E.K. Schreiber
Rare Books

Spring 2020 List
16th-17th-Century Continental Books
Mostly Recent Acquisitions

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*** VISITORS BY APPOINTMENT ONLY ***
A Selection of Aesop's Fables for Young Students


8vo, 128 pages; Greek and roman types; woodcut ornament on title. Contemporary limp vellum; small fragment of vellum peeled off from rear cover. Overall in fine condition, in its original contemporary binding.

Popular selection of 40 Fables of Aesop for the use of young students (ad usum studiosae iuventutis). The Fables are printed in the original Greek supplied with an interlinear word-for-word Latin version. The collection was issued often in various locations well into the 18th century: the earliest recorded is that of Claude Morel (Paris, 1624), the last is that of J. Barbou (Paris, 1756).

Each of the 40 Fables is followed by a detailed Latin analysis of the Greek vocabulary making up the Fable. It is clear from this elementary verbal analysis, as well as from the interlinear word-for-word Latin translation, that the edition was used in classrooms for beginning students in Greek, which explains why all editions have become so scarce today: Thus, I was unable to locate any other copy of this 1668 edition, and the only two editions located in American collections, with one copy of each, are those of 1643 (U. Illinois) and 1676 (Georgetown U.).

[N.B. This collection should not be confused with the so-called "Edinburgh selections," which consisted of selections from Aesop, accompanied by selections from Lucian and Isocrates; of these versions—all printed in Edinburgh—editions are known from 1735 to 1767].

§ Not in NUC, OCLC, Hoffmann, etc.
Very Rare Pastoral Play


12mo, I. 82 pp., [i] leaf. II. 82 pp., [i] leaf. Both titles within different elaborate engraved borders; woodcut initials and ornaments; the last text page of the Rime consists of dedicatory poems in Hebrew and Greek addressed to the author by Paolo Emilio Cadamosto. Copy in entirely original condition, in early boards, entirely untrimmed, preserving deckle edges throughout; occasional light damp stains.

FIRST EDITION of two works by Count Giovanni Battista Arrigoni. The first consists of a five-act pastoral verse play, *Il Fraterno Amore, ovvero Delio* (‘Fraternal Love, or Delio’) that the author dedicates to Cosimo II de Medici. The play deals with the loves of the elderly Arsenio, the young Carleno, the centaur Arturo, and the satyr Irsuto for the young Narcisa, who herself is in love with the shepherd Delio (also known as Mirtillo), as is also Dorilla. Separating each act from the next is an Intermedio (i.e. intermezzo) consisting of a verse dialogue between two personalized opposite abstracts, e.g. *Celerità, Prigrizia* (Speed, Laziness), *Sapienza, Ignorenza* (Wisdom, Ignorance), etc. The preface, addressed to Cosimo II de Medici, is signed by the editor, Girolamo Donato, identified as a noble Venetian, member of Arrigoni’s *Accademia degli Avveduti* (see below). This preface is dated 28 January 1609.

The second work, with its own title page and pagination, is the first edition of a collection of 133 Baroque poems dedicated to Odoardo Farnese, Cardinal of Santa Chiesa (N.B. These Rime should not be confused with Arrigoni’s earlier 1604 collection, also titled *Rime*, consisting primarily of lyrical Madrigali. The *Rime* in the present collection are on a wide variety of topics, from, e.g., Arrigoni’s admiration of the blond hair of a pretty girl, to an account of the escape of a pet dog. Several poems are dedicated to members of the nobility. Printed at the end are six poems dedicated to Arrigoni himself by members of the nobility; the last two of these poems are in Greek and Hebrew respectively, and are signed by Paolo Emilio Cadamosto (fl. 1590-1635), best known for his Italian rendering of Alciati’s *Emblemata* (Padua, 1626). The preface, addressed to Cardinal Farnese, is signed by Andrea Michele, also of Venice, and also member of the *Avveduti*. This preface too is dated 28 January 1609.

Because of the scarcity of biographical information about the author, Giovanni Battista Arrigoni, he is often confused with other near-contemporaries bearing the same name; thus, WorldCat and other catalogues cite some of his works (including one of the two described here) as being by a Giovanni Battista Arrigoni who lived from 1525 to 1574, which is, as shown below, chronologically impossible. The earliest, and still the best source for our author, is Gianmaria Mazzuchelli’s *Gli Scrittori d’Italia* (Brescia, 1753), Vol. i, Part II, p. 1132, on which I base some of the following facts.

