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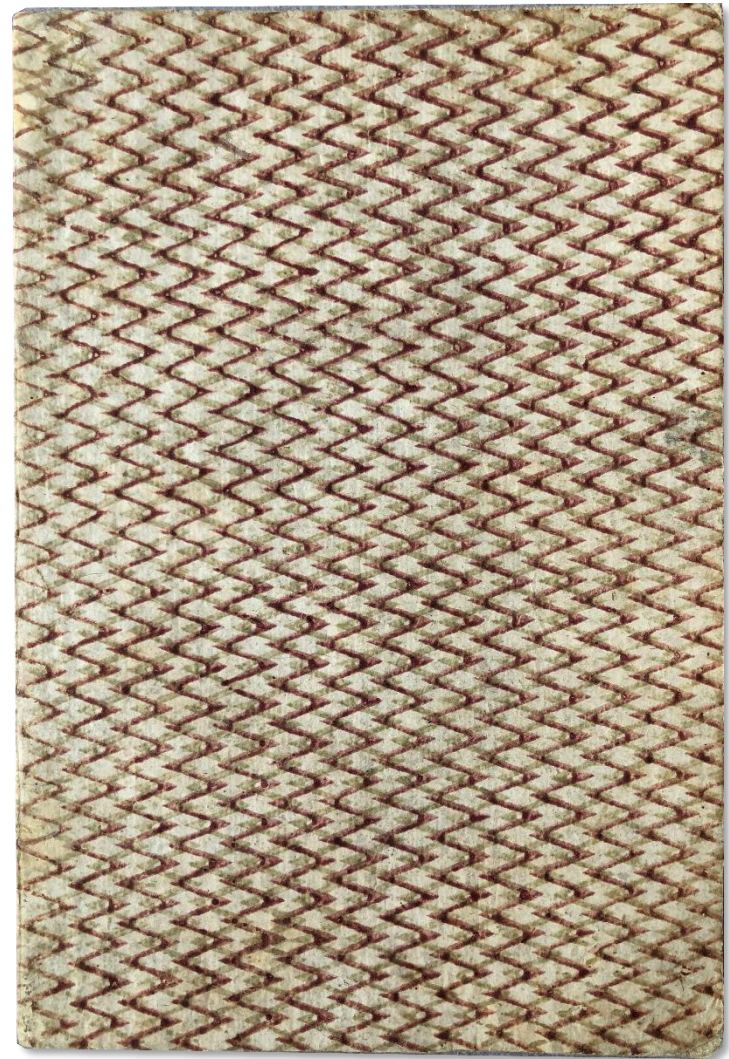
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1 AVESANI, Gioacchino (1741-1818). *Stanze sulla caccia de' grilli, con una canzonetta per la morte di un grillo*. Verona: Guiliari, 1796.

8vo (214 x 146 mm). 28 pp. Contemporary wrappers of woodblock-printed paper over thin flexible pasteboards, the paper with overall zigzag design in red and pale green (fading to backstrip and corners rubbed). **\$580**

Heroic verses on cricket extermination. Avesani taught rhetoric at the University of Verona from 1755 until he died. One of the more skillful productions during the vogue in Italy for elevated verses on mundane subjects, Avesani's cricket poem was previously published in Parma in 1795 and later appeared under the title *La Grilleide*. I locate no copies of any edition in American libraries.

The jazzy block-printed stiff paper wrappers, whose overlapping zigzags create a three-dimensional optical illusion, typify the creativity of Italian *dominotiers* (producers of woodblock-printed decorative papers). Cataloguers have often attributed all block-printed Italian papers to the Remondini firm of Bassano, who indeed dominated Italian decorative paper production in the last quarter of the eighteenth century and into the nineteenth century, and the wrappers of this Verona imprint may well have been produced by them, but there were a number of smaller Italian firms producing highly varied block-printed paper, including in Bologna and Parma, most of which did not sign their work. Cf. Kopylov, *Papiers dominotés italiens* (Paris: Editions des Cendres, 2012).



Stay in place and accept death: how to handle plague

2 BIEL, Gabriel (ca. 1410/1415-1495). *Sermones dominicales ... Hyemales Estivales de Tempore... Sermones medicinales [con]tra pestem epidemie...* [With:] *Sermones de Sanctis*. Hagenau: Heinrich Gran, for Johann Rynman in Öhringen, 8 June [and 10 July] 1510.

2 volumes in one, 4to (216 x 153 mm). *Sermones de tempore*: [10], 166 leaves. *Sermones de sanctis*: 85 (of 86) leaves, foliated [8], CCC-LXX-CCCCXLVII, without final blank leaf. Double column, gothic types, initial spaces with guide letters. Rubricated: opening initial in blue, the rest in red, capital strokes in red. Contemporary German blind-tooled calf over wooden boards, sewn on four split-strap hide sewing supports, covers paneled with an outer border of a repeated scrolling vine roll, inner border of a Maria banderole alternating with a small rosette, diagonal fillets dividing the central rectangle into 12 compartments, the 8 outer compartments each with a small round fleur-de-lys tool, the 4 inner compartments with a larger rosette in a quadrilateral frame (the tools not found in the Einbanddatenbank or *Schwenke-Sammlung*); one of two brass fore-edge clasps, the catches remaining but differing from each other, plain edges, front and rear endleaves each a single sheet of parchment sewn through to create the pastedown and free endleaf, the parchment shrunk and wrinkled and the pastedown side no longer adhering, revealing sewing structure attaching the boards; rubbed and chipped, spine largely restored. Modern morocco-backed slipcase with inner folding case. *Provenance*: a few contemporary marginalia and manicules; bookplate of Otto Orren Fisher (1881-1961), Detroit industrial surgeon and collector. \$4000

Second editions, the first printed in Hagenau, by that city's first printer, of two sermon collections by the theologian and preacher Gabriel Biel, edited by his colleague Wendelinus Steinbach, and including his two sermons on the plague, "Contra pestilentiam sermo medicinalis," and "De fuga pestis."

A native of Speyer, Biel studied in Erfurt and Cologne, and preached for nearly half a century, first at the Cathedral of Mainz and later for the Brothers of the Common Life (in Marienthal, Königstein and Butzbach), several of whose houses in the German-speaking lands he helped found. He served as provost of the brethren's house in Butzbach and later in Urach, and in 1484—aged over 70—became professor of Theology at the recently founded University of Tübingen, where he served twice as rector. Although trained in the Thomist tradition, of which he is sometimes considered one of the last representatives, Biel's brand of piety, influenced by mysticism and the Devotio Moderna, was characterized by practicality and an openness to humanism and to the social currents of his time. He had advanced economic ideas, set forth in his treatise on currency, was against the forced baptism of Jews, and "had considerable influence on Martin Luther" (*Cont. of Erasmus*). Biel, who wrote his sermons in Latin and delivered them in German, was reputedly called the "monarch of theologians" by Heinrich Bebel (cf. Catholic Encyclopedia), who contributed two laudatory poems, praising Biel and Steinbach, to the *Sermones de tempore* (fol. [10]v).

Like most of his contemporaries, Biel had no doubt personally experienced outbreaks of plague. Later in his life, in 1483, the entire University of Tübingen briefly fled the town because of an outbreak. Flight was in fact the only "remedy," but it was frowned upon by many as both

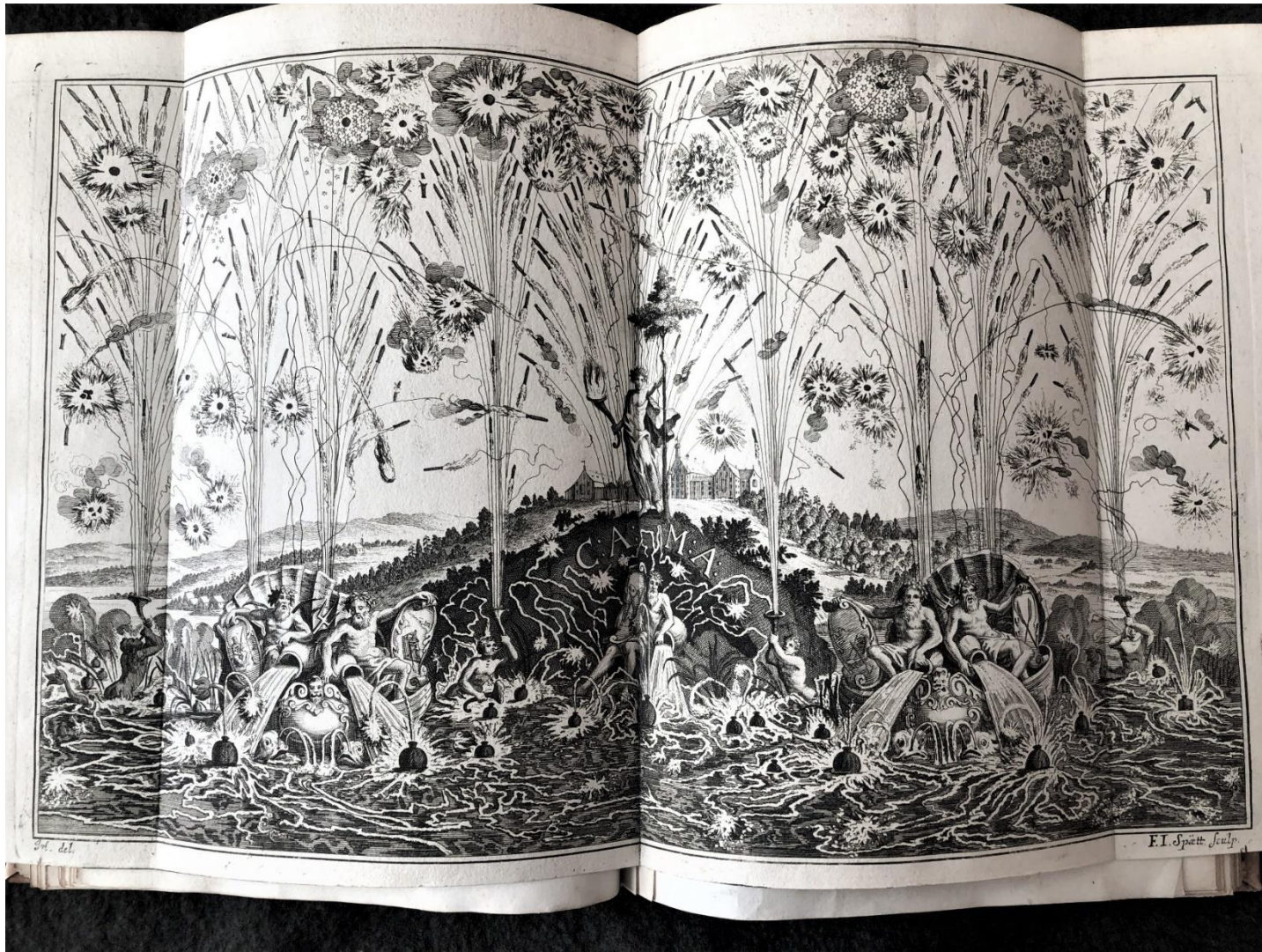


cowardly and a fool's attempt to evade God's wrath. In Biel's two sermons on the plague (*Sermones de Tempore*, fols. CXLIII-CLV), he considers this question, REVIEWING THE THEORIES OF CONTAGION AND THE MEDICAL REMEDIES PROPOSED BY PHYSICIANS, and concludes, while conceding that "flight could be seen as a form of medicine, and therefore licit ... it was never the less to be deprecated. Flight was contrary to charity, since it entailed abandoning the sick. It was also pointless, since God has set a limit on every human life; better, therefore, to recognise that plague is a divine punishment and seek spiritual regeneration" (R. Horrox, ed., *The Black Death*, 1994, pp. 108-9). Biel recommends trusting the doctors, praying, and above all, accepting death without fear.

Wendelin Steinbach prepared several discrete collections of Biel's sermons, which had not previously circulated in manuscript. They were first published in Tübingen by Johan Ottmar in 1499-1500 (Goff B-662), as separate editions though with continuous signatures and foliation. Readers had these collections bound together in various combinations, and very few copies contain the complete series. For the present Hagenau series of editions, the *Sermones de sanctis* was signed and foliated consecutively following the *Sermones de festivitibus Virginis* (not present in this copy); it has its own colophon and is complete in itself. US institutional copies of the 1510 *Sermones de tempore*, which contains the two plague sermons, are found at Harvard, the University of Iowa, and possibly the Newberry Library (in OCLC but not in their online catalogue). Of the Tübingen edition ISTC locates 5 US copies (Harvard Countway Library of Medicine, Free Library, National Library of Medicine, Newberry, and U. Wisconsin). Gran reprinted the collection in 1515 and 1520.

VD16 B 5398 (=VD16 B 5376, VD16 B 5386, VD16 B 5390, VD16 B 5394, VD16 B 5402, VD16 B 5409). Cf. Adams B-2026 (with the *Sermones de Festivitibus Virginis* but without the *Sermones de Tempore*); *Verfasserlexikon* 2 I:853-858; *Contemporaries of Erasmus* I:146; I. Cursius, "Eine Karriere zwischen vita contemplativa und vita activa," *Gabriel Biel und die Brüder von Gemeinsamen Leben* (Stuttgart 1998), pp. 1-24.

Fireworks and gardens, printed by a woman



3 BRETAGNE, Pierre de. *Rejouissances et fêtes magnifiques qui se sont faites en Baviere l'an 1722. Au mariage de son Altesse Serenissime Monseigneur le Prince Electoral avec son Altesse Serenissime Madame la Princesse Marie, Amelie, née princesse royale de Boheme et d'Hongrie, archiduchesse d'Autriche &c. &c.* Munich: from the press of Marie Magdeleine Riedline, Widow, 1723.

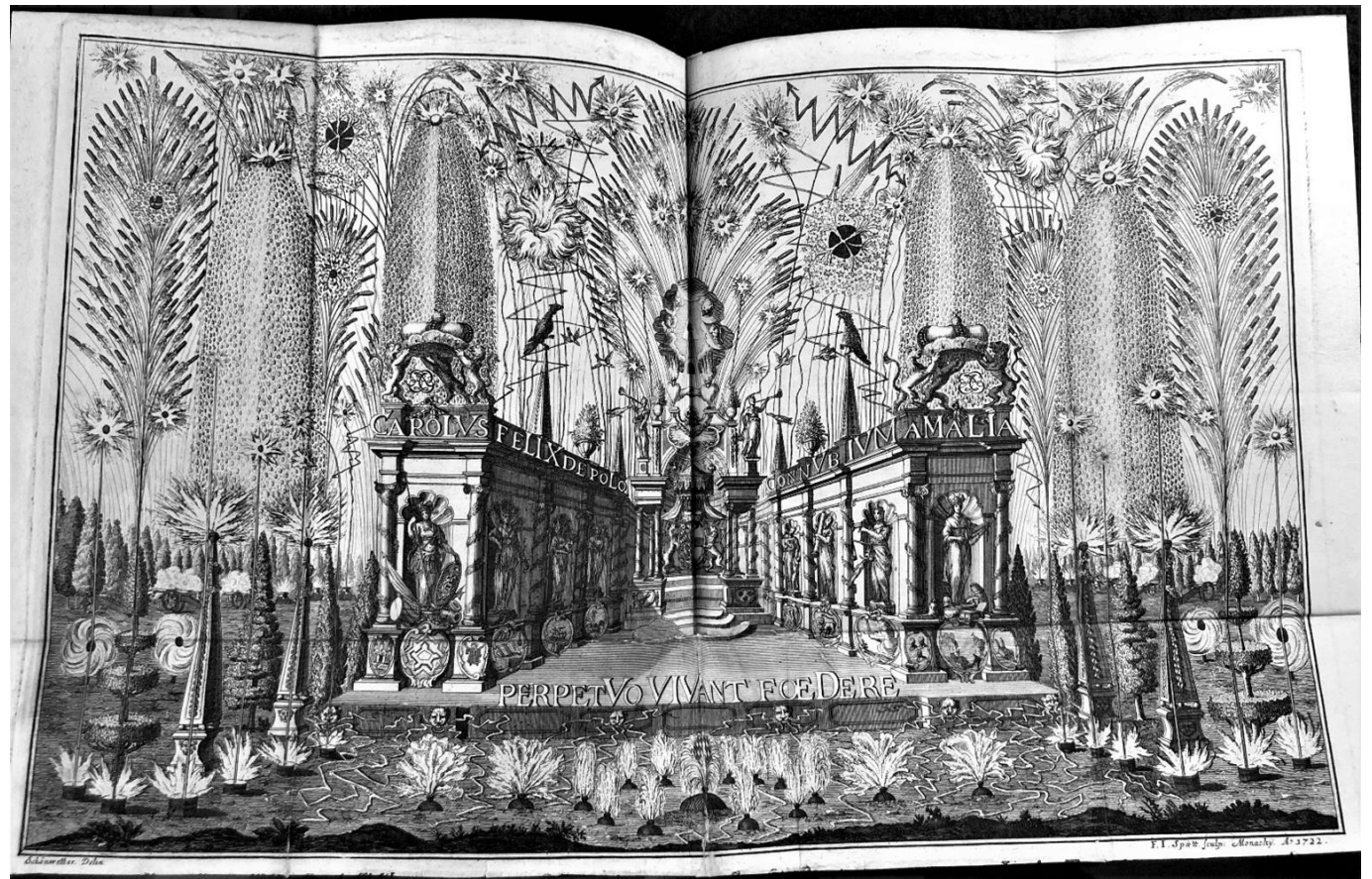
Folio (305 x 213 mm). [8], 70 pages. 22 etched and engraved plates of which 20 double-page garden and villa views, engraved by Johann August Corvinus (6) and Karl Remshart (14) after Mathias Diesel, printed by Jeremias Wolff of Augsburg, with captions in German and French; and two large folding firework plates by Franz Joseph Späett after J. Schönwetter, the larger plate (platemark 348 x 570 mm) dated 1722; large woodcut head- and tailpieces and initials. Plates printed on thick paper. Repaired tears along lower folds of the larger folding plate, causing slight rubbing to engraved surface, short repaired marginal tear to fol. D2, very occasional marginal soiling. Publisher's presentation binding of gold-tooled red-dyed parchment over boards, covers colored reddish-orange with roll-tooled silver-gilt-tooled border, fleurons at corners, and central lozenge containing the arms of Bavaria, smooth spine uncolored and with overall silver-gilt tooling, pastedowns of red, blue, and yellow pastepaper with a stenciled uncolored floral pattern, gilt edges (lacking two fore-edge ties, somewhat rubbed and scratched, covers a bit bowed). \$17,500



FIRST EDITION of one of the rarest German festival and garden books, celebrating the wedding of Karl Albrecht, Electoral Prince of Bavaria (1697-1745), Holy Roman Emperor (as Charles VII) from 1742, and Maria Amalia, Imperial Princess (1701-1756). In the dedication to Violante Beatrice of Bavaria, Grand Princess of Tuscany (the only close royal family member who was unable to attend the festivities), the author identifies himself as an Augustinian, and Confessor to the Prince Elector. His preface decries the lack of books describing the beauties and "*délices*" of Bavaria, a lacuna which he intends to fill in this account, for, reflecting the breadth of the festivities, the engravings include not only views of the electoral residence in Munich, but also of the princely country seats: the gigantic palaces of Schleissheim and Nymphenburg and their luxurious garden pavilions Lustheim, Badenburg and Pagottenburg, as well as the smaller but still imposing palaces at Dachau and of Berg on Lake Starnberg, and the hunting lodge of Fürstenried.

