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A Shelf of Curiosa, c. 1450-1874.
A MINIATURE ILLUMINATED BOOK OF HOURS IN A CONTEMPORARY FLEMISH PANEL-STAMPED BINDING. [PLEASE SEE ITEM NO. 16]
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LAZY LAW

1) [ANON] [SATIRE, LAW] La grande confrérie des saouls d'ouvrer, et enragés de rien faire, avec les statuts d'icelle. Ensemble la Monoie d'Or & d'argent servant à ladite Confrérie. Rouen: chez Jean Oursel, 1735 [but: Troyes: Garnier, between 1735 and 1773].

An eighteenth-century colportage edition of the "statutes" for a confraternity of lazybones. The riotous burlesque first appeared in the sixteenth century, and was surely a product of the basoche, the Paris court system's guild of law clerks, established in 1303, from which procureurs (advocates) were selected by those in legal trouble. Basoche were known to perform satirical and literary plays in the Palais de Justice, and sometimes extemporaneous theater in the streets of Paris, or privately for their colleagues. The plays were invariably set in courtrooms, and always featured dance and dramatic costumery. Law, lawyers, court rigor, and legal cant were mercilessly lampooned. (Guillaume Coquillart was their most esteemed member.) The present Confrérie is a typical product of the basoche. The text begins with a call for a general labor strike, which is to have no end: one's working days are over. **The strikers give up everything to do nothing, losing their property, winding up in debtors' prison, getting excommunicated, all the while eating, drinking, and carousing in search of perfectly indolent oblivion.** Under the direction of Saint Coward and his minions—the Duke of Sloth, the King of Negligence, the Marquis of Shoegazing, and other aristocratic couch potatoes—the life-strikers seek Nirvana, where soft couches, pleasant aromas, Bacchanalian spreads, and racks of finery all stretch to infinity. The parody ends with a fake set of exchange rates for gold and silver. The date of approbation for this edition is 1735 and assigned to Jean Oursel, but it is more likely a later product of the Garnier dynasty of printers in Troyes, who used approbations like passports to print and reprint into
the 1770s. No sixteenth century editions of the Confrarie held in US libraries; this is likely the earliest obtainable. A fine, fresh copy with a palpably deep punch of the type.

$2,100

12mo, 157 x 84 mm. A8B4; [1-3], 4-21, [1] pp ff. Later wraps. Untrimmed, deckles present; fore-edges of four internal leaves browned. Good antiquarian condition.


The First Evidence of the Earliest Portrait of a Black Sitter

2) [ART AUCTION CATALOGUE] [COTTIN, Jean.] Catalogue d’un cabinet de diverses curiosités. Paris: Veuve Delormel et fils, 1752.

[993 lots, unpriced] Fine copy of the catalogue of the cabinet of curiosities amassed by the Paris banker, Jean Cottin. Organized by Jean-Baptiste Glomy and conducted by expert Pierre-Charles-Alexandre Helle, the auction was broken into 20 vacations over 26 days, from 27 November to 22 December 1752. A great many prints, paintings, and drawings were offered and sold, as well as fine porcelain, Chinese bronzes, snuff boxes, etuis, and vertu. But the bulk of the sale comprised portrait miniatures, including an unparalleled assemblage of the enamel portraits by Swiss miniaturist Jean Pétitot. The essential item in the collection, however, was lot 505, offered in the 16th vacation (16 December 1752): a portrait miniature by the renowned Turin-born artist Giovanna Garzoni, which depicts the young, enigmatic Ethiopian prince Sāgga Krāstos, better known as Zaga Christ. The diminutive painting—just 57 mm in height—was accomplished in watercolor and gouache on vellum, and survives in a silver frame. The picture, dated 1635 and signed verso by Garzoni, has come down to us as the earliest known European portrait of a Black subject. The lot note is by far the longest in the catalogue, and summarizes the tragic story of Zaga Christ as it was told in Eugène Roger’s 1646 la Terrè Sainte. The expert Helle concludes the lot description with this distressingly racist assertion:

Comme le Livre dont nous avons tiré cette dernière Histoire est rempli d’anecdotes fausses il faut croire que celle-ci est du nombre, & que l’Auteur l’a imaginé pour embellir son Roman; en effet, on ne se persuadera pas facilement que le visage noir de Zaga Christ ait été capable d’inspirer une belle passion.
The lot was "bought in" by Helle for 36 ℛ 19 sou (about $475 today) for secretary to the king and industrialist Gilbert Paignon-Dijonval. His grandson sold much of the inherited property to English dealer Samuel Woodburn in 1819, though it is uncertain if Garzoni's portrait was included. It resurfaced at Christie's Geneva in 1989, then again at Sotheby's London on 6 December 2018. Neither catalogue entry identifies the sitter as Zaga Christ, even though his name is on the back in Amharic, and the 1752 Cottin sale catalogue was well known. But Philip Mould, a British expert, identified it correctly, and the hammer price at Sotheby's made £52,500, following a high estimate of £8,000. It was later offered at the Masterpiece London Art Fair, and now resides at the Allen Memorial Art Museum at Oberlin College. Dr. Alexandra Letvin, a curator at AMAM, has written an excellent piece on the portrait, and on the critical historical nexus of Giovanna Garzoni and Zaga.
Christ. Our 1752 catalogue—printed by a woman, Anne-Marguerite Delormel—remains the earliest witness to this signal portrait miniature.

$4,200


Lugt 798; Getty Provenance Index F-A58 (asserting Jean Cottin as vendeur; arguments can be made that the collection was actually his brother Daniel's); Duplessis 263; Conlon 52:706; LoC Rosenwald 2554.
A HANDSOME PORTABLE MILITARY ATLAS

3) [LEMAU de la J AISSE, Pierre.] [ATLAS of FORTIFICATIONS] [S.l., s.n., s.d.; c1733-36]

A splendid small-format atlas of French military installations, forts, and battlegrounds, in three matching bindings by Jean Padeloup, the eldest son of Antoine-Michel, bookbinder to Louis XV. The untitled atlas comprises 110 engraved plans of maritime and inland forts, each with a description and history, and a depiction of its regional coat of arms. The latitude and longitude for each fortification is also given, as well as its coordinates expressed in lieues de Paris. The atlas is organized by province: Picardy, Artois, Flanders, Hainaut, Champagne, the 3 bishoprics (Metz, Toul, and Verdun), Alsace, Franche-Comté, Burgundy, Dauphiné, Provence, Languedoc, Roussillon, Navarre & Béarn, Guyenne, Aunis, Brittany, and Normandy. The diminutive atlas is likely a revised edition of the map of the French monarchy that Lemau de la Jaisse published in 1733. The plans of the fortifications are the same in both, but in our edition the text of the legends differ, the coats of arms are numbered, and some of the distances are corrected. For example, Rocroy is six leagues from Mézières, rather than five, and Verdun is 17 leagues from Toul, corrected from 15. The folio sheets were printed on one side from line-engraved plates, from which each oblong plan was excised, expertly window-mounted, tipped to a double-page tab, then gathered, sewn, and finely bound in three uniform volumes. This fine portable atlas was likely intended for either a high-ranking soldier or a fortification engineer, and may have acted as a kind of handbook to facilitate inspections. An excellent exemplar; no others known.

$8,500
Three volumes in oblong 16mo: 122 x 81 x 26 mm et infra (bindings); 119 x 78 x 23 mm et infra (text blocks). Each volume with four blanks and 37 window-mounted line-engraved maps of military fortifications with engraved text, except the third volume, which has 36 maps; 110 in total. Bindings of olive half morocco with alternating red, brown, and citron lettering pieces, boards covered in paper dyed, tooled, and gilt to resemble matching morocco; pink moiré silk end-leaves; signed PADELOUD (sic) in lower tail dentelle of third volume. Discreet minor restorations to joints and covers.

Provenance: A penciled note on the rear endpaper of the first volume read: ALV – par Merlin – par 1816 – N° 801. 3 tomes. "ALV" likely stands for acheté lors d’une vente. This purchaser may have been Antoine François Eugène Merlin (1778, Douai – 1854, Eaubonne), a French general, and hero of the Revolutionary and Empire conflicts. His name is engraved under the Arc de Triomphe. He had been exiled to America in 1815 for having served under Napoleon during the Hundred Days' War. On 24 February, 1816, he boarded the US-flagged ship Alice, in Antwerp, but was shipwrecked at the mouth of the Scheldt.
FABIUS DE MANGINEORTIBUS

Universitas noster sale literas inspexere nomenelimus, arque testamus
Nicodemus, nos Berettina

impressam habemus magia Divi Ubaldi Episcopi Porezarii Zurbini, eaeus
vestitor pendiet e teno vita aegy
adsum coloris, nostri patri Sigilli super eum
hispanicam in excrescentibus simul juxta impressio obiginta, impeditum per
Nos falle natio. Capita ejusdem Gloriae et Ubaldi, cuius Sacrum incorruptum
Corpus in Venerabilis ecclesia monasterii Regularium Lagraventini in Monti

se hanc signam genuine atque extrema, figura Veneratione altirur, & color

In quorum identitatem presentes notarat literas nostrae Characteres. Sigillum
natura dedimus. Ego quod ex Palatio Nostro Felicopolis haec dier

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A Silk Skullcap Consecrated by the Touch of a Dead Saint
—With its Original "Certificate of Authenticity"

4) [CONTACT RELIC] [SANT' UBALDO di GUBBIO] Fabius de Mancinfortibus Dei, & Apostolicae Sedis gratia Episcopus Eugubinus. Universis nostras basce litteris inspecturis notum facimus, atque testamur Pileolum, seu Berettinum [...] impressam habens Imaginem Divi Ubaldi Episcopi Protectoris Eugubini. Gubbio: s.n. 1721.

A sensational survival: an early 18th-century red silk zucchetto (skullcap), purportedly worn by the corpse of Saint Ubald of Gubbio. The skullcap is accompanied by a printed document attesting its genuineness and importance—essentially a certificate of authenticity. Ubald was a bishop of Gubbio in the twelfth century during a period of great civil strife among regional city-states. He managed, against all odds, to befriend one of his chief antagonists, Frederick Barbarossa, the crusading Holy Roman Emperor, thus saving Gubbio from a siege. Barbarossa ordered Ubald's vita upon his death in 1160; most of what we know comes from this, and from another vita by Ubald's friend Jordanus. Ubald was responsible for a number of extraordinary healing miracles; today he is venerated as the patron saint of sick children, and those suffering from migraine, neuralgia, and obsessive compulsive disorder. His uncorrupted body was transferred to the Basilica Sant' Ubald di Gubbio in the 16th century, where it still lies, on rather ghoulish display in a glass sarcophagus. His body—and an excised relic of his left hand, in Thann, France—were thought to bear healing powers. The Basilica, in the early eighteenth century, found a way to capitalize on this: mass-produce silk zucchetti, and sell them, along with printed slips consecrating them—as healing amulets. They were not true relics, but rather considered "contact" or "touch" relics—they had touched the body of the saint—and which, to a true believer, would still have the power to heal. The certificate accompanying our zucchetto was issued by Fabio Mancinforte, Bishop of Gubbio from 1707 to 1725; his arms crown the sheet. The text explains that the pileolum, or cap, was placed on the head of St. Ubald by "us"—the custodians of Ubald's body at the Basilica—and thus consecrated. A sigillograph embossed with an image of Ubald is attached with a silk ribbon to the crown of the cap, and the certificate carries another sigil, in Mancinforte's name, at the left tail corner, homologating the document as of 31 August 1721. The document is countersigned twice in ink. An exceptionally well-preserved "touch" relic, accompanied by its printed attestation.

