



Le vray Portray de la Mort

More Early Modern Women.

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AESOP'S FABLES, FROM THE PRESS OF A PROLIFIC
WOMAN PRINTER

1.

**AESOP Fabulas de la vida del sabio y clarísimo
fabulador Isopo.**

Madrid: la viuda di Barco Lopez, 1818.

*Title with woodcut vignette of Aesop at his writing desk, fifty woodcuts
(c.50 x 35mm) in text illustrating Fables and Life.*

8vo (154 x 105mm). 24, 352pp. Contemporary Spanish mottled calf,
spine gilt in compartments with red morocco label, title lettered in gilt,
red edges, marbled endpapers (minor wear and rubbing to extremities).

£750

**A handsome, later pocket edition of the Fables of Aesop,
illustrated throughout with appealingly naive woodcuts; printed
by the widow of Plácido Barco López, one of a number of
established women printers in nineteenth-century Madrid.**

This copy is from the collection of 'forgotten Hispanist' Frederick
Cosens (1819-1889), whose significant collections of Spanish
books, manuscripts and fine art were sold in sales at Christie's
and Sotheby's after his death; those at Sotheby's ran 11-24
November, 1890.

After Lopez' death in 1803, his widow inherited his press and
workshop - which had been, before, him, the property of Manuel
Martín, the renowned typographer - and printed there for the
first quarter of the nineteenth century. Little is known of her,
distinct from her work - including her name - but her career
appears to have been typical of that of a widow of a printer in the

F A B U L A S
DE LA VIDA
DEL SABIO Y CLARÍSIMO
FABULADOR
I S O P O,

Con las fábulas y sentencias de diversos y
graves autores: ahora de nuevo corregido
y enmendado con las anotaciones.



MADRID : MDCCCXVIII.
POR LA VIUDA DE BARCO LOPEZ.
Con las licencias necesarias.

Síguense algunas Fábulas de Isopo,
de la translacion nueva de
Remigio.

FABULA PRIMERA.

Del Aguila y del Cuervo.



Ninguno pruebe á hacer lo que sus fuerzas no alcanzan.

El águila, volando de una peña alta, arrebató y tomó un cordero de una manada de ovejas, llevándolo en alto. E viendo esto el cuervo, movido de envidia, vase volando contra un carnero con gran estruendo y voz, pen-

period; namely, continuing the family business in her husband's name (Muses, p.196).

Along with her peers, the other women in the Madrid trade at the time - including the widow of Ibarra - she was a prolific printer, with approximately 230 known imprints to her name before 1823 (Muses, p.265). Alongside jobbing work she printed sermons, catechisms, prayer books, a new, four-volume edition of Don Quixote (1808), *La Galatea* by Miguel de Cervantes (1814), Antonio de Nebrija, and an edition of the controversial *Espejo de Cristal fino*, retaining privileges for its composition (p.200).

Provenance: 1. Early nineteenth-century booksellers' label of Hortal y Compania, booksellers, Cadiz to front pastedown. Inked inscription dated 1821 suggests it was bought there. 2. William Goulstone (possibly 1796-1873), Bristol, 1858. 3. Armorial bookplate to front pastedown of **Frederick William Cosens** (1819-1889) with motto 'Sub Robore Virtus'. Cosens "began his working life aged 17 when he joined the sherry firm of Pinto Pérez in London as an invoice clerk. It was the start of a highly successful business career [which] allowed him to build up substantial collections of fine art, printed books and manuscripts. At his death, these were auctioned at five sales at Christie's and Sotheby's" (West). An avid Hispanist and collector of Dickens, his collection included Spanish chapbooks, which are now at Cambridge University Library.

OCLC: Harvard. The Met also lists one in their collection.

Ref: 'Mujeres impresoras: siglos XIV-XIX', Biblioteca Nacional de España (2012). Gravier, M.G., & Lopez, A.C. (eds.), *Muses de la impremta: la dona i les arts del llibre, segles XVI XIX* (Barcelona: Museu Diocesà, 2009-10), see especially p.265. G. West, 'Frederick Cosens, a forgotten Hispanist', BL European Studies blog [open access]. (256807)



BEAUTIFULLY-WRITTEN INSTRUCTIONS FOR CONVENT LIFE

2.

[ANON.] [RULE FOR CONVENTUALS] Avis sur la vie religieuse à l'usage d'une Soeur de Nevers.

(n.p, but ?Nevers, France, n.d. but c.1880s).

4to (190 x 145mm). [2], 157, [3]pp. MANUSCRIPT ON PAPER. 15 lines per page in neat cursive hand in brown ink, titles and pagination in pink ink. Modern brown morocco, edges blue with gauffered gold stars, inside gilt dentelles, marbled endpapers, green silk page marker (three chips to edge of lower cover).

£1,500

A finely produced, and seemingly unpublished devotional manuscript providing advice on spiritual practice for the conventuals of a religious community in Nevers, possibly that of the Carmelite house there.

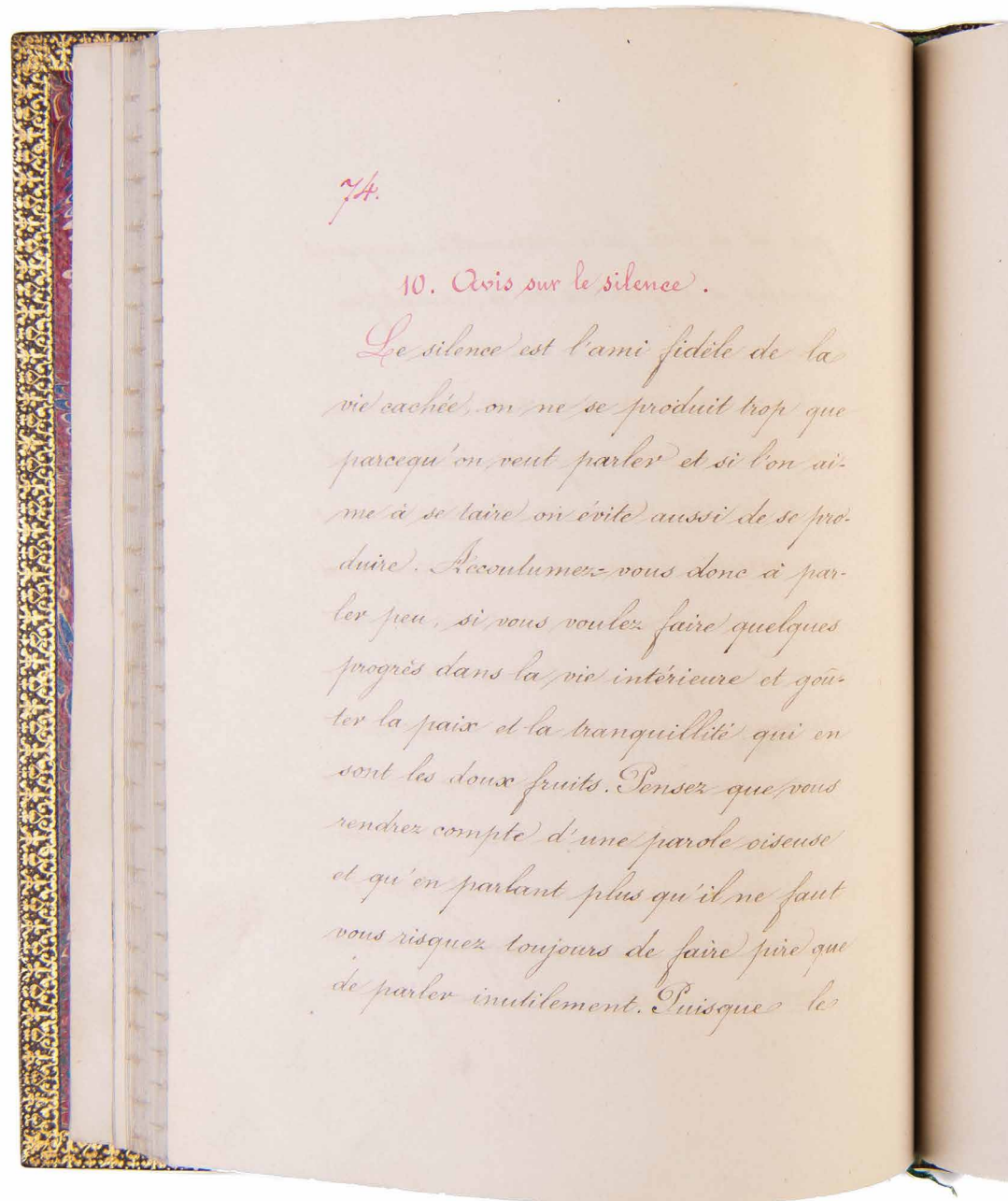
Written in a beautiful nineteenth-century cursive hand – clearly a manuscript written up for ‘best’ – seventeen chapters provide instruction on ‘arriving at great perfection’, mortification, cloistered life, silence, prayer, temptations, and so on. There is consistent emphasis on the interior life (see Chapter 3, ‘Avantages de la vie intérieure’) as well as the finding of god in prayer (Chapters 12, ‘Avis sur la prière’, and 13, ‘Avis sur l’oraison’) and quiet contemplation (Chapter 10, ‘Avis sur le silence’). The *soeur* addressed here is instructed to choose sweetness, humility and patience instead of vivacity, in the section advising against ‘humeur’ (see p.18). While Chapter 10 doesn’t advise a strict code of absolute silence, it strongly encourages the individual to be mindful of their words, and to pursue the attainment of three types of silence: that of the tongue, the spirit, and the heart.

The city of Nevers has a rich religious history and is, and has been, home to several cloistered communities. The best known is the Benedictine Soeurs de la Charité, established in 1680, and home, in her latter years, to St. Bernadette Soubirous (1844-79) witness to the famous apparitions of Our Lady of Lourdes when she was just fourteen. However, the focus in this manuscript on devotion through quiet contemplation, rather than song and the Divine Office – there is little reference to music and singing here – might suggest that it was intended for a member of, or a novice joining another house in the city, that of the Carmelites. The order's focus on the interior life, introspection and a more enclosed convent life fits better with the tone of the manuscript, than the slightly more open orders of the Soeurs de la Charité and the neighbouring Visitandines, in Nevers. Established in 1619, the Carmelite convent was briefly closed, and its inhabitants expelled, during the secularisation programme of the French Revolution. It reformed and reopened in 1820, and continues to this day.

Evidently, care was taken over the creation of this manuscript. Titles and page numbers are picked out in pink ink, and remnants of pencil lines indicate that the pages were ruled, and the page numbers added in pencil before being inked over. The blue edges of the book block have been gauffered with gold stars. All of this might indicate that this was a gift for the 'Soeur de Nevers' named on the title page; perhaps even one copied and exchanged within the convent itself, given by one conventual to another. Certainly the practice of copying, sharing and gifting copies of devotional texts was an established part of cloistered life in preceding centuries.

Provenance: Bookplate to front pastedown, with Cornelius Galle's engraving of Saint Bruno of Cologne (c.1032-1101) in prayer opposite a skull and cross, wearing the white habit of the Carthusian order he founded.

One instance of staining to the border of pp.18-19, very light; otherwise in excellent condition. (260406)



IN MORTE

di S. E.

D. OTTAVIA ODESCALCHI

PRINCIPESSA ROSPIGLIOSI

Maggiordoma Maggiore

di S. A. I. e R.

LA GRAN DUCHESSA DI TOSCANA

VISIONE

d' Amarilli Etrusca



LUCCA

DALLA STAMPERIA DI G. GIUSTI

1829.

COMMEMORATIVE POETRY BY AN EARLY
IMPROVISATRIX

3.

BANDETTINI (Teresa) Visione in morte di S.E.D.

Ottavia odescalchi principessa rospigliosi.

Lucca: Giuseppe Giusti, 1829.

