E.K. Schreiber
Rare Books

Summer 2016 Selections

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***Visitors by Appointment Only***

8vo, [6], 221 pp. Printer’s device on title; italic type; ornamental initials. Modern half vellum; light toning throughout, repairs in gutter of title-page.

First complete edition in any language of *Leucippe and Clitophon*, one of the only five surviving complete ancient Greek novels. The author, Achilles Tatius, a Greek from Alexandria of uncertain date, but commonly placed in the 2nd-century AD, is known primarily for this novel in eight books, considered one of the best Greek love romances.

The text consists of the Latin translation by the Milanese humanist Luigi Annibale della Croce (1509-1577), who ten years earlier had already published a partial translation from an evidently fragmentary manuscript in which neither the title nor its author was named: the title of that partial edition (Lyon 1544), consisting of only the last four books, simply states, "A Fragment of a Love Story, Translated from Greek into Latin" (*Narrationis amatoriae fragmentum e Graeco in Latinum conversum*). It was not until ten years later that Della Croce had access to a complete manuscript, newly discovered in Rome, naming the author and the title, thus enabling him to publish the present edition of his translation of the entire eight books of the novel. The original Greek text did not appear until 1601 in Heidelberg (Brunet I, 36-37).

Della Croce’s Latin version exerted a marked influence on Elizabethan literature, being reprinted in Cambridge (1589: STC 89), and serving as the direct basis for the 1597 English translation of William Burton’s *The most delectable and pleasaunt history of Clitophon and Leucipp* (STC 90). The romance tells of the adventures of a young man and woman who fall in love at first sight, elope, and are separated by dangers which propel them around the Mediterranean until they are reunited and can marry. The novel’s motifs of mistaken identities, misconceptions, coincidences, etc., were to become literary commonplaces in English literature at the end of the sixteenth century (as evidenced, e.g., in Shakespeare’s *The Comedy of Errors* and *Twelfth Night*).

**NB:** The present copy contains two additional unnumbered final leaves containing errata; I have found no other copy containing these two extra leaves in any of the references at my disposal (including OCLC and those listed below). The second of these two additional leaves is in poor condition, with several repairs.

§ VD16, A97; Brunet I, 37; Hoffmann I, 3; Adams A-108.

4to (leaf size: 244 x 170 mm), [4] leaves, 397 (numbered 395: with 2 unnumbered pages [fol. n2] between pp. 138 and 139) pp., [i] blank leaf. Greek type; Estienne device [Schreiber 15] on title. 18th-century white calf, double gilt fillet round sides, brown morocco label on spine titled in gilt; all edges gilt; copy ruled in red throughout; on the front paste-down is the engraved armorial bookplate of Robert Shafto, Esq., of Benwell; on the rear paste-down is the engraved armorial bookplate of William Adair, Esq.; old, unobtrusive ownership signature on title; binding somewhat soiled; overall a fine, wide-margin copy.

First complete edition of the tragedies of the first dramatist of Western civilization. This edition is important for including the *editio princeps* of *Agamemnon*, the greatest Aeschylean tragedy, and one of the greatest masterpieces of Western dramatic literature. The three previous editions (the Aldine of 1518, and Robertello’s and Turnèbe’s editions of 1552) had all been based on a manuscript tradition exhibiting a lacuna of more than two-thirds of *Agamemnon*. The eminent Florentine humanist Piero Vettori restored the 1275 missing verses of *Agamemnon* from the 14th-century Laurentian codex F. Vettori, for the first time, carefully distinguishes *Agamemnon* from the next play, the *Choephori*, unlike all previous editors, who had combined the two plays into one tragedy. Henri Estienne further corrected Vettori’s text, and contributes 40 pages of very important textual comments.

The book is handsomely printed in two sizes of “grecs du roi,” a duplicate set of which Robert Estienne had taken with him when he left the French capital to seek refuge in Geneva (see Armstrong, *Robert Estienne*, p. 222).

A handsome, fresh, wide-margin copy, ruled in red throughout, and exhibiting none of the typical browning commonly present in this edition, and endemic of Estienne editions printed in Geneva. This copy belonged to Robert Shafto, M.P. (1732-1797), a.k.a. “Bonnie Bobby Shafto,” who was celebrated in a popular ballad of this title.

