E.K. Schreiber

Rare Books

Spring 2019 List

16th-17th-Century Continental Books

Mostly New Acquisitions

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*** VISITORS BY APPOINTMENT ONLY ***
Unpublished French Translations with Commentaries, of Anacreon, Sapho, Theocritus, Bacchylides and Other Ancient Greek Poets.


Small 4to (205 x 150 mm; 8 x 6 inches), 192 leaves, paginated as follows: 14 (last blank), 212, 44 (last blank), [-213]-326 pp. All pages are elegantly decorated with red-and-white and gold-and-white floral designs. Original mottled calf, triple gilt fillet round sides, flat spine richly decorated with floral designs, and red morocco label titled in gilt; joints and corners worn, with other surface signs of wear; internally in excellent, fresh condition, written on fine paper. For provenance, see below.

Very handsome, elegantly written and decorated unpublished French translations of classical Greek poetic texts, including Anacreon, Sapho, Theocritus, Symmias, Archilochus and Bacchylides. All poems are accompanied by extensive commentaries, also in French.

In his commentaries, the anonymous author, who is identified on the title page simply by the initials "J.B.F.C.D.D.M.," besides clarifying and commenting on the texts, occasionally includes criticism of published Latin and French translations, e.g. those of Anne Dacier (1681), and François Gacon (1712); thus, in his commentary on Anacreon’s Ode II, "On Beauty" (p. 5), our anonymous translator states that "One cannot close one’s eyes to the truth that reigns in this little poem, and consider the original as a masterpiece of good judgment, politeness and elegance; the Latin and French translators, however, have all disfigured it: Madame Dacier has gone even further by turning its entire economy of style upside down, whilst Gacon was no more than her copycat."

**PROVENANCE:**

1. Inside upper cover is an engraved bookplate of the Scottish physicist Sir Andrew Noble (1831-1915), depicting a crowned lion with the motto ‘TOUT BIEN OU RIEN’.

2. On front binder’s blank is a 3-line dedication with an indecipherable signature to J.J. Hoeufft of Breda: Jacob Henrik Hoeufft: (1756-1843) was a distinguished Neo-Latin poet of Breda (see Sandys III, p. 278), whose library, sold at auction in 1844, included the present manuscript listed on p. 61, lot 68.

3. We then find the manuscript in the collection of the Amsterdam pastors D.-C. Van Voorst and his son J.-J. Van Voorst in whose 1839 auction it is listed on p. 75, lot 1641.

4. On verso of 1 above is the bookplate of Theo. L. De Vinne, the famed historian of typography, as well as his smaller presentation label, dated Dec. 1895, presenting the volume as a Christmas gift to ‘Mrs M.M. Dodge,’ i.e. Mary Mapes Dodge (1831–1905), American children’s author, best known for her classic novel *Hans Brinker, or the Silver Skates* (1865).

§ J.H. Hoeufft Auction Catalogue, p. 61, lot 628.

See photos on next two pages →
Ode xv.
Le Jour d’Amaranthe.

Nou, je me meurtriers dans le
Ray screen de ce soleil, et de cet amour suprème
Ainsi que de faire la perfection. Ainsi, il
souhaite du cœur mon amour, pour se faire
évanouir la vue.

Je ne me meurtriers, dis-je,
de parfumer m’aigre, de ton cœur
mon heure, et de juin au printemps
ma douce, dans le silence du monde.

Les parfums que tu es en la main,
à ma main, il est en te dire
seule, seule, sans aide, en vain.

Dit-moi, dix de parfums, et jamais
font ces doux symphonies, et nous
dons amour, mon amour...
A Rare Historical Novel: The Second Recorded Copy?

2. **ANONYMOUS.** *La Comtesse de Candale.* Paris: Jean Ribou, 1672. $2,400

Two parts in one volume, 12mo, [4] leaves (including engraved frontispiece), 194 pp.; [2] leaves, 275 pp., woodcut ornaments on both titles, woodcut headpieces and capitals. [N.B. the 4th preliminary leaf (privilege) of part 1 erroneously bound following the title in part 2.] Contemporary brown calf, five raised bands on spine, gilt floral tools in the compartments, second compartment titled in gilt; binding surface wear; marginal tear in engraved frontispiece; a fine copy.

FIRST (and only) EDITION of this anonymous historical novel: in the royal privilege the author is named as the enigmatic "Sieur B.D.L." The eponymous protagonist is the little-known figure Catherine de Foix (1455 -c 1494), wife of Gaston de Foix, Count of Candale, who is said to have participated in the so-called "Guerre folle" ('The Mad War'), a late 15th-century conflict between a coalition of feudal lords and the French monarchy. Of outstanding rarity: only the copy at the BnF appears to be known.

The Countess of Candale is a sufficiently obscure historical figure to have allowed our anonymous author some liberties in depicting her attributes: (she is described as the most beautiful woman of France), and activities (her affairs with some of the most eminent noblemen of France, e.g., the Duc of Orléans—the future Louis XII—and the Duc de Bourbon, husband of Anne of Beaujeu, daughter of Louis XI). Anne of Beaujeu plays a major role in the novel: it is under her regency in the period after the death of Louis XI and before the majority of Charles VIII, that the Mad War was waged.

(Some literary sources state erroneously that the subject of the Countess of Candale was treated also by other later authors, namely Alexandre Dumas (in the play *Un mariage sous Louis XV*, 1841) and Paul Bourget (in the novel *Un cœur de femme*, 1890); however, while both these works include a character also named Comtesse de Candale, the former's action takes place in the 18th century, while the latter is set at the end of the 19th.)

§ Williams, p. 202; Baldner p. 99; Lever p. 531 (attributing authorship to Claude Boyer the dramatist, on no apparent grounds); not in Barbier.
With 380 Pages of Songs by Baroque Composers
Including Musical Scores and Lyrics


Three books in one volume, oblong 4° (25 x 19 cm): I. [12]-128; II. [12], 135, [i]; III. [8], 127, [i] pages. Woodcut device on titles; large ornamental woodcut initials and tailpieces; with 380 pages of printed musical scores with French lyrics. Contemporary brown calf, five raised bands on spine, in the compartments a gilt floral tool; binding solid with only surface wear.

FIRST EDITIONS of the first three books—another four were published from 1734 to 1737—of collections of Baroque drinking and love songs, minuets, musical parodies for one voice, some vocal duets and basso continuo.

