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c1450-1799.

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## SKETCHBOOK DIARY OF AN UNKNOWN PRISONER OF WAR

1) [ANON] *Loisir d'un soldat français.*

Manuscript on paper. Ingolstadt *et al.*, l'an 7 (22 September 1798-21 September 1799).

A genuinely peculiar visual diary, created by an anonymous French soldier captured by the forces of the Habsburg Monarchy during a battle of the Wars of the Second Coalition. The soldier, incarcerated in an Ingolstadt fortress, apparently had substantive freedom—and access to artists' supplies—and produced a rather whimsical manuscript through which a martial darkness runs. Our artist/author chose to include in his album a disparate record of his incarceration, with birds-eye views of the gardens surrounding the Ingolstadt fortress and the two prison structures (complete with tunnels, latrines, and exercise yards); **a sentimental portrait of an unknown female prisoner**; two forbidding children in Teutonic garb (one smoking); a brace of battle-hardened Habsburg soldiers loading weapons; an imaginary scene of the family of the incarcerated soldier writhing in anguish at the thought of their relative in the hands of the enemy. The author gives many tantalizing clues to his identity, including a monogram—A.D.—and two self portraits: one in a cell, with a broken arm, where he is confronted by a jailer bearing chains; and the other a tiny representation as a *paysageur*, painting the town of Furstenburg. But so far our artist remains anonymous, leaving as the sole witness to his life this odd album of some thirty drawings.



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This small, square manuscript presents far more questions than it answers, but in its way has something for everyone: innocent silhouettes, a binary scene of corpulent putti dancing against a carbon-black background (an illustration called "love in the shadows"); naked sirens embracing in the sea; landscapes of lonesome, forbidding citadels atop steep promontories. All is interspersed with rather prosaic exercises in perspective, shading, and the calligraphic art of monogramming. The second-to-last drawing is a folding map of Western Europe, centered on France, with her *pays du coutume* hand-colored according to province. A most engaging and unusual witness to a solitary soldier's experience in the Coalition Wars during the seventh year of the French First Republic.

\$8,500

*Small album of 22 individual sheets, some folding, stab-stitched and cased in leather-covered boards, 154 x 128 x 14 mm. 31 drawings total, some in carbon ink, others in bistre or sepia, several handcolored in gouache or watercolor. Many drawings labeled with the location. Contemporary sprinkled sheep, titled in gilt on a maroon morocco lettering-piece: LOISIR D'UN SOLDAT FRANCAIS. Text block loose in case; tail half of spine leather torn away, caps worn with loss. Sewing exposed in gutter*

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at beginning and end. Some drawings possibly wanting, and one, illustrating gardens, perhaps inserted from another manuscript; this remains loose and unbound. Many leaves split at the folds; text block standing a bit proud; the illustration of columns possibly incomplete. Folding plate of Ingolstadt prison backed with paper at a later date. Soiling and minor staining throughout.

*Provenance:* Anonymous note to upper free end that the manuscript was purchased from "Roscon" in 1932.

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## UNIQUE EXEMPLAR OF A FRENCH LITERARY BUILDING BLOCK

2) [ANON] *Le Parangon des nouvelles honnetes utiles et delectables*. Lyon: François Juste, 1533.

ONLY KNOWN COPY of the third edition of one of the earliest collections of short fiction in French, and the first to be based on literary rather than oral tradition. The 47 *nouvelles* are drawn from the *Decameron*, Poggio Bracciolino's *Facetiae*, Lorenzo Valla's adaptations of Aesop, and the adventures of Thyl Ulenspiegel, a Lower-Saxony folk hero who wandered around Europe playing scatological jokes on bourgeois patsies in the years leading up to the Black Death. The *Parangon des nouvelles* appeared at almost the same moment—and from the same press—as Rabelais' *Pantagruel* (c1532) and *Gargantua* 1534, and shares in its short narratives the same irreverent, darkly mischievous tone as in Rabelais' proto-novels. The early French *nouvelle* (which genre began in the 1460s with the appearance of *Les cents nouvelles nouvelles*) was dismissed by scholars of literature until the middle of the nineteenth century, when critical editions were issued, including of *Le Parangon des nouvelles*, in 1865. But even then, bibliographers continued their aggressive scorn: Brunet himself considered this edition (referring to our copy) to be in a *mauvais* gothic fount and illustrated with woodcuts *très-grossièrement exécutées*. (Bechtel calls this assessment *très injuste*.) The 29 small woodcuts (with some repeats) are actually of variable quality, some quite well executed, but like the first and second editions of 1531 and 1532—which used cuts from an earlier edition of Virgil—they are not obviously connected to the *nouvelles* they illustrate. Emile Mabille asserted that the book was intended for a popular, not-so-cultured audience—a *plus futile* reading public—who could pretend sophistication and to whom the apposition of illustrations would not much matter. Pérouse, however, saw in *Le Parangon des nouvelles* the inchoate origins of the modern novel and short story in France. **The book has been overlooked as a mirror of the state of medicine in early modern Europe:** no fewer than five of the *nouvelles* center around doctors, surgery, illness, and medicaments. The second story is about a man who finds a recipe for cure-all pills; the eighth is about an incompetent surgeon who misuses a sleeping draught; the 22nd is an Aesopian fable on doctors called in to treat an alcoholic; the 32nd and 36th are tales of physicians and apothecaries duped by Ulenspiegel in shockingly filthy japes. The agenda format of our book is highly atypical—at the time only books of hours were imposed *allongé* (as Brunet called the diminutive, elongated format), suggesting François Juste saw the crude little work as a tongue-in-cheek response to the ubiquity of pious devotionals; a private delectation just as easy to slip into a pocket as one's prayers to the Virgin. Withal a splendid copy of a bibliographical oddity, published at a signal juncture in the history of French fiction.

\$32,000

*16mo agenda*: 144 x 70 x 11 mm (binding); 141 x 68 x 9 mm (text block). A-K<sup>8</sup> L<sup>2</sup>; [1], 80 [recte 81] ff. Woodcut title border with printer's initials "F. J." in armorial shield; 29 small woodcuts (some repeats), each flanked by Corinthian columns; woodcut capitals. C19 red morocco *janseniste*, inlaid gold-tooled doublures, green silk bookmarker, all edges marbled and gilt (Trautz-Bauzonnet). Silk

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chemise. *Interior*: leaves lightly toned; paper flaw to f.38, affecting a couple letters r and v. A very agreeable copy, variously described by C19 cataloguers as *somptueux*, *delicieux*, or *élégant*.

*Provenance*: The Solar-Utterson-Clinchamp-Lignerolles-Bonna copy, with leather and vellum bookplates of previous owners to endpapers. Scattered modern penciled cataloguers' notes to white ends.

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Brunet IV, 364 ("*livret fort rare*"); Bechtel P16 (with erroneous format and leaf-count); Gültingen IV, p. 206 (finding no copies); Baudrier *Suppl.* I-23; Pettegree 43031 (citing Brunet); not in Fairfax-Murray. USTC 79986 ("lost book"); not in OCLC, KVK, or COPAC. Koopmans, J.; Verhuyck, A., "Le Parangon de nouvelles [...]," *Bibliothèque d'Humanisme et Renaissance*, Paris: Droz, 1990, vol. LXI, No. 1, pp. 97-99, 104-106; Mabile, Emile, *Le parangon des nouvelles honnestes et delectables*, Paris: Jules Gay, 1865, *intro and passim*; Pérouse, Gabriel A., *Le parangon de nouvelles*, Paris and Geneva: Droz, 1979; *intro* (noting that our 1533 edition was presently unknown). *Full references on request.*





## LAZY LAW

3) [ANON] [SATIRE, LAW] *La grande confrairie des saouls d'ouvrier, et enragés de rien faire, avec les statuts d'icelle. Ensemble la Monoie d'Or & d'argent servant à ladite Confrairie*. 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. The law, lawyers, court rigor, and legal cant were mercilessly lampooned. (Guillaume Coquillart was their most esteemed member.) The present *Confrairie* 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



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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 *Confrairie* held in US libraries; this is the earliest obtainable edition. A fine, fresh copy with a palpably deep punch of the type.

\$2,400

12mo, 157 x 84 mm. A<sup>8</sup>B<sup>4</sup>; [1-3], 4-21, [1] pp ff. Later wraps. Untrimmed, deckles present; fore-edges of four internal leaves browned. Good antiquarian condition.

*Provenance:* Paper label of Librairie Schlesinger of Paris. Once in the stock of Nina Musinsky of New York; we have based our description on her excellent original writeup.



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## A PRIMER ON THE HEAVENS

4) BENEDICTUS, Joannes. *De Coelo et elementis liber*. Paris: Fédéric Morel II, 1585.

FIRST EDITION of an astronomy text whose authorship and coming-to-be present more questions than answers. The book is straightforward, with six short chapters on the makeup of the heavens, the movement of the stars, light and luminosity, and the elements of the sublunary world. It concludes with lines from Pontano's *Meteora* on the origins of the heavens, and an arresting woodcut of the geocentric universe. **But who wrote this book?** WorldCat assigns authorship to Jean Benoît, a Norman divine who edited certain works by the fathers of the church that were printed by Charlotte Guillard, Simon de Colines, and others in the Paris publishing firmament in the 1530s and 40s. But Benoît died in 1573. The epistle dedicatory, written by the author, is addressed to Anne, Duc de Joyeuse, one of Henry III's bulldogs in the Wars of Religion. Anne de Joyeuse was only 13 when Benoît died, and not yet elevated to dukedom (that was in 1580). So the author was not Benoît. The text, and the geocentric woodcut, suggest an anti-Copernican view of the universe, so one wonders if the author was the staunch opponent of heliocentrism, Giovanni Battista Benedetto. But Stillman Drake, the bibliophile and Berkeley-educated historian of science, says no, that *De Coelo et elementis* was often assigned to Benedetto, but was in fact written by one Giovanni Benedetto, of Tirna (now Orșova), a city on the Danube 1200 miles from Paris. The title page supports this assertion: *Joanne Benedicto Tiernaviense auctore*. But who is that? Bibliographers and historians of science are silent. So is Google. (We're tempted to guess that the author was in fact János Zsámboky—Johannes Sambucus—the humanist, polymath, and great book collector, who died in 1584. He was from *Tyrna*, in Hungary; the Latin demonym is pretty close. But the name "Benedictus" was never associated with Sambucus, who also had very few connections to Paris printing houses.) Our Benedetto seems to have known Anne de Joyeuse, and kowtows to him in the epistle dedicatory, so the author must have been a royalist himself, or even a member of the *Ligue*. (1585 was an infelicitous year for Anne de Joyeuse—he lost favor with Henri, got kicked in the head by a horse, and starting getting rich from his share of the *gabelle*, the notorious salt tax.) We hereby leave the question of authorship to genuine scholars. But another mystery presents itself: the presence of the woodcut at end, which illustrates a recumbent philosopher ignoring his book and instead looking up at a geocentric universe. The woodcut, which was designed by Oronce Fine, was first used in Simon de Colines' 1527 edition of Jacques Lefèvre d'Étaples *Textus de sphaera*. (The philosopher at the foot of the cut is Fine himself, a dreamy self-portrait.) How did Fédéric Morel *filis* come to have it 60 years later? Morel inherited the shop from his father, Fédéric Morel I, who was married to Jeanne de Vascosan, a cousin of Robert Estienne II, whose father was in business with Simon de Colines. This through-line certainly seems possible, and presents an opportunity for the study of the Colines-Morel connection. In any case a curious book, with much to unpack. Reprinted in octavo at Ferrara, with entirely different prefatory matter, sans illustrations, in 1591 and 1595. Only one example of any edition in US libraries (a 1585 first at Yale).

