

## Grauwe Clariffin/S. Clare Orden.

Die Jungfraw Clara Assisias lehrnt von dem H. Francisco viel guter  
 Lehr/stiftet darnach auch ein Orden darinn mehrertheils Weibsperso-  
 nen waren/halten Francisci Regel/sind grauw gekleidet/num. 92.  
 folget ein ander Orden S. Clara in Weisß  
 gekleidet.



o Wer es noch vmb diese zeit/  
 Damanoch liebt die Frommigkeit  
 So sehr als wie es damals war/  
 Wie noch lebte die Jungfraw Clar/  
 Dieselbig hat zu Gottes Ehr  
 Den Orden angefangen schwer/  
 Darinn man möcht demütiglich  
 Dem HERRN Christo schencken sich.  
 X iij

# Early Modern Women.



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P a r l e s U r s u l i n e s d u g r a n d C o n v e n t d e P a r i s



A P A R I S .  
M . D C . L X X X I I .

## SOME OF THE FIRST FEMALE EUROPEAN MISSIONARIES TO THE NEW WORLD

### I.

[ANON.] **Poeme de Six Religieuses Ursulines.** Paris: George Josse, 1682.

*Large floral woodcut on title page, woodcut historiated headpiece enclosing royal arms with fleur-de-lys on p.3, four-line woodcut initial opening dedication, floral ornament on p.4.*

First edition. 4to (230 x 170mm). 34, [2 (blank)]pp. Modern red morocco, panelled in gilt, spine with two raised bands, title lettered in gilt parallel to joints, floral ornaments at head and tail, marbled endpapers.

£12,500

A handsome copy of this extremely rare poem honouring six Ursuline nuns sent to Martinique to establish the first mission, a girls' school there in 1681. It is an extraordinary record of the feats of some of the first female European missionaries to the New World. We have found only two copies, in North America.

A highly dramatic retelling in rhyming couplets, the poem recounts the Ursulines' long voyage to Martinique. It was a treacherous journey, between fear of Barbary pirates – 'tirans d'Alger' (p.29) - and a colossal storm, raised by Satan's 'infernal cohort' (p.23) in which the nuns, protected by their faith, battled 'cent montaignes liquides' (p.25) and 'assauts de l'Enfer' (p.27).

The Martinique mission was the second of four made by the order in the seventeenth and early eighteenth centuries, after the first, to Quebec in 1639, and preceding similar projects in French-occupied Louisiana (1727) and Pondicherry (1738). Described here as being to spread true faith, end idolatry, build a thousand temples to the true God and convert the obstinate faithless (p.34), in its aim the Martinique mission was tied closely to the colonial policy of the French government under Louis XV. 'Colonial policy had shifted from the conversion of native peoples to the retention of colonists, and the Ursulines' new charge was to educate the daughters of colonists to become good French (Catholic) mothers and thus to contribute to the moral propriety of the colony and its labor force ... [thus] **When the Ursulines arrived in St Pierre, Martinique in June 1682, they immediately began educating the daughters of French and Creole colonists and of African slaves**' (Keller-Lapp).

That the Ursuline mission functioned as an arm of French foreign policy is evident here. On landing in Saint Pierre, flowers bloom where the nuns tread; 'the poem presents Kalinago land as undeveloped, ripe for French civilization and agriculture. The Ursuline poem thus functions [...] as publicity for colonial conquest and settlement at large, and it places women at the centre of its dual aims' (Williard, p.80). **The mission would go on to own a sugar plantation, worked by enslaved Africans.**

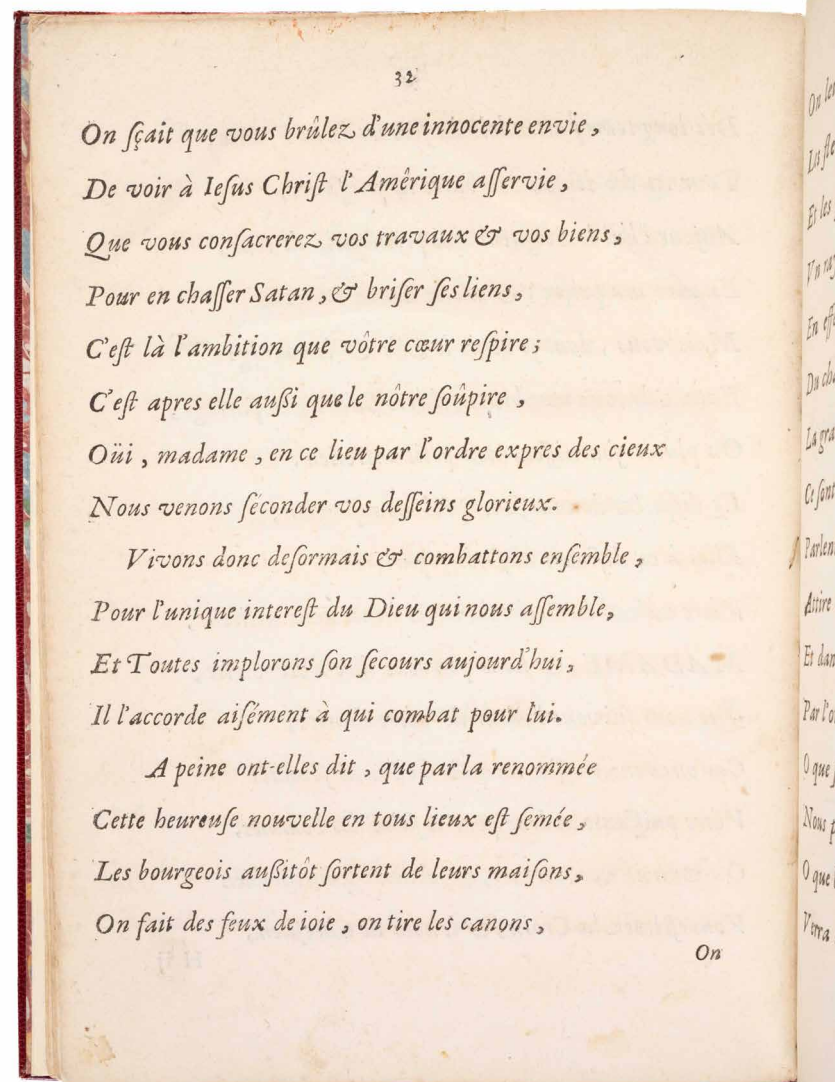
**The poem explicitly refers to the Ursulines' prior mission in Canada, the first of the order's international missions, in Quebec in 1639, and the very first to the New World to be made by female European missionaries.** Written from the perspective of an enraged Lucifer, the present work tells of the 'blows' that the mission made against his so-called cruel empire 'dans Canada' (p.22). The nuns of 1639 came to be known as 'Canadoises', 'missionaries who were physically strong, healthy, young, tenacious, self-sacrificing and brave... Jesuit leaders described Ursuline missionaries as "Amazons" and martyrs' (Keller-Lapp). This ideal endured. This poem stresses the resilience of the women travelling to Martinique, enduring hardships that six strong men could not - 'six hommes des plus fortes ne pûrent résister/Aux peines, aux travaux, qu'il falut supporter' (p.30).

The Martinique and other Ursuline missions were products of the so-called 'Ursuline phenomenon' that had taken place in early seventeenth-century France. The considerable increase in female religious communities there saw an 'explosive growth' in the Ursuline community in particular, to around 10,000 members in almost 300 houses. The Paris convent - named on the title - was the most prestigious. Pioneering in their emphasis on female education, "as a religious order, the Ursulines brought together the reform spirit, and the conviction that girls should be educated, in a social form that was acceptable to the aristocracy" (Jones & Rapley, p.516).