§ Renouard 116: 15; Hoffmann I, 34-35; Schreiber 145; J. A. Gruys, *The Early Printed Editions of Aeschylus*, II. 6 (pp. 77-96).
The First Greek Bible Printed by a Woman


Two parts in one volume, 8vo, [12], 228, 168, [12] leaves; Greek and Latin texts in parallel columns; a few large criblé initials. Handsome modern calf, single blind fillet round sides; original gilt edges (one leaf of index bound upside-down); early ownership signature on title page, following leaf recto, and last page, below the colophon; in addition there is an early inscription at foot of title-page, reading in part, 'Pour les Peres Capucins de Caen'; copy ruled in red throughout; small round wormhole at extreme lower margins of first 100 and last 60 leaves, far from text; another small, inoffensive wormhole in the text of the first forty-five leaves; paper flaw at edge of outer margin of second leaf (far from text).

This bilingual New Testament, in the recension and Latin translation by Erasmus -- presumably revised by the French humanist Jacques Toussain (d. 1547) -- has the distinction of being the first Greek Bible to have been printed by a woman; it is one of the handful of Greek books produced by Charlotte Guillard, the foremost woman printer of the French Renaissance, active in the second quarter of the sixteenth century: see B. Beech, "Charlotte Guillard: A Sixteenth-Century Business Woman," Renaissance Quarterly, XXXVI (1983), 354-367.

Charlotte Guillard was the widow of the printer Claude Chevallon and ran the press after his death from 1537 to 1557 (the year of her own death); during that period she produced about 160 titles, most of which catered to the student and professional population of Paris as well as to monasteries and other religious houses; the bulk of her productions were in Latin, with a handful in Greek.
The text of this edition follows that published in 1535 at Basel by J. Bebel (with occasional alterations by the editor, Jacques Toussain, whom Charlotte often called upon for editorial work). All Erasmus’s editorial material (prefaces, etc.) has been retained.

Charlotte printed this Greek-Latin New Testament for her own account, as well as for that of the Paris printers-publishers Jean de Roigny and her nephew Jacques Bogard; therefore copies are known with the imprints of each of the partners (see Renouard, *Imprimeurs & libraires parisiens*, Vol. V, p. 163, no. 147 [citing the Bogard and Roigny issues]); but the title-page and the colophon state unequivocally that Charlotte herself printed the book: "Excudebat Carola Guillard" (‘Charlotte Guillard printed [this book]’), whereas the wording of the imprint of copies bearing the names of her associates makes it clear that these copies were simply for sale at their shops: "Veneunt apud Ioannem Roigny" (as here), and "Apud Jacobum Bogardum".

4. BUONARROTI, Michelangelo, the younger. Il giudizio di Paride favola ... rappresentata nelle felicissime nozze del Sereniss. Cosimo Medici Principe di Toscana. Florence: Sermartelli, 1608. $1,900

Small 4to (210 x 148 mm), [8], 64 pp. Woodcut Medici arms on title-page, and woodcut initials and tailpieces; the list of characters is printed within a border of printer's ornaments. 19th century half calf over decorated boards; bookplate of Pietro Ginori-Conti inside front cover, and the Giannalisa Feltrinelli small embossed blind stamp on front end-paper.

FIRST EDITION. Michelangelo Buonarroti the Younger (1568-1646), nephew of the great artist Michelangelo Buonarroti, was appointed court poet for the Grand Ducal court of the Medici, for which he composed and staged several plays, including the present Italian verse adaptation of the mythical Judgment of Paris, in five acts with prologue and chorus.

The play was presented as part of the festivities in honor of the marriage of Cosimo II de Medici, Grand Duke of Tuscany, and Maria Magdalena of Austria at the Medici Theater on October 25, 1608. The pastoral tale was enriched by interludes consisting of dances with scenery designed by the celebrated Italian architect and designer Giulio Parigi (1571-1635), who also worked for the Grand Ducal court of the Medici.

§ Clubb, Italian Plays (1500-1700) in the Folger Library, 208; Bregoli Russo, Renaissance Italian Theater. Joseph Regenstein Library of the University of Chicago, 123.

Two parts in one volume, 8vo, 98, [2] leaves (last leaf blank); woodcut printer’s device repeated on both title-pages and at the end; numerous woodcut headpieces and historiated initials. 18th-century vellum with elaborate gilt spine with two leather labels; blue edges; printed label at foot of the title-page of the noted Italian theater historian, Giovanni Salvioli. Fine copy.