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\$5,200

4to: 242 x 167 x 9 mm (binding); 238 x 164 x 5 mm (text block). ā<sup>2</sup>, A-F<sup>4</sup>, G<sup>2</sup>; [2], 26 ff. Morel's woodcut device to title; an amalgam of the arms of France and Anne de Joyeuse's arms to verso; last page with Fine woodcut. C20 quarter alum-tawed pigskin over marbled boards, unlettered. Some soiling and abrasions to covers, extremities a bit worn. *Interior*: Slight staining and two wormholes to head margin (not near text); two gatherings somewhat toned. Generous margins, with a few deckles present.

Lalande *p.* 117 ("J. Benedicti Tiernaviensis"); Renouard 868.



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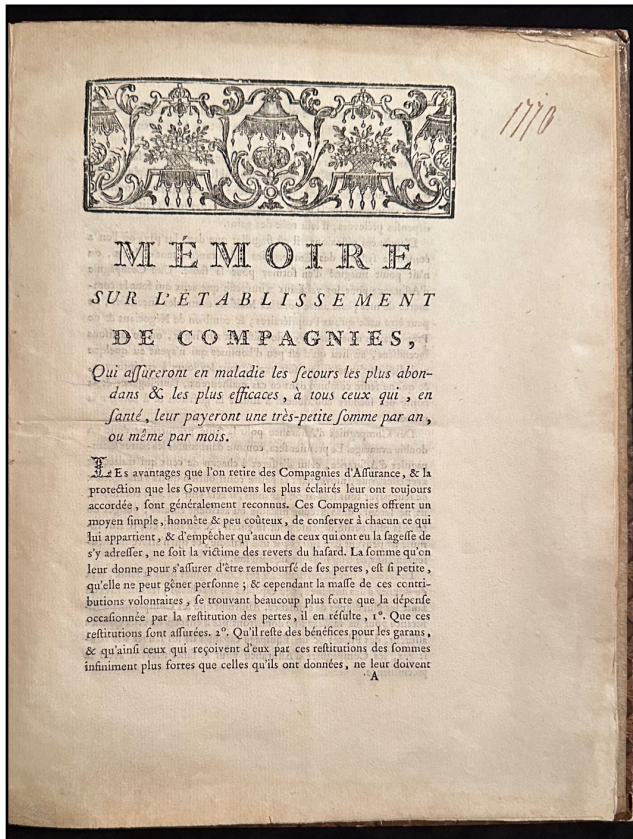
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A PROTOTYPE FOR AFFORDABLE  
UNIVERSAL HEALTH CARE IN EUROPE

5) CHAMOUSSET, Claude-Humbert de. [Caption title]: *Mémoire sur l'établissement de compagnies qui assureront en maladie les secours les plus abondans & les plus efficaces, à tous ceux qui, en santé, leur payeront une très-petite somme par an, ou même par mois.* [Paris] D'Houry, 19 September 1770.



FIRST EDITION of the wealthy physician, philanthropist, and mutual-aid society founder Claude-Humbert de Chamousset's prospectus for a plan of affordable health care. Chamousset formulated his plan—which was an expansion of an idea he first proposed in an anonymous pamphlet in 1754—based on an analysis of rates of illness among the poorest French citizens, which, by 1765, amounted to more than 70% the population. **Chamousset discusses in detail the provisions of his plan, which calls for a central administration, production and distribution of beds, a lottery for additional financing, and staffing by physicians.** Though he stresses that his proposal should be accessible, at the same minimal yearly (or monthly) fee, to everyone, regardless of their means or social status, it was really for the most destitute, to prevent them and their families from being ruined by catastrophic medical costs. Chamousset postulates that

his program could conceivably be expanded through all of Europe, and eventually be available to travelers. He invites objections to his plan from naysayers, and encourages debate. Chamousset, who devoted his life and fortune to the poor and infirm, is recognized today as the originator of mutual benefit societies in France. Two copies of his *Mémoire sur l'établissement de compagnies* located in American libraries: Harvard and Cornell.

\$2,400

Qto: 266 x 208 x 9 mm (binding); 262 x 205 x 3 mm (text block). A-B4; 16 pp. 19th-century pastepaper over thin boards, titled vertically on lettering-piece. Covers worn and bumped. Interior: Leaves

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toned; scattered soiling; text block with traces of creasing from having been folded in quarters before binding.

Kress 6747. Not in NLM. Martin-Ginouvier, F., *Un philanthrope méconnu du XVIIIe siècle: Piarron de Chamousset, fondateur de la Petite poste*. Paris: Dujarric, 1905, introduction and passim; [Chamousset], *Plan d'une maison d'association*, Paris: 1754.



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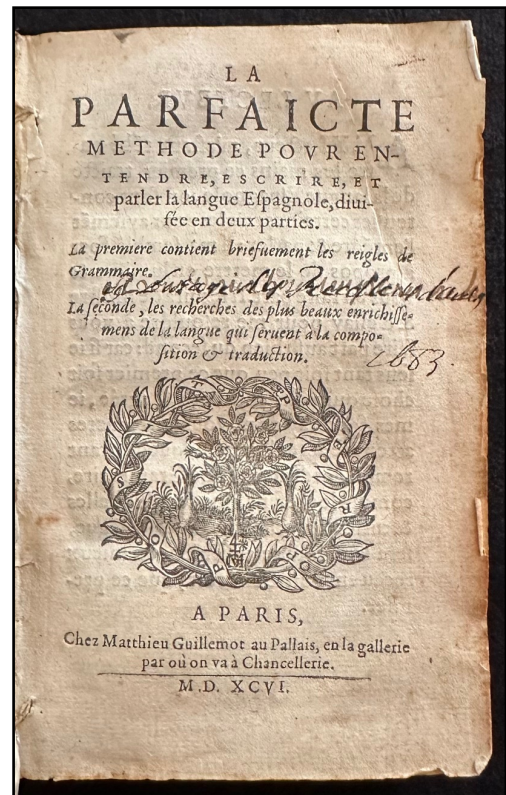
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"THE FIRST TRULY SERIOUS AND IN-DEPTH WORK THAT A FRENCHMAN HAS DEVOTED TO THE CASTILIAN LANGUAGE" —*MOREL-FATIO*

6) [CHARPENTIER, N.] *La Parfaicte methode pour entendre, escrire, et parler la langue Espagnole*. Paris: Matthieu Guillemot, 1596.

FIRST EDITION of the earliest Castilian grammar written for the use of Francophones, with discussions of usage, diction, pronunciation, and orthography. The compact work was composed anonymously, but Alfred Morel-Fatio, the premier Hispanist in France at the turn of the 20th century, notes that an incomplete exemplar of *La Parfaicte methode* located at the Bibliothèque Nationale bears a contemporary manuscript note firmly ascribing the work to one N. Charpentier, a teacher of Spanish and son of a *lecteur* in the court of Henri III. Whomever the author, Morel-Fatio adjudges his work the first serious attempt at a Castilian grammar written for French speakers. The author was well versed in the literature of Spain, and uses examples from early chronicles, epic poetry, histories, and the Matter of Spain, with the heavy-hitters like Antonio de Guevara, Lope de Vega, and Antonio de Nebrija well represented. **Most compelling, though, is the author's use of strophes and phrases from all three parts of Alonso de Ercilla's *La Araucana* (1569-89), a verse epic on the Spanish suppression of a revolt by the Mapuche Indians in Chile in 1556 during the Arauco War, and one of the first major works of New World literature.** The title page of *La Parfaicte methode* promises a second part, on translation and composition in Spanish, but it never appeared—Morel-Fatio notes that the putative author, Charpentier, was broken alive on the Catherine wheel for pro-Spanish activities in 1597 during the war between France and Spain. (Morel-Fatio, something of a wit, stated that Charpentier couldn't have been all bad, if his legacy included this important work.) A very good copy of a seminal Castilian grammar, and a previously un-noted Americanum. No copies located in American libraries, of either this first edition, or the 1597 reissue with a reset title page recording Lucas Breyer as publisher.



\$9,500

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8vo: 146 x 94 x 18 mm (binding); 143 x 93 x 16 mm (text block). A-M<sup>8</sup>; 97 [*recht*: 96] ff. Contemporary limp vellum, titled in ink to spine (faded). Front free end removed; wear and soiling to covers; ties wanting. *Interior*: A few gatherings toned; light staining to tail corner of second gathering; pale foxing to a few pages; worming to head fore-corner of last quarter of text block, not near text.

*Provenance*: Manuscript custodial remark to title of a French Franciscan reform order (*Recollects de l'Aude*), dated 1683, written over an earlier note (illegible).

Palau 213002; Foulché-Delbosc, Raymond, *Bibliographie hispano-française*, New York: Hispanic Society, 1912, part II, no. 660; Morel-Fatio, Alfred, *Ambrosio de Salazar et l'étude de l'espagnol en France sous Louis XIII*, Paris and Toulouse: 1900, pp. 92-100; Nederehe, Hans-Josef, *Bibliografía cronológica de la lingüística, la gramática y la lexicografía del español*, vol. I, Amsterdam: John Benjamins, 1995, p. 806. Not in Alden-Landis; overlooked by Barbier.



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A MARIAN GUIDEBOOK ON MEDICAL AND SPIRITUAL CARE FOR  
PRISONERS AND THE CONDEMNED

7) COMPAGNIA DI SANTA MARIA DELLA MISERICORDIA, Brescia. *Regole Nouamente Riordinate della Veneranda Compagnia di Santa Maria di Misericordia della città di Brescia sopra gli poveri Prigionieri*. Brescia: Giovanni Vignadotto, 1665.

The complete rules for the administration and care of prisoners, printed for the use of a Marian confraternity in Brescia. Among the evangelical mercies, Saint Matthew's exhortation to "comfort the imprisoned" was cardinal among certain confraternities in Italy in the early modern period. The Confraternità di Santa Maria della Misericordia, which had been associated with the Church of Sant'Agostino in Brescia since 1564, was centrally concerned with the welfare and comfort of prisoners incarcerated in the city's nearby *broletto*. The rules were first established in 1624 by decree from the Podestà of Brescia, Antonio da Ponte, and printed the following year. Our second, expanded edition comprises three parts, which details administration and requirements for membership in the



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confraternity, and outlines the mandate for the spiritual and physical care of prisoners. **Discussed are the prison infirmary, selection of doctors, distribution of medicines, and the summoning of surgeons for prisoners who have suffered accidents.** Feeding and clothing poor and infirm prisoners is considered in terms of the season, with winter requiring additional resources and financing. In the early sixteenth century, the notion of the archconfraternity (an aggregation of confraternities with the same prime directive) took hold; in Rome, the Confraternity of Saint John the Baptist the Beheaded was the seat for the archconfraternity dedicated to the care and comfort of prisoners and those condemned to death, and books of rules were published under their auspices. Our exemplar is bound in period vellum painted with the arms of the Arciconfraternità di San Giouanni Decollato di Roma on the lower cover. One of three known copies, the others at the Biblioteca Angelica in Rome, and the University of Illinois Urbana-Champaign.

\$8,500

*4to*: 205 x 152 x 22 mm (binding); 202 x 149 x 19 mm (text block). Engraved and etched frontispiece illustrating the martyrdom of John the Baptist. π<sup>r</sup>, A-N<sup>4</sup>; [3], 103, [1]. Vellum gilt-ruled with fleurons in corners, ruled in gilt on spine, unlettered; the arms of the Arciconfraternità di San Giouanni Decollato di Roma painted in gouache body color to lower cover, and unidentified coat of arms painted by the same hand to upper cover. Efforts at identifying the arms on upper cover met with futility and exhaustion. Pastedowns of gilt brocade paper, perhaps added later. Coats of arms rubbed with some loss; soiling to covers; ties wanting. *Interior*: a fine, crisp copy.

