

◆ MUSINSKY RARE BOOKS ◆

*KIDS*



No. 1

By, for, & about the younger set

telephone: 212 579-2099  
email: [nina@musinskyrarebooks.com](mailto:nina@musinskyrarebooks.com)  
[www.musinskyrarebooks.com](http://www.musinskyrarebooks.com)

1) **ABC – REBUS.** *Les Rébus de l'enfance ou Abécédaire en Estampes d'un genre nouveau.* Paris: (E. Duverger for) Librairie de l'enfance et de la jeunesse de P. C. Lehuby, [1840].

Oblong 12mo (121 x 162 mm). xvi, 64 pp. Engraved title, 13 hand-colored etched plates (or transfer lithographs of etchings) containing 26 illustrations, each pair of scenes within a different whimsical and relevant ornamental border. Occasional minor staining to text leaves. Publisher's green printed boards (rebacked). \$1600

ONLY EDITION. A slightly off-beat rebus-book for children, with alphabets in large and bold types, syllabaries, and 26 short tales. Each story provides both a moral lesson and context for the definition of a keyword, which serves as the subject of a rebus, depicted by letters of the alphabet printed below the relevant illustration. Thus, two young rascals experiment with a makeshift cannon, with the expected results (burnt hair): the illustration shows the moment of the explosion, and the caption-rebus is "p.t.," for *peté* (exploded); or a young child sees a hearse, and her father explains the respect due funeral processions, even those of strangers: the picture of men in mourning carrying a coffin is captioned "d.c.d." (*décédé*, deceased). Z is without a rebus, the editors having found themselves at a loss, and the last rebus uses the ampersand ("et" in French).

Four- to six-year olds were different then, if the dialogue is to be believed: one young Ludovic, for example, trying to identify the subject of an engraved memorial portrait held aloft by cherubs, declaims his conclusions: "*J'aimerais assez à y reconnaître les traits du brave et excellent roi Henri IV; il pouvait assez compter sur l'amour de ses sujets pour justifier l'allusion qui me semble fort heureusement exprimée par ces deux amours qui soulèvent le portrait du bon monarque pour le fixer à la colonne de la gloire*" ... (The rebus is "f.i.j." for *effigie*.) The publisher's boards contain the date, colophon, and ads for four other Lehuby publications. OCLC lists two copies, at the BnF and Princeton (in a later binding). Ségolène Le Men, *Les abécédaires français illustrés du XIXe siècle*, 634. Not in Gumuchian.





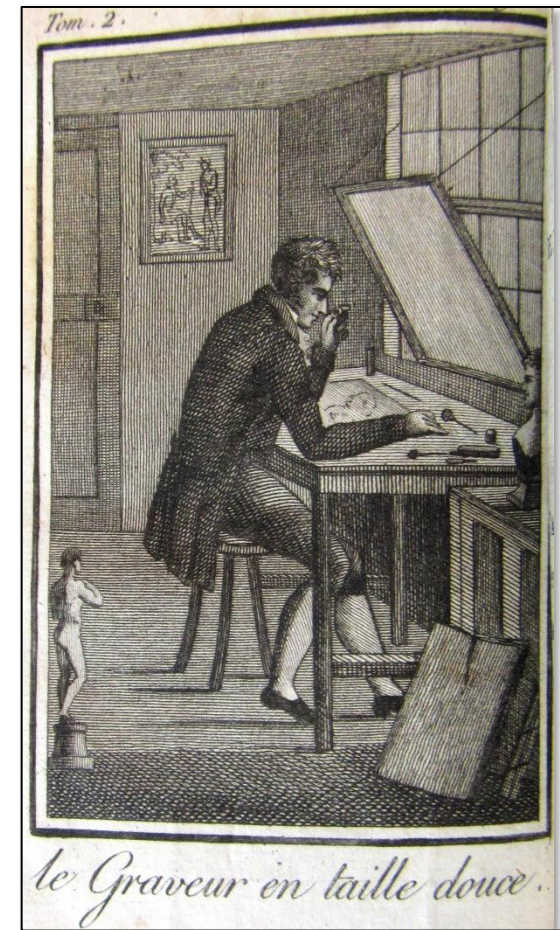
*Vanished world*

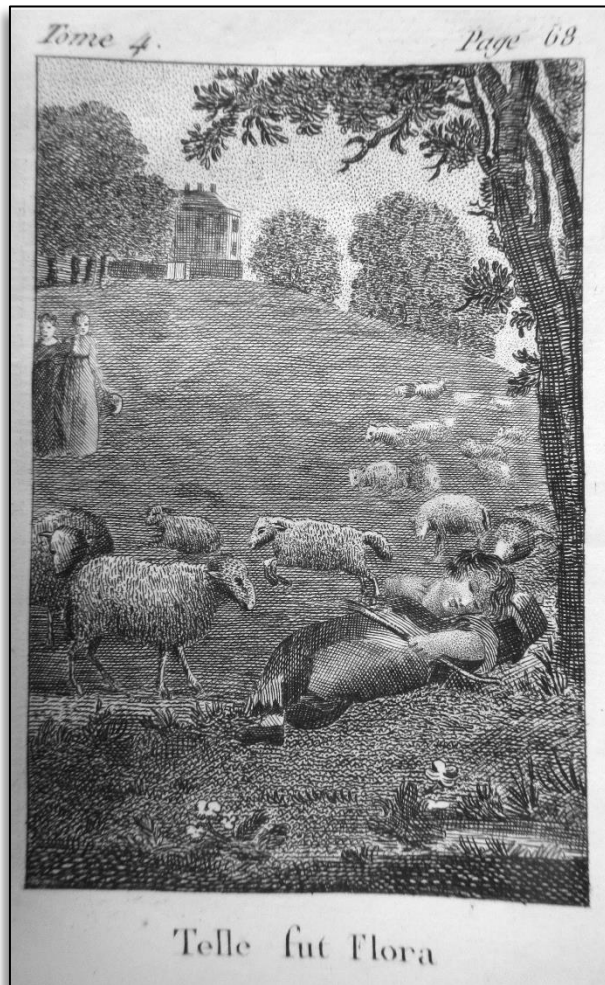
2) **BERTIN, Théodore-Pierre** (1751-1819). *Ecole des Arts et Métiers mise à la portée de la jeunesse. Traduction libre de l'anglais sur la troisième édition. Enrichie de vingt-cinq gravures en taille douce ainsi que de la Description de différens Procédés nouveaux suivis en Angleterre.* Paris: (Brasseur aîné for) L. Duprat-Duverger, 1813.

2 vols. in one, 18mo (130 x 83 mm). viii, 152; [4], 154 pp. Half-titles, engraved general title with a vignette of the author's newly invented spirit lamp, 24 engraved plates of trades (13 in vol. 1, 11 in vol. 2), two woodcuts of the author's lamp inventions at end. Some foxing & staining. Contemporary tree sheep, smooth spine gold-tooled and -lettered (worn, joints split, headcap gone). **\$1100**

ONLY EDITION of an enthusiastic and semi-technical illustrated guide for children to selected trades and handicrafts, with appealing etchings and entertaining discussions, often only tangentially related to the trade in question. Emphasis is placed on new techniques used in England. (Male) professions described are: a carriage-builder (*carrossier*), candle-maker, gardener, wig-maker, comb-maker, gold-beater, street-paver, turner or lathe-operator, brush-maker, tailor, shoemaker, trunk- or case-maker (*coffretier*), wheelwright, blacksmith, engraving printer, painter, engraver, sculptor, brewer, cutler, and merchant (*négociant*, the sole non-manual profession). Three fashion-related trades were commonly exercised by women, who are portrayed in the illustrations: *marchande de modes* (dressmaker and milliner), lacemaker, and *plumassier*, or ornamental feather worker. The text contains both valuable and frivolous information on these mostly obsolete trades: technical terms, procedures, descriptions of materials (e.g., "feathers ordinarily used are those of the ostrich, heron, rooster, swan, goose, and crow," p. 85), related French proverbs, and instructive asides (the rage for wigs in the late 18th century, how to catch an ostrich, or recipes for rum and brandy [!]).

Bertin was an impoverished *littérateur* who patched together a living as translator, editor and inventor. Nearly 50 works bearing his name are listed by Quérard in *La France littéraire*, and more than twice that number of editions in the BnF online catalogue. Most of Bertin's works for children borrow from English publications; they set the tone for a certain Anglophilism which is evident in French children's literature during the Empire and Restoration. Although announced as a "free translation" from the English, this work appears to be a loose compilation from several sources, with much original material (such as the French proverbs). The edition provided Bertin the occasion to advertise one of his own inventions, a spirit lamp or "*lampe docimastique*," as well as a mechanical lamp using a pump, invented by Bernard Guillaume Carcel, later known as the Carcel lamp. Not in Gumuchian. OCLC lists one copy in the US, at Columbia.