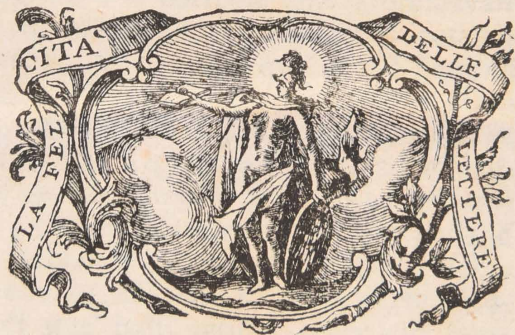
This poem is dedicated to nine-year-old Louise Françoise de Bourbon, Mademoiselle de Nantes (1673-1743), illegitimate daughter of Louis XIV, to whose 'innocente envie de voir a Jesus Christ l'Amérique asservie' the poet appeals directly.

Brunet II, 262. Sabin, 63600. M.B. Jones & E. Rapley, 'Behavioural Contagion and the Rise of Convent Education in France', *The Journal of Interdisciplinary History* 31.4 pp.489-521.  
H. Keller-Lapp, 'Floating Cloisters and Heroic Women: French Ursuline Missionaries, 1639-1744' *World History Connected* [open access]. A.M. Williard, *Engendering Islands: Sexuality, Reproduction and Violence in the Early French Caribbean* (Lincoln: University of Nebraska Press, 2021).

OCLC: Library Company of Philadelphia, John Carter Brown Library only. Only one previous sale record for another copy, Maggs, Catalogue 479, *Bibliotheca Americana Part V* (1926), p.341, £21. (253901)



LETTERE  
SOPRA LA FORZA  
DELL'IMMAGINAZIONE  
DELLE DONNE INCINTE,  
NELLE QUALI S'IMPUGNA IL PREGIUDIZIO,  
che attribuisce all'immaginazione delle Madri,  
la forza d'imprimere sul corpo de'feti,  
DENTRO IL LOR SENO RACCHIUSI, LA FIGURA  
DEGLI OGGETTI CHE LE HANNO COLPITE.  
TRADUZIONE DAL FRANCESE.  
A S. E. L. A. N. D.  
MARINA CANALI  
CO:<sup>a</sup> SAVORGNAN.



VENEZIA, MDCCLI.

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**WOMEN'S PSYCHOLOGY IN PREGNANCY: DEBATING MATERNAL  
IMAGINATION**

2.

[BELLET (Isaac)] [BIANCHINI (Giovanni), transl.] *Lettere sopra la forza dell'immaginazione delle donne incinte*. Venice: Giambattista Pasquali, 1751.

*With woodcut device on title page. [12], 108pp.*

(with:) [BLONDEL (Jean)] [DEGLI ARRIGHI LANDINI (Orazio), transl.] *Degli Uomini quali sono, e quali debbono essere*. Venice: Giovanni Lironcurti, 1770.

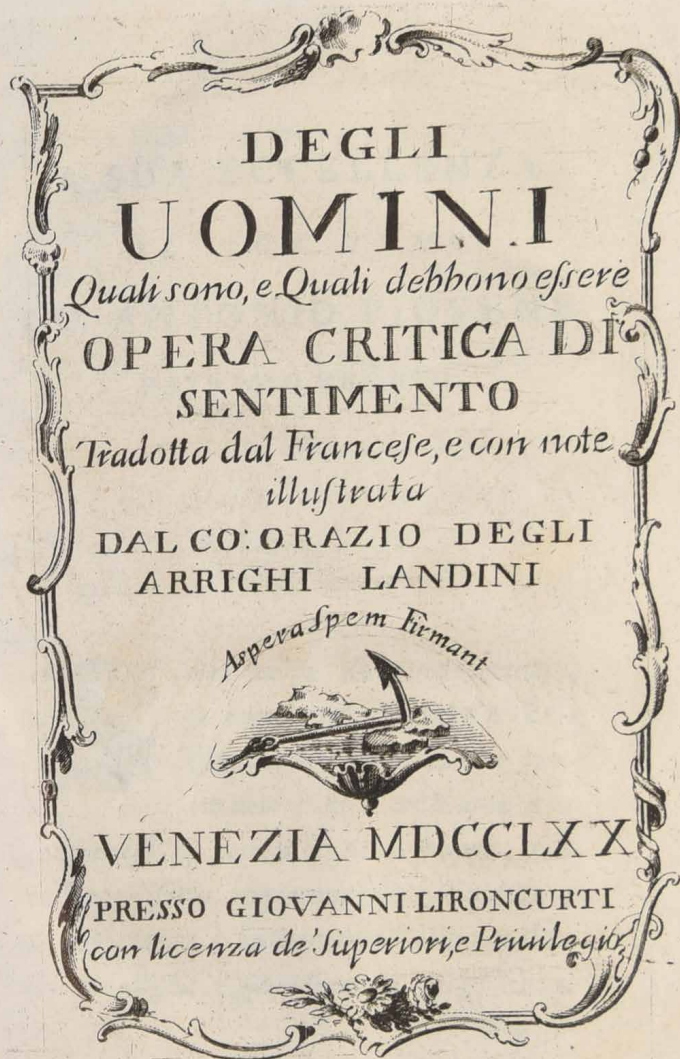
*Engraved frontispiece of male figures, engraved title page, enclosed within rococo border. [4], xvi, 159, [1] pp.*

8vo (169 x 108mm). Contemporary parchment, spine with title lettered in gilt, speckled edges.

**£2,000**

An unusual sammelband of two rare works, comprising a pseudo-psychological discussion of female imagination in pregnancy, and a discourse on male sentiment.

The first Italian translation of French royal physician Isaac Bellet's *Lettres sur le pouvoir de l'imagination des femmes enceintes* (1745), was translated by Italian medic Giovanni Fortunato Bianchini (1719-1779). Bellet's work of polite medicine contributed to the heated, eighteenth-century debate over the impact of a pregnant woman's imagination upon foetal development. Concerned with the policing of female interiority, so-called Imaginationists "emphasized the power of pregnant women's imaginations -activated by the sight of an object, event or person - to recreate signs of their emotions or passions in the bodies of their unborn children" (Meeker, 50). A notorious English example from this period was Mary Toft, who claimed that she gave birth to rabbits after being startled by a rabbit in a field.



The present work is firmly anti-Imaginationist. “Bellet argued against maternal impressions, and he also reported that this mistaken prejudice destroyed the repose and health of pregnant women. The smallest events made them anxious or alarmed, and they lived in fear of experiencing or thinking something that would hurt their infants” (Epstein, 152; see the ‘Avviso al Lettore’ here). Bellet’s work was widely translated; the first English translation was published fourteen years after this one, in 1765. We have been unable to find further trace of the dedicatee, Contessa Marina Canali.

The second work is a curious companion to the first; the Italian translation of jurist Jean Blondel’s *Des hommes tels qu’ils sont et doivent être* or, ‘Men: what they are, and what they should be’, first published in France in 1758. The addresses to the reader explain that this is a work of ‘sentiment’, necessary in the present Enlightened age in which men can so often get lost in difficult questions of philosophy and reason. Though a curious companion to the first, both works suggest an interest in contemporary, social and scientific mores.

Provenance: Bookplate of Ludwig von Ficker (1880-1967), Austrian literary figure, whose periodical *Der Brenner* was an important forum of German-language cultural criticism in early C20th Austria and Germany, condemned by the Nazi Censorship Office.

Refs: Barbier II, 1300. W. Doniger, G. Spinner, ‘Misconceptions: Female Imaginations and Male Fantasies in Parental Imprinting’, *Daedalus* 127.1 (1998), pp.97-129. J. Epstein, ‘The pregnant imagination, Fetal rights and women’s bodies: a historical inquiry’, *Yale Journal of Law and the Humanities*, vol VII (1995), pp.139-162. N. Meeker, ‘Lire et devenir: the embodied reader and feminine subjectivity in C18th France’, *The Eighteenth Century*, 47.1 (2006), 39-57.

OCLC: *Lettere...*: National Library of Medicine (MD) & Nebraska only. *Degli Uomini...*: no copies in US. (250334)

## “A MADONNA LUCRETIA”: WITH THE DEDICATION TO LUCREZIA BORGIA

3.  
**BEMBO (Pietro)** *Gli Asolani*. Milano: Giovanni Angelo Scinzenzeler, 1517.

