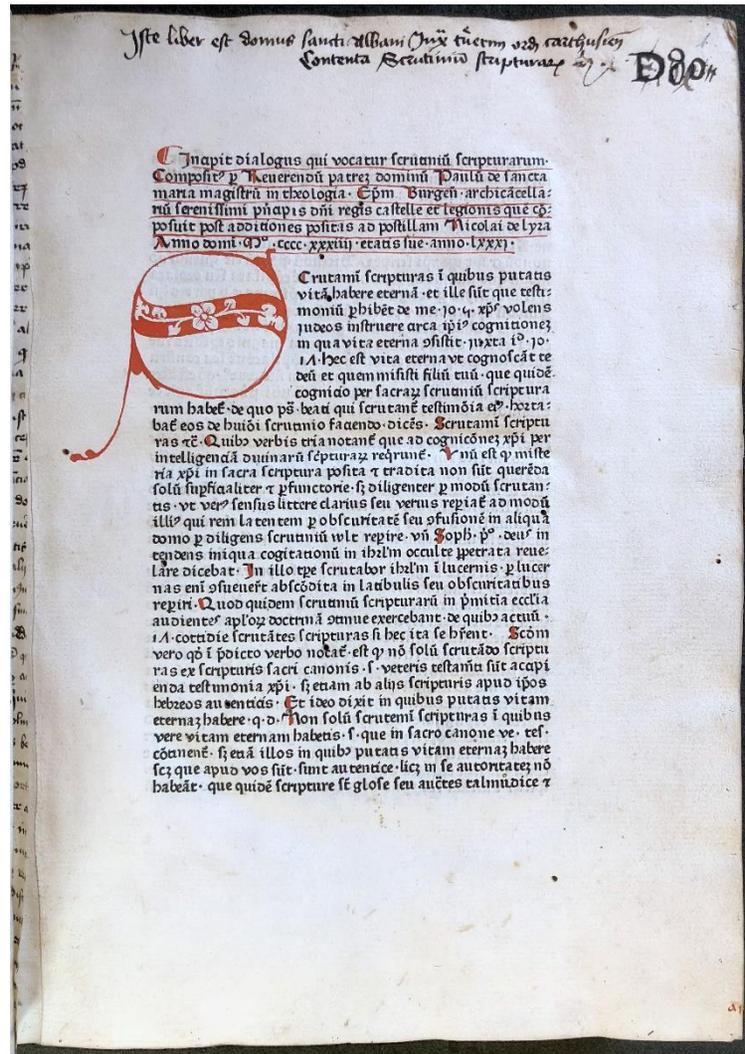


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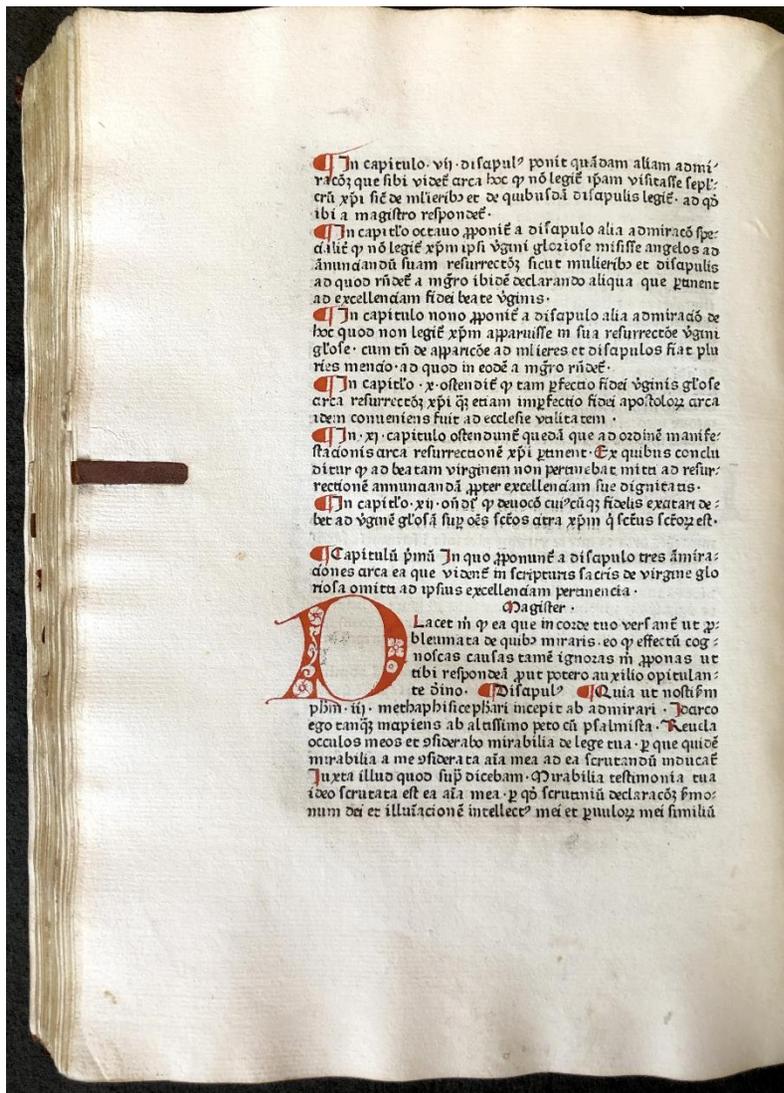
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The fifteenth century

Mentelin's marketing of anti-Semitism

1 PAULUS DE SANCTA MARIA (SALOMON HA-LEVI). *Scrutinium scripturarum*. [Strassburg: Johann Mentelin, not after May 1470].



Chancery folio (289 x 209 mm). Collation: [a-b¹⁰ c¹² d-k¹⁰ l8 m-r¹⁰ s¹² sz¹⁰ t-v¹⁰ x⁶]. 217 (of 218) leaves, unfoliated, blank leaf g10 removed, blank leaves x5-6 preserved. MANUSCRIPT QUIRING LARGELY PRESERVED, in two series: in red ink, possibly by the rubricator, and in brown ink at extreme outer corners of sheets, signed to fifth leaf of each quire. 39 lines. Type 5:92^B. Eight-, six-, and three-line initial spaces. Rubricated in red (a few initials with additional strokes in blue): Lombard initials, opening initials with reserved floral or abstract decoration, a few with extensions, paragraph marks, capital strokes and underlines. Many deckle edges preserved, pinholes visible at center of upper and lower margins. Watermark: gothic minuscule P topped with four-petalled fleuron (chainlines 39mm., mark 79 x 20 mm.) A few ink impressions of bearer type(?) within initial spaces.

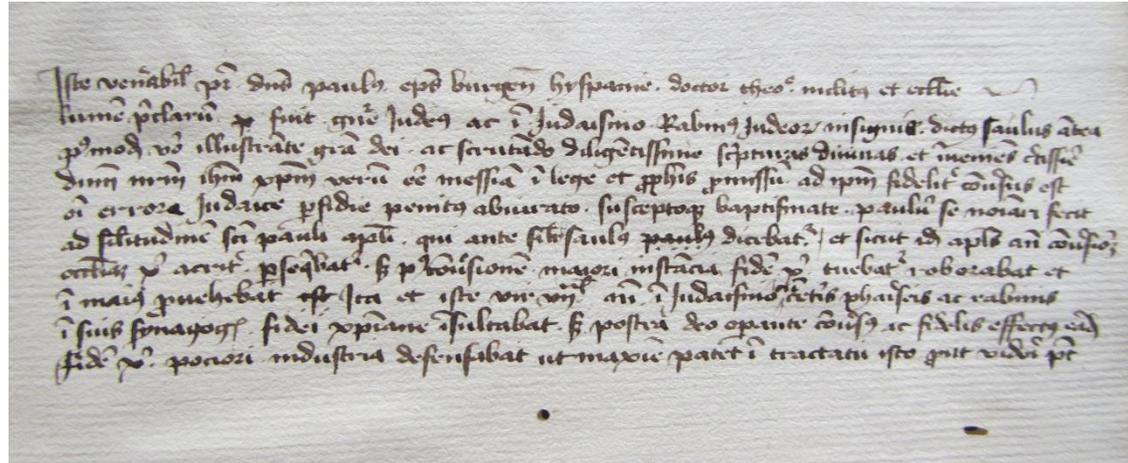
Condition: several wormholes in first and last three quires, a few mostly marginal wormholes elsewhere, tiny hole in fol. m3, apparently from a correction on verso, fol. o2 with short closed marginal tear, very occasional light finger-soiling, but a large, fresh, unsophisticated copy.

Binding: contemporary blind-tooled calf over wooden boards, covers paneled with parallel fillets, a small unidentified armorial stamp in each of the four outer compartments (party per chevron, star at upper left), central panel with 5 pairs of intersecting diagonal fillets forming a saltire pattern, the compartments each with a small four-petalled blossom tool; sewn on four double cords, 19th-century paper lettering-pieces on spine, evidence of two fore-edge clasps, plain edges, nine (of thirteen) parchment or leather index tabs preserved, lacking lower

pastedown, spine liner from a 15th-century cursive manuscript on vellum. Covers wormed and rubbed, loss to lower cover exposing boards, upper hinge split.

Provenance: Trier, Carthusians of Saint-Alban, contemporary inscription on first page, *Iste liber est domus sancti Albani iux[ta] T[re]uerim*

ord[inis] Carthusien[is], letterpress shelfmark "I 25" mounted on front pastedown, along with a mounted manuscript identification of the volume with same shelfmark number;; long note summarizing the text in a different contemporary hand on the first recto of the two blank leaves at end (transcription available on request); a few marginal manuscript corrections in ink or lead, occasional small interlinear corrections (e.g., e3v), 2 or 3 marginal doodles (a fish on fol. f10v, decoration of an initial on k2v).



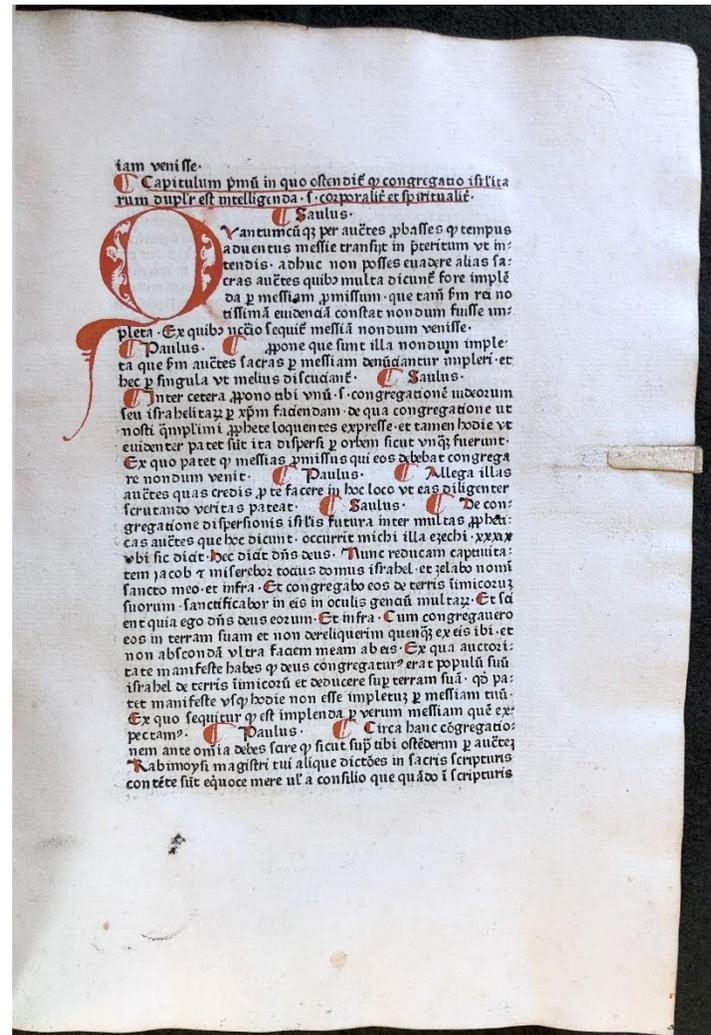
The Saint-Alban library was absorbed after secularization by the Stadtbibliothek Trier, their(?) shelfmark 1241 on spine label and front free endpaper; sold by the Stadtbibliothek as a duplicate in 1909, to Ludwig Rosenthal; with Maggs, sold to Maurice Burrus in 1937 (bookplate and purchase label). \$57,500

FIRST EDITION, A FINE, UNPRESSED, LARGE COPY, of a polemical text against Jews and Judaism by a Castilian *converso*, printed on the first press of Strassburg. Paulus de Sancta Maria, or Paul of Burgos (ca. 1352-1435), served in his lifetime as both grand rabbi and bishop of Burgos. A Talmudic scholar with a profound knowledge of the Hebrew texts, Paul's knowledge of Latin permitted him to read deeply in Aquinas and other Church fathers, and he became a brilliant polemicist and advocate of Judaism. His readings supposedly convinced him of the validity of both religions, but clearly the persecutions of the Jews in Spain "facilitated" his decision to convert, in 1391, along with his four sons (but not his wife, who remained Jewish until her death in 1420). Paul obtained a degree in Theology at Paris, where he made the acquaintance of Pedro de Luna, the future pope Benedict XIII, who would later summon him to Avignon. Although he continued to correspond with several Jewish scholars, he became an active proponent of repression against his former coreligionists, for which efforts he was rewarded with the titles of Bishop of Cartagena, Grand Chancellor of Castilia, and finally Bishop of Burgos. At the age of 82 he finished this, his major work. It was an influential but sorry achievement. The text presents a dialogue between Paul and Saul "*contra Judaeos*," and, in part 2, between a Magister and his Disciple. Using examples from rabbinical literature to argue against Jewish objections to the Christian faith, Paul urges the conversion of the Jews. He describes Jews as worse than the inhabitants of Sodom, for whom no punishment is too severe, thus justifying the massacres and persecutions of Jews throughout Europe. His goal, actively pursued as well through his participation in the drafting of edicts requiring the segregation of Jews in ghettos and their interdiction from most professions, was to make life so impossible for Jews that they would convert en masse.