3) **BERTIN, Théodore-Pierre; DAY, Thomas, et al.** *Le Nouvel ami des enfans, ou le Berquin anglais...Traduction libre de l'anglais ... Cinquième édition, considérablement augmentée.* Paris: (Casimir for) Ledentu, 1827.

4 vols. in two, 18mo. viii, 202; 204; 215, [1]; 214, [2] pp. 24 engraved plates, including 12 stipple engravings in vol. 1, faintly signed *Dien sc.* Contemporary tree calf gilt (scraped and worn). Inscription on front flyleaf of vol. 1: *Souvenir de Th<sup>se</sup> de Butler à son frère Maurice Le 23 Aout 1838.* **\$400**

Fifth edition of Bertin's best-selling first book for children, originally published in 1803 with 20 engravings. Although only Thomas Day is mentioned in the titles, the stories borrow from other English writers as well, including Elizabeth Somerville and E. A. Kendall. All editions are rare. Gumuchian claims, on unknown grounds, that the stipple engravings of vapid-faced youth by the prolific French engraver Claude Marie François Dien were produced in England. I prefer those of the last two volumes, which have square-headed children and a surreal quality. That of Flora resting in a meadow uses contrasting patches of hatching and shading to produce a collage-like effect.

No copies in OCLC. Cf. Gumuchian 2095-96 for earlier editions; on Dien see Thieme Becker 9:236.

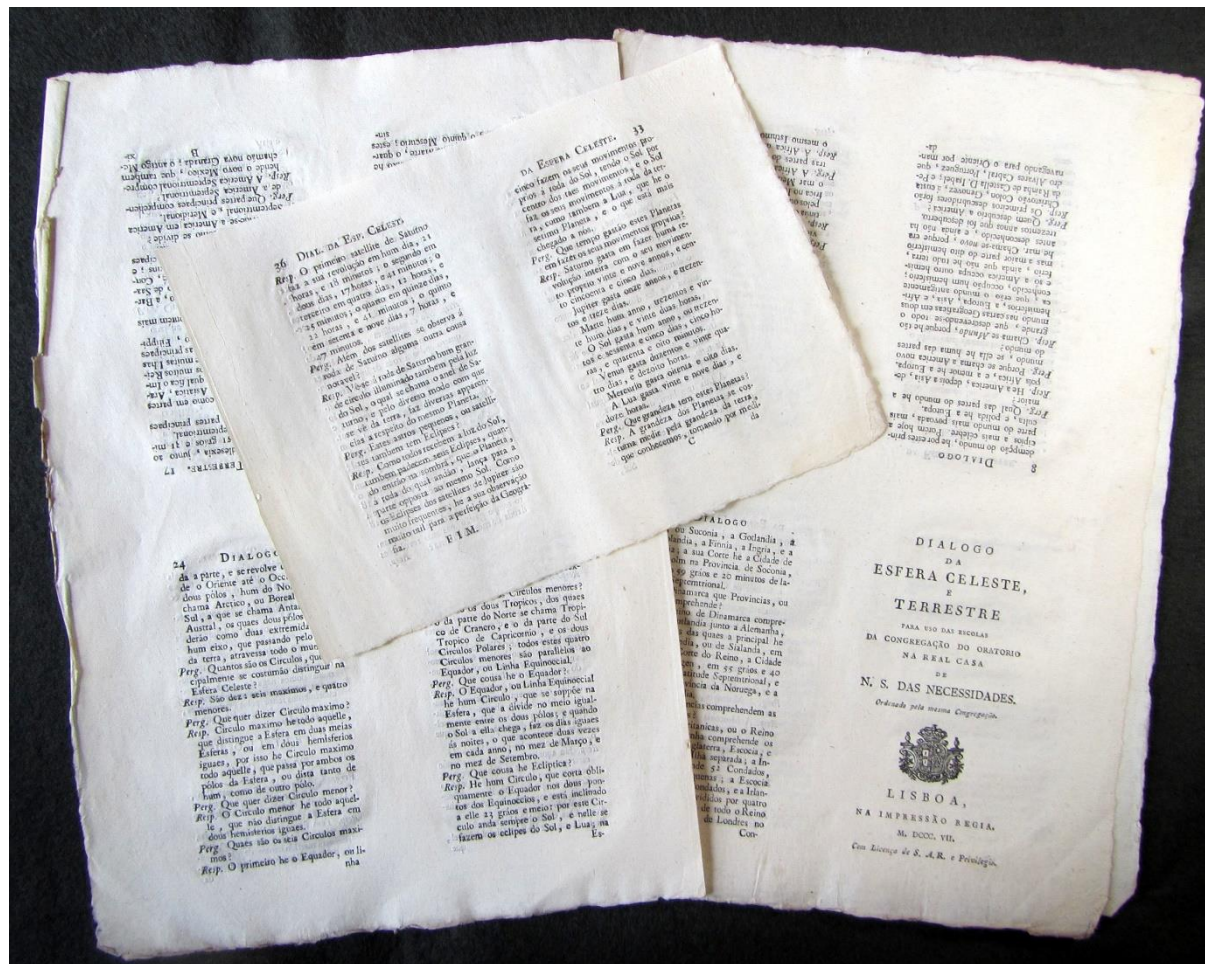
*Astronomy and geography for religious schools, in sheets*

4) **[CHEVALIER, P. João].** *Dialogo da Esfera Celeste, e Terrestre para uso das escolas da Congregação do Oratoria na Real Casa de N. S. das Necessidades.* Lisbon: Royal Press, 1807.

8vo, in sheets (sheet size 308 x 423 mm). Two and one-quarter sheets, signed A-C (A-B<sup>8</sup> C<sup>2</sup>). 36 pp. First 2 leaves of each quire signed, catchwords on every page. Woodcut coat of arms on title. Armorial watermark; deckle edges. Slight soiling along fold of outer sheet (A), else fine. **\$875**



Founded in Rome in 1575, the Congregation of the Oratorians of St. Philip Neri was a society of priests and laymen who lived in independent, self-governing communities. Each congregation could choose to focus on one ministry, whether service to the poor, to the sick, or education. The Congregation of the House of Necessities in Lisbon, founded in 1745, stood out among those houses dedicated to teaching; the exams taken by their students carried the same weight as those of the Jesuits, and their school, housed in the lavish palace of Nossa Senhora das Necessidades, was considered among the best of the Oratorian establishments in Portugal (cf. historical note on the Congregação do Oratório de Lisboa, Arquivo Nacional, Torre da Tombo (<http://digitarq.arquivos.pt>)).



Chapter I of this booklet covers the earth, latitude and longitude, continents, oceans, and political-geographical divisions. The discussion, in catechism form, is largely secular, with occasional exceptions, such as the answer to the question “Which continent is the most famous?” – “Asia, being the birthplace of Christ.” A passage devoted to explaining why America is called the “novo mundo” mentions Columbus (*Christovao Colon*) and Pedro Álvares Cabral, “discoverer” of Brazil (pp. 8-9). In Chapter II (pp. 23 ff.), treating the “celestial sphere,” the author strays further from modern scientific knowledge, describing a Tycho Brahean system in which a concentric system of spheres or a “great bowl of sky” circles the earth. The hemispheres and climate zones, the zodiac, solar and lunar eclipses, phases of the moon, planets and the moons of Jupiter and Saturn are all briefly described.

OCLC lists a single copy, at the Newberry. Cf. Banha de Andrade, *Vernei e a cultura do seu tempo* (Lisbon 1965), pp. 260-61 & 701.

*Humanist love stories? Anything to get them reading*

5) DRUDO, Hilarius (pseud.), compiler. PIUS II, Pope (Enea Silvio Piccolomini); BEROALDO, Filippo. *Equitis Franci et adolescentulae mulieris Italae. Practica artis amandi, insigni et iucundissima historia ostensa*. Frankfurt: Johann Saur for Cornelius Sutor, 1597.



