

GREAT BOOKS ON

BIBLIOTHECA HIPPOLOGICA JOHAN DEJAGER

HORSEMANSHIP





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To Bernice and Leon, my wonderful parents

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‘Wherever man has left his footprint in the long ascent from barbarism to civilization we will find the hoof print of the horse beside it.’

John Trotwood Moore (1858-1929)



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547 **269** *Praktische Abhandlung von dem Untersch. zwischen d. Druse u. Strengel* (1776)

548 **270** *Anweisung die Pferde besser ... zu beschlagen* (1780)

549 **271** *Taschenbuch auf das Jahr 1801, für Pferdeliebhaber* (1800)

PRIZELIS, Johann Gottfried

553 **272** *Vollständige Pferdewissenschaft* (1777)

PFORR, Johann Georg

555 **273** *XVI illuminierte Kupfer zu Herrn Hunersdorf's Anleitung ... Pferde abzurichten* (1792)

England

GIBSON, William

557 **274** *A new treatise on the diseases of horses* (1751)

STUBBS, George

560 **275** *The anatomy of the horse* (1766)

561 **276** *The anatomy of the horse* (1766)

YONGE, Anthony

563 **277** *The husbandman's companion* (1767)

BERENGER, Richard

565 **278** *The history and art of horsemanship* (1771)

HUGHES, Charles

568 **279** *The compleat horseman* (1772)

BUNBURY, Henry William (Pseudonym: Geoffrey GAMBADO)

572 **280** *An academy for grown horsemen* (1788)

573 **281** *Annals of horsemanship* (1791)

- FREEMAN, Strickland**
575 **282** *Observations on the mechanism of the horse's foot* (1796)

France

- PARROCEL, Charles**
577 **283-284** [2 series of plates mixed up in one vol.] (c.1725-1730)

- LA GUÉRINIÈRE, Francois Robichon de**
582 **285** *École de cavalerie* (1733)
583 **286** *École de cavalerie* (1733)
586 **287** *École de cavalerie* (1736)
587 **288** *École de cavalerie* (1751)
588 **289** *École de cavalerie* (1802)
589 **290** *Éléments de cavalerie* (1791)
590 **291** *Escuela de a caballo* (1786-1787)
591 **292** *La conizione perfetta del cavallo* (1794)

- SAUNIER, Gaspard de**
596 **293** *La parfait connoissance des chevaux* (1734)
597 **294** *The perfect knowledge of horses* (1743)
598 **295** *Vollständige Erkenntniss von Pferden* (1767)
599 **296** *L'art de la cavallerie* (1756)

- GARSAULT, François-Alexandre de**
603 **297** *Le nouveau parfait maréchal* (1741)
604 **298** *Traité des voitures* (1756)
605 **299** *L'art du bourellier et du sellier* (1774)

- DRUMMOND de MELFORT, Louis-Hector Comte de**
609 **300** [MS] *Essay sur les evolutions de la cavalerie* (1749)
610 **301** *Traité sur la cavalerie* (1776)
611 **302** *Traité sur la cavalerie* (1786)

- DIDEROT, Denis & Jean Le Rond d'ALEMBERT**
615 **303** *Sellier-Carossier* (1751-1772)
616 **304** *Manege et equitation* (1751-1772)
617 **305** *Menuisier en voitures* (1751-1772)
618 **306** *Eperonnier* (1751-1772)
619 **307** *Marechal ferrant* (1751-1772)

- LAFOSSE, Philippe Etienne**
622 **308** *Guide du maréchal* (1766)
623 **309** *Guida del maniscalco* (1781)
624 **310** *Course d'hippiatrique* (1772)
625 **311** *Course d'hippiatrique* (1772)

- ANONYMOUS**
628 **312** *Ordonnance du Roi* (1766)

- DUPATY de CLAM, Louis-Charles Mercier**
631 **313** *La science et l'art de l'équitation* (1776)

- MONTFAUCON de ROGLES, Pierre François de**
633 **314** *Traité d'équitation* (1778)

- GOIFFON, George-Claude & Antoine-François VINCENT**
635 **315** *Mémoire artificielle des principes* (1779)

- VINCENT, Antoine-François**
637 **316** *De la position de l'homme à cheval* (1788)

- VERNET, Antoine-Charles-Horace (Carle)**
639 **317** *Receueil de chevaux de tous genres* (1794-1807)
640 **318** [Collection of 30 horse plates] (c.1810-1820)
641 **319** *Collection de chevaux* (c.1820)
642 **320** *Vernet's horses containing a selection of forty subjects* (1823)

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- ROUGETERRE, Carlo Alessandro de**
645 **321** *Il soldato a cavallo* (1708)

- GARZONI, Marino**
647 **322** *L'arte di ben conoscere ... le qualità de' cavalli* (1713)

- ALESSANDRO, Giuseppe d', duca di Peschiolanciano**
649 **323** *Opera ... delle regole di cavalcare* (1723)

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- ZUÑIGA y ARISTA, Diego Don de**
651 **324** *Doctrina del cavallo, y arte de enfrenar* (1705)

- GARCIA CONDE, Pedro**
653 **325** *Verdadera albeyteria* (1734)

- MAESTRE de SAN JOAN, Lucas**
655 **326** *Deleyte de cavalleros* (1736)

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657 **327** *Sanidad del cavallo* (1742)

- RODRIGUEZ JORDAN, Salvador**
659 **328** *Escuela de a cavallo* (1751)

- PAIVA e MORAES PONA, José de Barros**
661 **329** *Manejo Real, escolar moderna da cavallaria da brida* (1762)

- ANDRADE, Manoel Carlos de**
663 **330** *Luz da liberal e noble arte da cavallaria* (1790)

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Low Countries

- WINTER, Abraham Hendrik**
667 **331** *Douze lithographies ... des cheveaux de bonne race* (c.1850)

- EERELMAN, Otto**
669 **332** *Paardenrassen* (1898)

Germany

- ALTON, Eduard Joseph d'**
673 **333** *Naturgeschichte des Pferdes* (1810-1816)
- ERHARD, Johann Christoph & Aegidius TOUCHEMOLIN**
675 **334** *Neu eröffnete Reitschule* (c.1818-1819)
- BÜRDE, Friedrich Leopold**
677 **335** *Abbildungen vorzüglicher Pferde* (1820-1823)
- KUNTZ, Rudolph**
679 **336** *Abbildungen Kön. Württembergischer Gestütts Pferde* (1823-1825)
680 **337** *Abbildungen saemmtlicher Pferde Raçen* (1827 (1826-32))
681 **338** *Pferde Studien* (c.1830)
- VELTHEIM, Roetger Graf von & Conrad von HOCHSTETTER**
686 **339** *Neueste Stimmen aus England ... über Pfersezucht* (1837)
- ADAM, Albrecht**
690 **340** *Die Veredlung der Pferdezucht auf Alsen* (1838)
- VOLKERS, Emil**
693 **341** *Bildnisse verzüglicher Hengste ... aus Celle* (c.1856-1858)
694 **342** *Abbildungen vorzüglicher Pferde-Rassen* (1883)
- HEICKE, Joseph**
697 **343** [*Sprung-Garten des K.K. Militair ... Equitations Inst. in Wien*] (1860)
- England**
- GARRARD, George & Sawrey GILPIN**
700 **344** *Engravings from the works of George Garrard ...* (1816)
- WARD, James**
704 **345** *A series of lithogr. drawings of celebrated horses* (1823-1824)
- HOWE, James**
708 **346** *Fourteen engravings, from drawings of the horse* (1824)
- HERRING, John Frederik**
711 **347** *Portraits of the winning horses of the Great St. Leger Stakes ...* (1825)
712 **348** [*Album with 30 col. Lithographs with riding ... scenes*] (1856)
- BROADHURST, John**
715 **349** *A comparative view of the ... English racer and saddle horse* (1836)
- ANONYMOUS ('W...', 'C')**
716 **350** *Portraits of brood mares ... at Hampton Court* (1837)

France

- DUBOST, Antoine**
719 **351** *Newmarket. Collection d'onze planches lithographiques* (1818)
- GÉRICAULT, (Jean-Louis Andre) Theodore**
721 **352** [*Collection of various series of in all 54 lithographed plates*] (1822-1823)
- AUBRY, Charles**
725 **353** *Histoire pittoresque de l'equitation* (1833-1834)
- AURE, Antoine Cartier, Vicomte d'**
727 **354** *Traité d'équitation* (1834)
- AUBERT, P.A.**
729 **355** *Traité raisonné d'équitation* (1836)
- ADAM, (Jean-) Victor**
731 **356** [*Collection of 25 lithographed horse plates*] (c.1837-1845)
732 **357** *L'équitation et ses charmes* (c.1850)
733 **358** *L'Hippodrome au coin du feu* (c.1850)
- BERTHAUX, Louis**
735 **359** *Le parfait carrossier* (1845)
- GAYOT, Eugene**
737 **360** *Administration des haras. Atlas statistique* (1850)
- ADAM, Albert (& Tom DRAKE)**
739 **361** *Tribulations parisiennes et campagnardes* (c.1860)
740 **362** *École Imperial de cavalerie* (1870)
- TOUCHSTONE, S.F. (George Aimé TEYSSIER)**
743 **363** *Les chevaux de course* (1889)

Italy

- LOCATELLI, Antonio**
745 **364** *Il perfetto cavaliere* (1825-1827)

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No. 011, plate 2



Introduction



No. 124, plate 1 (detail)

‘Wherever man has left his footprint in the long ascent from barbarism to civilization we will find the hoof print of the horse beside it.’ This essentially humorous statement by John Trotwood Moore (1858-1929), a historian and writer from Tennessee, nevertheless elegantly expresses the role the horse has played in shaping human history. It is certainly true that ever since man began domesticating the horse some 5,000 years ago, this noble animal has been absolutely essential to the progress of human civilization.

Nowadays, due to the overwhelming mechanization and more especially the incredible speed of modern means of communication, we are no longer that capable of appreciating the impact the introduction of the horse must have had. A few millennia ago, however, horses quite suddenly made a much faster communication and considerably reduced travelling times possible, thereby improving the possibilities to establish contact with neighbouring tribes and cultures. Already in the Roman era, a system of postal communication was established which over time developed into a network of postal and coach services that spread across Europe, with fixed stops where tired horses could be exchanged and a bed for the night was offered.

Another great benefit was the horse’s strength, which not only boosted the transportation of goods, but also caused it to be ‘literally’ harnessed for agriculture. The breeding of draught horses in Europe was significant in this respect. The work horse changed the practice of farming and industry. Horses were for a long time essential in agriculture throughout the world and to the present day they are still vital in Africa, India, China and many other countries in Asia. Harvests could suddenly be transported over long distances, creating trade and wealth in villages that before had little contact with the outside world. Inevitably, horses would come to play a decisive role in the power struggles between peoples and nomadic tribes that resulted from these increased encounters. It did not take long before it became clear that mounted troops were far superior to foot soldiers. By 1600 BC, improved harness and chariot designs made chariot warfare common throughout the Ancient Near East, and the earliest written training manual for war horses was a guide for training chariot horses dating from around 350 BC. As formal cavalry tactics replaced the chariot, so did new training methods, and by 360 BC, the Greek cavalry officer Xenophon had produced an extensive treatise on horsemanship (no. 86).

Subsequently, the effectiveness of horses on the battlefield and agriculture was also enhanced by improvements in equipment, including the invention of the saddle, the stirrup, and later, the horse collar. Horses were well suited to the warfare tactics of the nomadic cultures from the steppes of Central Asia. Several East-Asian cultures made extensive use of cavalry and chariots. Muslim warriors relied upon light cavalry in their campaigns throughout North Africa, Asia, and Europe, beginning in the 7th and 8th centuries AD.

Europeans used several types of war horses in the Middle Ages, and the best-known heavy cavalry warrior of the period was the armoured knight. With the decline of the knight and rise of gunpowder in warfare, light cavalry again rose to prominence, used in both European warfare and in the conquest of the Americas. Battle cavalry developed to take on a multitude of forms in the late 18th century and early 19th century, and was often crucial for victory in the Napoleonic wars. In the Americas, the use of horses and development of mounted warfare tactics were adopted by several tribes of indigenous people and in turn, highly mobile horse regiments were critical in the American Civil War.

In the course of the 19th and the beginning of the 20th centuries, however, the picture of the world suddenly metamorphosed faster than it had changed in the preceding millennia. In warfare, the horse cavalry lasted until it was phased out after World War I in favour of tank warfare. Many nations still maintain small units of mounted riders for patrol and reconnaissance, and military horse units are also still used for ceremonial and educational purposes.

The transport of goods and people with carts, wagons and carriages did not last long after the arrival of motorized vehicles, although until well after World War II the horse-drawn cart of the greengrocer, the brewer or the baker was still a common sight in the streets.

But not only the picture changed, also the sounds and smells of this now lost world evaporated in the wind. '... the earth sings when he [the horse] touches it; the basest horn of his hoof is more musical than the pipe of Hermes' as Shakespeare wrote in *Henry V*. Only imagine, for example, a city like Paris in the 1880s, crowded with a horse population of over 80,000, and over 10,000 fiacre cabs: smell the perfume and hear the clop of hundreds of hooves.

In one field the horse has gloriously survived: in the field of noble recreation and delight. To so many people, horse riding was and still is a source of strength, recuperation and profound enjoyment, while communication with this remarkable animal always proves to be inspiring. Watching the beauty, shapes, and movements of a horse is always fascinating and joyful by itself.

This aspect of the horse, of course, has its own history. In the past, horses and horse riding were already important indicators of power and prestige at the European courts, and part of the aristocratic education was dedicated to the art of horse riding. The riding schools in Italy (those founded by Grisone and Pignatelli, for example), in France (the School of Pluvinel), and in other countries were exclusive playgrounds for young aristocrats and the nobility, where they could learn the unrelenting and indispensable rules of courtly life. Dressage, carousels, tournaments, jousting, and, of course, hunting – the favourite leisure activity and pastime of so many emperors, kings and noblemen – were the disciplines that were taught at these equestrian academies.

In modern times these disciplines were practised by other social classes than exclusively by the nobility, but also evolved into equestrian sports in its various forms: the three-day event also known as 'the Militaire' (until the early 1900s the exclusive domain of the military), show jumping, dressage (the current Olympic disciplines), furthermore vaulting, reining, endurance, carriage driving, horse racing, rodeo, steeple chase, polo, rejoneo (bullfighting on horseback), fox hunting, chasse à courre, tent pegging, ski-joring, horseball, para-equestrianism, etc. There are the great horse races at Ascot and Epsom in England, Longchamp and Vincennes in France, and the Lexington Kentucky in the United States. There are also still a number of horse festivals around the world that are mostly old traditions where riders get the opportunity to display their horse's capabilities in different events, to exhibit qualities such as grace, speed, manoeuvrability and endurance. Such events include the Tibetan horse racing festival in several Tibetan cities, the Tissa horse festival in Morocco, the Nadaam festival in Mongolia, the San Lucar de Barrameda beach horse racing, the Darfur horse festival, and the Palio in Siena – perhaps the best known half-yearly horse race on what is surely the most gorgeous square in the world.

I have been fascinated with horses ever since I was a child. I began riding at the age of twelve and for many years competed in show jumping at amateur level. Later I turned to drag hunting and started coaching my son, who is an international rider in show jumping. Aside from the active part of the sport, I have always had a passion for everything related to horses and I simply love the beauty of the animal.

I also found the history of horse riding and horsemanship, as well as the origin of all aspects relating to horses – from breeding, biting, shoeing, harnessing horses to horse medicine and nursing – to be highly intriguing. Antiquarian books describing these activities and aspects, often for the first time, have always had an unmatched charm for me. One day my attention was caught by an article published by Xavier Libbrecht in *L'Eperon* on Philippe Deblaise, who is a famous antiquarian bookseller in addition to being a writer, an Arabian horse breeder and ... a wine maker. My passion for rare old horse books really began when, after reading the article, I decided to meet with Philippe Deblaise in person and I drove down to his place in Gémozac in the south-western part of France, north of Bordeaux.

A warm and hearty welcome was the beginning of a long and lasting friendship. Good food and wine accompanied a journey into the beautiful world of antiquarian equestrian books. Philippe is an authority in this field and has an extensive knowledge of 16th- and 17th-century horse books, apart from being an expert on the historical context of these books. The time was right and I was given the chance to buy a fine set of very beautiful 16th-century horse books: the promising start of my beloved collection.

Over the years I continued to discuss and evaluate the scope of the collection with Philippe and together we searched for books at auctions, in antiquarian bookshops and in private libraries around the world to fill the most obvious gaps, trying to bring together a coherent collection of horse books on a specific range of subjects, without – of course – claiming to be complete. Incompleteness, on the other hand, is the main incentive for a collector: knowing that many beautiful books are still lacking, he is driven to new purchases to promote his collection to a higher level of perfection. I do hope that my collection – which we have named the ‘Bibliotheca Hippologica Johan Dejager’ – will serve as a good example of this collecting instinct.

The collection concentrates on European books from the late 15th through the early 19th centuries and primarily deals with the following topics: late medieval manuscripts and early printed handbooks on horsemanship, riding masters and their dressage methods, veterinary science, cavalry, and bits and bridles. From the middle of the 18th century the focus shifts mainly to beautifully illustrated books and famous series of plates. The collection, however, does not contain any separate prints (except for a beautiful drawing by the German artist Hans Bock the Elder, no. **033**) or paintings, and does not primarily focus on such subjects as military uniforms, horse-drawn vehicles and carriages, or festivals and carousels, although there are a number of important books on this subject, such as the famous *Thurnierbuch* on the German tournaments by Georg Ruxner (no. **013** and **014**), the work on one of the most elaborate tournaments of all time staged in Paris in 1662 (no. **197**), the well-known *Traité des tournois ...* of 1674 by Menestrier (no. **199**), and the magnificent book on the coronation of the Swedish king Charles IX in 1672 (no. **131**). An important element for me to buy a book has always been the beauty of it. Although it is not always decisive, a book has to have at least one aesthetic element: a beautiful binding, an exciting frontispiece, interesting decorative elements, an extraordinary layout, or fine plates, etc., and together with a book’s provenance, its historical relevance or context, or its uniqueness (see nos. **243**, **256**, **331**, **343** and **358** for unique copies) and rarity, they can all be a factor in the decision to acquire it. It may be said that, due to its precise and rather narrowly defined scope, the collection contains nearly all of the great horse books published in the first two and a half centuries after the invention of printing. The total number of books amounts to 364, including 19 manuscripts and 52 works containing one or more series of plates, some of which are gorgeously coloured by hand (see for example nos. **163**, **252**, **273**, **285** and **310**).

In the present catalogue these 364 books are presented per century, and per century according to the nationality of the 177 authors, beginning with the Low Countries, followed by Germany, England, France, Italy and Spain & Portugal. Per century the authors and anonymous works are listed chronologically according to the date of their earliest work present in the collection:

| | 15 th | 16 th | 17 th | 18 th | 19 th | Total |
|------------------|------------------|------------------|------------------|------------------|------------------|-------|
| Low Countries | - | 3 | 6 | 2 | 3 | 14 |
| Germany | 1 | 22 | 30 | 33 | 11 | 97 |
| England | - | 2 | 1 | 14 | 7 | 37 |
| France | - | 7 | 45 | 38 | 14 | 104 |
| Italy | 2 | 47 | 36 | 3 | 1 | 90 |
| Spain & Portugal | - | 4 | 12 | 7 | - | 23 |
| Total | 3 | 85 | 143 | 97 | 36 | 364 |

The oldest printed book in the collection is the *editio princeps* of the *Liber marescalcie*, a very successful book on horse medicine composed by the Italian writer Laurentius Rusius in Italy in the 1340s. This first edition was printed in Speyer in Germany by Johann & Conrad Hist before 1490 (no. **002**). For the second edition of the same work, printed in 1531 by Christian Wechel in Paris, see no. **003**. The first editions of the Italian and French translations are also present (nos. **004** and **005**), as well as a manuscript of the text written in northern Italy in 1434: it is the oldest book in the collection (no. **007**). The oldest *text* is by Xenophon (c. 400 BC), present in the rare first edition of the first translation into Italian by Evangelista Ortense (Venice, 1580; no. **086**), followed by a guide to veterinary medicine by the late Roman writer Publius Vegetius Renatus, which is generally considered to be the first book on the subject ever printed, present in its *editio princeps*, printed in Basel by Joannes Faber in 1528 (no. **050**); for the first and only edition of the French translation, see no. **052**.

More than half of the books are first editions: apart from the Rusius incunabula, there are 31 16th-century, 83 17th-century, 56 18th-century, and 27 19th-century first editions, a total of 197! Frequently

these editions are followed by important and valuable later editions and translations, demonstrating the importance of the works and their influence on subsequently published books all over Europe.

To mention only a few highlights, mostly in their first or in otherwise important editions:

- the Dutch artists Jacques II de Gheyn (no. **011**: the very rare first issue of his famous series of cavalymen, *The Riding School, or exercise of cavalry*), and Johannes Stradanus (no. **106**: the first edition of the rare plate series of the horses of Don Juan of Austria);
- the German authors Meister Albrecht (no. **012**: a post-incunabile edition of 1519), Hans Kreutzberger (nos. **016-017**), Georg Ruxner (two editions: the second and the first Frankfurt edition of his *Thunierbuch*, nos. **013** and **014**), Hörwart von Hohenburg (no. **018-019**, including the rare first edition of his profusely illustrated manual on horses), Jost Amman (nos. **021-022**), Marx Fugger (no. **023**), Mang Seutter (no. **025-028**, including the copy of the first edition of his *Bissbuech* that once belonged to the library of Philipp Edward Fugger, the cousin of Marx Fugger), Georg Engelhart von Loehneysen (no. **030-032**), Caspar Reuschlein (no. **034-035**), Christoph Jacob Lieb (two first editions, nos. **109** and **110**, and the first edition of the Dutch translation, no. **113**), Johann Jacob von Wallhausen (no. **114**, and the first edition of the French translation, no. **115**), and Friedrich Wilhelm von Eisenberg (nos. **256-261**, including an unrecorded issue of the first edition of his *Description du manège moderne*, no. **256**, and first editions of translations into German of two of his works, **257** and **261**);
- the English authors Thomas Blundeville (no. **037**), John Astley (no. **038**), Gervase Markham (nos. **137-138**), the great William Cavendish, Duke of Newcastle (nos. **144-150**, including the very rare magnificent second issue of the first edition, no. **144**, and the first editions of the translations into English, no. **146**, French, no. **147**, and German, no. **149**), and George Stubbs (no. **275**: an early issue of the first edition of his fascinating book on equine anatomy);
- the French authors Salomon de La Broue (no. **156**), Antoine de Pluvinel, who were the two most important French riding masters in history (nos. **164-176**, including the rare first edition of his famous *Le maneige royal*, no. **164**, the famous counterfeit version of 1626, no. **165**, and the first edition of his work with the alternative title *L'instruction du Roy*, no. **166**), Jacques de Solleysel (nos. **189-194**, including the rare first edition of his classic *Le parfait marechal*, no. **189**), François Robichon de la Guérinière (nos. **285-292**, including a very rare hand-coloured copy of the first edition, no. **285**, and first editions of the translations of the *Ecole de cavalerie* into Italian, no. **291**, and Spanish, no. **292**), Gaspar de Saunier (nos. **293-296**, including the first edition of his well-known work on horse medicine), and Drummond de Melfort (no. **301**: first edition of his monumental, beautifully illustrated *Traité sur la cavalerie*);
- the Italians (apart from Rusius and Vegetius, see above) Giordano Ruffo (no. **046**), the ‘Grand master of Italy’, Grisone (**055-070**, including the first edition of his famous *Gli ordini di cavalcare*, no. **055**, other editions: nos. **056-057**, **059**, first editions of the two German translations, no. **060** and **062**, and the translation into Spanish, no. **069**), Cesare Fiaschi (no. **071**: first edition of his important work on bridling), Giovan Battista Ferraro (no. **076**), Antonio Tempesta (no. **090**), Carlo Ruini (no. **094**: first edition of the first book exclusively devoted to the anatomy of the horse, and the first edition of the translation into German, no. **095**), Ludovico Melzo (no. **210**: the first edition of his important work on the cavalry *Regole military*), and Giorgio Basta (no. **214**: the rare first edition of his book on the light cavalry);
- the Spanish and Portuguese authors Pedro de Aquilar (no. **098**), Eugenio Mançanas (no. **090**), Pedro Fernandez de Andrade (no. **101**: first edition of his most celebrated work *Nuevos discursos* from 1616), and Manoel Carlos de Andrade (no. **330**: one of the most beautiful books on dressage and horsemanship of the 18th century).

Among the major series of plates there is work by Johann Elias Ridinger (nos. **245-255**, including the series *Die Pferderassen*, which is rarely found in its complete form, no. **249**, and the extremely rare series *Vorstellung der Pferde, nach ihren Hauptfarben*, magnificently coloured by hand, no. **252**), Georg Philip Rugendas (two series with beautiful mezzotint plates, nos. **262** and **263**), Charles Parrocel (nos. **283** and **284**: two rare series, mixed up in one volume), Carle Vernet (nos. **317-320**), Abraham Hendrik Winter (no. **331**: the only copy of his series of 12 tinted lithographed plates of purebred horses that could be traced), Otto Eerleman (no. **332**: the rare original edition of one of the most famous art books on horses), Eduard Joseph d’Alton (no. **333**), Friedrich Leopold Buerde (no. **335**: the extremely rare original and only edition of his horse portraits), Rudolph Kuntz (no. **336**), Albrecht Adam (no. **340**: the rare original edition of lithographed plates of horses from Alsen), Emil Volkers (no. **341**: the rare collection of the two complete series of plates of the stallions of the royal Hannover stud farm at Celle), George Garrard (no. **344**: a unique presentation album featuring a choice collection of his oeuvre for the wife (?) of William Gilpin), John Frederick Herring (nos. **347-348**, including the rare

original edition of the 10 magnificently coloured aquatints of the winning horses of the Great St. Leger Stakes), Théodore Guéricault (no. 352), and Antoine Dubost (no. 351: his series on Newmarket and the life of the race horse).

The manuscripts in the collection include an interesting 15th-century anonymous German *Ross & artzney Büchlein* (no. 001), one of the 15th-century manuscripts of an Italian translation of Rusius's work on horse medicine (no. 007) and a 16th-century second translation into Italian (no. 008), four suites of bits and mouth-pieces (nos. 017, 036, 045 and 228), a 17th-century manuscript of a hitherto unknown translation into German of Claudio Corte's *Il cavallerizzo* (no. 083), one of the few known manuscripts of the work on horsemanship by Giovan Battista Pignatelli (no. 093), an autograph copy of Winter von Adlersflügel's illustrated account of horse biting (no. 130), a 17th-century translation into Spanish of the text of Pluvinel's *L'instruction du Roy ...* (no. 175), a purchase contract regarding the sale of two horses by Pluvinel (no. 176), and two 17th-century manuscript copies of Valerio Piccardini's *Scritti de cavaleria* (nos. 208-209).

Philippe Deblaise also encouraged me to compile a book or publish a catalogue of my collection. I still recall how this idea grew over a coffee I had with him at 'Le Salon du Livre Ancien' at the Grand Palais in Paris in 2007. We came to the conclusion that it should be more than a mere catalogue, and should also provide relevant information about the authors of the horse books, in order to place not only them but also their books in the appropriate context.

The decision to add some general essays on the main subjects of the collection – horsemanship, veterinary medicine, cavalry and horsemanship in art – has hopefully also contributed to this goal. We asked four specialists to write these essays: (1) Elisabetta Deriu on the development and dissemination of equestrian knowledge in Europe in the 16th and 17th centuries (see pp. 24-29); (2) Bernard Clerc on the development of equine medicine in the 17th and 18th centuries (pp. 30-39); (3) Thierry d'Erceville on the development of the cavalry in the 17th and 18th centuries (pp. 40-43); and (4) Tim Clayton on horsemanship in paintings, drawings and prints (pp. 44-49).

We had a book in mind that would appeal to the horse lover in general with an interest in the history of horsemanship, but also a volume containing full bibliographical descriptions of all the items, including references: a reference work in the guise of a coffee table book, for which we instantly decided to take some 1,500 photographs. Hugo Maertens, an independent photographer since 1970 who specialized early in illustrative photography and fine arts, was asked to carry out most of the photography for the book.

From then on the book became a joint effort of the many people who were asked to contribute, all passionate about the project and specialized in certain areas of horsemanship. I want to thank all of them for their much appreciated contributions, their professional commitment and their thorough research:

- First of all Philippe Deblaise, who was responsible for the French authors and their biographies; And, in alphabetical order:
- Tim Clayton, an independent author and historian, whose contribution to the complete engraved works of George Stubbs (1989) is an excellent introduction to the history of horse racing and breeding in England together with its visual representation. Tim worked on the English biographies and contributed the essay on Horsemanship in art;
- Prof. Bernard Clerc, who contributed the essay on horse medicine;
- Dr. Claudia Condry, an art historian who studied at the University of Göttingen and the Courtauld Institute in London, who provided biographies of German, Flemish and Dutch authors;
- Elisabetta Deriu, a historian and horsewoman who graduated from the University of Cagliari in 1998, presenting a thesis on Antoine de Pluvinel, whose famous book *L'instruction du Roy en l'exercice de monter à cheval* (edition of 1626) she has translated into Italian. In 2009 the National Sporting Library and Museum in Middleburg, Virginia, awarded her the John Daniels Fellowship for a research project on the early seventeenth-century manuscript of Valerio Piccardini's *Scritti di Cavalleria*. She contributed the first essay on the dissemination of equestrian knowledge;
- Thierry Erceville, who contributed the essay on the cavalry;
- Valentin Moreno Gallego, Lecturer in Modern History at the Complutense University in Madrid, who worked on the Spanish biographies.
- Mario Gennero, professor of Spanish literature and one of the judges of the International Equestrian Federation (FEI) for show jumping and carriage driving, wrote many of the biographies of the Italian authors;
- Cis van Heertum, who translated the essays and corrected the entries of the catalogue;
- Michel Henriquet, researcher and author of books on the natural forms of dressage with respect

for the personality of a horse. He was one of the members of the dressage commission at the FFE (Fédération Française d'Équitation), acted as advisor to the riding school of the Cadre Noir in Saumur and is a follower of the great Portuguese riding master Nuno Oliveira. Michel shared with us some major insights and his knowledge about the French riding masters, more importantly about masters whose works were never published;

and

- Carlos Pereira, who contributed biographies of Portuguese authors;

The enthusiastic commitment of all these people motivated me even more to search for desiderata and to produce a truly absorbing book on my collection. This initially resulted in a first draft of some 800 pages and many gigabytes of pictures.

Thanks to my many years of book collecting, I had developed a good relationship with the 'éminence grise' of the world of international antiquarian booksellers, Sebastiaan Hesselink, who – together with his son Corstiaan – also runs a publishing house specialising in 'books about books', bibliographies, and luxury books on atlases and illustrated works.

I approached him about publishing the 'extended catalogue' of my collection. Together with Sebastiaan and Corstiaan we embarked on the strenuous task of turning the draft into a book. An important decision we took was to involve Koert van der Horst in the project. After his retirement Koert, formerly manuscripts curator of Utrecht University Library, was asked to become advisor to the research department of Antiquariaat Forum and HES & DE GRAAF Publishers, the antiquarian bookshop, respectively the publishing house of Sebastiaan Hesselink and his sons. Koert van der Horst verified all the texts and biographies, abridged and enlarged them where necessary (sometimes even writing completely new ones), added indexes and, above all, provided completely new and uniform book descriptions complying with international bibliographical standards, including the relevant references. As a result, many new and previously unrecorded details, new insights and information regarding, for example, the sequence of editions and issues, sometimes even authorship attributions, number and sequence of plates, the completeness of the books, etc. have now emerged. He managed to assign one manuscript that until recently was regarded as anonymous to the important German author Winter von Adlersflügel, and also established that it is an autograph copy (no. 130)! Koert van der Horst gave the book its final shape using the work done by the above-mentioned contributors, and so his name rightfully occurs on the title-page as the compiler and editor of this book, which has been expertly designed by Cees de Jong, VK Projects at Naarden, in cooperation with Asher Hazelaar, Puls ontwerp at Ermelo.

'Nichts angenehmers ist doch auf Erd, als eine schöne Dame und ein schönes Pferd': with this motto of the well-known 16th-century German politician and businessman Marx Fugger in mind, I would like to conclude this introduction by expressing the wish that this book will be a joy for horse lovers in the broad sense of the word. At the same time I do hope that the book will also be useful for those interested in the history of horsemanship, the history of veterinary medicine, bibliographers, book historians, librarians and compilers of sales and auction catalogues.

Johan Dejager

Ghent, September 2013



No. 011, plate 22



An art in motion. The development and dissemination of equestrian knowledge in Europe (16th-17th centuries)

ELISABETTA DERIU



No. 124, plate 1 (detail)

Equestrian art is often taken to be synonymous with school riding or High School dressage and is generally believed to have originated in Renaissance Italy towards the end of the 15th century. The foundation of the first Italian schools around the beginning of the 16th century, at the time the first printed equestrian treatises also began to appear, drew numerous horsemen, riding masters, men of arms and craftsmen from other parts of Europe to the Italian peninsula.

If we look at the sources dating from the 16th and 17th centuries, however, it turns out that equestrian art included a wide range of disciplines which the accomplished horseman had to know and cultivate. Not restricted to riding alone, it also encompassed a knowledge of anatomy, physiology and equine diseases; furthermore methods of rearing horses, different ways of shoeing and biting them; handling arms but also techniques for performing in public. Equestrian art, therefore, did not simply evolve from practices and fixed standards that were subsequently adopted by 'receiver' countries from Italy. The art developed as a result of exchanges when horses and horsemen were moved throughout Europe; through the distribution of authoritative works produced by scholars and equestrian professionals which circulated either in manuscript or printed form; and also through the works of learned men and artists active in courtly circles who responded to the keen interest displayed by princes and the nobility for the equestrian disciplines.

Far from having been embraced unconditionally by professionals and experts, the various theories, techniques, accessories and exotic customs were subject to change, criticism, even rebuttal. Equestrian art in Europe in the 16th and 17th centuries was, however, also less Eurocentred than one might imagine, because it absorbed alternative styles of riding and equestrian disciplines originating from Africa, the Near East and Asia, and it also welcomed many foreign horses who were lodged in the royal stables.

COSMOPOLITAN HORSES AND HORSEMEN

Horse riding and equestrian knowledge is certainly not the exclusive domain of the elite. Nevertheless, quite a few sources that allow us to have an understanding of the equestrian art in the modern era originally derived from aristocratic circles, or from institutions devoted to forming gentlemen. A considerable part of the information regarding the movement of horses and horsemen in the 15th through 17th centuries in particular comes from courtly archives and the archives of riding academies.

The courtly archives contain documents recording number, status, functions and movements of the horses and professionals who served princely or royal courts. Each court had its own archives, which were fed by the various departments the court was comprised of: the Household, the Stable, the Hunt and so on. At a time when many renowned equestrian professionals exerted themselves on behalf of an aristocratic house – whether it concerned the stable, the stud farm, or the army – these documents are of prime importance for our understanding of the role played by the courts in the development of the equestrian sciences.

The archives of the academies are based on documents recording the activities of establishments devoted to forming gentlemen. Horse riding was one of the disciplines included in the curriculum of these institutions. In Italy, France, Germany and England they were mainly founded at the end of the 16th and the beginning of the 17th centuries. As a rule, these academies were both a medium and an instrument of the ruling authorities and the countries in which they had been established: for example, the rise of the Venetian academies was encouraged and endorsed by the Doge of Venice,

while the French academies developed thanks to royal and aristocratic patronage. These institutions must not be confounded with the riding schools that emerged in great numbers in Italy during the Renaissance. The schools that were entirely devoted to teaching high school horse riding primarily relied on the fame of the founder or the riding master running them. The school that was founded in Naples around 1530 by master Giovan Battista Pignatelli, for instance, who is generally regarded as the father of modern equestrian art, was among the most renowned. As far as we know these schools, unlike the academies, did not produce any type of archive. The information contained in the equestrian treatises of chroniclers and memorialists, or occasionally deriving from royal archives and academies, nevertheless allows us to remedy the lack of first-hand sources in this respect. Collating the pieces of information deriving from these various sources offers us an insight into the distinguishing characteristics of the horses and the professionals involved in creating, developing and diffusing equestrian art.

The courts kept highly specialised horses and horsemen who were earmarked, in accordance with their specific skills, to serve in wars, breeding, riding schools or races, or in daily tasks. These horses and horsemen with their several qualities added to the renown of the courts that employed them, though it was not uncommon that they were called upon to serve elsewhere: at another court, for example. Take, for instance, the Kingdom of Naples, which was first subject to the House of Aragon and subsequently to Habsburg Spain from the beginning of the 16th century. The court at Naples was one of the first European centres of equestrian art. It was famous for its stables, its stud farms and its breeding programmes, as well as for the professionals that were trained or worked there. As the registers of the stud farms show, the best mares and stallions were regularly sent to other regions in the south of Italy, though always within the territory of the Kingdom, to improve the quality of breeding. The fame of certain horses also travelled beyond the borders of the realm to the country upon which Naples depended, namely Spain. Thus the best mounts of the riding school, or horses that had proven to be superb in battle, were sent to Spain via the sea or across land. These horses were often coveted by royal courts beyond the bounds of the Kingdom, too. At the end of the 15th century, letters sent between the House of Aragon at Naples and between the House of Gonzaga at Mantua in Lombardy mention numerous shipments of horses: horses that were requested, offered, loaned or exchanged, to be used in a range of events, but always accompanied by one or several letters confirming their origin and describing their characteristics. The same applies to the horsemen who came from the Kingdom of Naples: like the horses they were responsible for, and regardless of what their duties were, they served their own court as easily as a foreign one. Saddlers and farriers could be sent to all corners of the Kingdom to offer their skills at the court's request. The best riding masters travelled to the court of Spain to render homage to the monarch and offer the horses they had trained, as, for instance, the two riding masters from the Neapolitan family of Ferraro, Giovan Battista (no. 076) et Pirro Antonio (nos. 202-203), who are among the most celebrated equestrian authors of the middle of the 16th century.

The court at Naples played an essential role in the rise of equestrian art in Europe, but many other courts in Italy were equally important, conferring upon the art its cosmopolitan character. We need only think of the contests that were organized from time to time in the north of Italy, where the best horsemen and horses from the princely courts of Mantua, Ferrara or Bologna were pitted against each other in jousts and races. Then there is also the contribution of the Mantuan studs to the development of English breeds; or the exchanges between the House of the Medici in Florence and the court at London from the 16th century, when horses and riding masters were sent from Tuscany who were eagerly received by the English Crown. The court of France for that matter lodged numerous horses and Italian professionals in the late 15th century, at the time when the 'Italian Wars' were raging.

Leaving behind us the courts to return to the schools and then to the academies, the overall picture is every bit as animated. These centres which were so well suited to train apprentices and develop equestrian techniques, offered a place to carefully selected apprentices who came from far and wide; particularly during the summer, as witnessed by the few surviving lists compiled by the Italian academies, when young gentlemen arrived especially from countries like Germany, France and the British Isles to be taught the equestrian principles that had been established by the Italian masters. It is by following this trajectory that two of the greatest names associated with modern French equitation, Antoine de Pluvinel (†1620) and Salomon de la Brouë († after 1602) received their training: the former attended a Neapolitan riding school, the latter a school in Rome.

From the late 15th through to the 17th century, Italy thus experienced one of its most exciting periods in the field of equitation: its prestige as an equestrian nation was at its pinnacle, also abroad. Thanks to a myriad exchanges, Italian equestrian fashions were well known throughout Europe. They served to make horse riding a discipline that was dictated by numerous formal rules but at the same

time an art that was full of grace and distinction: according to an established tradition, for example, the airs above the ground – those movements which are nowadays known as ‘Haute école’ – were perfected by Italian riding masters. Equestrian treatises, which begin to circulate in printed form in the 1550s, emphasized these technical innovations and standardised, that is to say fixed, the theory and practice of horsemanship.

Nevertheless, it is also surprising to see that equestrian art was anything but a set of unchanging precepts: it developed and was fed by multiple contributions, from Italy for one, where numerous exotic customs existed side by side. Horsemen were aware of these customs and incorporated them, also in courtly environments, where many traditions were established with regard to breeding or riding practices. This also happened at the Neapolitan court, which is regarded as one of the cradles of equestrian art in Italy.

The attitude of Ferdinand I of Aragon (1423-1494), King of Naples, also called Don Ferrante, was exemplary in this respect. Having vowed to combat the Turks, he released the village of Otranto in Apulia from the enemy's hold in 1480. Among the booty carried away by his army were two Turkish horses, beautiful animals but in a bad state because, having belonged to the invaders, they had suffered in the war. Wishing to offer the two horses to Federico I Gonzaga (1442-1484), marquess of Mantua, the king undertook to nurture them back to health before sending them off. A connoisseur of horses, he explained to the marquess, who was equally well versed in all matters equine, that they had been nourished and kept according to the prevailing Turkish customs. The same openness to foreign methods was to be found at the court of Mantua. Gonzaga's stud farms included numerous exotic horse breeds originating from Spain, Northern Africa and the Near East, horses that were scrupulously tended by highly specialized staff. The lords of Mantua themselves made a point of honing and refining their accomplishments as horsemen. Federico II Gonzaga (1500-1530) was among the most sophisticated of horsemen. So much so that he advocated the custom, within his own court, to adorn the Northern African and Asian horses according to the fashions of their native countries. He therefore ordered the horses' limbs and hairs to be dyed red with henna. He was so fond of them, in fact, that he commissioned his agents and ambassadors in Venice to purchase as many of them as they could.

As for horse riding itself, the methods advocated by riding masters in the 16th and 17th centuries did not necessarily take into account the different styles of riding in use in Europe, either at the court or beyond. This is notably the case with the riding style called ‘à la genette’ or ‘à la stradiote’, that is to say with very short stirrups. It concerns a style also known as ‘morisco’, which was common throughout Northern Africa and also, at least since the 11th century, in the Iberian peninsula (jineta), though it was also adopted by light cavalymen in Greece and Albania (stradiots). By contrast, the Italian, French, English and German riding masters insisted on a riding style called ‘en bride’, that is to say with long stirrups, a practice on which all their theories were based. The authors of equestrian treatises especially ignored or criticized the ‘jineta’ style, the majority of them regarding it as inelegant, devoid of any solid principles and, above all, inappropriate for aristocrats and gentlemen because it had originally been a thing of mercenary soldiers. In actual fact, it was a fine technique and very suitable for horsemen belonging to the nobility and the aristocracy. In Spain, for example, the ‘jineta’ style was practised even among the kings and the Grandees, who obviously did not think any the worse of it. In the years 1524-1527 the young Mantuan prince Ferrante Gonzaga (1507-1557) was staying at the imperial Spanish court of Charles V. In his letters he observed that while riding a horse ‘ala gianetta’ was general practice, nobody seemed capable of riding a horse ‘à l'italienne’, in the Italian fashion. Testimonies like these enable us to look at the development of the equestrian art in Europe from various perspectives and assess the art in its full complexity.

Becoming diffused throughout Europe thanks to the mobility of horses and horsemen, the various equestrian modes, lores and techniques also developed and spread due to yet another powerful medium: that of word and image.

MANUSCRIPTS AND PRINTED BOOKS: THE TRANSMISSION OF EQUESTRIAN KNOWLEDGE THROUGH WORD AND IMAGE

The riding masters basically took their pen in hand for three reasons: to transmit their knowledge to their pupils; to disseminate their theories more profitably by publishing them; to solicit the goodwill of a patron or the court to which they were attached. The various types of treatises are as numerous as the disciplines that fall under the heading of equestrian art: (1) hippiatrics, (2) riding styles, with long or short stirrups, (3) the hunt, (4) military techniques and (5) techniques relating to farriery: shoeing, designing and manufacturing bridles, mouthpieces and branding marks for horses.

The equestrian treatises that deal with techniques for horsemen and target a special public, very often contain a great many chapters devoted to other disciplines, even to knowledge that was long regarded as humble. Throughout the 16th and 17th centuries, authors expressed the opinion that the equestrian art suffered from the introduction of novel practices and the accessibility of the equestrian profession to men outside the nobility, even mercenaries. Accordingly, they tried to redefine the knowledge relating to horses which they deemed worthy of the attention of the horseman, even highborn horsemen. The ideal as it had been developed in the Renaissance, according to which man must discover and develop his full potential, only strengthened this conviction. The ideal horseman, therefore, was not merely a man capable of holding himself up in the saddle, he also had to master all the knowledge and techniques that would render him a complete horseman.

This enthusiasm for eclecticism is also reflected in the equestrian literature that was being produced. Two of the greatest bestsellers of the era gave ample attention to the blacksmith's trade. Count Cesare Fiaschi, who was active at the court of Ferrara, published his *Trattato dell'imbrigliare, maneggiare e ferrare cavalli* (1556; no. 071). Pirro Antonio Ferraro, employed by the royal Neapolitan court, wrote *Cavallo frenato* (1602; no. 202), a work that presented a method explaining step by step how to design various mouthpieces and parts of the bridle. The keen interest in this type of skill also manifested itself at other courts in Europe: from the middle of the 16th century, immediately following Fiaschi's work, treatises on bridles begin to appear in great numbers in Germany. The same applies to veterinary techniques. Giovan Battista Pignatelli, a scion from an ancient Neapolitan family and an accomplished horseman, compiled a pharmacopeia full of remedies under the title *Arte veterali* (cf. no. 093). It is the only evidence we have of the activities in this field of one of the most renowned riding masters, whose works on the equestrian art otherwise do not appear to have survived.

At the same time, these equestrian treatises are firmly rooted in the cultural context of the time of which they are a product. They are filled with references to the works of classical as well as contemporary authors, such as Xenophon (c.430-354 BC), but also *The Book of the Courtier* by Baldassarre Castiglione (1524). Xenophon addressed essential themes that appealed to the masters of the equestrian art, notably: how to interpret the horse's behaviour according to a scale of moral values (courage, unreliability, cowardice etc.); the notion of equestrian performance offered to the public and honouring the gods; employing the mythology of the centaur as the image of the ideal horseman (no. 086). Castiglione's work can be interpreted on two levels. From a formal point of view it provided authors with a model for their own treatises: like the Courtier, who for that matter drew his inspiration from classical sources, many equestrian works were written in the form of a fictional dialogue taking place within a well-defined framework and extending over a number of days. This is the case with Claudio Corte's *Cavallerizzo* (1562; no. 079). As to the work's contents, on the other hand, authors derived from Castiglione's *Il Cortegiano* numerous important concepts, such as the aptitude for serving a prince efficiently and in a manner agreeable to him; or again the three qualities 'mesure, grâce et sprezzatura' (measure, grace, and studied carelessness): a mix of daring and discretion which every horseman attending a court ought to be aware of, aspire to and cultivate. The same qualities could also be used to judge the character of horses. The treatises by Fiaschi, Corte, Piccardini and Pluvinel, to name only a few, all explore the esthetical dimension of horse riding by referring more or less explicitly to Castiglione's precepts. The use of such themes enabled authors the better to set up and develop their own theories by promoting them in a courtly environment.

Not all courts were the same, and the normative literature was adapted to the specific demands of the target audience. Take, for instance, the treatises on riding horses 'à la jineta', a style hardly approved of by Italian authors but one which was very favourably received at other European courts, as in Spain and Portugal. Like riding 'à la brida', the 'jineta' was a princely exercise in its own right, which could be reduced to principles and had a doctrine of its own. This is witnessed by the vast output of works on this theme from the middle of the 16th century, with many of the authors and dedicatees belonging to the higher social echelons. Like riding 'à la brida', this style could be practised 'with grace and elegance', as was affirmed by the Count of Puñarostro, author of the *Discurso... para estar a la Gineta con gracia y hermosura*, a work published in 1590.

On the whole, treatises on the equestrian art offer an impressive insight into the knowledge compiled and developed by an author during his career, and occasionally published posthumously. Sometimes these treatises circulated more or less privately during the author's lifetime, with his authorization and in complete or partial form. Not all works, however, circulated in manuscript before being published. The fact that a treatise is in manuscript does not necessarily mean it antedates the printed work of the same title. Such a manuscript may have been copied from a published work and commissioned by a collector or an amateur of equestrian matters. Even in the days when the printing press was at its height, some treatises still remained in manuscript, such as the extremely rare *Scritti de*

cavaleria by Valerio Piccardini which can be dated to the beginning of the 17th century, two copies of which are held by the Dejager collection (nos. 208 and 209).

The majority of the treatises produced in the 16th and 17th centuries also contain a considerable number of illustrations. Like the written word, these images were powerful carriers of knowledge that illustrated and underscored the author's argument. Illustrations played a prominent role in works whose knowledge would be difficult to digest without the aid of such visual tools: this is particularly true, for instance, for anatomical or military treatises. Another category of works depending on images were manuscript or printed manuals of brands, which began to circulate from the middle of the 16th century. In the majority of cases, they are veritable catalogues recording the identifying marks for horses employed by stud farms and breeding farms in Europe, with accompanying remarks on their origin. Here, the text is a supplement to the information contained in the images. In the anthologies of drawings or engraved plates, the text was often limited to a brief legend commenting on the illustrations. When the knowledge to be learnt was primarily conveyed through images, as in these cases, quite often the production of such volumes was entrusted to renowned artists who were specialized in depicting horses. Those made by Antonio Tempesta (1555-1630; no. 090) and Jan van der Straet (or Stradanus, 1523-1605; no. 106), for example, went through several editions from the late 16th century to the 17th century and served other artists as models from the time they were made. These anthologies took the form of a virtual stud gallery, complete with portraits of the horses according to their region of origin and with a few explanatory lines in Latin describing their good points. As a result of this interplay between word and image as the best way to transmit knowledge, the equestrian treatises were also part of the contemporary intellectual debate, even outside the countries where they were originally produced.

The happy union of word and image was brought about thanks to the publication and dissemination of equestrian treatises. In this way the riding masters were able to bring their innovations to the attention of the public; they were able to discuss and weigh theories already circulating, or respond to innovations proposed by their colleagues. A good many authors refer to the 'Ancients', the masters who preceded them, either by expressing admiration or reserve. The theories of contemporary masters likewise offer food for thought. Debates between authors could carry on for years, following the rhythm of their publications. Such a debate, for instance, took place in the beginning of the 17th century, when the relative sizes of the branches of a bridle were topic of discussion. Masters like Pirro Antonio Ferraro (no. 202) and Salomon de La Brouë (no. 156) contributed to this debate with their respective treatises.

The number of translations made of a particular work is often a reliable measure of its success abroad. Some translations, however, are free renditions of the original text, the better to answer to the needs of the audience for which they were intended. Sometimes the adaptations were so thorough that the original text was brought out under another title, and with the name of another author. This happened, for instance, in the case of the first equestrian treatise to be published in England, the *Newe book containing the art of ryding ...* by Thomas Blundeville (1561; cf. no. 037). This 'new book' was actually a very free translation of the first equestrian treatise to have been printed in Italy, Federico Grisone's *Ordini di cavalcare* (1550; no. 055), in which Blundeville had introduced substantial modifications.

Travel and exchange are the principal vehicles of the equestrian art as it developed in Europe from the end of the 15th through the 17th century. Word and image allowed horsemen to record all information acquired in the field of equitation, which has been preserved thanks to archival documents, correspondence, treatises and collections of works. Containing as it does virtually all of the equestrian treatises that have been produced in early modern Europe, the Dejager collection bears witness to the extraordinary wealth and the wide range of knowledge circulating in the 16th and 17th centuries.



No. 062, p. 219

The development of equine medicine in Europe viewed through the works of the equine veterinarians of the 17th and 18th centuries

BERNARD CLERC



No. 124, plate 1 (detail)

By definition, the equine veterinarian is a doctor of horses. The term derives from the Greek words for horse, *hippos*, and physician, *iatros*. Cardini in his *Dictionnaire d'hippiatrique et d'équitation* (1845) expanded the definition to include veterinary medicine, a science concerned with the study and treatment of equine diseases. The Romans used the term '*mulo medicina*' for this branch of medicine, calling its practitioners *veterinarius* (he who occupies himself with the *bestia veterina* or beast of burden) and also *equarius* or *medicus veterinarius*. These terms were generally used to refer to equine medicine and to the diseases of horses, though in the course of time a certain evolution in meaning took place. Lafosse in his *Dictionnaire raisonné d'hippiatrique* (1775), which is also an indispensable reference work, offers an earlier definition which is more comprehensive and also includes anatomy, breeding and the management of stud farms. Hippiatrics accordingly was the overall study of the horse, as was also envisaged by the riding masters writing on the subject in the 17th and 18th centuries. These men taught equitation and therefore they were equine specialists. This is not the case anymore nowadays and so we might say that the narrower definition of hippiatrics has prevailed.

The horse being one of man's precious companions, it is easy to imagine that hippiatrics is as old as the domestication of the horse. Classical literature indeed shows us that the science of hippiatrics was carefully handed down by the Greeks and the Romans. From Antiquity, the treatment of domestic animals was the domain of specialists, and a number of them recorded their knowledge in writing. Their works, dispersed across the libraries of Europe and the Orient, were often lost or irregularly transmitted. In the Middle Ages this classical heritage, which had thus been preserved in more or less modified form among the Christian and Muslim nations, was treated differently in the two cultures. The Arabs, who were passionate about horses, reached a superior level of hippiatrics partly due to the enthusiasm of enlightened sultans, as is witnessed, for instance, by the works of Abu Bakr ibn Badr (1333). In the Christian West, however, interest in the cavalry and in the equestrian art gradually declined. Lafosse in his dictionary of 1775 accordingly noted under the heading of 'hippiatrics' that equine medicine, which had become neglected after the Romans, had imperceptibly come to rest in the 'hands of those who, because they see the most of horses, are judged to be best capable of treating them, and so the science was relegated to the burning hot workplaces of those who shod horses'. Before it disappeared altogether, the term hippiatrics had therefore come to be associated with the profession of 'mareschal', marshal or farrier, a noun deriving from the Old High German 'marahscalh', and composed of the words 'marha', horse, and 'scalh', servant. Farriers, who were often uneducated, tended to the hooves of horses. In general they had only a rudimentary training, but some of them possessed a modicum of medical knowledge that was often based on practical experience and they were also known to treat general diseases. As a result they called themselves 'maréchaux experts', expert farriers. The distinction between the simple and the expert farrier was much less evident in France than it was in neighbouring countries like Spain, Italy, Germany and Great Britain, according to Alcide Railliet and Léon Moulé in their *L'Histoire de l'École d'Alfort* (Paris 1908).

The invention of printing in the middle of the fifteenth century caused a revolution in the dissemination of knowledge. From the beginning of the 16th century, Latin and Greek works on hippiatrics were being translated that served as inspiration for men like the physician Jean Ruelle (or Ruellius; *Veterinariae medicinae* (1530), no. 039), or the veterinarian Laurent Rusé (or Rusius). The latter wrote *Hippiatria sive marescalia*, a treatise that circulated in numerous copies before it was printed for the first time in c.1490 in Speyer (no. 002) and for the first time in France in Paris in 1531 (no. 003). A

number of innovative treatises on equitation were published in the 16th century which bear witness to a more profound and first-hand knowledge of the horse (Pignatelli in 1518; cf. no. 093, and Grisone in 1550; no. 055), though there are no interesting references to hippiatrics. Towards the end of the 16th century, however, Europe experienced a veritable rebirth of the science of hippiatrics. This revival, which had been initiated by great Italian riding masters like Grisone, was later carried on by German, English and French professionals. In France the 17th century especially was a Golden Age of equitation, one which continued into the 18th century, when many innovations were introduced that would eventually lead to the foundation of the veterinary schools. We will now explore this period of revival through the medium of the books that appeared on the subject.

THE MEN WHO REVIVED HIPPIATRICS A FORERUNNER: CARLO RUINI, A SENATOR OF BOLOGNA

The landmark work in the revival of hippiatrics in Europe is without question the *Anatomia del Cavallo, infermita et suoi rimedii*, that magnificent work by the Bolognese senator Carlo Ruini (1530-1598). It is known for its marvellous full-page anatomical plates, while the accompanying commentaries have also contributed to its renown. A careful study of these plates suggests that senator Ruini was not the distinguished and brilliant anatomist who, having dissected horses in great numbers, had an altogether exceptional anatomical experience which enabled him to design these magnificent anatomical studies. The conclusion of scholars as recapitulated by Emmanuel Leclainche in *L'histoire de la médecine vétérinaire* is that senator Ruini was probably in possession of papers that came from Leonardo da Vinci. After the latter's death in 1519 his drawings and studies were dispersed throughout Europe. It is confidently assumed that Leonardo da Vinci must have made anatomical studies of horses, though they have never been recovered. Senator Ruini may well have had the chance to obtain them. Ruini provided minute descriptions of the diseases of the horse in the second volume of the work, entitled *Infermita del Cavallo*. The descriptions of the diseases run to 266 pages in folio. Were these descriptions based on a mere compilation, were they commissioned from a 'ghost writer', as we would now say? The question remains unanswered. Often the treatments proposed by Ruini are basically remedies inherited from Roman and Greek authors rather than cures that are founded on medical observation. The work was published posthumously and it is impossible to establish the context in which this nevertheless magnificent work was undertaken (no. 094).

The works of other educated authors that were produced in the same period, notably the *Hippoostéologie* by Jean Héroard (no. 044), royal physician to Henry IV of France, testify to the lively interest in the anatomy of the horse existing at the end of the 16th century. These works, which were intended for a more specialised readership, have recently come into focus again. Ruini's book all the same remains the essential work of reference.

A SPECIFIC CASE, NICOLAS BEAUGRAND, 'MARÉCHAL EXPERT'

Nicolas Beaugrand is one of those 'maréchaux experts' or expert farriers active at the end of the 16th century on whom we will now dwell because his work, *Mareschal expert*, marks a period of great improvement in the equine sciences. His work, however rudimentary, is nevertheless interesting in this respect. This isolated instance of a farrier's experience in print was not immediately followed by other works of his colleagues, because farriers were woefully uneducated, lacking any formal training in general and in their field of expertise in particular. The genre would nevertheless find wide circulation through hawkers of books and pamphlets. Parallel to the output of educated authors, some of the 'field workers', the 'maréchaux experts', also put their knowledge into print in the course of the 17th century. These works show the emergence of a new class of authors similar to their learned colleagues, the equine vets.

Nicolas Beaugrand is representative of a working-class group eager to improve itself, that of the farriers. He may be called exemplary of the late 16th-century farrier. Working in Paris as a 'master farrier' at the turn of the century, he published *Le Mareschal expert, traitant du naturel et des marques des beaux et bons chevaux, de leurs maladies et remèdes d'icelles, avec un examen et forme de l'Estat de Mareschal et une description de toutes les parties & ossements du cheval* in 1619 (no. 162). This work, which first came out in Paris in a quarto format, was reprinted many times, often in the more portable octavo format. A highly successful work, there were numerous pirated editions in the 17th and 18th centuries, which were printed not only in the octavo but also in the smaller duodecimo formats and were sold by book peddlers. The farrier's trade was a very practical craft which, as Beaugrand had stated, required 'skill, experience, knowledge, also hands-on experience', a technique we would now say. It is hands-on experience to know how to 'heat the iron well, to be good at welding, forging, shoeing, cauterizing, and bleeding, to be skilful and bold'.

It is worth quoting Mennessier's *Essai de bibliographie hippique* on this work. Mennessier regarded

Beaugrand's work as a monument of ignorance, barbarism and superstition and as a most illuminating collection of contemporary prejudices. Not a single sentence was devoted to farriery. Mennessier's judgement is to the point but severe. Beaugrand's work is important because it offers a rather precise insight into the sort of care horses received at the hands of farriers at the time. The brief descriptions of the diseases of the horse are followed by 'tried and tested' recipes without any scientific foundation, the fruit of oral tradition and practice. The work was intended for horse owners and farriers with only a basic education and it owed its success to its simplicity. Once an illness had been diagnosed, one or more remedies were recommended that were 'infinitely good & rare approved recipes ... to cure all sorts of diseases that might overcome a horse ('infinies bonnes & rares recettes approuvées... pour guérir toutes sortes de maladies qui peuvent arriver aux chevaux'). It is definitely the fruit of an oral tradition committed to paper.

The contrast with the magnificent work by Carlo Ruini that was published around the same time, the *Anatomia del Cavallo, infermita et suoi rimedii*, could not be greater.

THE EQUINE PHYSICIANS; THE EXAMPLE OF LOUIS VITET, DOCTOR AND PROFESSOR OF MEDICINE IN LYON, AUTHOR OF MÉDECINE VÉTÉRINAIRE, A WORK IN THREE VOLUMES PUBLISHED IN 1771

Already in Antiquity physicians were practising equine medicine and during the entire period under review, numerous medical works on human diseases appeared which also included an 'appendix on the diseases of horses and other quadrupeds'. Physicians possessed a general scientific training which made it easier for them to study animal diseases as well. This extension of human pathology to animal pathology may well be thought of as the domain of inquiring minds. Perhaps the interest in animal pathology also had to do with the prevailing medical fashion. Therapeutic recipes in print were commonly sold in the 17th century and they were a matter of concern for the Faculty of Medicine. The remedies that were proposed were diverse but at times so scantily underpinned that the Faculty of Medicine strongly disapproved of these 'abusive, dangerous and murderous theses'. This stigmatisation reflects a certain uneasiness with regard to hippiatrics, which at the beginning of the 17th century was anything but a protected discipline.

In the second half of the 18th century, eminent physicians like Félix Vicq d'Azyr and Louis Vitet skillfully applied their knowledge to the treatment of animals, specifically horses. Vicq d'Azyr was a member of the Academy of Sciences and the Académie Française as well as personal physician to Queen Marie Antoinette. Louis Vitet was a junior surgeon at the Hôtel-Dieu in Lyon in 1744 and was admitted to the College of Physicians in Lyon in 1761. A very active man, he was a prolific medical author and also founded a school for midwives. In 1771 he published *Médecine Vétérinaire*, a work in three fat volumes. He was forced to turn his attention away from medicine when he was elected mayor of Lyon at the time of the French Revolution, becoming a delegate for the department of Rhône at the National Convention in 1792. It is unknown what precisely motivated him to write veterinary works, but he presented a complete panorama of veterinary medicine and condemned the carelessness and malpractices of farriers. The third volume includes, in addition to the stock of medicines a farrier should keep, a voluminous study in 269 pages on the authors to have written on veterinary medicine since Vegetius. Curiously, Vitet's work was published at a time when Claude Bourgelat, also a native from Lyon, had already founded two veterinary schools and was publishing outstanding works on the subject. In Vitet's case we may wonder what the impact of his own *Médecine Vétérinaire* may have been.

HIPPIATRICS AND RIDING MASTERS

The 17th century saw the birth of the 'era of the riding masters', professionals who were at the same time horsemen, experts in the art of equitation, and often also highly educated men with a considerable general knowledge and a solid medical and scientific background. In this respect they deserve to be called horse veterinarians, 'hippiatres' in French. Hippiatrics included the full range of knowledge relating to horses, encompassing as it did anatomy and the bone structure of horses, but also breeding and the management of stud farms. In the 17th century, a number of magnificent works appeared, ranging from treatises by men who only focussed on the art of riding and adhered to the classical tradition (Menou, nos. 158-161; Pluvinel, nos. 164-176) to those who, towards the end of the century (Solleysel, nos. 189-194; Markham, nos. 137-140) and the first half of the 18th century (Garsault, nos. 297-299; Bourgelat; and Lafosse, nos. 308-311) made hippiatrics their exclusive business – via the intermediary stage of works by authors who embraced both genres (La Guérinière, nos. 285-292). It is fair to say that the treatises of the 17th-century riding masters decisively altered the course of traditional hippiatrics.

Equitation flourished spectacularly during the entire 17th and 18th centuries. From the 17th century onwards, riding masters who were engaged by the elite were able to consult works that could teach them about the anatomy of the horse, about the practice of shoeing and about the diagnosis and treatment of diseases. *Le Parfait Mareschal* by Jacques de Solleysel (1664, no. 189) was a work that gave them all they needed. The Frenchman Jacques de Solleysel and the Englishman Gervase Markham have left us two written monuments of hippiatrics. The former wrote *Le Parfait Mareschal* and the latter *Markham's Masterpiece* (1610, no. 138), which was translated into French as *Le Nouveau et savant Maréchal* (1666, no. 140). Through the translations of his works on horsemanship, Markham was also influential in France. Eighty years later François de Garsault, also a riding master, carried on the torch by updating the available knowledge in his landmark work *Le Nouveau Parfait Maréchal* (1741, no. 297).

Around this time a quiet revolution was shaking up the world of equitation. This had to do with the rise of a new genre of horse doctor, the veterinary, who primarily treated horses but also cared for other domestic animals. The world's first ever veterinary school opened its doors in Lyon in 1762 at the initiative of Claude Bourgelat. It would take a few more decades before veterinary medicine was fully organized and accepted as a profession in its own right and able to make its mark. Bourgelat was a man who spanned an era of change: starting out as a riding master, he became an icon of veterinary medicine in his more mature age. In a way the riding masters can be regarded as the precursors of today's horse veterinarians and in this respect they have always remained a focus of interest to the profession.

For this article, I have selected four key personalities in this field, namely Jacques de Solleysel, François de Garsault, Claude Bourgelat and Philippe Etienne Lafosse. A discussion of these four authors and their works will now follow.

JACQUES DE SOLLEYSSEL

Jacques de Solleysel was born in a little village near Saint-Étienne in 1617. He was educated by Jesuits in Lyon and left for Paris at the age of eighteen to follow his inclination for the riding school. There he was trained by René Menou de Charnizay, an old pupil and friend of Antoine de Pluvinel. At the Academy run by Menou, Solleysel was taught not only riding but also mathematics, literature, poetry, painting and music. He may be regarded as the embodiment of the great riding master. He travelled abroad and established relations with German riding masters, thus widening his scope. He was also involved in setting up several academies, such as that of Bernardi, and achieved European fame.

Jacques de Solleysel possessed great practical skill in his field of expertise, which allowed to bring out, in 1664, his first work entitled *Le Parfait Mareschal qui enseigne à connaître la beauté, la bonté et les défauts des Chevaux. La manière de les conserver dans les fatigues des voyages de les nourrir et de les panser avec méthode. La Ferrure* (no. 189). Through *Le Parfait Mareschal*, which long remained a standard reference work, Solleysel passed on his vast knowledge to successive generations of riding masters.

Le Parfait Mareschal was an immediate success and by 1696 the seventh edition had already left the presses. After the death of Jacques de Solleysel in 1680, the work remained in print until 1782. A real equine bestseller!

It must be noted that already in his lifetime, Solleysel altered the framework of his book in an attempt to combat pirated editions, which are the by-product, in a sense, of success. This was not by chance, as the author also rectified a great number of serious errors current at the time. In the text of the authorized editions, Solleysel modified the various treatments that had traditionally been proposed, removing recipes that had proven to be inefficacious while adding a number of sound remedies which he had amassed between 1664 and 1680. He possessed a critical mind, one which had been formed by first-hand experience and observation and he weeded out popular beliefs. Mennessier in his *Essai de bibliographie hippique* offered a good analysis of Jacques de Solleysel's success: 'Solleysel was a marked improvement on his predecessors; we should be grateful to him for having simplified their methods and having rectified many of their blatant mistakes. He was not altogether free of such errors himself, however, and if he condemned useless remedies and disastrous operations, he was far removed from altogether repudiating the polypharmaceutical practices that were characteristic of veterinary medicine at the time. He still believed that the colour of the coat of a horse, its markings and its tuft, were indicative of its worth and character; he also gave credence to the influence of the stars and the signs of the zodiac: "purgations must take place when the moon is in decline ... one must chose a day ... when the moon is in a water sign, that is to say Cancer, Scorpio or Pisces". Although he observed that "the truth of these observations is contested", he nevertheless scrupulously described the signs of the zodiac that rule the several parts of the body, because "there are some who are careful not bleed any of the limbs that are ruled by the air signs when the moon enters that sign, because at that time the limb will have an abundance of moisture, which can cause it to become inflamed", etc.

etc? ('Il croit toujours aux indications données sur la valeur et le caractère des chevaux par la robe, par les marques et *épis*; à l'influence des astres et des signes du Zodiaque: "il faut purger au déclin de la Lune... et choisir un jour... où elle soit dans un signe humide, sçavoir le Cancer, le Scorpion ou les Poissons". Tout en disant que "les fondemens de ces observations sont contestés", il décrit soigneusement les signes du Zodiaque auxquels chaque partie du corps est dédiée, car "il y en a qui observent exactement de ne pas vouloir faire saigner un des membres dédié à un des Signes du Ciel lorsque la Lune y entre, parce qu'en ce temps là cette partie abonde en humidité, ce qui luy pourrait causer quelque fluxion", etc. etc?').

All the same, if we compare Solleysel with some of the authors who preceded him, like Ruini, Francini, l'Espiney, Rusé, Baret Sieur de Rouvray, Beaugrand, etc., it is obvious that he was very meticulous and that he often succeeded in excising absurd practices, all the while retaining what he considered right, and adding the fruits of his own experience. As one of his commentators said, many of his formulas have stood the test of time. He was the first to underpin hippology and hippiatrics with reliable data, and his book has been the point of departure for generations of equestrian authors who were thus able to write on the subject with increasing sophistication up to the present day. His success can be gauged by the numerous editions that were printed for more than a century after his work had first appeared, to be stopped only by the publication of the *Nouveau Parfait Maréchal* by Garsault.

Solleysel was certainly not averse to what we would now call advertising. In the Preface to the Reader, he extolled the merits of the *Parfait Maréchal*, but it is especially in the preface to his *Maréchal Méthodique* (no. 192), writing under the assumed name of La Bessée, that he shamelessly showered the most hyperbolic praises on himself, extolling his own skills, talents and the virtues of his remedies. Such a strategem was common at the time and does not detract from the intrinsic worth of his undertaking. Much later, Bourgelat paid homage to his work by stating that: 'Nobody has ever received more praise for his work than M. de Solleysel; his strict integrity alone convinces us of the pure intentions of his work. More committed to the public good and the progress of his profession than mindful of the glory he could well hope to achieve, he had his heart set on instructing us in order to enlighten us: he did not attempt to deck himself out with the deceitful and specious appearances of a false knowledge that nowadays obscures and compensates failure. The universal praise awarded him is justly due and may be seen as a fitting tribute to his zeal' ('Jamais ne réunit autant de suffrages en sa faveur que M. de Solleysel ; son exacte probité suffit pour nous assurer de la pureté des motifs de ses travaux. Plus occupé du bien public et du progrès de son art que sensible à la gloire qu'il pouvait se promettre, il n'ambitionna de s'instruire que pour nous *éclairer* : il ne chercha point à se parer des dehors trompeurs et spécieux d'un faux savoir, qui masque et satisfait aujourd'hui l'insuffisance, et l'approbation universelle dont il a été honoré peut être regardée comme une juste récompense de son zèle').

SOLLEYSEL'S SUCCESSOR, FRANÇOIS ALEXANDRE DE GARSULT

Garsault may be regarded as Solleysel's successor even though he published his own chief work considerably later, in 1741. Garsault can be called a successor because the title of his most important work, *Le nouveau Parfait Maréchal* (no. 297), implies an affinity with that of Solleysel, because their approach appears to be similar and because in a certain respect the two men received the same sort of training.

François Alexandre Pierre de Garsault was born in 1692, more than a decade after Solleysel had died. He was, according to Mennessier, a draughtsman and a captain of the stud farms. As inspector general of the stud farms, he undertook numerous missions to study breeding, which allowed him to establish many profitable contacts while travelling. All we really know about him is derived from his own writings. He was a prolific author and wrote about horses, carriages, harnessing, and the profession of saddlers.

Le Nouveau parfait Maréchal ou connaissance générale et universelle du cheval went through numerous editions, the last one of which came out in 1843. Although really nothing more than a good compilation based on previous works, it is presented with great clarity and with numerous pleasing illustrations (49 plates in all). Garsault provided a careful critical assessment of the available knowledge and above all the available treatments. The clear arrangement of his work was a major factor of its success.

CLAUDE BOURGELAT, RIDING MASTER AND FOUNDER OF THE VETERINARY SCHOOLS

There is not a more peculiar person than Claude Bourgelat. The biographical facts presented here are taken from Railliet and Moulé's *L'histoire de l'École d'Alfort*.

Claude Bourgelat was born in Lyon on 11 November 1712 as the youngest of a family of seven children. His father, Pierre Bourgelat, alias *Plume d'or*, the Golden Quill, was deputy mayor of Lyon in the years 1706-1707; he was raised to the nobility because of the offices he held.

All biographers agree that Claude Bourgelat, who was educated by the Jesuits, was an excellent student. He studied law at the University of Toulouse and became a barrister at the Parlement of Grenoble, one of the superior courts of justice in the time of the Ancien Régime. Commenting on Bourgelat's formative years, Jean Girard presents him in a different light in *Tableaux comparatifs de l'anatomie des animaux domestiques les plus essentiels à l'agriculture* (Paris 1798). He claims he had a turbulent youth. Allegedly he was lazy, given to gambling and a libertine, though very intelligent. After his father had fallen ill he took it upon himself to complete a very important work in his place and acquitted himself so well of his task that his father was able to put his name to the work without having to alter a single line. This turned young Bourgelat's career in the direction of the Bar. It did not take long before he had the chance to distinguish himself by winning a case for a client of his. Soon, however, he came to see the injustice of this victory, because he had pleaded against a widow who was reduced to poverty after losing her case. Chabert relates how the young barrister, shocked to find he was the cause of this injustice, readily reimbursed her the money she had lost, after which he gave up his practice. He then joined the musketeers, where he was able to cultivate the passion for horses that had already taken hold of him from his youth. If we are to believe these sources, he was a man of extremes. The facts about his person are not formally documented and readers interested in Bourgelat will derive much profit and pleasure from reading Marc Mammerickx's study on *Claude Bourgelat, avocat des Vétérinaires* (Brussels 1971).

Because of his father's noble rank, Claude Bourgelat was allowed to call himself 'écuyer' and in 1740 he was put in charge of the riding academy of Lyon, where he soon made a name for himself. An intelligent and influential man and a respected riding master and director of the Academy of Equitation in Lyon, Bourgelat then became interested in the anatomy of the horse. He is said to have dissected numerous horse cadavers together with the surgeons of Lyon. Mennessier writes that he deepened his knowledge by closely studying both classical and contemporary works on farriery and veterinary medicine.

From 1750, Bourgelat had many and varied means of support. An influential man, he was greatly concerned with his financial status in life. On 20 January 1760 he was appointed inspector of the library of Lyon, a post which was no doubt a lucrative one. On the strength of a patent issued on 21 October 1760, he was granted a privilege with regard to 'the public coaches on the squares of Lyon for the term of fifteen years, commencing on 1 January 1761' ('pour quinze années, à commencer du 1er janvier 1761, le privilège des carrosses publics sur les places de la ville de Lyon'). Three years later, when there is talk of him founding a school near Paris, he pointed out that the change of residence would bring with it considerable financial losses because in Lyon he annually received 1,800 *livres* from the minister and 2,400 *livres* from the town; in view of the fact that life was so much more expensive in Paris, he expressed the hope that his salaries would be raised accordingly.

All his life, Bourgelat sought to occupy responsible positions. He soon realised that one way of standing out and getting noticed was by writing, and he published a great number of works which laid the foundation for a fully revised veterinary medicine. It is certain that after 1762 he was assisted in his efforts by associates whose names do not occur in his works but who nevertheless worked for him. The initiative for these works, however, always came from him.

The first work he published, in 1744, was *Le nouveau Newcastle ou nouveau traité de cavalerie, géométrie, théorique et pratique*, which came out anonymously in Lausanne. Mennessier at any rate thought that 'in spite of the title, the work has nothing to do with that of Newcastle. It is an altogether original work, in which one finds a degree of clarity and method and a great many sound principles of equitation and dressage far superior to those of Newcastle' ('Malgré son titre cet ouvrage ne rappelle en rien celui de Newcastle. C'est bien une *œuvre* originale où l'on trouve de la clarté, de la méthode et beaucoup de bons principes d'équitation et de dressage, très supérieurs en tout cas, à ceux de Newcastle').

In 1750 he turned his attention to another work, one in which set himself up as a reformer of old traditions that were nevertheless still current at the time, and he also took it upon himself to supplement the gaps in previous works. This work is the *Éléments d'hippiatrique ou nouveaux principes sur la connaissance et la Médecine des chevaux*, which was published in the years 1750-1753. This treatise in three volumes included a first part containing the *Connaissance de Cheval considéré extérieurement, & un traité abrégé théorique et pratique sur la ferrure* (The horse considered outwardly, & with an abridged treatise on the theory and practice of farriery). The second volume contained an *Abrégé hippoostéologique, myologique et angeïologique*, a summary on the bone structure, the muscles and the blood and lymph vessels of the horse, together with an anatomical précis of the horse's head and

chest. This work had a great impact and earned its author the title of correspondent of the Academy of Sciences of Paris, and later, in 1763, also of the Academy of Sciences of Berlin.

Bourgelat was to publish numerous other works, notably a complete series of books entitled *Éléments de l'art vétérinaire* with sub-titles specifying the subject of each instalment. The majority of these books dealt with horses and the care of horses:

- 1765: *Matière médicale raisonnée* is a 'précis of medicines with regard to their effects, for the use of the pupils of the Royal Veterinary School' ('précis des médicaments considérés dans leurs effets, à l'usage des Élèves de l'École Royale Vétérinaire');
- 1766: *Zootomie ou anatomie comparée, à l'usage des Élèves des Écoles Vétérinaires*;
- 1768: *Hippomètre ou instrument propre à mesurer les chevaux & à juger des dimensions et des proportions des parties différentes de leur corps avec l'explication des moyens de faire usage de cet instrument*.

In the years 1770-1771 he produced several well-documented works which were of great importance to the budding veterinary profession:

- 1770: *Essai sur les Appareils et sur les Bandages propres aux quadrupèdes. à l'usage des Élèves des Écoles Royales Vétérinaires*;
- 1771: *Essai théorique et pratique sur la ferrure, à l'usage des Élèves des Écoles Royales Vétérinaires*;
- 1775: *Traité de la conformation extérieure du Cheval, des considérations auxquelles il importe de s'arrêter dans le choix qu'on doit en faire des soins que cet animal exige & ... à l'usage des Élèves des Écoles Royales Vétérinaires*.

His output as an author was considerable, and the range and quality of the work he left behind is impressive. Knowing how many offices he held, it is not difficult to imagine he was assisted in compiling these works, which were reprinted many times. In any event, his scientific production was vast and offered a solid basis for the new veterinary profession in France. Bourgelat's works really brought about a watershed in the history of hippiatrics.

In all his writings, Bourgelat strongly preferred reason to customs or recipes. The introduction to his treatise on farriery cautions the reader that when faced with difficulties and the innumerable complicated and continual changes that present themselves in the process, it is necessary always to turn to the most enlightened methods reason can afford. Reason must always be the guiding principle ... only genius is able to uplift a man. Knowledge and reason prevailed in his approach and opened up perspectives that would ultimately lead to the scientific advances of the 19th century. In this respect he remains a great forerunner.

Was there still a place for a universal hippiatrics, such as was practised by Solleysel? This is what our fourth case study, Philippe Etienne Lafosse, at any rate tried to demonstrate. Lafosse wrote the most magnificent work in the field of French hippiatrics, the *Cours d'Hippiatrie*.

THE PRINCE OF RIDING MASTERS, PHILIPPE ETIENNE LAFOSSE

'The prince of riding masters', is how J. Bost called Lafosse in his *Lyon, berceau des sciences vétérinaires* (Lyon 1992). It is only fair to dwell on this man who had the bad fortune to become Bourgelat's rival. Philippe-Étienne Lafosse was descended from two generations of Parisian riding masters and was born in Paris in 1738. His father, farrier-in-ordinary to king Louis XV's Petites Écuries (little stables), had submitted to the Academy of Sciences several papers on the diseases of horses, notably glanders, a disease which he believed to have proved to be non-contagious. It was a theory that was – wrongly – accepted for more than a century. Philippe-Étienne read Latin and the classics at the collège d'Harcourt in Paris. At the age of thirteen he entered his father's workplace, where he passed his apprenticeship working in the smithy and the stables. Under the guidance of his father he learnt how to treat wounds and how to apply dressings and perform operations. At the same time he completed his education by studying drawing, English, natural history, equitation and by perfecting himself in various other accomplishments. He also went to the Faculty of Medicine where he attended Antoine Ferrein's courses on anatomy and was introduced to the first principles of dissection. He paid visits to butchers' shops to practise autopsies and to dissect horse cadavers. As a young eighteen-year-old student his talents were soon recognized and the Faculty entrusted him with the preparation of anatomical parts to be used in demonstrations, as well as with supervising rehearsals for surgical students. Around this time he was also asked to give anatomical demonstrations on behalf of the officers of the cavalry at Versailles. The same instructions he offered to the farriers of Paris in his father's workplace. In 1757 he submitted his first scientific paper to the Academy of Sciences under the title *Mémoire sur la morsure de la musaraigne*. In this paper, Lafosse refuted an old superstition (which Solleysel had still adhered to) according to which the shrew's bite was responsible for the development of certain tumors in the horse's thigh. In 1758, the Minister of War sent him on a mission to accompany the

cavalry regiments in an attempt to reduce the losses caused by glanders and he went with the troops on their campaign in Germany. After having returned to Paris in 1760, he succeeded his father as farrier-in-ordinary and resumed his work in the family workplace. In 1766 his *Guide du Maréchal* was published to resounding acclaim (no. 308). The work was reprinted many times well into the middle of the 19th century. In the preface of the book, which came out at the time Bourgelat established a second veterinary school at Maisons-Alfort in 1765, the first one having opened in Lyon three years before, Lafosse advocated the foundation of a school of farriery. This school was to 'educate pupils who will be taught the anatomy of the horse, also the nature, causes and symptoms of the various diseases to which it is prone, the correct remedies to combat them; show them how to vanquish maladies by opening the bodies of the animals. By sacrificing a few horses to be able to experiment with several remedies, we will without fail succeed in finding cures for diseases that have until now been regarded as fatal' ('On y formerait des élèves à qui l'on enseignerait l'anatomie du cheval, la nature, les causes et les signes des différentes maladies auxquelles il est sujet, les remèdes propres à les combattre ; on leur montrerait le siège des maladies par l'ouverture des corps. En sacrifiant quelques chevaux pour faire des expériences de certains remèdes, on parviendrait infailliblement à en découvrir pour les maladies que l'on a regardées jusqu'à présent comme incurables...'). This project for veterinary schools, however, never came off the ground.

The *Cours d'Hippiatrique* (Châlons 1772, no. 310) is a magnificent work in folio of more than 400 pages, printed on good quality paper, illustrated with 65 plates, which had to be folded several times as they each measure 50x67 cm! The drawings are executed with stunning realism. The book only went through one edition and was financed by Lafosse himself, who apparently lost 70,000 *livres* in the process (the equivalent of 50,000 euros today). The work, which is exclusively devoted to the horse, comprises four parts: hippotomy (the anatomy of the horse), hygienics, hippopathology and farriery. The part on the anatomy of the horse, a discipline which at the time was still in its infancy, is without doubt the best to have been published on the subject so far, and is a great advance on the work of Ruini.

The *Cours d'Hippiatrique* earned its author a fabulous reputation in Europe. Albrecht von Haller, the great Swiss physiologist, did not hesitate to write in an article on anatomy in the *Encyclopédie*: 'Mr de Lafosse, who is undeniably the most able horse veterinarian of this age, has published a work in which the anatomy of the horse has been presented with all the more perfection because the author himself has verified what he has written by dissecting several cadavers...?' ('Monsieur de Lafosse, sans contredit le plus habile hippiatre de ce siècle, a donné un ouvrage où l'anatomie du cheval est traitée avec d'autant plus de perfection que l'auteur a tout vérifié par lui-même sur plusieurs sujets qu'il a disséqués...').

The *Cours d'Hippiatrique* was a 'swan song' in a society which was about to crumble because the French Revolution was already looming on the horizon. The encyclopedists, the reformers, the famines and then the wars would put an end to the age of the riding masters and hippiatrics, which had already quietly passed its halcyon days. The science of horse veterinary medicine would come to fill the gap.

CONCLUSION

This historical survey goes to show that the revival of hippiatrics that was inaugurated around 1560 and lasted until the middle of the 18th century was essentially the work of riding masters, to a lesser extent physicians, and, marginally, expert farriers. From the second half of the 18th century, starting with the foundation of the veterinary schools in 1762 and even more towards the end of the century, it is the veterinary profession that would come to dominate equine medical science.



No. 180, plate 33-34

Tab. 34



The development of the cavalry as shown in the works of military equerries of the 17th and 18th centuries

THIERRY D'ERCEVILLE



No. 124, plate 1 (detail)

After Azincourt (1415) the French nobility was once again defeated at the Battle of Pavia (1525). The king and his 'gendarmes' having charged ahead of their artillery, thus rendering it powerless, were fired upon at point blank by Spanish arquebusiers who were hiding behind the trees. In 1549 Jean du Bellay in his *Instructions sur le fait de la guerre* described four types of cavalymen: lance-armed gendarmes or heavy cavalry, cheveu-légers or medium cavalry, Stradioti or light cavalry and mounted arquebusiers. Being less and less deployed in battle, the gendarmes soon disappeared in France (though in Germany a little later; cf. Wallhausen). The few battles in the French Wars of Religion in which the heavy cavalry was still put to effect (Jarnac 1569, Ivry 1590) reduced the charge to a single line (the 'hedge'), thereby reviving the chivalric romances.

Gabriel Daniel in his *Histoire de la milice française* (1728 edition) informs us that it was under Henri II of France that an ordinance was published which for the first time makes mentions of the light cavalry. He furthermore states: 'As for the Germans and the Spanish, Giorgio Basta, a famous captain of the troops of the House of Austria, is highly renowned' ('Quant aux Allemands et aux Espagnols, Georges Basta, fameux capitaine dans les troupes de la maison d'Autriche, est fort renommé'). Basta, who originally came from Albania and who wrote a treatise called *Il Governo della Cavalleria Leggeria* that was published posthumously in 1612 (no. 214), was instrumental in establishing the Croat regiments, the 'Cravattes'. Gabriel Daniel also mentions that Josias Rantzau (a name which must mean something to show jumpers) deployed four companies of Croat militia in the French army in 1636. In the same period, Johann Jacob von Wallhausen, a subject of Maurice of Nassau, was another true military equerry. His *Kriegkunst zu Pferdt* (*Ritterkunst*, no. 114) was published in Frankfurt in 1616. The work was translated into French already the same year under the title *L'Art Militaire à Cheval* (no. 115). Wallhausen recommended an agile style of riding for handling fire arms. As a Protestant, he was vehemently opposed to the theories proposed by Giorgio Basta, Catholic subject of the Emperor who had been employed by Rudolf II to uproot Protestantism in Transsylvania. Apart from tactical and military matters, Wallhausen insisted that horses should be looked after well and he also recommended various treatments for diseases or injuries.

Lodovico Melzo, a member of the Knights Hospitaller and an officer in the Spanish army, published in 1611 *Régole militari sopra il governo e servitio particolare della cavalleria* (no. 210). Also in the early 17th century, Hermann Hugo, a Jesuit, published a Latin treatise on the same subject entitled *De Militia Equestri Antiqua et Nova ad Regem Philippum IV Libri Quinque*.

These four authors, Basta, Wallhausen, Melzo and Hugo, were thus the first to codify the use of the cavalry by pointing to the direction this mobile combat army had to take.

Gabriel Daniel, quoting Melzo, notes that 'mounted arquebusiers were invented in the last of the Italian Wars by the French, and they themselves gave them the name "dragoons"' ('les arquebusiers à cheval furent une invention des Français dans les dernières guerres du Piemont et eux-mêmes leur donnèrent le nom de dragons' (*Histoire de la milice française*, vol. II, p. 499). Charles de Cossé, Maréchal Brissac, was their first commander. Again according to Daniel, the Hussars were first deployed in France in 1692. 'They are very skilled in handling their horses, which are of short height; they have exceedingly short stirrups and hold the spurs close to the horse's flanks. What makes their horses go all the faster is that, having only bridles, they can breathe more freely and can graze at short stop without having to be unbridled' ('Ils sont fort adroits à manier leurs chevaux qui sont de petite

taille ; ils ont des étriers fort courts et les éperons près du flanc du cheval. Ce qui rend leurs chevaux plus vites c'est que, n'ayant que des bridons ils ont la respiration plus libre et pâturent à la moindre halte sans débrider; *Histoire de la milice française*, vol. II, p. 519).

At the beginning of the 17th century, cavalrymen traditionally went to battle in the following manner: those in the first rank broke away from the rest and advanced upon the enemy until they were some thirty-five meters at a distance. They would then turn their mount slightly to one side and fire, after which they would join the rear of the ranks to recharge their pistols. Those in the second and following ranks did the same. This way of utilising the cavalry, called the caracole, was current in France until the middle of the 17th century, in spite of the tactic developed by Gustav Adolph of Sweden during the Thirty Years' War, a tactic recommended by Turenne and later also adopted by Frederick the Great. The Swedish king, together with his general Bernard of Saxe-Weimar, favoured charging side by side in ranks of three, the last dozens of meters at a gallop.

At the battle of Fontenoy in 1745 Maurice, Count of Saxe, had successfully used the knee-to-knee charge, a technique known in France as 'en muraille' (like a wall). This maneuver consisted of a tight formation in two ranks ending in a gallop. Maurice noted in his *Rêveries* (1756): 'the cavalryman ought to be nimble' ('il faut que le cavalier soit leste'). He also recommended the use of light cavalry for reconnaissance purposes: 'the cavalry has to be the army's telescope' ('la cavalerie doit être la longue-vue de l'armée').

In the 17th century in Europe, especially in France, the discipline of school riding or 'équitation de manège' had come into fashion, culminating in La Guérinière's *Ecole de Cavalerie* of 1733 (no. 285). This highly sophisticated form of equitation and the type of horse it demanded would become totally unsuited for contemporary warfare. As a result, a rift began to develop between school riding and military riding. In 1771 Charles Eugène Gabriel de La Croix, marquis de Castries, proposed the following *bon mot* on the subject: 'Without equitation there cannot be a cavalryman, but with too much of it, he cannot be of any use' ('Sans équitation on n'a pas de cavalier, avec trop d'équitation on en n'a pas davantage'); Voyer d'Argenson topped this by speaking of 'excessive equitation' ('équitation outrée').

There have been a number of military equerries, cavalry officers, who wrote exceptional treatises devoted to their force, as for instance François de Lubersac (1713-1767), a pupil of François Salvart. He was in charge of the manège of the cheveu-légers of the Maison du Roi until 1765. Lubersac trained Montfaucon de Rogles (1717-1760), an equerry in the classical tradition, and also Jacques d'Auvergne (1729-1798); the latter was chief equerry of the École Militaire of Paris until it closed down in 1788. Among D'Auvergne's pupils were Jean François Le Mouton de Boisdeffre (1747-1827) and Jean-François Ducroc de Chabannes (1754-1835). D'Auvergne is regarded as the founding father of military equitation, although he only left a few scattered manuscripts, including a teaching project, a plan for drills and cavalry maneuvers and a formal paper on simplified equitation (Montheillet, *Les Maîtres de l'œuvre équestre*).

Louis Drummond de Melfort (1721-1788) was aide-de-camp to Maurice, Count of Saxe, at the Battle of Fontenoy after having trained under Lubersac with the cheveu-légers. He was involved in the ordinance drawn up by Étienne François de Choiseul in 1766 which adopted the principles that had allowed Frederick the Great to defeat the prince of Soubise at the Battle of Rossbach in 1757. Drummond is also the author of another outstanding work, the *Traité sur la Cavalerie*, which was published in 1776 (no. 301). The edition, in a large folio format, is a sumptuous production. The plates were designed by the royal miniaturist Louis-Nicolas van Blarenbergh. The largest folding plate measures 130 cm. in width. This work is no doubt one of the finest works on the cavalry ever to have been produced. Drummond declared (p. 9): 'I am of the opinion that, so long as a cavalryman knows how to move his horse forward, is able to make it stop when he wants to, can make it go back, can make it turn to the right and to the left and can make it step, trot and gallop, it is really all he needs to know' ('Je suis donc dans l'opinion que, pourvu qu'un cavalier sache porter son cheval en avant, l'arrêter quand il veut, le faire reculer, le tourner à droite et à gauche et le faire aller au pas, au trot et au galop, c'est exactement tout ce qu'il doit savoir'). He added (p. 48): 'I have removed all the clutter taught at riding schools' ('On a éloigné tout ce qu'on a pu du fatras des manèges'), though he did not abolish the shoulder- in exercise.

In 1788 Boisdeffre dedicated his *Principes de Cavalerie* to D'Auvergne: 'I wish to dedicate this work to you, my dear master, with all my heart; it is the fruit of your lessons, and it is only right that it belongs to you' ('C'est un besoin de mon cœur, mon cher Maître, de vous offrir cet ouvrage ; il est le fruit de vos leçons, il doit vous appartenir').

François Philippe Loubat de Bohan (1751-1804) was an officer of the Red Gendarmes of Lunéville, so dear to the Marquis de Foudras where his father served. His *Principes pour monter et dresser les chevaux de guerre* (1821) marks the transition between the École des cheval-légers, the École Militaire of Paris and the cavalrymen of the Empire. To Bohan, the equerry 'is a man solidly placed in the saddle and able to maneuver with the greatest ease and efficacy by using only the simplest means' ('est un homme placé solidement à cheval et manœuvrant avec facilité la plus grande par les moyens les plus simples', p. 5). He resolutely dismissed the use of jumpers supposedly able to strengthen a rider's seat: 'A horseman only acquires the right pose through the habit of riding young horses' ('L'homme de cheval n'acquiert de la tenue que par l'habitude de monter des jeunes chevaux').

In 1773 Augustin Mottin de la Balme (1733-1780) published an *Essai sur l'Équitation*, followed by the *Eléments de Tactique pour la Cavalerie* in 1776. The frontispiece of the *Essai* shows an officer on horseback (the author?). The horseman is depicted in a classical position, with a straight chest and obviously riding with very long stirrups. At the end of the work Mottin presented an analysis of a number of ancient and modern works on equitation. Mottin preferred Pluvinel to La Broué because of the latter's brutal attitude to horses. As for Newcastle: 'his principles, which he deducted with so much care, have done great harm to the cavalry' ('ses principes déduits avec assez de soins, ont fait un très grand tort à la cavalerie'). But the best was reserved for La Guérinière: 'Mr. de la Guérinière clearly shows that he has an altogether wrong idea of the motions of the cavalry ... Someone who has spent his life in a riding school ... is only able to shed a very paltry light on prescribing what needs to be done when charging at the enemy.' ('Mr. de La Guérinière montre évidemment qu'il avait une idée bien fautive des motions de cavalerie ... Quelqu'un qui a passé sa vie dans un manège ... ne peut que très difficilement employer ses lumières à prescrire ce qu'il conviendrait de faire lorsqu'on charge l'ennemi'). In his *Elémens de Tactique*, Mottin reiterated that 'to be successful in battle, there is absolutely no need for what might turn out to be a difficult performance. On the contrary, one should seek unceasingly ... to simplify cavalry exercises' ('pour réussir dans les combats, il ne faut à rien du tout ce qui peut être d'une difficile exécution mais qu'au contraire on doit chercher sans cesse ... à simplifier les exercices de la cavalerie').

Ducroc de Chabannes (1754-1835) had attended the École Militaire of Paris under d'Auvergne. In 1827 he published his *Cours Élémentaire et Analytique d'Équitation ou Résumé des Principes de Mr. D'Auvergne*. Having been appointed head of the manège at Saumur in 1815, he was dismissed in 1817 following a series of conflicts with Jean-Baptiste Cordier. Chabannes, too, was a champion of the most natural equitation possible, without any constraint.

This succinct survey of two generations of military equerries nevertheless conveys a sense of the remarkable homogeneousness of the teachings of these equestrian authors. Their views on how to use the cavalry remained current until the ordinance of 1788. This ordinance, which had been formulated amongst others by Claude-Louis Saint Germain and Jacques, comte de Guibert, insisted on a simplified training of cavalrymen. The theoretical framework in nine lessons contained in the ordinance of 1788 (edition of year VIII) details in 170 pages the training of the new recruit by emphasizing the control of one's horse in gallop. From that time on, after all, the effectiveness of the cavalry would increasingly rely on speed and not on mass.

It needs to be borne in mind that as late as 1693, Sieur de Birac had published his *Fonctions du capitaine de cavalerie* without paying the least attention to the formal training of the cavalryman. He also only devoted but a few lines to horses themselves, notably to point out that horses with long tails were to be preferred during the Catalonian campaign and in Italy because of the abundance of flies there!

It would not take long before the advantages of the new way of looking at the cavalry and the training of mounted soldiers took effect. Under the First French Empire it is this cavalry force, at times rather dismissively referred to as the 'equitation of swordsmen balancing on runaway horses' ('équitation de sabreurs en équilibre sur des chevaux emballés') which after Jena allowed Napoleon's brother-in-law Murat to defeat the Prussian army in the space of three weeks with the aid of Lasalle's hussars and d'Hautpoul's cuirassiers.

The author wishes to thank Captain Beneytou, curator of the École de Cavalerie of Saumur, Lieutenant Rocher, director of the Centre de Documentation and their collaborators for their valuable help and cordial reception.



No. 215, the folding plate

Horsemanship in Paintings, Drawings and Prints: the outstanding Artists who marked four centuries

TIM CLAYTON



No. 124, plate 1 (detail)

From early in its modern history horsemanship was illustrated not only in books but also in independent sets of prints. An early example was the *Equile Ioannis Austriaci* (*The Stable of Don John of Austria*), a collection of forty-two horses representative of all known races drawn from life by Johannes Stradanus (Jan van der Straet), engraved in line by the best masters of the then famous Flemish school and published about 1578 by Philips Galle in Antwerp (cf. no. 106). A similar set of thirty races of horses *His ducibus Princeps celebraris ore virorum* was etched at Florence by Antonio Tempesta in 1590 (no. 090). Pictures were valued for the traditional reason: as expressed by Egbert van Paendren, François Robichon de la Guérinière in the preface to his *Ecole de Cavalerie* (1733, no. 285), ‘what can be seen is infinitely easier to grasp than any written explanation’.

The relationship between books and sets of prints is not easy to map. There were many examples of books of prints, where the illustrations were clearly the dominant element, their content explained verbally in a few sheets of letterpress. These were usually bound by their purchasers and placed in the library, but the prints might be framed and displayed on the wall. The element of choice even governed the composition of books. Until the late nineteenth century it was common for sheets to be bound at the request of the consumer and so the content of a book might vary, especially as to the quantity and quality of illustration. Advertisements suggested that sets of prints, and indeed individual prints, might be bound as frontispieces or illustrations to books, or might be included in albums devoted to the work of an artist or some other theme, or might be used as decoration on a wall. There were reasons both technological and economic for this loose association between word and image. Woodcut illustrations, carved on a piece of fruitwood, could be printed in conjunction with letterpress using the same, simple printing press. But it was discovered early on that much finer pictures could be printed by scratching, cutting or etching a metal plate. However, engraved plates required a different kind of printing press – a rolling press – capable of exerting greater pressure, and so while they produced better results they were much more expensive to produce. To justify the expense of making them, good prints were made available for purchase in a variety of formats and wherever possible the plates were re-used again and again. The plate gradually wore smooth with printing, so the quality of the impressions deteriorated with time. Sometimes the plates were refreshed by other artists. Almost invariably, the earliest impressions were best. In many cases colourists were employed to hand-colour some impressions which usually sold for about twice as much as uncoloured prints. Colour could, of course, be added much later to uncoloured prints and many prints have been ruined by modern colouring.

During the eighteenth century the audience for books with illustrations and for expensive printed pictures expanded. The nucleus of wealthy, cultured collectors around the princely courts was reinforced through the growth of professional classes with the means and interest to collect or to decorate homes. At the same time international communication and trade became more sophisticated, partly thanks to the growth of newspapers and the periodical press so that publishers were sometimes able to expand their market through foreign sales.

In the seventeenth century Paris had become the most important centre for the production of prints. There the main sphere for the horse painter was in pictures of battles, a genre much encouraged by Louis XIV who took the Flemish painter Adam Frans van der Meulen on campaign with him and had his paintings engraved for the series known as the *Cabinet du Roi* (cf. no. 107). The large professional

army maintained by France provided the core of a military market for the leading French designer of equestrian subjects, Charles Parrocel, son of the battle painter Joseph Parrocel. For two years after 1705, as a youth, Parrocel served in a French cavalry regiment. By 1723 he had emerged as the leading horse painter in France, collaborating with Jean-Baptiste Vanloo on an equestrian portrait of the thirteen-year-old Louis XV. He went on to design and sometimes to etch numerous sets of views of soldiers and of military life (cf. nos. 283-284) and to produce the illustrations for François Robichon de la Guérinière's *Ecole de Cavalerie* (no. 285). For the smaller sketches in this, Parrocel etched his own fluent designs. The larger, more important plates were confided to the best engravers in France: Nicolas Tardieu, Laurent Cars, Nicolas Dupuis, Jacques Philippe Lebas, Jacques and Bernard Audran, Nicolas Beauvais and Louis Desplaces whose exquisite drawing and lightness of touch with the graver lent supreme elegance to the designs.

Copies of Parrocel were soon available in Germany. An edition of *Wilhelms Herzog von Neukastel Neueröffnete Reitbahn oder vollkommener Stallmeister*, as revised and extended by Jacques de Solleysel had been published in 1700 and further editions were issued in 1764 and 1772 with etched plates copied from the originals which Solleysel had extended from 43 to 85. Separate books of plates were also published in Germany to illustrate the manège. In Nuremberg Johann Christoph Weigel's *Elegante Manege oder Deutliche Abbildung einer wohlbestellten Reitschule*, first published in 1701 and reissued in 1726, consisted of twelve views in a riding school suitable for binding in folio or framing (no. 243). The concentration of professional soldiers in Germany, where states especially in Hesse maintained more or less mercenary armies, encouraged a flourishing trade in subjects connected to horsemanship. Georg Philipp Rugendas and his son were able to specialize in battle painting. Their many series of etchings and small mezzotints printed in browns and black showing scenes from the wars against the Turks and other cavalry skirmishes, served in part to publicise their practice as battle painters. About 1735 Rugendas, who was a fine draughtsman, drew, engraved and published twenty scenes of maneges (nos. 262-263). Rugendas worked in Augsburg which was the principal centre for print production in the Empire, serving central and eastern Europe.

In England also a new edition of Newcastle's *Methode et invention nouvelle de dresser les chevaux* appeared in 1737 with reissues from the fine old plates engraved after Abraham van Diepenbeeck by Lucas Vorsterman and others (no. 145). This was followed in 1743 by another edition with Newcastle's original English text combined with the first English edition of Gaspard de Saunier's *Parfaite Connaissance des Chevaux* (1734; no. 146). One new publication of a similar kind appeared. *Twenty Five Actions of the Manage Horse* was a series of plates designed by the talented John Vanderbank and engraved by Joseph Sympson. In his introduction Sympson remarked that 'the better to execute his Ideas' Vanderbank 'was himself a Disciple in our Riding-Schools, and purchased a fine Horse as a Model for his Pencil'. Joseph Sympson was also responsible for publishing the earliest series of portraits of racehorses. Horseracing achieved a prominence in visual representation in England that it did not enjoy elsewhere. In the 1720s and 1730s Sympson published a set of views of racing at Newmarket after Peter Tillemans and a series of horse portraits after Tillemans and John Wootton. Sympson's prints were copied for incorporation in the series of portraits published by John Cheny to complement his *Historical list of all Horse Matches Run and all Plates and Prizes Run for in England*, an annual record commenced in 1727. In 1741 Cheny proposed a set of 36 portraits of horses with their pedigrees and achievements. The plates were acquired in 1751 by Thomas Butler who reissued the series with new additions as *The Portraiture of the Most Famous Racehorses in the Reigns of Queen Anne, George I and George II*. There were numerous other sets of portraits of racehorses and also of stallions standing at stud, these being either retired racehorses or imported Arabians. Sets of prints of hunters, in the stable or in action were also available. The leading commercial printsellers Sayer & Bennett listed five sets of twelve running horses in their 1775 catalogue. These very cheap prints were after paintings by John Wootton, James Seymour and Francis Sartorius. The preoccupation with speed and with breeding at this date seems to have been peculiarly English.

In Augsburg, meanwhile, Johann Elias Ridinger established a studio producing paintings and prints of equestrian, hunting and zoological subjects on a scale that had never before been envisaged. Many of his prints were relatively large and intended for display either on the wall or in luxurious albums. They could be had with exquisite hand-colour and were generally lettered bilingually in German and French, or sometimes in German, French and Latin with the intention of appealing to the widest possible international audience of horsemen and huntsmen. At first, with the *Neue Reit-Kunst* (1722; no. 245), Ridinger conceived and drew designs for the publisher Jeremias Wolff, who had them engraved by Balthasar Probst and Johann Daniel Hertz. Soon, however, Ridinger was taught to etch and to scrape mezzotints by Rugendas, and he set up as an independent master, engraving and publish-

ing his own designs and protecting them with an imperial copyright. He achieved European fame, exporting his designs widely. One London distributor was the painter and art dealer Arthur Pond. His colleague the printseller Robert Sayer paid Ridinger the compliment of pirating 'Ten Capital Prints of Wild Beasts', praising the German's dedication, 'having so earnestly devoted himself to the study of these animals, as to make a forest his residence', as well as the lively accuracy of the resultant studies. As he grew older Ridinger delegated the bulk of the laborious engraving to his son Martin Elias and his stepson Johann Gottfried Seuter.

Many of Ridinger's prints sought to be both decorative and instructive in a manner that is characteristic of the eighteenth century. Buyers, who probably included many professional soldiers who found employment in continental armies, may well have found them useful as well as pleasurable. They were comprehensive in scope: the manège is covered by his 18-plate *Neue Reit Schul* (1734; no. 246), the pair *Spazierritt von der Schule, Die große Reitschule* of 6 prints (no. 253), and the *Kleine Reitschule* (no. 255) containing copies of Parrocel's plates. Six plates of *Pferdekuren* (1745; no. 250) show the diseases of horses. *Einzelne Pferde nach ihren verschiedenen Rassen* offered examples of different breeds painted from life by Johann, but mostly engraved by his son and stepson. A group of Turkish horses drawn while abroad by one of Ridinger's patrons was added in 1752. A group of rare, spotted 'Tyger-Pferde' (1745) was included in the series *Zu den besonderen Ereignissen und Verfallenheiten bey der Jagd*, while *Fürstliche Personen oder Portraits großer Herren zu Pferde* (1745-50; no. 251) showed off the equestrian ability of certain members of the higher nobility. *Entwerfe einige Pferde* (1753) were smaller plates while *Vorstellung und Beschreibung derer Schul und Campagne Pferden* (1760) consisted of an introduction and 46 plates, accompanied by *Das Caroussel* with 15 illustrations and one plate of explanatory engraved text (no. 248). After Johann's death in 1767 Martin Elias Ridinger continued to publish in the same vein. His *Vorstellung der Pferde, nach ihren Hauptfarben* (1770) with 39 pages of letterpress and 50 plates was inevitably luxurious since its title implied that the plates needed colour (no. 252).

In his determination to observe nature with accuracy, George Stubbs, the finest of English animal painters, was a man from the same mould as Ridinger. Stubbs made his name internationally with a painstaking and unprecedentedly accurate investigation of what lay under the skin of the horse. Like Ridinger, he learned to etch in order to interpret his own drawings; in Stubbs's case this was necessary since he could find no professional engraver who understood his anatomical drawings well enough to interpret them correctly. Stubbs had originally learned to etch in order to interpret the surgeon John Burton's book on midwifery. The difference between the crude plates that he was able to produce for Burton and finely etched plates for the *Anatomy of the Horse* is startling (no. 275). Henry Angelo claimed that when Stubbs moved to London he made many studies of horses owned by his father Domenico, proprietor of a very fashionable riding school, and that Domenico Angelo introduced Stubbs to many of his future patrons. For most of these very wealthy men, horse racing was a passion. There are a number of series of portraits of racehorses and stallions after paintings by Stubbs but the project to produce *A Review of the Turf, from the year 1750 to the completion of the work, comprising the history of every horse of note with their pedigree and performances* was easily the most ambitious undertaking. It would have taken up and continued the historical record of the earlier plates by Cheny and Butler but in a far more ambitious and expensive format. In the event, however, only two issues of text and fourteen horse portraits appeared, since the anonymous backer withdrew his support, presumably in view of the very unpropitious economic circumstances in the late 1790s, when many ambitious art projects failed or halted before completion.

In the decade before the revolutionary wars British culture had been very much in vogue in most of continental Europe. Through prints there was a substantial export trade in British art and consequently the work of Stubbs and to a lesser extent his contemporary Sawrey Gilpin and followers such as George Garrard (cf. no. 344), Benjamin Marshall and James Ward (cf. no. 345), were well known and much admired in Europe. Stubbs's *Tigress*, for instance, was copied twice by Théodore Géricault and a print of it was displayed on the wall of the Karlsruhe Gemäldegalerie, where Rudolph Kuntz became Director (the Karlsruhe collection contained at least twenty prints after Stubbs). The Palatinate where Kuntz was born had been just as anglophile, but while the art institutes that were established in many German principalities modelled themselves on London practice and some artists trained in London, the great effort was to imitate the British achievement in establishing its own school of art: each German state encouraged its own artists.

Johann Georg Pforr's artistic career took off with the foundation of an academy at Kassel and his beautiful prints of dressage horses (1792; no. 273) were linked with Ludwig Hünersdorf's *Anleitung zu der natürlichsten und leichtesten Art Pferde abzurichten* (1791), Hünersdorf being 'Stallmeister' to the Duke of Hessen-Kassel. The prints were luxury items: in 1802 a writer welcomed a drawing book of horses by Adam Bartsch after Rugendas because 'such a publication was very much wanted in

Germany, as very few were able to purchase the costly figures by Pforr. Eduard Joseph d'Alton's great work on the *Naturgeschichte des Pferdes* finally appeared, with Goethe's help, under the imprint of the Industrie-Comptoir at Weimar (no. 333). The anatomical plates in part two were, in part, copied from Stubbs. Friedrich Leopold Bürde painted and etched portraits of the horses in the Prussian royal stud farms with official backing (no. 335).

The disruption of international trade during the revolutionary and Napoleonic wars had some effect in encouraging local talent. Battle painting flourished again and some artists gained experience on campaign. The series of plates designed by Carle and Horace Vernet (cf. nos. 317-320) and aquatinted by Charles François Gabriel Levachez during the reign of Napoleon, included a good number of military horses along with racers, hunters and manège horses. They were presented for use either as models to be copied by professional or amateur artists or to be used as decoration. Albrecht Adam became painter to Prince Eugène at Milan and accompanied him on the Russian Campaign of 1812, although his drawings were not published until 1827-33 (cf. no. 340).

In the early years of the nineteenth century Stubbs was criticized for showing insufficient 'genius' in his paintings. The verdict was harsh since Stubbs in his 'Horse and Lion series' had been one of the first to examine expression in a horse, but his horse portraits were found to be dull and repetitive compared with those of Sawrey Gilpin and younger painters. John Lawrence, author of *A Philosophical and Practical Treatise on Horses, and on the Moral Duties of Man towards the Brute Creation* (1796-98) and of the *History and Delineation of the Horse* (1809) defended Stubbs strongly on the grounds that Stubbs painted only what he saw and that Lawrence, having seen the horses, could vouch personally for the accuracy of many of Stubbs's horse portraits. However, Lawrence himself in promoting the humane treatment of animals, provided theoretical justification for the 'Romantic' painters' newly emotive portrayal of horses. The contemporary belief that he voiced that 'the body then of the Horse, as well as that of every living creature, is vivified and informed by a soul' and his concern for animal welfare underpinned many sets of prints that sympathized with the cruelly abusive life cycle of the horse, used cynically by man at every stage. These included series on the life and death of the race horse by Thomas Rowlandson and Thomas Gooch, as well as Antoine Dubost's *Newmarket* (1818; no. 351) the Scottish animal painter James Howe's *Fourteen Engravings from Drawings of the Horse* (1824; no. 346) and Henry Bernard Chalon's remarkable set of *Passions of the Horse* (1827).

There were technical changes in this period, the most significant being the discovery of lithography, a method of printing from a drawing made on stone. In contrast to engraving which took years of training, or even etching which was a skill that took some learning, lithography merely required an artist to draw and this attracted painters to the new medium. Carle Vernet made many fine lithographs which reveal his preference for Arab horses and for English thoroughbreds. Théodore Géricault made several series of lithographs and travelled to England to make drawings of thoroughbreds and other English horses (cf. no. 352). The publication of Géricault's English series possibly inspired James Ward to turn to lithography. His series of horses is one of the finest sets of English lithographs (no. 345).

The French enthusiasm for English horses that brought Géricault and other artists to Britain was symptomatic of a wider change. English horse-racing had been embraced by the Duc d'Orléans before the revolution but it was probably the long presence of French émigrés in Britain during the Napoleonic wars that brought about a decisive change in taste in France in favour of Arab blood and the English thoroughbred.

By 1836 P.A. Aubert was fighting a rearguard action to defend traditional French horsemanship against the 'anglomaniacs' and their love of horse-racing. The Comte d'Aure was trying to set up a model school in Normandy at the haras du Pin, but his pleas for support were being silenced by 'les Anglomanes occupant les grands emplois'. The anglomaniacs argued that the manège and the French style of equitation were obsolete since nobody paid any attention to them in England and that by encouraging horse racing great improvements would be effected in the bloodstock. This, Aubert claimed, had the effect of encouraging English exports, discouraging Norman breeders and destroying native races. French riders could buy a perfectly reasonably priced French horse but blush if they are seen on something that is not thoroughbred that costs seven times as much. Aubert wanted all of this reversed, with native breeds conserved, prices lowered and the rediscovery of old skills that would restore the former glory of the French cavalry (no. 355).

For the most part, however, he was fighting a losing battle. The influence of British fashion was already being felt in Germany where Roettger Graf von Veltheim and Conrad von Hochstetter were

concerned with the *Neueste Stimmen aus England über den jetzigen Zustand der Pferdezucht daselbst* (1837; no. 339), illustrated with fourteen lithographs of contemporary horses. In France the lithographs of Victor Adam and Carle Vernet bear witness to their enthusiasm for the British thoroughbred. A series of designs by Victor Adam recorded horses such as the imported British stallion Young Emilius and Eylau, a French-born thoroughbred from imported English stock, who won at the Champ de Mars in 1839, apparently justifying the arguments in favour of the importation of British horses. Emilius, sire of Young Emilius, won the Derby in 1823 and was portrayed by John Frederick Herring in his series of Derby winners (no. 347). Both horse racing and its depiction became increasingly international. A print of Chantilly Races, which had held its first meeting in 1834, was published in London by Rudolph Ackermann in 1841. Mademoiselle de Chantilly won the Prix de l'Empereur in 1856, the French Oaks at Chantilly in 1857 and in 1858 the Suburban Handicap at Epsom. Her portrait by Harry Hall was published at Paris by Goupil, but Goupil also had an outlet in London. Longchamp was created in 1857.

The enthusiasm for breeding racehorses in France culminated towards the end of the century with a series of illustrated books by the sporting journalist Georges-Aimé Teyssier des Farges, known as 'Touchstone'. He documented the history of breeding and racing in France with *Les Chevaux de course* (1889; no. 363), *Les courses en France et à l'étranger* [1894], which traced the history and organization of horse racing in France and abroad, *L'élevage du Pur Sang en France* (1893-94) and *La race pure en France* (1895).

In Britain the nineteenth century was the great age for equestrian art. From the 1820s long series of portraits of winners of the most prestigious flat races were published annually, as well as pictures of particular encounters and views of important meetings. There were also many sets of prints of steeple chasing, and of the many hunts that were in great vogue, in particular the Quorn at Melton Mowbray. The usual medium was aquatint, printed in at least two colours and finished skillfully by hand. James Pollard designed fine racing scenes, although his speciality was coaching views, celebrating the new network of fast mail coaches that plied the turnpike roads. The enormously prolific Henry Alken designed fine racing views as well as a great many series of fox-hunting scenes. Francis Calcraft Turner, similarly, designed a wide range of racing and hunting subjects. As a youth Abraham Cooper worked as a groom and rider at Astley's Amphitheatre where his uncle was manager, but abandoned riding for painting, becoming a pupil of Benjamin Marshall. He became one of the finest nineteenth-century equestrian artists. John Frederick Herring, first employed as a coachman, became the dominant portraitist of racehorses, and eventually a very versatile and skilful painter of sentimental scenes involving animals. Charles Hancock, Harry Hall and William Shayer sometimes substituted for Herring as recorders of the appearance of winners. They were all prolific: sixty of Hall's portraits of racehorses were engraved.

Naturalism was very much a goal of nineteenth-century equestrian painting. Breeds and individual animals were recorded with apparent scientific accuracy, as in Otto Eerelman's *Paardenrassen* (no. 332). The development of photography facilitated this illusion. In 1878 Edward Muybridge produced a series of photographs capturing the true movement of a horse at the gallop, a mystery that had fascinated and frustrated artists for many years. Painters such as Edgar Degas and Alfred Munnings were able to show horses moving at speed in accurate poses. By the end of the century photography was also taking over the reproductive role of the hand-made print so that books were illustrated with photographs of live horses, or with photographs of paintings and drawings. Munnings was one of the first artists to sign photographic reproductions of his paintings as 'fine art prints'.



telli aure marigulo lava cō uino -
caldo et spōgia **Ala grapi mulla**
et guzaria

U Aspuma puluizata de lo arg
eto .z. v. cruse .z. i. rōq
tō uino mochi ficato .z. s. vna me
sticato cō li pda polū aī zovata
vne .i. oleo cōi .z. iij. ov iij et
siāō mesticati bñ i semo cō li pda
polū et qsto se faza ala mulla ala
guzaria. **Da** ali grapi i loco dāq
zovata li mecti aceto fortissimo

Ad soldandi piagi

R Cape seuo de castato collato libz
.i. longia porcu collata .z.
iij et siāō mesticati in semo dy por
ke. fmentā .z. iij. ov. vj. cera mū
data .z. i. mallice .z. ij. olibāō .z. i.

Al pulsuio

R Cape .i. ov. xl. oua s. ma et sic
fca et mth alo aceto et lat. ab
stari uō ov dov iorū fin ch. la scōza
dil omi fia fca mola dy por oī mū
elenuato suso el capo de leuallo hzita
i golla .v. ov. vj. oua et cusi fa
dy seza fin ke eleuallo fia cūto
ca se cūdra i oio iorū **Alazana**

de leuallo et al pulsuio

R Cape cacutello picullo aū
ti ke abū apto lozū et scē
ticallo dy por lo pista i uō mōtaro

bñ et mectili oua qsto se faze .no
ch se faza bñ mollo et tanto lo re
eta nela gulla de leuallo et qsto
se faza .iij. ov. cōq. iorū de ha cu
tello i dov uolta fia donato alca
uallo **Alcamoro**

R Cape sulphore .z. ij. et pist
ali bñ et spūli i. vj. pti et
ke. uā pti de sulphore et dali ad
māgari al cauallo et qsto fa mē
et fzo ca i fia .iij. o. iij. iorū fa
arato el cauallo et iecta li in
firmata p li narichy et p la sella

Al dosto lesso

R Cape agepte .z. iij. aliū glla
z. i. et buluāō cō. z. vj. de cal
a uina et fia mesticato oī cōssa
i semo et faza sene polū

**Onguēto optimo ad oī piaga
i alioē de uo et ad f de caico
et ad sanari la dura et la pu**

R Cape lechi buctoica nerba
ceuga milifoly et cētanze
mōzi an et pui deui cēre la peto
mō ca nulla alia herba et si
āō pestan bñ et polti i uō ualo
nouo untrato cō pīta de uino
būcho suctili et optio et siāō po
sti al focō o p loco de uō lisi.
posto optimo aceto et siāō cō
et opetēti mēti ad focō lēto dy

CATALOGUE

I 5TH CENTURY



No. 007, f. 67r

No. 014, title vignette



ANONYMOUS – Ross & Artznay Büchlein

001

[MANUSCRIPT] ROSS & ARTZNAY BÜCHLEIN

Southern Germany, c.1475-85. 4to (size of the leaves 222 x 165; text area c.180 x 135 mm). (8) ff. *Collation*: π^8 . Written in a clear German Gothica hybrida in two hands, one of which somewhat later at the beginning and end (ff. 1v and 8r). Restored.

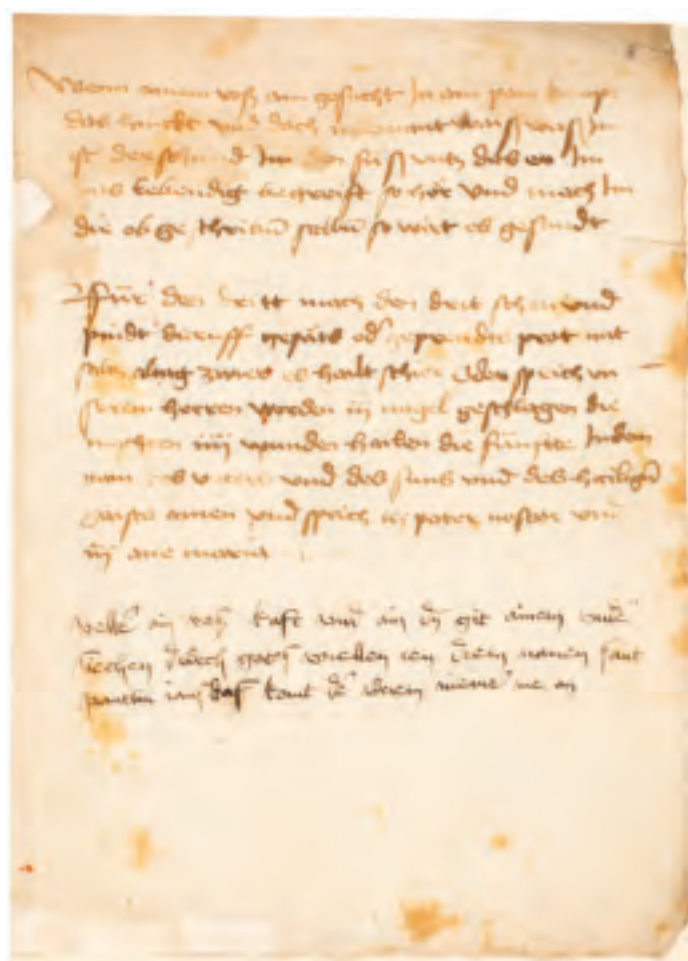
Modern boards covered with a leaf from an incunable: an annotated juridical text printed in red and black, with blue painted initials.

COMMENTARY:

Interesting manuscript with c.45 prescriptions, remedies and cures for horse diseases and injuries. The prescriptions begin with the words 'Welches ross ...', for instance: (f.2r) 'Welches ross rützig ist der wöl im ain halb pfundt paumöll und geüss darein ain virdung kecksilber und lauss wel sieden und lauss es dann erkalten und guiss das dem ross in die naslöcher ...?' (For a scabious horse: boil a half pound 'Paumöll' together with a fourth of quicksilver, cool it down and pour it in the horse's nostrils ...). To be absolutely safe the last prescription (f. 8r) ends with the words '[the horse will be cured] Indem man des vaters und des suns und des heiligen gaists amen und sprich iii pater noster und iii ave mariae' (by invoking the Father, the Son and the Holy Spirit and by praying three Paternosters and three Ave Marias).

The title is written on f. 1r; on f. 1v are the additional prescriptions written in a somewhat later hand, followed by the c. 40 original prescriptions on ff. 2r-8r, ending with the last additional prescription (f. 8v is blank).

The watermark is similar to the watermark in: Piccard, *Wasserzeichen Dreieberg*, vol. 2, no. 2692: Augsburg, Dilligen, 1477; similar watermarks (nos. 2674-2700: 1474-1486).



No. 001, f. 8r

Welches woff am siets haubt raue das im geyt, tage
 der gestoffen ist oder von gefucht komet yt nym mer
 wider wolgestoffen und zu puluer gemacht solich nement
 addier worten die wol gepuluert sind und lauffent die
 wol erwallen hinweg und gewis das dem woff in der hals
 und in die nistlöcher hinc das es begrindt zu wiffen
 oder wauffent und tu das offt im vint das geyt als
 aus und wirt gesundt

Welches woff rützig ist der woff im ein halbfundt paron
 öll und geis daren ein wiedung lere silber und das
 lauff wol sieden und lauff es dem erkalten und geis
 das dem woff in die nistlöcher geyt etlich gressent
 es dem woff in den haubt so ist es vngesundt vñ tag
 und wirt gesundt am halb lere oder es siet oder
 als etlich verpöchent im den flüss hinc die man es
 verkaufft Nym die grassen geid von wisten und
 puluer die und das puluer plas dem woff in die nistlö
 ch mit amon playbalg oder mure am raue von wey
 raue das es dem woff in die nistlöcher geyt das yt
 auch gut hinc die man es verkaufft

Welches woff plöde augen hat oder sel der stoff stmeck
 en gemüset und mach die glied auff löcher und
 zeich im des eyten die auff der hutt ab und die immer das

RUSIUS, Laurentius (RUSIO, Lorenzo)

Lorenzo Rusio (or Ruzzius, Ruza, de Ruccis, Rusé, Rugino, Rosso, Riso; 1288-1347) was a veterinary physician practising in Rome in the beginning of the 14th century. His patron was Cardinal Napoleone Orsini from Rome († 1342 at Avignon), nephew of Pope Nicolas III, to whom he dedicated the *editio princeps* of his work on horse medicine, including short chapters on the nature, quality, nourishment, complexion, training, care and treatment, and bits. The work presents a clear and systematic treatment of the horse diseases known at the time, offering a great deal of advice based on Galen and Aristotle, and chiefly taken from the *De animalium* by Albert the Great. Together with the work by Giordano Ruffo (see nos. 046-049), Rusio's work belongs to the best known and most widely copied books on horse medicine used in Italy during the Middle Ages. Probably composed in the 1340s, the *Liber marescalcie* enjoyed a great success in the next centuries. Many manuscripts of both the Latin original and the Italian translation are known to exist (see nos. 007 and 008).

The first printed edition was published in Speyer (and not – As Mennessier states – in Rome by Eucharius Silber, nor in Speyer by Pierre Drach), see no. 002). The second edition appeared in Paris in 1531 (see no. 003).

The first edition to contain the Italian translation into Italian was published in 1543 under the title *Opera de l'arte del Malscalcio*; the second in 1548 (see no. 004). The French translation was first published by Wechel in Paris in 1533; the fifth in 1567 with the same publisher (see no. 005, the eighth in 1610, published by Adrian Périer (1584-1629), the son-in-law and Parisian agent of Christoph Plantin, who published a great many other books on horses (see no. 006).

LITERATURE:

P. Delprato & L. Barbieri, *La Mascalcia di Lorenzo Rusio, volgarizzamento del secolo XIV messo per la prima volta in luce*. 2 vols. (Bologna 1867-70 (Collezione di opera inedite o rare 1: Notizie storiche degli scrittori italiani di veterinaria, 21); – L. Schnier, *Die Pferdeheilkunde des Laurentius Rusius* (Berlin 1937).



No. 002, binding

002

RUSIUS, Laurentius

[fol. (1)r:] Incipit tabula omnium capitulorum libri presentis de natura. electione. educatione. gubernatione. ac omnium morborum. equi. cognitione & curatione. Laurentii Ruzonis multa experientia & sollicitudine edocti. Insuper magna diligentia examinati de libro Alberti magni de animalibus & ceteris pluribus de natura equorum scribentibus in unum fasciculum collecti feliciter. [fol. Ir:] Incipit liber marescalcie compositus a Laurentio dicto Rusio ...

[Speyer, Johann & Conrad Hist, before 1490]. 4to (size of the leaves 207 x 145 mm). (4), XCIX, (1) ff. Collation: π⁴, (a), b-m⁸ (last quire (last fol. blank) missing, supplied in photocopy in our copy). With three woodcuts depicting respect. 4, 3 and 3 small bits on f. XVr. Space left for rubrication (not executed in our copy). 31 ll. to a page. Type: G 44.

16th-century brown morocco over bevelled wooden boards, both sides ruled and tooled in blind with two rolls, one floral and one geometrical, spine tooled in blind (heavily restored), brass clasps and catches (clasps missing).

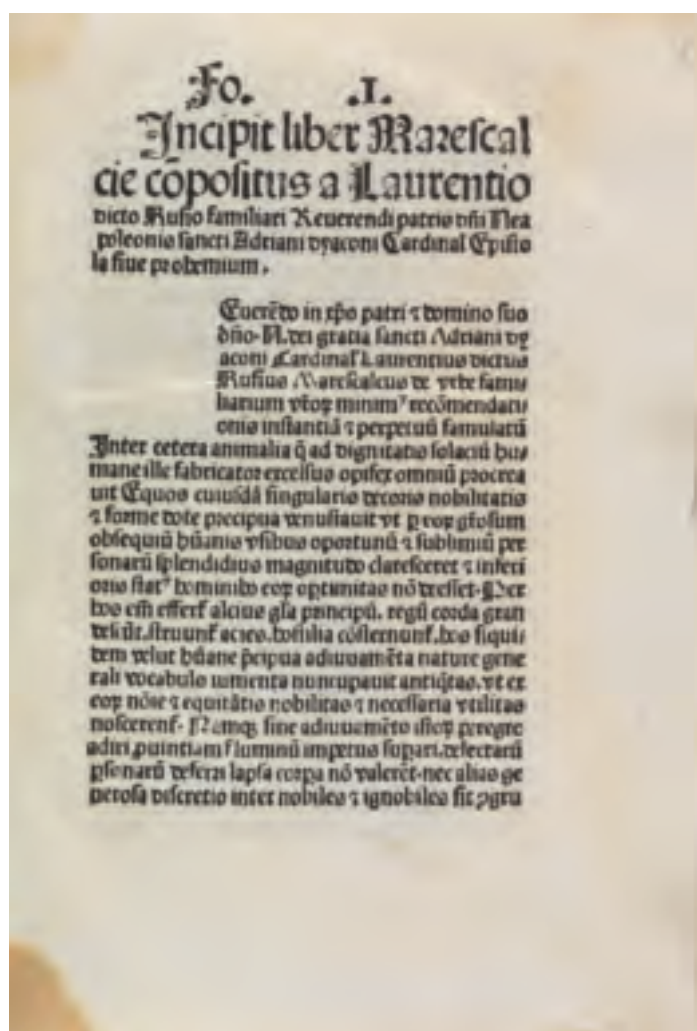
COMMENTARY:

The undated *editio princeps* of Rusius's treatise, printed anonymously. The incunable edition is attributed by most modern scholars to the Hist brothers printing in Speyer.

After the Table of contents ((ff. (1)r-(4)v) the text follows on ff. Ir-XCIXv (fol. C blank): 'Epistola sive prohemium' (dedication letter to Cardinal Napoleone Orsini; f. Ir-v), Cap. 1: 'De natura equi' (f. Iv), Cap. 2: 'Quae ad generationem equorum sunt eligendi parentes idonei' (ff. Iv-IIr), Cap. 3: 'Que sunt consideranda in parentibus' (f. IIr); Cap. 4: 'De pulchritudine equorum' (f. IIr-v); Cap. 5: 'De coloribus equorum', etc. Cap. 35: 'De formis frenorum utilibet tam pullis quam equis stallionatis & non stallionatis' (ff. XIIIv-XVv, including the 10 small images of bits on f. XVr) ... Cap. 39: 'Qualiter cognoscitur etas equi secundum dentes' (f. XVIr); Cap. 40: 'De extrahendis equorum qui dicuntur stalliones' (ff. XVIr-XVIIv), followed by chapters 41-181 on horse diseases and their remedies (ff. XVIIv-XCViv); cap. 182: 'Memorialia seu notabilia' (ff. XCViv-XCiXv); at the end: 'Explicit liber Marescalcie equorum compositus per Laurentium dictum rusium de urbe [Rome] Marescalcum & familiarem Reverendi patris domini Neapoleonis de ursinis sancti Adriani diaconu Cardinalis'.

REFERENCES:

Mennessier II, 467; Nissen 3529; Hain-Copinger 14047; Pellechet-Polain 10064; IGI 8482; BMC II, 504; Goff R-366.



No. 002, f. Ir

003

RUSIUS, Laurentius

Hippiatria sive marescalia Laurentii Rusii ad Nicolaum sancti Hadriani diaconum Cardinalem, in qua praeter variorum morborum plurima, ac saluberrima remedia, quadragintatres commodissimae frenorum formae excusae sunt, ut nullum tam novo oris vitio laborantem equum invenias, cui non hinc occurrere possis.

Paris, Christian Wechel, October 1531. Folio (size of the leaves 318 x 205 mm). (8), 143, (1) pp. *Collation*: *4, A-M⁶. With large woodcut of a horse looking left with left foreleg raised, and signed with the monogram 'HSP' (= Hans Sebald Beham) on title, 2 other horses one above the other, one looking right and standing, the other looking left with right foreleg raised and bent head, both signed with the monogram 'HSP' on f. (4)v, 43 full-page woodcut plates of bits with captions in French and Latin, printer's device on the last page; woodcut initials.

Modern vellum, 4 pairs of leather ties, gilt edges.

COMMENTARY:

Second beautifully printed edition of Rusius's text, the first 16th-century edition and the first one printed in France of this influential work on horse medicine.

After the title-page follows the dedication to Cardinal Napoleone Orsini on the verso, Ad lectorem (f. (2)r), Index morborum (ff. (2) r-(4)r), Errata (f. (4)r), and the 2 half-page woodcuts of horses by Hans Sebald Beham (f. (4)v), the text is on ff. 1-143 ending with a colophon, and Wechels printer's device on the last page.

Born in Nuremberg in 1500, the designer and engraver Hans Sebald Beham was strongly influenced by Dürer. Like the latter, he was interested in the study of proportions, especially the proportions of horses, and in 1528 he published a book entitled *Dise buchlein zeyget an und lernet ein mass oder proporcion der Ross* with these three woodcuts of the three different horses (one on the title and two on f. (4)v). It is very probable that Wechel, leaving Germany for Paris to establish there as a publisher and book seller, took these blocks with him.

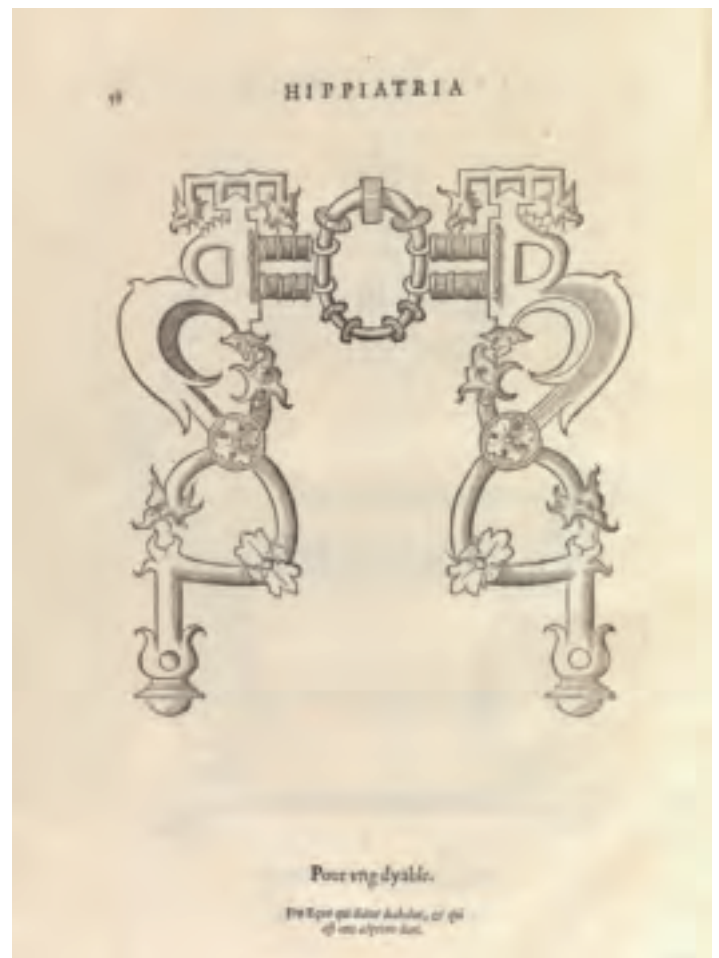
The next year Wechel published the third edition of the Latin text, as well as French editions in 1533 and 1541.

REFERENCES:

Mennessier II, 467ff; Nissen, 3530; Fairfax Murray, *German*, II, 489 (1532 edition with illus. of one of the 3 horses, in our copy on the title-page, but here on f. (4)v); Choulant 135; Huth: 4; Adams: II, 961 (ed. 1533); Moreau-Renouard IV, 517.



No. 003, title-page



No. 003, p. 58

004

RUSIUS, Laurentius

Opera de l'arte del malscalcio di Lorenzo Rusio. Nellaquale si tratta delle razze, governo, & segni di tutte le qualita de cavalli; & di molte malattie, con suoi rimedii. Con la descrizione di alcune maniere di morsi. Novamente di latino in lingua volgare tradotta.

Venice, Michele Tramezino, March 1543. 8° (size of the leaves 153 x 97 mm). ff. 120, (4) ff. Collation: A-P⁸, Q⁴ (quire D, ff. 25-32, missing). With woodcut printer's device: Sybilla standing and holding a book) on title-page and on verso of the last leaf; not rubricated. Contemporary overlapping vellum, spine with hand written title, leather ties (2 lacking).

Provenance: With contemporary ownership entry on title-page: Felice Bulgarini?

COMMENTARY:

First edition of the translation into Italian of this influential work on horse medicine. A second edition appeared with the same publisher in 1548; a third in 1559.

After the title, follow the Privileges (one dated 19 January 1542 'in Rogatis'; ff. 1v-2v), the dedication by the publisher to Gianmartini da Villafora Ferrarese (f. 3r-v), the dedication by Rusius to Napoleone Orsini (f. 4r-v), the text (ff. 5r-120r), the Tavola (ff. 120v-(4)r, repeat of the printer's device (f. (4)v).

REFERENCES:

Cf. Mennessier II, 466; Graesse: VI, 195.



No. 004, title-page

005

RUSIUS, Laurentius

La mareschalerie de Laurent Ruse, ou sont contenuz remedes tressinguliers contre les maladies des chevaux: avec plusieurs figures de mors. En laquelle y avons adjousté un autre traicté de remedes: le tout nouvellement reveu, corrigé & augmenté sus un vieil original.

Paris, Charles Périer, 1567. 4to (size of the leaves 235 x 163 mm). (6), 138 ff. *Collation*: ā⁶ (ff. ā3-4 bound between ff. 137 and 138), a-z⁴, A-L⁴, M². With printer's device depicting Bellerophon on title (the printer's workshop was named: 'à l'enseigne de Bellephoron'), large half-page woodcut of a standing horse looking right, and signed with the monogram 'HSP' (= Hans Sebald Beham) on f. 6v and a half-page woodcut of a horse looking left with his right foreleg raised, also with the monogram 'HSP' and 64 full-page woodcut plates of bits with captions in French (ff. 15r-46v); woodcut initials.

Modern overlapping vellum, leather ties.

Provenance: With ex-libris of Ph. Deblaise pasted to the verso of the front cover.

COMMENTARY:

Fifth edition of the translation into French of this influential work on horse medicine. The first edition of this translation was published by Wechel in Paris in 1533, a re-edition followed 1541. In 1554 Pierre Périer published his first edition of the French translation (i.e. the third edition); the second in 1563 (i.e. the fourth edition). The illustrations were partly drawn from the same blocks as those used for the first Latin edition published in France by Wechel in Paris in 1531 (see no. 003).

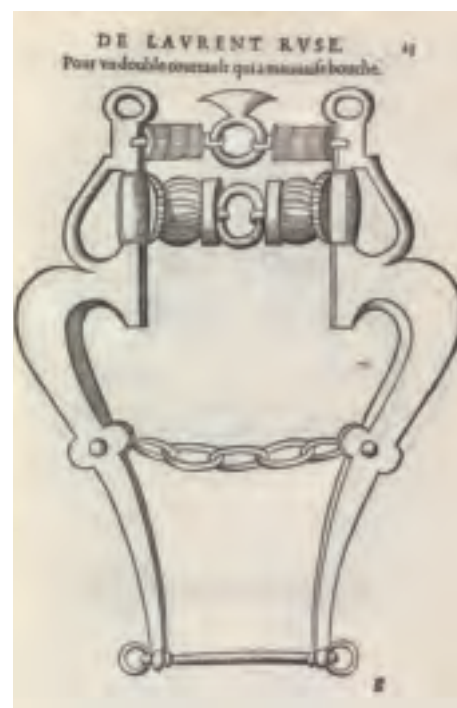
After the title (verso blank), follow the Privilege dated 24 October 1561 (f. (2)r-v), the Table des chapitres (ff. (3)r-(6)r (the horse on f. (6)v); the text is on ff. 1-126v. The added treatise 'Petit traicte contenant plusieurs receptes, et remedes d'aucunes maladies des chevaux, depuis peu de temps recouvert ...' is on ff. 127r-138r, the horse is on f. 138v.

REFERENCES:

Quereuil, *Cat.* 56, no. 268.



No. 005, title-page



No. 005, f. 25r

006

RUSIUS, Laurentius

La mareschalerie de Laurent Rusé, ou sont contenez remedes tres-singuliers contre les maladies des chevaux: avec plusieurs figures de mors. En laquelle y avons adiousté un autre traicté de remedes: le tout nouvellement reveu, corrigé & augmenté sus un vieil original.

Paris, Adrian Périer, 1610. 4to (size of the leaves 221 x 168 mm). . (6 ff., ff. 1-68, 65-80, 83-112. *Collation*: ā⁴, ē², A-Z⁴, Aa-Ee⁴, Ff². With printer's device depicting Bellerophon on title (the printer's workshop was first named: 'à l'enseigne de Bellephoron'; on the title of our edition the shop is located 'Ruè saint Jacques au Compas d'Or'), large half-page woodcut of a standing horse looking left with raised right foreleg, and signed with the monogram 'HSP' (= Hans Sebald Beham) on the verso of the last leaf, and 64 full-page woodcut plates of bits with captions in French (ff. 12r-43v; from the same blocks as used in no. 005); woodcut head-piece and initials. With contemporary annotations on the first fly-leaf. Contemporary overlapping vellum, with title written on spine, remains of leather ties.

Provenance: With ownership entry written on title 'Stoppa': probably the Swiss colonel Giovanni Battista Stoppa (or Stoppe, Jean Battiste Stoupe, 1624-1701), one of the officers of Louis XIV's troops during the French occupation of Holland in 1672-73. Stoppa, born in Chiavenna, just south of Switzerland, was a former Reformed minister and spy for Cromwell.

COMMENTARY:

Seventh edition of the translation into French of this influential work on horse medicine, published by Adrian Périer. The first edition of this translation was published by Wechel in Paris in 1533, a re-edition followed in 1541. In 1554 Pierre Périer published his first edition of the French translation (i.e. the third edition); the second in 1563 (i.e. the fourth edition) and the third in 1567 (i.e. the fifth edition, see no. 005). The illustrations were partly drawn from the same blocks as those used for the first Latin edition published in France by Wechel in Paris in 1531 (see no. 003). After the title (verso blank), follow the dedication by Adrian Perier to Loys de Bordeaux, Sieur de Bordeaux and d'Estouvy with his coat-of-arms in the woodcut head-piece (f. (2)r-v), the Table des chapitres (ff. (3)r-(6)r; (6)v blank); the text is on ff. 1-102v. The added treatise 'Petit traité contenant plusieurs receptes, et remedes d'aucunes maladies des chevaux, depuis peu de temps recouvert ...?' is on ff. 103r-112r, the horse is on f. 112v.

There are more copies of this book which are also bound together with the works of Fiaschi and Grisone (see below), which suggests that these three works were published and sold together.

REFERENCES:

Mennessier II, 469.

BOUND WITH TWO OTHER WORKS ON HORSES, BOTH ALSO PUBLISHED BY ADRIAN PERIER:

(2) FIASCHI, César, *Traicté de la maniere de bien embrider, manier et ferrer les Chevaux* (Paris, Adrian Perier, 1611). See no. 075.

(3) GRISONE, Fédéric, *L'écurie* (Paris, Adrian Perier, 1610).

See no. 068.



No. 006, title-page



No. 006, f. 112v

007

RUSIUS, Laurentius

[MANUSCRIPT] Liber meneschalchie compositus a maestro Laurencio dicto Rucio meneschalcho de Roma familiare reverendi in Christo patris et domini domini neapolionis [=Cardinal Napoleone Orsini] dei gratia tituli Santi Adriani diaconi cardinalis de ...

Northern Italy (Ferrara²), 1434. Folio (size of the leaves 284 x 215 mm; ruled text area *c.* 195-203 x 152-62 mm). (1), 82 ff. Collation: [A]-[B]²⁴, [C]²², [D]⁴², [E]¹⁰. Ruled in blind; written in an Italian cursive in 2 columns by the scribe Guido de Sancto Angelo (see below), 29-35 lines to a column; rubricated in red, with titles of the chapters and initials (of 2 lines) in red. One decorated initial in black, yellow and red on f. 1r. In the lower margins of the following fols. some rather primitive drawings in red ink: f. 31r (a man carrying a cartouche on his shoulders with the words 'Deli crepazi' [= title of chapter 73, f. 31r-v]; f. 32r (a dog drinking from a fountain, watched by his master); f. 33r (a man in prayer and the date '1434' in red), f. 34v (a lion's head), f. 62r (St. Eligius (St. Eloy), the patron saint of the farriers, between a servant maid and a grotesque: head and hand holding a dragon; in black ink); furthermore on f. 21r (the words 'et poco caruso', the beginning words of the next page, in a cartouche); f. 29r (the words 'R(eceptus) boni vini albi' (Recipe: good white wine) in a cartouche); f. 50r (the words 'Jesus N. R. in deorum' in a cartouche); f. 63r (the words 'Medicina contra morso de serpenti' (= the title of chapter 140) in two cartouches in the form of a cross).

Contemporary vellum with two pieces of vellum pasted to the spine and sewn to the covers with thin leather crossed bands to strengthen the leather bands with which the binding is fastened to the book block (restored). In a modern brown linen case.

Provenance: A farrier called Chalaveresco: the colophon on f. 69v reads 'Guidus de sancto angelo scripsit Chalaveresco mereschalco si la fato scrivere al honore del beato sancto allo ...'; perhaps this is the ducal farrier Chalaveresco in the Este Court of Ferrara.

COMMENTARY:

One of the 15th-century manuscripts of the Italian translation by Antonio Dapera of Rusius's influential work on horse medicine which circulated in printed form in the 16th century under the title *Opera de l'arte del malscalcion* (see the first edition of the Italian translation of 1543, no. 004). Dapera's translation can be dated *c.* 1390-1400 (cf. T. Kaeppli, *Scriptores Ordinis Praedicatorum Medii Aevi*, I (1970), op. 117), and the text in our manuscript is very close to a decorated manuscript made in 1422 for Niccolo III d'Este, marquis of Ferrara (now London, BL, Add. MS 22824). Many such manuscripts were de-luxe copies, hardly intended for actual use. The present copy, however, was evidently prepared as a practical manual, and was owned by a farrier. Such copies – rather soiled and thumbed at places as is ours – have hardly survived. The only 'working copy' recorded in any library outside Italy is at Yale University, Beinecke Library, MS 137 (Faye & Bond, *Supplement to De Ricci* (1962), p. 34; see also P.O. Kristeller, *Iter Italicum*, V (1990), p. 276).

The scribe Guido de Santo Angelo appears to be unrecorded, but he may well have been related to Donato de Santo Angelo, author of another late 15th-century Italian treatise on farriery, now in the British Library (Sloane, MS 3026. The annotations are signed by another scribe (f. 75v): Giovanni Antonio Cadamosto.

He is probably the same Cadamosto, author and donor of the great illustrated herbal that was given in 1471 to Borso d'Este, marquis of Ferrara (1450-1471), now Paris, BN, MS Ital. 1108 (see *Le muse e il principe. Arte di corte nel Rinascimento padano*, II (1991), pp. 209-10). This makes it probable that the above mentioned Chalaveresco was the ducal farrier in the Este court at Ferrara.

The manuscript begins with the dedication by Rusius to Cardinal Napoleone Orsini (f. 1r-v), followed by the contents (list of the 142 chapters) on ff. 1v-2v. Chapter 3-142 are the chapters 41-181 in the first Italian edition of 1543. Chapter 1: 'Como e quando ei que modo el cavallo se purga', and chapter 2: 'De darli la prebenda al cavallo' not present in the first Italian edition. The text of these 142 chapters is on ff. 3r-65r. The additional chapters: 'Dele venne', etc., containing descriptions of various diseases and their remedies and prescriptions follow on ff. 65r-69v, with the colophon on the last page. Then there is a blank leaf (f. 70) cut in half, followed by another addition of 71 short chapters written by a different hand (ff. 71r-75v. Ff. 76-77, and 79-82 are blank (f. 82 pasted to the back cover), there are some later prescriptions written on f. 78.

The date of the manuscript, 1434, is confirmed by the watermark which is very similar to Briquet 11,730-31, and 11,900 (Vicenza, 1429-1451).

REFERENCES:

Cf. Mennessier II, 466; Graesse: VI, 195.



No. 007, binding

Describitur liber menschaleu
 coposius amastro laurecio
 dicitur eius menschaleu de iose
 sandraze rueredi i xpo pax
 et dnm dnm ne apolonia de
 gra nich dnm aduā dicit
 capitulo de pla vāilla pe
 dem menschaleu deo cardinali

Euerend i xpo pax
 et dno suo dno ne
 apolem de gra vāilla
 sana dicitur dno cardinali
 laurencius deus tuus mens
 schaleu de urbe familiarium
 mōz nimis recommendatōis
 istā et peperit familiaris
 Inter cetera nālia que ad digni
 tate hūāe solacium ille fabrica
 tor excelsus opifex dnm pro
 ceant equos cū dā singulis
 dicitur nobilitatis et ferme dte
 pcepua uenustant ut per cor
 generosū obsequius hūāis
 usibz oportū et sublimū
 pte splendidiū magnitud

dicitur et i ferous status hōibz
 eoz oportunitas nō dicitur pa
 hos em dicitur alius gloria
 pūpū Regū corda aggrandiū
Euerend pūpū dicitur bello
 hostia cōstantū hos sigde uelut
 hūāe pūpū aduimēta nāie
 gūle uochābulo timēta hūāp
 aut antigas ut ex eoz nōie z
 egrāns nobilitas et necessaria uti
 litas noscerentur Namq; sine ad
 uimēto istoz pūpū pūpū
 flumēz i pūpū superu defectu
 pte de feru et laacopoz nō uide
 rent nec ueloz alias generosa
 discho lūz nobiles et ignobi
 les sic cōgūā dnm edere potu
 set dū g nobilis aīāis mōm
 expedientia apūpū mea totis
 studijs p cōtā cū dūāis mēte
 schaleu qui q; exūūlis mōdi
 paribz ad urbz nāie pūpū oū
 uel pūpū gūma salubrit
 pūpū pūpū pūpū hū gū
 enda et ualitudie pūpū cū dūis

008

RUSIUS, Laurentius

[MANUSCRIPT] *Incipit liber de signis bonitatis e malitie equorum et de ipsorum infirmitatibus causis et curis. Aditus, a magistro Laurentio de urbe ditto russo. Deductus demum in latinum ydioma a fratre Antonio de berulo : 1449.*

Italy, 16th century. Folio (size of the leaves 360 x 250 mm; ruled text area *c.* 278 x 173-177 mm). 52 ff. *Collation*: [A]-[C]¹², [D]¹⁰, [E]⁶. Ruled in blind; written in an legible Italian cursive, 39-44 lines to a page; rubricated in red, with titles of the chapters and initials (of 2-3 lines) with simple pen florishes in red. One decorated initial in red and black (an 'L' in the form of a branch, f. 1r).

Contemporary vellum, with title written on spine, remains of leather ties. In a modern half calf cover, marbled sides, in a half calf slipcase with marbled sides.

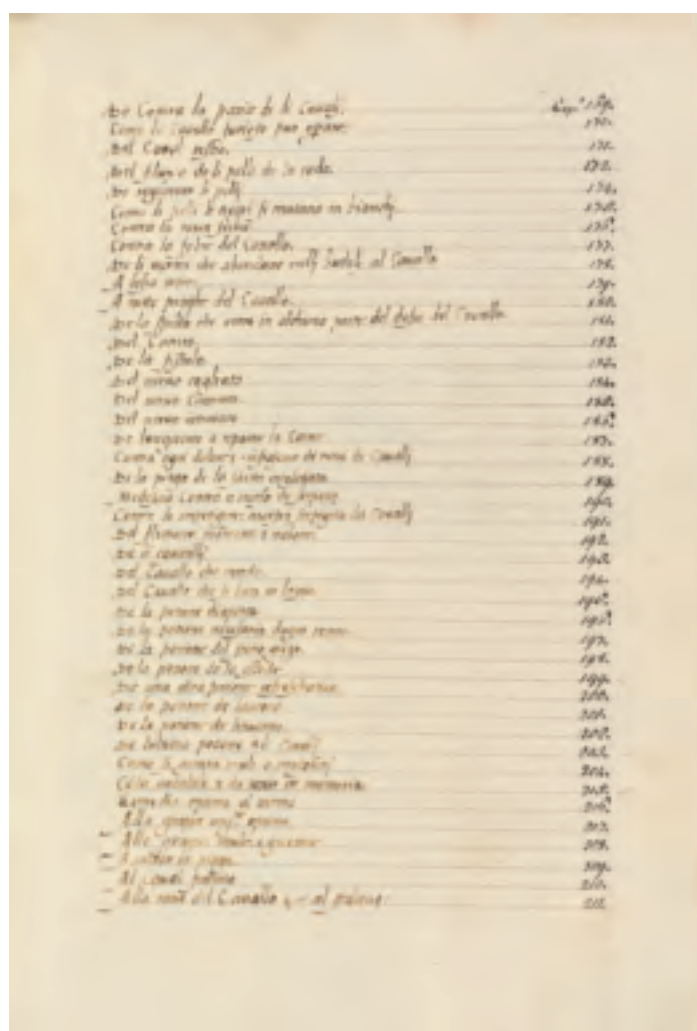
COMMENTARY:

One of the 16th-century manuscripts of the Italian translation by brother Antonio de Berulo, made in 1449, of Rusius's influential work on horse medicine which circulated in printed form in the 16th century under the title *Opera de l'arte del malscalcion* (see the first edition of the Italian translation of 1543, no. 004). The scribe is unknown.

Compared with the first printed Italian translation of 1543, the following chapters of both (different) translations match:

| MS | | edition of 1543 | | |
|-----------------------------|---|-----------------|---------|-----------|
| 1-21 | = | 1-21 | 105 | = 91 |
| 22-23 | = | 22 | 106 | = 93 |
| 24-42 | = | 23-41 | 107-143 | = 94-130 |
| 43-76 | = | 42 ..? | 144-145 | = - |
| (quire missing in our copy) | | | 146 | = 131 |
| 77-84 | = | 64-71 | 147-161 | = 133-147 |
| 85 | = | - | 162-191 | = 151-180 |
| 86-103 | = | 72-89 | 192-230 | = - |
| 104 | = | - | | |

The manuscript begins with a preface, apparently by the translator, which includes a short biographical note on Laurentius Rusius (inc.: 'La natura medicinale del Cavallo o del mullo secondo li autori greci & latini...; f. 1r), followed by the text which is divided into 230 chapters (ff. 1v-45r); on f. 45v is a list 'Alchuni vocabuli de herbe diversa & de diverse specie aromatic de diverse lingue & ydioma ... trovate in diverse parte di questo libro redutte in lingua lattino & ytaliiana. Cap. 234 [?]. Ff. 46-47 are blank; ff. 48r-50v: contents (partly with erroneous numbers supplied in the 19th century); ff. 51-52 are blank.



No. 008, f. 50r

REFERENCES:

Menessier II, 467; Nissen 3529; Hain-Copinger 14047; Pellechet-Polain 10064; *IGI* 8482; *BMC* II, 504; Goff R-366.



16TH CENTURY



No. 074, p. 113



BRUYN, Abraham de

Abraham de Bruyn (1540-1587) was a Flemish engraver and publisher. His earliest dated engravings were published in two series: *Friezes with hunting scenes* (1565-6; Hollstein, nos. 61-6) and *Ornaments with figures on a black background* (1566, 1569; Hollstein, nos. 121-6). From those same years comes an excellent engraving of a *Horseman of the Apocalypse* (1568; Hollstein, no. 42) and a series of *Apostles* (1568; Hollstein, nos. 16-27). In 1570 he was working in Breda, where he engraved a series of illustrations for Christoph Plantin (e.g. engravings after Pieter van der Borcht and Crispijn de Passe for the *Humanes salutis monumenta* by B. A. Montanus, 1571 (Hollstein, nos. 384-455), and engravings after Van der Borcht for *Officium B. Mariae Virginis*, 1575 (Hollstein, nos. 32-5).

From 1576 to c.1580 De Bruyn was in Cologne, where he published a series on mostly military horse riders from all parts of the then known world. The first edition was published in 1576 with the title *Equitum descriptio, quomodo equestres nostra haec aetate ... sese habent...*, containing 52 numbered plates: the first five (the first is dated 1575) without borders, the others – being smaller – in a woodcut border with fruits, foliage, flowers and animals. The book is dedicated to William, Duke of Cleve and has 5 fols. with printed explanatory text in German. The next year already saw a (second) edition of this series with the title *Divesarum (sic) gentium armatura equestris. Ubi fere Europae, Asiae, atque Africae equitandi ratio propria expressa est*, for the greater part with re-engraved plates (most of the smaller plates in a border, were copied on a slightly larger scale, without borders) and with a Latin description of the plates by Adrianus Damman (8 fols.). Perhaps in the same year (1577) a third edition was published with the mistake in the first word of the title corrected: *Diversarum gentium ...* and with a leaf with the coat-of-arms of the Empire surrounded by the coat-of-arms of the Electors instead of William of Cleve's coat-of-arms. Probably in 1578 a fourth edition came out with an extra suite of 23 additional plates, numbered 8A-D, 10E-F, 16G-K, 18L-O, 22P-R, 27S-X, 29Y-Z). Colas says of this edition (no. 470): '...parait être la réunion définitive de deux suites de gravures de cavaliers qui se sont trouvées plus ou moins mélangées dans les publications précédentes: d'abord une série d'environ 50 planches plus grande de format sans encadrement, puis une autre suite de cuivres plus petits tirés dans des encadrements variés.'

Prior to the edition published by Nicolaas Visscher in Amsterdam in 1617, containing 77 plates, another one must have appeared (the fifth edition?) with 77 plates (re-numbered 1-77: the numbers on most of the original plates corrected; see nos. 009-010). The extremely complex history of the various editions and their completeness remains to be written.

During these years De Bruyn also executed the plates of costumes from various countries and continents for his *Omnium poene gentium imagines* (1577) and the *Imperii ac sacerdotii ornatus: Diversarum item gentium peculiaris vestitus* (1578).

On his return to Antwerp, he executed a new series of costume studies in *Omnium pene Europae, Asiae, Africae atque Americae gentium habitus* (1581; Hollstein, nos. 248-306), in which he included several prints unchanged from the 1577 and 1578 publications. A new edition also appeared in 1581, published by J. de Bosscher. All these publications provide an important source of information on 16th-century costumes.



No. 009, title-page



No. 009, f. 3r



No. 009, plate 57

009

BRUYN, Abraham de
Diversarum gentium armatura equestris. Ubi fere Europae, Asiae,
atque Africae equitandi ratio propria expressa est.

[Cologne, c.1578-1579]. 4to. (size of the leaves 190 x 145 mm). 76 fols. Engraved allegorical title-page, full-page coat-of-arms of the Empire, surrounded by the coats-of arms of the Electors, full-page frontispiece with Neptune and Flora with a cornucopia and the caption (distich) 'Fundat equos, Neptune, tibi terra icta frementes ...'; and 73 engraved plates, (re-)numbered 1-45, 50-77 (53 plates without border (140-150 x 100-110 mm), 20 (c.100 x 75 mm) within a border (c.140 x 110 mm; there are three different borders, two of which with animals, birds and fruit, one ornamental. 19th-century half brown marbled paper, spine with red title label lettered in gold, marbled boards.

Provenance: With the ex-libris of the 19th-century book collector François de Wiesenthal, pasted to the verso of the front cover.

COMMENTARY:

Probably the 5th edition of this very rare and gorgeous series of mostly military equestrians from all over the world, containing the 52 (54 or 55?) plates of the second/third editions and the 23 additional plates of the fourth edition, here for the first time re-numbered on the plates 1-77, but without the numbers 46-49 (including the original numbers 23-24, which are lacking in this copy?): 1-37 Western Europe; 38-45, 50-53 Eastern Europe; 54-64 Turkey, Ottoman Empire; 65-70 Northern Africa; 71-73 Scythia, Parthia, 'Mhoren'; 74 Asia; and 75-77 India (see below).

This fifth edition was published without the dedication to Duke William of Julich Cleves-Ravensburg, and text leaves with short descriptions of the plates in Latin by Adrianus Damman.

The plates, all with a German caption underneath and most with a Latin caption engraved in the plate, represent:

- 1-9: German riders (1: from the first edition: 'Tubicen Germanus'; dated 1575 and signed 'Abraham d bruyn fecit'; 2, 5-6 signed with De Bruyn's initials; originally also numbered 1-9).
- 10-11: additional German riders, originally numbered 8A-B.
- 12: additional Dutch rider ('Ein edler furst inn Niderlant'; orig. numbered 8C).
- 13-14: Dutch riders (13: 'Nobilis apud Belgas feminae habitus equestris / Wie die Niderlansche Edelfrawen rheyten'; originally also numbered 13-14)
- 15: additional Dutch rider ('Ein Niderlansche Juncker ...'; orig. numbered 8D).
- 16: Dutch rider (originally numbered 12)
- 17: 'Die thurnier Rustung zum Ritlichen thurnier spill' (orig. numb. 11).
- 18: Dutch rider (orig. numb. 10).
- 19: additional Dutch rider (orig. numb. 10E).
- 20: Dutch rider (orig. numb. 15).
- 21: additional Dutch rider (orig. numb. 10F).
- 22-23: additional French riders (orig. numb. 16G-H).
- 24: French rider (orig. numb. 16).
- 25: additional French rider (orig. numb. 16K)
- 26: French rider (orig. numb. 17).
- 27: additional French rider (orig. numb. 16I).
- 28: additional Italian rider (orig. numb. 18L).



No. 009, plate 27

- 29: Italian rider (orig. numb. 18).
 - 30: additional English rider (orig. numb. 22P).
 - 31: English rider (orig. numb. 21).
 - 32: Irish rider (orig. numb. 22).
 - 33-35: additional Spanish riders (orig. numb. 18O, 18N, 18M).
 - 36-37: Spanish riders (orig. numb. 19-20).
 - 38: Polish rider (orig. numb. 28).
 - 39-40: Hungarian riders (40 within border; orig. numb. 29-30).
 - 41-45: additional Polish riders (orig. numb. 27S, 27V, 27T, 29Y and 27X).
- [46-49 not present, including orig. number 23 'Moscovita cum armis' and 24 'Nobilis Moscovita habitu'; and 2 others ??; 4 blank leaves instead]
- 50: Russian rider (orig. numb. 26).
 - 51: Lithuanian rider (orig. numb. 27).
 - 52: Tartarian rider (orig. numb. 25).
 - 53: Wallachian rider (Rumania) (within border; orig. numb. 31).
 - 54-55: Turkish riders (55 within border; orig. numb. 32-33).
 - 56: additional Turkish rider (orig. numb. 29Z).
 - 57-59: Turkish riders (within border; orig. numb. 34-36).
 - 60: Turkish rider ('Ein Turckcher reuter / Eques Turcus'; orig. numb. 54?).
 - 61: 'Emissarius / Der waech hals oder abenturer Delli genant' (orig. numb. 37).
 - 62-63: Persian riders (within border; orig. numb. 38-39).

- 64: 'Mammalucus' (within border; orig. numb. 40).
 65-70: Egyptian, Algerian, Arabian riders (within border; orig. numb. 41-46).
 71: Scythian rider (within border (orig. numb. 47).
 72: Parthian rider (within border (orig. numb. 48).
 73: 'Bini Mauri in camelo / Zweien mhoren reuter auff den dromedarij' (within border; orig. numb. 50?).
 74: 'In camelo equitans Asiaticus (within border; orig. numb. 49?).
 75: 'Narsinga eques Indens' (within border; orig. numb. 53?).
 76: 'Ein Indianischer furst zu Narsinga' (orig. numb. 55?).
 77: 'Septeni milites in elephanto Indico' (orig. numb. ??).

After 2 unnumbered blank leaves (later inserted), there are 8 leaves added, 7 of which with 4 different engraved ornamented coat-of-arms, which are left blank: (1) flanked on one side by a woman holding a sword (fol. 1), (2) flanked on one side by a naked woman (fols. 2 and 6), (3) by a noble couple (fols. 3 and 5), and (4) by another noble couple; this plate is dated 1578 and signed by De Bruyn (fols. 7 and 8).

These leaves were intended to serve as entries for an *Album amicorum*. Most of the few surviving copies of the fourth or fifth edition of the series of equestrians contain a varying number of these additional leaves with blank coat-of-arms to make it possible for buyers to use the series as their *Album amicorum*.

This copy is indeed used as an Album amicorum: on fol. 3v is an (illegible) entry, dated 1602, and on the next leaf (fol. 4, verso blank) is an entry on a pre-printed (blank) coat-of-arms, also written in 1602, by Count Ludwig III von Löwenstein und Wertheim, Herr zu Scharfeneck und Breuberg (1530-1611) underneath the magnificently hand coloured coat-of-arms of the Count: 'Ludovico Conte de Leonsteyn & Wertheim, Signor in Scharphenak & Breubergk scrisce questo d. 5 die Decemb.' This Count Ludwig III of Löwenstein became co-owner of the Imperial immediate lands of Wertheim, Breuberg, etc and the non-immediate lands in Luxembourg. In 1613, the Roman Emperor granted to the Counts of Löwenstein the title of Count of Wertheim. Ludwig was married to Anna, Countess of Stolberg-Wertheim und Rochefort. The sons of Ludwig III, Christof-Ludwig (d. 1616) and Johann-Dietrich (d. 1644), respectively founded the branches of Virneburg and Rochefort.

REFERENCES:

Hollstein IV, p. 7, nrs. 139-192; Mennessier I, 182; Huth 10; Wells 1176; Lipperheide II, 2897-9, illustr. of the title-page on p. 407; Colas I, 468-70, esp. 470; Thieme-Becker V, pp. 153f.; Benezit II, 368; *Reign of the horse*, p. 18 and 21 (3 illustr.); *Auction cat. Blanschong* 54.

010

BRUYN, Abraham de

[*Diversarum gentium armatura equestris. Ubi fere Europae, Asiae, atque Africae equitandi ratio propria expressa est*].

[Cologne, c. 1578-79]. 4to. 58 ff. (size of the leaves 186 x 148 mm). 56 numbered engraved plates (see below) and 2 additional engraved plates with blank coats-of-arms.

Modern overlapping vellum in 17th-century style.

COMMENTARY:

Incomplete copy of the same edition (see no. 009) with 56 (out of 75, or 76, or 77) numbered engraved plates. Added are 2 plates with blank coat-of-arms, one flanked by a noble couple, and one held by a naked woman (nos. 2 and 3 of the preceding no. 009).

The plates in this copy are numbered 3-4, 6-29, 34-41, 50-69, 71-72 (the two added fols. numbered by pencil at a later date: 73-74).

REFERENCES:

See the preceding no.



GHEYN, Jacob (Jaques) de

The Dutch draughtsman, engraver and painter Jacques de Gheyn (II) was born in 1565 in Antwerp. He was originally taught by his father in his native town. In 1585 he was apprenticed to one of the best known Dutch engravers of his time, Hendrick Goltzius in Haarlem. De Gheyn's work marks the transition from late 16th-century Mannerism to the more naturalistic style of the early 17th century. In 1590 he settled in Amsterdam where he opened a workshop. In 1595 he married the rich Eva Stalpaert van der Wiele from Malines and moved to Leiden in 1596, where he lived until 1602, working together with many of the professors of the newly founded University, amongst whom the 'prodigy', later world famous lawyer and humanist Hugo de Groot (Grotius; 1583-1645). De Groot supplied Latin captions and texts for De Gheyn's engravings, including the eight lines of a Latin poem for 'The Riding School' (see no. 011), engraved within an elaborated border full of military symbols such as a knight in armour holding a horse bridle on the left and a training master to the right, a stirrup, a currycomb, weapons, a skull with a laurel wreath, symbolizing 'Death and Glory' – also as a kind of 'memento mori' –, and smoking trumpets. The poem opens with the lines: 'Comipedem ut brevibus deceat compescere habenis,/ Fraenaque tardanti liberiora dare:/ ... Geynius hec partier quam vel Mars ferreus ipse/ Dicet in aere tibi tutius, et melius?'

During these years De Gheyn worked mainly as a designer and publisher while he left the engraving mostly to apprentices, especially Zacharias Dolendo.

From 1605 until his death in 1625 De Geyn lived in The Hague. His work was admired by the stadholder, Prince Maurice, who commissioned numerous works from the artist, illustrating Maurice's new and revolutionary tactics resulting in a better trained and more movable army consisting of smaller units, which would be better capable of prevailing over the occupying Spanish army. De Gheyn also worked for Maurice's successor Prince Frederick Henry and Maurice's cousin, Jan van Nassau-Siegen who was interested in the theoretical aspects of the subject. Maurice was also of the opinion that arms drills, as well as filed field drills were essential for both the cavalry and infantry in the States' army, and in the later 1590's he conceived the idea of publishing clearly illustrated exercise manuals for his soldiers and trainers. Around 1597 he commissioned De Gheyn to design and to engrave the illustrations for the infantry and cavalry as accurately as possible (see no. 011).

LITERATURE:

A.B. Polman, *De ruiterserie van Jacob de Gheyn* (1998).



No. 011, plate 1

011

GHEYN, Jacob II de

[The riding school, or exercise of cavalry]. Suite of 22 numbered engraved plates.

[Leiden, workshop of Jacob de Gheyn II, 1599]. 22 numbered engraved plates of c.154-160 x 197-215 mm., including title, engraved by Jacques de Gheyn II or Zacharias Dolendo after Jacques de Gheyn. 11 passe-partouts (57 x 36 cm) with two tipped-in plates. In a linen portfolio with brown leather label lettered in gold pasted to front cover, with ties.

COMMENTARY:

Very rare first issue of this magnificent series of cavalymen and lansquenets in various positions signed by Jacques de Gheyn II ('IDGheyn in. et ex?' (I, D and G interlaced)), and engraved either by Jacques de Gheyn himself, or by Zacharias Dolendo after De Gheyn.

The series of 22 plates of the Riding School, which illustrate the handling of the various arms used by cavalymen was in all likelihood the result of the Maurice commission as far as the cavalry was concerned. The series was probably published in 1599 (the present series), without text. The publication of the 117 engravings devoted to the infantry (New Hollstein, nos. 340-457), probably planned at the same time, was deliberately delayed to prevent the enemy from taking advantage of the information it contained; the famous first edition appeared in 1607 under the title *Wapenhandelinge van roers musquetten ende spiessen* (The Hague, 1607; *New Hollstein*, I, p. xxxv), considered today as the best visualization of Maurice's army reforms.

De Gheyn's cavalry series is directly related to Jost Amman's

modelbook *Artliche und Kunstreiche Figurn zu der Reutterey*, published in 1584 (see no. 021), containing 97 plates of free standing single riders in various positions, the first representations of such riders of the German school.

The cavalry series was published four times: (1) the present series in 1599; (2) by Claes Jansz. Visscher in Amsterdam in 1640; (3) by Clement de Jonghe, after 1652, and (4) by Frederik de Wit in Amsterdam.