The songs were collected, edited and printed by Jean-Baptiste-Christophe Ballard (1674-1750), royal printer for music, and a member of the celebrated French family of music printers and composers. Among the composers represented in these three books are Lully, Rameau, Campra, Lalande, François Couperin, Jean-Baptiste Morin and Jean-Féry Rebel; one minuet (Book I, p. 68) is attributed to "Endel" (see photo on next page), who is generally identified with the celebrated German-British Baroque composer George Frederick Handel.

The work is quite rare and all seven books are hardly ever found together; thus in American institutional collections only the following books may be located: Book I (Harvard), Book IV (Cornell), and Books II, III, V (Berkeley).

Comedies by an Actor-Playwright, Pupil and Companion of Molière


FIRST EDITIONS of the first four plays by Michel Boyron (aka Michel Baron 1653-1729), as well as the only ones published during his lifetime. The four comedies, all in first editions, dated 1686-1687, and each bearing the imprint of Thomas Guillain, are here issued with a general title page dated 1691 by the widow of Louis Gontier. They include:

Le Rendez-vous des Thuilleries, ou le Coquet Trompé, Comédie (1686)
Les Enlèvements, Comédie (1686)
L’homme à Bonne Fortune, Comédie (1686)
La Coquette, et la Fausse Prude, Comédie (1687)

These four comedies enjoyed great success: one, L’homme à Bonne Fortune, Baron’s most famous, was regularly performed well into the 19th century.

Baron was both an actor and playwright—in the former capacity Baron was the leading male actor of his generation, both comic and tragic, appearing in plays by the greatest dramatists during the reign of Louis XIV: Corneille, Racine, Regnard, and, of course, Molière, whose pupil Baron had become at the age of twelve before sharing the stage with him: in fact the great comic playwright created some roles especially for Baron: thus, e.g., in 1671, Molière created the role of Amour (Cupid) in his tragédie-ballet Psyché, whose title-role was played by the famous Armande Béjart, Molière’s wife.

It is during the period of the productions of Psyché that Molière and Baron engaged in a homosexual affair, the truth of which literary scholars have long contested, until relatively recently, when Maurice Lever, in Les Bûchers de Sodome (Paris, 1985, pp. 183-186), was the first—of several other—modern literary critics to mention Molière and Baron among the French authors and artists who engaged in homosexual relations during Louis XIV’s reign.

LES ŒUVRES DE MR LE BARON.

À PARIS,
Chez la Veuve de LOUIS GONTIER;
sur le Quay des Augustins, à
l'Image St. Louis.
M. DC. XCL
AVEC PRIVILEGE DU ROY.

LE RENDEZ-VOUS DES THUILLERIES,
OU LE COQUET TROMPE,
COMÉDIE.

À PARIS,
Chez THOMAS GUILLAIN, sur le Quay
des Augustins, à la défense du Pont-neuf,
à l'Image Saint Louis.
M. DC. LXXXVI
AVEC PRIVILEGE DU ROY.

No. 4

$1,500

Three parts in one volume, 4to, [12], 95, 56, 56 pages; Greek and roman types, with frequent use of Hebrew. Contemporary vellum over boards; title in ink along spine; some quires browned due to quality of paper; totally untrimmed copy, preserving all deckle edges.

Very rare FIRST (and apparently only) EDITION of a three-part edition of 1 Maccabees. The first part consists of the Septuagint Greek text of 1 Maccabees accompanied by the original Latin version of Joannes Drusius (1550-1616), Dutch Protestant Hebraist, professor of Oriental Languages at Oxford, Leiden, Ghent, and Franeker. Drusius’s Latin version is printed along the outer margins. The second part consists of Drusius’s 56-page, double-column commentary which often quotes the Hebrew text.

The third part, with its own title page titled Ad primum Machabaeorum disputatio, is at treatment of 1 Maccabees from a legal perspective by the celebrated Italian jurist Alberico Gentili (1552-1608), who served as the Regius professor of civil law at the University of Oxford for 21 years, after he settled in England due to his having adopted Protestantism. Gentili is recognized as one of the founders of the science of international law. At the opening of his Disputatio, addressed to Tobias Matthew, at the time Bishop of Durham and eventually Archbishop of York, Gentili defends a jurist’s right to comment on Mosaic law. This text was reissued in 1604.

§ Adams B-1646; BM STC Dutch and Flemish 1470-1600, p. 29.

12mo, [6] leaves, 95 pp.; woodcut device on title; woodcut headpieces and capitals. Contemporary brown calf, five raised bands on spine, title gilt in second, gilt floral ornaments in the other five; joints cracked but still solid; extensive marginalia throughout in a contemporary hand (see below), with an 8-line manuscript poem in French on the last blank page; early 19th-century owner's signature on title of Louis-Aimé Boutroux de Montargis, poet and dramatist active in the early 19th century.

FIRST EDITION of a biblical drama based on the Book of Judith, by the poet and dramatist Claude Boyer (1618-1698), member of the Académie française, and a contemporary of Molière, Corneille and Racine, the last of whom bore a strong animosity towards Boyer because he felt that he was competing directly with him in both the style and subjects of his tragedies.

The plot of the tragedy revolves around Judith, a beautiful Hebrew widow, who saved Israel from its Assyrian conquerors led by the general Holofernes. Judith entered Holofernes's camp, seduced him, and then beheaded him while he was drunk. She returned to her city, Bethulia, with the severed head, and Israel is saved. This drama was commissioned from Boyer by the royal court after he enjoyed great success with his previous Biblical tragedy, *Jephté*, who appears in the Book of Judges as having presided over Israel for a period of six years.

The extensive marginal annotations and observations on nearly every page indicate that the original owner of this copy may have been involved with directing or with other aspects of producing the play: for example, in the list of characters is written next to each name his/her peculiarity.

A very rare first edition: OCLC locates only the Harvard copy in America; copies of this first edition are known with two imprints: that of Jean-Baptiste Coignard, as here, and Michel Brunet.

§ Cioranescu I, 1617; Lancaster, *French Dramatic Literature* V, 78-79.
Pseudonymous Roman à Clef

7. ERYTHRAEUS, Janus Nicius [i.e. ROSSI, Gian Vittorio]. Iani Nicii Erythraei Eudemiae libri decem. Cologne [i.e. Amsterdam?]: Jost Kalckhoven [i.e. J. Blaeu?], 1645.

12mo, [16], 253, [3]. Woodcut printer's device on title; woodcut ornamental capitals; full-page engraved portrait of the author. Contemporary vellum over boards; binding a bit soiled; some light browning of paper.