$6,500

8vo broadside, 269 x 173 x mm. Evidence of having been folded in ninths, with minor losses at creases; some dog-ears and wrinkles; loss of paper from gallotannic burn along lines of signatures; small hole in blank area below text. Zucchetto of red silk, woodblock printed in black with an image of Ubald. In very good condition, though sigillograph chipped at edges.

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The Catalogo regionale del patrimonio culturale del Friuli Venezia Giulia (accession no. OA-111929) records a red Ubald zucchetto preserved in a glass reliquary—this seems to be the only other survivor—but its printed attestation is not present.
It's human nature to party before privation. Shrovetide has for centuries been the three-day period when Christians think hard about what they will give up for Lent, and, to make the process tolerable, stage extravagant theater and carouse to excess. The contrary nature of these two contiguous seasons has been fertile ground for artists and writers, who see drama, and especially humor, in the contrast. Brueghel's 1589 "Battle Between Carnival and Lent" brings up the salient visuals; Prudentius's Roman-silver-age allegory Psychomachia, and the 13th-century French poem Bataille de Caresme et de Charnage, together launched the literary tradition. It was a natural next step to cast the bataille as a forensic parody, as the Bolognese blacksmith and literary iconoclast Giulio Cesare Croce did in about 1585, with his Processo overo Esamine di Carnevale. Our book is the second edition of the only French version of Croce's work, which the anonymous author has recast as a burlesque trial for a Parisian readership. Following the structure of a genuine trial as it might have been conducted in the pays du coutume of Paris in the time of Henri IV, with eight rounds of interrogation and confession, all of which conclude with judgment and punition. The French text, like Croce's original, is grandiously gastronomic—Carnival is ultimately sentenced to total banishment by seigneur Lent, along with all its "greasy companions":

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Et pour le micux le faite en aller avec haste et honte, il sera chassé, poursuivy et battu avec de grands et forte trousseaux faits de plusieurs herbes, comme espinars, lectues, chicorees, pimpernelles, cerfueil, sera souffeté et pelau de aussi par de grands coups d'Anguilles, de Lamproyes, de Moulues, Plies, Soles Escrevices, Maqueraux, Aloses, Carpes, Brochés, Merlans et autres poissons tant de maree que d'eau douce et tant frais que salé. Et qu'ainsi battu et chassé, il aye à vuider de ce pays avec tous ses compagnons et tous les attirails qu'ils avoit à son train, lesquels entre autres tout ceux-cy: Saussisses, Cervelats, Boudins, Graisses, Beufs, Veaux, Moutons, Chevres, Aigneaux, Chevreaux, Pourceaux, Chapons, Poulés, Oyes, Pigeon, Faisans, Lievre, Levraux, Lapins, Paons, Pluviers, Beccasses, Estourneaux, Tourtres, Tourterelles, Perdris, Perdreaux, Cailles, Tourtres, et tartres aux œufs Riffolles, Patez de viande, œufs, ravioles et en conclusion toutes autres sortes de viandes ou se poltron Caresme-prenant prenoit ses delices ordinaires banquetting et bevuant nuict et jour. (p. 15)

All Italian editions are rare. A 1605 French edition is known in a single copy, and our 1609 edition is known in two institutional copies, at BnF and University of Virginia. In 1948, Georges Mongrédienn analyzed the early 17th-century editions of the French text, as well as the 18th- and 19th-century reprints, all of which carry the date of 1609. Some of these were printed on vellum, attesting to the textual value, in the centuries following its first appearance, of this exceptionally saucy and gluttonous Rabelaisian legal burlesque.

$9,500

8vo, 155 x 98 x 5 mm (binding), 153 x 96 x 2 mm (text block). A-+B4, 16 pp. 19th-c. green morocco janséniste [Duru 1850], preserved in a later olive morocco clamshell [Laurenchet]. Extremities a bit worn. Interior: Paper flaw to B3, affecting printing, but no text lost and legibility not compromised.

**6) [DANCE OF DEATH] La Grande danse macabre. Troyes: Jean-Antoine Garnier, 1728 (but 1766-1773).**

A good copy of the last 18th-century edition of the Troyes Danse Macabre, illustrated with 61 half-page woodcuts. The cuts are from a mixture of older blocks of better quality but greater wear, and later copies of the same cuts, cleaner but colder, giving this edition a ghoulish, Frankensteinian feel entirely consonant with the subject matter. The privilege to print on the last page of our edition is dated 1728 and granted to Pierre Garnier, but it was this Garnier's grandson, Jean-Antoine, who actually printed it, sometime between 1766 and 1773, the year he died. As such, the privilege (given for the Danse macabre and 10 other titles, including the Calendrier des bergers), is really just an "expired passport" (Socard's characterization) that the Garnier dynasty used to print and reprint this and other illustrated books ad infinitum. The 1728 date was a kind of deception on the part of the Garniers, which has been perpetuated by booksellers—a glance at the auction and sales history of this edition has the publication date as "1728" more often than not. A complete examination of the Garnier editions, including minutiae on the differences in the woodcuts, was accomplished by Alexis Socard in his 1864 monograph on Troyes imprints from 1600-1800. Ours is a relatively good copy of a work originally sold "on the line" in regional French street markets, and often
found in tatters today. Its stark, motive woodcuts still have the power to advert attention and leave the witness feeling awfully mortal.

$6,100

4to, 225 x 174 x 10 mm (binding); 222 x 171 x 5 mm (text block). A-I4, K2, 76 pp. Early 20th-century bradel-style binding of thin paste-paper-covered boards, unlettered. Corners bumped, endpapers browned. Interior: Leaves browned and a bit soft (as most copies); first and last leaves foxed; some dog-ears; margins a bit precious, with cropping of signature to E. Some deckles preserved.

TWO WORKS BY JACQUELINE D'ESCOMAN, WITNESS TO THE FINAL PLOT ON THE LIFE OF HENRI IV

7) D'ESCOMAN, Jacqueline de Voyer. Interrogation et declaration de Madamoiselle Decoman. [S.l., s.n., 1616].
   [Bound with]:
   [ANON.] Le Véritable manifest, sur la Mort de Henry le Grand, par la Damoyseille D'ecoman. [S.l., s.n., 1616]

FIRST EDITIONS. Jacqueline D'Escoman, demoiselle d'honneur to Marie de' Medici at the court of Henri IV, had accused Henriette d'Entragues, the marquise de Verneuil, and Jean Louis de Nogaret de La Valette, the duc d'Épernon, of conspiring to influence François Ravaillac to assassinate the king. Ravaillac, a gullible, lapsed Jesuit zealot, succeeded in his regicidal plans on 14 May 1610. He was quickly captured. Even under excessive torture, Ravaillac never named conspirators, though he did state that he'd been "influenced" by people who'd told him that the violent demise of Henri—who was viewed with harsh suspicion by both Protestants and Catholics—would be welcomed and celebrated by the world at large. This most unusual recueil comprises two texts. The first is the official interrogation and statement of D'Escoman, who claimed she had tried to warn Henri and Marie of the conspiracy, leaving out details regarding the sentiments of the duc and marquise toward the regency that were so abominable que je les tairay de peur de faire rougir le papier ("...that I'd best keep them quiet for fear of making the paper blush.") The duc and marquise were tried and acquitted; D'Escoman spent the rest of her life in prison, though her official crime was abandonment of a child. The second text is an anonymous argument in favor of D'Escoman's assertion that a conspiracy was indeed afoot,
with additional rumors of affairs, subplots, and variable salacious court intrigues. An important pair of contemporary testaments to the still-mysterious scheme to assassinate Henri IV, who'd survived seventeen previous attempts on his life. Two copies of the first work found in American libraries (BYU and U. Michigan), and one of the second (BYU).

$2,600

Two works in octavo, 163 x 100 x 5 mm (binding), 161 x 98 x 3 mm (text block). I: A-B†, 16 pp.; II: A‡, B‡, 3-14 pp. Crushed maroon morocco, titled in gilt on spine (Duru, 1848), AEG. Upper joint expertly reinforced, covers a bit worn and soiled, extremities bumped. Interior: Good.

I: Lindsay & Neu 3667. II: Lindsay & Neu 3668 (var).
THE FATHER OF FRENCH HISTORY


**ONLY EDITION** of a kind of *speculum principum* comprised of instructive essays based on Plutarch's *Lives*, composed by the historian Bernard du Haillan. The author was a student of Dorat, and a friend of Boiastuau and Montaigne. In spite of a reportedly disagreeable personality and a tendency to intellectual vanity, Charles IX liked him, and appointed him royal historiographer and court genealogist. He was not so well liked, however, by the historiographer who preceded him, Étienne Pasquier, who complained bitterly of a rampant plagiarist of his work, though he never explicitly named du Haillan as the perpetrator. There is not much room for plagiary in the *Recueil d’avis*, since it is based largely on Plutarch, and announced on the title page as such. Du Haillan summarizes the essential points of the 48 Greek and Roman figures in *Parallel Lives* in 245 short essays, each focused on a certain virtue, with the whole representing a sort of mirror for princes, or at least this was du Haillan’s goal, as stated in the dedication to his friend, Pierre Fourget, Secretary of Finance to Henri III. Du Haillan's reputed vanity seems to be on display in this dedication, as he boasts of having "spent a few hours" rereading the great works of the Greeks and Romans in preparation for this book, before settling on Plutarch as the ideal model. Du Haillan’s name was revived at the dawn of the French Revolution as a champion of old French political values, but he has been largely forgotten since. A peculiar book, interesting as an early French translation of certain lines of Plutarch, though just as compelling as a guide for young statesmen in the turbulent, early years of Henri III’s France.

\[4,500\]

**Quarto**, 223 x 168 x 14 mm (binding), 219 x 165 x 12 mm (text block). a–s4 t2 = 74 ff. Contemporary limp vellum, faintly titled in ink on spine. Covers soiled; *épïdemûres*; ties wanting. **Interior**: Leaves toned; minor occasional spotting. A good, unsophisticated copy in original condition.

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Provenance: Custodial remarks in ink to title by Luc de Valimbert, one dated 1582. De Valimbert was municipal treasurer at Besançon in the 1570s and 1580s. A number of books from his library have come down to us.