A manuscript of the text was brought to the Council of Basel in 1432 by the author's son. This edition is one of the few early incunables the source of whose copy-text is known: a copy in the Bavarian State Library, which came from the Benedictine Abbey of Plankstetten, bears an inscription stating that the Abbey's reformist abbot Ulrich Dürner von Dürn (1461-1494) had ordered that the work be printed (cf. Geldner). Comparable inscriptions testifying to Dürner's role as a supplier of manuscript "copy-texts" were later found by Ilona Hubay in several incunables at Eichstätt. Another anti-Semitic text, also by a Castilian author, was published by Mentelin at about the same time, the *Fortalitium fidei* by the Franciscan Alfonso de Espina (Goff A-539). Mentelin most likely published both of these texts for commercial reasons, knowing that they would be read with interest by his clientele, the clergy of Alsace and South Germany (where a large proportion of extant copies of these two editions are still located). Mentelin's output was largely undated. The date of this edition is gleaned from a copy at the John Carter Brown Library, whose binding is dated 1470. He published another edition of the text ca. 1474, one of four other fifteenth-century editions, all published in the 1470s.

The Charterhouse of St. Alban in Triers, founded in 1331, was destroyed in 1673 and the monks moved to a location near Merzlich. In 1794 the monastery was suppressed (cf. Cottineau, *Répertoire topo-bibliographique des abbayes et prieurés*, II:3210), and its library was absorbed by the city library of Trier. The simply tooled binding on this copy may have been produced for the Charterhouse; possibly the small armorial stamp represents the coat-of-arms of the Charterhouse Prior at the time.

ISTC ip00201000; GW M29971; Goff P-201; BMC I:54; Bod-inc P-045 (5 copies); BSB-Ink P-45 (6 copies); CIBN P-70 (2 copies); Schorbach, *Der Strassburger Frühdrucker Johann Mentelin* (Mainz 1932) 19; Jean-Luc Kahn, "Deux écrits castillans imprimés par Mentelin en 1470," in *Le Livre, la photographie, l'image et la lettre. Essays in honor of André Jammes*, Paris 2015, pp. 37-45. Cf. Ferdinand Geldner, "Handschriftliche Einträge in Wiegendruck und ihre druckgeschichtliche Bedeutung," *Festschrift für Josef Benzing* (Wiesbaden, 1964, 127-131); Hubay, *Incunabula Eichstätter Bibliotheken* (Wiesbaden, 1968), xii.



Not for lightweights

2 NICOLAUS DE LYRA (ca. 1270-1349). *Postilla super totam Bibliam*. With the *Additiones* of Paulus de Sancta Maria, bishop of Burgos (ca. 1350-1435) and commentaries of Gulielmus Brito (d. 1356) and of Matthias Döring (d. before 1465). Nuremberg: Anton Koberger, 22 January 1481.

2 volumes, royal folio (415 x 285 mm). Collation: (Vol. 1:) [1-5⁸ 6-14⁶ 15⁸ 16-34⁶ 35¹⁰ 36⁶ 37-38⁸ 39-67⁶ 68¹⁰]. (Vol. II:) [1-2⁶ 3⁸ 4-25⁶ 26⁸ 27-36⁶ 37⁶(6+1) 38⁶ (38/6 a cancel) 39-82⁸ 83¹⁰]. 430 leaves (of 432, without first and last blank leaves) and 506 leaves (of 507, without final blank). 71 lines and headline, double column. Types: 4:160G (headlines and headings), 5:82G (text). FORTY-THREE WOODCUT



ILLUSTRATIONS AND DIAGRAMS, of which eight full-page and three half-page, COLORED THROUGHOUT BY A CONTEMPORARY HAND; 20-line initial space opening text, 3- to 7-line spaces elsewhere. OPENING PAGE ILLUMINATED BY A CONTEMPORARY ARTIST in blue, yellow and green wash, the initial (h) in gold, historiated with the figure of a hunter with crossbow and two animals, floral and foliate border on two sides; Maiblumen initials throughout in red or blue, the initials at section openings parti-colored red and blue with contrasting red or violet penwork infill, a few also with green, some in vol. 2 historiated with grotesque faces; opening initial in vol. 2 with scrolling filigree extender in red and green; paragraph marks, capital strokes, and underlining in red. A large copy, with deckle edges throughout, and contemporary manuscript quiring in lower center margin on versos of last leaf of each quire. First leaf of vol. I with marginal staining, vol. II first leaf a bit soiled and with initial partially covered by a patch, fol. II:82/6 with two repaired tears. Modern blind-tooled morocco over wooden boards; index tabs (ends renewed with modern

red morocco), vellum manuscript quire guards. Joints badly rubbed; red linen slipcases (rubbed). *Provenance*: Carthusians of Erfurt, inscriptions at beginning of both volumes (*Liber Cartusiae Erphord; Ad Carthusiam Erfordiae pertinet liber iste*); New York, General Theological Seminary, blindstamps in first and last pages, bookplates, sale, Christie's New York, 1 October 1980, lot 35. \$28,000

FIRST ILLUSTRATED EDITION of the greatest of all Biblical commentaries; fourth edition and the first of six Koberger editions (of which four included the Biblical text). It contains the first appearance of these influential illustrations, but is the only edition with the original woodblocks. This is a large copy, retaining most deckle edges, of a massive edition.

Nicolaus de Lyra's commentary on the entire Bible was regarded as the definitive Biblical commentary in the Middle Ages. Surviving in at least 800 and probably closer to a thousand manuscripts (some including *Postilla* on single books or groups of books), it was the first Biblical commentary to be printed (in Rome in 1471-72, by Sweynheym and Pannartz), and remained highly regarded by Luther and throughout the

Reformation. Born at Lyre, near Evreux in Normandy, Nicolaus entered the Franciscan convent at Verneuil at the age of 30, and was sent to study at the University of Paris, where he spent the rest of his life. In his *Postilla litteralis in vetus et novum testamentum*, he stressed the importance of the Scriptures' literal meaning, which he considered the foundation of all mystical interpretation. Scholars have noted his "astonishingly solid" familiarity with Jewish commentaries on the Bible, notably that of Rashi (*Verfasserlexikon*). Possibly he studied with Jewish scholars in Evreux; it has also been recently suggested that he may have studied Hebrew in Paris (cf. Klepper).

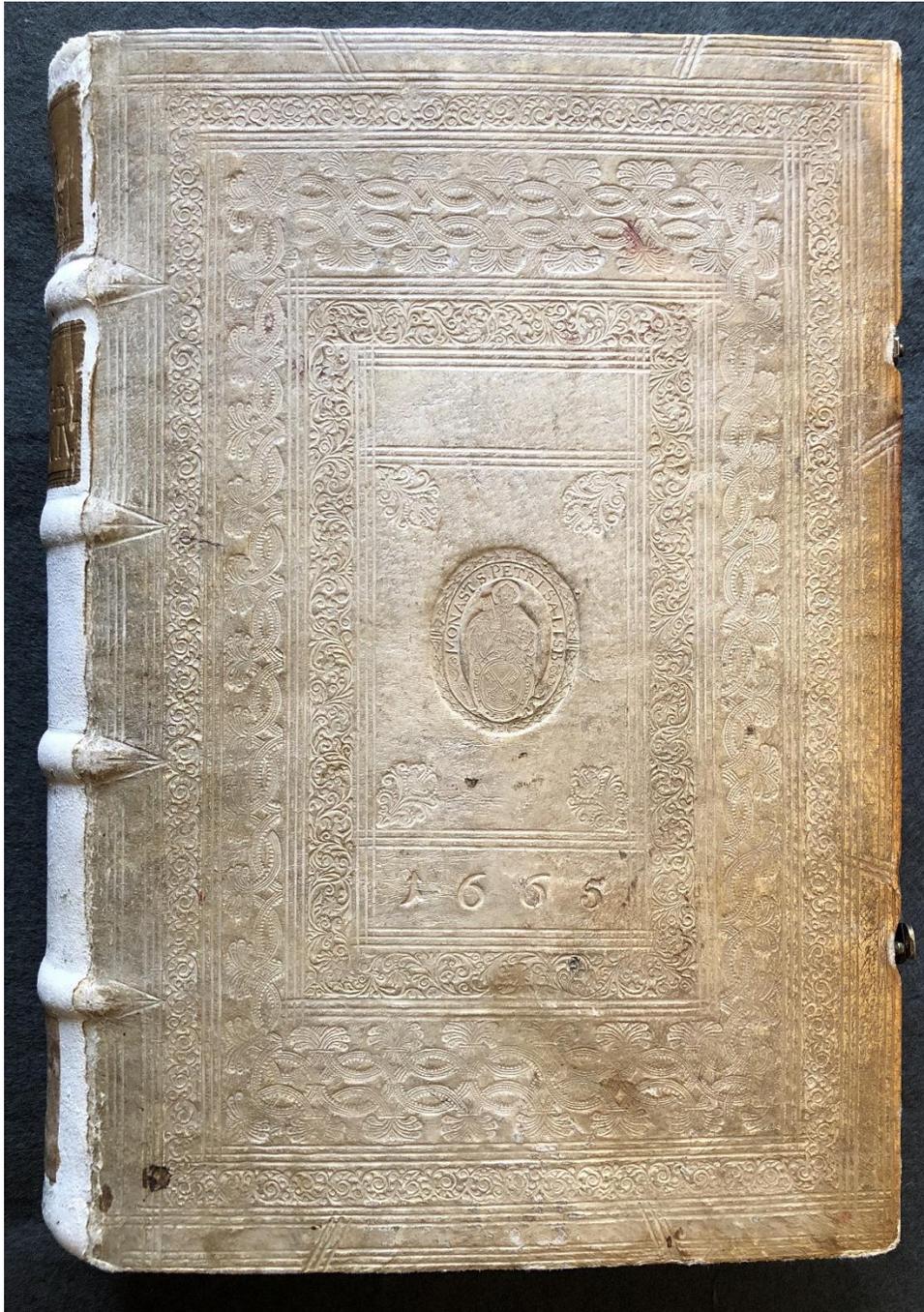
The critical apparatus of the Koberger edition follows Mentelin's edition: it contains the important critical *Additiones*, including approximately 1100 suggestions and corrections, by Paul of Burgos (see also no. 1), the source for the latter's reputation as an exegete, as well as Matthias Döring's *Replicationes* to Paul of Burgos in defense of Nicolaus de Lyra.

The illustrations show the system of the cosmos, the plan of the ark, the vision of Ezechiel, the seven-branched candle, the vestments of the priest Aaron, views of the temple and plans and a view of Jerusalem, a chronometer, a solar quadrant, a genealogical tree of the kings of Syria and Egypt, etc. The larger cuts incorporate xylographic text. Schreiber sniffed that most are only of interest to archeologists. Koberger used reduced copies of the woodblocks for subsequent editions, and they were copied by other printers, including Ulrich Zell in Cologne, and Froben and Amerbach in Basel. The coloring of the cuts in this copy is not the most painstaking, but it appears to be consistent throughout both volumes.

Hain misdescribed this edition as in 3 volumes, having misinterpreted the blank pages in vol. 2 at the end of quire 37 and beginning of quire 38 as a part break. They in fact seem to result from the erroneous imposition on 38/6 of what should have been page 38/1r, which required that an extra leaf with the correct text on the recto (and verso blank) be inserted at the end of quire 37, and the cancellation of leaf 38/6.



This copy includes none of the variants described in Sajó-Soltész, *Catalogus incunabulorum quae in bibliothecis publicis Hungariae asservantur*, 2406. ISTC in00135000; GW M26513; Goff N-135; BMC II 419; BSB-Ink N-114; CIBN N-76; Schramm XVII p. 8; Schreiber 4843. Cf. *Verfasserlexikon* 2 6:1117; *Lexikon für Theologie und Kirche* 7:992-993; D. C. Klepper, "Nicholas of Lyra and Franciscan Interest in Hebrew Scholarship," Krey and Smith, eds., *Nicholas of Lyra: the Senses of Scripture* (Leiden & Boston 2000), pp. 289-312.



3 CASSIANUS, Johannes. *De institutis coenobiorum.* - *Collationes patrum XXIV.* Basel: [Johann Amerbach, after 24 September] 1485.

[Bound with:] **THOMAS À KEMPIS.** *Opera: Sermones, epistolae et alia opuscula.* Nuremberg: Caspar Hochfeder [for Peter Dannhauser], 29 November 1494.

Two volumes in one, chancery folio (284 x 195 mm).

Cassianus: collation: π^{10} A-B⁸ C-F^{6.8} G⁸; a-b⁸ c-d⁶ e-h^{6.8} i⁸ k-n^{6.8} o-t⁸ v⁶. 208 leaves, unrubricated. 47 lines and headline, double column (except title verso). Types: 1:185G (title, incipit, headlines). 3:92G (text), 5:106(92)G (headings and colophon). Quarter-page woodcut of the conversion of Paul (b5r). Initial spaces with printed guide letters, rubricated: initials, paraphs, capital strokes in red.

