

LEO CADOGAN RARE BOOKS



Games, Festival, Crime

Diverse offerings for 63. Antiquariatsmesse Stuttgart

23-25 January 2026.

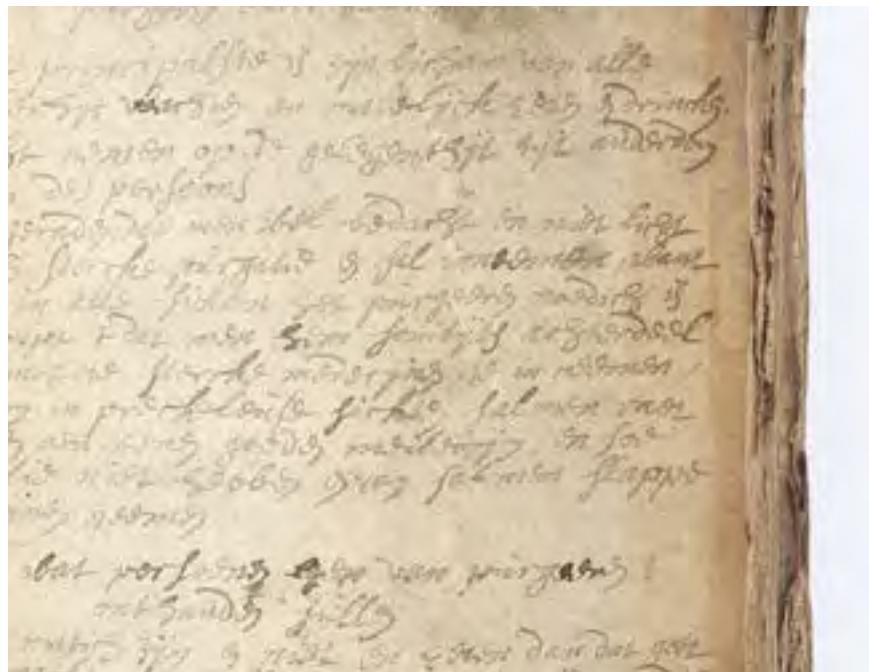
DOMESTIC MEDICINE

1. [Wirtsung, Christoph; Carel Baten (trans.)]: *Medecijn boek.*
[Low Countries, 17th century].

€1770

This engaging object is an abridgement from the *Medicijn-boec*, a lay medical guide, originally written in German by Christoph Wirtsung (c.1500–1571) and translated into Dutch by Carel Baten (c.1539–1619), city physician of Dordrecht.

The original text covers all parts of the body, and includes medical receipts, and a short cookery book. Present here are abridgements of the first three of eight sections: on the head; the chest; and, part of the section on the stomach and reproductive organs. Further volumes may have followed. The copyst/abridger includes a register. The narrow margins, lack of decoration, and notes on the pastedowns indicate a pragmatic and economical working book perhaps for domestic use.



Manuscript. One volume, 19 x 16 cms in binding. Approx 322 folios (includes two smaller inserted bifolia). Erratic pagination including a brief switch to foliation after p. 147, the closing ten folios being pp. 599-600 [15] 601-603. Likely a few folios missing at rear on account of a catchword on the final verso and a reference to p. 611 in register. Bound in calf over boards, decorated in blind with triple fillet frame to both covers. Remnants of fastening ties. Pastedowns.

Condition (textblock): browning to pages, especially outermost folios and pp. 175-6. Fraying to edges. Minor worming to blank lower margins of final folios. Condition (binding): binding only loosely attached. Leather rubbed and degrading, with some stains. Wear to leather at corners, sides, and spine (some gatherings exposed). Cracks to spine.

Provenance: Arenberg, Brussels, 16–18 June 2022, lot 1202. Cook, Harold J., *Matters of Exchange: Commerce, Medicine, and Science in the Dutch Golden Age* (New Haven: Yale University Press, 2007), 136-8.

LECTURE NOTES IN CONSTITUENT PARTS



2. [Student lecture notes] *[A nine-item collection of early modern lecture notes]. [Spanish Netherlands, c.1700]. €3780*

The group appears written in seven hands. Besides valuable content (mostly rhetorical and literary - **with one item, on biblical genealogy, illustrated**) they are a good lesson in the use of the exercise books that were usually used to construct bound volumes of lecture notes. The individual booklet - itself a modifiable object (item three is an example of this) is found here in groups, unstitched, and stitched together, and by itself in wrappers and not. The collection came from the Spanish Netherlands. Item eight is a speech in praise of Spanish king Carlos II (1661-1700). Items one and nine are on paper with arms of regional paper-producer Amsterdam. A full physical description of the item available.

1. *Annotationes in Titum Livium, seu synopsis historiae Romanae.*
2. *Stemma Christi chronologicum dictum per annos progenitorum Christi vitae ius successorumque pontificum.* Contains two small maps, one of Earthly Paradise, the other a map showing places of habitation of Christ's ancestors.
3. *Praecepta Tragedie.*
4. *Ad novas rhetoricae alumnos.*
5. *Periodus Monocolos.* [Lessons in rhetoric].
6. *Annotationes in P. Virgilium Maronem, in Eclogam primam*
7. *Annotationes in libros Tristium Ovidii cognomen Nasonis poetae eruditissimi.*
8. *Caroli Secundi Regis Catholici elogium.*
9. *Proprietates characterum.*

PROPHECY

3. Poirson, Nicolas: *Prophétie de Nostradamus et de Sainte Brigide appartenant à Nicolas Poirson Commis des Fourières de Sa Majesté le Roy de Pologne et Marchand à Lunéville. Copiée le 11e Janvier 1741. N. Poirson. [Lunéville, NE France, 1741 and subsequent].* **€1770**

Fascinating manuscript of prognostications belonging to and copied by a merchant of northeastern France, who claims to have had a commission from the king of Poland. The first 26 pages comprise prognostications for the years 1713-1740, which are announced as "taken from Master Michel Nostradamus, serving for **the fertility and sterility of the years**". This is followed by an 11-page section, "Prophecy taken from a professor in astrology of Paris, March 1672". This is followed by two pages of miscellaneous (but neatly presented) notes, including on notable deaths of 1715, notes on the seasons and the month of September, and a table laying out information for the years 1717-1744.

The manuscript had a later owner, also interested in prophecy, as, in a later hand (not Poirson's), is added three pages "Prophecies of Soeur Reine Krems, religious of Bavaria". This owner also appears to have lived in Lunéville, to judge from a note to top left of the first page of this part. They add some text to the prophecy copied by Poirson from the 1672 source.

*Manuscript, 20.7 cms. x 16.2 cms., 50 pages of which 8 blank (with one leaf amongst the blanks excised). 25 pages in text with small tables. **Small leather pull-tab** to foot of spine. Light browning and foxing, bound in plain wrappers, titled to front, tear to front cover.*



IMPORTANT AUTOBIOGRAPHY; WOMAN PRINTER

4. Alonso de Orozco, St.: *Confesiones del muy B.P.F. Alonso de Orozco, de la Orden de San Agustín, Predicador del Emperador Carlos V. Y del Rey don Felipe II. su hijo, de gloriosa memoria.* En Madrid, por la viuda de Cosme Delgado, 1620.

€1120

Second edition, an important work of spiritual autobiography on the model of Augustine's *Confessions* (the bibliographer Palau located at the monastery of the Descalzas Reales (Madrid) an extremely rare prior edition of Valladolid 1601 which is not in OCLC, the *Catalogo Colectivo del Patrimonio Bibliografico*, or Biblioteca Nacional). The author is considered an outstanding writers of spiritual literature of the Spanish sixteenth century; his writings "have a classical language of great efficacy, beauty and gracefulness"; being a vernacular (as well as Latin) writer, Orozco was also "one of the precursors of the use of the romance language for the exposition of spiritual material" (vernacular writing was distrusted by Catholic authors after being taken up by the Protestants) (Orcasitas, tr.).

Orozco (1500-1591)— who was canonised in 2002 - was also a royal preacher, a founder of Augustinian monasteries, and a pastoral worker. There is an illustration in this edition at the end of the prelims. of a visit paid to him by the Virgin Mary, who instructed him to write the present book.

Juana Sánchez (fl. 1619-1624), printer, titled "widow of Cosme Delgado", published titles also including classics, Marian literature, and works of the literary author Alonso Jerónimo de Salas Barbadillo (1581-1635) (Delgado Casado).

One volume, 15.3 cms. x 10.4 cms., octavo, fols. [21] 128 [2].
Signed: []² (7) ((⁸ ((⁴ A-Q⁸ R². With intaglio portrait of the author at

sig. ((4 verso. Title-page with small intaglio print of the arms of the dedicatee, Cardinal Infante Fernando de Austria (d.1641). Roman and italic letter, text within printed borders. Light browning and foxing, title-page loosening, bound in a vellum laced-case binding, title inked to spine, loops present of old loop-and-toggle fastenings (binding separating from text block).

CCP000032432-9. Palau 204991 (see also 204990). **No copies located outside Spain (OCLC).**

Miguel Ángel Orcasitas Gómez, OSA, "San Alonso de Orozco", at <https://historiahispanica.rah.es/biografias/2617-san-alonso-de-orozco> (accessed 5 December 2025).

Juan Delgado Casado, *Diccionario de impresores españoles* (2 vols., Madrid 1996), I, 179 #203.



CHILDBIRTH

5. Viader y Peyrachs, José Antonio: *Discurso medico-moral de la información del feto por el alma desde su concepción; i administración de su bautismo. Obra util a barcos, medicos, comadrones, i parteras.* Gerona, por Narciso Oliva, 1785.

€765

Only edition of this Spanish work on foetuses. The author, José Antonio Viader, was a doctor from Girona and a member of the Academia Medico-Practica of Barcelona. The book was intended to be read by a mixed audience of parish priests, doctors, and midwives (title-page).

The text is divided into three sections, the first of which covers preliminary matters. For example, there is a chapter on conception, in addition to a description of the uterus, fallopian tubes, and ovaries. The second section deals with the animation of the soul and foetal deformities. The third and final section addresses emergency baptism by midwives and when it should be administered.

One volume, 15.2 cms. x 10.8 cms. in binding, octavo, pp. [24] 240. Signed: *⁴ *⁸ A-P⁸. Roman and italic letter. Foxing, light browning, bound in a laced-case binding of vellum boards (binding a bit rumpled). Provenance: red circular stamp to sig. *2 recto with initials FA.

CCPB 000404292-1, Aguilar Piñal VIII 3053, Palau 361495. OCLC shows no copies outside Europe (although we have placed another copy in a US library).

ORIGINS OF TUDELA

6. Moret Mendi, José de, S.J.: *El bodoque contra el propag-naculo historico, y juridico del licenciado Conchillos. Por Fabio, Sylvio, Marcelo.* En Colonia Agripina, por Severino Clariey, año 1667.

€1650

One of two editions of this work, both with false (Cologne) imprint, the bibliographer Palau thought that the present edition may have been printed later than 1667 and in Bordeaux. The book is a salvo ("bodoque" was a term used for some ammunition) in a war with José Conchillos, a canon of Tudela cathedral, over the origin story of Tudela and whether it was founded by Tubal, grandson of Noah. This was the second work by Moret (1615-1689), a professor of Pamplona, on the subject; He first examined the Tubal myth in 1665, when, as official chronicler of Navarra, he published *Investigaciones históricas de las Antigüedades del Reino de Navarra*. Conchillos had written an angry riposte, even questioning Moret's racial origins; a further response (to the present work) was to be ordered burnt by the viceroy. One factor in the dispute was that Conchillos was claiming that Tudela was an older city than Moret's Pamplona. Moret's Bodoque is written as a dialogue, between a judge (Fabio) and two witnesses (Silvio and Marcelo). It is laced with humour and satire.

One volume, 15.4 cms. x 10.5 cms., octavo, pp. 224. Signed: A-O⁸. Roman and italic letter, typographical decoration to title-page and to top of p. 3. Light or medium browning, occasional spotting, bound in a laced-case limp vellum binding with title inked to spine, remains of ties. Bookplate of Julian Barbazán.

CCPB000130768-1. Palau 182518. Backer-Sommervogel V 1317 #6 (with useful notes).

LETTERS ETC. OF ISABELS OF ARAGON AND CASTILE;
MIRACULOUS BELLS

7. **Dormer, Diego José:** *Discursos varios de historia; con muchas escrituras reales antiguas, y notas a algunas dellas.* En Zaragoça, por los herederos de Diego Dormer, 1683. **€2125**

First collected edition, with new material. Historical studies and editions of texts by the antiquary Diego José Dormer (1649-1705), from the press founded by his father, Diego Dormer (d. c.1673). It includes evidence of early work in **historic preservation advocacy**.