FIRST AND ONLY EDITION, posthumously published and edited by Andrea Lori (see below) of two comedies by the obscure short-lived Florentine playwright Lorenzo Comparini, about whom the only facts we learn from the editor’s dedicatory preface, are that Comparini composed these in his earliest youth and met an untimely death.

Both comedies, titled respectively *Il Pellegrino* (‘The Pilgrim’) and *Il Ladro* (‘The Thief’), are in five acts and in prose. The editor, Andrea Lori (ca. 1520-1578), appears to have been somewhat of a scoundrel (he was beheaded in 1578), nevertheless, he apparently had an important influence on the cultural dynamics of Florence and the production and printing of literature in the city through his friendships with various Florentine authors.

Fine copy of a scarce work from the collection of the Italian theater and music bibliographer Giovanni Salvioli (Bibliografia universale del teatro drammatico italiano con particolare riguardo alla storia della musica italiana. Venice, 1903).


8vo, 44 leaves; woodcut printer's device on title-page with variant at the end; woodcut initials. 18th century marbled calf (front joint repaired); some light foxing; heraldic bookplate of Sir Charles James Stuart, Baronet (1824-1901).

Second, improved and more elegant edition of this five-act comedy in prose which Gamba notes is held in greater esteem than the first edition of 1549 because of its correctness and the gracefulness of the typography: “teneri in maggiore stima [della prima: 1549] ... si per la leggiadria de' caratteri, che per la diligenza nella correzione” (Gamba 458).

It was first performed in the theater of the Villani family and in that of the Signori of Prato in the years 1540/1541 and again in 1555 at Fontainebleau, in the presence of Henry II.

"Another well-known Florentine poet, Agnolo Firenzuola (1493-1543), wrote two prose comedies, La Trinutia and I Lucidi, both of which were published in 1549, four years after the death of the author. Of these two the Lucidi is the better play although it is a close imitation of Plautus' Menaechmi ... A classicist himself, Firenzuola provides a good illustration of the advice of Horace, namely, that it is safer to take a well-known story and rewrite it than to invent a new one." (Herrick, Italian Comedy in the Renaissance, pp. 106-7).

Firenzuola was also an important influence in promoting the equality of women in the arts as expressed in his prose writings: "Firenzuola's dialogue emphasizes the equality of women, the reciprocity of love, and the value of sexuality independent of its reproductive function. In doing so, he provides us with important insights into contemporary values" (J. Murray, Agnolo Firenzuolo on Female Sexuality and Woman’s Equality, in: "Sixteenth Century Journal", 22, 1991, pp. 207, 213).

§ Clubb 426; Bregoli Russo 251; Decia & Camerini, I Giunti di Firenze 287.


FIRST EDITION of the classic history of the social life and customs of the Jews in antiquity, by the church historian Charles Fleury (1640-1723), who was the tutor of several sons of noble houses, including a son and three grandsons of Louis XIV.

The success of this first edition elicited from Fleury a similar history of the early Christians, which appeared the following year, and the two works were henceforth systematically published together to the end of the eighteenth century.

§ Brunet II, 1291 (note).
Rhetoric for Girls


12mo, [4], xiii [3], 456 pp. Contemporary mottled calf, five raised bands on spine, five compartments with floral gilt ornament, red morocco label titled in gilt in second compartment; corners worn, with other surface wear; red edges.

This course on the art of rhetoric for girls would prove to be the most popular and long-lasting of the works of the eminent French historian Gabriel-Henri Gaillard (1726-1806), whose earliest publication this was. Gaillard published it originally in 1746, under a slightly different title, at the age of twenty, and it was reissued countless times over the next century. The present is the corrected and augmented third edition.

In his preface Gaillard states that good taste, "this fortunate faculty of the soul, which is often only the reward of study and work for men, Nature has freely granted to women" ... "I want to show that women are more fit for the arts than men, not only due to their natural gifts in taste and fine sentiments that they acquire at birth, but also because I do not detect among women who cultivate letters the professional base jealousy that dishonor us men." As an example Gaillard cites the friendship among women of letters, including that between the celebrated Madame de Sévigné and Madame de La Fayette. Nor, he points out, do literary women compose satires against each other, as do their male counterparts.

Gaillard quotes his examples of fine rhetorical style from the classic French poets and prose authors (Molière, Racine, Corneille, La Fontaine, Bossuet, et al.), as well as from contemporary figures, such as Voltaire.