The author opens his account of the Bavarian festivities that followed the wedding in Vienna (on 5 October 1722) with a fulsome description of the newlyweds and their aristocratic entourage, of the lavish decorations which were sent to Munich from the Empire (precious stones), France (textiles, gold and silver work) and Flanders (laces and other worked textiles), the richly adorned princely carriages, built by the best *carrossiers* of Paris, and the large crowds of visitors from as far away as Venice, Paris and Lyon, filling every lodging in Munich. The following chapters recount the nearly non-stop celebrations held in and near Munich from October 17th to November 4th: the Princess's entry into Munich accompanied by a vast and richly adorned human and equine escort, terminating in a gigantic banquet; two operas, with music by

Pietro Torri and by Albinoni (the first performed twice, each time with different musical ornamentation); a “treasure” display of precious Wunderkammer objects; several hunts, resulting in the slaughter of 90 boars and countless pheasants and deer; two firework displays, of which one on a lake; military parades with volleys of artillery; games of “passes” (a croquet-like pastime invented by the Electoral Prince); three *carrousel*s (tournaments), with lists of participants; a luxuriously appointed “yacht” trip to the castle at Dachau and its beautiful terraced gardens, and excursions on a Venetian-style pleasure boat (*bucentaur*) on Lake



Starnberg. The palaces and their gardens, parterres, waterworks and labyrinths are described in detail in the second half, and illustrated in the double-page plates after Mathias Diesel. Documented, for example, are the important baroque gardens of Schleissheim and the vast gardens of Nymphenburg, recently enlarged and redesigned in the French style by Dominique Gérard, a student of Le Nôtre. The fireworks plates show an illuminated triumphal arch with a chronogram spelling the year 1722, and an aquatic pyrotechnic display complete with Adonis or Eros (the “god of love”) standing atop a cave, bearded male personifications of the five rivers of Bavaria, tritons and dolphins, and in the background the castle of Berg.

The edition may have been reserved mainly for presentation. The Dumbarton Oaks and Bavarian State Library copies are both in presentation bindings, that of the BSB copy being virtually identical to this binding. The text was published in German in 1723, without illustrations. OCLC gives a single US location (Dumbarton Oaks). VD18 14574985. Ruggieri 985 (misdating to 1713); Berlin Catalogue 2885; Vinet 713 (“volume fort rare”); Barbier *Supplément* col. 225; Thomas Rahn, *Festbeschreibung: Funktion und Topik einer Textsorte am Beispiel der Beschreibung höfischer Hochzeiten, 1568-1794* (Tübingen, 2006), no. 160. For a celebratory work honoring Charles VII’s successor see the next item.

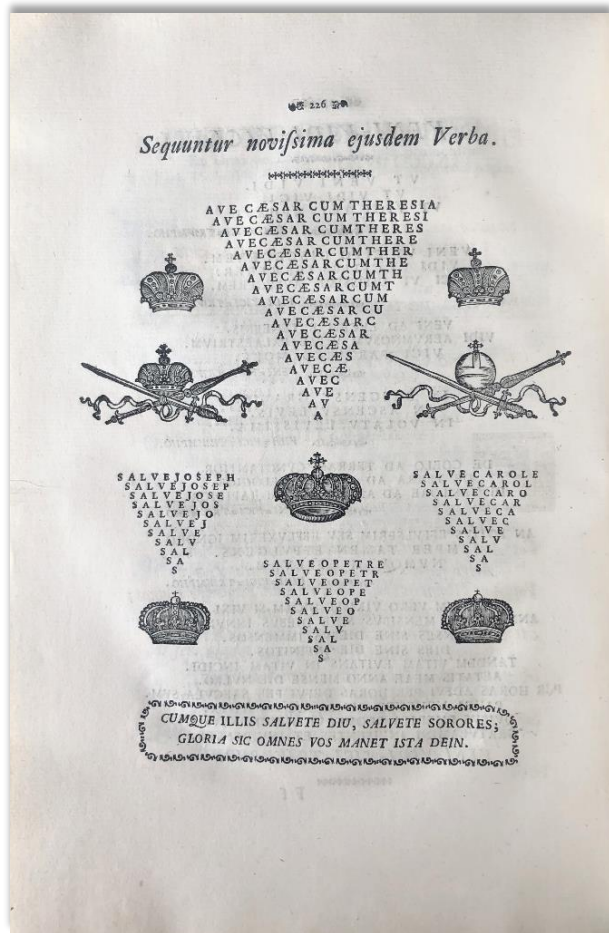
Word-party

4 **CARTOLI, Eustachio.** *Pro Neo-Caesare ... Sistrum.* Florence: Bernardus Paperinus, 1746 [-1749].

Folio (348 x 231 mm). 144 leaves, paginated [8], 1-74 [1 leaf] 75-164 [1 leaf], 165-170 [1 leaf] 171-174 [1 leaf] 175-186 [3 leaves, the second and third *foliated* 187 and 188] 189-267 pp. Title printed in red and black with large engraved arms of the honoree Francis I, Grand-Duke of Tuscany and recently elected Holy Roman Emperor, one full-page engraved "crossword" signed N. V. [not identified] after the author and dated 1747, five large engravings of which four armorial or emblematic, including one printed in green, one (the insignia of the Order of St. Stephen) in sepia, and engraved portrait of the author in 1722, signed with monogram of Pietro Antonio Pazzi and dated 1749; 3 large engraved head-pieces and an engraved tailpiece, 5 engraved pictorial initials, numerous woodcut and typographic vignettes, ornaments, initials and head- and tailpieces; eleven printed correction slips. Small black (ink?) marks in upper margins of pp. 44-45, small light stain in gutter of p. 163, else a fresh copy. Contemporary parchment over pasteboards, title gilt lettered on spine, edges mottled blue and red (covers bowed). *Provenance:* Castello di Duino, 20th-century bookplate, typed shelfmark label (the contents of the castle were sold by its owners, the Thurn und Taxis family, in June 1997 by the Paris auctioneers Beaussain & Lefèvre, but the books seem to have been sold separately). **\$5500**

ONLY EDITION of a cornucopia of wordplay and playful *settecento* typography, composed in honor of the Grand-Duke of Tuscany, Francis I (1708-1765), recently crowned Holy Roman Emperor. Originally Duke of Lorraine, a title he had exchanged in 1736 for the Duchy of Tuscany (under political pressure from the then Emperor, his father-in-law Charles VI), in his Imperial capacity Francis gracefully deferred to his wife (and cousin) Maria Theresa of Austria in affairs of state, restricting himself to financial matters, which he managed astutely.





The *sistrum* of the title was a percussive musical instrument, here shaken loudly for the new Caesar. That Francis I shared a smattering of Medici blood with his distant cousin the previous Duke of Tuscany, Gian Gastone de' Medici (1671-1737), no doubt helped inspire sincere reverence from his Tuscan subjects. Little is known of the author, other than his residence, described in a note to the reader, in the village of San Marcello in the hill country northwest of Florence. He is referred to as *Dottore* in his only other published work, an edition of sonnets published in 1730.

Written in Latin verse, with prose sections in Italian, the meticulously printed volume, filled with engraved, woodcut and typographic ornaments and with a few words printed vertically or sideways, contains acrostics, anagrams, numerical ciphers, chronograms, palindromes, riddles, verbal emblems, epigrams and other types of word-play. A nine-page description of the Imperial entry into Vienna (following the coronation) opens the work, followed by festive poems, including a series of "homages" from the rivers of Tuscany, and dozens of laudatory distichs and epigrams, grouped thematically and by honoree. The central section contains 12 "little gifts," poems in various genres dedicated to and praising a dozen members of the Imperial family, followed by verses honoring other poets, a few modeled on classical authors (mainly Martial and Horace). The full-page engraving displays an imperial cross-shaped crossword-like assemblage of double palindromes, all phrases saluting the Emperor and Empress. Starting with the central letter A and readable in various directions; the cross is transfixed by four crowned scepters, composed of fleurs-de-lis, eagles, imperial orbs, and words, and the entire assemblage is held aloft by an eagle. Another palindromic construction, in triangular form, is typographic.

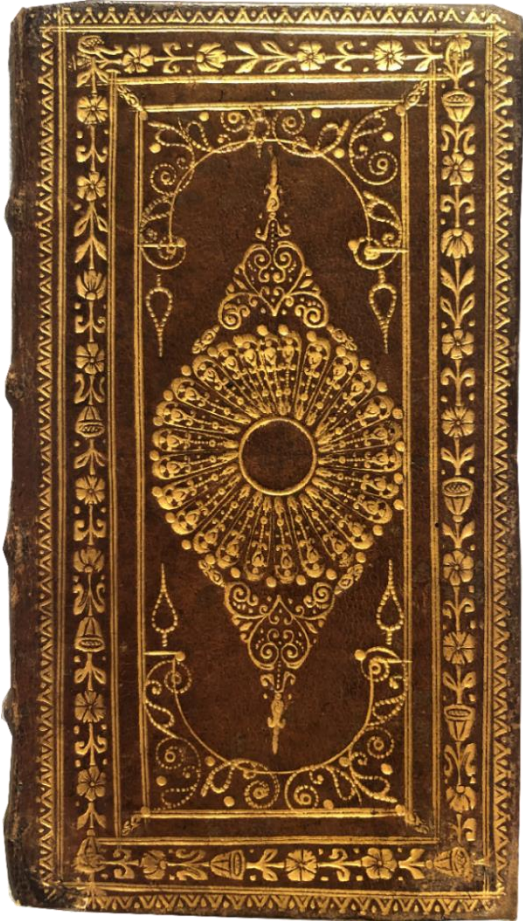
The edition seems to have evolved over several years: while the title is dated 1746, later dates appear on the full-page engraving (1747), Cartoli's note to the reader (May 1748), and Pazzi's portrait of the author (1749). The author was evidently closely involved with the book's mise-en-page, no doubt the source of compositional complications which led to the irregular pagination. As the following collation shows, three of the unnumbered leaves were insertions, added to the text quires, but the three unpaginated leaves after fol. 186 (fol. Aa1v), including that with the full-page engraving, are part of quire Aa: A⁴ a² A-I⁴ K⁴ (K1+1) L-T⁴ X⁴ (X2+1) Y⁴ (Y3+1) Z⁴ Aa⁶ Bb-Hh⁴ Ii⁶ Kk⁴.

OCLC lists copies at Houghton, the British Library and Glasgow; ICCU adds four Italian locations.

Mars and Venus

5 [CATTANEO, Tommaso (1660-1725)]. *Successi dell'armi Cesaree nell'una, e nell'altra Ungheria dell'anno 1687. Lettere di Monsieur dall'Eremitage a Madama Agenide trasportate dal Francese.* Bologna: Giuseppe Longhi, 1688. [Bound with:] **BARTOLINI, Alberico**

Visconti. *La Fama consolata per la nascita dell'illustris. Signore Giovan-Maria Visconti.* Bologna: Sarti heirs, 1687.



2 works in one volume, 12mo (132 x 72 mm). Cattaneo: [8], 88 pp.; Bartolini: 19, [1blank] pp. Woodcut initials in both. Small stain to first title. Contemporary gold-tooled calf, covers with roll-tooled and gilt-ruled borders, central panel containing a circular fan motif with arabesque extenders and pointillé arabesque ornaments above and below, spine in five gold-tooled compartments, gilt edges, marbled endpapers (rubbed, a couple of small dents to edges of upper cover, small wormholes in spine and old repair at head). *Provenance:* Victor von Stedingk, modern bookplate (*Pomerania 1256 - Suecia 1944*). \$2500

FIRST EDITION of an account of the Imperial Holy League's Hungarian campaign against the Turks, allegedly translated from the French, presented as a series of letters to a lady. This edition continues a correspondence commenced in 1686 (*Successi dell'armi Cesaree ... dell'anno 1686*, Venice 1686). Here the letters take up the action after the siege of Buda, when the Habsburg forces, having decided to reject the Ottoman peace overtures, took the offensive. In five letters the writer describes the (second) Battle of Mohács (12 August 1687) and subsequent movements of the armies, incongruously lacing troop movements with reflections on love. The last letter is written from freezing Vienna in February 1688. Tommaso Cattaneo, who used here the pseudonym "Monsieur l'Ermitage," later became professor of philosophy at Padua. His interest in the Turks may have been deep-seated: his father, a Cretan nobleman, had served the Venetian armada with distinction; when the Ottomans conquered Crete in the 1640s the family was forced to flee, abandoning their property and emigrating to Venice. Bound at end is a short piece of occasional verse on the birth of a new member of the Visconti dynasty. Bindings with fan-like decors enjoyed a vogue in France and were traditionally attributed to the semi-mythical 17th-century Paris binder Le Gascon, but in fact the style seems to have originated in Italy. In the present late, probably Italian example, the fan motif

is set within roll-tooled borders rather than being echoed in fan-shaped cornerpieces, as in the classic *reliure à l'éventail* (as in, for example, two Italian bindings reproduced in Foot, *Henry Davis Gift III*, nos. 365 and 369). OCLC lists no copies of either work in American libraries. 1) ICCU UBOE\073325; Michel & Michel, *Repertoire des ouvrages imprimés en langue italienne* 2:69. Cf. *Dizionario Biografico degli Italiani* 22:467 (art. on Tommaso's son Giovanni Cataneo). 2) Mazzuchelli, *Gli scrittori d'Italia* 3:452; ICCU UBOE\073362.

An opera for Bonaparte in a silk embroidered presentation binding

6 [CERETTI, Luigi]. *Il Giudizio di Numa, azione drammatica da rappresentarsi nel Teatro alla Scala in Milano. La sera del 26 Giugno 1803 Anno II. / Le Jugement de Numa, action dramatique ...* Milan: della Stamperia e Fonderia del Genio Topografico, [1803]. [Bound with:] *Odi in occasione della Festa Nazionale che si celebra in Milano Il giorno 26 Giugno 1803. Anno II. delle Repubblica Italiana.* [Milan, 1803].

4to (272 x 214 mm). *Giudizio*: [32] leaves, the last blank. Title and text in Italian and French on facing pages. *Odi*: 15 pp. Half-title. Printed on thick paper (*grand papier*), the *Odi* on a different, still heavier paper. Occasional light foxing. Embroidered binding of blue silk over thin pasteboards, both covers with a border of laurel branches with leaves of embroidered white thread, the stems of braided gray and white thread, with four four-petalled blossoms of couched silver thread, at center of each cover a beribboned wreath of a laurel and pine branch enclosing the scales of justice and a sword overlaid by an olive branch, embroidered in couched gold and silver thread, purl, brown thread and touches of yellow thread, spine and covers paneled in silver-gray thread, marbled paper pastedowns; both covers with loss to border threads, more severe on upper cover, losses to silk at head and tail of spine. *Provenance*: Charles van der Elst, bookplate, sale, Sotheby's Monaco, 13 May 1985, lot 113; Fondation Napoléon, France. **\$3500**



ONLY EDITION, bound in silk for presentation, of a libretto and program for an opera (or "cantata" with ballet) performed at La Scala in honor of the First Consul, with music by Vincenzo Federici, and choreography by Filippo Beretti. The opera brings together semi-legendary rulers of antiquity: representing Napoleon (with no intended

irony) is Numa Pompilius, the peace-loving second king of Rome, who is contrasted with the bellicose Alexander the Great and Caesar. Also part of the action is a contemporary figure, General Desaix, the martyred victor of the battle of Marengo. A complete list of the musicians, singers, and dancers occupies the first 10 pages. Ceretti's Italian verse text is printed on the versos with a French prose translation on facing rectos. The *Odi* (often catalogued separately), which are only in Italian, contain three odes in honor of the battle of Marengo (the subject of intense Bonapartist propaganda in the previous three years), by Lodovico Savioli, V. Monti and Luigi Lamberti.

A *reliure parlante*, with its central emblem of justice and peace, the finely embroidered binding signals that this copy was reserved for or presented to a personage of rank, and indeed, two other copies are known in similar bindings: one is in beige silk with the same decoration, and one is a similar binding in white satin with the same central justice motif, held by the BnF. Unfortunately, none of the recipients of these copies are known. The present copy was exhibited at the Bibliothèque nationale de France in 1995 and is reproduced in the catalogue *Livres brodés*, no. 102 (the white silk binding is no. 101). It seems to have been unfortunately carelessly handled since that time, as the back cover (shown in the catalogue) is now more worn. Still, it remains a large and splendid example of embroidered bibliopegy.

Naughty girl

7 CONFESSION GUIDE. An illustrated manuscript aid to confession for a deaf girl. Low Countries, late 18th—early 19th century.

8vo (155 x 93 mm). 40 leaves, of which 26 with drawings on rectos: [2], [20 with drawings], [1], [3 with drawings], [9], [3 with drawings], [2]. The 26 drawings are in pen-and-ink and gray wash, some with hearts or orbs colored red, all within double rule borders (approx. 85 x 72 mm.), most with Latin ink captions below. The remaining contents consist of later manuscript notes of accounts, arithmetical jottings, etc., with dates ranging from 1800 to 1831. Soiled, softened, corners thumbed. Contemporary stiff wrappers or former endpapers, enclosed in recent archival limp parchment (removeable). \$2750

An unusually artistic confessional manuscript for a Deaf girl, the drawings showing female subjects, and the Latin text using the feminine forms. The manuscript was later reused as an account book and general notebook and contains entries in several hands.

