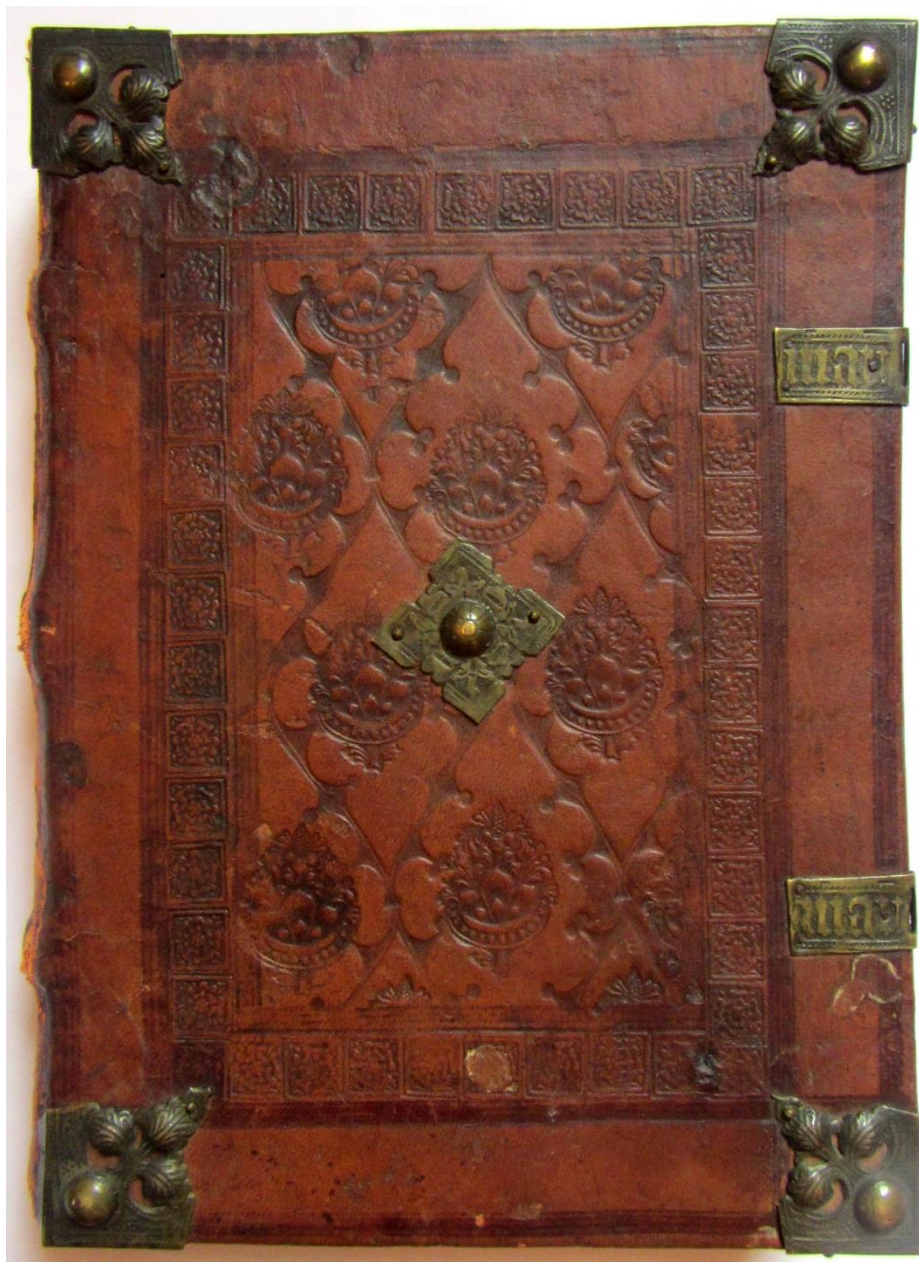


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No. 4

European books, 1470-1817

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All the nutrients

1) **MARCHESINUS, Johannes.** *Mammotrectus super Bibliam.* Mainz: Peter Schoeffer, 10 November 1470.

Folio (317 x 220 mm). Collation: [1-4¹⁰ 5⁸; 6-7¹⁰ 8⁸ (8-1); 9⁶ 10-11¹⁰ 12⁸ 13⁶ 14¹⁰ 15⁴]. 129 leaves (of 130, without fol. 8/8 blank). For contents see Bod-inc M-080. 48 lines, double column. Type: 3:91G. Colophon on 15/3v and Fust-Schoeffer woodcut device printed in red. Six- to two-line initial spaces. Two large illuminated initials on first page, an I in gold with mauve pen-flourishing, and an F in blue with white foliate modelling, white and gold decorative infill, and leafy extenders in green, mauve and blue with four gold buds and one gold disk; rubricated in red: sporadic headlines, marginal chapter numbers in roman minuscules, Lombard initials, some with flourishes or marginal

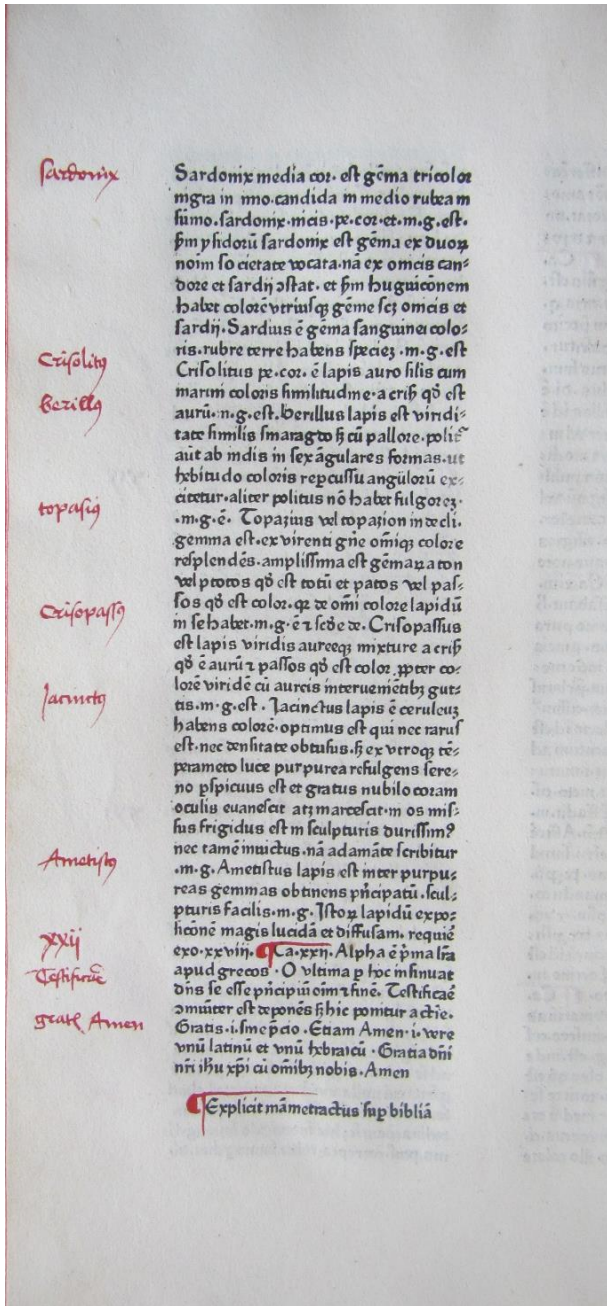


extenders, capital strokes and paragraph signs. Early notes in brown ink in a neat square hand are visible in the gutter between conjugate leaves 9/3 and 9/4. Tiny chip in opening gold initial, else in fine condition. Eighteenth-century German mottled calf, German printed floral-patterned endpapers, edges stained red (rebacked, preserving two 18th-century lettering pieces, corners restored). *Provenance:* Baron de Bethmann (sale Paris, Part 2, 30 May-2 June 1923, lot 151); extensive pencil notes on front flyleaf; Dr. Detlef Mauss, embossed stamp (with replica of the Fust & Schoeffer device), pencil acquisition date 17.3.1995, and an interlinear pencil note in the

aforementioned page of notes ("Schrift von Baron Neufforge?! Nein!"); sold Christie's New York, 24 May 2002, lot 128. \$45,000

FIRST EDITION, a beautiful copy, of an important Franciscan Biblical and liturgical aid, popular in the fourteenth and fifteenth centuries, containing hundreds of short entries providing etymological and grammatical explanations of terms found in the Vulgate and in liturgy.

Written between 1279 and 1297, by Giovanni Marchesino, a friar from Reggio Emilia, the *Mammotrectus* was "maternal milk" for the uneducated clergy (the term had been used by Augustine in his Commentary on the Psalms). Using synonyms and paraphrases, Marchesino taught barely literate priests how to



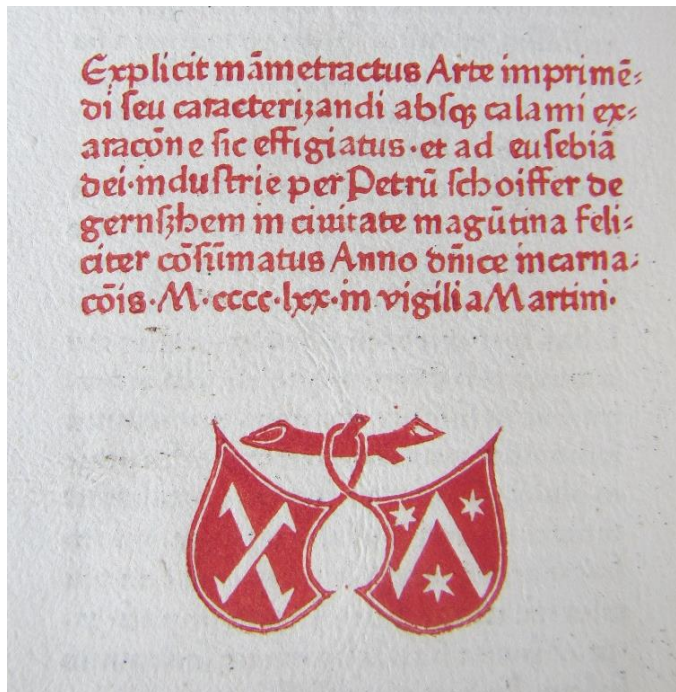
pronounce the Latin words from the Bible which they read aloud and sang in Church, what the words meant, and how to use them in sentences. The first and longest part, arranged in order of the books of the Bible, from Genesis to Apocalypse, provides definitions, etymology, pronunciation and declensions of difficult words. This is followed by sections on the Psalms, the Lives of the Saints, basic Biblical exegesis, information on Hebrew festivals and customs, and extensive explanations of liturgical texts, including antiphons and responses, Eucharistic prayers, hymns, and sermons for every day of the ecclesiastical calendar; the edition concludes with the Rule of St. Francis.

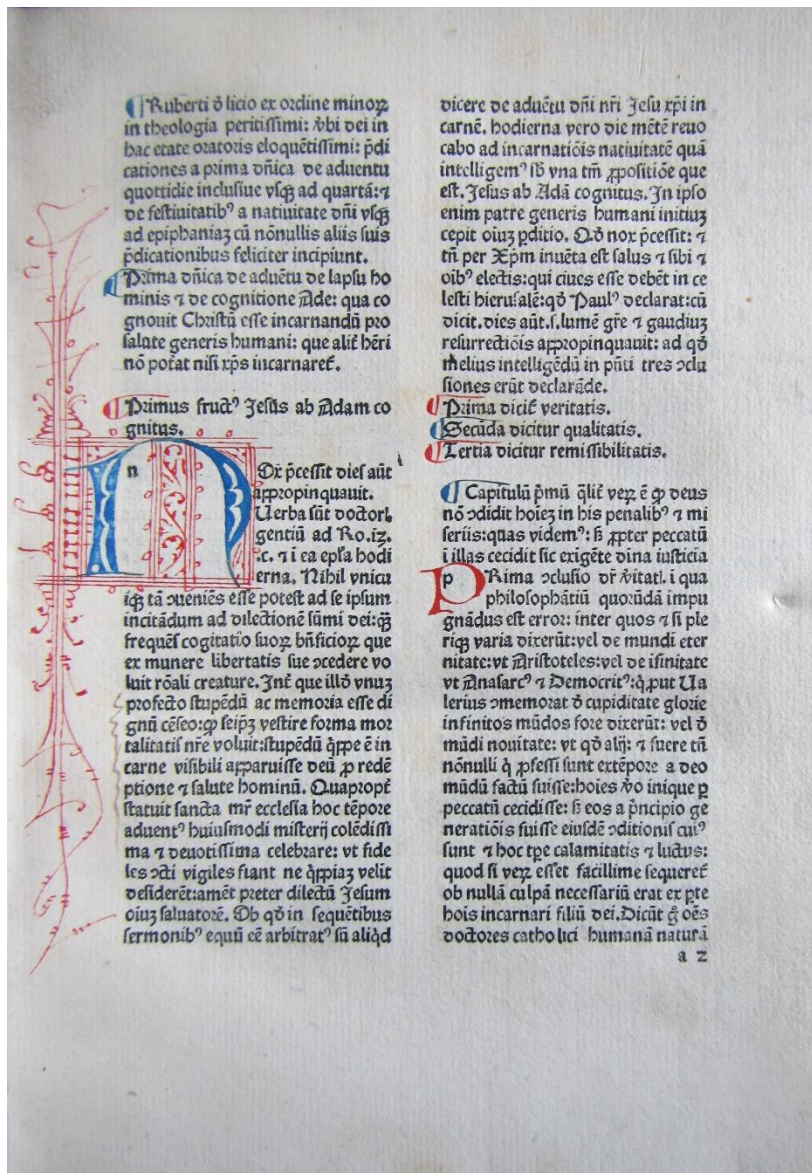
Packed with information, the work remained for two hundred years "the chief manual for poorly-educated priests ... like all medieval grammars, it was superseded by more sophisticated humanist products" (Moss). Twenty-three surviving 15th-century editions were followed by only a handful of editions in the early sixteenth century, by which time the *Mammotrectus* had become an object of derision on the part of the Reformists, for whom it was an unwelcome reminder of the ignorance of the clergy.

The abundant rubrication of this stunningly fresh copy was probably supplied by an early reader, unlike that of many of Schoeffer's books, which were rubricated in the shop. This rubricator supplied headlines to the opening pages of each section, and marginal section and chapter numbers. For the definitions of the precious stones in Apocalypse 21:19-21 (fol. 8/7v), he added shoulder notes naming each stone.

The collation of quires 8 and 9 (or [h] and [i]) in this copy matches that described in BSB-Ink, and not that given in Bod-Inc (which appears to be incorrect).

Goff M-232; H 10554*; Lehmann-Haupt, *Peter Schoeffer*, 37; CIBN M-117; BSB-Ink M-154; Bod-inc M-080; GW M20801. Cf. Ann Moss, "Latin Liturgical Hymns and their Early Printing History 1470-1520," *Humanistica Lovaniensia*, 36 (1987), 112-37, esp. p. 118; Frans van Liere, "Marchesino da Reggio (Giovanni Marchesini)," *Dizionario Biografico degli Italiani* 69 (2007).





2) CARACCIOLUS, Robertus (1425-1495). *Sermones de aduentu, Sermo de S. Joseph, Sermo de beatitudine, Sermones de diuina caritate, Sermones de immortalitate animae*. With: **Dominicus BOLLANUS**. *De conceptione B.V.M.* [Venice: Johannes de Colonia and Johannes Manthen, about 1474].

4to (216 x 155 mm). Collation: a¹⁰ b-n⁸ o¹⁰ (a1r blank, a1v table, a2r-o10v text); a¹⁰ b¹² (a1r blank, a1v a1v dedication to Doge Nicolò Marcello, a2r-b12v text). 116; 22 leaves, unfoliated. 40 lines, 2 columns. Type: 2:78G2. Capital spaces with guide letters. Rubrication: opening 7-line initials in blue with reserved white decoration and red filigree infill and extensions, 4-line and smaller

initials in red or blue. A single wormhole through last leaves of first work and all of second work, first leaf and front flyleaf detaching, but a fresh copy. Contemporary or early 16th-century quarter alum-tawed pigskin over beech boards, the leather on sides decorated with two back-to-back impressions of a roll-tool with a semi-circular branch terminating in leafy curls, and with repeated impressions of a matching semi-circular single tool, two fore-edge clasps (one clasp fragmentary), plain edges. *Provenance*: contemporary marginal study notes and manicules in first two quires of Carraciolus and first quire of the Bollanus; unidentified mid-20th-century French bookseller's description pasted inside front cover. \$17,000

FIRST EDITIONS of a collection of sermons by the most celebrated Italian preacher of the quattrocento, and a treatise on the Immaculate Conception by Domenico Bollani.

Roberto Caracciolo, a gripping preacher who wielded influence on Pope Nicholas V and the curia, and who moved from the Franciscan Conventuals to the Observants and back, "fuelling the disputes between the two houses of the Franciscan order," seems to have been a bit of an operator, "shrewd and witty but vainglorious and self-centred" (*Cont. of Erasmus*). This is one of the less frequently reprinted of Caracciolo's sermon collections.

Bollani's treatise was part of an ongoing debate on the question of the Immaculate Conception. It accompanied all six fifteenth-century editions of this collection of Caracciolo's sermons. In 1476 Sixtus IV approved the feast of the Immaculate Conception, but the doctrine was not accepted as essential dogma until the nineteenth century.

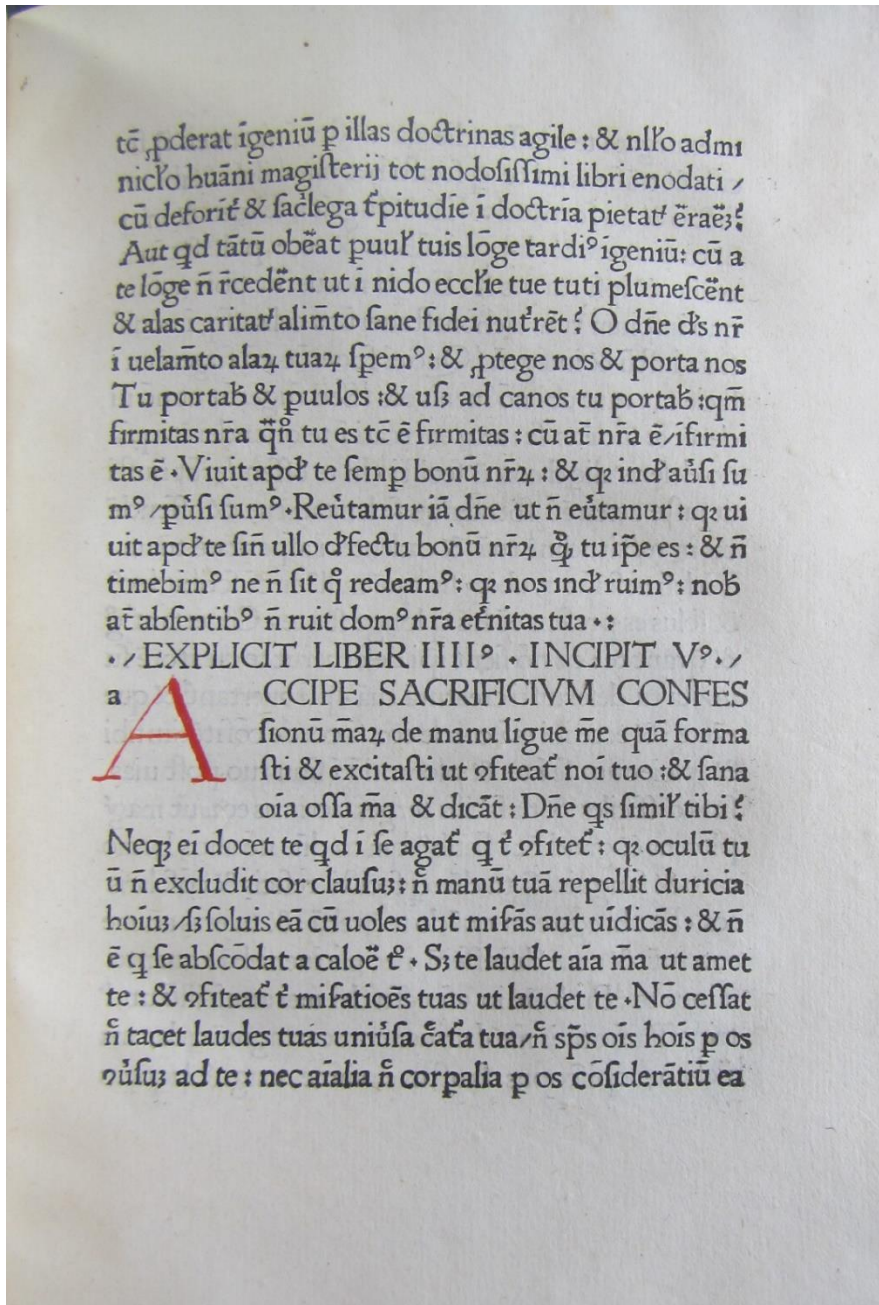
The prolific Venetian press of Johann of Cologne and Johannes Manthen of Gerresheim, who inherited their presses from Manthen's employer Wendelin von Speyer when he declared bankruptcy in 1473, produced over 80 editions between 1474 and 1480, concentrating on law and theology.