Bizarre allegorical and satirical roman à clef in Latin prose and verse, in which everything and everyone appears to be pseudonymous—not only the names of the characters and places, but even the name of the author himself, the printer (Jodocus Calcovius), and the place of publication (Coloniae Ubiorum).

The author, Gian Vittorio Rossi (1591-1640), who wrote and published under a Hellenized version of his name, 'Janus Nicius Erythraeus,' was trained in letters and philosophy under the Jesuits at the Roman College, and then studied law at the Sapienza University of Rome. In 1610 he was appointed secretary to Cardinal Andrea Perreti, a position he held until the cardinal's death in 1628. He then retired to his house on the Gianicolo in Rome, which became a meeting-place for Rossi's fellow intellectuals, including Alessandro Tassoni, Giovanni Ciampoli, Leone Allacci, Gabriel Naudé, et al.)

Rossi's earliest publication was a preliminary version of this work in eight books, published in 1637 at an unnamed press but believed, on typographical grounds, to be the Leiden branch of the Elzevirs (see Willems 456). In the present second—but first complete—edition, two books have been added. The narrative begins when two first-century Romans caught in the conspiracy of Sejanus against Tiberius decide to avoid the emperor's wrath by fleeing by sea into voluntary exile. They are caught in a storm which drives them to an island named Eudemia, unknown to the rest of the world, and which the author places within the same latitude as Plato's Atlantis and Thomas More's Utopia; however, whilst
these two earlier models depicted societies that embraced the ideals of every virtue, Rossi depicts the citizens of Eudemia (which gives its name to his book) as reproducing, in startling fashion, the corrupt customs, not of ancient Rome, but of the Rome of his own day—the Rome of the papacy. Everything that the two exiles witness about the morals and customs of the inhabitants of Eudemia make up the narrative of the work. Thus, under the guise of an allegory, the author has unmasked the vices of his fellow-citizens, and in particular, of the high dignitaries of the Roman Church.

Literary scholars and historians have been able to unmask some of the protagonists' pseudonyms—e.g. ‘Tyrrenhus’ = Cardinal Fabio Chigi, the future Pope Alexander VII—but others still await identification.

Although the title page states that the edition was printed at Cologne by Jodocus Calcovius (Jost Kalckhoven, a known Cologne printer), it has been suggested that the real printer was J. Blaeu in Amsterdam: see Willems, Les Elzevier, p. 114: note to no. 456.

§ VD17 23:275940F; Paisey (BL German 17C), E546; Fernand Drujon, Les livres à clef, (Paris, 1888), pp. 1052-56.
The Second Copy Known?


The second recorded copy (the other one is at the Paris Bibliothèque Sainte Geneviève) of the first and only edition of the author's instructional elementary guide to learning liturgic plainsong (or chant). This introductory manual should not be confused with the author's later full-blown scholarly Art du plain-chant (1672).

Philippe Fornas (1627-1692) dedicates his work to his uncle Philippe Roussy, parish priest of the commune of Lacenas, in the diocese of Lyon—a post in which the author was destined to replace his uncle in 1662. In his dedicatory preface Fornas points out that he conceived the Nouvelle methode "for the convenience of the clergy" ('pour la commodité des Ecclesiastiques'), and in its 34 pages he concisely exposes the essential principles of ecclesiastical chanting; in fact, the title page boasts that this "very brief and very useful" treatise will teach plainsong "in a matter of a very few days" ('en fort peu de jours').

The little work must have been quite popular, judging from the fact that before the discovery of the present example, only the copy at the Paris Bibliothèque Sainte Geneviève was known.


Two more photos on the next page →
Exemples des régles fist (b moit) K m in o e dans les deux demi' ey, si s'ignorer par (quarte) c' est à dire que
contre les notes qui font ey, font aussi dans la colonne de
4 quarte.

No. 8
An Estienne Unnoticed by Renouard: The Third Recorded Copy?


**SOLD**

8vo, 22 pages: A-C⁴ (C⁴ blank); printer’s device [Schreiber 28] on the title page. Disbound.

ONLY EDITION of very rare (OCLC locates only two copies: BnF and BYU) royal Letters patent levying assessments and taxes, as well as transfer of properties, against 63 ecclesiastical institutions, that are here all listed. This action, which is signed and dated by King Charles IX on 10 September 1564, was intended as an effort to raise 76,000 "livres tournois" for the kingdom.

§ Not in Renouard; not in Lindsay & Neu French Political Pamphlets.
With 394 Woodcut Illustrations of French, Italian and English Coins


8vo, 130, [13] pp.; woodcut royal arms on title page; with 394 woodcut illustrations of coins. Contemporary mottled tan calf, spine gilt with floral designs separated by five raised bands; red fore-edges; binding with surface wear but sturdy; ownership signature on title page; François Cordier, dated 1704.

FIRST EDITION based on the Royal edict of 18 November 1641 of this extensive survey of the French coinage system at the first half of the 17th century and earlier, with 74 pages containing representations of French and other European coins, including Italy, Spain, Portugal, the Netherlands, England and Scotland.

Of the greatest iconographic value for the numerous handsome woodcuts of écus, deniers, sols, etc., several representing contemporary monarchs. The equivalent monetary value in French currency is given for each coin, brought up to date according to the Royal edict of 18 November 1641, on which this edition is based. A valuable source book for the economic and financial history of France in the 17th century.
Rare Collection of Eastern Proverbs by the First Translator of The Arabian Nights


$950

12mo, [18], 356, [28] pages. Contemporary brown calf, five raised bands on spine, five compartments with central floral gilt ornament, title gilt in second compartment; surface wear, extremities of joints cracked; inoffensive worming in extreme lower margins, very far from text; an early ownership signature in upper margin of first dedication page canceled in ink.

FIRST EDITION (not to be confused with the much more common piracy published at The Hague with the same date but a different collation) of a compilation of Eastern proverbs, maxims, anecdotes, witticisms, etc., translated from the Arabic, Persian, and Turkish by the French Orientalist and Antoine Galland (1646-1715). Ten years later Galland began publishing his French translation—which was also the first in any European language—of One Thousand and One Nights, published in twelve volumes between 1704 and 1717; Galland’s translation was to exert a major influence on subsequent European literature and attitudes to the Islamic world.

The present collection, in which each entry is accompanied by Galland’s comments, is remarkably rare: only one copy may be located in an American collection (University of Texas); the following year an English translation was published in London under the title The remarkable sayings, aphorisms and maxims of the Eastern nations: abstracted and translated out of their books written in the Arabian, Persian and Turkish language (Wing G169; ESTC R7403).