A number of confessional manuscripts for Deaf children, with drawings illustrating various sins, were produced in the late 18th and early 19th century in Netherlands and/or Flanders; similar in content, they may be based on a single model, and may be traceable to an educational institution for the Deaf, possibly the school founded in 1790 in Groningen by the Walloon priest Henri Daniel Guyot, the first school for the Deaf in the Netherlands, which later became coeducational. Although the traditional medieval exclusion of Deaf persons from the sacraments was officially lifted in 1571, discrimination persisted, as it was thought that the hearing-impaired could not perform Confession. Hence the importance for the founders of the first European schools for the Deaf to provide a visual or emblematic means of religious instruction for Deaf children. Printed books with ingenious interactive means to show one's sins to the father Confessor without having to utter a word, had proliferated in France, where they were called "Confessions coupées" after the most popular such book, by Christophe Leutbrewer, but those used words, not pictures. The idea of a visual repertoire of the most common sins, which a Deaf person could open and point to, clearly met a need. The bookseller Daniela Kromp has traced 11 other examples in institutional collections, most in Flanders, and one held by Bridwell Library, all produced between 1748 and 1861.

While most of the known confession manuscripts contain drawings of male figures, a few depict female subjects in the drawings. In the present example, the female identity of the subject is confirmed by the text, which opens with a variation of the usual invocation, written below the first drawing, showing a woman kneeling before a seated priest and displaying to him an open book: *Reverende Domine, seu pater / Muta et Surda sum, ed te venio, / ut confiteor peccata mea, / Digneris me introducare in Loco / particulari, ut post declarata / peccata recipiam poenitentiam / Salutarem, et dominationis vestrae / absolutionem: nam ex toto corde doleo / peccatis meis Deum offendisse.* (Reverend Lord or father, I am deaf and mute, and I come to you in order to confess my sins. Please let me be deemed worthy to be admitted to a private place [the confessional], where after declaring my sins I might receive redeeming punishment and absolution from your Lordship, for I grieve with all my heart for having offended God with my sins).

In its iconography, occasional use of emblems, and visual devices (like squiggly lines to denote speech), the drawings of the present manuscript conform to a tradition of devotional and specifically confessional imagery in the Low Countries, but in its aesthetics this manuscript differs markedly from the other known manuscript confession books for the Deaf, all of which have in common the primitive character of the drawings, which appear to be “self-made” by the children themselves. The 26 drawings of this manuscript were the work of a practiced draughtsperson, whether a skilled young girl or possibly a teacher is impossible to know. In dress and artistic style the drawings point to the 18th century, and they clearly precede the notes, jottings and sketches filling the remaining blank leaves and a few of the blank versos and even rectos of the drawings.

Following the first drawing are pictures of 22 sins, accompanied by captions in the first person (mostly feminine) past tense: *I was distracted during Mass, I worked on the Sabbath and on Feast days, I didn't take Confession for a year, I took Confession with no intention of improving myself, I hid a mortal sin, I disobeyed my parents, I was angry, I was filled with pride* (or vanity, this drawing with a less skillful copy of the female figure on the facing verso), *I hated my neighbor* [or family member] (for the period of an hour / day / week / month / year, each depicted by an emblem), *I was weighed down by fear of death, I stole* (the



possible amount shown by two coins), *I wanted to steal, I found money and didn't return it, [I ate or drank too much] to the point of vomiting, I gotten into a fight over a game (shown are two women playing cards), I spoke badly of someone (i.e., gossiped), I accused someone of being stupid, I lied, I slept dishonestly and touched myself, I was lustful and touched someone else, I libidiously touched someone else so that we might be married (the subject of the last two sins is masculine), [and] I did not love god (for the period of a year / a month).* Following these sins, the last three drawings show three forms of penitence: at church or at the altar; fasting; and self-flagellation (beating one's breast 15 times: the number 15 being written within the drawing).

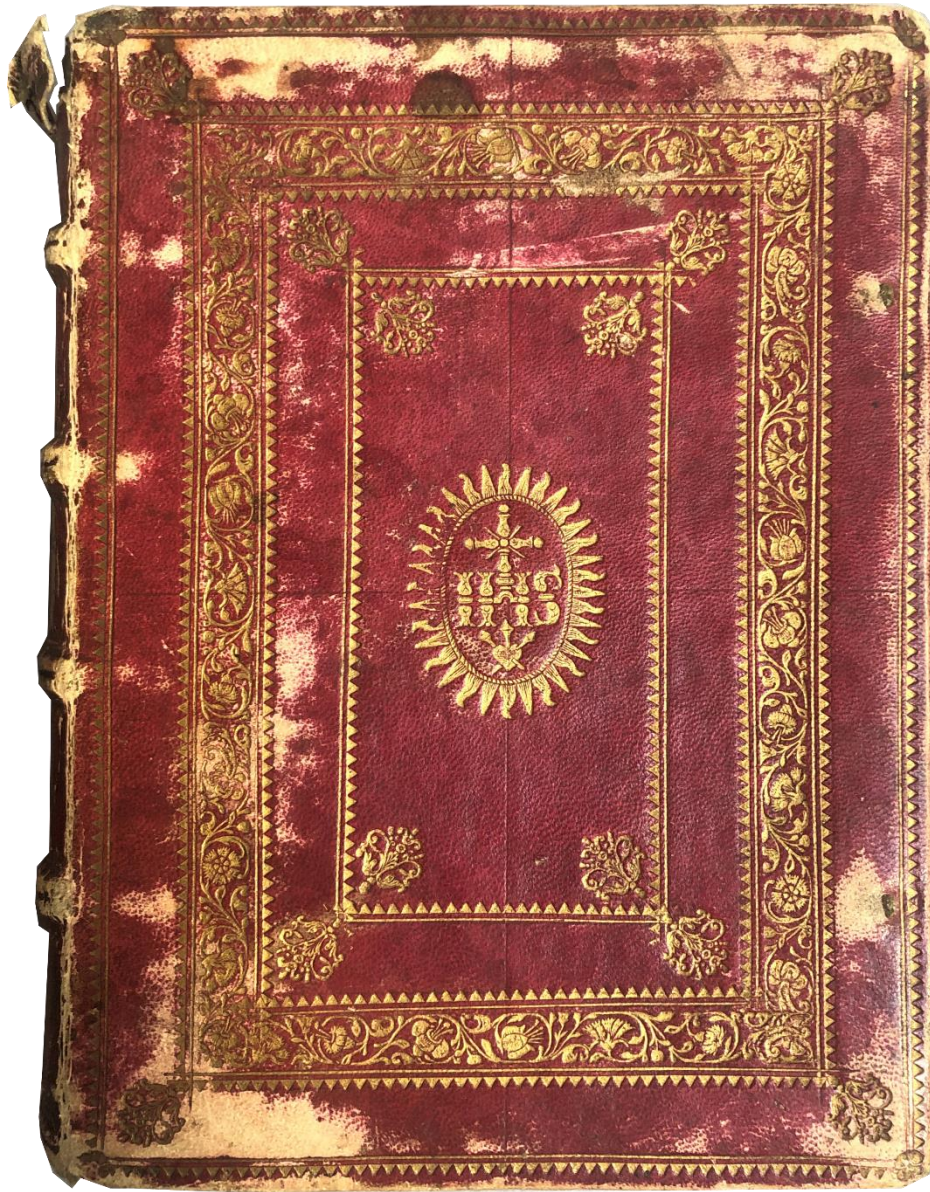


8 COURVOISIER, Jean Jacques (ca. 1580-ca. 1653). *Maximes du Royaume de Iesus, Roy des Roys. Tirées des reigles & escrits, des principaux Patriarches & Fondateurs des Ordres Religieux.* [Vol. 2:] *Maximes du Royaume de la Glorieuse Vierge Marie Emperiere du ciel, et de la terre. Tirées des regles, et Escrits, des principales Fondatrices des Religieuses.* Brussels: Guillaume Scheybels [Govaerdt Schoevaerds], 1648.

2 volumes in one, 4to (190 x 141 mm). [32], 336; [12], 111 [recte 411], [21] pp. Printed marginalia. Engraved frontispiece, repeated in both volumes, and 17 engraved oval portraits, each within a different ornamental border, all but one by and after Cornelis I Galle and published by his nephew Joannes (Jan) Galle, the exception (St. Humbeline) by J. de La Barre. Woodcut historiated and ornamental initials, woodcut tailpieces. First title lightly soiled and torn at gutter, marginal dampstain to vol. 1 frontispiece. Contemporary red-dyed gold-tooled roan (or hairsheep?) over pasteboards, covers paneled with narrow hounds-tooth rolls and a floral roll, central panel with IHS and cross cartouche within sun-rays, fleurons at corners, repeated gilt fleuron in spine compartments, traces of two fore-edge ties, gilt edges (rubbed, top of spine torn). *Provenance:* B. Preingué, signature dated 1763 on front endpaper, repeated on first title-page. **\$5500**

ONLY EDITION of a florilegium of religious wisdom from the writings of the founders of the principal male and female religious orders, compiled and with extensive commentary by the erudite Burgundian friar J. J. Courvoisier, and ILLUSTRATED WITH OUTSTANDING ENGRAVED PORTRAITS BY CORNELIS GALLE THE ELDER.





cantique), Clare of Assisi, Joan of France, Bridget, Waltrude (patron saint of Mons), Humbeline (sister of Bernard of Clairvaux), and Scholastica. Both volumes have alphabetical subject indices, and each has several ecclesiastical and civil permissions, approbations and privileges, dated from December 1646 to March 1648 (vol. 1) and September 1648 (vol. 2). A note to the reader in vol. 2 promises a third

A native of Franche-Comté, probably from the town of Arbois in the Jura, Courvoisier founded and was the first prior of the Minims in Dôle. A decade later he was transferred to the Low Countries, which lacked friars, where he rose through the ranks, becoming the head or Provincial, first of the province of Belgium, and later, following the division into Flemish and Walloon provinces in 1644, of the Walloon Minims. Courvoisier's approximately twenty books are essentially compilations of his sermons, written in a florid style. All are noteworthy for the quality of their printing and a few are illustrated, this edition being the most copiously illustrated of any of his works.

Dedicated to Princess Isabelle Françoise d'Arenberg (1615-1677), Marquise of Gonzaga by marriage, the first volume is devoted to ten male Saintly founders, each the subject of a chapter, containing 20 to 30 numbered subjects and corresponding maxims, all translated into French with the Latin originals and sources in marginal notes. Derived not only from their own writings or sermons but also from (other) church fathers, these pithy sententiae relate to their lives and teachings, as explained in Courvoisier's didactic commentary. Opening each chapter is a fine engraved half-length portrait. Subjects in volume 1 are Saints Ignatius of Loyola, Francis de Paola, Dominic, Francis of Assisi, Bruno, Norbert, Bernard, Benedict, Augustine, and Basil.

The second volume, following the same model, opens with a dedication to another Arenberg princess, Claire-Eugenie d'Arenberg (1611-1660), followed by two dedicatory sonnets by H. Ozanne. The female founders are Saints Teresa of Ávila (the text including her

volume, intended to cover any monastic founders omitted from the first two volumes, to be published the following year, but no such work is recorded.

Introducing each volume is an allegorical frontispiece showing the enthroned St. Peter at center and an angel holding aloft a *Bulla* on a scroll, representing, as the caption explains, the several bulls of Innocent III and Gregory X establishing the religious orders, the latter represented by a circle of kneeling monks and nuns at Peter's feet, with at top the Trinity, the Virgin, John the Baptist, and the Church fathers with angels in heaven.

Cornelis Galle's cartouche portraits show the saintly fathers and mothers with their attributes, above a caption in Latin including their life dates, each set within ornamental or occasionally allegorical baroque borders, some with their orders' coats of arms or with small inset roundel scenes. I locate no other use of these engravings as book illustrations, but some or all may have been issued individually: the British Museum Collections Database lists three, of Saints Waltrude, Scholastica, and Norbert, as well as four other engravings whose format appears to match this series (St. Paul, Matthaëus de Bassio, Jesus, St. John of Matha). The British Museum examples (1925.1215.119-125) are signed by Theodoor Galle (d. 1633), father of Jan Galle, as publisher; that of St. Waltrude is present in both states: as here, signed *I. Galle excud.*, and with the I replaced by a T. The Jan Galle state is described by the BM cataloguers as earlier: this appears to be erroneous. Also in the BM collections is a later 17th-century copy of the St. Dominic engraving by Michel van Lochom.

OCLC locates one copy, at the University of Antwerp; de Scey cites another at the Bibliothèque de Buthiers (near Nemours). Cf. François de Scey, "Jean-Jacques Courvoisier, minime franc-comtois. *Éléments de biographie et de bibliographie*," in *Mélanges Dominique Courvoisier* (Paris 2019), no. 17. Not in *Bibliotheca Belgica* (which lists 5 of his works, vol. 226), not in Hollstein or USTC. See also cover illustration.



Short and stout



9 CREAMWARE TRADE CATALOGUE — *Designs of Sundry Articles of Queen's or Cream-colour'd Earthen-Ware, manufactured by Hartley, Greens, and Co. at Leeds Pottery: with a great variety of other articles. The same enamel'd, Printed or Ornamented with Gold to any Pattern; also with Coats of Arms, Cyphers, Landscapes, &c. &c. / Abrisse von verschiedenen Artickeln vom Koniginnen oder gelben Stein-Gute... / Desseins de divers articles de Poteries de la Reine en Couleur de Creme ... Leeds, 1794.*

Large 4to (308 x 240 mm). [12] leaves text, comprising 3 printed titles, each with a 6-page description of the items in the catalogue, in German, French and English, and 45 engraved plates, of which one folding, containing 186 designs, numbered 1-152 with an additional 34 numbered and lettered designs for "tea-ware" (tea- and coffee-ware in the French and English descriptions). Paper watermarked with fleur-de-lys and shield with initials L V G (Lubertus van Gerrevink). Some light scattered foxing and offsetting, plate 20 with closed tear to top margin just entering plate area, without loss, folding plate 26 torn across and repaired. Modern retrospective calf gilt, edges red-stained (extremities very lightly rubbed). *Provenance*: contemporary notes in Portuguese on the blank verso of the last plate; Duncan Grant Warrant, loosely inserted ex-libris; Martin Woolf Orskey, bookseller (1925-2018), signature at end with purchase date 1972. \$12,500

A multilingual catalogue of pottery produced by Hartley, Greens, and Co., for the use of traveling salesmen. Founded circa 1756, at Hunslet, south of Leeds, the company gained a reputation for its clean-lined cream-colored earthenware in the classical style, known as creamware, a type of earthenware made from white Cornish clay combined with a translucent glaze to produce a characteristic pale cream color. Hartley, Greens, and Co. so dominated the market that their products came to be referred to as Leedsware, or Leeds pottery. Although some of the pieces in this catalogue are for display or special use, Leeds pottery was generally a more everyday pottery than that of Wedgewood (their principal rival), and hence its survival rate is low. The earlier pieces (before around 1775) were furthermore unmarked, making attribution uncertain. THE FIRM'S PRINTED CATALOGUES ARE THUS ESSENTIAL DOCUMENTARY SOURCES.

The present catalogue was "one of the earliest pattern books published in England by pottery manufacturers for the use of their travellers, with illustrations of all the articles produced by the firm" (Solon). It shows the creamware as issued from the studios, before jobbers and importers added colored glazes. Shown are terrines, sauce boats, salts, jugs, egg cups, covered terrines and bowls, cake plates, cruet stands, candlesticks, urns, tea services, and a remarkable tulip vase, among other useful objects of the table, many with ornaments, some in the characteristic openwork or perforated style. All 186 designs are numbered and identified in the accompanying plate lists. The variety is impressive.

Copies of the Leeds catalogues were often cut up by jobbers, who relied on the illustrations to transmit orders accurately rather than trusting to written descriptions of the forms. Their consequent rarity makes the publishing history of the catalogues difficult to unravel. The earliest catalogue appeared in 1783, with the text in English only and 41 plates. The Danish National Library has a copy with text in English and French, and the English title dated 1786. Another copy of the present 1794 edition is held by the V&A, but it has only 41 plates. Meanwhile, there are also copies of a 1794 edition (at Yale and RISD) with the English text only, but with 71 plates. The plates were reissued in 1795 and 1814 or 1815, the undated issues being identified by watermark dates. Most of the variously dated copies seem to be reissues of the same plates. In the Winterthur copy from 1814, for example, which is digitized, the same plates were used, with the addition of an engraved oval label, "Leeds Pottery" on each plate, up to and including plate 38, a compote dish from which emerges a large cross, after which the designs diverge.

The editions or issues after 1795 do not have the very useful text, with gives the name, function, and size of each piece: "As the price lists and the general title had been printed independently from the plates, and not in sufficient quality to accompany the sets of engravings, these late copies are generally found without the title and the printed description of the objects. These price lists, now very rare, were printed in English,

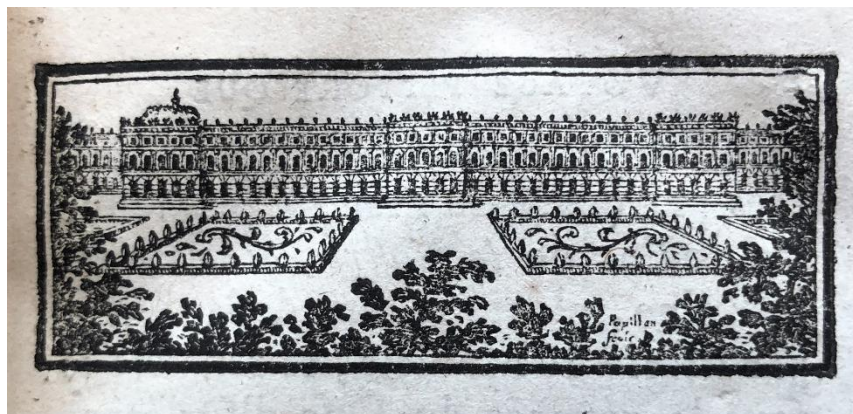
French, German and Spanish. As the prices were subject to constant revision, prices are added with pen and ink" (Solon). Our copy is unpriced. Altogether, OCLC locates fewer than a dozen copies, some incomplete, of various issues or editions of the Leeds pottery catalogue. Cf. M.-L. Solon, *Ceramic Literature* (1910), p. 196.