Thomas a Kempis: collation: π^4 a-b⁸ c-d⁶ e-g⁸ h-l^{6.8} m-o⁶ p⁸ q⁶ r-z A-B^{8.6.6} C⁸. 184 leaves, a1-C8 foliated i-clxxviii (*recte* 180). 53 lines and headline, double column except prefatory letters (π 2-3). Types: 2:168G (title and headings), 1:83G (text). Initial spaces with guide letters. Rubricated, in a style similar to that of the first work, but in a slightly less neat hand. A few small stains.

Binding: 17th-century alum-tawed pigskin over wooden boards, covers paneled with ornamental roll-tools, at center of both covers the oval stamp of Saint Peter's Abbey, Salzburg, the date 1665 stamped below it on upper cover, spine overlaid with white reversed pigskin and with two later calf gilt lettering-pieces and one manuscript shelfmark label, pair of brass fore-edge clasps with pin catches, edges red-stained, two index tabs.

Provenance: Thomas Welti of Zurzach, inscription dated [14]86 on first title, “Vo[n] mir thomas welti vo[n] zurzach 86”; neat contemporary marginal note on fol. i5v of the Cassianus, a few marginal *nota bene* notes in the Thomas a Kempis; Salzburg, Benedictines of the Abbey of St. Peter’s, 18th-century inscriptions on titles, letterpress shelf-mark label of 1767 or later on front pastedown, with printed squares for the Armarium, Classis, and Numerus shelf numbers, accomplished in manuscript. \$16,000

Two fundamental religious works from very different periods of Christianity, bound together by the Benedictine monks of Salzburg: the fifth-century hermit Cassian’s treatise on the basic rules of and psychological obstacles to the monastic life; and the first collected edition of the works of Thomas à Kempis to include (and acknowledge as his) the work that personalized religious devotion on the eve of the modern era, sowing the seeds for both the Protestant Reformation and the Counter-Reformation, the *Imitatio Christi*.

I: First edition of Cassianus’ *De institutis coenobiorum*, and second edition of his *Collationes patrum*. In Books 1-4 of the *Institutes*, Cassian set out the basic outline of monastic life, covering clothing, prayer, and rules; and in Books 5-12 he tackled the eight vices that impede monks’ achievement of spiritual perfection. These guidelines served as the basis for many monastic orders, including that of St. Benedict. The *Collationes*, or “Conferences” (previously published by the Brussels Brothers of the Common Life in 1476), relate Cassian’s conversations on the principles of spiritual and ascetic life with the major figures of Eastern monasticism. The *Collationes* were regularly read aloud in Benedictine monasteries at the time of a light meal; this is the source for the French word *collation*, denoting a snack.

The woodcut showing Paul’s conversion on the road to Damascus appears to be by the same artist who engraved some of the woodcuts of the *Spiegel menschlicher Behältnis*, printed in Basel by Richel in 1476. ISTC ic00233000; GW 6160; Goff C-233; BMC III 748; Bod-inc C-102; CIBN C-127; BSB-Ink C-165; Schramm XXI, p. 26 & pl. 585; Schreiber 3676.

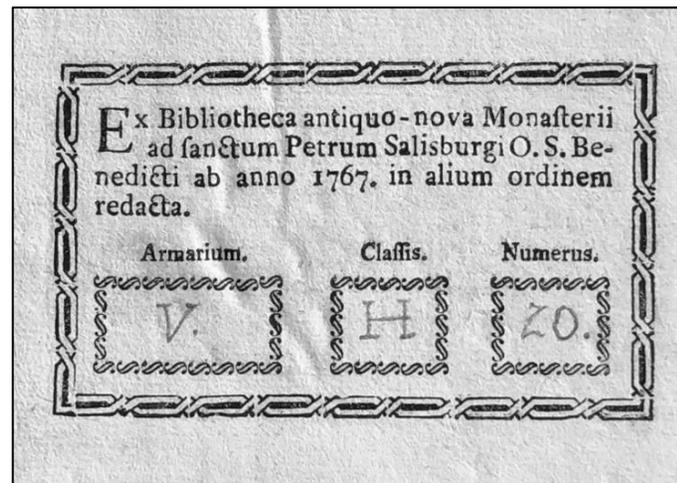
II: Second collected edition of the works of Thomas à Kempis, who is here explicitly recognized as the author of the *Imitatio Christi*. The previous edition ([Utrecht: Nicolaus Ketelaer and Gerardus de Leempt, ca. 1473]) did not include the *Imitatio*, presumably because of the controversy over its



authorship. The edition is prefaced by letters between Georg Pickhamer or Pickheimer, prior of the Carthusians at Nuremberg (and cousin of the famous humanist), and Peter Dannhauser. The *Imitatio* occupies fols. 1-28, and is followed by *De meditatione cordis*, by Jean Gerson, chancellor of the University of Paris, who had defended the Brothers of the Common Life at the Council in Constance; this work became so closely connected to the *Imitatio* that Dannhauser saw fit to include it here. The edition also includes the *Liber vitae* of Gerhard Groote, founder of the Devotio moderna, and works by one Dominus Florentius, as well as other anonymous tracts.

The printer Caspar Hochfeder, a native of Heiligbrunn, was in Nuremberg by 1490 at the latest; his first dated book (27 March 1491) was the *Opera* of St. Anselm, also edited by Peter Dannhauser, a young lawyer and astrologer who had studied in Ingolstadt and Tübingen, and who went on to edit several more texts printed by Hochfeder. The latter moved to Metz in 1498.

ISTC it00352000; GW M46672; Goff T-352; BMC II 475; CIBN T-222; Bod-inc T-090; BSB-Ink T-195; Delaveau & Sordet, *Édition et diffusion de "l'Imitation de Jésus-Christ"* (2011), 41.



Publishers' and booksellers' bindings

Shop copy



4 FILELFO, Francesco (1398-1481). *Epistole*. Paris: sold in the rue St. Jacques at the sign of St. Martin (Jean Philippi for Denis Roce), 1501.

4to (205 x 136 mm). 228, [4] leaves. Title printed in red above Denis Roce's metalcut device (Renouard 1005), woodcut device of Jean Philippi on final verso (Renouard 917); colophon on f. F4r. Roman types, occasional Greek types; shoulder notes. Initial spaces with guide letters. A full-sized copy with several deckle edges. Title soiled and with a few marginal tears, a small wormhole through most of text block, additional wormholes in last few quires, final leaves a bit stained and frayed.

Binding: contemporary Parisian blind-stamped brown calf over wooden boards, upper cover with a large panel stamp (152 x 99 mm.) containing four compartments showing four saints beneath arches: Saints James Minor, Barbara, Genevieve, and Nicholas, surrounded by a border of leafy vines, grotesques and dragons, at its corners the symbols of the Evangelists with lettered banderoles, at the foot of the border the initials of Denis Roce flanking his coat of arms; lower cover with a panel stamp (142 x 88 mm.) in four compartments, each with two vertical panels of leafy vines and a dog, eagle and dragon, in mirror images (facing each other), the compartments surrounded by stamped lettering and with fleurs-de-lis at the corners: the upper left compartment lettered with Roce's motto, "*A la venture tout vient apoient qui peult atendre,*" the three other compartments lettered "*Ostende nobis domine misericordiam tuam,*" at center the arms of Denis Roce flanked by gryphons and his name in banderoles (*Denis / Roce*), the word "et" stamped below each banderole; upper and lower

panels alike within frames of parallel fillets; pair of brass fore-edge catches on lower cover, lacking clasps, somewhat rubbed but the panels still fairly legible, tastefully rebaked, endleaves renewed, chip to leather at fore-edge of upper cover.

Provenance: Jesuits of Salins, inscription on title, *Ex libris Pratorii Dni Jesu Collogii [sic] Salinensis*; contemporary marginal study notes in 2 or 3 different hands, mainly in first quire. \$6200

AN EARLY PARISIAN PUBLISHER-BOOKSELLER'S BINDING, PRODUCED FOR DISPLAY IN DENIS ROCE'S SHOP ON THE RUE SAINT JACQUES, covering the first of several Roce editions of the popular humanist letters of Francesco Filelfo, studied by generations of students as models of elegant Latin. This edition includes additional letters by St. Ambrosius and Alain Chartier. The use of Greek letter for the passages in Greek is noted in the title.

It has long been remarked that a number of late 15th- and early 16th-century blind-stamped bindings are adorned with panel stamps bearing the initials, devices, mottos and/or full names of publisher-booksellers (*librarii*), from France, Germany and the Netherlands. In some bookbinding literature, parallel careers as bookbinders were invented for the publishers in question; elsewhere the names and devices were misdescribed as marks of ownership (*supra-libros*). The more plausible hypothesis that these could have been publishers' bindings did not stand up to the evidence that the same panels often appear on books printed for publishers other than those whose marks appear on the bindings. Finally, in 1928, E. P. Goldschmidt proposed the most convincing explanation, which elucidates early bookselling practice and is based on an understanding of the *libraires'* devices as trademarks, useful for advertising: his hypothesis was that these stamps were used by the bookseller-publishers for display in their shops, and sold to customers who were willing to purchase the books ready-bound, rather than in sheets. How exactly the panel stamps were commissioned from the engravers who produced binding tools is not known: did the booksellers order the stamps themselves, and keep them on their premises, to be lent out to their usual local bookbinder, or were designs dictated by and stamps held by the binders? Whatever the case, the binders and metalworkers who produced the panel stamps remain anonymous.

Denis Roce, a native of Scotland, or of Scottish ancestry, was active from ca. 1490 to 1517. His career thus spanned the height of the vogue for panel-stamped bindings in France, which lasted from around 1500 to 1515. The present binding uses two of Roce's five known signed or initialed panel stamps, that on the upper cover, with the four saints in compartments, incorporating only his initials and arms (Gid-Laffitte 188, recording it on 15 bindings), while that on the lower cover includes his full name and motto ("everything comes to those who wait"; Gid-Laffitte 8, listing 3 bindings, all on



incunables). Roce was the first Paris bookseller to use, in precisely these two stamps, the four-compartment model of panel stamps, a decor which subsequently became popular (cf. Gid & Laffitte p. 12).

No other bindings recorded by Gid and Laffitte have the present combination of stamps: all of the 15 bindings with Roce's Saints panel stamp (188) recorded in their census are adorned on the other cover with an anonymous decorative panel stamp with acorns and uniforms (their panel stamp 100); and all 3 instances of their panel stamp 8 are paired with another of his fully signed stamps (Gid & Laffitte 123). Two other appearances of panel stamp 188 (paired with no. 100) can be added to Gid & Laffitte's census: Bod-Inc B-448: Bonaventura, *Sermones de morte*, [Paris: Antoine Chappiel, for] Robert Gourmont, [after 1500?]; and a copy at Rouen of GW 5536, Thomas Bricot, *Textus abbreviatus in cursum totius logices Aristotelis*, Lyon: Jean de Vingle, 20 Aug. 1496 (*Catalogues régionaux des incunables des bibliothèques publiques de France, vol. XVII, Haute Normandie, no. 257*).

Roce's ownership of multiple panel stamps implies an extensive deployment. The present scarcity of these bindings is no doubt due equally to the loss of books themselves and to rebinding: "si tant de livres anciens ont disparu, malgré la protection que constitue une reliure, comment les reliures elle-mêmes, non protégées, auraient-elles subsisté?" (Colin, p. 86).

OCLC lists no copies of this edition in American libraries. Renouard / Moreau I, 1501, 37; BP16 100037 (six copies). On the binding, see Denise Gid, *Catalogue des reliures françaises estampées à froid (XVe-XVIIe siècle) de la Bibliothèque Mazarine*, I: 258; Denise Gid and Marie-Pierre Laffitte, *Les Reliures à plaques françaises*, p. 272, fig. 188 (upper panel) and p. 11, fig. 8 (lower panel); E. P. Goldschmidt, *Gothic & Renaissance Bookbindings I:33-36, 41-43*; Georges Colin, "Les Marques de libraires et d'éditeurs dorées sur des reliures," *Bookbindings and other Bibliophilie: Essays in honour of Anthony Hobson*, pp. 77-115.

Rococo book production in Graz

5 [SZORSA, Michael]. *Officium Rakocianum, oder: Rakocianisches Gebethbuch, in sich enthaltend: 17 Tageszeiten, und 16 Litaneyen ... nebst Andachten in der Allerheiligsten Dreyfaltigkeit, wie auch zu Maria ... samt 37 Lobgesängern zu verschiedenen Heiligen ... aus dem Lateinischen in das Deutsche übersetzt. Erste Auflage 1765, zweyte 1770.* Graz: Widmannstätter heirs (for) Anton Karl Pruggmayr, Hofbuchbinder, [1775].

8vo (167 x 98 mm). 336, [6] pp. Double column, frontispiece by Johann Veit Kauperz (or Kaupertz) of Graz, included in the pagination, and 11 engraved plates of which 9 by Tobias Lobeck of Augsburg and 2 by Kauperz, woodcut and typographic head- and tail-pieces (the headpiece on p. 7 consisting of 3 separate woodcuts arranged above a type ornament base). A few marginal spots in quire I, else fine. Contemporary mottled sheep with gold-tooled and onlaid decor, a custom binding but probably executed by the publisher: covers with outer roll-tooled ornamental border with flower tools at corners, inner panel of onlaid strips of red leather tooled with tiny gold stars, entwined with gold-tooled floral sprigs and acanthus and drawer-handle tools, spine gold-tooled and with red and green calf lettering-pieces (the green one left blank); all edges gilt with central areas tinted blue-green beneath a meticulously gauffered floral design tooled in gold and blind, endpapers of patterned floral *Kattunpapier* (upper inner joint slightly cracked); mottled calf and gilt two-part pull-off case (similar but with different tools), spine with title and date 1783 (case somewhat worn). \$4500.