The Arrigoni in question here, a member of Paduan nobility, was active from the late 16th to the early 17th century; the earliest work attributable to him are some Fables that he contributed to the collection *Centum et quinquaginta fabulae* (Venice,
1592); all of Arrigoni’s later known works are dated from 1602 to 1619, the majority of which are poetic in nature. On some of his title pages Arrigoni styles himself a "Count, Doctor of Philosophy and Law" (as on both title pages here). On the second title page he adds that he is a member of the Academia Feconda (‘Productive Academy). Arrigoni himself founded a learned academy in Padua: the Accademia degli Avveduti (‘Academy of the Prudent, or Wise’).

Although these two works are commonly catalogued separately, it should be clear that they were intended to be issued together, as a single publication, within one binding, as in the case of the present copy. I base this conclusion on the following observations:

I. The general preface describes the volume’s contents as consisting of both Il Fraterno Amore and Rime

II. Only the first title page is dated and includes the printer’s name

III. The preface of each work bears the same date: 28 January 1609 (see above)

IV. The Paduan lawyer and literary historian, Francesco Tonelli, in his Notizie letterarie, Num IX (Milan, 1795), p. 238-239, after stating that at the end of Il Fraterno Amore "You read some Rime by the author" (Alla fine si leggono alcune Rime dell’autor), which he describes as a work "without date or printer’s name" (Opera senza data, e senza nome di Stampatore).

The Great Stockholm Plague Predicted

3. BOTVIDI, Johannes. Then Nyiotyionde första Psalmen, Om Pestilentz, Uthi Tree Predikningar korteligen och enfälligen förklärat. Stockholm: Ch. Reusner, 1622. SOLD

4to (168 x 140 mm), [2], 26 leaves; gothic type; title within a typographical border. Modern paste-paper boards; lower outer corners rounded; occasional damp stains; bookplate inside front cover: "Gustaf Berndtsson".

FIRST AND ONLY EDITION of this extraordinary work whose title translates, "The Ninety-first Psalm on the Plague, Briefly and Simply Explained in three Predictive Sermons." In these sermons the author, Johannes Botvidi (1575–1635), a prominent Swedish preacher who was to become bishop of Linköping, accurately predicted the outbreak of the plague that devastated Stockholm from 1710 to 1711, killing about 22,000 inhabitants of the city's population of 55,000. The author based his predictions partly on oblique interpretations of the 91st Psalm as well as not-so-oblique interpretations of plague outbreaks in the rest of Europe in the preceding decades.

A remarkably rare book, apparently located in only two institutional libraries: The National Library of Sweden and The Danish National Library.

§ Collijn, Sveriges bibliografi, 1600-talet, I. p. 103.
Handsomely Rubricated Estienne Caesar


8vo (leaf size: 158 x 97 mm), [16] leaves, 523 pp., [54] leaves [the last 52 leaves (indices) are bound at the end of the Eutropius]; italic type; Estienne woodcut device on title; two double-page woodcut maps and five full-page woodcut plates.

**BOUND WITH:**

EUTROPIUS. Eutropii Epitome belli Gallici ex Suetonii Tranquilli monumentis quae desiderantur. In C, Iulii Caesaris commentarios de bello Gallico ac Civili, Henrici Glareani poetae laureati annotationes. Paris: R. Estienne, 1544. 134 pp., [9] leaves; italic type; Estienne woodcut device on title. Handsome modern goatskin gilt-ruled in antique style, two concentric double fillet gilt frames on sides, with gilt fleur-de-lis at outer corners of inner frame, flat spine with similar gilt pattern; all edges gilt.

A very fine copy, in a most appropriate, handsome modern binding, respectful of the period; the blank outer and lower margins of the title-page of Caesar were expertly restored at an early date, not affecting the text; a persistent small round wormhole runs through the inner margins of the Caesar, but never touching the text. Both works were decorated in the sixteenth century with a total of 32 painted initials, including one illuminated in gold at the opening of the text of Caesar, two painted in blue, and the rest in red.

I. A stunning copy of Robert Estienne's handy edition of Caesar, illuminated and rubricated at the period. The text is printed in Estienne's new italic, introduced the previous year. The text follows that of the 1513 Aldine edition, and even reproduces Aldus's preface to the reader. In his own note to the reader Estienne claims to have improved the text from ancient manuscript evidence, as well as from the help of some of his learned friends.