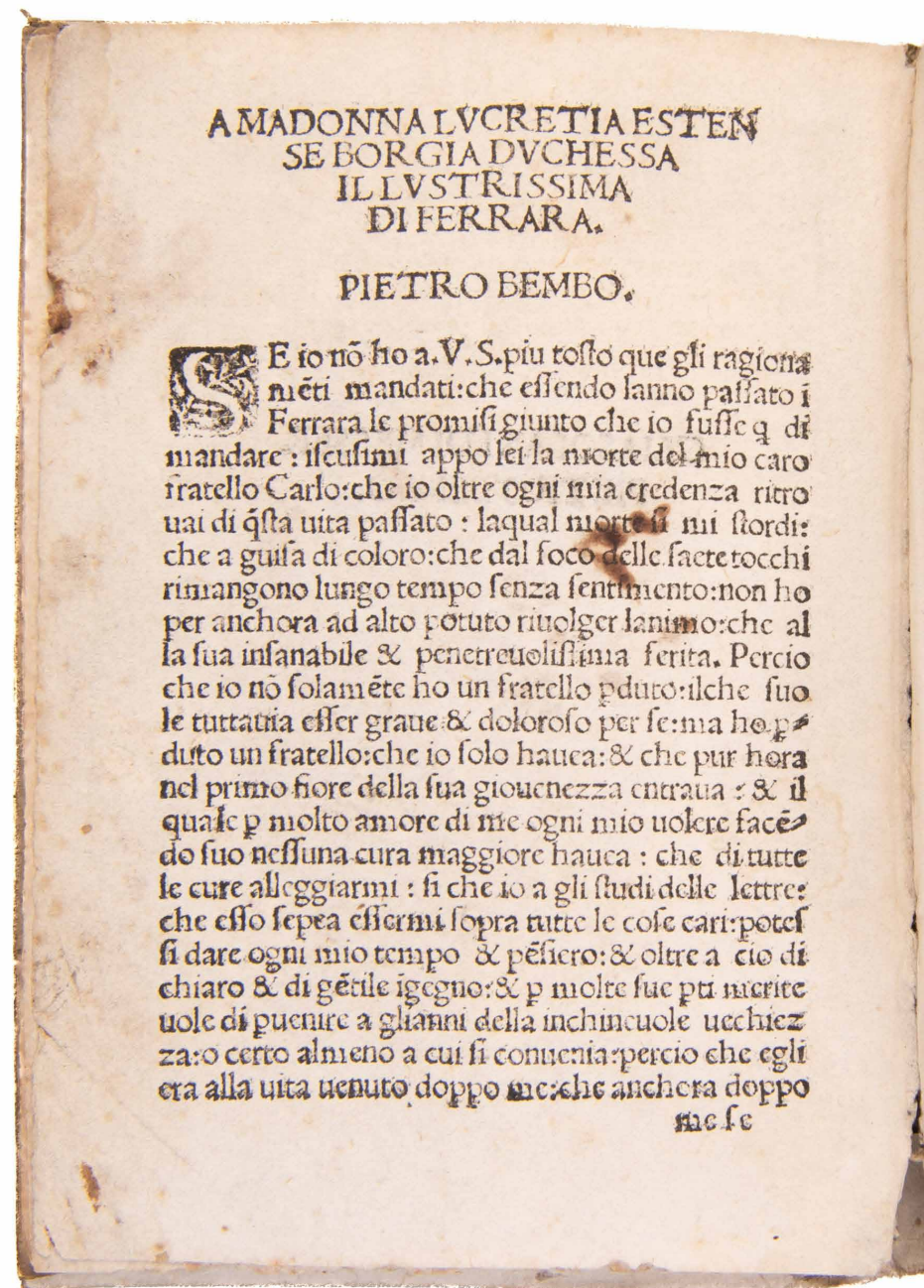
8vo (140 x 100mm). CXIX, [1] ff. Contemporary lace-cased binding of parchment over thin pasteboard, sewn on two supports, “Discorsi del Bembo” lettered in contemporary hand on top edge.

£2,250

A rare edition of Bembo’s most significant literary work, accompanied by the controversial dedicatory letter to noblewoman, humanist and duchess of Ferrara, Lucrezia Borgia (1480-1519).

Before becoming a Cardinal, well-known Italian humanist Pietro Bembo enjoyed an eventful romantic life; a dutiful Petrarchist, he believed it necessary to always burn for a “Laura”, a romantic muse. *Gli Asolani* is a collection of three books in dialogue form focusing on platonic love. Importantly it is one of the first works by Bembo to be written in vernacular, and was composed between 1497 and 1502, when he was having an epistolary love affair with poet Maria Savorgnan. By the time that *Gli Asolani* was first printed (Aldus, 1505), however, Bembo had already begun a new relationship with Borgia, and the work is dedicated to her; she seems to have been his greatest flame.

Rendered infamous by the murderous reputation of her family, whose eventual fall from grace she successfully navigated, Lucrezia Borgia was a deft political operator - with considerable power at both her father’s papal court, and over the Ferrarese territories - and an important patron of the arts. At the time of Bembo’s dedication, Lucrezia had taken as her third husband Alfonso d’Este, who became Duke of Ferrara only a few weeks before the publication of *Gli Asolani*. Her new political position might explain why the first copies of the *Asolani* that went to press did not contain Bembo’s dedicatory letter to the “duchessa illustrissima.”





They continued to have an epistolary relationship until 1517 and their surviving letters have been described by Lord Byron as “the prettiest love-letters in the world.”

This edition was printed in Milan in 1517 by Giovanni Angelo Scinzenzeler, the most prolific Milanese printer of the 16th century. **It is the presence of the dedicatory letter to Borgia that has long made this book desirable to collectors** (Fahy, 1988); indeed, one of the previous owners of the present copy, Rawdon Brown, has written that “the dedication to Lucrezia Borgia renders this edition valuable.” Brown offers his own take on the suppression of the letter in some copies and editions, in a manuscript note on the first flyleaf here, along with his opinions on the works of Bembo (or, to use his words, the “pedantic Cardinal”).

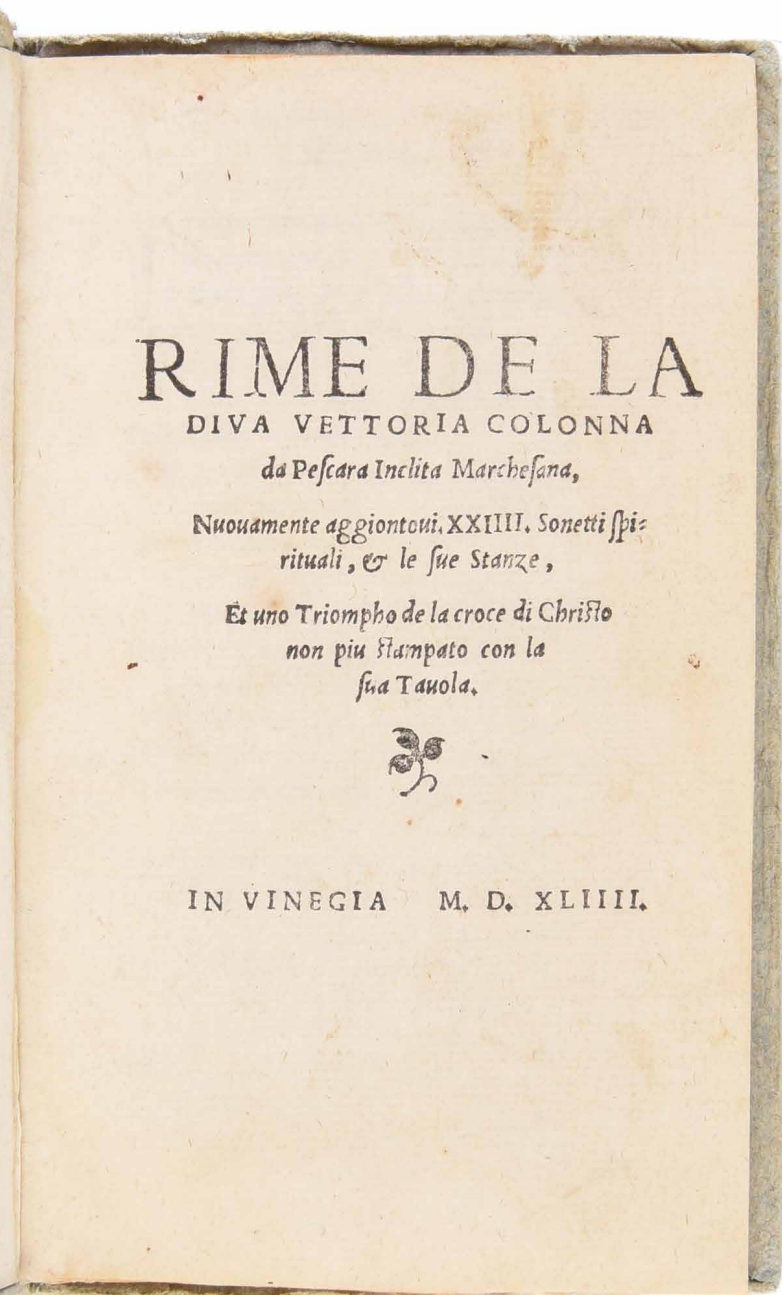
Provenance: 1. Initials “G.T.” in early hand on rear pastedown. 2.