There are six copies of this edition in American libraries, of which 4 complete: Walters Art Gallery, Bryn Mawr, UCLA, Columbia, NYPL (without the Bollanus), and Folger (a fragmentary copy). Goff C-137; GW 6045; CIBN C-79; BSB-Ink C-109; BMC V 225 (Bollanus only). On Caracciolo cf. *Contemporaries of Erasmus* I: 265-6.

A choice of quire signatures

3) AUGUSTINUS, Aurelius. *Confessiones*. Milan: Johannes Bonus, 21 July 1475.

4to (213 x 151 mm). Collation: [a-v⁸ x⁴]. 164 leaves, unfoliated. 26 lines. Type 1:105R. 4- and 5-line capital spaces, some with printed guide letters. Roman capitals supplied in red. Several wormholes in first four and last two quires, marginal dampstaining to last dozen leaves. 18th-century parchment over pasteboards, morocco gilt lettering piece on spine (slightly frayed), imprint and date added in ink; plain edges, green silk ribbon marker. Lower edges untrimmed, revealing contemporary manuscript and stamped quire signatures. *Provenance*: deleted but still visible contemporary inscription on title, *S[an]ct[e] Marie m[at]re Rumani ...* [photo available]; Herculis de Silva, bookplate; (with Lardanchet, catalogue 2004 /1). \$30,000



SECOND EDITION OF THE CONFESSIONS OF SAINT AUGUSTINE, printed five years after the first (Strassburg: Mentelin, [not after 1470]). Only four fifteenth-century editions of Augustine's spiritual autobiography are recorded, each printed in a different city. Praised by Luther, the *Confessions* would regain popularity with the Reformation.

This was the first and only dated edition of three produced on the second press of Johannes Bonus, who identified himself as a German Augustinian in his verse colophons. He had worked previously for the Augustinians in Savona (near Genoa). Scholderer praised the edition in his introduction to BMC VI: "This is a most attractive little book, well printed with a roman fount differing from that used at Savona, and apparently influenced by the type-styles of Rome as much as those

of Venice, which deserves the epithet 'very beautiful' bestowed upon it by Proctor where its effect is not ruined by swarms of peculiar 'double-decker' contractions."

As noted by Scholderer in BMC, an extra (27th) line was added at the end of [b]6r after printing off. The wide margins of this large copy have preserved most of the manuscript and stamped quire signatures: the first seven quires are numbered in manuscript, while the rest, from quire h on, bear small stamped signatures. Signatures are found on the first four leaves of each quire; the manuscript signatures are signed with arabic numerals (c1, c2, c3, c4), while the stamped signatures use the letter followed by the requisite number of tiny crosses (e.g., k+, k++, etc.). These divergent signing practices may imply the use of two

presses (or of two compositors). Scholderer remarked that the watermarks of the BMC copy change after quire [1], possible evidence for two-press production. The present copy was also printed on more than one paper stock, but a closer analysis would be necessary to determine the distribution, as several gatherings are without visible watermarks.

Goff A-1251; GW 2894; BMC VI xxiii and 728; CIBN A-693; Walsh 3082; Bod-inc A-536.

Estelle Doheny's taste

4) BONIFACIUS VIII (Benedetto Gaetano, ca 1235-1303, Pope from 1294). *Liber sextus decretalium*. Commentary by Johannes Andreae. [With:] **JOHANNES ANDREAE**. *Super arboribus consanguinitatis et affinitatis*. Venice: Andreas Torresanus, Bartholomaeus de Blavis & Mapheus de Paterbonis, 26 September 1482.

4to (242 x 179 mm). Collation: A-R⁸ S¹⁰. Text with commentary surround, double column, 66 lines of commentary. Gothic types 3:74 (text), 2:58 (commentary). First lines of each book, capitals, paragraph marks in the commentary, numbers in the tree of consanguinity, and colophon printed in red. Lombard capital initials supplied in blue, the first (A2r) with red infill; manuscript running titles and foliation supplied in red, occasional capital strokes in red. First text page (A5r) with illuminated eighteen-line initial and portrait of Pope Boniface supplied in gold and colors by a contemporary German artist, the initial in blue with white foliate modelling and punch-decorated silver infill on a gold ground within varicolored red and blue frame; the crowned author shown in a green robe with mauve cape, on a punch-decorated gold ground within blue frame. Contemporary manuscript register in red and black ink in a neat contemporary gothic hand on verso of initial blank leaf, possibly supplied by the rubricator. A few deckle edges. A few small marginal wormholes in first two quires, the illuminations slightly rubbed and the silver tarnished, minor marginal spotting in final quire, one or two torn corners, effaced inscription in lower margin of final page causing slight rubbing to paper.

Contemporary Augsburg binding from the workshop of Jörg Schapf (Kyriss shop 63), blind-stamped brown calf over unbevelled wooden boards, covers panelled with quadruple fillets, outer panel of repeated rosette tools, central panel stamped with Blattwerk (*Schwenke-Sammlung* 370), Rautengerank (*Schwenke-Sammlung* 137), and small pomegranate tools; chased brass center- and corner-pieces with bosses, two chased brass fore-edge catchplates with cast lettering *inri* (lacking clasps; rebacked preserving portions of original backstrip; spine worn and damaged, with library shelfmark labels; a few small scrapes and gouges to covers).

Provenance: Brixen, South Tyrol, Reformed Franciscans, near the St. Elizabeth convent of Poor Clares, 18th-century inscription on a1r; Estelle Doheny, morocco bookplate (purchased from Maggs Bros., London, 5 June 1944), donated to the Mission Church of Saint Mary of the Barrens, Perryville, MO, in 1944; sale, Christie's NY, 14 December 2001, lot 113 (to Kraus). **\$28,000**



Solut. (Bonifacius) primus

Bona sposterus ē ordo p̄us humana subīdi-
petere ut illis deficiētibz diuini fauoris ḡra
p̄oulet: d̄ p̄se. di. l. ois ch̄astian⁹ in fi. Jecir-
co ego iōnes andree bononi. in oib⁹ iuuenis
lter decretor⁹ doctor⁹ l̄ minimus: n̄ indignus: cupi-
ens hui⁹ op̄is mei
fore p̄ncipiū ad i-
uocanōne honore
t̄ laudē nois iēsu
ch̄asti: qd̄ q̄n reco-
lo flicē deo ge-
nua saltē cordis. j.
de imu. ec. decet.
p̄be ad eū in q̄nū
possū hūile p̄oni
go p̄ces: vt nō p̄-
deratis humanis
d̄meritis sui sola
clēmētia in me sui
celstis irragū vel
regni grānā iñuar-
sciēte t̄ eloquēte
supplēdo defectū
augēdo igenū modulū t̄ memo. l̄e quāritatē: vt possis
scripturaz: hui⁹ libū vitatē p̄adere: errozes fugare: eni-
gmata referare: nodos solūē: obscura dilucidare: t̄ du-
bia d̄clarare. j. de relig. c. i. Mel vt sic p̄seruet t̄ augmē-
tet sc̄ia: v̄tus t̄ ḡra i n̄cipio: vt iuxta h̄bū p̄s. qui de
f̄ute ambulē i v̄nū: d̄ p̄e. di. ij. dū sc̄iam. plantē: edī-
ficet: roboret: t̄ p̄seruet hui⁹ iuris sc̄ia in mētibus def̄i-
derānū auditoz. x̄c̄ij. q. i. aduocant i. si. vt eā ip̄soz
bonificata t̄ vitata sint cop̄oza. s. d̄ p̄bē. d̄ m̄ta. i.
ñ. ip̄oz cop̄oz m̄c̄ba f̄ddā iusticie futura: vt. x̄lvj
di. ois. vt sic erudite sint aie t̄ adeo pietē idonez iustī-
cia d̄arūdm̄c̄ mercantī: d̄ p̄e. di. ij. illa aia. t̄ c. se. it
aut̄ hoc op⁹ nemo. iale. p̄uēt: iuuenes iñuar: cū pa-
ribus p̄ferat: t̄ defides excusso negligēte sōno. j. d̄ ho-
m̄. p̄ hūani. assiduos t̄ vigilātes reddat ad studiu: vt
f̄mo meus sc̄ntillā amōis huius sc̄ie in eis iuuenis i
illā fluat t̄ nutriet: t̄ cū creuerit flāmā dignissimā faci-
at: d̄ p̄e. di. ij. si f̄mo. **L**audātes iḡl hoc op⁹ melior-
bus rōnibus roborātes t̄ merito resp̄dētes ap̄letoz
d̄extrab̄tib⁹ aut̄ nō resstio: s̄ velut agnus corā t̄ d̄ēte
nō ap̄erit os meū: d̄ p̄e. di. ij. si. n. iquit ad fines p̄me
coline: parat⁹ ab ānēto doct̄. x̄c̄ij. q. iij. c. i. Al̄cri
bat̄ iḡl iusticie mee q̄gd̄ i hoc ope resp̄hendendū
erit: me t̄ reddat aliq̄l i h̄is excusati cognoscēde
v̄tat̄ affect⁹: t̄ n̄ debilis amō: quē corā deo fixū ad
studiu t̄ studētē: qd̄ attrahoz: t̄ absolute p̄pelloz ma-
nū ad calamū m̄itē: s̄ ad id iustificāssimū me cogno-
scā. **S**iḡd̄ aut̄ ubi fuerit nota dignū t̄ v̄tile: p̄us diuine
potēte: sc̄cūdo reuerēd̄ssimo p̄i sub cui⁹ v̄mbra q̄f-
co: t̄ doctoz: sedeo l̄s i dignus: d̄no **S**uidom̄ d̄ ab̄ario
arch̄idi. boni. ex cui⁹ script⁹ t̄ d̄ict⁹: q̄ n̄ i ḡloas recipio
l̄s t̄ exm̄: t̄ maxie lectura p̄ ip̄sū sup̄ libz decretoz nō
iū cōpilata iñscripta collegi. Et l̄s ois p̄toz h̄uic
turi dicta vel scripta suo iudicio putē eē iūmilla: vt qd̄
app̄obat̄ app̄obani: t̄ qd̄ rep̄ob̄at̄ habet: a singlis
rep̄ob̄ani: s̄ iūm̄i t̄ aūdat a hui⁹ op̄is scripta sue co:re
ctōi sub̄iāto: p̄ p̄t̄io: me t̄nē qd̄ app̄ob̄at̄: t̄ n̄ t̄nere
qd̄ rep̄ob̄at̄. Et si q̄ i hoc ope suis d̄ict⁹ v̄l script⁹ eēt p̄-
na h̄ic cogito illa p̄ n̄ script⁹: t̄ p̄ h̄ic d̄ict⁹: pateat me re-
h̄ēdī n̄ posse: vt. x̄c̄ij. q. i. h̄ic d̄ict⁹. d̄ l̄i. tri. d̄ān⁹ i. fi.

cir q̄m̄isse: in p̄ncipio hui⁹. vi. libz: s̄ nō idē sit auctoz: q̄re
p̄t̄mittat: vt sic b̄uutat eā ad ea sufficiat f̄m̄isse q̄ i p̄ncipio
Greg. p̄p̄lanōis p̄ Ber. nō. fuerit. Et l̄s antiq̄ sit r̄b̄o acōz
alteratio: an saluatio sup̄ pars epl̄e: id eoz d̄iūp̄tationi t̄ solu-
tioni relinquet hoc p̄m̄iū in q̄uo: d̄iuidō p̄tes. **I**n quari
p̄ma saluatio ponit: vsq̄
ibi sacrofac̄te. **I**n sc̄o a
exordium: vsq̄ ibi sane.
In t̄ta n̄aratio: vsq̄ ibi
v̄nuerit̄an. **I**n quarta
p̄clūso: vsq̄ in fi. **P**ri-
o iḡl d̄nis **B**onifac⁹ do-
ctozes t̄ sch̄olares morā-
tes bononi. saluat t̄ b̄i-
dic̄it. **S**ecūdo exordien-
do d̄icit: q̄ itendū solli-
cite circa cōmōda sub-
ditoz: t̄ volūtate labo-
rat: t̄ it̄rdū tot̄ noctib⁹
vigilat in qua iura d̄cla-
rādo t̄ noua p̄dēdo: vt
ip̄oz sc̄idata rollat: t̄ li-
tes rep̄imat: ad qd̄ se te-



Incipit scriptus liber decretalium.

BONIFACIUS Epus

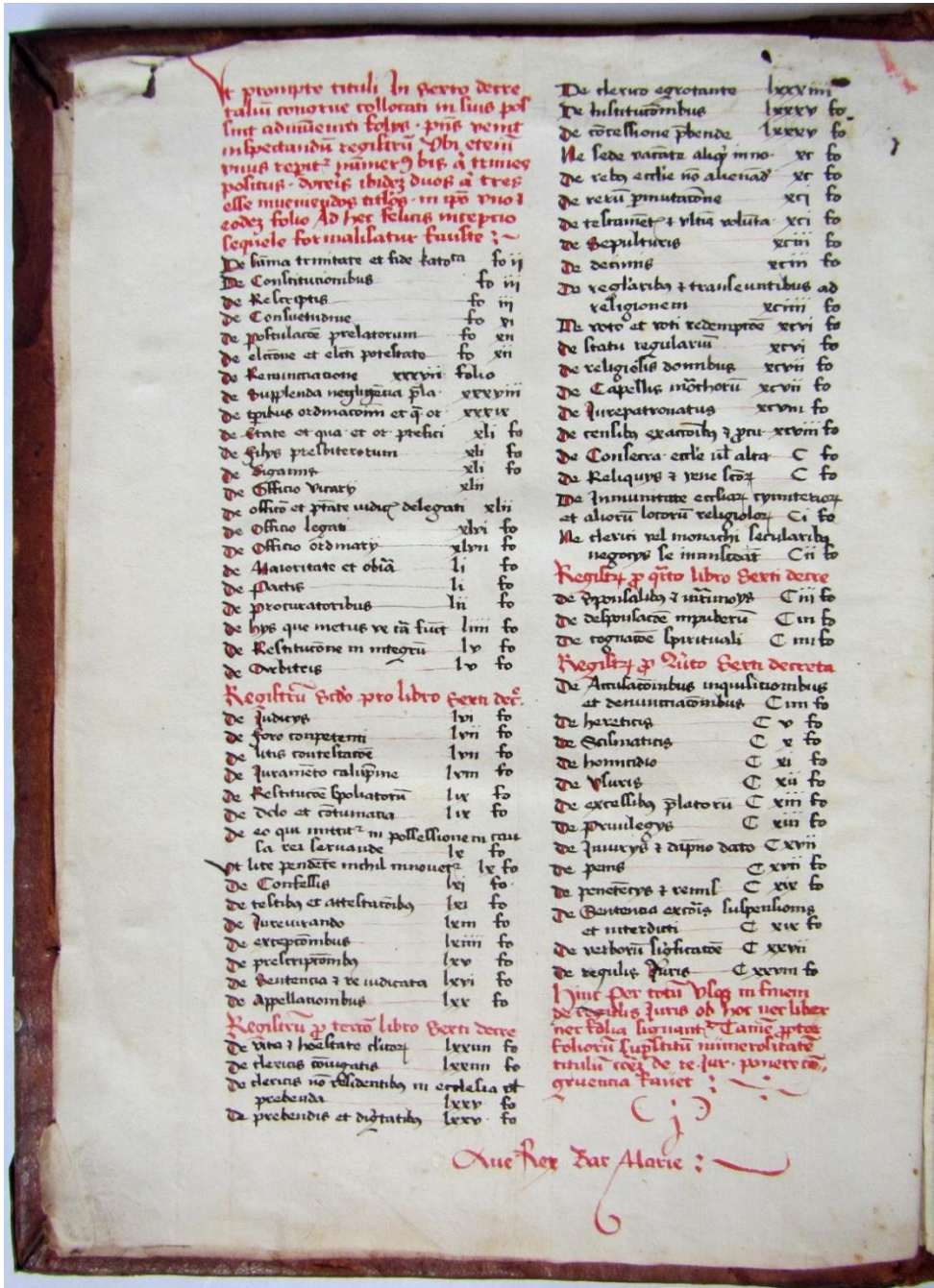
neri fateat ex offō d̄isp̄sationis sibi creditē: eo q̄ p̄est sac̄e ro-
mane eccl̄ie: q̄ a deo p̄lata fuit cūctis eccl̄ijs: t̄ effecta tot⁹ or-
bis magistra. **T**erno narrat se a multis requisitū instānt vt elu-
cidare deberet q̄ c̄uagantib⁹ editis post cōp̄ilationē Greg.
ix. ab ip̄so vel alijs rō. pon. teneri t̄ q̄ refutari deberēt: t̄ q̄ fue-
rint auctozes ip̄saz. **M**o efficere d̄esideris p̄ tres noiatos i l̄sa
extrauagātes ip̄sas fecit diligētius recēteri: quari multe rele-
cate fuerūt: q̄ t̄porales vel iuri s̄rie vel sup̄flue: reliq̄s in me-
lus reformatas cū v̄lribus p̄st̄inonib⁹ p̄ ip̄sū nouit̄ edis
mādaui in v̄nū libū redigi: t̄ sub debitis titulis collocari.
Ilūq̄ libū vult adūgi quos libz decretalū t̄ vocari sc̄cū
cū tenarius numerus sit p̄fectus. **D**icit demū: q̄ ideo nō mā-
daui has p̄st̄iones in cōp̄ilationē Greg. sub suis titulis poni:
q̄ opozūisset multos libz d̄strui t̄ nouos fieri cū marūū
laboribus t̄ exp̄sis. **Q**uarto p̄cludēdo mādat ip̄sū doctoz.
bus t̄ sch̄olarib⁹ q̄ ip̄sū libū manure cōp̄olūz: quē etia sub
bulla t̄āsm̄m̄it̄: affectuose recipiāt illo vsuri in iudicijs t̄ sch̄o-
lis: t̄ sc̄p̄it q̄ v̄lterius nō recipiāt nec p̄ decretalib⁹ habeant
aliq̄s p̄st̄iones rō. pon. editas post cōp̄ilationē Greg. ix. que i
ip̄so sc̄cūto libz iñserte vel referuate nō sunt. hoc d̄icit. **P**rimus.
Bonifacius. ex p̄deceſorib⁹ suis cuiusdē nois licz ip̄e fue-
rit octauus: credo q̄ v̄nica d̄ecre. habuim⁹. i. s. d̄e p̄sim. mul-
lus. Et d̄i. Bonifacius q̄i bona facit: t̄ vere ē p̄sonā nomē
rei: pur̄ ec̄d̄s. x̄c̄ij. di. clerico. d̄e p̄bē. cū f̄m̄. illi. de dona. s. est
t̄ aliud. **B**onū iḡl imo optimū opus fecit nostris ius can. illu-
minādo: t̄ p̄ d̄clarānōes antiquoz iuriū t̄ p̄ edictōes nouoz
vt. j. sequit̄. **S**ed solēt iuuenes d̄ubitare q̄ rōne muēt nomē
in creatōe rō. pon. cū nois mutatio p̄hibita sit. **C** de mu. no.
l. i. h̄ic enī p̄us vocabatur **B**ndict⁹ m̄o **B**onifacius ē noianus:
Innoctius. iij. p̄us **S**imbaldus: **G**reg. x. p̄us **T**heobald⁹
Celestinus. v. p̄us **P**etrus. **R**ūdet hoc fieri ad ostendendū
p̄ mutatiōne nois factā mutatiōne bois. cū enī p̄us eēt purus
h̄o: nūc vicē veri dei gerit in tris. s. vt. ec. di. v̄ n̄m̄. v̄l dico
q̄ ois actio ch̄risti n̄sa est iñstructio. s. de elec. significat. ij. q.
i. deus oipotens. s̄ i p̄m̄onone **P**etri mutati ē sibi nomē:
cū p̄mo vocaret **S**imon. x̄c̄ij. di. in nouo. s̄ ro. pon. vicē **P**e-
tri gerit. s. q̄ si. lin. l̄e. p̄ venerabilē. v̄n ad eius iñtar p̄ncipiū
mutandū ē nomē. **P**osterea equū fuit mutatiōne fieri: q̄ pos-
set p̄notus turpe originalē nomē habere: pone exemplū. s.
de elec. p̄ iñst̄ionē. v̄n nō esset equū ip̄sū illo noie vocari. **I**x
aut̄ de mutatiōe nomina fraudulenta intelligitur.
Bonifacius. an p̄seratiōne t̄ cōuatiōne sic scribit: **B**onifacius ē
ctus ep̄us: t̄ adde qd̄ d̄icā i fi. li. sup̄ data. Et q̄re se vocet ep̄s
cū sint in eccl̄ia d̄e dignitate ep̄ali maiorē d̄ubitari solēt.