ICCU 048867; Spino, Ugo, *Le edizioni bresciane del Seicento Catalogo cronologico delle opere stampate a Brescia e a Salò*, Brescia: 1988, no. 680; Monti, Annamaria, "Preparing for Death in Medieval and Early Modern Europe," *Helsinki Collegium for Advanced Studies*, Helsinki: 14-15 March 2013 (working paper).



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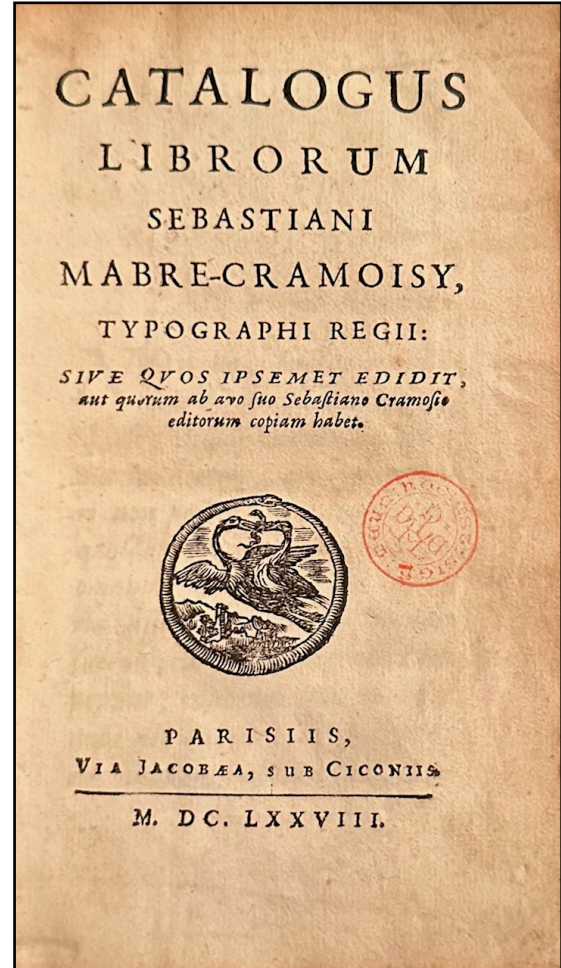
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## THE CRAMOISY DYNASTY: A CATALOGUE OF BOOKS

8) CRAMOISY-MABRE, Sébastien. *Catalogus librorum*. Paris: [Cramoisy-Mabre], 1678.

ONLY EDITION. When the Paris *architypographer* and royal printer Sébastien Cramoisy died in 1669, his business, which had flourished under the sign of two swans in rue St. Jacques for decades, passed to his grandson, Sébastien Cramoisy-Mabre. The 32-year-old later published two catalogues, comprising only books published by himself and his grandfather. The first catalogue was in 1675; in the *a lectori*, Cramoisy-Mabre promised another catalogue later. He delivered: in 1678, his second catalogue appeared. This is our book. Cramoisy-Mabre advises the reader that it is not modeled on the Frankfurt book fair catalogues, which he notes with no little annoyance routinely offered not-yet-published or otherwise unavailable books. He adds that his catalogue is nothing like those of his printer colleagues, who list every book they can think of, as if they were their own work, "sed quos nec habent, nec habuere, nec unquam habituri sunt." Mabre-Cramoisy's catalogue (he states) is simply a list of books he or his grandfather published. He concludes with a promise of a third catalogue, to comprise a portion of the rare books in his collection, but this, to our knowledge, never appeared. The present 1678 catalogue lists select works in law, theology, science and medicine, poetry and literature, travel, church history, philosophy, and *vitae mulierum*, almost all in Greek, Latin, or French. There are also sections listing library catalogues, deluxe illustrated books, and works "no longer extant" (the latter each marked with an asterisk). A 13-page index follows. **A very good, unsophisticated copy of one of the earliest French publisher's catalogues.** The last copy to appear on the market was Breslauer's, sold Christie's in March 2005. One copy located in US libraries (Beinecke).



\$7,500

12mo: 157 x 96 x 18 mm (binding); 155 x 93 x 15 mm (text block). A-K<sup>6</sup>; 106, [13] pp. Contemporary vellum, titled vertically in ink on spine. Covers soiled and corrugated; titling rubbed and partly

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illegible; front free end wanting; small tear to rear free end. *Interior*: Leaves toned; paper flaw to tail corner of I<sub>1</sub>, not near text.

*Provenance*: Two modern bookplates to upper pastedown, the first illustrating a burro, the second a head in profile with headdress, with shelf number 5238 added in ink (both bookplates unidentified); small circular ink-stamp to title with motto, *Hoc est sign[um] meum*, surrounding the cipher DETLM (also unidentified); mostly illegible penciled note to lower pastedown.

Brunet I: 220 (remarking that Henry Harrisse included the catalogue in the bibliography in his *Notes pour servir à l'histoire à la bibliographie et à la cartographie de la France et des pays adjacents 1545-1700* [Paris: Tross, 1872, no. 146], referring to a lost Cramoisy-printed work on Canada and China on page 15); Vallière 6892; Pollard & Ehrman, table XIII (not consulted).



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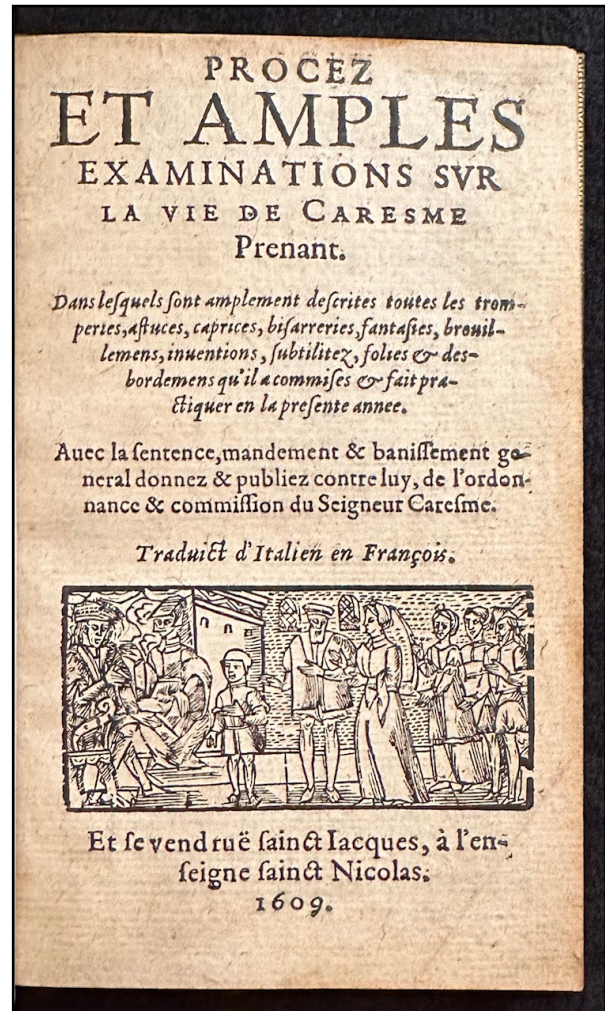
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CARNIVAL AND LENT FIGHT IT OUT IN COURT  
—A FORENSIC BACCHANAL

9) [CROCE, Giulio Cesare] *Procez et Amples Examinations sur la Vie de Caresme Prenant*. [Paris]: 1609.

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 punishment. **The French text, like Croce's original, is grandiosely gastronomic—Carnival is ultimately sentenced to total banishment by *seigneur* Lent, along with all its "greasy companions":**



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 souffletté et pelau de aussi par de grands coups d'Anguilles, de Lamproyes, de Moulues, Plies, Soles Escrevices, Maqueraux, Aloses,

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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 vuidier de ce pays avec tous ses compagnons et tous les attirails qu'ils avoit à son train, lesquels entre autres tout ceux-cy: Sausssises, Cervelats, Boudins, Graisses, Beufs, Veaux, Moutons, Chevres, Aigneaux, Chevreaux, Pourceaux, Chapons, Poules, Poulets, Oyes, Pigeon, Faisans, Lievre, Levraux, Lapins, Paons, Pluviers, Beccasses, Estourneaux, Tourtres, Tourterelles, Perdris, Perdreaux, Cailles, Tourtres, et tartres aux œufs Riffoles, Patez de viande, œufs, ravioles et en conclusion toutes autres sortes de viandes ou se poltron Caresme-prenant prenoit ses delices ordinaires banquetant et bevuant nuit 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 Mongrédien 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). A4-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 B<sub>3</sub><sup>r</sup>, affecting printing, but no text lost and legibility not compromised.

Brunet IV: 894; Mongrédien, Georges, "Farces et facéties populaires," *Revue d'Histoire littéraire de la France*, Paris: Presses Universitaires de France, Vol. No. 4 (1948), pp. 343-351; Grinberg, Martine and Kinser, Sam, "Les combats de Carnaval et de Carême. Trajets d'une métaphore," *Annales*, Vol. 38, no. 1, pp. 65-98 (1983).



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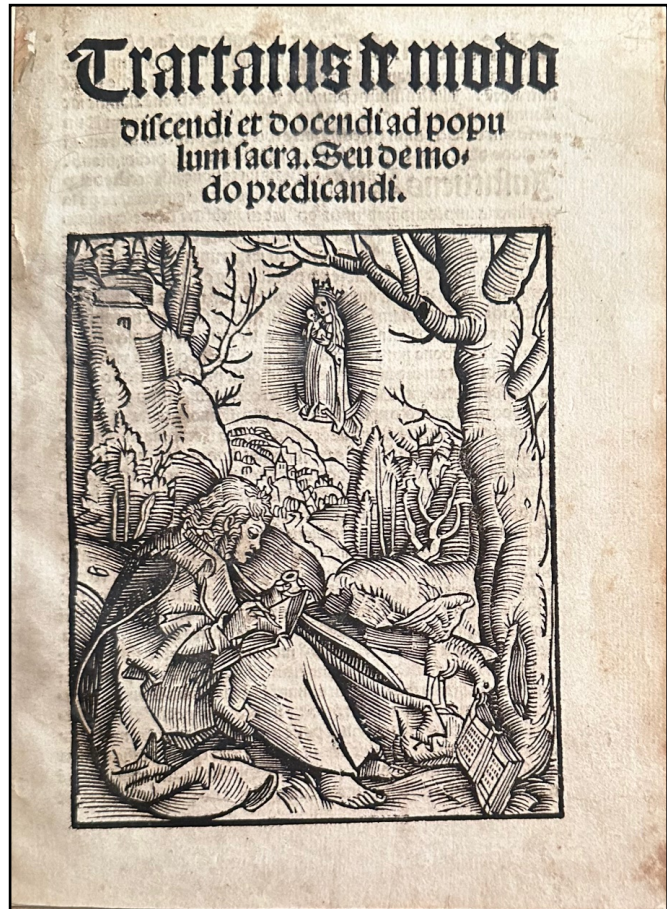
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## HOW TO WRITE A SERMON IN THREE EASY STEPS

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

First Landshut edition of Leipzig theologian Hieronymus Dungersheyms first book. His *Tractatus* is one of the first books on homiletics—the art of writing sermons. Dungersheyms 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. Dungersheyms would become an early and vociferous opponent of Luther, but before the advent of the Reformation; before anyone had even heard of Martin Luther, Dungersheyms 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 Dungersheyms'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 Dungersheyms 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." Only a single copy of any edition located in US libraires (Cornell).