Acquired by antiquarian and historian Rawdon Brown (1806-1883), in Bologna in 1834. Brown lived and worked in Venice for forty years, and the manuscript annotations on the front pastedown and first flyleaf are probably in his hand. In 1858, Brown gifted the book to his dear friend, Edward Cheney (1803-1884), British art collector and watercolour painter who lived in Venice from the 1840s to 1866: a book label on the front pastedown bears his family motto, “Fato prudentia major.” After his death, his “fine library” (ODNB) was sold by Sotheby’s in June, 1886.

A few ink stains on the titlepage, otherwise in excellent condition.

Edit16 4991. USTC 813388. Refs: C.H. Clough, “Pietro Bembo’s Gli Asolani of 1505.” *MLN* 84, no. 1 (1969), 16-45; C. Fahy, “Nota sulla stampa dell’edizione aldina del 1505 degli “Asolani” di Pietro Bembo” *Saggi di bibliografia testuale* (Padova: Antenore, 1988).

OCLC: UCLA, Princeton, Chicago, Harvard, Lafayette. UK: BL.



## RARE EARLY EDITION OF VITTORIA COLONNA'S POETRY

4.  
**COLONNA (Vittoria)** **Rime de la diva Vettoria Colonna.** Venice: Bartolomio detto l'Imperador, Francesco Vinitiano, 1544.

8vo (157 x 95mm). 53, [1]ff. Nineteenth-century lace-cased binding of blue carta rustica sewn on supports of fibrous twine, spine with turquoise sticker with 'Rime di Vittoria Colonna' stamped in black, overlapping edges (headcaps worn, minor rubbing and wear).

£2,500

**Rare early edition of the poetry of renowned sixteenth-century intellectual, writer and reformer Vittoria Colonna (1490-1547), printed in her lifetime.**

Born into a powerful Roman family in 1490, Colonna's fame as a poet came later in her life, after the death of her husband Francesco Ferrante D'Avalos in 1525. An important figure in Renaissance intellectual circles, she was 'the first secular woman to achieve a high level of literary status in Italy for vernacular production, and her example opened the way for subsequent women writers to publish in all manner of genres. ...She resisted a second marriage and devoted her later years to religion and literature, producing some of her most striking visual poetry in the years before her death.' (Brundin). Colonna enjoyed friendships with the foremost artistic and intellectual figures of the age, including Marguerite de Navarre, Pietro Bembo, and Michelangelo.

The present volume is the eighth edition of Colonna's poetry. Her compositions circulated in manuscript amongst friends and correspondents, and collected editions of her *Rime* were issued - without her endorsement - in print in her lifetime and in multiple editions after her death. Though the first collected edition was printed in Parma, by Antonio Viotti, in 1538, one of her sonnets was printed alongside those of Pietro Bembo in 1535 (Venice: Nicolini da Sabio) and several in 1537, in a volume celebrating the use of the *lingua tosca* (Naples, 1537) (Crivelli, pp.69-70).

Adams 2397. BMSTC (Italian), 191. Brunet II, 161. A. Brundin, 'Vittoria Colonna', in *Oxford Bibliographies: Renaissance and Reformation* [open access]. T. Crivelli, 'The Print Tradition of Vittoria Colonna's Rime', in *A Companion to Vittoria Colonna* Vol. V (Brill: 2016), pp.69-139.

OCLC: Cornell, BPL, Princeton, Williams, Yale. UK: BL, NLS, UCL. (249790)





4192

V I D A  
DE LA GLORIOSA  
VIRGEN, Y ABADESA  
S. GETRVDIS  
DE EYSLEVIO MANSPELDENSE,  
DE LA ORDEN  
DEL GLORIOSO PATRIARCA  
SAN BENITO.

POR EL PADRE ALONSO DE ANDRADE  
de la Compañia de Iesus, natural de la Ciudad de Toledo,  
Calificador del Consejo Supremo de la Santa,  
y general Inquisicion.

DEDICALA  
AL M. R. P. IVAN PABLO OLIVA  
Predicador de la Santidad del Sumo Pontifice,  
y Vicario General de la Compañia  
de IESVS.

CON PRIVILEGIO.  
EN MADRID Por Joseph Fernandez de Buendia,  
Año MDC LXIII.

**LIFE OF ST GERTRUDE, WITH AN INVENTORY OF GERTRUDES**

5.  
DE ANDRADE (Alonso), S.J. Vida de la gloriosa virgen, y abadesa S. Gertrudis. Madrid: Joseph Fernandez de Buendia, 1663.

*Large, woodcut floral ornaments, opening woodcut initial.*

4to. [16], 264, [8]pp. Contemporary lace-cased limp parchment binding, overlapping fore edges, title in manuscript at head of spine (remnants of later label, two of four alum-tawed ties remaining).

**£2,000**

First edition of the first Spanish *Vida* of St Gertrude the Great (1256-1302) German Benedictine nun and mystic, by Alonso de Andrade S.J. (1590-1672). We have found only two copies in American libraries.

Andrada's account both capitalised on and encouraged the saint's already well-established reputation on the Iberian peninsula as a model for St Teresa of Ávila; mysticism, and female religious fervour were distinctive features of the counter-Reformation movement there, and the figure of St Gertrude - along with her *Spiritual Exercises* (see item 9) - and other saints were central to vernacular devotion.

Interestingly in the 'Prologo' Andrade lists four other holy Gertrudes, to distinguish them from the subject of his work. The first is St Gertrude of Nivelles (628-c.659 or 662 as here) OSB; the second & third appear to be the same woman, Gertrude van der Oosten (d.1358) a Delft beguine - or lay churchwoman - mystic and recipient of the stigmata, though not canonised; and the fourth a Gertrude of Hackeborn (1223-1292) the abbess of Helfta and a contemporary of his subject, Gertrude the Great.

Provenance: Imprint on title page overwritten in manuscript, presumably by printer due to type not being properly inked. Exlibris of Jose Alvarez de Toledo (1757-1796), 11th Marquis of Villafranca and the Duke of Alba by marriage; painted by Goya, he "embodied the archetype of an enlightened aristocrat" (U.Complutense Madrid).

Front free endpaper removed, minor browning, otherwise very good condition.

Palau y Dulcet, 11992. De Backer & Sommervogel, 150 no.19.  
OCLC: Columbia, JHU only. (253779)

## OWNED BY MADAME DE POMPADOUR

6.

