19 (evidently citing our copy); Gay-Lemonnyer, Vol. III pp. 487-8 ("Nulle part, on ne voit mieux que dans Coquillart agir et parler le monde des amoureux et des amoureuses, des femmes et des maris,

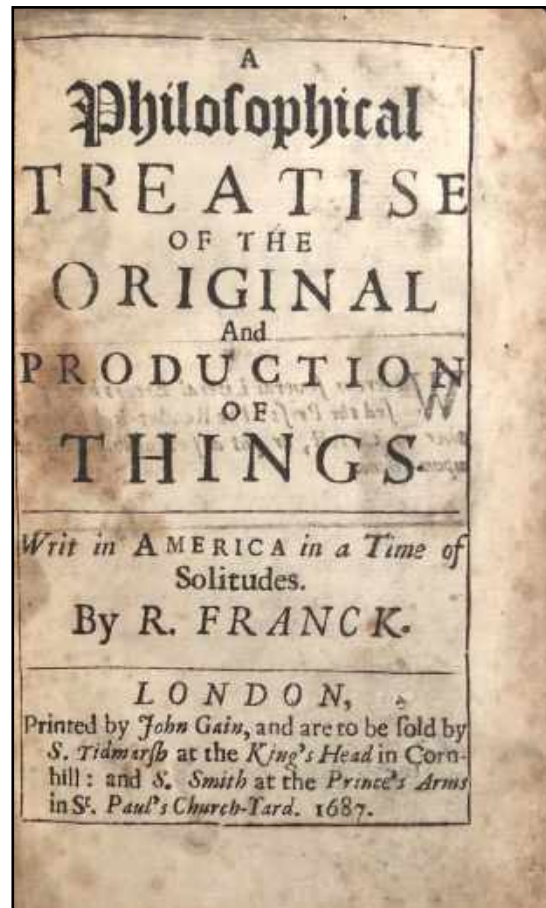
des trompeuses et des jaloux, des jeunes beaux et des vieux barbons, des filles d'amour et de leurs dupes. Ils ont tous, et c'est une des valeurs de l'œuvre de ce railleur, les habits, le langage et les idées du XV^e siècle, mais sans cesser de jouer un des actes de l'éternelle comédie humaine"); Gültlingen XII, 946; Baudrier III: 351; Index Aur. 144.442; Freeman, M.J. "Les éditions anciennes de Coquillart," *Bibliothèque d'Humanisme et Renaissance*, Vol. 36, No. 1, Paris: Droz, 1974, pp. 87-8, 96; Freeman, M.J. "La satire affectueuse dans les *Droitiz nouveaulx* de Guillaume Coquillart," *Bulletin de l'Association d'étude sur l'humanisme, la réforme et la renaissance*, No. 11/1, 1980, pp. 92-99; Esmein, Jean Paul Hippolyte Emmanuel Adhémar, "Basoche," (in) Chisholm, Hugh (ed.) *Encyclopædia Britannica*, 11th ed. CUP: pp. 484-5. Overlooked by David Murray in *Lawyers' Merriments*.

THE FIRST PHILOSOPHICAL WORK WRITTEN IN COLONIAL AMERICA

12) FRANCK, Richard. A | Philosophical | TREATISE | OF THE | ORIGINAL | And | PRODUCTION | OF | THINGS. | [Rule] | *Writ in AMERICA in a Time of* | Solitudes. | By R. FRANCK. | [Rule] | LONDON, | Printed by *John Gain*, and are to be sold by | *S. Tidmarsh* at the *King's Head* in Corn- | hill: and *S. Smith* at the *Prince's Arms* | in *St. Paul's Church-yard*. 1687.

ONLY EDITION. Richard Franck, a captain in Cromwell's army during the Battle of Dunbar and other Scots campaigns, lived for a few years in America in the 1680s, during which time he composed his *Philosophical Treatise*, a strange, euphuistic meditation on God, Mosaic Creation, and the wonders of nature—especially fish and fishing. Franck's book is now regarded as the first work of philosophy written in North America, though it is a confusing, unfocused text complicated by grossly ornamental language—"the vaporings of a disordered mind," Charles E. Goodspeed said in his 1943 monograph on Franck. Goodspeed regards Franck as an enigma, and though he researched him deeply, Goodspeed was unable to pinpoint the exact years Franck was in the Colonies, or even where he lived. The most compelling passage relating to America occurs on p. 75, where the Franck asserts:

The *Americans* can tell you that Trees grew naturally where the Native *Indians* never had a being; and were it not for Europes agriculture, and industry; her florid Fields, and flourishing Pasture, would soon feel the fatal stroke of disorder; so become Forrests, and barren Desarts, fit only for bestial and savage inhabitants.



On p. 34 Franck implies that he actually battled with Native Americans. And on page 112, Franck, an avocational angler (who is better known for his piscatory *Northern Memoirs*, published at London in 1694), refers to a fish called the American snite, a term on which the OED is silent. The imprint of *A Philosophical Treatise* is London: John Gain, 1687, but arguments have been made—most lucidly by Worthington Ford—that the book might have been printed in Boston, by none other than Benjamin Harris, who, having been recently liberated from gaol, may have "borrowed" John Gain's identity as a safe, obscure, respectable umbrella under which to resume publishing. Ford, writing in *The Boston Book Market 1679-1700*, examines the history of the publication of *The New England Primer*, and not incidentally considers Franck's book:

Who was this "Master John Gaine" who thus holds the first claim to the title *New England Primer*? He must have been a member of the Stationers' Company, for he is styled "master," and presumably was a bookseller but without a known place of business. His name does not appear in the Term Catalogues, and it occurs in the Stationers' Registers so infrequently as to suggest an unenterprising publisher. [...] In 1687 he issued R. Franck's *Philosophical Treatise of the originall and Produccion of things. Writ in America in a Time of Solitude*. On the title-page of that work [Gain] is a printer. With this second venture pertaining to America [Gain] disappears. [...] In 1683 Harris had been out of prison a year or more, and his situation would lead him to print over his own name as an advertisement of his reentry into the field. [...] Later, when safe in New England, it may be imagined that Harris may have seen the possibilities attached to such a title, and deliberately made Gaine's still-born proposition his own—an early instance of a pirate publisher on American soil.

During the late 1680s colonial printers often closely mirrored London imprints, and visual evidence suggests that *A Philosophical Treatise* could indeed be a Boston printing, especially the layout of the title page. But more rigorous typographic examination must be performed to support this assertion. Richard Franck, for his part, probably returned to England in the early 1690s, but at some point may have journeyed back to America. Cotton Mather, in his diaries, remarks:

There is an old Man in the Town, who was a Souldier in the Army of my admirable *Cromwel*, and actually present in the *Battel of Dunbar*; he is now come to eighty-eight; an honest Man, and in great Penury. I must relevee him, and look after him.

The circumstances of this "old Man" are consonant with Richard Franck's life. Could he have lived out his days in Boston, in the care and society of Cotton Mather? In any case, a most unusual Americanum, well worth renewed study and consideration as a possible colonial imprint.

\$7,600

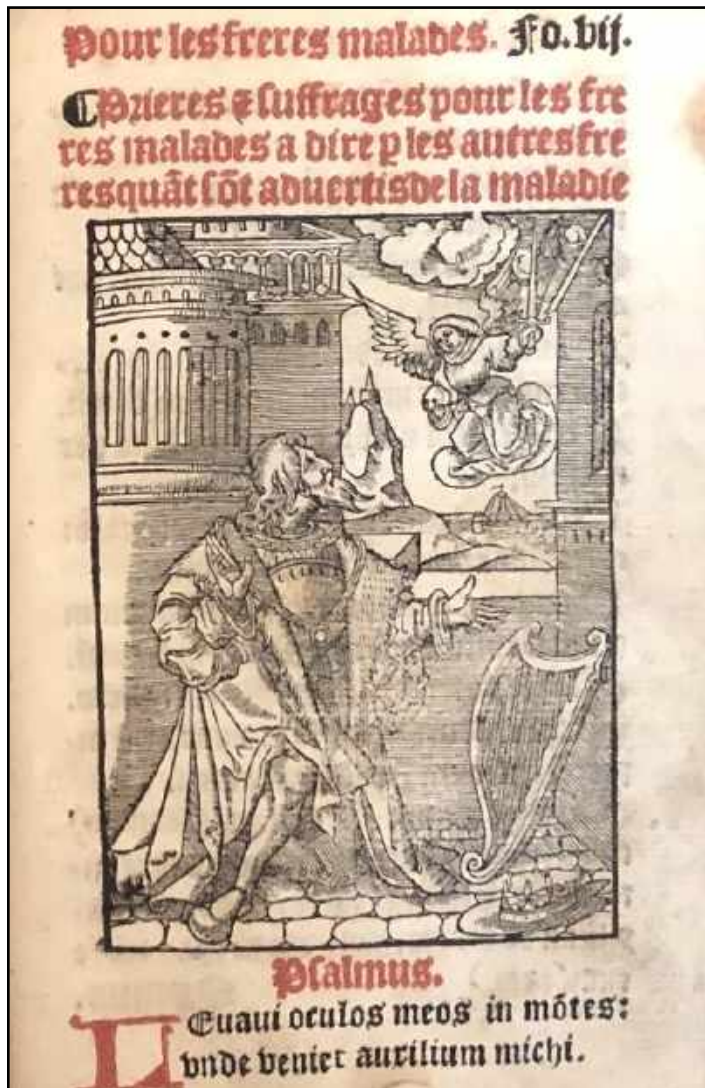
8vo, 176 x 111 x 16 mm (binding), 172 x 108 x 13 mm (text block); A-M⁸ N₄; [26], 170 pp. Last two leaves blank and present. Modern quarter calf over marbled boards, new endpapers, spine titled in gilt on citron lettering-piece: FRANCK'S | PHILOS- | OPHICAL | TREATISE. *Interior*: Margins of title, A₂ and final two blanks chipped; head fore-corners of A₆ and A₇ torn away; first three leaves soiled and stained; leaves foxed at margins throughout; a few dog-ears.