12mo (132 x 78 mm). 168 pp. Roman type. Printer's woodcut device on title, woodcut initials and tailpieces. Title slightly soiled and with a few small inkstains. 18th-century Danish calf, sides with outer gold-tooled rule border and central gold-stamped crowned swan supra-libros of Count Christian Danneskiold-Samsøe, blind-tooled inner border with fleurons, the leather of outer compartment speckled, spine gold-tooled in compartments, marbled endpapers, edges red-stained (recased). *Provenance*: Count Christian Danneskiold-Samsøe, binding; 17th- or 18th-century underlinings and a few marginal study notes (e.g., "Dilemma," "exempla contraria"), a few faint later marginalia in pencil; Hedegaard, 18th- or 19th-century signature on title; Thore Virgin, bookplate dated 1911, "Bibliotheca Quarnforsiana" stamp on front flyleaf, signature and purchase note dated from Copenhagen, 3 Dec. 1947. **\$2900**

FIRST EDITION of a compilation of humanist Latin literature, mainly on love, intended for adolescents or students, and brought together under an enticing title (*The Practice of the art of love*). The identity of the pseudonymous compiler is unknown (*drudo* means paramour or lover in Italian).

The first work in the volume is Piccolomini's best-selling love novella, *De duobus amantibus Euryalo et Lucretia* (first ed. Cologne: Ulrich Zel, 1467). Composed around 1444, when he was secretary in the Imperial Chancery, and dedicated both to Mario Sozzini, his former teacher and mentor, and to his friend and patron the Imperial Chancellor Kaspar Schlick, Piccolomini's *Tale of Two Lovers* relates an adulterous love adventure at Siena, allegedly based on an escapade of the Chancellor. Several short pieces follow, including a model love letter purportedly from Hannibal, Duke of Austria, to Lucretia, princess of Epirus, which he wrote for the use of Sigismund, Duke of Austria, in 1443; and the *Amoris illiciti medela*, "Medicine for illicit love," a brief treatise or manual (for men) for curing themselves of the sickness of love (women are the subject of a

particularly misogynist passage: "*Mulier est animal imperfectum...*").



The edition also contains poetic and prose works by Beroaldo, including his Latin elegiac verse adaptation of the romance of Guiscardo and Ghismonda from Boccaccio's *Decameron*, and the two prose *Declamationes* (first eds. 1499 & 1497), on the questions of 1) which is worse, a fornicator, a drunkard or a gambler and 2) which is the best profession, that of orator, philosopher or physician. Both tales involve a father's will and debates between three sons.

This copy has Scandinavian provenance. It was bound in the early eighteenth century for the short-lived Danish collector Count Christian Danneskiold-Samsøe (1702-1728), whose library comprised more than 7,500 printed books and 525 manuscripts. A very similar binding for him, illustrated on the website of the Danish Royal Library (the source for this information), is attributed to the binder Johann Boppenhausen, who presumably bound this copy as well. Boppenhausen, a German immigrant, was the first binder in Denmark to use marbled paper for his bindings (R. Wolfe, *Marbled Paper, its History, Techniques, and Patterns* [1990], p. 59). The influence of English binding styles on his work can be seen in the present example. The Swedish collector Thore Virgin published a catalogue of his collection, the *Bibliotheca Quarnforsiana*, in 1947.

This first edition is rare and was unknown to Brunet and Goedeke. I locate one copy in an American library (Columbia). VD16 P3112 = B2089, B2101, & B5843. Cf. Brunet II:840, Goedeke II:114.208; Gay-Lemonnyer II:137 (later editions).

*Lighter moments of a printing pioneer*

6) ENGELMANN, Godefroy, illustrator; DEYEUX, Théophile. *Fables*. Paris: (Moreau for) Nepveu and Ponthieu, 1825.

12mo (175 x 103 mm). [2] ff., 176 pp. Half-title. 12 unsigned lithographic plates by and after Godefroy Engelmann. Text & plates on wove paper. Some foxing, affecting plate margins only. Publisher's crimson morocco-grained boards, sides with gold-tooled border roll, spine gilt, edges untrimmed. **\$700**

FIRST EDITION. One hundred La Fontainesque verse fables, illustrated with twelve evocative chalk lithographs by Engelmann, printed at his lithographic press, the first in Paris. Though better known as France's first lithographer (cf. Bigmore & Wyman I:199-200), Engelmann was an excellent draftsman ("ein trefflicher Zeichner": Nagler *Künstler-Lexicon* 4:128), as is evident from these charming vignettes.

Using a variety of classic verse forms Deyeux applied his sharp wit to the foibles of his contemporaries. He published other collections on the hunt, and a few of the poems and several lithographs in this collection depict hunters or scenes from nature. Gumuchian 2196 (a copy in the same publisher's binding, also untrimmed); Quérard II, 549.

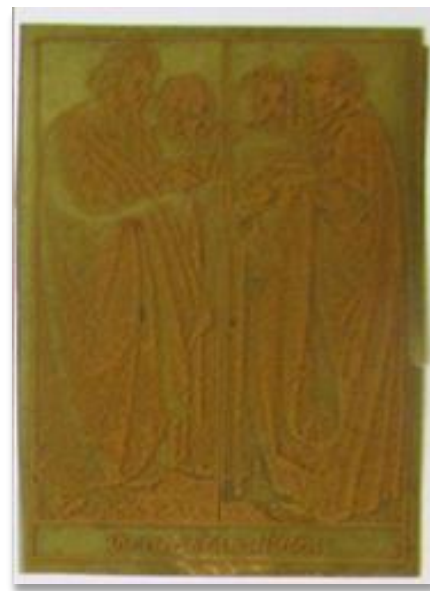


*"Breath pictures"*

7) **GELATIN PRINTS FOR CHILDREN.** 12 lithographs on transparent sheets of gelatin, known as *Hauchbilder*. [Germany, late 19th century].

12 variously colored transparent gelatin sheets, each approximately 78 x 57 mm., three in oblong format, one with printed text (the Lord's Prayer in German), the rest with lithographed images printed in gold or silver, including one duplicate, most signed with the monogram "AD." Clean tear across Jesus and the Samaritan Woman print, one sheet with closed tear into image, a couple of small marginal tears. \$450

The technique of producing *Hauchbilder* (or *Hauchbildchen*, or *Hausenblasenbilder*) appears to have been invented in the seventeenth century, when the small images began to be produced in cloisters. To print the images, isinglass (sturgeon bladder) was softened, heated, filtered, colored with various natural dyes, brushed onto silver- or gold-dusted engraved copperplates, removed and then dried. The resulting extremely delicate small colored prints became popular gifts for children, who delighted in blowing on them and watching their edges curl. In the nineteenth century a more expeditious production method was found: the images were printed lithographically, several at a time, on large sheets of transparent gelatin, which were then cut up to produce the card-like pictures. The principal 19th-century producers of these *Hauchbildchen* were the Augsburg printers Joseph Walch and J. Koppe, who were widely imitated. I have not been able to identify the AD monogram of the present set. The prints show scenes from the life of Jesus, with captions at bottom, and are on red, pink, green and olive green gelatin sheets. The Lord's Prayer (*Vater Unser*) is printed on a red sheet within a border with floral decoration and the eye of providence at top. Cf. Spamer, *Das kleine Andachtsbild*, pp. 112-125 & 258.





*Sharpening young tongues*



8) [GILLES DE NOYERS, Jean], pseudonym NUCERIN. *Proverbes communs, et belles sentences pour familierement parler Latin & François a tous propos*. Paris: Pierre Ménier II, [ca. 1605].

16mo (108 x 75 mm). [64] ff. Type ornament title border, printer's woodcut device, woodcut initial and headpiece. Discreet marginal paper repairs to first half dozen leaves, causing loss to portions of title border, supplied in neat facsimile, a few other small marginal repairs. 19th-century green morocco, central gold-stamped arms of the Marquis de Morante, spine and turn-ins gold-tooled, g.e., by Trautz-Bauzonnet (joints & corners rubbed). *Provenance*: Joachim Gomez de la Cortina, Marquis de Morante, supra-libros; small inkstamp on title verso, JAR. **\$3800**

A small-format collection of French proverbs with Latin translations, arranged alphabetically, providing a convenient short cut to wisdom and wit, this version professedly adapted for juvenile readers, and cheaply printed for quick sales and little pockets.