Brunet II, col. 1612; Bernard, Christophe, Un historiographe politique de la Renaissance. Bernard de Girard, sieur du Haillan, (Masters thesis, University of Tours, 2001.)
HOW TO WRITE A SERMON IN THREE EASY STEPS

9) DUNGERSHEYM, Hieronymus. *Tractatus de modo discendi et docendi ad populum sacra.* Landshut: Johannes Weyssenburger, 1514.

First Landshut edition of Leipzig theologian Hieronymus Dungersheym's first book. His *Tractatus* is one of the first books on homiletics—the art of writing sermons. Dungersheym divides his tract into three basic parts. The first asserts that an aspiring preacher should be highly educated on the subjects upon which he wishes to sermonize. The second part—divided into seven short chapters—is on the mechanics of sermon-writing: everything from the theological argument, to an understanding of narrative, to the ability of the preacher to translate Latin scripture into vernacular. The last part is on a preacher's duty to his laity, and to God. Dungersheym would become an early and vociferous opponent of Luther, but before the advent of the Reformation; before anyone had even heard of Martin Luther, Dungersheym was well known as a preacher, and as an authority on homiletics. Luther, for his part, would later assert that the entire purpose of a sermon was to assure the penitent that salvation was possible through Christ, but for the impenitent, damnation was inevitable. But Dungersheym's prime directive became the dissolution of Luther and the Reformation, and the only way he knew to do this was through his sermons. His *Tractatus* is a fine roadmap to the composition of persuasive or disuasive sermons, though when it was first published, at Leipzig in 1511, hardly did Dungersheym know how it would serve him after 1517. Our book is the first Landshut
edition, and one of the earliest books printed there. A stop-press variant exists, with a space after "sacra" in the title.

$4,200

Qty: 193 x 150 x 9 mm (binding); 191 x 148 x 7 mm (text block). A-E4 [20] ff. Title woodcut in the style of Lucas Cranach, of St. John of Patmos with the Virgin and Child in the crescent. Bound Bradel-style in thin, entirely unremarkable early 20th-century boards, unlettered. Damage to spine; boards toned; wear to extremities. Interior: some soiling to first and last leaves; margins a bit precious; some contemporary marginal annotations trimmed.

Provenance: Three early 20th-century printed catalogue citations tipped to front endpapers (browned).

VD16 2964; Graesse II 446; Proctor 11787; Reu, Johann Michael, Homiletics, Chicago: Wartburg, 1922, pp 30-31, 61.

(Johannes Surgant had written a manual for preachers, with a section on sermon-writing, in 1502).
A CHRISTIAD in FRENCH ALEXANDRINE VERSE


The only edition of an epic on the Passion in *vers héroïque*, by Michel Foucqué, vicar of Saint-Martin de Tours. Foucqué was clearly inspired by the great epics of the Matter of France, though with textual modernizations for a post-Ronsard readership. Foucqué’s knowledge of New Testament source material was unassailable, with citations and one-line summaries in the shoulder notes of every strophe. In the prologue, the author goes to some lengths to divest the work of his own vanity, stressing his hope that the simplicity and directness of the verse, in concert with the holiness of the subject matter, will be enough to engage the reader. *La Vie* is thought to be Foucqué’s only published work, though du Verdier asserts that Foucqué wrote a paraphrase of John of Chrysostom, with additional observations on Lactantius, that was published at Tours in 1550, but we find no corroboration of this assertion. (The USTC citation parrots du Verdier and later bibliographers.) Some of Foucqué’s unpublished manuscripts survive, including a 1541 French verse interpretation of the *Song of Solomon* penned on 17 parchment folios (BnF Français 24734), which was once owned by the Duc de Vallière. That manuscript was authored by one Michel Phoque, who du Verdier insists was the same person as Foucqué. Our book was printed by Jean Bienné, who uses the well-cut italic fount of Guillaume Morel, in whose shop Bienné had worked as a corrector, and which he took over after he married Morel’s widow, Barbe de Mascon. Whatever intriguing details an
investigation of that story may yield, *La Vie* survives as a fetching testimonial to Bienné’s abilities as a printer. The present copy is in its original, unrestored retail parchment binding. No copies located in US libraries.

$5,200

*Octavo*, 180 x 120 x 28 mm (binding), 178 x 113 x 26 mm (text block). A-Kk⁸; 514, [14] pp. Ruled in bistre. Contemporary limp parchment, spine titled in ink on tail edge of text block, 16th-c manuscript waste used as sewing supports. Some wear to extremities, ties wanting. *Interior*: a few deckles preserved, leaves somewhat toned, minor soiling *passim*.


Pettegree 2018; Brunet VII, *col.* 513; La Croix du Maine (1584), p. 325; Hoefer, *Nouvelle biographie générale*, v. 18, p. 291. USTC 2556 provides an unreliable citation with a faulty collation, and USTC 84478 records a 1573 16mo, which likely did not exist, given that Bienné’s first privilege to print was dated 1574.
JANE OF CHANTAL AND THE VISITANDINES


SECOND EDITION of the Dijon mystic Jane of Chantal's discussion of the rules, regulations, and charism of the Visitation nuns, the order she founded as a response to the despair and grief she suffered following the death of her husband. Partly devotional, partly philosophical, Saint Jane's exposition and arguments for her order were almost all originally oral; they had survived because her followers committed her words to paper. The Responses was first printed by a private press in 1632; our expanded 1665 second edition contains editorial shoulder notes and an extensive table of matters. The Visitandines were known for their devotion to the poor, infirm, and aged, and for accepting women into their cloisters who had rejected by other orders. Hundreds of Jane of Chantal's letters survive, and her work is being re-examined as important devotional philosophy, particularly among philosophers who contemplated the nature of love.

$4,200

12mo, 165 x 95 mm. [4], 624, 108 pp. Contemporary vellum, soiled, upper joint starting, catchplates lacking. Several gatherings pulling loose and standing proud; a few marginal tears (not near text).

Gioachino Greco, known as *Il Calabrese*, or The Calabrian, was considered by Soviet World Champion Mikhail Botvinnik to have been the first professional chess player. Born around 1600 in Celico near Cosenza, Greco was by age 19 considered one of Europe's strongest players. A pioneer of the Giuoco Piano (1.e4 e5 2.Nf3 Nc6 3.Bc4), and a bold attacker, Greco paved the way for Philidor and Morphy. He traveled to Paris and London at age 21 to play against those cities' chess luminaries, coming away with numerous victories, not to mention some 5000 *scudi*, a sizable purse that was stolen from him when he was beset by highwaymen outside of London. It was in London that Greco began to record entire games, move by move, rather than just noting compelling positions; he would sell these game manuscripts to wealthy patrons, or give them away to admirers—more than twenty survive today. Greco continued to travel, making it as far as the Americas to play chess. After contracting an exotic illness at the age of 34 (some records say age 30), Greco died in the East Indies; he left his estate to the Jesuits. Some of his surviving manuscripts found their way into the hands of the English publisher Henry Herringman. These were condensed, and the resulting text appeared on the market as *The Royall Game of Cheste-Play*. It was not the first English chess book (being preceded by works composed by Thomas Middleton and Arthur Saul, as well as a 1562 English translation of Damiano), but it was the first complete primer, and the first to distinguish between tactics and strategy. This English translation of Greco's MSS, by one Francis Beale, is regarded today as quite inaccurate—many of the gambits, if followed literally, lead to insoluble, illogical, or illegal positions. But many of the errors likely stemmed from bad grammar and scratchy handwriting (Greco was not known for his precision with language), as well as mistakes in Greco's original dictation. Even Greco's name is misspelled *Biochimo* on the title page. (The first translation into French, in 1669, is considered a far more precise edition, and later English editions correct the errors of the first.) *Greco was known for capitalizing on external advantages to win chess games, such as arranging the board so that direct sunlight was in his opponent's eyes.* Greco was also the first to embrace the standardization of castling kingside (o-o), which was formally adopted in Italy and Portugal in 1623; the move was famously eponymized *alla Calabrista*. This English edition is illustrated with a line engraving of Charles I, and a small woodcut of an open chessboard on p. 14. Our copy has a few corrections in the text in a contemporary hand, and an interesting remark on p. 8 that states one may not castle while in check. A good, complete exemplar of the first edition.

$7,200

Octavo, 150 x 98 x 14 mm (binding), 145 x 94 x 11 mm (text block). A⁸ [A₁⁺zą] a² B-H⁸ I⁺ K². A₁ and K₂ blank and present. Gathering a², the epistle dedicatory, which is usually bound after A₁, is here found between A₂ and A₃. 19th-century polished calf, spine gilt, titled in gilt on a black morocco lettering.
piece in the second compartment ROYALL | GAME | OF | CHESSE, marbled ends, silk bookmarker. Wear to covers, extremities bumped, scuffs to spine, head cap chipped, inner hinge tender. Interior: Title woodcut border trimmed at fore edge and tail edge, leaves a bit toned, head margin a trifle precious.

Provenance: Bookplate of South London antiquary and military veteran Leonard James Shrubsall (1879-1952) to upper pastedown; 18th-century custodial signature of C. J. Carter to head margin of title; a few remarks in a mid-19th century hand on the history of English chess books, beginning with Caxton in 1474, to recto of A1; scattered 20th-century penciled cataloguers’ and booksellers’ notes to endpapers.
Begun as a rather innocent chivalric dream allegory by Guillaume de Lorris about 1230, but abandoned by him after about 4000 lines, the *Roman de la Rose* was continued by Jean de Meung between 1268 and 1285 as a sprawling courtly satire, and even today meets its reputation as the greatest chivalric epic of the High Middle Ages in France, by its ablest poet. But de Meung’s contribution portrays a world where every conceivable social group swept up into its 21,780 lines is mercilessly lanced—women especially. A century later, in her *Epistre au dieu d’Amours* (1399), Christine de Pisan famously targets Jean de Meung and his woman-diminishing *Roman*:

And Jean de Meun’s *The Romance of the Rose*,
Oh what a long affair! How difficult!
The erudition clear and murky both
That he put there, with those great escapades!
So many efforts made and ruses found
To trick a virgin — that, and nothing more!
And that’s the aim of it, through fraud and schemes!
A great assault for such a feeble place? (Tr. Thelma S. Fenster)

This salvo began one of the first war of the books, between Christine and the multitude of male defenders of de Meung’s legacy. De Meung also reserved great repine for the monastic orders, and expends much energy in his epic to stripping them of dignity. De Meung lived in a house in the Rue Saint-Jacques. In 1305, when he died, his house was bestowed to the Dominicans, and de Meung was buried in the church of their monastery. He continues to spin in his grave.

Our edition was printed by Pierre Sergent, who had acquired the stock and presses of Jean Saint Denis, and has reused his woodcut device on title and last page. A good copy of the last 16th-century French edition, shared by a handful of Paris publishers. It would not be reprinted in France till 1735.

$8,500

8vo, 148 x 92 x 34 mm (binding), 145 x 90 x 31 mm (text block). A-V° x° yy° zz° aa- bb° cc° G°; [8], 403, [1] ff. 49 small woodcuts in text (many repeated). 19th-c crushed morocco (Niedrer), marbled ends, AEG. Interior: First three leaves likely supplied from another copy; small expert restorations to tail gutter corners of first gathering (not near text); soiling to final gathering; vertical closed tear without loss to last leaf (mended).