Provenance: From the Fox Pointe collection of Dr. & Mrs. H. R. Knohl, though no ex-libris present. Old pressure stamp to title, now illegible; a few modern penciled cataloguers' notes to endpapers; older number penned to verso of title: 27499; blank leaves at end pierced with a needle at an early date, forming a volute design and possible two letters: G. R.

Wing F2065; ESTC R20723; Sabin 25467; Alden-Landis 687/65; Barrett, Wendell, ed., *Cotton Mather, the Puritan Priest*, New York: Dodd; Mead, 1891, p. 244; Ford, Worthington Chauncey, *The Boston Book Market, 1679-1700*, Boston: Club of Odd Volumes, 1917, pp. 29-33; Goodspeed, Charles E., "Richard Franck," *Bookmen's Holiday: Notes and Studies Written and Gathered in Tribute to Harry Miller Lydenberg*, New York: NYPL, pp. 151-187.

A FOUNDATION DOCUMENT FOR THE OLDEST PARISIAN FRATERNAL ORGANIZATION

13) [GRANDE CONFRÉRIE NOTRE-DAME] ¶LE MANVEL DE LA | grand phrairie
des bourgeois | et bourgeoisfes de Paris. [Colophon, D₄^r]: ¶Ce present manuel a este | acheue |
de imprimer a Pa- | ris le .xij iour de Decembre | lan mil cinq cens trentequa | tre/ et fe
recouure es mains de maïstre Pierre du Pin | prestre et a present clerc de la | grât phrairie au
bourgeois | et bourgeoisfes de ladicte | ville. [Paris: Didier Mabeu for Pierre du Pin, 12 December
1534]



ONLY EDITION of the earliest printed document of the largest and most venerated of all Parisian brotherhoods, the Grand Confraternity of Notre Dame, whose roots reach to the eleventh century. The *grande confrérie Notre-Dame*, a pious, tightknit group that advocated a life consecrated to Christian ideals, looked possessively after its members' affairs in life, and comforted them in death. By century's end, the rules of the order had been established, which prescribed 72 members—half ecclesiastic, half lay—a number consonant with Christ's disciples as mentioned in the Gospel of Luke. By the conclusion of the twelfth century, the number of the *confrérie* had expanded to 150, and allowed the admission of women, with the division revised thus: 50 priests, 50 *bourgeois*, and 50 *bourgeoises*. From then on, the membership remained constant and rigorously enforced; ambitious lobbying for admission, even among qualified applicants, was met with cool disinterest, and often denial: new admissions were allowed only following the death of an

established member. Confreres throughout history have been of the highest probity—or infamy. *Les familles* Marcel, Saint-Benoît, Pisdoë, and Culdoë; Marguerite, Duchess of Burgundy, Anne de Bedford, Catherine d'Alençon, Blanche de Castille; kings queens,

princes, and princesses, among countless others. Our book contains prayers and *oraisons* central to the philosophy of the organization. It opens with a *proemium* in Latin that discusses the history and rules of the confraternity, and mentions the forgotten Parisian bourgeoisie Ludovico Seguer, Germaine Marleus, and Johann Bazanarius. Following are two sections of prayers for confreres suffering infirmities, titled in French but written in Latin; then a longer section on prayers for members before and after death. The last section, in French, is a dedication and encomium to the brothers and sisters of the *grande confrérie*. *Le manuel* is printed in red and black, in large gothic and roman characters, and illustrated with five arresting full-page woodcuts, two of which feature François I^{er}. The last, cut by Antoine Vêrard, represents the Virgin surrounded by her attributes, submounted by a rendering of St. William of Montpellier, the founder of the *grande confrérie Notre-Dame*. A fascinating and beautiful witness to a legendary Paris confraternal organization that persists to this day. No copies in American libraries.

\$12,500

Octavo, 155 x 108 x 10 mm (binding), 152 x 106 x 6 mm (text block); A-C⁸, D⁴, xxvij, [1] ff. Eighteenth-century calf, titled vertically on morocco lettering piece, PHRAIRIE DES BOURGEOIS. Covers worn and a bit tired, but joints firm and binding sound. *Interior*: minor staining and finger-soiling, head margins a bit cozy, otherwise a very good, unwashed copy.

Provenance: Early 20th-century bookseller's citation pasted to verso of upper free end; a few scattered modern penciled notes to endpapers.

Brunet III, col. 1380 (and *Supplement*, I, col. 937); Fairfax-Murray 351 ("very rare"); Bechtel M-98; Renouard ICP IV 1068; Pettegree 40734, USTC 12865; Firmin-Didot (1879) 469; De Lincy, Leroux, *Recherches sur la grande confrérie Notre-Dame aux prêtres et bourgeois de la ville de Paris*: Paris: Duverger, 1844; Vaquier, André, "Les origines de la Grande Confrérie Notre-Dame aux prêtres et aux bourgeois de Paris," *Revue d'histoire de l'Église de France*, Paris 1923, pp. 206-215.



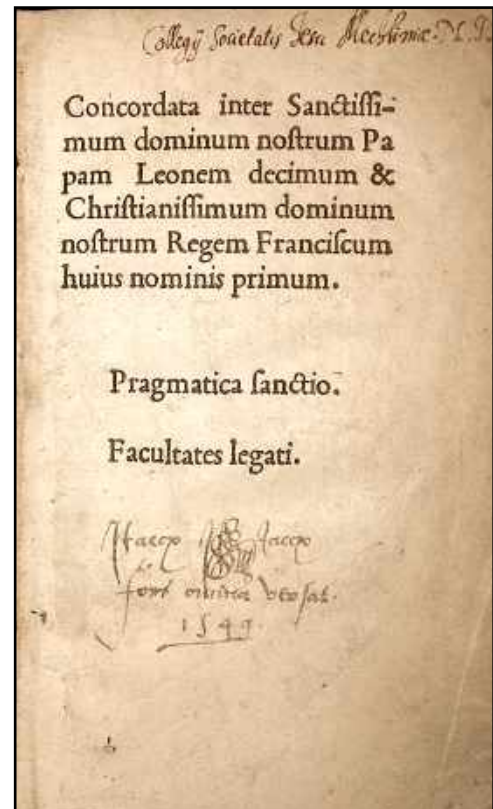
A KEY STATEMENT IN THE REFORMATION IN FRANCE

14) [GUYMIER, Cosme]. Concordata inter Sanctiffi- | mum dominum nostrum Pa | pam
Leonem decimum & | Christianissimum dominum | nostrum Regem Franciscum | huius
nominis primum. || Pragmatica sanctio. || Facultates legati. [*Colophon*, 18^r]: Impressum Lutetiae

apud Antonium Augerellum, impensis autem Galeoti à Prato, Librarii in aula maiore Palatii ad primam columnā venditis. Anno M. D. XXXII. X. Calend. Iulii.

Following his victory in the Battle of Marignano in September, 1515, Francis I of France, barely 21 years of age, negotiated with Pope Leo X to form what would become known as the Concordat of Bologna. It was signed in Rome on August 18, 1516, and confirmed the King's right to tithe, and the Pope's right to collect all income the Catholic Church made in France. But most importantly it would prove to be the ground rules for the limited Reformation in France in the coming years. The present book contains the text of the *Concordat*, as well as the *Pragmatica Sanctio*, the Pragmatic Sanction of Bourges (1438), which the Concordat of Bologna was designed to supersede. The *Pragmatica Sanctio* is glossed by Cosme Guymier, Canon of Saint-Thomas du Louvre, *conseiller*, and president of *enquêtes* at the Parliament of Paris. A curious pocket edition, well printed at Paris in a tidy Roman fount by Antoine Augereau at the expense of Galliot du Pré.