The Estienne Caesar is rare in such good condition, and with all seven woodcut plates present: these consist of the two double-page maps of Gaul and Spain, and the full-page woodcuts of Caesar's bridge over the Rhine, views of Bourges, Alesia, Marseille, and Uxellodunum. These seven Paris blocks were adapted from the illustrations in the Aldine edition, and were used the previous year by Vascosan in his folio Caesar (see Mortimer, *French Books*, no. 124). CONTINUED→
Following Caesar's text is the geographical alphabetical commentary by Raimundus Marlianus. At the end of the Eutropius is an interesting Latin-French glossary of place names mentioned by Caesar.

**II.** As a companion to the Caesar, with which it is often bound, Estienne printed this epitome attributed to Eutropius of Suetonius's account of the Gallic War; following Eutropius's text are printed the commentaries on Caesar by the great Swiss humanist Henricus Glareanus (1488-1563).

§ I. Renouard 61:15; Schweiger 42; Schreiber 72; **II.** Renouard 61:13; Schweiger 42; Schreiber 73.
Very Rare Oration Celebrating King Henri IV


8vo, 160 pp. Morel's basilisk device as Royal Printer in Greek on title; ornamental headpieces and initials. Contemporary limp vellum, remains of original suede ties; inoffensive worming in some gutters, never touching text; 19th-century ownership inscription on title, dated 1822; some early ink underscoring. Overall a fine copy in its first binding.

FIRST EDITION. René Choppin (1537-1606) was a celebrated jurist, Counsel at the Paris Parliament, and author of several legal treatises, as well as some Neo-Latin poetry. He took the party of the Catholic League against the Protestant King Henri IV, who sends him into exile in 1594. Soon after, however, the King pardons him and orders his return.

Later that same year, Choppin issues the present Panegyric in praise of Henri IV. The book is quite rare: only the Harvard copy is located in US libraries.


Folio, [i], 474 leaves (with several errors in foliation but absolutely complete); Estienne woodcut device [Schreiber 10] on title; large criblé initials. Contemporary morocco, central oval cartouche with raised arabesque design on gold ground, surrounded by a triple plain fillet, with gilt fleurons at the outer corners. OVERALL CONDITION. Binding restored in places and rebacked in modern calf; title page backed with large portion of lower blank margin torn away (not affecting printed text); faint marginal water stains on first 100 leaves; large brown stains on final five leaves. PROVENANCE: Inside front cover is the bookplate of the French poet, dramatist, and politician Gustave Rivet (1848-1936); a penciled note records that the copy belonged to René Huyghe (1906-1997), member of the Académie française and Curator of the Louvre Museum.

Extremely rare FIRST (and only) EDITION of Robert Estienne’s own French translation of his first openly Protestant work, consisting of his extensive Latin commentary on the Synoptic Gospels which he had published the previous year (Renouard p. 82, no. 2). For the present French translation Estienne has added his lengthy commentary on St. John’s Gospel.

Estienne’s commentaries are accompanied by (and based on) the French translation of the Four Gospels as found in the first French Protestant version of the Bible, by Pierre Robert Olivetan, first published in 1535 (see Darlow & Moule II.1, pp. 382-385).
This edition was soon placed on the Index of Forbidden Books as part of a selection of Estienne’s "i8 impious and most abominable books" (‘… continet i8 libros impios & nephandissimos’), as described in the 1556 Catalogue des livres examinez et censurez par la Faculté de Théologie de l’université de Paris: see Bujanda I, pp. 306-307 (no. 345). This certainly explains the book’s remarkable rarity—even Renouard apparently did not see a copy, judging from his faulty transcription of the book’s title, to which he adds five opening words not present in the original: “Les Quatre Evangalistes, avec une [Exposition …]”

Today, fewer than fifteen copies of this work may be located worldwide, none in American libraries — N.B. Some sources (e.g. USTC) locate copies at Harvard and Boston PL, however, upon verification, these were found to be nonexistent.

§ Renouard 83: 3; Chaix, Dufour, Moeckli, p. 24; Boudou & Kecskeméti, La France des Humanistes. Robert et Charles Estienne, p. 281; Armstrong, p. 229.
One Hundred Fables for Schoolchildren


$1,250

12mo, [22], 156, [12] pages; woodcut initials and ornaments [N.B. without fol. *1, as in all known copies, believed to be a canceled blank]. Contemporary mottled calf, five raised bands on spine, gilt floral tools in the compartments; title label partly missing in second compartment; head and foot of spine worn away.