The series comprises: (1) Title with the Latin poem by Grotius; (2) Three mounted trumpeters; (3) The cavalry commander; (4) A mounted lansquenet; (5) Three cavalry men in full armour; (6) A cavalryman firing a pistol; (7) A cavalryman firing a gun; (8) A cavalryman in full armour drawing his sword; (9) A mounted trumpeter sounding his trumpet; (10) A cavalryman holding the standard; (11) A cavalryman raising a lance; (12) A cavalryman in full armour attacking with his lance; (13) A mounted lansquenet in the attacking position; (14) A cavalryman, sword to shoulder, riding in the right; (15) A cavalryman raising his sword, riding to the left; (16) A cavalryman holding a gun, riding to the right; (17) A cavalryman holding a gun, riding to the left; (18) Three cavalymen in full armour with drawn swords, riding to the right; (19) Three cavalymen in full armour with raised swords; (20) A cavalryman grasping his pistol; (21) A cavalryman holding a pistol, seen from behind; (22) A cavalry battle.

REFERENCES:

The New Hollstein, The De Gheyn family, part 2, nos. 190-211; Hollstein VII, p. 140; Passavant III, 121, nos. 105-26; Lipperheide 2056; Regteren Altena, *Jacques de Gheyn I*, p. 54, II, pp. 300-21; Le Blanc II, p. 288, nos. 78-99.



No. 011, plate 22



No. 011, plate 6



ALBRECHT, Meister, or Meister ALBRANT

Meister Albrecht (also Meister Albrant, Alebrand, Albret, Hilfsbrand, Hildebrand, or even Albrecht Schmidt, as he is often mentioned as 'Albrecht (Fahnen-) schmid' (blacksmith) of Frederick II), probably was a 13th-century horse doctor and equerry of Frederick II (1194-1250), King of Germany, Italy, Sicily and Burgundy, and from 1220 onwards Holy Roman Emperor. After Frederick's coronation in Aachen in 1215 Meister Albrecht probably followed the King to Naples, from where he maintained contacts with the veterinarian schools in Rome and Salerno.

Recent research has proved that Meister Albrecht can be regarded as the author of an influential text on horse medicine, being a collection of veterinarian prescriptions, written c. 1240. Previously the existence of a 'Meister Albrecht' was seriously doubted and the text was often confused with the *Rossarzneibuch* of Albertus Magnus (1193/1206-1280).

The text tradition of Meister Albrecht's book is complicated. There are many manuscripts and early editions (see below). The original version, containing 36 prescriptions is lost. The oldest known manuscript is from the second half of the 13th century and contains some biographical details on the author (Prague, University Library). The many text editions into the 18th century testify to its popularity and usefulness. See for an early 16th-century edition no. 012. For a 1550 edition of this text, see no. 015: *Hippiatria. De Cura, Educatione & Institutione Equorum ...* (Frankfurt, Chr. Egenholff, 1550), with Meister Albrecht's text on ff. 87v-101r, beginning with the title: 'Rosssartznei (sic), von Meyster Albrecht schmid, Keyser Friderich, des dritten (sic), ... Marsteller beweret, und nachgelassen', followed by an almost full-page woodcut of a horse.

Meister Albrecht's manual is also the earliest book on veterinary medicine written in German, which probably also explains its enduring popularity.

Based on first-hand experience and his own methods, the prescriptions are not copied from antique sources and mirror the quality and level of old German practice, refined and adopted to Italian standards.

In all probability the text came back to Germany already at the end of the 13th century. Manuscripts and excerpts can be found in many libraries all over Europe and printed editions, including many excerpts and translations, appeared until far into the 18th century, when the veterinary knowledge contained in Albrecht's *Rossartzneibuch* had become obsolete and mainly served farmers, blacksmiths, coachmen and horse traders as a practical and primitive manual full of 'Rosstäucherpraktiken' and conjuring witchcraft. The original short manual expanded into a work of many volumes that became a treasure trove for the history of popular belief and folklore in the 13th-18th centuries.

LITERATURE:

W.K. Sudhoff, 'Deutsche Rossarzneibücher des Mittelalters', in: *Archiv für Geschichte der Medizin*, 6 (1913), pp. 223-230; 7 (1914), pp. 335-346; – Meister Albrant, *Das Rosßarzneibuch*. Ed. by G. Eis (Reichenberg 1939); – G. Eis, *Meister Albrants Rosßarzneibuch im Deutschen Osten* (Augsburch 1939); – D. Schmitt, *Pferdekundliche Bearbeitungen von Albertus Magnus, Jordanus Ruffus und Meister Albrant im Heidelberger Codex palatinus germanicus 408* (1965).

012

ALBRECHT, Meister**Diesz puchleyu saget wie man pferdt ertzneyen. und ein yetzlich pferdt erkennen soll.**

Nuremberg, Jobst Gutknecht, 1519. 4to. (size of the leaves 197 x 150 mm). XII, (2) ff. *Collation*: A-C⁴, (D)². Title with large woodcut of a horse doctor with his servant curing a horse (125 x 90 mm). 19th-century half calf with label pasted to the front cover and with title in cartouche.

Provenance: With ex-libris of J.H. Anderhub pasted to verso of front cover.

COMMENTARY:

Rare post-incunable edition of this important and influential tekst on horse medicine. The first edition was published in Augsburg by Anton Sorg in c.1485 (GW A-819) with the title *Ein gut erczney büchlin der ross ...*, followed by 7 further incunable editions in Augsburg, Ulm, Strasbourg and Nuremberg (GW A-820-26). For the 16th century, *VD16* lists editions from 1502 onwards, the first with the title *Dis büchlein sagt wie man pferd artzneyen und erkennen sol* (Strasbourg, Mathias Hüpfuff, 1502; *VD16* A-1601; A-1603 is an undated edition by the same printer); followed by the edition Augsburg, Hanns Schensperger, 1511 with the title *Rossertzney biechlin ...* (A-1602; second Schensperger edition in 1513: A-1604). *VD16* A1605 is an edition by Jobst Gutknecht, dated c.1519. Our copy is a copy of the sixth 16th-century edition (A-1606). Further editions were published in 1520 (A-1607), c. 1520 (A-1608), 1527 (A-1609 and 1610), etc.

After the title-page the text begins on its verso with the words: "Dits hiernach geschriben büchlein von artzney der Ross oder Pferde. Auch wie man ein yetzlich pferdt erkennen soll bey seinem zeychen, hat gemacht meyster Albrecht, Keyser Fridrichs schmidt und Marstaller von Constantinopell. Alles bewerdet und versucht". Ff. XIIv –(D)2r contain the Register; at the end the colophon: Gedrückt zu Nürnberg durch Jobst Gutknecht. 1519 (verso blank).

REFERENCES:

VD16 A-1606; cf. Mennessier I, p. 512.



No. 012, title-page

RÜEXNER (RIXNER), Georg & Hans FRANCOLIN (& Jost AMMAN)

Hardly anything is known with any certainty about the Bavarian herald Georg Ruxner, who often added 'Jerusalem' to his name: 'genannt Hierusalem, Eraldo vnd Khündiger der Wappenn'. He was active as herald at the court of Duke Georg of Bavaria-Landshut at the end of the 15th century. As 'Reichsherold' he was in the service of the Wittelsbachs for many years, before moving to Berlin in 1518/19. In 1523 he was in Würzburg, and in 1525/26 in Nuremberg. Klaus Arnold managed to identify Ruxner as the herald Jörg Rugen.

Heralds were originally messengers sent by monarchs or noblemen to convey messages or proclamations – in this sense they can be considered as the predecessors of modern diplomats. Like other officers of arms, a herald would often wear a coat, called a tabard, decorated with the coat-of-arms of his master. There is a drawing of our Herald Ruxner dressed in a coat with the Bavarian colours (c. 1495, Österreichische Nationalbibliothek, Cod. 2936; Hans Burgkmair d. Ä. Made a woodcut after this drawing in 1504). It was possibly due to their role in managing the tournaments of the Late Middle Ages that heralds came to be associated with the regulation of the knights' coats-of-arms. Over the years this 'science of heraldry' became increasingly important and subject to strict regulation.

It is certain that Ruxner is the author of the famous 'Thurnierbuch', one of the major sources for the history of the medieval tournament, from the first feast – which Ruxner incorrectly claims was held at Magdeburg at around 990 on the instigation of the Emperor Henry I, known as Henry the Fowler – to the last, held at Worms in 1487. It is now generally acknowledged that the tournament, properly so called, did not appear in Europe before the 11th century. In view of the fact that it was previously believed that late medieval literature was a predominant factor in the revival of the tournament and its new splendour in the Renaissance, Georg Ruxner's fanciful work is crucial. In his desperate effort to delineate tournaments that could be held on a national level in Germany, he supplied a list of 36 national tournaments ranging from the year 939 to 1487. Out of these 36 tournaments he more or less 'invented' 20. Only numbers 15 (1284, Regensburg), 16 (1296, Schweinfurt), 21 (1392, Schaffhausen), 22 (1396, Regensburg), 23 (1403, Darmstadt), 25 (1412, Regensburg) and the last 10: 27 (1439, Landshut until 36 (1487, Worms) are genuine and can be verified by external evidence. Ruxner, who was a herald by profession, even supplied long lists of participants at most of the other tournaments. He must have earned a fortune entering the antecedents of families of noble descent who were only too proud to see their famous ancestors and hitherto unknown progenitors figuring in Ruxner's book. It is of a great historical advantage that Ruxner is quite reliable as far as his reports on the tournaments from 1439 to 1487 are concerned.

A tournament, or tourney is the name popularly given to chivalrous competitions or mock fights of the Middle Ages and Renaissance (12th to 16th centuries). They were festive occasions and provided entertainment for noble ladies, and 'military exercises carried out, not in the spirit of hostility (nullo interveniente odio), but solely for practice and the display of powers (pro solo exercitio, atque ostentatione virium)'. A tournament is a general fight in which the knights were divided into two sides, coming together in a charge. Jousting, a single combat of two knights riding at each other, was a component of the tournament, but was never its main feature. The site of the tournament was customarily announced a fortnight before it was to be held. Knights arrived individually or in companies to stay at one or other of the two settlements designated as their lodgings. The tournament generally began on a field outside the principal settlement, where stands were erected for spectators. The evening before the event parties hosted by the principal magnates present, were held in both settlements, and preliminary jousts (called the 'vespers') offered knights an individual showcase for their talents. After the tournament the patron of the day would offer lavish banquets and entertainments. Prizes were offered to the best knight on either side, and awarded during the meals.

Ruxner's *Thurnierbuch* was a kind of 'Who is Who?' of the so-called 'Turnieradel', exclusively consisting of noble families with at least four noble ancestors, that could boast of having been participants in earlier tournaments. Every family was proud to find their



No. 013, title-page

names recorded in a *Thurnierbuch* proving that family members were entitled to participate, while it was also positive for the 'status' and political influence. To make more families 'Thurnierfähig' is probably also one of the reasons why Ruxner 'invented' early tournaments that never happened, together with detailed lists of participants: to increase the number of readers and buyers of his book and to contribute to its success.

The 'invented' tournaments, heavily criticised already by his contemporaries and by many scholars, may, however, also have served another purpose. 'Wie im fränkischen Ritterepos des Wivolt von Schaumberg, mischen sich auch beim Reichsherold Hierusalem Realität und Fiktion in einer uns heute schwer nachfühlbaren Weise. Sein Turnierbuch schuf dem deutschen Adel einen Mythos, wie ihn Frankreich im Rolandepos und England in der Tafelrunde des König Artus bereits seit dem Hochmittelalter besaßen. Insofern mag man im Turnierbuch auch ein Traumbuch des spätmittelalterlichen Adels in Franken sehen.' (Arnold 2005).

The first three editions of Ruxner's text were all printed at Simmern, in 1530, 1532 and 1533 respectively, with the title *Anfang, ursprung, unnd herkommen des Thurnirs in Teutscher Nation ...* (The beginnings, origins and sources of tournaments held in the German Nation ...; VD16, R-3541-3543; see for the 1532 edition no. 013). In 1566 the book was published for Sigmund Feyerabend in Frankfurt (see no. 014), for the first time illustrated with beautiful woodcuts by Jost Amman (re-published in 1578 and 1579), in combination with two other texts, under the title *Thurnierbuch. Das ist: warhafte eigentliche und kurtze Beschreibung von Anfang, Ursachen ... und Herkommen der Thurnier ...* (VD16, R-3544-3546). The text has been translated into Latin by Franz Modius and published in 1587.

The two other texts published together with the 1566 edition are both clearly inspired by Ruxner's work, both with their own title-pages, and both written by Hans Francolin (1520-1586), the Herald ('Ehrenherold') of Emperor Ferdinand I: (2) the second edition of his *Thurnier Buch*, an account of the festivities organized by Emperor Maximilian II for his father Emperor Ferdinand I and his brother in law Albrecht of Bavaria in Vienna from 2 May until 24 June 1560. The first edition had been published in the same year by Raphael Hofhalter, also in Vienna; a translation into Latin was published in 1561: *Rerum praeclare gestarum intra et extra moenia minutissimae civitatis Viennensis a Anno Domini MDLX*; and (3) an account of the festivities connected with the entry of Charles V and his sons into Bintz on 22 August 1549.

LITERATURE:

- K. Arnold, 'Georg Rixner geenannd Hierosalem Eraldo ... und sein Buch über Genealogie und Wappen der Herzöge von Mecklenburg', in: *Studien zur Geschichte des Mittelalters: J. Pedersohn zum 65. Geburtstag*, ed. M. Thumser (Stuttgart 2000), pp. 384-399;
 – K. Arnold, 'Der fränkische Adel, die Turnierchronik des Jörg Rugen (1494) und das Turnierbuch des Georg Rixner (1530)', in: *Nachdenken über fränkische Geschichte* (2005), pp. 129-53

Disz ist eyn Figur vnd eygentliche anzeigung
 zeiten durch die Ritterschafft vnd vom Adel gehalten. Wie vnd was art
 hung/Thurnierung mit den kolben/Elementer abhaurung mit den spect
 vnd außsichens re. gehandls wo



No. 013, ff. fiii v-fiiii r (here bound after quire g)

Uns gangen Thurnirß/ wie der vor
in mit Seyl abhaiwen durch die Grieswettel/ Empha-
n/ Straffung des schlagens/ Schrandensichens
bet.



f. iiiij

013

[RÜXNER, Georg]

Anfang, ursprung und herkommen des Thurniers inn Teutscher nation. Wievil Thurnier biss uff den letstenn zu Wormbs: Auch wie unnd an welchen orten die gehalten, und durch was Fürsten, Graven, Herrn, Ritter und vom Adel, sie iederzeit besucht worden sindt.

Siemern (Simmern), Hieronymus Rodler, 3 August 1532. Folio (size of the leaves 334 x 220 mm). ff. 1-167 (168 skipped), 169-213, (4). *Collation*: a-z⁶, Aa-Mm⁶, Nn⁸. With large decorated initial (A) in calligraphic style on title, full-page imperial coat-of-arms of Charles V, signed by the artist HH on its verso (who is also the artist responsible for at least several of the other cuts, including a full-page armorial woodcut (see below) and the double-page plate), one double-page woodcut of a tournament (244 x 352 mm; sign. 'f iiiii', here wrongly bound after quire g; damaged), 2 full-page, and 40 half-page woodcuts (including repeats), 37 coat-of-arms (including repeats) of the cities where the tournaments took place and one of Siemern, and c.200 coat-of-arms of the victorious noblemen; woodcut initials.

The artist's initials HH may stand for 'Herzog Hans'. The full-page armorial woodcut of Johann Count Palatine, Duke of Bavaria, &c., has an inscription on a ribbon 'Mein Liebe in Erenn. H.H.Pf.G.Z.S.' on f. IXv, which can be read as 'Herzog Hans (abbreviation of Johann) Pfalzgraf zu Simmern'. A manuscript note in a copy of the first edition in the Rosenwald Collection refers to Hans Lencker's *Perspectiva* (Nuremberg 1571) in which credit is given to the duke as having been the illustrator. See also J. Benzing, *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Wiesbaden 1963), p. 391.

Contemporary blind stamped pigskin over bevelled wooden boards: four ornamental rolls around a central panel consisting of two parallel strips of ornamental rolls, ribbed spine with title written in ink in the upper compartment; remains of clasps and catches. (Rather used copy).

Provenance: (1) Ownership entry of resp. D(amian) F. H(ugo) von Greiffenclau von Vollraths on verso of front cover, dated 28 December 1805, and first fly-leaf, and Damian Hugo Fr... Greiffenclau von Vollraths, dated 1805, on title, both (father and son?) from the noble family Greiffenclau von Vollraths, owners of the Schloss Vollrads estate in Oestrich-Winkel, Rheingau, which lays claim to being the oldest winery of Germany. (2) Ownership's entry on the verso of the first fly-leaf with coat-of-arms on top: Hauser von Wilhsdorn in Schwaben, dated Mainz, 12 December 1813.

COMMENTARY:

Second edition of the *Thurnierbuch* by the same printer and with the same woodcuts as in the first edition of 1530. Included are depictions of tournaments, awards ceremonies, dancing, banqueting and other festivities. The almost 250 large and small woodcut coats-of-arms are those of the victors at the tournaments and those of the towns where they were held.

After the title with the full-page imperial coat-of-arms on its verso, follow the imperial privilege, dated Speyer, 4 October 1527 (f. IIr-v), the preface (ff. II2v-VIIIv), a full-page armorial woodcut of Johann Count Palatine, Duke of Bavaria, &c., on f. IXv (IXr blank), the extensive introduction ('Eingang des Thurnierbuchs', addressed to Count Johann) on ff. Xr-XXv. The description of

the 36 tournaments – from the first held at Magdeburg by Henry the Fowler, until the last, held at Worms in 1487 – is on ff. XXVIr-CCXIIIv; the 'Register' follows on 3 unnumbered leaves with the coat-of-arms of the town of Siemern at the end. The colophon with the printer's device of Hieronymus Rodner is on the recto of the last leaf (f. Nn8r).

The double-page woodcut plate (signed 'f iiiii' (= 'f vii-viii'), here wrongly bound between the quires g and h) illustrates the first tournament and shows several knights jousting in the lists, with onlookers of all grades: one knight is in disgrace, being forced to sit astride one of the enclosing rails and having his armour stripped off.

REFERENCES:

VD16 R-3542, ZV 21971; Brunet IV, 1471; *Fairfax Murray, German* 373; Lipperheide II, 2887, note; *Rosenwald Coll.* 658.



No. 013, f. xCiii r

014

[RÜXNER, Georg & Hans FRANCOLIN]

Thurnierbuch. Von Anfang, Ursachen, ursprung, und herkommen, der Thurnier im heyligen Römischen Reich Teutscher Nation, wie viel öffentlicher Landthurnier, von Keyser Heinrich dem ersten dieses Namens an, biss auff der jetztregierenden Keyser Maximilian den andern ... Alles jetzunder von neuem zusammen getragen, mit schönen neuen Figuren, sonderlich auch der Adelischen Wappen ...

Published together (with separate title-pages) with:

(2) [Hans FRANCOLIN], Thurnier Buch. Warhafftige Beschreibunge aller kurtzweil und Ritterspil, so der durchleuchtigst ... Herr Maximilian, König zu Beheim ... dem ... Herrn Ferdinand ... zu Ehren, bey und in der weitberümpften Statt Wien, zu Ross und Fuss, auff Wasser und Land ... lassen halten.

And:

(3) [Hans FRANCOLIN], Des allerdurchleuchtigsten Grossmechtigsten Keyser Carols dess fünfften ... und ihrer May. Geliebten Sone ... glüselige Ankunfft gen Bintz, den 22. Augusti dess 1549. Jehrs Wie auch it Key. Maj. Und sein ... Frauw ... mit grossen freuden, triumph, ... und pracht empfangen worden. Dieweil aber ein Thurnier zu Fuss ... auff den 24. Tag gedachts Monat auffgeschoben, unnd auff massund Weiss gehalten ...

Frankfurt a/M, Georg Rab, for Sigmund Feyerabend & Simon Hüter, 1566 (colophon on f. LXXXIV of the last part; on the three title-pages: Frankfurt am Mayn, 1566). 3 parts in one, the last 2 with continuous foliation. Folio (size of the leaves: 314 x 193 mm). (6), CCXLIII, (7), LXXXI ff. *Collation:*)⁶, A-Z⁶, 2A-2S⁶; (part 2): 2A⁴, 2B-2L⁶, 2M⁴; (part 3): 2N-2P⁶, including last blank. First title printed in red and black with large woodcut of the Emperor's Court, half-page allegorical woodcut of 'Victoria' with a banner with the Austrian double eagle above a Latin poem by Hartmann Schopper on f.)(6r, 2 double-page woodcuts outside the foliation (the same block, but with different captions, in part 1 and 2), 120 large woodcuts (incl. repeats), most by Jost Amman, some signed with the monogram HB (= Hans Bocksberger?, or Hans Brosamer? (Bartsch)), and 291 woodcut coats of arms, many large woodcut initials.

Contemporary elaborately blind stamped pigskin over bevelled wooden boards, ribbed spine, both sides stamped with five different roles: one ornamental, two floral, one with oval portraits with monograms, and one with four devotional scenes: Annunciation, with caption 'ecce vir[g]o | concibie (sic)'; Resurrection, with caption 'mors ero | mo(?) tua o' (= Prophecy of Osee, Chapt. 13, vs. 14, mutilated), Crucifixion, with caption 'ecce (agnus?) | dei (?)'; and God the father with Christ, with caption 'His est fi | lius meus'; the word 'Thurnierbuch' stamped above the central panel on front cover. The rolls are cut after the rolls (one dated 1555) present on the Augsburg binding of no. 016 (see Haebler I, 49,1: ascribed to an Augsburg binder); brass clasps and catches.

Provenance: With hand written dated ownership entry on the verso of front cover: '1584 Hans von Bleisfaeg(?) / Mit gedult erwart ich main ..gult, Caspar von Bleisfaeg (?)'; ex-libris of the 'Comte



No. 014, title-page

(Charles) Richard de Vesvrotte' (1757-1840, seigneur de Ruffey-les-Beaume), with his motto 'Quo justior eo ditior' above his coat-of-arms, engraved by Jean-Baptiste Scotin (1678- after 1733), pasted to the verso of the front cover, and ex-libris 'Ex Bibliotheca Philippica', pasted to the recto of the first fly-leaf.

COMMENTARY:

First Frankfurt edition of these three combined texts with the important woodcuts by Jost Amman.

(1) Fourth much enlarged and most important edition of the *Thurnierbuch*, the first to be illustrated by Jost Amman. The woodcuts were redrawn and recut for this edition mainly by Jost Amman. Included are depictions of tournaments, awards ceremonies, dancing, banqueting and other festivities. The almost three hundred large and small woodcut coats of arms are those of the victors at the tournaments and those of the towns where they were held. Forty-five of these were newly added in this edition, including the arms of the archdukes Ferdinand and Charles. The two large folding woodcuts of a tournament are the same except for the printed headlines and signature marks.

After the title (verso blank), follow the dedication to Duke Ferdinand of Austria, dated Frankfurt a/M, 'Sontag Letare', 1566 (ff. (2)r-(4)v), preface by Sigmund Feyerabend: 'An die Gestrengen, Edlen, und Ehrbesten, alle Adels und Thurniersgenossen der vier L:anden, Schwaben, Bayern, Francken, und dess Rheinstroms, auch den Gantzen löblichen Adel Teutscher Nation, etc.', dated Frankfurt a/M. Sontag Letare, 1566 (ff. (5)), and the poem by Hartmann Schopper (f. (6)r, verso blank). The description of the 36 tournaments is on ff. I-CCXLIII ('Eingang' on ff. I-XVIII); the 'Register' follows on 3 unnumbered leaves.

(2-3) Two additional sections have been added to this third edition, both clearly inspired by Ruxner's work, the first giving an account of the tournaments, processions and other amusements which took place at Vienna from May 2 to June 24 1560, with the names of the participants, and (3) providing an account of festivities connected with the entry of Charles V and his sons into Bintz on August 22, 1549.

Both are written by Hans Francolin. Part 2 is in second edition. After the title (verso blank), follow the dedication to the Holy Roman Emperor Maximilian II (1527-1576) by Francolin (ff. 2A2r-2A3v) and preface (f. 2A4r, verso blank). The text is on ff. I-LXIII. The title of part 3 is on f. LXVr (verso blank) and the text on ff. LXVI-LXXXI; colophon on f. LXXXIv.

REFERENCES:

VD16 R-3544, A-1904 and F-2208; *Fairfax Murray, German* 374; Adams R-877; Brunet IV, 1471; Lipperheide II, 2887; Andresen I, 225; Benezit IV, 351 for Feyerabend and I, 159 for Jost Amman; Bartsch, no 112 of the monograms, VIII, 251.



No. 014, plate between ff. xvi and xvii of part 2

des gantzen Thurniers/ so der Durchleuchtigst / Groß-
Herr Maximilian/König in Böhem/ıc. erwählter Römischer Keyser/ıc. vor
Wien in Oesterreich lassen halten.



ANONYMOUS - Hippiatria

HIPPIATRIA.
 DE CVRA, EDUCATIONE,
 & institutione Equorum, unâ cum va-
 rijs ac nouis frenorum exemplis.

Marstalleri.

Von Erziehung/ Arznei vnd Abrich-
 tung der Ross/sampt mancher hand newer
 Formen der Zäum vnd Gebiß/ Dñ allerley mán-
 geln vnd vnderichtung der Pferd.



Cum Gratia & Priuilegio,

h 8

15

015

HIPPIATRIA. De cura, educatione. & institutione equorum, una cum variis ac novis frenorum exemplis. Marstellerei. Von Erziehung, Arznei und Abrichtung der Ross, sampt mancher hand newer Formen der Zaum und Gebiss, zu allerley mangeln und underrichtung der Pferd.

Frankfurt, Chr. Egenolff, 1550. 4to. (size of the leaves 183 x 137 mm). 2 parts. 60 ff.: 86 pp., ff. (87), 88-101, (2). *Collation*: A-P⁴, including the last blank. With woodcut title vignette of a horse accompanied by three men, and c.200 woodcuts of bits, bridles and mouth pieces in the text.

Modern brown calf, blind double fillets on both covers, ribbed spine with title in gold, in a slipcase.

COMMENTARY:

First edition with this title, together with a second part: Meister Albrecht's text on ff. (87)v-101r (see no. 012).

The first edition of part 1 was published by Egenolff in Frankfurt in 1536 with the title *Frenorum nova et varia exempla, quibus equus quilibet, commode domari ... possit* (VD16 F-2642, further editions: 1538, 1541 and 1546).

The 43 woodcuts of bits (on pp. 3-41, 44-45, and 47-48) are reduced copies in reverse of 43 of the original 44 full-page bits in Rusius's *Hippiatria sive Marescalia* (Paris, Christian Wechel, 1531; see no. 003). Only the bit on p. 24 ('Pro Equo qui est oris duri') is not copied; some details and some captions which are here in Latin and German, are slightly different. The bit on p. 3 = the bit in Rusius's work on p. 17, 4=39, 5=41, 6=25, 7=16, 8=49, 9=48, 10=21, 11=31, 12=27, 13=35, 14=42, 15=33, 16=44, 17=29, 18=30, 19=29, 20=51, 21=36, 22=42, 23=55, 24=18, 25=38, 26=37, 27=34, 28=26, 29=53, 30=22, 31=40, 32=54, 33=58, 34=46, 35=19, 36=32, 37=57, 38=56, 39=45, 40=43, 41=50, 44=20, 45=52, 47=23, 48=47. The other c.160 woodcuts are details of bits and other mouth-pieces, and the text of Rusius is not included.

24 of the 43 woodcuts of bits are also printed (from the same blocks!) in [Jost Amman], *Ritterliche Reutter Kunst ...* (Frankfurt a/M, Martin Lechner for Sigmund Feyerabend, 1584; see no. 022), ff. LIIIr-LXXXIVv: 'Wie die Pferd ... sole gezäumpt werden.'

On the verso of the last blank is a drawing in ink of a medicine chest for the use of a horse doctor; on the following fly-leaf a list of the requisites to be stored in the chest in contemporary handwriting: 'Wie ein Wundt artzt im feldt gerüst sein solle', including lists of the requisites 'Von werck zeug zum Barbieren', 'Von Instrumenten zu wundartzney', 'Von Pflastern', 'Von Salben', 'Von Ölen', 'Pulver lestung'.



No. 015, f. 9r

REFERENCES:

VD16 H 3739; Mennessier I, 512 (only ed. 1555); Nissen 4645 (only ed. 1555); J. Benzing, 'Die Drucken Chr. Egenolffs in Franckfurt am Main von Ende 1530 biss 1555', in: *Das Antiquariat*, 11 (1955), pp. 139-236. No. 262.

KREUTZBERGER, Hans

Hans Kreuzberger (also Creutzberger; † 1591) was active in Augsburg and later in Vienna. Together with Mang Seutter he worked in the horse medicine school which was founded in Augsburg by Marx Fugger around 1560; both were pupils of Fugger's famous horse doctor Veit Foster (also named Dufft or Tufft).

In 1562 Kreuzberger published his 'Gebissbuch' in Augsburg with the title *Warhafftige und eygentliche Contrafactur, und Formen, der Zeümung und Gebiss* in Augsburg (see no. 016)

Probably at the request of Maximilian II, founder of the well-known 'Wiener Hofreitschule', to whom Kreuzberger had dedicated his 'Gebissbuch' in 1562, Kreuzberger moved to Vienna around 1570 where he also established his own printing house. The second edition of his *Warhafftige und eygentliche Contrafactur* was printed in Vienna in 1575, by 'Hans Kreuzberger, in meiner aigenen Druckerey', 202 ff., 6 double-leaves, and 412 numbered woodcut illustrations (with printed captions); Kreuzberger dedicated this second edition to the son of Maximilian, Rudolph.

The third and fourth editions both appeared in Vienna in 1591 with the title *Eygentliche wolgerissene Contrafactur und Formen des Gebiss ...* (Vienna, Nicolaus Pierius, 1591; VD16 K-2378 (203 ff., 412 woodcuts) and 2379 (224 ff.)), the fourth with the addition 'Jetzt auff's new gebessert', in which Kreuzberger named himself 'Rö. Kay. May. &c Hoffsporer' (Court spurmaker).

Like Fugger and Grisone, Kreuzberger is referring to the harsh methods of the school of horse training in his book and he emphasizes the importance of the art of riding in wartime. The equipment of horses used in battle is therefore equally important, especially during the so-called 'Türkenkriege' (Turkish wars), which seriously threatened Europe in the 16th century.

For a suite of 200 interesting drawings of bits and mouth-pieces in the style of the illustrations in Kreuzberger's book, probably made in the second half of the 16th century, see no. 017.



No.016, binding

016

KREUTSBERGER, Hans.

Warhafftige und eygentliche Contrafactur, und Formen, der Zeümung und Gebiss, zu allerley mängeln unnd undterrichtung der Pferdts, wie dern arten nach ordnung verzeychnet seind, nutzlich unnd dientlich, sampt jren zugehörenden Nassbändern, Cauczonj, Stegrefy, Sporn, unnd anderem so zu Reytttery notwendigen weyss erfordert wirt.

Augsburg, 1562. Folio (size of the leaves 314 x 210 mm). 203 (+ 12 blank) ff. and 6 inserted double-leaves. 66 blank fly-leaves bound in at the end. Collation, very irregular, but apparently complete: π^{2-1} , A², (Double-leaf 1), a⁶ (Double-leaf 2), b-h⁶, l⁶, o⁶, m⁶, p⁶, n⁶, q-s⁶, α^6 , (Double-leaf 3), β^6 , i-k⁶, 2h⁶, (Double-leaf 4), t⁶, u⁶, w-y⁶, γ^6 , (Double-leaf 5), δ^6 , ϵ^6 , (Double-leaf 6), ζ^{12} , η^{24} (last 12 ff. blank). With 12 double-page, 392 full-page, and 20 half-page woodcuts of bits and other horse furniture designed and cut by Hans Kreutzberger himself, with manuscript captions throughout in German, and numbered 1-412, and 4 unnumbered double-page, and 8 full-page unnumbered woodcuts.

Bound in a dated Augsburg binding (1555): contemporary elaborately blind stamped pigskin over bevelled wooden boards, ribbed spine, both sides stamped with five different rolls: one ornamental, two floral, one with 7 portraits with monograms (six of which with a bishop's mitre), and one with three devotional scenes:

Annunciation, with caption 'ecce virgo | concipi. et.'; Resurrection, with caption 'mors ero mo | rs tua o mors' (= Prophecy of Osee, Chapt. 13, vs. 14), and Crucifixion, with caption 'ecce agnus | dei quitolli(t)', this compartment is dated '1555' (see Haebler I, 49,1: ascribed to an Augsburg binder); brass clasps and catches.

Provenance: With an Augsburg provenance: engraved book plates of the famous Benedictine monastery of St. Ulrich and Affra pasted to the verso of the front cover, and handwritten ownership's entry on title: 'Monasterii St Udalrii & Afrae Augustae'.

COMMENTARY:

Extremely rare first edition of this apparently privately printed book by the Augsburg 'spurmaker' (Spornier, a provider of spurs for horses) Hans Kreutzberger, with designs for bits, bridles, stirrups and other horse tack, the metalwork and leatherwork patterns of which could also serve as a model book for fabrics, jewellery, architecture and furniture. The book may also be considered the first illustrated trade catalogue from which customers could browse and order at their leisure.

Title, two leaves with dedication to Archduke Maximilian (1527-1576) on the eve of the latter's accession as King of Germany in 1562 and from 1564 Emperor of the Holy Roman Empire, and the 424 woodcut illustrations on 215 ff. with numbering and captions supplied in handwriting as in all existing copies of this first edition.

Many of the bits are extremely elaborately designed, as much for decoration as for use, the caption indicating their purpose and the breed of horse for which they are intended. The 12 double-page woodcuts on the 6 inserted double-leaves show various designs for muzzles on the recto, and various horses (Frisian, Spanish, Hungarian, Mohammedan, etc, horses) with the accompanying riders on the verso.

REFERENCES:

VD16 K-2380; *Berlin Kat.* 1397; Lipperheide Tc 7; Huth, *Appendix*, 313; Wells 4298; Stevenson 1020; *Auction cat. Blanschong* 32; Kraus: *Illustr. books*, 81; Haebler: I, 49,1; 232, 3; Andres, *Fugger, passim*.



No. 016, plate 403



No. 016, plates 247-248



017

[MANUSCRIPT. 200 DRAWINGS of bits, etc. in the style of Hans KREUTSBERGER]

[Southern Germany, or Carinthia, second half 16th century]. Folio (size of the leaves 306 x 205 mm). 100 ff. with 200 full-page pen and ink drawings with blue washes on the rectos and versos of all 100 leaves.

Contemporary gilt tooled calf with blind tooled and gilt rolls, stamps and corner pieces around a gilt central panel on both sides, ribbed spine (9 double and single bands) with gilt stamps (two French lilies, resp. flowers alternately in the compartments) and paper title-label: 'Abzeichnung verschiedenen Pferd- (biss u. Sporen?)'; remains of ties.

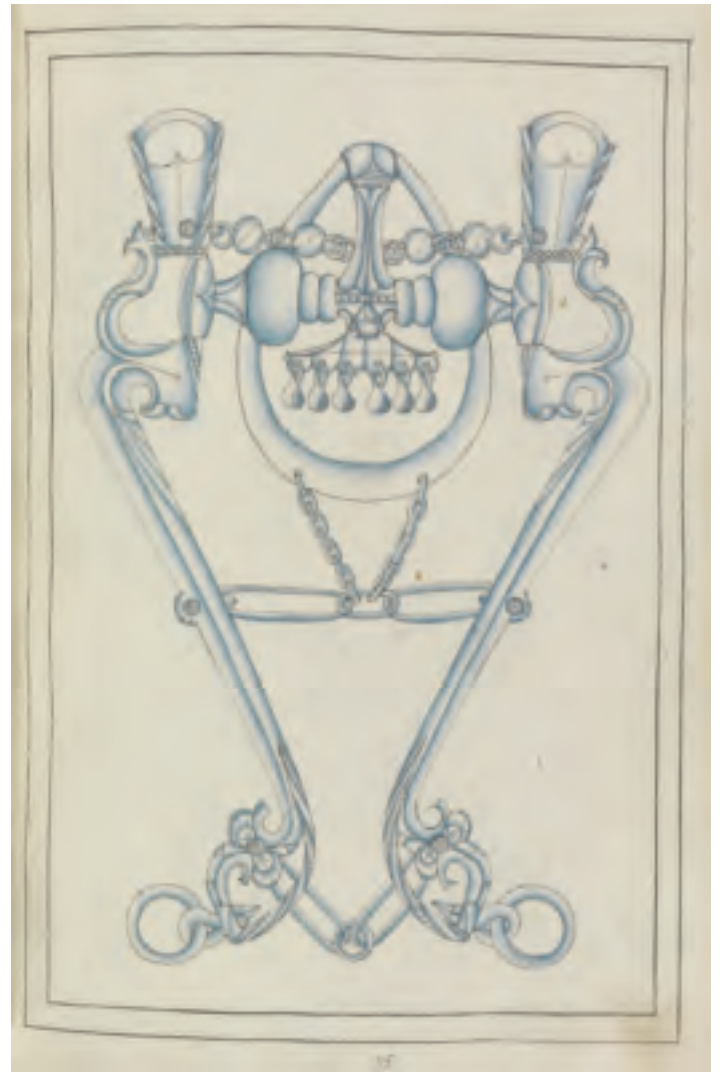
Provenance: Ownership entry on verso of first fly-leaf: 'Ex Bibliotheca Wisensteig An. 1627', probably the Library of Graf Von Helfenstein in Wiesensteig, a town in Landkreis Göppingen near Stuttgart. On the recto of this leaf a primitive drawing of a plan of a fortification.

COMMENTARY:

A suite of 200 highly interesting, exquisitely executed drawings, mostly of bits, but also including other mouth-pieces, muzzles, stirrups, spurs and other pieces of the horse harness and utensils of horse keeping, bound together. The drawings are in the manner, or style of the plates in the book by the Augsburg spur-maker Hans Kreutsberger, described above (see no. 016). Cf. for example the drawing of a bit on f. 18v with no. 155 in Kreutsberger's *Warhafftige und eygentliche Contrafactur*; or f. 38v with no. 210. It is difficult to localize precisely and date the manuscript, as the watermark, which is similar to Briquet 2112, is not specific enough. It is used in paper varying in time and place. Bruquet mentions paper used in Carinthia (Graz) in 1542; further places mentioned: Pressburg 1566, Augsburg 1548-55, and Prague 1560.



No. 017, f. 96r



No. 017, f. 35r

HÖRWART (HERWART) VON HOHENBURG, Hans Friedrich

Hans Friedrich (der Ältere) Hörwart von Hohenburg, (? - 1598) was a German nobleman, equerry and later a judge. He was the younger brother of the well-known Bavarian 'Hofrat' and scholar Hans Georg Herwarth von Hohenburg (1553-1622), whose son Hans Friedrich is often confused with his uncle in the literature.

Born in Augsburg Hans Friedrich became equerry of the young Duke Ferdinand of Bavaria (1550-1608), 'the soldier', a passionate exponent of the Counter Reformation and ally of the Catholic League during the Thirty Year's War. The Duke opposed Protestantism wherever he could and especially favoured witch-hunt with law and torture. In 1588 he appointed his faithful equerry Hans Friedrich Hörwart von Hohenburg to Stadt- und Landrichter in Schongau. During the notorious witch-trials between 1589 and 92, he sentenced more than sixty women to death at the stake.

Ferdinand of Bavaria also sponsored the publication of Hörwart's manual on horsemanship, *Von der hochberhümpten ... Kunst der Reitterey* (Tegernsee 1577; see no. 018).



No. 018, plate (4)

018

HÖRWARDT VON HOHENBURG, Hans Friedrich
Von der hochberhümpften, adelichen unnd ritterlichen Kunst der
Reitterey. Inn vier Bücher ordenlich gethailt.

Tegernsee, (Klosterdruckerei). 1577.- Folio (seize of the leaves 304 x 195mm). (6, last blank), 74 ff. *Collation*: a⁶, A-g⁶, H², I-N⁶. With title printed in red and black, with woodcut vignettes, 9 double-page folding (some consisting of two leaves pasted together), and 27 full-page woodcut plates containing numerous illustrations, printed on both sides of the leaves.

Contemporary vellum with gilt armorial stamp on both covers: 'Ex Bibliotheca I.H. Anderhub' (restored by Anderhub).

Provenance: The present copy was once part of the prestigious collection of the Princes of Oettingen-Wallerstein. It was acquired by the German book collector J.H. Anderhub in 1935 (Auction catalogue *Bibliophile Kostbarkeiten der Fürstl. Oettingen-Wallersteinschen Bibliothek in Maibingen*. Auktion Karl & Faber, 11, 7 May 1935 (Munich 1935). In the auction catalogue of the Anderhub collection, one of the finest private collections of books on horses ever (*Bibliotheca Hippologica I.H. Anderhub. Alte Pferdebücher*. Auktion Karl & Faber, 84, 25 Juli 1963 (Munich 1963), this copy is lot no. 140. The ex-libris of J.H. Anderhub, dated 1936, is pasted to the verso of the front cover.

COMMENTARY:

Very rare first edition of this profusely illustrated manual on horses. Of the subsequent three issues with a new title-page of 1578, 1580 and 1581, the latter is the least rare (see no. 019). It is the first secular book published in the printing office of the monastery in Tegernsee.

Hans Friedrich Hörwardt von Hohenburg dedicated his work to Albrecht, Pfalzgraf of the Rhine and Duke of Bavaria (b. 1546). The dedication is dated Hohenburg, 15 November 1577 (f. 2r-v). The work is divided into four books: the first (ff. 1r-27r) is devoted to the nature, complexion, properties and qualities of the horse in general and to horse breeding; the second (ff. 27v-44r) to riding and training; the third (ff. 45r-62v) to the bit and other mouth-pieces, extensively illustrated with a series of 118 numbered woodcuts on 21 leaves; and the fourth (ff. 63r-74r) on shoeing and horse-shoes.

As was the case with Marx Fugger's book (see no. 023), Hörwardt von Hohenburg also based his work on Federico Grisone's *Ordini di Cavalcare* (Naples 1550). It is not clear, however, whether he used the translation into German by Veit Forster (Augsburg 1566), Johann Fayser's translation of 1570, or the Italian original. The harsh manner of training of the Neapolitan School is mirrored in the book, as well as in the general practice of 16th-century German training, before the less violent manner, favoured by Antoine de Pluvinel, began to prevail around the middle of the 17th century.

REFERENCES:

VD16, 4090; Wells 3534; Graesse III, 262: 'Volume de la plus grande rareté'.



No. 018, double-page plate (8)



No. 018, plate (3)

019

HÖRWARD VON HOHENBURG, Hans Friedrich
Von der hochberhümpten, adelichen und ritterlichen Kunst der
Reyterey. In vier Bücher ordenlich gethaylt.

Tegernsee, (Klosterdruckerei). 1581.

COMMENTARY:

This is the 4th, last and least rare issue of the original edition of 1577 (see no. 018) with a new title-page: title printed in red and black within an elaborate woodcut border with two knights flanking the title, a tournament scene above and a combat on a bridge underneath.

BOUND WITH:

- (1) GRISONE, Federico, *Kunstlicher Bericht* (Augsburg, Michael Manger for Georg Willer, 1599). See no. 063.
 (3) RUEL, Jean, *Rossartzney* (Nuremberg, Dietrich Gerlach, 1575). See no. 041.
 (4) [SCHWENDI, Lazarus von?], *Ein neue und bewerte Rossartsney* (Strassbourg, Nicolas Wyrriot, 1583). See no. 020.

REFERENCES:

VD16, 4093.



No. 019, title-page

020

[SCHWENDI, Lazarus von (?)].

Ein neue und bewerte Rossartzney. Darinnen allerhand Gebresten, so innerlich unnd eusserlich des Leibs der Rossen zustehen oder begegnen möchten. ... Welche heimliche, gewisse, bewerte und verborgene kunst, lang zuvor im Niderland für ein sonderlich Kleinot unnd Schatz verborgen gewesen. Newlichen aber durch einen Liebhaber diser Kunst in einem Tumult in Brabant bekomen, und mit sonderlicher mühe und unkosten meniglichem zu nutz und güten an tag geben und in Truck verfertiget.

Strassbourg, Nicolas Wyriot, 1583. Folio (size of leaves: 350 x 200 mm). 170, (10) pp. *Collation*: A-O⁶, P⁶⁻¹ (last blank lacking). Title printed in red and black with woodcut of a horse, one half-page woodcut in text (a horse), and half-page woodcut of a unicorn on p. (9) at the end underneath the colophon: 'Getruckt zy Strassburg, bey Niclauss Wyriot. D.M.LXXXIII'.

COMMENTARY:

Extremely rare first edition of this work on horse medicine, anonymously published in 1583. Later editions, in 8vo, were published by Anton Bertram at Strassbourg in 1607 and 1608. The last two are recorded in the *VD17* under the authorship of the dedicatee Lazarus von Schwendi; the work is not recorded in the *VD16*! In his dedication to Lazarus von Schwendi (pp. 3-4) dated Strasbourg, 20 March 1583, the printer Niclaus Wyriot writes: '... mir ist durch einen güten Freund gegenwertig Rossartzneybüch, mit dessen inverleibten und specificierten Recepten, Artzneyen, unnd Gebrauchen ... colligiert und beschriben worden'.

REFERENCES:

Bibliographically unknown!

BOUND WITH:

- (1) GRISONE, Federico, *Kunstlicher Bericht* (Augsburg, Michael Manger for Georg Willer, 1599). See no. **063**.
- (2) HORWART VON HOHENBURG, Hans Friedrich, *Von der Hoehberhümpten ... Kunst der Reyterey* (Tegernsee, (Klosterdruckerei), 1581). See no. **019**.
- (3) RUEL, Jean, *Rossartzney* (Nuremberg, Dietrich Gerlach, 1575). See no. **041**.

AMMAN, Jost

Jost Amman (1539-1591) was a Swiss artist celebrated chiefly for his woodcuts, which he designed mainly for book illustrations. Born in Zurich, he was the son of a professor of Classical philology and Logic at the Collegium Carolinum in that city, where Jost has also been educated in the then prevailing Protestant-humanistic tradition. Little is known of his youth and personal history, beyond the fact that he moved to Nuremberg in c.1560, where he continued to live until his death in March 1591. Nuremberg was an important international trade centre and a hub of artistic and intellectual exchange, known as the hometown of Albrecht Dürer and other important artists such as Veit Stoss, Adam Krafft, Peter Visscher und Michael Wolgemut. Amman initially worked with the famous Nuremberg artist Virgil Solis (c. 1514-1562), then a leading producer of book illustrations. In June 1577 Amman was granted citizenship of Nuremberg 'Als Maler und Kupferstückreisser' (as painter and engraver), because he was 'mit seiner Kunst so berühmt und trefflich' (so famous and good as an artist). It is assumed that by that time he had already been active in the Virgil Solis workshop for several years. After the sudden death of Solis in 1562, Amman probably took over the workshop and like his predecessor continued to work, mainly for the well-known publisher Sigmund Feyerabend (1528-1590) in Frankfurt a/M. He was a remarkably productive artist, as may be gathered from the statement of one of his pupils, that the drawings he made during a period of four years would have filled a hay wagon. No less than 1,500 prints are attributed to him. He was one of the last major producers of woodcuts for books: during his active years engravings were gradually becoming the main medium for book illustration. Although, like most artists, Amman normally let a specialist *formschneider* cut the block after his drawing, he sometimes included both a cutter's knife and a quill pen in his signature on prints, suggesting he sometimes also cut his own blocks.

Amman soon became the most successful engraver in Nuremberg, holding a prominent position in the book production of Nuremberg. Amman's style of drawing is correct and spirited, and his delineation of the details of costume is minute and accurate.

In 1566 Amman illustrated Georg Ruxner's *Turnierbuch* (see no. 014), followed by a *Ständebuch* (1568), a *Trachtenbuch* (1577), a *Kunst- und Lehrbüchlein* (1578), a *Wappen- und Stammbuch* (1579), a *Kartenspielbuch* (1588) and many other works, including the present series *Artliche und kunstreiche Figuren zu der Reutterey*, published for Sigmund Feyerabend in Frankfurt in 1584 (see no. 021). In the same year Sigmund Feyerabend also published a compilation of various texts, edited by a certain 'L.V.C.', and illustrated by Amman (see no. 022). Also in 1584 the first illustrated edition of Marx Fugger's *Von der Gestütere*y, with woodcuts by Amman, was printed in Frankfurt (see no. 023).

LITERATURE:

Becker, *Amman*; – O'Dell, *Ammans Holzschnitte*; – Andresen, *Amman*.



No. 021, f. F2r, plate (30)

021

AMMAN, Jost

[Artliche und kunstreiche Figuren zu der Reutterey, sampt jrem musterhafftem Geschmuck, dergleichen nie aussgangen. Jetzt erst durch den kunstreichen Jost Amman, wohnhaft zu Nörnberg, gerissen].

Frankfurt, Martin Lechler for Sigmund Feyerabend, 1584. (Original Imprint: Getruckt zu Franckfort am Mayn, Jn verlegung Sigmund Feyerabend. 1584; *colophon*: ..., Bey Martin Lechler, in Verlegung ... Anno M.D.LXXXIII). Oblong 8vo (seize of the leaves: 155 x 195 mm). 79 (out of 88) ff. with 91 (out of 97; 3 missing at the beginning, and 3 at the end) full-page woodcuts (c. 125 x 110 mm): the first 3 quires (B-D) with woodcuts on recto's and verso's of the 12 leaves, making 79 + 12 = 91 woodcut plates. *Collation*: B-V⁴, X⁴¹, lacking the first (A) and last (Y) quires and f. X⁴ (quire A, including the title, printed in red and black, within woodcut frame).

Contemporary vellum, initials I, G and A, and date '158(?)' stamped in black (or oxidized silver?) in two lines on front cover with a coat of arms with a bundle of three arrows on top in between; on back cover the initials (?) V, V, V, V, and O, R. V in two lines with Justitia in between. Binding damaged and heavily restored: almost half the front cover and part of spine supplied with new parts.

COMMENTARY:

Incomplete copy of the 'cheap' 8vo edition, originally containing 97 (some copies 104?) woodblocks on 88 ff., based on a greater work published by Feyerabend in the same year: *Ritterliche Reutterkunst* ... with c. 200 woodcuts, including repetitions (see no. 022), also for the captions to the cuts (see also no. 023).

Feyerabend writes in the introduction to the present work: 'So habe ich allen Reuttern, auch aller Freyen Künsten liebhabern, vnnd insonderheit den Mablern, Goldschmidern, Bildhawern, Studiosis, vnnd dergleichen mehr diese gegenwertige Figuren allerhand Pferden vnnd Rossen, sampt ibrem Geschmuck, vnnd Zier zu allerley Reutterey, Stech vnnd Rennspielen, Thurnieren, vnnd dergleichen insonderheit, wie

oben vermeldet, dienlich, mit mercklichen großen Kosten, Mühe vnd Arbeit, allen der freyen Künsten Liebhabern zum besten, mir durch den berühmpten vnd Kunstreichen Jost Amman, von Zürich, wohnhafft zu Nörnberg, welchen ich für meine Person in gantzem Teutschland Pferd zureissen für den besten achte, reissen, vnd fürter schneiden, vnd dieselbige in ein groß Werck, das Roßbuch genannt, setzen vnd trucken lassen. [For the pleasure of all horsemen and those interested in the liberal arts, especially painters, goldsmiths, sculptors, students and the same, I have had the illustrations presented here - illustrating all kinds of horses, together with their harnesses decorated in various ways, equestrian sports, tournaments etc. designed, cut and printed in a magnificent volume called the 'Roßbuch', by the famous and talented Jost Amman of Zurich, who now lives in Nuremberg and whom I, personally, consider the best at representing horses in the whole of Germany].

Amman's woodcuts were copied from, or inspired by the illustrations in the German adaptation/translation by Johann Fayser jr. of Federico Grisone's manual on horse training (Naples 1550), first published in 1570, with further editions in 1580, 1599, etc.: *Küstlicher Bericht ... wie die streitbarn Pferdt zum Ernst und ritterlicher Kurtzweil geschickt und vollkommen zu machen ...* (Augsburg, 1570). Amman's woodcuts, however, are executed in a much more lively and vivid manner and are the first woodcuts with freestanding horsemen (i.e. without background) in German graphic art. In turn these Amman woodcuts were the source of inspiration for another famous series, 'The Riding-School or exercise of cavalry' by the famous Dutch engraver Jacques de Gheyn II (1565-1629) (Hollstein VII, De Gheyn, nos. 1-22; see no. 011). A third edition appeared in Frankfurt a/M in 1666 with the title *Pferdt-Buch*.

REFERENCES:

VD16, A-2295; Andresen, *Amman* 246, 124; Hollstein, *German* II, p. 53; Becker, *Amman*, no. 39b (p. 127); O'Dell, *Jost Ammans Buchschmuck-Holzschnitte*, p. 41, Illus. 31, p. 111, no a36; Bartsch 20, II, p. 558.



No. 021, f. V2r, plate (86)

022

[AMMAN, Jost; text: L.V.C.]

Ritterliche Reutter Kunst, darinnen ordentlich begriffen wie man zuvordest die ritterliche, und adeliche Übung der Reutterey, bevorab in Teutschland, mit musterhafftigem Geschmuck, Ritterspiel, Mumerey, Kleidung, und allem andern, so dero beides in schipff und ernst anhängig, gebrauchen und unterscheiden möge ... Dessgleichen ein uberausz nützlicher und eigentlicher Unterricht der Marstallerey, und Rossartzeney ... jetzt auff neuw an tag geben: unnd met schönen artigen Figuren gezieret: dergleichen nie im Truck aussgangen. Dutch den ... Herrn L.V.C. gewesener Kayserlicher Maiestat Stallmeister.

Frankfurt a/M, Martin Lechler for Sigmund Feyerabend, 1584. Folio (seize of the leaves: 313 x 195 mm). (44), CCLIV, (5) ff. *Collation:*)(, A-K, A-Z, a-z, Aa-Qq⁴, Rr⁶, Ss⁶⁻¹ (without the last blank). Title printed in red and black, with woodcut of equestrian (125 x 110 mm), coat-of-arms of the dedicatee Hans Philipp Landschad von Steinach, 21 full-page woodcuts (c.210 x 160 mm: a separate series of 'Mummereyen'; ff.)(4v-C2r)), 132 half page woodcuts (ca. 125 x 110, some smaller) with horses, including many repeats, and many woodcuts of bits, mouth-pieces, etc. in the text. Many woodcut initials and end-pieces. Later half vellum, grey painted paper over boards, green painted edges.

Provenance: Two ex-libris of Henry Sarasin, and of the Military collection of Anne S.K. Brown are pasted t the verso of the front cover.

COMMENTARY:

Original edition of this compilation of texts by various authors, including Grisone, Horwart, Fiaschi, and Rusius.

After the title (verso blank), and dedication by Sigmund Feyerabend to Hans Philipp, Landschad von Steinach, dated Frankfurt, 13 January ('am Tag Hilarii'; or 5 May?) 1584, together with his coat-of-arms (ff. (2)r-(3)r), follow:

- ff. (4)r-(14)r: 'Stattliche Mummereien, so vor Zeiten grosse Potentaten gehabr haben ...' with a series of 21 full-page woodcuts of figures, partly on horseback, dressed up as gods, the four elements, etc., each with four verses in German at the top.

- ff. (14)v-(24)r: '...Ritterliche Kampff, so zu Ross gehalten werden', with 20 half-page woodcuts of knights fighting on horseback (18 of which also in no. 021), with ten German verses above and underneath the woodcuts.

- ff. (24)v-(44)v: 'Folget wie keyserliche Maiestat in Solenniteten pflaget zureuten', with 41 half-page woodcuts with eight German verses above and underneath the cuts, of European noblemen and army officers on horseback, including 'Ein Sächsischer Hofjuncker', 'Feldtrummeter', 'Ein Hessischer Edelmann', 'Ein Italienischer Kriegs Edelmann', 'Ein Heerbauckler', 'Ungerische Herrn', 'Ein Graff', 'Der Römische Keyser', 'Der Römische König', 'Churfürst zu Sachsen', 'Der Pfaltzgraß', 'Ein Spanier wie er den Stier jagt', 'Ein alter Niederländische Reitrer', etc. All these woodcuts also in no. 021.

- ff. Ir-XXXIv: 'Hierinnen wirdt tractiert unnd gelernt, die Natur, Complexion, Farb, Zeichen, Proportion, Alter, Ziegel, unnd wartung der Pferd', with 33 woodcuts, including numerous repeats, 3 'new' cuts from no. 021, 3 cuts of standing horses (one repeat) from another series, and 9 cuts (5 repeats) from a smaller series.

- ff. XXXIIIr- LIv: 'Wie man einem jungen Vollen ... gehorsam bringen soll', with 18 woodcuts, including repeats, and 2 'new' cuts

from no. 021, and one smaller cut.

- ff. LIIIr- LXXXIVv: 'Wie die Pferd ... solle gezäumpt werden, sammt den Figuren der unterschiedlichen Gebissen, Mundstücken, Stangen, Kinraiffen, etc. ...', with many woodcuts of bits and mouth-pieces, etc., printed from the same woodcut blocks as in no. 015: *Hippiatria. De cura, educatione, & institutione equorum* ... (Frankfurt, Chr. Egenholff, 1550): the 24 woodcuts of bits resp. on pp. 4, 39, 18, 9, 12, 44, 28, 14, 20, 32, 5, 25, 17, 48, 16, 31, 39, 41, 26, 6, 11, 14, 15, and 37; the details of the bits are also in no. 015. These blocks are reduced copies in reverse of 43 of the original 44 full-page bits in Rusius's *Hippiatria sive marescalia* (Paris, Christian Wechel, 1531 (see no. 003)

- ff. LXXXVr-XCVIv: '... Wie die Pferd unnd junge Rossz auff das nützlichst Beschlegen werden sollen', with 6 woodcuts, including repeats and one cut from another series: wagons of an impedimenta.

- ff. XCVIIr-CIIv: '... Tractat, eines andern ... Marstallers, wie man ein Gestüd oder Rossziegel anrichten, und was man für Bescheller unnd Mutterpferdt darzu erwehlen soll ...' with 3 woodcuts.

- ff. CIIIr-CCLIVr (verso blank): on veterinary medicine: 'Von mancherley Gebrechen und Kranckheyten, damit die Pferd, Maul und andere Esel, welche schwer ziehen oder tragen, geplaget, und wie die Curirt sollen werden', with chapters 'Von den Fiebern ...', 'Von der Chur der Kelsucht', 'Von den Lungensüchtigen Rossen', 'Von den Aderlassen der Rossz, etc.', 'Von den Halszgeschwüren', etc., with 20 woodcuts, including repeats.

- ff. (1)r-(4)v: Register.

- f. (5)r: Colophon 'Getruckt zu Franckfurt am Mayn durch Martin Lechler, In Verlegung Sigmund Feyrabends. Anno M.D.LXXXIII', with Feyerabends' printing device: Fama blowing a horn in an oval with the motto 'Si cupis ut celebri ... anumumque sagacem' within a decorated frame (verso blank).

REFERENCES:

VD16 R-2539; Huth 11; Nissen 4764; Wells 6350; Becker, *Amman* 39; Andresen, *Amman*, 419; Bartsch: IX, 217, n° 225..



No. 022, title-page



FUGGER Marx (Marcus)

Marx (Markus) Fugger, ‘Graf von Kirchberg & Weissenhorn, Herr zu Norderdor & von der Lilie’ (1529-1597) was a German politician and businessman, a member of the vastly rich and illustrious German business and banking Fugger family who financed almost all of the European nobility and many members of European Royalty, making possible, for example, the coronation of Charles V as Roman Emperor ‘Deutscher Nation’ in 1530. He was the eldest son of Anton Fugger (1493-1560) and brother of Hans (1531-1598) and Jakob (1542-1598). He achieved several high offices: he was chamberlain to Archduke Ernest of Austria, Kammerpräsident, a member of the council of the Electorate of Bavaria, Pfleger (reeve) in the Landshut, and city reeve of Augsburg.

On his father’s death in 1560, he and his brothers Hans and Jakob jointly managed their father’s business. When they split up the business in 1575, Markus took its northern division. With other family members, he took over part of the Fuggerhäuser in Augsburg. Similarly, on his father’s death, as eldest son Markus led the newly-founded Marx Fugger and Brothers Firm (Firma Marx Fugger und Gebrüder) for 30 years.

In 1557 Marx Fugger married Countess Sibylla von Eberstein (1531-1589) associating his family with the South-West German nobility. Although 13 children were born from this marriage, this ‘Nordendorfer’ line, founded by Marx Fugger, was already extinct in 1671. Fugger was interested in church history, was a patron of artists and collected books and antiquities. He organised sumptuous parties with hour-long firework displays. Above all he was a horse-lover as he often was called ‘the Hippologe’. In 1595 he suffered a stroke, from which he never recovered, and so the business passed to his brother Hans.

The last years of his life Marx devoted to his hobbies: (church) history, horsemanship and collecting books. The auction catalogue of a part of his collection, which contained more than 15,000 volumes (Karl & Faber, München 1933) clearly reveals his interest in ‘hippology’ and everything connected with horses and horsemanship.

To relax his mind and body after a serious illness in 1577 Fugger wrote an influential book on horse care and horse breeding with the title *Wie und wa man ein gestüt von gutten edlen Kriegßrossen auffrichten, underhalten, ... soll* (Augsburg 1578), the first book on the subject published in German. In 1584 there followed an edition of the text illustrated for the first time with lovely woodcuts by Jost Amman, his *Von der gestütere*y (see no. 023). Apart from his own studies and the preparation of the work on horse breeding, he also encouraged and supported others undertaking similar projects, including his equerry Mang Seuter who published a number of books on horse bits and horse medicine (see nos. 025-028), and Hans Frölich and Veit Tufft who prepared a translation of Frederico Grisone’s *Ordini di Cavalcare*, the first translation into German, published in Augsburg in 1566 (see no. 060).

Marx Fugger also founded a school for veterinary medicine in Augsburg, which has had a great influence on the development of veterinary science in Germany. As a successful merchant and committed citizen during the difficult and dangerous ‘Türkenkriege’, Fugger certainly also realized the importance of horses for warfare. Horsemanship, horse medicine, and horse breeding were for Fugger of the utmost importance for the defense of his country against foreign invasions.

LITERATURE:

Andres, *Fugger*; D. Fröba, *Pferd und Reiter in fünf Jahrhunderten* (Exhib. Cat. Of the Deutschen Pferdemeuseums, 3 March – 29 August 1993 (Verden 1993); – M. Häberlein, *Die Fugger. Geschichte einer Augsburger Familie, 1367-1650* (Stuttgart 2006).



No. 023, f. 75r

023

FUGGER, Marcus (Marx) / Jost AMMAN

Von der Gestütere, das ist ein grundliche beschreibung wie unnd wa man ein Gestüt von guten edlen Kriegsgrossen auffrichten, underhalten, und wie man die jungen von einem Jar zu dem andern erziehen soll, biss sie einem Bereitter zum abrichten zuundergeben, unnd so sie abgericht in langwiriger Gesundheit zuerhalten: allen liebhabern der Reutterey hoch unnd nidern Stands zu ehren unnd gefallen gestellt und an tag geben, durch den wolgebornen Herren Marxen Fuggeren, Herren von Kirchberg unnd Weissenhorn. Dergleichen noch nie im Truck aussgangen.

Frankfurt a/M, M. Lechner for S. Feyerabend, 1584 (Original imprint: Getruckt zu Franckfurt am Mayn, in Verlegung Sigmund Feyrabends, Anno 1584; *colophon*: Gedruckt zu Franckfort am Mayn, durch Martin Lechner, in Verlegung Sigmund Feyerabends, Anno 1580). Folio (size of the leaves 330 x 203 mm). (8), 129, (1) ff. *Collation*:),), A-Z, a-h⁴, i⁶ (last blank). With title printed in red and black, and 41 half-page woodcuts by Jost Amman, including woodcut on title, armorial woodcut in the dedication, printer's device at the end, and 6 repeated woodcuts; woodcut initials. Contemporary black painted vellum over boards.

Provenance: With the ex-libris 'Ex Bibliotheca Philippica'.

COMMENTARY:

First illustrated edition of this early book on the care and breeding of horses. The text had already been published before, in 1578, privately printed under the title *Wie und wa man ein gestüt von guten edlen Kriegsgrossen auffrichten, underhalten, ... soll* (Augsburg, Valentin Schönig, 1578; cf. Ebert 7997). A later, less interesting edition was published with the title *Von der Gestütere, das ist eine gründliche beschreibung wie vnd wo man ein Gestüt von guten edlen Kriegsgrossen auffrichten, underhalten...soll* (Frankfurt a/M 1611). Reprints were published in 1968 and 1999.

The present book is important in many respects. In the first place because of the lovely woodcuts by Jost Amman (1539-1591) showing mounted horses in full dress for use by standard bearers, noblemen, a monarch, and a joustier, and horses in armour for use by soldiers in battle, dressed for hunting, and being ridden side-saddle by a woman. Others depict feeding and grooming, and horses frolicking in pasture, or being treated by a veterinary. In the preface (written for the first edition, but here repeated: ff. (2)r-(4)v, dated Augsburg, 1 December 1577), Fugger asserts that he 'von jugendt auff einen sonder lust vnd lieben zu den Rossen vnd zu der Reutterey gehabt habe [und als ihm seine Ärzte nach einem] hefftigen Fluß im Haupt dazu rieten, sich der wichtigen Geschäfte vnd Kopffarbeiten für etliche Zeit gantz vnd gar zu enthalten, habe er sich zu seiner gleichsam angeborenen Kurtzweil begeben, nemlich zur Reutterey, Vnd ob ich wol derselben, aus Schwachheit meiner Person würllich nicht habe nachsetzen können, so habe ich doch zum wenigsten mein Gemüt darmit erlustigt, vnd für meine Recreation dieses Büchlein von der Roßzucht, vnd was derselben anhängig, zuschreiben mich vnderfangen' (Since I was young I have always had a great love for horses and horse-riding, however, [when the doctors advised him] after a painful spasm in my head, to completely refrain from any important business and intellectual work for quite a while, I decided to return to my almost innate pastime, that is



No. 023, title-page

horsemanship. Because of my physical weakness (at that stage), I could not properly indulge in this sport but I decided to cheer myself up by writing this little book on equitation and all that goes with it).

Fugger's work was the first book on horse breeding and horsemanship published in German, and it was the first book exclusively based on his own experience and observations. In the preface he writes '[nicht] vmb vil Reformationes vund Ordnungen zu machen, oder sonst für große Herren vnd Potentaten, sondern für die sonst vielen guten Gesellen..., die eine Naigung zu der Reutterey vnd Gelegenhait haben, etliche Stuten zu halten ... daß sie danocht ein wenig Bericht moechten haben, wie sie darmit sollen umbgehen, vnd etwas gutes vnd recht geschaffenes zuziehen, vnd von den Kosten, Muehe vnd Arbeit ...' (not to bring about great reforms or give directions or in any way for [the appreciation] of great men or masters, but for the many ordinary fellows, who have an inclination for horsemanship and who may be able to keep some mares for breeding.... so that these (horse-lovers) might have some information on how to deal with these mares and how to breed something good and proper, also (of course) concerning the cost and work involved in these matters). Indeed, the success of Fugger's book is the result of his directness and practical sense, without avoiding, however, psychological, and even emotional elements, discussing the 'verstandt oder vernunft der pferdt (als auch die) trew vnd lieb, so die Roß gegen iren Herren vnd denjenigen tragen / die inen guts thun' (the intellect as well as the sense that horses possess [but also] the animals' devotion and love towards their masters and all those who treat them well).

Important is also that Fugger stresses the necessity of good horse-breeding – especially urgent in the current dangerous times – in order to obtain good horses for the army to avert as much as possible the threads posed by the Ottoman Empire: 'Dieses alles vermelder ich aber auß keiner anderen ursache, dann allain, daß man augenscheinlich darauß sehen sollte, wie viel an der Roßzucht gelegen sey (welliche nicht viel dieser zeit geachtet wird), ...daß man nemlich dahin solle dencken vnd trachten, daß man gute / ringe [leichte, gut trainierte], aber doch starcke Kriegsroß vnd solche ziehe, welliche man wider diesen unseren Erbfeinde den Tuercken gebrauchen moege...' (I am putting all this on paper to show how important the [proper] breeding of horses is [for the country], even though it is not considered to be so at present... What we really have to consider is, how to breed agile military horses, which are also strong and which we can deploy to fight our arch-enemy, the Turks).

The preface is preceded by a woodcut coat-of-arms of Marx Fugger, and concluded with a woodcut of two soldiers on horseback with an eight-line poem underneath. On ff. (5)r-(8)v is the Register, including 13 woodcuts of horses. At the end (f. 129v; the often lacking last blank is present in this copy) we find Feyerabend's printer's device with Fama blowing a horn in an oval with the motto 'Si cupis ut celebri ... anumumque sagacem'.

25 of the 39 woodcuts of horses (including 6 repeats) also occur in nos. **021** and **022** (Amman):

The woodcut on f. 4v = no. 6, f. 13r; (1r = I2r; (1v = K3r; (2r = M2r; (2v/1 = T4r; (2v/2 = R4r; (3r/1 = V1r; (3r/2 = S4r; (3v/1 = T2r; (3v/2 = V3r; 1r = N4r; 6r = Q4r; 9r = S3r; 10v = T2r (repeat); 12r = L2r; 14r = O4r; 16r = K2r; 18v = L3r; 24r = X3r; 37r = G4r;

39v = N1r; 44v = I1r; 61v = Q4r (repeat); 68v = Q1r; 75r = P2r. This underlines the prominent role Jost Amman has had in the publishing house of Simund Feyerabend, providing his woodcuts for various works by different authors.

REFERENCES:

VD16, F-3334; Andresen, *Amman*, 245; Becker, *Amman*, 22; Hollstein, *German II*, p. 53; Nissen, 1461; Toole-Stott 1995; Wells 2642; Lipperheide 2900; Huth, p. 10; Hiler, p. 346; Benezit I, 159.



No. 023, f. 27v

024

FUGGER, Marcus (Marx) / Jost AMMAN
Von der Gestütereey ...

Frankfurt a/M, M. Lechner for S. Feyerabend, 1584.

COMMENTARY:

Second copy of no. **023**; see for binding no. **064** (Grisone).

BOUND WITH:

- (1) GRISONE, Federico & Johann FAYSER, Kunstlicher Bericht (Augsburg, Michael Manger for Georg Willer, 1599). See no. 064.
- (2) SEUTER, Mang, Ein vast schönes und nutzliches Buech von der Rossartzney (Augsburg, 1599). See no. 028.

SEUT(T)ER, Mang

Mang Seuter, Mang († c.1590) was one of the stable masters in the service of the famous businessman and horse-lover Marx Fugger, 'Graf von Kirchberg & Weissenhorn' (1529-1597), who founded the famous school for veterinary medicine in Augsburg which was to exert a great influence on the development of veterinary science in Germany. Seuter first worked for Fugger's first stable master Veit Forster (or Tufft) for fourteen years before he was appointed Forster's successor. Hardly anything else is known about him. There are only his two published works, the *Bißbuch* (1584) and the *Roßarzneibuch* (1588), both written at the instigation of Fugger who also encouraged and supported others with similar projects, including Hans Frölich and Veit Forster (or Tufft) (see nos. **060-061**). In his introduction to his own book *Von der gestütereij* Fugger wrote, 'Wie man die Roß soll abrichten zaimen sattlen beschlagen vnd ärztneyen, das ist meiner profession nit will es denjhenigen befehlen so sich desselbigen wercks vnderstehen' (How to tame, train, shoe, cure and saddle a horse, is not my trade. [To write about this], I will ask somebody, who understands this kind of business [apparently Seuter]).

Seuter worked closely with Marx Fugger for both his books. In his introduction to his *Roßarzneibuch* he wrote 'Wiewol nun baide Werck an inen selbst müesam gnuet von wegen der großen menige so wol der ärztneyen als auch der Biß [für das Bißbuch] so hat mir doch ... [vor allem in bezug auf die Roßarznei] vil geholfen auch die müeße vnd arbeit nit wenig geringert das E.G. [Eure Gnaden] die ordnung wie es soll gehalten werden selbst gemacht die Rubricen gestellt ... auch den mehrer thail der artzneyen mit aigner hand an ir ortt verzeichnet [und] mir dadurch die Ban oder weg gemacht vndt vorberait [hat]' (The work on these books [the *Bißbuch* and the *Roßarzneibuch*] was complex because of the enormous amount of medicines available, and also the equally large number of bits to be considered. But in all this Your Highness [Marx Fugger] have greatly helped and supported me by devising yourself the overall structure of the book, determining the chapter headings and by putting in place with your own hand most of the medicinal details. This guidance helped me on my way).

Marx Fugger also provided Seuter with most of the materials used in the books. Fugger claimed he had been collecting source materials for these books for more than 30 years and had spent a great deal of time and effort on this task. He had approached many of his friends and notable gentlemen for information, as well as experienced horseshoers and doctors. In addition to this, he had derived numerous details from reliable printed and manuscript sources, both in German and in foreign languages.

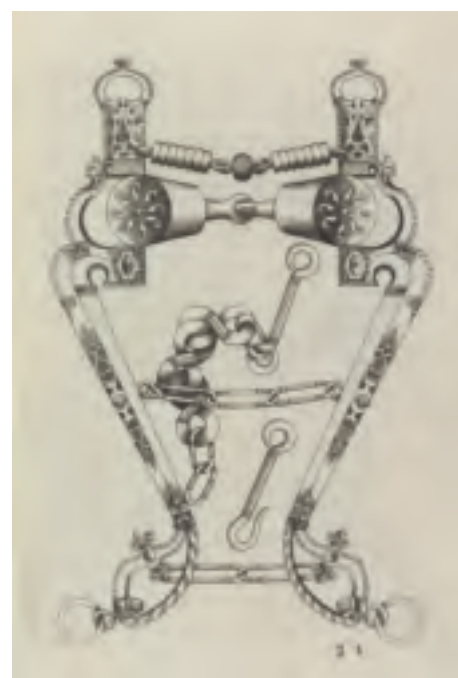
The two books by Seuter, the *Bißbuch* of 1584 (see no. **025**; second edition 1614 (see no. **026**), and the *Roßarzneibuch* (first edition 1588; second edition of 1599, see nos. **027**, and **028**: a page-for-page reprint of **027**), can be considered as products of Fugger's Augsburg veterinary school, published with the purpose of making known in German all available knowledge of horse medicine and horse bits, put together in proper order in two compendia containing chronological surveys of the development of early horse medicine from Antiquity to the Renaissance.

Günter Andres claims in his study of the sources used by Seuter (1937) that Seuter was greatly familiar with the hippological works by Absyrtus, Anatolius, Eumelius, Agatochyos, Pelagonius, Theomnestes, Aristotle, Xenophon, Pliny, Columella, Varro, Palatius and Apollonius. In addition, Seuter incorporated Meister Albrecht's *Roßarzneibuch* (a copy of the *Roßarzneibuch* was in the library of Marx Fugger), and also copied many passages and even whole chapters of Marx Fugger's book on *Gestütswesen*, Veit Forster's (Tufft's) translation of Ferederico Grisono's *Gli ordini di cavalcare*, and the works of Jordanus Ruffus (1530), Johannes Fayser (1576), Johannes Ruellius (1575), Count Wolfgang II von Hohenlohe (1564), Hanns Staubers (1573) and others.

Giving also many practical, popular and traditional remedies and recipes as a complement to the more 'official' prescriptions of the classical veterinary medicine, Seuter also created a complete manual for the horse physicians of his time. Together with the *Bißbuch* his work mirrors the level of veterinary medicine of the Augsburg school.

LITERATURE:

Andres, Fugger; – K. Schober, *Die aus dem Pflanzenreich stammenden Heilmittel und die therapeutische Verwendung der wichtigsten unter diesen Drogen im Roßarzneibuch des Mang Seutter* (Munich 1936); – L. Scholl, *Die aus dem Tierreich stammenden Heilmittel im Roßarzneibuch des Mang Seuter (1588) und ihre Anwendung* (Munich 1939).



No. 025, f. 12r

025

SEUTER, Mang

Ein schönes und nützlich Bissbuech, darinnen unterschiedlich begriffen allerlai geschlossene und offene Biss, wie ein jede sort, nach rechter ordnung, aine aüss der andern herfleüst, welliche mit iren zugehörigen stangen, von aller grössin, lengin, höchin, und weittin, wie sy an inen selbst sein sollen. In den rechten Zirckhel gebracht worden, nach der Künst des Zaümens. Durch ... Mangen Seüttern des Wolgebornen Herren Marxen Fuggers ... Stallmaistern. Allen Liebhabern der Reütereÿ zugefallen. Anno 1584.

[Augsburg?], no printer, 1584. Folio (size of the leaves 404 x 280 mm). 225 ff. *Collation*: π^2 , A-Z⁴, Aa-Cc⁴, Dd⁶, Ee-Hh⁴, Ii-Mm⁶, Nn⁴, Oo-Pp⁶, Qq⁶⁻¹, Rr⁶, Ss-Zz⁴, A2a-C2c⁴, D2d² (including 2 quires: W and ww), including title and plates. With engraved title within allegorical border including the coat-of-arms of Fugger Kirchberg Weissenhorn in left hand lower corner, signed by A. Mair, 1584, 206 full-page engraved plates of bits and bridles, all by Alexander Mair.

Contemporary red morocco with gilt ornamental border around a gilt coat-of-arms of P(hilipp) E(duard) F(ugger Kirchberg Weissenhorn), gilt corner pieces, ribbed spine with gilt fleuron in compartments.

Provenance: This copy belonged to the library of the bibliophile and book collector Philipp Edward Fugger (1546-1618), the Lutheran cousin of Marx Fugger!

COMMENTARY:

First edition of this important work with 206 designs for bits and bridles by the artist Alexander Mair (ca. 1562-1617).

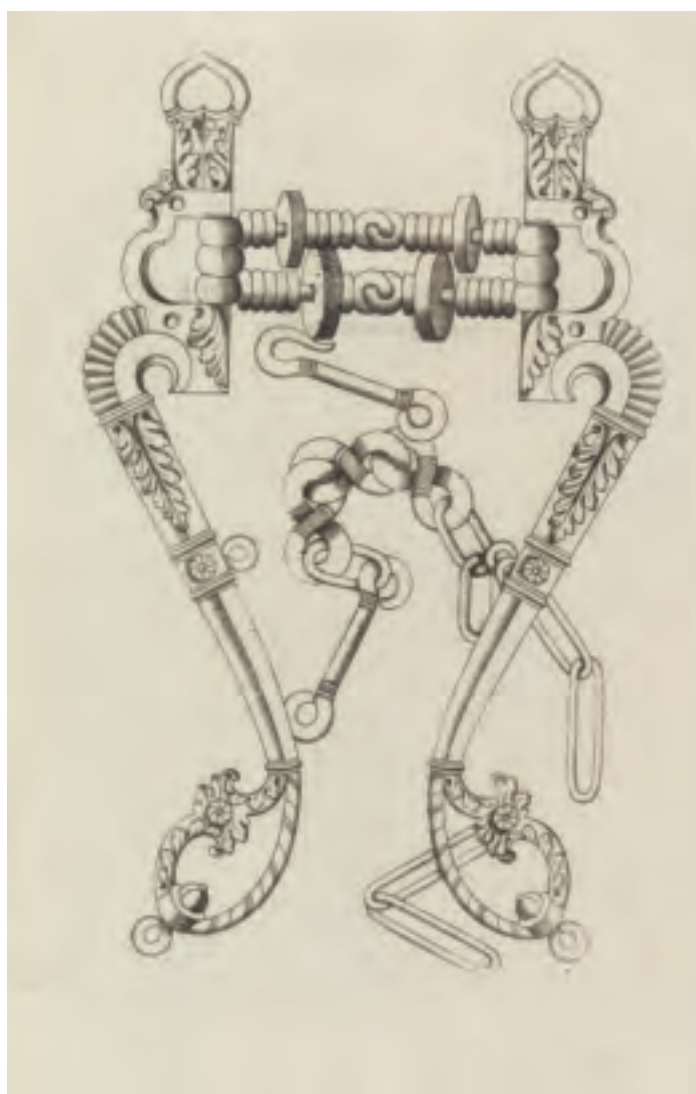
After the title (verso blank) (f. π^1), dedication letter by Mang Seutter to Marx Fugger, Herrn zu Kirchberg und Weissenhorn, dated Augsburg, 1 January 1584 (ff. A1r-A2r), text on the cavecon 'Von dem Cavecon, wie man denselben brauchen soll, und warzu er gut' (ff. A3r-A4v), follow the plates: the first on f. π^2 r, with the explanatory text in handwriting on verso, the other 205 plates with the explanatory text printed on verso on the following 219 ff.

The very detailed plates by Alexander Mair showing the various bits together with a short explication, reflect the complicated methods of German horse training and dressage in the second half of the 16th century. They also testify to the richness of forms available to a wealthy clientele to express their taste and 'status'. In the introduction of his *Rossartzney* Seuter states: "Was aber das Büßbuech betrifft da bin Ich gleich wol in stätter Arbeit Ich trag aber sorg vnangesehen allen meinen Emsigen vnnd stäten Fleiß so ich Tag vnnd Nacht daran lege es werd noch so bald nit außgemacht werden die verhindernuß ist aber ab dem das alle die stuckh mit großem Flevß vnnd Müe inn Kupfer gestochen werden. Welliches lange weyl bedarff allso das oft inn einer gantzen Wochen kaum ein stuckh ferttig wirdt Dann biß ein stuck nach der proportz recht gestelt hernach abgerissen vnd letstlich in das Kupffer gestochen wirdt das braucht Zeyt vnnd Wey/ soll anderst ettwas gerechts vnd guetts darauß werden" (Concerning the 'Bißbuch', I am working on this constantly. Yet I have to concede that it is taking much longer than expected, despite my most concerted efforts - day and night. The reason for the delay is that all the illustrations are being engraved in copper with exceptional expertise and effort. This takes a lot of time and sometimes not

a single engraving is completed in a whole week. To adjust the proportions of each engraving, to design it and finally cut it onto the plate, is a lengthy process, especially when one wants good quality pictures).

REFERENCES:

VD16, S-6118; Andresen III, 348, 83; Lipperheide Tc 15; *Berlin Kat.* 1400.



No. 025, f. Oo5r

026

SEUTER, Mang.

Ein schönes und nützlichcs Bissbuech, darinnen unterschiedlich begriffen allerlai geschlossne und offne Biss, wie ein jede sort, nach rechter ordnung, aine aüss der andern herfleüst, welliche mit iren zugehörigen stangen, von aller grössin, lengin, höchin, und weittin, wie sy an inen selbst sein sollen. In den rechten Zirckhel gebracht worden, nach der Künst des Zaümens. Durch ... Mangen Seütter des Wolgebornen Herren Marxen Fuggers ... Stallmaistern. Allen Liebhabern der Reütereÿ zugefallen. Anno 1584. Ist aufs new mit 206 Kupfer vollig auf gelegt A. 1614.

Augsburg, Chrisostomus Dabertzhofer, 1614. Folio (size of the leaves 402 x 282 mm). 214 ff. *Collation*: A⁶, B-Z⁴, Aa-Zz⁴, A2a-G2g⁴, including title, plates, and last blank. With engraved title within allegorical border including the coat-of-arms of Fugger Kirchberg Weissenhorn in left hand lower corner, signed by A. Mair, 1584 (same plate as in no. 025, with additional text), 206 full-page engraved plates of bits and bridles, all by Alexander Mair (the same plates as in no. 025).

Contemporary vellum with title written on spine (ties missing).

COMMENTARY:

Second edition of this important work with 206 designs for bits and bridles by the artist Alexander Mair (ca. 1562-1617).

After the title (verso blank) (f. A1), dedication by Aegidius Sebastian Voit to Albrecht Fugger (1574-1614), dated Augsburg, 1 January 1614 (f. A2r-v), dedication letter by Mang Seutter to Marx Fugger Herr zu Kirchberg und Weissenhorn (1564-1614), dated Augsburg, 1 January 1584 (ff. A3r-A4r), two laudatory poems (f. A4v), text on the cavecon 'Von dem Cavecon, wie man denselben brauchen soll, und warzu er gut' (ff. A5r-A6r), follow the 206 plates: the first on f. B1r, with the facing explanatory text on f. A6v, the other 205 plates with the facing explicatory texts printed on verso of the preceding plate on the following 208 ff.

REFERENCES:

VD17, 39:125929T; Anderhub 309; Wells 6922.



No. 026, title-page



No. 026, f. 200r

027

SEUTER, Mang

Ein vast schönes und nutzliches Buech von der Rossartzney, so auss vilen Kunstbüchern von allerley frembden und Teutscher Sprach, zu dem auch von vilen guten und erfahrenen Hueffschmidten zu wegen und in eine gewisse Ordnung und Rubricen gebracht worden.

Augsburg, Johann Schultes for Eliud Schaller, 1599. Folio (size of the leaves 303 x 200 mm)

(24), pp. 1-258, 260-440 (p. 259 skipped). *Collation:*)(6,;j:6, A-Z8, Aa-Dd8, Ee4. Title printed in red and black within a laurel wreath as part of an elaborate ornamental woodcut border with the coat-of-arms of Marx Fugger in the left-hand lower corner. Woodcut head- and tail-pieces, and initials.

Later vellum with gilt ex-libris: 'Ex bibliotheca Hippologuia I.H. Anderhub' (*Cat.*, no. 311) on both sides, gilt title on spine.

Provenance: J.H. Anderhub's ex-libris (dated 1937) pasted to the verso of the front cover

COMMENTARY:

Second edition of this important compendium on veterinary medicine by Mang Seuter. The first edition was published also in Augsburg in 1588 (VD16, S-6115); a page-for-page reprint of this 1599-edition appeared in the same year (see no. 28).

After the title (verso blank), the Privilege (pp. (3)-(4)), preface/dedication to Marx Fugger, dated Augsburg, 1 January 1583 (pp. (5)-(10)), Foreword by the publisher Eliud Schaller (p. (11), verso blank), Register (pp. (13)-(24)), follows the text in 194 chapters on pp. 1-440.

The first 6 chapters on methods for colouring horses, horse training, and treatment of Turkish horses precede the chapters on the diseases of horses systematically described from the disease of the head to the diseases of the feet, together with cures, recipes and prescriptions. The work contains *c.* 2200 recommendations for cures and remedies, including *c.* 250 *Sammelrezepte*.

Seuter's *Rosßartzney* is a compendium of the knowledge of veterinary medicine available in the 16th century, based – as Seuter states in his introduction – on source material collected by Marx Fugger. Seuter's (and Marx Fugger's) aim was to publish a practical manual for horse-owners and horse-physicians. Seuter's book at the same time offers a survey of the development of veterinary medicine from Antiquity to the Renaissance.

REFERENCES:

VD16, S-6116; Leclainche, *Hist. illustr.* I, 200.



No. 027, title-page

028

SEUTER, Mang

Ein vast schönnes und nutzliches Buech von der Rossartzney, so auss vilen Kunstbüchern von allerley fremden und Teutscher Sprach, zu dem auch von vilen guetten unnd erfarnen Hueffschmiden zuwegen und in ein gewisse Ordnung und Rubricen gebracht worden.

Augsburg, Johann Schultes for Elias Willers, 1599. Folio (size of the leaves 318 x 207 mm) (24), pp. 1-258, 260-440 (p. 259 skipped). *Collation:*)(⁶;j⁶; A-Z⁸, Aa-Dd⁸, Ee⁴. Title printed in red and black in an elaborate allegorical woodcut border by Jost Amman with Apsyrte, the father of classical veterinary medicine and other emblematical scenes in the vignettes. Woodcut head- and tail-pieces, and initials.

COMMENTARY:

A very close page-for-page re-edition (including even the mistake in the pagination) of the previous edition of the same year, printed by the same Johann Schultes, but now for Elias Wilder (see no. 027), in fact this is the third edition of Seuter's compendium.

REFERENCES:

VD16, S-6117; Leclainche, *Hist. illustr.* I, 200.

BOUND WITH

- (1) GRISONE, Federico, & Johann FAYER, *Kunstlicher Bericht ...* (Augsburg, Michael Manger for Georg Willer, 1599). See no. 064.
- (3) FUGGER, *Von der Gestütere*y (Frankfurt a/M, M. Lechner for S. Feyerabend, 1584). See no. 024.



ANONYMOUS – Guett künstlich ... Artzney büch

029

[MANUSCRIPT] GUETT KÜNSTLICH unnd Bewerth Artzney buech, Ein, gemeiniglich für alle gebresten und Schäden der pferdt. Von einer erfahrenen Persohn zusammen getragen und mehrer theils probirt.

(Southern Germany, c.1585-1590). Folio (size of the leaves 303 x 198 mm; text space c.245 x 125 mm, indicated by blind folds). (2), 150, (151-172) pp. *Collation*: π²⁻¹, (A)-(L)⁸. With 17 drawings of horses, all coloured by a contemporary hand (c.50-57 x 120 mm), one sketchy drawing of a medical instrument (p. 137). Written in a German calligraphic cursive hand with captions in a roman cursive; 26-30 lines to a page.

17th or 18th-century vellum with gilt title on spine ('Raz/De/Cav'), edges painted red.

Provenance: With the gilt ex-libris of the 'Bibliotheca Tiliana' pasted to the first pastedown and a small oval stamp of that library on the verso of the title-page and on p. 168.

COMMENTARY:

Very interesting late 16th-century manuscript of a practical work on horse medicine with descriptions of horse diseases, their treatment and cures, including many prescriptions. The 17 delightful coloured illustrations show horses in different positions and suffering of various diseases accompanied sometimes with medical explanations. The outlines are traced in blind (to copy them for another manuscript? or an indication that the drawings were copied from another manuscript?).

The unpaginated title (verso blank) is followed by the text (pp. 1-150), divided in various chapters: pp. 1-2: 'Wan ein Pferd ein Kranckh Haupt hatt das ime gestossen oder geschlagen ist'; p. 2: 'Vom Wolfs Zahn der Pferd'; pp. 3-4: 'Wan ein Ross ein Siechs Haupt hatt als wan es mördig hart werden'; p. 4: 'Wan ein Ross den Kopff auff ein Seiten herckht und oft schüttelt' ...; p. 9: 'Das ein Jung Pferd die Feuffel nicht vorder ankohmt, wan es vor nie beschlagen ist worden' ...; p. 13: 'Ein guett Stucks wan ein Pferd dempftig ist' ...; 'Grave Georgen von Montfort Bulver (powder) zu den Pferden' ...; p. 17-18: 'Wan ein Pferd nitt stallen (piss) mag' ...; p. 19: 'So die Pferd von den Würmen gebissen im veldt und die Artzney nit vonhanden ist wie zu helfen seij' ...; p. 30-31: 'Wan ein Ross die Adern zu kurts sein' ...; p. 40: 'Für die stein Ballen in den Hueffen der Pferd' ... p. 46: 'Wiltu einem Pferd Braun fleckhen machen' ...; p. 47: 'Recept für die Würm so die Pferd im grass fressen' ...; p. 55: 'So ein Ross gehauwen wirdt' ...; p. 65-68 'Hiernach Volgt wan einer ein Ross lassen will, wie er die bevonlichen Adern soll oder mag erkennen ...; followed by the first drawing of a 'blood letting horse' (p. 66); ...; p. 68-71 'Von Feiffeln' (ear strangles; drawing on p. 70: 'Umb die Mass hatt ein Ross die Feiffel'); p. 72: drawing of a horse with drooping head); p. 73-75: 'Wan ein Ross nitt Zurchen (defecate) mag'; p. 79: drawing of a horse with an erection ('Wan ein Ross nitt stallen mag'); p. 81: drawing of a drinking horse; p. 84: drawing of a horse lying on its back: 'Wan ein Ross würm hatt'; p. 95: drawing of a walking horse: 'Wann ein Ross Kröttig ist'; p. 96: drawing of a horse

looking up: 'Wan dir ein Ross zuhkommt ...'; p. 99: drawing of a walking horse with a bad knee: 'Wan ein Ross im Knie hinckht'; p. 103: drawing of a horse with a wounded foreleg; p. 105: drawing of a horse wounded by rods or bars; p. 110: drawing of a standing horse: 'Wan ein Ross Rappen hatt'; p. 111: drawing of a horse from behind: 'Wan ein Ross Stripffen hatt'; p. 112: idem: drawing of a horse from the front; p. 116: drawing of a horse with the caption: 'Umb die mass hatt ein Ross ein Elbueg allein an den hinder fuesen uff dem Rechten glid'; p. 118: idem, with the caption: 'Umb die Mass hatt ein Ross ein Spaden innen am fuess uff dem Rechten glid allein an den hinder fuessen und sonst nitt'; p. 121: drawing of a horse with a cyst between the eyes: 'Wan ein Ross ein Ceist wechst'; p. 128: 'Es ist ein Altes Sprichwort/ An Ballen und an Uberbain/ Kombt einer selten woll geritten heim'; p. 137: sketchy drawing of a medical instrument: 'Wan ein Riöss den wurm hatt'; p. 147-150: 'So ein Ross zu Rehe wirdt' (when a horse becomes too stiff); pp. 151-160: blank; pp. 161-168: Register; pp. 169-172: blank.

The (only) watermark, a deer with the initials 'BB' on its back, bears great resemblance to watermark 1111 in: Piccard, *Findbuch* XV, 1: *Wasserzeichen Hirsch*. That watermark is dated Rothenburg o.d. Tauber, 1583-85. All watermarks of a deer with the initials 'BB' are dated 1583-1591, and can be located in Stuttgart, Ulm and Rothenburg.



No. 029, p. 118



LÖHNEUSEN, Georg Engelhart von

Georg Engelhard von Löhneysen (or Löhneiß, Löhneys, Löhneyßen; 1552-1622) was well-known in his time. After a successful career as a mining engineer, forester and educator, he served several German princes as a riding and fencing instructor, and as an equerry. In c.1589 he bought the country estate Remlingen, where he set up a printing house in 1596 to publish several sumptuous books written or compiled by himself, including works on mining ('Bergbau'), political science and statesmanship, and, above all, his hippological works. In 1639, during the Thirty Years' War (1618-1648) his printing press and country estate were destroyed, and the remaining books were lost.

Löhneysen was born into a noble family from the Oberpfalz (north-east Bavaria) and was educated at Würzburg. He also lived for a time with his uncle who was the 'fürstlich sächsischer Statthalter' in Coburg. As a 16-years-old boy he already served in the German army during the second War of Religion (Huguenot-war) in France (1567-1568). After his return to Germany he became an expert in horsemanship in the service of Marschall (Equerry) Von Wirssberg at the court of the Elector Georg Friedrich von Brandenburg-Ansbach (1539–1603). In 1575 he was called to Dresden by the Elector August of Saxony (1526–1586) as a riding and fighting master. He accompanied the Elector on his travels to the Ore Mountains (Erzgebirge, on the border between Germany and the Czech Republic), where he also became experienced in mineralogy and mining engineering.

In 1583 Löhneysen moved to Grüningen (near Stuttgart) to become a riding master at the court of Duke Heinrich Julius von Braunschweig-Wolfenbüttel (1564-1613). After 1589, the Duke continued the successful economic policy of his father Julius (1528-1589), who had reorganized, expanded and improved the profitable mining system in his territories. The Duke appointed his confidant Löhneysen as head of the mining activities in the Harz (des Oberharzer Berg- und Hüttenwesens). Löhneysen's wealth grew with that of his master and he bought the estate Remlingen und Neudorf, which was raised to a 'Rittergut' in 1599. Heinrich Julius' successor, Duke Friedrich Ulrich (1591-1634) was less well-disposed towards Löhneysen. The uneasiness between them culminated in 1619 and Löhneysen was dismissed. Until his death in 1622 Löhneysen lived a quiet life at Remlingen, dedicating himself to the compilation and publication of his beloved books, all based on the most important standard works in their relevant fields.

Löhneysen's perhaps best-known book is his *Vom Bergwerck: Wie man dieselben Bauen und in guten Wolstandt bringen soll; sampt allen darzu gehörigen Arbeiten, Ordnung vnd rechtlichen Prozeß* (Zellerfeld, for the author, 1617), today still an important source for the knowledge and history of 17th-century mining and technology. At Zellerfeld, a mining town in the Oberharz, Lower Saxony, Löhneysen had established a second printing office.

The last work to have been compiled by Löhneysen is his *Aulico Politico: darin gehandelt wird von der Erziehung und Information junger Herren; vom Ampt, Tugendt und Qualität der Fürsten und bestellung derselben Rätth und Officier; Von Bestellung der Concilien, die ein Fürst in seinem Lande haben muss*. It was published posthumously in 1624 by his sons Heinrich Julius and Wolf Ernst at Remlingen (see no. 031). A second edition followed in 1679 in Frankfurt a/M. with the concise title *Hoff- Staats- und Regier-Kunst*.

Löhneysen's first work on horses was published in 1588: his book on bits *Vom Zeumen: gründlicher Bericht des Zeumens und ordentliche Austeilung der Mundstück und Stangen* (see no. 030). The consequent books on horses, which he improved and expanded over the years, are all based on this one work (A manuscript, dated 1578, with the text of *Vom Zeumen* is in the Österreichischen Nationalbibliothek in Vienna (Cod. 10794)).

A re-edition was published by Hoffmann in 1609 in Frankfurt a/M.: *Zwey gute und sehr nützliche Bücher von Stangen und Mundstücken samt einer Beschreibung der Complexion und Natur der Pferdt*, also re-published as the second part to the first edition of Löhneysen's *Della Cavalleria, das ist Gründlicher Bericht van Allem, was zu der Reuterey gehörig und einem Cavalier davon wissen geburt* (Remlingen, 1609-1610).

Della Cavalleria, Löhneysen's second work on horses, is the most important horse book to have been written or compiled by him. The best and most prestigious edition is the posthumously published second edition from 1624, edited by Löhneysen's sons Heinrich Julius and Wolff Ernst von Löhneysen (see no. 031).



No. 031, verso of title-page

This profusely illustrated and exceptional instruction manual on horsemanship, is generally regarded as one of the chief equestrian works of the early modern period, providing all the information a nobleman and stud-farm owner could possibly want. The descriptions, but above all the numerous beautiful illustrations (a total of 378) cover everything equestrians, need to know about horses.

In the *Della Cavalleria* Löhneysen based himself on classical texts by amongst others Xenophon and Plutarch. The dressage exercises Löhneysen copied almost directly from the *Ordini di Cavalcare* of Frederico Grisone, a work he was probably familiar with through the German translation of Johann Faysers (Augsburg 1570; see no. 062), or the translation by the stable masters of Marx Fugger, Hand Frölich and Veit Tufft (Augsburg 1566; see no. 060 and 061). But Löhneysen was not a slavish follower. He emended the order of the *Ordini*, explained technical terms, and frequently made critical remarks, including his condemnation of Grisone's often harsh methods for handling young horses. Without a profound knowledge of the Italian School, Löhneysen could not have published his works.

Della Cavalleria belongs to a group horsemanship manuals intended for young noblemen and published in a courtly setting in the first quarter of the 17th century. Other works of this group include Christoph Jacob Lieb's 'Reitbuch' (*Practica et arte di cavalleria* (1616), see no. 109), Johann Geissert's 'Reiterkunst' (*Ein ritterlich und adelich Kunstbuch* (1615), see no. 108), Gabriel von Danup's *Idea oder Beschreibung eines wolabgerichteten Pferdes* (1624), see no. 120, and Ernst Abraham von Dehn-Rothfelser's *Beschreibung von Abrichtung und Zäumung der Rosse* (1637), see no. 121. The publication of nearly all these books went more or less unnoticed because of the unprecedented hardship and turmoil in Germany during the Thirty Years' War and the aftermath in the following decades. Only a century later interest for these books revived. As a witness to its importance, *Della Cavalleria* was re-published in 1729 as *Neu-eröffnete Hof- Kriegs- und Reit Schule*, edited by the equerry Valentin Trichter in a re-arranged form and adapted to 18th-century standards (see no. 032).



No. 030, f. 36r

LITERATURE:

W. Unger, *Georg Engelhard von Löhneysen: ein Meister deutscher Reitkunst vor 300 Jahren* (Stuttgart 1904).



No. 030, title-page

030

LÖHNEYSEN, Georg Engelhart von
Von Zeumen. Gründlicher Bericht des Zeumens und ordentliche
Aussteilung der Mündstück und Stangen, wie dieselbenn nach
eines Jjeden Pferdts arth und eigenschafft sollenn gebraucht
werden. Mit Rom : Kön :Maÿ : Freiheit nicht nach zudrücken etc.

No place (Grüningen?, for the author), 1588. Folio (size of the leaves 428 x 305 mm). (1), 122 (=123) ff. *Collation*: A-G², H²⁺¹, I-Z², 2A-2Z², 3A-3P². Printed title within large laurel wreath and Renaissance woodcut border in contemporary hand colouring, 122 full-page woodcuts plates (one of a riding master training a horseman (f. 34r), 7 of harness, 22 of mouth-pieces, 2 of chin chains, 51 of half-bits, 32 of complete bits, and 7 details of bits and mouth-pieces); 6 half-page woodcuts (a good and a bad horse, a rider in a good position, a horse between two riding masters, a muzzle and details of mouth-pieces), and 8 smaller woodcuts (a horse's skull, upper and lower jaws, details of mouth-pieces), all in text; large calligraphic initials and ornaments, woodcut initials, head- and tail-pieces.

Contemporary richly blind tooled calf, panels in centre of front and back cover tooled and dated '1589', ribbed spine (restored and re-backed)

Provenance: (1) Candid (Kandidus Pontz Reichsritter) von Engelshofen (1803-66), an Austrian historian and book collector, with his library stamp 'V. Engelshofen' and shelfmark of his library on title-page; (2) armorial ex-libris of Franz, Count of Thun-Hohenstein Tetschen (1809-70) pasted on the verso of the front cover; (2) ex-libris 'Ex bibliotheca Philippica', also pasted to verso of front cover.

COMMENTARY:

First edition of Löhneysen's first work on horses and horsemanship.

After the title (verso blank) is followed by the dedication to Fürst Heinrich Julius (1564-1613), ('postulierte', elected) bishop of Halberstadt, duke of Braunschweig-Lüneburg and Fürst von Braunschweig-Wolfenbüttel, dated Grüningen, 3 January 1588 (f. 1r-v).

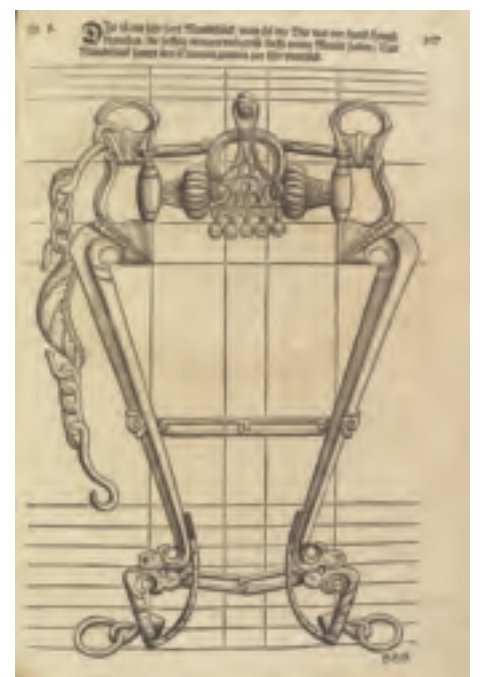
The work begins with two short historical texts: 'Lob und Tugend der Pferde' (f. 2r-3v), and 'Wan erstlich das Zeumen und Reiten erfunden' (f. 4r-v), followed by chapters on the complexion and nature of horses (f. 5r-v), on the colours of horses (ff. 6r-12r), on their age (ff. 12v-14v), the appearance of a good and a bad horse (ff. 15r-26r), on saddling a horse (ff. 26v-27r), the ideal position of a horseman, illustrated by a rider which may be identified with the author Löhneysen on f. 28r (ff. 27v-28v), on the position of the hands of the rider and the head and mouth of the horse (ff. 29r-32r), on horse training (ff. 32v-34v), on the nose bands and other parts of the bridle (ff. 35r-40v), on the mouth-pieces (ff. 41r-59r), on chin-chains (ff. 59v-61r), on the bits ('Stangen') (ff. 61v-121r), and a conclusion ('Beschluss') on f. 122r.

REFERENCES:

VD16, L-2286; Nissen 2540; Curnieu 104; Quereuil, *Cat.* 186 (copy *Cat. Huzard*, no 4727).



No. 030, f. 34r



No. 030, f. 107r

031

LÖHNEISEN, Georg Engelhart von
Della Cavalleria. Das ist: Gründtlicher und aussfürlicher Bericht,
von allem was zu der löblichen Reuterey gehörig, und einem
Cavallier zu wissen von nöthen: insonderheit von Turnier- und
Ritterspielen, ... auch Cu rund Wartung der Pferde, und wie man
dieselben auff allerley Manier abrichten und zeumen sol. ... Itzo
aber auffs newe mit nützlichem gutem Bericht, auch herrlichen
schÇnen Figuren, allenthalben vermehrt, verbessert und zum
dritten mal gedruckt.

Remlingen, by and for the author, 1624. Folio (size of the leaves 416 x 297 mm). (16), 613, (1) pp. *Collation*: π²,):⁶, A-E⁴, F⁴⁺¹, G-K², L⁴, M², N⁴, O-Q², R⁴, S-T², V-Z⁴ (p. 142), Aa⁴, Bb-Dd², Ee-Oo⁴, Pp⁴⁺¹, Qq-Yy², Zz⁴ (p. 284), A2a², B2b⁴, C2c², D2d-Z2z⁴ (p. 460), A3a-T3t⁴, V²⁺¹. With engraved allegorical title-page with printed title 'Della cavalleria' in cartouche and the rest of the title within a laurel wreath flanked by two knights 'Virtute duce' and 'Comite fortuna'; on a pedestal a cartouche with a training master holding a bridle with a bit and five horses, with printed caption; and above three horses with printed captions in a landscape. On verso of the title the engraved portrait of the author with a printed laudatory poem in Latin by Michael Bötnerus underneath; 20 double-page plates (10 woodcut, 10 engraved), 285 full-page plates (214 woodcut, 71 engraved), 24 half-page plates (18 woodcut, 6 engraved), and 49 smaller woodcut plates, and 9 pages with musical notation, in all 378 illustrations (and musical notations in text), beautiful woodcut initials, head- and tail-pieces. (Some plates with tears, some quires browned).

Contemporary brown calf over thick boards, spine gilt in compartments, marbled edges.

COMMENTARY:

Complete second posthumous edition of Löhneysen's second work, edited by Löhneysen's sons Heinrich Julius and Wolff Ernst von Löhneysen, including, as a 'second part' (= Book 4-8), the third (much enlarged) edition of Löhneysen's *Vom Zeumen* (1588; see no. 030).

This profusely illustrated and exceptional instruction manual on horsemanship, is generally regarded as one of the most important equestrian works of the early modern period.

The preliminaries contain: the title-page with the portrait of Löhneysen on the verso, the dedication to Johann Georg, Duke of Saxony by Heinrich Julius and Wolff Ernst von Löhneysen, dated Remlingen, 1 September 1624 (pp. (3)-(4)), an informative and important preface by Michael Bötnerus, dated Remlingen ('è Typographæo'), 27 March 1624 (pp. (5)-(9)), and contents (pp. (10)-(16)).

The first section, in three books, respectively deals with the education of young noblemen, the life at court, tournaments and other festivities:

Book 1: 'Von Erziehung junger vom Adel' (pp. 1-14);

Book 2: 'Beschreibung des Hofflebens' (pp. 15-38);

Book 3: 'Von Anfanck der Turnier- und Ritterspiele'; richly illustrated with 9 magnificent double-page woodcut plates of tournaments, 2 of which signed by 'VW', 2 engraved double-page plates with 7 sections of soldiers in action, 69 full-page engraved plates (10 of an allegorical parade of the continents, the great rulers of the past, etc. in section I-XXXIII; 32 with 192 full harnessed horses;

7 with knights and noblemen on horseback; and 20 with 60 richly embellished sledges (pp. 163-182)) (pp. 39-186).

The second section – a much enlarged re-edition of Löhneysen's *Vom Zeumen*, originally published in 1588 (esp. book 4 and 8) – discusses the breeds of horses, stable designs, care for horses, horse medicine, every item of horse tack in detail:

Book 4: 'Von Erkenntnus und Unterschied der Pferde' (pp. 187-224), illustrated with 15 half-page woodcuts of the good and the bad horse, the rider in the right position, the position of the rider's hand and 11 different breeds of horses: the Turkish, Persian, Spanish, Italian, German, Frisian, Swedish, Russian, etc. horse; Book 5: 'Vom Gestudt' (pp. 225-246), illustrated with a double-page woodcut of a stable design on pp. 230-31;

Book 6: 'Wie man die Pferde ... abrichten sol' (pp. 247-304), illustrated with 6 beautiful engraved plates of training exercises with landscapes in the background;

Book 7: 'Wie man eines Fürsten Stall bestellen, die Pferde warten und für allerley Schaden und Kranckheiten curiren sol' (pp. 305-386), illustrated with 4 full-page plates of a bit, horse intestines and cures, 3 half-page plates of a horse indicating 72 diseases, indicating the veins and proper places for blood letting, and intestines, and 16 smaller woodcuts of horseshoes;

Book 8: 'Vom Zeumen' (pp. 387-613 (p. 614: 'Beschluss'), illustrated with 212 full-page woodcut plates of bridles, mouth-pieces, half-bits, bits and details of bits, 2 half-page woodcuts of mouth-pieces and a muzzle, and 15 smaller woodcuts including 12 chin chains.

REFERENCES:

VD17, 39:126046P; Bircher A-1299; Nissen 2541; cf. Lipperheide 1401; Wells 4683; Graesse IV, 246; Toole Stott 2109.

BOUND WITH:

LÖHNEISEN, Georg Engelhart von, *Aulico Politica. Darin gehandelt wird, 1. von Erziehung und Information junger Herrn. 2. Vom Ampt, Tugent und Qualität der Fürsten, und bestellung derselben Raht und Officiren. 3. Von bestellung der Concilien ...* (Remlingen, 1635). (26), 677, (3) pp.



No. 031, title-page

172

XXIIX.



XXIIX.



XXX.



XXXI.



XXXII.



XXXIII.



032

LÖHNEYSEN, Georg Engelhart von
Neu-eröffnete Hof-Kriegs- und Reit-Schul, Das ist: gründlicher Bericht della Cavalleria oder von allen, was zur Reuterey gehörig und einem Cavalieria davon zu wissen gebühret, nach den ersten Titul dieses überaus rar-wordenen Buches, welches aber anjetzo in einen gantz andern Stand gesetzt, verneuert, und mit ausführlichen schönen Noten, auch gantzen Capiteln vermehret und verbessert worden ... vor die Augen gestellt von Valentin Trichter.

Nuremberg, Paul Lochner, 1729. Folio (size of the leaves 400 x 250 mm). (30, including frontispiece and armorial plate), 66, 96, 114, 136, 144, 104, (10) pp. *Collation*: $\pi-4\pi^2$, $(-3)^2$, 4^{2-1} ; A-Q², R²⁻¹; [A]-[Z]², [2A]²; (A)-(Z)², (2A)-(2E)², (2F)²⁻¹; *A-*Z², *2A-*2L²; †A-†Z², †Aa-†Nn²; §A-§Z², §Aa-§Cc²; §Dd-§Ee², §Ff²⁻¹. Title printed in red and black, engraved allegorical frontispiece, full-page armorial engraved plate, bound at the end: one folding, 8 double-page, and 53 full-page engraved plates with figs. 1-80 by the brothers Andreas and Engelhard (†1733) Nunzer. Woodcut and engraved head- and tail-pieces and initials.

Later half vellum with title written in ink on spine, marbled boards.

COMMENTARY:

Last and heavily re-arranged edition of Löhneysen's *Della Cavalleria* by Valentin Trichter, a well-known riding master at Nürnberg who also edited Georg Simon Winters' *Wolferfabrner Pferd-Arzt* in 1754, illustrated by new engraved plates summarizing the illustrations of the 1609-10 and 1624 editions.

The preliminaries consist of an engraved frontispiece, half-title, title, preface (pp. (7)-(10)), armorial plate with coat-of-arms of the dedicatee Margrave Carl Wilhelm Friedrich of Brandenburg-Ansbach, nicknamed 'the Wild Markgrave', who spent millions on his hobbies: hunting and falconry. After his marriage with Princess Friederike Luise of Prussia (1714-1784), daughter of King Frederick William I of Prussia in 1729 – the very year of this dedication – he became margrave of Brandenbrug-Ansbach (p. (11)), the dedication by Valentin Trichter (pp. (12)-(16)), and the Index (pp. (17)-(30)). The text follows in 6 books (or Theilen), compared with the 1609-11 and 1624 editions in a completely new arrangement:

Theil 1: Chapter 1: 'Wie man junge von Adel auferziehen soll', etc. (pp. 1-49; cf. Book 1 of the 1624 edition)).

Theil 2: Chapter 1: 'Vom Hof-Leben', etc. (pp. 1-93; cf. Book 2 of the 1624 edition).

Theil 3: on the organization and design of stables, the complexion of horses, breeding, different breeds of horses, harnessing, etc., illustrated with 8 plates (figs. 1-16) of the good and the bad horse, different breeds of horses: the Bohemian, English Arabian, Turkish, Napolitan, Spanish, etc. horse, and a stable design (pp. 1-114; cf. Book 4-7 of the 1624 edition).

Theil 4: on the care for horses, food and beverage, shoeing, horse medicine, blood letting, diseases and cures, illustrated with 4 plates (figs. 17-24) of horses indicating the diseases, and the places for blood letting, the horse's skeleton and intestines (pp. 1-136; cf. Book 7 of the 1624 edition).

Theil 5: on horse training, harness, saddles and bits, illustrated with 17 plates (figs. 25-47) of saddles, plans for horse training, mouth-pieces chin-chains and bits (pp. 1-144; cf. Book 6 of the 1624 edition).

Theil 6: on dressage, tournaments and games and festivities, illustrated with 33 plates (figs. 48-80) of dressage, saddles, a 'Freude Pferd' and a 'Trauer Pferd', tournaments, an allegorical parade of the four continents and the seasons, saddles and horse-clothes, exotic horses, and 6 richly embellished sledges (pp. 1-104; cf. Book 3 of the 1624 edition).

The work is concluded with an Index of (10) pp.

REFERENCES:

Nissen 2542; Ebert 12176; Lipperheide 2905; Berlin Kat. 1402; Schrader 255.



No. 032, Fig. 17



No. 032, Fig. 53



No. 032, Fig. 71



No. 032, Fig. 35

BOCK, Hans, the Elder

The German painter, designer and draughtsman Hans Bock the Elder (c. 1550-1624) was born in Zabern (Alsace), but worked mainly in Basel where he died in 1624. He was a pupil of Hans Hug Klauber and was influenced by Hans Holbein. In addition to many portrait paintings (including portraits of Theodor Zwinger, Basilius Amerbach and Johannes Oporinus) Bock made numerous drawings which show Dutch as well as Italian influences (see no. 033). From 1608 until 1611 Bock worked in the town hall of Basel on a number of large wall paintings.

LITERATURE:

Thieme-Becker 4, pp. 157-158.



No. 033

033

BOCK, Hans, the Elder

Drawing of four horsemen under way in a mountainous landscape with a town and the sea in the background.

(Basel, c. 1590). Drawing with grey washes (c. 155 x 430 mm).

Framed, black and gilt frame of 415 x 690 mm.

Provenance: Two small round ownership stamps with the initials 'H.(T?) N'; resp. 'D.S.'

COMMENTARY:

Beautiful drawing of four old bearded men on horseback under way. The riders have just crossed a bridge over a mountain stream on the left; in the distance a town on an estuary, or on the sea-coast. Other travellers are underway on the left (two on horseback, one walking).

The drawing is in the form of a segment of a circle, leaving the upper corners blank, except for Bock's signature in the right hand corner. Perhaps this format suggests that the drawing is either a design or part of a design for a dish or platter.



REUSCHLEIN Caspar

Apart from the fact that the author refers to himself on the title-page of his *Hippiatria* (1593) as 'Caspar Reuschlein von Hagenau [in the Alsace], alten Stallmeister des Heilig Reichs Freistatt Strassburg' and on the title-page of his *Hippopronia* (1599) '... und jetziger zeit Reuterhauptmann', almost nothing is known of Caspar Reuschlein (or Reuschel(l), Reislein).

Probably after a long period in the service of various noblemen, Reuschlein settled in Strasbourg in the 1580s, where he became Stable Master of this important 'Freie Reichstadt'. As Strasbourg was an important trading city and centre of book production, Reuschlein had no difficulty finding a good publisher for his works: his *Hippiatria* (1593; see no. 034), and his *Hippopronia* (1599; see no. 035).



No. 034, p. 29

034

REUSCHLEIN, Caspar.

Hippiatria. Gründlicher unnd eigentlicher Bericht von Art und Eygeschafften der Pferde, allerhand Zeumung und Abrichtung derselben, und darzu gehörigen Stangen und Mundstucken: so dann auch zufällen und Kranckheiten, und deroeslbigen bewehrten Chur und Artzeneyen. ... Allen und jeden Rittermässigen, Reisigen und der Reuterey zu gethanen, nicht allein sehr nützlich, sondern auch nohtwendig zu wissen.

Strasbourg, Bernhard Jobin, 1593. Folio (size of the leaves 326 x 195 mm). (8), 1-40, (2), 41-106, (2) pp. *Collation:* ::(⁴, A-G⁴, F⁶⁻¹ (F1, between p. 40 and 41 is not paginated), G-M⁴, N⁶ (including last blank). Title printed in red and black (the second-fourth words: woodcut), with printer's device in roundel, woodcut coat-of-arms of Strasbourg on p. (6), and 33 full-page woodcuts of horse training (11) and bits, mouth pieces and harness (22); woodcut head- and tail-pieces and initials.

Modern blind tooled pigskin in the manner of 16th-century German bindings with three ornamental and floral rolls between triple lines on both sides, ribbed spine.

Provenance: Library stamp on title ('Gräf. Stolb. Bibliothek zu Rossla'): the library of the Fürsten zu Stolberg-Rossla.

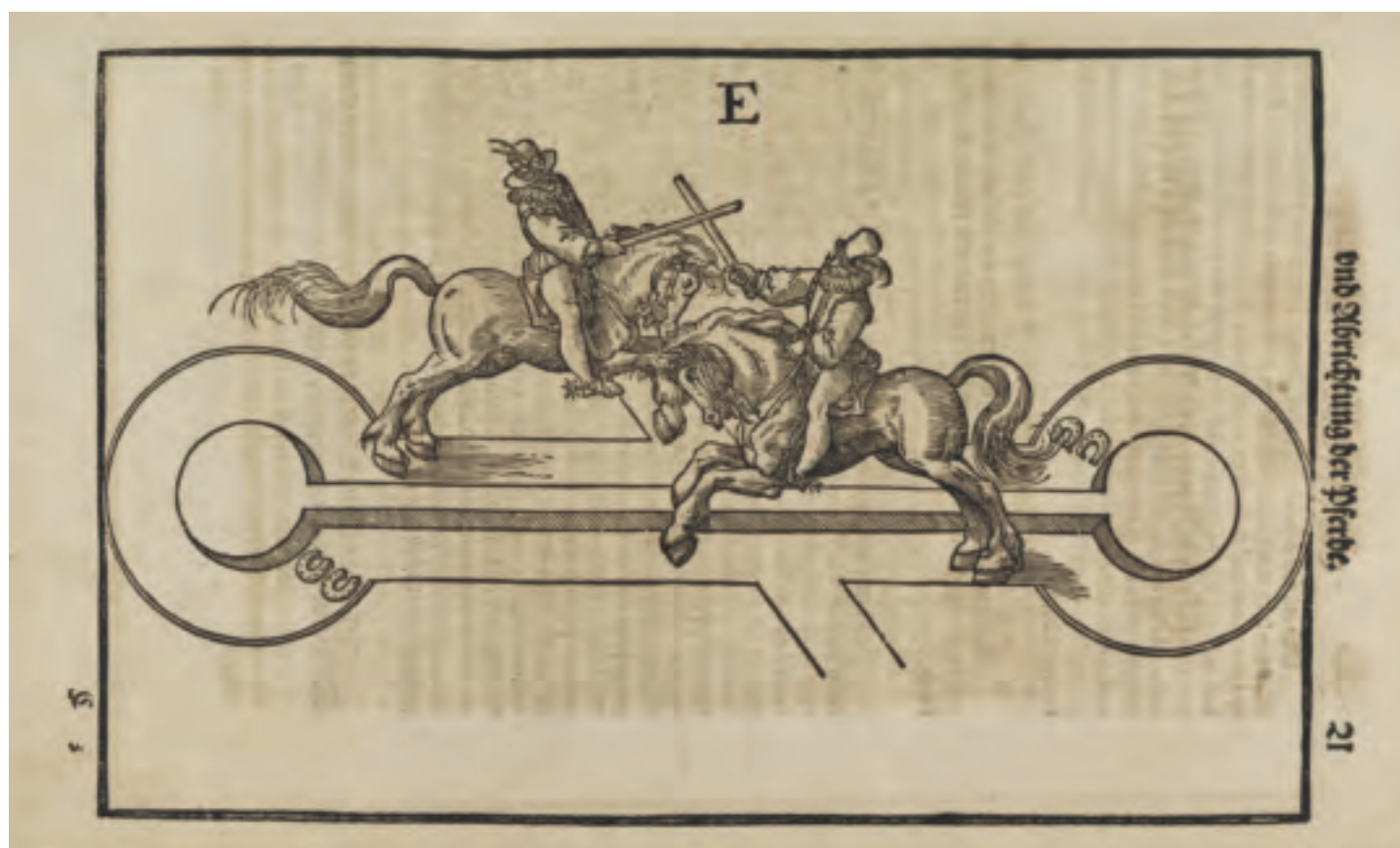
COMMENTARY:

Rare first edition of this elaborate and well documented work on horsemanship: horse training, biting, mouth pieces and harness, and veterinary medicine.

The title (verso blank) is followed by the dedication to the magistrate of Strasbourg, dated Strasbourg, 6 June 1593, and signed 'Caspar Reuschell' (pp. 3-5), the coat-of-arms of Strasbourg ('Wappen des Heiligen Römischen Reichs Freystatt Strassburg'; p. 6), and a poem 'For the reader' (pp. 7-8). This poem is an acrostichon: the initials read as 'Hippiatria Caspar Reislein von Hagenaw Alt Stallmeister'. The first book 'von Zeumung (und Abrichtung) der Pferde' is on pp. 1-56; pp. 1-33 is on horse training, including 11 full-page woodcuts illustrating dressage lessons, and pp. 34-56 contain the 22 full-page woodcuts of bits and bridles: p. 34: 'Diese hernachfolgende Figuren und Abriss, als Flügelgebiss, Holbiss mit Balachen Stangen, Nassband .. hiernach klarlich verzeichnet ...'. Between pp. 40 and 41 there is a unnumbered leaf (f. F1) with the text 'Dieses nachfolgends par ballachen Stangen mit zweuien absetzen ...'. The second book 'Von zufall und Kranckheiten, auch Artzneyung der Pferde' with 20 chapters is on pp. 57-106.

REFERENCES:

VD16, R-1335; Nissen 3368; Benezit IX, 835.



035

REUSCHLEIN, Caspar.

Hippopronia Gründtlicher unnd eigentlicher Bericht, inn zwey Bücher verfasst, erstichen von Art und Eygenschaft der Pferde, wie die auff allerhand und vilfaltige Manieren und Weisen zu zeumen unnd abzurichten, mit darzu gahöriger Mundstucken und Stangen, uff und abrisse und andern künstlichen Figuren vorgebildt: so dann fürs ander von derselben zufäll unnd krankheiten, auch bewehrter Mittel, Curation und heisalmen Artzneyen, gegründte Beschreibung ... Jetzt aber auffs new durch den Authorem selbst uberschen, und allerhand nohtwendigkeiten gemehret und verbessert. Allen und jeden Rittermässigen, Reisigen und der Reuterey verwandten, nicht allein sehr nützlich, sonder hoch nohtwendig zu wissen.

Strasbourg, Heirs of Bernard Jobin, 1599. Folio (size of the leaves 318 x 197 mm). (8), 151, (1) pp. *Collation:* :⁽⁴⁾, A-L⁴, M⁶, N-R⁴, S⁶. Title printed in red and black (the second-fourth words: woodcut), with printer's device in roundel, woodcut coat-of-arms of Strasbourg on p. (6), and 70 full-page woodcuts of horse training (11) and bits, mouth pieces and harness (59), some of the added woodcuts signed with monograms 'MB' and 'CM'; woodcut head- and tail-pieces and initials.

Contemporary vellum with triple blind lines along the edges.

Provenance: With the ex-libris of Henry Sarasin pasted to the verso of the front cover.

COMMENTARY:

Rare enlarged and corrected edition of no. 034. It is virtually a corrected, almost page-for-page reprint, including the preliminaries and woodcut illustrations printed from the same blocks.

After p. 33 there is an extension on pp. 34-43: chapter 10 'Sagt von einer anderen Zeumung', including 7 plates of bits and mouth pieces.

Pp. 34-56 of the 1593 edition are pp. 44-68 in this second edition. Next follows a second additional section on pp. 69-100, including 30 further plates of bits. Some of the best plates are signed with the monogram 'MB' and 'CM', probably anonymous woodcutters from the circle around Tobias Stimmer, a pupil of Holbein, who was active in Strasbourg in the second half of the 16th century, and who collaborated with Bernard Jobin, the printer of Reuschlein's book, and who also illustrated the *Contrafacturbuch* (Strasbourg, Bernard Jobin, 1587) by Nikolaus Reusner. Some scholars consider 'CM' to be the monogram of Christophe Maurer. Pp. 57-62 of the 1593 edition are pp. 101-106 in this second edition. Pp. 107-108 a third addition, chapter 2 'Ein gut Mittel so ein Pferd hängende ohren hat ...'.

Pp. 63-106 of the 1593 edition are pp. 109-151 in this second edition.

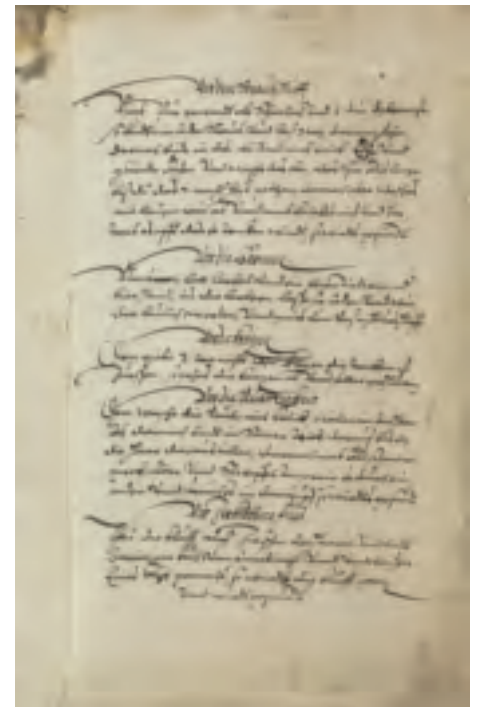
Bound at the beginning ((4) ff.) and at the end ((4), 38 ff.) are 46 leaves with further prescriptions for horse diseases in a contemporary German cursive hand, pp. 1-12 in red and black.

REFERENCES:

VD16, R-1336; Benezit IX, 835; Bartsch IX, 169 (MB no. 212 of the monograms: IX, 212; CM, no. 214 of the monograms: IX, 214.



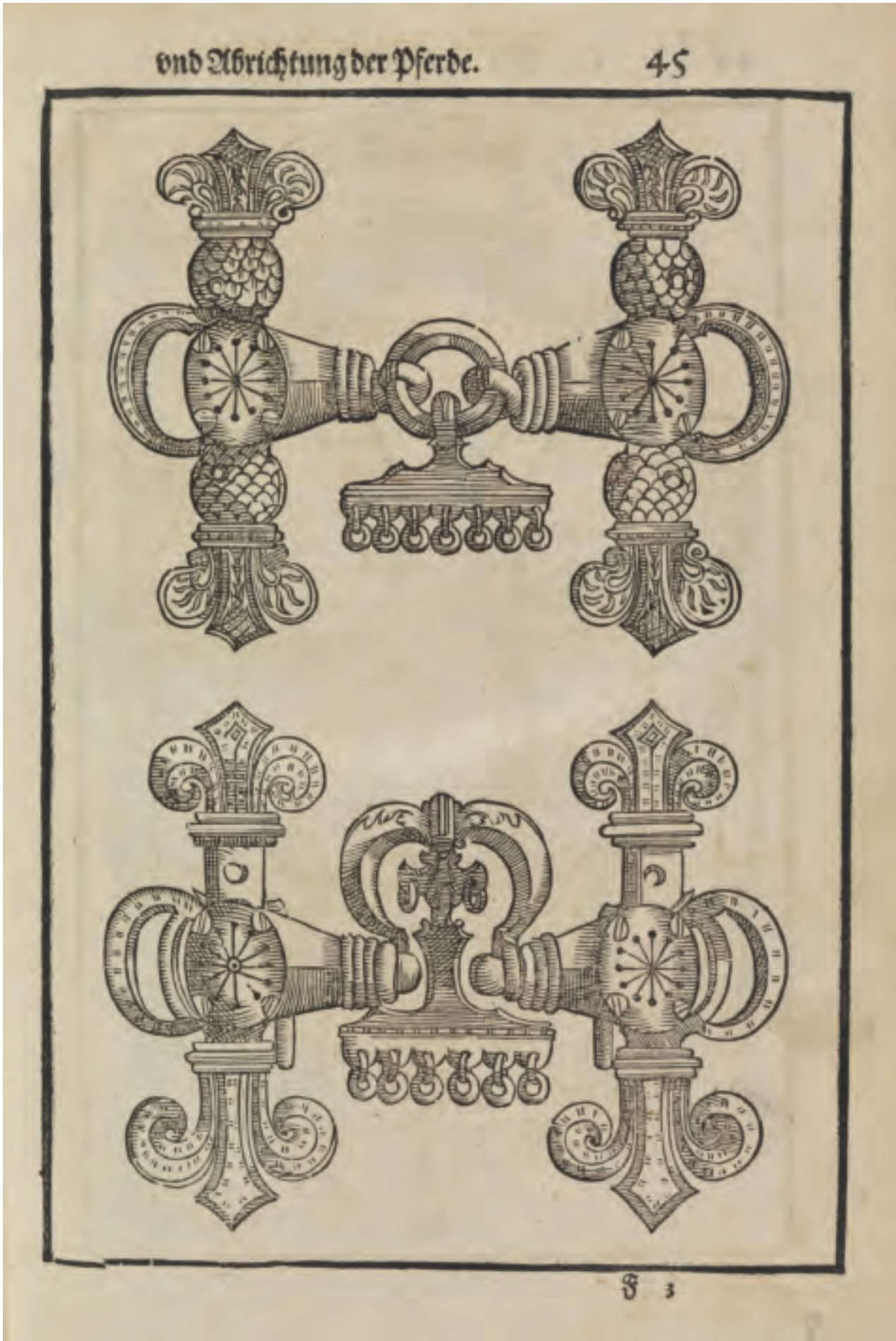
No. 035, title-page



No. 035, addition at the beginning, f. (1)r

und Abrichtung der Pferde.

45



3 3

ANONYMOUS - Suite of 117 drawings of bits and mouth-pieces

036

[MANUSCRIPT] [SUITE of 117, partly coloured drawings of bits and other mouth-pieces].

Germany (Franconia?), end of the 16th century. Folio (size of the leaves 425 x 283 mm). 116 contemporary numbered ff. *Collation*: 12 unsigned quires: [1]¹⁰⁻² (first 2 ff. lacking), [2]-[11]¹⁰, [12]¹⁰⁻² (last 2 ff. lacking). Suite of 117 full-page drawings of bits and mouth-pieces on 116 ff. (f. 114 also with drawing on verso). The drawings 1-105 are executed in ink, heightened with blue washes, and with accompanying explanatory texts in a German cursive hand of the late 16th century; the 12 drawings on ff. 106-116 (and on f. 14v) are in bistre, uncoloured and without texts. The manuscript is heavily restored.

Contemporary limp vellum, covers with blind ruling and tooled in gold (blackened): two rolls – one with three putti, resp. with a cross, playing the flute and playing the lute; and an ornamental roll – enclosing a central panel with interlaced centre-piece, and corner pieces; ribbed spine with gilt floral stamp in each compartment and title written in ink: 'Stangen (Buch ?) Veit Stangen ...'; modern ties.

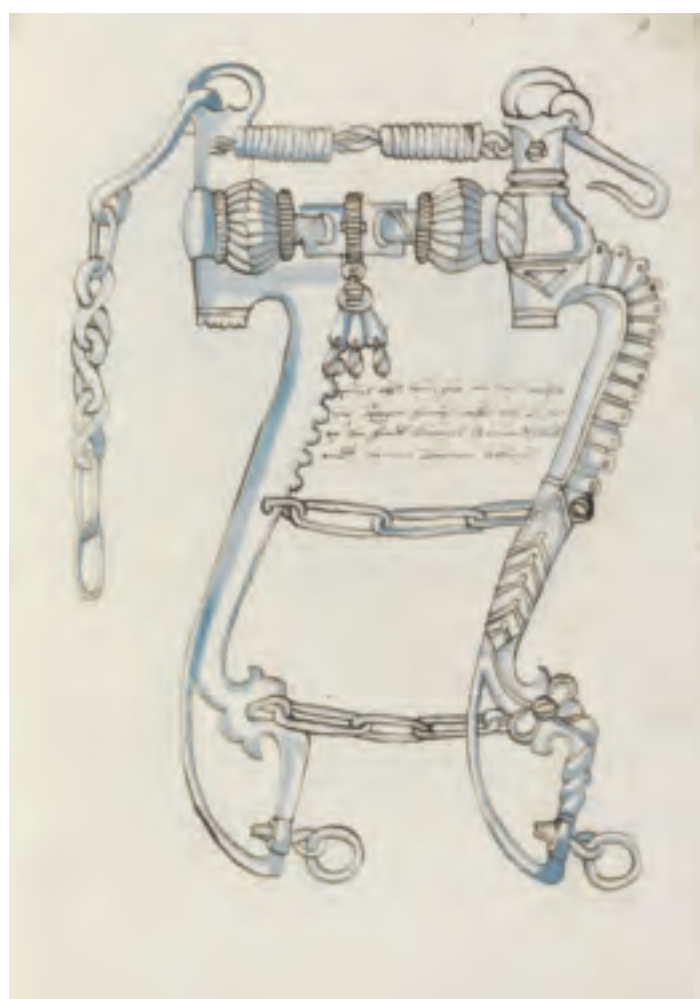
Provenance: With ownership entry on the first leaf: 'Ex Bibliotheca Joannis Viti à Würzburg'; in another hand (?) on ff. 28, 39, 42 and 64 'Johan Veit von Würzburg'.

COMMENTARY:

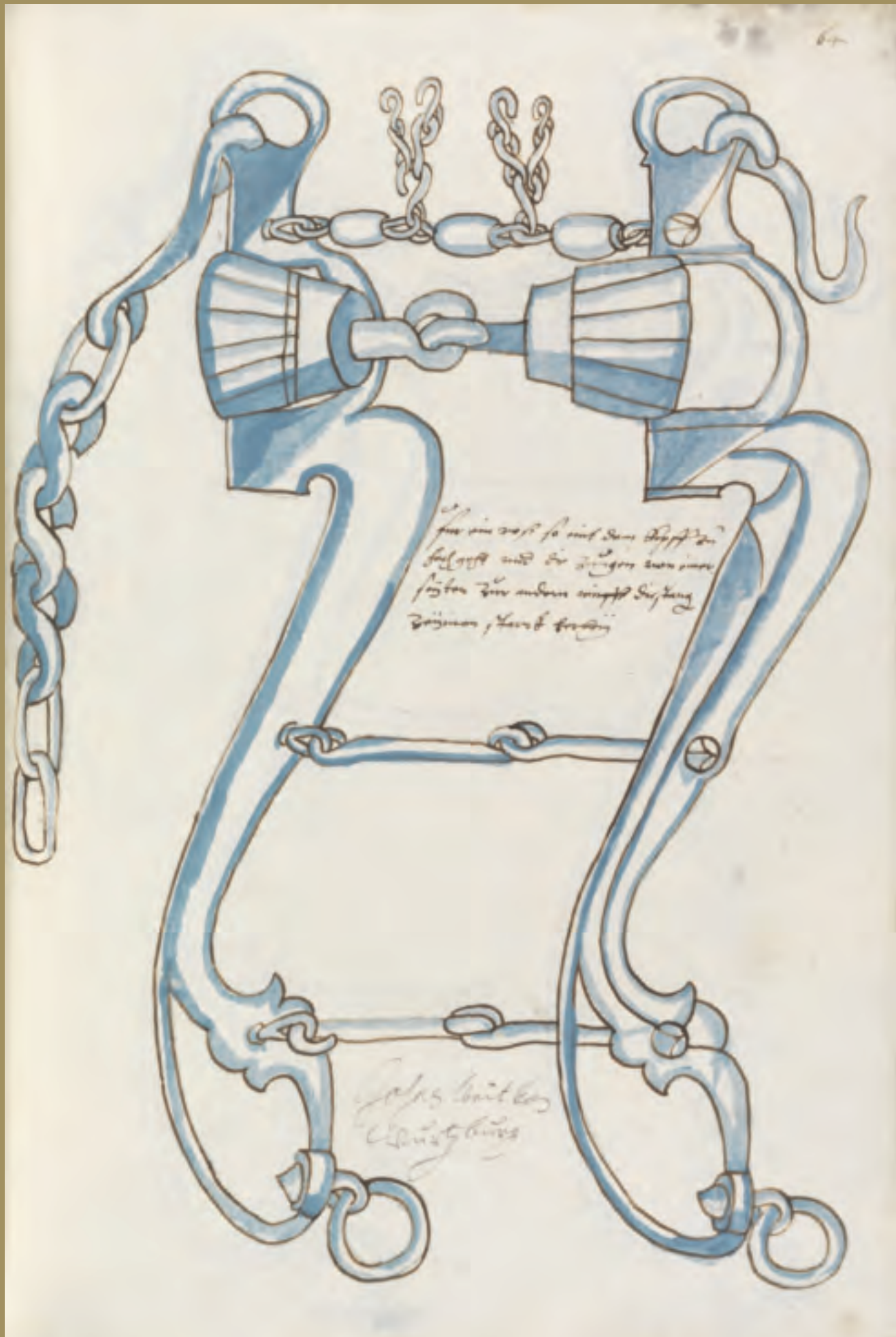
Interesting suite of 117 drawings of bits from the library of the 'Freiherren von Würzburg', probably commissioned or first owned by Hans Veit I (1565-1610). The suite apparently is unfinished: the last 12 drawings only sketched and without colouring. The first 105 drawings with explicatory text of 4-6 lines written in ink between the two branches of the bits.

The dating is based on the watermarks: a large 'R' within an armorial shield which is close to Briquet III, 8979 (Jena 1582, and 1591-97), and 8981 (1577-98); the other watermark, a cross on a mountain within the same armorial shield not identifiable.

The manuscript was once part of the library of Johan Veit of Würzburg, probably Hans Veit I (1565-1610), 'Hauptman zu Kronach', and a member of the noble Veit family, 'Freiherren von Würzburg'. He possibly also commissioned these drawings, which probably served as a model book in the stables of the family.



No. 036, f. 9r



BLUNDEVILLE, Thomas

Thomas Blundeville (1522-1606) was the author of the first book on horsemanship published in England, and the eldest son of Edward Blundeville (1492/3-1568) of Newton Flotman, Norfolk, a manor that had been owned by the Blundevilles since the Norman Conquest. Thomas Blundeville may have gone to Cambridge and almost certainly entered Gray's Inn in 1541. After this he probably travelled: he claimed some acquaintance with France, Italy, Germany and Flanders. He had seen and studied the diet of the garrison horses at Calais before that fortress fell in 1558 and had been to Naples. In his youth he seems to have lived chiefly in London where he frequented the Court. His first book shows that he already enjoyed a degree of friendship with William Cecil and the patronage of Robert Dudley, later Earl of Leicester. Dudley's wife Amy Robsart who came from Norfolk was a cousin of the Blundevilles. Blundeville also referred to John Astley as his 'dear friend'. Norwich Blundeville married Rose Puttenham on 27 June 1554 at St Stephens. They had a son, Anthony (born about 1555) and a daughter, Rose (born 1558). In view of the fact that Blundeville's scholarly output encompassed morality, politics, logic, astronomy, mathematics and navigation, it is curious that his first book concerned horsemanship. It was a free translation of Federico Grisone's *Gli Ordini di Cavalcare* (1550; see nos. 055-070), published in 1560. It was John Astley who persuaded Blundeville to translate Grisone and it seems that various Gentlemen Pensioners and other leading horsemen offered their assistance translating the work. Blundeville's translation was influential on English horsemen for over a century. The title of this 1560 edition, also printed by William Seres, is *A Newe Booke containing the Arte of Ryding and Breaking Greate Horses, together with the shapes and figures, of many and diuers kyndes of byttes, mete to serue diuers mouthes* (STC 3158). Blundeville decided to adapt, rather than simply translate, Grisone's text because he found the verbose style and random arrangement of Grisone's work unsatisfactory, deciding instead to reorganise the matter so that the reader was indebted, as he put it, 'both to Gryson for the first invention of the matter, & also to me for disposing and reducing the same into a playne forme and order of teaching'. In this respect *A newe booke*, was a genuine improvement on the original.

Five years later, his *Newe Booke* was re-edited as a corrected, expanded and adapted version of this translation of 1560, as part 2 (on riding and breaking horses: 'The arte of Riding') of a new comprehensive book, together with new and original parts on breeding horses (1), on feeding and general maintenance (3), and on horse diseases and their cures (4). The title of this work is *The fower chiefest offices belonging to horsemanshippe...*, published in 1565-1566. The second edition of this first comprehensive and successful horse book in the English language appeared in London in 1570 (see no. 037) and was followed by further editions in 1580, 1593, 1597 and 1609.

In his dedicatory letter to Dudley, Master of the Queen's Horse, Blundeville suggests that his interest in horsemanship was stimulated by the fear of invasion and the Queen's consequent need for a cavalry, which injected urgency into a programme for breeding and training war-horses.

The first part on the breeding of Horses may have owed something to a now lost manuscript of Nicholas Arnold who 'of late hath bred the best horses in England and written of the manner of their production'. Blundeville praised the arrangement for housing stallions at Master Mundy's estate at Markeaton.

Blundeville spoke with disapproval of the use of force at the Queen's stud farm at Tutbury. He noted that most stables he had seen in Italy were made of stone, but he reckoned stone to be too cold for England despite it having been used by Sir Thomas Cheney. He recommended Astley's patient and gentle procedures with young horses.

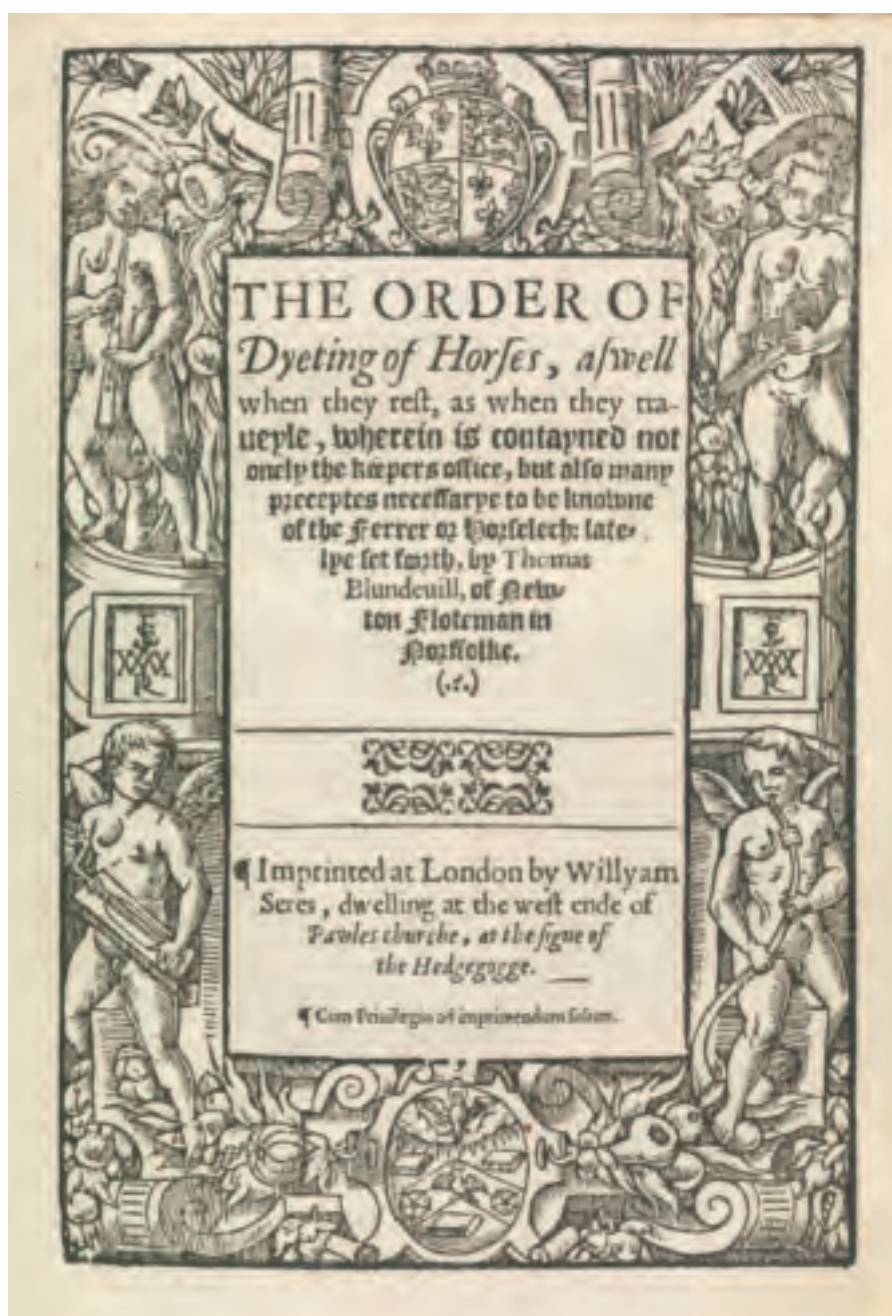
With diseases Blundeville was out of his depth, but Dudley ordered the Queen's chief farrier, 'M. Martin Ghelley of Artoys, otherwise called Martin Alman', to give Blundeville every possible assistance. This Martin had been trained by Henry VIII's Italian veterinarian Hannibal and Blundeville, who was not easily imposed upon, was thoroughly impressed by his skill, judgement and application (as indeed was Newcastle). His book on diseases, then, was effectively an orderly exposition of the state of the art of Elizabethan practice.

Blundeville was a scholar rather than a horseman and his practical command of his subject was limited. He relied on what had already been written on the subject by classical and modern authors, supplemented by visits to stables and the advice of modern authorities. His observations on what he saw with his own eyes, were usually acute and sensible.

Blundeville was a remarkable thinker and writer. Apart from his books on horses he translated various classical works including Plutarch's *Moralia*, and he is the author of important works on fortification, on historiography, on navigation, logic, and cosmology. Gilbert, an expert on magnets, who coined the word 'electricity' and who was respected by Galileo, was one of Blundeville's intellectual friends. He was also on familiar terms with John Dee, Henri Briggs and Edward Wright, and he is said to have been a mathematician in the Bacon household. John Astley thought very highly of him and believed that he ought to have occupied a more prominent position in society. In his work he comes across as mild and amiable, full of common sense and logic, and greatly concerned with truth and accuracy.

LITERATURE:

A. Campling, 'Thomas Blundeville of Newton Flotman, co. Norfolk (1522-1606)', in: *Norfolk Archeology*, 21 (1920-22), pp. 340-343; – H.C. Dick, 'Thomas Blundeville's *The true order and methodse of wrytting and reading histories*, 1574', in: *Huntington Library Quarterly*, 3 (1939-40), pp. 149-170.



No. 037, title-page of the third section (f. Q1r)

037

BLUNDEVILLE, Thomas

The fower chiefest offices belonging to horsemanshippe, that is to say, the office of the breeder, of the rider, of the keeper, and of the ferrer. In the first parte wherof is declared the order of breeding of horses. In the seconde howe to breake them, and to make them horses of service. Conteyninge the whole art of ryding latelye set fourth, and nowe newlye corrected and amended of manye faultes escaped in the fyrst printing, as well touchyng the ... byttes as otherwise. Thirdely, howe to duet them ... Fourthly, to what diseases they be subiecte together with the causes of such diseases ... and finally howe to cure the same. Which bookes are not only painefully collected out of a number of aucthors, but also orderly dysposed and applyed to the use of thys oure countrye. By Tho. Blundevill of Newton Flotman in Norff.

London, William Seres, [1570]. 4to (size of the leaves 183 x 140 mm). 246 ff.: (5), 1-23, (2), 24-25, (4), 58, (29), 24, (5), 93, (1) ff. *Collation*: A-M⁸, [M]², N-O⁸, P⁶, Q-Y⁸, Aa-Hh⁸, Ii⁶. There are six typographical errors in numbering: in the second series of numbers, f. 39 is numbered '37' and 40 is numbered '48'; in the final series, f. 27 is numbered '35'; f. 29 is numbered '37'; f. 71 is numbered '72' and f. 72 is numbered '73'. Title printed within an allegorical woodcut border signed 'E S XXXX R' (McKerrow & Ferguson 121; repeated on the other three separate title-pages: (1) 'The art of Riding: newly corrected and amended ...' (f. D5r); (2) 'The order of dyeting of horses ...' (f. Q1r), and (3) 'The order of curing horses diseases ...' (f. T4r); 2 almost full-page plans for training horses, 51 full-page woodcuts of bits, 12 pair of horseshoes and a horseshoe nail on ff. 92v-93r, a few smaller cuts, woodcut initials (one large historiated initial for the dedication) and tail-pieces.

19th-century polished marbled calf, triple gilt lines along the edges, gilt spine with 2 dark green title labels lettered in gold, gilt binding edges, inner dentelles, gilt edges.

Provenance: (1) Armorial bookplate of 'Algernon Capell, Earl of Essex, Viscount of Maldon ... 1701' (= Algernon Capell, 2nd Earl of Essex (1670–1710, an English nobleman, soldier and courtier. He held the office of Gentleman of the Bedchamber to King William III between 1691 and 1702; was Colonel of the 4th Dragoons between 1693 and 1710, and was made a Privy Counselor in 1708 by Queen Anne); (2) ex-libris with 'Gloucester' underneath a crowned oval with the motto 'Honi soit qui mal y pense, enclosing an 'H' (from the library of the Gloucester Hussars?).

COMMENTARY:

Second edition of this first comprehensive horse book in the English language. The first edition was published in 1565-66. The 'four offices' comprise four sections or books, all with their separate title-page:

- (1) on horse breeding (ff. 1r-23r);
- (2) on riding and breaking horses, including examples of bits (ff. (2), 24-25, (4), 58, (26));
- (3) on feeding and general maintenance (ff. (3), 24); and
- (4) on horse diseases and their cures (ff. (5), 1-83v), including a section on horseshoeing (ff. 84r-93r).

Section (2) on riding is a corrected, expanded and adapted version of Blundeville's 1560 translation of Federico Grisone's *Gli ordini di cavalcare* (see above).

The preliminaries contain: title-page (verso blank), the dedication

by Blundeville to Sir Robert Dudley Earl of Leicester (ff. (2)r-(3)v), contents (ff. (4)r-(5)r, verso blank); at the end there is a Table on f. 93v and a leaf with the colophon on its recto: 'Imprinted at London, by Wylliam Seres, dwelling at the Weast ende of Paules, at the sygne of the Hedgehogge, and are to be solde at his shoppe'.

REFERENCESE:

STC English 3153; Huth 8; Toole Stott 1857; Podeschi 8.



No. 037, title-page



No. 037, f. N4r (Close byttes, 14)



ASTLEY, John

John Astley (c.1507-1596) was the eldest son of Thomas Astley of Hill Morton and Melton Constable, Norfolk. His father was a Gentleman Pensioner, one of the ultra-elite royal bodyguards established by Henry VIII who were specifically charged with the breeding of war-horses and the cultivation of horsemanship in England. John may have attended Jesus College, Cambridge, but probably went to Court when he was about twelve. His mother's sister, Lady Elizabeth Boleyn, was aunt to Ann Boleyn (royal mistress, then queen, and mother of Elizabeth I). Nothing is known of his early years but he was obviously instructed in horsemanship and he also mastered Italian: possibly he travelled and fought abroad. His first recorded office was that of a gentleman waiter in the household of Edward Prince of Wales from 1543, but he moved to the household of his cousin, Princess Elizabeth, very quickly, probably by 1544. In 1547 he was elected Member of Parliament for Chippenham, Cambridgeshire.

About 1545 he married Katherine Champerdowne. She was an educated woman and a convinced protestant, well connected in the West County, who joined Elizabeth's household in 1536 through Thomas Cromwell and the influence on her family. She became Princess Elizabeth's closest confidant and in 1547 she was appointed her governess.

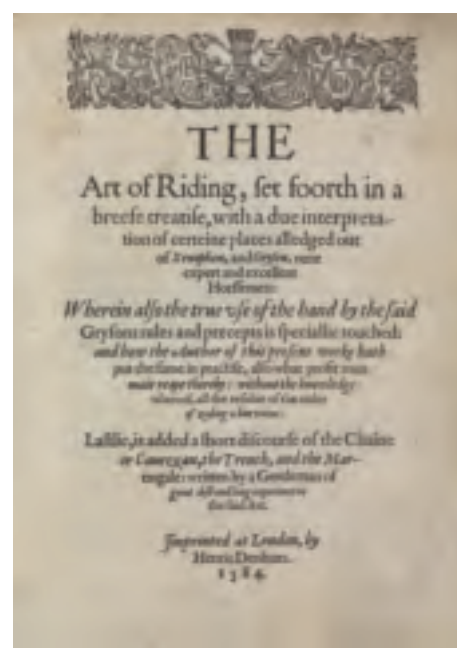
On Queen Elisabeth's accession in 1558 Astley was appointed Gentleman of the Privy Chamber and Master of Jewel House. He also became Master of the Game in Elizabeth's Enfield Chase and Park and steward and ranger of the manor of Enfield. In 1560, jointly with his wife, he was appointed Keeper of St James's Palace and the Wardrobe. These offices gave the Astleys almost complete control over Elizabeth's personal attendants and their influence over the Queen was thought to be immense.

It was during this period of highest favour that Astley persuaded Blundeville to follow the precepts set out in Federico Grisone's *Gli ordine di cavalcare* (1550) and to publish an adaptation of his book in 1561 (see no. 037). Blundeville noted that he was persuaded to undertake the task not only by the encouragement of 'my dear friend M. John Asheley, M. of the Queenes Maiesties Jewel house', but also by witnessing what Astley himself achieved by following Grisone's instructions: 'For by the dayly practicing of the rules of Grison his booke, I saw him without the helpe of any other teacher, bring two of his horse, and specially that which he calleth Balle, into such perfection, as I believe few Gentlemen in this Realme have the like.'

After the death of his wife Katherine in 1565, Astley immediately married Margaret Lenton, the illegitimate daughter of Lord Thomas Grey. In 1568 the Queen gave Astley the lease of Allington Castle and manor and he also had an estate at Ollerton, Kent. He was a Justice of the Peace for Middlesex and Kent, Member of Parliament for Lyme Regis in 1571 and 1572, and he was appointed in 1574 to muster the horses and geldings for the wars in the county of Middlesex.

Astley gradually spent less time at Court and more in Kent, appointing his deputy Henry MacWilliam as keeper of St James's Palace and the Wardrobe in June 1575. He bought Maidstone Palace from his brother Thomas in 1581, and this remained his home for the rest of his life.

It was at the urging of MacWilliam and of another Gentleman Pensioner, William Fitzwilliam, that Astley published *The art of riding* in 1584 (see no. 038). At the instigation of MacWilliam it was published together with the translation by Thomas Bedingfield of a recent treatise by Claudio Corte, who in 1565 had spent a year in England at the invitation of Robert Dudley, Earl of Leicester, Master of the Royal Horse (see no. 082).



No. 038, title-page

038

ASTLEY, John.

The art of riding, set fourth in a breefe treatise, with a due interpretation of certaine places alledged out of Xenophon, and Gryson, verie expert and excellent horsemen: wherein also the true use of the hand by the said Grysons rules and precepts is speciallie touched: and how the author of this present worke hath put the same in practise, also what profit men maie reape thereby: without the knowledge whereof, all the residue of the order of riding is but vaine. Lastlie is added a short discourse of the Chaine or Cauezzane, the Trench, and the Martingale: written by a Gentleman of great skill ...

London, Henrie Denham, 1584. 4to (size of the leaves 194 x 114 mm). (8), 79, (1, blank) pp. *Collation*: A-L⁴. With woodcut head-piece on title, woodcut head- and end-pieces and initials. Contemporary limp vellum (wrinkled).

COMMENTARY:

First and only edition of this English work on horsemanship which was published together with the English translation of Claudio Cote's *Il cavallerizzo*, published in the same year and with the same publisher, and intended as a continuation of that work (see no. 082).

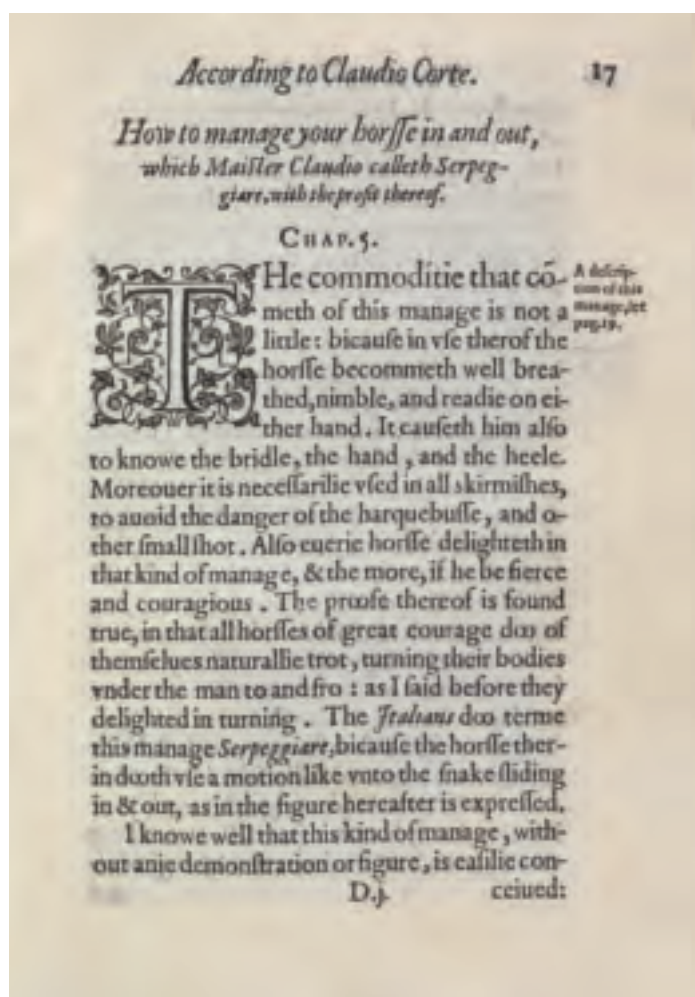
After the title (verso blank), the dedication to 'The right worshipfull Gentlemen Pensioners, M. Henrie MacWilliam, and M. William Fitzwilliams, dated 30 September 1583 and signed 'G.B.' (= John Astley) (pp. (3)-(5), a preface to the 'fellowes in Armes, hir Maiesties Gentlemen Pensioners; and to the gentle reader whatsoever', by Henry MacWilliam and William Fitzwilliams' who refer to Astley as the author of the work and who call him the foremost horseman of England; this preface is dated Whitehall, 31 March 1584 (pp. (6)-(8)), follows the text in 9 chapters on pp. 1-68. Added is the treatise on the Chaine or Cavezza, with the annotation: 'This discourse following of the Chaine or Cavezzan, and likewise of the Trench & Martingale, is not the author's worke, but the experience of another gentleman ... which he hath briefelie written at the request of his inward freend'.

REFERENCES:

Podeschi 12; Huth 11; *STC English* 884.

BOUND WITH:

CORTE, Claudio, *The Art of Riding* (London, Henry Denham, 1584). See no. 082.



No. 038, p. 17

RUELLE, Jean (Johannes RUEL(LIUS))

Jean Ruelle was born in Soissons in 1474, and died in Paris in 1537. A self-taught man, he was fluent in Greek and Latin. Although very few details of his life are available, it is known that he studied medicine at Paris. In 1508 he was appointed professor and for a while acted as Dean of the Faculty of Medicine at Paris. The following year he became physician to King Francis I. Ruelle married and had children, but after the death of his wife he gave up the practice of medicine and, through the generosity of Bishop Poncher, was appointed canon of the church of Notre Dame in Paris. All the leisure of this office he devoted to the classics. Ruelle was a friend of Guillaume Budé, and in the brilliant purity of his Latin style he was considered his superior, a judgement amply supported by his excellent Latin version of the Greek of Dioscorides. Budé himself called him 'l'aigle des interprètes'. He produced a number of important translations of medical and botanical works which earned him a very considerable reputation. In 1529 he published a Latin translation of Dioscorides' *De Materia Medica*, following this up in 1536 with *De Natura Stirpium*. Both works are elegantly written, furnishing many new vernacular plant names. The plant genus *Ruellia* is named after him. Although Ruelle's works are compilations of the works of earlier authors, they are notable examples of the first attempts to popularize botany and veterinary medicine.

Ruelle was also the court physician to King Francis I (1494-1547, King of France since 1515), who was renowned as a man of letters. Not only did Francis support a number of major writers of the period, he was a poet himself.

Jean Ruelle, being at the same time a botanist, physician, horse doctor, and philologist who devoted his life to restore the original texts of the ancient writers on medicine, to translate and comment upon these texts, and finally to publish them, was asked by King Francis to translate into Latin all the existing ancient Greek texts and text fragments on horse medicine that had been collected by an anonymous author in the 10th century, specifically during the reign of the Byzantine emperor Constantine VII Porphyrogenitus (913-959), and were circulating in numerous manuscript copies under the title *Hippiatrica*. Some scholars, however, argue for a late antique date of compilation and a 10th-century revision of the text. This type of collection of excerpts, offered the advantage of easy reference and made a range of material more accessible: professionals needed handbooks that could easily be consulted. The text offers precious information on a range of veterinary subjects, especially the *materia medica* that veterinary writers presumed available to the horse doctor, among them saffron, myrrh, and cassia. Such exotic substances were in common use to treat wounds or to fumigate stalls.

Ruelle published his expanded translations under the title *Veterinariae medicinae libri duo* in 1530 (no. 039). Jean Ruel's translation from the Greek of this important compilation of veterinary texts, is the first book in any language of the oldest known veterinary works, making available for the first time to the general reading public a collection of the surviving works of all the Greek classical veterinary authors. The success of this volume resulted in the publication of the original *Hippiatrica* in Greek seven years later in Basel by Joh. Walder in 1537 (a modern edition was published in 1807). The first book of this collection, comprising 58 chapters, contains a scholarly glossary composed by Pierre Ruelle, the brother of Jean.

The *Veterinariae medicinae* was greatly enlarged and translated into French by Jean Massé and published by Charles Périer in 1563 (see no. 042). A translation into Italian followed in 1543 (see no. 040), while a German translation came out in 1571 (second edition in 1575, see no. 041).

039

[RUELLE, Jean (transl. of the *HIPPIATRICA*)]
Veterinariae medicinae libri II Johanne Ruellio suessionensi interprete.

Paris, Louis Blauboom for Simon de Colines, 1530 (Colophon (f. 120r) 'Parisiis, ex chalcographia Ludovici Blaubomii Gandavi, impensis Simonis Colinaei. MDXXX?'). Folio (size of the leaves 315 x 205 mm). (16), 120 ff. *Collation*: *¹⁰, A⁶, a-p⁸. Large woodcut (159 x 117 mm) on title of a noble equestrian (King Francis I?) with a castle in the background, woodcut initials.

Modern vellum with four ties, newly gilt edges.

COMMENTARY:

First edition, the 'editio princeps', of Jean Ruelle's learned translation into Latin of this important collection of ancient Greek texts and fragments on horse medicine that circulated under the title *Hippiatrica*, including texts by Apsyrus, who is generally considered the father of horse medicine, Hierocles, Hippocrates, Pamphilus Theomnestus, Didymus, etc. (a list is given on f. (2)v, and the end of the dedication, above a laudatory poem by Janus Lascaris). Ruelle's dedication of his translation of this collection to King Francis I (1494-1547), is dated Paris, 25 March 1528 (f. (2) r-v), followed by an index of the chapters (ff. (3)r-(10)v), and the list of terms by Pierre Ruelle (ff. (11)r-(16)v). Book 1 is on ff. 1-65r; book 2 on ff. 65v-120r (verso blank), with errata and colophon at the end.

REFERENCES:

Mennessier I, 620 and II, 462; Musset-Pathay 727 and 373; Renouard, *Simon de Colines*, p. 165 (8 copies in France); Huth 6.



040

[RUELLE, Jean (transl. of the HIPPIATRICA)]

Opera della medicina de cavalli composta da diversi antichi scrittori, et a commune utilità, di Greco in buona lingua volgare ridotta.

Venice, [Michele Tramezino], March 1543. 8vo. (size of the leaves 152 x 100 mm). 207, (5) ff. *Collation*: A-Z⁸, 2A-2C⁸, *4. With woodcut printer's device: a standing woman with banderolle with the word 'Sibilla' (repeated at the end).

Contemporary overlapping limp vellum with title written on spine; remains of ties.

Provenance: Initials D:S:B.D. written on title.

COMMENTARY:

First edition of the translation into Italian of the *Veterinariae medicinae libri duo*, Jean Ruelle's original translation into Latin of the *Hippiatrica*, a Greek collection of texts on horse medicine, (see the previous no.). Further editions of this translation appeared in 1548 and 1559.

The preliminaries contain: title (f. 1r), privilege by Pope Paulus III, dated 19 January 1542 (f. 1v-2v), dedication by the printer Michele Tramezino to M. Gianmartin da Villafora Ferrarese (f. 3r-v).

REFERENCES:

Mennessier I, 619



No. 040, title-page

041

[RUELLE, Jean & Georg ZECHENDORFER (transl. of the HIPPIATRICA)]

Rossartzney. Zwei nützliche sehr gute Bücher von mancherley Gebrechen und Kranckheiten der Ross, unnd anderer arbeit-samen Thieren ... Erstlich ... durch ... Johannem Ruellium ... in Latein beschrieben, und darnach durch den hochgelerten Herrn Gregorium Zechendorffer der Artzney Doctor und Medicum zu Eger, in deutsche Sprach verdolmetschet ... Jetz und aberoffs neue widerumb mit dem Lateinischen Exemplar, durch den Dolmetcher selbst conferiert ...

Nuremberg, [Dietrich Gerlach], 1575. Folio (size of the leaves 308 x 200 mm). (8), CLXXXIX, (3) ff. *Collation*: A⁸, B-Z⁶, 2A-2K⁶ (including last blank). Title printed in red and black (the first four words in woodcut), full-page woodcut of the coat-of-arms of the dedicatee 'Alexander Pflugk uff Cölnbach, Sechsischen Hauptman des Voigtlandes', including his motto, and large woodcut (187 x 183 mm) of a horse indicating the places for bloodletting to cure various diseases (f. (1)r, with caption 'Lassrösslein, inn welchem alle Adern ... mit unterschiedlichen buchstaben bezeichnet', and explanatory text and references to the text on ff. (1)v-(2)v).

COMMENTARY:

Second edition of the translation into German of the *Veterinariae medicinae libri duo*, Jean Ruelle's original translation into Latin of the *Hippiatrica* (see the previous nos.). The – very rare – first edition was published in 1571: *Rossartzney. Zwei nützliche sehr gute Bücher von allerley gebrechen und krankheiten, damit die Rosse, Maulesel und andere vierfüssige Thier, welche etwas schwer tragen oder ziehen, geplaget, darinnen eigentlich beschrieben ...* (Eger, Burger, 1571; VD16 ZV-18189).

The preliminaries contain the title, with the coat-of-arms of Alexander Pflugk on verso, the dedication to Pflugk by the translator 'Gregorius Zechendorfer, der Freyen künsten und Artzney Doctor ...', dated Eger, 9 August 1575 (ff. (2)r-(3)r), and Register (ff. (3)v-(8)v).

Alexander Pflugk of Cölnbach is named 'Churfürstlicher Sechsischer Hauptman des Voigtlandes'.

REFERENCES:

VD16, ZV-7996; Anderhub 281.



No. 041, title-page

MASSÉ Jean de

Jean de Masse lived in Saint Florentin after havng served as physician to François de Dinteville († 1530), bishop of nearby Auxerre.

Prior to his work on horse medicine and nourishment, *L'art veterinaire ou grande marechal-erie*, published in 1663 – his most important work (see no. 042) –, Massé had translated a general treatise on nourishment of the classical medical authority Claudius Galen: *Des Alimens ou choses nutritives*, published in Paris by Pierre Drouard in 1552.



No. 042, title-page

042

MASSÉ, Jean de

L'art veterinaire ou grande marechalerie, par maistre Jean Massé docteur en Medecine. En laquelle est amplement traité de la nourriture, maladies & remedes des bestes chevalines.

Paris, Charles Périer, 1563. 4to (size of the leaves 232 x 163 mm). 174 (erroneously numbered: 1-159, 154-156, 163, 158, 165-174), (10) ff. *Collation*: [A]⁴, b-z⁴, A-T⁴, V⁶, X⁴, Y⁶. With the large woodcut printer's device of Bellerophon (Renouard 871; the name of Perier's printer's office was 'à l'enseigne de Bellerophon, rue saint Jean de Beauvais') on the title-page, woodcut initials. Modern overlapping pig skin, leather ties.

COMMENTARY:

Rare first – and only – edition of this work on horse medicine and nourishment, dedicated by Massé to François de Knevenoy, 'Gouverneur de la personne de Monseigneur le Duc d'Orléans, & Lieutenant de sa compagnie', and dated Auxerre, 20 September 1563 (ff. 2r-4r). According to Masse's preface (f. 4v), the first two books (ff. 5r-158[=164]r) are an enlarged translation into French of the Latin *Veterinariae medicinae libri duo*, published in 1530 by Jean Ruel(le), a work which includes commentaries by Conrad Gesner, and Federico Grisone (see no. 039). The *Veterinariae medicinae* was in turn a translation into Latin by Ruel of a collection of ancient Greek texts and fragments on horse medicine which circulated under the title *Hippiatrica*, and included texts of Apsyrthus, who is generally considered the father of horse medicine, Hierocles, Hippocrates, Pamphilus Theomnestus, Didymus, etc. 'Cest oeuvre est celuy que j'ay de la Grecque & Latine langue remis en vulgaire François, à fin que ce thresor soit communiqué à tous, quin'entendent Grec ny Latin.'

The third part, by Jean Massé himself, also deals with horse diseases. In fact it presents a nomenclature of the various diseases and accidents that can happen to horses, together with the sometimes rather absurd remedies, which testify to a profound ignorance of the effects of certain medicaments: 'Or les vocables en cest oeuvre sont tous tirez des Grecs, & à mon iugement plus intelligibles, que ceux qu'a forge Laurent Rusé'. (ff. 164v-174v).

At the end follow Massé's 'Succintes annotations sur l'art veterinaire' (ff. (1)r-(5)v), the Table (ff. (6)r-(10)r), and the Privilege, dated 24 October 1561 ('Achevé d'imprimer le 29. Septembre 1563 (ff. (10)r-v).