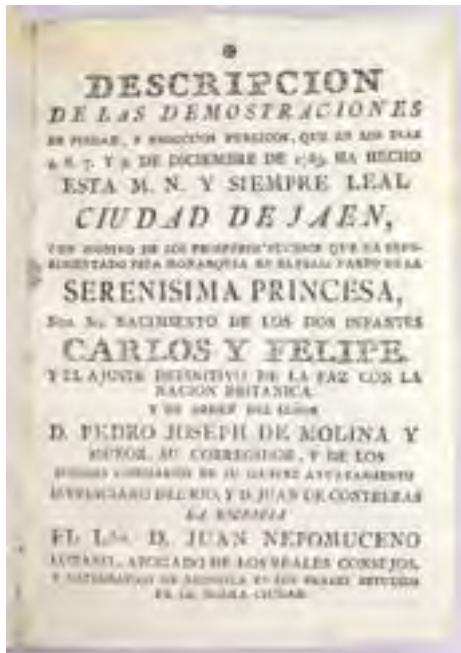
The volume comprises: a description of Cantabria by Zaragoza historian Jerónimo Zurita (1512-1580); unpublished additions by Zurita to his chronicle of the deeds of the kings of Aragon (1578); a collection of letters (1303-1319) of St. **Isabel of Aragon** (Elizabeth of Portugal) (1271-1336); a study of the royal confessors of Aragon; a study of the first Christian military regiments of Spain; a study of the miraculous bells of San Velilla de Ebro near Zaragoza; studies of the reign of Pere IV (Peter IV) of Aragon (1319-1387); a study of the office of grand chamberlain at the Aragonese court; text of a concordat between Fernando of Aragon and **Isabel of Castile**; the will and codicil of Isabel of Castile; a letter of Isabel entrusting Fernando with government of Castile; and the will of Fernando.

Dormer had written on the bells of Velilla de Ebro in 1676 to bring attention to the poor state of their church (San Nicolás) and to pressure for its conservation. The church of San Nicolás had since then been bought to a good state of repair: Dormer notes this and in an extended treatise adds notes on other miraculous bells in the region.



One volume, 20 cms. x 15.5 cms., quarto, pp. [12], 472; signed ¶¶ A-Nnn⁴. Roman and italic letter. Woodcut initials, typographical decoration. Title-page with border of typographical decoration and woodcut armorial of the kingdom of Aragon. Small intaglio illustration to sig. O1 verso. Light or medium browning, bound in early limp vellum stained yellow, fore edge cover extensions, edges speckled blue, loops present of loop and toggle fastenings, title inked to spine. Provenance: bookplate, "From the library of Joan Lluis Gili". (Joan Gili (1909-1998), notable Catalan-origin antiquarian bookseller in the UK and publisher and translator of Lorca).

CCPB000033707-2. Palau 75750. OCLC shows copies in US at Illinois, UCSB, BPL, Penn.



CITY FESTIVALS / BLACK DANCE / REPRESENTATION OF
 BENJAMIN FRANKLIN

8. [Festival] **Lozano López, Juan Nepomuceno:** *Descripcion de las demostraciones de piedad, y regocijos públicos [...] ha hecho esta M. N. y siempre leal ciudad de Jaen, con motivo de [...] nacimiento de los dos infantes Carlos y Felipe y el ajuste definitivo de la paz con la nacion britanica [...] Jaen, 1783]* (Palau 142957).

[Bound with] **[Martinez de Mazas, José]:** *Sermon sobre la obligacion de rogar a Dios por la felicidad de los principes: le mandó imprimir la muy noble ciudad de Jaen a continuacion de la relacion de fiestas, y regocijos publicos con motivo del nacimiento de los dos infantes D. Carlos y D. Felipe, y del ajuste de paz con la Inglaterra. [Jaen, 1783].* (Palau 142957n., CCPB000739276-1).

[Bound with] **Lozano López:** *Romance que el gremio de hort elanos cantó en la funcion de Mascara, que hizo en esta M.N. y L. C. de Jaén en celebridad del grande y señalado beneficio [...] nacimiento de los dos infantes Carlos y Felipe, á que se agrega el importante de la Paz. [Jaen, 1783].*

[Bound with] **[Barcelona]** *Accion de gracias a la Divina Mag-
 estad y regocijos publicos de la ciudad de Barcelona en los
 dias 8, 9 y 10 de diciembre de 1783, por el feliz nacimiento
 de los serenissimo señores Infantes D. Carlos y D. Felipe y
 ajuste definitivo de paz con la Nacion Británica, siendo cor-
 regidor el excelentissimo señor don Felix O-Neille, Teniente
 general de los Reales Exércitos, gobernador de esta plaza y
 comandante general interino de las armas del exército y princi-
 pado de Cataluña. Barcelona: en la imprenta de Eulalia Pifer-
 rer [1783].* (Palau 1744, CCPB000400459-0).

[Bound with] **[Id.]** *Bilingue obsequiosa consonancia en 92
 decimas, que son castellanas, ó catalanas, conforme serán
 pronunciadas, y celebran las glorias de la prodigiosa, robusta,
 y doble Real Infancia de España: la fortuna de gozar el Monar-
 ca y Real Familia que la impera, la suspirada amigable con-
 cordia firmada entre las potencias belicosas de Europa en esta
 última guerra, y las vistosas mascaras, moxiganga, luminarias,
 adornos, afectuosas públicas, y privadas festivas alegrías que
 tributa al Rey supremo, y al de España, la India, y la Fidelisima
 Barcelona en los dias 8, 9 y 10 del mes de Dbre. de 1783.
 Barcelona, Piferrer, [1783]* (Palau 29755, CCPB001426700-4).

€2125

Sammelband of five works from the cities of Jaén in southern Spain, and Barcelona in the north, relating to the national public festivities of 8-10 December 1783, for Spain's peace treaty with Great Britain following the end of the American revolutionary War, and for the birth of twin boys (guaranteeing the royal succession), to the king's son, the future Carlos IV.

(The boys would both unfortunately die the following year).

The first work describes guild masques held in Jaén. A masque for the tailors and shoe-makers includes a performance by Black dancers (noted to be men and women) who are described (p.67) as “dancing in their manner, with agility and beauty”. Twenty lines of rhyme follow (p.68), apparently recited by the troupe: they include references to the mixing of races (Black and white) as an allegory of peace, and include reference to the dancers’ enslavement, and the colour of their skin and pureness of their souls (for recent writing on earlier Black performance in Spain, see Nicholas R. Jones, *Staging ‘habla de negros’, radical performances of the African Diaspora in Early Modern Spain* (University Park PA, 2019)).

The second-last work in the sammelband, one of the two here printed by Eulàlia Massiá of Barcelona, widow of Tomás Piferrer (fl. 1775-1794), describes the festival in the city of Barcelona on these days. The title-page tells us that the occasions were held under the auspices of Felix O'Neill (c.1720-1795), the County Armagh-born Jacobite soldier and senior military officer in the Spanish army. The procession on 10 December includes a representation of the United States of America, and mounted on a horse, the figure of Benjamin Franklin (besides the other signatories of the 1783 treaties). Further display and performance is described in this sammelband besides.

Five works in one volume, 20.1 cms x 14.7 cms in binding, octavo, pp. [2] 110; LI [1] ‘XLVIX’ [sic.]-LI [1] (the final bifolium repeated); 14 [2]; 67 [1]; 62 [2]. Signed []⁴ b-i⁴ l-p⁴; []¹ 1-7² 7²; a-b⁴; A-H⁴ l²; A-H⁴. With final blanks in third and final works. Roman and italic letter, some use of decorative capital types. Light browning, some water staining, in a laced-case stiff-covered vellum binding, title inked to spine, other shelf labels possibly removed (binding a bit worn, discoloured, warped).

All the items from Jaén, including the two not located in the Catalogo Colectivo del Patrimonio Bibliografico (for which numbers are given next to titles), have been located in the library catalogue of the Instituto de Estudios Giennenses (Jaén). Only final item located outside Spain (two copies: Northwestern; Montpellier - cf. OCLC).



EDITION WITH BIBLIOGRAPHY; ANNOTATED COPY

9. Melgarejo Manrique de Lara, Pedro: *Compendio de contratos públicos [...] añadido en esta ultima impression, un cathalogo de libros para escrivanos, secretarios de señores, y para todos los que manejan papeles.* En Madrid, a costa de D. Pedro Joseph Alonso y Padilla, librero de Camara de Su Magestad, 1733.

€885

Rare second Alonso y Padilla edition of this popular 17th-century Spanish guide to contracts, it is **the first with the pages of expert bibliography with which this important and innovative printer became famous.** “[Pedro Alonso y Padilla (d.1771)] published and printed, under the title Libreria Castellana, a catalogue where were collected the books which could be seen in his establishment” (Martínez Iglesias, tr.). He also added bibliographical pages to his books, and planned a manual for booksellers called *Bibliotheca Castellana*, which the great bibliographer Antoni Palau i Dulcet (1867-1954) considered to be a forerunner to his own (id.) This work is **now lost**, but, headings (stating “Bibliotheca Castellana”) suggest, may be the source for the bibliography here. 59 book titles are recommended, divided by format, and use (a first section, with 30 titles, is for lawyers, judges, notaries and similar, and is followed by a second section, with 29 titles, for secretaries). Titles are given unabbreviated; these can be quite long but also can give by themselves good information on content. Some further notes are added to the booklist in italics. The ambitious and entrepreneurial printer, who from 1732 had a royal appointment, puts his armorial on the title-page.

An engaging copy, with a high level of manuscript annotation - there are **c.171 pages annotated, it appears by a single hand, and there are also 17 small pieces of paper with notes laid in.** The annotator extends to adding, to verso of title-page, poems to the author (probably copied from earlier editions although I

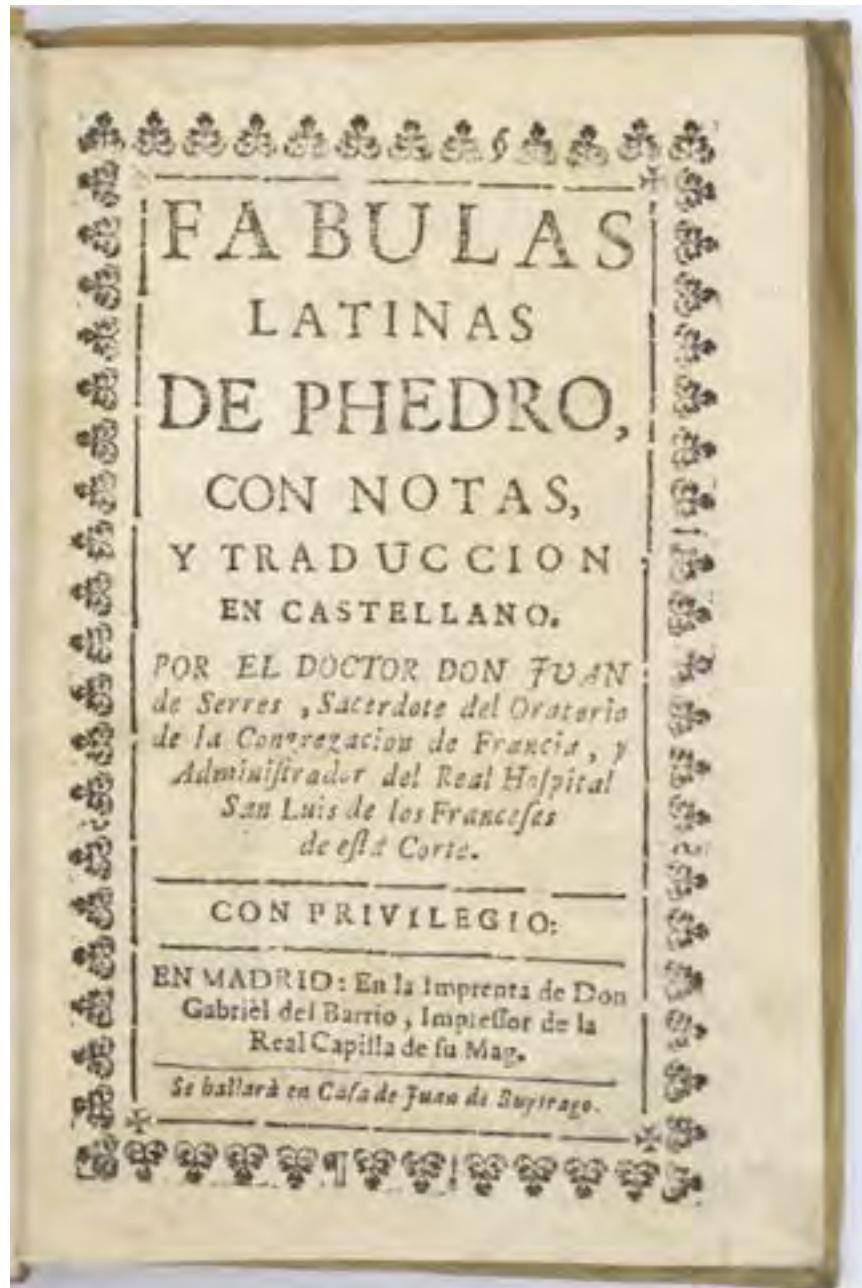
have not yet been able to locate their original printing).

One volume, 21.35 cms. x 15.1 cms. in binding, quarto, pp. [16] 377 [[7]. Signed: ¶-¶¶⁴ A-Aa⁸. Roman and italic letter, printed side-notes, woodcut initials, typographical decoration, small woodcut armorial to title-page. Light to medium browning, spotting, water-staining, tears to outer margin, sig. P7 (pp. 237-8), going into text but no loss, worming to sigs. S2-4 (pp. 275-8) and at end. Bound in laced-case limp vellum binding, title inked to spine in Spanish style, remains of ties (alum-tawed skin). Much annotation, and some loose notes inserted (as described above), some underlining, top of front free endpaper recto with Latin legal maxim.

CCPB000337682-6. Palau 160262. No copies outside Spain in OCLC.

Sergio Martínez Iglesias, ‘Alonso y Padilla, Pedro Joseph de. ?, ú. t. s. xvii – Madrid, 1771. Editor, librero, encuadernador e impresor’, at <https://historia-hispanica.rah.es/biografias/2643-pedro-joseph-de-alonso-y-padilla> (last accessed 11 January 2026).