Greek urn metalcut to title page, final tailpiece of angel weeping next to funerary urn.

8vo (220x147mm). 10, [2]pp. Stitched in publisher's, letterpress-printed wrappers, with decorated borders (ink stain to upper cover, visible, vertical fold line, minor discolouration to edges).

£4,000

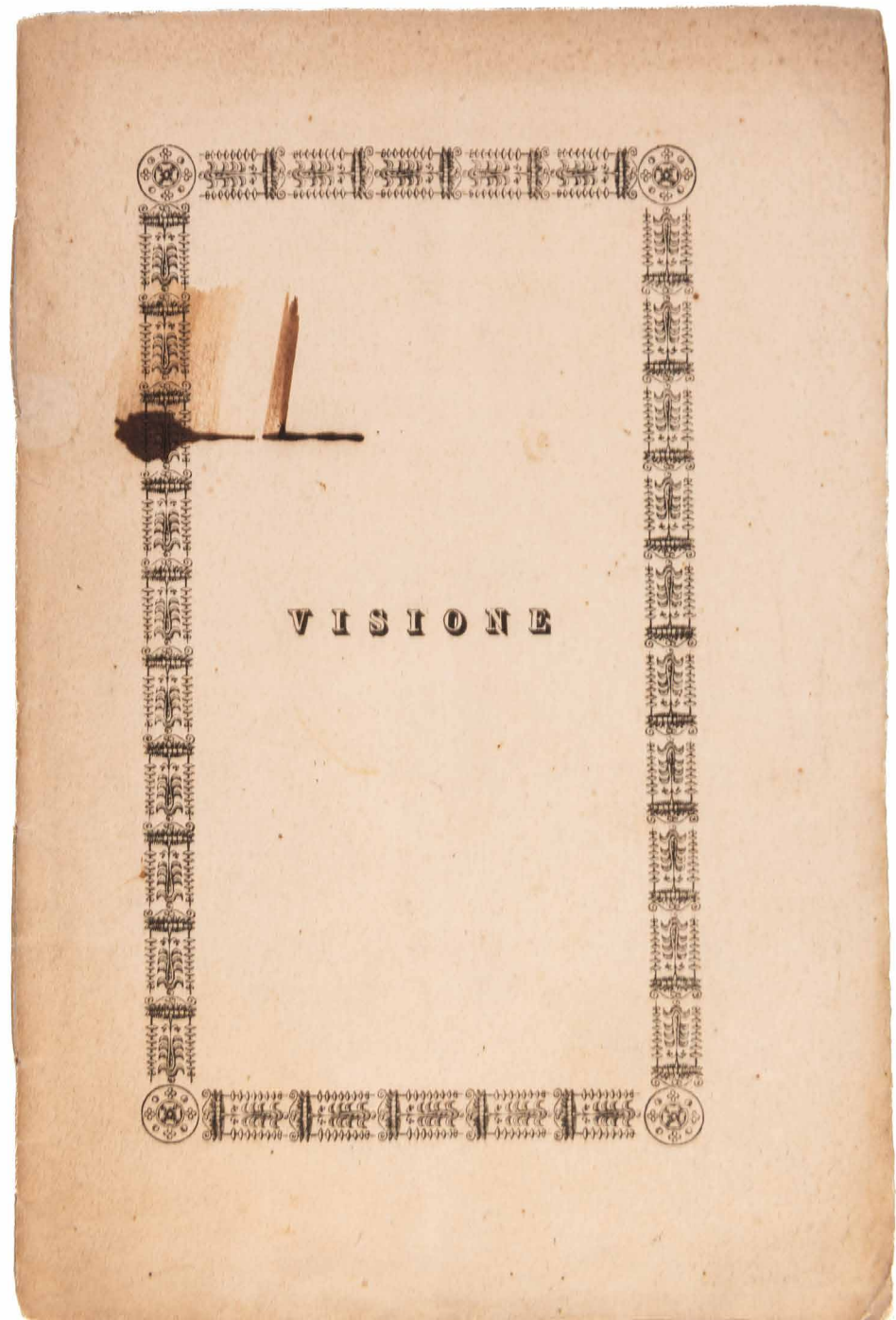
A rare commemorative composition by poet and performer Teresa Bandettini (1763-1837) on the death of the sister of one of her most important patrons, Maria Ottavia Odescalchi, Duchess of Zagarolo (1757-1829). Exceptionally well preserved, stitched in original publisher's wrappers, this slight publication is very rare: we have found just one copy listed worldwide, in Switzerland.

Teresa Bandettini enjoyed considerable fame as an improvisational poet, a skill, she wrote, that she learned from her mother (Ricci, p.122). Born in Lucca and orphaned, following early renown as a dancer, 'after her marriage she abandoned her dancing career for that of an improvisatrix, and held "Accademie d'improvvisazione" in which paying members of the audience proposed themes that she then elaborated extemporaneously in verse' (Kern, 'Bandettini, Teresa'). Bandettini achieved great fame in Italy for her

talents, under her own name and her Arcadian pseudonym Amarilli Etrusca, following admission to the Accademia dell'Arcadia in Rome in 1794. The relatively recent discovery of six lost sonatas dedicated to her indicate that the young Niccolò Paganini was a fan. That she was befriended, and painted by Angelica Kauffman (1794) as the muse of tragedy Melpomene, also speaks to her renown.

Bandettini's elegiac poem here mourns the death of Maria Ottavia Odescalchi and describes a vision she had while sleeping, in which her friend descended from the heavens into Bandettini's dreams, wearing a dress whiter than Apennine snow (p.5), to comfort her in her grief. Bandettini writes of Ottavia as an archetype of feminine purity, beauty, and spiritual devotion, a dutiful wife to her husband, and model courtier. Briefly an actress, Maria Ottavia became principal lady in waiting to the Grand Duchess of Tuscany, after her marriage to Giuseppe Rospigliosi, Duke of Zagarolo, the Duke's advisor.

Bandettini's connection with her appears to have come about principally through her friendship with Ottavia's brother, Baldassarre, who encouraged Bandettini's membership to the Accademia dell'Arcadia at the end of the eighteenth century. A collection of poetry by other Arcadi, produced to mark the hanging of a (possibly Kauffman's) portrait of Bandettini in the Palazzo Altemps in 1794, is introduced by a laudatory essay by Odescalchi, praising the poet's talents (see *Adunanza tenuta degli Arcadi il di 2 Marzo 1794...* Rome: i Lazzarini, 1794]. (258441)



OWNED BY A PICARDY COUNTESS IN THE LATE
SIXTEENTH CENTURY

4.

**BOCCACCIO (Giovanni) Le Philocope de Messire
Jehan Boccace florentin, contena(n)t l'histoire de Fleury
et Blanchefleur, divisé en sept livres traductz d'italien en
françois par Adrian Sevin.**

Paris: Denis Janot, for Jean André, February 1542.

Title with printer Denis Janot's device with motto 'Patere aut abstine Nule
ne s'y frotte'; 35 smaller woodcuts from 15 blocks, one larger, with elaborate
four-part borders throughout text, 3-6 line woodcut initials.

Folio (206 x 315mm). ff. (1-3), IV-CLXXVIII. Eighteenth-century mottled
calf, spine gilt in compartments with gilt-lettered title label in second
compartment, all edges gilt, book block with marbled edges (rebacked with
original spine laid down, corners repaired, some wear to calf from acid
solution used for mottling).

£9,500

A handsome copy of the illustrated, first French edition of Giovanni
Boccaccio's *Filocolo*, owned by a sixteenth-century French countess,
Anne d'Humières (b.1565), with her inscription to the title page.

*Le liure appartient a madame
anne de humieres contesse de chaume
gouvernante*

*Le Philocope de Messire Jehan
Boccace Florentin,
Contenât l'histoire de Fleury
& Blanchefleur,*

DIVISE EN SEPT LIVRES TRADVICTZ D'ITA

LIEU EN FRANCOYS PAR ADRIAN SEVIN GENTILHOM

me de la maison de Monsieur de Gié.

M. D. XLII.



Avec Priuilege du Roy.

*On les vend à PARIS en la rue neuve Nostredame à l'enseigne Saint
JEHAN BAPTISTE contre sainte Genevieve des Ardens
par DENYS JANOT Imprimeur & Libraire.*

*Le liure appartient a madame
anne de humieres contesse de chaume
gouvernante*

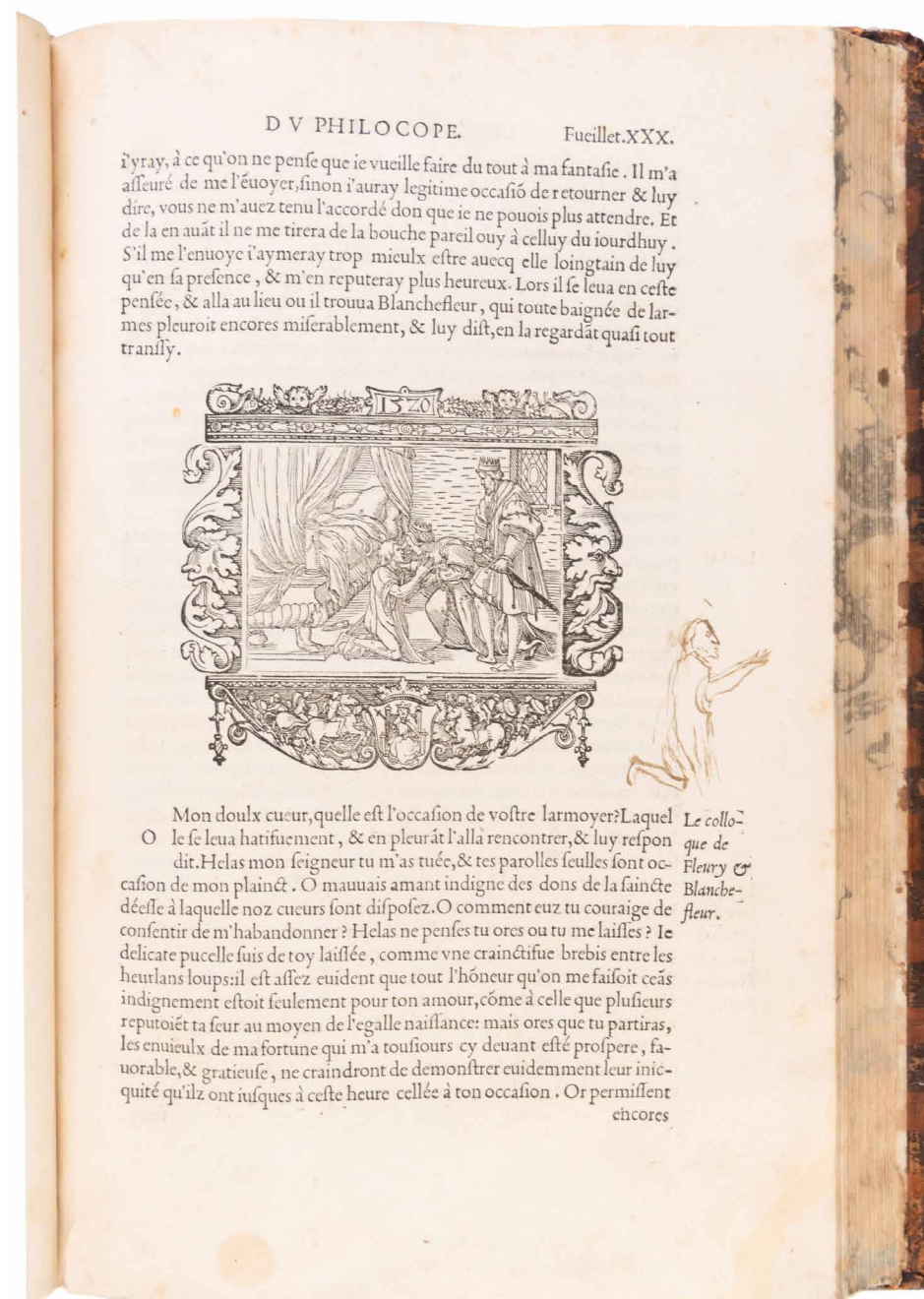
The French translation of Boccaccio's star-crossed lovers, Florio and Biancafiore - borrowed from the French medieval story of Floir and Blancheflor - is by Adrien Sevin, whose 'epistre du translateur' prefacing the text is dedicated to the powerful lady-in-waiting and mistress of King Francois I, Claude de Rohan-Gié, Contesse de Sainte Aignan (1519-79). Sevin's *epistre* also recounts another romance 'to better encourage you [his readers] to love steadfastly', that of Burglipha and Halquadrich. Sevin's legend of the doomed lovers has Italian origins in Masuccio Salernitano's *Mariotto e Ganozza*, which would indirectly inspire Shakespeare's *Romeo & Juliet* fifty years later.

