

tēde de p̄catio nē meam. Glia.

*Qui vult venire ad
Le iou s Claire
Ante vultum 1029
Grad. dilexisti 157*

Q
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Lie

Iu ya

Clara clarēs vespere precla

ris clara meritis liga perfectofocedere nos in



Devotion, Liturgy, Theology

Bernard Quaritch Ltd | June 2026

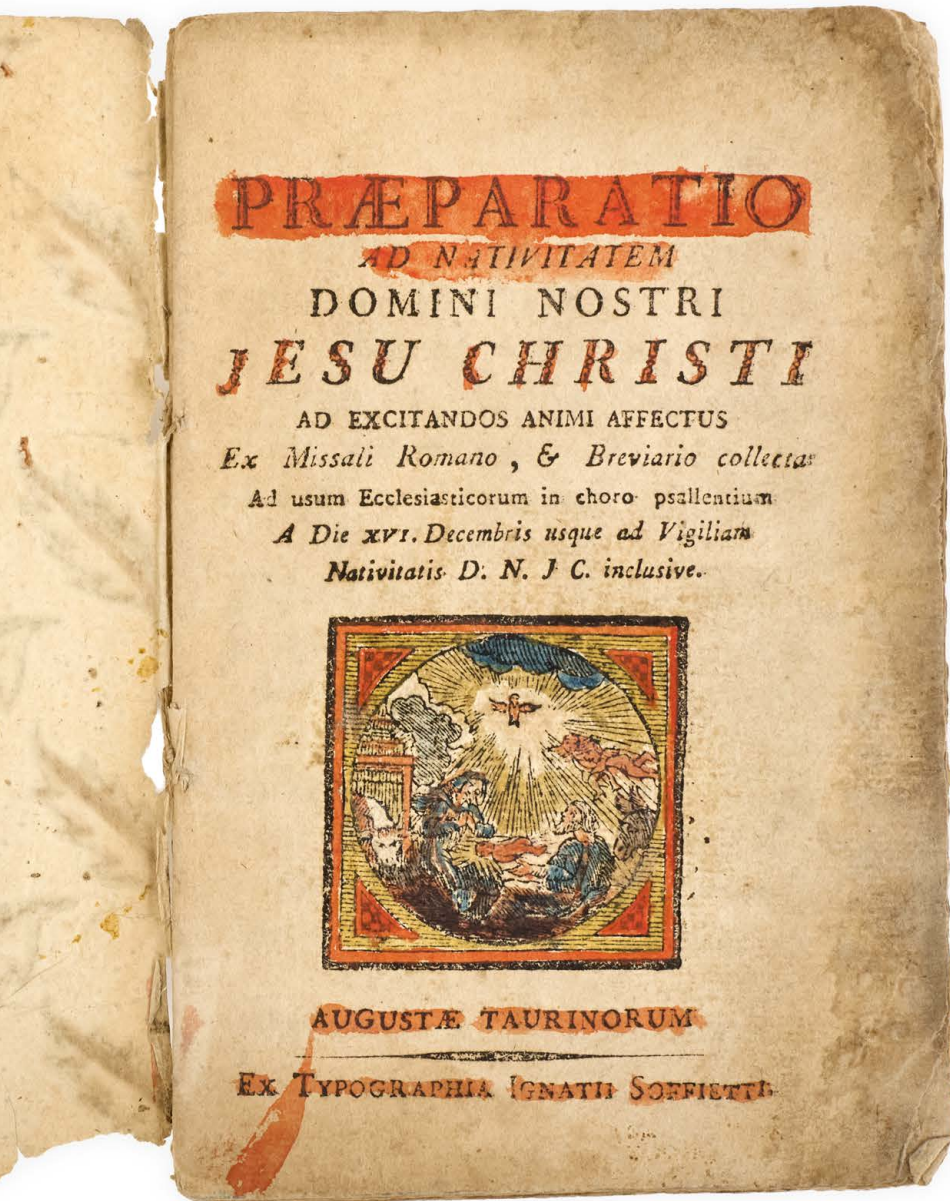
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Front cover no. 58; left no. 18; rear cover no. 53

Countdown to Christmas



1. [ADVENT.] *Praeparatio ad nativitatem Domini Nostri Jesu Christi ad excitandos animi affectus ex missali Romano, et breviario collecta ad usum ecclesiasticorum in choro psallentium a die XVI Decembris usque ad vigiliam nativitatis D. N. J. C. inclusive. Turin, Ignazio Soffietti, [c. 1790].*

8vo, pp. 28, [4 (blank)]; title-page with hand-coloured woodcut of the Nativity, some lines of title highlighted with a red wash, printed liturgical music on pp. 17–28, woodcut tailpiece; somewhat soiled, stained and lightly browned, some wear to edges; sewn in a block-printed decorative paper wrapper, a pattern of leaves divided by blocks of small dots, leaves with faded yellow and red colouring; wrapper somewhat worn. £475

An extremely rare short liturgical text to be used in the festive season from 16 to 24 December, complete with music, with a hand-coloured title-page and in decorative wrappers.

This seems to have been a regular publication in Turin, as numerous other editions with the same title are recorded, from the early eighteenth century onwards.

This edition not traced on OCLC. OPAC SBN records only two copies, both apparently without the music on pp. 17–28.



*Si danda sit Benedictio cum SS. SACRAMENTO
Cantores intonant modo consueto:*

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui;
Præster fides supplementum
Sensuum defecui.

Genitori, Genitoque
Laus, et jubilatio,
Salus, honor, virtus quoque,
Sit & benedictio;
Procedenti ab utroque
Compar sit laudatio. Amen.

ꝫ. Panem de Cælo præstitisti eis.
ꝫ. Omne delectamentum in se
habentem.

*Adiuntur alii versiculi, cum Ora. Ibidem consueta,
et datur a Celebrante Benedictio.*

INVITATORIUM.

Duo Cantores.

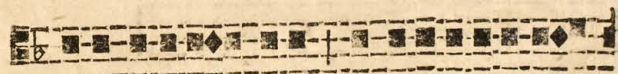


Regem venturum Dominum venite adoremus.

Chorus respondet.

Regem venturum Dominum venite adoremus.

Cantores.



Jucundare filii a Sion, et exulta satis filii a



Jerusalem: Ecce Dominus veni et, et erit in



di e illa lux magna, et stillabunt montes dul-



ce dinem, et colles fluent lac, et mel, qui a



veni et Propheta magnus, et ipse renova-

B

A saint under the stairs

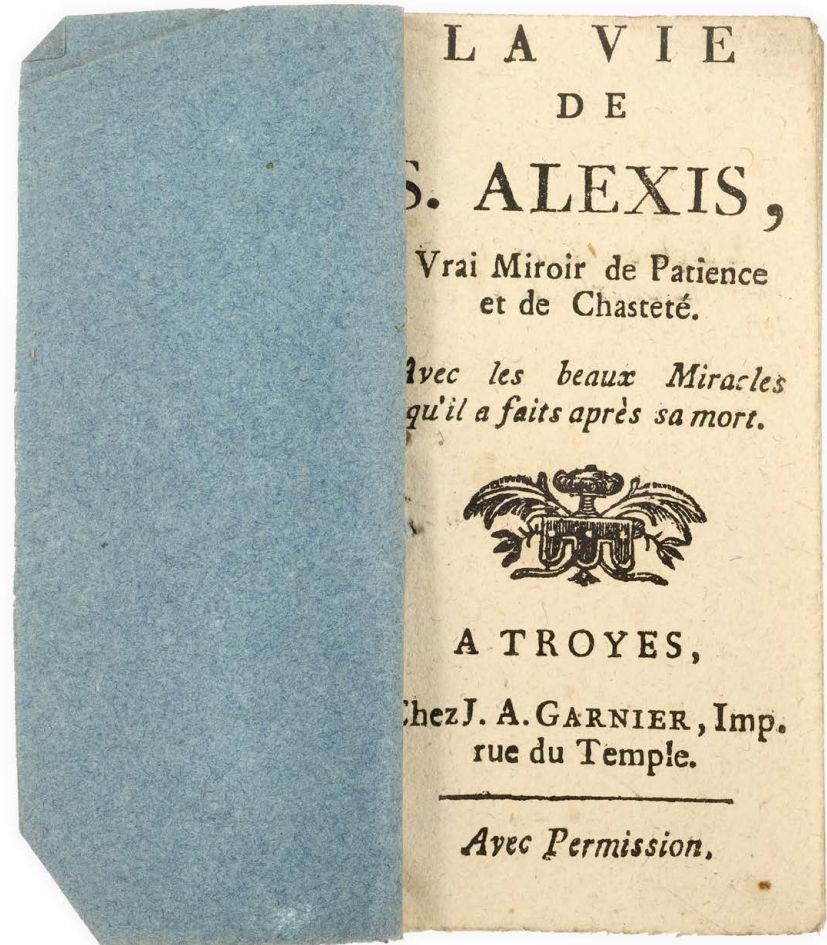
2. [ALEXIS, *Saint.*] La vie de S. Alexis, vrai miroir de patience et de chasteté. Avec les beaux miracles qu'il a faits [*sic*] après sa mort. 'Troyes, chez J. A. Garnier' [Caen, Pierre Chalopin, c. 1770].

32mo, pp. 47, [1 (blank)]; woodcut vignette to title; cut close at head (touching some page numbers), a little light foxing; a very good copy, stab-stitched in pale blue wrappers; a little creasing to corners, binding tight. £375

Rare counterfeit Caen edition of this brief biography of St Alexis of Rome.

'Alexis of Rome probably never existed, but his Legend was extremely popular in the Middle Ages ... The principal elements are that Alexis left his wife on his wedding night and went on a long pilgrimage, returning afterwards to Rome and living there unknown as a beggar in his father's house for seventeen years. He was identified after death by documents in his handwriting, by voices from heaven, and by miracles' (*Oxford Dictionary of Saints*). He is said to have lived in a cubbyhole beneath the stairs in his parents' house, and a ladder or staircase is his attribute in art. The second part of the work comprises sets of canticles.

No copies traced in the UK, and only one in the US (Cleveland Public Library).
See Morin, *Catalogue descriptif de la Bibliothèque bleue de Troyes*, 1105.



Printed and bound in Constantinople

3. [ATHANASIUS, *Pseudo*-.] Գիրք պատասխանական Սիրբ[ո]յն Աթանասի. Հարցմանց Սիրբ[ո]յն Կիւրղի Երուսաղէմացոյ [Book of the answers of Saint Athanasius to the questions of Saint Cyril of Jerusalem]. Constantinople, Chnchin Hovhannes, [1749].

8vo, pp. [2], 4, [6], 5–195, [1]; text within frame of type ornaments, full-page woodcuts to recto and verso of first leaf, another woodcut facing p. 5, woodcut initials, head- and tailpieces; loss to blank outer margin of title leaf, some staining to margins and especially to last page, slight worming to upper margins towards the end; otherwise a good copy in a contemporary Constantinople binding of dark brown calf over thin wooden boards, the covers roll-tolled and stamped in blind to a panel design, three raised bands to spine; corners and endcaps worn, some worming to covers, rubbed, lacking front free endpaper, upper joint split; inscriptions in Armenian to rear endpapers, modern bookplate of B. Outtier to front pastedown. £2000

Rare theological and moral treatise in Armenian, framed as a dialogue between St Cyril of Jerusalem and St Athanasius of Alexandria, printed and almost certainly bound in Constantinople, and illustrated with three woodcuts.

The text opens with consideration of death, the body and the soul, and ends with sin and gossip. The woodcuts depict the Ascension of Christ, and St Athanasius.

The first Armenian book to be printed in Constantinople appeared in 1567, and in time the Ottoman capital became one of the main centres of Armenian printing; by 1800 almost 350 Armenian books had been published there.

The binding is likely by a member of the Armenian or Greek community in Constantinople.

N. Voskanyan et al., *Armenian Books from 1512-1800* (Yerevan, 1988), 503.





Աբրն Կիւրեղ Տարցաբն ներ,
Աբն Աթանաս պատասխա ներ:
բաղդեսալ մանկանց սեղան եղին,
Ի ճաշ բանից հրաշիբե ցին:

For simple souls

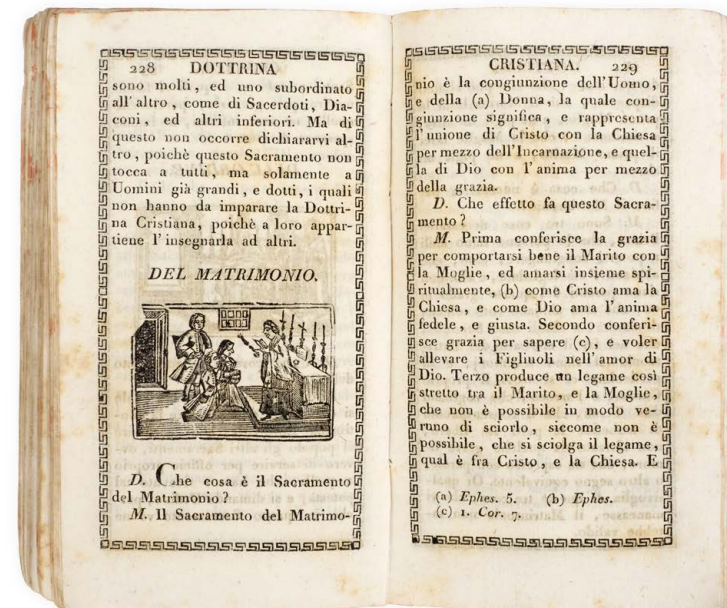
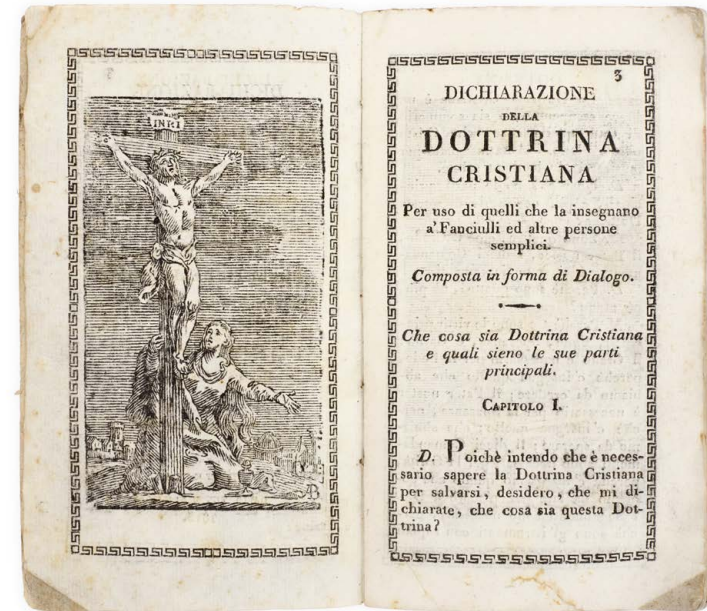
4. BELLARMINO, Roberto. Dichiarazione della dottrina cristiana ... Revista ed approvata. Brescia, Bendiscioli, 1815.

12mo, pp. 283, [1 (blank)]; each page within typographic frame, woodcut of the Crucifixion to verso of title, 7 in-text woodcuts of the sacraments; small tears to p. 3 and to final leaf (not affecting text), some light creasing to corners; sewn longstitch in *carta rustica* and covered in blocked pastepaper, edges cut flush and mottled red; light wear to extremities. **£350**

Very rare vernacular Brescia edition of Cardinal Bellarmino's so-called 'small catechism' (*Dottrina Christiana*), composed in dialogue format for the education of children and 'simple souls', this copy an unusual example of a patterned paper used to cover a longstitch *carta rustica* binding.

Besides the opening woodcut of the Crucifixion (signed 'AB'), there are seven small woodcuts depicting the sacraments of baptism, confirmation, holy communion, penance, anointing the sick, holy orders, and marriage.

Only one copy recorded on OCLC, at the Università Cattolica del Sacro Cuore.



A prophet in conversation with God

5. BIBLE. Book of Habakkuk 1–3. Southern Germany? c. 1475?

A complete vellum leaf (c. 390 x 295 mm, text area c. 275 x 210 mm), double columns of 50 lines written in brown ink in a neat, slightly slanting *Cursiva*; one sixteen-line historiated initial 'O' (*Onus*) to recto, in pink with foliate infill, enclosing a bearded Habakkuk (in blue dress and red hat, with a blank white scroll beside him) in a green, hilly landscape, looking up at God in a cloud (with red cloak and gilt halo, holding an orb and pointing), a city in the background, foliate tendrils terminating in three flowers extending from the initial into the border, in blue, green, red, and gold; two three-line initials alternately in red and blue, capitals touched in red, rubrics, headlines in alternating red and blue letters ('[Haba]cuc', 'Sopho[nias]'); historiated initial rubbed and with areas of loss to paint, smudge to border, central horizontal crease from folding, some small tears (without loss) to inner margin, small chip to outer margin, some light marginal staining, slight cockling; in good condition. £3750*

A leaf from a large Latin Bible, professionally produced for a lay and noble market, with a large historiated initial depicting the prophet Habakkuk, dressed in contemporary Jewish clothing, in conversation with God.

The eighth book of the Minor Prophets, the Book of Habakkuk opens with the prophet lamenting the current reign of oppression and lawlessness, and God's answer that punishment is coming in the form of a Chaldean invasion. The first two chapters 'are written in the form of a dialogue of great power and beauty between Yahweh and His prophet. Their central message is that, while the Chaldean is filled with pride, "the just shall live by his faith" (2:4) ... This passage has played an important part in Christian thought ... as the starting point of the theological concept of faith' (*Oxford Dictionary of the Christian Church*).

Habakkuk is here shown in the dress of a fifteenth-century German Jew, with a fur-trimmed blue tunic, fashionably pointed shoes, and the red *pileus cornutus* worn by Jews in late medieval Germany.



est plaga tua. Omnes qui audie
runt auditione tua. compresse
runt manum tuam super te. Quia super
que non transiit malitia tua semper
Incipit abacuc propheta. c. i.



Abus quod vidit abacuc propheta.
Usquequo domine clamabo. et non ex
audies. vociferabor ad te vni pa
tiens et non saluabis. Quare o
stendisti michi iniquitatem et labore
vide preda et iniustitiam contra me.
Et factum est iudicium et conuictio
potentior. propter hoc lacerata
est lex. et non pervenit usque ad fi
nem iudicium. Quia iniquitas nra

et ipse de regibus triumphabit et
tiranni vidituli eius erunt. Ipse super
omne munitionem videbit. et compo
nabit aggerem et capiet ea. Tunc
mutabit spiritus et perisibit et cor
ruet. Hec est fortitudo eius disu.
Nunquid non tu a principio domine
deus meus scite meus. et non mo
riemur. Domine in iudicium posuisti eum.
et forte ut corriperes fundasti
eum. Mandi sunt oculi tui ne
videas malum et respice ad iniqui
tatem non poteris. Quare non est
spiritus super inique agentes. et ta
tes deuorante in ipso. iustiore se.
Et facies homines quasi pisces ma
ris. et quasi reptile non habens principem.
Totum in hamo subleuauit. traxit
illud in sagena sua. et congrega
uit in rete sua. Super hoc letabitur
et exultabit. propterea immolabit
sagene sue. et sacrificabit reti suo.
Quia in ipsis intrassata est pars
eius. et tabus eius electus. propter
hoc ergo expandit sagenam suam
et semper interficit gentes non parcat

Super custo **Ca^m 11**
dia mea stabo. et figam
gradum super munitionem. et co
templabor ut videam quod dicat mihi.
et quid respondeat ad aduertente me

Mons miracle

6. [BOIS-SEIGNEUR-ISAAC.] Histoire memorable et digne de foy, du saint sang de miracle, advenue au Bois Seigneur Isaac diocese de Cambrai, lez Nivelles, an de grace mil quatre cent et cinq le cinquieme iour de Iuin, qui estoit lors le vendredy devant la Pentecouste. Autheurs aucuns religieux du mesme lieu. *Mons, Charles Michel, 1593.*

8vo, pp. [28], 63, [1], 41, [7]; some leaves of prelims bound out of sequence; woodcut of reliquary to title, woodcut bust of Christ to p. [3], woodcut arms of abbot Warnier de Daure to p. [4], woodcut initials, head- and tailpieces; title dusty, some toning and light marginal staining; a good copy in contemporary vellum over boards; ties wanting, some staining to covers, one corner worn, wanting front free endpaper, front hinge split; seventeenth-century note in Dutch to rear endpaper signed 'Anneken Goossens'. £1250

First and only edition, very rare, of an account of a medieval miracle at the Augustinian abbey of Bois-Seigneur-Isaac, to the northeast of Mons in Belgium, published not long after the abbey had been all but destroyed during the French Wars of Religion.

The text is divided into two books. The first narrates the legendary origins of the abbey, before describing the Eucharistic miracle which occurred there in 1405, when the local priest found a fragment of the consecrated host in the altar cloth, while celebrating Mass, which subsequently began to bleed. Digressions on God's omnipotence and on miracles in general follow. The second book is an entertaining mix of tales of the blasphemous punished for their lack of faith and of believers rewarded: a brewer who mocked the miraculous powers of the holy blood and promptly fell into a boiling vat; a sceptical chaplain chastised by a celestial flame; a young lady of faith cured of a bad leg; a believing bourgeois' breasts healed; and a house left standing while all those around it burned to the ground.

The preliminaries include a brief but interesting address by the printer, Charles Michel, to the reader, in which he encourages teachers to 'exterminate and banish from their schools, all useless reading matter', and to place books such as this in children's hands 'to increase Christian piety and shape juvenile morals'. Also included are a dedication by the then prior of Bois-Seigneur-Isaac, Jean d'Artois, to the abbot of Anchin, and a letter from François Buisseret, later archbishop of Cambrai.

No copies traced in the US, and only one located in the UK (Middle Temple). Rousselle, *Bibliographie montoise* 58; USTC 66151.



'Here du salst myn lippen up doen'

7. [BOOK OF HOURS.] In Dutch. *The Netherlands, c. 1475.*

A complete vellum leaf (c. 140 × 96 mm, text area c. 115 × 80 mm), single columns of 20 lines written in brown ink in a good gothic script; recto with one ten-line initial 'H' (*Here*) in blue and red infilled with green branches, pink leaves and flowers, leafy pink penwork borders extending therefrom into the upper and inner margins, a gilt-framed border to lower and outer margins enclosing a long scroll bearing text entwined around a green branch on a blue and red ground, one three-line initial 'K' (*Komet*) in red with pink foliate infill; small initials in alternating red and blue, smaller capitals touched in red, rubrics; trimmed at head just touching the top of a flourish from the initial 'H', the blue ground to lower border mostly rubbed away, small smudge to one initial to verso; overall very well preserved. **£1500***

A very attractive leaf from a small Dutch Book of Hours with the opening of the Hours of the Virgin, with an initial 'H' of beautiful execution and with a *trompe-l'oeil* border.

The delicate foliate and floral design in the body of the 'H', in shades of green and pink, is extremely well done, the curling green branches being echoed in the attractive border, in which a long white scroll bearing a prayer ('O almechtige gudertijrne verlozer ...') winds its way around a branch in an appealing *trompe-l'oeil* design. In the parent manuscript, this leaf would likely have followed a miniature of the Annunciation.





Domine

SEPTI. PSALMS.
PENITENTIALS.

Cum Litanis, dicuntur flexis genibus.

Antiphona. Ne reminiscaris.

Psalmus. 6.

Domine ne in furore tuo arguas me: neque in ira tua corripias me.

Miserere mei Domine, quoniam infirmus sum: sana me Domine, quoniam conturbata sunt ossa mea.

Et anima mea turbata est valde: sed tu Domine usquequò?

Convertere Domine, et eripe animam meam: saluum me fac propter misericordiam tuam.

Quoniam non est in morte qui meorum sit tui: in inferno autem qui confitebitur tibi?

Labora-

King David and the angel

8. [BOOK OF HOURS.] Manuscript prayerbook. Troyes? 1592.

Manuscript on paper (watermark three crowns with 'Manet ultima coelo Edmon Denise' (Briquet 5096)), in French and Latin, 8vo (c. 180 × 115 mm), ff. [3 (blank)], [122], [5 (blank)], [3], [5 (blank)]; beautifully written in brown and red ink in an elegant italic hand, 18 lines per page, headlines in red, parts of the text within double ruled borders of blue and gold, decorative line fillers in red and brown; richly hand-coloured woodcut of King David pasted to f. [59]^v with a small painted initial 'D' (*Domine*) below; some light marginal foxing and toning, two marginal tears (without loss) to f. [59]; in seventeenth-century red morocco, triple gilt fillet borders and frames to covers with corner-pieces, spine gilt in compartments, all edges gilt, marbled pastedowns; front joint split but holding, some wear to extremities and marks to upper cover; gilt monogram 'ADLR' to covers surrounded by four *fermesses*, eighteenth-/nineteenth-century ownership inscription to rear flyleaf 'Gillet'. **£3500**

A beautifully written French book of hours from the late sixteenth century, with a vibrantly hand-coloured engraving of King David at the opening of the Seven Penitential Psalms.

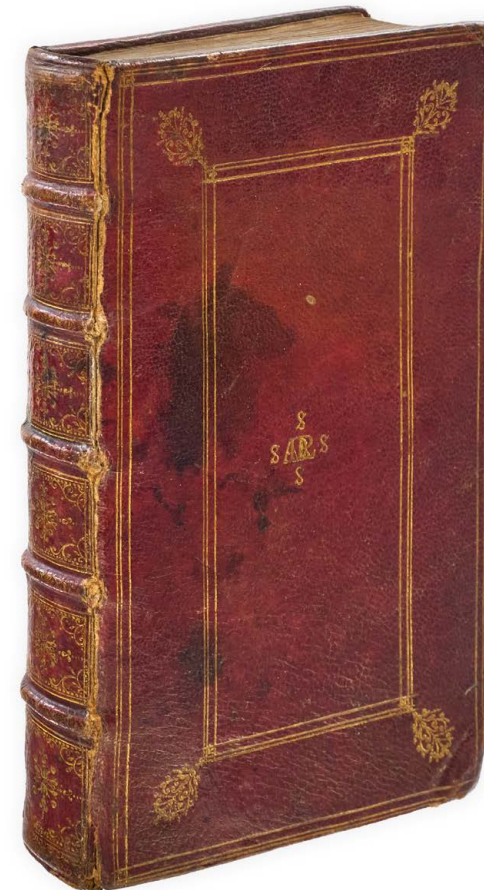
The calendar gives 'l'an present' as 1592, and supplies the dates for Easter from 1584 to 1599. The paper bears a watermark of Edmon Denise, papermaker of Troyes in northeastern France, examples of which Briquet dates to the 1580s.

The calendar – which gives the times for dawn, sunrise, sunset, and dusk three times per month – is more Roman than French in feel, although we do find 'S. Loys Roy de France' on 26 August, with decorative twirls to the descenders of the 'y's. This is followed by the Ten Commandments, the Office of the Blessed Virgin Mary, the Seven Penitential Psalms, litanies, the Office of the Holy Cross and of the Holy Spirit, and the Office of the Dead. The various prayers at the end include one to St Genevieve, patroness of Paris, and others against temptations of the flesh and bad thoughts.

The Penitential Psalms are prefaced here with an unsigned engraving of King David kneeling before a sword-wielding angel, the figures of both being richly coloured in shades of blue, red, and gold; the angel is especially well done, set against a glowing background within a billowing and menacingly dark

cloud. Below the engraving is a pretty if curious initial 'D' (in blue on a gold ground decorated with green stems and red flowers) for *Domine*, supplying the catchword to Psalm 6 that follows.

The last few pages of text have been left unfinished, without their initials in red or line fillers; further pages after this have been ruled in pencil but left blank. Three additional prayers have been added at the end in the same hand as the main text: 'O doux Jesus mon Dieu', 'O Seigneur doux & debonnaire', and 'O benin Jesus mon Seigneur'.



NOVST.

Soleil couchant à 7 heures 27 minutes
 Nuit fermant à 10 heures 0 minutes
Kal S. Pierre aux lions. 1
 II S. Estienne Pape & mar. 2
 III Inuent. de S. Etienne 1 m. 3
Id S. Dominique confesseur. 4
Non Transfig. de no Seig. & me. 5
 de S. Sixte Pa & Aga. m. 6
 II S. Donat Evesque & martyr 7
 I S. Cyriac Sarge S. Mar m. 8
 : Vigile. : 9
S. Laurans martyr 10
 Aube du iour à 2 heures 27 minutes
 Soleil levant à 4 heures 47 minutes
 Soleil couchant à 7 heures 13 minutes
 Nuit fermant à 9 heures 33 minutes
 II
Id 12.

NOVST.

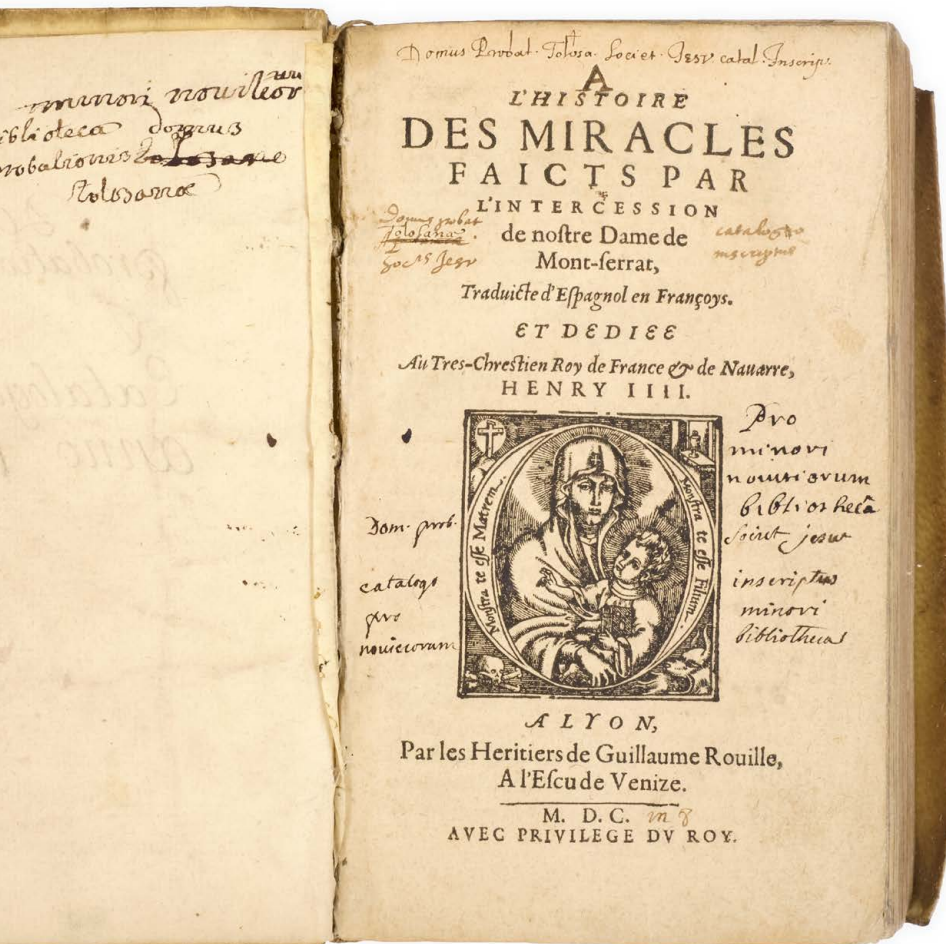
A 166
 b 27x
 c xviii
 d xvii
 e xvi
 f xv
 g xiiii
A xiii
 Aube du iour à 2 heures 54 minutes
 Soleil levant à 5 heures 3 minutes
 Soleil couchant à 6 heures 57 minutes
 Nuit fermant à 9 heures 6 minutes
 b xii
 c xi
 d x
 e ix
 f viii
 g vii
 De l'oct de Assump. 22
 Vigile 23
S. Barthelemy Apō on 24
le celebre à Rome le 25
S. Loys Roy de France cō 26.
A

JANVIER

Almanac reforme p^r 16 ans
An. **Dequies** **Bisexte**
leire Dom.
 1584. 1. April. A C 6
 1585. 12. April. F
 1586. 6. April. L
 1587. 29. Mars. D
 1588. 17. April. B
 1589. 2. April. A
 1590. 22. April. G
 1591. 14. April. F
 1592. 29. Mars. C D 6
 1593. 18. April. C
 1594. 10. April. B
 1595. 26. Mars. A
 1596. 14. April. G F 6
 1597. 6. April. L
 1598. 22. Mars. D
 1599. 11. April. C

Aube du iour à 5 heures 54 minutes
 Soleil levant à 7 heures 56 minutes
 Soleil couchant à 4 heures 4 minutes
 Nuit fermant à 6 heures 6 minutes
Kal Circonfion de Iesus Christ
 b
 c
Id
 e Non
 f viii. Epiphanie de nostre Seigneur.
 g vii.
A vi.
 b v.
 c iii.
 Aube du iour à 5 heures 48 minutes
 Soleil levant à 7 heures 49 minutes
 Soleil couchant à 4 heures 11 minutes
 Nuit fermant à 6 heures 12 minutes

Montserrat miracles



9. [BURGOS, Pedro Alfonso de.] L'histoire des miracles faicts par l'intercession de Nostre Dame de Mont-serrat, traduite d'Espagnol en François. Et dediée au très-Chrestien Roy de France et de Navarre, Henry IIII. *Lyon, the heirs of Guillaume Rouille, 1600.*

8vo, pp. [24], 698, [24 (contents)]; woodcut of the Virgin and Child to title-page, woodcut initials and headpieces; some browning and foxing, occasional very small worm tracks to lower margins; otherwise a very good copy in limp vellum, title in ink at head of spine, yapp fore-edges, endguards and spine linings of manuscript waste on vellum; slightly cockled and marked; several ownership inscriptions of the Jesuit novices of Toulouse to front free endpaper and title-page, one dated 1677. **£475**

Uncommon first French edition of Pedro de Burgos's account of the history and miracles of Our Lady of Montserrat, translated by François de La Tour and dedicated in the jubilee year 1600 to Henri IV, with an attractive woodcut of the Virgin and Child to the title-page.

First published in 1514, Burgos's work enjoyed considerable success, with numerous Spanish editions appearing through the sixteenth century. A German translation was published in 1588, and this first rendering into French was followed by a Douai edition in 1601.

The text begins with a description of Montserrat mountain, the finding of the famous statue of the Black Madonna known as 'La Moreneta' ('the little dark one'), and the founding of the Benedictine abbey of Santa Maria de Montserrat. But the bulk of the text (from p. 58) comprises a remarkable assemblage of no fewer than 381 miracles associated with the statue, from a painter who wished to repair it and lost and then recovered his sight, to a deaf-mute boy miraculously granted the powers of hearing and speech. Among tales of prisoners freed, the hanged restored to life, and diseases and wounds healed, we read of a cut-out tongue reattached, a fruit garden saved from rats, a man emerging unscathed from a landslide, and another shot twice with a pistol but unharmed.

Only two copies traced in the UK (Middle Temple, Ushaw College) and two in the US (Boston College, Dayton). Baudrier, *Bibliographie lyonnaise* vol. 9, pp. 465-6; Palau y Dulcet 37339; USTC 49355.

Sapphic Hours

10. BUSSERON, Pierre. *Sapphicae Petri Busseroni medicam colentis facultatem, Hor[a]e, ad fidissimorum christicolarum usum, de salutifero Christi aduentu, de ignominiosa illius morte, de co[n]dignis eiusdem matris illibatae laudibus, cum septem monstris mortalibus, et praeconiis coelicolarum, Delphineis in oris [a]editae.* Lyon, Gilles and Jacques Huguetan, 1538.

8vo, ff. [69], wanting the last leaf of text l6; text in Latin, privilege in French, title in red and black with woodcut device, text in red and black within composite woodcut borders, 11 woodcut illustrations (including one repeat), woodcut initials; small hole to outer margins running through to F8 (repaired), title leaf toned and slightly loose; overall a very good copy, recently bound in old limp vellum with new endpapers; cockled and stained; ownership inscription at foot of title 'Antonii Correa 1546'.
£2750

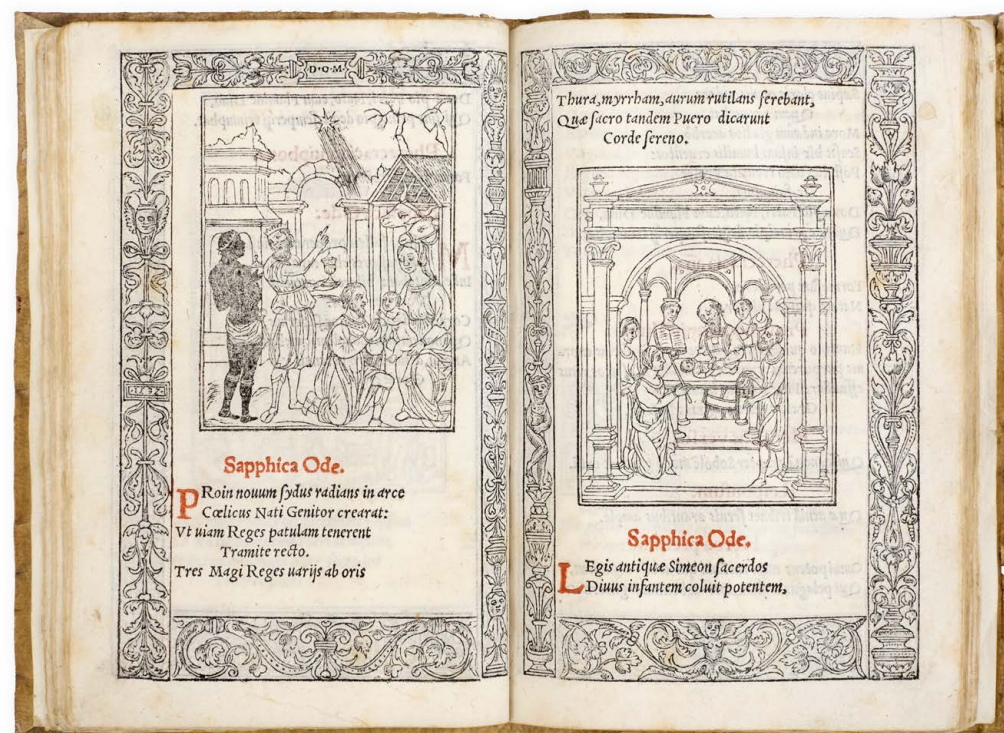
Uncommon first edition, here in the second issue with cancel title-page and A8, of a devotional manual by Pierre Busseron, illustrated with ten handsome woodcuts, the text framed throughout within elegant woodcut borders.