Bonifacius epus. ca rōne mot⁹ q̄ in p̄ncipio se
condit̄erū q̄ t̄i: quiti libri d̄ecre. **M**erere nō
solentis de h̄is. v. vt. q̄ sit in cutislibz libz
p̄ncipio at̄cēdēda: s̄ i p̄ncipio voluminis suffi

A beautiful copy of Torresanus' only edition of Pope Boniface's continuation of the Decretals of Gregory IX, with an illuminated portrait of the author and a full-page contemporary manuscript register, preserved in an Augsburg binding from an identified workshop.

Pope Boniface VIII was one of the great medieval canon and civil lawyers, and a patron of the arts and of science. To the five books of the Decretals, the collection of canon law compiled in the thirteenth century for Pope Gregory IX by his chaplain Raymond of Peñafort, Boniface added the present Sixth book, containing the pontifical constitutions (laws) promulgated by himself and his immediate predecessors. Like the Decretals, Boniface's supplement was continually reprinted throughout the incunabular period, always in conjunction with the gloss of the canonist Giovanni d'Andrea, and usually with the latter's trees of consanguinity and affinity, visual tools that were indispensable for questions of marriage.

Goff B-995; GW 4871; BSB-Ink B-715; H *3604; Harvard/Walsh 1878, 1879. See also the cover illustration.



Pocket-sized piracy of the Ship of Fools

5) BRANT, Sebastian (1457-1521). [*Das Narrenschiff*, in Latin:] *Stultifera navis*. Translated from German by Jacobus Locher, called Philomusus, in collaboration with Brant. "Basel: Johann Bergmann de Olpe, 1 March 1497" [i.e., Nürnberg: Georg Stuchs, after 1 March 1497].

Small 8vo (136 x 95 mm). Collation: A⁸b-s⁸ t⁴. 148 leaves, foliated cxlv, [3]. 30 lines plus headline & foliation. Gothic types 5:168 (title), 7:108 (headings and headline), and 13:72 (text). 117 half-page woodcut illustrations printed from 113 blocks. A couple of side-notes shaved, short marginal tear in leaf c8 (f. xxiiiij). Nineteenth-century English straight-grained blind- and gold-tooled maroon morocco, gilt edges (front inner hinge broken, rubbed). *Provenance*: early annotations on front flyleaf (offset to verso of last leaf, showing its original position as a lower flyleaf or wrapper); evidence of three bookplates removed from pastedowns; with Lathrop Harper, cat. 239 (1984), no. 11; Helmut N. Friedlaender, bookplate. \$27,500

RARE SMALL-FORMAT COUNTERFEIT EDITION OF BRANT'S *NARRENSCHIFF*, the most influential satire of the humanist movement. "The most important of a long line of moralizing works in which the weaknesses and vices of mankind are satirized as follies" (*Printing and the Mind of Man* 37), Brant's *Ship of Fools* relates the sea voyage to "Narragonia" of 100 fools, including representatives of every human and social type, not excepting the writer (in a chapter titled "On the uselessness of books").

First published in German in 1494, the poem was devoured by the reading public, inspiring the astonishingly rapid publication of several unauthorized or counterfeit editions and imitations throughout Europe. This early edition reprints nearly page-for-page, but in a smaller format, the original Latin edition published by Johann Bergmann in Basel on 1 March 1497 (Goff B-1086), and it copies Bergmann's colophon. Two other (recorded) piracies of the Latin edition were published during the same period: another octavo edition by Johann Schönsperger, published in Augsburg, dated 1 April 1497 (Goff B-1088), and a quarto edition printed in Strassburg by Johann Grüninger, dated 1 June 1497 (Goff B-1089, see next item). The Schönsperger edition also copies Bergmann's colophon, but includes an additional, correct colophon. The present edition, attributed on typographical grounds to Stuchs, is the only one



of any of the German or Latin pirated editions to brazenly retain the original colophon without identifying the true printer. It misled both contemporaries and such 19th-century incunabulists as Hain and Proctor.

For the illustrations Stuchs borrowed or bought the woodcut series which his fellow Nürnberg printer, Peter Wagner, had used for his own pirated edition of the German text in 1494 (GW 5042), printed four months after the original Basel edition: the Wagner cuts are reduced and mostly reversed copies of the originals (of which many were the work of Albrecht Dürer).

An additional four new woodcuts, including the title cut, were copied from Bergmann's editions. These smaller Nuremberg woodcuts retain the pungency of the originals as well as all the iconographic details, and have a lively, primitive charm of their own.

There are five copies in US libraries. Goff B-1087; GW 5055; BMC II:471; Schreiber 3568; Walsh 816; Bod-inc B-507.



Counterfeit Two

6) **BRANT, Sebastian.** [*Das Narrenschiff*, in Latin:] *Stultifera navis*. Translated from German by Jacobus Locher, Philomusus, in collaboration with Brant. Strassburg: Johann (Reinhard) Grüninger, 1 June 1497.

4to (195 x 135 mm). Collation: A-B⁶ C-H^{4,6} I⁴ K-X^{4,6} y⁶. 112 leaves, foliated with errors 1-''116''. 35-38 lines (variable) and headline. Types: gothic type 17:145 (title and headlines), roman type 22:89 (text). A few spaces for initials, unrubricated. 118 woodcut illustrations printed from 78 blocks. Title stained and soiled and with a small hole, upper margins of final quire repaired, affecting 3 headlines; shaving to a few side-notes, one or two headlines, and edge of woodcut on x4r. Eighteenth-century acid-stained calf, edges red-sprinkled (upper hinge split); modern chemise and slipcase. *Provenance*: with Lathrop Harper, cat. 239 (1984), no. 5; Helmut N. Friedlaender, bookplate. \$25,000

Third (dated) Latin edition of the Ship of Fools, one of several unauthorized editions following closely on the heels of the first Latin edition (Basel: Johann Bergman, 1 March 1497). This Strassburg edition is Grüninger's fourth recorded piracy of the wildly popular text, the three previous ones having been of the German text (GW 5048, 5050 & 5051).



For this Latin edition Grüninger used the woodblock stock from his earlier German editions, with a few additional cuts, and with variations in the pattern of repetitions. These woodcuts, designated by Kristeller the "Erste, Grüningersche Hauptgruppe" (*Die Strassburger Bücher-Illustration*, 1888), follow the iconography established by Brant and probably Dürer for the original Bergmann editions, but their



stylistic treatment is quite different. Apparently the work of two or three master *Formschneider*, the cuts are noteworthy for their sometimes striking dark backgrounds or skies, formed by parallel hatching. The result, noted the Lathrop Harper catalogue, "renders an eerily dark tone to many illustrations and precludes coloring."

Goff B-1089; GW 5057; BMC I:112; Walsh 180; Bod-inc B-509; BSB-Ink B-819; Schramm XX p. 23; Schreiber 3570.

Fresh news of provenance

7) **BRANT, Sebastian.** *Varia carmina*. With additions by Johann Bergmann de Olpe. Basel: Johann Bergmann, de Olpe, 1 May 1498.

4to (203 x 145 mm). Collation: A-C⁸ D-I^{8.4} K⁴; a⁸ bc⁴ d-h⁸ i⁴ k-m⁸ n⁴. 148 leaves, unfoliated. 30 lines, shoulder notes. Roman types 1:109 (title and Latin text), 3:77 (marginalia), gothic types 4:220 (title and headings) and 5:109G (German text). 7 woodcut illustrations printed from 6 blocks, including 3 cuts on title and 2 full-page cuts, woodcut printer's device, Lombard initials. First two leaves with a few marginal repaired wormholes. Late 19th-century half straight-grained black roan and marbled paper, smooth spine gold-tooled (joints rubbed). *Provenance*: 18th-century armorial engraving of the arms of the Princes of Monaco (with caption *Wappen des Fürstens vom Monaco*) pasted inside front cover (but see below); Leipzig University Library, duplicate, inkstamps on title; pencil shelfmark on title "M.241" and "Tripl.", formerly part of a Sammelband held by Leipzig (see below); Charles M. Smith, Berlin, January 1856, inscription on flyleaf; with Lathrop Harper, cat. 239 (1984), no. 32; Helmut N. Friedlaender, book label. **\$17,500**

FIRST EDITION, third and most complete issue of Brant's (mainly) Latin poems. The first part contains Brant's religious poems, including his *Rosarium*, in 50 sapphic strophes, encomia of the Virgin, and poems on the church fathers and various saints. The second part is devoted to his secular verse: poems on historical events, *Gelegenheitsdichtungen* on contemporary figures and events, and philosophical poems. Subjects are diverse: a diatribe against the Flemish, the flooding of the Tiber, a monstrous birth in Worms, Johann Heynlin's work on logic, the thermal baths in Baden, the scourge of syphilis (the first literary work on that subject), and a Latin-German verse drama on the fragility of life, titled "On the dangerous chess game" and consisting of a dialogue between death, an angel holding a clock, and the Emperor, representing the human condition. Brant had published a number of these poems previously, some as pamphlets or broadsides; only a handful of those earlier ephemeral editions survive.

Quires m and n, containing additional verses, were added in two stages after the work's initial publication. Quire n, added on 1 September 1498 and not included in the register, contains Brant's poem on the Turkish threat (*Thurcorum terror et potentia*), and is illustrated with a large woodcut of a Turk on horseback being pursued by Christians, dated 1498. This quire apparently also circulated independently as a separate pamphlet. In this copy, as in the British Museum copies, quire n is inserted in the middle of quire m.



The publisher Johann Bergmann from Olpe in Sauerland, archdeacon of the cathedral at Granfeld an der Birs, was close to the important group of German humanists that included Brant, Reuchlin, Jacob Locher and Wimpheling. As demonstrated by the layout of this edition, printed in large, legible type and provided with woodcut illustrations, "Bergmann was a rich man, and evidently spent his money ungrudgingly on his press during the few years in which he kept it up" (BMC III: xxxix). Besides the Turkish cut, the woodcuts show: the author praying, printed



on the title with two smaller cuts of the Adoration and St. Sebastian, and repeated on n4v; a full-page cut accompanying the poem "De corrupto ordine vivendi pereuntibus," showing a fool upside down in a wagon (a1r), reprinted from the 1 March 1498 edition of *Stultifera Navis*; and a full-page cut of the Emperor before Jerusalem (d1r).

Important details of the provenance of this volume have recently come to light, thanks to the vigilance of Falk Eisermann, director of the Gesamtkatalog der Wiegendrucke, and to the scholarship of the Leipzig University curators and book historians Thomas Thibault Döring and Christoph Mackert, whom I gratefully acknowledge for the following information:

Until the mid-nineteenth century this copy was bound as the first work in a *Sammelband* in the Leipzig University Library, containing five other humanist works printed at Basel and Erfurt, as follows:

- 2) the first edition of Brant's German translation of the *Liber Faceti*, Basel: Johann Bergmann de Olpe, [1496], GW 9695;
- 3) Corvinus [Lorenz Rabe], *Cosmographia*, [Basel: Nicolaus Kesler, not before 1496], GW 7799;
- 4) Valla's translation of Psellus, *De victus ratione*, Erfurt: Wolfgang Schenck, 1499 (GW M36352);
- 5) Petrus Ravennas [Pietro Tomai], *Phoenix seu De artificiosa memoria*, Erfurt: Wolfgang Schenck, 1500, GW M32689;
- and 6) Marschalk, Nikolaus, *Interpretamentum leve in Psellum*, [Erfurt: Wolfgang Schenck, 1499], GW M21102.

The pencil shelfmark M-241 on the title-page (which would originally have read "4° M.241") refers to a cataloguing system introduced by Christian Friedrich Börner, librarian of the Leipziger Pauliner Universitätsbibliothek from 1711 to 1736, indicating the 241st quarto volume in the philological section or Cabinet labeled "M." Library records and changes in cataloguing systems show that the collected volume must have been disbound and dispersed between 1835 and 1855; the library then sold the *Varia Carmina* as a duplicate, and apparently also the Tomai, whose location is still unknown. Earlier details of the *Sammelband*'s whereabouts before it joined the Leipzig University collections have yet to be unearthed, but it seems likely that the Princes of Monaco "bookplate" was added by a 20th-century owner, to give his now plainly bound volume extra prestige.

Goff B-1099; HC 3731; GW 5068; BMC III, 796; Schreiber 3542 & 3580.

Incunables: see also no. 15

Association copy of a papal bull

8) LEO X (Pope 1513-1521). *Bulla Leonis. X. Co[n]firmation[is] privilegior[um]: indultor[um] facultatu[m] et i[n]dolge[n]tiar[um] hospitali S. sp[irit]us in Saxia de urbe: et ei[us] me[m]bris per plures Rom[anos] Pont[ifices] co[n]cessar[um] cu[m] extension[ibus] Bulle Sixti iiij. N.p., n.d., [?Rome, 1517?].*

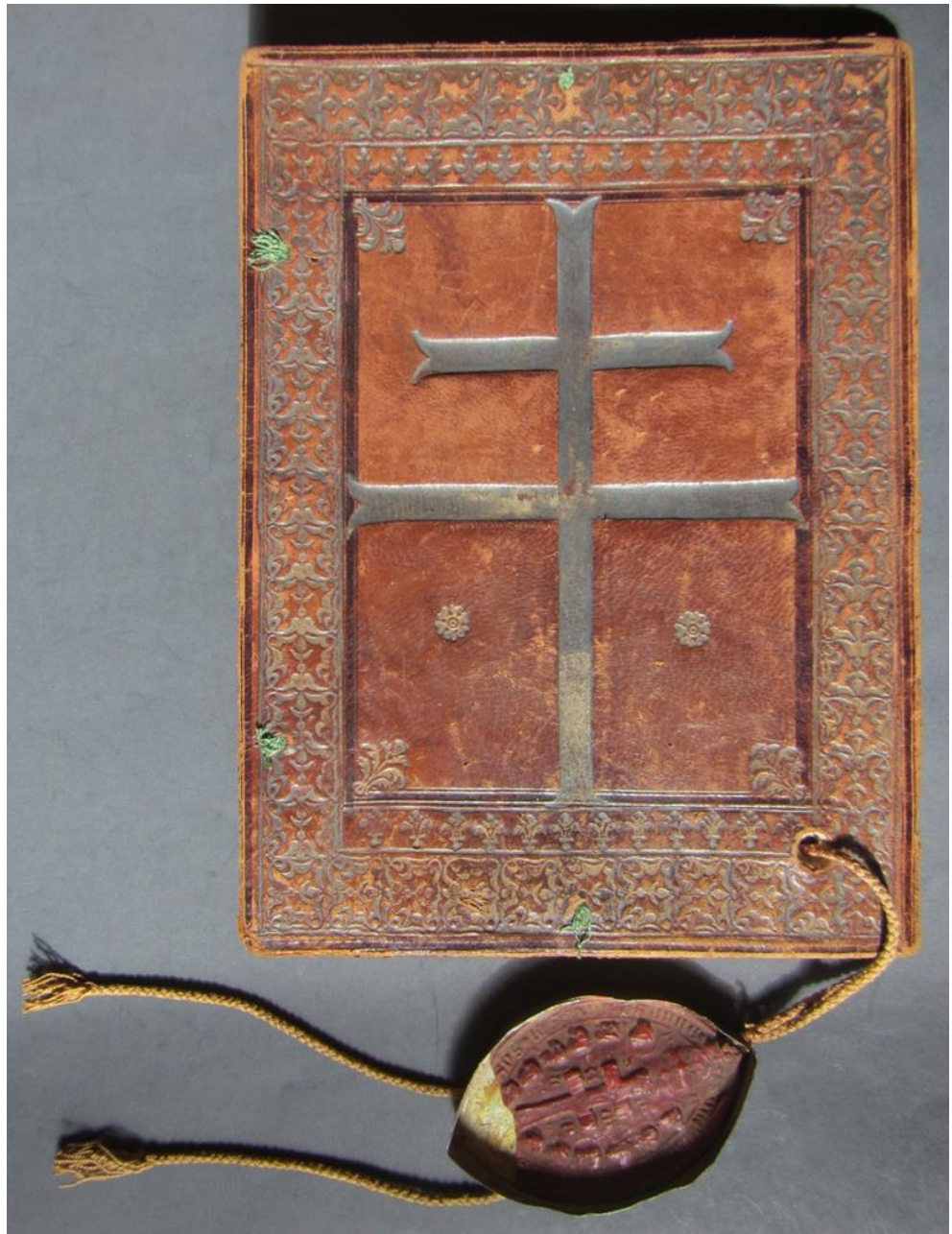


PRINTED ON VELLUM. 4to (218/222 x 160 mm). Collation: a⁸ b⁶. 14 leaves, unfoliated. 38 lines. Gothic types, headings in Roman capitals. Title printed above white-on-black woodcut of the papal arms and within four-part woodcut white-on-black border. Two white-on-black woodcut floriated initials (approx. 7-line and 5-line). Contemporary stitched binding of brown goatskin over pasteboards, the sides tooled in Zwischgold (mosly oxidized), both covers with foliate border built up from a repeated individual tool, a row of small fleurons above and below the

central panel, which contains a large stamped Cross of Lorraine with a fleur-de-lis tool at each corner and two impressions of a small rosette, remains of four green silk fore-edge ties, a neat round hole pierced through covers and text block, through which is threaded a brown silk cord attached to the apparently original tin capsule containing the original wax seal, also impressed with a Cross of Lorraine (lower portion of seal broken away and lost); some rubbing, especially to spine, a scrape to upper cover from tin capsule, but overall in fine condition. *Provenance:* several contemporary marginal annotations in at least two hands, manicule on b1r; last page with a long inscription in a humanist hand by the notary Philippus Quintilius de Civitate Castellana, with his notarial sign. \$12,000

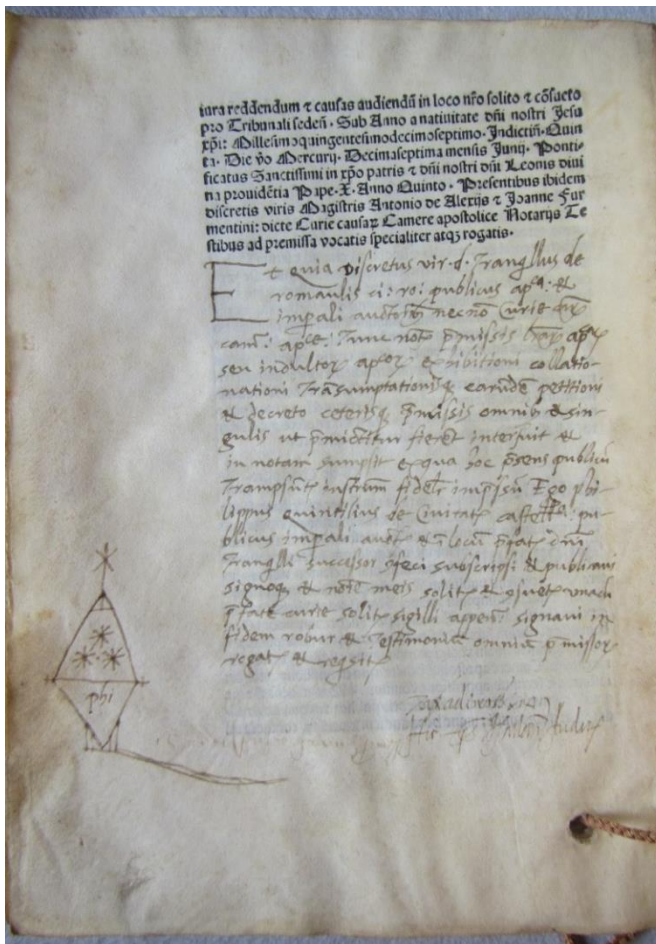
A vellum copy of an apparently unrecorded edition of three papal bulls of Leo X, all relating to donations granted to the Ospedale di Santo Spirito in Sassia in Rome. The bulls are dated 9 March 1513, signed by Cyprianus; 7 March 1515, signed by Pietro Bembo (the Cardinal and poet), and 29 April 1517, signed by A. de Verdesoto. This copy with its seal and imposing binding may have belonged either to the Ospedale di Santo Spirito in Sassia itself or to one of its sister institutions, as the binding and attached seal are stamped with the Cross of Lorraine, the symbol of the Ospedale and of the Order which governed it.

