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Image theory

A "culmination and summary" of Renaissance image theory

1) **GIARDA, Cristoforo** (1595-1649). *Bibliothecae Alexandrinae Icones symbolicae ... elogiis illustratae*. Milan: Io. Bapt. Bidellinum [recte Bidellium], 1628.

4to (221 x 168 mm). [8], 140, [4] pages + 32 leaves: engraved title on fol. [1]r, signed Bassano, and 16 full-page engravings, also attributed to Cesare Bassano, each printed on the recto of the first leaf of a bifolium with a letterpress list of inscriptions or epithets for each figure printed on the second recto. Woodcut initials, a variety of woodcut and typographic head- and tail-pieces. Printed correction slip to a word in the epithet list of the Erudition plate. Occasional slight dust-soiling, showthrough of ink ownership stamp on title verso, Astronomy plate and its conjugate detached, Rhetoric conjugate leaf printed crookedly causing cropping of woodcut headpiece. Contemporary parchment over pasteboards, spine backed in 18th-century parchment with gold-lettered title, blue-speckled edges (worn and soiled). *Provenance*: unidentified 19th-century square purple inkstamp (R) at foot of title verso and p. 11. **\$3500**

FIRST EDITION, second issue, of a key exposition of a Neo-Platonic philosophy of images.

Cristoforo Giarda was a Barnabite cleric and missionary who was to meet a tragic end: in 1648 Pope Innocent X named him Bishop of Castro, a town contested by the house of Farnese, and he was murdered en route to occupy his new seat. At the time this book was published he was professor of rhetoric at the Barnabite College of S. Alessandro in Milan. The text records a series of lectures which he delivered to the gathered Congregation in 1626, in a traditional demonstration of professorial prowess. "Giarda chose as the text of his speech or sermon the figures of sixteen 'Disciplines' or Liberal



Arts which adorned the reading room of the newly erected College Library,” recently donated to the college by the Milanese nobleman and diplomat Carlo Bossi, “where — as we may presume — he had to give a sample of his skill” (Gombrich, p. 164). The sixteen paintings on the divisions (*scrinia*) of the library, which may have been designed by the donor, and the engravings by Bassano reproducing them, show female allegorical figures representing the Liberal Arts, or the various branches of knowledge: Sacred Scripture, Theology, Canon Law, Civil Law, Natural Philosophy, Moral Philosophy, Medicine, Surgery, Rhetoric, Poetry, Astronomy, Geography, Mathematics, Architecture, History, and Erudition. Each engraving is accompanied by a letterpress list of epithets describing the figure; possibly these were also inscribed on the original paintings.

Preceding Giarda’s descriptions of each of these allegorical figures is a eulogy of the art of symbolic images. Giarda’s exposition, whose sources and importance were brilliantly analyzed by Ernst Gombrich, amounts to a “culmination and summary” of a Neo-Platonic tradition which viewed visual symbols as paths to understanding of the divinity. To Giarda, “the Arts and Sciences are not ‘abstract concepts’ but spiritual entities, heavenly virgins, the daughters of the Divine intellect ... The Symbolic Image provides the means through which the inmates of the spiritual world can descend to earth and assume visible form there to rouse, instruct and transform the mind of man through the love of higher things” (Gombrich, p. 182). Renaissance Neo-Platonists viewed the universe as a “vast symphony of correspondences,” in which symbols revealed occult affinities. Knowledge of these correspondences and harmonies was attributed to the Ancients, who were closer to Creation. While this “symbolism as a form of revelation” contradicted in many ways the official doctrine of the Church, according to which religious images were simply tools for teaching the illiterate, by the Baroque period these views, whether articulated or not, had permeated literary and artistic culture and had been accepted into religious art. Giarda “belongs to the generation of Cortona and Bernini, the generation, that is, in which religious art was assigned the task of rousing the mind from vision to visions” (art. cit., p. 186).

Although the title states that this was *Pars prior*, no more was published. A presumably earlier issue, undated but with the imprint of the heirs of Melchior Malatesta (who signed the dedication to Giovanni Batista Trotto), is usually dated to 1626 after the date of the imprimatur (13 May 1626), but the sheets are otherwise identical (including the errata at the end of the preliminaries, and the printed correction slip to the list of *Eruditio* epithets, correcting the word “Corroboratrix,” which is in all copies). Landwehr, *Romanic emblem books*, 320; Praz 349 (this issue); Cicognara 1899; Libreria Vinciana 4372. Cf. DBI 54: 572-574; E. Gombrich, “Icones Symbolicae: The Visual Image in Neo-Platonic Thought,” *Journal of the Warburg and Courtauld Institutes*, vol. 11, 1948, pp. 163–192. (See also illustration after no. 13 below.)

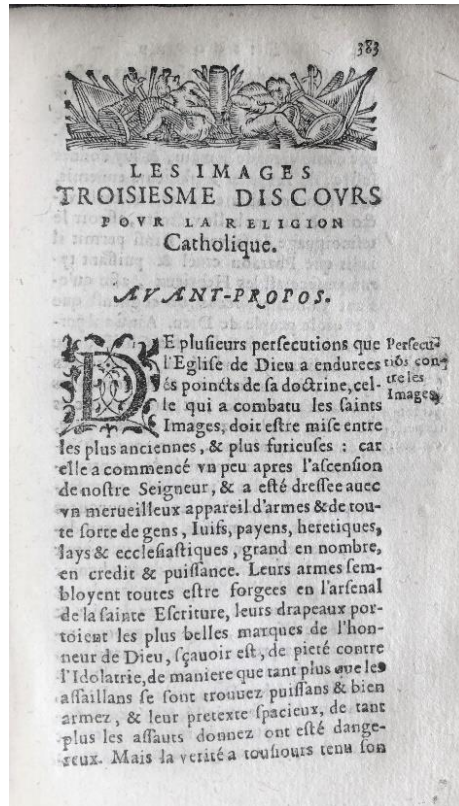
The Jesuits set the image straight

2) RICHEOME, Louis (1544-1625). *Trois discours pour la religion catholique: des Miracles, des Saints & des Images*. Rouen: Jean Osmont, 1604.

12mo (144 x 79 mm). [22], 626, [8] pages. Title printed in red and black and with woodcut printer’s device. Woodcut and type-ornament head- and tailpieces, ornamental initials. An attractive copy (title a bit dust-soiled). Contemporary parchment over flexible boards, manuscript spine title, traces of two fore-edge ties. *Provenance*: with Blackwell’s, 1977, catalogue 1095/842, entry cut out and pasted inside front cover.

\$800

An important exposition of Jesuit emblematics, contained within a detailed defense of the Jesuits by one of their most talented polemicists. Protestant factions had held the Jesuits responsible for the attempted assassination of Henri IV in December 1594, by a young man named Jean Châtel, who had been educated in the Jesuit Collège of Clermont. The Jesuits' opponents essentially held that Châtel had been brainwashed in Jesuit "chambres de méditations," or cells supposedly filled with lurid images of hell, which caused weak minds to fall prey to delusion. So convincing were these accusations that the Jesuits were expelled from France, until their reinstatement by the royal Edict of Rouen in 1603. First published in Bordeaux in 1597, Richeome's work, which is dedicated to the King, is couched as a Catholic refutation to these anti-Jesuit Reformists, and to one particular pamphlet, cited on p. 1 (the anonymous *Copie d'une lettre envoyée à Monsieur l'evesque d'Angers, touchant les miracles de Nostre Dame des Ardilliers lez Saumur, en novembre 1594*).



The text is in three parts, treating miracles, saints, and images, in response to Protestants' claims that miracles had long since ceased to exist, and their assertions that both the veneration of saints and worship using images constituted idolatry. In the third part, on images, Richeome distinguishes between images and idols, refuting such Protestant theorists as Henri Estienne, whom he claims confounded the two. Cleverly marshalling citations from the Bible, the Church fathers, the Talmud, and even Calvin, he reviews the early Church's use of and attitudes toward images, and refutes Protestant arguments by demonstrating that the line between permissible reverence of images and idolatry lies not in the images themselves but in the uses made of them. Having debunked his opponents' interpretations, in the second half of this section Richeome proceeds to review historical Catholic imagery of God, both pictorial and metaphorical, and traditional symbolic imagery for Jesus, the Holy Spirit, angels, the devil, the virtues and vices, the Virgin, Saints, and so on. Other topics treated are the Sacraments, imagery in the temple, miracles effected by images, Veronica's veil, the Holy Shroud, the use of physical objects to signify incorporeal concepts, and the legitimate uses of imagery for teaching religion and for inspiring faith and virtue.

The work, which sparked further polemical responses, and counter-responses from Richeome, sets forth a coherent theory of imagery that was to prove central to both the Jesuit mission and to emblematic theory itself. "Indeed, the main theoreticians of the *ars* or *philosophia symbolica* in the seventeenth century were to be found in the ranks of the Jesuits" (Dekininck, "Jesuit Emblematics"). Fluently written and easy to read, Richeome's treatise was in high demand. This pocket format Rouen edition uses the same sheets as previous Rouen editions (or issues) from 1600 and 1602; all were shared by the booksellers Theodore Reinsart and Jean Osmont, changing

only the titles, and for the Osmont issues, only the dates on the title-pages. Later Rouen editions from 1608 and 1613 may also have been in fact reissues. Many copies of these Rouen editions (or issues) ended up in Great Britain. OCLC lists two copies of any of the Rouen issues in American libraries (Columbia, this issue, and John Carter Brown, 1600 issue), and 6 copies of other editions. Cf. de Backer-Sommervogel VI:1817-18; Alden & Landis 597/60 (other editions; chapter 23 in the first part discusses Brazil and Peru); Ralph Dekoninck, "L'imagination idolâtre et l'idolâtrie fantasmée. La guerre des images entre L. Richeome et J. Bansilion," in *Henri IV, Art et Pouvoir*, pp. 67-75 (Tours, 2016, online); R. Dekoninck, "Jesuit Emblematics between Theory and Practice", in *Jesuit Historiography Online*.

Portents

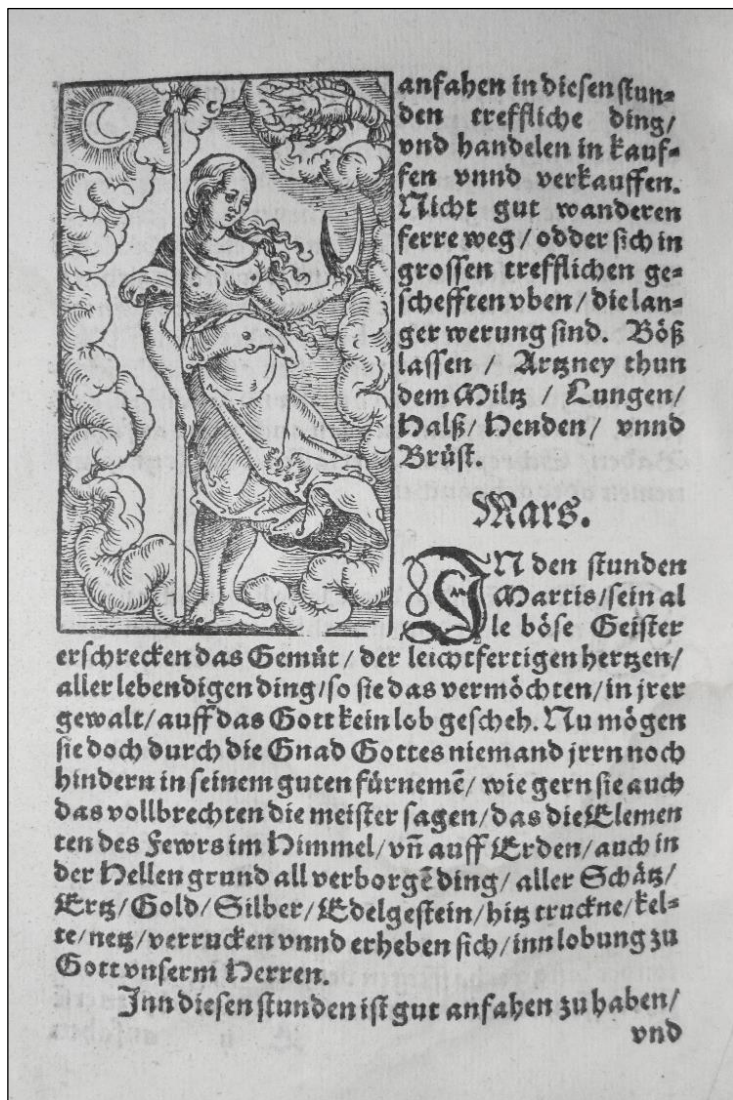
3) **CREUTZER, Peter.** *Planeten Büchlin.* Frankfurt: Weigandt Han, [not before 1556].