\$2,200



Octavo, 141 x 86 x 18 mm (binding), 138 x 83 x 14 mm (text block). a-r⁸, 136 ff. Bound in 16th-century calf, unlettered. Rebacked, worn, loss of leather to extremities, front free endpaper pasted down to board, rear free endpaper lacking, all edges gilt. *Interior*: minor scattered staining, quite clean.

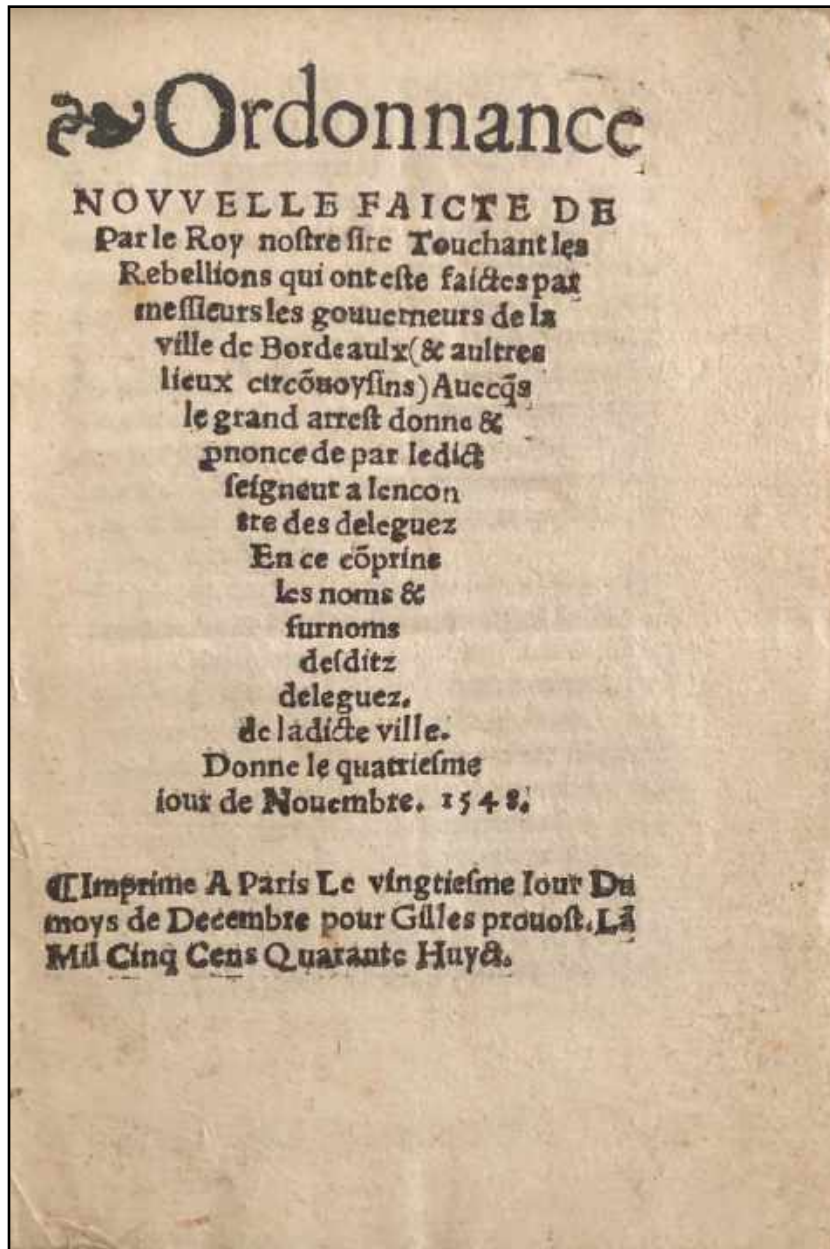
Provenance: Attractive early manuscript cipher to upper pastedown containing letters K, N, E, T, O, and L; on pastedown, in manuscript, large K with "15" underneath; in manuscript to head margin of title, 17th-c. ccustodial inscription: *Collegij Societatis Jesu Mechliniae M. B.* [Jesuit College of Mechelen]; in manuscript beneath title, inscription with cipher dated 1549.

Renouard, *Imprimeurs*, Vol. I, p. 207 (no. 545); Renouard, *ICP*, Vol. IV 467; *Actes de François Ier*, Vol. I, no. 659 and Vol. VIII, no. 659.



UNRECORDED EDICT BRUTALLY PUNISHING BORDEAUX PEASANTS FOR A REVOLT

15) [HENRI II] Ordonnance NOUVELLE FAICTE DE | Par le Roy nostre sire, Touchant les | Rebellions qui ont este faictes par | messieurs les gouverneurs de la | ville de Bordeaux (& aultres | lieux circo[n]voyfins) Auecq[ue]s | le grand arrest donné & | p[ro]nonce de par ledict | seigneur à l'encon | tre des deleguez | En ce co[m]prins | les noms & | furnoms | desditz | deleguez | de ladicte ville. | Donne le quatriesme | iour de Nouembre. 1548. || ¶ Imprime A Paris Le vingtiesme Iour Du | mois de Decembre pour Gilles prouost. La[n] | Mil Cinq Cens Quarante Huyct. [*Paris: Gilles Provost, 1548*]



A fascinating witness to the culminating event in a series of peasant revolts fomented by the 1541 edict which extended the *gabelle* (or salt tax) to the regions of Saintonge and Angoumois. The salt tax in France had originally been established in 1229, and was in force, with occasional interruptions, until 1945. Steep loathing attended the *gabelle* for seven centuries, and since the tax rates differed depending upon *pays*, a robust smuggling culture developed, which the various regimes fought with great vigor. The *gabelle* ordered in the 1541 edict of Châtellerault was designed to fill Henri II's war coffers in anticipated conflict with Henry VIII. The tax, which disproportionately affected the peasant class, inspired a series of revolts, which, time and time again, were effectually suppressed by the king. The most serious revolt occurred in Bordeaux in August 1548, where dozens of salt-tax collectors

were killed; the uprising became known as the *Jacquerie des Pitauds* (Revolt of the Aggrieved). Henri II, by this time, was fed up, and responded not only by blockading the city of Bordeaux, ordering fines, and abolishing its Parlement, but by sentencing 1401 citizens and their ringleaders to death. The mass execution was carried out by hangings from trees in the countryside; no one was spared. Our *ordonnance* describes the particulars of the jacquerie (and several that preceded it), names the ringleaders as well as the procurators assigned to torture them, orders the capital punishment of all involved, and formally outlaws revolts in the region. This episode of tyranny was all the more horrific for the fact the *gabelle* was suspended less than six months later, and Bordeaux's privileges restored. Our *ordonnance* is unrecorded, and the text appears nowhere in the French archives, either as an original manuscript edict or as a published document, nor does the text appear to have ever been reprinted. As such, the present *ordonnance* must remain the only witness to a serious event in the long history of French peasant revolts.

\$2,200

Octavo, 149 x 104 x 1 mm. A-B4; [8] ff., the last blank and present. Modern sewn wraps of old marbled paper, titled in MS on a paper lettering piece on upper cover: *Ordonnance | du | Roy | 1548*. *Interior*: Deckles preserved; minor soiling; faint evidence of a horizontal crease to text block. A fine, untrimmed copy.

Unrecorded. See: Chazelas, Jean, "La suppression de la gabelle du sel en 1945," *Le rôle du sel dans l'histoire: Travaux préparés sous la direction de Michel Mollat*. Paris: Presses universitaires de France, 1968, pp. 263-65; Kurlansky, Mark, *Salt*, New York: Penguin, 2002, p. 154; Brias, Bernard, *Contrebandiers du sel: La vie des faux sauniers au temps de la gabelle*, Paris: Aubier, 1983, pp. 84-88.



PROPHECIES TO LEAD A REFORMATION BY

16) LIECHTENBERGER, Johannes. PRONO | STICATIO IOHANNIS LIE |
 chtenbergers iam denuo fubla | tis mendis, quibus scate- | bat pluribus, quam |
 diligentissime | excuffa. | Anno M. D. XXVIII. [*Colophon*, L₃^v]: ¶Excufum eft hoc
 prognosticum Impe[n] | fis honesti uiri Petri Quentel, Ci | uis Colonienfis, Menfe
 Ianuario. Anno mil | lefimo quingentefimo uicesimooctauo. [*Cologne: Peter Quentell*,
 1528.]