Originally founded in the eighth century as the Schola Saxonum, supposedly by Ine, King of Wessex, the edifice of the future



Ospedale served as a hospice for English pilgrims, and became one of the most important pilgrims' hospices in Rome, giving the *quartiere* its name of "città dei Sassoni" (now Borgo). In the 13th century Innocent III established the hospice as a veritable hospital and shelter for the indigent, placing it under the charge of Guy de Montpellier, founder of the Order of the *Hospitaliers du Saint Esprit* (the Order of the Holy Ghost). In its heyday in the 15th century, that order, whose coat of arms is the Cross of Lorraine, managed nearly a thousand hospitals throughout Europe. The Ospedale di Santo Spirito di Sassia benefited from numerous papal donations over the centuries. It burned to the ground in 1471, was reconstructed under Sixtus IV, and served as an important center of scientific medical research in Renaissance Rome.

The three bulls perpetuate the papal donations to the Ospedale and the privileges held by the Confraternity of the Santo Spirito, including indulgences granted to its members. The first and longest bull reviews previous Papal decrees and donations, and summarizes the rules governing the Confraternity, referring to the Book (i.e., of rules) of the Confraternity, and listing the crimes which would cause confraternity members to lose their privileges (murder and bigamy!). The third bull confirms the privileges of the Confraternity, mentioning the lands owned by the Order (*questas terras ortos campos agros prata pascua ...*).



The use of *Zwischgold* is usually associated with German bindings in this period, but the construction of this binding is typically Italian. The tool used to create the border appears on a binding reproduced by Tammaro de Marinis (I:473, pl. 88), on a book printed in 1525 (Ferreri, *Hymni novi ecclesiastici*, 1525, not 1523 as cited by de Marinis). In the Ferreri binding the rectangular tool, also repeated to build up a border, is disposed "on its side," with the shorter sides touching, whereas here the longer sides touch. The central cross on the covers is stamped from a single block; a small crack is visible near the junction of the lower bar on the left side, on both covers, showing that the crack was in the block. (Thanks to Nicholas Pickwood for examining and commenting on the binding.)

The notary Philippus Quintilius, of Civita Castellana (near Viterbo) also notarized a legal document from 1533 preserved in the State Archives of Terni (digitized with transcription on bctdigitale.comune.terni.it). There are no copies of this edition in OCLC, EDIT-16, KVK, the Vatican Library online catalogue, Sander, BMC, or Adams. A different edition, evidently

from the same unidentified press, with the same title but containing the first bull only (of 1513), without the preface, has been digitized by the Bayerische Staatsbibliothek. The title uses the same papal block but different borders, although of a similar white on black design.

A woman behind the scenes

9) **MESSIER, Robert** (d. 1549). *Super epistolas & eva[n]gelia toti[um] Quadragesime sermones*. [Paris]: Claude Chevallon (15 February 1524).

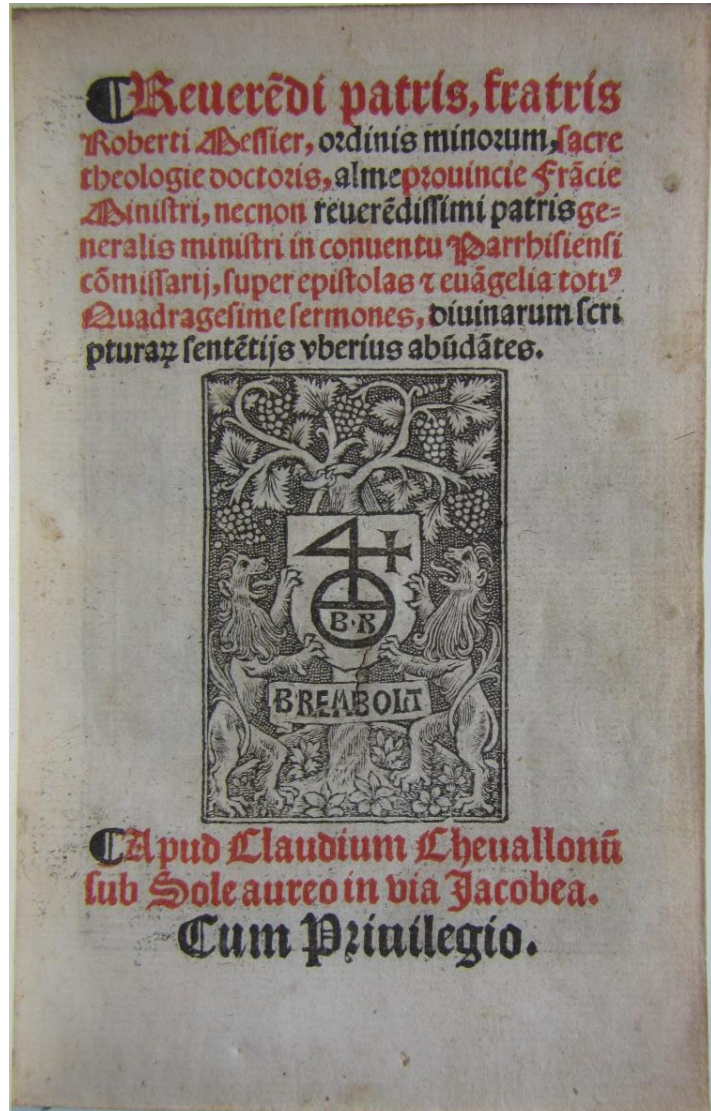
8vo (147 x 94 mm). Collation: A-B⁸ C⁴; a-v⁸ x⁴ (-x4 blank). [20], 163 ff. Title printed in red and black, with large metalcut mark of Berthold Rembolt (Renouard 958). Gothic types, 46 lines, double column. Full-page woodcut on verso of title; metalcut printer's device of Claude Chevallon (Renouard 176) on C4r, metalcut initials. Discreetly repaired tear in title, affecting printer's mark and woodcut on verso, top margins cut close, headline of s5 shaved, hole in upper fore-margin of last leaf patched with loss to a few letters on both pages. Eighteenth-century French olive morocco, sides paneled with triple gilt fillets, spine gold-tooled and -lettered in compartments, gilt edges (joints starting, corners scuffed). *Provenance*: effaced contemporary signature or inscription at end; a few early marginalia (washed); armorial engraved bookplate with initials B C D L; bookplates of Paul Schmidt, Josy Mazodier, and Guy Bechtel. **\$2800**



First edition of a collection of sermons by the Franciscan preacher Robert Messier, illustrated with a full-page woodcut of St. Francis receiving the stigmata, printed in two columns in very small gothic types, and embellished with historiated metalcut initials, one including a dragon. The privilege, granted to Claude Chevallon by the Parliament, is dated 10 February 1524. The work, which includes a detailed alphabetical index, was reprinted in 1530 and 1531.

Berthold Rembolt, a printer from Alsace who worked in Paris with the prototypographer Ulrich Gering in the late 15th century, was the first husband of Charlotte Guillard, who published briefly on her own after Rembolt's death in 1518 (using his device), before marrying Claude Chevallon two years later. The two remained at Rembolt's shop at the Soleil d'Or in the rue St. Jacques. After Chevallon died in 1537, Guillard carried on the business for twenty more years (using Chevallon's mark with her own initials).

The prominent presence of Rembolt's monogrammed mark on the title-page of this edition seems to refer to Guillard's continued active participation in the management of the publishing firm. In her article on Guillard, Beatrice Beech mentions "a few books with the imprint of Claude Chevallon and the printing mark of Berthold Rembolt" published in 1520 and 1521, but affirms (incorrectly, in light of the present edition) that "thereafter all the books published at the Soleil d'Or carried the name of Claude Chevallon within the printing mark of Berthold Rembolt," reflecting "the legal and customary practices of the time" (p. 346). As evidence that Charlotte "continued to work in the published field with her husband," Beech cites a 1522 publishing contract addressed jointly to Guillard and Chevallon. Clearly Charlotte Guillard maintained a continued directorial role, while her husband made of the Soleil d'Or an active publishing center of humanist theology.



OCLC locates no copies of this edition in US libraries; UVA holds a copy of the 1531 edition. Moreau, III, n°715. On Guillard cf. B. Beech, "Charlotte Guillard: A Sixteenth-Century Business Woman," *Renaissance Quarterly*, Vol. 36, No. 3 (Autumn, 1983), pp. 345-367; Rémi Jimenes, article on Charlotte Guillaire in SIEFAR, *Dictionnaire des femmes de l'Ancienne France* (<http://www.siefar.org/dictionnaire/fr>).

An emblem book without emblems

10) LA PERRIÈRE, Guillaume de (1499-1565?). *Les Considérations des quatre mondes, à savoir est: Divin, Angélique, Celeste, & Sensible : comprises en quatre Centuries de quatrains, Contenans la Cresme de Divine & humaine Philosophie.* Lyon: Macé Bonhomme, 1552.

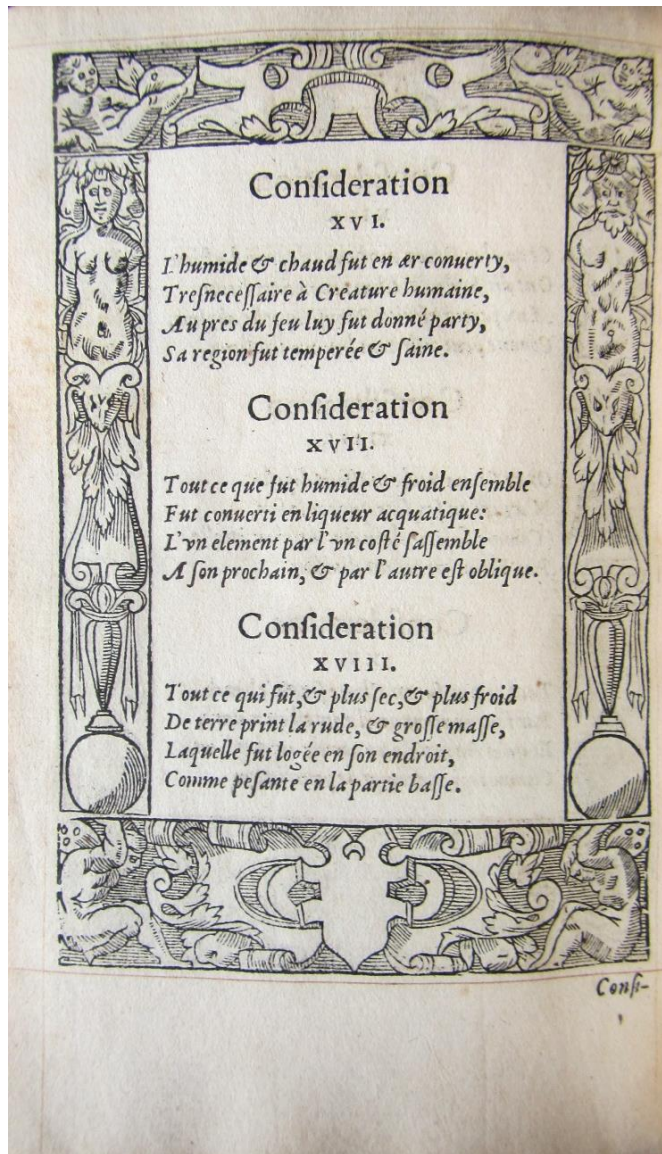
8vo (167 x 106 mm). [236] pages (of 240, last 2 blank leaves removed). Printer's woodcut device on title (Baudrier no. 2), full-page portrait of the author, eight different sets of four-part woodcut page borders of grotesques, typographic tail-piece ornaments, woodcut historiated initials,

passe-partout cartouche on last page. Ruled in red throughout. A few tiny marginal tears or chips, a few pages or corners lightly creased, occasional marginal staining or soiling. Contemporary goatskin(?) binding with interlacing painted strapwork decor, probably decorated with a panel stamp, but heavily restored and overpainted, rebaked, later endpapers, gilt edges; in a folding velvet-lined case. *Provenance*: early jottings in lower margins of ff. L8v and M1r; Louis de La Saussaye (1801-1878), member of the Academies of Poitiers and Lyon, numismatist and historian, bookplate; William Loring Andrews (1837-1920), formerly with his bookplate, according to the sale catalogue of: Cortlandt F. Bishop (1870-1935), bookplate, sale, part 2, 25-27 April 1938, lot 1268; Maurice Burrus (1882-1959), bookplate, ms. acquisition label (from Meulenaere, 1938) on lower flyleaf. \$8000

FIRST EDITION of a collection of four hundred French hermetic quatrains, on the “four worlds”: divine, angelic, celestial, and “sensible” (that which can be grasped by the senses), by the author of the first French emblem book, and “a keen advocate of the vernacular” (Glasgow U. Emblems website). Each of the four parts has two prefaces, one in prose, the other in verse, to celebrate diversity (“*afin que la diversité donne plus de délectation,*” C4r). The preface to the first “century” (part one) contains a lengthy encomium of mathematics and “mathematical symbolization” as the best way to apprehend what the human mind cannot otherwise understand or even approach understanding, followed by a description or definition of God. Various mathematicians and scientists, including Pacioli and the geometrician Bouelles, are praised in the four prefaces. A final verse Epilogue evokes alchemy in describing poetic intelligence: “*Tous les métaux par secret de Nature / Sur l’argent vif nagent certainement / Excepté l’or, lequel va par droiture / Comme le Roy au fond directement.*”



The *Considérations des quatre mondes* is sometimes referred to as an emblem book, or “para-emblem book” (Saunders, p. 164), so similar are the poems in construction and atmosphere to those of La Perrière’s



second emblem book, *La Morosophie*, and so obviously do they cry out for emblematic illustrations. Instead, the illustrations are largely decorative. The author portrait shows him holding a jeweler's balance, with a book in one scale and a fool's scepter (*marotte*) in the other. The playful woodcut page-borders show horse-headed caryatids, nymphs, and growling lions whose jaws stretch into volutes. The borders and the portrait were re-used within the year for *La Morosophie*. Of the 8 different border sets, one is signed IM, one IP, and one is dated 11 August 1551. The initials are those of the Toulouse publishers Jean Mounier (or Moulmier) and Jean Perrin, who are identified in the privilege, which was granted for both works.

This copy was the subject of a long description in the Cortlandt Bishop sale catalogue, where it was headlined "In a Lyonnese Grolieresque binding." I locate four copies in American libraries (Houghton, Newberry, UVA, Brandeis). Baudrier 10:226; Gültlingen 8:96, no. 168; Brun, *Le Livre illustré en France* (1930), p. 244; Brunet III, 830; Harvard / Mortimer French 339; cf. Alison Saunders, *The 16th Century French Emblem Book*, 141 and 164-5; E. Huguet, *Macé Bonhomme, un imprimeur lyonnais du XVIe siècle* (Lyon, 2013), no. 164.

Franco's St. Francis

11) BONAVENTURA, Saint, Cardinal. *Vita del serafico S. Francesco Scritta da S. Bonaventura, Tradotto in Volgare et di Nuouo Aggiuntovi le Figure in Rame.* Venice: heirs of Simon Galignani, 1593.

4to (219 x 161 mm). [8], 160 pp. Engraved title and 9 full-page engravings by and after Giacomo Franco (printed in text quires); all but the last two engravings with several letter-keyed scenes, the letterpress keys printed on adjacent pages within a variety of decorative four-part woodcut borders, woodcut initials. Engraved title dampstained, soiled, and frayed, some soiling and staining throughout. Contemporary parchment over flexible paper boards (covers soiled and worn). Scribbled out early ownership inscription on title. **\$3000**



FIRST EDITION of an illustrated Italian translation of *the Legenda minor* of St. Francis. While only the engraving on p. 7 is signed by him, all of the "stupendous" engravings" (Pasero) are the work of the Venetian artist, engraver, and publisher Giacomo Franco (1550-1620), whose illustrations graced costume books, writing books, emblem books, and anything else that came his way: "l'incisore non aveva preferenze, accettava tutto il lavoro offertogli... si dedicava ad ogni sorte di opere" (Pasero, p. 335). Franco's engravings proved popular with readers, and text and engravings were reissued in 1598, 1604, and 1608.

The engraved title is surrounded by a compartmented border showing S. Francis at bottom and six Franciscan saints at the sides, topped by the IHS monogram flanked by emblematic devices. A printer's(?) device below the title lettering, showing a tower with motto *Turis et fortitudo mihi Deus*, has not been identified (cf. ICCU). Using a visual narrative technique popularized by editions of Ariosto, the first seven of Franco's fine engravings depict the life story of St. Francis through multiple scenes, letter-keyed to an explanatory text (here, exceptionally, in verse), moving chronologically from the background to the foreground.

OCLC locates four copies in American libraries (Harvard, Yale, the Morgan, and St. Bonaventure Univ.). EDIT-16 CNCE 6913; Carlo Pasero, "Giacomo Franco, editore, incisore, calcografo nei secoli XVI e XVII" *La Bibliofilia* 37 (1936), pp.332-356, no. XV (p. 346).

Scagliola painter's source book

12) LOTTINI, Giovanni Angelo (1549-1629). *Scelta D'alcuni Miracoli e Grazie della Santissima Nonziata di Firenze*. Florence: Pietro Cecconcelli, 1619.