The over 1100 French proverbs were compiled in the early sixteenth century, no doubt from earlier manuscript collections, by the translator Jean Gilles, of Noyers (Nuits, in Burgundy, "Aegidius Nuceriensis"), a cleric of the University of Paris. His principal source was the collection of French *Proverbes communs*, compiled in the late 15th century by Jean de la Vespie, Abbot of Clairvaux, of which the first complete text was published by Josse Bade in 1519. This edition also incorporates parts of another contemporary collection, assembled by Gilles' colleague Nicolas Du Puy (known as Bonaspes), who may have contributed some of the Latin translations. The 6-page supplemental section at the end, containing 14 sayings or expressions in French and Latin with explanatory

paragraphs, was borrowed from the collection *Proverbiorum vulgarium* of Charles de Bouvelles (1st ed. 1531). This edition reprints a version that may have first been printed at Lyon by Benoit Rigaud in 1558, which eliminated 58 proverbs considered, according to the preface, unseemly or disrespectful of religion. A Latin poem (*Ad lectorem hexastichon*) following the preface states that the compilation is suitable for children and "unmarried girls." Gratet-Duplessis found the choice of proverbs omitted to have been arbitrary. (Perhaps this "censorship" was the act of a compositor who wished to avoid starting another quire!) The printer's preface contains an unabashed plug for the book, urging the reader to use it for both edification and social prestige. Brunet and Gratet-Duplessis date the edition to 1602, but the address in the imprint was used not by Pierre Ménier I, but by his son, active from around 1605 (BnF authority file). A very good copy, from the library of the great Spanish bibliophile. I locate one other copy, in Hannover, at the Goffried Wilhelm Leibniz Bibliothek. Brunet IV:136; Gratet-Duplessis, *Bibliographie Paremiologique*, p.124, no. 8 ("1602"). Cf. Natalie Zemon Davis, "Proverbial Wisdom and Popular Errors," *Society and Culture in Early Modern France*, pp. 226 ff.

*The melodrama of heroism*

9) GIRARDET, Abraham-Louis (1772-1820), artist. *Le Libérateur Helvétique*. Neuchâtel: chez les Frères Girardet, 1797.

Oblong 4to (145 × 195 mm). 24 pp. Six engraved plates by and after A.-L. Girardet. Some minor marginal soiling or spotting. Contemporary pastepaper boards (worn and slightly soiled). \$1100

ONLY EDITION. A rare account of the life and bravery of William Tell, for older children, illustrated with dramatic engravings featuring storms on the lake and uncanny lighting, by a scion of the Swiss engraving and publishing family, who also published the edition. The anonymous author presents the legend as factual; in the final pages he cites historical data to support his view.



Abraham-Louis Girardet, often confused with his elder brother, also named Abraham, was a miniaturist and engraver who worked in Paris, Germany and the Low Countries as well as his native Switzerland. In later life he succumbed to mental illness, and died in an asylum. OCLC lists 3 copies in Switzerland. Cf. Thieme-Becker 14:164.



10) KITE – *L'Ange des Enfants*. Strasbourg: typographie de G. Silbermann [for] Paris: Humbert, [ca. 1855-1865].

A large triangular woodcut, printed on a sheet of thin wove paper measuring 62.3 x 53.6 cm. at its widest points, of a crowned angel with doll, puppet and toys framed by architectural elements and flowering garlands, contemporary hand-coloring in red, dark blue, and yellow. Slight foxing, edges frayed, a few short repaired marginal tears, horizontal fold crease. \$600

This very large colored woodcut, apparently intended as a kite, shows a guardian angel with multicolored wings, delicately holding aloft a doll and a toy soldier. Below the doll floats a ball, and below the soldier a drum, sword, and what appears to be a giant wrapped bonbon. The image is framed in a single thick line in the form of a shield with pointed top. Spanning the top is the title “L'Ange des Enfants,” beneath a neo-gothic architectural arcade, each end of which trails a thick tendril of flowers and leaves; at the narrow foot of the image is a plinth in the same neo-gothic style. The coloring, in a rich red and blue and clear yellow, appears to have been applied by hand rather than with stencils.

The two letterpress imprints read “Humbert, rue Saint-Jacques 65, à Paris,” and “Strasbourg, typographie de G. Silbermann.” Gustave Silbermann was an entomologist and a printer, active from the late 1830s to the early 1870s. A lithograph published by Humbert at the same address in the rue Saint Jacques, with attributed date of 1857, is held by the BnF; other broadsides and an album for children by Humbert are recorded from the 1850s and 1860. I locate no other copies of this print.



*Poor little rich girl*

11) **LAMBERT, Alexandrine.** *Livre de Compte de Mademoiselle Alexandrine Lambert* [compiled in part by her brother Auguste Lambert], *Commencé le 1<sup>e</sup> Novembre 1828.* [France], 1828-1833.

4to (216 x 170 mm). Manuscript account book, 38 pages in a notebook numbered in manuscript to 211 pages (many pages left blank). Written in brown ink in two or three hands, including a neat cursive, and one or two flowing slanted cursives. Calligraphic title. Contemporary portfolio binding of green goatskin over flexible boards, large fore-edge flap wrapping across both covers and slipping through a wide strap (torn) on lower cover, gold-tooled border to covers, the flap and the strap, the flap lettered sideways in gilt capitals "Mlle Alexandrine Lambert," green morocco-grained coated endleaves, edges stained green (some scrapes and discoloration to covers, extremities of spine abraded). \$1100



A handsomely bound manuscript account book of a well-off young girl, apparently from Normandy, possibly orphaned, compiled by her brother, as stated at the foot of the title-page (*Souvenir d'amitié de son affectionné Frère Auguste*), with the pages listing revenues filled in by either herself or a third party. Mlle. Lambert had inherited some property from both her parents, deceased in 1826, and from a sister, at an unidentified date soon after. The accounts consist largely of *rentes*, which are more carefully identified than are the expenses. This made her evidently a comfortable property owner, whose income derived mainly from the rental of several rural holdings, as well as some of the wood harvested thereon, and she, or her brother on her behalf, was able to purchase new terrains and a house as further investment properties. The manuscript opens with a

review of the state of Lambert's fortune in April 1826, and the revised situation following her inheritance (shared with other siblings), in November 1828. Follows a section of general accounting, showing expenses and receipts from November 1828 to 1833. Seven sections are each devoted to a different property and its tenant; in these the various buildings, fields, tree plantations or *bosquets*, gardens, and other nooks and crannies each have their own separate line, and sometimes their own name. An interesting witness to everyday life in rural France.



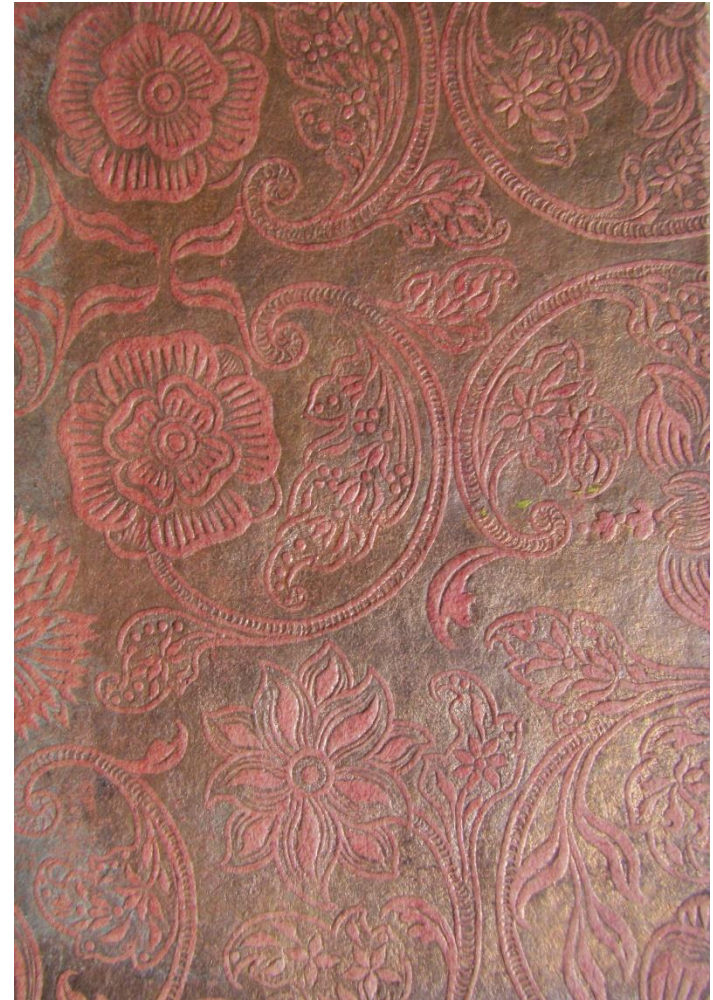
12) LEONARDI, **Domenico Felice**. *I doveri dello stato coniugale. Canto*. Lucca: Giovanni Riccomini, 1767.