§ Quérard III, 795; for the Hague piracy see Cioranescu 32136 and Duplessis, Bibliographie parémiologique, no. 72.
Very Rare "Mystical Sunflower"

12. GIANOTTI, Alfonso, S.J. *Mysticum heliotropium Hoc Est Selectae Industriae Ad Unionem Cum Deo consequendam.* Ingolstadt: Joannes Ostermayr, 1658. $750

16mo (98 x 57 mm: 3.86 x 2.24 inches), [8] leaves, 267, [5] pp. Two title pages, one engraved, the other letterpress: the former consists of a full-page emblematic design which includes several Latin Biblical quotes. Bound in 19th-century quarter brown morocco, five raised bands on spine, with small gilt design in the compartments; small paper defect in the lower margins of the first quire affecting a portion of the border of the engraved title and some letters in the letterpress title, including the last two roman digits of the date.

FIRST LATIN EDITION (see below) of the widely popular spiritual treatise whose title translates "The Mystical Sunflower," by the Jesuit theologian Alfonso Gianotti (1596-1649), Rector at Reggio and Bologna. The work's title is a metaphor expressing that just as the sunflower always faces the sun, so the Christian soul is engaged in the constant pursuit of connecting itself with God.

This Latin translation, attributed in the title to "Another member of the Society of Jesus," is based on the elusive original Italian version, *Il mistico Girasole,* believed to have first been published at Bologna in 1641, and reprinted there in 1646; although such Italian editions are mentioned by several sources (e.g., Tiraboschi, *Biblioteca Modenese* II, p. 403, and G. Melzi, *Dizionario di opere anonime ... di scrittori Italiani,* vol. 1, p. 70), no copy of any edition appears to have survived: I have been unable to locate an actual copy of any edition in any catalogue, including OCLC, WorldCat, NUC, etc. The work was also translated into German as *Die Geistliche Sonnenwend* (Munich 1659).

Of the present first Latin edition a small handful of copies are known in European libraries, and reprints are recorded in 1665 and 1698; of this 1658 first edition and its 1665 reprint no copies may be located in American collections; of the 1698 reprint one copy is located at Harvard.

§ De Backer III, p. 1392, no. 2; VD17 12:102783F.
The Life and Duties of Virgins


Two parts in one volume, 12mo, I. [12] leaves, 382 pages, [i] leaf; II. [1] leaf, 23 pp.; engraved emblem of Fortuna on page signed by Pierre Giffart (1638-1723); woodcut headpieces and capitals. Contemporary calf, five raised bands on spine, five compartments with central floral gilt ornament, title gilt in second compartment; joints cracked but holding, wear to corners and spine extremities (leather defect in lower spine compartment). PROVENANCE: On the first binder’s blank is the early signature of ‘Mélanie Lorgès’; on the title is the early two-line ownership inscription of the ‘Révérend père Raphaëlle Janot religieux de la Charité.’

Published anonymously, this “Life of Christian Virgins, and their Duties and Obligations,” by Jean Girard de Villethierry (1641-1709), priest of the Diocese of Paris, and prolific author, presents a glorification of Christian virginity. The present is the second, revised and corrected edition (the first is dated 1693).

Following the main text is the author’s verse letter to Madame de Maintenon (Françoise d’Aubigné, Marquise de Maintenon, 1635-1719), who had married King Louis XIV in 1683 (her first husband had been the poet Paul Scarron). In 1686 she founded at Saint-Cyr, a village near Versailles, the Maison royale de Saint-Louis, a school for poor girls of noble families. At her request the King endowed St-Cyr, and Madame de Maintenon drew up the rules of the institution and attended to its every detail. Her work also had a lasting impact on the original feminist movement, one aim of which was to promote educational equality between the sexes to help lower-class women escape their condition and prostitution.

Following this letter is another one, in the form of a series of poems addressed to the young ladies of Saint-Cyr, describing their duties and warning against the treacherous pitfalls that may jeopardize their purity, e.g.:

A Virgin must love only Christ, her spouse
A Virgin must reject luxury
A Virgin must consider theater and opera as poisons
A Virgin must abstain from reading novels, etc.

The book proved quite popular, judging from its many re-issues: 1698, 1703, 1707, 1714, 1716, 1725. All editions are rare: thus no copy of either the first or of this sevcon these the only editions represented in U.S. collections are those of 1703 (Harvard and U Wisconsin), and 1725 (Newberry, UCLA, UDayton).

§ Cioranescu 33117; Barbier IV, 1020.
**Rare 16th-Century Biographies**


$1,750


FIRST EDITION of a collection of biographies of some of the most prominent personalities, both male and female, of the 16th century, including monarchs, religious and political figures, etc. Included are Henry VIII, Catherine of Aragon, Mary Tudor, Cesare Borgia, Alessandro de’ Medici, Girolamo Savonarola, John Dudley, Thomas Wolsey, John Fisher, Reginald Pole, Thomas More, *et al.*

The historian and biographer Antonio Maria Graziani (1537-1611), Bishop of Amelia and Apostolic Nuncio to Venice, left his work unpublished at his death; it was not until seven decades later that it was discovered by the French author Esprit Fléchier (1632-1710), Bishop of Nîmes and a member of the French Academy, under whose editorship it was published in the present edition.

§ Goldsmith, STC French 17C, G683.
With Contemporary Criticism of Molière

15. **LE PAYS, René. Les nouvelles œuvres.** Paris: Charles de Sercy, 1672. $850

Two parts in one volume, 12mo, [24], 237; [8], 279 pp. (with an extra title for part II); woodcut ornaments on both titles, and as head- and tailpieces. Contemporary vellum over boards; remains of two title-labels on spine.

FIRST EDITION of this collection of letters, poems, and chansons by the notoriously mannered poet René Le Pays (1636-1690) whose appeal was almost entirely limited to a female readership—as evidenced by the addressees of the pieces, most of which are dedicated to anonymous "Mesdames" or "Damoiselles" often (but not always) identified by their initials only.

Le Pays was met with quite a different reception with his male audience; thus Boileau referred to him as a "pleasant buffoon," a judgment that Le Pays accepts graciously from the great literary critic, and forms the subject of an entire letter (Second part, second book, first letter: pp. 133-136), in which he argues that despite Boileau’s satirical remark, he will continue to compose verse, for, after all, “Molière is not grieved to see wretched clowns on stage, nor does it displease Le Brun that the realm is filled with ignorant painters.”

This first edition was published in partnership among three publishers, and is consequently found with three different imprints: Claude Barbin, Denys Thierry, and Charles de Sercy (as here).