Very rare edition of this collection of 100 Aesopian fables by the Neo-Latin poet and humanist Gabriello Faerno (1510-1561), a favorite of Pope Pius IV. The collection, originally published in Rome, 1563, became quite popular—in 1699 these fables were translated into French by Charles Perrault.

For the present edition—the first published in France—the anonymous editor, who is traditionally identified as one "Philippus Mayolus," has added a new preface in French in which he states that the 100 Fables are aimed particularly at young people ('Jeunes-gens'); the title further proclaims that the Fables "Are now issued for the first time in France, and rearranged in a new order more suitable to schoolchildren" ('Nunc primum in Galliam, novoque ordine prodeunt, ad Usum Scholarum accommodato'). This rearrangement involved printing the Fables from easier to more challenging Latin: Thus, whereas in the earlier editions the collection opened with the Fable of "The Lion, the Ass and the Foxes" (*Leo, Asinus, et Vulpes*), in the present edition it opens with a Fable containing a more accessible vocabulary: "The Father and His Sons" (*Pater et Filii*).

This edition is quite scarce: thus, apart from a handful of European copies, only two institutional copies may be located in America: The Morgan Library and Brandeis U.

A Rare Estienne: Not in Renouard


The subject of this royal decree deals with the arrest in October 1560, and ultimate release on 8 March 1561, of Louis de Bourbon, Prince of Condé, on suspicion of having been involved in the so-called "Conspiracy of Amboise," in 1560 (see below)

Louis de Bourbon, Prince of Condé (1530-1569) was a prominent Huguenot leader and general, the founder of the House of Condé, a cadet branch of the House of Bourbon. On his return from a campaign in Italy, Condé stopped in Geneva to hear a sermon, which influenced his conversion to Protestantism. and made him suspect of becoming involved in the Conspiracy of Amboise—a plot by the Huguenots to abduct the adolescent King Francis II and usurp the power of the House of Guise, who were the leaders of the Catholic party. The plot failed, leading to the massacre of many Huguenots. The ultimate verdict of Condé's innocence and release provides the subject of the present Arrêt (decree).

The Royal Privilege preceding the text accords permission to Robert II Estienne, Royal Printer, to publish the decree. The contemporary importance of this document may best be demonstrated by its various printings, all that same year, not only in Paris but also in Lyon and Rouen. Estienne's edition is extremely rare: I was unable to locate another copy in any American institutional collection.

§ Not in Renouard; no copy located in US institutional collections.
Rare Collection of Eastern Proverbs by the First Translator of
The Arabian Nights


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 Hague piracy 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 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, apothegms 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.
The Life and Duties of Virgins


Two parts in one volume, 12mo, I. [12] leaves, 382 pages, [1] 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 second these the only editions represented in U.S. collections are those of 1703 (Harvard and U Wisconsin), and 1725 (Newberry, UCLA, U Dayton).

§ Cioranescu 33117; Barbier IV, 1020.


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.

See photo on next page →
Manuscript Biography of the Author
The Second Recorded Copy


Small 4to, xvii, 310 p. Small woodcut printer's device on title, woodcut capitals and headpieces. Handsomely bound in modern goatskin blind-tooled in Renaissance style; worming in inner lower margins of leaves 151 to 190 never touching any text; occasional light stains; early signature on title page: 'Merviel'; in the upper margin of p. 51 is the early signature 'durand.'

ONLY EDITION of an extremely rare fictional eyewitness account of conversations held in Hell between the two famous departed 17th-century French writers, Vincent Voiture and Jean-François Sarrazin (or Sarasin). The unnamed author—who is also the eyewitness in question—is identified on the title page only by the initials I.A.G.D.M.

Both writers were rivals at the renowned literary salon known as the Hôtel de Rambouillet, the Paris residence of Catherine de Vivonne, marquise de Rambouillet. The salon represented the flower of contemporary French literature, fashion, and wit, whose members adopted for themselves the term précieux, which became a term of abuse when satirized by Molière in Les Précieuses ridicules (1659). The two writers both belonged to the golden age of Preciosity, and were often paired in literary references, such as, e.g., La Bruyère's thirteenth chapter of his Caractères: "On Fashion," where they are described as having been "born for their century, appearing at a time in which they seemed expected."
Although Vincent Voiture (1597-1648), one of the earliest members of the Académie française, published nothing in book form during his lifetime, his verses and prose letters (published after his death by his nephew) were the delight of the coteries, and were copied, handed about and admired more perhaps than the work of any contemporary. Jean-François Sarasin (also known as Sarrazin 1614-1654), a poet, prose-writer, and wit, wrote a satirical Pompe funèbre de Voiture ("Voiture's Funerals") a few weeks after the latter's death, in which he ridiculed Voiture for his physical appearance and coquetry, but only sparingly for his writing.