The woodcut illustrations and their interchangeable borders here are from blocks cut to illustrate another romance printed by *imprimeur du roi* Janot two years earlier, in 1540, the chivalric love story of Amadis de Gaula; they would prove a useful set to illustrate other romances printed around the same time (see Mortimer, *French*, no.18).

Little is known of **Anne d'Humières, comtesse de Chaulne (b.1565) who has inscribed her name on the title page**. The daughter of Jacques d'Humières, Lieutenant General of Picardy and local leader of the Catholic League during the French Wars of Religion, her full title in this inscription dates her possession of the book to after her marriage to Louis d'Ongnies, Comte de Chaulnes (d.1604) in 1585. 'Gouvernante' poses a bit of a mystery; perhaps it further dates the inscription to after her husband's death, and her possible status as sole ruler of the region. There is a further note in her hand on the verso of f.3, 'ou vas tu chere seur'.

Provenance: 1. Ownership inscription to title page: 'Le livre apartiens a madame anne de humieres contaïse de chaume gouvernante'; Anne d'Humières (b.1565), Comtesse de Chaulnes, possibly after 1604. 2. Love poem in later hand to title page, addressed to a 'Francois'; 'je te prie, me monstren un raion du soleil souz lequel mon ame est aservie'. 3. Ink stamp on title page and f.E1 of Armand-Charles-Daniel, Comte de Firmas-Periez. 4. Book label of Ambroise Firmin Didot, 1850 to front paste-down.

Mortimer, *French*, 105. Brunet I, 1014. BMSTC French, p. 71. (259332)



THE FITZ-RALPH HOURS: FEMALE OWNERSHIP IN THE FIFTEENTH AND TWENTIETH CENTURIES

5.

[TALBOT MASTER] Book of Hours, Use of Sarum, in Latin with rubrics in French and a prayer in Middle English, illuminated manuscript on vellum.

[France, Rouen, c. 1440]

Illuminated initials throughout, up to 4 lines high, in foliate designs of red and blue highlighted with white tracery on grounds of highly burnished gold, over 200 illuminated panel borders and six full illuminated borders (fols. 15r, 27r, 35r, 293r, 313r, and 323r) in designs of highly burnished gold, ivy leaves on black hairline stems with sprouting multicoloured flowers and acanthus leaves, the script within full borders framed by bars of highly burnished gold, five large miniatures within full illuminated borders, the miniatures in arched compartments above 3-line illuminated initials and three lines of script, two openings with illuminated coats-of-arms facing two of the miniatures (fols. 42v and 135v).

Manuscript on vellum c. 100 x 75mm. 359 leaves, plus a single modern vellum flyleaf at beginning and end, lacking 7 illuminated leaves (after fols. 92, 102, 119, 124, 189 and 258), otherwise complete; catchwords, the pencil foliation (followed here) repeats '276', ruled in pale purple ink for 12 lines per page, the ruled-space c. 40 x 30mm, written in brown ink in an elegant French lettre batârde.

Bound in early 20th-century blind-tooled morocco over wooden boards with rounded edges, sewn on five bands, vellum flyleaves, with metal clasp and catch (the latter probably from an earlier binding), gilt edges, in a fitted dark red morocco pull-off case signed by Rivière & Son, with gilt title.

£75,000





A jewel-like Book of Hours illuminated by one of the leading French painters in English-occupied Rouen at the end of the Hundred Years' War; commissioned, owned and sold by five women between the first half of the fifteenth century, and the final years of the twentieth.

This book of hours was made in Rouen for an English patron, probably of the Parcy family, and his wife, probably of the Fitzralph family in Warwickshire, with his coat of arms (fol. 42v) impaling hers (fol. 135v). The illuminator, the Talbot Master, is named after two manuscripts made for John Talbot (c. 1388–1453), first earl of Shrewsbury – immortalised by Shakespeare as the heroic leader of the English armies in the last stages of the Hundred Years War – including a Book of Hours given by Talbot to his second wife Margaret Beauchamp on their wedding in 1425 (Cambridge, Fitzwilliam Museum, MS 41-1950), and an Alexander romance which Talbot gave to Margaret of Anjou on her marriage to Henry VI of England in 1445 (British Library, Royal MS 15 E.vi).

The manuscript was then in the hands of Dorothy de la Pole, with her ownership note “This boke is myn Dorothe de la Pole”, erased but visible under UV light (fol. 359r). This and the next owner, Katren de la Pole, whose signature and motto, apparently ‘trowt fend me’ (‘truth find me’, fol. 3v; see previous page) were perhaps members of the family of William de la Pole (1396–1450), first duke of Suffolk, who fought in the French wars and was taken prisoner by Joan of Arc. The manuscript likely then passed to his son John de la Pole (1442–1491/2), second duke of Suffolk, or his son, Sir Edmund de la Pole (c. 1472–1513), earl of Suffolk, both distinguished statesmen and soldiers.

The manuscript was sold as lot 279B at Sotheby's London on 1 March 1921 – where it was bought by “Boyce” – and subsequently sold by **Pasadena bookseller Alice Parsons Millard (1873–1938)**, in 1931 to her customer, the distinguished American book collector and philanthropist **Estelle Doheny (1857–1958)**; her MS 2, with her gilt leather bookplate to the front pastedown. Millard's papers, the majority of which are now at the Huntington Library, includes correspondence with Doheny.

Literature: *The Book as a Work of Art, An Exhibition of Books and Manuscripts from the Library of Mrs. Edward Lawrence Doheny*, 1935, p. 23, no. 5 S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada I*, 1935, p. 20, no. 2 (identifying the heraldry as “probably Boswell” and “Fitzralph, of Norfolk”) L. V. Miller, *Catalogue of Books and Manuscripts in the Estelle Doheny Collection*, I, 1940, p. 4, pl. XII C. U. Faye and W. H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 1962), p. 9. R. H. Rouse, ‘Medieval Manuscripts and Early Printed Books in Los Angeles’, in *A Bibliophile's Los Angeles*, 1985, p. 79. (253263)

For further information and a full description of contents and provenance, please click [here](#).



VIVIDLY ILLUSTRATED BOTANY FOR WOMEN

6.

[CLAIRVILLE (Joseph Philippe de)] **Plantes et arbustes d'agrément, gravés et enluminés d'après nature, avec la manière de les cultiver.**

Winterthur: Steiner, 1791-[94].

20 beautifully hand-coloured plates of botanical subjects, by J.R. Schellenberg, of which the first numbered I-X.

Four parts in one volume. 8vo (210 x 140mm). [3], 4-31, [1]; [1], 2-13, [1]; 47-90pp; I-X, [10] engraved plates. Contemporary quarter calf over marbled-paper covered boards, spine simply gilt (wear to extremities).

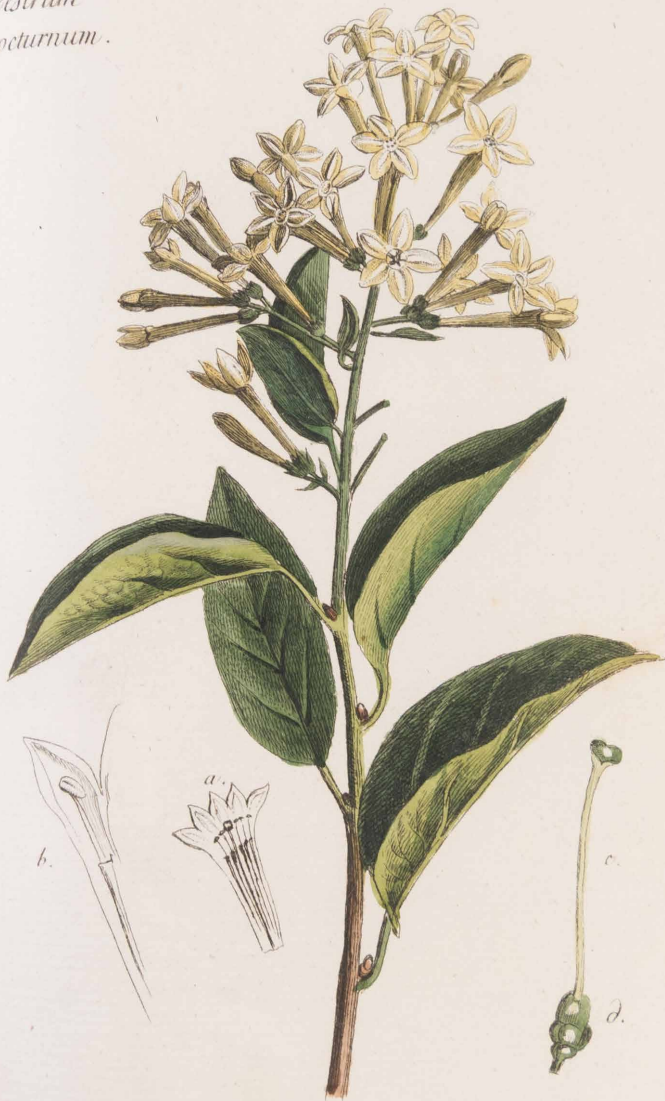
£4,500

Very rare first edition of this lavishly printed study of ornamental plants and shrubs, charmingly based on the plants, mostly half-hardy, apparently grown by the author in his own garden. The work is beautifully illustrated with 20 full-page engraved plates by Johann Rudolf Schellenberg (1740-1806), painstakingly and vividly coloured by hand, at the rear of the volume. **It is rare:** we have found just four copies in North America, and two complete copies in the UK, at the BL and Kew.

The introduction explains that the work is intended for amateurs - mainly, Clairville writes, 'beaucoup de Dames' - who are interested in cultivating plants as their means and taste allow, but have thus far been limited to the same range of mediocre plants, rendered obscure by their inaccessible,



*Cestrum
nocturnum.*



Linnaean Latin names. In order to make the work even more accessible than standard botanical catalogues, the introduction goes on to say, the descriptions of plants are accompanied by plates, to be issued in groups of five every three months, along with their respective 'cahiers'. Thus the twenty botanical descriptions that make up the work, divided into four 'cahiers', or sections, are illustrated with their respective plate. Given the manner in which it was issued, it is remarkable to find both the complete text and the full suite of plates.

De Clairville and Schellenberg, both entomologists as well as - especially in De Clairville's case - botanists, also collaborated on an illustrated study of insects in Switzerland, published shortly after the present work, in 1798.

Pencilled, nineteenth-century ownership inscription of Charlotte Mills to title page.

Nissen 359; Stafleu 1133 (calls for 21 plates, but this is based on the Hunt copy, which has an "extra plate, entitled in brown ink *Celfia crocea* traced, hand coloured" clearly added, and probably a drawing). Hunt 720.