**DOMENICHI (Lodovico) Facetie, motti, et burle, di diversi Signori, & persone private.** Venice: Paolo Ugolino, 1599.

*Title page with printer's woodcut device of David felling Goliath, woodcut initials.*

Sm. 8vo (145 x 100mm). [16]ff., 424pp. 18th-century French red morocco, with central gilt arms of Madame de Pompadour on upper and lower cover, triple gilt fillet, spine gilt in compartments with repeating floral stamp, contrasting label of green morocco, inside gilt dentelles, a.e.g. (minor wear to headcap).

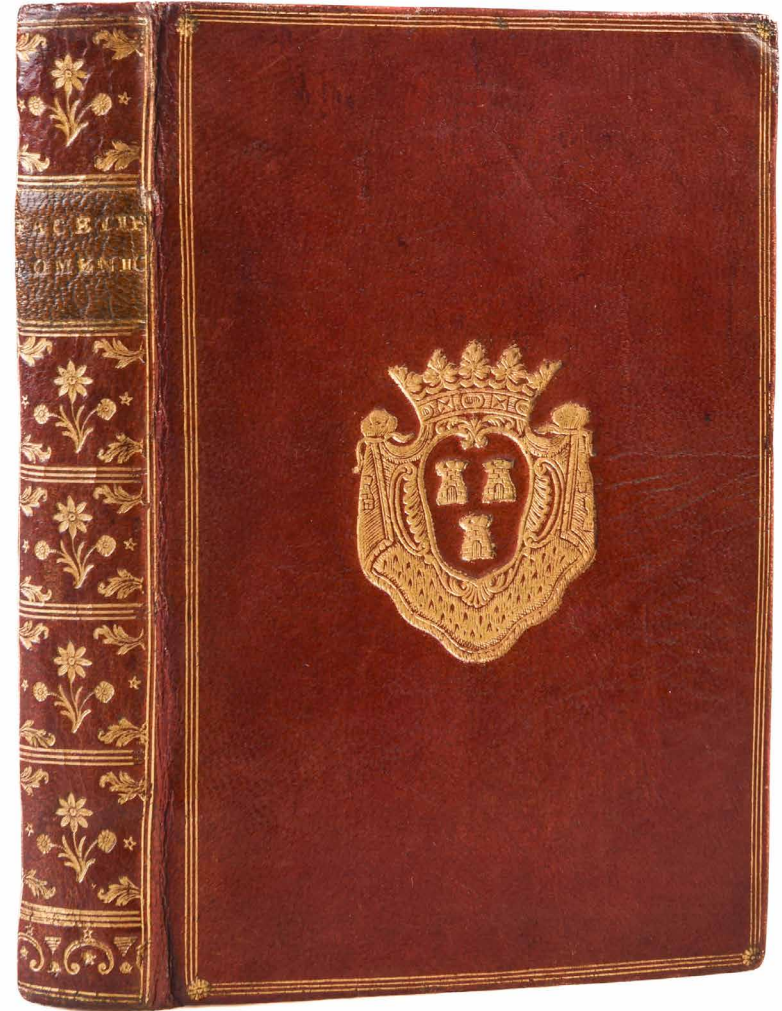
£3,000

**An attractive copy of Lodovico Domenichi's popular collection of wit and humour, from the library of Jeanne-Antoinette Poisson, Madame de Pompadour (1721-64), with her distinctive arms.** Patron of the arts and sciences, intellectual, printer, salonnière, powerful political operative and consort of Louis XV, the Marquise de Pompadour assembled an extensive library which numbered over 3500 volumes at the time of her death. A friend and patron of Voltaire - who famously remarked that she 'is one of us' - among many other Enlightenment *philosophes*, her books spanned the arts, sciences, geometry, literature, philosophy, devotional works, history and the classics.

Lodovico Domenichi's (1515-1564) collection contains sayings and *facetie* by and about a wide range of sources. Celebrated women are included here - Fiametta Soderini, poet Laura Battiferri, and courtesan Vincenza Copista - along with several prominent men - Baldassare Castiglione, Donatello, Michelangelo and so on. First published in 1548, the work was much reprinted; Folger holds Gabriel Harvey's annotated copy of an earlier edition (Folger H.a.2).

Provenance: 1. Inscription 'sum Pauli Aldringen Emi Basileae 18 [?]', Paul Graf von Aldringen (d.1646), with purchase note, Basel. 2. Inscription 'Collegii S. Petri Jun. argent.', the Collegiate Church of New St Peter in Strasbourg at head of title page. 3. Jeanne Antoinette Poisson, Marquise de Pompadour (1721-1764); lot 2000 in her sale, *Catalogue des livres de la bibliothèque de feu Madame la Marquise de Pompadour*, Paris: Herissant, 1765 (Olivier 2399). 4. Exlibris of Franchetti to front pastedown, with motto 'veris memor'.

CNCE, Edit 16 17583. A.R. Gordon, 'The Dispersal of the estate of Madame de Pompadour: New documentary evidence', *Burlington Magazine* 148, 2006, pp. 312-24. (252071)



# RÉFLEXIONS

SUR UN OUVRAGE,

OÙ L'AUTEUR S'EFFORCE

D'ÉTABLIR L'USAGE DE L'ÉLECTRICITÉ

DANS LA MÉDECINE.

Par l'Auteur de la Manière d'ouvrir & de  
traiter les Abscès.

*Vis dicam? nugaris.*

Aul. Perf. fat. I.



A ROTTERDAM;

Chez HERMANN BASKOSK, l'aîné.



M. DCC. LXVII.

## AGAINST THE MEDICAL USES OF ELECTRICITY ON WOMEN

7.

[ELECTRICITY] [ANON.] *Réflexions sur un ouvrage, où l'auteur s'efforce d'établir l'usage d'électricité dans la médecine.* A Rotterdam, chez Hermann Baskosk, l'aîné, 1767.

*Small typographic ornaments to title page and preliminaries, headpiece to p. 1.*

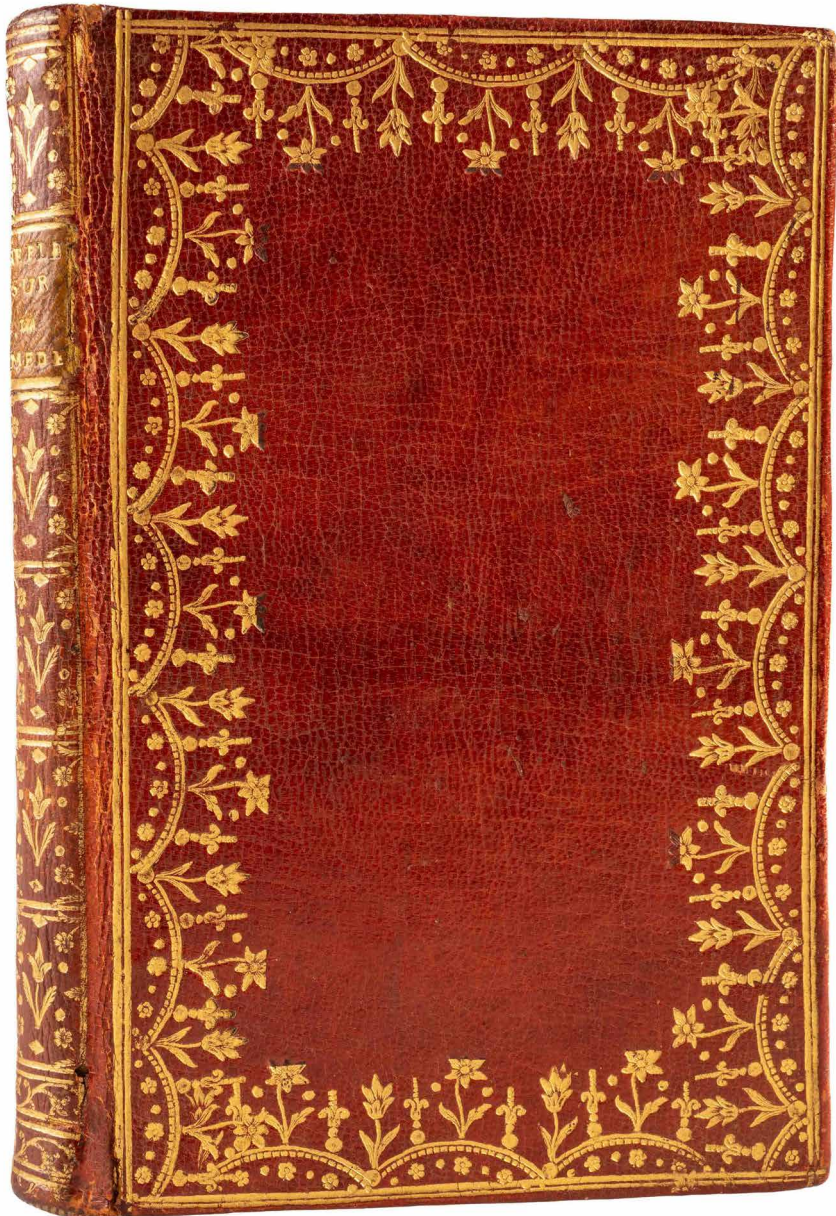
8vo (167 × 110mm). [4], 140pp. Contemporary red morocco with gilt borders in the French style, flat spine gilt with title on brown morocco label, edges gilt, contemporary comb-marbled endpapers with mid-18th-century armorial bookplate, green bookmark ribbon (corners slightly worn).