4to (202 x 140 mm). [8], 254 pp., [1 blank leaf], [12] pp. Engraved title and 40 full-page engravings, most by JACQUES CALLOT after Matteo Roselli and others; woodcut initials and tailpieces, a few type-ornament initial borders and head-pieces. Scattered soiling, a few small stains, engraved title browned. Early 19th-century Italian green half calf, brown calf lettering-piece on backstrip; untrimmed. *Provenance*: Lamberto Cristiano Gori, Tuscan painter (1730-1801), purchase note from 1775 at end (washed): "comprato da me Lamberto Cristiano Gori alla vendita della Libreria del collegio di S. Giovannino dell' [?] compagnia di Jesu nel estate dell corrente 1775; 23 Ottobre 1775"; Henri Tardivi, engraved bookplate with ms. shelfmark number 6632. \$3500



FIRST EDITION, FIRST ISSUE, of a description of the miracles enacted by the thirteenth-century image of the Holy Virgin of the Santissima Annunziata in Florence, a major pilgrimage site. Of the forty anonymous full-page engravings reproducing works by Matteo Roselli, Arsenio Mascagni, Antonio Tempesta, Fabrizio Boschi, Giovanni Biliverti and A. Pomarancio, most are securely attributed to Callot. According to Meaume, they were carried out several years before the work was published, probably around 1612, toward the beginning of Callot's stay in Florence. Those after Tempesta, and the engraved title, are judged not to be Callot's work. In this first issue 18 of the plates have blank rectos, and the plates bear a single number in the lower right corner (odd numbers only). In some copies the engraving on p. 40, here present, was not printed.

This copy was purchased in Florence a century and a half later and no doubt used as a source for models or ideas, by the Italian artist Lamberto Cristiano Gori (1730-1801), who specialized in *scagliola* (imitation marble) decoration and paintings, a technique he had learned from his teacher Enrico (or Ignazio) Hugford.

Meaume, *Catalogue raisonné de l'oeuvre de Jacques Callot* (1852) (online), 261-301; Brunet 3:1181; Olschki *Choix* 5886; Gamba 1968; cf. Piantanida 4618 (1636 issue).

A Scot's Neolatin emblem book

13) FARLEY, Robert. *Kalendarium humanæ vitæ. The Kalender of mans life*. London: for William Hope, 1638.



8vo (142 x 91 mm). [152] pp. (plus 2 extra leaves), final blank removed. Engraved title by George Glover, 16 full-page emblematic woodcuts, the oval emblems set within repeating ornamental cartouches (using 3 series of blocks), with inset letterpress Latin and English captions; italic and roman types, typographical ornaments, woodcut factotum initials. This copy with duplicates of leaves B2 and H5 in the two states. Signature and catchword on E2r shaved. Modern calf, edges gilt (rubbed, scratch to upper cover). *Provenance*: contemporary partly deleted signature Charles on Imprimatur page at end; a Latin poem (with a word of Greek) on King Charles of England, with its English translation opposite, in another contemporary hand on the final page opening (K6c-K7r), one line and the writer's signature unfortunately cropped; Richard Holmden, armorial bookplate; Robert S. Pirie, bookplate, sale Sotheby's NY, 2-4 Dec. 2015. **\$6500**

ONLY EDITION of a bilingual emblem book by a Scottish poet of whom little is known. Farley's Neolatin poems on the seasons and months are accompanied by his own English translations

in iambic pentameters, and illustrated with a series of well-made original woodcut emblems. Farley's single other major work, the *Lychnocausia*, also a Latin-English emblem book, appeared the same year. He dedicated both editions to Robert Carr, 1st Earl of Somerset.

The engraved title includes five circular emblems, one for each season and a memento mori, with a letterpress explanation bound opposite (A1v). The months are arranged by season, starting with spring and March, symbolizing man's birth; this parallel with the Life of Man continues to winter, or death, concluding with a series of hymns, or "Epitaphs on the Dead."

Praz remarks on the scarcity of English emblem books, most of which never saw a second edition: "This literary genre, on the whole, did not flourish in England, and this is the more surprising in as far as English

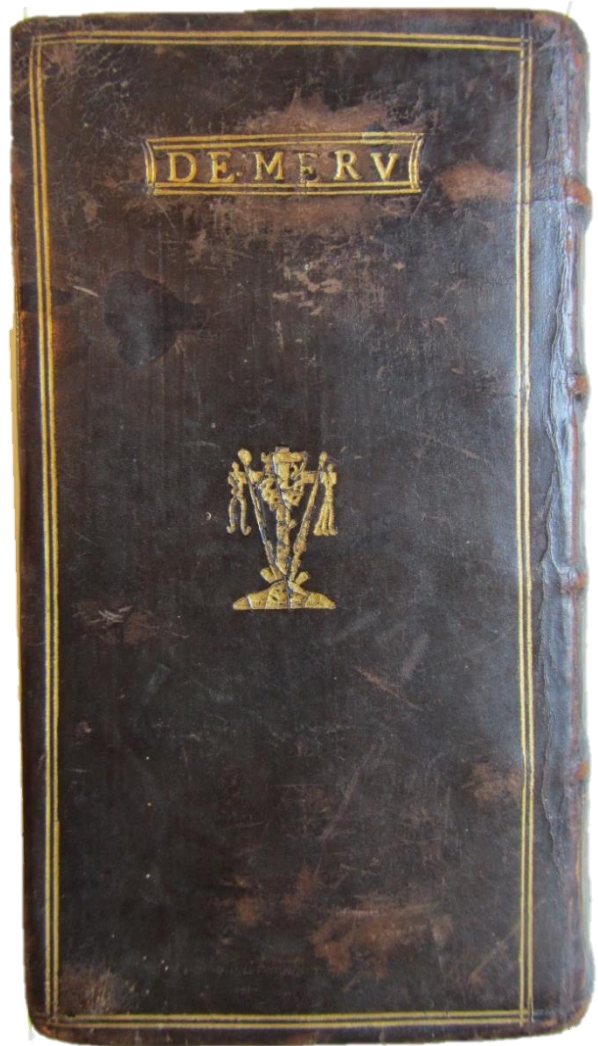
seventeenth-century poetry abounds in conceits, and, on the other hand, the greatest collectors of emblem books were later found in England" (p. 157).

Quire B of this copy is in the uncorrected state, with the English caption on B2r reading "I dig a grave", and quire H in the corrected state, with English caption on H5r, "I enjoy my fruites"; bound in are an additional copy of leaf B2 in the corrected state ("I dig the ground") and H5 in the uncorrected state ("Injoy my fruites"). An English reader has supplied his own additional Latin and English poem at the end. This edition appears seldom in the trade. Not in the Princeton emblem collection. ESTC S101880; STC (2nd ed.), 10693; Pforzheimer 362B; Grolier Club, Wither to Prior, 351; Praz, *Studies in Seventeenth-Century Imagery*, 157 & 332.

Bound for a bro

14) [CONFRATERNITY BINDING]. *Novveau livre d'Eglise à l'usage de Rome, pour la commodité vniuerselle des Laïques. Premiere Edition reduite en un Volume... Enrichy de nouvelles Figures.* Paris: Pierre Rocolet, Pierre Charpentier, Mathurin Denis, Claude Calleville, 1644.

12mo (147 x 81 mm). [60], 911, [1], clxviii pp. Engraved frontispiece and 12 engraved plates. Red and black printing. Woodcut tailpieces. Tear to *Table des feste mobiles* (a5), slight mold in gutter of pp. 896-7. Contemporary calf, sides framed in double gilt fillets, central motif of the Cross with the *Arma Christi* (the emblem of the Confraternity of the Penitents of the Holy Cross), and the gold-stamped name *Charles* (on front cover) *de Meru* (on lower cover) at top within double fillet cartouches, spine panelled in compartments with gilt fleurons, edges gilt (rubbed), front pastedown covered with early childish scribbles. *Provenance:* Charles de Meru, supra-libros; Du Coz, signature on front flyleaf. **\$2200**



A fine example of a confraternity binding on an abundantly illustrated and lavishly printed pocket breviary. Printed in small types, the edition is ornamented with woodcut tailpieces, several printed in red, and one in both red and black.

By the 17th century the confraternities of Penitents numbered in the hundreds, so much so that they came to be known by the colors of their robes (the white, green, blue, black penitents, etc.). Baudrier and Galle describe a binding tool used by a branch of penitents known as the "Compagnie des pénitents de la Sainte-Croix, Mort et Passion de Notre-Seigneur-Jésus-

Christ," founded in 1681, but earlier bindings with similar tools belonging to other Penitent confraternities are known. The present example appears to be mid-17th century. As in the later examples cited by Baudrier and Galle, the name of the *confrère* to whom this breviary was given is stamped above the confraternity's emblem. Cf. Julien Baudrier & Léon Galle, *Armorial des bibliophiles de Lyonnais, Forez, Beaujolais et Dombes* (1907), vol. I, p. 156.

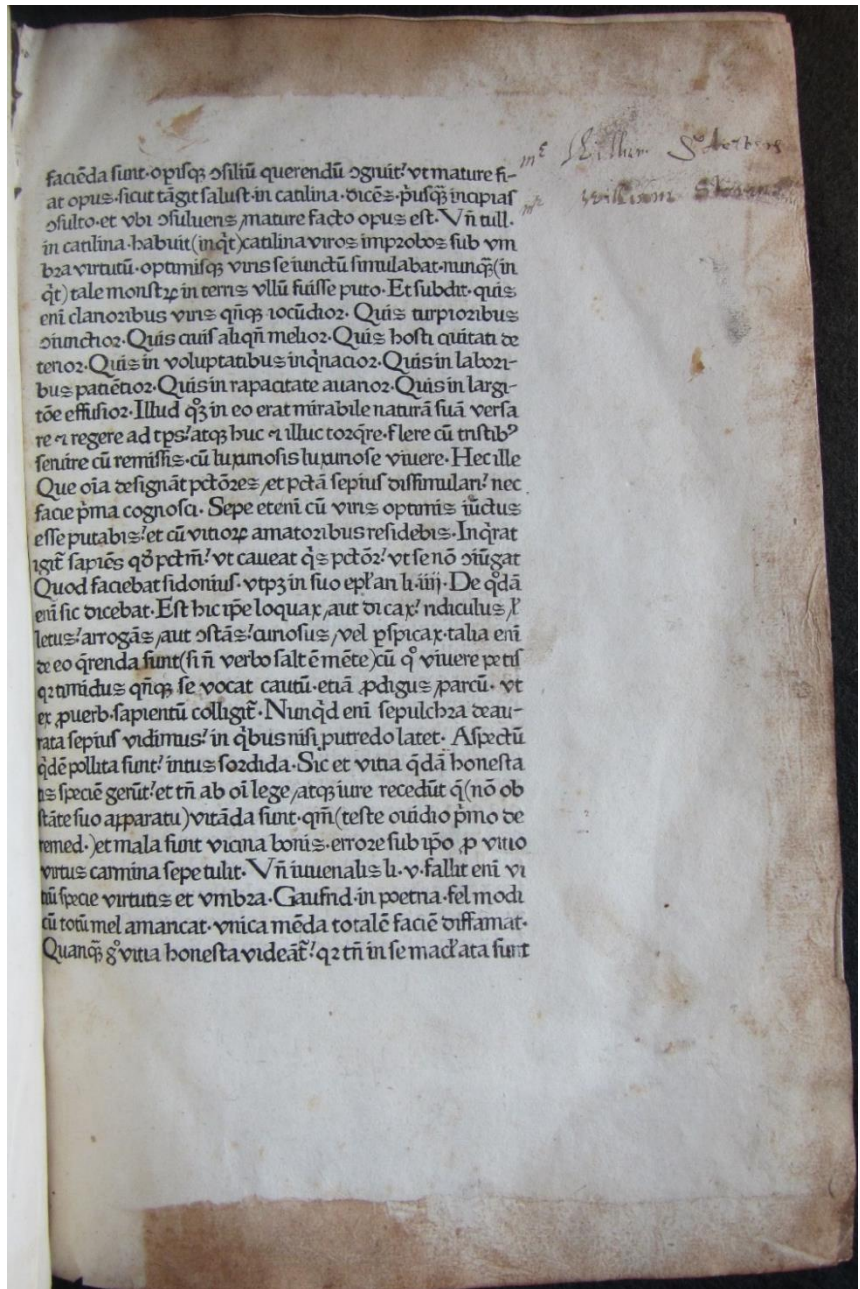
Recycling saves livres

15) [INCUNABLE BINDING WASTE]. BURTON, Robert (1577-1640). *The Anatomy of Melancholy. What it is, with all the kinds, causes, symptomes, prognostickes & severall cures of it.... by Democritus Junior.... The Sixt[h] Edition, corrected and augmented by the Author.* Oxford: (Printed by R. W.) for Henry Cripps (and are to be sold by Andrew Crook in Pauls Church-yard, and by Henry Cripps and Lodowick Lloyd in Popes-head Ally), 1651.

Folio (285 x 187 mm). [4] leaves, 78, [6], 217, "454" [= p. 218], [4], "216" 220-723, [1 blank] pp., [5] leaves, plus engraved allegorical title by Christof Le Blon (Johnson 35:1). Table at end in two columns. Woodcut head-pieces, some flanked or surrounded by type ornaments, woodcut initials. Ink offset on 4D1r (from printing?), occasional very minor spotting, a bit of mold in gutters Cc1-2, rust marks with holes in gutters of quire Ff. Seventeenth-century English calf, sides paneled with double gilt fillets, edges red-speckled, rebacked, corners restored, endleaves renewed (joints cracked); two leaves from Jacobus Magni (Jacques Legrand), *Sophologium* (Paris: Ulrich Gering, Martin Crantz and Michael Friburger, 1 June 1475, Goff M-41; GW M17658), formerly used as pastedowns, preserved and bound in at front and back between the new endpapers and the original flyleaves. *Provenance*: early ms. note at foot of p. 708 (copying part of last line); William Stephens / Stevens, two early signatures or pen-trials on front Sophologium leaf and signature on title, all in different hands; two English proverbs (one partially inked over) scrawled in an early hand on lower Sophologium leaf; Walter Moses 10s, early purchase note on front flyleaf; Sir Joseph Copley, Bart., engraved armorial bookplate; Wilfred Merton, signature in modern pencil on front free endleaf; (Bernard Breslauer, to): Robert Pirie, bookplate, sale Sotheby's New York, 2-4 Dec, 2015. \$9500

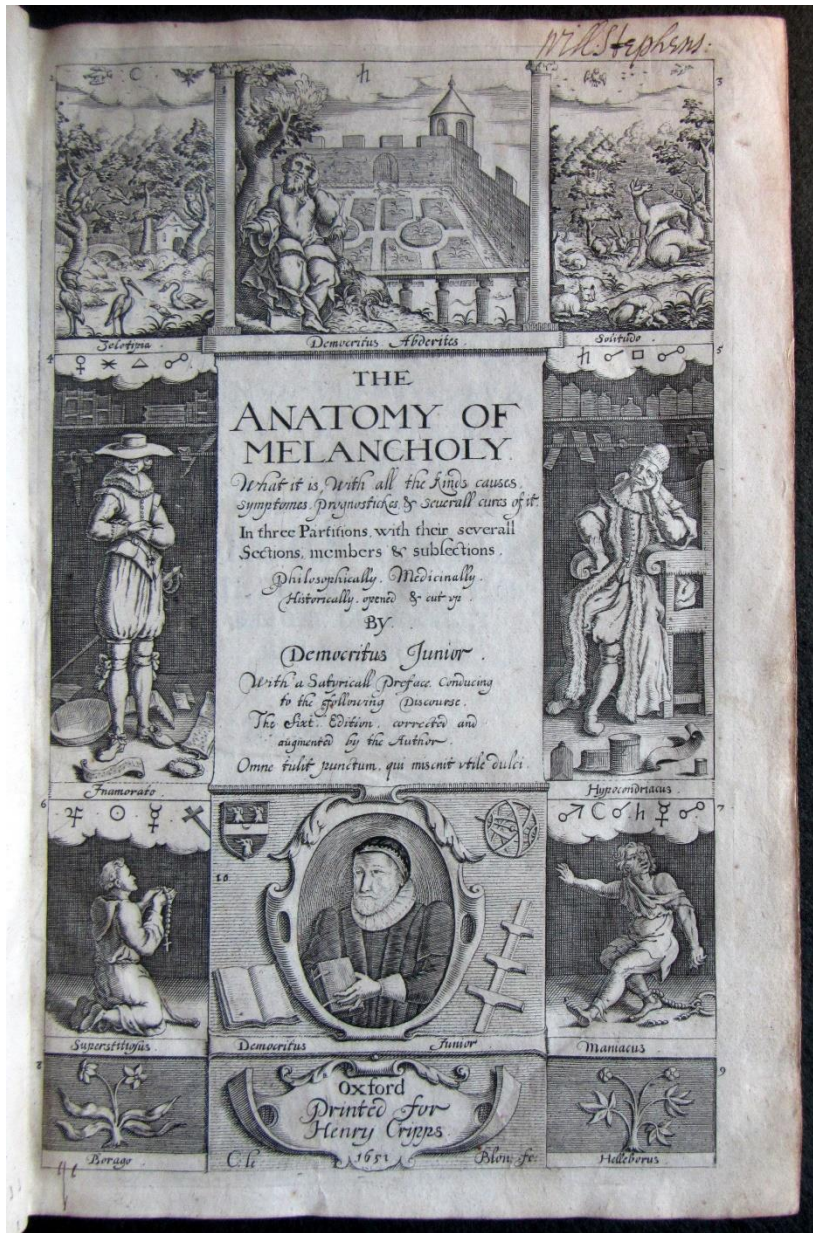
Sixth edition of Burton's classic analysis of woe, an interesting evidentiary copy. The inner boards of the contemporary, probably Oxford binding of this copy were originally lined with two leaves from a dismembered copy of the second recorded Paris edition of Jacques Legrand's *Sophologium*, an "anthology of philosophy and science taken from ancient writers" (Honeyman 2105), from the press of the three Parisian prototypographers.

Two manuscript book lists documenting the importation and sale of continental printed books into Oxford in the early 1480s were themselves preserved as binder's waste in the Bodleian copy of Bersuire's French translation of Livy, *Historiae*, Paris: [Jean Du Pré], 27 Nov. 1486 (Goff L-250), and were studied by Falconer Madan, Henry Bradshaw, and most recently Paul Needham. The second and more fragmentary of these two precious documents, both of which list books sent to the London book importer the Royal Stationer Peter Actors, comprises 35 entries containing highly abbreviated "titles" of books exported from Paris by Pierre Levet, at that time evidently still a bookseller-exporter (Levet set up as a printer in Paris ca. 1485). Most of the titles were more or less securely identified by Needham with 23 books, either individual editions or groups of editions, most printed by Ulrich Gering no later than 1480 or 1481. The third entry reads "Sophologium." Gering et al. printed three (surviving) editions of this moral treatise, one undated but ascribed to ca.



1472-73 (possibly the last edition printed at the Sorbonne press) and two editions dated respectively 1475 and 1477. The undated edition was printed in type 1:115R, in use up to 1472. The two leaves found here are printed in semi-gothic type 3:114, without the admixture of capitals from typeface 90G, found in the 1477 edition (cf. BMC).

While the copy to which these leaves belonged was not necessarily part of the Levet-Actors transaction, it was very likely part of a trade in books from Paris to England which had already commenced in the 1480s (ten years before a spike in imports of Paris editions, documented elsewhere; cf. for example, M. L. Ford, "Importation of Printed Books into England and Scotland," *The Book in Britain*, Vol. III, 1999, 179-201).



The Anatomy of Melancholy was the earliest treatise devoted to the psychology of depression. The posthumous sixth edition was the last to contain corrections (cf, Pforzheimer catalogue no. 119: "As the author continued to make augmentations and a few corrections to each edition published in his lifetime and even left notes which were incorporated into the sixth edition, published after his death, all early editions are of interest textually.") The splendid engraved title by the German engraver Christof Le Blon was first used in the third edition, of 1628.