A fine, compact edition of Johannes Liechtenberger's *Pronosticatio latino*, and the first to feature Anton Woensam von Worms's lively integral woodcuts. Liechtenberger's reputation as an astrologer and seer has always been suspect (even when he was alive), but his book's renown as a publishing phenomenon is unassailable. It is this duality that preoccupies scholars and bibliographers to this day. Since the book's first appearance in print at Heidelberg in 1488, no fewer than eleven further incunable editions in four languages appeared, and at least 65 sixteenth-century editions in half a dozen languages. What was it that made this book—which was essentially a plagiarism; a comely arrangement of other men's flowers; a gleanings in the field of reapers—so successful? Its illustrations, for one. Liechtenberger had given specific instructions for woodcuts to be produced that would illuminate and contextualize his prophecies, and for the imagery to be bold and large. Our edition, one of the earliest in a small octavo, is a result of the collaboration between Cologne publisher Peter Quentell and the artist and engraver Anton Woensam von Worms, who remained true to Liechtenberger's original vision for his book. Woensam produced a fresh suite of 38 woodcuts (eight of which are repeated in our book, for a total of 46 illustrations), preserving original iconographic detail while also appealing to contemporary sensibilities. Bold, expository imagery was not the only reason the book was a success. Though the text begins with a definition of prophecy, and Liechtenberger states that he was inspired to write his book by the spectacle of the conjunction of Jupiter with Saturn in Scorpio in November 1484, and the solar eclipse the following year, his astrological arguments are not rigorous or scientific (Liechtenberger had arrived at the profession in an unorthodox way, having no background in science or medicine, somehow getting his start as astrologer to the court of Friedrich III in the 1470s), and his prophecies were vague, general, and low-risk. And thus, they were open to wide interpretation. Indeed, by the advent of the Reformation, the *Pronosticatio* was held aloft by both Catholics and Protestants, with salient passages highlighted, to further their respective agendas. (Luther even wrote a long, laudatory preface to a 1527 German-language edition of the *Pronosticatio*.) Liechtenberger, for all his success, has suffered in his reputation, and was even disrespected while he was alive. Some of his more pessimistic prophecies (that certain heads of state would die gruesomely) got him



into trouble, and Inquisitor Jakob Sprenger (of *Malleus Maleficarum* fame) called for his arrest, though Liechtenberger was rescued by well-connected friends. Paul of Middelburg considered Lichtenberger a hack and a dilettante. Modern scholar of astrology Dietrich Kurze openly calls Liechtenberger a plagiarist; and bibliographer of astrological literature Leandro Cantamessa does not consider the *Pronosticatio* to be based on true astrological principles. But others celebrate his work, including Paracelsus, Luther, and scholar Lynn Thorndike. The *Pronosticatio* was conclusively the most influential, accessible, and visually arresting of all prognostications of the late fifteenth and early sixteenth centuries; the limitations of its author only add to the book's persistent interest to scholars of the history of astrological prophecy.

\$6,200

Octavo, 144 x 94 x 15 mm (binding), 142 x 93 x 13 mm (text block). A-K⁸ L4; [84] ff. Seventeenth-century sprinkled sheep, modern calfskin reback titled in gilt on morocco lettering-piece PROG | NAST | ICAT; green silk book marker *Interior*: Pale dampstain to title, some fingersoiling, last leaves dusty.

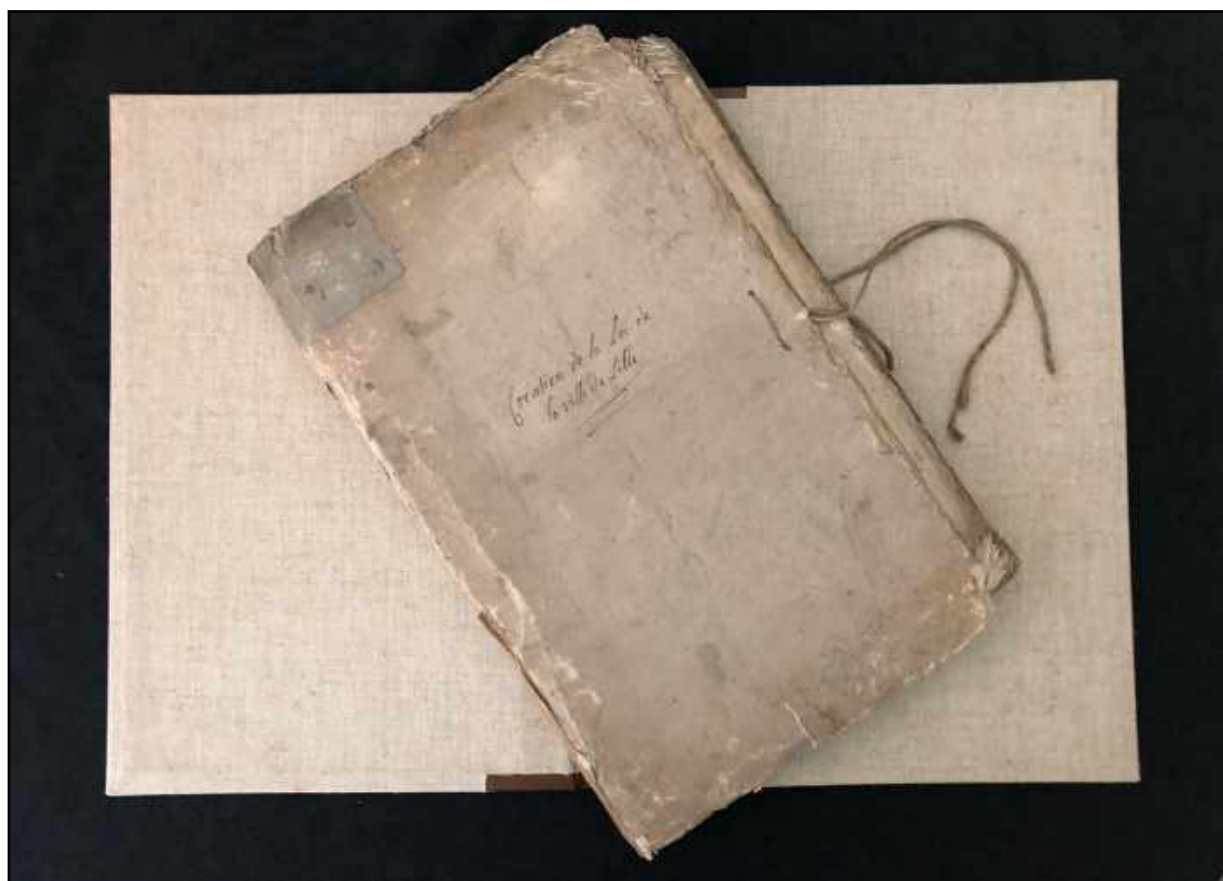
Provenance: Early custodial signature in ink to title, marked out and illegible; initials G J in same hand; two mid-twentieth-century German booksellers' listings clipped and stuck to lower pastdown (the same description in each—likely the same seller—with only the price different); ex-libris to upper pastedown of Hanns-Theo Schmitz-Otto, famed twentieth-century collector of books produced in his native Cologne; a later Schmitz-Otto ex-libris below this; numerous modern cataloguers' notations in ink and pencil to verso of first free end, some in Schmitz-Otto's hand; very early bookseller's two-word MS descriptor and price (*demonomania rari* 6-); a note in a late nineteenth-century hand citing Nodier ("très rare") to same; a penciled remark noting this copy was offered at at 1950 Karl & Faber auction as lot 971, then again in 1954 as lot 2961, and sold to a certain Klinkenberg.

Cantamessa 4152 [1528] (reporting that this edition has an introduction by Luther; it does not); Houzeau-Lancaster 5536; VD-16 L1593; Zinner 1361; Muther 1657; Caillet II 6683; cf Benzing 2403-6 (1527 German editions); Kurze, Dietrich, "Johannes Lichtenberger (+1503)," *Studie zur Geschichte der Prophetie und Astrologie*, Lübeck: Matthiesen, 1960, pp. 81-7; Kurze, Dietrich, "Popular Astrology and Prophecy in the Fifteenth and Sixteenth Centuries: Johannes Lichtenberger," *Astrologi hallucinati*, Berlin: Degruyter, 1986 pp. 177-194; Olszewsky, Hans-Josef, "Johannes Lichtenberger," *BBKL* Vol 3 Herzberg: Bautz, 1993, cols. 461-4; Green, Jonathan, *Printing and Prophecy: Prognostication and Media Change 1450-1550*, Ann Arbor: MUP, 2012, p. 39.

MANUSCRIPT OF THE LEGAL HISTORY OF LILLE 1303-1655

17) [LILLE] Creation de la Loy de la ville de Lille. || Rapport de la Loi. || J Parent.