Bechtel, G-383 (with minor variations); Moreau V, 1538, 916; Brunet III, 1175; Tchemerzine VII, 248.
BURLESQUE VERSES ON HOLLANDS GIN


Earliest obtainable edition of the Dutch poet, actor, and man-of-mystery Robert Hennebo's tongue-in-cheek paean to jenever, the national drink of the Netherlands. Probably first written in 1716, following Hennebo's failed military career, and printed in abbreviated form in 1718, when Hennebo had traded in his avocation as an actor for that of innkeeper, the
paradoxical encomium on the various libations distilled from the juniper berry appeared in this second edition while Hennebo ran Het gulden vlies van Jason, a public house in Amsterdam. The first part, in 243 verses, is dedicated to the purveyors, distillers, and drinkers in the five main centers for jenever: Schiedam, Cologne, Weesp, Amsterdam, and Rheinberg. The second part, in 262 verses, is dedicated to the Amstel River, and describes the effects of jenever—medical, physical, and amatory. In the final part Hennebo thanks everyone he forgot in the first: porters in the shipyards, piledrivers, haberdashers, peatcutters, and anyone else whose vocation touches on the production or consumption of jenever in any way. The pamphlet is illustrated with a line-engraved portrait of Hennebo at age 35, as well as a depiction of the imaginary Mount Juniper, from which a stream of jenever lands in a fellow's eye and the Fluvius Juniperinus flows forever bountiful below. Hennebo thought that jenever gave soldiers courage, and presumably drank a good deal of it during his own stint in the army. He was a coward, by his own admission, having "insulted the lining of his trousers hundreds of times in the name of the Fatherland." Hennebo's poem is a standout among encomia to drink that go back to Erasmus, and to the Italian Humanists. But most of their works were about wine—this is the first such work on jenever, which Hennebo elevated far above wine, because it could be brewed year round; wine had but a single harvest month. De Lof der Jenever went through at least 15 editions, including a critical edition in 2005, and a wartime edition, in 1945, which bore a "1939" imprint date to fool the enemy. No copies of this edition located outside the Low Countries.

$2,300

8vo in 16s (nested gatherings), 161 x 101 x 5 mm. A16 (A1r+y1r); (1-5) pp, [1] f, 6-32 pp. Bound in French-shell marbled wrappers. Interior: leaves toned; occasional foxing; second engraving trimmed at fore-edge.

A MINIATURE BOOK OF HOURS FOR THE USE OF ROME

15) HORÆ B.M.V. In Latin, text manuscript on vellum. France: c1450.

A fetching example of a diminutive Book of Hours, barely three inches in height, likely produced in France about 1450. The earliest Horae appeared about 1300, with miniature examples appearing about 1400, diminishing in size as the century progressed, until truly tiny examples began to emerge in the early 16th century. Other liturgical texts—Bibles and breviaries in particular—occurred in miniature versions as early as the 13th century, and are witnesses to medieval scribal mastery. Our manuscript is likely more of a workhorse—a miniature by virtue of its portability, as it bears no illuminations or gilding; the only nods to decoration are the initials and minor capital rubrications. The little book contains a calendar, Pericopes of the Gospel, the Office of the Virgin, the Office of the Holy Cross, vigils for the dead, the Seven Penitential Psalms (with the litanies), and concludes with a final prayer to the Virgin. Because the calendar in our manuscript mentions the feast days of Hilary of Poitiers, Martin of Tours, and St. Honorat, we can confidently assert that it was produced in France. The book was later in Toulouse: an 18th-century custodial remark, signed by the jurist Jean Guillaume Bergougnan, notes that the book was produced before the advent of printing by Johann Gutenberg at Mainz in 1400 (sic), and that Louis XI was responsible for introducing printing—an invention of the Devil—into France. Bergougnan adds that the little manuscript was given to him in 1771 by one Père Daydé, Jacobin, Inquisitor in the diocese of Toulouse. A curious survival, demanding further research.

$12,500

Format unclear, 76 x 56 x 33 mm (binding), 72 x 53 x 29 mm (text block). 187, 3 ff. Script bâtarde on vellum, 13 lines. Collation impracticable, but evidently gathered in 16s. Main text in gall ink or bistre; calendar in violet ink; initials with tracery; rubricated. 18th-c. sheepskin, boards tooled in blind, back gilt with fleurons. Some wear with slight loss to extremities, small wormtrack to spine. Interior: first leaf soiled; first page of the Office soiled and worn; some staining passim; last leaf distressed.
A MINIATURE ILLUMINATED FLEMISH BOOK OF HOURS
IN ITS ORIGINAL PANEL-STAMPED BINDING

16) HORÆ B.M.V. In Latin, illuminated manuscript vellum. Flanders or Northern France, c1470.

1) A charming miniature Book of Hours, illustrated with thirteen full-page illuminations, and preserved in contemporary Flemish panel-stamped calf over wooden boards. An almost textbook example, with calendar, hours of the Virgin, liturgical prayers, Tê Deum, and saints' days. The modeling is naturally cursory, given the size of the area the artist had to work with, but the figures are still motive and expressive. The text is in a tidy and exacting Gothic textura. The leaves retain their full margins. "Minis" with miniatures are growing scarce, and those surviving in their original bindings elusive.

Miniatures:
13°: Crucifixion
20°: Miracle at Pentecost
26°: Madonna and Child
46°: Annunciation
59°: The Two Marys
73°: Birth of Christ
80°: Annunciation to the Shepherds
86°: Adoration of the Magi
92°: Presentation in the Temple
98°: Slaughter of the Innocents
107°: Flight into Egypt
114°: Resurrection
133°: Mourners' Prayer

$27,500

85 x 65 x 30 mm (binding), 79 x 61 x 24 mm (text block).
164 ff. (of 165; text leaf after f.95 wanting), scribal and illumination area 44 x 32 mm. Gothic textura in a single hand, 14 lines; calendar in 17 lines. Thirteen full-page miniatures by an unknown artist, floral and figurative borders in gold and bodycolor, four-line initials on burnished gold grounds. Rubrics and rules in vermillion, two-line lombards, the calendar with two-line KL initials. Bound in original panel-stamped calf over wooden boards, with a central text reading Deus propici[us] esto mibi (O God be merciful to me) (Weale 330); three raised bands, silver clasp added much later. Joints tender and cracking, but board attachments and hinges holding firm. Interior: Some paint loss to a few miniatures, text rubbed in opening pages, one initial oxidized. From the collections of Sylvia Legrain and Christine Poirot-Delpech, the latter with a sheet of notes on lower pastedown.
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ONLY EDITION. One of only five surviving titles printed by a small Paris école typographique for women. Imagined by the largely forgotten Mme Bastide in 1789, and inaugurated in 1791 with 60 students, some as young as twelve, each of whom paid 400 livres for a six-month apprenticeship in all aspects of printing, the Revolutionary Press of the Women was more than just a provision of skilled trade for girls and young women: Mme Bastide saw the venture as a larger argument for the education of the "worthy half" of humanity to reduce dependence on the "lesser half."

The enterprise was met with fear and loathing from the lesser-half printers in Paris, and, according to Dominique Godineau, the Imprimerie des femmes' director, the nascent press cleverly and publicly associated the repine and hostility with the privileges of the ancient elite guilds, and essentially shamed the male printers into giving the school some elbow room to flourish. Only five imprints are known from this revolutionary (and Revolutionary) press, though there were surely others which have met with oblivion. Our short book is the disturbing autobiographical account of The Terror in the department of Vienne, by Comte Antoine-Claire Thibaudeau. It was printed sometime between 20 October and 22 November of 1794, and sold by at least two citoyen booksellers in Paris. It is not know what happened to the

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anonymous women and girls who apprenticed at the Imprimerie, but it seemed to cease operations sometime in 1795.

$3,200

Octavo, 227 x 144 x 13 mm (binding); 220 x 140 x 9 mm (text block). π4 A-D8 Ei0, [vij], [i], 84 pp. Modern Bradel-style binding of marble-paper-covered boards, titled vertically on spine lettering-piece, new endpapers. Interior: Printed on variable qualities of paper stock (as all copies) some gatherings toned or browned, others quite bright; text block untrimmed, with full deckles; scattered paper flaws, mostly confined to margins; scattered staining, foxing, and spotting. In spite of uneven condition, a complete copy of a book usually found in tattered fragments.

CASE STUDIES ON MALARIA IN EAST TIMOR, PRINTED IN MACAU

18) MAGALHÃES, Francisco da Silva. *As febres intermittentes ea a hematuria: memoria sobre as febres palustres de Timor*. Macau: Typographia de J. Da Silva, 1874.

**Only edition** of a treatise on the relationship between hematuria and the established quinine treatment for malaria, based upon exhaustive clinical research conducted in East Timor by the Portuguese physician and journalist Francisco da Silva Magalhães. Magalhães, a professor of medicine in Macau, had been exiled to East Timor for the “crime” of offending the governor of that colony with his strident, liberal newspaper editorials. Such exile was regarded as a death sentence, as the archipelago was considered inhospitable for Europeans. While a convict in East Timor, Magalhães studied the links between the standard treatment for malaria and hematuria (blood in the urine). The drug quinine, extracted from the bark of the chinchona tree (native to South America, but cultivatable in the Indonesian Archipelago) was long the standard treatment for malaria, and had, since 1850, been the universal prophylaxis prescribed for the disease. However, quinine had serious side effects, which physicians were often at loss to mitigate. In the present data-driven work, largely based upon firsthand clinical analysis, Magalhães compiled statistics regarding malaria patients in the Military Hospital in Dili (the capital of East Timor), from 1869 to 1873, as well as the roles of several ships’ crews that arrived at Dili infected with malaria. Magalhães provides case studies of six named malaria patients regarding their treatment and side effects, issues his hypotheses, and concludes with a report containing the 11 recommendations he submitted to the colonial authorities. (Quinine was replaced by chloroquine in the years after World War II; the latter compound was infamous in 2022 for being a much-parroted hoax treatment for Covid-19.) While in exile, Magalhães also made
the first serious assessment of tobacco growing in the colony, and reported on the island's magnificent natural wonders. In 1875, Magalhães's exile was lifted, and he relocated to the Philippines. He died in Portugal in 1886. One copy of the present work known, at the University of Amsterdam.

$1,800

Octavo, 225 x 150 x 4 mm. 42 pp. Original blue printed wraps. Scribbling in black pen to upper cover; wear to extremities. Interior: foxing and minor staining.
THE MEMOIRS OF THE SUN KING’S PRÉCIEUSE, MARIE MANCINI.

19) MANCINI, Anna Maria. _La Verdad en su Luz, o las Verdaderas Memorias de Madama Maria Manchini, Condestablesa Colona._ Zaragoza (i.e., probably Madrid), s.n., 1677.