Wing B6181; ESTC R29167. On the binder's waste, cf. Paul Needham, "Continental Printed Books Sold in Oxford, c. 1480–3," in *Incunabula: Studies in Fifteenth-Century Printed Books Presented to Lotte Hellinga*, ed. Martin Davies (London: British Library, 1999), 243–270.

Try finding this online

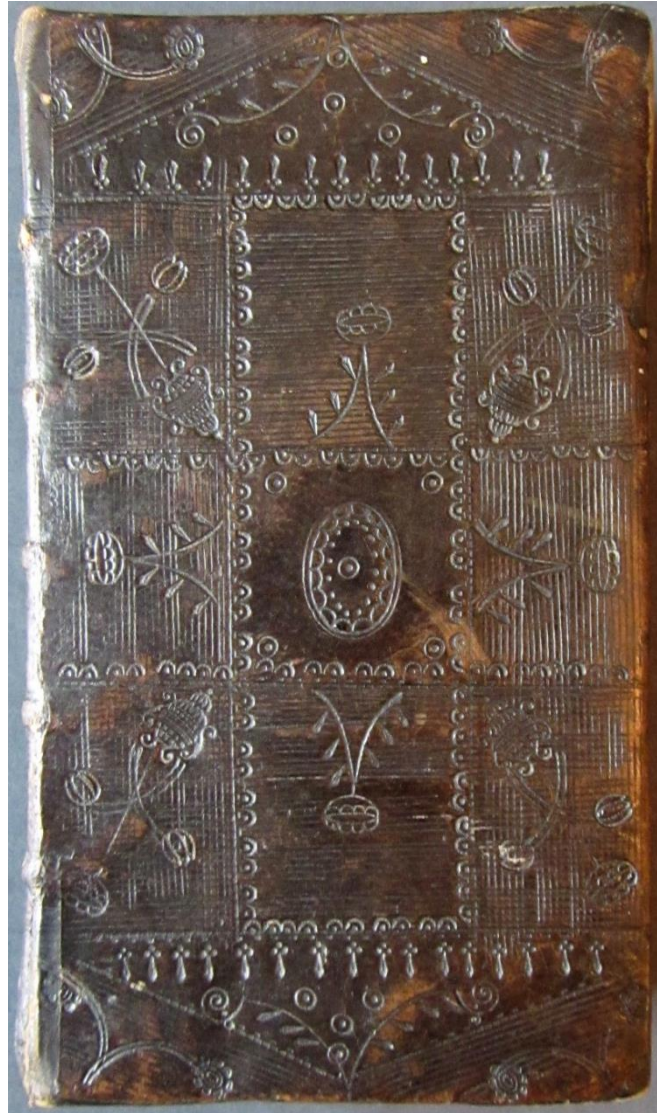
16) BIBLE, N.T., in Greek. *Tēs Kainēs diathēkēs apanta* [Greek]. *Novi Testamenti Libri Omnes. Editio nova accurata.* London: Roger Daniels, 1652.

12mo (156 x 83 mm). [2], 525 [recte 515], [1 blank] pp. Title with ornament of massed typographic fleurs-de-lis. Greek type, double column. Contemporary English dark brown turkey leather with a blind-tooled cottage-roof décor, covers and spine with background of parallel fillets, intersecting to form a grid in places, decorated with tulips and other flowering plants and tiny vase tools, sides with central oval cartouche, the decor formed partly by tools and partly hand-gouged in cuir-ciselé style; gilt edges, bright red silk endbands, marbled endleaves. *Provenance:*

Robert S. Pirie, bookplate, sale New York, Sotheby's, 2-4 Dec. 2015 (purchased from Patrick King in 1996, according to Pirie's note on front flyleaf). \$3500

An unusual partly "cuir-ciselé" cottage roof binding on an edition of the New Testament in Greek, the sixth edition of any part of the Greek Bible printed in England. A binding produced ca. 1670 for Samuel Pepys, using similar parallel background blind tooling but with additional tooling in gold, is reproduced in Nixon, *Five Centuries of English Bookbinding* (1979), no. 39.

Wing (2nd ed.) B2730; ESTC R36656, listing one copy in the US, at NYPL. The Early English Books Online entry for this edition shows in fact a different book, the Whole Book of Psalms, in English. The digitization was made from the Trinity College, Cambridge copy of this Greek Bible, recorded by ESTC as being bound with this edition... So much for the world of digitized books. This tangible, 3-D copy will last longer, has the text as announced by the title-page, and is pleasantly and sturdily bound.



One hymn, nine tunes

17) [NOVICES] – *Ordine da tenersi nel dar l'abito monacale alle fanciulle della Diocesi Fiorentina e nel ricevere la di loro professione ... Dato di nuovo alla stampa. [Part 2:] Ordine d'ammeterere le monache novizie alla professione...* Florence: Michele Nestenus & Antonmaria Borghighiani for Gio. Antonio Scaletti, 1709.

Folio (337 x 228 mm). iv, 22 pp., [1 leaf], 23-35, [1 blank] pp. 2 parts, separately titled but continuously signed and paginated. Printed in red and black, titles within type ornament border and with woodcut arms of Archbishop della Gherardesca; typographic music printing, woodcut

head- and tail-pieces and initials, a few type-ornament headpieces. A small correction patch on p. 11 (covering a 2-letter word, found in other copies as well). Dampstain with edge fraying to lower corner of first and last few leaves, a few wax stains. Contemporary gold-tooled red goatskin, covers with two panels of double gilt fillets, a quadrilateral floral tool at inner edges of inner panel, spine in six compartments, each with a small floral tool, a double gilt fillet on either side of the raised bands, gilt edges, marbled paper pastedowns, plain free endleaves (covers bowed, corners bumped, a scrape to front cover). *Provenance*: Convent of the Santissima Annunziata (San Casciano in Val di Pesa), neat manuscript inscription on title: *Questo Libro appartiene al Ven: Monast^o e Monacha di S^a Maria de Jesu nella Terra di Sancasciano.* **\$1600**

A luxuriously printed edition of rules for the induction of novices, including printed music for chants,



processions, prayers, and ceremonies, and lavish use of red printing and woodcut ornaments. Following the introduction, printed in black, all the passages in Italian, which contain the ceremonial instructions, are red-printed, standing out from the Latin prayers and music for chants and hymns, printed in black.

As stated on the titles, publication of this two-part how-to ceremonial guide for novices and new nuns was originally decreed by Alessandro Marzi Medici, Archbishop of Florence from 1605 until his death in 1630, and this new edition was ordered by Tommaso Bonaventura della Gherardesca, Archbishop of Florence from 1703 to 1721. Part One is in two chapters, the first for those entering the novitiate alone (presumably wealthier women), the second for those entering as part of a group. The reader is told when to kneel and when to stand up, how to cut one's hair, on which side to sprinkle the holy water first, and how to interact with one's fellow novices. Afternoon

or evening ceremonies (after Vespers) require slightly different rituals, as do private, cloistered ceremonies. In Part Two, also divided into individual and group rituals, the novice learns the steps to taking the veil for good after her year of probation. A final section (pp. 33-35, *Intonazioni diverse, secondo la varietà de' tempi*) contains the music for the same hymn (Jesu Corona Virginum), sung to nine different melodies, for different feast days.

Although the rules avoid identifying a specific convent, this edition may have been associated with the convent of the Santissima Annunziata in San Casciano in Val di Pesa, in the diocese of Florence. Copies were no doubt distributed to new novices, at least to those from prominent families.

OCLC lists copies at Houghton, UC Berkeley and the Biblioteca del Castello del Buonconsiglio in Trento. Bridwell Library also holds a copy, which is in a nearly identical binding, with the same square floral tool on the covers, placed slightly differently. Not found in ICCU. I locate no earlier editions in spite of the title statement implying their existence.

The secret history of a binding design

18) [COCHIN, Charles-Nicolas, artist]. *Etrennes Mignonnes Curieuses et Utiles, Augmentées pour l'Année 1741*. Paris: de la Boutique de M. Jouenne, Chez Lambert et Durand, [1740].

32mo (binding size 90 x 52 mm). and etched title, unsigned but by Cochin (printed on one bifolium, quire), double-page engraved small tears at top and bottom of with 8 blank leaves in the middle Contemporary embroidered cream faille silk with embossed metallic thread, both covers with twisted metallic thread framing heart motif of embossed skillfully work, above it a rising sun motif, de-lis, smooth spine divided into with abstract stitched decor, of Dutch-gilt paper, gilt edges (a border of upper cover). interleaves, front and back and the blank versos of the map calculations in pencil, red pencil awkward possibly later hand.



Etched frontispiece Charles Nicolas [32] leaves (a single map of France (loose, gutter). Interleaved, of the quire. binding, covers of decor in silver-gilt couched border of arabesques and central interwoven thread and below it a fleur-four compartments pastedown endpapers few loose threads to *Provenance:* The first 3 flyleaves (two each) bear price notes and and brown ink in an \$2600

A finely preserved almanac, illustrated by Cochin, in an embroidered binding in bas-relief, whose decorative motifs echo the traditional engraved title and frontispiece of the almanac.

The very long-running Paris almanac known as the *Etrennes Mignonnes* was published, with changing subtitles, from 1716 to ca. 1845. The engraved title and frontispiece varied from year to year (up to 1750, after which none were used), and the map alternated between an ecclesiastical, civil, or military map of France, or a map of the Paris region. In earlier issues the engraved title included a rising sun, and a heart. Although those motifs were not retained for this edition, the embroidered binding uses them, demonstrating that such case bindings could be and were re-used year after year for each new almanac. The techniques for producing the kind of embossed embroidery used on this pretty binding are well described in Saint-Aubin, *L'Art du Brodeur*, 1770, pp. 11-12 (pp. 28-29 in English translation in the 1983 facsimile edition).

The frontispiece and engraved title for this issue are the work of Charles-Nicolas Cochin. The allegorical frontispiece shows a female embodiment of History riding on the back of Father Time, toward Eternity (according to the caption), under the watchful care of Truth, who is holding a portrait of Her Majesty [the Queen]. Grand-Carteret (who misidentified these as woodcuts, perhaps because of the lack of a visible platemark), quotes from Jombert's 1770 catalogue of the work of Cochin, that "since this engraving was to be used for forty or fifty thousand impressions, M. Cochin engraved these same designs four times on the same copperplate." Even if the figure is not exact, it gives an idea of the print runs of these Paris almanacs!

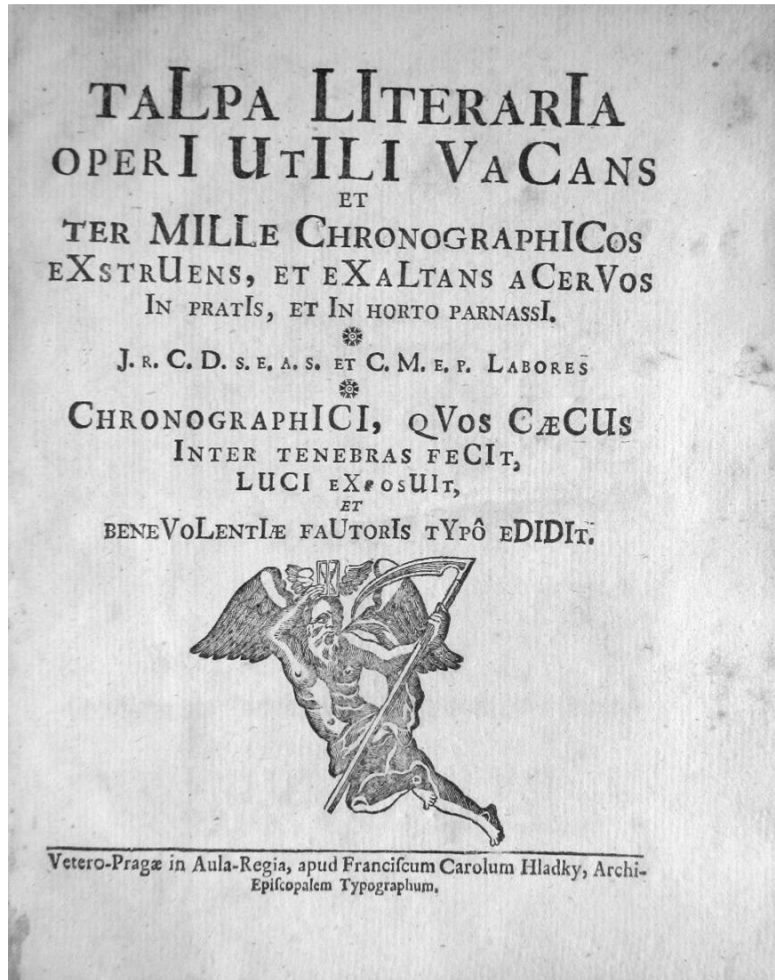
An early owner of this copy with weak penmanship and orthography wrote several price notes on the front and back flyleaves, including the costs of some farm(!) equipment and household goods, e.g., "Charette 200 fr Charru 60 fr. Garderobbe Comode 10 fr table" "se la [sic] fait 43 francs 25 centime pour de meuble [sic]".

The only copy of this 1741 edition listed by OCLC is at Harvard, but according to the catalogue description that copy contains a different frontispiece ("signed in the plate "P.F. Le Clerc, inv.; J. Daulle, sculp."). Grand-Carteret 107; Jombert, *Catalogue de l'Oeuvre de Cochin* (1770), 80. See also no. 21.

Word games by a blind bishop from Prague

19) CHRONOGRAMS – [SPORCK, Jan Rudolf]. *Talpa literaria operi utili vacans et ter mille chronographicos exstruens, et exaltans a cervos in pratis, et in horto Parnassi.* Prague: Franciscus Carolus Hladky, Archi-Episcopalis Typographus, [1752].

4to (207 x 167 mm). 326 pp. Title woodcut of Chronos, woodcut head- and tail-pieces, the tailpiece on p. 66 with the author's name in intertwined letters, final tailpiece showing Mercury, the head-pieces with the imperial double-headed eagle. Occasional light browning. Contemporary Brokatpapier-covered boards, decorated with figures of dark-skinned musicians and animals amidst swirling foliage, manuscript paper shelf-mark label on spine, edges blue-sprinkled (joints cracked, some chipping to paper, small stain to upper cover). \$4000



ONLY EDITION of a vast collection of chronograms by a blind auxiliary bishop of Prague and cabinet of curiosities collector. The present edition, along with a later work by the same author, *Cancer chorographicè incedens*, published in 1755, appear to be the LARGEST CHRONOGRAM COLLECTIONS ever published.

Chronograms are sentences or short paragraphs containing letters that can be read as Roman numerals (they are printed as capital letters), which together add up to a date; the trick is of course to find as many different (meaningful) sentences as possible to produce the desired number. Jan Rudolf Sporck (1694-1759) was a master of this genre, which was popular in the centuries when life moved at a slower pace. The approximately 3000 sentences in this volume, including three on the title-page, “add up” to dates ranging from 1749 to 1752, presumably the dates

of their composition. The chronograms are grouped in thematic sections. Most are either religious (on God, the scriptures, the saints, the doctrine of faith, the Virgin), or are grouped under the general rubric of “moral sentences and proverbs,” with some diversions into history and miscellaneous topics.

Auxiliary bishop and capitulary at St. Vitus Cathedral in Prague Castle, Sporck “was apparently interested in the arts and sciences, because he created a private cabinet of curiosities. He is known as a significant collector of the arts... but his natural history collections would have passed away unnoticed [had he not created], probably during 1719-1741 ...a [manuscript] catalogue [*Delineationes Sporckianae*], illustrating specimens in his possession...” (Mlíkovský, p. 33). This eccentric man, who besides an inquisitive mind also clearly possessed a sense of humor, hid not only the date of publication but his own identity in the books that he published. In this book his name is disguised in a woodcut tailpiece; in the *Cancer* it lurks in a marginal note (cf. Hilton, p. 428). The *Talpa* or mole of the present title alludes to his own blindness, as does the sub-title (*Chronographici, quos caecus inter tenebras fecit, lucis exposuit...*).

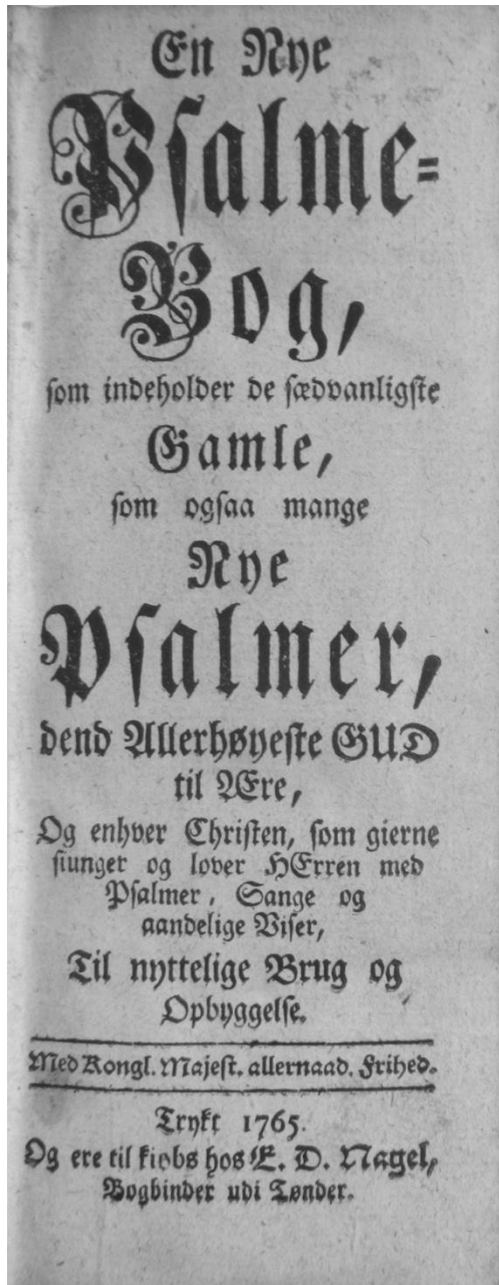
In both this edition and the *Cancer*, the imprimatur, dated 30 August 1751, is signed by Antonius Wenceslaus Wokaun. Hilton knew of a third chronogram collection by Sporck but could not ascertain its title: it may be the *Lentus limax ex vinea*, the title of a 432-page manuscript held by the British Library.

I locate one other copy, at the Bayerische Staatsbibliothek. Apparently no one has previously identified the author. The work was unknown to Hilton and I locate it in no bibliographies.

On Sporck cf. James Hilton, *Chronograms, 5000 and more in number* (1885), pp. 427-441; and Jiří Mlíkovský, "Bird collection of Johann Rudolf Sporck (1694-1759) in Prague, Bohemia," *Journal of the National Museum* (Prague), Natural History Series Vol. 179 (4): 33-39; 24 August 2010 (online Nov. 2015).

Neon-dressed hymnal for cold-nights

20) [GJØDESEN, Berthold Christian, compiler]. *En Nye Psalme-Bog, som indeholder de sædvanligste Gamle, som ogsaa mange Nye Psalmer.* [Part 2:] *En liden og Andægtig Bonne-Bog, hvorudi allehaande Bonner ere forfattede...* [Copenhagen? or Tønder?]: E. D. Nagel, bookbinder in Tønder,



1765. [Bound with:] KINGO, Thomas Hansen (1634-1703). *Den Forordnede Nye Kirke-Psalme-Bog.* [Part 2:] *Collecter, Epistler, og Evangelier.* [Part 3:] *En andægtig Bonne-Bog.* Copenhagen [or Tønder?]: Ernst Daniel Nagel, 1765.