£1,500

Very scarce and unusually personal polemic against the use of electricity in medicine by an anonymous French surgeon, including a lengthy and sympathetic disquisition on women's anatomy and menstrual health (pp.89-105). We have found only one other copy, in the US.

The work is a vigorous attack on medical electricity, written in response to the physician Jean-François Paris's *Dissertation physico-médicale sur l'usage de l'électricité dans la médecine* (1766). Written in a lively style, and drawing on contemporary scientific thought, the author sets out to show that Paris's theories concerning electricity in general and its medical applications in particular are ill-founded, and that the dangers of electrotherapy far outweigh any potential benefits.

Three individual cases cited by Paris are discussed in detail, all of them of women, with the anonymous author showing unusual sympathy. One is a woman from London suffering aphasia and convulsions; the remaining two are afflicted by suppressed menstrual flow, described by Paris as 'a young lady aged 18', and 'a most respectable lady at Montpellier'. Of the latter, in particular our author takes issue with Paris' reference to her virtue and respectability: 'What relevance have moral qualities in an essay devoted solely to the physical probability of a fact put forth? ... this operation ought to be as effective for those [women] who live licentiously as for those who follow the strictest principles of honour.'



Uniquely the author also recounts being struck by lightning while crossing a plain in southeastern France, accompanied by a peasant paralysed in one arm. Far from being electrocuted or burnt, however, ‘we remained frigid as a piece of ice for more than an hour; moreover, the peasant was not cured of his paralysis, nor I of a tetter on the back of one of my hands’ – contrary to Paris’s claims.

The author’s identity remains unknown; the title page describes him as ‘l’Auteur de la Manière d’ouvrir & de traiter les Abcès’, a work published anonymously at Paris in 1765. What is clear, however, from the aggrieved tone of the preface here, is his antipathy towards doctors like Jean-François Paris. This opposition is significant in the context of eighteenth-century pamphlet wars that took place between surgeons and physicians (Gelfand, 40), prompted by the elevation of the former profession by royal decree, from its origins in the barber’s trade.

The title page attributes the printing to one Hermann Baskosk the elder of Rotterdam, but the Short-Title Catalogue Netherlands has no record of either the work or anyone called Baskosk. The work was reprinted in a Montpellier edition of 1771 (also very scarce) by Pierre-François Didot.

Very rare. No copies in British institutions and only one in the US (Bakken Museum).

Not in STCN. Ref: Toby Gelfand, ‘Empiricism and eighteenth-century French surgery’, *Bulletin of the History of Medicine* 44/1 (1970): 40–53. (253908)

## LUCRETIA

8.  
GARNIER (Pierre)      **Lucretia. A miniature, from the Romuléon, illuminated manuscript on vellum.** [Eastern France, c. 1480]

137 x 98mm. The large column-wide miniature opens Book 1. Ch. XXVIII, with the rubric 'Le xxviii chap[it]re Titus Livius', and depicting the rape and suicide of Lucretia, with Sextus Tarquinius, son of Lucius Tarquinius Superbus, threatening Lucretia sitting virtuously in a bed, and the same Lucretia stabbing herself in the foreground; on verso 22 lines of text in French (a little rubbed at extremities but generally fine).

£12,500

A fine secular miniature of the story of Lucretia, once illustrating what would have been an imposing copy of the *Romuléon*, which tells the story of Rome, from Romulus and Remus to Constantine the Great. The representation of her story here follows Livy's telling - a source drawn on in the *Romuléon*'s composition - in which Lucretia's experience was a devastating, and pivotal episode in early Roman history. Her rape by Etruscan king Sextus Tarquinius and her subsequent suicide were said to have sparked rebellion against her attacker, leading to the downfall of the Roman monarchy and the foundations upon which the Roman Republic was built. This miniature is composed of multiple scenes; at left, is Lucretia in her bedchamber, approached by Tarquinius, sword drawn; moving right, to the foreground, the moment of her suicide; and in the upper right corner, crowds gather around her body, foreshadowing the coming uprising.

The figure of Lucretia was visited and revisited by artists - painters, miniaturists, even bookbinders (see [here](#)) - in the classical and early modern periods. Their work demonstrates varying attitudes to Lucretia herself, to the role of women, and to sexual violence. 'Like other ancient authors, Livy tended to sanitize the clear undercurrent of violence against women, obscuring it by conceiving of rape or abduction as a step toward an ultimately great outcome' (Lauriola, p.682). In Botticelli's near contemporary *Storie di Lucrezia* (c.1500) the figure of Lucretia is small in contrast to the male activity and action happening around her; similar to





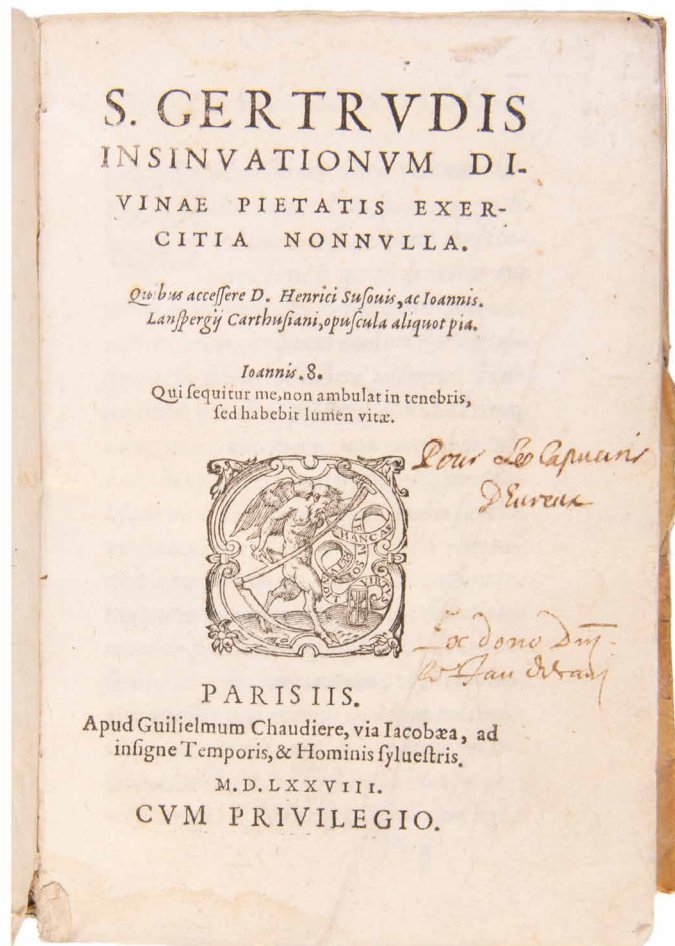
Livy's telling, her fate is a step toward the greater political good. By contrast, Artemisia Gentileschi's tragic *Lucretia* (c.1623) a century later is physically strong, and powerful in her anger.