Little appears to be known of the author other than what is stated herein: that he was a medical doctor who had spent 'four or five years' in composing this work. The focus here is Christ's nativity and Passion, the text being arranged in accordance with the canonical hours. There are Marian pieces too, including the Virgin's response to seeing the risen Christ, as well as verses on the seven deadly sins, which are associated with seven demons.

The woodcut illustrations depict the Annunciation, Pentecost, the Visitation, the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, the Presentation in the Temple, the Crucifixion, King David, and Death. The latter is particularly striking, showing a winged skeleton, holding a lance and a clock, trampling upon the dead, with a black crow in the background crying 'cras cras' ('tomorrow, tomorrow'). According to Baudrier, these cuts are derived from the work of the engraver Geoffroy Tory. Some of the borders bear the name of the Huguetan brothers, others the initials of Georges Reverdi; the date 1537 also occurs. These too are imitations of earlier work by Tory.

Our copy is lacking the last leaf of text, containing further verses, although quire l is something of a mess all round, as Baudrier explains. Interestingly someone has later printed 'finis' in red at the foot of l5^v to give the impression that nothing is wanting.

Two copies located in the UK (Aberdeen, Bodleian) and three in the US (Harvard, Morgan Library, Newberry). Baudrier, *Bibliographie lyonnaise* XI, pp. 318–321; USTC 157267.





Mortis exhortatio ad stultum di-
uitem funesto in eius die pompo-
sas optantem exequias

Fare, superba potens diues quid funera nunc
fers?

Non animam hæc flectent ad sacra Regna tuã.
Sed bona quæ facies facient te quippe beatum
Ante Redemptorem, qui fugat omne scelus.

Nobile si quod opus uiuendo feceris, ille
Hoc uidet, atq; nefas semper ab arce tuum.
Hoc igitur quando fragili tu degis in orbe
Sis pius in miseros, quos premit atra fames.
Sic poteris certè rutilos conscendere cælos,
In quibus est trini gloria celsa Dei.

**Ad deambulanteis & inconsultè
confabulâtes sacratis in Delubris
Christicolas Decastichon.**

AEdibus in sacris uanos componere gressus
Non decet, incassum non decet ore loqui.
Hinc procul ambitiosus honos, fragilisq; susurrus
Hæc poscunt plateæ, uel spatiosa domus.
Poplitibus flexis, animo, manibus quoq; iunctis,
Vota, preces Christo dentur in æde sacra.
Sint procul ambages, sincera precatio fiat,
Abs qua Cælipotens flectitur ille Pater.
Christigenæ uestros aliò nunc ducite passus,
Ne uos accuset crimine Pluto rapax.

**Ad peritiss. Iacobum Sæcuriua-
gum corruptos ornatè castigâtem
libros apud Lugdunū, Petri Buf-
feroni Epigramma.**

Owned by an abbess

11. [BUSSY-RABUTIN, Louise-Françoise de.] *La vie en abrégé de Madame de Chantal, première mère et fondatrice de l'Ordre de la Visitation de Sainte Marie.* Paris, Simon Benard, 1697.

12mo, pp. [8], 254, [6]; a few leaves at end misbound out of order; with copper-engraved frontispiece portrait, woodcut device to title, woodcut initials and headpieces; some light creasing to corners, occasional light marks; a good copy in contemporary calf, spine gilt in compartments with red morocco lettering-piece; some wear to spine, joints, and corners; contemporary inscription to front pastedown 'Ce livre est du monastere de la visitation Ste Marie de Compiègne', title-page with a similar inscription and with 'du cabinet de la superieure' at head. £750

Rare first edition of this biography of Jeanne Françoise de Chantal, foundress of the Order of the Visitation of Holy Mary, with a frontispiece portrait of her, this copy formerly in the possession of the abbess of the Visitandine convent at Compiègne.

Chantal (1572–1641), a Burgundian aristocrat widowed with four children at the age of twenty-eight, befriended François de Sales, the bishop of Geneva, and together they agreed to start a religious order, with its first house in Annecy. The initial plan was not for the nuns to be cloistered except during their novitiate, but rather to have an active public ministry, but after eight years the order took on a more conventional conventual life. What set the Visitandines apart derived from Chantal's insistence on accepting the elderly and infirm, who would not be able to live as austere a life as might be required by other orders.

This biography of Chantal includes a dedication by her granddaughter, Louise-Françoise de Bussy-Rabutin (1646–1716), to Madame de Maintenon, in which she writes of her grandmother, 'as a girl, woman, mother, widow, and nun, she was throughout a model of perfection' (*trans.*).

Provenance: the Visitandine convent at Compiègne, in Picardy, was founded in 1649. During the French Revolution it was turned into a jail for political prisoners, and it was here, in 1794, that the Carmelite nuns known as the Martyrs of Compiègne were interned prior to being guillotined in Paris towards the end of the Reign of Terror.

We can find only one copy in the UK (Aberdeen University) and one in the US (Newberry Library). USTC 6127107.



Polemic on poverty, with a false imprint

12. CAMUS, Jean-Pierre. *Traicté de la pauvreté evangelique.* Par I. P. C. E. de Belley. *Besançon, chez Jean Thomas, à l'enseigne du bon pasteur* [Paris, Gervais Alliot and Robert Bertault], 1634.

8vo, pp. [9], [3 (blank)], '390' (i.e. 386), [2 (errata)]; numerous errors in pagination and catchwords, woodcut initials, headpieces; small abrasion to title-page, light marginal damp-staining at beginning, some marginal worming to pp. 81–100 and 151–160, some creasing towards the end; a good copy in contemporary vellum, title in manuscript to spine and top edge, printer's waste to hinges; upper hinge split, lower cover cockled and stained; later seventeenth-century ownership inscription to front endpaper 'Dumoulinet Des Tuilleries', occasional later seventeenth-century marginal annotations in French, with note to title and notes in Latin to last page and rear endpapers in the same hand. **£575**

Uncommon first edition of this polemical work by Jean-Pierre Camus (1584–1652), bishop of Belley, renowned preacher, and prolific novel writer, published with a false Besançon imprint, and with a foreword by the fictitious printer 'Jean Thomas'.

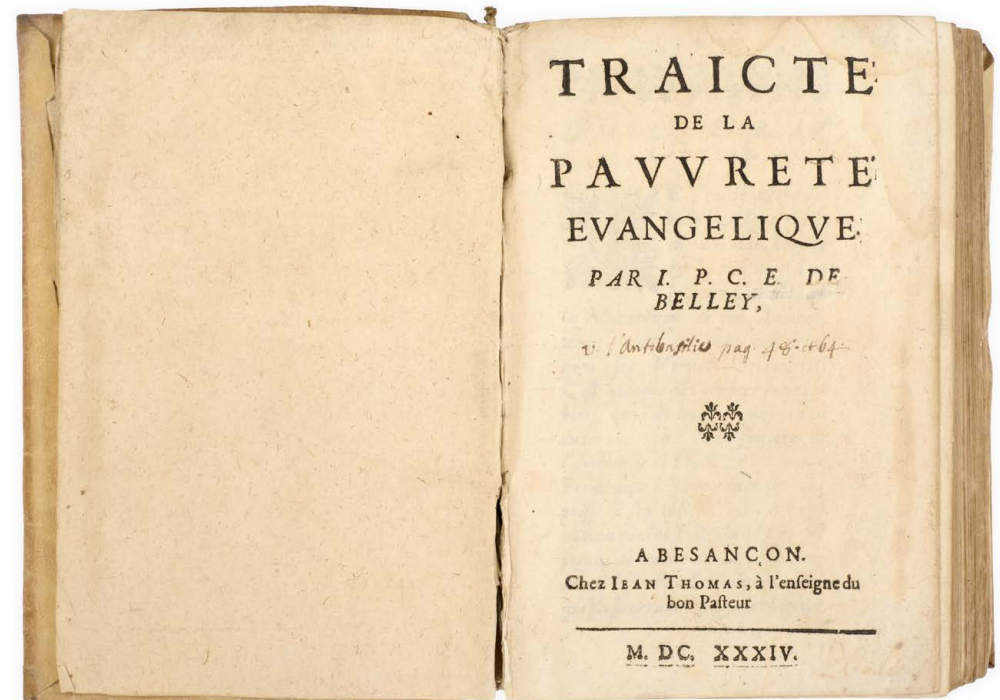
From the 1620s onwards Camus did not shy from penning works critical of the regular clergy, whom he accused of considering themselves above secular clerics, of evading the authority of bishops (such as himself), of refusing to get their hands dirty, and of accumulating the Church's wealth; he even had a run-in with Cardinal Richelieu on the subject.

During a stay in Besançon in 1632, Camus was accused by a Capuchin monk of falling into the same error as the thirteenth-century theologian William of Saint-Amour, who had so strenuously opposed the rise of the mendicant friars. Piqued by the comparison, Camus penned two tracts: the *Traicté de la pauvreté évangelique* and *Traité de la désappropriation claustrale*. In the former he argued that nothing prevented secular clergy and lay persons from practising 'evangelical poverty' with greater perfection than monks and mendicants, despite not taking vows to this effect, while in the latter he claimed that renouncing private property was not enough to render regulars 'poor' in an evangelical sense.

Correctly anticipating the regular clergy's resultant wrath and recourse to the king, Camus employed a fake Besançon imprint for both works – a knowing nod to the city in which they were composed. They were in fact printed in Paris by Gervais Alliot and Robert Bertault, as the authorities (not so easily fooled) soon discovered.

The occasional marginalia (one dated 1697) include a note on reconciling the opinions of Aquinas and Bonaventure, while the Latin annotations at the end refer to Geoffroy bishop of Châlons and Gerald of Wales.

Only two copies traced in the UK (Durham University, Middle Temple) and two in the US (Cornell, Syracuse). USTC 6809846. See Bernard de Vregille, 'Un imprimeur fantôme à Besançon: Jean Thomas, 1634', *Revue française d'histoire du livre*, 1997, vol. 96–97, pp. 315–328.



Sweeping sin from a sinner's heart

13. [CAPIZZI, Ignazio.] Lavoro della divina grazia in convertire il peccatore espresso in venti figure rappresentanti Gesu bambino nel cuore umano dedicato a S. E. il signore D. Leonardo Luigi de Tschudy ... Naples, Salvatore Troisi, 1778.

8vo, pp. xii, 179, [1 (blank)]; engraved title-page, engraved arms at head of p. iii, with 20 engraved plates ('Strina inc. '), text within frame of type ornaments, woodcut initials, tailpieces; occasional small marks, slight marginal worming to last few leaves; a very good copy in contemporary sheep, spine gilt in compartments with remains of red morocco lettering-piece, red edges, block-printed red patterned paper pastedowns; rubbed, some worming to endpapers; early ownership inscriptions to front endpapers 'Maria Angelica di St Pape Nata Solaro', 'Enrica Della Chiesa', and 'Madigela Vinceza Bellino l'anno 1832'. £950

Very rare edition of this emblematic work on the infant Jesus entering the heart of a sinner by the Venerable Ignazio Capizzi (1708–1783), illustrated with twenty plates by the Neapolitan engraver and prior Ferdinando Strina, this copy with three successive female owners.

Capizzi, dubbed 'the Saint Philip Neri of Sicily' by Pope Pius IX, was born in Bronte, near to Mount Etna. Having initially studied medicine, he turned to theology, becoming a priest in 1736. 'He spent most of his priestly life in Palermo, dedicating himself to popular missions and educating boys in the ministry of the confessional, amidst difficulties and misunderstandings. From 1769, he lived in the Oratory of Olivella, where he demonstrated, in addition to his already well-known zeal, his outstanding talents as a theologian and writer' (oratoriosanfilippo.org). His *Lavoro della divina grazia* was first published in Palermo in 1775.

The twenty emblematic plates, with captions in Latin, are adapted from those in the Palermo edition and are much finer in execution. Each receives an explanation in the text, followed by a *colloquio* and *affetti dell'anima*. They depict, *inter alia*, the infant Christ knocking at the door of the heart of a sinner; entering with a lamp to examine the sinner's conscience; sweeping out sin with a broom; bringing in the instruments of the Passion to fortify the soul; painting, with brush and palette, the Four Last Things; teaching, from a book, the Eight

Beatitudes; sleeping peacefully while the heart is assailed by darkness, rough seas, winds, and lightning; and singing from a book accompanied by angelic musicians.

No copies traced in the UK or US. OPAC SBN records only two copies in Italy.



incozza

- 1832

LAVORO
DELLA DIVINA GRAZIA
 In convertire il Peccatore
ESPRESSO
 In venti Figure rappresentanti
GESU BAMBINO
 nel Cuore umano
 DEDICATO
 A. S. E. IL SIGNORE
 D. LEONARDO
 LUIGI DE T SCHUDY
 Tenente Generale degli Eserciti
 di S. M. Gentiluomo di Camera
 d'onorata Colonnello delle sue
 Reali Guardie Svizzere, e Diret-
 tore del medesimo Reggimento.

*Sursum
semper*

Napoli 1778.
 Presso Salvatore Troisi

Con licenza de Superiori.

123


SPIEGAZIONE

DELLA FIGURA DECIMA SESTA
IESUS CORDI INDORMIENS.

Gesù Nazareno adagiatamente
 dorme nel Cuore, mentre que-
 sto sta circondato di tenebre
 in un mare sconvolto, e da
 quattro Venti contrarj agitato
 sotto il Cielo, che fulmina.

COLLOQUIO.
 GESU' BAMBINO

A Nima diletta, pur troppo
 mi fatigai sul principio,
 quando ti compiacesti dare udi-
 enza agli sfoghi dell' amante mio
 Cuore, per ifradicare dal tuo gli
 sterpi de' tuoi peccati, e delle
 tue passioni; ho pur troppo la-
 vora-



Jesus cordi indormiens

*Frustra boreas minatur,
frustra subnes debacchatur,
frustra spumant carula.* *Dum in corde lectum stravit,
atque sponsus dormitavit,
tuta ridet sponsula.*

Sirma inc.

On the Psalms

14. CASSIODORUS. *Expositio Psalmorum*, on Psalm LXXIII, verses 17–20. Northern France or Low Countries, c. 1200.

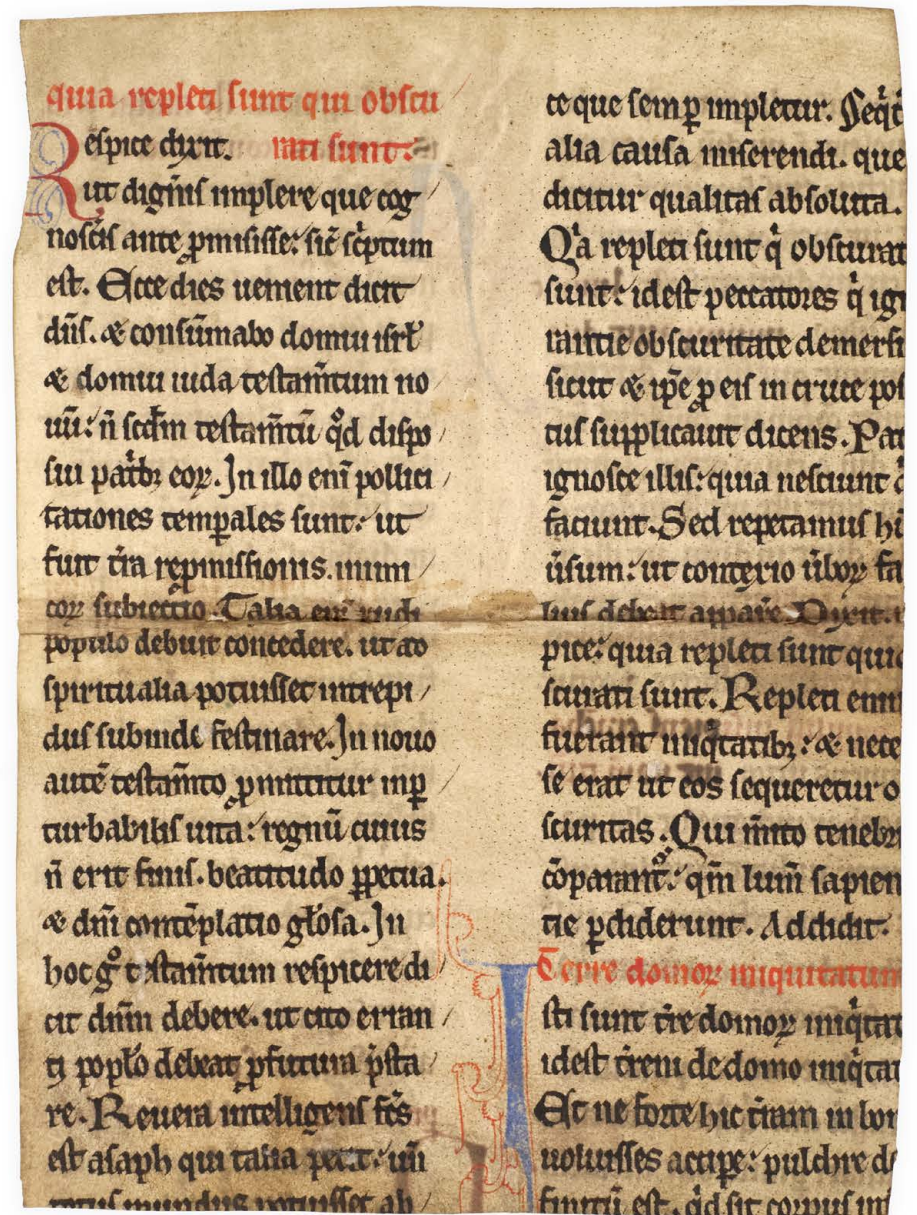
Partial vellum leaf (c. 215 × 158 mm), double columns with 25 lines remaining per column, written in dark brown ink in a good gothic hand, rubrics in red, remains of four initials in alternating red and blue with contrasting penwork flourishing; recovered from a binding and with consequent central horizontal crease, a few light marks, small areas with paper adhesions to recto, overall in excellent condition. £950*

A leaf with part of Cassiodorus' commentary on Psalm 73 from an attractive manuscript of his *Expositio Psalmorum*.

Roman statesman and later founder of the monastic community of Vivarium near Naples, Cassiodorus composed his *Expositio* in the 540s and early 550s, dedicating it to his friend Pope Vigilius.

'Cassiodorus' structured discussion of the individual psalms is distinctive. He invariably begins with an explication of the psalm-heading, and then passes to a discussion of the division of the psalm, in which he seeks to identify the speaker ... or the speakers, for some psalms are visualised as dramatic dialogues. He next offers a verse-by-verse explanation of the meaning of the psalm; and finally he appends a conclusion, in which he seeks to demonstrate the lessons which the psalm offers to contemporary Christians ... The fourth section, the conclusion drawn from the psalm, is a wholly original feature ... he is especially eager to exploit the psalms in refutation of the major heresies' (Walsh, *Cassiodorus: Explanation of the Psalms*, vol. I, 1990, p. 6).

The normal format for the complete text was in three volumes, each containing the commentary on fifty psalms, following Cassiodorus' own suggestion. 'It is likely that the scriptorium at Vivarium made copies of the *Commentary* in three volumes which were sent out to other areas of Italy', spreading to England, France, and northern Italy by the eighth century, and southern Germany in the course of the ninth (see Halporn, 'The manuscripts of Cassiodorus' *Expositio Psalmorum*', *Traditio* 37, 1981, pp. 388–96).



PRATICA DIVOTA

PER QUATTRO VENERDI,
O DOMENICHE

Ad onore della nuova Beata

GIOVANNA FRANCESCA
FREMIOT

D I C H A N T A L

*Fondatrice dell' Ordine
della Visitazione*

D I S A N T A M A R I A.

A Divozione dell' Illustriss. Sig.

D. ALESSANDRO MARIA GIANNETTASIO
Barone della Montagnola.



I N N A P O L I 1756.
Per Domenico Roselli.

Con Licenza de' Superiori.

Beatified foundress

15. [CHANTAL, Jeanne Françoise de.] Pratica divota per quattro venerdì, o domeniche ad onore della nuova beata Giovanna Francesca Fremiot di Chantal fondatrice dell'Ordine della Visitazione di Santa Maria ... *Naples, Domenico Roselli, 1756.*

12mo, pp. 24; woodcut initial, headpiece; slight cockling; a good copy in contemporary sprinkled paper wrappers; wear to spine and covers. £375

An apparently unrecorded Naples edition of a set of prayers and meditations in honour of the recently beatified Jeanne Françoise de Chantal (1572–1641), co-founder, with François de Sales, of the Order of the Visitation of Holy Mary.

The text focuses on faith, hope, love of God, and love for one's neighbour.

Chantal was beatified in November 1751 by Pope Benedict XIV and the first edition was published in Rovereto the following year. She would be canonised in 1767 by Clement XIII.

No copies traced on OCLC or OPAC SBN.

Nuns as nurses

16. [CHARITABLE HEALTHCARE.] 'Regle de St. Augustin et constitutions pour les soeurs religieuses du grand hospital et maison dieu d'Orleans.' [Orléans, c. 1665].

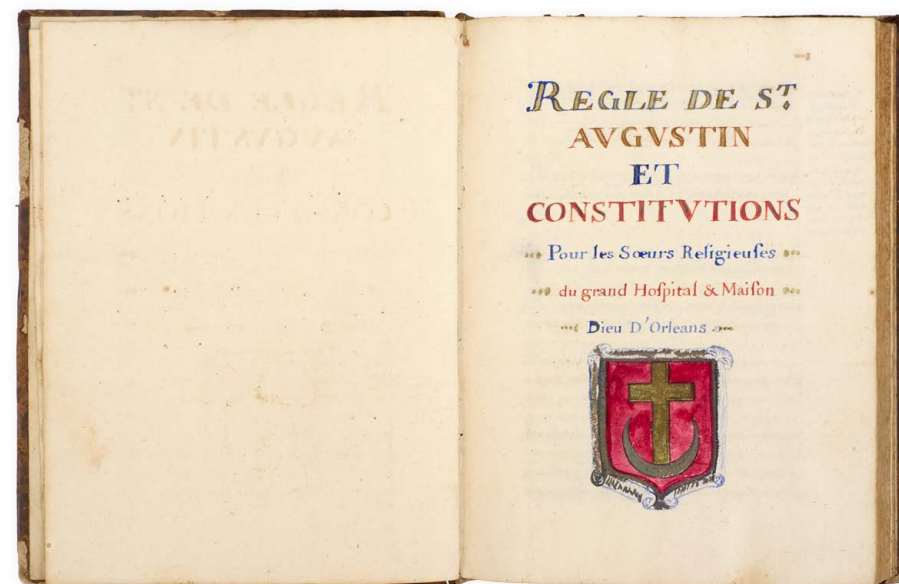
Manuscript on paper, 4to (c. 240 × 185 mm), in French with occasional Latin, pp. [2], 238, [6] (including a few blanks); title in blue, red, and gold with badge of the hospital at foot (gold cross and crescent on red field), chapter headings in red, initials in blue, green, red, gold, and silver, many on decorative grounds, text in dark brown ink in a neat italic and roman hand, 23 lines per page, approbation dated 14 April 1665 and signed '[Robert] Martin' and '[Jean] De Fourcroy'; some show through, occasional corrections (four lines crossed through and covered with slip of paper at head of p. 103); in excellent condition; bound in contemporary sprinkled calf, spine gilt in compartments; worn, losses to endcaps, some splitting to joints, wear to corners, edges, and covers; later ownership inscription to front free endpaper 'Charles', armorial bookplate to front pastedown of Gustave Baguenault de Puchesse (1843– 1922, historian and industrialist). **£5750**

A handsomely written manuscript containing the rules governing the small community of Augustinian nuns serving the poor and the sick at the 'grand hospital' in Orléans, providing an invaluable insight into the provision of charitable healthcare by women in Louis XIV's France.

The text was published by the Orléans printer Gilles Hotot in 1666 (OCLC recording a single copy only, at Lyon); our manuscript would appear to predate this since the five lines erased from pp. 102–103 do not appear in the printed text. We have been unable to trace any other manuscript copies, on Calames for example.

Hospital care in the city of Orléans can be traced back to c. 800, when bishop Theodulfus established an hôtel-Dieu for the sick next to the cathedral. The hospital was reconstructed and expanded under Louis XII, and a large ward, named after St Lazarus, was completed in 1530. By 1810 it housed 249 beds; the buildings were demolished in the 1840s.

Following a French translation of the Rule of Saint Augustine (pp. 1–27) come the regulations governing the Orléans nuns, who, the text tells us, numbered no more than twenty, including novices. In addition to the usual vows of obedience, chastity, and poverty, the nuns were expected to take a fourth: to 'undertake all service and lend all aid and duty, day and night, to the poor sick of the hospital during their whole life, never abandoning the house during times of contagion' (p. 32).

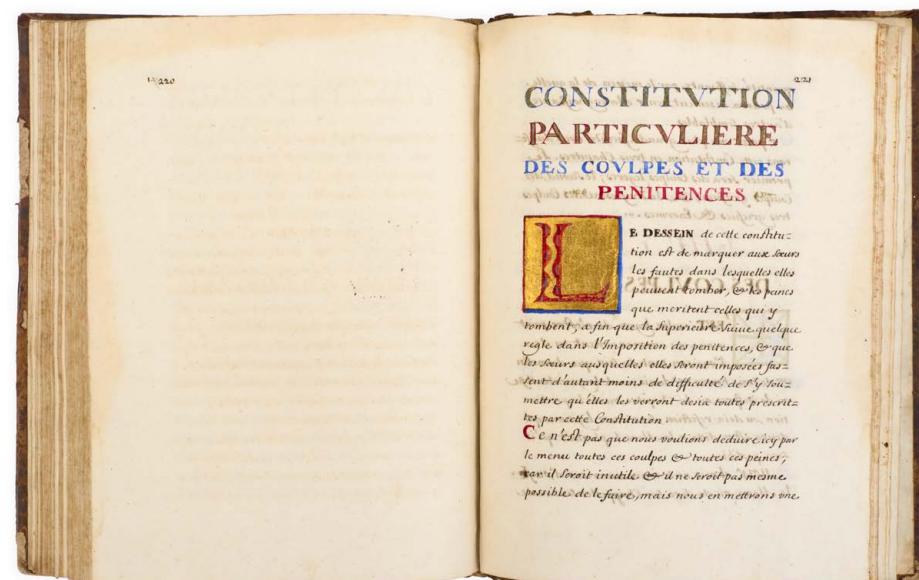
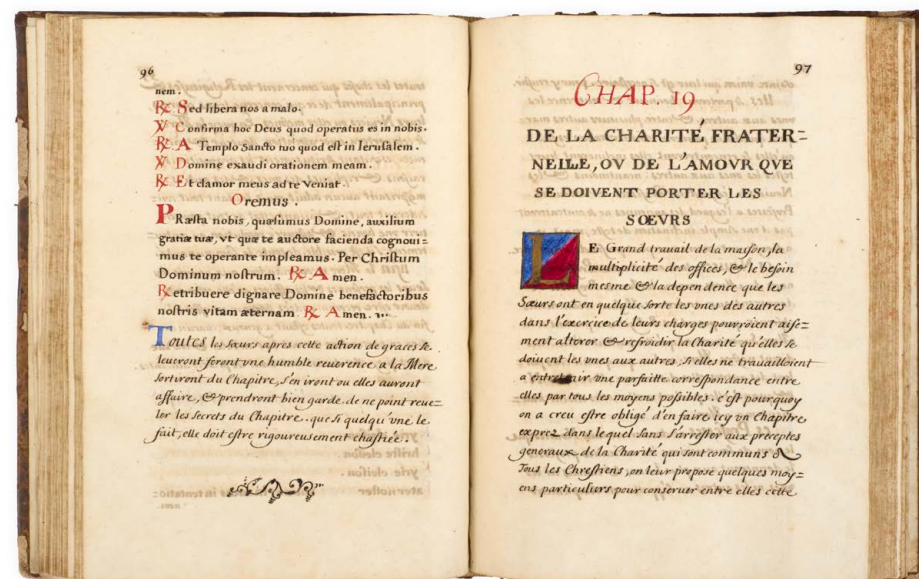


The detail contained herein offers a vivid picture of the nuns' daily lives and work. Clothing was practical: furs and triple-soled shoes in winter; no sleeves in the summer. All were to wear the badge of the hospital (a cross and a crescent of white and red silk) so as to be recognisable. The sisters were never to abuse or hit the servants, as some 'maistresses du siecle' were wont to do; they were allowed an hour or two per day for sewing or spinning, and could visit the sick of the town and take some fresh air in the surrounding countryside; they were permitted images of St Augustine and other saints; sisters known to share a particular affection were not to sleep in the same room, and modesty dictated that the nuns were never to be seen, by daylight or candlelight, without a shirt descending below the knees. The daily timetable, running from 5am until 9pm, included time for stuffing straw mattresses.

The small size of the community meant that most of the nuns occupied a particular office, the duties of each being detailed herein. The mother superior is advised to govern by love rather than fear. The cook could give leftovers to the servants so that nothing was wasted, while the 'poor cook' was to give eggs, jams, prunes, and grapes to the sick, scrape their tongues and wash their mouths. It was the duty of the laundress to ensure that all sheets, covers, and pillows were changed at least six times a year, and that bandages, plasters, and compresses were washed separately. The apothecary was permitted to read books on the medical art to supplement her practical experience but was not to undertake any significant dissection or apply hot irons without the surgeon being present. The 'coucheuse' was responsible for admitting, cleaning, clothing, and finding a bed for the sick, and for looking after their possessions, while the 'despensiere' was to collect uneaten food for use in soups or as chicken feed and to trim the patients' nails on Saturdays. The 'veilleuse' was to keep awake, alert, and active during the night (reading not being permitted in case slumber-inducing), and the 'gardienne des enfans' was to teach children taken in by the hospital to read, write, sing, and serve in the church.

The *constitutions* end with a warning that the task of the nuns is not an easy one, and that they will daily face impatience and ingratitude from the sick, but that armed with their faith they will 'consider their [patients'] wounds and their ulcers as precious stones ... [and] prefer their infections, stench, and filth to all good odours and perfumes'.

The manuscript ends with a final section on faults, from 'light' to 'enormous', and their correction; from keeping hold of a book of devotion for too long (which could be punished by having to dine standing up), to seeking a man's company alone (kissing the nuns' feet and imploring their pardon), to vengeance enacted upon another nun (prison, bread and water).



I D E A
DELLA VERA
VITA CRISTIANA,
E D
IMMAGINE PRATICA, E FACILE
DELLA MEDESIMA.

*Operetta, in cui ciascuno può veder
messa dolcemente in pratica una
maniera assai piana di vivere
cristianamente.*



I N R O M A M D C C L X X X V I I I .
Per Arcangelo Casaletti .

Con Licenza de' Superiori .

What is hard or troublesome here?

17. [CHRISTIAN LIFE.] Idea della vera vita cristiana, ed immagine pratica, e facile della medesima. Operetta, in cui ciascuno può veder messa dolcemente in pratica una maniera assai piana di vivere cristianamente. *Rome, Arcangelo Casaletti, 1788.*

12mo, pp. 52; woodcut ornament to title, woodcut headpiece; some foxing and slight dampstaining, paper-flaw at foot of A5; a good copy in contemporary block-printed decorative paper wrappers; some wear to spine and edges, rubbed. £375

A curious and extremely rare work on the 'true Christian life'.

The anonymous writer begins by discussing commonly held misconceptions about leading a Christian life; outward displays of religion such as rosaries, habits, religious books, holy images, visits to churches, stations of the cross, novenas and so on are important but not sufficient, he states.

Advice on a 'Christian' day follows. After the evening meal, for example, one should examine one's conscience and perform a few Christian exercises, then refresh the body and spirit with sleep to keep them fit for godly service the following day. Upon waking during the night one should remember God and go back to sleep. What is hard or troublesome here?, the writer asks.

Not on OCLC; only one copy on OPAC SBN, at the Biblioteca della Fondazione Primoli, Rome.

Prayerbook with pious portraits

18. CILIA, Gelasius de. *Himmlicher Seelen-Magnet, oder: Andächtiges Gebett-Buch, darinnen Anmuthige Morgens- und Abends- Mess- und Vesper- Beicht- und Communion-Gebetter ... von Gelasio di Cilia ... Mit schönen Kupffern gezieret und von vielen Fehlern gereinigt. 'Nürnberg, Würzburg und Prag, zu finden bey Lochner und Mayer', 1771.*

Two parts in one vol., 8vo, pp. [22], 822, 56, [8]; with engraved frontispiece and 13 engraved plates, title-page in red and black, second part with own divisional title, initials, head- and tailpieces; some light foxing and toning, small spots of wax to p. 39, a little creasing to corners at end; overall a good copy in a contemporary *Bauerneinband* of vellum over boards, covers tooled in gilt to a framing design and stained blue, green, and pink, central painted portrait of St Mary Magdalene to upper cover and of St Anthony of Padua to lower cover, flat spine gilt in compartments, one stained in blue and lettered 'V. F.', edges gilt and gauffered at ends, pale green gilt brocade endpapers; some rubbing touching the portraits, boards slightly bowed. **£2500**

Rare edition of Gelasius de Cilia's devotional manual in a remarkable *Bauerneinband* with painted portraits of St Mary Magdalene, with a palm branch and an ointment jar, and St Anthony of Padua, holding the infant Jesus and a lily before an open book.

Cilia (d. 1721) was an Augustinian canon who served as dean and then provost of St Mang in Regensburg. The first edition of his popular *Himmlicher Seelen-Magnet* was published in Nuremberg in 1715 and others followed at regular intervals through the eighteenth century.

The first part comprises morning and evening devotions, prayers for Mass, Confession, Communion, the Trinity, Christ's Passion, and feasts associated with the Virgin Mary, and devotional exercises for various saints and Church feasts. The shorter second part, the *Geistliche kleine Kranken-Practica*, is specifically aimed at the infirm. The accompanying engraved plates include depictions of a king and his court kneeling before the host, the Agony in the Garden, a miraculous image of the crucified Christ and the Virgin in a Munich church, and the Three Magi, alongside saints including Benedict, Magnus of Füssen, and Francis Xavier.

An ostentatious but affordable style popularised in the late eighteenth century, *Bauerneinbände* or 'peasant bindings' such as this were fashionable among the working class, but attracted criticism on the grounds that they were acquired more for public display than for pious devotion: Gregorius, a near contemporary writer on binding, complains that 'in these spoiled times, every peasant girl ... wants to have – purely for show – a hymn book with gilt edges' (Foot, *Bookbinders at Work* (2006), p. 76).

No copies of this edition traced in the UK or US.





Himmlicher
Seelen-Magnet,
 Oder: Andächtiges
Gebet-Buch,

darinnen
 Anmuthige Morgens- und Abends-
 Mess- und Vesper-Beicht- und Com-
 munion-Gebetter,

wie auch
 zu GOTT der allerheiligsten Dreyfal-
 tigkeit, Hochwürdigsten Sacrament des Altars,
 Christo IESU, dessen allerschmerzhafteften Leyden und
 Sterben, zu Maria der Mutter Gottes, dem H. Joseph, Joachim
 und Anna, zu den H. Ordens-Sistern: H. Joannes Nepomucen,
 Antonio von Padua, Francisco Xaverio, wunderthätigen H. Abt
 und Beichtiger Magno, und andern Heiligen Gottes;

Dann
 auf alle hohe Fest-Täg, Advent- und Fasten-Zeit,
 in allgemeinen und besondern Nöthen und Anliegen,
 für Lebendige und Abgestorbene, samt einem trost-
 reichen Kranken-Buch,

von
 GELASIO di CILIA, Can. Reg. in dem
 Pöbl. Kloster S. S. Andreæ & Magni zu Stadt
 am Hof, Dechant.

Mit schönen Kupffern gezieret
 und von vielen Fehlern gereiniget.
 Permissu Superiorum.

München, Würzburg und Prag,
 zu finden bey Paul Kochner und Mayer, Buchhändlern. A. 1771.

Female Catholic converts' community

19. COMMUNAUTÉ DES NOUVELLES CATHOLIQUES.

Account book. *Orléans, 1715–1787.*

Manuscript on paper, in French, folio (c. 320 × 210 mm), ff. [67] at the beginning and ff. [10] at the end, with many blank leaves in between, written in brown ink in several neat hands; outer margins worn and creased, affecting some text, some show through, otherwise in good legible condition; early eighteenth-century vellum over pasteboards, faint ink inscriptions to covers; front board creased and bowed, edges worn, covers marked. **£4500**

A remarkable account book kept by the nuns of the 'Communauté des Nouvelles Catholiques' in Orléans, a community of female Catholic converts, recording both their expenses and donations received, and offering a vivid insight into their activities over a period of seventy years in the run up to the French Revolution.

The Communauté was founded at Orléans, to the south of Paris, in 1648, by a rich widow named Gland, for the wives and daughters of Protestants forced to abjure their faith or leave the country; in 1651 it received royal approval. Our account book begins in 1716, when, at the instigation of Bishop Fleuriau, the association moved to new premises, at the same time absorbing a small community of Filles de la Croix.