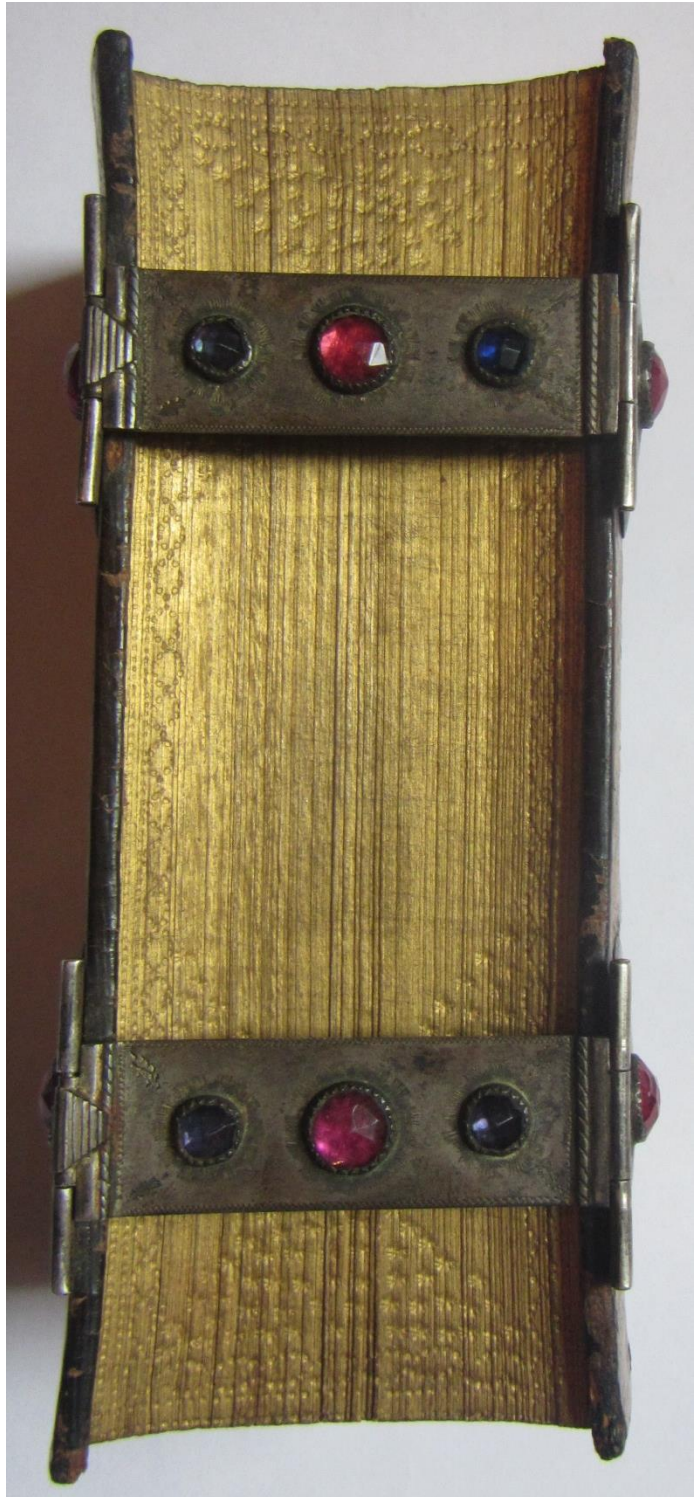
Two vols. in one, long 12mo (178 x 68 mm). First work in 2 parts, second work in 3 parts, the parts separately titled and paginated: I) [12], 1018, [26]; 48 pp. II) 484, [8]; 200; 172 pp. Gothic types. Second work (part 1) with full-page woodcut frontispiece of David kneeling with his harp before an altar. Woodcut headpieces and tailpieces. Sheet Xx3-4 in the Psalme-Bog misfolded. Worming in lower margins in center of volume, second work trimmed close by the binder with loss to imprints on title-pages, and frequent loss of signatures, catchwords, and some ends of lines. Contemporary(?) straight-grained leather, covers with gold-tooled border of a repeated palmette tool, a star and rays tool repeated in the 5 spine compartments, the raised bands outlined with a pair of gold fillets or bands, apparently later silver fore-edge clasps and large catch-pieces, the catches incised with a leafy plant with inset boss "flower" of red colored glass, the clasps each with two smaller blue glass bosses flanking a red boss, all set within incised rays, the inner side of the clasps stamped with a pair of unidentified assay marks, with possibly later lightly punch-dotted initials and date P.T.[?] S 1835 on upper clasp and P.[?] M. J. on lower clasp; edges gilt and gauffred, pink and gray patterned paper pastedowns (a few small holes to joints, repairs to joints, leather of spine cracked and possibly restored, small repair at head of spine).

Provenance: Cathrina Thomssen in Nübele [Nybøl], later 18th- or early 19th-century signature on recto of frontispiece of second work. \$3000

A showy copy of a pair of Danish hymnals, both used in Jutland during this period: the so-called Flensburg hymn book, compiled by Berthold Christian Giødesen (Bartholomæus Christian Aegidius), first published in Flensburg in 1717, containing 414 hymns; and one of many editions of the hymnal by Thomas Kingo, Lutheran Bishop of Funen, containing 300 hymns as well as prayers, Luther's catechism, etc. Kingo's hymns, first published in 1699, are still sung in Denmark and on the Faroe Islands, home to a unique and lively musical culture.

The role of Ernst Daniel Nagel, bookbinder, whose name appears in the imprint, is unclear. The imprint of the Aegidius hymnal states: Printed 1765, and to be sold at [i.e., by] E. D. Nagel, bookbinder in Tønder (*Trykt 1765, Og ere til kiøbs hos E. D. Nagel, Bogbinder ubi Tønder*). The Kingo imprint reads *Kjøbenhavn, trykt 1765*, followed by the same statement concerning Nagel (the last line, presumably containing the words *Bogbinder ubi Tønder*, is cropped in this copy). OCLC locates a single copy of both of these editions (apparently, no pagination or collation given), also bound together, at the University Library of Southern Denmark, Odensee; the catalogue entry gives the place of publication of both as Tønder, but these appear rather to have been printed in Copenhagen and bound and sold by Nagel in Tønder. I locate Nagel's name in no other imprints.

On the Flensburg hymnal cf. *Bibliotheca Danica* I:338-39; and Anders Malling, *Dansk Salmehistorie*, vol. 8 (1978), pp. 382 ff. (this edition p. 386). On Kingo's hymnal, cf. Malling, 8:207 ff.



21) [EMBROIDERED BINDING]. *Etrennes mignonnes* [sic], *curieuses et utiles ... pour l'année mil sept cent soixante-dix*. Paris: Pierre-François Durand, 1770.



24mo (binding size 101 x 60 mm). Collation: A-E⁸ (nested quires), [80] pp. Double rule page borders. 2 fold-out engraved maps, on one sheet wrapped around text quires, of France and the Paris region. Fraying to edges of France map, short tear to title. Publisher's embroidered binding of steel-blue faille silk, covers framed in a sinuous border of interlacing ribbons, leafy sprigs and palmettes, composed entirely of purl laid down on sequins, both covers with central motif of a nesting bird on a flower-pot with a flowering branch, the branch and pot composed of purl on sequins, the birds and nest built up from metallic thread, the nest with carefully interwoven green thread, the birds' shoulders highlighted with white thread and its eyes and beak with red thread; the covers mirroring each other (with birds' beaks facing the spine), yellow silk endleaves, gilt edges (small white stain on upper cover, edges a trifle scuffed). **\$3900**

A finely embroidered almanac binding with an unusual decor composed almost entirely of strands of purl on sequins and metallic thread, with a very few strategically placed colored threads; in fine condition.

The annual Paris almanac called the *Etrennes mignonnes* was one of the longest-lasting of all Parisian almanacs, and one of the most stable in format and contents, appearing, with some variations in the title, from 1725 to around 1845, spanning five generations and weathering several very different governments and social regimes. The first 25 issues (published from 1725 to 1750) contained an engraved title; this was dispensed with after 1750, but the contents, and the maps, remained consistent. Following the calendar is a short list of *Epoques*, with the number of years since each historical event, from Creation to the birth of the Comte d'Artois. Part Two contains historical, geopolitical, and political information on French regions and other countries, with statistics such as the birth dates of sovereigns and nobility, and sections of "Curiosités historiques," containing news from the previous year. An *Avis du Libraire* at the end cautions readers that some booksellers in the provinces and other countries have been circulating copies from previous years to which they have simply added a new calendar; to avoid these counterfeits readers should only buy their *Etrennes* from Paris.

Grand-Carteret 107. On the contents and economics of the *Etrennes mignonnes* and its imitators, see V. Sarrazin, "L'exemple des *Etrennes* parisiennes: succès, évolution et mutation d'un genre d'almanachs du XVIIIe au XIXe siècle," in Lüsebrink, ed., *Les lectures du peuple en Europe et dans les Amériques du XVIIe au XXe siècle* (2003): 39-48. See also no. 18.

22) OTTINGER, Joseph, engraver and publisher. Engraving of the Annunciation with inlaid colored and gold paper: *La Salutation*. Munich: Joseph Ottinger, [second half of the 18th century].



Single sheet, platemark 288 x 165 mm. Caption: *Der Engl des hern bracht Maria die bod-schaft / zu finden bei Josep Ottinger in München: / Salutatia Angel. LA SALUTATION*. A couple of small stains at foot. Glazed and framed. \$1750

A rare example of popular devotional art. The Alsatian engraver and publisher Joseph Ottinger was active in both Strassburg and Munich in the mid-eighteenth century, and his engravings catered to both a German and French-speaking Alsatian market. Ottinger added color and dimension to his prints with cut-outs backed in colored paper and gold foil, and occasionally textiles. In this example, the Virgin, in an orange robe and blue cloak with crown-like gold halo, stands reading at left, while the Holy Spirit's golden light shines down on her: the gold foil ray of light is in two parts, interrupted by a tiny engraved image of Christ holding the Cross. To the right is the angel on a cloud, in a green blouse and orange skirt. The windowed walls of the chamber are decorated with curlicues and leafy sprays. Like several other engravings by Ottinger, the scene is set within an architectonic frame of two spiraling columns supporting an arch, here with an orange inset extrados and yellow drapery. Below the main scene and above the caption is a rectangular "platform" ornamented with flowers and a central wreath enclosing a haloed heart, cut out and with an orange paper insert, and topped by a sword and pair of wings.

The Bibliothèque nationale et universitaire de Strassburg holds a collection of 42 Ottinger engravings (BNUStr001), which have been digitized and can be viewed on the BnF site Gallica. The present engraving is not included in the Strassburg collection, but a copy was among six Ottinger engravings recorded by the collector-dealer Paul Prouté in his 1979 catalogue *Imagerie Populaire Française*. There appear to be only a handful of examples of Ottinger engravings in American institutional collections. Seven are held by Bridwell Library, and an oblong format engraving of the Chastity of Joseph is at the Jewish Museum (F 6163).

Prouté, *Imagerie Populaire Française* (p. 84), no. 404. For other examples of this technique used in 18th-century German devotional prints see S. Karr Schmidt, *Altered and Adorned: Using Renaissance Prints in Daily Life* (2011), pp. 67, 93-97.

Serbian color

23) [CALLIGRAPHIC MANUSCRIPT]. WALLNER, Narcissus. *Unterschiedliche [sic] Zusämgetragene Gebetter. Geschriben in Peterwardein Anno 1770 Durch P. Narcissum Wallner.* Peterwardein [Petrovaradin, Serbia], 1770.

8vo (176 x 115 mm). Collation: 1-12⁸ 13⁴ (- 13/4 blank). [34]; 164 pages, first leaf blank, last leaf with ornamental borders but no text. Text in a German cursive in brown ink, with titles, headings, pagination, and some ornaments in red, a few prayer refrains in red written sideways, initials and some ornaments IN GOLD INK, all pages within a watercolor border of a green scrolling vine with red interlace ornaments at corners, enclosing a further frame of pen-and-ink calligraphic decoration featuring a repeated design on text pages; section titles variously embellished; the months of the calendar each decorated with a different calligraphic figure or animal. Laid paper, no discernible watermark. Early 20th-century parchment over pasteboards, front cover with an odd decor of sewn-on beads (lacking some beads), gilt edges. **\$3200**

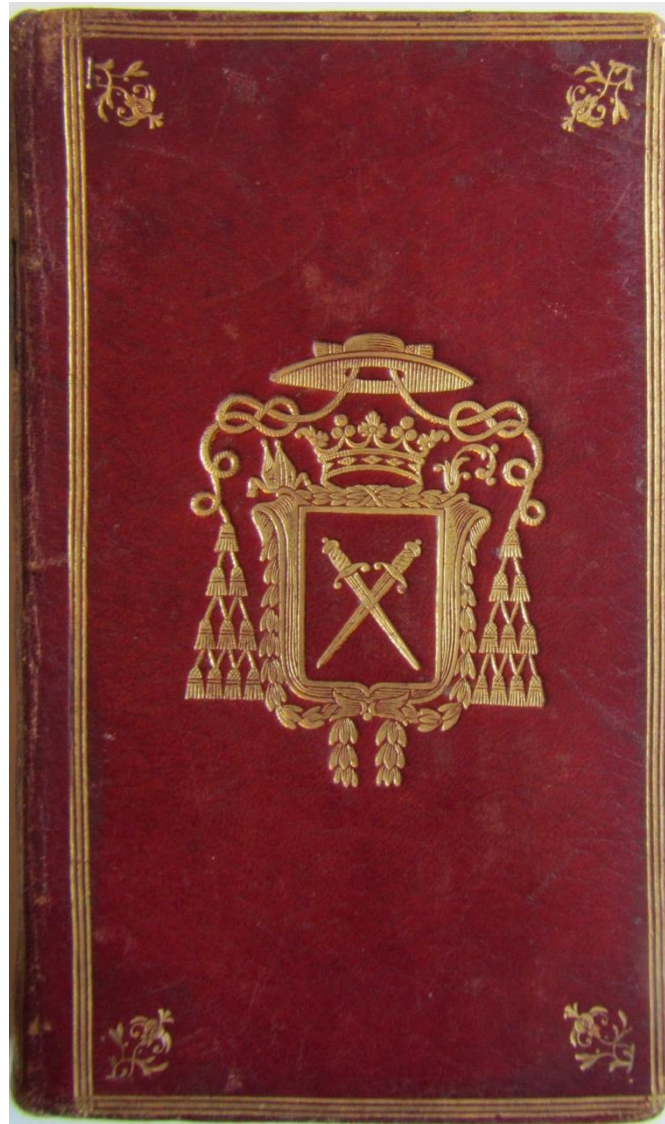
An amateur calligrapher's richly decorated personal prayerbook, written by a Franciscan in the Serbian town of Peterwardein, then under Habsburg rule, and embellished throughout with colored and gold inks and watercolors and extensive calligraphic ornaments and figures. The author / scribe Franciscus (Narcissus) Wallner, who died in 1781, in Arad, Romania, was guardian (*custos*) of the Franciscan cloister at Maria Radna (near Arad), an important pilgrimage site, from 1764 to his death.

Contents: f. [1] blank, f. [2]r frontispiece (with biblical citation *Bitte und werdet ihr empfangen*, "Ask and you shall receive," Matthew 7.7., cited as "Joan. 16"), [2]v blank except for border, [3]r title, [3]v blank except for border, [4]r calendar section title, [4]v-[5]v table of Easter dates for 1770-1785, [6]r-[17]r calendar (each month on 2 facing pages); [17]v section title to text including Biblical quote with colored ornaments; pp. 1-157 text, with section titles on pp. 12, 24, 50, 60, 68, 76, 112, and 132, pp. 158-162 Register, 163-164 blank except for borders and ornamental frames.



The text contains prayers for various occasions and times of day and to various saints. The text pages are uniformly decorated with the same calligraphic motifs, showing a pair of facing lions holding a flower vase beneath a crown, the vase in green, yellow and red watercolor. The calendar and section titles show more variation: each month of the calendar is illustrated with a different calligraphic figure: January shows a kneeling hunter shooting his gun, February his racing hound, March a hare, and April a stag; May breaks the series with a peacock, June follows with a heron, July with an unidentifiable quadruped, possibly a cat, August shows a unicorn, September a stork, October a rooster, November a horse and December an owl.

A Bishop's copy of a guide for nuns, dedicated to the royal Prioress



24) COLOMME, Jean-Baptiste-Sébastien (1712-1788). *Manuel des religieuses. Qui renferme la manière dont les religieuses doivent se conduire & les maximes propres à les faire parvenir à la perfection de leur état.* Paris: (D.C. Couturier père for) the author, 1779.

8vo & 12mo (164 x 95 mm). [iv], [4], 329, [7] pp. 2 parts. Woodcut title vignette and woodcut headpiece (repeated) signed and dated by [Jean-Michel] Papillon, 1769. Faint marginal discoloration to title, light crease marks to a few lower corners, occasional small spots intrinsic to paper. Contemporary French red morocco gilt, both covers with large central gold-blocked arms of Bishop Marbeuf, gilt fillet border with fleurons at corners, smooth spine gold-tooled, green morocco gilt lettering-piece, blue endpapers, gilt edges (slight wear to extremities).

Provenance: Yves-Alexandre de Marbeuf (1734-1799), Bishop of Autun and later of Lyon, supra-libros (cf. Guigard I:325-6); “Sr Delastelle / avec permission,” inscription on flyleaf. \$2800

ONLY EDITION, a fine copy with appropriate provenance, of a scarce spiritual manual for nuns by a high-placed Barnabite. Colomme, *Visiteur Général* of the Barnabites in France, dedicated the work to the Prioress of the Carmelites of Saint-Denis, “Madame La Mère Louise-Marie-Thérèse de Saint Augustin,” the name in religion of Princess Louise of France. The youngest of ten children of Louis XV and Marie Leszczyńska, deeply religious, Princess Louise had suffered in her childhood and youth from the public nature of court life, and in 1770, following the successive deaths of three siblings and her mother, she obtained the King’s reluctant permission to take the vows as a Carmelite nun. She chose to enter the convent of the Carmelites of Saint Denis, supposedly one of the poorest convents of France, where her first charge was as *maîtresse des novices*. She became Prioress in 1773.

Colomme’s work is a sophisticated guide to spiritual concentration and the internal achievement of virtue and sanctity rather than a manual of rules and rituals; no single religious order is mentioned, and he may have intended the work for all those considering or having ventured into convent life. His instructions are for all members of the community, not only novices, and one of the most interesting chapters is addressed to the Mother Superior, in the voice of Jesus, who prescribes a complex approach to the exercise of His authority, through the application of psychological astuteness, intelligence, compassion, lack of anger, and self-awareness. In the chapters for novices and regular nuns, on such subjects as the practice of silence, tolerance of the faults of others, disagreements, teasing, gossip, punctuality, and other practical issues of community life, Colomme’s writing is discursive and Socratic, intended to foster a devout state of mind conducive to pious conduct, rather than to prescribe external rules for behavior.

The preliminary quire of four leaves is in octavo format, with vertical chainlines, and the remaining quires are duodecimo. The block here used for Marbeuf’s arms, with a square shield, differs from those reproduced in Guigard and in Poidebard, Baudrier & Galle, *Armorial des bibliophiles de Lyonnais, Forez, Beaujolais et Dombes* (Lyon, 1907), p. 370.

OCLC lists 4 or 5 copies in France and in Nijmegen, but none in America or Britain; not in NUC.

Faded elegance

25) *Etrennes de l’amour, des ris, des jeux et des plaisirs, almanach chantant orné de Gravures faites par un Célèbre artiste. A. P. D. R. [Avec Permission du Roi].* Paris: chez Boulanger, Relieur et Doreur, [1783/1784].