§ Brunet III, 990; Quérard, *La France littéraire* V, p. 185.
With a Long Section on the Wines of Bordeaux


4to, [8], 342 (i.e. 336) pages: (π)4, A-Z4, Aa-Ss4; page numbers 73-86 omitted by the printer, with many other numbering errors; quire I and K inverted; handsome engraving of two angels on title. Modern vellum over boards, title and date gilt on spine; occasional dampstains, including on title page; some stains and marginal tears.

Important collection on the statutes and regulations governing every conceivable profession of Bordeaux, beginning with the political and judicial officers of the city: mayor, treasurer, judges, notaries, guardians of the peace, et al., as well as the laws applied to their elections. Among the many professions included are physicians, apothecaries, barbers and surgeons (pp. 228-243), leather tanners and parchment makers, with details of preparing animal skins for various leathers, such as vellum, calf, moro. Once completed and dried these skins may be sold to shoemakers and booksellers for bindings (libraires, pp. 308-315). One chapter (97-101) is devoted to the statutes applying to the book trade, including both printers and booksellers.

Thus all aspects of the Bordeaux daily life is dealt with, particularly the professions dealing with food and—this being Bordeaux—wine, to which twelve chapters are devoted (185-207); every aspect of wine production, labeling, barreling, and consumption are dealt with, including laws regulating brokers and tavern keepers; the sale of wine is also strictly regulated: thus, e.g., English merchants are forbidden to purchase wines directly from the vineyards but must do so through a local broker.

This is the second edition of the work, which first appeared in 1593 in a now very rare edition. The author, Gabriel de Lurbe (d. 1613), a native of Bordeaux, published several works on the subject of his native city.

§ Desgraves, Bibliographie bordelaise, no. 335; Desgraves, Répertoire bibliographique des livres imprimés en France au XVIIe siècle, vol. 14 (Bordeaux), no. 187; Brunet III, 1238.
Memoirs of the Nymphomaniac Queen


FIRST EDITION, first issue, with privilege leaf and with list of errata (a second issue was published under the same date with all errata corrected in the text). In the present copy an early reader has corrected the text in ink throughout based on the printed list of errata (see photo of one).

Marguerite de Valois (1553-1615), daughter of Henri II and Catherine de’ Medici, was married in 1572 to King Henri IV who divorced her in 1599 due to—as popular lore has it—her numerous infidelities. If she was indeed a creature of loose morals, Marguerite was above all a remarkably erudite and culture woman, as well as an important political personality. It is believed that the real cause of her divorce was her barrenness. The popular image of Marguerite, who became known as "Reine Margot" from the 1845 novel by Alexandre Dumas, is that of a beautiful woman, cultured, nymphomaniac and incestuous.

These Memoirs proved quite popular, published eight times over the first two years of their initial appearance, with over twenty additional authorized or clandestine editions until 1715. The text was translated into English, as The memorials of Margaret de Valois, of which at least eleven editions are known between 1641 and 1662, as well as into Italian (1641), and Spanish (1646).

§ Brunet III, 1419; Tchemerzine IV, 392a; Gay III, 125; Barbier III, 201.
The First Complete French Translation


Two parts in one volume, 8vo, [8] leaves (including engraved title), 594 pp., [11] leaves (inc. final blank); [8] leaves (including engraved title), [24], 581 pp. Handsome 19th-century brown morocco, spine richly gilt in compartments, marbled edges; some light surface wear to joints and corners; bookplate of Docteur Paul Lecène (1878-1929), after whom a Paris street is named (in the 13th arrondissement); 19th-century ownership signatures on printed title of one ‘Jean Marie Marotte Buffy’.

FIRST EDITION of the first complete French translation (accompanied by the Latin text) of the Epigrams of Martial (translations of selected epigrams, by Clément Marot, were published posthumously in 1596). The present translation is by Michel de Marolles (1600-1681), French churchman and translator of numerous classical Roman texts, including the New Testament. Of Marolles’s numerous French versions of classical Roman poets the present is regarded as the best known (cf. New Oxford Companion to Literature in French, p. 502).

§ Cioranescu 46046; Schweiger 602.

12mo, [8], 280, [10] pages; title-page printed in red and black. Contemporary calf, back gilt; considerable surface wear, but solid; on the front free endpaper is a long note in French in a late 18th-century hand about the provenance of this copy.

FIRST EDITION of the memoirs of Marie d’Orléans, Duchesse de Nemours (1625-1707), published posthumously two years after her death by the novelist Marie Jeanne Lhéritier de Villandon (1664-1734).

These memoirs are important for not only corroborating, but also completing the Memoirs of the Cardinal de Retz about the French civil war known as The Fronde. (It may be mentioned that the editor, Mlle Lhéritier de Valadon, was the niece of Charles Perrault, the author of the celebrated collection of classic children’s tales.).

§ Cioranescu 50946 (and cf. 43387).
First Edition Based on the Codex Pithoeanus: 
Our Oldest and Best Textual Source


8vo, [10], 302, [10] pp. Estienne device on title; foliated initial and ornamental headpiece at beginning. 17th-century polished calf, double gilt fillet round sides, five raised bands on spine, gilt floral tools in the compartments; title label missing from second compartment; all edges gilt; a fine copy with some wear to corners and joints of binding; a few scattered underscorings and marginalia in an early hand.

Landmark first Pithou edition of Juvenal and Persius, including for the first time the ancient scholia and glosses on both authors.

Pierre Pithou (1539-1596), the ablest scholar in France after Scaliger (cf. Sandys II, 192), was enabled to publish these improved texts thanks to a 9th-century manuscript (written in the Benedictine abbey of Lorsch) given to him by his brother François; this manuscript, which is today our oldest and best textual source for the two satirists, is now at Montpellier, and is still commonly known as the "Codex Pithoeanus," after its first editor.

§ Renouard, Estienne, 186: 2; Schweiger 710; M. H. Morgan, A Bibliography of Persius, no. 195; cf. G. Highet, Juvenal the Satirist, pp. 207-208, 320; Schreiber 258.
A Fake Exposed


12mo, [1] leaf, 213, [1] pages; two woodcut headpiece s and capitals. Contemporary calf, five raised bands on spine, gilt floral tools in the compartments, second compartment titled in gilt; binding with considerable surface wear but solid; internally in fine, fresh condition. On title is the 18th-century ownership signature of Gabriel Deperet (de Maury), French physician, author of a work on opium (De opio, 1784).