The two authors' conversation covers many diverse topics: from elephants and rhinos (pp. 113 ff.) to Cervantes (p. 128).

The book's preliminary matter includes the author's dedicatory preface to Hardouin de Beaumont de Péréfixe (1606-1671), Bishop of Rodez—the commune where this book was printed—whom Louis XIV appointed Archbishop of Paris; this is followed by an address to the Reader, and several verse tributes in praise of the author, including two by the book's printer.

On the book's final page is another address to the Reader, from the author or the printer, apologizing for the lack of Greek type and for replacing it with italics (cf. pp. 79, 116, etc.).

§ We found no bibliographical references to this work: the only other copy known is that at the Paris BnF.

Very Rare Attack on Libertine Women


12mo, [6] leaves (including engraved frontispiece), 264 pp.; woodcut ornament on title; two woodcut initials and headpieces. 19th-century quarter calf, red edges; binding solid but joints beginning to crack at extremities.

FIRST EDITION of these instructions in the form of a lengthy letter from one Aristandre to his nephew Timagène, who is embarking on a visit to Paris. The letter deals with the precautions that a young man must take in order to avoid the snares of the capital, above all those of coquettes, i.e., libertine flirtatious women. The author then presents a detailed and very dark portrait of such a coquette: her tricks for entrapping unsuspecting men, her superficial and empty character, and her other artifices. Although the work was published anonymously, the author was soon identified as Felix de Juvenel (born in 1617) based partly on the signature at the end of the work which names Juvenel's birthplace: "À Pezenas le 30 Avril 1659."

Soon after Juvenel's book appeared, a response to it was published, also in 1659, titled La Coquette Vangée [sic for Vengée]: "The Coquette Avenged," a work widely attributed to the notorious libertine courtesan and woman of letters, Ninon de Lenclos, (1623-1705). Ninon—as she was known—assuming that Juvenel's attacks were aimed against her, took her revenge by portraying Juvenel as an arrogant pedant who, after having been beaten by a group of women, is forced to flee.
Juvenel's book is quite rare, known only in a small handful of copies in European libraries; no copy may be located in US institutional collections—except for a microform copy at the U. of Michigan. It was reprinted in 1685, but with the suppression of the eight pages of preliminary matter, including the dedication to the Reader. Of this 1685 edition two copies are located in US libraries: Yale and Indiana U.

§ Cioranescu 37123; Lachèvre, Bibliographie des recueils collectifs de poésies publiés de 1597 à 1700, vol. II, pp. 180 and 660-662; Barbier III, 957.

A Curious Dialogue on the Subject of Women


12mo, [12], 95 pages; woodcut ornament on title page, two woodcut initials; paper repairs in last two leaves, mostly marginal but affecting a few letters at the extremities of three lines in the penultimate leaf. In a modest 19th-century binding of leather-backed boards, signed P. Pralon of Dijon. From the library of the bibliographer Gabriel Peignot (1767-1849), with the manuscript mention on front binder's blank, "Vente Peignot" (see below); inside front cover is the armorial bookplate of Jean-Baptiste Philippe Constant Moens (1833–1908), the Belgian philatelist recognized as the first dealer in stamps for collectors.

FIRST EDITION of this curious fictional dialogue on the subject of women—essentially love and sex—between a literary character (Molière's Tartuffe of the eponymous play) and a real person (Rabelais).
In his preface (Avertissement) the pseudonymous author states that the reason he did not wish to reveal his name, was not because he may be blamed for the subjects he discusses since, as he assures the reader, the content is pure enough for the most honest company; nor because his work contains anything that may invite sin, since sin is condemned throughout. Finally, he divulges the real reason for his anonymity: "The only reason the author had for remaining anonymous is that the work doesn't deserve it, being a mere trifle (bagatelle) in comparison to other works he is about to give to the public, of which the present is merely an outline."