In his chapter on Narration Gaillard illustrates the genre by quoting the text of several funeral orations, including that for Queen Elizabeth I of England (pp. 95-97).

This edition, a product of the presses of the Imprimerie Moreau in Paris, appeared under various publishers’ imprints: Barois, Bauche, Brocas, Ganeau, Huart & Moreau (as here), Knapen, Le Clerc, Nyon, and Savoye.

§ Cioranescu 3003; Barbier II, 212.
9. **ITTER, Anton.** *Synopsis poetices latinae, seu Praecepta Poetica, succincte tradita & explicata, captuique tyrnonum angustiae accommodata.* Frankfurt: Balthasar Christoph Wust, for Caspar Waechtler, 1659. $250

12mo (122 x 67 mm), 45, [i] pp. Bound in modern marbled boards; some light foxing; small paper flaw in fol. A, touching three letters.

Only edition of this little handbook on Latin metrics and versification intended for the use of students at the grammar-school (Gymnasium) of Frankfurt/Main, by Anton Itter (1611-1692?), who was assistant headmaster at the school. Itter also issued similar handbooks on philosophy for his students (1659 and 1655).

Being produced for a very limited readership, the booklet is understandably very rare: no copy can be located in any American collection.

§ VD17 3:609489B.
The First Successful Greek Textbook Published in French
A Major Influence on Racine


8vo (185 x 122 mm), xxxix, [i], 574, [10] pp. Woodcut ornament on title. Contemporary calf over boards; double gilt fillet around sides; five raised bands on spine, five compartments with central floral gilt ornament, title gilt in second compartment; apart from binding surface wear, a fine, large and very fresh copy in its first binding of a book normally found in poor condition. On both pastedowns is the early ownership signature 'Arnault', repeated twice on title-page with the addition of 'Port-Royal'.

FIRST EDITION of the Port-Royal Greek grammar -- not to be confused with the abridged version issued the same year. In 1626, a group of hermetic Jansenists took over a vacant convent at Port-Royal. By the 1650’s, the community had evolved into a renowned center for children’s schooling. The celebrated pedagogue Claude Lancelot (1616-1695) was in charge of teaching Greek and mathematics. The present Greek grammar is the first successful Greek textbook published in French.

Until the 1640’s, children learned Latin and Greek through grammars written in Latin, and by repeating phrases in these languages themselves. Lancelot’s Latin textbook in 1644 and this Greek textbook marked an important advance in the field of education, the acceptance and use of vernacular.

Although originally conceived to serve as a textbook for the use of the Jansenists at Port-Royal, the book’s fame rapidly spread abroad, and editions succeeded one another with great rapidity until the end of the 19th century; an English translation (by Thomas Nugent) appeared in the mid-18th century, which itself became quite popular.

The most famous product of the Port-Royal "New Greek Method" was the great dramatist Racine, who entered the Port-Royal school that very year (1655), and whose strong dependence on Greek themes for the subjects of his tragedies has been attributed to the influence of Lancelot: cf. R. C. Knight, Racine et la Grèce, 30ff.

§ Brunet IV, 117; Cioranescu 39932; Barbier III, 557; cf. Sandys II, 290.
One of the Most Influential Greek Textbooks Ever Published

   Paris: Pierre Le Petit, 1657. $1,250

calf with considerable surface wear, joints worn but structurally sound;
18th-century ownership inscriptions on front free endleaf and printed title.

FIRST EDITION of one of the most popular and influential Greek textbooks ever
published. Claude Lancelot (1615-1695), the great teacher of Port-Royal, originally
conceived this "Garden of Greek Roots" to serve as a textbook for the use of the
Jansenists at Port-Royal; but the book's fame rapidly spread abroad, and editions
succeeded one another with great rapidity until the end of the 19th century:
OCLC lists over 25 editions before 1875. This first edition is exceptionally rare.

The *Jardin* was devised to assist students in Greek vocabulary-building by an
ingenious mnemonic method, based on French rhyme:

ΑΔΩ, souler, remplir, veut dire.
ΑΔΗΝ, abondamment, s'en tire.
ΑΕΘΛΟΣ, ΑΘΛΟΣ, des combats.
ΑΕΙ, toujours, tu traduiras . . .