FIRST EDITION of the first philological exposure of Nodot's forgeries. François Nodot (c. 1650-1710), a soldier of fortune and writer, published his sensational discovery of new fragments of the Satyricon, the notorious first-century picaresque novel by Petronius which survives only in a fragmentary state. Nodot claimed to have discovered these new fragments, which conveniently fill some of the lacunae in the text, at Belgrade in 1688 and first published them in his edition of 1691 followed by his French translation of the text in 1693.

Although Nodot's discoveries have long since been established as forgeries, they were accepted as genuine by many French scholars and some learned academies. However, the objections of eminent philologists outside France, notably Leibniz and Bentley, soon began to be heard, all denying the possibility that Nodot's fragments could be genuine. In France itself the conviction was pressed home in the present work by the lawyer Breugières de Barante (c. 1670-1744), who, under the pseudonym Georges Pélissier, as it appears in the Royal privilege, convincingly exposes Nodot's "discoveries" as forgeries on philological grounds.


8vo, [4], 462 pp., printed in double columns; woodcut ornamental headpiece and capital on first page of text. Contemporary brown calf, five raised bands on spine, gilt floral tools in the compartments, second compartment titled in gilt; binding with surface wear but quite sturdy; worming in the lower outer margins of twenty leaves (f'-L'), occasionally affecting a letter or two.

FIRST EDITION of a remarkably rare trilingual dictionary: Greek, Latin and French. Although published anonymously—the work being attributed simply on the title to "a member of the Society of Jesus" (Opera a unius de Societate Iesu elaboratum), it is in fact by the prolific Lyonnese Jesuit author François Pomey (1618-1673; see De Backer-Sommervogel, loc. cit. below), whose aim was to teach Greek by providing pupils with the accompanying French and Latin equivalents for each entry, and describes his book as "Highly necessary for the acquisition of the knowledge of Greek" (Opus ad assequendam Graecae Linguae cognitionem summe necessarium).

The book proved quite popular, judging from the disappearance of nearly all copies of the first three known editions: 1664, 1688, 1703, all printed in Lyon: of this first edition only a copy in Lyon survives; of the 1688 reprint only a copy in Barcelona is known; of the 1703 edition only a copy at Jena, is recorded. Of the next three known editions (1736, 1757, 1836), also all printed in Lyon, only single-digit numbers of copies of each are recorded, mostly in France, with two locations in America: of the 1736 edition there is a copy at Boston College, and of the 1777 edition there is a copy at the U. of Connecticut.

§ De Backer-Sommervogel VI, p. 986.
23. **[PRINGY, Madame de]**. *Junie, ou les sentiments romains*. Paris: Widow of Charles Coignard, 1695. SOLD

12mo, [24], 286 pp., [i] blank leaf. Woodcut device on title; woodcut on a verso; woodcut headpieces and capitals; the last four pages of the preliminary matter consist of a catalogue of the publications by the Widow of Charles Coignard, from 1683 to 1695. Contemporary calf, five raised bands on spine, five compartments with central floral gilt ornament; considerable wear to corners, front joint broken but holding.

FIRST EDITION of a historical novel by Madame Jeanne-Michelle de Pringy (1660-1709) whose publications were generally aimed at a female audience and emphasized the theme of feminine self respect (*amour propre*). The present novel’s female protagonist, Junie, is based on the historical figure Junia Tertia (c 75BC-AD22), wife of the Roman senator and general Gaius Cassius Longinus, referred simply as Cassius, best known as a leading instigator of the plot to assassinate Julius Caesar. Junie was, furthermore, the half-sister of Marcus Junius Brutus, who took a leading role in the assassination of Caesar (“et tu Brute”).

The novel recounts Junie’s participation in the political life of Rome and recounts her various love affairs with several notable Romans, e.g., Marcus Licinius Crassus, a member of the First Triumvirate along with Julius Caesar and Pompey, Lucius Cornelius Cinna, and Gaius Cassius Longinus, whom she married. In her preface the author acknowledges that she may have taken some historical liberties but states in her defense that, “If the reader should find some exaggerations in my account, let him be assured that I based those circumstances that I was unable to prove on those that would be found in the heart of a Roman woman who must love more nobly that any other.”

Among the preliminaries is a catalogue of the publications of the Widow of Charles Coignard. Very rare: the only copy located in an American collection is at Harvard.

The First Book Illustrated by Rubens

4to, [8] leaves, 124 pp., [2] leaves. Engraved Plantin device on title, woodcut device at the end. With four double-page engraved plates and two smaller engravings in the text. Contemporary vellum over boards; binding somewhat dust-soiled; edges of upper margins of some preliminary leaves browned (far from text); overall a fine, tall copy. Inside front cover are two bookplates: 'Ig. van Bavegem', and 'Joseph J. Morrow'.

FIRST EDITION of a work on Roman antiquities and literature by Peter Paul Rubens’s older brother Philippe Rubens (1574-1611), archaeologist and classical scholar. The work is illustrated with engravings after drawings by Peter Paul Rubens, and is the first book to contain illustrations by the great artist.

Although Rubens designed the title pages of many books, only a small handful (seven or eight) are known to contain illustrations after his drawings, and Philippe Rubens’s Electorum libri II is the earliest of these. The book contains five illustrations engraved by Cornelis Galle after drawings by Rubens, depicting ancient Roman dress, athletic events, and religious articles; Rubens copied these from ancient reliefs and statues in Rome: for a detailed discussion of the classical sources for these five engravings, see M. van der Meulen, Petrus Paulus Rubens Antiquarius (Utrecht 1975), pp. 78-80, note 31.
The second part, "Ad Iustum Lipsium poetamia," consists of poems which Philippe dedicated to his teacher, the great Flemish humanist Justus Lipsius, whose favorite pupil he had been; it includes an elegy on the death of Lipsius, which occurred two years previously, in 1606.

The work closes with a long and very interesting poem, "Ad Petrum Paullum Rubenum navigantem," addressed by Philippe to his younger brother, wishing him a safe sailing to Italy; it includes a reference to Peter Paul's artistic talent, equal to that of the renowned 4th-century BC Greek painter Apelles.

§ Funck 238 and 387; M. Rooses, L'Oeuvre de Rubens V, 115-116; Held, Rubens and the Book, 173-174; see also A. Frauendorfer, "Rubens als Buchillustrator," in Philobiblon 12 (1940), 123-133.
The Most Comprehensive Treatise on the Eucharist
With Attacks on Calvin and Beza


Folio (377 x 245 mm), [20] (including a4 blank), 396, [12] leaves; roman type; large woodcut printer’s device [Renouard 669: citing this work] on title; woodcut ornamental headpieces and initials. Handsome modern half leather; several early inscriptions on title-page canceled in ink; internally in fine condition, with good margins.