REFERENCES:

Menessier II, 165 ('de la plus grand rareté'); Musset-Pathay 2965; *BM STC, French*, p. 306; Durling 2311; Schrader 1201; Neumann 444.



No. 042, f. 5r

CHOUL, Guillaume du

Guillaume du Choul (Lyon, c. 1496-1560), studied law at the University of Valence. He was appointed counsellor to the King, becoming Bailiff of the 'Montagnes de Dauphiné' in 1522; the next year he was appointed 'Maitre des requêtes ordinaires du dauphin'. He was the cousin of the poet Maurice Scève through his marriage with Scève's cousin Sybille Scève.

Guillaume du Choul was an antiquarian by obsession. Between 1525 and 1555, the humanist, archaeologist and doctor of both laws, Du Choul received many prominent scientists and scholars in his house at the Montée du Gourguillon, an ancient street on the hill of Fourvière in the 5th arrondissement, the 'Roman area' of Lyon. His home housed also a famous 'Cabinet de curiosités' and a library, richly provided with publications on Roman antiquity.

Du Choul himself published two books on Roman history and antiquities: (1) the *Discours sur la castrametation et discipline militaire des anciens Romains ...* (Lyon, Guillaume Rouillé, 1555), containing many references to the Roman cavalry and the use of horses in Roman warfare. Further folio editions of this work appeared in 1556 and 1557; a first edition in 4to was published in 1567 (see no. 043); (2) the *Discours de la religion des anciens romains* (Lyon, Guillaume Rouillé, 1556). These two books rank among the cornerstone publications on Roman Antiquities to this day. A vast number of the artefacts illustrated in these volumes were here illustrated and described for the first time.

LITERATURE:

M. Gallavardin, 'A propos des premières éditions de la Castramétation de Guillaume Du Choul', in: *Le livre & l'estampe*, 39,140 (1993), pp. 39-62; – N. Hacquebart-Desvignes, 'L'illustration technique dans les livres militaires français de la renaissance.

L'exemple du Discours de la Castramétation de Guillaume Du Choul', in: *Réforme, Humanisme, Renaissance* (Lyon 2009), pp. 65-88.



No. 043, p. 59

043

CHOUL, Guillaume du

Discours sur la castrametation et discipline militaire des anciens Romains, des bains & antiques exercices Grecques & Romaines.

Lyon, Guillaume Rouillé, 1567. 4to (size of the leaves 243 x 170 mm). 154, (10) pp. *Collation*: Aa-Tt⁴, Vv⁶. With printer's device on title, large coat-of-arms of the author on the verso, 40 full-page (including the 6 plates of armed Roman equestrians) and 3 half-page woodcut illustrations in text, woodcut head- and tail pieces and initials.

Contemporary overlapping stiff vellum over boards, rests of ties.

COMMENTARY:

Fourth edition – the first edition in 4to – of this extraordinary work on Roman cavalry fortification, army and baths. The first edition – in folio – also appeared in Lyon with the same publisher, in 1555 (second and third folio editions resp. in 1556 and 1557) and contained the same exceptional plates attributed by Baudrier to Pierre Eskrich.

This Pierre Eskrich was among the most prolific wood-engravers working in France during the 16th century. His work is often modelled after Hans Holbein, and after Bernard Salomon. While using the Salomon and Holbein illustrations as source material, he expanded and finished the illustrations with his own unique characteristics. Eskrich worked closely with the printing house of Guillaume Rouillé, the printer of this edition of Du Choul's seminal work.

The quarto editions are generally found bound (as in this copy) with Du Choul's second work on Roman coinage: *Discours de la religion des anciens romains, De la Castrametation & discipline militaire d'iceux. Des Bains & Antiques exercices Grecques & Romaines*. (first edition in folio: Lyon, G. Rouillé, 1556). The work is illustrated with hundreds of cuts of coins, as well as with numerous woodcuts on the religion of the Romans. The title-page of the latter work in the 4to editions calls also for the *Discours sur la castrametation*, and the quires of the *Castrametation* begin with quire 'Aa', suggesting that the *Discours de la religion* is to be considered as a separate edition.

In 1567 follows this 4to edition, using the same plates that were printed in the folio editions (the plates in the folio editions, however, had with wide margins that were trimmed for the 4to editions). Later editions (1580, 1581, etc.), as well as the Italian and Latin translations, mostly in 8vo, have engraved copies of the plates.

The 6 full-page woodcuts illustrating the various divisions of the Roman army are printed on pp. 52-61 and show armed Roman equestrians, including a 'Cheval harnache à l'antique', an 'Iaculator', and an 'Archer à cheval du nombre des chevaux legers'. After the title-page of the *Discours sur la castrametation* (with the woodcut coat-of-arms of the author on its verso), follows the dedication to Du Choul's Friend and occasional patron, King Henry II of France (pp. 3-6); the subsection with a half-title on p. 111: 'Des bains et antiques exercices Grecques et Romaines' (likewise unsigned and undated) is separately dedicated to the King.

REFERENCES:

Baudrier IX, 230; Mennessier I, 281; cf. Mortimer, *French books I*, nos. 180-1; Brunet II, 858.



HEROARD, Jean

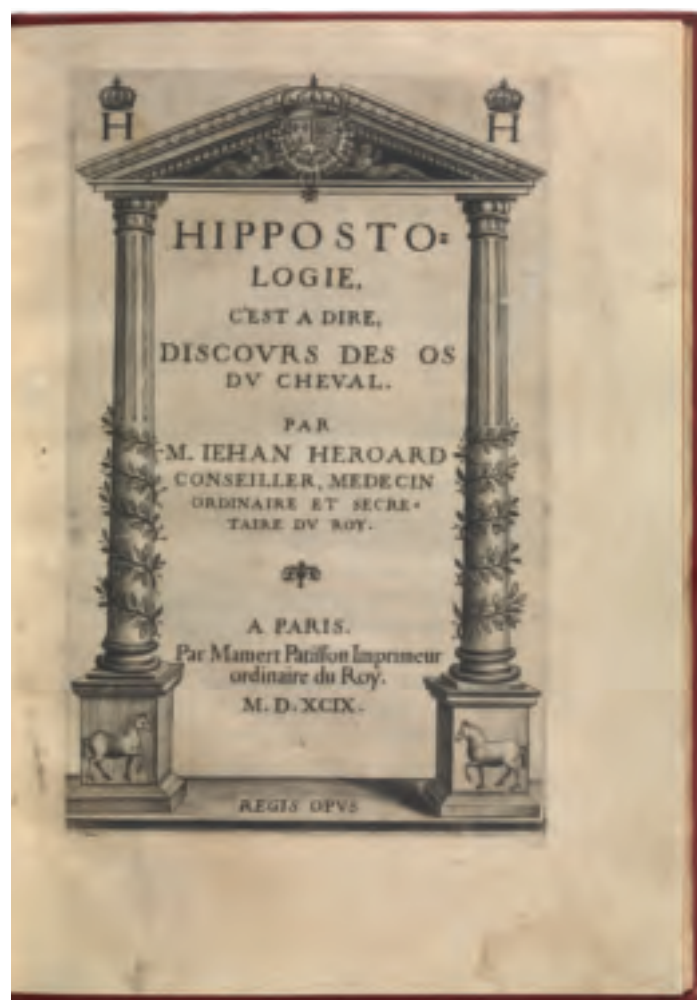
Jean Heroard (1551-1628) was born in Hauteville-la-Guichard into a protestant family of physicians; he died during the siege of La Rochelle in 1628. In 1569 he entered the service of King Charles IX, who loved hunting, horse riding and everything connected with horses, as a veterinary physician. The King appointed him as 'Médecin en l'Art vétérinaire' in, or just before 1574. Charles IX also encouraged Heroard to pursue his research into veterinary diseases. It is the first time the word 'vétérinaire' is used in French, and Heroard is also called the 'premier vétérinaire français'. Until then veterinary medicine was left to inexperienced equerries and unlearned practitioners. After having left the court in 1571, he was promoted to doctor of Medicine in Montpellier in 1575 and was appointed physician of King Henry III, a post he continued to hold under Henry IV and the Dauphin, the later Louis XIII, who appointed him 'premier médecin'.

Heroard is best known for his famous *Journal* which he kept during 27 years. The six volumes of this manuscript contain an exceptional, intimate, detailed, and very fascinating eye-witness account of French court life in the first quarter of the 17th century; a modern edition was published by Madeleine Foisil in Paris in 1989: *Journal de Jean Hérouard*. Publication du centre de recherche sur la civilisation de l'Europe moderne, 2 vols. Heroard also wrote a manual on the 'education of princes', which was published in a Latin translation by Jean Degorris in 1617.

Encouraged by the horse-loving Charles IX and commissioned by the King, Heroard began to compose a scholarly book on the anatomy and the skeleton of the horse, which was published in 1599 under the title *Hippostologie, c'est à dire, discours des os du cheval* (see no. 044).

LITERATURE:

A. Jeandel & C. Degueurce, 'Jean Hérouard, premier "vétérinaire" français et rédacteur du traité d'hippostologie', in: *Bulletin de la société française d'histoire de la médecine et des sciences vétérinaires*, 9 (2009), pp. 89-101.



No. 044, title-page

044

HEROARD, Jean**Hippostologie, c'est à dire, discours des os du cheval. Par M. Jehan Heroard conseiller, medecin ordinaire et secrétaire du roy.**

Paris, Mamert Patisson, 1599. 4to (size of the leaves 228 x 165 mm). (4), 24 ff. *Collation*: â⁴, A-F⁴. Engraved title with text in architectural frame, a portico of two columns carrying a tympanum, with two crowned H's (the emblem of King Henry IV) in the upper corners above the tympanum, one full-page, signed by Jacob de Weert, 2 near full-page, and 4 half-page engraved plates, all by De Weert, including the title; woodcut head-pieces and initials. Modern red morocco, double fillet along the edges of both covers with a crowned 'H' in the four corners, imitating the bindings from the library of King Henry IV, title lettered in gold on spine, gilt edges, marbled endpapers.

Provenance: With the ex-libris 'De la Biblioteca Joaquin M. Abaurre' (1926) pasted to the verso of the front cover.

COMMENTARY:

Rare first – and only – edition of this interesting essay on the bone structure of the horse. It is the first text in French on the anatomy of the horse. Originally intended as a groundwork for a complete treatment of veterinary medicine, the work was commissioned by the horse loving King Charles IX (1550-1574) and can be regarded as a supplement to the *Anatomia del cavallo* by Carlo Ruini, which had appeared a year earlier in Bologna (see no. 094). That Heroard's text is original and predates Ruini, however, is proven by a manuscript with the same text, dated 1579, in the library of the Château de Chantilly.

Heroard dedicated his book to King Henry IV (1553-1610, King from 1589). The dedication is dated Paris, 1 January 1599. In this dedication (ff. 2r-4r) Heroard dwells in some detail on the circumstances that led him to produce this work: "Et pour ceste raison le feu Roy Charles lequel sur toutes choses prenoit un singulier plaisir à ce quei est de l'art Veterinaire, duquel le subiect principal est le corps du Cheval, me commada quelques mois avant son decez [1574] d'y employer une partie de mon estude, pour en dresser après, quelque instruction aux mareschaux ..."

After a short introduction (ff. 1r-2r), the text starts with a discussion of the bones of the skull, lower jaw and details: 'Des os de la teste' (ff. 2r-6r), 'De la Maschoire haute (et basse)' (ff. 6v-7v), 'Des dents' (ff. 7v-9r, with the first plate with the 'Figures des os de la teste' on f. 8v. Then follow the chapters 'De la Fourchette du gosier' (The frog of the horse; ff. 9r-9v), with a plate of 'La Fourchette' on f. 9v; 'De l'eschine' (The spine of the horse; ff. 10r-14v), with a plate of 'l'eschine' on f. 14r; 'Du coffre' (The chest and sternum; ff. 14v-15v), with a plate of the 'Coffre' and 'L'os de la Poictrine' on f. 15v; 'Desc extremittez' (Pieds; ff. 16r-23v), with a plate of 'Le pied de devant / La Boëtte au Sabot' (The front leg and hoof) on f. 20v, and 'Le pied de derriere / La Boëtte au Sabot' (The hind leg and hoof) on f. 23r. The full-page plate of 'Le corps des os du cheval' (Skeleton of the horse) is on f. 24r (verso blank). The plates are engraved by Jacob de Weert (Antwerp 1569 - Paris, after 1605) who was a pupil of Hieronymus Wierix and who moved to Paris c. 1597. These plates of the horse's bones were often copied, including in editions of Beaugrand and other works on horses, that were published in the 17th century.

REFERENCES:

Menessier I, 617 ('assez rare'); Nissen 1909; Lacroix du Maine et Duverdier IV, 444-5; plates: Hollstein LI, nos. 108-115.



No. 044, f. 24r

ANONYMOUS – Amboucheure

045

[MANUSCRIPT] AMBOUCHEURE (66 drawings of bits).

No place (France), no date (17th century?). Folio (size of the leaves 378 x 255 mm). 66 numbered ff. containing 66 numbered full-page pen and ink drawings with grey and blue washes of (details of) bits.

Contemporary mottled calf, spine gilt in compartments, with title 'Amboucheure' in second compartment, gilt binding edges.

Provenance: With ex-libris of the American philanthropist, francophile and collector James Hazen-Hyde (1876-1959), with the motto 'Le livre c'est un ami qui ne change jamais'.

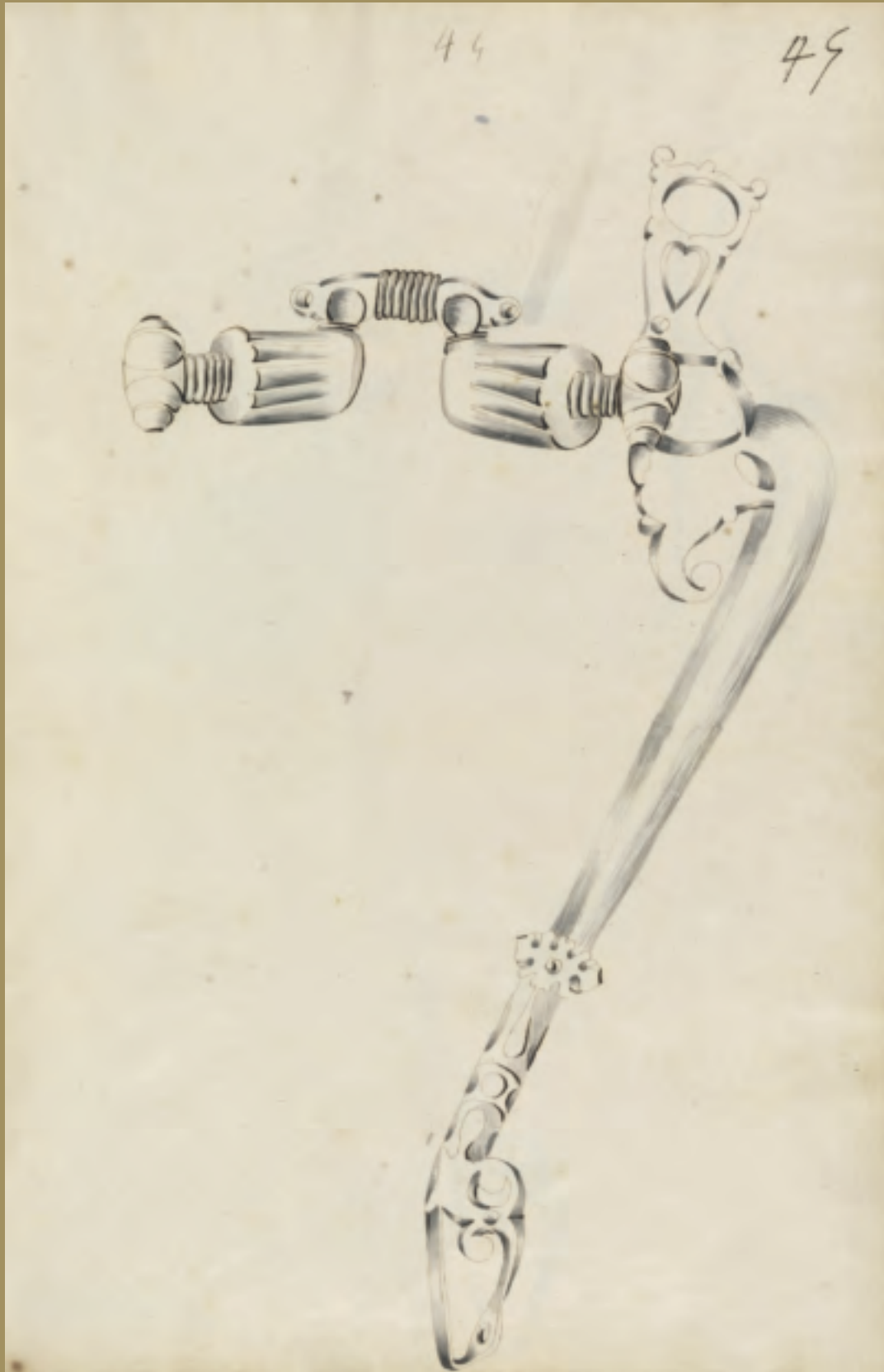
COMMENTARY:

Manuscript containing 66 numbered and finely executed drawings of bits and mouth pieces. The original numbers underneath the drawings have been cut or shaved; the numbers are (also) supplied in the right-hand corner, but with some mistakes at the end: 60, wrongly numbered 59, 61-60, 62-61, 63-62, 64-63, 65-not numbered, 66-67.

Identification of the watermark, which contains an 'IHS' monogram was not possible.



No. 045, plate 5



No. 045, plate 45

RUFFO, Giordano

Giordano Ruffo di Calabria, second son of Pietro I (1198-1257), Count of Catanzaro, and Viceroy of Sicily and Calabria, was probably born in Tropea around 1213. In the middle of the 13th century, Emperor Frederick II made Catanzaro a direct possession of the crown. The city later became a fief of the Ruffo family. Giordano spent part of his life with other members of his family at the court of the Emperor Frederick II, ruler of the Holy Roman Empire and King of Sicily, who learnt that Ruffo was expert in caring for horses and made him his equerry and farrier. We know that the Emperor had three stud farms in this land. Beloved by the Emperor, Giordano was honoured with the office of Master of the Knights.

Another Giordano (Giordano II), who participated in the war between Pietro I and Manfredi (1255) was the son of Ruggero Ruffo, and therefore nephew of 'our' Giordano (I), who had no direct descendant and whose estate after his death passed to his father Pietro I, at the time Grand Marshal of the Reign of Sicily, Governor of King Henry – still a child – and Vice Bailiff of Sicily and Calabria.

Giordano I was the author of a treatise on veterinary medicine, *De Medicina Equorum*, that was much appreciated by Emperor Frederick, himself the author of a valuable treatise on falconry, the well-known *Ars Venandi cum Avibus*, or *De Arte Venandi cum Avibus*. Actually Giordano himself was actively involved in this work.

Giordano's treatise starts with the following paragraph: 'Incipit liber Manescalchia. Nui Messere Iordano Russu de Calabria volimo insegnari a chelli chi avinu a nutricare cavalli secundu chi avimu imparatu nela Manestalla de lu Imperaturi Federicu chi avimu provatu e avimu complita questa opira ne lu nome de Deu e di Santu Aloï' (We, Master Giordano Ruffo of Calabria wish to teach those who have to breed horses, according to what we have learned in the stables of Emperor Frederick, we have undertaken and completed this work in the name of God and St. Aloysius).

The treatise was finished in 1251, a few months after the death of Emperor Frederick II, to whom Giordano has dedicated his book. It was translated into various languages, and for several centuries was regarded as a reliable reference work by veterinary physicians.

The text suggests that the Emperor himself contributed to this work with advice and additional information. Frederick's love of natural science was certainly a great advantage for Giordano and helped him in many ways. It is easy to imagine Giordano conferring with the messengers that Frederick used to send to every known part of the world to increase, compare and complete his scientific knowledge about horses. His book, in fact, offers information and advice about horses that was absolutely new in his time, including instructions about horse shoeing – a practice totally unknown to his contemporaries –, discussions on alterations of the hooves – whether due to illness or to injuries caused by fatigue, lack of skill of the stablemen, defects of the animal's posture, or congenital malformation. Even the accurate psychological analysis he offers of the horse, sounds quite modern, and the same can be said about the method he suggests to stablemen to correctly domesticate the animal. Using this method, it is not only possible, but also easy to get an adult horse to cooperate.

Giordano also advises that the bit, though necessary, must be used with great care so as not to damage the horse's mouth. To make the horse accept the bit more willingly, he observes that in some cases it might be convenient to extract the four canine teeth.

Like the Emperor's treatise *De Arte Venandi cum Avibus*, Giordano's work is also divided into six books: (1) Reproduction and birth of the horse; (2) Capture and art of taming; (3) Grooming and training; (4) Temper of the horse and disorders it may be subject to. Criteria to judge its beauty; (5) Natural and accidental illnesses, and (6) Therapies and most suitable remedies to treat diseases.

As the titles suggest, the first four sections deal with horses in general, while the last two are more specifically concerned with veterinary medicine. The book is considered to be the earliest Italian book on the nature of the horse and marks the beginning for the renewal of western veterinary practice.

The structure of the book is strictly scientific and offers a description of symptoms and diseases; an aetiology, that is the study of causation, with a list of causes, and diagnosis is formulated and discussed. Even pathogenetic information is not lacking in this treatise. Absolutely new in this time is that therapy consists of preparations known as *simplicia*,



No. 046, f. 40r

that is to say drugs and medicaments made directly from vegetable, mineral or animal ingredients, as already prescribed by Galen, which, until recently were still largely used in medicine and described by the official pharmacopoeia.

Many of Ruffo's remedies, orally transmitted through many generations, are still used in our days. To assess the scientific contents and value of the work, it is sufficient to notice the complete absence of magical practices or formulae, of propitiatory practices, of the possible influence of the stars and planets or of pseudo-religious superstitions.

From Giordano Ruffo's studies a new horse is actually born, capable of running unscathed on any type of ground, a characteristic that was considered to be as necessary in the military fields as well as in the field of communication and transport.

It is likely that Ruffo knew the Byzantine *Hippiatrica*, perhaps in the compilation by Hierocles. His pathology is based on the Galenic theory of humours. The *De medicina equorum*, however, is essentially the product of Ruffo's personal experience and astute observation (certain passages, for example, suggest that he performed autopsies). Although he was of course ignorant of the circulation of the blood, he distinguished between veins and arteries, and he offered a method of differential diagnosis for cases of lameness.

The text of Ruffo's treatise was the prime source for the texts on the same subject by Pietro de Crescenzo in the 13th century, by Lorenzo Rusio, Pietro Dini, Bartolomeo Grisone, and Guglielmo de Villiers in later centuries. Carlo Ruini mentions Ruffo in his well-known *Anatomia del cavallo* (1598).

De medicina equorum was widely disseminated in both manuscript and printed form. It is likely that the original version was in Latin and that the text was subsequently translated into Sicilian, Italian, French, Provençal, and Catalan to allow its diffusion among the ordinary people, like those who worked in the stables. It is obvious from the various editions that the original text was tampered with: whole chapters were omitted, or additions were made of hardly any scientific value. As Giordano's treatise for many centuries remained the only reference work for anybody writing on the subject, it can safely be assumed that authors and publishers – who have been numerous both in Italy and abroad – often added to or deleted from the original text, sometimes even publishing the treatise, or parts of it, under their own name, without quoting the source. All the same, its influence on the development of veterinary medicine has been considerable, and Ruffo is rightly regarded one of the most important mediaeval writers on horse medicine and horsemanship.

The treatise has come down to us in several versions. The first printed edition was published by Piero Bergamascho in Venice in 1492 in the Italian translation by Brother Gabriello Bruno, under the title *Libro de la natura de cavalli*. This text was reprinted by Giovanni Battista Sessa in Venice in 1502, 1508 and 1517 (see no. 046). Another version of the Italian text was included in an edition of 1561 (see no. 047); a third version was printed in several editions in Venice in the 1550s and 1560s (see no. 048 and 049).

The only modern edition of the *De medicina equorum*, based on a manuscript in the Bibliotheca Marciana in Venice, is by H. Molin, *Jordani Ruffi Calabriensis hippiatrica* (Padua, 1818), but this edition is so rare that it is virtually inaccessible.

LITERATURE:

R. Roth, Die Pferdeheilkunde des Jordanus Ruffus (1928); – G. Beaujouan, Y. Poulle-Drieux, and J.-M. Dureau-Lapeyssonie, *Médecine humaine et vétérinaire à la fin du moyen âge* (Geneva, etc. 1966; – Centre de recherches d'histoire et de philologie de la IVe section de l'École pratique des hautes études, vol. V. *Hautes études médiévales et modernes*, 2): pp. 17–21, contains references to the older editions, a list of the MSS of the various versions, and a bibliography on Ruffo and on his treatise; it also contains (pp. 51–114) a study on the veterinary portion of the *De medicina equorum* from a methodological point of view; – Brigitte Prevot, *La maréchaucie des chevaux, ou, la traduction française du DE medicina equeorum de Jordanus Rufus* (critical edition; Lille 1989); – The Italian text was edited by Yvonne O. Hedvall, *Lo libro dele marescalcie dei cavalla. Cod. 78C15, Kupferstichkabinett, Berlin: trattato veterinario del Duecento* [by Giordano Ruffo] (Stockholm 1995).

046

RUFFO, Giordano.

Libro dela natura di cavalli: & el modo di rilevarli: medicarli: & domarli: & cognoscerli: & quali son boni: & del modo de farli perfecti: & trarli da iuicii quali sono viciati: & del modo de ferarli bene: & mantenerli in possanza & gagliardi. Et de qual sorte morsi alor si conviene secondo le nature vicii o qualita di quelli: di qual son tutti instoriati in questo. &c. Item in simel modo tratta de la natura di relevar: medicar: governar: & mantener spalivieri astori falconi & simili. & cetera.

Venice, Melchior Sessa & Pietro de Tavini, 4 March 1517.

(Colophon: 'Stampata in Venesia per Malchior Sessa: Et Pietro de tavani compagni nel anno M.D.XVII. adi. iiii marzo) 4to. (size of the leaves 199 x 152 mm). (44) ff. (ff. 33-40 numbered). *Collation*: A-L⁴. With large woodcut (152 x 101 mm) of a blacksmith's workshop on the title, a woodcut on falconry at the beginning of the text on this subject (f. (28)v), both in an ornamental frame, and 39 half-page woodcuts with two bits each on ff. (32)v-(42)r., woodcut initial and woodcut printer's device of Melchior Sessa of a cat with a rat in its jaws on the recto of the last leaf (verso blank). Modern vellum.

COMMENTARY:

The rare 5th edition of this translation into Latin of Brother Gabrielo Bruno. The first was published also in Venice by Piero Bergamascho in 1492 (Hain 14034; *BMC* V, 512; Sander 6621), the second by Giovanni Battista Sessa in Venice in 1502 (Sander 6622), and the third by Giovanni Battista's son Melchior in 1508 (Sander 6623), also the publisher of our edition which is a page-for-page reprint of that third edition. The 4th edition was published by J.A. Scinzenzeler in Milan in February 1517 (Sander 6624).

The title-page woodcut depicts the interior of a blacksmith's workshop, and is copied from the earlier woodcuts of previous editions by Sessa. The woodcut illustrates a legend relating to Eloy, the patron saint of farriers and blacksmiths. St. Eloy from Limoges, was in his early life a metal worker and goldsmith who later rose to bishop of Noyon. According to the legend, St. Eloy, while shoeing a restive horse, miraculously removed the foreleg, shoed it, and re-joined the leg. Another version says that he restored an accidentally amputated hoof.

Included at the end are 39 paired and rather crude woodcut designs for 78 bits on 20 pp., which set a precedent for the more elaborate 'bit books' to appear later in the 16th century (see e.g. nos. 071, 079 and 087). After the title (verso blank) follow the 114 short chapters of the text on ff. A2r-I4r: 'Libro del modo de governor cavalli & medegarli prologo primo' (f. A2r), 'De le generation natura & nativita & nutrimento del cavallo'. Cap. II (f. A2r); 'In che modo se die ligar el cavallo. Cap. III' (f. A2v); 'De la custodia & guardia che se die haver ai chavalli. Cap. IIII' (f. A2v), etc.

On ff. I4v-H4r a text on falconry: 'Opera nobilissima composta per lo Excellente maestro Agosto mago Re de'tutte le passion vien a falconi astori e sparaveri', with a half-page woodcut depicting a falcon hunt at the beginning. This rare text by the mysterious 'Maistro Agosto Mago' was composed in the 15th century and was apparently first printed in Sessa's edition of 1502. It is worth noting that falconry was the favourite sport of Emperor Frederick II (see above).

REFERENCES:

Sander 6625; Nissen3512 (ed. Milan, 1517); Harting (for the text on falconry).



No. 046, title-page

047

RUFFO, Giordano.

Il dottissimo libro non piu stampato delle malscalzie del cavallo, del Signor. Giordano Rusto calavrese. Dove con bellissimo ordine da'conto di conoscere tutte le cose pertinenti al cavallo, e tutte le sorti d'infermita, & da che nascano, con i rimedi di quelle. Di piu, vi s'è aggiunto un trattato di Alberto Magno dell'istessa materia, tradotto dal latino in questa nostra volgar lingua ...

Bologna, Antonio Giaccarelli for Giovanni de Rossi, 1561 (colophon (p. 110): 'Stampato in Bologna nelle case d'Antonio Giaccarelli'). 4to (size of the leaves 203 x 145 mm). (12), 110, (2) pp. *Collation*: a⁴, b², A-O⁴ (quires N and M wrongly bound) With woodcut printer's device on title, woodcut initials.

Later vellum.

Provenance: With the ex-libris 'Ex Bibliotheca Philippica' pasted to the verso of the front cover.

COMMENTARY:

One of the later editions of another translation of Ruffo's book, in a totally different sequence compared to the earlier editions. On pp. 89-110 is the 'Trattato sopra le malcalzie del cavallo', the chapter on horses from *De animalibus* by Albertus Magnus, or Albert the Great (c. 1200-1280), the great mediaeval encyclopedic scholar and one of the most universal thinkers of the Middle Ages. Even more so than his most famous student, St. Thomas of Aquinas, Albert's interests ranged from natural science all the way to theology. He made contributions to logic, psychology, metaphysics, meteorology, mineralogy, and zoology to which fields this treatise belongs.

After the title (verso blank) follow the dedication by the printer Giovanni de' Rossi to Count Ottavio Landi, dated Bologna, 28 June 1561 (pp. (3)-(5)), the printer to the reader (p. (6)), the Tavola (pp. (7)-(10)), the Prologo (pp. (11)-(12)). The 162 short chapters of the text are on pp. 1-80 (Cap. 1: 'In che guise si deve generar il cavallo, & di che fatta debb'essere la cavalla' (pp. 1-2); Cap. 2: 'Come il cavallo se dè pigliare, & domare' (pp. 2-3); Cap. 3: 'In che modo se debbe tenere, & cavalcare il cavallo, et come, et dove. O d'estate, o d'inverno, etc.), followed by 'Qui seguono alcuni altri secreti bellissimi havuti da diversi essercitatissimi mariscalchi, & d'altri authori' (pp. 81-88), the above mentioned text by Albert the Great on pp. 89-110, and the privilege on the recto of the last leaf (verso blank).

REFERENCES:

Cat. Huzard III, 3509 (with a note by Huzard on the relation of this text with the preceding editions).



No. 047, title-page

048

RUFFO, Giordano.

**Libro dell'arte de marascalchi per conoscere la natura de li cavalli, & medicarli nelle loro infirmità, & l'arte di domarli ...
Novamente stampato.**

Venice, Heirs of Giovanni Padoano (colophon), 1554. 8vo (size of the leaves 144 x 96 mm). 44, (1, blank) ff. *Collation*: A-E⁸, F⁴. With oval woodcut printer's device: Temperantia with motto 'Medium tenere beati', woodcut initials. Printed in italics.

Modern overlapping vellum over boards with gilt centre-piece of the 'Bibliotheca Hippologica J. Anderhub' on both sides; in modern slip-case.

Provenance: With written ownership entries of (1) the Library of the Jesuit College at Paris, and (2) the Marquis Maurice de Quinque (?) on the title-page; with the ex-libris of J.H. Anderhub (1937) pasted to the verso of front cover, and the gilt ex-libris of the 'Bibliotheca Tiliiana' pasted to the first fly-leaf, and a small oval stamp on the verso of the title and on last leaf; stamp on the same page 'Hazard de l'institut': the library of Lean Baptiste Hazard.

COMMENTARY:

One of several editions with this version of the text of Ruffo's *De medicorum libro* which was printed in Venice in the 1550s and 1560s.

After the title (verso blank) follows the text (ff. 2r-41v): the prologue (f. 2r-v) with the arrangement of the book in six parts: 'In prima de la creatione & nativita ... Secondo de la aprensione & domatione .. Tertio de la custodia & doctrina ... Quarto de la cognition de la bellezza del corpo di membri ... Quinto de infirmitade si natural come accidentale ... Sexto de le medicine & remedii contra le infirmita ... & questo se contene nel quinto capitulo'. The main part, chapter 5-6, is on ff. 8r-41v and discusses the various diseases and their remedies in 63 short chapters: Del verme capitulo, De verme volativo capitulo, De lanticore capitulo, De strangoione capitulo, etc. On f. 42r-43r follows the prologue by Gabrielo Bruno for his translation into Italian, dated Venice, 17 December 1492. On f. 43v is a sonnet by Gabrielo Bruno, beginning 'Chi vol haver del cavallo bon governo ...' (last leaf blank).

REFERENCES:

Mennessier II, 464; Huth 4; Anderhub 284 (this copy);
STC Italian 592.



No. 048, title-page

049

RUFFO, Giordano.

**Libro dell'arte de marascalchi per conoscere la natura delli cavalli, & medicarli nelle loro infirmita, & l'arte di domarli ...
Novamente stampato.**

Venice, Francesco de Leno, 1563 (colophon). 8vo (size of the leaves 151 x 108 mm). 44, (1, blank) ff. *Collation*: A-E⁸, F⁴. With vignette and oval woodcut printer's device: *Temperantia* with motto 'Medium tenuere beati'; a full-page woodcut of a blacksmith's workshop on the verso of the title (116 x 85 mm), woodcut initials. Printed in italics.

COMMETARY:

Page-for-page, even line-for-line reprint of the previous edition, only with the addition of the full-page woodcut on the verso of the title.



No. 049, title-page

REFERENCES:

Menessier II, 464; Huth 4.

BOUND WITH:

Three other works on horsemanship, all printed in Venice between 1549 and 1569:

- (1) COLOMBRE, Agostino, *Della natura de' cavalla* (Venice, Francesco Fagiani, 1561). See no. 077).
- (3) BIONDO, Michel Angelo, *Della domatione del poledro* (Venice, Biondo, 1549). See no. 054).
- (4) GRISONE, Federico. *Ordini di cavalcare* (Venice, Gratosio Perchacino, 1569). See no. 056).



No. 049, f. 1v

VEGETIUS Renatus, Publius (Flavius)

Publius Vegetius Renatus was a writer of the Later Roman Empire. Nothing is known of his life or station beyond what he tells us in his work known as the *Digesta Artis Mulomedicinae*, a guide to veterinary medicine. It is the first work of the Christian era entirely devoted to veterinary medicine and the first monograph on the subject to be printed. The *editio princeps*, edited by Johannes Faber, was published in Basel in 1528 (see no. 050). Before the end of the 18th century his work was only printed one more time in the original Latin, in 1574. Translations, however, were published into Italian (first edition: Venice 1544, see no. 051), French (first and only edition: Paris 1563, see no. 052), English (in 1572), and German (in 1532, 1565 and 1601). The modern standard edition (Teubner edition) by E. Lommatzsch appeared in Leipzig in 1913.

Publius Vegetius Renatus was a Roman man of letters who flourished around 450-500 AD. He is not to be confused with Flavius Vegetius Renatus, a soldier and author of the famous military textbook *Epitoma rei militaris* (also referred to as *De Re Militari*), as some scholars do. N.P. Milner for example, claims 'that it was the same Vegetius who wrote both works was proved through close verbal and stylistic parallels by C. Schoener, and is generally accepted'. Nor was he a horse trader and farrier as is often stated. Publius Vegetius had travelled widely and set out to restore veterinary medicine to the status it had held in ancient Greece. Some consider Vegetius' work as a sheer translation/compilation of the extant Greek texts on horses; others maintain that it is one of the most important manuals on horse medicine ever written. In any case it is the most complete work on the subject of his time and set the standard for all medieval veterinary literature until Ruini. Vegetius asserts that anatomy is the basis for veterinary medicine and his proposed therapies are not very different from those of the empirical methods of Absyrtus. The first two books of his *Ars veterinaria* deal with the diseases of the horse, the third with the diseases of bovine animals and the fourth with anatomy and remedies.



No. 050, title-page

050

VEGETIUS Renatus, Publius

Vegetii Renati artis veterinariae, sive mulomedicinae libri quatuor, iam primum typis in lucem aediti. Opus sane in rebus medicis minime aspernandum.

Basel, Joannes Faber Emmeus Juliacensis, 1528. 4to (size of the leaves 179 x 148 mm). (8), 72 ff. *Collation*: a-b⁴, A-S⁴. Title within woodcut border consisting of 4 blocks, three of which have biblical and other scenes: Paul escaping from Damascus in a basket, Phyllis riding Aristotle and the worshipping of an idol, woodcut initials. Text printed in italic.

17th-century blind tooled vellum, title written on spine, edges sprinkled red.

Provenance: Owner's stamp on title and on several other places, engraved bookplate with interlaced initials (A, L, B and V?) pasted to the verso of front cover.

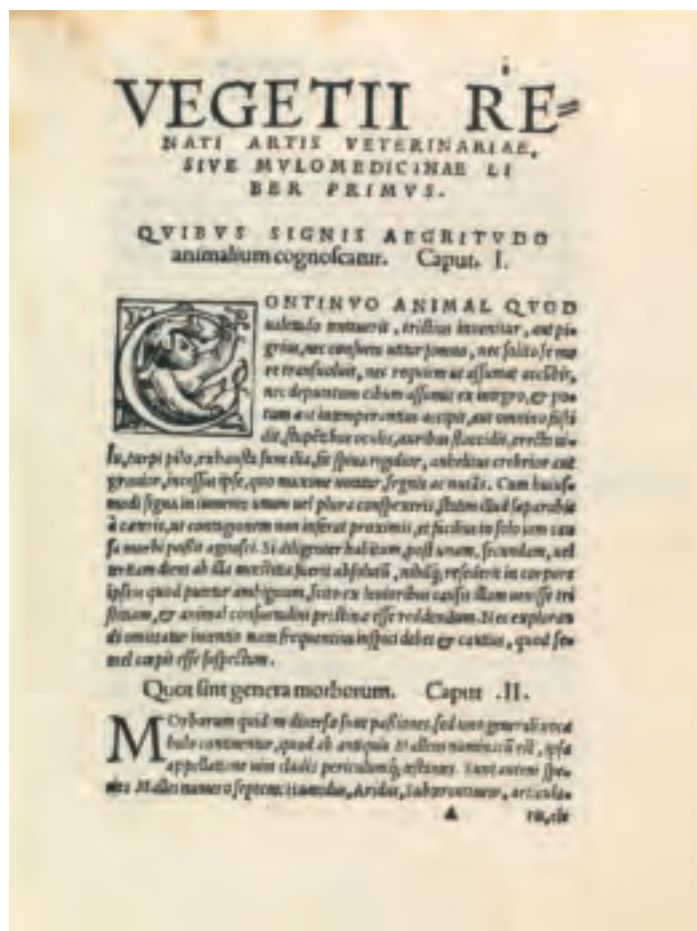
COMMENTARY:

The *editio princeps*, edited by Johannes Faber, of what is generally considered the first book on veterinary medicine ever printed. Perhaps ironically the printer/editor Johannes Faber has printed a woodcut of a shrewish woman (= Phyllis) with a whip, riding a man (= Aristotle) wearing a bit and bridle on the title-page of this text on horse medicine.

On the verso of the title is the dedication by Johannes Faber to Ferdinand, King of Hungary and Bohemia; on f. (2)r-(3)r is the second dedication by the German humanist and friend of Erasmus, Herman von Neuenar Sr (1482-1530) to the same king, dated 'Ex arce nostra Bedburtina, 4 July 1528. The Elenchus (list of chapters) follows on ff. (3)v-(7)v, and the preface on f. (8)r-v. At the end of the text (ff. 1-72r) is the colophon at the bottom of f. 72r (72v is blank).

REFERENCES:

VD 16 V-468; Mennessier II, 612; Adams: V-341; Durling 4563; Wellcome 6524; Cat. *Goldsmiths* 17.



051

VEGETIUS Renatus, Publius

I quattro libri di Vegetio Renato della medicina de cavalli & altri giumenti overo dell'arte di maniscalchi, tradotti della latina nella lingua volgare.

Venice, Michele Tramezzino, 1544 (*Colophon*: 'In Venetia per Michele Tramezzino. Nel MDXLIII'). 8vo (size of the leaves 146 x 98 mm). (12), 136 ff. *Collation*: Aa⁸, Bb⁴, A-R⁸. With woodcut printer's device (with caption 'Sybilla') on title-page, printed in Italics, not rubricated.

Modern overlapping vellum with gilt stamp of the Bibliotheca Hippologica I.H. Anderhub in the centre of both sides, gilt spine. In a slipcase.

Provenance: With ex-libris of J.H. Anderhub, dated 1937, pasted to the back of front cover, and gilt ex-libris of the Bibliotheca Tiliana (the celebrated library of Kurt Lindner (1906-1987) on the history of hunting and forestry) pasted to the recto of the first fly-leaf and tiny oval stamp of the Bibliotheca Tiliana on verso of title and last page.

COMMENTARY:

Rare first edition of the translation into Italian of Vegetius' manual. Tramezzino published a second edition in 1548. After the title-page (verso blank) follow the 'nihil obstat' of Pope Paulus III (ff. (2)r-(3)r), Privilege (f. (3)v), the dedication to Antonio di Perini by Michele Tramissino (f. (4)r-v), the Tavola (ff. (5)r-(10)r), 'Avvertenza ai lettori' (f. (10)r), 'Annotatione delle misure' (f. (10)v), Preface (ff. (11)r-(12)v), and the text of the four books on ff. 1-136v.

REFERENCES:

Menessier II, 613; *STC Italian* 713; Ceresoli 546; Anderhub 351 (this copy); Schrader 1848; cf. in general: M. Aprile, *Giovanni Brancati traduttore di Vegezio: edizione ... del Ms. Vat. Ross. 531* (Galatina 2001), and V. Ortoleva, 'Giovanni Brancati traduttore di Vegezio, contributo allo studio della tradizione manoscritta della Mulomedicina', in: *Orpheus. Revista di umanità classica e Cristiana*, 13/2 (1992), pp. 369-383.



No. 051, title-page

052

VEGETIUS Renatus, Publius

Quatre livres de Puble Vegece Renay, de la medecine des chevaux malades, & autres veterinaires aliénez & altérez de leur naturel. Traduits nouvellement de Latin en François.

Paris, Charles Perier, 1563. 4to (size of the leaves 244 x 147 mm). (4), 116, (10) ff. *Collation*: ā4, a-z4, A-H⁴, P. With printer's device depicting Bellerophon on title (the printer's workshop was named 'à l'enseigne de Belleorphon'), the full-page coat-of-arms of the dedicatee, Jacques de Silly, on the verso; a large full-page woodcut of a horse looking left with left foreleg raised and signed by a monogram ('HSP' = Hans Sebald Beham) on the recto of the last leaf (verso blank), woodcut initials. Contemporary annotations on ff. 1-5.

Modern mottled dark brown calf, covers blind ruled with 4 gilt floral corner-pieces, ribbed spine.

COMMENTARY:

Rare first and only edition of the translation into French of Vegetius' manual, usually attributed to Bernard du Poy-Monclar, but claimed to be by Charles Estienne (see Renouard in his *Annales des Estiennes*).

After the title-page (and the coat-of-arms on the verso) follows the dedication to Jacques de Silly (1513-1570), count of Rochefort, La Rochepot, etc. by Bernard du Poy-Monclar (ff. (2)r-(4)v). The text is on ff. 1-116, followed by the 'Avertissement' (f. (1)r), the 'Table et repertoire' on ff. (1)r-(8)v, Errata on f. (8)v, Privilege, dated 28 November 1563 on f. (9)r-v, and the woodcut by Hans Sebald Beham on f. (10)r (verso blank).

REFERENCES:

Menessier II, 612; Neumann 706; Smith, *Early history* I, p. 20ff; *Cat. Huzard* III, 3520; Anderhub352.



No. 052, title-page

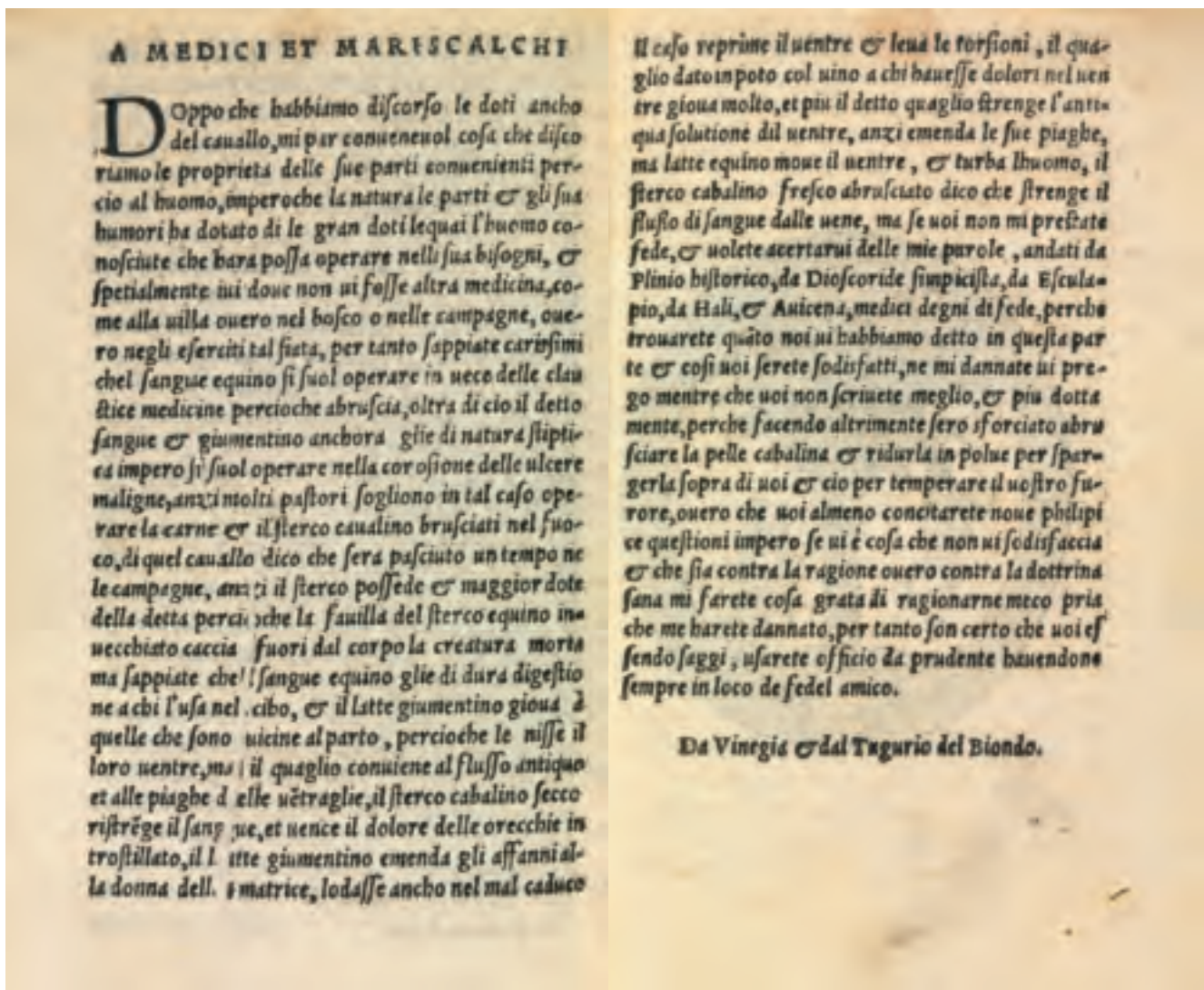


No. 052, f. (10)r

BIONDO, Michel Angelo

Michel Angelo Biondo (1500-1565) was an Italian physician who established a printing press in Venice, which from c.1540 mostly published medical texts such as *De origine morbi gallici*. Other books include the mnemotechnical *De memoria libellus* and a book on navigation, *De ventis et navigatione* (1546).

This famous Venetian printer/publisher is also the author of a very rare book on the dressage of young horses: *Della domination del poledro*, which he printed on his own presses in 1549 (see no. 053, and a second copy, no. 054).



053

BIONDO, Michel Angelo

Della domatione del poledro, del suo amaistramento, della conservatione della sanita del cavallo, et della utilissima medicina contra li sua morbi, opera molto necessaria, ad ogni Imperatore de gli eserciti, ab bon soldato, et gran cavaglieri, da incerto philosopho antichamente scritta ... Novamente percio venuta nelle mani del biondo, da lui Tradutta in lingua materna ...

Venice, Michel Angelo Biondo, 1549. 8vo. (Size of the leaves 150 x 95 mm). 23 ff. *Collation*: A-E⁴, F⁴⁺¹ (last blank lacking). 19th-century vellum over boards, spine with title label lettered in gold.

Provenance: Ex-libris of Dodgson Hamilton Madden (1848-1928), an Irish Unionist Party MP and judge, with his coat-of-arms; and ex-libris 'Ex Bibliotheca Philippica'.

COMMENTARY:

Very rare first and only edition of this short treatise on the dressage of young horses and on veterinary medicine: the diseases of horses, cures and remedies, by the Venetian physician, author and printer Michel Angelo Biondo.

On the title-page Biondo claims that he has translated this work written by an anonymous ancient author. In fact his treatise is a partly a translation of Giordano Ruffo's *De cura eorum*.

The book contains: title, index of chapters on its verso, the dedication to all army commanders, good soldiers and equestrians (f. 2r-v), preface (f. 3r-v) and 22 short chapters including chapters 'Della generatione del cavallo', 'Dal modo del pigliare, et del dominare il poledro', 'Di morsi, & delli freni', 'Della bellezza del cavallo', 'Delle infirmita naturali, & accidentali', 'Delle galle', 'Delle verme', 'Delle nivuli del capo', 'Del dolore causato del superfluo sangue', etc. (ff. 3v-21r); a letter of Biondi to the reader (ff. 21v-(22)r), the short text 'A Medici et Marescalchi' (ff. (22)v-(23)r), Biondo's printer's device is on f. (23)v.

REFERENCES:

Diz. biogr. degli Italiani 10, pp. 562; KVK: 5 copies.

054

BIONDO, Michel Angelo

(Second copy of the same work)

BOUND WITH:

(1) COLOMBRE, Agostino. *Della natura de' cavalla* (Venice, Francesco Fagiani, 1561). See no. 077.

(2) RUFFO, Giordano, *Libro dell'arte de marascalchi* (Venice, Francesco de Lena, 1563). See no. 049.

(4) GRISONE, Federico. *Ordini di cavalcare*

(Venice, Gratosio Perchacino, 1569). See no. 056).



No. 053, title-page

GRISONE, Federico

Federigo Grisone's *Gli Ordini di Cavalcare* (The orders of riding) is the first of the great Renaissance horsemanship manuals. First published in 1550, this manual was the first to have a wide-ranging influence on the Art of riding, since Xenophon wrote his *The Art of Horsemanship*, 2000 years earlier. The Renaissance fascination with classical texts led to a high regard for Xenophon's guide when it came to choosing and training a horse for military purposes. Yet as military tactics had changed completely from charging in a straight line to fast manoeuvring in single cavalry fights, and consequently riding had become a gentlemanly art, Grisone's manual took an entirely different approach.

While Grisone does stress the need to reward the horse, his recommendations of severe beatings about the head, the use of fire, whips and chains together with page upon page of designs for severe bits, make his approach alarming to modern sensibilities. Grisone is well-known for his rather forceful, sometimes cruel, methods of training. There are several cases in his book where he recommends abusive practices. He used harsh methods to subdue the horse, employing severe spurring and harsh bits (some of which he had invented himself). Other examples of his cruel methods include placing live hedgehogs under the horse's tail, punishing his horses by placing a cat, strapped to a pole, under their belly, and forcing the horse's head under water to the point of near-drowning if it showed any fear of crossing water.

Seeing him as a product of his own time is important, however, in appreciating the contribution of his work. Grisone was known throughout Italy as a skilled horseman and his manual describes techniques established in the famous riding-school he founded in Naples in 1532. His method approaches riding as a display of human control over the horse as a lower being, with the intention of refining and perfecting nature through human skill. This meant that a fierce response to any resistance from the horse was essential in his opinion, to show that man could assert his authority without compromise. Grisone does not refer to Xenophon at all and this may be because Xenophon's more sympathetic approach did not sit easily with this severe starting point.

The practicality of Grisone's method has to be questioned, as it is hard to see his violent approach as likely to result in the calm and beautifully trained horse he is aiming for. Grisone was influenced by the famous general Xenophon, especially in the positioning of the rider's seat and aids, but he appears to have given up the part where the Greek master advocates the *gentle* training and riding of the horse.

Federico Grisone († c.1570) was a Neapolitan nobleman who, already during his lifetime, was considered to be the 'father of the art of equitation'. Grisone began a riding academy in Naples in 1532, and became one of the first masters of dressage and courtly riding. His training methods had a great and unparalleled impact on the training of horses in the second half of the 16th century. They spread into France, thanks to De la Broue and Giovanni Battista Pignatelli. Only later masters, however, such as Antoine de Pluvinel, were to restore the ideas of gentle training of the horse.

Grisone's manual was nevertheless the first of its kind and extremely successful. The original Italian text was first printed in 1550 (no. 055) and at least 10 later editions appeared until 1610 (see nos. 056 (1569), 057 (1571), and 059 (1582) – his enlarged text on veterinarian medicine was first published in 1571 as a second part of the main text (no. 057), with a fourth edition in 1620 (no. 058). At least ten French translations were published between 1559 and 1610 (see nos. 065 (1579), 066 (1584), 067 (1599), and 068 (1610), as well as a Spanish translation in 1568 (see no. 069; with a 17th-century manuscript copy: no. 070) and two German translations: (1) in 1566 (see nos. 060 and 061), and (2) in 1570 (see no. 062 with re-editions in 1580 (no. 063) and 1599 (no. 064); see also no. 222 for later copies of the plates). Sir Thomas Blundeville chose to adapt rather than directly translate the text into English because he considered Grisone to have 'so confused an order of writing' (*A Newe Booke containing the Arte of Ryding and breaking greate Horses* (London 1560). His adapted translation of 1560 was revised and expanded in 1565 and had run to six editions by 1609; see for the [1570] edition no. 037.

LITERATURE:

Mario Gennero, 'Federico Grisone e l'arte equestre del cinquecento', in: *Atti del Convegno [Druento, Cascina la Rubianetta]*, 13 novembre 2010 (Torino 2010), pp. 47-75; -- Elizabeth M. Tobey, 'The legacy of Federico Grisone', in: *The horse as cultural icon*. Eds. P. Edwards, K.A.E. Enkel & Elspeth Graham (Leiden 2012), pp. 143-171; -- A modern edition appeared in 2000: *Degli ordini di cavalcare*. Ed. Mario Gennero (Roma 2000).



No. 055, title-page

055

GRISONE, Federico

Gli ordini di cavalcare di Federigo Grisone, Gentil'huomo Neapolitano. Con gratia et motu proprio di Papa Giulio Terzo: Et con privilegio dell'Illustris. Vece Rè di Napoli ...

Naples, Giovan Paulo Sukanappo, 1550. 4to. (size of leaves: 203 x 140 mm). (2), 21, 24-124, (30) ff. *Collation*: π², A-E⁴, F⁴⁺² (F2-3 (= ff. 22-23) lacking), G-Z, 2A-2H⁴, 3A-3G⁴ (including the last blank), 3H². With woodcut vignette on title, 2 full-page woodcut illustrations of horse training plans, 50 full-page woodcuts of bits on ff. 3A2r-3G2v, woodcut historiated initials, colophon on f. 2H4v within ornamental woodcut border.

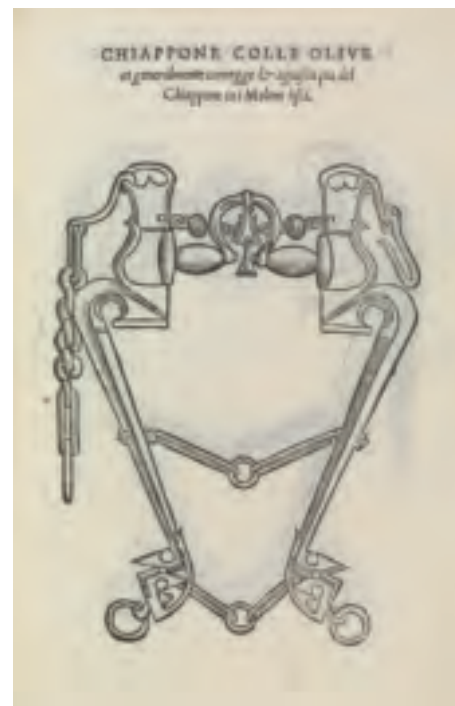
18th-century sprinkled calf with gilt triple-fillets along the edges and gilt fleurons in each corner, spine gilt in compartments with brown title label lettered in gold, gilt binding edges, edges sprinkled red.

Provenance: With old ownership's entry on title, and bookplate of the Macclesfield Library (also blind Macclesfield stamp on title. Auction catalogue no. 3546).

COMMENTARY:

The important first edition of this enormously influential Italian work on horsemanship.

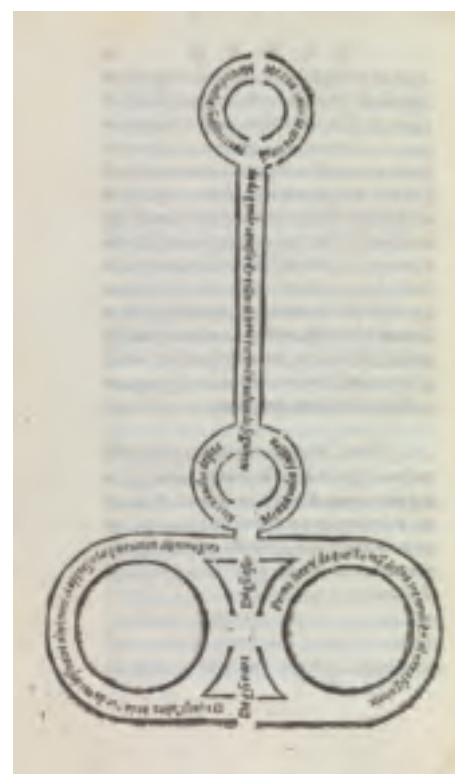
After the title (verso blank) and dedication by Grisone to Hippolito da Este, Cardinal of Ferrara, follows the text in four books (f. 1-124r in Arabic and Roman numbers), the colophon on f. 124v, one page text (f. 3Ar, verso blank), the 50 woodcut plates of bits, 2 pp. text (f. 3G3r-v), the blank 3G4, 2 ff. with errata and 'Registro'.



No. 055, f. 3E4r (f. (20))

REFERENCES:

Menessier I, 579; Wells 3102; Graesse III, 160; Nissen 1720; Toole Stott II, 2014.



No. 055, f. 84v

056

GRISONE, Federico

Ordini di cavalcare et modi di conoscere le nature de cavalli, emendare i vitii loro, & ammaestrargli per l'uso delle guerra. Con le figure di diverse sorti de morsi, secondo le bocche, & maneggiamenti de cavalli.

Venice, Gratosio Perchacino, 1569.- 8vo. (size of leaves: 149 x 105 mm). 109, (35) ff. (mistakes in numbering of quire F, quire I misbound). *Collation*: A-S⁸, including the last blank. With woodcut printer's device on title, one folding woodcut of a horse, indicating the various diseases (numbered 1-60), 2 full-page woodcut illustrations of horse training plans, 50 full-page woodcuts of bits on ff. O6r-R6v, woodcut historiated initials.

COMMENTARY:

The 6th (?) Italian edition, and probably the third edition published by Perchacino who issued an edition in Padova in 1559 and another in Venice in 1565.

After the title (verso blank), follow the text in four books on ff. 2r-109r, a 'To the reader' on f. 109v, the 50 plates of bits, a concluding text on f. R7, and a text on some horse diseases: 'Varie infirmitadi, che sogliono venire a' cavalli, & li suoi rimedii: applicati a ciascuna di esse', with references to the numbers on the folding plate.

REFERENCES:

Menessier I, 579; Wells 3087; cf. Nissen 1720.

BOUND WITH:

- (1) COLOMBRE, Agostino, *Della natura de' cavalli* ... (Venice 1561). See no. 077.
- (2) RUFFO, Giordano, *Libro dell'arte de marascalchi* ... (Venice 1563). See no. 049.
- (3) BIONDO, Michel Angelo, *Della domatione del poledro ... della conservazione della sanita del cavallo* ... (Venice 1549). See no. 054.



No. 056, title-page



No. 056, the folding plate at the end

057

GRISONE, Federico

Ordini di cavalcare, et modi di conoscere le nature de' cavalli, emendare i lor viti, & d'ammaestrargli per l'uso delle guerra, & giovamento de gli huomini: Con varie figure di morsi, secondo le bocche, & il maneggio si vuol dar loro.

Venice, Giovanni Andrea Valvassori, detto Guadagnino, 1571. 4to. (size of leaves: 188 x 145 mm). (12), 163, (1) pp. *Collation*: (6, A-I⁸, K¹⁰. With woodcut printer's device on title, 2 full-page woodcut illustrations of horse training plans, 50 full-page woodcuts of bits on pp. 114-63, woodcut head- and tail-pieces, and historiated and ornamented initials.

17th-century vellum, edges sprinkled red.

Provenance: With ownership entry of Girolamo Gassi on the title-page, and the ex-libris of Cesare Malfatti and the Bibliotheca Philippica.

COMMENTARY:

The 7th, or 8th (?) rare Italian edition of Grisone's manual, important because of the addition of a 'second' part on the diseases of the horse with their remedies, published anonymously and separately with its own title-page and imprint:

Scielta di notabili avvertimenti, pertinenti a' cavalli; distinta in tre libri. Nel primo si descrive quel che adopar si deve per far razze eccellenti. Nel secondo spiegasi l'anatomia de' Cavalli ... Nel terzo si ragiona della chirurgia, & de'suoi effetti. Col ritratto del cavallo ...

Venice, Giovanni Andrea Valvassori, detto Guadagnino, 1571. 4to. 71, (13) pp. *Collation*: a-k⁴, l². With woodcut printer's device on title and on the last page, a full-page woodcut of a horse, indicating the various diseases (numbered 1-60; on f. k1), woodcut head-piece and ornamented initials.

This addition – published here for the first time – contains Grisone's greatly enlarged text on veterinary medicine of the horse in three books (pp. 5-71 (verso blank), followed by the famous woodcut of a horse showing his diseases (names of the diseases printed around the woodcut; p. (2)), together with the explanatory text (pp. (3)-(12)). This text is concluded by the 'Registro' which relates to both parts, making clear that the two parts were published together.

Many later editions are modeled after this edition, cf. for example Nissen 1721. Re-editions of this text, with a separate title-page, were published in 1584 (Venice, Valvassori), 1590 (Venice, Andrea Muschio), and 1620 (Venice, Andrea Muschio; see no. 058).

After the title of the first part (verso blank), the original dedication by Grisone to Hippolito da Este, Cardinal of Ferrara, the contents, and a preface by Luigi Valvassori on p. (8), follow the text in four books on pp. 1-112, a 'To the reader' on p. 113, the 50 plates of bits on pp. 114-163, and a concluding text on p. (164).

REFERENCES:

Cf. Mennessier I, 579; Toole Stott II, 2014 (copy of the Huzard library); Wells 3102; Huth 7; Brunet II, col. 1759; Adams 1270.



No. 057, f. k2r (p. (2))

058

[GRISONE, Federico]

Scielta di notabili avvertimenti, pertinenti à cavalli, distinta in tre libri. Nel primo si descrive quel che adoperar si deve per far razze eccellenti. Nel secondo spiegasi l'anatomia de' cavalli; & narransi le cause d'ogni loro interna indisposition, & le cure à lor necessarie. Nel terzo si ragiona della chirurgia, & de'suoi effetti. Col ritratto del cavallo: ove si veggono tutti i suoi morbi, co' medicamenti applicati à loro.

Venice, Andrea Muschio, 1620. 4to (size of the leaves 204 x 152 mm). 70, (14) pp. *Collation*: a-k⁴, l². Woodcut printer's device on title, full-page woodcut of a horse (119 x 105 mm) indicating its 60 diseases and remedies (printed around the woodcut), woodcut head- and tail-pieces, woodcut initials.

19th-century wrappers.

Provenance: With the ex-libris of Louis Tissie.

COMMENTARY:

Fourth edition of Grisone's greatly enlarged text on veterinary medicine of the horse in three books (pp. 5-70, followed by a blank leaf (pp. (1)-(2)), and the famous woodcut of a horse indicating its diseases (names of the diseases printed around the woodcut; p. (3)), together with the explanatory text (pp. (4)-(13)). See for the first edition no. 057.

REFERENCES:

Toole Stott II, 2014; Wells 3102; Huth 7; Brunet II, 1739; Adams 1270



No. 058, title-page

059

GRISONE, Federico

Ordini di cavalcare et modo di conoscere le nature de' cavalli, emendare i vitii loro, & ammaestrarli per l'uso delle guerra, con le figure di diverse sorti de morsi secondo le bocche, & maneggiamenti de cavalli. Aggiuntovi di nuovo le infermità, che ad essi sogliono venire, con li suoi rimedii applicati à ciascuna d'esse.

Venice, Altobello Salicato, 1582. 8vo. (size of the leaves: 152 x 100 mm). 109, (27) ff. *Collation*: A-R⁸. With woodcut printer's device on title, 2 full-page woodcut illustrations of horse training plans, 50 full-page woodcuts of bits on ff. O6r-R6v, woodcut historiated and ornamented initials. The woodcut of a horse, indicating the possible various diseases is apparently missing. Contemporary vellum.

Provenance: With the ex-libris of the Bibliotheca Philippica.

COMMENTARY:

Later Italian edition of Grisone's manual, without the extensive addition on the diseases of the horse (see no. 057), but suggesting that this addition is present through the inclusion of a quire of 8 leaves with a separate title-page: 'Varie infermitadi che sogliono venire a' cavalli: et i rimedii applicati a ciascuna di esse. Con una nova aggiunta di cose importanti, à beneficio di colore, che si diletano di tal professione. Di novo ristampate ...' Venice, Altobello Salicato, 1582. 8vo. (8) ff. *Collation*: A⁸. With woodcut printer's device on the title.

This 'addition' contains only the usual text explanating the 60 diseases of the horse, though without the woodcut belonging to this text.

After the title (verso blank) follow the text in four books on ff. 2-109, a 'To the reader' on f. 109v, the 50 plates of bits on ff. (1) r-(25)v, and a concluding text on f. (26); f. (27) is blank..

REFERENCES:

Cf. Mennessier I, 579; Toole Stott II, 2014; Wells 391; Huth 7



No. 059, title-page



No. 059, f. (1)r

060

GRISONE, Federico

Künstliche beschreibung, unnd gründtliche ordnung, die pferdt, durch welche Ritterliche tugenden zu gutem theil geübt, unnd in hohem lob erobert, in alle behendigkeit zu ernst und kurzweil geschickt und volkommen zumachen. In fünff Bücher ... verfasset, und auss Italianischer sprach ... in unser best teütsch gebracht. Durch Hansen Frölich, und Veyt Tufft, beyde Burger zu Augsburg.

Augsburg, Mattheo Francken for Hansen Frölich, 1566. Folio. (size of the leaves 288 x 196 mm). (6), LXXXV ff. *Collation*: a⁶¹, A-N⁶, O⁸. Title printed in red and black, beginning with a woodcut text (printed in red): 'Des Edlen Hoch-berümbten und Rit-[followed by type set text:] termessigen Friderici Grisonis Neapolitani; 2 full-page woodcut illustrations of horse training plans in the text, one folding woodcut (310 x 390 mm) of a horse, indicating the various diseases (numbered 1-79), ornamental woodcut initials. 17th century brown morocco

Provenance: With gilt oval coat-of-arms of 'Johannes Georgius Liber Baro a Pichelsdorff et Altenburg' (a 'Regierungsrath' and book collector in Lower Austria, c.1700) in the centre of both covers, blind stamped binding edges, edges sprinkled red and blue.

COMMENTARY:

Very rare first issue of the first translation into German of Grisone's *Ordini di cavalcare*, by Hans Frölich and Veit Tufft, both stable masters of Marx Fugger, who also commissioned the translation. This first German translation is so rare that many bibliographers consider the translation by Fayser (see no. 062) as the first. The 6 ff. of the preliminaries contain: title (verso blank), contents, dedication by Frölich and Tufft to Marx Fugger (ff. (2)v-(3)v), Register (ff. (4)r-(5)r), glossary of some Italian words (f. (5)v), and a preface on f. (6). The text follows on ff. I-LXXXVr. Up to f. LXVv this is a more or less literal translation of Grisone's work; the last part of book 4, beginning with the chapter 'Volta ingamata, von abgerichteten Pferdten' seems to be a translation from Fiaschi, including five musical staves in the text giving the rhythm and tone for executing the vaults and gallop. The text of the fifth book with remedies, cures and prescriptions for horse diseases, although allegedly a translation of Grisone, is based on various other sources.

REFERENCES:

VD16, G-3369; Wells 3112; cf. Nissen 1722; KVK mentions 3 copies.



No. 060, the folding woodcut

061

GRISONE, Federico

Künstliche beschreibung, unnd gründtliche ordnung, die pferdt, durch welche ritterliche tugendten zu gutem theil geübt, unnd in hohem lob erobert, in alle behendigkeit zu ernst und kurzweil geschickt und vollkommen zumachen. In fünff Bücher ... verfasst, und auss Italianischer sprach ... in unser best teütsch gebracht. Durch Hansen Frölich, und Veyt Tufft, beyde Burger zu Augsburg. Disen fünff Büchern volget das sechst und letzte Büch, der aller schönste bericht, etzlicher weylant des Durchleüchtigsten, ... Herren Maximiliani, Römischen Keyzers, hochloblichster gedechtniss, Ritterlicher Kampffstück und stechen, wie dieselben von irer Key. May. Zum theil selbst erfunden und dargeben, zum theil zu anderen ire May. gelegen, zu lust und kurzweyl gebraucht worden.

Augsburg, Mattheo Francken for Hansen Frölich, 1566. Folio. (size of the leaves 315 x 195 mm). (6), LXXXVII ff. *Collation*: a⁶⁻¹, A-N⁶, O⁸, P². Title printed in red and black, beginning with a woodcut text (printed in red): 'Des Edlen Hoch-berümbten und Rit-[followed by the type set text:] termessigen Friderici Grisonis Neapolitani'; 2 full-page woodcut illustrations of horse training plans in the text, one folding woodcut (310 x 390 mm) of a horse, indicating the various diseases (numbered 1-79) at the end, 63 full-page and 3 double-page engraved plates: between ff. XI/XII 6, between ff. XXIX/XXX 4 full-page plans for training and dressage with horsemen; between ff. XXXV/XXXVI 6, and between ff. LXXI/LXXII 6 full-page engraved plates with bits and mouth pieces with gothic cursive lettering in a frame; between ff. XLIIII/XLV 2 full-page engraved plates on horse training; between ff. LXV/LXVI 6, between LXXXV/LXXXVI 8, and after f. LXXXVII 25 full-page (including 4 repeats) and 3 double-page engraved plates of knights fighting on horseback and knights and other riders participating in a tournament; ornamental woodcut initials.

Modern brown painted pigskin over beveled wooden boards, with black fillets along the edges and a gilt armorial stamp in the centre of both covers: 'Ex Bibliotheca Hippologica I.H. Anderhub', ribbed spine lettered in gold.

Provenance: With the bookplate of J.H. Anderhub, dated 1937, pasted to the first fly-leaf, and with two ex-libris pasted to the inside of the front cover, of (1) Albert von Schwerin, and (2) Henry Sarasin.

COMMENTARY:

Extremely rare second enlarged and illustrated issue of the first translation into German of Grisone's *Ordini di cavalcare*, by Hans Frölich and Veit Tufft, both stable masters of Marx Fugger, who also commissioned the translation. This second issue is even rarer than the first one (see no. 060).

The 6 ff. of the preliminaries contain: title (for the greater part identical with the first issue, though with added text announcing the new sixth book: 'Disen fünff Büchern volget das sechst ...'; verso blank), contents (including the contents of the sixth book), dedication by Frölich and Veit Forster (instead of Tufft in the first issue!) to Marx Fugger (ff. (2)v-(3)v), Register (ff. (4)r-(5)r), glossary of some Italian words (f. (5)v), and a preface on f. (6). The text follows on ff. I-LXXXVIIr. Up to f. LXVv this is a more or less literal translation of Grisone's work; the last part of book 4, beginning with the chapter 'Volta ingamata, von abgerichteten Pferdten' seems to be a translation from Fiaschi, including five

musical staves in the text giving the rhythm and tone for executing the vaults and gallop. The text of the fifth book with remedies, cures and recipes for horse diseases, although allegedly a translation of Grisone, is based on various other sources. The added sixth book with the title 'Von Kampffstucken. Das sechste Buch, von etlichen Kampffstucken, zu Ross unnd zu Füss, wie hernach volget' is on ff. LXXXVIr-LXXXVIIr.

The added 66 plates are apparently by at least three different artists. One of the plates of a series of 9 plates (including the three double-page engravings) illustrating the course of events at a tournament is signed 'C.S.', possibly Conrad Saldörffer, active in Nurnberg between 1563 and 1583.

REFERENCES:

VD16, G-3370; Wells 3112; Nissen 1722 (this copy?); KVK mentions only one copy; Bartsch IX, 287, no. 62; Benezit IX, 246.



No. 061, plate (7), after f. Lxxxvii



No. 061, plate between ff. xLiii and xLiiii



No. 061, plate between ff. xLiiii and xLv



062

GRISONE, Federico & Johann FAYSER VON ARNSTEIN Jr. *Kunstlicher Bericht und aller zierlichste beschreybung ... Wie die streitbarn Pferd (durch welche ritterliche Tugendten mehrers thails geübet) zum Ernst und ritterlicher Kurtzweil, geschickt und volkommen zu machen. In sechs Bücher bester Ordnung, wolverständlichem Teutsch, und zierlichen Figuren (mit anhengung etzlicher Kampfstick) dermassen in druck verfertigt, dass dergleichen in Teutschland niemals ersehen worden. Durch Johann Faysen den Jüngern von Arnstain ...*

Augsburg, Michael Manger für Georg Willer, 1570. Folio (size of the leaves: 305 x 205 mm). (20). 235, (43) pp. *Collation*: a⁶, b⁴, A-Y⁶, Z⁸⁻¹ (last blank lacking). Title printed in red and black within a woodcut border with portraits of famous riders (Perseus, Centauri, Minos, Alexander the Great, etc.) and the word IIIIIOKOMIKH in a cartouche at the top (title dam., restored), one double-page woodcut (310 x 390 mm) of a horse, indicating the various diseases (numbered 1-79) at the end (the same as in nos. 060 and 061), and 88 full-page woodcuts in the text, including 6 of a standing horse and one of a horse's skull within a frame with text in a cartouche, 16 illustrating horse training and dressage (including 5 repeats), 22 plans relating to horse training, 21 plates with bits and mouth pieces, 2 framed plates of the 'Berg der Planeten', and a horse in the midst of fighting soldiers, and 20 numbered tournament scenes at the end, presumably cut after Jost Amman; elaborate woodcut head- and tail pieces and initials. Contemporary pigskin fully tooled with fillets and ornamental and historiated rolls, one with the reformed theologians Martin Luther, Philipp Melanchton, Erasmus and Joachim Camerarius, and one with the virtues Fides, Spes and Caritas. Fides is signed by 'N.W.', who has been identified by Haebler as a bookbinder active in southern Germany, esp. in Augsburg. *Provenance*: With early ownership entry on title of Wolfgang Martinus Ehrman, and ex-libris of Henry Sarasin pasted to the inside of front cover. With contemporary annotations.

COMMENTARY:

First edition of the important second translation/adaptation into German of Grisone's *Ordini di cavalcare*, by Johann Faysen von Arnstein the younger, who based himself also on texts by Rusius, Fiaschi and Grisone.

In his introduction Fraser justifies his second translation by claiming that the first translation by Tufft and Frölich is incomprehensible, and the organization unfathomable. He says that the negative assessment of the 1566 translation is not only his, but is based on general consensus. A subsequent translation was necessary anyway since the 1566 edition, originally published in a very small print run, had been completely sold out. The picture of Faysen emerging from his introduction is that of a learned, circumspect man, a member also of an important humanist network around Joachim Camerarius, whose *Hippocomicus* (cf. the word at the top of the title border) was a source of inspiration to him. The woodcut plates are for the greater part copied from the engravings in the first translation.

The preliminaries contain the title (verso blank), dedication to Georg Ludwig von Seinsheim (1514-1594), the captain of the Franconian circle (Kreis), dated Augsburg, 16 June 1570 and signed 'Johann Fesser der Jünger, der Freyen Kunst Professor daselbst' (pp. (3)-(8)), Preface by Faysen (pp. (9)-(12)), glossary

of Italian words (2 x; pp. (13)-(18)), and preface by Grisone (pp. (19)-(20)). The text of the first six books is on pp. 1-234. Book 7, 'Von Kampfsticken' with the 20 plates with tournament scenes is on pp. 235, (1)-(40); book 8 'Was die Ross artzneyen anlanget, warumb dieselbige underlassen', illustrated with the double-page plate of a horse, indicating the various diseases (pp. (41)-(42)), the colophon on p. (43).

REFERENCES:

VD16, G-3371; Mennessier I, 581; Toole Stott 2023 (only the ed. 1573; Nissen 1723; Lipperheide II, 2893; Haebler I, 497 and II, 481, Tafel I, no 2.



No. 062, title-page



No. 062, p. 219



No. 062, p. 31

063

GRISONE, Federico & Johann FAYSER VON ARNSTEIN Jr. Kunstlicher Bericht und aller zierlichste beschreybung ... Wie die streitbarn Pferdt (durch welche ritterliche Tugendten mehrers thails geübet) zum Ernst und ritterlicher Kurtzweil, geschickt und volkommen zu machen. In sechs Bücher bester Ordnung, wolverstendlichem Teutsch, und zierlichen Figuren (mit anhangung etzlicher Kampfstick) dermassen in druck verfertigt, dass dergleichen in Teutschland niemals ersehen worden. Durch Johann Faysen den Jüngern von Arnstain ...

Augsburg, Michael Manger für Georg Willer, 1580. Folio (size of the leaves: 310 x 190 mm). (20). 235, (45) pp. Collation: a⁶, b⁴, A-Y⁶, Z⁸, including the last blank.

Contemporary blind tooled calf over beveled boards with fillets, ornamental rolls, centre and corner pieces on both covers, ribbed spine (clasps and catches missing).

COMMENTARY:

Third edition of the second translation/adaptation into German of Grisone's *Ordini di cavalcare*, by Johann Faysen von Arnstein the younger, who based himself also on texts by Rusius, Fiaschi and Grisone. The second edition was published in Augsburg in 1573. The text of this third edition is a page-for-page reprint and has been illustrated using the same blocks as in no. 062. The title is identical with the title of the first edition, including the woodcut border.

REFERENCES:

VD16, G-3373; Mennessier I, 581; Toole Stott 2023 (only the ed. 1573; Nissen 1723; Lipperheide II, 2893.

BOUND WITH:

- (2) HÖRWART VON HOHENBURG, Hans Friedrich, *Von der hochberhümpten ... Kunst der Reytrey* (Tegernsee 1581). See no. 019.
- (3) RUEL, Jean, *Rossartzney* (Nuremberg 1575). See no. 041.
- (4) [SCHWENDI, Lazarus von?], *Ein neue und bewerte Rossartzney* (Strasburg 1583). See no. 020.



No. 063, title-page



No. 063, p. 139

064

GRISONE, Federico & Johann FAYSER VON ARNSTEIN Jr. Kunstlicher Bericht und aller zierlichste beschreibung ... Wie die streitbarn Pferdt (durch welche ritterliche Tugenden mehrers thails geübet) zum Ernst und ritterlicher Kurtzweil, geschickt und volkommen zu machen. In sechs Bücher bester Ordnung, wolverndlichem Teutsch, und zierlichen Figuren (mit anhangung etzlicher Kampfstick) dermassen in druck verfertigt, dass dergleichen in Teutschland niemals ersehen worden. Durch Johann Faysen den Jüngern von Arnstain ...

Augsburg, Michael Manger for Georg Willer, 1599. Folio (size of the leaves: 316 x 210 mm). (20). 235, (45) pp. Collation: a⁶, b⁴, A-Y⁶, Z⁸, including the last blank.

In a beautiful, well preserved German binding: contemporary full blind stamped pigskin over beveled wooden boards, ribbed spine, original brass clasps and catches. Both sides decorated with three rolls framing an ornamental centre-piece: one ornamental roll, a roll with four theological virtues: Fides, Spes, Caritas, and Prudentia, and a roll with the archangels Gabriel, and Raphael, and the angels Uriel and Zadkiel.

COMMENTARY:

Fourth edition of the second translation/adaptation into German of Grisone's *Ordini di cavalcare*, by Johann Faysen von Arnstein the younger, who based himself also on texts by Rusius, Fiaschi and Grisone. The second edition was published in Augsburg in 1573, the third in 1580 (see no. 063), and the first in 1570 (see no. 062). The text of this fourth edition is again a page-for-page reprint, including the title (but in the same woodcut border), and illustrated with the same blocks as in no. 062.

REFERENCES:

VD16, G-3374; Mennessier I, 581; Toole Stott 2023 (only the ed. 1573); Nissen 1723; Lipperheide II, 2893.

BOUND WITH:

- (2) SEUTER, Mang, *Ein vast schönes und nutzliches Buech von der Rossartzney* (Augsburg 1599). See no. 028.
 (3) FUGGER, Marx, *Von der gestütere* (Frankfurt a/M 1584). See no. 024.



No. 064, title-page



No. 064, p. 171

065

GRISONE, Federico

L'écurie du S. Fédéric Grison gentilhomme Napolitain. En laquelle est monstré l'ordre & l'art de choisir, dompter, piquer, dresser & manier les chevaux, tant pour l'usage de la guerre qu'autre commodité de l'homme. Avecques figures de diverses sortes de mors de bride. N'aguieres traduite d'Italien en François, & nouvellement reveuë & augmentée, & enrichie d'abondant de la figure & description du bon cheval.

Paris, Thomas Perier, 1579. 4to (size of the leaves 212 x 160 mm). (8), 115, (1) ff. *Collation*: â⁴, A⁴, a-z⁴, A-F⁴. With woodcut printer's device on title, full-page woodcut of a horse, indicating the various diseases (numbered 1-60), 2 full-page plans showing horse training in a landscape, and 51 full-page woodcut plates of bits and mouth-pieces (ff. 90v-115r) in the text; woodcut head-pieces and initials. Half 19th-century buckram, spine gilt in compartments with title and date lettered in gold, marbled endpapers.

Provenance: With a label of Librairie de F. Seguin, Montpellier and bookplates of Mr. Louis Tissie and the Bibliotheca Philippica.

COMMENTARY:

The 7th edition of this translation into French by Thomas Sebillet of Grisone's *Ordini di cavalcare*. The first edition of this French translation had appeared in Paris with Charles Perier in 1559, with re-editions in 1561, 1563, 1565 and 1568. The 6th edition was published in Paris by Guillaume Auvray in 1575.

The preliminaries contain: title (verso blank), dedication letter by Guillaume Auvray to François d'Escoubleau, Seigneur de Sourdis († 1602), dated Paris, 2 August 1575 (ff. (2)r-(3)v), a poem entitled 'Marques et enseignes du bon cheval' (f. (4)r-v), the woodcut of the horse indicating the 60 various diseases together with their explanation (ff. (5)r-(8)r (f. (8)v blank)). The text follows on ff. 1-115 including the full-page woodcuts of plans and bits. The Privilege, dated Paris, 15 July 1571 is on the last unnumbered leaf.

REFERENCES:

Menessier I, 580; Wells 3104; Huth 7; Nissen 1724; Brunet II, 1759; Toole Stott 2020; *Cat. Huzard* 4658.



No. 065, title-page



No. 065, f. 61r

066

GRISONE, Federico

L'écurie du S. Fédéric Grison gentilhomme Napolitain. En laquelle est monstré l'ordre & l'art de choisir, donter, piquer, dresser, & manier les chevaux, tant pour l'usage de la guerre qu'autre commodité de l'homme ... N'agueres traduite d'Italien en François, & nouvellement reveuë & augmentée.

Paris, Adrien Perier, 1584. 4to (size of the leaves 203 x 152). (8), 184 (=192), (8) pp. *Collation*: A⁴, a-z⁴, A-B⁴. With woodcut printer's device on title, full-page woodcut of a horse, indicating the various diseases (numbered 1-60), 2 full-page plans showing horse training in a landscape, and 51 full-page woodcut plates of bits and mouth-pieces (pp. 142-184 (=192)) in the text, after the plates in no. 065; woodcut head-pieces and initials.

Later overlapping vellum.

Provenance: With an ex-libris of the Bibliotheca Philippica pasted to the inner side of front cover.

COMMENTARY:

The 8th edition of this translation into French by Thomas Sebillet of Grisone's *Ordini di cavalcare*. The first edition of this French translation had appeared in Paris with Charles Perier in 1559, with re-editions in 1561, 1563, 1565 and 1568. The 6th edition was published in Paris by Guillaume Auvray in 1575, the 7th in 1579 in Paris with Thomas Perier (see no. 065).

The preliminaries contain: title, with the coat-of-arms of the dedicatee Jacques de Silly, comte de Rochefort (b. 1513) on its verso, dedication letter by Bernard du Poy-Monclar to Jacques de Silly, dated Paris 'en vostre hostel de Rochefort', 20 September 1563 (pp. (3)-(8)). The text follows on pp. 1-184 (=192), (1), including the full-page woodcuts of plans and bits. On p. (2) is the woodcut of a horse, indicating the various diseases (numbered 1-60), with the explanations on pp. (3)-(8).

REFERENCES:

Menessier I, 580; Wells 3102; Huth 7; Nissen 1724; Brunet II, 1759; Toole Stott 2020; *Cat. Huzard* 4658.



No. 066, title-page



No. 066, p. (2)

067

GRISONE, Federico (& Francisco LANFRAY (or LANFRANC))
L'écurie du S. Fédéric Grison gentilhomme Napolitain. En laquelle est monstré l'ordre & l'art de choysir, dompter, piquer, dresser & manier les chevaux, tant pour l'usage de la guerre, qu'autre commodité de l'homme ... N'agueres traduite d'Italien en François, & nouvellement reveuë & augmentée, outre les precedentes impressions. Plus les remedes tres-singuliers pour les maladies des chevaux, adioustez par le Sr. Francisco Lanfray, Escuyer Italien.

Tournon, Claude Michel, 1599. 4to (size of the leaves 232 x 160 mm). (4), 184 (=192), (20) pp. *Collation*: *², a-z⁴, A-C⁴, D². With woodcut printer's device on title, full-page woodcut of a horse, indicating the various diseases (numbered 1-60), 2 full-page plans showing horse training in a landscape, and 51 full-page woodcut plates of bits and mouth-pieces (pp. 142-184 (=192)) in the text, printed from the same blocks as in no. 066); woodcut head- and tail-pieces and historiated initials.

Contemporary limp vellum. Contemporary annotations throughout (partly erased).

COMMENTARY:

The last 16th-century (the 11th?) edition of this translation into French by Thomas Sebillet of Grisone's *Ordini di cavalcare*. The first edition of this French translation had appeared in Paris with Charles Perier in 1559, with re-editions in 1561, 1563, 1565 and 1568. The 6th edition was published in Paris by Guillaume Auvray in 1575, the 7th in 1579 in Paris with Thomas Perier (see no. 065), and the 8th in Paris in 1584 (see no. 066).

The main text is a very close page-for-page reprint of no. 066, including the mistakes (f.e. the wrong page number 184 for 192), and using even the same wood blocks!

The preliminaries contain: title, with the coat-of-arms of the dedicatee Just Louis de Tournon, comte de Rossillon on its verso, dedication letter by Claude Michel to Just Louis de Tournon (undated; pp. (3)-(4)). The text follows on pp.1-184 (=192), (1), including the full-page woodcuts of plans and bits. On p. (2) is the woodcut of a horse, indicating the various diseases (numbered 1-60), with their explanations on pp. (3)-(8). On pp. (9)-(20) is the addition by Francisco Lanfray: 'Maladies qui peuvent survenir a un cheval, et les remedes à icelles'; the first and only time this text has been printed!

REFERENCES:

Mennessier I, 580; Wells 3102; Huth 7; Nissen 1724; Brunet II, 1759.



No. 067, title-page

068

GRISONE, Federico

L'escuirie du S. Federic Grison gentilhomme Napolitain. En laquelle est monstré l'ordre & l'art de choysir, donter, piquer, dresser, & manier les chevaux, tant pour l'usage de la guerre, qu'autre commodité de l'homme ... Nagueres traducte d'Italien en François, & nouvellement reveuë & augmentée.

Paris, Adrien Perier, 1610. 4to (size of the leaves 223 x 170). (8), 184 (=192), (8) pp. With woodcut printer's device on title, full-page woodcut of a horse, indicating the various diseases (numbered 1-60), 2 full-page plans showing horse training in a landscape, and 51 full-page woodcut plates of bits and mouth-pieces (pp. 142-184 (=192)) in the text, after the plates in no. 065, close copies of those in no. 066; woodcut head-pieces and initials.

COMMENTARY:

The last edition of this translation into French by Thomas Sebillet of Grisone's *Ordini di cavalcare*. The first edition of this translation had appeared in Paris with Charles Perier in 1559, with re-editions in 1561, 1563, 1565 and 1568. The 6th edition was published in Paris by Guillaume Auvray in 1575, the 7th in 1579 in Paris with Thomas Perier (see no. 065), the 8th edition with Adrien Perier in 1584 (see no. 066), of which edition this one is a close page-for-page reprint.

The preliminaries contain: title (verso blank), dedication letter by Bernard du Poy-Monclar to Jacques de Silly, comte de Rochefort (b. 1513), dated Paris 'en vostre hostel de Rochefort', 20 September 1563 (pp. (3)-(8)). The text follows on pp. 1-184 (=192), (1), including the full-page woodcuts of plans and bits. On p. (2) is the woodcut of a horse, indicating the various diseases (numbered 1-60), with their explanations on pp. (3)-(8).



No. 068, title-page

REFERENCES:

Menessier I, 580; Wells 3102; Huth 7; Nissen 1724; Brunet II, 1759; Toole Stott 2020; *Cat. Huzard* 4658.

BOUND WITH:

- (1) RUSIUS, Laurentius, *La mareschalerie* (Paris, Adrian Perier, 1610). See no. 006.
- (2) FIASCHI, Cesare, *Traicté de la manière de bien emboucher* (Paris, Adrian Perier, 1611). See no. 075.



No. 068, p. 163

069

GRISONE, Federico

Reglas de la cavalleria de la brida, y para conocer la compession naturaleza de los cavallos, y doctrinarlos para la guerra, y servicio de los hombres: con diversas suertes de frenos. Compuestas por el S. Federico Grison gentihombre Napolitano. Y aora traduzidas por el S. Antonio Flores de Benavides, regidor de la Ciudad de Baeça. Dirigidas al Excelentissimo Don Juan De Austria.

Baeça, Juan Baptista de Montoya, 1568. 8vo, printed on half-leaves (size of the leaves 200 x 140 mm). (4), 1-104, 106-119, 121-126 (=145), (9) ff. *Collation*: ¶⁴, A-O⁸, P⁶, Q-S⁸, T¹⁰. With large woodcut coat-of-arms of the dedicatee Don Juan of Austria (1547-1578), the illegitimate son of Holy Roman Emperor Charles V on the title-page, 2 full-page woodcut illustrations of horse training plans, 50 full-page woodcuts of bits on ff. 121-145, a half-page emblematic woodcut used four times as padding, and printer's device on the last leaf; woodcut initials.

Modern calf in old Spanish style, tooled in blind with fillets, rolls, centre-piece and fleurons on ribbed spine.

COMMENTARY:

First edition of the translation into Spanish of Grisone's *Ordini di cavalcare* by Antonio Flores de Benavides.

After the title, Privilege, dated Madrid, 18 March 1667 (ff. (1)v-(2) r), dedication by Flores de Benavides (ff. (2)v-(3)r), preface (ff. (3) v-(4)r), and two laudatory poems (f. (4)v), the text follows on ff. 1-145, (1)r-v, ending with 'Antonio Florez de Benavides, al lector'. The 'Table' is on ff. (2)r-(9)v, the colophon is on f. (9)v.

REFERENCES:

Torrecilla 295.



No. 069, title-page

070

[GRISONE, Federico]

[MANUSCRIPT] Regla dela cavallería de brida y para conoscer la complesion y naturaleza de cavallos y doctrinarlos para la guerra y servicios de hombres condvier, fuertes de frenos y para dotrinar caballos.

Mexico, Villoria (?), 16 Aug. 1652. 4to. (Size of the leaves: 218 x 152 mm). 145 ff. *Collation*: one leaf, and 33 numbered quires: π^{21} , 1-12⁴, 13², 14-23⁴, 24⁶, 25-32⁴, 33¹⁶. A clear Spanish cursive hand; 21-22 lines on a page. With full-page coat-of-arms with two keys flanked by French lilies and four-leaf clovers and text underneath: '...dellamas Mehico en Villoria a 16 Au(g.) de 1652 annos', title in ornamental border, 2 full-page plans of horse training, 3 half-page drawings used as padding after books 1-3, an ornamental drawing on f. 131v, and 14 full-page plates of bits and mouth-pieces (ff. 132-145).

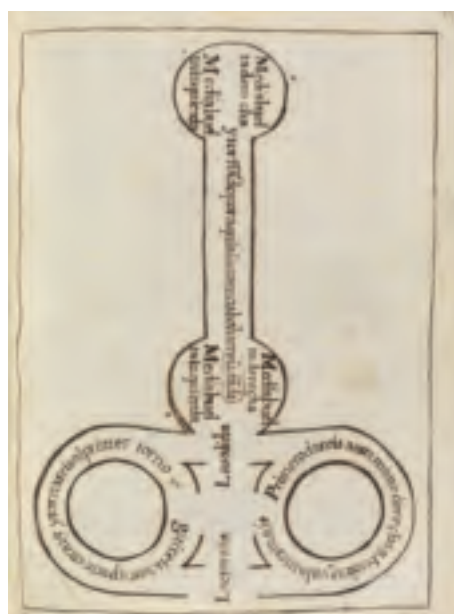
Modern plain vellum with two fastenings in Japanese style.

COMMENTARY:

Manuscript copy of the translation into Spanish of Grisone's *Ordini di cavalcare*, copied from first Spanish edition of 1568 (see no. 069). The text begins with f. 2r of the edition ('E nel principio yento de el libro se habla de qual quier ...'). Book 1 is on ff. 2r-28r (28v blank), book 2 on ff. 29r-66r (66v blank), book 3 on ff. 67r-106v, book 4 on ff. 107r-130; f. 131r is blank, 131v ornamental drawing, and the drawings of the 14 bits on ff. 132r-145r. The text is faithfully copied, including drawings as padding, with some variation of the spelling.



No. 070, title-page



No. 070, f. 85r

FIASCHI, Cesare

Cesare Fiaschi (1523-after 1568), a contemporary of Federigo Grisone and the teacher of Giambattista Pignatelli, founded a riding academy in Ferrara in 1534. He was a courtier of the House Este during the reign of Hercules II, duke of Ferrara (1534-1559) and Isabelle d'Este. As the direct successor of Federigo Grisone, he published his book *Trattato dell'imbrigliare, maneggiare e ferrare cavalli* (Treatise on bridling, training and shoeing horses) in 1556 (see no. 071).

Fiaschi was the first author to stress the importance of a steady rhythm and tempo, whereby he also alluded to the use of musical notation: 'without tempo and rhythm nothing good can be accomplished'. This was a ground breaking discovery, since steady rhythm and tempo is the *conditio sine qua non* for the horse's longitudinal balance. Balance in turn is the prerequisite for suppleness, and together they form the foundation of impulsion and collection. Fiaschi had discovered one of the eternal truths of the gymnastic training, which is still as important today as it was 500 years ago. Fiaschi wrote that 'it seemed necessary that the good rider recognizes the nature of the horses he wants to train' and that the rider 'should always proceed with reason and with a good temperament in everything he does'; a point of view that is reminiscent of Xenophon's philosophy and that presages the admonitions of Antoine de Pluvinel and many later masters to treat the horse with gentleness and fairness.

Especially the last part is remarkable as it is the first treatise on horseshoes in the literature on horsemanship, and his book on the subject remained in use until the 19th century.

The book marks the difference between the North Italy Riding school and the Neapolitan school represented by Grisone, Caracciolo, Pignatelli, Roggiero, and Ferraro.

A second edition was published by the same printer in 1559; five Venetian editions followed: 1561 (see no. 072), 1563, 1598 (see no. 073), 1603 and 1614; an edition appeared in 1628 in Padua (see no. 074; a translation into French by François de Provane appeared in 1564, with four re-editions till 1611 (see no. 075).

LITERATURE:

Cesare Fiaschi, *Trattato dell'imbrigliare ...* Critical ed. by L. Chiappini (introduction) & Angela Ghinato (a cura dell'A.I.P.R.E., Ferrara 2001).



No. 071, p. 106

071

FIASCHI, Cesare

Trattato dell'imbrigliare, maneggiare, et ferrare cavalli, diviso in tre parti, con alcuni discorsi sopra la natura di cavalli, con disegni di briglie, maneggi, & di cavalieri a cavallo, & de ferri d'esso.

Bologna, Anselmo Giaccarelli, 1556. 4to. (8), 171, (1) pp. *Collation*: A-X⁴, Y⁴⁺¹. With printer's device on title, 3 full-page woodcuts of a forge (verso title), dressage (p. 86), and shoeing (p. 123), 40 full-page woodcuts of bits and mouth pieces in the text of the first part, 12 full-page and 5 smaller woodcuts of plans for training horses in the second part and 24 pairs of horseshoes in the text of the third part; woodcut initials.

19th-century half brown goatskin, spine lettered in gold, marbled endpapers.

Provenance: Small bookplate: 'Ex libris Jacobi Manzoni' pasted to the verso of front cover.

COMMENTARY:

First edition of this important Italian work on bridling, training and shoeing horses. The preliminaries contain: title, with the interesting full-page woodcut of a forge at a manège with smiths forging bits on its verso, dedication by Fiaschi to Henry II, King of France with whom the Este family maintained strong ties (pp. (3)-(4), preface (pp. (5)-(8)). The first part (Trattato prima): 'Tre avvertimenti principali, et rimedii, che si debbono havere per imbrigliare (bridling) cavalli' is on pp. 1-85 with 40 full-page plates of sophisticated bits and other mouth pieces in the text; the second part '... del maneggio di cavalli, con alcuni modi, et atti di cavalieri a cavallo, & ferri d'esso in disegno, & della musica, che mostra'l tempo, che conviene osservarsi in alcuni maneggi' is on pp. 87-127, opening with a full-page woodcut of a French noble equestrian in a manège on p. 86, and 12 full-page (6 of which with musical scores) and 5 smaller woodcuts of plans for training horses in the text; the third part: '... del ferrare I cavalli con I ferri in disegno' is on pp. 129-165, opening with a full-page woodcut of men shoeing a horse, with a forge in the background on p. 123, and 24 small pairs of horseshoes in the text; the Tavola is on pp. 167-171 (verso blank).

REFERENCES:

Menessier I, 481; Huth 7; Toole Stott 1955; Nissen 1350; Wells 2393; Lipperheide 2894; Brunet 10319.



No. 071, title-page



No. 071, p. 162

072

FIASCHI, Cesare.

Trattato del modo dell'imbrigliare, maneggiare, & ferrare cavalli, diviso in tre parti, con alcuni discorsi sopra la natura di cavalli, con disegni di briglie, maneggi, & di cavalleri a cavallo, & de ferri d'esso.

Venice, Domenico de' Nicolini, 1561. 12mo (size of the leaves 155 x 103 mm). 103, (5) ff. *Collation*: A-N⁸, O⁴. With printer's device on title, 3 full-page woodcuts of a forge (verso title), dressage (f. 54v), and shoeing (f. 80v), 40 full-page woodcuts of bits and mouth pieces in the text of the first part, 15 full-page (or nearly full-page) woodcuts of plans for training horses in the second part and 12 pairs of horseshoes in the text of the third part; woodcut head-pieces and initials.

Modern vellum over boards.

Provenance: With bookplate 'Ex Bibliotheca Philippica' pasted to the verso of front cover.

COMMENTARY:

Third edition (the first printed in Venice) of this important Italian work on bridling, training and shoeing horses. The first edition was published in 1556 in Bologna (see 071); four Venetian editions followed. The plates are smaller copies in reverse of the plates of the first edition.

The preliminaries contain: title, with the interesting full-page woodcut of a forge at a manege with smiths forging bits on its verso, dedication by Fiaschi to Henry II, King of France with whom the Este family maintained strong ties (ff. 2r-v), preface (ff. 3r-4v). The first part (*Trattato prima*): 'Tre avvertimenti principali, & rimedii, che si debbono havere per imbrigliare (bridling) cavalli' is on ff. 5r-54r with 40 full-page plates of sophisticated bits and other mouth pieces in the text; the second part '... del maneggio di cavalli, con alcuni modi, & atti di cavalieri a cavallo, & ferri d'esso in disegno, & della musica, che mostra'l tempo, che conviene osservarsi in alcuni maneggi' is on ff. 54v-80r, opening with a full-page woodcut of a French noble equestrian in a manège on f. 54v, and 15 full-page plates (6 of which with musical scores) of plans for training horses in the text; the third part: '... del ferrare i cavalli con i ferri in disegno' is on ff. 80v-103v, opening with a full-page woodcut of men shoeing a horse, with a forge in the background on f. 80v, and 12 small pairs of horseshoes in the text; f. (1)r: 'Il fine del terzo et ultimo trattato' (verso blank), and the *Tavola* is on ff. (2)r-(5)v, with the *Registro* (List of quires) and the colophon at the end.

REFERENCES:

Mennessier I, 481; Huth 7; Toole Stott 1955; Nissen 1350; Wells 2393; Lipperheide 2894; Brunet 10319.



No. 072, title-page



No. 072, f. 57r

073

FIASCHI, Cesare.

La singolar maniera dell'imbrigliare, atteggiare e ferrare cavalli. ... diviso in tre libri. ... Et in questa impressione li sono aggiunte con molta diligenza tutte le infermità, che possono patire i cavalla sin qui conosciute, con i suoi efficacissimi rimedii.

Venice, Vincenzo Somascho, 1598. 4to. (8), 146, (14) pp. *Collation:* a⁴, A-K⁸. With printer's device on title, 3 full-page woodcuts of a forge (p. (8)), dressage (p. 76), and shoeing (p. 116), 40 full-page woodcuts of bits and mouth pieces in the text of the first part, 13 full-page and 4 smaller woodcuts of plans for training horses in the second part and 24 pairs of horseshoes in the text of the third part; a full-page woodcut of a horse indicating diseases (1-60); woodcut initials.

COMMENTARY:

Fifth edition of this important Italian work on bridling, training and shoeing horses, with an anonymous treatise on de diseases of horses and their cures added. The plates are very close copies of the plates of the first edition, which was published in 1556 in Bologna (see 071).

The preliminaries contain: title-page, with the privilege, dated 19 and 22 August 1598 on its verso, dedication by Dionigio Ferarone to Count Federico II, dated Pavia, 20 September 1598 (pp. (3)-(4)), preface (pp. (5)-(7)), and the full-page woodcut of a forge at a manege with smiths forging bits on p. (8). The first part (*Trattato prima*): 'Tre avvertimenti principali, & rimedii, che si debbono havere per imbrigliare (bridling) cavalli' is on pp. 1-75 with 40 full-page plates of sophisticated bits and other mouth pieces in the text; the second part '... del maneggio di cavalli, con alcuni modi, et atti di cavalieri a cavallo, & ferri d'esso in disegno, & della musica, che mostra'l tempo, che conviene osservarsi in alcuni maneggi' is on pp. 77-115, opening with a full-page woodcut of a French noble equestrian in a manège on p. 76, and 13 full-page and 4 smaller plates (6 of which with musical scores) of plans for training horses in the text; the third part: '... del ferrare i cavalli, con i ferri in disegno' is on pp. 117-146, opening with a full-page woodcut of men shoeing a horse, with a forge in the background on p. 116, and 24 small pairs of horseshoes in the text. Added in this edition is a full-page woodcut of a horse indicating all its 60 common diseases (p. (1)), followed by the remedies ('Rimedi applicati alle infermita, che cavalla patiscono'; pp. (2)-(8)), the text 'Per ogni enfiagione, pur che non sia di materia calda' (pp. (8)-(10)), 'Qualità de' stalloni & di cavalli' (pp. (10)-(11)), and the Tavola on pp. (12)-(14).

REFERENCES:

Menessier I, 481; Huth 7; Toole Stott 1955; Nissen 1350; Wells 2393; Lipperheide 2894; Brunet 10319.

BOUND WITH:

(1) CITO, Antonio, *Del Conoscere le infermita che avvengono al cavallo* (Venice, Gioliti, 1589). See no. 089.



No. 073, title-page

074

FIASCHI, Cesare.

Trattato dell'imbrigliare, atteggiare, & ferrare cavalli, ... diviso in tre libri, ne' quali sono tutte le figure à proposito delle briglie, de gli atteggiamenti, e de' ferri. Et in questa quinta impressione unito il Trattato di mescalzia di Filippo Scacco da Tagliacozzo. Nel quale sono contenute tutte le infermità de' cavalli ..., & le cure con potioni, & untione, & sanguigne per essi cavalli ...

Padova, Pietro Paolo Tozzi, 1628. 4to (size of the leaves 221 x 158 mm). (8), pp. 1-32, 35, 34, 35, 34, 45, 38-139, (13) pp. *Collation*: A⁴, A-I⁸, K⁴. With 'IHS' vignette on the title-page, 3 full-page woodcuts of a forge (p. (8)), dressage (p. 74), and shoeing (p. 113), 40 full-page woodcuts of bits and mouth pieces in the text of the first part, 13 full-page and 4 smaller woodcuts of plans for training horses in the second part and 24 pairs of horseshoes in the text of the third part; a full-page woodcut of a horse, indicating its diseases (1-60); woodcut head-pieces and initials. Contemporary vellum with title in ink on spine and on the lower edge.

Provenance: With contemporary ownership entry on first fly-leaf: 'Giorgio Piolle...o'.

COMMENTARY:

Eighth edition (the title states 'fifth edition') of this important Italian work on bridling, training and shoeing horses, with an anonymous treatise on de diseases of horses and their cures, and bound together with Scacco's *Trattato di Mescalzia*, mentioned on the title-page, and invariably added to Fiaschi's book since the edition Venice 1603, but here published separately (see no. 092). The first edition was published in 1556 in Bologna (see 071). The plates are accurate copies of the plates of that first edition. The preliminaries contain: title-page (verso blank), dedication by Pietro Paolo Tozzi to Vincislao Brescia, dated Padova, 1 March 1628 (pp. (3)-(4)), preface (pp. (5)-(6)), Privilege, dated 19 and 22 August 1598 (p. (7)), and the full-page woodcut of a forge at a manege with smiths forging bits on p. (8). The first part (*Trattato prima*: 'Tre avvertimenti principali, & rimedii, che si debbono havere per imbrigliare (bridling) cavalli' is on pp. 1-73 with 40 full-page plates of sophisticated bits and other mouth pieces in the text; the second part '... del maneggio di cavall, con alcuni modi, et atti di cavalieri à cavallo, & ferri d'esso in disegno, & della musica, che mostra'l tempo, che conviene osservarsi in alcuni maneggi' is on pp. 75-112, opening with a full-page woodcut of a French noble equestrian in a manège on p. 74, and 13 full-page and 4 smaller plates (6 of which with musical scores) of plans for training horses in the text; the third part: '... del ferrare i cavalli, con i ferri in disegno' is on pp 114-139, opening with a full-page woodcut of men shoeing a horse, with a forge in the background on p. 113, and 24 small pairs of horseshoes in the text. Added in this edition is a full-page woodcut of a horse indicating all its 60 common diseases (p. (1)), followed by the remedies ('Rimedi applicati alle infermità, che cavalla patiscono'; pp. (2)-(8)), the text 'Per ogni enfiagione, pur che non sia di material calda' (pp. (8)-(9)), 'Qualità de I stalloni & di cavalli' (pp. (10)), and the Tavola (pp. (11)-(13)).

REFERENCES:

Mennessier I, 481; Huth 7; Toole Stott 1955; Nissen 1350; Wells 2401; Lipperheide 2895; Brunet 10319.

BOUND WITH:

(2) SCACCO, Filippo, *Trattato di Mescalzia* (Padova, Pietro Paolo Tozzi, 1628). See no. 092.



No. 074, p. (1)



No. 074, p. 113

075

FIASCHI, Cesare.

Traicté de la maniere de bien emboucher, manier, et ferrer les chevaux: avec les figures des mors de bride, tours, & maniemens, & fers qui y sont propres. Faict en langage Italien ... & n'agueres tourné en François.

Paris, Adrian Perier, 1611. 4to (size of the leaves 223 x 173 mm). (2[=pp. 1-4]), 5-104, (2) ff. *Collation*: π^2 , a^4 , B-Z⁴, Aa-Bb⁴, C². With large printer's device of Bellerophon on title-page, 40 full-page woodcuts of bits and mouth pieces in the text of the first part, 13 full-page and 4 smaller woodcuts of plans for training horses in the second part, and 24 pairs of horseshoes in the text of the third part; full-page woodcut of a horse with monogram HSP; woodcut initials.

COMMENTARY:

Fifth edition of the translation into French by François de Provane of this important Italian work on bridling, training and shoeing horses. The first edition of this translation was published in 1564. After the title (verso blank) and the 'Epistre de l'auteur, traduite de l'Italien, au Roy Henry second de ce nom' by Fiaschi (verso blank; the dedication by Guillaume Auvray to Jacques de Pontbellanger is omitted from this edition), follows the text: the first part ('Trois principaux advisemens & remedes, que l'on doit bien considerer pour bien emboucher un cheval' is on ff. 5r-54v with 40 full-page plates of sophisticated bits and other mouth pieces in the text; the second part 'Traicté du maniement des chevaux' on ff. 55r-80r. One of the well-known full-page woodcuts of a horse with the monogram HSP (= Hans Sebald Beham (1500-1550)), also present in many other works on horsemanship, is on f. 80v. The text of the third part '... auquel est traicté le moyen de bien ferrer les chevaux' is on ff. 81r-103v), followed by the Table on ff. 104r-(2)v.

REFERENCES:

Menessier I, 481; Huth 7.

BOUND WITH:

(1) RUSIUS, Laurentius, *La mareschalerie* (Paris, Adrian Perier, 1610).

See no. 006.

(3) GRISON, Federico, *L'écurie* (Paris, Adrian Perier, 1610). See no. 068.



No. 075, title-page



No. 075, f. 69r

FERRARO, Giovan Battista

Giovan Battista Ferraro was a Neapolitan equestrian and the author of an important book on equitation and horse breeding (see no. 076). He was the father of Pirro Antonio Ferraro, one of the most remarkable horsemen of the famous Neapolitan school of equitation, and author of the *Cavallo frenato* (1602) a work which also includes the fourth edition of his father's *Delle razze* (see no. 202). The second edition of the *Cavallo frenato* (1620) includes the fifth edition of *Delle razze* (see no. 203). The second edition of *Delle razze* appeared in 1564 in Paris, the third in 1570 in Naples.



No. 076, title-page

076

FERRARO, Giovan Battista.

Delle razze, disciplina del cavalcare, et altre cose pertinenti ad essercitio così fatto.

Naples, Mattio Cancer, 1560. 4to (size of the leaves 206 x 145 mm). (4), 123, (1) ff. *Collation*: †⁴, A-Z⁴, 2A-2H⁴. Woodcut initials; printed in italics.

Modern overlapping vellum with brown morocco title label lettered in gold.

Provenance: Ex-libris 'Éx Bibliotheca J.H. Anderhub 1937' and gilt bookplate of the Bibliotheca Tiliana, the large hunting library of the German entrepreneur and game biologist Kurt Lindner (1906-1987) pasted to the verso of front cover, tiny stamp of Bibliotheca Tiliana on verso of title and last page.

COMMENTARY:

Rare first edition of this important work on equitation and horse breeding by Giovan Battista Ferraro. After the title-page (verso blank), Tavola (f. (2)r-v), the dedication to the author's patron Don Antonio of Arragon and Cardona, 4th duke of Montalto (1543-1583), dated Naples, 10 June 1560 (ff. (3)r-(4)v), follows the text in 4 books on ff. 1-123v: book 1 'Nel quale si tratta de I paschi, giumente, stalloni, & alter cose pertinenti alle razze' (on pasture, treatment, horse breeding, improvement of the races, genealogical trees, etc.; ff. 1r-19v); book 2: 'Nel quale della bellezza, manti, segni, e balzane dei cavalla si tratta, dell'obbligo de cavalcatori, e cavallerizzi, dei maneggi, & andamenti d'i destrieri e briglie, dell'età atta per tal mestiero, e di coloro che di questo honorato essercitio s'han delettato' (on the beauty and features of horses, skin, manes equerries, stable masters, maneges, bits, and colours of horses; ff. 20r-53v); book 3: 'Nel quale della medicina curative, e preservative si tratta, dell'anotomie, e giorni atti, & indisposti di medicare, et di ciascuna discrasia, & affetto, che prouie ne per universal consideratione particolare, dalla discordia, e distemperanza degli humori' (on horse medicine, anatomy of the horse, favourable and unfavourable days for curing diseases, etc. ff. 54r-90v), book 4: 'Nel quale della chirurgia, & effetti pertinenti à quella si raggiona' (on surgery).

Especially the second book is important for the history of equitation, equestrians and the horse training academies at Naples around the middle of the 16th century, describing facts, names and features that can not be found elsewhere.

REFERENCES:

Wells 2385; Anderhub 78; Huth 7; cf. Schrader H-600.

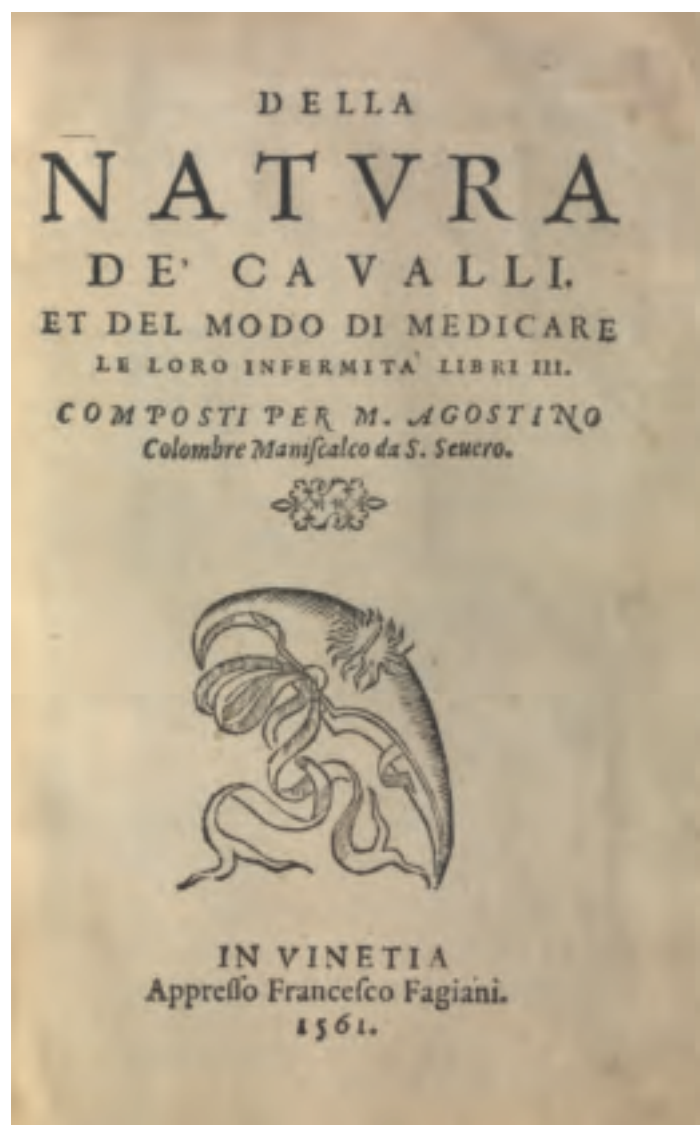
COLOMBRE (COLUMBRE), Agostino

The Italian zoologist and surgeon Agostino Colombre (c.1450-c.1510) was born in San Severo in the province of Foggia in the southern Italian region of Apulia. At an early age he moved to Venice where he worked as a surgeon. Later Colombre went to Naples where he entered into the service of Ferdinand II of Aragon (1452-1516; King of Aragon 1479-1516 and King of Sicily (1468-1516)) as a horse physician. No further details about his life are known.

His book on horses and horse diseases was first published in Naples by Francesca del Tuppo in 1490 (GW 7170). Further editions appeared in Venice in 1504, 1518, 1536, and 1547, under the title *I tre libri della natura de I cavalli*; later editions were published in Venice in 1561 under the title *Delle natura de' cavalli, et del modo di medicare le loro infermità* (see no. 077), and in 1622 under the title *Del modo di conoscer la natura de cavalla et le medicine appartenente a loro* (see no. 078).

Although the book is mainly based on the works of Giordano Ruffo and Lorenzo Rusio, as well as on the classical texts on horses and veterinary medicine, Colombre's contribution to the history of horsemanship is important, also because of the quotations from classical authors, some of which would be unknown without his book.

Appreciated throughout Europe, especially in Germany, the author is generally considered one of the founding fathers of modern veterinary medicine, as the book contains several new contributions to veterinarian anatomy and pathology.



No. 077, title-page

077

COLOMBRE, Agostino

Della natura de' cavalli, et del modo di medicare le loro infermità libri III.

Venice, Francesco Fagiani, 1561. 8vo (size of the leaves 150 x 105 mm). 100 ff. *Collation*: A-M8, N4. With printer's device on title, woodcut initials. Printed in italics.

17th-century overlapping limp vellum, title written in ink on spine, rests of ties.

COMMENTARY:

Rare sixth edition of this work on horses and horse medicine. After the title (verso blank), the dedication to Ferdinand II of Aragon by 'Agostin Colombre Maniscalco da S. Severo' (f. 2r-v), the Tavola (ff. 3r-6v), follows the text: book 1 on astrology in connection with horses, their complexion, colour, digestion, blood-letting, diseases in general and their cures and prescriptions (ff. 7r-31r); book 2 on the lesser known diseases and their proposed cures (ff. 31v-70v); and book 3 on the more common and more widespread diseases (ff. 71r-99r). At the end (f. 99r (verso and least leaf blank) a laudatory poem of 12 lines by Nicolaus Passer, Colombre's compatriot from San Severo, the Registro (list of quires) and the colophon.

REFERENCES:

Wells (only the editions 1518, 1536, 1547 and 1622); Heusinger IV, p. 48.

BOUND WITH:

Three other works on horses, all published in Venice between 1549 and 1569:

(2) RUFFO, Giordano, *Libro dell'arte de marascalchi* (Venice, Francesco de Lena, 1563). See no. **049**.

(3) BIONDO, Michel Angelo, *Della domatione del poledro* (Venice, Michel Angelo Biondo, 1549). See no. **054**.

(4) GRISONE, Federico, *Ordini di cavalcare* (Venice, Gratoso Perchacino, 1569). See no. **056**.

078

COLOMBRE, Agostino

Del modo di conoscer la natura de cavalli et le medicine appartenente a loro. Divise in tre libri ... Nel primo. Si contiene li segni celesti, liquali influiscono li corpi delli animali ... Nel secondo. Alcune infermità occulte, e delle loro cure ... Nel terzo. Alcune più generali, & egritudine estrinseche, le quali la natura occultati le dimostra, & nella fine di esso alcune generali medicine inelette da molti savii di quest' arte.

Venice, Alessandro de' Vecchi, 1622. 4to (size of the leaves 218 x 160 mm). (16), pp. 1-40, 39-42, 41-140 pp. *Collation*: a⁸, A-B⁸, C¹⁰, D-H⁸, I⁸⁺¹ (last blank lacking). With printer's device on title-page and the well-known full-page woodcut of the horse with lines indicating the places of its diseases (without numbers or explanation); woodcut head-pieces and initials.

18th-century half sheepskin with the title lettered in gold on spine.

Provenance: With the ex-libris of the 'Biblioteca Tiliiana' pasted to the verso of the first fly-leaf and a small oval stamp on the last leaf.

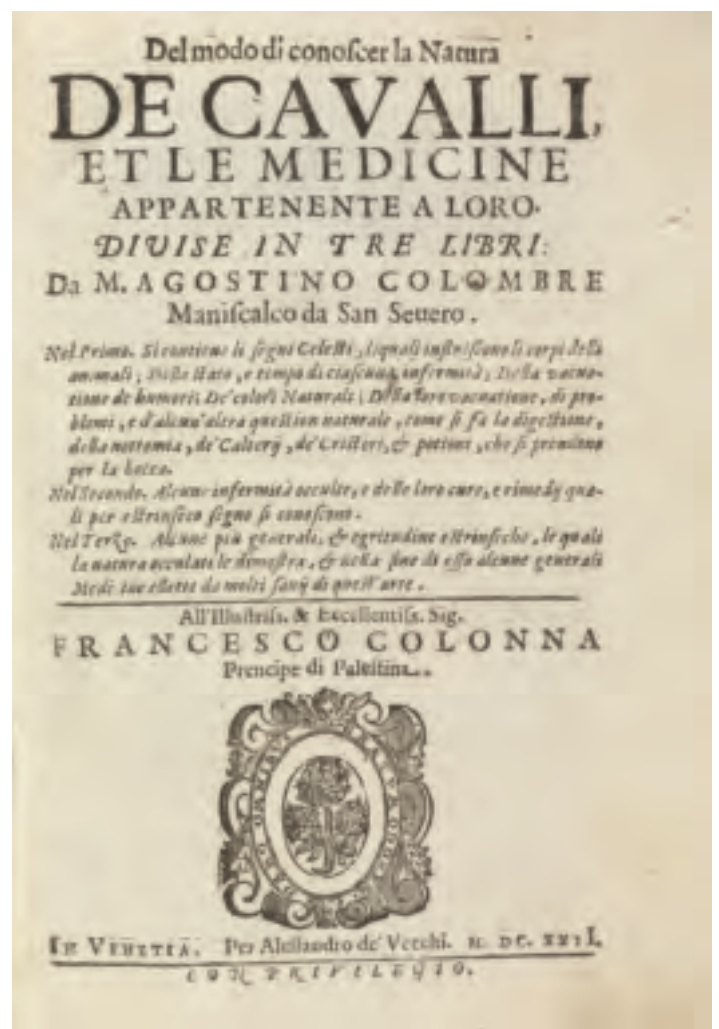
COMMENTARY:

Seventh edition of this work on horses and horse medicine.

After the title (verso blank), the dedication to Francesco Colonna, Principe di Palestina by Pompilio Totti, Rome, 30 January 1622 (pp. (3)-(4)), the Tavola (pp. (5)-(9)), contents (pp. (10)-(14)), the woodcut of the horse (p. (16); p. (15) is blank), follows the text: book 1 on astrology in connection with horses, their complexion, colour, digestion, blood-letting, diseases in general and their cures and prescriptions (pp. 1-39); book 2 on the lesser known diseases and their proposed cures (pp. 40, 39-42, 41-94); and book 3 on the more common and more widespread diseases (pp. 95-139). At the end (p. 140) a laudatory poem of 12 lines by Nicolaus Passer, Colombre's compatriot from San Severo.

REFERENCES:

Wells 1586; Cicognara 4598; Huth 18; Schrader 405.



No. 078, title-page



CORTE, Claudio.

Claudio Corte (1525-16??) was born into a noble family from Pavia with a long tradition in horsemanship. His father was equerry to the 'magnifique Donna Isabelle d'Aragon', daughter of Alfonso le Guercio, King of Naples. Claudio Corte, a pupil of his father and his uncle Evangelista Corte, one of the most famous horsemen ('cavaliers') of Milan in the 16th century, himself also a well-known horseman and riding master. When he published his book on horsemanship in 1562 he was in the service of Cardinal Alessandro Farnese, who was famous for his excellent horses, and to whom Corte dedicated his book.

During the 16th century most European rulers were eager to attract Italian artists, musicians, singers, dance-masters, as well as specialists in horse training and horsemanship. Together with Grisone, Fiaschi, and Pignatelli, Corte belongs to the most important Italian authors on horsemanship and horse training, all of whom were invited to enter into the service of various European courts. Through the Count of Leicester, a horse lover and favourite of Queen Elizabeth I of England, Corte departed for England in 1573 to become the expert counsellor on the horses and horsemanship at the English court.

In his book, a classic in the history of international horsemanship, Corte set out to describe everything connected with horses and equestrians. *Il cavallarizzo* is divided into three books: (1) on the complexion and nature of the horse, horse breeding, training foals and young horses, etc.; (2) on riding, and equestrians and horsemen; (3) how an accomplished horseman has to behave. This last book is written in the form of dialogues between the author and Fra Prospero Ricco, a Milanese nobleman, and are set the garden of Agostin Gisi at Milan, which was often used as a manège or riding school.

Although Corte's work is less well-known today than Grisone's *Ordini di cavalcare*, this was not the case in the 16th century. The first edition was published in 1562 (see no. **079**) with the same publisher, Giordano Zilette in Venice, a second and third edition appeared in 1572 and 1573 (see no. **080**), in the same year followed by a Lyonese edition (see no. **081**); the work was also translated into English by Thomas Bedingfield in 1584 (see no. **082**). It is very likely that Shakespeare was familiar with this translation because his description of a good horse in his *Venus and Adonis* is very reminiscent of Bedingfield's rendition of the text! A German translation has been preserved in manuscript, but was never printed (see no. **083**).

079

CORTE, Claudio

Il cavallarizzo di Claudio Corte di Pavia. Nel qual si tratta della natura de' cavalli, del modo di domarli, & frenarli; et di tutto quello, che à cavalli & à buon cavallarizzo s'appartiene.

Venice, Giordano Ziletti, 1562. 4to (size of the leaves ` 197 x 150 mm). (4), 130 ff. *Collation*: *4, A-Z4, 2A-2H4, I2. With woodcut printer's device on title, one full-page and 3 half-page plans for horse training, woodcut initials; printed in italics.

Contemporary half vellum (restored: the vellum covering the covers now lost and replaced with vellum-like paper), with the title written in ink on the spine.

Provenance: With ownership entry of Curzio Ruffini on title.

COMMENTARY:

First edition of this important work on horsemanship. After the title (verso blank), the long dedication to Cardinal Alessandro Farnese (ff. (2)r-(4)v, 1r-5r (5v blank)), and the Tavola (ff. 6r-8r (8v blank)), the text follows on ff. 9r-130v.

REFERENCES:

Wells 1652; Graesse II, 277; Adams I, 2700; Loch 47.



No. 079, title-page



No. 079, f. 61v

080

CORTE, Claudio

Il cavallerizzo di Claudio Corte di Pavia, nel qual si tratta della natura de' cavalli, delle razze, del modo di governarli, domarli, & frenarli. Et di tutto quello, che à cavalli & à buon cavallerizzo s'appartiene; Di nuovo dall'autore stesso corretto & emendato, & aggiuntovi di molte cose necessarie, che nella prima impressione mancavano.

Venice, Giordano Ziletti, 1573. 4to (size of the leaves 204 x 150 mm). (16), 144 ff. *Collation*: a-d⁴, A-G⁸, H⁴, I-S⁸, T⁴. With woodcut printer's device on title, one full-page and 3 half-page plans for horse training, woodcut head- and tail-pieces, and initials; printed in italics.

Later vellum over boards, title lettered in gold on spine.

Provenance: With blind stamp of 'The Durdans, Rosebery, Ebsom' (the Lord Rosebery Collection) on the title, red morocco book-plate, 'Durdans' lettered in gold, and ex-libris 'Ex Bibliotheca Philippica' both pasted to the verso of front cover; ex-libris of the Kent Cochran collection, presented to the California Thoroughbred Breeders Foundaton, October 1959.

COMMENTARY:

Third edition of this work on horsemanship. After the title (verso blank), the long dedication to Cardinal Alessandro Farnese (ff. (2) r-(13)r), a sonnet by Giovanni da Pistoia to the author (f. (13v)), and the Tavola (ff. (14)r-(16)r; (16)v blank), the text follows on ff. 1r-144v; at the end the Registro (list of quires).

REFERENCES:

Wells 1652; Graesse II, 277; Adams I, 2700; Loch 47.



No. 080, title-page



No. 080, f. 74v

081

CORTE, Claudio

Il cavallerizzo di Messer Claudio Corte di Pavia. Nel quale si tratta della natura de' cavalli, del modo di domargli, & frenargli, e di tutto quello, che à cavalli & à buon cavallerizzo s'appartiene. Accresciuto, emendato, & ornato di utilissime cose molto piacevoli.

Lyon, Pietro Roussin for Alessandro Marsilii, 1573. 4to (size of the leaves 228 x 165 mm). (10), 162, (2) ff. *Collation*: *⁴, 2*⁶, a-z⁴, A-R⁴, S-T². Title within beautiful architectural woodcut border with the printed text in three cartouches, one full-page and 4 half-page plans for horse training, woodcut head-pieces, and initials; printed in italics.

Contemporary vellum over boards, title written in ink on spine, marbled edges..

Provenance: With the ex-libris 'Ex Bibliotheca Philippica' pasted to the verso of the first fly-leaf.

COMMENTARY:

Fourth edition of this work on horsemanship. After the title (f. (1)r), dedication to Charles IX, King of France by Claudio Corte, dated Lyon, 10 June 1573 (ff. (1)v-(4)v), the 'Proemio' (ff. (5)r- (10)r), a poem by Messer Iuvenale and a sonnet by Messer Francesco de Rosis dell'Aquila (f. (10)v), the text follows on ff. 1r-144v: book 1-2 on ff. 1r-133v; book 3: separate second dedication to Charles IX by Claudio Corte, dated Paris March 1571 (f. 134r-v), a 'To the reader' by Claudio Corte (f. 135r), and the text of book 3 on ff. 134v-162r; the errata on f. 162v, the Tavola on ff. (1)r-(2)v (with erroneous quire signatures resp. T(1) and V2).

REFERENCES:

Toole-Stott 1897; Fox, *Fairman Rogers coll.* 182; Quereuil, *Cat.* 56, 62; Graesse: II, 277; Loch 4.



No. 081, title-page

082

CORTE, Claudio

The art of riding, conteining diverse necessarie instructions, demonstrations, helps, and corrections appertaining to horsemanship, not heretofore expressed by anie other author: Written at large in the Italian toong, by Maister Claudio Corte ... Here brieflie reduced into certeine English discourses to the benefit of gentlemen and others desirous of such knowledge.

London, Henry Denham, 1584. 4to. (Size of the leaves 194 x 114 mm). (12), 112 pp. Collation: A⁴, ¶², B-P⁴. With woodcut head-piece on title, 4 full-page and 2 smaller woodcut plans for horse training.

COMMENTARY:

First edition of the translation into English of only the second book of Corte's *Il cavallerizzo* by the translator Thomas Bedingfield (c. 1540-1613), gentleman pensioner to Queen Elisabeth (DNB IV, p. 115): '.. I have here brieflie collected the rules of horsemanship, according to Claudio Corte in his second booke. I have not Englished the author at large, nor medled with his manifold digressions; neither have I spoken of all things contained in the said second booke: but onlie those that concerne the making of horses for service. I have also left that part untouched, which intreateth of biting the horses, because the same hath beene long since verie substantiallie handled by Maister Blundevile.'

Thomas Bedingfield was the second son of Henry Bedingfield (1511/1583), a staunch catholic, Knight Marshal of the army of Mary Tudor, Governor of the Tower of London and Privy Councillor. His son Thomas, though just as catholic, rose to become a gentleman pensioner, and member of Elisabeth's personal bodyguard. He was admitted to Lincoln's Inn in March 1556. By the time that Henry MacWilliam asked him to translate Claudio Corte's *The art of riding*, he had already, in 1573, published a translation of a philosophical work by Girolamo Cardano, that has guaranteed him a place in Shakespeare studies, being the source for Hamlet's 'To be or not to be' soliloquy. In 1595 he translated Niccolo Machiavelli's *Florentine History* and is also credited with the song *Rondeau Redouble*.

After the title (verso blank), dedication to Master Henry MacWilliam, 'one of hir Maiesties Gentlemen Pensioners' by Bedingfield, dated Greenwich, 18 May 1584 (pp. (3)-(6)), a letter by Henry MacWilliam to his 'fellowes in armes, hir Maiesties Gentlemen Pensioners', dated Richmond, 1 June 1584 (pp. (7)-(8)), To the Reader (pp. (9)-(12)), follows the abridged text of Corte's second book in 36 chapters (pp. 1-112).

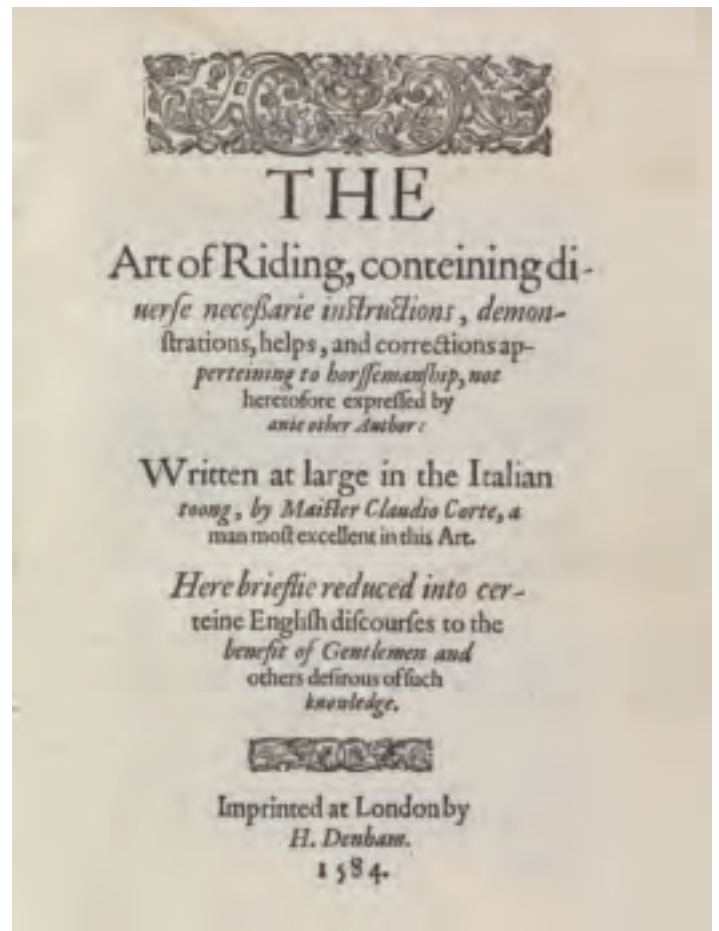
The same printer, Henry Denham, published together with Bedingfield's translation, a kind of continuation by John Astley which was also sold separately. In this copy it has been bound before Bedingfield's translation.

REFERENCES:

Huth 11; *STC* 5797; Podeschi 11.

PUBLISHED TOGETHER AND BOUND WITH:

ASTLEY, John, *The art of riding, set foorth in a breefe treatise* (London, Henry Denham, 1584). See no. 038.



No. 082, title-page



No. 082, p. 16

083

CORTE, Claudio

[MANUSCRIPT] *Bereitkunst, Claudij Corte von Pavia. Warinnen gehandelt wirdt von Natur unndt eigenschafft der Pferdt von der Rosszucht unndt wie man die Ross auf mancherleij weise abrichten, zäumen unndt dümmeln solle ... Auffs Neue von dem Autorn selbsten versehen unnd corrigirt ...*

(Germany, Erfurt?), c. 1615-18. Folio (size of the leaves 360 x 250 mm). 191 ff. With 4 full-page and 2 half-page drawings of plans for training, coloured in yellow and brown.

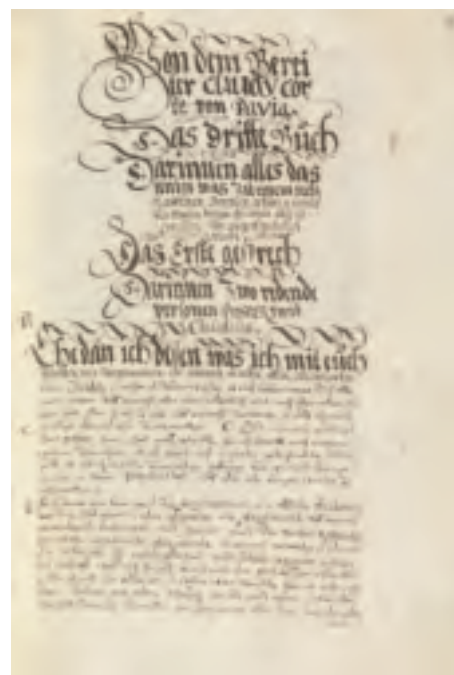
Contemporary vellum, covers and spine tooled in blind with title written in ink on spine.

Provenance: (19th century?) stamp with initials G.W.B.D. on title-page.

An interesting contemporary annotation on the verso of the front cover reads: 'Erfordiaae A°. 1618 / Const. Ligature 11 batz', *meaning that the manuscript has been bound in Erfurt in 1618 and that the costs were 11 Batz* (1 Batz is a Swiss/German copper coin of 4 Kreuzer).

COMMENTARY:

Unknown and unpublished anonymous translation into German, probably made in Erfurt in the second decade of the 17th century. The text is neatly written by an almost calligraphic hand, in the typical German script of the 17th century. It is a very faithful translation after the second or third edition of Corte's *Il cavallerizzo* (1572 or 1573), including drawings after the woodcut plates. Contents: Title (verso blank), dedication to Cardinal Alessandro Farnese (ff. 2r-9v), Register of the chapters (ff. 10r-12v), Book 1, chapter 1-49 (ff. 15r-91v), Book 2, chapter 1-66 (ff. 95r-151v, including the 6 figures on ff. 97v, 110r, 101r, 103r and 104r (verso's blank), Book 3 (the 3 dialogues) (ff. 153r-182v); ff. 13-14, 92-94, 98, 152, 183-191 blank.



No. 083, f. 153r



No. 083, f. 97v



No. 083, f. 103r

CARACCIOLO, Pasquale

Pasquale Caracciolo (1566-1608), a contemporary of Federico Grisone and Giovan Battista Pignatelli, was born into a noble Neapolitan family and was known for his abilities as horseman and equestrian. Based on antique, mediaeval and contemporary books on horsemanship as well as on his own experiences as an equerry at the court at Capodimonte, he first published his encyclopaedic work on horses and horsemanship under the title *La Gloria del cavallo* (The Glory of the Horse) in Venice in 1566 (see no. 084). The book is divided into ten chapters dealing with the complexion of the horse, a definition of the various breeds, horse training, dressage, care, treatment, horse medicine, etc., providing an unequalled source of information on Italian horsemanship in the 16th century. For instance, the book describes the qualities of the North African Barb and Turkish horses that commonly served as *pallio* racers in Sienna. The book is also important for the knowledge of the 16th-century jargon used in connection with horses and horsemanship in Italy as well as in Europe.

LITERATURE:

H. Kuchlbauer, *Pasquale Caracciolo: 'La gloria del cavallo' (1566)*
(Thesis; Munich 1984).



No. 084, title-page

084

CARACCIOLO, Pasquale

La gloria del cavallo. Opera dell'illustre S. Pasqual Caracciolo divisa in dieci libri: Ne' quali oltra gli ordini petinenti alla cavalleria, si descrivono tutti i particolari, che son necessari nell'allevare, custodire, maneggiare, & curar cavalli; accomodandovi estempi tratti da tutte l'istorie antiche & moderne, con industria & giudicio dignissimo d'essere avvertito da ogni cavalliero. Con due tavole copiosissime, l'una delle cose notabili, l'altra delle cose Medicinali.

Venice, Gabriel Giolito de' Ferrari, 1566. 4to. (size of the leaves 208 x 150 mm). (68), 520, 4, 521-969, (1) pp. *Collation*: a-g⁴, h⁶, A-Z⁸, 2A-2I⁸, 2K¹⁰, 2L-2Z⁸, 3A-3O⁸, 3P⁶⁻¹. With woodcut printer's device on title, woodcut head- and tail-pieces and initials.

Modern overlapping vellum with modern fastening in Japanese style.

Provenance: Bookplates of the chemist Waldemar Schwalbe (1937) and the Bibliotheca Tiliana (the celebrated Library of Kurt Lindner (1906-1987) on the history of hunting and forestry) pasted to the verso of front cover, tiny oval stamp of the Bibliotheca Tiliana on verso of title and last page.

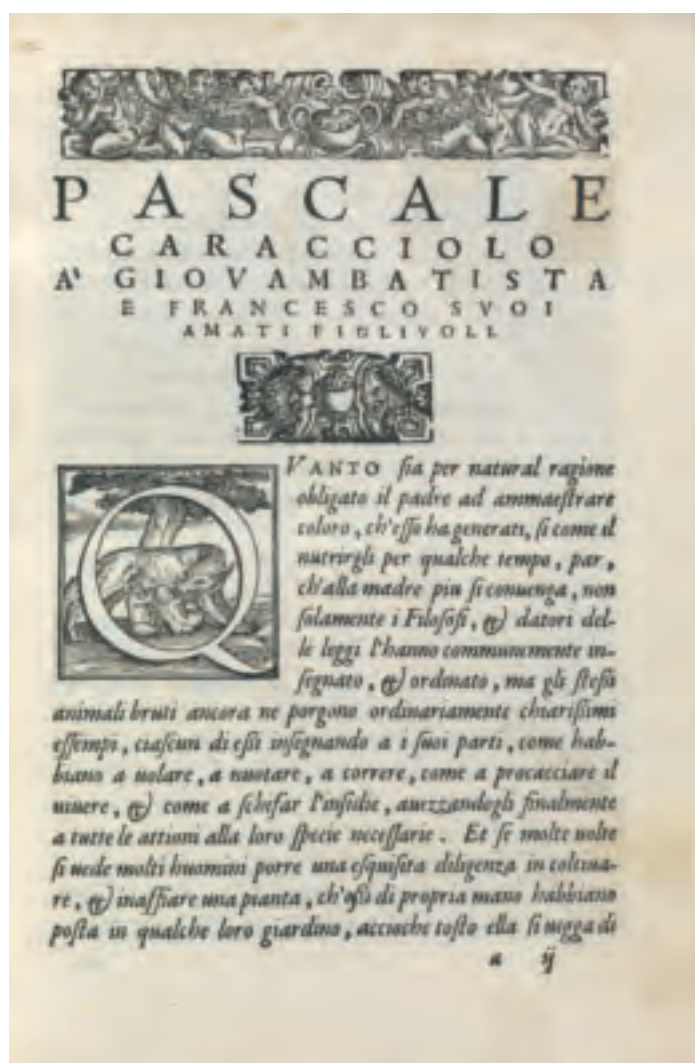
COMMENTARY:

First edition of Caracciolo's vast encyclopaedic book on horses, *La Gloria del Cavallo*, containing a summary of the knowledge of horsemanship in the 16th century. The next year Giolito published this edition with a new title-page dated 1567. Further editions appeared with Giolito in 1585, 1586, 1587 and in 1589 together with Giovanni Antonio Cito's *Del conoscere le infermità ...* (see no. 089).

The preliminaries contain the title-page (verso blank), followed by the dedication to 'Giovambatista e Francesco suoi amati figliuoli', (pp. (3)-(11)), laudatory poems in Latin and Italian by Antonius Furnarius, Antonius Sanfelicius, Luigi Tansillo, Girolamo Fenarvol, etc. (pp. (12)-(18)), the two indices of the main subjects (pp. (19)-(43)) and of subjects on horse medicine (pp. (44)-(60)), and contents (pp. (61)-(68)). The text follows on pp. 1-969; at the end of book VI two leaves are added (pp. 1-4; ff. 2K5-6). On p. (970) is the 'Registro' (List of quires), the last leaf with Giolito's printer's device on its verso is lacking.

REFERENCES:

Wells 1336; Huth 8; Adams C-621; Bongio II, 229; Anderhub 30; Cicognara 4596; Brunet I, 1569.

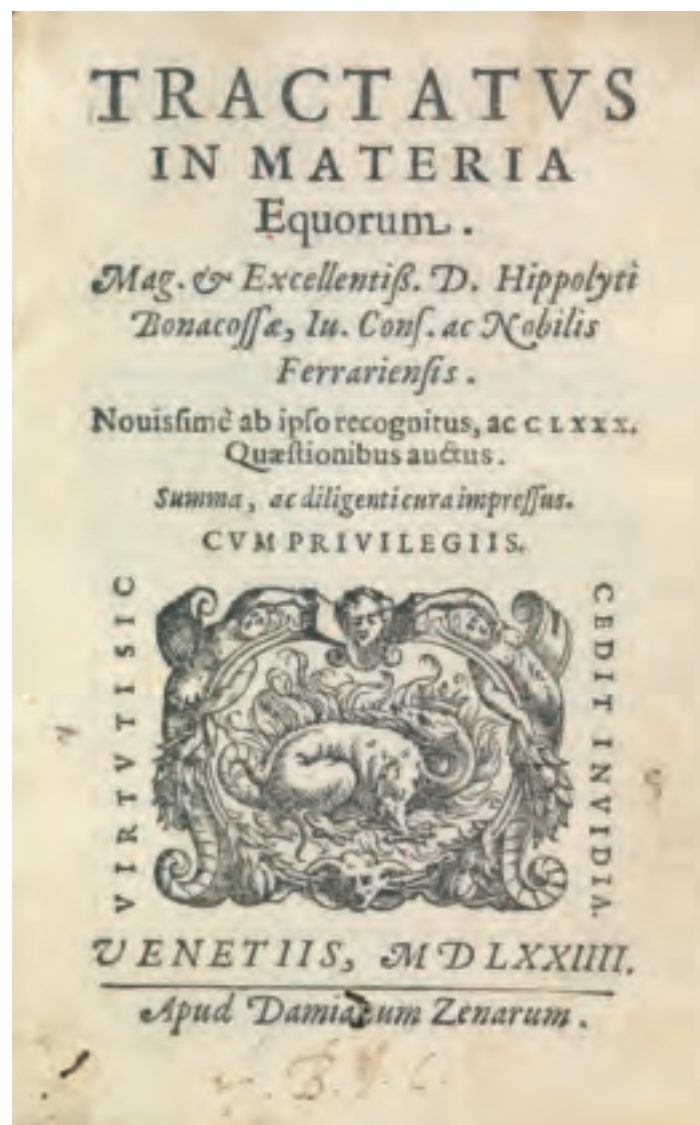


No. 084, p. (3)

BONACOSSA, Hippolyte

Hippolyte (Ippolyte, Hippolytus) Bonacossa (1514-1591) was a lawyer and professor of Law at Ferrara. He published several works on civil as well as church law, including his *Quaestiones criminales* (1573), *De aequitate canonica Tractatus* (1575), *Tractatus Remissorius Alphabeticus cantelarum juris* (1579), and his most famous *De servis, vel famulis tractatus* (1575, 1590, 1620).

Bonacossa is also the author of the *Tractatus in materia equorum* (1564/65), a juridical treatise, in the form of 550 questions, on juridical and legal legislation and jurisprudence concerning horses in general and the trade in horses in particular, the first book on the subject ever published (for the second edition of 1574, see no. 085).



No. 085, title-page

085

BONACOSSA, Hippolyte

Tractatus in materia equorum. Mag. & excellentiss. D. Hippolyti Bonacossae, Iu. Cons. ac Nobilis Ferrariensis. Novissimè ab ipso recognitus, ac CLXXX. quaestionibus auctus. Summa, ac diligenti cura impressus.

Venice, Aegidius Regazola for Damianus Zenarus, 1574. 8vo (size of the leaves 145 x 100 mm). (56), 199, (1) pp. *Collation*: †-3†⁸, 4†⁴, A-M⁸, N⁴. With printer's device on title, woodcut initials.

Contemporary vellum with author and title written on spine, remains of ties. Title also written on lower edge.

Provenance: With the initials J.B. I(uris) C(onsultus) written in the lower margin of the title-page.

COMMENTARY:

Rare second enlarged edition of this first work containing juridical and legal material and jurisprudence concerning horses in general and the trade in horses in particular, by Hippolyte Bonacossa. The first edition had been published in 1564-65 in three parts, in Venice (part 1-2) and Ferrara (part 3, 1565), under the title *Compendiosus in materiam equorum tractatus*. Later editions appeared in 1590, 1642 and 1678. The Latin treatise has never been translated into French or Italian.

After the title (verso blank) follow the dedication to Francesco d'Este, Margrave of Massa (pp. (3)-(5)), the Index (pp. (6)-(53); pp. (54)-(55) blank), and half-title (p. (56)). The text is on pp. 1-199 (pars 1: pp. 1-56, pars 2: pp. 57-98; pars 3: pp. 99-130; pars 4: pp. 131-199); on the last page the 'Registrum' (list of quires) and the colophon: 'Venetiis, Excudebat Aegidius Regazola. MDLXXIII'. The treatise is built up around 550 juridical questions concerning accidents involving horses (responsibility, damages, compensations, etc.), conflicts between merchants and buyers of horses (sometimes including other animals as well), etc., suggesting that accidents and incidents relating to horses, were as frequent in the 16th century as are car accidents today.

REFERENCES:

Menessier I, p. 137.



No. 085, f. 1r

XENOPHON – Evangelista ORTENSE (transl.)

The Athenian historian and soldier Xenophon (c.430-354 BC) wrote two very influential works on horsemanship. *On Horsemanship* is the English title usually given to Περὶ ἵππικῆς, one of the two treatises. Other common titles for this work are *De equis alendis* and *The Art of Horsemanship*. The other work by Xenophon on horsemanship is Ἱππάρχικὸς, usually known as *Hipparchicus*, *Ipparchia*, or *The cavalry commander*. The title *De re equestri* may refer to either work. *On horsemanship* deals with the selection, care and training of horses in general, while military training and the duties of the cavalry commander are dealt with in the *Ipparchia*. The first translation into Italian of this treatise, made by Evangelista Ortense, was first published in Venice by Francesco Ziletti in 1580 (see no. 086). Many translations into various languages followed and Xenophon's classical work remained the standard for centuries. For the translation into Italian by Francisco Liberati, published in Rome in 1639, see no. 221.

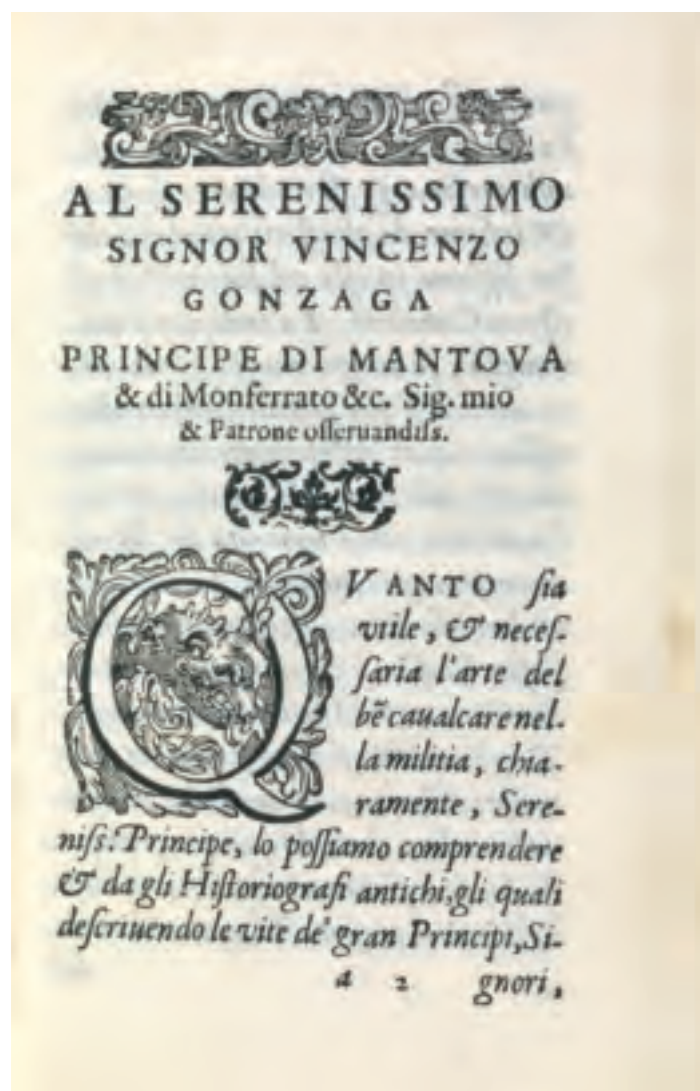
The printing house of the Zilettis already had a great tradition in publishing books on horsemanship. The father of Francesco, Giordano, published the first edition of Claudio Corte's *Il cavallerizzo* in 1562 (see no. 079).

Hardly anything is known about Ortense, apart from the fact that he edited more texts for Francesco Ziletti in the early 1580s. From the dedication of his Xenophon translation we learn that he was employed by the house of Gonzaga, most probably to take care of the horses.

In 1588 Marc'Antonio Gandini translated the complete works of Xenophon into Italian. The *Ipparchia* was titled *Dell'arte di cavalcare* and published in Venice by Pietro Dusinelli.

LITERATURE:

'Evangelista Ortense: il volgarizzamento dell' "Ippica" di Senofonte. Qualche annotazione linguistica', in: *Omaggio a Senofonte. Atti del Convegno Druento, Cascina la Rubbianetta*, 15 novembre 2008. Eds. Mario Gennaro & Roberto Chiamonte (Torina 2008), pp. 123-130; --- 'Cura de Il modo del cavalcare scritto de Senofonte [volgarizzamento do Evangelista Ortense]', in: *Idem*, pp. 131-167.



086

XENOPHON (Evangelista ORTENSE transl.)

Il modo del cavalcare scritto da Xenofonte; di nuovo tradotto nella nostra volgar lingua. Ove si trattano molti particolari sì intorno al conoscere un buon cavallo, come nel saperlo conservare & ammaestrarlo.

Venice, Francesco Ziletti, 1580. 8vo (size of the leaves 148 x 100 mm). (8), 23, (1, blank) ff. *Collation*: a⁸, A-C⁸. With printer's device on title, woodcut head-piece, and initials.

19th-century vellum over boards, spine with red and green title labels, edges painted green.

COMMENTARY:

Very rare first (and only?) edition of the first translation into Italian by Evangelista Ortense of the *Ipparchia* by Xenophon, who composed this text in c. 350 AD. It is one of the first treatises on horsemanship and dressage, to have been written in the West. The dedication to Vincenzo Gonzaga, 'Principe di Mantova ... Sig. mio & patrone osservandiss.', dated Venice, 3 October 1580, is on ff. (2)r-(6)v; the 'Taviola' on ff. (7)r-(8)v, followed by the text on ff. 1-23.

REFERENCES:

Ebert 24140 (ed. 1581); KVK: only one copy (Paris, Bibl. Sainte Geneviève).



No. 086, title-page

PAVARI, Marco de

Nothing is known about Marco de Pavari other than that he was born in Venice and that he was a famous equerry in the service of French noblemen.

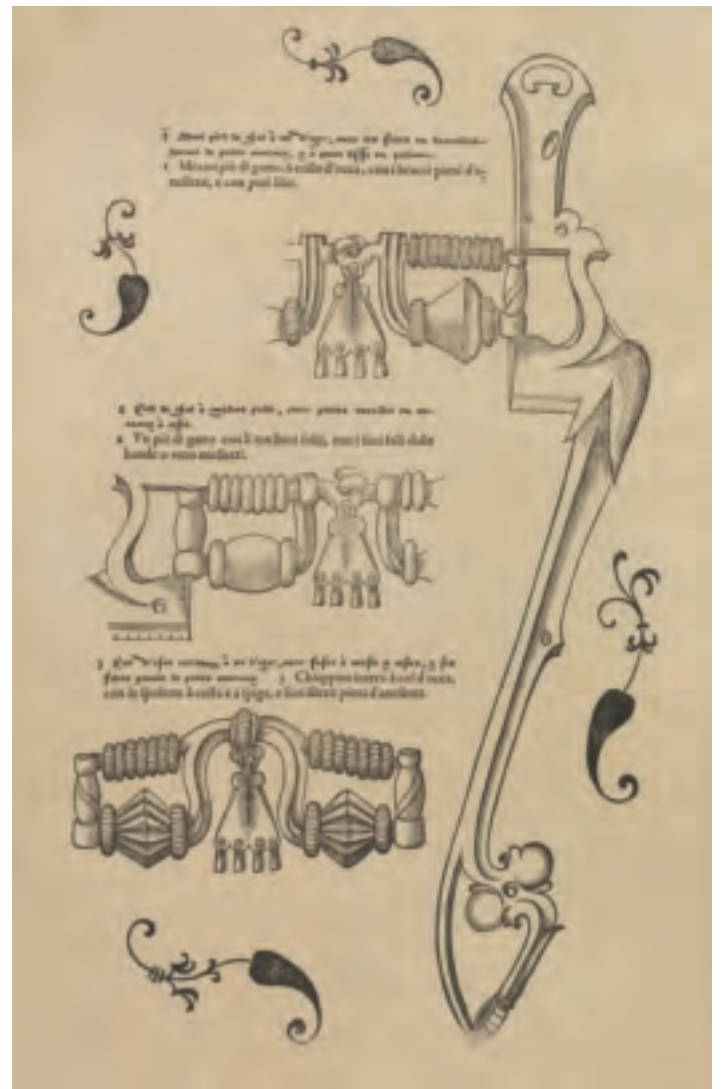
In 1581 he published a very interesting work on dressage and horse riding, containing also a chapter on the various races of the horse, his *Escuirie* (see no. 087).

The work is important for the emphasis Pavari put on the choice of bits for the horse that is undergoing training – a major concern of 16th-century riding masters, and the ‘gentle treatment’, especially of young horses, in contrast to other Italian horse masters at the time.

The work is exceptionally rare (Mennessier: ‘rarissime’).



No. 087, p. 33



No. 087, p. 44

087

PAVARI, Marco de
Escuirie de M. de Pavari Venitien.

Lyon, Jean de Tournes, 1581. Folio (size of the leaves 366 x 238 mm). (4), 52, (2) ff. *Collation*: ♯², a-f⁴, g⁴⁺¹ (last blank lacking). With woodcut printer's device on title, 14 ff. with 40 large and small woodcuts of various parts of bits and bridles with printed explanatory text referring to a full explanation in the text; another De Tournes device on the verso of the last leaf; woodcut head-pieces and initials.

Modern green goat skin, ribbed spine with title lettered in gold, gilt inner dentelles.

COMMENTARY:

Rare first and only edition of this work on horsemanship and a fine example of Renaissance book illustration. The first part deals with dressage and the illustrations depict bits and details of bits. The text is printed in two columns in French (in a fine *civilité* type), and in Italian (in italic).

The preliminaries contain: title (verso blank), the dedication to François de Mandelot, seigneur de Passy (1521-1588), 'Gouverneur de Lyon', dated Lyon, 4 September 1581 (p. (3)), Privilege, dated Lyon, 4 September 1581 (p. (4)). The text of the first part 'Le vray moyen, & maniere de bien manier chevaux, tant jeans poulains, que autres ayans desia quelque bon commencement, ou bien qui seroyent corrompus & mal conduits par gents mal adroits' is on pp. 1-19; followed by 'Diverses figures d'emboucheures ou mors' (pp. 19-52, with the last plate on the recto of the last un-paginated leaf (verso: woodcut device of Jacques de Tournes 'Son art en Diey').

REFERENCES:

Mennessier II, 293; Wells 5662; Cartier 621; reprint ed. by Patrizia Arquint & Mario Gennero (Centre international du cheval La Venaria Reale, 2009; collection 'Biblioteca Hippologica').



No. 087, title-page

ANONYMOUS – Libro de marchi

088

LIBRO de marchi de cavalli, con li nomi di tutti li principi, & privati signori, che hanno razza di cavalli. Con la tavola de' nomi di tutti quelli, che hanno nel presente libro marche a suoi cavalli.

Venice, Bernardo Giunti, 1588. 12mo. (size of leaves 127 x 70 mm). (9) ff. *Collation*: A¹²⁻³ (ff. A2, A11 and 12, all blanks, lacking), 7 unsigned quires of 12 ff. and one quire of 2 ff. for the plates. Armorial printer's device on title (Zappala 658), double-page engraved plate of a horse (90 x 108 mm) indicating the parts of the horse subject to different ailments, keyed by number (1-60) to the text, which describes the remedies, 87 numbered engraved plates (c. 95-105 x c. 50 mm; backs blank), showing the various brands with engraved notes of ownership underneath, one unnumbered plate with architectural border (for a printed title?) at the end. 20th-century overlapping vellum over boards with gilt ownership entry ('Ex Bibliotheca Hippologica J.H. Anderhub' stamped on both covers, spine with title lettered in gold; in modern slipcase.

Provenance: With the ex-libris of J.H. Anderhub (1937) pasted to the verso of front side, and gilt bookplate of the Bibliotheca Tiliana, the large hunting library of the German entrepreneur and game biologist Kurt Lindner (1906-1987) pasted to the recto of the first fly-leaf, tiny stamp of Bibliotheca Tiliana on verso of title and last page.

COMMENTARY:

Second enlarged edition of this curious and very rare anonymous work on the ownership brands used by noble owners of horses (for example no. 2: 'Merchio della razza delli Corsieri dell' Illmo. Sr. Duca de Mantua; or no. 6: 'Merchio della Casa Galeonta gentil'huomeni napolitani'). The book is sometimes attributed to a Francesco de'Marchi.

The book has been published and printed by Bernardo Giunti (II; c.1540- c.1627), who belonged to the famous publishing house of the Giuntis, the leading publishing firm in Florence from the beginning of the 16th century. The original business was founded in Firenze in 1497 by Filippo (1450-1517) who printed books in Greek, Latin and Italian. In 1516 the Giunti firm published the Greek text of Xenophon's work on horsemanship. Filippo was assisted by his son Bernardo (I). After the death of Bernardo in 1551, the presses continued to be operated by the heirs, in Florence as well in other cities, including Venice, by Bernardo II, Madrid, Salamanca and Lyon.

The small volume – rare because apparently only very few copies have survived active use at horse-fairs – is preceded by a Tavola (f. A3r-v), the well-known plate of a horse indicating its parts that can be subject to 60 different ailments, together with practical notes on the remedies and medicines (ff. A4r-A8v), and a text on general diseases: 'Per il cavallo che ha il male dell'orzuolo, e che casca del mal caduco overo dalla brutta, e che non puo camminare overo levarsi in piedi' (ff. A9r-A10v).

The sheets of the unsigned quires are printed in such a manner that, when folded, their engravings appear on the verso of ff. 1-6 and on the rectos of ff. 7-12 of each quire.



No. 088, title-page



No. 088, plate 31

The first edition was also published in Venice, by the printer Nicolò Nelli in 1569 in 8vo. Nelli was also an engraver and probably prepared the then 76 plates that were used for this edition. The plates used for our edition are close copies with the texts engraved underneath. A third edition, also published by Nelli, appeared in 1626.

REFERENCES:

Anderhub 180 (this copy); Cicognara 4612 (first edition); Huth 9; Brunet III, cols. 1064-5; Mortimer, *Italian books* 318 (first edition).



No. 088, the double-page plate

CITO Giovanni Antonio

Hardly anything is known about the 16th-century author Giovanni Antonio Cito, apart from the fact that he wrote a book on veterinary medicine, especially on the diseases of the horse and oxen, probably meant as an addendum to later editions of Caracciolo's *La Gloria del cavallo*. The first edition of Cito's work was added to the 7th edition of *La Gloria del cavallo* of 1589 (see no. 084). The work, however, could also be bought separately (see no. 089).

Although scholars don't think highly of Cito's book (Count Salvatore Bongi for example writes that '...on pouvait le laisser impunément aux oubliettes'), it presents a representative picture of the level of veterinary medicine during the 16th century in Italy, which was still largely dominated by mediaeval practise regarding the care and treatment of animals, especially horses.



No. 089, title-page

089

CITO, Giovanni Antonio

Del conoscere le infermità, che avvengono al cavallo, et al bue, co' rimedij à ciascheduna di esse di Gio. Antonio Cito Napoletano libri tre. Aggiunti alla gloria del cavallo.

Venice, Gabriel Gioliti de'Ferrari, 1589. 4to. (size of the leaves 208 x 145 mm). (4), 136 pp. *Collation*: *4, A-H⁸, I⁴.
19th-century vellum over boards, spine gilt.

COMMENTARY:

First edition of this work on the diseases of horses and bovines, together with their remedies and prescriptions, which was added in 1589 to the seventh edition of Caracciolo's *La Gloria del cavallo* of 1589, but was also published separately (this copy).

After the title-page (verso blank), and the Tavola (pp. (3)-(8)), follow the three books that make up the work: book 1 (pp. 1-48), book 2 (pp. 49-96) and book 3 (pp. 97-136).

A second edition of Cito's work was published with the Giuntas in Venice in 1608.

LITERATURE:

Bongi II, 431.

BOUND WITH:

(2) FIASCHI, Cesare, *La singular maniera dell'imbrigliare, atteggiare e ferrare cavalli* (Venice, Vincenzo Somascho, 1598). See no. 073.

TEMPESTA, Antonio

Antonio Tempesta (1555-1630) was an Italian painter, draughtsman and engraver, whose work clearly shows interrelations between Baroque Rome and the culture of Antwerp. He was born and trained in Florence and painted in a variety of styles, influenced to some degree by the 'Contra-Maniera' or Counter-Mannerism. He enrolled in the Florentine Accademia delle Arti del Disegno in 1576, and was a pupil of Santi di Tito, and the Flemish painter Joannes Stradanus (mentioned by Karel van Mander in his famous *Schilder-boeck* (1604), with whom he worked under Giorgio Vasari on the interior decoration of the Palazzo Vecchio in Florence. He then went to Rome, where he again associated with artists from the Netherlands. He and Matthijs Bril for instance were commissioned by Pope Gregory XIII to paint the Transfer of the Relics of St Gregory of Nazianzus (1572) and other religious scenes in the loggias on the third floor of the Vatican Palace. In Tempesta's frescoes in the Palazzina Gambarà at the Villa Lante in Bagnaia (1578-1579), the hunting and fishing scenes, sweeping landscapes and urban backdrops again reveal the influence of Netherlandish art. From 1579 to 1583, Tempesta participated in the decoration of the Palazzo Farnese in Caprarola, notably of the Scala Regia. He is also known to have collaborated on the frescoes in the Villa d'Este at Tivoli. Tempesta became a member of the Accademia dei Virtuosi al Pantheon in Rome in 1611, and of the Accademia di S. Luca in Rome by 1623, or earlier.

Between 1589 and 1627, Tempesta made over 1800 prints, which found a wide circulation in Europe during his lifetime. Apart from single sheets, these were mainly series of engravings and book illustrations of which the following are particularly outstanding: 220 engravings for the Old Testament; 12 engravings illustrating the deeds of Alexander the Great (1608); 36 etchings for the 'Batavorum cum Romanis bellum' (the War of the Batavians against the Romans) for Otto van Veen, also known as Vaenius, which were produced in 1612; 150 illustrations for Ovid's *Metamorphoses* (1606); and three series illustrating Torquato Tasso's *Gerusalemme liberata* (c. 1620 and 1627). His favourite subjects were battles, cavalcades, and processions. He also completed a series of engravings on outdoor courtly hunting scenes. His horses also served as models for the Dutch ceramics industry. Tempesta's prints were also often used as models by other artists. Scenes in Francesco Allegrini's ceiling paintings in the Palazzo dei Conservatori in Rome (formerly Palazzo Mattei) were based on Tempesta's illustrations for Tasso. Tempesta's engraving of the French king Henry IV on horseback (1593) served as a model for portraits of Henry by numerous artists, including Peter Paul Rubens, Diego Velázquez and Jacques Callot (1592-1635), who also made a series of drawings after our 1590-series of 28 horses, made during Callot's sojourn (c. 1612-21) at the Medici court in Florence (see no. 090). Unlike the majority of Callot's extant drawings, they were not preparatory studies for prints but presumably remained in the artist's studio as a resource for his later work (see M.C. Taylor, 'A drawing by Jacques Callot', in: *Nat. Gallery of Canada Bulletin & Annual Bulletin*, 9-10 (1967)).

LITERATURE:

E. Leuschner, *Antonio Tempesta. Ein Bahnbrecher des römischen Barocks und seine europäische Wirkung* (Petersberg 2005).

090

TEMPESTA, Antonio

[Horses from various countries / Serie dei cavalli di diversi paesi]

Rome, Giulio Roscio (Julius Roscius Hortinus), 1590. Oblong 4to. (size of the leaves 211 x 290 mm). 2 unnumbered engraved ff., and 28 full-page numbered plates of horses (c. 140 x 166 mm).

Contemporary limp vellum, title on spine partly legible.

Provenance: With the late 19th-century ex-libris of Henri Gallice (1853-1930), president of l'Association Viticole Champenoise.

COMMENTARY:

First and only edition of this rare but famous series of 28 engraved plates of horses from various countries and in different positions. The series is preceded by (1) a title/frontispiece depicting Minerva sitting on a chariot and holding the coat-of-arms of the dedicatee Virginio Ursino, Duke of Bracciano. The chariot is drawn by two horses: Prudentia (Wisdom) mounted on the one and Charitas (Charity) mounted on the other. On a wheel is engraved: 'Anto. Tempe Florent. Inventitet incidit 1590'; and the caption underneath reads: 'His ducibus princeps celebraberis ore virorum / Illa homines beat haec sideribusque locat'; and (2) a leaf with the engraved text of the dedication, or letter by the Latin poet, author and publisher Julius Roscius Hortinus (Giulio Roscio) to Virginio Ursino, duke of Baracciano, dated Rome 1590. In this letter Roscius claims that the of 3 or 4-line verses underneath the plates were written by him, which the Roman scholar and professor Petrus Angelius Bargaesus (1517-1592) can confirm.

The plates, signed by Tempesta (name and/or initials), each show one (plates 1-22) or two (plates 23-28) horses in a countryside, including a Turkish, Roman, German, Tuscan, Polish and English horse and two horses fighting and meeting.

REFERENCES:

Nissen 4089; Bartsch XVII, 941-968; Bartsch, *Illustr.* 36, p. 186;

Brunet V, pp. 694-5.



No. 090, title-page



No. 090, f. (2)r



No. 090, plate 11



No. 090, plate 26

SCACCO, Filippo

Filippo Scacco di Tagliacozzo was born c.1550 in the Kingdom of Naples, and lived and worked, by his own statement, as a veterinarian in Rome where he first published his *Opera di Mescalzia* in 1591, which is the first illustrated book on diseases of the horse (see no. 091). The treatise consists of four parts and covers almost every aspect of equine medicine. Four further editions were published in 1603, 1614, and 1618 by Vincenzo Somascho in Venice and in 1628 by Tozzi in Padova (see no. 092). All these four editions were joined to an edition of Cesare Fiaschi's *Trattato dell'imbrigliare* (see nos. 071-074).

The didactic character of the work, the skilful and concise manner of presentation and the clear illustrations help ensure the treatise's long-term success. Hardly anything is known of the life of Scacco.