8vo (203 x 135). 32 pp. Italic type (dedication in a large roman font). Engraved title vignette of a cupid with garland seated on a sea creature; two woodcut pictorial initials, head- and tail-pieces with putti and arabesques. Small marginal thumbprint to title, else fine. Contemporary Dutch-gilt paper of a red floral pattern on gold ground over thick paper wrappers, marbled edges; remains of paper shelf-mark label (lower cover); upper cover slightly faded. \$1100

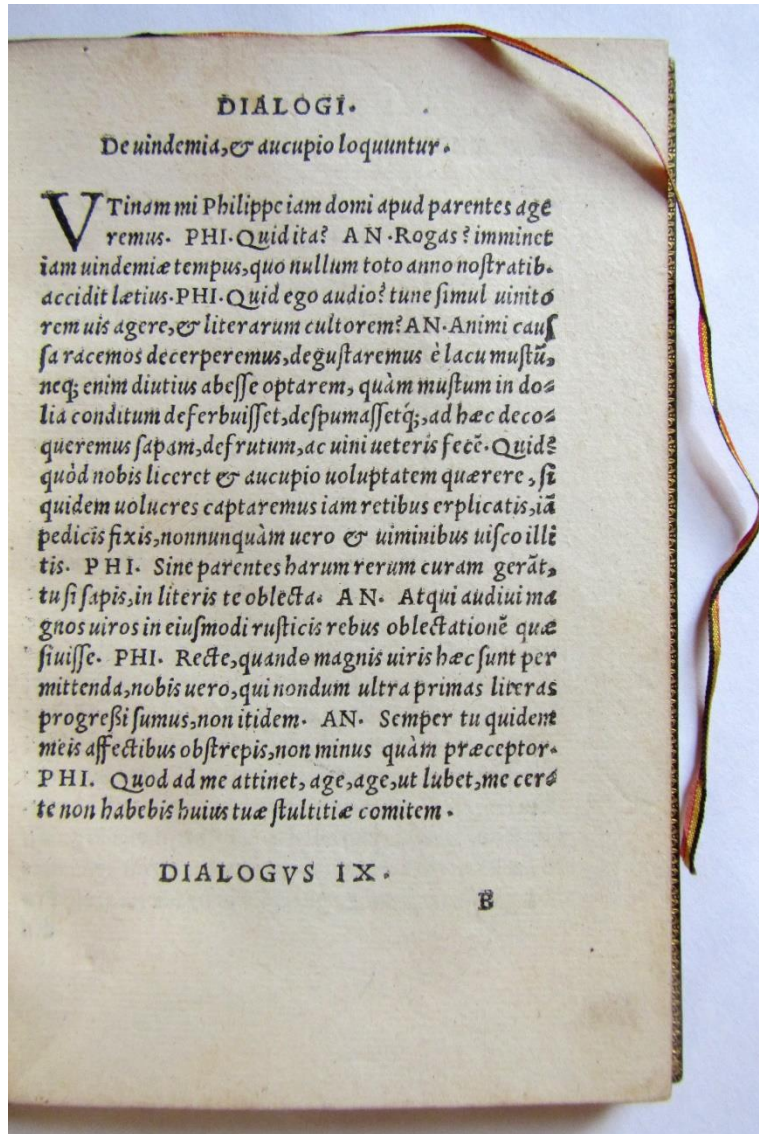
ONLY EDITION of a poem on marriage, with asides on the care of infants, by a Luccan abbot and prolific author of occasional verse. Dedicated to Maria Luisa Boccella (Mansi), a lady of Lucca for whose own marriage Leonardi had contributed epithalamia 27 years earlier, the poem was written to honor her daughter Isabella's engagement or marriage to one Girolamo Parenisi. The couple were married that year (cf. Pinto 1416).



In flowery Arcadian verses Leonardi eulogizes the duties of a wife and mother. "Dependence and love" are the new wife's first duties toward her spouse (who is, however, advised to exercise his power gently), to which will soon be added that of vigilant care of the "feeble offspring" (*dehil Parto*). On that subject Leonardi expresses clear opinions, decrying the use of wet nurses (*l'uso insalubre / d'alimentar con mercenario latte / La Prole...*, p. 24) and, in a long prose note, vigorously opposing swaddling. OCLC lists one copy in America (U. Maryland). No further copies located; not in Pinto or ICCU.



13) MOSELLANUS, Petrus (1493-1524). *Paedologia ... in puerorum usum conscripta & aucta. Dialogi XXXVII.* - Christoph HEGENDORFF (1500-1540). *Dialogi pueriles...XII lepidi aequae ac docti.* Strassburg: Christian Egenolph for Paul Goetz, 1529.



8vo (148 x 96 mm). [40] leaves. Italic and roman type. White-on-black criblé initial. Occasional light finger-soiling. 19th-century olive polished morocco, sides blind-paneled with gilt fleurons at corners and central strapwork cartouche, turn-ins gilt, gilt edges, by Capé (slight wear to joints and head and tail of spine). An early marginal note on fol. B8v. \$2950

Two popular Latin dialogues for schoolboys; one of two surviving copies of this edition. The brilliant and sickly Hellenist Peter Schade, or Mosellanus, Rector of Leipzig University by the age of 27, argued that Greek and Hebrew should be on an equal footing with Latin in the teaching of theological studies. He wrote these dialogues for schoolboys to teach them Latin rhetoric. The studious duos (Gaspar & Modestus, Pandulus & Petrus, Raphael & Servatius, et al.) discuss topics of interest to their readers: next semester's classes (*De authoribus proximo semestri in schola praelegendis*), vacation (*De uindemia & aucupio*), birthdays and birthday presents (*De natali celebrando, de receptis pecuniis*), drinking, eating, hangovers and shows.

At age 20 Hegendorff wrote his own entertaining dialogues along the same lines for his pupils at St. Nicholas school in Leipzig. The two works were published together from 1520 and were best-sellers, over 45 editions being recorded. Most are now rare, with only a handful of any of the early editions in American libraries. VD 16 S 2155 = H 1167, recording only the Bayerische Staatsbibliothek copy; cf. Buisson, *Répertoire des ouvrages pédagogiques du XVIe siècle*, 457 (other editions).



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

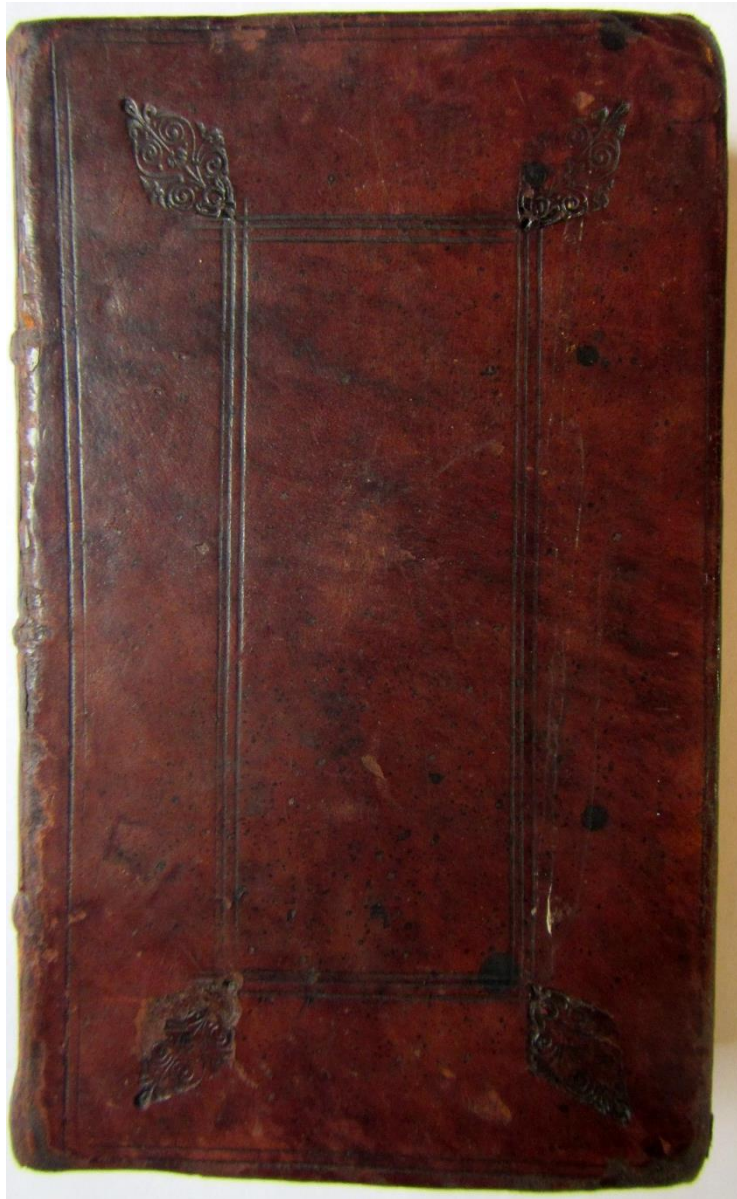
16mo (135 x 96 mm). Two *livraisons* (all published): 1) 4 pp., [9] stipple-engraved plates, a few signed by Bosselman, one after Coeuré. 2) [1] leaf, [7] plates. Light foxing to first text page. On guards. Original blue printed wrappers, edges untrimmed, preserved in late 19th or early 20th-century 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 little royalist publication, apparently intended for children, 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 5 copies of which 3 in the US: UNC Chapel Hill, Univ. of Washington, and Syracuse University. The entry for the first two 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. Not in the BnF catalogue.