\$4,200

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*Qto*: 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 early 20th-century thin 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 cropped; toning to leaves.

*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).



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## A MINIATURE BOOK OF HOURS FOR THE USE OF ROME

11) 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 *Horæ* 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 book 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, remarks 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—in France. Bergougnan adds that the little

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manuscript was given to him in 1771 by one Père Daydé, Jacobin, Inquisitor in the diocese of Toulouse. A curious survival, demanding further research.

\$14,500

*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.



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## LAPDOGS FOR GENTLEWOMEN: A POCKET ALMANAC

12) [JESTER, Friedrich Ernst]. *Der Freund der Schooßhündchen. Ein Neujahrs-Geschenk für Damen auf das Jahr 1797*. Koenigsberg: Friedrich Nicolovius, 1796.

ONLY EDITION of a petit almanac composed for women, describing and illustrating popular breeds of lapdogs. The author, Friedrich Jester, was a barrister well known for his books on hunting and forestry. Here he follows only loosely the typical German scheme for specialized almanacs of the period, departing from all astrologic and chronologic concerns, and discussing in detail the care, feeding, and rearing of 12 breeds of small dogs. Jester prefaces each section with a hand-colored engraving of the breed in question, writing at length about the Spanish Wolfhound, English Wolfhound, Pyrame, Turkish Hound, English Greyhound, Miniature Poodle, Bolognese, Löwchen, Pug, Roquet, Ibizan Hound, and Burgos Pointer. An etching of a spare interior with a young woman holding her dog opens the book, and Jester adds an engraved folding schematic table of locales in Europe where certain breeds are found. But the bulk of the text centers on **veterinary medicine, with discussions of canine maladies and their cures, diet, exercise, and natal care**. A fine, hand-colored copy of a pocket almanac for German and French women interested in selecting a small canine companion. One copy located in US libraries (Lilly; the Adomeit copy, not hand-colored).



\$3,200

*Format uncertain*: 146 x 114 x 14 mm. π<sup>1</sup>, \*8, A-K<sup>8</sup>, L<sup>4</sup>, [2]π<sup>1</sup>; xvi, 168, [1]. Engraved frontis, 12 engravings of small dog breeds, one folding schematic plate. Bound in original publisher's pink printed boards illustrating a child training a dog on both covers; AEG; two erasable gessoed and waxed leaves bound in at end, for drawings and notes. Wear to covers; minor mends to caps. *Interior*: Leaves toned, minor foxing here and there, light finger-soiling. Marwinski 294; Köhring p. 48.

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## A HANDSOME PORTABLE MILITARY ATLAS

13) [LEMAU de la JAISSE, 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



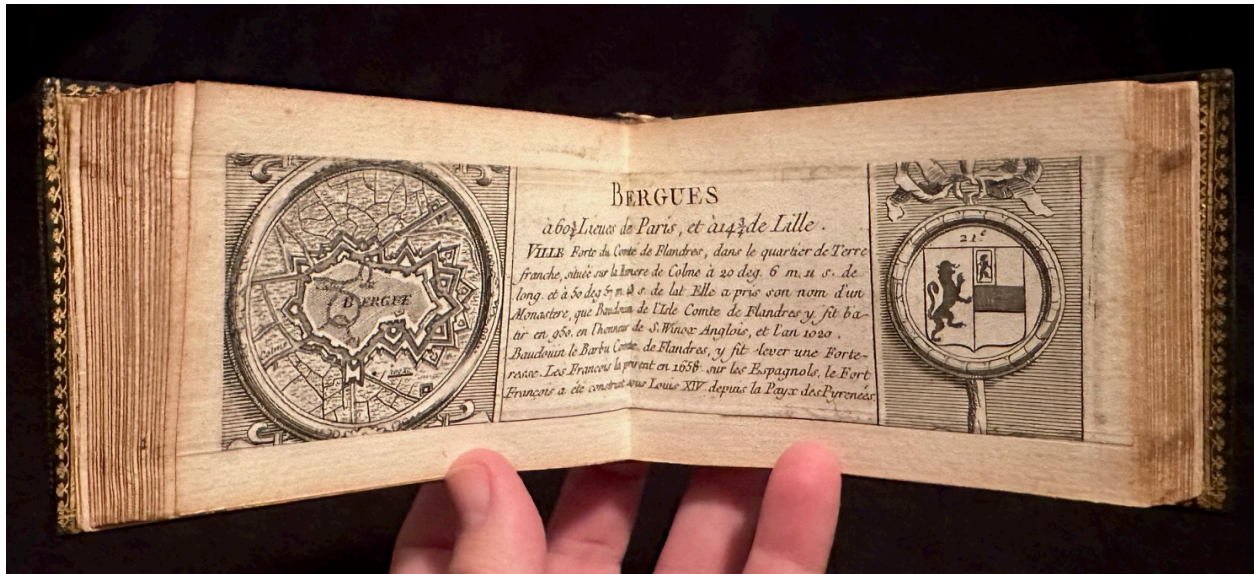
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Three volumes in oblong 16mo: 122 x 81 x 26 mm *et infra* (bindings); 119 x 78 x 23 mm *et infra* (text blocks). Each volume with four blanks and 37 window-mounted line-engraved maps of military fortifications with engraved text, except the third volume, 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.



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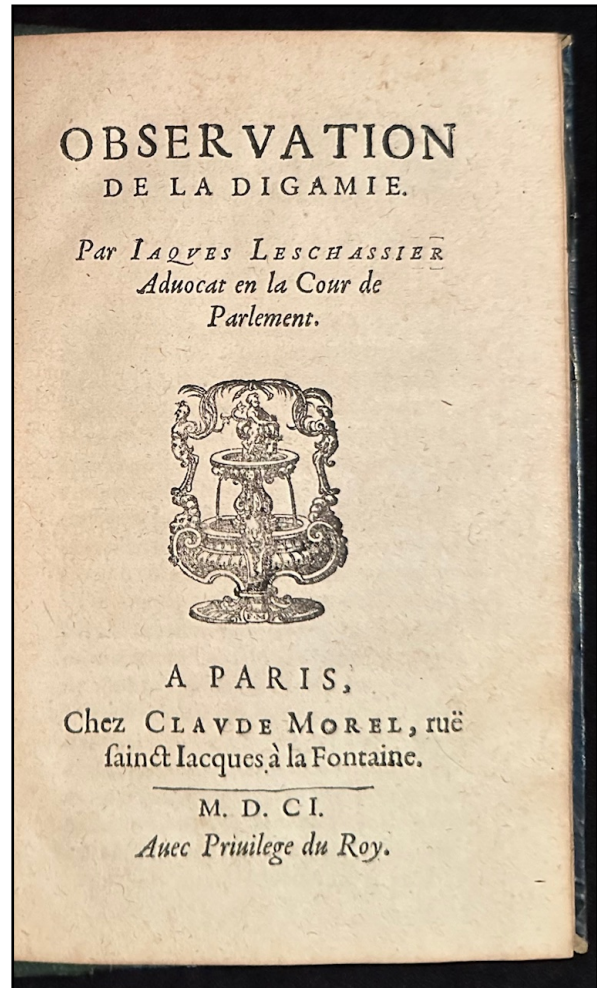
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## BIGAMY IN FRANCE

14) LESCHASSIER, Jacques. *Observation de la digamie*. Paris: Claude Morel, 1601.

First edition of Paris *avocat* Jacques Leschassier's succinct explanation of the legal and societal concept of bigamy, an extremely charged topic in the early years following the Wars of Religion. Leschassier asserts that there are three sorts of bigamy. The first is when a man has two wives, who all know each other and live in the same space. He characterizes this arrangement as "barbaric," but does not explain the qualifier, though he implies "barbarism" in the Roman sense, *viz.* the practices of non-Romans. Leschassier notes that Theophilus (one of the authors of the *Institutes*) stated that this sort of primary bigamy was a capital crime in imperial Rome, which meant that a convicted bigamist faced loss of city, liberty, or life (exile, imprisonment, or execution), and notes that it is the most egregious of its kind. The second type is when a man has one wife in one locale, and another in a second locale, and maintains both marriages. Leschassier, citing Cicero, notes that this type of bigamy has been criminalized since pre-Christian times, and the penalty could be exile and/or "infamy"—a sort of state of legal disapprobation with penalties sometimes attached, but to which shame was always central. The third sort of bigamy was serial marriage. If a first marriage is dissolved, and a second occurs, then the husband is a bigamist. If the second marriage ends, and a third begins, this is also bigamy. Leschassier does not differentiate between types of dissolution—remarriage after either divorce or death is still a crime, punishable by hard labor. (In the Bigamy Act of 1604 in

England, a person could remarry only after the previous spouse had died.) **Leschassier states that for the second and third types, both women and men can be guilty, but for the first sort, the idea that a woman could be living in matrimony with two or more men is apparently so rare as to be unmentionable.** Sara McDougall, writing in



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*Gender & History*, argues that bigamy was a gendered crime; male offenders were prosecuted with greater severity and frequency than female:

The reasons for this gender difference lie in the different roles of spouses as prescribed in Christian law, theology and culture. For a man to commit bigamy fundamentally violated his responsibilities as a husband. Female bigamy, by contrast, was to an extent tolerated as a lesser evil. Better a woman have two living husbands, one present and one absent, than no husband at all.

The term *digamie* (rather than *bigamie*) is rare in French of the period. It was probably first used in a French translation of Luther's opinions on the subject of conjugality, published in 1557. *Digamie* was much more common in Elizabethan and Jacobean English legal works. Leschassier studied literature and philosophy before taking a degree in law, then labored as a jurist in the Paris Parlement before accompanying the Duc d'Anjou to Poland. He returned just before the end of the Wars of Religion, in 1597, and the following year published his first book, a treatise on lines of descent. His *Observations on Bigamy* was his fourth book, and appears to be the least common—only a single exemplar located in US libraries (BYU).

\$2,400

8vo, 160 x 88 x 8 mm (binding), 158 x 85 x 6 mm (text block). A-F8, 48 ff. 19th quarter green morocco over marbled boards. Extremities bumped and abraded but binding sound; spine sun-faded; first free end wanting. *Interior*: leaves lightly toned, otherwise good.

USTC 6014533; Lindsay et Neu 2186; McDougall, Sara, "Bigamy: A Male Crime in Medieval Europe?" *Gender & History*, Vol 22, No. 2 (August 2010), pp. 430-438.



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## THE GREAT COMET OF 1664/5

15) MEGERLIN, Peter. *Astrologische Muthmassungen, von der Bedeutung des jüngst entstandenen Cometen*. [Basle]: Johann-Rudolph Genath, 1665.