Small 4to (183 x 128 mm). Collation: A-G⁴. [56] pages. Gothic type. Title printed in red and black, large title woodcut of the wheel of fortune, THIRTY-TWO WOODCUT TEXT ILLUSTRATIONS consisting of 12 cuts of the astrological signs, 7 cuts of the planets, a zodiac man, and 12 small allegorical cuts of the months; large woodcut Fraktur initial N and tailpiece ornament. Some dampstaining and softening, title soiled, tears to lower gutters in first few leaves, fol. E1 with closed tear entering text, fol. G2 with repairs to upper blank fore-corner. Contemporary German laced-case dark red dyed parchment binding with envelope flap (a couple of small abrasions, upper endleaf torn away, stub remaining after first gathering). *Provenance:* inscription in Swedish dated 1597 on inner back cover, below it an old trace of a removed bookplate or inscription; Christian Hammer (1818-1905), "Bibliothek Hammer" bookplate pasted inside fore-edge flap, *Catalogue de la Bibliothèque Hammer à Stockholm: Division étrangère* (Stockholm, 1886-88), 7: 38811. **\$8750**

An illustrated astrological handbook in its original red parchment flap binding. Peter Creutzer, the author of a treatise on a comet and a few other astrological pamphlets, is identified here and on the titles of all his works as a student of Johann Lichtenberger, onetime Court astrologer of Emperor Friedrich II and author of several best-selling prophecies and astrological works. Like the writings of his mentor, Creutzer's *Planet-Book* proved immensely popular, and remained a staple of German chapbook literature well into the eighteenth century.

In the preface the author reminds his readers that "*Die Sterne neigen allein, aber nötigen nicht,*" i.e., rather than firm prophecies, astrologers' predictions simply point in the direction of what is likely, based on the innate, planet-governed tendencies of each individual. Similarly familiar to modern readers of astrology manuals, though with somewhat more emphasis on favorite foods, lucky and unlucky colors, and health issues, the first part of the text describes the characteristics and tendencies





of those born under the twelve astrological “sun signs,” with separate paragraphs for men and women. Following a list of lucky and unlucky years, and a chart for calculating the ruling planet for any day of the year, the second section describes the spheres of influence and characteristics of the sun, moon, and five planets.

The final section contains the calendar, a brief introduction to the four complexions or humors, a paragraph on the interaction of planets and weather, and a list of the planetary influences on the various body parts, described as “useful for blood-letting” and illustrated by the astrological man woodcut. Each month features a list of recommended foods, drinks, and herbal remedies, counsels for bathing (frequency of baths and types of immersion), and blood-letting points on the body. The unsigned calendar woodcuts, showing appropriate seasonal activities, each incorporating the relevant astrological sign in a tiny cloud cartouche at top, were attributed by Rosenthal to Hans Sebald Beham, possibly a confusion with Hans Brosamer, who illustrated several books for Hermann Gülfferich (cf. Benzing *Buchdrucker*, 122 and Thieme-Becker 5:67).

The first known editions under the title *Planeten-Buch* are from 1545: two editions printed in Frankfurt by Gülfferich, who specialized in popular medicine and science, and a Strassburg edition printed the same year. All but two of the several editions of the next decade were printed by Gülfferich and his successors, including his stepson Weigand Han, active from 1556 to 1561. The present undated Han edition is almost identical to a dated edition by Han from 1556 (VD16 ZV 19013), and probably includes some of the same sheets. The title cut, a wheel of fortune with seven astrological signs of the planets and their allegorical human figures, is printed from a block which appears to have been used throughout the Gülfferich-Han editions, while newer blocks were used for the other illustrations.

All editions are rare. VD-16 lists one copy of the present undated edition, at the Bayerische Staatsbibliothek, and the Harry Ransom center holds what may be a variant setting of the same edition. OCLC lists two US institutional copies with the Gülfferich 1545 imprint, at New Mexico State University and the University of Wisconsin. VD-16 C-5822. Cf. Rosenthal, *Bibliotheca magica* 1073 (Frankfurt: Gülfferich, 1555, note “Selten! Die Monatsbilder sind von Hans Seb. Beham...”); Houzeau & Lancaster 4839 (Frankfurt 1548); Zinner 2135 (Frankfurt: Han, 1546).

Dreams of riches

4) LOTTERY DREAM GUIDE — *Traité des songes et des visions nocturnes avec leurs significations, selon la doctrine des Anciens, expliquées par ordre alphabétique.* [Caen: Chalopin, ca. 1800].

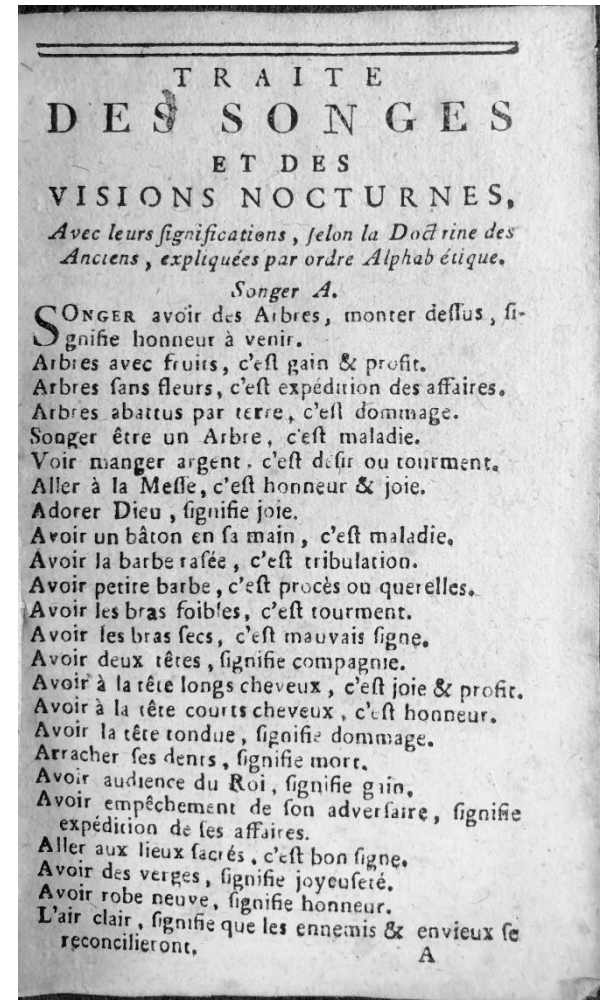
12mo (137 x 84 mm). 12 pages. Drop-title. Stab-stitched in original blue printed wrappers. Modern folding moroco-backed chemise and slipcase. **\$475**

A late chapbook incarnation of Vulson de La Colombière's treatise on dream interpretation (first published 1660), this pocket-sized alphabetical list of dreams and their meanings had a practical purpose, being sold as an aid for the selection of lottery numbers (but see below).

The association of dreams and lottery numbers derived from the Italian *smorfia* tradition, which linked (and still does) the lottery and its numbers to dreams and the occult. The word *smorfia* refers to keys associating dreams with winning numbers (also sometimes called *cabala*) and by extension to the ephemeral publications containing these keys.

In this pamphlet, the connection with the lottery is indicated by a list of the 27 "most commonly pulled" lottery numbers printed at the end. (Oddly, all end in either 3, 7, or 9.) The dream descriptions, however, provide no lottery numbers. These abbreviated one-or-two-line summaries are simply followed by a verbal description of their degree and type of luck or lack of it, or their meaning. Thus "to dream of being a tree" portends illness, "kissing a dead person" promises long life, though just kissing anyone signifies trouble. Arranged by keyword, the list covers an impressive range of dream subjects: seeing oneself swimming in the sea (loss and harm), having long teeth (trouble from one's parents), dreaming that one is a doctor (good luck), hearing bells ringing (signifies honor with boredom!), etc.

The attribution to the Caen chapbook printer/publishers Pierre-Jean-Aimé and Théodore Chalopin was made by René Helot, who found several copies of the pamphlet in the Chalopin archives. OCLC locates 2 copies (BnF and Newberry). Cf. Helot, *La Bibliothèque bleue en Normandie* (1928), 245.



A sixteenth-century rosary "picture text"



5) **LUIS DE GRANADA** (1504-1588). *Rosario figurato della Sacratissima Vergine Maria madre di Dio nostra avvocata ... raccolto per Il R. P. F. Andrea Giannetti dal Saló*. Rome: (Giuseppe de gl' Angeli for) Giovanni Baptista d' Cavalleri & Lorenzo Oderico "compagni" [sic], 1576-1577.

4to (198 x 140 mm). [12], "176" [i.e., 276] pages. Engraved allegorical title and 21 full-page engravings, woodcut head- and tailpieces, initials, and printer's device at end. Light foxing and staining, title-leaf and its conjugate discreetly reinforced at gutter, a few small marginal tears or small wormholes, lower fore-corners of ff. Q4, R1 and R2 clipped, catching extreme outer corner of engraving on R2v. Contemporary flexible parchment, manuscript title on spine, lower edge ink-lettered "PR"; front endleaves and lower pastedown renewed. **\$3250**

Rare edition of an illustrated guide to the mysteries of the rosary, first printed in 1573 at the same press. The text, compiled by Andrea Giannetti (or Zannetti, d. 1575) from the spiritual writings of the Spanish Dominican, principally his *Libro de la oracion y meditacion* (1st ed. 1554), is a series of meditations on the 15 mysteries, divided into the traditional three sections of the joyful, sorrowful and glorious rosaries, devoted respectively to the Annunciation, Nativity and childhood of Christ; the Passion; and the Resurrection, Assumption, Pentecost and Coronation of the Virgin. The use of narrative images to assist meditation on the rosary was already well established. Here, each of the three sections is illustrated with five large engravings, one for each mystery, and with a preliminary allegorical engraving of a rosebush, with a central branch-enclosed hollow enclosing an emblem of the main theme (respectively the Madonna with the Child, the Pietà, and the Virgin Crowned), and five large five-petaled roses containing

medallions holding miniature versions of each of the scenes shown in the full-page engravings. Of the three further engravings, in the preliminary and final sections (the latter containing various prayers), one shows the author preaching to three eminences, identified by Ruth Mortimer as Pope Gregory XIII, the Emperor Maximilian II, and Philip II of Spain, but used in various works for different purposes.

The illustrations' echo effect, reinforcing the numerical satisfactions of reciting the rosary, was certainly an element in the book's popularity. The sixteenth century had witnessed the flourishing of rosary confraternities, which had first appeared in the 1480s, and in 1569 Pope Pius V had consecrated the rosary as an element of Catholic religious practice with the bull *Consueverunt Romani Pontifices*. This book thus reflected a contemporary fascination with the rosary; it may also itself have contributed to popular dissemination of the fifteen mysteries of the rosary, which seem to have originated with the 15th-century theologian Alanus de Rupe. ICCU records 24 editions printed in Italy from 1573 to 1607 (a supposed 1572 edition mentioned by Mortimer appears to be a ghost). The present edition reprints de Angelis' previous edition, of 1573, the earliest recorded of this text, and it appears to use the same engravings. These have been attributed to the Mantuan engraver Adamo Scultori (1530-1585), whose signature appears in the engraved frontispiece of the 1573 edition, within the cartouche that is filled here by the Cavalieri and Oderico imprint. The same engravings or close copies, or possibly other versions based on the same model, appeared in other publications of the prolific Counter-Reformation print publisher and engraver Giovanni Battista de Cavalieri, and are often attributed to him, probably also on ambiguous grounds, given his habit of recutting and reusing older plates.