A remarkable, unpublished chronicle of the legal evolution of Lille, borne witness by the members of the *Magistrat*, or *Loi*, who are listed by name almost every year from 1303-1655. The *Loi* was led by the *reewart* (*respector amicitiae*), who, in addition to being the most visible of the voting constituent of the Conclave, also served as chief of the civic militia. Each year the requirements for inclusion in the Conclave differed, but for the highly active mid-16th century, the members were the 12-strong bench of *échevins* (municipal alderman), the council, comprising four *voir-jurés* and eight *jurés*, and finally the eight *buit-hommes*. Non-



voting members of the Conclave included five *apaiseurs*, five *gard'orphènes*, and several civil servants, among which were treasurers, *conseillers*, procurer-syndics, and two clerks—one for civil and one for criminal affairs. The present manuscript lists many of the members of each year's *Loi*, beginning in 1301. First listed, following the *reewart*, are the *échevins*, who had a hand in virtually all quotidian civic matters, from chimney inspections to toll collections; then *conseillers*, or city jurists; then the *buit-hommes*, who set tax structures and quotas at the discretion of the aldermen, and were always of course eight in number; then the *voir-jurés* and *jurés*, who arbitrated with the aldermen on most non-judicial issues; finally the *apaiseurs*,

who settled the more trivial disputes among townspeople, and the *gard'orphènes*, who had the highly specialized duty of managing the property of bourgeois orphans. Other nonvoting members occasionally listed in various years are *comptes de banse* and *argentiers*. Only citizens of Lille were eligible for duty, and only about 5% of Lille's population were citizens. The compiler of our manuscript, J. Parent, is unknown, but could be related to the Lillois author Jean Parent, whose floruit was the late 16th century but whose only work, *Miroir des supérieurs, contenant la manière de bien gouverner*, was published in 1643. A most compelling manuscript, in its original and entirely unsophisticated state.

Folio, 320 x 221 x 35 mm (text block), 358 x 240 x 50 mm (slipcase), three visible watermarks: an armorial crowned shield with three fleurs-de-lys related to Heawood 643 [Paris, 1671], not in Piccard or Gaudriault; horn, related to Heawood 2629 [Schleswig, 1654], not in Piccard or Gaudriault; one-eared pot over illegible letters, not in Heawood, Piccard, or Gaudriault. Collation impracticable, but 13 gatherings generally in twelves, 167 ff, the first fourteen leaves unfoliated, then 147 leaves in contemporary foliation, f. 79 excised but text continuous, f. 80 repeated, 6 unfoliated leaves at end, a papillon pinned to the first of these, first two and last five leaves blanks, justification variable, without guidelines or catchwords, some guide-folds in evidence, text in gallotannic ink in at least three hands. Gathering bounds in notarial style on two vellum slips, paper covers, titled on upper cover in contemporary manuscript; covers worn and soiled, sewing broken on upper station of last gathering, upper cover with 3-sq.-in section torn away, text not affected, volume preserved in a contemporary card chemise, with ties present, worn, mended at caps, all contained in a modern chemise and slipcase in good condition. *Interior*: Fore-edge soiled, first and last leaves finger-soiled, ten leaves in first gathering present but not bound in.

Provenance: Sold May & Associés auction of 25 January 2018, lot 340; engraved ex-libris of André Joseph Ghislain Le Glay (1785-1863), a physician, historian and archivist, best known for his *Mémoire sur les archives de l'Abbaye de Beaupré* [Dunkerque: Benjamin Kien, 1857], and for his *Catalogue descriptif des manuscrits de la bibliothèque de Lille* [Lille: Vanackere, 1848], a reference in which the current manuscript does not occur.

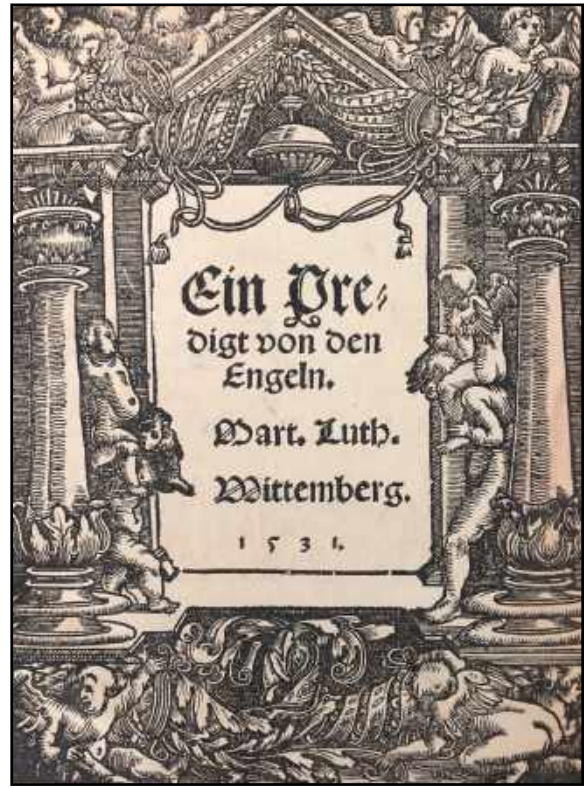
DuPlessis, Robert S. *Lille and the Dutch Revolt: Urban Stability in an Era of Revolution, 1500-1582*. Cambridge: CUP, 1991, pp. 18-19.



LUTHER ON ANGELS, GOOD AND EVIL

18) LUTHER, Martin. Ein Pre- | digt von den | Engeln. || Mart. Luth. || Wittemberg. || 1531.
[Colophon, C₄^v]: Gedruckt zu Wittemberg | durch Hans Lufft. | M D XXXI.

Luther's sermon on angels, preached on the occasion of Michaelmas, 29 September 1530, was ostensibly about the Archangel Michael and the divine college of angels' reverence for God in Matthew 18.10, but the substance of the sermon was actually about fallen angels, in particular the Devil, who lies "closer than the shirt on our body." Luther catalogues Satan's crimes—pestilence, famine, murder, war—with far more verve and eloquence than he does the graces of the elevated angels, but he does remind his congregation that angels are ever present and ever protective. Luther gave the Michaelmas sermon in the city of Coburg, where at the time the Imperial Diet of Augsburg was in full force endeavoring, and failing, to find consonance between the Catholics and Protestants, exertions that inspired Luther to revile the Diet in his sermon. *Ein Predigt von den Engeln* appeared in five printings in German in Wittemberg and Nuremburg in 1531, then was reprinted once in 1535. A Latin edition appeared in 1544, and an English translation with commentary was published in London by Hugh Syngleton in 1548.



\$2,100

Quarto, 153 x 104 x 6 mm (binding), 150 x 102 x 1 mm (text block). A⁴, B², C⁴, 10 ff. Decorative woodcut border by, or influenced by, Georg Lemberger and the Cranach workshop. Bound in dun paper over thin boards. Leaves toned, title woodcut trimmed close at fore edge, scattered contemporary marginal notes, area of fore-margins of leaves somewhat softened and delicate from damp.

Title text conforms to Benzing 2954; colophon to 2955; VD16 L 5730; WA, *Schriften*, xxx, 112-119.; Marshall, Peter and Walsham, Alexandra, Eds. *Angels in the Early Modern World*. Cambridge: CUP, 2006, pp. 72-74.

A COMPREHENSIVE LATE EDO-PERIOD DUTCH-JAPANESE DICTIONARY AND PHRASEBOOK

19) MITSUKURI, Genpo; MORISHIMA, Chūryō. 改正増補蠻語箋 [*Kaisei zōho Bangosen*] [*Revised and Supplemented Barbarian-Language Syllabary*] [Edo?]: Kenjuku kankō, 1848.

A most compelling Dutch-Japanese dictionary and phrasebook, published in Japan in the transitional year between the Kōka and Kaei eras in the years before the Meiji restoration and the end of Japan's isolationist policies. The two-volume dictionary would have been of great value to either a Dutch or Japanese reader, though given the textual arrangement, it



was most certainly published for the use of a Japanese traveler or diplomat. First written by Chūryō Morishima in the 18th century, this is the first edition of the expanded and supplemented edition, prepared by Genpo Mitsukuri, physician and scholar of Dutch culture in feudal service to the Tokugawa shogunate. Mitsukuri wrote numerous works in medicine, astronomy, and linguistics. His English was excellent, and he was known to have translated letters from American presidents. The *Kaisei zōho Bangosen* reflects Mitsukuri's extensive and varied learning, as well as his appreciation for Dutch culture and language.

The book is divided into sections with topics such as Annual Events, Humanities, Geography, Astronomy, and so on; within each topic the words and phrases are listed alphabetically in Japanese with the Dutch translation in a fine, legible cursive. An interesting and uncommon artifact of the later history of Japan-Netherlands relations, here presented in original and unrestored condition.

\$2,100

Fukurotoji four-hole pouch binding, 184 x 124 x 12 mm (each volume). Printed *daisen* to upper covers of each volume. Text printed on double leaves, within a single border, 154 pp. (vol I), 136 pp. (vol II). Silk thread broken on second volume, but binding integral and sound; wear to covers; caps abraded; small worm trail affecting head margin of last few leaves of second volume; both *daisen* abraded with loss. A good set, in contemporary, unsophisticated condition.

LC: PL681.D8; OCLC accession: 52622698.



HARROWING NISHIKI-E TRIPTYCH OF A NOTORIOUS MASS MURDER AT A TOKYO BROTHEL IN 1880

20) NAOYOSHI, Hashimoto (signed: Yoshu Chikanobu). *Sugitoya shichiningiri no zu*. Tokyo: Yamamura Kinzaburo, Meiji 13-8 [August] 1880.