First Spanish edition of one of the earliest memoirs by a European woman: the true _Memorias_ of the famously embattled Marie Mancini, written when she was under house arrest in Madrid. The court intrigue surrounding Marie Mancini—niece of Cardinal Mazarin and the youthful _préciouse_ of Louis XIV—was a persistent source of speculation and bawdy Merriment in France, Italy, Flanders, and Spain in the third quarter of the 17th century. After years as the favorite of the Sun King (Marie and her sisters were known—not without wry condemnation—as the _Mazarinettes_), but still only 22, Marie was sent away to be married to an Italian prince, Lorenzo Onofrio Colonna. On their wedding night, he expressed surprise that she was still a virgin, having presumed that any young, beautiful woman who’d spent her teens promenading around court in France could not be pure. This foretold a tumultuous union, and within a decade, their marriage turned bitter, and Marie was certain her husband would poison her. She fled Italy for Madrid. Still in a state of disapprobation from the Dauphin, and concerned about reprisals from Lorenzo, Marie hid herself away at the manor of a friend. In about 1676, a fake memoir with cruel and licentious falsehoods began to circulate in France, enraging Marie, who resolved to write her own. Patricia Cholokian writes:

In 1676, while she was living [in Madrid] under virtual house arrest, the publication of the unauthorized _Mémoires_ impelled her to set forth her version of her life story... Marie Mancini objected so strenuously to this unauthorized and inauthentic representation of her life that she wasted no time in refuting it. Early in 1677, she
brought out *La Vértice dans son jour...* A Spanish translation, *La Verdad en su Luz*, appeared in Saragossa that same year. It seems to have been slightly revised. This is confirmed by a letter to Colonna on 15 September 1677, in which she wrote, "I am pleased that the book has been to your liking. It is much better in Spanish."

The French original is uncommon (two copies known, at BnE and BnF), and probably was meant for private circulation. Our Spanish edition is only marginally less rare, with four copies known. Marie, along with her sisters, were some of the first women in Europe to write and publish memoirs. Marie died in Pisa at age 75. One copy located in US libraries (Kansas).

$5,200

8vo, 145 x 104 x 15 mm (binding), 141 x 101 x 12 mm (text block). ¶ 4 A–V8 X+; [8], 327, [1] pp. 18th-century Neapolitan vellum, titled in gilt on citron morocco lettering-piece. Covers soiled, two tiny wormholes at joints (not penetrating text block), silk book-marker. Interior: Title with stain, affecting a word; trimmed at tail and fore margins, cropping typographic border; head margin precious, occasionally trimming tops of page numbers; leaves toned; Q1–2 and R8–S1 stuck in gutter, obscuring a few letters; vertical tear with loss to margin of F5, just touch a letter or two verso; closed tear without loss to T2.

Provenance: Ex libris of José M Catarineu to verso of first free end; his blue ink-stamp to same; anonymous shelf label pasted to lower free end; various cataloguers' penciled notes to pastedowns.

"Densely Packed with...Observations on Swordsmanship..."

—Anglo


Only edition of Bolognese fencing master Antonio Manciolino's vade mecum on swordplay, the first printed work on fencing and edged combat by a native Italian, and the first illustrated work on the subject printed in Italy. We cannot do better than Sydney Anglos's summary of the contents:

Manciolino begins with general observations on swordsmanship including several reminiscent of [Pietro] Monte, such as the perils of the mandritto; the usefulness of cultivating ambidexterity; the advantages of practising with weapons heavier than normal; and, with regard to the duel, the advice that if a stronger man has the choice he should weigh down a weaker opponent with heavy armour. The resemblances are fortified by the later chapters of the Opera nova which deal with the sword in combination with the large buckler, two swords (one in each hand), the sword on its own or in combination with the cape (one against one and two against two), with the dagger, and with the small round shield; and a concluding section on staff weapons which are "not of less gracefulness than the aforesaid" and comprise the partisan accompanied by the large round shield or rotella, and then partisan, spiedo, ronca, and thrusting lance on their own.

Manciolino was a proponent of the Dardi school, which endeavored to elevate fencing and mortal combat to an art. He remarks in the introduction: "...should the good fencer make himself skilled at attack and defense, he should moreover give a beautiful form to his blows, mingled with sweet movements of the
body." Not only must the combatant be aware of their art, but also they must be cognizant of the psychological elements governing a fight for one's life—to Manciolini, the art of edged-weapon combat could not be mastered without the mental game. The Opera nova is illustrated with eight petite woodcuts, most of which depict men in combat with edged arms, but which are not exactly instructive: they were probably not cut specifically for this text. The title page states that the book is newly corrected and freshly reprinted, but no earlier edition has survived. However, the printer, Nicolò d'Aristotile detto Zoppino, routinely added "novamente stampata" to works that had no preceding editions. According to Paolo Tassinari, records exist that state that Manciolino had signed a contract with a printer in Rome in 1519 to publish a treatise on fencing, but it is unknown if it was an earlier version his Opera nova, or a different work. Either way, no earlier books by Manciolino are known to have survived; this 1531 edition is the essential deponent of the state of hand-to-hand edged-arms combat in Italy, antedating Marozzo (who based most of his own book on Manciolino) by five years. No copies sold at auction since 1951. Two copies located in US libraries: UCLA and Morgan. $16,500

Octavo: 149 x 108 x 10 mm (binding); 146 x 106 x 8 mm (text block). A-H8; 63, [i] ff. 20th-century maroon morocco gilt (Devauhelle). Slight wear to extremities. Interior: title dusty; some preliminary leaves lightly finger-soiled; small ink stain to A8v.

Provenance: Bookseller's ticket of Libreria Antiquaria Mediolanum (Milan); a modern cataloguer's penciled notes to lower pastedown (some erased).

First edition of the first book on nobility printed in Spain, composed by Jaén aristocrat, politician, and poet Fernand Mejía (c1424-c1500). Mejía remarks in the colophon that he began writing the book in 1477, and finished in 1485. It is not clear why seven years would pass between the completion of the manuscript and its appearance in print, but we do know that it was published at a time of great disquiet and upheaval in Spain. The Alhambra Decree, which expelled all Jews from Spain, had been issued only three months before and was vigorously and violently in progress; Columbus was working with Ferdinand and Isabella through Luis de Santángel to fund his voyage in search of a sea-route to the Indies (which voyage landed his fleet in the Bahamas on October 12th of that year); and attempts were being made by the Catholic firmament to redo the entire patchwork of regional laws throughout Spain into a unified code, which the architects of the Siete partidas had ambitiously hoped to accomplish two centuries before. The idea of nobleza was essential to this campaign of legal reformation, and Mejía’s work essays to define it in a Castilian context. Mejía presents his argument in three main parts, all prefaced with a fawning dedication to Ferdinand (Isabella is mysteriously ignored). The first part contains a history of the world according to the Old and New Testaments, with additions culled from Eusebius and Jerome. Mejía expands this first
section with discussions of the ethnographies of the regions of the known world, including Asia, Persia, Africa, Egypt, Judea, and Europe, and intersperses summary notes on the arts, science, medicine, and law of the period, particularly with respect to the rights, prerogatives and privileges of members of the nobility. The second and longest part is a treatise on bloodlines, knighthood, and chivalry with a great many literary, legal, and theological sources. The third part is on heraldry; it is in this section that Mejía's attacks on Bartolus, and specifically his 1335 treatise *Tractatus de Insignis et Armis*, are most vociferous. The last pages feature xylographic (or metal-cut? See Kurz, 254) illustrations of armorial shields, tunics, and heraldic banners. There is a modern tradition among cataloguers and booksellers to misrepresent the *Nobiliario vero*. In 2003 Sotheby's asserted it was the first illustrated book printed in Spain (not even close); Hain insisted that a Latin edition must have preceded this Spanish edition (conclusively refuted by Palau); and that most known copies are incomplete, all wanting the illustrated pages at end, but a cursory look at extant copies confirm that only about 15% are in fact incomplete (and most of these are missing their title pages). The *Nobiliario vero* does appear to be only one of three incunables printed by Pedro Brun with funding from his financial partner Juan Gentil, and the only one in which the pair are named. The text was only reprinted in 1974, in a critical edition with a learned introduction by the bibliophile Manuel Sánchez Mariana. That edition created a great interest in the original, and a renewed body of scholarship followed. In 1928 Haebler found the book worth dismantling and including as plate 55 in his *West-European Incunabula: 60 Original Leaves from the Presses of the Netherlands, France, Iberia and Great Britain*. Our exemplar escaped the notice of Haebler, and has come down to us complete.

$32,500
Folio, 294 x 215 x 21 mm (text block). a6 b-h8 i10 K8 l-m8 = [96] ff. Decorative and historiated initials; first grafs of prologue and Book One printed in red; illustrations of 47 armorial shields, 3 tunics, and 15 heraldic banners on m₆-m₇. Binding of early 17th-century limp vellum, titled in manuscript on spine. Vellum cockled, with some soiling; ties intact. Interior: Scattered foxing and soiling; stain to head margin through first third of text block; ff a₃, a₄, a₆, and b₂ a fraction shorter at tail margins, as in other copies; staining to ff g₈-h₁, tail corner of M₃ cut away and rather incompetently mended at an early date, with staining from impure paste; last leaf soiled with pale stains. Late 16th- or early 17th-c. underlinings, fingerposts, and laconic marginal notes throughout.

Provenance: Unidentified ink-stamp in tail margin of title, somewhat blurred, but perhaps illustrating a small woodland creature at the foot of tree; old price 1100 (pesetas?) in ink to upper pastedown; faint number in pink crayon 468 to same (likely an auction lot number); 19th-century note in ink on verso of first free end: Plut. I. Lit. G. No. 10; illegible custodial remark to head margin of recto of a₅ii. After the colophon is an anonymous 19th-century note in Spanish that questions the assertion on folio 220 in vol. II of Nicolas Antonio's Bibliotheca Hispana Vetus (1696) that the work is "not special." Acquired by W. S. Cotter from Balagué Llibreria Antiquària, Barcelona, April 2023. The book had been in the Balagué atelier since the days of current owner Anna Balagué's father, Josep, who founded the shop in 1923.

In the 1549 first edition of the Initia doctrinæ physicæ—essentially the first scientific textbook of the Reformation—Philipp Melanchthon refutes the heliocentrism of Copernicus with a single blow, invoking Ecclesiastes 4:5: “The earth remains forever. The sun rises and the sun sets.” Moreover, he writes, referring to Copernicus, “that Polish astronomer who makes the earth move and the sun stand still”:

But some dare say, either because of the love of novelties or in order to appear ingenious, that the earth moves, and contend that neither the eighth sphere nor the sun moves while they assign other movement to the celestial spheres and place the earth among the stars. The joke is not new. There is a book by Archimedes called ‘De Numeratione Arenae,’ in which he reports that Aristarchus of Samos defended this paradox, that sun remains fixed and the earth turns round the sun. And although clever workers investigate many questions to give expressions to their ingenuity, the young should know it is not decent to defend such absurd opinions publicly, nor is it honest or a good example.