ONLY EDITION of Basel mathematician and astronomer Peter Megerlin's treatise on the extremely bright comet that appeared in the late autumn of 1664. Megerlin's detailed observations begin on 7 December of that year, and continue for several weeks. **He notes changes in the character, color, and apparent velocity of the comet; he describes the disposition of the tail and the variations in brightness; he speculates on composition.** Despite his careful observations, Megerlin's discussion is essentially astrological, with meaning and portent assigned to every aspect of the comet. The work is, however, also valuable for its lengthy notes on historical comets and the astronomers who most famously observed them. The great comet vanished in March of 1665, but it was followed shortly after by another bright comet. According to Friedrich Steinle, Professor of History of Science at the Technical University of Berlin, the brace of comets was "...the occasion of one of the first scientific debates that took place on an international scale: astronomers formed for the first time truly international networks and exchanged observational data to determine their trajectories." A great many contemporary observations of the comet of 1664/5 survive, including from Korean and Japanese astronomers. It was also the subject of the earliest substantive astronomical text published in the American colonies, Samuel Danforth's *Blazing Star*, printed by Samuel Green at Cambridge in 1665. Cassini's detailed telescopic observations, published at Rome in 1665, remain the essential account. Though a devoted defender of Copernicanism, Megerlin was still an astrologer at heart. Adolf Kröner, writing in 1894, condemns Megerlin as a product of his time—a superstitious simpleton who believe that the sublunary world was entirely controlled by the stars. Four illustrations of horoscopes and plenilunium charts—two engraved, and two typographic—appear in the text. Three copies located in American libraries (Oklahoma, Columbia, and Newberry).



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\$3,500

4to, 192 x 162 x 4 mm. )(2 A-D4; [4] 31 [1] pp. Text block tipped into modern wraps of old blue-gray paper, unlettered. Title foxed; light marginal dampstaining to last leaf.

Houzeau-Lancaster 5757; Grassi pp. 446-7; Cantamessa 4986. Not in Poggendorff. Steinle, Friedrich, "The Two Comets of 1664-1665: from a French to an International Perspective," *Forschungskolloquium zur Wissenschaftsgeschichte*, [webinar, 2022]; Kröner, Adolf, "Die Kometenfurcht einst und jetzt," *Die Gartenlaube, Heft* Leipzig: E. Keil, 1894, vol. 3, pp. 43-4.



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FINE 16TH-CENTURY LYONNAIS RELIURE À LA CIRE

16) MIRANDULA, Ottavio Fioravanti. *Illustrium poëtarum flores*. Lyon: Jean de Tournes and Guillaume Gazeau, 1553.

FIRST JEAN DE TOURNES EDITION of Mirandula's essential anthology of classical Latin poetry. The text went through a number of editions, and was a favorite of students, who could browse the table of subjects and find a few salient lines to soup up their rhetoric. Our copy is bound in a fine period Lyonnais wax-mosaic binding, boards decorated *entrelac* in three colors of wax; spine tooled in gilt *à la grotesque*.

\$7,500



16mo, 122 x 72 mm. 735, [1] pp., [7] ff. Text ruled in bistre. Final blank A<sub>8</sub> wanting. Expert restorations to joints, caps, and corners. Minor worming to tail margin of last gathering, not near text. Adams M1475.

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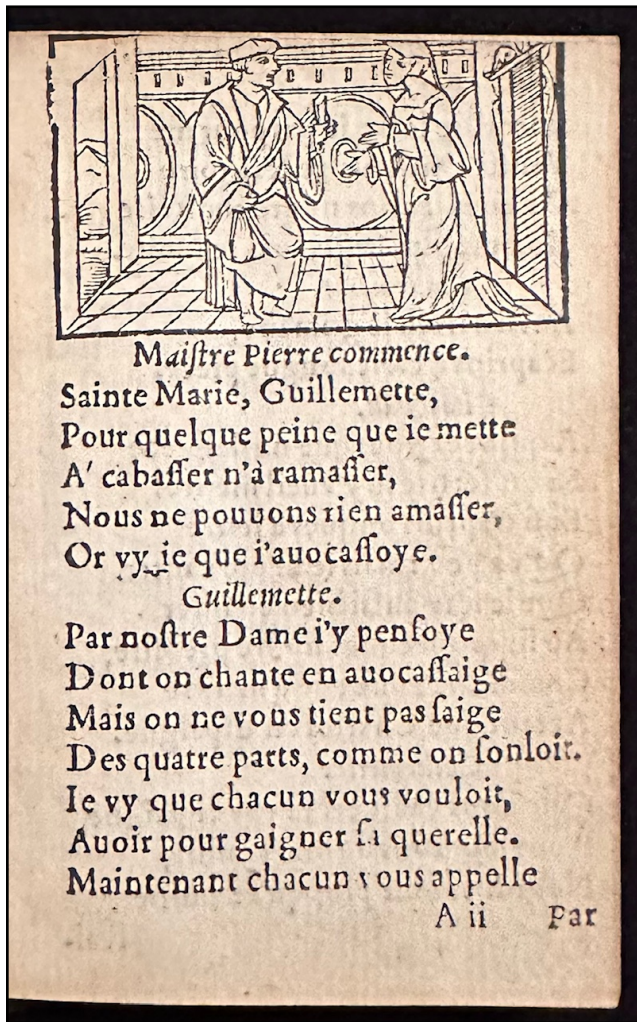
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DECEIT AS ENTERTAINMENT:  
A POCKET EDITION OF *THE FARCE OF PIERRE PATELIN*

17) [PATELIN] *Maistre Pierre Pathelin* (and three *querelles des femmes*). Paris: Étienne Groulleau, [c.1564].

An uncommon sixteenth-century edition of the most famous of all early modern French farces. The earliest references to the play date to 1457, and the first known printed edition emerged from Guillaume le Roy's press at Lyon about 1485/6. (The only surviving witness to that edition is a single, imperfect copy at BnF.) By 1500 the play was very popular, and widely produced all over France. **Part of the reason for its success was its compact brevity—even the twitchiest of theater patrons could handle an hour-long performance with a cast of only five characters: three crafty liars, a feckless lawyer, and a sober judge.** In the play,



*Maistre Pierre commence.*  
Sainte Marie, Guillemette,  
Pour quelque peine que ie mette  
A' cabasser n'a ramasser,  
Nous ne pouuons rien amasser,  
Or vy ie que i'auocassoye.

*Guillemette.*  
Par nostre Dame i'y penfoye  
Dont on chante en auocassaige  
Mais on ne vous tient pas saige  
Des quatre parts, comme on sonloir.  
Ie vy que chacun vous vouloit,  
Auoir pour gagner la querelle.  
Maintenant chacun vous appelle

A ii Par

Pierre Pathelin, the "lawyer" (he has no legal education), scams Guillaume Joceaulme, a draper, out of a bolt of sumptuous cloth. Joceaulme tries to get payment, but is scammed again by Pierre's wife, Guillemette. Enter sheep-thief Thibault l'Aignelet, whom Joceaulme sues, and whom Pathelin is hired to represent. Everyone winds up in court before the sober judge, and hilarity—in the form of ovine bleating, bughouse rants, and fake regional dialects—ensues. The judge rules against Pathelin, a deeply satisfying outcome. There is neither real villainy or genuine probity in the short play, and no pious overtones; just recognizable character types engaged in witty persiflage in a forensic milieu. Authorship is uncertain; François Villon is mentioned, as is Triboulet, a beloved jester in the court of François I. Our edition of *Maître Pierre Pathelin* is followed by three *querelles des femmes*: Guillaume Alexis's *Le blason de fausses amours*, a dialogue between a woman-loathing monk and an airhead gentleman; Guillaume Créatin's *Le loyer de folles amours*, another dialogue, modeled on

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the similarly misogynistic *Quinze joies du mariage*; and the anonymous poem, *Le triumphe des muses contre amour*, first attested in 1545. Our book, illustrated with nine small engravings on wood, cut specifically for this edition, is also known in a variant dated 1564. (Our favorite woodcut depicts Pierre in bed, shirtless, raving like a nutter, while Guillemette argues with Joceaulme. A chamberpot sits on the floor.) Very few early editions of *Pierre Pathelin*, or any of these notorious *querelles des femmes*, occur in US libraries.

\$7,500

*16mo in eights*: 105 x 75 x 14 mm (binding); 102 x 73 x 12 mm (text block). A-O<sup>8</sup> (**wanting O<sub>7</sub> and O<sub>8</sub>, both blanks**); [110] of [112] ff. 18th-century maroon morocco *janseniste*, spine gilt, silk bookmark, combed-marble ends, AEG. Light wear to extremities, small gouge at tail end of upper joint. *Interior*: **mended tear or paper flaw to E<sub>8</sub>, affecting parts of five words verso; margins cut close, with trimming to part of engraving at A<sub>2</sub><sup>r</sup>, and top line of text verso; top lines in gathering B partially cropped; other top lines shaved elsewhere in the text; O<sub>3-6</sub> (four leaves) trimmed at tail margins, with loss to parts of signatures and catchwords.** A few corners restored (not near text); leaves a bit toned; soiling and minor stains *passim*. In spite of precious margins, an agreeable copy of a near-miniature edition.

*Provenance*: Engraved ex libris to upper pastedown of M. O'Reilly, president of the Tribunal of Commerce in Le Havre under the July Monarchy.

Brunet IV: 435; ARLIMA EA1930; USTC: 57522 (two copies); Petegree 42444; Du Verdier (1585), p. 1080; Tissier, André *Recueil de farces, 1450-1550*, Geneva: Droz, 1986, no. 7.



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## PUBLIC HEALTH IN SPAIN, PRESENTED AS AN EMBLEM BOOK

18) PÉREZ DE HERRERA, Cristóbal. *Discursos del amparo de los legitimos pobres*. Madrid: Luis Sanchez, 1598.

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 legitimos 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.<sup>1</sup> 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.

\$13,500

*Quarto in eights*, 219 x 157 x 33 mm (binding); 216 x 155 x 29 mm (text block). ¶<sup>8</sup>, A-Q<sup>8</sup>, R<sup>4</sup>, S-Z<sup>8</sup>, AA<sup>8</sup>, BB<sup>4</sup>; [xvi] *pp*, 180 [*i.e.* 183], [1] *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.** *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 SSi (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

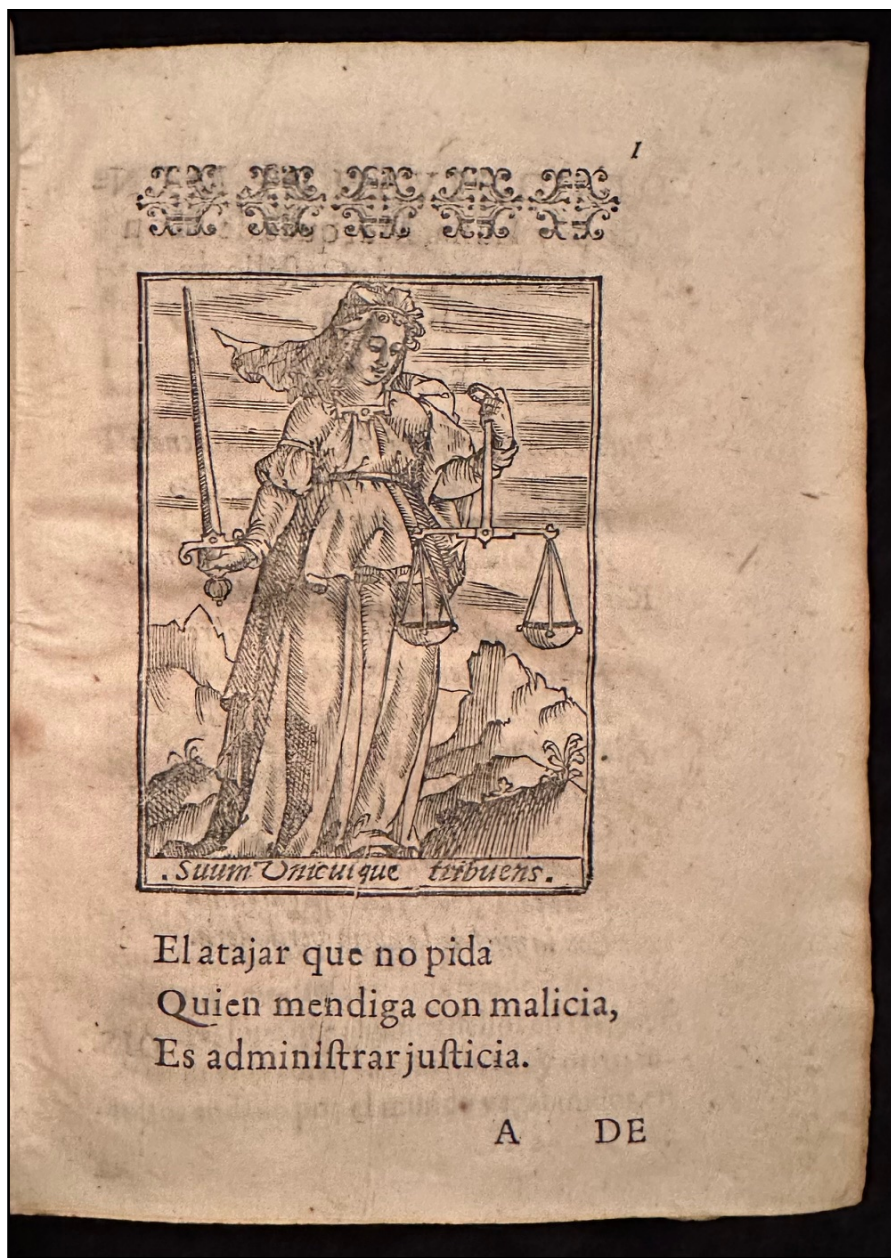
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both Landwehr and Praz. A critical edition of the *Discursos* was published in 1975. Four copies in American libraries: Yale, Dartmouth, LoC, and U. Chicago. Missing from the emblem-book collections at Glasgow and Penn State. Not held by NLM, JHU, or Wellcome; not in Kress.