Sensational series of three narrative color woodblock prints, which together illustrate one of the most notorious crimes in Meiji-era Japan, published a few weeks after the incident. The text cartouche at the head of the leftmost sheet explains the gruesome scene:

A young man from Fukushima prefecture of the former samurai class named Tokunaga Satoshi came to view the lanterns on the night of July 20, 1880. At a place of assignation called Sugitoya on the south side of Edomachi Nichōme in Shin Yoshiwara, he was presented with unreasonable charges and he was unable to pay the exorbitant bill. Because the tout insulted him, at ten o'clock in the morning on the following July 23—daytime being the inverse of the brocade world of the pleasure quarters—he took his blade of grudge and ran up to the second floor of the brothel. The impure winds of impermanence blew and he murdered the courtesan he had met with, Hatsuito, 16 years old,

and injured her manager Okano, who was 30 years old. Then he descended the staircase and cut down the master Shigejūrō as well as the tout Masakichi. Just coming out of the bath, the courtesan Kosakura was tremendously startled by the commotion, and though she was a woman, she did her utmost. He was caught off guard and dropped his dagger. Kosakura grabbed the weapon and ran outside the brothel and sought help from an inspector at the station where he was taken into custody. [Tr: © 2021 Matthew Fraleigh.]



Each of the seven victims, as well as the perpetrator, are named in smaller cartouches. From right to left, top to bottom:

Yarite Okano. Known as "Doer" Okano, she was the madam of the Sugitoya brothel. She was 30 years old.

Koaikata Oshige. Nicknamed "the little courtesan" was a youthful prostitute still undergoing training by Okano and the other courtesans.

Tokunaga Satoshi. The bad guy.

Hatsuito. A 16-year-old courtesan. Tokunaga's favorite. Hatsuito was his first victim.

Kosakura. An older prostitute whom Tokunaga surprised while she was bathing. She fought him off, and survived.

Masakichi. The tout, or barker, who cajoles potential customers into the brothel and acts as bouncer and keeper of the peace. He was likely the one who insulted Tokunaga.

Aruji Shigeju. The owner of the Sugitoya brothel, referred to as Shigejūrō.

Shinzo Okayo. Recently "turned out," she was the youngest full-fledged prostitute at Sugitoya.

Horrific but strangely poetic and highly motive imagery, by one the Meiji era's greatest ukiyo-e artists, Yoshu Chikanobu, well known for his many triptychs, especially those illustrating battle scenes. One copy of the print located, at Waseda University Library. Full Japanese text of print available upon request.

\$3,500

Ukiyo-e printed on paper with the nishiki-e process, three single sheets in series, dimensions [from right to left]: 372 x 242 mm; 368 x 249 mm; 368 x 247 mm. Tail margins trimmed to imprint; rightmost margins also trimmed to imprint (so that the joins are not interrupted by white areas); some wear to extremities. Prints well-linked with colors still bright, no adhesive residue, prints never lined, no worming. A fine set in original condition.

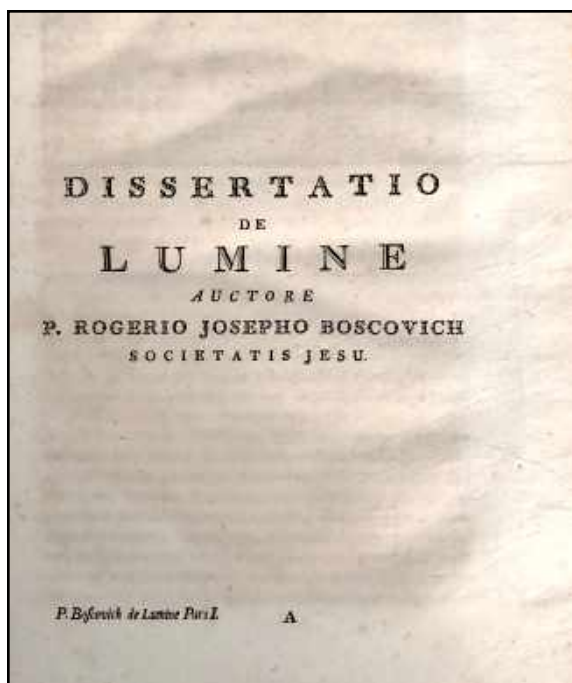
Exhibitions: This series of three prints has not been publicly exhibited.



A FIFTEEN-YEAR-OLD'S SCIENCE PROJECT

21) [PENCKLER, Joseph von, ed.] DISSERTATIONES | PHYSICAE TRES | MARIAE THERESIAE | AVGVSTAE | HONORIBVS DICATAE | A | JOSEPHO LIB. BAR. DE PENCKLER | DVM IDEM | SVB AVGVSTISSIMIS AVSPICIIS IN COLLEGIO REGIO | THERESIANO E DISCIPLINIS PHILOSOPHICIS, | MATHEMATICIS, HISTORICIS | TENTAMEN PVBLICVM SVBIRET | *Anno MDCCLXVI. Mense Augusto.* || [*de Trattner's woodcut printer's device*] || [*Double rule*] VINDOBONAE, | TYPIS IOANNIS THOMAE de TRATTNERN, | CAES. REG. AULAE TYPOGRAPHI ET BIBLIOPOLAE. [*Comprising three dissertations*]: 1: BOSCOVITCH, Roger Joseph. DISSERTATIO | DE | LUMINE | AUCTORE | P. ROGERIO JOSEPHO BOSCOVICH | SOCIETATIS JESU. [*And*] 2: BENVENUTO, Carlo. DISSERTATIO | DE | LUMINE | AUCTORE | P. CAROLO BENVENUTI | SOCIETATIS JESU. [*And*] 3: BOSCOVITCH, Roger Joseph. DISSERTATIO | DE | LUNÆ ATMOSPHERA | AUCTORE | P. ROGERIO JOSEPHO BOSCOVICH | SOCIETATIS JESU.

Three papers on physics and astronomy gathered by fifteen-year-old Joseph von Penckler, while still a student at the Theresan Military Academy near Vienna. Penckler, who would



later become a Lower Austria government functionary and famous debtor, here writes a short presentation to the important scientific papers, obsequiously dedicated to the Maria Theresa Walburga Amalia Christina, ruler of the Hapsburg dominions. The first two papers, by Jesuit polymath Roger Josef Boscovich, and his student, the Fermo mathematician Carlo Benvenuti, are on the nature of light; the third, and most important, is Boscovich's dissertation confirming the absence of an atmosphere on the moon. The three papers were originally published in 1748, 1753, and 1761 respectively. A most interesting collection, organized according to the very young Penckler's course of study at the Vienna academy, and published to gain favor with the Empress.

\$2,500

Quarto, 252 x 215 x 52 mm (binding); 248 x 212 x 46 mm (text block). π_4 , a-d₄, A-R₄, S₅, [two folding plates of diagrams]; [2]A-T₄, [two folding plates of diagrams]; [3]A-O₄, [folding plate of diagrams]. [40], 145, 152, III pp. Contemporary sheep, full gilt back, titled on a citron morocco skiver label in second compartment: DISSERTAT | PHYSICAE | TRES. Made pink pastepaper ends. Binding worn, extremities rubbed and bumped, some *epidemûres* to boards, a few wormholes to spine and joints. *Interior*: Worming to tail gutter margins through most of text block, touching a couple catchwords, scattered minor stains.

Provenance: Contemporary signature on verso of front free end: *P. Georgii Schenauer minoritæ*. Georg Schenauer was a Slovak Franciscan and director of the Gymnasium at Levoča.

DSB Vol. II, pp. 326-332.



UNIQUE CAEN ALMANAC IN CONTEMPORARY DECORATIVE WOODCUT WRAPPERS

22) [QUENÉ, Abel] [MAGINUS, Anthoine], "l'Hermitte Solitaire." ALMANAC | POVR L'AN DE GRACE, Mil foixante & dix-neuf. | Auquel l'on connoiftra la diversité & change- | ment du temps & des Saifons. || AVEC LA FIGVRE TANT | du devant, que du derrier du Corps humain, & les vertus qui procedent des Saignées, les | Foires tant de basse Normandie, que Breta- | gne; ensemble la maniere de planter & fe- | mer en temps & faifon, &c. || Supputé par L'HERMITE SOLITAIRE, | grand Astrologue. || [*Woodcut of an astrologer with hourglass and armillary sphere*] || A CAEN, Chez IEAN BRIARD, à Froideruë. [Caen: Jean Briard, 1678.]