OCLC: North America: Winterthur Museum, Hunt Institute (with extra plate), Harvard (2 copies, at Houghton & Arnold Arboretum). UK: BL, Kew, Natural History Museum (incomplete, with only 5 of 20 plates). (258967)

OVER TWO HUNDRED DEVOTIONAL PRINTS

7.

[COUR CELESTE] Bound album of 228 devotional prints.

[N.p., n.d., but Paris, ca. 1680-1760].

228 plates comprising 219 engravings, 2 lithographs, 1 woodcut, 6 further engravings hand-coloured and illuminated, added later, some mounted on blank versos.

Folio (310 x 220mm). [200] ff., numbered by hand in pencil, [6] additional ff. added later. Half calf over red paste paper-covered boards, spine gilt in compartments with gilt-lettered label in second compartment (occasional minor scratch to boards, joints sympathetically restored).

£8,500

A handsome album containing over 200 popular devotional prints, meticulously, anonymously compiled in the second half of the eighteenth century. An exceptional record of the Parisian trade in popular print from the closing decades of the seventeenth century, up to 1760, and an extraordinary survival in such complete condition.

Titled 'cour celeste', or heavenly court, the prints contained are on exclusively religious and devotional subjects. Portraits of saints – including a considerable, final section devoted to female saints – make up the most numerous group, followed by the life and Passion of Christ, and smaller groups on other subjects: memento mori representations, a handful of depictions of 'false prophets', and an additional series at the end of the volume, added later, of hand-coloured engravings with captions in Church Slavonic.



Marg. chez F. Guérard, vis-à-vis la Fontaine St. Severin à l'image Notre Dame.

S^{te} Marguerite Vierge et Martyre.

Cette S^{te} Vierge née de parents idolâtres étoit de la ville d'Antioche, elle embrassa la Religion Chrétienne et consacra sa Virginité à J. C. le Prefet Olibrius n'ayant pu l'obliger à devenir son épouse la fit fouetter et déchirer avec des ongles de fer et laiant ensuite renuoié en prison elle y vainquit le demon qui lui étoit aparu sous la forme d'un terrible dragon, en faisant le signe de la Croix. Le Tyrant lui fit ensuite couper la teste, elle est particulièrement invoquée par les femmes enceintes.



Together this compilation comprises engravings from some of the foremost popular print dealers and engravers in Paris in the early eighteenth century: among others Henri Bonnart, Gervais, F & C Guerard, the famous Mariette, Landry, and **one woman print dealer, Landry's widow**, responsible for the striking 'vray portray de la Mort' towards the end of the volume (f.194) and several others (see ff.13, 132, 171).

Contemporary accounts of the Parisian print trade describe its concentration on the Rue St-Jacques, on the left bank (Germain

Brice, *Nouvelle description de la ville de Paris* (1725) in Nataf), and indeed many of the imprints here give addresses very close to one another on the Rue St Jacques, the Rue de Petit Post, the 'Rue de Petit Pont proche la Rue de la Pochette', and so on. The compiler clearly knew where to go to build this collection.

'Intact albums of prints are rare survivors... Much important data about the assembly of print collections in the eighteenth century – once evident in the physical characteristics of intact albums – is now diminished or lost' (Voll Box). The compiler of this album, whether amateur print enthusiast or print dealer, is anonymous, but has left a few tells in the content and organisation of their prints. They have favoured arrangement by theme or topic, rather than engraver, which is unusual (arrangement by engraver was more frequently favoured by print

dealers and connoisseurs; D'Argenville in Grafton, p.38). A handsome series of Mariette plates of the Apostles, for example is interleaved with Guerard's copies of the same series in reverse, arranged by subject rather than engraver.

While printed in crisp, strong impressions, these are vernacular prints of popular subjects – 'populuxe' prints (Nataf) – rather than accomplished old masters. The inclusion of a title page, and an engraving of St Gregory and accompanying text removed from a printed book (f.101) suggests a compiler not overly concerned with



homogeneity of format, although the extension of margins in some places does suggest that the album's owner - or seller - took care over the appearance of the volume as a whole.

The album was evidently compiled by, or intended for, an amateur collector, and may have been put together by a dealer. Print dealers in Paris were known to assemble albums of prints, like this one, for their customers, most notably the firm of Jean and Pierre-Jean Mariette (represented here), who famously put together a 150-volume set of 'all the prints made in France since the origins of printmaking' for the King of Portugal (Griffiths, p.38).

There are few clues as to the compiler/owner's identity. The majority of plates have 'JP' neatly inked on the verso. There are MS notes in an eighteenth-century hand on the verso of several leaves; the first poem on f.10v, 'Loing de rien décider de cet estre supreme...' is by the political theorist and atheist Sylvain Maréchal (1750-1803). In a different, nineteenth-century hand is an additional complete handlist of the engravings, organised first by the order in which the prints appear in the volume, and second alphabetically by subject. A very small handful of plates have been removed, though later, as evidenced by their inclusion and subsequent crossing out in the list.

Occasional crude, old paper repairs to versos of plates, but overall very fresh, in lovely condition.

A. Griffiths, 'Print Collecting in Rome, Paris and London in the early eighteenth century', *Harvard University Arts Museums Bulletin* 2.3, 1994, 37-58. C. Nataf, 'Commercial Space and Amateur Identity in Eighteenth-Century Paris: at Gilles Demarteau's print shop La Cloche', Courtauld [open access]. Louise Voll Box, "Marks and Meanings: Revealing the Hand of the Collector and 'the Moment of Making' in two 18th-Century Print Albums," *Journal 18, Issue 6 Albums* (Fall 2018) [open access].



Non enim sumus adulterantes Verbum Dei, sed ex sinceritate, sed sicut ex Deo, coram Deo, in Christo loquimur.
2 Cor. 2. 17.
In ROM. apud Gio. Casati. Librario con privilegio.



No.7
Cour Celeste

LA COMTESSE DE SAULT FINANCES THE FRENCH CATHOLIC LEAGUE

8.

[D'AGUERRE (Chrétienne), Comtesse de Sault]
Manuscript notarial account book for regional Provence.
[Provence: 1584-9].

MANUSCRIPT ON PAPER. Folio (290 x 200mm). 127ff., numbered by hand. Contemporary, lace-cased wallet binding of limp parchment, unrestored, remnants of alum-tawed ties, stitched to make a pattern in outer flap of wallet, inked title to lower cover, upside down, 'libre des debtes...' (parchment nearly detached from book block, staining, wear and tear to parchment particularly outer layer of folded flap).

£12,500

Chrétienne d'Aguerre, the Countess of Sault (1553-1611) was one of the foremost leaders of the French Catholic League in Provence during the French Wars of Religion. In the late 1500s from her home in Aix, the countess directed League forces and activities as well as brokered various political manoeuvres and agreements on the League's behalf, including creating an alliance with Charles Emmanuel I, the Duke of Savoy.

Recorded here, in a completely unrestored manuscript account book from the region of Provence, is a rare piece of physical evidence of the countess' financial involvement with the Provençal Catholic League.

Chrétienne d'Aguerre was the sister-in-law of a League military leader, Hugues de Vins. Vins, in turn, was linked to another leader of the Catholic League in Marseille, Louis de La Motte Dariès. La Motte conspired with Vins in April 1585 with the hope that Vins might bring his army to Marseille in order to bring the city firmly under Catholic League control, with Motte as its leader (a plot that ultimately failed).



The present account book records two financial transactions made between the Countess of Sault and La Motte, presumably to finance their collective League efforts:

“[La Comtesse de Sault] doibt donner a 25 Jung 1592 mil deulx centz cinquante cinq florins donnes au Sr. de la Motte... Plus doibt donner... a 28 de Jung 1592 sept centz florins donnes au Sr. de la Motte.”

Though Louis de La Motte Dariès was executed in 1585 for his role in attempting to take over Marseille, it is likely that his family carried on his League activities after his death, much as the whole of the Guise family was involved in the Catholic League; the payment is only to the “Seigneur de la Motte” and does not specify a first name. Conversely, perhaps La Motte had loaned the Comtesse de Sault for her work with the Catholic League before his death, and she needed to repay him by June 1592.

The French Catholic League was one of the most important political and military forces of the later period of the French Wars of Religion, particularly leading up to and during France’s eighth War of Religion (1587–98). Known for their ultra-Catholic and radical policies – indeed, it was the French Catholic League that ousted King Henry III from Paris 1588 due the League’s dissatisfaction with Henry III’s attitudes towards the Protestants – the Catholic League garnered quite a large following among the French in the late 16th century. Their popularity and influence largely dissipated following Henry IV’s conversion to Catholicism in 1593.

Not only does this particular record speak to the history of the League, but it highlights the role of women within its structure. Aside from the countess, the French Catholic League was supported by several powerful women, including Anna

d’Este, Catherine-Marie de Lorraine as well as Catherine de Clèves (wife of Henry I, the Duke of Guise, founder of the French Catholic League). **Much like these women, the Countess of Sault was known for her work tied to both the political and military movements of the Catholic League; this account provides physical evidence of her financial support of it as well.**

Aside from the ledger’s most extraordinary entries relating to the Countess of Sault, it is also an extremely rare and valuable record of both French notarial practices of the time as well as the everyday lives of people living in Provence in the late 16th century. The various accounts recorded provide insight into the work and the payments transacted at the time. Aside from payments in the currency of florins, crops – most commonly wheat, oats, spelt and barley – were commonly used as compensation for debts. In addition, the ledger indicates that certain payments were usually collected on the day of the feast of Saint Mary Magdalene; that is, July 22nd. While her feast date falls at perhaps a convenient time for certain harvests, it also speaks to **the saint’s importance in the region: supposedly, after Jesus’ crucifixion, Mary Magdalene travelled to Marseille where she converted many to Christianity.** One can even visit the grotto located in Provence where legend states that she spent the last 30 years of her life, and her remains are said to lie in the basilica of Saint-Maximin-la-Saint-Baume.

Of the numerous notaries mentioned, two names are of particular interest: Bouchoni and Moraud, indicated in the manuscript as “notaires de Sault.” Likely connected with the Countess herself, the entries recorded here provide further insight into the functioning of her estate.

Given the number of names, notaries, and Provençal towns and communes mentioned, it would appear that the present account book is a collection of debts recorded by various notaries in the

70
 Madame la Comtesse de Gault
 Doibt donner a 14 de febv 1589
 Sept rentz cinquante florins a
 la fin de l'année paye de l'année p^{re} 750
 Plus doibt donner a 14 de febv
 1589 trois rentz dix florins l'ay
 ay donne p^{re} 310
 Plus doibt donner a 4 de febv
 1590 Sept rentz cinquante florins
 l'ay ay donne p^{re} 715
 Plus doibt donner a 25 febv 1592
 mil deux centz cinquante cinq
 florins donnez au comte de la molle
 p^{re} 1255
 Plus doibt donner madame a
 25 de febv 1592 Sept rentz florins
 donnez au comte de la molle p^{re} 700
 Plus doibt donner a 25 febv 1592 mil
 florins donnez au comte de la molle p^{re} 1000
 Plus doibt donner a 25 febv 1592 mil
 florins qui ont été acquies au comte de la molle
 p^{re} 1000
 Plus doibt donner madame a 12 de febv 1593
 trois rentz florins a la fin de l'année paye de l'année p^{re} 330
 Plus a 12 de febv 1593 sept rentz
 Septent acte d'avant l'acte madame
 cinquante d'argent au comte de la molle
 p^{re} 6060

105
 A nous Madame la Comtesse
 de Gault nous a fait l'acte
 messieurs de la fin de l'année
 cinquante de l'année 1588 dix
 mille cinquante florins et se sont
 l'acte d'avant de l'année pour quatre
 années payables cinquante rentz cinquante
 florins l'année de l'année assavoir
 La moitié qu'est Sept rentz
 cinquante Sept florins dix sept
 a la fin de l'année et de l'année
 cinquante Sept florins septant
 au comte de la molle p^{re} 6060 p^{re}

region, copied into one book; perhaps this particular manuscript belonged to a garde-notaire. Created in 1575 with an edict issued by Henry III, the function of this particular type of notary was to gather and keep the notes, minutes, registers and other official acts of notaries who had either passed away or resigned from their posts. The manuscript title to the back cover would indicate this as well; it states that the book is a "livre des dettes... de Barres de moy... Gordon Gautier du dict Barras"; perhaps Gautier was the garde-notaire of the work, as many different notaries' names appear throughout the manuscript. It was only in 1539 that Francis I declared, with the Ordinance of Villers-Cotterêts, that French would be the official language of law and administration, rather than Latin. That the present ledger is written in French speaks to the flourishing of the language during the Renaissance.