Whether Filippo Scacco actually worked as a veterinary practitioner is doubtful. He was probably a veterinarian author who did literary research on veterinary medicine, especially equine medicine, by collecting and compiling his knowledge from ancient sources. The true source of Filippo Scacco's veterinary knowledge was Vegetius's *Ars veterinaria sive Mulomedicina*. In the *Opera di Mescalzia* Scacco extols the advanced state of veterinary science of the hippiatricians and veterinarians of late antiquity – who had already recognized the special significance of symptoms and the importance of a precise diagnosis as a prerequisite for successful therapy more than thousand years previously. Filippo Scacco adopted their veterinary knowledge without adulterating it with popular superstitions or with the crude surgical interventions of the 'stable-farrier period'. Accordingly the *Opera di Mescalzia* can be considered as a bridge between late antiquity and modern times, as far as the history of veterinary medicine is concerned.

LITERATURE:

C. Bresciani, *Die Opera di Mescalzia von Filippo Scacco (Rom, 1591). Übersetzung (italienisch - deutsch) und Besprechung* (Thesis Tierärztliche Hochschule; Hannover 1995).



No. 091, title-page

091

SCACCO, Filippo

Opera di mescalzia di M. Filippo Scaccho da Tagliacozzo, dove si contiene tutte l'infermità de' cavalli, così interiori, come esteriori, & li segni da conoscerle, & le cure con potioni & untioni, & sanguigne per essi cavalli. Et anco le figure che mostrano il modo, & loco da sanguinare, & curare detti cavalla, & quando sia meglio curarli: & la descrizione della bontà & qualità d'essi cavalli, ridotta in quattro libri.

Rome, Paolo Blado, 1591. 4to (size of the leaves 199 x 148 mm). (8), 208 pp. *Collation*: P⁴, A-Z⁴, Aa-Cc⁴. With woodcut coat-of-arms of the dedicatee Cardinal Filippo Spinola on the title and his portrait in a roundel on its verso, both printed in black and red. The portrait of Filippo Scacco, also in a roundel, on p. (8), and 60 half-page woodcuts (incl. many repeats) of horses showing various diseases, partly also printed in red. Woodcut initials. Contemporary vellum, rests of leather ties, *Provenance*: Ownership entry on first fly-leaf: 'Antonio Fabio', dated 9 March 1610 (?).

COMMENTARY:

Rare first edition of this practical manual, based on antique sources, on equine medicine. Scacco dedicated his work to Cardinal Filippo Spinola (1536-1593), bishop of Nola and cardinal since 1583. The preliminaries contain the title-page with Spinola's woodcut coat-of-arms, and his portrait on the verso; the dedication on pp. (3)-(4), followed by a 'nihil obstat' by pope Gregorius XIV, dated Rome, 9 June 1591 (pp. (5)-(6), the text 'De pulchritudine equi' (p. (7)), and the portrait of the author, with his motto 'Adsit principio virgo beata meo' printed on top (p. (8)).

REFERENCES:

Nissen, 3616; Huth 7; *The Reign of the horse*, p. 14; Giudici, p. 279; Ascarelli, p. 254; *STC Italian*, p. 616; *NUC* 523, p. 112.



No. 091, p. 1



No. 091, f. (1)v

092

SCACCO, Filippo

Trattato di mescalzia di M. Filippo Scacco da Tagliacozzo
diviso in quatro libri; ne'quali se contengono tutte le infermità
de'cavalli cosi interior, come esteriori, & li segni da conoscere, &
le cure con potion, & untioni, & sanguine per essi cavalla; et in
oltre si son poste le figure, che mostrano il modo, & il loco da
sanguinare, & curare detti cavalli ... & la descrizione della bontà,
& qualità di essi cavalla.

Padua, Pietro Paolo Tozzi, 1628. 4to. 151, (1) pp. *Collation*: A⁸,
B-S⁴. With 'IHS' vignette on title-page and 60 half-page woodcuts
of horses showing various diseases (including many repeats),
which are copied from the woodcuts of the first edition. Woodcut
initials.

COMMENTARY:

Fourth edition of this practical manual by Scacco with the privilege, dated
13 December 1602) on the verso of the title-page. The text is on pp. 1-146,
followed by the Tavole (pp. 147-151, (1).

BOUND WITH:

(1) Cesare FIASCHI, *Trattato dell'imbrigliare* (Padua, Pietri Paolo
Tozzi, 1628 (see no. 074)



No. 092, title-page

LIBRO TERZO.

87

Testicoli
enfiati.

Dell'enfiation delli testicoli. Cap. VIII.

Alla enfiation delli testicoli, uiglia orzo arso trito, & meslato con asina, & ponilo sù li testicoli la mattina, e la sera; anco ugnendoli con fe-
 le di cane guarisce subito; ancora l'andomolto bagnarli doi volte il dì con ac-
 qua, e pigliar foglie di cipresso verdi, e cocerle in acqua, e fanne coglier il fu-
 mo, cimolea, e hiero di boue, e mesla con aceto forte, & ponilo sù caldo, &
 mutalo doi volte il dì, fin che guarisce.

Cura pro-
uata.

Membro fora.

Dell'animal, che tiene il membro fuora, & non lo può ri-
metter dentro. Cap. IX.

Quando il membro si mette fuora in tal modo, che non può tornar dentro;
 uolse ciar in questo modo, metti la bestia tutta in acqua fredda, tanto
 che

PIGNATELLI, Giovan Battista

Giovanni Battista Pignatelli was an early 16th-century Italian riding master who had a pervasive influence on horse training and dressage in his time. Taught by Giannetto Conestabile, Cesare Fiaschi and Federico Grisone in Naples, Pignatelli inherited the cruel methods of his mentors. It was not until his most famous student, Antoine de Pluvinel, began teaching that the humane methods of Xenophon, already written 2,000 years before, were reintroduced in Europe.

While some of his many students, including well-known riding masters as Salomon de la Broue and Antoine de Pluvinel, went on to publish important works on horsemanship, Pignatelli's work was not published until the beginning of the 21st century. In the works of his students, however, he is often mentioned as a very experienced riding master and horseman.

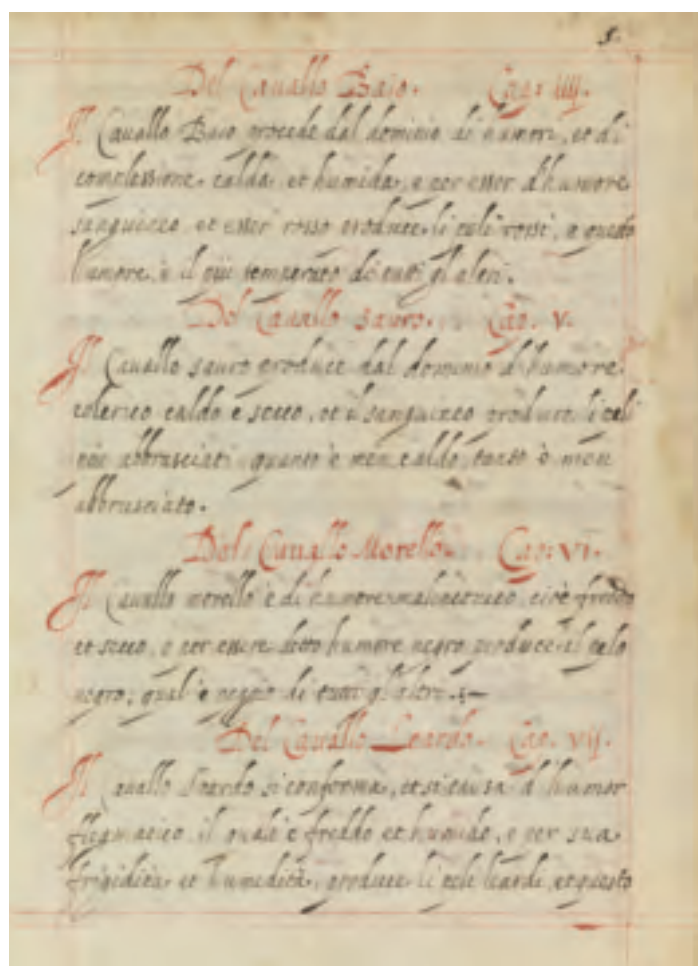
Little is known about him; he was born *c.* 1525 into a noble Neapolitan family, which originally came from Calabria, and which produced a pope: Innocent XII, and a saint: St. Joseph Pignatelli († 1811).

The horseman Pignatelli died before the end of the century. He founded a horse academy in Naples next to his palace and soon attracted pupils from all over Europe wanting to be taught by him. Undoubtedly he was influenced by the gentler methods of the riding masters of Constantinople, many of which were active in Naples at the time. They did not use bits, or spurs, but stressed the rider's command of the horse, which finds expression in a firm seat, the voice of the rider, and rewards.

Although Pignatelli never published anything to advocate and disseminate his methods, he may be considered as a pivot figure in the evolution and history of European horsemanship. His numerous pupils went on to propagate his ideas on dressage and horse riding all over Europe. Only about ten manuscripts recording his viewpoints in a rather general way in 440 short chapters, apparently for the sake of his students, have been preserved: in addition to the present copy, there are four copies in Italian, four in French public libraries, and one in the British Library. Our copy is dated and we know who the scribe was: Claude Gerard from Lorraine, Vosges ('Claudius Gerardus Lotharingus'; see no. 093).

LITERATURE:

Ph. Deblaise, *Le manuscrit de Pignatelli: roman* (Paris 2009).



093

PIGNATELLI, Giovan Battista.

[MANUSCRIPT] **Bellissimi segreti da cavalli di Pignatello.**

Diffinitione che vuol dir arte ueterali o uero marescalchena.

France (Lorraine, Vosges?), 1598. 4to (size of the leaves 260 x 195 mm). 277 pp., numbered 1-243, 344-377, (31) pp. The text is written in a clear Italian hand within a double-ruled space of c. 230 x 155 mm, 18 lines to a page. Captions and chapter titles in red. Late 17th-century mottled calf, spine gilt in compartments, with red title label lettered in gold, gilt binding edges, edges painted red.

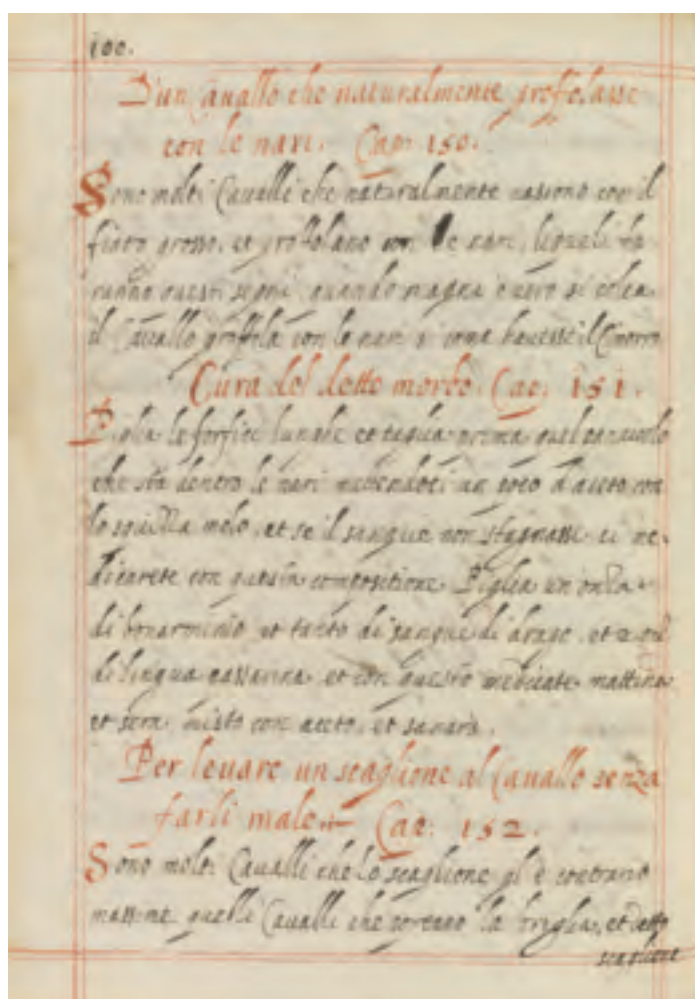
Provenance: From the library of Jean Baptiste Huzard: a stamp on p. 1: 'Huzard de l'institut'.

COMMENTARY:

One of the few known complete manuscripts of this important text on horsemanship, care and treatment of horses by one of the most outstanding equestrians and riding masters of the famous School of Naples. The text is divided into 440 short chapters offering advice on training, dressage, cure and treatment of horses, 'secrets', prescriptions, etc. for his students, based on his many years' experience on 377 (=277) pp.; on the last page the text is signed by the scribe: 'Claudius Gerardus scripsit'; pp. (1)-(31) contain the contents; on the last page, p. (31), the same scribe signed and now even dated his text: 'Claudius Gerardus Lotharingus scripsit 1598' (partly erased by primitive drawings of a child).

REFERENCES:

See the edition of Pignatelli's text, *L'Arte veterale. Sopra il medicare et altri segreti bellissimi de' cavalli* by M. Gennero & Patrizia Arquint, in the series: 'I classici dell'equitazione' (Rome 2001); *Cat. Huzard III*, 3785, p. 345.



No. 093, p. 100

RUINI, Carlo

Carlo Ruini (1530–1598) – Count Carlo Ruini di Monte Cogaruccio e di Zola as he is sometimes referred to – was one of the most celebrated anatomists of the horse of the 16th century. He was born into a wealthy family in Bologna and was privately educated, as was common with most Italian upper class children. He did not receive any special training as a physician or attend the famous university at Bologna. It is unknown whether he received a special training in art. He appears to have been an avid collector of horses and an excellent rider.

His work, *Dell' anotomia, et dell' infirmita dei cavallo*, appeared two months after his death in 1598 and is considered a milestone in equine veterinary publishing. The book, printed in folio, is especially known for its well executed woodcut images of horse anatomy which were heavily influenced by works on human anatomy published in the preceding decades, especially Andreas Vesalius's *De Fabrica Corporis Humani* (Basel, 1543). '(the work) does for equine anatomy a similar service to that which the *Fabrica* of Vesalius has done for the human anatomy; its truly magnificent figures need not fear comparison with those of Vesalius ... the text is not less admirable than the figures; the description of the eye, ear, intestines, kidneys, and bladder being specially good, Ruini gives a clear account of the structure of the heart and of the mechanism of the pulmonary circulation' (Singer, *The evolution of anatomy*, p. 153).

It was also the first book to focus exclusively on the structure of a species other than man. Numerous editions of the work were published, and both images and text were often plagiarized. Ruini's work is generally regarded as the best anatomical work on horses on offer until the appearance of the works by the French veterinarians Lafosse and Bourgelat in the second half of the 18th century. Ruini gained everlasting fame ranking among the founders of both comparative anatomy and veterinary medicine. Cuvier, too, confirms that this is the case.

The first part of the work gives an exhaustive treatment of equine anatomy, with especially good accounts of the sense organs. The second part of the book on veterinary medicine, dealing with equine diseases and their cures, has received less praise, as it is mainly based on the preceding literature and relies on traditional Hippocratic-Galenic views. Perhaps Ruini cooperated with other authors more experienced in horse anatomy and medicine – some scholars point to his cousin Orazio Francini – as it is hardly conceivable that the distinguished Bolognese lawyer Ruini exchanged the bar for the evil smelling slaughterhouses of Bologna.

The artist of the magnificent woodcut illustrations is unknown, but unfounded rumours circulated that the images were drafted by 'an artist from the workshop of Titian', the same unsubstantiated attribution was made for the illustrations in Andreas Vesalius's *De Fabrica* (Basel, 1543). This is an indication of how the two works were allied in the minds of the public in terms of style, fluidity, detail, and importance. Some other scholars even have attributed the designs for the woodcut illustrations to Leonardo da Vinci, but this is not widely credited (cf. F.J. Cole, *History of comparative anatomy* (London 1944), pp. 83-97; R. Schmutzer, 'Bemerkungen zur Pferdenanatomie des Leonardo da Vinci', in: *Archiv Gesch. Nat. Techn.*, 3 (1910), pp. 61-70, and E. Leclainche in: *Berlin. Tierärztl. Wochenschrift* (1936), pp. 229-30). Mennessier (vol. I, p. 696, *i.v.* Jourdan; see no. 180) writes that this attribution is generally accepted '...et, de fait, elles sont très supérieures au point de vue de la fidélité de la représentation du cheval aux oeuvres contemporaines'. Modern research sometimes favours Carracci (or somebody from the Accademia degli Incamminati, founded by Carracci in 1582) as the designer.

See for the original edition no. 094, and for the first edition of the German translation by Peter Uffenbach no. 095. For a free French translation of the second part, by Horace Francini, see no. 157; see also no. 152: Andrew Snape's *The anatomy of a horse*, which is based on Ruini's work.

LITERATURE:

N. Lanzilotti-Buonsanti, *L'anatomia veterinaria a Carlo Ruini in rapporto allo sviluppo della medicina degli animali domestici* (Milan 1884); – H.G. Plimmer, 'The authorship of Carlo Ruini's *Anatomia del cavallo*', in: *Journal of comparative pathology and therapeutics*, 48/2 (1935), pp. 138-48; – V. Chiodi, *Sulla icaistica delle tavole anatomiche nel trattato Della anatomica ... del Bolognese Carlo Ruini* (Bologna 1958); – Robert & Williams, pp. 242-245; Karasszon, pp. 253-254;



No. 094, title-page

094

RUINI, Carlo

**Dell'anotomia [sic], et dell'infirmita del cavallo di Carlo Ruini
Senatore Bolognese.**

Bologna, Heirs of Giovanni Rossi, 1598. 2 parts in one vol. Folio (size of the leaves 310 x 220 mm). First part: (36), 295, (1, blank) pp.; second part: (4 second leaf, pp. 3-4) blank, 386, (28) pp. *Collation*: first part: π^2 , $^*2^{*6}$, 3^{*4} , a-z⁶, 2a⁶, 2b⁴; second part: χ^2 , A-Z⁶, Aa-Ll⁶, M4-1 (last blank lacking). Both title-pages, for part 1 and 2, with large coat-of-arms of the dedicatee, Cardinal Pietro Aldobrandini, repeated on the special title-page for part 2: *Dell'infirmità del cavallo* (Bologna, Gio. Rossi, 1598), 213 woodcuts on 64 full-page anatomical plates of the horse, accompanied by printed keys (all in the first part), woodcut head- and tail-pieces and initials.

Half 18th-century grained calf gilt with ornamental rolls and with title lettered in gold. Marbled boards, blue painted edges.

COMMENTARY:

First edition of this first book devoted exclusively to the anatomy of an animal and the first monograph on horses. Ruini dedicated his work to Pietro Aldobrandini (1571-1621), dated Bologna, 7 January 1598 (f. (2)r; verso blank). Aldobrandini was a patron of arts who was made cardinal and patron of the arts, who was made a cardinal by his uncle, Pope Clement VIII in 1593. He took over the duchy of Ferrara in 1598 when it fell to the Papal States, and became archbishop of Ravenna in 1604. He was a patron of Torquato Tasso, and of Girolamo Frescobaldi. Only one bibliography mentions a second dedication by Gaspare Bindoni (on the last leaf of a quire in-4, the first leaf being blank); this must be a mistake as this dedication belongs to the re-issue with a new title-page which was published the next year, 1599, by Gaspare Bindoni in Venice (second re-issue in 1602, still with the same original text and woodcuts of the first 1598 edition). The other reference works call for a unsigned quire of 2 leaves; in our copy the first 2 leaves are loose.

The two indices are on pp. (3)-(35), (36) is blank. The text is on pp. 1-290 (296 blank). Part 2: Title on p. (1); pp. (20-4) blank; the text follows on pp. 1-386, the two indices on pp. (1)-(27), the Errata on p. (28).

Further editions appeared in Venice in 1618 by Fioravante Prati, with close copies of the original woodcuts; further editions in 1647 (see also no. 180), 1648 and 1706-7.

The beautiful and important plates include illustrations of the internal organs of the horse and all its bones. The full skeleton on p. 283 stands before a tablet dated 1590, followed by 3 plates (numbered II-III) showing all the horse's veins and the lesser circulation of the blood, and 3 plates (numbered I-III) with musculature from the side, from the front and from the rear, clearly inspired by the Vesalian 'muscleman' plates. In these last three cuts the horse is placed in a landscape setting suggested by illustrated editions of Vesalius.

REFERENCES:

Mennessier II, 465; Nissen 3514; Norman 1858; Podeschi 16; Huth 13; Leclainche, *Hist. Illustr.* I, 218; Graesse VI, 191; Brunet IV, 1458; Garrison & Morton 285; Mortimer *Italian books* 448; *BMC Italian*, p. 592; Dibner 186; Sorbelli, *Bologna*, p. 111.



No. 094, p. 63



No. 094, p. 295

095

RUINI, Carlo

Anatomia & medicina equorum nova, das ist, neuwes Ross Buch oder von der Pferden Anatomy, Natur, Cur, Pfllegung unnd Heylung, zwey auserlesene Bücher ... ins Teutsch gebracht, durch Petrum Uffenbach der Artzney Doctorem ... in Franckfurt.

Frankfurt a/M., Matthias Becker for the heirs of Peter Fischer, 1603. (Colophon: 'Gedruckt zu Franckfurt am Mayn, bey Matthias Becker, in Verlegung Peter Fischers seligen Erben. Im Jahr M.DC. III'). 2 parts in one vol. Folio (size of the leaves 321 x 205 mm). part 1: (22), 257, (1), (6) pp.; part 2: (10), 307, (17) pp. *Collation*: part 1: :⁶, 3^{*6-1} (last blank lacking as usual), A-Y⁶; part 2: (:)⁶⁻¹ (last blank lacking as usual), 2A-2Z⁶, 3A-3D⁶ (including last blank).

With title printed in red and black (including the woodcut line 'Neuwes Ross Buch oder von der Pferden'), printer's device on title and (larger) on the last leaf. 64 full-page anatomical plates of the horse (copies after the plates of the original edition), accompanied by printed keys (all in the first part), woodcut head- and tail-pieces and initials.

Half 18th-century calf with red title label lettered in gold on spine, edges painted red.

Provenance: With written ownership entry on title-page: 'Franciscus Wilhelmus de Horde me possidet'.

COMMENTARY:

First edition of the translation of the preceding work into German by Peter Uffenbach (1566-1635), a Frankfurt town physician, illustrated with close copies of the woodcuts of the original Italian edition (see above).

After the title (verso blank) follow the dedication/preface by Uffenbach to Frederck IV, Duke of Bavaria ('Kurfürst and Pfaltzgraf'), dated Frankfurt a/M, Sontag Judica (Passion Sunday) 1603 (pp. (3-12)), laudatory poems by Henricus Meiboom and Joannes Hoffmann (pp.(13)-(15)), the Register (pp. 16)-(19), and Preface (pp. (20)-(21), (22) blank), follows the text on pp. 1-257, with the end and tail-piece on the verso of p. 257, The Register is on pp. (1)-(6). Part 2: separate title-page: 'Ander Theil dieses gantzen Wercks ... von allen und jeden Kranckheiten und Gebrechen der Pferde ...' (Frankfurt a/M, Matthias Becker Fischer for the heirs of Peter Fischer, 1603), verso blank, Preface (pp. (3)-(4)), Register of the chapters (pp. (5)-(10)). The text is on pp. 1-307, the Register on pp. (1)-(14), and the colophon on p. (15); pp. (16)-(17) blank.

REFERENCES:

VD17, 260731W; Nissen 3517; Garrisonm & Morton 285; Podeschi 16; Bircher, A-1345-6.



No. 095, title-page



SILICEO, Ottaviano

Ottaviano Siliceo was born in Troia in the province of Foggia, Puglia (Apulia, southern Italy).

There is hardly any further information available on him.

In 1598 his book *Scuola de' cavalieri*, a treatise on the proportions, properties, training, nursing and breeding of (military) horses, was published in Orvieto (see no. **096**).

As by his own admission (p. 17) he had participated in the battle of Pavia in 1525 he must have been born in the first decade of the 16th century; at any rate he died before the publication of the present book (1598), as it was edited by his nephew Giovanni Battista Siliceo.

Siliceo's work, which circulated in manuscript copies in Italy and France in the second half of the 16th century before it was published in 1598, can be linked to the work of Giovan Battista Pignatelli (see no. **093**), who may have been his master. It is certain that Siliceo had also been a pupil of the famous horse trainer Giovan Battista Ferraro: on p. 39 of his book, Siliceo himself writes that Ferraro was his first master. On p. 153 he refers to a stay in Germany where he participated in the battle of Mühlberg in 1546.

Siliceo's book was never translated into any other language.



No. 096, title-page

096

SILICEO, Ottaviano

Scuola de' cavalieri di Ottaviano Siliceo gentilhuomo Troiano, nella quale principalmente si discorre della maniera, & qualità de' cavalli, in che modo si debbono disciplinare, & conservare, & anco di migliorar le razze.

Orvieto, Antonio Colaldi & Ventura Aquilini, 1598. 4to (size of the leaves 196 x 134 mm). (8), 172, (8) pp. *Collation*: A-Y⁴, Z⁶. With the woodcut coat-of-arms of the dedicatee Cardinal Pietro Aldobrandini on the title-page, woodcut head-pieces and initials. Wrappers of (contemporary?) ornamented coloured paper (restored), preserved in half green morocco case, spine gilt and lettered in gold.

Provenance: With ownership entry on title: 'Carlo de Margherita Capitano dei cavalleggera di Cataneo (?)'.

COMMENTARY:

Very rare first and only edition of this treatise by Ottaviano Siliceo.

After the title (verso blank) follow the dedication by the editor Giovanni Battista Siliceo to Cardinal Pietro Aldobrandini (1571-1621), dated Troia, 20 March 1598 (pp. (3)-(6)). Aldobrandini was made a cardinal in 1593 by his uncle, Pope Clement VIII. He took over the duchy of Ferrara in 1598 when it fell to the Papal States, and became archbishop of Ravenna in 1604. He was patron of the arts, esp. of Torquato Tasso, and of Girolamo Frescobaldi. On p. (7) is a laudatory poem for Giacomo Aldobrandini, bishop of Troia by Giovanni Battista Vitale da Foggia, followed on the verso by a second dedication by the same G. B. Vitale to Marc'Antonio Lombardo, barone di Rosito, dated Foggia, 6 November 1597.

The text is divided into five books: the proportions of a horse, horse training, various pieces of advice, the art of restraining horses, and the various breeds, shoeing, and tournaments and tilts: Book 1: 'Nel quale si tratta della proportione del cavallo' (pp. 1-22); Book 2: 'Nel quale si tratta del modo, che si ha da instruire, & ridurre un cavallo à perfectione' (pp. 23-74); Book 3: 'Nel quale si leggono diversi avisi intorno à cavalli' (pp. 75-119); Book 4: 'Nel quale si tratta del modo, che si ha da tenere per frenar I cavalla, o imbrigliare, & di altri particolari necessarii per questo effetto' (pp. 120-148); Book 5: 'Nel quale si tratta delle razze de' Cavalli, di ferrargli, & di giostrare, & corer lance' (pp. 149-172).

The Errata are also on p. 172, followed by 7 pp. with the Tavole, and the Registro (list of quires) and colophon on p. (8).

REFERENCES:

Wells 6976; Anderhub 313.



SUÁREZ, Alonso

Alonso Suárez was a physician who lived in the first half of the 16th century in Talavera de la Reina, a city in the western part of the province of Toledo.

In 1564 he published a very interesting compilation of medieval and ancient Greek and Latin texts on horses, translated for the first time into Spanish, including the works of Petrus Crescentius, Xenophon and Laurentius Riusus. The compilation may be the first book in Spanish on horses and on horse medicine (see no. 097). The book, which contains the most important earlier texts on horses in the vernacular, was essential for the dissemination of equine knowledge and horse medicine in Spain. No further editions were printed and copies of this work are very hard to find.



No. 097, title-page

097

SUÁREZ, Alonso (compiler/translator)

Recopilacion de los mas famosos autores Griegos y Latinos que trataron de la excelencia y generacion de los cavallos, y assimismo como se han de doctrinar y curar sus enfermedades. Y tambien de las mulas y su generacion. Agora nuevamente trasladados de Latin en nuestra lengua Castellana. Por el licenciado Alonso Suarez, y añadido en muchas partes de los modernos, lo que en los antiguos faltaron, juntamente con muchas declaraciones en las margenes ...

Toledo, Miguel Ferrer, 1564. Folio (size of the leaves 290 x 207 mm). (5), 188 ff. (mis-numbered: I-LXIV, LXIX-CXLVI, CXLVIII-CXCIII), (2). *Collation*: π²⁻¹, A⁴, B-Z⁸, Aa⁸, Bb⁶. Large armorial woodcut on title, 10 small woodcuts of bits in the margins of ff. XXIXr-XXXr, woodcut initials.

Contemporary limp vellum, title written on spine, remains of leather ties.

Provenance: with manuscript ownership entry on first fly-leaf: 'Lucrecio Marinela'.

COMMENTARY:

Extremely rare first and only edition of this compilation of translated ancient Greek and Latin texts on horses, by Alonso Suarez. This compilation may be the first book in Spanish on horses and on horse medicine.

After the title and Privilege on its verso, the 'Nihil obstat' and errata, dated 22 September 1564 (f. (2)r-v), the dedication/prologue by Alonso Suarez to 'Alvaro de Loaysa, señor de la villa de Huerta' (ff. (3)r-(5)v, and preface (ff. (5)v-Ir), follow the translations of the texts:

- (1) ff. Iv-XXXIr: **Pedro Crecentino**: 'enel qual se tracta dela naturaleza: generacion, doctrina y enfermedades de los cavallos'; ff. xix r-xxiii r: Manuel Diaz, Prosiguese adelante de las mulas algunas cosas que son necessarias saber, sacadas del tractado que escriv Manuel Diaz: y otros varones excelentes; ff. xxiii r-xxiv v: Recepta para engordar el cavallo/o mula; ff xxiv v-xxxi r: 'Del talle y fermosura que ha de tener en buen cavallo segun los escriptores modernos'.
- (2) ff. XXXIr-XXXVIIr: **Xenophon**, Del arte de cavalleria: 'Libro del excelentissimo philosopho, y muy espirmentado capitan Xenophon. Enel qual tracta del arte military de la cavalleria, y quales han de serlos cavallos, y el buen cavallero para la Guerra.
- (3) ff. XXXVIIv-CLIIr: **Absirto, Herocles** and other Greek authors, Libro (segundo) de la medicina doctrina y generacion de los cavallos. Ff. ci v -clii r: Libro secundo dela medicina de cavallos de Absyrto, Hierocles y sus sequaces.
- (4) ff. CLIIv- CXCIIIv: **Laurentius Rusius**, Libro de Hippatria o historia y medicina de cavallos., followed by 2 unsigned ff. with the 'Tabla'

REFERENCES:

Huth 8; Torrecilla 514; Sanz Egaña, pp. 108-112; not in KVK.

AGUILAR, Pedro de

On the basis of his long and comprehensive experience with horses, Pedro de Aguilar (1515 in Antequera-1580), a famous captain of the Royal army at Malaga, compiled a very useful and popular manual on horsemanship, including the use of horses for military purposes, bits, and horse medicine, during the spring of 1570. Aguilar commissioned Hernando Díaz in Seville to print his manuscript in 1572 and dedicated the book to King Philip II (see no. 098). A second edition was published in 1600 in Malaga by Juan René. In his book, Aguilar stresses the importance (and the virtues) of the bridle and the bit, especially in warfare, propagating a model that stood midway between the North African and West European bits of the time.



No. 098, title-page

098

AGUILAR, Pedro de

Tractado de la cavalleria de la gineta compuesto y ordenado, por el capitan Pedro de Aquilarvezino de Malaga ... Acabose de componer por el mes de Março de. 1570. Siendo el auctor, de edad de cinquenta y cinco annos. Contiene diversos avisos y documentos y otras muchas reglas útiles y necessarias, assi para lo que toca a la doctrina y enfrenamiento de los cavallos, como para la perfeccion y destreza que en esta facultad conviene que tengan, en cosas de paz y de guerra los cavalleros.

Seville, Hernando Diaz for the author, 1572. Colophon: 8 February 1572. 4to. (size of the leaves 180 x 130 mm). (4), 84, (4) ff. *Collation*: *4, A-Y4. With woodcut coat-of-arms of King Philip II of Spain on title, full-page armorial woodcut with the coat-of-arms of the author and the motto 'Pone me Domine iuxta te. Et cuiusvis manus pugnet contra me' (= Job 17:3) with two noble horsemen underneath, a full-page woodcut of a horse walking to the right with the caption 'Oculus Domini pinguet equum' printed underneath (f. (4)v; repeated on the recto of the last leaf, and 36 full-page woodcuts of bits and mouth-pieces (ff. 66v-84r), printer's device at the end, on f. (3)v; woodcut initials. (First and last leaves restored).

Modern elaborately blind-tooled calf in the Spanish tradition, ribbed blind tooled spine with title-label lettered in gold, marbled end-papers. In a matching slipcase.

Provenance: A label of the 'Berrocal libros antiguos, Madrid' pasted to the inside of the front cover.

COMMENTARY:

First edition of this important book on horsemanship. The *Tratado* is divided into four books: (1) on the anatomy of the horse, especially the horse's mouth and how bits and mouth-pieces are to be adapted to fit well; (2) on the various harnesses suitable for a range of uses; (3) on horse training; and (4) on nourishment and diseases.

After the title, with the coat-of-arms of the author on its verso, the Royal privilege and 'nihil obstat', dated Madrid 27 March 1571 (f. (2)r-v), the dedication by Pedro de Aguilar to King Philip II (f. (3) r), the preface (ff. (3)v-(4)r), and the woodcut of a horse on f. (4)v, the text follows on ff. 1r-84v, including the 36 woodcut plates on ff. 66v-84r. The last quire begins with a poem 'Del muy magnifico cavallero, Gonçalo de Molina' (f. (1)r), the 'Tabla'on ff. (1)v-(3)v, the woodcut of a horse with the caption 'Los ojos del Señor engordan el cavallo ...' printed underneath, on f. (4)r, followed by the colophon on f. (4)v.

REFERENCES:

Palau 3625; Torrecilla 7; Palau Claveras 15; Vindel III, no. 2251; Anton Ramírez, p. 423; Diaz Arquer, no. 28; the introduction by Angel Caffarena for the facsimile edition of the *Tractado* of 1960.



No. 098, f. (1)v



No. 098, f. 66v



No. 098, f. (4)v

MANÇANAS, Eugenio

The Spanish equestrian, theologian and Royal equerry Eugenio Mançanas (Manzanas) from Toledo has published a practical manual on horse training and the use of bits, which also contains an important part on horse shoeing, his *Libro de enfrenamientos de la gineta*. The first edition appeared with Francisco Guzman in Toledo in 1570. This edition is less rare than the second one, which was published by Pedro Rodríguez in Toledo in 1583 (see no. 099).

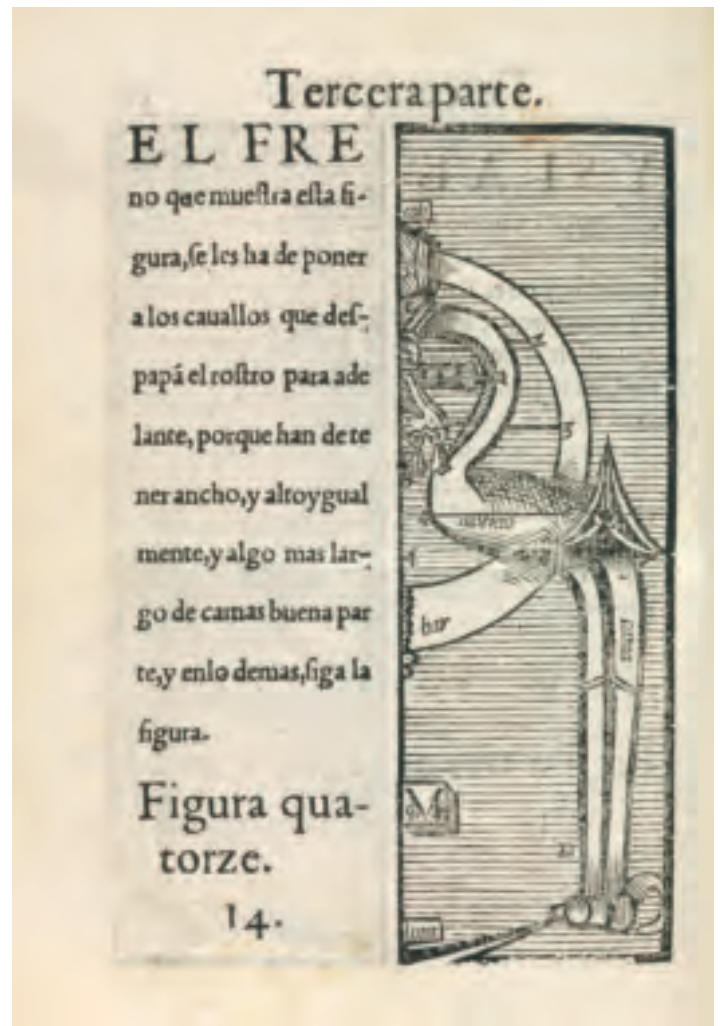
Apparently based on a thorough knowledge of the anatomy of the horse's mouth, Mançanas extensively discusses the various models of bits and their use. The part on horse shoeing is not less original, describing the horse's hoofs and various models for horse shoes, all illustrated with woodcuts made and signed by Mançanas himself.

LITERATURE:

G.R.G. Conway, *Francisco Cervantes de Salazar and Eugenio Manzanas, 1571-1575. A bibliographical note on the Libro de enfrenamientos de la gineta by Eugenio Manzanas of which 300 copies were sent by the author to Dr. Francisco Cervantes de Salazar in Mexico (Mexico city 1945); – the introduction by Cesàro Sanz Egaña in the facsimilé ed. of the 1570 edition of the Libro de enfrenamientos (1956).*



No. 099, f. 26r



No. 099, f. 36v

099

MANÇANAS, Eugenio

Libro de enfiamentos de la gineta por Eugenio Mançanas, ensayador de la casa dela Moneda de Toledo por fu Mageftad. Con privilegio.

Toledo, Juan Rodríguez for Pedro Rodríguez, 1583. 4to (size of the leaves 183 x 131 mm). (4), 38, (4) ff. *Collation*: A-K⁴, L⁶. With a large woodcut portrait of the author (117 x 89 mm) on the title-page, a full-page printer's device on the last page, 6 full-page and 17 half-page woodcut illustrations of the skull of a horse, horse shoes, hoofs and bits, all signed with the monogram 'E.M.S.' (= Eugenio Mançanas sculpsit); woodcut initials.

19th-century flamed red polished calf with gilt border along the edges, ribbed gilt spine with two title labels lettered in gold, gilt binding edges, marbled end-papers.

Provenance: With the label of 'Berrocal libros antiguos, Madrid' pasted to the verso of the front cover.

COMMENTARY:

Rare second edition of this practical manual on horse shoeing and horse training.

The woodcuts (full-page: a horse's skull from aside, 2 hoofs, 2 horseshoes and a bit; half-page: 17 half bits) are from the same blocks as those used in the first edition and were cut – apart from the portrait – by the author himself.

After the title-page (verso blank), the Privilege (f. (2)r-v), the dedication by Mançanas to Diego de Cordova 'Cavallerizo de su Magistad, &c?' (f. (3)r), the 'Nihil obstat', signed by Don Diego de Cordova (ff. (3)v-(4)r), the Prologue (ff. (4)v-1v), follows the text in three parts:

(1) ff. 2-19r: 'Primera parte que se trata del provecho que se sigue del bien enfrenar, y de las particularidades de las bocas de los cavallos, y de las digfferencias dellas por letra y figura como paece': 22 chapters on the properties of the horse's mouth and the various models of bits.

(2) ff. 20r-28r: 'Secunda parte que trata de la manera y or den del herrar Italiano, para la seguridad del cavallo, assi para las manos como para los pies, y del provecho que se sigue para bien enfrenar ...': 7 chapters on horseshoeing.

(3) ff. 28v-38v: 'Tercera parte que trata de las diferencias de frenos: para remedio de las dificultades de las bocas de los cavallos, que en la primer aparte se han puesto por el orden que hasta aqui se ha tenido de las letras del A.B.C. como por el discurso del libro se vera': one full-page and 17 half-page woodcuts of bits with a discussion on the use of these bits for different horses.

On f. (1)r follows a 'Al Lector', the 'Tabla' (of part 1-3; ff. (1)v-(3)v), a colophon (f. (4)r) and the printer's device on f. (4)v.



No. 099, title-page



No. 099, f. 24v

REFERENCES:

Huth 9; Wells 4889; Torrecilla 356; Palau 150.230; Salva 2638; Guzman, no. 36; Pérez Pastor, *Toledo* 361; *Cat. rare veterin. books Michigan*, i.v.

FERNANDEZ de ANDRADA, Pedro

Little is known about Pedro Fernandez de Andrade (b. 1558?; fl. c.1580-1620). That he was born into the noble family Fernandez de Andrada in Seville, however, seems certain.

The first book he produced was *De la naturaleza del cavallo*, which was published by Fernando Diez in Seville in 1580, and was dedicated to King Philip II. It is a manual on horsemanship, and training with an emphasis on Spanish bits and bridles, especially for the use of military horses.

In 1599 a second much enlarged edition appeared in Seville, which was printed by Alonso de la Barrera with the title *Libro de la gineta de España* (see no. 100), including the same Privilege, laudatory poems and preface, and illustrated with 19 full-page plates of bits and other mouth-pieces, partly inspired by the bits published in Pedro de Aguilar's work (see no. 098). The Spanish word 'gineta', or 'jinete' means horseman or rider, but during the period of the Reconquist and the Italian Wars during the 15th and early 16th centuries, it also referred to the highly skilled Spanish light cavalymen who troubled the French so much in the so-called Italian Wars, a series of conflicts from 1494 to 1559, originally arising from dynastic disputes over the Duchy of Milan and the Kingdom of Naples. The 'jinetes' (also called 'genitors') originated during the period of the Reconquest as the Spanish counter to the excellent light cavalry of the Moors. They were, in fact, near duplicates of their Moorish adversaries, having adopted Moorish arms and tactics.

In 1616 Fernandez de Andrada's most celebrated work was published in Seville, by Alonso Rodriguez Gamarra under the title *Nuevos discursos de la gineta de España, sobre el uso del cabeçon*. In this work, the author expands on the advantages of the Spanish 'caveçon' (part of the bit; see no. 101).



No. 100, title-page

100

FERNANDEZ de ANDRADA, Pedro

Libro de la gineta de España. Compuesto por Pedro Fernandez de Andrada: en el qual trata el modo de hazer las castas, y criar los potros, y como se an de enfrenar, y castigar los cavallos: y como los cavalleros moços se an de poner a cavallo guardando el orden antiguo dela gineta de España. Últimamente se trata, como se an de pensar, y engordar los cavallos.

Seville, Alonso de la Barrera, 1599. 4to (size of the leaves 195 x 148 mm). (8), 1-108, 108-182, (1) ff. *Collation*: ¶⁸, A-Z⁸. Large woodcut coat-of-arms of Seville on title-page, coat-of-arms of the author on f. (8)v and on the verso of the last leaf, vignette of an equestrian (52 x 51 mm) on f. 64v, full-page woodcut plate of a horse's upper jaw on f. 80v and 19 full-page woodcut plates of bits and mouth-pieces on ff. 90v-91r, 93v-101v.

19th-century half red painted leather, ribbed spine lettered in gold, marbled endpapers.

Provenance: With small round ex-libris 'Biblioteca E.F. San Roman'.

COMMENTARY:

Second enlarged edition of this book on the Spanish horseman. After the title (verso blank) follows the Privilege, dated 6 August 1598 (f. (2)r), the dedication to the city of Seville (ff. (2)v-(3)r), preface (ff. (3)v-(5)r), two laudatory poems by Fernando de Herrera and Baltasar de Escobar (ff. (5)v-(6)r), and the Tabla on ff. (6)v-(8)r. The text of the first part *De la Gineta*, 'En el qual se trata de la naturaleza del cavallo, y de sus hechos, y hazanas: y el modo de hazar les castras ...' is on ff. 1 (erroneously '6')-64v; the second on ff. 65r-182v.



No. 100, f. 80v

REFERENCES:

Adams F-238; Wells2381; Palau 88015; Torrecilla 241; Huth 14.



No. 100, f. 101r

101

FERNANDEZ de ANDRADA, Pedro

**Nuevos discursos de la gineta de España, sobre el uso del cabeçon.
De Pedro Fernandez de Andrada. Dirigido a Don Filipe Manrique**

...

Seville, Alonso Rodriguez Gamarra, 1616. 4to (size of the leaves 194 x 145 mm). (8; last blank), 30, 14, 14, 24 ff. *Collation*: ¶-2¶⁴, A-G⁴, H², ¶-3¶⁴, 3(=4)¶², a-c⁴, d², A-F⁴. With large engraved coat-of-arms of the dedicatee (121 x 95 mm) on the title-page, the woodcut coat-of-arms of the author on f. 14v; woodcut initials (the first two historiated).

Contemporary vellum, title written on spine, remains of ties.

Provenance: With an unidentified ex-libris, and W the label of 'Berrocal libros antiguos, Madrid' pasted to the verso of the front cover.

COMMENTARY:

First edition of the most celebrated work by Fernandex de Andrada, consisting of four sections, each foliated and signed separately:

(1) After the general title-page (verso blank), the dedication by the author to 'Don Filipe Manrique, Fator, Ivez, Oficial del Rey nuestro señor, en la casa de la Contracion [sic] de Sevilla, Teniente de Capitan general de la Artilleria en Flotas y Armadas de las Indias Occidentales' (f. (2)r), contents ('Sobre el uso del Cabeçon', tratado 1-4) on f. (2)v, summary 'de los nuevos discursos sobre el uso del cabeçon' on ff. (2)v-(7)v (8) being blank.

The text of the 18 chapters of the first tratado is on ff. 1-30v.

(2) ff. 1-14r (coat-of-arms of the author on f. 14v): the 12 chapters of 'Terceros discursos del Maestro de la cavalleria, y las partes que deve tener, y saber para hazer los cavallos, y enseñar los cavalleros ...'

(3) ff. 1-14v: the 14 chapters of the section titled 'Segundos discursos en que su muestra a los Cavalleros moços los principios, y primeros rudimentos de la Geneta, para hazer los grandes hombres de cavallo'.

(4) ff. 1-24r (24v blank): the 17 'objeciones' of the section titled 'Satisfazese a las objeciones, que se le an opuesto a los Nuevos Discursos sobre el uso del Cabeçon'.

REFERENCES:

Torrecilla 242; Palau 88016; Anton Ramírez 754; Guzman, no. 22; Vindel (1903) 2271.

NUEVOS DISCURSOS
 DE LA GINETA DE ESPAÑA,
 SOBRE EL VSO DEL CABECON.
 DE PEDRO FERNANDEZ DE ANDRADA.



Dirigido a Don Filipe Manrique, Factor, Iuz Oficial del Rey nuestro
 Señor, en la Casa de la Contracion de Sevilla, Teniente de Capitan general de la
 Artilleria en Flores y Armadas de las Indias Occidentales.

Con Preuilegio; Por Alonso Rodriguez Gamatra, Año 1616.

SEVILLA



JOHANN WAGSTADT
Von der Art
Neuer Vollkommener Vermehrt und
Verbessert
= S. S. K. D. S.
Frankfurt am Main
Verlags Georg Heinrich Dehling

No. 136, frontispiece

17TH CENTURY



No. 145, plate 1



TAQUET, Jean

The Fleming Jean Taquet (born c.1554), Lord of Lechene and Helst, is the author of the first work on horse breeding and management of stud farms in – elegant – French (according to De Lafont Poulotti in 1787). It is an innovative work and a watershed in hippological literature as subsequent authors on horse breeding were clearly influenced by Taquet. Emphasizing the importance of horse breeding for a variety of reasons, he particularly stresses the need for a steady supply of excellent horses especially for war fare: 'Princes, vous perdez temps à conquerre la terre; que déjà les ottomans vous ont osté par guerre ... Si vous ne peuplez vos harraz d'étalons galopeurs orientaux, permettant ainsi à vos cavaliers d'être bien remontés et de pouvoir combattre la cavalerie des spahis Turcs, avec des chances égales...'. Taquet also proposed new ways for building stables, recommending wood rather than stone as wood does not attract water or humidity.

With the exception of Petrus de Crescentius's *Opus ruralium commodorum*, a work inspired by the classical authors Varro and Paladius, and translated into French under the title *Proffits champestres et ruraux* in 1373, which pays some attention to horse breeding, no other books on the subject appeared in the next two centuries.

Taquet's work, the *Philippica ou haras de chevaux*, was published in Antwerp in 1614 (see no. 102).

An extremely rare second edition appeared the next year in Antwerp with Hieromine Verdussen (1615). It is the only edition seen by Hollstein (*Dutch and Flemish etchings, engravings and woodcuts* XV, p. 103, *i.v.* Egbert van Panderen, no. 55 (the plate 'La perfection du cheval ...', erroneously mentions Virgil Solis as the inventor of the plate), and p. 106, no. 59 another portrait of the author by Van Panderen, also in an oval but not in armour), which makes it difficult to establish whether the portrait in our 1614 edition was also engraved by Van Panderen.

LITERATURE:

J.-M. Krawieki, 'L'élevage du cheval à la Renaissance. A propos de Philippica de Jean Taquet (1614)', in: *Les arts de l'équitation dans l'Europe de la Renaissance*, ed. by P. Franchet d'Esperey (2009), p. 12-23.



No. 102, plate between pp. 142 and 143



No. 102, portrait of the author

102

TAQUET, Jean

Philippica ou haras de chevaux de Jean Tacquet, esquier, seigneur de Lechene, de Helst &c.

Antwerp, Robert Bruneau, 1614. 4to (size of the leaves 244 x 188 mm). 276, (8) pp. *Collation*: A-Z⁴, Aa-Mm⁴, Nn². With printed title in an elaborate engraved border with pieces of armour, spurs, saddles and instruments for horse maintenance, and a horse with a foal standing in a landscape in the lower half underneath the printed title, signed by Egbert van Panderen (the border has been repeated twice without printed title), the oval portrait of the author in armour (unsigned), folded engraved plate of the perfect horse of Jean Taquet signed by Egbert van Panderen after Sebastiaan Vranckx (227 x 224 mm), surrounded by a printed text: 'La perfection du cheval de Jean Taquet esquier ... La beauté. La bonté' (the engraved plate alone repeated between pp. 142/143). Contemporary mottled calf, triple fillet along the edges, spine gilt in compartments with title lettered in gold.

Provenance: With an engraved oval coat-of-arms of Henricus Josephus Rega (1690-1754), the celebrated professor of medicine at the University of Louvain.

COMMENTARY:

First edition of the first work on horse breeding and management of stud farms in French by Jean Taquet.

After the title with a short note on its verso ('Quel doivent ester les estallions, les juments, & puis quell doit ester le paysage, les herbes, les estables ...?'), a repeat of the title-plate without text, the portrait of the author (p. 3; verso blank), the dedication by Taquet to 'Albert archiduc d'Austrice, duc de Bourgogne, prince des Belges' (pp. 5-9), 4 laudatory poems by the famous Neo-Latin poet Janus Lernutius, M. Bulteel, Jeremias Pierrsen, and his brother Gaspar Taquet (pp. 10-18), the preface (pp. 19-26), and the contents (pp. 27-28), the text begins on p. 29. The text is divided into 23 chapters (pp. 29-276), followed by the index on pp. (1)-(4). Added are two leaves (lacking in many copies) of a slightly smaller size (quire N(n)) with an extra laudatory poem by Michael vander Hagen, dated 30 September 1613 (pp. (5)-(6)), the errata (p. (7)) and the privilege, dated 1613 and 'nihil obstat' on p. (8); the folded plated of Taquet's ideal horse is bound at the end.

REFERENCES:

Mennessier II, 553; *Reign of the horse*, p. 23; Laffont Poulotti, p. 217 ('assez rare aujourd'hui'); Huth 17; Musset Pathay 745; Quereuil, *Cat.* 56 300;



No. 102, title-page

HUGO, Herman

The Belgian Jesuit Herman Hugo (1588-1629) studied at the University of Louvain before joining the Jesuit College at Antwerp in 1595. After having been ordained in 1613 he was appointed Rector of the Jesuit College in Brussels. About 1620 he became confessor of Philip of Aremberg, Duke of Aerschot with whom he traveled to Spain. Later he was appointed chaplain to the celebrated General Ambrosio Spinola (1569-1630), commander of the Spanish forces in the Low Countries. While travelling with the army of Spinola, Hugo wrote the *Obsidio Bredana* (Antwerp, Offic. Plantiniana, 1626), an eye-witness account of the ten-month siege of the fortified city of Breda in 1625 by Spanish forces led by Spinola. Hugo died of the plague in Rijnberk while nursing the wounded soldiers of the Spanish army.

Hugo is best known as the author of the famous and hugely successful religious emblem book *Pia Desideria* ('Divine addresses') which was first printed in Antwerp in 1630. The book was illustrated by the well-known Dutch engraver Boetius à Bolswert, and reprinted 49 times. About 90 translations and adaptations were published all over Europe. Hugo's *Pia desideria* would become the most influential emblem book published after Alciato's *Emblematum liber* (1531).

On the basis of his experiences in the military, Hugo also wrote an important history of cavalry tactics, both ancient and modern, which was an important source for subsequent writers on the subject. His *De militia equestri* was published in Antwerp in 1630 with the famous publisher Balthasar Moretus I, the head of the Officina Plantiniana, the printing company that had been established by his grandfather Christoph Plantin (see no. 103). Some scholars erroneously refer to a 1628 edition printed in Brussels. Hugo's book is one of the earliest manuals on the rules, tactics, dressage and handling of cavalry, including a chapter on the use of elephants and camels in warfare.

In the 16th and 17th centuries, the heavy and lumbering destriers, or great horses, used in combat between heavily armoured knights, were replaced by lighter, faster cavalry horses. Combatants no longer wore heavy armours, and although lances remained a weapon, firearms also came into use. Consequently new manuals of cavalry tactics had to be written, which no doubt proved useful in the Thirty Years' War (1618-1648) between Catholics and Protestants in Northern Europe. Published at the height of this War, Hugo's manual is the first cavalry handbook published by the Catholic side, and as such it more or less served as the counterpart of the manual on the tactics of warfare as practiced by Maurice of Nassau, and illustrated by Jacob de Gheyn (see no. 011). Hugo was also acquainted with the work of Johann Jacobi von Wallhausen which had been commissioned by Johann of Nassau (see p. 254)



No. 103, plate 2, bound between pp. 272 and 273

103

HUGO, Herman**De militia equestri antiqua et nova ad regem Philippum IV. Libri quinque auctore Hermanno Hugone Societ. Jesu.**

Antwerp, Balthasar Moretus, ex Officina Plantiniana, 1630. Folio (size of the leaves 317 x 208 mm). (8), 344, (10) pp. *Collation*: *4, A-Z⁴, Aa-Vv⁴, Xx⁶⁻¹ (last blank lacking). With engraved title-page by Cornelis Galle, 29 engraved plates in the text, 4 of which are full-page, 6 double-page plates outside the text, woodcut printer's device on verso of f. Vv5v, woodcut initials and end-pieces. Contemporary overlapping vellum over boards.

COMMENTARY:

First and only edition of this important history of cavalry tactics. The beautiful baroque allegorical title page, showing a pair-horse chariot flanked by two cavalymen in front of an elephant carrying several infantrymen on his back, flanked by a centaur at the left, a knight in full armor on a camel at the right and Pegasus in the background, was engraved by Cornelis Galle I (1576-1650), a pupil of Peter Paul Rubens. The 29 engraved plates in the text, as well as the 6 double-page plates outside the text are entirely realistic diagrams showing cavalry field manoeuvres and troop formations. They are sometimes likewise attributed to Cornelis Galle as well, sometimes to Boetius à Bolswert or Jean Callot. Lipperheide characterizes them as 'in the manner of Jean Callot'.

After the engraved title follows the dedication to the Spanish king Philip IV, dated Brussels, 31 December 1629 (pp. (3)-(8)). The five books are on pp. 1-344: (1) 'De origina militiae equestris' (pp. 1-50); (2) 'De apparatu militiae equestris' (pp. 51-121); (3) 'De institutione militiae equestris' (pp. 122-194); (4) 'De muniis usuque militiae equestris' (on the tasks and use of the cavalry; pp. 195-298); and (5) 'De militiae equestris dignitate, magistratibus, promotione, preaerogativis, praemiis ac poenis' (on the organisation of the cavalry, including promotion, bounty and military criminal procedures; pp. 299-344). The index follows at the end the index on pp. (1)-(7)), the Approbatio's, dated Louvain, 8 May 1629, respect. Brussels 5 November 1628 on p. (8), the Privilege, dated Brussels 28 November 1628 on p. (9), and the printer's device on p. (10).

REFERENCES:

Mennessier I, p. 652; De Backer/Sommervogel IV, p. 521; Anderhub 144; Huth 19; Funck 338; Benezit IV, 592; Lipperheide 2075; Cockle 733; Spaulding 119; Graesse III, p. 387; *NNBW* V, cols. 250-1.



No. 103, title-page

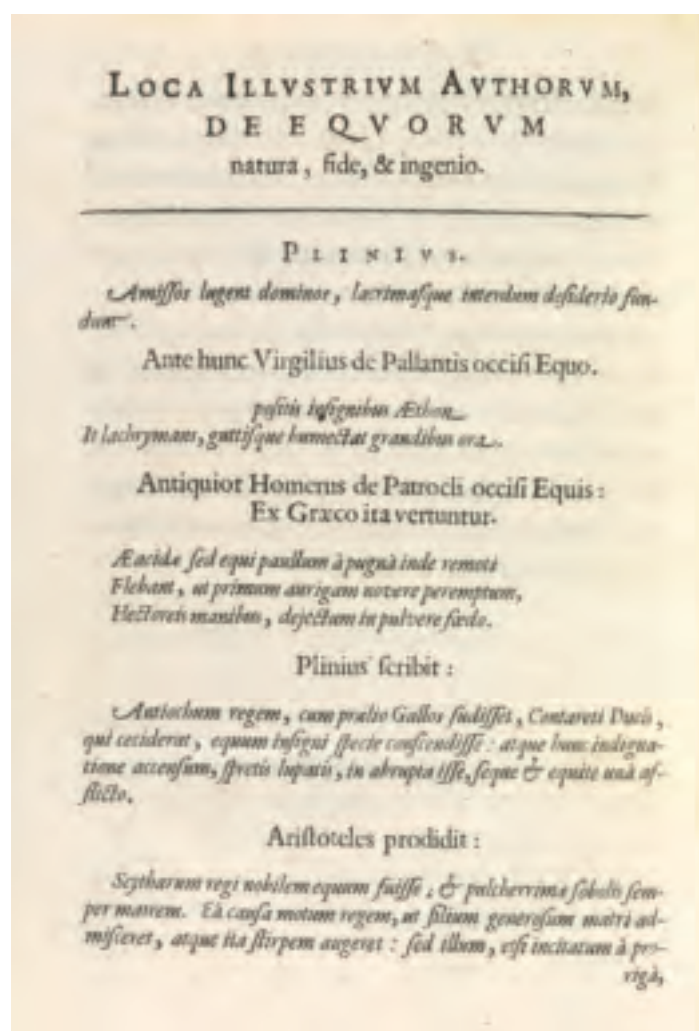
NAALDWYCK, Pieter van

Pieter van Naaldwijck was probably born in 1597 in Nieuwenhoorn where his father, Willem Crijnsze van Naaldwijck, was a Calvinist minister. Pieter studied theology at the 'Statencollege' in Leiden in 1614-18. In 1620 he matriculated as a student at the medical faculty. In 1624 Van Naaldwijck established himself as a physician in Göteborg, Sweden, after having been invited by that city. He got into difficulties with the city council and had to face two lawsuits over his ownership of the brick factory at Göteborg, and left the city again with his wife and children in 1632. Hardly any further details about his life are available.

His *Libri duo philippicorum sive de equorum natura ...*, 'The horse lover', written in accomplished Latin in 1629-30 (see no. 104), was apparently intended for an international and learned audience, and may have served him as a demonstration of his knowledge and ability, or 'captatio benevolentiae', with an eye to future employers. Van Naaldwijck presents himself as a scholar and an experienced horseman and horse physician, treating 'hippological' subjects as the nature, selection, education, training and care of horses in the first (pp. 1-30), and 'hippiatrical' subjects (33 horse diseases and their cures) in the second book (pp. 31-70). Many citations of classical authors (especially Plinius, Hippocrates, Aelianus and Xenophon), as well as mediaeval (Ruffus, Petrus de Crescentiis and Laurentius Rutilus) and Renaissance writers (especially Hieronymus Cardanus and Julius Scaliger) bear witness to of Van Naaldwijck's learning. He is original in drawing attention to good and sanitary conditions in the stable, prescribing rest and care for sick animals and being restraint in the practise of blood letting.

LITERATURE:

J.B. Berns in the introduction for the facsimile ed. of the *Libri duo philippicorum*, and translation into Dutch: P. van Naaldwijck, *De paardenvriend. Over de natuur, het uitkiezen, het opvoeden, de africhting en de geneeskundige behandeling van paarden*. Transl. by A.C. Oosterhuis (Rotterdam 1995).



104

NAALDWYCK, Pieter van

Libri duo Philippicorum sive de equorum natura, electione, educatione, disciplinâ, & curatione. Authore Petro à Naaldwyck Batavo, D. Medic. apud Gothoburg.

Leiden, Willem Christiaens van de Boxe & Georg Cornelis for Andries Clouck, 1531 (= 1631). 4to (size of the leaves 187 x 140 mm). (8), 70, (2) pp. *Collation*: *4, A-I⁴. With woodcut printer's device (an ostrich holding a horseshoe in his beak, with the motto 'Nil penna, sed usus'), repeated on the recto of the last leaf. Contemporary stiff vellum (restored).

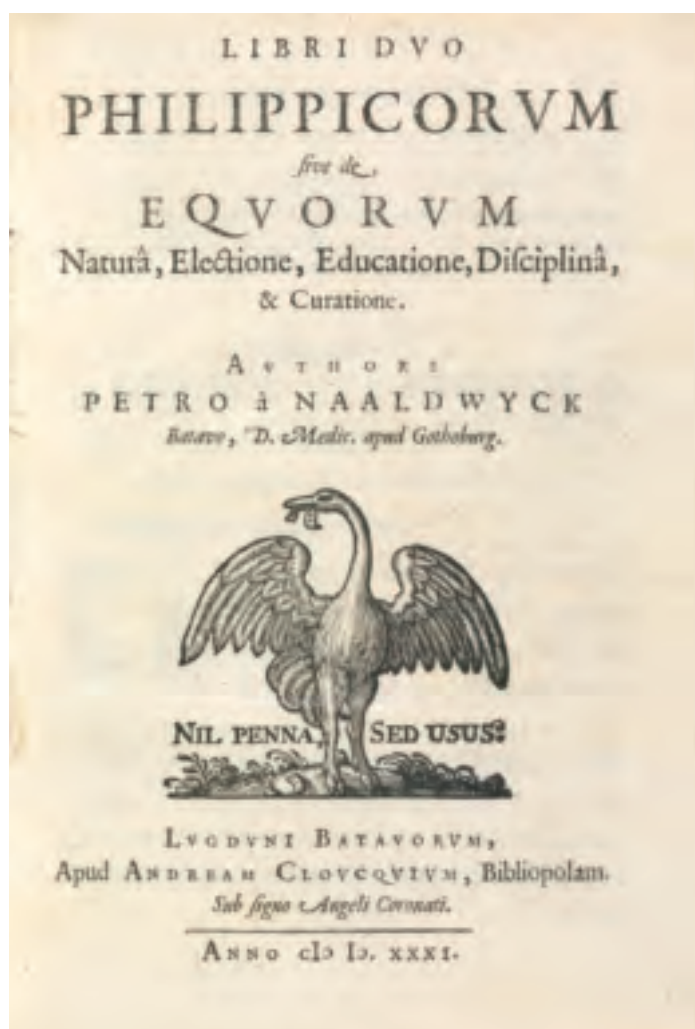
COMMENTARY:

Extremely rare first and only edition of this work on horsemanship and horse medicine by the Dutch physician Pieter van Naaldwyck (b. c.1597), with erroneous year of publication on the title as well in the colophon! It is the most important Dutch contribution to veterinary medicine of the 17th century (see facsimile edition of 1995, p. 5), and it is astonishing that there are no copies of this book in a Dutch public library.

After the title-page (verso blank), the book opens with a dedication to the well-known Swedish nobleman and Councillor of the Swedish king Gustav II Adolf, Axel Ostenstierna and Theodor Valkenburg (Dietrich von Falkenberg, a lawyer who had helped and advised Van Naaldwijck in his lawsuit against the city of Göteborg (pp. (2)r-(3)r), followed by nine 'testimonia' on the character, nature and constitution of horses by classical authors, including Plinius, Virgil, Homer, Aristotle, Dio and Ammianus (p. (3)v-(4)v). According to the colophon on the recto of the last leaf the book was printed in Leiden by Willem Christaens (van de Boxe) and Georg Cornelis, two printers who together opened a printing office in Leiden on 5 October 1631. On 18 December of the same year, however, Willem Christaens bought out his partner. Van Naaldwijck's book therefore must have been printed between 5 October and 18 December 1631, being probably the only edition printed by the two companions in partnership. As there are no copies of the book in any Dutch public or university library, Georg Cornelis is not found in the national database of printers and publishers (STCN).

REFERENCES:

Huth 6; Schrader 1298; Mennessier II, 240; Van der Aa 13, p. 6; Foppens, *Bibl. Belg.* II, p. 994; no copy in the STCN!



No. 104, title-page

LAER, Pieter (BODDING) van (de), called BAMBOCCIO

The Dutch painter and engraver Pieter van Laer (1599-1642) was active for over a decade in Rome, where his nickname was 'Il Bamboccio' (Large baby, an allusion to the physically malformed artist). Artists working in his style became known as the Bamboccianti. Van Laer was born at Haarlem as the second child of Jacob Claesz Bodding and Magdalena Heyns, the daughter of the well-known Haarlem schoolmaster and publisher Pieter Heyns, after whom Pieter van Laer was named.

Van Laer painted markets, feasts, bowling scenes, farriers' shops, robbers, hunting scenes and peasants with cattle. The painters influenced by his style include Andries Both and his brother Jan, Karel Dujardin, Michiel Sweerts, Michelangelo Cerquozzi, the French Huguenot Sébastien Bourdon, and Jan Miel. He was also a member of the Bentvueghels, a society of mostly Dutch-speaking artists in Rome known for their anti-academic stance and initiation rituals. On his return to Holland around 1639, he lived chiefly at Amsterdam and Haarlem, in which latter city he died in 1642.

While his style of painting was openly disdained by the prominent Italian painters of Rome and Bologna, such as Sacchi, Albani, and Reni, he had no lack of patrons willing to commission paintings from him. In fact, over time Van Laer paintings became highly prized. Initially, though, the painter must have depended on an open market and dealers, rather than on commissions to sell his paintings.

Apart from a number of small engravings, Pieter van Laer made at least two series of 8, resp. 6 plates. The first series of various animals was dedicated to Don Ferdinando Afan de Ribera, the Spanish Viceroy in Naples; the second is a suite of 6 numbered plates of horses (see no. 105).



No. 105, plate 1



No. 105, plate 2

105

LAER, Pieter van

[Series of 6 numbered plates of horses].

(Haarlem, c. 1640?). 6 numbered plates of c. 85 x100 mm., all signed with the initials 'PDL fe'.

Framed together in a gilt frame of 647 x 475 mm.

COMMENTARY:

Van Laer's attractive rare series of horses in its second state with plate-corners rounded and numbers renewed. The plates represent (1) A peasant leading his horse; (2) A horse drinking from a fountain; (3) A horse urinating; (4) A horse and a dog; (5) Two horses in a pasture; and (6) Two dead horses.

LITERATURE:

Nagler 2893; Hollstein X, p. 6 (all 6 plates illustrated); Bartsch 9-14.



No. 105, plate 3



No. 105, plate 4



No. 105, plate 5



No. 105, plate 6

STRADANUS, Johannes (Jan van der Straet) & Marcus SADELER

Johannes Stradanus (Dutch: Jan van der Straet; 1523-1605) started his career in Bruges as a pupil of Maximilian Franck (1490-1547) moving to Antwerp in 1537 to work with Pieter Aertsen until 1540. For the greater part of his life, however, Stradanus was active in Italy. He moved to Florence around 1545, where he entered the service of the Medici dukes and where he became associated with the mannerist circle of Giorgio Vasari (1511-1574). Until 1550 he worked as a draughtsman in the 'Arazzeria Medicea', the gobelin manufactory of Cosimo de' Medici, where he also designed book illustrations and developed plans for splendid ceremonies.

During the years 1550-1553 he worked in Rome as part of the artistic team decorating the Vatican Belvedere. Back in Florence he was involved in the decoration of the Palazzo Vecchio, together with Vasari. In 1563 Stradanus was admitted as a member of the 'Accademia del disegno'. In 1574 he bought a house in Florence and founded his own atelier there. For at least two years (1576-1578) he was temporarily back in the Netherlands, where he portrayed the horses of Governor-General Don Juan (see no. 106).

Marcus Christopher Sadeler (1614-c.1660) was a member of the famous Sadeler family, the largest, and probably the most successful of the dynasties of Flemish engravers to dominate in Northern European printmaking in the later 16th and 17th centuries, both as artists and as publishers. As with other dynasties such as the Wierixes and Van de Passe family, the style of the individual family members is very similar, and their work often hard to identify in the absence of a signature or date, or evidence of location. Altogether at least ten Sadelers worked as engravers, in the Spanish Netherlands, Germany, Italy, Bohemia and Austria. Marcus or Marco was the son of either Daniel, or the celebrated Aegidius Sadeler. Marcus was also an engraver, but in the 1640s he was active in Venice as a printer and publisher.



No. 106, plate (5)

LITERATURE:

Alessandra Baroni Vannucci, *Jan van der Straet detto Giovanni Stradano, flandrus pictor et inventor* (Rome, etc. 1997); – *Stradanus (1523-1605). Court artist of the Medici* (Exhib. cat. Bruges, Groeningen Museum, 2008-2009) (Turnhout 2009).



No. 106, plate (14)

106

STRADANUS, Johannes

Equile, in quo omnis generis generosissimorum equorum ex variis orbis partibus insignis delectus. Ad vivum omnes delineati à celeberrimo pictore Iohanne Stradamo (sic) Belga Brugensi, et expensis, ac studio Marci Sadeleri in lucem editi.

[Venice], for Marcus Sadeler, before 1648. Folio oblong (size of the leaves 250 x 340 mm). 42 engraved plates: title (212 x 283 mm) with three horses on either side of the title cartouche, the coat-of-arms of the Piccolomini family of Siena above, and a saddle underneath the cartouche, engraved dedication in beautiful allegorical border with soldiers loading cannons (one leaf 210 x 285 mm) by Marcus Sadeler to his teacher, the Roman painter Francesco Crescenzi (d. 1648), and 40 plates of horses, all but 8 signed 'Jo(han): Stradan(us) inve(n):' (c. 195-212 x 260-275 mm, including the Latin verses underneath). Added are 3 mounted smaller engraved plates: 2 of horses (120 x 160 mm), the latter numbered 'E'; and an engraving of a sculpture of two horses and two mythological figures on a fountain by Caspar de Marcy after S. Thomassin with the title engraved in the plate 'Les Chevaux du Soleil' (155 x 112 mm).

Provenance: With the ex-libris of Bernard Peyrot des Gachons.

COMMENTARY:

First edition of these rare series of engraved plates of the horses of Don Juan of Austria (1547-1578), Governor-General of the Netherlands from 1576 to 1578, copied in reverse (commissioned) by Marcus Sadeler, who was active in Rome, Venice and Prague. The original series, named by Hollstein 'The stable of Don John of Austria; horses from different regions in landscapes', was first published in Antwerp by Philips Galle, c.1580 with the title *Equile Iohannis Austriaci Caroli V. Imp. F. In quo omnis generis* A second issue (edition) with the plates numbered 1-17, 1-8, 1-8, 1-8 was printed in c. 1585. There is a 'pre-edition' with only 16 plates printed in Antwerp in 1578.

In her work on the Wierix family, Marie Mauquoy-Hendrickx identified a further three editions consisting of three or four states, and four series (*Les Estampes des Wierix*, 2, p. 314). Otto Hirschmann mentions two editions of all four series in two states (*Verzeichnis des Graphischen Werks von Hendrick Goltzius, 1558-1617* (Leipzig, 1921)). A reprint of the *Equile* was published in Bologna in 1989.

Our copy is the only edition with the plates in reverse, published by Marcus Sadeler.

The 39 still unnumbered plates of the 1580 edition were engraved between 1577 and 1580 by various artists, including Hieronymous Wierix (12 plates, 2 attributed to him; Mauquoy Hendrickx II, pp. 314-315, nos. 1715-1728), Adriaen Collaert (2 plates, one attr.), Hans Collaert I (5 plates attr.), and Hendrik Goltzius (4 plates, 5 attr.), 7 plates attributed to Goltzius or Hans Collaert I, and one plate not attributed. The 40th plate, a Centaur family (*The New Hollstein* no. 567), by Jan Collaert II who worked for Galle from c. 1585 onwards, was added to the second issue as no. 17.

These 40 engravings had been designed by Jan van der Straet (Johannes Stradanus; 1523-1605), who appears to have moved back temporarily to the Netherlands in the years 1576-1578 to portray Don Juan's collection of horses from different regions of Europe. Don Juan of Austria was the illegitimate son of Charles

V and a half-brother of Philip II (1555-1598), King of Spain and the Netherlands. He died of the plague in 1578. He was an avid collector of horses from various parts of Europe. The names that were given to his horses often indicate their origin; for example, Britannus from Brittany, Siculus from Sicily, Romanus from Rome, etc.; or they refer to specific qualities, like the unnamed horses (no. 27) who are engendered by the Zephyrs, or the west winds, a reference to their swiftness. Even though the horses are shown in outdoor settings, most exhibit restrained stances that duplicate specific, carefully taught dressage positions which seems to imply that Stradanus observed his subjects in the interior setting of a stable or riding school. The horses are depicted, however, in a landscape characteristic for their land of origin. The background of the horse from Naples ('Neapolitanus'), for instance, is a view of the Bay of Naples, and the Turkish horse stands in a landscape with mosques, minarets and palm trees.

The 4 verses in Latin underneath each plate describe the virtues and qualities of the horses.

The designs Stradanus created for his book of Don Juan's horses are described by Walter Liedtke 'as the earliest set of prints ... important for Baroque equestrian portraits, and as the most reliable source for equine anatomy (until a later work by Antoine de Pluvinel)' (Walter Liedtke, *The Royal Horse and Rider. Painting, Sculpture, and Horsemanship 1500-1800* (New York 1989), p. 30. The Italian writer Filippo Baldinucci (1624-1697) praises Stradanus' work in his *Notizie de' professori del disegno da Cimabue* (Florence 1681) as 'un bellissimo libro de cavalli di ogni provincia, tanto ben osservati, che veramente e una meraviglia, scrogendosi tra l'uno e l'altro minutissime differenze e cosi belle proprieta...'

REFERENCES:

The New Hollstein, Johannes Stradanus III, 527-567 (pp. 232-79, including illustr.); Mennessier II, 536; Lipperheide II, 2901; Nissen, 4011; Anderhub 335; Bartsch, *Illustr.* 3,II, p.312..



No. 106, title-page

MEULEN, Adam Frans van der (& Jan van HUCHTENBURG)

Adam Frans van der Meulen (1632-1690), a Flemish painter, draughtsman and tapestry designer, was born in Brussels, though mainly active in France. In 1646 he was apprenticed to Pieter Snayers (1592-1667), a military battle painter in his native town, who taught him how to draw horses using the transparent light techniques of the School of Rubens. In 1651 he became a master in the Brussels painters' guild. During the first 15 years of his career, the so-called Brussels period, he painted small-scale genre and history scenes showing political and military events, mainly cavalry skirmishes, in the Baroque style of Sebastiaen Vrancx, Pieter Snayers and Jan Breughel the Elder.

In 1664 he moved to Paris, where he joined a group of Netherlandish artists associated with the French painter Charles Le Brun (1619-90), who not only was 'Premier peintre du roi', but also (from 1663) director of the Parisian tapestry manufactory 'Manufacture royale des Gobelins'. Van der Meulen quickly became a protégé of Le Brun, and was appointed court painter to Louis XIV on the latter's recommendation on 1 April 1664. Van der Meulen at the same time became Le Brun's collaborator in the tapestry manufactory. The character of his work changed and became more ceremonial, and he now specialized in large topographical views and military scenes and in royal journeys, processions and receptions. His most important task was to accompany the king on his many campaigns during the wars of conquest waged in the 1660s and 1670s against the Spanish Netherlands and elsewhere. As 'Peintre de conquêtes du roi' it was his official task to capture the memorable sieges, battles and conquests of le Roi Soleil in large-scale canvases or cartoons which were later transformed into tapestries. His paintings and designs for tapestries are accurate historical documents of the battles he depicted. This type of work of his is well represented at Versailles. In 1673 he was accepted as a member of the 'Académie royale de Peinture et de Sculpture'. He died as a highly esteemed artist in the *Hôtel des Gobelins* 15 October 1690.

The present suite of 10 studies of wounded and dead horses were engraved by the painter, engraver and art dealer Jan van Huchtenburg (Haarlem 1647-1733 Amsterdam) apparently after the horses Van der Meulen designed for the tapestries illustrating the great victories of Louis XIV (see no. 107). The second engraving of a wounded horse, for example, which presents the animal in an unusual position: lying on the ground, and depicted from behind with his right back leg and head raised, is very similar to the design by Van der Meulen of the horse on the foreground of the tapestry of the siege of Douai, 4 July 1667.

Jan van Huchtenburg went to Rome together with his brother Jacob in the early 1660s, where they both became pupils of Nicolaes van Berchem, one of the most famous Dutch landscape painters active in Rome at the time. When Jacob died in 1667, Jan moved to Paris where he was taught by Adam Frans van der Meulen. During these years Van Huchtenburg also engraved many plates after his own and Van der Meulen's paintings. As Jan returned to Haarlem in 1670, where he settled as an art dealer, it is possible to date the present series 'between 1667 and 1670'.

LITERATURE:

A la Gloire du Roi. Van der Meulen, peintre des conquêtes de Louis XIV. (Exhib. Cat. Musée des Beaux Arts, Dijon/ Musée d'histoire de la ville de Luxembourg (1998/9)).



No. 107, plate (3)

107

MEULEN, Adam Frans van der & Jan van HUCHTENBURG
[Series of 10 plates of dead or wounded horses].

(Paris), c.1667-70. 10 plates (nos. 1-3, 6-7, 10: c.202 x 333-340 mm; nos. 4-5, 8-9: c.173 x 248-253 mm), mounted on leaves of 262 x 440 mm. Later mottled calf, ribbed spine gilt in compartments (268 x 470 mm).

COMMENTARY:

Beautiful suite of these 10 plates of dead or wounded horses by Jan van Huchtenburg after the designs of Adam Frans van der Meulen.

It is not clear why Huchtenburg engraved this series; perhaps as a kind of 'Musterbuch' or model book for history painters. Mennessier comments on the series as follows: 'Il y a dans son oeuvre une suite de 10 planches d'études gravées par Huchtenbourg représentant des chevaux morts ou blessés. Les dessins ont certainement été pris d'après nature, pendant ou plutôt après les combats auxquels il a assisté. Là il n'y a plus de posture conventionnelle; c'est la nature prise sur le fait. L'observation a été suffisamment prolongée et au point de vue de l'exactitude des attitudes, de la disposition des membres et des corps, de la correction de l'anatomie, de la hardiesse des raccourcis, cette suite est absolument remarquable.'

REFERENCES:

Mennessier II, 605; Bénézit IX, 546; Le Blanc I, p. 8.



No. 107, plate (2)

GEISSERT, Johann

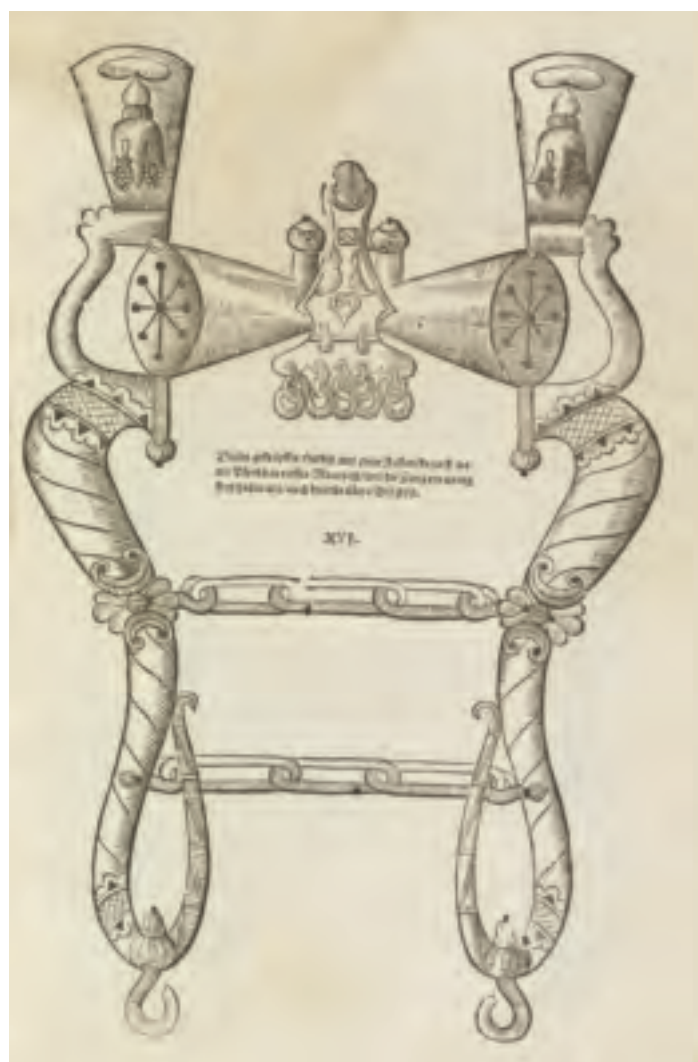
Johann Geissert (c. 1580-1625) was born in Coburg, where he rose to become 'kurfürstlich sächsischer Bereiter' in the service of Duke Johann Casimir von Sachsen-Coburg (1564-1633), who had been Duke of the principality, together with his brother Johann Ernst, since 1586. Geissert published his *Reutbüchlein* under the patronage of the Duke in 1612. In the introduction of that small volume of only 26 pp., he describes himself as a pupil of his father who had been in the service of count Ernst Georg von Henneberg (1511-1583). After a number of difficulties with the Dukes in Coburg (in the same introduction of 1612 he unwisely complained about the tardypayment of his salary) Geissert became riding master in Göttingen.

The *Reutbüchlein* was republished in 1615 under the title *Ein ritterlich und adelich Kunstbuch*. The text was fully revised and was now printed in folio. While the *Reutbüchlein* was in 4to and unillustrated, the *Kunstbuch* is profusely illustrated (see no. 108).

The work is closely akin in style and subject to a number of Renaissance equestrian treatises of the 16th century, and for the greater part consists of adapted citations from the works of Federico Grisone, Mang Seuter and Georg Engelhard von Löhneysen. Schrader/Hering (1863) condemn Geissert's work therefore as one of the poorest works on the subject of the time, forgetting, however, that the 1615 edition had a completely different and important purpose, namely to depict the various types of bits and mouth-pieces available in Germany in the first quarter of the 17th century.

LITERATURE:

Thilo Krieg, *Das geehrte und gelehrte Coburg*. 2 vols. (1927-31), vol. 2, pp. 5, 815.



No. 108, plate XVI

108

GEISSERT, Johann

Ein ritterlich und adelich Kunstbuch: Darinnen von Reiten, Zeümen, auch Ross Artzney, Item allerley Stangen, Kinnketten, geschlossenen und offenen Mundstücken, sampt jedes Wirkungen, unterschiedlicher und aussführlicher Bericht begriffen, dergleichen zuvor niemahls aussgangen. Allen Liebhabern dieser ritterlichen und adelichen Kunst, zu Gefallen verfertigt unnd in Druck gegeben durch ... Johann Geissert Fürstlichen Sächsischer Bereuter zu Koburg.

Coburg, Caspar Bertsch, 1615. Folio (size of the leaves 404 x 272 mm). (110) ff.: 6 ff. with text, 5 series with respect. 25, 30, 38, 5 and (4) ff. with 102 large full-page woodcuts of richly decorated bits, mouth pieces, and 'caveçons', and 2 text leaves ('Ross Artzneybuch'); title in wide border consisting of two armorial woodcuts with the coats-of-arms of the dedicatees at the top (both 124 x 118), two equestrians left and right (130 x 65 mm), and a large woodcut of a horse and rider being trained by an instructor with a plan indicating the steps of a horse (124 x 234 mm), all in an architectural setting; printer's device in laurel wreath at the bottom of the second column of the last page; woodcut head- and tail-pieces and initials.

Modern overlapping vellum, ribbed spine gilt with title lettered in gold with gilt armorial ownership's stamp of the 'Bibliotheca Hippologica J.H. Anderhub on both sides.

Provenance: With two ex-libris: (1) of Henry Sarasin, and (2) J.H. Anderhub, dated 1937 pated to the verso of front cover.

COMMENTARY:

One of the two issues of the first and only edition of this rare 'Bissbuch' by Johann Geissert, preceded by a short instruction on horse training and ending with a short treatise on horse medicine. On the title of the other issue the two woodcuts at the top are replaced by the woodcut which is placed at the bottom in our copy (there is another woodcut at the bottom of the title of the other issue). The text is a revised re-edition of Geissert's *Reutbüchlein, von der Hochberühmbten Adelichen und Ritterlichen Kunst der Reuterey* (Coburh, Bertsch, 1612; 4to, 26 ff.). The work which is dedicated to the brothers Johann Casimir and Johann Ernst, dukes of Sachsen-Coburg, Gülick, Cleve & Berg, etc., dated Coburg, 6 February 1615 (ff. (2)r-v), and is followed by a short treatise on horse training and practical advice ('Folget nun erstlich das Reutbuch darinnen von Unterweisung der Ross, allerley gute und nützliche Lehren zu finden'; ff. (3)r-(6)v).

The five series of woodcuts comprise: (1) 25 plates of 'Holbiss sampt den Stangen, welche übersich zäumen', numbered I-XXV; (2) 30 plates of 'Kappen und geschlossene Biss, sampt den Stangen, zäumen übersich und herbey', numbered XXVI-LV; (3) 38 plates of 'Kropff und Galgenbiss sampt den Stangen, zäumer herbey und untersich', numbered LVI-XCIII (4 of them folded); (4) 5 plates of 'Genederbiss, welche man braucht an Spanische und Türckische Pferd, welche die Kinnketten steigt', which reveal an interesting contrast in the design and size of bits preferred by Northern European riders versus those with a marked Arabic influence, numbered XCIII-XCVIII; (5) 4 unnumbered plates of bits and harness (lacking in some copies). Some of the plates are signed by 'B.G.'. The book ends with 'Das Ross Artzneybuch' in 28 short chapters.

REFERENCES:

VD17, 23:295297L; Bircher A 1262; Wells 2789; Toole Stott 2001; Graesse III, 43; Jähns, p. 1012.



No. 108, title-page

LIEB, Christoph Jacob

Christoph Jacob Lieb was riding and stable-master at the Saxon court at Dresden ('churfürstlich sächsischer Bereiter und Stallmeister in Dresden') for the Prince-Electors Christian II of Saxony and his brother Johann Georg I at the beginning of the 17th century. Lieb's first book, his *Practica et arte di Cavalleria*, or 'Reit-Buch' (1616; see no. 109), was dedicated to Kurfürst Johann Georg von Sachsen (1585-1656). No further biographical data on Lieb are known or are destroyed when Dresden was bombed in 1944.

The book may be regarded as a compilation of German methods for horse training in the form of a horse riding manual for young German noblemen. The Italian influence is obvious, however, not only because Lieb chose an Italian title not dissimilar to that of Grisone's book. At the same time also the ideas on horse training as developed by Georg Engelhard Löhneysen and Hans Friedrich Hoerwart von Hohenburg are also represented. An example is the high position of the horse's head, Lieb advocates, which is typically German as are the technical devices needed to force the horse to assume this position. If a horse then lets his tongue flop out hoping for more honey, salt or rye meal may be used as an alternative. The plate of the rider on p. 58 of book 2 shows this position, including the technical devices used; probably this is the author's self-portrait.

The format of the book as well as the free style of the illustrations is reminiscent of the *Equestria, sive de arte equitandi* of Johann Melchior Mader, which was published somewhat later in 1621 (see no. 118). Both works serve the same purpose, to please a princely patron and employer, and both contain laudatory poems and dedication, and a treatise on the use of horses for warfare, trade and travelling.

The author's second work, his *Gebissbuch*, is a work on bits with full-page engraved plates of 22 bits. It was first published separately with its own title-page in 1616 (see no. 110), and republished together with the *Practica* in 1665 (see no. 111), and 1668 (see no. 112). Lieb's *Practica et arte di cavalleria* was re-published in 1665 (see no. 111), in 1671 in Leipzig, and in 1668 – anonymously – in Frankfurt (see no. 112). The text was translated into Dutch by Simon de Vries in 1671 (see no. 113).



No. 109, book 2, p. 58



No. 109, f. 9v

109

LIEB, Christoph Jacob

Practica et arte di cavalleria. Übung und Kunst des Reitens in welcher der Bereuter, die Pferd nach ihrer Art und Natur zu unterweisen und abzurichten, erfahren und geübt sein sol ... uffs kürztze in zwey Theil verfasst, und in offnen Druck gegeben.

Dresden, Gimmel Bergen (for the author), 1616. Folio (size of the leaves 363 x 240 mm). (6), including title, pp. 1-8, (1: plate), 9-10, (1: plate), 11-60; (book 2) 61 pp. *Collation*: π²⁻¹ (title), (:)², A-P², Q²⁻¹; (book 2) A-P², Q²⁻¹. Engraved title with text printed on pedestal, flanked by two horses, and with a standing horse at the top, with currycombs, grooms, dung forks, spurs, hayforks, and other implements used in the stable hanging right and left, and a poem printed at the top, 8 full-page (4 in text and 4 on 2 separate leaves), and one half-page engraved plates and 20 half-page engraved plans for horse training in text; woodcut initials and head-pieces. Contemporary sprinkled calf with blind tooled triple fillets along the edges, ribbed spine (restored). With contemporary annotations (deleted).

COMMENTARY:

Rare complete first edition of this manual on horsemanship and horse training for young German noblemen by Lieb, notwithstanding the Italian title (probably imitating Frederico Grisone's famous manual), written in German and illustrated with plates showing a harness, (half) bits, a standing horse with three different positions of the hand for holding the bridle, a rider (Lieb himself?), showing the right positions of the horse's head and neck, and plans for horse training. In his book *Der vollkommene Pferde-Kenner* (1764; see no. 267) Wolf Ehrenfried von Reitzenstein was to mock the illustrations on the engraved title of this first edition of the *Practica*: in his own book, Ehrenfried claims to have omitted much of the superfluous stuff contained in earlier books such as the explanation and even illustration of currycombs, grooms, dung forks, hayforks, and other implements used in the stable: 'Man hat so gar Stall-Besen, Stroh-Wische, Mist-Gabeln und was nur zu den Pferden gehöret in Kupfern abgebildet und erkläret'.

After the title follows the dedication to Kurfürst Johann Georg von Sachsen, dated Dresden, 25 July 1616 and *signed by Lieb himself!* (pp. (3)-(5)). On p. (6) is the preface.

Book 1 ('Vom Anfang und erster Unterweisung der Pferdts') is on pp. 1-60; book 2 ('Von vollkommener Unterweisung und Abrichtung der Pferdts') on pp. 1-61, including chapters on the riding school, dressage, vaulting (Korvettes, etc.) and attitudes.

REFERENCES:

VD17, 39:125807K; Bircher A-1294; Curnieu 101; Anderhub 181; Wells 4591-2.

BOUND WITH:

(2) LIEB, Christoph Jacob, *Gebißbuch* (Dresden 1616). See no. 110.



No. 109, title-page

110

LIEB, Christoph Jacob

Gebißbuch oder kurtzer und gründlicher Bericht, von Gebiß und Zeumung der Pferd, sampt deroelben unterschiedlichen Würckung, auch wie dieselben nützlich und nach gelegenheit der Pferdts zugebrauchen sein. Allen hohen und nieders Standes Personen, und dieser Kunst Liebhabern zu sonderbahren Ehren auffs kürtzte verfast, und in offnen Druck gegeben.

Dresden, Gimel Bergen for the author, 1616. Folio (size of the leaves 363 x 240 mm). (4), 19, (1, blank). *Collation:*):(², A-E². With large vignette showing a hand holding a bit and bridles above a winged hourglass within a laurel wreath on title, 7 full-page engraved plates of mouth-pieces and the horse's palate showing where to place the bit in text and 21 full-page engraved plates of bits (out of 22) on 21 separate leaves; colophon and vignette of two mounted knights fighting at a tournament: 'Gedruckt zu Dresden bey Gimel Bergen, in vorlegung des Authoris. Im Jahr, M. DC. XVI,' printed on verso of last leaf.

Contemporary calf with five blind fillets along the edges.

COMMENTARY:

First edition of Lieb's 'Bissbuch' in an issue with the separate plates printed on the recto side of the 21 leaves (only the colophon is printed on the verso of the last leaf). *VD17* and other surviving copies (found via the *KVK*) call for 12 leaves for the plates, printed on both sides of the leaves: 22 plates and a separate leaf for the colophon.

After the title (verso blank) follows the dedication to Dietrich von Thauben uff Newkirchen, Jacob von Bellin uff Callenberg, and Daniel von Schlieben, 'Churfürstliche Sächsische Cammer Junckern,' dated Dresden, 29 September 1616 and signed by Lieb (pp. (3)-(4)). The 6 chapters of this book follow on pp. 1-18; a note on the plates on p. 19.

REFERENCES:

VD17, 39:125812C; Bircher 1293.

BOUND WITH:

(1) LIEB, Christoph Jacob, *Practica et arte di cavalleria* (Dresden 1616). See no. 109.



No. 110, title-page

111

LIEB, Christoph Jacob

Kurtz gefasstes Reit-Buch, in welchem angewiesen, wie ein Pferd nach seiner Art und Natur zu erkennen, vollk mlich abzurichten, und zu sch nen wolanst ndigen Geberden zu gewehnen. Allen Liebhabern dieser adelichen Kunst zu sonderbahren Ehren auffs k rtzt und deutlichste in zwey Theil verfasst; nebst den Gebiss-Buch, darinnen von Z umung der Pferde gehandelt, und mit nothwendigen Kupffern ausgezieret.

Halle, anonymous printer, for Christian Kirchner at Leipzig, 1665.-4to oblong (size of the leaves 155 x 185 mm). (8), 1-131, 133-148, 150-181 pp. (pp. 132 and 149 skipped). *Collation:*)(4 (including frontispiece), A42, B-Z4. Engraved frontispiece, partly a mirrored copy of the title of the 1616 edition, with engraved text on pedestal ('...k rtzgefastes Reit-Buch. Leipzig in Christian Kirchners Buchladen zufinden'), flanked by two horses, and with a standing horse at the top, with 37 (VD17 calls for 36!) engraved plates, numbered 1-40, 13-20 (28 folding, 9 full-page). Contemporary vellum, remains of ties.

COMMENTARY:

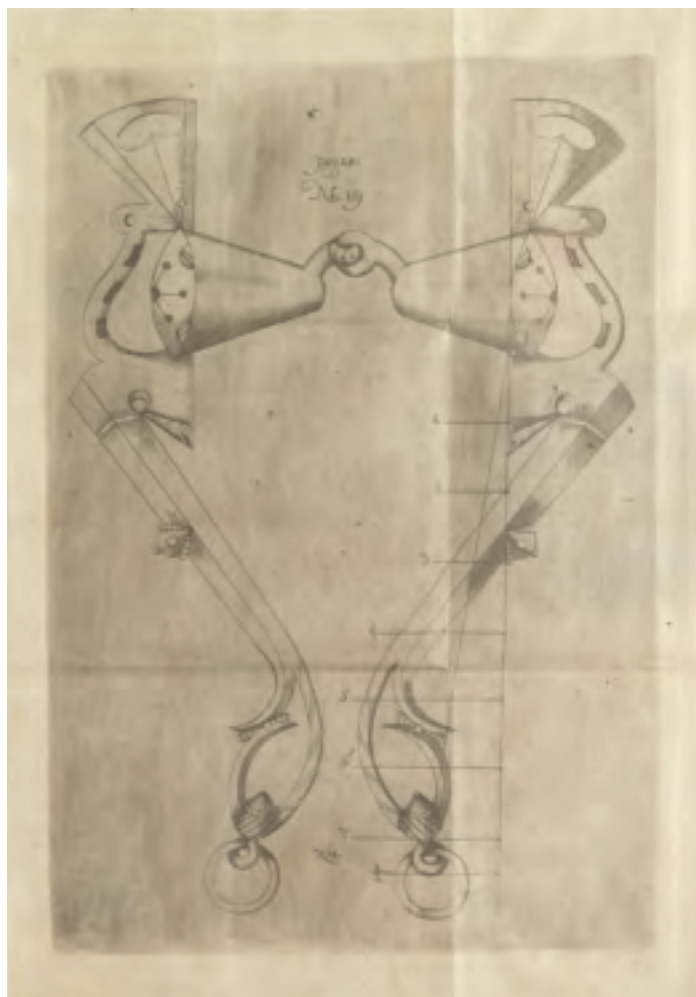
Rare and complete second edition of both of Lieb's works published together with continuing pagination and quire signatures. All the plates of the first edition are present, for the greater part slightly smaller mirrored copies, except for the bits at the end of the *Gebissbuch* printed on separate leaves.

After the frontispiece (verso blank), title (verso blank), the contents (pp. (5)-(7)), and the list of plates on the last page of the preliminaries, follows the text: *Reit-Buch*, book 1, chapter 1-30, pp. 1-64; and book 2, chapter 1-24, pp. 65-159, and the *Gibiss-Buch*, chapter 1-6, pp. 160-181.

The first book of the *Reit-Buch* is on horses in general, horsemanship and horse training with chapters on the nature of the horse, on saddles, spurs, nose bands, bridles, position of the head, the various gaits of horses, on trotting, galloping, vaulting, punishments, etc.; the second book is on horse training and dressage. The *Biss-Buch* contains chapters on the various bits, mouth-pieces and 'Stangen'.

REFERENCES:

VD17, 23:288275S; Bircher A-1295; Wells 4593.



No. 111, plate 19 (bound between pp. 180 and 181)



No. 111, title-page



No. 111, frontispiece

112

LIEB, Christoph Jacob

Practica & arte di cavalleria, oder vollkommenes Pferd- und Reit-Buch, In welchem von dem gantzen Geschlecht der Pferde, unterschiedlicher Art, Natur, guten und bösen Eigenschafften, Tugenden und Lastern, zu erkennen, vollkommentlich abzurichten, und zu schönen, wohl anständigen Geberden sollen gewehnet und gezogen werden. Was bei deroselben Fortpflanzung, Erziehung und Wartung ... zu wissen und in acht zu nehmen, zu gedенcken nöthig und nutzlich ist. Wie auch von hohem Gebrauch deren Gebiss und Zaumungs-Mittel der Pferd ... Mit 68 nothwendigen Kupffer- Figuren ausgezehret.

Frankfurt a/M, 1668. 3 part in one. Folio (size of the leaves: 308 x 205 mm). (4), 20, 28, 7 pp. *Collation*: π², A-B⁴, C²; Aa-Cc⁴, Dd²; A2a⁴. Engraved frontispiece of a rider (after the 'self-portrait' of the first edition) in a landscape above the engraved title within a laurel wreath flanked by currycombs, grooms, dung forks, spurs, hayforks, and other implements used in the stable: 'Practica et arte di cavalleria. Vollkommenes Reit und Pferd-Buch in drei Theil ... mit 72 (!) küpffer Figuren ... Franckfurt am Maijn im Jahr 1668'; 17 double-page and one full-page engraved plates with figs. 1-13, 15-39, 41-51, 51, 52-63, 66—67 by Johann Christoph Schindel; woodcut vignette on title, head- and tail-pieces and initials. Contemporary vellum.

COMMENTARY:

One of the three (?) issues of the third edition of 1668. A second issue was printed in Ellwangen and a third one by Johann Caspar Bengardt in Frankfurt (these issues are not recorded in *VD17*). The plates are for the greater part engraved after the illustrations of the first (or second) edition, including 6 full-page bits, mouth-pieces and 24 plans for horse training, by Johann Christoph Schindel who added several new designs including a horse 'in unbeweglichem standt' with braided mane fig. 49, 'pag. 14', vaulting horses (figs. 50-51, 'pag. 15'), five horse's heads showing how to hold the bridles (figs. 52-56, 'pag. 16'), seven illustrations for tilting at the ring and tournaments (figs. 57-63, 'pag. 17'), a horse performing his first exercises ('Das umlauffende Instrument dessen würckung den Pferden ihre erste Grundlegende Lection bey bringet ...'; fig. 51, 'pag. 18'), and a horse standing tied between two poles ('Ein Pfert zu leuiren und vornen leicht zu machen'; fig. 66, 'pag. 19').

Although figs. 14, 33, 40, 64-65, and 68 are lacking (there is one unnumbered fig. and no. 51 is present twice), our copy is complete. *VD17* calls for 19 (i.e. 18) leaves with plates: 'pp. 3 and 4' printed one leaf: as in our copy.

REFERENCES:

VD17, 23:270587S (4 copies).



No. 112, frontispiece



No. 112, figs. 50-51

113

LIEB, Christoph Jacob

Practica et arte di cavalleria, of oeffeningh en konst des rydens, leerende een berijder de paerden nae haer natuer en aert t'onderwijsen en af te richten; desgelycks, hoe hy deselve ten soodanigen eynde tot çierlijcke en wel-voegende manieren gewennen fal. Ten bysonderen dienst van alle liefhebbers der adelycke ryd-konst, op 't korste in twee deelen vervat, met byvoegingh van een Gebit-boeck, handelende van de toomingh der paerden, en wat daer aen dependeert ... Nu vertaelt door Simon de Vries.

Utrecht, Johannes Ribbius, 1671. 2 parts in one. Folio (size of the leaves 374 x 245 mm). (6), 150 (wrongly paginated 1-88, 91-94, 93-94, 97-150), (2), 20, (4) pp., p. (4) with the first full-page bit, (10 leaves with 20 full-page plates of 20 bits). *Collation*: *4⁺¹, A-X⁴, Y-Z² (+ 10 ff.). Engraved frontispiece by Gerrit Gerritsz van Fenaem after Webber showing five scenes of a riding master teaching the art of horsemanship (mounted), printed title in red and black with woodcut vignette of a horse (repeated on second title), one full-page engraved plate of a rider showing the right position of the horse's head (p. 145), a half-page engraved plate of a horse showing the right positions of the hands of the rider (p. 22), 5 full-page and one half-page woodcuts of bits and harness, and one full-page and 21 smaller woodcut plans for horse training; woodcut initials. 18th-century half calf, gilt spine.

Provenance: With the armorial ex-libris of F. van Hoogstraten pasted to the verso of front cover.

COMMENTARY:

First and only edition of the translation into Dutch by Simon de Vries of both of Lieb's works: the *Oeffeningh en konst des rydens* in two books (pp. 1-150), and the *Gebit-boeck*, published together with continuous quire signatures, but with a separate title-page: 'Gebit-boeck, of kort en grondigh bericht van de gebitten en de toomingh der paerden ... (Utrecht, Johannes Ribbius, 1671); pp. (2), 1-20, (4) and the 21 plates.

A faithful translation of the first editions of the two works of 1616 (see no. 109 and 110), including the plates, which are copied from the plates of these editions. With the exception of the two beautifully engraved portraits of horses on pp. 22 and 145, the other plates and figures of plans for horse training are woodcuts.

After the frontispiece, printed title, dedication to Prince William III of Orange-Nassau (later King William III of England), by the publisher Johannes Ribbius, dated Utrecht, 16 June 1671 (pp. (3)-(4)), and the preface by the translator Simon de Vries, dated Utrecht, 16 June 1671 (pp. (5), (6)), follows the tekst of the first work: book 1 'Handelende van d'eerste onderwijsing der paerden' (pp. 1-76); book 2 'Handelende van de volkomene onderwijsingh en afrightingh der paerden' (pp. 77-150). The second work (the *Gebit-boeck*) is on pp. 1-20, followed by a note on the plates (pp. (1)), and the contents of both works (pp. (2)-(3)). The first full-page plate of the bits is on p. (4), followed by 10 leaves with the other 20 plates of bits.

The translator Simon de Vries (1628-1708) was a schoolmaster, bookseller and publisher in Utrecht. In 1670 he gave up his profession and translated a number of works. He also wrote poems and other texts (see Arianne Baggerman, *Een drukkend gewicht. Leven en werk van de zeventiende-eeuwse veelschrijver Simon de Vries* (1994)).

REFERENCES:

Toole Stott II, 2095; Wells 4595; Huth 24; Lipperheide 2906 (with ill. of the frontispiece).



No. 113, frontispiece



No. 113, part 2, p. 12

WALLHAUSEN, Johann Jacob von

Johann Jacob Freiherr von Wallhausen (or: Johann Jacob Tautphoeus; 1580-1627) was born into an old family from Hessen. His father and grandfather were clergymen. His grandfather Johann Jacobi was minister in Dautphe near Biedenkopf and was called Tautphoeus. Our Johann Jacob(i) matriculated at Marburg University as student of Theology in 1598 under the name Johann Tautphoeus. The next year, however, he was forced to leave the university after having killed a fellow student in a duel (see Hummelberger (1969)), which left him with no other choice than a career in the military. Johann Jacob entered into the service of the army of the Dutch republic under the name Von Wallhausen, his hometown in Sachsen-Anhalt.

At this very time Prince Maurice of Nassau, together with the Counts Johann VII (1561-1623) and Wilhelm-Ludwig (1560-1620) of Nassau-Siegen, was reorganizing the Dutch army in a unprecedented manner to become one of the most modern armies of Europe. Inspired by the classical manner of warfare, the three relatives developed a completely new strategy which relied on skilled and competent officers, a rigorous military discipline and training. Also included was a thorough training with, and use of, firearms.

After his apprenticeship in the Low Countries Von Wallhausen participated in campaigns in Hungary and to Moscow before he being appointed military commander (Feldhauptmann) of Danzig in August 1613.

In 1615 he was sent to Western Europe to study the latest developments in warfare. During that trip he was asked by Count Johann of Nassau to open and lead the first German military riding school (Ritterschule) in Siegen.

It was during these years that Von Wallhausen wrote his three chief works on the art of warfare: the war on foot, on horseback and a book on artillery, which were all three published between 1615 and 1617: (1) *Kriegskunst zu Fuss* (Oppenheim, Hieronymo Gallero for Johann Theod. De Bry, 1615); (2) *Kriegskunst zu Pferd* (Frankfurt a/M, Paul Jacobi for Johann Theod. De Bry, 1616). For the second German edition from 1634, see no. 117; for the first translation into French see no. 115; for the second French edition see no. 116; and (3) *Archiley Kriegskunst* (Hanau, the author, 1617).

These books, however, ultimately prevented Von Wallhausen from securing an appointment in Siegen. Count Johann of Nassau reproached him for having made public the secrets of the new Dutch Nassau strategies without prior consultation. On the eve of the Thirty-Year's War (1618-1648), such an act was tantamount to treason, and, after a brief stay in Mainz in the service of Johann Schweikard von Kronberg (1553–1626), the Archbishop-Elector of Mainz from 1604 to 1626, and one of the protagonists of the Counter Reformation, Wallhausen and his family returned to Danzig, where he died in 1627.

Other works by Von Walhausen include his earliest work, *Alphabetum pro Tyrone Pedestri, Oder Der Soldaten zu Fueß ihr ABC* (Frankfurt am Main 1615; also published in French translations), his *Romanische Kriegskunst* (Frankfurt am Main 1616), *Kriegß Manual* (Frankfurt 1617), and the *Programma Scholae Militaris* (Frankfurt a/M 1616).

Perhaps the most influential of Wallhausen's works is the *Ritterkunst* (Frankfurt a/M, 1616; see no. 114), divided in two parts: (1) 'Ein Trewhertziges Warnungschreiben wegen deß Betrübten Zustands jetziger Christenheit', and (2) 'Unterricht aller Handgriffen, so ein jeder Cavallirer hochnötig zu wissen bedarff'.

Wallhausen's books were reprinted many times, both in the original German and in French translation.

LITERATURE:

Valentin Palm, 'Der erste deutsche Militärschriftsteller. Herkunft und Familie des Johann Jacobi von Wallhausen', in: *Kölnische Zeitung, Morgenblatt*, 7. Juli 1941, C/B Nr. 339, S.4; – U. Wendland, 'Zur Lebensgeschichte des Danziger Hauptmanns Johann Jacobi von Wallhausen', in: *Mitteilungen des westpreußischen Geschichtsvereins*, 35/4 (1936), pp. 81-92.

114

WALLHAUSEN, Johann Jacob von
Ritterkunst. Darinnen begriffen, I. Ein trewhertziges
Warnungschreiben wegen dess betrübten Zustands jetziger
Christenheit. II. Underricht aller Handgriffen so ein jeder
Cavallirer hochnötig zu wissen bedarff. Vor diesem niemals an
Tag gegeben, nunmehr aber allen Rittersleuten, Adelpersonen,
und dero Kunstliebenden zu Nutz und Wolgefallen practicirt,
beschrieben, und mit schönen Kupferstücken gezieret.

Frankfurt a/M, Paulus Jacobi for Lucas Jennis, 1616. 4to (size of the leaves 197 x 151 mm). (20), 112 pp. (out of 114; pp. 113-114 and colophon on p. (1) supplied in a 19th-century hand).
Collation: π⁴,):(⁴),):(², A-N⁴, O⁶² (ff. O5 and 6 missing, supplied in hand writing). Title printed in engraved border, full-page armorial engraving, and 13 double-page engraved plates by Eberhard Kieser (b. 1583); plate 10 signed by 'P.Jf. (Peter Isselburg?)'; woodcut head- and tail-pieces and initials.

Boards covered with vellum leaf from a 15th-century theological manuscript, written in a textualis formata and rubricated in red.

Provenance: With old ownership entries on title: (1) 'HES': 'Hans Ernest Stukhler von Stutgores' (?); (2) '(Johann Erhardt Monniger', and (3) J. v. Kahn.

COMMENTARY:

First issue of the first edition of this influential work by Von Wallhausen; a second issue with some variants on the title (VD17, 3:311951L) is more common.

After the title-page (verso blank) and the plate with the coat-of-arms of Dieterich and Conradt 'die Bodecker Gebrüder, Ritter des Teutischen Ordens der Creutzbrüder etc. Anno Christi 1272' (verso blank), follows the dedication to Bonaventura, Johann, Valentin, Johann (2), and Nicolaus von Bodeck, dated Frankfurt a/M 24 March 1616 (pp. (5)-(13)); the preface 'An den Ritterkunst liebhabenden Leser' is on pp. (14)-(19); on p. (20) are the Errata. The first part, 'Undericht der adelichen Ritterkunst' (pp. 1-71) is in fact a warning directed at all Christian nations against the threat of the Turkish Empire. Wallhausen gives a detailed account of the successes achieved through good warfare from the time of the Romans to the Ottoman Empire, which according to Wallhausen were all due to discipline and superior tactics. To counter the Turkish threat, Wallhausen recommended three strategies: (I) 'Delectus militum, oder die Wahl der Kriegsleut' (the importance of appointing good officers); (II) 'Armorum exercitum vsque militiae, die Übung der Waffen vnnd Gebrauch deß Kriegs' (training), and (III) 'Virtus & obedientia militum, die Tugendt und Gehorsam der Kriegsleut' (discipline and obedience). These three strategies were elaborately worked out by Wallhausen.

The second part of the book is divided into 13 chapters on practical military exercises and tactics, each illustrated with a double-page engraved plate by Eberhard Kieser illustrating the mounting of a horse in full armour, training of a horse, vaulting over a barrel, a fence and a ditch, the crossing of a river (with the rider mounted or not), accustoming horses to the sound and smoke of gunpowder, to run through fire and smoke, leading a horse over a narrow plank bridge, fighting on horseback with the lance, the sword and the handgun, killing and looting the enemy, etc.

REFERENCES:

VD17, 23: 286878P; KvK (only one copy in Halle); Mennessier II, 638; Lipperheide II, 2070.



No. 114, title-page



No. 116, plate 37



115

WALLHAUSEN, Johann Jacob von

Art militaire a cheval. Instruction des principes et fondemens de la cavallerie, & de ses quatre especes, ascavoir lances, corrosses, arquebus & drageons, avec tout ce qui est de leur charge & exercice. Avec quelques nouvelles inventions de batailles ordonnees de cavallerie, et demonstrations de la necessite, utilite et excellence de l'art militaire, sur toutes aultres arts & sciences. Experimente, descript et represente par plusieurs belles figures ...

Frankfurt a/M, Paul Jacobi for Johann Theodor de Bry, 1616. Folio (size of the leaves 301 x 190 mm). (16), 135, (1) pp. *Collation:*):⁴,):⁴, A-R⁴. Engraved architectural title with riders and a battle scene at the bottom and the printed title in the centre, half-page armorial engraving, 6 full-page (numbered 1, 3-4, 6, 9, 11) and 38 double-page or folding engraved plates (measuring c. 270 x 330-490 mm; numbered 2, 5, 7-8, 10-43) by Theodor de Bry; woodcut head- and tail-pieces and initials.

Later half brown calf, spine gilt in compartments with author and title lettered in gold, boards covered with marbled paper marbled end-papers. (Some quires browned, some tears in plates).

COMMENTARY:

Rare first edition of the translation into French of the original German text of this manual on the cavalry, which was published in the same year and the same city, by the same printer and with the same publisher (VD17 39:125873Z); for the second edition, see no. 116.

After the title (verso blank), coat-of-arms of the dedicatee Frederic V, Elector Palatine (1596-1632, the later king of Bohemia (only for a very short time during the winter of 1619-20, and therefore nicknamed the 'Winter King'), the dedication by Theodor de Bry, 'bourgeois d'Oppenheim' (pp. (4)-(5)), the privilege (p. (6)), preface (pp. (7)-(11)), and the contents (pp. (12)-(15); (16 blank)), follows the text on pp. 1-135, divided into five parts:

- (1) 'De l'instruction et gouvernement de la cavallerie', with the description of plates 1-11, illustrating the equipment and various arms of the cavalry, training of the cavalry, horsemen in combat, the various parts of the suit of armour, etc. (pp. 1-39);
- (2) 'Du gouvernement et exercice de la cavallerie en general', with the description of plates (11), 12-22, illustrating the army marching, positions and lining-up of the army, esp. the cavalry (pp. 40-66);
- (3) 'Des batailles, comment les companies y doibvent ester ordonnees' with the description of plates 23-32, illustrating the cavalry on manoeuvre and in combat (pp. 67-80);
- (4) 'Bataille des quatre sortes de la cavallerie' with the description of plates 33-43, illustrating the lining up and positions of the cavalry, before and during the battle, an army marching, and bivouacs (pp. 81-96);
- (5) 'Un discours de deux personnes, Musan et Martin, sur l'excellence de l'art militaire ...' (pp. 97-135).

REFERENCES:

VD17 32:664881L; Mennessier II, 639 ('rarissime').



No. 115, title-page



No. 115, plate 2

116

WALLHAUSEN, Johann Jacob von

Art militaire a cheval. Instruction des principes et fondements de la cavallerie, et de ses quatre especes, ascavoir lances, corrosses, arquebus & drageons, avec tout ce qui est de leur charge & exercice. Avec quelques nouvelles inventions de batailles ordonnees de cvallerie. Et demonstrations de la necessite, utilite et excellence de l'art militaire, sur toutes aultres arts & sciences. Experimenté, descript & representé par plusieurs belles figures ...

Zutphen, Andries Jansz. van Aelst, 1621. Folio (size of the leaves 313 x 195 mm). (8), 135, (1) pp. *Collation:*)(:(⁴, A-R⁴. Woodcut printer's device on title, 6 full-page (numbered 1, 3-4, 6, 9, 11) and 38 double-page or folding engraved plates (measuring c. 270 x 330-490 mm; numbered 2, 5, 7-8, 10-43; no. 34 in two parts); woodcut head- and tail-pieces and initials

COMMENTARY:

Second edition, a page-for-page reprint of the first edition (see no. 115), of the French translation of Wallhausen's manual on the cavalry. The plates, too, are copies of the plates occurring in the first German and French editions of 1616).

After the title (verso blank), preface (pp. (3)-(5)), the contents (pp. (6)-(8)), the text follows on pp. 1-135.

REFERENCES:

Huth 17; Mennessier II, 639.

BOUND WITH:

(1) MELZO, Lodovico, *Kriegs Regeln* (Frankfurt a/M, Caspar Rodtel for Peter Mareschals, 1625). See no. 213.



No. 116, title-page

117

WALLHAUSEN, Johann Jacob von
Kriegs-Kunst zu Pferd, darinnen gelehret werden, die Fundament
der Cavallery, in vier Theilen: als im Lantzierer, Kührissierer,
Carabiner, und Tragoner: was von einem jeden in Wissenschaft
und Übung erfordert wird, und was sie praestieren können, da
beneben newe, schöne Invention etlicher Bataglien mit der
Cavallery, mit dargestelten Discursen und Beweiszthumben, von
der edlen Kriegs-Kunst Fürtrefflichkeit ...

Frankfurt a/M, Wolfgang Hofmann for Wilhelm Fitzer, 1634.
 Folio (size of the leaves 308 x 195 mm). (8), 76 pp. *Collation:*)
 (4, A-H⁴, I⁶. Engraved architectural title with riders and a battle
 scene at the bottom and the printed title in the centre, 41 double-
 page engraved plates, numbered 1-11, 11-43: nos. 1 and 4, 3 and
 6, and 11 and 9 on one double-page plate (the plate bound at the
 end is the left part of plate 34); woodcut head- and tail-pieces and
 initials.

18th-century marbled calf, spine gilt in compartments with red
 morocco title-label lettered in gold, gilt binding edges, edges
 painted red.

Provenance: Armorial bookplate of Lt. Gen. George Lane Parker,
 son of the 2nd Earl of Macclesfield; bookplate of the Macclesfield
 Library, South Library.

COMMENTARY:

Second edition of the original German text of Wallhausen's
 manual on the cavalry. The plates are the same copies of the plates
 occurring in the first German and French editions of 1616 as in
 the second French edition, see no. 116). Apparently these copies
 were sent from Zutphen to Frankfurt in the beginning of the
 1630s.

After the title (verso blank), preface (pp. (3)-(5)), the contents (pp.
 (6)-(7); p. (8) is blank), the text follows on pp. 1-76, divided into
 five parts:

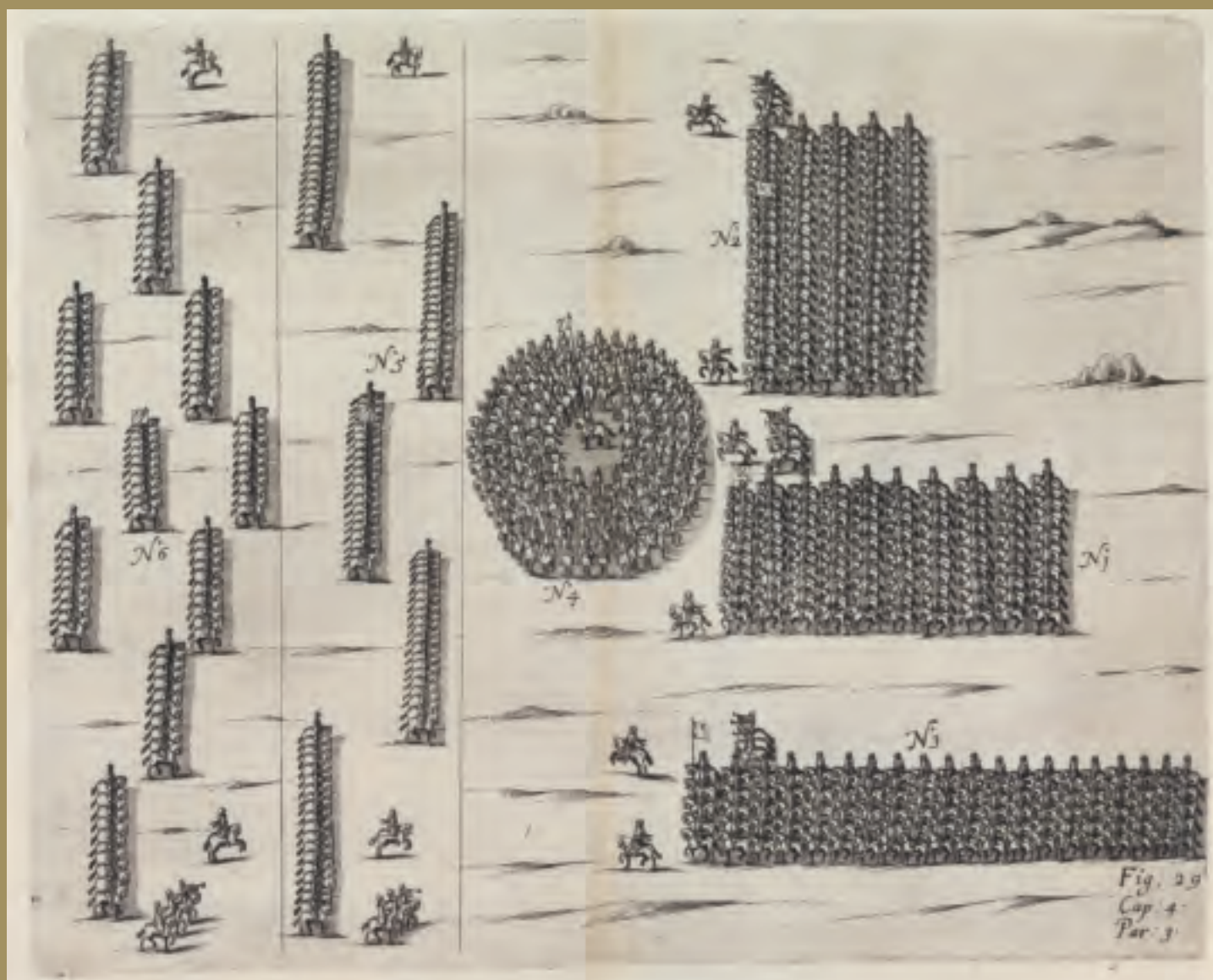
- (1) 'Von Abrichtung der Cavallerie oder Reuterey', with the
 description of plates 1-11, illustrating the equipment and various
 arms of the cavalry, training of the cavalry, horsemen in combat,
 the various parts of a suit of armour, etc. (pp. 1-22);
- (2) 'Von dem Exercitio, oder Ubunge der Cavallerij in gemeyn',
 with the description of plates (11), 12-22, illustrating the army
 marching, positions and army line-up, esp. the cavalry (pp. 22-35);
- (3) 'Von Batallien oder Schlacht-Ordnungen, wie sie mit einer
 Compagnie sollen geordinirt werden' with the description of
 plates 23-32, illustrating the cavalry on manoeuvre and in combat
 (pp. 36-42);
- (4) 'Von Schlachtordnungen, mit allen vier Theylen der Cavallerie'
 with the description of plates 33-43, illustrating the lining up and
 positions of the cavalry, before and during the battle, an army
 marching, and bivouacs (pp. 43-50);
- (5) 'Ein Discursz, so zwo Personen, der eine Musanus, der ander
 Martinus genant, zusammengestellt: darinnen dir vorgetragen
 wird, dier Fürtrefflichkeit der edlen Kriegskunst ...' (pp. 51-76).



No. 117, title-page

REFERENCES:

VD17, 7:665297K; Mennessier II, 638; Cockle 735; *Cat. Macclesfield*,
 no. 3587.



No. 117, plate 29

MADER, Johann Melchior

Little is known about Johann Melchior Mader. Apparently he came from Waiblingen near Stuttgart (Mader signs the preface with 'Joanne Melchiore Madero ex Quabilinis, P.D'). Mader was probably born in the 1580s or 1590s. His *Album Amicorum* has been preserved in the Württembergische Landesbibliothek in Stuttgart with entries written between 1615 and 1620, apparently all contributed during the Grand Tour he undertook after having finished his studies: the entries were made in Tübingen, Heilsbronn, Prague, Leipzig, Weimar, Leiden, Paris, Louvain, Basel, Strassburg, Augsburg, Linz, Vienna, and Padua.

In 1616 he published in Prague the mock-serious *Orbis Benedictio Votiva*, dedicated to the King and Queen of Bohemia; followed the next year by an equally student-like *Oratio pro lingua Arabica* (Augsburg 1617), an announcement for a course in Arabic at the Augsburg Collegium Annaeum, in which Mader put forth the claim of having been a pupil of Erpenius, a famous professor of Oriental languages in Leiden. One can imagine that he did not attract too many students for his Arabic lectures.

In 1621 Mader published a simple but curious, almost satirical treatise on equitation in two parts: on horses and horse riding under the title *Equestria, sive de arte equitandi* (see no. 118). The little volume was printed by the well-known Nuremberg printer Simon Halbmayr, who, apparently not without reason, opted for a fictitious place of publication: 'Segoduni'; an obscure Roman name, sometimes used for Siegen and/or Würzburg. Probably the 'treatise' was more of a student's joke than a 'captatio benevolentiae' or a speculative application for a post as a riding master or equerry, as Schrader seems to think (G.W. Schrader, *Biographisches-literarisches Lexicon der Tierärzte* (1863), *i.v.*).



No. 118, title-page

118

MADER, Johann Melchior

Equestria, sive de arte equitandi libri duo, ad Joan. Antonium, L. B. ab Eggenberg. Georg. Bernardum Ursenpeckh, L.B. Wolf. Engelbrechtum, L.B. in Auerspeg. Joan. Udaltricum, ab Ernauu. & c.

Segoduni (=Nuremberg(?)), Simon Halbmayr, 1621. 4to (size of the leaves 192 x 148 mm). (32) ff. *Collation*: A-H⁴. Text of all pages printed within a typographical border, woodcut vignette on title, fleurons, initial and head-piece.

Modern boards covered with marbled paper.

Provenance: With ex-libris of Henry Sarasin pasted to the verso of front cover.

COMMENTARY:

Very rare first and only edition of this curious treatise on equitation in two parts: on horses and horse riding. The text is in the form of a dialogue, beginning with the question (f. (18)r): 'Quid est equestria?' (answer:) 'Equestria est ars Heroice benè equitandi'; (question:) 'Quot sunt partes Equestriae?' (answer:) 'Duae, Hippika & Hippeutica'; (question:) 'Quid est Hippika?' (answer:) 'Hippika est prima pars Equestriae, quae Equum & quae ad eum considerat' ('Hippika' is everything that concerns the horse); (question:) 'Quid est Equus?' (answer:) 'Equus est animal irrationale hinniens' (What is a horse? - a horse is an irrational animal that neighs) ... Liber secundus (f. (27)r): 'Quid est Hippeutika?' (answer:) 'Hippeutika est altera pars Equestriae, quae Equitem, & quae ad eum, considerat' ('Hippeutika' is everything that concerns an equestrian); (question:) 'Quid est Eques?' (answer:) 'Eques est Homo, se ipsum & Equum regere gnarus' (a horse rider is a man able to command both himself and his horse), etc.

Mader dedicated his 'treatise' in a rather pompous fashion to four noblemen (at least two of them very young) from Upper or Lower Austria or Bavaria: (1) Johann Anton (I; Liber Baro) von Eggendorf (1610-1649), the only son of Hans Ulrich von Eggendorf who was Emperor of the 'H. Römisches Reich' since 1619; (2) Georg Bernard von Ursenpeck Liber Baro in Potschach, etc.; (3) Wolfgang Engelbrecht, Liber Baro in Auersperg (1610-1673), and (4) Johann Udalric von Ernauu.

The dedication occupies half of the text of the treatise: ff. (1)v-(4)v for the separate dedications (one page for each of the dedicatees), text of the dedication on ff. (5)r-(17)r, and preface on f. (17)r-v.

REFERENCES:

VD17, 23:277540T; Mennessier II, 132 ('... de la plus insigne rareté'); Wells 4830; KVK (12 copies).



No. 118, f. (18)



No. 118, f. (27)

DANUP (DONOP), Gabriel von

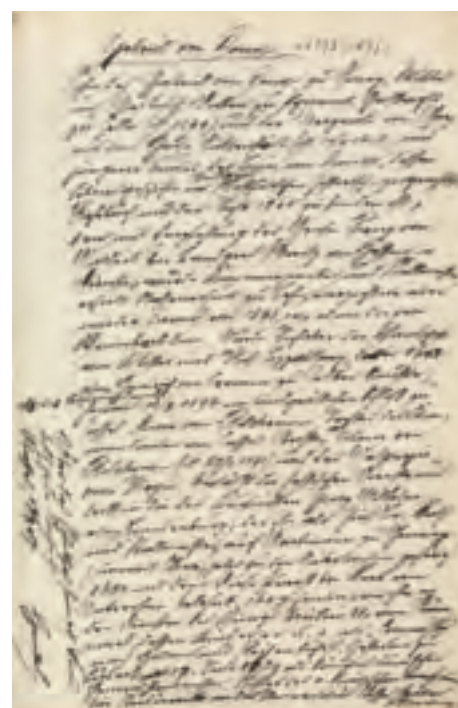
The equerry ('Marstaller') Gabriel von Donop (or Von Danup as he calls himself on the title-page of his *Idea*) was born into a noble family in Hessen-Kassel in 1573; he died in 1629 in Lübeck. He was the son of the Grossvogt von Celle, Gabriel von Donop and his wife Margarethe von Oberg. His elder brother Levin (1567–1641) is better known than Gabriel: he was chosen as 'Rat der deutschen Nation' in the Faculty of Law at the University of Padua in 1599 and later became 'Geheimrat' and Droste at Zierenberg. That the family had literary aspirations is obvious from Levin's membership of the famous 'Fruchtbringende Gesellschaft' (which had been founded in 1617 by the Duke of Weimar for the advancement of the German language), and Gabriel's writing style in both of his published works in which he pioneered in Germany an original and entertaining way of discussion methods for horse training.

It is evident from the correspondence between Philipp Hainhofer and Herzog August von Braunschweig-Lüneburg (*Briefwechsel zwischen Ph. H. und Herzog A. von Br.-L.* (München 1984), pp. 581 and 1097) that the riding master Gabriel von Donop was really the author of these two books on horse dressage: the *Idea* (1624; with the name Gabriel von Danup as the author on the title-page, see no. 120), and the anonymously published *Ein sonderliches neues und lesewürdiges Gespräch* (1623. See no. 119). This is confirmed by a hand written 19th-century annotation pasted to the recto of the first fly-leaf of our copy of both works (also referred to in the auction catalogue of the Anderhub collection, no. 53), and by the fact that this copy was owned by Hugo von Donop, apparently a descendant of the family in 1885.

Gabriel von Donop first entered the service of Landgraf Moritz von Hessen as a valet de chambre and stable-master, becoming stable-master at successive German courts after 1590. In 1594 he married Anna von Rolshausen, the daughter of the commander of Kassel, Oberst Johann von Rolshausen († 1591) and his wife Walpurgis von Hagen. Later on he entered the service of Kurfürst Georg Wilhelm von Brandenburg, who made him liege of one of his fiefs in 1621. In 1627 Von Donop became equerry of the Danish king Christian IV, who promoted him to 'Royal equerry' and 'Königlich-dänischen Generalkommissar'.

LITERATURE:

Louise Hill Curth, "A remedy for his beast": Popular veterinary texts in early modern England; in: *Early modern Zoology. The construction of animals in science, literature and the visual arts*, eds. K.A.E. Enkel & P.J. Smith (2006), pp. 362-77.



No. 119, recto of first fly-leaf

119

[DANUP, Gabriel von]

Ein sonderliches neues und lesewürdiges Gespräch, welches gehalten ist worden für königl. Mayt: Apolline in Parnasso. Darinnen eingeführet werden: Graff Wilhelm von Nassaw, Pater de Ney und Pirr'Antonio di Ferrara wegen ubergabung einer kläglichen Supplication der Pferde, uber ihre gar zu tyrannische Bereiter.

No place, 'In der Heliconischen Druckerey, 1623. Folio (size of the leaves 263 x 173 mm). (2), 40 pp. *Collation*: A-D⁴, E⁶⁻¹ (last blank lacking).

COMMENTARY:

Very rare first and only edition of this dialogue taking place on Mount Parnassus before the God Apollo on 'a pitiful petition by the horses, complaining of the treatment they are subjected to by their tyrannical trainers'. The name of the printing office 'In der Heliconischen Druckerei' obviously alludes to the scene of the dialogue. William of Orange (1533-1584: Stadtholder William I of Orange-Nassau of the Dutch Republic of the Seven United Provinces) has been offered a petition by the horses in which he is described as a great friend of horses. The jurist Johannes Fichard (1512-1580) from Frankfurt is then asked to read the petition to Apollo, in which the horses beg to be treated more gently and to be ridden with more understanding and more skill. In this extraordinary text, Von Danup lends horses a voice, presenting their views on contemporary training practices in heart-breaking detail, and describing how they suffer having their mouths ripped by harsh bits, their flanks gashed by sharp spurs, and being screamed at, beaten, and worked until they can hardly stand. The horses' petition sparks a discussion between Prince William, the French Father Jean de Ney, and the celebrated Italian horseman Pirro Antonio Ferraro, whose illustrated *Cavallo frenato* ... (Book of bits) was published in Naples in 1602 (see no. 202), a work on the techniques and philosophy of riding, and favouring the harsh method of riding.

At the end it is decided that one way of ending the horses' torture through brutal and/or incompetent riding would be to publish the definition of a well-trained horse and the training methods of the three nations involved in the practice of dressage - Italians, French and Germans.

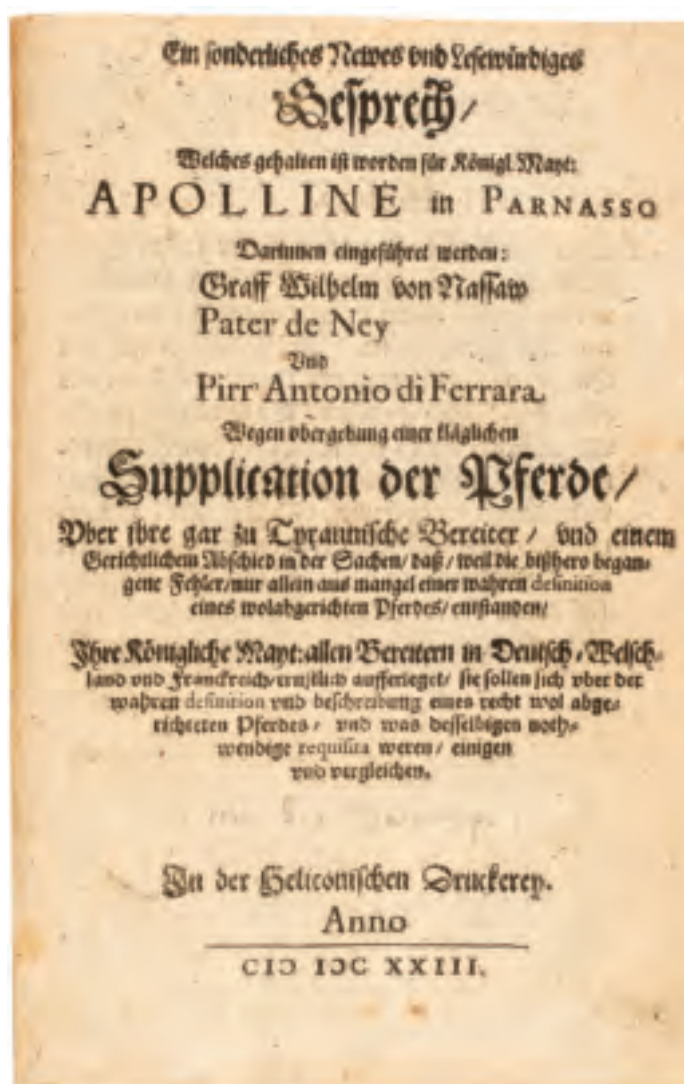
Danup himself fulfilled this task already in the next year: see no. 120. Everyone reading these texts, was invited to offer corrections and emendations, so that slowly and by a collective effort the correct method would emerge through consensus. Pirro Antonio, whose role in the text is clearly to act as Prince William's antagonist, vehemently objects to this idea of openly sharing and publicizing such information 'weil hiedurch die Kunst und Wissenschaft zu gemein gemacht, und daher erfolgen müsste, dass die Bereiter nicht mehr so viel, wie jetzo, gelten würden' (because, doing so, the art and science of riding will come in the hands of the common people and, by consequence, the riders will lose their exclusive status). Prince William admonishes Pierre Antonio for his elitist and selfish response. He makes a distinction between 'Wissenschaft' and 'Können' by drawing a parallel to the art of painting. Just because someone is able to appreciate how a painting is made, does not necessarily mean that he can actually produce one. William presents himself as a champion of horses by urging everyone to handle their horses gently and with care.

REFERENCES:

VD17, 39:125798V (4 copies (+ 2 in KVK); Wells 1767; Anderhub 53; Bircher A-1342;

BOUND WITH:

(1) Gabriel von Danop, *Idea oder Beschreibung* ... (Königsberg, 1624). See no. 120.



No. 119, title-page

120

DANUP, Gabriel von

Idea oder Beschreibung eines wolabgerichteten Pferdes, was demselben zu wissen von nöthen, und von ihm, zu nützlichem gebrauch der Menschen mag erfordert werden. Nebenst einem Discurs von der Abrichtshandlung, darinn der Pfeiler, so an etlichen Orten, in abrichtung der Pferde gebraucht: so wol auch der Stangen und Mundstück, sampt ihren wirckungen und effectis meldung gethan ...

Königsberg, Lorentz Segebaden, 1624. Folio (size of the leaves 263 x 173 mm). (12), 82 pp. *Collation*: a⁶, A⁴, B⁶, C-I⁴, K⁴⁺¹ (last blank lacking). One folding woodcut with two bits (298 x 385 mm; shaved), 14 diagrams of impressions of horseshoes forming patterns for horse training and drilling, numbered A-O; woodcut initials and end-pieces.

Later half brown sheepskin, ribbed spine, lettered in gold, with the gilt ownership stamp of the 'Bibliotheca Hippologica I.H. Anderhub' on both sides.

Provenance: Armorial ex-libris of Hugo von Donup, dated 1885 pasted to the verso of the front cover; ex-libris of J.H. Anderhub, dated 1937) pasted to the verso of the first fly-leaf.

COMMENTARY:

Rare first and only edition in German of the outcome of a dialogue resulting from a petition submitted by horses (see no. 119), written by Gabriel von Danup, who develops in this treatise a detailed programme for horse training, with much attention paid to the character and physique of the horse, as well as the empathy of the riders. Danup rejects decidedly the use of violence and harsh methods such as cruel bits, etc.

One of the earliest and sometimes witty and humorous pleas for natural and gentle methods of training as advocated by Antoine Pluvinel.

REFERENCES:

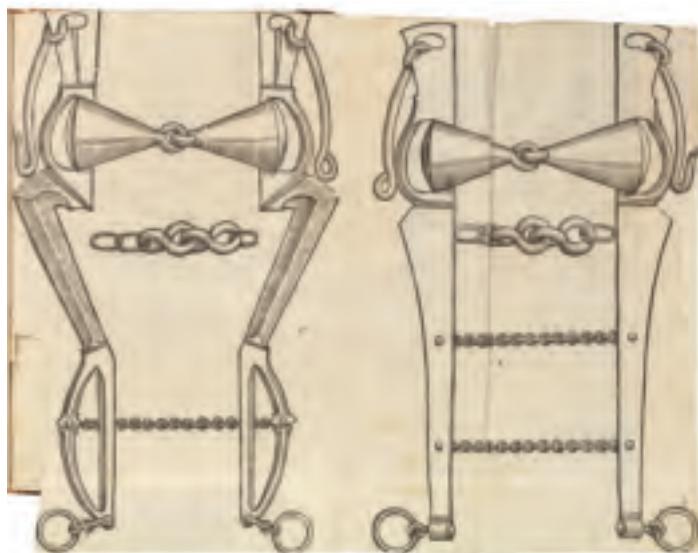
VD17, 23:295493R (one complete copy (+ 2 in KVK); Wells 1767; Anderhub 53; Goluszka, *Polonica* P-1690.

BOUND WITH:

(2) [Gabriel von Danup], *Ein sonderliches neues und lesewürdiges Gespräch ...* (no place, 1623). See no. 119.



No. 120, title-page

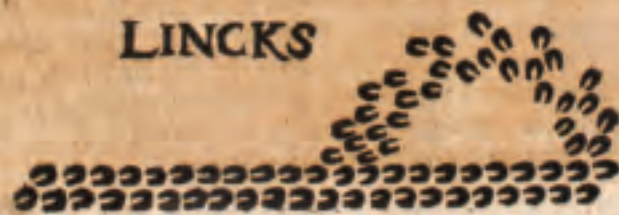
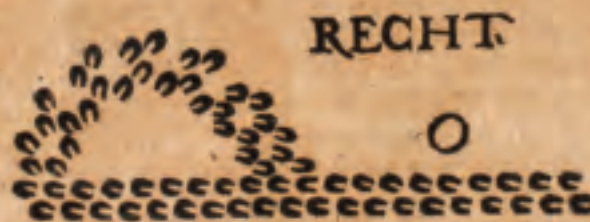
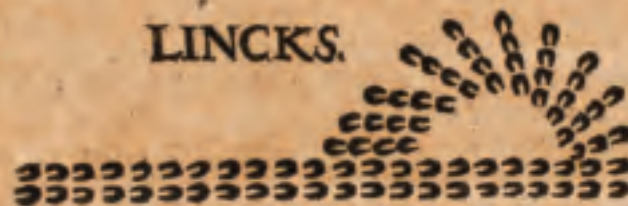
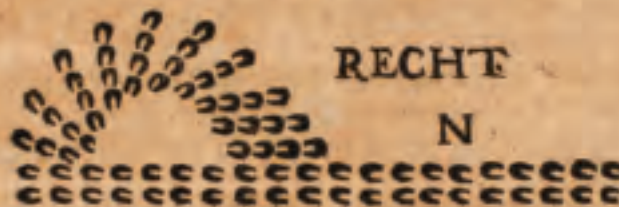


No. 120, folding woodcut

67.

ehe es zur wendung kompt/ wie mehrmal erwehnet/ ist zu erfordern/ daß es beydes Schenckel vnd Leib zur wendung geschickt halte.

Vors Dritte/ von schliessung der *Repulons* wendungen/ dieselb sol zur seite mit geradem Leib geschlossen werden / dergestalt: daß wenn das Pferd im Vircel der wendung an das Ort kommen/ also da es sich auff stracter *linea* finden wird/ so sol es von da anfangen / die wendung zur seite vor sich zu schliessen / also/ daß das Vordertheil des Pferdes nicht ehe/ als das Hinter/ sondern zugleich mit einander zum schluß der Volten kommen. Wie solches/ daß es geschehen muß/ so wol im gehen vnd Trabe/ als auch in den Sätzen/ mit den Buchstaben N vnd O gezeichnet sehen.



Dad

DEHN-ROTHFELSER, Ernst Abraham von

Ernst Abraham von Dehn (c.1570-1645) was born into a noble family whose original seat was Schloss Rothenfels between Spessart and the river Main, which, however, was confiscated by the bishop of Würzburg in the 11th century. The family Von Dehn was forced to move to Saxony where the family bought the Schönefeld and Helfenberg estates, east of Dresden. Ernst Abraham's grandfather Hans von Dehn-Rothfelser (1500-1561) was a famous architect at the court of Duke August of Saxony (1526-1586).

Ernst Abraham von Dehn first entered the service of King Christian IV of Denmark (1577-1648). After having returned to Saxony he became equerry at the court of Duke-electors Johann George I of Saxony (1585-1656) in Dresden ('kurfürstlich-sächsischer Stall- und Hofmeister'). Dehn was in charge with the supervision of the ducal stables, and was also responsible for the horse breeding programme and equine medical care. He lived at his estate Helfenberg where he was also engaged in fruit growing and viticulture. In 1629 he published in Leipzig a successful book on viticulture: *Ein schön Weinbau-Buch, wie man die Weinberge erbauen sol, und sonderlichen nach dieser Landes Art Gebirgen, als von Meissen und Dreßden bis nach Pirna ... Benebens von Pflanzung schöner und herrlicher Obstbäume und anderer Fruechte*.

In 1637 he published a book on horse training and dressage, *Kurtze doch eigentliche und gründliche Beschreibung von Abrichtung und Zäumung der Rosse* (see no. 121), one of the last German manuals propagating the severe and harsh school of riding as dictated by Federico Grisone in his *Ordini di Cavalcare* (see nos. 055-059), before these methods became more or less obsolete by the publication of works advocating a gentler way of horse training, including the works of Gabriel von Danup, published in 1623-1624 (see nos. 119-120). These latter works can be considered as the earliest German pleas for the natural and gentle training methods as propagated by Antoine Pluvinet.



No. 121, plate (14)

121

DEHN-ROTHFELSER, Ernst Abraham von
Kurtze doch eigentliche und gründliche Beschreibung von
Abrichtung und Zäumung der Rosse, auch wie dieselben zu
allerhand Schimpff und Ernst zugebrauchen. Mit vielen unter-
schiedlichen Figuren und Kupfferstücken, beydes des Rosses und
Mannes, wie dieselben in Stehen, Gehen, Springen, Redopiren,
hoch und niedrigen Tummeln, auch allen andern Lectionen
qualificirt seyn sollen, darbey der Maßstab und Circul der
Stangen und Mundstück, auch Nasenbänder, Sprungriemen und
guter Kinnreiff, dadurch iedwedens Roß dermassen im Munde
befriediget, daß es des Reuters Willen gnugsamlich verstehen kan
... Seinem lieben Vaterland, auch dem hochlöblichen Königreich
in Dennemarck, etc. an Tag gegeben ...

Dresden, Gmel Bergen, 1637. Folio (size of the leaves 310 x 180 mm). (10), 184, (8, last 2 blank) pp. *Collation*: π^{2-1} (frontispiece missing as in most copies). :⁴, A-Z⁴, a⁴. Title printed within border of woodcut ornaments, printer's device (two knights engaged in a tournament within Renaissance ornamental border) on the last page with colophon, 6 folding and 8 full-page engraved plates, bound in at the end (partly upside-down). Woodcut head- and tail-pieces and initials.

Contemporary vellum with title written on spine: 'Dehnen Reit-Buch'.

COMMENTARY:

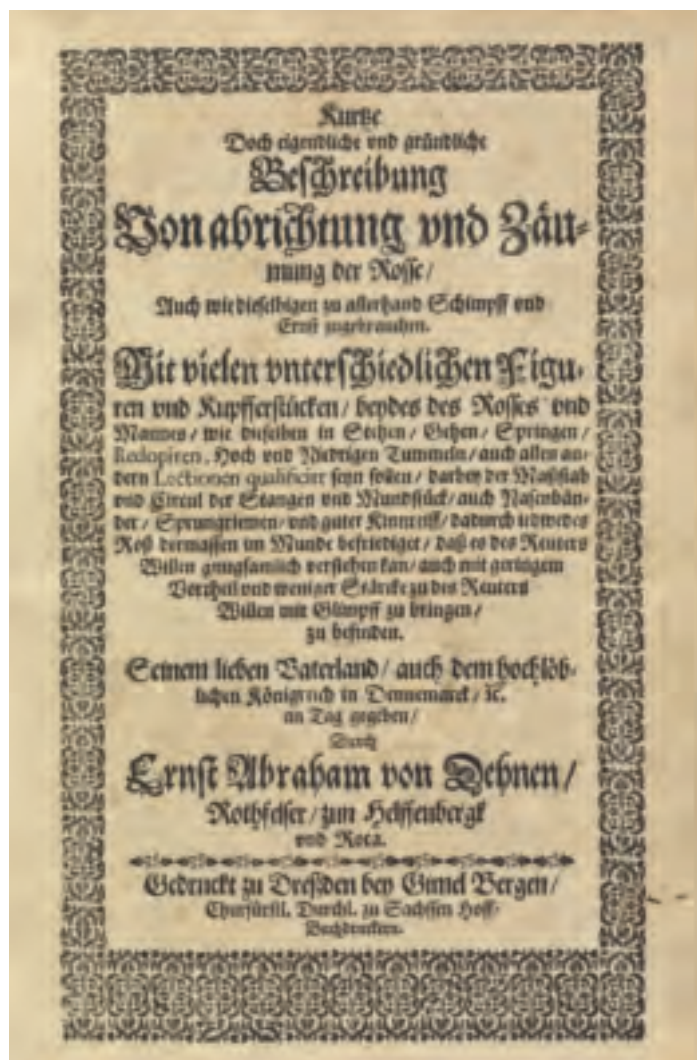
Rare first and only edition of this book on horse training and dressage in the riding school by Ernst Abraham von Dehn-Rothfelser, equerry at the court of the Saxon duke at Dresden.

Ernst Abraham dedicated his work on horsemanship to the Danish king Christian IV (1577-1648) and his son, crown prince Christian (1603-1647), who died before his father, as well as to the Duke of Saxony Johann Georg I (1585-1656) and his son, the later Duke Johann Georg II (†1680), dated Dresden, 23 April 1637 (pp. (3)-(7)). The preface follows on pp. (8)-(10); the frontispiece is missing as in most copies, and the verso of the title-page (p.(1)) is blank. The text of the 202 chapters follows on pp. 1-184, and the contents is on the following 65 pages; the colophon is on p. (6); pp. (7)-(8) are blank.

The engraved plates comprise a full-page coat-of-arms of 'Ernst Abraham von Dehn Rottfelser, Erbsasse uf Helfenbergk und Rocaw' within a laurel wreath and Renaissance border, with his motto in a cartouche at the top: 'Handel recht, schau niemandt. 1637'; a page with eight cartouches visualizing the management of an estate (Helfenberg); building a house, a vineyard, hunting, a bit, etc. around a central cartouche with a horseman (portrait of Ernst Abraham?); 4 full-page plates with plans for horse training; 4 folding plates of bits, mouth pieces, nose-chains, etc.; and 2 folding plates each with 4 horsemen in different riding positions: 'Ein gezogen Gallop', 'Pas', 'Lauf', and 'Trapp', and 'Wieder Sprunck', 'Corbeta', 'Wieder Sprunck mit verzuckten Streich', and 'Coprolla'.

REFERENCES:

Bircher D 575.



No. 121, title-page

BOEHME, Martin

Apart from the information provided by the author himself in the dedication of his work, nothing else is known about the life of Martin Boehme (1562-after 1619).

In this dedication to Johann Georg, Duke of Saxony, Johann Sigismund Markgraf of Brandenburg, Georg Wilhelm, Markgraf of Brandenburg and nine others, Boehme informs us that he cannot read or write, and chose for the military already at an early age. When he was 15 he joined the regiment of Sigmund von Kurtzpach who was in the service of the United Provinces in the Netherlands. Boehme was apprenticed to Kurtzpach's blacksmith Hans Jacob. After three years Boehme followed Kurtzpach to Hungary and Poland. In Hungary he worked as a blacksmith in the service of Claudio Roseln, the commander of the fortress St. Andreae for another seven years. Somewhat later Boehme was captured by the Turks near Erla, Austria, and taken to Constantinople where he was forced to work as a slave in the stables of the sultan. After two years he was sent to the galleys, but he managed to escape after a year and returned to Hungary.

In August 1587 he took part in the battle of Mohacs where the Ottoman Turks were decisively defeated by the Holy League. After more adventures in Poland, Austria and France he entered the service of Count Johann Casimir at the end of the 16th century to become his blacksmith and horse physician at the Brandenburg court. In 1608 he received the citizenship of Berlin. Boehme describes himself on the title-page as 'Churfürstl. Brandenburgischen behalten Ross Artzt'. It was there that Boehme began to collect materials for his book which was published for the first time, probably in Berlin, in 1618 (see no. 122 for the 9th (?) edition).

Boehme's work is a collection of prescriptions for horse diseases, partly deriving from Meister Albrecht, Mang Seutter and others, but also extensively augmented with his own prescriptions and advice based on his many years' experiences in all parts of Europe. The title of the book can be translated as 'A new book of reliable horse medicine: in which have - with a great deal of luck - been gathered together and collected a number of impressive experiments and cures which are used in Turkey, Hungary, the Netherlands, and also at the courts of many noble German sovereigns and princes. These well-tested remedies pertain both to the care and everyday maintenance of horses but can also be used for their diseases and ailments, whether they are caused in a natural way or by black magic'.

LITERATURE:

W.K. Sudhoff, 'Deutsche Rossarzneibücher des Mittelalters', in: *Archiv für Geschichte der Medizin*, 6 (1913), pp. 223-30; 7 (1914), pp. 335-46.



No. 122, double-page woodcut (only the left half)



No. 122, p. 144

122

BOEHME, Martin

Ein new Buch, von bewehrter Ross Artzneyen, darinnen allerhand statliche Experiment und Artzneyen: wie die in Turkeyen, in Ungarn, in Niederlanden, auch etlicher vornehmen Deutschen Chur: und Fürsten Höfen, zu haussen gesamlet und getragen: Auch mit Glüct, beydes in Pflegen und Warten der Rosse: als auch wider allerhand deroselben Kranckheiten und Gebrechen ... Jetzo zum achtenmahl, mit sonderbarem Fleisse ... verbessert, und in Druck verfertigt ...

Erfurt, Christian von Saher, 1665. 8vo (size of the leaves 149 x 85 mm). (16), 160 pp. *Collation*: (?)⁸, A-K⁸. With a double-page woodcut of a horse indicating the places for letting blood (the 'Aderlass Rosslein'; part at the right missing), and 2 full-page woodcut plates with practical instruments of a veterinarian in the text (pp. 143 and 144).

Later vellum, marbled end-papers.

Provenance: With ownership entry on title: 'Anno 1757 Johann Friedrich ...'

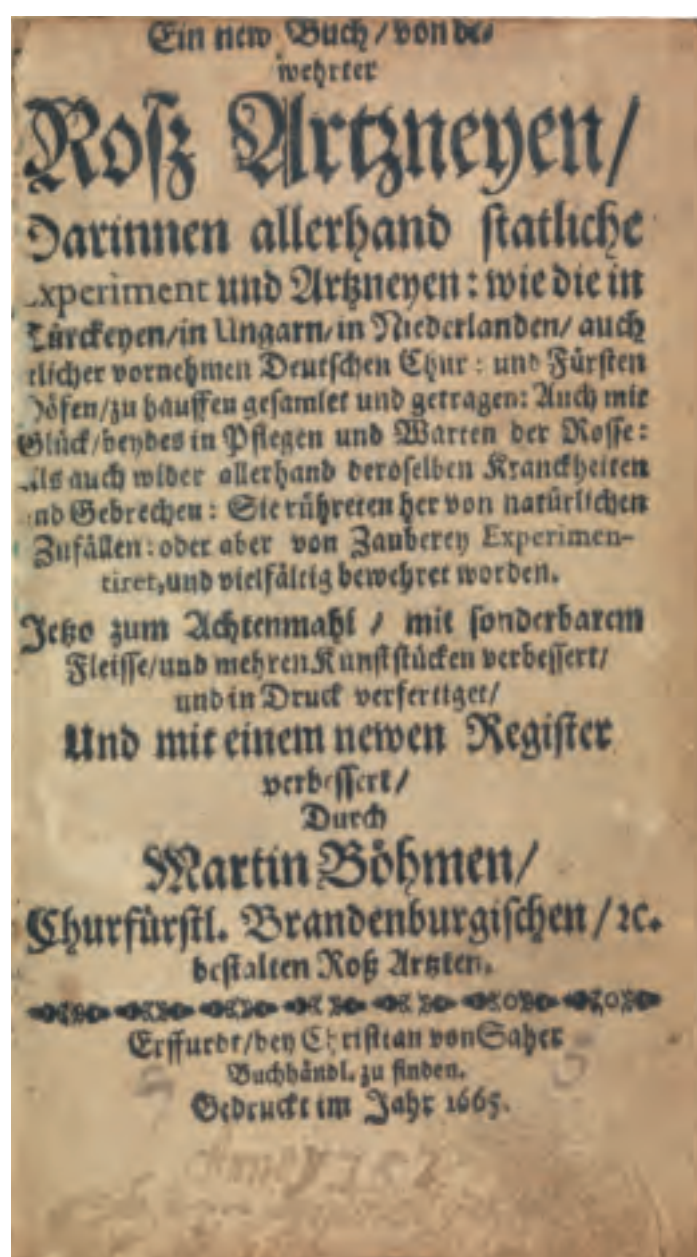
COMMENTARY:

Very rare (at least 9th) edition of this practical manual on horse medicine by the mysterious Martin Boehme. The first edition was printed (in Berlin?) in 1618. The KVK lists editions of 1620 (the 3rd), 1633 (Berlin, the 5th), 1649 (Arnstadt), 1655 (no place, the 8th edition (!) with the same collation as this 1665 edition), 1682 (Leipzig, the 10th), 1689 (the 11th) and 1697 (the 12th edition). The present 1665 edition is not recorded in the KVK, nor in *VD17*. The book continued to be re-printed far into the 18th century and was translated into Swedish in 1648. The rareness of the book, however, is undoubtedly due to its having been extensively put to practical use by blacksmiths, stable-masters and veterinarians alike. This copy, too, is well thumbed and shows traces of heavy use, including some contemporary annotations.

After the title follows the dedication on pp. (3)r-(8)v, dated Berlin, Easter 1618.

REFERENCES:

Graesse I, p. 461 (only the 1655 edition); this edition not in KVK; Gerhard Eis, 'Albrants Einfluss auf Martin Böhme', in: *Betrachtungen zur Geschichte der deutschen Veterinär-Medizin*, 5 (1943), p.181.



No. 122, title-page

WINTER von ADLERSFLUEGEL, Georg Simon

George Simon Winter (1629-1701) – also known as Winter von Adlersflügel – was a veterinarian, equerry and the director of several German stud farms, including the Württemberg stud farms of Güterstein, Offenhausen and the main stud farm at Marbach in Swabia. Born in Anspach in the Taunus as the son of Johann Winter, who worked for Count Friedrich von Solms as ‘Bereiter’ and ‘Stutenmeister’, Georg Simon grew up among horses. He published a great number of highly popular treatises, or compilations, on horse breeding, horse raising and horse training, horsemanship and veterinary medicine, most of which were also translated into Latin, French, and Italian.

After spending some years in the service of the Spanish and Swedish armies, he became apprenticed to the then famous ‘Rittmeister’ (Captain of the horse) Frobenius at Heidelberg. In 1661 he returned to Anspach where he was appointed by Margrave Albrecht V von Brandenburg-Ansbach (1620-1667) as ‘Oberbereiter’ and ‘Stutenmeister’, as the successor of his father. During this time Winter wrote his first work: *Stutherey Mercurius, das ist gruendliche und kurtz durchgehende Beschreibung, wie eine Stute anzurichten* (Onoltzbach, for the author, 1670).

From 1672 until 1674 Winter was in the service of Duke Eberhard III von Württemberg as ‘Stutenmeister’ of the stud farm Marbach (still in existence today) and the donkey stud farm Offenhausen. In the first year of his office he published his most important work, the *Neuer Tractat von der Stuterey* ... on horse breeding and establishing a stud farm, which was translated into Latin, Italian and French and first printed in four parallel columns in Nuremberg in 1672 (see no. 123); a second edition appeared in 1687, a third in 1703 (see no. 124).

Two years later followed his *Neuer Tractat von der Reith-Kunst* (Ulm 1674) on training horses and dressage, on bits, and tournaments, as well as on the organisation of a riding school or manege and stud farm (see no. 125); a second edition, together with a translation into Latin by Michael Schuster was published in 1678 with the title *Bellerophon, sive eques peritus, seu artis equestris accuratissima institutio* (see no. 126 and 127).

The *Bellerophon* is preceded by a half title mentioning this work together with the *Hippiater expertus* or *Wolerfarner Ross Artzt, oder Vollständige Ross-Artzney-Kunst*, Winters important work on horse medicine which was published – together with a translation into Latin – in the same year with the same publisher, but also issued separately (see no. 128 and 129).

Winter dedicated the *Neuer Tractat von der Stuterey* (1672) as well as the *Neuer Tractat von der Reith-Kunst* (1674) to the Holy Roman Emperor Leopold I (1640-1705), who raised Winter to the nobility in 1681, on which occasion he was given the extended name ‘Winter von Adlersflügel’.

In 1690 Winter worked as equerry (Stallmeister) in Brandenburg, where he published his last book *Curioser Stallmeister oder vollstaendige Ross-Artzney-Kunst* (1691).

After a short service at the Danish court, his eventful career finally took him to Gröningen in the Fürstentum Halberstatt where he was appointed as Royal Prussian equerry, and where also his son Ludwig Christian Johannes was already working as a horse physician and equerry. Georg Simon Winter died in 1701 in Quedlinburg.

The greater part of Winter’s book is much more a compilation of standard texts on horsemanship and horse medicine of the 16th and 17th centuries than an original work. The sections and chapters on horse training and dressage, however, are largely original, and reveal his great experience and expertise in this field. At the same time he also still adheres to traditional insights steeped in mediaeval superstition, and as such his work marks the transition between the traditional ritual cures (for example: ‘Das Fliesswasser, welches man braucht, sole vor der Sonnen Aufgang vom Strom hinweg, und nicht gegen dem Strom geschöpft werden’ (one should shovel water before dawn, with and not against the current of the river)) and modern scientific insights regarding the origin of diseases and anatomy of the horse.

A unique and curious autograph manuscript on horse biting is added to the collection. Apparently composed at the request of a German Count, this lavishly illustrated manuscript testifies of the popularity and authority of Georg Simon Winter in 17th-century Germany (see no. 130).

LITERATURE:

Anja Henn, *Über die pferdeheilkundliche Handschrift des Joachim Christoph Zachen aus dem 18. Jahrhundert nebst einer Würdigung des Georg Winter von Adlersflügel* (Berlin 1999).



No. 123, frontispiece

123

WINTER von ADLERSFLUEGEL, Georg Simon

Tractatio nova de re equaria complectens partes tres ... Neuer

Tractat von der Stuterey oder Fohlenzucht, in drey Haupt-Theile unterschieden. Der erste handelt von dem grossen Nutzen, eine Stuterey selbst zu halten, ... Der andere von der Landart, Mängel, Tugenden, Farben, Zeichen und Alter eines Beschälers und einer Stuten ... Der dritte von der Person, Amt und Oblichen eines Stutenmeisters, Ober-Knechts, Schmid- und der Stall-Knechte ... auch aus der Teutschen in die Lateinische, Welsche [= Italienische!] und Frantzösische Sprachen übersetzt. ... Trattato nuovo del Far la razza di cavalli diviso in tre parti ... Traité nouveau pour faire race de chevaux, partagé en trois parties ... La première. Parle des grands avantages qui viennent de l'entretenir un Haras ... La Seconde. De la nation, des défauts, de la taille, des poils, signes & l'aage d'un etalon & d'une cavale de race ... La troisième de la personne, des devoirs & charges du Maître du haras, du Premier palefrenier, du Maréchal, & des autres garçons ...

Nuremberg, for the Heirs of Johann Andraee & Wolfgang (the younger) Endter, 1672. Folio (size of the leaves 330 206 mm). (18), 1-143, 142-158, 156-157, 161-169, (1, blank) pp. *Collation*: $\pi^2, \chi^{4+1}, \text{)}^4, A-V^4, X^6$. With engraved frontispiece of a suckling foal with the German title 'Georg Simon Winters Adelige Stutereij, das ist neue wolbestelte Fohlen-zucht' in a cartouche, engraved by P. Tröschel, 31 (out of 34, or 33?) engraved plates of which 6 folding: one unnumbered plate, nos. 1-2, 7, 11-12; the full-page plates are numbered: 4-6, 8, 13, 14 (2x), 14(A), 15-17, 17(A), 18-21, 22/23 (on one plate), 24-26, 27/28 (on one plate), 29-34 (plates 9 and 10 missing; nr. 3 missing in all copies?), 2 printed tables; woodcut initials. Contemporary mottled calf, ribbed spine (tear at bottom), ornamented brass clasps and catches, with monogram 'MB'.

Provenance: (1) with ownership entry on first title-page: 'Gekauft den 17 Martii 1690 (price?), Bernhard Reinhorst'; (2) ownership entry on the verso of the first fly-leave: 'Das Buch gehört mir Jacob ... Slöffland (?) und hat mich gekost (price?)'.

COMMENTARY:

First edition of Georg Simon Winter's major work in the original German, together with parallel translations into Latin, Italian and French printed in 4 parallel columns. A second edition was published in 1687, a third in 1703 (see nr. 124).

After the frontispiece (verso blank), two leaves with the four titles in Latin and German, resp. Italian and French (versos blank), the dedication by Winter to The Holy Roman Emperor Leopold I (1640-1705) (pp. (5)-(10)), Winter's preface dated Onoltzbach, 11 January 1672 (p. (11), and contents (pp. (12)-(17); (18) blank), follows the text which is divided into three parts: (1) on establishing and managing a stud farm, illustrated by an unnumbered folding plate of a plan and view of a stud farm (pp. 1-41); (2) on horse breeding and the various breeds of horses, including their vices and virtues, colours, age, etc., illustrated with 2 folding plates with nine horse breeds each, including a Persianer, Enggelländer, Italianer, Araber, Neapolitaner, Friesländer, Holsteiner, Niederländer, and Westphälinger, plates of the good stallions, explicit plates on mating horses and mating a horse with a donkey (plates 8-19; plates 9 and 10 with the unnatural mating of a bull with a horse missing as in most (?) copies, plate 20 with a portrait of Alexander the Great's famous horse Bucephalus, plates

21-30 with mythical horses and monsters (with human heads, with six legs, etc.), and plates 31-34 showing various brands of famous owners; pp. 42-120); and (3) on the various offices and positions on a stud farm (pp. 121-169).

REFERENCES:

VD17, 14:688642E; Mennessier II, 649; Nissen 4426; Toole Stott 2465; Wells 8289; for Tröschel: Benezit X, 283.

BOUND WITH:

Two of Winter's other works on horses and horsemanship, and horse medicine printed in 1678 with the same publishers:

(2) WINTER von ADLERSFLUEGEL, Georg Simon, *Bellerophon, sive eques peritus* (Nuremberg, Wolfgang M. Endt & Heirs of Joh. Andr. Endt, 1678). See no. 126.

(3) WINTER von ADLERSFLUEGEL, Georg Simon, *Hippiater expertus* (Nuremberg, Wolfgang M. Endt & Heirs of Joh. Andr. Endt, 1678). See no. 128.



No. 123, plate 11



No. 123, plate 25

124

WINTER von ADLERSFLUEGEL, Georg Simon

Tractatio nova et auctior de re equaria, complectens partes tres ... Neuer und vermehrter Tractat von der Stuterey oder Fohlen-Zucht, in drey Haupt-Theile unterschieden. Der erste handelt von dem grossen Nutzen, eine Stuterey selbst zu halten; ... Der andere von der Land-Art, Mängeln, Tugenden, Farben, Zeichen und Alter eines Beschälers und einer Stuten, ... Der dritte von der Person, Amt und Obligen eines Stutenmeisters, Ober-Knechts, Schmid- und der Stall-Knechte ... Alles aus fleissiger und langjähriger Erfahrnis, anjetzo abermal, und zwar mercklich, beydes an Materi und Kupffern, vermehret ... aus der Teutschen in die Lateinische, Welsche [= Italienische!] und Französische Sprachen übersetzt. - Trattato nuovo e aumentato del Far la razza di cavalli diviso in tre parti ... Traité nouveau et augmenté pour faire race de chevaux, divisé en trois parties ... La première traite des grands avantages qui viennent d'entretenir un Haras ... La Seconde, de la nation, des defauts, de la taille, des poils, signes & l'age d'un etalon & d'une cavale de race ... La troisième, de la personne, des devoirs & charges du Maitre du haras, du Premier palefrenier, du Maréchal, & des autres valets ...

Nürnberg, Johann Ernst Adelbulner for Wolfgang Moritz Endter, 1703. Folio (size of the leaves 325 x 205 mm). (22), 223, (1) pp. Collation: $\pi^{4+1}, \chi^2, 2)^4, A-Z^4, Aa-Ee^4$. With engraved frontispiece of a suckling foal with the German title 'Georg Simon Winters von Adlers Flügel Stutereij, das ist neue wolbestelte Fohlen-zucht' in a cartouche, engraved by P. Tröschel, 44 (out of 45?) engraved plates of which 6 folding: one unnumbered plate, nos. 1-2, 7, 11-12; the full-page plates are numbered: 4-6, 8-9, 9(A), 10, 10(A), 12A, 12B, 12C, one unnumbered plate, 13-14, 14(A), 15-17, 17(A), 18-19, 19D, 19E, 20-21, 21E, 21F, 22/23 (on one plate), 24-26, 27/28 (on one plate), 29-34 (plate nr. 3 missing in all copies?), 2 printed tables; woodcut initials.

Contemporary brown painted sheepskin, ribbed spine with yellow title label lettered in gold, and label with number '103' at the lower compartment.

COMMENTARY:

Third edition of this work by Georg Simon Winter in the original German, together with parallel translations into Latin, Italian and French printed in 4 parallel columns. The first edition was published in 1672 (see no. 123); a second edition followed in 1687. After the frontispiece (verso blank), two leaves with the four titles in Latin and German, resp. Italian and French (versos blank), the original dedication by Winter to The Holy Roman Emperor Leopold I (1640-1705) (pp. (5)-(10)), Winter's second dedication to the same Leopold I (pp. (11)-(14)), the preface for the second edition, dated Halberstadt, 16 March 1687 (p. (15)), contents (pp. (16)-(21); p. (22) blank, follows the text which is divided into three parts: (1) on establishing and managing a stud farm, illustrated by an unnumbered folding plate of a plan and view of a stud farm, copied from the plate in the previous editions (pp. 1-50); (2) on horse breeding and the various breeds of horses, including their vices and virtues, colours, age, etc., illustrated with 2 folding plates with nine horse breeds each, including a Persianer, Enggelländer, Italianer, Araber, Neapolitaner, Friesländer, Holsteiner, Niederländer, and Westphälinger, plates of the good stallions, explicit plates on mating horses and mating a horse with a donkey (plates 8-19E; plates 9 and 10 with the unnatural

mating of a bull with a horse) copies. Plate 20 with a portrait of Alexander the Great's famous horse Bucephalus, plates 21-30 with mythical horses and monsters (with human heads, with six legs, etc.), and plates 31-34 showing various brands of famous owners; pp. 50-155); and (3) on the various offices and positions on a stud farm (pp. 156-223).

REFERENCES:

Mennessier II, 649; Nissen 4426; Toole Stott 2465; Wells 8289; For Tröschel: Benezit: X, 283.



No. 124, plate 24



No. 124, plate 1

125

WINTER von **ADLERSFLUEGEL**, Georg Simon
 Neuer Tractat, von der Reith-Kunst, in zwey Haupt-Theil unterschieden, der erste handelt, wie man einen grossen Herrn Cavallier, und Scholarn, solle unterweisen, zu Pferd zu sitzen, die Opera auf der Reit-Schul zu machen, wie auch die adeliche Exercitia, als das Ring- und Kopf-Rennen, imgleichen die Quintana, zu begreifen. Dar andere, von Bestellung eines wolerbauten Marstalls, Reit-Haus, und andern darzu gehörigen Sachen, wie auch von Dressirung und Zäumung der Pferde ...