The French verse was contributed by another of the "Solitaries" of Port-Royal,
the poet Le Maistre de Sacy (1613-1684),
author of an important translation of the Bible.

The most famous product of the Port-Royal Greek textbooks was the great
dramatist Racine, who entered the Port-Royal school two years previously
(1655), and whose strong dependence on Greek themes for the subjects of
his tragedies has been attributed to the influence of Lancelot: cf. R. C.

§ Brunet III, 509-510: "elle est rare et assez recherchée"; Cioranescu 39914; Sandys
II, 290.
**A Champion of Women Writers**

12. [LANDO, Ortensio]. *Quattro libri de dubbi con le solutioni a ciascun dubbio accommodate.* Venice: Giolito de’ Ferrari, 1556. $2,750

8vo, 398, [2] pp.; italic type; woodcut printer’s Phoenix device on title, with a larger version at the end. Handsome 18th-century tan calf, triple gilt fillet round sides, extra gilt spine with morocco label, all edges gilt; engraved bookplate of Ferdinand Mallet on front paste-down; faint damp mark on last 2 leaves; fine copy.

FIRST COMPLETE EDITION, with all four sections of Ortensio Lando's "Various Doubts and Questions," written in a humorous vein, starting with, as stated in the title, the subject of Love, the second on Nature, the third "Miscellaneous but mostly on Morality," and the fourth on Religion.

The printer, Gabriel Giolito, explains in his preface that the reason he is reissuing his 1552 edition of Lando’s work is that the section on Love, though it was originally mentioned in the title, had been omitted because he had not yet received the license to print—that first edition consists of only 318 pages.

Ortensio Lando (also known as Landi, ca. 1512-1556), a witty and often cantankerous writer born in Milan, led a wandering life through Italy and Europe (a satire against Erasmus forced him to take refuge in France) before settling permanently in Venice. He produced translations, including the first Italian version of More’s *Utopia* (1548), as well as various original works, many of them published anonymously (such as the present).

The plan of the *Dubbi* is very simple: Lando’s friends appear to have regarded him as an oracle, to whom all sorts of grave, frivolous, or puzzling questions on love, natural philosophy, morals, and religion might be addressed with the certainty that these queries would receive an ingenious, if not always satisfactory reply. Each of the four sections is divided into numerous parts, each devoted to the queries from one of the author’s friends or patrons, e.g. Q. "Who is it that does not know how to converse?" A. "He that does not know how to be silent"; Q. "What is wine?" A. "It is the death of memory and the poison of mankind, by which the age is corrupted and the flower of beauty is lost"; Q. "How is true glory nourished?" A. "With much action and little speech."
A large part of the queries are posed by women, either writers or contemporary supporters of literary salons. Lando was in fact known as a champion of women authors: "Closely associated with women's writing in this period was Ortensio Lando, ... the author of a 'paradox' on women's superiority to men. Lando figures as editor of three female-authored works in the 1540s and 1550s ... perhaps most strikingly, the 1548 anthology Lettere di molte valorose donne, whose subtitle proclaims itself as proof of women's equality with men in eloquence and learning" (Cox, Women's Writing in Italy 1400-1650, p. 83). Thus, in the present work, when the Marchesana di Vigevano asks him, "Which is the nobler man or woman?" Lando replies, "God always adds fresh nobility to the newer creatures He makes; thus, He formed man after the beasts, and last of all made woman, and therefore she is noblest, being taken out of man, who of all the other animals was the most perfect" (p. 285).

Both first and second editions are rare. The OCLC locates four copies of the 1552 edition in North American Libraries (UCLA, Yale, LC and Duke) and only three of the present first complete, edition (Columbia, Cornell, UMich).

§ Bongi, Giolito I, 368; Melzi, Anonime e pseudonime II, p. 39; BM/STC Italian 377 (s. v. 'Libri'); not in Adams.
Sammelband of Five Important First Editions

13. LE MIRE, Aubert. *Origines coenobiorum Benedictinorum in Belgio.* Antwerp: H. Verdussen, 1606. $1,500


*Bound with:*


*Bound with:*

III. PUTEANUS, Erycius. *De Erycio nomine syntagma. item Iuli Paridis de nominibas epitome.* Hanau: C. de Marne & heirs of J. Aubry, at the Wechel Press, 1606. 44 pp., [2] leaves (including last blank); woodcut "Pegasus" printer's device on title and at the end.