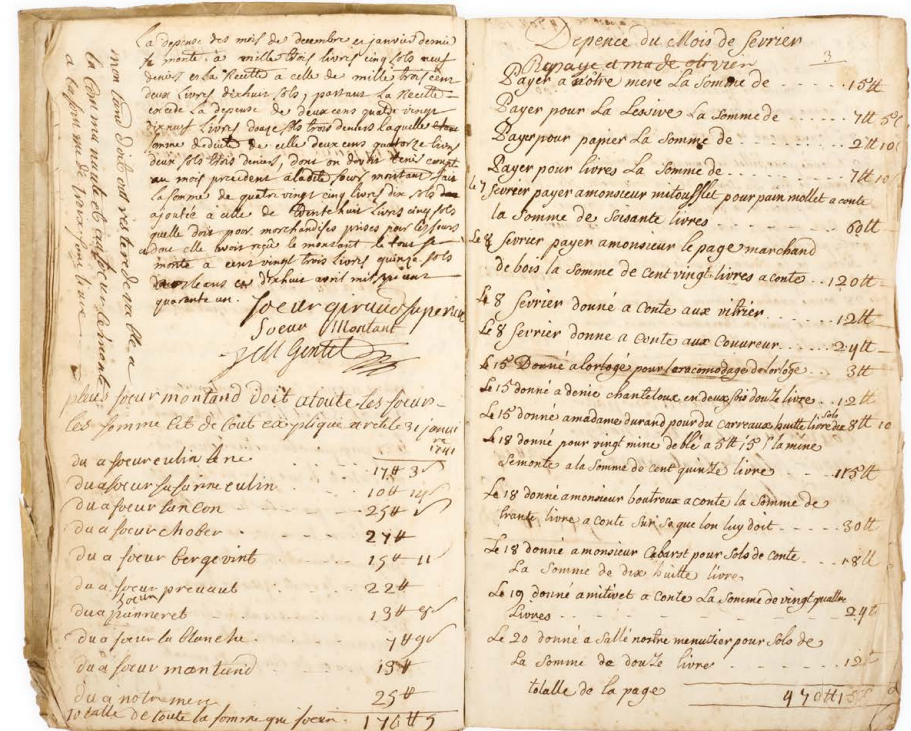
Our manuscript comprises two parts: at one end, a detailed record of the community's expenses from 1740 to 1745, and at the other, notes of further expenses between 1715 and 1770, and a record of donations received between 1722 and 1787.

The accounts encapsulate the daily life of this community of women. There are regular payments for wheat and barley, meat, bread, wine, vinegar, salt, and flour, as well as occasional purchases of medicinal *tisanes*, rhubarb, and liquorice. Essentials including coal, wood, and straw are found alongside payments for bodkins, bellows, paper and parchment, ladders, cloth, needles and thread, nails, forks and spoons, beds and mattresses, shoes and clogs, soap, candles, and cups. Numerous repairs are noted, to the clock, to a chalice, and to chairs, saucepans, and knives. There are payments too to gardeners, glaziers, roofers, winemakers, locksmiths, and to local priests for performing

Masses (including at Christmas). Regular summaries of expenses and income are provided, signed by the superior 'Soeur Giraud', and by 'Soeur Maubert' as 'dépositaire'.

The donations to the community – of money, rents, and property – are largely from women, beginning in 1722 with a gift of 2000 livres from Anne Loiseau in return for Masses and prayers for her soul. Several gifts of money between 1766 and 1770 were put towards the cost of a new building by 'Mr Zanol', and a substantial donation from the Bishop of Orléans following the suppression of a nearby monastery in 1770 helped finance another building by 'Mr Gendrieu'. A sum of money gifted in 1785 paid for the construction of a workroom for 'les pauvres filles de la classe', an indication of the educational role played by the community.

Provenance: Phillips' sale of 15 September 1988, lot 357 (loosely inserted lot number and paid invoice).



10 may 1773 Donation faite par elle, jadis
de 3178^l 4^l suivant acte passé
le 10 ybre 1771 la dite demoiselle
Est entrée dans notre communauté
le 10 ybre 1771 pour y demeurer
jusqu'à son décès en condition portée
au dit acte que nous avons fait
de la vie et du consentement de
notre supérieure - 3178^l 4^l
le dit acte a été passé des
avant le sieu notaire
ou plaje pour le bachelier qui
messieurs qu'on nous a fait en
1770

1775 ybre 2 Donation faite par elle pour
servir à la communauté des
nouvelles catholiques doulouais
le 10 ybre 1775 pour sa dette 1000^l
supplées pour le bachelier nous

1777 janvier 20 Donation faite par elle pour
Varano à la communauté des
nouvelles catholiques doulouais le
20 janvier 1777 pour sa dette 300

1777 ybre 15 Donation faite par Mademoiselle
Anne Lemasse de 6000^l suivant le
souffrage qu'elle fait ensemble le 15
ybre 1777 et nous avons reçu
ce jour que la somme de 3000^l
et nous avons remboursé à elle
beuiera 2200^l pour le montant
du Contrat reciprovable de 2200^l

1784 juin 15 Kern de Mademoiselle Anne Lemasse jadis de
souffrage que nous avons fait ensemble le
15 ybre 1777 la somme de 3000^l et souffrage
à faire plusieurs remboursements
à elle de 1100 3000
elle ygreve 200
elle le bachelier 1900
M^l beuier 2300
elle de Sabary 200
en plaje de 6000^l de Mademoiselle Lemasse

1785 mars 7 Donation faite par Madame Gaillet de 600^l
et par Mademoiselle Honoré de 400
de mille livres pour la dette de
elle pour servir les nouvelles catholiques
doulouais

1785 ybre 1 Donation faite par Mademoiselle Lemasse de
1000^l quelle donne pour faire construire une chambre
du travail pour les pauvres fille de la classe
et dont elle se charge de faire monter à brayelles
tant quelle la jugera à propos et quelle de son
faire et le dit bachelier a été fait par Monsieur
Chumarentre procureur et payé des Deniers de
Mademoiselle Lemasse 1000^l

1787 janvier 30 Donation faite par Mademoiselle Dange et
Mademoiselle Eston suivant l'obligation quelle a
out fait le 25 janvier 1773 pour la dette de elle et
Madame Marie Eston la somme de mille livres
pour faire la vente de la cave de la maison du pavillon
de 1000^l

Submerged martyr

20. [CONFRATERNITY OF ST JOHN OF NEPOMUK.]
Kurtzer Begriff deren Reglen, Satzungen, Bestättigungen, Freyheiten, und Ablassen, der hochloblichen Bruderschaft des gross-und wunderthätigen H. Martyrs Joannes von Nepomuck, die in dem Jahr 1752 in ... Münster ... Probst-und Capitul daselbst aufgerichtet ... *Lucerne, Heinrich Ignaz Nikomedes Hautt, [1752].*

8vo, pp. 70, [2 (blank)]; with copper-engraved frontispiece portrait by Carl Störcklin, head- and tailpieces; a very good, clean copy in block-printed decorative paper with flowers in pink and green over pasteboards; very slight wear to corners and tail cap. **£475**

Rare first edition of this manual for the use of the brothers and sisters of the confraternity of St John of Nepomuk established in Münster in 1752, with a charming engraved frontispiece of the saint.

The text begins by outlining the duties of the confraternity's members, including singing hymns of praise on their patron saint's feast day, and assisting the poor and the sick. Members were given an image of the saint upon admission, and enjoyed various indulgences detailed herein. The bulk of the text comprises prayers, readings, litanies, and devotional acts.

John of Nepomuk (c. 1345–1393) was executed by King Wenceslaus IV of Bohemia by being thrown into the river Vltava. His politically motivated killing was later reinvented as a story about the importance of the seal of confession, with John being dispatched because he had heard the Queen's confession and would not reveal any of her secrets. A confessional scene features in the frontispiece here, on which John is also shown floating downriver beside the bridge from which he was cast.

No copies traced outside Switzerland.



Crowning the Virgin

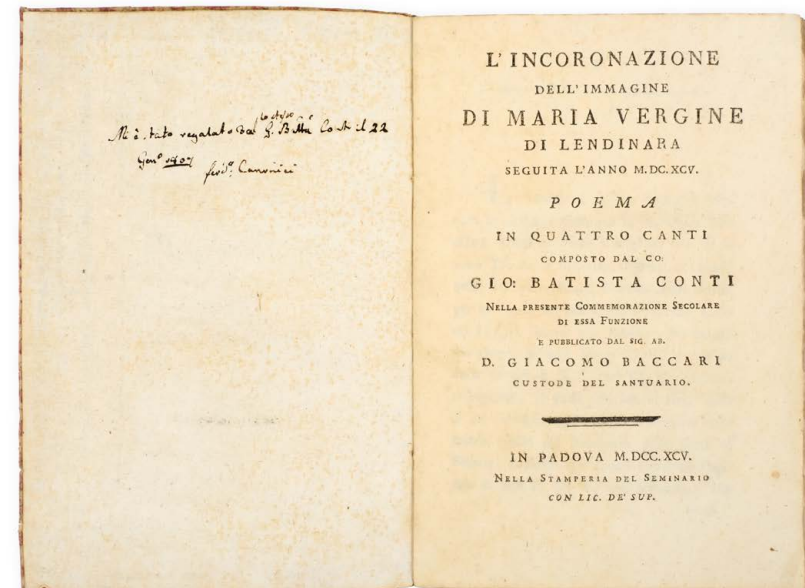
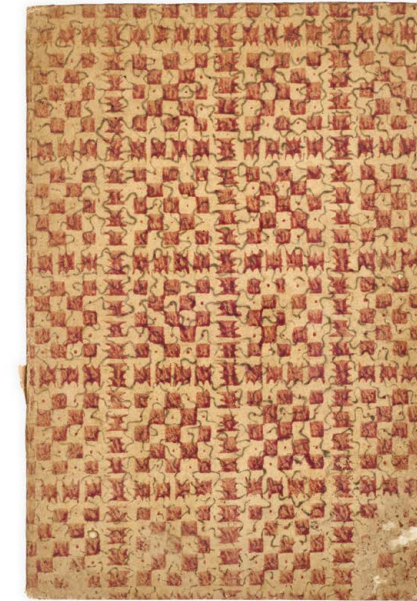
21. CONTI, Giovanni Battista. L'incoronazione dell'immagine di Maria Vergine di Lendinara seguita l'anno M.DC.XCV. Poema in quattro canti composto dal co. Gio. Battista Conti nella presente commemorazione secolare di essa funzione e pubblicato dal sig. ab. d. Giacomo Baccari custode del santuario. *Padua, stamperia del Seminario, 1795.*

8vo, pp. LXIII, [1 (blank)]; some light foxing; a good crisp copy bound in block-printed decorative paper over thin pasteboard, the paper with repeated grids of small red squares overprinted with a pattern of closely-packed thin blue undulating lines; slight loss to lower corner of upper cover, spine slightly faded and with tear; inscription to inside front cover by Ferdinando Canonici stating that the book was given to him by the author on 22 January 1807. **£375**

Rare first edition of this poem in *terza rima* celebrating the centenary of the coronation of the holy statue of the Virgin Mary in the town of Lendinara (southwest of Padua), known as the Madonna del Pilastrello, this copy presented by the author and in contemporary decorative paper.

Giovanni Battista Conti (1741–1820), poet, Hispanist, and translator, was a native of Lendinara. The four cantos here describe the origin of the cult of the statue of the Virgin there and the miracles associated with it (including the preservation of the local populace from plague in 1630), the decision to crown the statue in the wake of the earthquakes of 1694–5, and the manner of decorating the church, streets, and square for the procession of the statue prior to its coronation.

No copies located in the UK and only two in the US (Dayton, University of Illinois).



Marian image unearthed

22. [DAMILLANO, Giovanni Francesco.] Racconto storico con nuove addizioni dello scoprimento della prodigiosa immagine di Maria Vergine delle Grazie venerata nella città di Cherasco dedicato a S. A. R. la principessa Felicita di Savoia. *Turin, nella stamperia reale, 1790.*

8vo, pp. [12], 118, [2]; with a copper-engraved frontispiece ('Bart. Bianchi scul.');

a little foxing and toning; a good copy in nineteenth-century green morocco, covers with border and frame tooled in blind and gilt, spine decorated and lettered in gilt, gilt edges, marbled endpapers; some wear to extremities; gilt arms of King Victor Emmanuel II to covers. £650

Much expanded second edition (first 1775) of an account of the rediscovery and subsequent veneration of a fresco of the Virgin and Child unearthed in the ruins of an ancient church dedicated to San Giovanni ad Fontes in the Italian town of Cherasco, in Piedmont, in 1760.

The rediscovery was considered miraculous, especially when small red droplets appeared on the Madonna's face. The decision was made to build a more worthy church on the site, and work began in 1762 on the Santuario della Madonna delle Grazie under the direction of Giovanni Francesco Damillano, the author of the current work. Two years later, despite the construction being only partially complete, the new site was consecrated.

The attractive engraved frontispiece reproduces the fresco, portraying the Virgin and Child surrounded by angelic musicians.

Provenance: with the supralibros of Victor Emmanuel II, King of Sardinia and Duke of Savoy (1849–1861), and King of Italy (1861–1878).

No copies located in the UK, and only one in the US (Dayton).



Parish priests' protocol

23. [DOUNE, William, attributed.] Memoriale Presbiterorum Parochialium. England, mid-15th century.

A complete vellum leaf (c. 295 × 200 mm, text area c. 255 × 165 mm), double columns of 57 lines written in a neat English bookhand in dark brown ink, chapter headings and headlines in red, capitals touched in red, paragraph marks in red, capital spaces left blank with small guide letters; begins 'Incipit memoriale p[re]sb[ite]ror[um] p[ar]ochiali[um] a diu[er]s[is] doctorib[us] t[ra]ctatu[m] sub breuitate extractum'; a few small wormholes, recto slightly rubbed with pale ink stain across lower half (not affecting legibility) and remnants of paper and glue to edges from previous mounting, the verso very well preserved, very slight cockling.

£1950*

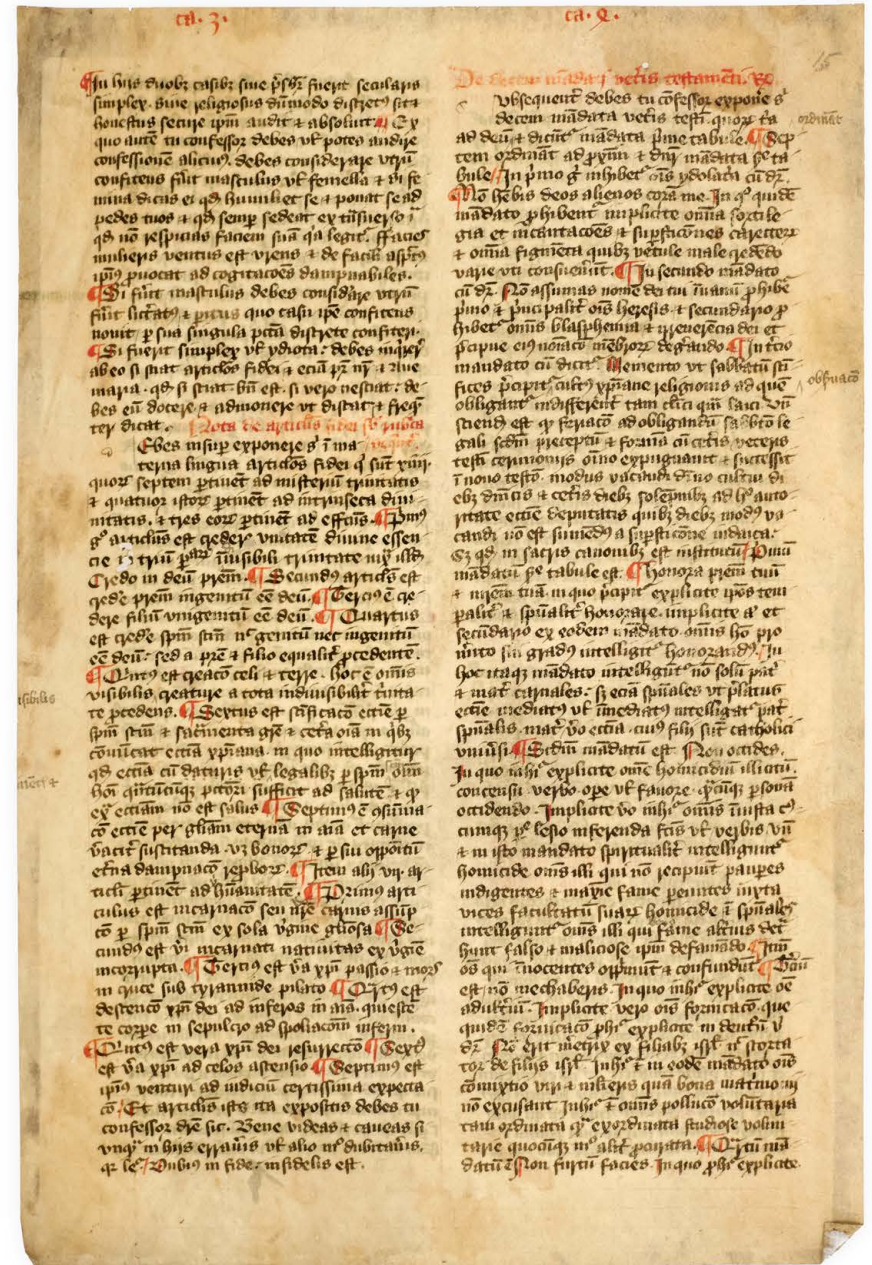
The opening leaf from a manuscript of the *Memoriale Presbiterorum Parochialium*, a fourteenth-century confessor's manual attributed to the English priest William Doune, of which only five extant manuscripts are known (all in the UK).

The *Memoriale* is an extremely interesting work of its type, distinguished by its legalistic approach to confessional technique, by its emphasis on justice and full restitution, and by the amount of social commentary contained within it. The text has a class and occupational structure that focuses the confessor's attention on the type of sins to which certain groups within society were prone, including lords and knights, peasants, clerics, merchants, doctors, actors, servants, sailors, women, and children.

The opening chapters here on our fragment discuss appropriate priestly behaviour towards a confessant; granting absolution to someone from another parish, including people moving house, vagabonds, travellers, and students; the Articles of Faith; and the Ten Commandments.

Michael Haren has identified the author of the *Memoriale* as William Doune of Devon (d. 1361), who, after studies at Oxford, served in the household of Bishop John Grandisson of Exeter, and, from 1354, as Archdeacon of Leicester. Haren places the work's composition between 1337 and 1344. The five known extant manuscripts of the *Memoriale* are: Cambridge, Corpus Christi College, MS 148; London, Westminster Diocesan Archives, MS H. 38; Oxford, Bodleian Library, MS Selden Supra 39; London, British Library, MS Harley 3120; and Cambridge University Library, MS Mm. v. 33. The hand here features the typically English forked 'r' descending below the line, and looped 'd'.

See Michael Haren, *Sin and Society in Fourteenth-Century England: a Study of the Memoriale Presbiterorum* (O.U.P., 2000).



Memoir of a mystic

24. EISENHUT, Eustachius. Kurtzer Begriff dess wunderlichen Lebens, heroischen Tugenden, himmlischer Gnaden und Einflüsse, auch vil-werthen Tods der seeligen Jungfrauen Margaretha Ebnerin, dess berühmten Jungfrauen Closters Maria-Medingen, Prediger-Ordens Professin. Aus deme von ihro selbst beschribenen Leben ... *Augsburg, Johann Michael Labhart, 1717.*

8vo, pp. [10], 195, [3 (blank)]; with an engraved frontispiece, woodcut tailpieces; some browning, otherwise a good copy bound in eighteenth-century decorative block-printed paper over thin pasteboard, red edges; joints split but holding, some wear to spine and extremities, abrasions from removed spine label to both boards; ink stamp to front endpaper 'Bibliothek der Franziskaner Würzburg'.

£350

Uncommon edition (first 1688) of this important biography of the Dominican nun and mystic Margareta Ebner (1291-1351), compiled by Eustachius Eisenhut from her own writings.

Margareta joined the Dominican convent of Maria-Medingen, near Dillingen, in 1306, and much of her life thereafter was affected by serious illness, which provoked visions, and by the bitter conflict between Pope John XXII and Louis the Bavarian, which compelled the convent's members to disperse for a time. Encouraged by her spiritual director Heinrich von Nördlingen, she recorded in letters and a journal all her visions and conversations with the infant Jesus, including the answers she received from him, even in her sleep. 'The correspondence between them is the first collection of this kind in German ... Among her other correspondents were many contemporary spiritual leaders, including Johannes Tauler. She is considered one of the leaders of the Friends of God ... Pope John Paul II praised Ebner, the first person he beatified ... for her perseverance' (*New Catholic Encyclopedia*).

The frontispiece shows Margareta with the infant Christ, her convent visible in the background.

Not found on VD18. Only one copy traced in the UK (BL) and one in the US (Johns Hopkins).



Manuscript Marian manuals

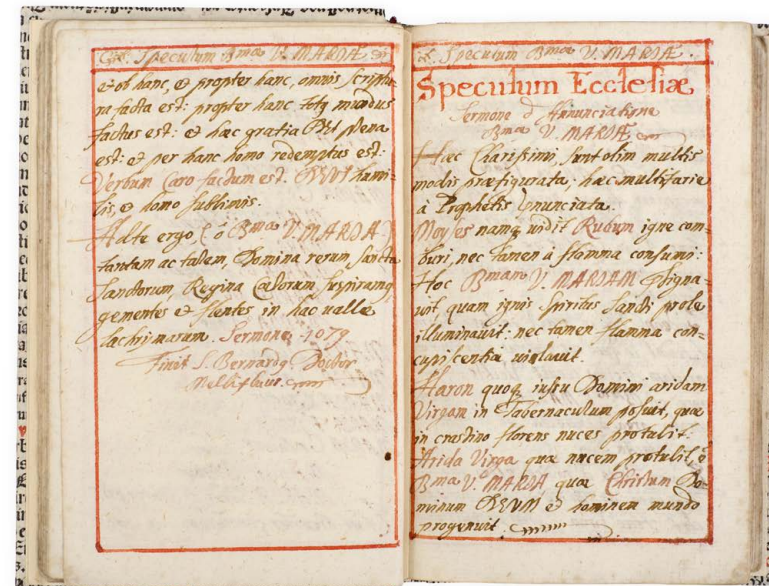
25. FABER, Anselm. Three manuscript devotional compendia. Buxheim (Germany) and Schnals (Italy), 1633–1635.

Three vols, manuscript on paper, in Latin, 8vo; (I) *'Speculum Mariae'*: ff. [187], neatly written in brown and red ink within red ruled borders, colophon: 'hoc speculum rescripsit in Cartusia Mon. omnium angelorum in Schnals F. Anselmus Faber aulae B. Mariae in Buxheim professus ... 1635 die 16 februarii', short tear at foot of one leaf, in modern boards covered with facsimile of sixteenth-century printed liturgical text; (II) *'Hymnus devotissimus de nomine Jesu'*: ff. [184] + numerous blanks, neatly written in brown, red, and occasionally green ink, dates of composition 1633–1635, bound as above; (III) *'In salutationem angelicam rythmi aliquot antiquam in Bma V. Mariam pietatem spirantes'*: ff. [282] + a few blanks, neatly written in brown and red ink within red ruled borders, dates of composition September–November 1633, in modern boards covered with blue sprinkled paper; all three vols in very good condition; ink stamp 'G.W.B.D.' in each. **£1950**

Three very interesting devotional manuscripts, with a Marian focus, compiled and written by the Carthusian monk Anselm Faber.

Faber (c. 1580–1638) was born in Dillingen, in the south of Germany. Having joined the Carthusian Order, he spent time at the famous Bavarian charterhouse in Buxheim, as well as at the Alleregelberg charterhouse in the Schnals Valley of South Tyrol, in northeast Italy. An avid compiler, he drew upon the manuscript and printed resources of both these monasteries, including the writings of his fellow Carthusians, in the production of these compendia. He appears to have ended his days at the charterhouse of Walditz in Bohemia. While Faber's labours resulted in volumes of practical use, the act of excerpting and copying was clearly also a devotional exercise in its own right.

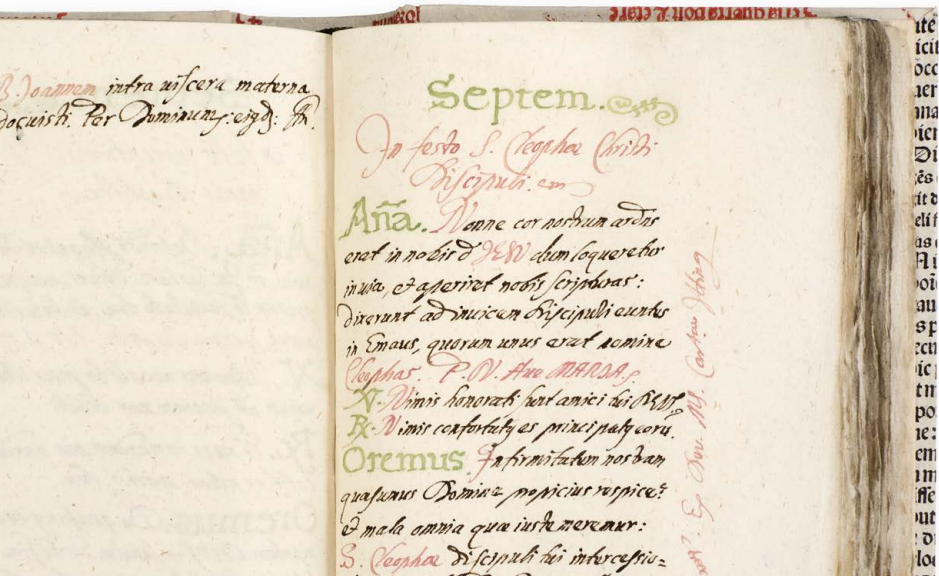
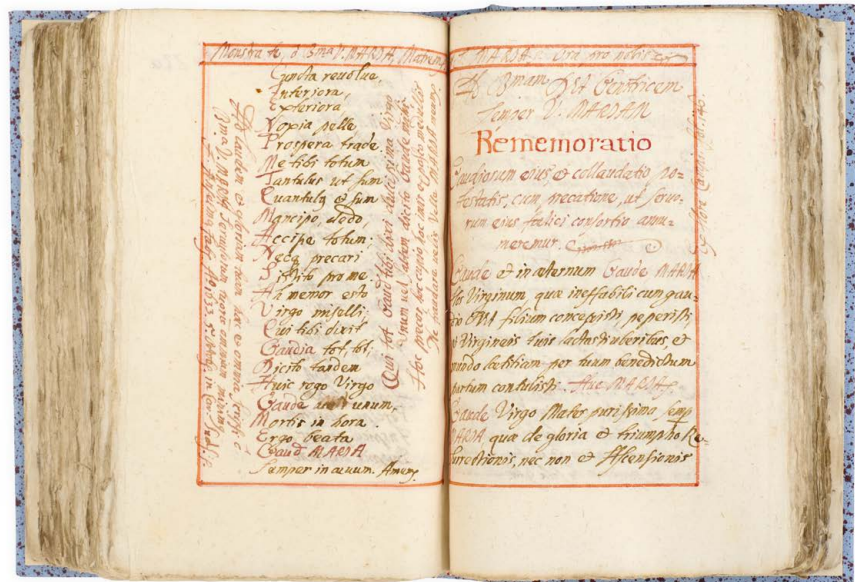
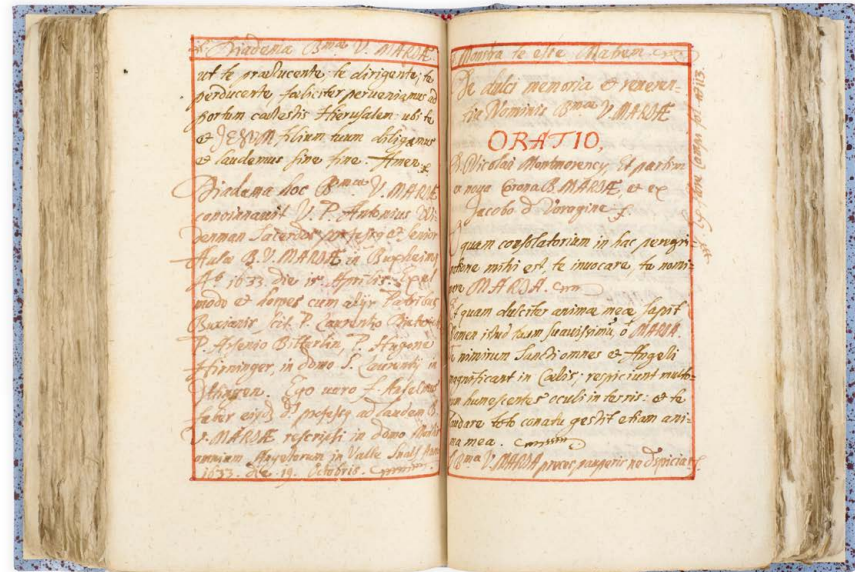
The *Speculum* includes Marian litanies; sections devoted to the life of the Virgin, from her immaculate conception to her assumption; passages on her crown of stars and aureola; and a series of sermons and questions on her compassion. There are extracts from the works of St Bernard, Jean Gerson, St Augustine, Bede, and many others.



The bulk of the second volume consists of hymns for feast days from 21 January to 21 December. Faber often gives his source and the date when he copied the passage out; a hymn to St Dorothy, for example, is described as being taken 'ex antiquo MS in membranis Cart. Snals.', and another 'ex missali antiquo ecclesiae Brixinensis'.

The *In salutationem* is an extensive collection of Marian hymns, salutations, and prayers. Here the source and date of copying are given throughout. Faber draws frequently from the work of fellow Carthusians e.g. 'ex MS D. Erasmi Cartusiani, Cart. Ittingensis' (brother Erasmus of Ittingen charterhouse in Switzerland); a 'Diadema Bmae V. Mariae' is ascribed to his Buxheim colleague 'Antonius Widerman'. Manuscripts at both Schnals and Buxheim are referred to, alongside printed books e.g. 'ex antiquo hortulo animae Norimburgae impresso ao. 1520'; several passages are drawn from Nicolas de Montmorency's *Flos campi*. There are occasional prayers specifically for Buxheim, such as 'O piissima V. Maria, ora pro aula tua Cartusiana in Buxheim consolata'.

Other manuscripts by Faber survive in institutional libraries, including a 1625 devotional compendium at Yale, and a 1635 collection of Aristotelian texts at the University of Pennsylvania.



A female saint engraved by a nun

26. FATINELLI, Fatinello, *editor*. *Vita beatae Zitae virginis Lucensis, ex vetustissimo codice M.S. fideliter transumpta. Ferrara, ex typographia Filoniana, 1688.*

4to, pp. [8], 107, [1 (blank)]; copper-engraved frontispiece by Isabella Piccini, woodcut initials and tailpieces; frontispiece slightly trimmed at head, some spots of red ink to frontispiece and title, small chip at head of title, some light damp-staining (more noticeable towards the end); a good copy in contemporary vellum, speckled edges; boards slightly bowed, covers stained. **£1500**

Rare first edition of this life of the thirteenth-century Saint Zita of Lucca, patroness of domestic servants, with a signed engraved frontispiece by Sister Isabella Piccini (1644–1734) showing Zita turning water drawn from a well for a beggar into wine.

At the age of twelve Zita (c. 1215–1272) ‘entered the service of the Fatinelli family at Lucca, where she remained till her death. Misunderstood and maltreated at first, she later won, by her religious fervour, the respect, and even veneration, of the family’ (*Oxford Dictionary of the Christian Church*). This life was edited by a member of the Fatinelli family from a manuscript in their possession.

Many miracles were associated with Zita, including angels baking her bread while she was rapt in ecstasy. Soon after her death a popular cult grew up around her tomb, and her popularity is testified by chapels in her honour as far afield as Palermo and Ely. In England, where she was known as Sitha, she was invoked by housewives and servants when they lost their keys or were in danger from rivers. Zita’s body was exhumed in 1580, found to be incorrupt, and placed on display for public veneration in the Basilica di San Frediano in Lucca. She was canonised in 1696 by Pope Innocent XII.

‘Elisabetta Piccini (1644–1734) was the daughter of the Venetian engraver Giacomo Piccini (d. 1669), who trained her in the art of drawing and engraving in the styles of the great masters, particularly Titian and Peter Paul Rubens. In 1666 she entered the Convent of Santa Croce in Venice and took the name Suor (Sister) Isabella. She continued to work as an engraver, accepting numerous commissions from Venetian publishers to illustrate liturgical books, biographies of saints, and prayer manuals. However, as a Franciscan nun dedicated to a life

of poverty, she divided her earnings between her convent and her family living in Venice. Her long and productive career ended with her death at the age of ninety’ (Bridwell Library Special Collections).

We have traced only one copy in the UK (Ushaw College) and two in the US (Notre Dame, SMU). USTC 1702327.



Unrecorded Minim manual

27. [FRANCIS OF PAOLA, *Saint.*] I tredici venerdì del glorioso S. Francesco di Paola di nuovo riordinati, e in miglior' forma ridotti, con altre pie orazioni nel fine, per uso delle persone divote. *Fano, Andrea Donati, 1756.*

12mo, pp. [2], 60, [2]; with copper-engraved portrait of St Francis of Paola and a page of engraved prayers bound in at the beginning; woodcut ornament to title; slightly browned, text block split but holding between pp. 36 and 37; a good copy in contemporary *carta rustica*, boards covered with green patterned paper, red patterned paper pastedowns; rubbed. **£450**

A seemingly unrecorded edition of prayers, meditations, and hymns for the thirteen Fridays in honour of St Francis of Paola, founder of the Order of Minims, printed in the Italian city of Fano on the Adriatic coast.

Francis (1416–1507) was 'renowned for his holiness throughout Italy and beyond its frontiers, and many miraculous cures were attributed to him. His fame was such that Louis XI of France, in terror of death after an apoplectic fit, sent for him; while his son, Charles VIII, kept him near him as his spiritual director and built him two monasteries' (*Oxford Dictionary of the Christian Church*).

Francis established the practice of the thirteen Fridays himself, in honour of Christ and the twelve Apostles, reciting thirteen *Pater Nosters* and as many *Ave Marias* on each Friday. This devotion was adopted by his followers in the run up to the saint's feast day on 2 April. Each Friday focuses on a particular virtue of Francis, from his humility to the celestial favours obtained by him. Several additional devotions to the Virgin Mary and to St Anne can be found at the end.

The fine engraved portrait, showing the saint with his motto 'charitas' below, and facing engraved page of prayers was printed at Rome at the instigation of the Minim friar Franciscus Francoeur.

No copies traced on OCLC or OPAC SBN.



Miracles illustrated

28. FRIGERIO, Ambrogio. Vita e miracoli del gloriosissimo S. Nicola di Tolentino. Raccolta da gli antichi originali ... Di nuovo ornata et ampliata dal R. P. F. Iacomo Alberici da Sarnico Bergamasco ... *Rome, nella stamperia della Cam. Apostolica, 1610.*

[bound with:]

RICCETELLI, Sante. Vita e miracoli del B. Andrea da Monte Reale, dell'Ord. Erem. di S. Agost. Raccolta dal molto R. P. maestro Santi Riccetelli; e ristampata per opera di F. Angelo Carezano ... *Pisa, Giovanni Fontani, 1614.*

Two works in one vol., 4to, I: pp. [12], 192, [4 (index)], title within typographic frame with woodcut of St Nicholas, 31 full-page framed woodcuts, woodcut initials; II: pp. 31, [1 (blank)] (pp. 25 ff. misbound before title-page), woodcut of St Augustine to title, full-page copper-engraved arms to p. 7, small woodcut of the Annunciation to p. 31; the second work misbound between pp. 24 and 25 of the first; losses to margins of title leaf and first few leaves of first work (repaired, inner margins reinforced), small holes to woodcut on first title (repaired), several leaves with repaired corners, some foxing and staining throughout; recased in seventeenth-century stiff vellum; repairs to spine, corners, and edges, ties and endpapers renewed. **£750**

Later edition of this life of St Nicholas of Tolentino (1245–1305) by the Augustinian friar Ambrogio Frigerio (1537–1598), enlarged by his fellow friar Giacomo Alberici (1554–1610), with a splendid set of full-page woodcuts depicting scenes from St Nicholas's life.

The life of the Augustinian hermit Nicholas of Tolentino was 'devoted to preaching and pastoral work among the poor and destitute and, it is recorded, graced by frequent miracles. His last 30 years were spent at Tolentino, where fragments of his body, which are reputed to bleed shortly before great calamities (e.g. in 1452 before the Fall of Constantinople, in 1510 before the Reformation), are interred. He was canonized by Eugenius IV in 1446' (*Oxford Dictionary of the Christian Church*).

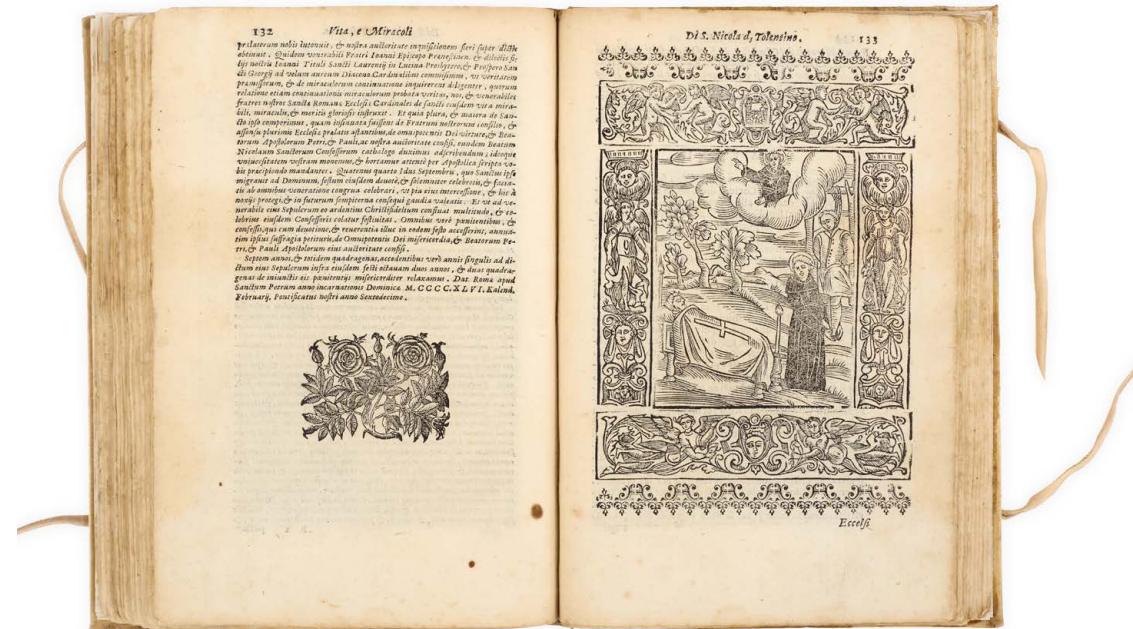
The woodcuts, based upon those in earlier editions, illustrate Nicholas's life and miracles. In the first part we find, for example, depictions of the young Nicholas listening to an Augustinian preaching, following a guiding star (one of his

attributes), being beaten by demons with clubs, and resuscitating partridges, as well as one of his soul being carried by angels towards Christ, Mary, and St Augustine in heaven.