Ulm, Christian Balthasar Kuehnen, 1674. 4to (size of the leaves 325 x 198 mm). (4), 98, (2) pp. *Collation*: π^2 , A-L⁴, M⁶ (including the last blank leaf). Title-page printed in red and black with woodcut initials and vignette, 35 woodcuts in text (3 unnumbered, numbered 1-28, 4 unnumbered) with plans for horse training and dressage, woodcut head- and tail-pieces and initials. Later vellum with gilt ex-libris 'Ex bibliotheca Hippologica I.H. Anderhub' on both sides.

Provenance: (1) With ownership entry on title: 'Biblioth. Semin. Mergenth.' (= the library of the Seminarium at Mergentheim, Baden-Württemberg; (2) J.H. Anderhub's ex-libris (dated 1937) pasted to the verso of the front cover.

COMMENTARY:

First edition of the original German text of this book by Winter on training horses and dressage, on bits and tournaments, as well as on the organisation of a riding school or manege and stud farm. The second edition, together with a translation into Latin was published in 1678 (see no. 126).

After the title with a mysterious woodcut on its verso of a stanchion with the motto 'Ars non habet osorem, nisi ignorantem', and the dedication by Winter to the Holy Roman Emperor Leopold I (1640-1705), dated Marbach auf der Alp, 1 August 1674 (pp. (3)-(4)), the first part of the text follows on pp. 1-39 beginning with the half-title 'Reit-Buchs erster Theil, von Unterweisung eines grossen Herrens, oder Cavaliers, auf der Reit-Schul, wie derselbe in allem solle tractirt werden. 1674' (p. 1-68); the second part follows on pp. 41-98 'Des Reit-Buchs anderer Theil. Von Anrichtung eines Marstalls, Verrichtung der jenigen Personen, so in den Marstall gehören; wie die Pferd auf der Reit-Schul sollen geritten und gewartet werden; wie auch von Zäumung der Pferde.'

REFERENCES:

VD17, 39: 125914Y; Mennessier II, p. 650; Toole Stott 2464; Wells: 8291.



No. 125, title-page

126

WINTER von ADLERSFLUEGEL, Georg Simon Bellerophon, sive eques peritus, seu artis equestris accuratissima institutio, opere bipartito, sive duobus libris, absoluta; Quorum prior modum explicat, quo dextre quis Equum conscendere, veldecore descendendo relinquere, adeoq; secundum omnes palestrae hujus praeceptiones (s. lectiones) nobili hoc armento excellenter uti (...). In gratiam publicae strenuitatis luci publicae exposita, nec vernaculo tantum; sed in usum Exterorum Latino etiam sermone descripta. – Wolberittener Cavallier: oder gründliche Anweisung zu der Reit- ind Zaum-Kunst ...

Nuremberg, Wolfgang Moritz Endter & Heirs of Johann Andreae Endter, 1678. Folio (size of the leaves 330 206 mm). (16, including frontispiece), 191, (1, blank) pp. *Collation*: π⁴, 2):(⁴, A-G⁴, H⁶, I-Y⁴, Z⁶. With engraved frontispiece by Cornelis Nicolaus Schurtz of a horseman, with an eagle holding a banner with the text 'Georg Simon Winters Wohlberittene Cavallier' at the top, 104 full-page engraved plates by C.N. Schurtz and P. Troschel on training and dressage, and 64 double-page and 2 full-page engraved plates with bits, mouth-pieces, nose bands and other pieces of equipment, also by Schurtz and Troschel; woodcut illustrations in the first part, woodcut tail-pieces and initials.

COMMENTARY:

Second enlarged edition of the original German text as published in Ulm in 1674 under the title *Neuer Tractat von der Reith-Kunst* (see no. 125), together with the first edition of the translation into

Latin by Michael Schuster, Latin and German printed in parallel columns.

Half title (verso blank): 'Georgii Simonis Winteri Eques peritus et Hippiater expertus. Oder Wolberittener Cavallier und Wolerfahrner Ross-Artzt. In zweyen Sprachen' (the *Hippiater expertus* was published separately in the same year (see no. 128); engraved frontispiece (verso blank), Latin and German title-pages (versos blank), preface by Winter in German and Latin (pp. (9)-(10)), Latin preface by the translator Michael Schuster (p. 11)), contents (pp.(12)-(16). First part 'Des Reit-Kunst, von Unterweisung eines grossen Herrns, oder Cavalliers, auf der Reit-Schul, wie derselbe in allem solle tractiert werden'(pp. 1-68); second part 'Des Reit-Buchs, von Anrichtung eines Marstalls, Verrichtung der jenigen Personen, so in den Marstall gehören; wie die Pferd auf der Reit-Schul sollen geritten und gewartet werden; wie auch von Zaumung der Pferde' (pp. 69-191), followed by the plates.

REFERENCES:

VD17, 3:002431Q; Bircher C200-201; Mennessier II, 649-50; Huth: 25.

BOUND WITH:

- (1) WINTER von ADLERSFLUEGEL, Georg Simon, *Traité nouveau* (Nuremberg, Wolfgang M. Endt & Heirs of Joh. Andr. Endt, 1678). See no. 123.
 (3) WINTER von ADLERSFLUEGEL, Georg Simon, *Hippiater expertus* (Nuremberg, Wolfgang M. Endt & Heirs of Joh. Andr. Endt, 1678). See no. 128.



No. 126, plate (46)

127

WINTER von ADLERSFLUEGEL, Georg Simon
Bellerophon ...

Nuremberg, Wolfgang Moritz Endter & heirs of Johann Andreae Endter, 1678. Folio (size of the leaves 333 x 208 mm).
Contemporary (or earlier?) blind tooled pigskin with ornamental border around a central panel, ribbed spine, edges painted blue, ornamented brass clasps and catches. With ownership entry on half-title.

Second copy, with one extra plate (from the *Hippiater expertus*), but without the 104 full-page engraved plates on training and dressage by C.N. Schurtz and P. Troschel.



No. 126, frontispiece



No. 126, title-page

128

WINTER von ADLERSFLUEGEL, Georg Simon

Hippiater expertus, seu medicina equorum absolutissima, tribus libris comprehensa: quorum I. agit de equorum temperamentis; aetate cognoscendâ; morbis omnibus internis capitis; oculorum; aurium; narium linguae, dentium; oris ... II. De affectibus internis thoracis & abdominis; nempe pulmorum & cordis; itemque hepatis; lienis ... de febribus & de peste. III. De omnis generis unguentis; oleis; balsamis & emplastris in genere; item de quibuscunque morbis ac symptomatibus externis; ut: tumoribus, ulceribus ... – Wolerfahrner Ross-Artzt, oder Vollständige Ross-Artzney-Kunst, in dreyen Büchern verabfasst: Deren I. haldelt von der Complexion; Erkennung des Alters ... II. Von allen und jeden innerlichen Krackheiten der Brust und Schmeerbauchs ... III. Von allerhand Salben; Oelen; Balsamen und Pflastern ...

Nuremberg, Wolfgang Moritz Endter & heirs of Johann Andreae Endter, 1678. Folio (size of the leaves 330 x 206 mm). (16), 490, (10) pp. *Collation*: π⁴, *2):(⁴, *A-*Z⁴, *Aa-*Zz⁴, *A2a-&P2p⁴, *Q2q⁶. With a frontispiece by Cornelius Nicolaus Schurtz of a shoeing-forge with the portrait of Georg Simon Winter in a baroque cartouche at the top and an interior of a pharmacy in a cartouche at the bottom; in the centre the engraved title: 'Georg Simon Winters Wohlerfahrner Ross-Artzt'; one double-page engraved plate with medical instruments and 45 half-page engraved plates (c. 115 x 155 mm) in the text: numbered I-XLI, 2 unnumbered plates of a horse skull, especially showing the teeth, one other unnumbered plate and one repeat (nr. XV), also engraved by Schurtz; woodcut tail-pieces and initials.

COMMENTARY:

First edition of this important work on horse medicine which remained in use until far into the 18th century with editions in 1691, 1692, 1722, 1746 and 1757. Latin and German text printed in parallel columns.

Engraved frontispiece (verso blank), Latin and German title-pages (versos blank), preface in German and Latin (pp. (7)-(8)), Laudatory poems by Johann Gabriel Majer (p. (9)), contents (pp. (10)-(16)). The text follows on pp. 1-122 (Book 1), 123-322 (Book 2), and 323-490 (Book 3); the index is on pp. (1)-(8), the Errata on p. (9).

REFERENCES:

VD17, 3:003617N; Mennessier II, 650; Huth 25; Toole Stott 2467.

BOUND WITH:

(1) WINTER von ADLERSFLUEGEL, Georg Simon, *Traité nouveau* (Nuremberg, Wolfgang M. Endter & Heirs of Joh. Andr. Endter, 1678). See no. 123.

(2) WINTER von ADLERSFLUEGEL, Georg Simon, *Bellerophon, sive eques peritus* (Nuremberg, Wolfgang M. Endter & Heirs of Joh. Andr. Endter, 1678). See no. 126.



No. 128, frontispiece

129

WINTER von ADLERSFLUEGEL, Georg Simon.
Hippiater expertus ...

Nuremberg, Wolfgang Moritz Endter & heirs of Johann Andreae
Endter, 1678. Folio (size of the leaves 332 x 210 mm).
Modern half vellum with red title-label lettered in gold.

Provenance: With ex-libris of the Swiss collector of horse books
Henry Sarasin (1886-1964), pasted to the verso of the front cover.

Second copy.



No. 128, title-page



No. 128, p. 466

130

WINTER von ADLERSFLUEGEL, Georg Simon
 [MANUSCRIPT (Autograph)] Kurtzer Extract von Zaumung der
 Pferd.

(Germany, Heidelberg?), c.1655. Folio (size of the leaves 410 x 310 mm). Originally 34 separate leaves, which were folded two times, now unfolded, partly glued together and partly mounted on strips of paper in 8 quires, numbered: (1, blank), 30, (3, blank) ff. *Collation*: (1)⁴, (2)⁸, (3)-(4)², (5)⁸, (6)⁴, (7)², (8)⁴. With 29 plates with drawings of complete bits (21), half bits (2), details (1), and mouthpieces (5). All very expertly coloured in blue, green, red, yellow and purple with beautiful shading. Contemporary half vellum, boards covered with red painted paper (top of spine damaged).

COMMENTARY:

Apparently composed at the request of a German Count, this unique manuscript is a concise, but lavishly illustrated account of horse biting, written and drawn by the German expert Georg Simon Winter von Adlersflügel who signed one of the drawings ('G.S.W', f. 21) and the accompanying text on f. 31v (on the verso of the last drawing): 'Eur Hoch Grefflige genadts Unerdäniger Diener Georgsimon Windter'. The short introductory text on biting horses is on f. 2r-v, beginning with the words "Ich halte dafür das dits der beste undt sicherste Weeg seij ein Schulpferdt zu zäumen, when Kopf und Hals durch die Gamarra und Capezon zimblicher maasen gebrochen ...". On the rectos of ff. 3-31 are the 29 coloured drawings of bits and mouth-pieces, all with explanatory texts written next to, or within the drawings. The manuscript concludes with the end of the accompanying text on f. 31v. One of the five mouth-pieces on f. 28 has been cut out and replaced by another one which has been glued to the leaf with red wax.

The design of the bits is very reminiscent of the bits shown on the plates in Winter's *Bellerophon, sive eques peritus* ... (Nuremberg, 1678; see no. 126), the second enlarged edition of the original German text as published in Ulm in 1674, together with the first edition of the translation into Latin, and the first edition with the 66 plates of bits. Especially the plates on ff. 3, 4, 6, 7, 11, 14, 15, and 23 of the manuscript are like the plates 7, 11, 19, 21, 38, 46, 47 and 58 in the 1678 edition. 'The bits on ff. 18-20, and 25 have a special feature, not present on the plates of the 1678 edition: flanking the mouth-pieces are grotesque heads of devils, dragons, oxen, and bunches of grapes.'

The watermark in the paper of the manuscript could be identified as Piccard, Findbuch III, Turmwasserzeichen, Abt. XV, no. 248, dated: Schwarzenberg 1654-55. Winter composed the manuscript possibly during his stay in Heidelberg (till 1661) when he served as an apprentice to the 'Rittmeister' Frobenius (see above). Perhaps this short, but extensively illustrated text was written as proof of his expertise for Markgrave Albrecht V von Brandenburg-Ansbach (1620-1667), who was to appoint him as 'Oberbereiter' and 'Stutenmeister', as the successor of his father in 1661.



No. 130, f. 2r



No. 130, f. 31v



No. 130, f. 18r



No. 130, f. 23r

KLOECKNER von EHRENSTRAHL, David

David Klöcker von Ehrenstrahl (Hamburg 1628-1698 Stockholm) was a German painter, working in Sweden. 'Ehrenstrahl' was an honorific title which he received when he was raised to nobility in Sweden in 1674. His later appointment as court intendant in 1690 reflects his standing as a founding father of Swedish painting.

He initially studied in the Netherlands (1648–50), but his early works, still stylistically undecided, reflect contemporary German painting (see for instance the equestrian portrait he made in 1652 of field marshal Carl Gustaf Wrangel, now in Stockholm, Skokloster Slott, in whose service he travelled to Sweden in the same year).

In 1654 Klöckner went to study in Italy. In Rome Pietro da Cortona taught him how to use allegories and encouraged in him a mastery of compositional devices, movement, colour, light and shade. On his way back he visited Paris where he became acquainted with the work of Charles le Brun. When the artist returned to Sweden in 1661, the influence of Hedvig Eleanora, the queen mother, secured him a position as a court painter.

More than ten years later, on 18 December 1672, the 17-year-old Charles XI (1655-1697) was declared of age and crowned King of Sweden at a ceremony in the Throne Room of Stockholm Castle. Klöcker attended the festivities and ceremonies in Stockholm, and the new King instructed him to immortalise the carousel in a sequence of engravings, to be published in a magnificent book for which Klöckner designed the frontispiece and 62 plates. (see no. 131).

At the age of five Charles had officially succeeded his father Charles X Gustav, though the kingdom was ruled by regents until Charles came of age in 1672. During his reign Charles maintained a foreign policy of neutrality. Within Sweden, Charles expanded royal power at the expense of the higher nobility and established an absolutist monarchy.

The climax of the festivities celebrating Charles XI's coronation was the carousel, the last and stateliest of the Swedish carousels of the 17th century. Its purpose was to symbolize Sweden's status as a great power, with Charles XI riding at the head of his people and his illustrious lieutenants.

LITERATURE:

A. Ellenius, 'Certamen equestre: den stora ryttarfesten 1672', in: *Huvudstadens hästar* (Stockholm 1990), pp. 25-31; J. David, *Certamen equestre: Karl XI's karusell inför samtid och eftervärld* (Stockholm 2005).



No. 131, frontispiece



No. 131, plate 21

131

KLOECKNER von EHRENSTRAHL, David

Das große Carrozel und prächtige Ring-Rännen nebst dem, was sonsten fürtreffliches zu sehen war, als der durchleuchtigste ... König und Herr Carl der Eylffte, die Regierung ... anno M.DC. LXXII. den XVIIIten Decembris in seiner königlichen Residentz zu Stockholm antratt.

Stockholm, Joh. G. Eberdt, (1673). Oblong folio (size of the leaves 300 x 365 mm). (4), 13 pp. Engraved frontispiece, signed by Georg Christian Eimmart, with a portrait of Charles XI crowned with a laurel wreath on a pedestal above a tomb with the title: 'Certamen equestre caeteraque solemnia Holmiae Suecorum Ao: MDCLXXII. M. December celebrata cum Carolus XI. omnium cum applausu aviti Regni regimen capesseret'; Charles is surrounded by angels bringing the regalia to the future king; and 62 numbered engraved plates (of which 3 folding) by Georg Christian Eimmart after the designs of David Klöckler von Ehrenstrahl. Only plates 1-4 and 60-62 were engraved by Klöcker himself, the others were executed by Georg Christian Eimmart from Nuremberg. Contemporary sprinkled calf, spine blind tooled in compartments with dark brown morocco title label lettered in gold.

Provenance: With written ownership's entry 'Fanoo Bibliotek' (or Janoo?), and small ex-libris 'P M G', both on verso of front cover.

COMMENTARY:

First and only edition of this gorgeous illustrated work on one of the most magnificent 'splendid ceremonies' to have taken place in Sweden in the 17th century.

Charles's accession to the throne (folding plate 1: 332 x 488 mm) was celebrated with festivities in the capital lasting several days. Plates 2-4: distribution of wine to the public, and illuminated triumphal constructions: a tower and a bridge. The festivities continued with an illuminated tournament (the carousel) on 19 December, which took place at Rännarbanan which was hung with spruce fronds for the occasion (The Tilt-Yard; present day Hötorget; folding plate 60: 335 x 490 mm), followed by a magnificent firework display on the waters of Strömmen (plate 61), The concluding banquet at the castle took place on 20 December 1672 (folding plate 62: 337 x 493 mm).

The climax of the proceedings was the carousel (the intervening plates 5-59 illustrating the participants on their way to the tilt-yard, engraved by Eimmart, who signed the last plate 59, after the designs by Klöckner).

The pictures are remarkably accurate, as witness the accoutrements now in the Royal Armoury. Contrary to the practice under Gustav II Adolph and Queen Christina, this carousel was not modelled on German practice. Instead the inspiration came from Louis XIV's France, which was now the arbiter of fashion for Charles XI's northerly domains. The Italian diplomat Lorenzo Magalotti characterised the Swedish court at that time as a brilliant French colony.

Charles XI's carousel had a direct prototype in the chivalrous festivities arranged by Louis XIV in 1662 at Place de Carrousel in Paris to mark the birth of his son and heir. That carousel could be studied in detail in Stockholm through the collection of engravings published with text by Perrault and illustrations by Silvestre and Chauveau. The French monarch is shown as commander of the Roman quadrille, dressed 'à la Romaine', as was the fashion for 17th century princes posing as both the spiritual and secular

successors of the emperors of the ancient world.

Erik Lindschöld, Secretary to the Chancery, was given the task of rendering the content of the carousel into a programmatic poem, the underlying message of which was that the countries of Europe, led by the King of Sweden, should hasten to unite and make a stand against the arch-enemy of Christendom – the Turks.

Four quadrilles, representing various 'nations', took part in Charles XI's carousel. The young King himself, as Le Chevalier de la Gloire, rode at the head of the ancient Geats, just as Gustavus Adolphus had done at his coronation in 1617. But Charles XI, like his French model, was clad in Roman armour and the Geatish champions in his quadrille carried Roman insignia and standards (plate 21: 'Sacra Regia Majestas ipsa; Romano more ornate, sub nomine Equitis Gloriam').

The parade opened with drummers and trumpet players (plate 5), the Swedish nobility: Gustav Kurck, Plantinus, Petrus Hiärta (plate 6), Borstel, Hans Ulfsparré, etc. (plate 7), the first quadrille: 'Primum agmen Romanorum, seu Gothorum' (plates 8-10), the Royal equerry Esbernus Reüter Crantz with some of his horses (plates 11-13), other musicians, people carrying Roman insignia, and other officials preceding Charles (plates 14-20), followed by other noblemen, Benedictus Horn, the stable master Andreas Torstenson, Claudius Banner, Wolmarus Wrangel, Fabianus Wrede and others (plates 22-25). The other quadrilles consisted of Swedish noblemen dressed as Turks or Persians (Secundus agmen, plates 26-37), as Poles, a.o. the Polish stable master Gamotzchi, and Benedictus Oxenstierna (Tertius agmen, plates 38-49), and as other powers in Europe, including guests from European countries and the Swedish noblemen Christianus Horn, Gustav Banner, Thuro Oxenstierna, Wilhelmus Douglas, Laurentius and Gabriel Sparre, etc. (plates 50-59).

The 'tournament' took place lighted by 100 six-armed chandeliers. The King himself, a superb horseman, of course managed to claim the greatest prize, the 'Zierdanken' for the 'most graceful' rider. Count Bengt Oxenstierna, an experienced diplomat, was entrusted with the arrangements for the hastilude (lance game). The scenery for the carousel was the work of the court architect, Nicodemus Tessin the Elder, and Klöckner, who also supervised the making of the properties. The many craftsmen involved included the sculptor Nicolaes Millich, for helmets, armour and the Roman insignia; the court carpenter, Lukas Meijlandt, who made lances; the tailor Tolle Ballie, who 'made various pieces of Roman clothing'; the shoemaker Jacob Schwartzkopf, who made Roman boots to match; the saddler Simon Jüterbock, who delivered saddles and caparisons; and the plume-maker Daniel Balliet, who decorated helmets and harnesses with multi-coloured plumes.

The equipment for some of the participants was paid for by the King. Others received royal permission to use accessories from the abundant stories of the Royal Armoury. For example, caparisons from Queen Christina's coronation carriage were to be seen on six horses led by the reins in the quadrille of the Ancient Geats.

REFERENCES:

VD17, 23:251806W; *Berlin Kat.* 2976; Ruggieri 1144; Lipperheide 2698; Watanabe 2800;



60.

Locus ad certamen



Equestre paratus.

MISSELHORN, Johann

Almost nothing is known about the life of Johann Misselhorn, except for the fact that he was a riding and training master active in the famous 'Lüneburger Ritterschule', and that while holding this post he published a book entitled *Lüneburgische neueröffnete Manege oder Reitschule* in 1685 (together with two separately published smaller treatises, see no. 132). Because of the many French words and expressions in his work Schrader/Hering (1863) think that Misselhorn must have been a riding master in France before he moved to Lüneburg.

It is clear from the unusual preface of the book that in Lüneburg Misselhorn was occasionally confronted with difficult (noble) youth: 'So ferne etwa einige Tadelhäuse, Nachgrüblers, oder gar zu subtile, spitzfindige und in allen Classen durchgetriebene Klüglinge diese Schreibung behudeln, oder als ein alter Affe oder Meerkatze die Zähne darüber belecken wolten, so kome ich und sage zu ihnen, daß sie solches nicht nötig haben' (But if there are any grumblers, whiners, or nit-picking smart alecks who want to find fault with this book, or want to sneer at my writing, like old monkeys or meerkats, I will stand up and say to them: it is not necessary for you to do this), because, he continues, the Lüneburger Ritterakademie has so much to offer. It is the place where the latest and most exciting aspects of worthy knightly studies are being taught: 'Des braves Maistres in Militair und allerhand Exercitien, à la Françoise wie man dann heutiges Tages gerne hören wil, als Reiten, Fechten, Tantzen, Voltigiren, Picken-Muosqueten-Partisanen-Fahnen-Spiele, und dergleichen seynd allhier zu finden, wie auch die Fortification Connestablerie, allerhand fremde Sprachen, feu d'artifice und Musiquen' (You will be trained in military accomplishments and all sorts of exercises by honourable teachers, and in the French manner which is so fashionable today. These include horse-riding, fencing, dancing, dressage, various games and much more. All this you will be taught at Lüneburg, as well as fortification, horse management, various foreign languages, especially French, law, politics, history, geography, mathematics, fireworks and music).

Emphasizing the fact that it was not expensive at all to get a good education in Lüneburg, Misselhorn strongly advocates the Lüneburg system which aims for a perfect balance of study and exercises, strengthening the virtues of body and soul alike: 'Der Mensch lebet nicht allein von den literis, sondern auch von den Degen, und nicht mehr allein von den Degen, sondern auch von den literis' (Man does not live by the word alone but also by the sword. Nor does he live by the sword alone but also by the word). And indeed the Lüneburger Ritterakademie was one of the best schools in 17th-century Germany, embodying the ideal of a new system of open education in the best courtly and knightly traditions.

Johann Misselhorn's *Lüneburgische neueröffnete Manege*, was undoubtedly written as a result of this new 'Bildungsideal'. Opposing the Italian harsh methods of riding and horse training, the influence of French works, such as Antoine de Pluvinel's *Le manege royal* (1623), is undeniable. Misselhorn's main interest lies in tournaments and knightly games, preparing both, horse and rider, for war, which on the other hand required unconditional obedience from the horse: 'Hierinnen muß nur nicht allein ein Pferd etwa ein bißchen traben / galoppiren oder hüpfen können, oder denn und wenn ein Hopheychen oder Courbettichen machen, sondern darinnen viel geschickter und fertiger seyn. So es nur eine, zwey, drey, oder wol auch gar vier Schulen könnte, ist es nicht gleich ein Ritter-Pferd Ein Ritter-Pferd muß bald parrieren, bald wieder still stehen, und sich fast ohne Mühe, wohin man wil, ganz halblüfftig, oder terre à tere, willig sprengen und lencken lassen, und seinem Ritter sans façon und ohne Caprice Folge leisten' (In this matter [war] a horse needs to be able to do more than canter, gallop or jump a little, or occasionally perform a caracol or curvet. It has to be a lot more accomplished and better trained than that. Even if it can do the various exercises of the haute école perfectly, that does not make it a cavalry horse [fit for military use]. A cavalry horse has to be able to parry instantly, then to stand absolutely; it has to move, react and respond to its rider's will without the slightest hesitation or difficulty). The *Neueröffnete Manege* 'umfaßt daher, außer den üblichen Dressuranleitungen, auch Kapitel zu Wenn man das Pferd ins Feld reiten sol oder wie man ein Pferd an das Schießen gewöhnen sol, etc.' (This is why the *Neueröffnete Manege* includes not only the customary dressage exercises but also chapters on 'how to ride a horse into battle' or 'how to train a horse to ignore shots and shooting').

Misselhorn's treatise is written in a very direct, original and even amusing manner, which makes it preferable to the usual manuals in the field (see no. 132). The two additional brief accounts on bridles and bits (see no. 133), and on tournaments and games for knights (see no. 134) were published separately in the same year and are often found together.

A second edition of the treatises appeared in Celle in 1687, a third, also in Celle (with Hoffmann) in 1692 with the title *Die bey dem Hause Braunschweig-Lüneburg anjetzo übliche Bereit-Kunst*.

LITERATURE:

K. Bleeck, *Adelserziehung auf deutschen Ritterakademien* (Frankfurt 1977); Dieter Rüdibusch, *Ritterakademie Lüneburg* (Husum 2007).



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MISSELHORN, Johann

Lüneburgische neu eröffnete Manege oder Reit-Schule, das ist: eine Beschreibung von den vornehmsten üb- und Adelichsten Exercitien. Als Reiten, Kopff-, Quintan und Ring-Rennen, Tourniren, Dardiren, Ross Balletten und Kugel-Wechseln. Abrihtung der Schul- Kampff- Freude-Trauer- Lust- Jagt- und Schiess-Pferde; wie man deren Alter erkennen, Humeur unterscheiden, durch die Zäumung bezieren, und domtirensol, und wie die Wart- und Pflege in acht zu nehmen ...

Celle, Andreas Holwein, 1685. 4to (size of the leaves 184 x 148 mm). 188 pp. *Collation*: A-V, W(sic!), XY⁴, Z². Typographical vignette on title, one half-page woodcut of a rearing horse in the text, woodcut head- and tail-pieces, initials and ornaments. Contemporary overlapping vellum with gilt title on spine; edges painted blue.

Provenance: With ex-libris of J.H. Anderhub (dated 1937) pasted on the verso of front cover.

COMMENTARY:

First edition of Misselhorn's book on horse training. After the title, and the dedication by Misselhorn to 'his pupil' Fürst Georg Wilhelm, Duke of Braunschweig-Lüneburg (1624-1705), dated Lüneburg, 1 December 1685 (pp. 2-4), follow the preface (pp. 5-7), and the woodcut of the rearing horse (p. 8), illustrating the poem 'Des nunmehr vonschwartz in Weiss verwandelten Braunschweig-Lüneburgischen Pferds Rede' on p. 9. The 64 chapters of the text are on pp. 10-184, and cover all aspects of horse riding and horse training; the comments 'Verzeichnis der Capita dieser Manege' is on pp. 185-188.

REFERENCES:

VD17, 39:123491S; Wells 5117; KVK (3 copies); Anderhub 205 (the present copy).

BOUND WITH:

- (2) MISSELHORN, Johann, *Von der Zäumung* (1685). See no. 133.
 (3) MISSELHORN, Johann, *Courre à la bague* (1685). See no. 134.



No. 132, title-page

133

MISSELHORN, Johann

Von der Zäumung, wie ein Pferd muss gezäumt werden, dass, wennes geritten wird, ein Ansehen bekomme, den Hals und Kopff manierlich trage, und sich gehorsam als auch hurtig erzeige.

Celle, Andreas Holwein, 1685. 4to. 24 pp. *Collation*: A-C⁴. Woodcut vignette on title, woodcut head- and tail-pieces, initials and ornaments.

COMMENTARY

First edition of Misselhorn's book on bridles, bits and saddles. After the title, and the dedication by Misselhorn to Prince August Wilhelm, Duke of Braunschweig-Lüneburg (1662-1731, son of Anton Ulrich, Duke of Braunschweig-Lüneburg), dated Lüneburg, 10 December 1685 (pp. 2-5), follow the three chapters on bridles, bits and saddles on pp. 6-24: Chapter 1 'Von der Zäumung' (pp. 6-20); chapter 2 'Von dem Capezaum (nose-band), wie lang, und wie derselbige zugebrauchen stehet' (pp. 21-22); chapter 3 'Von der Sattelung' (pp. 22-24).

REFERENCES:

VD17, 39:12350P; Wells 5117; KVK (5 copies); Anderhub 205 (the present copy).

BOUND WITH:

- (1) MISSELHORN, Johann, *Lüneburgische neu eröffnete Manege* (1685). See no. 132.
 (3) MISSELHORN, Johann, *Courre à la bague* (1685), See no. 134.



No. 133, title-page

134

MISSELHORN, Johann

Courre a la bague, kurze Unterweisung des Rings- Kopff- und Quintan-Rennen; dessgleichen, des Combats à cheval, oder blinden Kugeln wechseln, wie selbige Ritter-Spiel am füglichsten und manierlichsten können exerciret werden.

Celle, Andreas Holwein, 1685. 4to. 24 pp. *Collation*: (A)-(C)⁴. Woodcut vignette on title, woodcut initials and head-piece.

COMMENTARY

First edition of Misselhorn's book on tournaments and games for knights. After the title, and the dedication by Misselhorn to the two Princes Georg Ludwig (1660-1727, later King of England) & Friedrich August (1661-1690), Dukes of Braunschweig-Lüneburg and sons of Ernst August of Braunschweig-Lüneburg, dated Lüneburg, 10 December 1685 (pp. 2-6), follow the nine chapters of the text: Chapter 1 'Vom Ring-rennen' (pp. 7-10); Chapter 2 'Von dem Ansprennen der Pferde bey dem Ringrennen' (p. 10); Chapter 3 'Vom Einlegen, wenn man mit zwo Lantzen rennen wil' (pp. 10-11); Chapter 4 'Wie die Levade mit dem Degen zu machen' (pp. 11-12); Chapter 5 'Von den Kopffrennen ...?' (pp. 12-14); Chapter 6 'Welche Treffen vor die beste gehalten werden' (pp. 14-15); Chapter 7 'Wie ein Ritter sich de bonne grace halten kan, ...?' (pp. 15-16); Chapter 8 'Von Quintan-Rennen' (pp. 16-17); and Chapter 9 'Vom Combat à Cheval' (pp. 17-24).

REFERENCES:

VD17, 39:123496E; Wells 5117; KVK (5 copies); Anderhub 205 (the present copy).

BOUND WITH:

- (1) MISSELHORN, Johann, *Lüneburgische neu eröffnete Manege* (1685). See no. 132.
 (2) MISSELHORN, Johann, *Von der Zäumung* (1685). See no. 133.



No. 134, title-page

PINTER VON DER AU, Johann Christoph

For lack of biographical information, the name Johann Christoph Pinter von der Au is generally considered to be a pseudonym of the author, undoubtedly a horse doctor, of one of the compilations of the contemporary and older literature on horsemanship and horse medicine that were published in the 17th century. It is also possible that he was a kinsman of the Pinter von der Au family, living in Au an der Traun in Upper Austria in the 17th century.

This compilation first appeared anonymously in Frankfurt a/M with Thomas Matthias Götz in 1664 under the title: *Vollkommener ergänzter Pferdt-Schatz* (see no. 135). The title of this first edition describes the contents as follows: *Vollkommener ergänzter Pferdt-Schatz. Auss reiffer Erwegung der Natur, Vernunfft und oftmahligen Erfahrung entstanden, wie auss deselben Würckungen, nach der Beschaffenheit ihres guten oder widrigen Gebrauchs, in allen derselben Bezeigungen, einstimmig zu erkennen und zu befinden seyn. Alles in Gestalt einer aussführlichen, leicht verständlichen und begreiflichen Theoria und auff dieselbe gegründete Praxis verfasst: welche ... erweisen: wass von dem gantzen Geschlecht der Pferde, unterschiedener Art, Natur, guten und bösen Eigenschaften, Tugenden und Lastern, auch andern Mängeln und Kranckheiten, mit aller derselben unfehlbaren Kennzeichen, Ursachen, Verhütungs- und Verbesserungs oder Artzney-Mitteln ... Was bey derselben Fortpflanzung, Erziehung und Wartung ... zu wissen und in acht zu nehmen ... ist. Wie auch in derselben sonderlichen und hohen Gebrauch, deren regulirte Zaumungs Mittel ...* (The complete and revised horse treasury. Resulting from careful consideration of nature, reason and experience, as well as the effects of the latter, according to their positive or negative outcome in all their various aspects. All this in the form of a comprehensible and intelligible theory, which is easy to understand and based on practical experience. On all kinds of horses, showing their differences and nature, good and bad characteristics, virtues and vices. It also deals with deficiencies and diseases and their unmistakable symptoms, causes, means of prevention, improvement and medication ... and with horse breeding, training and care and with the use of bits and mouth-pieces ...).

A second enlarged and corrected edition, with the name Johann Christoph Pinter von der Au at the top of the title-page, was published in Frankfurt in 1688 (see no. 136), a third edition appeared in 1695 in Vienna.

A very elaborate compilation of the available literature on horsemanship, Pinter von der Au referred to his sources without restraint, from Xenophon and Vegetius, via Rusio and Ruellius to Carraciolo and Zechendorff. Quotations from Cicero and Caesar, Strabo, Plinius and Varro testify to his classical education. With regard to the methods for dressage Pinter leans heavily on Antoine Pluvinel and he is much less inclined to use cruel methods and devices than other stable and riding masters of the 17th century. In the part on horse medicine, Pinter pleads for an intelligent, well-educated and learned horse doctor, superior to the usual practitioners and blacksmiths commonly engaged in horse care.

LITERATURE:

R. Mayer, *Studien zu den pferdeärztlichen Kapiteln des Johann Pinter von der Au* (1664) und des Grafen von Kolonitsch (Hannover 1972).



No. 135, frontispiece



No. 135, double-page plate (2)

135

(PINTER VON DER AU, Johann Christoph)

Vollkommener ergänzter Pferd-Schatz. Auss reiffer Erwegung der Natur, Vernunft und oftmahligen Erfahrung entstanden ... Alles in Gestalt einer ausführlichen ... Theoria und auff diedelbe gegründete Praxis verfasst: welche... erweisen: wass von dem gantzen Geschlecht der Pferde, unterschiedener Art, Natur, guten und bösen Eigenschaften, Tugenden und Lastern, auch andern Mängeln und Kranckheiten, mit aller derselben unfehlbaren Kennzeichen, Ursachen, Verhütungs- und Verbesserungs oder Artzney-Mitteln. Was bey derselben Fortpflanzung, Erziehung und Wartung ... zu wissen und in acht zu nehmen ... ist. Wie auch in derselben sonderlichen und hohen Gebrauch, deren deren regulirte Zaumungs Mittel ...

Frankfurt a/M, the widow (Anna Margarete) of Nicolaus Kuchenbecker for Thomas Matthias Götze, 1664. Folio (size of the leaves 325 x 205 mm). (12), 144, 143-205, (5); 18, (2); (4), 110, 113-126, 125-196, (2) pp. *Collation*: π^4 , (a)², A-Q⁶, R⁸, S²; ²A6-B⁴; χ^2 , ³A-K⁶, I⁸⁻¹ (fol. I8, blank, missing); K-P⁶, Q⁸. With engraved frontispiece by Johan Philip Thelott after Christoph Metzger of a rider on a rearing horse on a pedestal with the engraved title 'Vollkommen ergänzter Pferd-Schatz. Auss der Theoria und Praxi verfasst. Franckfurt am Maijn verlegt Thomas Matthias Götze', 25 engraved plates, 12 of which are double-page, containing 40 numbered figures of blood-letting horses, a well-proportioned horse, the upper and lower jaw, of horse training, bits and mouth pieces. Woodcut head- and tail-pieces and initials.

Contemporary vellum (re-backed), with green ties.

Provenance: (1) With an early ownership entry of Franciscus Dücker, dated 1667. (2) The ex-libris of the book collector Henry Sarasin is pasted on the verso of the front cover.

COMMENTARY:

First edition of this of this extensive compilation of the available knowledge on horses and horse medicine, based on most of the important manuals of the time.

The frontispiece (verso blank), a half-title: 'Der erste Haupt-Theil des Pferd-Schatzes. Begreiffet: welcher Gestalt die beste Art Pferde, in vorthelhafter Anstellung einer Studterey ... Durch gute Erziehung und fleissige Wartung ...?' (verso blank), title-page with poem in German on verso, the dedication to Anthon Günther Graf zu Oldenburg und Delmenhorst by Thomas Matthias Götze (pp. 7-8; there is also an issue with a dedication the Swedish King Charles XI), contents (p. (9), verso blank), and the Errata (pp. (11)-(12)), is followed by the first part of the first 'Haupt-Theil' (Head-part), divided into seven chapters: (1) on a well-kept stud farm (pp. 1-31); (2) on the education and first training of foals (pp. 33-46); (3) on the rules of maintenance of horses in noble horse stables (pp. 47-76); (4) on the nature and complexion of horses (pp. 77-130); (5-6) on the use of horses (pp. 131-144, 143-153); (7) on horse medications (pp. 155-205). The index is on the next 4 unnumbered pages. The Appendix on the signs to identify a good or bad horse, is on pp. 1-18.

The second Haupt-Theil is preceded by 2 pp. with errata. There is a separate title-page: *Ander Theil ... Dessen I. Inhalt auf den Reuter und desselben Bezeichnungen zielend, als die nothwendige Theoria in dess Reuters unterweisungs Art ... Wie der 2. Inhalt auf das Pferd und desselben Bezeichnungen, in aller abrichtung richtet.* Frankfurt a/M, Nicolaus Kuchenbecker for Thomas Matthias Götze, 1664, with a

German poem on its verso, followed by a blank leaf, and the first part on horse riding (pp. 1-110); the second part, 'Die Staffell-Ordnung als dess anderen Haupt-Theils anders Hauptstück ...' on the training of horses is on pp. (113)-126, 125-196; a 'Beschluss' is on the recto of a last unnumbered leaf.

REFERENCES:

Wells 5797; Lipperheide 2910; VD17, 39:126025T (Part 1: 126023C; part 2: 126025T).



No. 135, plate 11

136

PINTER VON DER AU, Johann Christoph
Neuer, vollkommener, verbesserter und ergänzter Pferd-Schatz,
in einer ausführlichen, leicht-verstand- und begreiflichen, aus
reiffer Durchforschung der Natur und untrüglicher Erfahrung
geschöpfter Wissenschaft, und auff diese fest- gegründeter
Kunst-Ubung vorgestellt ... durch gewisse Grund-Regulen,
... alles dargewiesen wird, was von dem gantzen Geschlecht
der Pferde, dero verschiedenen Arten, guten und bösen
Eigenschaften, Mängeln und Gebrechen: nicht weniger bey
Fortpflanzung, Erziehung, Wartung, und künstlicher Abrichtung
der Pferde, denen hierzu dienenden regulirten Zäumungs-Mitteln
und Mundstücken ... Deme beygefügt Hn. Del Campe ... wohl
abgefaßte Reit-Kunst ... und dann ein vollständiger Haupt-Theil
Wohl-bewährter Artzney-Mittel, und rarer Recepten, vor aller-
hand vorfallende Gebrechen ...

Frankfurt a/M., Johann Philip Andreae for Georg Heinrich Oehrling, 1688. Folio (size of the leaves 304 x 195 mm). (2), 456, (8) pp. *Collation*: π²⁻¹, A-Z⁴, Aa-Zz⁴, A2a-L2l⁴, M2m-N2n². Engraved frontispiece with engraved title ‘... Neuer vollkommener, vermehrt und verbesserter Pferd-Schats ...’, by ‘E.N.’ after H. Bass, 3 folding, 12 double-page and 10 full-page engraved plates (with figures numbered 1-40).

18th-century marbled calf, spine gilt in compartments with yellow and blue labels lettered in gold, edges painted red, marbled end-papers.

COMMENTARY:

Second enlarged and corrected edition of this extensive compilation. The plates in this second edition are copies of the plates of the first edition.

The work is divided in three main parts: (1) on horses in general, horse breeding, care and treatment of horses, livery stable and stud farm, (2) on riding, training and dressage, including bits and reins, and (3) on horse medicine. Each chapter is preceded by a short poem by the author summarizing the contents:

Part 1, chapter 1: on establishing a stud farm, food and drink, etc. (pp. 1-27); chapter 2: on the care of foals (pp. 28-39); chapter 3: maintenance of a stud farm, the profession of a stable master (pp. 39-64); chapter 4: on the characteristics, proportions and qualities of the horse (pp. 65-113); chapter 5: on the general use of horses (‘Der Pferde gemeine Gebrauch und Nothdurfft’, pp. 113-120); chapter 6: on correct use of the horse (‘Der Pferde rechter, höchster und hoher, gemainer und ordentlicher Gebrauch’, pp. 121-134).

Part 2, chapter 1: on riding, training and dressage, including an extensive description of the underlying theory. Pinter von der Au maintains that riding is a liberal art like the ones taught at the university by renowned professors because it is grounded in fundamental theory. Riding is not just about the body and the senses, but is also about the mind and the intellect. The text specifically refers to riding as both a science (‘Wissenschaft’) and an art (‘Kunst’), (pp. 135-192). On pp. 193-242 are the ‘Gemeine und sonderliche Zäumungs-Regeln ...’, illustrated with plates of bits and mouth pieces and the right positions for holding the reins; chapter 2: on the training of horses (‘Die Staffel-Ordnung, bestehend in der zu Abrichtung der Pferd gehörigen Unterweisungs-Art’, pp. 243-296); chapter 3 on dressage, illustrated with plates

of horses in different positions: trotting, galloping, vaulting, etc. (pp.296-324).

On pp. 325-340 is the ‘Appendix des andern Theils des ersten Haupt-Theils ... begreiffet die ... Kennzeichen eines wohl oder übel disponirten ... oder mangelhaften abgerichteten Pferdes ...’. Inserted on pp. 341-374, as a kind of Appendix to the second part, is the text of the German translation of a treatise by the French Royal stable master Delcampe, *L’Art de monter à cheval: qui monstre la belle & facile methode de se rendre bon homme de cheval*, first published in 1658: ‘Herrn Del-Campe Königl. Frantzösisch. Ober-Stallmeisters Edle Reit-Kunst ...’ (pp. 341-374).

Part 3 on horse medicine: ‘... begreifende wohl-bewährte Artzney-Mittel, wider mehr dann zweyhundert und funfftzig Kranckheiten und Gebrechen der Pferde ... auff der ältesten und neuesten Scribenten ... gegründet’, illustrated with two folding plates of the ‘blood-letting horse’ (pp. 375-456).

The indexes are on the next 8 pp.

REFERENCES:

VD17, 3:311219G; Wells 5798; cf. Lipperheide 2910 (1st ed.); Nissen 3185; Schrader 1432.



No. 136, title-page



No. 136, plate between pp. 378 and 379



No. 136, plate between pp. 222 and 223

MARKHAM, Gervase

Gervase Markham (1568?-1637) was a descendant of an ancient Saxon family, which was already of note in the times before the Norman Conquest. A Markham was Sheriff of Nottingham at the time of Robin Hood and from then on Markhams were prominent as royal servants. Gervase's grandfather, John, was knighted by Henry VIII at Tournai in 1513. Sir John split his lands in Nottinghamshire between his two sons: Gervase's father Robert (1536-1606) only got Cotham, Markham and Tuxford, while his younger brother Thomas, who was the standard-bearer to the pensioners, received the other lands. Relations between the brothers remained cool. Robert's aunt Isabella shared Princess Elizabeth's imprisonment at Hatfield and this gave Robert an introduction at her Court. Life there was expensive though, and Robert proved 'a valiant consumer of his parental inheritance'.

Little is known about Gervase Markham's childhood. He was probably brought up in the household of the Earl of Rutland at Belvoir Castle, close to home, where there were many horses. His work suggests that he was well-educated and he may have been one of the Markhams who entered Kings College Cambridge in 1583. It is plausible that Markham may also have met the Earl of Southampton at Cambridge. In 1624 he wrote that he 'lived many years where [he] daily saw this Earle' and 'knew him before the warres, in the warres, and since the warres'.

Horsemanship was Markham's special subject, but it was only one of many topics upon which he wrote. 'I have ever from my Cradle beene naturally given to observe', wrote Markham, one of the most prolific and popular English writers of his day. He blamed curiosity for the extraordinary range of his literary output: 'my nature being evermore full of inquisition, I could not indure to have anything hidde, that practise, argument, or discourse could reveale unto me'.

It is likely that from the age of 20-25 he was at Cotham training horses for his father. When in 1593 he dedicated his first book on 'Horsemanship which you have always favoured' to his father, he claimed that he was already thoroughly familiar with the horse 'with whose nature and use I have been exercised and acquainted from my Childhood'. Indeed he had received some fashionable training as a horseman. In his *Cavelarice* Markham says that he had taken a course at Master Thomas Story's riding school at Greenwich where he was taught by the celebrated Prospero and other Italian riders. In 1595 Gervase's father was arrested for debt. Markham composed most of his serious poetry in the five years following the imprisonment of his father. He was probably a follower of the Earl Rutland who became very keen on the theatre at this period. Markham saw some of Shakespeare's plays and it is likely that he knew Shakespeare and Sir Philip Sidney. Markham was a minor poet with a few fine passages, but his association with the earl of Essex led Robert Gittings to suggest in *Shakespeare's Rival* (1960) that he might be the rival poet referred to in Shakespeare's sonnets. Gittings also maintained that Markham was partially the inspiration for the character of Don Armado in *Love's Labour's Lost*. Markham's poetry identified him closely with the interests of the Earl of Essex and his faction. Essex, who may have been the son of Robert Dudley, the Earl of Leicester, inherited his office as Master of the Horse and his role as favourite at court. In 1596 Markham's 'Poem of Poems' was dedicated to Elizabeth, the daughter of Philip Sidney. 'Devoreux, or Vertue's Tears' (1597) was a lament for the death in battle of Walter Devereux, Essex's brother, and was dedicated to his sisters Dorothy, Countess of Northumberland and Penelope, Lady Rich. His religious poetry, such as 'Tears of the Beloved', or, the 'Lamentation of St John' (1600), and 'Mary Magdalene's Lamentations for the Loss of her Master' (1601) reveals the Puritanism dear to Essex' faction. Some extracts from Markham's poems, published in *England's Parnassus* (1600), have long been misattributed to Marlowe.

This period also saw Markham's principal military service. At some point he served in the Low Countries under Sir Francis Vere, and probably under Sir Robert Dormer, Sir Edward Wingfield and Sir Thomas Bromley. Markham seems to have returned to Essex in 1600. Sir Robert Sidney described a visit by Queen Elizabeth to his house where she was entertained by Markham's horsemanship: 'The younger Markham did several gallant feats on a horse before the gate, leaping down and kissing his sword, then mounting swiftly on the saddle, and passing a lance with much skill'.

Markham later wrote of his career 'Now for my selfe, although a piece of my life was Schollar, a piece Souldiour, and all Horseman; yet did I for nine years apply myselfe to the Plow'. Markham was highly productive.

Similar books covering broader topics followed quickly, such as *The English Husbandman* (1613-14), *The Pleasures of Princes* (1615) on angling and cockfighting, and the later *Hunger's Prevention* (1621) on fowling.

Markham's first book on horsemanship had appeared in 1593 under the title *A discourse of horsemanshippe*, re-edited in 1595 under the title *How to choose, ride, traine, and diet, both hunting horses and running horses*, with added cures for horses. These may or may not have been supplied by Markham but they gave the book its lasting popularity: a further four editions were published between 1596 and 1606. If Markham's remarks can be taken at face value he was not happy about how *Horsemanship* had gone to press and he designed a new book, *Cavelarice* (1607), as a comprehensive guide to supersede his earlier work (see no. 137).

There seems little doubt that Markham needed money and that he was now writing to raise cash. *Markham's Maister-piece* (1610) was probably a response to a perceived demand for cures for horses (see no. 138). Sir Frederick Smith, who regarded Markham as a charlatan, wrote of it that 'No work published in this country has done more damage to veterinary progress'. It was still in daily use in the 19th century, however, and was re-edited at least 20 times between 1615 and 1734 (see no. 139 for the 1681 edition). An abridged edition for farriers was published in 1630 under the title *Markham's faithful farrier* and new editions kept appearing until 1883. A translation into French was published in 1666 (see no 140).

Books on horses continued to pour from Markham's pen after 1593. Eventually, there came a point when five different books by Markham on horses, some with very similar content, were on the market simultaneously. Markham has usually been blamed for this surfeit. However, sometimes a publisher who had bought material from a popular author found it profitable to reissue it repeatedly in different forms without having to pay the author again. Markham seems to have seen himself as a poorly-rewarded author who was exploited by a cartel of unscrupulous publishers. He viewed selling similar material to different publishers as a legitimate counter-measure. The matter to a head on 14 July 1617 when Markham was forced to sign an unprecedented agreement with the Stationers' Company: 'I ... do promise hereafter never to write any more book or books to be printed of the diseases or Cures of any Cattle, as Horse, Oxe, Cowe, Sheepe, Swine, Goates etc.'. If he secured higher payments for future publications from the members of the Company in exchange, the record has not survived.

During his last years, Markham lived in poverty in London, writing on the county of Kent, on garden design, and producing a series of books including *The Souldiers Accidence* (1625) on military tactics.

His work is a magnificent source for the historian – full of authentic detail on the patterns and structures of everyday life. He was a very popular writer in his own day and has not been praised sufficiently for what he did well.

LITERATURE:

Th. Quayle, 'Gervase Markham. A Re-appraisal', in: *Agriculture*, 66 (1960), pp. 563-567; – Fr. N. L. Poynter, *A Bibliography of Gervase Markham, 1568?-1637* (Oxford 1962).

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MARKHAM, Gervase

Cavelarice, or the English horseman: contayning all the arte of horse-manship, as much as is necessary for any man to understand, whether he be horse-breeder, horse-ryder, horse-hunter, horse-runner, horse-ambler, horse-farrier, horse-keeper, coachman, smith, or sadler. Together, with the discovery of the subtil trade or mistery of horse-cousers, & an explanation of the excellency of a horses understanding, or how to teach them to doe trickes like bankes his curtall: and that horses may be made to drawe drie-foot like a hound. Secrets before unpublished, & now carefully set down for the profit of this whole Nation.

London, for Edward White, 1607 (Title-page of the second book). 4to. (size of the leaves 180 x 135 mm). (16), 88; (4), 264; (4), 72; (4), 54; (4), 56; (4), 64; (4) 81, (1) and (4), 40 pp. *Collation*: ¶⁴, A-Z⁴, Aa-Zz⁴, A2a-Z2z⁴, A3a-H3h⁴ (=book 1-6); A¶-L[¶]⁴ (=book 7); A-E⁴ (=book 8). Printed title in an elaborate woodcut border showing four different horses in four medallions: the Neapolitan horse for service, the English hunting horse, the English ‘amblinge gelding’, and the Barbarye running horse (McKerrow & Ferguson 242; repeated on title for book 2), woodcut head- and tail-pieces on the other 6 separate titles, many woodcuts of bits and other mouth pieces, saddles, cavesons, stirrups, hoofs, horseshoes, diagrams/plans for training horses in the text, including 3 half-page woodcuts of horses being trained; woodcut initials and head- and tail-pieces.

Half 19th-century calf, spine gilt in compartments with green title label lettered in gold, marbled sides and end-papers.

Provenance: Ownership’s entry on verso of first fly-leaf: ‘... Foster July 10th 1859’

COMMENTARY:

First edition of Markham’s greatly enlarged and revised work on horsemanship, the original edition of which had been published in 1593 under the title *A discourse of horsemanshippe* (see above). Its division into eight books allowed no less than eight dedications – ingenious in itself as an attempt to construct a new network of patronage to replace that which he had lost with Essex’s fall.

Book 1: After the title (verso blank), dedication by Markham to Henry Frederick, Prince of Wales (1594-1612), son of King James I, second dedication by Markham ‘To the three greate Columbes of this Empire ...’, and the Table on pp. (7)-16), follows the text of book 1 (pp. 1-88).

Book 2: ‘Cavelarice, or the arte and knowledge belonging to the horse-ryder: how horses are to be handled, riden, or made perfit ...’ (London 1607): title in border (see above; verso blank), dedication poem by Markham to ‘The High mighty Prince of Greate Brittain’, with a second dedication ‘To all the Noble and famous horse-men or horse-riders of this land’ on its verso; the text of book 2 on pp. 1-264.

Book 3: ‘Cavelarice or that parte of arte wherein is contayned the choice, training, and dyeting of hunting horses, whether it be for pleasure or for wager’ (London 1607): title with vignette, head- and tail-piece (verso blank), dedication by Markham ‘To the moste noble and moste mighty Lord, Lewes Duke of Lennox, Earle of Darnley ...’, with a second dedication on verso ‘To all hunts-men and lovers of hunting’; the text of book 3 on pp. 1-72.

Book 4: ‘Cavelarice or the tracconer, containing the arte and



No. 137, title-page

secrets which belong to ambling horses, and how that pace is to be taught to any horse whatsoever' (London 1607): title with vignette, head- and tail-piece (verso blank), dedication by Markham 'To theright honourable ... Lord Thomas Howard Earle of Arundel and Surrey', with a second dedication on verso 'To all those which love their ease in travelling'; the text of book 4 on pp. 1-54.

Book 5: 'Cavelarice or that parte of arte which containeth the office of the Keeper Groome of the stable, or coach-man, how horses shall be ordered both when they rest and when they iourney ...'(London 1607): title with vignette, and head-piece (verso blank), dedication by Markham 'To the moste noble and moste mighty Lord, Edward Earle of Worcester, Lord Herbert of Ragland ...', with a second dedication on verso 'To al those which either ride upon their owne horses or are acquainted with travell'; the text of book 5 on pp. 1-56.

Book 6: 'Cavelarice or The currier. Containing the art, knowledge, and dyet of the running horse, either in training up, or in any great match or wager' (London (1)607): title with vignette, and head-piece (verso blank), dedication by Markham 'To the Right honourable ... Lord Phylip Herbert Earl of Montgomerie ...', with a second dedication on verso 'To all the lovers of running horses'; the text of book 6 on pp. 1-64.

Book 7: 'Cavelarice or that part of arte wherein is contayned the knowledge or office of the horse-farrier, with the signes and demonstrations of all manner of infirmities, and the most best approved cure for the same' (London, n.d.): title with vignette, and armorial head-piece (verso blank), dedication by Markham 'To the Right honourable and most noble Lord, John Ramsey ...', with a second dedication on verso 'To all my fellowe smithes and farryers ...'; the text of book 7 on pp. 1-81.

Book 8: 'Cavelarice or that part of horsemanship discovering the subtile trade of hors-corsers, together with an explanation of the excellency of a horses understanding, and how to make him doe trickes lyke Bankes his curtall, and of drawing drye-foot, and other acts both natural and unnaturall' (London, n.d.): title with vignette, and armorial head-piece (verso blank), dedication by Markham 'To the honourable and most worthy Knight Sir Walter Aston', with a second dedication on verso 'To all the busie horsecorsers, both of the city and country wheresoever'; the text of book 8 on pp. 1-40. 'Bankes his curtall' is a reference to the 'dancing horse' Marocco, that had been trained by William Banks and was famous throughout Europe.



No. 137, book 2, p. 19



No. 137, book 2, p. 31

REFERENCES:

STC 17334; Poynter 19.1, p. 90; Podeschi 18; Huth 15.

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MARKHAM, Gervase

Markhams maister-peece. Or what doth a horse-man lacke. Containing all possible knowledge whatsoever which doth belong to any smith, farrier or horse-leech, touching the curing of all maner of diseases or sorrances in horses; drawne with great paine and most approved experience from the publique practise of all the forraine horse-marshals of Christendome ... Being divided into two books. The first containing all cures physical. The second whatsoever belongeth to chirurgery, with an addition of 130 most principall chapters, and 340 most excellent medicines, receits and secrets ... Together with the true nature, use, and qualitie of everie simple spoken of through the whole worke.

London, Nicholas Okes, for Arthur Johnson, 1610. 4to. (size of the leaves 185 x 145 mm). (3), 506, (2) pp. *Collation*: A⁴¹ (first blank lacking), B-Z⁴, Aa-Zz⁴, A2a-T2t⁴, V2v⁴¹ (last blank lacking). With woodcut printer's device on the title of the second part (p. 209): 'The second booke containing all cures chyrurgicall, or such infirmities as being onely outward, crave the use of surgery, and are called in horse-leach-craft, horses sorrances' (London, Nicholas Okes, for Arthur Johnson, 1610), which part contains 4 full-page woodcuts in the text: a horse with all his veins indicated (folding; p. 215), 2 woodcuts of a horse skeleton (one with the nerves indicated; pp. 219 and 220), and a woodcut with the instruments of a farrier, some smaller woodcuts in text; woodcut head-pieces and initials.

Modern calf, ribbed spine lettered in gold,

Provenance: With the armorial bookplate of Douglas Peter Crossman pasted to the verso of the front cover.

COMMENTARY:

First edition of Markham's new work on horse medicine and farriery which, however, contained much material that had already been published before. A variant of this 1610 edition was printed for William Welby.

After the title-page (verso blank), follow the dedication by Markham 'To the right honourable ... Lord Clyfton, Baron of Layton' (f. A3r-v), the Foreword by Markham: 'Read me in any case before you read the booke' (f. A4r), and a list of authors' names cited (f. A4v); the text is on pp. 1-207. The separate title-page of the second part is on p. 209, the text on pp. 211-506; the Table is on f. V2v3r-v.

REFERENCES:

STC 17376.5; Poynter 20.1 ('Judged by modern standards this book is scientifically worthless, but it has unique interest as the first veterinary manual in English to enjoy a reputation as the standard work on the subject, a position which it occupied for more than two centuries').



No. 138, p. 215



No. 138, p. 218

139

MARKHAM, Gervase

Markham's masterpiece revived containing all knowledge belonging to the smith, farrier, or horse-leach, touching the curing all diseases in horses. Drawn with great pains from approved experience ... Divided into two books. The I. containing cures physical; the II. All cures chirurgial ... Now the twelfth time printed, corrected and augmented with above thirty new chapters, and forty new medicines heretofore never published. To which is added by way of appendix, The country-man's care for his other cattle, containing the exactest receipts for curing all diseases in oxen, cows, sheep, hogs, goats, and all smaller cattel. And now in this impression is added The complete jockey; containing methods for the training of horses up for racing; with their heats and courses, and manner of keeping, &c. Also Instructions to the buyers, to avoid cheating horse-courers ... Never before made publick.

London, Evan Tyler & Ralph Holt (imprint second book), for John Wright & Thomas Passinger, 1681. 4to (size of the leaves 191 x 149 mm). (16), 1-80, 79-151, 252-258, 159-394, (2), 26, 47, (3) pp. Collation: π⁴, (a)⁴, B-Z⁴, Aa-Zz⁴, A2a-H2h⁴, (The complete jockey:) A4a-F4f^t, G4g². With engraved frontispiece signed by Renold Elstracke (a copy of the frontispiece that was included in the editions of *Markham's Masterpiece* from 1615, see illus. in Podeschi, p. 44), a large folding woodcut plate (240 x 320 mm, with tear) of the horse indicating its (60) diseases at the end of book 1 (bound after the title of book 2); the second book contains 4 full-page woodcuts in the text: a horse with all his veins indicated (folding; p. 251 (=151), 2 woodcuts of a horse skeleton (one with the nerves indicated; pp. 255 (=155) and 257 (=157)), and a woodcut with the instruments of a farrier (p. 379), some smaller woodcuts in text. Contemporary sheep skin, ribbed spine.

Provenance: Ownership entry on the recto of the first leaf: 'Robert Mordaunt (=Sir Robert Mordaunt 2nd Baronett (c.1590 - 1638)); with the bookplate of the Macclesfield Library, North Library (1860) pasted to the verso of the front cover.

COMMENTARY:

12th corrected and enlarged edition of *Markham's masterpiece*, and the first of the added *Complete jockey*. The frontispiece is on the verso of the second leaf, the explanation on the verso of the first; the title-page is on p. (5), the dedication to Sir Robert Dormer, Baronet ... and 'Master of His Majesties hawks' on pp. (7)-(10), a preface on pp. (11)-(14), Author's names on p. (15), the text of the first book is on pp. 1-146. The separate title of book 2: 'Markham's Master-Piece. The second book, containing all cures chirurgial, or, such infirmities as being only outward, crave the use of chirurgery, and are called in horsleach-craft, horses sorances ... (London, Evan Tyler & Ralph Holt for John Wright, 1680) is on p. 147; the text is on pp. 149-379, followed by a 'Postscript(pp. 381-384) and a Table (pp. 385-394). The Appendix with a separate title ('An appendix containing the exactest receipts for curing all diseases in oxen, cows, sheep, hogs, goats and all small cattle. Never before made publick (London, Henry Hills for John Wright, 1680)' on a unnumbered leaf (E2e3) is on page 1-26; 'The complete jockey or the most exact rules and methods to be observed for the training up of Race-horses ... To which is added the most experienced way for buying horses ... (London, 1680); with a separate series of quires and pagination: 1-47, (3).

REFERENCES:

Poynter 20.12; Podeschi 35 (ed. 1688); Wing M-664 (variant issue).



No. 139, frontispiece



No. 139, folding woodcut, bound between pp. 148 and 149

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MARKHAM, Gervase

Le nouveau et scavant mareschal, dans lequel est traité de la composition de la nature, des qualitez, perfections, & défauts des chevaux. Plus les signes de toutes les maladies & des blesseures qui leur peuvent arriver, avec la methode de les guerir parfaitement, par le moyen des remedes certains & approuvez des plus habiles mareschaux de l'Europe ... L'anatomie du corps du cheval avec les figures. Un nouveau Traité du haras, qui enseigne le moyen d'élever de tres beaux & bons chevaux, la maniere de les bien emboucher selon les mords les plus usitez ... Les ruses que les marchands de chevaux employent pour cacher les défauts que peut avoir un cheval qu'ils exposent en vente, & le moyen de les découvrir. Un excellent Traité pour bien ferrer & retablir les meschants pieds, & conserver les bons, sur le dessein de plusieurs fers inventez pour ce sujet. La maniere de les fabriquer & appliquer. La representation & les usages des instruments, desquels on se sert dans les operations mentionnées en cet ouvrage. Traduit du celebre Markam Gentilhomme Anglois. Par le sieur de Foubert, Escuyer du Roy, & l'un des Chefs de l'Academie Royale de la rüe Sainte Marguerite.

Paris, Baptiste Loyson, 1666. 4to (size of the leaves 228 x 173 mm). (54), 168, 411 pp. (pp.409-10 missing, supplied in photocopy).
Collation: π², ā⁴, ē⁴, ī⁴, ō⁴, ū⁴, 2ā⁴, 2ē²⁻¹, A-X⁴, Aa-Zz⁴, A2a-Z2z⁴, A3a-E3e⁴, F4f²⁻¹. With frontispiece copied from the frontispiece by Renold Elstracke included in the English editions, 5 full-page engraved plates of: (1) a horse with all his veins indicated, (2-3) 2 woodcuts of a horse's skeleton (one with the nerves indicated), (4) a plate with 12 pairs of horseshoes and a nail, and (5) the instruments of a horse physician (the folding plate with bits is missing), some smaller woodcuts in text.; woodcut head- and tail-pieces and initials.

Modern sprinkled calf.

COMMENTARY:

First and only edition of the French translation by Henri Foubert of the *Markham's Master-piece*.

The preliminaries contain: frontispiece, explication of the frontispiece (bound at the end), title (verso blank), the dedication by Foubert to Louis de Loraine, comte d'Armagnac (pp. (5)-(10)), preface (pp. (11)-(34)), Contents (pp. (35)-(54)). Book 1 is on pp. 1-168; book 2 ('... des maladies externs des chevaux ...') on pp. 1-364. Pp. 365-380: 'La nature et qualité particuliere des medicaments ...'; pp. 381-390: 'Le moyen de decouvrir les ruses des marchands de chevaux'; pp. 390-394: 'Traité des emboucheures'; pp. 394-411: 'La maniere de bien ferrer' (p. (412): 'Explication des figures des instruments propres aux mareschaux'.

REFERENCES:

Mennessier II, 156; Poynter 20 (pp. 114-115).



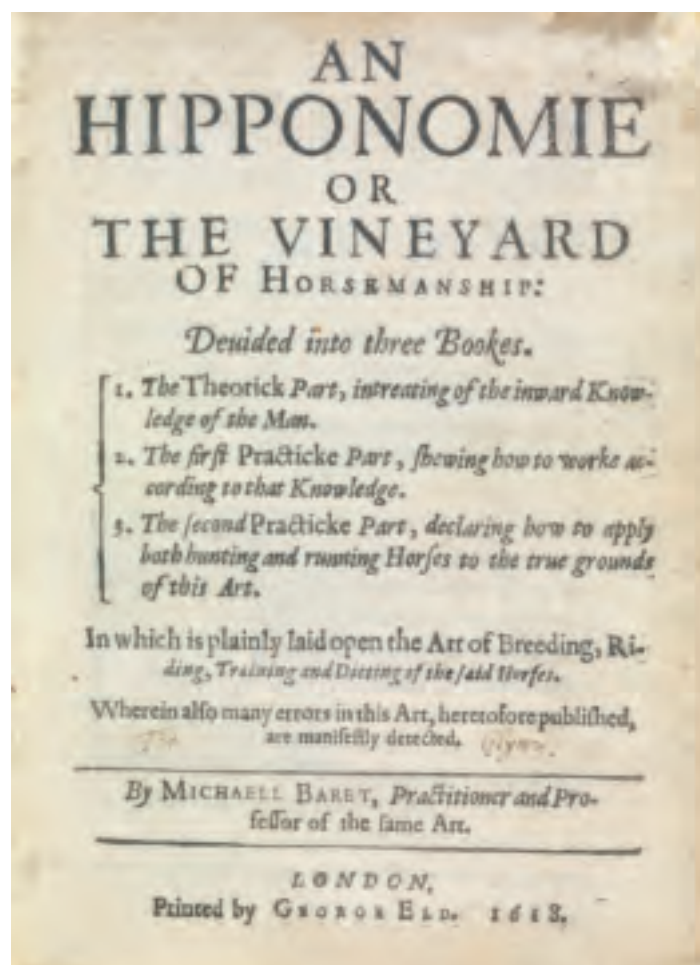
No. 140, frontispiece



BARET, Michael

The little that is known of Michael Baret is what can be deduced from this book *An hipponomie or the vineyard of horsemanship* (London 1618; see no. 141) in which he repeatedly refers to himself as a horse-breaker who spent most of his life in Holland, Lincolnshire. He claims he was conscious of the fact that Yorkshire was more famous for its trainers – perhaps a nod at William Browne whose training manual *Fiftie Yeares' Practise* would appear in 1624. Baret was also nervous about the critical reception of his book because he had not been trained by any of the horsemen of name and fame. On the other hand, he knew Gervase Markham personally and claimed to have derived information from him through conversation. He had also read Nicholas Morgan's *The Perfection of Horsemanship* (1609) and was familiar with Blundeville's work. General Frederick Smith (author of *The Early History of Veterinary Literature*, 1919) found Baret's 'frankness, sincerity, originality and enthusiasm' refreshing after reading so much that had been plagiarised from previous authorities. Baret had horses in his care for training and took them hunting. He seems also to have had some experience of horse-racing and making wagers, although he regarded Markham as a greater authority.

Nevertheless Baret was a great observer. Alongside with the ideal moderation and physical control requisite for a true horseman, for example, he describes what a rider should sense while mounted. In Baret's view, if the rider was properly experienced and possessed a sure seat, he would be able to discern every fault, 'from whence it doth proceed, (if he observe the true carriage of the Horses body) for if his hand be holden in the true place it will tell him the least disorder of the head, the action of his body, will feele the willingnesse of the horses motion, ...and by his seat he may iudge of the true carriage of his body?'



No. 141, title-page

141

BARET, Michael

An hipponomie or the vineyard of horsemanship: devided into three bookes. 1. The theorick part, intreating of the inward knowledge of the man. 2. The first practicke part, shewing how to worke according to that knowledge. 3. The second practicke part, declaring how to apply both hunting and running horses to the true grounds of this Art. In which is plainly laid open the art of breeding, riding, training and dieting of the said horses. Wherein also many errors in this Art, heretofore published are manifestly detected.

London, George Eld, 1618. 4to. (size of the leaves 185 x 140 mm). 3 parts: (20), 48, 51-122, (2) pp.; (18), 139, (3) pp.; (10), 101, (1), 23, (3) pp. *Collation*: ¶², A-Z⁸, Aa-Dd⁸, Ee². With woodcut head-pieces and initials.

Modern limp vellum.

Provenance: With old ownership entry on title: 'Thomas Glynn', probably Thomas Glynn (d. 1648), a Welsh politician who variously sat in the House of Commons variously between 1624 and 1640. He supported the Parliamentary side in the English Civil War. In 1622 Glynn served as High Sheriff of Caernarvonshire and in 1624 he was elected Member of Parliament for Caernarvonshire. He was made governor of Caernarvon Castle after its surrender in 1646.

COMMENTARY:

First and only edition of this important book on horsemanship by Michael Baret.

After the general title (verso blank) follow Baret's two dedications to King James (pp. (3)-(8)), and to Prince Charles (pp. (9)-(12)), the Preface (p. (13)-(19)), To the readers, and errata (p. (20)). The text of the 39 chapters of the first book is on pp. 1-48, 51-122, including chapters such as 'The commendations of the art of horsemanship' (chapter 2), 'The description of the well-going horse' (4), 'How the horseman should governe himself, and his horse' (7), 'That he should be loving and gentle' (11), 'That he must know how to help his horse' (15), '...where to help him' (16), '... when to help him' (17), 'That he must know the disposition of the horse' (18), 'Of correcting with the stirrup' (23), '...by the calfe of the legge' (24), '... of the switch' (25), '... with the spur' (26), '... with the bridle' (27), 'Of the four chief observations to know the horses disposition' (32); the Table is on the following 2 pp.

The second part begins with a separate title-page '*... with more true observations then have hitherto beene published. Wherein is perfectly set forth how to bring any horse of what age and disposition soever, to a fair and commendable pace, onely by the hand. ...*' (London, George Eld, 1618; verso blank), followed by Baret's three dedications to (1) Thomas Dove (1555-1630), Bishop of Peterborough from 1601 to 1630 (pp. (3)-(8)), (2) King James's famous courtier George Villiers, marquis of Buckingham (1617; later, in 1628, first duke of Buckingham), viscount of Villiers (1616) and Baron of Whaddon (1616), etc. (pp. (9)-(12)), and (3) 'To the gentlemen and my countrymen of Nottingham and Lincolneshire' (pp. (13)-(18)). The 38 chapters of the text of the second book on horse breeding and the first steps of training and dressage are on pp. 1-139, with chapters as 'How to choose your stallions and mares' (2), 'A corollary to the art of breeding' (13), 'Of a young colts first bridling and sadling' (16), 'How to bring his head to its true place' (24), 'The use of obedience' (27), 'How to bring your colt to his place, by the hand onely' (35).

The third part begins with a separate title-page '*... wherein is plainely set forth how to apply both hunting and running horses to the true grounds of this art, both in training, dieting and riding ...*' (London, George Eld, 1618; verso blank), followed by Baret's dedication to Sir Francis Fayen, knight of the Bath and his brother Sir Georges Fayen (pp. (3)-(7)), To the reader (pp. (8)-(10)). The 29 chapters of the text of the third book on hunting an running are on pp. 1-101, with chapters as 'How to choose a hunting horse' (1), 'The order of a good stable' (3), 'Of galloping' (6), 'How to make a hunting match' (14), 'Observations in running' (16), 'The food for a running horse' (23), 'Of the necessity and use of scowrings' (26); the Table is on p. (102). The additional 38 chapters of 'Cures for the diseases in horses' are on pp. 1-23; the Table on the following 2 pp.

REFERENCES:

Wells 508; Podeschi 20; Huth 17; *STC English* 1412.

DE GREY, Thomas

Thomas de Grey (or Gray; c.1575-c.1645) was an old man in 1639 when he published *The compleat horseman and expert ferrier* (see no. 142); he died before the second edition appeared in 1651. The enduring popularity of De Grey's book can be judged by the fact that three more editions were printed in the 17th century: the third corrected edition in 1656 (see no. 143), the fourth and fifth in respectively 1670 and 1684.

In the introduction of his book De Grey claims to have received his first instruction from Blundeville and Markham, apparently implying that he knew them personally. He mentions two conversations with Blundeville on the reasons why horses do not vomit and on the virtues of the pharmaceutical 'ascopium', the composition of which Blundeville had learnt from an Italian when he was living in Naples.

Despite the enthusiastic response to Blundeville's *The Art of Ryding*, the first horsemanship manual in English, De Grey in his book of 1639 expressed concern at 'the neglect of the Horse of the Menage, since the applying of our Breed only to Racing'. He believed that 'furnishing ourselves with Horses of speed to run away from our enemy' could only undermine English courage, as he wrote in his dedication to Hamilton. With interest in the riding school declining in favour of the race track, De Grey was not the only author to express dismay. To those who loved the art of the riding school, the growing desinterest seemed to reveal a lack of manly spirit that did not bode well for England.

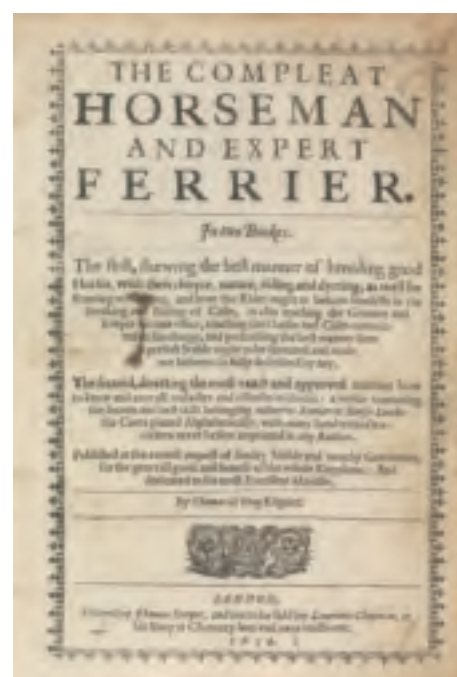
De Grey claimed to have devoted a part of his younger years to the study of the horse and to have 'searched many nations for better information'. He had travelled in France and Flanders and 'many other parts of Christendom' to see the works of 'Ferriers and Marshals'. In his work he constantly refers to famous farriers who had taught him all manners of things. He claimed also to have practiced farriery himself daily, marking the cures that he has put to the test and found satisfactory with a cross.

It is possible that he was the Thomas Grey who was under-keeper of the palace and gardens at Newmarket who was paid out his salary for the previous nine years in 1626. Fredrick Smith (*The Early History of Veterinarian Literature*, 1919) was told that De Grey was Master of the Horse to the third Marquis of Hamilton, who in 1628 himself succeeded Buckingham as Master of the Horse to Charles I. In 1631 Hamilton led 6,000 English and Scottish troops to fight for Gustav Adolph and afterwards he remained a staunch champion of the Protestant cause in Europe at the Stuart Court. The inclusion of a portrait of Gustav Adolph for the frontispiece of the editions of De Grey's book which post-dated the King's execution, also suits an association with Hamilton, as does the dedication of the first edition of De Grey's book to Hamilton. However, there appears to be no reference to De Grey in surviving Hamilton archives.

His complaint to the king was the perennial shortage of war-horses as a result of the draining of marshland, the enclosure of parks and commons and the enthusiasm for spaying fillies. He wanted all these activities suppressed and statutes for breeding horses enforced.

LITERATURE:

K.-J. Zaadhof, *Pferdeheilkunde des Thomas de Gray (1639)* (Thesis, Tierärztliche Hochschule Hannover 1966).



No. 142, title-page

142

DE GREY, Thomas

The compleat horseman and expert ferrier. In two bookes. The first, shewing the best manner of breeding good horses, with their choyce, nature, riding and dyeting, as well for running as hunting, and how the rider ought to behave himselfe in the breaking and riding of colts ... The second, directing the most exact and approved manner how to know and cure all maladies and diseases in horses ...

London, Thomas Harper, for Lawrence Chapman, 1639. Folio. (size of the leaves 277 x 182 mm). (32), 356, (6) pp. *Collation*: a-d⁴, B-Z⁴, Aa-Zz⁴, [A2a]²⁻¹ (last blank lacking). With vignette on title-page, title printed within ornamental border, a full-page engraved equestrian portrait of the dedicatee King Charles I by William Marschall, one half-page woodcut of the herb Moly (p. 181); woodcut head-pieces and initials, text printed within a frame of printed lines.

Contemporary calf, blind double fillets along the edges of both covers, ribbed spine with two paper labels lettered in ink, edges painted red (some rubbing, traces of clasps).

Provenance: With the ex-libris of Gloucester (Hussars?), and the ownership entry on the recto of the portrait: 'John Tailor is my name and with my pen I write the sam(e);; the same John Tailor from the parish of Lanhydrock, Cornwall recorded a draft preamble of his will on the last page.

COMMENTARY:

First edition, the first of three issues which can be distinguished by the imprint. The other issues have 'Thomas Harper for Nicholas Vavasour' (STC 12206), and 'Thomas Harper for Nicholas Fussell' (STC 12206a).

The preliminaries contain the title-page (verso blank), the portrait (recto blank), a poem on the portrait (verso blank): 'Upon his Majestie, mounted on his horse of menage', the dedication by Thomas de Grey to King Charles I on pp. (7)-(10), a second dedication, also by De Grey, to James, Marquis of Hamilton, earl of Arran and Cambridge ... (pp. (11)-(13)), preface (pp. (15)-(25), and 7 laudatory poems by S.I.B.B., S.T.H., G.F., Wolferstone, Ed.R., I.H.D.M., and Francis Hawkins (pp. (26)-(32)). According to STC, the portrait of Charles I was probably produced for this work, although it was also used in another publication of 1639.

The 5 chapters of the first part concern breeding, riding, diet, and other practical aspects of the care of horses (pp. 1-33), while the 21 chapters of the second are devoted to their health and medical remedies (pp. 34-356). The Table is on the last 5 pp.



REFERENCES:

Podeschi 23; Huth 19; Wells 1856; *STC English* 12205.

No. 142, f. (2)r

143

DE GREY, Thomas

The compleat horseman and expert ferrier. In two books. The first, shewing the best manner of breeding good horses, with their choice, nature, riding and dieting, as well for running as hunting, and how the rider ought to behave himself in the breaking and riding of colts ... The second, directing the most exact and approved manner how to know and cure all maladies and diseases in horses ... The third edition corrected with some additions.

London, printed by J.L. for Humphrey Moseley, 1656. 4to. (size of the leaves 178 x 134 mm). (32), 1-274, 267, 260, 269-424, 427-482, 493-631, (13) pp. *Collation*: a-c⁴, A-Z⁴, Aa-Rr⁴, A2a-Z2z⁴, A3a-S3s⁴ (text complete). Title-page within printed frame, a full-page engraved equestrian portrait of the Swedish king Gustav Adolph, 'to bee sould by Peeter Stent' (trimmed), one half-page woodcut of the herb Moly (p. 313); woodcut head-pieces and initials. Contemporary speckled calf, blind ruling on sides and ribbed spine (some rubbing).

Provenance: (1) with the armorial ex-libris of Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944), a famous English nobleman, avid sportsman and *bon vivant*, known by some as "England's greatest sporting gentleman". He enjoyed foxhunting, serving as Master of The Quorn from 1893 to 1898; (2) ex-libris, dated 1937, with a silhouette portrait of the German chemist Waldemar Schwalbe; (3) gilt bookplate and library stamps of the 'Biblioteca Tiliana'.

COMMENTARY:

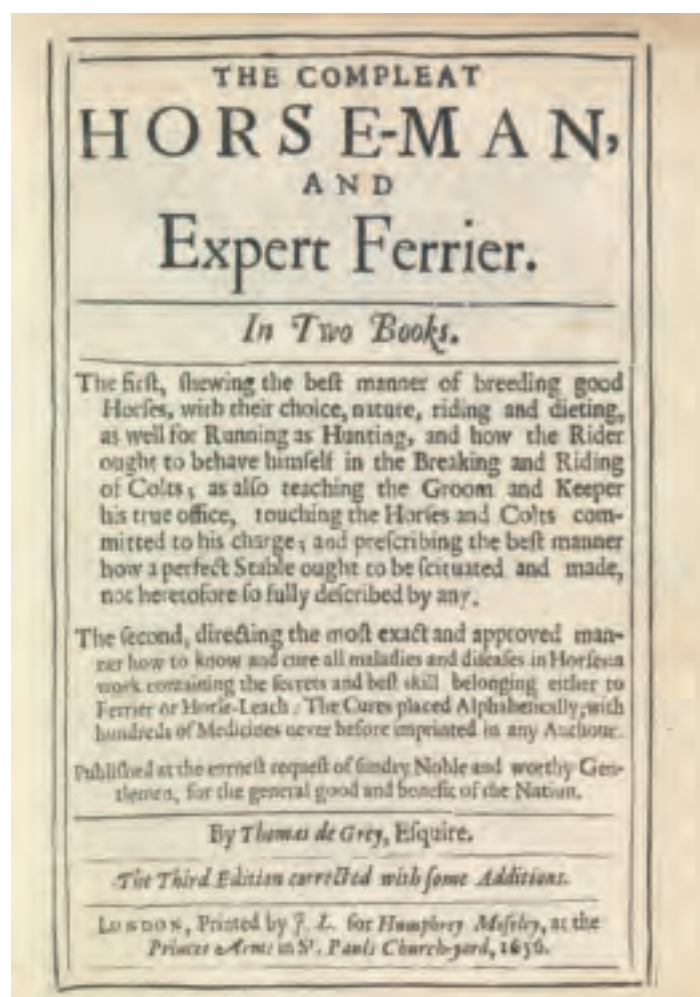
Third corrected edition of De Grey's work. The first edition had appeared in 1639 (see no. 142), the second in 1651, followed by two more editions in 1670 and 1684.

The preliminaries contain the portrait of Gustav Adolph on p. (2), the title-page (verso blank), the dedication by Thomas de Grey to James, Marquis of Hamilton, Earle of Arran and Cambridge ... (pp. (5)-(7)), The printer to the reader (p. (8)), preface by Thomas de Grey (pp. (9)-(26)), and 7 laudatory poems by S.I.B.B., S.T.H., G.F., Wolferstone, Ed.R., I.H.D.M., and Francis Hawkins (pp. (27)-(32)).

The 5 chapters of the first part concern breeding, riding, diet, and other practical aspects of the care of horses (pp. 1-57), while the 21 chapters of the second are devoted to their health and medical remedies (pp. 59-631). The Table is on the last 12 pp.

REFERENCES:

Podeschi 23; Huth 19; Wells 1856; Wing D-858; *STC English* 12205.



No. 143, title-page



CAVENDISH, Duke of NEWCASTLE, William

William Cavendish, 1st Duke of Newcastle (1593-1676), son of Sir Charles Cavendish and Katherine Ogle, was born at Handsworth Manor, Yorkshire, and was baptized on 16 December 1593. He grew up at Welbeck Abbey, being privately instructed in sciences and languages. He entered St John's College Cambridge as a fellow-commoner in 1608, but his tutors 'could not persuade him to read or study much, he taking more delight in sports, than in learning'. He was devoted to horsemanship from childhood. As he later wrote, 'I have practised ever since I was ten years old, have rid with the best masters of all nations'. He entered the Royal Mews with Prince Henry and was trained in manege by St Antoine. He attended Prince Henry at his investiture and was made a Knight of the Bath in 1610. Soon after he made a diplomatic journey with Henry Wootton to Turin, the capital of Savoy, and returned home via Milan.

Cavendish was an English polymath and aristocrat, a many-sided man who also has won his spurs in history as an equestrian, a poet, playwright, swordsman, politician, architect, diplomat and soldier.

William's family had a good relationship with the ruling Stuart monarchy and he began to gather prominence after he was invested as a Knight of the Bath in 1610, and had inherited his father's estates in Northern England in 1617.

At twenty-one he became a Member of Parliament and struck up a friendship with Ben Jonson. In 1617 his father died and a year later he married Elizabeth Howard (1599-1643) with whom he had a number of children. He visited London to plan the furnishing of Bolsover Castle and engaged Robert Smythson to design a riding school for his estate Welbeck in north Nottinghamshire, which was completed in 1622. He entertained James I at Welbeck in 1619 and became Viscount Mansfield the following year. He entertained James again in 1624 and in 1628 he was created Earl of Newcastle. The following year he inherited the barony of Ogle and vast estates in the north. By then he was one of the richest men in England.

Newcastle and his brother Charles were 'at the forefront of the new philosophy in England, promoting theoretical research and practical experiences on optics, mathematics and mechanics'. Their circle included Robert Payne, Walter Warner and Thomas Hobbes. Payne was the Earl's chaplain and translated Italian works on mathematics. Clarendon reckoned Newcastle 'amorous in poetry and music, to which he indulged the greatest part of his time'. He was a significant patron of music. Ben Jonson considered Newcastle 'next to the King, my best patron', and he was courted as a patron by Ford and Shirley, who helped Newcastle with a number of plays, including *The Country Captain*, performed at Blackfriars in 1641. Newcastle sat to The famous portrait painter Van Dyck in 1637.

At first a courtier of King James I of England, he would later strike up friendships with Charles I and his wife Henrietta Maria for whom he hosted lavish banquets. He was created Marquis of Newcastle-upon-Tyne and entrusted with the education of the royal couple's son, the future King Charles II in 1638. He took charge of Prince Charles's equestrian training and recommended the study of history, while warning that too much study spoils action and too much devotion was particularly dangerous for a monarch. Cavendish was a staunch royalist who also helped to find funds the king in his Bishops' Wars. In the English Civil War he was made a general to lead the fight in the North of England against the Roundheads.

In 1641 Newcastle became implicated in the Army Plot, as a result of which he withdrew from the court for a time until the outbreak of the First Civil War (1642-1645). On 11 January 1642 King Charles sent him to seize Hull, but the town refused him admittance. When the king declared open war, Newcastle was put in command of the four northern counties. He maintained troops at his own expense, and after having occupied Newcastle he dispatched to the king his foreign soldiers. In November 1642 he advanced into Yorkshire, raised the siege of York, and forced Lord Fairfax of Cameron to retire after attacking him at Tadcaster.

His plans were checked by Fairfax's re-capture of Leeds in January 1643, and he retired to York. He escorted the queen, who had returned from abroad in February, to York, and subsequently captured Wakefield, Rotherham and Sheffield, though failing at Leeds. Once more Fairfax had thwarted his plans. In June he advanced again, defeated the Fairfaxes at Adwalton Moor on 30 June, and obtained possession of all Yorkshire except Hull and



No. 144, plate 2 (detail: portrait of the author)

Wressel Castle. The Duke might now have joined the king against Lord Essex, but continued his campaign in the north, advancing into Lincolnshire to attack the eastern association, and taking Gainsborough and Lincoln. Thence he returned to besiege Hull, and in his absence the force which he had left in Lincolnshire was defeated at Winceby by Oliver Cromwell on 11 October 1643, which caused the loss of the whole county.

The next year Newcastle's position was further threatened by the advance of the Scots. He retreated to York, where the three armies of the Scots, as well as those of Lord Fairfax of Cameron and Lord Manchester, surrounded him. On 1 July 1644 Prince Rupert of the Rhine raised the siege, but on the next day threw away his success by engaging the three armies in battle, contrary to Newcastle's desire, at Marston Moor, leaving the Royalist position in northern England hopeless.

After this disaster, against the wishes of the king and of Rupert, Newcastle immediately announced his intention of abandoning the cause and of leaving England. He sailed from Scarborough accompanied by a considerable following, including his two sons and his brother, lived at Hamburg from July 1644 to February 1645, and moved in April to Paris, where he lived for three years. There he met and married as his second wife Margaret, daughter of Sir Thomas Lucas of St John's, Colchester; she was thirty-one years his junior. The new Marchioness was a dramatist and romancer, and had been maid of honor to Queen Henrietta Maria. Their marriage appears to have been a very happy one, and she later wrote a biography of him.

Newcastle left in 1648 for Rotterdam with the intention of joining the Prince of Wales in command of the rebellious navy, and finally took up his abode at Antwerp, where he remained till the Restoration. In April 1650 he was appointed a member of Charles II's privy council, and in opposition to Edward Hyde advocated the agreement with the Scots. In Antwerp he lived in the Rubens House (the house where the painter Peter Paul Rubens had lived from 1610 till his death in 1640) and established his famous riding-school, exercised "the art of manège" (High School riding), and published his first work on horsemanship, *Méthode et invention nouvelle de dresser les chevaux* in 1658 (see no. 144). Newcastle always watched the morning training session, which was conducted by his Master of Horse, John Mazin – now Captain Mazin after service in Newcastle's northern army. His wife recalled that his horses had 'a particular love for my Lord; for they seemed to rejoice whensoever he came into the stables, by their trampling action and the noise that they made; nay would go much better in the Mannage when my Lord was by'. He was markedly humane with his animals, considering they 'wanted nothing of reasonable creatures, but speaking'. Newcastle's equestrian skill was internationally famous and his riding school at Antwerp received visitors from many nations including Queen Christina of Sweden, Count Anton Günther of Oldenburg and the Duke of Aarschot. In Antwerp Newcastle also resumed his mathematical studies in a circle that included Hobbes, Mersenne, Descartes and Gassendi.

At the Restoration (1660) Newcastle returned to England, and succeeded in regaining the greater part of his estates, though burdened with high debts. He was reinstated in the offices he had filled under Charles I, was invested in 1661 with the Order of the Garter which had been bestowed upon him in 1650, and was advanced to a dukedom on 16 March 1665. He retired, however, from public life and occupied himself with his estate and with his favourite pursuit of training horses. He established a racecourse near Welbeck. In his later years, he suffered from what is now recognized as Parkinson's disease, and the sudden death of his second wife was a blow from which he never recovered. The Duke died at Welbeck Abbey on Christmas Day 1676, and was buried in Westminster Abbey.

William Cavendish published two manuals on horsemanship, setting out his 'New method' for the rearing, training and management of the 'horse of mannage', the ancestor of today's dressage horse. Aside from being the only seminal texts on horsemanship ever produced by an English author, they are also largely at odds with those of Newcastle's contemporaries, while being surprisingly familiar in many ways to the modern reader. Newcastle's contribution to the discussion on animals in the mid-17th century was grounded in his personal experience of the horse as a creature that learns and remembers. The way in which he used that experience was based on his Royalist belief in hierarchy and the promptings of his own nature. That his understanding of the horse's mind anticipated developments we consider recent innovations may at first come as a surprise.



No. 144, plate 35



His legacy is more readily recognised elsewhere: any rider today who works a horse from a lunging cavesson is using equipment Newcastle designed, or who rides their horse in a ‘shoulder-in’ uses an exercise that has hardly changed since he created it. His methods for working with the horse’s mind are based on his observation of the horse itself, which is why they resonate with our modern understanding. Moving away from the human desire for dominance at any price, they focus on the more reasonable and equally human desire for co-operation with a worthy partner whose nature may by the discerning rider be recognised as ‘Wise, beyond any Man’s imagination’ (*A new method* (1667), p. 49).

The first manual, *La methode nouvelle et Invention extraordinaire de dresser les chevaux* (Antwerp, 1657 (1658), see no. 144), was published in French for the continental rider, and set out to gracefully supersede the methods of Antoine de Pluvinel whose posthumous manual of 1623 had greatly refined the approach of earlier masters. ‘The illustrations are among the most beautiful to ever grace equestrian literature’ (Deanna Ramsay). A second edition of this work appeared in London in 1737 with engravings pulled from the original copperplates (see no. 145), acquired by the publisher Jean Brindley. An English translation from this French edition first appeared in 1743, also published by Brindley (see no. 146).

Newcastle’s second manual, *A new method, and extraordinary invention, to dress horses* (London: 1667), was a different, though closely related text published in English ‘for the more particular Satisfaction of my Country-men’. It is often confused with the *Methode nouvelle et invention extraorinaire* of 1657-58. It was first published in English in London in 1667, and translated into French in 1671 (see no. 147), with re-editions in 8vo in 1674 (see no. 148), 1694 (Brussels) and 1727 (Vienna) without any plates. In his preface to this second work, Cavendish makes clear that while it is ‘neither a translation of the first [his book from 1657/8], nor an absolutely necessary addition to it, [it] may be of use by itself, without the other’, albeit it can be said that the two works in general follow the same lines and principles.

A better and augmented translation into French ‘avec agreement de l’auteur’ was published by the famous Jaques de Solleysel (see also nos. 189-194) in 1677 in Paris with Gervais Clouzier in 4to. A second edition, together with the first edition of a translation into German by Jean-Philippe Ferdinand Pernauer, Baron de Pernay, appeared in 1700 in Nürnberg (see no. 149), re-edited in 1764, also in Nürnberg (see no. 150).

This manual openly undermined the continued reliance by English riders upon the adapted translation by Sir Thomas Blundeville (*A Newe Booke containing the Arte of Ryding and breaking greate Horses* (London, 1560), of the teachings of Federico Grisone (*Gli Ordini di cavalcare* (Naples, 1550), by then over a hundred years old.

Newcastle published his manuals during a time when horsemanship texts proliferated. From 1550 onwards, at least twenty different manuals that dealt specifically with riding as an art were circulating across Europe. However, the greater proportion are derivative works, essentially tributes to a great master or his followers, with little claim to originality. Newcastle however states emphatically that ‘my Book is stolen out of no Book, nor any mans Practice but my own’ and with characteristic self-confidence, adds ‘it is the Best that hath been Writ yet’ (*A new method* (1667), pp. 13-14).

In the discussion with which Newcastle opens his first manual, he declares: ‘There are but two things that can make an accomplish’d horse, viz. the hope of reward, or the fear of punishment, ... and as far as we know, God has no other means of exciting his people to virtue, but by the largeness of his infinite rewards, and the terror of the pains that are prepar’d for their crimes.’ (*A general system* (1743), p. 12).

Newcastle’s political stance affirms a tradition whereby the right of the monarch to rule is supported by the willing acceptance of his authority by his subjects, to their mutual good. Horsemanship both parallels and contributes to this philosophy in action and the horse is the appropriate vehicle for the demonstration of this relationship in Newcastle’s eyes, due to its natural intelligence. His acknowledgment of the horse as a creature having ‘Imagination, Memory and Judgement’ (*A new method* (1667), p. 219), has had considerable implications for the methods of training.

While Pluvinel also credits the horse with understanding and memory, he states that a system of reward and punishment is necessary ‘so that we can make ourselves understood by these stubborn beasts’, which seems less sympathetic towards them generally. Newcastle

allows that some horses are 'vicious' or try 'Jadish tricks' but also states that 'the worst natured Jade in the world ... is much easier Drest ... than a Horse that has been spoil'd by ill Riding' (*A new method* (1667), p. 311). He argues repeatedly that the reason and understanding of a horse is comparable to that of a man in that it can be seen to learn, to remember, and to understand. The inability to speak was one of the key arguments put forward by the contemporary philosopher René Descartes, who believed animals were little more than living machines with no feelings or thought at all. Newcastle, however, argues that 'the reason why men speak, and not the beasts, is owing to nothing else, but that the beasts have not so much vain-glory as men' (*A general system* (1743), p. 12).

LITERATURE:

Geoffrey Trease, *Portrait of a Cavalier. William Cavendish, First Duke of Newcastle* (London 1979); – J. & Lily Froissard, *William Cavendish, duc de Newcastle* (Paris 1983); – Karen Raber, 'Renaissance creatures. William Cavendish and the art of dressage', in: *Renaissance Culture and the Everyday*, Patricia Fumerton & S. Hunt eds. (Philadelphia 1999), pp. 42-66; – *Royalist refugees. William and Margaret Cavendish in the Rubens House 1648-1660*. B. van Beneden & Nora de Poorter eds. (Antwerp 2006); – Elspeth Graham, 'The Duke of Newcastle's "love four good horses": an exploration of meanings', in: *The horse as cultural icon*. Eds. P. Edwards, K.A.E. Enekel & Elspeth Graham (Leiden 2012), pp. 37-69; – Elaine Walker, "'The author of their skill": human and equine understanding in the Duke of Newcastle's "New Method"', in: *Idem*, pp. 327-350.



144

CAVENDISH, William

Méthode et invention nouvelle de dresser les chevaux par le ... Prince Guillaume Marquis et Comte de Newcastle ... Oeuvre, auquel on apprend à travailler les chevaux selon la nature, & parfaire la nature par la subtilité de l'art; traduit de l'Anglois de l'auteur par son commandement ...

Antwerp, Jacques van Meurs, 1658. Folio. (size of the leaves 458 x 305 mm). (28), 271, (9), 19, (5) pp. *Collation*: [a]-g², A-Z², Aa-Zz², A2a-Zsz², A3a², a-f². With double-page (slightly different) title: 'La method nouvelle & invention extraordinaire de dresser les chevaux les travailler selon la nature, et parfaire la nature par la subtilité de l'art; la quelle n'a jamais été treuvée que par le ... Prince Guillaume Marquis et Comte de Newcastle ... Traduit de l'Anglois de l'auteur en François par son commandement (Antwerp, Jacques van Meurs 1658)', engraved on a curtain flanked by two prancing horses, with the coat-of-arms of William Cavendish on top, by Petrus De Jode after Abraham van Diepenbeeck, 42 numbered double-page engraved plates also after the designs by Abraham van Diepenbeeck engraved by Peter Clouwet (7), Cornelis Caukercken (3), Theodor Van Kessel (8), Peter van Lisebetten (6), A. Lommelin (2), Lucas Vorsterman Jr (14), and Fransiscus van den Wijngaerde (1); 50 half-page woodcuts of plans for training, etc. in the text; woodcut tail-pieces and initials.

Contemporary mottled calf, gilt fillets along the edges of both sides with gilt floral border around central panel with gilt corner-pieces, spine with red morocco label lettered in gold, gilt edges (re-backed; paper browned).

COMMENTARY:

Very rare (second issue of the) magnificent first edition of Cavendish's important first treatise on the horse and horsemanship. This is the first of Cavendish's two important books on the subject of breeding and training horses, translated into French from his English manuscript and published in Antwerp in two issues, 1657 and 1658 (with many of the 1657 title pages having been altered by hand to also read '1658', as in this copy). The first 1657 issue was largely destroyed by fire in the bookseller's shop (Brunet), and is virtually impossible to acquire. The second issue is hardly less rare. The book has been characterized as, 'a work long cherished by bibliophiles for the excellence of its typography and the quality of its illustrations, a work esteemed by countless generations of horsemen and revered by such masters as La Guérinière, Comte d'Aure and Steinbrecht, and a landmark of equestrian literature' (W.C. Steinkraus), and has also been called 'still the only really outstanding work on the subject written by an Englishman' (R.S. Toole Stott). In this work Cavendish discusses a wide variety of equine subjects, including the recognition of the age and disposition of a horse, the characteristics of various types of horses (e.g. Spanish, the Barb, the English horse, the Arabian), methods of maintenance, and instructions on proper riding: 'You must in all Airs follow the strength, spirit, and disposition of the horse, and do nothing against nature; for art is but to set nature in order, and nothing else.'

For the illustration of his manual William provided Abraham van Diepenbeeck with sketches and architectural plans of Bolsover and Welbeck that had been made around 1620. Diepenbeeck used these as backdrops for a set of equestrian paintings. William sent

the paintings to a variety of engravers, and plates were produced by the above mentioned artists.

Van Diepenbeeck was an erudite and accomplished painter of the Flemish School ('s-Hertogenbosch, 1599 - Antwerp, 1675). After having received a classical education he became one of Rubens best pupils and assistants, and became director of the academy in 1641. During the reign of Charles I, van Diepenbeeck was in England where he also painted portraits of the Duke of Newcastle and his family.

Two friends helped him with meeting the printing and publishing costs of this gorgeous book, which amounted to £1,300, and which became a convenient gift for noble visitors once it was published in 1658. He took out privileges for Holland, Brabant, Spain and France to secure international copyright.

After the double-page engraved title, and printed title (verso blank), follow the first 4 plates of (1) Newcastle on horseback, 'La bataille gaignee'; (2) Newcastle on a horse rearing up on its hind legs on a pedestal with a laudatory poem by M.D.V., (3) Newcastle sitting in a triumphal chariot drawn by two centaurs surrounded by kneeling horses, and (4) Newcastle on a winged horse ascending to the Olympus, a half-circle of horses rising on their haunches, 2-4 with laudatory poems by M.D. V. Then the dedication by Newcastle to Charles II, King of England on pp. (3)-(14) with plate 5 of Charles on horseback, the dedication to his sons Charles, Viscount of Mansfield and Henry Cavendish on pp. (15)-(17), the dedication to 'tous honorables cavaliers et ... cavallerizzes' on pp. (18)-(20), the Avant-propos' on pp. (21)-(28).

The text of book 1 on horse training and breeding is on pp. 1-34, and is illustrated with plates 6-9: various horses (a Barb, a Spanish, Turkish and Neapolitan horse) with Newcastle's house in Nottingham, Welbeck, in the background, a horse 'Rubecan un Rousin' (plate 10), a stud farm and the foals (plates 11-12), a bit, nose-bands, stirrups, a saddle and spurs (plate 13); Book 2 on dressage consists of pp. 34-118, and is illustrated with plate 14: Newcastle on horseback showing the proper position of a rider, and plates 15-22 depicting the multiple stages Cavendish and his assistant Captain Mazin (who had been with him on the field at Marston Moor), employed in training complicated manoeuvres.

Book 3 'Qui est pour dresser un cheval a toutes sortes d'airs par une methode nouvelle' consists of pp. 119-188, and is illustrated with plates 23-29 depicting more stages Cavendish and his assistant Captain Mazin employed in training complicated manoeuvres (plate 29 with Newcastle's house in Derby, Bolsover, in the background), plates 30-35 with Newcastle on horseback in various positions with Bolsover in the background.

Book 4 'Lequel traite de tous les vices qu'un cheval peut avoir, & des remedes certains pour les corriger', including the mistakes and misunderstandings of other horse masters, consists of pp. 189-236. Pp. 237-271: 'L'abbrege de la cavallerie', is illustrated with plates 36-37 with various manoeuvres, plates with hunting scenes at Welbeck (plate 38), Le Chateau d'Ogle (plate 40), and Le Chateau de Bothel (plate 41), three bits (plate 39), and the last plate, 42, showing Newcastle's sons Charles and Henry on horseback with their ladies and other brothers and sisters watching.

Two more laudatory poems by M.D. V. follow on p. (1), a 'Conclusion au lecteur' on pp. (2)-(3), and the 'Table des chapitres' on pp. (4)-(9). With a separate pagination the work is concluded by the 'Additions' (pp. 1-10) and the 'Remarques' (pp. 11-19 ((1) is blank). The Approbation, dated 1 January 1657, 4 privileges,

dated 9 March 1657-19 October 1657, and a 'Transport des dits Privileges' by Guillaume de Newcastle, dated 20 January 1658, are on pp. (2)-(5).

REFERENCES:

Mennessier II, 246-250; Huth 21; Nissen 848; Wells 1387; Podeschi 26; Curnieu 26; Brunet I, 1700.



No. 144, double-page engraved title-page



No. 144, plate 2



No. 144, plate 4



No. 145, plate 42

145

CAVENDISH, William

Méthode et invention nouvelle de dresser les chevaux par le ... Prince Guillaume Marquis et Comte de Newcastle ... Oeuvre auquel on apprend à travailler les chevaux selon la nature, & à parfaire la nature par la subtilité de l'art: traduit de l'Anglois de l'auteur, par son commandement ... Seconde edition.

London, Jean Brindley, 1737. Folio (size of the leaves 468x 290 mm). IV, (8), 236 pp. *Collation*: π^{2-1} , χ^{2-1} , A-D²⁻¹, C-P² (Qq skipped), R-Z², Aa-Zz², A2a-P2p², Q2q-R2r²⁻¹. With the original double-page (slightly different) 1658 title, engraved by Petr. De Jode after Abraham van Diepenbeeck, 42 numbered double-page engraved plates (the same as in the first edition); 50 half-page woodcuts of plans for training, etc. in the text; woodcut head- and tail-pieces and initials.

Contemporary red morocco with triple gilt fillets along the edges on both sides with the gilt coat-of-arms of Sir Charles Stuart in the centre, spine richly gilt in compartments with the title lettered in gold in the second and third compartment, gilt binding edges, gilt inner dentelles, marbled endpapers, gilt edges.

Provenance: (1) with a small stamp of the 'Ecole Royale Militaire' on the printed title-page; (2) Charles Stuart, 1st Baron Stuart de Rothesay (1779-1845), known as Sir Charles Stuart between 1812 and 1828. Stuart was a British diplomat. He was twice Ambassador to France and also served as Ambassador to Russia between 1841 and 1844. It was for him that the book was re-bound in the present magnificent red morocco binding. His library was sold at auction in London in 1855, and a Catalogue was printed. Many books were bought by the well-known Portuguese bibliophile João da Guerra Rebelo Fontoura (3), a wine merchant in London. Fontoura was married to Cecilia Eleanor Canning; (4) with an armorial ex-libris 'Canning' is pasted on the verso of the front cover. The Fontoura/Canning library was later dispersed at auction: Leipzig, Hiersemann, 1899. (5) The book was acquired sometime before 1922 by Henry George Charles Lascelles, 6th Earl of Harewood (1882-1947), styled The Hon. Henry Lascelles before 1892 and Viscount Lascelles between 1892 and 1929. Lascelles was commissioned into the Grenadier Guards and commanded the 3rd Battalion in the First World War. In 1922, he married Princess Mary, the only daughter of King George V and Queen Mary, at Westminster Abbey: the ex-libris with their combined coats-of-arms, dated 1922) is also pasted on the verso of the front cover.

COMMENTARY:

Magnificent second edition of Cavendish's important first treatise on the horse and horsemanship, first published in 1657-58 (see no. 144). The plates, including the engraved title, are from the same plates as were used for the first edition ('The quality of the impressions even surpasses those of the original edition' (W.C. Steinkraus, see no. 146)). The paper used in this second edition is of a much better quality than that of the first.

After the double-page engraved title of the original 1658 edition, and printed title (p. I, verso blank), follows the first plate of Newcastle on horseback, 'La bataille gaignee', the dedication by Jean Brindley to the great-granddaughter of Cavendish, Henriette Cavendish-Holles, 'comtesse d'Oxford et de Mortimer' (pp. III-IV), the 'Avertissement sur cette seconde edition' is on pp. (1)-(2), followed by plate 2: Newcastle on a horse rearing up on its hind legs on a pedestal with a laudatory poem by M.D.V., the original

dedication by Newcastle to Charles II (pp. (3)-(7), (8) being blank), plate 3: Newcastle sitting in a triumphal chariot drawn by two centaurs surrounded by kneeling horses, the dedication to his sons (pp. 1-3); the dedication to 'tous honorables cavaliers et ... cavalieresses' is on pp. 4-6, with plate 4: Newcastle on a winged horse ascending to the Olympus, a half-circle of horses rising on their haunches; then the 'Avant-propos' on pp. 7-12 with plate 5 of Charles on horseback, before the text of book 1 on horse training and breeding (pp. 13-37, illustrated with plates 6-13). Book 2 on dressage is on pp. 38-101, illustrated with plates 14-22. Book 3 'Qui est pour dresser un cheval a toutes sortes d'airs par une methode nouvelle' is on pp. 102-154, illustrated with plates 23-35. Book 4 'Lequel traite de tous les vices qu'un cheval peut avoir, & des remedes certains pour les corriger', including the mistakes and misunderstandings of other horse masters, is on pp. 155-188. Pp. 189-214: 'L'abbrege de la cavallerie', illustrated with plates 36-42. The 'Conclusion au lecteur' is on pp. 215-216, the 'Additions' on pp. 217-230. Two more laudatory poems by M.D. V. follow on p. 231 (p. 232 blank); the 'Table des chapitres' is on pp. 233-236.

REFERENCES:

Mennessier II, 248; Huth 21; Nissen ZBI 848; Toole Stott 2177.



No. 145, plate 1



No. 145, plate 16

146

CAVENDISH, William

A general system of horsemanship in all it's branches: containing a faithful translation of that most noble and useful work of his Grace, William Cavendish, Duke of Newcastle, entitled, the manner of feeding, dressing, and training of horses for the great saddle, and fitting them for the service of the field in time of war, or for the exercise and improvement of gentlemen in the academy at home ... With all the original copper-plates ... and enlarged with an Index. Vol. I.

London, for John Brindley, 1743. 2 vols. (for vol. 2 see no. 294) Folio. (size of the leaves 460 x 281 mm). (4), VIII (pp. 3-4 lacking), 11-142, (4) pp. *Collation*: π², a²¹ (pp. 3-4, the author's preface lacking, but bound in 'Vol. 2', see no. 294), a², C-Z², Aa-Mm², Gg². With the original double-page (slightly different) 1658 title, engraved by Petrus De Jode after Abraham van Diepenbeeck, 42 numbered double-page engraved plates (identical to the first edition, 50 half-page woodcuts of plans for training, etc. in the text; 6 large engraved head-pieces for the dedication, introduction and the 4 books of the text, by R. Parr, woodcut tail-pieces and engraved initials.

Contemporary mottled calf, spine gilt in compartments with brown morocco title label lettered in gold (gone), gilt corner pieces on both sides. (hinges weak, covers slightly damaged).

Provenance: With two library labels: (1) of the Trellissick Library and ex-libris of Davies Gilbert 'of Tredea, Cornwall, & East Bourn, Sussex', born Davies Giddy (1767-1839), who was a British engineer, author, and politician. He was elected to the Royal Society on 17 November 1791 and served as President of the Royal Society from 1827 to 1830. His grandfather was Henry Davies of Tredrea. The members of the Davies-Gilbert family – one of Britain's most prestigious families – are descendants of Sir Humphrey Gilbert, who was an older half-brother of Sir Walter Raleigh. In the 19th century, they developed the towns of Eastbourne and East Dean in Sussex. They also owned the Estate of Trellissick, Truro (Cornwall); (2) of Hubert de Burgh-Canning, Marquis of Clanricarde (1832-1916).

COMMENTARY:

First and only edition of the translation into English of Cavendish's important first treatise on the horse and horsemanship, first published in 1657/8 with the title *Méthode et invention nouvelle de dresser les chevaux* (see no. 144). The plates, including the engraved title, were acquired by John Brindly for his second edition in 1737 (see no. 145, the comment by Steinkraus) who used them again in this translation into English, published as vol.1 of *A general system of horsemanship*. A second issue with a new title appeared in London in 1748.

The book opens with a half-title: '... in two volumes' (for the second volume see no. 144; p. (1), verso blank), printed title (p (3), verso blank), the dedication by John Brindly to 'Charles, Duke of Richmond, Lenox, and Aubigny, Master of the horse to His Majesty, &c.' (pp. 1-2; pp. 3-4 lacking); the contents is on pp. V-VIII). Then the double-page engraved title of the original 1658 edition, followed by the Introduction (pp. 11-14) which is preceded by a head-piece of a standing horse with 45 numbers indicating its various parts 'The name and situation of the external parts of a horse', and the 5 first plates.

The text of book 1 on horse training and breeding, 'The method of dressing horses' (pp. 15-28), is illustrated with plates 6-13).

Book 2 on dressage, 'The new method of dressing horses' is on pp. 29-67, illustrated with plates 14-22. Book 3 'Teaching how to dress a horse in all sorts of airs, by a new method' is on pp. 68-97, illustrated with plates 23-35. Book 4 'Which treats of all the vices belonging to horses, and the surest ways to cure them', including the mistakes and misunderstandings of other horse masters, is on pp. 98-117. Pp. 118-132: 'The epitome of horsemanship ...', illustrated with plates 36-42. The 'Conclusion' is on pp. 133, the 'Additions' on pp. 134-142 (the two laudatory poems by M.D. V. are left out), and the Index to vol. I is on the 4 last pages.

REFERENCES:

Podeschi 49; Mennessier II, p. 150; Toole Stott 2178; Wells 1400; Huth 23; Lowndes, 1663; Nissen 849; Wing N884-87; William Cavendish, *A General System of Horsemanship*. Facsimile of the London edition of 1743. Foreword By W.C. Steinkraus; technical commentary by E. Schmit-Jensen.

For the second volume, G de SAUNIER, *A general system of horsemanship (The perfect knowledge of horses ...)*, published along with this work by Cavendish, as the first volume, see no. 294.



No. 146, p. 11



No. 146, plate 9

147

CAVENDISH, William

Methode nouvelle, et invention extraordinaire de dresser les chevaux, et les travailler selon la nature, qui est perfectionnée par la subtilité d'un art, qui n'a jamais esté trouvé que par le ... Prince Guillaume de Cavendish ... Traduite mot à mot en François, sur l'original Anglois.

London, Thomas Milburn, 1671. Folio. (size of the leaves 348 x 220 mm). (16), 1-44, 49-72, 71-74, 77-428, (4) pp. *Collation*: A-D², B-Z², Aa-Zz², A2a-Z2z², A3a-Z3z², A4a-R4r². The title printed within a double-line, woodcut head- and tail-pieces and initials.

Contemporary calf, spine gilt in compartments with title lettered in gold, gilt binding edges (front hinge weak, corners bumped)

Provenance: With the ex-libris of Paul Couturier de Royas.

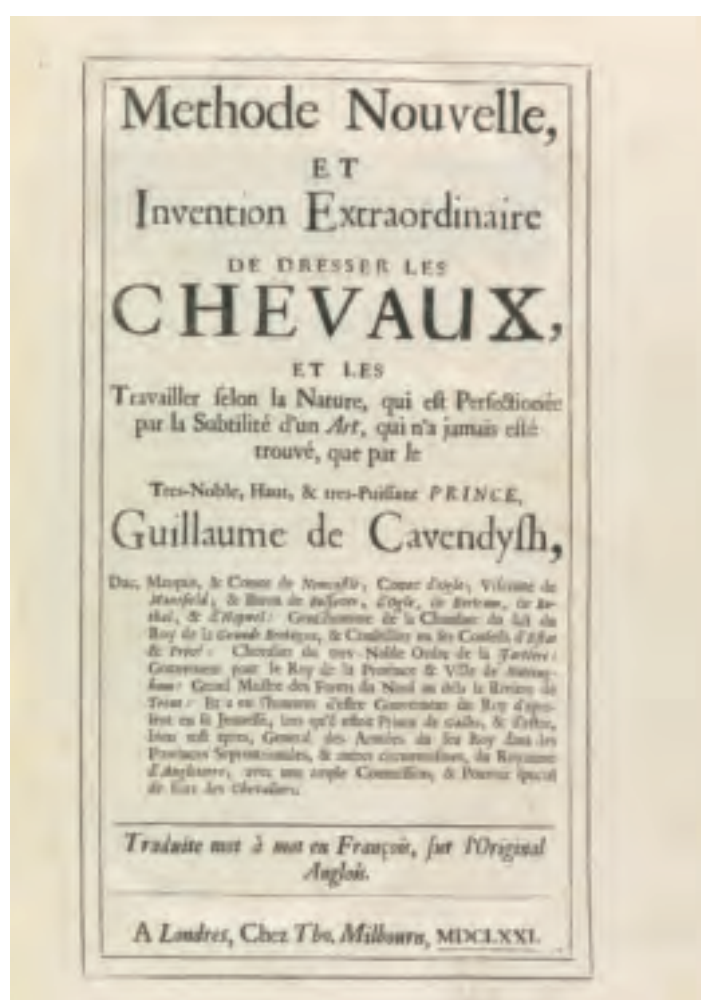
COMMENTARY:

First edition of the French translation of Cavendish's *A new method, and extraordinary invention, to dress horses* (Paris 1667), his second manual (see above). The publisher admits in the 'Avertissement' that there are many mistakes in this edition: 'Le lecteur est averti, qu'il y a ... plusieurs fautes tres-considerables, commises tant par l'ignorance en l'art de monter à cheval de celui qui la faite, que par celle de l'imprimeur en la langue Françoise ...'.

After the title-page(verso blank), follow the dedication by Newcastle to Charles II, King of England (pp. (3)-(4)), preface (pp. (5)-(15)), including the remark '... depuis mon retour en Angleterre, ou j'ai eu plus de loisir, dans la vie retiree que je meine à la champagne, de repasser en mon esprit ce que j'avois observe autrefois [his work of 1658], & de faire de noevelles experiences en cet art, je me suis resolu de les publier à present en Anglois [his *New method* in 1667], pour la satisfaction de mes compatriots.', the 'Avertissement on p. (16). The text of book 1 (beginning with the chapter 'Des divers autheurs qui ont escrit de l'art de monter à cheval ...') is on pp. 1-155. Book 2 (chapter I: 'Pour monter & dresser les chevaux sur le terrain'), on pp. 157-287. Book 3 (chapter I: 'Pour dresser, & faire aller les chevaux, en toutes sortes d'airs, selon ma nouvelle methode'), on pp. 289-317. Book 4 (chapter I: 'Contenant toutes les fautes, & vices des chevaux au manege et les moyens de les corriger', on pp. 319-343. Pp. 345-368: 'Abrege de l'art de monter à cheval'; pp. 369-375: 'La quintessence de l'art de monter à cheval'; pp. 376-380: 'De la bride & du mors sans cavesson'; pp. 381-394: various remarks on dressage with the title (p. 394) 'Leçons qui render les espauls des chevaux souples ...'; pp. 395-404: 'D'un manier ... à faire obeir les chevaux aux talons', and other lessons; pp. 405-413: 'Une tres-rare method pour dresser parfaitement les chevaux'; pp. 414-428: lessons on the use of bits and mouth-pieces; pp. (1)-(4): Italian, Spanish and French names (qualifications) given to horses ('Noms que les curieux donnent aux chevaux de manege').

REFERENCES:

Mennessier II, 248-9; Brunet I, 1700.



No. 147, title-page

148

CAVENDISH, William

Methode nouvelle et invention extraordinaire de dresser les chevaux, et les travailler selon la nature, qui est perfectionnée par la subtilité d'un Art, qui n'a jamais esté trouvé, que par le ... Prince, Guillaume de Cavendish ...

London, Thomas Milbourn, 1674. 8vo. (size of the leaves 150 x 98 mm). (24), 316, (4, blank) pp. *Collation*: *8, 2*4. A-V⁸. With woodcut vignette on title, tail-pieces and initials.

Contemporary calf, spine richly gilt in compartments, blind tooled binding edges, gilt edges.

Provenance: With ownership stamp on title (illegible).

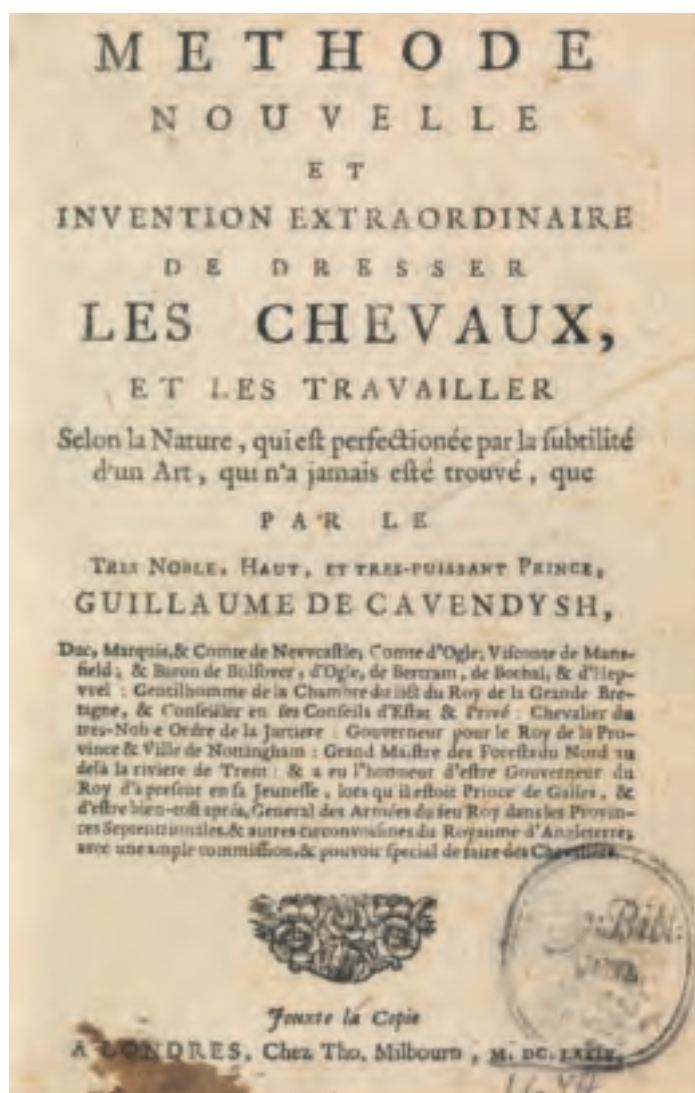
COMMENTARY:

Second edition of the French translation of Cavendish's *A new method* (Paris 1667), his second manual (see above), and first edition in 8vo format. The text is the same as in the first edition, but with a different arrangement of the chapters:

The title-page (verso blank), is followed by Newcastle's dedication to Charles II, King of England (pp. (3)-(4)), preface (pp. (5)-(13)), and a newly added Table on pp. (14)-(24). The text of book 1 (beginning with the chapter 'Des divers auteurs qui ont écrit de l'art de monter à cheval ...') is on pp. 1-117. Book 2 (chapter I: 'Pour monter & dresser les chevaux sur le terrain'), on pp. 118-217. Book 3 (chapter I: 'Pour dresser, & faire aller les chevaux, en toutes sortes d'airs, selon ma nouvelle methode'), on pp. 218-239. Book 4 (chapter I: 'Contenant toutes les fautes, & vices des chevaux au manege et les moyens de les corriger', on pp. 240-257. Pp. 258-282: 'Abrege de l'art de monter à cheval'; pp. 369-375: 'La quintessence de l'art de monter à cheval'. The remaining chapters, mainly on bits and biting (see above), are now united in a Book 5, pp. 283-313; pp. 314-316: Italian, Spanish and French names (qualifications) given to horses ('Noms que les curieux donnent aux chevaux de manege').

REFERENCES:

Menessier II, 249; Wells 1390; Toole Stott 2181.



No. 148, title-page

149

CAVENDISH, William

Neu-eröffnete Reit-Bahn welche erst durch [Herzog Wilhelm von Newcastle] erfunden und in Englischer Sprache ans Licht gebracht; hernach durch Herrn von Solleisel ... ins Frantsösische versetzt ... anjetzo aber ... ins reine Teutsche gebracht von ... Johann Philipp Ferdinend Pernauer, Herrn von Pernay, Freiherrn. Nouvelle methode pour dresser les chevaux, en suivant la nature & même la perfectionnant par la subtilité de l'art ... Traduction nouvelle fur l'original Anglois. Avec des annotations, ou supplemens ... par Monsieur De Solleysel ... En suite ... mise en Alleman ... par Jean Philippe Ferdinan Pernauer, Baron de Pernay.

Nuremberg, Johann Michael Spörlin for Jean Zieger & George Lehmann, 1700. Folio. (size of the leaves 340 x 213 mm). (30), pp. 1-290, 293-301, (1, blank). Collation: π⁶, *⁴, 2*⁶, A-Z⁴, Aa-Nn⁴, Oo⁶. First title-page printed in red & black, with folding engraved title, 12 folding and 68 double-page and one full-page (20) engraved plates, numbered 1-82, partly copied from the plates illustrating the editions of Cavendish's first manual (see nos. 144-146), a full-page engraved coat-of-arms of the dedicatee printed on the verso of the second title-page, and 8 half-page engraved plans for training in the text; woodcut head- and tail-pieces and initials. Contemporary mottled calf, spine gilt in compartments with title lettered in gold, gilt binding edges (hinges weak).

Provenance: With the armorial ex-libris of J.G. Blaauw.

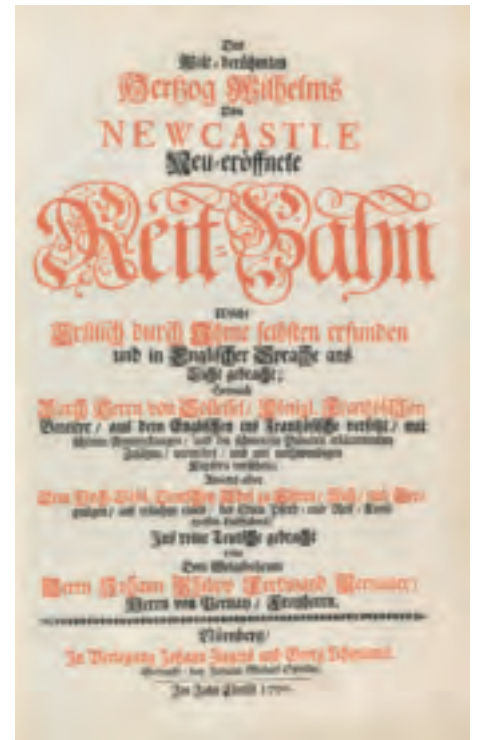
COMMENTARY:

Second edition of the augmented translation in French by Jacques de Solleysel of Cavendish's *A new method* (1667) and the first German and bilingual edition – printed in two columns – of this work, together with the German translation of Solleysel's text by Jean-Philippe Ferdinand Pernauer, Baron de Parnay, with copies of the 42 plates illustrating the first manual, *Méthode et invention nouvelle de dresser les chevaux* (Antwerp 1658) and c. 40 newly engraved plates. The first edition of Solleysel's translation appeared in 1677. Further editions were published in 1764 (see no. 148) and 1772 (with new copies of only 54 of the plates).

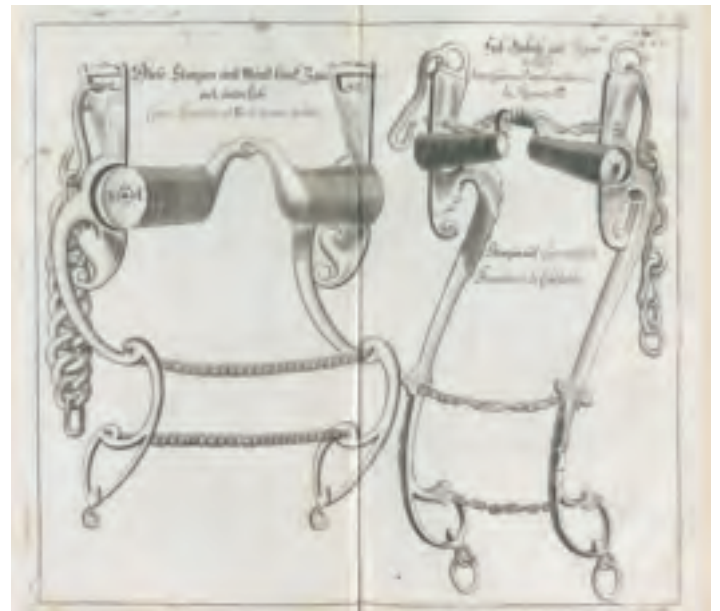
After the half-title ('Der vollkommene Bereuter / Le parfait ecuyer'; verso blank), the folding engraved title (numbered 1) – a copy of the 1658 title – with the text 'Neu-erfundene Anweisung die Pferde abzurichten ... La method nouvelle pour dresser les chevaux ... 1700'; the German title-page (verso blank), the French title-page with the coat-of-arms of the dedicatee on its verso, the dedication by Johann Zieger to Frantz Joseph Schlick, 'Graf zu Bassann (Bassano, Passaun) und Weisskirchen' (1656-1740), dated Nuremberg, 1 March 1700 (pp. (7)-(10)), the first 4 plates (numbered 2-5) copied from the original plates illustrating the 1658 edition, the 'Avertissement by Solleysel in German and French (pp. (11)-(15), the preface (pp. (16)-(20), 'Die Namen, so man gemeinlich denen Schul-Pferden zu geben pfliget'. (pp. (21)-(23), and the Index (pp. (24)-(30)), follows the text: Book 1, pp. 1-100, illustrated with plates 6-12; Book 2, pp. 101-202, illustrated with plates 13-46; Book 3, pp. 203-224, with plates 47-78; and Book 4, pp. 225-241; the 'Kurtzer Begriff / Abrege is on pp. 242-301, with plates 79-82 with bits.

REFERENCES:

Mennessier II, 250; Lipperheide 2912, note; Wells 1394; Nissen 852; Toole Stott 2183.



No. 149, title-page



No. 149, plate 79

150

CAVENDISH, William

Neueröfnete Reitbahn oder vollkommener Stallmeister [durch Wilhelms Herzog von Neukastel] worinnen eine neue Methode die Pferde zu dressiren und nach der Natur und Kunst abzurichten gelehret wird. Von ihm selbst in englischer Sprache beschrieben, mit des Herrn von Solleisel ... Anmerkungen und Zusätzen in das Deutsche übersetzt von Johann Philipp Ferdinand Freyherrn von Pernauer ... Neue verbesserte Auflage.

Nuremberg, Gabriel Nicolaus Raspe, 1764. Folio. (size of the leaves 372 x 230 mm). (8), 104 pp. *Collation*: *², 2*², A-Z², Aa-Cc². With double-page engraved title, 16 folding (including a copy of the full-page plate no. 20 from the 1700 edition) and 65 double-page engraved plates, numbered 1-82, the same plates as in the 1700 edition (see no. 149) partly copied from the plates illustrating the editions of Cavendish's first manual (see nos. 144-146), and 8 half-page engraved plans for training in the text; woodcut head- and tail-pieces and initials.

Contemporary sheep, ribbed spine.

Provenance: With ownership's stamp on the recto of the back cover of Dr. F. W. Kahnt, Basel (before 1957); above this stamp in handwriting: 'Erworben am 12/10/1957 von F. Rosshard in E... für Fr. 700.- von [stamp of Dr. Kahnt].

COMMENTARY:

Second (more sober) edition of the translation into German by Jean-Philippe Ferdinand Pernauer, Baron de Parnay of the augmented translation in French by Jacques de Solleysel of Cavendish's *A new method* (1667), illustrated with the same plates from the bi-lingual 1700 edition. The first edition of Solleysel's translation appeared in 1677. The first edition of the German translation came out in 1700; a third edition was published in 1772 (with new copies of only 54 of the plates).

After the double-page engraved title (numbered 1) – a copy of the 1658 title and the same as used in the 1700 edition with only the date altered in 1764, the German title-page (verso blank), the 'Avertissement' (Vorbericht) by Solleysel (pp. (3)-(4), 'Die gewöhnlichsten Nahmen der Schulpferde' (pp. (5), and the Index (pp. (6)-(8), follows the text: Book 1, pp. 1-25; Book 2, pp. 25-65; Book 3, pp. 65-73; and Book 4, pp. 73-80; the 'Kurtzer Begriff (Abregé)' is on pp. 81-104, with plates 2-82 bound at the end.

REFERENCES:

Mennessier II, 246; ; Lipperheide 2912, note; Wells 1403 (Huzard copy); Nissen 853.



No. 149, plate 3



No. 150, title-page



No. 150, plate IV



No. 150, plate 12



No. 150, plate 8

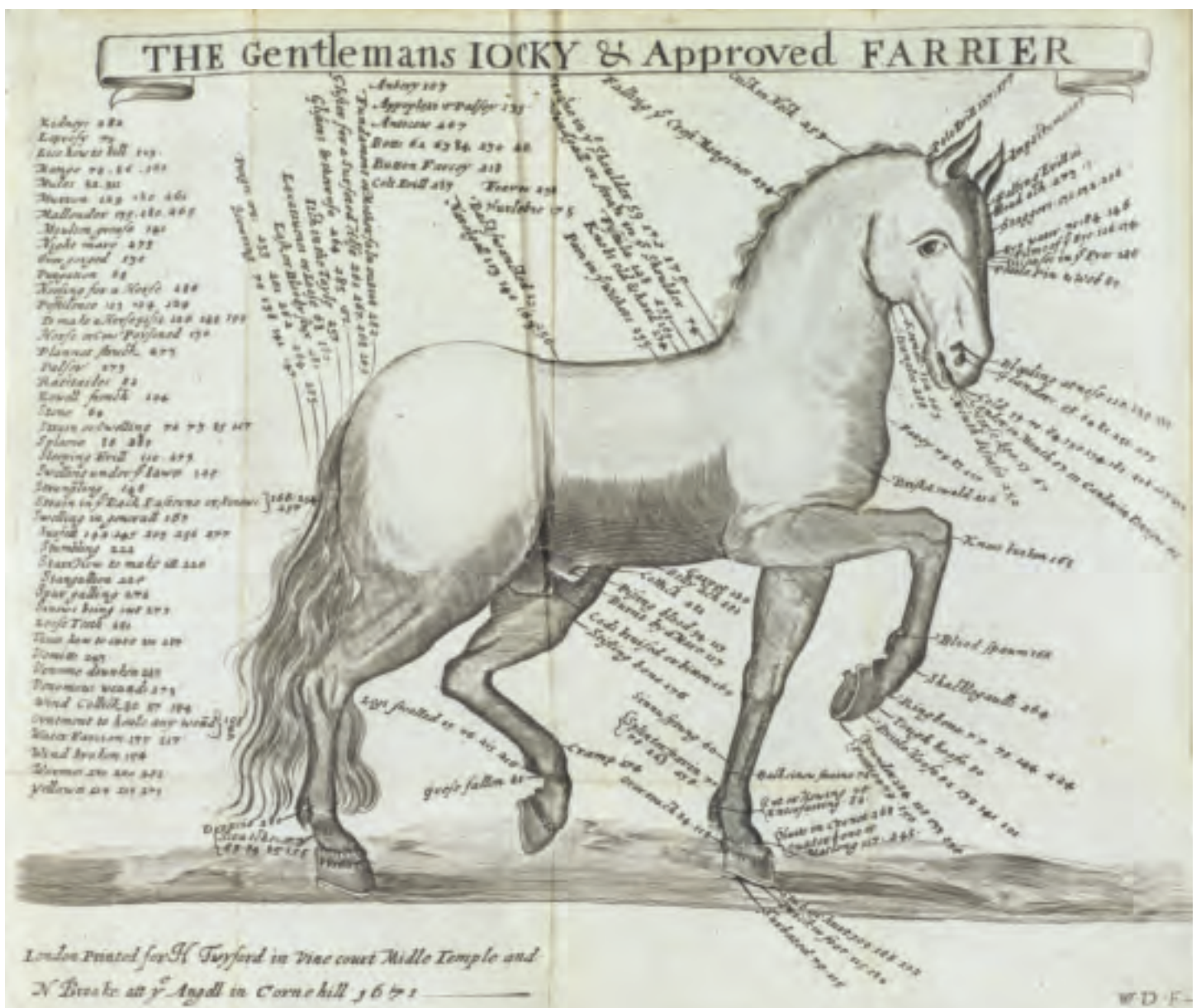


No. 150, plate 41

[HALFPENNY, John], Matthew HODSON a.o.

A very popular book on horsemanship and horse medicine by at least 11 authors, all mentioned on the title, was published in London in 1671. Its title is *The Gentleman's jockey* (see no. 151 for the fourth edition). The book is sometimes confused with Gervase Markham's *The gentleman's accomplished jockey with the complete horseman*, and with [A.S.], *The gentleman's compleat jockey* (see no. 155).

The first of the authors mentioned, 'J.H. Esquire' has been identified with John Halfpenny. The second edition of the book appeared in 1672, and the third in 1674. At least 8 further editions followed until 1721 as well as a translation into German published in Leipzig in 1732. Clearly these books were heavily used 'in the field' and only a few have survived, mostly in poor condition.



No. 151, the folding plate, bound before p. 1

151

[HALFPENNY, John], Matthew HODSON a.o.

The gentleman's jockey, and approved farrier: instructing in the natures, causes, and cures of all diseases incident to horses. With an exact and easie method of breeding, buying, dieting, and otherwise ordering all sorts of horses, as well for common and ordinary use, as the heats and course. With divers other curiosities collected by the long practice ... of J[ohn] H[alfpenny] Esquire, Matthew Hodson, Mr. Holled, Mr Willis, Mr. Robinson, Mr. Holden, Thomas Empson, Mr. Roper, Mr Medcalf, and Nathaniel Shaw. The Fourth Edition.

London, Printed for Henry Twyford & Nath. Brook, 1676. 8vo. (size of the leaves 168 x 105 mm). (16), 300, (4) pp. *Collation*: A-T⁸, V⁸⁻¹ (last blank lacking). With a folding plate, dated 1671, of a standing horse indicating many diseases and with refernces to the text, by 'W.D.F.'; woodcut head-pieces and initials.

Contemporary calf, sides tooled with blind fillets and corner pieces, ribbed spine with light brown morocco title label lettered in gold (damaged), gilt binding edges, edges painted red (hinges weak).

Provenance: With the engraved armorial ex-libris of John Mensure (barrister of), Lincoln's Inn.

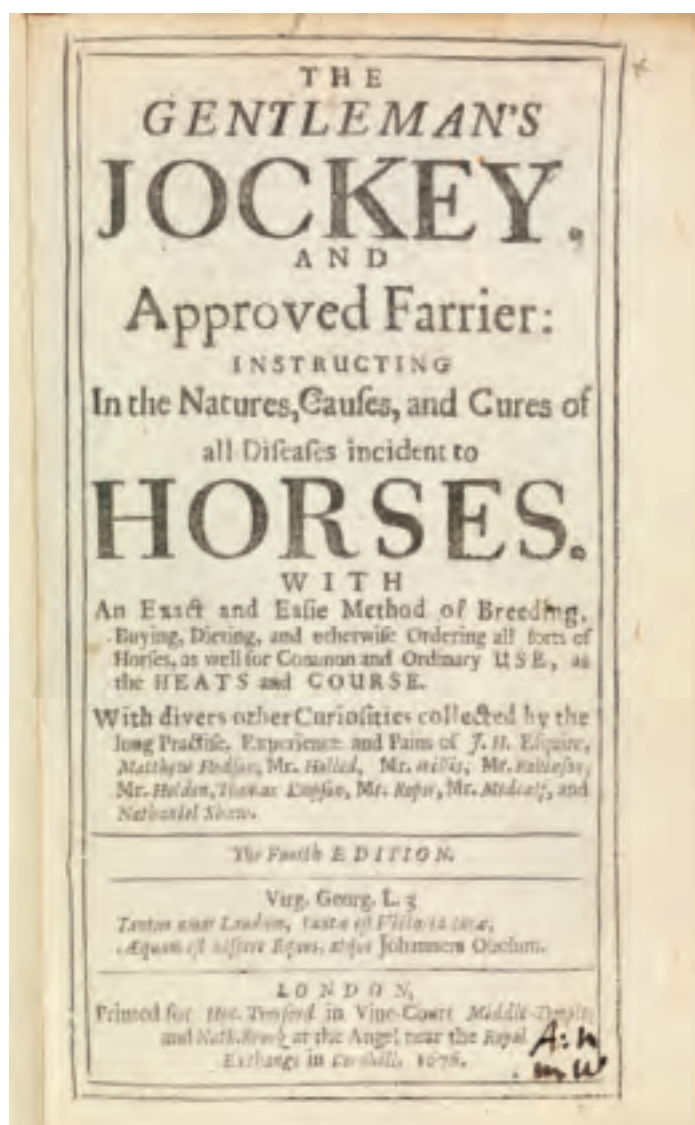
COMMENTARY:

Fourth edition of this very popular book on horsemanship and horse medicine by at least 11 authors.

After the title (verso blank) follow the preface on pp. (3)-(6), and the Table on pp. (7)-(16); preceded by the folding plate, the text is on pp. 1-300: Introduction (pp. 1-4); 'Of the running horse, and divers other choice secrets not formerly published' (pp. 5-57); 'Matthew Hodson's Medicines' (pp. 57-101); and the 279 prescriptions: 'Approved receipts, for the curing of all diseases incident to horses' (pp. 102-300). A stock-list of Henry Twyford follows on the two last leaves.

REFERENCES:

Wing (2nd ed.) H-283C; Huth 24.



No. 151, title-page

SNAPE, Andrew

The biography of Andrew Snape (1644-1707) must be reconstructed from fragments of information, which is not made easier by the fact that both Snape's father as well as his son (Andrew Snape (1675-1742)) shared the same Christian name, and the same job: that of Sergeant Farrier to the King. Samuel Pepys wrote on his copy of the author's portrait that the Snapes had been farriers in royal service for three hundred years. In his dedication to his *The anatomy of a horse*, Snape himself claims the Snapes had been royal farriers for only two centuries. The earliest records to have been found refer to a Robert Snape working for Elizabeth in 1598 and a Richard Snape in 1609. Our Andrew was a farrier to Charles II. When *The Anatomy* was published in 1683 Snape called himself Andrew Snape junior. His father had been appointed Sergeant Farrier to George Monck, Duke of Albemarle, in 1660. Andrew junior served as Groom Farrier from 1669 to 1682, as Yeoman Farrier from 1682 to 1685, and as Marshal Farrier from 1685. By 1699, he had become Marshal and Sergeant Farrier.

On 16 January 1674 farriers were incorporated into a company by royal charter. The Andrew Snape, Sergeant Farrier, who was instrumental in obtaining the charter was presumably the father, though it is likely that the son also played a significant role. The Company of Farriers assumed responsibility for regulating the quality of treatment and medicine for horses within London.

It has been suggested with some plausibility that Andrew Snape's *Anatomy* may well be the outcome of lectures and demonstrations offered to farriers within the context of the Company. Snape clearly hoped that his treatise would help his colleagues to improve their skills. In his dedication he wrote that his intention was 'to instruct Farriers in the Frame, Situation and Use of the Parts of an Horse, which is the Subject of their Care'. Andrew Snape junior issued proposals for printing 'a compleat anatomy of an horse', dated 'From my study at Hampton-Court, March 1. 1681/2; before publishing the book in 1683 (see no. 152). His work is the first great book on equine anatomy in English. Issues with another title-page were published in 1685, 1686 and 1687.

A translation into French by François-Alexandre de Garsault (1693-1778) was published in Paris in 1732, not mentioning the English author (see for other works by Garsault nos. 297-299). In his preface Garsault writes that he engraved the 22 plates with his own hands: 'J'ai dessiné & gravé moi-même les estampes qui y sont jointes, afin de diminuer le prix du livre ...'. This was a rather exaggerated boast as he copied the plates in Snape's original edition which in their turn were copied from Ruini's work. That Garsault was by no means modest appears from the preceding sentence: 'Je crois que je suis le premier François qui a songé à donner à nos Maréchaux une anatomie complete du cheval, & tous les peuples qui nous environment, sçavoir les Italiens, les Allemans, les Anglois (sic!) & les Espagnois nous ont precede de beaucoup; mais j'espere du genie de la Nation que nous les atteindrons dans peu, & que le meme zele qui m'a determine à cette traduction, les animera pour en profiter.' The second edition of this translation appeared in 1734 (see no. 153).

It has been suggested that Snape was encouraged to produce his work by Samuel Collins (1618-1710) physician to Charles II, who himself was working on comparative anatomy. Snape was certainly aware of the latest developments in contemporary science, was personally acquainted with experimental scientists in London and had a fair practical experience of both human and equine dissection. Some of the passages in his book offer practical instruction on how to expose certain structures. He also described the appearance of certain tissues when examined through a microscope.

In spite of the author's protestations of originality Snape's work was mainly based on Carlo Ruini's *Dell'anatomia et dell'infirmata del cavallo* (see nos. 094-095). The plates in Snape's work are exact copies of Ruini's plates without acknowledgement. This plagiarism at least allowed a wider English audience to become familiar with Ruini's work. The appendix on the generation of animals praises Harvey's work and here acknowledgment is made to the original author.

Snape's main interests concerned the nervous system, circulation and growth. The section on blood and embryology is based upon the work of Harvey, Croone, De Graaf (on the structure of the ovary) and Needham (on the placenta), all with due credit given.

LITERATURE:

N. Comden, 'Snape's purging pill for horses – 1692', in: *The Veterinary Record*, 84 (1969), pp. 434-435; – J.D. Blaisdell, 'Andrew Snape (1644-1708) and the beginning of veterinary anatomical instruction in England', in: *Veterinary History*, 6/4 (1990), pp. 134-153; – *DNB* 53, p. 20: art. on his son Andrew Snape (1675-1742); – a facsimile-edition with introduction and commentary was published by David W. Ramey in 1997.



No. 152, additional portrait of the author



No. 152, plate 21

152

SNAPE, Andrew

The anatomy of a horse. Containing an exact and full description of the frame, situation and connexion of all his parts, (with their actions and uses) exprest in forty nine copper-plates. To which is added an appendix, containing two discourses: the one, of the generation of animals; and the other, of the motion of the chyle, and the circulation of the blood.

London, M. Flesher for the Author, 1683. Folio. (size of the leaves 351 x 212 mm). (12), 237, (1), 45, (7) pp. *Collation*: A⁴¹ (first blank lacking), B-Z⁴, Aa-Hh⁴, Ii², A2a-F2^f, G2g². With the additional full-page engraved portrait of the author by R. White, engraved frontispiece with five horses in a meadow by N. Yeates, and 49 full-page engraved anatomical plates, numbered 2-49, title printed within a double line border.

Contemporary mottled calf, spine richly gilt in compartments with red morocco title label lettered in gold.

Provenance: With ownership entries on title-page and p. 1 of Hellen Rawdon (b. 1662), the wife of Sir Arthur Rawdon, 2nd Baronet, of Moira, who was MP for County Down. She was the daughter and heir of Sir James Graham. Hellen Rowdon had a large library of botanical books.

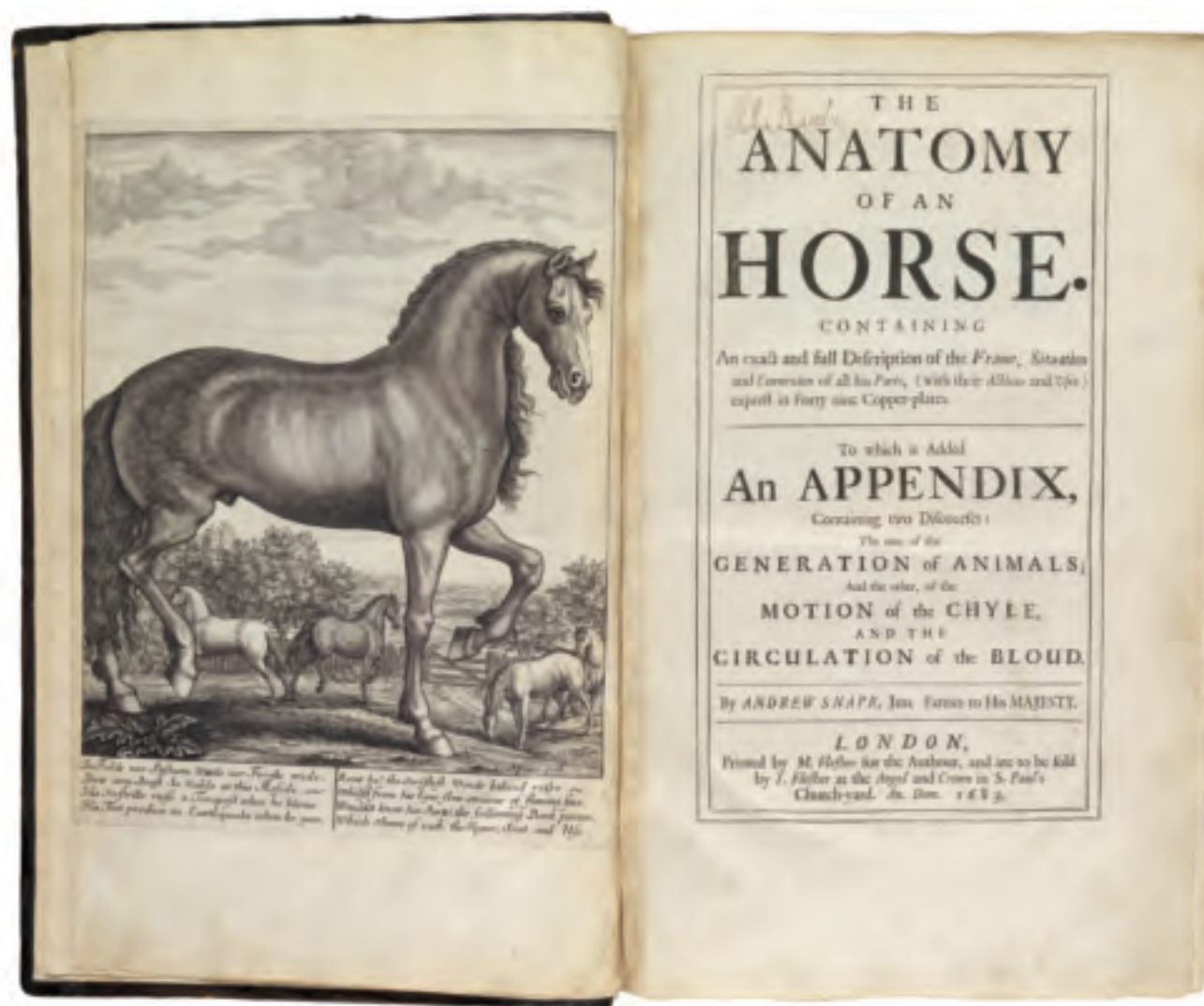
COMMENTARY:

First edition of the first great book on equine anatomy in English by Andrew Snape.

After the additional portrait of the author and the frontispiece, the title-page (verso blank), Snape's dedication to King Charles II on pp. (5)-(7), and the Introduction on pp. (9)-(14), the text follows on pp. 1-237: Book 1, 'Of the lowest belly or Paunch' (pp. 1-67, with plates 2-12), Book 2, 'Of the middle venter, or chest' (pp. 69-99, with plates 13-20), Book 3, 'Of the head' (pp. 101-148, with plates 21-31), Book 4, 'Of the muscles' (pp. 149-194, with plates 32-34), and Book 5, 'Of the bones' (pp. 195-237, with plates 35-44). 'The Appendix containing two discourses: the one, of the generation of animals; and the other, of the motion of the chyle, and the circulation of the blood. By the same author' on pp. 1-45, with plates 45-49. The table is on pp. (2)-(6) ending with the errata.

REFERENCES:

Podeschi 31; Wing S-4382; Huth 26; Cicognara 4622; Waller 10584; Garrison & Morton 298: ('First book in English on equine anatomy'); Nissen 3887.



No. 152, frontispiece and title-page

153

[SNAPE, Andrew]

L'Anatomie générale du cheval, contenant une ample & exacte description de la forme, situation & usages de toutes ses parties. Leurs différences & leurs correspondances avec celles de l'homme. La generation du poulet & celle du lapin. Un discours du mouvement du Chien & de la circulation du sang. La maniere de disséquer certaines parties du cheval difficiles à anatomiser. Et quelques observations phisiques, anatomiques & curieuses sur différentes parties du corps & sur quelques maladies. ... Traduit de l'Anglois.

Paris, Robert-Marc d'Espilly, 1734. 4to. (size of the leaves 250 x 183 mm). XXVII, (1), 340, (4) pp. *Collation*: a-c⁴, d², A-Z⁴, Aa-Vv⁴. With 22 full-page plates engraved by the translator François-Alexandre de Garsault (numbered I-XXII): the first – a horse with the title 'L'anatomie du cheval' in a cartouche at the top –, facing the beginning of the first part is signed and dated 'F.A. Garsault fecit 1731', engraved head- and tail-pieces.

Contemporary mottled calf, spine gilt in compartments with red morocco title label lettered in gold, gilt binding edges, blue marbled edges.

COMMENTARY:

Second edition (or more likely an issue with a new title-page of the first edition (or 'title-edition'): Paris, Barth. Laisnel, 1732) of this very popular book on the anatomy of the horse by Andrew Snape, translated by François-Alexandre de Garsault.

After the title (verso blank), follow the preface of the translator (pp. III-VII), the preface of the author (pp. VIII-XVI), the 'Explication de plusieurs termes tirez du Grec & du Latin ...' (pp. XVII-XXVII), and the approbation on the next page. The first book of the text, 'Du bas-ventre' is on pp. 1-114; the second, 'De la poitrine ou ventre du milieu' on pp. 115-159; the third, 'De la teste ou ventre superieure et des nerfs' on pp. 160-213; the fourth, 'Des muscles' on pp. 214-266; the fifth, 'Des os' on pp. 267-318, followed by the general chapters, 'Instruction sur la maniere de disséquer certaines parties difficiles sans courre risqué de les gâter' (pp. 319-321), and 'Dissertations sur différentes matières anatomiques' (pp. 321-332). The Table is on pp. 333-340; the Errata, and the Privilege on the next three unnumbered pages.

REFERENCES:

Menessier I, pp. 525-526; Nissen 3888.



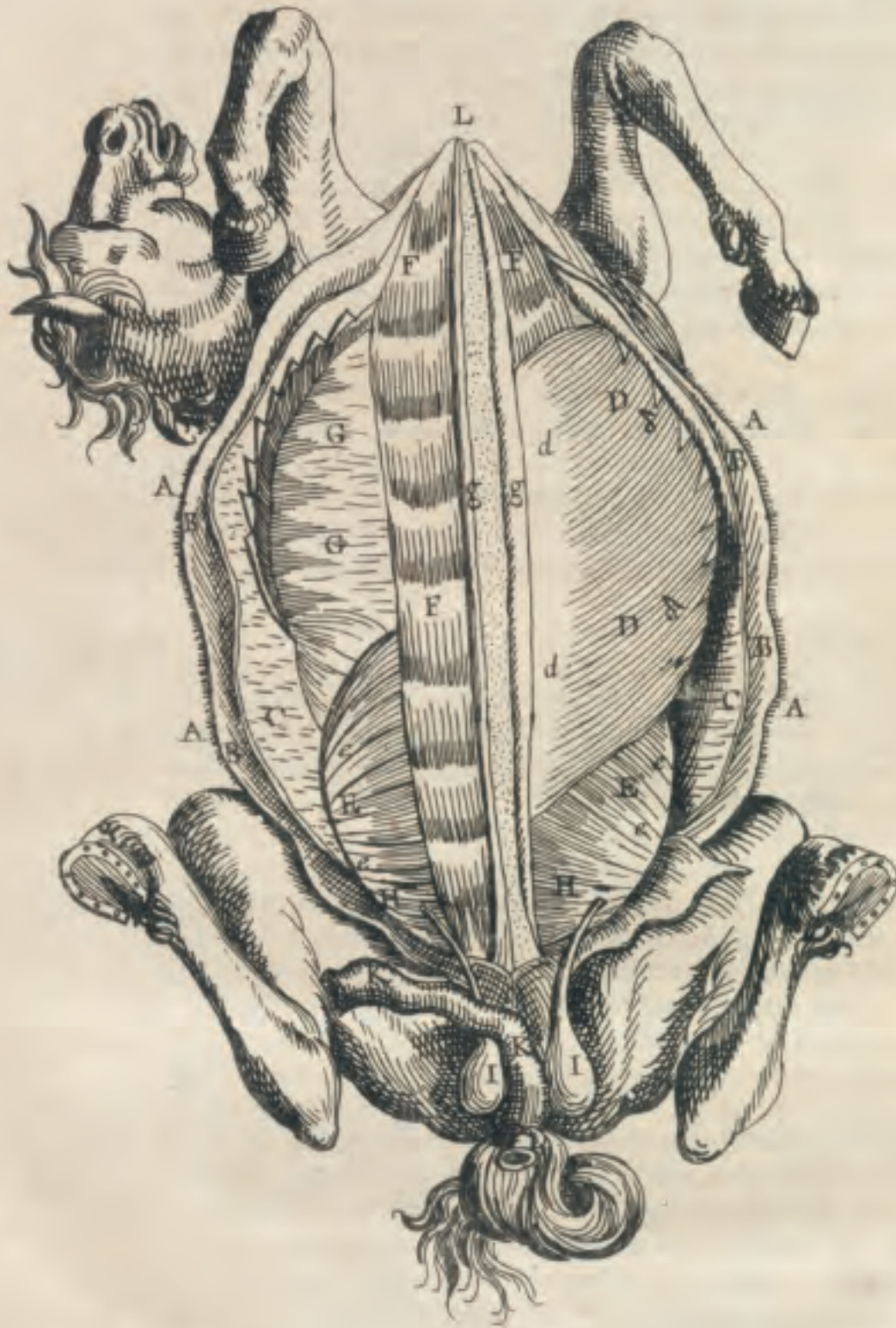
No. 153, title-page



No. 153. Plate I

Pl. II.

p. 13.



LANGBAINE, Gerard

Gerard Langbaine the Younger (1656-1692) led an unconventional life. He was the son of Gerard Langbaine the Older (1608/9-1658), provost of Queen's College, Oxford, and his wife Elizabeth (1613-1692), the daughter of Charles Sunnybanke, canon of Windsor. After his father's death in 1658, Langbaine's mother obviously found it difficult to restrain her son's wilful and unruly character. From 1666 to 1670 he was sent to a school in Denton, Oxfordshire, which his mother hoped would secure his admission to Magdalen College, Oxford. When he failed to gain a place there, she sent him to London, where, in 1672, he was apprenticed to the bookseller Neville Simmons. Within months of his arrival in London, however, Langbaine's older brother William died and he was recalled to Oxford. He matriculated at University College in the same year but never took his degree. Instead, not yet nineteen, he married Mary Greenwood († 1724) and the young couple left for London. They returned and settled in Oxford again shortly afterwards. Langbaine's good intentions seem to have been annulled by the death of their first daughter shortly after having been born in August 1681. In June 1683 he 'left his wife and house in Holywell and went away with a whorish woman' (Wood, *Ath. Oxon.* 4.364).

In the following two years Langbaine squandered his inheritance in London on women, plays, books and horses. Wood calls him 'a great jockey'. He returned to Oxfordshire in 1685, and, after having been reconciled with his wife, lived quietly at Wick in Headington until his death in 1692.

Also in 1685 he published a work devoted to the care and treatment of hunting horses, *The hunter* (see no. 154), which was originally intended as an addition to Nicholas Cox's *The Gentleman's recreation: in four parts, viz. hunting, hawking, fowling, fishing* (London 1674, 2nd ed. 1677). The third edition of Cox's work appeared in 1686 with the title *The Gentleman's recreation: in four parts, viz. hunting, hawking, fowling, fishing, the third edition with the addition of A hunting horse* [by Gerard Langbaine] (London, Jos. Phillips & Henry Rodes, 1686; Wing C-6705), with the same collation as the first edition; further editions of *The Gentleman's recreation* were published in 1695, 1606 and 1721.

Langbaine's declared aim was to praise the hunting horse's 'excellency and advocate the necessity and benefit of the art of keeping them'.

In the last years of his life Langbaine published several books on poetry and the stage, including *Momus triumphans, or, the Plagiaries of the English Stage* (1688), and *A New Catalogue of English Plays* (1688). His works have had a lasting impact on later literary scholars and critics. His specific concern for literary property, authors' rights and the integrity of dramatic texts, significantly contributed to the contents of the first copyright act in England in 1710.

LITERATURE:

H.S. Harvey, *Gerard Langbaine the younger* (Thesis; Oxford 1937).

154

[LANGBAINE, Gerard]

The hunter. A discourse of horsemanship: directing the right way to breed, keep, and train a horse, for ordinary hunting and plates.

Oxford, L. Lichfield for Nicholas Cox, 1685. 8vo. (size of the leaves 180 x 110 mm). (2), 98 pp. *Collation*: A-F⁸, G². With woodcut vignette on title-page.

19th-century three-quarter red morocco, marbled boards, spine with black title label lettered in gold.

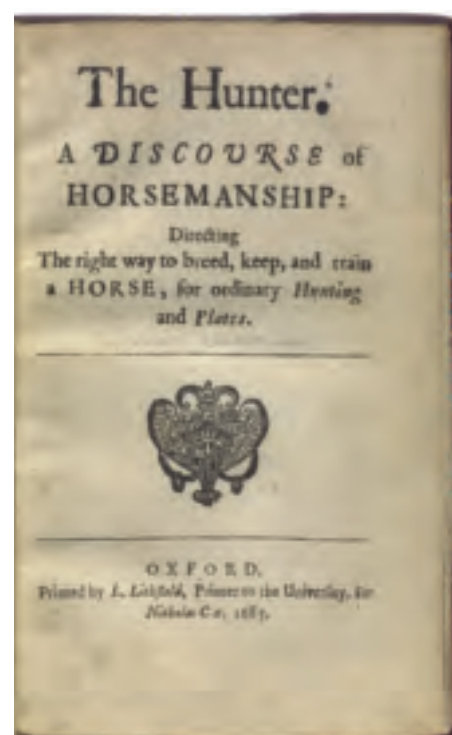
Provenance: With engraved armorial ex-libris of Dodgson Hamilton Madden pasted to the verso of the front cover. Madden (1840-1928) was an Irish Unionist Party MP in the United Kingdom Parliament and subsequently a Judge.

COMMENTARY:

First edition of this work devoted to the care and treatment of hunting horses by Gerard Langbaine the Younger (1656-1692). After the title-page (verso blank) follow ten informative chapters on pp. 1-98. Beginning with a lengthy general discourse on the importance of the horse in times of war and peace and gradually moving on to its significance for man's leisure activities, Langbaine eventually discusses the suitability of different breeds and of specific English breeds for hunting and other sports. He offers his readers advice on how to feed, train, breed and keep hunters, insisting that these valuable animals need proper care to thrive. He specifies 'fifty shillings a year for bread, besides Hay, Straw and a Physick (which all horses of value must be allowed)' and gives detailed instructions on the construction of stables, training and 'covering' of the animals. In this context he advises his readers in great detail on the correct arrangement of 'hunting matches'.

Several chapters of the author's discourse are dedicated to the preparation of horses for racing and 'appearing before the judges'. 'If he [the horse] appears sluggish and melancholy', Langbaine expertly advises, 'then give him half an ounce of Diapunte in a pint of good old Malligo Sack [a potent sailors' punch popular in Shakespeare's time], which will both cleanse his body and revive his spirits...and then for the first week you shall feed him continuously with bread, oats and beans...?.

Langbaine had obviously picked up a few 'tricks of the trade' during his horse racing days in London but he was also passionately interested in horses and their welfare. He conceded that he was 'not very fond of fox hunting' and, perhaps to avoid injuries to horses and riders, goes into particular detail concerning the preparation of a hunter for this sport – down to detailed advice on nail care to adequately preparing a horse for a particular chase. Langbaine's first-hand knowledge and love for horses are apparent in his personal engagement with the topic. But he also appears well-read in these matters, quoting, among others, Cavendish, the Duke of Newcastle as his sources.



No. 154, title-page

REFERENCES:

Podeschi 33; Schwerdt I, p. 258 and IV, p. 24; Wing L-374.

ANONYMOUS ('A.S. Gent?')

155

ANONYMOUS ('A. S. Gent?')

The gentleman's compleat jockey: with the perfect horseman, and experienc'd farrier. Containing, I. The nature of horses; their breeding, feeding, and management in all paces, to fit them for war, racing, travel, hunting; or other recreations and advantages. II. The true method, with proper rules and directions to order, diet and physick the running-horse, to bring him to any match, or race, with success. III. The methods to buy horses, and prevent being cheated; noting the particular marks of the good and bad horses ... IV. How to make blazes, stars and snips: to fatten a Horse with little charge, and to make him lively and lovely. V. The whole art of a farrier, in curing all diseases, griefs and sorrances incident to horses; with their symptoms and causes. VI. The methods of shoeing, bleeding, roweling, purging, and prevention of diseases ... By A. S. Gent.

London, for Henry Nelme, 1696. 12mo. (size of the leaves 150 x 85 mm). (4), 168, (12) pp. *Collation*: A², B-H¹², I⁴, K². Title within printed frame. The frontispiece depicting the anatomy of a horse, mentioned in some of the descriptions of this first edition (but certainly present in the second and following editions), is lacking. Contemporary green morocco, gilt fillets along the edges of both sides, ribbed spine with title lettered in ink, edge painted red (upper hinge weak).

Provenance: With the engraved ex-libris of Thomas W. Lawson pasted to the verso of the first fly-leaf. Thomas William Lawson (1857-1925) was an American businessman and author. A highly controversial Boston stock promoter, he authored numerous books, the most famous of which was *Frenzied Finance: the Crime of Amalgamated*, his controversial account of the formation of the Amalgamated Copper Company. He is also famous for his namesake ship, the *Thomas W. Lawson*, the only seven-masted schooner ever built.

COMMENTARY:

First edition of this anonymous work on the breeding, feeding and management of racing, distance, and hunting horses, the treatment of racing horses, the methods to buy horses, and horse medicine. The identity of 'A. S. Gent[leman]': is unknown. The book was advertised in the anonymous author's other work, *The Husbandman, Farmer, and Grasier's Compleat Instructor* (1697). *The gentleman's compleat jockey* has sometimes been wrongly ascribed to Adolphus Speed, or has been catalogued under the surname 'Gent'. General Frederick Smith, who was never generous, considered that most of the material was stolen from Markham: 'He borrows widely, and through ignorance of the subject writes absolute rubbish' (Smith, *The Early History* 1, pp.365-366). Further editions were published in 1697, 1700, 1711, 1715, 1717, and 1782, testifying to the popularity of the little volume, which apparently held just the sort of information which suited the general and inexpert public taste at the time. The book is sometimes confused with *The gentleman's jockey* compiled by John Halfpenny and others (1671; see no. 151).

The title (verso blank) is followed by the preface, signed by 'A.S.' (pp. (3)-(4)) with the author modestly referring to his 'laboured

work containing all that is excellent to be known, relating to horses and mares, &c. the most necessary and useful creature to man ... not only answers, but much exceeds what is promised in the title page, and is best of its kind that has hitherto been abroad in the world?

The text begins with 'The Gentleman's compleat jockey: with the perfect horseman and farrier' (pp. 1-22), followed by 'The compleat horseman: or, true art of horsemanship ... and first of all, a brief introduction ... to render it more apt to be understood by the reader' (pp. 23-45), 'Short infallible rules to be observ'd and practis'd by every horseman' (pp. 45-72), 'The order of curing horses that are diseased: the causes, the signs, and the cures thereof' (pp. 73-168). The contents are on pp. (1)-(8). Added are 2 leaves with advertisements and a stock list of the publisher Nelme.

REFERENCES:

Wing S-4; Smith, *Early history* I, pp. 365-366; NUC (1 copy).



No. 155, title-page

LA BROUE, Salomon de

Salomon de la Broue (1552-1610) was one of the most important riding masters of the 16th century. Together with Antoine de Pluvinel and Chevalier Saint Antoine, he is of one of the three most important pupils of the famous riding master Giovanni Pignatelli from the Naples school. He and Pluvinel are regarded the founders of the French riding school.

Born in Gascogne, he started his career as a page of the count d'Aubijoux. A few years later he travelled to Italy to become a pupil of Pignatelli who was already teaching Pluvinel. After his return to France he entered the service of the Duke D'Epéron as his equerry, and was appointed stable master of Henry IV, king of France ('écuyer ordinaire de la grande Ecurie du Roi'). His friend, the chevalier de Saint-Antoine, was the 'premier écuyer' of the Royal stables.

Rather late in his career De la Broue published this book on horse riding and training, based on his many years' experience and patient observations: *Préceptes principaux que les bons cavaleries doivent exactement observer en leurs escoles, tant pour bien dresser les chevaux aux exercices de la guerre et de la carrière que pour les bien emboucher* (La Rochelle, Hierosme Haultin, 1593-1594). The publication of his book was not without difficulties. First he lost his original manuscript, then he was arrested together with his friend Saint-Antoine on unclear grounds in La Rochelle, when the first part of his book was in the press there. Both his arrest and his choice of the protestant printer/publisher in La Rochelle suggest that De la Broue was a Huguenot himself. The A second, enlarged edition was published in Paris with the title *La cavaleric François ... Contenant les preceptes principaux qu'il faut observer, exactement pour bien dresser les Chevaux aux exercices de la carrière et de la champagne* (Paris, Abel l'Angelier, 1602; see 156).

Some authors consider him to have been very forceful in his training methods, followed the generally held belief at that time that as an intelligent creature, the animal was responsible for its actions and recalcitrance had to be punished. This view was also expressed in the riding school methods at the time, according to which in most cases horses were not trained, but were broken by force. However, in his writings De la Broue appears to be as patient, as progressive, and as gentle as his contemporary Antoine de Pluvinel. La Broue for instance was concerned about protecting the horse's mouth and started the training of his horses with a snaffle only. He is the first author who mentions flexions of the neck and poll that were expanded and improved upon by E.F. Seidler and François Baucher two centuries later. La Broue also posits as a main principle that the lightness of the horse's mouth has to come from the overall posture and the steady rein contact with a vertical head position. This turned out to be a very important discovery. He is the first author of his generation to admit that the young horse makes mistakes not because it is awkward or aggressive, but because it is anxious and lacks sufficient experience. In general La Broue's great aim was to maintain lightness or 'légèreté' in the art of riding. 'Lightness in the mouth is a prerequisite for the overall lightness of the horse ...', he wrote. He also introduced the concept of yielding in the poll and lower jaw and was against an excessive use of spurs. However, like many equerries of his time, he depended on the generosity of his royal patron, and unfortunately he was unlucky in this respect and he died in total destitution.

La Broue was a great écuyer and a very good teacher. His stories of dressage of various difficult horses are still very readable. La Broue was also a philosopher and a moralist, a 'homme de la Renaissance', combining everything he had learned on his travels to Italy in a masterly book that was very influential in France.



No. 156, book 1, p. 1

156

LA BROUE, Salomon de

La cavalerie François ... Contenant les preceptes principaux qu'il faut observer, exactement pour bien dresser les Chevaux aux exercices de la carriere et de la campagne. Le tout divisé en trois livres. Le premier traicte de l'ordre general et plus facile des susdits exercices et de la propriété du cavalier. Le second des modernes et plus justes proportions de tous les plus beaux airs et maneges. Le troisieme des qualitez de toutes les parties de la bouche du cheval et des divers effets de plusieurs brides differentes pourtraites et représentées par leurs justes mesures aux lieux necessaires. Seconde édition revue et augmentee de beaucoup de leçons et figures par l'auteur.

Paris, Abel l'Angelier, 1602. Folio (size of the leaves 385 x 250 mm). 3 parts in one. (10), 177, (1); 174, (2); 105, (3), 23 (Avis) pp. *Collation*: Δ⁴, A⁴, B-P⁶, Q²; *², Aa⁴, Bb-Hh⁶, Ii², Kk⁶, Ll², Mm⁶, Nn-Oo⁴, Pp-Qq⁶, Rr-Ss²; A², a⁴, b-h⁶, i⁴, k², †-3†⁴. With engraved title-page, 36 full-page and c.120 half-page woodcuts of bits and mouth-pieces, and c. 140 half-page woodcuts of plans for horse training in text; many interesting engraved and woodcut head- and tail-pieces, woodcut initials.

Contemporary mottled calf, spine gilt in compartments with title lettered in gold in second compartment.

Provenance: 17th-century manuscript ownership entry on title of the 'Marquis de Quincy' (1660-1728), book collector and author of the *Histoire militaire du règne de Louis le Grand*, and ex-libris of the Dukes of Bedford, Woburn Abbey, 1873 pasted to verso of front cover.