La vieille France

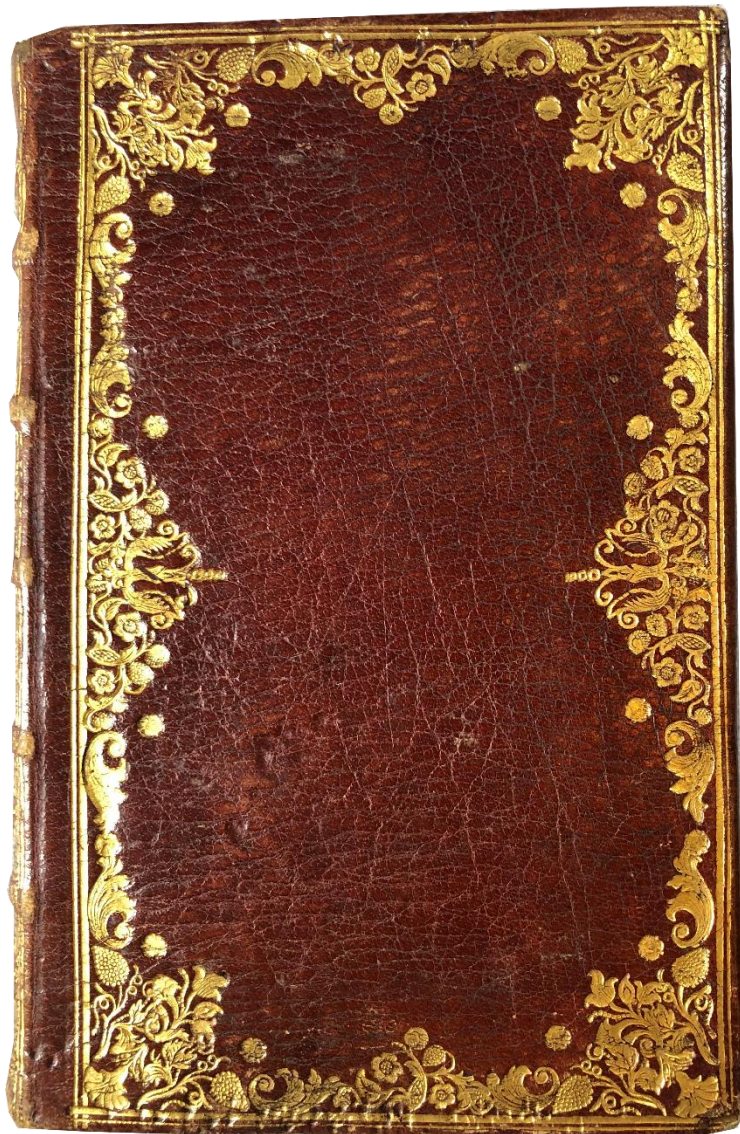
10 [DEZALLIER D'ARGENVILLE, Antoine Nicolas (1732-1796)]. *Voyage pittoresque des environs de Paris, ou Description des maisons royales, châteaux & autres Lieux de Plaisance ... Troisième édition*. Paris: (widow [Élisabeth Deshayes] Simon, printer to the Prince of Condé, for) De Bure père, 1768.

12mo (170 x 91 mm). 24, 462, [5] pp. Additional engraved title by Huquier, woodcut initials and figurative and ornamental headpieces (one showing the Versailles gardens), woodcut and type-ornament tailpieces. Short marginal tear to frontispiece, faint discoloration. Contemporary mottled calf, spine gold-tooled, edges stained red (worn, spine extremities defective). *Provenance*: contemporary inscription in awkwardly scrawled brown ink by an orthographically uncertain female owner: “*se livre mapartien marje la ?luzetiere qui eme son mari ... (“ce livre m’appartient, Marie la ?Luzetiere, qui aime son mari”...)*”; Martine de Béhague, comtesse de Béarn, by descent to her nephew, Hubert de Ganay; bookplate with initials H H. \$350



Son of the garden theorist and natural historian, D'Argenville *filis* wrote this popular guidebook to the gardens and interiors of aristocratic châteaux and grand villas in the countryside around Paris (first published in 1755), to complement his equally successful guide to Paris itself. This third edition opens with a preface enumerating the esthetic flaws of the gardens of Britain, Italy, Sweden and Germany, compared to the palace and villa gardens of France, “the most beautiful of all Europe.”

Organized for the ease of the traveler, the work is divided into four parts corresponding to the cardinal directions out of Paris, assuming for each direction a multi-day excursion. Listed in a table at front, nearly 100 châteaux, villas and their gardens are described, as well as the occasional church, river or village, ranging from the expected extensive descriptions of Versailles, Chantilly and Fontainebleau, to small properties, some of which have vanished, or hamlets such as Draveil, Chilly, Yeres, Bergi, Gournay, etc.. A ten-page index of artists (painters, sculptors and architects) completes the work, which concludes with a three-page publisher's catalogue, a royal privilege to Debure (dated 1768) for several reprints, and an errata list. Dufour, *Bibliographie artistique, historique et littéraire de Paris avant 1789* (1882), p. 170 (1st ed.).



11 GOTTL, Laurentius. "Ein shoenes [sic] Gebet Buch in velchen sich besonder Früh Abtent Mees beicht und Comunion Gebetter sambt verschiedenen andern befinden." [Bavaria], 1771 - Prague, 1776.

Manuscript on paper, 8vo (173 x 112 mm). [2], 195 (*recte* 194) pages, plus nine leaves with mounted devotional engravings by the Klaubers, I. A. Pfeffel, and Ignatius Verhelst. First leaf recto with calligrams composing the author's initials, verso with calligraphic drawings, leaf 2 with title and IHS monogram at foot, verso blank. Double page rules throughout. The first part, pp. 1-164, written in red & black ink, in a large, amateurish but highly readable cursive, 14-18 lines, with ornamented initials and tailpieces; a later section, starting on p. 164, is in a second hand, in Kurrentschrift, in brown ink, signed and dated at the end by Johann München, 1 June 1776 from Prague. First few leaves soiled, occasional smudging, tear to corner of plate facing p.103. Contemporary gold-tooled goatskin, sides with dentelle foliate and floral border, spine in six gold-tooled compartments, reddish purple pastepaper endleaves, gilt edges (slight fading to spine, minor wear to extremities, a few small dents to lower cover). *Provenance:* catalogue slip mounted on front cover from the Munich auction house Karl & Faber, sale no. 119 (10-12 November 1969), lot 13. \$1250

A manuscript devotional vade-mecum, illustrated with devotional emblematic engravings by the brothers Klauber, whose important Augsburg publishing house was one of the most important South German sources for the dissemination of Catholic devotional prints. The manuscript, entirely in German, contains prayers and guidelines for Mass, Communion, and Confession, the latter including 5 pages of examples of sins; the Litany of the names of Jesus, prayers to the Virgin, the Litany of Loreto and prayers to various saints and for various feast days. A special 14-page section at the end of the earlier section contains "various beautiful prayers" to St. John Nepomuk, patron saint of Bohemia. Two calligrams of pious thoughts, forming the author's initials, L.G., open the manuscript. On the verso of the same leaf is a calligraphic drawing of a pair of angels holding a shield containing Gottl's name and the date 1771; at top a banner held by the holy dove reads O.A.M.D.G. (*Omnia ad maiorem Dei gloriam*).

A Carmelite nun's hybrid devotional volume



12 HORAE B.M.V., use of Jerusalem, in Latin. *Hore b[ea]te Marie virginis secundu[m] usu[m] Hierosolymitanu[m]*. Lyon: [Bernard Lescuyer for Etienne de Basignana], 18 May 1516.

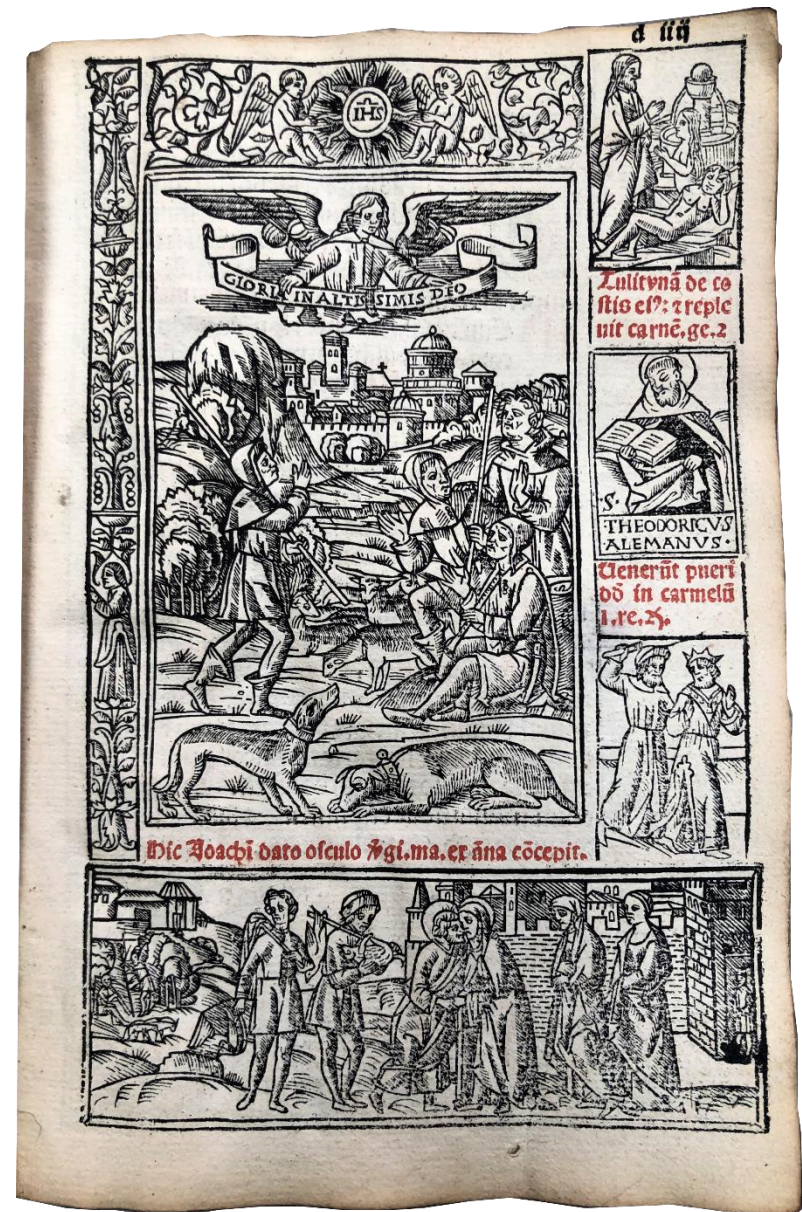
[Bound with:] **PSALTER**. *Psalterium intemerate dei genetricis Virginis Marie*. [Paris:] Thielman Kerver, [between 20 June 1500 and 31 January 1501? or after December 1502].

Two volumes in one, 8vo (166 x 111 mm). *Horae*: Collation: a-m⁸ (lacks c1). [95] (of 96) leaves. Gothic types, red and black printing. Quire signatures at top of pages. Woodcut illustrations: 13 large cuts, repeated to 14 (of 15); woodcut page-borders throughout, comprising: 190 (of 192) bas-de-page cuts, of which 12 calendar cuts (some from two blocks) with xylographic names of the months, and 25 other cuts repeated to 178 (of 180), 570 (of 576) small woodcuts (many repeats) used 3 per outer border, plus two ornamental strips per page for the inner and upper borders; 5 small cuts illustrating Gospel lessons (b1v-b6r). Basignana's woodcut device at end. White on black woodcut initials. Some misregistering of red type, the cuts unevenly printed. *Psalterium*: A-G⁸ (-G8, presumably blank). [55] leaves. Gothic types. Kerver metalcut device (Renouard 499) on title. Eight large metalcut illustrations, one (the Virgin and her Names) printed twice; four-part metalcut page borders

throughout, many with letterpress captions. Spaces for initials, supplied in alternating red and blue. *Condition*: overall soiling, staining, and cockling. *Horae*: some surface damage to two large cuts, the Crucifixion cut on fol. f8r and funeral procession cut on g2r, and to two small cuts on fols. h7r and i4r (showing a naked Christ(?) emerging from baptism in a river, and Adam and Eve), apparently from old adhesions intended to censor nudity, several running titles and signatures cropped or shaved. *Psalterium*: bifolium A1.8 rehinged; cockling, small tear and crease to final leaf, the blue initials faded. The manuscript leaves at front frayed and partly detached.

Binding: Sewn on four double tanned sewing supports and bound ca. 1550-1575 in northern France, or possibly Flanders, in dark brown tanned calfskin over couched-laminate boards (millboards), both covers decorated with a single gilt rule border and central crucifixion medallion, cartouche with the gilt-lettered name *S[oeur]*: CATHERINE ROV: at top of front cover, a gold-tooled fleur-de-lys in each of the 5 spine compartments, two metal fore-edge clasps (the hinge plates on front board and catch plates on back board), incised respectively K[A]THERINE and RAOVL: these clasps replaced an earlier pair of fastenings, evident from evenly spaced holes on both covers; edges gilt. Worn, lower inner hinge broken and pastedown detached revealing turn-ins and sewing structure.

Provenance: Extensive manuscript prayers in several 16th- and 17th-century hands on 5 leaves at the front of the volume and 11 leaves at the back (details below); *S[oeur]* Catherine Raoul, supralibros and incised clasps; later (18th-century?) inscription at head of title, *Domus Nannetensis Societ[atis] BVM*, presumably the Carmelite convent of Les Couëts near Nantes. **\$13,000**



Humble, worn, but fascinating, this *Sammelband* was owned by a Carmelite nun, one Catherine Raoul, whose name is gold-tooled on the binding, and (unusually) engraved on the clasps. Bound with the two printed books of hours are various 16th- and 17th-century manuscript prayers and poems, with four mounted popular prints.

I) Bound first is an unusual and rare Lyonese Book of Hours, THE ONLY SIXTEENTH-CENTURY PRINTED BOOK OF HOURS FOR CARMELITE USE, ABUNDANTLY ILLUSTRATED WITH VENETIAN OR VENETIAN-STYLE WOODCUTS. The book was printed for the Carmelite priest Etienne or Stéphane de Basignana, who in 1516 financed the publication of four books, all printed in the types of Bernard de Lescuyer. According to Baudrier, Basignana was either a native of Gorgo al Monticano, a small village near Treviso, or of the barely inhabited Tuscan island Gorgona, his hometown being cited in the “modest” (Baudrier) motto of his woodcut device, “Fatorum imperio. Gorgonius heros.”

This edition is the only recorded 16th-century printed Carmelite book of hours and indeed only the second (or possibly the first) Carmelite *Horae* known, preceded only by a book of hours printed in Ghent by Arend de Keyser, not before 1487, of which only two fragmentary copies survive, and which may have had a Carmelite calendar (ISTC ih00427930).

The few bibliophiles to have owned copies of this edition (including a magnificent copy that passed through the hands of Nicolas Yemeniz and Ambroise Firmin-Didot) remarked on the charm, abundance, and Italianate style of the woodcuts. Every text page is illustrated with three small woodcuts, alternating with red-printed typographic captions, arrayed vertically to form the outer border, one larger full-width woodcut forming the lower border, and narrower ornamental strips in the gutter and upper edges. A large woodcut opens each section. Many of the cuts include xylographic captions identifying the Saints, in Latin, or, in the case of the 12 calendar cuts, the months, in Venetian dialect. The largest woodcuts are listed below. Among the 25 other cuts used as lower page borders are a scene of (presumably) Saint Louis returning from the Crusades, showing a King in fleurs-de-lys-adorned robes in a boat crossing a strait toward a city labeled “Paris”; a marvelous Annunciation to the Shepherds, bookended by grotesque pilasters, Old and New Testament scenes, and Carmelite figures such as Elijah and Elias (*Heliseus* and *Helie*), Bartholomew of Mantua (i.e., Bartolomeo Fanti, ca. 1428-ca. 1495), St. Albert of Jerusalem, or St. Angelus, the latter with xylographic captions referring to his martyrdom in Sicily.

The provenance of the woodcuts deserves further exploration. They seem to have been cut either in Venice or by a Venetian wood engraver: the major cuts are identical to at least some of the woodcuts from an earlier Venetian Office of the Virgin, printed by Bernardino Stagnino on 26 September 1507 (Essling 475). Essling reproduces four pages from that edition (which is quite rare and apparently not yet digitized), and Mary Beth Winn another (p. 171); of the five large and five medium woodcuts pictured in these reproductions, four of the large and all of the medium cuts appear in the present edition, apparently in extremely close copies. The layout and grotesque ornamental strip cuts, as well as a cut with the IHS monogram used in the upper margins of the pages with large woodcuts, are also copied from Stagnino’s 1507 *Horae*. (The smallest cuts, used in the side borders, seem to largely differ, however, from the Stagnino cuts; only one of the smaller woodcuts reproduced by Essling matches a cut in this edition.) The other large cuts are also from or copied from Stagnino’s stock: the scene of Anne and Joachim embracing (referred to by Essling and Victor Massena as the *Embrassement devant la porte dorée*) which illustrates Lauds, also appeared, for example, in Stagnino’s 1509 *Missale Romanum* (reproduced in Massena, *Les Missels imprimés à Venise*, 1894, p. 86). It is impossible to know whether the blocks used in this edition originated in Venice, possibly with Stagnino, who published seven recorded editions of the Office of the Virgin between 1502 and 1512, or whether they were cut in Lyon. If the latter, it is possible that the wood engraver was Venetian, given the use of Venetian names of the months in the delightful calendar woodcuts (*Zener, Fevrer* (misspelled *Frever*), *Mazo, Zugno*...).