The only known copy of a compelling illustrated Caen almanac, published by the little-known printer Jean Briard. No other almanacs are known from this series, though Briard printed an unrelated almanac the year prior. Authorship of our almanac is vague: *Hermitte solitaire* could be the sobriquet of Anthoine Maginus, an imaginary astrologer whose name is attached to several French almanacs and prognostications of the early seventeenth century, then revived in the 1670s, but it could also refer to Abel Quené, *doyen de Théroutan*, who was the supposed author of an astrological work printed at Paris by Claude Percheron in 1618, titled *Discours excellent de l'hermitte solitaire sur la grande conjunction des deux hautes et supérieures planètes Saturne et Jupiter, puis une vieille*. In that work, Quené is described as an astrologer active in the year 1477 in the court of Louis XII, and made uncanny predictions about the Wars of Religion in the following century. It was a



common practice in the almanac industry in France in the seventeenth and early eighteenth centuries to elevate the predictive authority of a text by assigning authorship to an imaginary sage of yore, and retrofitting their prophecies to fit tidily with events that had already taken place. Our almanac, printed in red and black, suggests the best times to plant and sow, and even the best times to shave. It is illustrated with twelve naive woodcuts for the signs of the zodiac, some monogrammed with an unidentified LD or DL. At end are two woodcuts illustrating a man, one from the back, one from the front, with arrows pointing to bloodletting loci, and accompanying text on the best astrological schedule for phlebotomizing the infirm. The last page is a schedule of fairs in lower Normandy and Brittany. But most compelling are the beautifully preserved contemporary woodcut retail wraps, evidently printed from a single block cut with a design of volutes, mandorlas, and florets. The wraps, also in octavo, appear to be a quarter of a full sheet, from either the bottom right or top left corner, as borders are evident at tail and fore-edges. At the tail

gutter margin is a slit through the covers and the entire text block, and was probably used by an almanac peddler to string his stock for easy transport. A remarkable Caen almanac in entirely original condition.

\$4,200

Octavo, 175 x 110 x 3 mm; A⁴ B⁸, [24] *pp*. Stab-stitched in contemporary woodblock-printed wraps. Dated in a modern hand in ink on upper cover "1679;" some wear to extremities; pale damp. *Interior*: Light damp; leaves a trifle toned; minor foxing; text block pierced with a slit at tail gutter margin, not near text.

Provenance: Once in the stock of Librairie Ancienne Ormara, Paris (see Cantamessa).

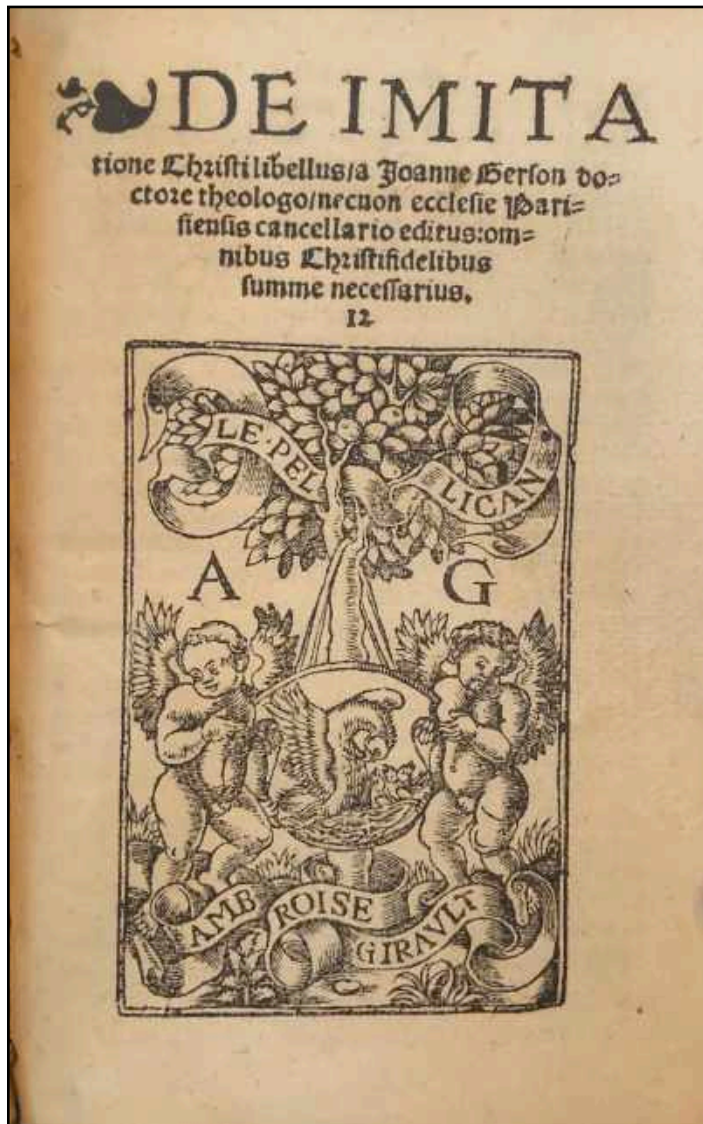
Cantamessa 3693 *bis* (mentioning a copy shown to him by Michel Saporta, owner of the Librairie Ancienne Ormara; that copy was the same as ours). Not in Grand-Carteret or any other salient bibliography. No copies of our book—or any from the series—recorded in institutional libraries.



A POCKET EDITION OF THE *IMITATIO CHRISTI*,
PRINTED AT PARIS

23) THOMAS À KEMPIS ♠ DE IMITA | tione Christi libellus/ a Joanne Gerson do- | ctore
theologo/ nec non ecclesie Pari- | siensis cancellario editus:om- | nibus Christi fidelibus |
summe necesarius. | 12 | [*Ambroise Girault's woodcut pelican device*] [*Paris, Ambroise Girault, c1530*]

A compact edition, with an unrecorded imprint, of the most popular of all Christian devotionals, the *Imitation of Christ*, printed at Paris by Ambroise Girault about 1530. Known



in more than 210 manuscripts antedating the handpress era, with dozens of stemmae, at least 76 incunable editions in nine languages, and countless later editions (Maximilian von Hapsburg counts 745 expressions before 1650), the *Imitatio Christi* represents the flagship work of the second wave of the pious *Devotio moderna* movement, and Thomas à Kempis, its enduring voice. But historians have had to fight to rightfully attach his name as author. The *Imitatio*, divided into four books of focused spiritual contemplation and published anonymously in 1418, had been variously attributed for five and half centuries to Jean Charlier de Gerson, Bonaventure, Pope Innocent III, Thomas himself, and others, until L.M.J. Delaisse's 1950's discovery and examination of an original autograph manuscript (c1441), his exhaustive study, and his conclusive verdict of Thomas as author. Our *libellus* edition, with authorship attributed to Gerson, chancellor of the University of Paris, was originally thought to have been shared by three Paris publishers: Enguillbert de Marnef, Jean Petit, and Jean Saint-Denis; our copy, recently

come to light, is the first evidence that the industrious printer Ambroise Girault also shared in the publication. Girault's distinctive pelican woodcut device (a variant of one used by de Marnef) graces the title, and the verso of the last leaf bears a woodcut of the martyrdom of St. Quentin, imagery also associated with Girault's publishing concern: his atelier c1530 was

called the Saint-Quentin workshop. A very good copy of an unrecorded edition of the *Imitatio*, worth examination in the light of Paris publishing practices, and the renewed interest in devotional literature in the 1530s.

\$5,200

Octavo, 136 x 98 x 19 mm (binding), 134 x 96 x 18 mm (text block); a-m⁸ = [96] ff. Eighteenth-century vellum *jaspé*, titled in gilt on maroon morocco skiver lettering-piece: GERSON | DE | IMITAT | CHRISTI. Vellum worn at extremities; covers a trifle concave; head and tail caps chipped; binding structurally sound. *Interior*: leaves slightly toned; minor spotting *passim*; pale transparent damp to head fore-corners of final two gatherings. A few deckles preserved.

Provenance: Unidentified eighteenth-century shelfmark label to upper pastedown, reading "E | 155."

Delaisse, L.M.J., *Le manuscrit autographe de Thomas a Kempis et limitation de Jésus-Christ; examen archéologique et édition diplomatique du Bruxellensis 5855-61*, University of Louvain, dissertation, Paris: Éditions Érasme, 1956; Hyma, Albert. *The Christian Renaissance: A History of the Devotio Moderna (1380-1520)*, Grand Rapids: Reformed Press, 1924; Ampe, Albert, *L'Imitation de Jésus-Christ et son auteur*, Rome: Editions de storia et letteratura, 1973. cf. Delaveau-Sordet 75; Moreau III 2153 (Saint-Denis, de Marnef, and Petit issues); Renouard, *Marques*, no. 370. Also see Pettegree and USTC, under title *Imitatione de Christi libellus*, for a census of copies.