FIRST PHAEDRUS IN SPANISH

10. Phaedrus [Serres, Jean de]: *Fabulas Latinas de Phedro, con notas, y traducción en Castellano.* En Madrid, en la imprenta de Don Gabrièl del Barrio [...] Se hallarà en Casa de Juan de Buytrago [c.1733]. **€945**

First edition with Spanish translation, of the collection of Aesop's animal fables versified by the 1st-cent. Latin author Phaedrus. A Spanish translation of the original Greek had already been made, but as the royal librarian, literary critic and editor of Cervantes Blàs Nasarre (1689-1751), who is author of one of the book's approbations, notes, a translation of Phaedrus's Latin (such as the present) would be **more useful for students.**

Jean de Serres, the translator and editor, was a member of the French community of Madrid, a priest at the French church and administrator of the hospital of San Luis de los Franceses. He dedicates his book to the memory of Luciana Domini y Estrada (d.1725), a testamentary benefactor of the hospital.

One volume, 15.5 cms. x 10.6 cms. In binding, octavo, fols. [24] 255 [1]. Signed: ¶¶⁴ A-Q⁸. Roman and italic letter, printed side-notes. Woodcut headpieces, initials and tailpieces, typographical decoration to border of title-page and elsewhere. Light or medium browning, bound in a limp vellum laced-case binding, ties removed, titling to spine (loss to head of spine). Bookplate of Galician writer Armando Cotarelo Valledor (1879-1950).

CCPB000189350-5. Palau 87139. No copies located outside Spain.

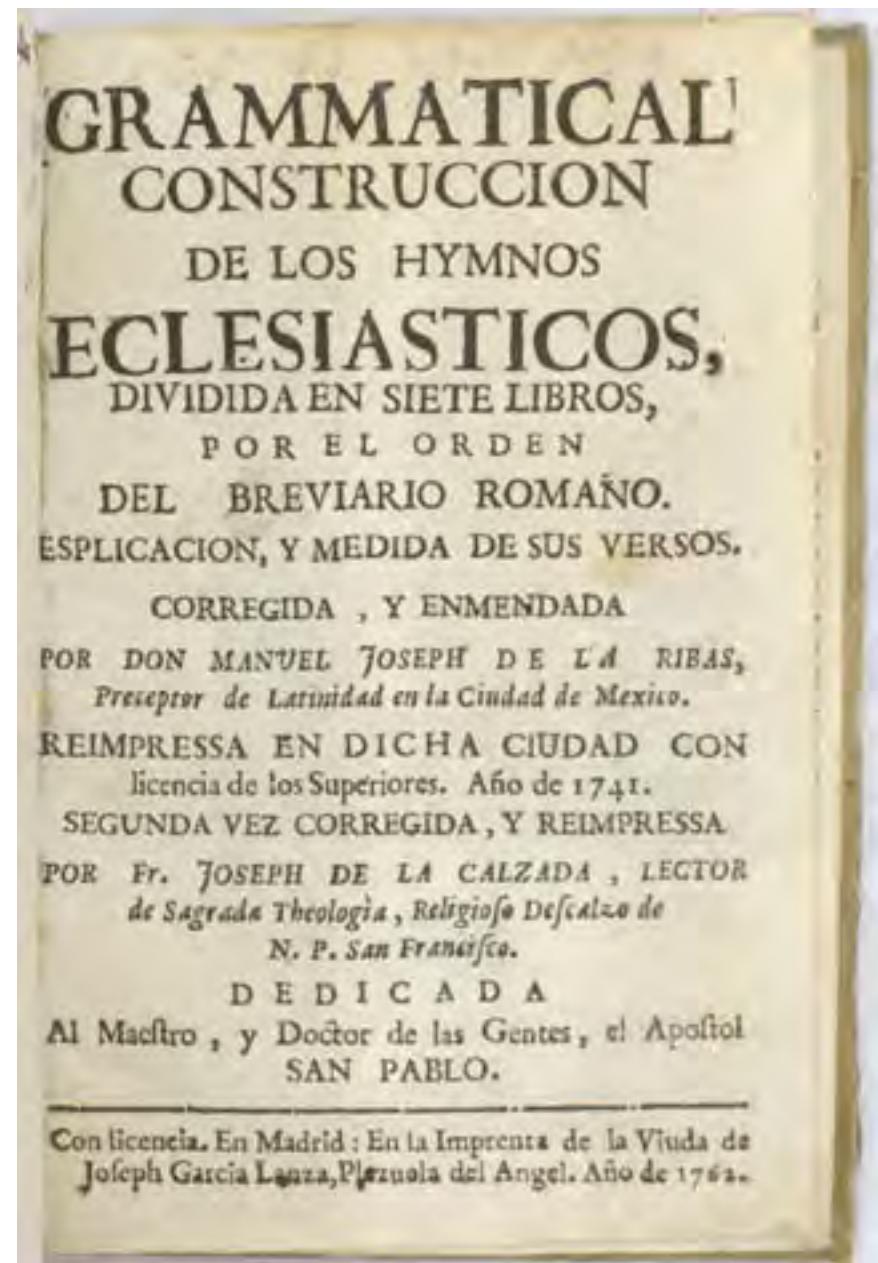
MEXICAN-AUTHORED WORK, ONE OF ONLY THREE TITLES
FROM THIS WOMAN'S PRESS

11. Rivas, Manuel José de las [Calzada, José de la, OFM]:
Grammatical construccion de los hymnos eclesiasticos. Madrid: en la Imprenta de la Viuda de Joseph Garcia Lanza, Plazuela del Angel. 1762. **€530**

Fourth edition (the first to be printed abroad) of this Mexican handbook to the hymns of the Roman Breviary, it provides word-by-word Spanish translations of the Latin, and information on the metre employed in each hymn. The original author was a private Latin tutor of Mexico City. This is one of only three titles recorded in Spain's *Catalogo Colectivo del Patrimonio Bibliografico* as having been produced by the widow of José Garcia de la Lanza. One of her others is a work of three volumes. A very small output, the widow's three publications were also all apparently only issued by her in one edition each. One was undated, but the two others (including the present) were printed in 1762. This printer is not to be confused with the widow of José Garcia, who worked at the end of the century.

One volume, 15.1 cms. x 10.5 cms. in binding, octavo, pp. [8] 234 [6]. Signed: [J] A-P⁸. Roman and italic letter, printed side-notes, woodcut headpiece and initial, typographical decoration. Light browning, shaving to side-notes, text block broken in one place, final endpaper separated from text block (still attached to pastedown). Bound in a laced-case stiffened vellum binding. Front free endpaper recto with one inscription blocked out but two others of Fr. Feliz Santa Maria, Dominican; verso to same with four dates written down, between 1799 and 1827. Final endpaper verso again with owner's inscription crossed out and the same Dominican monk's name below.

CCPB000073944-8. OCLC locates one copy outside Spain (San Jacinto Museum of History, Texas).





ANCIENT RIGHTS OF NUNS

12. Rodriguez, Antonio José, OCist: *Dissertation apologetica, sobre el origen, disciplina, presbyterado, y gobierno antiguo en el orden monástico, o estado religioso y su antigua practica de gobernar y confessar las religiosas contra lo que escribió sobre esta materia a un amigo el Doctor Don Joseph Ignacio.* Madrid, en la Imprenta Real de la Gaceta, 1766. **€765**

Controversialist study of ancient monasticism by an Enlightenment medical writer and Cistercian monk (1703-1777), who takes up amongst other issues the spiritual autonomy of nuns (a live question at this time). He argues, using historical precedent, against efforts to subject nuns, in the vital matter of choosing their confessors, to the authority of the episcopal hierarchy. He awards some powers to nuns over who could be their confessors, and as other commentators did, states that their spiritual directors (who needed to be priests, therefore men) could come from the nuns' own respective orders. This book is particularly interesting for grounding the arguments in early church history. Rare outside Spain, it may have been popular in Mexico (three of the institutional copies located outside Spain are in libraries of this country).

One volume, 20.5 cms. x 15.5 cms. in covers, quarto, pp. [8] 228. Signed: ¶⁴ A-Ee⁴ Ff². Woodcut vignette to title-page, roman and italic letter. Light browning, a good clean copy in a contemporary laced-case binding, title inked to spine, remains of alum-tawed ties.

CCPB000074432-8. Palau 272774. Aguilar Piñal VII 1097. Outside Spain, OCLC shows three copies in Mexico (Biblioteca Nacional, Universidad Autonoma de Puebla, and El Colegio de México), one in France (Mediatheque Montpellier).

Gema Rivas Gómez Calcerrada, 'Rodríguez, Antonio José. Villaviciosa (Madrid), 8.VIII.1703 – Veruela (Zaragoza), 1.VI.1777. Médico y religioso cisterciense'. <https://historia-hispanica.rah.es/biografi->

GIANTS, FOLK SCIENCE, LEARNED WOMEN

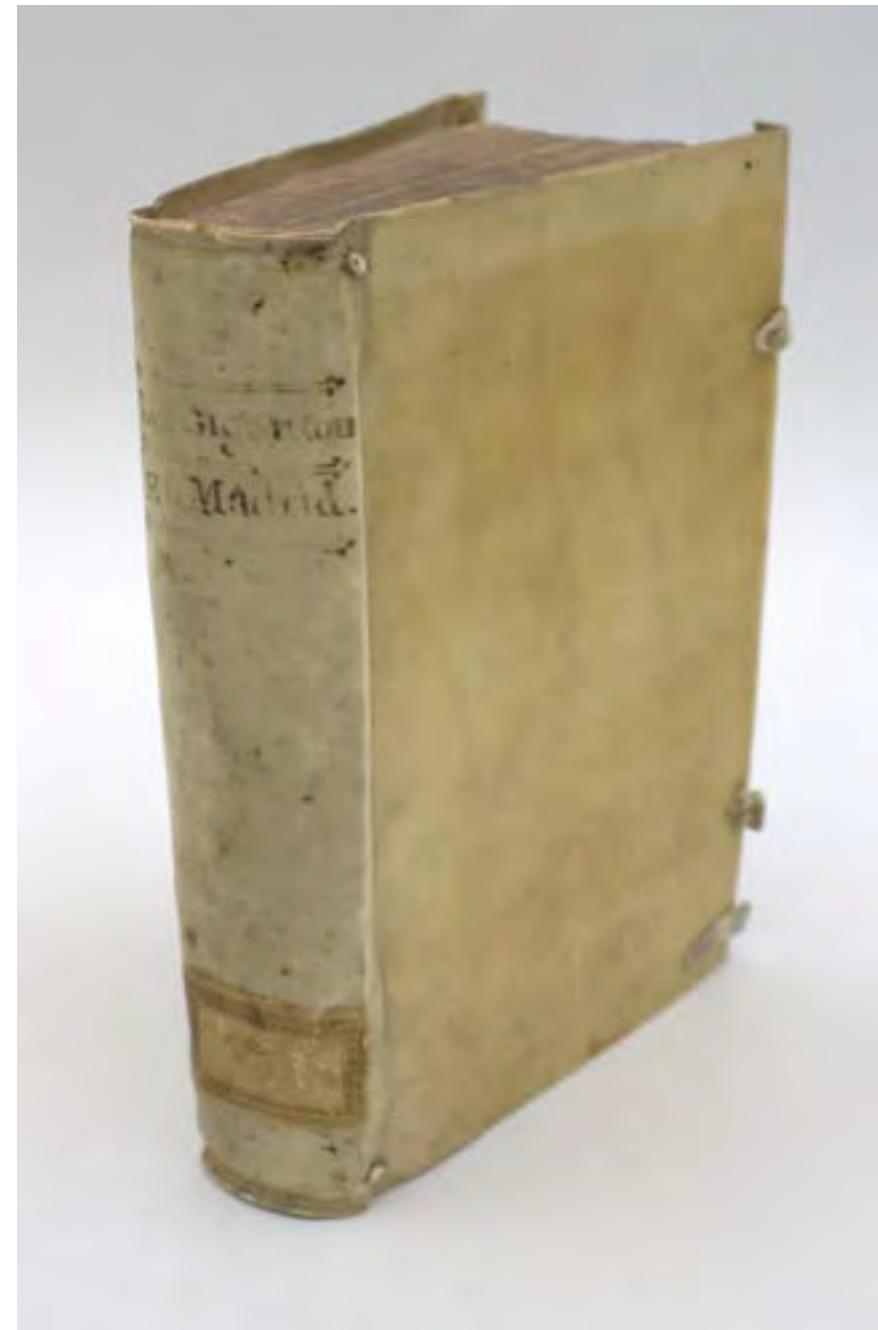
13. Santos, Francisco: *Los gigantones en Madrid, por defuera, y prodigioso entretenido; festiva salida al Santo Christo del Pardo.* En Madrid: por Pablo de Val, año 1666. **€1120**

First edition of this work of moral satire - very rare outside Spain - by the Madrid writer Francisco Santos (1623-1698). It sheds light on the city's customs and processions at the festival of Corpus Christi, including the use of giant mannequins (referenced in the title). The discursive book also includes descriptions of folk belief and science. Examples are how the wolf eats sand to increase its weight before attacking another animal; the *mol*, a herb that kills the viewer just by seeing it; the poisonous *sabo* fish, so deadly that it harms the fisherman just by contact with the hook; and the *tarantola* which eats its skin to prevent anyone from using it (Hammond). There is discussion of women, much of a misogynistic nature but including a section on learned women, including the apocryphal medieval law professor Accursia, the epigrammist Alessandra Scala (1475-1506) and Pulcheria, the important sister of Theodosius II, whose influence is found in his laws.