A handful of smaller format editions appeared in Venice and Brescia in 1574-1577. In 1578, a quarto format edition was published in Venice by Giovanni Varisco, illustrated in part with the same copperplates as in the De Angelis editions, by then quite worn.

OCLC locates North American copies of this edition at the National Gallery of Art and the Newberry. EDIT-16 records under a separate number (CNCE 78575) a single copy of what appears to be a different issue of this 1576 edition, without the engraved title, or in which the title does not have the 1577 imprint. EDIT-16 CNCE 41981; USTC 838985; cf. Mortimer, *Italian* 218 (1573 edition).



Paduan primitives

6) HELIA DA CORTONA [i.e., NUCCI, Elia (d. 1638)]. *Vita et miracoli di S. Antonio de Padoa con le figure in rame.* Venice: Nicolò Honorato, 1602.



4to (197 x 145 mm). [6 leaves], 206 pages (some mispagnations). Engraved title and 20 full-page engravings. Page 197 (fol. N3r) left blank except for headline, for an illustration that was not supplied. Historiated woodcut initials, a few typographic passe-partout initial borders, woodcut and typographic head- and tailpieces. Printing flaw to headline of p. 105. Some marginal finger soiling, occasional faint staining, else fine. Contemporary armorial binding of olive ?hairsheep, sides with the central arms of JACQUES-AUGUSTE DE THOU and his second wife, Gasparde de la Chastre (Olivier Hermal Roton 216, fer 8), spine in six gold-paneled compartments, title gold-lettered in second compartment, the de Thous' joint monogram "IAG" (Jacques Auguste Gasparde) in the remaining compartments, small bee tool at head and tail, pink and blue silk headbands, plain edges and endpapers (discreet restorations, possibly retinted). *Provenance:* Jacques-Auguste de Thou (1553-1617), supra-libros. **\$7800**

FIRST EDITION, THE DE THOU COPY, of a rare illustrated hagiography, printed and published in Padua, of that city's patron saint.

Cataloguers of this and later editions have consistently misinterpreted the title attribution to "Helia da Cortona Mino. Conv." as a reference to the 13th-century Franciscan, a contemporary of Saint Anthony. In fact the author was alive at the time of printing: Elia Nucci of Cortona was a Capuchin who entered the Orders of Friars Minor in 1577, and served as priest and superior in various monasteries before returning to the convent at Cortona, where he died in 1638. This was his only published work. Born in Lisbon and baptized Fernando Martins de Bulhões (Fernando Buglione in this account), St. Anthony died in Padua before the age of 40, in 1231, and, in one of the quickest canonizations in Church history, was declared a Saint the following year. A Franciscan, he was a superbly gifted preacher, teacher, and missionary. "It is said that Francis himself chose

him to teach theology to the friars at Bologna and Padua" (*Oxford Dict. of Saints*). His cult gained popularity in the 15th and 16th centuries. Patron of things lost, of sailors and the shipwrecked, he was credited with numerous miracles, but remains "above all an outstanding representative of the Franciscan pre-scholastic period" (op. cit.).

This is the only recorded publication of Nicolò Honorato, described as a bookseller in Padua. The engraved title shows Saints Francis and Anthony, the arms of Padua and a rampant lion, and, above the imprint, a device with a musician and dog. Nucci's account, which is prefaced by poems from three local dignitaries, including the printer or publisher Horatio Larducci, emphasizes the Saint's thaumaturgical prowess. It is illustrated with a series of primitive but charming engravings, some but not all of which were re-used in the following edition, which appeared in Venice in 1606 under the imprint of the brothers Marchetti.

An early bookseller's description mounted on the front pastedown adds to the de Thou provenance that of William Beckford, a probably spurious attribution. Together OCLC and ICCU (PUVE\02197) cite five locations: New York Public Library, BnF, Univ. of Bern, Padua, and Nardò, Diocesan library.



Open your eyes and meditate



7) **SUCQUET, Antoine, S.J.** (1574-1626). *Den wech des eewwich levens*. Antwerp: Hendrick Aertssens, 1622.

Thick 8vo (193 x 116 mm). [16], 881 (*recte* 883), [41] pages. Black letter, roman and italic types. Engraved title and 32 numbered engraved plates by Boëtius a Bolswert, woodcut initials and tailpiece ornaments. A modest copy: dust-soiling, first few leaves creased, old library markings on title, marginal dampstain in three or four quires. Contemporary parchment over boards, edges stained red (lacking ties, worn and soiled, upper cover detached). Old library stamp on upper edge, shelfmark label on spine. **\$1250**

Second edition in Dutch of one of the most popular 17th-century Jesuit emblem books. Translated by Gerardus Zoes, it is enlarged from the 1620 edition, published the same year as the first edition in Latin. Neither a collection of religious meditations nor a doctrinal treatise of spiritual life, *The way of eternal life* by the Jesuit Sucquet, provincial of Flanders and Belgium from 1619-1623, is “a sort of practical guide for the use of young novices of the Society of Jesus. It is as if the spiritual director affirms his role of mediator by interposing himself between the meditator and the material meditated upon. This is reflected particularly in the engravings, which are constructed as veritable ‘directories’ of meditation” (Dekoninck, p. 305, transl.). The complex, hallucinatory, and varied engravings by the “great baroque engraver” Boëce van Bolswert provide “peeps into Hell and glimpses of Heaven” (Praz, p. 195). Most include an allegorical figure representing the soul, usually accompanied by his guardian angel and often shown from the back, contemplating episodes from the Passion or other emblematic Biblical scenes. This everyman figure is surrounded by embodiments of the divinity and the devil, or of his better and worse nature: angels, devils, and monstrous part-animal part-

human demons, letter-keyed to explanations on the facing pages. Most of the engravings include multiple scenes on different planes, from pits of hell in the foreground to idyllic distant landscapes, with the Trinity, the Godhead, etc., at the top. In plates 11 to 18 the soul is shown

as a painter, illustrating literally the author's comparison of spiritual meditation to the art of painting, which requires looking beyond appearances (cf. Deloninck, pp. 191-3).

The book struck a nerve and continued to be reprinted for decades; besides the several Latin editions, it was translated into French, German, Spanish, Polish, English and Hungarian. The vernacular editions have a lower survival rate than those in Latin. OCLC locates no copies of this edition in American libraries.

This copy does not have an extra inserted gathering of 4 leaves inserted between leaves 2Y4 and 2Y5, as described in the STVC (Landwehr describes these leaves as between Y4 and Y5), but the text is complete. Landwehr 766; Praz, pp. 506-7; Funck p. 398 (1st ed.); de Backer-Sommervogel VIII:1515,5; Short Title Catalogue Flanders (STCV) 3114487. Cf. Ralph Dekoninck, *Ad imaginem: statuts, fonctions et usages de l'image dans la littérature spirituelle jésuite du XVIIe siècle* (Droz, 2005), p. 191-196, 304-305.

Large-paper copy of a medallion saints' calendar

8) GOEREE, Jan (artist). *Godtvrugtige Almanach, of Lof-gedachtenis der Heyligen op ijder dag van 't jaar*. Amsterdam: Goeree, 1730.

Folio (302 x 184 mm). Engraved title and 368 roundel engravings with etching, platemarks 73 x 73 mm., printed mostly two per leaf, on 188 leaves. Fine impressions. Light marginal foxing to title. 19th-century sheep-backed boards (worn). **\$850**

FIRST EDITION, RARE LARGE-PAPER ISSUE, of this visual calendar of saints for every day of the year, engraved by Jan Goeree (1630-1731), after Sébastien Le Clerc's illustrations (engraved by G. Audran) for *L'invocation et l'imitation des saints pour tous les jours de l'année* (Paris, 1687). For the regular issue, in quarto format, the plates were printed one per page; intended to be bound in 3 volumes, that issue includes 2 part-titles, not included in this folio issue. A few quarto format copies were published at the same time with the title in French.

Goeree's engravings, printed starkly and simply without text, comprise one saint per day, including one for 29 February, and two extra engravings for the Feasts of Corpus Christi and the Ascension. Each roundel shows a scene from the life of the saint in question or his or her martyrdom. The day of the month is engraved at top and the Saint's name at the foot of the roundels. In these small, crisp, medallion-like scenes, Goeree, a prominent engraver and poet from Middelburg, managed to convey the sense of depth and space of Le Clerc's miniature designs, making for an enchantingly peep-show-like perusal. The engravings were reprinted in 1770, with four-line poems by Goeree and explanatory text by Giovanni Baptista Mascolo, by De Wit in Amsterdam, and several times thereafter. OCLC cites eight North American locations, all apparently of the quarto edition. Brunet 3:915 (4to); de La Fontaine Verwey, *De illustratie van letterkundige werken in de XVIIIe eeuw* (1934), 42-47.



Theater of prayer

9) **SAILER, Sebastian** (1714-1777). *Christliche Tageszeit in auferbaulichen feinen Bildern*. Vienna: Kurzböck press, [ca. 1769]. [Bound with:] *Der Creutzweg Jesu Christi durch Betrachtungen in Versen entworfen ... Verbesserte Auflage*. Vienna: Joseph Kurzböck, 1769.



2 volumes in one, 8vo (173 x 108 mm). Sailer: 3 parts, [36] leaves, 31 engraved plates. Title within floral woodcut border. Extra-illustrated with a 19th-century engraved frontispiece by Joseph Leudner after Lucas Schraudolph. *Creutzweg*: [10] leaves, engraved frontispiece and 15 plates. All plates with engraved titles and captions, both works with typographic and woodcut head- and tail-pieces. Occasional light foxing, mainly in the first work. Bound together in 19th-century red calf gilt, covers with floral border and central rosace motif, upper cover stamped with disguised gilt-lettered name '*D****ST above the centerpiece, and the dates 1803 stamped in gold and 1850 in blind below the centerpiece, spine gold-tooled, block-printed decorative *Kattunpapier* endpapers, gilt edges (covers slightly bowed, corners scuffed). With a loosely inserted devotional engraving of the same period. \$1600

A pair of Viennese devotional books whose texts are vehicles for the 46 anonymous Baroque engravings. In self-contained mise-en-scènes, set on the pages without borders, the figures contort theatrically beneath emblems of the divinity. Taken from the Old Testament as well as the Passion, each scene symbolizes a different prayer, or a different attitude during prayer: contrition, hope, love, faith, etc. The sought-after preacher Sebastian Sailer was best known for his plays in Swabian dialect, some of which were set to music. This collection of prayers for different times of day appeared in numerous editions, in Augsburg and Vienna, where the press of Joseph Kurzböck (active 1755-1792) published several editions with different collations. Most are recorded with 46 plates and include the second work, containing the dramatically illustrated Stations of the Cross, whereas here they are separate editions.

I locate no other copies of the present edition of the Sailer. The Austrian National Library copy (digitized) of an edition with the same imprint, is in

fact a different edition, including the Stations of the Cross and with different engravings, reverse images of those in this edition, and without captions. A copy of this edition of the *Creutzweg* is in Göttingen (VD18 90454170).