FIRST EDITION of the exhaustive treatise on the Eucharist by Claude de Sainctes (1525-1591), bishop of Evreux and Catholic controversialist, enemy of Calvin and Beza. This first edition was issued with title pages dated either 1575 or 1576.

This monumental work, which was the most thorough and extensive ever published on the subject at the time, is considered Sainctes’s most important—as well as the rarest—of all his writings. He defends the dogma of the Church against those that he considered heretics, including Calvin and Beza. The latter immediately published a Response to Sainctes: Ad repetitionem primam F. Claudii de Sainctes De rebus Eucharistiae controversis Responsio (1577).

Sainctes’s comprehensive treatise, which became the starting point for all those who treated this subject after him, is divided into ten sections. The first six deal with the origins and institution of the Eucharist, proving the reality of the Body and Blood of Christ through Scripture and the Church Fathers; the next two deal with Transubstantiation; the ninth deals with Adoration, and the tenth with Communion under one species (i.e. bread alone), in opposition to the Reformers who insisted that Communion in both kinds alone had Scriptural warrant.

The author includes a lengthy 16-page dedication to King Henri III; this long, laudatory dedication becomes ironic in view of later events: soon after Henri III’s
assassination in 1589, Sainctes, who had joined the Catholic League and was very zealous in his efforts to convert Protestants, was forced to flee Evreux after the royal troops took possession of it. Among his papers was found a document in which he approved the murder of Henri III and maintained that one could likewise kill his successor, Henri IV. Arrested and arraigned, Sainctes was condemned to death as guilty of high treason. At the request of the Cardinal of Bourbon, Henri IV commuted his sentence to life imprisonment, and he was confined in the château of Crèvecoeur where he died in 1591.

Very rare: only two copies may be located in American institutional libraries: Harvard and Villanova.

§ Cioranesco 20131; Adams S-85.
A Feminist Novelist's Masterpiece


12mo, 100 pp.; woodcut ornament on title; woodcut headpiece and capital on opening page. Handsome modern polished red calf decorated and titled in gilt (binding signed 'A. Lugan' [see below]); brown stain in upper outer margins of first ten leaves, not touching printed text; worming in lower margins of final leaves (far from text). Bound in front is a manuscript leaf containing bibliographical material concerning this edition; in addition, loosely inserted is a similar leaf in an earlier hand. Preserved in a custom slipcase.

One of the two editions of this historical novel published in 1678 but with different collations (see below), by the French writer and feminist Antoinette de Salvan de Saliez (or Saliès: 1639-1730), native of Albi, a commune in southern France, and wife of Count Antoine de Saliez. After the latter's death, in 1672, Antoinette devoted herself to romantic writing in the form of historical novels as well as poetic and epistolary writings, becoming known under the nickname "The Muse of Albi." [It may be worth noting that A. Lugan, the binder of this volume, is/was also active at Albi.]

The Countess's major publication, and the one for which she is best known, is the present historical novel told in the female voice. It tells the story of real-life German princess Marie-Anne von Hohenzollern (1614-1670), who as a young girl is given in marriage to the sixty-year-old Count of Isembourg (or Isenburg), whom the author depicts as an ugly and wild man who who has a penchant for poisoning his wives, and who thinks of nothing but "to instill fear in the youthful countess." Marie-Anne manages to escape with the help of two faithful servants, and with the greater part of her gold and jewelry. After numerous adventures she finally settles in Albi where she purchases a small castle. It is in Albi that the author met her (see Siep Stuurman, "Literary Feminism in Seventeenth-Century Southern France: The Case of Antoinette de Salvan de Saliez," The Journal of Modern History, Vol. 71, no.1 (March 1999), p. 11.)

As mentioned above, two editions appeared in 1678, one with 235 pages, the other with 100. It is believed that, as the the two manuscript pages explain, after the first 1678 edition appeared it proved so successful that the publisher quickly produced another printing that same year with identical text but different pagination: this difference in pagination is accounted for by a larger type used in the 235-page edition and a smaller one used in the 100-page version, of which the present is an example.

Both versions of the first edition are extremely rare and no copy of either is represented in any American institutional collection; a copy of a 1680 reprint is located at the Newberry Library.

§ Cioranescu 61425; Reed, Claude Barbin, p. 103, no. 340); R.C. Williams, Bibliography of the 17th-Century Novel in France, p. 216; Barbier I, 662; Stuurman, op. cit. above, pp. 1-27.

SEE PHOTOS ON NEXT PAGE ➔
No. 26
Rare Autobiographical Writings

27. VIGNERON, Madeleine. La Vie et la conduite spirituelle de Mademoiselle Madeleine Vigneron. Suivant les Memoires qu'elle en a laissee par l'ordre de son Directeur. Paris: [Widow of Denis Langlois] for Pierre de Launay, 1689. $950

8vo, [32], 638 pages; woodcut device on title; woodcut headpieces and capitals. Contemporary brown calf, five raised bands on spine, gilt floral tools in the compartments, second compartment titled in gilt; corners and spine extremities worn; three old joint repairs; on the front binder’s blank is an early ownership four-line inscription in French dated 1704, of Sister Monique Vanden Heuvel, at the priory of Sion de Vilvoorde (Belgium). Overall a fine copy.

The second and preferred edition of the stirring journal that Madeleine Vigneron (1628-1667), member of the Third Order of the Minims of St. Francis of Paola, began to keep in 1633 and continued until her premature death. It was first published in 1679 and again in the present second, and final, edition which is more complete than the first. Added are Madeleine’s series of 78 letters representing her spiritual correspondence.

In these autobiographical writings, which were collected and published by her Director, the Minim Matthieu Bourdin, Madeleine speaks of the illnesses that plagued her since childhood and greatly handicapped her throughout a life that she dedicated to God by caring for the poor.

A very rare book: the combined resources of NUC and OCLC locate only one copy in America, at the University of Dayton which also holds the only American copy of the 1679 edition.

§ Cioranescu 66466 (the 1679 edition).
Proving the Existence of God by Cartesian Science

28. [SALLO, Denis de, sieur de la Coudraye]. Traitez de metaphysique, demontrée selon la méthode des geometres. Paris: André Pralard, 1693. $1,300

12mo, [16] leaves, 220 pp., [1] leaf.; woodcut device on title page, woodcut head- and tailpieces and initials. Contemporary calf, spine with five raised bands, gilt floral designs in the compartments; joints, corners and head and foot of spine worn; early ownership signature on title: "ex libris Borraud."