*Bound with:*


*Bound with:*


Interesting sammelband of five rare works on philological and theological subjects, by four contemporary scholars, three Flemish and one French.

I. FIRST EDITION of a monograph on the origins and history of the Benedictine Order, by Aubert Le Mire (Miraeus, 1573-1640), renowned Belgian ecclesiastical historian, canon of the cathedral of Antwerp, and staunch champion of the Catholic Church against the attacks of the Reformed movement.

The work is divided into 67 chapters in which Miraeus describes as many Benedictine monasteries and convents.

II. FIRST EDITION of Le Mire's catalogue (or inventory) of unpublished manuscripts held by ecclesiastic institutions; for each item Miraeus records the title, author, and date of the work, and identifies the institution where the manuscript is kept.

Miraeus’s objective in compiling the catalogue was to encourage the heads of the institutions to publish the manuscripts in their possession.

III. FIRST EDITION. The Flemish historian and humanist Erycius Puteanus (1574-1646) had been a pupil of Justus Lipsius who inspired him to a life of scholarship. This work consists of Puteanus’s dissertation on the origin, etymology, and examples of his own Christian name, Erycius (Eric), from ancient times to his own day. In the course of his work the author provides certain autobiographical details.
In appendix Puteanus has added the portion of the "Epitome of Proper Names" (De Nominibus Epitome) attributed to Julius Paris (4th-5th-century).

IV. FIRST EDITION of a dissertation of King Solomon by Jean Cousin (Cognatus), a Belgian historian and theologian, canon of the cathedral of Tournai.

V. FIRST EDITION. Didier Herauld (1575-1648), professor of Greek at Sedan, and a member of the parliamentary bar in Paris, published an important treatise on Greek and Roman law. The present work contains textual notes and interpretations of Diogenes Laertius, Herodotus, Pindar, Plautus, Aristotle, Cicero, and Juvenal. The second part (pp. 135-183) consists of an extensive critique of the recently published editio princeps of Iamblichus's Life of Pythagoras (Heidelberg, 1588).

**A Rare Milton Source**


12mo (122 x 67 mm), [8] leaves, 180 pp. Woodcut printer's device on title, woodcut initials. Handsome modern calf blind-tooled in appropriate period style, original red edges.

FIRST EDITION of a biographical romance on the life of Adam and a description of Eden, by G.F. Loredano (1607-1661), an influential Venetian aristocratic political figure and founder of the prestigious Accademia degli Incogniti.

Loredano's *Adamo* became quite popular throughout Europe, perhaps because contemporary readers saw within this fictional account of the first man a reflection of their own age, as they had in Loredano's earlier novel, *La Dianea* (1635). Loredano's *L’Adamo*, in which some have seen a parody of Genesis commentaries, is a libertine version of the story of Adam who is depicted as enjoying Paradise all by himself until he succumbs to the sensual charms of Eve, cast here as Venus.

Three editions of *L’Adamo* were published in 1640: besides the present one, there was another Venice edition with the imprint 'il Sarzina' (OCLC: 800790365); in addition, the work was reprinted that same year in Bologna (OCLC: 80596291), and was soon translated into various languages, including English (1659: Wing L3067).

"Milton visited Venice in 1638, when Loredano would have been working on *L’Adamo*, and the two had mutual friends. Moseley, the publisher of the 1659 English translation, was also the publisher of Milton’s *Poems … both English and Latin* of 1645. *L’Adamo* is at least and analogue, and at least a possible source for *Paradise Lost*" (R. Healey, *Italian Literature Before 1900 in English Translation* [Toronto, 2011], p. 319.)

This first edition is quite rare: OCLC locates no copy in America of either 1640 Venice edition (see above), and only the Harvard copy of the Bologna reprint of the same year.

**The Classic Work on the Rivers of France: Noble Provenance**

15. **MASSON, Jean Papire.** *Descrip­tion Fluminum Galliae, qua Francia est ... Nunc primum in lucem edita.* Paris: Jacques Quesnel, 1518 [i.e.1618]. $1,500

8vo, [6] leaves (including author's engraved portrait by Léonard Gaultier), 684 pp., [13] leaves (with first and last blank); engraved printer's device on title; woodcut head- and tailpieces, and initials. Contemporary calf, double gilt fillet round sides, five raised bands on spine, gilt title in second compartments, and gilt monogram 'NLP' of Nicolas Le Prévost du Parc in the other five, with Le Prévost's arms stamped in gilt on sides; corners and spine extremities worn; marginal dampstains. Overall a fine copy in its first binding.