24mo (binding size 98 x 60 mm). Entirely engraved, nested quire construction: etched title, conjugate with ad leaf at end, 6-leaf engraved calendar for 1784 enclosing text quire of 24 leaves, and 12 etched plates, on 6 bifolia. Paginated irregularly to 61 (including versos but not blank rectos of engraved plates, and not including calendar leaves or title and last leaf). Title and plates unsigned but after Louis-Marie-Yves Queverdo, engraved music (pp. 21-44). Publisher’s embroidered case binding of cream silk over pasteboards, covers with outer border of purl, sequins, and metallic thread, enclosing central design of a bird composed of metallic and colored

threads atop a lyre of purl and colored threads couched on sequins; emerging from the bird's mouth is a tiny heart of pink thread; lyre and bird adorned with leafy sprigs of green thread and overlapping sequins, further ornaments of pierced metal roundels, sequins, and purl, spine similarly decorated; salmon silk liners, a mirror mounted inside front cover, framed in gold braid, lower inner cover with pocket for love notes (silk torn), the free endleaves lined with Dutch-gilt paper, gilt edges. A bit of staining to upper cover, slightly faded, loss of one sequin from lower cover border, head of spine a bit frayed. *Provenance*: Carlo de Poortere, bookplate. **\$4000**



A finely wrought almanac, with songs, poems, and 12 delicate etchings after Queverdo, one for each month, showing suggestively *galant* scenes, pastoral and leisure activities (fishing, hunting, luncheon al fresco after the harvest, ladies bathing in a stream, a rowdy *guingette*), in a lovely embroidered binding, a bit faded but intact.

On the verso of the title are "Remarques pour cette année 1784." The publisher's advertisement on the recto of the last leaf, following the last 3 leaves of the calendar, lists a number of almanac titles and types published by Boulanger, and describes the various ways they can be bound (in morocco, with mirror, without mirror, etc.), noting that all are illustrated by and after M. Queverdo, whose talents are known. Unusually, the publisher mentions no states with colored plates, implying that Queverdo's work was (justifiably) considered too good to color, although Grand-Carteret does refer to a copy with several states of the etchings, including with *figures coloriées*.

OCLC locates only the British Library copy, with calendar for 1786. Grand-Carteret 769 ("almanach orné de 12 ravissantes gravures"); Cohen-de Ricci 47.

26) "LAENSBERGH, Mathieu." *Almanach pour cette Année bissextile MDCCLXXXVIII*. Liège: widow S. Bourguignon, [1787-1788].

24mo (binding size 95 x 72 mm). [88] leaves. Five parts, parts 1 and 3-5 separately titled. Woodcut title vignettes and numerous astrological symbols. Part 5, the *Almanach des Bergers*, printed in red and black, almost entirely in type-ornament symbols, with 122 woodcuts including title cut of shepherds, 10 cuts for each month, and final woodcut of an astrologer holding a miniature globe. Part 1 interleaved. Uneven printing in a few quires in Part 1 resulting in shaving of a few first lines, some offsetting in Part 2. Contemporary embroidered binding of cream silk-covered

boards, decorated with metallic thread, purl, sequins, and variously colored metal foil; sides with overall background decor of tiny vertical strips of purl, metal strip borders over-sewn with an s-wavy overlay of couched purl, garlands of couched purl and sequins, central cartouche framed in green sequins with a different floral bouquet on each cover, composed of purl and colored foil, backstrip similarly decorated, gilt edges, pink satin liners. Loss to part of the bouquet on upper cover. \$2600



A rare Liège almanac in a publisher's embroidered binding. The series had commenced in 1635; the *Almanach des Bergers*, which may also have been issued separately, was added from 1700 on. Printed throughout in red and black, the *Almanach des Bergers* is "written" entirely in hieroglyphic symbols, whose meanings are provided in a two-page key following the title. Each month is illustrated by a primitive page-width woodcut of seasonal activities incorporating the astrological sign, and nine small woodcuts of saints and religious symbols, apparently without repeats.

Predicting the future on the eve of the Terror

27) *Le Trésor des devinations ou le Porte-Feuille de Jerome Sharp*. Paris: Janet, Successeur du S^r Jubert, rue St. Jacques Nr 36, [1791/1792].

24mo (binding size 92 x 58 mm). Collation: [1]²⁴. 48 pp. Engraved title, 10 engraved plates by Dorgez, illustrated fold-out letterpress calendar for 1792 enclosing text. Contemporary embroidered case binding of cream faille silk, cover décor of couched metallic thread and silver

and colored sequins: pink & silver interlace border enclosing a decor of leafy sprigs, a flowering plant, and central wreath and ribbon, gilt edges. Bookplate of Carlo de Poortere. \$2400

A fortune-telling almanac, published two years before the Revolution took a turn for the bloodier. Besides the usual songs, sung to familiar melodies, all on the subject of fortune, the almanac includes fortune-telling games and a few short tales and amusing verses, including the first appearance of the "Teinturier Malade," which pokes fun at the medical profession and which was often reprinted, according to Grand-Carteret. The title and some of the games are based on Henri Decremps' best-selling *La Magie blanche dévoilée*.

The engravings by Dorgez, one of the more talented almanac illustrators, show deified personifications of Truth, Chance, Fortune and Destiny, a "Bonne Fée," "Bon Génie," a Sybil, a crone-like fortune-teller, Nostradamus, and the legendary (and fictive) mathematician and astrologer Matthieu Laensberg, whose name became a synonym of the *Almanachs de Liège*.

In 1789 Pierre-Etienne Janet (1746-1830) took over the shop and bindery of his father-in-law, the relieur-doreur Pierre Jubert, possibly the most important innovator in French almanac publishing. Following in Jubert's footsteps, Janet established himself in the rue St. Jacques, and systematically published almanacs, most illustrated and sold in a variety of leather and embroidered bindings, the latter commissioned from professional *brodeurs*. He eventually built up the business to become one of the largest French publishers of gift books, almanacs, and children's books, ephemeral genres which would become the mainstay of the firm under his son Louis Janet. As often in Jubert's and Janet's almanacs, following the imprint at the foot of the fold-out calendar is an advertisement for their bindings: "all kinds of Covers, Souvenirs in morocco and in embroideries of all sorts."

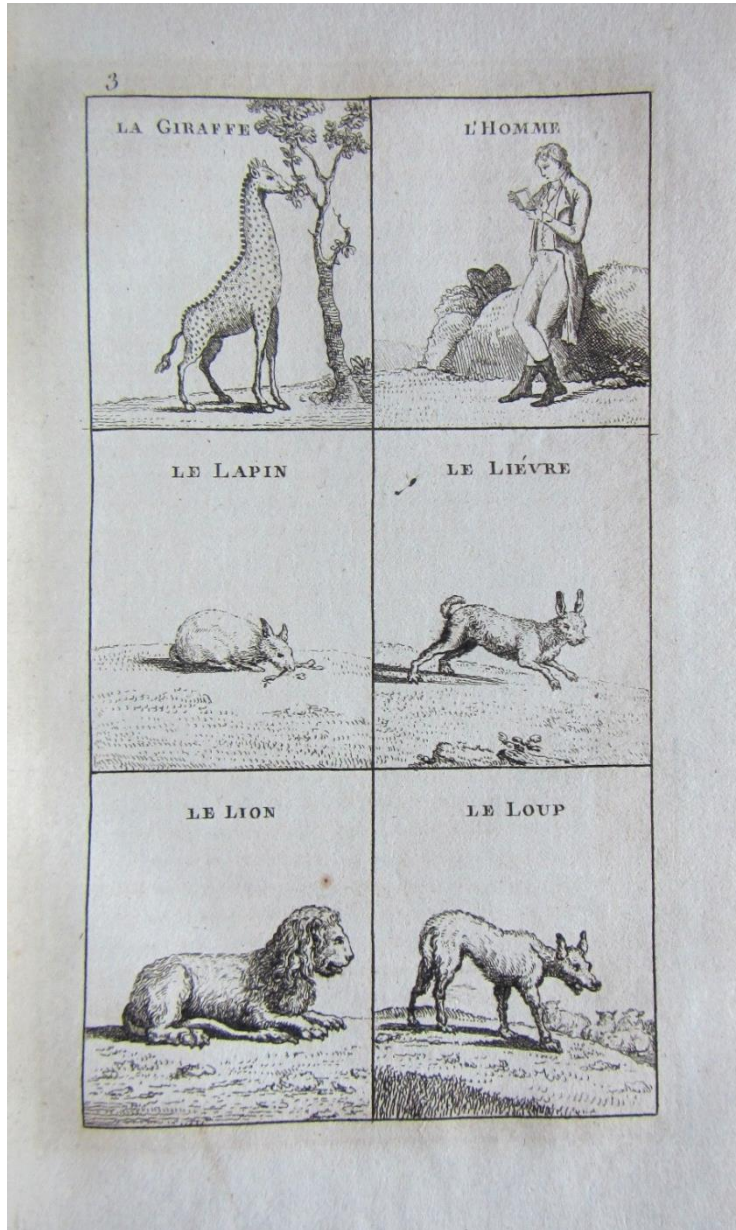


OCLC records two copies, at NYPL and Rotterdam. Grand-Carteret 1074; Cohen-de Ricci 74.

Children's scientific "bestiary" and calligraphic model book

28) [PUJOUX, Jean-Baptiste (1762-1821)]. *Le Livre du Second Age, ou Instructions amusantes sur l'Histoire Naturelle des Animaux. Ouvrage orné de soixante-douze figures, représentant Quadrupèdes, Oiseaux et Insectes.* Paris: Gillé fils for Debray, An IX – 1801.

8vo (199 x 125 mm). [4], iv, 160 pp. Etched and engraved frontispiece, colored by a contemporary hand, 72 etchings of animals on 12 plates, each in six compartments. Ornamental page borders throughout; introduction and parts 2 and 3 printed in Gille's *caractères d'écriture* (italic fonts imitating calligraphy). Two-page publisher's list at end (pp. 159-160). Fine copy, apart from a small color smudge in margin of frontispiece. Contemporary red straight-grained paper over boards. \$1700



FIRST EDITION of Pujoulx's first instructional book of natural history for children. The work was an immediate bestseller. It was reprinted and copied in France and Germany, and expanded in later editions and supplements by the author (who was named in the later editions). Part One is dedicated to Animals (specifically Quadrupeds: 28 animals, including Man), Part Two to Birds (28), and Part Three to Insects (16). The visual traits, noteworthy behavior, habitat, and usefulness, if any, to Man of each animal are described in the text, whose scientific objectivity is inconsistent (including remarks like "the Horse is the most beautiful of animals" the Giraffe is "one of the most useless of the large quadrupeds," or the Turkey is "gauche and stupid").

Pujoulx was a playwright and amateur naturalist who published a large number of lightweight literary works, none of which brought him the success of his books for older children. As explained in the *Avis de l'Éditeur*, the author intended the book to replace stories and fairy tales, which implant "false and often dangerous ideas" in the minds of young people. Furthermore, adds the "editor," "I have attempted to add to this goal a second advantage which will no doubt

please Fathers of families and Schoolteachers. I have chosen three different type fonts, two of which imitate handwriting, which will train young people to read Manuscripts.... I have been seconded in my project by the typography of citizen Gillé, whose work brings his art to the highest degree of perfection" (cataloguer's translation).

Indeed, at the hands of the type-designer and master-printer Joseph-Gaspard Gillé (d. 1726), "one of the most important typefounders of the early XIXth century" (Birrell & Garnett p. 17), the edition successfully filled the author's intended didactic role as a printing specimen book containing models of handwriting for children. Gillé's *caractères d'écriture* were praised by Updike as "beautiful" and possessed of "much movement and style" (II:181).

Barbier II:1331. On Gillé's types cf. Updike, *Printing Types... Second Edition* (1951), II:181, fig. 321; and Jammes, *Collection de Spécimens de Caractères* [2006], 55 and 56.

Creepy-crawlers for the teenage set

29) PUJOULX, Jean-Baptiste. *Le Naturaliste Du Second Âge, Ouvrage destiné à servir de suite et de complément au Livre du second âge...* Paris: Guilleminet for Gide, An XIII – 1805.

8vo (198 x 125 mm). [4], 185, [3] pp. Double-rule page borders throughout. Hand-colored engraved frontispiece and 15 hand-colored plates containing over 100 figures of animals. Two-page publisher's advertisement at end. Small rectangular stains to half-title and last page from acidic tape on glassine wrapper covers, otherwise fine, untrimmed, in original green printed wrappers, with glassine cover (backstrip torn, a tear to glassine). \$2600

First edition. An illustrated natural history for older children, devoted largely to reptiles and marine animals. In an *Avis de l'éditeur*, the publisher explains that the great success of Pujoulx's first work for children, the *Livre du Second age*, which had already gone into three editions of 2000 copies each [in Paris alone], inspired him to publish this follow-up volume, covering animals not included therein. By chance these subjects comprise most of the ickier, weirder, and scarier beasts of the animal kingdom: frogs, snakes, crabs, octopus, sharks, microscopic parasites ... but also endearing turtles and beautiful shellfish, starfish, and corals.

The frontispiece, showing a surprised young man standing under a giant palm plant on an exotic beach crowded with a dreamlike reptilian menagerie, belies the seriousness of this scientific pedagogical treatise (though its purpose was equally didactic, as the author explains). Each chapter contains a detailed description of the physical characteristics, habitat, related species, and uses for Man, if any, of each animal. A description of the plates and an index of over 400 species completes the work. Copies were sold with the engravings colored or uncolored.

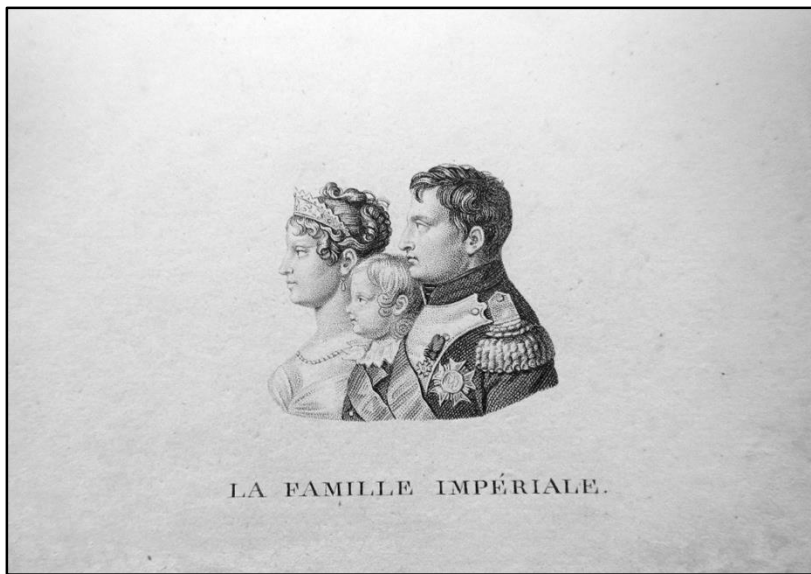
OCLC locates 4 copies in North American libraries (Princeton, Academy of Natural Sciences of Philadelphia, U. Montreal and McGill). Wood, p. 526; Querard, *France littéraire* 7:376.



Tiny people with big effects

30) [ANTI-NAPOLEONICA]. *Galerie de Portraits de Personnages Celebres* [wrapper title]. Paris: Osterwald l'ainé, [ca. 1816].

16mo (135 x 96 mm). Two livraisons (all published): 1) 4 pp., [9] stipple-engraved plates, a few signed by Bosselman, one after Coeuré. 2) [1] leaf, [7] plates. Light foxing to first text page. On guards. Original blue printed wrappers, edges untrimmed, preserved in late 19th or early 20th-century straight-grained dark blue morocco gilt, edges untrimmed (spine sunned). *Provenance*: Antoine Bordes, bookplate; Sidney G. Reilly, Napoleonica collector, bookplate (sale, New York, American Art Association, 4 May 1921, lot 830). \$650



Only edition. A quirky royalist publication, containing 16 stipple-engraved portraits of Napoleon and his family, ranging from small to tiny, as well as Louis XVI and his family, and, in the second part, the reigning King, Louis XVIII, the former Empress Marie-Luise, the Duchesse d'Angoulême (Marie-Antoinette's daughter), Lucien Bonaparte (brother of Napoleon), and Prince Eugène (Napoleon's adopted son). The introduction explains the seemingly odd juxtaposition of

Emperor and Royalty, as a way of highlighting their respective historical and moral significance: for example, while Louis XVI and Napoleon both lost the throne, the one was "victim of his own goodness" while the other was "a plaything of his own madness" (*un jouet de sa fureur*), one was stingy with French blood, while the other expended it freely; finally each represent a link in the chain of being, one to the angels, the other to the demons...

Mystifyingly, two of the portraits in the second half were engraved in miniature, on a regular plate. The contents page describes them as "tres-petits" and leaves it at that.

OCLC lists copies at the British Library, UNC Chapel Hill and the Univ. of Washington. The entry for the American copies cites 17 plates, but our copy contains all of the plates called for in the introduction to part 1 and the table of contents to part 2.

Glowing in the dark

31) MINUTOLI, Johann Heinrich Carl, Freiherr Menu von (1772-1846) and Martin Heinrich KLAPROTH (1743-1817). *Über antike Glasmosaik*. Berlin: in der Mauerischen Buchhandlung, 1817.

Folio (313 x 208 mm). Lithographed title with decorative vine border, 22 pages, six engraved plates illustrating eight glass objects, all very finely colored in gouache, the last two plates each with two small figures; bound without the seventh uncolored plate, plates 1 and 2 bound in reverse order. Light foxing to title. Contemporary glazed turquoise wrappers (backstrip split); cloth folding case. *Provenance*: Prince Friedrich Karl Alexander of Prussia (1801-1883), crowned inkstamp on title (*Karl PruPr*). \$6500



ONLY COMPLETE EDITION, PRIVATELY PRINTED IN FEWER THAN TEN COPIES, association copy of an exquisitely illustrated treatise on ancient mosaic glass by an important antiquarian and collector.

Minutoli provides detailed descriptions of the objects illustrated, and reproduces portions of a lecture delivered by Martin Heinrich Klaproth in 1798 to the Royal Academy of Sciences, describing probable production methods of the glass, including chemical analyses of the methods used to create, apply, and

fix the colors, and comparisons to other known examples. Minutoli notes that these “scarce art objects” were passed unmentioned in older treatises on the art of antiquity, possibly because so few survived, and because those few examples that had been found, “showpieces” (*Prunkstücke*) in private art collections, remained unnoticed until the late 18th century.



The painstaking hand-coloring required to reproduce the colors and designs of the original glass objects, making of each engraving a veritable painting, caused production to cease after only a few copies, as explained in Minutoli’s introduction to his later work on the same subject, *Über die Anfertigung und die Nutzanwendung der farbigen Glaeser* (Berlin, 1836, illustrated with color and black and white lithographs): “only 5 copies were published, because the endless delicacy of the patterns made the coloring of the plates

too onerous." As OCLC, KVK and COPAC locate exactly five copies of this edition, not including this one, that figure may be considered approximate.

Born in Geneva of an originally Luccan family, Minutoli became an officer in Prussian army. Partly self-taught (as a cadet, bored with the curriculum, he taught himself Greek, Latin, Italian and English), he became a student and collector of the arts of antiquity. After a research voyage to Egypt in 1820, financed by the Prussian government, Minutoli's Egyptian collection, containing 55 papyri as well as sculptures and mummies, was purchased by the state and formed the foundation for the Ägyptisches Museum in Berlin.

The list of the author's honorifics on the title opens with "Major General and Governor of Prince Karl of Prussia." The present copy belonged to his charge, Prince Karl himself, third son of King Friedrich Wilhelm III (whose second son, the future emperor Wilhelm I, Minutoli also tutored). Presumably the few copies printed were distributed to dignitaries. The work is dedicated to Princess Marie Anne of Hesse-Homburg, wife of Prince Karl's uncle, Prince Wilhelm of Prussia.

The title represents an early use of lithography. An earlier edition of the text, published in 1815, contained only two plates, one colored and one uncolored. I locate 5 other copies of this edition: Univ. of Kansas, Leipzig Univ., BnF, Danish Union Catalogue, and Frankfurt Univ., and 3 copies of the 1815 edition: Corning Museum of Glass, London Society of Antiquaries, and Strasbourg Bib. Nat. & Univ. (lacking the colored plate). On the author cf. *Neue Deutsche Biographie* 17 (1994), art. by H. Nehls, 549-551 [online].



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