That this manuscript was a functional, working book is clear from its form; it is bound in inexpensive, hardwearing parchment - suitable for travelling, and being carried - in a wallet-style binding to protect its contents. Internally, three vertical fold lines are visible on every leaf to arrange the columns of accounts on the page. The only concession to decoration is the pattern created in the wallet flap, from stitches in the alum-tawed leather tie.

Internally exceptionally fresh and clean, minor spotting to endpapers and first leaf, but overall in excellent condition.
(258292)

Jeguy a paye de bonis fides du hie de
Sault de mout donne a 15 avril 1572
y ratorze pimes adome au fme de
may 1572 et paye le prie de fides
ratorze pimes adome ala magdalen
paysme ap 15 morad mte

Saint Gignone de St fomit
1572 y ratorze pimes adome au fme
de may 1572 et paye le prie de fides
ratorze pimes adome ala magdalen
paysme ap 15 morad mte de fides

ON SWEDISH ART AND CULTURE, BY 'MADAME
DE STAEL IN MINIATURE'

9.

EHRENSTRÖM (Mariana) **Notices sur la littérature
et les beaux-arts en Suède.**
Stockholm: Eckstein, 1826.

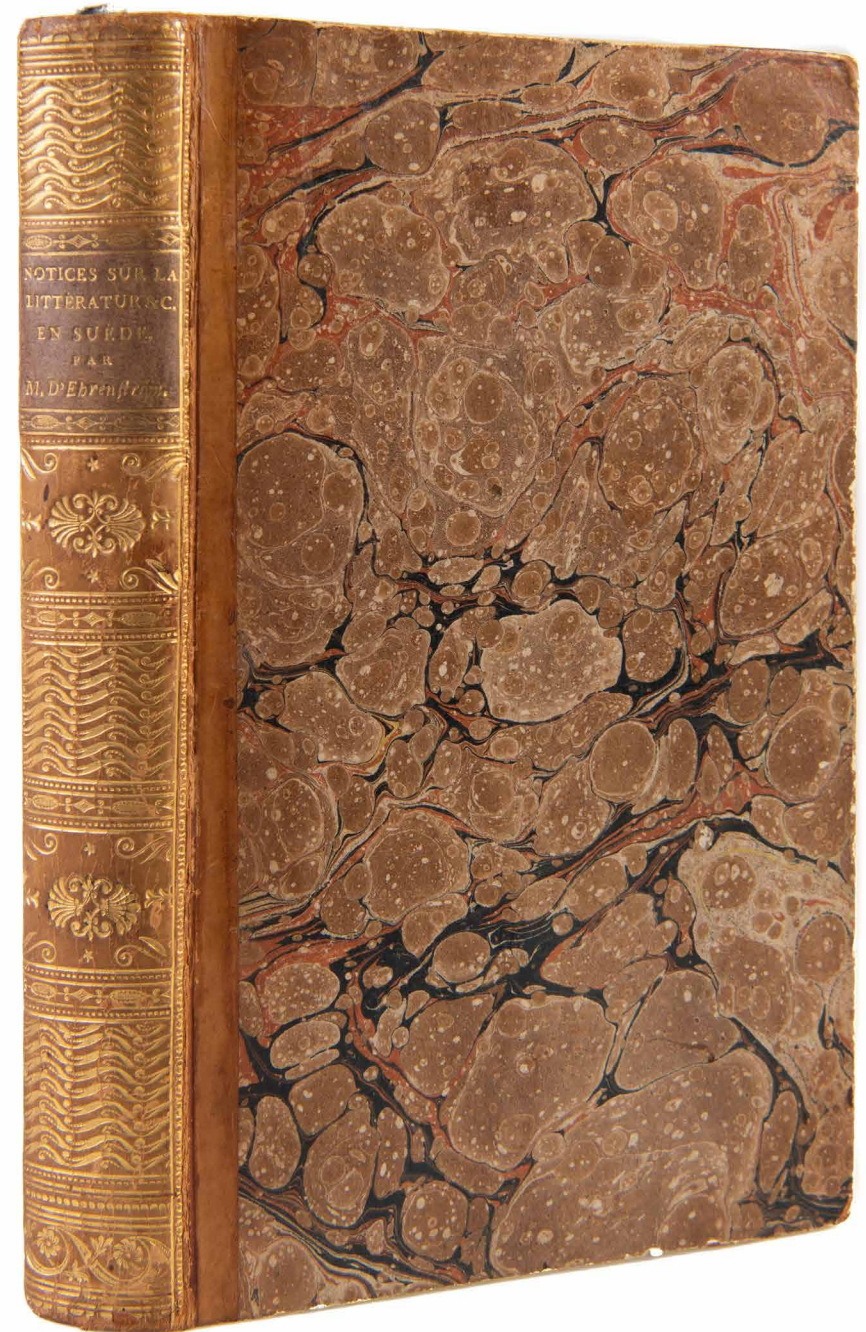
Additional engraved title with Muse's lyre and olive branch.

8vo (205 x 120mm). [14], 157, [3], 79, [3], 111, [1]pp. Contemporary quarter calf with marbled-paper covered boards, spine lavishly gilt with title label in second compartment, blue endpapers, yellow edges (slight paper wear to extremities, joints lightly worn).

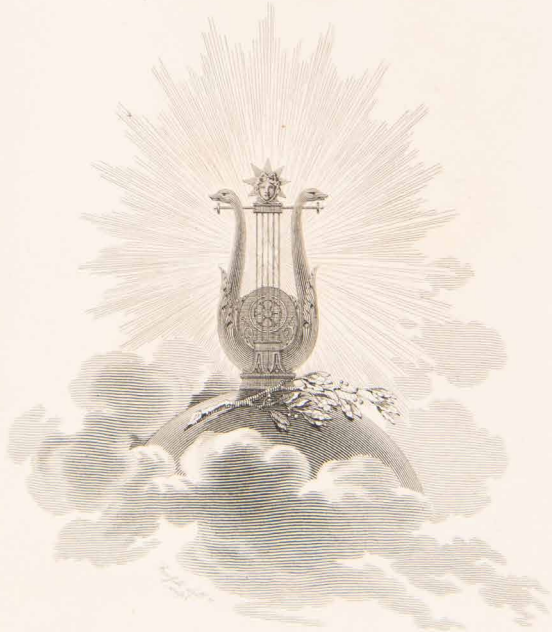
£750

The first edition of a fulsome account of the arts and culture of Sweden, by writer, artist, and member of the Swedish literati Mariana Ehrenström (1773-1867), in contemporary binding, in excellent condition.

The work is divided into three sections, in which Ehrenström writes on Swedish literature and poetry; theatre and music, and finally, painting and sculpture. As suggested by the title, 'Notices', Ehrenström's approach is anecdotal and discursive, rather than a chronological account of the development of Swedish culture and arts, and the first section was drawn heavily from the near-contemporary Swedish Literature by Hammarsköld (1818). Ehrenström's writing 'provides many valuable insights into contemporary artistic life, as she has seen and heard, and often even personally knows, the artists she writes about' (Schück). One of the longest sections in the text is reserved for her friend, national poet Carl Gustaf af Leopold



NOTICES SUR LA
LITTÉRATURE
ET LES
BEAUX ARTS
EN SUÈDE
PAR
MARIANNE D' EHRENSTRÖM



STOCKHOLM 1826.

(1756-1829) - 'Sweden's Voltaire' - whose posthumous biography she would go on to write in 1830.

Born in Zweibrücken, Germany in 1773 to her Swedish military father and German mother, Mariana Ehrenström née Pollet's early years were spent moving around in service to her father's military career. Aged 19 she became lady-in-waiting to the Dowager Queen of Sweden Sofia Magdalena; Mariana's talent impressed her tutors, and led to her election to both the musical and artistic academies in 1800, and to being described by her contemporaries as 'Madame de Stael in miniature'. Forging friendships and connections with both Swedish aristocracy and intellectual circles - including Schiller, Madame de Stael herself, and others - Mariana appears to have enjoyed a considerable degree of independence, even within her marriage. After his departure from the army in 1812, and a little over ten years of marriage, she and her husband General Nils Frederik Ehrenström were amicably separated and lived apart, he in the country and Mariana in Stockholm, at the centre of Swedish society and cultural life.

Remnants of paste from removed exlibris on front pastedown, otherwise in lovely condition.

H. Schück, Mariana (Marianne) Maximiliana Christiana Carolina Lovisa Ehrenström, née Pollet in S. Walin (ed), *Svenskt biografiskt lexicon* [Swedish Biographical Dictionary] accessed via Riksarkivet website [open access]. W. Stalberg, *Notes on Swedish Women* (Stockholm: P.G. Berg, 1864). (214097)

OWNED BY AN EARLY CHAMPION OF WOMEN'S
EDUCATION

10.

EUSTATHIUS; HOMER

Copiae cornu sive oceanus enarrationum

Homericarum, ex Eustathii commentariis, Hadriano

Junio autore.

Basel, H. Froben & N. Episcopus, 1558.

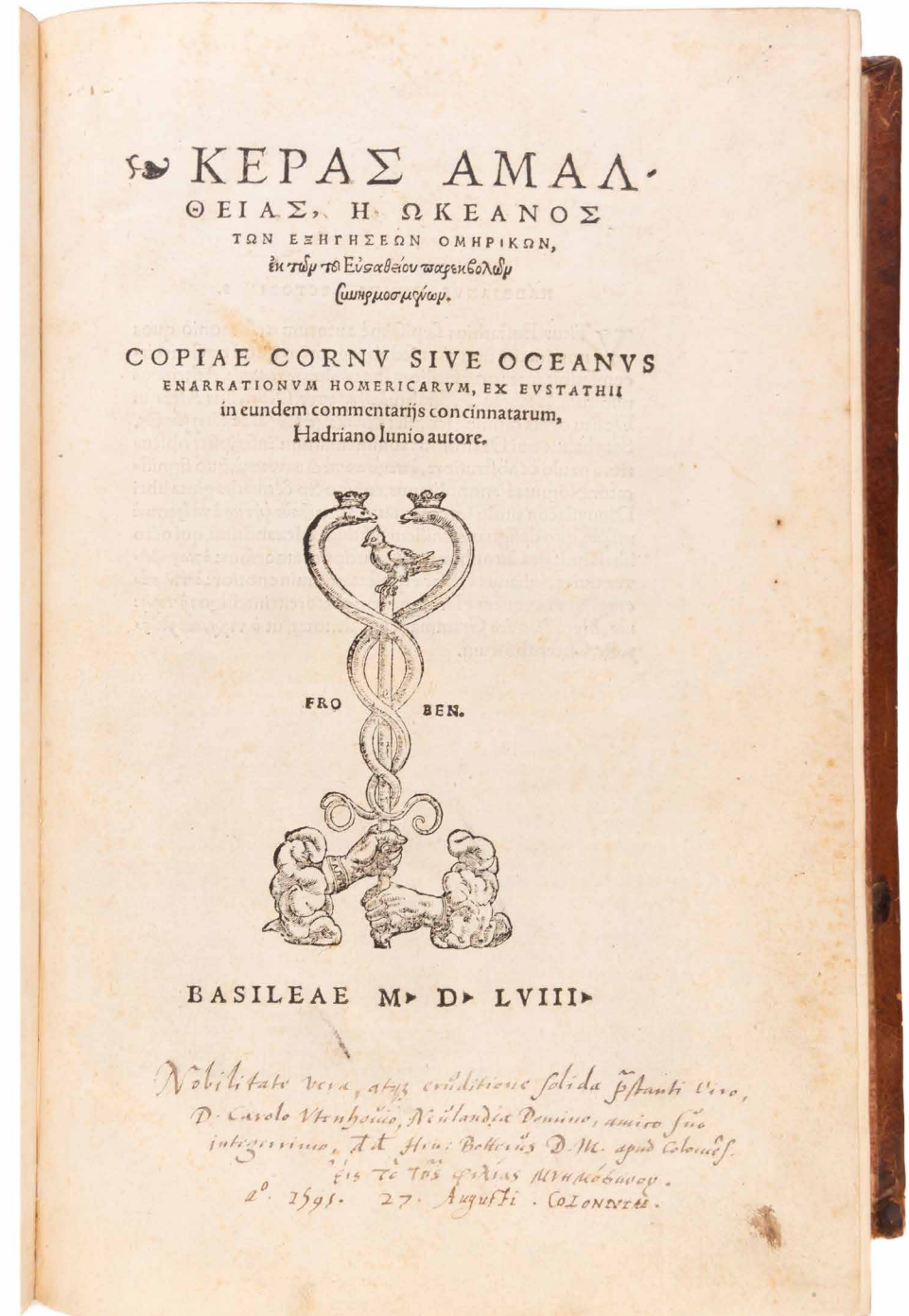
*Large printer's device at beginning and end of each part, many
ornamental woodcut head-pieces and initials.*