FIRST EDITION, first issue (the second is dated 1694) of this anonymous treatise of metaphysics, specifically on proving God’s existence and attributes, and His role in every aspect of man and the world. In his preface the author states that he has recourse to the scientific method, more precisely, the science of geometry, because he is not aware of any other means of arriving with certainty at what is really true, such as, e.g., the existence of God or of man.

The author bases his proofs on the philosophy of Descartes, whose Méditations he quotes (p. 28), and also of Malebranche, whose Recherche de la vérité he refers to in his preface (fol. a12). It is quite evident that the author relied quite heavily on these two authors, especially the former, as may be seen, e.g., in his paraphrase of Descartes’ famous proposition "Cogito ergo sum" ("I think therefore I am") to prove his—and therefore man’s—existence: thus he states (p. 73), "Je pense, puisque je doute si je suis, et je ne puis douter, sans penser actuallement. Or je ne puis penser, sans que j’existe, le néant n’ayant aucunes propriétés. Donc il est si certain que l’esprit existe, qu’on ne peut douter de son existence"; and on p. 5 the author uses the same proposition to prove the existence of God: "Il est evident qu’il y a un Dieu. On ne peut penser à aucun être, s’il n’existe actuellement ... le néant n’ayant point de de proprietez" ("It is evident that there is a God, for one cannot think of any being unless he actually exists ... nothingness not having any properties.")

This rare anonymous work, which circulated under the name 'La Coudraye', has been variously attributed to the theologian Henri Lelevel (1655-1705), author of another similar work (Vraie et la fausse métaphysique, 1694), and, more convincingly, to Denis de Sallo, sieur de la Coudraye (1626-1669), founder of the Journal des Savants, the first European literary and scientific periodical. It may also be mentioned that, apparently due to a confusion of names, in the Paris BnF catalogue and elsewhere, this work is attributed to the French politician and navy officer François-Célestin de Loynes de La Coudraye, whose dates (1743-1815) make his authorship chronologically impossible.

Very rare: apart from a handful of copies in European collections, only one copy may be located in an American library (UCLA).

§ Barbier, Dictionnaire des ouvrages anonymes IV, p. 812 (the 1694 edition
29. WEBER, Johann Adam. *Ars discurrendi de qualibet materia: ad centum fontes reducta et multis exemplis inculpatè curiosis lectúque jucundis illustrata*. Nuremberg: Michael & Johann Friedrich Endter, 1673. $1,250

8vo, [8], 770 [i.e. 774] pp. [pp. 561-564 misnumbered 557-560]; woodcut printer’s device on title. Contemporary vellum over boards; light browning of paper throughout as is common with this edition, some light damp stains.

Johann Adam Weber (1611–1686), was an Austrian Augustinian canon and polymath who divided his professional activities between Vienna and Salzburg, and published a great number of works on a variety of subjects from 1667 and 1686, the year of his death. In the present work, divided into one hundred chapters on as many topics, each divided into several exempla, are discussed such topics as monsters, miracles, fame, music, humor and jokes, beauty, imitation, symbols, inscriptions, law and statutes, predictions (astrology), etc.

The author cites his examples both from the ancients (e.g. Aristotle, Euclid, Galen), as well as from contemporaries and near contemporaries (e.g. Athanasius Kircher, J. Scaliger, Robert Hooke, Gaspar Schott, Fracastoro, Fallopius, Lipsius, M.A. Muret, et al.).

Weber’s examples are also taken from various continents and countries, including China, Japan, and the Americas: scattered throughout are references to the Americas, especially of folkloristic interest, Indian customs and explorers (pp. 226, 413-415, 512, 647-649, 652, 704-705 and passim), with examples from Brasil, Hispaniola, and Cuba.

The work is notorious for its third chapter, on Possibility, the first example of which deals with the “Possibility of sailing through the air,” *(De possibilitate navigationis in ãëre*, pages 9-11), which is considered an early example of a description of aeronautics.

The Origin of the Aldine Dolphin and Anchor Device


Silver coin, 18 mm in diameter, the obverse represents the laureate head of Titus facing right, the reverse an anchor entwined by a dolphin. Inscribed on obverse: IMP. TITVS. CAES. VESPASIAN. AVG. P.M.; on reverse: TR. P. IX. IMP. XV. COS. VIII. P.P.

(The coin is approximately the size of a dime)

We know from the account by Erasmus in his *Adagia* that it is from an example of this coin, presented to him by Pietro Bembo, that Aldus Manutius borrowed his celebrated anchor and dolphin printer's device: "Again, Titus's approval of our maxim [i.e., 'Make haste slowly'] can easily be inferred from very ancient coins issued by him, one of which I was allowed to inspect by Aldo Manuzio. It was struck in silver from ancient dies clearly of Roman date, and he said it had been a present to him from Pietro Bembo, a Venetian patrician, a young man who was not only a scholar of distinction but also a most industrious explorer of the whole field of ancient literature. The design of the coin was as follows: One side showed the head of Titus with an inscription, the other an anchor, the central shaft of which had a dolphin coiled around it. Now the only meaning conveyed by this symbol is that favorite maxim of emperor Augustus, 'Make haste slowly'; and this we learn from the ancient texts relating to hieroglyphics" (*Adagia* II.i.1).

Literary scholars and book historians traditionally attribute this coin to Vespasian—an easy confusion, since Titus, Vespasian’s elder son, bore the same three names as his father (Titus Flavius Vespasianus), but was generally known by his praenomen Titus. Numismatists have had much less difficulty correctly identifying the denarius as that of Titus: see, e.g., H. Mattingly, *Coins of the Roman Empire* II, p. 235: 72, and B.L. Damsky, "The Throne and Curule Chair Types of Titus and Domitian," *Revue Suisse de Numismatique*, 74 (1995). pp. 59-70.

The coin was minted in A.D. 80, and, according to one theory, was part of a series commemorating the prayers voted by the Senate after the eruption of Vesuvius in August A.D. 79 (Vespasian had died the previous June). As part of the ceremony, sacred couches (*pulvinaria*) were arranged, each bearing a symbol of a particular deity. In this particular case the dolphin and anchor represent Neptune (see Mattingly, *op. cit.*, pp. lxxii-lxxiii, followed by C. Foss, *Roman Historical Coins* [London, 1990], pp. 85 and 87).

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