The copy of the *Discursos* located at the University of Chicago is rather peculiar. Though it is bibliographically complete, with all leaves accounted for, there are four *pages* in the beginning of the book that were never printed. These pages correspond to the inner forme of the outer sheet of the first gathering. When the book was printed, the first sheet, imposed in quarto, was run through the press, but never turned and printed on the other side, leaving the four blank pages, which, when folded and bound, occur where the printing on pages [iii],

[iii], [xiv], and [xv] should be (i.e. ¶<sub>1</sub><sup>v</sup> [woodcut portrait of the author], ¶<sub>2</sub><sup>r</sup> [license and errata], ¶<sub>7</sub><sup>v</sup> and ¶<sub>8</sub><sup>r</sup> [second and third pages of Pérez de Herrera's *a lectori*]). No other known copies this edition are like that at U. Chicago. (The present copy on offer is complete and wholly printed.) We think it could be simply a printer's error. However, it is also very possible, and even likely, that the lacunae were intentional—the royal privilege on page [iv] reads, in part:

*Y mandamos al impresor que así imprimiere el dicho libro, no imprima el principio ni el primer pliego dél, ni entregue más de un solo libro con el original al autor o persona a cuya costa se imprimiere, ni a otra alguna, para efecto de la dicha corrección y tasa, hasta que antes y primero el dicho libro esté corregido y tasado por los de nuestro Consejo; y estando hecho, y no de otra manera, pueda imprimir el dicho principio y primer pliego, y sucesivamente ponga esta nuestra cédula, y la aprobación, tasa y erratas, so pena de caer e incurrir en las penas contenidas en las leyes y premáticas destos nuestros reinos.*

As such, that specific copy may have been a prepublication edition—a kind of galley, to borrow a modern term—that was presented to the *Consejo* for textual approval.



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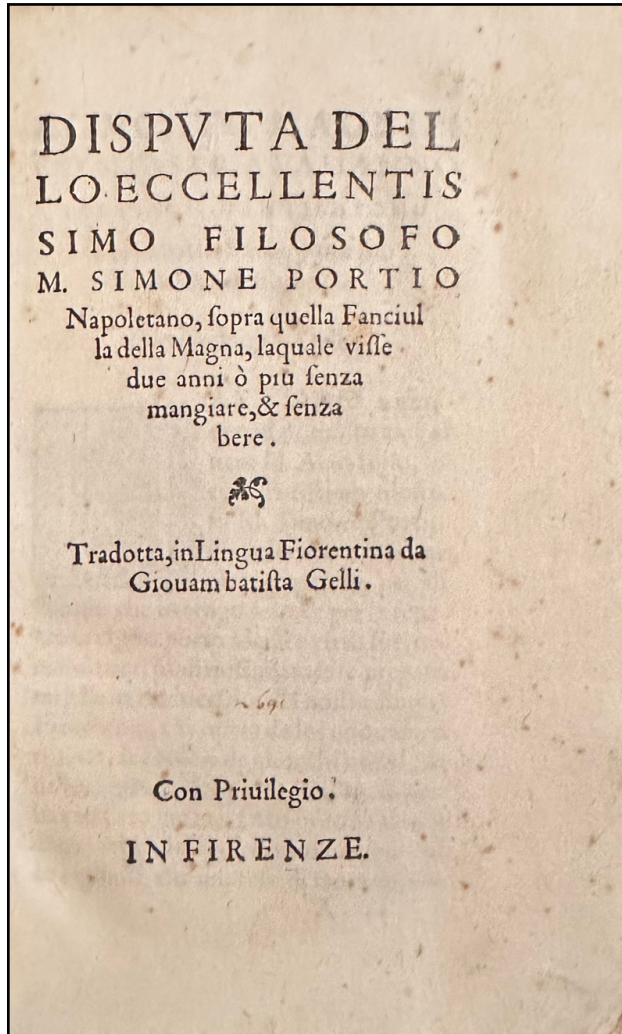
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EARLIEST MEDICALLY SUBSTANTIATED  
CASE OF ANOREXIA NERVOSA

19) PORZIO, Simone. *Disputa dello eccellentissimo filosofo M. Simone Portio Napoletano, sopra quella Fanciulla della Magna, laquale visse due anni ò piu senza | mangiare, & senza bere.* [Florence: Lorenzo Torrentino, c1551].



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 a normal 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

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the sixteenth century, then remembered anew in the nineteenth. Our edition was translated from Porzio's 1549 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-C<sup>8</sup>, D<sup>4</sup>; 52 pp plus two blank leaves (D<sub>3-4</sub>). 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.

Durling 3747; BMC Italian p. 537 (which postulates 1551 as publication date); EDIT16 CNCE 34591. Bucoldianus, Gerardus, *Von dem Meydlin welchs on essen vnnnd trincken lebt/ eyn kurtze erzelung/ durch Gerardum Bucoldianum K[oe]niglichen Maiestat Artzt im Latein außgangen. Yetzunder gütter meynung verte[ue]tscht. Durch Heinrich Vogtherren. Getrückt zů Speir Jn verleg Heinrich Vogtherren vnd Hans Schiesser von Worms M.D.XLII.Jar.* Hammond, William Alexander, *Fasting Girls, Their Physiology and Pathology*, New York: Putnam, 1879, pp. 6-7. For bios of Porzio, Gelli, and Salviati, see Treccani.it.



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## PRAYER CARD FOR A FRANCISCAN SAINT IN PERU

20) [Prayer card for Saint Francis Solanus.] *Verdadero Retrato del Venerable Padre Fray Francisco Solano Predicador Apostolico de las Indias del Piru.* [Spain or the Viceroyalty of Peru: s.n., c1675-1726]

Only known copy of a prayer card depicting a "true portrait" of Saint Francis Solanus, a missionary with the Order of the Friars Minor who evangelized Indigenous South Americans in Tucuman (today's Argentina), Paraguay, and Peru from 1589 until his death in 1610. In the 1580s Philip II of Spain asked the Franciscans to send missionaries to the New World; Solanus volunteered immediately, having previously been denied permission to travel to Algeria. He sailed in 1588 as a passenger aboard a ship burthen with a cargo of enslaved Africans. They were shipwrecked in Panama, where the captain and crew abandoned ship and left the enslaved people aboard to die. Francis stayed with them until they were saved three days later. History does not record the fate of the enslaved, but Francis went on to preach the Gospel to the *Indios*, and in the process learned several indigenous languages. Our prayer card, an etching printed on vellum, hand-colored in dark gray and vermilion washes, depicts Francis in an alb over a tunic, with two Native South Americans wearing headdresses, kneeling in supplication before him. The *subscriptio* advises that the *retrato* is a true likeness of Francis. (We note that a line engraving of Francis Solano, his head and torso only—very similar in character to ours but in mirror reverse—is archived at the BnF. That engraving is undated, and priority has not been established.) Ours may have been printed in Spain and exported to the colonies, but could just as easily have been printed in the Viceroyalty of Peru, perhaps when Francis was beatified in 1675, or when he was canonized in 1726. To the verso of the card has been pasted a printed *oratio* to Saint Gregory of Nazianzus, snipped from an unidentified edition of a Roman missal from the early 17th century. A unique witness, and perhaps the earliest surviving image of one of the more influential and wide-ranging of Spanish missionaries in South America.



\$1,500

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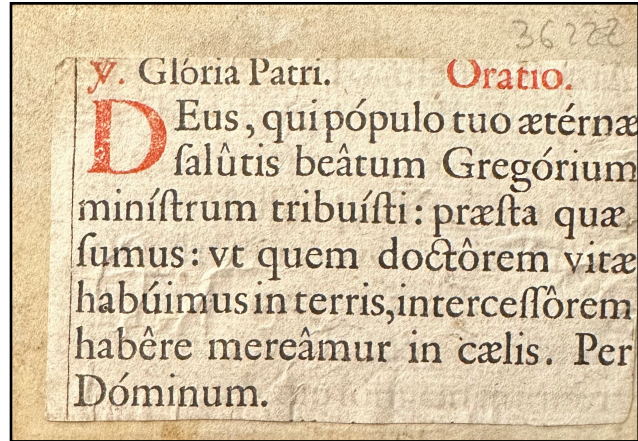
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Etching printed on vellum, 93 x 65 mm., trimmed to within 1 mm of platemark. With clipping from a 17th-century Roman missal pasted *verso* as a stiffener. Some wear to printing, particularly to the *subscriptio*, but legibility not compromised.

*Please see:* Donovan, Stephen, "Life of St. Francis Solanus" (New York, 1888); LEO, "Lives of the Saints and Blessed of the Three Orders of St. Francis" (Taunton, 1886), II 509-522; Acta SS., July, V, 847-901. Our biography of Francis Solanus has been conflated and summarized from these sources.