2 parts in one. Folio (332 x 220mm). [4]ff. 571, [1]pp; 360pp, [40]ff.
18th-century Dutch brown Russia leather elaborately gilt, panelled
with two floral rolls, the central panel with corner tools, enclosing a
large floral centre-piece incorporating four birds (binding possibly
attributable to The Hague or Amsterdam (cf van Leeuwen (2006),
plates 666 and 667), spine gilt in six panels and lettered in one, all edges
gilt (joints expertly repaired).

£7,500

The handsome first edition, the Chatsworth copy, of Hadrianus
Junius' abridgement of Eustathius' massive commentary on
Homer; inscribed to and possibly annotated by 'internationally
famous polyglot poet, scholar, diplomat', and dedicated
proponent of women's education, Karel Utenhove the younger
(1536-1600).

The inscription on the title page, dated 1591, indicates that the
volume was a gift to Utenhove from German physician, and
professor at the University of Cologne Heinrich Botter (1568-
1612), whose *Commentariolus Parallelos Utenhove* would write the
preface for, several years later.

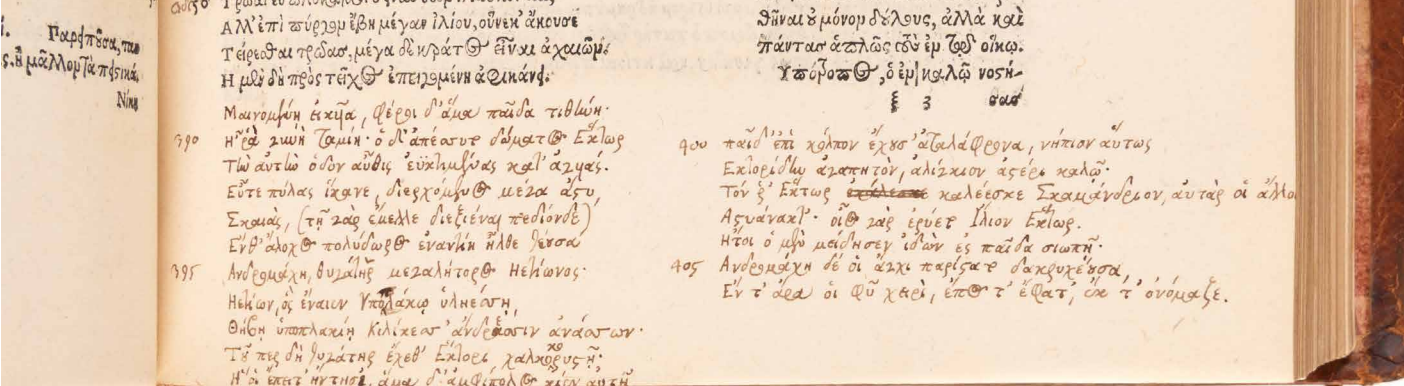




By the time of this inscription Utenhove had settled in Cologne, but his long career as a tutor, poet and diplomat in the decades prior had seen the Flemish scholar travel far from his home town in Ghent. He went to France – tutoring the three daughters of French intellectual and cultural patron Jean de Morel – and to England, where his students included **Mildred Cecil, wife of William Cecil**, Lord Burghley (his patron) and where he was known to **Elizabeth I** as ‘a rare young man for his learning universally, and especially for his singular knowledge in the Greek tongue’ (letter 7 Feb. 1562, in van Dorsten, pp. 6-7). ‘[His] acquaintance included scholars in England, France, the Low Countries and the Holy Roman Empire’ (Stevenson, p.240). During his time in England, he even travelled to Edinburgh and the court of the poetry-loving **Mary Queen of Scots**, in 1561 (van Dorsten, p.8).

‘Karel Utenhove came from a family with an extraordinary tradition of educating daughters. His father had been a friend of Erasmus for a time, and perhaps imbibed Erasmus’ admiration for the relatively new concept of the ‘learned household’, exemplified by the family of Thomas More’ (Stevenson, p.244). The women of Utenhove’s own family were known as Latin poets in their own right, and ‘showed something of the mobility we associate with male humanists’; Utenhove appears to have gone to great lengths to encourage these connections between the learned women of his acquaintance, and to promote the intellectual rigour of their work in print.

Neither the text nor the commentary here are lineated in print, which has been partially rectified in manuscript by an early reader, perhaps Utenhove himself. It was certainly by someone who knew the text well, and has read it carefully. In some places, where there is a gap in the text, the missing text has been carefully written in an early hand at the foot or the top

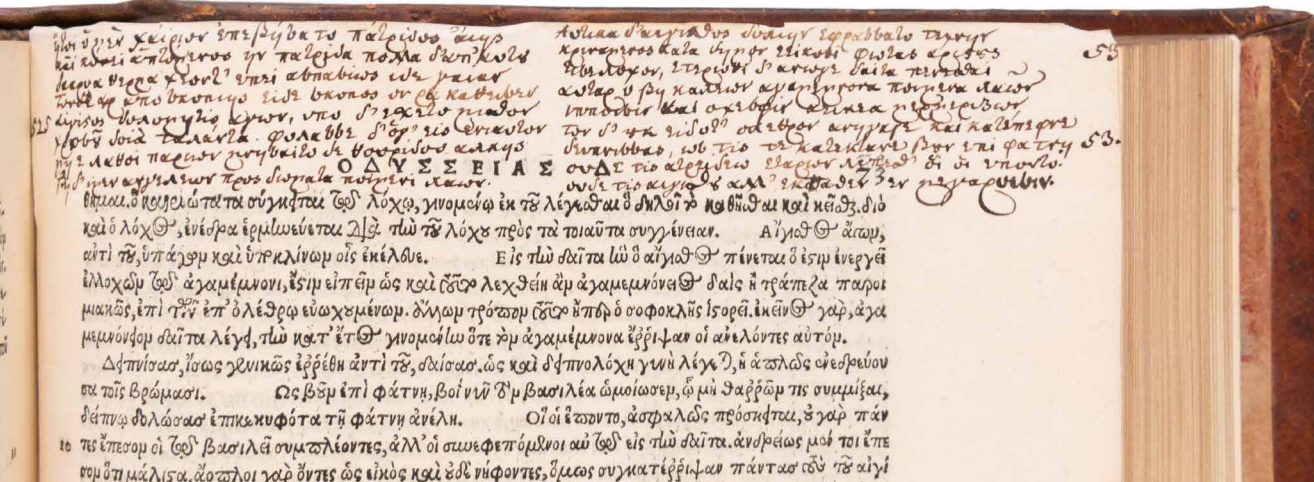


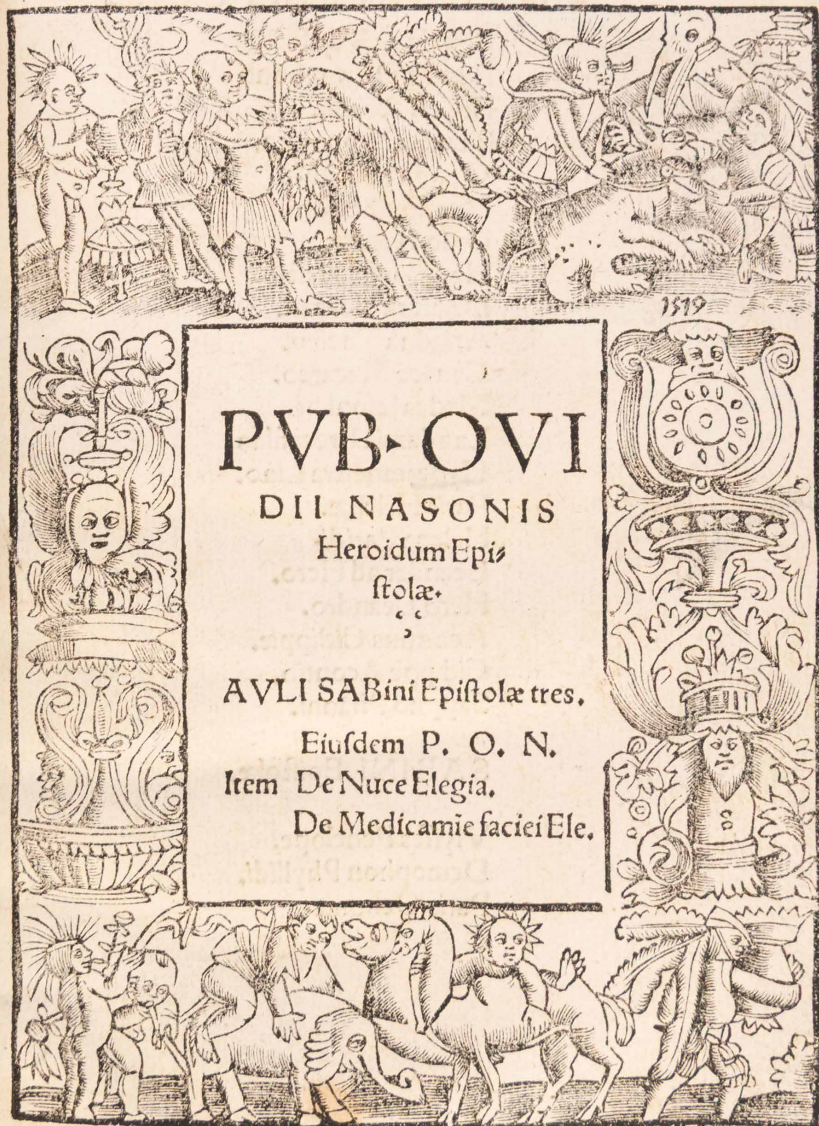
of the page (Iliad V 2 lines added on p. 132; Iliad VI 18 lines (389-406) added at foot of page 161; Iliad X 116-118, also added at foot of page 241. Od. 5. 508-520 & Od. 5. 521-537. There is also a passage crossed out, Iliad XII 230-246). The leaves with the most extensive annotations are slightly larger than the remainder of the book block, and have been folded, which indicates that they took place prior to the block being trimmed and bound thus. The folds would suggest that they were deliberately protected from the binder's blade by whoever commissioned the binding (Dampier?), a curious decision given evidence of washing elsewhere.