FIRST EDITION of the important posthumous geographic work on the rivers and waterways of France by Jean Papire Masson (1544-1611), celebrated French historian, biographer, literary critic and lawyer. The result of many years of research, the work presents descriptions and all the information that the author was able to discover concerning the principal navigable waterways of France: the Loire, Seine, Rhône, Garonne, etc., with descriptions of the regions and cities. In the printed side-notes are given the vernacular French names of the regions described in the Latin text.

The work, which was published posthumously by the author's brother, Jean-Baptiste Masson, proved very popular and was reprinted in 1678 and 1685.

**Provenance:** Nicolas Le Prévost du Parc (1556-1630), Royal Counselor to King Henri III beginning in 1588 (see Olivier-Hermal 1393).

§ Cioranesco 16C, 14786.

See additional photos on next page ➔
Female Sexuality Dramatized by an Innovative Woman Playwright


4to (184 x 135mm), [8], 84 leaves. Title within fine allegorical engraved border. Woodcut initials and headpieces. Later vellum over boards, red edges; fine copy. FIRST EDITION of the first published drama by Valeria Miani (1563-1620), a native of Padua. With the *Amorosa speranza*, which is the third pastoral (i.e. non-religious) play published by a woman in Italy, consists of five acts and a prologue in verse, preceded by two dedications, both dated 1604, addressed to Valeria's patron, Marietta Uberti Descalzi; the first is by Francesco Bolzetta, the printer of the volume, in which he defends the works of women and announces that the author is preparing a tragedy (see below); the second is by the author herself. The two dedications are separated by an anonymous song and two sonnets, also anonymous.

Most striking for a woman of the period, in the play Valeria experimented with erotic themes; in her study of early Italian female writers, Virginia Cox notes about these innovations: "The resulting explorations are of remarkable interest, ranging from Valeria Miani’s dramatization in *Amorosa speranza* of a female protagonist divided between duty toward an errant husband and love for a new admirer, to Andreini’s celebration of the sensual pleasures of a reciprocal love within marriage in *Mirtilla* ... The most distinctive feature of [L’Amorosa Speranza] is the complexity of the emotional situation of its sexually mature heroine, Venelia, who has been abandoned by one man, Damone, and appears to be attracted to two others" (V. Cox, *Women’s writing in Italy, 1400-1650*, pp. 106-107 and 152-53).

It took Miani six years to have her play published, having submitted it in 1598 to Francesco Bolzetta who had it in his possession for five years before he decided to put it into print; in fact, Valeria appears to have written her play not for publication, but rather for performance: indeed, multiple times during the play the performer addresses the audience (it is known that L’Amorosa Speranza was originally presented in a villa on the outskirts of Padua). When Valeria Miani later published the tragedy, *Celinda* (mentioned by the printer in his preface of L’Amorosa Speranza (see above), it "was to prove the sole tragedy by an Italian woman of the early modern period" (V. Cox, *The Prodigious Muse* p. 119). § Clubb, *Italian Plays (1500-1700)* in the Folger Library, 606; Bregoli Russo, *Renaissance Italian Theater. Joseph Regenstein Library of the University of Chicago, 410; BM/STC Italian 17th century*, p. 573.
The Earliest Opera-Ballet Libretto

17. SAINCTONGE (or SAINTONGE), Louise-Geneviève Gillot de. Poésies galantes de Madame de Sainctonge. Paris: Jean Guignard, 1696. $1,750

12mo, [4] leaves, 200 pp., [4] leaves; woodcut monogrammatic device on title, woodcut initials and head- and tailpieces. Contemporary calf, five raised bands on spine, five compartments with central floral gilt ornaments, red morocco label titled in gilt in second compartment; binding with surface wear; faint soiling here and there; ink scribbling and stains on endpapers.

FIRST EDITION of the miscellaneous poems of Louise-Geneviève Gillot de Sainctonge (1650-1718), consisting of an opera-ballet libretto, three idylls in dialogue form, verse epistles, elegies, verse riddles, epigrams, and numerous drinking songs and Bacchic parodies.