One volume, 15.3 cms x 10 cms in binding, octavo, pp. [16] 331 [19]. Signed: ¶⁸ A-X⁸ Y⁷. Roman and italic letter, typographical decoration, woodcut initial. Light to medium browning, bound in early stiffened vellum laced-case binding, fore edge cover extensions, remains of ties of alum-tawed skin, title inked to spine (faded), old shelfmark label to spine (now faded to illegible), shelf marks in pencil inside (V-IX-20 and H-II-27).

CCPB000040793-3. Palau 300569 (with interesting notes on content). Copies located outside Spain at British Library and National Library of Scotland.

John H. Hammond, 'Substitutions in the works of Francisco Santos.' *The South Central Bulletin*, 23/4 (1963), 91-4.



BRINGING FRENCH FARCE TO MILAN

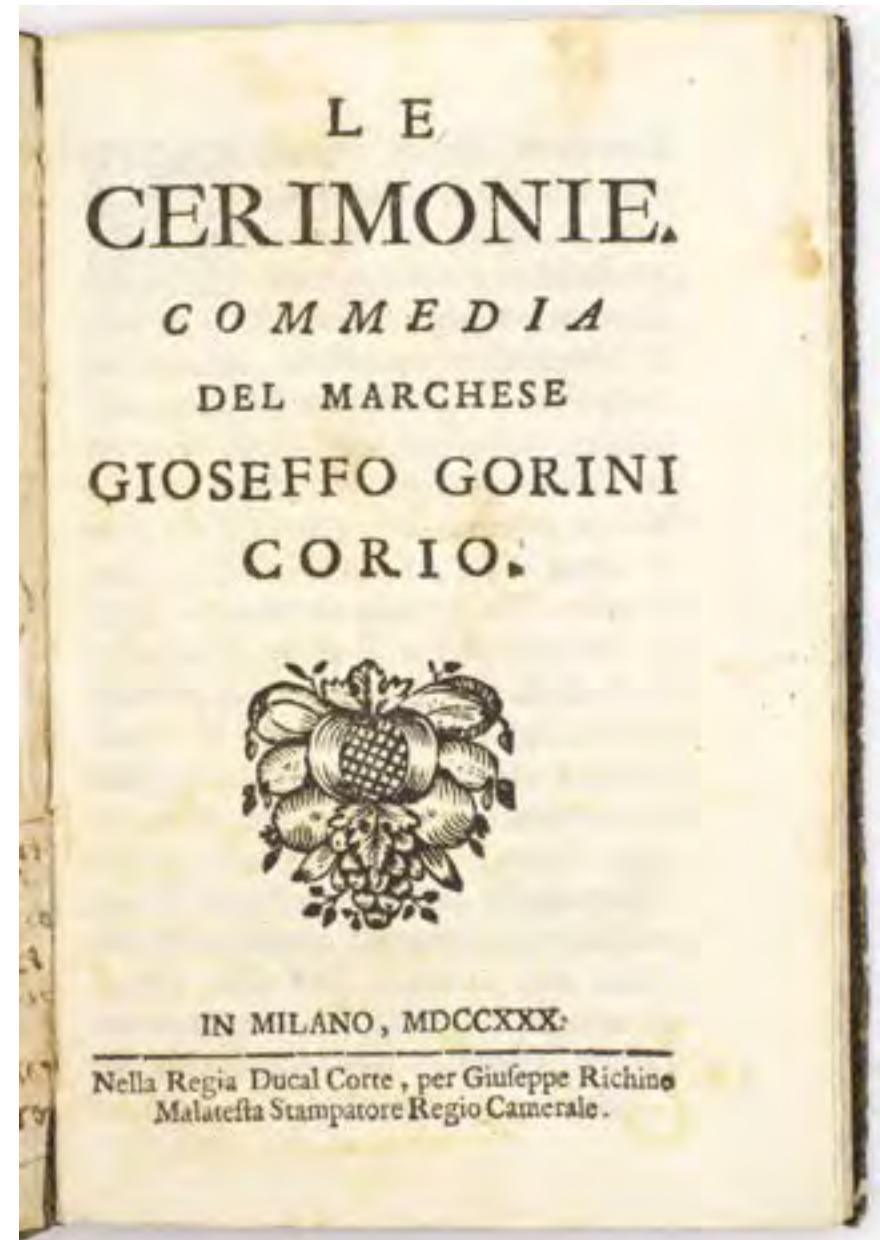
14. Corio, Giuseppe Gorini: *Le Cerimonie. Commedia del marchese Gioseffo Gorini Corio.* In Milano: Nella Regia Ducal Corte, per Giuseppe Richino Malatesta Stampatore Regio Camerale, MDCCXXX [1730].

€530

First edition, comedy by the Lombard playwright and philosopher Giuseppe Gorini Corio (1702-1766). Corio, who had spent parts of his youth in Paris studying the works of Racine and Corneille, introduces the play with a lament on the present state of Italian theatre in comparison with that of Paris. The theatres of Rome, Venice, Padua, Bologna, and Florence, surrounded by sublime science and noble art, are occupied only by musical dramas, bad tragedies, and *buffonate di Mascare*, while comedy, in the manner of Plautus, Terence, and Molière, is nowhere to be found. In contrast, Paris reveres Molière as "a grand maestro of true morals, who has known more than the ancient philosophers [...] how to instruct the people". Corio's *Le Cerimonie*, like Maffei's comedy of the same name of 1728, cited in the preface, aims to import the French farce into Italian theatre, and is one of four different comedies that Corio published in the same year.

One volume, 17 cms. x 11.3 cms. in binding, octavo, pp. [viii], 63, [1] imprimatur. Signed: *⁴ A-D⁸. Woodcut vignette on title-page, head- and tailpieces; aside from some light foxing to first couple of leaves, clean and fresh throughout; in contemporary brown sprinkled stiff wrappers, with text in ink in a contemporary hand on glued side of paste-downs showing through; some wear.

SBN: IT\ICCU\RAVE\011422. OCLC records a single copy outside Italy, at the BnF.





RARE GOLDONI LIBRETTO

15. [Goldoni, Carlo]: *Il Signor Dottore, dramma giocoso da cantarsi in Modena nel teatro Rangone il Carnovale dell' Anno 1762.* In Modena: per gli Eredi di Bartolomea Solian Stamp. Duc., [1762]. **€530**

Uncommon printing, for the performance at the Teatro Rangone in Modena in 1762, of Goldoni's libretto for the opera *Il signor dottore*. The piece, with music by the Neapolitan composer Domenico Fischietti, was first performed in Venice at the Teatro Giustinian di San Moisà in the autumn of 1758; among the performers in the present production were the Siena-based German singer Assunta Bergman and Barbara Girelli, sister of the more famous soprano Antonia Maria Girelli.

One vol., 15.4 cms. x 9 cms., duodecimo, pp. 52. Signed: A²⁶. Roman and italic letter. Bound in green flower-patterned wrappers, some damage to edges. IT\ICCU\MODE\054772 with a single copy at the University of Modena. Not in OCLC.

ATTRACTIVE WRAPPERS

16. [Grandi, Tommaso]: *Le gelosie villane. Dramma giocoso per musica da rappresentarsi in Modena nel teatro Rangone il Carnevale dell' Anno 1790.* In Modena, per gli Eredi di Bartolomeo Soliani Stamp. Duc. [1790]. **€445**

Libretto for the Modena staging of a comic opera first performed in Venice, 1776. The music was by Giuseppe Sarti (1729-1802). The binding has a pattern that appears on a green paper on our copy of *Il Fanatico in Berlina*.

One vol., 17.5 cms. x 10.1 cms., ?octavo, pp. 44 [4], signed: A²⁴. With final blank. Roman and italic letter, small woocut vignette to title-page. Light browning, bound in a cream brocade wrappers. SBN: IT\ICCU\PAR/1237302. Not in OCLC.

CONSTRUCTION PROJECT

17. Ruiz de Laguna, Juan: *Discurso del derecho, que tiene Su Magestad para fabricar puerto en el Final, y de la necesidad de su fabrica, y conueniencias, que se siguiran. Dirigido al serenísimo señor Cardenal Infante administrador perpetuo del Arçobispado de Toledo, Primado de las Spañas, Prior de Ocrato, Gouernador de Milan, y Generalíssimo de los Exercitos de su Magestad. Milan, por Juan Baptista Malatesta, 20 Noviembre 1633.* **€1770**

Lightly annotated copy of this legal, economic and military-political treatise arguing for the construction of a new port by the Spanish at Finale Ligure in northwestern Italy. This town was under the control of the Duchy of Milan, which was Spanish in this period, but the plans for the port were a source of major contention between Spain and the Republic of Genoa. Their purpose was partly to facilitate the movement of troops, who could go from Spanish southern Italy to Flanders.

Ruiz de Laguna's book includes (37-52) discussion of different locations for the port's siting, for which this is considered an engineering work (Gómez López). The final chapter treats the beneficial effects that the new port would have on the salt trade.

One volume, 24.9 cms. x 20.1 cms. in binding, quarto, pp. [8] 93 [27]. Signed: []⁴ A-B⁴ C⁶ D-L⁴ M¹ A-C⁴ [chi]¹. With errata leaf at end. Title-page in red and black with intaglio armorial of dedicatee. Roman and italic letter, printed side-notes, woodcut initials. Printed area extends beyond normal outer margin at K2 verso; this leaf has been folded in to save the text at time of trimming by binder. Light browning, slight foxing, staining, and shaving of imprint, to title-page, bound in 17th-cent marbled sheep, spine with four raised bands with a gilt stamp of a bird in each compartment (pelican, peacock or even swan). Edges mottled blue. Binding worn, splitting at joints.

Occasional MS corrections; some early reader's marks, paragraph numeration and glossing; a couple of pages with citation added in MS.

SBN: IT\ICCU\SBLE\010888. CCPB000040701-1. OCLC shows copies outside Spain and Italy at University of Kansas and National Library of Scotland.

Consuelo Gómez López, "Tener puerto en Italia": Ingeniería y geopolítica en el *Discurso de Juan Ruiz de Laguna*. In Daniel Crespo Delgado, ed., *Sueño e ingenio. Libros de ingeniería civil en España: del Renacimiento a las Luces* (Madrid, 2019), 273-278.



DEATH OF CAESAR

18. [Sertor, Gaetano]: *La Morte di Cesare. Dramma serio per musica da rappresentarsi nel Teatro dell' Illustriss. Pubblico di Reggio, il Carnovale dell' anno 1791.* Reggio per Giuseppe Davolio, e figlio [1791]. **€585**

Attractively-bound copy of this opera, first performed in Venice, 1788. The libretto was by Gaetano Sertor, and the music by Francesco Bianchi (1752-1810). This Reggio performance had the part of Calpurnia played by Lucia Alberoni, and Portia played by Antonia Paccini. An interesting feature is a paste-over at end, with new verse to substitute (at Act I, Scene III).

One volume, 17.7 cms x 11.9 cms, octavo, pp. [2] VI, 54. Signed: []¹ A²⁰ B¹⁰. Roman and italic letter, woodcut cherub with cornucopia to title-page, woodcut Este armorial to sig. A1 recto. Light or medium browning, slight foxing, bound in an attractive floral brocade wrapper, longstitch to spine (binding a bit rubbed).

SBN: IT\ICCU\PAR\1241002. This edition not in OCLC.

For a study of the programme of performances that include this staging of this play, see Karl Böhmer, "Opera Seria in Reggio as a Foretaste of Revolution: The Impresario Franceschetti, Bedini and the Carnival Season of 1791," n.d. (published to academia.edu).

FABULOUS WRAPPERS

19. [Tonioli, Girolamo]: *Il Fanatico in Berlina, dramma giocoso per musica da rappresentarsi in Modena nel teatro Rangone Il Carnevale dell'Anno 1794.* In Modena: Per gli Eredi di Bartolomeo Soliani Stamp. Duc., 1793, 22 December [from colophon]. **€530**

Beautifully-bound libretto for Giovanni Paisiello's comic opera *Il fanatico in Berlina*. Authorship has been ascribed to Girolamo Tonioli (SBN). This would be a second libretto to the music, as words had previously been written by the prolific

Giovanni Bertati (1735-1815). The piece had dancers and actors, with both groups having a good proportion of performers being women. The wrappers are stamped to the same design as that found on our copy of *Le Gelosie Villane* (#16) - however the colour of the paper is different.

One volume, 17 cms. x 10.2 cms., octavo, pp. 55, [2], [1] blank. Signed: A²⁹. Roman and italic letter, small woodcut vignette to title-page. Medium browning, bound in contemporary light green brocade wrappers.

ICCU IT\ICCU\CFIE\054399 with copies at the Biblioteca Marucelliana in Florence and the University of Modena. Not in OCLC (Sonneck (p.691) however showing a copy at the Library of Congress).





MARRIAGE ENTERTAINMENT

20. [Zanelli, Ippolito]: *Il Trionfo Dell'Acquila, e del Giglio. Introduzione per Musica al balletto delle serenissime signore principesse estensi In occasione delle Nozze del serenissimo Signor Principe di Modena loro fratello Con la Serenissima Signora Principessa Carlotta Aglae Figlia di Sua Altezza Reale il Sig. Duca d'Orleans Reggente di Francia.* In Modena: Per Bartolomeo Soilani Stampatore Ducale, MDCCXX [1720].

€765

Libretto for the musical entertainment performed at the marriage of Charlotte Aglaé d'Orléans, the daughter of Philippe II, Duke of Orléans, and Francesco III d'Este, Duke of Modena. The triumph of the eagle and the lily (the symbols of the two houses), set to music by Antonio Bononcini, who became maestro di cappella in Modena the following year, was the work of Ippolito Zanelli, a court poet, and prolific librettist, who made something of a career of writing poems for weddings; Pinto's bibliography *Nuptialia* features 28 of his works.