Provenance: 1. Presented by physician and editor of Vesalius Henricus Botter to polymath and scholar Karel Utenhove the younger (1536-1600); with gift inscription at the foot of the

title page as follows: 'nobilitate vero, atque eruditionis solida praestanti viro D Carolo Utenhovie Neulandiae Domino, amico suo integerrimo dedit Henr. Botterus D M apud Colonienses eis to ths filias mnhmosunon anno 1595 27 Aug Coloniae.' 2. Chatsworth House Library, with their shelfmark '29C' and bookplate; probably acquired amongst the en bloc purchase of the library of Thomas Dampier, Bishop of Ely (1748-1812) by the sixth Duke of Devonshire. Dampier's library was immensely rich in Greek texts, many rare, some unique. Sold at Christie's, 31 March 1982, lot 737.

J. Stevenson, *Women Latin Poets: Language, Gender and Authority from Antiquity to the Eighteenth Century* (Oxford, 2008). Adams E1106. Hoffmann II, p. 116. Not in *Geistlicher Geist aus Basler Pressen*, 1992. VD16 H 4594. (253971)





1519

LETTERS FROM CLASSICAL HEROINES, PRINTED BY A WOMAN

11.

OVIDIUS NASO Pub. Ovidii Nasonis Heroidum Epistolæ.

Strasbourg: Ex officina Schureriana: 1520.

Title page with four-part woodcut border attributed to Hans Franck, of carnival-like procession with elaborately dressed figures and exotic animals, dated 1519.

4to (200 x 134mm). [89]ff. Later vellum over boards with overlapping edges (minor staining to vellum, upper board slightly bowed).

£4,500

A handsome copy of a rare edition of Ovid's Heroides, printed by the widow of Mathias Schürer in Strasbourg, and annotated by a contemporary reader. We have located just three copies, two in Germany and one in Austria.

Opening with Penelope's letter to Odysseus, the senders of the elegaic epistles that follow are a who's who of the heroines of classical mythology and tragedy: Briseis writes to Achilles, Dido to Aeneas, Hermione to Orestes, Helen to Paris, among others. Medea writes to Jason about his abandonment of her; Penelope, stuck on Ithaca and weaving her tapestry to keep her suitors at bay, complains bitterly to the absent Ulysses. Accompanying the letters are responses written in Ovidian style by fifteenth-century poet Angelo Sani di Curi - masquerading as Ovid's contemporary Sabinus - from three of the heroes to their wives, and Ovid's elegaic defence of women's cosmetics, *De medicamina faciei*.

V L Y S S I.

Ille meos oculos comprimat, ille tuos,
Hoc faciunt custosq; boum, longæ uaq; nutritæ,
Tertius immundæ cura fidelis haræ.
Sed neq; Laertes, ut qui sit inutilis annis,
Hostibus in medijs regna tenere potest.
Telemacho ueniet, uiuat modo, fortior ætas.
Nunc erat auxilijs illa tuenda patris.
Nec mihi sunt uires inimicos pellere rectis.
Tu citius uenias portus, & aura tuis.
Est tibi, sitq; precor, natus, qui mollibus annis
In patrias artes erudiendus erat.
Respice Laerten, ut iam sua lumina condas,
Extremum fati sustinet ille diem,
Certe ego, quæ fueram te discedente puella,
Protinus ut redeas, facta uidebor anus.

PHYLLIS DEMOPHONTI.

Hospita Demophoon tua te Rhodopeia Phyllis
Ultra promissum tempus abesse queror.
Cornua cum Lunæ pleno semel orbe coissent,
Littoribus nostris anchora pacta tua est.
Luna quater latuit, toto quater orbe recreuit,
Nec uehit ætas scythionis unda rates.
Tempora si numeres, bene quæ numeramus amantes,
Non uenit ante suam nostra querela diem.
Spes quod lenta fuit, tarde, quæ credita la dunt,
Credimus, inuita nunc & amante nocent.
Sæpe sui mendax pro te mihi, sæpe putavi

Three editions of the *Heroides* issued from the presses of the prolific humanist printer Mathias Schürer, in 1514, 1518, and the present edition in 1520, with a different title border and reset text; all are rare. **The present is the only one of those to be printed by his widow.** Schürer died in 1519, leaving no children; part of his press went with his nephew, and business partner, Lazarus Schurer, while the remainder stayed in the control of his wife, **Katharina Speichin aus Molsheim**. She continued to print under her husband's name - per the present imprint - immediately after his death. The presses were eventually sold to Strasbourg printers Knobloch and Herwagen (Pagel; see also Reineremann, p.196).

The generous interlinear space suggests that it was intended for use by students, and an early reader has copiously annotated the first 10ff of this edition. Written in Latin, they provide context, translations of the language. Bite-size background explainers to the stories of the women and their husbands preface the letters from Penelope (A1 verso) and Phyllis (A4 recto).

The woodcut title border is attributed to German *formschneider* Hans Franck (or Lutzberger), and is dated 1519; it was used elsewhere that year (*Acta Lipsiae*, Basel: Cratander, 1519), with the top and bottom parts reversed. Franck is best known for cutting the blocks for Hans Holbein's famous Dance of Death series, though he died before finishing them.

J. L. Pagel, "Schürer, Matthias" in: *Allgemeine Deutsche Biographie* 33 (1891), S. 84-86 [open access]. H. Reineremann, *Johannes Lonicerus: Ein Leben im Zeichen der Reformation* (Verlag Regionalkultur, 2018).

VD16 O 1594. VD16 lists just two copies in Germany (Universitätsbibliothek der LMU München; Wolfenbüttel) and one in Austria (Österreichische Nationalbibliothek, Vienna). (259722)

INFLUENTIAL EMBLEMS, OWNED BY A POLISH
EMIGRÉ ARISTOCRAT

12.

PARADIN (Claude) Devises heroïques.

Lyon: Jean de Tournes and Guillaume Gazeau, 1557.

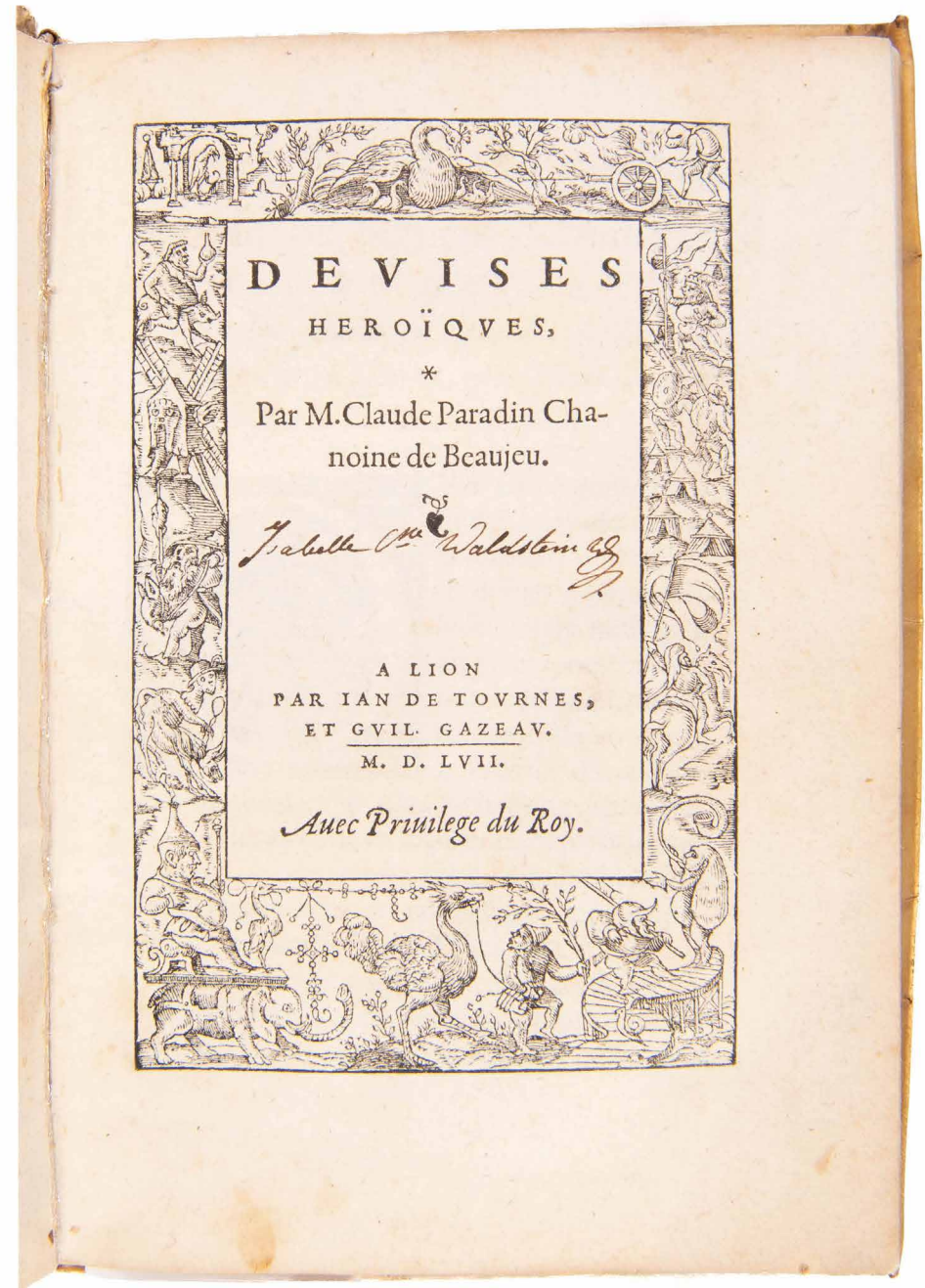
Fine title-border from the Metamorphose figuree series (Cartier 'l'Autruche'), 182 woodcut devices attributed to Bernard Salomon.

8vo (173 x 120 mm). Contemporary limp vellum, fore-edge flaps, contemporary stitched repair to vellum flaw on back cover.

£5,500

A fine and large copy of the preferred edition of 'one of the most influential early emblematic works'; the first book devoted to devices of historical persons - including the crowned salamander of François I, the three crescents of Henri II and the crowned porcupine of Louis XII - which served as a model book for artists and printers, in particular for the latter's publisher's devices. The present copy was owned by Countess Isabella Rzewuska (1783-1818), a Polish salonniere in Vienna.

This, Paradin's second edition was greatly enlarged with 70 woodcuts of new subjects; as Mortimer notes, "Paradin has added a considerable amount of explanatory text to the devices, and it is this edition which was widely copied." Now in the larger 8vo format rather than the 16mo, there are 70 new woodcuts, 104 blocks from the first edition of 1551, a further eight replacements while six have been omitted entirely; mottoes have also been changed for some of the blocks. "More significantly the nature of the work is changed: the original



Pressa est insignis gloria facti.



L'Empereur Iulian Apostat, faisant publier en Ni- Hist. Ecclef.
comédie un edit, par lequel estoient defendues aus Chre- Martyrolog.
tiens les Escoles, & aussi toute aministracion de Repu-
blique : fut emponné icelui edit par saint Ian le mar-
tyr, lequel le brisa & rompit publiquement : comme le

g 3 voyant

version giving a set of basic devices comprising woodcut figure plus motto, is transformed in 1557 by the addition at the end of each device of a French commentary explaining its significance, and identifying the person who used it, or - in the case of the unattributed devices - the universally applicable lesson which could be derived from them. In this new form - which became the norm for subsequent editions - Paradin's work is thus far more informative and overtly moralistic than in its original text-free form. Its increased 'educational' dimension is reflected also in the marginal notes accompanying the prose commentaries, identifying sources." (Alison Saunders, French Emblems at Glasgow).