Ever popular

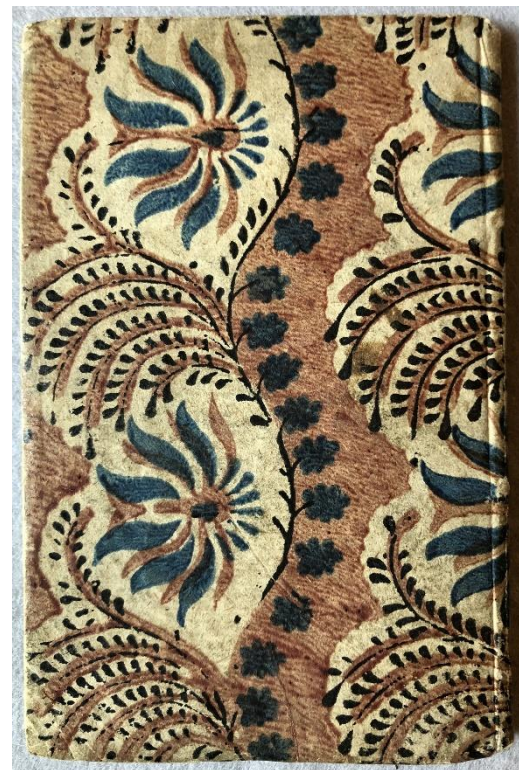
10) STATIONS OF THE CROSS. *Gott gefällige Andachtsübung des heiligen Kreuzweges.* Amberg: s.n., [ca. 1840].

12mo (134 x 98 mm.). 46 pages. Title woodcut and 14 half-page woodcuts in the text. Light dampstain in second half. Contemporary block-printed paper over pasteboards, blue-sprinkled edges. \$580

A Bavarian chapbook edition of the Stations of the Cross, well-preserved in its patterned paper case binding.

Following the papal permission granted by Innocent XI in 1686 to the Franciscans (the originators of the *Vie dolorose* found throughout Europe) to erect Stations of the Cross within their churches, the original seven Stations were extended to fourteen. The iconographical theme remained central to popular devotion in Bavaria and South Germany; painted or sculpted Stations of the Cross are still nearly as common as Madonnas or Crucifixes in village churches throughout the region.

KVK locates one copy of this edition (Frankfurt Univ.), and two other editions from Amberg, from 1840 and 1848, both printed by Biechele.



Emblems to save the Deaf

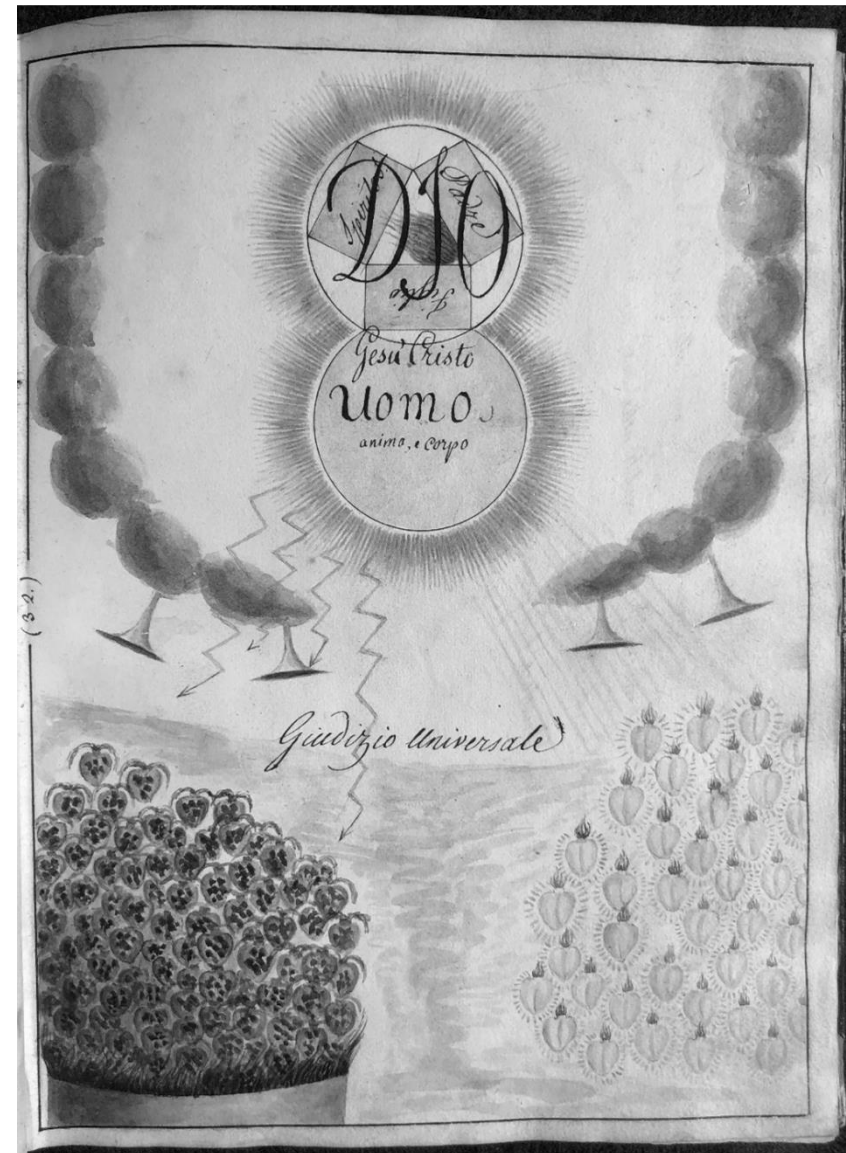
11) ASSAROTTI, Ottavio Giovanni Battista (1753-1829). *Emblemi sulla Dottrina Cristiana ad uso de' Sordo-Muti.* Genoa, 1824.

Manuscript on laid paper, 4to (236 x 176 mm). 126 leaves, foliated [3], 1-3, [1], 4-42, [1], 43-51 [1] 52-61 [1] 62-103 [1] 104-118 (apparently COMPLETE). The numbered leaves containing ONE HUNDRED AND EIGHTEEN EMBLEMATIC DRAWINGS, all full-page, explanations written on versos, the unnumbered leaves containing the title, 3 and 1/2-page introduction, and section titles; most of the illustrations in landscape format. Calligraphic title, text in brown ink in a neat cursive hand; the drawings in graphite, pen-and-ink and gray wash, a few with details in brown ink, each within rule border with numbering at top (gutter edge). Corner repairs to ff. 1-10, tears into ff. 9 and 104, a few other short marginal tears or fraying to edges, ff. 100 and 101 with gutters reinforced on versos, occasional minor offsetting or soiling. Late 19th-century half parchment, manuscript title label on spine. \$19,000

An illustrated manuscript course of religious instruction for Deaf children by a pioneer of Deaf education in Italy, using an original emblematic visual “language.”

By the early nineteenth century, pre-modern misconceptions concerning the learning abilities of Deaf children had been largely exposed as false by such eighteenth-century pedagogues as the abbé Sicard and Charles-Michel de l'Épée in France, each of whom founded schools for the Deaf and contributed to the development of a standardized sign language, or Samuel Heinicke in Germany, who implemented a different method of communication for the Deaf, centered on oral speech. In Italy, the most influential figure in the education of Deaf children was Ottavio Assarotti. As a young man Assarotti entered the order of the Piarists (the *Scuole pie*). Founded in 1617, the Piarists' principal mission was (and remains) the provision of free education to poor and especially disabled children. After several years teaching theology and philosophy, Assarotti set those disciplines aside to devote himself full-time to the development of an instructional program for Deaf children. Assarotti's method consisted in teaching the children not only reading, writing, and sign language, but also a full range of humanist disciplines, including science, the arts, and foreign languages. In 1805 he obtained financial support from Napoleon to found a school, which after some delays was finally opened in 1811 in the former Bridgettine convent. After Napoleon's defeat, the growing school received renewed support from King Vittorio Emmanuele I, and its fame spread throughout Europe.

“Assarotti made great use of sign language in his teaching ... Directors of nearly all Italian institutes for deaf students flocked to learn from him and carried his method back with them. Pope Gregory XVI sent the new directors of the Rome Institute, Padri Ralli and Gioazzini, to study in Genoa with Assarotti. Upon their return to Rome, they too used his techniques. How is it possible that a man so renowned and successful in his own time did not earn so much as one line of recognition in the historical accounts of other countries? Perhaps the answer lies in the fact that Assarotti left no traces in written form of his



philosophy and method. Had he done so, not only would he have gained respect and notoriety outside Italy, but perhaps the critical events soon to follow [the subsequent dominance of “oralism” over sign language in Italy] would have taken a different course ...” (Radutsky, p. 245).

In fact, Assarotti wrote and may have published several texts for his pupils (listed in DBI, but not found in OCLC or ICCU). The present unpublished work was probably prepared for the use of instructors in the school. It contains a pictorial religious course of instruction, using a complex but precise symbolic system to explain Christian doctrine and liturgy, including the most abstract theological concepts. All the elements in the drawings are identified in captions of varying lengths and in various layouts. Names or words are often incorporated as visual elements of the emblems. While somewhat primitive, the drawings’ unique iconography is evocative, and some have a powerful, dreamlike quality.

In the Middle Ages the Deaf were barred from the sacraments – and hence from marriage and any kind of normal life – because of the belief that they could not understand the word of God. While these strictures were loosened in 1571, thanks to Luther’s influence, prejudice against Deaf persons’ abilities to achieve salvation subsisted, partly because it was thought that they could not perform Confession. Hence the importance to early educators of the hearing-disabled of providing their pupils with comprehensive religious instruction, as an essential foundation of their integration into society.

The unnamed author of the introduction, writing in the third person, describes Assarotti’s school and praises his religious zeal, humanity, and his understanding that Deaf people, who had been previously “abandoned by society,” are fully competent and indeed capable of the highest intellectual and spiritual attainment. The emblems (the author explains), will present to the Deaf student an easy transition from familiar material objects to those objects which are less material, and from there to the most immaterial concepts of all. In doing so he or she will eventually absorb the entire Christian doctrine. The figures are described as Assarotti’s own (*egli ... ha inventato le figure, che formano questo Libro ...*), but whether the actual drawings are in his hand is uncertain. The introduction concludes with an explanation of the most frequently recurring emblematic figures. God is represented by a circle containing three rectangles which touch the circle and each other, representing the Divine Trinity: flames emanate from the God the Father and Jesus rectangles toward the one representing the Holy Spirit, a concept which is explained (in the text) as the reciprocal love between the two other Divine Persons. Jesus the man (as opposed to his divine nature) is shown by another circle, helpfully inscribed “Uomo / Jesu’ Cristo,” and humans or human souls are represented by hearts (although the meaning of the heart emblem varies throughout the manuscript). Further symbols, introduced later, are explained on the versos of the drawings.

Contrasting with the approbation granted his pedagogical achievements, Assarotti’s religious views, linked to the most mystical wing of the Ligurian Jansenists, met with resistance from the church hierarchy, and some of his theological writings were not approved for publication. The drawings of this manuscript provide a glimpse of an abstract mysticism which would certainly have been at odds with Catholic orthodoxy.