One volume, 20.1 cms. x 15.2 cms., octavo, pp. 23, [1] blank.
Signed A¹². In contemporary silver wrappers; corners bent, silver somewhat worn and small tear to corner of upper wrapper.

IT\ICCU\MUS\0319423. Pinto 627. OCLC records a single copy outside Italy, at the BnF.

MADRES DE AMOR

21. Borda, Andrés de, OFM: *Practica de confessores de monjas, en que se explican los quatro votos de obediencia, pobreza, castida, y clausura, por modo de dialogo.* En Mexico, por Francisco de Ribera Calderon, 1708. **€1120**

First edition. Guide, written by a Franciscan monk in Mexico, for nuns' confessors, it takes the form of a dialogue between a priest and a woman religious and explores issues including: the ownership of enslaved people; intimate relationships between nuns and their women servants where the latter are termed "mothers of love" (*madres de amor*); musical events and dances within the convent and the performance of comedies where the nuns change out of their habit; issues concerning money and commerce. The wives of viceroys had rights unique to themselves to enter the confines of the convent, and these are also discussed here.

One volume, 14.6 cms. x 10.6 cms. in binding, octavo, fols. [12] 88 [4]. Signed: [J⁸ ??⁴] A-L⁸ M⁴. Roman and italic letter, title within border of typographical decoration, woodcut Crucifixion to 2nd fol. recto. Light or medium browning, foxing, shaving to top margin. Another title removed at end (perhaps the contemporary Mexican work on women religious by Antonio Nuñez de Miranda, "Cartilla de la doctrina religiosa" (Mexico City, widow of Miguel de Ribera, 1708)). Bound in 19th-cent. marbled calf, gilt decorative border to covers, spine decorated in gilt with label of red goatskin gilt, "BORDA Y NUÑEZ", edges mottled blue (binding rubbed, binding separated from text block at bottom hinge). Manuscript label to front pastedown: "DE JUAN C. COUTO".

CCPB001102088-1. Medina 'Mexico' 2165 (vol. III p.385). Palau 32973.



Maria Dolores Bravo Arriaga, 'Doble efecto en un texto normativo: 'Practica de Confesores de monjas', 1708'. In Alicia Mayer and Ernesto de la Torre Villar, eds., *Religion, poder y autoridad en la Nueva España* (Mexico, 2004), 143-156. Stephanie Kirk, 'Illicit Passions: "Mala Amistad" in the Eighteenth Century Mexican Convent'. *Latin American Literary Review*, vol. 33, No. 66 (2005), 5-30, see n. 21. See also Asunción Lavrin, *Brides of Christ, conventual life in colonial Mexico* (Stanford, 2008).

THREE ALMANACS WITH ARMS OF DUCHESSE DE BERRY & INFO ON HER HOUSEHOLD

Marie Caroline of Bourbon-Two Sicilies, Duchesse de Berry (1798-1870), was an art and book collector, style leader, French royal princess and insurrectionist, who in 1832 led a rebellion in western France to install her son as king. The machinations of the Duchesse, who lost her husband to an assassin, were the subject of two novels by Alexandre Dumas.

22. [Almanac] *Calendrier de la cour pour l'année 1823.* A Paris, chez Pélicier, libraire, place du Palais-Royal, no 243 [De l'Impr. de Constant-Chantpie, rue Sainte-Anne, no 20] [c.1823].

€590

On pp. 74-76 is listed the household staff of the Duchesse de Berry and then on pp. 76-78 is listed the staff of her toddler son, the Duc de Bordeaux, and his sister! The Duchess's employees include a paintings curator, and a music director, as well as six medical staff.

These almanacs had been issuing from the press of Marie-Jeanne-Christine Hérisson, who having divorced her husband (Monsieur Ledoux) named her business from 1815 Hérisson Ledoux. She had been born herself into a printing family, and claimed the title of king's printer from her late grandfather (data.bnf.fr). Although the present edition is not described as sold or printed by her, she retains publishing rights, as also found on the title-page is the statement "Madame veuve Hérisson est seule propriétaire-éditeur".

One volume, 10.5 cms. x 5.7 cms. in binding, 48mo., pp. 216. Signed: [1]-18⁶. Bound in red long-grained goatskin, Duchess's armorial to covers, gilt fleur-de-lys at each corner, gilt patterned roll to spine, blue waxed-paper pastedowns and endpapers, all edges gilt.

Light or medium browning, waterstaining to final endpapers, contents loosening, loosening also at bottom hinge.

23. [Almanac] *[Same title] [...] pour l'année 1827.* Paris, Le Doux-Hérisson [c.1827].

€650

The household of the Duchesse de Berry is listed at pp. 74-77, with pp. 77-79 listing the staff of her son the Duc de Bordeaux, and 79-80, her daughter.

One volume, 10.7 cms x 5.7 cms in binding, 48mo., pp. 225 [1]. Signed: [1]-19⁶. Bound in red long-grained goatskin with Duchess's armorial to covers, gilt patterned roll to spine (a variation on the last), green waxed-paper pastedowns and endpapers, all edges gilt.

24. [Almanac] *[Same title] [...] pour l'année 1829.* Paris, chez Le Doux-Hérisson [c.1829].

€650

The Duchess's household is listed at pp. 83-86, with the staff of her son the Duc de Bordeaux at pp. 86-88, and of her daughter at pp. 89-90.

One volume, 10.5 cms. x 5.7 cms., 48mo., pp. 225 [1]. Signed: [1]-19⁶. Bound in red long-grained goatskin, Duchess's gilt armorial to covers, gilt tooling, gilt fleurs-de-lys to spine, grey blue silk pastedowns and endpapers and ribbon, all edges gilt.

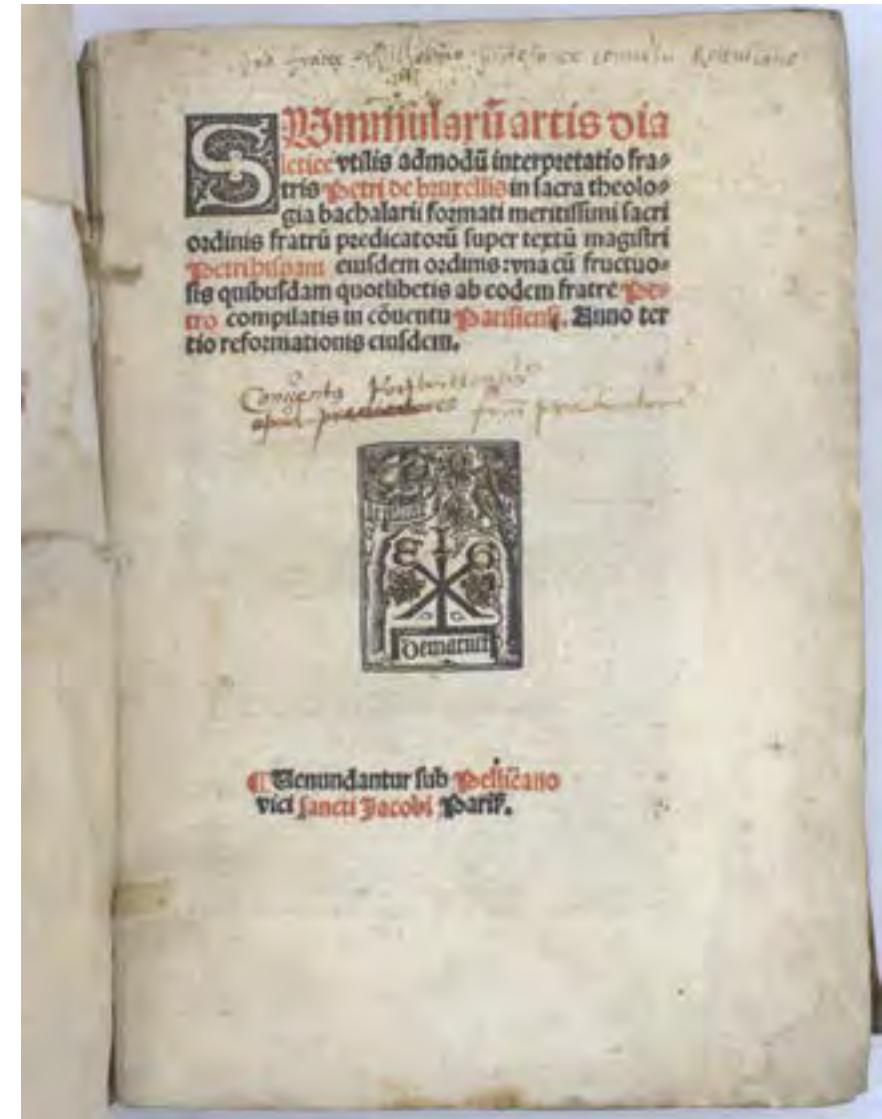


FRANCISCO DE VITORIA'S TEACHER - NO COPIES OUTSIDE
MAINLAND EUROPE

25. Crockaert, Pierre, O.P. [Peter of Brussels]: *Summularum artis dialetice. Utilis admodum interpretatio fratris Petri de Bruxellis in sacra theologia bachalarii formati meritissimo sacri ordinis fratrum predicatorum super textum magistri Petri Hispani eiusdem ordinis: una cum fructuosis quibusdam quotlibetis ab eodem fratre Petro compilatis in conventu Parisiensi. Anno tertio reformationis eiusdem. Venundantur sub Pellicano vici Sancti Jacobi, Paris[iis] [impresse per magistrum Andream Boucard, impensis [...] Gotefridi de Marnef [...] 1508. Die vero mensis Junii vigesima octava].* **€7670**

Remarkably authentic copy of the rare first edition (unlocated outside mainland Europe) of this illustrated Aristotelian logical commentary by the Flemish Dominican and Paris university professor Pierre Crockaert (d.1514). The book is quite fresh inside and has not been materially changed in the more than 220 years since it left the Dominican monastery which was probably its first home. The work is a commentary on the famous 13th-century logic textbook by the scholar (and possibly, as John XXI, Pope), Petrus Hispanus. It is an example of an important and influential late flourishing of medieval logic at the university of Paris.

The Paris scholasticism of which this is an example had global influence, particularly in fact through Spanish students. Crockaert was teacher (and a publishing collaborator) of the **pioneer of international law**, Francisco de Vitoria (1483/86-1546), a Dominican who went on to be a leading professor in Salamanca. Crockaert himself had been a prominent student of the celebrated Scottish nominalist philosopher and Paris professor John Mair (1467-1550). He was however (as Vitoria was to become) "a leading Thomist" (Ashworth). An interesting prefatory letter advertises his allegiance to the teachings of St. Thomas



Aquinas and names other scholars of note.

Copy from the library of the Dominican convent of Rottweil in southwestern Germany. This thirteenth-century foundation was dissolved, with its library alienated, in 1803. Almost certainly from its time in the institution, there is some manuscript gloss at the beginning, and further underlinings and numberings used for breaking paragraphs of the original Petrus Hispanus text into different sections for teaching or study.

One volume, 21.5 cms. x c.16 cms. in binding, quarto, fols. [214]. Signed: a-b⁸ c⁴ d⁸ e⁴ f⁸ g⁴ h⁸ i⁴ k⁸ l⁴ m⁸ n⁴ o⁸ p⁴ q⁸ r⁴ s⁸ t⁴ u⁸ x⁴ y⁸ z⁴ Aa⁸ Bb⁴ Cc⁸ Dd⁴ Ee⁸ Ff⁴ Gg⁸ Hh⁴ Ii⁸ Kk⁴ Ll⁸ Mm-Nn⁴ Oo⁶. Title in red and black, with woodcut printer's device (Renouard 'Marques Typographiques' 713). Type in two sizes. Printed decorative initials (possibly woodcut and metalcut). Four illustrative logical diagrams. Light or medium browning, title-page soiled, first gathering loosening, final endpaper torn (no endpaper present at front). Bound in limp vellum with fore edge cover extensions (loosening from text block at top joint). Ford edge fastenings removed.

Provenance: inscriptions to title-page, "Pro fratre Wilhelmo [?]Pieto-
so ex conventu Rottwilano", and "Conventus Roetwillensis fr[atu]r
m praedicatorum" (with "apud praedicatores" crossed out). c.36
pages with underlining and/or marginalia, ink hand-colouring to the
printer's device. Manuscript shelf marks (to spine, on labels, l 44
and Ab.34, the latter over an older label; to inside front cover, 317).

Moreau I 272:56 (copies in Munich UB, Salamanca BU, Tübingen
UB). USTC 182845 ("lost book"). OCLC adds to Moreau's tally cop-
ies at UB Leipzig, Bibliothèque Nationale, ULB Sachsen Anhalt, and
Biblioteca Nacional de España.

E.J. Ashworth, 'The eclipse of medieval logic'. In Norman Kretzmann,
Anthony Kenny, Jan Pinborg, eds., *The Cambridge history of later
medieval philosophy* (Cambridge, 1997), 787-796. On the convent

of Rottweil see Winfried Hecht, 'Dominikanerkloster Rottweil -
geschichte' on the site 'Klöster in Baden-Württemburg' (<https://www.kloester-bw.de>), last accessed 19 October 2025.