Provenance: Neat Mss ownership inscription on title-page, 'Isabelle Ctse Waldstein', likely Countess Isabella Rzewuska (1783-1818) who married the eccentric Austrian Graf Ferdinand Ernst Gabriel von Waldstein in 1812 at the age of just 21. Little is known of her; a Polish emigré aristocrat and salonniere in Vienna in the early nineteenth century, the longest account of her can be found in her contemporary the Baroness du Montet's *Souvenirs*, in which she is described as being prodigiously witty, intelligent and attractive; 'Isabelle a la tête d'un homme et le coeur d'un femme, une instruction rare, des connaissances au-dessus des capacités ordinaires et de l'éducation de toutes les autres femmes'. The baroness refers to a novel written by the Countess Waldstein, but it appears never to have been published.

Praz, p. 122. Cartier De Tournes no. 379. Mortimer (French) 410. Brun p. 278. Adams, Rawles & Saunders *French Emblem Books*, F461. Vinet, *Bibliographie des Beaux Arts*, no. 840 ('recueil fort interessant'). (254127)

AN OUTRAGEOUS CONTRIBUTION TO THE
'QUERELLE DES FEMMES'

13.

INTRONATO (Stordito) [alias PICCOLOMINI
(Alessandro)]

Dialogo della bella creanza delle donne.

Stampato in Bovazzo per dispetto d'asnazzo [Venice:
Comin da Trino], 1540.

Six-line woodcut initial opening text.

8vo (152 x 97mm). 39, [1]ff. Modern half-calf over marbled paper
covered boards, marbled endpapers, spine gilt in compartments.

£4,000

An early edition of Siennese humanist Alessandro Piccolomini's
(1508-79) contribution to the Renaissance 'querelle des femmes',
an outrageous and scandalising dialogue between two women.

The first edition was printed in 1539, by Curtio Navo, from whose
presses another issued in 1540; all editions are rare. Of the
present we have found just six copies institutionally.

The conversation here takes place between two Siennese
neighbours, Margarita, young, and Raffaella, older. Prompted by
Margarita's beauty and youth, Raffaella begins to reflect on her
own youth, and her own regrets: not for previous bad behaviour,
but rather, missed opportunities for such behaviour.

Accordingly, Raffaella explains to Margarita that she should make
errors in her youth, rather than be reserved and restrained as she,
Raffaella, was (our translation, f.6r). Accordingly, she proceeds to
encourage Margarita in excessive and lascivious behaviour: she
must go to parties and gatherings, dress beautifully, wear jewels,

DIALOGO INTERLOCUTORI
MADONNA RAPHAELLA
E MARGARITA.

M.R.



Io ti dia il buon di Margarita, ma
si stanno coteste mani che sempre
ti truouo à laorare è ricamar
qualche cosa.

Marg.

O ben uèza madōna Raffaella, n'è
pur tempo che uoi ueniate à star
una uolta da me, che n'è di uoi?

M.R. Peccati è fatica come de le uecchie, che uoi che ne sia?

Marg. Sedete un poco qui da me, Come la fate?

M.R. Vecchia, paura più che mai, col capo ne la fossa d'hor' in
hora.

Marg. V', non dite così, che ne uanno così i gioueni come i uecchi
chi quando Dio uuele.

M.R. Il morir m'importarebbe poco, più presto hoggi che de
mani, che in ogni modo che ci hò da fare in questo modo?
E la pouerta anchora à l'ultimo à l'ultimo me la recche
rei in patienza, ben che sia durissima cosa lo esser pouero à
chi è nato nobilmente, come son'io, ma quel che m' duole è
ch'io m' ueggio piena di peccati, e ogni giorno ne fo più.

Marg. O che diranno le altre, se io che u' tengo uno santa pena
fate di hauer tanti peccati, E che peccati potete uoi mai
hauere, che u' ueggio sempre co pater nostri in mano, e u'
state tutto'l giorno per queste chiese?

M.R. Io non ti posso negare, che quanta consolation m'è rimas
ta non sien quelle messe e quelli ufficii di san Francesco,
che non ne lasso mai uno quando posso, ma che è questo à
tanti peccati che si fanno tutto'l giorno?

Marg. E assai, io per me tengo che uoi ue n' andarete in paria

A iiii

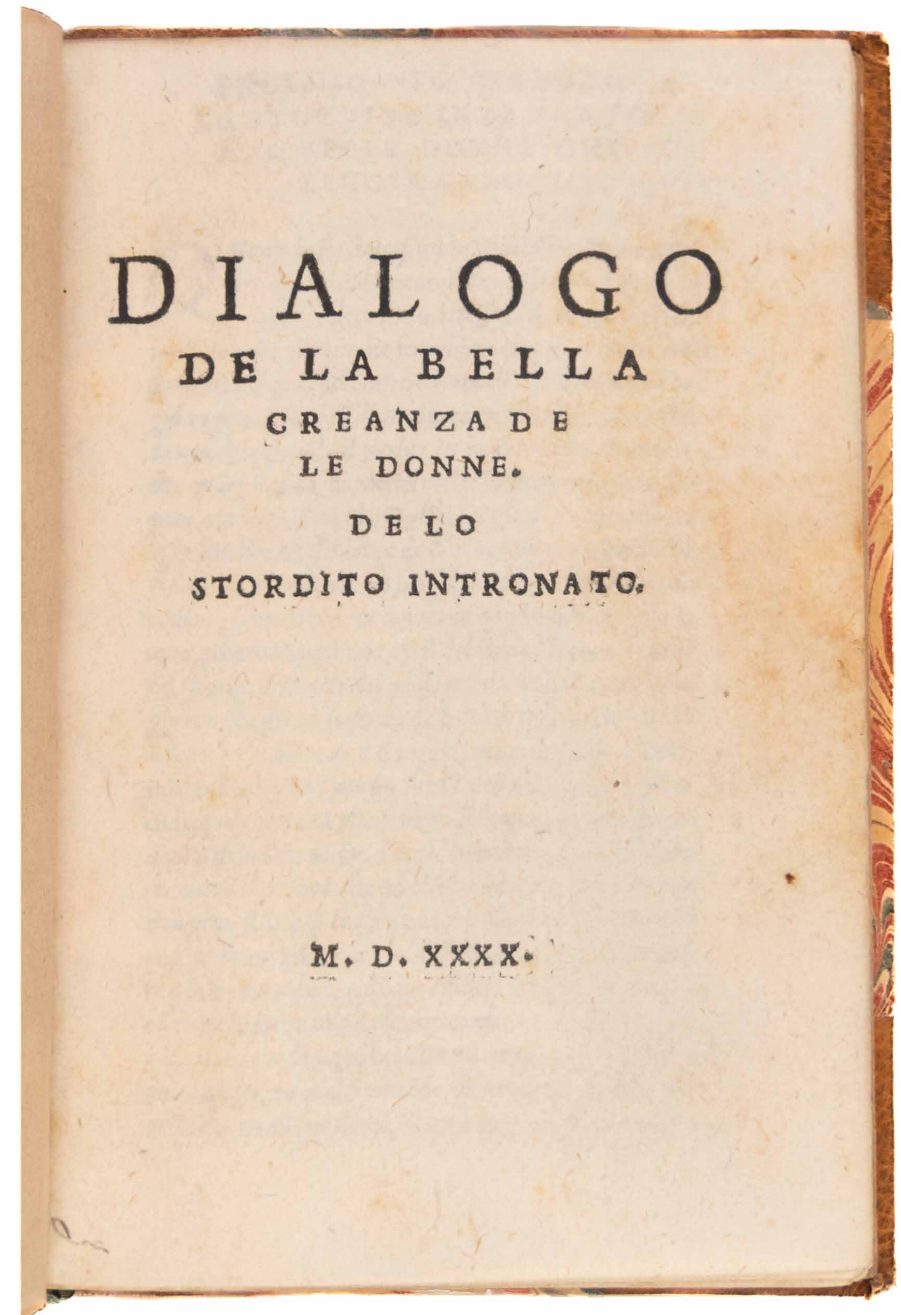
perfumes, keep up with fashions, be loved and admired -in short, 'vivere allegramente' (f.6r-v). Raffaella is scandalised when she hears that Margarita's husband has been away on business for two months - 'You mean he's left you here, alone, in the bloom of your youth, for two months?' (7v). The catty and colloquial advice here is wide-ranging: wear colours, but not too many at once (f.11r); wear fine clothes (f.9v); conduct extra-marital affairs, but avoid youths in their early twenties (f.27v), and so on. 'Fortune helps those who help themselves' (f.39v), Raffaella finally declares to a converted Margarita.

This dialogue is Alessandro Piccolomini's contribution to the long-standing 'querelle des femmes' which 'raged' intellectually in the late medieval and early modern periods in the Italian peninsula and France. Concerned with the nature and intellectual capabilities of women, and their comparative superiority it was, for men like Piccolomini, principally an intellectual exercise (though some have suggested that the present work, with its strong message in favour of adultery, was Piccolomini's attempt to woo the married poet Laudomia Forteguerri). This satire inverts expectation - it is women here openly and materially discussing their needs and desires, rather than men.

Staining to fore edge of title page, occasional browning otherwise a nice copy.

'Alessandro Piccolomini', McGill-hosted Querelle Project website [querelle.ca, open access]. BMSTC (Italian), p.648. Gamba, no.1572. Parenti, p.40. Censimento Edit 16 68464.

OCLC: UCLA, Yale, Notre Dame, Penn. UK: Manchester, Oxford. (258267)



14.

[SOUTHERN NETHERLANDS ARTIST] The Martyrdom of St. Catherine, in an initial on a choirbook leaf.

[Southern Netherlands (perhaps Delft), dated 1541 (more probably 1544)].

Large initial G, opening 'Gaudeamus omnes in domino...' (used for feasts) with gold acanthus leaves on a brown ground, within pale peach grounds and simple, thin frame. enclosing a scene of St. Catherine kneeling before her executioner. Full decorated border in Ghent-Bruges trompe d'oeil style with realistic flowers, a peacock, another bird, a dragonfly and a snail laid down on yellow grounds, one coat-of-arms in the bas-de-page.

Single leaf, manuscript on parchment, 424 x 303mm, framed. Simple red or blue initials, original folio number xxv at head of leaf, red rubrics, 11 lines of text with music on a 4-line black stave (rastrum: 13mm), 1541 added to lower margin in sixteenth-century hand (paint scratched in places, slight discolouration at edges from mounting, excellent condition).

£6,500

The scene that fills this initial is of St Catherine kneeling before her executioner, who stands behind her with sword drawn, preparing to strike. The wheel on which she has been tortured stands in the background, with the heads of former victims heaped at its foot. A tonsured Augustinian canon kneels in prayer in the foreground.

The execution of St Catherine of Alexandria in the 4th century was, according to her hagiography, the last resort of Emperor Maxentius. It followed a long campaign of attempted intimidation and conversion by debate - during which she converted many of her interlocutors, along with Maxentius' wife - imprisonment, and torture.



Provenance: With the arms of Pieter Jacobs van Varick (d. 1598), Mayor of Delft at the bas-de-page, quartered. This leaf was likely part of a manuscript commissioned by a member of the van Varick family (possibly his father Jacob Willemsz) to be used by a religious institution. The regular Augustinian Canons had a monastery at Delft, named St. Hieronymusdal (St. Jerome's valley) and it is possible that the van Varick family donated the manuscript as the canons also ran the Latin School, and the boys at these schools also chanted offices in the town churches. Sadly the monastery itself was destroyed by fire in 1544 and this manuscript is therefore a rare survival (A. Olzheim, *A History of the Van Varick Family*, 2013). (233100)



No.14.
St. Catherine