*Amorality rewarded*

**15) OSBORNE, Francis** (1593-1659). *Advice to a Son. Or Directions For your better Conduct, Through the various and most important Encounters of this Life. ... The Sixt Edition.* Oxford [i.e., London]: H[enry]. H[all]. for Tho. Robinson, 1658. [Bound with:] *Advice to a Son. The Second Part.* London: printed for Tho. Robinson in Oxford, 1658.

2 vols. in one, 12mo (139 x 83 mm). [8], 188, [8] pp., including final ad leaf. Part 2: [12], 189, [3] pp. Woodcut initials, type ornaments. Tear in leaf I1 in part 1 with loss to a few words. Contemporary blind-paneled calf (worn, some chips). *Provenance:* effaced signature on title dated April 1828, notes on front flyleaf in same hand; Robert S. Pirie, bookplate. **\$850**

A complete copy, with both parts, of one of the most cynical and entertaining of conduct books. Written by Osborne for his son John, and published anonymously in 1655, the work became an immediate bestseller while arousing energetic controversy. This copy contains a London copy (or counterfeit) of the considerably enlarged sixth edition of the first part, and one of three editions (all 1658) of the Second Part, published to follow up on the success of the original book.

This was Osborne's principal work. Eminently quotable, his worldly and jaded counsels are grouped by subject in chapters titled Studies, Love and Marriage (highly misogynistic), Travel, Government, and Religion. "The book's pragmatism and cynicism may have furthered its rapid acceptance. Its frank and practical aim was to guide the reader to material success in a treacherous, self-seeking world. Popular with Oxford scholars, it enjoyed a wide readership outside the university as well. ... The tone of worldliness in the *Advice* contributed to Osborne's reputation for atheism. In 1658, after complaints from local ministers that the *Advice* 'did instil principles of Atheism into young Gentlemen', a formal complaint was brought to the vice-chancellor and a proposal put forward to have Osborne's books publicly burned (Wood, *History and Antiquities*, 2.684). 'But it taking no effect', Wood

records, 'July the 27., the vice-cancellor [Dr John Conant] caused all the booksellers to appear before him, and commanded them not to sell any of Mr. [Francis] Osborne's booke': as might be expected, 'The book afterwards sold the more'" (Oxford DNB). ESTC R234715 & R234716.





*Political play by a teenager*

16) **PANDIMO, Antonio** (1602-1647). *L'Amorosa Fede Tragicomedia Pastorale ... Nelle nozze dell'Illustrissima ... Contessa Calerga Calergi con ... Sig. Cavalier Francesco Quirini*. Venice: Giacomo Sarzina, 1620.

12mo (134 x 75 mm). [12] ff., 195, [1] pp. Title within engraved border incorporating the double-headed eagle crest of the Calergi, oval engraved portrait of the author aged 18 above a phoenix (symbol of the resurrection of Greece), six full-page engravings of scenes from

the play, the characters identified with engraved captions in the plates, by and after Francesco Valesio (title signed Franc. Valesio). Italic type, woodcut initial & tailpieces, typographic head-piece ornaments. Errata list on last page. A modest copy: soiling, fraying and a small repair to title, first engraving with small tear just entering image, D4 with 2 closed tears due to paper flaw. Later parchment (amateurishly restored). *Provenance*: early ownership inscriptions of: Stephano Merelli, dated Rome, 11 December 1621 (*ex codicibus Stephani Merelli*); Nicolo Bardi of Rapallo, signed on title, on front flyleaf (*di Nicolo Bardi. S. Luiggi in Genova*), and on lower flyleaf (*ex codicibus Nicolae Bardi Rapallensis*); and Francesco Maria Besaccia; early pen trials on pastedowns. \$3000

FIRST EDITION of a pastoral play by a teenage Cretan playwright who imitated the form and plot of Guarini's *Pastor Fide* to promote his own anti-Venetian and pro-Greek political views. The play is of interest for its illustrations by the Venetian engraver Francesco Valesio, and as an example of Cretan literature written for the Italian public.

Written in 1619 for the marriage of Calerga, daughter of Giovanni Calergi, to Francesco Quirini, Count of Temenos, the five-act play takes place in ancient Crete. The plot, which features prophecies, sacrifices and temporarily star-crossed lovers, depicts the people of Mount Ida in thrall to the King of Knossos, who is obliged by wrathful Neptune to exact from them a tribute of seven maidens for consumption by the Minotaur. "The author... the son of a Kastro lawyer, evidently wrote his pastoral comedy while a young student at Padua. ... Pandimo's pastoral carries a strong pro-Greek political message. (Indeed it is possible that pastoral in general was associated in part with Cretan yearnings for emancipation from Venetian rule, expressed less openly, perhaps, in other works.) As Sathas [a 19th-century critic] remarks, 'it is astonishing that Venetian censors allowed the play to be published.' Pandimo's aim, however, was not really seditious; he wished to arouse pity for Crete's plight, disguising the modern reality of subjugation to Venice as a past state of servitude to the King of Knossos (= the Duke of Candia)" (Holton, pp. 80-81 & 97).

The wealthy and influential Calergi or Kallergis family for whom the play was written were prominent members of the Greek Orthodox community in Crete. Their ancestors were famous for their participation in anti-Venetian rebellions in the thirteenth and fourteenth centuries, and they "might well have sympathised with Pandimo's liberationist sentiments" (op. cit. p. 98).

The portrait shows the 18-year old mustachioed author; the first engraving, illustrating the Prologue, declaimed by Jove, depicts the god in the clouds astride an eagle, a circular temple in a grove below and Mount Ida soaring above. The five illustrations of the action follow a representational model popular in the late 16th and early 17th century, in which a single picture shows several scenes from the relevant act, with the earliest scenes in the foreground and later scenes in the background.

This is the only early edition; the play was reprinted in 2003 by the Hellenic Institute of Byzantine and Post-Byzantine Studies in Venice. I locate 3 copies in American libraries (Union College, Trinity College, Folger).

Piantanida 4103; Quadrio V:41; Pinto, *Nuptialia* 172; Allacci 77. For a detailed description of the plot and a comparison to Guarino cf. David Holton, *Literature and society in Renaissance Crete* (1991), pp. 97-98.



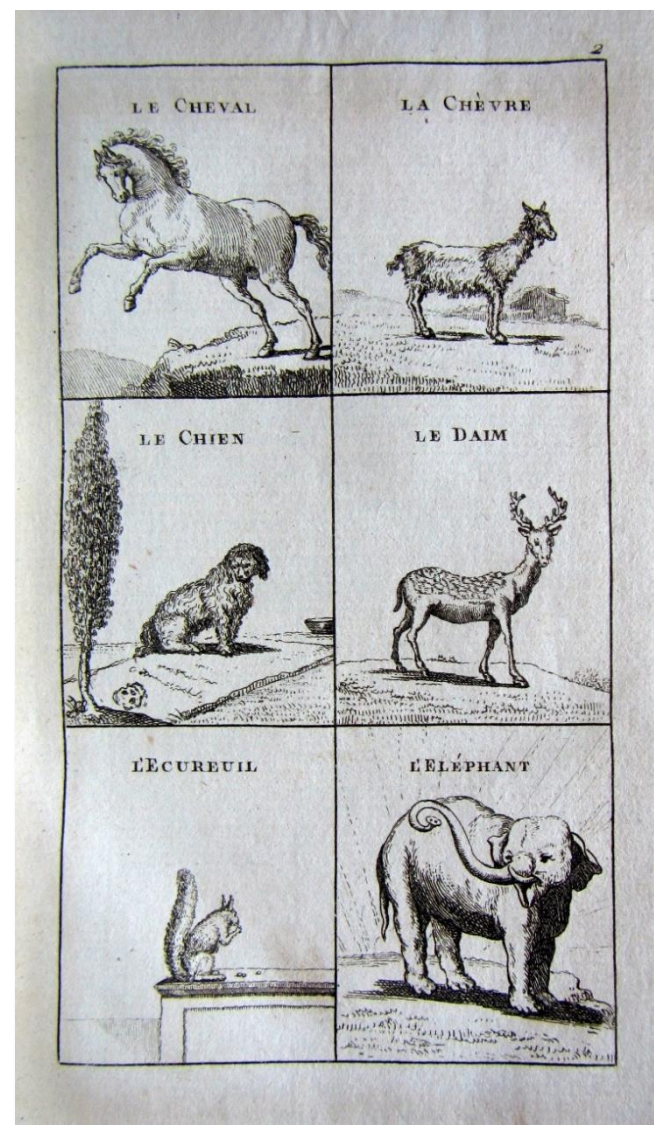
17) [PUJOULX, Jean-Baptiste (1762-1821)]. *Le Livre du Second Age, ou Instructions amusantes sur l'Histoire Naturelle des Animaux. Ouvrage orné de soixante-douze figures, représentant Quadrupèdes, Oiseaux et Insectes.* Paris: Gillé fils for Debray, An IX – 1801.