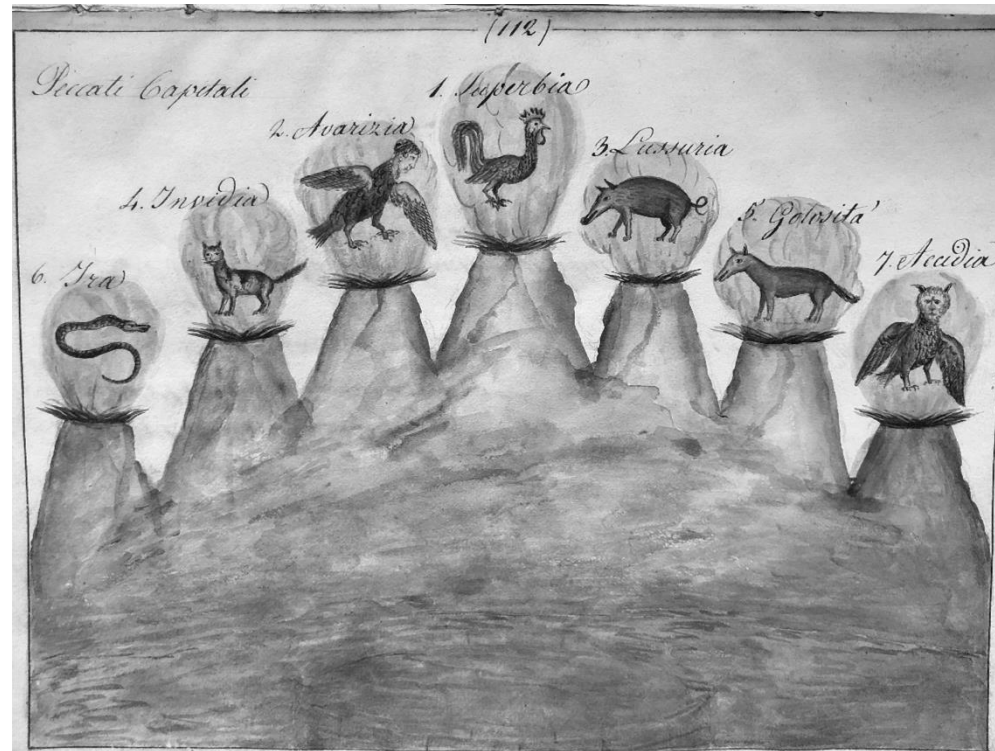
The work is in five parts, titled: Faith (*Fede*, ff. 4-42); Laws (*Legge*, 43-51); Prayer (*Preghiera*, 52-61); Sanctification (*Sanctificazione*, 62-103), and Virtue (*Vertù*, 104-118). The first part is a visual exposition of the Credo, starting with God’s attributes: his ubiquity is represented by the God and Jesus circles overlapping above a symbol of the world (earth and heavens), with the word DIO written repeatedly across the page;

his omniscience by the God symbol at top sending down rays of light, at center a man sitting under a tree, and below that a well, captioned "Abyss." Creation is a delightful drawing of fish in the seas flanking a mound representing the earth, on top of which cavort animals under trees, and within which are three large hearts, linked to a central pole at the top and illustrating the three reasons that God created man: so that they might know, love and enjoy him. The Church of Jesus Christ is an architectural drawing of a fortress. Heaven is a light emanating rays, while Hell is a large vat whose opening is locked and barred. Virtuous souls are flaming hearts each with an open eye (since they see God); sinful souls are spotted hearts with wilted stems instead of flames. These blemished hearts recur throughout the book, for example behind bars in the vat of Hell; enchained by a similarly spotted Devil; in a genealogical tree descended from Adam and Eve; or clustered above Hell on Judgment Day, opposite a crowd of pure, haloed hearts, trumpets sounding above and lightning striking the damned while divine light bathes the saved.

The section on Laws contains various allegorical representations of the Ten Commandments. While some drawings amount to schematic tables demonstrating the relationships between theological concepts, others are more pictorial. Reflecting no doubt Assarotti's personal mysticism, all aspects of the divinity are abstract: there are no angels, Madonnas, or images of Christ. Crosses are shown, but there are no Crucifixions, and Christ's Passion appears as a circle containing the *Arma Christi*. The church hierarchy is represented by a papal tiara, mitres, and stoles. Human figures appear predominantly in the drawings of the sacraments and in representations of sin. In contrast with the invisibility of the divine, Satan is personified as a grimacing devil, and the seven deadly sins appear as animals and monsters poised above poisonous emissions from Hell's chimneys.

That Assarotti's school used such manuscripts for teaching is supported by the existence of another recently surfaced manuscript, very similar in content, but lacking the title and two leaves, offered by the Austrian antiquarian book firm Inlibris.

Cf. *Dizionario Biografico degli Italiani* 4:433-4; E. Radutsky, "The Education of Deaf People in Italy and the Use of Italian Sign Language," in Van Cleve, ed., *Deaf History Unveiled* (1993), 237-5; Rauthgundis Kurrer, *Gehörlose im Wandel der Zeit* (doctoral dissertation, University of Munich, 2013, available as a pdf online), pp. 30-33.





All that remains

12) ESTE family of FERRARA – CARIOLA, Antonio.
*Ritratti de' Ser[enissi]mi principi d'Este, Sig[no]ri di Ferrara
Con l'aggiunta de loro fatti più memorabili Ridotti in
sommario.* Ferrara: (Francesco Suzzi for) Catarino Doino,
1641.

4to (218 x 156 mm). 28 pages, etched and engraved title,
13 plates of etchings by Caterino Doino after Pirro
Ligorio, lettered a-n, each showing two members of the
d'Este family, identified in engraved captions; woodcut
initials, woodcut and typographic tailpiece ornaments.
Fine impressions. Engraved title with gutter reinforced
and small marginal wormtrack, repaired tears to first and
last plates, not affecting the figures, short marginal tear to
plate h, repaired wormholes in fols. B3 & D2, minor
foxing and a few stains. Contemporary carta rustica, 19th-
century manuscript title on front cover (backstrip
abraded, a few later repairs). **\$6000**

ONLY EDITION of an important Ferrarese portrait book, one
of the only remaining witnesses to a series of 100 frescoes
showing 200 portraits of members of the vast d'Este
lineage, that most ancient and politically powerful Italian
noble family. Commissioned by Duke Alfonso II d'Este and
completed in 1577 by Bartolomeo and Girolamo Faccini, the
frescoes in bronzed chiaroscuro decorated the courtyard of
the ducal Castello in Ferrara.

"This pictorial genealogy was intended by the Duke to be a
visible and permanent assertion of his claim to take
precedence, by virtue of his more distinguished lineage,

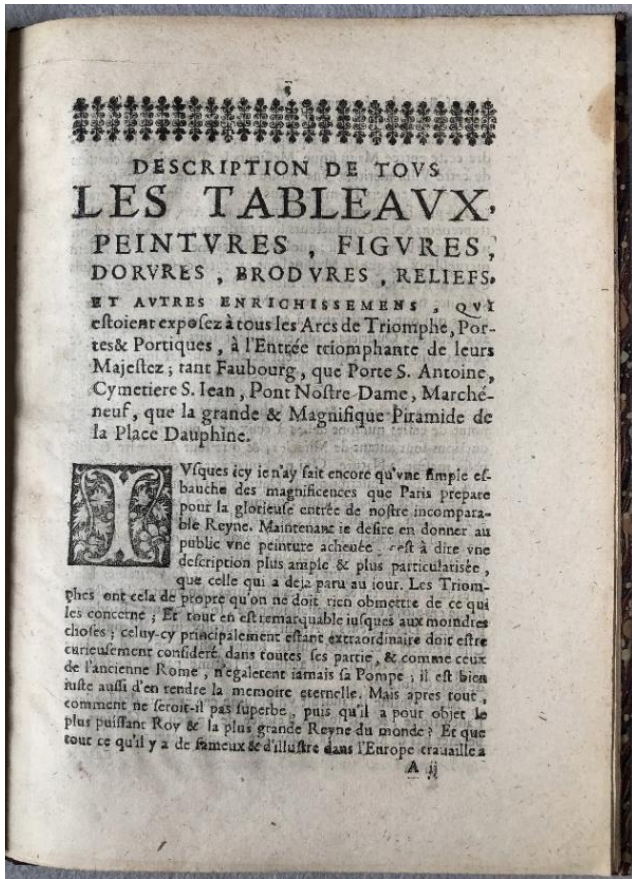
over the Medici Duke of Florence” (British Museum Collections database, item 1947,0305.4). The Faccinis based the 100 frescoes, of which only three or four survive, on drawings by the architect, antiquarian, and painter Pirro Ligorio, who had entered the service of the Duke in 1558 as court antiquary. A number of the Ligorio drawings are preserved in various collections. 26 of Ligorio’s standing portraits were reproduced in the present work, and 20 others in G. Sardi’s *Libro delle Historie ferraresi*, 1646. In both works the positioning in pairs is maintained, but the engravers suppressed the architectural backgrounds of Ligorio’s drawings, and cropped the figures at knee-level. Some pairs were recombined and many were renamed.

The engraver and publisher Caterino Doino dedicated the edition to Alfonso IV d’Este, Duke of Modena. The individuals, who include one woman, Marchesana Matilda, and one young girl (Marchesella Adelardi, who died between the age of 9 and 13, and whose tomb is shown in a woodcut), are arranged chronologically, from Almerico I (died in 944) to the still living Cesare I. They stand in pairs, some engaging with each other across the generations, all serious and unsmiling. Providing anecdotes or brief biographies of each figure, Cariola’s descriptions taken together constitute a history of the d’Este family and in effect a history of Ferrara, until its cession to the Papal States upon the death of Alfonso II d’ Este in 1597, peacefully accepted by the next Duke, Cesare I, who retired to his possessions of Modena, Reggio, and the Garfagnana. Closely printed in small types, to fit each pair of descriptions on a single leaf following each plate, the text may have been printed in a hurry. Introducing the errata list at end, the printer noted philosophically that “errors are as natural a part of printing as they are to those who desire passionately, and those who work in haste.”

This edition was called “excessively rare” in the *Analecta litteraria de libris rarioribus* (Leipzig, 1751), cited by Cicognara, who sniffed that only the text was rare, as he knew of several copies of the plates without the text. It remains uncommon. OCLC locates four copies in US institutions (Getty, LC, Princeton, HRC). Bartsch (who misattributed the prints to Giuseppe Caletti) and Piantanida mentioned a 14th plate, but it seems to have been an extra, as all the above copies have the same 13 plates as ours, all corresponding to descriptions in the text. Cicognara 2021; Piantanida, *Autori italiani del Seicento*, 757. Thieme-Becker 9:381.



13) [COLLETET, François (1628-ca. 1680)]. *Explication et Description de tous les Tableaux, Peintures, Figures, Dorures, Brodures, Reliefs, & autres enrichissemens, qui estoient exposez à tous les Arcs de Triomphe, Portes & Portiques, à l'Entrée triomphante de leurs Majestez.* Paris: Jean Baptiste Loyson, 1660.



4to (228 x 168 mm). 12 pp. Criblé metalcut initials, type-ornament headpieces. Small marginal stain. 19th-century red chagrin-backed boards. **\$1750**

FIRST EDITION OF A RARE FIRST-HAND DESCRIPTION OF EPHEMERAL FESTIVAL ART, WRITTEN DURING ITS CONSTRUCTION. Published in the summer of 1660, the pamphlet describes in detail the magnificent festival architecture, which took months to build, for the entry into Paris of Louis XIV and his new bride Maria Theresa of Austria (by birth Infanta of Spain), expected for the end of the summer (it took place on August 26th). This ephemerum is a different beast from the lavish illustrated account of the entry, published two years later (*Entree triomphante de leurs majestez Louis XIV. roy de France et de Navarre, et Marie Therese d'Austriche son espouse...*). The privilege, granted to F.C., and ceded by him to Jean Baptiste Loyson, is dated 20 May 1660, and the account, written in the present and future tense, focuses on the already half-built triumphal arches, pyramids and bridge decorations. It is one of a series of about a dozen independently published news reports on the festival issued by François Colletet in 1660, some, like this one, written before the entry, and some in the days following the event (cf. what may be a complete run bound together by a 19th-century collector, at the Getty Research Institute). Some scholars have incorrectly described these pamphlets as the same texts written under different titles; each one is in fact different, and in the present text Colletet periodically refers the reader to his earlier reports, occasionally describing elements of the decoration as having previously escaped his memory.

Colletet leads the reader on a stroll through the city along the future processional route, from the Faubourg St. Antoine, through the Porte St. Antoine, past the Cimetière St. Jean (now the Place Baudoyer), to the bridge of Notre Dame, the Quai du Marché Neuf, and finally, the Place Dauphine on the Île de la Cité, where a “magnificent pyramid” had already been erected. He must have had access to the artists’ plans, as not only the existing decorated facades, triumphal arches, giant paintings, statues and bas-reliefs are described in detail, but also the planned textile drapery, entry tents (between the structures and nearby houses), inscriptions and some unfinished paintings. He explains the allegorical meanings, names the chief designers and artisans — Michel Noblet, Paris city architect and maitre d’oeuvre, his associate the painter Meslin, the painters Le Brun and Beaubrun, and the calligraphers (for the inscriptions) Petré father

and son — and pays tribute to the workers, “the gilders, embroiderers, painters, decorators, architects, sculptors, joiners, carpenters, and others,” all of whom head their respective professions (“En un mot il n’est personne employé dans ce travail superbe, soit Doreurs, Brodeurs, Peintres, Decorateurs, Architectes, Sculpteurs, Menuisiers, Charpentiers, & autres qui ne soient considerables dans leur profession, & qui n’ayent acquis de l’estime par la perfection de leurs Ouvrages,” p. 4).