The original compilation of the Roman history, in Latin, was made by Benvenuto da Imola between 1361 and 1364, but in the 1460s, in response to the courtly taste for histories and chronicles in the vernacular, two writers independently undertook to translate the work into French (McKendrick, 1994). The present miniature illustrated a chapter of the translation of Jean Miélot, resident of Lille between 1453 and 1472, who was in the service of Philip the Good, Duke of Burgundy until the duke's death in 1467. Only six complete manuscripts of Miélot's translation survive, all of them luxury volumes made in the southern Netherlands for members or friends of the Burgundian court.

A group of fourteen miniatures from the same manuscript sold at Christie's, 21 June 1989, lots 6-11. They were attributed to an illuminator active in Langres between 1480 and 1493 serving clients in Champagne and Lorraine (Reynaud, 1993). The artist was subsequently named as one Langres illuminator Pierre Garnier, who worked at the court of René d'Anjou between 1476-1480 (Lauga, 2007). This 'volume was once a magnificently illustrated manuscript, which may have contained as many as 75 miniatures. ... Had it survived intact, this volume would have stood comparison with the grandest copies of secular texts that were illustrated in Western Europe during the last quarter of the fifteenth century' (McKendrick, 2012, p. 73).

Provenance: The fragmentary parent manuscript has been identified in Niort (Bibliothèque Municipale, ms. Réserve G2F, formerly ms.25), given in 1884 by Edmond-Emmanuel Arnauld. It is the only known copy of the *Romuléon* that was produced in France. The manuscript's frontispiece is in the Musée de Cluny in Paris acquired by 1883; other pieces are in the Musée de Limoges (McKendrick, 2012).

Refs: S. McKendrick, 'The Romuléon and the MSS of Edward IV', *Proceedings of the 1992 Harlaxton Symposium*, 1994, pp.149-69. S. McKendrick, 'Charles the Bold and the Romuléon: Reception, Loss and Influence', in *Kunst und Kultur-Transfer zur Zeit Karls des Kühnen*, eds N. Gramaccini & M. C. Schurr, 2012, pp.59-84). N. Reynaud in *Les Manuscrits à peintures en France 1440-1520*, 1993, p. 376. J. Lauga 'Les Manuscrits liturgiques dans le diocèse de Langres à la fin du Moyen âge: les commanditaires et leurs artistes', thesis, Paris 4, Sorbonne, 2007). R. Lauriola, 'Teaching about the Rape of Lucretia: A Student Project', *The Classical World*, 106.4 (2013), pp.682-87. (247465)



One of the major works of medieval devotion by a woman, the *Spiritual Exercises* of St Gertrude the Great (1256–1302), in contemporary binding. It was printed at Paris in 1578 for the Carthusians (see the preface) by Guillaume Chaudière, printer to the Catholic League.

Gertrude was brought up in the Cistercian nunnery of Helfta in Eisleben, Thuringia, and at 25 experienced the first of a series of lifelong mystical visions. ‘One of the most important of medieval mystics’ (*Oxford Dictionary of Saints*), after her death her cult spread across Europe and the Americas, and she came to be both a model for St Teresa of Avila and patroness of the West Indies. Her *Exercises* are a collection of prayers, meditations, chants, and other forms of devotion.

Gertrude wrote these exercises unabashedly from a woman’s point of view. This is unusual for the period, even among works by female authors, many of whom felt a tension between their sex and the predominantly male voice of Christian liturgy. Gertrude, by contrast, was ‘completely conscious of and committed to her own womanhood’, seeing ‘no reason to make an apology or give an explanation, as if speaking to God from a woman’s point of view were the most natural thing to do’. She refers to God by a series of feminine personifications – Caritas, Misericordia, Sapientia, etc. – and feminine grammatical forms are conspicuous in their use throughout the *Exercises*, a stark contrast with the masculine inflections used even by nuns when reciting the Psalms and liturgy.

Provenance: early gift inscription on title page (‘Ex dono D[omin]i ...’); later (post- c .1700) inscription above (‘Pour Les Capucins D Eureux [i.e. Évreux]’) the Capuchin monastery at Évreux in Normandy, founded in 1620, and folio number additions to table of contents; manuscript library shelfmark on front flyleaf.

FB 76883; Adams G512. Ref: Lewis and Lewis, ‘Introduction’ in Gertrude, *Spiritual Exercises* (1989). Gertrude d’Helfta, *Œuvres spirituelles* (1967– ), i. 52–3.

Rare. OCLC and Copac list two copies in the UK (Cambridge and Oxford) and one in the US (Harvard).(47188)

**‘AS IF SPEAKING TO GOD FROM A WOMAN’S POINT OF VIEW WERE THE MOST NATURAL THING’**

**9. GERTRUDE THE GREAT (Saint) Insinuationum divinae pietatis exercitia nonnulla.** Paris: Guillaume Chaudière, 1578.

Printer’s device of Father Time with wings, hooves, and scythe on title page, woodcut headpieces and initials throughout.

8vo (165 × 120mm). [4], 147, [1]ff. (last blank). Contemporary limp vellum with overlapping fore-edges, endbands laced through turn-ins, faded manuscript title to spine (parchment largely detached from spine and somewhat rubbed, lacks ties, small black stain to head edge and margin not affecting text). **£1,250**

XCII.  
Clarissin.

Auff dem Orden S. Clare/welche von Fran cisco ihre Constitutio-  
nes hat ist entsprossen diser Orden. Num. 6. ist auch S. Clare Orden beschrie-  
hen/deren Geschlecht ist auch diser Orden/ doch vnterschiedlich im Kleid/  
Dem dise tragen gar weiß/ vnd auff dem Haupte  
Schwarz.



Ugend ist aller Ehren wert/  
Frombkeit die wirdt von Gott beschert/  
Disz sieht man an dem Orden wol  
Zum Weissen Frauen Ehrenvoll/  
Sie singen/fasten/beten sehr/  
Ihr Orden ward in doch nicht schwer/  
Das macht sie haben Gott den HERRN  
Für Augen vnd in grossen Ehrn.

NUNS, ILLUSTRATED

10.

LONICER (Johannes) **Ständ und Orden Der H. Römischen  
Catholischen Kirchen.** Frankfurt: Sigmund Feyerabend, 1585.

*Feyerabend's woodcut device of Fame, Temperance and Peace on title page, and Fame with two trumpets on final leaf, designed by Jost Amman, 102 full-length woodcuts by Jost Amman.*

4to (220 x 170mm). [116]ff. Unsophisticated later blue boards, spine with pale label at head, uncut (spine sunned, tear to bottom of lower joint).

£2,500

A handsome copy, uncut, of the first German edition of this compendium of the orders of the church, abundantly illustrated with over a hundred woodcuts by prolific woodcutter and illustrator, Jost Amman (1539-1591).

Printed in the same year as the Latin edition, also from Feyerabend's press, each page features a full-length woodcut of an ecclesiastical figure, with a brief description and verse by theologian Johannes Lonitzer (1497-1659). The present, German edition is less common than its Latin counterpart.

Amman's woodcuts begin with figures from the highest heights of the established church, to the most humble and penurious orders from all over Europe. Present here are ten female orders, including Dominican sisters (XC), Bridgettines (LXXXIII), and Poor Clares (XCII). All have been depicted by Amman wearing distinctly different dress, and holding various objects and instruments of devotion. These are most commonly open prayerbooks, girdle books and rosaries, but also include swords (see the (male) Order of Malta LXXXV, for example), as well as tools for self-mortification (see the Spanish and German Flagellants, CI and LXXX respectively).

Some browning, but a lovely, wide-margined copy in good condition.