A fine copy of an unrecorded German illustrated edition of a popular Central European Marian prayerbook, in a charming Austrian rococo binding, presumably executed by the publisher, Anton Karl Pruggmayr, identified in the imprint as the court bookbinder of Graz.

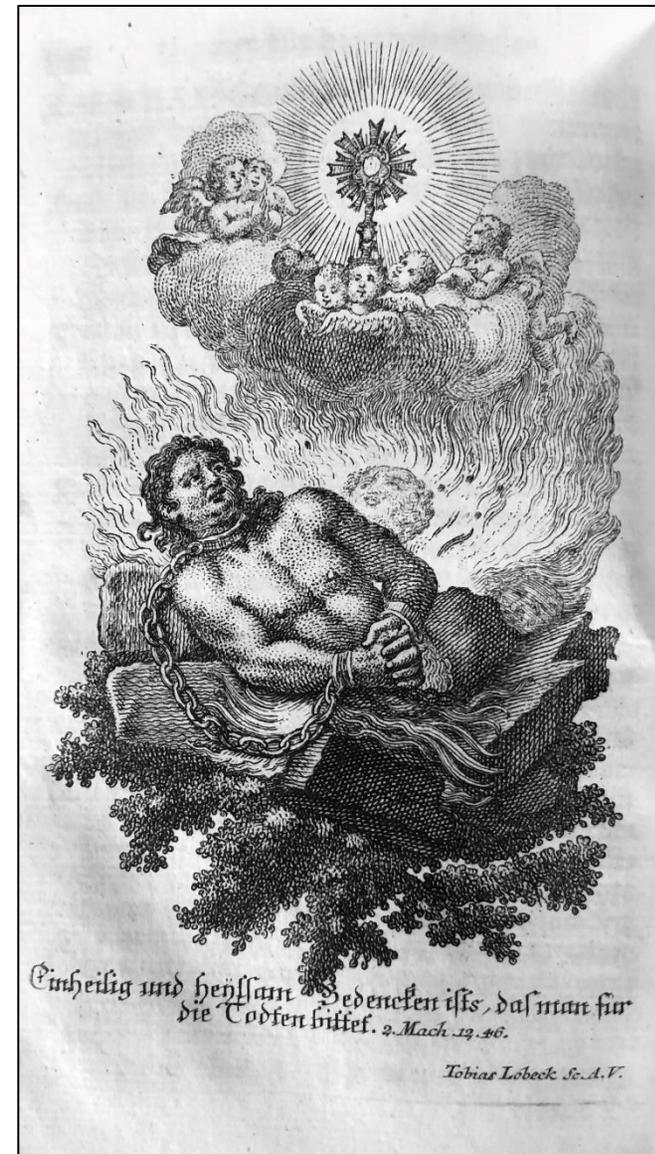
The Croatia Jesuit Michael Szorsa (1654-1679) taught grammar and rhetoric at Zagreb (then known as Agram). He was the author of a popular prayerbook, *Officiosa pietatis exercitia*, first published in 1696. The present even more successful prayerbook was supposedly compiled by Szorsa for Francis I Rákóczi (1645-1676), son of the Transylvanian Prince George Rákóczi II and Sophia Rákóczy (née Báthory). The latter had been forced to renounce Catholicism upon her marriage into the Calvinist Rákóczy family, but returned to her religion, and converted her son to it, after her husband's death in 1660.

The title refers to two previous German editions, from 1765 and 1770, also published in Graz. Another edition, with the same imprint and attributed date [1773], is cited by KVK with a slightly different title, including 36 instead of 37 *Lobgesänger*. The date of 1775 for this edition is provided by a chronogram in the frontispiece caption. There may have been earlier issues of the same sheets, with different frontispieces (and possibly reset titles). Evidence that the plates were also printed earlier than the frontispiece is the variant spelling of the artist's name, spelled "Kaupertz" in the two plates and "Kauperz" in the frontispiece: Thieme-Becker notes that he switched to the latter spelling later in life. Kauperz was the founder of the first art school in Graz.

These Graz editions were the only German-language editions of the *Officium Rakocianum*. Starting in the early 18th century, demand for the book was constant, and publishers in Vienna, Budapest, Zagreb, Kosice and Trnava churned out new editions every couple of years, in either the original Latin or Hungarian translations. In the present edition's foreword (presumably reprinted from the 1765 edition), the publisher describes translating the work from Latin into German. The frontispiece by Kauperz shows the Virgin and Child in a large shield within an ornamental frame incorporating three coats of arms, including those of Croatia and of Steiermark. Partly stipple-engraved, the plates are vigorously executed and two (by Lobeck) are iconographically interesting: an emblematic trophy representing the life of King David, and a dramatic scene of a soul in chains in Hell, being prayed for by angels above. The absence of consistent platemarks shows that the engravings were printed on large sheets, which were cut up and probably used in various works, as was customary in South German Catholic devotional publishing. An engraving of St. Anne by Kauperz, bound in facing p. 104, indeed includes an unrelated engraved number (225) at lower right.

Pruggmayr clearly specialized in producing pretty bindings without excessive cost. This playful example has imaginatively gauffered edges and is in excellent condition. The date of 1783 on the two-part case may refer either to the binding or to the case alone (probably the latter, as binding and case, though probably from the same bindery, use different tools and different *Kattunpapier* liners).

I locate no other copies of this edition, and OCLC lists no Graz or German-language editions. KVK locates a copy of the 1765 edition in the Kremsmünster Abbey, Austria, and a copy of a [1773] edition at the Hungarian National Library. Cf. de Backer-Sommervogel 7:1792-3, not listing the Graz editions. Thieme-Becker 20:31-32 (Kauperz) and 24:301 (Lobeck).



Armorial publisher's wrappers on a Graz "writing calendar"

6 SCHREIBKALENDER. *Grätzerischer Schreibkalender, auf das Jahr ... 1795.* Graz: Andreas Leykam, [1794/95].

4to (206 x 155 mm). [48] pp. Pictorial woodcut title border, title and calendar printed in red and black, woodcut astrological symbols. Interleaved with 11 leaves of contemporary manuscript notes in two different hands, in brown ink and graphite, on heavier paper. Small inkstamp on title with initial G and "6x". Title-leaf soiled and frayed, creasing to corners, faint dampstaining in second half, small filled hole in fol. C4. Original (stencil?-) printed armorial publisher's wrappers, both covers with the same design incorporating the arms of the Emperor (rebacked, soiled, a corner of front wrapper restored, a few small holes & repairs). \$2750

A copy of one of the longest running *Schreibkalender*, in its original printed publisher's wrappers, interleaved with manuscript notes. *Schreibkalender* were printed in Graz already in the 16th century, by the Widmanstetter family, the sole printers to operate in the town for 200 years, until Andreas Leykam, the printer and publisher of this edition, broke their monopoly. Leykam had worked in Vienna as a printer and bookbinder before moving to Graz, where he went to work for Aloys Joseph Beckh-Widmanstetter, becoming the latter's competitor in 1781, after receiving the unprecedented authorization, by decree of Emperor Joseph II, to establish a second printing press in Graz.

Calendars, almanacs, newsletters and schoolbooks were the mainstays of Leykam's early activity. The Widmanstetter press had made this a priority and had flooded the market with such ephemera. Among their publications was the local *Schreibkalender*, issued since the mid-18th-century under variants of the present title, *Grätzerischer* or *Gratzer Schreibkalender*. In 1783 Leykam began publishing his own annual under that title. In 1785 he purchased from Widmanstetter the printing stock for the yearly *Neuen Bauerncalender* (Thiel, p. 313), and it is likely that he also acquired legitimate "rights" to the present *Schreibkalender*, which in appearance and contents continued the Widmanstetter tradition. The first part contains the calendar (with a riddle containing an anagram at the foot of each page), and the second part articles on local markets, sights of nearby towns, topics of domestic economy (how to fight ants, snakes and moths, the natural history of bees, etc.), diverting tales of



superstitious beliefs concerning rainbows and lunar influences, and 12 pages of tariff and currency charts. Only the woodcut title border, which includes a view of Graz with surrounding mountains, “showed some independence” from the Widmanstetter precedent (Thiel, loc. cit.).

Leykam covered his almanacs in paper wrappers with printed ornamental decors: often brightly colored and “charmingly decorated in rococo style,” the wrappers were probably made from paper produced nearby, at the Voitsberg paper mill, founded by Adolf, Graf von Wagensberg in 1763. Leykam himself may have been responsible for the design of the present rare wrappers, which show the arms of Franz II, Holy Roman Emperor from 1792 to 1806 (and Emperor of Austria from 1804 to 1835) within a beribboned circular cartouche framed by leafy sprays and 8 wheel-like roundels at corners and sides.

In his important short survey of Continental publishers’ bindings, published in the *Book Collector* in 1975 (vol. 24, no. 1, Spring 1975, pp. 37-49), Giles Barber stated that “paper-covered boards were a common form of binding in Germany in the last two decades of the 18th century” (p. 47), and he alluded to the development of this style in conjunction with the development of the literary almanac, but he did not cover Austrian bindings.

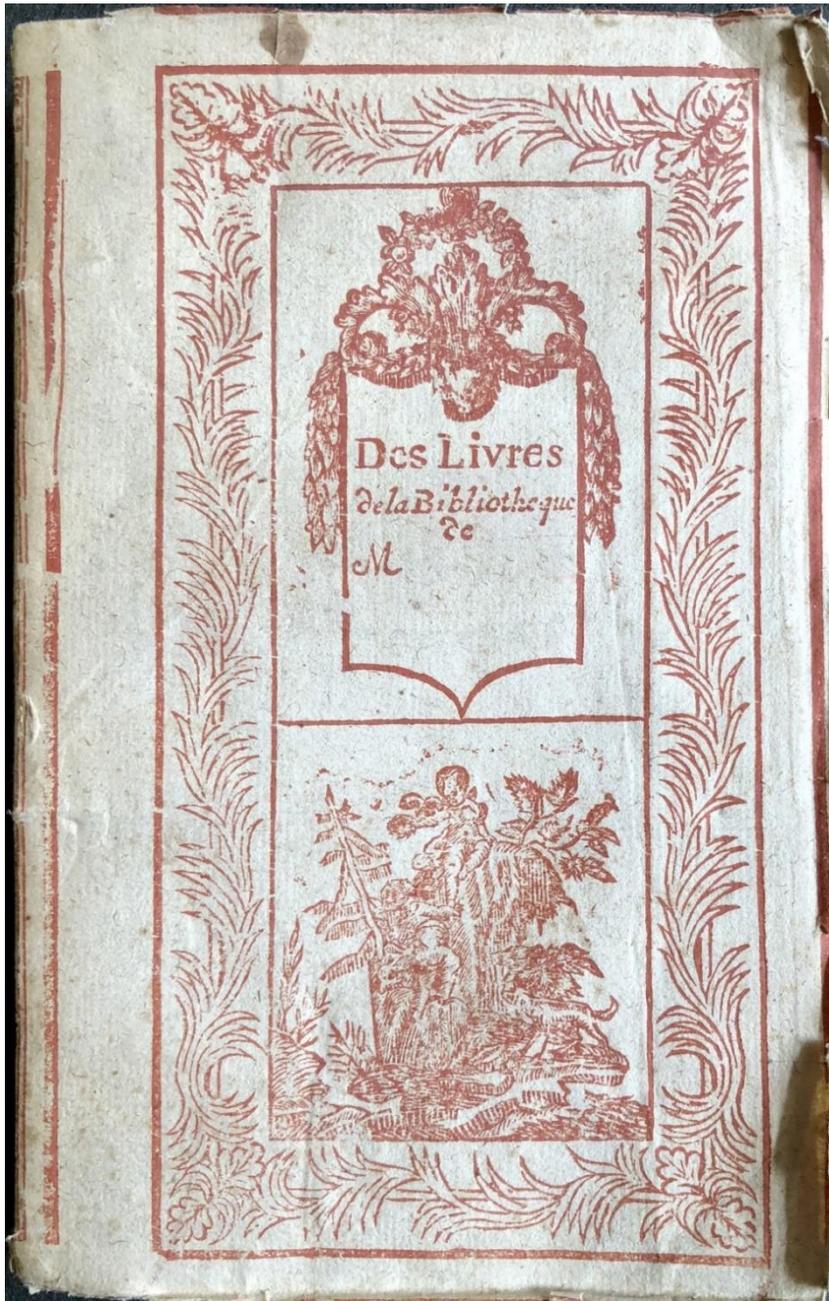
Intended to be used as personal notebooks, copies of *Schreibkalender* seem to have been invariably sold *durchschossen*, or interleaved. The 22 pages of interleaved notes in this copy contain entries dated from 1796 to 1830. Mainly a record of financial transactions, they include several charts of names with symbols and numbers. Repeated mentions of *Lohn* or wages paid out to various individuals indicate that at least one of the owner-writers had employees. He may have been a town-dweller rather than a farmer, since there appear to be no references to agricultural activities.

Cf. Viktor Thiel, “Andreas Leykam 1752-1826. Das Wirken eines deutschen Druckers im südostdeutschen Grenzraum,” *Gutenberg-Jahrbuch*, 1942/43, pp. 310-319.

“The first large-scale certain French publisher’s binding” (Giles Barber)

7 TASSONI, Alessandro. *La Secchia Rapita, poema eroicomico ... con alcune scelte annotazioni, e varie lezioni.* Orléans: L. P. Couret de Villeneuve, 1788.