The illustrations of miracles show Nicholas saving a hanged man, curing a blind man (shown with a stick and a guide dog), casting out devils, and freeing prisoners; another depicts his bleeding arms cut from his body forty years after burial. The final woodcut shows a couple distributing 'St Nicholas's Bread', blessed rolls given to the sick and to women in labour, to be swallowed soaked in water.

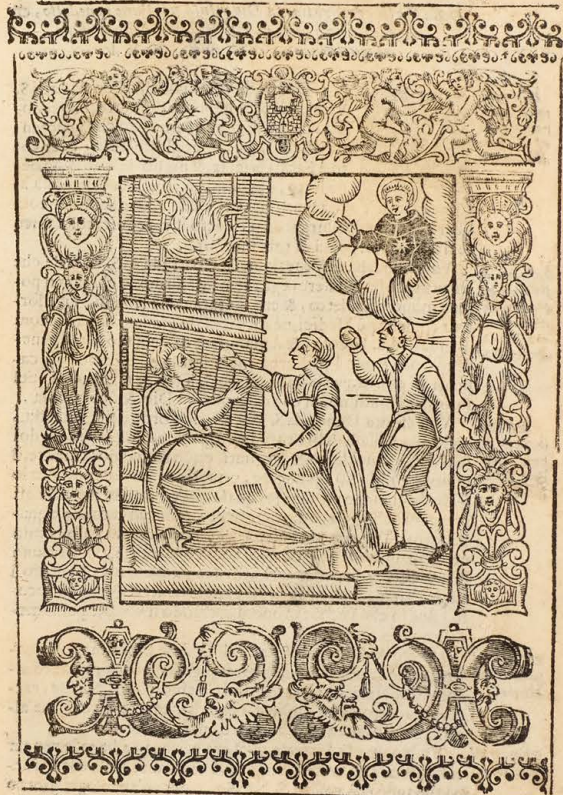
Frigerio's text is bound here with a life of the Blessed Andrew of Montereale (d. 1479), another Augustinian, which forms the second part of Guglielmo Cavalcantini's *Vita e miracoli di san Guglielmo confessore* ... (Pisa, Giovanni Fontani, 1614).

Frigerio: Two copies traced in the UK (BL, Wellcome) and three in the US (Harvard, Saint John's University, Ohio State). USTC 4029080.



erto felice, e fanta memo-
 Santo Nicola da Tolen-
 a Giovanni Vigesimo-
 che all' hora erano in-
 to Glorioso Santo per la
 oncifloro da vñ illustra-
 nte senza guardare il li-
 ano di Notaro; di che
 edemente di questa felici-
 cento vno, non mi fa-
 altri, & dopò molte lo-
 che dalli Apostoli in qua,
 miracoli hauesse operato
 al Glorioso, & Beato San-
 mente era molto diuo-
 oi meriti, & per sua in-
 tà, & pericoli suoi. Et
 sto miracolo nella Chie-
 Capella di Santo Nico-
 d' sudori abundantissi-
 to, & Governatore della
 il popolo, corsero à
 disse queste paro-
 mutatione nel-
 giorno seguen-
 te di Sua
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UL



A a Della



Libe-

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 to Nico-
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 acquista
 defimo
 di quella
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 e quella
 & hono-
 beration

Mary Magdalene's meditations

29. GIULIO, Giovanni Domenico. *Le notti di S. Maria Maddalena penitente ... rivedute, corrette, ed accresciute dall'autore, prima edizione Vercellese ... Vercelli, Giuseppe Panialis, [1785].*

12mo, pp. 198, [2 (blank)]; title within typographic frame, woodcut head- and tailpieces; foxed, occasional damp-staining to fore-edges; a good copy bound in contemporary block-printed polychrome paper with a grid pattern in pale blue and red with brown flowers in each compartment, slightly later orange paper backstrip with manuscript decoration and lettering in imitation of a stamped spine; spine and joints worn, covers rubbed; old shelfmark label at foot of spine.

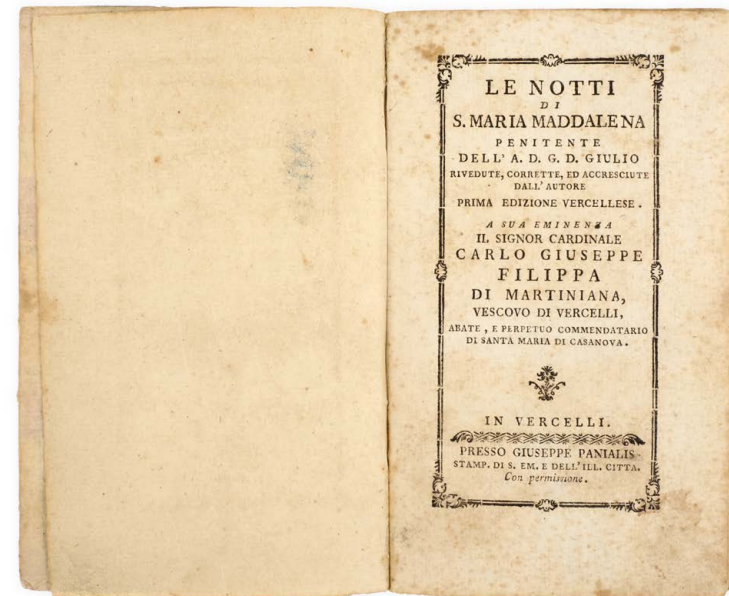
£375

A very rare provincial printing of this interior monologue by Giulio (1747–1831) written from Mary Magdalene's perspective.

The meditative content is arranged into nine 'nights' comprising contemplations on offences towards God; faith; man; time; redemption; Christ's Passion and character; love; and the death of the repentant sinner. Bonaventure's *Del governo dell'anima* serves as an appendix.

First printed in Turin in 1779, this is one of three Vercelli printings by Panialis with the same edition statement but with different pagination, the other two both dated 1785.

No copies found on OCLC. OPAC SBN records a single copy, at the Biblioteca statale di Cremona.



Catalan neumes

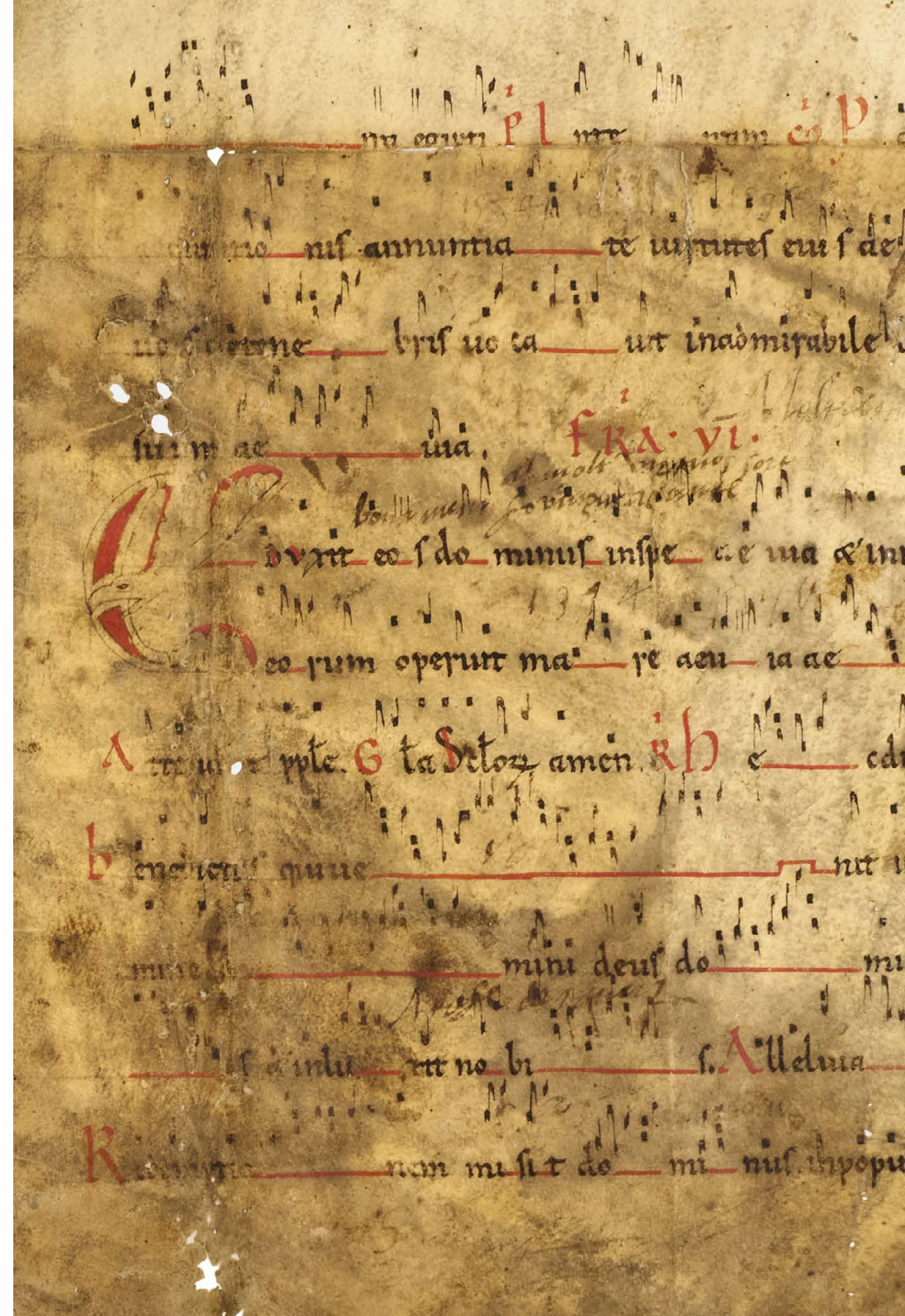
30. [GRADUAL.] *Northeast Spain, 11th century.*

A complete bifolium (leaf size c. 295 × 230 mm, text area c. 210 × 180 mm), leaves not consecutive, written in single columns in dark brown and red ink in a neat Carolingian hand, strong 'st' ligature, the downstroke of the 'r' descending below the line, blank spaces between words filled with a single red line, 'Catalan' neumes, three-line initial 'I' (*Introduxit*) to first recto with a simple interlace pattern in the body of the letter infilled in red and pale brown, the ends tipped with red, two-line initial 'E' (*Eduxit*) to second recto incorporating a sharp-beaked bird, infilled with red, capitals in red, rustic capitals touched in red; recovered from use as a wrapper, several holes including a substantial one to the first leaf (c. 50 × 10 mm, with some loss of text), staining and rubbing in particular to the facing inner pages, creases from folding; seventeenth-century(?) to second recto 'Al molt virtuos sort bonament sovingura comte'. **£5000***

A remarkable bifolium containing chants for Easter Monday and Easter Friday, with two forceful initials, and distinctive 'Catalan' neumes. Spanish manuscripts of this early date are a rarity.

The chants for Easter Monday ('feria II') open with a three-line initial 'I' (*Introduxit vos dominus in terram fluentem lac et mel*) with a simple interlace design, and those for the following Friday ('feria VI') with a two-line initial 'E' (*Eduxit eos dominus in spe*) composed of a sharp-beaked and winged bird biting its own body.

The staffless neumes are 'heightened' or 'diastematic' i.e. written at varying distances from the text to indicate the overall shape of the melody. In several instances here, the height of a neume has resulted in a 'bump' in the red line above it. The form of the neumes corresponds to that categorised as 'Catalan' by Grove: 'In north-east Spain, in the area roughly corresponding to modern Catalonia, another type of notation similar to French became established, usually known as "Catalan" notation' (Notation, *Grove Music Online*).



Alle lu ia
Data est michi omnis potestas in ce
lo & in terra **A**lleluia **B**enedicamus
si r dei fili us qui resurrexerit a mortuis s mi ser
tus sit nobis **E**rit uobis hic dies memoria
lis ac uia & diem festum celebrabitur sollemp
ne do mino in puenit ue stris legitimum in sempite r
num di em allelu ia ac uia ac
uia **V**l nime nre habere diem istu
in quo en stis de terra egypti de domo seruitu tis in
ma nu em in pote ntis libera uit uo s do minus.

Alle lu ia alle lu ia
alle lu ia. **V**l murgate uetus fermentum. **G**ta de loz am.
Quia dixit uos dominus **Ps. ii.**
iniqui flue ntem lac & me l ac uia & uir le
domi ni se mpe r sit in ore ue stro a ac uia. **U**on
ferrent. **iii. xii. h** & dies quam in ce
Gta
de loz ame **Ps. h** & c. **V**l **D**icit nunc
istu he l quo nam bo nas quo
nam mie culu m uisera rna e m
Alle lu ia **A**ngelus domini d se n
do de ce lo & c. **U**on
ait la p em & se

Let us rejoice

31. [GRADUAL.] With chants for the feasts of St Michael and All Saints. Northern Germany, c. 1300.

A complete vellum leaf (c. 325 x 245 mm, text area c. 250 x 185 mm), music in black ink on four-line red staves, text in black and red ink written in a gothic liturgical script, the verso with a large initial 'G' (*Gaudeamus*) in blue infilled and outlined with foliate roundels and flourishing in red ink extending into the margin, and a smaller initial 'T' (*Timete*) in red with black flourishing, the recto with an initial 'B' (*Benedicite*) in blue, contemporary foliation 'clxxvii' to recto; a diagonal hole (c. 35 x 5 mm) from a cut/flaw in the vellum (not touching text), some light marginal staining, paper adhesions at head of recto from previous mounting; well preserved; some modern pencil marks to verso. £950*

An attractive leaf with a striking ornate initial 'G' at the opening of the introit chant for Mass on the feast of All Saints.

The chants for the feast of St Michael (29 September) are followed by an elaborate rubric summarising the liturgical practice to be followed for the feasts of St Jerome (30 September), St Denis (9 October), St Luke (18 October), and St Simon and St Jude (28 October). The note at the foot of the page inserts the feast of St Ursula and the eleven thousand virgins on 21 October.

The hole left by the cut/flaw in the vellum has been expertly navigated by the scribe, one of the staves to the recto breaking off before and recommencing after it.





Convent bird's-eye-view

32. [GREY SISTERS OF ST ELIZABETH.] 'Kloosten den grouwe Zusters in den ouden Zak.' [Bruges?, c. 1835.]

Pen, watercolour, and wash drawing on thick wove paper, watermarked 'J Whatman Turkey Mill 1835', c. 470 × 620 mm, signed bottom right 'Par J Gailliard'; one very small hole, some browning to edges; very good, in a modern paper mount. **£850**

A large and detailed bird's-eye-view of the convent of the Grey Sisters of St Elizabeth on the Oude Zak in Bruges, depicting two of the convent's nuns, its buildings, and grounds.

The Grey Sisters were regular Franciscan tertiaries who took their inspiration from St Elizabeth of Thuringia (1207–1231), who had devoted herself to the care of the sick and the poor.

Their convent on the Oude Zak was established in the fourteenth century and our drawing shows it as it must have appeared before its dissolution in 1796 in the wake of the French Revolution. The attractive brick Baroque church (no longer extant) is depicted twice, in artistic isolation viewed behind a tree and two nuns, delicately coloured, and again, viewed from the street, surrounded by the convent's other buildings, rendered in grey wash. Of the two deep houses with stepped gables to the left of the church one survives. Beyond these lie courtyards, one containing fowl, and beyond them, the convent's extensive gardens.

Our artist would appear to have been the historian of Bruges, Jean Jacques Gailliard (1801–1867). *Inventaris Vlaanderen* refers to a drawing of the Oude Zak convent by Jan Beerblock of c. 1796, and it seems likely that Gailliard's handsome depiction is taken from this.



*Blacken in grone
Kudde in den ouder
kate.*

P. J. B. B.

Dressed to empress

33. [HELENA, *Saint.*] Composite devotional image. Flanders?, late 18th century.

Collage and *découpé* image of St Helena, her head, hands, sceptre and cross taken from an engraving and hand-coloured, her clothing composed of cut-out fabric, including cream silk (marked with an ermine pattern) and red velvet, pasted onto a painted background within an octagonal frame of black paper with a gold zigzag pattern, 'S. Helena' on a slip below; set in the centre of a concave frame, four three-dimensional wire and fabric flowers to corners, the sloping sides of the frame covered with colourful block-printed decorative paper, the edges with bronze textured paper, the back with blue paper; some wear and powder deposits, losses to frame edges. £850

A remarkable composite devotional image of St Helena (c. 250–330), mother of the emperor Constantine.

She is shown here, as usual, holding a cross, a reference to her role in the discovery of the True Cross upon which Christ was crucified. Helena's status as empress is attractively conveyed in the use of cream silk (marked with an ermine pattern) and red velvet for her regal cloak.

Print 'dressing' was a popular fashion during the seventeenth and eighteenth centuries, although its origins can be traced back further, and was predominantly of female manufacture. Images such as this were likely produced by nuns to be sold off as devotional images and amulets.



Clock of wisdom

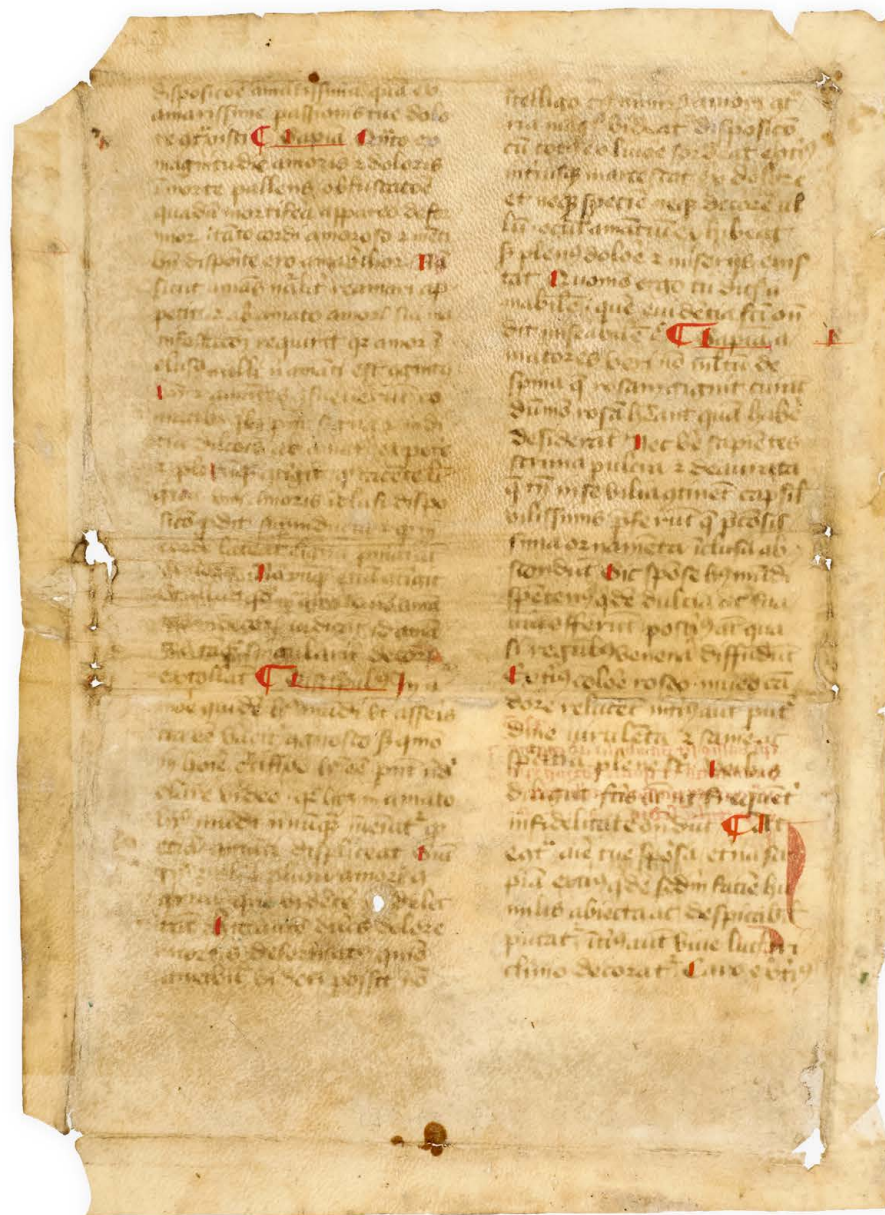
34. HENRY SUSO. *Horologium sapientiae*, book 1, chapters 1–2. Germany?, late 14th century.

A complete vellum leaf (c. 215 × 155 mm, text area c. 165 × 115 mm), double columns of 33–35 lines written in a cursive hand in pale brown ink, five-line rubric and four-line initial 'I' to recto, capitals touched in red, paragraph marks in red; recovered from use in a binding with consequent creasing and staining, recto rubbed and mostly illegible excepting the rubric, verso quite faint, two corners cut, a few small holes, remains of paper mount to one edge of recto. **£350***

A fragment of the opening chapters of the enormously popular *Horologium sapientiae* (*Clock of wisdom*) by the German Dominican friar Henry Suso (Heinrich Seuse, 1295–1366).

A practical and warmly devotional book of meditations, the *Horologium* was first composed in German, and later, in the 1330s, translated into Latin and considerably expanded. The text was second only in popularity to the *Imitation of Christ* among spiritual writings of the later Middle Ages, and over four hundred manuscripts of it survive in Latin alone.

The text is presented as a dialogue between Wisdom ('Sapientia') and a pupil ('Discipulus'), and the second chapter, comprising most of the text here, takes as its subject Christ's Passion and divinity. When the pupil asks how the crucified Christ could be deemed loveable given his sordid outward appearance and inner pain, Wisdom replies as follows: 'True lovers do not care much about the thorn that produces the rose ... Nor do truly wise men prefer beautiful and gilded chests that contain trinkets to the cheapest little boxes that hide the most precious ornaments inside' (*trans.*).



Memorable metrical manual

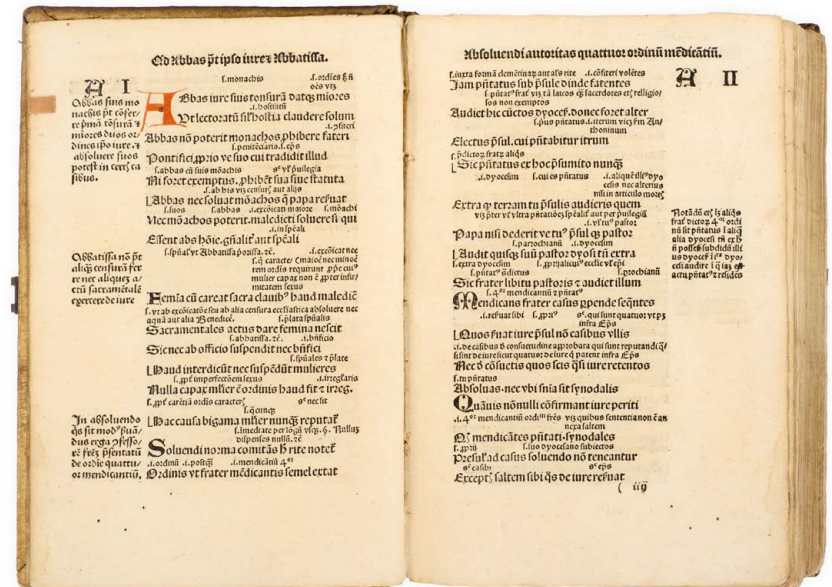
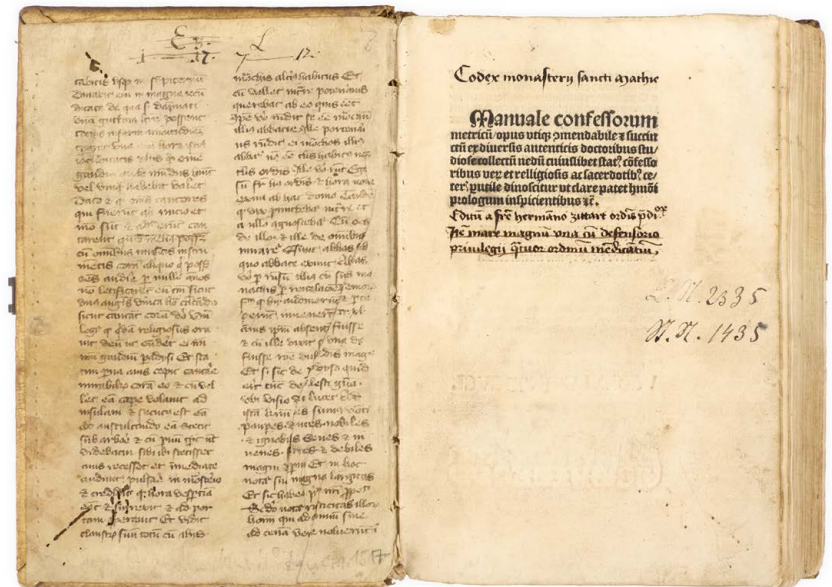
35. [HERMANNUS ZITTART.] *Manuale confessorum metricu[m], opus utiq[ue] [com]mendabile et succinctu[m] ex diversis autenticis doctoribus studiose collectu[m] ...* [(Colophon:) *Cologne, Hermann Bungart, 21 March 1498.*]

Small 4to, ff. [2], CLXXVII, [1] (i.e. 180 of 192, bound as often without index, *Censure ecclesiastice*, and *Mare magnum*); A-X^{4.6.6} Y⁴ Z⁶ A⁶ B-D^{4.6.6} E-K^{4.6}; gothic letter, capital spaces with guide letters, capitals supplied in red, large woodcut device to final page depicting the Adoration of the Magi; a little marginal worming at beginning and end, some browning to quire X; a very good, clean copy in contemporary pigskin over thick wooden boards, single brass catch to front board and clasp plate to rear board (clasp wanting), sewn on three double cords laced and pegged, fifteenth-century manuscript fragments employed as pastedowns; spine, joints, lower edges, and covers rubbed; contemporary ownership inscription at head of title 'Codex monasterii sancti Mathie' with a further note in the same hand beneath the title; later shelfmark labels to spine and shelfmarks to front pastedown and title. **£4000**

Scarce first and only edition of this intriguing manual aimed at confessors, the printer's device featuring the Adoration of the Magi and a wild man and woman, here in a contemporary binding and with monastic provenance.

Hermannus Zittart, from Sittard in the southern Netherlands, was a Dominican priest who served as preacher to the archbishop of Cologne. A contemporary note beneath the title here identifies him as the author ('Editu[m] a fr[at]r[er]e herma[n]no zittart ord[in]is p[re]d[ic]at[or]u[m]'). His only other known work is the *Elucidatio de arbore affinitatis*, also published by Bungart, in 1499.

In his preface, Hermannus describes the *Manuale* as a quick and easy guide for confessors in resolving tricky cases, presented in verse format to render it both more memorable and more entertaining, although he admits that certain concessions in spelling and meaning have been made to fit the metre. The lines of verse with interlinear and marginal glosses create a not unattractive *mise-en-page*, and the topics covered are dealt with in alphabetical order, from absolution to wives.



One wonders, however, how usable and useful the text was to its intended audience; the fact that this is the only printed edition would suggest that it did not meet with great success. The publisher, Hermann Bungart, operated from the sign of the wild man, and his remarkable device incorporates a wild woman and man alongside the arms of Cologne.

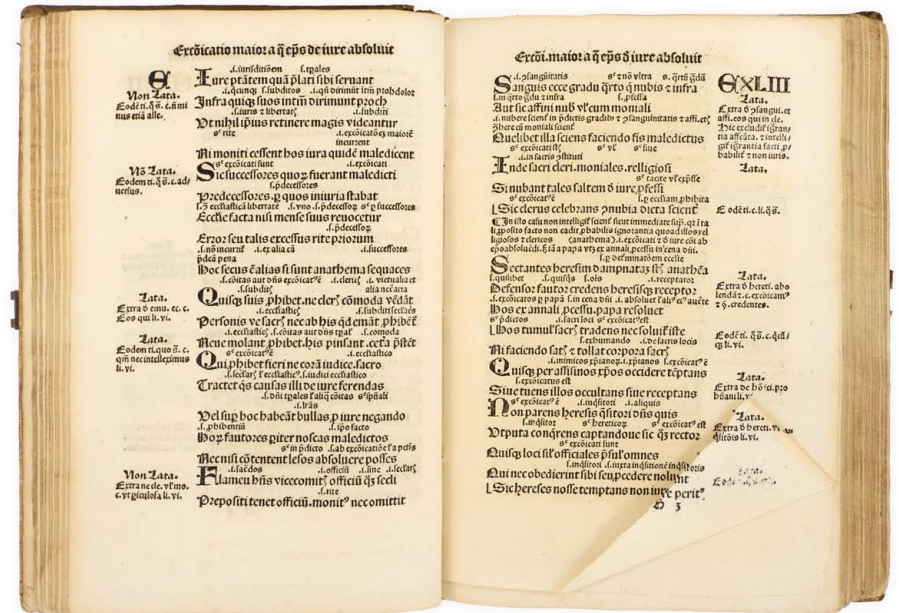
In this copy, as in several other surviving examples, the index and two short appendices have not been bound in. Evidence of the printing of the text can be seen in several places: a fold to the lower corner of f. XLIII has left part of the text to the recto printed on the corner of the verso, the resulting missing text to the recto being supplied very neatly in manuscript. There are several instances of offsetting from damp sheets laid upon each other post-printing, and prominent impressions of bearer type on the title-page.

The manuscript waste employed as pastedowns comprises part of an unidentified Latin text recounting the adventures of a monk, and a fragment of a legal document in Dutch referring to Willem die Potter and Willem van Wyck.

Provenance: formerly in the Benedictine abbey of St Matthias in Trier, southwestern Germany. The Material Evidence in Incunabula Database records three other incunables from this abbey with very similar inscriptions to that found here.

ISTC records only two copies in the UK (BL (wanting ff. 187–192) and Bodleian), and two in the US (University of North Carolina and Yale).

BMC I 301; Bod-inc M-071; BSB-Ink Z-45; Goff M213; GW 12303; ISTC im00213000.



Jacob's ladder

36. HILDEBERT OF LAVARDIN. Two sermons. *Northern France, mid-12th century.*

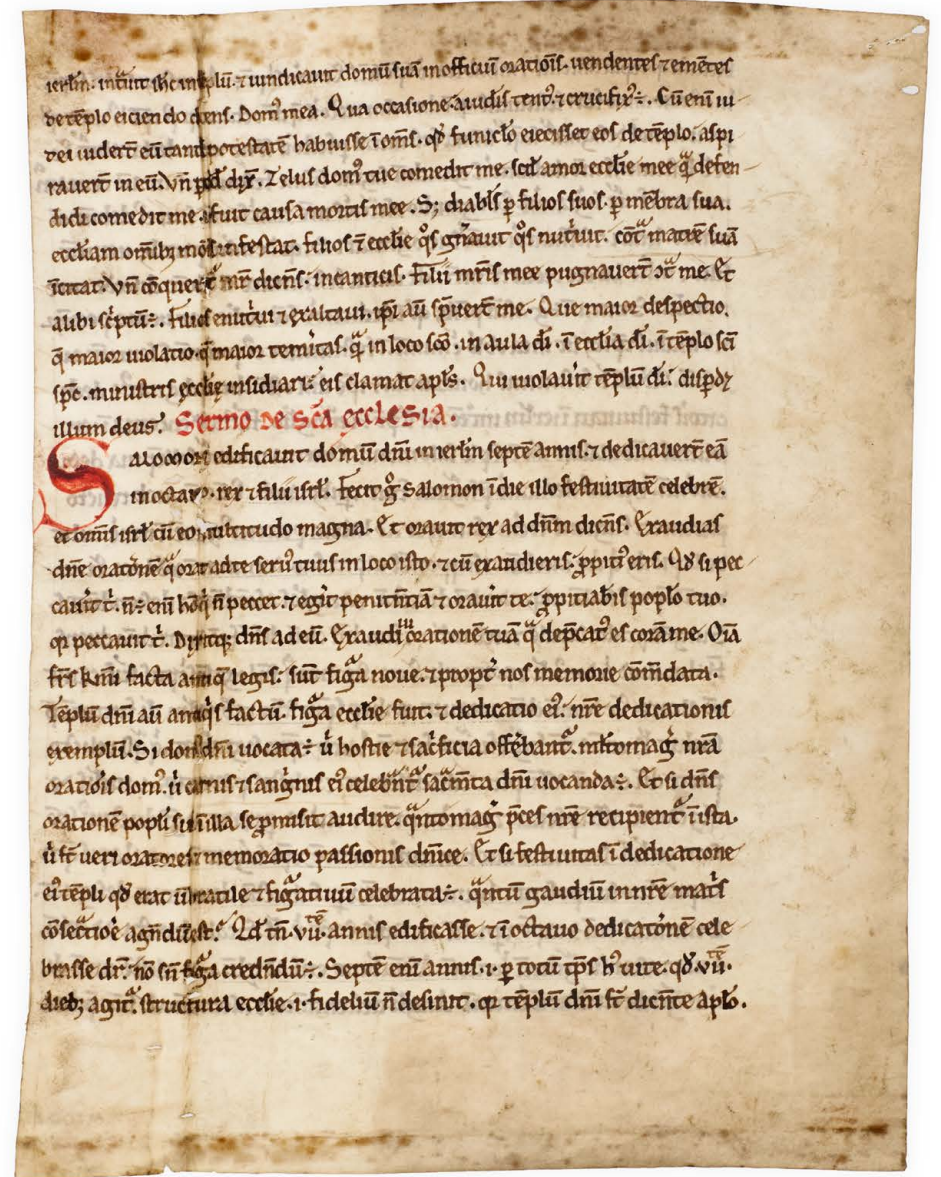
Complete vellum leaf (c. 170 × 130 mm), single columns of 27 lines in Latin written in brown ink in a neat Romanesque hand, ruled in plummet, heading 'Sermo de s[an]c[t]a ecclesia' and two-line initial 'S' (Salomon) in red to recto; recovered from a binding, inner margin cut close, a few very small holes, vertical crease, slight cockling, some marginal browning and foxing to verso, but overall in very good condition. £975*

A leaf from an attractive manuscript of the sermons of Hildebert of Lavardin (1056–1133), poet, canonist, Bishop of Le Mans, and Archbishop of Tours.

Hildebert had a somewhat troubled time in Le Mans, where he contributed to the building of the cathedral: he was captured by King William II and hauled off to England for almost a year, and was compelled to expel Henry of Lausanne from his diocese for his anti-clerical preaching. He appears to have participated in the First Lateran Council of 1123, and two years later was translated unwillingly to Tours, where he came into conflict with another king, Louis VI. His literary works brought him fame and were regarded as a model of elegant style in the Middle Ages.

The text here corresponds to Antoine Beaugendre's *Venerabilis Hildeberti ... opera* (Paris, 1708) cols 648 and 657–659, and includes a substantial portion of Hildebert's sermon 'in dedicatione ecclesiae sermo sextus'. This contains an interesting passage on Jacob and his eponymous ladder in which Hildebert draws parallels between Jacob and Christ, and compares the 'angels descending and ascending' to preachers proclaiming the kingdom of God.

The frequent use of ÷ for 'est' is a common feature in French manuscripts of the period.



Lance-enhanced contact relic

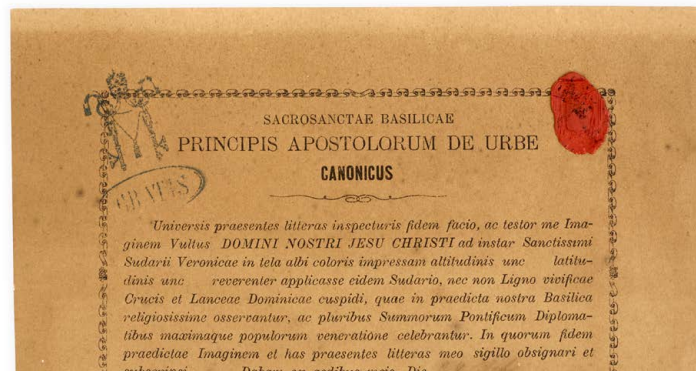
37. [HOLY FACE OF JESUS.] Vera effigies sacri vultus Domini Nostri Jesu Christi quae Romae in sacrosanta Basilica S. Petro in Vaticano religiosissime asservatur et colitur. *Rome, Antonio Schiavoni, [1884].*

Copper engraving (c. 300 × 210 mm) on linen (c. 410 × 285 mm) depicting the Holy Face of Jesus within a frame, two-line caption and one-line imprint below, ink stamp ('Gratis') and small red wax seal to bottom corners; slightly browned, traces of glue to corners, some paper adhesions along edges of verso but in good condition; with an accompanying fifteen-line printed certificate (c. 140 x 188 mm) dated 28 Feb. 1884 with matching stamp and seal; browned, small loss to one corner. **£350**

A 'true copy' of the famous Veil of Veronica (or Sudarium) preserved in St Peter's Basilica in Rome, printed during the papacy of Leo XIII, with an accompanying certificate stating that this image had been reverently touched to the Veil itself, to a piece of the True Cross, and to the Holy Lance, to enhance its holiness.

The legend of St Veronica relates that she offered her head-cloth to Jesus to wipe the blood and sweat from his face on the way to Calvary, and that he returned it with his features impressed upon it. 'A portrait professing to be the original imprint, which seems to have been at Rome since the 8th century, was translated by Boniface VIII to St Peter's in 1297. The relic at Rome was greatly venerated throughout the Middle Ages ... and Milan and Jaen also claimed possession of the original head-cloth. The incident now occupies a recognized position in the Stations of the Cross' (*Oxford Dictionary of the Christian Church*).

OCLC records only one copy, in Warsaw Public Library.



38. [HOLY NAIL.] Iron nail with certificate. *Rome, 1877.*

Iron nail (c. 125 mm long) held with wire within a glazed box (c. 225 × 300 × 40 mm), a small seal attached to it with red ribbon, beneath it a printed certificate in Latin dated 30 May 1877 ('Tip. Pallotta') with an ink stamp ('Abb. S. Crucis in Jerusalem Ord. Cist. '), the box lined with decorative block-printed paper; some rust to nail, some browning to certificate, edges of box worn.

£450

A certified copy of the Holy Nail (with which Christ was crucified) preserved by the Cistercian monks in the Basilica di Santa Croce in Gerusalemme in Rome, which, the accompanying certificate states, had touched the holy relic itself.