Colletet, usually compared unfavorably to his father, the much better-known poet Guillaume Colletet, was a poet and one of the first French gazeteers or journalists; starting in 1659, he lived from his pen, working exclusively with the publisher Loyson (with whom he later had a falling out). His reports on the 1660 festival were among his first journalistic publications. Although dismissed by some traditional journalistic historians as “lacking in literary value or historical interest” (see the online *Dictionnaire des journalistes*), these brief topical pamphlets, now very rare, are on the contrary packed with information on workers, materials, contemporary conceptions of art, and emblematics, and are among the earliest journalistic treatments of local events of interest to the Paris bourgeoisie.

I locate only the Getty copy in American libraries. Cf. E. Tierney, “Contested Ideals: Designing and making temporary structures for the entrée of Louis XIV into Paris, August 1660,” *Architectures of Festival in Early Modern Europe: Fashioning and Refashioning Urban and Courtly Space* (2018); A. G. Jarrard, “Representing Royal Spectacle in Paris, 1660-1662,” *L’Esprit Créateur*, Vol. 39, No. 3 (Fall 1999), pp. 26-37; J.-M. Apostolodès, “L’entrée Royale De Louis XIV,” *L’Esprit Créateur*, vol. 25, no. 1, 1985, pp. 21–31; Apostolodès, “Entrée royale et idéologie urbaine au XVIIe siècle,” *Dix-septième siècle* 2001/3 (n° 212), pp. 509-520; A. Saunders, *The Seventeenth-Century Emblem Book*, pp. 273-4 (citing other pamphlets on the festival, but not this one). On Colletet cf. the online *Dictionnaire des journalistes*.



No. 1

Politicians as demigods

14) IMBERT, Barthélemy (1747-1790). *Les Bienfaits du sommeil ou Les quatre rêves accomplis*. Paris: (François Ambroise Didot for) Brunet, 1776.

8vo (162 x 109 mm). 16 pages. Half-title. Etched & engraved title and 4 plates by N. de Launay after Moreau le jeune. Woodcut headpiece by Beugnet, woodcut tailpieces. 19th-century red morocco gilt, sides with triple fillet panel, spine gold-tooled, turn-ins gold-tooled, gilt edges, by Chambolle-Duru. *Provenance*: Georges Danyau, bookplate. **\$1600**

FIRST EDITION of an allegorical poem in four "songs," or dreams, thinly disguising a political manifesto in favor of a parliamentary monarchy. The poem honors the most powerful men in the court of Louis XVI at that time, the Comte de Maurepas and the Marquis de Miromesnil. Following his return to court after a 25-year exile for an epigram offensive to Mme. de Pompadour, in 1774 Maurepas was appointed "Ministre d'Etat" or chief royal advisor by Louis XVI. In this capacity Maurepas bestowed the office of Keeper of the Seals on Miromesnil (also newly recalled from a 3-year exile), and named the economist Turgot as controller-general of finances. Together the three brought back the old *parlements*. Maurepas was instrumental in obtaining French support for the American revolutionaries. He later turned against Turgot, whose attacks on privilege won him the enmity of many at court, and who was forced to resign in August 1776.

Imbert's poem celebrates the return of Maurepas, in the veiled form of dreams. Each dream features a monarch (Louis XVI) and a wise old man with a young face (Maurepas). Miromesnil makes a solemn appearance as the "sacred holder of the royal seal" (the captions to Moreau's engravings, which faithfully reproduce the visions described in the poem, identify the two by name). Showing kings astride clouds, politicians on altars, and glimpses of squabbling populace at the margins, his delicate engravings present a secular take on traditional Christian allegorical imagery. Paris monuments can be discerned in the backgrounds of two of the plates. A typographical *bijou*, the edition was handsomely printed in very small types by François Ambroise Didot. This fine copy has the second state of the caption to the first plate, with the name Miromesnil changed to Maurepas; and what Cohen and de Ricci describe as the first state of the caption to plate 2, but which must be the second state, with Turgot's name removed.

Cohen-de Ricci 508-9; Cioranescu 34351; E. Bocher, *Jean-Michel Moreau le jeune* (1882), 836-840.



Words & symbols

Healing language through pictures?

15) **BOURGOGNE, Antoine de** (ca. 1594-1657). *Linguae vitia & remedia Emblematicè expressa*. Antwerp: widow Cnobbaert, 1652.

Small oblong 16mo (74 x 97 mm). Collation: a⁸ b⁴ A-M⁸. 2 parts, continuously paginated. [12] leaves, 191, [1 bl.] pages. Half-title, etched title, 93 full-page etchings. This copy includes the cancelled leaf A8, blank except for pagination and headline on the verso. Nineteenth-century red morocco with triple gilt fillet borders, spine and turn-ins gold-tooled, edges gilt over marbling, by Trautz-Bauzonnet. *Provenance*: James Toovey (1814-1893), London bookseller, armorial gilt bookplate with motto *inter folia fructus*. **\$7250**



One of the most delightful Netherlandish emblem books, with 94 fine near-miniature etchings. This second Latin edition reprints the same plates and text as that of 1631, which was published at the same time as a Flemish-language edition. The purpose of the book was to list and propose remedies for the “vices” of speech: garrulousness, equivocation, insults, foul language, detraction, blasphemy, lying, perjury and calumny. The theme can be traced back to antiquity, having been treated by Plutarch in the *Moralia*; but the author, a member of the secular clergy at the Cathedral of Bruges, was more immediately influenced by Erasmus’s *De linguae usu ac abusu* (1525).

Part 1 provides examples of improper or sinful speech; two introductory emblems (the first a grisly vision of hell) are followed by 45 examples of such speech, each with an etched emblem on the verso and a motto and four-line poem on the facing recto, with an occasional note in smaller italic type at the foot of the page. Part 2, with 45 more etchings, turns to the remedies for each kind of evil language (each number responds to the same number in the first part). The delicate unsigned etchings are attributed, apparently without question, to Jacobus Neeffs (1610-1660) and Andries Pauli (or Pauwels) the elder (1600-1639), after designs by Abraham van Diepenbeeck (1596-1675), who dominated Antwerp book illustration at the time. Some show vignettes of daily life, in interiors, towns or landscapes, others more exciting scenes—supernatural events, battles, storms at sea, fires and floods. Many include animals, both domestic and exotic, including a toucan, a parrot, porcupines, a rhinoceros, an elephant, snakes, a leopard, a lion, a crocodile and bees.

This is among the scarcer Flemish emblem books. In the US, there are copies of the 1631 editions at the Getty, Houghton, Folger and Penn State; Houghton also holds a copy of the present edition.

Landwehr (3rd ed.) 96; Funck, *Livre belge à gravures*, p. 284; Forum, *The Children's World of Learning*, part 7, no. 3815; cf. Praz, p. 292 (1631 Latin edition); de Vries, *De Nederlandsche Emblemata* 132 (1631 Flemish edition). On the artists, cf. Thieme Becker 9: 243-5 (Diepenbeeck), 25: 373 (Neeffs), and 26: 309 (Pauli).



It all adds up

16) [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, Printer to the Archbishop, [1752].

4to (207 x 167 mm). 326 pages. 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* over pasteboards, decorated with figures of dark-skinned musicians and animals amidst swirling foliage, manuscript paper shelfmark label on spine, edges blue-sprinkled (joints cracked, some chipping to paper, small stain to upper cover).

\$3900

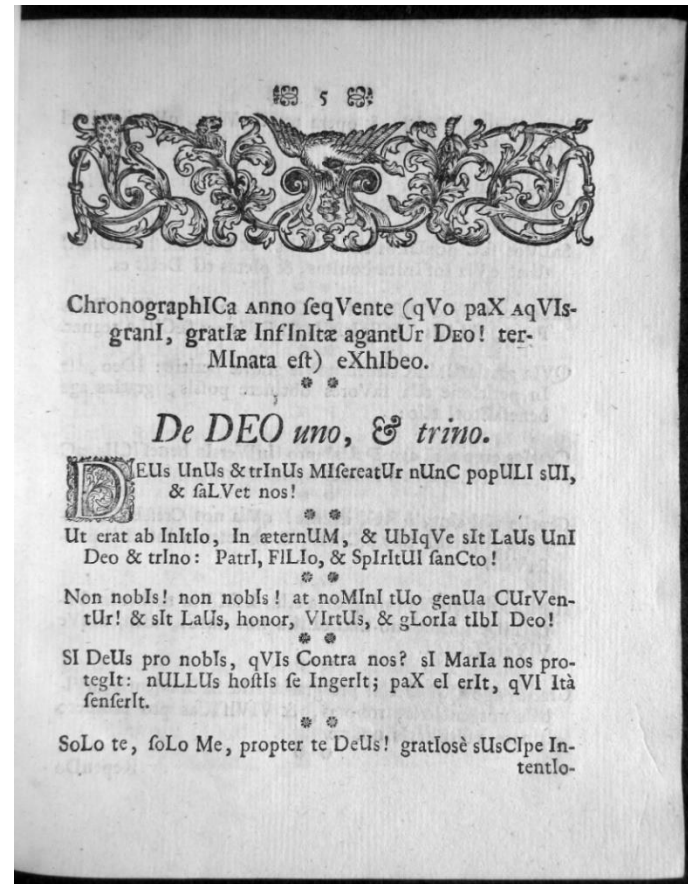
ONLY EDITION of a vast collection of chronograms by a blind auxiliary bishop of Prague and cabinet of curiosities collector, whose identity was previously overlooked. The present edition, along with a later work by the same author, *Cancer chorographicè incedens*, published in 1755, appear to be the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

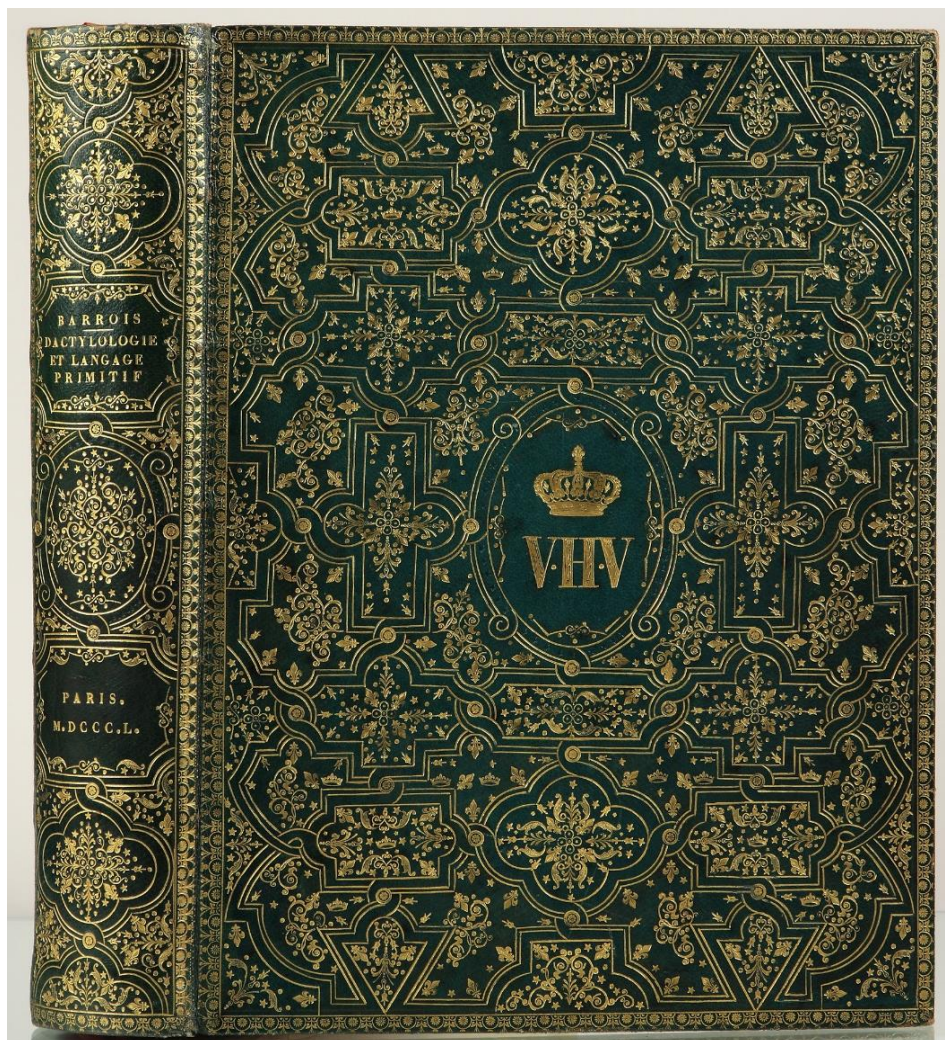
Auxiliary bishop and capitulary at St. Vitus Cathedral in Prague Castle, Sporck “was apparently interested in the arts and sciences, because he created a private cabinet of curiosities. He is known as a significant collector of the arts... but his natural history collections would have passed away unnoticed [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 chorographicè*, 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*, of which the British Library holds a 432-page volume described as “manuscript notes”.