8vo (218 x 145 mm). [6], 193, [1 blank] pp. Woodcut title vignette and head- and tail-pieces. Quire E browned. First leaf pasted down to front wrapper, hiding the recto. UNCUT AND UNOPENED, IN THE ORIGINAL PUBLISHER’S ILLUSTRATED WRAPPERS, printed from woodblocks in sanguine, both covers with a leafy plant border, upper cover with central panel in two compartments, the lower compartment with pastoral scene of a lady, dog, putto, etc. on a rocky outcrop, upper compartment with a shield surmounted by a wreath and garland, lettered “Des Livres de la Bibliotheque de M –“ the space left blank to be filled in by the owner, central panel of lower wrapper with scenes of putti in a rocaille decor, signed “*micelin 1785*”; backstrip with decor imitating binding ornaments in



compartments, letterpress title in second compartment and the number 28 at foot. Small stain at top of upper cover, very minor fraying to head of spine, else in fine condition. \$3600

The present volume was no. 28 of a collection of Italian literature, conceived and published by the author and publisher-bookseller Louis-Pierre Couret de Villeneuve, Royal Printer for Orléans. Financed by subscription, and intended to run to 36 volumes, of which only 21 were published from 1785 to 1788, the *Bibliothèque des meilleurs Poètes Italiens* was strikingly innovative, being the first published collection in France to be offered in paper wrappers designed and produced for the publisher. The covers used in the present copy were uniform to the entire collection; always printed in red, they were differentiated only by the title and volume number printed on the backstrip. The designer of the covers was François Michelin, an Orléans *dominotier*, or producer of block-printed patterned papers, active ca. 1784-1788, of whom only a handful of signed papers survive (cf. Kopylov and Garnier).

"The work of these Orleans manufacturers of decorated paper, or 'dominotiers' as they were called, is of interest in that they seem to have inspired the first large-scale certain French publisher's binding.... These covers have been referred to before in print but their importance as a large-scale and conscious attempt at producing a publisher's binding has perhaps not been sufficiently stressed. Couret de Villeneuve was clearly profiting from local skill to launch a special series and it is worth noting the wide list of agents outside France which naturally includes a strong representation in Italy where such covers might well be more familiar and better received" (Barber 45-46). The list of agents referred to by Barber, containing 20 names of booksellers from cities throughout Europe (including 9 in

Italy), is printed on the verso of the first leaf in this volume. That leaf is affixed to the front cover, and it was apparently usually removed when the volume was rebound (for example, the University of Manchester copy of this edition is described as “wanting one of the preliminary leaves, containing the series note” (OCLC Accession no. 64426782).

Very few volumes from the collection survive in their original paper wrappers, which were removed by subsequent generations of collectors and librarians. A copy of the wrappers in the Musée national des arts et traditions populaires (*L'imagerie populaire* 39) no longer contains the book that it originally covered. Giles Barber was only able to cite two other examples of the series cover, the Olga Hirsch copy at the British Library, and a copy offered by E. P. Goldschmidt in 1928 (catalogue 14, no. 395), both on different volumes of Couret de Villeneuve's *Bibliothèque*. A further example is at Houghton Library, on the *Orlando furioso*, 1785. Our copy is in its original uncut and opened form and is in fine condition, better than the British Library copy, which has a large repaired tear across the lower cover (visible in Barber's and Foot's reproductions).

A description of the difficulties of establishing textually correct editions of the Italian poets, and of the publisher's determination to overcome these obstacles, appears in a 1787 stock catalogue of Couret de Villeneuve, pp. 10-11 (Newberry Library copy digitized). No mention is made there of the wrappers. The present volume also contains Tassoni's poem *Dell' Oceano* (pp. 265-293). While most descriptions of the collection give the dates 1785 to 1787, the imprint of this volume is dated 1788, which is later than that of the final volume (36), containing works by Tasso, Guarini, and Bonarelli.

Mirjam Foot, *Pictorial Bookbindings* (1986), p. 39 and fig. 41 (Olga Hirsch copy, British Library); Giles Barber, “Continental Paper Wrappers and Publishers' Bindings in the 18th century,” *The Book Collector* 1975 (1): 37-49, pl. 12 (illustrating the same copy); N. Garnier, ed., *L'imagerie populaire française* (1990), pp. 64-65, no. 39. Cf. Marc Kopylov, *Papiers dominotés français* [2012], p. 10 (intro. by André Jammes) and p. 404 (index).



And a precursor

8 ALMANAC – *Étrennes mignonnes Pour l'An de N. Seigneur M. DCC.LXXXIII*. Liège: chez la Veuve J. Dessain, [1782].

24mo (95 x 55 mm). [98] leaves. Three parts, separately titled, titles within type-ornament borders and with woodcut vignette of the arms of Liege. Double rule page borders throughout. 12 pages containing 24 woodcuts of coins, depicted actual size; small astrological cuts in calendar (leaves 2-16), which is interleaved. Contemporary embroidered case binding of cream linen-covered boards, decorated



with metallic thread, sequins and colored metal foil, both covers with outer border of a strip of metal foil colored red and oversewn with a zigzag of twisted silk thread, at each corner a twin-branched sprig of twisted thread and blue-green sequins, and at center an oval medallion of overlapping sequins and metal-wrapped thread (*bouillon*) framing a large red metal foil cartouche with a flower composed of sequins and *bouillon*, the flower design of each cover slightly different, backstrip with two parallel strips of pink foil oversewn with thread (matching the cover borders), gilt edges, plain endpapers; faint stains to linen of upper cover, a few sequins bent, lower cover with loss to two sequins and one defective flower petal, border strips tarnished in places, two small (1/2 cm.) losses to one of the metal strips on backstrip, stitch-holes around both covers possibly from a lost outer border. \$2200

A brightly decorated embroidered binding on a Liège almanac. Besides the calendar (interleaved for owners' notes), this Liège annual, called *Étrennes mignonnes* in emulation of a long-running Parisian series, includes currency tables, illustrations of the coin of the realm, a multiplication table, and a list of continuous prayers (*prières de quarante heures*) in various parishes. The sequin-studded binding would have been commissioned by the publishers. The present example is noteworthy for the unusually large pieces of red metal foil used for the central cartouches.

The unnamed widow of Jean Dessain, who had moved the family printing press and bookshop from Reims to Liège in around 1758, worked on her own before her son Hubert and his sisters took over the business in the early 1790s (cf. data.bnf.fr).

Instructions for upward mobility

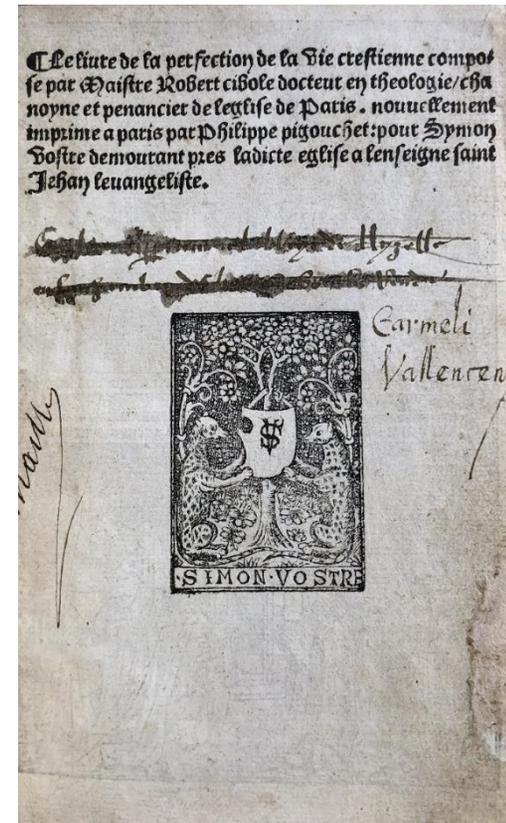
Unattainable perfection: one of three known copies

9 CIBOULE, Robert (c. 1403-1458). *Le Livre de la perfection de la vie crestienne*. Paris: Philippe Pigouchet for Simon Vostre, [ca. 1510].

8vo (141 x 91 mm). [128] leaves. Bâtarde types. Title with small metalcut device of Simon Vostre (Renouard 1108), on verso a full-page metalcut of the Trinity and All Saints, large Pigouchet device on verso of last leaf (Renouard 919), 3- and 4-line metalcut initials. All quires with printed quire signatures on first two rectos and contemporary manuscript signatures on 3rd and 4th rectos. Small marginal repair to title-leaf, catching edge of metalcut on verso. Eighteenth-century mottled sheep-backed paste-paper boards, spine with blue-stained calf lettering piece, edges red-sprinkled (rubbed, extremities abraded). *Provenance*: contemporary inscription on title effaced in ink; Carmelites of Valenciennes, later 16th or 17th-century inscription; *Maille*, 18th-century signature. \$8500

First(?) Edition of a treatise on the path to spiritual enlightenment, by a fifteenth-century French theologian and teacher, whose mysticism was expressed with logical clarity. A fragmentary copy survives (BnF) of an undated edition printed by Gilles Couteau (cf. GW 0670110N and Brunet II:4). Couteau was active from 1491 to 1523, and the priority of these two very rare editions has not been established.

Robert Ciboule (or Cibole) was rector of the University of Paris from 1437, a regent of the Faculty of Theology from 1438 until his death, and chancellor of Notre-Dame from 1451, in which capacity he submitted a memoir in favor of the rehabilitation of Joan of Arc in the 1455-56 retrial. A moderate in the Gersonian mode, Ciboule was actively engaged “in the political and religious movements and controversies of his time” (Sullivan, 157) and an advocate of reform within the Church. Described as “discreet ... a liberal, enlightened thinker, an honnête servant of the State, a good writer” (Temple, 90), Ciboule was also a well-known preacher, some of whose sermons are preserved in contemporary manuscript collections. Ciboule’s works, most of which were written in French, “demonstrate an intellectual and speculative approach to spirituality” (Sullivan, 160). In the prologue of the *Livre de Perfection* he enumerates the traits of Christian perfection, begging the readers’ indulgence for not fulfilling them himself. Although written in French to reach a broad audience, the difficult, ascetic spiritual path outlined by Ciboule, whose ideal amounted to a quasi-monastic existence, was scarcely accessible to most laypeople.





No. 9 (Ciboule)



No. 14 (Le Roy)

The metalcut on the verso of the title (measuring 126 x 80 mm.) shows the kingdom of heaven in the upper compartment as the Trinity among saints, and, in the lower compartment, the Church, represented by the kneeling Pope and King of France facing each other in front of a cathedral, each at the head of their respective constituencies of clerics and laymen. The cut was also used in several Books of Hours printed by Pigouchet for Simon Vostre, and was copied by other printers (see no. 14). Densely printed, with few paragraph breaks, and illustrated only with this generic though fine metalcut, the present inexpensively printed edition was probably intended for clerics and students of the Sorbonne Faculty of Theology.

Only two copies of this edition are recorded in the cited sources, at the Bibliothèque Mazarine and the BnF (catalogue description misdated "1607"). USTC 8327; Bechtel, C-361; ISTC ic00497050; GW Sp.499b; Pettegree, *French Vernacular Books*, 13144. On Ciboule, cf. Sullivan, *Parisian Licentiate in Theology, A.D. 1373-1500. A Biographical Register* (2004-2011) 2:156-161; Maud E. Temple, "Robert Ciboule and his *Vie des Justes*: an Academic Moralizer of the Fifteenth Century," *Romanic Review*, Vol. 6 (1915):87-102.

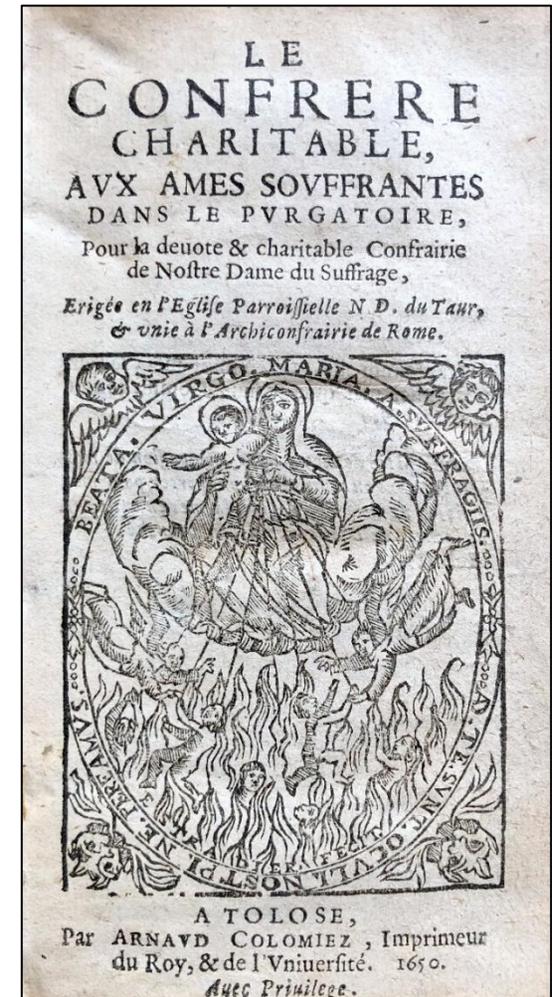
"The baroque piety of post-Tridentine Catholicism"

10 TOULOUSE CONFRATERNITY – *Le Confrère Charitable, aux ames souffrantes dans le purgatoire, Pour la deuote & charitable Confrairie de Nostre Dame du Suffrage.* Toulouse: Arnaud Colomiez, Imprimeur du Roy & de l'Université, 1650.