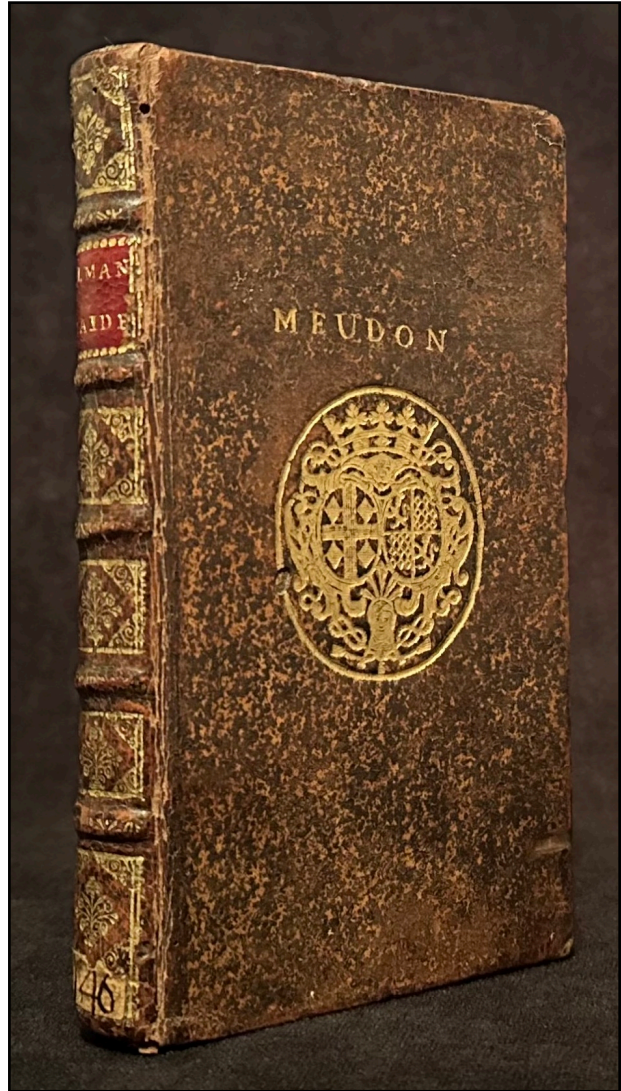
*Unrecorded.*



ANNE DE LA ROCHE-GUILHEN'S FIRST BOOK,  
FROM THE LIBRARY OF THE PREMIER C18 WOMAN BIBLIOPHILE

21) ROCHE-GUILHEN, Anne de la. *Almanzaide, nouvelle*. Paris: Claude Barbin, 1674.

FIRST EDITION of Huguenot writer and translator Anne de la Roche-Guilhen's first novel, which launched her series of *nouvelles exotiques*, many set in Morocco and the Americas. Anne fled France in 1685, at age 37, after the revocation of the Edict of Nantes, which vacated protections for Protestants in France. She settled in self-exile in London, where she wrote novels, as well as plays, at least one of which was produced at the Hall Theatre. She sought the favor and protection of Charles II by dedicating her books to him, though without apparent success. *Almanzaide* is a love story set in the royal court of Abdala, King of Morocco, where the titular hero, an enslaved woman in thrall to the king's son, befriends another captive woman, Almanzor. Intrigue mounts as the tension within the love quadrangle rises, until the fate of the Kingdom of Morocco hangs in the balance. The characters are loosely based on the members of the court of the Saadi Sultan of Morocco, Ahmad al-Mansur, and his sons Zidan al-Nasir and Abou Fares Abdallah, in the late 16th century. (The author may have learned of the court from the writings of three French physicians employed there.) A *contrefaçon* of *Almanzaide* was published at Cologne in 1676, and an English translation appeared in 1678. In the



publisher's preface to that edition, the manuscript was said to have been found among Philip Sidney's papers after his death, a rather bold and shameless marketing assay by the bookseller, Robert Bentley. Our copy is from the collection of Jeanne-Baptiste d'Albert de Luynès, Countess of Verruë, the greatest of all woman bibliophiles at the height of the age of French absolutism. The book survives in its original binding, with both covers adorned

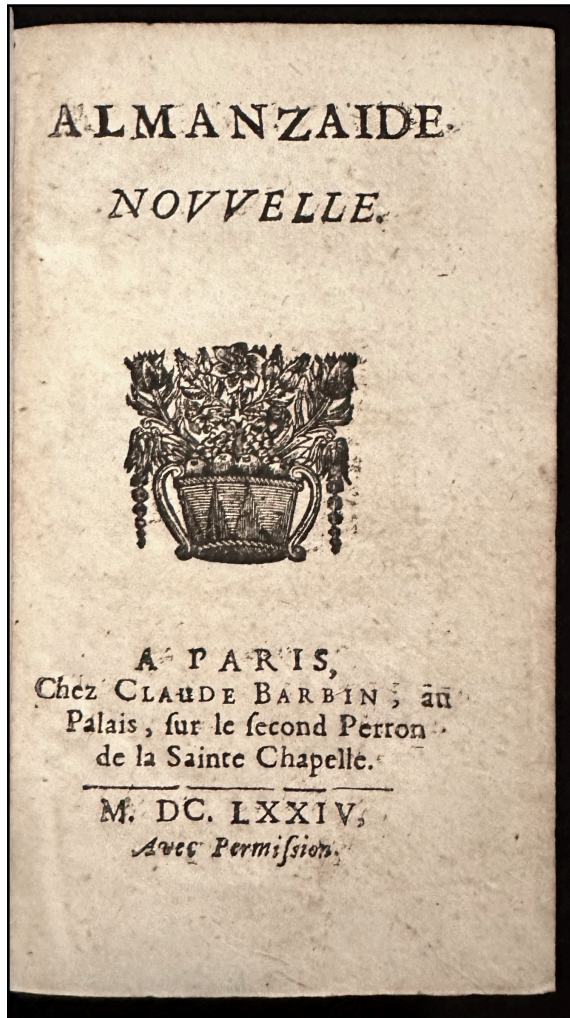
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with the countess's arms in gilt. A fine and desirable exemplar, entirely unsophisticated.

\$4,200

12mo in alternating 8s and 4s: 154 x 93 x 22 mm (binding); 150 x 90 x 18 mm (text block).  $\pi^1$ , A,B-S,T<sup>8-4</sup>, V<sup>1</sup>; [2], 226 pp. Contemporary sprinkled calf, full-gilt spine, titled on morocco lettering-piece in second compartment: ALMAN | ZAIDE; the arms of the Countess of Verruë tooled in gilt to both covers, surmounted MEUDON (the name of the countess's country estate). Slight rubbing to extremities; acid migration to pastedowns from leather turn-ins. *Interior*: light toning and soiling.

*Provenance*: Bound for Jeanne-Baptiste d'Albert de Luynès, Countess of Verruë. From the collection of the historian Charles-Albert-Marie Costa, Marquis de Beauregard, with his ex dono in manuscript to upper pastedown, dated July 1908. Modern penciled biographical notes, on the author and the collector, to upper pastedown; earlier ink numerals; small label to tale of spine reading "S46"; this figure repeated on recto of first free end.

Barbier I:115; Calame, Alexandre, *Anne de La Roche-Guilhen, romancière huguenote, 1644-1707*. Geneva: Droz, 1972, pp 16-18, 89, 91; OHR 799 [Croix cantonnée sur le écu argent, sable, deux écus accolés: I, d'argent à la croix de sable, cantonnée de quatre losanges du même

(Verruë); II, écartelé: aux 1 et 4, d'or au lion de gueules, armé, lampassé et couronné du même (Albert de Luynes); aux 2 et 3, de gueules à neuf macles d'or.]



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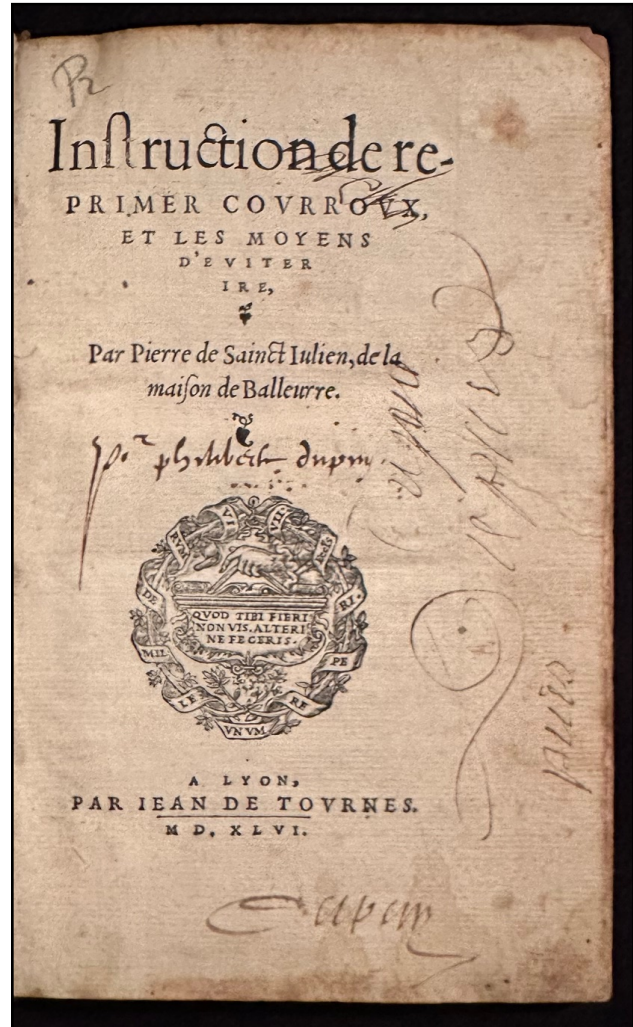
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## ON QUELLING RAGE: AN EARLY VERNACULAR WORK ON THE PSYCHOLOGY OF IRE

22) SAINT-JULIEN de BALLEURE, Pierre de. *Instruction de reprimer courroux, et les moyens d'eviter ire*. Lyon: Jean de Tournes, 1546.

A first or second edition of Burgundian antiquary and historian Pierre de Saint-Julien's first book, a kind of *vade mecum* on suppressing and avoiding fury, an emotion he sees not only as a failing of character, but as a medical infirmity to be treated and cured. Saint-Julien uses as his model and inspiration Erasmus's Latin version of Plutarch's essay "De cohibenda ira" (*On suppressing anger*), and includes his translation of the essay into French. The first half of the book is Saint-Julien's discussion on the nature of anger, with extensive references to authors classical and contemporary, from Cicero and Aristotle to Erasmus and Johann Reuchlin. Saint-Julien suggests measures one must take to prevent anger (if one is a father, spend time with your children), and, if it's too late and anger has taken root, he offers techniques for quelling it. (The passage of time and the consumption of rare meat helps, at least according to Pliny). There is significant medical content, though the *Instruction de reprimer courroux* is at heart a humanistic work: in his *au lecteur*, Saint-Julien acknowledges the binary forces of Aristotelianism and Stoicism, and distinguishes between zealous anger and

virtuous anger, the latter being the emotion associated with piety and battle against moral or legal wrongs. Saint-Julien appends two other Plutarchian opuscula, also from the *Moralia*, "On Being a Busybody," and "On Whether Afflictions of the Soul are Worse than Those of the Body." According to Saint-Julien's biographer, Léonce Raffin, another edition of the present work was published in 1546, by Gilles Corrozet, though under a different title. The Corrozet edition bears an exclusive privilege to print for two years, dated 2 December 1546;



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our Jean de Tournes edition—one of his earliest to feature an italic fount—may thus be a surreptitious printing. (Priority has not been established.) All told, a very early translation of any portion of Plutarch into French (antedating Amyot by ten years), and a signal contribution to the nascent literature of the psychology of emotion. No copies located in American libraries.

\$7,500

*8vo*: 176 x 115 x 17 mm (binding); 172 x 111 x 13 mm (text block). a-i<sup>8</sup>; 140, [2] *pp*. Last leaf, i<sub>8</sub>, blank and present. Contemporary paneled calf, unlettered. Gilt fleurons in corners of covers, gilt concentric circles in centers of each board. Rebacked and corners renewed (a bit clumsily); later added endpapers. Chipping to caps; text block separating a bit between gatherings h and i. *Interior*: Title soiled, with scattered early pen trials, and some browning at tail margin due to acid migration from leather turn-ins; minor foxing here and there; light staining, mostly confined to margins.

*Provenance*: Contemporary signature of Philibert Dupin to title.