But in the present, second edition of 1550, *Melanchthon famously revises his theretofore steadfast denial of the heliocentric model of the solar system, stating that, in fact and indeed, Copernicanism is in accord with the tenets of the Reformation.* The above paragraph, for example, was completely revised in the present and all subsequent editions. Melanchthon began to support two pro-Copernican professors at the University of Wittenberg, Georg Joachim Rheticus and Erasmus Reinhold, and thus began what came to be known as the Wittenberg Interpretation. Melanchthon was first introduced to the idea of Copernican heliocentrism in 1540, with the publication of Rheticus's *Narratio prima*, but Melanchton remained a staunch supporter of

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the Ptolemaic theory. It was only a few months after the publication of the 1549 edition of the *Initia doctrinæ physicæ* that Melanchthon began to appreciate Copernican mathematics, and in fact wrote to Caspar Cruciger, *even before the 1549 edition was published*: "For this and similar observations of motion we begin rather to admire and love Copernicus." Given Melanchthon’s influence, his change of heart can be regarded as one of the most vital and pressing in the history of astronomical thought, and one of the sharpest hairpins in the many convolutions of the Protestant Reformation. There are four known 1550 editions of this revised text: Oporinus’s Basel edition (our book), Hans Lufft’s Wittenberg edition, Christian Egenolff’s Frankfurt edition, and a pirate Lyon imprint. Six copies total located in American libraries.$9,200


*Provenance*: Contemporary custodial remark in ink on title of first work: *Insevitur bibliothecae Limpurgensis FF. Min.*; scattered contemporary and later annotations; modern cataloguer's penciled remarks to upper pastedown.

PUBLIC HEALTH IN SPAIN, PRESENTED AS AN EMBLEM BOOK


FIRST ILLUSTRATED EDITION. Arguably the most important work on public health published in Spain in the Siglo de Oro. Cristóbal Pérez de Herrera’s *Discursos del amparo de los legítimos pobres* was the culmination of an ambitious citywide public health policy that united Madrid’s disparate, disorganized, and overburdened hospital system, and presented the concept and plans for a vast hospital for the city’s poor and infirm. Construction of the *Hospitium pauperum* (illustrated on f.133 with a full-page woodcut of its facades and floor plan), which was based on the design of the Ospedale Maggiore in Milan, began 8 September 1596. Pérez de Herrera, a Salamanca physician, statesman, and poet, received a royal commission to publish his book in 1597, and a privilege to publish it for ten years. The work is divided into nine discourses, which variably discuss the plight of galley slaves, sanitary conditions in hospitals, the role of Madrid’s doctors, vegetable-garden planning, and, especially, the burden of "false mendicants" upon Madrid’s health system—vagabonds who pretend penury to score an easy living, usurping alms due to the truly needy and
disconsolate. Each discourse is prefaced with a woodcut emblem; a tenth emblem functions as incipit to a sonnet by Barnabe de Serna Ramirez lauding the noble accomplishments of the author. Pérez de Herrera himself died penniless in Madrid in 1620, a ward of the very welfare system he championed. A most essential work in the history of medicine and public health policy in Spain, and a signal exemplar of the Spanish emblem-book tradition.

Quarto in eights, 219 x 157 x 33 mm (binding); 216 x 155 x 29 mm (text block). ☐, A–Q, R, S–Z, AA, BB; [xvi] pp., 180 [i.e. 183], [i] ff. Contemporary Spanish calf over pasteboard, endpapers of printer’s waste from an early, unidentified edition of Nicolaus de Tudeschis’s commentary on the Decretals. Portraits rolled in blind, daisies and a Paschal lamb tooled in gilt in central compartment. Overbacked in sheep (gilt) at an early date, titled in gilt on maroon lettering-piece. Extremities worn and bumped; tail cap chipped away, with loss of half of endband; tail end of upper joint split; board attachment at upper hinge unstuck, tearing the pastedown; similarly, a board attachment inside lower hinge has come unstuck, lifting the pastedown (see photos). Interior: Leaves toned; minor spotting and foxing; last leaf torn in tail gutter margin, without loss, not near text.

Provenance: Crossed-out custodial remark in manuscript to head of title, dated 1724. Scattered modern cataloguers’ notes in pencil to endpapers.

Palau XIII, 221110; Campa SS1 (noting that several incomplete, unillustrated editions preceded this, in 1595, ’96, ’97, and ’98. Campa is untrustworthy, however; his citation is riddled with inaccuracies, and the author did not receive a license to publish until 1597); Colmeiro, Biblioteca de los economistas españoles, no. 325. Overlooked by both Landwehr and Praz. A critical edition of the Discursos was published in 1975. Four copies in American libraries: Yale, Dartmouth, LoC, and U. Chicago. Missing from the emblem-book collections at Glasgow and Penn State. Not held by NLM, JHU, or Wellcome; not in Kress.
PISANI'S MOUNTAIN:
A SPEECH ON THE PHILOSOPHY OF HUMANISM

FIRST EDITION of an oration on the philosophy of humanism, by Francesco Pisani, the future Bishop of Padua. Pisani couches his speech in a metaphor of a mountain, the base of which comprises the arts of grammar, rhetoric, dialectic, and poetry, all of which are intertwined by a well-irrigated system of roots in the fertile soil at the foot of the mountain. As the aspiring humanist climbs, they gain footholds in oratory, the understanding of history, and the higher forms of poetry. Higher still, the air is thinner, and greater effort is required to understand the arts of the *quadrivium*—numbers and their forms in space (geometry); in time (music); and spacetime (astronomy). Near the peak of Pisani's mountain are the moral, natural, and metaphysic disciplines, all of which must be mastered before ascending to true beatitude at his mountain's acme: an understanding of God. **In his alpinist metaphor, Pisani cites a veritable directory of classical and Renaissance thinkers, from Archimedes to Valla, Homer to Pontano.**

Pisani's father reputedly paid 20,000 ducats and a fine ruby, but Pisani's epistle dedicatory is addressed to papal secretary Zacharias Cardoni, who did not hold his position before 1519. Furthermore, EDIT16 remarks that the assigned printer, Giovanni Antonio Nicolini da Sabbio, and his brothers, were not in business before 1521. The next significant occasion in Pisani's life was his appointment as the Bishop of Padua on 8 August 1524; his mountaineering metaphor could have been composed for this ceremony. An excellent and manageably compact summary of the philosophy behind a humanistic education, composed against the backdrop of the accelerating Reformation.
Quarto: 215 x 168 x 6 mm (binding); 211 x 166 x 3 mm (text block). a–c⁺; [12] ff. Entrelac woodcut title border, woodcut of the Lion of Venice; historiated capitals. 19th-c quarter calf over thin mottled-paper-covered boards, titled in gilt on spine. Covers worn and soiled; rubbing with loss of leather to spine Interior: Sewing a bit loose, light stain to head of gutter margin, finger-soiling passim. A few contemporary and later manuscript notes and fingerposts in margins.

Gabriel Plattes’s First Two Books, with References to the Americas.


A fine pairing of first editions of the English scientist and husbandman Gabriel Plattes’s first two books: A Discovery of Infinite Treasure, a pioneering work on idealized solutions to agriculture problems, and A Discovery of Subterraneall Treasure, one of the first major works on mining, metallurgy, and geology in English. It has been asserted that the two books were complementary, though there is in fact little evidence of this. They were the products of different printers, approbated ten months apart, sold retail at opposite ends of London, and entirely distinct in both purpose and subject matter. That said, we note that Plattes himself states, in the epistle dedicatory to Subterraneall Treasure, that one should also read (and buy) Infinite Treasure (which he mentions was published in 1638), as it is a path to success in husbandry in precisely the same way the latter book is a path to success in mineral prospecting. But Infinite Treasure was actually an almost utopian approach to the economic and practical problems of agriculture and tenancy, intended to be read by members of Parliament at the end of Elizabeth’s reign. The book was likely a perseveration of Plattes’s Description of the Famous Kingdom of Macaria, a 15-page dialogue after More’s Utopia, which the author willed to Samuel Hartlib, who published it under his own name in 1644. In the 12 chapters of Infinite Treasure, Plattes outlines his plan, beginning with a general (and prescient) discussion of global climates, and narrows the focus to specific economic issues of providing tools for and feeding workers, recent advances in husbandry, the diseases of corn and sheep, and the beneficial nature of collective labor. (We notice with interest that Plattes recommends that for every tree a farmer cuts down, three more should be planted, a custom at work in Spain.) He concludes with a list of objections to his ideas, supposedly supplied by farmers with whom he was acquainted (but which were actually probably composed by Plattes himself), and artfully rebuts each. Subterraneall Treasure, on the other hand, has no specific political-economic agenda, and is instead a kind of book of secrets whose subject matter is mining, metallurgy, crust geology, alchemy, and medicine, with a long, slightly off-topic concluding section on mordants and dyestuffs. Plattes mentions in the text that he has discovered a method for turning lead to gold, but is keeping the process secret because it is more costly than the resulting gold. Where Plattes’s two books intersect is in their attention paid to the Americas. In Infinite Treasure, the author observes:

For if a streight line should be drawne from the Sea banks at Mexico to the Sea banks in the easterne coasts, and the measure of the depth of the water in the middle of the Ocean to that line, should likewise be taken, it would be found that if the Guider and Preserver of this Universe should be remisse never so little, and
suffer the water to sinke flat like the fresh rivers, we should all be drowned in an instant.

And in *Subterraneall Treasure*, Plattes recounts this story, illustrating the ease with which even ordinary men could strike riches in the New World:

> For I could wish that many men had the like fortune that one had, who in the climbing up of the great Mountaine called Potersee, in the Kingdome of Perue in the West Indies [Mt. Potosí, in modern-day Bolivia] took hold of a young Tree to stay himself withall; and thereby plucked it up by the roots, whereunto there did adheare good Silver Oare; which when being tried and found rich, hath ever since been wrought upon: and innumerable treasure and riches have therehence been digged, to the valew of many hundred Millions of pounds Sterling.

Later in *Subterraneall Treasure*, Plattes remarks upon the success of the new plantations in New England, Virginia, and Bermuda, and states, essentially, that if it’s so easy to get rich as a planter in the American colonies, then it must not be far removed to find veins of precious metals there with the naked eye, which enterprise would surely realize a greater return in a
single year than all the tobacco ever produced. According to Lowndes, Plattes died of starvation on the streets of London about 1644. Though the two books are in a later binding, they seem to have been together *ab initio*.

$7,200

*Two books in quarto*, 183 x 140 x 16 mm (binding), 180 x 138 x 13 mm (text block). I: A+ a+ B–P+ Q2; [33], 92, [1] pp. A₂ title a cancellans; stub of cancellandum visible. **Wanting A₁, a blank**, but errata leaf (Q₂) present. II: [A]² B–I² K²; x, 60 pp. **Wanting [A]₁, a blank**. Modern quarter sprinkled calf over marbled boards, titled in gilt on morocco lettering piece in second compartment. *Interior*: Margins a bit precious, the binder’s plough having touched a few headline rules in the first book, and the signature and catchword on G₂ in the second. Last two leaves toned and dusty. Good, crisp copies of both books.