COMMENTARY:

Second enlarged edition of the first truly remarkable French book about horsemanship written by a Frenchman, the *Cavalerie française* by Salomon de la Broue. The extremely rare first edition of this work was published by Hierosme Haultin in La Rochelle, in 1593-1594: *Préceptes principaux que les bons cavalerisses doivent exactement observer en leurs escolles, tant pour bien dresser les chevaux aux exercices de la guerre et de la carrière que pour les bien emboucher*; later editions appeared in 1610, 1612, 1613, 1620, 1628, and 1646. After the engraved title (verso blank), the preliminaries are bound in disorder: a long poem ('Stances') by De Marivaut on f. Δ3rv, the dedication by Salomon de la Broue to the duke D'Esperon (f. Δ2r), a laudatory poem by the count De Brienne (f. Δ2v), and 2 leaves with laudatory poems by A. Rousseau, I. Boyseul, Mellon, Michel Mourot and Bourgoing (verso of the first leaf blank). The first book is on pp 1-177; the second with a separate title-page: *Second livre des precepts du cavaleric ... Sur l'ordre des plus iustes proportions de tous les beaux airs & maneges qu'on peut apprendre au cheval qui en est capable* (Paris, Abel l'Angelies, 1602), with a woodcut printer's device (?) on title, dedication to the Duke de Mont-Morancy, and the woodcut examples for horse training (pp. 1-174, and an unnumbered leaf for the Table); the third with a separate title-page: *Troisieme livre des precepts du cavaleric ... Tractant des moyens propres à bien emboucher & embroider les chevaux d'ecole* (Paris, Abel l'Angelier, 1602), with engraved printer's device on title, dedication to the baron de Belle-Garde, Grand escuyer de France (p. 3), 3 laudatory poems by Pelletier Ang., La Croix Maron, and Pont-Aymery (p.4), the preface (pp. 5-7), and the text on pp. 8-105 with the Table and Privilege on the following 3 pp. The book closes with the 'Avis du Sieur de la Broue sur le devoir du l'Escuyer de grande Escuyrie' on pp. 1-23. This 'Avis' is added to this second edition for the first time.

REFERENCES:

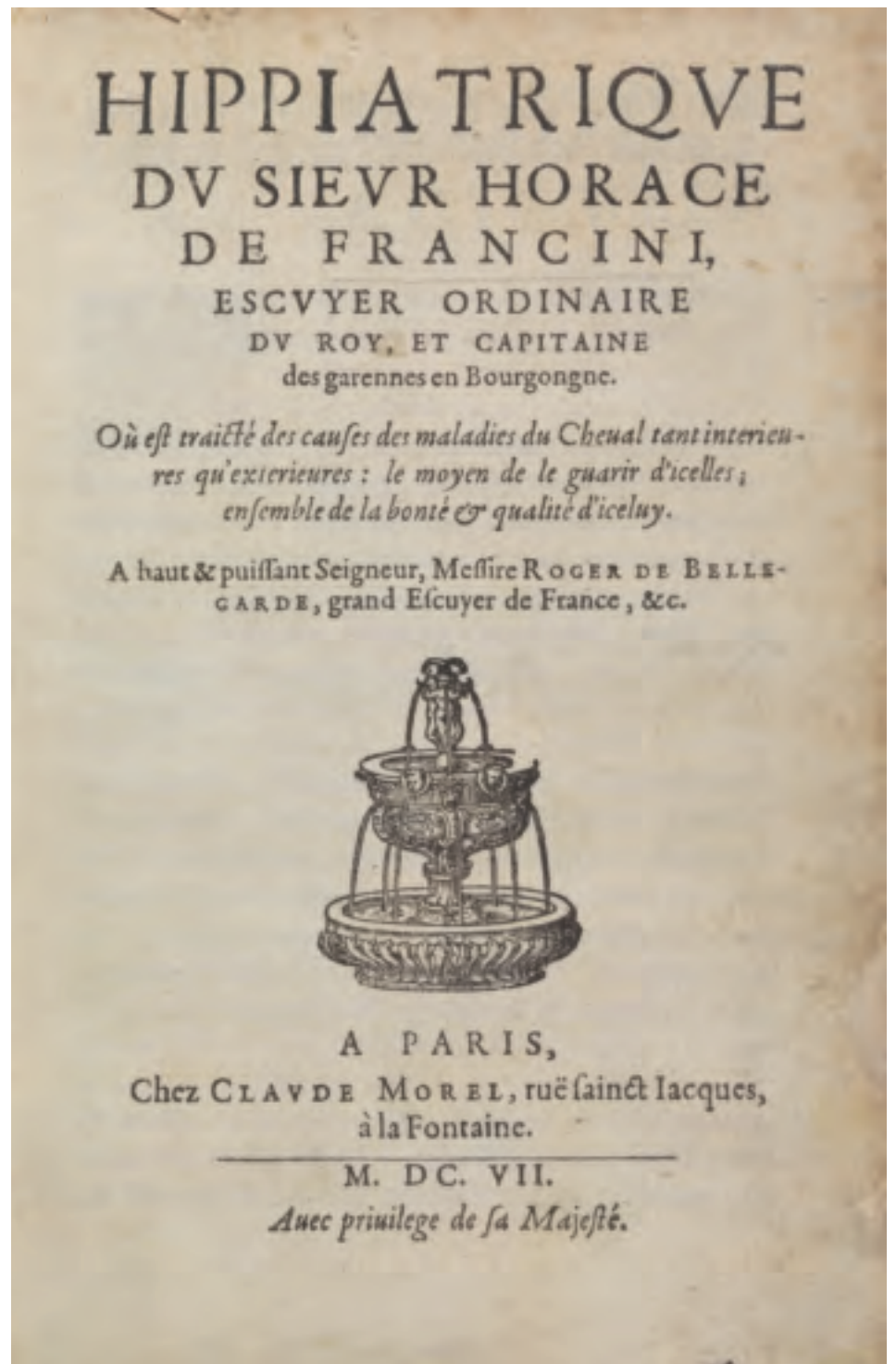
Mennessier II, p. 3ff; Monteilhet 158; Wells 4327; Toole Stott 2064; Nissen 2341.



No. 156, engraved title-page

FRANCINI, Horace de

Horace de Francini (c.1575-c.1610) was an the equerry of King Henry IV. He was a nephew and pupil of Carlo Ruini, and in fact his book, published in Paris in 1607, under the title *Hippiatrique*, is a free translation into French of the second part, on pathology, of Ruini's famous *Dell'anatomia et dell'infermita del cavallo* (Bologna 1598; see no. 094), as Francini himself admits in his dedication to Rogier de Bellegarde (1563-1646), one of the favourite friends of the Kings Henry III and Henry IV (see no. 157). A second edition of the *Hippiatrique* was published by Siméon Piget in Paris in 1646.



No. 157, title-page

157

FRANCINI, Horace de

Hippiatrique. Où est traicté des causes des maladies du cheval tant interieures qu'exterieures: le moyen de le guarir d'icelles; ensemble de la bonté & qualité d'iceluy. A haut & puissant Seigneur, Messire Roger de Bellegarde, grand Escuyer de France, &c.

Paris, Claude Morel, 1607. 4to (size of the leaves 217 x 145 mm). (16), 554 pp. *Collation*: ā⁴, ē⁴, A-Z⁴, Aa-Zz⁴, A2a-Z2z⁴, A3a⁴, B3b²⁻¹. With woodcut printer's device (fountain) on the title-page, woodcut head-pieces and initials. Later mottled calf, spine gilt in compartments with title lettered in gold, edges painted red, marbled end-papers.

COMMENTARY:

One of the two issues of the rare first and only edition of this early French work on horse medicine by Horace de Francini. The other issue has a different title-page, mentioning Marc Orry as the publisher.

After the title (verso blank), preface (pp. (3)-(4)), the dedication by Francini to Rogier de Bellegarde (pp. (5)-(8)), and the Table (pp. (9)-(15); (16) blank), the text of the six books follows on pp. 1-554: Book 1 'Des maladies du cheval': 'De la complexion des chevaux' (Chapter I), 'De la complexion sanguine des chevaux' (Chapt. II), 'De l'embon-point des chevaux' (Chapt. III), etc. (pp. 1-66); Book 2 'Des infirmités du cheval': 'Du cerveau temperé' (I); 'Du verveau fort chaud' (II), etc. (pp. 67-232); Book 3 'Des maladies du cheval': 'Des maux du coeur' (I), 'Du battement du coeur' (II), 'De la syncope' (III), etc. (pp. 233-287); Book 4 'Des Maladies du cheval': 'De la douleur d'estomach' (I), 'Du boulimé ou canine appetance', etc. (pp. 288-357); Book 5 'Des maladies du cheval': 'Des apostumes & ulcers des testicules' (I), 'De l'hernie' (II), etc. (pp. 358-382); Book 6 'Des maladies du cheval': 'Du mal articulaire universel' (I), 'De la sciatique' (II), 'De la douleur de la ioincture de l'espaule' (III), etc. (pp. 383-554).

REFERENCES:

Mennessier I, 507 ('Cet ouvrage est très rare').

MENOU, Seigneur de CHARNIZAY, René de

The famous French equerry René de Menou de Charnizay (Touraine 1578-1651) was director of 'La Grande Écurie' of the Kings Henri IV and Louis XIII. He is the supposed author of an anonymously published work which for the first time in France offered a plan for a separate administration of all official French stud farms. Menou was also governor of the Duke of Mayenne. Somewhat later he became a member of the Royal 'Conseil privé' and 'Conseil d'état'. Menou derived his title 'Seigneur de Charnizay' from the manor Charnizay, which formed part of the barony of Preuilly, Indre-et-Loire. The manor was held by the Menou family. René's son, Charles de Menou d'Aulnay, is probably the most famous scion of the family. He took part in the 1632 expedition ordered by Louis XIII to what was then known as L'Acadie (now Nova Scotia) in Canada.

Although Menou's work on horse training contains many original and important passages, he is best remembered as the friend and favourite pupil of the most famous French riding master of the 17th century, Antoine Pluvinel. Published more than a decade before the famous book on the same subject by Pluvinel, Menou's book is most important for the dissemination of Pluvinel's ideas before Pluvinel's own book was published posthumously by the Flemish engraver Crispijn van de Passe II in 1623 under the title *Le Maneige Royal*, with magnificent engravings, though without having been properly edited. In 1625 the book was published in its complete form, after extensive editing by Menou de Charnizay, under its definitive title *L'Instruction du Roy en l'exercice de monter a cheval* ('Teaching the King how to ride a horse'; see nos. **166-168**).

Menou's *La Pratique du cavalier ...* was first published in Paris in 1612 (see no. **158**). A second edition appeared in 1614, a third in 1619 (with another issue in 1620); a fourth edition in 1622 (with title editions in 1629, 1636 and 1643), and a fifth, revised and much enlarged edition in 1650; a title edition was published in 1651 (see no. **159**).

In 1660 the work was for the first time re-published under another title, *L'exercice de monter a cheval* (see no. **160**), as mentioned on the title-page, together with the main work of Antoine de Pluvinel, *Le maneige royal* (Paris, Estienne Loyson, 1660; see no. **169**). A last (7th) edition appeared in 1671 (see no. **161**), also, as mentioned on the title-page) together with Pluvinel's *Le maneige royal*, but this time without a separate title-page and with continuous pagination (see no. **172**).



No. 159, portrait of the authpr

158

MENOU, Seigneur de Charnizay, René de
La pratique du cavalier. Par ou il est enseigné la vraye methode
qu'il doit tenir pour mettre son cheval à la raison, & le rendre
capable de paroistre sur la carriere, obeissant à l'ordre des plus
justes proportions de tous les plus beaux airs et maneges.

Paris, the widow of M. Guillemot, & S. Thiboust, 1612. 8vo. (size of the leaves 177 x 110 mm). (8), 148, (2: blank; last blank leaf missing) pp. *Collation*: ā⁴, A-I⁸, K⁴⁺¹. Woodcut printer's device with motto 'Per opposita' on title, woodcut head- and tail-pieces and initials.

Contemporary limp vellum, title written on spine.

Provenance: Ownership stamp on title (illegible), ex-libris of Ph. Deblaise pasted to the verso of front cover.

COMMENTARY:

Very rare first edition of René de Menou's book on horse training, published more than a decade before the famous book on the same subject by Pluvinel, Menou's friend, instructor and master. Menou's book is important for the dissemination of Pluvinel's ideas 'avant la lettre'. It also contains an interesting series of chapters on the various breeds of saddle horses (pp. 8-22).

After the title-page (verso blank), follow the dedication to his master Pluvinel (pp. (3)-(6)), a laudatory poem for the author by Ferron, explicitly mentioning Pluvinel as the inspiring force behind the work ('O genereux esprit qui fais par l'eloquence,/ Par le bon naturel, & par l'experience/ Reluyre la vertu de ce grand Pluvinel ...'; p. (7)), and the Privilege.

The text (pp. 1-148) is divided into chapters on the various horse breeds, 'De quelles sortes de chevaux nous avons ... en France pour nous servir' (pp. 8-22), such as 'Du cheval d'Italy' (p. 11), 'Des chevaux Barbes' (p. 12), and 'Des chevaux du Comté de Bourgogne' (pp. 19-22); the first steps for training horses: 'De la maniere de choisir un cheval ...' (pp. 23-27), 'Des moyens qu'il faut tenir pour commencer un cheval' (pp. 27-34), 'Pour commencer à metre un cheval dans la main' (pp. 44-49), 'Comme il faut metre un cheval dans le talon' (pp. 49-56), on the various temperaments of the horse (pp. 66-77): 'Du cholere, impatient, & mechant ...' (pp. 62-66), 'Du leger, gentil, & bonne nature' (pp. 66-67); on the first steps of dressage: 'Des moyens qu'il faut tenir pour commencer d'adiuster un cheval' in 13 lessons (pp. 77-106); 'Qu'il y a de diverses sortes d'airs ...' (pp. 107-108); on vaulting: 'Pour les caprioles' in 11 lessons (pp. 108-131); 'De l'air d'un pas, & un sault, & le moyen d'y acheminer un cheval' in 2 lessons (pp. 131-135); 'De l'air des balotades ... groupades' (pp. 135-137); on bits: 'Des emboucheures des chevaux' (pp. 139-144), and ending with the chapter 'De l'occasion qui m'a meu d'escrire' (pp. 144-148).

REFERENCES:

Mennessier II, 187ff. ('Très rare'); Monteilhet 198; Toole Stott 2142.



No. 158, title-page

159

MENOU, Sieur de Charnizay, René de

La pratique du cavalier, ou l'exercice de monter a cheval. Qui enseigne la methode de reduire les chevaux dans l'obeissance des plus beaux airs & maneiges. Reveu, corrigé et augmenté par luy-mesme; avec les figures, pour en donner l'intelligence. Ensemble un traité des moyens d'empescher les duels, & bannir les vices qui les causent.

Paris, Guillaume & Jean-Baptiste Loyson, 1651. 4to. (size of the leaves 216 x 162 mm). (24), pp. 1-79, 90-123, 134-243, 218, 245, (8) pp. *Collation*: π², χ⁸, A-Z⁴, Aa-Ee, [Ff]⁴. With the full-page engraved portrait of the author by F. Chauvéau, with engraved poem at the bottom, engraved frontispiece of the 'Vraye posture de bel homme de cheval ...' (referring to part 1, chapt. 17, p. 34), and 4 double-page engraved plates in a frame on horse training at the beginning of part 1-4; woodcut head- and tail-pieces, and initials.

Modern overlapping vellum, edges painted red (bound by Lobstein-Laurenchet).

Provenance: Ownership entry on title 'd'Hermival' and a small 'ex-libris', 'Doesnel. D.H.', pasted on frontispiece: this is a member of the Doisnel family that owned the chateau d'Hermival-les-Vaux in the Dept. Calvados, Basse-Normandie. Probably the same owner added some printed forms and other printed pieces and manuscript annotations to the book (now bound in at the end), including: a 'Memoire pour les pensionnaires de la Maison & College Royal de Sainte Geneviève de Nanterre', a college which the owner entered on 25 Oct. 1747 and left on 8 Oct. 1752; an 'Instruction pour le reception d'un Cheval-Leger de la Garde ordinaire du Roy' with the owner's hand-written note 'J'ay été reçu le 25 Sept. 1753 – je me suis retire en Oct. 1763'. Furthermore an 'Instruction pour les preuves de noblesse dans les Chevaux-Legers de la Garde ordinaire du Roy', and arithmetic instructions and examples in manuscript.

COMMENTARY:

The second issue of the revised, corrected and enlarged 5th edition of René de Menou's book on horse training and the first edition in 4to, as well as the first illustrated edition.

After the portrait of the author and the frontispiece (both not included in the series of quires), the title (verso blank), the dedication to the King by Menou de Charnizay (pp. (3)-(7); p. (8) blank), the Preface (pp. (9)-(17)), the Privilege (pp. (18)-(19)), and the contents on p. (20), follows the text which is divided into five parts: Part 1, pp. 1-76: 'Qui traite de la nature des chevaux en general & particulier ... la premiere obeissance ... de la main et du talon ...' (i.e. is roughly pp. 1-76 of the first edition); Part 2, pp. 77-110: 'Qui fait voir ce qu'il faut faire pour rendre le cheval obeysant aux plus grandes justesses' on the first steps of training horses in 13 lessons (is roughly pp. 77-106 of the first edition); Part 3, pp. 111-157: 'Qui parle des Airs les plus relevez, comme caprioles, balotades, groupades, & un pas, un sault ...' (i.e. is roughly pp. 107-139 of the first edition); Part 4, pp. 159-195, on bits 'Qui enseigne à bien coure la la bague, romper en lice, coure au quintan, & combattre à cheval' (i.e. is roughly pp. 139-144 of the first edition).

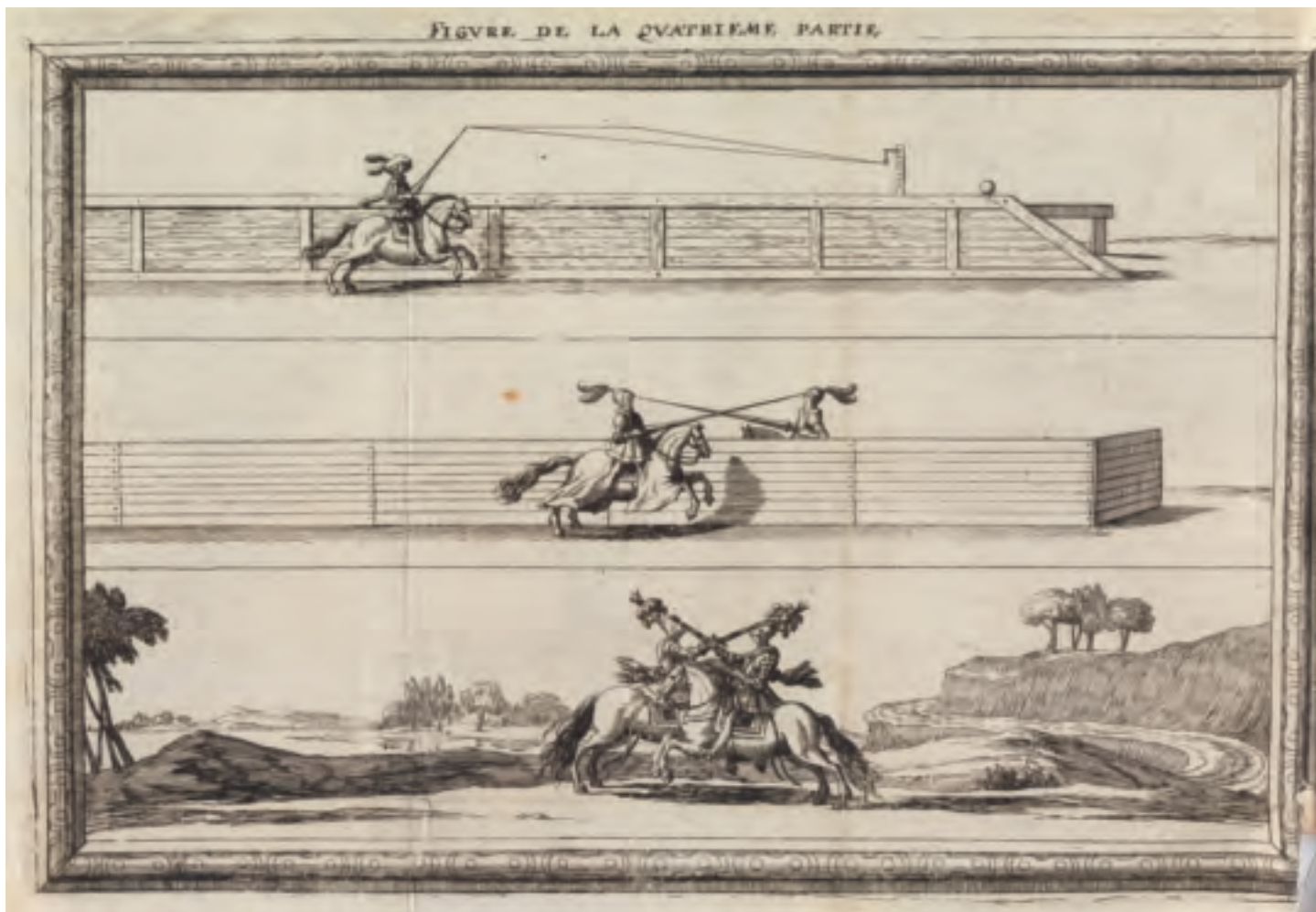
The greater part of this Part 4, including chapters on the military use of horses, is new as is Part 5, pp. 197-210: 'Qui declare quelles sont les emboucheures les plus propres pour les chevaux ...'. Added on pp. 211-245 is a completely new treatise against the practice of duelling as Part 6: 'Traité des moyens pour empescher les duels, et pour bannir vices qui les causent'. The contents of the book are printed on pp. (2)-(8).



No. 159, frontispiece

REFERENCES:

Mennessier II, 188; Wells 5068 (ed. 1650); Toole Stott 2145 (ed. 1650).



No. 160, plate between pp. 174 and 175

160

MENOU, Sieur de Charnizay, René de
L'exercice de monter a cheval, ensemble le Maneige Royal, de Mrs de Pluvinel, et de Charnizay, escuyers de sa maiesté. Enseignant la methode de reduire les chevaux dans l'obeissance des plus beaux airs & Maneiges, pour se rendre bel homme de cheval. ... Dedié a la noblesse francoise.

Paris, Estienne Loyson, 1660. 8vo. (size of the leaves 176 x 115 mm). (8), 296 pp. *Collation*: π⁴, A-O⁸, A⁴. With 5 of the 6 plates (now folding) as in the preceding edition; the portrait and the frontispiece, however, are printed without the engraved poem, resp. the reference underneath; the plate for part 2 is lacking; woodcut head- and tail-pieces and initials.

Contemporary mottled calf, spine gilt in compartments, with title lettered in gold, sprinkled edges.

COMMENTARY:

Sixth edition of René de Menou's book on horse training: the first edition with this title and the first published together with Pluvinel's *Le maneige royal*.

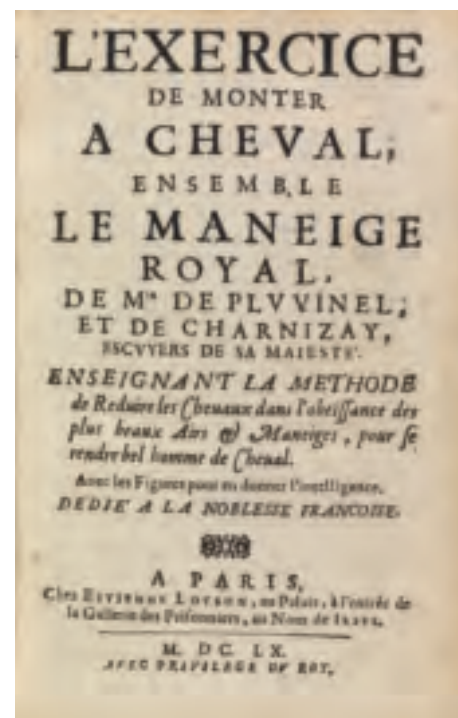
After the portrait of the author and the frontispiece (both not included in the series of quires), the title (verso blank), the contents (pp. (3)-((7)), and the Privilege (p. (8)), follows the text which is virtually the same as in the preceding edition, and is also divided into five parts: Part 1, pp. 1-99 (=98): 'Qui traite de la nature des chevaux ...'; Part 2, pp. 99-128: 'Qui fait voir ce qu'il faut faire pour rendre le cheval obeissant ...'; Part 3, pp. 129-174: 'Qui parle des Airs les plus relevez ...'; Part 4, pp. 175-219, 'Qui enseigne à bien coure la la bague, romper en lice, coure au quintan, & combattre à cheval'; Part 5, pp. 221-232, without the treatise against the practice of duelling (Part 6 in the preceding edition).

PUBLISHED TOGETHER WITH:

As referred to on the first title-page: (2) Pluvinel, *Le maneige royal* (Paris, Estienne Loyson, 1660). See no. 169.

REFERENCES:

Mennessier II, 188; *STC French*, P-1211.



No. 160, title-page



No. 160, frontispiece

161

MENOU, Sieur de Charnizay, René de (& Antoine de PLUVINEL)

L'escuyer françois, contenant l'exercice de monter a cheval, ensemble Le Maneige Royal, par les sieurs De Pluvinel, et Charnizay, escuyers de sa maiesté.

Paris, Estienne Loyson, 1671. 12mo (size of the leaves 157 x 91 mm). (4), 367, (1) pp. *Collation*: π^2 , A-Z^{8/4}, Aa-Gg^{4/8}, Hh⁴. With 4 of the 6 plates (folding and now cropped) of the 1651 edition (see no. 159); the portrait and the frontispiece without the engraved poem, resp. the reference underneath; the plates for parts 3-4 lacking; woodcut head- and tail-pieces and initials.

Modern brown calf, spine gilt in compartments with red morocco title-label lettered in gold.

COMMENTARY:

Seventh edition of René de Menou's book on horse training: the second edition with this title and the second published together with Pluvinel's *Le maneige royal*: pp. 163-367).

After the portrait of the author (the cropped frontispiece is bound at the end), the title (verso blank), and the contents (pp. (3)-(4), follows the text which is virtually the same as in the preceding editions, and is also divided into five parts: Part 1, pp. 1-66: 'Qui traite de la nature des chevaux ...'; Part 2, pp. 67-87: 'Qui fait voir ce qu'il faut faire pour rendre le cheval obeïssant ...'; Part 3, pp. 88-119: 'Qui parle des Airs les plus relevez ...'; Part 4, pp. 120-150, 'Qui enseigne à bien coure la la bague, romper en lice, coure au quintan, & combattre à cheval'; Part 5, pp. 151-162.

PUBLISHED TOGETHER WITH:

As referred to on the title- page: (2) PLUVINEL, *Le maneige royal* (without a separate title-page and with continuous pagination: pp. 163-367; see no. 172).

REFERENCES:

Menessier II, 189.

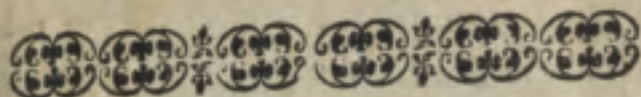


No. 161, frontispiece



No. 161, plate bound before part 2, p. 67

L'ESCUYER FRANÇOIS. 67



L'ESCUYER
FRANÇOIS,
CONTENANT
L'EXERCICE DE MONTER
A CHEVAL,
SECONDE PARTIE.

QUI FAIT VOIR CE QU'IL FAUT
faire pour rendre le Cheval obeïssant
aux plus grandes justesses.

*Des moyens qu'il faut tenir pour com-
mencer d'ajuster un Cheval.*

LORS que le Cheval est reduit
aux termes que j'ay cy-devant
dit, & qu'à l'entour du pillier il
se laisse conduire dans la main
& dans les talons, de son air sur les voltes,
puis la teste contre le pillier de costé à cha-
que main, entre les deux pilliers de costé
deçà & delà des hanches, le sentant sous

F ij



BEAUGRAND (BEAUREGARD), Nicolas

Nicolas Beaugrand lived as a 'Maitre maréchal' in Paris at the end of the 16th century until some time before 1619. In the last editions of his work he is named 'Beauregard'; it is unknown why.

His small and popular treatise had an enormous success throughout France. It was re-published many times well into the 19th century. The numerous subsequent editions are all in 8vo, testifying to the great commercial success in even the remotest parts of France of this concise, simple and undoubtedly cheap little manual, which also offered many prescriptions for horse diseases. In the course of time, however, the small volume became increasingly outdated, as it provided obsolete and sometimes even dangerous cures.

The first edition was published in 4to with engraved illustrations after his death in 1619 (see no. 162; only two copies, including this one, are known to exist); many further editions followed, all in 8vo with crude and greatly reduced woodcut illustrations.



No. 162, p. (8), portrait of the author

162

BEAUGRAND, Nicolas

Le mareschal expert: traictant du naturel, et des marques des beaux et bons chevaux, de leurs maladies & remedes d'icelles. Avec un examen et forme de l'estat de mareschal, et une description de toutes les parties & ossemens du cheval, representez en figures. Dedié à Monseigneur le duc de Montbazon.

Paris, Claude Hulpeau, 1619. 4to (size of the leaves 220 x 170 mm). (8), 48 pp. (text), ff. 49-56 (plates). *Collation*: \bar{a}^4 , A-H⁴. Title-page printed in red and black with woodcut vignette of a horse, some headings in the preliminaries also printed in red, full-page engraved portrait of the author with a printed epigram underneath, and 8 engraved plates (5 of which c.132-137 x 117 mm; and 3 smaller plates of c.50-90 x 66-90 mm), typographical head-pieces, woodcut initials. With some extra prescriptions in manuscript added. Some leaves repaired.

Contemporary vellum, modern ties (restored; contemporary hand-stitched repair of a tear in back cover).

Provenance: Contemporary ownership entry on title: 'Chaulx' (?).

COMMENTARY:

The extremely rare posthumously published first edition – the only in 4to – of this very popular treatise on horses, their diseases and remedies. This original edition, of which only one other copy is known: in the Bibliothèque Mazarine in Paris, is all the more exceptional and interesting because it contains engraved illustrations which were copied on woodblocks in greatly reduced and much cruder form for all later editions.

After the title-page (verso blank) follow the dedication by the publisher Claude Hulpeau to Hercule de Rohan, duke of Montbazon (1567-1654), 'Grand Veneur de France, Lieutenant general pour le Roy au Pais de Picardie ...' (pp. (3)-(4)), the 'Sonnet acrostiche' for the same (p. (5)), the Table of the 42 chapters (pp. (6)-(7)), and the portrait of the author (p. (8)).

The text of the 42 chapters follows on pp. 1-48, 'Qui montre et enseigne tout ce qui est necessaire en cet estat, tant pour connoistre les marques que doivent avoi les beaux & bons chevaux, & leur naturel, que pour les guerir de toutes les maladies, infirmitéz, & accidens ausquels ils sont sujets, par unguents & remedes ... Avec un examen et forme de l'estat de mareschal, et une description de toutes les parties & ossemens du cheval, representée en figures'. These 'figures' were partly based on the plates in the *Hippostologie* of Jean Heroard which was published in 1599 (see no. 044) and (plate 8) on the *Dell'anatomia* by Carlo Ruini (Bologna 1598; see no. 094); they follow on ff. 49-56, together with an explication and description: (1) the skull (3 images), (2) the 'fourchette', (3) the 'eschine' (spinal column), (4) the 'coffre' (chest), (5) the legs, (6) the complete skeleton of a horse, (7) 'Portraict du cheval au naturel', and (8) 'Pourtraict de la cavalle morte et ouverte, avec son poullain' (anatomical image of a dissected mare with her foal still in the womb).

REFERENCES:

Mennessier I, 95 ('Cette édition est de la plus insigne rareté. Ni la Bibliothèque Nationale, ni les bibliothèques des trois écoles vétérinaires, ni les nombreuses bibliothèques publiques ou privées que j'ai visitées en province, ni la bibliothèque Sainte Geneviève, ni celle de l'Arsenal ne possèdent cet ouvrage. Huzard ne l'avait pas, et je ne l'ai jamais vu annoncé dans aucun catalogue de vente depuis 30 ans. Le seul exemplaire que j'ai rencontré se trouve à la Bibliothèque Mazarine').



No. 162, title-page



No. 162, plate 8, p. 56

LA NOUË, Pierre de

Hardly anything is known about Pierre de la Noue (late 16th cent. - c.1640) beyond the scant details that can be gleaned from his work. He is called ‘le Sieur de la Nouë, Gentilhomme François’ in the privilege for the 1620 edition of *La Cavalerie françoise et italienne*, so he was probably also of noble extraction.

Mennessier speculates that La Nouë’s books may have been published abroad (Strasbourg in the case of the 1620 edition, Geneva in the case of the 1624 and 1643 versions) because the author lived in, or frequently visited these cities, perhaps also because he was a Calvinist: ‘... il est bien possible que, comme son homonyme – et peut-être parent – La Noue dit Bras-de-Fer, il fût calviniste, auquel cas sa résidence ou tout au moins sa présence fréquente à Genève, quartier général des Calvinistes, serait ainsi expliquée.’

Unlike most of the French authors on horsemanship who taught students, and were virtually all court noblemen, associated with a Parisian *Académie*, the royal court, or both, Pierre de la Nouë taught *manège* horsemanship in the province. His students undoubtedly came from the wealthiest and most elitist provincial noble families, who could afford the time and expense needed to master the type of horsemanship described in La Nouë’s manuals. 24 of the 42 plates in the first edition of his *La cavalerie Françoise et Italienne* (Lyon 1620; see no. 163) are dedicated to members of noble families from Germany, Austria and the more eastern regions, such as Jean Wolfgang de Schneckenhau, Georg Baron de Stubenberg, Frederick de Gelhorn & Schwengnigk, Paul Rantzaw, Baron de Herberstein, Antoine d’Oldenburg, comte de Delmenhorst (1550-1619), Guillaume Baron de Gera, Georg Louis Baron de Starenberg, etc.

In the prefatory note to his readers, La Nouë explains his reasons for publishing his book outside Paris and, more specifically, away from the scrutiny and criticism of those affiliated with the court. Although La Nouë’s language in this passage indicates a sincere respect for the monarch himself, it also reveals a rather jaundiced view of the court and its minions. This attitude helps to explain one of the few known facts about this author, which is that he was not an ‘*écuyer du roy*’ and appears in fact to have had no connection to the court at all.

As for La Nouë’s involvement in the ‘*academy system*’, there is no way to know whether he was affiliated with one of the provincial institutions or not. That he did teach horse riding, however, is obvious, even if he did not do so at an academy: only an experienced instructor would have been able to write an instructional manual as detailed as this book. It is also likely that La Nouë trained horses on a regular basis, as his book demonstrates a familiarity with the equine temperament which someone writing from a purely theoretical perspective simply would not have.

La Nouë was and remains a relatively little known author and his manual may not have enjoyed much success in the world of early 17th-century horsemanship, but his text is important, simply because it is one of the earliest treatises in French on the topic of *manège* horsemanship. Its primary interest, however, is the insight it offers on a provincial nobleman’s perspective on horse riding, someone who did not belong to the high-ranking court nobles who traditionally created the new trends that ultimately trickled outward and downward from the court and the courtiers to the provinces and the rest of the nobility. La Nouë nonetheless employed precisely the same terms as La Broue, Pluvinel, Menou, and Delcampe – all noble riding masters affiliated with the royal court – to describe the qualities needed for a successful horseman.

According to the title-page and the Privilege the ‘Premier tableau’ on horse training is only the first of a projected four-part series: the second was to cover bits and biting, the third breeding (*des haras*: stud-farms), and the fourth equine anatomy, horse illnesses, and remedies.

The 1620 ‘Premier tableau’ on horsemanship was republished with the same plates in 1624, this time bound with the second and third ‘*Tableaux*’, after which the first part was not published again.

The titles of the second and third parts in the 1624 edition are: *La Cavalerie françoise, représentant les haras ou races de chevaux au plus parfait estat qu’ils se puissent mettre. En faveur de la noblesse curieuse de retirer, nourrir & eslever de beaux et bons poulains de ses cavales...* [the second *Tableau*]; and *La Cavalerie françoise, portrayant au vray les moyens de bien donner les mords aux chevaux, selon le merite de leurs bouches. Avec plusieurs differens desseins*



No. 163, p. 49

tant de cavessons & de branches, que d'emboucheures & gourmettes [the third Tableau]; bound with *La Cavalerie françoise ou l'art de bien dresser les chevaux selon les preceptes des bonnes ecoles de France et d'Italie, tant pour le plaisir de la carriere & des carozels que pour le service de la guerre* [the second edition of the original first Tableau] (Geneva: Pierre & Jaques Chouet, 1624).

A third version of La Noue's work appeared in 1643; it contained only the second and third Tableaux, while the original 1620 treatise had been dropped. The promised fourth Tableau, on veterinary matters, was never published.

LITERATURE:

T.J. Tucker, *From destrier to danseur, the role of the horse in early modern French nobility* (Thesis; 2007), pp. 111-184;



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LA NOUË, Pierre de

La cavalerie François et Italienne, ou l'art de bien dresser les chevaux, selon les preceptes des bonnes écoles des deux nations. Tant pour le plaisir de la carrière et des carozels, que pour le service de la guerre. Naïvement représentée en quatre tableaux. Premier tableau.

Lyon, Claude Morillon, 31 July 1620. Folio (size of the leaves 358 x 238 mm). (4), 157, (3) pp. *Collation*: ¶2, A-S⁴, T⁶, V². Woodcut printer's device, coloured by hand, on title, 42 full-page engraved plates (c.230-335 x 110 x 200 mm), all beautifully coloured by a contemporary hand, of which 12 on dressage, 23 plans for training, with riders, 4 knights engaged in battle, and 3 on tilting at the ring, all possibly by the engraver Jacques de Heyden at Strasbourg (see below); woodcut head-pieces and initials.

Contemporary vellum over boards (top of fore-edge damaged by rodents).

Provenance: (1) Engraved ex-libris: 'Ex Bibliotheca Fran. Comitiss de Haunsperg ...', the 'Camerarius' (Chamberlain) of the Elector of Bavaria, c.1640, pasted to the verso of the front cover; (2) the ex-libris of the well-known collector of horse books J.H. Anderhub, dated 1937, pasted to the recto of the first fly-leaf.

COMMENTARY:

Rare first edition of this work on horse training and dressage by Pierre de la Nouë with all 42 plates finely coloured by a contemporary hand. It is *one of two coloured copies known to exist*, and one of the two 1620 issues of this original edition, printed in Lyon by Claude Morillon as stated in the colophon at the end (p. (2)): 'Ce premier Tableau a esté achevé d'imprimer, le dernier jour du mois de Juillet, l'an ... mil six cents vingt, a Lyon par Claude Morillon ...'. There are also copies with an engraved title by Jacques de Heyden (Strasbourg 1573-Brussels 1645), mentioning the engraver/publisher Jacques de Heyden (at that time active at Strasbourg) as the publisher. A third issue has an engraved title-page mentioning Claude Morillon as the publisher, dated 1621. The 42 plates are stylistically so close to this title-page that they can safely be ascribed to Jacques de Heyden as well.

After the title-page (verso blank) and the preface 'Aux cavaliers', with the note 'L'imprimeur aux marchands estrangers' at the end (pp. (3)-(4)), the text follows on pp. 1-157, divided into three parts: (1) on training and dressage (pp. 1-55), on military exercise: 'Traité des passades, et autres exercices militaires' (pp. 56-110), and (3) on the training and procedures in a riding academie: 'Traicté des airs et maneges relevez' (pp. 111-157), followed by 2 pp. of the Table and the colophon; the Privilege, dated 1620, is on the last page.

REFERENCES:

Mennessier II, 45-47; Nissen 2380; Schrader 1328; Wells 4401; Toole Stott 2076; for Jan (Jacques) (van) de(r) Heyden: Benezit V, 530.



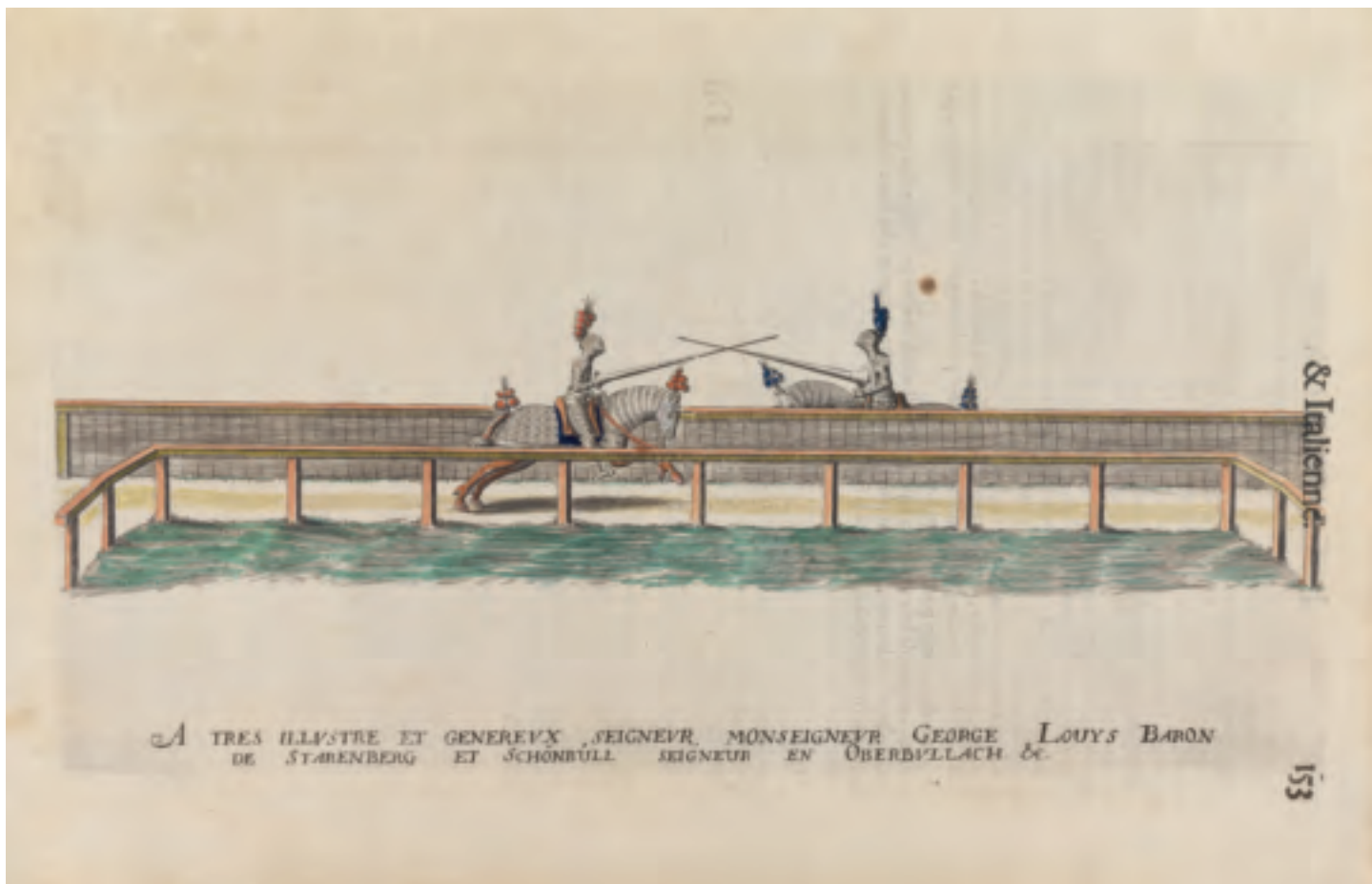
No. 163, title-page



No. 163, p. 33



No. 163, p. 99



No. 163, p. 153

PLUVINEL, Antoine de

Born in the town of Crest, then in the province of the Dauphiné in France, Antoine de Pluvinel (1552-1620) was sent by his father Jean Pluvinel to Italy already at the age of ten to begin studying horsemanship under Giovanni Battista Pignatelli in the famous Academy of Naples, which had originally been founded by Federico Grisone. He trained under Pignatelli until 1571 or 1572, and then returned to France to study under M. de Sourdis before becoming the ‘premier écuyer’ to the Duc d’Anjou (1551-1589), who would later become King Henri III of France (1574). Pluvinel accompanied him to Poland where he came to the throne in 1573. After the death of King Charles IX in 1574, Henri returned to France, taking Pluvinel with him, and giving him several honors in the following years. This was continued by his successor, his brother-in-law, who became King Henri IV in 1589, and who also appointed Pluvinel as chamberlain, tutor to the Duc de Vendôme, governor of Grosse Tour de Bourges, and as sub-governor to the dauphin Louis (1601-1643, the future Louis XIII: since 1610) to whom he also taught horse-riding. The diary of Jean Héroard (main witness of the childhood of Louis XIII) describes the relationships between the King and his sub-governor.

In 1594 Pluvinel – supported by his old friend from the Naples academy, the horseman Saint-Antoine and counselor De Chiverny – founded the ‘Academie d’équitation’ near what is now Place des Pyramides: a long-time dream of Pluvinel. There, the French nobility was trained not only in horsemanship, but also in all the other required accomplishments, such as dancing, dressing fashionably, etc. It can be said that Pluvinel’s influence on the aristocracy lasted from the late 16th century until far into the 17th century. His academy, attached to the royal stables, proved that France was the new centre for the training of horses and riders for young noblemen from all over Europe. Richelieu, the future Prime minister of King Louis XIII, attended the Academy; and so did William Cavendish, Duke of Newcastle, who wrote ‘fill’d France with French Horse-men; which before were fill’d with Italians’ (*A New Method, and Extraordinary Invention, to Dress Horses* (London 1667), p.3).

The shift from the perception of horsemanship as an Italian art was reinforced by the association with royalty. Pluvinel was sent to England in 1603 by Henry IV, to instruct Prince Henry. Apart from the Prince, who died at the age of eighteen in 1612, Pluvinel taught many young noblemen, including the future Duke of Newcastle. He appears in Van Dyck’s famous painting, ‘Charles I riding through a triumphal Arch’ (1633).

Of the two most important 17th-century French riding masters, Salomon de la Broue published the first significant French manual on horsemanship, *La Cavalerie François*, in 1602 (see no. 156), though his book was still influenced strongly by the methods of Federico Grisone. Antoine de Pluvinel was the first of the modern French riding masters, and exerted a great influence on modern dressage.

After Ruel’s translation of the *Hippiatrica* in 1530 (see no. 039), France produced few books on horses or horsemanship in the 16th century. With the appearance of Antoine de Pluvinel’s work on dressage in the early 17th century, the gentler and more elegant French riding style gradually became predominant over the harsh Neapolitan school of high horsemanship founded in Italy by Grisone (see nos. 055-070).

While Grisone’s manual of 1550 accepts and even advocates extreme brutality for overcoming any resistance from the horse, Pluvinel instead prefers a courtly refinement. His return to the gentler methods favoured by Xenophon, also completes the movement from the battlefield to the riding house. Pluvinel uses the exercises purely by way of recreation through which the nobleman might nevertheless develop physical skills in addition to judgement, grace and self-control. This was regarded as establishing the natural moral superiority of human over animal nature without any descent into violence or anger. Pluvinel’s approach requires that the rider never demand ‘more from a horse than half of what he is capable’ based on the conviction that a horse can be treated with patient consideration without any compromise to the natural hierarchy of human dominance. Pluvinel also discusses the making of a ‘judicious horseman’ and describes how by gentle handling he managed a fiery horse called Bonnitte so that ‘It did not take long for him to understand what I wanted of him’ (*The Maneige Royal*, pp. 24, 21, 22). He is credited with the invention of using two pillars for dressage (wrongly, as La Nouë also recorded using them, as did the Greek Eumenes), and he used them extensively in his training of collection and levade. Additionally, he employed the two-track movements,

such as shoulder-in, and volts to supple the horse. He also used praise, careful use of aids, and softer bits (simple curb bits) to get the horse to work with him.

Pluvinel wrote the text for his famous *L'Instruction du Roy en l'exercice de monter à cheval*, also known as the *Manège Royal*, probably in the early 1620s. Issued together with the beautiful illustrations by Crispin de Passe II, it became the most influential training manual for horse and rider.

Crispin (van) de Passe Jr., then living in Utrecht, testified that Prince Maurits of Nassau, the Stadholder of the Dutch Republic, sent him to Antoine de Pluvinel in Paris to give drawing lessons to young noblemen at the latter's riding school which was modelled along Italian lines. In Crispin's day it occupied the ground floor of the Arcade that Henry IV had built between the Louvre and the Tuileries. It must have been while he was teaching in Paris in 1618 that Crispin embarked on a major project: an illustrated edition of the instruction manual for the art of horse riding, written by Pluvinel, the riding master to the young Louis XIII. In many of the 63 (or 64) engravings which Crispin completed in 1623, the King is shown as a sixteen-year-old, receiving instruction in the 'airs' of dressage, such as the 'volte', 'courbette', and 'capriole'. Pluvinel's text is in the form of a dialogue between him and the King. The book opens with the young king saying, 'Let us find out from M. de Pluvinel what is the most perfect understanding of Horsemanship' (*The Manège Royal*, trans. by Hilda Nelson (London 1989), p.15), acknowledging Pluvinel's expertise in training both, horse and rider, at once, while the illustrations are evidence of mutual respect and affection.

Pluvinel's manual was not published until after his death. It was printed in Paris at the expense of Crispin van de Passe Sr., then living in Utrecht, thanks to the efforts of J.-D. Peyrol, Pluvinel's old valet. We learn from the lengthy dedication to Louis XIII that the engraver Crispin van de Passe Jr. was so shocked by the news of Pluvinel's death that he almost dropped his graver. At that moment, barely half the copperplates had been completed. After having settled his financial affairs in Utrecht, Crispin Jr. resumed work on the ambitious project in Paris in April 1621 to finish it in 1623. The copperplates remained in the father's possession, as he had financed the book. The work soon became so successful that it was republished several times, including numerous unauthorised editions and translations. R.S. Toole Stott discussed in detail the ensuing problems in deciding on a definitive text. Toole Scott observed with regard to this first complete edition of 1623 with the title *Le Manège royal* (see no. 164) that 'This is a most difficult book to collate, the plate numbering ... differing from copy to copy' (Toole Stott, *Circus and Allied Arts*, pp. 92-95) with some illustrations being duplicated or left out and variations in the date being added to the printed title.

In 1625 the book was published in an augmented form. This edition is considered to be the definitive version (Paris Michel Nivelle, 1625), issued under the title that has become famous: *L'Instruction du Roy en l'exercice de monter à cheval* (Instruction of the King in the exercise of horse riding). It was edited by Pluvinel's friend and student, René de Menou, Seigneur de Charnizay. The French poem beneath Menou's portrait says that although De Pluvinel deserves all the credit for having made the book possible, eternal renown is due to the Seigneur de Charnizay because he was the driving force behind this 'second edition'; it was he in other words, who completed the text. As identical passages are found in Menou's own manual, the actual authorship is often hard to establish. However, since Menou, being a follower of Pluvinel, would have continued his line if thought, the essentials of Pluvinel's method are undoubtedly preserved (see no. 166).

In 1626 a 'contrefaçon', a pirated edition, was published in Braunschweig, copied from of the first edition of 1623, with faithful, but rather mediocre copies of the beautiful plates by Crispijn de Passe Jr. with the numbering and captions in French and German, together with a first translation in German (see no. 165).

In 1627 Crispin Jr. signed an agreement to deliver his plates to the bookseller Pierre Rocolet for a new edition of the 1625 book which appeared in the same year, together with the first edition of the German translation of the augmented text by Menou (see no. 167). The original plates were re-published in a later state in Amsterdam by Jan Schipper (see no. 170). In 1628 an edition was published in Frankfurt with plates that had been copied by Mathaeus Merian after the 1625 edition. A second edition of this work appeared in Frankfurt in 1670 with Johann Görlin for the heirs of Mathaeus Merian (Kaspar Merian) (see no. 171).

The plates of Pluvinal's work are described by D. Franken, *L'oeuvre gravé des Van de Passe* (Amsterdam 1881), nr. 1360, pp. 279-290. Below follows an overview of the plates in Franken, and the editions 1623, 1626, 1625, 1627, 1666 and 1670 (R = reversed):

SURVEY OF THE PLATES CONTAINED IN THE 6 ILLUSTRATED EDITIONS OF PLUVINEL

| Franken | No.164 1623 | No.165 1626 (copies) | No. 166 1625 | No. 167 1627 | No. 170 1666 | No. 171 1670 (copies) |
|---------|----------------|----------------------------|-----------------|-----------------|-----------------|-----------------------------|
|---------|----------------|----------------------------|-----------------|-----------------|-----------------|-----------------------------|

First Part

| | | | | | | |
|-----|----|-------|-------|-------|-------|---------|
| 1 | 1 | 1 | 1 | 1 | 1 | 1R |
| 2 | 2 | 2 | - | 2 | 3 | - |
| 3 | 3 | 3 | 3 | 4 | 4 | 3 |
| 4 | 4 | 4 | 2 | 3 | 2 | 2 |
| 4* | 5 | 5 | - | - | - | - |
| 5 | 6 | 6 | 4 | 5 | 5 | 4R |
| 6 | 7 | 7 | 5 | 6 | 6 | 5R |
| 7 | 8 | 8 | 6 | 7 | 7 | 6 |
| 8 | 9 | 9 | 7 | 8 | 8 | 7 |
| 9 | 10 | 10 | 8 | 9 | 9 | 8 |
| 10 | 11 | 11 | 10=34 | 10=32 | 10=33 | 9=31=32 |
| 11 | 13 | 12=21 | 9=35 | 11=33 | 11=34 | 10=33 |
| 12 | 12 | 13 | 11 | 12 | 12 | 11 |
| 13 | 14 | 14 | 14 | 16 | 16 | 12 |
| 14 | 15 | 15 | - | - | - | - |
| 15 | 16 | 17 | 16 | 14 | 14 | 15 |
| 16 | 17 | 18 | - | - | - | - |
| 17 | 18 | 19 | 13 | 13 | 13 | 13 |
| 18 | 19 | 16 | 15 | 15 | 15 | 14 |
| 19 | 20 | 20 | 38 | 36 | 37 | 36 |
| 20 | - | - | - | - | - | - |
| 21 | 21 | 22 | 36 | 34 | 35 | 34 |
| 22 | 22 | 23 | 37 | 35 | 36 | 35 |
| 23 | 23 | 24 | 39 | 37 | 38 | 37 |
| 23* | 24 | 25 | 17 | 17 | 17 | 16 |

Second part

| | | | | | | |
|----|----|-------|-------|-------|-------|-------|
| 24 | 25 | 26 | 18 | 18 | 18 | 17 |
| 25 | 26 | 27 | 19 | 19 | 19 | 18 |
| 26 | 27 | 28 | 24 | 22 | 23 | 22 |
| 27 | 28 | 29 | 23 | 21 | 22 | 21 |
| 28 | 29 | 31 | 27 | 25 | 26 | 25 |
| 29 | 37 | 30=38 | 26=32 | 24=30 | 25=31 | 24=30 |
| 30 | 30 | 32 | 29 | 27 | 28 | 27 |
| 31 | 31 | 33 | 30 | 28 | 29 | 28 |
| 32 | 32 | - | 33 | 31 | 32 | - |
| 33 | 33 | 34 | 25 | 23 | 24 | 23 |
| 34 | 34 | 35 | 22 | 20 | 21 | 20 |
| 35 | 35 | - | - | - | - | - |
| 36 | 36 | 36 | 31 | 29 | 30 | 29 |
| 37 | - | - | - | - | - | - |
| 38 | 38 | 37 | - | - | - | - |
| 39 | 39 | 39 | 28 | 26 | 27 | 26 |
| 40 | 40 | 40 | 20 | - | 20 | 19 |
| 41 | 41 | 41 | 59 | 54 | 52 | 51 |

Plates on tournaments

| | | | | | | |
|----|----|-----|----|----|----|----|
| 42 | 42 | 42 | 40 | 38 | 39 | 38 |
| 43 | 43 | 43 | 42 | 40 | 41 | 40 |
| 44 | 44 | 44 | 41 | 39 | 40 | 39 |
| 45 | - | - | 44 | 42 | 43 | 42 |
| 46 | 45 | 45 | 45 | 43 | 44 | 43 |
| 47 | 46 | 46 | 46 | 44 | 45 | 44 |
| 48 | 47 | 47 | 43 | 41 | 42 | 41 |
| 49 | 48 | 48R | 48 | 46 | 48 | 46 |
| 50 | 49 | 49 | 49 | 47 | 47 | 47 |
| 51 | 50 | 50 | 50 | 48 | 49 | 48 |
| 52 | 51 | 51 | - | - | - | - |
| 53 | 52 | 52 | - | - | - | - |

Bits

| | | | | | | |
|------|----|----|----|------|------|----|
| 54 | 53 | 53 | 53 | 52 | 53 | 52 |
| 55 | 54 | 54 | 53 | (52) | (53) | 53 |
| 56 | 55 | 55 | 55 | 51 | 54 | 54 |
| 56* | 56 | 56 | 56 | (51) | (54) | 55 |
| 56** | 57 | 57 | 57 | 53 | 55 | 56 |
| 57 | 58 | 58 | 58 | (53) | (55) | 57 |

Plates on tournaments

| | | | | | | |
|----|----|----|----|----|----|----|
| 58 | 59 | 59 | 47 | 45 | 46 | 45 |
| 59 | 60 | 60 | 51 | 49 | 50 | 49 |
| 60 | 61 | 61 | 52 | 50 | 51 | 50 |

NB 1: 3 different plates were added in the 1625 edition: nos. 12, 21 and 60.

NB 2: Franken 31=32; 33=35; 37=29

Editions in smaller format without plates were published in Paris in 1640 by Anthoine Sommaville, an extremely rare edition (see no. 168); and an edition by Estienne Loyson, together with René de Menou's *L'exercice de monter a cheval* (see no. 169). A re-edition of the latter work came out in 1671 (see no. 172). In 1652 a German text on equine medicine was published, falsely attributed to Pluvinel: *Zwey Bücher auserlesen und bewerth befundener Ross Artzneyen*; a very rare second edition was published in 1674 (Leipzig & Frankfurt, Johann Michael Russ) (see no. 173). Although not by Pluvinel, a short introduction to horsemanship for the benefit of the Spanish guard, was inspired by Pluvinel's methods: *Breve methodo de mandar los cavallos* (Madrid, Antonio Marin 1751 (see no. 174). A translation into Spanish was written in c.1680 (see the not illustrated manuscript no. 175). Added is a curious original purchase contract regarding a sale of two horses by Pluvinel (see no. 176).

LITERATURE:

- H. de Terrebase, *Antoine de Pluvinel ... écuyer des rois Henri III, Henrie IV et Louis XIII* (Lyon 1911); – Hilda Nelson, 'Antoine de Pluvinel. Classical horseman and humanist' in: Antoine de Pluvinel, *The Maneige royal*. Translated into English and introduction by Hilde Nelson (London 1989); – B.K.E. Branderup, *Renaissance reiten nach Antoine de Pluvinel. Reiten wie die Könige. Eine Reitlehre* (Brunsbeek 2003).
 For Chrispijn van de Passe: D. Franken, *L'oeuvre gravé des Van de Passe* (Amsterdam, etc. 1881); – Ilja M. Veldman, *Crispijn de Passe and his progeny (1564-1670). A century of print production* (Rotterdam 2001).



No. 164, plate 37



Figure 1. de D.D. 1. partie. N. de 1. N. de 2. N. de 3.
Sont usés pour la Figure 34. L.L.

164

PLUVINEL, Antoine de

Le maneige royal de monsieur de Pluvinel premier escuyer du Roy. Dedans lequel se void la maniere de bien dresser les chevaux traictant de tout ce qui y est requis & necessaire pour rendre un excellent et parfaict cavalier le tout selon l'usage de ses Academies. Embelly de plusieurs excellentes figures fait au naturel et graveés en taille douce par Crispin de Pas le Jeune. Le tout reveu & corrigé par l'auteur mesme.

Paris, (Guillaume le Noir (& Denis de Cay?)) for Crispin de Passe Sr. from Utrecht, 1623. Oblong folio (size of the leaves 365 x 450 mm). (3) ff., 69 cols. on 18 ff. *Collation*: π -5 π ¹ (2 π : printed title lacking as in many other copies; 3 π : the portrait of Pluvinel with the preface by J.D. Peyrol on its verso lacking), A-S¹. With engraved frontispiece with personifications of Knowledge ('Scientia', with the coat-of-arms of César-Auguste de Bellegarde. M. de Termes, Grand-Escuyer de France on top) and Strength ('Robur', with the coat-of-arms of Antoine de Pluvinel on top), both holding a horse at the bridle, at either side of the engraved title with the coat-of-arms of France and Navarra on top; the portrait of King Louis XIII (280 x 214 mm), dated 1624, and 61 large engravings (c. 210 x 300 mm; out of 63 or 64?): 41 of which on the art of horse-riding and dressage (plates 1-41, including 3 repeats: 29=38, 31=32, and 33=35), 14 on tournaments (plates 42-52, and 59-61), and 6 of various bits (plates 53-58), all engraved by Crispin de Passe Jr.; these plates are printed within one of the 6 different engraved architectural frames of c. 320 x 415 mm, except for the plates of bits (which have a divergent size of c. 350 x 270 mm); engraved head-pieces above cols. 1 and 36, woodcut initials. Modern brown painted pigskin, ribbed spine with title lettered in gold, with gilt armorial stamp on both covers: 'Ex Bibliotheca hippologica I.H. Anderhub'.

Provenance: (1) partly erased ownership's entry 'R. Ballandier' in the margin of the portrait of Louis XIII; (2) 19th-century (?) ownership's entry on frontispiece 'A. Lemaréchal'; (3) ex-libris of J.H. Anderhub, dated 1937, pasted to the verso of the front cover.

COMMENTARY:

Rare first edition of Pluvinel's famous work on horse-riding which was made possible by J.-D. Peyrol, Pluvinel's old valet, and with the beautiful plates by Crispijn de Passe Jr. in their second state, after the addition of the names and numbers on the plates (see e.g. the copy described by Podeschi), characterized by J. Mathorex (*Les étrangers en France ...* vol. 2 (1921), p. 226) as 'les plus belles de celles qui parurent à cette époque'.

The printed title which is lacking in this copy, reads: *Maneige royal ou l'on peut remarquer le défaut et la perfection du cavalier en tous les exercices de cet art, digne des princes, fait & pratiqué en l'instruction du Roy ...*; the imprint states that the *Maneige royal* could be bought from the Paris bookseller Guillaume le Noir (in some copies follows an open line, in other copies this line is filled with the name of a second Paris bookseller, Denys de Cay), Le Noir (perhaps with De Cay) probably also printed the text; the frontispiece (verso blank) is followed in this copy by: (1) the dedication to the King ('Au Roy') by Antoine de Pluvinel, with 3 laudatory poems for Louis XIII by Petrus Valens, P. Petit Bourbon, and M. Thom. Billon on the verso; (2) the portrait of Louis XIII by Crispijn de Passe Jr, with 2 laudatory poems on the present work by D'Audiguier and P. Petit Bourbon on the verso; (3) the dedication, or eulogy to the

King ('Au Roy') by Crispijn de Passe, with the Privilege, dated 20 September 1623 on its verso.

The text in the form of a dialogue between the young king and De Pluvinel is printed in two columns on 18 ff. and is divided into two parts: (1) 'Le Roy demande à monsieur de Pluvinel ce qu'il faut observer pour se rendre un parfait cavalier', cols. 1-35 and plates 1-24; and (2) 'Sa Majesté commence de montrer à cheval', cols. 36-69, and plates 25-61.

The total number of the plates is uncertain (with or without the repeats, etc.) and the collation extremely difficult (see the survey). Mennessier and Franken call for 64, Brunet and Veltman for 63, Podeschi for 61 plates. At least one plate is lacking in our copy: Franken nr. 45 (Fig. 41 (SS)), belonging to the series of tournament plates; = plate 44 in the 1625 Menou edition (see nr. 166). Franken no. 20 (Fig. 18 (S1)), the King on horseback with the Marechal de Souvre, M. Le Grand and Pluvinel, is lacking in all editions (?) and Franken no. 37=29.

REFERENCES:

Mennessier II, 327; Franken, *Van de Passe*, 1359 (pp. 279-87); Veldman, pp. 258, 261-66; Podeschi 21; Wells 6855; Toole Stott 2228; Nissen 3198; Huth 18; Lipperheide 2907; Brunet IV, col. 748; Benezit, VIII, 153.



No. 164, frontispiece



No. 164, plate 50

165

PLUVINEL, Antoine de

Maneige royal ou lon peut remarquer le defaut et la perfection du chevalier, en tous les exercices de cet art, digne des princes, fait & pratiqué en l'instruction du Roy par Antoine Pluvinel son escuyer principal ... Le tout gravé & représenté en grandes figures ... par Crispian de Pas ... Imprimé pour la secunde fois & mis en Alleman a la ville de Brunsvic au despens de Gottfried Müller. Königliche Reitschul. Da beydes der Mangel und Volkommenheit eines Reuters zu vermercken, in allen Exercitiis dieser Fürstl. Und adelichen Kunst, gebraucht und practisirt bey Unterweisung des Königs, durch Antonium Pluvinel ... Zum andermahl aufgelegt und in unsere hochteutsche Sprach vertirt.

Braunschweig, Andreas Duncker for Gottfried Müller, 1626. Folio oblong (size of the leaves 347 x 440 mm). (14), including the frontispiece, 40 pp. *Collation*: π-7π¹, A-V¹. With large engraved crowned coat-of-arms of King Louis XIII on printed title, engraved frontispiece with personifications of Knowledge ('Scientia', with the coat-of-arms of César-Auguste de Bellegarde. M. de Termes, Grand-Escuyer de France on top) and Strength ('Robur', with the coat-of-arms of Antoine de Pluvinel on top), both holding a horse at the bridle, at either side of the engraved title with the coat-of-arms of France and Navarra on top; the portrait of King Louis XIII (280 x 214 mm), here dated 1626, the portrait of the author (203 x 114 mm) copied by Gottfried Müller, and 61 large engravings (c. 210 x 300 mm; out of 63 or 64; the same two plates lacking as in the 1623 edition: Franken, nos. 20 and 45; Franken nos. 32, 35 and 37 are repeats): of which 41 on the art of horse-riding and dressage (plates 1-41, including 3 repeats (other plates repeated than in the first edition): 12=21, 30=38, and 31=37), 14 on tournaments (plates 42-52, 59-61), and 6 of various bits (plates 53-58), all faithfully copied after the original plates by Crispian de Passe Jr.; these plates are printed within one of the 6 different engraved architectural frames of c. 320 x 415 mm, except for the plates of bits (which have a variant size of c.350 x 270 mm); woodcut head-pieces and initials. Contemporary vellum with title written on spine (re-backed, modern green ties).

COMMENTARY:

This edition is considered to be a 'contrefaçon', a piracy, copied from of the first edition of Pluvinel's famous work on horse-riding (see nr. 164), with faithful, but rather mediocre copies of the beautiful plates by Crispian de Passe Jr. with the numbering and captions in French and German; only one plate is copied in reverse (plate 48). As the frontispiece is signed by Wilhelmus Schwan, and the portraits of Louis XIII and Pluvinel by Gottfried Müller, these artists are probably also responsible for copying the other plates in this copy of the first edition. What makes this book important is that it includes the first edition of a translation of the text in German.

The printed title (verso blank) and the frontispiece (verso blank) are followed by: (1) the dedication to the King ('Au Roy') by Antoine de Pluvinel in French and German in 2 columns, with 3 laudatory poems for Louis XIII by Petrus Valens, P. Petit Bourbon, and M. Thom. Billon on the verso; (2) the preface by Gottfried Müller in one column, in German only (verso blank); (3) the portrait of Louis XIII, copied by Gottfried Müller and dated '1626', with 2 laudatory poems on the present work by D'Audiguier and

P. Petit Bourbon on the verso; (4) the portrait of Pluvinel also copied by Gottfried Müller with a laudatory poem on the *Maneige royal* by P. Petit Bourbon on the left and a poem on the tomb of Pluvinel by P. de Reclus on the right, with the preface by J.D. Peyrol in 2 columns in French and German on its verso; (5) the dedication, or eulogy to the King ('Au Roy') by Crispian de Passe in 2 columns in French and German (verso blank).

The text in the form of a dialogue between the young king and De Pluvinel is printed in two columns with the facing French and German text on 20 ff., paginated 1-40, and is divided into two parts: (1) 'Le Roy demande à monsieur de Pluvinel ce qu'il faut observer pour se render un parfaict cavalier', pp. 1-20 and plates 1-25, including one repeat; and (2) 'Sa Majesté commence de montrer à cheval', pp. 21-40, and plates 26-61.

REFERENCES:

Mennessier II, 328-9; Veldman, pp. 265-266; Wells 6857; Toole Stott 2230; Nissen 3199; Brunet IV, col. 749; Benezit, VIII, 153.



No. 165, frontispiece



No. 165, plate 61

166

PLUVINEL, Antoine de

L'instruction du Roy en l'exercice de monter a cheval par Messire Antoine de Pluvinel ... Lequel respondant a sa Maiesté luy fait remarquer l'excellence de sa methode pour reduire les chevaux en peu de temps à l'obeyssance des iustes proportions de tous les plus beaux airs & maneiges. Le tout enrichy de grandes figures ... représentant les ... actions des hommes & des chevaux en tous les airs, & maneiges, courses de bague, rompre en lice, au quintan, & combattre à l'espee, ensemble les figures des brides, les plus nécessaires à cet usage, desseignees & gravees par Crispian de Pas le Jeune.

Paris, Michel Nivelles (for Crispijn de Passe), 1625. Folio (size of the leaves 376 x 245 mm). (14), 207, (1) pp. *Collation*: [8-1=7 ff.], A-Z², Aa-Zz², A2a-F2f². With double-page frontispiece (the same plate of the original 1623 edition with the text re-engraved:

'L'instruction du Roy, en l'exercice de monter a cheval, par messier Antoine de Pluvinel ... Imprimé a Paris au depens de Chrispin de Pas le vieux a Utrecht. 1625'; full-page portraits of Louis XIII, and Roger de Bellegarde by Crispijn de Passe and of Pluvinel (208 x 116 mm, dated 1623, with a poem by Arnoldus Buchelius underneath, by Simon de Passe; Hollstein XVI, p. 180, nr. 105). (The portrait of René de Menou is lacking), and 60 double-page engraved plates: 56 are from the original plates of the first edition with the numbering erased and replaced by a new, more coherent numbering (third state), including 4 repeats (the numbers used here refer to the sequence of the plates in the book, not to the numbering on the plates): 9=35, 10=34, 26=32, and 30=33(=31 and 32 of the 1623 edition); one plate, nr. 44 (numbered 41 on the plate), part of the series illustrating the tournaments with M. de Zuffentes and M. le Baron le Termes at either side of a cavalier with a lance, is not present in the 1623 edition or in the Braunschweig edition (perhaps included for the first time?); 3 of the plates, nos. 12, 21, and 60 are additions, not engraved by Crispian de Passe and illustrating a tournament, with medallions with separate scenes in the margins; woodcut head-pieces and initials.

[The plates: Franken, nos. 2 (rider's dress), 4* (half-naked king), 14 (plans for training), 16 (vaulting horse), 20 (as in all editions), 35, 37-38 (repeats), and 52-53 (plates of the ballet of 1613) are not included].

Contemporary mottled calf, spine gilt in compartments with light brown morocco title label lettered in gold, gilt binding edges, red painted edges, marbled end-papers.

Provenance: Ownership entry on printed title 'Ex libris Caroli Tardif (or Tardis?)'.

COMMENTARY:

First edition of Pluvinel's famous work on horse-riding with the title *L'Instruction du Roy*, and with the revised and augmented text edited by René de Menou, sieur de Charnizay, friend and pupil of Pluvinel. The French poem beneath the portrait of Menou by Crispijn de Passe Jr. (lacking in this copy) states that although De Pluvinel deserves all the credit for having made the book possible, eternal renown is due to Menou because he was the driving force behind this (second) edition. The work is illustrated with the greater part of the beautiful original plates by Crispijn de Passe the Younger, here in their third state (see above).

The double-page frontispiece is followed in this copy by: the printed title (p. (1), verso blank), contents (p. (3)), portrait of Louis

XIII (p. (4)), the dedication to the King by René de Menou (pp. (5)-(9), (10) blank), portrait of De Bellegarde (p. (11), (12) blank), portrait of Pluvinel (p. (13)), and 'Table des figures' on p. (14); the revised and much enlarged text is divided into three parts: (1) pp. 1-70 with plates 1-17; (2) pp.71-115 with plates 18-33, and (3) pp. 117-207 with plates 34-60.

REFERENCES:

Mennessier II, 329-30; Franken, *Van de Passe*, pp. 287-90; Veldman, p. 265; Wells 5843; Toole Stott 2231; Nissen 3200; Huth 18; Brunet IV, col. 749; Benezit, VIII, 153.



No. 166, frontispiece



No. 166, plate 60

167

PLUVINEL, Antoine de

L'instruction du Roy en l'exercice de monter a cheval par Messire Antoine de Pluvinel ... Lequel respondant a sa Majesté luy fait remarquer l'excellence de sa méthode pour reduire les chevaux en peu de temps à l'obéissance des justes proportions de tous les plus beaux airs & maneiges. Le tout enrichi de grandes figures en taille-douce ... ensemble les figures des brides, les plus nécessaires à cet usage, desseignées & gravees par Crispian de Pas le Jeune.

Paris, Pierre Rocolet, 1627. Folio (size of the leaves 400 x 260 mm). (14), 253, (1) pp. *Collation*: [7 ff.], A-Z², Aa-Zz², A2a-R2r². With a double-page frontispiece (the same plate of the original 1623 edition with the text re-engraved: 'L'instruction du Roy, en l'exercice de montrer a cheval, par messier Antoine de Pluvinel ... Imprimé a Paris au depens de Chrispin de Pas le vieux a Utrecht. 1629'; full-page portraits of René de Menou by Crispin de Passe, of Pluvinel (176 x 113 mm), with a poem underneath (by Arnoldus Buchelius) copied by Christian Hagens after the portrait by Simon de Passe; cf. Hollstein XVI, p. 180, nr. 105), of Louis XIII (1624), and Roger de Bellegarde by Crispijn de Passe, and 51 double-page engraved plates (4 of them loosely inserted: 21-22, 29, and 54): from the original plates of the first edition with the numbering erased and replaced by a new, more coherent numbering (third state), including 4 repeats (the numbers used here refer to the sequence of the plates in the book, not to the numbering on the plates): 10=32, 11=33, 24=30, and 28=31, The plates with bits (plates 51-53) are reduced copies after the 6 original plates: Franken, nos. 54-56, 56*, 56**, and 57; 3 plates, nos. 31-33, are added in photocopies: all 3 repeats, respect. of plates 28, 10 and 11; woodcut head-pieces and initials.

The numbering, compared with the 1625 edition is as follows: nr. 1=1, 2 (rider's dress) not present in the 1625 ed. (=Franken, nr. 2), 3-9=2-8, 10=10, 11=9, 12=11, 13=13, 14=16, 15=15, 16=14, 17-19=17-19, 20=22, 21-50=23-52, 51-53(bits)=53-58, and 54=59.

[The plates Franken, nos. 4* (half-naked king), 14 (plans for training), 16 (vaulting horse), 20 (as in all editions), 35, 37-38 (repeats), 40, and 52-53 (plates of the ballet of 1613) are not included].

Contemporary mottled calf, spine gilt in compartments with title lettered in gold (re-backed).

COMMENTARY:

Second edition of Pluvinel's famous work on horse-riding with the title *L'Instruction du Roy*, and with the revised and augmented text edited by René de Menou, sieur de Charnizay, friend and pupil of Pluvinel, edited in 1625 (see nr. 166). It is the first edition with the enlarged text translated into German. The work is illustrated with the most of the fine original plates by Crispijn de Passe Jr, here in their third state (see above).

The double-page frontispiece, dated 1629!, is followed in this copy by: the printed title (p. (1), verso blank), Privilege (p. (3), the facing portraits of René de Menou by Crispin de Passe (p. (4) and that of Pluvinel by Hagens (p. (5); (6) blank), the dedication to the King by René de Menou (pp. (7)-(8), only in French), a portrait of Louis XIII (1624; p. (9)), the dedication to the King by René de Menou in two columns: French and German (pp. (10)-(12)), a portrait of De Bellegarde (p. (13), and 'Table des figures' on p. (14); the augmented text, printed in two columns: French and German, is divided into three parts: (1) pp. 1-86 with plates 1-17; (2) pp. 87-141 with plates 18-30, and (3) pp. 142-253 with plates 31-54.

REFERENCES:

Mennessier II, 330; Wells 4845; Toole Stott 2232; *Reign of the Horse*, pp. 22-25, including two plates showing the King receiving instruction from Pluvinel; Lipperheide 2907; Benezit: VIII, 153.



No. 167, plate 29



No. 167, plate 9



168

PLUVINEL, Antoine de
L'instruction du Roy en l'exercice de monter a cheval par Messire
Antoine de Pluvinel ... Lequel respondant a sa Majesté luy fait
remarquer l'excellence de sa methode pour reduire les chevaux
en peu de temps à l'obéissance des justes proportions de tous les
plus beaux airs & maneiges

Paris, Anthoine de Sommaville, 1640. 8vo (size of the leaves 168 x 108 mm). (8), 143, (1), 84, 172 pp. *Collation*: ā⁴, A-I⁸, Aa-Ee⁸, Ff², Aa-Kk⁸, Ll⁸⁻¹ (last blank lacking). Woodcut head/pieces and initials. Contemporary vellum.

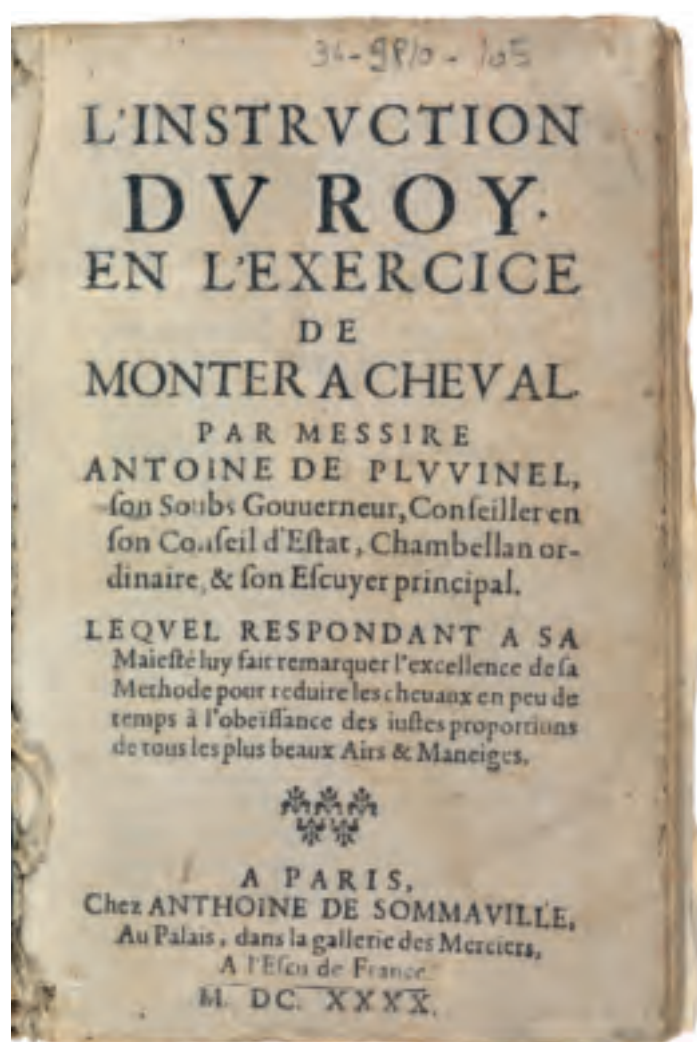
COMMENTARY:

Very rare edition of the French text of Pluvinel only. Mennessier calls this edition: 'à coup sure la plus rare de toutes les editions de Pluvinel'.

After the title (verso blank) follow the dedication to the King by René de Menou (pp. (3)-(6)), and the content (pp. (7)-(8)). The text is divided in three chapters with their own pagination; the last 2 ff. are blank, of which the last is lacking.

REFERENCES:

Mennessier: II, 331-2.



No. 168, title-page

169

PLUVINEL, Antoine de

Le maneige royal, de Mr. De Pluvinel, escuyer de sa Majesté.

Contenant plusieurs discours fais au Roy pour apprendre l'art de bien monter à cheval, & paroistre sur la carrier, à bien coure la bague, romper des lances à la quintaine, romper en lice & combater à cheval ...

Paris, Estienne Loyson, 1660. 8vo. Size of the leaves 176 x 115 mm). (8), 296 pp. (many errors in the pagination). Collation: π^4 , A-S⁸.

COMMENTARY:

An edition of the French text of Pluvinel only. The title (verso blank) is followed by the dedication to the King by René de Menou (pp. (3)-(6)), and the contents (pp. (7)-(8)). The text is divided into three chapters; the chapters on obsolete political questions (pp. 190-207 in the 1625 edition) are omitted.

A second edition Estienne Loyson added with a continuous pagination to his edition of René de Menou's *L'escuyer François contenant l'exercice de monter a cheval* of 1671 (see no. 161).

BOUND WITH:

(1) MENOUE, Sieur de Charizay, René de, *L'exercice de monter a cheval* (Paris 1660). See no. 160).

REFERENCES:

Menessier: II, 332.



No. 170, plate 18

170

PLUVINEL, Antoine de

L'instruction du Roy en l'exercice de monter à cheval par Messire Antoine de Pluvinel, son Sous-Gouverneur, Conseiller en son Conseil d'estat, Chambellan ordinaire, & son Escuyer principal. Lequel respondent à sa Majesté, luy fait remarquer l'excellence de sa méthode, pour reduire les chevaux en peu de temps à l'obéissance des justes proportions de tous les plus beaux airs & maneiges. Le tout enrichy de grandes figures en taille douce, representant les vrayes & naïfves actions des hommes & des chevaux en tous les airs, & maneiges, courses de bague, rompre en lice au quintan, & combattre à l'espée : ensemble les figures des brides, les plus necessaires à cet usage, desseignées & gravees par Crispian de Pas.

Amsterdam, Jean Jacobsz. Schipper, 1666. Folio (size of the leaves 415 x 236 mm). (8), 160 pp. *Collation:* *⁴(including the frontispiece), A-Z⁴, Aa-Rr⁴. With frontispiece copied from the double-page frontispiece of the 1625 edition into a full-page format, dated 1668 (!), with the text: 'L'instruction du Roy, en l'exercice de monter a cheval par Messire Antoine de Pluvinel ... A Amsterdam, Chez Jean Schipper 1668', the portrait of Pluvinel copied by Christian Hagens, and 55 double-page plates within newly cut woodcut frames, from the original plates by Crispian de Passe of the first edition with the numbering erased and replaced by a new, more coherent numbering (later state), including 4 repeats (the numbers used here refer to the sequence of the plates in the book, not to the numbering on the plates): 10=33, 11=34, 25=31 and 29=32; woodcut head-pieces and initials.

[The plates Franken, nos. 4* (half-naked king), 14 (plans for training), 16 (vaulting horse), 20 (as in all editions), 35, 37-38 (repeats), and 52-53 (plates of the ballet of 1613) are not included].

Contemporary mottled calf, spine gilt in compartments, with red title-label, lettered in gold (spine damaged).

COMMENTARY:

First edition printed in the Netherlands with worn impressions of the original plates with unsophisticated woodcut borders. The printed title, with the Privilege, dated 12 May 1655, on its verso is followed by the engraved title, a rather bad copy of the double-page engraved title of the previous editions: 'L'instruction du Roy, en l'exercice de monter a cheval ... Amsterdam, Chez Jean Schipper 1668 (!)' (verso blank), the dedication to the King by René de Menou (pp. (5)-(7)), and the portrait of Pluvinel, copied by Christian Hagens. The text is on pp. 1-160.

REFERENCES:

Mennessier: II, 332; Veldman, p. 266; Wells 5852; Toole Stott 2236; Nissen 3203; Benezit: VIII, 153.



No. 170, title-page



No. 170, plate 55

171

PLUVINEL, Antoine de (& BREUILL POMPÉE, Gabriel de Hollande, Sieur du)

L'instruction du Roy en l'exercice de monter a cheval par Messire Antoine de Pluvinel. ... Neu-auffgerichte Reut-Kunst, von der rechten und aller-gewissesten Art und Weise, Pferde abzurichten, und in kurtzer Zeit zu dess Reuters Gehorsam zu bringen: so dann, wie ein Reuters-Mann sich derselben wol, geschickt und zierlich ... in Gourbeten, Capreolen, Schritt, Sprung und Volten gebrauchen. Desgleichen auch, wie man recht zum Ringel und Quintanen rennen, Speere über die Schrancken brechen, mit dem Schwerd zu Pferde fechten ... Nach dess Autoris vorigem ... vermehrten Exemplar, in die Hoch-Deutsche Sprache fleissig übersetzt, und mit LX ... Kupferstücken geziert.

Wobey noch angehencket dess Herrn Du Breüil Pompee ... Kurtzer Unterricht, von allen Wissenschaften ins gemein; absonderlich aber, wie ein Reuter zierlich und geschickt zu ... Pferde sitzen soll ... Nebenst einer Beschreibung der Eigenschafft eines schönen und guten Pferdes: auch aus der Französichen Sprach in die Hoch-Deutsche getreulich übersetzt.

Frankfurt a/M, Johann Görlin for the heirs of Mathaeus Merian (Kaspar Merian), 1670. Folio (size of the leaves 324 x 195 mm). (12), 201, (3) pp. *Collation:*)⁽⁶⁾(including frontispiece), A-Z², Aa-Zz², A2a-E2e², π². With frontispiece copied from the double-page frontispiece of the 1625 edition into a full-page format by Mathaeus Merian Jr, with the text: 'Des Herrn Antonii de Pluvinel Verneuerte Reut-Kunst ... Wobey noch mit angehenckt dess Herrn Du Breüil Pompee Kurtzer Unterricht, vom zierlichen und geschickten Sitzen zu Pferde ... Franckfurt a/M ... 1670'; large engraved plate with the coat-of-arms of the dedicatee, and 57 double-page engravings (copied after the original plates by Crispin de Passe) without frames, including 4 repeats (the numbers used here refer to the sequence of the plates in the book, not to the numbering on the plates): 9=31=32, 10=33, and 24=30; woodcut head-pieces and initials.

Modern brown mottled calf, triple fillets along the edges of both sides, spine gilt in compartments with red morocco title-label lettered in gold.

COMMENTARY:

Rare second edition of this Merian edition of Pluvinel with the plates copied from the originals by Matthaues Merian Sr of which 3 are in reverse (nos. 1, 4-5) and 15 with completely new backgrounds: landscapes and views on Paris (nos. 14-20, 23-24, 27, 30, 36-37, and 49-50). Brunet says that these copies are 'aussi belles que les originaux'.

The first Merian edition was published in 1628 after the 1625 edition, together with a translation into German, printed in two columns; a second issue was published in 1640 by Wolfgang Hoffmann in Frankfurt a/M. Mennessier, who was not aware of this edition, assumed that the engraved title, dated 1670, was cut for a third issue of the original 1628 edition with the printed title of 1640!

The frontispiece (verso blank), and the printed title (verso blank) are followed by the German dedication by Matthaues Merian to the Spanish commander Don Guillermo Verdugo, dated Frankfurt a/M 20 April 1628 (pp. (5)-(7)), the German preface by Merian (p. (8)), list of plates (p. (9)) and the dedication ('Au Roy') by René Menou in French and German in two columns. The text, printed



No. 171, frontispiece



No. 171, plate 46

in two columns: French and German, is divided into three parts: (1) pp. 1-48 with plates 1-16; (2) pp. 49-79 with plates 17-31, and (3) pp. 80-144 with plates 31-57.

Added to this edition for the first time are two texts with separated title-pages by:

(1) **BREUIL POMPÉE, Gabriel de Hollande, Sieur du**
Abregé des sciences en general. Instruction de la grace, & belle posture, que le chevalier doit avoir à cheval, tres-utile aussi aux femmes ... La description des qualitez d'un beau & bon cheval, en François & en Latin.

Kurtzer Unterricht, vom zierlichen und geschickten Sitzen zu Pferde ... Wie auch von Eigenschaffen eines guten and schönen Pferdes ... Auss dem Frantsösischen in das Deutsche übersetzt. Frankfurt a/M, Johann Görlin for the heirs of Matthaues Merian, 1670. Folio. (pp. 145-163).

(2) **BREUIL POMPÉE, Gabriel de Hollande, Sieur du**
Traité de l'instruction du cavalier, pour le render capable de dresser & emboucher toutes sortes des chevaux sans qu'il aye besoin de l'aide d'un escuyer. Avec un raisonnement universel sur tous les airs du maneige.

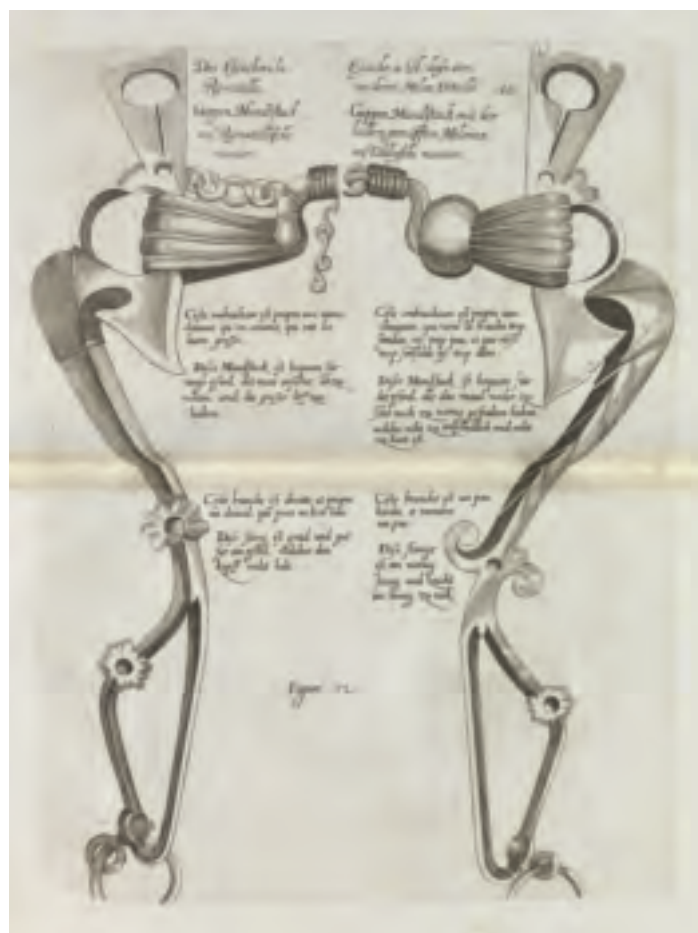
Kurtze Unterrichtung eines Reuters, darauss derselbe ohne Hülffe und Unterweisung eines Bereiters erlernen kan, wie er allerhand Pferde abrichten, und denselben ein gut Gebiss, oder Mundstück einlegen soll. Sampt einer allgemeinen Betrachtung aller Schulen, darinnen man die Pferde abzurichten pflegt. In Frantsösischer Sprache geschrieben, nunmehr aber in das Deutsche übersetzt. Frankfurt a/M, Johann Görlin for the heirs of Matthaues Merian, 1670. Folio. (pp. 165-201, and (3) pp. for the index).

Both first editions of the German translations, with the French and German text printed in two columns. The original French edition of (1) was published in 1667 in Saumur by Jean Lesnier; the second in 1669 by Jan Frederick Haagen in Arnhem (see no. 195). After chapters on the sciences in general and the Seven liberal arts (pp. 149-157) follow two chapters on horsemanship: (a) 'Instruction de la grace & belle posture, que le chevalier doit avoir à cheval' (pp. 157-160), (b) 'La description des qualitez d'un beau & bon cheval' (pp. 160-162), with the Latin translation on pp. 162-163).

The original French edition of (2) was published in 1666 in Poitiers by Jean Fleuriau; a second edition came out in Arnhem in 1669 by the same publisher as (1) (see no. 196). The author wants to offer a general introduction to horsemanship with chapters on the complexion, nature, fur of horses, the beauty, qualities, teeth of horses, on the right position of a rider, on bits, training and dressage, on horse medicine including prescriptions, etc. Almost nothing is known about the author, a nobleman from Poitiers who descended from an Italian family. He calls himself an 'homme de cheval et un veneur amateur' in one of the chapters of his *Traité*.

REFERENCES:

VD17, 3:315724V; Mennessier: II, 330-1; Nissen 3201; Wells: 5864; Toole Stott: 2237; Benezit: VII, 343; for the two additional works: Mennessier I, pp. 173-174.



No. 171, plate 56



No. 171, plate 2

172

PLUVINEL, Antoine de
Le manège royal, de monsieur Pluvinel ...

(Paris), Estienne Loyson, 1671. 12mo. Pp. 163-367: without separate title-page added to René de Menou's *L'escuyer françois*, contenant l'exercice de monter à cheval (Paris, Estienne Loyson, 1671; see no. 161).

COMMENTARY:

A re-edition of the French text of Pluvinel only, as separately published in the 1660 edition published by Estienne Loyson (see no. 169). This is the first edition with the modern spelling 'Manège' on the title. After the title (p. 163, verso blank) follows the text (pp. 165-367; the privilege is on the verso of p. 367).

REFERENCES:

Mennessier II, 332-3; Toole Stott: 2147; Wells: 5853.

PUBLISHED TOGETHER WITH:

(1) MENOÛ, Sieur le Charnizay, *L'escuyer François* (pp. 1-162). See no. 161.



No. 172, p. 163

173

[PLUVINEL, Pseudo Antoine de & (Pseudo?) Stephano BRACCIOLINI]

Zwey Bücher auserlesen und bewerth befundener Ross Artzneyen, in welchen alle Merckmal und Zeichen eines guten Pferdes, dessen Alter, Gesundheit, Wartung, heimlichen Tücke und Untugenden, nebenst ... Artzneyen angezeigt werden ... in Hispanien, Franckreich und Welschland probiret und vor gerecht gefunden worden. Derer das Erste von Antonii le Pluvinel in Französischer, das andere aber von Stephano Bracciolini, in Hispanischer Sprach anfänglich beschrieben ... Nunmehr aber allen, die sich der Rosse gebrauchen, zum besten ins Teutsche versetzt, mit vielen in Teutschland bewehrten Kunststücken vermehret ...

Leipzig & Frankfurt a/M., (Johann) Michael Russwurm, 1674. 8vo (size of the leaves 153x 94 mm). (198); (2), 96, (4) pp. Collation: A⁶, B-T⁸. With folding woodcut of a horse showing 60 veins ('mit 60 Adern'), and half-page woodcut of a horse with inserted enema in the text, repeated on the title of the second part, woodcut initials Contemporary painted vellum.

COMMENTARY:

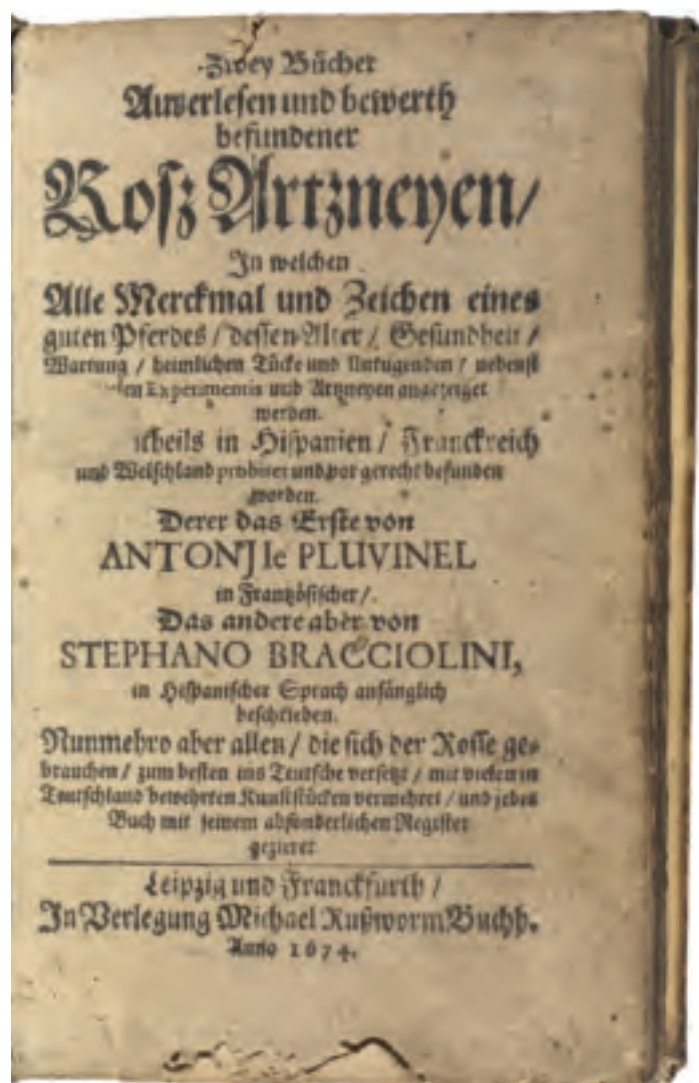
Extremely rare second (?) edition of a German text on horse medicine, here falsely presented as two texts by the famous Antoine de Pluvinel, resp. Stephano Bracciolini. An earlier edition was published in 1652 by Chr. Von Saher in Erfurt; a later edition was printed in 1696 in Erfurt.

The first part, (pp. (4)-(55) by 'Pluvinel') contains the title (verso blank), a preface (p. (3)), and the text of the first 20 chapters, alleging that these chapters were translated from a work by Pluvinel, such as 'Von Ross- Sattel- oder Stall-Knuechten' (1), 'Von Springhängsten und Besteigung der Studen' (3), diseases: 'Verszeichnis der Adern, wohin die Zahlen weisen, und vor was Kranckheit solche zu schlagen' (7), 'Von Kopffwehe, Erkaltung, und bösen Augen der Pferde' (8), 'Von Bauchfluss und Blutstallen der Pferde' (19); a note on pp. (56)-(57) attributes the previous 20 chapters to Pluvinel; chapters 21-91 are original German additional texts on horses, their nature, complexion, German prescriptions, care treatment, including prescriptions (pp. (58)-(183)), with an index on pp. (184)-(197).

The second part opens with a title-page: *Zweytes Buch auserlesen- und bewerth befundener Ross Artzneyen, meistens in Hispanien und Welschland probiret und zusammen getragen worden von Stephano Bracciolini ...* Leipzig & Frankfurt a/M., (Johann) Michael Russwurm, 1674 (verso blank), the text on horse-diseases is on pp. 1-96, with an index on pp. 96-(4).

REFERENCES:

VD17, 23:264389L.



No. 173, title-page

174

[PLUVINEL, Antoine de]

Breve methodo de mandar los cavallos, y traerlos a la mas justa obediencia, segun las principales reglas de D. Antonio Plubinel, Maestro del Rey christianissimo Luis XIII. Para uso de las reales guardias de corps. De Orden de S. M.

Madrid, Antonio Marin, 1751. 8vo. (size of the leaves 141 x 95 mm). (6), 66 pp. *Collation*: A-D⁸, E⁴. With 11 folding plates by Joh. A Moreno, Joh. S Palonio, Thomas Prieto (dated 1751) and Joseph Andrade: 3 with plans for training, 8 with riders on horseback galloping and vaulting.

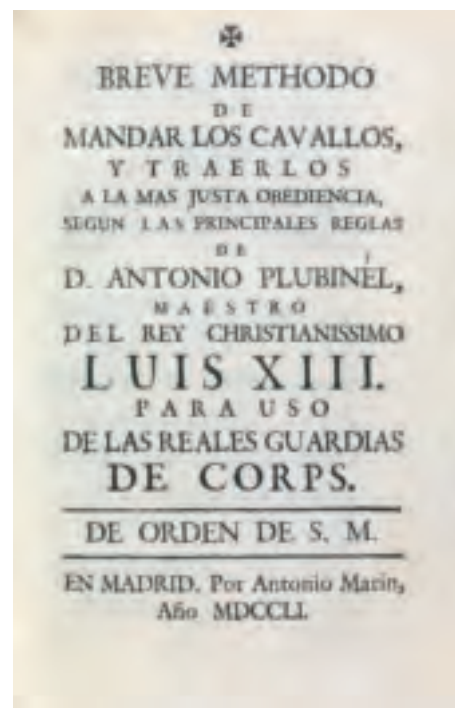
Contemporary sheep vellum with leather ties.

Provenance: The hippological library of André Gilbert, minister and ambassador of France in Spain.

COMMENTARY:

First edition of this short introduction to horsemanship, printed for the benefit of the Spanish guard, and inspired by the methods of Antoine de Pluvinel. A second edition was published as late as 1839.

The title (verso blank) and the contents on pp. (3)-(6), are followed by the text on pp. 1-66: introduction (pp. 1-8), Part 1 with 7 lessons: 'Postura de a cavallo', 'Para tomar la silla', 'Para ayudar al cavallo', 'Para traer el cavallo de costade', 'Para galopar', 'Para las corbetas', 'Para las cabriolas, salto, y coz' (pp. 1-36); pars 2 with 10 lessons, 'Para hacer al cavallo', 'Para montar el cavallo', 'Para mover el cavallo', 'Para que haga el cavallo las cabriolas' etc. (pp. 37-66).



No. 174, title-page

REFERENCES:

Palau 229228 (11 plates); *Cat. Huzard*, III-4519 (?).



No. 174, plate 8

175

PLUVINEL, Antoine de

[MANUSCRIPT] Instrucción del Seren.^{mo} Rey L[ui]s XIII nel exercicio de montar á caballo por Dⁿ Antonio de Pluvinel, sub governador de S. M. de su consexo de estado, gentil hombre Ordinario, y su Caballerizo prinicipal ... traducida del idioma Franzes en Castellano por Dⁿ. Luis de Cuetto.

Spain, c.1680. Folio (size of the leaves 293 x 204 mm). 163, 25 ff.
Collation: 1-30⁶, 31⁸.

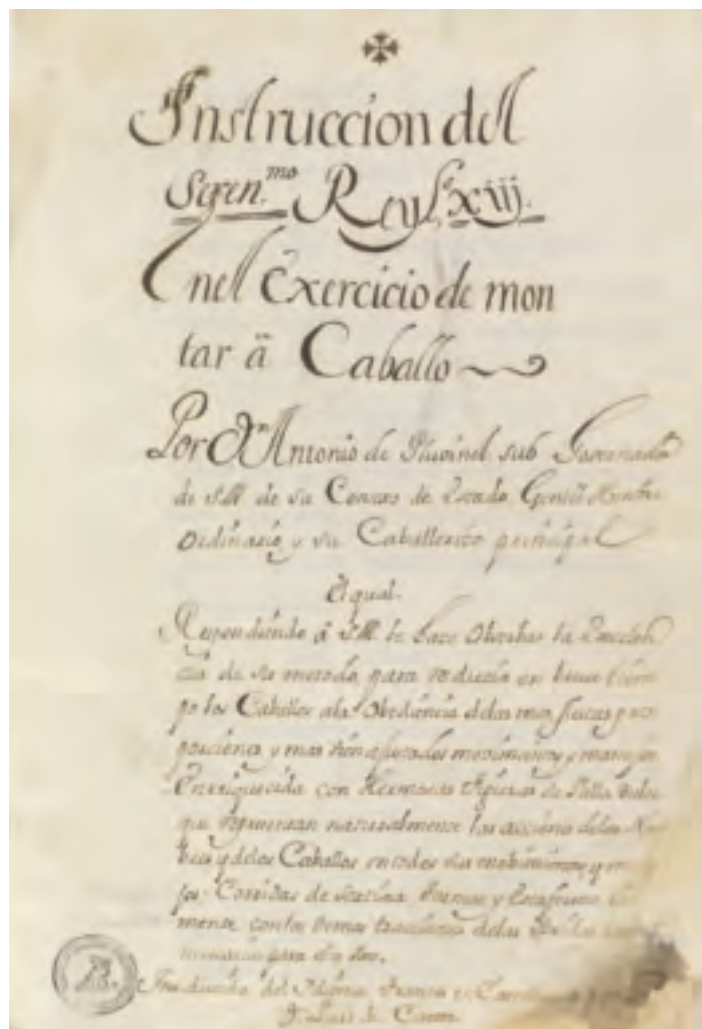
Contemporary calf, gilt spine, gilt border along the edges, gilt corner pieces (fleuron) and centre piece (fleurons in a circle), rests of ties. 17-20 ll. on a page.

COMMENTARY:

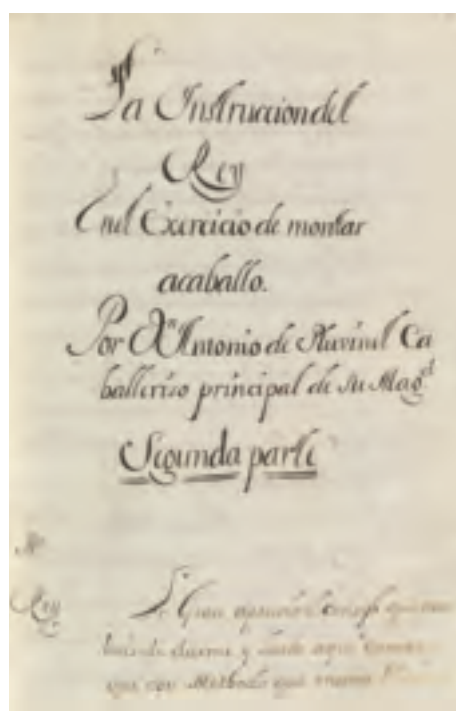
The translation into Spanish by a certain Luis de Cuetto of the complete text of *L'instruction du Roy en l'exercice de monter a cheval* of Pluvinel as printed in the edition Paris, Michel Nivelles, 1625 (see no. 166), written in a beautiful and clear hand.

The title is on f. 1r (verso blank), the contents on f. 2r (verso blank). As in the 1625 edition the text is divided into three parts: (1) ff. 3r-63v (= ed. 1625, pp. 1-70); (2) ff. 64r-102v (= ed. 1625, pp. 71-115); (3) 103r-163r (= ed. 1625, pp. 117-183); the translation of pp. 183-207 (mainly on bits) of the 1625 edition is presented at the end with a new foliation (ff. 1-25) and separate title-page: 'Tratado de embridor caballos'.

No other manuscript of this translation by Luis de Cuetto could be traced; there is, however, a manuscript with another Catalanian translation in the Biblioteca Nacional in Madrid.



No. 175, title-page (f. 1r)



No. 175, f. 64r

176

ANONYMOUS

[MANUSCRIPT] [Purchase contract of two horses].

(Paris, 1598/1606). One bifolium (2 loose leaves of 370 x 230 mm).
Between glass and framed: gilt frame of 658 x 550 mm. (added is a
19th-century transcription of the text).

COMMENTARY:

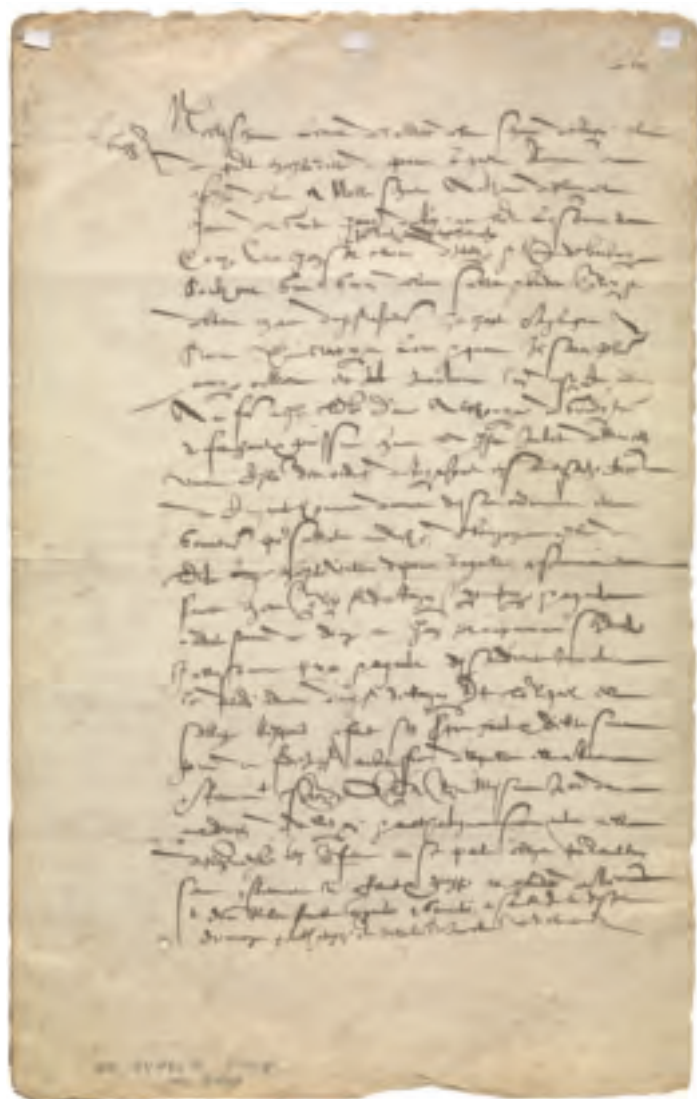
Original purchase contract, or obligation, regarding the sale of two horses by Antoine de Pluvinel to some members of the French nobility in Paris. It concerns the sale of two grey horses, one of Italian and one of Barbarian ('de Barbarie') descent, together with their saddles and bridles, for the amount of 1200 écus sols.

The contract was signed on 30 June 1598 by Léonor de la Magdeleine et de Raigny, Alphonsien de Gondy, Darriguez and Pluvinel (fol. 1recto-verso).

Added is an acquittance (fols. 1verso-2recto) stating that an amount of 3600 'livres tournois' has been paid to Pluvinel. The acquittance is dated 9 December 1606 and signed by Darriguez, Morel and Pluvinel.



No. 176, f. 1v



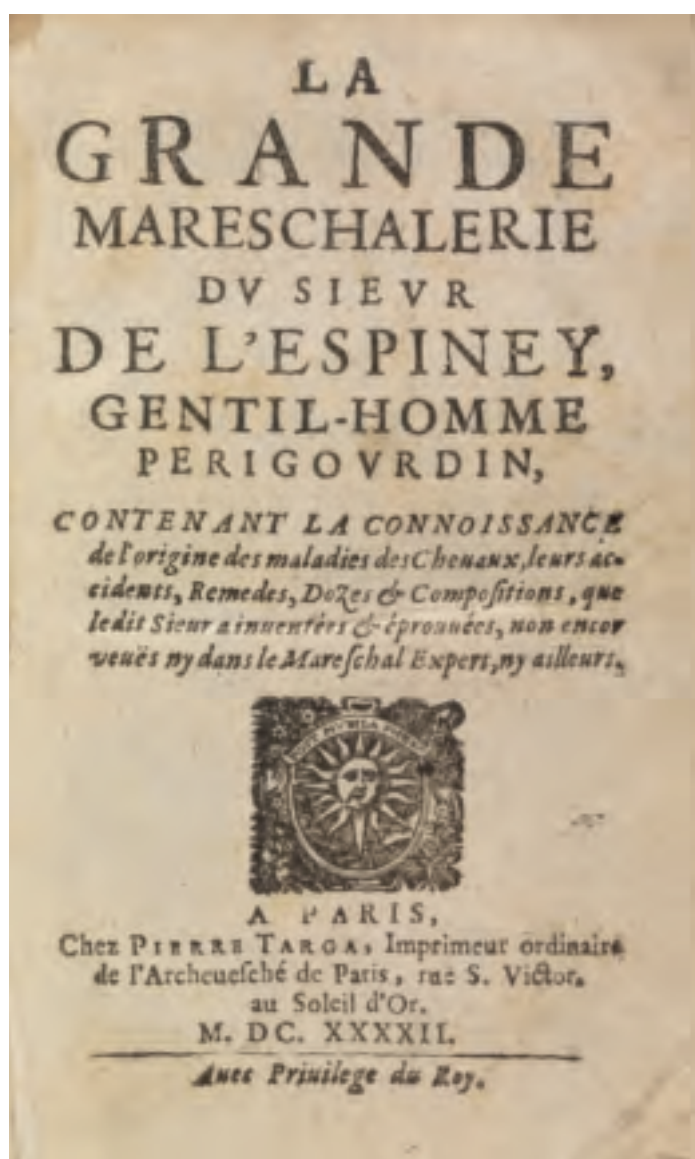
No. 176, f. 1r



No. 176, f. 2r

L'ESPINEY, Sieur de

Sieur de L'Espiney, a nobleman and horse physician from the Perigord, is only known as author of a book on prescriptions for horse diseases, *La grande mareschalerie*, which was published in Paris in 1642 (see no. 177). The author stated in the preface that the prescriptions in his book are superior to those published in the successful *Le marechal expert* (Paris 1619, and following editions) by Nicolas Beaugrand (see no. 162). In fact, according to Mennessier, a number of his prescriptions had already appeared in editions of *Le marechal expert* from 1628 onwards, forming the second part of that book.



No. 177, title-page

177

L'ESPINEY, Sieur de

La grande mareschalerie, contenant la connoissance de l'origine des maladies des chevaux, leurs accidents, remedes, dozes & compositions, que ledit Sieur a inventées & éprouvées, non encor veuës ny dans le Mareschal expert, ny ailleurs.

Paris, Pierre Targa, 1642 (colophon: 8 October 1642). 8vo (size of the leaves 165 x 105 mm). (32), pp. 1-272, 271-345, (5) pp.
Collation: ā⁸, ē⁸, A-Y⁸. With woodcut printer's device on title, some woodcut initials.

Contemporary calf with a double gilt fillet along the edges (re-backed).

COMMENTARY:

First and only edition of this book mainly consisting of prescriptions for horse diseases by Sieur de L'Éspiney.

The preliminaries contain the title (verso blank), the dedication by the publisher, P. Targa, to Monsieur Arnulfiny, equerry of the 'Grande Escurie du Roy, & Chef de l'Academie Royale' (pp. (3)-(5)), and the preface (pp. (6)-(8)); an extensive Table is on pp. (9)-(32). The text begins with a general introduction in the form of questions and answers: 'Qu'est-ce que grande Marechalerie?', 'Combien de sortes de sang a le cheval?', 'Combien a la fourchette dós?', 'En quell temps faut-il saigner le cheval?' (pp. 1-11), 'Extraict des emplastres propres & necessaires ...' (pp. 11-14); 'Les maladies des chevaux. L'origine, la connoissance, et les remedies' in 103 chapters (pp. 15-143); 'Diverses receptes pour quelques maladies des chevaux' (pp. 144-345 (=347)). The privilege, dated Paris, 23 November 1640, is at the end (pp. (1)-(4)); the colophon is on the verso of the last leaf: 'Achevé d'imprimer pour la premiere fois le 8 Octobre 1642'.

REFERENCES:

Mennessier II, 100.

BARET de ROUVRAY, René

Born into a noble family René Baret de Rouvray was the grandson of Jean Baret who was born at Tours in 1511. Jean Baret became 'Conseiller au Présidial de Tours', afterwards 'Lieutenant général du siège Royale de Loches', and was considered one of the best magistrates of his time.

René Baret, who was also born at Tours, was obsessed with horses and hunting. He was a 'Chevalier de l'ordre de Saint Michel' and 'Maître d'hôtel du Roi'. Hardly anything else is known of the life of this horseman and horse physician.

Published slightly before Jacques de Solleysel's important work (see nos. **189-194**), Baret de Rouvray's book holds a place of its own because it is one of the best books on the subject before the great French authors of the second half of the 17th century began publishing their works. Baret's work is an important witness of the standards of horsemanship and horse medicine of the period between Antiquity and the Middle Ages on the one hand, and the more modern standards espoused by the authors of the following generations on the other.

The first edition was published in 1623 under the title *Traicté des Chevaux desdié à la Noblesse Françoisé* (Paris, Olivier de Varennes, 1623). Re-editions, in fact, however, page-for-page reprints with only a few minor differences, subsequently appeared under various titles. The second edition was issued under the same title as the first (see no. **178**); a title edition was issued in 1651; another one with the variant title *La marechallerie françoise, ou le Traitté de la connoissance des chevaux* appeared in 1654. A page-for-page reprint, the last and in fact third edition, came out in 1660-61 under the title *La parfaite connoissance des chevaux et jugement de leurs maladies* (see no. **179**).



178

BARET de ROUVRAY, René

Traicté [de la cognoissance] des chevaux desdié a la noblesse francoise.

Paris, Chez Sébastien Piquet, 1645. 4to (size of the leaves 226 x 176 mm). (8), 105, (3) pp. *Collation*: a⁴, A-N⁴, O². Engraved title by J. Briot of a horse with forehead raised on a road hemmed with trees, musical instruments hanging on the branches, full-page coat-of-arms with three red mullets ('barbeaux' or 'bars') of the author 'Baret'; and a full-page engraved plate of a rearing horse from behind, indicating the various diseases of the horse; one engraved head-piece, woodcut head- and tail-pieces, and initials.

Contemporary vellum (spine repaired).

Provenance: With the ex-libris 'Ex bibliotheca Philippica' pasted on the verso of the front cover.

COMMENTARY:

Second edition of this work on the properties of horses, their diseases, remedies and treatment. This edition is almost identical to the first one of 1623, the only difference being that the afterword, laudatory poem and privilege now occur at the end.

After the engraved title (verso blank), the brief contents ('Traicté de la cognoissance des chevaux, iugement de leurs maladies, et remedes d'icelles, divisé en trois parties' (p. (3)), the full-page engraved coat-of-arms of the author (p. (4)), the dedication 'A la noblesse françoise' (in an allegorical engraved cartouche; pp. (5)-(6)), and the engraved plate of a horse indicating the various diseases (p. (8); p. (7) blank, follows the text.

The text is divided into three parts: (1) 'De la cognoissance et iugement des chevaux' (pp. 1-8); (2) 'Du iugement et cognoissance des maladies des chevaux' (pp. 9-24), and (3) 'Remedies pour les maladies des chevaux' (pp. 25-100). The Table is on pp. 101-105. On p. 105v (1) are an afterword to the reader '... l'oeuvre sort d'un chasseur, & non d'un orateur: c'est pourquoy y trouvant quelque defect ...', and a laudatory poem for René Baret by J. Baret, escuyer Sieur du Coudré; On the recto of the last leaf is the privilege and on the blank verso some contemporary prescriptions in manuscript.

REFERENCES:

Mennessier I, 71; Anderhub., no. 10.



No. 178, the full-page plate

179

BARET de ROUVRAY, René

La parfaite connoissance des chevaux, et iugement de leurs maladies. Où il est traité du poulain, de ses poils & marques, de sa beauté & bonté, de ses infirmités & aage, de toutes ses maladies qui ne peuvent connoistre au doigt & à l'œil. Avec les remedes necessaires & pratiquez, tant pour leur guerison qu'entretien d'iceux. Nouvellement mis en lumiere Dedié a la noblesse françoise.

Paris, Jan Baptiste Loyson, 1661-1662. 4to. (size of the leaves 225 x 165mm). (8), 1-12, (2), 25-104, (2) pp. *Collation*: a⁴, A-N⁴, O² (last leaf blank). Engraved title by J. Briot with the date altered in 'M.D.C.XXXXIX'; full-page coat-of-arms with three red mullets ('barbeaux' or 'bars') of the author 'Baret', and a full-page engraved plate of a rearing horse from behind, indicating the various diseases of the horse; one engraved head-piece, woodcut head- and tail-pieces, and initials.

Contemporary mottled calf, ribbed spine with title lettered in gold, covers with gilt fillet along the edges.

COMMENTARY:

Fourth and last edition of this work on the properties of horses, their diseases, remedies and treatment. This edition is almost an exact page-for page re-edition of the preceding editions. The third part is preceded by a separate title with the obvious purpose to publish this part independently as well.

After the engraved title with the year 'M.D.C.XXXXIX' (verso blank), the printed title ('La parfaite connoissance des chevaux ...'; verso blank), the short contents ('Traicté de la cognoissance des chevaux, iugement de leurs maladies, et remedes d'icelles, divisé en trois parties' (p. (3)), the full-page engraved coat-of-arms of the author (p. (4)), the dedication 'A la noblesse françoise' (in an allegorical engraved cartouche; pp. (5)-(6)), the privilege (p. (6)), and the engraved plate of a horse indicating the various diseases (p. (8); p. (7) blank, follows the text.

The text is divided into three parts: (1) 'De la cognoissance et iugement des chevaux (pp. 1-8); (2) 'Du iugement et cognoissance des maladies des chevaux' (pp. 9-24). Preceded by a separate title 'Le scavant mareschal servant la cour, en la parfait connoissance des chevaux et iugement de leurs maladies. Où il est traité ... à l'œil. Avec nombre de secrets & remedes necessaires & experimentez ...' (Paris, Jean Baptiste Loyson, 1662), is the third part on pp. 25-100). The Table is on pp. 101-10104, (1). On p. (2) are the afterword to the reader '... l'oeuvre sort d'un chasseur, & non d'un orateur: c'est pourquoy y trouvant quelque defect ...'; and a laudatory poem for René Baret by J. Baret, escuyer Sieur du Coudré.

REFERENCES:

Mennessier I, 71 (not mentioning the separate title-page for part 3, and giving 'MDCXXXXXX' as the year of publication on the engraved title!); Quereuil, *Cat.* 56, no. 8.

JOURDIN (JOURDAIN), Jean

Jean Jourd(a)in was a French physician, born towards the end of the 16th century. In 1647 he published a compilation of ancient and modern texts on horses in general, horse medicine and anatomy (see no. 180). The work is not a translation of the *Anatomia del Cavallo* by Ruini as is sometimes supposed. The 64 plates of the second part, however, are copies, in reverse and in a slightly reduced form, of the 213 woodcuts on 64 plates in Ruini's *Anatomia*, which was first printed in Bologna in 1598 (see no. 094).

Two further issues of this same work, but with different title-pages, were published in Paris, respectively in 1655 with the title *Le parfait cavalier ou la vraye connoissance du Cheval, ses maladies et remedes*, and in 1667 with the title *Le grand Mareschal où il est traité de la parfaite connoissance des Chevaux*.



No. 180, plates 1-2

180

JOURDIN, Jean.

La vraye cognoissance du cheval, ses maladies et remedes. Par I(ean). I(ordin). D(octeur). E(n). M(édecine). Avec l'anatomie du Ruyni, contenant 64 tables en taille-douce, par le moyen desquelles on pourra facilement cognoistre toutes les parties du cheval, & avoir cognoissance de toutes les choses necessaires pour pouvoir discerner le bon d'avec le mauvais, par les signes tant interieurs qu'exterieurs, & la façon de le pouvoir élever, nourrir, tenir en santé & guerir de toutes les maladies qui luy peuvent survenir. Le tout tiré des anciens autheurs Grecs, Latins, Alemands, Italiens, Espagnols, & autres modernes qui ont écrit sur ce sujet.

Paris, Thomas de Ninville, 1647. Folio (size of the leaves 330 x 240 mm). Pp. 1-68, 67-70, 69-126, (30). *Collation*: \bar{a}^2 , A-H⁴, I⁴⁺² (pp. 67-70), K-T⁴, V². With woodcut vignette on title (the engraved frontispiece missing as in many copies); 64 full-page numbered engraved plates illustrating the anatomy of the horse, woodcut head-pieces and initials.

Contemporary calf, spine blind tooled in compartments.

Provenance: engraved ex-libris (of Jan Fichtner (1836-1909)?): a coat-of-arms with three stars and a banderole with the motto 'Mens conscia recti' (a mind aware of what is right; Vergil, Aen. I, 604) pasted to the verso of the front cover; owner's stamp on title and next page.

COMMENTARY:

First, and in fact only edition of this 17th-century compilation of ancient and modern texts on horses in general, horse medicine and anatomy by Jean Jourdin.

The work is divided into two parts: the first is a compilation of relevant texts on the subject, especially by Apsyrtus. This part is preceded by the title (verso blank), and the preface (pp. (3)-(4)). The first book of part one is on the horse in general (pp. 1-42); book 2 on horse diseases 'et en premier lieu de la fièvre' with further chapters 'De la morue', 'De la lepre', 'Les remedes contre la peste', 'Du poulmon', 'Au fluxions & ongles des yeux ...', 'Des ulceres', 'Pour la galle', 'Les indices & les remedes à la galle', etc., citing ancient writers as Theoreste, Hippocrates Pelagonius, Hierocles, Eumelius, Anatolius, Didymus, Bretius, Democritus, Pamphilus, and others, but most of all Apsyrtus (pp. 43-126; between pp. 68 and 69, two ff. are added (ff. lii* and an unsigned fol., paginated 67-70) with chapters 'Du farcin selon divers autheurs', and 'De la courbature, encordure, fouleur & blessures, des ligaments, des iointures, chevaux pousifs').

The second part consist of 64 full-page anatomical engraved plates, preceded by an explanation of the plates on (30) pp. These plates were copied from the 213 woodcuts on 64 plates in Ruini's *Anatomia*, as stated on the title-page (see no. 094). They include illustrations of the internal organs and bones of the horse. At the end the full skeleton (plate 58) is followed by 3 plates with musculature from the side, from the front, and from the rear, clearly inspired by the Vesalian 'muscle man' plates. The artist responsible for the original woodcuts is unknown, though both Titian and Leonardo da Vinci have been suggested in the past; modern research sometimes favours Carracci as the designer.

REFERENCES:

Menessier I, 696; Brunet IV, 1458 (*i.v.* Ruini).



No. 180, title-page



No. 180, plate III at the end

ANONYMOUS – Le grand marechal François

181

GRAND MARECHAL FRANCOIS, LE, ou il est traité de la connoissance des chevaux, de leurs maladies, & de leur guerison. Ensemble la maniere de faire emplastres, onguents & breuvages pour icelles. Traité tres-utile et necessaire à tous seigneurs, gentils-hommes, escuyers, mareschaux, marchands de chevaux, laboureurs, cochers, & tous autres qui ont des chevaux à gouverner. Recueilly et divisé en trois Traitez, par trois divers autheurs. Dédié à la Noblesse François.

Paris, Jean Promé, 1653. 8vo (size of the leaves 167 x 107 mm). (6), 1-215, 219-226; 119, (1); 137, (21) pp. *Collation*: ā⁴¹, A-O⁸; A-G⁸, H⁴; a-i⁸, k⁸⁻¹ (last blank lacking). With woodcut head-pieces and initials. Contemporary vellum.

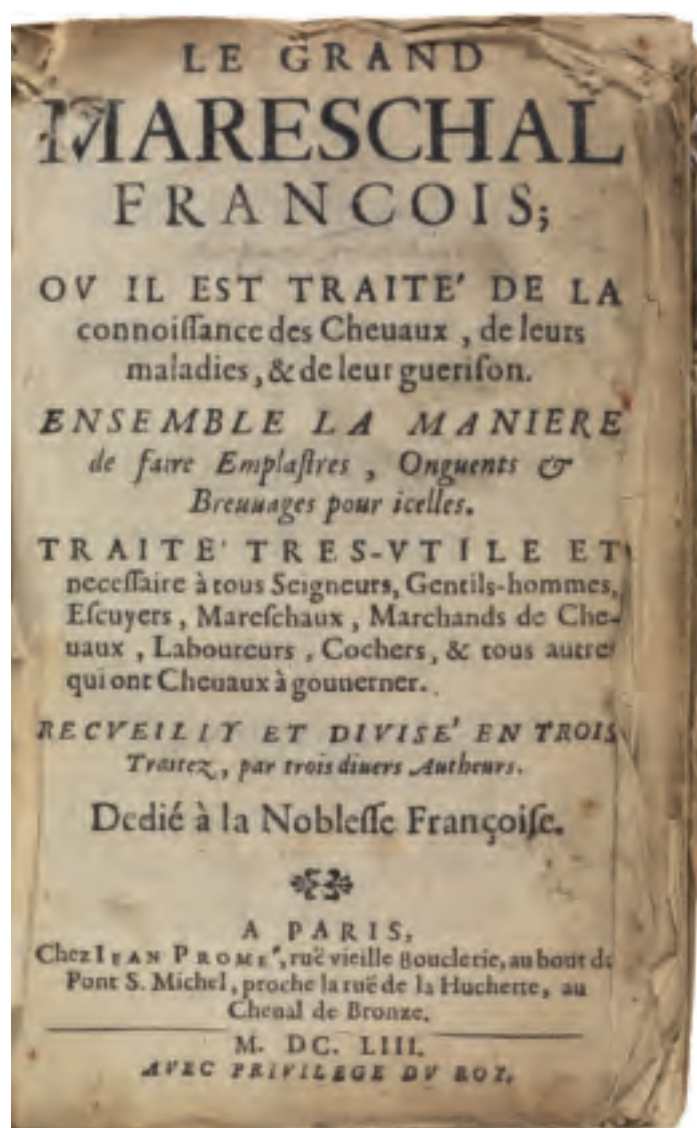
COMMENTARY:

First edition, without illustrations, of this popular compilation of prescriptions and remedies for horse diseases, 'plus ou moins extravagantes' (Mennessier), taken from various Italian and French writers such as Rusius, Beaugrand, etc. At least 16 editions are recorded until 1748. The apparent success of this rather crude work partly derives from the illustrations which were added as of the second edition of 1654. According to Mennessier, these illustrations were copied from *Le mareschal expert* by Nicolas Beaugrand (see no. 162). The later editions appeared with variants of the title: *Le nouveau maréchal François* (1670), or *Le grand maréchal expert et François* (1676), see also no. 182).

After the title-page (verso blank), and the publisher's dedication to the noblemen and equestrians (pp. (3)-(6), follow the three parts of the work: (1) 'Ou il est traité de la connoissance des chevaux, de leurs maladies & des remedes pour leur guarison' (pp. 1-226); (2) 'Receptes pour les maladies des chevaux, approuvez' (pp. 1-119); (3) on further diseases of the horst (pp. 1-119). On pp. (1)-(18) is the 'Table des remedes' in all three parts; the privilege is on pp. (19)-(21), ending with the colophon: 'Achévé d'imprimer pour la première fois, le unzième Janvier 1653'.

REFERENCES:

Mennessier I, 570.



No. 181, title-page

182

GRAND MARECHAL EXPERT ET FRANCOIS, LE, ou il est traité de la connoissance des chevaux de leurs maladies & de leurs guerisons. La maniere de les conserver dans les fatigues & faire toutes sortes d'emplâtres & onguents.

Limoges, Jacques Farne, no date (c. 1670). 12mo. (size of the leaves 141 x 84 mm). 144 pp. *Collation*: A-M^{8.4}. With 7 full-page and 2 half page rather primitive woodcuts (one half-page woodcut repeated on title-page), woodcut head-pieces and initials. Contemporary limp vellum with title written on front cover. *Provenance*: Ownership entry on the two insides of the cover: 'J'appartien au soussignie D. Bourdeau'.

COMMENTARY:

Very rare abridged edition in the form of questions and answers of the popular *Le grand marechal François* (for the first edition see no. 181). The small volume was printed in Limoges by a very unsophisticated publisher/printer and illustrated with 8 clumsily executed woodcuts, one of which was even printed upside down: the herb 'Moly', a horse (repeated on title), various bones, 'La fourc Hete', the spine ('Leschiene'), the chest ('Coffre'), hind leg, front leg, and the skeleton of a horse.

Interesting and intriguing example of the reception of a popular book, produced at a great distance from the cultural hubs of 17th-century France. Mennessier mentions this edition (known to him from the Huzard auction in 1842), but did not see a copy.

REFERENCES:

Mennessier I, 572; *Cat. Huzard* III, 3621.



No. 182, title-page

DELCAMPE, Sieur (=Jean Paul del Campo?)

Almost nothing is known of Delcampe, not even his first name. According to Mennessier, his dates of birth and death are unknown, but he was probably born in the late 16th century into a noble Spanish family; he died some time after 1660.

A certain Jean-Paul del Campo was an 'écuyer au haras' at Groenendael, near Brussels, a stud farm built by Archduke Albert I. Mennessier thinks that this Jean-Paul del Campo can be identified with our Sieur Delcampe.

That Delcampe was an 'écuyer de la Grande écurie du roi', as indicated on the title-page of his book, is confirmed by the appearance of his name on a 1642 payroll. We also know that he was the director of a Parisian Académie: there are references to his school in contemporary sources, and on a 1649 map of Paris by Gomboust, his school appears as the 'Académie du Sieur Del Campo', situated between the Rue du Vieux Colombier, the Rue du Four, La Croix Rouge and the Rue de la Petite Corne (now Rue Bonaparte). During the triumphal entry into Paris of Louis XIV on 26 August 1660, Delcampe was among the nobles surrounding the king's horse. He is described as a friend of Samuel Fouquet de Beurepaire, his collaborator (see nos. **187-188**), and the only one of that company who had an academy, thus indicating that he was still alive and that his school was still in existence at that time. The title-page of *L'Art de monter à cheval* as well as the 1649 map of Paris refer to him as 'sieur'; between that and his positions as a royal écuyer and the director of a noble Académie, it can be assumed that he was a nobleman.

In spite of the fact that his treatise *L'Art de monter à cheval*, was faced with serious competition from the popular and well known treatises of La Broue, Pluvinel, and Menou when it first appeared in 1658 (see no. **183**), it was nonetheless sufficiently popular in its own right to be revised and republished on three different occasions in less than thirty-five years: in 1663/4, 1671 and 1690. The second (enlarged) edition of Delcampe's treatise, published in two volumes in 1663/64 (see no. **184** and **185**) still was an example of an actual French manual of horsemanship.

Because Delcampe was an 'écuyer du roi', his text reflects the views of a nobleman who was both a participant in and an observer of the court culture which engendered and disseminated new ideas about the meaning of nobility. This text is also representative of the views of a nobleman running a Parisian Académie when these institutions were at the height of their popularity. His role as an 'écuyer-académiste' made Delcampe, like Pluvinel, someone who actually helped shape the shifting perceptions of nobility in the second half of the 17th century.

183

DELCAMPE, Sieur

L'art de monter a cheval. Ou il est demonstré la belle methode de se pouvoir rendre bon homme de cheval . Ensemble les remedes les plus efficaces pour les maladies des chevaux.

Paris, Jacques le Gras, 1658. 8vo (size of the leaves 164 x 105). (24), 264 pp. *Collation*: ā⁸ ē⁴, A-Q⁸, R⁴. Woodcut vignette on title, woodcut head-pieces and initials.

Contemporary mottled calf, spine gilt in compartments, title lettered in gold, double filet along the edges of both covers

COMMENTARY:

First edition (still without any plates) of this practical and popular treatise on riding, horsemanship, training horses, dressage and prescriptions for the most common horse diseases.

The preliminaries contain the title-page (verso blank), the dedication by Delcampe to 'Prince Monseigneur le comte d'Harcourt, grand escuyer de France' (= Henri de Lorraine, comte d'Harcourt (1601-1666): pp. (3)-(10)), preface (pp. (11)-(20)), and the Table (pp. (21)-(24)). The 39 chapters of the text follow on pp. 1-194, with titles as 'Ce que c'est que manege' (Chapter IX), 'Ce que c'est que volte' (X), 'Des emboucheures des chevaux' (XVII), 'Le moyen de dresser les chevaux' (XXV), 'Des pirouettes' (XXXIII), 'Pour acheiver un cheval' (XXXVIII), and 'Le nom de tous les airs & manages relevez' (XXXIX).

The part on horse medicine (pp. 194-264) contains 34 remedies. This part, much enlarged by Samuel Fouquet, was republished under the title *Traité des remedies* (1663; see no. 185).



No. 183, title-page



No. 183, p. (3)r

REFERENCES:

Mennessier I, 374-5; Toole-Stott 1916

184

DELCAMPE, Sieur

L'art de monter a cheval. Qui monstre la belle & facile methode de se rendre bon homme de cheval . Seconde edition. Augmenté d'une seconde partie, des remedies les plus efficaces pour les maladies des chevaux. Par Messire Samuel Fouquet escuyer sieur de Beaurepaire, escuyer de la Grande escurie du Roy.

Paris, Jacques le Gras, 1664. 8vo (size of the leaves 160 x 100 mm). (12), 24, 320 pp. *Collation*: ā⁸, ē⁸, ī², A-V⁸. With engraved frontispiece of a rider in the proper position ('La belle posture de l'homme de cheval') by Gabriel Ladame, and 5 folding engraved plates, also by Gabriel Ladame (one signed) on dressage (3) and two plates indicating the most important parts of a horse and the places where the most common diseases and swellings occur, woodcut head- and tail-pieces and initials.

Contemporary mottled calf, spine gilt in compartments, title lettered in gold, gilt binding edges.

COMMENTARY:

Corrected and much enlarged second edition of this practical and popular treatise on riding, horsemanship, training horses, and dressage by the then deceased 'Sieur Delcampe'.

The preliminaries contain the frontispiece (verso blank), title-page (verso blank), the dedication by Delcampe to 'Prince Monseigneur le comte d'Harcourt, grand escuyer de France' (pp. (3)-(6)), preface (pp. (7)-(10)), and the Table (pp. (11)-(12)), with two extra texts: 'De l'excellence de l'art de monter a cheval' (pp. 1-10), and 'Des rares et excellentes qualitez du cheval' (pp. 11-24).

The 39 chapters of the text follow on pp. 1-197 (i.e. in the first edition pp. 1-194, halfway chapter 39, p. 194, second word). The first 19 chapters are an exact page-for-page reprint of the first edition; first enlargement of the text occurs on p. 95 (Chapter 20).

Added to this second edition are a few extra texts: 'De la course de bague, rompre en lice, & romper au faquin' (pp. 197-202), 'De l'institut de courre la bague' (pp. 202-207), 'Pour instruire le cavalier à la course de bague' (pp. 208-212), 'On peut faire quantité de levées ...' (pp. 213-220), 'Ce que le cavalier doit considerer lors qu'il court la bague' (pp. 220-223), 'La maniere de romper au faquin ...' (pp. 223-227), 'Des airs ou manages relevez, avec la definition du mot' (pp. 228-234), 'Pour metre & commencer un cheval à capriolles' (nine lessons; pp. 235-264), 'De l'air de deux temps, & un saut' (two lessons; pp. 265-274), 'De l'air des balotades' (pp. 275-276), 'De l'air des croupades' (pp. 277-283), 'Les parties du cheval les plus necessaires sçavoir au bon cavalier' (pp. 284-287), 'Les endroits ou viennent ordinairement les maux & fluxions aux chevaux' (pp. 288-294), 'De divers poils des chevaux ...' (pp. 295-308), 'Qu'il ne faut pas se servir d'un cheval, depuis que l'on l' destine au manège' (pp. 308-320).

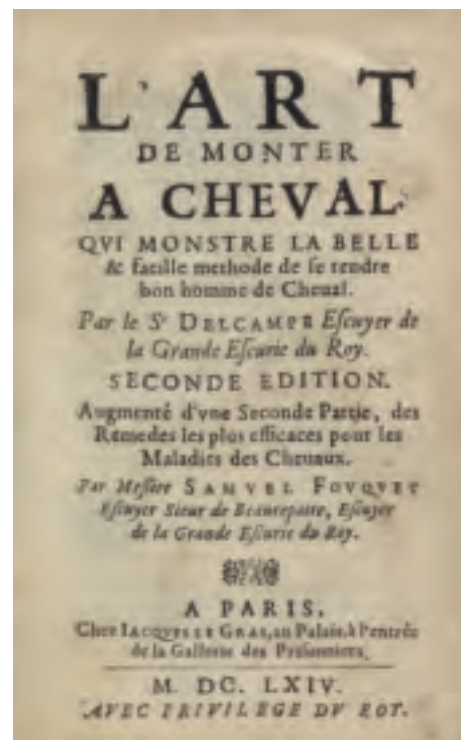
The part on horse medicine (i.e. pp. 194-264 in the first edition) contains 34 remedies, and is republished separately with its own title-page. This corrected and much enlarged second edition, is (deliberately misleading?) referred to on the title-page as a second part, *entirely* written by Samuel Fouquet ('Augmenté d'une seconde partie, des remedies ... par Messire Samuel Fouquet escuyer sieur de Beaurepaire ...' (see no. 185).

REFERENCES:

Mennessier I, 375 ('C'est la meilleure édition'); Toole Stott 1916.

BOUND WITH:

(2) DELCAMPE, Sieur (& Samuel FOUQUET), *Traité des remedies* (Paris, Jacques le Gras, 1663), See no. 185.



No. 184, title-page



No. 184, frontispiece

185

[DELCAMPE, Sieur] (& Samuel FOUQUET)

Traité des remedes les plus utiles & necessaires pour la guerison des chevaux. Revue & augmenté en cette seconde edition. Par [Samuel Fouquet,] le Sieur De Beaureper, escuyer de la Grande escurie du Roy. Seconde partie.

Paris, Jacques le Gras, 1663. 8vo. 152, (4) pp. Collation: a-i⁸, k⁶.

COMMENTARY:

Greatly enlarged second edition of the part on horse medicine in Delcampe's *L'art de monter a cheval* (Paris, Jacques le Gras, 1658, pp. 194-264; see no. 183) with a title-page, deliberately suggesting that Samuel Fouquet (†1678) was the author of this work. The 34 remedies in the first edition of 1658 (pp. 194-264) were reprinted word for word (pp. 3-82) and corrected by Delcampe's colleague, the 'escuyer de la Grande escurie du Roy' Samuel Fouquet, sieur de Beaurepaire – his former friend and collaborator –, who added further remedies, proscriptions and precautionary measures on pp. 83-152. On pp. (1)-(3) follows the Table and on p. (4) the privilege, dated 31 July 1658.

REFERENCES:

Menessier I, 375; Toole-Stott 1916.

BOUND WITH:

(1) DELCAMPE, Sieur, *L'art de monter a cheval* (Paris, Jacques le Gras, 1664). See no. 184).



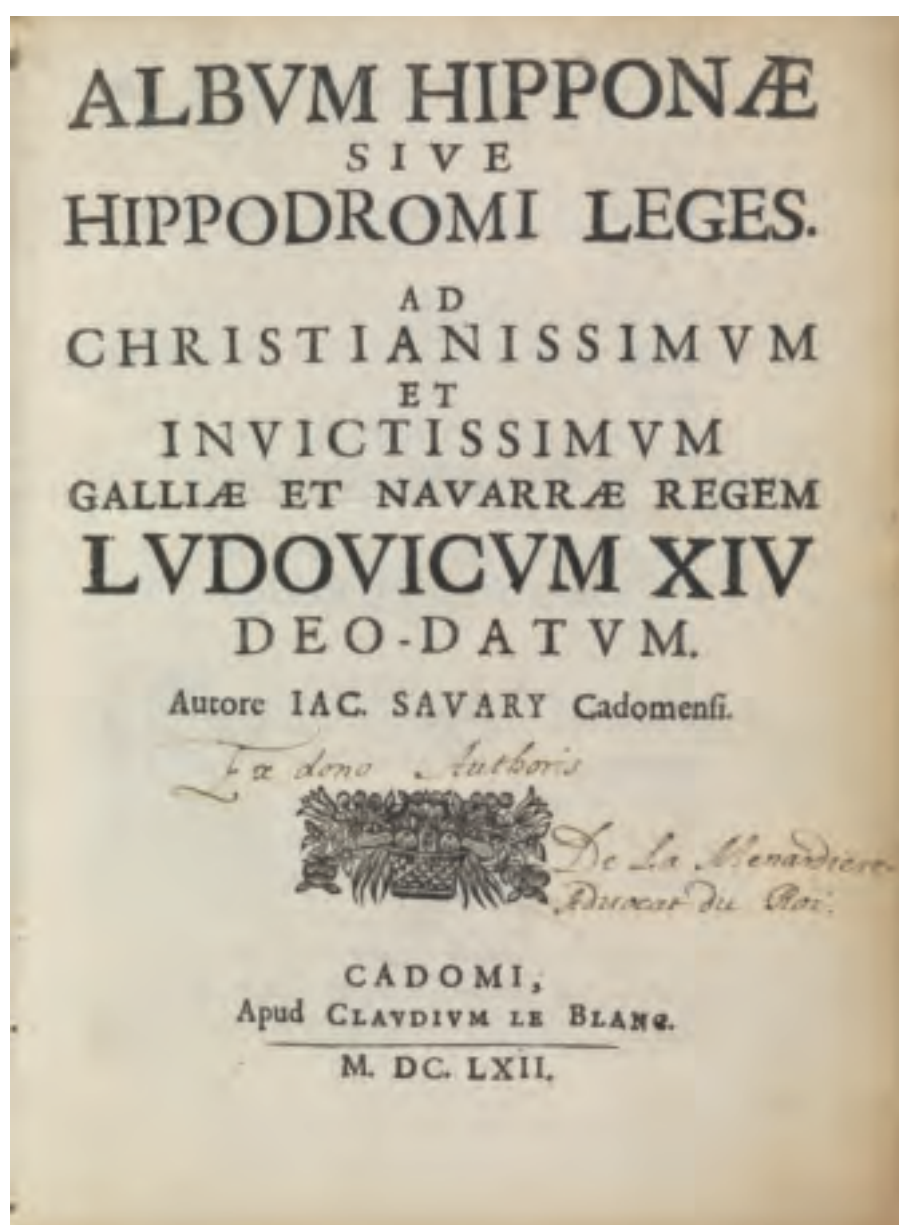
No. 184, plate (3)

SAVARY (also called TIMENT), Jacques

Jacques Savary (Caen, 1607-1670) a Neo-Latin poet from Normandy, also known as Jacques Timent, published several Latin poems on various kinds of hunting: hares, foxes, martens, deer, wild boars, and wolves, including his *Album Dianae leporicidae sive venationis leporinae leges* (Caen 1655); *Venatio vulpine en melina* (Caen 1658), and *Venationis cervinae, capreolinae, aprugnae et lupinae leges* (Caen 1659). He was a good friend of the celebrated churchman and scholar Daniel Huet, who was also born in Caen.

Savary also provided Latin translations of the Odyssey and of texts by famous French writers such as Pibrac. He was very well-known in 17th-century Normandy, at the time one of the chief sporting provinces of France.

A Latin poem in three books on horsemanship and the rules of tournaments and carrou-sels, with explanations on the rules of tournaments and technical terms on hunting and horse riding in the margins, followed in 1662 (see no. 186).



No. 186, title-page

186

SAVARY, Jacques.

Album hipponae sive hippodromi leges. Ad Christianissimum et invictissimum Galliae et Navarrae Regem Ludovicum XIV deo-datum.

Caen, Claude Le Blanc, 1662. 4to (size of the leaves 216 x 160 mm). (6), 2, 72 pp. *Collation:*

π^2 , \bar{e}^{2-1} , A²⁻¹, A-S². With woodcut vignette on title, and several woodcut initials, head- and tailpieces.

Contemporary vellum.

Provenance: (1) Presentation copy by the author to 'De la Menardiere Advocat du Roi'; ownership entry on title-page. This 'De la Menardiere' undoubtedly belonged to the noble Norman family De la Menardière residing near Caen. (2) from the Huzard collection, with a stamp on the verso of the title-page.

COMMENTARY:

Very rare first and only edition of a Latin poem in three books on horsemanship and the rules of tournaments and carrousels by Jacques Savary.

After the title (verso blank) and the dedication to Louis XIV, dated Caen, 31 August 1662 (pp. (3)-(6)), the text begins with the first leaf in two variant versions (fol. A(1) = pp. 1-2) as in many other copies; in this copy the variant with '... novitiate legenti' as the last words of the recto, and '... ingrate canamus' as the last words of the verso, is the cancel. The Latin poem, printed in italics, follows on pp. 3-72, together with additional explanatory notes on the rules of tournaments and technical hunting and riding terms printed in roman type in the margin.

REFERENCES:

- Mennessier II, 493 ('ouvrage très rare', erroneously dated 1652);
 Nodier, p. 109 ('Le plus rare de ces jolies poèmes de Savary sur l'équitation et la chasse'; Gente/Dandrey 1156-57; Graesse VI, 278;
 Brunet V, 153 ('poème difficile à trouver').

FOUQUET de BEAUREPAIRE, Samuel

Only a few things are known about the life of Samuel Fouquet de Beaurepaire (Beaurepere): that he was born at the beginning of the 17th century at Anjou as a close relative of Nicolas Fouquet, 'surintendant des finances de Louis XIV'; and died shortly before 1678; and, most importantly, that he was an 'Ecuyer de la Grande Ecurie du roi'. It is obvious from his works that Fouquet was indebted to Pluvinel and Newcastle while all his works betray a deep love for horses.

Although he wrote at least two successful treatises, his books are rare. He is chiefly known for his contribution to the *Traité des Remèdes* by Sieur Delcampe (see no. 185).

His first work, *Traité des emboucheures ... pour réussir en l'art de bien brider et emboucher les chevaux, pour la justesse de leur manège* (Paris 1663) concerns biting and horse harness (see no. 187), which is in our copy bound at the end of his second work: *Le Modèle du parfait cavalier, qui enseigne à la noblesse tous les plus beaux airs du manège ...* (Paris 1665; see no. 188). On the title-page of this work, the *Traité des emboucheures* is called for as the third part of the *Le modèle*. A second edition was published in 1678 with the title *Le Cavalier parfait, qui enseigne à la jeune noblesse la manière de se rendre habile homme de cheval et de se conduire au manège* (Paris 1678).



No. 187, p. 85

187

FOUQUET de BEAUREPAIRE, Samuel

Traitté des emboucheures; qui descouvre au public la plus certaine & facile methode pour réüssir en l'art de bien brider & emboucher les chevaux, pour la justesse de leur maneige, pour les coureurs de chasse, & pour ceux qui font voyage, afin de leur bien assseurer & conserver la bouche. Enrichy d'un recueil de plusieurs belles remarques ... à tous ceux qui ont dessein de réüssir en l'art de monter à cheval, & de dresser des chevaux ...

Paris, Jacques Le Gras, 1663. 4to (size of the leaves 215 x 155). (10), 136 pp. *Collation*: π²⁻¹, A-R⁴. With one full-page plate of a horse indicating its main parts engraved by Gabriel Ladame (the same plate also in Delcampe's *L'art de monter à cheval*, published in 1664 by the same publisher (see 184), and 20 full-page woodcut plates of (half-)bits, a saddle, spurs, and 'cavecons'; woodcut head- and tail-pieces and initials.

COMMENTARY:

Rare first edition of this work on biting and horse harnesses by the equerry Samuel Fouquet, together with a number of accounts on the use of the horse harness, dressage and maintenance of horses.

After the title (verso blank), the notice 'To the reader' (pp. (3)-(6), the 'Avant-propos' (pp. (7)-(10), the text follows on pp. 1-104, followed by the additional sections: (1) 'Belles remarques en l'art de dresser les chevaux' (pp. 105-128), and (2) 'Du soin, de la pensée & de la reflexion que doit faire le ... cavalier quand il prepare pour monter à cheval ...?' (pp. 119-135); on p. 136 is the Privilege, dated 31 January 1663.

REFERENCES:

Mennessier I, 502; Toole Stott 1985; Wells 2558; Curnieu 50.

BOUND WITH:

(1) FOUQUET de BEAUREPAS, Samuel, *Le modele du cavalier* (Paris, André Chouqueux, 1665). See no. 188.



No. 187, p. 87

188

FOUQUET de BEAUREPAIRE, Samuel

Le modele du cavalier François, divisé en trois parties.

Paris, André Chouqueux & the author, 1665. 4to. (12), 141, (1), 72 pp. *Collation*: ā⁶, A-R⁴, S⁴⁺¹ (last blank missing), A-I⁴. With woodcut vignette on title-page, woodcut head- and tail-pieces and initials. Contemporary brown morocco with gilt triple filets along the edges and around a central panel, four gilt corner pieces and a lion holding an axe in the centre, spine gilt in compartments with title lettered in gold, gilt inner dentelles (re-backed).

Provenance: With written ownership entry on the first fol. of the dedication: 'St. Montant, Le 7 Juillet 1847T.(?) Jourdan'

COMMENTARY:

First edition of the two first parts: (1) 'L'art de monter à cheval' in 28 chapters on training horses and dressage, including the 'Dialogue de l'auteur' in chapter 3 on pp. 48-73 (pp. 1-141), and (2) 'Definition de la belle Escurie', and 'L'Escurie du sieur de Beurepere' on establishing a stud farm, on food for horses, shoeing horses: ('Avis' 1-19, pp. 1-48) and on horse medicine, in fact an enlarged edition of the *Traité des remedies* by Sieur Delcampe (Paris, Jacques le Gras, 1663; see no. 185 ('Avis' 20-24, pp. 49-72). The first edition of the *Traité des emboucheures* (1663), bound at the end, is regarded as the third part (see no. 187).

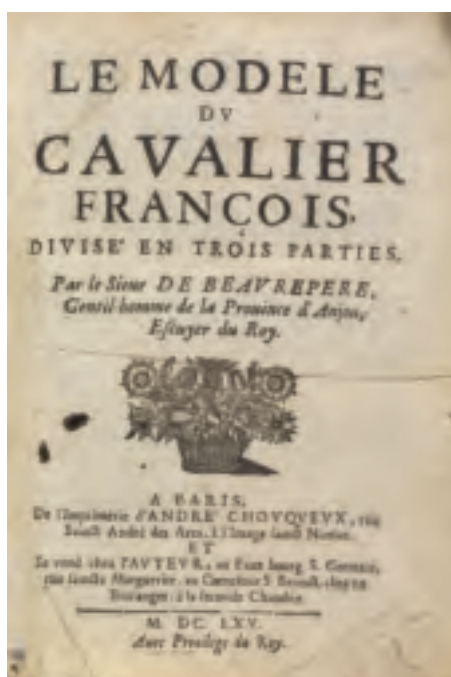
After the title (verso blank), the dedication to the Duc de Guise (Henry II, or Louis Joseph; pp. (3)-(8)), the 'Table' of the three parts (pp. (9)-(11)), and the privilege, dated 15 January 1665 (p. (12)), the text of the first part follows on pp. 1-141; the text of the second part on pp. 1-72.

REFERENCES:

Mennessier I, 502; Toole Stott 1985; Wells 2558; Curnieu 50.

BOUND WITH:

(2) FOUQUET de BEAUREPAS, Samuel, *Traité des emboucheures* (Paris, Jacques Le Gras, 1663). See no. 187.



No. 188, title-page

SOLLEYSEL, Sieur du CLAPIER, Jacques de

Jacques de Solleysel (1617-1680), son of the ‘maréchal des logis’ of the Scottish company of royal bodyguards, was a famous French riding master and veterinarian. He studied with the Jesuits at Lyon, then went to Paris where he became a student of Menou de Charnizay and Romance de Mesmont. In the service of the count D’Avaux he accompanied the French plenipotentiaries to the peace negotiations in Münster that led to the Westphalian treaty in 1648, which ended the 30 Years’ War, an extremely bloody internecine war between the Protestant and Catholic states in Germany which more or less halved the population. Jacques de Solleysel was on good terms with the German party during the negotiations, learnt to speak German perfectly, and gathered as much information as possible regarding German horse medicine and horse training.

Upon his return to France, he started a school of horsemanship in Le Forex in his own province (Clapier, close to Saint Etienne). Later he returned to Paris as ‘écuyer de la Grande Ecurie’ and assisted his former student Bernardi in organizing his own academy of horsemanship on Rue de Conde, which flourished until the death of its founder in 1725. De Solleysel died on his own estate in 1680.

His contemporaries praised his integrity, his great merits, and his talents as a musician and painter. He was such a refined man that it was said he could have written a book on the ‘Perfectly honnête homme’, rather than the ‘Perfect Stable Master’.

However, de Solleysel had the weakness of writing – under the pseudonym of Sieur de La Bessée – great eulogies to himself: in the rare abridged edition of *Le parfait marechal* (under the title *Le Mareschal méthodique*, Paris 1675 (with other issues in 1676 and 1677) for example the ‘author’ Sieur de la Bessée refers to ‘Monsieur de Solleysel, my master’ (see no. 192).

Solleysel was a veterinarian rather than an equerry (up to Bourgelat, both disciplines were joined). He established the first serious foundations of hippology and described with precision the conformation and gaits of the ‘ideal’ horse. At first he appears to focus on the race horse, although he prefers the war horse and riding school horse.

His most important work, *Le parfait marechal*, was first published in Paris in 1664 (see no. 189); many re-editions, including the translation into German, followed: in 1667 (together with the German translation, see no. 190), 1677 (only the German translation, see no. 191), 1672, 1675, 1680, 1682, 1684 (see no. 193), 1685, 1687, 1694, 1698, the last one in 1798.

An English translation made by William Hope was published in 1696, followed by a second edition in 1717 (see no. 194).

See also nos. 149-150 for Solleysel’s translation into French of William Cavendish’s *A new method, and extraordinary invention to dress horses*.

LITERATURE:

J. Santucci, *Jacques de Solleysel, sa vie, son oeuvre* (Thesis; Lyon 1935).



No. 193, portrait of the author

189

SOLLEYSSEL, Sieur du Clapier, Jacques de

Le parfait mareschal qui enseigne à connoistre la beauté, la bonté & les defauts des chevaux. La maniere de les conserver dans les fatigues des voyages, de les nourrir & de les panser avec methode. La ferrure sur les dessins des fers, qui restabliront les meschans pieds, & conserveront les bons. Les signes & les causes des maladies: les moyens de les prevenir, leur guerison & le bon ou mauvais usage de la purgation & de la saignée. Ensemble un traitté du haras, pour élever de beaux poulains, & les preceptes pour bien emboucher les chevaux, avec les figures nécessaires.

Paris, Gervais Clousier, 1664. 4to. (size of the leaves 229 x 175 mm). (50), 504, 65, (1) pp. *Collation*: ā⁴, ē⁴, ī⁴, ō⁴, ū⁴, *⁴, 2*²⁻¹, A-Z⁴, Aa-Zz⁴, A2a-R2r⁴, A3a-H3h⁴, I3i²⁻¹. Engraved frontispiece, signed 'Soleysel fecit', with the text: 'Le Parfait Merechal' with two rearing horses flanking an arch with a view of a riding school, a full-page plate of a rearing horse with nos. 1-32 indicating the various parts of a horse, folding plate of a rearing horse with lines indicating the various diseases of the horse, referring to the pages in the book, and 20 half-page (of horseshoes, nos. 1-3; of mouth-pieces, nos. 1-17), and 8 full-page plates (of half-bits in the text, nos. 1-8) in the text; woodcut head- and tail-pieces and initials.

Contemporary mottled calf, spine gilt in compartments with title lettered in gold (re-backed and repaired).

Provenance: (1) Ownership entry on title 'Ex libris Johannis Gaudon Presb. Rectoris de Balazeio (Balazé, near Rennes) ac Decani Vitriacensis'; idem on paste-down, here dated '1667'; (2) also on paste-down: 'Ex libris Claudii Ludovici Delaistre in Pariensi parlamento advocati'; (3) Boulanger, on the frontispiece: 'J'ai acheté ce livre du Sr. Clareau Md. (Fripier?)', Boulanger.

COMMENTARY:

Rare first edition of this classic in the field of horse medicine, as well as horse care, especially with regard to horseshoeing. Our copy opens with the full-page plate of a rearing horse with nos. 1-32 indicating the various parts of a horse, facing the frontispiece (verso blank), printed title (verso blank), followed by the dedication by Solleysel to Henry de Lorraine, Comte de Harcourt, d'Armagnac, etc. (pp. (3)-(16)), preface (pp. (17)-(39)), and the Table (pp. (40)-(50)). The text, on pp. 1-504) contains the important chapters XIII-XV on horse shoeing, illustrated with 3 half-page engraved plates in de text on pp. 112-141. The 'Preceptes pour emboucher les chevaux' follow with a new pagination and are illustrated with 25 plates of mouth-pieces and half-bits in the text.

REFERENCES:

Menessier II, 524-5; Toole-Stott 2391; Nissen 3898.



No. 189, frontispiece



No. 189, the full-page plate

190

SOLLEYSSEL, Sieur du Clavier, Jacques de

Le veritable parfait mareschal, qui enseigne à connoistre la beauté, la bonté, et les deffauts des chevaux; la manière de les conserver dans les fatigues des voyages, de les nourrir & de les penser avec methode; la ferrure sur les desseins des fers ... Revue, corrigé & augmenté presque de la moitié, comme il paroît tant par ce qui est inclus entre ces marques ..., que par les additions qui sont à la fin ... Cette sixième édition Française, qui est la première Allemande, a esté augmentée de l'abregé de l'art de monter à cheval, compose par un des plus habiles escuyers de se temps. Der Warhafftig Vollkommene Stall-Meister, welcher lehret die Schönheit, Güte und Mängel der Pferd zuerkennen: die Manier selbige auff schwären Reysen zu erhalten, ordentlich zu füttern und ihnen zu warten ... Diese sechste Frantzösische und erste Teutsche Edition ...

Geneva, Johan Hermann Widerhold, 1677. Folio (size of the leaves 330 x 205 mm). (30), 824, (12), 40 pp. *Collation*: ¶⁴¹ (half-title missing), 2¶-4¶⁴, A-Z⁴, Aa-Zz⁴, A2a-Z2z⁴, A3a-Z3z⁴, A4a-M4m⁴, N4n², a-e⁴. With a frontispiece copied from the first edition by Fr. Diodati with the title 'Le veritable parfait marechal / Der warhafftig-vollkommene Stallmeister'; full-page coat-of arms of the French dedicatee by J.L. Duranti on the verso of the title, double-page plate of a rearing horse with lines indicating the various diseases of the horse, referring to the pages in the book, a full-page plate of a rearing horse with nos. 1-32 indicating the various parts of a horse, 3 numbered half-page woodcuts of horseshoes, 17 numbered engraved half-page plates of mouth-pieces in the text, and 5 full-page plates of half-bits with 8 figs. All copied after the plates of the first edition; woodcut head- and tail-pieces and initials. Modern vellum with red morocco title-label lettered in gold. *Provenance*: With ownership entry on title: 'Borkenheim (?)' and ex-libris of Henry Sarasin pasted to the verso of the front cover.

COMMENTARY:

Sixth (or seventh) edition of the French text of Solleysel's book, together with the first edition of the translation into German, printed in two columns: the only edition in folio of these two parallel texts.

After the frontispiece (verso blank), title (p. (3)), coat-of-arms of the dedicatee (p. (4)), the French dedication by Francois Louys d'Estauay, seigneur de Mollondin (pp. (5)-(6)), the German dedication by Widerhold to Frantz Ludwig von Stäffitz, Herr zu Blattendorff (pp. (7)-(8)), introduction in French and German (pp. (9)-(12), preface (pp. (13)-(24)), Table/Register (pp. (25)-(29)), the text follows on pp. 1-776 with chapters XIII-XV on horse shoeing, illustrated with 3 half-page woodcut plates in de text on pp. 166-198. The 'Receptes pour emboucher les chevaux/ Praecepta für die Zäumung der Pferd' follow with continuing pagination (pp. 777-824), illustrated with 17 plates of mouth-pieces in the text; the 5 plates of the half-bits and the 2 plates of rearing horses are bound at the end. The Table is on pp. (1)-(12). Added for the first time in this edition is the 'Abregé de l'art de monter a cheval .../ Das ist, kertzler Begriff der Reit-Kunst ...' (pp. 1-40), attributed by Huth to Eisenberg.

REFERENCES:

VD17, 3:311339H; Mennessier II, 527; Huth 22; Toole Stott 2394.



No. 190, title-page



No. 390, frontispiece

191

SOLLEYSSEL, Sieur du Clapier, Jacques de

Der warhaftig-vollkommene Stall-Meister. Welcher lehret die Schönheit, Güte und Mängel der Pferd zuerkennen: die Manier selbige auff schwären Reysen zu erhalten, ordentlich zufüttern und ihnen zuwarten; die Beschlaung durch Abriss der Eysen, welche die bösen Füß wider in guten Stand bringen ...; die Zeichen und Ursachen der Krankheiten, die Mitteldenselben vorzukommen, ihre Heilung, der gute oder böse Gebrauch des Purgierens und Aderlassens. Sampt einem Tractat von der Stüttereÿ ... Wider durchsehen, verbessert und fast umb den halben Theil vermehrt ... Diesem alle mist ein kurtzer Begriff der Reitkunst, welchen einer von den vortrefflichsten Bereuttern dieser Zeit compniert bengefüget worden.

Geneva, Johan Hermann Widerhold, 1677. Folio (size of the leaves 320 x 205 mm). (8), 20, (14), 417 (including many mistakes in the pagination: 1-185, 185-186, 188-209, 211-212, 212-236, 239-339, 341-342, 342-407, 409-410, 410-417), (6) pp. *Collation*: π^4 , a-e², 2 g^{2-1} , 2 g^2 -4 g^2 , A-Z², Aa-Zz², A2a-Z2z², A3a-Z3z², A4a-N4n², O4o²⁻¹. With a frontispiece copied from the first edition by Fr. Diodati under the title 'Le veritable parfait marechal / Der warhaftig-vollkommene Stallmeister', woodcut printer's device on title, full-page coat-of-arms of the dedicatee by J.L. Duranti on the verso of the title, double-page plate of a rearing horse with lines indicating the various diseases of the horse, referring to the pages in the book (is the combined French/German edition of 1677, see no. 190), a full-page plate of a rearing horse with nos. 1-32 indicating the various parts of a horse, 3 numbered half-page woodcuts of horseshoes, 17 numbered engraved half-page plates of mouth-pieces in the text, and 5 full-page plates of half-bits with 8 figs. All copied after the plates of the first edition; woodcut head- and tail-pieces and initials. Contemporary calf over thin boards with triple fillets along the edges of both covers (damaged).

Provenance: (1) ownership entry on frontispiece: 'Carl Ferdinand Ringer', (2) ownership entry on first fly-leaf (?), (3) stamp 'J. v. Groller'.

COMMENTARY:

Second edition of the translation into German of Solleysel's book, in two columns, for the most part printed from the standing type of the first edition (see no. 190) containing also the same plates. After the half-title (verso blank), frontispiece (verso blank), title (p. (5)), coat-of-arms of the dedicatee (p. (6)), the dedication by Widerholt to Frantz Ludwig von Stäffitz, Herr zu Mollondin (pp. (7)-(8)), follows the Kurtzer Begriff der Reit-Kunst (pp. 1-20), the two engraved plates of a rearing horse, the second dedication to Franz Ludwig Von Stäffitz, Herr zu Blattendorff (pp. (1)-(2)), introduction 'An die Liebhaber der Pferd' (pp. (3)-(4)), preface, 'Bericht an den Leser' (pp. (5)-(10)), and Register (pp. (11)-(13)). The text follows on pp. 1-390 with the chapters XIII-XV on horseshoeing, illustrated with 3 half-page woodcut plates in de text, on pp. 83-98. The 'Praecepta für die Zäumung der Pferd' follow with continuing pagination (pp. 391-417), and are illustrated with 17 plates of mouth-pieces in the text; and the 5 plates of the half-bits; the Register is on pp. (1)-(6).

REFERENCES:

VD17, 3: 002434N; Mennessier: II, 527; Nissen 3898; Toole Stott 2394 (only the edition with parallel texts).



No. 191, title-page



Blessure Sur la face fol. 13
 Blessure de langue fol. 13
 Les Surdents fol. 11
 le Lem pas fol. 10
 de la Gourme fol. 26
 Rhume fol. 40
 de la Morue fol. 50
 Mal de Teste fol. 67
 Cheval Lunatique fol. 88
 Fluxion ou Coup Sur l'œil fol. 84

Esquanda et pour quoy fol. 68

Cheval Morfondu fol. 43

Auant Cœur fol. 389

Jur Os fol. 175

Lambes foulées fol. 158

Des Moletes fol. 183

Blessure Sur le bouc fol. 326

Attante encornée fol. 220

Cheval forbeu fol. 283

Normes fol. 223

Entorces fol. 188

Encheues brues fol. 538

Crapau dine fol. 541

Peignes fol. 286

Matiere Soufflee au Pied fol. 275

Pied Solbatu et douloureux fol. 231

Mechanc Pieds fol. 227

Derbloy mes fol. 283

des Crampons fol. 224

Encastele fol. 139

| | | | | | | | | | |
|---|------------------------------------|--|------------------------------------|--------------------------------------|-------------------------------------|--|---|----------------------|-------------------------------|
| Mal de Cerf fol. 201 | Blessé sur le garot fol. 300 | effort des paule fol. 290 | effort de reins fol. 475 | blessé sur le roignon fol. 321 | Poussif ou Courbattu fol. 335 | espointé ou eshanché fol. 480 | Galle fol. 461 | | |
| Gourme et fauce Gourme fol. 37 | | | | | | | Galle a la que fol. 467 | | |
| | | | | | | | Fondement qui sort et tombe fol. 409 | | |
| | | | | | | | Capetet fol. 309 | | |
| | | | | | | | Courbes fol. 519 | | |
| | | | | | | | Verrigons fol. 501 | | |
| | | | | | | | Esparuins fol. 502 | | |
| | | | | | | | Mulles trauenniers fol. 503 | | |
| | | | | | | | Queu de rat fol. 523 | | |
| | | | | | | | Iauars fol. 200 | | |
| | | | | | | | Poireaux fol. 524 | | |
| Seyme fol. 174 | Nerf foru fol. 103 | Malandré et Salandre tre fol. 173 | Enflure Sous le ren fol. 166 | Rynflure a la Cuisse fol. 162 | Veynes barrees fol. 535 | Rynflure des boues en dedans fol. 383 | Verrigons en dedans fol. 501 | Des fuis fol. 207 | Iauars ecornez fol. 211 |



le fault

192

BESSÉE, Sieur de la [=SOLLEYSSEL, Sieur du Clavier, Jacques de]

Le mareschal methodique, qui traite des moyens de découvrir les défauts des chevaux, & de connoître leurs maladies. Il donne ensuite les remedes pour les guerir, & enseigne à les dispenser fort exactement, avec leur application au temps le plus propre pour leur entiere guerison. Ouvrage tres-utile a ceux qui ont des chevaux, & qui veulent les conserver longtems. Par le Sieur de la Bessée, Escuyer de S.A.S. Monseigneur le Duc de Baviere.

Paris, Gervais Clouzier, 1676. 8vo. (size of the leaves 184 x 110 mm). (16), 341, (3) pp. *Collation*: ā⁸, A-X⁸, Y⁴.

Contemporary mottled calf, spine gilt in compartments with title lettered in gold, gilt binding edges, edges painted red, marbled endpapers (re-backed).

Provenance: With the ex-libris of 'Mr. De Richebourg' with his coat-of-arms pasted to the verso of the front cover.

COMMENTARY:

Second issue of the original edition of this very rare abridged text of Solleysel's *Le parfait maréchal*, published without any illustration by Solleysel's publisher under the pseudonym 'Sieur de la Bessée'. The first issue was published in 1675, the third in 1677, all three issues being very rare. In the preface Solleysel refers to himself as follows: '*...j'ai étudié avec tout le soin possible le livre nommé le Parfait Maréchal de Monsieur de Solleysel, j'ai toujours travaillé sur ses principes: & comme cet Auteurs explique si clairement les signes & les causes des maladies, & qu'il donne ensuite les remedes, avec toute la fidelité, & la netteté imaginable ...*' and he ends his preface: '*... faire un livre qui a esté estimé pour bon, & digne d'estre offert au public: c'est Monsieur de Solleysel mon maistre qui l'a jugé tel, et vous & moy nous en devons rapporter à son jugement, car il l'a leu exactement, il a change ce qui estoit de defectueux, il a adjouté ce qu'il y manquoit: si vous estes si difficile Lecteur, que tout cela ne vous contente pas, j'en seray fâché pour l'amour de vous Adieu.*'

The preliminaries contain the title (verso blank), preface (pp. (3)-(9), and the Table (pp. (10)-(16)). The text, divided into LXXVI 'articles' is on pp. 1-341; on pp. (1)-(2) are the privilege and a notice stating that printing (of the first issue) started on 17 October 1675. The abridgement contains articles as 'Du poulain' (1), 'Des bonnes & mauvaises marques' (3), 'Pour connoître l'age d'un cheval' (7), 'A quell chevaux il faut tirer du sang, & quand' (11), 'Pour le mal des yeux'(15)'De la morve' (24), 'De la galle' (39), etc.

REFERENCES:

Mennessier II, 527 ('très rare').



No. 192, title-page

193

SOLLEYSSEL, Sieur du Clapier, Jacques de

Le parfait mareschal, qui enseigne à connoître la beauté, la bonté, et les deffauts des chevaux. Les signes & les causes des maladies ... La ferrure sur les desseins des fers ... Ensemble un traité du haras, pour élever de beaux & de bons poulains; & les préceptes pour bien emboucher les chevaux. Revue avec exactitude et augmenté méthodiquement. Cinquieme edition. Divisé en deux parties.