Following these obviously deceitful denials—as Gay points out, despite the author's assurance that his work contains nothing improper, it does contain some quite risqué accounts (Gay II, 115-116)—the author then outlines the contents of his work which is divided into three conversations (entretiens) between the two interlocutors: 1. Procreation; 2. Flirtation; in this chapter (pp. 29-30) the Rabelais character discusses the merits of Molière himself; 3. Women's self-protection, with a discourse on the roles of eunuchs in the lives of women from the Bible and classical authors.

§ Brunet, II, 470; Cioranescu 38017; Gay II, 115-116; Rahir, Catalogue d'une collection unique de volumes imprimés par les Elzevier, p. 330, no. 2852; Catalogue de la bibliothèque de feu Gabriel Peignot (1852), p. 227, no. 1883 (this copy, already described with the paper repairs noted above).

Small 4to, 44 pages; large woodcut floral design on title; woodcut ornamental initials and headpieces at head of author's preface and following leaf. A fine copy in modern boards.

FIRST AND ONLY EDITION of this dissertation on the life and origins of the Roman satirist Aulus Persius Flaccus, (AD 34 - 62), by Gasparo Massa, Genovese Italian scholar active in the second half of the 17th century (see Jöcher III, 263).

According to the *Life* contained in the manuscripts, Persius was born in the Etruscan town of Volterra on 4 December 34, and died on 24 November 62, at the age of 28. Massa claims that his own independent researches have led him to question Persius's universally-accepted birthplace, and that his major objective is to prove that Persius was born in Tigulia (modern Trigoso, in the region of Liguria, whose capital is Genoa), and not Volterra, as commonly believed: "... nostro principale intento ... è di far conoscere Persio per Genovese, ò Ligure" ("Our main objective is to make Persius known as a Genovese, or Ligurian"). Massa attempts to prove his contention by comparison to other similar cases: e.g., on pp. 26-27, he demonstrates that the fourth-century Latin poet Claudian, although a native of Alexandria, was widely believed to be from Florence.

A Landmark Edition


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.

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. Hight, Juvenal the Satirist, pp. 207-208, 320; Schreiber 258.
A Precursor of the Crossword Puzzle


Folio, [56] pages. Printer's device on title. Text (all in capitals) and commentary on facing pages. With original hand-rubricated solutions of the acrostics on nineteen pages, as issued. 19th-century quarter sheep gilt. Spine worn, ends chipped, some light toning or browning. Bookplates of Julien Félix and Édouard Pelay; monogram stamp with device "nunc nox mox lux" ('Now the Night, soon the Light') of Charles-François Maurice (1817-1869). From the Sackner Collection of Visual and Concrete Poetry.

First separate edition of these complex and mystical acrostic poems by the early fourth-century poet Optatianus Porphyrius. The text had been printed once before, in Pierre Pithou's *Epigrammata et poematia vetera* (Paris, 1590), but with only one of the acrostic poems represented as an acrostic. As stated in the title, the present edition is based on a manuscript in the library of the editor, the wealthy Augsburg humanist Paulus Welser (1555-1620) who, with his brother Marcus, sponsored the private humanist press at which this edition was printed.

This press, named after its address, "Ad Insigne Pinus" ("At the Sign of the Pine-Tree"), was run by a group of local Augsburg humanists, chief among whom was the celebrated German Hellenist, David Hoeschel (1556-1617), professor of Greek and keeper of the public library at Augsburg. The press was active from 1594 to 1619, specializing in the production of original Greek and Latin texts, all based on unpublished manuscripts. The press used a beautiful Greek type (used here in parts of the commentary) which has been identified with that of Robert Granjon.
Porphyrius's acrostic poems, written in praise of Emperor Constantine, are *carmina quadrata*, i.e., they contain as many lines as each verse contains letters. The main feature of the poems lies in the technique with which they are composed. Porphyrius was the first author known to write *versus intexti* (literally "twisted verses"), a special form of picture poems in which the lines are arranged so as to form a precise stylized figure (an altar, a panpipe, etc.). This compositional technique, used by influential poets such as Theocritus, had come to Rome between the second and first centuries BC. Porphyrius's novel use of this technique involved constructing an acrostic, so that within the composition, by a specified path, arises a second or third text relating to the first. In the present edition certain lines were rubricated by hand so as to form a pattern or figure, and at the same time special verses or maxims: thus, e.g., in the accompanyng photo poem XXI the rubricated line beginning at top left and ending at bottom right reads, CONSTANTINE MAXIME IMPERATOR ET INVICTE ("O Constantine, Greatest and Invincible Emperor"), while the rubricated line beginning at top right to bottom left reads, AETERNAE PACIS PROVIDENTISSIMUS CUSTOS ("Most Prudent Guardian of Eternal Peace").