'Very little reliance can be placed upon the authenticity of the thirty or more holy nails which are still venerated, or which have been venerated until recent times, in such treasuries as that of Santa Croce in Rome, or those of Venice, Aachen, the Escorial, Nuremberg, Prague, etc. Probably the majority began by professing to be facsimiles which had touched or contained filings from some other nail whose claim was more ancient. Without conscious fraud on the part of anyone, it is very easy for imitations in this way to come in a very brief space of time to be reputed originals' (*Catholic Encyclopedia*).



A paradise of prayers

39. ISSELT, Michael von. *Paradisus precum, ex R. P. F. Ludovici Granatensis spiritualibus opusculis, aliorumque sanctorum patrum, et illustrium cum veterum, tum recentium scriptorum concinnatus per Michaelem ab Isselt Amorfortium. Cologne, Gerwin Calenius and the heirs of Johann Quentel, 1593.*

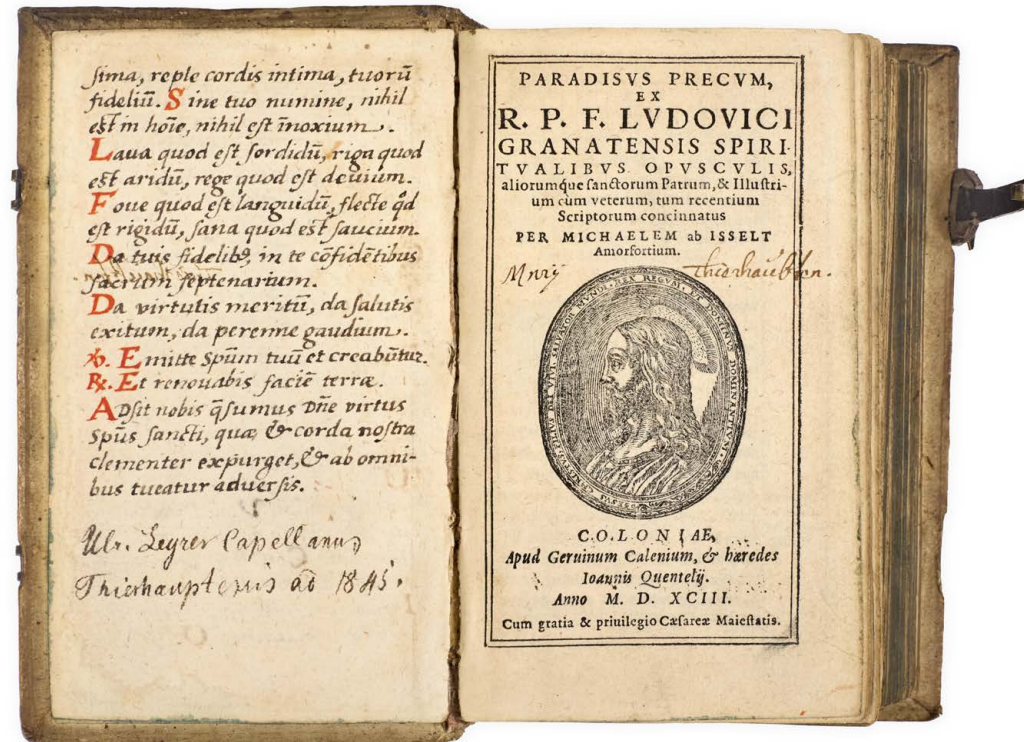
12mo, pp. [24], 567, [8], [1 (blank)]; woodcut bust of Christ to title, woodcut initials, text within ruled borders throughout; fore-edge tear without loss to p. 287; a very good copy in contemporary blind-tooled pigskin over wooden boards, edges partly bevelled, 'B. G. A. 1595' lettered in black to upper cover, three raised bands to spine, later paper labels at head of spine, two brass catches and one remaining brass clasp, blue edges; rubbed; ownership inscriptions 'M[on]n[aste]rii Thierhaupten' and 'Ulr. Leyrer Capellanus Thierhauptensis a[n]no 1845' to title and facing page, engraved bookplate 'Closter Thierhaupten Corbinianus Abbas 1667' to front pastedown; Latin prayers added in brown and red ink in an elegant near contemporary hand to front and rear endpapers (7 pp.). **£1400**

Scarce second edition (first 1589) of this collection of prayers for all occasions by the Dutch Catholic exile Michael von Isselt (d. 1597), with additional prayers added in contemporary manuscript, once owned by the Abbot of the Bavarian Benedictine Abbey of Thierhaupten and his successors.

The content collected here, drawn by Isselt from the works of Luis de Granada and others, includes, for example, prayers on leaving home and before studying; against temptation and vice; for times of peril, plague, and drought; for a healthy body and a good reputation; and for pregnant women, widows, and orphans. Prayers to be said by the likes of magistrates, professors, adolescents, and soldiers also feature. The elegantly written manuscript additions to the endpapers include prayers to be recited at the elevation of the host, and for seeking the grace of the Holy Spirit, as well as salutations to the Virgin Mary.

Provenance: the Benedictine Abbey of Thierhaupten in Bavaria was founded in the eighth century and dissolved in 1803. This volume belonged to Benedikt Gaugenrieder, abbot 1553–97, and bears his initials to the front board. It later passed to Corbinianus Kerle, abbot 1658–70, who added his bookplate. After the abbey's dissolution, it remained in the town of Thierhaupten, coming into the possession of the chaplain Ulrich Leyrer (fl. 1845).

No copies of this edition traced in the US, and only one in the UK (University of Leeds). USTC 682596; VD16 ZV 8616.



Ad elevationē S.S. Corpis Ch̄i.
Ave verū corpus natum de Ma-
ria virgine, verē passū, immola-

NO 26



Cū eleuatur venera: Sacramētū.
O salutaris hostia: q̄ cali panis q̄st-
um: bella p̄mūt hostilia: da robur fer
auxiliū. **V**ni trinoq; Dño; sit sempi-
terna gl̄ia: q̄ vitā sine termino: nobis
donet in patria. Amen.

Alia oratio.

Cuius effert nūc tenerū, Sacerdos,
Corpus, ex casta genitrice natum,
Da frui vita famulos perenni
O dulcis Iesu.

De tuis membris cruce subleuatis
Omnis effusus rosei cruoris,
Abluat nostros petimus reatus
O pie Christe.

Ad postulādā S. Spirit⁹ gratiam.

Veni sc̄tē sp̄s. Emitte cœlitus,
lucis tuæ radiū. Veni Pater paupe-
rum, veni dator munerū, veni lu-
mē cordiū. Consolator optime, dul-
cis hospes animæ, dulce refrigeriū.

In labore requies, in æstu temperi-
es, in fletu solatium. **O** lux beatif-
sima

B:GSA

1595

Clerical conscience cleanser

40. [JACOBUS DE GRUYTRODE, *attributed.*] *Lavacrum conscientie omnibus presbyteris, ac devotis religiosis valde perutile incipit feliciter.* Paris, Bernard Aubry, [c. 1517].

Small 8vo, ff. cix, [3]; large woodcut printer's device to title, initials; a couple of small wormholes, small interlinear worm track to ff. xix-xxvi, small marginal hole to last leaf, some marginal damp-staining and occasional slight foxing; else a very good copy in nineteenth-century sheep, covers blind-tooled with repeated floral stamps, spine lettered in gilt, edges red, decorative endpapers; extremities rubbed; book label of the Belgian collector Anselm van den Bogaerde (1776-1866) to front pastedown, pencil notes to front free endpaper. £975

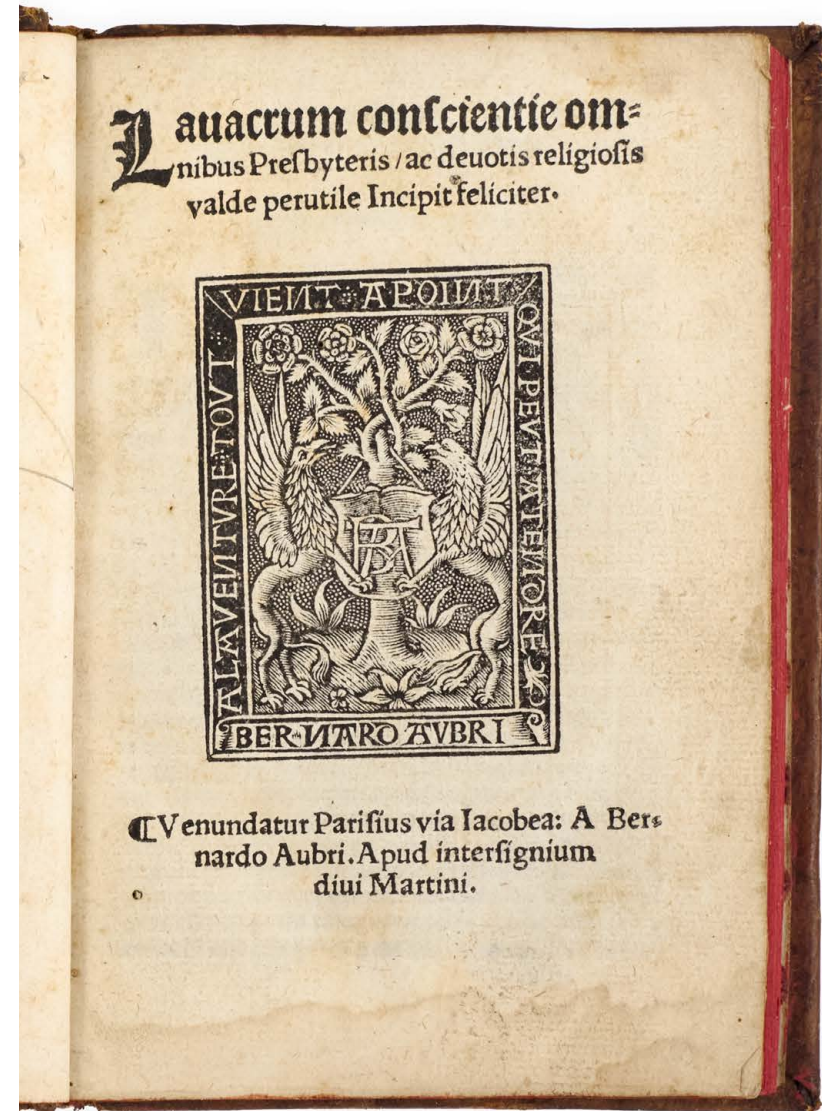
Rare edition of this popular late medieval treatise, 'The Bath of Conscience', widely ascribed to the Carthusian monk and prior of Liège, Jacobus de Gruytrode (d. 1475).

Essentially a handbook for priests, it was first published in the late 1480s. The text, arranged in twenty-one chapters, discusses, *inter alia*, sacerdotal ornaments; alms giving; prayer; the vice of lust; preaching; ecclesiastical benefices and the abuse thereof; and priestly misdemeanours; and ends with an extended devotional section on Christ's Passion.

Numerous *exempla* are supplied along the way to reinforce the author's arguments. We read, for example, of a countess condemned for her showy dress; a concubinary priest living under the same roof as an adulterous innkeeper; an ignorant cleric only knowing how to read one office; a bad bishop who behaved like a lion and died like a dog; a Parisian arts student who swotted day and night; two women who pulled out a holy man's hair; and a priest fornicating on Christmas Day.

Bernard Aubry was the son of the binder Jacques Aubry, and succeeded to the business of his father-in-law Denis Roce. The dating of this edition is based upon the printer's device.

No copies traced in the US, and only one in the UK (Bodleian). BP16 103314; USTC 183750.



Pious Pietist poetry in Provence

41. **LABADIE, Jean de.** *Les saintes decades des quatrains de pieté Chrestienne. Touchant la connoissance de Dieu, son honneur, son amour, et l'union de l'ame à luy. Premiere partie* [all published] adressée à son excellence Madame la Comtesse de Dona, Madame Esperance de Ferrassieres de Montbrun ... *Orange, Edouard Raban, 1658.*

8vo, pp. [44], 183, [1 (blank)]; quire R bound before quire Q; woodcut initials and headpieces; a few small losses to blank fore-edge margins, small worm track to inner margins of pp. 101–120, some marginal damp-staining, occasional small ink stains; otherwise a good copy in nineteenth-century vellum-backed marbled boards, spine decorated in gilt and with red morocco lettering-piece; slight wear to extremities. £975

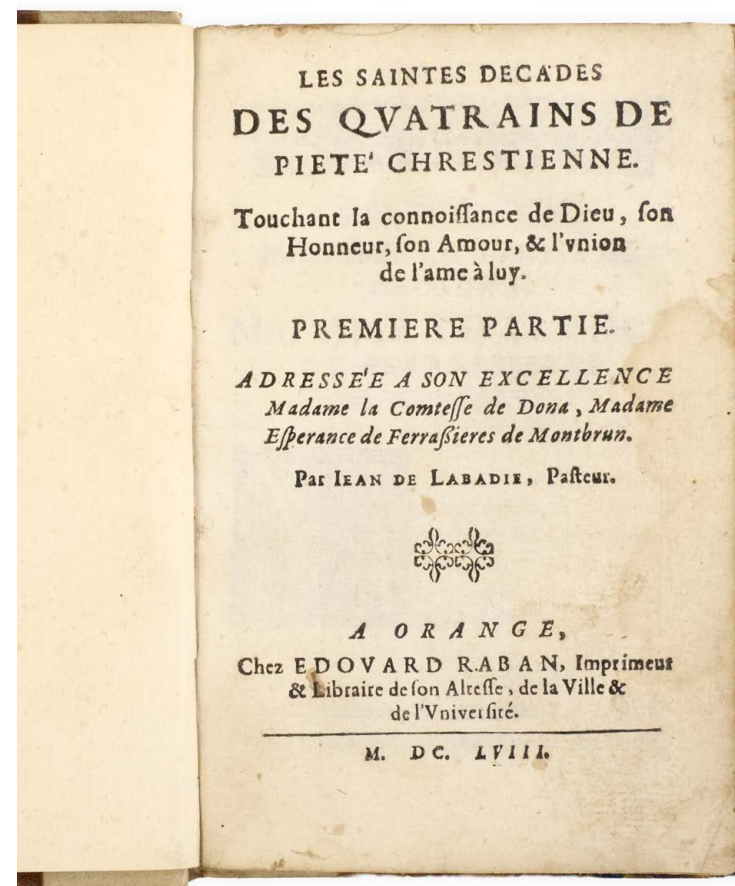
Very rare first edition of this collection of pious verses by the Jesuit-turned-Pietist, Jean de Labadie (1610–1674).

Labadie joined the Jesuits in 1625, but illness and dissatisfaction prompted him to leave the Order in 1639. After reading Calvin's *Institutes*, he joined the Reformed Church at Montauban in 1650, becoming professor of theology there, but in 1657 he was expelled for unorthodoxy and sought refuge in Orange, where his *Saintes decades* appeared the following year. After stints in Geneva and Middelburg, he fled to Amsterdam where he founded a separatist group of Pietists known as the Labadists. Excommunicated from the Reformed Church in 1670, Labadie went with his group to Herford and then two years later to Altona, the Mennonite sanctuary. His followers 'believed that the Bible could be understood only by the immediate inspiration of the Holy Spirit, rarely celebrated the Eucharist, and ... were organised on a communistic basis. They survived de Labadie's death by some 50 years' (*Oxford Dictionary of the Christian Church*). Notable female converts included the painter and polymath Anna Maria van Schurman, and the naturalist and illustrator Maria Sibylla Merian.

Labadie divides his *Saintes decades* into four 'exercises': on God's names, perfections, and attributes; on faith and love for God; on God and the Trinity; and on the soul's coming to know God. The final part employs 'symbols' comparing God to, for example, a cloud, a fire, a mountain, a garden, a palace, and a husband. In his preface to the reader, Labadie describes the work as a book

for all occasions, whether in the country, on a walk, in one's study, in company, or alone. He dedicated it to Espérance comtesse de Ferrassières (1638–1690), wife of the governor of the principality of Orange. A second edition, with a second part, was published in Amsterdam by Laurens Autein in 1671.

No copies traced in the UK or US; not in Sommervogel.



Catholic vs Calvinist

42. LALLEMENT, Jacques-Charles-Alexandre. Lettre pastorale de monseigneur l'évêque de Sées, pour la publication d'un écrit qui a pour titre: réponse d'un curé du diocèse de Sées aux difficultés qui lui ont été proposées par un protestant de sa paroisse. *Sées, chez l'imprimeur de monseigneur l'illustrissime et reverendissime évêque, 1737.*

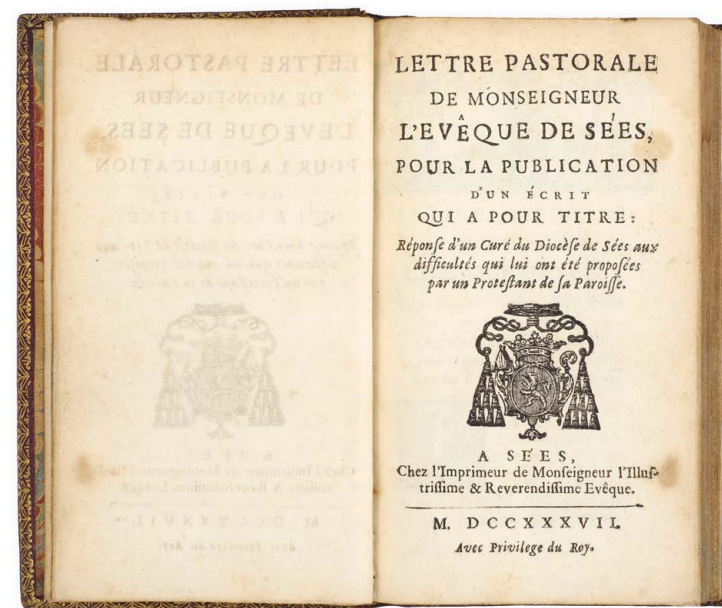
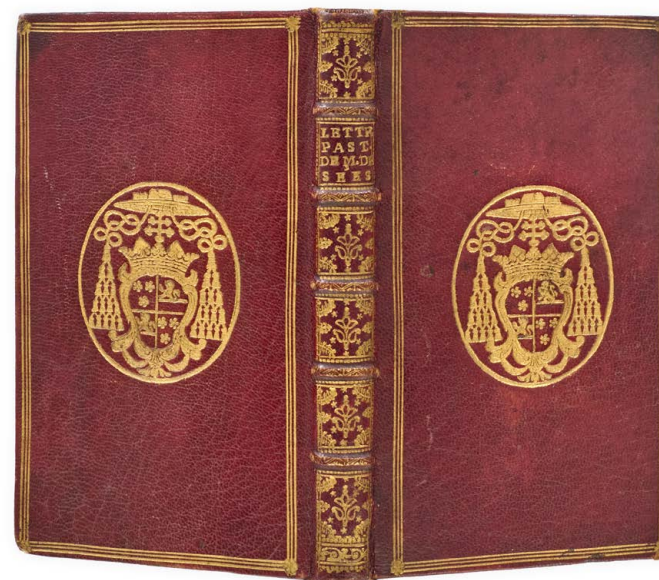
12mo, pp. [2], 176; woodcut arms to title, woodcut headpiece and initial; light damp-staining to upper outer corners; a very good copy in contemporary red morocco, triple gilt fillet border to covers with small floral corner-pieces, spine in compartments lettered and richly decorated in gilt, board edges and turn-ins roll-tooled in gilt, all edges gilt, combed marbled endpapers; very slight wear to extremities; central gilt arms of Cardinal André-Hercule de Fleury to covers (Olivier 2284.4). **£850**

A very rare and interesting provincially printed contribution to debates between Catholics and Protestants in Louis XV's France, with notable provenance and in an attractive binding.

After a brief introduction by the then Bishop of Sées (in Normandy), Lallement, comes the meat of the text: a reply by an anonymous priest of his diocese to a local Calvinist on matters of faith (pp. 13–176). The Catholic curate discusses each of his Protestant parishioner's points in turn, covering the unity, apostolicity, and infallibility of the Church; Purgatory; the cult of saints; monastic vows; Calvinist and Lutheran doctrine; and schism within the Church.

Provenance: from the library of Cardinal André-Hercule de Fleury (1653–1743), Bishop of Fréjus and chief minister to Louis XV, notable for his fiscal reforms and achievements in foreign policy; he was a member of the Académie Française and enriched the royal library with oriental manuscripts.

No copies traced on OCLC. CCfr records a single copy, at BM Alençon.



A quintet of saints

43. [LECTIONARY.] *Northeast Spain?, 2nd half of the 12th century.*

Two complete bifolia *i.e.* 4 leaves (leaf size c. 410 × 295 mm, text area c. 310 × 230 mm), the first two and the second two leaves consecutive, written in double columns of 28 lines in dark brown and red ink in a fine protogothic hand, ruling not evident but pricking visible to some margins, 1 five-line initial, 2 three-line initials, and 10 two-line initials in red and yellow, 2 further two-line initials in brown and red, smaller initials set out into margins, capitals touched in red and yellow, rubrics, a few rustic capitals; recovered from use as a wrapper, the outer pages browned and with some damp-stains, the last page rubbed, some creasing from folding, small holes and marginal tears, oval paper-flaw to third leaf; overall well preserved; fourteenth-century(?) ownership inscription at head of third leaf 'Iste liber e[st] b[e]a[te] m[ari]e demartruolo(?)' (Martorell perhaps?), foliation to second leaf in the same hand 'xxviii', faint eighteenth-century inscription to central margin of last page. **£4500***

Four leaves from a large and handsome twelfth-century lectionary with readings from the lives of St Nicholas, St Ambrose, St Leocadia of Toledo, St Eulalia of Mérida, and St Paul of Narbonne, whose feasts fall between the 6th and the 11th of December.

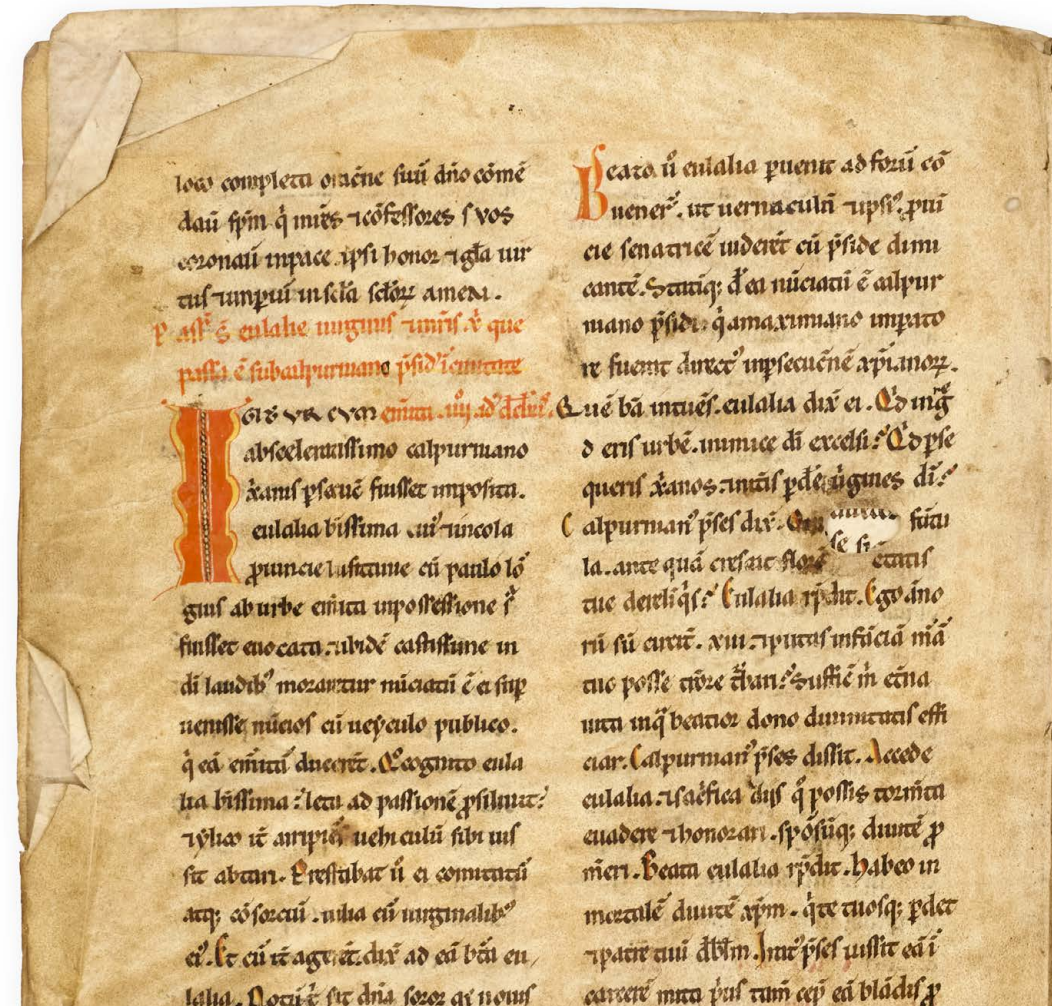
The passages on St Nicholas come from the late ninth-century biography of John the Deacon of Naples and describe two miracles attributed to the saint. In the first, Nicholas teleports to the aid of a group of sailors caught in a raging storm; and in the second he supplies life-saving wheat to the inhabitants of famine-hit Lycia, the sailors whom he convinced to donate it later finding their cargoes miraculously replenished; small wonder he is the patron saint of sailors. These readings flank part of Gregory the Great's homily on the Parable of the Talents in Matthew 25.

Two Spanish female saints follow, firstly St Leocadia of Toledo (feast 9 December), who was martyred during Diocletian's persecution by the prefect Dacianus, and secondly St Eulalia of Mérida (10 December), the account of her martyrdom opening here with a striking five-line initial 'I' (*Igitur*) in red and yellow. The text describes how the thirteen-year-old repeatedly refused to renounce her Christian faith despite the brutal tortures inflicted upon her by

Calpurnianus and his soldiers, throughout which she taunted her tormenters. The final reading describes how a dove flew from her mouth as she expired, a miraculous snow falling to cover her injured body.

The other two saints briefly represented here are St Ambrose of Milan (7 December) and the less well-known St Paul of Narbonne, whose feast day is here assigned to 11 December.

Notable features of the script include the consistent use of the Tironian 'et' sign in close proximity to the following word. Distinctive spellings include 'kathedra', 'paucha', and 'veyculo'.



parates ipsi. aule limatis. Cui
 sumites olei in classe seci uenit.
 u. monitu in forme ueloci euani
 ut remigio. Et ecce ex impulsu cer
 nit sequenti insigni. refertu
 hominib' me q' conspate' quen
 da simillimu. s. meholay. q' sic ad
 ad loq't. Que na in qd mulier illa
 nob loata e' ut qd nob. acutit.
 n inquit olei qd nos depaucte.
 ad scam portare coctia. Eb' ille.
 u' ulas eudect' sape. que fuit illa
 mulier. h'ge eni impudica diuina.
 ut me ueri dicere co'p'beat. hoc
 uasculu excremchi ola in mto p'ri
 cace fulce. Porat ubi olei illuc
 h'ge oras t'ra'ge aq'simabile dicit.
 ilico acc'p' e'ignu' t'ra'ge naca' he
 lenia. pluxo maris spacio ubi est
 uidet. h'ce u' du' nauis stupedia
 uidec' r'ide f'ax ob'itatu crec' intan
 co'p'digio utruq' naues magno
 diuise f'it nullo. Venietes aut'
 ad f'ui di' aiebant. Uere tu es ille
 cui' m'it' erpa sum' ab ex'ficial' b'
 d'bh' m'it'is. T'alia dicetes. d'ne
 tu rei euentu p'ordme narauer'.

Quib' audias uir d'ni. solico m
 laude p'p'it altissim. **l'eo. viij.**
Carnens itaq' seruis d'ni meholay.
 morte. inexcusabile ad ex' sibi
 p'fete qua nemo mortalui p'are ua
 let. in desinent' cep' exat. d'p'at' d'no
 at'cei. ut suos suos anglos ei d'inge
 ret. q' a' ama' p'ap'e. Et ai' m'at'ca
 mas m'at'one p'fusi' omnes respere.
 r'it'os di' anglos ad se nauetes uidit.
 n d'mato capite. etia' se signo mu
 nient. ut. Inman' tuas d'ne co'ndo
 sp'm n'm. O'ox p'at'la ama' in man'
 scoy q' apparuerit' candidit angloy
 p'f'eb' ar'amo r'ermelao p'bas. ut
 uer'atissimo meholao arch'ano. a q'p'
 scissimu' coz' a' d'liget' ab'luat' r'as
 postat. una cu' paulo uenerabilis
 uice t'ho r'ph'ipho f'el'it'ion in bis ep'o.
 r'cu' m'it'ica p'p'oz m'it'itudme. cu'
 ymnus 'laudib' sep'it'it' auditu est.
 Quo m'it'it' loco usq' hodie inf'it'it'ca
 m'it'ic'it'at' signa op'at'ur magni
 fia. Et no' solu' coz'pe ubi q'f'et' h'm
 mat' uerum etia' ad qual'iq' m'it'ic'
 na'enes p'unt' f'ide'm deuotione in
 uocac' f'it'it'it' m'it'ic'at' sue iudicia

libramme coz'p' d'ne'u in oz' uidebat. uidi
 dep'edat. ita ut nec lingue s'it' m'it'edat
 coz'p'it' nec sup' m'it'ido ad'hereret palato.
 s; p'f'it'it'it' f'idelib' p' a' m'it'eria. uir d'ni ma
 nu' at' d'it. r' s. eucaristie m'it'it'it' ex la
 d'ago ore ab'st'ax. Indent' at' pedib' et'
 aduoluit. et m'it'at' se d'no ap'o cred'it'it'
 si s'it' cu' h'ap'it'it'it' unda p'f'it'it'it'. lu'
 q' m'it'it' ex m'it'it'it' cred'etes uap'it'it'it'. a
 f'ide u' no' u' lib' f'it'it'it'. Quada die uir
 di' sp'it' laud'it'it'it' op'it'it' m'it'it'it' m'it'it'it'
 ob'it'it' s'it'it'it'it' am'it'it'it'it'it' illumi
 nauit' r'it'it'it' m'it'it'it'it' ap'o cred'it'it'
 h'ap'it'it'it'it' m'it'it'it'it' p'ap'ia am'it'it'it'
 b'm yuencat' de u'it'it'it'it'it'it'it'it'it'
 d'is'ap'it'it'it'it' m'it'it'it'it' ad d'ni. ex'p'it'it'
 uice su'. r'it'it'. e'bdomadarit' gem
 n'at'it' r'it'it'it'it'. lu' s. coz'p'it'it'it'it'it'it'
 clat' r'it'it'it' m'it'it'it'it'it'it'it'it'it'it'
 su' y'p'it'it'it'it'it'it'it'it'it'it'it'it'it'
 co'ch'it'it'it'it'it'it'it'it'it'it'it'it'it'
 sub d'aciano p'f'ide r'it'it'it'it'it'it'it'it'
Dacianus scribis die uirg'it'it'.
 toletan' ur'it'it'it'it'it'it'it'it'it'it'it'
 saguet' indagine p'p'ere m'e
 tra' scoy. ubiq' r'it'it'it'it'it'it'it'it'it'
 leocadia g'it'it'it'it'it'it'it'it'it'it'it'
 can' p'p'it'it'it'it'it'it'it'it'it'it'it'it'it'

no nocet' p'ingali am' ab om'ne' ces
 sabat. Et ai' cu' p'f'it'it'it'it'it'it'it'it'
 p'p'it'it'it'it'it'it'it'it'it'it'it'it'it'
 u'it'it'it'it'it'it'it'it'it'it'it'it'it'
 p'claw genae nata d'it'it'it'it'it'it'
 mas d'it'it'it'it'it'it'it'it'it'it'it'it'
 p'f'it'it'it'it'it'it'it'it'it'it'it'it'it'
 g'it'it'it'it'it'it'it'it'it'it'it'it'it'
 flo. a p'p'it'it'it'it'it'it'it'it'it'it'it'
 in r'it'it'it'it'it'it'it'it'it'it'it'it'
 nec blandim'it'it'it'it'it'it'it'it'
 re conari. R'it'it'it'it'it'it'it'it'it'
 p'm'it'it'it'it'it'it'it'it'it'it'it'it'
 f'it'it'it'it'it'it'it'it'it'it'it'it'it'
 lib'it'it'it'it'it'it'it'it'it'it'it'it'
 dia collig'it'it'it'it'it'it'it'it'
 tal' q'ub' cu' r'it'it'it'it'it'it'it'it'
 p'f'it'it'it'it'it'it'it'it'it'it'it'it'
 ciuitate' r'it'it'it'it'it'it'it'it'it'
 scoy crudelit'it'it'it'it'it'it'it'
 r'it'it'it'it'it'it'it'it'it'it'it'it'it'
 crua'it'it'it'it'it'it'it'it'it'it'it'it'
 igne app'it'it'it'it'it'it'it'it'it'
 d'no consec'it'it'it'it'it'it'it'it'
 ur'it'it'it'it'it'it'it'it'it'it'it'it'
 p'it'it'it'it'it'it'it'it'it'it'it'it'it'
 m'it'it'it'it'it'it'it'it'it'it'it'it'it'

Sins on slips

44. LEUTBREWER, Christofle. Excellente et facile methode pour se preparer à une confession generale de toute sa vie ... Augmentée de la moitié pour ce qui regarde chaque etat en particulier ... *Brussels, Eugène Henri Fricx, 1703.*

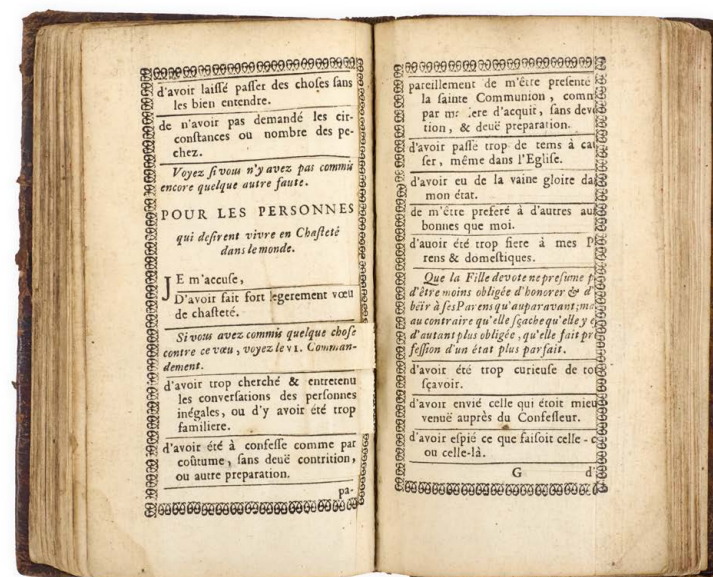
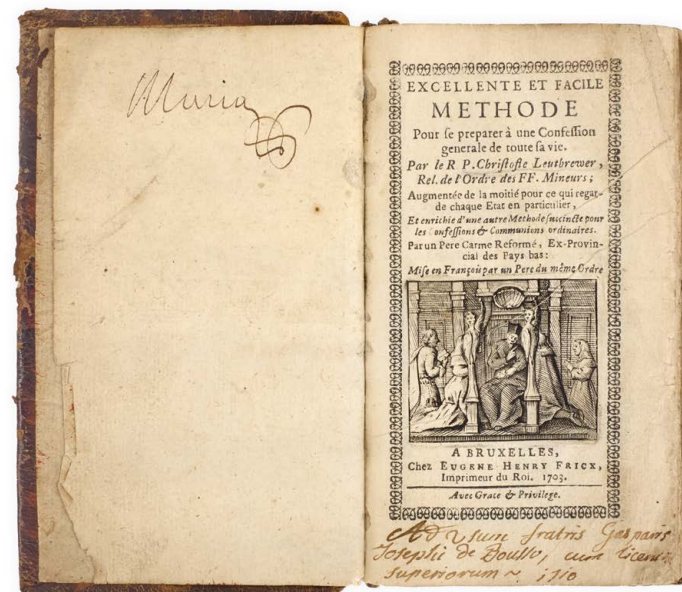
12mo, pp. [180]; copper engraving to title of a priest taking confession, copper engraving of the Crucifixion to p. [23], text within frame of type ornaments, initials; A1 to G4 each composed of two leaves printed on one side only joined together in the margins, the text partly cut into strips; a few marginal holes to the first quire, small loss to corner of *12, A2 lacking outer margin and verso, some creasing especially to A1; otherwise a good copy in contemporary sheep, gilt spine with lettering-piece; worn, spine bowed inwards, losses to endcaps, front joint partly split, wear to corners and edges, abrasions to covers; ownership inscription at foot of title 'Ad usum fratris Gasparis Josephi de Bousse cum licenc. superiorum 1710', modern stamps of Jan Borms to rear endpapers. **£750**

Very rare edition in French (first 1659) of this curiously conceived confessional aid by the Franciscan friar Christofle Leutbrewer.