Paris, Gervais Clouzier, 1684. 2 vols. 4to (size of the leaves 239 x 180 mm). Vol. 1: (12), 546, (10) pp. *Collation*: π² (including the frontispiece), ā⁸, A-Z⁸, Aa-Zz⁸, A2a-Z2z⁸, 2A2a²; vol. 2: (2), 398, (12) pp. *Collation*: π²⁻¹, A-Z⁴, Aa-Zz⁴, A2a-E2e⁴. With frontispiece by Solleysel (copied from the first edition), title-pages printed in red and black, engraved portrait of Solleysel by G. Hainzelman (dated 1680), double-page plate of a rearing horse with lines indicating the various diseases of the horse, referring to the pages in the book, a full-page plate of a rearing horse with nos. 1-32 indicating the various parts of a horse, 3 numbered half-page woodcuts of horseshoes (the first from the first edition, 2-3 newly cut), 17 numbered engraved half-page plates of mouth-pieces, and 8 full-page plates of half-bits in the text (all from the same plates as in the first edition).

Contemporary mottled calf, spine gilt in compartments with title lettered in gold, gilt binding edges, gilt edges, marbled endpapers. *Povenance*: With the stamp of the Huzard library on the verso of the title.

COMMENTARY:

The third issue of the re-arranged and very much enlarged sixth Clouzier edition of Solleysel's work; the first issue appeared in 1680, the second in 1682. This is the edition which for the first time includes the portrait of Solleysel.

Vol. 1: Frontispiece, title, portrait of Solleysel, the 'Avis' (pp. (5)-(9), two privileges with a kind of advertisement at the end for 'les drogues & compositions continues dans ce livre, se trouvent toutes préparées dans la boutique de Michel Eschar, Epicier & Droguiste, demeurant ruë Saint Honoré ...'; the text, beginning with chapter 1: 'Des maladies des chevaux, & de leurs remedes' (= chapter 18 in the first edition), is on pp. 1-546 with a Table at the end; vol. 2: title-page, and the text on pp. 1-398: with the chapters XXXVI-XLI on horseshoeing, illustrated with 3 half-page woodcut plates in de text, on pp. 179-206. Chapter LXXVIII-LXXXII, pp. 306-333: the 'Discours du haras'; and chapter LXXXIII-LXXXVI, pp. 333-395: the 'Preceptes pour emboucher les chevaux'; with the Table at the end.

REFERENCES:

Mennessier II, 525.



No. 193, title-page



No. 193, the full-page plate

194

SOLLEYSSEL, Sieur du Clapier, Jacques de

The compleat horseman: discovering the surest marks of the beauty, goodness, faults, and imperfections of horses: the signs and causes of their diseases ... Also the art of shoeing ... together with the best method of breeding colts, backing them, and making their mouths, &c. To which is added a most excellent supplement of riding ... Made English from the eighth edition ... by Sir William Hope ... The second edition corrected from many errors ...

London, Printed for R. Bonwick, J. Tonson, T. Goodwin, (and others), 1717. Folio (size of the leaves 330 x 220 mm). (2), XLV, (XLVI), 326, 323-324 pp.; (part 2:) (2), XVI, 300, (4) pp. *Collation*: A⁴, b-f⁴, A-Z⁴, Aa-Ss⁴; (part 2:) π²⁻¹, a-b⁴, B-Z⁴, Aa-Pp⁴, Qq-Rr². With the engraved portrait of Solleysel facing the title, folding plate of a rearing horse with nos. 1-32 indicating the various parts of a horse (copied from the French editions), but here surrounded with utensils used in the stable, including 'A watering saddle' (no. 1; before part 1), 2 folding plates with the 3 horseshoes, the 8 bits and half bits, and with the 18 mouth-pieces (nos. 2-3; both copied from the French editions), 2 folded newly engraved plates, both with 9 figures of horse dressage (nos. 4-5), and the folding plate of a rearing horse with lines indicating the various diseases of the horse, referring to the pages in the book, signed by J. Shirt (no. 6; copied from the French editions with the addition of some utensils and bound before part 2); woodcut initials.

Modern mottled calf, spine gilt in compartments with red morocco title label lettered in gold.

Provenance: Ownership entry on title-page of James Hope, possibly the translator's son.

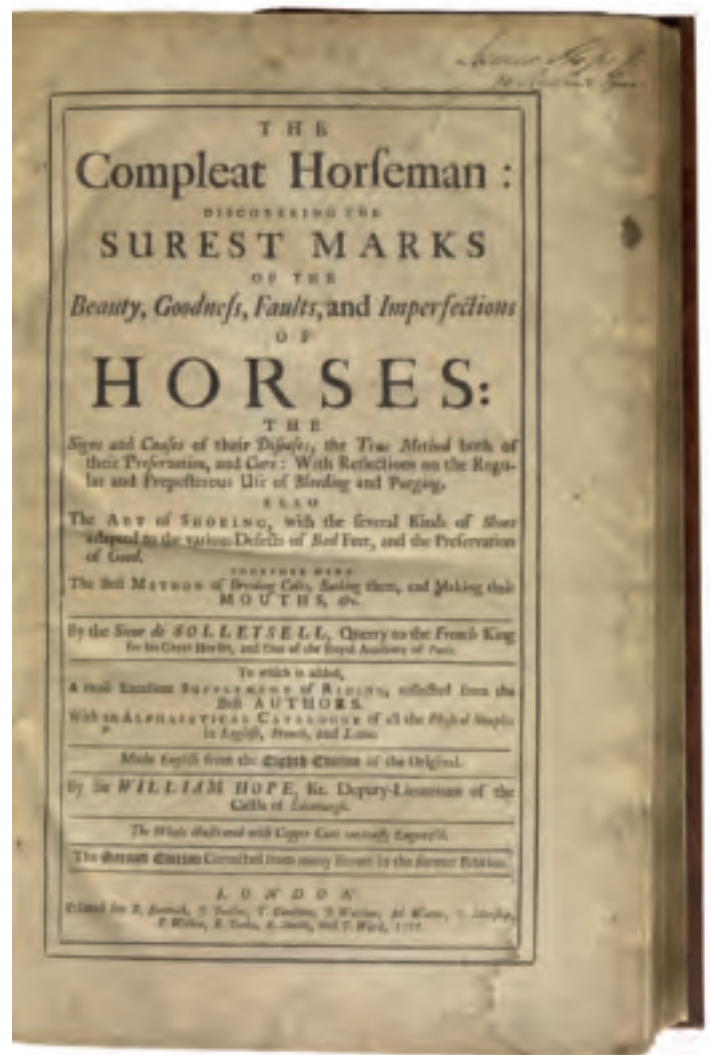
COMMENTARY:

The corrected second edition of this first translation of *Le parfait marechal* by William Hope (fl. 1687-1725), the governor of the Castle of Edinburgh, who enlarged and shortened the French text of the eighth edition at many places. An abridged edition was also published in 1696 with the title *The compleat horseman, or perfect ferrier*; with re-editions in 1702, 1717 and 1729.

The preliminaries contain the portrait, title-page (verso blank), the dedication to the King by William Hope (pp. i-iv), the Preface (pp. v-x), the Epistle to the reader (pp. xi-xiii), 'Alphabetical catalogue of all the simples and drugs ... with their French and Latin appellations ...' (pp. xiv-xxi), French terms of horsemanship (pp. xxxii-xxxiii), Weights and measures (p. xxxiv), Contents part 1 (pp. xxxv-xlv). Then follows the text of the first part: 'The perfect marchal; or, compleat farrier' (pp. 1-237), with the chapters on horseshoeing on pp. 112-138 (Chapter XXXVI-XLVII); a separate title-page: *A supplement of horsemanship to the first part of the Perfect marshall; or, a most compendious and excellent treatise of riding ... Being a collection, taken from the best and most modern writers ... The whole collected and methodiz'd by Sir William Hope, of Kirklistown, Kt. Lieutenant Governour of the castle of Edinburgh* (London 1717) (pp. 239-324). The second part, on horse medicine, also has a separate title-page (verso blank), the contents is on pp. i-xvi, and the text on pp. 1-300 with 'A table of the diseases' (2 pp.) and 'An index of the principal remedies describ'd in this part' (2 pp.) at the end.

REFERENCES:

Mennessier II, 525; Podeschi 41; Huth 22; Wells 7179.



No. 194, title-page



No. 194, folding plate 4

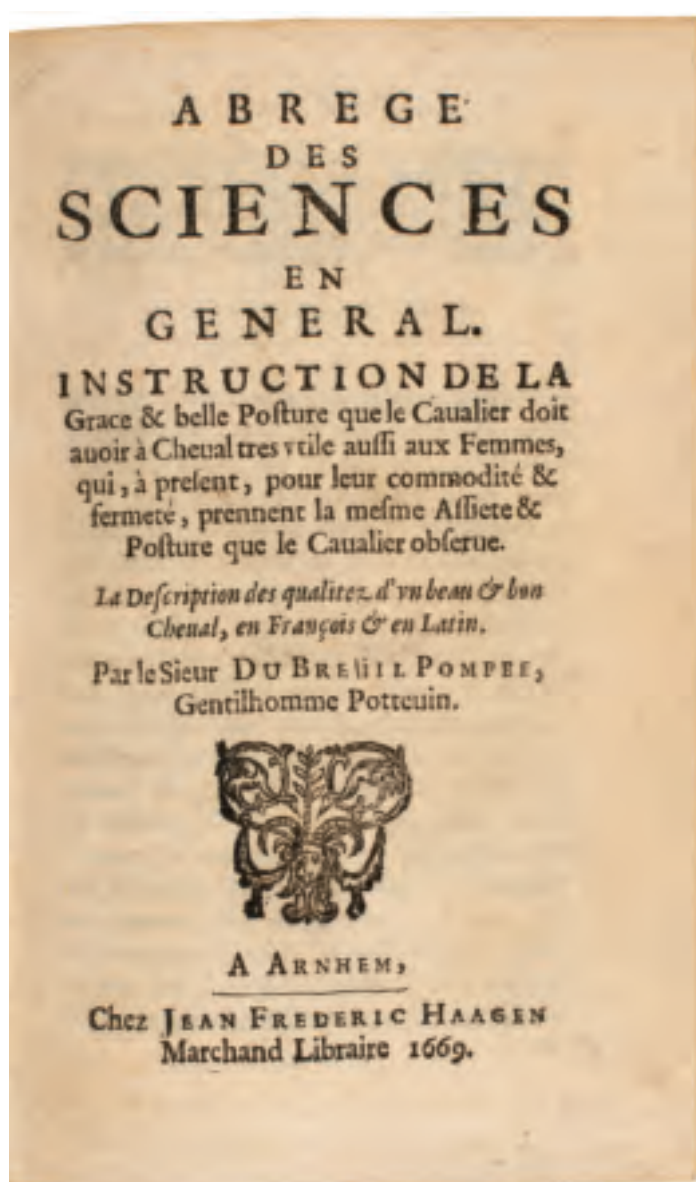


No. 194, folding plate 6

BRUEIL POMPÉE, Gabriel de Hollande, Sieur du

Almost nothing is known about the author, a nobleman from Poitiers from an Italian family. In the 'Au lecteur' at the end of his *Traité* he refers to himself as an 'homme de cheval et un veneur amateur': 'Amy lecteur, force pas mes amis de metre sous la presse ce mien petit oeuvre, je te supplieray de m'excuser si je ne telefay voir écrit avec plus de politesse; l'oeuvre sort d'un Escuyer Chasseur, & non d'un Orateur ...? Gabriel de (H)ollande was Seigneur of Brueil Pompée, originally named Breuil-Bessé.

All editions of the two (brief) works written by Gabriel de Hollande, Sieur du Breuil Pompée, are rare. His *Abregé des sciences en general* was first published in Saumur in 1667; see for the second edition no. 195. The *Traité d'instruction du cavalier* was first published in Poitiers in 1666; see for the second edition no. 196. Both works were re-published – together with a translation into German – as addenda to Pluvinel's *L'instruction du Roy en l'exercice de monter a cheval* (Frankfurt a/M, Johann Görlin for the heirs of Mathaeus Merian, 1670, pp. 145-163, resp. pp. 165-201; see no. 171).



No. 195, title-page



No. 196, title-page

195

BRUEIL POMPÉE, Gabriel de Hollande, Sieur du
Abregé des sciences en general. Instruction de la grace & belle
posture que le chevalier doit avoir à cheval tres utile aissi aux
femmes ... La description des qualitez d'un beau & bon cheval,
en François & en Latin.

Arnhem, Jan Frederik Haagen, 1669. 8vo. (size of the leaves 150 x 90 mm). 38, (2, blank) pp. *Collation*: A-E⁴. With woodcut vignette on title-page, woodcut head-pieces.

Contemporary overlapping vellum with the gilt initials 'I D O' on the front, and the year '1672' in gilt on the back cover, title written in ink on spine.

Provenance: With (1) the 19th-century ex-libris of E. Cesbron pasted to the verso of the first flyleaf, and (2) stamp of Oswald Weigel, Antiquariat & Auctions Institut, Leipzig.

COMMENTARY:

Second edition of this small volume on horsemanship and the qualities of horses. The original French edition was published by Jean Lesnier in Saumur in 1667. An edition with a translation into German appeared in 1670. The edition was added to Pluvinel's *L'instruction du Roy en l'exercice de monter a cheval* (Frankfurt a/M, Johann Görlin for the heirs of Matthaeus Merian, 1670, pp. 145-163; see no. 171).

The title-page (verso blank, pp. 1-2) is followed by the preface on pp. 3-4. The text is divided into chapters on the sciences in general (pp. 5-11), on the seven liberal arts (pp. 12-14), the sciences (pp. 14-15), and the three 'Facultez superieures' (pp. 17-21), followed by two chapters on horsemanship: (a) 'Instruction de la grace & belle posture, que le chevalier doit avoir à cheval' (pp. 22-28), (b) 'La description des qualitez d'un beau & bon cheval' (pp. 28-31), with the Latin translation on pp. 33-37). The Table is on p. 38.

REFERENCES:

Mennessier I, p. 174 ('Tous les ouvrages de Du Breuil Pompée sont très rares'); Huth 23; Wells 2062; *Cat. Huzard* III, 4516.

BOUND WITH:

(2) BRUEIL POMPÉE, Gabriel de Hollande, Sieur de, *Traité de l'instruction du cavalier ...* (Arnhem, Jan Frederik Haagen, 1669). See no. 196).

(3) BERNARD, Samuel, *Tableau des actions du jeune gentilhomme. Divisé en forme de dialogues: pour l'usage de ceux qui apprennent la langue Françoisse ...* (Strasbourg, P. Dedertz, 1624; VD17, 23:291408C).

(4) BONNEFILLE, Charles, *La grammaire crétienne. Enseignant l'art de parler à Dieu par le priere ...* (Leiden, Daniel Guillaume, 1662; very rare: no copy in the STCN!; one copy in KvK).

196

BRUEIL POMPÉE, Gabriel de Hollande, Sieur de
Traité de l'instruction du cavalier, pour le rendre capable de
dresser & emboucher toutes sortes de chevaux, sans qu'il aye
besoin de l'ayde d'un manege. Dedié à la noblesse Françoisse.

Arnhem, Jan Frederik Haagen, 1669. 8vo. (size of the leaves 150 x 90 mm). (4), 50, (2) pp. *Collation*: A-G⁴. With woodcut vignette on title-page, woodcut head-pieces.

COMMENTARY:

Second edition of this small volume on horse breeding, dressage, the use of the various bits, and on horse medicine including prescriptions. The original French edition of this introduction on horsemanship was published by Jean Fleuriau in Poitiers in 1666. An edition with a translation into German appeared in 1670. The edition was added to Pluvinel's *L'instruction du Roy en l'exercice de monter a cheval* (Frankfurt a/M, Johann Görlin for the heirs of Matthaeus Merian, 1670, pp. 165-201; see no. 171).

After the title-page (verso blank), follows the dedication to 'La noblesse Françoisse' on pp. (3)-(4) and the 34 chapters of the text on pp. 1-50, including 'De l'utilité du cheval' (1), 'De bons & mauvais poils' (3), 'Infirmitez du cheval ...' (8), 'La methode de bien emboucher toutes sortes de chevaux' (10), 'Des caresses & des effets de la voix pour animer le cheval' (15), 'Premiere leçon du galop' (23), 'Remedes pour les chevaux' (32), and 'De l'appuy de la main' (34). The Table is on the last leaf.

REFERENCES:

Mennessier I, pp. 173-174; Huth 23.0.

BOUND WITH:

(1) BRUEIL POMPÉE, Gabriel de Hollande, Sieur de, *Abregé des sciences en general ...* (Arnhem, Jan Frederik Haagen, 1669). See no. 195).

(3) BERNARD, Samuel, *Tableau des actions du jeune gentilhomme. Divisé en forme de dialogues: pour l'usage de ceux qui apprennent la langue Françoisse ...* (Strasbourg, P. Dedertz, 1624; VD17, 23:291408C).

(4) BONNEFILLE, Charles, *La grammaire crétienne. Enseignant l'art de parler à Dieu par le priere ...* (Leiden, Daniel Guillaume, 1662; very rare: no copy in the STCN!; one copy in KvK).

PERRAULT, Charles

Charles Perrault (1628-1703) was a celebrated French scholar and author who laid the foundations for a new literary genre, the fairy tale, and whose best known tales, derived from traditional folk tales, include *Le Petit Chaperon rouge* (*Little Red Riding Hood*), *Le Maître chat ou le Chat botté* (*Puss in Boots*), *Cendrillon ou la petite pantoufle de verre* (*Cinderella*), and *La Barbe bleue* (*Bluebeard*),

Perrault was born in Paris in a wealthy bourgeois family. He received a good education and studied law before embarking on a career in the service of the government. He was involved in the creation of the Academy of Sciences as well as the restoration of the Academy of Painting in 1654. When the Academy of Inscriptions and Belles-Lettres was founded in 1663, Perrault was appointed its secretary and he served under Jean Baptiste Colbert, finance minister to King Louis XIV. Due to his position as Colbert's administrative aide, he was able to secure a position for his brother, Claude Perrault, to design the east range of the Louvre, built between 1665 and 1680.

Among the better known works by Charles Perrault are *La Peinture* (*On Painting*), published in 1668, to pay tribute to the king's first painter, Charles Le Brun, and a guidebook for the labyrinth at Versailles, *Labyrinthe de Versailles*, printed at the royal press (Paris 1677), and illustrated by Sebastien le Clerc.

At the initiative of Colbert Perrault, also composed his famous *Courses de testes et de bague* (*Head and Ring Races*, the text of which was finished in 1666 and edited in Paris in 1670 (see no. 197). This magnificent book commemorates one of the most elaborate tournaments of all times, staged in Paris by Louis XIV in 1662. The gorgeously produced book belongs to Perrault's early writing career, before he embarked on the literary genre of fairy tales for which he is now most remembered.

The tournament was organized officially to celebrate the birth of Louis' first son, the 'Grand Dauphin' Louis de France, in November 1661, but in fact it was staged by Louis for his mistress, Louise-Françoise de La Baume le Blanc, Duchesse de La Vallière. The Dauphin ultimately died in 1711, four years before the death of his father. With the publication of this sumptuous work, Louis also attempted to revive the traditions of chivalry and display associated with medieval tournaments. Louis XIV (1638-1715), the 'Sun King', ruled France from 1643 until 1715, and was widely regarded as the greatest monarch of his age because of the power he wielded and the magnificence of his court. During his reign, France was dominant in political and cultural affairs.

The participants in the 1662 tournament were members of the court who paraded in sumptuous, but fanciful costumes representing Roman, Persian, Turkish, Indian, and American equestrians on horses wearing rich trappings. The tournament was held in a large arena in front of the Royal palace, the Tuileries, near the Louvre. This space has since been named 'La Place du Carrousel', after the French word for tournament.

Perrault's book is profusely illustrated with large engravings by:

(1) Israel Silvestre (1621-1691), representing the royal palaces in Paris in an unprecedented way, and affording a view of streets and quarters in Paris since demolished, including the east front of the Tuileries, the Medici galleries, and the rue Saint-Nicaise, or rue Saint Honoré, which separated the Louvre from the Tuileries at the time, (2) Giles Rousselet (1610-1686), the engraver of the title-page, and (3) François Chauveau (1613-1676), who was responsible for the separate figures depicting the participants, originally designed by Henry Jissey, including the portraits of the King, the Dauphin, the Prince de Condé, and the Dukes d'Enghien and De Guise on horseback and in exotic costumes; also the vignettes and engraved initials are by his hand.

The book is one of the most reliable documents for our knowledge of the organisation, mise-en-scène, meaning and significance of jousts and tournaments in 17th-century France.

An edition with the text translated into Latin by Esprit Fléchier appeared in the same year with the same publisher: *Festiva ad Capita annulumque Decursio* ... (see no. 198). The translator, Esprit Fléchier (1632-1710) had been brought up at Tarascon by his uncle, Hercule Audiffret, superior of the Congrégation des Doctrinaires. Fléchier entered the order, but left it on the death of his uncle, and moved to Paris, where he devoted himself to writing poetry. His French poems met with little success, but the present description in Latin verse of the 1662 tournament brought him fame. He subsequently became tutor

to Louis Urbain Lefebvre de Caumartin, afterwards intendant of finances and Counsellor of State, whom he accompanied to Clermont-Ferrand, where the king had ordered the Grands Jours to be held (1665), and where Caumartin was acting as representative of the sovereign. It was here that Fléchier wrote his curious *Mémoires sur les Grand jours tenus à Clermont*, which presents the proceedings of this extraordinary court of justice in a partly romantic, partly realistic way. In 1668 the Duke of Montausier procured for him the post of 'lecteur' to the Dauphin. Fléchier's reputation, already increased by his sermons, was afterwards raised to the highest pitch by his funeral orations. In 1687 he became Bishop of Nîmes.

Following the publication of his *Courses* ... Charles Perrault was elected to the Académie Française in 1671. He initiated the well-known and so-called 'Quarrel of the Ancients and the Moderns' (*Querelle des Anciens et des Modernes*), which pitted supporters of the literature of Antiquity against supporters of the literature from the century of Louis XIV (the 'Moderns'). Perrault was on the side of the Moderns and wrote *Le Siècle de Louis le Grand* (The century of Louis the Great; 1687) and *Parallèle des Anciens et des Modernes* (Parallels between the Ancients and Moderns; 1688–1692) where he attempted to prove the superiority of the literature of his century.

In 1682 Colbert awarded his son, Jules-Armand, Marquis d'Ormy, the same tasks as Perrault, forcing Charles into retirement at the age of fifty-six. When Colbert died the next year, the pension he had received as a writer was annulled. Colbert's successor, François-Michel Le Tellier, Marquis de Louvois, a man who had always envied Colbert, quickly removed Perrault from his other posts. Perrault decided to dedicate himself to his children and published his famous *Histoires ou Contes du Temps passé* (*Tales and Stories of the Past with Morals*; 1697), with the subtitle: *Les Contes de ma Mère l'Oie* (*Tales of Mother Goose*). The publication of this work brought him instant success in wide circles and marked the beginnings of a new literary genre, that of the fairy tale.



No. 197, double-page plate (3) by Silvestre

197

PERRAULT, Charles

Courses de testes et de bague faites par le Roy, et par les princes et seigneurs de sa cour, en l'année M.DC.LXII.

Paris, Imprimerie Royale, Sebastien Mabre-Cramoisy, 1670. Grand-fol. (size of the leaves 562 x 420 mm). (6), 8 pp., ff. 9-62, pp. 63-68; pp. 65-104 (Esprit Fléchier's 'Circus Regius'). *Collation*: Each leaf is separately signed in the following sequence: π1, ι1, δ1, A-Z1, Aa-Zz1, A2a-P2p1; 'Circus Regius': O2o-Z2z1, A3a-K3k1. Engraved title on the pedestal of a portrait bust of King Louis XIV with the Tuileries in the background, by Giles Ronselet, 3 large double-page engraved plates (c.540 x 775 mm), by Israel Silvestre (the title and these 3 plates outside the pagination/foliation and series of quires), one double-page plate (300 x 650 mm, showing Louis XIV on horseback as a Roman emperor), 8 half-double-page plates by Silvestre (c. 186 x 555 mm, on 4 leaves: 2 oblong plates on one double-page), 29 half-page engraved plates by F. Chauveau after the designs of Henry Jissey (c.300 x 260 mm, in 5 series: Roman, Persian, Turkish, Indian, and American equestrians); and 55 smaller devices (c.135 x 100 mm) on 10 leaves; beautifully engraved head- and tail-pieces, and historiated initials by F. Chauveau. Contemporary full red morocco, the gilt royal coat-of-arms of Louis XIV in the centre of both sides, surrounded by triple gilt fillets with gilt corner pieces (the monogram of Louis XIV), gilt triple fillets along the edges, spine gilt in compartments (the monogram of Louis XIV in each compartment – with 4 fleur-de-lis in the corners – and title lettered in gold), gilt binding edges and inner dentelles, marbled end-papers.

Provenance: The splendour of its royal binding makes it plausible that this copy was intended for a high-ranking courtier of Louis XIV.



No. 197, engraved title-page

COMMENTARY:

Magnificent copy on large paper of the rare first and only edition in French of this splendid book on one of the most elaborate tournaments of all times, staged by Louis XIV in Paris in 1662. The preliminaries contain the half-title (verso blank), engraved title (outside foliation) and the dedication by Perrault to Louis de France, le Grand Dauphin (1661-1711), the son of Louis XIV (pp. (3)-(5), with a large vignette with the motto of Louis XIV 'Ut vidi vici' on p. (6). The text begins with an introduction (pp. 1-4) and continues with the description of the five 'quadrilles' (parade of equestrians; pp. 5-8), followed by:

- the four double-leaves each containing two oblong engraved plates of c.186 x 555 mm, depicting these 'quadrilles' (ff. 9-16); the first plate with the title in a cartouche: 'Marche des Mareschaux de Camp, et des cinq Quadrilles depuis la grande place derriere l'hostel de Vendosme, jusqu'à l'entrée de l'Amphitéatre';
- the separate figures of the first quadrille, the 'Romans', together with explanatory text (ff. 17-24): Le marechal de Gramont, Timballiers romains, Trompettes romains, Estafiers romains, Cheval de main et Palfreniers romains, Pages romains, Aide de camp romain, and Marechal de camp romain;
- the 3 large views by Israel Silvestre: (1) 'Comparses des cinq quadrilles dans l'Amphiteatre', (2) 'Course de testes et disposition des cinq quadrilles dans l'Amphiteatre, première journée', and (3) '... seconde journée';
- double-leave with plate of 'Le Roy, empereur romain' (300 x 650 mm; ff. 25-26);



No. 197, f. 45r

- the 11 devices of the first quadrille (ff. 27 and 29) with the explanatory text on f. 28r-v;
- the separate figures of the second quadrille, the 'Persians', together with explanatory text (ff. 30-34): Timballier et Trompette persans, Estafiers Cheval de main et Palfreniers persans, Escuyer et Page persans, Marechal de camp persan, and Monsieur, Roy de Perse (= the Dauphin);
- the devices 12-22 of the second quadrille (ff. 35 and 37) with the explanatory text on f. 36r-v;
- the separate figures of the third quadrille, the 'Turks', with explanatory text (ff. 38-42): Timballier et Trompette turcs, Estafiers Cheval de main et Palfreniers turcs, Escuyer et Page turcs, Marechal de camp turc, and Le Prince de Conde, empereur des Turcs;
- the devices 23-33 of the third quadrille (ff. 43 and 45) with the explanatory text on f. 44r-v;
- the separate figures of the fourth quadrille, the 'Indians', together with explanatory text (ff. 46-50): Timballier et Trompette indiens, Estafiers Cheval de main et Palfreniers indiens, Escuyer et Page indiens, Marechal de camp indien, and Le Duc d'Anguien, Roy des Indes;
- the devices 34-44 of the fourth quadrille (ff. 51 and 53) with the explanatory text on f. 52r-v;
- the separate figures of the fifth quadrille, the 'Americans', together with explanatory text (ff. 54-59): Timballier et Trompette americains, Estafiers Cheval de main et Palfreniers americains, Escuyer et Page americains, Marechal de camp americain, and Le Duc de Guise, Roy americain;
- the devices 45-55 of the fifth quadrille (ff. 60 and 62) with the explanatory text on f. 61r-v;
- Three explanatory texts, each preceded by a fine head-piece: (1), pp. 63-64, 'Comparses des cinq quadrilles dans l'Amphitheatre'; (2), pp. 65-66, 'Courses de Testes' (the tournaments); and (3), p. 67, 'Courses de Bague' (tilting at the ring).
- the colophon is on p. (68): 'A Paris, de l'imprimerie royale, par les soins de Sebastien Mabre-Cramoisy, directeur de cette imprimerie. 1670'.
- pp. 65-104 (pagination error) the long poem in Latin by Esprit Flécier: (Carmen Heroicum) 'Circus regius, sive pompa erquestris Ludovici XIV' (not present in most copies of this original French edition; see also no. 198).

REFERENCES:

Menessier II, 300; Huth 24; Loch 70; Lipperheide 2708; *Reign of the horse*, p. 50, with 2 plates; P.A. Savette, *Tournois et Carrousels* (Saumur 1937), pp. 47ff.; A. Christian, *Études sur le Paris d'autrefois. L'art équestre à Paris* (Paris 1907), pp. 71ff; Quereuil, *Cat. 56*, 237.



No. 197, f. 58r

198

PERRAULT, Charles

Festiva ad capita annulumque de cursio, a rege Ludovico XIV principibus summisque aulae proceribus edita anno 1662. Scripsit gallice Carolus Perrault: Latine reddidit & versibus Heroïcis expressit Spiritus Fléchier.

Paris, Imprimerie Royale, Sebastien Mabre-Cramoisy, 1670. Grand-fol. (size of the leaves 545 x 390 mm). (8), 105, (1) pp. *Collation*: π¹, ē¹, ī¹, A-Z¹, Aa-Zz¹, A2a-G2g¹ (the long poem 'Circus Regius', paginated 65-104, ff. O2o-Z2z¹, A3a-K3k¹, mentioned on the title-page, is lacking, as apparently in more copies, but present in the first French edition (see no. 197).

The illustrations are the same as those in the French edition, except that all captions, except those of the emblematic devices, were newly engraved in Latin: engraved frontispiece by Giles Ronssélet (= the title-page of the French edition; the engraved French title replaced by a printed Latin title) with a portrait bust of King Louis XIV on a pedestal with the Tuileries in the background, large engraved coat-of-arms within a laurel wreath of Louis XIV on the title, 3 large double-page engraved plates (c. 540 x 775 mm) by Israel Silvēstre (outside the pagination/foliation and series of quires), one double-page plate (300 x 650 mm) of Louis XIV on horseback as a Roman emperor, 8 half-double-page plates by Silvēstre (c.186 x 555 mm, on 4 leaves: 2 oblong plates on one double-page), 29 half-page engraved plates by F. Chauveau (c. 300 x 260 mm, in 5 series: Roman, Persian, Turkish, Indian, and American equestrians); and 55 smaller devices (c. 135 x 100 mm) on 10 leaves; beautifully engraved head- and tail-pieces, and historiated initials by F. Chauveau. Contemporary half calf, spine gilt in compartments, with red morocco title label lettered in gold, edges painted red. (Many tears in plates, repaired).

COMMENTARY:

First and only edition of the translation into Latin by Esprit Fléchier of the preceding work, including the illustrations (see no. 197).

The preliminaries contain the frontispiece (verso blank), the printed title (verso blank), the dedication by Perrault to Louis de France, le Grand Dauphin (1661-1711), the son of Louis XIV (pp. (5)-(7), with a large vignette with the motto of Louis XIV 'Ut vidi vici' on p. (8). The text begins with an introduction (pp. 1-4), followed by:

- the four double-leaves each containing two oblong engraved plates of c.186 x 555 mm, depicting these 'quadrilles'; the first plate has the title in a cartouche 'Marche des Mareschaux de Camp, et des cinq Quadrilles depuis la grande place derriere l'hostel de Vendosme, jusqu'à l'entrée de l'Amphitéatre';
- the description of the five 'quadrilles' (parade of equestrians; pp. 5-8), followed by
- the separate figures of the first 'Turma'(quadrille), the 'Romans', together with explanatory text (pp. 9-24): Summus castrorum praefectus Gramontius, Tympanotribae romani, Romani tubicines, Lictores romani, Equuus ductitius Hippocomi romani, Ephebi romani, Romanus castrorum subpraefectus, and Romanus castrorum praefectus;
- double-leaf with plate of 'Rex Romanorum imperator' (300 x 650 mm; pp. 25-28);
- the 11 devices of the first quadrille (pp. 29-30 and 33-34) with the explanatory text on pp. 31-32);



No. 198, title-page



No. 198, p. 53

- the separate figures of the second quadrille, the 'Persians', together with explanatory text (pp. 35-44): Tympanistes et tubicen Persae, Stipatores Equus ductitius Agasones Persae, Armiger et Ephebus Persae, Castrorum praefectus Persa, and Dux Aurelianensis Persarum Rex (= the Dauphin);
- the devices 12-22 of the second quadrille (pp. 45-46 and 49-50) with the explanatory text on pp. 47-48;
- the separate figures of the third quadrille, the 'Turks', together with explanatory text (pp. 51-60): Tympani pulsator Tubicenque Turcae, Stipatores Equus ductitius Equisones Turcae, Armiger et Ephebus Turcae Castrorum praefectus Turca, Copndaeus Princeps, Turcarum imperator;
- the devices 23-33 of the third quadrille (pp. 61-62 and 65-66) with the explanatory text on pp. 63-64;
- the separate figures of the fourth quadrille, the 'Indians', together with explanatory text (pp. 67-76): Tympanistes et tubicen Indi, Stipatores Ductus ad pompam equus Hippocomi Indi, Armiger et Ephebus Indi, Castrorum praefectus Indus, Anguienus Dux Indorum Rex;
- the devices 34-44 of the fourth quadrille (pp. 77-78 and 81-82) with the explanatory text on pp. 79-80;
- the separate figures of the fifth quadrille, the 'Americans', together with explanatory text (pp. 83-94): Tympanistes et tubicen Americani, Mauri simios portantes ursos ducentes, Stipatores Equus ductitius Agasones Americani, Armiger et Americani, Castrorum praefectus Americanus, Americanorum Rex Guisius;
- the devices 45-55 of the fifth quadrille (pp. 95-96 and 99-100) with the explanatory text on pp. 97-98;
- the 3 large views by Israel Silvestre with the engraved titles and explanatory texts replaced by a Latin translation: (1) 'Quinque turmarum in amphitheatro Pompa exhibita', (2) 'Decursio ad capita ... Dies prima', and (3) '... Dies altera';
- Three explanatory texts, each preceded by a fine head-piece: (1), pp. 101-102, 'Solennis quinque agminum in Amphitheatro lustratio'; (2), pp. 103-104, 'Af ficta capita decursio' (the tournaments); and (3), p. 105, 'Annularis decursio' (tilting at the ring).
- the colophon is on p. (106): 'Parisiis, e Typographia Regia, curante Sebastiano Mabre-Cramoisy ... 1670'.



No. 198, p. 89

REFERENCES:

Menessier II, 300; Huth 24; Vinet 5404; Lipperheide 2708; Hiler 700; Cicognara 1458.



No. 198, two half double-page plates (7) and (8) by Silvestre

MENESTRIER, Claude-François

Claude-François Ménestrier (Lyon, 1631-1705) was a French heraldist, a member of the Society of Jesus, attendant of the royal court, and reputed organizer of spectacles – especially in Lyon; in 1660 he published his *Les Réjouissances de la Paix, faites dans la ville de Lyon*.

He was also Professor of Rhetoric at the colleges in Chambéry, Vienne, Grenoble, and Lyon. During 1669-70 he travelled to Germany and Italy, and then settled in Paris where he lived until his death in 1705.

Ménestrier was one of the first who made a study of emblems and mottoes. Generally considered as one of the greatest heraldic authorities of his age, he put together numerous books on heraldry.

Ménestrier inherited a taste for antiquities from his great-uncle Claude Menestrier, the librarian of Cardinal Barberini (pope Urban VIII), who also collected art objects and medals for the pope. After his studies at the Jesuit College of the Trinity in Lyon, Ménestrier entered the Society there at the age of fifteen.

In his capacity as organizer of 'splendid ceremonies', he also composed the ballets 'Destinées de Lyon' and 'L'autel de Lyon', and arranged the plays and ceremonies which were performed when King Louis XIV visited Lyon in 1658. He also directed the festivities which took place at the time of the marriage of Françoise d'Orléans and Charles Emmanuel, Duke of Savoy, as well as the solemnities celebrating the canonization of St. Francis de Sales. Descriptions of both festivities were published in 1663, resp. 1667. Both texts were re-published in Ménestrier's *Traité des tournois, ioustes, carrousels, et autres spectacles publics* (Lyon 1669; see for the second edition no. 199).

In this important work *Traité des tournois*, Ménestrier extensively describes and redefines all aspects involved in the organisation of splendid ceremonies and also explains the meaning of these festivities. Horses played a predominant role in the organisation of ceremonies. In Ménestrier's mind the horse became a symbol or emblem of the richness and power of the protagonists, which is why he decided to publish the present book on images and figures belonging to the 'world of the horse'; as they are expressed in, and focussed on jousts and tournaments. The meaning and significance of mottos, emblems, blazons, and coats-of-arms connected with these ceremonies were also described extensively, including a new etymology and interpretation of the word 'carrousel'; which in Ménestrier's view was derived from the 'carrus soli', the chariot of the sun-God, honouring Circe who pretended to be the daughter of the Sun, and wanted to honour her father through plays and splendid ceremonies.

Ménestrier was sent to Paris by the Society of Jesus in 1670, where he continued to preach successfully for twenty-five years. In Paris he also published important books such as the *Histoire civile ou consulaire de la ville de Lyon* (1696). He even planned a vast synthesis of knowledge, the 'Philosophie des images', in which were to be included his numerous and oddly varied volumes, including the *Traité des tournois*.

LITERATURE:

P. Allut, *Recherches sur la vie et les oeuvres du P. Claude-François Menestrier* (Lyon 1856), pp. 147-8; – S. Orgel, introd. notes in the facs. ed. of the *Traité des tournois* (New York 1979). Garland series, 16.



No. 199, p. 125

199

MENESTRIER, Claude-François

Traité des tournois, ioustes, carrousels, et autres spectacles publics.

Lyon, Michel Mayer, 1674. 4to (size of the leaves 240 x 180 mm). (12), 399, (1) pp. *Collation*: ¶⁴⁺¹, ¶², A-Z⁴, Aa-Zz⁴, A2a-D2d⁴. With engraved vignette (printer's device) on title, engraved head-piece with coat-of-arms of the dedicatee, Le comte de St. Paul by Nicolas Auroux († 1676), 22 etched half-page vignettes (c. 92 x 140 mm) by Claude Derbage, including 15 repeats (one mounted on top of one of the other plates: p. 204), etched initials, engraved end-pieces, many repeats.

Contemporary vellum, title written on spine.

Provenance: Printed slip of paper, pasted to the bottom of the title-page, with the coat-of-arms of the owner, 'Henry Maillefer, Rue de la clef'; Regular canon of St. Geneviève at Rheims and brother of Jean Maillefer (1611-1684) who wrote a family history (published in 1890).

COMMENTARY:

Second issue with a new title of the second state of the original edition published by Jacques Muguet in Lyon in 1669. That second state is an issue with ff. C2-3 replaced, and a vignette printed on p. 21.

The preliminaries of the present book consist of a title-page (verso blank), the dedication to 'Le comte de S. Paul, souverain de Neuf-Chastel, &c.' signed by Ménestrier whose name is not mentioned on the title-page (pp. (3)-(8)), the 'Avis aux lecteurs', opening with one of the 7 vignettes (vignette 1: a lion drawn by a swan; pp. (9)-(11)), and the Table (p. (12)).

The text of 21 chapters – every chapter is preceded by one of the seven vignettes – on plays, tournaments, 'carrousels', and everything connected with those ceremonies, follows on pp. 1-364:

(1), pp. 1-8: 'Inventions ingenieuses pour les spectacles publics' (vignette 2: an eagle carrying an orchestra on its back); (2), pp. 9-20: 'De l'origine des carrousels' (vignette 3: a chariot drawn by an angel); (3), pp. 21-52: 'La pompe des carrousels' (vignette 4: a chariot drawn by eight horses); (4), pp. 53-70: 'Du cirque ou de la carriere' (vignette 5: a sledge in the form of a bird, drawn by a horse); (5), pp. 71-90: 'Du sujet des carrousels' (vignette 1); (6), pp. 91-102: 'De la decoration des lices' (vignette 6: a cavalcade); (7), pp. 103-124: 'Des cartels et des deffys' (vignette 7: two knights jousting on horseback); (8), pp. 125-140: 'Des quadrilles' (vignette 6); (9), pp. 141-154: 'Des machines' (vignette 4); (10), pp. 155-166: 'Des recits' (vignette 3); (11), pp. 167-180: 'De l'harmonie' (vignette 2); (12), pp. 181-192: 'Des chevaux, et des autres animaux qui peuvent server aux carrousels: & des habits' (vignette 1); (13), pp. 193-203: 'Des personnes qui composent les carrousels & et des habits' (vignette 7); (14), pp. 204-224: 'Des comparses' (vignette: 6: mounted over the originally printed vignette 7); (15), pp. 225-260: 'Des noms, et des devises des tenants, & des assaillans' (vignette 3); (16), pp. 261-291: 'Des actions, des tournois, et des carrousels' (vignette 5); (17), pp. 292-306: 'Des prix' (vignette 3); (18), pp. 307-320: 'Des divertissements militaires et spectacles public des Turcs' (vignette 7); (19), pp. 321-332: 'Des combats, et des feintes attaques de places, villes, chasteaux, &c' (vignette 7); (2), pp. 333-348: 'Des mascarades, festes populaires, et courses burlesques' (vignette 2); (21), pp. 349-364: 'Des naumachies, ou carrousels qui se font sur lea eaux' (vignette 5).

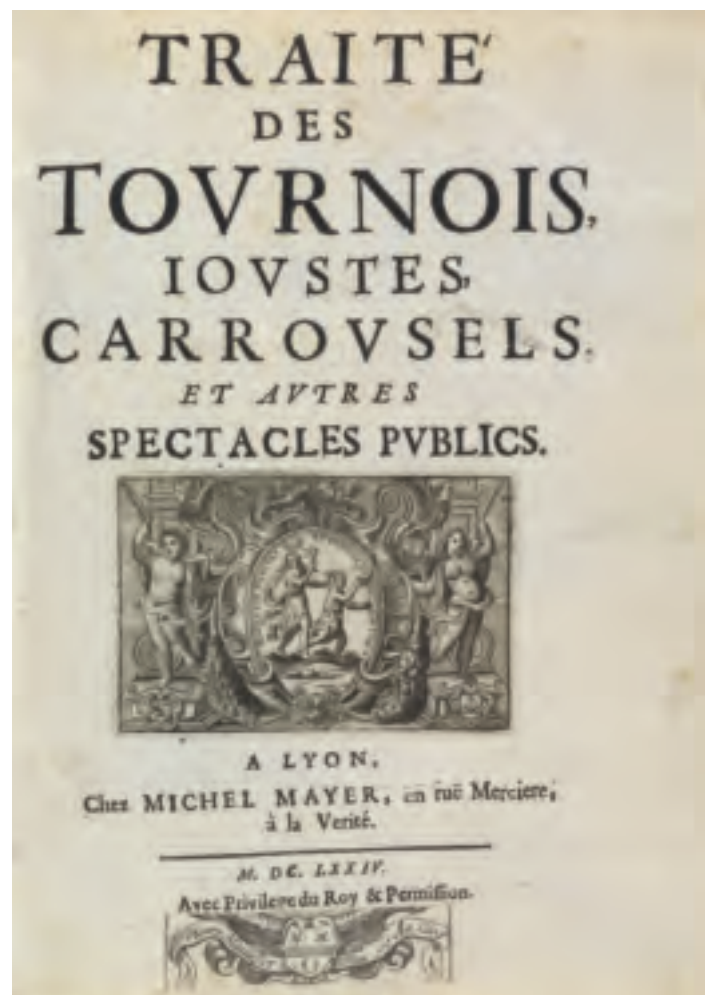
These 21 chapters are followed by two additional texts which were both published earlier:

(1) on pp. 365-377: 'La dispute des lys au couronnement de la reine des Alpes': a second edition of the text which was published separately in 1663 under the title *Dessein de la course à cheval faite à l'occasion des nopces de madame Françoise d'Orleans-Valois avec A.A. Royale Charles Emanuel II Duc de Savoye. Roy de Chypre, &c.* (Backer/Sommervogel V, col. 911, no. 29)

(2) on pp. 379-399: 'Le triomphe des vertus de Saint François de Sales. Representé en forme de Carrousel, dans la ville de Grenoble, le 26 May de l'an 1667', which was published separately in Grenoble in 1667 (Backer/Sommervogel V, col. 916, no. 53bis). The last page features the 'Permission' and the Errata.

REFERENCES:

Menessier II, 187; *STC French*, M-901; Backer/Sommervogel V, col. 917, nr. 58; Barbier IV, col. 788; Derra de Morola, *F. Dance Libr.* 1817; *RISM*, B/VI/2, p. 570; Allut, *Recherches*, pp. 147-148.



No. 199, title-page

IMBOTTI de BEAUMONT, Louis

The French equerry Louis Imbotti de Beaumont (†1679) was a pupil of the royal equerry Bernardi, who in his turn was a pupil of Solleysel.

Louis Imbotti wrote an important work in the field of French horsemanship, especially for the more sportive horse riding, teaching how to perform tricks and vaults on horseback. Perhaps inspired by an Italian example, the *Trattato del modo di volteggiare e saltare il cavallo di legno*, by Giacondo Baluda, published in 1630, Imbotti was the first to introduce teaching the art of horse riding and vaulting, and performing tricks on horseback on a wooden horse which is reminiscent of the vaulting horse of modern gymnastics. Even today vaulting on a horse is still an Olympic discipline.

The book is a witness to the fact that vaulting on a wooden horse was common practice and was part of the curriculum of French riding schools from the end of the 17th century onwards.

The book is also important for the history of the introduction of gymnastics in France in general, describing and profusely illustrating the movements and vaults pupils had to master to be a good horseman, and to become a good cavalryman.

The very rare first edition of this manual on performing vaults and tricks on horseback appeared posthumously in September 1679, shortly after Imbotti died, under the title *L'escuyer françois qui enseigne a monter a cheval et a voltiger ...* (see no. 200); a second edition was added to Imbotti's second work on training horses under the title *L'Escuyer François qui enseigne a monter a cheval, a voltiger et a bien dresser les chevaux ...* (Paris 1682; see no. 201); second edition: Paris, 1684.



No. 200, f. (20)r



No. 200, f. (23)r

200

IMBOTTI de BEAUMONT, Louis

L'escuyer François, qui enseigne a monter a cheval et a voltiger par une methode toute particuliere inventée par le Sieur L. Imboti de Beaumont. Tres- utile & necessaire aux academistes pour leur faire comprendre par figures les exercices à monter à cheval, tours de force & de souplesse.

Paris, the widow of Beaumont & Antoine Cellier, (30 September) 1679. 8vo (size of the leaves 177 x 115 mm). 49 unnumbered ff.

Collation: π²⁺¹, A-E⁸, F⁴, G². With an engraved title: 'L'Ecuier françois qui enseigne a monter a cheval et a voltiger par une methode toute particuliere inventée par le Sr. L. Imboti de Beaumont.

Tres- utile Dediez à Monseur Bernardi Escuyer du Roy presenté par sa tres humble servante la veufue de Beaumont ...', engraved on a pedestal with coat-of-arms on top and flanked by two figures: the riding master and pupil, 35 numbered full-page plates by the Parisian engraver Gabriel Ladame, typographical and woodcut end-pieces and woodcut initials.

Contemporary mottled calf, spine gilt in compartments with title lettered in gold, gilt binding edges, edges painted red, marbled end-papers.

COMMENTARY:

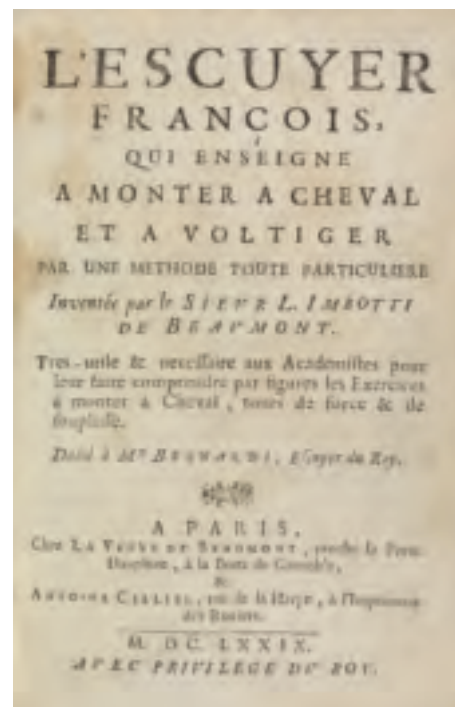
Very rare first edition of this treatise on mounting a horse, and performing vaults or tricks on horseback, making use of a wooden horse.

The preliminaries contain the frontispiece (verso blank), title-page (verso blank), and the dedication by the widow of Imbotti de Beaumont to 'Monsieur Barnardi escuyer du Roy' ((f. (3)r-v). The 35 chapters of the text, illustrated with 35 plates, follow on ff. (4)-(48)v. On the recto of the last leaf is an 'Avis très-utile & curieux touchant les armes à feu' in which the widow of Imbotti offers to give advice on how to fire rifles and shotguns better than before, a 'secret' of her deceased husband; on the verso is the privilege, dated Paris 16 July 1679, ending with the notice that the printing of the book was finished on 30 September.

Chapters 1-22 discuss vaulting on horseback, 23-27 vaulting on a table, 28-33 walking on a tightrope and performing tricks with a rope, and 34-35 vaulting against a wall.

REFERENCES:

Menessier I, 98; *Cat. Huzard* 4534; Huth, p. 25; Toole Stott 1669; (not in the *KvK*).



No. 200, title-page



No. 200, engraved title-page

201

IMBOTTI de BEAUMONT, Louis

L'escuyer François, qui enseigne a monter a cheval, a voltiger, et a bien dresser les chevaux. La manière de les emboucher & ferrer; l'anatomie de leurs veines & de leurs os. La science de connoître leurs maladies, & des remèdes souverains & éprouvez pour les guerir; le moyen de faire & gouverner un bon haras avec profit. Et l'art de voltiger & combattre à cheval. ... Divisé en trois livres. Dedié à Monsieur Coulon, Escuyer du Roy.

Paris, Chez l'auteur & Jean Vaugon, 1682. 8vo (size of the leaves 183 x 115 mm). (8), 402, (74) pp. *Collation*: a⁴, A-Z⁸, Aa-Cc⁸. A-C⁸, D⁸⁻² (last 2 ff. missing as in most copies). Frontispiece missing, 60 full-page engraved plates; the last 21 plates (including one repeat), illustrating the added second edition of Imbotti's first work on vaulting, are copies in reverse of the plates by Gabriel Ladame, woodcut head- and tail-pieces, woodcut initials.

Contemporary mottled calf, spine gilt in compartments with title lettered in gold, gilt binding edges.

Provenance: With ex-libris of Henry Sarasin pasted to the verso of the front cover.

COMMENTARY:

First edition of this second work by Imbotti de Beaumont, also published by his widow in cooperation with Jean Vaugon. Added is the second edition (with the original printed text of the first edition) of Imbotti's first work (see no. 200), except for ff. 36-49 on vaulting on a table, on walking on a tightrope and performing tricks with a rope, and on vaulting against a wall), but with 21 plates by Gabriel Ladame copied in reverse, for the greater part with the original captions (see above). One plate has been replaced by a repeat of plate 17; plate 18 apparently was considered too offensive: two boys laying on top of each other on the wooden horse's back.

The preliminaries contain the title-page (verso blank; the frontispiece is missing), the dedication, signed by 'V.S.M.R.' to 'Monsieur Coulon, escuyer de la Grande escurie du Roy, tenant une de ses academies' (in the Rue du Pot-de-fer, from 1667 till 1689) ((pp. (3)-(6)), the 'Approbation', signed by four equerries, including Coulon, dated Paris, 4 June 1684 (p. (7)), and the Privilege, dated Paris, 6 October 1682 (p. (8)). The first part, 'Methode pour bien dresser les chevaux; ensemble de l'assiette parfait du cavalier a cheval' is on pp. 1-198, illustrated with 6 plates of a saddle, spurs, a bit, and harness, and 8 plates on horse training and dressage.

Part 2 (pp. 199-368), 'Concernant la science de bien emboucher les chevaux. De la ferrure des chevaux. De l'anatomie des veins & des os; et de la maladie des chevaux, & remedes convenables' (on biting and shoeing horses, on the anatomy of the veins and bones, and on horse diseases and remedies), illustrated with 22 plates of bits and mouth-pieces (16), of horseshoes (3), anatomy of the veins, and the skeleton.

Part 3 (pp. 369-402), 'La suite de ce qui est utile & necessaire pour l'instruction d'un parfait cavalier. Très proper pour ... faire un bon haras (stud farm) avec profit (pp. 371-384). Et qui contient un traité qui enseigne à voltiger, à monter (the added first work), & à combattre à cheval (pp.385-402); illustrated with 3 plates of a drinking foal, horsemen in combat and tilting at the ring. The second work is completed with a Table (pp. (1)-(12)), and an 'Avis' with the same content as the Avis in the preceding work.

REFERENCES:

Mennessier I, 99; Wells 3841; Toole Stott 2056.



No. 201, plate 6 on vaulting



FERRARO, Pirro Antonio

Pirro Antonio Ferraro († before 1602), the son of Giovan Battista Ferraro (see no. 076), was one of the most remarkable horsemen of the famous Neapolitan school of equitation and 'cavalier' of King Philip II of Spain in his Royal stables at Naples.

He is the author of an important work on bits, harnessing and bridling horses, which was commissioned by King Philip II, and edited after Pirro Ferraro's death by his sons Giovan Battista Jr. and Bernardini in 1602. The work is preceded by the fourth edition of his father, Giovan Battista Ferraro's *Delle razze* (see no. 202). A second edition, preceded by the fifth edition of his father's *Delle razze*, was published in 1620 (see no. 203), a third in 1653.



No. 202, p. 47



No. 202, second part (book 2), p. 127



No. 202, second part (book 2), p. 233



No. 202, general title-page



No. 202, title-page of the first book of the first part

202

FERRARO, Pirro Antonio & Giovan Battista FERRARO
Cavallo frenato ... Diviso in quattro Libri. Con discorsi notabili, sopra briglie, antiche, & moderne nel primo; nel secondo molte altre da lui inventate; nel terzo un dialogo trà l'autore, & l'illustriss. Sig. Don Diego di Cordoua, Cavallerizzo Maggiore di sua Maestà; con un discorso particolare sopra alcune briglie gnette. Et nel quarto un'altro dialogo tra l'autore, e l'illustriss. Sig. Marchese di Sant'Eramo, luocotenente del Cavallerizzo maggiore in questo regno, & alcuni disegni di briglie Polacche, et Turchesche. Et à questi quattro libri suoi, precede l'opera di Gio. Battista Ferraro suo padre, divisa in altri quattro libri, ridotta dall'autore in quella forma, ...

Naples, Antonio Pace, 1602. Folio (size of the leaves 342 x 250 mm). First part: (8), 159, (1 blank); second part: (2), pp. 1-310, 313-320, (4) pp. *Collation*: first part: π^4 , A-V⁴; second part: χ^{2-1} , a-z⁴, 2a-2p⁴, 2q⁴⁻¹ (f. 2q4 = pp. 311-312, missing as usual), 2s-2t², ψ^2 . Printer's device on first (general) title, large vignette (left and right: 2 x 2 crowned columns with 'Plus; resp. 'Ultra' on banderol with crossed bludgeons in the middle) on the 8 title-pages (with imprint 'In Napoli, Appresso Antonio Pace. 1602') for the 8 separate books of the two parts, large full-page coat-of-arms of the dedicatee King Philip II of Spain on the recto of the third leaf, 4 allegorical full-page woodcut plates (resp. with 'Hoc opus, hic labor' (p. (4)v), idem. (different plate; p. 1 of the second work), 'Omnia sub pedibus eius' (p. 127), and 'Natura non artis opus' (p. 275) on a banderol, 5 full-page (one with the veins of the horse printed in red) and 4 smaller woodcuts (plans for training) in the first part, and 147 full-page woodcuts of bits and bridles (11 partly printed in red) and one spur in the text of the second part; woodcut head- and tail-pieces and initials. Full contemporary dark brown calf with blind ruling (faded), ribbed spine (restored).

Provenance: a label of the Auction Christie's 25-6 Jan. 1905 (Beaudesert sale; lot no. 231) pasted to the title-page.

COMMENTARY:

The first, profusely illustrated edition of Pirro Antonio's *Cavallo frenato*, preceded by the fourth edition of his father's *Delle razze* (see no. 076 for the first edition of 1560).

It was King Philip who commissioned Pirro's work on bits, harnessing and bridling horses, after Pirro had presented him with a manuscript version when he visited the court in 1577. More manuscripts containing the drawings together with accompanying explicative texts circulated in Neapolitan and Spanish riding schools, 'fruit d'un travail de longues années, au benefice d'amis et de maîtres de si noble art'. Only after Pirro Ferraro's death the work was edited by his sons Giovan Battista Jun. and Bernardini, as can be read in the first preface in the preliminaries: first general title (verso blank), dedication to Philip II, signed by Giovan Battista Jun. and Bernardino Ferraro, and dated Naples, 8 May 1602 (p. (3); (4) blank), full-page coat-of-arms of King Philip II of Spain (p. (5); (6) blank), title of the first book of the first work *Delle Razze* by his father Giovan Battista Ferraro (p. (7); on p. (8) is first allegorical full-page woodcut 'Hoc opus hic labor'. The text of the four books is on pp. 1-157: book 1 with woodcut of training of wild horses at the edge of a wood (p. 19) on pp. 1-28; book 2, illustrated with a full-page woodcut of a pupil sitting on a horse outside a castle (p. 41) and 4 plans for training on pp. 29-91; book 3 (pp. 93-128), illustrated with the signs of the zodiac

in 12 roundels (p. 99), a full-page anatomical woodcut of a horse with its veins printed in red (p. 102), and a full-page woodcut of a seascape with two ships approaching a lighthouse in the upper, and a skeleton of a horse in the lower part (p. 125); and book 4 on pp. 129-157, followed by the contents on pp. 158-159.

The second work on bits, by Pirro Antonio Ferraro, starts with the title of book 1: 'Nel qual si tratta prima delle briglie antiche, & di tutte o maggior parte dell'ordinarie, & communemente usate, dando di tutte pieno raggauglio' (verso blank), allegorical full-page woodcut with two cavalymen, one holding a bit under a banderol 'Hoc opus hic labor' (p. 1), the 'Proemio' on pp. 2-3, the 'Discorso di briglie antiche' on p. 4 with plates of antique bits on pp. 5-14; the text of book 1 on pp. 15-123, illustrated with 74 woodcut plates of bits, 11 of which are coloured.

Book 2 (pp. 125-239, (240)): 'Nel quale sopra molti disegni di particolari professori, s'aggiunge, & manca, redendo ragione del tutto' (on bits and bridles and horse harness) is illustrated with 53 plates of bits and one with a spur.

Book 3 (pp. 241-288): 'Dove si contiene un discorso in dialogo, tra l'illustrissimo Sig. Don Diego di Cordua, Cavallerizzo maggiore di sua Maestà, & l'autore' (dialogues of the equerry Don Diego de Cordua and the author how to handle bits (especially the Spanish bits), bridles, and other mouth pieces, and on horse mouths) is illustrated with an allegorical woodcut of an equestrian under a banderol 'Natura non artis opus' (p. 275), and 11 plates of bits.

Book 4 (pp. 289-320): 'Dove si contiene un discourse in dialogo tra l'illustrissimo Sig. Marchese di Sant'Eramo, luogotenente del Cavallerizzo maggiore in suo Maestà in questo regno, & l'autore ... in dottrina de' cavallii, della proprietà, & misura della briglia ... con alcuini disegni di briglie Polacche, & Turchesche' (on the proportions of the bits), is illustrated with 8 plates of bits and very complicated mouth pieces, including Polish and Turkish bits, the last in a roundel with a landscape in the background and a winged horse at the top; the Registro (list of quires), together with the privilege is on p. (1); (2) blank, and the Tavola on pp. (3)-(4).

Pirro Antonio designed some of the very originally ornamented bits personally as suggested by the title; some of the woodcuts bear the monogram 'PAF'; lending credit to his claim to have invented some models. Many of the bits are ornamented with Renaissance motives and are surrounded by little flowers and insects.

REFERENCES:

Toole Stott 1953; Wells 2387; Huth 14; Quereuil 101; cf. Lipperheide II, 2904 (only the second edition).

203

FERRARO, Pirro Antonio & Giovan Battista FERRARO
Cavallo frenato ... Diviso in quattro libri. Con discorsi notabili, sopra briglie, antiche, moderne, adornato di bellissime figure, & molte da lui inventate, insieme con alcune briglie, Polache, e Turchesche. Et à questi quattro libri suoi, precede l'opera di Gio. Battista Ferraro suo padre, divisa in altri quattro libri, ridotta dall'autore in quella forma, & intelligenza, che da lui si desiderava à tempo si stampo, dove si tratta il modo di conservar la razze, disciplinar cavalli, & il modo di curargli; ui sono anco aggiunte le figure delle loro anatomie, & un numero d'infiniti cavalli fatti, & ammaestrati sotto la sua disciplina con l'obbligo del Maestro di stalla.

Venice, Francesco Prati, 1620. Folio (size of the leaves: 326 x 230 mm). First part: (4), 118, (2) pp.; second part: 256, pp. *Collation*: first part: A2, A-G8, H4; second part: A-Q8. General title printed in red & black with printer's device, one full-page anatomical, and one half-page woodcut of the skeleton of a horse (copies of the woodcuts of the first edition of 1602), and 4 smaller woodcuts (plans for training) in the first part, and the same 147 full-page woodcuts (copies – some in reverse – of the woodcuts of the first edition of 1602 on a somewhat smaller scale) of bits and bridles and one spur in the text of the second part; woodcut head- and tail-pieces and initials.

Bound in overlapping vellum over boards, consisting of two leaves from a 15th-century liturgical manuscript written in a Gothica textualis formata, red and blue initials, rubricated in red; leather ties. *Provenance*: Ownership entry on the verso of the front cover of 'Gandolfo Mattheo L. Barone d'Aursperge', dated Florence, 20 December 1637, with his motto 'A cuore Valente, nient' impossibile'. On the last endpaper an annotation in the same hand saying that the book was bound in Florence on 4 July (1638). Au(e)rsperge is a noble family from the south of Austria. Engraved ex-libris of Reinhold von Rosen.

COMMENTARY:

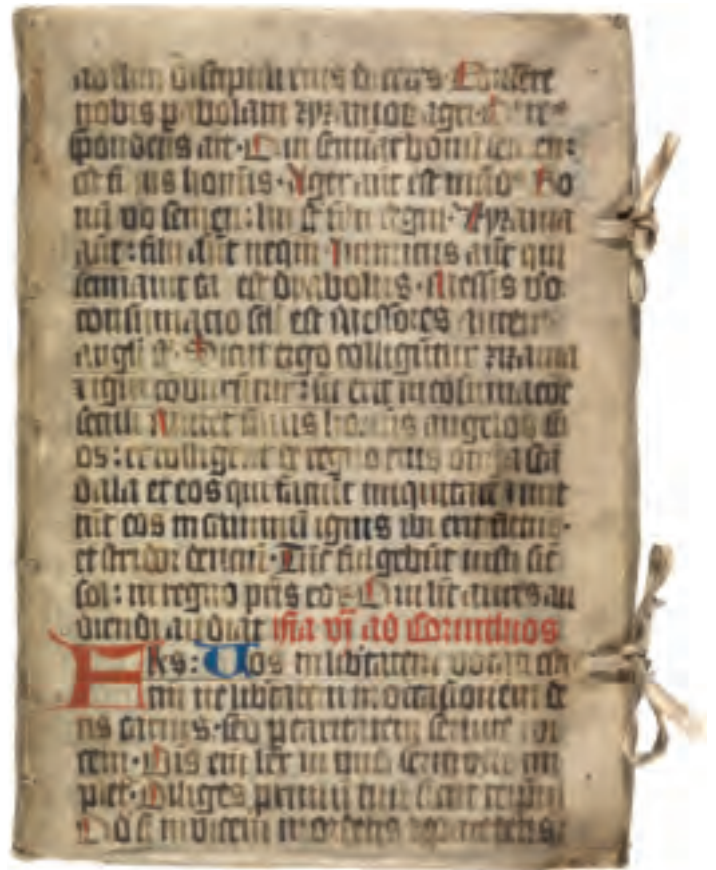
Second edition after the first edition of 1602 (see no. 202) of Pirro Antonio's *Cavallo frenato*, preceded by the fifth edition of his father's *Delle razze*.

After the general title (verso blank), dedication to the Duke di Bracciano by Francesco Prati, dated Venice, 11 April 1620 (p. 3)), and the Proemio (p. 4)), follows the text of the first work *Delle razze* on pp. 1-118: book 1 on pp. 1-21; book 2, illustrated with 4 plans for training, on pp. 29-70; book 3 on pp. 71-96, illustrated with a full-page anatomical woodcut of a horse with its veins (p. 76), and a half-page woodcut of a skeleton of a horse (p. 94); and book 4 on pp. 97-118, followed by the contents on pp. (1-2).

The second work, by Pirro Antonio Ferraro, starts with the title of book 1: *Cavallo frenato ...* (Venice, Francesco Prati, 1620) (verso blank), the contents on pp. 3-4, the 'Proemio' on pp. 5-6, the 'Discorso di briglie antiche' on p. 6 with plates of antique bits on pp. 7-16; the text of book 1 on pp. 17-95, illustrated with 74 woodcut plates of bits; book 2 on pp. 97-192, illustrated with 53 plates of bits and one with a spur; book 3 on pp. 193-232, illustrated with 11 plates of bits; book 4 on pp. 233-256, illustrated with 8 plates of bits and very complicated mouth pieces, the last in a roundel.

REFERENCES:

Toole Stott 1954; *Kat. Berlin* 1404 Nissen 1344; Wells 2388; Huth 14; Quereuil 101; Lipperheide II, 2904; Cicognara 4602.



No. 203, binding



No. 203, general title-page



No. 203, second work, p. 20



No. 203, second work, p. 19

GAMBOA, Giovanni de

Giovanni Gamboa, a nobleman from Naples, was a well-known equestrian and riding master at various Academies, including the Academies of Naples, Milan, Turin and Reggio. He lived in Sicily at least during the first decade of the 17th century.

In Palermo in 1606 Gamboa published a treatise on horsemanship and the use of the right bit and bridles in the form of three dialogues between himself and the apparently fictitious Don Anonio Morso, Baron of Ibellina, which took place on a very hot day in the umbrageous garden of Prince De la Trabia (a town southeast of Palermo), the father-in-law of the Baron (see no. 204).



No. 204, title-page

204

GAMBOA, Giovanni de

La raggione dell'arte del cavalcare ... Nella quale se insegna quanto conviene di sapere ad un cavaliere à cavallo, e similmente quanto bisogna ad un perfetto maestro per possere insegnare à cavalcare, & per ammaestrare, & imbrigliare i cavalli, novamente è prima d'ogn'altro investigata, & composta ...

Palermo, Giovanni Antonio de Franceschi, 1606. 4to (size of the leaves 197 x 140 mm). (8), 172 pp. *Collation*: †⁴, A-V⁴, X⁶. With armorial vignette on title; woodcut head- and tail-pieces and initials. 19th-century overlapping vellum, title on spine lettered in gold, with gilt ex-libris 'Ex Bibliotheca hippologica J.H. Anderhub' on both sides; in modern slip case.

Provenance: With the ex-libris of J.H. Anderhub, dated 1937, pasted on the verso of the front cover.

COMMENTARY:

Rare first and only edition of these three dialogues on horsemanship by Giovanni Gamboa.

After the title-page (verso blank), the dedication by Gamboa to 'Giovanno Conte de Vintimillia, Marchese de Iraci, principe di Castel'Buono, presidente ... nel Regno di Sicilia' (pp. (3)-(4)), the second dedication to the Senate of Palermo, also by Gamboa (pp. (5)-(6)), a preface by Gamboa to his interlocutor Antonio Morzo (p. (7)), and a laudatory poem with an answer by Gamboa on p. (8).

The first dialogue (pp. 1-53) is on horsemanship in general; the second (pp. 54-128) 'Quali siano le prime attioni che si debbiano insegnare al polletro', on the first things one has to teach the foal; the third dialogue (pp. 129-172) 'del capezzone, e briglie, e sue attioni' is on biting and the various parts of the bridle, stressing the importance of using the right bits and mouth-pieces.

REFERENCES:

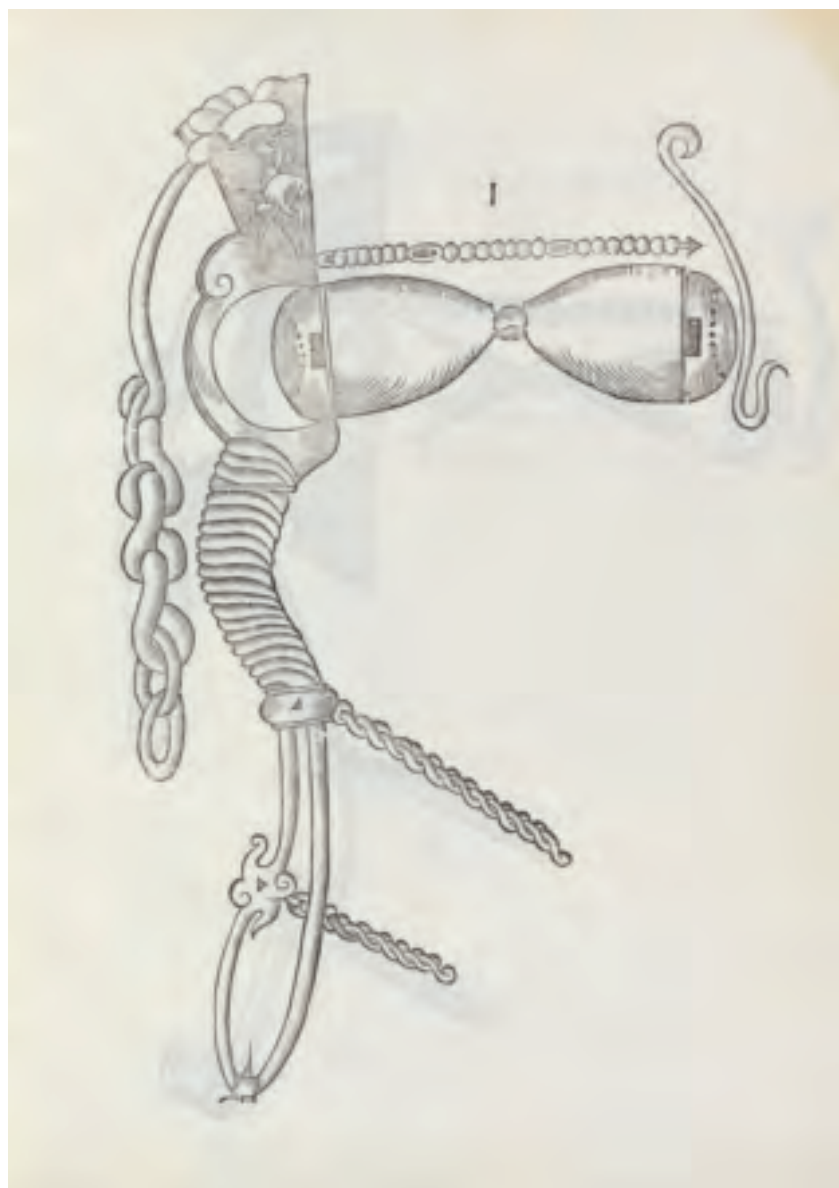
Wells 2682; Graesse III, p. 22.

MASSARI MALATESTA, Alessandro

Alessandro Massari Malateste (fl. 1605-1613), was born in Tivoli (Rome). Almost nothing is known about his life except for the fact that he was a pupil of Carafa's famous equerry and horseman Silvio de Florio (mentioned in the dedication to Aloigi (Luigi) Carafa, Prince of Stigliano and Duke of Sabbioneta and Mondragone (1567-1630; married to Isabella Gonzaga (1591-1637)), in the first edition of the *Compendio dell'Heroica arte di cavalleria* (Venice 1599; second issue with a new title-page: Venice. 1600)). Carafa was well-known at the time for the stud farms he possessed on his estates. A second edition of this work on horsemanship and the cavalry (without the dedication to Aloigi Carafa) was published in Danzig in 1610 (see no. 207).

Danzig as the place of publication of this second edition and the dedication to a Polish nobleman, Johann von der Linde, written in Danzig suggest that Massari, as did many Italian military professionals, had moved north in pursuit of employment as an equerry or riding master.

His most important work is a lavishly illustrated work on bits and bridles, first published in Latin in Venice, without mentioning the printer or publisher, in 1607 (see no. 205). A translation into Italian, with the same plates, was published in Rome in 1613 (see no. 206).



No. 205, plate 1

205

MASSARI MALATESTA, Alessandro

Tractatus de modo equos fraenandi ... Clare ac sufficienter explicatus pro majori equitum satisfactione ac domitorum intelligentia ad egregiam equitandi artem exercendam. Cum diversorum fraenorum variis figuris quibus ad praesens omnes bellicosi populi utuntur, & earum declaratione atq; explicatione vera ac lucidissima.

Venice, 1607. 1mo (entire sheets; size of the leaves 538 x 320 mm). (1), 8, (9) ff. *Collation*: π-9π¹, A-H, (I)¹. With 102 woodcut figs. on 89 ff., numbered 1-60, I-XXIV, AA-OO, AAA-CCC, D, and a full-page woodcut of a coat-of-arms with the motto 'Pallade duce conculcatur momus' bound at the end; woodcut initials.

Contemporary vellum over boards, ties (re-backed).

Provenance: With the ex-libris of Henry Sarasin pasted to the verso of the front cover.

COMMENTARY:

First and only edition of this exceptional and rare work on horse bits and bridles by Alessandro Massari Malateste. After the title (verso blank) follow the dedication to the Holy Roman Emperor Rudolph II (1552-1612; f. (1)r, verso blank), the preface (f. 2r; verso blank), and the text (ff. 3r-8r); the 102 woodcut figures of (half-) bits and bridles follow on 89 sheets (versos blank). The explanatory text of figs. 1-60 (with fig. MM on plate 9, and HH and LL on plate 54), I-XXIV, AA-OO (and a-z) is bound at the end (ff. (1)r-(6)v, followed by a 'Brevis admonitio. De fraenis tempore belli equis imponendis ac primum de iis, quibus levis a maturae homines uti debent' (ff. (7)r-(8)r), and a coat-of-arms (f. (9)r, verso blank).

A translation into Italian was published in Rome in 1613 (see no. 206).

REFERENCES:

Mennessier II, p. 138; Cockle 719; Wells 4877 (mentions the Huzard copy); Huth 15; Brunet: III, 1331 ('ouvrage peu connu'); Graesse: IV, 349.



No. 205, title-page

206

MASSARI MALATESTA, Alessandro

Della ragione e modi d'imbrigliar cavalli ... con una copiosa raccolta di varie figure di briglie, cioè, di morsi, guardie, barbazzali, e capezzoni, con la dechiaratione dell'uso, e commodità di ciascuno di loro. Opera molto utile, e necessaria non solo à cavalierizzi, domatori, e morsari, ma ad ogn'altra persona, che si diletta dell'uso de' cavalli. All illustrissimo signore. Il sig. Francesco Pinello.

Rome, Stefano Paolini, 1613. 1mo (entire sheets; size of the leaves 415 x 287 mm). (21) ff. *Collation*: A-K², L¹. With a woodcut coat-of-arms of the dedicatee on the title-page, and 102 woodcut figs. on 89 ff., numbered 1-60, I-XXIV, AA-OO, AAA-CCC, D; woodcut head-pieces and initials.

18th-century mottled calf, with gilt floral border along the edges on both sides, gilt spine with black title label lettered in gold, gilt binding edges, blue marbled endpapers, edges painted red.

Provenance: With an unidentified armorial ownership stamp on the first fly-leaves.

COMMENTARY:

First and only edition of the translation in Italian of Massari's *Tractatus de modo equos fraenandi* by Gabriele Berretta (see no. 205). After the title (verso blank) follow the dedication by the translator Berretta to Francesco Pinello (f. (2)r, verso blank), the preface (f. (3)r-v), and the text (ff. (4)r-(11)r); the explicatory text of the figs. 1-60 (61; with fig. MM on plate 9, and HH and LL on plate 54), I-XXIV, AA-OO, D (and a-z, &, Ç, R, and b⁹), AAA-CCC (ff. (12)r-(20)v), followed by the 'Breve avvertimento' (ff. (20)v(21)v). The 102 woodcut figures of (half-) bits and bridles follow on 89 sheets (versos blank); they are printed from the same blocks as those used for the first Latin edition, but placed in a different order:

| ED. 1607 | ED. 1613 |
|----------|----------|
|----------|----------|

| | |
|-----------|--------|
| 1-60 | 1-60 |
| 61 | 85 |
| 62 | 62 |
| 63 (II=I) | 61 (I) |
| 64a | 63a |
| 64b | 82b |
| 65a | 73b |
| 65b | 82a |
| 66 | 83 |
| 67a | 65a |
| 67b | 80a |
| 68-71 | 66-69 |
| 72 | 71 |
| 73 (XI=X) | 70 (X) |
| 74 | 72 |
| 75a | 73a |
| 75b | 64a |
| 76 | 74 |
| 77a | 63b |
| 77b | 75a |
| 78a | 64b |
| 78b | 65b |
| 79-82 | 76-79 |
| 83-85 | 87-89 |
| 86a | 80b |
| 86b | 81a |
| 87a | 75b |
| 87b | 81b |
| 88 | 84 |
| 89a | 86a |
| 89b | 86b |

REFERENCES:

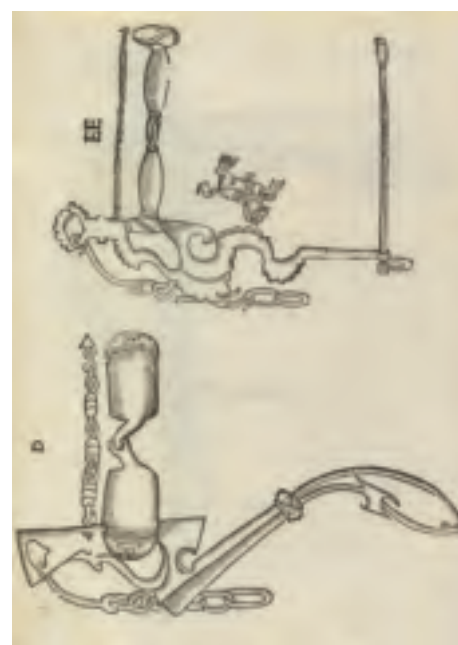
Menessier II, p. 138; Wells 4880.



No. 206, title-page



No. 206, plate 10



No. 206, plate D, EE (f. (82))

207

MASSARI MALATESTA, Alessandro

Compendio dell'heroica arte di cavalleria ... precetti quattro ... corretto dal modesmo autore & aggiuntovi il quinto precetto del modo di ordinar un squadron di cavalleria, o piu in scieme (*sic*) è della scienza di combater contra l'inimico tanto à cavallo come à piedi.

Part 2 with separate title-page: Precetto quinto Nal quale si mostra in che mod oil capitano ha da mettere insieme una compagnia di huomini à cavallo & si mostra l'ordine di formar un squadron di cavalleria ..., & della scienza di combatter con quello contra l'inimico tanto à cavallo come à piedi & ancora il modo di conservarlo utile doppo la vittoria (Danzig, Martin Rhode, 1610).

Danzig (Gdansk), Andreas Hünefeld, 1610. 2 parts. Folio (size of the leaves 275 x 182 mm). (40); (2), 13, (1, blank) ff.; *Collation:* A-K⁴; A-D⁴. Part 1: with woodcut head- and tail-pieces and initials; part 2 with woodcut printer's device on title and woodcut initials. Contemporary vellum with gilt fillet (blackened) along the edges with floral corner-pieces and central floral ornament, title written on spine.

Provenance: With the 'Ex-libris Liechtensteinianis': i.e. of Franz Josef II, Prince of Liechtenstein (1906-1989).

COMMENTARY:

The second, slightly abridged edition of this work on (military) horsemanship and the cavalry, including interesting remarks and descriptions on tournaments, provided for the first time with a second part – with a separate title-page – containing the fifth precept. The first edition had been published in Venice in 1599, followed by an issue with a new title dated 1600. This is one of the first books in Italian printed in Danzig; the second part was even printed in the office of the son and heir of the first Danzig printer.

The title-page (verso blank) is followed by Massari's dedication to the Polish nobleman Johann von der Linde, dated Danzig, 15 June 1610 (f. (2)r-v), and the 'Discorso' (f. (3)r-v). The 'Precetto primo

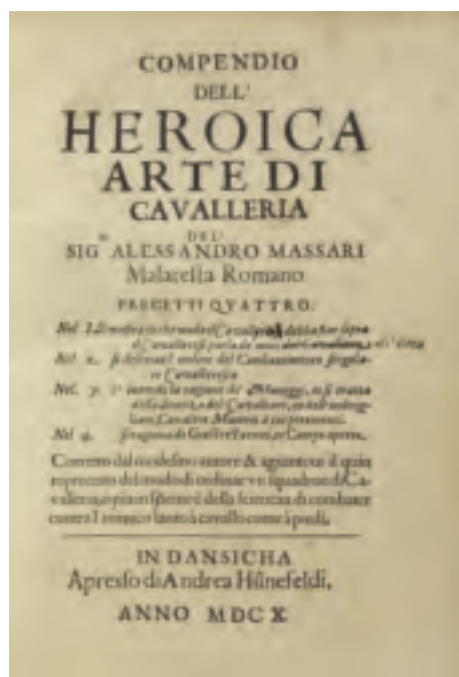
del modo di stare sopra il cavallo, et de moti del cavallo' is on ff. (4)r-(6)v, including the chapter 'De moti del cavalliero'.

The 'Precetto secondo del combattimento singolare à cavallo' is on ff. (6)v-(12)r, including the chapter 'Delle armi usitate et cavalla per la guerra'.

The 'Precetto terzo della disciplina del cavalcare' on ff. (12)r-(33)v, including chapters 'Della guardia delle briglie & imboccatura (bits)'; 'Della ragion del maneggio'; 'Del'origina del cavalcare'; 'Delli maneggi de cavalli' (management of horses), 'Modo per insegnar li Repoloni' (how to teach young horses), 'De vitioso'; 'Avvertenza per tinente al cavalliero comprar cavalli'; 'Del conoscer l'eta del cavallo à denti' (how to judge the age of horses on the basis of the teeth), 'Dichiaratione di paro, le usitate nel cavalcare' (on the use of riding), and 'De nomi delle briglie' (on the names of bits).

The 'Precetto quarto. Del giostrate' (on tournaments and jousting; ff. (33)v-(40)v), including chapters 'Capitoli et ordini da osser', 'Del correre all'inquintana'; 'Del correre con pistola'; 'Del correre all'incontro'; 'Pregiudicativa preposta'; 'Del torneo'; 'Descrittione del torneo'; and 'Del campo aperto'; and including models of letters to challenge adversaries.

The added fifth precept is preceded by a title-page and preface (f. (1)r-(2)v), and 16 chapters (parts), including chapters as 'Delli nomi, del numero & delle ordinanze à cavallo'; 'Delle provisioni che ha da far un capitano de cavalla ...'; 'In che modo si ha da formar un squadron de cavalleria'; 'De colori de suoni & insigne & de armi che si de bono usar nella cavalleria'; 'Lode di cavalleria, & di quanto prece di il cavaliere al soldato à piedi'; 'Del ordinar in battaglia la cavalleria mista de piu sorte & membri', etc. This last part, exclusively of military interest, discusses ways of gathering companies of warriors on horseback, how to organise them and how to face mounted enemy forces. It might have served as a source for the book by Wallhausen, which appeared six years later, and was considered to be the best work of the first half of the 17th century on the subject of military horsemanship (see nos. 114-115); Wallhausen served as the military commander (Feldhauptman) of Danzig from 1613 onwards before entering the service of Maurice of Nassau.



No. 207, title-page



No. 207, title-page of the second part

REFERENCES:

VD17 23:295469S; Gołuszka, *Polonica*, P-2423/2424; Mennessier II, p. 138; Haym IV, p. 605, no. 10; Cockle 715; Brunet: III, 1331: 'Ouvrage plus rare encore que le précédent'.

PICCARDINI, Valerio

The Italian riding master Valerio Piccardini is the author of a work entitled *Scritti di Cavaleria*, (*Giustezza de manegi, et effetti delle Briglie*) (Writings on horsemanship, correctness of [dressage] movements, and effects of bits), containing the essentials of the lessons he taught at a riding academy, the Academia Delia, in Padua.

His *Scritti di Cavaleria*, written after 1602, is only known in manuscript form. There are four copies on record: in the British Library, the National Sporting Library and Museum at Middleburg, Virginia (dedicated 'à Sig. suoi Scolari': to his students, which may mean it partly served as an instructional manual), and the two manuscripts in the present collection (see no. 208 and 209). Dr. Elisabetta Deriu, a historian from the University of Paris in France, is preparing a critical edition of Piccardini's text for publication on the basis of the copy in the National Sporting Library, where she also delivered a lecture in 2009 entitled 'The international fortune of an early 17th century handwritten horsemanship treatise: Valerio Piccardini's *Scritti di cavaleria*' (see the article by Elizabeth Tobey in *The National Sporting Library Newsletter*, no. 82, Winter 2007, p. 3; see also *The NSL Newsletter*, no. 93, Fall 2009, pp. 3-4).

The text is divided into two parts. The first part has three sections, the first one is dealing with the position and posture of the rider, the last two instructing the rider how to execute 'maneggi' (dressage-type movements), all illustrated with plans for training. The second part illustrates and discusses different kinds of bits.

Beginning with Federico Grisone's *Gli ordini di cavalcare*, riding masters in 16th- and 17th-century Italy wrote and published many treatises on the art of classical riding. Piccardini covers many of the subjects also treated by other authors, but also appears also to offer his own unique perspective on horses and horsemanship.

The text discusses horse breeds and their characteristics throughout Italy and Europe, modes of combat on horseback, and methods for training horses to participate in 'caroselli', or carousels – a kind of 'horse ballet' popular at Italian courts – in which a band of riders perform elaborate group formations.

Piccardini started his career in Florence, where his father Rustico and his brother Ottaviano served at the court of the Medici, the Grand Dukes of Tuscany, respectively as the 'equorum magistrus' and 'Maestro di stalla'. Valerio also entered the service of the dukes.

In 1604 he was sent to England to pay tribute to King James. Between 1605 and 1609 he lived in France, and in 1610 he moved to Padua where he was riding master until 1614, when he returned to Tuscany. Back in Florence, Piccardini joined the army of the military commander Don Giovanni de' Medici (1563-1621), the illegitimate son of Grand Duke Cosimo I of the famous Florentine Medici dynasty. Don Giovanni was renowned as a military and civilian architect. It is likely that Piccardini served Don Giovanni as a *maestro da stalla*, or horsemaster, or as superintendent of the cavalry divisions under Don Giovanni's command.

LITERATURE:

Elisabetta Deriu, 'Les Scritti di Cavaleria de Valerio Piccardini', in: Elisabetta Deriu, *Le cheval et la cour. Pratiques équestres et milieux curiaux, Italie et France (milieu du XVe-milieu du XVIIe siècle)* (Thesis; Paris 2008), pp. 774-945).



No. 208, plate (1)



No. 208, plate (3), f. (7)v

208

PICCARDINI, Valerio

[MANUSCRIPT] [Scritti de cavaleria], incipit: 'Come star deve il cavalier à cavallo':

(Italy, beginning of the 17th century). Folio (size of the leaves 307 x 211 mm). 2 parts: ff. (1-28) and (29-66). *Collation*: (A)²⁻¹, (B)²⁻¹, (C)⁸, (D)⁶, (E)¹²; (F)⁴, (G)¹², (H)⁴, (I)¹², (K)²⁻¹, (L)²⁻¹, (M)⁴. Pen drawings with washes: an ownership entry in a full-page floral border (f. 1r), 4 full-page drawings of (1) a rider on horseback, (2) a horse's skull, (3) a fine horse with long mane, and (4) the same horse, indicating its various parts, a half-page drawing of a saddle (f. 12v), 3 full-page and 10 half-page plans for training horses, and 38 plates of bits, nose-bands, bridles, spurs and parts of harness. Contemporary limp vellum, green ties.

Provenance: the manuscript begins with a full-page ownership entry of Ernest Count of Sayn-Wittgenstein-Homburg (1599-1641), the grandson of Anna van Nassau, the sister of William the Silent; the entry, together with his motto 'Tout par amour rien par force', and a poem 'A Dieu server/ Pour accomplir/ Son bon plaisir/ C'est mon desir', is dated 1618 (written in a floral border with a saddle at the bottom).

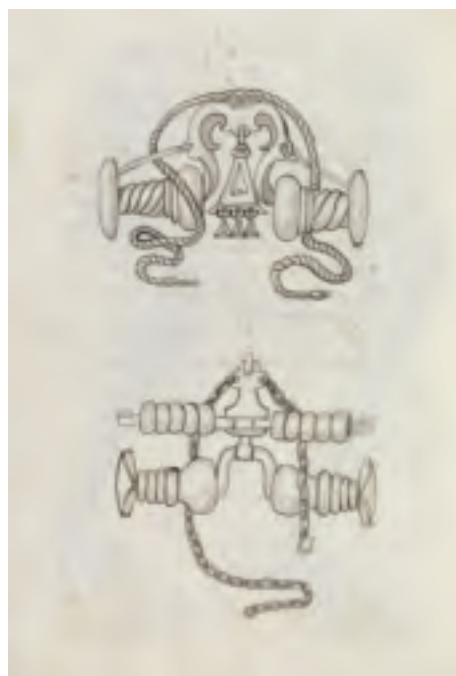
COMMENTARY:

One of the four known manuscripts of this early 17th-century Italian text on horse training and biting, ascribed to Valerio Piccardini. After the leaf with the ownership entry (verso blank), follow a plate with a rider on horseback (f. 2r, verso blank), illustrating the first chapter 'Come star deve il cavalier à cavallo' (What has to be the position of a rider; ff. 3r-v), a plate showing a horse's skull, with separate upper and lower jaw (f. 4v (recto blank), illustrating the second chapter 'Dell età del cavallo, el mutattione de denti' (ff. 5r-v), chapter (3) 'Della bellezza del cavallo' (ff. 6r-v), full-page plate of a fine horse with long mane (f. 7v (recto blank), illustrating the (4th) chapter 'De pelli e manede cavalli' (ff. 8r-v), f. 9 is blank, chapter (5) 'Delle balzane e segni de cavalli' (ff. 10r-v),

chapter (6) 'Degli difetti apparenti ...' (ff. 11r-12r), a half-page saddle (f. 12v) illustrating the text on horse training, containing 3 full- and 10 half-page plans (ff. 12v-28r). The second part is on bits, bridles, mouth-pieces, nosebands, etc.: 'Trattato di briglie, et loro effetto' (ff. (28v), 29r-66v), containing 38 full-page plates.



No. 208, f. (1)r



No. 208, f. (47)v



No. 208, f. (46)v

209

PICCARDINI, Valerio

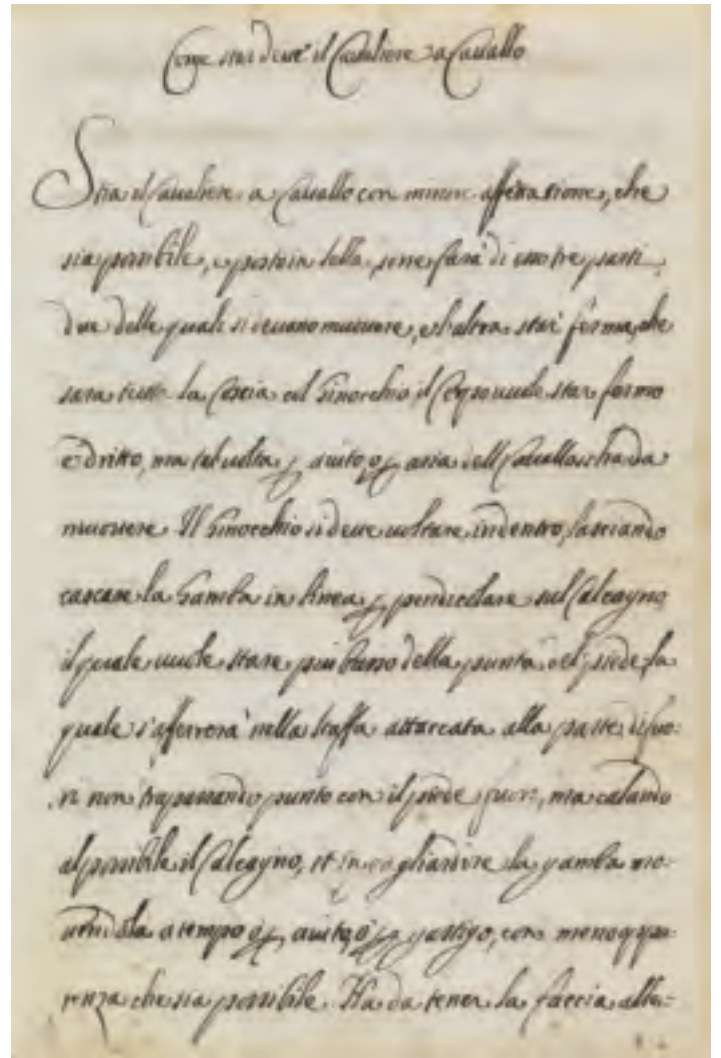
[MANUSCRIPT] [Scritti de Cavaleria], incipit: 'Come star deve il cavalier à cavallo'

(Italy, first half of the 17th century). 4to (size of the leaves 196 x 136 mm). 2 parts: ff. (1-8) and (9-46). Collation: (A)⁸, (B)² (plate); (C)-(D)⁸ (incl. plate on ff. 22/23 tipped in between ff. 21 and 24), (E)² (plate: ff. 29/30); (F)⁸ (incl. 2 plates on ff. 32/33 and 36/37, tipped in respectively between ff. 31 and 34, and 35 and 38), (G)⁴. 5 double-page and 5 full-page pen drawings in text of bits, nosebands, bridles, spurs and parts of the harness. Contemporary limp vellum.

COMMENTARY:

One of the four manuscripts of this early 17th-century Italian text on horse training and biting, ascribed to Valerio Piccardini. This manuscript is copied later than the previous copy, and is not complete. The first chapter 'Come star deve il cavalier à cavallo' (What has to be the position of a rider) is on ff. 1r-6v, followed by the chapter (6) 'Degli diffetti apparenti ne cavalli' (ff. 6r-8r); the rest of part 1 is lacking.

Preceded by a double-page plate of a half-bit (ff. 9v-10r), follows the second part 'Trattato delle briglie, e dell'loro effetto' (Treatise of bridles, and of their effects; ff. 11r-44v) with double-page plates on ff. 22v-23r, on 29v-30r, on ff. 32v-33r, and on ff. 35v-36r; and full-page plates on f. 26r, f. 39r, f. 39v, f. 45r, and f. 46r.



No. 209, f. (1)r



No. 209, ff. (9)v-(10)r



No. 209, ff. (32)v-(33)r

SUMMARY OF THE CONTENTS OF NOS. 208 AND 209:

| No. 208 | No. 209 |
|---------|---------|
|---------|---------|

Part 1:

| | | |
|---------|---|-------|
| 1r | Ownership entry | - |
| 2r | plate | - |
| 3r-v | 'Come star deve il cavalier à cavallo' | 1r-v |
| 4v | plate | - |
| 5r-v | 'Dell'età del cavallo, el mutatione de denti' | 1v-3r |
| 6r-v | 'Della bellezza del cavallo' | 3r-v |
| 7v | plate | - |
| 8r-v | 'De pelli e mane de cavalli' | 3v-4v |
| 9 | blank | |
| 10r-v | 'Delle balzane e segni de cavalli' | 4v-6r |
| 11r-12r | 'Degli difetti apparenti ...' | 6r-8r |
| 12v-28v | 'De tempi et misura che operar et osservar deve il cavalier à cavallo facendo operar li cavalli nelle mannegi ...' (including the 16 plates). | - |

Part 2:

| | | |
|---------|---|---------|
| 28v | plate | 9v-10r |
| 29r-31r | 'Trattato di briglie, et loro effetto' | 11r-12v |
| 32r | 'Della giustezza e largehezza delle briglie' | 12v-13r |
| 33r-35r | 'De cannoni con un poco di libertà' | 13r-14v |
| 36r | 'Dell'effetto dell'guardie' | 14v-15r |
| 37r | 'Delle briglie di lavoro' | 15r |
| 38r | 'Dell'ulive semplici' | 15r-v |
| 39r | 'Dell'mellone semplice' | 16r-v |
| 40r | 'Del campanello semplice' | 16v-17r |
| 41r | 'Del pero semplice (et alla rovercia)' | 17r-v |
| 42r-44r | 'Del bottone semplice' | 17v-19v |
| 45r | 'Delle briglie dette bastarde' | 19v-20r |
| 46r | 'Delle briglie Spangnole detti giannetti' | 20r-v |
| 47r | 'Per un cavallo che havesse vizio di pigliar la guardia con li denti ...' | 20v |
| 47v | plate | 22v-23r |
| 48r | 'De barbezzali, et delle briglie ...' | 20v-21r |
| 49r-50r | 'De cavalli che cavano fuori la lingua' | 24r-25r |
| 50v | plate | 39r |
| 58r-v | 'De barbezzali ...' | 37v-39r |
| 60r | plate | 45r |
| 60v | plate | 46r |
| 63r | 'Nella piazza ove deverissedere il caveezone' | 41v-42r |
| 63r-v | 'Per conoscere quandova bene la briglia in boca' | 42r-43r |
| 65r-v | 'De cavezzo, della quantita et loro effetto' | 40r-41r |
| 66r-v | 'In quante maniere si puo fermare la coda ...' | 43r-44v |

Plates in no. 208, not present in no. 209:

ff. 1r, 2r, 4v, 7v, 12v, the 14 plans on ff. 14r-27v, 17v, 29v, 30v, 31v, 32v, 33v, 34v, 35v, 36v, 37v, 38v, 39v, 40v, 41v, 42v, 43v, 44v, 45v, 46v, 47v (lower fig.), 48v, 49v, 50v (lower fig.), 51v, 52v, 53v, 57v (6 figs.), 59r, 59v, 61v, 62v, 64r.

Blank pages in no. 208: 1v, 2v, 4r, 7r, 9r-v, 15r, 16r, 61r, 64v.

Blank pages in no. 209: 8v, 9r, 10v, 21v, 22r, 23v, 29r, 30v, 32r, 33v, 34r, 35r, 36v, 45v, 46v.

MELZO, Lodovico

Lodovico Melzo (1567-1617), was a Knight of St. John of Jerusalem and a member of a prominent Milanese family. He began his career fighting against the Turks at the Siege of Rhodes. At the beginning of the Truce of 1609, marking a temporary end to the hostilities between Spain and the newly founded Dutch Republic during the Eighty Years' War, he was Lieutenant General of the Spanish cavalry in the Low Countries.

In his dedication of his well-known and important work on the cavalry – the *Regole militari sopra il Governo e Servizio della Cavalleria*, published in Antwerp in 1611 (see no. 210) – he explains to the dedicatee, the Archduke Albert, that as soon as the truce of 1609 had been concluded, he judged it a good employment of his leisure hours to compile a manual of 'rules' governing the deployment of cavalry. He begins his work by describing three types of mounted soldier: the arquebusier, the lancer, and the corslet, each depicted with his weapon (wheel-lock musket, pistol, lance, or sword, or a combination thereof) and armour on a double-page plate (plates I-III). The other 13 illustrations exemplify the author's rules for routine marches, nocturnal forages, reconnaissance, ambushes, garrison duty and related subjects.

Making a major contribution to the study of warfare on horse in a time when the cavalry still played a predominant role in warfare, Melzo's main interest is the combat of cavalry against cavalry and although he displays little interest in field artillery, he is considered to be the main professional Italian strategist of the period. In the preface he complains that previous writers on warfare have not given proper attention to cavalry, in spite of its importance, deeming it sufficient instead to discuss the topic in general, along with other military matters. Yet the subject of cavalry requires special treatment, because horsemen need to be far more agile than infantrymen and their deployment is difficult to manipulate because of the great diversity of events and unforeseen opportunities which allow the commander little time for reflection and can be successfully managed only on the basis of thorough and lengthy military experience. It is the cavalry, he asserts, on which the good outcome of every battle depends.

Historians agree that Melzo's work, together with that of Basta and Wallhausen, belongs to the most important contributions of the late 16th and 17th centuries on 'la guerre à cheval', the conduct and service of the cavalry on the battle field.

Further issues or editions were published in 1626 and 1641. A translation into French appeared in Antwerp in 1615 (see no. 211), a Spanish one in Milan in 1619 (see no. 212), followed by two German translations: (1) by Johann Wilhelm Neumayr von Ramssla (1572-1641) in Jena in 1625, and (2), together with the French text, in Frankfurt in 1625 (see no. 213) and 1643.

LITERATURE:

A. Gilbert, 'Fr. Lodovico Melzo's "Rules for cavalry"', in: *Studies in the Renaissance*, 1(1954), pp. 106-19; – Jähns, p. 1049ff.

210

MELZO, Lodovico**Regole militari sopra il governo e servizio della cavalleria**

Antwerp, Joachim Trognaesius, 1611. Folio (size of the leaves 308 x 196 mm). (12), 221, (3) pp. *Collation*: *⁶, A-S⁶, T⁴. With engraved title-page representing Pallas Athena and Hercules and three types of cavalry soldiers, 10 double-page and 5 folding engraved plates, numbered I-XVI (plates XIV and XV on one folding plate), I-III representing the three several cavalry men, the others battle fields, positions of the cavalry, sieges, etc.; interesting military engraved head-pieces and initials.

19th-century embroidered red silk over thick boards, title-label lettered in gold on spine, cloth end-papers (decorated with roses).

Provenance: with an ownership entry on the first fly-leaf of the famous Breton historian (Louis) Arthur (Le Moyne) de la Borderie (1827-1901), regarded as one of the fathers of Brittany's historiography, dated 1889; the ex-libris of Henry Sarasin and a round vignette with the motto 'Qui l'aborde rie', both pasted to the verso of the front cover.

COMMENTARY:

First edition of Melzo's famous work on military horsemanship published in Antwerp. The engraved title (verso blank) is preceded by a (long) half-title without imprint: 'Regole military sopra il governo e servizio particolare della cavalleria di Fr. Lodovico Melzo cavalier di San Giovanni Gerosolimitano de I Consigli Secreto di Milano e di Guerra ne'Paesi Bassi per S.M. Cattolica suo tenente generale della cavalleria' (verso blank), and followed by the dedication to Archduke Albert, dated Antwerp, 20 June 1611 (pp.(5)-(7)), the foreword (p. (8)), the preface (pp. (9)-(10)), and the index (pp. (11)-(12)). The text (pp. 1-221) is divided into five books: book 1 (pp.1-33) on the officers and ranks of the cavalry; book 2 (pp. 35-89) on the different companies, the guides, marching, foraging, baggage, camping; book 3 (pp. 91-142) on giving orders, the scouts, what to do in case of alarm, etc.; book 4 (pp. 143-196) on tactics of the cavalry during battle, including ambushing the enemy; and book 5 (pp. 197-221) on being in garrison, on spies, booty and payment of the cavalry. The Approbatio (p. (1)), Privilege (p. (2)), and colophon (p. (3)) follow at the end.

REFERENCES:

Mennessier II, 181-2; Lipperheide II, 2066 ('Das Werk ist eines des bedeutendsten über Reiterei im 17. Jht. '); Cockle 723; Huth p. 16; Simoni, 'Soldier's tales', pp. 279-85.



No. 210, engraved title-page



No. 210, plate XI



211

MELZO, Lodovico**Reigles militaires touchant la cavallerie**

Antwerp, Geerard Wolsschat & Henry Aertssen for Jeronimus Verdussen, 1615. Folio (size of the leaves 291 x 190 mm). (12), 209, (3, last blank) pp. *Collation*: *6, A-R⁶, S⁴. With engraved title-page representing Pallas Athena and Hercules and three types of cavalry soldiers, 10 double-page and 6 folding engraved plates, numbered I-XVI (plates XIV and XV here on two plates); woodcut initials. The title as well as the plates are close copies of the plates in the original Italian edition of 1611 (see no. 210).

19th-century mottled and polished calf, spine gilt with red morocco title label lettered in gold, gilt binding edges, edges painted yellow.

Provenance: With the ex-libris of Lt. Gen. Georg Lane Parker, son of the 2nd Earl of Macclesfield, and the Library of the Earls of Macclesfield, South Library (1860) pasted to the verso of the front cover and on the recto of the first fly-leaf (*Macclesfield: Auction catalogue*, part X. Sotheby's (London, 30 Oct. 2007), no. 3653).

COMMENTARY:

Rare first edition of the translation into French by Paul Varroy of Melzo's work on military horsemanship. The engraved title (verso blank) is preceded by a (long) half-title without imprint: 'Reigles militaires du chevalier Frere Luys Melzo, de l'ordre de Malte, sur le gouvernement et service particulier et proper de la cavallerie. Traduictes d'Italien en François par Paul Varroy' (verso blank), and followed by the dedication by Varroy to Charles I de Gonzague (d. 1637) (pp.(5)-(7)), the dedication by Varroy to Lodovico Melzo (p. (8)), the preface (pp. (9)-(10)), and the Table (pp. (11)-(12)). The text (pp. 1-209) is divided into five books: book 1 (pp.1-32) on the officers and ranks of the cavalry; book 2 (pp. 33-83) on the different companies, the scouts, marching, foraging, baggage, camping; book 3 (pp. 85-132) on giving orders, the guards, what to do in case of alarm, etc.; book 4 (pp. 133-184) on tactics of the cavalry during battle, including ambushing the enemy; and book 5 (pp. 185-209) on being in garrison, on spies, booty and payment of the cavalry. The *Approbatio* (p. (1)), and *Privilege* (p. (2), (3) blank) follow at the end.

REFERENCES:

Mennessier II, 181; Lipperheide II, 2066.



No. 211, engraved title-page



No. 211, plate IX

212

MELZO, Lodovico**Reglas militares sobre el gobierno y servicio particular de la cavalleria.**

Milan, Iuan Baptista Bidelo, 1619. Folio (size of the leaves 303 x 200 mm). (16), 128 pp. *Collation*: π^2 , \dagger^6 , A-B², C-P⁴ (quire Q wrongly printed and bound in: Q2 (pp. 115-116), Q1 (pp. 113-114), Q3 (pp. 119-120, and Q4 (pp. 117-118)). With engraved title-page representing Pallas Athena and Hercules and three types of cavalry soldiers, 10 double-page and 6 folding engraved plates, numbered I-XVI (plates XIV and XV here on two plates); interesting military engraved head-pieces and initials and some woodcut initials: all illustrations from the same plates (showing wear) as in the first Italian edition.

19th-century dark mottled calf, triple blind fillets along the edges of both sides, spine gilt in compartments with title lettered in gold.

COMMENTARY:

First edition of the translation into Spanish by Galderico Galì of Melzo's work on military horsemanship. The engraved title (verso blank) is followed by a (long) half-title without imprint: 'Reglas militares sobre el gobierno y servitio particular de la cavalleria ... Traduzias de Italiano en Espagnol, por el Dotor Galderico Galì ... Dirigidas al ... Gomez Suarez de Figueroa y Cordova, duque de Feria, &c?' (verso blank), by the dedication to Gomez Suarez (pp. (5)-(6)), the Elogio del Dotor Galderico Galì (p. (7)-(10)), a sonnet by Ferdinando Sanches de Mercade for Galderico Galì (p. (11), the prologue of Melzo (pp. (12)-(13)), preface (p. (14), and the Tabla (pp. (15)-(16)). The text (pp. 1-228) is divided into five books: book 1 (pp.1-20) on the officers and ranks of the cavalry; book 2 (pp. 21-54) on the different companies, the scouts, marching, foraging, baggage, camping; book 3 (pp. 55-82) on giving orders, the guards, what to do in case of alarm, etc.; book 4 (pp. 83-114) on tactics of the cavalry during battle, including ambushing the enemy; and book 5 (pp. 115-128) on being in garrison, on spies, booty and payment of the cavalry.



No. 212, engraved title-page

REFERENCES:

Menessier II, 182; Lipperheide II, 2066; Huth 18.



No. 212, plate VII



No. 212, plate III



213

MELZO, Lodovico

Kriegs Regeln ..., wie eine Reuterey zu regieren, und was man für einen sonderbaren Dienst von derselben haben könne: Reigles militaires ... sur le gouvernement & service particulier & propre de la Cavallerie

Frankfurt a/M, Caspar Rödteel for Peter Mareschal, 1625. Folio (size of the leaves 333 x 192 mm). (12), 162, (2, blank). Collation:) (6, A-T⁴, V⁶ (last blank). With engraved title-page (text of the title printed) representing Pallas Athena and Hercules and three types of cavalry soldiers, copied from the first Italian edition by Merian (who possibly also copied the other plates:), 10 double-page and 5 folding engraved plates, numbered I-XVI (plates XIV and XV on one plate), half-page engraved coat-of-arms of the dedicatee; woodcut head- and tail-pieces and initials.

Contemporary vellum, title(s) written on spine.

COMMENTARY:

First edition of the translation into German of Melzo's work on military horsemanship. The engraved title (verso blank) is followed by the dedication in German to Count Johann Dietrich zu Löwenstein, Wertheim, Rochefort, etc. (1583-1644) by Petrus Marechall, dated Frankfurt, 12 August 1624 (pp. (3)-(4)), the French translation on pp. (5)-(6), Preface in German (pp. (7)-(8), and in French (pp. (9)-(10)), and the Register/Table on pp. (10)-(12). The text (pp. 1-162), printed in two columns with facing German and French texts, is divided into five books: book 1 (pp. 1-25) on the officers and ranks of the cavalry; book 2 (pp. 26-65) on the different companies, the scouts, marching, foraging, baggage, camping; book 3 (pp. 66-102) on giving orders, the guards, what to do in case of alarm, etc.; book 4 (pp. 103-142) on tactics of the cavalry during battle, including ambushing the enemy; and book 5 (pp. 143-162) on being in garrison, on spies, booty and payment of the cavalry (last leaf blank).



No. 213, engraved title-page

REFERENCES:

VD 17, 39:127006S; Huth 17; Mennessier II, 639.

BOUND WITH:

(2) WALLHAUSEN, Johann Jacob von, *Art militaire à cheval* (Zutphen 1621). See no. 116.



No. 213, plate II (the lancer)

BASTA, Giorgio, Count of Huszt

Giorgio Basta, Count of Huszt (1544-1607) was a general of Albanian descent, born in the south of Italy or – according to a bibliographical record – in Rocca sul Tanaro in Piemonte. He was the son of Demetrio, an Albanese nobleman who had fled to Italy. He was employed by the Holy Roman Emperor to command the Habsburg forces in the Long War of 1591-1606 and later to administer Transylvania as an Imperial vassal. During his brief period of control over Transylvania, Basta tried to uproot Protestantism. Following Papal imperial policy, Calvinist Hungarians, Szeklers, Walachians, Serbs, and Lutheran Saxons were subject to any kind of abuse. In the subsequent years of warfare and due to his ruthless regime, famine and plague appeared in Transylvania. On his orders, his ally Mihai Viteazul (Michael the Brave), who briefly unified Transylvania, Wallachia and Moldavia, was murdered near Turda in 1601, only days after a joint victory at Goroszló (now Gurăslău).

He served for over four decades in the cavalry, in constant wars, accumulating a vast experience with horses and horsemanship that he passed on in his work. When, in 1606, he left the service and settled at Prague, he devoted the rest of his life to the writing of a number of treatises on military technique, based on his own long experience.

Hungarian and Romanian historians alike portray Basta as a treacherous, licentious and violent man, motivated by a pathological hatred of Magyars. During his brief period of control over Transylvania, the principality descended into chaos. In the anarchic terror imposed by his marauding, lawless armies of mercenaries and bandits, Transylvania lost a third of its population, including most of the nobility.

The name of Count Giorgio Basta is linked to the upturn, the transformation and the use of the Cavalry. He was one of the first authors to anticipate the use of weapons while mounted on the horse as a basis for the light cavalry.

The best known work of count Basta is his *Il governo della cavalleria leggera*. This book represented in the whole of Europe the first set of rules for the new light cavalry. The first, anonymously published Italian edition was printed simultaneously in Venice in 1612 by Bernardo Giunti (see no. 214) and in Frankfurt by Jérôme Sirtori. A new Italian edition was published in Milano in 1625 by Giovan Battista Bidelli. Huth mentions another Italian edition of 1613 published by Oppenheim. The Italian editions do not have the engravings, which are present in the German and French translations of 1614. The twelve prints in the first Frankfurt edition of the translation into German (1614; see no. 215), were engraved by Johann Theodor de Bry. The French translation was first published in Hanau in 1614; in 1616 a second edition appeared in Rouen (see no. 216). There is also a translation into Spanish.

Il governo della cavalleria leggera is divided in four parts: ‘Dell’alloggiare la Cavalleria’ (on the housing of the cavalry), ‘Del marchiare della Cavalleria’, ‘Del modo di ordinarla [the cavalry] e governarla per combattere contra altra Cavalleria leggiera’. Basta doesn’t mention almost anything on the horse as such or the art of riding. In the second book he mentions that the ‘buona parte del servizio della cavalleria consista nel buon cavallo, onde se ne deve havere gran cura; e il soldato, che risparmiarà il vitto e il vestito per esser ben montato, s’accorgerà nelle occasioni, da quanti pericoli della vita lo possi scampare e in quante comodità d’acquistare honore lo possi portare sicuramente sicuramente un buon cavallo’ (libro 2 cap.VIII).

Giorgio Basta is also the author of two other works related to the same subject: *Il maestro di campo generale*, published in Venice in 1606 and *Del governo dell’artiglieria*, a small booklet published in Venice in 1610.

214

BASTA, Giorgio

Il governo della cavalleria leggiera. Trattato originale del Conte Giorgio Basta, utile a soldati, giovevole à guerrieri, & fruttuoso à capitani, & curioso à tutti.

Venice, Bernardo Gionti & Gio. Battista Ciotti, & Comp. 1612.
4to (size of the leaves 200 x 148 mm). (16), 127 pp. *Collation* a-b⁴, A-Q⁴. With printer's device on title-page, woodcut head-piece and initials.

Contemporary vellum.

COMMENTARY:

Rare original edition of this military work on the light cavalry. After the title (verso blank) follow the dedication to 'Conte Hettor Savorgnano by Pietro Armiato, dated Venice, 30 Novembre 1612 (pp. (3)-(4)), Foreword to the reader (pp. (5)-(6)), the index of the chapters of the four books (pp. (7)-(8)), and the index (pp. (9)-(16)). The Preface follows on pp. 1-6; the text of the first book ('Del far levata di cavalleria leggiera'; pp. 42); book 2 ('Nel quale si tratta dell'Alloggiare la cavalleria'; pp. 43-75); book 3 ('Nel quale si tratta del marciare della cavalleria'; pp. 76-100); and book 4 ('Nel quale si tratta del modo de ordinarle, e governarle per combattere contra altra cavalleria leggiera'; pp. 101-127).

REFERENCES:

Cf. Mennessier I, 83; Graesse I, p. 309; Brunet I, 696



No. 214, title-page

215

BASTA, Giorgio

Governo della cavalleria, Das ist, Bericht von Anführung der leichten Pferde: dabey auch was die schweren belanget, so viel den Capitänen zuwissen vonnohten, begriffen. Vor diesem noch niemahls beschrieben, nunmehr aber in gewisse Regulu verfasst ... Jetzundt auss Italianischer in undere Teutsche Muttersprach verdolmetschet, und in Kupffer geschnitten durch Johann Theodor de Bry.

Frankfurt a/M, Matthaeus Becker for Theodor de Bry, 1614. Folio (size of the leaves 301 x 195). (12), 83, (7) pp. *Collation*: (:)⁶, A-K⁴, L⁶⁻¹ (last blank lacking). Title within allegorical woodcut border, one folding (5 scenes (A-E) with two fighting cavalymen; mounted) and 11 double-page engraved plates by Johann Theodor de Bry, woodcut head- and tailpieces and woodcut initials. Modern half vellum, title on spine stamped in gold, ex-libris of J.H. Anderhub ('Ex bibliotheca Hippologica I.H. Anderhub') stamped in gold in the centre of both marbled covers. *Provenance*: With dated ex-libris of J.H. Anderhub (1937) pasted to verso of front cover.

COMMENTARY:

Rare first edition of the translation in German of Basta's *Il governo della cavalleria leggiera*, with the plates engraved by Johann Theodor de Bry.

After the title (verso blank) follow the dedication to Ferdinand, archbishop of Cologne by Hieronymus Sirtorus (pp. (3)-(4)), Preface (pp. (5)-(8)). 'Erinnerung an den günstigen Leser von wegen der Figuren' (p. (9)-(10)), index of chapters (pp. (11)-(12)). The text on pp. 1-83 is followed by the index on 6 pp. (p. (8) is blank).

REFERENCES:

Menessier I, 83ff.; Brunet: I, 696.



No. 215, folding plate between pp. 22 and 23



No. 215, title-page



No. 215, plate (2), between pp. 36 and 37

216

BASTA, Georgio

Le gouvernement de la cavalerie legere. Traicté qui comprend mesme ce qui concerne la grave, pour l'intelligence des capitaines, réduite en art par plusieurs excellens preceptes, & représenté par figures ...

Rouen, Salomon Jumelin for Jean Berthelin, 3 March 1616
(*colophon*: 'De l'imprimerie de Salomon Jumelin, le 3. Mars 1616').
Folio (size of the leaves 310 x 203 mm). (12), 76, (8) pp.

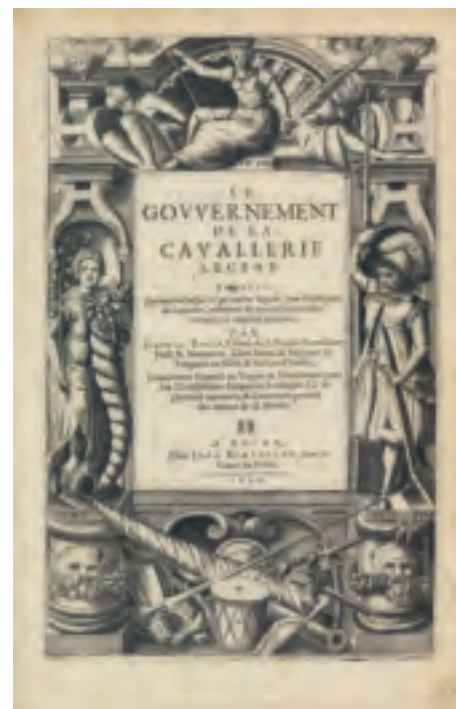
Collation: \bar{a}^6 , A-G⁶, Title within allegorical woodcut border, one folding (5 scenes (A-E) with two fighting cavalrymen, and 11 double-page engraved plates after the plates in the German edition by Johann Theodor de Bry, woodcut head- and tailpieces and woodcut initials.

Contemporary vellum.

Provenance: With armorial ex-libris with the motto 'Re que Diou' (of the fam. Talleyrand-Périgord), pasted to verso of front cover. On the first fly-leaf the manuscript inscription 'Approuvé par le sieur Duplaisis premier valet des messieurs les officiers du Regiment D'Humiers a Brussels le 30 Avril 1701'. The Marchal (Duke) d'Humiers was commander of the French troops in the Southern Netherlands during the Nine Years' War.

COMMENTARY:

Second French edition of the translation in French of Basta's *Il governo della cavalleria leggiera*. The first edition was published in Hanau in 1614. The title (verso blank) is followed by the dedication to Hercules de Rohan, Duke of Mont-Bazon by Jean Berthelin (pp. (3)-(4)), Preface (pp. (5)-(7), (8) blank). Avertissement (p. (9), verso blank), Table of distances (p. (11)), and Index of chapters (p. (12)). The text on pp. 1-76 is followed by the index on 7 pp. (p. (8) is blank.



No. 216, title-page

REFERENCES:

Mennessier I, p. 83ff.; Brunet: I, 696.



No. 216, double-page plate xx

PELLICIARI, Bartolomeo

Colonel Bartolomeo Pellicari from Modena was in the service of the Spanish troops commended by the famous commander Alexander Farnese, Duke of Parma (1545-1592) during the revolt in the Low Countries (1580-1589), and during the siege of Paris in 1590, and Rouen in 1592.

His treatise on the use of the cavalry in warfare, *Universale instruzione per servizio delle cavalleria*, published in Venice in 1617 (see no. 217) is not as well-known as the works of his contemporaries Wallhausen, Basta and Melzo on the same subject, undoubtedly because his treatise was unillustrated and was not translated into any other language.

He wrote and published three other books on warfare, which, however, mainly concentrated on the infantry. The four books are depicted in the four corners of the author's portrait: 'Avertimenti I': = *Avertimenti militari* (Modena 1600); 'Avertimenti II': = *Avertimenti in fattione di Guerra* (Modena 1606; Venice 1619); 'Rassegne': = *Rassegne et modo per essercitare fanteria* (Modena 1613); and 'Instruzione': = the present work (1617). Only the second work (*Avertimenti in fattione di Guerra*) was translated into German (*Tyrocinium das ist Bericht und Übung nach welchem angehende Soldaten sollen in allerjhandt Waffen abgericht werden* (Frankfurt a/M 1616), and into French: *Tyrocinium; cest à dire instruction et exercice pour dresser les nouveaux soldats* (Frankfurt a/M 1616).



No. 217, portrait of the author

217

PELLICIARI, Bartolomeo

Universale instruttione per servizio della cavalleria in tutte l'occorenze di guerra. Col testimonio di molti casi in termine, & non raccontati da altri scrittori con tale verità. Ne'quali l'autore personalmente seruento s'è trovato sotto la condotta del gloriosiss. Alessandro Farnese Duca di Parma nelle turbulentie della Fiandra, & ne' famosi soccorsi di Parigi, & di Rouano. Opera utile à cavalieri, & di gusto a curiosi di sapere la realtà de' principali successi di quelle fattioni.

Venice, Antonio Pinelli, 1617. 4to (size of the leaves 195 x 138 mm). (16), 227, (1) pp. *Collation*: +⁸, A-Z⁴, Aa-Dd⁴, Ee⁶. With printer's device on title-page and full-page engraved portrait of the author in an oval with his motto 'Imprimit hic auctor quod vidit fecit et alsit'; woodcut head- and tail-pieces and initials. Contemporary limp vellum.

COMMENTARY:

Rare first and only edition of this treatise on the use of the cavalry in warfare by colonel Bartolomeo Pellicciari.

After the title (verso blank) follow the dedication by Antonio Pinelli to 'Lorenzo Giustiniano, capitano di Bergamo', dated Venice, 13 March 1617 (pp. (3)-(5)), the 'imprimatur' (p. (6)), the Tavola (pp. (7)-(11)), the preface (pp. (12)-(15)), and the portrait on p. (16).

The text is divided into 29 chapters ('trattati'), including (1) 'De documenti generali necessarii ad ogni soldato à cavallo, & à qualunque capitano di compagnia' (pp. 1-17); (2) 'Dell'arcobugiero' (pp. 17-26); (3) 'Della corazza' (pp. 26-30); (4) 'Del cavallo leggièro' (pp. 30-34); (5) 'Del caporale in una compagnia di cavalli' (pp. 34-36); (6) 'Del furiero d'una compagnia di cavalli' (pp. 37-38); (7) 'Della qualità, et obbligo dell'alsiere de' cavalli', stressing the care and treatment of horses: '... li soldati custodiscano bene li cavalli et spesso li visiterà nelles talle, sì com'anche li loro fornimenti ...' (pp. 39-43); (8)-(12) on the 'capitano generale' and the 'Commissario generale' (pp. 44-101); (13) 'Dell'alloggiare cavalleria in campagna, & per li vilaggi' (pp. 102-105); (14) 'Delle guardie necessarie per la sicurezza delli quartieri' (pp. 105-121); (15)-(18) on exercises and strategies (pp. 121-156); (19)-(21) 'Del far marciare il bagaglio con sospetto' and marching in general (pp. 156-164); (22)-23) on tactics (pp. 165-174); (24) 'Per conto delle spie & intelligentie' (pp. 174-181); (25) on booty (pp. 181-183); (26) 'Per dar' un' assalto à cavalleria alloggiata' (pp. 184-199); (27) on foraging (pp. 199-203); (28) on ambushing (pp. 204-215), and (29) 'Dell'ordinare cavalleria in caso-di combattere con varie, & differenti forma' (pp. 216-227). On the verso (p. (228)) are the errata and a note on the corrector: 'Coretta dal Sig. Pietro Petracci, con publica autorità'



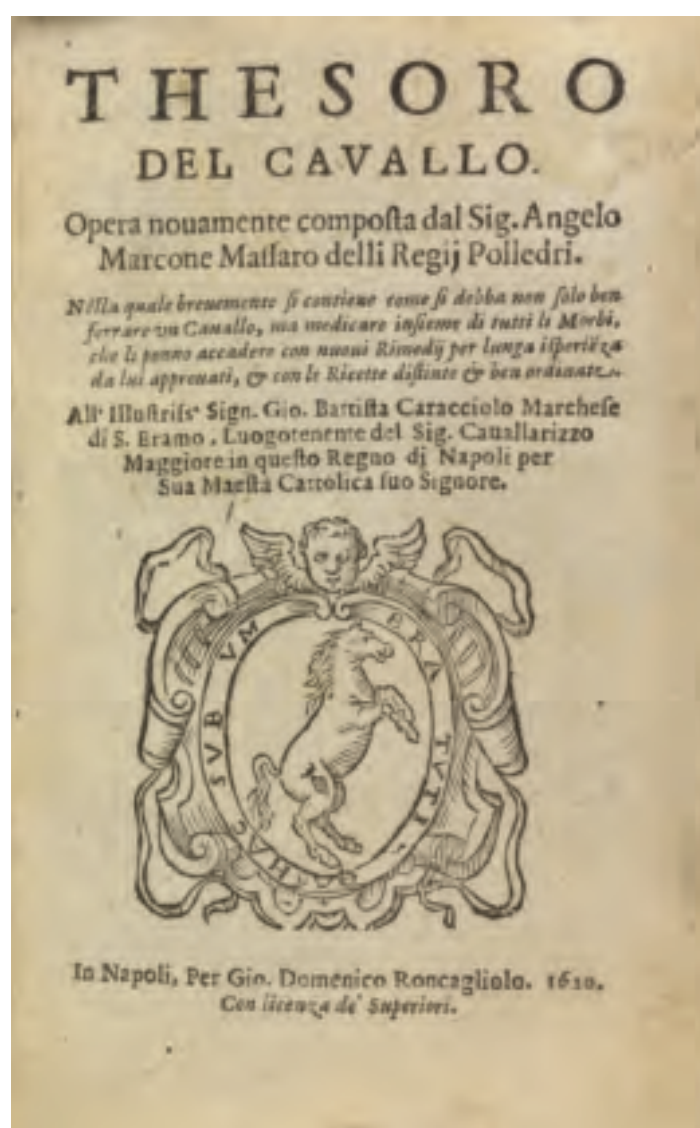
No. 217, title-page

REFERENCES:

Not mentioned in any bibliography; *KvK*: only 2 copies recorded.

MARCONE, Angelo

Apart from what is stated on the title-page of his book on horseshoeing and horse medicine, the *Thesoro del cavallo* (Naples, 1620; see no. 218), virtually nothing is known about Angelo Marcone. The title-page refers to the author who has recently written the book, as ‘Sig. Angelo Marcone Massaro delli Regij polledri’. Massaro is not a patronym, as is sometimes assumed, but alludes to Marcone’s position (caretaker of the foals) at the Royal stud farm at Naples.



No. 218, title-page

218

MARCONE, Angelo

Thesoro del cavallo. Opera novamente composta dal Sig. Angelo Marcone Massaro delli Regii polledri. Nella quale brevemente si contiene come si debba non solo ben ferrare un cavallo, ma medicare insieme di tutti li morbi, che li ponno accadere con nuovi rimedii ... All'... Gio. Battista Caracciolo marchese di S. Eramo ...

Naples, Giovanni Domenico Roncagliolo, 1620. 8vo. (size of the leaves 155 x 105 mm). 214, (10) pp. *Collation*: A-O⁸. With printer's device on title-page and 15 half-page woodcuts of horseshoes (pp.14-28).

Modern vellum over boards.

COMMENTARY:

Very rare first and only edition of this work on horseshoeing and horse medicine by the otherwise unknown Angelo Marcone.

After the title-page (verso blank) follow the dedication by Angelo Marcone to Giovanni Battista Caracciolo (Pisquizi), marquis of St. Eramo and riding master of the king of Naples, dated Bovino, 20 August 1620 (pp. 3-4), two laudatory poems for Caracciolo (pp. 5-6) and one for Marcone (p. 7). The part on horseshoeing is on pp. 8-28, including the 15 illustrations of horseshoes. The rest of the book is devoted to horse diseases and their remedies and treatment.

REFERENCES:

Schrader 1200; KvK: 2 copies.

DELLA CROCE, Flaminio

Flaminio della Croce, a gentleman ('Gentill-huomo') from Milan, may well have been a member of the 'Crucejus' family. Hardly anything is known of his life except for the fact that he was obviously well educated and that he served as an officer in the 'Spanish-Austrian' army in the Southern Netherlands during the Eighty Years' War against the 'rebels' from the North. More precisely one can assume that he was in the Southern Netherlands from c.1615 onwards, halfway the Twelve Years' Truce (1609-1621).

'Il capitano' Flaminio della Croce had earlier published a military book in Italy, his *Teatro militare*, in 1613; a second enlarged edition appeared in Antwerp with the publisher Hendrick Aertssens in 1617 under the title *Theatro militare*, when Della Croce was apparently already stationed in the Southern Netherlands.

This second edition contains 10 more plates than the first one; 5 of them, showing the cavalryman mounting a horse or on horseback, are also to be found in the first edition of his second work, *L'essercitio della cavalleria*, which he published with the same publisher Hendrick Aertssens in Antwerp in 1625 (see no. 219): figs. III-VII on pp. 129, 151, 155, 193 and 197, illustrating a new way of carrying weapons for horsemen which will cause the horse least pain and discomfort for the horse. These admonitions do not stand alone: one of the five 'libri' (books) deals with the medical treatment of horses, at that time unusual for works devoted to cavalry practices. Mounting a horse while wearing a 17th-century suit of armour was not an easy task. Illustration III on p. 129 shows the solution to this problem: using a lance as a booster. The 10 illustrations newly cut for the *L'essercitio* (figs I-II, VIII-XV on pp. 31, 117, 253, 257, 337, 349, 357, 361, 373, and 387) show various dispositions of troops either on horseback or on foot, with the horses kept at a distance. The figures in them are neatly drawn and the accompanying artillery, including the 'organ' on several of them, is given distinctive attention.

LITERATURE:

A.E.C. Simoni, 'The Antwerp editions of Flaminio della Croce', in: *E codicibus impressisque. Opstellen ... voor Elly Cockx-Indestege*, vol. 2 (Louvain 2004), pp. 511-538.



No. 219, plate V



No. 218, title-page

219

DELLA CROCE, Flaminio

L'essercitio della cavalleria et d'altre materie del Capitano Flaminio Della Croce ... diviso in cinque libri: Nel primo si tratta di quello s'appartiene al soldato privato, caporale, alsiero, tenente, capitano, trombetta, & forriero. Nel secondo, cio che s'appetta ad un capo di piu compagnie, nel narciare, alloggiare, combattere, & alter attioni. Nel terzo, si discorre del disporre la cavalleria in diverse ordinanze di battaglie ... Nel quarto, si notano molte cose per beneficio de cavalli. Nel quinto finalmente, si descrivono sentenze, proverbi, & molti brevi discorsi morali ...

Antwerp, Henrick Aertssens, 1625. Folio. (size of the leaves 300 x 185 mm). (28), 566, (2) pp. *Collation*: a-c4, \$2, A-Z4, Aa-Zz4, A2a-Z2z4, A3a-Z3z4, A4a-B4b4. With woodcut vignette on title, 15 full-page engraved plates of armies in battle positions (10) and cavalry men and knights in armour on horseback (5), woodcut head- and tail-pieces and initials.

Contemporary vellum, title in ink on spine, triple gilt fillets along the edges and around the centre with four corner-pieces.

Provenance: With small oval stamp on title: 'Bibliothèque de Adr. De Gasparin': Adrien de Gasparin (1783-1862), Pair de France (1834), French minister of Interior Affairs (1836), and Public Works and Agriculture (1839). He published many works, including books on horses: *La Gourme des chevaux* (1811), and a *Manuel d'art vétérinaire* (1817).

COMMENTARY:

First and only edition of this work in 5 books on cavalry tactics and the deployment of horses in the army by the cavalry captain Flaminio della Croce. A second issue of the book with a new title was published by Willem Lesteens in Antwerp in 1629.

After the title-page (verso blank) follows the dedication by the author to Emperor Ferdinand II, dated Antwerp, 10 April 1625 on pp. (3)-(6). The preface is on pp. (4)-(12), and the contents on pp. (13)-(22); the Approbation on p. (23), and the Privilege on p. (24). Pp. (25)-(28), often lacking in other copies, contain laudatory poems by Jeronymo Mariani, Pietro Benedetti, Nicolo Schiattino and Hippolyto Caimo.

The first three books (pp. 1-398) concern the use of horses in war, the various soldiers and officers, manoeuvring the cavalry, positions of the cavalry, fighting on horseback, etc. Book IV (pp. 399-438) is concerned with the care and maintenance of horses and horse medicine, including prescriptions for several diseases, the 'Rimedi per li cavalli raccolti dal capitano Flaminio Della Croce Gentill-huomo Milanese', stressing the importance of horses in warfare in general and the care for horses in particular; book V lists many proverbs and discussions on moral issues concerning war and warfare, frequently describing recent events to illustrate a particular recommendation or warning (pp. 439-566). As his examples are very specific and refer especially to experiences he had either heard of or, more often, had been through himself fighting for the Catholic Spanish side in the Dutch wars, this book is also of interest for the history of warfare in the Low Countries in the first half of the 17th century. The colophon is on p. (567).



No. 219, title-page



No. 219, plate IX

REFERENCES:

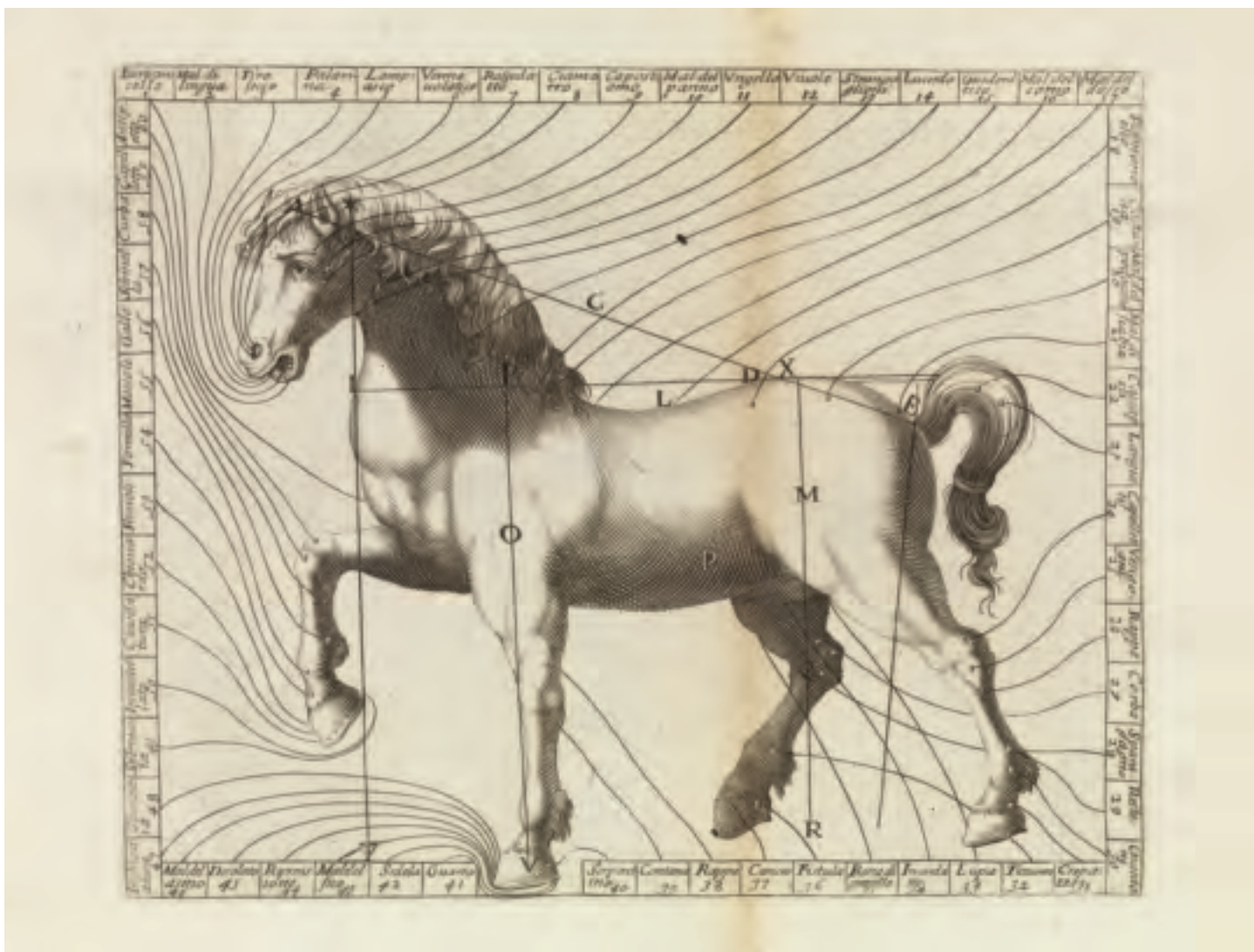
Cocle 731; Wells 1696 (second issue of 1629); Toole Stott 1904; Huth 18.

PALMIERI, Lorenzino

Lorenzino Palmieri (d. before 1625) lived in Florence where he held the office of 'Ecuyer du Grand Duc de Toscane' (Equerry of the Grand Duke of Tuscany: of Ferdinando de Medici (1587-1609); Cosimo II (1609-1621), and Ferdinando II (1621-1670)).

His work on horsemanship, dressage, horse medicine and horse care, the ideal proportions of the horse, and horse breeding, *Perfette regole, et modi di cavalcare*, was published posthumously in Venice in 1625 (see no. 220), augmented by numerous additions by experts, which greatly increased the value of the work. It is likely that Palmieri wrote the work for his pupils, as it circulated in a large number of manuscripts in Florence.

In contrast to many of his contemporaries who still used brute force to brake in horses, Palmieri advocated the 'gentle way' for training horses: recommending as few beatings as possible, patience, intensive training programmes and exercises. Palmieri's work is important for the history and study of the Italian horse breeds, especially for the Neapolitan breed to which he devotes an entire chapter.



No. 220, the double-page plate

220

PALMIERI, Lorenzino

Perfette regole, et modi di cavalcare ... Doue con somma chiarezza si mostra, e con facilità s'insegna, come si possi ridurre ogni cavallo alla intiera perfeffione: et insieme si tratta della natua de' cavalli; si propongono le loro infermità; e s'additano gli rimedi per curarle.

Venice, Barezzo Barezzi, for Paolo Frambotto at Padua, 1625. 4to. (size of the leaves 227 x 165 mm). (8), 112 pp. *Collation*: π⁴, A-O⁴. With an engraved frontispiece, referring to the dedicatee: 'All Ill. Sig(n)ore ... Agostin de Franchi' (dated 1626), printer's device on title, a double-page plate with the 'disease-horse', indicating 60 diseases (150 x 182 mm), woodcut head- and tail-pieces and initials. Printed in Italics.

18th-century half calf, gilt spine with red title-label lettered in gold, edges sprinkled red.

COMMENTARY:

First and only edition of this important work on the rules of horse riding, as well on the maintenance of horses and their diseases by Lorenzino Palmieri.

After the frontispiece (verso blank), title-page (verso blank), the dedication by Paolo Frambotto, dated Padua, 1 December 1625 (pp. (5)-(6), and the Tavole (pp. (7)-(8), follows the text on pp. 1-112: with separate chapters on the use of various bits (pp. 40-45, and 82-89), *Avvertimenti per cognoscere gli buoni cavalla ...* (pp. 46-49), *'Regola da tenersi per fare cavalla buoni, ed ubbidienti al cavaliere'* (pp. 49-77); an important chapter on the Italian horse breeds, especially the Neapolitan horse breed (pp. 80-82); p. 90 (and 112) discusses the proper proportions of a horse, followed by a section on equine diseases and their cures (pp. 91-105, and 106-112: *'Alcuni altri segreti, e ricette per cavalla. Per far nascere cavalla di che pelo voi vorrete'*.

REFERENCES:

Huth 18; Toole Stott 2199; Wells 5623; Michel & Michel VI, 67; Haym II, p. 605, no. 15; Cicognara 4615; Olschki, *Choix* I, 373.



No. 220, frontispiece

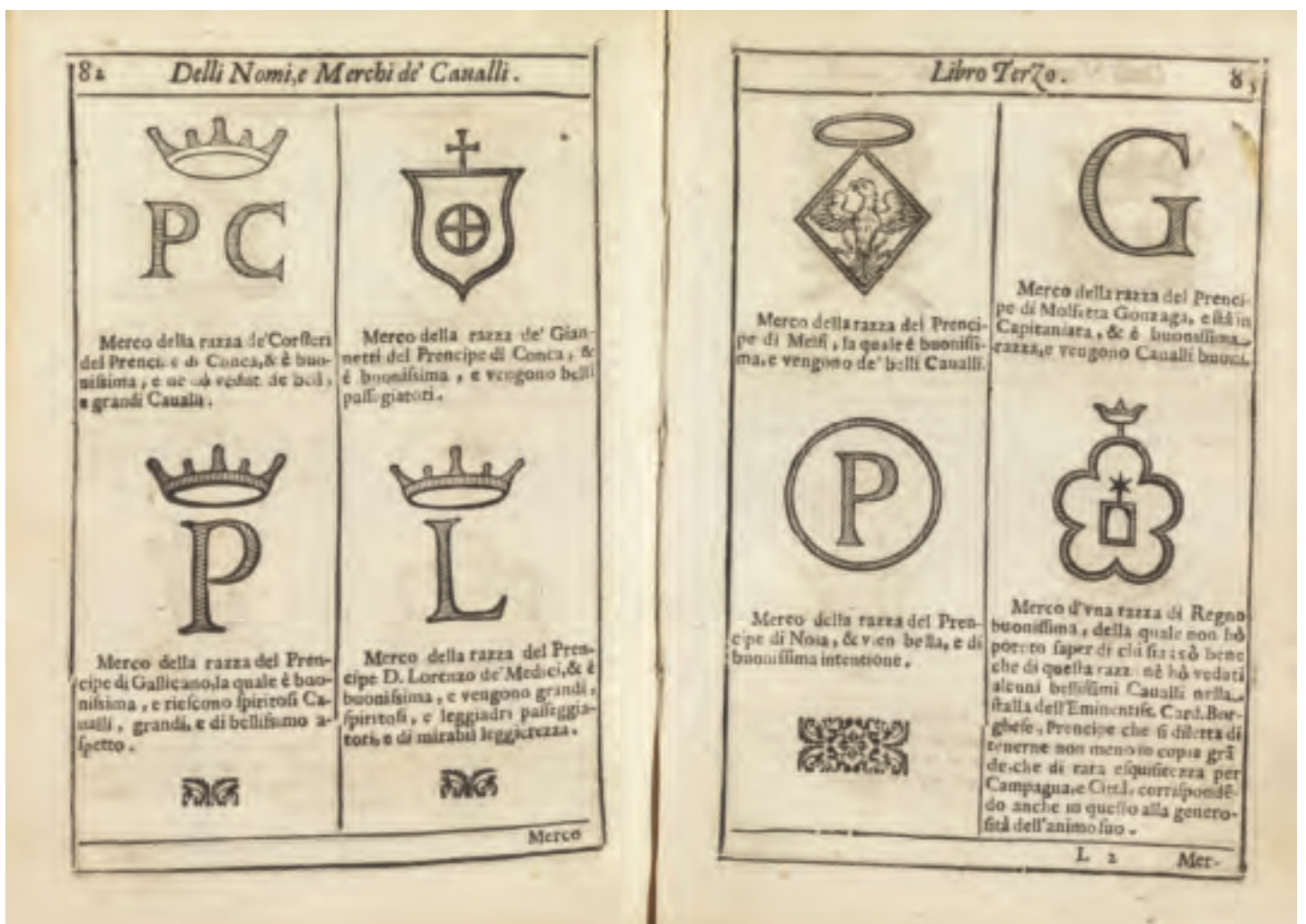


No. 220, title-page

LIBERATI, Francisco

Author and translator Francesco Liberati (†1706) was an experienced equerry in Rome in the service of the renowned Borghese family, serving especially Marcantonio Borghese (1598-1658), the first Prince of Sulmona.

In 1639 Liberati published a successful book on the maintenance of horses, horse breeding, horse medicine and stud farms, the quality of breeds of horses and livestock brands of horses owned by Italian families and stables, together with a translation into Italian of Xenophon's two books on horsemanship, *La perfettione del cavallo* (see no. 221).



221

LIBERATI, Francisco (& XENOPHON)

La perfezione del cavallo, libri tre di Francesco Liberati Romano. Dove si tratta del mantenimento del cavallo, e dell'osservationi circa la generatione, suoi mali, e cure di essi, buon governo delle stalla, qualità delle razze antiche, e moderne, che sono in diverse parti d'Italia, delli nomi, e loro merchi, e della natura ancora de' cavalli stranieri. Et insieme dell'arte di cavalcare di Senofonte, tradotto dal Greco nel nostro idioma Italiano. A Paolo Giordano II. Duca di Bracciano, &c.

Rome, the heirs of Francisco Corbellotti, 1639. 4° (size of the leaves 203 x 145 mm). (8), 56, 9-24 (=57-72), 73-82, (2, blank); 33-144, 137-143, (1); 153-183, (1) pp. *Collation*: a⁴, A-G, B-C, K⁴, L², E-Z⁴. With a coat-of-arms (of the dedicatee?) on the title-page, 286 livestock brands on 72 pp., woodcut head- and tail-pieces and initials.

Contemporary vellum with manuscript title on spine (upside down).

COMMENTARY:

First edition of this successful Italian book by Francisco Liberati. A second much enlarged edition was published in Rome in 1669. After the title with the coat-of-arms (important for the history of heraldic hatching, representing a complete example of the earliest heraldic hatching system by Petra Sancta; verso blank) follow the dedication by Francisco Liberati to Paolo Giordano Orsini II, Duke of Bracciano, dated Rome, 1 December 1639. Paolo Giordano Orsini (1591-1656) was brought up in the Medici Court in Florence, and became Duke of Bracciano in 1615 (pp. (3)-(4)), the preface (p. (5)), the 'imprimatur' (p. (6)), a list of authors cited (p. (7)) and the argument of book 1 on p. (8). The text of the first book is on pp. 1-56, 9-24, 73-80 (pp. 1-17: chapters I-VII; pp. 17-55: chapters IX-XXIX; pp. 55-56: chapter VIII ('Il presente capitolo lasciato per errore v' alla pag. 17')); pp. 9-10: 'Le mangiatore de' cavalli come debbano essere ...'; pp. 10-24, 73: chapters VIII-XIX; pp. 73-75: chapter XLIV ('L'esercitio cavallo deve farsi con avvertenza, e quale'), pp. 75-82: chapter XLV ('Delle qualità, che deve havere un cavaliere per ridurre à perfezione un cavallo, & et insieme I nomi delle stalle piu principali di Roma ...'). After a blank leaf (f. L2) follows book 2 on horse medicine on pp. 32-74. Book 3 ('della nascita, e natura de' cavalli stranieri, con li nomi, e merchi delle migliori razze d'Italia') is on pp. 75-144, 137-143 with a large printer's device (with the motto 'Amica numinis et luminis') on the verso of p. 143. The 286 figures of livestock brands for horses, very important for the history and study of the Italian horse breeds are on pp. 80-144, 137-143.

Added on pp. 153-183 is the Italian translation of parts of Xenophon's two books on horsemanship.

In spite of the irregular pagination, the text is complete.

REFERENCES:

Wells 4565; Toole Stott 2093; Huth 23; Michel & Michel, V, p. 43; Graesse IV, p. 198; Rhodes, *Cat. 17th-cent. Italian books* I, p. 484.



No. 221, title-page

GALIBERTO, Giovanni Battista

Count Giovanni Battista Galiberto was a Neapolitan nobleman who served as a colonel in the army of the Holy Roman Emperor Ferdinand III (1608-1657), and lived in Vienna for the greater part of the year. Galiberto also was riding master to the eldest son of Ferdinand III, the future King Ferdinand IV of Hungary and Bohemia, to whom he dedicated his book *Il cavallo da maneggio*. Writing this book as an experienced Italian equestrian he was inspired by the work of Grisone, the famous riding master from Naples. Galiberto's book, mainly on horse training and dressage, was first brought out in 1650 (see no. 222), with a second issue published in 1659. An enlarged translation into German by Matthaues Drummern von Pabenbach was published with Michael Rieger in Vienna in 1660, followed by a second issue brought out by the same publisher in 1682 (see no. 223), and a third in 1692 (Vienna & Frankfurt a/M, Fievet, 1692).



222

GALIBERTO, Giovanni Battista

Il cavallo da maneggio. Libro. Dove si tratta della nobilissima virtu del cavalcare, come il cavagliere deve star' a cavallo, accio sia chiamato perfetto cauagliere, amato, e stimato da tutti; come si deve domar' il cavallo. Governare, inserrare, imbrigliare, ammaestrare ... Della razza dei stalloni, de pelami; de segni buoni, e cattivi; & in fine dei rimedii ad'ogni sorte d'infirmità che puol accader'al cavallo. Diviso in tre parte, nella prima si tratta del conoscer li cavalla; nella second ail modo di cavalcare; nella terza il modo di medicar' ogni sorte d'infirmità; con tre tavole. Dedicato alla Sacra Reggia Maesta di Fernando IV. Re d'Ungheria e Boemia, &c.

Vienna, Johann Jacob Kyrner, 1650. Folio (size of the leaves 292 x 185 mm). (8), 107, (3) pp. *Collation*: π⁴, A-N⁴, O⁴¹ (last blank lacking). With engraved frontispiece representing an allegory of horsemanship entitled 'Il cavallo del maneggio del Signor Giovanni Batista Galiberti', one full-page coat-of-arms, and 30 engraved plates in the text: one of a horse's skull, 28 of riders training horses, and one of the perfect horse 'Della bellezza del cavallo', 14 of which have plans for training printed underneath, woodcut head- and tail-pieces and initials.

19th-century vellum, title stamped on spine (frontispiece half loose; 14 ff. with 26 plates lacking as in some other copies).

COMMENTARY:

First edition of this curious work treating the training and dressage of horses in the style and manner of the school of Naples, for the greater part still inspired by the theories of Grisone. A second issue with the first leaves newly set, appeared in 1659 (VD17, 7:704819H).

The preliminaries contain: frontispiece (verso blank), title-page with an engraved coat-of-arms on its verso apparently of the dedicatee King Ferdinand IV, with the motto 'Arte, Virtute et Marte'; dedication by Galiberto to Ferdinand IV (1633-1654), King of Hungary (1647), and King of Bohemia (1646), the eldest son of Ferdinand III, Holy Roman Emperor and his first wife Maria Ana of Spain. He was elected King of the Romans in 1653 and was destined to become Emperor of the Holy Roman Empire. He died, however in Vienna in 1654, predeceasing his father Ferdinand III, Holy Roman Emperor until 1657. The dedication is dated Vienna 25 March 1648 (pp. (5)). The privilege is on p. (6), the preface on pp. (7)-(8).

The first part (pp. 1-9), 'Del conoscer'li cavalli' has nine chapters on the horse in general: the breeds, colours, good and bad signs, stables, nutrition, the power of horses, the teeth (with the first illustration of a horse's skull and teeth on p. 9); the 29 chapters of part 2 (pp. 10-64), 'Del domar' & insegnar'al cavallo nella cavalierizza' are on training and dressage, illustrated with 29 mostly full-page plates, the last chapter is on bits and mouth-pieces; part 3 (pp. 65-107), 'Inferrare, medicar la febbre, cavar sangue al cavallo giovine, o vecchio, conoscar l'infirmità, e li rimedii à quelle opotuni' has 12 chapters on horseshoeing and horse medicine.

The plates belonging to the last chapter of part 2 and to part 3 (26 plates of nosebands, bits and mouth-pieces, a shoeingforge, veterinarians at work, a double-page plate of the horse showing the 80 spots for blood-letting, and a urinating horse – printed on 14 unnumbered leaves) are lacking. The book ends with the contents on 3 pp.

The plates seem to be partly copied from the plates of the early translation into German by Johann Fayser von Arnstein of Grisone's *Ordini di cavalcare* under the title *Kunstlicher Bericht ...* (Augsburg 1570; see no. 062).

REFERENCES:

VD17, 23:321034Z; Mayer I, p. 272, no. 1671; Toole Stott II, 1996; Wells 2643; Nissen 1470; Lipperheide: II, 2908 (ed. 1659).



No. 222, frontispiece



No. 222, p. 24

223

GALIBERTO, Giovanni Battista

Neugebahnter Tummel-platz, und eröffnete Reit-schul. Sambt beygefügter Gestütt-ordnung, und gründlicher Einzäumung, wie auch der pferde Cur, und Artzney. Hiebevor von Herrn Johann Baptista Galiberti Neapolitanischen Grafen ... Anietzo aber durch Matthaicum Drummern von Pabenbach. ins Teutsch übersetzt und mit denen darzue gehörigen Figuren gezieret.

Vienna, for Michael Rieger, 1682. Folio (size of the leaves 287 x 187 mm). 180 pp. *Collation*: π⁴, A-V, W⁴, X⁶. With engraved title by G. Bouttats inspired by the frontispiece of the first Italian edition, and the 30 engraved plates of the first Italian edition (printed from the same plates) in the text, including the Italian captions, illustrating the first two parts: one of a horse's skull, 28 of riders training horses, and one of the perfect horse 'Della bellezza del cavallo', 14 of which with plans for training printed underneath; the 26 illustrations for the last 2 parts (added on 14 unnumbered leaves in the first Italian edition) are here printed in the text, and include 6 plates of nosebands, a plate with a mnemotechnical hand, 14 plates of bits and mouth-pieces, a shoeingforge, 2 plates with veterinarians at work, a double-page plate of the horse showing the 80 spots for blood-letting, and a urinating horse; woodcut head- and tail-pieces and initials.

Modern vellum, leather ties.

Provenance: With ownership entry written on the verso of the front cover: 'Max Lobgott Graf Küffstein', dated 1704. The Count Max Lobgott von Küffstein lived at the castle Windegg in Austria until 1746.

COMMENTARY:

The rare second issue of the first edition of the enlarged translation into German of Galibert's work by Matthaicus Drummern von Pabenbach, an Austrian author and translator, who for example translated the literary work *Noches de invierno* by the Spanish writer Antonio de Eslava (b. 1570) in 1649; he is also the author of *Die vollkommene Regiments- und Staats-Beamte* (Vienna 1654). Drummern did not only translate Galiberto's book, but also enlarged the last chapter of book 2, 'Dell'imbrigliare' and turned it into a new part 3 (pp. 66-105): 'Von drei hauptsächlichen Beobachtungen, die man bey einzäumen der Pferde haben solle', illustrated with the 26 plates of nosebands, bits and mouth-pieces. Part 3 of the original Italian edition is here part 4 (pp. 106-180): 'Vom Beschlagen, Heilung dess Fiebers, wie man den alten und jungen Pferde die Ader schlagen, und Blut lassen sole, wie auch die Zustand, Gebrechen, unnd Kranckheiten der Pferde ...'. The first issue of the first edition of the *Neugebahnter Tummel-platz* was published in 1660; the third issue (Vienna & Frankfurt a/m, Fievet, 1692; VD17, 23:270643R) is more common.

REFERENCES:

Nissen 1471; Wells 2667 (ed. 1692); not in VD17, not recorded in KVK.



No. 223, engraved title-page



No. 223, p. 54

36

Ander Thell,

Cornetta raddoppiata sopra la uoltra.



Der

ZEN, Annania

A collection of early horse brands in use in the Veneto, Lombardia and the Romagna was published in 1658 under the pseudonym Annania Zen – according to certain sources the pseudonym might refer to Giovanni Nanni –, who composed this small volume at the request of Bartolomeo Federici (see no. 224). There are copies (the first (?) issue) with ‘ad istanza di B. Federici’ in the imprint and the initials ‘B.F.’ underneath the preface on p. (15).



No. 224, p. 83



No. 224, p. 92

224

ZEN, Annania (Giovanni NANNI?)

Il cavallo di razza, riconosciuto dal segno de' merchi delle più perfette razze del Venetiano, Lombardia, & parte della Romagna. Raccolta fatta per Annania Zen, a commodo de' professori, e diletanti di cavalli.

Venice, Francesco Valvasense, 1658. 16mo (size of the leaves 109 x 70 mm). (16), 112 pp. *Collation*: a⁸, A-G⁸. With woodcut frontispiece with 'Il cavallo di razza' in a banderol and 107 woodcut horse brands, all pages within a black frame of c. 87 x 48 mm. Contemporary mottled calf, spine gilt in compartments, gilt binding edges, sprinkled edges.

Provenance: Small ownership stamp (an eight-pointed star with illegible initials) on half-title; small ex-libris with 'Discessit non decessit' pasted to the verso of front cover.

COMMENTARY:

Rare second (?) issue of the first and only edition of this collection of early horse brands in use in the Veneto, Lombardia and the Romagna by 'Annania Zen'.

The 107 brands, mostly initials within circles, clover leaves, crowns, shields, etc. – not unlike craftsmen's or mason's marks – almost always refer to the owner or breeder. For example, p. 63 shows a brand with the coat-of-arms of the Medici with the printed text 'Merchio della razza del Gran Duca Medici di Fiorenza'; on p. 69 an initial 'N' within a lozenge crowned with a fleur-de-lys, with the printed text underneath 'Merchio ... delli ... Zuanne & Bernardo Nani, la razza à Lusìa in Polesene di Rovigo': the same mark also on the hind leg of the newly branded horse shown on the frontispiece, which may mean that the man holding the recently branded horse actually portrays the author's patron (Bernardo Nani, or Bartolomeo Federici), or the author Giovanni Nanni himself!

The notes describe which part of the horse, usually the hind-leg or jaw, each brand is applied to: useful information for horse breeders, owners and buyers. Horses in the region were branded at about 30 months and then presented at the annual 'Cavalli del Polesine' near Rovigo which had been a centre of horse breeding from the end of the 15th century.

The preliminaries include a half-title (p. (1), verso blank), frontispiece (p. (3), verso blank), title (p. (5), verso blank), the preface (pp. (7)-(15), and 'Dichiaratione' on p. (16); pp. 108-112 contain the index.

REFERENCES:

Huth 21; Wells 8554; Podeschi 28; NUC 656.666 (2 copies).



No. 224, frontispiece

SANTAPAULINA, Nicola & Luigi

Both Nicola Santapaulina (†c.1690) and his son Luigi were very experienced horsemen, and active in various well-known Academies throughout Italy during the second half of the 17th century. In the 1690s Luigi was appointed ‘premier Ecuyer’ in the heyday of the famous Accademia Delia at Padua.

The highly interesting *L'arte del cavallo*, first published in Padua in 1694, on horses and horsemanship, and the use of horses in warfare and tournaments, is divided into three parts, and is one of the most important Italian texts on horsemanship of the 17th century. The first two parts were written by Nicola and were edited and published by his son, the third part was written by Luigi himself, who dedicated the work to Cosimo III, Archduke of Tuscany (1642-1723). There is also an issue with the date 1696 (see no. 225).

In the preface Luigi wrote that he published the work in honour of his father, who had intended to publish his manuscript (here part 1-2) but decided not to when he realized that his pupil Giovan Battista Persa (Forlano, ‘cavallerizzo maggiore dell’eminentiss. sign. cardinal Gregorio Barbarigo vescovo di Padova’) had plagiarized his writings by publishing his own *Il cavallo ammaestrato* in 1688 (Padua, Stamp. Del Seminario per Agiosto Candiani).



No. 225, portrait of the author

225

SANTAPaulina, Nicola & Luigi

L'arte del cavallo di Nicola, e Luigi Santapaulina, divisa in tre libri. Ne primi due, che son di Nicola, si tratta l'arte di ridurre à tutta perfezzione il Cavallo. Nel terzo, che è di Luigi, al presente Caval.^{zo} della nobil.^{ma} Accademia Delia di Padova, vi si aggiunge il modo di usarlo in guerra & in festa. Dedicati all'Altezza Serenissima di Cosimo Terzo Granduca di Toscana.

Padua, Stamperia del Seminario, 1696. 4to (size of the leaves 307 x 215 mm). (12), 208 pp. *Collation*: *6, A-Z⁴, Aa-Cc⁴. With allegorical frontispiece showing horses at play, a lion, a river-god and the coat-of-arms of the dedicatee Cosimo III at the top, engraved by Joseph Juster after Louis Dorigny, and a full-page portrait of Nicola with his coat-of-arms underneath, also by Joseph Juster, 10 small woodcut training plans in text; woodcut vignette on title, woodcut head- and tail-pieces and initials.

Contemporary vellum over boards, light-brown morocco title label lettered in gold on spine.

Provenance: Printed ownership name: (the Marquis) 'Giuseppe Cauriani' (beginning of the 19th century), pasted to the verso of front cover.

COMMENTARY:

The 1696 issue of the rare first and only edition of this interesting work on horses and horsemanship and the use of horses in warfare and tournaments by father and son Santapaulina.

After the frontispiece (verso blank), the half-title (p. (1); verso blank), the portrait of Nicola, the title-page (p. (3); verso blank), the dedication by Luigi to Cosimo III (pp. ((5)-(8)), the preface (pp. (9)-(12), and the 'Proemio' on pp. 1-4, follow the two books by Nicola: the first on horse breeding and the first steps of horse training, including the use of various bits (pp. 5-104), the second book on training horses, including the 10 woodcut diagrams in the text with plans for training (pp. 105-166); the third book by Luigi himself, is on the use of the horse in warfare, in 'carosellos', 'balletti' and tournaments (pp. 167-206). The index is on pp. 207-208 and the 'Nihil obstat', dated 7 August 1696 on p. 208.

REFERENCES:

Wells 5661; Huth 27 (p. 42, no. 50); Michel & Michel, VII, p. 83.



No. 225, title-page



No. 225, frontispiece

TRUTTA, Giovanni Battista

The otherwise unknown Giovanni Battista Trutta, a 17th-century stable master from Naples published a very popular work on horses, horse medicine and horsemanship. It is a compilation based on a great number of manuscripts in circulation and a host of earlier books on the same subject, including in the first place the military treatise by Vegetius (4th century AD) who remained the main classical authority on horse medicine throughout the Renaissance and the Baroque period. The book was first published in Naples in 1699 under the title *Novello giardino della prattica, et esperienza* (see no. 226).

Giovanni Battista Ercolani wrote in his *Ricerche storico-analitiche sugli scrittori di veterinaria*: ‘C’est un grand dommage que ce livre fut écrit car, en remuant les vieilles et ridicules superstitions, il eut une grande renommée et fut très apprécié par le vulgaire’. Notwithstanding this negative judgement, the book had a great success and was re-printed at least five times in the 18th century: in 1707, 1761, 1770, 1775 and 1785; the last re-edition was printed as late as 1834. It is precisely because of its popular character that Trutta’s work is an important document for the history of Italian horsemanship and horse medicine, while it also offers unique information on the practice of horse trading in Naples: an authority in the field (Zercolani) observed ‘la seule utilité que les sciences tirent de l’oeuvre de Trutta c’est que l’on retrouve les usages concernant la vente et l’achat de chevaux que l’on pratiquait à Naples’.



No. 226, plate (2)



No. 226, frontispiece

226

TRUTTA, Giovanni Battista

Novello giardino della prattica, et esperienza ... divisa in tre libri, nel primo de' quali si tratta della generatione, e nobilita del cavallo con li segni buoni, e cattivi del medesimo; delle origini, e qualità de'morbi, che li accadono; col chiaro modo di curar le perfettamenteamente ... Nel secondo si deve, come si generano li vitelli, come si governano, e domino ... Nel terzo descritto in dialoghi trà Maestro, e discepolo, s'insegna il modo, e vera regola di ridurre il cavallo all'esercitio cavalleresco ...

Naples, Ioh. de Bonis, 1699. 4to (size of the leaves 227 x 165 mm). (10), 316, (8); 82, (2); 74 pp. *Collation*: λ^4 , \S^{2-1} , A-Z⁴, Aa-Qq⁴, Rr², Ss⁴; a-i⁴, k⁶; A-I⁴, K²⁻¹. Engraved frontispiece and 3 full-page engraved plates by Fabriano Miotte, 2 full-page woodcut plates of mouth-pieces and some small woodcuts in the text; woodcut head-pieces and initials.

Contemporary vellum over boards, title written in ink on spine.

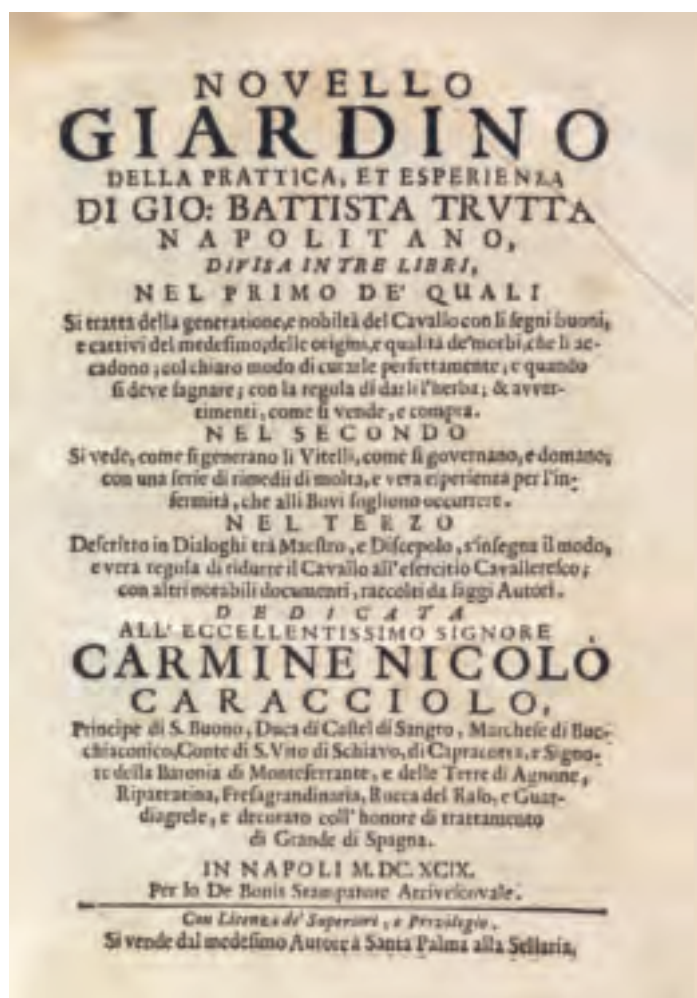
COMMENTARY:

First edition of this popular work on horses and horsemanship by Giovanni Battista Trutta.

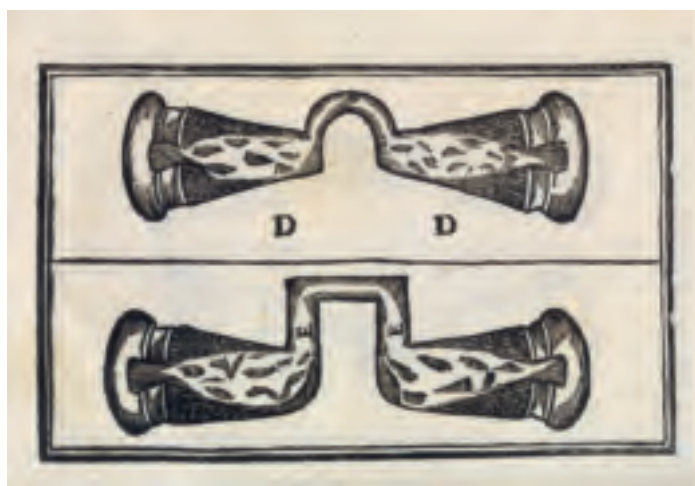
The work is divided into three books. Book 1: After the frontispiece (verso blank), title (p. (1), verso blank), the dedication by Trutta to Carmine Nicolo Caracciolo, Principe di Santo Buono (1671-1726), dated Naples, 13 June 1699 (pp. (3)-(4)), the preface (pp. (5)-(8)), and the 'Proemio' (pp. (9)-(10)), follows the text of Treatise 1 on pp. 1-42: on horse breeding, horses in general: the four humours, colours, good and bad qualities, on purchasing and selling horses, especially the practise in Naples, blood letting (the propitious and unpropitious days), etc.; Treatise 2, on pp. 43-162 is on horse diseases and their cures; Treatise 3, on pp. 163-316 (followed by 8 pp. of the Tavola), is a continuation on horse diseases 'Seguitano l'infermità, e loro cura'. Book 2, Treatise 1, pp. 1-16: on the breeding of dairy cattle, and nursing calves, etc.; Trattato 2, pp. 17-82 followed by 2 pp. of the Tavola), on the diseases of cattle. Book 3 contains two dialogues between a master and a pupil. After the preface (p. 1) and Discorso (pp. 2-7) follow the Discorso 1, pp. 1-31, and Discorso 2, pp. 32-74 pp. on training horses and dressage; the two woodcut plates with 4 different mouth-pieces follow at the end.

REFERENCES:

Huth 27; Wells 7688 (later editions); Anderhub 349; Curnieu 182; Toole Stott 2431.