In all the known copies of this edition the solutions of the acrostics have been rubricated by hand, indicating that this was accomplished at the press itself.

§ Brunet IV, 824; Schweiger 620.
Homer and Virgil Compared


12mo, [8] leaves, 190, [1] pages; woodcut device on title, two woodcut initials and headpieces. Contemporary calf, five raised bands on spine, five compartments with gilt ornament, title gilt in second compartment; binding with surface wear, spine extremities and corners worn away.

FIRST COMPLETE EDITION of a very rare comparative study of the epics of Homer and Virgil published anonymously by the Jesuit poet and literary critic René Rapin (1621-1687), considered the best French Jesuit poet of the seventeenth century. Rapin was a friend of some of the most prominent contemporary French literary figures, including Boileau, Racine, and Mme de Sévigné.

Rapin originally delivered the work as a lecture in August 1667, and it was first printed in a briefer 50-page publication in 1668 with title: Discours académique sur la comparaison entre Virgile et Homère. The present is a considerably altered and augmented edition, with a new dedicatory preface. It was reprinted in 1674 (misdated 1664) under the title Comparaison des poèmes d’Homère et de Virgile, and identified on its title as “troisième édition.” In 1672 appeared in London a very popular English translation of the present edition by John Davies (c. 1627-1693): Observations on the poems of Homer and Virgil: a discourse representing the excellencies of those works; and the perfections in general of all heroic action.

All three French editions are remarkably scarce: thus, no copy of the 1668 edition may be located in American collections; of the present 1669 edition I could locate only the Stanford copy, and of the third edition of 1674 there is a copy at the U. of CA. Irvine. On the other hand, the 1672 English version is well represented in American collections.

§ Cioranescu 58284; De Backer-Sommervogel VI, 1448; Barbier III, 636; Reed, Claude Barbin, p. 93, no. 135.
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 Crèvecœur where he died in 1591.

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

§ Cioranesco 2013; Adams S-85.
20. [SALLO, Denis de, sieur de La Coudraye]. Traitez de metaphysique, demontrée selon la methode des geometres. Paris: André Pralard, 1693. $950
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 actuellement. Or je ne puis penser, sans que j'existe, le néant n'ayant aucunes proprietés. Donc il est si certtain 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-Célèstin 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 a US library (UCLA).

§ Barbier, Dictionnaire des ouvrages anonymes IV, p. 812 (the 1694 edition).
Abraham Ortelius’s Copy

21. SIMEONI, Gabriele. Les illustres observations antiques du seigneur Gabriel Symeon Florentin. En son dernier voyage d’Italie l’an 1557. Lyon: Jean de Tournes, 1558. $7,500

4to, [8] leaves, 134 pp. (p. 24 misnumbered 22), [i] blank leaf; fine woodcut medallion portrait of the author on title page enclosed within an elaborately decorated architectural border; two large ornamental initials on criblé ground, and woodcut headpieces; 15 woodcut illustrations, 35 woodcut medallions, and 61 epitaphs in the text, most printed within borders. Modern blind-tooled calf, four raised bands on spine, which is somewhat faded (a pencilled note records that the book was rebound by Arno Werner, in November 1967). PROVENANCE: Signature of Abraham Ortelius on title page, and that of his nephew and heir, Jaques Cool, on original binder’s blank retained from the original binding (for more recent provenance see below).

Richly illustrated FIRST EDITION of the descriptions of ancient inscriptions, archaeological remains, and other curiosa that the author, Gabriele Simeoni (1509-1575), Florentine poet, humanist and adventurer, collected on a journey through Italy the previous year. In his dedication to Cardinal Charles de Lorraine, Simeoni writes that the text was composed in two languages: French
and Italian. This French version, with the dedication dated 1 August 1558, was printed first. The Italian version, titled Illustratione de gli epitaffi et medaglie antiche, was printed shortly afterwards with a new dedication to Alfonso II d’Este, dated 20 August 1558.

Some of the woodcut illustrations, commonly attributed to Bernard Salomon, include the villa of Petrarch at Vaucluse (p. 29), the Fountain of Diana (p. 96), Actaeon’s metamorphosis (p. 97) and a Roman calendar divided into the four seasons, each with woodcut signs of the zodiac (pp. 45-48).