12mo (148 x 84 mm). [36], 259 [recte 261], [3 blank] pp. Large title woodcut, woodcut tailpieces and initials, type-ornament headpieces. Shoulder notes. Tear in fol. F6 due to paper flaw, last two dozen leaves creased at upper corners and with some staining in lower margins. Contemporary parchment over flexible boards, manuscript spine title; upper hinge broken. *Provenance:* Seminary of Tulle, contemporary inscription on front pastedown, *Ex libris Seminarii Tutellensis*; Ernest Allain, 19th-century signature. \$1500

ONLY EDITION of the manifesto and statutes of a recently formed Toulouse confraternity, which practiced charity but whose raison d'être was the redemption of souls in Purgatory. One of about twenty lay confraternities founded in Toulouse in the 17th century, the Confraternity of Our Lady of Suffrage, founded in 1647 by parishioners of the church of Notre-Dame-du-Taur, encouraged its members to practice works of charity and poor relief, although their main goal was the depopulation of purgatory (and thereby salvation of their own souls). "A product of the Counter-Reformation, this brotherhood bore every sign of the baroque piety of post-Tridentine Catholicism. Like the Confraternity of Mercy [another Toulouse confraternity], it encouraged its *confrères* to visit the city's prisoners and to pray for their salvation; and each year during Holy Week it rescued three incarcerated debtors. But the Confraternity of Our Lady of Suffrage had an otherworldly preoccupation: as much as it cared for those confined in prisons, its primary concern was for those 'suffering souls' languishing in purgatory. Protestantism ... denied the existence of purgatory, and the Tridentine response was to assert its reality with even greater fervor and vehemence..." (R. A. Schneider, *Public Life in Toulouse, 1463-1789: From Municipal Republic to Cosmopolitan City*, 1989, p. 208).

The main body of the work is devoted to a rather obscure religious justification of the confraternity's mission, in 142 numbered paragraphs. This is followed by a short summary of recommended penitential practices, the confraternity's statutes, and litanies and various prayers for the dead, this last section being particularly well-thumbed. The edition concludes with documents relating to the founding of the confraternity, including an account of the opening ceremonies on 2 November 1647. The title woodcut shows souls in Purgatory being rescued with the help of angels, by means of ropes whose other ends are held by the Virgin. This is a rare Toulouse imprint, with no copies in OCLC, and a single copy located by the Catalogue collectif de France (Toulouse Municipal Library). Castellane, *Essai d'un catalogue chronologique de l'imprimerie de Toulouse* (1842), p. 75.



Smooth talk to get ahead

11 [AUBERT, E.]. *Tableau de l'Orateur françois. Divisé en trois livres. Par E. A. Chevalier de Sainte Croix.* Lyon: Jean Charvet, 1624.

12mo (143 x 78 mm). [24], 736, [5], [3 blank] pp. Additional engraved allegorical title by Hermet, large woodcut printer's device on letterpress title, woodcut head- and tailpieces and initials. Errata leaf at end. Occasional browning or foxing, a dampstain in last few quires, worming in a few gutters. Contemporary flexible parchment, manuscript title on backstrip, large tear along front hinge revealing sewing structure. Contemporary annotations in quire R (chapter "Des mouvemens"). \$2400



ONLY EDITION of a rare pocket encyclopedia of French rhetoric, covering both written language and spoken oratory. The introduction is based on *De l'éloquence Française* by Guillaume Du Vair (1606), who is cited frequently throughout the work, as are Montaigne and of course Cicero and Quintilian. The author reviews rhetorical and literary devices, including parables, proverbs, emblems, and metaphors; neologisms and anagrams; citations of authorities; the different sections of a discourse or treatise (the exordium, narration, confirmation, argumentation etc.); and specialized types of discourse such as persuasive oratory or judicial language. Each concept is analyzed in detail and divided into subcategories. The most interesting parts of the book to the modern reader may be the many prescriptive passages on specific topics, such as: how much praise or blame one can give a living person; how to argue for or against received ideas (*lieux communs*); how to praise the Virgin, the child of a King or Prince, animals, military men (*hommes d'Épée*), various types of scholars (a mathematician, grammarian, doctor, musician, theologian, etc.), or inanimate objects such as trees, cities, the arts, or an academy. The last part contains chapters on the arrangement of words in the sentence and on the particular French issue of word liaisons, the use of meter in oratory, and the art of memory.

The author's first name is a matter of some confusion: although identified by Barjavel as Louis Aubert, the initials E. A. (on the title and signature to the dedication) point to a different first name. One candidate is Esprit Aubert, who published a poetic florilegium in Lyon in 1613 (*Les Marguerites poëtiques*, Lyon: Ancelin, 1613), cited by Péricaud in conjunction with the present edition (which he nonetheless attributes to Louis Aubert, while garbling the name of the printer). Supporting this possibility is a citation of the *Marguerites poëtiques* by our author (p. 64). A contemporary reader, however, an officer from Arles named François Rebatu, whose manuscript journals at the Bibliothèque

Méjanès include notes on his reading, identified the author as Estienne Aubert (cf. Luciani). Both attributions could be correct, as the author may have had, and used, more than one name.

Rebatu, who was eventually ennobled, discussed the work at length, and recommended it. His example shows the practical uses of such manuals of correct French for those who sought to improve their social positions, especially in the provinces, in a society in which the ability to speak and write with ease, grace and wit, and a mastery of the proper forms of praise ("*la manière de louer*"), were indispensable tools for advancement.

The engraved title, signed by Hermet (not in Thieme Becker) depicts humourously allegorical figures standing on the architectural title frame: a rather masculine-looking Athena, wearing a plumed helmet, a tunic and armor with owls, leans on a giant pen, facing a bemused Mercury; at top Hercules pulls a crowd of tiny men attached to him by chains. Jean Charvet worked as bookseller and printer in the rue Mercière from ca. 1612 to 1634. His woodcut device shows a woman (representing the Church?) holding a few "good" books aloft in one hand, with a banner labeled "*Nullum par pretium*," and with the other hand throwing "bad" books into a fire. Charvet's output was sparse, or little survives; Merland records eleven editions with his imprint. Only two other copies of this edition appear to be recorded, in the municipal libraries of Le Mans and Bordeaux.

Merland, *Répertoire bibliographique des livres imprimés en France au dix-septième siècle*, vol. 22: Lyon, p. 114; Arbour 11581. Cf. Michaud, *Biographie universelle* 12:406; Jöcher, *Allgemeine Gelehrten-Lexicon*, 4:1389 (articles Du Vair); A. Péricaud, *Notes et documents pour l'histoire de Lyon sous le règne de Louis XIII, 1610-1635* (Lyon 1846), p. 51; C. F. H. Barjavel, *Dictionnaire historique, biographique et bibliographique du Département de Vaucluse* (Carpentras 1841), p. 108; Isabelle Luciani, "François Rebatu, 'Poète et Magistrat Parfait' (1588-1662): identité sociale et culture politique d'un officier moyen à Arles au XVIIe siècle," *Provence historique*, vol. 53, fascicule 211 (2003), p. 16, note 23.

Avoiding the shoals

12 BONE, August Friedrich (1635-1692). *Boussole de la Cour ou Maximes pour se bien conduire à la cour d'un prince & dans les autres états de la vie. Tirées de l'Allemand ... par H.B.* [N. p., Germany?], 1713.

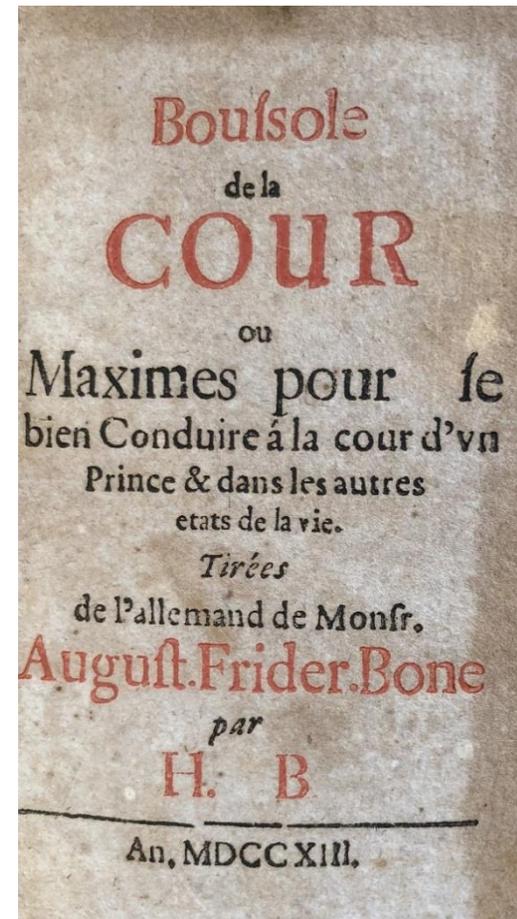
12mo (133 x 68 mm). Collation: A-E¹² (E10-12 blank, E11 and E12 removed). 114 pp. Title printed in red and black. Type ornament head-piece. A modest copy: small marginal repairs to first and last leaves, the latter catching 3 letters, browning. Contemporary calf, spine gold-tooled, red-stained edges (worn). \$950

A compass for the tempestuous seas of Court life. The author advises a life of moderation in the midst of the many temptations of Court, the careful cultivation of friends and allies through well-directed praise, a cool head when confronted with the inevitable jealousies and backstabbing, and attention to the ladies. He warns against speaking ill of others (*la médisance*), of the dangers of confiding in even one's closest friends, and against promising more than one can deliver, while urging discretion when confided in by others ("silence and patience are the courtier's most useful virtues" (p. 29). Above all (he advises the ambitious courtier), make yourself known to the powerful, and be at their

service; cultivate them assiduously, but with tact. Perspicacious character vignettes of the different types of princes are joined with advice on how best to handle each type. Positions managing princely finances are dangerous, cautions Bone, for they lead to temptation, or at the very least to jealousy and calumny. Strategic embellishment of the truth is another important skill for which the author provides precise recipes (if a person is stingy, just call him economical, if a drunkard, say that he is gay and loves good company, if debauched, call him "aimable, galant & civil," etc.). Proper education of the courtier, the subject of so many treatises, is here alluded to only briefly, with warnings against displays of pedantry. Further advice relates to expenses, the greatest of which should be reserved for one's clothing, which should be of the finest quality but not ostentatious. Bone's counsels stop short of the Machiavellian, but are filled with quotable epigrams.

This is the only edition of this French translation, whose translator H. B. remains unidentified, and the second and last edition overall. Bone's *Hof-Compas* was published in Leipzig in 1672, also in a pocket-sized format.

The edition is inexpertly printed, with haphazard punctuation and word division (possibly by a compositor who knew no French), and occasional use of italic sorts (v, é, à), when the printer had run out of roman types. The catchwords on every page, dating of the imprint in roman numerals without stops or spaces, and quire signing up to leaf 7 could indicate that the printer was Dutch but all these compositorial practices were also characteristic of Germany (cf. Sayce), and the poor-quality paper is typically German. The fleuron in the type ornament matches an example from a Nuremberg 1721 type specimen catalogue, reproduced by Updike (vol. I, pl. 92). OCLC locates no copies in American libraries of either this edition (of which 4 copies are listed, two each in Amsterdam and Germany) or the original German edition.



Grim truth

13 ESCOLANO Y LEDESMA, Diego, Archbishop of Granada (1609-1672). *Memorial a la Reyna N.S. cerca las mvertes que en odio de la fe, y Religion Christiana dieron los Moriscos reuelados a los christianos viejos (y algvnos nvevos) residentes en las Alpuxatras deste Reyno de Granada, en el Leuantamiento del año 1568.* Granada: Royal press of Balthasar de Bolibar, 1671.

4to (194 x 138 mm). 84, [4] leaves. Roman type, shoulder notes. Type-ornament title border, one large white-on-black woodcut initial. Soiled, some marginal dampstaining, cut close by the binder catching a few letters of shoulder notes on fols. A2-3. 19th-century mottled sheep, upper cover with blind-stamped arms of William Stirling, edges stained red (spine and extremities rubbed, a couple of small

holes in leather). *Provenance*: a few early pen trials; W. B. Chorley, small inkstamp on title, sale, Sotheby's, 21 October 1846, lot 465; William Stirling [-Maxwell] (1818-1878), supra-libros and bookplate. \$3750

FIRST EDITION of an important early history of the Morisco Revolt of 1568, published a century after its tragic conclusion. The Muslim inhabitants of the mountains of Alpujarra, southeast of Granada, were among the last Spanish Muslims to be forced to convert to Catholicism after the fall

of the Emirate of Granada in 1492. Resistance among the Moriscos (a term for the Muslim converts) remained strong in these mountain communities, and an organized revolt in 1499 was suppressed in 1501. Continued forced conversions of the population resulted in a second major rebellion, which lasted from 1568 to 1571, with attacks in Granada and above all in the mountainous regions of the Alpujarras. Significant numbers of inhabitants were killed, and prisoners on both sides were sold into slavery. Following suppression of the revolt, roughly half the Morisco population of the Kingdom of Granada was expelled, causing an economic collapse that required a government-directed repopulation of the area from different regions of Spain. There was never a full recovery.

The present pro-Catholic account is the result of an enquiry directed by Escolano y Ledesma, the 12th Archbishop of Granada, with the goal of obtaining from Rome an acknowledgement of the saintliness of the priests who died at the hands of the rebels. The history, if one-sided, is meticulous, and is arranged geographically, each chapter containing an account of the occurrences in a single village or town, with documentary footnotes printed in side-notes. It is a grisly tale of murder and dismemberment, even omitting the equally hideous atrocities of the Catholic side. It concludes with two indices, of place names and persons, and a table of references to victims whose names were unknown. An omitted village name is added in contemporary manuscript.