WHAT REALLY HAPPENED

26. [Nault, Denis] *La mort d'Ambiorixene, vengée par celle de Jules Cesar assassiné par Brutus. Ce fragment d'Histoire découvre un secret inconnu à toute l'Antiquité, touchant la Mort de ce grand Empereur, & met au jour par la description de la prise & de la ruine de l'ancienne Ville de Bibracte, à présent nommée Autun, l'incomparable Bravoure des Gaulois.* A Lyon, chez Jean Molin, 1688. **€1000**

Account of the hitherto unknown tragic Burgundian heroine Ambiorixenes, who lost her life fighting against Caesar, but not before writing a final missive to her lover Brutus, who avenged her as we know how ... The moral of this revisionist history of the murder of Julius Caesar is that "it is God alone who knows men's thoughts, and can discover the interior secrets of their hearts, and principally those of sovereigns" (preface). As referenced on the title-page, the author published in the same year a work identifying the not-yet-discovered Gaulish fort of Bibracte with the city of Autun (Bibracte - 25 km from Autun - was finally identified and excavated in the later nineteenth century).

One volume, 15.3 cms. x 8.7 cms., duodecimo, pp. 71 [1]. Signed: A⁸ B⁴ C⁸ D⁴ E⁸ F⁴. Roman and italic letter. Light or medium browning, a couple of single wormholes at top throughout (affecting the odd letter), bound in mottled sheep, spine with four raised bands, decorated in gilt, edges sprinkled red (binding slightly wormed, rubbed and worn, but good). Inscription to front free endpaper recto, "Roy" and "professeur" [?]

OCLC shows no copies outside France. Catalogue Collectif de France shows copies in Aix, Châlons, Bibliothèque Nationale and Grenoble.

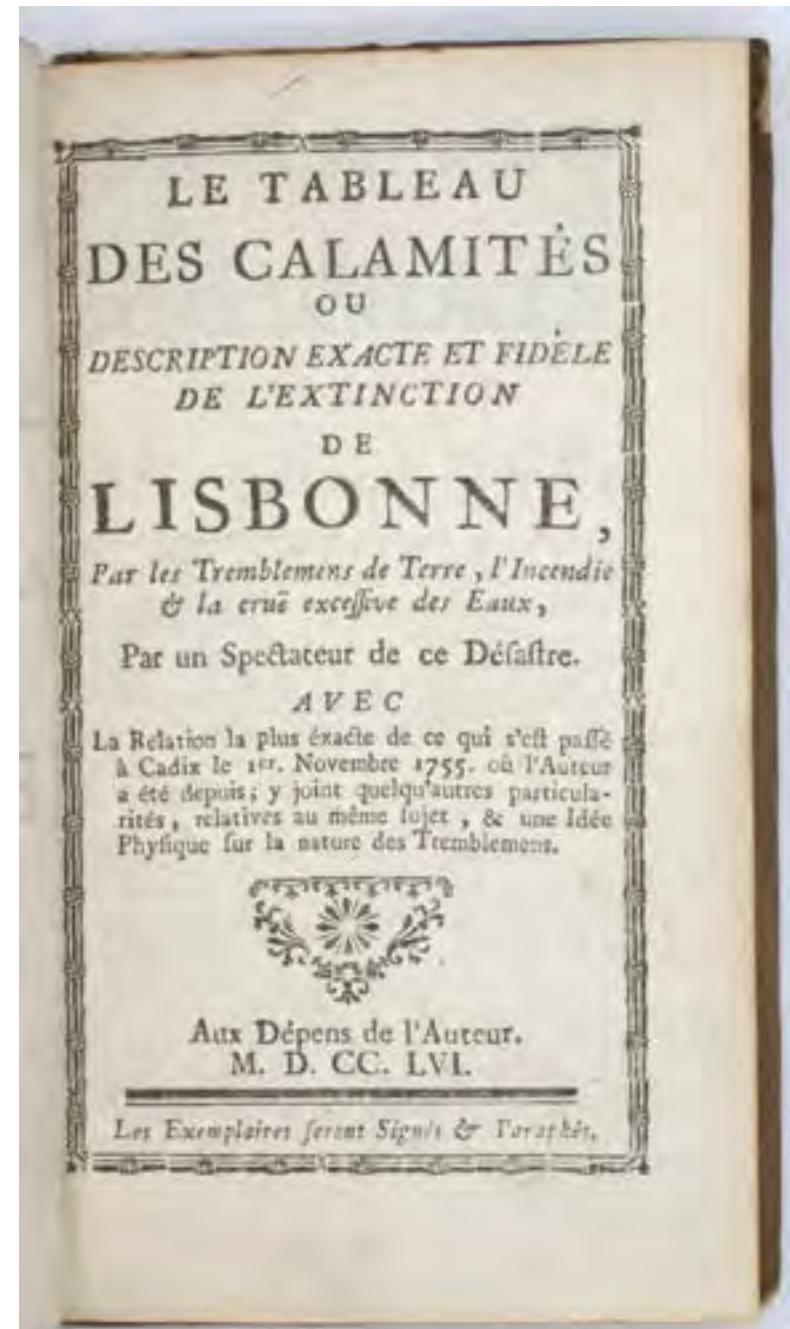
LISBON EARTHQUAKE

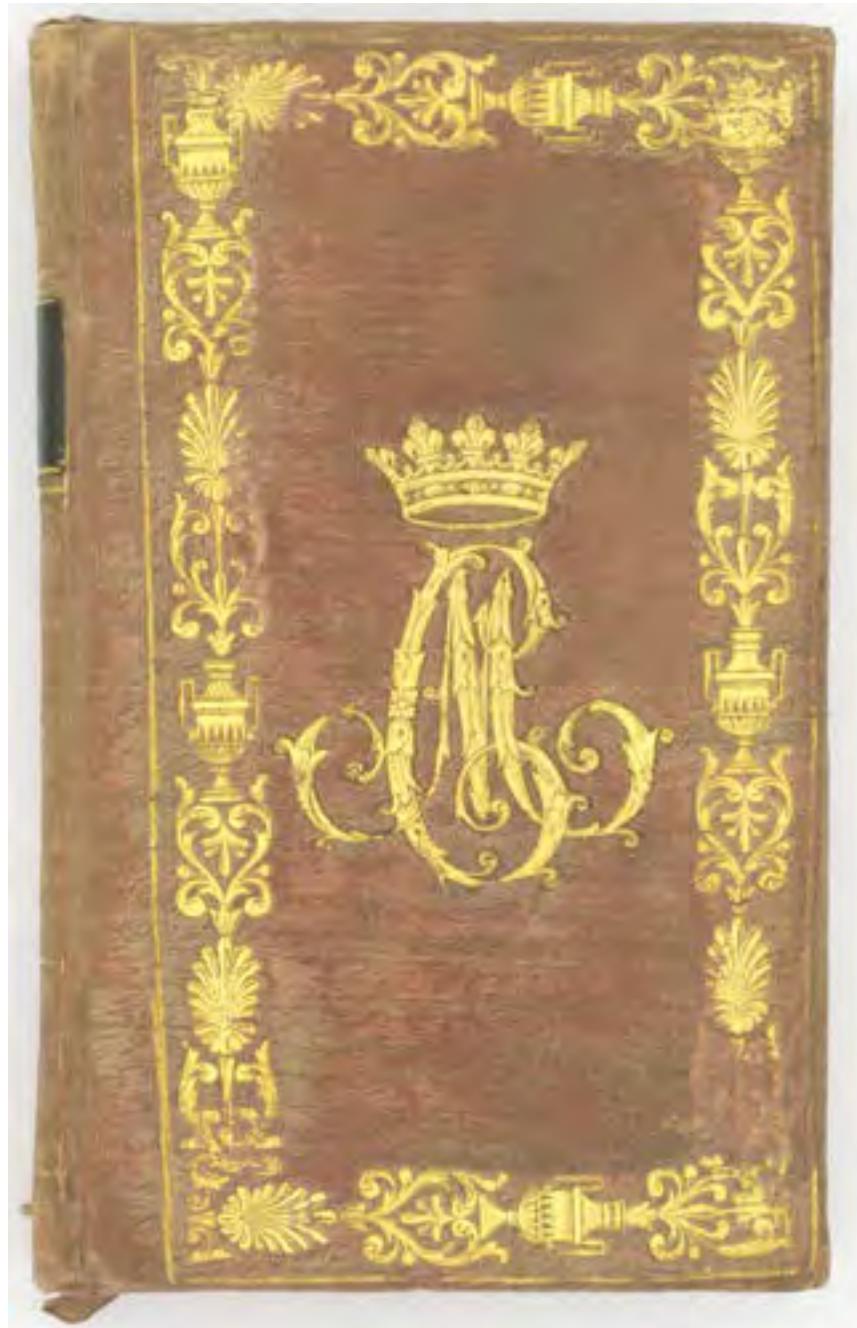
27. [Rapin, G.]: *Le tableau des calamités ou description exacte et fidèle de l'extinction de Lisbonne, par les tremblemens de terre, l'incendie & la cruë excessive des eaux, par un spectateur de ce désastre. Avec la relation la plus exacte de ce qui s'est passé à Cadix le 1er. Novembre 1755. où l'auteur a été depuis; y joint quelqu'autres particularités, relatives au même sujet, & une idée physique sur la nature des tremblemens.*
 [Lille?] Aux dépens de l'auteur, 1756. **€825**

Short work on the calamitous Lisbon earthquake of 1755, the first part (3-48), titled 'Disaster of Lisbon', describes the events there and elsewhere, the second part (49-68) is a discussion of the science, and finally (69-75), addressing the divine wrath perceived in the cataclysm, there is a seven-page poem titled 'Repentance, ode'. Rare outside France, we suggest it was printed in Lille because four of six copies in the Catalogue Collectif de France are located there, in the Bibliothèque Municipale. The other two are in northern France also - Reims and Amiens.

One volume, 16.9 cms. x 9.9 cms., duodecimo, pp. [4] 75 [1].
 Signed: []¹ A-F⁶ G³. Bound with half-title. Roman and italic letter.
 Title within decorative border, typographical decoration, factotum initials. Light browning, bound in contemporary mottled sheep, covers blind-ruled, spine with five raised bands, marbled pastedowns and endpapers, edges mottled red (some wear, some loss around head of spine, some cracking to joints). Provenance: the letters "MR. LE PETIT" stamped in gilt to front cover. An inscription to second free endpaper crossed out. Further early notation to front free endpaper verso (price?) and final endpaper recto. Traces of possibly an old bookseller's label to head of spine.

For the author, see Quérard III 719 (citing a later publication). OCLC 38698975 (copies at Stanford, Oklahoma, and Academy of Natural Sciences of Philadelphia).





BOUND IN PINK VELVET FOR THE DUCHESSE DE BERRY
28. [Songs]: *Les Muses Royales, pour 1817*. A Paris, chez F. Louis, 1817. **€1475**

Rare book of royal songs and verse preceded by a calendar for the year, this copy is bound in pink velvet for the Duchesse de Berry. Her wedding into the French royal family had taken place in 1816. After the king, she is the star of the publication, with her portrait appearing on the frontispiece, and the first 20 numbered pages containing songs or poems relating to her.

Authors of these pieces include Pierre-Marie-François Baour-Lormian (1770-1854), Casimir Ménestrier (1785-1819) and François-Jean Dusausoir (1737-1822). The calendar itself lists saints' days, has a prognosis for the year's weather, and gives years since the creation of the world, in the Julian calendar, since the first Olympiad, since Nebuchadnessar, and since the foundation of Rome.

One volume, 14 cms. x 8.7 cms. in binding, duodecimo, pp. [8], 172 + 2 leaves of card containing respectively intaglio frontispiece portrait (of the Duchess of Berry) and intaglio title-page (with Lady Justice and [?]Abundance holding a crown over an orb with three fleurs-de-lys). Signed: *4 1-14⁶ 15². Foxing, bound in pink velvet, decorated in gilt, crowned gilt monogram to front cover, pastedowns and endpapers covered in green silk, all edges red (binding rubbed and faded, slightly worn).

Armorial bookplate of the Duchesse de Berry's Bibliothèque de Rosny. Cf. 1837 Rosny sale, lot 819 ("Les Muses Royales pour 1819. In-12, vel. rose. (Chif.)" = this book, too quickly catalogued?

REFLECTING ON FARMERS' LIVES

29. **Rolewinck, Werner:** [a2r:] *Incipit libellus de regime rusticorum ...* [Cologne, Bartholomaeus de Unkel, not before 1481].

€17.700

Early edition - usually described as the third - of this unusual and fascinating book of moral advice for farmers. It follows the model of the medieval "mirror" genre of writing for kings, princes, and others, but is **the only book properly of this type written for agricultural workers** (Henn).

The prolific author (1425-1502) was a farmer's son, a famous chronicler, and a Carthusian monk of Cologne - which is also where our book was printed. This is the only known edition by Bartholomaeus de Unkel (active 1475 to mid-1480s). Unkel has a relatively small known output (35 entries in ISTC) and occasionally collaborated with other Cologne printers. Incunable editions of *De regime rusticorum* are rare, with ISTC showing copies of any of the five pre-1501 editions at just six US libraries. Rolewinck (Rolevinck) explains to the farmer straightforward rules for a good life. They must fear God; live in simplicity and good will; respect the agricultural profession; obey superiors; love the clergy; pay dues; observe church rites; give to the poor; keep peace with neighbours; govern their families well; watch against evil; keep people's respect; confess sins; meditate on God's laws; reflect on death and the brevity of life and pray to God for direction towards eternal joys.