Cartier (*de Tournes*) no. 66; Pettegree 47211; Cioranescu, 20235; USTC 29607; Gültlingen Vol IX, no. 67; Arcangeli, Alessandro, "La querelle des corps. Acceptions et pratiques dans la formation des sociétés européennes," *Écrits sur la colère et système des passions au xvie siècle*, November 2013 (online) <https://doi.org/10.4000/acrh.5312>; Raffin, Léonce, *Saint-Julien de Balleure, historien bourguignon, 1519?-1593*, Paris: H. Champion, 1926, p. 96.



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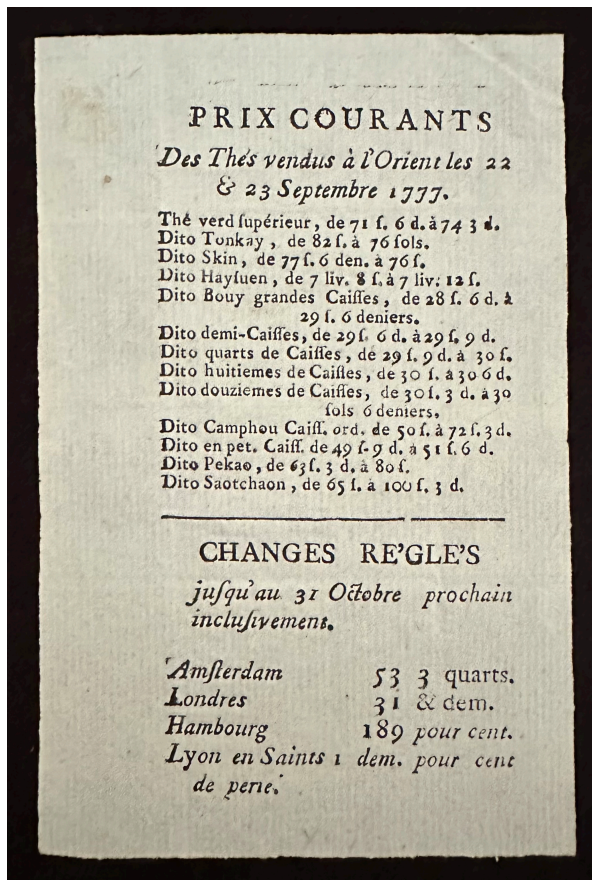
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AN UNRECORDED PRICE LIST OF CHINESE TEAS  
FOR A FRANCOPHONE MARKET

23) [Tea prices.] *Prix Courants Des Thés vendus à l'Orient les 22 & 23 Septembre 1777.* [Paris? c1777].

ONLY KNOWN COPY of a list of Chinese teas, with prices, likely produced as a *feuilleton* to be inserted in a trade journal. The handout would have been one of the last of its kind, as the consumption of tea was considered a mark of aristocracy and thus vigorously suppressed in the first stirrings of the Revolution, a bit more than a decade later. Tea was China's largest export, and had been one of France's key luxury imports since the time of Louis XIII. (The printing of our list on relatively costly pale blue paper is not surprising.) Prices are given in *sous* and *deniers* (1/12th a *sou*) for pekoe, green tea, Hyson tea, Tonka (a fermented tea), and others. The most expensive tea on the list is Lapsang souchong, a leaf that commands a high premium even today. At the end of the list is a set of exchange rates for Amsterdam, Hamburg, London, and Lyon, to be current through 31 October 1777, suggesting the leaflet was distributed outside Paris. Though the list was likely for teas sold for brewing as a beverage, tea was also used extensively in medicaments throughout Europe, and the list may also have been distributed to physicians and apothecaries. We have located very few printed prices lists for imported teas from any era, and no copies of the present. A signal survival, worth study in the context of both the global spice trade and the taste for luxury goods in Europe before the tumult of the French Revolution.



\$425

*Format unknown, but perhaps 24mo oblong broadside (about one-twenty-fourth of a sheet), 120 x 78 mm. Printed on pale blue paper on one side only. Horizontal chain lines. Slight soiling and creasing. Handwritten note verso.*

*Unrecorded.*

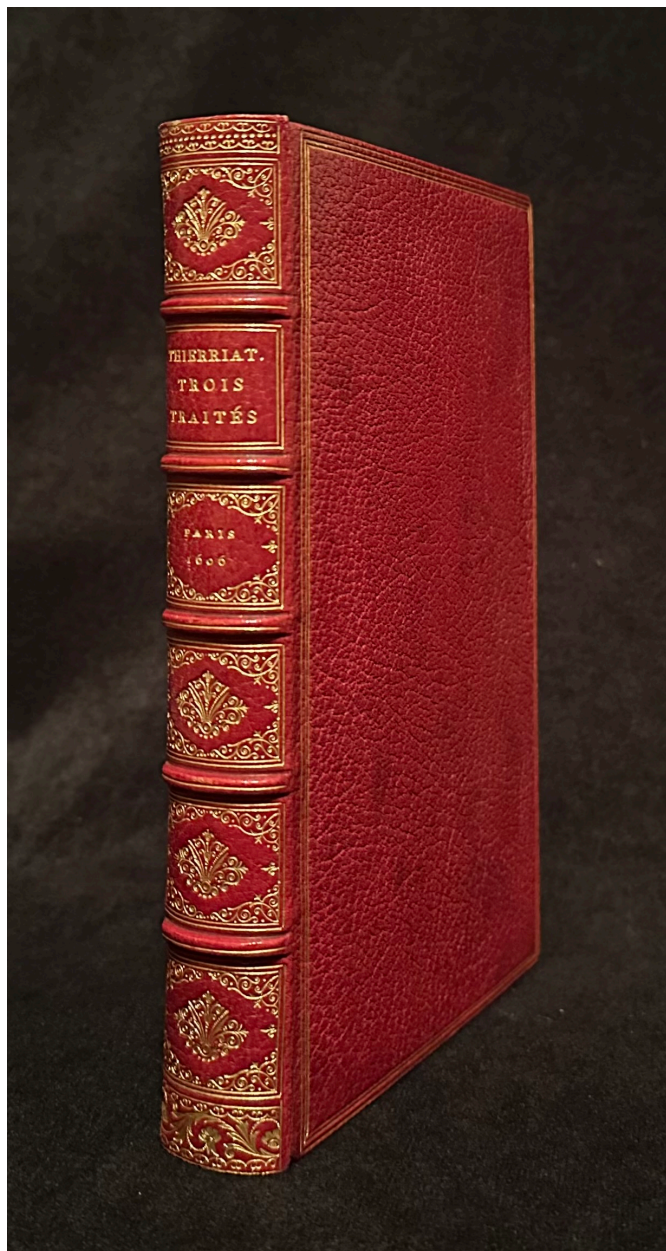
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## WRITING ONESELF INTO A LETHAL CORNER

24) THIERRIAT, Florentin le. *Trois traictes scavoir. 1. De la Noblesse de race, 2. De la Noblesse civile, Des Immunitiez des ignobles*. Paris: Lucas Bruneau, 1606.



ONLY EDITION of Champagne-born poet and lawyer Florentin le Thierriat's legal and moral treatise on nobility, dedicated to various members of Lorraine royalty. Le Thierriat was something of a polemicist, and his *Three tracts*—for all its learned erudition—predicted a future for France where the nobility would be threatened by wealthy, educated, but *ignoble* classes motivated by Rastignac-like ambition. Le Thierriat's upstart treatise averted the attention of the court of Charles III, Duke of Lorraine, who collectively objected to the idea that the nobility of France was at risk of dilution. But instead of backing off, Le Thierriat doubled down by publishing in 1607 a perseveration of his themes in the form of a short, virulent pamphlet titled *Discours de la Preference de la Nobility aux officers*. No copies survive of this treatise today, but in its day it had the power to enrage Charles III's officers. They accused Le Thierriat of forging certain seigneurial documents that supported his thesis; the accusation grew into formal charges, and the case went to trial. In 1608 Le Thierriat was convicted of *lèse-majesté*, a capital offense, and hanged on February 13. The forensic details of Le Thierriat's demise are disputed, and remain obscure, despite several deep-dive research efforts by Lorraine scholars in the 19th century. No

copies of Le Thierriat's *Three tracts* located in US libraries.

\$3,600

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8<sup>vo</sup>, 175 x 119 x 25 mm (binding), 171 x 115 x 22 mm (text block). \*6, A-Z<sup>8</sup>, <sup>2</sup>A-B<sup>8</sup>, <sup>2</sup>C<sup>2</sup>; [xiii], 367, [1], [36] pp. \*<sub>5-6</sub> bound between <sup>2</sup>C<sub>1</sub> and <sup>2</sup>C<sub>2</sub>, probably intentionally. Crushed morocco c1850, spine gilt (Thompson). *Interior*: A few marginal tears and paper flaws, text never affected.

USTC 6025921; Bretagne, M., "Quelques détails inédits sur la vie et la mort de Florentin le Thierriat," *De la société d'archéologie Lorraine*, Vol. V, ser. D, Nancy: Lepage, 1863, pp. 285-302; Digot, Augustin, "Notice bibliographique et littéraire sur Florentin le Thierriat," *Mémoires de la société des sciences, lettres et arts de Nancy*, 1848, Nancy: Grimblot, 1849, pp. 239-293.



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AN UNRECORDED AND UNIQUE  
ILLUSTRATED EDITION OF VIRGIL'S *ECLOGUES*

25) VIRGIL. *Bucolica*. Lyon: Benoît Bonyn, 31 October 1528.

A unique copy of Venice-trained printer Benoît Bonyn's Lyon edition of Virgil's *Eclogues*, illustrated with ten woodcut vignettes. Printed in a dense fount, the eclogues are surrounded with the fourth-century commentary of Servius, the humanistic commentary of Antonio Mancellini, the observations of Pseudo-Probus, and notes by Josse Bade. The text was edited by the Burgundian poet, and friend of Guillaume Postel, Humbert de Montefort (*fl* 1510-25), and is prefaced with a letter from Cristoforo Landino. Each of the ten eclogues is headed with a woodcut vignette illustrating the central theme of the following verses. The



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woodcuts are unsigned, and we have found no evidence of prior (or later) use, though each exhibits some wear at the borders. Our copy, bound in contemporary blind-rolled calf, is very worn, but complete, functional, and entirely unsophisticated. The roll, with medallion portraits alternating with floral vases, is not reproduced in the BL Database of Bookbindings or the Base des reliures numérisées de la BnF.

\$3,600

*8vo*: 182 x 134 x 22 mm (binding); 179 x 131 x 19 mm (text block). Contemporary blind-rolled calf over pasteboard. **Very worn: loss of both caps and endbands; loss and bumping to corners; abrasions; all ties wanting; worming and staining to endpapers** *Interior: Worm galleries to first leaf and last leaf, with loss to text r and v, and to register; inkstain to head fore-corner of title and following leaves; scattered stains; pale damp, mostly confined to last few gatherings. Should be seen—please write for additional photos.*

*Provenance*: From the collection of 19th-century bibliophile and travel writer, Joseph Tardy, with his ex-libris reproducing the device of 16th-c Lyon printer Bartholomy Honorat and the arms of Savoie and Lyon; a contemporary unidentified cipher to rear free end; 17th-c custodial remark of Joannis Bap[tiste] Zucharelli to verso of front free end; a mysterious poem penned to recto of front end. On the lower pastedown is evidence of paper stuck down then torn away. A few fingerposts and notes.

Not in Kallendorf *Princeton*, Kallendorf *Virgil 1469-1800*, or Mambelli. Not held at Wolfenbüttel. Not in Baudrier or Gültlingen.



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