William Brownswood Chorley (b. 1804), older brother of the Hispanist John Rutter Chorley, amassed a huge collection of Spanish books, sold at Sotheby's in 1846, where William Stirling (whose name was changed to Stirling-Maxwell in 1865) presumably purchased this copy. OCLC lists two copies in the US (Princeton and Newberry), one at the National Library of Spain, and one at the National Library of Israel. A facsimile reprint was published in 1999 with an historical essay and appendices by Antonio Puertas García. Palau 81343.



Consolation

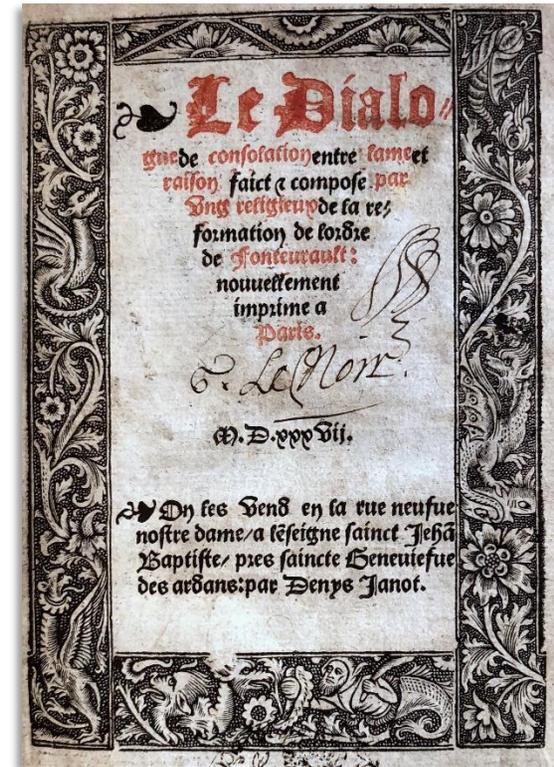
14 [LE ROY, François]. *Le Dialogue de consolation entre lame et raison: fait & compose par ung religieux de la reformation de lordre de Fontevrault: nouvellement imprime a Paris.* Paris: [Étienne Caveiller for] Denis Janot, 1537.

8vo (164 x 102 mm). Collation: A-V⁸. [160] leaves. Bâtarde type, shoulder notes. Title printed in red and black within four-part metalcut border with grotesques and flowering plants, full-page metalcut of the Trinity and All Saints on title verso. Metalcut and woodcut 5-line initials. Foremargins of ff. D2-4 with tear not affecting text, a few other minor marginal defects; title a bit frayed and soiled, some overall darkening. Modern red morocco, gilt edges. *Provenance:* G. Le Noir, 18th-century signature on title; College Louis le Grand, Paris, 18th-century inkstamp on title. \$3800.

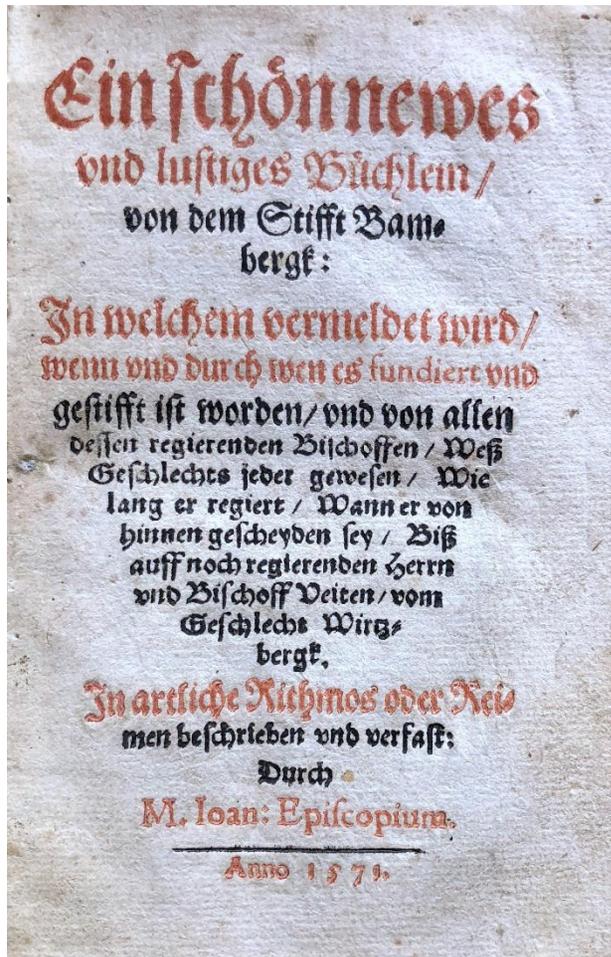
Third or fourth extant edition of this popular devotional work by a monk of the order of Fontevrault, founded in 1100, a “double” monastery, populated by both monks and nuns, who resided in separate convents but were directed by the same abbess.

The *Dialogue de consolation*, one of several devotional works by François Le Roy, belongs to a particular Renaissance genre of religious works for laypeople couched in the form of dialogues, modeled on ancient traditions, commencing with the Book of Job and including Plato, Augustine’s *Soliloquies*, and Boethius *Consolation of Philosophy*. These dialogues inspired sixteenth-century writers like Thomas More (*Dialogue of Comfort against Tribulation*, ca. 1534) and Marguerite de Navarre (*Dialogue en forme de vision nocturne*, composed in 1524). Le Roy’s place in this august company is assured by this work, an interior, spiritual dialogue in which the Soul, plagued by temptations and spiritual tribulations, is counseled by Reason, who provides consolation in the form of methods of contemplation and devout meditation. Le Roy interweaves exempla from the Bible, the Church fathers and a few classical authors (Horace) with paraphrases of more recent theologians, particularly Gerson, and his own direct, clear prose.

The edition was shared between Janot, Pierre Sergent and Arnoul and Charles Langelier (or Les Angeliers). It is printed in the types of Étienne Cavelier, who used his signature metalcut four-part title border and characteristic typographic pointing fingers throughout the text. The metalcut showing the Trinity and All Saints is a very slightly reduced copy (124 x 80 mm.) copy, here somewhat worn, of a metalcut used by the printer Philippe Pigouchet in a number of late 15th- and early 16th-century Horae and other works, including the *Livre de perfection* of Robert Ciboile. Two copies are held by US libraries (Newberry: this issue, and Houghton: Angelier issue). Bechtel L-217; Renouard / Moreau V, 563; Brunet 2:669 (Sergent issue); Higman L 56. Cf. Alexandre Tarrête, “Remarques sur le genre du dialogue de consolation à la Renaissance,” *Réforme, Humanisme, Renaissance* 2003 (57), pp. 133-152 (online, on Persée website). See illustration at no. 9 above.



Celebration



served successively as deacon, priest, head of the cathedral school, Dean of the Cathedral of St. Kilian, and Rector of the University of Würzburg. The Bishops who held office during the century after the book's publication are recorded in a series of short manuscript additions at the end (providing dates but no verses), written after 1683 and presumably before 1693, the dates of the last bishop listed, Marquard Sebastian Schenk von Stauffenberg.

OCLC and VD-16 record four copies: Würzburg, BSB, Gotha, and Austrian National Library. VD16 B 5631 and ZV 15855 (the Austrian Nat. Libr. copy, described as a variant issue containing a colophon, but the digitized reproduction does not include a colophon). The Staatsbibliothek Bamberg holds a manuscript of the text, with entries brought up to 1599.

A rhyming history of Bamberg bishops

15 BISCHOF, Johann (d. 1575). *Ein schön neues und lustiges Buchlein von dem Stifte Bambergk*. [Rothenburg ob der Tauber: Zacharias Gros for the author], 1571.

8vo (153 x 100 mm). Collation: A-D⁸ E⁴. [72] pages. Title in red and black. Gothic types. Small hole in B1 affecting a letter of each headline (on recto and verso). Contemporary interim wrappers of reversed parchment, long-stitched, manuscript title on upper cover (partly faded), plain endpapers, 4 blank leaves at front and 6 at back (covers soiled and rubbed). *Provenance*: 12 pages of late 17th-century manuscript additions on the final blank leaves (between 1683 and 1693); a few early pen trials; Johann Veit von Würzburg, armorial bookplate (or clipped engraving?), "Ioann Veit von Würzburg, Scholasticus u. Cellarius". \$2750

ONLY EDITION of a history of the bishops of Bamberg in verse. From Eberhard I, the first Bishop of Bamberg, consecrated in 1007, when the diocese was established, to the current bishop, and the dedicatee, Veit II of Würzburg, Prince-Bishop of Bamberg from 1561 to 1577, each bishop is the subject of a succinct verse tribute in rather bumbling couplets of 10 to approximately 100 lines. These are prefaced by two poems honoring Bamberg and its bishopric. A few 13th and 14th-century bishops are omitted, but most are accounted for. The author, schoolmaster of the Neumünster Collegiate church in Würzburg and later Rector of the city school of Iphofen, was the first translator of Terence into German (Frankfurt 1568). He had earlier published a verse history of Würzburg, in 1569, also printed by Zacharias Gros in Rothenburg ob der Tauber.

This copy was apparently owned by Johann Veit Freiherr von Würzburg (1674-1756), member of an old noble family of Würzburg and presumably related to the dedicatee; he

16 VANNINI, Artemio. *Vita e miracoli della Beata Limbania Vergine, et Monaca del Monasterio di San Tomaso di Genova.* Genoa: Giuseppe Pavoni, 1615 (colophon: 1612).

4to (197 x 137 mm). [8], 101, [3] pp. Title within woodcut architectural border with allegorical figures, emblematic motifs, and four armorial shields including the arms of Genoa (St. George's cross), below the title a bird's-eye view of the port of Genoa; four full-page engravings, historiated woodcut initials, type-ornament page borders throughout. Repairs to gutters in first two quires, a few other small marginal repairs, title woodcut shaved at top, first plate cropped to border, occasional foxing or staining. 18th-century speckled boards, paper lettering-piece, edges sprinkled red (corners bumped). *Provenance:* inkstamp of the Florentine bibliophile Gustavo Camillo Gallétti (1805-1868). \$3200

ONLY EDITION of an illustrated hagiography and miracle book of a Cypriot-Genovese saint with maritime connections. A 12th-century Cypriot from a noble family, Limbania supposedly fled her home at the age of twelve to avoid a forced marriage. Several miracles brought her to her final home in Genoa: protected in the wilds of Cyprus by wild animals, she was saved from abandonment when the Genoese ship that had broken its promise to transport her was miraculously becalmed and forced to turn back to retrieve her. Arriving in Genoa, a sudden storm threatened shipwreck onto the rocks near the Convent of San Tommaso. Realizing that she had arrived at her destination, Limbania bade the crew farewell, and divine aid carried the ship to its usual anchorage. The earliest known record of her legend dates to 1294, mentioning the



veneration of her head in the Church of San Tommaso in Genoa, where she is said to have lived out her days in an underground cell, engaged in self-flagellation. Historians have speculated that Limbania may have been born in Cyprus of a Genovese merchant. She was patron of travelers, coachmen and mule-drivers. Vannini's detailed account of her life and her religious practice is integrated with accounts of miracles, including that of her head, which, after being handled with a lack of respect by a cleric, floated through the air and landed on the church altar, an occurrence that inspired the creation of a confraternity and which was commemorated in a yearly procession. The author is identified on the title as Priest of S. Girolamo della Charità, who presently assists the Monte di Pietà of Rome in their activities.

The anonymous engravings of this edition depict the beatified Saint holding the Bible and the "pettino di lino," the tool for carding linen with which she scourged herself, with Genoa and the church of San Tommaso in the background; the youthful saint surrounded by wild animals on Cyprus; her death in her cave and ascension to heaven; and worship of her head, after its miraculous self-propulsion in the S. Tommaso. The Genoese printer Giuseppe Pavoni (1551-1641) did not have a large shop and his yearly output was correspondingly small, but he remained active for so long that by the end of his career he had published over 500 editions (including of music), most commissioned by the Republic of Genoa or other clerical or lay institutions. Many of his books were decorated with initials, woodcut borders, etc., from his rich stock (cf. Treccani, *Dizionario Biografico degli Italiani*, vol. 81 [online]).

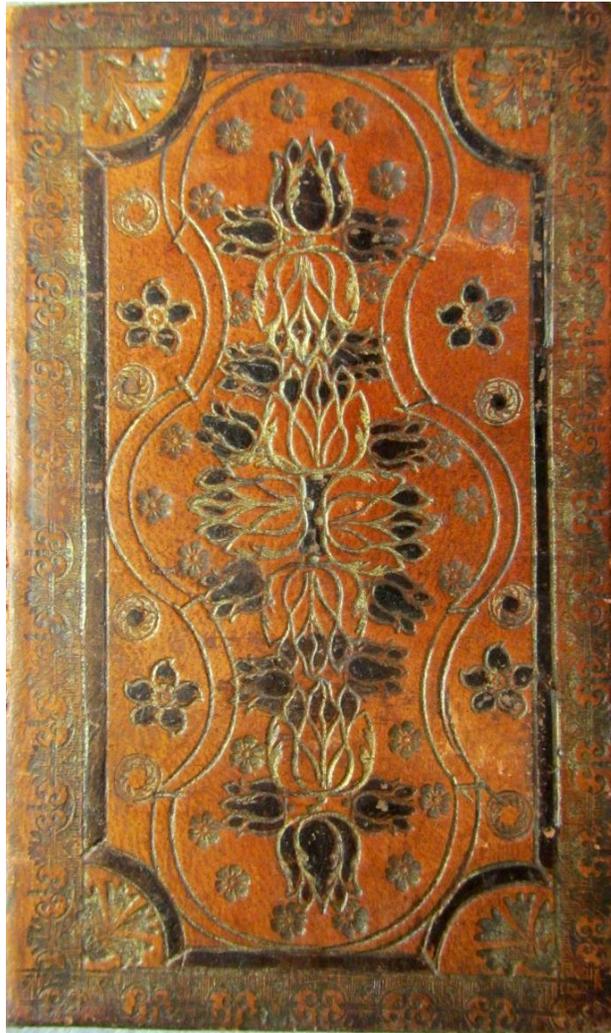
Gustavo Camillo Gallétti (1805-1868), historian and editor of early Florentine literature, many of whose works remained unpublished, amassed an important library of manuscripts and rare printed books, of which the majority were purchased after his death by Baron Horace de Landau. Many of these were subsequently acquired by the Biblioteca Nazionale di Firenze. Not in OCLC. ICCU lists 4 Italian locations. G. Ruffini, *Sotto il segno del Pavone: annali di Giuseppe Pavoni e dei suoi eredi, 1598-1642* (Milan, 1994), p. 145.