Contents (illustration subjects of the large woodcuts in bold):

a1r title, **woodcut of the Virgin and Child on Mount Carmel flanked by Saints Avertanus and Catherine**

a1v Paschal table for 1516-1536 (with a note in Italian providing the values for roman numerals M and C)

a2r-b1r calendar

b1v Gospel lessons (with 5 small text woodcuts)

[c1r Hours of the Virgin, Matins, **repeat of title woodcut**; the 8 smaller woodcuts on the recto and verso of this missing leaf c1 are also repeated elsewhere in the book (our thanks to the Huntington Library for photos of their copy)]

c8r Lauds, **Anne and Joachim embracing**

d4r Prime, **Annunciation to the Shepherds**

d6v Terce, **the Virgin and Child on Mount Carmel flanked by Saints Angelus and Joan [of Toulouse]**

d8v Sext, **the Flight into Egypt**

e2v None, **Presentation in the Temple**

e4v Vespers, **the Virgin and Child on Mount Carmel flanked by Saints Albertus [of Jerusalem] and Angela [?]**

e7r Compline, **Massacre of the Innocents**

f2v Office of the Conception of the Virgin, **the Virgin and her names (or emblems)**, slightly smaller than the other large cuts, set within four-part architectural border (the whole within the usual frame of woodcuts)

f6r Office of the Holy Spirit, **Pentecost**

f8r Office of the Holy Cross, **Crucifixion**

g2r Penitential Psalms, **a funeral procession, the casket surmounted by doves and labeled A Federic.**

h2r Office of the Dead, **funeral service** (from a different, cruder woodcut series)

h7r various prayers and suffrages

l5r *Commendatio animarum*

m6v *Benedictio*

m7v colophon

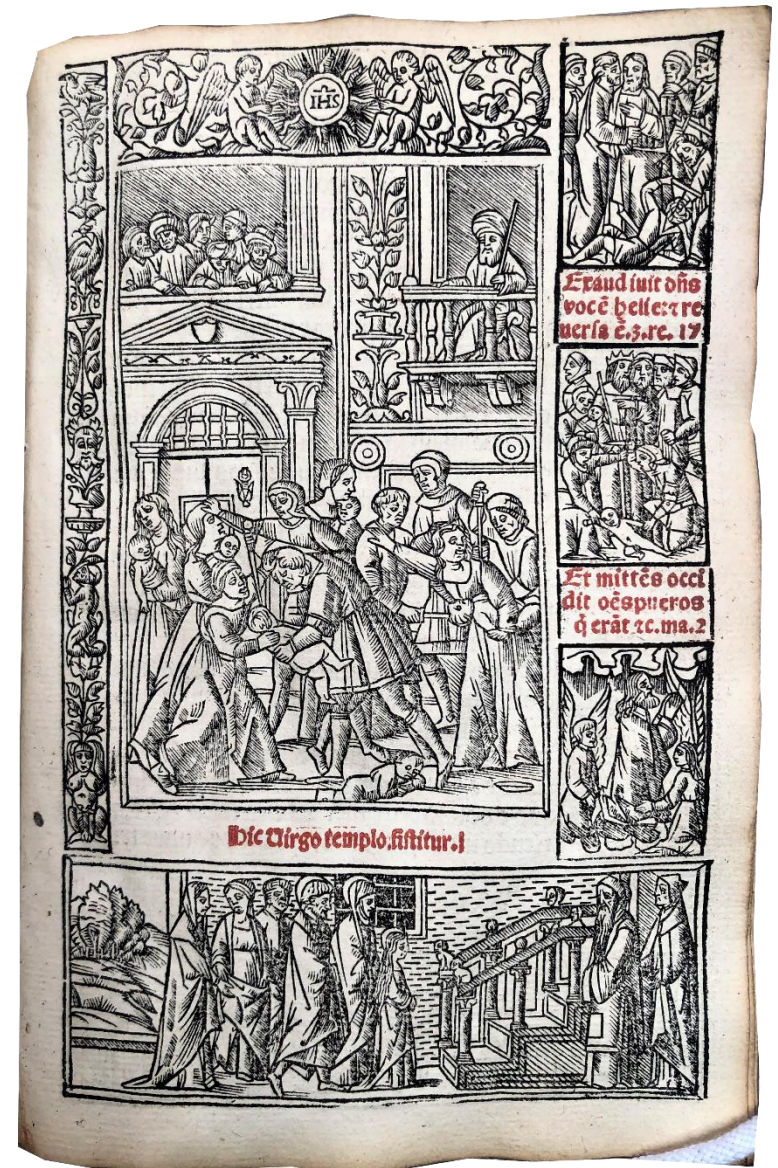
m8r **Virgin & Child on Mount Carmel with Saints Albertus and Angela** (repeat)

m8v **Basignana's woodcut device**

OCLC and USTC locate only the Huntington and British Library copies.

References

Baudrier II p. 6; Bohatta 1461=1462; Gültlingen III p. 104, no. 11 and p. 135; Bohatta 1462; Brunet V:1675, no. 381; BM/STC *French*, p. 279 (C.30.c.17); Pettegree, et al., *French Vernacular Books* 67206 [although the text is entirely in Latin]; USTC 121645; cf. Le Roux de Lincy, *Catalogue*



de la Bibliothèque de M. N. Yemeniz (1867), no. 108; Firmin-Didot, *Catalogue des livres précieux... Mai 1879*, lot 146. Cf. M. B. Winn and D. Sheerin. "Mixing Manuscript and Print: Franciscan Offices, Venetian Borders, and Kerver's 1510 Hours in Newberry Library Wing MS ZW 5351.1." *La Bibliofilia* 114, no. 2 (2012): 161-206. Not in Lacombe.

2) Bound second is a Psalter printed by the Horae printer Thielmann Kerver, who illustrated this edition with large metalcuts and metalcut borders, all attributed to the "Master of the Apocalypse Rose," used by Kerver in a number of editions of books of hours. The nine large metalcuts are from a full series of 18 cuts (Bibermühle collection series no. 17), whose earliest appearances in dated Horae range from December 1497 to September 1499, with a single cut, the Virgin and her names, appearing in Kerver Horae only after December 1502. Perhaps its appearance in this Psalter predates that: based on the state of the printer's device, the ISTC and CIBN date this edition to 20 June 1500 and 31 January 1501. The border metalcuts include the Last Judgment and "Typology" series (but not the Apocalypse series, which did not appear in Kerver's imprints until 1505, providing a *terminus ante quem*). Following these figurative series are repeated criblé ornamental cuts, most showing grotesque figures in small compartments but also including two full-height border cuts showing hunting and related pastimes.

The large illustrations are as follows:

A2r and G7r Virgin and her names

B3r Annunciation

B7r Nativity

C3v Annunciation to the Shepherds

C8r Adoration of the Magi

D3v Presentation in the Temple

D8v Flight into Egypt

E5v Coronation of the Virgin

ISTC records three copies (Bibliothèque nationale de France, Bibliothèque Mazarine and British Library), all lacking the final leaf G8 as here, presumably blank.

References

ISTC ip01076500; CIBN Suppl. P-679c; BMC VIII p. 221; GW M38895; Lacombe 314–315. On the illustrations, cf. Tenschert, ed., *Horae B.M.V.: 365 gedruckte Stundenbücher aus der Sammlung Bibermühle*, 9 vols. (2003-2014), I: pp. 229-233, and IX, series 17.

Manuscript and graphic contents

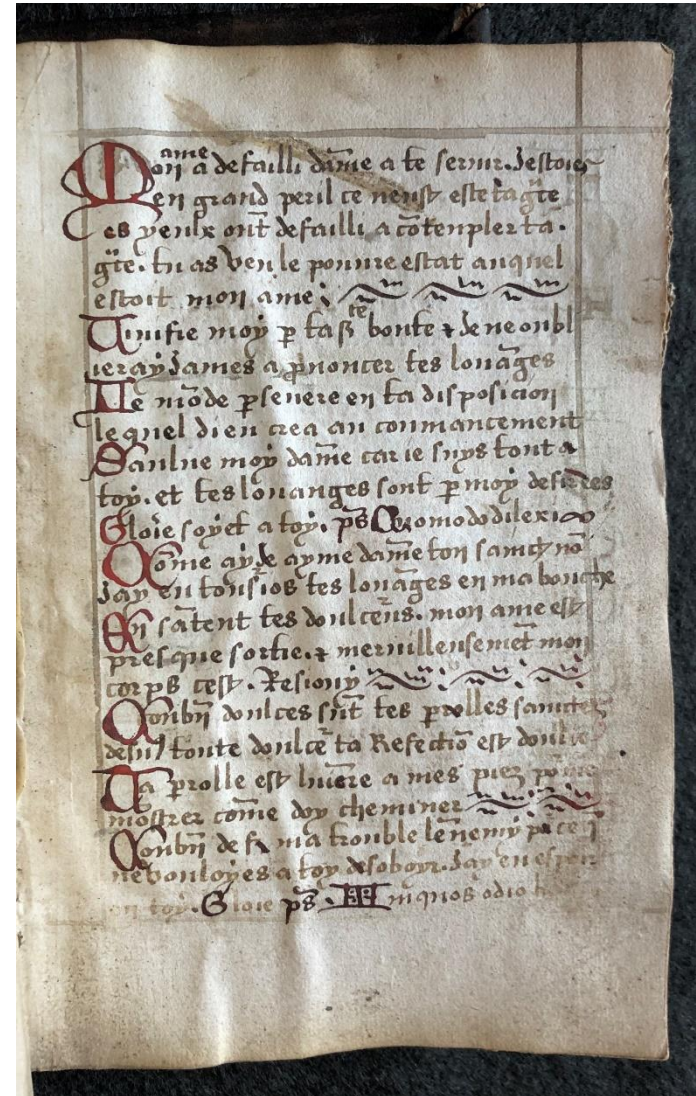
The volume was used as a personal prayerbook and devotional commonplace book by several sixteenth- and seventeenth-century individuals, possibly including Sister Catherine Raoul. Five leaves at the front of the volume and eleven at the end contain various manuscript prayers, verses and pasted-in devotional prints, described in order of their appearance:



Mounted on the front pastedown is a sixteenth(?)-century woodcut, approximately 73 x 73 mm., of Saint Avia, captioned *Sancta Avia ora pro Nobis*, showing her in prison receiving Communion from Christ. Avia, or Aurea, allegedly one of St. Ursula's virgin companions, supposedly survived the massacre in Cologne, made her way to France, where she took refuge in a hermitage near Desvres (Pas-de-Calais), and was martyred there at the hands of bandits.

Follows a leaf of Latin prayers in a 16th-century hand, in brown ink (torn and partly adhered to the pastedown, the verso dampstained and largely illegible). On the following leaf, recto-verso, is a 17th-century manuscript list of indulgences, in French, heading *Loue soit le tres saint Sacrement de lautel*, with dates 1614 and 1629, MENTIONING THE WEARING OF AMULETS OR MEDALLIONS. The third leaf, recto-verso, contains, apparently in the same hand, an ORIGINAL FRENCH CARMELITE PRAYER IN VERSE, incipit *Mon coeur plein de tristesse soupire tous les jours / plain de merancolie* [sic] *se tourmante tousiours*, including recurring invocations of the *Dame du Carme*. The explicit or signature is *Aman Nouel*.

In the blank spaces at the foot of the versos of the last two leaves of the Psalter are two short manuscript prayers in French, in a neat sixteenth-century hand, in red ink. Fifteen leaves are bound in after the printed texts. The first seven leaves (plus two lines on fol. 8) contain TEN PAGES OF FRENCH PRAYERS TO THE VIRGIN, in the same neat upright hand, followed by three pages of Latin prayers, in brown ink in the same hand, with initials and interlinear flourishes in red, and one initial in blue. The first leaf and the verso of the second leaf are partly illegible from damp damage; the recto of the second leaf (not included in the page count) is stained and bears the trace of a formerly mounted print or other document.



Below the last two lines, on the recto of the 8th leaf, is mounted an engraving of the Holy Family (platemark 115 x 70 mm.), with caption *Qui Pascitur inter Lilia Cant. 2* (Song of Solomon 6.2), signed P. Firens and CVB. The Flemish engraver Pierre Firens (1580-1638) worked in Paris from ca. 1611 until his death.

On the verso of the same leaf is a smaller engraving (95 x 69 mm., cropped within platemark) of *L'Amour en forme de veneur*, signed I. Mesager excud., i.e., the prolific French engraver and print publisher Jean Messenger, from a series copying the prints from Ludovicus van Leuven, *Amoris divini et humani antipathia* (1629). The inclusion of devotional engravings in unrelated books or manuscripts was a regular vehicle of dissemination of the prints of Messenger, who regularly, and shamelessly, copied the religious prints of Antwerpian engravers. (Cf. Vanessa Selbach, "L'activité de l'éditeur d'estampes parisien Jean Messenger (vers 1572-1649)," *In Monte Artium* 3(2010): 35-51, esp. pp. 46-47.)

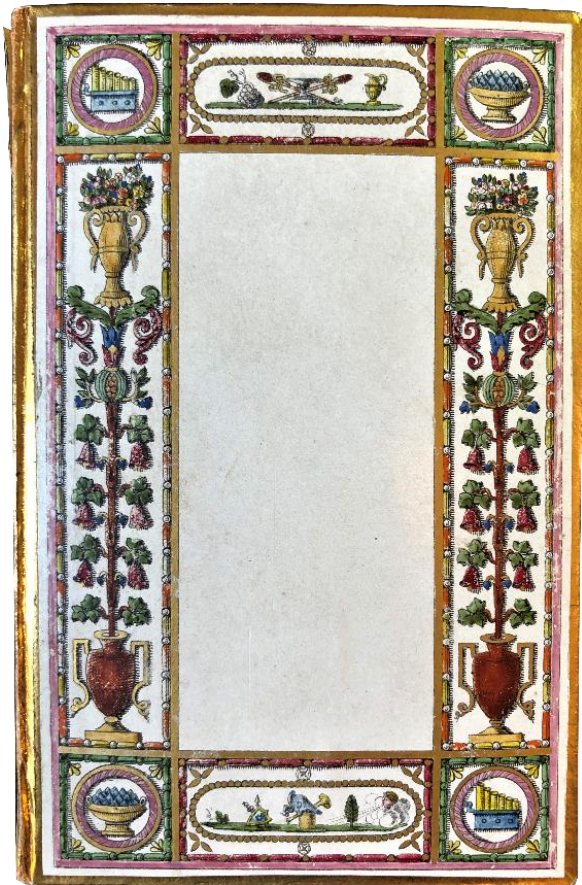
Follow six pages on three leaves containing Latin prayers, in a still different 17th-century hand, for the feast day of Maria de Pietate, and three blank leaves. On the rear pastedown, now detached from the board, is mounted a 17th-century engraving of a rose containing at its center a circular medallion of the Flagellation (platemark 90 x 60 mm.), unsigned, with caption commencing *Ipse vulneratus est propter iniquitates*.

Binding and provenance: We are indebted to Dr. Nicholas Pickwoad for providing us an analytical report on the binding (available on request). Although one element of the sewing structure (the tanned sewing supports) may point to a Flemish origin, most elements of the binding conform to typically northern French binding practice and point to a date after the 1530s. The gold-tooled crucifixion medallion and the owner's name tooled within a cartouche with concave curved ends are typical of the second half of the 16th century. The clasps, however, with the engraved name of Catherine or Katherine Raoul, "are not the first to have been used on this book, as there are clear scars on both sides left by earlier fittings slightly closer together than the present fastenings.... The current fastenings replaced the originals, perhaps when the book came into new ownership, at which point also the owner's name would have been tooled on the left board and possibly the edges may have been gilded." This likely chronology of the decorative elements of the binding suggests that the book may have been acquired already bound by Catherine Raoul, who would then have had the book decorated and marked as her own.



13 JANET, Louis, publisher. *Hommage aux dames. — Souvenirs et pensées*. Paris: (Richomme for) Louis Janet, [1820 /1821].

18mo (binding size 123 x 80 mm). [20],156 pp. Engraved title with stipple-engraved vignette and 6 engraved plates, after Fragonard (2), Wilkie (3), and Mlle. Lescot. 8-pp. calendar for 1821. *Souvenirs*: [14] pages, entirely engraved: title with medallion vignette and 12 pages for notes, blank except for medallion vignette of a putto and the name of the month. Printed on wove paper, the *Souvenirs* on thinner paper; occasional faint foxing. Publisher's decorative case binding of gilt paper boards, covers each with a different onlay of white paper with hand- or stencil-colored engraved frame comprising 8 emblematic and ornamental compartments, backstrip with ivy and blossoms, gilt edges, green glazed endpapers, matching slipcase (with different decorated frame design), lined in pink glazed paper; some slight scuffing, slipcase rubbed and soiled. \$800



An annual literary almanac, preserved in its original *cartonnage* (paper-covered boards) with matching slipcase. This pretty if vacuous production for ladies, containing poems, *chansons* and short prose pieces by popular or aspiring writers, illustrated with six engravings, appeared yearly from 1813 to 1835. Editorship has been attributed to Charles Malo. The engraved plates, each with an accompanying description, reproduce paintings by Fragonard, David Wilkie, and Antoinette Cécile Hortense Lescot; the latter's pious painting is noted to have been exhibited at the Paris Salon in 1817. Like all issues this one contains a supplementary quire titled "Souvenirs," with one page per month for personal notes, each illustrated with a delightful stipple-engraved roundel. Grand-Carteret tells us that these *Souvenirs* were hotly collected ("*fort recherchés*") later in the century, citing the high prices in an 1896 bookseller's catalogue (p. xlix, note 2).

Such almanacs were typically given, mainly to ladies, as traditional New Year's Day gifts or *étrennes* (from which some almanacs had derived their titles). During the Bourbon Restoration, when cheaper paper bindings had largely replaced the leather or textile of the most luxurious 18th century almanacs, somewhat more than half of a typical press-run would be cased in colorful *cartonnages*, as here, and furnished with a calendar, while the remainders were placed in printed wrappers and set aside, sometimes to be reoffered with a new title (op. cit., p. lii, note 1). Pierre-Claude-Louis Janet (1788-1840), "the most famous publisher of almanacs, was known for the particular care he took in producing them" (Malavieille, p. 20).

A prefatory note from the editor instructs anyone wishing to submit a piece to do so before May 15, in order to be sure to get into the next year's issue. In form and content this almanac perfectly corroborates an amusing contemporary description, quoted at length by Grand-Carteret, of a crowded bookshop in Paris on New Year's Day, with its



brightly colored shelves and eager customers, including the young man leafing through a new almanac with trembling fingers, seeking his two lines of verse... did the editor include them?

Grand-Carteret 1680 & pp. xlvi-lix; cf. S. Malavieille, *Reliures et cartonnages d'éditeur en France au XIXe siècle* (1985), pp. 19-20.

So much stuff: a guide to material culture in ancien régime Paris

14 [LIGER, Louis (1658-1717)]. *Le Voyageur fidele, ou Le Guide des Etrangers dans la ville de Paris*. Paris: Pierre Ribou, 1716.