One other copy located, at the Bayerische Staatsbibliothek. The work, whose author was previously unidentified, 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).



From one pretender to another



17) BARROIS, Joseph (ca. 1785-1855). *Dactylogologie et langage primitif restitués d'après les monuments*. Paris: Firmin Didot frères [for the author], sold by Didot, Jules Renouard and Techener, 1850.

Large 4to (308 x 230 mm). [8], 360; 35 pages. Large-paper issue on heavy wove paper (*papier vélin*). 61 plates of pen-and-ink lithographs with text, lithographed by Lalanne, printed by Lemercier, including one double-page plate and two chromolithographs with gold-printed captions. Occasional light foxing. PRESENTATION BINDING COMMISSIONED BY THE AUTHOR FOR THE ROYAL PRETENDER THE COMTE DE CHAMBORD AS "HENRI V": elaborately gold-tooled contemporary green polished goatskin, covers tooled to a fanfare design incorporating fleurs-de-lys and royal crowns, central oval cartouche containing the crowned initial H flanked by two roman V's, smooth spine similarly gold-tooled, red morocco doublures gold-tooled with a semis of crowned fleurs-de-lys, pair of vellum free endleaves and flyleaves at front and back, gilt edges (a few small scratches to lower cover, scuffing to hinges at head and foot); folding cloth case. *Provenance*: Henri-Charles-Ferdinand-Marie-Dieudonné d'Artois, duc de Bordeaux, Comte de Chambord (1820-1883), pretender to the throne of France, supra-libros, with an

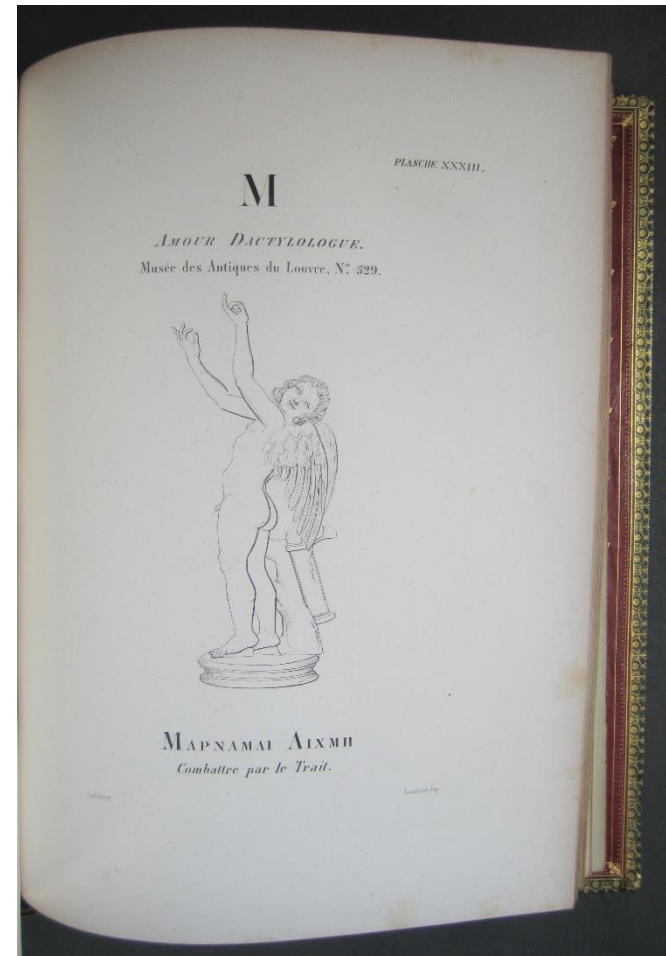
autograph letter of presentation from the author on a vellum leaf bound in between title and half-title; Don Jaime de Bourbon, duc de Madrid (1870-1931, Chambord's legatee), red inkstamp on vellum dedication leaf; with Maggs Bros, catalogue 661 (1938), 172; Bernard Breslauer (*Bibliotheca Bibliographica Breslaueriana*, 33). \$15,000

FIRST EDITION, "ROYAL" PRESENTATION COPY, of a treatise on the origins of language and on written symbols, the work of a wealthy collector, dealer in stolen manuscripts, and ardent Royalist.

Joseph Barrois (ca. 1785-1855) was an erudite but eccentric and indeed crooked bibliophile who became fatally involved with the notorious and unpunished book thief Guglielmo Libri, who, in his capacity of inspector of public instruction, traveled throughout France surveying libraries and pillaging them. Barrois is known to have taken in "Libri's" manuscripts and had them rendered unrecognizable through rearrangement of quires, rebinding, mutilation, etc. The unsigned binding was attributed by Bernard Breslauer to the Parisian binder Thompson, who assisted Barrois in these fraudulent activities. Barrois also compiled his own valuable manuscript collection, about ten percent of which stemmed from compromised sources. Foreseeing Libri's conviction, he had the collection discreetly shipped to England in 1849 and sold to the Earl of Ashburnham (cf. Delisle, pp. xl-xlii; most but not all were eventually repurchased by the French government). Convicted in 1850, Libri himself remained comfortably in England, where he was wined and dined by the likes of Panizzi, Keeper of Printed Books at the British Museum.

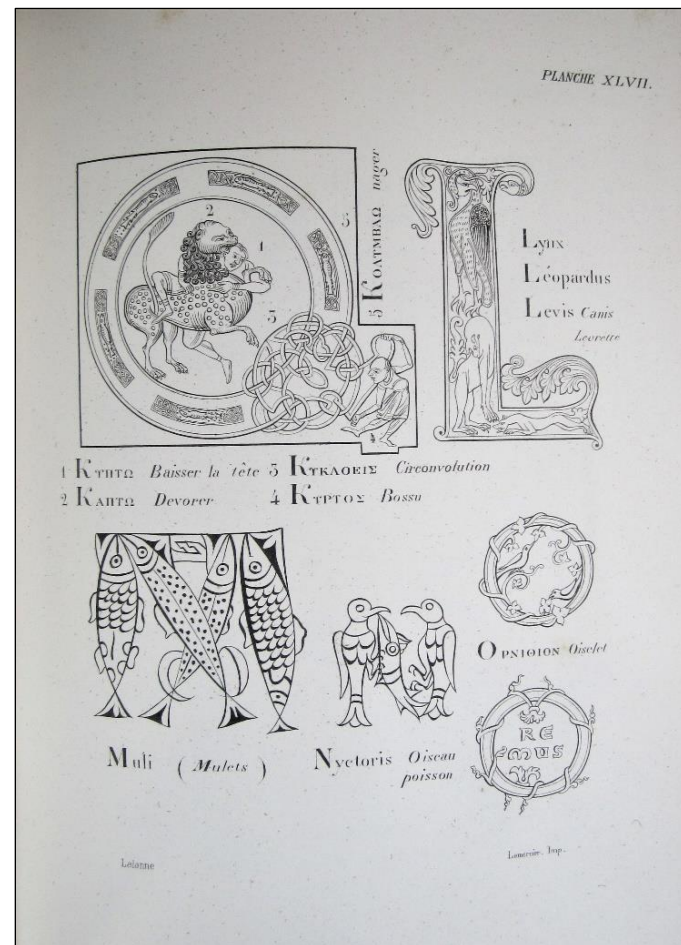
In the present work, published the year of Libri's conviction, Barrois explores the origins of language in gesture and phonetics, postulating an original universal (Indo-European) language shared by Assyria, India, and China. He traces its roots through cuneiform, hieroglyphics, and classical Greek, and declares the Phoenician digital or finger-alphabet to have been the source of many other writing systems, including Lap, Sanskrit, Chinese, Aztec and other Amerindian languages. The work contains chapters on classical mythology, the mnemonics of Homer, theatrical pantomime in Terence and Vergil, sacred letter symbolism in various religions, and detailed analyses of symbols and letterforms. A 35-page glossary of Greek words concludes the treatise. The lithographs reproduce lapidary inscriptions and relevant details from manuscripts and other works of Antiquity or the Middle Ages found in the Louvre, the museums of Berlin and other largely French collections.

Maxime Lalanne, who executed the lithographs, was the author of a manual on etching; he may have been related to the Ludovic Lalanne who worked with Henri Bordier on the commission charged with documenting Libri's thefts, a thankless task, honorably fulfilled, which led to Libri's conviction in 1850.



In the inserted autograph letter, written on vellum, Barrois presents this large-paper copy to the pretender to the title of Henri V, "whose unfortunate insistence upon his divine rights and upon the scrapping of the Tricolore in favour of the white standard of the Bourbons probably cost him the throne" (Breslauer), having had it regally attired in a sumptuous neo-fanfare binding, probably by Thompson, a Parisian binder of English origin who signed very few of his bindings. The technically impeccable gold-tooling may have been the work of Thompson's finisher Marius Michel père. Ramsden notes that Thompson's "passion for book-collecting is said to have dissipated his earnings as a binder."

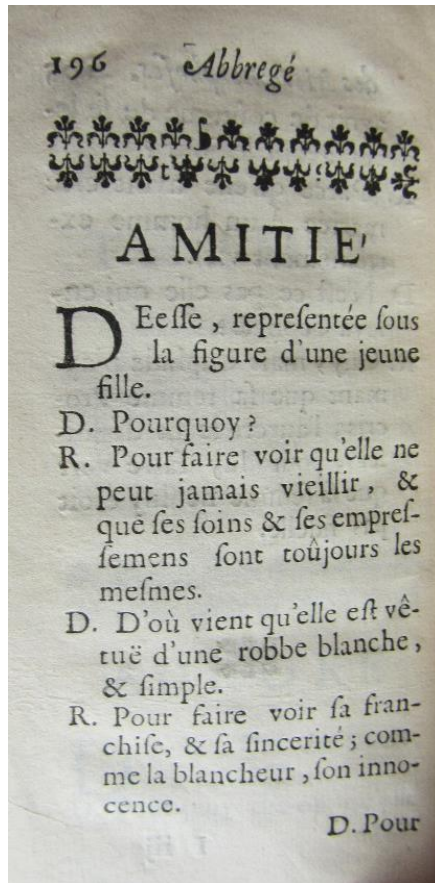
Brunet VI (*Table méthodique*) 640, 10551; Bernard Breslauer, *Historic and Artistic Bookbindings from the Bibliotheca Bibliographica Breslaueriana*, 33. On Barrois and Libri, cf. Léopold Delisle, *Catalogue des manuscrits des fonds Libri et Barrois* (1888), pp. xxxviii ff.