The importance of this copy resides in its provenance: its first owner was Abraham Ortelius (1527-1598), the celebrated cartographer and geographer, universally recognized as the creator of the first modern atlas: his 1570 Theatrum Orbis Terrarum (Theater of the World). Besides his signature on the title page, Ortelius has also made a few ink corrections in the text (pp. 1, 3, 19, 60, 102) based on the list of five errata printed on fol. B4v; the longest of these, on p. 102, consists of four lines which can easily be attributed to Ortelius’s hand by comparison of the capital A in ‘Abrahami’ in his signature with the capital A of the word ‘Amazons’ in the marginal correction:

![Image of Ortelius's signature and correction]

After the death of Ortelius, who had no children, his estate—including his library—passed on to his nephew and chief beneficiary, Jaques Cool (also known as Cools); thus, in this copy is Cool’s signature on the original binder’s blank retained from the prior binding:

![Image of Cool's signature]

We know that Ortelius borrowed at least one map from Simeoni, whose Dialogo pio et speculativo (Lyons, 1560) contained a map of the French plain of Limagne, which Ortelius used in his Atlas where it appears between pp. 10 and 11 and is credited to 'Gabriele Symeoneo'—Ortelius also names Simeoni among his sources on p. A5v.

LATER PROVENANCE: Loosely inserted is the original invoice from the London bookseller George Y. Mc Leish, dated Aug. 6, 1925, made out to the American businessman Lee Ashley Grace (1866-1939), whose pencilled signature, date and source of acquisition are entered on the original binder’s blank; another pencilled note tells us that the copy then passed on to Lee A. Grace’s daughters,
Virginia Grace and Janey McPhedran; the former (1901–1994) was an American archaeologist, known for her lifelong work on amphoras and their stamped handles—she must have been the one who had this copy rebound by Arno Werner in 1967.

§ Brunet V, 392; Brun, Le livre français illustré de la Renaissance, p. 294; Mortimer, French, 497; Cartier, Bibliographie des éditions des De Tournes, 420. Cramoisy, 1641.
The First Edition in the Vernacular


12mo, [N.B. quire A6 is paginated; quires B-P12 are foliated]; 12 pages, 168 leaves (numbered 13-179, [1]); woodcut printer's device on title, with a different version on last leaf verso; woodcut historiated initials; 10 full-page woodcut illustrations. 18th-century vellum over boards, red leather title-label on spine; bookplate inside front cover: "LUIGI CANPANETO"; faint stains on title page, a fine copy.

FIRST EDITION in Italian, as well as the first edition in a vernacular language, of the influential *Ten Discourses on Providence* by Theodoret of Cyrrhus (c. 393–458), Christian bishop of Cyrrhus (423–457), an influential theologian of the School of Antioch, and biblical commentator. Theodoret played a pivotal role in several 5th-century Byzantine Church controversies that led to various ecumenical acts and schisms.

In these apologetic discourses Theodoret's intention was to prove the divine providence from the physical as well as from the moral and social order. He most probably delivered these sermons to the cultured Greek congregation of Antioch, sometime between 431 and 435. Unlike most sermons, they are reasoned arguments, lectures rather than homilies on scriptural texts.

This first edition is recorded in two states: the first, of which very few copies have survived, named the translator, Cornelio Donzellino, on the title page, and was dedicated to Cosimo Duke of Florence. This first state was quickly suppressed when it was discovered that Cornelio Donzellino was a Reformed Italian pursued by the Inquisition. Thus, this second, revised state, was immediately issued in which Donzellino's name was suppressed and the dedicatory preface re-addressed to Anna Marchioness of Montferrato. [N.B. To complicate matters further, that same year appeared another Italian version, by Lucio Paolo Rosello, also printed in Venice, by Bartholomeo Cesano; unlike the present edition this was unillustrated, except for one woodcut in the prelims].

The importance of the present edition resides in the ten striking full-page woodcut illustrations of scenes from the life of Christ, one for each of the ten sermons. This first vernacular edition is quite scarce: thus, in America only two institutional copies may be located: Emory and UCLA.

23. 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. $850

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), 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, 415-415, 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 aëre, pages 9-11), which is considered an early example of a description of aeronautics.

This is the second edition of which there appear to be four copies in US institutional collections; of the first edition (Nuremberg, 1671) there appears to be no copy in any US collection.

§ VD17: 3:004870P; Landis, European Americana, 673/172.
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