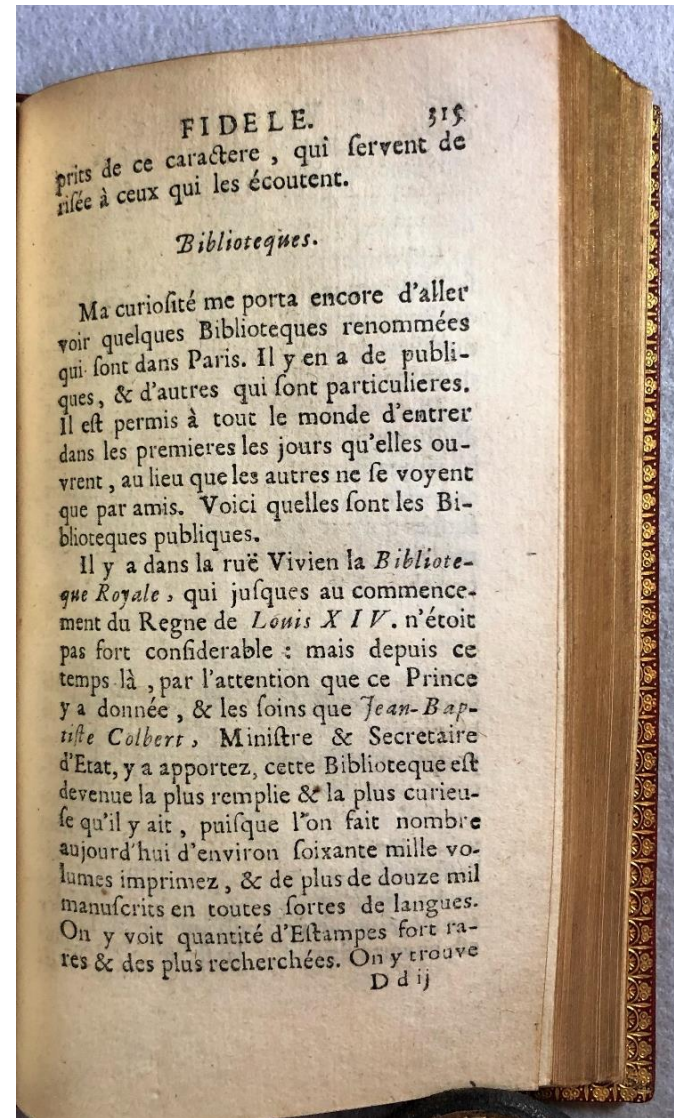
12mo (157 x 86 mm). [8], 517, [3] pp. Woodcut headpiece and initials, typographic ornaments. A few pages faintly printed, occasional light foxing, minor staining to pp. 280-281. Nineteenth-century Jansenist red morocco, turn-ins gold-tooled, gilt edges (extremities scuffed). *Provenance*: Martine de Béhague, comtesse de Béarn (1870-1939), by descent to her nephew, Hubert de Ganay, and thence to his heirs; bookplate with initials H H. \$2800

First Edition, second issue, with the same sheets as the 1715 edition and only the title reset, of a colorful guide to Paris in the final days of the Sun-King's reign, filled with information on Parisian gastronomic and material culture and its many purveyors.

Louis Liger, whose name is given in the title of the 1715 issue (replaced here by the price, *quarante-cinq sols*), was an agronomist and compiler of several popular works on domestic economy, gardening, and agriculture. The present anecdotal guide to Paris, an outlier in his oeuvre, is narrated by a fictional visitor from Germany, who relates 13 days spent exploring the city: a conceit familiar to modern readers of guidebooks

(and the NY Times), but which may have had the snap of novelty then. Each day is devoted to a different neighborhood, starting with the Ile de la Cité and Notre-Dame, moving on to the Marais, les Halles, the Faubourg St. Honoré, St. Germain, etc., and ending with several *faubourgs*, all now part of Paris: the hospice of the Salpêtrière, the Invalides, the Observatory and the Champs-Élysées, at the time a pleasant leafy esplanade where masked couples partied and flirted. Described are the churches, monuments, private residences, and inhabitants of each *quartier*, including local thugs, madames, prostitutes and their johns: the descriptions are interwoven with personal anecdotes (meals, concerts, a mugging, a brawl over a woman, etc.). Following this narrative section are 13 chapters or “Articles” on specific topics, with practical information on lodging and commodities. The first five chapters cover churches not previously mentioned, schools, academies, lectures, private tutors, and libraries, including the Bibliothèque royale (previously open on Tuesdays but now, because of the overflow of books, closed to all except those who “are known and have friends there,” although foreigners are well received), the Bibliothèque of the Abbaye de Saint-Victor (designated a public library in 1654), and private or monastic libraries such as the Bibliothèques Ste-Geneviève and libraries of the Cordeliers or the Jacobins (Dominicans).

Follow a couple of chapters listing *hôtels garnis* (hotels), and *hôtels particuliers* (private residences). Having dispensed with culture, the narrator cuts loose and goes shopping. The remaining Articles portray a Paris chock full of riches, culinary, sartorial, artisanal, mechanical and artistic. A litany of the many public plazas where markets are held introduces chapters on butchers, the fish market, vegetable markets, cheese vendors, cork vendors (very important), candle-vendors, mouth-watering descriptions of melons and pastries (no need to single out the best *pâtisseries*, as they are in every quartier), and a brief account of the “*caffez*,” filled with mirrors and lights, where *nouvellistes* and *beaux esprits* meet to hold conversations on *les belles lettres*, to fortify themselves for which they consume prodigious amounts of coffee, chocolate and various drinks no longer known, like *rossolis* and *populo* (both made with spirits, cinnamon and sugar). Reluctantly leaving the Parisian table, the author turns to every other item for sale in the city. While individual merchants are not named, the clustering of professions by street in Paris made it easy to advise the reader where to find linen and textiles, haberdashery, fans, ribbons and lace, ready-made clothes, used clothes, tailors, dress-makers, theater costumes, embroidery, tapestries of many different kinds including of gilt leather, tortoiseshell boxes, children’s toys, coffee tins, furniture, mirrors, crystal chandeliers, *objets de curiosité* such as antiques, porcelain, paintings, shells, or gold and silver-inlaid objects, and the goldsmiths and silversmiths who made them, and conservators who restored them. For simpler needs the affluent male or



female reader learns where to find bonnet-makers, glove-makers, perfumers, furs and leather goods. And let's not forget wig-makers (all 200 of them, on the Quai des Augustins), the many gadgets needed for carriages, weaponry for war or the hunt, garden implements, construction materials such as *pierres de taille*, and their manufacturers, the metalworkers, glaziers, paper-makers, shoemakers, sculptors, engravers, and architects, and finally, laborers and domestic servants.

Scarce. OCLC lists two copies of the 1715 issue in N. America (Columbia and Northwestern). Dufour, *Bibliographie artistique, historique et litteraire de Paris avant 1789* (1882), pp. 322-23.

Of the Eternal City?

15 OFFICE OF THE VIRGIN, Latin and Italian. *Officio della B. V. Maria per tutti i tempi dell' anno, Con le dichiarazioni, e spiegazioni dell' Abate Alessandro Mazzinelli*. Rome: Gioacchino & Giovanni Giuseppe Salvioni, Stampatori Pontificii Vaticani, 1756.

8vo (210 x 135 mm). [24], 407, [1] pp. 2 parts, the Office of the Dead separately titled. Printed in red and black. Engraved frontispiece and 12 full-page engravings by Arnold Van Weserhout and Jacob Frey after Joseph Passarus (Giuseppe Passaro), two engraved title vignettes and 12 tailpiece vignettes, a few unsigned, others by Frey after Passaro or by M. Schedi (engraver), 3 engraved initials, numerous red-printed woodcut initials. Occasional light brownning. 18th-century Roman(?) gold-tooled red goatskin, covers with densely tooled dentelle border built up from leafy plant tools, sprigs, floral and arabesque tools, each cornerpiece enclosing a grid with gold dots, blossom tools and dots in central field, ornamental centerpiece of large foliate, arabesque and dandelion tools, spine in six uniformly gold-tooled compartments, block-printed pastedown endpapers with flower and fruit design stencil-colored in red, green and yellow, gilt edges with gauffred border design; upper cover a bit faded and bowed, corner bumped, a couple of scrapes to lower cover. *Provenance*: Horace de Landau (1824-1904), bookplate, shelfmark no 47854; Vicomte de Cossette, armorial bookplate. \$1800

A rococo binding on a luxuriously printed and illustrated Office of the Virgin, from the Salvioni press, official printers to the Vatican.

The Salvioni press used several workshops, sometimes collectively mislabeled as the "Vatican" or "Salvioni" bindery. Those bound for the papal library were finely executed, and different binderies can be identified by their tools, color of leather, and stylistic details. The present pretty but crowded binding decor, with its in places overlapping tooling, does not seem to belong to the corpus of binderies represented in the Vatican Library's 1977 exhibit catalogue of *Legature papali*. Stylistically it uses types of tools and decoration — the wide "Louis XV" style border, and the basketweave cornerpieces — in vogue during the reigns of Clement XIV (1769-1774) and Pius VI (1775-1799). Its decoration is similar, for example, to binding no. 262 in *Legature papali*, but it is of inferior workmanship, and does not use the same tools. It was probably produced in a Roman shop executing many commissions and forced to work quickly, although it could even be a provincial binding. Cf. Biblioteca Apostolica Vaticana, *Legature papali da Eugenio IV a Paolo VI*, no. 262, plate CXCI. *Illustration on next page.*



Musinsky Rare Books

Too much information

16 PALEOTTI, Alfonso (1531-1610). *Tableau de mortification. Tiré sur l'histoire miraculeuse des Stigmates de Jesus-Christ, marquez au S. Suaire.* [Paris]: chez Eustache Foucault, 1609.

12mo (150 x 79 mm). [6], 597, [3] leaves (with errors). Engraved title, six full- or three-quarter-page engravings in the text, one engraved plate, woodcut initials & headpiece. Engraved title by Jaspar Isaac, the engraving on fol. Mrv signed *h pic f.* A few corners creased, slight marginal discoloration. Contemporary mottled gold-tooled calf or sheep, covers with double rule and central gold-stamped cross with the Arma Christi, a smaller version at the center of the flat spine, gilt edges (worn, unattractively rebaked, preserving original backstrip, repairs to corners). *Provenance:* Philippe-Louis de Bordes de Fortage (1846-1924), bookplate; inkstamp on title of a Bordeaux religious house, *Domus Burgidalensis* (cropped). \$1700

First Edition in French, enlarged from the original Italian, of an exhaustive treatise on Christ's wounds, in a confraternity binding. The full title states that the work, Paleotti's *Esplicatione del sacro lenzuolo ove fu involto il Signore* (Bologna 1599) was augmented with new material by brother Daniel Maillon, with further additions by the translator, N. I. S. Destiollles. Following introductory chapters on the history and miracles of the Holy Shroud and Veronica's veil, the relentlessly macabre text contains sections on Christ's suffering in general, his mother's anguish, the tortures inflicted on criminals, the history and purpose of crucifixions, and, in excruciating detail, the distinct pains of Christ's various wounds. The few other subjects include a long discussion of the meaning of the inscription on the Cross, *INRI* (*Iesus Nazarenus, Rex Iudaeorum*, Jesus of Nazareth, King of the Jews), and SEVERAL SECTIONS TREATING IMAGE THEORY, including the effect of images on the viewer (ff. 64-69), and the origins and history of Christian imagery (ff. 239v-251v). The work concludes with a discussion of the fate of Christ's bones and why his wounds accompanied him to heaven.

The architectural engraved title shows a pair of angels each holding aloft Veronica's veil, and Jesus displaying his wounds in front of the Holy Shroud. This theme is continued in the text illustrations, showing the front and back of the Holy Shroud of Turin (f. 7v); the mocking of Christ, shown alone, his hands bound behind him and attached to a pillar, the scourge and a broom on the ground in front of him (f. 134v), the wounds in the soles of his feet (plate facing f. 208), the wounds in his bound hands (f. 394r), the wounds in his feet seen from the top or side (f. 456r), and an allegorical scene of a gigantic blood-dripping Holy Lance, bathed in heavenly light and surrounded by angels.

OCLC locates three copies: Harvard, Paris Bibliothèque interuniversitaire de Santé, and the BnF, but the latter may be a different issue or edition, with a variant title and foliation given as [6]-592 leaves.





17 PIEDMONTESE BINDING — SAPPA DE MILANESI, Carlo Giuseppe, (1788-1834), Bishop of Acqui. *Al Ven[erabile] Clero, ed Amatissimo Popolo della Città, e Diocesi salute nel Signore, e spirito di Cristiana esultazione*. Acqui: Carolo Oddicini, [1821].

4to (binding size 253 x 207 mm). 8 pages. Printed on yellow paper. Drop-title, large woodcut arms of the Bishop of Acqui. Contemporary case binding of white velvet over pasteboards, decorated with metallic thread and gilt and silver-gilt appliqués, both covers with outer border of a gilt and gauffred textile or paper strip, inner border of couched silver thread in a wavy line imitating a vine with “leaves” of purl and silver sequins, at center a large gilt plaque roundel with flower vase in relief, surrounded by a ring of sequins under couched metallic thread and an outer circle of small gilt grape leaf appliqués. *Provenance*: from the collections of the Dukes of Genoa, dispersed in the 20th century. **\$1250**

A Piedmontese Romantic textile binding on a pastoral letter from the Bishop of Acqui (now Acqui Terme), dated 5 October 1821, a panegyric of the reigning secular powers, the Princes of Savoy, who were enduring tumult. Mentioned are the recently abdicated king Vittorio Emanuele I, and Carlo Alberto of Savoy, father of the future king Vittorio Emanuele II, who had recently ceded to pressure by his family and renounced his support of a group of rebels who were conspiring to install a constitutional monarchy.

The long arm of an artist-poet

18 ROSA, Salvator (1615-1673). *Serie di LXXXV. disegni in varie grandezze composti dal celebre pittore Salvator Rosa publicati ed incisi da Carlo Antonini*. Rome: nella Stamperia dei Casaletti, 1780.

Large folio (498 x 364 mm). 5, [1 blank] pages, engraved arms of the dedicatee Stanislas Potocki, engraved initial and tailpiece; 89 etchings printed in sanguine, by Carlo Antonini after Salvator Rosa, on 36 leaves, of which the last four full-sheet and folding, text and plates printed on thick paper watermarked with a fleur-de-lys in a double circle above initial B (Heawood 1600). An excellent copy, the etchings in deep, clear impressions (small black smudges on first folding plate, a few pale spots from damp to the other folding plates). Original parchment-backed pink pastepaper covered boards, spine gold-tooled and -lettered "Rosa" (backstrip torn, corners rubbed). **\$11,500**

ONLY EDITION, issue with title and printed dedication and with THE ENGRAVINGS PRINTED IN SANGUINE, of a suite of etchings after the Neapolitan Baroque artist Salvator (or Salvatore) Rosa.

Testifying to his popularity over a century after his death, Antonini's etchings are precise reproductions, in the same direction and size, of Rosa's complete etched oeuvre. Rosa, who also acted, and probably wrote verse, epitomized the artist-poet, two centuries before the Romantic movement swept Europe. Perpetually pushing the limits of the genres he painted, his landscapes and dramatic battle scenes were swathed in a faintly oppressive mystery. His earliest experiments in printmaking date to 1660, late in his career. He completed



85 or 86 etchings. Rosa was keenly concerned with maintaining control of his production and ownership of his plates, and he supervised the printing and marketing of the prints, and their distribution to dealers north of the Alps (probably through the firm of Giovanni Giacomo Rossi). Rosa used his prints as a vehicle for advertising his skills, and even tried to sell paintings through his etchings before creating them (cf. Griffiths, p. 260). One aspect of Rosa's strategic self-marketing was his discipline in selling his prints as series, and most collections of his etchings, in so-called "Rosa albums," mirror the contents of this album, with the series arranged in the same order.



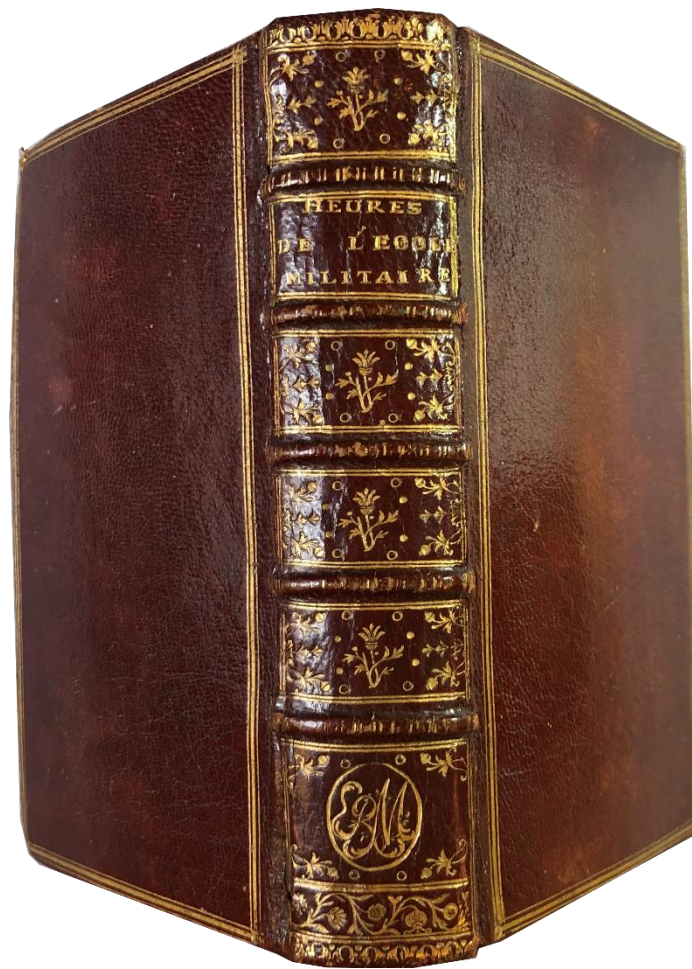
The plates were kept in Rosa's family, and deposited in the eighteenth century in the Calcografia Apostolica. The resulting scarcity of available impressions left the public unsatisfied; hence the production of imitations, copies and piracies, which made their way into European collections. Some inferior copies were later mistaken for Rosa's originals (which may have negatively distorted his artistic reputation). In contrast, Carlo Antonini here presents his luxuriously printed series honestly, as copies for the use of amateurs of design and students of art. His skills as a reproductive engraver allowed him to reproduce the overall impact of Rosa's etchings, from the small *figurine* of soldiers in their everyday life to the vast, dreamlike etchings of historical or mythological scenes.