Allegory and its spinoffs

For the younger set

18) **ROCHFORT, César de** (1630-1691). *Abbrégé des metamorphoses ou Fictions poetiques, reduites en questions, pour les curieux de l'Histoire profane, & pour l'instruction de la Jeunesse*. Lyon: Pierre Guillimin, 1685.



12mo (144 x 75 mm). [12], 206, [16] pages. Engraved arms of the dedicatee Marin Curty as headpiece, woodcut initials, type ornaments. Contemporary speckled calf, spine gold-tooled, edges red-sprinkled (worn). **\$1500**

ONLY EDITION of an entertaining question-and-answer guide to classical mythology and allegorical figures, 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 147 chapters, featuring about twice as many names (indexed), also include allegorical concepts: Discord, Friendship, Chance, Hope, Love, etc., providing brief descriptions of the usual visual attributes associated with each.

Rochfort 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 seventeenth-century France. Rare, no copies in US libraries. Cioranescu 59870.

“Modern art” by Goethe’s teacher and Winckelmann’s friend

19) [KREUCHAUF, Franz Wilhelm (1727-1805)]. *Oesers neueste Allegoriegemälde*. Leipzig: Breitkopf, 1782.

Small 8vo (166 x 102 mm). 60 pages. Etched title vignette of the Sphinx, etched vignette on final page of a winged flying cupid having just released a wreath, the latter signed R. f[ecit]. Contemporary gilt-ruled green glazed paper over pasteboards, mottled edges (slight wear to corners and extremities of spine). \$2800

FIRST EDITION of a contemporary description of allegorical murals and ceiling paintings by Adam Friedrich Oeser (1717-1799), in four different Leipzig locations. The author Franz Wilhelm Kreuchauf, a merchant, art patron and collector, called by Goethe a “*Liebhaber mit geübtem Blick*” (an amateur with an expert eye), wrote regularly on Leipzig art and culture. The artist Adam Friedrich Oeser was highly respected in Weimar, where he executed commissions for the court of the Duchess Anna Amalia, and later in Leipzig, where he resided from 1764 until his death. Named court painter and Director of the Leipzig Art Academy (*Zeichnungs-, Mahlerey- und Architectur-Akademie*), he taught drawing to Goethe and was a friend of Winckelmann’s, whom he also instructed in art theory and praxis. Goethe’s opinion of Oeser’s artistic skills shifted over time, but he remained faithful to Oeser the man until the latter’s death. During his lifetime Oeser was considered an important representative of the so-called sensitive (or sentimental) Classicism (*empfindsamen Klassicismus*), but his reputation fell after his death, and he was spurned by 19th-century art historians (the reasons for this were recently studied by Timo John).

Among the artistic media in which Oeser worked (which included book illustrations), he was perhaps best known at the time for his allegorical wall and ceiling paintings, which he executed in oil on linen canvases rather than as frescos, for private patrons, theaters, churches, and public buildings. His contemporaries considered him “one of the greatest living masters of Allegory” (John, p. 159, citing the *Deutsche Bibliothek der schönen Wissenschaften*, Leipzig, 1770), and the Leipzig bourgeoisie vied to have him decorate their townhouses and villas with scenes from Greek mythology, and occasional visual allusions to contemporary poets such as Salomon Gessner. The present text provides a careful and detailed description of Oeser’s allegorical paintings on the walls and ceilings of three private residences: of the military councillor Dr. Carl Wilhelm Müller (cf. John, p. 16), of the Gohlis palace, built in the 1750s by the Leipzig alderman



Johann Caspar Richter, and of the noble family Nitzschwitz, as well as in the Leipzig Musiksaal (concert hall). The reader is led from room to room. Kreuchauf describes and comments on the architecture as well as on Oeser's paintings, and remarks on their interrelation, occasionally breaking into theoretical commentary on the role of art. For Kreuchauf, the paintings reflect each room's purpose while providing visual statements of the elevating nature of art itself. In the case of the Leipzig Musiksaal, for example, he credits the artist with fostering a powerful and noble union of the arts, which will remain effective, adds Kreuchauf, providing no unworthy representatives be admitted to "desecrate" the space: he here cites as worthy composers Bach and three now forgotten figures: Johann Adolf Hasse, Johann Adam Hiller, and Johann Gottlieb Naumann (p. 44).

No doubt published in a small number, possibly for members of the Art Academy, this little book reflected a serious belief, prevalent at the time, in the higher purposes of allegorical art; but it could also be used as an art-lover's guidebook, the meaning of each figure and its purpose within the whole being so precisely described. Kreuchauf's descriptions of quiet, not overly cluttered rooms, whose walls and ceilings are decorated with discreet allegorical paintings, clearly evoke Weimar Classicism, of which the Anna Amalia library is today the most well-known example.

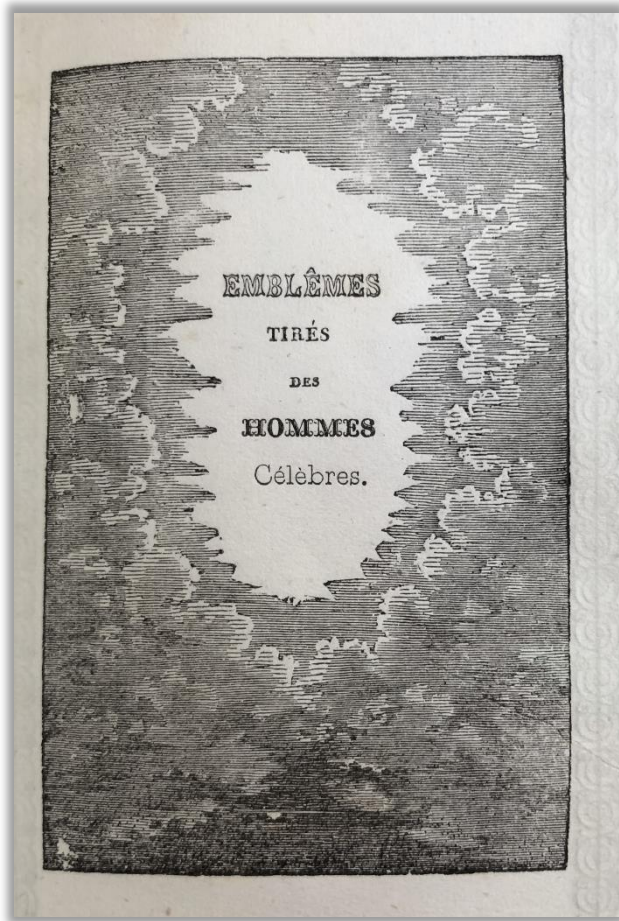
Of the murals and ceiling paintings described herein, only those of the Festsaal in the Gohlisschloss survive. The book itself is scarce. In the US only Northwestern appears to hold a copy. The text was reprinted in 1899 as part of an edition of Kreuchauf's writings on art (*Schriften zur Leipziger Kunst 1768-82*). Cf. Holzmann-Bohatta I:1137 (1783 edition); Thieme Becker 25:571-3; Timo John, *Adam Friedrich Oeser... Studie über einen Künstler der Empfindsamkeit* (2006, online in the Goethezeitportal), passim.



The secret language of everything

20) [BLOCQUEL, Simon]. "DE ROUALE," pseudonym. *Nouvelle Sélamographie. Langage allégorique, emblématique ou symbolique des fleurs et des fruits, des animaux, des couleurs, etc. Ouvrage dédié aux dames.* (Lille: Blocquel-Castiaux for) Paris: Delarue, [1843].

18mo (131 x 85 mm). 170, [10] pages. Half-title within woodcut border, woodcut publisher's device on title, 17 woodcut and wood-engraved illustrations, 13 varied woodcut or wood-engraved section title borders; numerous ornamental and figurative tailpieces of which 11 woodcut or wood-engraved; woodcut initials, typographic page-borders, a few left blank. Publisher's ads on last 10 pages. Extra-illustrated with an unrelated engraved frontispiece, captioned "La Séparation," by Le Conte after Véréria. Dampstain to first few leaves, occasional light foxing. Contemporary half green calf (tear at foot of spine, extremities rubbed). V. Laroche, signature. \$950



An encyclopedia of emblems for popular consumption, for a female audience, including a "flower dictionary."

The main part of the book is a guide to flower symbolism. The neologism *Sélamographie* (from the Arabic greeting "salam") is allegedly based on a Turkish word "Sélam," referring to the Middle Eastern use of coded flower arrangements, but that word is French, and the Littré records its earliest citation (spelled "selan") in the *Dictionnaire de Trévoux* in 1771. "Floriography" or the language of flowers was an ancient concept, as was the art of "speaking bouquets," involving the skillful combination of various flowers, each of which had its own meaning, to create a new, complex message. Both enjoyed a vogue in 19th-century France and in Victorian England as well as the United States. Following a seasonal list of typical French flowers, the flower dictionary contains three alphabetical tables: a list of flowers and flowering plants and their emblematic meanings, a list of sentiments with their corresponding flowers, and a short list of meanings supplied by various flower arrangements (bouquets and garlands).

Other types of symbols and emblematic codes occupy pages 67-114: the symbolism of famous men, animals and objects, emblems of ancient peoples, plant symbolism of the hours of the day, animal emblems of mythological deities, a concordance of ancient roman and modern months, and emblems of colors (single and combined). This is followed by several short chapters, some couched as stories or anecdotes, containing slightly more practical information, on the times of day at which various flowers open, how to make a "flower

clock”; a card game called “le jeu des fleurs,” the esthetics of flower arranging; more examples of allegorical bouquets, advice for window-boxes, and a summary of plant physiology, with a glossary.

The Lille publisher and writer Simon-François Blocquel (1780-1863) was a prolific “polygraph printer, writer, publisher, editor and above all astute businessman ... who was able to exploit all fashions if not to inspire them outright” (*Revue de la Bibliothèque nationale de France*, no. 18, “Jeux de mots en images”). Blocquel was apprenticed to a printer at age nine and went on to found his own printing house, licensed in 1811; he later operated jointly with his father-in-law the publisher Jean-Baptiste Castiaux. Under a variety of pseudonyms he issued dozens of his own works and compilations, often re-using texts in various combinations. Another edition of the work appeared under a slightly different title, under one of Blocquel’s more common pen names, “Ana-Gramme Blismon.”

The entire, vast corpus of Blocquel’s production still harbors surprises. Here, the final ten pages contain a publisher’s catalogue, and other ads for Blocquel-Delarue publications appear in the text (e.g., for *La Botanique des Dames* and the *Botanique de la Jeunesse*, pp. 154-5). The catalogue is of special interest, as two of the first four works, which are described in detail, were unknown to Blocquel’s bibliographer Bernard Musa: *La Sibylle Couleur de Rose*, of which the BnF holds a copy: a 32mo edition (described in the prospectus as “in-40”), it is dated 1843 in the BnF description. Of the other work, which contains recipes for invisible inks, coded alphabets, etc., *Le Confident discret ou l’art de correspondre de manière à n’être compris que par ceux avec lesquels on est d’intelligence*, no copies are listed in the standard OPACs.

As is typical of the Blocquel-Delarue collaborations, the edition is enlivened by a delightful abundance of illustrative and ornamental woodcuts and wood engravings from Blocquel’s vast stock. The frontispiece, although supplied by the printer, is technically extra-illustrated: it bears no relation to the book and was simply popped in from the printer’s stock: the BnF copy, reproduced on Gallica, is illustrated with a different and equally irrelevant frontispiece.

The date 1843 is from the deposit stamp of the BnF copy. The work, though apparently the Blismon edition, appeared in Blocquel’s publisher’s catalogues starting in 1841. I locate no copies in American institutions. OCLC lists copies at the BnF, Univ. of Maastricht, and Lille. Musa, *Histoire d’un Imprimeur lillois, Simon-François Blocquel 1780-1863* (2006), 1416.