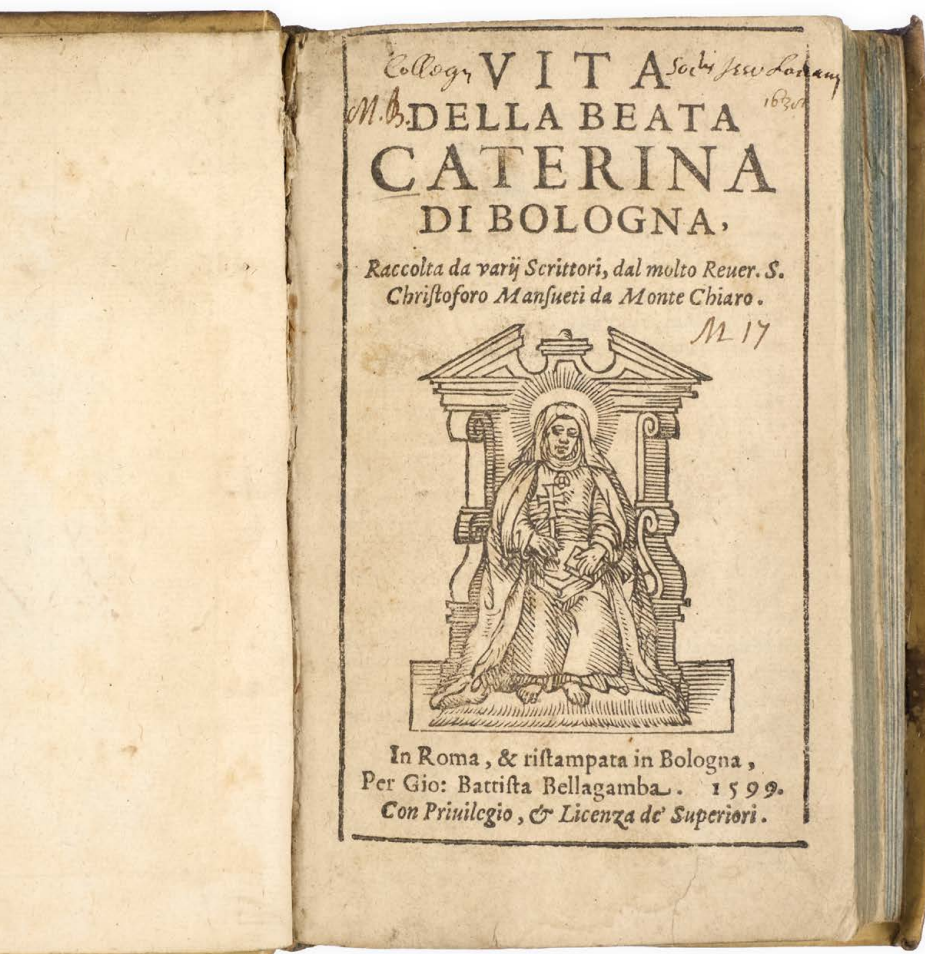
The main body of the text comprises a long list of sins, the pages cut so that each sin appears on a strip held in place in the hollow of the outer margin. The preface instructs the reader to go through these carefully and upon finding any sin of which they were guilty, pull the strip out with a needle; it could then be replaced once the sin was atoned for.

The sins are arranged under headings, each beginning 'Je m'accuse', with sins relating to the Ten Commandments being followed by those specific to married couples, merchants, lawyers, notaries, doctors, soldiers, magistrates, priests, the chaste, children, tavern keepers, and labourers. The number one sin for merchants, for example, is selling their goods for more than they are worth, while the sins for children include stealing pears and getting drunk.

Only one copy on OCLC, at Maastricht University Library. Not on STCV.



Honouring two female saints



45. MANSUETI, Cristoforo. Vita della beata Caterina di Bologna, raccolta da varii scrittori, dal molto rever. S. Christoforo Mansueti da Monte Chiaro. *In Roma, & ristampata in Bologna*, Giovanni Battista Bellagamba, 1599.

[bound with:]

[TRIQUET, André.] Sommaire de la vie admirable de S. Aldegonde. Vierge angelique, miroir de vertus, patronne de Maubeuge. Par un père de la Compagnie de Iesus ... *Liège, Jean Tournay, 1625.*

[and:]

Petit exercice en l'honneur de la sainte & angelique Aldegonde, pour les chanoinesses tant seculieres de Maubeuge, que regulieres de la ville de Huy, les dames du soleil en la ville de S. Omer, & autres qui s'en voulant servir, se le pourront facilement accommoder. *Liège, Jean Tournay, 1625.*

Three works in one vol., 8vo; *Vita*: pp. [16], 208, [11 (index)], [3 (blank)], without final blank leaf; woodcut of St Catherine to title-page, woodcut initials, typographic head- and tailpieces; small tears at foot of title-page, two ink stains to p. 97, small loss at foot of last blank; *Sommaire*: pp. [12], 60; woodcut 'IHS' device to title-page, woodcut initials, headpieces; two ink stains to p. 1; *Petit exercice*: pp. 8; woodcut 'MRA' device to title-page; very good copies in seventeenth-century vellum over boards, yapp fore-edges, edges blue, title in manuscript to spine; ties wanting, spine dusty, boards rubbed; ownership inscription at head of first title 'Collegii Soc[ieta]tis Jesu Louanii 1638'. **£3750**

Three very rare works on two female saints: the artist and writer St Catherine of Bologna (1413–1463), and the Frankish Benedictine abbess St Aldegund (c. 639–684).

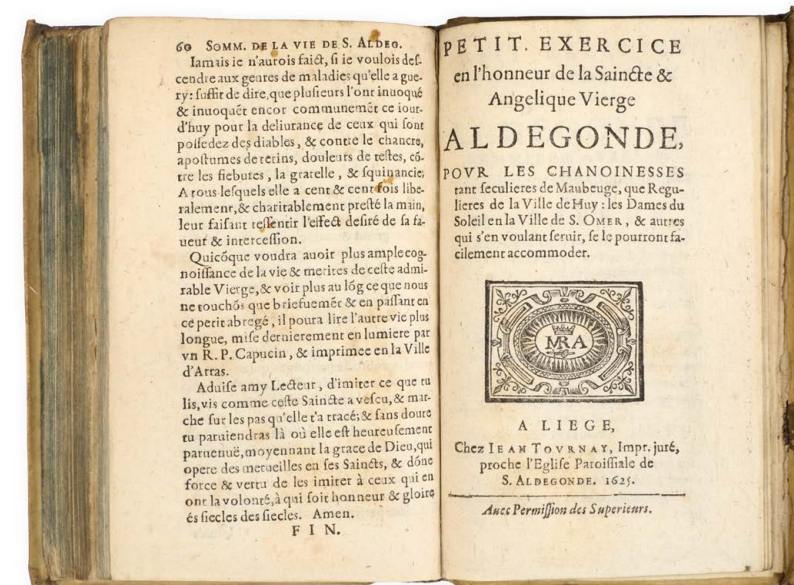
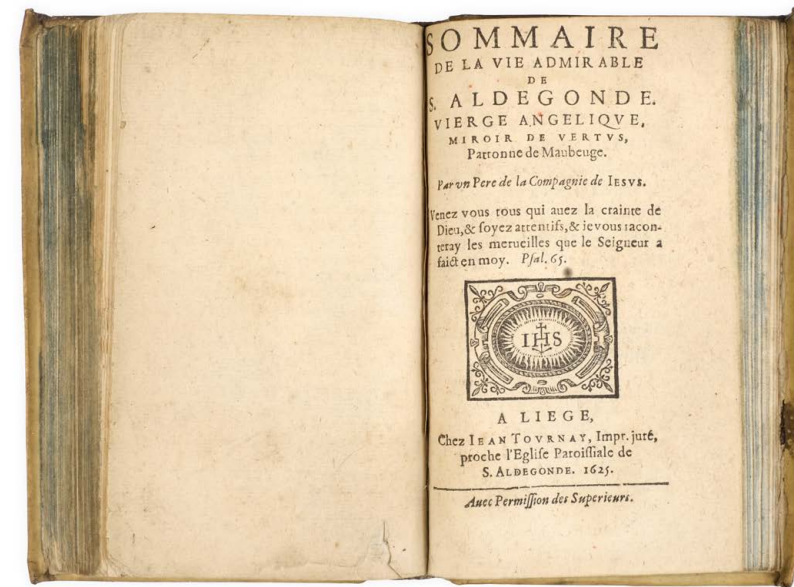
The life of St Catherine of Bologna by the Montichiari priest Cristoforo Mansueti, here in the second edition (first Rome 1597), is reworked and expanded from an earlier sixteenth-century biography by Dionisio Paleotti. This edition is dedicated to the abbess and nuns of the Corpus Domini monastery in Bologna where St Catherine's enthroned incorrupt body – depicted here on the title-page – sits on display to this day.

'Artist and writer as well as a saint, Catherine is an impressive example of a specially gifted and devout later medieval woman ... After her father's death she joined a group of Augustinian tertiaries at Ferrara ... At this time she was the community's baker and feared that the glare of the oven would ruin her sight. Soon she became novice-mistress and wrote a treatise *On the Seven Spiritual Weapons*, largely autobiographical ... Her community had adopted the strict Rule of St Clare in 1432 ... [it] grew quickly and foundations were requested elsewhere in Italy, notably at Bologna. Catherine was chosen as superior, in spite of her protest that she was not fit to look after the chickens ... Her overwhelming kindness was the quality which attracted her most closely to her community. She frequently and devotedly visited the sick and like many true mystics she abhorred external publicity for visions ... she is honoured ... as a patron saint of artists. Her miniatures are preserved in her convent' (*Oxford Dictionary of Saints*).

St Aldegund, a near relation of the Merovingian royal family, is said to have 'walked dry-shod over the Sambre, and built on its banks a small nunnery at a deserted place called Malbode. This foundation afterwards, under the name Maubeuge, became a famous abbey of Benedictine nuns, though at a later date these were replaced by canonesses' (*Catholic Encyclopedia*). The biography of her here is by the Jesuit catechist and confessor André Triquet (1591-1668), himself a native of Maubeuge. The final item, a short devotional exercise, aimed at the canonesses of Maubeuge and other women, encourages its readers to meditate for seven days on Aldegund's life and pray before an image of her.

Provenance: the Jesuit College of Louvain, Belgium.

Vita: **No copies traced in the UK or US**; EDIT16 CNCE 64409; USTC 840149. *Sommaire*: **No copies traced in the UK or US**; De Theux, *Bibliographie Liégeoise* p. 38; Sommervogel VIII, col. 249; USTC 1121166. *Petit exercice*: **No copies traced in the UK or US**; De Theux, *Bibliographie Liégeoise* p. 38; Sommervogel VIII, col. 249; USTC 1121167.



Pilgrim's paper pennant

46. MARCOUL, *Saint*. St Marcoul guerissant les ecruelles honore a Grez le premier jour de May. St Marcoen genesen de het koninck-seer ge-eert tot Grez den eersten dagh Mey. [*Grez-Doiceau?*, late 1700s].

A triangular paper pennant (each c. 217 × 350 mm), triangular copper engraving to recto (c. 170 × 270 mm) incorporating caption at foot, verso blank; very well preserved. **£450**

A pilgrim's pennant bearing an image of the Norman Saint Marcoul (d. 558), famous for healing scrofula, with the king of France kneeling before him, and the church of Grez-Doiceau and pilgrims in the background.

St Marcoul (also known as Marcou or Marcouf) was born in Bayeux, founded the abbey of Nanteuil, and evangelised in Jersey, dying in his native Normandy on 1 May 588. At the close of the ninth century, his remains were moved to Corbeny where they became the object of a considerable cult for their power to heal scrofula. According to tradition, it was from Marcoul that the kings of France, as far back as Clovis, inherited their ability to cure the so-called 'king's evil' by 'touching' alone. After their coronation, the French kings traditionally undertook a pilgrimage to Corbeny, although from the time of Louis XIV the saint's relics were brought instead to the king.

Marcoul's popularity appears to have spread to Flanders in the late eleventh century in the wake of a scrofula epidemic, and in 1663 a confraternity to the saint was established at Grez, and the church there, housing some of his relics, became a popular pilgrimage site. On the first Sunday in May, those suffering from scrofula, or similar complaints, flocked to the church and were issued with pennants such as this. The extended blank margin at the left of the image was intended to facilitate attaching the pennant to a pilgrim's staff.

OCLC locates several copies in the US, but **Library Hub records only one in the UK, at the Bodleian**. See Schépers, 'Le pèlerinage de Saint-Marcoul à Grez-Doiceau', *Wallonia* 13 Nov. 1899, pp. 177–183.



S^t MARCOUL guerissant les Ecruelles.
Koninck-seer. ge-eert tot



S^t MARCOUL guerissant les Ecruelles. honore a GREZ le premier jour de May. S^t MARCOEN genesende het
Koninck-seer. ge. cert tot GREZ den eersten dagh. Mey.

Engraved throughout

47. [MAZOT, François.] Le tableau de la croix représenté dans les ceremonies de la Ste Messe ensemble le tresor de la devotion aux soufrances de Nre S. I. C. le tout enrichi de belles figures. *Paris, François Mazot, 1651 (colophon: 20 September 1653).*

Small 4to, ff. [52] (pp. [5], ff. 1–35, pp. 36–39, [25]); the first leaf comprising 2 leaves pasted together, one leaf bound out of place; text and illustrations engraved throughout; tears (without loss) to outer margin of first leaf, small loss to one corner, some finger staining; overall a good copy in contemporary red morocco, gilt border to covers incorporating repeated crowned dolphin and crowned fleur-de-lys tools, spine gilt in compartments, all edges gilt, marbled pastedowns; upper joint split at head, some wear to extremities and small abrasions to covers; early ownership inscriptions of 'A Barbet' and 'Ignazio Ughetto' to front free endpaper. **£650**

A remarkable, entirely engraved devotional manual by François Mazot, in contemporary red morocco.

The main body of the work comprises two distinct series of facing engravings. To the versos we have a scene from Christ's Passion at the head with a corresponding scene from the celebration of Mass below, running from Christ approaching Gethsemane and the Pope approaching the altar, to Pentecost and a priest giving the benediction. A variant exists showing a priest rather than a Pope on the first plate.

To the facing rectos, engraved by Jean Colin, we have a series of Latin and French prayers to various male and female saints, two of whom are depicted per page, from St Gabriel to St Columba. The latter were much admired by Duportal, who makes the following interesting point: 'in both series are represented the different stages of the Passion, with this curious difference, that it is the Thomist interpretation of the 13th century which is given on the recto and the Franciscan interpretation of the 15th century to the verso: so one finds, on p. 7, Christ placed on the cross with the aid of a ladder, while he is crucified on the ground on p. 20' (*trans.*).

The remainder of the volume comprises litanies, prayers, and the Penitential Psalms, within historiated borders, with full-page portraits of Jesus, Mary, and King David.

The attractive binding might suggest a connection with a Dauphin or Dauphine of the French royal family.

USTC 6056034. See Jeanne Duportal, *Étude sur les livres à figures édités en France de 1601 à 1660* (Paris, 1914), pp. 244–245.



AD KYRIE-ELEISON.



Le Prestre dict à l'Autel Iesus-Christ est trois fois renié
le Kyrie-Eleison. par Pierre en la maison de Cayph



ORATIO.

Domine Iesu Christe, quem
in domo Cayphæ ter nega-
uit princeps Apostolorū;
fac vt non abeam in con-
cilio inpiorum; nec me a
te peccato vnquam sepa-
rari permittas. Amen.

ORAIISON.

Mon Seigneur Iesus-Christ,
qui aués esté renié par trois
fois dans la maison de Cayphe,
par le Prince des Apostres: que
ie fuye comme vne peste la com-
pagnie des meschants, et ne
permettes iamais que ie soie
séparé par le pechié de vostre
saincte grace. Amen.

S. IACOBE. Or. pr.

Deus, qui nos amicitia Apostolorum tuorum Philippi et Iacobi sollemnitate letificasti
presta quaesumus, vt quorum gaudemus meritis, instruanur exemplis. Per Dnm.

S. PHILIPPE. Ora pro.



The devil's own apostle

48. [NAS, Johannes.] Nova, supra nova novorum: in quibus tum autores, confessio et doctrina libri, quem patres Bergenses Concordiam vocant; tum vero symbola, preces, epistolae, adeo[ue] varia epigrammata, secreta, et acta breviter et perspicue continentur ... [Ingolstadt, Wolfgang Eder, December 1581].

Small 4to, ff. [84]; text in German and Latin, chronogram to title, imprint to A4^r, woodcuts to A4^v (repeated to K3^v), G2^r, and H3^r, woodcut initials and tailpieces; loss to upper corner of A4 affecting some text, repair to corner of L3, some cockling, some light damp-staining at the end; overall a good copy in contemporary limp vellum, title in manuscript to spine; cockled and marked, losses to lower cover; early ownership inscription at head of title 'Bibliotheca maioris Ursinensis', numerals at foot of title adding up the chronogram. £1450

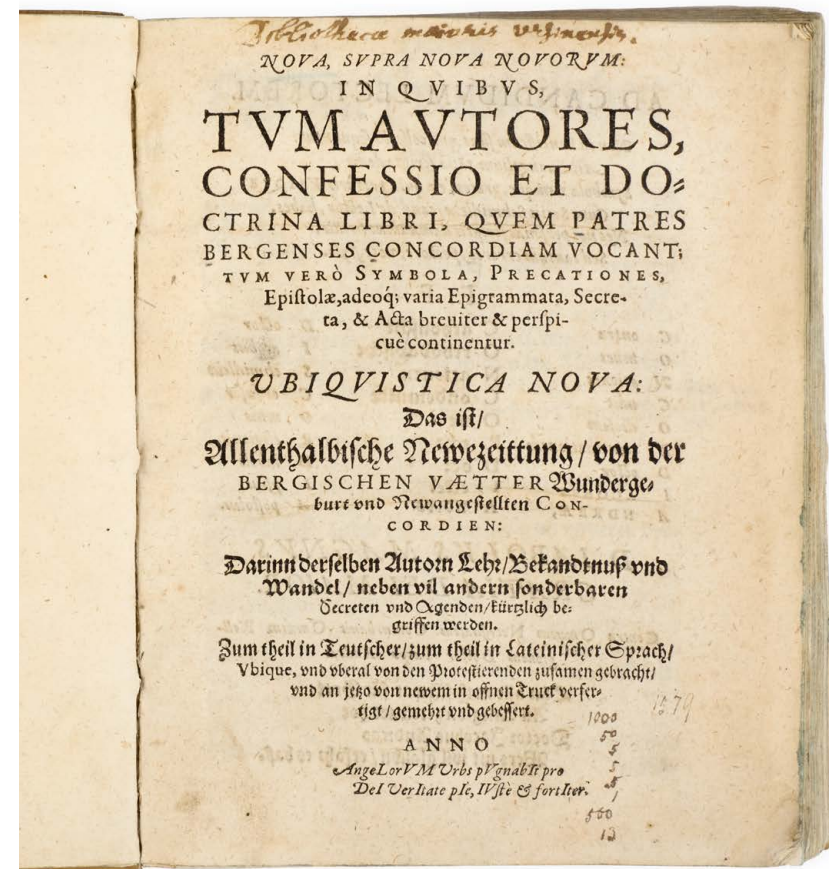
Second, much expanded and illustrated edition of this remarkable attack on the Lutheran *Formula* and *Book of Concord* by the Franciscan theologian and bishop of Brixen, Johannes Nas (1534–1590), illustrated with woodcuts depicting their 'monstrous birth', and representing them as beasts of the *Apocalypse*. The first edition appeared in June of the same year, with only twenty-eight leaves and no woodcuts.

The *Formula of Concord*, the authoritative Lutheran statement of faith (also known as the *Bergen Book* after Bergen Abbey where it was partly compiled), was published in 1577, and was followed three years later by the *Book of Concord*, a definitive collection of the chief confessional documents of Lutheranism.

Here Nas makes his position clear from the off with an acrostic to the verso of the title-page spelling out *Discordia* and attacking Jakob Andreae, one of the chief compilers of the *Formula* and *Book*: 'Doctor Iacobus Schmidlein Confusor Omnis Religionis, Diaboli Ipsius Apostolus' (Dr Jacob Schmidlein, the confuser of all religion, the devil's own apostle).

The remarkable woodcut depicting the 'monstrous birth' of the *Bergen Book*, shows the Lutheran theologian Johannes Brenz rising from his grave and attempting to cover the nose-, ear-, and hairless baby with goat's horns emerging between the legs of a figure resembling the Whore of Babylon. The six spectators include Andreae and Martin Chemnitz.

Only three holding institutions traced in the UK (BL, Bodleian, Cambridge MMLL). USTC 678545; VD16 N 125.



Die Bergische
IN IMAGINEM MONSTRI
Bergensis, quod numero 9. notatur.



MONSTRUM horrendum, informe, ingens, cui dente Draconum
Os plenum: cuiq; ollarum noua fragmina pictis
Sunt oculi: fumantis aetiq; amphora nasus:
Aures formacis testae: sua cornua caprae

Arietis

Wundergeburt.

Arietis in formam curuata: & cauda caballi
Fucati crimes: cui Vespertilio caccas
Gaudens infernis tenebris accommodat alas:
In digitis unguis seui, dextrae atque sinistrae,
Hamatum ferrum, cui nota cubilia murum
Culus, & in spiras sinuosis flexibus exit
Cauda recurua pedum centenium, pesque gryphorum
Vnguibus in praedas armatus, nil nisi tristes
Infantum spirans montes, & summe Monarcha
Caelique & terrae, nostris à finibus illam
Patribus insauis genitam, meretricisq; matre,
Pandoram prohibe, atque orco demitte profundo.

ALIVD AD IDEM.

BRENTIVS ille meam matrem compressit adulter:
Mons quam nutriuit: luci meq; edidit Albis:
Aures Chytraus nasumq; & lumina sinxit,
(Luce & odore sonog; expertia) vasq; veneni:
Cornua Cornerus, crimes Chemmiius: anum
Musculus: ingenium hac mihi Selmeccerulus ille
Inflavit: ferro digitos armauit & hamis
Erro Faber: Stygij sunt cauda pedesq; Draconis.
Brenkius mein Mütter beschlicff/
Vnd mit derselb im Land vmblicff.
Vnd da ich halb geboren war/
Im Neunvnd sibenzigsten Jar/
Vnd mit dem hindern theil blib steckn/
Müßt mich ein frembder Pels jüdeckn.
Mein Vatter sidt drüber den Todt/
Da kam ich erst in angst vnd nott.
Doch nam sich meines ellends an
Jecel/des Schmid Enderleins Son,
Ins Closter Bergen er mich bracht/
Vnd sampt der Mütter wol bedacht/
Wil hin vnd wider halffen mir/

Daf

Breslau bellringers

49. [NEW YEAR'S HYMN.] Wir sehn mit Dank erfülltem Herz, O Gott! ein neues Jahr! ... Dieses wünschen zum neuen Jahr 1805 die Glockenläuter zu St Maria Magdalena. [Breslau, s.n., 1805.]

Broadside (c. 325 × 200 mm), recto with large woodcut of a bell, initialled 'HM', enclosing a scene of the Crucifixion, partly hand-coloured in blue, pink, and yellow, 18 lines of text below, the whole within a decorative foliate border; a few tiny holes, a little wear to fore-edge; modern pencil note to verso 'Breslau'. £475*

A seemingly unrecorded broadside with a hymn from the bellringers of the cathedral of St Mary Magdalene in the Prussian city of Breslau (modern-day Wrocław in Poland), composed and printed to mark the New Year in 1805, with a hand-coloured Crucifixion scene showing Mary Magdalene at the foot of Christ's cross.

Tracing its origins to the twelfth century, the cathedral of St Mary Magdalene housed the famous fourteenth-century 'Sinner's Bell', the largest bell in Silesia, with a circumference of over six metres.

This rare and attractive piece of ephemera is a plea by the Breslau bellringers for God's protection from peril of the town's citizens, churches, and schools. But dark clouds lay ahead: following Napoleon's victory at Austerlitz in December 1805 and the subsequent collapse of the Holy Roman Empire, Breslau was occupied by an army of the Confederation of the Rhine, after which its fortifications were levelled, and its religious foundations secularised.

No copies traced on OCLC or KVK.



No pointy beards please

50. [NOVARA.] Editti per le sagre ordinationi, con altre cose appartenenti alla disciplina del clero della città, e diocesi di Novara. Con l'editto della vita, ed onestà del clero. *Novara, Francesco Liborio Cavallo, [1704].*

Small 8vo, pp. 48; text in Italian and Latin, date from p. 6, title within border of type ornaments and with woodcut Visconti arms, woodcut of St Gaudentius to p. 48; some toning and marginal damp-staining, otherwise a good copy sewn longstitch in contemporary *carta rustica*; spine worn, covers marked; ownership inscription inside rear cover '1710 ex libris Petri de Gasparis Not. Alaniae(?)'. **£400**

Very rare set of edicts governing ordination and clerical discipline in the city and diocese of Novara, issued by Giovanni Battista Visconti Aicardi, Bishop of Novara from 1688 until his death in 1713.

The wide-ranging decrees contained herein encompass, *inter alia*, clerical tonsure; keeping churches clear of dogs and undesirables; exorcisms; and appropriate clerical appearance (no pointy beards or raised moustaches, thank you) and behaviour (no ball games or teaching women to sing without prior permission, for example). The woodcut to the last page depicts St Gaudentius, Novara's first bishop.

Provenance: the notary Pietro Degasparis of Alagna was active 1710–1758.

No copies found on OCLC; only two copies recorded on OPAC SBN.



A saintly goldsmith

51. [OUEN, *Saint*.] Vita e miracoli del glorioso Santo Eligio, vescovo di Noioni. Tradotta di Latina in volgare da Camillo Mazzutelli da Camerino. *Naples, 'per Tarquinio Longo 1619 e di nuovo per Francesco Mollo', 1683.*

4to, pp. [18], 247, [9]; woodcut initials, head- and tailpieces; a little worming to corners of first and final few leaves with a few old repairs (not touching text), some damp-staining to lower margins, toning to a few quires, a little foxing; overall a good copy in contemporary pale brown goatskin, covers richly tooled in gilt to a panel design with quarter fans in the corners and a central oval stamp of a bishop, flat spine gilt, gilt edges, marbled pastedowns; repairs to endcaps and corners, some wear to board edges. **£975**

Rare edition of this Italian translation of St Ouen's life of his friend St Eligius of Noyon, in an attractive contemporary binding with a central stamp of a vested bishop raising his hand in blessing.

Born in western France, Eligius (c. 588–660) began his career as a goldsmith, his reputation winning him service in the royal household. After joining the priesthood, he was appointed bishop of Noyon in 641, becoming a very successful preacher and a pioneer apostle in much of Flanders. 'His reputation both as an apostolic bishop and as a distinguished craftsman who became the patron of goldsmiths, blacksmiths, and farriers ensured the diffusion of his cult from Picardy and Flanders over most of Europe ... his most picturesque representation ... is that of him shoeing a horse whose leg he first removed and then restored' (*Oxford Dictionary of Saints*). His friend and biographer St Ouen (c. 600–684) was Bishop of Rouen.

No copies traced on OCLC, and only two in Italy recorded on OPAC SBN.



Extra-illustrated

52. [OUR LADY OF LORETO.] Abregé de l'histoire de Notre Dame de Lorette à l'usage de la nation Française. Deiparae domus in qua verbum caro factum est ... *Loreto, Federico Sartori, 1787.*

12mo, pp. 96; woodcut of Our Lady of Loreto to verso of first leaf, smaller woodcut of Virgin and Child to title; short tear to outer margin of first leaf; some light damp-staining, somewhat dusty; extra-illustrated with three folding copper-engraved plates (Rome, Hubert Vincent, the last dated 1686) showing the north, south, and eastern sides of the Santa Casa; some short marginal tears, a few marks, the third plate with a closed tear and old repairs to verso; bound in nineteenth-century brown pebble-grained cloth. **£1350**

Rare edition of this guidebook for French visitors to the Basilica della Santa Casa in Loreto, this copy extra-illustrated with handsome plates depicting three sides of the Santa Casa, with explanatory text in French and Latin, produced by the French engraver Hubert Vincent, one dated to 1686.

The text describes the history of the Santa Casa; graces and indulgences granted to visitors; excommunications for misbehaviour (for entering the House bearing arms; for stealing part of the fabric etc.); gifts offered by various French kings, queens, and nobles; notable visitors from 1295 to 1778; and its principal monuments. Prayers, litanies, devotional acts, hymns, and canticles employed in the Basilica are also supplied.

Federico Sartori issued earlier editions, according to OCLC, in 1763, 1772, and 1778.

Only one copy of this edition recorded on OCLC (Yale).



95
 Sainte Vierge, signament pour
 la France. 68
 Priere à la Sainte Vierge, avant de
 quitter son auguste Sanctuaire. 69
 Priere du V. P. Pierre de l'Ordre
 de S. Francois d'Assise, Evêque
 de Macerata, qu'on trouve a la
 fin de la relation qu'il a donné
 de la Sainte Maison de Lorette. 71
 Indulgences accordées à ceux qui
 prononceroient plusieurs, deuoient,
 & de coeur les Actes des Vertus
 Théologiques. 72
 Acte de Foi. 74
 Acte d'Esperance, & de Charité. 76
 Acte de Contrition. 77
 I. Cantique en l'honneur de Notre
 Dame de Lorette. 78
 II. Cantique en l'honneur du Trans-
 port miraculeux de la S. Maison
 de Nazareth à Lorette, l'an 1294. 81
 III. Cantique sur l'Angelus. 85
 IV. Cantique sur l'Arche Maria. 85
 Principaux Monumens de Lorette. 86
 Les Pièces principales du Trésor. 92

REIMPRIMATUR.

Fr. Vincentius Pandolfini O. P. Vica-
 rius S. Officii Laurenti.

REPRESENTATION DES MURAILLES ET ORNEMENTS QUI ENVIRONNENT LA S.^{te} MAISON
Septentrion



Cest Ouvrage a este desaigné, et executé par les plus habilles Architectes, et Sculpteurs du 16.^{esime} siecle. L'architecture est de Bramante, et la Sculpture d'André Contucci du Montsansouin: celui cy estant mort, Nicolas dit Tribulo luy succéda, et sous ces grands hommes plusieurs autres excellents ouvriers ont travaillé: on en fecta les fondamens l'an 1514 sous Leon X. et ne fut reduit ala perfection, ou on le voit que l'an 1579 sous Greg. XIII. la matiere est de Marbre blanc de Carrare les bas reliefs representent L'histoire de la Vie, et mort de la S.^{te} V. les Statues representent des prophètes, et les deux sibylles, qui on parle de la venue du Messie. Hierome Lombard fit six prophètes, et commença par Jerome frere Aurele heremite, on fit deux, le Chevallier la porte en fit un, et Neuf sibylles son frere Thomas un prophète, et une sibylle.
 1. La Nativité de la S.^{te} V. esbauché par Contucci, finie par Baccio Bandinelli, et par Raphael de Monte Lupio. 2. le Mariage de la S.^{te} V. esbauché par Contucci, et fini par Raphael, et par Tribulo qui fit le personnage qui rompt son haillon. 3. sib. d'Ethiops. 4. sib. de phrygie. 5. sib. Thébaine. 6. Hécate. 7. Daniel. 8. Amos. 9. porte pour monter à la Voûte. 10. porte pour entrer dans la S.^{te} Maison.

Rome. in Lucea Superiori

Flu. Vincenti sculp.

Beautiful *Brokatpapier* in Bohemia

53. PALLAVICINI, Stefano Benedetto. I penitenti al sepolcro del redentore second' il testo Luc. cap. 23. v. 48 ... Cantata sacra, prodotta nella chiesa di S. Francesco del Sac. Ordine Militare de' Crocigeri colla stella rossa, in Praga, presso al ponte il giorno del Venerdì santo alle undeci ore di matina, 1738. [Prague], Johann Norbert Fitzky, [1738].

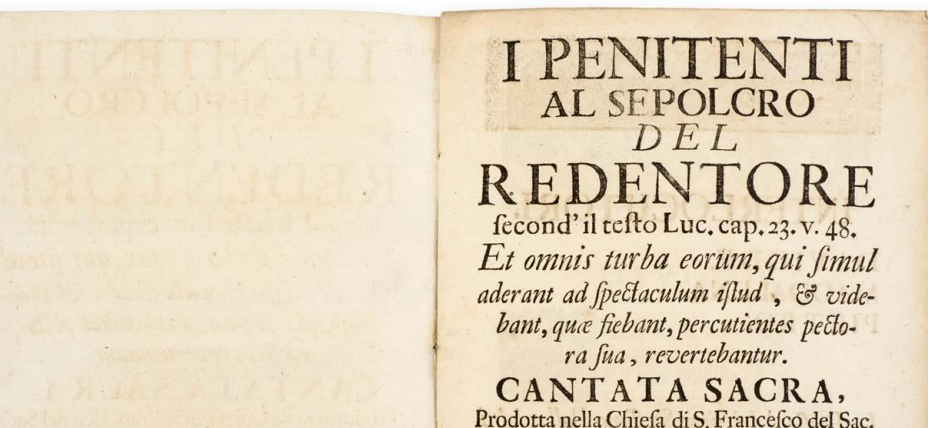
4to, pp. 10; woodcut initials, head- and tailpieces; a very good copy in contemporary *Brokatpapier* with a floral design on a textured gilt ground on red paper, by Johann Michael Munck of Augsburg, the wrapper lined with plain paper; gilding slightly rubbed around edges, stain to lower cover. **£650**

A seemingly unrecorded edition of a libretto produced for the Good Friday service in 1738 to be sung in the monumental baroque church of St Francis Seraph in Prague, comprising a dialogue between David, Mary Magdalene, and St Peter in the aftermath of the Crucifixion.

Pallavicini (1672–1742) was a poet in the service of the Elector of Saxony and King of Poland, Augustus III, at the court of Dresden; his libretto was set to music by the celebrated Bohemian court composer Jan Dismas Zelenka (1679–1749).

The beautiful *Brokatpapier* wrappers retain most of Johann Michael Munck's imprint along the right-hand edge of the upper cover.

No copies traced on OCLC or KVK.



The Lord's vineyard

54. PEZZI, Lorenzo. *Vinea domini. Cum brevi descriptione sacramentor[um] et Paradisi, Limbi, Purgatorii, atq[ue] Inferni, a Cathechismo catholicisq[ue] Patribus excerpta ... Cum appositis figuris ta[m] novi, quam veteris Testamenti.* Venice, *Girolamo Porro, 1588.*

8vo, pp. [24], 59, [6], 62-186, [2 (blank)]; engraved title-page, engraved portrait of the author to A4^v, double-page engraving to **1^v-**2^r, twelve full-page engravings, printer's device to E7^r, woodcut initials, head- and tailpieces; some worming to inner margin of title and to lower margins towards the end, ink stains to p. 51; a good copy in contemporary vellum, title in manuscript to spine; marked, some worming to hinges and pastedowns; inscription to front pastedown 'Visto 1597 et adnesso 1598', stamped date to rear pastedown '29 Jul 1938'. £975

First edition of this handsomely illustrated work on the sacraments and the afterlife by Lorenzo Pezzi of Cologne Veneta, with copper-engraved plates by the publisher Girolamo Porro.

The text begins with a remarkable emblematic double-page engraving of the 'Lord's vineyard' featuring, for example, the city of Jerusalem as Paradise, Noah's Ark, the Hellmouth, God with Adam and Eve, and the Last Supper. The engravings that follow depict souls in Paradise, Limbo, Purgatory, and Hell, and the seven sacraments of baptism, confirmation, penance, communion, ordination, matrimony, and extreme unction.

The engravings are recorded in several states. In this copy the portrait is in the smaller, second state, the double-page engraving in an early, unshaded state, and the twelve subsequent engravings in a later state with letters added in, keying them to the double engraving. Another issue of the same year has Porro's imprint erased and replaced with that of the heirs of Francesco Ziletti.

The second part of the work (from p. 61) takes the form of a dialogue on the sacraments in general between an examiner and a cleric.

EDIT 16 CNCE 35555; Mortimer, Harvard Italian 16th cent., 378; USTC 848039.

6) FIGVRÆ ANTIQVÆ BAPTISMATIS.



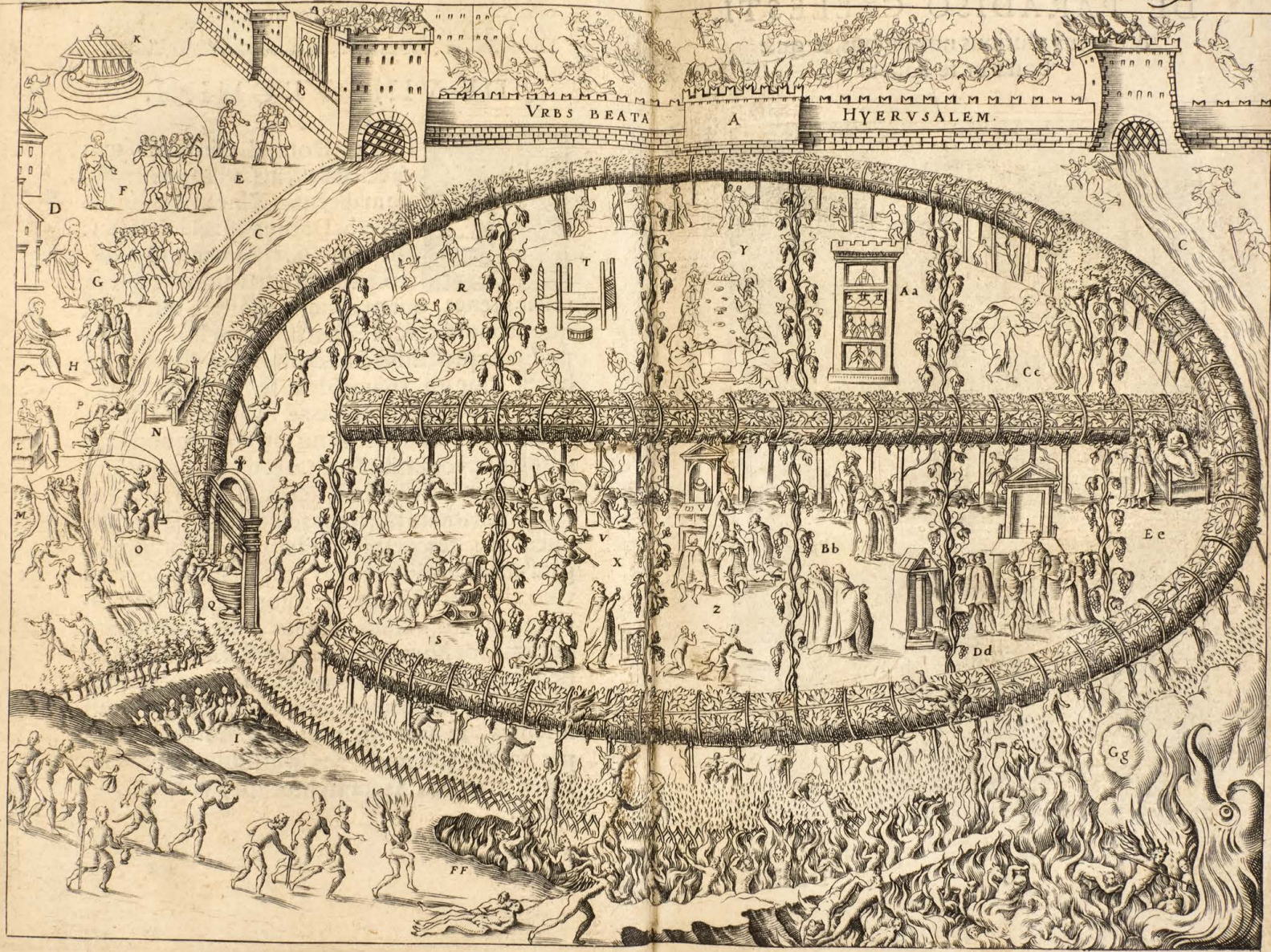
DE

DE

B

sine præf
stratur, D
diuus Aug
Accedit u
sacrament
nerationis
citur sacra
scipientes
gionis fide
tiam Ianu
gressus fit
non solum
triumfante
salem, lan
ta, eo quo
menta del
essent sac

VINEA DOMINI, SEV DESCRIPTIO OMNIŪ SACRAMENTOR.