Child saints in a painted binding

17 [BACHIN, Leonhard, S. J. (1602-1665)]. *Corona Mariana complectens duodecim viridarii parthenii lilia.* Munich: Franz Joseph Thuille, 1746.

8vo (155 x 93 mm). [10], 373, [1] pp. Title printed in red and black, engraved allegorical frontispiece by Johann Heinrich Störcklin and 12 engraved plates by various engravers, woodcut head- and tail-pieces, one headpiece with inset red-printed dots. Some foxing. Slightly later German brown silver-gilt-tooled and painted goatskin, covers tooled in Zwischgold with outer roll-tooled border and central floral panel within black-painted frame and with tulip motifs and blossoms tooled in Zwischgold and painted black, spine in seven compartments with floral tooling, the second compartment lettered "Monac 1768," gilt edges (some loss of paint, upper joint and corners rubbed). *Provenance:* Jos. Oggl, signature on title, another early owner's signature on front flyleaf; M. Lugol, 20th-century bookplate. \$1600

A popular hagiographical collection of a dozen youthful saints, published for the Jesuit College of Munich, in a pretty South German painted binding whose floral motifs echo the allegorical frontispiece and the theme of the collection.



The boy-saints were chosen for their particular devotion to the Virgin, each Saint being described in the title as one of the 12 lilies of the Virgin's Garden, composing Mary's crown. In the engraved portraits most are depicted holding a lily. Included are Alexius, Aloysius Gonzaga, Bernadinus of Siena, Casimir, Edmund (Archbishop of Canterbury), Emeric of Hungary, Herman Joseph, Nicetas, Pelagius, Stanislaus Kostka, Thomas Aquinas (as a youth), and Ubaldus, the last written by father Jacob Bidermann. The frontispiece shows Mary with a crown of flowers, on the crescent moon to which cling cherubs, floating above a bird's-eye view of a formal garden. The engravers of the 12 portraits of the saints include Lutz (3), Gottfrid Pfautz (4), Gottlieb Wolfgang after Johann Asam, Johann Melchior Kraus, and Elias Bock. Two of the plates are unsigned. Earlier editions appeared in 1716 and 1745. OCLC locates two copies of this edition, of which one in the US (Cleveland Public Library), plus 3 US copies each of the 1716 and 1756 editions. De Backer - Sommervogel I, 751,2 (1716 edition). Sommervogel, *Bibliotheca Mariana* 1468.

broadside contains the goigs (always used in the plural), in two columns, between which are the woodcut illustration and Latin prayers. The goigs concludes with a four-line *Tornada*, or refrain. The broadside's lower half contains the text of the indulgences granted by various Popes to the Confraternity of the Holy Christ, from Urban VIII, in 1627, to Benedict XIV described as "gobernant," thus further narrowing the date of publication, as his papacy ended in 1758. It is signed by Molines, Vicar General and Official.

The Piferrer family issued several other broadside editions of the text, of which the earliest was printed by Joan Piferrer in 1734. Teresa's son Tomàs (1715-1775) produced later editions, and there were several copies and imitations. This is the first edition by Teresa Piferrer, and the first to be illustrated with the fine woodcut of the Crucifixion with Mary, Mary Magdalene, and John the Baptist, signed by the engraver. Ribas i Ponti lists two issues of the present broadside, of which this is the first.

OCLC locates a single copy, at the Biblioteca de Catalunya. Francesc Ribas i Ponti, "Els goigs de l'Hospital General de Santa Creu, de Barcelona," *Gimbernat* 20 (1993: 9-81 (esp. pp. 13-14), no. 62. Cf. Xavier Burgos & Manuel Peña, "Imprenta y negocio del libro en la Barcelona del siglo XVIII: La casa Piferrer," *Manuscrits: revista d'història moderna*, 6 (1987), pp. 181-216.

19 OFFICE OF THE VIRGIN, Latin and Italian. *Officio della B. V. Maria per tutti i tempi dell' anno*. Rome: Gioacchino & Giovanni Giuseppe Salvioni, printers for the Vatican, 1756.

8vo (208 x 133 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, 12 engraved tailpiece vignettes, most unsigned, a few signed by the engraver M. Schedi, 3 engraved capital initials, numerous red-printed woodcut initials. Foxing, short marginal tear to fol. Z7. Contemporary Italian gold-tooled red goatskin, covers with large dentelle border composed of a triple neo-classical roll-tooled outer frame enclosing six large ornaments each with a web-like field of diagonally crossing gilt fillets framed in volutes and leafy sprigs, a few tiny petal or star tools, board edges protected with a narrow frame of silver or silver-plated metal discreetly nailed to the binding, two elaborately chased silver fore-edge clasps and catches, spine in six uniformly gold-tooled compartments, gilt edges with gauffered border design, pair of green ribbon page markers, marbled endpapers; 20th-century morocco felt-lined case. *Provenance*: Maurice Burrus, bookplate, purchased from Gumuchian in 1934. \$7500

An unusual and striking rococo binding, in fine condition, on a luxuriously printed and illustrated eighteenth-century Office of the Virgin, from the press of the official Vatican printers. Gumuchian, *Catalogue de Reliures du XVe au XIXe siècle*, no. 225, plate 68.



Recreation

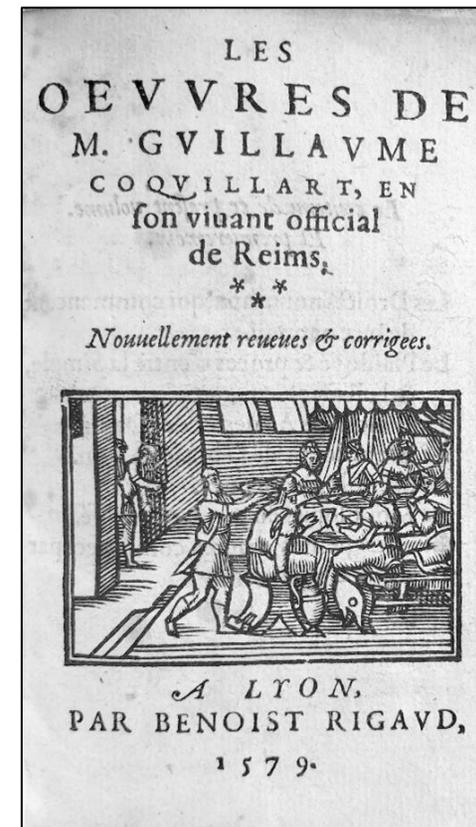
Law clerks after hours

20 COQUILLART, Guillaume (1452-1510). *Les Oeuvres*. Lyon: Benoist Rigaud, 1579.

16mo (118 x 72 mm). 256 pp. Roman type. Title woodcut of a feast, woodcut initial. Tiny rust-hole in fol. E3, trifling foxing to title and second leaf. 19th-century red morocco gilt, sides paneled with triple fillet border and central gold-stamped arms of the Marquis de Coislin, spine gold-tooled and lettered, gilt edges (joints discreetly restored). *Provenance*: Pierre-Adolphe du Cambout (1801-1873), Marquis de Coislin, supra-libros; bookplate of Robert de Billy (1869-1953), friend of Proust; unidentified bookplate of 2 books. \$8500

The last sixteenth-century edition of Coquillart's satirical verse plays. Spoofing legalistic terminology, Coquillart's monologues, dialogues and farces were written for performance by the associations of law clerks known as the Basoche, who mocked courtroom proceedings in comic plays that they performed for each other. Coquillart was a lawyer in Paris before becoming a municipal official and canon in Reims. He is thought to have written his plays circa 1477-1480, soon after finishing his degree in canon law, when he probably clerked in the Paris Parlement. Some of his plays may have been intended for the carnivals of 1478 and 1479.

Coquillart wrote a vigorous and often bawdy French, inspired by Villon, characterized by colloquial turns of phrase and snappy dialogue, and by an overall gaiety that contrasted with the cynicism of some later poets associated with the Basoche, such as Pierre Gringore. Included in the *Oeuvres* are seven plays: his best-known *Droictz nouveaulx*, a monologue parodying a law book, is a compilation of pseudo-legal cases, each presented under the title of a new law imposed by the royal court. It opens with a summoning of the audience, calling to all professions and walks of life to come watch the play (*Frisques mignons, bruyans enfans / Monde nouveau, gens triomphants / Peuple tout confit en images ... Touiours pensans, veillans, songeans / A bastir quelque ouvrage ... Humains, courtoys, benins, sauvages / Dissimulateurs, inventeurs ... Laissez Bourgades & Villages / A fin d'estre noz auditeurs...*). Using Latin terms and juridical jargon, Coquillart drew on popular themes: the difficulties of conjugal life, mismatched marriages, randy priests, prostitutes and cheating merchants, making his plays accessible and funny even to the general public who may not have gotten all the in-jokes. In the *Plaidoyer entre la Simple et la Rusée*, and its sequel, the *Enquete*, two lawyers argue before a judge for the property rights of their respective clients, two women who claim the same man. The *Blason des Armes et des dames* debates the relative merits of princely devotion to war or to love, weapons and women arguing their cases in chorus. The final monologues relate seductions and mock fashionable Parisian nobs. Women and amorous intrigues provide a constant thread throughout Coquillart's plays. Gay and Lemonnyer enthused that the sensitivity and breadth of his portrayal of the world of "les amoureux et les amoureuses" outranked that of any other poet.



The Basochiens traditionally assembled for special festivals, such as at Mardi Gras, or the plantation of the May tree in the court of the Palais de Justice, and they also held regular performances of plays, with music and dancing. “[H. G.] Harvey argued that in the fifteenth century the



Basoche had taken on the `more or less exclusive privilege of staging comic plays in Paris'. While professional entertainers, students and others also put on comic plays, the Basoche had a crucial influence on the development of satiric theater in medieval France” (Arden). In fact, their influence, and that of the poets who wrote plays for them, including Coquillart and Martial d’Auvergne, extended well beyond the medieval period, being the inspiration for a long tradition of French satirical dialogues couched as court cases and using mock-judicial language, often published in pamphlet form in the seventeenth and eighteenth centuries.

Notwithstanding the significance of his oeuvre for the history of French theater, early editions of Coquillart’s plays are uncommon. Two fifteenth-century and a few early sixteenth-century editions of individual plays survive in one or two copies each. There were no doubt other editions, since lost, ephemeral publications used by performers and readers alike. The earliest collected editions of Coquillart’s works were published under the title *Droits nouveaulx avec le debat des dames et des armes*. An undated edition printed soon after 1512 by the widow Trepperel is thought to be the earliest. The first edition to appear under the title *Oeuvres* was printed by Galliot du Pré in 1532; it was followed by at least 15 others, most published in Paris or Lyon in the 1530s and 1540s. None survives in more than a handful of copies. The present edition is one of the better represented, with eight extant copies, including this one. Coquillart’s popularity dropped off precipitously after the 16th century, and he remained forgotten, with the exception of two eighteenth-century editions (one falsely dated 1597), before being rediscovered 100 years later. American libraries hold a grand total of only five copies of any edition of his *Oeuvres* (including a copy of the present 1579 edition at the Newberry), plus, at Harvard, an apparently unique 4-leaf Toulouse imprint from 1535, containing an excerpt from the *Droits nouveaux*.

Tchemerzine called this edition by Rigaud (the third printed in Lyon) “bonne et rare,” speculating that it may have been copied directly from Galliot du Pré’s 1532 edition. Like all the editions based on Galliot du Pré’s it contains inconsistencies in the table of contents (on title verso): the last entry in the table is for *Les petites oeuvres*, not included; instead the last piece is the *Monologue des Perruques*, which is incomplete, and which is listed in the table with the title *Monologue du gendarme cassé*.

USTC 11449; Tchemerzine II:519 (citing this copy); Gay-Lemonnyer III:488; Baudrier III:351; Gültlingen XII:946. Cf. H. G. Harvey, *The Theatre of the Basoche* (1941), 83-102; H. M. Arden, articles “Basoche” & “Coquillart,” *Medieval France: an Encyclopedia* (1995), pp. 182 & 498; M. J. Freeman, “La Satire affectueuse dans les *Droits nouveaulx* de Guillaume Coquillart,” *Réforme, Humanisme, Renaissance* 11(1980), 92-99; C. Pinet, “French Farce: Printing, Dissemination and Readership from 1500-1560,” *Renaissance and Reformation*, vol. 3, no. 2, (1979), 111-132.