Dedicated to the Polish count and art collector Stanisław Kostka Potocki, who was living in Rome in 1780, the album contains the 62 small etchings of the *Figurine* series (mostly four to a page), 6 other small prints (two to a page) of Tritons and River Gods, and 13 full-page and 4 full-sheet etchings, arranged in order of size, which include his most famous etchings: Jason and the Dragon; Albert, disciple of St. William of Maleval; Glaucus and Scylla; Apollo and the Cumaean Sibyl; Ceres and Phytalos; St. William of Maleval; the Dream of Aeneas; Alexander in the Studio of Apelles; Diogenes casting away his bowl; Democritus in Meditation; Diogenes and Alexander; The Academy of Plato; the Genius of Salvator Rosa; The Rescue of the Infant Oedipus; The Fall of the Giants; The Crucifixion of Polycrates; and The Death of Atilius Regulus, showing him being nailed into a tub by the Carthaginians. The last 10 plates include engraved captions.

The suite was also issued without text, with the plates printed in black; it is often catalogued under the title of the first etching, *Salvatoris Rosa Varia et concinna delineamenta*. The last four full-sheet prints are sometimes bound with the centerfold hinged to a guard.

Copies of this issue in the US are held by the Frick, Metropolitan Museum of Art, Morgan Library, Boston Athenaeum, Houghton, National Gallery of Art, Free Library and CA State (Sacramento); copies of the prints without text are at the Getty, Mills College, and UVa. Bartsch, XX.279.25 (copy); *The Illustrated Bartsch*, Commentary 4512, Appendix, no. IX, p. 431; cf. Thieme-Becker 29:1 (Rosa) and 1:576 (Antonini); A. Griffiths, "On Some Albums of Etchings by Salvator Rosa," *Print Quarterly*, 9, no. 3 (1992): 251-260. J.C. Hartley, "On Compiling an Album of Etchings by Salvator Rosa." *Print Quarterly* 9, no. 3 (1992): 260-67.

Bound for the school



19 ROYAL MILITARY ACADEMY. *Heures à l'usage des élèves de l'École Royale Militaire.* Paris: Imprimerie Royale, 1774.

8vo (163 x 91 mm). [18], 3, [3], 528, 30, 3, [3] pages. Partly double column. Woodcut and typo-ornament head- and tailpieces. Faint marginal discoloration. Contemporary red morocco, sides with triple thick and thin ruled border, spine in six gold-tooled compartments, title lettered in second compartment, gilt medallion with monogram of the Ecole Royale Militaire in lower compartment, gilt edges, *Brokatpapier* endleaves with semis of gold stars and dots (corners bumped). \$1600

ONLY EDITION of a complete course of religious instruction for the pupils of the Ecole Royale Militaire, founded in 1751 by Louis XV as a military academy for the sons of noble families, including those who had sunk into poverty. The book, of which I locate only one institutional copy, was PRINTED AND BOUND FOR THE SCHOOL. At first two hundred and eventually five hundred teenagers, from all over France, were admitted on the basis of an exam taken at the end of primary school. The huge expenses entailed by the construction of a magnificent palace to house the school, designed by the architect Ange-Jacques Gabriel, were covered by a national lottery and by taxes on playing cards. A single cohort graduated before the project ran out of money, and, although the buildings had been completed, in 1787 the academy closed its doors. Pillaged during the Revolution, it would not open again for the same purpose for another century.

The first part of the book, which was approved by (and possibly written by) Christophe de Beaumont, the Archbishop of Paris, consists of a primer of the Christian religion. It opens with the Archbishop's rules for the administration of religion in the school. From 6 am masses to near-daily catechisms and energetic prayer sessions to prepare for confession, the young future officers were reminded regularly that their duties to God were as important as those to the King. The meticulous scheduling of each day and other casual details testify to the complete control of their lives by the authorities of the academy, whose premises they seem never to have left, not even on Christmas. An allusion to visits by the [religious] Directors to students *in prison* and in the infirmary are further reminders to the modern reader of the harsh conditions of young people's lives when children were viewed as small-sized adults.

Including a table of moveable feasts from 1775 to 1793 and a calendar of Saints' days, this section provides the basics of religion, from the Ten Commandments to instructions on communion, on how to conduct oneself at Mass and the ritual itself, on examining one's conscience and preparing for confession, and so on. While most could apply equally to any student, including the repeated exhortations to contemplate one's sins (clearly a central concern to these teachers of adolescents), a few paragraphs address the special circumstances of soldiers. These include prayers to be recited before battle or after victory, instructions on providing absolution to the dying in the absence of an available priest (requiring memorization of a rather long passage), and, finally, a prayer for a good death. The second and longer part, printed in two columns, contains the Offices for Sundays and feast days throughout the year, partly in Latin. OCLC locates a single copy, at the BnF.

A French engineer plots sieges and defense

20 RUGGIERO, Pietro. *La militare architettura ovvero fortificatione moderna, Cavata dall' Esperienza, e da varie maniere più praticabili, Con le regole principale dell' Aritmetica ... et un trattato dell' arte militare.* Milan: Lodovico Monza, 1661.

4to (250 × 193 mm). [12], 238, [5] pp. Additional etched and engraved title (included in first quire), 15 folding etched plates of architectural plans and diagrams; 1 woodcut table, 38 numbered woodcut diagrams in part 1 (the engraved plates continuing that numbering but skipping no. 39, thus numbered 40-54), woodcut initials, head- and tailpieces, and printer's device at end. Printed on thick paper. Small hole in margin of last leaf, some marginal dust-soiling. Contemporary parchment over pasteboards, manuscript title lettered in capitals along spine, blue-speckled edges (binding soiled). *Provenance:* Earls of Macclesfield, blindstamp in both titles, bookplate with ms. press number, sale Sotheby's London, Oct 30, 2007, lot 3745. \$4400

ONLY EDITION of a treatise on fortress construction, with sections on military strategy and siege warfare, by a Burgundian Frenchman who had settled in Milan. Pietro Ruggiero (or Pierre Rougier) identifies himself on the title as an engineer in the army of his Catholic Majesty (Philip IV). In his dedication to Juan José of Austria, the King's bastard son and a popular general, he alludes to the latter's successful campaigns against rebels in Sicily and Catalonia, and states that he (Ruggiero) directed the Spanish-Italian recapture of the French-occupied fortress of Longone on the island of Elba, which took place in 1650.

In four books, Ruggiero's treatise addresses the basic rules of geometry for surveying, the construction of fortifications, fortress defense, and general military tactics. The second and longest book contains chapters on the history of fortress-making from the Romans to the present, ancient vs. modern fortress construction, the various parts of the fortress, where to build it (borderlands are recommended) and requirements of different physical locales (swamps, lowlands, riverbanks, islands). Explaining that the rules of "modern" fortification have evolved because of new weaponry, Ruggiero reviews offensive fortifications such as circumvallations, trenches, batteries, mines, tunnels, and redoubts, and defensive constructions, including fortified towns, moats, ravelins, and obstacles whose expressive Italian names describe their functions: pincers, tongs, scissors.... The architecture of fortresses is illustrated in the etchings, keyed to the text of a series of chapters on angles, lines, and calculations of ground area for various shapes: pentagons, hexagons, four-pointed stars, quadrilaterals, and irregularly shaped fortresses.

The third book is devoted to the art of siege warfare. While Ruggiero stresses that general rules cannot be prescribed since each fortification is different, in 23 chapters he provides a variety of different scenarios and lines of attack. He uses numerous examples of actual battles, most from recent decades. The final book contains a mini-treatise on the art of war, with chapters on artillery including powder and balls for cannonry vs. musketry, army movements and marches, quartering of troops in various types of landscapes, different national types of army encampments, quartering of the cavalry, battle formations, the supplying of fortresses during sieges, and other logistical issues. The last few chapters provide instruction on the use of the surveyor's compass. The bibliographer Mariano d' Ayala criticized the author's pompous style but called the book important, "at least for its abundance of material." OCLC locates three copies in N. American libraries, at the Getty, LC, and the Canadian Centre for Architecture. Piantanida, et al., *Autori Italiani del Seicento*, 1461; Mariano d' Ayala, *Bibliografia Militare-Italiana* (1854), p. 118.



Humanism in the East



21 SALIS, Baptista de (Trovamala); Ottmar NACHTGALL, editor.
Summa Roselle de casibus conscientie. Strassburg: Johann Knobloch, 26
February 1516.

Folio (309 x 212 mm). [10], 265, [1 blank] leaves. Double column.
Title printed in red and black within LARGE WOODCUT BORDER BY
HANS BALDUNG GRIEN showing Holy Roman Emperor Maximilian I
enthroned, holding scepter and orb, within a pillared hall, at his feet
the imperial arms, signed with the artist's monogram (Hollstein 257;
Johnson, *German Renaissance Title-Borders*, no. 3). Title with a few
short marginal tears, occasional browning. Contemporary Moravian
half blind-tooled alum-tawed pigskin and wooden boards, sewn on
four pairs of cords, the sides divided into panels, decorated
differently on each cover with a variety of repeated tools and a
single roll applied twice, the spine also blind-tooled (but rubbed),
pair of brass fore-edge clasps with pigskin attaches, semi-circular
clasp-strap recesses cut into both boards. *Provenance*: Franz
Gottfried Troilo von Lessoth (ca. 1583- ca.1648), honorary councilor
(from 1617) to Emperor Ferdinand III, with his LARGE WOODCUT
ARMORIAL BOOKPLATE, covering the entire front inner board; his
family's library combined with the Piccolomini family library and
donated ca. 1701 or 1702 to: the Library of the Piarists (Poor Clerks
of the Mother of God), Schlackenwerth, Bohemia [today Ostrov],
late 17th-century inscription on title, *Ex libris Principissae
Piccoliminiae Bibliothecae Slacoverd[ensis] Scholarum Piarum*";
shelfmark "Morales No. 17" on front pastedown; "1516" stencilled
or penned in modern black ink at foot of spine; with E. K. Schreiber,
1984 (description inserted), sold to Wolfgang G. Scholz. **\$6500**

1484), revised and edited by the important Strassburg humanist Ottmar Nachtgall (Luscinius); an attractive copy with interesting Central European provenance.

The 15th-century Franciscan Baptista de Salis or Trovamala published two versions of his *Summa casuum conscientiae*, completed in 1483, appearing under different titles, as the *Summa baptistiniana* and the *Summa rosella*. Arranged alphabetically by subject, from *Abbas* to *Uxor*, the work includes detailed guidelines for many topics, including absolution, adultery, divorce, confession, excommunication, heretics, the canonical hours, indulgences, novices, relics, and usury. Baptista's principal source was Nicolaus de Ausmo. Ottmar Nachtgall (1487-1537) was a priest and pioneer of Greek studies in Germany, and is credited with bringing the study of Greek to Strassburg. His student life epitomizes the cosmopolitanism of humanist education: his first teacher was Jakob Wimfeling; he then read literature and philosophy in Paris, studied theology and canon law in Louvain and later Padua, and finally learned musical composition in Vienna. His interest in classical Greek led him to visit Greece. Returning to Strassburg in 1514, he became a member of the humanist circle which included his old tutor Wimfeling, Johann Geiler von Kaisersberg and Sebastian Brant. Erasmus respected Nachtgall's knowledge of Greek and encouraged him. Although he remained a Catholic, Nachtgall's resistance to corrupt practices in the church hindered his career, and he left the city in 1523 for Augsburg.

In a poem on the title page, and in his dedication to Jacobus Richshofen, vicar of the Strassburg Thomaskirche, and to Johann Sigrist, licentiate and *scholasticus*, Nachtgall praises the utility of the *Summa rosella*, as it provides a guide for students through the dense complications of law. Previous editions however, he asserts, were rife with errors, and correcting the text was a "Herculean labor" (the subtitle specifically mentions the Venice edition, presumably the Paganinus de Paganini edition of 1499, Goff S-50).

This copy made its way eastward soon after publication: the exuberantly decorated and well-preserved contemporary binding is Moravian or Bohemian. Four tools associated with a workshop described by the Eindbanddatenbank as active in Moravia ca. 1520 (EBDB w003447) are used on the binding. These are a small unicorn tool (EBDB s027811), a Maria banner (EBDB s027807), and two budding plants (*Knospenstaude*, EBDB s027798 and EBDB s027814). Not recorded in the EBDB are at least three further tools: a small circular deer tool and two rosettes, and a narrow leafy roll (the spine tooling is largely indecipherable). The book remained in what is now the Czech Republic: in the early seventeenth century the rich Czech humanist aristocrat Franciscus Godefridus Troilus à Lessoth, whose family originated in Rovereto in the Italian Alps, mounted one of his large woodcut bookplates inside the front cover (at least one other bookplate of his is known). Troilo's title of councilor to Ferdinand III was apparently purely honorific, granted in recognition of his service and monetary contributions to the throne rather than with any expectation of administrative duties. During his lifetime or soon after his death his family's library was deposited in the library of the old convent of Strahov, and was later absorbed into the family collection of Princess Piccolomini (née Maria Benigna of Saxe-Lauenburg) to form the "Troilo-Piccolomini" library, which was consigned in or around 1700 to the Piarists of Schlackenwerth (today Ostrov, in the Czech Republic). The Piarist library was taken over by the municipal Gymnasium of Schlackenwerth / Ostrov after 1815, and in 1910 the municipality sold the entire contents of the Gymnasium library to a Viennese bookseller.

I locate two copies in North America (Berkeley Law Library and Saint Vincent College and Archabbey). Adams T-1002; M. Chrisman, *Bibliography of Strasbourg imprints 1480-1599*, C1.3.34; Schmidt, *Répertoire bibliographique Strasbourgeois jusque vers 1538* VII Jean Knobloch, no 109 (with a typo in the foliation); Pennington, *Bio-Bibliographical Guide to Medieval and Early Modern Jurists*, no. 085. On Nachtgall, cf. *Contemporaries of Erasmus* 3:3-4. On Troilo von Lessoth and Piccolomini, cf. Jan Racek, "Collezione di monodie italiane primarie alla Biblioteca Universitaria di Praga," *Sborník prací Filozofické fakulty brněnské univerzity* (Brno, 1958), 5-38: see pp. 11-12; and E. Raffel, "In Europa gedruckt, in Weimar gesammelt," Seemann, ed., *Europa in Weimar: Visionen eines Kontinents* (2008), 48-76.



22 SILHOUETTES — An album amicorum illustrated with 152 outstanding portrait silhouettes, possibly by Jeannette Papin, née Chodowiecki. Saxony, 1780-1800.

Manuscript on paper. Oblong 8vo (110 x 183 mm). 282 pages, of which 2 left blank. Erratic contemporary pagination in upper corners (faded) with many skips and inserts, as follows: [1]-14 19-28 31-65 68-120 [2] 121-127 [2] 128-146 [2] 147-180 [2] 181-182 [2] 183-186 189-246 251-254 [2] 255-269, [14] pp. Most of the omissions seem accidental, but at least one leaf may have been removed (see below). The first and last pages are written on the plain, inner side of the free pastepaper endleaves. Thick wove paper, several inserted leaves (some on thinner paper) on stubs or tipped to the gutters of the album leaves. *Contents*: 195 entries in a variety of hands, mostly in German, a few in French or Latin, one in Hebrew, one entry including a musical passage; written from Burg, Magdeburg, Schoenebeck, and a few other small towns near Magdeburg; the entries not in chronological order; the last 14 pages containing an alphabetical index of 183 names in a few different hands. ILLUSTRATED WITH 152 PORTRAIT SILHOUETTES, OF UNIFORM ARTISTIC EXCELLENCE, of which 150

in black gouache, one in colors, and one an uncolored cut-out mounted on a black ground, several with additional wash, white gouache filigree, or hand-coloring, supplying elements of hair decorations or hats, three portraits within colored or pen-and-ink floral wreaths, one in a plain yellow cartouche, and one with a watercolor of a bouquet. With three additional drawings apparently in a different hand or hands: a memorial still life with urn, hourglass, etc., in gray wash; a watercolor landscape with castle and a river (rubbed); and a gray wash drawing of a peasant family. *Condition:* finger-soiling throughout, first page slightly rubbed, a handful of the portraits smudged, two severely so. *Binding:* contemporary gold-tooled calf over pasteboards, both covers with arabesque and acorn roll-tooled border with individual floral tools at corners, gold-tooled initials J. C. S. at center of front cover, spine densely gold-tooled and gilt-lettered "*Andencken guter Freunde,*" gilt edges, block-printed floral pastedowns, free endleaves lined in red pastepaper (*Kleisterpapier*); rubbed, covers slightly bowed and with old vertical creasing. *Provenance:* J. C. Stützing, owner of the album, his initials on binding.

\$16,000

An unusual *Stammbuch* or friendship album, containing an exceptionally fine series of portrait silhouettes by a formidable but unidentified artist. The owner was one J. C. Stützing, as shown by entries from F. Guil[laume] [or Wilhelm] Stützing in 1782 (p. 51), identifying himself as his brother, and from his mother Johanna Christiana Stützing in 1784 (p. 209). The delicate silhouettes were drawn directly onto the pages of the album, possibly using a stencil method. The silhouettes clearly portray the contributors to the album, although some appear on pages



without text, and the relevant entries are not always on adjacent pages. The subjects are male (91) and female (61), and about 16 are children; unusually, couples and families are shown together. Besides the artist's sensitive portrayal of facial profiles, which reveal ages, personalities and even social standing, her minute attention to hairstyles of both men and women, their wigs, hair ornaments (including many floral sprigs), bonnets, ribbons, gauze, collars and ruffs, supplied in watercolor or delicate white gouache, make of the album an eloquent witness to current fashion in late eighteenth-century bourgeois Saxony. Included are some enormous poufs, showing the far-reaching influence of Parisian styles.

About 94 of the entries, with 114 portrait silhouettes, date from 1780 to 1785. The majority of the remaining entries and illustrations are dated from 1785 to 1790, with a few from the 1790s, and a single, unillustrated entry dated 1800. To the entry from the album owner's mother, written in a shaky hand, is appended a note on her birth date, in 1728, and, in a different, later hand, on her death, in October 1809. (No Stützing's are included in the index, as presumably their contributions were self-evident.) One or two uncaptioned portraits are identified in the index, such as the striking portrait of a young woman with a flower-crowned pouf encircled by a pink ribbon, on the inserted leaf paginated 127, named in the index as "Dem[oiselle] Bürgmüllerin." The index also shows that at least one leaf must have been removed from the album, that containing page 15.