VD16 ZV 24496. BMSTC German, p.524. NGA, *In the Library: Jost Amman and Sixteenth-Century Woodcut Illustration*, no.16 (for Latin edition). (250750)



## EMBLEM BOOK FOR WOMEN, DEDICATED TO A WEALTHY FEMALE DONOR

### II.

**POIRTERS, S.J. (Adrianus)** Den Alderheijlichsten Naem voor ein Nieu-Jaer-Gift.

Antwerp: the widow & heirs of Jan Cnobbart [Maria de Man] 1647.

*Engraved title page, repeated 'IHS' woodcut, nine full-page copperplate engravings, signed.*

Oblong 16mo (72 x 100mm). [16], 297, [5]pp. (lacks last blank leaf). Contemporary Dutch parchment over pasteboard sewn on two supports, decorative endbands with blue thread, overlapping fore edges (parchment stained and rubbed at extremities and ?old folds).

£3,250

**The very rare, sole edition of this attractive little emblem book for women, intended as a gift for New Year, and dedicated to one of Antwerp's wealthiest women. We have found only three copies outside Europe.**

Aimed at women – specifically ‘married women and widows’ alongside the youth and clergy – and published by Jan Cnobbart’s widow Maria de Man, this emblem book is dedicated to Maria Houtappel (1575-1649), who with her sisters was an important patron of the Jesuits in the city of

Antwerp. The ‘extraordinarily wealthy’ daughter of the owner of an import/export firm, Godfried Houtappel, at the age of 21 Maria made her vows as a spiritual daughter, ‘a long tradition of women rejecting marriage to embrace religious chastity without joining a convent...individual women were drawn to such lifestyles both for religious reasons and because they offered a degree of independence that they would had had they married or professed as nuns’ (Moran, p.279). Her patronage – along with that of her sisters – of the Jesuits in Antwerp began in 1609, and they would go on to fund the chapel of the Virgin at the Jesuit church. They were ‘the biggest donors to the Antwerp Jesuits in the seventeenth century’, and it is thus unsurprising that Maria was known to the author of this work, Adriaan Poirters, a prolific Flemish Jesuit writer who has composed the dedicatory poem here in her honour.

9, full-page copperplate engravings - by Bouttats and van den Does after Johannes Thomas - depict emblematic compositions and scenes from everyday life including, notably, the popular game of handjklap, or ‘hot cockles’/ ‘la main chaude’ in French, a hand-slapping game with its origins in the Middle Ages.

Landwehr, *Low Countries*, 665 (this copy is the first edition; Landwehr notes a reissue, see 665S). H. Magnus, ‘The Seventeenth Century Young Gentry at Hot Cockles’, *Journal of Low Countries* 39 (2015), pp. 128-49. S.J. Moran, ‘Resurrecting the ‘Spiritual Daughters’: the Houtappel Chapel and Women’s Patronage of Jesuit Building Programs’ in A. Pipkin & S.J. Moran (ed.), *Women & Gender in the Early Modern Low Countries* (Brill, 2019) pp. 266–322.

OCLC: North America: University of Illinois, Penn State. UK: British Library. (253984)



## TRANSLATED BY A WOMAN?

### 12.

SANDERS (Francis) S.J., BRETONNEAU (François de Paule) S.J.,  
[?BENTIVOGLIO CALCAGNINI (Matilde), transl.] *Compendio  
della vita di Jacopo II. rè d’Inghilterra*. Padua: Giuseppe Corona, 1714.

*Typographic ornaments in preliminaries and at end, crown device on p. 107, two woodcut initials.*

12mo (159 x 93mm). [12], 187, [5]pp. (first leaf and last page blank). Contemporary carta rustica, untrimmed, remnant of sticker with manuscript shelfmark to spine, 19th-century armorial bookplate of the Morosini family with shelfmark (somewhat rubbed and soiled, sewing supports weak at middle quires with one support split).

£750

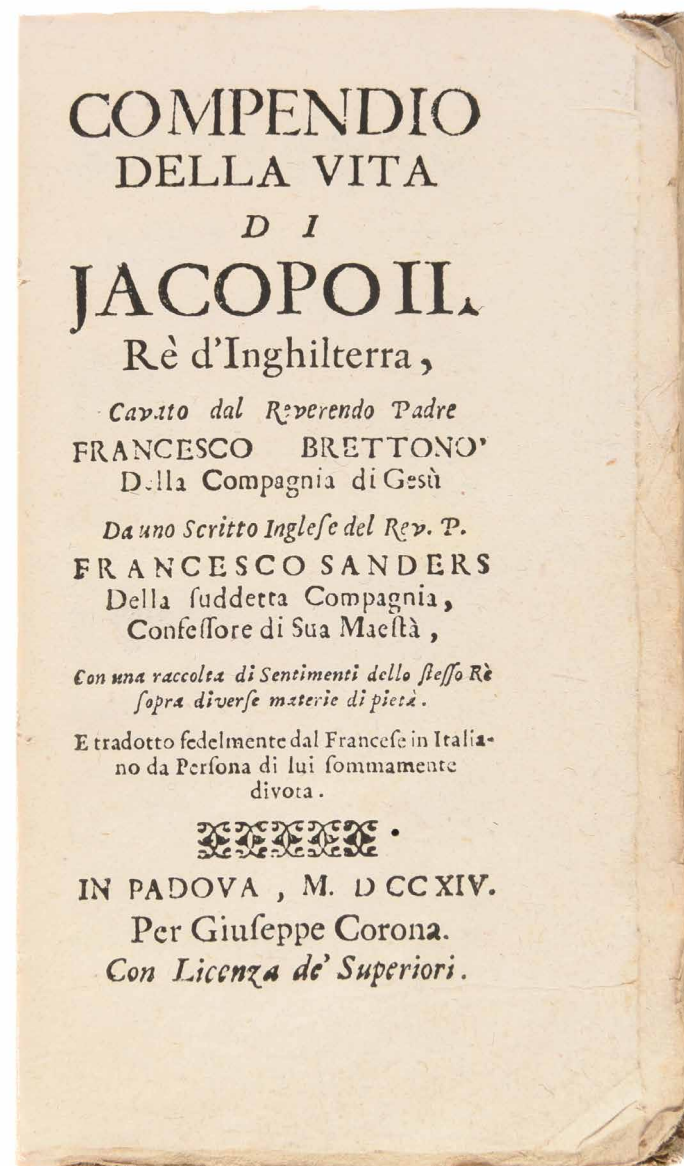
An Italian translation – possibly by Matilde Bentivoglio Calcagnini (1671–1711), Ferrarese noblewoman and poet – of an important and popular life of the deposed James II of England.

First printed at Ferrara, Matilde Bentivoglio Calcagnini’s native town, in 1704, this translation is anonymous; several sources, however, attribute it to her (see Villani, p.148). The attribution seems long-standing, for it is also made in an early hand on the title page of a copy in the British Library (shelfmark 601.e.15). Daughter of the ruling Bentivoglio family of Bologna, **in 1703 Matilde became the first Ferrarese woman to be elected to the Accademia dell’Arcadia, one of Italy’s leading literary institutions.** The women members’ position was ambiguous: “they are both: pastorelle, whose literary accomplishments were as competent and deserving of publication as those of the pastori, their male counterparts; and nymphs, who instigated and played courtly games’ (Dixon).

The text itself is a religious biography of James II, which pays particular attention to his conversion to Roman Catholicism; the *sentimenti* in the latter half of the book are mostly of an ascetic and penitential nature.

Provenance: from the library of the Morosini, the patrician family of Venice, who produced four Doges as well as generals, admirals, and cardinals.

A few wormholes, stains to bottom margin of pp. 37–40 not affecting text.



Refs: Dixon, ‘Women in Arcadia’, *Eighteenth-Century Studies* 32/3, 1999. Villani, ‘Un papa “protestante”: Innocenzo XI e l’Inghilterra di Giacomo II Stuart’, in Bösel et al., eds., *Innocenzo XI Odescalchi: Papa, politico, committente* (2014), p. 148 n. 6. OCLC:UK: 2 copies (Cambridge). US: Harvard.