A FINE ALDINE CATALOGUE

24) [TOOVEY, James] A CATALOGUE OF AN EXTENSIVE AN EXTRAOR- |
DINARY ASSEMBLAGE OF THE PRODUCTIONS | OF THE ALDINE PRESS,
FROM ITS FIRST | ESTABLISHMENT AT VENICE IN 1494, | TOGETHER WITH
LYONESE AND | VENETIAN COUNTERFEITS, THE GIUNTA AND OTHER |
WORKS ILLUSTRAT- | TIVE OF THE SERIES. || [*Aldine anchor device*] || LONDON: |
JAMES TOOVEY, 177, PICCADILLY. | 1880. [*Colophon*]: CHISWICK PRESS :—C.
WHITTINGHAM AND CO. TOOKS COURT, | CHANCERY LANE.

A good copy of Toovey's sale catalogue of the Third Earl of Gosford's Aldine collection, "probably the finest set," according to Seymour de Ricci, "that had come on the market since the Renouard sale of 1828."¹ Toovey acquired by private treaty Gosford's better books in the late 1840s, but was forced to wait till 1878 to acquire the Aldine collection from the executors of his estate. (The Earl had died in 1864.) Superb exemplars from the collections of Renouard, Hibbert, Sykes, Heber, and other noted bibliophiles formed the basis of the 488-book collection. Toovey offered the lot to the general public at £4,000, but it failed to

sell. Nearly 20 years after his catalogue was published, the collection was acquired en bloc by J. Pierpont Morgan, and more than a century thence, the books formed the core of the eponymous Morgan exhibition, for which a celebrated catalogue was issued.

\$750

Octavo, 205 x 133 x 10 mm (binding), 201 x 130 x 6 mm (text block); [A]², B-D⁸, E⁴ [E₄ blank and present] =30 ff. Contemporary quarter crushed olive morocco over Tourniquet-style olive marbled paper-covered boards. Extremities rubbed, with loss of paper; leather sunned and rubbed at joints; small gouge at tail edge of inside of upper board. *Interior*: Some foxing to endleaves, minor spotting *passim*, otherwise in good antiquarian condition.

¹De Ricci, Seymour. *English Collectors of Books and Manuscripts*, Cambridge: CUP, 1930, p. 156.



FIGHTING WINE FRAUD IN GREAT BRITAIN

25) [WALPOLE, Robert] [Excise Crisis of 1733] A | VINDICATION | OF THE | *Conduct of the Ministry*, | IN THE | SCHEME of the EXCISE ON WINE and TOBACCO, | PROPOSED | Last Sessions of Parliament: | WITH | A General EXAMINATION of the | REASONS which determined the said | MINISTRY to it; the Consequences and Events | it would have had. | ALSO | The MOTIVES which engaged the MINI- | STRY to lay it Aside; with the Objections of | those Political Writers who oppose the Govern- | ment: And Reflections on other Faults imputed | to the Ministry. | LIKEWISE | The Natural Inferences which may be drawn from | every particular Fact; | and from the Whole in | General. | [*Double rule*] | LONDON: Printed for J. ROBERTS, at the *Oxford-Arms* in | *Warwick-Lane*. 1734. [*Price 1 s.*]

ONLY EDITION. Robert Walpole, the Chancellor of the Exchequer and most influential politician in Great Britain, had come about his power by avoiding foreign wars, and had elevated his popularity (at least among the landed gentry) by reducing the land tax from £4 to £1 over eleven years. But coffers were evaporating, and the smuggling of goods into the country had grown rampant. Walpole's solution was an excise, first on salt, then on wine and

tobacco, a move that was met with public outrage and vigorous parliamentary dissent—the prevailing thought being that the limited excise would be a gateway to a general excise on all goods. At the critical moment, following a copious pamphlet war, Walpole withdrew the bill. Epidemic celebration followed, and Walpole's majority, though hamstrung, was saved. Our pamphlet is presented by its anonymous author *ex proprio motu* as an appraisal of the excise proposal and its effect, and also as a kind of speculative imagining of what might have happened had the excise been imposed. Of particular interest to historians of the English wine trade is the author's summary of the two-part purpose of the excise to forestall the blights on that industry. We read, on page 11:



The Fraud practised on Wines is of two Sorts; the first and most considerable is by the vast Quantities of Wines Imported in the Kingdom, by Vessels of about eighteen

or Twenty tonns Burthen which come all along the Coasts of this Island during the whole Course of the Year, but especially in the Winter; and the said Wines are put on the Shore in the Night time, and immediately carried farther into the Country. A second kind of Fraud in known to the whole Town; and it is by a Composition that is made of several Ingredients, the Juice of Elder Grains, Wild Mulberries, and Cyder, which sell to the Vintners at a third or fourth Part cheaper than Wine sells at; and they, in their Retail, sell it mix'd with Wine, for real Wine, as many people complain they do, and especially the wine merchants.

Since the excise (which would have had an immediate effect on smuggling) was withdrawn, the frauds continued unabated; and perhaps even accelerated, as the methods were now public and no longer trade secrets among smugglers and retailers. For the next fifty years, no excise on any goods (except briefly, cutlery and plate) was ever promulgated on the English populace. Withal a most compelling exposition of the arguments of both sides of the failed 1733 excise scheme on tobacco and wine, and an important document in the history of the criminal side of the wine industry in England.

\$650

Octavo in fours, 215 x 140 x 5 mm. A-G⁴, H²; 60 pp. Stab-stiched, untrimmed, and unopened, as issued. *Interior*: Some soiling and wear to extremities, last leaf with minor marginal tears. Manuscript free frank of Anthony Harp, Esq. to last page, and also a note in the same hand: *Prooff at Wooten & Lynn*. Very good copy in original retail condition. Housed in a chemise and slipcase.

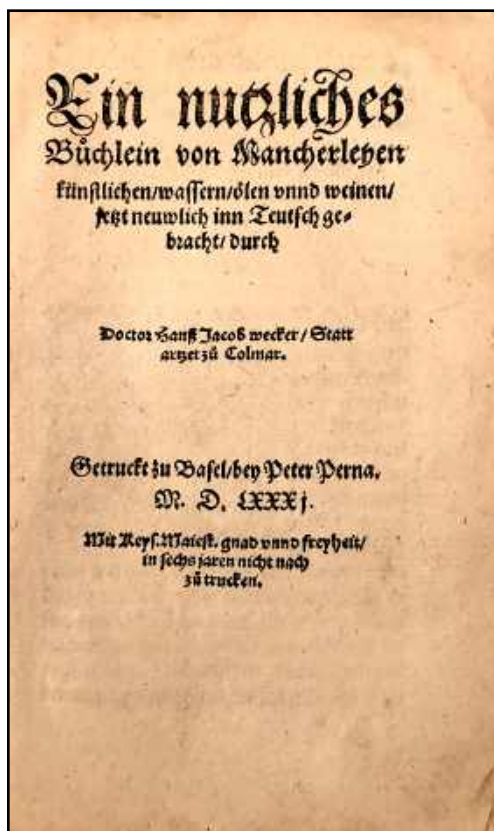
ESTC T11920; Kress 7228; Turner, Raymond. "The Excise Scheme of 1733." *The English Historical Review* Vol. 42, No. 165 (OUP: January 1927), pp. 34-57.



A WINEMAKER'S VADE MECUM

26) WECKER, Johann Jakob. Ein nutzliches | Büchlein von Mancherleyen | künstlichen/ waffern/ ölen vnnd weinen/ | jetzt neuwlich inn Teutfch gebracht, durch || Doctor Hanß Jacob Wecker/ Statt | artzet zu Colmar. || Gedruckt zu Bafel. bey Peter Perna. | M. D. LXXXj. || Mit Keyf. Maieft. gnad vnnd freyheit/ | in fechs jaren nicht nach | zu trucken. [*Basel: Peter Perna, 1581.*]

Later edition (first 1569) of the Swiss physician and philosopher Johann Jakob Wecker's two-part work on medicine and wine. The first part contains medical remedies (including many to treat plague) that Wecker learned in his years as a practicing doctor in Basel, which



degree he acquired in 1566. The second part contains Wecker's extensive recipes and improvements for various wines. He discusses what makes a wine dry or sweet, and how to achieve this end depending on the variety of grape used. Wecker may have become interested in wine after his marriage to the culinary writer and oenophile Anna Weckerin. Wecker's entries are both technical and gastronomic, with an appreciation for the wines he describes. André Simon thought enough of the book to include it in both his *Bibliotheca Bacchia* and *Bibliotheca Vinaria*. Wecker's vade mecum is dedicated to Barbara, Countess Waldeck and Württemberg, née Landgräfin zu Hessen. Reprinted numerous times through 1616. One copy of this 1581 edition in American libraries (Yale).

\$2,200

Octavo, 168 x 105 x 9 mm. a⁸, A-H⁸; [16], 127, [1] *pp*. Later plain wraps of old paper. *Interior*: Scattered marginal notes in a period hand; leaves lightly toned; minor spotting here and there; tail fore-corner of E₃ torn away, not near text.

VD16 W1369 (three examples listed); Duveen 612; Simon (*Bacchia*) II, 704; Simon (*Vinaria*) p. 32 (1571 edition).



F I N.