The contributors to Stützing's album were from Magdeburg (32 entries), Burg (49), Schoenebeck (41), and a few smaller towns in the outskirts of Magdeburg, including Loburg (3), Frohse (5), Havelberg (1) and Arendsee (or Altmark, 4). One outlying entry, dated 1799, is from a French teacher in Hamburg (p. 9). Other "good friends" include several professors and preceptors, a few pastors, friends from Stützing's student days (he seems to have studied in the Gymnasium at Quedlinburg), a rector, a major, and numerous untitled women.

The most tantalizing portrait, which may provide a clue to the artist's identity, is that showing Jeannette Papin, née Chodowiecka, and her husband, with his pastor's collar, dated from Burg "this 27 November 1784" (p. 104); the entry opposite, from Jacques Papin, is dated 19 November 1784. Between the two is a large bouquet in watercolor, a tribute to their recent wedding. The daughter of Germany's greatest 18th-century illustrator, Daniel Nikolaus Chodowiecki, Papin (1761-1835) was a gifted artist in her own right, known for her work as a genre painter in watercolor and pastel, a miniaturist and an engraver. In 1783 or 1784 she married the pastor Jacques Papin, and they moved to Frankfurt an der Oder (cf. Thieme-Becker 26:221; other sources say Potsdam). Among her father's many talents was that of producing *Schattenrisse*, or silhouettes, the best-known examples being those he executed for Lavater's *Physiognomischen Fragmenten*. It is indisputable that Jeannette Papin must have produced silhouette portraits, given both her father's practice and the intense vogue for the genre at the time, but the very ubiquity of the fad makes attribution difficult, since "everyone" was practicing silhouette portraiture. In the 1770s and 1780s the fashion for silhouette cut-outs among the leisured classes, which had originated in the rediscovery of ancient Greek vase art, was at its height in Germany, particularly in Saxony, at the Weimar court, in Leipzig, Gotha and Berlin. Most of the thousands of silhouette portraits produced in Germany during this period were paper-cuts or sketches produced for domestic pleasure, and are often to be found within the covers of albums, and their artists remain anonymous. Whether or not the artist who illustrated the present album can be identified, these wonderful portraits demonstrate the immense expressive possibilities of an art form whose restraint is in inverse proportion to its power to evoke real human beings.

Cf. Lanckoronska & Oehler, *Buchillustration* II: 54-55.

224.

Die Augen und den Fleiß,
Laßt nicht in Schlaf liegen.
Wir sind der zu yamuff,
als Vogel zu den Fliegen.



Luz
3/3 Maj 1788



hinaus anfliehet,
zur Fortdauer gehen
Der Freund steht den
aufrechten Freund.
Aug Wilh v Berg

(Stuck with him)

Musical bling

23 [SWIETEN, Gottfried Bernhard van] — HAYDN, Franz Joseph. Manuscript libretto: *La Creazione, e Le quattro stagioni Poste in musica dal Celebre J. Haydn*. [Turin?, ca. 1830-1835].

Manuscript on paper, 4to (binding size 264 x 197 mm). [26] pp. Contents: Fol. 1r title, verso blank, f. 2r-5v text, *La Creazione*, incipit: "Raffaele / Creò dapprima Iddio il ciel, la terra; / Ma giaceva la terra informe e vuota," f. 6r half-title for *Le quattro Stagioni*, 6v-13v text, *Le quattro Stagioni*, incipit: *Coro di Contadini, e Contadine. / Vieni deh Flora, vieni / Prezioso don del Ciel.*" Written in brown ink in an Italian cursive on fine wove paper, no visible watermarks. Three blank leaves at front and back, the outermost being a wrapper of thicker paper (second flyleaf at back adhered to the third), the text block stitched into a Piedmontese case binding of gold-embroidered ivory silk over thin pasteboards, both covers with outer border of a leafy scrolling vine with floral sprigs composed of gilt or silver-gilt appliqué of leaves, blossoms and roundels on stems of couched silver-gilt thread, a larger flowering branch at each corner, at center of upper cover a large gilt monogram CF within a cartouche of repeated leaf appliqué with at top a closed crown, at center of lower cover a large flowering plant of gilt appliqué, couched thread, sequins, etc. (turn-ins of upper cover unsewn, dampstain within upper left quadrant of upper cover). \$2600

A manuscript of excerpts from the libretti for Haydn's late oratorios, the *Creation* (*Die Schöpfung*, first performed 1798) and the *Seasons* (*Die Jahreszeiten*, 1801), translated into Italian from the German of his librettist and patron Gottfried van



Swieten (1733-1803). Bound in brightly gilt embroidered silk binding, the manuscript was probably produced for a court or private musical event.



Both libretti had an English origin. *The Creation* text, based on Genesis and Milton's *Paradise Lost*, was taken from a manuscript libretto by an unknown author, originally intended for Handel, given to Haydn by the English impresario Johann Peter Salomon, and brought back by him from England in 1795. The *Seasons* was loosely based on extracts from James Thomson's poem of the same title (1730), but van Swieten had greater leeway in rearranging the text.

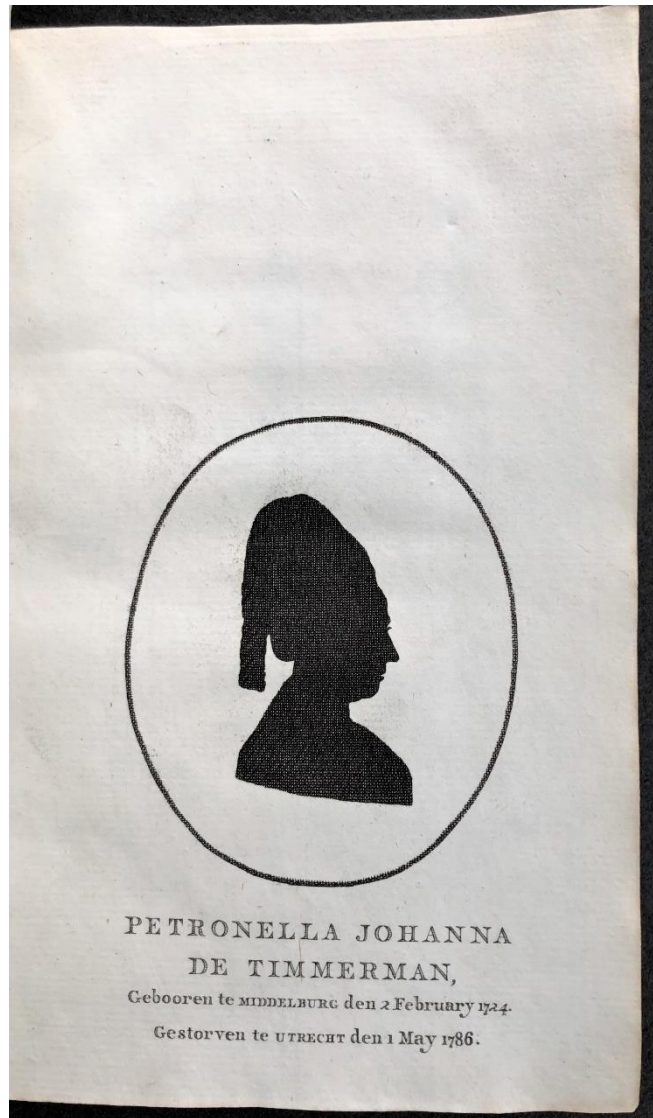
It was still considered a given in the early nineteenth century that vocal compositions in languages other than Latin and Italian would be translated into the language of the audience. The *Creation* was first performed in Italian in Milan in 1810, using Giuseppe Carpani's verse translation of van Swieten's libretto (first published in Vienna in 1801). This manuscript contains an abridged version of Carpani's text (with some variants). The *Quattro stagione* is also abridged, and seems to be based on portions of an anonymous translation first published in Dresden in 1802, and used for the oratorio's first performances in Italian, in 1811 in Milan and Bologna (cf. editions of Milan: Mussi, [1811], and Bologna: Ramponi, [1811]).

The volume was exhibited in Turin in 1998: cf. Francesco Malaguzzi, *Legature romantiche piemontese: legature del periodo romantico in raccolte private*, no. 67 & p. 30.

The non-career of a female scientist

24 TIMMERMAN, Petronella Johanna de. *Nagelaatene gedichten van Petronella Johanna de Timmerman ... uitgegeeven door haar echtgenoot Joh. Fred. Hennert.* Utrecht: A. van Paddenburg, printer to the Academy, 1786.

8vo (203 x 125 mm). [3] leaves, xxxii, 102, [2] pp. Title-leaf, engraved silhouette portrait, and dedication leaf with engraving of a funeral urn, all on thicker paper. woodcut head- and tailpieces. Small stains to two preliminary leaves. 20th-century parchment over boards, "Uit Vriendschap" gilt lettered on upper cover. *Provenance*: illegible signature on title and presentation inscription in blue ink on facing flyleaf, to Prof. C. A. Zaarlberg, 15 Sept. 1965. \$1650



ONLY EDITION of a posthumous collection of poetic works by a Dutch Enlightenment female writer and scientist, whose sex precluded her from following her vocation professionally. These collected poems were published in a small number for presentation by her husband J. F. Hennert, who contributed the preliminary biography, the main source of information about her life, most relevant archival documents having been destroyed in the bombing of Middelburg in WWII.

Petronella Johanna de Timmerman (1722/23-1786) grew up in an educated milieu with an interest in the sciences. Her father directed the Middelburg Commercie-Compagnie, which after 1730 became the principal Dutch slave-trading company. Like many prosperous "gentlemen" of all periods, her father distracted himself from the hideousness of his profession by immersing himself in abstractions, in his case philosophy and mathematics, enthusiasms that he inculcated in his sons as well as his daughter, one of whose first works was a poem on the Great Comet of 1743-44 (included here, p. 19).

Following the death in 1758 of her first husband, a prominent lawyer named Abraham Haverkamp, Timmerman began to focus seriously on collecting scientific instruments, conducting experiments, and building up an extensive scientific library. Her second husband Hennert, whom she married in 1764, was professor of mathematics, astronomy and philosophy at the University of Utrecht. Although in his sorrowful introduction, written shortly after her death, Hennert refers to his wife's domestic chores or her management of the household, which she carried out with "almost mathematical precision," he was a firm supporter of women's equality, and he had encouraged Timmerman's intellectual explorations. He describes her pursuing her studies of philosophy and physics by reading Leibniz, Christian Wolff, Moses Mendelssohn, Pieter van Musschenbroek and Jean-Antoine Nollet, and engaging with entomology through the writings of Jan Swammerdam and Charles Bonnet. Timmerman knew and corresponded with various intellectual women of the period, including the first Dutch novelists, Elizabeth Wolff-Bekker and Agatha Deken. She wrote poetry as a diversion for friends, never considering herself a serious

poet, yet in 1774 she was elected honorary member (presumably women could not be regular members) of the literary society "Kunstliefde Spaart Geen Vlijt" (Love of Art Spares no Pains). Her last poem, on the metamorphosis of a caterpillar (p. 93), was finished a year before she suffered a stroke which resulted, sadly, in aphasia. Left unfinished was her project to write a women's guide to physics, philosophy and astronomy. OCLC gives 4 locations, all in the Netherlands. Cf. Dini Helmers art. in the *Digitaal Vrouwenlexicon van Nederland*.

Try this on today's student

25 TONTI DE CASTRO,
Giambattista, respondens;
VANNUCCI, Giuseppe, praesens.
Theses ex metaphysica, et physica,
quas ... publice propugnandas exhibet
Joannes Baptista Tonti De Castro
Misani ... Institutore Iosepho
Vannucci Armininensis. Rimini:
Nicola Albertini, 20 May 1776.

4to (268 x 202 mm). xxx, [1] pp.
Woodcut title ornament, head- and
tailpiece, and initial. Some light
foxing, slight curling to corners.
Contemporary Italian *dominoté*
paper wrapper, printed in light
brown with an allover repeated
geometric pattern of 3 by 3 grids,
the white squares each with a
brown dot, each grid separated
from its neighbors by two double
parallel lines flanking a single line
(a few tears to backstrip, minor
fraying to edges). **\$450**

A printed announcement and
program of a thesis defense, in
geometrical woodblock-printed
wrappers. Two hundred numbered



statements summarize the “theses”
that the student, Giambattista Tonti,
was to defend in an oral examination
held before his professor, Giuseppe
Vannucci, a month later in the
episcopal seminary of Rimini.

Vannucci, a secular archpriest
(or rector), is described in the
title as doctor of theology and
professor of philosophy. He
was also versed in the sciences;
three editions appeared in 1787
of a treatise he wrote on the
earthquake that struck Rimini
in 1786 (*Discorso istorico-
filosofico sopra il tremuoto che
...scosse ... la città di Rimini*). The
subjects upon which his student
was required to speak range
from philosophy to hard
science: from questions on the
nature of thought and
language, Hobbes’ (“impious”)
mechanistic theory of human
nature, and the metaphysical
theories of Descartes and
Leibniz, the subjects move into
physics: beginning with general
theories, including those of
Newton, and thence to
hydrostatics, hydraulics,
capillarity, and electricity,
including its more freakish
natural manifestations and its effect
on the weather. An eye-catching
decorated witness to the rigorous
expectations of (Catholic) university
education during the Enlightenment.

Tough crowd



26 ZENOI, Domenico, artist. *Illustrium iureconsultorum imagines quae inveniri potuerunt, ad vivam effigiem expressae. Ex musaeo Marci Mantuae Benevidij Patavinij iureconsulti clarissimi*. Venice: Donato Bertelli, 1569.

Half-sheet 4to (235 x 170 mm). 26 leaves of engravings by Domenico Zenoi, comprising title, portrait of Francesco Ferdinando d'Ávalos, and 24 numbered plates (platemarks approx. 143 x 108 mm.) of oval portraits of jurists within ornamental strapwork borders of which a few incorporating grotesque faces, printed on one side only of each sheet so that the portraits face each other; plates 11 and 12 misimposed in reverse order. Small surface abrasions to plates 9 and 10, wax(?) stains on verso of pl. 22 and in outer margin of pl. 23, variable mainly marginal staining and soiling. Late 19th-century calf-backed boards, spine gilt lettered. **\$14,000**

ONLY EDITION, FIRST ISSUE, of a series of engraved portraits of Italian jurists from the 13th century to modern times, based on portraits (probably painted) in the collection of the Paduan jurist, humanist, legal theorist, and art collector Marco Mantova Benavides (1489-1582).

From a Sephardic Jewish family, the son and brother of physicians, Mantova Benavides devoted his long life to the study and teaching of jurisprudence. He taught in Padua for over sixty years, and was a man of great culture, a prolific writer not only of legal treatises but also of moral works and poetry. He possessed a large library and corresponded with the likes of Bembo, Aretino, and Cosimo de' Medici. But his greatest love was art, as both collector of antiquities and patron of contemporary artists, both Paduan and "foreign." His large palazzo, built circa

1540 and decorated by the Florentine architect and sculptor Bartolomeo Ammannati, included a studiolo and a three-room art gallery, whose contents were described in detail in an exhaustive *Inventario* published in 1695 by his descendent Andrea Mantova Benavides. Among his many collections was a series of portraits of illustrious jurists, reproduced in part here.

The Venetian goldsmith and engraver Domenico Zenoi (or Zenoni) received in December 1566 a 15-year privilege from the Venetian Senate (cited on the title), to publish devotional prints, maps, and portraits. Within less than two years he was fined for dealing in obscene prints, but he continued producing maps, prints and print series in partnership with several Venetian publishers, including Donato Bertelli, until about 1580. (Bury, p. 172, notes that the attribution of a publishing privilege to an engraver demonstrated the lack of a clear distinction at the time between printmakers and publishers.)

Set within ornamental borders of scrolls and volutes, the 24 engraved portraits are smaller versions of a series of unsigned engravings (tentatively attributed to Enea Vico) published in folio format by Antoine Lafréry in Rome in 1566 under the same title. Evidently Zenoi and Bertelli saw a commercial opportunity in disseminating their own more accessible version of the larger, more polished, and no doubt expensive Lafréry suite. **Zenoi appears, however, to have had his own direct relationship with the collector.** Clearly the present series met with success (as witnessed by the scarcity of extant copies), upon which common sense dictated building by producing a sequel: the following year the Venetian print publisher Bolognino Zaltieri published a further series of engravings by Zenoi, in a larger format without borders, reproducing other portraits of jurists in Mantova Benavides' collection. Although it has been called a sequel to the Lafréry collection (cf., for example, Jugler), the 1570 suite was an independent and original work, with no known connection to Lafréry. Zenoi also contributed some of the plates to a series of engravings of famous rulers, published by Zaltieri in 1568, and reissued anonymously in 1570. These were apparently also based on art works in the same collection. (Jöcher, *Allgemeines Gelehrten-Lexicon*, I:948, states that Mantova Benavides "published" or sponsored the series.)

Dedicated to the banker and art patron Johann Jakob Fugger, the suite comprises an architectural title with allegorical figures of Prudence and Virtue, a portrait of Francesco Ferdinando d'Ávalos (ca. 1530-1571), commander of the Spanish army in Lombardy and Piedmont (conflated in the caption with the Duke of Alba), and 24 portraits of Italian lawyers, from Accursius Florentinus (portrait dated 1236) to Mariano Sozzini (portrait dated 1555). Like the Lafréry engravings, all contain captions identifying the subject and all but one (Alciati) the date the portrait was made. All but six are in reverse in relation to the Lafréry series, and the portraits for numbers 18 (Francesco Il Corte) and 19 (Antonio Francesco Dottori) are switched. Included are such famous jurists as Andrea Alciati, Bartolus de Saxoferrato, and Baldus de Ubaldis.

This edition was reissued in 1579, the date being altered in the title plate. I locate six institutional copies: U. Chicago, V&A, British Museum, Bib. Marciana, Bib. Comunale in Treviso, Bib. Civica Bertoliana in Vicenza, and Natl. Library of Scotland (the last two being the 1579 issue). EDIT-16 CNCE 71743; British Museum Collections (online database) 1923,0612.6.1-25. Cf. Johann Friedrich Jugler, *Beyträge zur juristischen Biographie*, vol. 6 (Leipzig 1780), 42-43; Michael Bury, *The Print in Italy 1550-1620*, (London 2001), p. 172. On the collection of Mantova Benavides, cf. I. Favaretto, *L'Arte Antica e Cultura nelle collezioni Venete al tempo della Serenissima* (Rome, 1990), pp. 108-114.

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