Pepper for priests

55. PFEFFER DE WYDENBERG, Johannes. [Directorium sacerdotale.] [Basel, Johann Besicken, after 20 December 1482.]

Chancery folio, ff. [104]; *6 A¹⁰ B-F⁸ G-H⁶ I-L⁸ M-N⁶; gothic letter, double column; a few small stains to *1^r (blank) with two small chips to outer margin, 3 small wormholes to first leaves, occasional light foxing, nonetheless a very good copy; eighteenth-century dark red sheep, spine gilt in compartments and lettered directly in gilt, edges speckled red, marbled endpapers; a few small stains and scuffs, neat repairs at extremities; old ink inscription washed from head of A1, a few early annotations (washed but still legible), nineteenth-century armorial bookplates of John Peacock and of John Vertue, Bishop of Portsmouth (1826–1900) to front pastedown. **£6500**

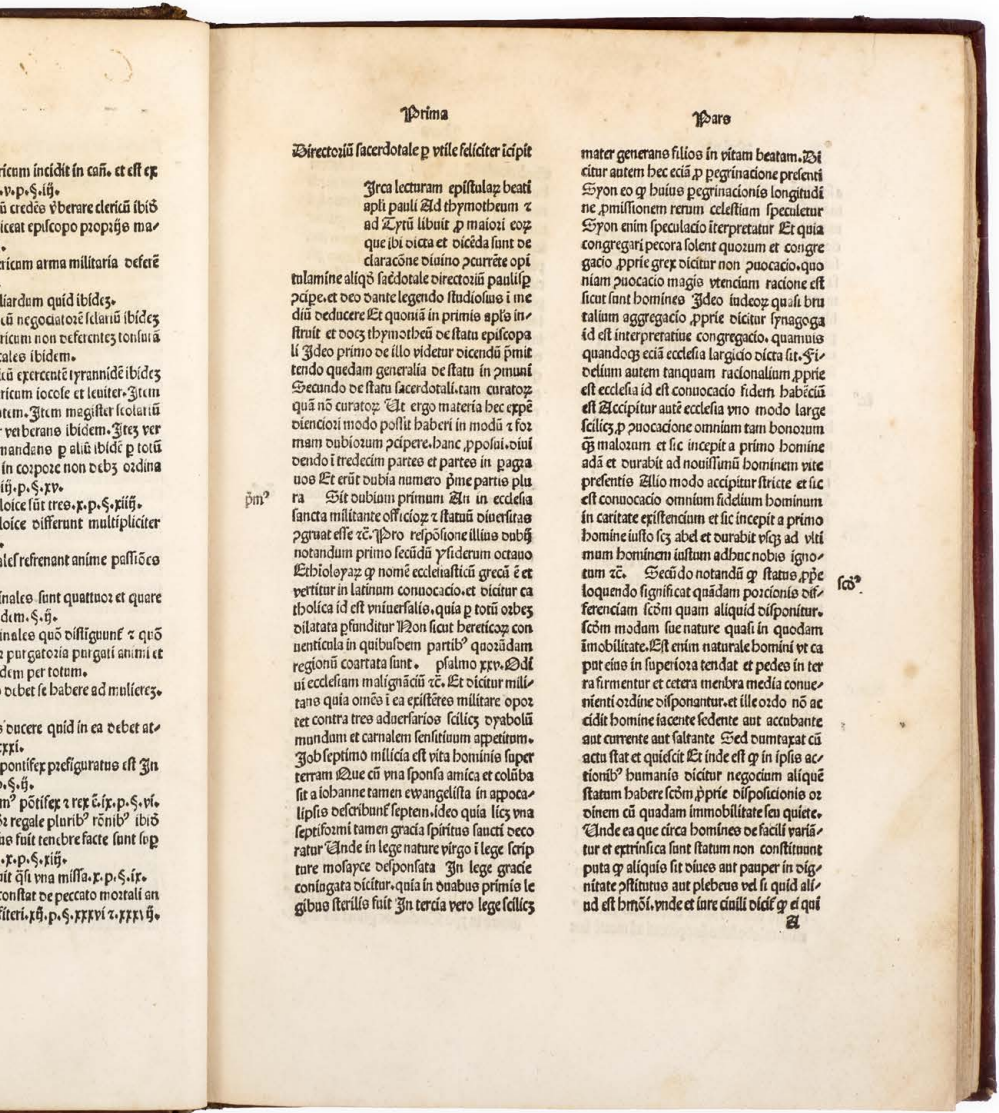
First and only incunable edition, very rare, of a guide for priests written by the first theology professor at the University of Freiburg, provided with a helpful system for locating passages in the text.

Johannes Pfeffer (1415–1493), of Weidenburg, studied in Heidelberg before becoming the first professor of theology at the University of Freiburg in 1460. This guide for priests was based on his lectures regarding the epistles of Paul to Timothy and Titus; it is one of only two works of his to be printed (the other being a treatise on indulgences). The *terminus post quem* for the printing is provided by the date of completion at the end of the text, which is given as 20 December 1482.

The text is printed with useful marginal numbering to indicate the sections in the text; the book opens with a list of the thirteen parts followed by an alphabetical index of topics, where the section number within each part is indicated with the symbol §.

This is one of the first books printed by Johann Besicken; he only produced a handful of books in Basel (including both of Johannes Pfeffer's, both undated) and broadsides, including some by Archbishop Andreas von Krain calling for reform against papal abuses such as nepotism. Besicken later moved to Rome where he printed books (and indulgences) in association with Sigismundus Mayr and others.

ISTC lists only two copies in the US (Bryn Mawr, Huntington) and three in the UK (BL, Bodley, Brotherton). BMC III 760; Bod-inc P-237; Goff P540; GW M32794; ISTC ip00540000.



Prima

¶ Pars

Directorium sacerdotale p vtilē feliciter incipit

¶ Circa lecturam epistolaz beati
apli pauli ad thymotheum et
ad tytū libuit p maiori coz
que ibi vicia et vicia sunt de
claracōne viciū pcurate opi
talamine aliqđ sacerdotale directoriū paulisp
pape et deo dante legendo studiosius i me
diū deducere Et quonā in primis aplō in
struit et docz thymotheū de statu episcopa
li Ideo primo de illo videtur dicendū pmit
tendo quedam generalia de statu in pūniā
Secundo de statu sacerdotali tam curatoz
quā nō curatoz Et ergo materia hec epē
viciū modo possit haberi in modū et for
mam viciū pāpēre. hanc pposui. viciū
vendo i tredecim partes et partes in pagga
uos Et erūt dubia numero pme partis plu
ra Sit dubiam primum § In ecclesia
sancta militante officioz et statū viciū sitas
pgrat esse et. ¶ Pro respōsione illius vobis
notandum primo scēdū p viciū octauo
Et hōlyoz qz nomē ecclesiasticū grecū ē et
vertitur in latinam conuocatio. et dicitur ea
tholica id est vniuersalis. quia p totū orbēz
viciū pūnditur Non sicut hereticoz con
viciū in quibusdem partibz quozūdam
regionū coartata sunt. psalmo xxv. Ad
viciū ecclesiam malignāciū et. Et dicitur mili
tans quia omēs i ea existētes militare oportet
contra tres aduersarios scilicet dyabolū
mundū et carnalem sensitiūm appetitū.
¶ Job septimo milicia est vita hominis super
terram ¶ Due cū vna sponsa amica et colūba
sit a iohanne tamen ewangelista in appoca
lipso describit septem. ideo quia licz vna
septiformis tamen gracia spūitus sancti deo
ratur ¶ Unde in lege nature virgo i lege scrip
ture mofayce desponsata In lege grade
consgata dicitur. quia in duabus primis le
gibus statū fuit In tertia vero lege scilicet

§

§

Sermon series

56. PITTORIO, Lodovico. Delle homelie di M. Lodovico Pittorio da Ferrara. Parte prima [-seconda]. Nella quale si espongono tutti gl'Euangeli, & Epistole, che si leggono nel tempo della Quaresima ... Nuovamente ridotta in miglior lingua ... per il R. P. Francesco da Trevigi, Carmelitano. *Turin, Francesco Lorenzini, 1581 (colophon: 1582).*

Two parts in one vol., 4to, ff. [4], 119, [3], 123-254, [1], [1 (blank)]; text in two columns, second part with own title-page, woodcut printer's devices, full-page woodcut of the Crucifixion facing f. 1r, numerous small woodcuts throughout depicting scenes from the life of Christ and the Evangelists (numerous repeats), woodcut initials and headpieces; small ink stains to f. 135v, some damp-staining especially at the end, occasional very small marginal worm tracks, some creasing to corners; overall a good copy in contemporary limp vellum, title in ink at head of spine; repairs to head and foot of spine, covers cockled and marked; small pen trials in ink to title.

£800

Very rare edition of a popular and much reprinted collection of sermons for Lent, feast days, and Sundays by the Ferrarese humanist Luigi Bigi, known as Pittorio (1454–1525), illustrated with over a hundred small woodcuts depicting the Evangelists and scenes from the life of Christ.

The editor was Francesco Turchi (c. 1515–1599), humanist and Carmelite of Treviso.

No copies traced in the US and only one in the UK (Bodleian).
EDIT 16 CNCE 35706; USTC 849096.



Perfection in plainchant pronto

57. [PLAINCHANT.] Nouvelle méthode pour apprendre le plainchant parfaitement et en peu de tems, composée spécialement pour le diocèse de Rouen, conforme aux nouveaux livres de chants, dans laquelle se trouvent notées les proses et hymnes nouvelles. *Rouen, chez Jore père et fils, [c. 1730].*

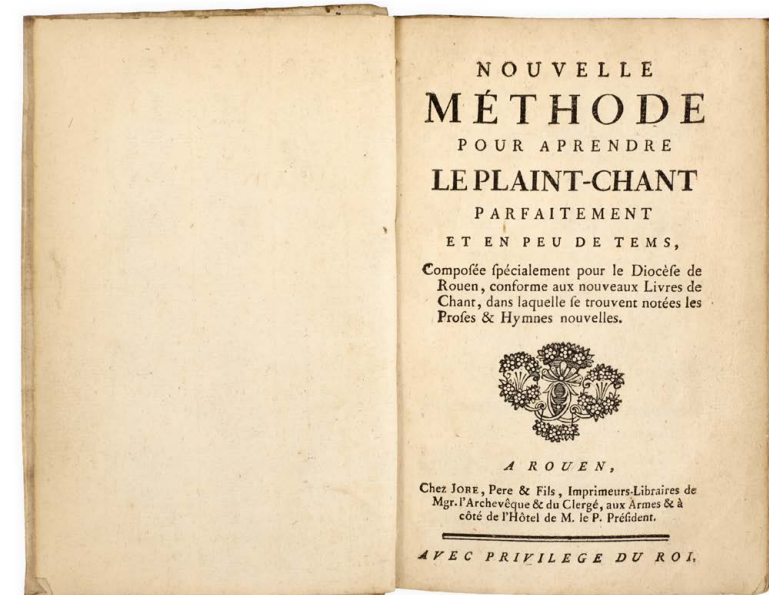
8vo, pp. [2], 90, [2]; woodcut ornament to title, woodcut initial and headpiece, printed music throughout; hole to inner margin of A4 touching one word, small hole and stain to upper margin of E3, a few light marks; otherwise a very good copy in contemporary limp vellum; some marks and pen trials to covers. **£750**

A seemingly unrecorded guide to plainchant compiled specifically for the diocese of Rouen, promising its readers perfection in the art in no time at all.

The anonymous author covers, *inter alia*, notes, tones, neumes, singing in unison, and singing Psalms, canticles, versets, epistles, kyries and glorias, hymns, and proses. Musical examples are provided throughout, including pieces for Christmas, Ascension, and All Saints.

Claude Jore (1668–1736) and his son Claude-François Jore (1699–c.1780) were a colourful pair. The father was repeatedly arrested, for trafficking forbidden books between Rouen and Paris, and for printing banned works. The son earned himself a stay in the Bastille for clandestinely printing works by Voltaire; he later traded in balms and remedies in Amsterdam, and ended his career giving French lessons in Milan.

Not found on OCLC or CCfr.



The image shows an open book with musical notation and text. The left page is titled 'Nouvelle Méthode' and contains the text 'Les Capitules se terminent comme les Versets sacerdotaux.' followed by musical notation for 'Le Dominus vobiscum, & les Oraisons se chantent ainsi:'. The right page is titled 'pour apprendre le Plain-chant.' and contains the text 'Si entre la première & la dernière Oraison il y en a quelqu'autre, on la termine ainsi:' followed by musical notation for 'Per fru-i-lac-ti-ti-â. Per Christum Dominum nostrum.' and 'A P R I M E.' The text continues with 'Dans le Symbole Quicunque, au Verset Qui passus est, on élève la voix un ton plus haut, & sur ce ton on continue jusqu'à la fin. Le Capitule se chante comme celui des Laudes. Les Prières se chantent toujours ainsi:' followed by musical notation for 'Kyrie e-le-ison, Chris-te e-le-ison, Kyrie e-le-ison. Pater noster.' and 'Et ne nos inducas, & les Versets suivans tombent à la tierce. Le Confiteor, Misereatur & Indulgentiam se disent d'une voix basse, mais intelligible: les Versets d'après comme ceux qui précèdent le Confiteor.' followed by musical notation for 'Dominus vobiscum. Et cum spiritu tuo. Oremus. Domine, Deus, &c. Et o-pera. D iv'.

a mi nasti & nō est inuēta in me in
 iquitas **D**x audi dñe iusticiā meā: in
 tēde de p̄catio nē meam. Gloria

*Gloria et honore
 Alla Lenta Offi
 Qui vult venire
 Le iou s. Clara
 Antiphona
 Grad. Dec. 157*



Lie
 lu ya

D Clara clarēs vespere precla
 ris clara meritis liga perfectoscedere nos in
 amo

amore christi da mēbra fo
 re capitis & sen sibus & motibus
 Ie

su quēdilex is ti.

*Off. in Affect.
 Canto. Quinguo
 Te iou de Sa An
 timate nec dāno
 et aue messes vol
 nes de p̄uis Sa p̄on
 thecouste. Int.*

Al ue sancta
 pa rēs enixa

puerpa regē qui coelū terramque re
 git in secula seculorum allelu ya ps.

58. Poor Clares

Written and illustrated by nuns

58. [POOR CLARES.] Illustrated Gradual. [Saint-Omer], 1602–1603.

Manuscript on thick paper, text in Latin, rubrics in French, large 4to (c. 300 x 255 mm), pp. [2 (later title)], [340 (mostly paginated but with errors, one leaf excised, wanting leaf at end)], [1 (later addition)]; later stencilled title ('Graduale ad usum DD Queval') within stencilled border and later last leaf (early nineteenth century?); text in black and red ink in a single hand, music on four-line staves ruled in pale red; small initials in black, red, pale brown, and pale yellow, many with decorative infilling, several incorporating faces, several larger decorative initials, some incorporating text, 12 large richly painted historiated initials; some sections of music pasted over with later slips (some of these loose within the volume); first page dusty, a few leaves reinforced/repared to margins, some staining and show-through, a few small tears from ink corrosion (one small initial missing to p. 269), last leaf backed; overall well preserved; in seventeenth-century vellum over pasteboards, four raised bands to spine, 'Graduale Romanum' in manuscript to one compartment; repairs to spine and front cover, some marks, rear board slightly bowed, endpapers renewed; small blue ink stamp to title 'JJS'. **£9500**

A remarkable liturgical manuscript from the convent of Poor Clares of Sainte Catherine de Sion in Saint-Omer in northern France, written and handsomely decorated with great spirit by one or more of the nuns themselves.

The convent of Sainte Catherine de Sion was founded in 1433 and in 1580 moved into the centre of the town. When it closed in 1791, the community numbered thirty nuns and five lay sisters; the revolutionaries converted the buildings into a foundry for turning the town's bells into money.

A note to the second page states that our manuscript was begun on the feast of the stigmata of St Francis in 1602 for the mother superior Jeanne Dequire ('Sensuit l'office des messes des dimanches de toute l'a[n]nee co[m]me[n]ce le jour des Stigmates de n[ost]re pere St Franchoy 1602, pour soeur leanne Dequire Mere de ce Conuent de St Catherinne de Syon FMB'). The initials 'FMB' – which we have been unable to identify – also appear, with the date 1603, within an initial on p. 140.



The manuscript supplies the chants and music for Masses throughout the liturgical year, beginning with Advent, the Temporale running to p. 201, and the Sanctorale following thereafter ('Sensuit le propre des saints pour toute l'année'). **What makes it stand out, however, is its decoration, featuring twelve historiated initials richly painted by one or more of the nuns, including a magnificent initial incorporating St Clare. Four of these include elements pasted within the initial itself.** These initials are as follows:

- p. 23: 'P' (*Puer natus est*), a bishop with mitre and crosier (pasted within the initial).
- p. 203: 'D' (*Dominus secus mare*), St Andrew with a saltire cross.
- p. 224: 'S' (*Suscepimus deus misericordiam*), the Virgin and Child within a mandorla (pasted within the initial).
- p. 234: 'D' (*De ventre matris*), St John the Baptist.
- p. 237: 'N' (*Nunc scio vere*), St Peter and St Paul.
- p. 243: 'G' (*Gaudeamus omnes*), the Crucifixion (pasted within the initial).
- p. 246: 'A' (*Alleluia*), St Clare with a monk kneeling before her (the figures pasted on), '1603' and 'Sancta Clara ora pro nobis' written within the crossbar of the 'A'.
- p. 265: 'B' (*Beatus vir*), St Martin on horseback cutting his cloak for a beggar.
- p. 269: 'C' (*Constitues eos*), Mary Magdalene with a container of ointment.
- p. 329: 'L' (*Loquebar de testimoniis*), St Catherine of Alexandria with sword and wheel.
- p. 341: 'T' (*Terribilis est locus*), a church.
- p. 344: 'R' (*Requiem aeternam*), a skeleton with a scythe.

Another initial of note, an 'M' (*Mihi autem nimis*) on p. 215, is inhabited with flowers.



Art such as this is generally known as *Nonnenarbeiten*, or 'nuns' works'. The majority of such images were intended for those who made them, most often nuns lacking both systematic training in art and wide-ranging contact with images outside the convent ... Whereas theologians rarely mentioned works of art except to criticize them or, on occasion, to concede their utility for pastoral purposes, nuns made them an integral, even indispensable, part of their piety. *Nonnenarbeiten* owe their power in part to their idiosyncratic imagery, in part to the beliefs of the women who made them, but they represent more than mere talismans or curiosities. They gain their vitality from their visual language, a mode of expression as distinctive as the spirituality that informed them' (Hamburger, *Nuns as artists: the visual culture of a medieval convent*, 1997, pp. 3-4). Several of the smaller initials incorporate amusing faces, while skulls and bones are to be found within those for Requiem Mass (p. 344 ff.)

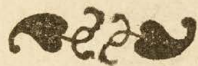
The manuscript displays evidence of adapted use over time: some musical sections have been pasted over with later slips updating the original notation.

Provenance:

1. The 'Queval' on the title-page is likely Jean-Marie-Hubert Queval (1758-1818), one-time curate of Polincove, just to the north of Saint-Omer, and post-Revolution tax inspector. His name appears on the Schoenberg Database in association with an early sixteenth-century antiphoner from Saint-Omer.
2. Ernest de Saint-Just (1829-1900) of Ardres, to the northwest of Saint-Omer.



REGLE
DES
RELIGIEUSES
DE
S. CLAIRE
DITE
DAMIATES.



A LIEGE,
Chez HENRY HOYoux, sur la place
des PP. Jesuites, à Saint François
Xavier. 1678.

Privilegium pauperitatis

59. [POOR CLARES.] Règle des religieuses de S. Claire dites Damiates. Liège, Henri Hoyoux, 1678.

16mo, pp. [8], 64; initials, headpieces; small wormholes to first few leaves, occasional light marks; a good copy in contemporary sheep; worn, some losses to covers and corners; ownership inscription to rear pastedown 'a l'usage de Sr M. aldegond de hautepanne le 21 8bre 1793'. £475

A very rare pocket-sized edition of the rule of St Clare of Assisi (1194–1253) printed in Liège.

St Clare was made abbess of San Damiano, outside the walls of Assisi, in c. 1215, a position she held until the end of her life. The rule she wrote for her nuns – the first set of monastic guidelines known to have been written by a woman – went far beyond any that women had previously undertaken in terms of austerity, and while 'many of the daughter houses obtained dispensations from the original ban upon communal property, the community of San Damiano ... obtained at St Clare's wish the "privilegium pauperitatis" from Gregory IX, which enabled them to maintain their original state of entire poverty' (*Oxford Dictionary of the Christian Church*).

The twelve chapters here give instruction on, *inter alia*, the reception of novices, fasting, silence, the ban on possessions, caring for the sick, and the duties of the abbess and porter.

Only one copy traced on OCLC, at the University of Antwerp.

Prayers for the infirm and inattentive

60. [PRAYERS.] Solidae devotionis epitome in nucleo orationum omnium, seu Pater Noster. Usui futura sanis; infirmis; moribundis; animarum curatoribus; tepidis, et majore pietate ferventibus; distracte, et attente orare assuetis Christianis. Data typis a bibliotheca catechetica domus probationis Societatis Jesu S. Annae, Viennae 1704. *Vienna, typis Joannis Georgii Schlegel, [1704].*

12mo, pp. 71, [5]; copper-engraved frontispiece, woodcut tailpiece; small abrasions to inner margin and some spots of blue ink to frontispiece; a very good copy in contemporary calf, spine in compartments, gilt edges, combed marbled endpapers; rubbed, small loss to front pastedown; preserved in a matching calf pull-off box lined with combed marbled paper; slightly rubbed.

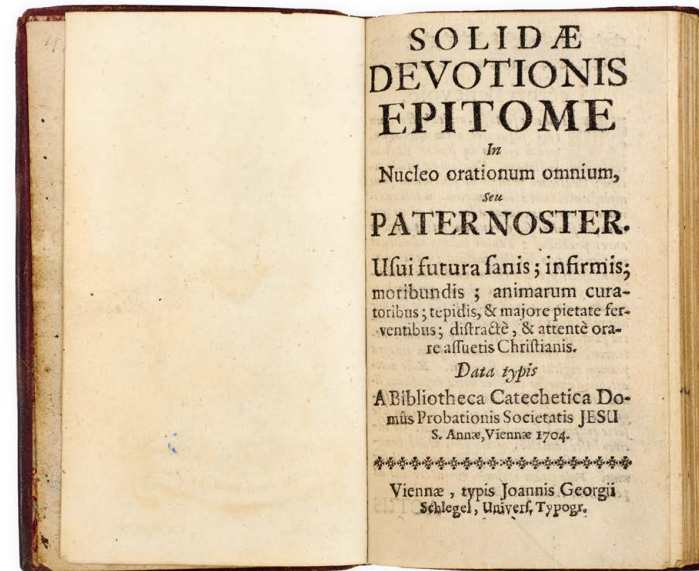
£650

An apparently unrecorded short manual of prayers and devotions based around the Lord's Prayer, ideally suited, according to the preface, to those short on strength through sickness or with short attention spans.

For those unable even to manage the totality of this slight text, a 'very brief synopsis of all the acts and prayers' herein is provided at pp. 56–58.

This work was printed by Johann Georg Schlegel, printer to the University of Vienna, under the auspices of the 'catechetical library' of the Jesuit house of St Anne. The frontispiece, depicting the Sacred Heart, is by Johann Andreas Pfeffel the Elder, who studied in Venice and worked in Vienna and Augsburg.

No copies traced on OCLC or KVK; not on VD18.



With a manuscript supplement

61. [PSALMS.] Les Pseaumes de David en vers, nouvelle édition, retouchée une dernière fois sur toutes celles qui ont précédé. Et augmentée de quelques cantiques sacrez sur les principales solemnitez. *Berlin, 'chez la veuve Laurent', 1740.*

32mo, pp. 512, '515–534', 533–590 (complete); woodcut frontispiece of King David dated 1741, printed music almost throughout; trimmed close touching date in imprint, some light foxing and spotting; a very good copy in red roan c. 1826, gilt borders to covers, upper cover lettered in gilt 'L. Hopffer 1826', spine lettered and decorated in gilt, gilt board edges and turn-ins, gilt and partly gauffered edges, green watered silk flyleaves; extremities rubbed; with manuscript in black ink 'Recueil de cantiques à l'usage de l'église françoise de Berlin. Avec privilège. Berlin, écrit par L. E. Hopffer 1826' (pp. [2], 33) and numerous blanks bound in at end. **£1250**

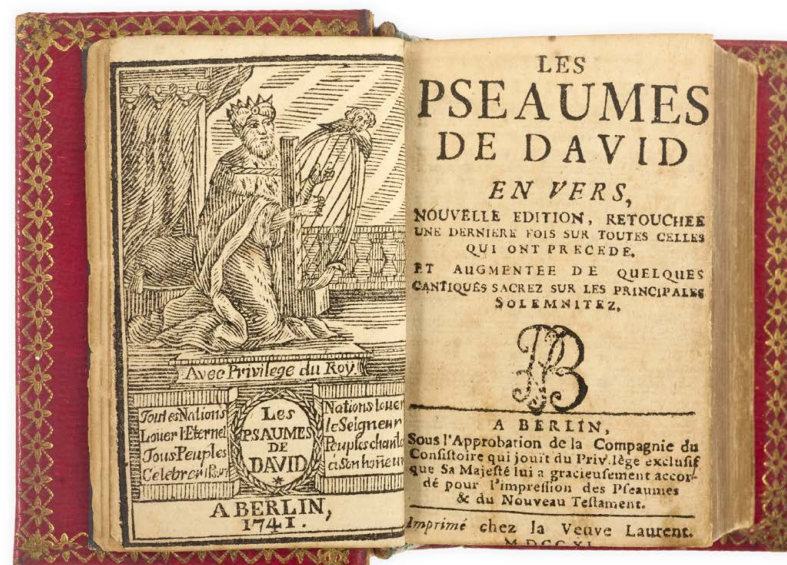
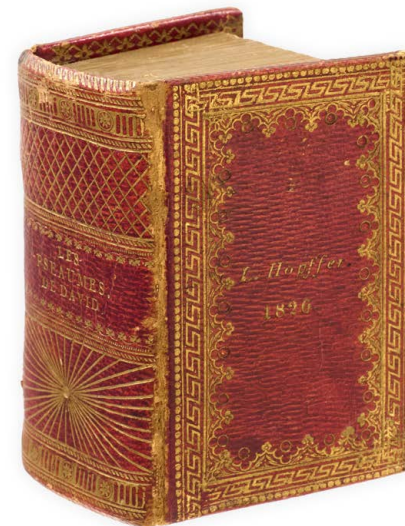
A very rare pocket-sized Psalm book, printed by the widow Lorenz, in an attractive binding, with a later manuscript supplement bound in at the end.

Printed for the French community in Berlin, the British Library credits the translation to Valentin Conrart (1603–1675), a founder of the Académie française. In addition to the Psalms from 1 to 150, the text comprises canticles, prayers, the liturgy for baptism, communion, and marriage, and the catechism. The publisher was the widow of Johann Lorenz (or Lorentz) who was active between 1733 and 1747.

The manuscript supplement at the end comprises various canticles used in the French church in Berlin, written out in 1826 by one L.E. Hopffer, whose name also appears on the front board; perhaps a relative of the Berlin composer Ludwig-Bernard Hopffer (1840–1877)?

The attractive binding features a cross gauffered to the top and bottom edges.

No copies of this edition traced in the US and only one in the UK (BL).



M. Pourquoi?

E. Parce que seroit profaner & deshonorer le Sacrement.

M. Nôtre Seigneur y a pourtant bien reçu Judas, quelque méchant qu'il fût.

E. Son iniquité étoit encore cachée, & bien que nôtre Seigneur la connût, elle n'étoit pas souvenue à tous.

M. Que sera-ce donc des Hypocrites?

E. Le Ministre ne peut pas les exclure comme indignes, & il doit attendre que le Seigneur ait fait connoître leur méchanceté.

M. Et s'il en connoît quelques-uns indignes, ou qu'il en soit averti?

E. Cela ne suffit pas pour les exclure, mais il faut qu'il y ait une preuve suffisante, & un jugement de l'Eglise.

M. Il faut donc qu'il y ait quelque ordre, & quelque police pour cela?

E. Oüi, si l'Eglise est bien réglée: c'est qu'on choisit des personnes propres pour veiller sur les scandales qui peuvent arriver, & ceux-là, en l'autorité de l'Eglise, interdisent la Communion, à ceux qui ne sont pas en état de la recevoir, & à qui on ne la peut donner sans deshonorer Dieu, & sans scandaliser les fideles.

Fin du Catéchisme.

Recueil
de
Cantiques
à l'usage
de l'Eglise françoise
de Berlin.
Avec privilège.

Berlin.

écrit par M. C. Stoppa
1626.

NOTIZIE
DELLA SANTA CASA
DELLA GRAN MADRE DI DIO
MARIA VERGINE
ADORATA IN LORETO

Già sparse in fogli sciolti, ed ora dalla pia divozione, di un umile Canonico della medesima, raccolte in questo Libro, affine, che più restino conservate: con una breve Relazione della stessa, estratta dall' Angelita, Torrellino, Seragli, Renzoli, ed altri, che copiosamente scrissero. Con l'aggiunta de preziosi Doni, che si conservano nella Sagrestia del Tesoro donati fino all'anno presente, e con le sue figure corrispondenti, ed in fine le poste per diverse parti del Mondo.



IN LORETO MDCCLXII.

Per Federico Sartori, Stamp., e Libr. Vecch., e Pubb.
Con Licenza de' Superiori.

Holy house guidebook

62. [RAFAELLI, Pietro Paolo.] Notizie della Santa Casa della gran Madre di Dio Maria Vergine adorata in Loreto già sparse in fogli sciolti, ed ora dalla pia divozione, di un umile canonico della medesima, raccolte in questo libro ... *Loreto, Federico Sartori, 1762.*

12mo, pp. 96; woodcut of the Virgin and Child upon the Holy House to title-page, two folding woodcut plates by Federico Sartori, two in-text woodcut illustrations; some damp-staining throughout, some worming to lower margins and wear to corners, tears (without loss, repairs to versos) and creasing to plates, small loss to one corner of second plate; sewn longstitch into contemporary *carta rustica*; some wear to edges, sewn repair at foot of upper joint; contemporary ownership inscriptions inside covers of 'il sotto caporale Calcagna della 3a Compagnia de Granatieri', his faint inscriptions to covers. **£450**

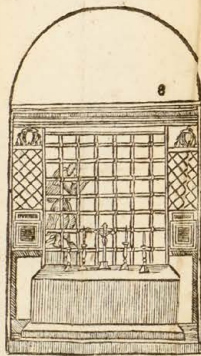
Very rare edition of this guidebook to the famous Basilica della Santa Casa in Loreto, illustrated with two large folding plates.

The text, credited in other editions to Pietro Paolo Raffaelli, gives a brief history of the Holy House, and describes its statuary and furnishings, associated miracles, and gifts presented to it.

The first plate illustrates the façade and campanile of the basilica, while the second provides a floorplan of the Holy House and elevations of its interior walls and altar, explained in an accompanying key.

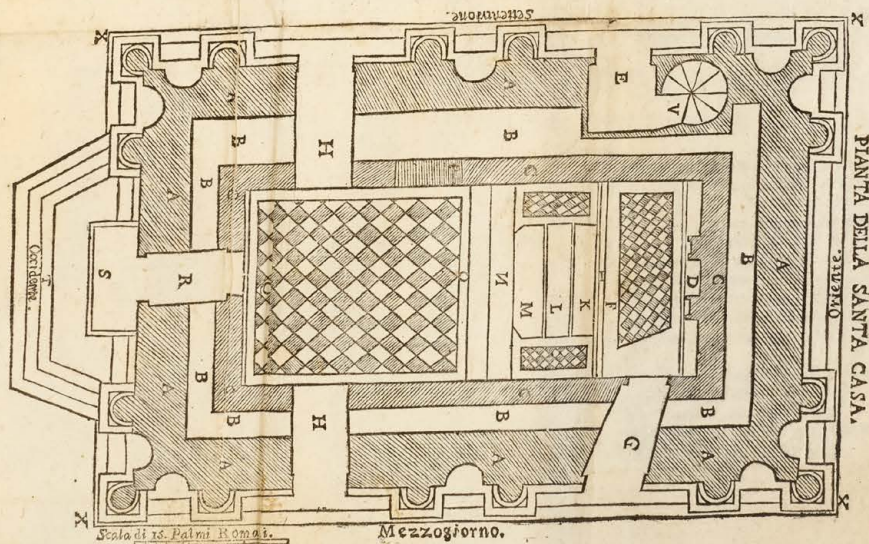
Only the BnF copy on OCLC; not on OPAC SBN.

SPACCATO, O SIA L'INTERNO DI SANTA CASA.



ALTARE SITUATO IN MEZZO
ALLA SANTA CASA.

Ederico Sartori Incisore in Loreto 1760.



- 29
Pianta delle mura, ed ornamenti, che circondano la Santa CASA.
- A. Mura che circondano la Santa CASA.
 - B. Vuoto tra le mura della Santa CASA, e le mura, che la circondano.
 - C. Mura della Santa CASA.
 - D. Santo Cammino.
 - E. Porta per salire alla volta.
 - F. Santuario.
 - G. Porta per entrare nel Santuario.
 - H. Porte per entrare nella Santa CASA.
 - I. Grata dell' Altare degli Apostoli.
 - K. Cassetta per le limosine.
 - L. Altare della Santa CASA.
 - M. Predella di marmo.
 - N. Due gradini.
 - O. Pavimento della Santa CASA di marmo bianco, e rosso.
 - P. Porta antica di Santa CASA.
 - Q. Trave, che non si consuma mai.
 - R. Finestra della Santa CASA.
 - S. Altare della Nunziata.
 - T. Gradini.
 - V. Scala a lumaca per andare alla volta per regolare le Lampadi.
 - X. Scalino che camina interno all' incrociata di marmo.
- B 4 Misura

Saintly empress

63. REGI, Domenico. Helena santa di Domenico Regi. Alla illustriss. sig. la signora Artemisia Ghisilieri Duglioli. Bologna, Giacomo Monti and Carlo Zenero, 1640.

12mo, pp. [12], 173, [4], [3 (blank)]; with additional engraved title-page included in pagination; loss to lower blank margin of G8, some light damp-staining; a good copy in contemporary vellum, title in manuscript to spine; some wear to spine and small marks to covers; ownership inscriptions of Girolamo Molza of Modena to endpapers, book label of the Marquis Gherardo Molza to front pastedown. **£650**

Unrecorded biography of St Helena, mother of the emperor Constantine, by the priest and historian Domenico Regi (1608–1679?).

Helena (c. 250–330) did not become a Christian until aged over sixty. 'She dressed quietly, gave generously to churches, to the poor, and prisoners, and made a pilgrimage to the Holy Land where she died ... She won renown as the mother of the first Christian emperor, but also because of her share, claimed by Ambrose, in the finding of the True Cross with its attendant miracles' (*Oxford Dictionary of Saints*). Verses to the Holy Cross are included at the end here.

Regi is best known for his biography of Thomas More (Milan, 1675).

No copies found on OCLC, OPAC SBN, or Library Hub.



Candle thwarts devil

64. [RELIQUARY.] With a portrait of St Gudula. *Brussels?*
c. 1676–89.

Oval hand-painted image of St Gudula (c. 65 × 50 mm) on parchment (c. 85 × 65 mm), in shades of blue, brown, and pink, 'Gudula' written in gold ink below, bordered with rich decoration in gold thread including eight trefoils infilled with flowers, to the reverse a piece of parchment bearing the names of eight saints and Innocent XI in brown and red ink, cut-out to form a central heart surrounded by four scrolls, brown silk underlay into which nine tiny relics are sewn; the portrait a little rubbed but overall in very good condition; glazed on both sides within a late nineteenth-century ornate gilt frame; loss to one corner. **£650**

A charming hand-painted portrait of St Gudula (d. c. 712), patroness of Brussels, with tiny relics sewn into the reverse including a fragment of an *Agnus Dei* wax token issued by Pope Innocent XI.

Gudula is said to have belonged to a noble family of Brabant and to have devoted herself to prayer, fasting, and almsgiving. Her cult is attested in Brussels from the late eleventh century. 'She is often depicted with a lantern, in reference to the legend that, when the devil had one morning blown out the taper by which she regularly discovered her way to church, it was miraculously rekindled' (*Oxford Dictionary of the Christian Church*). This is just how she is shown here: holding a prayer book in her left hand and a lantern in her right, which a horned and bearded devil is attempting to extinguish with a small set of bellows.

The verso bears the names of eight, mostly female, saintly martyrs (Barbara, Blaise, Dymphna, Lucy, Apollonia, Anastasia, Cornelius, and Donatus), beside whose names tiny relics are sewn into a silk underlay. The cut-out central heart bears the caption 'De Agno Dei Innoc: XI', indicating that the adjacent sewn-in relic is a fragment of an *Agnus Dei* wax token issued during the pontificate of Innocent XI (1676–1689). Such tokens, created from paschal candles and traditionally blessed by the Pope after Easter in the first year of his pontificate and every seven years following, were much prized for their protective properties.





Nun, mystic, reformer

65. RIBERA, Francisco de. *La vie de la mère Terese de Iesus, fondatrice des Carmes dechaussez* composée par le R. P. François de Ribera, docteur de la Compagnie de Iesus. Et divisée en cinq livres. Traduite d'Espagnol en François, par I.D.B.P. et le P.G.D.C.C. Paris, Jean Jost, 1645.