**Provenance**: The Macclesfield copy, with their South Library bookplate (1860) to upper pastedown.

*Ad I*: STC 19998 (stating approbation to J. Legat awarded 10 December 1638); ESTC S114836; Ferguson II 207-8; Ferguson (Glasgow) II 567; Goldsmiths’-Kress 00696.2. *Ad II*: STC 20000; ESTC S100866; Sabin 63360; Lowndes III 1880; Alden-Landis 639/94.

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THE Earliest Surviving Complete DATED Deck of Playing Cards Printed in Mexico


Only known copy of a deck of playing cards produced in Mexico about 1825 by an unrecorded maker, Francisco Figeroa. The cards were printed xylographically on laid paper in blue ink, and tinted in red, black, blue, and yellow by means of stencils, and backed versos block-printed with a borderless diaper-pattern of small blue dots on white card. The suit symbols of clubs, coins, swords, and cups follow the so-called Cádiz scheme, or the Spanish National pattern. The "ace" of coins bears the maker's mark and place [EN MEJICO P.D. |
FRAN. co FIGEROA]; the two of coins bears the date [AÑO DE 1825], and the knight of cups bears at the foot the traditional exclamation Abi va (here spelled AI VA). Playing cards had been in use in Mexico since at least the time of Hernan Cortés, whose soldiers played to excess with decks brought along from Spain, though there were probably homemade decks as well. (According to card historian Trevor Denning, at least one partial deck made by Indigenous Patagonian Indians in the 16th or 17th century—hand-painted on rawhide—has survived). About 1576 the Real Fabrica was established to monopolize playing-card production in Mexico, though it is unlikely any cards of certain Mexican origin have survived from this period. In 1777 production in Mexico had halted following orders from the Spanish Viceroy that playing cards sold there must be imported from Spain; domestic production did not resume again until 1811, during the Peninsular War. Our deck, produced by an unrecorded manufacturer, is the very likely the earliest surviving dated and complete deck made in Mexico. A very good exemplar, without creases or dog-ears. From the collection of the premier English collector of playing cards, Dudley Ollis.

$7,200

85 x 54 mm. Soiling from use to most cards, but corners remain sharp. Some wear to the five, six, and seven in the clubs suit, and very small marginal tear to six of coins, otherwise in a very good state of preservation.

A FINE ROMAN PORTAFOGLIO

27) [PORTFOLIO]. Rome: last quarter of the 17th century, with additions and emendations through the mid 18th-century.

A most compelling product of the Roman binders' trade: a leather-covered portfolio for letters and documents, tooled in gilt. Binders and gold finishers worked with more than just books: they covered and tooled desk blotters, coffrets, wallets, purses, armor. Sometimes what a binder and finisher was permitted to produce was limited by the rules of their guilds, but not always, and unrestricted binders were open to the occasional side hustle. Our portfolio has somehow survived intact, without suffering the indignity of dismemberment and repurposing. Structurally it still works: it is hinged on one long side and gusseted with goatskin suede on the short sides, allowing it to open to a 90-degree angle, permitting enough room to accommodate dozens of letters or documents and still close securely. The finisher has tooled the borders with decorative and double-lined rolls, then divided the covers with faint, blind guidelines into octants (one vertical line and three parallel equidistant horizontal lines) which he used to line up his paper templates. Then he has gold-tooled the covers _horror vacui_ with coats of arms, and with smaller fleurons which recall a number of historical motifs, though with a decidedly Gallic feel. The top half of the lower cover is tooled with an armorial S.P.Q.R. (suggesting the portfolio was used by jurists in the Roman commune); the edges and band built up with double gouges, the outside of which is festooned with _azuré_ arabesques, and headed with a Roman _corona navalis_. The bottom halves of both covers are tooled with Aristocratic coats of arms. Here we introduce the expert description of Nina Musinsky, who's done the hard work:

The four smaller coats of arms appear to all belong to prominent Roman families (two remain unidentified). In the lower left quadrant of the front cover are the arms of Carlo Camillo II Massimo (1620-1677), a wealthy and prominent politician and numismatist (and heir to an important art collection), named cleric of the Camera Apostolica in 1651 and Cardinal in 1670, or possibly of a younger member of his family. The unidentified coat of arms in the lower right quadrant contains a single branch with three leaves. On the rear cover, the unidentified coat of arms in the lower left quadrant incorporates in the right half the arms of the Amolara de Annibaldi family. The arms on the right, with the buffalo head and the word “Ordo,” are those of the family Bufalo Cancellieri.

But the most compelling feature of the binding may be the Papal arms on the upper cover. The arms are those of Benedict XIV, but closer examination reveals that the arms were tooled on a brown morocco onlay, and stuck down over a predecessor sometime during Benedict's reign, which ran from 1740 to 1758. Even closer scrutiny reveals, at bottom right, a fragment of a design element from the previous Pope, Clement XII—the tail end of a bendy from his _bendy or et gules a fess azure_ design field. And, even tighter observation reveals
that Clement's arms were also added later—the slender keloid of an incision surrounds the border of the field, though which Pope's coat of arms might have been there first is anyone's guess. The inside covers of our portfolio are covered with well-executed sheets of pink and gold Brokatpapier, perhaps from the workshop of Georg Christoph Stoy of Augsburg, active in the early 18th century; these were certainly added later. Though the portfolio has some wear, and is missing its clasp and catchplate, it remains a rare survival and a signal example of one skilled Roman binder's side work, with a long, evolving life in the latter part of the Italian Baroque period.
Agenda format, 335 x 134 x 10 mm, opening to 172 mm. Brown sheepskin over compressed pasteboard, gilt in a variety of styles, interior panels lined with Brokatpapier. Clasp and catchplates wanting; extremities bumped, with loss of leather, minor scuffs and scrapes.
The remarkable case of young Margaretha Weiss [1529-?], a girl from the village of Rode outside of Speyer, who, for three years following her tenth birthday, reportedly neither ate nor drank, yet seemed to grow more or less normally, play with her friends, talk, laugh, and persist in an ordinary life. However, according to her personal physician, Gerardus Bucoldianus, Margaretha never passed urine or feces during those years, her four limbs contracted, and she suffered greatly from pains in the head and abdomen. Margaretha was examined minutely not only by physicians, but by the Church and by agents of the king, all of whom regarded her as nothing short of a miracle. Bucoldianus reported in his 1542 pamphlet on the case, "Whence comes the animal heat, since she neither eats nor drinks, and why does the body grow when nothing goes into it?" Porzio, who heard of the case and decided to examine Margaretha for himself, argued that her condition could be explained by natural, as opposed to mystical, heretical, or maleficious causes, and focused his arguments through an Aristotelian lens in seven chapters in the present book, which he composed the same year as Bucoldinus's case study, but which he did not publish until about 1549, in a Latin edition. Because Margaretha Weiss was examined by several doctors, she is considered the first medically substantiated case of anorexia, predating that of Mary Queen of Scots by 14 years. It was also the most widely reported case, being variously recorded in books and pamphlets in several languages through the second half of the sixteenth century, then remembered anew in the nineteenth. Our edition was translated from Porzio's c1549 Latin original into the Florentine dialect by Giambattista Gelli, a close associate and colleague of Porzio, probably in 1551. Gelli included
additional information on Margaretha Weiss that did not appear in the German and Latin editions, as well as a dedication to the Florentine marchese Alamanno Salviati, who had close ties to the Medicis. A fine copy of a seminal work in the history of psychiatric case studies.

$3,200

Octavo, 167 x 114 x 5 mm (binding); 164 x 112 x 3 mm (text block). A-C8, D4; 52 pp plus two blank leaves (D3-4). Bound in modern patterned boards, unlettered. Some wear to extremities. Interior: An excellent, unwashed copy with full margins and deckles present.

Provenance: Modern booksellers' penciled notations to endleaves; an early 20th-century bookseller's description to lower pastedown; a former owner's notes penned to a slip of paper, folded, and tipped to the lower pastedown.


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A Sharp Salvo in the Legal Battle Between Palafox and the Jesuits

29) ROJAS, Alonso de. *Al rey nuestro señor, por la provincia de la Compañía de Jesús de la Nueva España. En satisfacción de un libro de el visitador obispo D. Iuan de Palafox y Mendoza*. [Spain or Puebla, Mexico]: Cabildo of the Cathedral of Puebla, c1650.

**First Edition.** Juan de Palafox y Mendoza, the Spanish viceroy to Mexico and Bishop of Puebla de los Ángeles, is arguably best remembered for the long legal battle he fought with the Jesuits over jurisdiction of the wealth-producing *doctrinas*. Since the arrival of Cortés in Mexico, military consolidation and the Christianization of Indigenous peoples were the priorities of the Spanish crown. That process, which was of enormous discursive, symbolic, and material violence, resulted in the massive evangelization of the subjugated peoples, over which the Dominicans, Franciscans, and Augustinians were almost entirely empowered in New Spain. They built monasteries and established enterprises, converting the Indigenous societies through education and catechesis. But the polyarchy became problematic, and the Spanish crowned relied on Rome and its hierarchy—from the Pope all the way down to regional parishioners—to mitigate their power. This duality boiled down to a battle between Juan Palafox y Medoza and the regular orders, especially the Jesuits. The Spanish crown militated in replacing the orders’ cash-generating *doctrinas* in central Mexico with diocesan parishes. Palafox spearheaded this enterprise, and was largely successful in the Puebla bishopric. The battle was characterized by back-and-forth legal filings of accelerating vitriol, which echoed far beyond the ecclesiastical Puebla courtrooms.
Our book, by the Jesuits' attorney, Alonso de Rojas, is a "rabid" (Sabin's word) response to Palafox's previous filing, a 1646 appeal to the Governor of the Indies, Don García de Avellaneda I Haro, entreating him to use force to settle the issue of tithes. It is well known that Palafox ultimately lost this long series of legal battles, and returned to Spain in a state of disgrace that lasted until long after his death—he was not beatified until 2011, and this for his protections afforded to Indigenous populations. According to William Reese, the publication locale of this work has long been disputed, but suggests Puebla based on watermarks. This is mysterious to us, as the sheets in our copy bear no watermarks or countermarks of any kind. Two issues are known; ours, with 278 [2] pp., and another with 131 ff.

Quarto, 216 x 154 x 19 mm (binding), 213 x 151 x 16 mm (text block). 278 pp. Early 19th-century quarter sprinkled calf over tree-calf-style marbled paper-covered boards, green morocco corners. Some wear to extremities, slight peeling of paper from boards, acid migration to endpapers from turn-ins. Title soiled and damaged, with loss of one letter and part of another, old restoration to verso with missing letters renewed in manuscript; scattered stains and fingersoiling; wanting last leaf, M₄ (a blank).

Provenance: From the library of Benjamín Bentura (1904-1976), jurist and bibliophile from the municipality of Ejea de los Caballeros, Zaragoza, with his ink stamps to endpapers (twice). Signature of López Villa Nucha to page 5. Illegible contemporary signature to tail margin of verso of M₃.