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. \$900

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. 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").

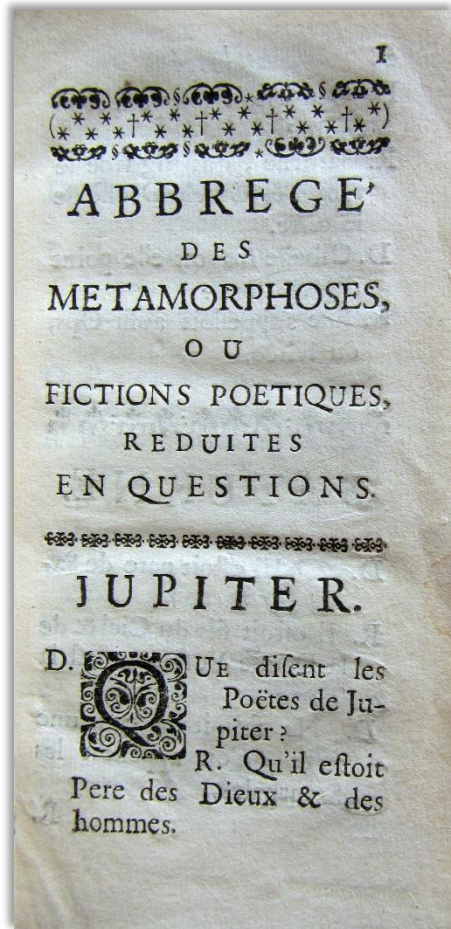
Pujoulx was a playwright and amateur naturalist who published a large number of lightweight literary works, none of which brought him the success of his books for older children. As explained in the *Avis de l'Editeur*, the author intended the book to replace stories and fairy tales, which implant "false 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" (trans.).

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). Used here are his *coulée* type in two sizes (Petit Parangon and Cicero), for the Introduction and Part 2, and his *ronde* type, in Part 2 (Part 1 is in roman type). Barbier II:1331. On Gillé's types cf. Updike, *Printing Types... Second Edition* (1951), II:181, fig. 321; and Librairie Jammes, *Collection de Spécimens de Caractères* [2006], 55 and 56.

### Mythology 101



**18) ROCHEFORT, César de** (1630-1691). *Abbrégé des métamorphoses ou Fictions poétiques, réduites en questions, pour les curieux de l'Histoire profane, & pour l'instruction de la Jeunesse...* Première édition. Lyon: Pierre Guillimin, 1685.

12mo (144 x 75 mm). [12], 206, [16] pp. Engraved arms of the dedicatee Marin Curty, two woodcut initials, type ornaments. A bit dust-soiled. Contemporary French speckled calf, spine gold-tooled, edges red-sprinkled (worn). **\$1250**

Only Edition. A question-and-answer guide to classical mythology for children. The gods and heroes are listed, in extra-large type, under their Roman names only. "Who was Jupiter? ... What was the fate of Oedipus? ... Why is Janus represented with two faces?" To judge by this work, the pupils of the Grand Siècle were spared neither the philanderings of deities nor the cruelties of mortals.

The author was a jurist, diplomat and lexicographer who wrote a natural history of the Antilles and a popular French dictionary (*Dictionnaire général et curieux contenant les principaux mots et les plus usitez en la langue françoise*), issued the same year as this very rare work for children, a still useful example of the vogue for secular catechisms in late 17th-century France. Rare, no copies in US libraries and 5 copies located in France. Cioranescu 59870.



*The real Epinal*

19) **SEVEN DEADLY SINS.** *Les Sept Péchés Capitaux.* Epinal: chez Pellerin, [1827].

Large broadside (64 x 40 cm.) with nine hand or pochoir-colored woodcut figures with typographic captions within an ornamental border, at top a full-width scene showing heaven and hell, captioned "Jugement dernier," the main compartment with personifications of the seven deadly sins surrounding a larger central allegorical image of Worldly Life (Vie Mondaine). Signed at bottom G.F. (Georgin, Francois). Wove paper. Horizontal central crease, some fraying and wrinkling at top and bottom, slightly affecting the imprint, old mounting tape at corners on verso. \$550

A cheery image of the Seven Deadly Sins and their consequences, visually aiming at children with the storybook look, blocky figures, and vivid coloring typical of the Pellerin family production, which became synonymous with all of the images of Epinal, and by extension (inaccurately) with all 19th-century French popular prints, often referred to as "images d'Epinal." This print is from the "grande période" of the Pellerin atelier, before hand-colored woodcuts were supplanted by chromolithography, and it was the work of the firm's most talented wood engraver.

François Georgin (1801-1863), who regularly signed his last name first, was one of the best known and most influential wood engravers employed by Pellerin. The broadside was registered in the Dépôt Légal in January 1827; at this time the firm was managed by Nicolas Pellerin, son of the company's founder Jean-Charles, who died in 1822. Brightly colored but glum-faced personifications of Pride, Avarice, Lust, Gluttony, Envy, Anger and Sloth surround the bust of a well-coiffed empty-eyed young woman emerging from a large red heart containing a winged devil, symbolizing Worldly Life. At top the Saints and God flanked by Mary and Jesus surmount a somewhat subdued scene of Judgment Day, with the naked souls being herded to their respective destinations shown modestly from the side, while a recumbent angel blows his trumpet and two forlorn souls raise their arms from the grave. At the foot is a warning and summation: "Ils s'apercevront à la fin, peut-être trop tard, que tout ce qu'ils ont aimé n'était rien."

The BnF copy, digitized on Gallica, is differently colored, without the shades of blue used in our copy. This is the more common of two recorded editions; the other one has a different setting of the letterpress captions, and was printed on wove paper. Garnier-Pelle, ed. *L'Imagerie populaire française II: Images d'Epinal gravées sur bois* (Paris, 1996) no. 562; Prouté, *Imagerie Populaire Française*, p. 45.



*Hard-working pupils' tribute to a teacher*

**20) STUDENTS' CALLIGRAPHIC ALBUM.** *Cahier d'écriture et de dessin linéaire. Dédié au cher F[rè]re Aphrodise D[oc]teur de la Communauté par les Elèves de la 6ème Classe de Carcassonne l'an 1838.* Carcassonne, 1838.

Folio (409 x 267 mm). Manuscript album, 59 leaves (one full-sheet), written on rectos, in 2 parts: Part 1, foliated 1-16 18-33 35-49 [1] 50-60 ff., with calligraphic exercises and drawings, on thin wove paper watermarked *J Whatman* or *Canson 1828*; Part 2, unfoliated, [29] leaves including one full-sheet, of geometrical, architectural, botanical and entomological drawings, on thick wove paper. Text in brown ink, drawings in brown or black ink with occasional colored or gray inks; the artist-calligrapher(s) responsible identified in lower right corners, apparently in the same hand throughout. Some showthrough and a few perforations from acidic ink (the cause, apparently, of the loss of a small roundel in title border), short marginal tears to f. 40 in part 1 and [19] in part 2. Contemporary half sheep, sides covered with onlaid brown patterned paper within gilt roll-tooled outer border, spine gilt-lettered "Cours d'Instr[uction]," lozenge-shaped gold-stamped red paper label on lower cover "Ecole Chrétienne," corresponding label lost from upper cover, comb-marbled endpapers (rubbed, edges scuffed). \$4750

A remarkable manuscript album, composed by a group of pupils for their teacher, containing a variety of accomplished calligraphic and ornamental exercises as well as architectural and botanical drawings. The subtitle states that this *Cahier* was "dedicated to dear Fr. Aphrodise, Doctor of the Community, by the pupils of the 6th class at Carcassonne in the year 1838." The French "Sixième" is the equivalent of American fifth or sixth grade, the children being around 11; this does not seem to have changed since the nineteenth century. It is, to say the least, hard to square these sophisticated designs with the capabilities of pre-pubescent males.