The volume opens with a libretto of the opera-ballet 'Les Charmes des saisons', whose cast consists of fourteen principal roles, including Apollo, Terpsichore, Thalia, Bacchus, Pan, the Muses, et al. As was pointed out recently by the eminent French literary critic François Moureau, Sainctonge’s was the first libretto for an opera-ballet. "She [Sainctonge] was the one who, in 1695, prepared a true revolution of the lyric genre with the first opera-ballet of our history: Les Charmes des Saisons' ('Ce fut elle qui, en 1695, prépara une véritable révolution du genre lyrique avec le premier opéra-ballet de notre histoire: Les Charmes des Saisons' [F. Moureau, La Plume et le plomb [2006], pp. 184-188]).

One of the most acclaimed French poets of the turn of the eighteenth century and one of the rare women of the time to achieve recognition at court, Geneviève Gillot de Sainctonge (1650-1718) was France’s first female librettist: her Dido (1693) was the first opera libretto written by a woman. However, due to misogynous 'cabals' her opera-ballet Charmes des Saisons was not produced before the ballet with a similar title ('Les Saisons'), composed later by the Abbé Jean Pic. In her angry address to the Reader, in the present volume, the author explains that, although her Charmes des Saisons was composed earlier that Jean Pic's libretto, and that all measures had been taken to perform it, "the interest generated by my work gave rise to 'cabals' against it dictating a different turn of events". It is believed that the 'cabals' to which Sainctonge refers, were instigated by Louis Lully (son of the famous Jean-Baptiste Lully) who had composed the music for Pic's libretto: see Moureau (op. cit., p. 184).

§ Brunet, Supplément, 551. F. Lachèvre, Bibliographie des recueils collectifs de poésies publiés de 1597 à 1700, III, p. 522.
**18. THEODORETUS, Bp. of Cyrrhus.** *De curatione Graecarum affectionum libri duodecim.* (Tr. Zanobi Acciaiuoli). Paris: Henri Estienne, July 1519. $2,750

Folio (310 x 210 mm), 112 leaves; roman and Greek types, woodcut criblé initials. Early vellum over boards, modern vellum rebacking, with renewed endpapers (rebacked with modern end-papers); a fine, totally untrimmed, very wide-margined copy; two early ownership inscriptions on titlepage (see below).

FIRST EDITION in any form of this extremely popular treatise on Christian theology, by Theodoretus (also referred to as Theodoret, c. 393-466), Bishop of Cyrrhus, in Syria. The title of the work, “Cure of Greek Attitudes”, states clearly the author’s objective, which was to draw a thorough contrast between Christianity and Greek paganism, and “curing” minds of their prejudices by leading them from Hellenism to the Gospel with the aid of over 300 citations from profane Greek authors (printed in Greek here), notably Plato and the Pre-Socratics.

A fresh, very wide-margined, entirely untrimmed copy, of a product from the press of Henri I Estienne, the founder of the great dynasty of French printers. On the titlepage are two early ownership signatures; the first, which is overwritten by the second, is accompanied by the Latin version of Psalms 142:5 (‘portio mea in terra viventium’); the second name, in a later (but still early) hand, reads ‘Thevenot Lavaud’.

§ Renouard 21: 1; Moreau II, no. 2209; Schreiber, *Estiennes*, no. 30.
The second separate printing of the Greek text of Xenophon’s Cyropaedia ("Education of Cyrus"), a biography of Cyrus the Great, merging fact with fiction, so that this work is commonly regarded as the earliest historical novel.
Xenophon's straightforward style and didactic approach made the *Cyropaedia* a popular text in Renaissance and seventeenth-century classrooms. The work was separately printed for the first time at Louvain, in 1527 (Hoffmann III, 581).

Part I consists of the first four books, and part II of the last four. Both parts were produced with generous margins for entering the student's notes. A contemporary hand has entered marginalia on seven pages of Book I.

Bound with the two parts of Xenophon's *Cyropaedia* is the *Progymnasmata* of Hermogenes of Tarsus, the second-century rhetorician. The *Progymnasmata*, the first of five works in which Hermogenes presented a complete course in school rhetoric, was for three centuries the standard elementary introduction to the study of the subject, until it was replaced by the abridgment made by Aphthonius.

§ XENOPHON: Brunet V, 1492 ("édition peu commune"); Moreau V, 1117 and 1535; Hoffmann III, 583; HERMOGENES: Moreau V, 921; not in Hoffmann.