Palau 209627; DeBacker-Sommervogel VII: 252; Sabin 58279.
THE ESSENTIAL ENGLISH THUMB BIBLE


Produced for children, thumb bibles contained selections of all the books of the Old and New Testaments, rendered into verse. These little books were probably named ex post facto after the diminutive English folkloric hero, Tom Thumb, but may have been named in the 19th century after the little person Charles Stratton, who performed under the stage name General Tom Thumb. The first known thumb bible, *Agnus Dei*, appeared in 1601; the first edition of John Taylor's verse abridgment of the Old and New Testaments, *Verbum Sempiternum* and *Salvator Mundi*, with its "ponderous pentameter" (Bottigheimer's locution) was printed in 1614. It is significant in the history of scriptural printing in England for being the most popular and enduring miniature Bible, and one of the first for children. Reprinted in 1616, 1627, 1631, and 1670, our 1693 is probably the sixth edition. (A seventh, also printed in 1693, has a continuous register, and states "second edition" on the title page.) Taylor, well known as a bargee and poet in early Jacobean England, easily expressed himself in tawdry, rollicking verse, and published a good deal of it. In 1981 Bondy noted that the earlier 17th-century editions are elusive or unobtainable, and that collectors would have shorter odds seeking one of the two 1693 editions. This is still true, but even these are growing scarce in commerce, and examples that have survived in their original bindings more so. Ours is textually complete, wanting only the last of three blanks, and is preserved in contemporary tooled black sheepskin.

$4,500

64mo, 48 x 39 x 29 mm (binding), 46 x 43 x 26 mm (text block). A-K⁸, a-h⁸, [143 of 144 ff; wanting final blank, h₈]. Contemporary black sheepskin, boards tooled in blind with single mitered panels surrounded by fleurons, spine tooled in gilt on spine in three panels with fleurons and *poincillé* crosses. Binding worn, lower joint split halfway, head endband unraveling, revealing a tiny straw core; text block standing proud at center. Interior: First and last leaves worn soft, soiled, and dog-eared; tail fore-corner of B₈ torn away, with loss of catchword recto and two words verso; small hole in margin of A₇.

ESTC R184924; Wing T₅₂₅; Adomeit B₁₂; Sloane pp. 48-50; Bondy pp. 13-15; Spielmann cf 495; Johnston, intro and *passim*; Bottigheimer, Ruth B. *The Bible for Children: From the Age of Gutenberg to the Present*. New Haven: Yale University Press, 1996, p 43.
FIRST EDITION of surveyor and stonemason Juan de Torija's compilation of ordinances for use of Madrid city planners. Torija is best known today as the chief surveyor and builder in the final years of the construction of Philip IV of Spain's Buen Retiro Palace in Madrid, a roughly thirty-year project, finally completed about 1660. The palace, a sprawling complex of interconnected buildings, gardens, and ponds, was something of a small city, and required detailed planning. In 1661, the year following completion, Torija published two books around the same time. The first was a short guide to the architecture of vaults; the second—
our book—was a user's guide to the city ordinances in use for building in Madrid, which Torija knew intimately from his many years' work on the Buen Retiro. Divided into 48 chapters on the laws surrounding the construction of culverts, basements, vaults, additions, with several chapters on water and wastewater management, the book ends with an index and an essay by Torija on the reasons he wrote the book (mainly to further the art of building, and to prevent the errors of "monstrous" architects and builders of yore). Printed on very thick paper in a large roman fount, the book was probably produced to be read in low light and withstand the rigors of on-site use. Two copies located in US libraries: Newberry and Harvard.

$5,200

Quarto, 201 x 141 x 25 mm (binding), 196 x 138 x 21 mm (text block). a8 b4 A-L8, [24], 165, [11] pp. Modern vellum over beveled boards, titled in ink on spine. Interior: old glue stains in gutter of title; dark ink-stain to tail margin of last three leaves, not touching text; ff I3v foxed. Printed on very thick paper.

Not recorded in the standard legal or architectural bibliographies. Palau 334333.
"When Family History, Homicide, and Great Power Are Brought Together..." —Ranum

32) Tyrannicide, ou mort du tyran. Lyon: Jean Patrasson [c1589]

Virulent pamphlet in verse celebrating Jacques Clément's assassination of Henri III in 1589 as an act of divine justice. Tyrannicide—a veritable tradition in early modern France—was marketable, and printers hastened to bring reports, defenses, apologia, and eulogia to eager readers. Few were quicker than Catholic League printer Jean Patrasson, who published two of the four known editions of Tyrannicide, ou mort du tyran, in which Clément's actions are hailed as a response to the legal idea of defectu tituli, when a private citizen can direct the demise of an unjust leader, in the name of God, for the greater good. Authorship remains unknown, but Anatole de Montaiglon thought the work had literary merit in addition to historical importance. No copies located in American libraries.

$2,200

8vo, 147 x 95 x 5 mm (binding); 144 x 93 x 1 mm et infra (text block), A-B; 14 [2] pp. 19th-century maroon morocco janseniste (Hans Asper). Interior: Some leaves eccentrically trimmed at tail margin; A, and B, cropped at head (invisibly mended).


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A SOUVENIR PENNANT TO CURE THE KINGS' EVIL

33) [VOTIVE PENNANT] St. Marcoul guerissant les Écruelles. honore a Grez le premier jour de May. St. Marcoen genesende bet Koninck-seer geeert tot Grez den eersten dagh Mey. [S.l., s.n., s.d.] [Belgium: c1750]

Throughout the early modern period, English and French kings had been vested, by tradition, with the power to cure scrofula—a debilitating tuberculine skin disease—by laying hands on the afflicted. French chronicler Guillaume Cousinot, in his 15th-century history of Joan of Arc, asserts that the kings' healing power was consecrated by virtue of the potent relics of St. Marculf, a sixth-century Cotentin abbot. For centuries St. Marculf's feast day was celebrated on the first Sunday in May at the Church of St. George at Grez-Doiseau in Belgium, and thousands of pilgrims afflicted with the Kings' Evil would journey there in hopes of being cured. At the site, pilgrims—called écruelles—could purchase vicarious cures in the form of amulets and charms. One popular amulet was a triangular paper pennant printed with a scene of St. Marculf, illuminated by God's rays, bestowing the power of healing to the King of France by offering him a relic to kiss. In the middle distance of the print, a number of écruelles can be seen, waiting their turn, and in the background is the imposing edifice of...
St. George's Church, appearing almost precisely as it does today, with its double-nave transept. According to Antwerp historian Emile van Huerck, St. George's still retains a Marculf relic, a small bone fragment in a silver reliquary. Pilgrims would offer wax or silver effigies of their afflicted body parts, placing them in St. Marculf’s basin in the apse of the church. Écruelles could purchase holy water to wash their tumors and scrofula, and in the presbytery garden of the church a species of heliotrope called St. Marculf’s herb could be found, which reputedly worked as a cureall. After the extended ritual, écruelles were obliged to follow a strict diet that banned seafood, offal, garlic, peas, and many other staples, and were forbidden from seeking surgical remedies. Van Huerck, in about 1922, noted seeing a similar pennant printed in orange ink. A remarkable survival, and a fine copy of a medical souvenir amulet meant to ward off the Kings' Evil.

$1,350

Quarter-sheet broadsheet cut as a right triangle, .5(212 x 355) mm, plate mark .5(170 x 270). Fine antiquarian condition.

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A sea monster, born of a hippo and a seal

Well, this is a bizarre one. Apparently the only the second known copy of a peculiar late-17th-century canard which tells the story of a sea monster born of the union of a seal and a hippopotamus. According to the sea monster—who tells his story post-mortem and in the first-person perspective—his father (the seal) was, in his youth, a tireless lothario, but fell deeply in love with a hippo. They lovers had to marry in secret, as betrothals between fish and mammals were not allowed in this sea monster's universe. The sea monster, born near Cordoba, tells the story of his life, which is suspiciously consonant with an episode from Rabelais's Quart Livre, in which Panurge and Pantagruel are sailing the Thalamègè near the island of Tapinois, where they kill a sea monster and bring it to the island of Farouches, where the Andouilles live. Our sea monster states that his own body can be found in the company of a dead crocodile at a theater in "Friscomore," wherever that is. According to an item in a Paris pharmacist's trade journal from September 1918, a copy of our canard was found in the municipal library in Toulouse, and the librarian who came across it suggests that it was originally sold to idle Parisians with a promise of a show featuring the dead sea monster. But said Parisians—purses lightened—would instead be shown only the dead, stuffed crocodile. Whatever the real purpose of this canard, it remains textually bizarre, bibliographically enigmatic, and genuinely uncommon. One copy located, at BnF.

$2,400

Quarto: 260 x 189 mm. A² 4 pp. Bound in later wraps of old blue paper. Small worm gallery to gutter, not near text.

Feminist Witness Statements on the Eve of the French Revolution


There were very few instances of participation by women and girls in the cause of the Third Estate at the onset of the French Revolution. The First and Second Estates (clergy and nobility) had their female voices, but le tiers état—which made up 98% of France's population in 1789—was largely silent. However, according to Solenn Mabo in her 2019 thesis on marginalized voices during the Revolution, the instances of women's contributions to the patriotic movement were, though disparate, significant enough to have constituted a measurable political force. Among the most palpable of these scattered influences was the publication in February, 1789, of a pamphlet titled Assemblée et arrêté des mères, sœurs, épouses et amantes des jeunes citoyens, de la ville d'Angers. The pamphlet purports to represent the wives, mothers, sisters, and lovers of a contingent of young men of the basoche (a fraternity of law students), called the Jeunes gens, some of whom had participated in violent skirmishes in Angers in January of 1789 in support of certain of their brethren in the Third Estate. Presented as a legal document, the pamphlet forms a collection of witnesses' statements by four women who assume patriotic sobriquets, and who each support to some degree their Jeunes gens. Mme Respublica, Mlle Praecipitatio, Maîtresse Proverbia, and Mlle Prudentia each, in their turn, voice a different point of view of support. Some are virulently provocative, fomenting violence; other are self-abasing, seeming to illuminate "weaknesses" in women. The pamphlet has 20 initialed signatories, and boasts of three hundred more—all women. Interpretation of the pamphlet "is still open," says Mabo, who suggests it may be either a satire written by men to diminish the growing influence of women in revolutionary politics, or a kind of sendup of a satire, written by women, to elevate their own cause in the movement. If the former is true, it demonstrates the fear that men in the First and Second Estates (and to some degree the Third) had of the expanding role of women in the gathering storm; if the latter is true, then the text exists as a testament to the actual influence of women on the eve of the Revolution. The pamphlet, however history finally decides to classify it, is a superb material object, in entirely original condition. Two copies located, BnF and Mazarin.

$3,200


Provenance: Contemporary date in manuscript to title: Fevrier 1789. Once in the inventory of Librairie Hatchuel (Paris).
FIN.