Importantly, farmers have high status: "the rustic dignity [...] is instituted by God [...] above other mechanical arts" (sig. b2 verso). They grow the materials for the Holy Communion: "[God] set it that they make his blessed body and precious blood" (b3 recto). This text addressing rural workers' lives and standing is especially notable in light of major rural unrest in

decē annos natus euc̄isse sūi illatis q̄dā i die
m̄ney iocōfē socijs suis adhuc i lecto iactab̄
cūmerē ip̄mēs q̄si eccl̄astico mōz. subito aīḡ
singlos cūmūs c̄ribiliē oculos cūtes i tr̄a eva
rūis a exp̄imunt. P̄d̄ filii q̄si sup̄ fēr̄ se p̄nē
tes q̄si mōctū cēnt ut taliōc ad nūs aōs p̄
uōrēt. Aletū p̄ risū p̄p̄erēt. Aū sūa filia dūis
aīḡerēt ut discam̄ nos q̄ adhuc sup̄flūt̄ su
m̄d̄ om̄ia venienti. a neq̄i al̄ deo neq̄i t̄ris n̄i
ioc̄ti. P̄ā ut ait ap̄ol. Dē nō irādet; s̄ q̄ iā
m̄auent hōher a metet. Adūent h̄ec q̄q̄ si
deles rusticā. a sibi caute p̄fūt̄. Studeant h̄e
bent̄ festinat̄ deuote pagē. nec̄ eas sine
nec̄itate iſt̄ingāt̄. Sc̄moib̄ a hōris fac̄ia
quānī p̄nt̄ int̄esse festinat̄. Jeumna diligēt̄
obfūt̄. p̄fessiōes ac alio fac̄ia exercitia eccl̄as
astica freq̄uit̄. fac̄iāta venerēnt̄. Culū dei
p̄ posse auḡē conent̄. Sicq; i īm̄ib̄ q̄ ad di
gl̄az a aiaḡ salutē spectat̄ se b̄nuolos a pm̄i
tos exhibet̄. q̄ten̄ h̄ie tp̄alit̄ a post cīnali
ter a dñō bñdia mereat̄. eodē w̄opante cui
laus est in secula Amen.

O Etiam debet q̄libet fidel̄ a flocatus rus
ticius paup̄ib̄ quantū facilius p̄mitit
elemosinas clārḡit̄. q̄t̄ sūi thobias p̄
filii sūi donat̄ dīc̄s. Ex tua s̄ba fac elōfūt̄
a nōl̄ aut̄ere fac̄e nū ab ullo paup̄e in eīn

the German regions, for example the Bundschuh movement (1493-1517) and the German Peasants' War (1524-1526).

One volume, 20.4 cms. x 14.6 cms. in binding, quarto, 69 (of 70) fols., signed a-h⁸ i⁶, lacking blank a1. Sig. i6, blank, present. 27 lines per page. Capital spaces, the first with printed guide letter. Most spaces with added red lombard initial (a few with lombard initial faded away). The first capital space, and others, were left blank. Printed initials slashed in yellow throughout. 19 short manuscript early marginal glosses (faded), reader's marks from same time. Binding of green goatskin, covers filleted in gilt, spine with five raised bands, compartments with lozenges ruled with dots with flower stamp at centre of each and crescent to corners, second and third compartments with gilt lettering. Gilt filleting to sides and decorative



rule to dentelles, marbled pastedown and endpapers, green silk ribbon, all edges gilt (binding slightly rubbed and worn but good). Light or medium browning, foxing, spotting and staining - including inky finger prints possibly from time of printing (sig. e1 verso). Margins neatly ruled in pink-purple ink, perhaps at time of binding (c.1780-1820).

ISTC ir00294000. BMC I 244. Bod-Inc R-100. Arnold C. Klebs, "Incunabula scientifica et medica" (Osiris, 4 (1938)), 862.3 (p. 286).

“FAY CE QUE VOUDRAS”

30. [Wilkes, John, owner] Rabelais, François [Urquhart, Thomas, tr.]: *The works of F. Rabelais, M.D. or, The lives, heroic deeds and sayings of Gargantua and Pantagruel. Done out of French by Sir Tho. Urchard, Kt. and others. With a large account of the life and works of the author, particularly an explanation of the most difficult passage in them. Never before publish'd in any language.* London, printed for Richard Baldwin, near the Oxford Arms in Warwick-Lane, 1694.

[Vol. II:] [Urquhart, Thomas, tr.]: *The third book of the works of Mr. Francis Rabelais, Doctor in Physick. Containing the heroick deeds of Pantagruel the son of Gargantua. Now faithfully translated into English, by the unimitable pen of Sir Thomas Urwhart [sic], Kt. & Bar. The translator of the two first books. Never before printed.* London, Baldwin, 1693.

[Vol. III:] [Motteux, Peter, tr.]: *Pantagruel's voyage to the oracle of the bottle. Being the fourth and fifth books of the works of Francis Rabelais, M.D. With the Pantagruelian prognostication, and other pieces in verse and prose by that author: also his historical letters. Compleating all his works that are extant. Never before printed in English. Done out of French by Mr. Motteux. With explanatory remarks on every chapter by the same hand.* London, Baldwin, 1694.

€7.080



Fascinating complete set of the first English translation of *Gargantua and Pantagruel*. It has books one and two in second English edition (following the first of 1653 which was reissued in 1664), and books three, and four and five, in first English edition. Our three volumes from 1693-4 were however sold together (Pforzheimer) and thus together arguably make the **first complete English edition**.

The volumes have an **excellent association**, belonging to journalist, radical politician and friend of American liberty John Wilkes (1725-1797). Prior to falling out with its patron, Wilkes was a member of the notorious libertine Hellfire Club of Sir Francis Dashwood (1708-1781). The club was based at Medmenham Abbey, Buckinghamshire and had as its motto the phrase “fay ce que voudras”

(do what you will), **as found in Rabelais**, who, in his novel, gave the motto to the utopian Abbey of Thélème. What precisely was the value of Rabelais to Wilkes, and his (learned, libertine) friends? Was it just the source of an opportune phrase, or more? This is an association worthy of exploration, as well as an important book.

Three vols., 16.6. cms. x 10.2 cms. in binding, duodecimo, pp. [8], clvi, [38], 230, viii, 9-208; [2], 430, [12]; [6], xiii, [4], xii-cxxxix, clx-cxliv, [40], 272, [14], 262, 34, [14]. + intaglio portrait plate at beginning of vol. I. Signed: A⁴ a-f¹² g⁶ chi¹ *⁶(-*6) h⁸ B-L¹²; 2A-2H¹² 2I⁸; A-S¹² T⁶; A¹² b-f¹² a¹² B-N¹²; 2A-L¹² 2M⁶ 3A-B¹². Title-pages to each volume and to each book of the novel. Woodcut bottle to (second) p. 209, vol. III. Light or medium browning, occasional light staining, loss to headline in last leaf of vol. I, bound in early dark calf, filleted in blind, roll-tooled in blind at inner margins, and with gilt decoration to sides; rebacked (possibly in the 19th century) with old label panels (oval of red goatskin, stamped in gilt, with gilt-tooled calf around) laid on. Bindings rubbed, slightly worn, chipping to spine at head of vol. II. Marbled pastedowns and endpapers.

Provenance: 1. Inscription to title-pages of Holleton. 2. Inscription to front free endpapers verso of John Wilkes. 3. Wilkes sale, Leigh and Sotheby, London, June 1 1799, lot 39, 5/- to [?]Sturges. 4. C.E. Kenney, F.S.A., F.R.I.C.S. 5. Kenney's sale, Sotheby's, London, 18 October 1965, lot 1045, to Charles W. Traylen, his catalogue entry for the book pasted to vol. III, final endpaper recto. 6. Eric de Bellaigue, his book labels and purchase note. Folded in, letter to him from Traylen giving Kenney provenance (confirmed with auction records).

ESTC R29255; R26911; R2564. Pforzheimer 816 (2nd vol.) and 817 (3rd vol.); see also Pforzheimer 815.

Arthur H. Cash, *John Wilkes: the scandalous father of civil liberty* (New Haven, 2006); Seamus Deane, ed., *Sale Catalogues of Libraries of Eminent Persons Volume 8, Politicians* (London, 1973).

REASON, WHICH DISTINGUISHES US FROM BEASTS

31. [Education] Meyer, Johann II: *LOGICA. Die vernünft-kunst. Der Kunst und Tugend Liebenden Jugend ab der Bürgerlichen Bibliothecam Neuen Jahrs Tag verehrt Ao. 1696.* [Zurich, c.1696].

€765

Print, illustrated with six emblematic illustrations showing the parts of logic, "the art of reason", with a central illustration showing, I believe, the personification of Logic handing the key to a well-stocked house to an ancient Greek philosopher. Logic says (in Latin) "I distinguish from beasts, showing the sacred parts of reason". One in an educational series for children produced by the city library of Zürich each New Year, it was made by printmaker Johann II Meyer (1655-1712).

Intaglio print, c.41.4 cms x c.34.6 cms. (25.9 cms. x 23.1 cms. within plate marks), central image flanked by three images on each side. Twenty lines of verse below. Light browning, some soiling and foxing to margins, verso with a small paper tab fixed to each corner. Provenance: old pencil code to verso, "[?]Arm. XI 143".

OCLC shows one location outside Switzerland (Princeton).



ATTRACTIVE BORDERS

32. Alba y Marquès, Pedro: *Al excelentissimo Señor D. Diego Felipe de Guzman, Duque de Sanlucar [...] Pedro Alba, y Marques ciudadano honrado de Barcelona, convida para las fiestas que á su Angelico Doctor Santo Thomàs de Aquino ofrece su muy Ilustre y docta Academia. En Barcelona: En la Imprenta de Rafael Figuerò à los Algodoneros. Año 1683. €885*

Attractive gratulatory broadside for a festival event probably at the Academy and Confraternity of St Thomas Aquinas at the Dominican friary of Santa Caterina in Barcelona, a Thomist institution with students of the university of Barcelona. The honouree was Diego Dávila Mesía y Guzmán, 3rd Marqués de Leganés (c.1648-1711), sometime viceroy of Catalonia. In the broadside's sonnet and décima, he is amongst other things compared to El Cid.

Broadside, 43.2 cms x 31.2 cms., text within elaborate woodcut borders incorporating birds and flowers, text with typographical decoration and small woodcut urns with bird and flowers. Light browning, fold-lines, very well preserved.

Not in CCPB or OCLC.





17TH-CENTURY BOARD GAME "AFTER TYCHO BRAHE"

33. [Board game] *Le jeu de la sphère, ou de l'univers selon Tyco Brahe. Le tout gravé et mis au jour par Estienne Vouillemont. Le tout gravé et mis au jour par Estienne Vouillement [...] Paris [...] 1661.* A Paris, chez A. De Fer, dans l'Isle du Palais a la Sphere Royale, 1671. Avec priv. du Roy. **€9.205**

Very rare and unusual astronomical educational board game, first printed in 1661, with a dedication and imprint dated with that year, and a subsequent 1671 imprint, with a new publisher. (This 1671 addition appears also in the copy of the collector Adrian Seville (see below), and in that of the Bibliothèque Nationale; a copy without the 1671 addition, probably therefore printed in 1661, is reproduced in a reference work of 1982 (cited by Seville), and a further copy, at University of Goettingen, carries no mention of 1671 in its cataloguing, but neither does it give publisher, another indicator of year). This large and splendid game, a version of the 'game of the goose', has 70 illustrated landing positions, depicting in all 69 constellations (some positions show more than one constellation), also the four elements, seven heavenly bodies (sun, moon and five planets), a general view of the Firmament, the primum mobile, the Crystalline Heaven and the Empyrean Heaven. At centre is a plan labelled as following the Ptolemaic system. Some of the constellations depicted were introduced to celestial maps only in the seventeenth century, and some are now obsolete (Antinous, the Peacock, the Indian, the Toucan, the Southern Hydra). The model of the Ptolemaic system may be taken from Jean Boisseau's *Trésor des Cartes géographiques* (1653). This is an early example of an educational version of the 'game of the goose'. The genre had only begun in 1645 (Paris), with a geographical game.

Despite the title, the game does not really show ideas of Tycho Brahe, nor indeed of Copernicus, nor Galileo. It does however, utilise together four knowledge systems in its rules and board: the natural philosophy of the Ptolemaic sphere; biblical knowledge; astrology, with planetary and zodiacal influences; and classical knowledge, in the names of the constellations - which as has been noted have been brought quite up-to-date (Seville). At the end of the rules and notes, which are added to the corners around the ovoid game, is recommended further reading: Johannes de Sacrobosco (c.1195-c.1256), Christopher Clavius (1538-1612), and probably the *Traité de la sphère et de son usage* of Jean Boulanger. Our game was designed and published by Estienne Vouillemont, and dedicated to the chancellor of France, Pierre Séguier, Duc de Villemor (1588-1672), whose armorial also sits at centre. Vouillemont was a map engraver in the king's service (Graveur Ordinaire du Roy pour les Cartes Géographiques, Plans de Villes, et autres Tailles Douces) who had been granted a royal privilege in 1639, and for whom a reasonable body of other work exists.

Intaglio print on single sheet, c.62.4 cms. x c.46.3 cms (print, 52.2 cms x 37.8 cms. within plate marks). Light browning, slight dustiness, an attractive copy. Some strengthening at edge of margin on the verso. Provenance: title and inscription (Nefner?) to verso in an old hand. Printed label to lower margin (blank) of recto.

OCLC shows copies in Bibliothèque Nationale and Goettingen.