8vo, ff. [6], 435 (i.e. 434), 20 (index); copper-engraved title-page (signed 'M.F.'), woodcut initials, head- and tailpieces; occasional spots, a few quires slightly browned, light marginal damp-staining to a few leaves; very good in nineteenth-century calf, gilt fillet borders to covers, flat spine decorated in gilt with lettering-piece, marbled endpapers; extremities slightly rubbed, some adhesions to pastedowns; front endpaper with inscription 'Dubourdieu prêtre' and book label 'N.D. de la Trappe de l'Immaculée Conception, à Avesnières'.

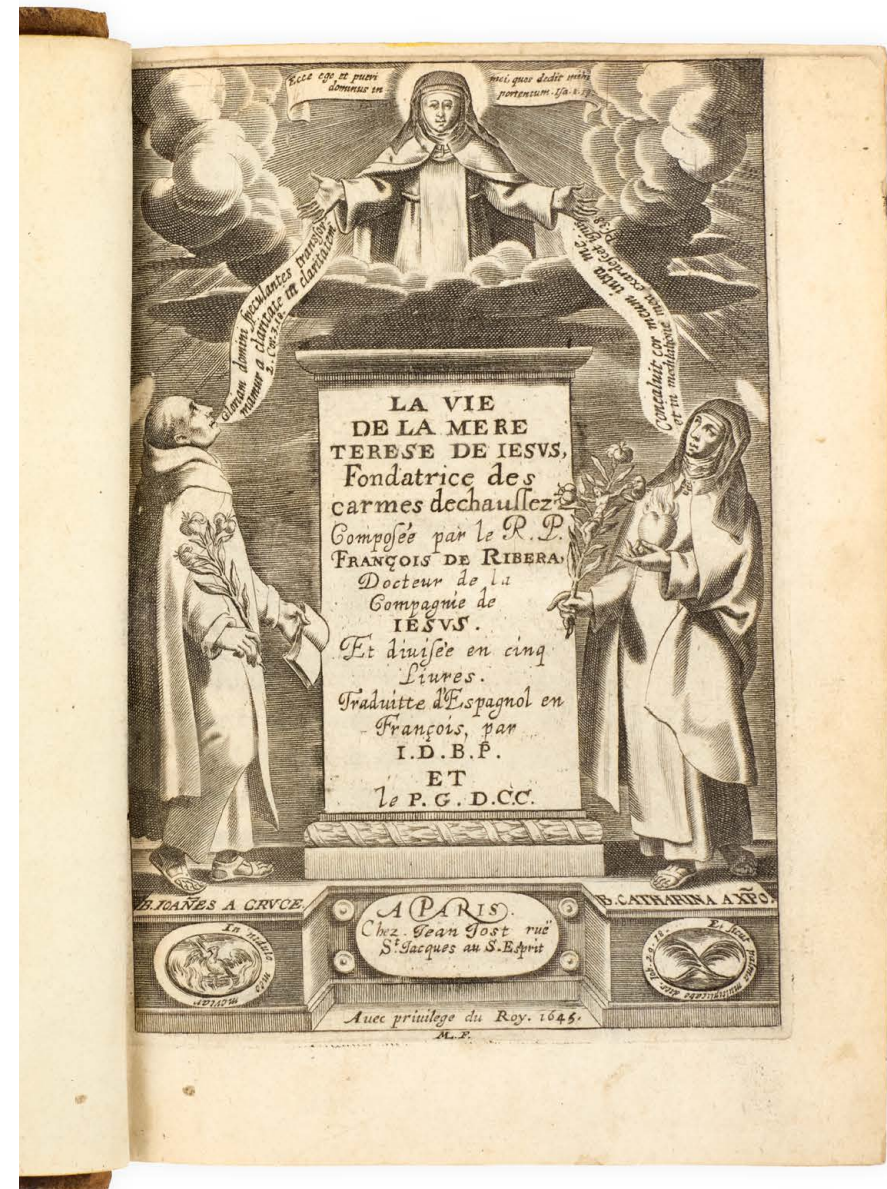
£500

Uncommon edition of the life of the Carmelite nun and mystic St Teresa of Ávila by the Spanish Jesuit Francisco de Ribera (1537–1591), in the French translation of Jean de Brétigny and Guillaume de Chèvre, with a striking engraved title-page.

Ribera's biography first appeared in Spanish in 1590, this French translation following in 1601. The title-page depicts St Teresa (1515–1582) in the company of St John of the Cross, joint founder of the Discalced Carmelites, and St Catherine of Siena.

'St Teresa's importance is twofold. Her work in reforming the Carmelite Order has survived in the great number of Discalced houses which venerate her as their foundress. She was a woman of strong character, shrewdness, and great practical ability. As a spiritual writer her influence was epoch-making, because she was the first to point to the existence of states of prayer intermediate between discursive meditation and ecstasy ... and to give a scientific description of the entire life of prayer from meditation to the so-called mystic marriage' (*Oxford Dictionary of the Christian Church*).

Only one copy of this edition traced in the UK (Bodleian); OCLC records five copies in the US. Cf. Palau 266857; Sommervogel VI, 1762.



Instruction for novice nuns

66. SAINT-FRANÇOIS, Hugues de. Les actions religieuses et exercices de devotion et de vertu pratiquez en esprit interieur. Par les dames religieuses de l'ancienne et illustre abbaye de Nostre Dame de la Charité du Ronceray ... Angers, Pierre Avril, 1648.

8vo, pp. [32], 357, [1 (blank)]; without final blank leaf, with additional engraved title-page by 'Theodorus van Meerle', woodcut 'IHS' device to title, woodcut initials, head- and tailpieces; some marginal worming throughout, some light damp-staining; else a good copy in contemporary stiff vellum; some staining, some wear to corners, wanting free endpapers; ink note in a later seventeenth-century hand to rear pastedown. **£1250**

A rare manual of spiritual instruction written by the Carmelite prior Hugues de Saint-François (d. 1667) for the nuns of the Benedictine abbey of Ronceray in Angers dedicated to Our Lady of Charity, with an engraved title-page depicting the nuns themselves.

The text begins with an interesting preface to the young novices of the nunnery by the then Abbess Yvonne de Maillé Brezé, whose arms are shown on the engraved title. Outward displays of faith are all well and good, she writes, 'but the whole becomes tarnished and tiresome if the heart and the tongue, the soul and the voice do not work together in concert in all their parts, and if interior faith does not give it lustre' (*trans.*).

Lamenting the showy piety of the times, with its 'pompous display of convoluted words', the author offers a spiritual directory in simple language expressed in devout, familiar, and vigorous style. The instruction here provided includes advice on appropriate comportment during mealtimes and in the parlatory, and on manual work.

The engraved title by Theodor van Merlen shows nuns kneeling before the Virgin Mary, who stands with children at her feet, including the infant John the Baptist. As noted in the imprint, Pierre Avril (d. 1676) was printer and bookseller to the university of Angers.

No copies traced outside France.



Forty-nine female saints

67. [SAINTS.] Leggendario delle santissime vergini le quali vollero morire per Gesù Cristo, e per mantenere la sua santa fede, e la verginità. Più d'ogni altro esatto, e di bellissime figure adornato, e con ogni diligenza da molti errori corretto. *Viterbo, Domenico Antonio Zenti, 1764.*

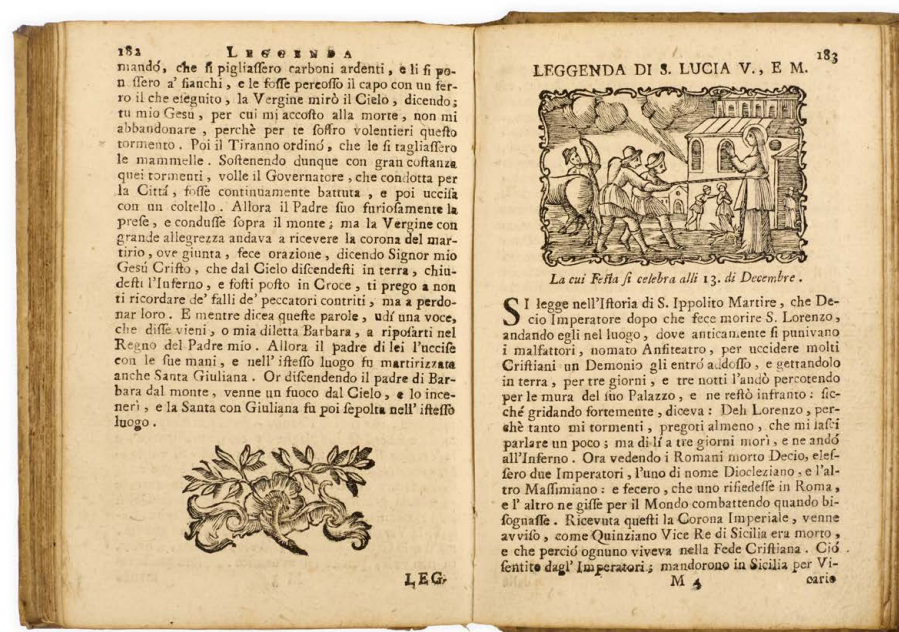
8vo, pp. 232; title in red and black, woodcut illustrations at the opening of each legend (several repeats), woodcut initials and tailpieces; a few light marks; a very good copy in contemporary vellum over boards, title in manuscript at head of spine; small loss at foot of spine, some staining to covers; juvenile pen trials to front free endpaper. **£650**

Rare Viterbo edition of this collection of the lives of forty-nine female saints, from the third-century St Columba of Sens to St Catherine de' Ricci (1522-1590), each legend opening with a lively woodcut illustration.

The Italian text, first published in the sixteenth century, treats its subjects in chronological order by feast day, more or less, up to St Anastasia (25 December), with the last nine saints following out of liturgical sequence.

This Viterbo edition – seemingly the only one printed in the central Italian city – was perhaps prompted by the presence of the legend of St Rosa of Viterbo (d. 1251) (pp. 203-6), who was said to have raised to life her maternal aunt when aged only three; she later converted a famous sorceress of Vitorchiano by standing unscathed for three hours in the flames of a burning pyre.

No copies traced in the UK; OCLC records two in the US (Philadelphia Museum of Art, University of Illinois).



Three nuns in one

68. [SAVIO, Giuseppe.] *Vite delle ven. sorelle Cinzia Olimpia Gridonia Gonzaga fondatrici del Collegio delle Vergini di Gesù in Castiglione delle Stiviere dedicate a sua maestà Maria Anna Carolina Pia imperatrice d'Austria ... Mantua, Ferdinando Elmucci, 1839.*

8vo, pp. 349, [3]; engraved frontispiece portrait, woodcut tailpieces; some foxing, otherwise a good, uncut copy in twentieth-century half black calf, decorated paper of foliate design to boards, spine lettered in gilt, original pale yellow printed wrappers bound in (slightly marked, fore-edge of rear wrapper reinforced); ink stamp of 'Alexander de Magnagutis' to verso of title-page (some show through), bookplate of 'Alessandro Il Mantovano' (1924). **£275**

Rare first edition of this life of the three Gonzaga sisters of Castiglione delle Stiviere, Cinzia (1589–1649), Olimpia (1591–1645), and Gridonia (1593–1650), who together founded the Congregation of the Virgins of Jesus, with a frontispiece portrait of the three of them by Pietro Becceni.

'Cinzia, educated in Mantua ... went to Rome. With the support of the Jesuits, she decided to found a house of virgins, which was called the College of Virgins. Olimpia immediately joined, and after some hesitation, Gridonia. On June 21, 1608, with seven other sisters in Castiglione delle Stiviere, the three sisters were clothed in the "faded-coloured and taffeta" habit by the hands of Father Virgilio Cepari. She later became prelate of the College ... Olimpia was the mother of the novices and an active catechist. Gridonia was the administrator. From 1616 to 1629, she was princess and governor of Castiglione delle Stiviere and Medole, filling in for Prince Luigi during his absences. She saved Castiglione from plunder, reassured her subjects, restored peace between families and factions, and resolved difficult cases. The bodies of the three sisters were found incorrupt in 1668, 1679, 1720, 1734, 1815, and 1838' (*Enciclopedia Bresciana, trans.*). The latter occasion was perhaps the impetus for the publication of this biography.

No copies traced in the UK or US.



With Cambridge indenture bound in

69. SCLATER, William. An Exposition with Notes upon the first and second Epistles to the Thessalonians ... *London, printed for I. Parker and are to be sold by George Vincent, 1627.*

[bound with:]

–. A Briefe Exposition with Notes, upon the second Epistle to the Thessalonians ... *London, George Miller for George Vincent, 1627.*

Two works in one vol., small 4to; I: pp. [8], 351, [1 (blank)], 383–598 (complete), title within woodcut border; II: pp. [2 (blank)], [6], 307, [1]; text of both works within ruled frames, woodcut initials, head- and tailpieces; first work with small losses to outer margins of A2 and X6 and marginal tear to M2, occasional small ink stains and other marks; good copies in contemporary Cambridge(?) calf over pasteboards, triple fillet border in blind to covers, five raised bands to spine, fragments of a sixteenth-century indenture preserved in hinges; somewhat worn with wear to spine, corners, and covers; ownership inscriptions of 'George Thornborrow' (1703) to rear endpapers.

£950

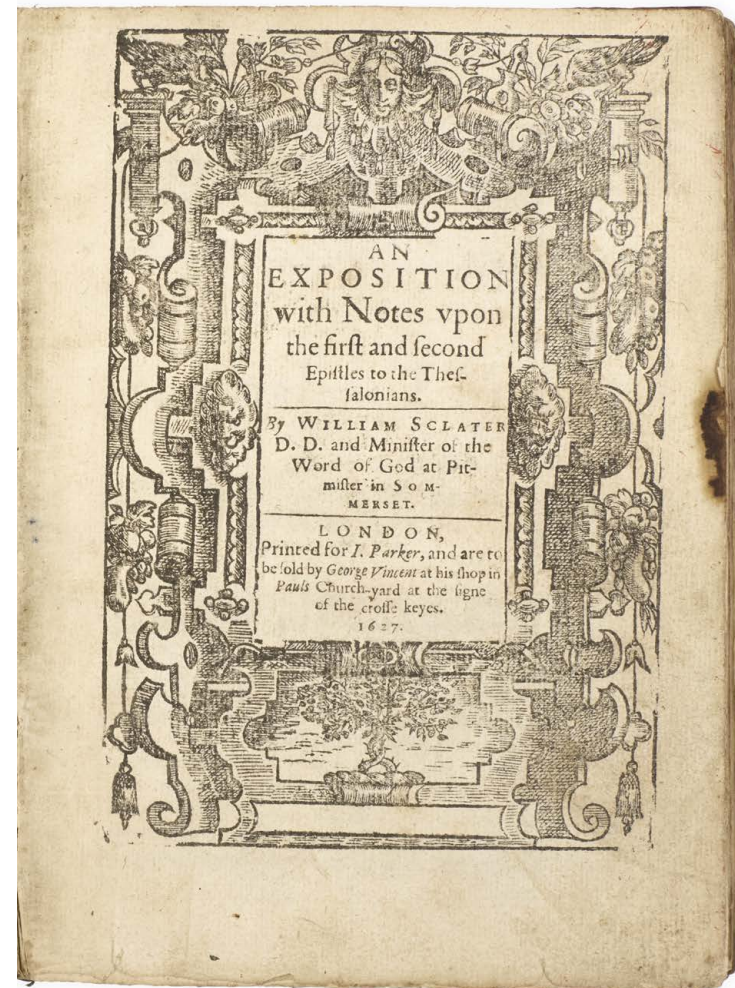
An attractive copy of these best-selling expositions of *Thessalonians 1 and 2* by the Bedfordshire-born clergyman William Sclater (1575–1626), in a contemporary binding with fragments of an indenture relating to scholarships at Cambridge University bound in.

Educated at Eton and King's College, Cambridge, Sclater served as rector of Pitminster in Somerset, prebendary of Bath and Wells, and chaplain to Bishop Arthur Lake and to Lord Stanhope of Harrington. 'A staunch Calvinist, Sclater regarded the innovations of avant-garde conformists with horror. The refusal of some divines to identify the pope as Antichrist, together with James I's policy of moderation towards Romanists, caused him to wonder what had become of "that ancient severity and strict hand over papists"' (ODNB). His 'best-selling *Expositions* on 1 and 2 *Thessalonians* (1619, 1627) merited five more editions by 1638' (*ibid.*).

The indenture fragments visible in the hinges of the binding refer to a gift by 'Roberte Docket' for 'too scolders' at 'Cambrigge'. This must be Robert Duckett (d. 1522), rector of Chevening in Kent, who founded two scholarships at St John's College; he was from Holderness and 'holdernes' is mentioned herein.

The notes to the rear endpaper by one 'George Thornborrow', dated 1703, list the Biblical passages preached upon by numerous ministers e.g. 'Mr Flemings subiect Mathew the 9 C verse 21; Mr Swinton subiect Hebrews C the 4the latter part of the 13 verse ...'. He also records that 'Mr Nellson [was] elected minister' and that 'Mr Kenion died the 11th day of February in the year of our Lord 1703'. Thornborrow does not appear to have been a student at Oxford or Cambridge, nor is he on the Clergy of the Church of England database.

ESTC S116807 and S116803.



The sufferings of Christ and Mary

70. SPINOLA, Fabio Ambrosio. Christo appassionato, e la Vergine addolorata ... con alcuni discorsi in lode di S. Francesco Saverio apostolo dell'Indie. *Genoa, Francesco Meschini, 1661.*

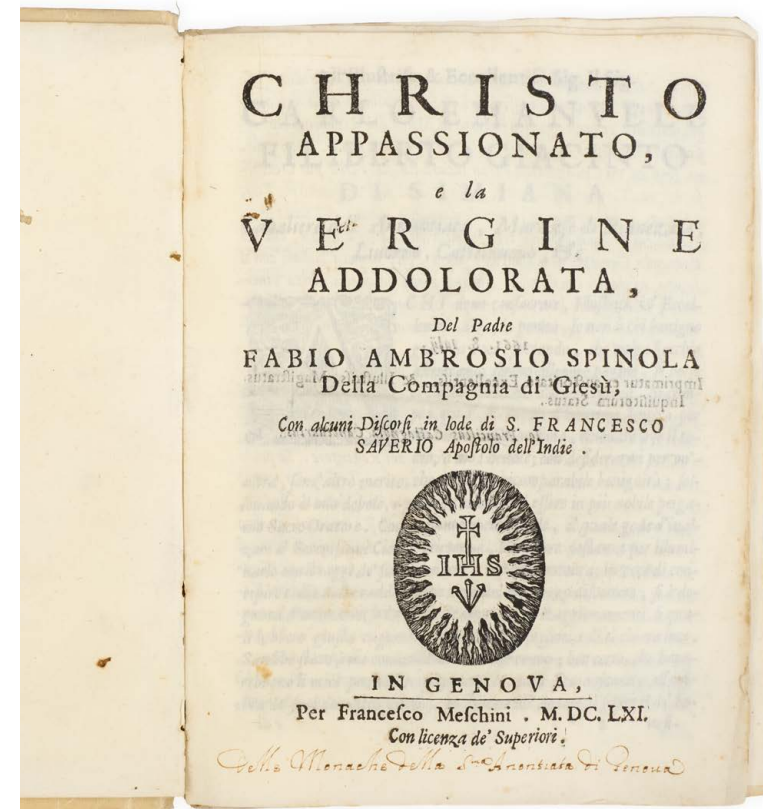
4to, pp. [8], 448, [8]; woodcut Jesuit device to title, woodcut initials and tailpieces; a little worming to title, several leaves loose, text block split; otherwise a good, clean copy in contemporary vellum, title neatly written in ink along spine; a little worming to front endpapers, rear hinge split; near contemporary ownership inscription at foot of title 'delle Monache della S^{ma} Anontia di Genoua', initials 'A.G.P.' at head of spine. **£450**

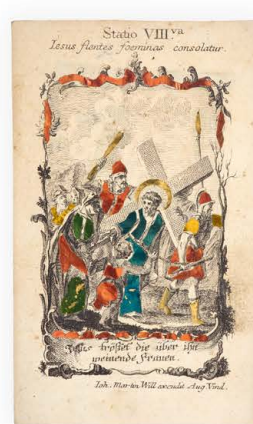
Rare first edition of this devotional work by the Jesuit priest and professor Fabio Ambrosio Spinola (1593-1671), printed in his native Genoa and owned by the Blue Nuns of the city.

Spinola begins with consideration of Christ's suffering and humanity, before taking each episode of the Passion in chronological sequence; he then turns to the suffering of the Virgin Mary in relation to events in Christ's life. The work ends with eight short chapters on the virtues of the missionary and co-founder of the Jesuits, St Francis Xavier.

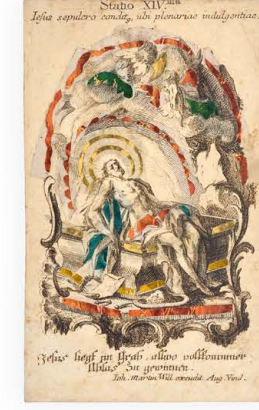
Provenance: formerly in the possession of the nuns of the Order of the Most Holy Annunciation of Genoa (also known as Blue Nuns), an order founded there in 1604 by Maria Vittoria De Fornari.

No copies traced in the UK, and only one in the US (Dayton). Sommervogel VII, 1451.





71. Stations of the Cross



Sparkling Stations

71. [STATIONS OF THE CROSS.] Fourteen dressed engraved cards. *Augsburg, Johann Martin Will, [mid 18th century].*

Fourteen cards (c. 165 × 97 mm) each with an engraved scene within a frame with German caption below and Latin text at head, 'loh. Martin Will excudit Aug. Vind.' at foot, each with cutout areas backed with pieces of blue, green, orange, and gold metallic papers, each card backed with plain paper; some foxing and creasing, and rubbing to the metallic papers, but in good condition. **£4500**

A wonderful series of dressed engraved cards, untraced, depicting the fourteen Stations of the Cross, by the Augsburg printmaker Johann Martin Will (1727–1806), the cutout sections backed with brightly coloured metallic papers that sparkle in the light.

Devotion to the Stations of the Cross, depicting incidents in the last journey of Christ from his condemnation by Pilate to his entombment, 'probably arose out of the practice, attested from an early date, of pilgrims at Jerusalem following the traditional route from Pilate's house to Calvary and wishing to reproduce an analogous devotion at home' (*Oxford Dictionary of the Christian Church*). It was popularised from the later Middle Ages by the Franciscans in particular, although the final selection of the episodes depicted was not settled until the eighteenth century.

The use of simple *découpé* and collage techniques to add colour and lustre to engraved images was popular in the eighteenth century, and these techniques are used to splendid effect here. A bright blue metallic paper is used for Christ's robes, for example, and orange with gold stripes for his loincloth. The Virgin Mary has a blue veil, matching her son's dress, while Simon of Cyrene is portrayed in green. The only use of non-metallic paper is in the first station, where the cloak and hat of the official sending Jesus on his way from Pilate's house is rendered in black cloth.

Will's output encompassed devotional images such as these, portraits, caricatures, and historical subjects, and he had 'a particular line in mezzotints either for the English market or copied from British prints' (British Museum).

We have been unable to locate another copy of this series.



Statio V^{ta}
Simon Cyrenae, Iesum cruciferens sequitur.



Simon Cyrenensis truggt Jesu
das Creutz nach.

Ioh. Martin Will excud. Aug. Vind.

Statio VI^{ta}
Sudario a S. Veronica oblato Iesus faciem abstergit.



Jesu wird von der heil. Veronica ein
Stuch gereinigt, sich damit
abdrucken.

Ioh. Martin Will excudit Aug. Vind.

Black Madonna

72. VILLETTE, Étienne Nicolas. Histoire de l'image miraculeuse de Notre-Dame de Liesse, par M. Villette, prêtre, docteur de Sorbonne, chanoine et grand-archidiacre, etc. *Laon, A. P. Courtois, 1821.*

16mo, pp. [2], 46; woodcut of 'N. Dame de Liesse' to title; some creasing to corners; a very good copy, stab-stitched in contemporary blue wrappers; wear to spine and corners; nineteenth-century manuscript shelfmark in red ink inside front wrapper with very slight offsetting to title. **£450**

A seemingly unrecorded edition (first 1743) of this history of the miraculous statue of the Black Virgin preserved in the basilica of Notre-Dame de Liesse, in northern France, printed in nearby Laon.

Villette's *Histoire* tells of how the statue was brought by angels to three knightly brothers imprisoned by the Sultan of Egypt and pressured to convert to Islam. Won over by their unwavering faith, the Sultan's daughter Ismérie helps them escape, and during their flight the foursome are miraculously transported to Northern France, where Ismérie is baptised and the knights build a handsome church for the statue. This colourful tale is here appended with an account of royal visits to Liesse down the years, including one in 1821 by the Duchesse de Berry, and with various prayers.

No copies traced on OCLC or CCfr.



Spiritual perfection for married and lay women in sixteenth-century Paris

73. [WOMEN.] Cy commence une petite instruction et maniere de vivre pour une femme seculiere. Comment elle se doibt conduire: en pensees: parolles et oeuvres tout au long du iour pour tous les iours de la vie pour plaire a nostre seigneur Jesuchrist: et amasser richesses celestes: au proffit & salut de son ame. [Paris, Guillaume Merlin, c. 1553.]

[bound after:]

[PICART, François.] Extraict de plusieurs saintz Docteurs propositions dictz & Sentences contenans les graces fruitz proffitz utilitez et louenges du tressacre et digne sacrement de lautel: pour ceulx qui le recoipvent en estat de grace. Paris, Guillaume Merlin, [c. 1553].

[and:]

-. Sensuyt une devote meditation sur la mort et passion de nostre sauveur et redempteur Jesuschrist avec les mesures mises de place en place: ou nostre seigneur a souffert pour nous: et le voyage & oraisons: du mont de calvaire. Et aussi une meditation pour lespace dune basse messe. [Paris, Guillaume Merlin, c. 1553.]

Three works in one vol., 8vo, Picart: ff. [28]; Devote meditation: ff. xxviii; Petite instruction: ff. [24]; each title-page within a woodcut border with woodcut Merlin device, woodcut initials (many *criblé*), Devote meditation with 17 woodcut illustrations depicting the life of Christ and the Annunciation, Petite instruction with two woodcuts, of the Crucifixion and the Tree of Jesse (the latter full-page on the final verso), ruled in red throughout; two small marginal wormholes, but very good copies; late nineteenth-century half calf with pebble-grained cloth sides, spine lettered directly in gilt. £7500

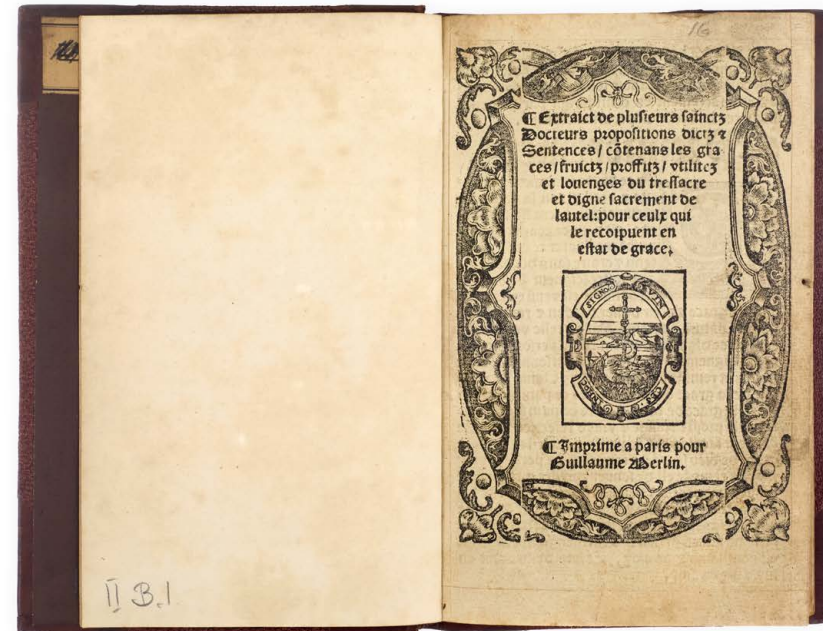
A gathering of three very rare devotional works in French from the press of Guillaume Merlin, including a guide to spirituality and daily religious practices explicitly meant for lay women.



The guide is complemented by a set of extracts from the Church Fathers about the Eucharist and a work of meditations on the Passion, which are sometimes attributed to the Parisian preacher and theologian François Picart (or Le Picart, d. 1556), and are often found together, generally bound with books of hours. All these texts had appeared in several printings earlier in the sixteenth century, mostly in undated editions, starting probably in the 1520s.

The *Petite instruction et maniere de vivre pour une femme seculiere* is a guide to piety that addresses the spiritual needs of contemporary lay women by closely referring to their duties and expectations in their daily lives. Written as a personal response to a lady's plea for guidance, the author maintaining throughout the direct address to this lady as 'my dear friend' and 'sister', it was possibly the work of a member of the Franciscan order (he mentions the fifteenth-century Franciscan preacher as 'our good saintly father, Brother Olivier Maillard', singling him out for praise).

The premise, set out in an exemplum pitching a theologian opposite a woman of great religious fervour, is that theologians who regard women merely as 'femmelettes' incapable of spiritual pursuits are mistaken. Spiritual perfection, consisting of perfect knowledge and pure love of God, is attainable by women no less than by men. Daily exercises of prayer, meditation, and attendance of Mass follow, in harmony with daily rhythms (rising early, specific instruction for first prayerful minutes) and duties as a wife (this foremost being the facilitation of the husband's own spiritual progress) and mother – with religious education of children taking pre-eminence, and a warning against the dangers of misplaced excessive attachment where this compromises the quest for perfect divine love. Duties owed to society at large are mentioned, too, with lines devoted to giving to the poor (and the 'poor orders'). Contemplation of the lives of saints is recommended, particularly the legends of Cecilia, Elizabeth of Hungary, Lucilla, Natalie, and Barbara.



The 'problem' of the hearing of the Mass is tackled with particular dedication. The recitation of the liturgy of the hours during Mass (a widespread practice) is deplored. Instead, women should strive to adhere to the Sacrifice of the Altar by meditating on the Passion with full emotional participation, in a structured sequence of tableaux which mirrors the moments of the Mass. The same sequencing is then applied to the days of the week, each being dedicated to the prayerful meditation of one specific moment of Christ's Passion. In the light of this insistence, the disassociation, in this volume, of two devotional guides on Passion and Eucharist from the traditional book of hours, and their association with this guide for lay women's daily devotion, is particularly eloquent, showing Guillaume Merlin's press responding to the demand of a female and lay market interested in the pursuit of personal, emotional involvement in the life of the faith rather than in the performative compliance with the set devotions of the daily hours.

Very rare: USTC lists just one copy of the first work, at the British Library (where it is bound with other devotional works printed by Merlin); two copies of the second and third works, one at the University Library of Amsterdam (where it is bound with six other similar works, including a book of hours, and the other two titles here present), and one in Bordeaux (similarly in a sammelband). OCLC further records a copy of the first work at the Bridwell Library, and the third work is also recorded in the Bibliothèque nationale de France; due to inconsistencies in the dating it is difficult to ascertain whether recorded copies of the titles and imprints could be this particular edition. *French Vernacular Books* records four Merlin editions of the third work (19570, 19571, 19573 and 43008).

Picart: USTC 2504; *French Vernacular Books* 42833; cf. Bechtel P-135 & P-136 (Merlin printings with different settings and different contents, dated to the 1570s) & IA 166.998. *Devote meditation:* USTC 88330 & 88701 (same title and collation, the first dated [1553], the second [1550]); *French Vernacular Books* 31043 & 31042; *Petite instruction:* USTC 88700 & 88331; *French Vernacular Books* 19570 & 19571.



All sewn up

74. [WOMEN'S CHARITY.] Règles et exercices spirituels a l'usage des consoeurs de la Confrérie du Saint Suaire, établie dans l'hôpital Saint Jacques de Besançon, pour l'ensevelissement des morts. Par un prêtre du diocèse. [*Besançon, c. 1728*].

12mo, pp. 131, [1 (blank)]; small woodcut of Christ upon a shroud to title; approbation dated '20 mai 1728'; browning to title, final leaf, and endpapers due to acidity from turn-ins; otherwise a very good copy in contemporary tree-patterned sheep, spine decorated in gilt with red morocco lettering-piece; neat repairs at head and foot of spine and to corners. **£850**

Rare set of regulations and spiritual exercises composed for the use of the lay sisters of the Confrérie du Saint Suaire at Besançon, in eastern France, who undertook to give a dignified burial to the city's poor.

The Confrérie du Saint Suaire (Association of the Holy Shroud) was established at the hospital of Saint Jacques in Besançon by Archbishop Antoine-Pierre de Grammont in 1697, with the support of Pope Innocent XII, its name inspired by the famous Shroud of Besançon, which was purported to bear the imprint of Christ's body.

The *Règles* opens with a most interesting preface, in which the compiler writes: 'what could be more edifying to the entire Church than to see modest and virtuous women forgetting the delicacy of their sex, and overcoming all natural repugnance, to enshroud corpses, most of which are revolting with the stench of their ulcers and the malignancy of the diseases to which they succumbed' (*trans.*).

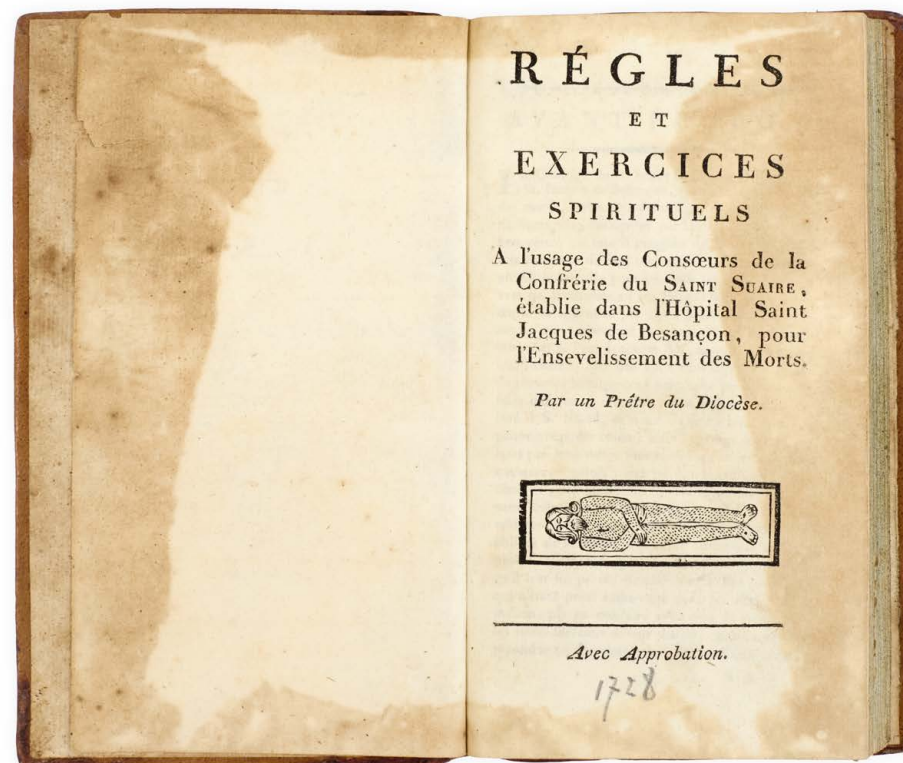
The regulations that follow explain that the Confrérie was open to women of good character under the age of thirty, who upon admission were to enter their names in the register and pay fifty *sols* into the treasury. The fifth and sixth rules describe the burial ceremony: having chosen a shroud to fit the size of the corpse, two sisters would hold the corners while two others would whisk away the sheet covering the body, upon which the shroud was swiftly placed so that no part of it was exposed to view. The corpse was then wrapped and the shroud sewn up on one side, before the body was carried on a litter to the

place of burial accompanied by the sisters' prayers. The compiler entreats the sisters to display as much respect for the bodies of the poor as they would for the body of Christ.

Other regulations cover the purchase of clean shrouds; the election of the prioress, counsellors, and sacristan, forbidding any political machinations ('toute brigue'); the appointment of a priest to oversee 'books, papers, rents and receipts'; matters of discipline, including expelling the 'incorrigible'; and sisters leaving to marry or take orders.

The remainder of the text includes prayers to be recited before and after burial; the indulgences granted to the sisters by Innocent XII; consideration of sins (including 'keeping, selling, lending or reading' inappropriate books, illicit physical pleasures, and overindulgence in wine); and meditations on Christ's Passion.

Only one copy traced in the UK (Bodleian) and one in the US (Johns Hopkins).



Patroness of domestic servants

75. [ZITA, *Saint.*] Vita e miracoli della vergine beata Zita. Tradotta di Latino in lingua Toscana. Per Giovanni Federighi da Vico di Lunigiana. Lucca, Vincenzo Busdraghi for Ottaviano Guidoboni, 1582.

Small 4to, pp. [12], 108; woodcut device of a studded wheel to title-page, woodcut to title verso 'Corpo & altare della Beata Vergine Zita', initials, headpieces; small paper repair to title verso, some light foxing, occasional marks; a good copy in nineteenth-century vellum-backed marbled boards; a couple of small wormholes to joints, some wear to edges; bookplates to front pastedown of Francesco Maria Riccardi del Vernaccia (1794–1863), Horace de Landau (1824–1903), and Burlamacchi, ink stamp to title fore-edge of Gustavo Camillo Galletti (1805–1868). **£800**

First edition of an anonymous Latin life of the thirteenth-century Saint Zita of Lucca, patroness of domestic servants, translated into Italian by Giovanni Federighi, illustrated with a woodcut of her body and shrine.

At the age of twelve Zita (c. 1215–1272) 'entered the service of the Fatinelli family at Lucca, where she remained till her death. Misunderstood and maltreated at first, she later won, by her religious fervour, the respect, and even veneration, of the family' (*Oxford Dictionary of the Christian Church*). Zita's body was exhumed in 1580, found to be incorrupt, and placed on display for public veneration in the Basilica di San Frediano in Lucca: the impetus, no doubt, for the publication of this work, which details her life and no fewer than ninety miracles attributed to her intercession, complete with a list of witnesses. She was canonised in 1696 by Pope Innocent XII.

There are two issues: this one with the name and device of Ottaviano Guidoboni on the title-page, and another with the woodcut of Zita's body and shrine and only Vincenzo Busdraghi's name on the title-page.

Only one copy traced in the UK (BL) and two in the US (Johns Hopkins, Yale).
EDIT16 CNCE 23412; USTC 805782.