Fourteen boys contributed to the album; while five boys supplied one sheet each, the rest contributed from four to seventeen sheets, including a few that are signed jointly by more than one young calligrapher. In order of first appearance, these





skilled students were named: Pascal Montagué, François Marquet, Joseph Jambé[s?], Jacques Caul, Michel Jammé (several sheets signed simply “Michel”), Germain Mouynés, Jean Jacques, Francois B., Antoine Vassal, Vincent Maury, Paul Plané[s], François Taillefer, Mathieu Arnaud, and Guillaume Fournial. Some signed with their last names first and others vice-versa; it is not always easy to tell which is which.



The general title is written within an elaborate cartouche border incorporating acanthus leaves and sprigs, with four inset drawings of moths. The first part, on thinner paper, is devoted to calligraphy. The texts are props for the scripts. There are 6 leaves with one or more alphabets, and 3 leaves with texts plus alphabets, and a few nonsensical lists of place names or words related only by their calligraphic requirements (such as m's and n's: *Commissionnaire Nouvellement Pauvrement désintéressement...*, f. 29). But most of the texts, written largely in heavily sloping italics, are religious, moralistic, telegraphically aphoristic, or factual, containing elegant descriptions of animals (usually but not always depicted in the accompanying calligraphic drawings), or of French cities or provinces. F. 12 contains a reflection on writing itself, "Eloge de l'écriture." Twenty examples incorporate exuberant calligraphic drawings, nearly all of animals: a peacock, eagles, doves, a stork catching a fish, ducks among reeds surprised by a dog, a lion, a horse, fish, and a hissing dragon facing another fantastical beast. Twenty other sheets use non-calligraphic botanical or floral wreaths or borders, beautifully executed. In a tour de force of calligraphy, on f. 19 Germain Mouynés wrote out the Lord's Prayer in Latin in 17 different "display" characters, copiously flourished and illustrated with small inset drawings of the Eye of Providence, the holy dove, cherub's heads, and an inset scene of Eden (without its human protagonists).

Mathieu Arnaud and Pascal Montagué were responsible for all but one of the "linear designs" in the second part (the exception was by Guillaume Fournial, his only contribution): mainly geometrical and architectural, these include a couple of facades and some monumental vases, all with fine calligraphic captions. The last seven leaves contain naturalistic drawings by Arnaud, of which six of flowers and plants, several to a page, including a large tulip shown with and without shading, and a lily complete with its roots, flanked by two smaller flowers. The final drawing depicts beetles, moths, centipedes, a grasshopper, a chrysalis, a ladybug, bees, and other bugs.

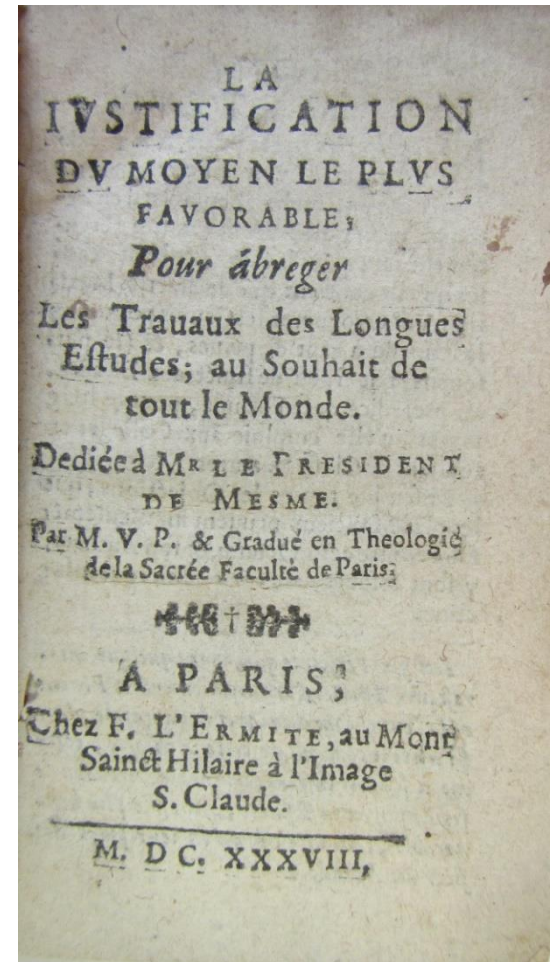
*Unrecorded scheme for radical educational reform*

21) [WAFLART, Claude]. *La Iustification du moyen le plus favorable, pour abreger Les Trauaux des Longues Estudes; au Souhait de tout le Monde*. Paris: F. L'Ermitte, 1638.

12mo (137 x 79 mm). Collation: ã<sup>6</sup> ë<sup>4</sup>; a-k<sup>6</sup>. [20], 120 pp. Woodcut tailpieces and a few initials, type ornament headpieces. Contemporary sheep, smooth spine gold-tooled with red morocco gilt lettering-piece, board edges gilt; green silk ribbon marker (rubbed, old patch repairs to covers). \$3200

ONLY EDITION, ONLY COPY LOCATED, of an educational treatise by a tutor or *régent*, proposing radical pedagogical reform to an educational system still mired in the medieval curriculum. In the sixteenth and seventeenth centuries, early education (of boys of the well-off classes) was entirely in Latin and was devoted to learning to read and write the language fluently. Even grammatical explanations were given in Latin. The rod was often the primary teaching tool, and by the time boys were ready for the *collèges*, the primary lesson absorbed by most, as argued here by Waflart, was that learning was boring and hard. Addressing parents, Waflart deplores the excessive duration, high costs, and deadening effects of this system of education. He paints a picture of long, sterile years devoted to the study of grammar, which kill the children's natural curiosity and respect for knowledge, and permanently stifle the love of learning. The author seeks to remedy this situation, by integrating the study of French into children's primary education, both for itself (so that children might learn to write proper French) and by incorporating grammatical explanations and translations in their native language into the study of Latin. He argues further for shorter days, and that instead of learning Greek and Latin at the same time, the two languages should be learned separately, with Greek following Latin; and he opposes sending children to the sleep-away *collèges* at too young an age. All of these things, he claims, will accelerate children's mastery of Latin and will shorten the total number of years spent on education.

In the signed dedication to Henri de Mesmes (d. 1650, *président à mortier* of the Parlement in Paris), Waflart identifies himself as "professor of arts, and theologian of the Paris Academy." He is elsewhere identified as principal of the College de Cornouaille [Brittany] (cf. *La Correspondance littéraire*, 5<sup>ème</sup> annee, 1860-61, p. 321) and in the text he refers to his years teaching at the Collège of Le Mans, and at the College de Boncour in Paris. He had long practiced his pedagogical method, had published several didactic works in Latin and, the previous year, a related work entitled *Le Thresor des estudians latins, par diagrammes*. In the present work he addresses potential customers (parents), imbuing it at times with the tone of





an advertising brochure. He offers, for example, 1) a lecture (*harangue*) on his method (to be held on St Luke's day, 18 October, location not stated); 2) trial lessons for those who do not wish to commit themselves before seeing the product; and 3) special deals for the earliest sign-ups (*"Et souvenez-vous que les premiers venus, comme ils nous obligereant particulièrement, aussi recevront ils les faveurs particulières, que l'on peut faire à un Amy"* (f. ẽ4r). Furthermore, for those who still harbor doubts, Waflart pledges that his pupils will provide demonstrations of their progress every three months, to all who wish to attend. Benefits from these public examinations, he states, will accrue to the students; to their parents, who previously only found out whether their children had failed or excelled at the end of their many years of education; and to the teachers themselves, who will be obliged to maintain high standards, knowing that any weaknesses will be publicly exposed.

The treatise is laced with defenses against Waflart's apparently numerous detractors. That he was not terribly successful may be gleaned from some of his critics' mockeries: if you had enough work there would be no need of so many *affiches*; none of your programs have been adopted; and you are spread too thin, being willing to teach too many subjects... Nonetheless, notwithstanding Waflart's individual lack of success, his ideas were part of a reformist trend that had taken root in the previous century (see for example, the writings of Montaigne or Rabelais's satires of schools and pedagogues), and by the end of the ancien régime most of these "progressive" reforms, notably the teaching of French, had been adopted. No other copies located, not found in the standard bibliographies.



No. 1