*Ève Netchine, ed., *Jeux de princes, Jeux de Vilains* (Paris, BnF, c.2009), #68. Adrian Seville, 'The Game of the Sphere or of the Universe - a spiral race game from 17th-century France'. *Board Game Studies Journal* 10 (2016), 1-16.*



WOODCUT-PRINTED CLOCK FACE - WOMAN'S PRESS

34. [Clock face] *[Woodcut-printed clock face, with cornucopiae to corners around the clock, all within a square with neoclassical-style foliage borders, with two men and a women drinking and holding grapes around a barrel, the central figure, a man, astride the barrel, in the semi-circle above]. A Caen, chez Mme veuve Alphonse Picard, fabricant d'Images, rue des Teinturiers, no 6. [1835-c.1841?].* **€415**

An engaging clock face print - probably intended for the face of an actual working clock! The widow of Alphonse Picard took over a business producing popular prints following the death of her husband in 1835. Her own year of death has been reported as 1841.

Woodcut print, c.42.2 cms. x c.27.2 cms. Square described above containing clock-face, 22.2 cms. x 22.2 cms. Above this, the semicircle described above of 18.7 cms. width and 9.4 cms. height. Some staining, including to left-hand side of image, unevenness and tears to margins.

MUCEM (Marseille) inventory number 1952.39.65. One further copy located (hand-coloured, Librairie Historique Clavreuil Fabrice Teissèdre, November 2012).

TRAGIC INFANTICIDE STORY

35. [Handbill] [Nicolle, Sophie, of Neuilly]: *Juste châtiment du crime. Arrêt rendu par la Cour-d'Assises du Département du Nord, séant à Lille, qui condamne à la Peine de Mort SOPHIE NICOLLE, âgée de 20 ans, demeurant en la Commune de Neuilly, arrondissement de Lille, atteinte et convaincue d'avoir étouffé son enfant, l'ayant ensuite caché dans sa paillasson, à dessein de le brûler lorsqu'elle serait seule. [Se trouve à Rouen, chez Bloquel, Imprimeur, rue Saint-Lô, près le Palais] [c.1821].*

€1770

Unlocated handbill, this is a combined execution notice, murder account and ballad sheet, depicting the guillotine used for the execution on 20 November 1821 of a 20-year old infanticide, Sophie Nicolle of Neuilly, in the *arrondissement* of Lille (possibly Neuilly-sur-Eure, Normandy, although this is a considerable distance from Lille). The handbill includes (verso) a sympathetic account of the crime. Having been promised marriage by a good-looking young man, Nicolle "by her love and her tenderness, ceding to his desires", soon became pregnant. Seeing the time approaching when her pregnancy would show, her lover asked the father for her hand but was astonished by the reply he gave to his daughter: "if you don't stop loving this young man, I will have you locked up". She left in tears. In due course she had the baby, which she suffocated in her mattress. After eight days, she took out the mattress to burn in a fire, but was set upon by a shepherd's dog, and discovered. Following this awful story there is set out a song about the case.

Handbill, c.27.4 cms. x c.21.2 cms., printed to both sides. Roman and italic letter, different sizes, recto with woodcut illustration of a guillotine, 14 cms. x 10 cms, typographical decoration to verso. Light browning, very slight spotting, strengthening to three corners on verso. Some illegible manuscript to recto, verso with a decorative

divider in manuscript between two columns of verses.

Not found in CCFr or OCLC.



THREE CURRENCY REGULATION EDICTS

36. [Augsburg] *Demnach bey diesen indes H. Reichs-Stadt Augspurg gehaltenen Müntzprobations-Convent neben andern sich gezeigt und hervorgethan daß von zeit ihrer Käys. Mä-jestät den 15. Junij vorigen Jahrs ergangenen [...] Datum in des H. Reichs-Stadt Augspurg den 11. 21. Junii 1677. [Augsburg, 1677].* **€650**

Illustrated edict on exchange from the regional interstate body the Coinage Consortium of Franconia, Swabia and Bavaria, concerning coins issued by four potentates (the Margrave of Brandenburg-Ansbach, the Prince of Oettingen, the Count of Montfort and Count Fugger).

Broadside, 34.2 cms. x 41.1 cms., 10 lines of letterpress (c.135 words) with intaglio print almost flush below (18.8 cms. x 28 cms.), well-margined to top and sides. Light or medium browning, central vertical fold-line, small tears to edges, a clean copy.

OCLC 635172884. Not located in VD17.

37. [Maximilian II, Elector of Bavaria] *Von Gottes genaden wir Maximilian Emanuel in Ob: und Nidern Bayrn auch der Obern Pfaltz Herzog Pfaltzgraff bey Rhein dess Heyl. Röm. Reichs ertztruchsess und Churfurst Landgraff zu Leuchtenberg &c. Entbieten allen und jeden unsren Hof-Raths Praesidenten, Vicedomben, Reñtmaistern, Pflegern, Richtern, und deren Berwaltern [...] Geben in unserer haubt- und Residentz Statt München den 11. Jenner 1694. [Munich, 1694].* **€590**

Decree of Elector Maximilian II (1662-1726) concerning the exchangeability of twelve foreign coins, which are illustrated on a separate intaglio print which is then adjoined to the letterpress section.

Broadside, c.64 cms. x c.42.5 cms., letterpress title (three lines) including woodcut initial; 40 lines text body, with some further letterpress text below. Below this, on a separate but attached sheet, intaglio illustrations from two plates, the whole printed area here c.27.9 cms. x c.39.6 cms. Broadside has light browning, fold-lines, causing loss to one or two words, otherwise minor damage. Docketed in manuscript to verso.

VD17 12:663537C.

38. [Same author] *Von Gottes genaden wir Maximilian Emanuel in Ob: und Nidern Bayrn auch der Obern Pfaltz Herzog Pfaltzgraff bey Rhein dess Heyl. Röm. Reichs ertztruchsess und Churfurst Landgraff zu Leuchtenberg &c. Entbieten allen und jeden unsren Hof-Raths Praesidenten, Vicedomben, Renntmeistern, Pflegern [...] Geben in unserer Haubt- und Residentz-Statt München den 26. Junii 1694. [Munich, 1694].* **€885**

Broadside which we have not located, banning the exchange of sixteen foreign coins. Illustrating the way in which these decrees are always subject to revision and addition, the adjoined illustration is made with two plates.

Broadside, c.64 cms. x c.42.5 cms., letterpress title (three lines) including woodcut initial; 40 lines text body, with some further letterpress text below. Below this, on a separate but attached sheet, intaglio illustrations from two plates, the whole printed area here c.27.9 cms. x c.39.6 cms. Broadside has light browning, fold-lines, causing loss to one or two words, otherwise minor damage. Docketed in manuscript to verso.

No comparable broadsides from 26 June located in libraries (VD17, OCLC).

Ein Sozio-Club. Der Maximilian Club, in Ob. und Süden
Bremen und der Deutschen Kultur. 14. Februar 1925, auf Seite 12.

Seleziona per chi non è un professionista qualificato: le famiglie in famili con bambini



Mr. STATIONER & MERCHANT in OLD AND NEW
STREET, LONDON. TELLS OF THE LONDON AND EAST
INDIA COMPANIES, OF THE CHINESE AND JAPANESE
TRADE, &c. &c.

Auger Baldiner so dermullen in Thru
iden durchgehents vertrüfft und verbotten

WILLIAM FOLLIOT

St. Paul, Minnesota, November 20,
1917. A. L. T. -
The following are the names of
the members of the Minnesota
State Legislature.



Ennach den diesen indeß H. Reichs-Stadt Augsbourg
gebauteen Münz-probationen. Convent neben andern sich gezeigt und
hervorgerhan: daß von Zeit ihres Kalpe Rehbergen 15. Januarij vorlast Jahr er ergraben: und
den 1. Januarij dieses Jahres dem Reichs- und Stadtmann publicaten allgemeindigsten Rüttung. Dicht
Krafft besien die 200. Ständ von Ausmünzung der geschuldeten Storten sich enthalten sollen. *repetere.* Diese
Jürg. Owsigbach: Oetting: Kraft: Fugger: und Münzmeister die ganz halbe und Oetting: Goldmünz nach die
besagten Abtheilen aufzuradeln werden. Als dasz man vor notwendig gehalten und geschlossen: daß sol-
che und andere denalschen auch in diesem Jahr ausgemünzt obß: und geringe Münzen hiemt adalstig ver-
rufft seyn: und hinsicht in Gewerbschaft und Zappfungen noch nicht angenommen: noch für zu-lich ge-
halten werden sollen. Datum in des H. Reichs-Stadt Augsbourg den 11. 21. Januarij 1677.





FELLOW, LIVE PIOUSLY AND WELL

39. [Children's proverbs] *Mensch lebe fromm und gut.* [Germany, c.1790]. **€710**

An example of a type of print for children, an exhortation to the good and virtuous life, the words made with anthropomorphic fraktur alphabet. One imagines prints such as the present on the walls of children's bedrooms. The letters feature, amongst other things, men with large fish, soldiers, people

in orientalist costume, a man with a fencing sword protruding from his forehead and a dog with a French horn. The item is charmingly and carefully hand-coloured, in pink with red shading.

Intaglio print, 36.3 cms x c.21.3 cms, featuring a large text as described above. Medium browning, some spotting and staining, hinged on verso to card.

'GAME OF THE GOOSE' AND LOTTERY GAME

40. [Board game] *Pythagoras, in de hoop, of vermaklyk lottery- en tal spel*. Te Rotterdam, bij J. Hendriksen, drukker en boekverkooper op de Hoogstraat bij het Stadhuis, 1808. **€1770**



A very rare board game featuring at centre a large woodcut image of Pythagoras with dice, and offering a dual use, as a version of the traditional 'game of the goose' (two-dice tour around the board), and as a lottery game. Instructions for both ways to play are printed under-neath. Engaging features of the design are 26 pictorial symbols (eagle, glasses, lemon, chicken, donkey, medicine bottle, goat, dog, ink and quill etc.). For the lottery one would also have a set of cards, each with one of these symbols. Placed in front of Pythagoras in the middle of the board is a small woman with anchor and bird, representing the theme of hope, which is referenced also in the title.

The woodcut image of the board is signed "D. V. Lubeek". Dirk van Lubeek (1747-1819) was a central artist of Dutch popular print culture, producing many catchpenny prints (sometimes similar to comics), for publishers including the present, Jan Hendrickson (fl. 1794-1832), who also was very prominent in the field of popular prints.

Single sheet, c.51.8 cms x c.44.6 cms. Letterpress title, central woodcut, 35.4 cms. x 35.4 cms., letterpress text and imprint below. Light browning, small burn hole in blank space outside woodcut, slight fraying to borders.

Buijnsters, Papertoys, 126, and ill., p. 28 (identifiable as our copy; = Bubb Kuyper, cat. 34 (2001), nr. 3546). Not in OCLC.

On van Lubeek, see Bas Schuddeboom, 'Dirk & Hermanus van Lubeek', at https://www.lambiek.net/artists/l/lubeek_dirk_hermanus_van.htm (last accessed 17 January 2026).

CONTAGIOUS ANIMAL DISEASE

41. [Veterinary Medicine] *Aanmerkinge te Brussel gedrukt over de contagieuse siekte die regneert onder de paarden en hoernbeesten. = Observation imprimée à Bruxelles. Sur une maladie contagieuse qui regne par le chevaux & gros bastiaux.* [Brussels, c.1732].

€530

Broadside in Dutch and French, explaining how to identify and treat the affliction of foot and mouth disease in horses and horned animals, and giving instructions on mixing and applying a drug remedy from the Auvergne region, where it had sprung up. The text warns on the disease's contagiousness. "Above all one must never be complacent about this disease being far away, experience has just taught that while it was at a reasonable distance from the town of Gannat [Auvergne], all the parishes in the vicinity of this town, one league or one and a half leagues around, were infected with it the same day, without there being any communication between one parish and another".

Broadside, 41.3 cms. x 32.5 cms., Roman and italic letter, two columns, Dutch and French with a simple printed divider between (the Dutch in roman with veterinary receipt and much of title in italic, the French the opposite). Woodcut capital initial to each column. Paper watermarked with arms of Amsterdam and initials SBH. Light browning.

Conforms to copy in Netherlands KB (Knuttel 16845b), digitised via Google and linked to via OCLC 1089446751.



STATUE OF THE PURPORTED INVENTOR OF PRINTING

42. [Cranendoncq, Alexander] *Laurens Koster, uitvinder der Boekdrukkunst in den jare 1421, te Haarlem. = Laurent Koster, inventeur de l'imprimerie l'an 1421, à Haarlem. n. 195. B.* [Turnhout: Brepols & Dierckx zoon, c.1850]. **€530**

Block-coloured woodcut for children, of the statue of the purported inventor of printing, Laurens Janszoon Coster of Haarlem (c.1370-c.1440), that was made in 1722 by Gerit van Heerstal after Romeyn de Hooghe, and which is situated in the herb garden of the Stedelijk Gymnasium of this city. The print includes, at foot, verse, in Dutch and French, in praise of the historic figure, who was celebrated in the Netherlands.

Single sheet, c.41.9 cms. x c.33.4 cms., title at top, central woodcut image within double-lined border, 32 cms x 26 cms, the image block-coloured in red, blue, yellow and green, and featuring Coster in cape and laurels, a book in one hand and a block in the other with a capital letter A carved, on a pedestal, surrounded by railings, the illustration initialled A.C. (i.e. Alexander Cranendoncq). At bottom, a row of four four-line verses, in roman letter, divider made of typographical ornament between the second and third. Light browning, slight foxing and spotting, some minuscule holes in margins, old fold-lines, rumpling to left-hand margin (blank), overall well preserved. Printed on thin paper.

Vansummeren, Kinderprenten van Brepols, 212, nr. 195. De Meyer, Volks- en Kinderpenten, 102 (Brepols 195). See references also at OCLC 1154581192. OCLC shows copies at Koninklijke Bibliotheek, NL, and University of Amsterdam.