No. 226, title-page

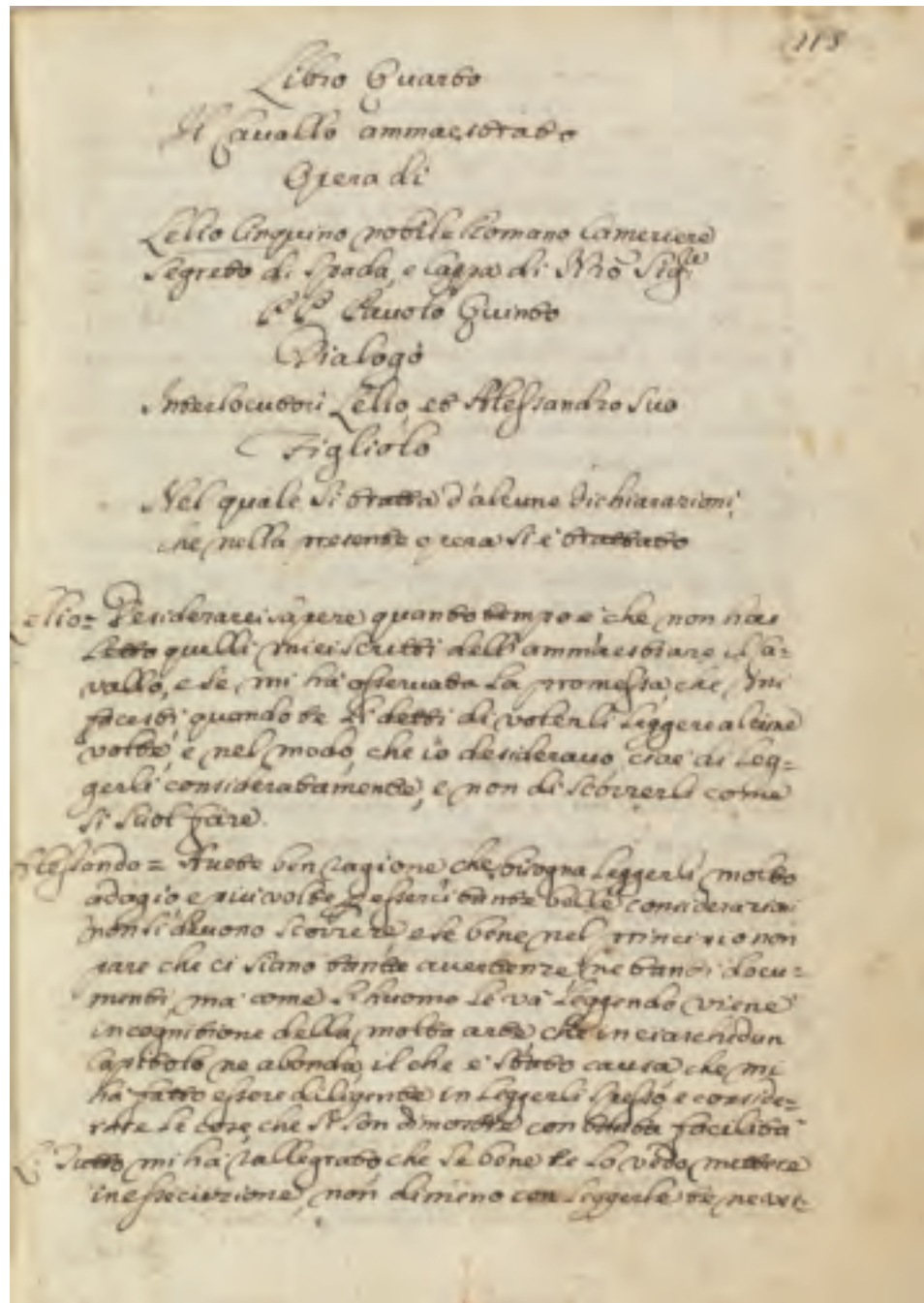


No. 226, woodcut plate (1)

CINQUINI, Lelio

Next to Joan Baptista Pignatelli, Joan Baptista Ferraro, Federic Grison and Cesar Fiaschi, Salomon de la Broue mentions Lelio Cinquini amongst the most excellent equestrians of his time in the preface of first edition of his *Cavalerie François* (1593; see no. 156). During the pontificate of Pope Paul V (1605-1621) he was one of the ‘Camerieri Segreti di Spada e Cappa’ (Secret chamberlain of the sword and cape) of the pope and he dedicated his present work to his patron Pope Paul V. As a result it is possible to date Cinquini’s work, which was never published, between 1605 and 1620. Hardly anything else is known about him.

There are manuscripts of his work – almost always incomplete – in the Vatican (Mss. 15005 and 15016), in a few other Italian libraries, and in Vienna.



227

CINQUINI, Lelio

[MANUSCRIPT] **Libro quarto Il cavallo ammaestrato opera di Lelio Cinquino nobile Romano Cameriere segreto di spada e cappa di Nostro Signore P. P. Paulo Quinto. Dialogo interlocutori Lelio et Alessandro suo figliolo nel quale si tratta d'alcune dichiarazioni, che nella presente opera si e trattato.**

Italy (no place, Rome?), 17th century. Folio (size of the leaves 260 x 194). 115 ff., numbered 215-328, 333 (blank).

Contemporary vellum, title in ink on spine, red sprinkled edges.

COMMENTARY:

17th-century copy of the fourth and last book (volume), of the work by Lelio Cinquini on 'Il cavallo ammaestrato' (the trained horse).

This fourth book is a summary of the three preceding ones on all kinds of aspects of the horse, in the form of a dialogue between Lelio and his son Alessandro. The contents of the preceding volumes are described as follows:

- Lib. 1: 'in questo primo libro si dimostra di quali parti deve esser dotato il cavallo bene ammaestrato, ed alcune considerationi nel uso per far scelte di un Polledro e nel volere comprare un cavallo e di che tempo si deve rimettere il Polledro in stalla e del modo di dargli l'erba e come s'ha da cavalcare ...?'

- Lib. 2: 'in questo secondo libro Si danno al Cavaliero alcune regole che deve osservare nell'imparare a correre all'anello, o all'inquintana o incontro armato alla Lizza overo a campo aperto et il modo di imbrigliare ogni sorte di cavallo ...?'

- Lib. 3: 'si dimostra in questo libro un breve modo che s'ha da tenere in mantenere il piede del cavallo senz' alcun difetto e quando si avesse alcuno, che modo s'ha da tenere per suo rimedio et anco si mostrano alcuni segni per poter venire in vera cognitione di che infermità il cavallo si trova aggravato e si tratta anco d'alcune ricette per provenire a molte infermità...?'

ANONYMOUS – Collection of 27 pen drawings

228

[MANUSCRIPT] [COLLECTION of 27 pen drawings of bits and mouth-pieces].

(Northern?) Italy, end of 17th, beginning of 18th century. Folio. (size of the leaves c. 400 x 265 mm). 27 leaves, numbered 21, 23-48, with full-page drawings of bits, including details and other mouth-pieces with blue washes.

Later half calf with title lettered in gold on spine, marbled boards.

COMMENTARY:

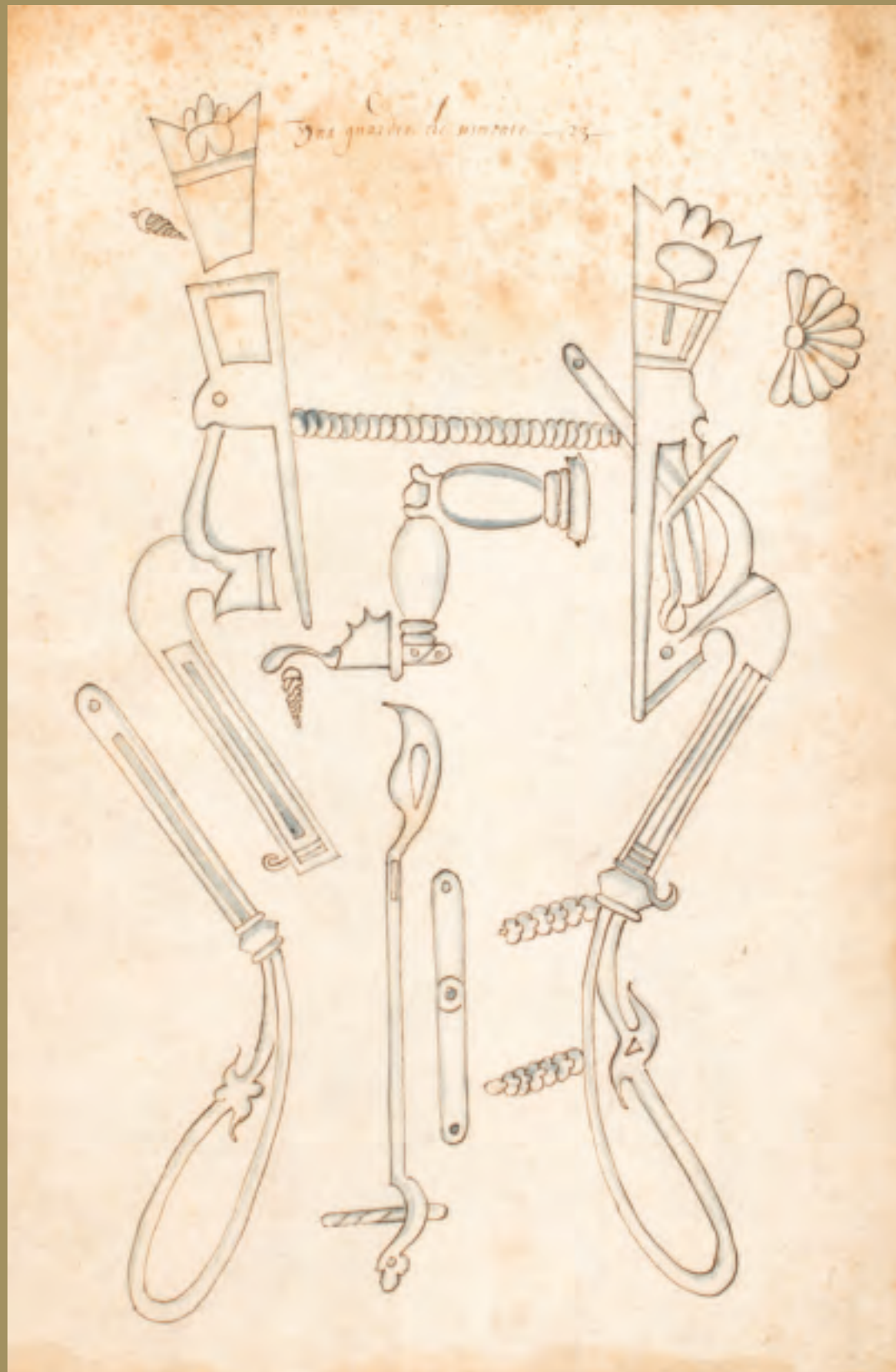
Incomplete collection of 27 detailed pen drawings of the various forms of half bits and bits with captions and explanatory texts on the facing versos of the preceding drawings, all in Italian. The captions read, for example: 'Un chiapone sotto e sopra con bottoni per banda' (21); 'Una guardia che sismonte' (23); 'Una briglia con due guardia' (24); 'Una guardia per un cavallo armatto' (25); 'Una scacia a limperiala' (32); 'Un chiapone quartro pieni di pater nostri' (38); 'Una scascia a bastonnetto' (43); and 'Una filza spezata' (46).

The 4-14 lines of the facing explanatory texts are in the same hand, which can be dated as Italian c. 1700. The watermark, a crowned eagle in a circle (cf. Briquet 207-209) likewise points to (Northern) Italy c.1700.

Although there are some similarities with the plates of Malatesta's *Della ragione e modi d'imbrigliar cavalla* (Rome 1613; see no. 206), the drawings are definitely not copied from Malatesta's plates.



No. 228, f. 25r



No. 228, f. 23r

VARGAS MACHUCA, Bernardo de

Bernardo de Vargas Machuca (1557-1622), born in Simancas, was a soldier and Castilian captain who arrived in America, in Nueva Galicia, around 1578. In New Granada he fought against the last free Indians left. While in America he wrote several books, the most popular and important of which was his *Milicia Indiana y descripción de las Indias* (The military in the Americas and a description of the (West-) Indies'; Madrid, Pedro Madrigal, 1599). In 1592 he became 'corregidor y justicia mayor de Santiago de las Atalayas'. Later he was appointed governor and director of the fortifications of Portobello and at the end of his stay in the West Indies he became governor of the Island of Margarita from 1609 (Venezuela). He returned to Sevilla in 1614 and died in Madrid in 1622.

In 1600 his book on horse riding, *Libro de ejercicios de la gineta*, was published in Madrid (see no. 229). This is the first book on horsemanship written by an 'American' on the basis of his many years' long experiences in Latin America. In the prologue Vargas stated that he learned to ride in the New World and considered the riders there to be better horsemen than those in Spain.

A greatly enlarged edition, virtually a completely new work with the title *Teórica y ejercicios de la Gineta*, appeared in 1619 (see no. 230). A third work on horsemanship, the *Compendio y doctrina nueva de la Gineta*, was published in Montenegro by Fernando Correa in 1621.

LITERATURE:

- J. Arias Davilla Puertocarrera, *Tres libros de jineta de los siglos XVI y XVII* (Madrid 1951), pp. I-XLVIII: introduction by C. Sanz Egaña;
 – Lucía Morales Guinaldo, *El indio y el indiano según la visión de un conquistador español de finales del siglo XVI: Bernardo de Vargas Machuca (1555-1622)* (Bogotá 2008).



No. 229, title-page

229

VARGAS MACHUCA, Bernardo de
Libro de ejercicios de la gineta, compuesto por el Capitan D.
Bernardo de Vargas Machuca, Indiano, natural de Simancas en
Castilla la Vieja.

Madrid, Pedro Madrival, 1600. 8vo. (size of the leaves 142 x 85 mm). (17), 120 ff. *Collation*: π²⁻¹, ϳ-2ϳ⁸, A-P⁸. With a large woodcut coat-of-arms of the dedicatee 'Conde Alberto Fucar' on the title-page, a full-page woodcut of a nobleman on horseback with the motto 'Primor con fuerça' and a coat-of-arms at the top; woodcut initials.

19th-century olive morocco, six gilt fillets along the edges of both sides, with a gilt coat-of-arms upper left on the front cover with inlays of red and green leather, spine richly gilt in compartments with title lettered in gold, gilt binding edges and inner dentelles, marbled endpapers, edges painted red.

Provenance: (1) From the library (no. 9) of the Marquis de Quinirga (Quinipa?); ownership entry on title-page and his (?) coat-of-arms with red and green inlays on the front cover; (2) small stamps of the Biblioteca Nacional.

COMMENTARY:

First edition of this book on horse riding 'da gineta' (a way of riding with short stirrups and with the rider's knees bended), duelling and bullfighting by Bernardo de Vargas Machuca.

The preliminaries contain: title-page (verso blank), Approbation (ff. (2)r-v), 'Tassa' (f. (3)r), Erratas (f. (3)v), the privilege of the King (Phillip III), signed by Luys de Salazar, (ff. (4)r-(6)v), the dedication to Count Alberto Fucar (ff. (7)r-(9)v), the Prologo (ff. (10)r-(13)v), laudatory poems by Capitán Alonso de Caravajal and Alonso de Bustos (f. (14)r-v), Tabla (ff. (15)r-(16)v), and the woodcut of the mounted nobleman facing the beginning of the text (f. (17)v). The text is divided into 5 parts: Part 1, '... en que se perficio na y practica el buen uso della advertimiento' (ff. 1r-28v); Part 2, '... en que se contiene carrera con capa y espada: carrera con lança y adarga, escaramuça, y batalla entre dos cavalleras' (ff. 29r-59v); Part 3, '... en que se trata como ha de torear un cavallero con rejon, y de las posturas y reglas que ha de guardar en las suertes que acometiere, y como ha de esperar para dar lançada al toro' (ff. 60r-81v); Part 4, '... en que se contiene entradas, y juego de cañas... y una escaramuça partida' (ff. 82r-98v); Part 5 '... de advertimientos que se hazen al cavallero, y secretos que se le dan particulares, para que se aproueche dellos, con algunos remedies ...' (ff. 99r-120v).

REFERENCES:

Palau XXV, 352447; Pérez Pastor, *Madrid* 722.



No. 229, f. (17)v-1r

230

VARGAS MACHUCA, Bernardo de

Teórica y ejercicios de la gineta, primores, secretos, y advertencias della, con las señales y enfrenamientos de los cavallos, su curacion y beneficio ... Dirigida a Don Luis Enriquez, Conde de Villafior, del Habito de Alcantara, Comendador de Cabeça el Buey.

Madrid, Diego Flamenco, 1619. 8vo. (size of the leaves 142 x 95 mm). (16), 9, (8), 10-200 ff. *Collation*: π⁸, ¶⁸, A-Z⁸, Aa-Cc⁸. With 2 full-page woodcut armorial plates, 9 half-page woodcuts of 8 (half-)bits, a horse showing the places for blood-letting (on f. 56v), and the woodcut printer's device of Diego Flamenco at the end; woodcut tail-pieces and initials.

Modern brown morocco with 2 floral borders on both sides, ribbed spine with title lettered in gold, red speckled edges, marbled endpapers.

Provenance: With the book plate of Berrocal, Libros Antiguos, Madrid, pasted to the front cover pastedown.

COMMENTARY:

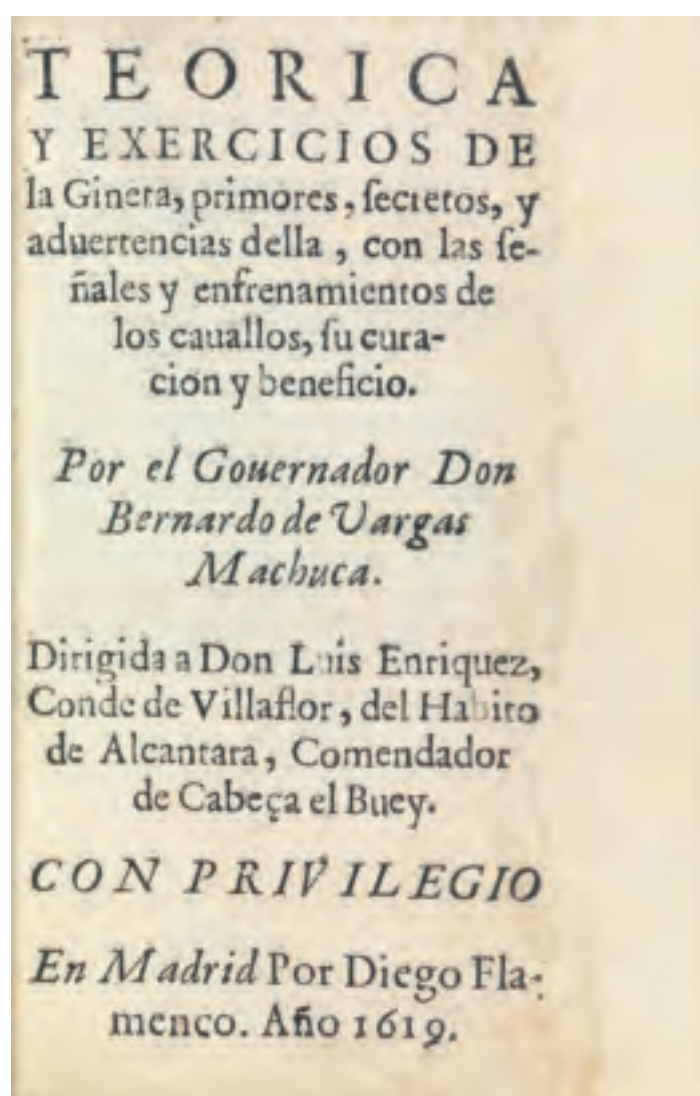
First edition of the greatly extended and corrected first work by Vargas Machuca, his *Libro de ejercicios* (see no. 229).

The preliminaries contain: the title-page (verso blank), the Approbation, dated Madrid, 2 February 1619 (f. (2)r), Errata (f. (2)v), full-page woodcut coat-of arms (f. (3)v), Privileges, dated Segura, 1 November 1618, resp. Madrid, 9 October 1618, signed by the Count of Siruela (f. (4)r-v), the 'Proemio' (ff. (5)r-v), the dedication by Bernardo de Vargas Machuca to King Philip III (f. (6)r-v), Letter of the Count of Villamediana (the Spanish poet Juan de Tassis (or Tarsis) y Peralta, Count of Villamediana (Lisbon, 1582 - Madrid, 1622)), to Bernardo de Vargas Machuca, dated Sigüenza, 25 December 1618 (ff. (7)r-(14)v), the contents (f. (15)r-v), and a full-page woodcut of a nobleman holding a lance and a shield underneath a coat-of-arms (f. (16)v).

The text is divided into 6 parts: Part 1, '...Conocimiento de cavallos, sus enfrenamientos, y faicion de la silla, estriuos, espuelas, y borceguies, y modos de batir, con las posturas de capa, en carreras publicas' on general cognizance of horses, on bits (illustrated with the 8 half-page woodcuts of various (half-)bits), saddles, stirrups, stirrs, boots and horse racing (f. 1r-70r); part 2, '...en que se contienen carreras de capa y espada, lança y adarga, escaramuça, y batalla entre dos cavalleros'; on the various forms of jousts, tournaments and duelling (ff. 70v-108r); part 3, '... en como ha de torear un cavallero con rejon, y delas posturas y reglas que ha de guardar en las suertes que acometièr, y como ha de esperar para dar lançada al toro'; on the various procedures and forms of bullfighting (ff. 108v-133v); part 4, '... a do se refierenentra das de Juego de cañas con nuevo modo, y una escaramuça partida'; on the rules of jousts with sticks (very popular in Spain in the 16th and 17th centuries; ff. 134r-155v); part 5, '... donde se trata la importancia de saber errar bien los cavallos, con la curacion de las mas ordinaries enfermedades que padecen'; on the most common diseases of horses and their treatment, illustrated with a half-page woodcut of a blood-letting horse on f. 156v (this part with contemporary marginal annotations in handwriting; ff. 156v-189r); part 6, '... de advertencias que se hazen al cavallero para su provecho, y beneficio del cavallo'; general advice for riders and on the well-being of horses (ff. 189v-200r); the colophon is on f. 200v.

REFERENCES:

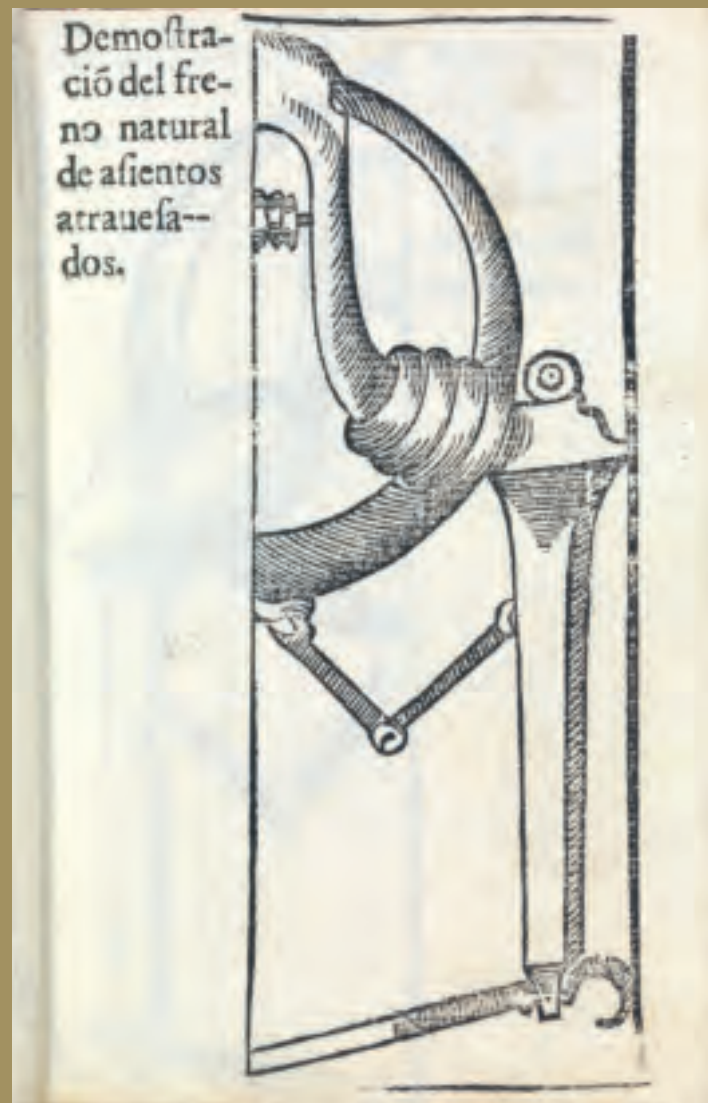
Antón Ramírez 916; Palau 352448; Torrecilla 532; Guzman, no. 58; Diaz Arquer 1930; Vindel (1903), no. 2314; a facsimile-edition was published in 2009.



No. 230, title-page



No. 230, f. C1r, half-page woodcut (8)



No. 230, f. B3r, half-page woodcut (2)

CARRILLO LASSO, Alonso

Born in Cordoba, Alonso Carillo Lasso (de la Vega, 1582-1647) was a versatile man, at home in many fields. He was a Spanish mineralogist and lawyer, and brother and editor of the famous author Luis Carillo y Sottomayor (1585-1610).

As a mineralogist he published an important work on the Spanish mines in 1624: *De las intiguas minas de España ...* (Cordoba, Salvador de Cea, 1624), followed by various translations and modern editions.

His own literary and devotional work *Sagrada Eratos y Meditaciones Davidicas* (A paraphrase of the Psalms in verse, edited by his son Ferdinando Carrillo y Manuel) was published posthumously in 1657.

His ability with horses, gained in Italy when he served the Spanish heavy cavalry of Philip III (1578-1621) as captain of cavalry, earned him an appointment as equerry of the Royal stables of his native town Cordoba. He served there as the 'Caballerizo Mayor' from 1622 until 1625 as the successor of Juan Jeronimo Tinti (1600-1622). On his turn Carillo was succeeded by Diego Lopez de Haro y Sotomayor (1626-1634).

He worked out his experiences in a book on the practice and day-to-day affairs in the royal stables of Cordoba and the evolution of the Spanish breed: his *Cavalleriza de Córdoba*, published in 1625 in Cordoba (see no. 231).



No. 231, title-page

231

CARILLO LASSO, Alonso
Cavalleriza de Córdoba.

Cordova, Salvador de Cea, 1625. 4to (size of the leaves 196 x 143 mm). (4), 27, (1) pp. *Collation*: π^2 , A-E⁴, D². With a large engraved coat-of-arms of the dedicatee on the title-page, woodcut head-pieces and initials.

Contemporary limp vellum; in a slip-case together with the 1895 ed.: 20th-century calf, gilt sides, spine gilt in compartments with red morocco title labels lettered in gold.

COMMENTARY:

Very rare first edition of this work on the practice and day-to-day affairs in the royal stables of Cordoba and the evolution of the Spanish breed by the equerry Alonso Carillo Lasso.

After the title-page (verso blank) and the dedication by Carillo Lasso to 'Señor Conde, Duque, Gran Chanciller de las Indias, Cavallerizo Mayor' (= Gaspar de Guzmán y Pimental, Count-Duke de Olivares (1587-1645), prime minister (1623-1643) and court favorite (*valido*) of King Philip IV of Spain. As Philip's favourite he was given the rank of grandee. Reluctant to drop any part of his title, he styled himself 'conde-duque'; Francesco Perez de Navarrete's *Arte de enfrenar* (Madrid 1626) is also dedicated to him (see no. 232; p. (3)), the text of the 11 chapters follows on pp. 1-27; the Probationes, both dated 1 April 1625, are on p. (128)).

Added is the equally rare bibliophile and annotated edition of this work, edited by the 'Marques de Xerez de los Caballeros' with an introduction by José María Nogués, printed in 51 copies (this is copy 43) in Madrid by J. Ducazcal in 1895.

The first two chapters deal with Virgil's comments on horses (pp. 1-6), chapter 3 deals with horse riding in Antiquity, quoting Xenophon and others (pp. 6-11), chapter 4 is on the use of the bit and bridle in Spain, favouring this way of horse riding opposed to riding 'à la gineta' (pp. 11-12), chapter 5-11 are on the Spanish and other breeds (pp. 13-27), including a general chapter on horse races (chapter 6), chapter 7 'De los padres' on the value of stallions, chapter 8 'De las dehesas' (the pastures), chapter 9 on the Valenzuela horse, and on degeneration: 'De los Valenzuelas', chapter 10, 'De las Yegas estrangeras', on the foreign mares, and chapter 11, 'Persuadese el remedio de la Cavalleriza', on the importance of the royal stables and the requisite support of the crown.

REFERENCES:

Torrecilla 169; Wells 1353; Palau 45588; Palau Claveras, no. 1625.



No. 231, title-page of the rare 19th-century edition

PEREZ DE NAVARRETE, Francisco

Francisco Perez de Navarrete was born into the noble Spanish Pérez Navarrete family from Logroño, a city on the Ebro River in northern Spain, in the region formerly known as the La Rioja province. His father, Marquis Antonio Perez de Navarrete was a ‘caballero de Santiago’ and, like his son, a trustee of the prestigious ‘Consejo colateral en el reino de Nápoles’.

Francisco Perez de Navarrete published an interesting book on bridling horses based on his experiences in the Southern Americas in Madrid in 1626 (see no. 232). On the title-page he referred to himself as ‘Capitán Francisco Perez de Navarrete, Corregidor (mayor), y justicia mayor de los puertos de Santiago de Guayaquil y Puerto-Viejo (the old harbour) en el Pirú’ (now Guayaquil in northern Peru).



No. 232, title-page

232

PEREZ DE NAVARRETE, Francisco**Arte de enfrenar .**

Madrid, Juan Gonçalez, 1626. 4to. (size of the leaves 200 x 140 mm). (3), 21, (35) ff. *Collation*: π^{4+1} , A-O⁴. With the woodcut coat-of-arms of the dedicatee on the title-page, and 33 numbered woodcut plates of bits and mouth-pieces on 33 of the 35 unnumbered ff.; woodcut initials.

Later goat skin, title in ink on spine.

Provenance: With ownership entry on the verso of the last leaf:

‘D. Juan Agilua (Aguera(s)?) y Quiñones’; with the book plate of Berrocal, Libros antiguos, Madrid, on the front pastedown.

COMMENTARY:

Rare first and only edition of this Spanish work on bridling horses by ‘Capitán Francesco Perez de Navarrete’.

Apparently the second leaf of the preliminaries (the leaf following the title-page (f. (1), verso blank) is lacking; the third leaf with the dedication by Perez de Navarrete and the *Approbatio* on its verso is glued to the remaining stub, on f. (4) are two laudatory poems by Mira de Amescua, and Capitán Don Fernando Hurtado de Mendoza.

The work is dedicated to Gaspar de Guzmán y Pimental, Count-Duke de Olivares (1587-1645), prime minister (1623-43) and court favourite (*valido*) of King Philip IV of Spain. As Philip’s favourite he was given the rank of *grande*. Reluctant to drop any part of his title, he styled himself ‘conde-duque’. The book by Alonso Carrillo Lasso, *Cavallerizo de Cordova* (Cordova 1626) is also dedicated to him (see no. 231).

The 11 chapters of the text follow on ff. 1-21r, with chapters as ‘Que tal deve ser la cabeça del cavallo, para conocer su enfrenamiento’ (chapt. 1, ff. 4r-5r), ‘Que tal ha de ser lo exterior de la boca del cavallo, y señales della’ (chapt. 2, ff. 5r-7r), ‘Que tal ha de ser la lengua’ (chapt. 3, ff. 7r-8r), ‘El asiento de la barbada que tal ha de ser’ (chapt. 5, ff. 9r-v), ‘Que tales deven ser los labios’ (chapt. 7, ff. 10r-v), ‘Las causas porque los cavallos no par an’ (chapt. 11, ff. 15r-21r). The numbered plates of the bits, etc. with explanatory text on the versos, are bound in the following sequence: 1-3 (the last 3 ff. of quire F), 7, 6, 5, 4 (quire G bound in a wrong order), 8-18 (quires H-I, and the first 3 ff. of K), f. K4 with the continuing text of the explanation on the verso of the preceding plate (verso blank), 19-33 (quires L-N, and the first 3 ff. of O); the colophon is on f. O4r (verso blank).



No. 232, plate 4

REFERENCES:

Huth 19; Wells 5716; Palau 221778; Salvá 2660; Torrecilla 409; Vindel (1903), no. 2289.

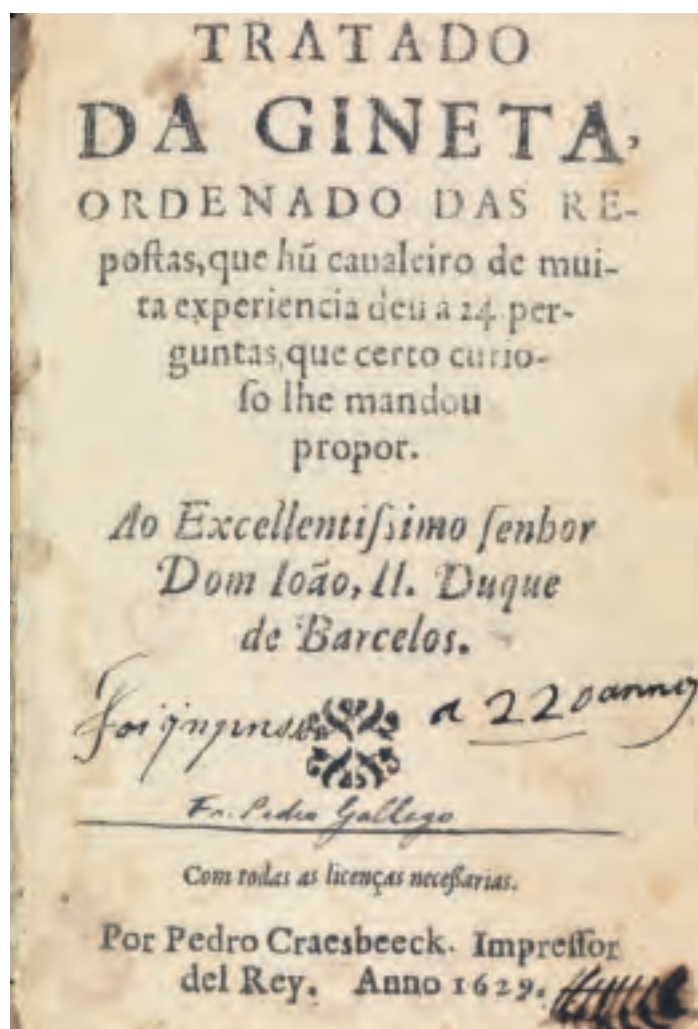
GALLEGO, Pedro

Pedro Gallego (1594-1632) was born in Portel in the Alentejo. After having served the Portuguese military in the Portuguese possessions in Africa for more than a quarter of a century, he joined the Franciscan order. This is probably the reason why he published his book on horse riding 'da gineta' anonymously, because he did not deem the subject to be compatible with his membership of a religious order.

His *Tratado da gineta* (Lisbon 1629; see no. 233) is a work in Spanish presenting answers to 24 questions. That Gallego drew on his military experience in Africa is clear from the answer to the fourth question 'Quais devem ser as feições, & condições dos cavallos pera Africa?'. He also refers to his lengthy stay of many years in Africa in the other answers. The book is a defence of horse riding 'da gineta', with the rider's knees bended in short stirrups, as opposed to riding 'da estardiota', or 'da brida', with the rider's legs outstretched, as was usual in the Italian riding schools.

LITERATURE:

Carlos Pereira, 'La lettre didactique de Pedro Galeso', in: *Je vous écris, escrevo-lhe*, ed. Anne Marie Quint. Cahier 9 du Centre de recherché sur les pays Lusophones (Paris, n.d.), pp. 58-76.



No. 233, title-page

233

(GALLEGO, Fr. Pedro)

Tratado da gineta, ordenado das repostas, que hu caualeiro de muita experiencia deu a 24 perguntas, que certo curioso lhe mandou propor.

(Lisbon), Pedro Craesbeeck, 1629. 8vo. (size of the leaves 130 x 90 mm). (8), 68, (3) ff. *Collation*: ♯⁸, A-I⁸. With a woodcut vignette on the title-page, woodcut typographical tail- and end-piece and one woodcut initial.

Contemporary speckled sheep, spine gilt in compartments with red title label lettered in gold, red sprinkled edges.

Provenance: Ownership entry on title: 'Foiq...sso' (?).

COMMENTARY:

Rare first and only edition of this work in Spanish on horse riding 'da gineta' in the form of answers on 24 questions, probably by the Franciscan Pedro Gallego (1597-1632).

The 'cavaleiro de muita experiencia' mentioned on the title page was in all likelihood Francisco Galvão de Andrada, 'estribeiro' (equerry) of the dedicatee João II (1604-1656), the 8th duke of Bragança and 3rd Duke of Barcelos (till 1630). The title Duke of Braganza in the House of Braganza is one of the most important titles in the peerage of Portugal, as the ancient Duchy of Braganza (Bragança) in the north of Portugal is one of the oldest and most important dukedoms in Portugal. The Duke ascended to the throne of Portugal as King João IV in 1640 and from that year the house of Braganza would reign Portugal until 1910. Francesco is the father of Antonio Galvao d'Andrade (1613-1689), the author of a book on the same subject, published in Lisbon in 1678 (see no. 238).

After the title (verso blank), follow the 'Licencas', dated 1625-1629 (f. (2)r-v), laudatory poems (ff. (3)r-(4)v), the dedication to João II, Duke of (Braganza and) Barcelos (ff. (5)r-(6)r), and preface (ff. (6)v-(8)v). The text of the 24 questions and answers is on ff. 1r-69v; the index is on ff. (1)r-(2)v, the errata on f. (3)r.

A number of the questions deal with the physical characteristics of horses; others are directly related to horsemanship, riding and riding equipment. Question (Pergunta) XVIII (ff. 47-51) is about bullfighting on horseback. Question XXII also touches on bullfights. The final question (ff. 66-69) discusses the vocabulary used in explaining the 'arte de gineta'.

REFERENCES:

Huth 19; Palau Claveras, p. 25; Torrecilla 256; Barbosa Machado III, 573; Innocencio VI, 410; Pinto de Mattos, pp. 286-287 ('livro raro'); Martins de Carvalho I, p. 114;

ARREDONDO, Martin

Martin Arredondo (1598-?), a nobleman 'de las Guardias Viejas de Castilla', was born in Almaraz de Duero (Zamora), practising as a farrier, surgeon and horse physician practicing in Talavera de la Reina in the western part of the province Toledo. He was probably the most important 17th-century Spanish veterinarian and a magnificent example of a veterinarian physician applying Galen's medical insights and treatment to animals. Based on older works on the subject ranging from classical and modern authors, philosophers, historians, physicians, to veterinarians – such as Rusius, Marcos Morodo, Padro García Conde and Juan Alvarez Borges, 'maestros mayores, protoalbéitares alcaldes mayores y examinadores de los Reinos de España' –, Arredondo published the first volume of a compilation of veterinarian texts under the title *Recopilacion de albeyteria, sacada de varios autores* in Madrid in 1658; a second volume, under the title *Flores de Albayteria*, appeared in 1661 (see no. 234).

A third volume was published – together with the corrected (second) editions of the first and second parts – in Madrid by Bernardo de Villa-Diego in 1669 under the title *Obras de albeyteria. Primera, segunda y tercera parte*. This edition served as the basis for subsequent the further editions in 1677, 1704, 1705, 1706, 1723 and 1738.

The book is important, although somewhat unbalanced. There are passages of great scientific, philosophical and erudite interest which are explained in an easy or awkward way, to the point or with misplaced digressions, and with or without scientific precision. Biology and equine pathology, the history of veterinary medicine and a great number of cultural aspects typical of the time are mixed with fantasies, mythology, superstition, etc. But the book was definitely very influential as a handbook for the training of 17th-century Spanish veterinarians.

In 1674 Arredondo published an ambitious work on surgery *Verdadero examen de Cirurgia recopilade de diversos autores*, again a compilation of older texts.

LITERATURE:

Francisco & Jesus Teixidó Gómez, 'Las obras de Albeyteria de Martin Arredondo', in: *Asclepio*, 54, 2 (2002), pp. 165-185.



234

ARREDONDO, Martin

Recopilacion de albeysteria, sacada de varios autores, ... Con un antidotario de los medicamentos y sus calidades, y dialogo entre maestro, y discipulo, muy util, y provechoso para el arte.

Vol. 2: Tratado Segundo. Flores de albeysteria. Sacada de varios autores ...

Madrid, Joseph Fernandez de Buendia (second vol.: Maria de Quinnones), for Juan de Valdes, 1658-1661. 2 vols., the second with a separate title-page. 4to. (size of the leaves 208 x 144 mm). (10), 224; (16), 132 ff. *Collation*: a⁸, b², A-Z⁸, Aa-Ee⁸; ¶-2¶⁸, A-Q⁸, R⁴. With woodcut coat-of-arms of the dedicatee on both titles, one full-page woodcut of a horse surrounded by the zodiac in vol. 1, woodcut end-pieces and initials.

Uniformly bound in late 19th-century polished calf, dotted fillet along the edges of both sides, gilt floral corner-pieces, spines gilt in compartments with dark brown title labels lettered in gold.

Provenance: With book plates of Berrocal libros antiguos, Madrid, pasted on the front pastedowns.

COMMENTARY:

First editions of the first and second volumes of this work by Martin Arredondo on horse medicine.

Volume 1 (first two ff. damaged): preliminaries: title-page (verso blank), dedication by Arredondo to Antonio de Toledo, Marquis de Villanueva del Rio, etc. (ff. (2)r-(4)r), approbations and privileges (ff. (4)v-(5)v), laudatory poems by Juan de Valcarcel, De Roque de Burgos, Bartolome de Proy Reyna, Christoval de Nava and Juan Ximenez Romero (pp. (6)r-(7)r), To the reader (ff. (7)v-(8)r), and the Tabula (ff. (8)v-(10)v). The 120 chapters of the text – on the treatment of diseases in general, blood letting and nourishment of horses – are on ff. 1-164, followed by the full-page woodcut plate of a horse surrounded by the signs of the zodiac ruling the various parts of the horse: ‘Demonstraciones de las partes en que reinan los signos, segun Falco, y Calvo y otros muchos’ (f. 167r). The ‘Antidotario de los medicamentos ...’ – on the medicines and prescriptions, including a history of veterinary medicine – is on ff. 168r-193r, followed by a ‘Dialogo de theorica de albeiteria ...’ on ff. 164r (=194r)-219v, and the ‘Prefacion de albeiteria y de su antiguedad, y de los hombres nobles que han escrito en ella, y de la estimacion que de si deve hazar el buen albeitar’ on ff. 220r-224r.

Volume 2: preliminaries: title-page (verso blank), dedication by Arredondo to the same Antonio de Toledo, etc. (ff. (2)r-(3)r), approbations and privileges (ff. (3)v-(4)v), laudatory poems by Bartolome de Proy Reyna, Andres de Herrera Calderon, Francisco Vicario Altapasso, and Francisco Santos (pp. (5)r-(6)v), an ‘Elogio a los maestros mayors de la Real Cavalleriza’ by Arredondo (ff. (7)r-(9)r), a preface by Pedro Garcia Conde, ‘proto albeitar de las Reales Cavallerizas de su Magestad ...’ (ff. (10)r-(12)r), a preface (ff. (13)r-(14)v), a list of authors cited in the two parts by Arredondo (f. (15)r), and the Tabula (ff. (15)v-(16)v). The 39 chapters of the text – on the anatomy, osteology and myology of the horse – follow on ff. 1-108v, followed by the ‘Tratado de experiencias muy utiles, y provechosas para mayor usar desta arte’ (ff. 109r-111v), the ‘Teorica de albeiteria, en que se difine si se puede hazar el apostema de solo un humor, o no, puesto en questions ...’ (ff. 112r-121r), and the ‘Avertencias muy necessarias para los que desean luzir en este, y respuesta a los que censuram’ (ff. 121r-132v).

REFERENCES:

Torecilla 116; Huth, p. 22; Palau, no. 17633 (1658 ed.: ‘muy rara’); Bustamente y Urrutia III, 2493.



No. 234, title-page of vol. 2

PINTO PACHECO, Francisco

Nothing further is known of the life of Francesco Pinto Pacheco other than he was born in Tanger and served as a captain in the Portuguese garrison in that city (he refers to himself on the title-page as 'Capitão, Cavaleiro Fidalgo (nobleman) da Casa de S. Alteza, & professo da Ordem de Christo').

In 1658 this highly experienced horseman seems also to have written an account on the 'Cavalaria da gineta', the manner of riding with short stirrups and with the rider's knees bended in 1658, which was published only 12 years later (see no. 235).

Pinto Pacheco was influenced by Pedro Fernández de Andrada's *La Gineta de España* and by a work by Joao de Ataíde e Azevedo; in an annotation to Pinto Pacheco's work Huth claims: 'Much of this was taken from a MS. of Joao de Ataíde e Azevedo'. He certainly also knew the work of Federico Grisone, whose books are quoted several times in the text.



No. 235, p. 179

235

PINTO PACHECO, Francisco

Tratado da cavalaria da gineta, com a doutrina dos melhores autores.

Lisbon, Ioam da Costa, 1670. 4to (size of the leaves 202 x 145 mm). (16), pp. 1-69, 60-62, 73-133, 136-137, 136-210, (2) pp. *Collation*: *-2*⁴, A-Z⁴, Aa-Cc⁴, Dd². With the woodcut Royal Portuguese coat-of-arms on the title-page, 6 full-page and one half-page (a bit) woodcuts in the text, woodcut head- and tail-pieces and initials. Late 19th-century mottled calf with decorated gilt border along the edges with a gilt supra-libros of Bernardino Ribeiro de Carvalho in the centre of the front cover, spine gilt in compartments with red morocco title label lettered in gold, gilt binding edges, marbled endpapers, edges painted red.

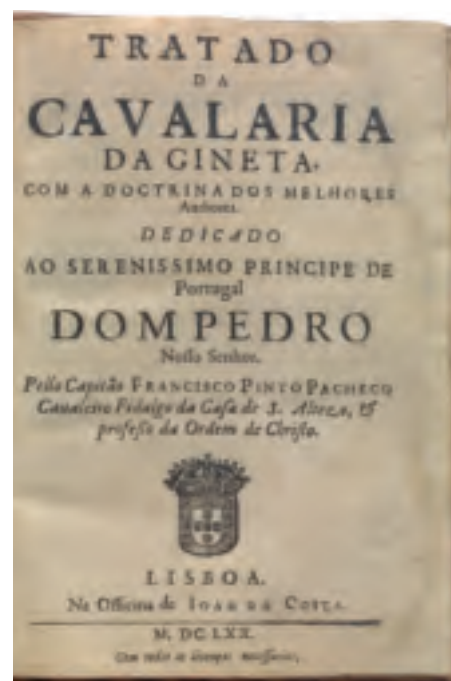
Provenance: Bernardino Ribeiro de Carvalho (1846–1910) arrived in Lisbon as a young man, where he gained a great fortune importing exotic lumber. He was a passionate book collector, frequenting auctions and bookshops from the 1860s until shortly before his death.

COMMENTARY:

Very rare first and only edition of this work on the 'Cavalaria da gineta' by Francisco Pinto Pacheco. After the title-page (verso blank), follows the dedication by Pinto Pacheco to Pedro, the younger son of the Portuguese King João IV (1640-1656), who succeeding his brother Afonso VI, who ruled from 1656 until 1683, became king in 1683 and ruled until 1706 as Pedro II. The dedication, on pp. (3)-(4), is dated Lisbon, 15 September 1670. The preface is on pp. (5)-(6), followed by 7 laudatory sonnets by Estevao Nunes de Barros, Manoel Freire de Andrada, Manoel Pinheiro Arnaut, Francisco Sueiro de Azevedo, Joao de Lemos Valle, and Sebastiao da Fonseca (pp. (7)-(16)). The 'Tradado da Cavalaria da gineta' is on pp. 1-179, followed by a text in which the 'Cavalaria da gineta' is applied to the toreadors: 'Arte e destreza de tourear' (pp. 181-206) illustrated by a woodcut with the equipment of a toreador.

REFERENCES:

Huth, p. 24; Díaz Arque, no 1.286; Torrecilla, no. 413; Palau p. 31; Vindel (1903), no. 413.



No. 235, title-page

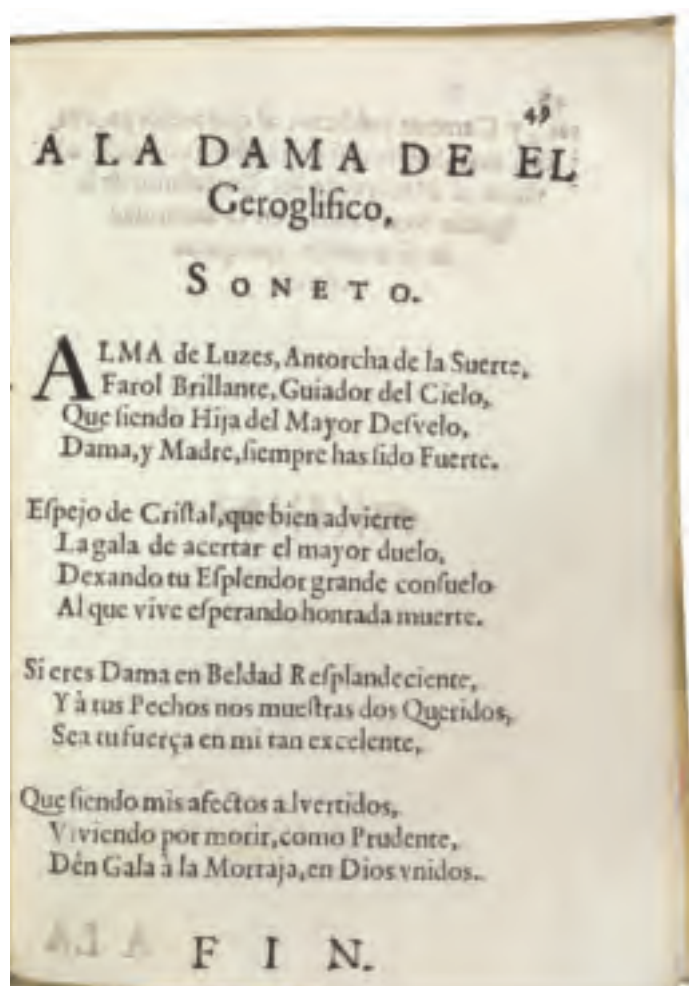


No. 235, p. 181

RIBERO DE BARROS, Antonio Luis.

Antonio Luis Ribero de Barros, according to Nicolas Antonio in his *Biblioteca Hispana novo*, a ‘Moço Fidalgo (noble page) de la Casa Real de Portugal’, favoured a baroque style as an author. In 1671, for example, he published a funeral poem on the death of King Philip IV, *El muerto victorioso, discurso advertido*. He used the same style, in prose this time, in his *La jornada de Madrid*, published in 1672.

Also in his book *El espejo del cavallero en ambas stillas* (Madrid 1671; see no. 236) he used this flowery style in the poems printed at the end of the book. His *El espejo del cavallero* is a work on horsemanship, treating the ‘ambas stillas’: the difference between riding ‘da gineta’ (riding short, with bended knees) and riding ‘da brida’ (with the rider’s legs outstretched). His style was so censured by critics that Ribero felt obliged to defend himself in his *La jornada de Madrid*: in the preliminaries he published an ‘Apologia del libro *Espejo del cavallero en ambas sillars*, publicado dias antes’.



No. 236, p. 49

236

RIBERO DE BARROS, Antonio Luis

El espejo del cavallero en ambas sillas. Ofrecido al excelentissimo señor duque de Pastrana, e infantando, mayordomo mayor de su Magestad.

Madrid, 1671. 4to. (size of the leaves 200 x 142 mm). (4), 49, (1) pp. *Collation*: A-G⁴. Title within typographical border with small vignette; woodcut initials.

Contemporary vellum over boards with gilt double fillet along the edges and four corner-pieces on both sides, title in ink on spine, gilt edges, remains of ties.

Provenance: With the armorial engraved ex-libris of Juan Pablo Perez-Caballero; and the book plate of Berrocal, Libros antiguos, Madrid, both pasted to the front pastedown.

COMMENTARY:

Rare first and only edition of this work on horsemanship by Antonio Luis Ribero de Barros.

After the title-page (verso blank) and the dedication by Ribero de Barros to the Duke of 'Pastrana, e Infantado (vassal), Mayordomo mayor de su Magestad': Rodrigo Díaz de Vivar de Silva y Mendoza (1626-1675), IVth Duke of Pastrana (not far from Madrid), IVth Duke of Estremera, Vth Duke of Francavilla, Vth Príncipe di Melito, Príncipe di Éboli, Marquis of Almenara, Count of Chamusca and Ulma, dated Madrid, 20 September 1671 (p. (3)-(4)), follows the text on pp. 1-49: pp. 1-19 consider the best manner of riding for the king either 'da brida', or 'da gineta': 'En quesilla convendrá poner à su Magastad primero à cavallo, sien la de Brida, ò an la Gineta?'; pp. 20-28: description of the joust of 1 December 1670; pp. 29-32: a poem ('Romance'): 'Singular idea a un juego de Cañas, hablando con los pensamientos, no entrando la persona à la Plaça'; pp. 33-35: 'Romanc de versospequños que esc rivio Antonio Luis Ribero, teniendo ajustado hazer una Fiesta el Jueves (antes de las Cañas de primero de Deziembre) en la Piora à su Magestad ...'; p. 36: a sonnet 'Viendo la Magestad de Carlos Segundo ... à Antonio Luis Ribero à cavallo en ambas sillas ...'; pp. 37-40: 'Al que Huviere leido lo antecedente, si leyere lo que se prosigue'; pp. 41-48: 'La Gala de la Mortaja ...'; p. 49: a sonnet 'A la Dama de el Geroglífico'.

REFERENCES:

Torrecilla 451; Palau Claveras 1670 (p. 31); Vindel (1903), no. 2302; Wells 6266.



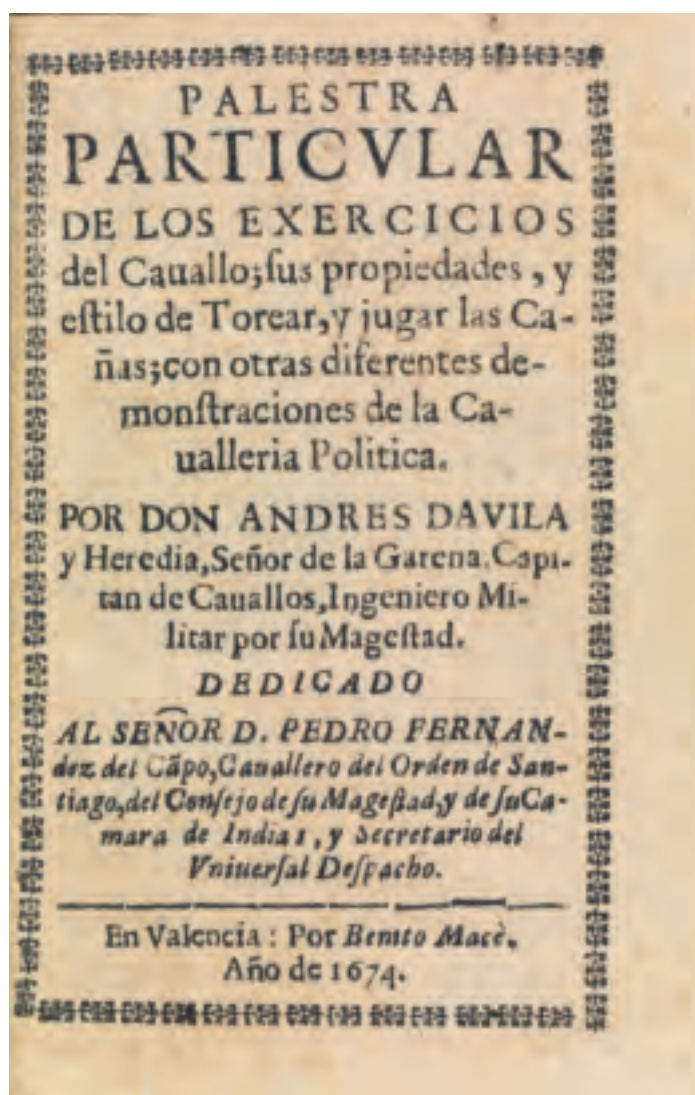
No. 236, title-page

DAVILA Y HEREDIA, Andrés

Andrés Davila (or Avila) y Heredia (1627-1686) was a Spanish nobleman, professor of mathematics, captain of the Spanish cavalry active in the Southern Netherlands during the last part of the Eighty Years' War and military engineer. He probably studied geometry at the University of Louvain and apparently served in Picardy at one point as he wrote a work on the fortifications in that region.

He also produces a work on land surveying: his *Arte de medir tierras* (Valencia, 1674). As a playwright he authored several plays, including *Comedia sin musica* (Valencia 1676; see: *La obra literaria de Andrés Davila y Herera*, ed. Arturo Martín Vega (Thesis, Madrid, 1988).

Apparently after having returned to Spain, he published his book on horsemanship in 1674: *Palestra particular de los ejercicios del Cavallo* (Valencia 1674; see no. 237) which is important for the description of a tournament held in Brussels on 4 and 5 February 1636, and the use of horses in bullfighting. In the prologue he stated that he began his work to promote horse riding 'da ginetá', with the rider's knees bended using short stirrups, a manner of riding more fit for warfare.



No. 237, title-page

237

DAVILLA Y HEREDIA, Andrés

Palestra particular de los ejercicios del cavallo, sus propiedades, y estilo de torear, y jugar las cañas; con otras diferentes demostraciones de la cavallería política.

Valencia, Benito Macè, 1674. 8vo (size of the leaves 142 x 95 mm). (8) ff., ff. 1-43, 43, 47, 45-47, 49, 123, (1). *Collation*: ¶⁸, A-P⁸, Q⁴⁺¹ (last blank lacking). With title-page in typographical border and one woodcut initial.

Late 19th-century sheepskin, blind triple decorative ruling along the edges of both sides, spine gilt in compartments with red morocco title label, lettered in gold, marbled endpapers, in slip-case covered with marbled paper.

Provenance: With book plates of Berrocal libros antiguos, Madrid, pasted to the front pastedown.

COMMENTARY:

First and only edition of this work on horse riding and horse training by Andrés Davila. The work is important for the description of a tournament: the festivities in Brussels on 4 and 5 February 1636 (ff. 12v-34r), the use of horses in bullfighting, with chapters as 'Obsercaciones en el torear', and 'De esperar los toros a cavallo con lança' (ff. 34r-51r). He also dwells on the various uses of the horse in cavalry, with chapters as 'Combatir a cavallo con lanças, y adargas', and 'Combatir a cavallo con espada' (ff. 65v-75v). There is also a chapter on the battle near Dutlingen in November 1643, apparently an eye-witness account: 'Presos en la rota de Dutlinguen' (ff. 48v-51r). The last chapters are on horse training and dressage.

The preliminaries contain the title-page (verso blank), the dedication by Juan Fernandez to Don Pedro Fernandez del Campo, 'Cavallero del Orden de Santiago, del Consejo de su Magestad, y de Camera de Indias, y Secretario del Universal Despacho', dated Madrid, 21 June 1674 (ff. (2)r-(4)r), the approbation, dated Valencia 24 May 1674 (f. (4)v), the errata and a list of other works written by Davila y Herera (f. (5)r), the contents (ff. (5)v-((6)v), the preface (ff. (7)r-(8)v). The text is on ff. 1-123r; the colophon is on f. (124)r: 'En Valencia. Por Benito Macé, junto al Colegio del Señor Patriarca. Anno de 1674'.

REFERENCES:

Huth, p. 24; Wells 1815; Torrecilla 221; Antón Ramírez 783; Guzman, no. 19; Diaz Arquer, no. 503; Palau 68956; Palau Claveras, no. 1674; Salvà 2611; Gallardo 1980; Garcia-Romeral 328; Vindel (1903), III, no. 2263.

ANDRADE, Antonio GALVÃO d'

Antonio Galvão d'Andrade (c.1613-1689) was born in Villa-Viçosa and – like his father Francesco Galvam de Andrade before him – served as the riding master of Don Teodosio II, one of the most prestigious horsemen of Portugal. On the title-page he referred to himself as 'Fidalgo (nobleman) de sua Caza, & seu estribeiro (equerry), commendador das Commendas de San-Tiago d'Oro, & de N. Senhora da Charidade, ambas de Ordem de N. Senhor Jesus Christo'.

In all likelihood his father Francesco was also the 'cavaleiro de muita experiencia' mentioned on the title-page of Pedro Gallego's *Tratado da gineta* (Lisbon 1629; see no. 233). He was 'estribeiro' (equerry) of the dedicatee of Gallego's book, João II (1604-1656), the 8th Duke of Braganza and 3rd Duke of Barcelos (till 1630). The Duke ascended to the throne of Portugal as King João IV in 1640, after which the house of Braganza governed Portugal until 1910. One of the members of the author's family, Duarte Galvam became the chronicler of Juan IV.

After having trained under the famous riding master Pedro Gallego, a friend of his father, Antonio founded his own riding school in his native town Villa-Viçosa.

At the age of 65 Antonio published his *Arte da cavallaria de geneta* ... in 1678 (see no. 238), because, as he observed in the preface, hardly anything had been written in Portuguese on the subject: 'E considerando no pouco, que os Portuguezes tem escrito nesta arte (nam chamando pouco ao que escreveram) me pareceo fazer este livro, assi para maior credito seu, como tambem pera se aproveitarem, e as mais nações, do que elle contém'.

The work is very original in advocating the combination and integration of Spanish, French and Italian innovations, and of the two rivalling styles of horse riding current on the Peninsula at the time: 'equitation à la gineta' (see also no. 235), inspired by Arabian horsemanship taught at the court of João IV by 'Maitres "Maures"'; and 'equitation da estardiota', or 'da brida', introducing new modifications of the various bits. These two styles were highly controversial in Spain and Portugal, especially with respect to the style of riding used in bullfighting. The Frenchman Antoine de Brunel observes that he had to 'estre à la Genette, à étriers courts, et non pas à la Stradiotte, ou à la Françoisse, car on courroit risque d'avoir une jambe emportée par un coup de corne' (to ride à la gineta with short stirrups, and not à la stradiotte (or in the French way) because then one risks to lose a leg by a blow of the bull's horn). Andrade, however, argued that there was no hierarchy between the two ways of riding and that a good horseman was expected to be able to master both. The author himself considers these two distinct methods as complementary, but favours the 'da brida method' because the rider can mount and straddle the horse more easily and is able to make better use of the spurs. To protect his legs the rider can preferably use stirrups in the form of shoes. On top of this, the horseman who rides 'da brida' is forced to confront danger more visibly and as a result can show his – necessary – bravery more openly.

Censor Frei Jorge de Carvalho judged Antonio's book to be a great asset for all horse riders interested in every aspect of horsemanship and dressage ('... livro de grande Estimaçam, e de grande comodidade para todos os que professão esta nobilissima Arte, porque ensina todos primores della com grande engenho, e com muitas novidades, e experiencias').

The book is also important for the training of war horses. These horses had to be very reliable and obedient to the directions of the cavalryman, who in turn had to have perfect understanding of the psychology of his animal in order to respond to the most unexpected situations in a adequate way. Andrade therefore composed 8 chapters dealing with acrobatics on the horse, probably inspired by Tapia y Salzedo's treatise *Exercicios de le gineta*, published in Madrid in 1643.

The author furthermore advised using the human voice to train the young horse, which has emotions and a personality comparable to humans. The rider, therefore, had to avoid the use of force and repression under every circumstance.

The second part of Andrade's book is devoted to horse medicine and contains some very interesting elements and treatments.



No. 238, portrait of the author

238

ANDRADE, Antonio GALVÃO d'

Arte da cavallaria de gineta, e estardiota, bom primor de ferrar, & alveitaria. Divida em tres tratados, que concêm varios discursos, & experiencias novas desta arte ... Composta por Antonio Galvam d'Andrade ...

Lisbon, Joam da Costa, 1678. Folio (size of the leaves 280 x 195 mm). (16), pp. 1-394, 393-605, (1). *Collation*: *-2*⁴, A-Z⁶, Aa-Zz⁶, A2a-D2d⁶, E2e-F2f². With a full-page engraved portrait of the author, the woodcut royal Portuguese coat-of-arms on the title-page, and 15 folding and 5 full-page plates engraved by C.B. (= Clemente Bilingue) after F.D. (=Felix da Costa), numbered 1-6 (bits), 1-5 (bits), and 9 unnumbered (saddle, horsemen(6), lance, and arrowhead); woodcut head- and tail-pieces and initials. 19th-century marbled calf, gilt spine with green morocco title-label lettered in gold.

Provenance: Ex-libris and ownership entry on title of Manuel (de Abreu Castelo-Branco, 3rd) Conde de Fornos d'Algodres (c.1840).

COMMENTARY:

Rare first and only edition of this Portuguese work on horsemanship by Antonio Galvão d'Andrade (c.1613-1689), which, together with Manuel Carlos de Andrade's *Luz da liberal e nobre arte da cavalleria* is regarded as one of the two most important works on this subject in the Portuguese language.

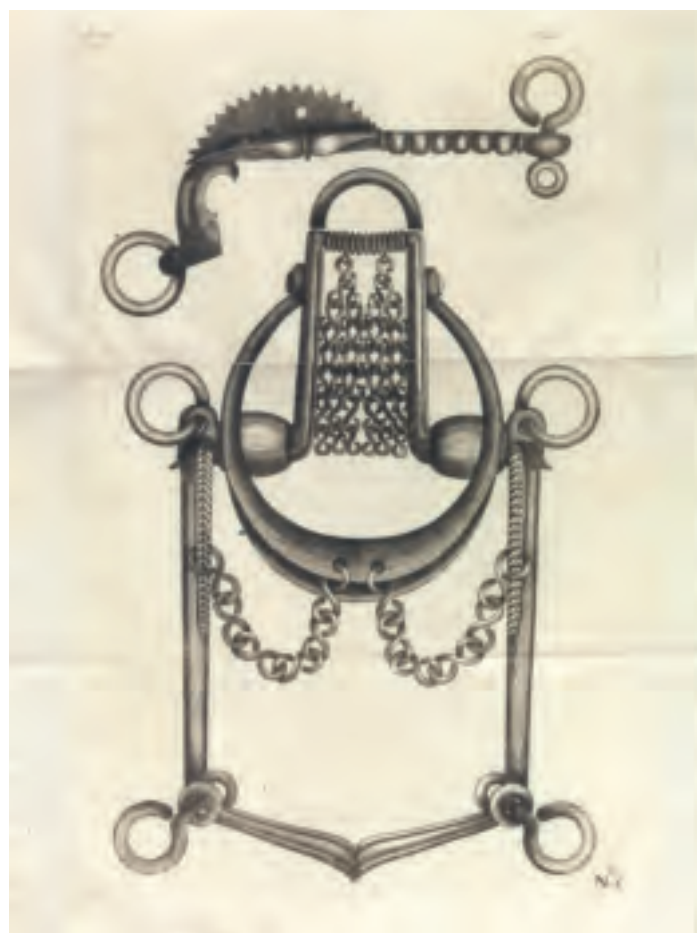
After the portrait of the author (verso blank), follow the title-page (verso blank), the dedication by Galvão d'Andrade to Pedro, the younger son of the Portuguese king João IV (1640-1656). Pedro II was king from 1683 until 1706 (his brother Afonso VI was king in the intervening years), dated Lisbon, 26 April 1678; pp. (3)-(6)), preface (pp. (7)-(10)), 2 laudatory sonnets by Luiz de Meneses and Antonio Alvarez da Cunha (pp. (11)-(12)), privileges, etc. (pp. (13)-(15)), List of plates (p. (15), Errata (p. (16)). The first Tratado 'Da gineta' (manner of riding with short stirrups and with the rider's knees bended) is on pp. 1-452, including extensive accounts on bits and mouthpieces and illustrated with a horseman riding 'da gineta', the 11 plates of bits, 4 plates of riders performing acrobatic tricks. Tratato II 'Da estardiota' (manner of riding with the rider's legs outstretched) is on pp. 453-528, illustrated with a rider with stretched legs. Tratato III 'Da arte de ferrar, e alveitaria' (on horse shoeing, horse medicine and various other subjects, including the introduction of a new saddle) is on pp. 529-596, illustrated with a plate of a saddle; the contents is on pp. 597-605.

REFERENCES:

Torrecilla 255; Huth 25; Wells 2677 (d'après l'exemplaire du catalogue de la bibliothèque portugaise de M. Fernando Palha); Anderhub, no. 95 (incomplete copy); Barbosa Machado I, p. 286; Innocencio I, p. 147; Soares, *E Hist. grav.* (ed. 1971) I, p. 318; *Marinha, Impr. Séc. XVII*, p. 15.



No. 238, title-page



No. 238, plate 5 (2nd series)



No. 238, plate 4 (1st series)



No. 238, plate 4 (2nd series)



No. 238, plate between pp. 348 and 349



No. 238, plate between pp. 346 and 347

PEREYRA REGO, Antonio

Antonio Pereyra Rego (1629-1692) was a Portuguese nobleman born in Ponte da Lima (Portugal) who was a member of the prestigious Order of Christ. His military career reached its apogee during the Portuguese war for independence against Spain, the so-called 'Guerra de Restauracion' (1640-1665). Perhaps an Antonio Pereira Rego recorded in Pernambuco (Brazil) in the 1680s can be identified with our author.

In 1679 this distinguished nobleman wrote an important and successful book on horse riding and horsemanship under the title *Instrução da cavallaria de brida* (Coimbra 1679; see no. 239). This manner of riding 'da brida', with the rider's legs outstretched and mainly using the bridle, is opposed to the manner of riding with short stirrups and with the rider's knees bended, 'da gineta' (see chapter 2 of the book: 'Das ventagens (advantages) que a cavallaria de Brida faz à da gineta'). There are also chapters on various bits, mounting a horse, toreadors, etc.

Added is a part on horse medicine with a separate title-page: *Summula da alveitaria em que se ensina o modo de conhecer os achaques, & lesões dos cavallos, como se haõ de fazer as sangrias, ajudas, xaropes, purgas, desgovernar, dar fogo actual, & potencial, despaltar, ... as ferraduras dos pès* (Coimbra, Joseph Ferreyra, 1679), but with continuing pagination. According to Augustin Palau Claveras, this part is based on a 15th-century Galician manuscript attributed to the famous Jordàn Rubio de Calabria. In his *Bibliografía Hispànica de Veterinaria y Equitación* (1973), Palau mentions two editions of this veterinarian text: from 1693 and 1712 (being the second and third edition of our *Instrução da cavallaria de brida*). Apparently Palau was unaware of the rare first edition. The text of Jordàn Rubio, an equerry of Frederick Barbarossa (1122-1190), is mostly referred to as *Alveitaria dos cavallos*. The Italian and French translations made in the 14th and 15th centuries were of great influence on the later veterinarian treatises published in these countries.

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PEREYRA REGO, Antonio**Instrução da cavallaria de brida. Tratado unico ... Com hum copioso tratado de alveitaria.**

Coimbra, Joseph Ferreyra, 1679. 2 parts. 4to (size of the leaves 182 x 130 mm). (22), (176, (2), 177-424, (6) pp. *Collation*: 8⁸, 25-35², A⁴, B-L⁸, M⁸⁻³, N-Z⁸, Aa-Dd⁸, Ee⁸⁻¹. Woodcut vignette, the cross of the Portuguese Order of Christ, on title-page, woodcut end-pieces and initials.

Late 19th-century mottled calf, gilt fillet along the edges on both sides, spine gilt in compartments with red morocco title label lettered in gold.

Provenance: With a book-plate of Berrocal, libros antiguos, Madrid.

COMMENTARY:

Rare first edition of this Portuguese book on horse riding and horsemanship by Antonio Pereira Rego. Further editions were published in Coimbra in 1693, 1712, 1733 and in Lisbon in 1767, all containing a plate of a horse indicating the horse diseases. After the title-page (verso blank), follow the dedication to the 'Invicto martyr S. Jorge, Tribuno da milicia Romana, defensor da Igreja Catholica, antigo Patrão de Portugal', as the title has it (pp. (3)-(5)), the prologue (pp. (7)-(8)), laudatory poems by Hieronymo da Motta, Frey Hieronymo Vahia, Paolo de Amorim Salgado, etc. (pp. (9)-(18)), Licenças (pp. (19)-(20)), errata (pp. (21)-(22)), and the Privilege (pp. (23)-(24)). The 'Cavallaria de Brida' is on pp. 1-167, the contents on pp. 169-176; a short note, 'Declaração do cavallo anatomisado', on p. (177, = f. M5r) concludes the book. The second part starts with the separate title 'Summula da alveitaria' (see above; verso blank), followed by an introduction (pp. 179-187), the text on pp. 189-424 and the contents on the 5 last pp.

REFERENCES:

Huth, p. 25; Torrecilla 406.



No. 239, title-page



No. 252, plate (21)

18TH CENTURY



No. 273, plate 2



COUR (COER), Pieter Almanus van

Pieter Almanus van Cour (or Coer) was born *c.* 1625. It is already mentioned on the title-page of the first edition of his work (The Hague 1688) that it was underpinned by 40 years of experience as master farrier and horse physician in The Hague. In his preface he stated that he had been involved with horses from his early youth and had received training for many years in various countries of Europe, in times of peace and in times of war, in the service of Kings and Emperors, before settling in The Hague, where he wrote this book at the age of over sixty at the request of honourable people, horse lovers and amateurs.

All the at least 12 editions of his book were printed in 8vo after the first edition of 1688. Most of them are page-for-page reprints, some are issues with a new title-page (title editions): 1697 (The Hague, Levijn van Dijck: re-issue), 1704 (2nd edition), 1711 (Amsterdam, Nic. Ten Hoorn; re-issues 1725 and 1731 (Amsterdam, Janssoons van Waesberge, '6th edition'), 1722 (Bruges, A. Wydts), 1740 (our edition, '7th edition', see no. 240), 1762 (The Hague, O. van Thol, '8th edition'), 1772 (The Hague, O. van Thol, '9th edition'), 1783, and finally in 1822 (Amsterdam, B. Koene).

The sheer number of editions indicates that Van Cour's highly practical manual may be regarded as the most enduringly successful Dutch work on medical treatment of horses of the 17th and 18th centuries.

Around 1730 the work was translated into Japanese at the Dutch settlement on Decima, an island near Nagasaki where the Dutch had a monopoly for trading with Japan during many decades until far into the 19th century. This made the manual the first western book (Rangaku book) for treatment of horses in Japan.

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COUR, Pieter Almanus van

Toevlucht ofte heylsame remedien voor alderhande siektens en accidenten, die de paarden souden kunnen overkomen. By een vergadert in den tyd van 40. jaren door Pieter Almanus von Cour, in zyn leven Mr. Hoefsmit in 's Gravenhage. Mitsgaders een kleyn tractaatje van medicynne voor koe-beesten. Den sevenden druk van merkelyke fouten verholpen, en met verscheide hulpmiddelen vermeerdert.

Amsterdam, (Maria & Hendrik) Janssonius van Waesberge, 1740. 8vo. (size of the leaves *c.*163 x 105 mm). (8), 248 pp. *Collation:* *4, A-P⁸, Q⁴. With an engraved plate of a stallion with its right foreleg raised on the title-page; woodcut head- and tail-pieces and initials. Original marbled wrappers, uncut (publisher's binding; damaged).

COMMENTARY:

Rare 'seventh edition' of this popular and small practical manual for horse medicine by Pieter Almanus van Cour, a farrier from The Hague. The first edition of this work was published by Levijn van Dijck I in The Hague in 1688. At least 12 editions until 1822 testify to the popularity of this small volume. As it was apparently heavily used by horse physicians and farriers 'on the spot', very few copies have survived.

After the title-page (verso blank), the preface by Van Cour (pp. (3)-(5)), and the contents (pp. (5)-(8)) follow the 77 chapters of the text on pp. 1-210 text, including chapters on the condition, the causes of various diseases and their treatment, including many prescriptions, on clysmas, purging and blood-letting, treatment of wounds, etc.

A half-title, 'Verscheide hulpmiddelen voor koe-beesten en ossen' (verso blank), precedes the added part dealing with veterinary medicine for cows and oxen (pp. 213-248).

REFERENCES:

STCN: only one copy in the Museum Meermanno in The Hague.



No. 240, title-page

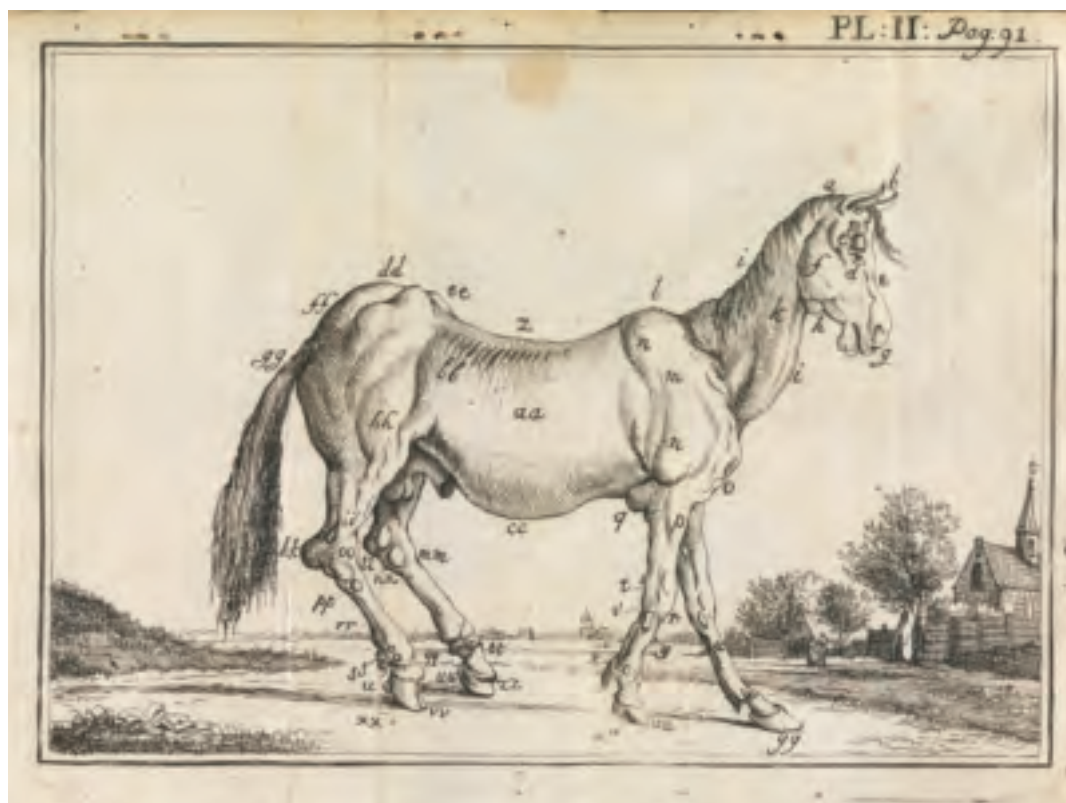
OEBSCHELWITZ, L.W.F. van

L.W.F. van Oebchelwitz (1734-1774) began his military career some time after 1747 as adjutant in the personal regiment of the Dutch Stadholder Willem IV (1711-1751) of the United Provinces. During the Seven Years' War (1756-1763) he was posted as a major in the service of the Duchy Württemberg. Later he was engaged in the Russian forces and ultimately became General-major. He died in Cracow in 1774.

Apart from these scanty facts, it is known that he was the author of several maps of cities, battles and fortifications which were published between 1757 and 1789. In 1761 in The Hague he published two military works in Dutch: *Hedendaagsche krygsbandel van de infantry* (The Hague, P.G. van Balen, 1761), and *Militair handboek voor de cavallerie* (The Hague, P. van Os, 1761), followed in 1763 by his main work, *De Nederlandsche Stalmeester*, also published in The Hague, at the author's own expense (see no. 241).

In 1774 there was a second edition of *De Nederlandsche Stalmeester* (The Hague, Pieter van Cleef, 1774); in 1803 a third (The Hague J. van Cleef, 1803), and in 1825 a fourth edition. A second part to this work, virtually a sort of encyclopaedia in alphabetical order, including a wide range of subjects in relation to the horse, including anatomy, diseases &c. with a general index, was published by S.J. Baalde in Amsterdam in 1777, together with the original edition of the first part of 1763. A translation into German, *Der holländische Stallmeister* was published in Leipzig in 1766.

The book was intended for amateurs and young men wishing to be trained as an equerry, teaching everything a horseman or riding master should know. In the introduction Oebchelwitz made clear that he wrote the book in Dutch for those without a firm grasp of French, English and German, often referring to the main authors writing in these languages, such as Pluvinel, the Duke of Newcastle (Cavendish), Van Eisenberg and Garsault. In some respects he regarded his work as a continuation of his *Militair handboek voor de cavallery*.



No. 241, plate II

241

OEBSCHELWITZ, L.W.F. van

De Nederlandsche stalmeester, of kort dog grondig onderwijs van al hetgeene betrekking heeft tot het kennen, toomen, zadelen, beslaan en onderhouden der paerden; als mede tot de ryd-konst, of manier, hoe de paerden gedresseerd en tot allerlei gebruik afgerigt moeten worden; met bygevoegde aanmerkingen over het paerd-ryden der dames; het wedloopen der Engelschen, en de harddraavery der Nederlanders; zoo ook tot de ziekten en gebreken der paerden, en hoe dezelve te helpen en te geneezen zyn. En eindelyk eene bondige verhandeling over het fokken en aanqueecken van paerden.

The Hague, Pieter van Cleef for the author, 1763. 8vo. (size of the leaves 219 x c.130 mm). (16), 364 pp. *Collation*: *⁸, A-Y⁸, Z⁸⁻¹ (last 2 blanks lacking). With 6 folding engraved plates by P.C. Lafarque after the designs by the author, which are numbered I-VI. Typographical head-pieces.

Contemporary half calf, ribbed spine with gilt flower in compartments, red morocco title label lettered in gold (uncut).

Provenance: With ownership stamp of P. van Driel Steenfabriek 'De Rijswaard', Nederhemert.

COMMENTARY:

Rare first edition of one of the earlier works on horsemanship in Dutch. After the title-page (verso blank), follow the preface (pp. iii-x), and the contents (pp. xi-xvi). The text is divided into three sections. The first section deals with knowledge of the horse: the anatomy, the beauty and defects of the horse, knowledge of age, colours, different breeds, what to look out for when buying a horse, bridle and saddle, shoeing, feeding and management, &c (pp. 1-89), followed by three plates of (1) a good horse, (2) a bad horse showing all their beauties, resp. defects, and (3) the mouth of a horse together with various bits (with explanations on pp. 90-92).

The second section is devoted to horse-riding (dressing, harness, equipment, galloping, military horse, coaching horses, the English and Dutch horse races and courses, ladies riding a horse, &c.; pp. 93-188), with plate 4 showing various plans for horse training and dressage, and plate 5, illustrating chapter 13, on riding and the posture of ladies on horseback. The third section covers the diseases of the horse (internal and external, colics, diarrhoea, worms, pulmonary and urinary diseases, dislocations and fractures, wounds, accidents and over 200 prescriptions, with plate 6 of a cross section of a horse's skull), ending with a chapter with extensive directions for horse-breeding. (pp. 189-364).



No. 241, title-page

REFERENCES:

Wells 5492; Huth 41; *Vaderlandsche Letteroefeningen* IV/1 (1764), pp. 35-37; Meusel X, *i.v.*



No. 241, plate III

ANONYMOUS – Geöffnete Reit-Stall

242

GEÖFFNETE REIT-STALL, Der, worinnen nicht allein die vornehmsten und üblichsten Kunst-Wörter der Reit-Kunst durch kurtz-gefaßte Beschreibung erklärt, sondern auch was zu Kennung und Judicirung eines Pferdes absonderlich nöthig. Denen Liebhabern solcher Wissenschaftt deutlich und bequem vor Augen gestellet werden.

Hamburg, Benjamin Schiller, 1700. 12mo. (size of the leaves 147 x 87 mm). 100 pp. *Collation*: A-D¹², E². With one folding plate (155 x 142 mm) of the upper jaw and mandible of a horse; woodcut tail piece.

Contemporary boards covered with blue-grey paper.

Provenance: With contemporary ownership entry written on the first pastedown: 'E.H. Pihl'.

COMMENTARY:

First edition of the 4th part of a very interesting series of short, more or less encyclopaedic works on various subjects, professions, trades, etc., often including explanatory dictionaries of technical terms, which were also published separately with their own title-page.

This series was started in 1700 by the printer/publisher Benjamin Schiller in Hamburg, who apparently engaged various experts to write one or more of the parts. The general title of the series is: *Der geöffnete Ritter-Platz worinnen die vornehmste ritterliche Wissenschaften und Übungen, sonderlich, was bey der Fortification, Civil-Bau-Kunst, Schiff-Fahrt, Reit-Kunst, Jägerey, Antiquen und Modernen-Müntzen, wie auch Modern Medaillen, Hauptsächliches und Merckwürdiges zu beobachten: in Erörterung der nothwendigsten und gewöhnlichsten Kunst-Wörter, wie auch einer kurtzgefasten Beschreibung, und zierlichen Kupffer-Figuren: denen Liebhabern zum Vergnügen, vornehmlich der politischen Jugend zu Nutzen, und denen Reisenden zur Bequemlichkeit an das Licht gestellet werden.*

The authors of some of the contributions are known and include Johann Gröning on medals (parts 6-7) and the religions of the world, and Samuel Reyher (1635-1714) on the history of law. Many parts, however, have been published anonymously, including the first 6 parts of the first volume: (1) on fortification (*Die geöffnete Festung*), (2) architecture (*Die geöffnete Baumeister-Akademie*), (3) harbours (*Die geöffnete See-Hafen*), and (5) hunting (*Das geöffnete Jäger-Haus*).

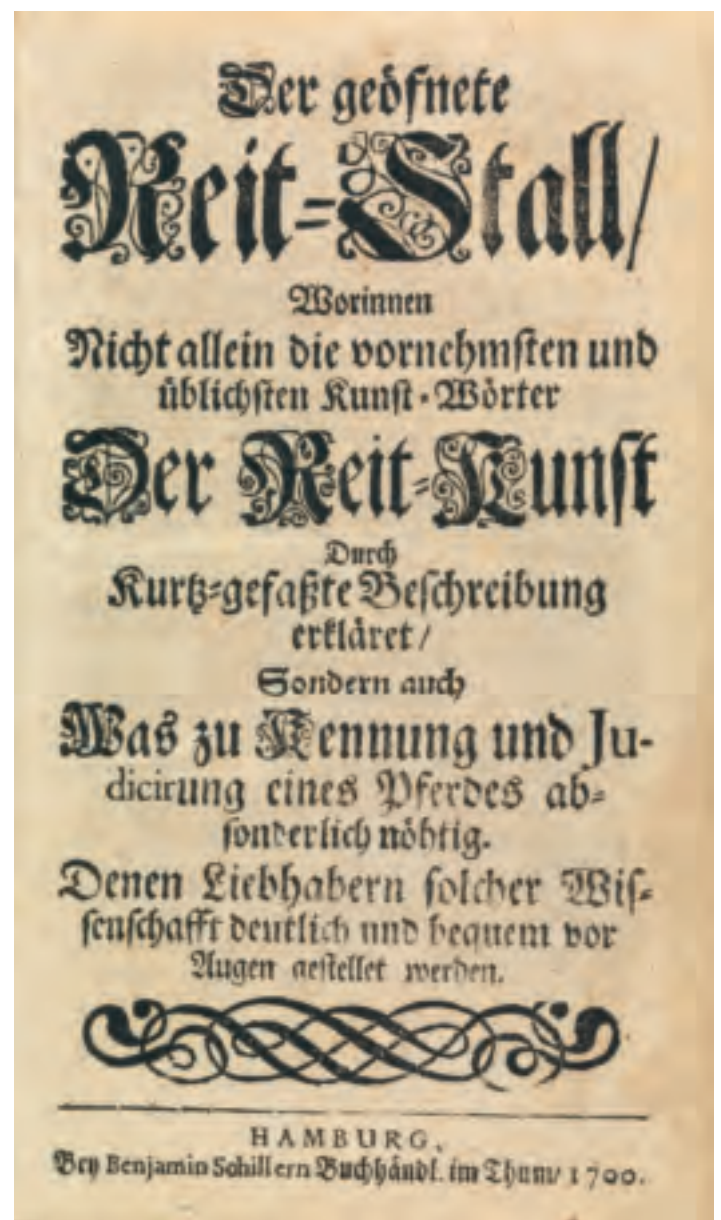
A second volume came out under the title: *Des eröffneten Ritter-Platz anderer Theil: welcher zu Fortsetzung der vorigen noch andere galante Wissenschaften anweist: Insonderheit was bey Maschinen, Arsenalen, Antiquitäten und Bibliotheken: hauptsächlich und merckwürdiges zu beobachten vorfällt, welchem beygefügt Die historie der heutigen Religionen und allgemeinen Rechts-Geschichte* (Hamburg 1702), while many reprints of the series *Der geöffnete Ritter-Platz* were published in the next years: 1702, 1706, 1711, 1715 and 1725.

The present 4th part of the first volume has a separate title-page (verso blank). The systematic chapters, describing the various postures and breeds of the horse (pp. 3-12), the various parts of the

horse: head, neck, body, legs, etc. (pp. 12-18), the defects (pp. 18-24), diseases (pp. 24-30), and bridles, bits and saddles (pp. 31-34), are followed by a descriptive dictionary of the French technical terms in alphabetical order (pp. 34-96). The small volume ends with a bibliography of literature on horses, published resp. in German, Latin, French and Italian (pp. 97-100).

REFERENCES:

Several copies in *KvK*.



No. 242, title-page

14. Heftliche Halbharrigkeit.
15. Innerliche Halbharrigkeit.
16. Eigenheit.
17. Lächlich.
18. Unerschullich.
19. Biser Widerwille.

Der Pferde Alter erstreckt sich gemeinlich/ bis 17. 18. Jahr das man sie noch brauchen kan/ wiewol man auch deren findet/ die bis ins 25. und 30. Jahr dauern/ so aber bey uns in Teutschland gar selten geschieht/ weil man die Pferde gar zu zart und jung zum Gebrauch anwendet/ das durch ihre Natur verdorben wird.

Die gemeinste Art der Pferde Alter zu erkennen/ geschieht durch die Zähne/ indem die Erfahrung anzeigt/ das sie ihre junge Zähne/ welche viel weisser als die andern seyn/ innerhalb 2. Jahren auf 7. unterschiedene mal abschälen und abwerfen.

Und zwar wenn sie das andere Jahr erreicht/ zum erstenmal 2. im Mittel des vorderen Maules oder jedes Zahns/ oben und unten wie in der ersten Abbildung Fig. A. Num. 1. 2. in dem untersten Zahn bezeigt. Mit dem dritten Jahr die nächsten darbey/ oben und unten vier mal Num. 3. 4. angemercket.

Mit



WEIGEL, Johann Christoph

Johann Christoph Weigel (1661-1726) was a German goldsmith, engraver, printer, publisher and mapmaker. He was initially apprenticed as an engraver in the publishing centre Augsburg, after which he held various positions in Vienna and Frankfurt. Still working in Augsburg Weigel was already in contact with the Nuremberg artists Sandrart and Eimmart, and in March 1698 he moved to that city. In 1700 Weigel married Barbara Magdalena Schwab, the daughter of Michael Schwab, a mathematician in Nuremberg. From 1701 Johann Christoph Weigel is mentioned in the *Nürnberger Amtsbüchlein* as an engraver, and later, from 1714 onwards, as ‘Kunstführer’ (art dealer and publisher). In 1717 he was appointed ‘Genannter des Größeren Rat der Reichsstadt Nürnberg’. Weigel is known to have worked closely together with the most prominent of the Nuremberg map publishers, Johann Baptist Homann (1663-1724), as well as with his older brother, the well-known publisher Christoph Weigel (1654-1725), with whom he is often confused. Together with the German scholar Johann David Koehler (1684-1755) he published a number of school atlases. His cartographic output included the *Atlas Scholasticus* (1712), *Bequemere Schul und Reisen Atlas* (1724), and the *Orbis Antiquus* (1724). Following Weigel’s death in 1726, control of the Weigel publishing firm passed to his widow Barbara Magdalena, who eventually left the running of the firm to her son, Christoph Jun., who later went into partnership with Adam Gottlieb Schneider to form the firm of Schneider-Weigel, which continued as Nuremberg publishers until the early 19th century.

The Weigel publishing house is famous for its editions of numerous children books, ornament books and model books, atlases, including Joh. Gottfr. Gregorius’s *Atlas portatilis* (1717) and globes. Michael Bauer’s detailed study on the Weigel publishing house concentrates on Christoph Weigel, whose complete production is analysed. The work published by his younger brother Johann Christoph is still awaiting further investigation, and his elegant suite *Deutliche Abbildung einer wohlbestellten Reit-Schule* (c.1700-1725) is practically unrecorded, let alone studied (see no. 243).

LITERATURE:

Michael Bauer, ‘Christoph Weigel (1654-1725) Kupferstecher und Kunsthändler in Augsburg und Nürnberg’, in: *Archiv für Geschichte des Buchwesens*, 23 (1983), cols. 693-1186.



No. 243, plate V

243

WEIGEL, Johan Christoph**Deutliche Abbildung einer wohlbestellten Reit-Schule.**

(Nuremberg, c.1700-1725). 4to oblong (size of the leaves 215 x 333 mm). 15 engraved plates (171-175 x 219-220 mm): engraved title with two poles, saddle, bridles, stirrups, whips, etc., signed 'Joh. Christoph. Weigel exc.', leaf with engraved explanatory text (verso blank), plates II-XII, with an engraved poem of 4 lines in German underneath, and two unnumbered plates with eight images of horse breeds.

Half brown buckram, gilt title on spine, marbled boards.

COMMENTARY:

Extremely rare suite of 12 (+2) engraved plates, illustrating the various lessons in the riding school, and an engraved leaf with explanatory text, by Johann Christoph Weigel, only recorded in a pre-war auction catalogue (our copy?) and one copy in the Germanisches Nationalmuseum in Nuremberg, which copy is erroneously (?) dated 1801-1825 (or re-issued on early 19th-century paper (?)).

After the title and text leaf follow the plates II-XII: II: Mounting a horse (Das Aufsitzen); III: The right position of a rider (Haltung); IV: Walking (Der Schritt); V: Trotting (Der Trab oder trottiren); VI: Receding (Reculiren oder zurückgehen); VII: Galloping (Galopiren); VIII: Courbette, galloping (Courbettiren); IX: Jumping (Der Springer); X: 'Trabussiren', working trot (Arbeitstrab); XI: 'Redopiren', school canter (Schulgalopp); XII: Getting horses used to gunshots (Die Pferde zum Schluß zu gewöhnen). Two extra unnumbered plates (on the same paper) are added, each with four different horse breeds: (1): A Spanish, English, Neapolitan, and German horse; (2): A Danish, Polish, Hungarian, and Turkish horse, all more or less inspired by Stradanus.

REFERENCES:

Wells 8091 (mentions Quereuil, *Cat.* 56, November 1930, Lot 314 (same collation: this copy?); not in *KvK*; copy in the Germanisches Nationalmuseum, Nuremberg, Inv. Nos. HB 9432-44 (Kapsel 1304): without the two last plates, and dated 1801-1825 (!).



No. 243, engraved title-page



No. 243, plate VII

TRICHTER, Valentin

The equestrian and author Trichter Valentin (c.1685-1750) entered on his military career at the beginning of the 18th century. Towards the end of the War of the Spanish Succession (1701-1714) he fought as the commander of the Saxonian auxiliary troops of Heinrich XXIV von Schleiz zu Köstritz (1692-1748) in the campaigns at the Rhine. In the following years he was riding master in Augsburg and Nuremberg (1716). In 1721 Trichter founded a riding school at Altdorf, until in 1737 he was appointed as the First Equerry of the newly established University at Göttingen, where he stayed until his retirement in 1745. He died in Nordheim in 1750.

Still in Nuremberg he published his main work, *Anatomia et medicina equorum nova. Neu auserlesenes Pferd-Buch*. 2 vols. (Nuremberg 1715-1716; see no. 244), which was inspired by the work of the Italian authority Carlo Ruini. The German translation of Ruini's work had been published in Frankfurt in 1603 under the almost identical title: *Anatomia & medicina equorum nova, dass ist neuwes Ross Buch oder von der Pferden Anatomy, Natur, Cur, Pfllegung unnd Heylung ...* (see no. 095).

Only the first volume of the work, on the anatomy, nursing and maintenance of the horse is present; the second volume on horse medicine is lacking. The text is illustrated with many interesting plates of the horse skeleton, anatomy and muscular system, partly also copied from Ruini's plates.

Valentin Trichter also edited a series of older books on horsemanship, including Georg Simon Winter von Adlersflügel's *Wolersfabrnen Pferd-Artzt* (Nuremberg 1746) and G. E. von Löhneysen's *Cavalleria* and *Neueröffnete Hof-, Kriegs-, und Reitschule* (Nuremberg 1729, see no. 032).

In the literature Trichter is occasionally confused with Christian Ehrenfried Seyfert von Tennecker (1770-1839) who used Trichter's name as a pseudonym.



No. 244, plate between pp. 400 and 401



No. 244, plate facing p. 1

244

TRICHTER, Valentin

Anatomia et medicina equorum nova, das ist neu-auserlesnes Pferd-Buch, oder von der Ross-Anatomie, Zergliederung, in- und äusserlichen Gestalt, Natur, Cur, Wart Pfleg- und Heilung ... aus einem Italiänischen und andern Frantzösischen Autoribus zusammen getragen, sonderbar verbessert ... Mit einem vollständigen Register, nothwendigen Marginalien, und bey dritthalbhundert Anatomischen netten Kupfer-Figuren versehen.

Nuremberg, Johann Ernst Adelbulner for the author; for sale: Frankfurt & Leipzig with Christoph Riegel, 1715 (only the first vol. out of 2). 8vo. (size of the leaves 162 x 96 mm). (28), 1-336, 335-596[=496], 499-546 (no loss of text), (30) pp. *Collation*: π^2 (double-page printed title),)⁽⁴⁾, 2)⁽⁸⁾ (f. 2)(8 bound after double-page printed title), A-Z⁸, Aa-Nn⁸. With double-page allegorical engraved frontispiece with two angels holding the portrait of the author in an oval, double-page title printed in red and black, full-page plate of Schloss Alt-Ortenburg, the castle of the dedicatee, with his coat-of-arms on top, over 200 figs. on 9 double-page and 55 full-page engraved plates; woodcut end-pieces and initials. Contemporary blind tooled pigskin over wooden boards, two clasps and catches, edges painted blue (restored).

Provenance: Erased ownership entry, dated 1715, on pastedown.

COMMENTARY:

First and only edition of the anatomical part of the 2 volume work by Valentin Trichter. The second vol. on horse medicine: *Pferd-Anatomie, oder Neu-auserlesenes vollkommen-verbessert- und ergänztes Ross-Artzeney-Buch ...* (Nuremberg 1716) is lacking.

The text, and certainly the plates, were inspired by and partly engraved after the plates in Ruini's work.

After the frontispiece and title-page follows the first page of the dedication to 'Reichsgraf' Johann Georg Graf zu Ortenburg (1686-1725 (since 1707 Reichsgraf). The leaf is the last leaf of quire 2)(; at the end (p. (30)) is a note to the bookbinder: 'Der Buchbinder beliebe den Didications-Titul, welcher an der Vorrede angeschlossen, vor der Dedication zu binden', followed by the plate of castle Ortenburg, the dedication on pp. (7)-(12), signed by hand by Valentin Trichter, the preface on pp. (13)-(17), and the Register (contents) on pp. (18)-(28). After the texts follows the Register (index) on pp. (1)-(26); pp. (27)-(29) blank, the note to the bookbinder on p. (30).

REFERENCES:

KvK: 10 copies.



No. 244, double-page engraved title



No. 244, double-page title

RIDINGER Johann Elias

At the age of fourteen, Johann Elias Ridinger (1698-1767) began his artistic training with the Ulm painter Christoph Resch. He moved to Augsburg around 1716 and began working in Johann Falch's studio where he produced depictions of animals, especially horses, and copies of paintings of the old masters, including Rubens. After having spent three years in Regensburg at the invitation of Freiherr Von Metternich, where he studied various animals, especially horses, during many of the hunts and visits to the riding school, Ridinger returned to Augsburg to learn engraving and etching from George Philipp Rugendas. In 1723, he opened his own art publishing house and sold prints that he had been drawn and engraved by himself. His favourite themes included hunting, horse breeds, riding lessons, wild animals, and zoological abnormalities. He produced over 1,600 engravings, mostly of animals, many of horses, in a monumental style with Rococo elements. Many separate series were produced with portraits of horses, horse breeds, riding school lessons, etc. with short captions, often in German and French. His animals are generally depicted in their natural habitat in characteristic positions with dramatic backgrounds.

His business flourished and his projects warranted him financial independence and social prestige. After his death the firm was successfully continued by his sons Martin Elias (1730- 1780) and Johann Jakob (1736-1784). In 1759 Ridinger was appointed director of the Augsburg Stadttakademie. His most popular images continued to be reprinted into the 19th century and were often adapted for wall decorations, porcelain, and ceramics. Along with Jean-Baptiste Oudry, Ridinger is known as one of the best animal artists of the 18th century.

Ridinger designed his first 'Reitschule' when he was 24 years old. Each of the 22 leaves illustrates a 'Lektion' (lesson) in one of the traditional dressage exercises and were engraved by Balthasar Probst and Johann Daniel Herbst. This suite was first published in 1722 in Augsburg (see no. 245). Ridinger's *Neuer Reit-Kunst* is important as a visual counterpart of the various classic 'Riding schools', and publications on dressage and horse training which had appeared since the 16th century, as for instance the works of Frederico Grisone and La Guérinière which were also illustrated, although in a very plain way. Ridinger's plates, however, add dramatic effect and become independent objects of art and collector's items.

The most monumental suite published by Ridinger is *Le Nouveau Manege ... / Neue Reit Schul ...* (Augsburg 1734) with 18 large folio plates (see no. 246). As most of Ridinger's other works, the suite is very rare. Together with the eight additional plates which were engraved by Ridinger's son Martin Elias Ridinger after his father's designs and published after his father's death, this suite is called the 'Grosse Reitschule' (the Great Riding School).

The so-called 'Small Riding school', Ridinger's *Vorstellung und Beschreibung derer Schul und Campagne Pferden nach ihren Lectionen ... / Representation et description de toutes les leçons des chevaux de manège et de la champagne ...* (Augsburg 1760), in 4to, usually published together with the *Remarques du carrousel* (Augsburg 1761), was published with 46, respectively 16 plates depicting the exercises ('Lectionen') for riders in the riding school (plates 1-43), as well as on the battlefield (44-46), respectively the exercises for participating in tournaments and jousts (see no. 247 and 248).

The equally very rare suite *Die Pferderassen oder Nationen-Pferde (Horses of the nations)* was published in Augsburg between c.1744 and 1760 in folio oblong format with 32 plates of breeds of horses after their country of origin, engraved by Johann Elias Ridinger (4), his son Martin Elias Ridinger (19), and his stepson Johann Gottfried Seuter (9), all after the designs of their father. Added is a series of 4 plates with the same measurements of horses in Constantinople, numbered I-IV, after the original designs of the Austrian Philippe François Baron von Gudenus (who drew the famous panorama of Constantinople, which was engraved and published c.1760). He had sent them to Ridinger in c.1752 to complete his suite (see no. 249).

Ridinger's next suite of 6 folio plates on the treatment of diseases and care of horses, the *Pferdekuren*, was published in Augsburg in c.1745). (see no. 250).

A variant of Ridinger's horse portraits is his suite of 16 large engraved plates of the rulers of Europe on horseback, with their retinue, in beautiful landscapes, mostly with battle fields in the background: his *Fürstliche Personen oder Portraits großer Herren zu Pferde* (Augsburg, c.1743-1750) in large folio. The plates represent the European rulers from Tsar Peter II of Russia (1727-1730) to Adolph Frederick, King of Sweden (1743-1771) and a few well-known generals (see no. 251). The rulers on horseback are executed in the tradition of the classical portraits and equestrian statues of important persons from the statue of Marcus Aurelius in Rome via Donatello's Gattamelata in Padua to Van Dyck's portraits of Charles V.

Perhaps one of the most beautiful illustrated animal books of the 18th century is Ridinger's lavishly illustrated and also very rare book with an allegorical frontispiece with the engraved text 'Hier zeigt sich Rapp Braun Fuchs Schimmel Schek u. Tieger, und jeds nach seiner Art ...' and 50 full-page plates of various horse breeds: *Vorstellung der Pferde, nach ihren Hauptfarben ... / Description du Cheval, selon ses Poils principaux ...* (Augsburg, c.1768). 4to. (see no. 252).

This is Ridinger's last work, published shortly after his death by his two sons Martin Elias & Johann Jacob Ridinger, and one of the only three Ridinger works to have been expertly coloured by hand at the publisher's house. This work departs from the idea that it is possible to say something about the features and properties of a horse on the basis of his colour. This idea, rooted in the Hippocratic doctrine regarding the four bodily fluids and the four temperaments, was, however, already outdated in Ridinger's time.

After Ridinger's death two further, equally rare, suites of marvellous large engraved plates, were published which were engraved by his son Martin Elias in the years 1774-1776 after designs his father had made in 1744. The first series, (*Die grosse Reitschule in gross Quer-Imperial*), normally called the 'Grosse Reitschule' – not to be confused with *Le Nouveau Manege ... - Neue Reit Schul ...* (Augsburg 1734; no. 246) – has 6 plates (see no. 253); the second, (*Spazierritt von der Schule mit ihren verschiedenen Lectionen*), a kind of summary, or index of this series, is a series of 2 large plates which also can be regarded as Ridinger's last Riding School (see no. 254).

Ridinger also copied plates of his predecessors and rival publishers. For example, he copied the 24 plates Charles Parrocel had engraved for the first illustrated edition of Fr. Robichon de la Guéerinière's *Ecole de cavalerie* (Paris 1733). These designs were engraved by Michael Steinberger (c.1713-1772) and were edited and published by Ridinger as the so-called *Petite Ecole de Cavalerie* (*Kleine Reitschule*) (see no. 255).

LITERATURE:

G.A.W. Thienemann, *Leben und Wirken des unvergleichlichen Thiermalers und Kupferstechers Johann Elias Ridinger. Mit dem ausführlichen Verzeichnis seiner Kupferstiche, Schwarzkunstblätter und der von ihm hinterlassenen großen Sammlung von Handzeichnungen* (Leipzig 1856; also on-line); *Schriften der Ridinger-Handlung*. Vol. 1-... (1994-...); L.H. Niemeyer, *Ridinger der unbekannte. Aspekte zum Werk des Malers, Zeichners und Graphikers* (1994); L.H.Niemeyer, *Erlebnis Ridinger 1698-1998. Dem über die Jahrhunderte hinweg triumphierenden Meister und seinen Freunden zum 300. Geburtstag* (Padingbüttel 1998); Sonja Weih-Krüger, *Johann Elias Ridinger* (Oxford 2009).



No. 245, plate 19

245

RIDINGER, Johann Elias

Neue Reit-Kunst in Kupfer-Stichen inventiert und gezeichnet von Johann Elias Ridinger.

L'art de monter à cheval en tailles douces, inventées et dessinées par Jean Elie Ridinger.

Augsburg, for Jeremias Wolff, 1722. Folio oblong. Engraved allegorical title-page by Johann Balthasar Probst showing the artist on the left offering his work, symbolized by a horse standing on a pedestal, to Minerva, and 22 engraved plates by Johann Daniel Hertz (14 signed) and Probst (6 signed), numbered 1-22 (plates 5 and 6: 'Jeremias Wolff exc.'): all plates, measuring c. 240 x c.340 mm, are mounted on leaves of 280 x 430 mm.

19th-century half green morocco, spine with title, lettered in gold, marbled endpapers.

Provenance: With the ex-libris of Henry Sarasin pasted on the verso of the front cover.



No. 245, engraved title-page

COMMENTARY:

Rare first edition of the first series of engravings devoted to horses designed by Ridinger when he was 24 years old and engraved by Johann Balthasar Probst and Johann Daniel Hertz. Each of the plates with engraved title and short description in German and French underneath: (1) Das Aufsitzen/Le monter à cheval; (2) Postur eines guten Reuters/L'assiette du bel home de cheval; (3) Das tyrottieren/Le trot; (4) Der Schritt/Le pas; (5) Trab/Le grand pas; (6) Galop/Au gallop; (7) Paraden/Parade; (8) Zurück gehen/Reculer; (9) Der Pass/L'amble; (10) Die Pferde zum Schiessen zu gewöhnen/Pour former les chevaux à tenir ferme en tirant; (11) Carriera/Passades à toute bride; (12) Die croupe an der Wand/La croupe à la muraille; (13) Passagieren/Passager; (14) Changieren/Changer; (15) Redop/Le terre ä terre; (16) Passaden/Les passades; (17) Ausschlagen/ Rüter; (18) Courbetten/Courbettes; (19) Die Pirouet/La pirouette; (20) Croupade/Croupade; (21) Balotaden/Balotade; (22) Capriolen/Capriole.

Apart from the title, Ridinger is depicted two more times on plate 2: on the left with his sketchbook and pen and on the right being shown the riding school.



No. 245, plate 9

REFERENCES:

Mennessier II, p. 428 (in a note Mennessier says 'Je n'ai jamais rencontré cet ouvrage'); Nissen 3413; Toole-Stott II, 2314; Wells 6311; Huth 29; Benezit VIII, 752; Thienemann 605-627; Brunet 1298 ('Recueil fort bien exécuté').

246

RIDINGER, Johann Elias

Le Nouveau Manege representant un homme de cheval parfait dans tous ses exercices, partie premier inventée et exposée de Jean Elie Ridinger - Neue Reit Schul vorstellend einen vollkommenen Reuter in allen Lectionen. Erster Theil inventirt und verlegt von ... - Novus equestris ludus, exhibens equitem in omnibus exercitiis equestribus perfectum. Pars prima inventa atque exhibita ab ...

Augsburg, (Johann Elias Ridinger), 1734. Large folio. Suite of 18 engraved plates by Johann Elias Ridinger (plate 3: Johann Gottfried Seuter sculp.): engraved frontispiece with an equestrian (Ridinger?) on foot entering the riding school with his horse (460 x 362 mm), with the engraved title in French, German and Latin underneath, and 17 plates (numbered 2-6; 7-18 unnumbered) of equestrians 'in allen Lectionen' (in all exercises), with engraved captions in French, German and Latin underneath, including 'La vraye assiette du cavalier' (the position ('seat') of a rider (no. 2)); 'Parade du cheval trottant à gauche' (no. 6); 'La trot à la corde à gauche' (no. (7)); 'Caprioles pour le droite' (no. (18)). The plates, including borders, measure c.635-640 x c.388-395 mm; the engravings c.475 x c.363 mm).

All plates are mounted, in passe-partouts of 723 x 580 mm, and stored in a large case: half green morocco with title lettered in gold on spine and with red morocco title-label on front side.

COMMENTARY:

Very rare first edition of this most monumental suite of the engraved work of Ridinger, depicting the most important exercises ('Lectionen') for riders in the riding school, also called 'Die grosse Reitschule'. Brunet and Huzard mention 26 plates, published in 2, resp. 3 parts; the 8 extra plates, however, were published much later, in 1776, and were engraved by Ridinger's son Martin Elias Ridinger (1730-1780).

REFERENCES:

Menessier II, p. 429; Thienemann: 628-645 ('Diese Sammlung ist selten und sehr gesucht'); Nissen 3414; Brunet IV, col. 1299.



No. 246, plate 4



No. 246, plate (18)



No. 246, plate 5

247

RIDINGER, Johann Elias

Vorstellung und Beschreibung derer Schul und Campagne Pferden nach ihren Lectionen, in was vor gelegenheiten solche können gebraucht werden. Representation et description de toutes les leçons des chevaux de manège et de la campagne, dans quelles occasions on s'en puisse servir.

Augsburg, Johann Elias Ridinger, 1760. 4to. (size of the leaves 300 x 230 mm). 35, (1, blank) pp. *Collation*: A-I². Engraved title-page with vignette with horse, with the motto 'Ad pugnam ludumque paratus': on the left the accessories of the riding school and the carousel ('ludus'), on the right those of warfare ('pugna'), and 46 full-page numbered plates by Johann Elias Ridinger (plate 1 is signed 'Joh. El. Ridinger inv. del. sc.et excud. A.V (= Augsburg)', the others 'J.E.R.').

19th-century half calf, spine blind tooled in compartments with paper title-label, boards covered with marbled paper.

Provenance: With ownership stamp on title-page: 'Bibliothek des K. Cuirassier Regiments Prinz Carl' (belonging to the army of the Kingdom Bavaria).

COMMENTARY:

First and only edition of this suite of 46 plates depicting the exercises ('Lectionen') for riders in the riding school (plates 1-43), as well as on the battlefield (44-46), also known as 'the small riding school'.

After the engraved title-page (verso blank) follow the preface by Ridinger, dated Augsburg, 1 May 1760, on pp. 1-4, the short descriptions of the 46 plates on pp. 5-16, and a letter by an experienced riding master at the court of a German Prince to a noble cavalier on pp. 17-35, all in two columns with facing German and French text.

The first 43 plates depict the various 'Lectionen' for training and riding horses in the riding school, from introducing the horse in the riding school, via trotting, volting, galloping, the redopp (a variation of the terre à terre), the courbette, croupade, etc. to the capriole. Plates 44-46 depict accustoming the horse to waving of flags and banners, drumming and shooting.

REFERENCES:

Mennessier II, p. 429; Thienemann 646-692; Nissen 3415.

BOUND WITH:

(2) RIDINGER, Johann Elias, (*Remarques du carrousel*). See no. 248, which is often bound together with Ridinger's *Vorstellung und Beschreibung ...*



No. 247, engraved title-page



No. 247, plate 14



No. 247, plate 39

248

RIDINGER, Johann Elias
(*Remarques du carrousel*).

Augsburg, Johann Elias Ridinger, 1761. 4to. (size of the leaves 300 x 230 mm). 8 pp. *Collation*: A-B². With 16 full-page plates by Johann Elias Ridinger (signed 'J.E.R.'), numbered 1-15, with captions in German and French, complete with an often lacking additional plate with the plan of a joust in a riding school.

COMMENTARY:

First and only edition of this suite of 16 plates depicting the exercises for participating in tournaments and jousts, including the 'Presentation de la Lance' (no.1); 'Le petit gallop à la muraille avec la lance vers la tête' (no. 4); 'La levade de la lance en commençant la carrière' (no. 5); 'En pregnant la tête avec la lance en carrière' (no. 6); 'La carrier de la lance à la bague' (no. 7); 'En tirant contre la tête en carrière à la barriere' (no. 9); 'Dans la carrier en jettant le dart auprès la tête' (no. 11); and 'Le compliment avec l'épée en laissant tomber la tête par terre' (no. 15). The 16th unnumbered plate with the plan of the riding school, indicating the course a participant of the tournament has to take, is very rare. Thieneman only managed to find a copy later, to add it as no. 1301 (p. 290) in his bibliography of Ridinger's plates: 'In einem ganz alten, sehr schön erhaltenen Exemplar ... habe ich zwar auch kein Titelblatt, aber eine sechzehnte Tafel angetroffen, welche ein schematische Darstellung der sämtlichen Caroussel Kunststücken, Linien, kleine Figuren, Buchstaben etc. enthält. Die Hinweglassung dieser Tafel in neuern Ausgaben ist sehr störend, da man ohne sie die beigefügte Erklärung je gar nicht versteht ...'. No title-page is known to exist for this suite. The 'Remarques du caroussel' are on pp. 1-4, and the explication of the last plate: the plan of the carousel is on pp. 5-8, dated Augsburg, 15 March 1761, both printed in two columns with facing German and French text; these 8 pp. are wrongly bound between the engraved title of the previous work and the preface of that work.

REFERENCES:

Mennessier II, p. 429; Thienemann 693-707, and 1301; Nissen 3415.

BOUND WITH:

(1) RIDINGER, Johann Elias, *Vorstellung und Beschreibung ...* (Augsburg, Johann Elias Ridinger, 1760). See no. 247, which is often bound together with this series.



No. 248, plate 6



No. 248, plate 13

249

RIDINGER, Johann Elias

(Die Pferderassen, Nationalpferde oder Nationen-Pferde (Horses of the nations)).

(Augsburg, Johann Elias Ridinger, c.1744-1760). Folio oblong (size of the leaves 317 x 490 mm). 32 plates of breeds of horses after their country of origin (277-288 x 340-354 mm. including captions in German, French and Latin; engravings: 235-244 x 323-336 mm), engraved by Johann Elias Ridinger (4), his son Martin Elias Ridinger (19), and his stepson Johann Gottfried Seuter (9), all after the designs of Johann Elias Ridinger. The plates are unnumbered except for the third (no. 2), fifth (no. 4), tenth (no. 1), and eighteenth (no. 3), representing perhaps four series of 8 plates each, though later bound in a different order.

Added is a series of 4 plates with the same measurements of horses in Constantinople, numbered I-IV, engraved by Martin Elias Ridinger after the designs of his father. This series is preceded by a printed leaf with the 'title': *Fürstlicher Pferdsaufbuz samt einem die nöthigen Anmerkungen hierzu enthaltenden Brief, herausgegeben von Johann Elias Ridinger*. Augsburg 1752.

Contemporary half calf, ribbed spine, marbled boards, red painted edges.

Provenance: With contemporary ownership entry of the 'Cand. Med. Vet. G. Meissner' on the recto of the first fly-leaf.

COMMENTARY:

Complete series of engraved plates of the various breeds of horses after their country of origin with captions in German, French and Latin, *rarely found complete!*

The 32 plates of this series include the 'Cheval d'Arabie', '... de Perse', '... Barbe' (numbered 2), '... Tartare', '... Turc' (numbered 4), '... Valachcois', 'Un Seraskier de Wallachie', 'Cheval d'Angleterre', 'Un Anglois à cheval à la campagne', 'Cheval d'Espagne' (numbered 1), 'Genet', 'Alemand', 'Cheval de Meklenbourg', '... d'Holstein', '... d'Oldenburg', '... de Prusse', 'Bohemois', 'Cheval Frise' (numbered 3), '... Hollandois', '... Flamand', '... de Normandie', '... Francois du Limosin', 'Napolitain', 'Cheval Polonois', 'Hongrois', 'Cheval Transylvanie', '... de Croatie', '... Danois', '... de Suede', '... de Russie', 'Un cheval du haras', and 'un cheval ordinaire'.

The additional set of 4 sheets of most richly bridled and noble horses together with their grooms in front of painterly palace exteriors was also engraved by Ridinger's son Martin Elias Ridinger (1730-1780) after the designs of his father and published in the same format as the preceding series. The printed leaf with on its recto the title *Fürstlicher Pferdsaufbuz...* (Augsburg, Johann Elias Ridinger, 1752), and a note by Ridinger remarking that when he had finished and published 16 plates of the series on horse races (that is in 1752), Baron Von Gudemus had sent him 4 drawings of Turkish horses, illustrating 'Turkish horse finery'. They were so beautiful that he decided to publish them as a separate series. On the verso of this leaf Ridinger published a letter which this baron, the Austrian Philippe François Baron von Gudenus (who drew the famous panorama of Constantinople (engraved and published c.1760)) had written to a friend in 1741, with an explanation of the four sceneries. In 1752 therefore, 16 sheets of the 'Horses of the nations' were already available (the first two suites of 8 plates?). Publication of the next 16 plates (suites 3-4?) was delayed until

around 1760. The four plates of the 'Turkish horse finery' contain: (I) 'Cheval de main de Grand Seigneur' (Turkish Imperial Personal Horse): the head adorned with a tuft of some four ostrich plumes, an honour which only the personal horses of the sultan were allowed; (II) 'Divani du coté droit' (Divani from the right side): the horse which the Grand Vizier and other viziers use to ride in their official dress; (III) 'Divani du coté gauche' (Divani from the left side): an entirely different horse, decorated quite differently than the one before, in a corrected state. The engraving, which was withdrawn, erroneously represented the animal from the right once more, 'for one forgot to redraw it before the engraving'; (IV) 'Cheval de main d'un Pacha' (Personal Horse of a Pasha): likewise shown from the left side. It is distinguished from the others by a long cover, richly decorated with gems, silver galloons and the like.

REFERENCES:

Mennessier II, p. 428; Nissen 3411; Thienemann 562-593; 594-597; Lipperheide 2926.



No. 249, plate (28)



No. 249, plate I of the additional set

250

RIDINGER, Johann Elias
(Pferdekuren).

(Augsburg, Johann Elias Ridinger, *c.*1745). Folio oblong. Suite of 6 plates (*c.*237 x 345 mm), engraved by Johann Elias Ridinger on the treatment and care of horses, the first 4 with captions in German and Latin in a cartouche at the bottom of the plates (the last two are blank as published).

The plates are mounted in passe-partouts.

COMMENTARY:

Rare original edition of this complete suite of 6 plates depicting the treatment of diseases and cure of horses: (1) illustrating bloodletting: 'Das Aderlassen des Pferds ...'; (2) a horse with a broken leg: 'Die aufgebroschene Füsse'; (3) cleaning of the teeth: 'Das Zähn-butzen'; (4) horseshoeing: 'Das Pferd beschlagen'. The two last ones with blank cartouches: (5) administering a medicine through a funnel by a horse physician or his servant; and (6) hoisting a dead (or sick?) horse on a cart: the result of so many treatments.

REFERENCES:

Thienemann 599-604 ('selten').



No. 250, plate 5



No. 250, plate 4



No. 250. Plate 3

251

RIDINGER, Johann Elias
(**Fürstliche Personen oder Portraits großer Herren zu Pferde**).

REFERENCES:

Thienemann 819-834.

(Augsburg, Johann Elias Ridinger, c.1743-1750). Large folio. Size of the leaves 445 x 310 mm. Suite of 16 plates engraved by Johann Elias Ridinger (335 x 250 mm, including captions in (Cyrillic, plates 1-2, and) Latin.

Modern red morocco with gilt title on front cover, gilt horse on both covers, spine with two green title-labels lettered in gold, in half red morocco slipcase.

Provenance: The series is preceded by a leaf with the written text: 'Regensburg 1815 – I.K.' (?).

COMMENTARY:

Rare complete first edition of this suite of 16 large engraved plates of the rulers of Europe on horseback, with their retinue, in beautiful landscapes, mostly with battle fields in the background. The plates depict: (1) Tsar Peter II of Russia (1727-1730); (2) Elisabeth I, daughter of Peter the Great, Tsarina (1741-1762); (3) Emperor Francis I of Lorraine (1745-1765); (4) Maria Theresia, Queen of Bohemia and Hungary, wife of Francis I (1740-1780); (5) the young Prince Joseph, Archduke of Austria, the later Emperor Joseph II (1765-1790); (6) Holy Roman Emperor Charles VII (1742-1745); (7) Frederick Henry, 'Reichsgraf von Seckendorff' (1673-1763), a field marshal and diplomat, in the service of the imperial Habsburg monarchy of Austria; (8) Louis XV, King of France (1743-1774); (9) George II, King of England (1727-1760); (10) Prince William Augustus (1721-1765), a younger son of George II; (11) Frederic II (Friedrich der Grosse), King of Prussia (1740-1786); (12) August III, King of Poland (1734-1763); (13) Frederic V, King of Denmark (1746-1766); (14) Adolph Frederic, King of Sweden (1743-1771); (15) Prince Charles (V) Alexander of Lorraine (1712-1780) a Lorraine-born Austrian soldier. During the War of the Austrian Succession, he was one of the principal Austrian military commanders; (16) Charles Eugene, Duke of Württemberg (1728-1793), the eldest son of Duke Karl I Alexander and Princess Maria Augusta of Thurn and Taxis.



No. 251, plate (4)



No. 251, plate (5)



No. 251, plate (10)

252

RIDINGER, Johann Elias

Vorstellung der Pferde, nach ihren Hauptfarben, und derselben verschiedenen Abtheilungen, Complexion, und der daraus entspringenden Beschaffenheit - Description du Cheval, selon ses Poils principaux, & leurs diverses Divisions, sa Complexion, & les Qualités qui en resultent.

(Augsburg, Johann Elias Ridinger, c.1768). 4to. (size of the leaves 268 x 200 mm). 39, (1, blank) pp. *Collation*: A-E⁴. With allegorical frontispiece showing a corner of a wild garden, on top of the garden wall a horse statue, with a rococo cartouche containing the engraved text: 'Hier zeigt sich Rapp Braun Fuchs Schimmel Schek u. Tieger, und jeds nach seiner Art u. mancher änderung wieder. Verfertigt von Joh. Elias Ridinger seel. Aug. Vindel.', and 50 full-page plates of various horse races (190-194 x 135 mm including the captions in German and French; engravings: 170-175 x 125-130 mm), all by Johann Elias Ridinger and all with beautiful contemporary hand colouring.

Contemporary half speckled calf, ribbed spine with gilt flower in each compartment.

COMMENTARY:

Extremely rare original edition of this famous and gorgeous suite of 50 plates of horse races, one of the only three Ridinger works to have been expertly coloured by hand at the publisher's house. It is Ridinger's last work, published shortly after his death by his two sons Martin Elias & Johann Jacob Ridinger (the 'P.S.' after the introduction by the father, Johann Elias Ridinger, on p. 6), and is considered one of the most beautiful illustrated animal books. The frontispiece is followed by an introduction by Johann Elias Ridinger, beginning with the 'title': 'Vorstellung de Pferde ...' on pp. 1-6. The description of the first plate 'Die Benennung des äusseren Theile des Pferdes', with references to the 55 numbers, is on pp. 7-10; the description of the second plate 'Gute Gestalt eines Pferdes', with references to the 35 numbers, is on pp. 10-16; the description of the third plate 'Ein Pferd von allen Mangeln' with references to the 34 numbers is on pp. 17-23. Ridinger's account

of the good and bad qualities of a horse (the 'Gute und Böse Eigenschaften des Pferdes') is on pp. 24-29, illustrated by plate 4. The following 'Allgemeine Anmerkungen über die Natur und Eigenschaften der Pferde, nach ihren Farben' are on pp. 30-39 and are illustrated by the plates 5-50 depicting the various races: 'Von den Braunen (Des chevaux bais)' (plates 5-11), 'Von den Kappen (Des chevaux noirs)' (plates 12-15), 'Von denen Schimmeln, oder weissen Pferden (Des chevaux blancs)' (plates 16-27), 'Von denen Füchsen (Des chevaux alzans)' (plates 28-33), 'Von den Falken (Des chevaux aubers)' (plates 34-40), 'Von denen Schecken (Des chevaux pies)' (plates 41-46), and 'Von den Tiegern (Des chevaux tigres)' (plates 47-50).

All texts are in two columns with facing German and French.

REFERENCES:

Mennessier II, 429 ('..finement gravées et coloriées. Recueil rare et recherché'); Thienemann 919-969; Nissen 3418.



No. 252, frontispiece



No. 252, plate (36)



No. 252, plate (21)

253

RIDINGER, Johann Elias

(*Die grosse Reitschule in gross Quer-Imperial*).

(Augsburg, Ridinger, 1774-1776). 6 large plates (c.365 x 620 mm) engraved by Martin Elias Ridinger after the designs made by his father in 1744.

The plates are mounted in passe-partout and framed (570 x 860 mm).

COMMENTARY:

The 'Grosse Reitschule', as this suite normally is called – not to be confused with *Le Nouveau Manege ... - Neue Reit Schul ...* (Augsburg 1734), see no. 246 – printed from 6 plates designed by Johann Elias Ridinger and engraved by his son Martin Elias Ridinger after the death of his father. They show exercises, mostly with beautiful woody backgrounds, depicting various 'Lectiones' taught at the 'Reitschule': the first of these marvellous large plates illustrates 7 numbered Lectiones, performed in a riding school, from (1) 'Ein Pferd wie es mit der Blinden aufgeföhret wird' on the left, to (7) 'Trott an der Wand' on the right; plate 2 depicts 7 numbered Lectiones from (1) 'Ein Pferd Zwischen den Pilliers an die Trommel und Fahnen zu gewöhnen', to (7) 'Die Reverence beijm absteigen', performed in a riding school, with a balcony in the middle filled with spectators; plate 3: 8 numbered Lectiones, performed in a riding school, with spectators before a staircase, from (1) 'Passagiren auf volte mit der Saule' on the left, to (8) 'Hand-Pferde' on the right; plate 4: 7 numbered Lectiones, performed in a Riding school, with spectators on a balcony, from (1) 'Die Anweisung die Zügel und Schenkel gut zu halten' on the left, to (7) 'Redoppiären auf einem Cirkel ...' on the right; plate 5: 7 numbered Lectiones, performed in a riding schoolmanege, with an elevated bridge, above the middle buttress the text 'Equus freno et bos vi Herculis vincitur' in an oval, from (1) 'Capriole oder das Übersetzen' on the left, to (7) 'Das Mittel von der Capriole gerad aus über die Stangen' on the right; plate 6: 6 numbered Lectiones, performed in a riding school, with elevated bridges, above the middle buttress the text 'Equus homini rebus in omnibus utilis; Sed nefas, si ille ab hoc male tractatur' in a tablet, from (1) 'Ein Pferd von der freyen hand lauffen zu lassen' on the left, to (6) 'Die Cavalerie und Jagd Pferde zum Schuss an zu gewöhnen ...' on the right. The engraved captions are in German only.

REFERENCES:

Thienemann 708-713; Nissen 3417; Schwerdt III, 142.



No. 253, plate 4



No. 253, plate 5

254

RIDINGER, Johann Elias
 (Spazierritt von der Schule mit ihren verschiedenen Lectionen)

(Augsburg, Ridinger, after 1776). 2 large plates (350 x 550 mm)
 engraved by Martin Elias Ridinger after the designs made by his
 father in 1744.

The plates are mounted in passe-partout and framed (570 x 860 mm).

COMMENTARY:

The last 'Reitschule' printed from plates designed by Johann Elias Ridinger to give a kind of summary, or index, of the preceding series of 6 leaves. The first of these marvellous large plates – both with beautiful woody backgrounds – depicts a procession of equestrians riding to the right, performing the various 'Lectiones': from the 'Capriole, Pirouette Rechts' on the left, to the 'Spanischer Schritt' on the right. The second plate depicts a procession of equestrians riding to the left, performing the various 'Lectiones', from the 'Ballotade' on the left, via 'Die Pferde zum Schuss zu gewöhnen' in the middle, to 'Parade im Schritt' on the right. The engraved captions of both plates are in German and French.

REFERENCES:

Thienemann 714-715; Schwerdt III, 142.



No. 254, plate 1



Tab. VI. Cavalier des. in. et. arm. Reg. Aust.

| | | | | | |
|--------------|-------------------|---------------------|---|---------------------|-----------------------------|
| Ballotade. | Parade in Galopp. | Felheit und Spring. | Kedopp auf einem Circle von Länge des Pferdes links. | Passagieren rechts. | Die Pfe Mit dem J For |
| La Balotade. | Parade en Galope | Flie et Haut. | Redone en cercle le long du cheval à gauche. | Passage à droite. | La tête en |

255

RIDINGER, Johann Elias (Charles PARROCEL & Leonhard Michael STEINBERGER)
(Petite école de cavalerie (Kleine Reitschule)).

(Augsburg, Johann Elias Ridinger, after 1733). Folio (size of the leaves 347 x 211 mm; only no. 1: 287 x 190, apparently added from another copy). Suite of 24 numbered plates (c.185 x 150 mm) engraved by Leonhard Michael Steinberger after the designs of Johann Elian Ridinger (the first plate is signed: 'Joh. El. Ridinger excud. Aug. Vind./ L.M. Steiberger sc.'). with engraved captions in German and French underneath.

Modern red morocco with gilt title on front cover, gilt horse on both covers, spine with two green title-labels lettered in gold, in half red morocco slipcase.

Provenance: With library stamp of the 'Oettingen-Wallersteinsche Sammlung' on plate 13.

COMMENTARY:

Rare suite of 24 numbered plates engraved by Leonard Michael Steinberger (c.1713-1772) after the copies Johann Elias Ridinger had made after the 24 figures of riders, engraved on 4 full-page plates by Charles Parrocel for the first illustrated edition of Fr. Robichon de la Guerinière's *Ecole de cavalerie* (Paris 1733; see no. 285). These 24 figures, engraved by Parrocel illustrate chapter 5, 'Des deferens mouvements des jamba des cheveaux, selon la différence de leurs alures' (pp. 74-82). There are 12 depictions of the 'Alures naturelles' and 12 of the 'Alures artificielles'. Steinberger was one of the engravers who regularly worked for the Ridinger Publishing house. The exact date of publication is still uncertain; also the relation between this series and Ridinger's own *Kleine Reitschule*, is still unclear.

REFERENCES:

Thielemann, p. 295 (addition after nr. 692: 'Im Dresdner Cabinet fand ich auch eine kleine Reitschule von vierundzwanzig Blatt, ohne Titel ... Sie ist zwar nicht Übel, jedoch glaubte ich sie nicht numeriren und in den Katalog aufnehmen zu dürfen, weil Ridinger nur als Verleger genannt ist ...'); cf. Lipperheide II, 2922 with fig. of 'La Pésade' (cf. plate 15 of Ridinger's copies).



No. 255, plate 5



Die Bladen.
La Pointe.

No. 255, plate 15



Die Combotten.
La Courbette.

No. 255, plate 16



Die Balotaden.
La Balotade.

No. 255, plate 21



Die Capriolen.
La Capriole.

No. 255, plate 22

EISENBERG, Friedrich Wilhelm, Baron (Rais d') von

Friedrich Wilhelm, Baron Rais d'Eisenberg (c.1695-c.1770) belonged to the aristocracy of the Holy Roman Empire and was one of the most famous horse-lovers of his time. He was raised among horses, and worked first at the court of Count Maurice of Saxen-Weimar. Soon after he entered the service of the Holy Roman Emperor Charles VI (1685-1740). It is likely that Eisenberg was already present at the coronation of Charles VI in 1711 in Frankfurt as he gives a very detailed description of the horse Charles rode on the occasion. While in the Emperor's service he went to Naples for six years as an equerry of Count Leopold von Daun (1705-1766), the vice-king of Naples. Around 1718 he returned to Vienna, where he studied under M. de Regenthal, the imperial equerry of the famous Spanish Riding School. A few years later he went to England to become stable master at the court of King George II (1683-1760).

Living in London he published his first lavishly illustrated work on horses: his *Description du manège moderne* (London 1727; see no. 256). As the dedication is dated 4 December 1728, the work, however, was probably not finished before 1729. Further editions appeared in 1733, 1737, 1740 (under the title *L'art de monter à cheval ou description du manège moderne*), 1743 (see no. 258), 1747 and 1759. A German translation was published in 1739 in Zürich with an engraved title in French but with the German title *Vollkommene Reitschule* (see no. 257); other editions of this German translation were published in 1746, and in 1748, in 8vo.

The 55 beautiful plates accurately illustrating seven horse breeds and the various positions of the rider during horse training and dressage, are accompanied by short descriptions. Too short for the taste of many readers apparently, as in 1747 the *Dictionnaire des termes du manège modern* was published in Leipzig & Amsterdam to supply the gaps. In his book Eisenberg provided his readers with a set of guidelines for horse training and dressage which is a mix of the rules of the harsh Italian riding school of the 16th century, with 17th-century followers such as William Cavendish in England, whom Eisenberg refers to in his preface, and the rules governing the gentle and mild practise of dressage of the French riding schools of the 17th and 18th centuries, including some exercises and ideas apparently derived from Francois Robichon de la Guérinière's *Ecole de Cavalerie* (1736). The work apparently aimed at a wealthy and noble public: the 268 subscribers were mainly derived from the European nobility.

After a long stay in The Hague, Eisenberg entered the service of the later (1745) Holy Roman emperor Francis I (1708-1765), founder of the Habsburg-Lorraine dynasty. From 1728 until 1737 Francis was Duke of Lorraine, but lost this title when Lorraine was seized by France in the War of the Polish Succession; he was compensated with Tuscany in the peace treaty that ended that war in 1737. Eisenberg was first stable master at the Academy of Luneville in Lorraine, and after 1737, when Francis moved to Tuscany, equerry and director of the Academy of Pisa.

It was in Pisa that Eisenberg wrote his second important work on the deficiencies and shortcomings of horses which was intended to serve as a practical aid in purchasing horses: his *Anti-Maquignonage pour éviter la surprise dans l'emplette des chevaux* (Florence 1753; see no. 259). This first edition was published with facing texts in French and Italian. A second edition with the French text only appeared in 1764 (see no. 260), and a German translation of the book with notes and additions by Johann Friedrich Rosenzweig was first published in 1780 in 8vo (see no. 261).

The *Anti-Maquignonage* was a contribution to the genre of the so-called 'Roßtäuscherliteratur': books containing all kinds of popular remedies, drugs and cures, including medieval magical drugs and healing spells, as well as indications for disguising eventual defects and shortcomings of a horse to deceive a prospective buyer, or to disguise stolen horses. As a counterpart to this genre a number of books appeared to expose these attempts to cheat possible buyers, including Eisenberg's *Anti-Maquignonage*, a large de-luxe edition dedicated to emperor Francis I. The very accurately executed 119 figures illustrate flaws as well as deficiencies and the effects of diseases, which often seriously compromised the commercial value of the horse that was put up sale.

Cornelssen thinks Eisenberg's *Anti-Maquignonage* was published in connection with the establishment of the first veterinarian schools in the second half of the 18th century, leading to a breakthrough in scientific research in the field. Eisenberg provides his readers with a clear image of the beauty of the ideal horse, as well as of its deviations and abnormalities: '... der Baron von Eisenberg will in der *Anti-Maquignonage* seinen Lesern eine umfassendere Kenntnis vom Exterieur des Pferdes, sowohl in seiner vollkommenen Schönheit, als auch in den Abweichungen vom Ideal der damaligen Zeit geben. Sein Urteil bezieht sich aufgrund seiner Tätigkeit als Stallmeister im kaiserlichen Dienst in erster Linie auf die Schul- und Reitpferde. Aus dieser Sicht muß die starke Betonung der Schönheitsfehler gesehen werden...?' (Cornelssen 1972).

New in Eisenberg's book is the explicit use of a great number of illustrations to elucidate his arguments. Until the early 18th century the illustration of such books was limited to one or two plates of so-called 'Fehlerpferden'.

LITERATURE:

Eva Maria Cornelssen, *Die Ausführungen des Barons von Eisenberg über das Exterieur des Pferdes in seinem Werk Anti-Maquignonage pour éviter la surprise dans l'emplette des chevaux von 1753 und deren Beurteilung aus heutiger Sicht* (München 1972).



No. 256, XLIX

256

EISENBERG, Friedrich Wilhelm von

Description du manège moderne. Dans sa perfection, expliqué par des leçons nécessaires, et représenté par des figures exactes, depuis l'assiette de l'homme à cheval, jusqu'à l'arrêt accompagné aussi de divers mords pour bien brider les chevaux, écrit et dessiné par le Baron d'Eisenberg et gravé par B. Picart.

(London), 1727(-1728). Oblong folio (size of the leaves 273 x 430 mm). (4, out of 5), 56 ff. With engraved title-page with text in oval surrounded by bridles, bits, saddles, boots, stirrups, whips and other parts of equipment for horse riding (f. (1)r) and 59 engraved plates (of c. 220 x 300 mm), 55 of which are numbered (I-LV), and 4 unnumbered with 6 figs., all engraved by Bernard Picart (1673-1733) after the designs of the author.

Modern brown pigskin, spine gilt in compartments, gilt armorial ownership stamp of the 'Bibliotheca Hippologica J.H. Anderhub' in the centre on both covers, gilt binding edges, marbled endpapers, edges painted red.

Provenance: (1) Large engraved ex-libris of the bookcollector Alexander Douglas-Hamilton, 10th Duke of Hamilton, 7th Duke of Brandon (1767-1852), pasted to the verso of the front cover; (2) engraved armorial ex-libris with the coat-of-arms of Archibald Philip (Pimrose, 5th) Earl of Rosebery (1847-1929), a British liberal statesman and Prime Minister of England from 1895 to 1896, pasted to the recto of the first fly-leaf. Rosebery also wrote his initials in the upper margin of the engraved title-page; (3) the ex-libris, dated 1937, of the famous collector of hippological books J.H. Anderhub, paste to the verso of the first fly-leaf; (4) Auction Karl u. Faber (1963), no. 69; (5) ownership entry of Dr. F. W. Kahnt, Basel on recto of last fly-leaf.

COMMENTARY:

Unrecorded issue of the first edition of this collection of 59 plates, magnificently illustrating the state of the art of horse riding and dressage in the first quarter of the 18th century.

After the title-page (verso blank), the dedication by Eisenberg, dated London, 4 December 1728, to the English King George II (1683-1760, King: June 1727-1760; f. (2)r; verso blank), and the 'Avertissement' (f. (3)r; verso blank), follows the 'Table des matieres' on f. (4)r; the List of 268 subscribers (ff. (4)v- (5)v) should have followed on the verso. Instead, however, the last part of the list – from Baron Steinberg until M. Zamboni – is printed in this copy on f. (4)v, the two first pages of the list, supposed to be printed on ff. (4)v-(5)r, are missing. This (incomplete) variant issue has not been recorded.

The first 7 plates with their facing descriptions show various horse breeds: 'Le cheval d'Espagne', 'Le cheval Barbe', 'Le cheval d'Allemagne', 'Le cheval de Naples', 'Le cheval Anglois', 'Le cheval Turc', and 'Le cheval Arabe'. The plates VIII-LV show the various positions of the rider during dressage, from 'La vraie assiette de l'homme à cheval' (plate 8), via 'Comment le cavesson doit être placé' (9), 'Le pas d'un jeune cheval' (10), 'De l'amble ordinaire' (12), 'Le trot avec le cavesson' (14), 'Le trot avec la bride seule' (15), 'Passager sur la volte avec le cavesson ... avec le bride' (20-21), 'Galop a gauche ...' (24), 'Le (demi) volte ...' (28-31), 'Le terre-à-terre ...' (32-33), 'La pirouette ...' (34-35), 'La corbette ...' (40-43), 'La capriole avec la bride seule' (48), till 'L'arrêt avec la bride seul' (plate 55), with the names of the horses ('Le sage', 'Le modeste', 'L'esperance', etc.), followed by 4 plates of bits and cavessons and the description of these bits on f. 56r.

REFERENCES:

Mennessier I, p. 438; Nissen 1264; Toole-Stott 1941; Wells 2175; Huth 30; Brunet II, col. 957; Cohen 345; Lipperheide II, no. 2919; Graesse: II, 466; Benezit IV, 133.



No. 256, engraved title-page



No. 256, plate LIV

257

EISENBERG, Friedrich Wilhelm von

Description du manège moderne. Dans sa perfection, expliqué par des leçons nécessaires, et représenté par des figures exactes, depuis l'assiette de l'homme à cheval, jusqu'à l'arrêt accompagné aussi de divers mords pour bien brider les chevaux, écrit et dessiné par le Baron d'Eisenberg et Gravé par B. Picart, D. Herrliberger sculp. dir. et excudit.

German title at the top of p. 1: 'Vollkommene Reit-Schule nach den heutigen Manieren; vorgestellt, in nützlichen Schulen und exacten Kupfern: darinnen gezeigt wird, was ein Reuter zu beobachten habe, von de man, als er zu Pferde sitzt, bis er wieder absteiget, durch Baron von Eisenberg. Die Kupfer sind verfertigt nach Bernard Picards Ausgäbe; unter der Aufsich David Herrlibergers. Anno 1739?'

(Zürich), David Herrliberger, 1739. 3 parts in one vol. Oblong folio (size of the leaves 257 x 347 mm). (4), 55, (1) pp. With engraved title-page (copied in reverse from the original French edition; p. (1), see no. 256) and 57 engraved plates (of c. 225 x 305 mm), 55 of which are numbered (I-LV) and copied by David Herrliberger from the French edition, and 2 unnumbered part-titles with the 6 figs. which were copied from the 4 unnumbered plates of the French edition: the first between plates 20 and 21: 'Du manège moderne deuxième parti' with the 3 figs. of bits from plates 56 and 57, and the second, between plates 40 and 41: 'Du manège modern troisième parti', with the 3 figs. of bits from plates 58 and 59 of the French edition, all engraved by David Herrliberger after the plates by Bernard Picart, whose pupil Herrliberger was in The Hague. Contemporary sheepskin, ribbed spine blind stamped in compartments (damaged).

Provenance: with the armorial ex-libris of 'Freiherr von Malsen-Ponickau' (1895-1956), pasted to the front pastedown. Johann-Erasmus Georg Adalbert Freiherr von Malsen-Ponickau (1895-1956) was a German SS-Brigadeführer and police officer.

COMMENTARY:

First edition of the German translation of Eisenberg's *Description du manège moderne* with only the title in French.

After the title-page in French (verso blank), follows the dedication by David Herrliberger, dated Zürich, 7 March 1739, to the 'Ritt- und Stallmeister' David Landorf, Joh. Rodolph Werdmüller, and Joh. Rodolph Hirtzel (pp. (3)-(4)).

The first 7 plates with their facing descriptions show the various horse races. The plates VIII-LV – divided into three parts – show the various positions of the rider during dressage, with the 'Verzeichniss der Materien' on the verso of p. 55.

REFERENCES:

Nissen 1265; Wells 2172.



No. 257, engraved title-page



No. 257, plate IV



No. 257, plate XXV

258

EISENBERG, Friedrich Wilhelm von

Description du manège moderne. Dans sa perfection, expliqué par des leçons nécessaires, et représenté par des figures exactes, depuis l'assiette de l'homme à cheval, jusqu'à l'arrêt accompagné aussi de divers mords pour bien brider les Chevaux, écrit et dessiné par le Baron d'Eisenberg. Et après B. Picart, D. Herrliberger sculp. dir. et excudit.

(Zürich), David Herrliberger, 1743. 3 parts in one vol. Oblong folio (size of the leaves 257 x 380 mm). (4), 56 ff. With engraved title-page (1), and 57 engraved plates (of c.225 x 305 mm), 55 of which are numbered (I-LV), and 2 unnumbered part-titles with the 6 figs. which are copied from the 4 unnumbered plates of the original French edition of 1727: the first between plates 20 and 21: 'Du manège moderne deuxième parti' with the 3 figs. of bits from plates 56 and 57, and the second, between plates 40 and 41: 'Du manège moderne troisième parti', with the 3 figs. of bits from plates 58 and 59 of the original French edition, all engraved by David Herrliberger after the plates by Bernard Picart, whose pupil Herrliberger was in The Hague. The plates are the same as in the German translation of 1739 (see no. 257).

Somewhat later mottled calf with triple gilt fillets along the edges of both sides with the monogram 'JF' in the centre, spine gilt in compartments with red morocco title-label lettered in gold, marbled end-papers.

Provenance: From the library of Joseph Fesch (1763-1839), French Cardinal and one of the most famous art collectors of his time, and closely associated with the family of Napoleon Bonaparte.

COMMENTARY:

After the first edition of 1727(-1728) and the three editions entitled: *L'art de monter à cheval, ou description du manège moderne ...* of 1733, 1737 and 1740, this is the rare fifth edition with the copied plates from the German translation published in 1739 with the same publisher (see no. 257).

After the title-page in French (verso blank), follows the dedication by David Herrliberger, dated Zürich, 1 March 1743, to David Landorf (Capitaine des Dragons), Jean Rodolphe Werdmüller (Ecuyer), and Jean Rodolphe Hirtzel (Capitaine des Dragons) (pp. (3)-(4)).

The first 7 plates with their facing descriptions show the various horse breeds. The plates VIII-LV – divided into three parts – show the various positions of the rider during dressage, with the description of the seven bits on f. 56r. The bits are – as in the preceding German edition – are copied on the two plates dividing the collection of 55 plates in three parts.

REFERENCES:

Mennessier: I, 438 ('Ses ouvrages ne sont pas très rares sauf l'édition de 1743 du Manège Moderne...'); Toole-Stott 1941; Wells 2175; Huth: 30; Brunet, II, col. 957; Cohen 345; Lipperheide: II, 2919; Benezit IV, 133; Ollivier 2670.



No. 258, engraved title-page



No. 258, plate XLVI

260

EISENBERG, Friedrich Wilhelm von
Anti-maquignonage pour éviter la surprise dans l'emplette des chevaux ; ou l'on traite de leur perfection et de leurs défauts.

Amsterdam & Leipzig, Arkstee & Merkus, 1764. Folio oblong (size of the leaves 245 x 386 mm). (4), 52, (4, the last leaf blank) pp. *Collation*: *2, A-O². With woodcut vignette on the title printed in red and black, a full-page plate of the horse 'Favori, un Barbe de Tunis' with the devise 'La bride est ma vertu' (plate I), and 8 engraved plates, 2 of which folding, with 119 separately framed figs. showing the various parts of the body of a horse in perfect and bad shape, bound in at the end. The plates are copied from the plates of the first edition (see no. 259).

Contemporary mottled calf, spine gilt in compartments with black leather title-label lettered in gold, marbled end-papers

COMMENTARY:

Second edition of this lavishly illustrated work on the deficiencies and shortcomings of a horse, intended to serve as a practical aid in purchasing horses.

After the title (verso blank), the dedication by Eisenberg to the Holy Roman Emperor Francis I (1708-1765; f. (3)-(4)), and the Avertissement (pp. 1-2), follow the explanations of the motto 'La bride est ma vertu', and the 119 figs. on pp. 3-52; the Table is on pp. (1)-(2).

REFERENCES:

Menessier I, p. 438; Toole-Stott 1946; Wells 2164.



No. 260, title-page



No. 260, plate II



No. 260, plate IV

261

EISENBERG, Friedrich Wilhelm von
Rosstäuscherkünste zur Vermeidung der Betrügereyen bey dem
Pferdekaufen. Mit Anmerkungen, Erläuterungen, und Zusätzen
von Johann Friedrich Rosenzweig, Churfürstlich Sächsischem
Stallmeister zu Leipzig.

Leipzig, Heirs of Weidmann & Reich, 1780. 8vo. (size of the leaves 197 x 120 mm). 184, (8) pp. *Collation*: A-M⁸. With 13 folding engraved plates, numbered I-XIII, with the 119 separately framed figs. and 5 additional figs. showing the various parts of the body of a horse in perfect and bad shape, bound in at the end. The plates – except for the 5 additional figures – are copied from the plates of the second edition (see no. 260).

Modern brown cloth, spine with leather title label lettered in gold.

COMMENTARY:

First and only edition of the translation into German of this lavishly illustrated work on the deficiencies and shortcomings of a horse, intended to serve as a practical aid in purchasing horses, edited by Johann Friedrich Rosenzweig (1716-1794), 'Churfürstlich sächsische Stallmeister' and also the equerry of the University of Leipzig since 1742, who added several notes, 12 chapters and 5 figures of 'Das geqitschte Pferd'; 'Der Schub an den Zähnen eines Pferd'; 'Der Krippensetzer, Kopper, oder Göker genannt'; 'Das tumme, melangolische oder cholerische Pferd ...'; and 'Das haarschlächlige oder herzsclhägige und dämpfige Pferd' on plates XII and XIII.

After the title (verso blank), the preface by the editor (pp. 3-6), the preface by Eisenberg (pp. 7-8), follow the explanations of the 119 figs. on pp. 9-141. The work is completed by Rosenzweig's additional texts: 12 chapters on the age and the eyes of a horse, on various types and natures of horses, on the perfect horse, how deficiencies and shortages can be disguised by unreliable horse traders, etc., illustrated with the 5 additional figures (pp. 142-174), and his 'Nachtrag' (pp. 175-184); the index is on the last 6 pp.



No. 261, title-page

REFERENCES:

Toole-Stott 1946; Wells 2164.



No. 261, plate VIII



No. 261, plate XII

RUGENDAS, Georg Philip

Georg Philipp Rugendas (1666-1742), born at Augsburg, was a German battle and military genre painter and engraver. His father Nicolas (II) was a watchmaker who taught his son both his own profession as well as the art of engraving. Georg Philip was a professional engraver until a fistula in his right hand prevented him from plying his trade, and he turned to painting. After having been a pupil of Isaac (or Jakob) Fischer (1638-1706), an historical painter at Augsburg, he soon took Bourguignon, Lembke, and Tempesta for his models, but also formed his style more especially by studying of the various phases of the military profession, and from real life. When he was no longer able to hold the paintbrush with his right hand, he proceeded to paint with his left hand. He continued his studies for two years in Vienna – where his hand was healed as if by a miracle and he was able to return to his favoured profession as an engraver. In 1692 he moved to Venice where he studied under Molinari, and thence went to Rome where he engraved many plates with landscapes, views, classical ruins and statues. At this time his work was very much sought after by the many young noblemen from all over Europe who visited Rome on their Grand tour. After having worked in the tradition of the Accademia di S. Luca, he joined the 'Schildersbent', the rebellious club of Dutch and Flemish artists active in Rome, famous (and notorious) for its feasts and bacchanalia. At the death of his father in 1696 he returned to Augsburg where he married Anna Barbara Haid, member of a well-known family of Augsburg printers and publishers. His first son (Georg Philip Rugendas II, or the Younger), was born in 1701 (d. 1774) and also became a famous engraver. Georg Philip Sr.'s success began in 1700 with a series of engraved equestrians.

During the siege and pillage of Augsburg in 1703 he exposed himself to great danger by drawing, in the midst of the engagements, the scenes around him. The six etchings resulting from this episode are perhaps the most meritorious part of his work. His oil paintings, spirited in drawing, but defective in colouring, may best be studied at the Brunswick Gallery, which contains nine large battle-pieces by him.

In 1710 he was appointed director of the Augsburg Academy. His most famous pupil there was Johann Elias Ridinger (1730-1781). After 1700 he definitely ended his career as a painter and confined himself to engraving, which ensured him, according to his earliest biographer Rudolf Füssli (1709-1793), a sound income for the next decades. At first he worked for the publisher Jer. Wolff, later he founded his own publishing house together with his three sons.

His contemporaries considered Rugendas in the first place to be a painter of horses. His ability to depict horses, however, is also apparent in many series of horsemen and military campaigns, including two suites of respectively 8 and 12 large beautiful double-folio mezzotint plates which, in an unprecedented way, show the practice of training and exercises with young horses in the Petit Manege (see nos. 262 and 263).

LITERATURE:

J.R. Füssli, *Leben Georg Philipp Rugendas und Johannes Kupetzki* (Zürich 1758); – H. Stillfried, *Leben und Kunstleistungen des Malers und Kupferstechers Georg Johann Rugendas' und seiner Nachkommen* (Berlin 1879); – L.H. Niemeyer, *Rugendas* (Bonn 1994); – Anke C. Held, *Georg Philipp Rugendas* (Berlin 1996); – B.R. Kommer, *Rugendas, eine Künstlerfamilie in Wandel und Tradition* (Augsburg 1998); – A. Teuscher, *Die Künstlerfamilie Rugendas 1666-1858. Werkverzeichnis zur Druckgraphik*. Augsburg Museumsschriften, 9 (Augsburg 1998).

262

RUGENDAS, Georg Philip

Reitschule [Suite of 8 large mezzotint plates].

(Augsburg, Georg Philip Rugendas, *c.*1735). Large double folio (size of the plates, each consisting of 2 folio leaves glued together: 482-490 x 658-664 mm).

Modern portfolio: half brown pigskin, marbled boards with ties.

COMMENTARY:

Complete suite of 8 gorgeous and spectacular large mezzotint plates, numbered 1-4 and 4 unnumbered, and all signed 'G.P. Rugendas invent. (delin.) fecit et excudit'. Underneath each of the 8 plates is an engraved explanatory poem of 4 lines in German. The plates depict young horses being trained at the pole (5x) or between two poles (1x) to learn the transition from trot to gallop, to do the pirouette, the passade, turning fast, jumping over a ditch, etc. in the riding school or in mountainous or hilly landscapes with ruins.

REFERENCES:

Teuscher, nos. 68-75 (all illustr.); Nagler XV, p. 414, no. 44; Thieme-Becker 29, p. 179; Mennessier: II, 464 (mentions two suites of 8 planches, both 'intéressantes au point de vue de l'équitation allemande').



No. 262, plate 1



No. 262, plate (7)



No. 262, plate (8)

263

RUGENDAS, Georg Philip

Pferdedressur [Suite of 12 large mezzotint plates (3 suites of 4 plates)].

(Augsburg, Georg Philip Rugendas, *c.*1735). Large double folio (size of the plates, each consisting of 2 folio leaves glued together: 480-485 x 653-667 mm).

Modern portfolio: half brown pigskin, marbled boards with ties.

COMMENTARY:

Complete suite of 12 gorgeous and spectacular large mezzotint plates, numbered 14-16 and 9 unnumbered, and all signed 'G.P. Rugendas invent. (delin.) fecit et excudit'. Underneath each of the 12 plates is an engraved explanatory poem of 2 lines in Latin (left) and German (right).

Eight plates (including the plates numbered 14 and 15) depict young horses being trained at the pole (5x) or without pole to learn jumping, at walk, passing through a narrow street, getting used to a saddle and the bit (at first a wooden one), with classical ruins (no. 14: with a pyramid); four plates (including the plate numbered 16) represent cavalry skirmishes (one with a horse jumping over a trunk, a cavalry regiment preparing for battle (no. 16), a courier on horseback relaying an order, and two officers in a half-open carriage surrounded by soldiers on horseback, all in mountainous or hilly landscapes.

REFERENCES:

Teuscher, nos. 118-129 (all illustr.); Thieme-Becker 29, p. 179;

Mennessier: II, 464 (mentions two suites of 8 planches, both 'intéressantes au point de vue de l'équitation allemande').



No. 263, plate 14



No. 263, plate (2)



No. 263, plate (3)

ZEHENTNER, Joseph-Christoph

Johann Christoph Zehentner (c.1706/13-after 1757) was a German riding master and horse lover. Hardly anything is known of his life apart from what he tells us in the prefaces of his works. According to his notes in the preface of his book on horse breeding (1754) he was born in Austria and began his career as a riding master in stud farms when he was fifteen: 'Ich habe von Jugend auf eine sonderbare Neigung zur Reitkunst und zum Gestütswesen gehabt', schreibt er in seinem Vorwort und fährt fort, 'Da nun seit einigen Jahrhunderten in dem Österreichischen, sowohl von dem Kaysern als anderen Fürsten, Grafen und Herren, gar ungemeine Kosten nicht nur auf die Reitbahne, sondern auch besonders auf die Gestüte verwendet werden: so suchte ich insbesondere durch allerley Mittel und Wege eine genaue Wissenschaft von ihren Gestütordnungen zu erlangen; z. B bey den Halbturner, Gladruher, sodann bei den Fürst-Lichtensteinischen, Fürstlich Schwartzenbergischen, Dietrichsteinschen und noch vielen anderen Gestüten mehr. Darauf ging ich nach Ungarn.'

After having been active in the service of the Polish Fürst Sanchuskoi at the stud farm Zaslov in Volhynia, Fürst Von Sandomir on the Weichsel, the Duke of Saxony-Weissenfels, and the Duke of Nassau-Saarbrücken (?), he took up a post in the Prussian army as Royal Prussian Stable Master and Director of the 'Königlich ritterlichen Akademie' in Berlin and Frankfurt an der Oder. In this position he published his main works on horse training and breeding:

(1) *Kurzer und deutlicher Unterricht zur Anweisung eines jungen Cavaliers im Reiten, dergestalt daß er sein Pferd von Hand zu Hand reiten, oder zu aller Zeit wechseln könne* (Frankfurt an der Oder 1753); the next year followed by his (2) *Kurzer und gründlicher Unterricht zur Pferdezucht in welchen die Ursachen des heutigen Verfalls derselben, nebst dem dazu entstehenden großen Schaden eröffnet werden, wie auch die Art und Weise wie die Gestüte in bessere Verfassung zu bringen, daß der Landesherr sowohl, als auch die Einwohner, großen Nutzen davon haben können, aus eigener Erfahrung angewiesen wird* (Berlin 1754). This work touched on a very delicate political topic in Prussia at the time: the neglect of German horse breeding resulting in an acute shortage of horses for the army at the onset of the Seven Years' War (1756-1763).

In 1757 his work on purchasing a good horse was published, again in Frankfurt an der Oder: *Gründliche Abhandlung der Kunst Pferde zu kennen ...* (see no. 264).



No. 264, plate 1

264

ZEHENTNER, Johann Christoph

Gründliche Abhandlung der Kunst Pferde zu kennen, darinn bewährte und untrügliche mittel, dieselbe zur Kenntniss recht guter und mittelmässiger, schlechter, schwacher und mangelhafter, auch schöner, hübscher und hässlicher anzuwenden, gezeigt werden.

Frankfurt an der Oder & Leipzig, Johann Christian Kleyb, 1757. 8vo. (size of the leaves 176 x 115 mm). (40), 344 pp. Collation: *-2*⁸, 3*⁴, A-X⁸, Y⁴. With 6 folding engraved numbered plates (197-200 x 302-333 mm; no. 5: 103 x 182 mm) by Johann Doroth Philippin (Leipzig) after Susan Doroth Cubanerin (Berlin); woodcut head- and tail-pieces. Contemporary vellum.

COMMENTARY:

First edition of the chief work by Johann Christoph Zehentner on purchasing good horses and how to look out for tricks and deceit one has to be prepared when buying a horse. A second edition with the same number of pages (new issue with a new title-page?) was published in 1766 in Frankfurt a.d. Oder & Leipzig with Braun; a third edition in 1775 in Frankfurt a.d. Oder with Straus, also with the same number of pages.

After the title (verso blank), the dedication by Zehentner, dated Berlin 23 April 1757, to Fürst Carl Eugen, Duke of Württemberg und Teck, etc. (1728-1793), on pp. (3)-(8), the preface on pp. (7)-(38), and the contents on pp. (39)-(40).

The first seven chapters (pp. 1-216) discuss the points one has to pay attention when purchasing a horse (Ch. I), how to become a connoisseur of horses (Ch. II), how to recognise a good and a bad horse (Ch. III-IV), the same by looking at the movements of a horse (Ch. V), how a connoisseur can be cheated (Ch. VI), and a chapter (VII) on the age of horses. The next five chapters (pp. 217-286) provide explanations of the first 5 plates: (1) the image of a beautiful horse ('Wie ein schönes Pferd gebildet sein soll'); (2) the image of a lovely horse ('Von einem hübschen Pferde'); (3) the image of a 'normal' horse suited for service ('Von einem ... platen und starken Dienstpferde ...'); (4) image of a bad horse ('Von einem recht hässlichen und mit verschiedenen Fehlern behafteten Pferde'); (5) image of the various defects and failures of the legs and feet of a horse ('Von den verschiedenen Fehlern, welche sich an den Füßen der Pferde finden'). The appendix containing general observations, mainly based on earlier authors, regarding (purchasing) good horses, on pp. 286-344.

Plate 6 depicts an ideal horse with 44 numbers referring to the explications in the margins.



No. 264, title-page

LITERATURE:

VD18, 11204621; – Wells 8538.





| | |
|--------------------|---------------------|
| 19. Das Kreuz | 29. Der Bauch. |
| 20. Die Rücken | 30. Die Schulttern. |
| 21. Die Flanken | 31. Die Brust. |
| od. Anwen. | 32. Der Ellenbogen |
| 22. das Obertheil | 33. Der Arm über |
| vom Ellenbogen | das Obertheil. |
| od. auch Kosen. | vom Knie bis |
| genant. | an die Schulter. |
| 23. Die Flanken | 34. Das Knie. |
| od. die Dännung | 35. Das Schien- |
| 24. die Leiste od. | bein od. das Un- |
| das Gelenck | tertheil vom Fuß. |
| im Rücken Fleiß | 36. Die Köchten. |
| 25. Der Ellenbogen | über das Gelenck. |
| 26. Das Gelenck | über dem Fessel. |
| vom Ellenbogen | 37. der Fessel. |
| od. die Knie-wade. | 38. Die Krone. |
| 27. Untere Röchre | 39. Der Huf. |
| od. das Untertheil | 40. Die Fersen. |
| des Fußes vom | 41. die Wand. |
| Ellenbogen bis an | 42. die Zächten. |
| die Köchten. | 43. der Strahl. |
| 28. Die Köchten. | 44. Die Sohle. |
| am hintern Fuß | |
| od. das Gelenck | |
| über dem Fessel | |

Joh. Dorothe. Philippin. sculpsit uata. Sysangin. Lips.

SIND, Johann Balthasar Freiherr von

Little is known about the equerry and horse physician Johann Balthasar, Freiherr von Sind (1709-1776). He was born in Moravia as an Austrian subject and began his military career in the Austrian army. He participated in military campaigns in Bohemia, Hungary and Italy, according to his friend and pupil Johann Christian Erxleben (1744-1777) who was to become well-known as a veterinarian. In the years 1736-1737 he served Maximilian Friedrich von Königsegg-Rothenfels (1761-1784), archbishop of Cologne (since 1761) as 'Kavallerieobristen' and later equerry.

In 1763 he lived in France where he played a role establishing a school for veterinarian medicine in Alfort, south of Paris. Probably during his stay there Von Sind 'invented' a new medicine against glanders. The promotion of this new medicine in the most profitable way took much of his attention in the following years. The 'secret' medicine against glanders was sold for the exuberantly high price of 8 guilders a pound in several European cities. The profits must have been considerable, as his widow ten years after his death still lived comfortably from the sales of this panacea, named 'Rotzlatwerge'. The publication of his *Electuaire contre la Morve* followed two years after his death in 1778 in French. The effectiveness of the secret panacea, however, was controversial. His pupil J. C. Erxleben for instance called him the greatest German horse physician and swore by Von Sind's medicine Rotzlatwerge; others denied its efficacy and the French government even tested the medicine – without success.

Nevertheless Van Sind was an expert horse physician and shared his expertise by publishing many works – initially in French – on the subject. In 1750 his *Manuel du cavalier* was printed in Paris with a second corrected and augmented edition in 1766.

His most important work, *L'art du manège*, followed in 1762 and was published in Bonn (see no. 265, with re-editions in Vienne in 1772 and 1774, and Berlin in 1773 (re-issue with a new title of the 1772 edition)). The original and much longer German version of this work was published eight years later in 1770 by Johan Christian Dietrich in Göttingen & Gotha: Sind's *Vollständiger Unterricht in den Wissenschaften eines Stallmeisters*, edited by J.C. Erxleben (see no. 266). The book begins with chapters of the horse in general, on the duties of a good stable master, on horse breeding and stud farms, and brief passages on horse training and dressage. The parts on the anatomy of the horse, however, as well as the description of the horse diseases and their treatment are the most important. Von Sind was influenced by the new French theories of Francois Robichon de la Guérinières – who adopted the ideas and methods of Antoine de Pluvinel and the Duke of Newcastle –, shaping new methods of dressage that have proved to be influential until the present day.

The following works were originally published in German: *Die Kunst Pferde zu zäumen und zu beschlagen* (Frankfurt 1766, 1771, 1782); *Der im Felde und auf der Reise geschwind heilende Pferdearzt* (Frankfurt 1766, 1767, 1773, 1781, 1782 and 1791); *Neue und sichere Lehrart, die Pferde in kurzer Zeit fein und schulmässig zu dressiren* (1768); and *Gründliche Unterricht von der Pferdezucht und Anlegung der Gestütte* (Frankfurt 1769 and 1770).



No. 265, title-page

265

SIND, Johann Balthasar Freiherr von
L'art du manège pris dans ses vrais principes, suivi d' un (sic)
nouvelle methode pour l' embouchure des chevaux, et d' une con-
noissance abregée des prinpales (sic) maladies aux quelles ils sont
sujets, et du traitement qui leur est propre.

Bonn, Ferdinand Rommerskirchen, (1762). 4to. (size of the leaves c. 210 x 170 mm (uncut)). (8), 192 pp. *Collation*: †⁴, A-Z⁴, Aa⁴. Title-page printed in red and black, 4 full-page engraved plates, numbered I-IV, typographical head-pieces. 19th-century mottled calf, spine with green morocco title label lettered in gold.

COMMENTARY:

Rare first edition of the abridged French translation/adaptation of Freiherr Von Sind's main work, his *Vollständiger Unterricht in den Wissenschaften eines Stallmeisters*, which was only published in German eight years later (see no. 266).

After the title (verso blank) follows the Preface by the author on pp. (3)-(6): '... J' ai rendu cet ouvrage très court ... Je suis allemand & j'ecris en françois'; the contents is on pp. (7)-(8), with the Errata at the bottom of p. (8). The text begins with an introduction (pp. 1-3). Part I is on horse training, with IX chapters (pp. 4-61) and fig. I with plans for training, followed by a 'Nouvelle méthode pour l'embouchure des chevaux' (III chapters, pp. 61-86, and figs. II-IV of mouth pieces and bits). Part II, 'Connoissance abregée des principales maladies des chevaux & du traitement qui leur est propre' with XXVII chapters, is on pp. 87-192.



No. 265, plate III

REFERENCES:

Mennessier II, pp. 513-514 ('Cette 1re ed. est très rare')



No. 265, plate IV

266

SIND, Johann Balthasar Freiherr von
Vollständiger Unterricht in den Wissenschaften eines
Stallmeisters.

Göttingen & Gotha, Johan Christian Dietrich, 1770. Folio (size of the leaves 355 x 220 mm). (18), 324, (4) pp. *Collation*: (*²), 2*², *², 2*²⁻¹, 3*², A-Z², Aa-Zz², A2a-Z2z², A3a-N3n² (last quire bound before quire A). With a double-page engraved frontispiece with the portrait of the author of horseback, an engraved vignette on title, a half-page portrait of the dedicatee, and 15 full-page plates (numbered I-VIII for part 1; and I-VII for part 4), all engraved by J.H. Meil, engraved head- and tail-pieces.

Modern half calf, gilt title on spine.

Provenance: Ownership stamp on title-page of the 'Tierärztliche Hochschule in Wien', with eagle and swastika.

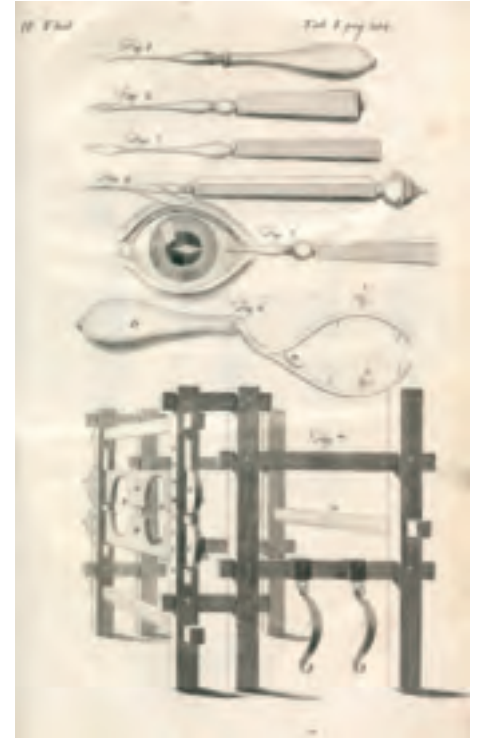
COMMENTARY:

First edition of the original German version of Freiherr Von Sind's main work on the horse in general, horsemanship and on horse medicine. Further editions followed in 1775 and 1785. The rare abridged French translation, *L'art du manège*, had been published already in 1762 in Bonn (see no. 265).

After the title (verso blank), the dedication to Maximilian Friedrich von Königsegg-Rothenfels (1708-1784), archbishop of Cologne (1761-1784) (pp. (3)-(6)), a preface by Albrecht von Haller, dated Bern, 10 February 1769 (pp. (7)-(8)), contents (pp. (9)-(14)), and a list of subscribers ('Verzeichniss der herrn Pränumeranten', pp. (15)-(17), (18) blank), follows the text on pp. 1-624, divided in 4 parts: (1) pp. 1-66: 'Unterricht für einen Stallmeister, im eigentlichen Verstande'; (2) pp. 67-178: 'Zergliederung des Pferdes'; (3) pp. 179-206: 'Medicinische Materie'; (4) pp. 207-324; the Errata (quire N3n) are bound between the Contents and List of subscribers in this copy. The VIII plates illustrating part 1 represent two portraits of a perfect horse (one with the parts of the horse's body numbered), a gantry to facilitate insemination of a mare, a plan for training horses, mouth pieces, bits and horseshoes; the VII plates illustrating part 4 represent medical instruments.

REFERENCES:

Mennessier II, p. 514; Monteilhet 251; Toole-Stott 2386; Wells 7004.



No. 266, part 4, plate I



No. 266, frontispiece and title-page



No. 266, part 1, plate I



No. 266, part 1, plate II

REI(T)ZENSTEIN, Wolf Ehrenfried von (& Johann Michael EBERLEIN (?))

Hardly anything is known of the life of Freiherr Wolf Ehrenfried von Reitzenstein (1712-1778), veterinarian, Geheimrat and equerry. On the title of his book *Der vollkommene Pferde-Kenner* (see no. 267) Reizenstein introduces himself as ‘Seiner Hochfürstl. Durchlaucht des regierenden Herrn Marggrafen zu Brandenburg-Onolzbach hochgetrauten Geheimen Rath und Obrist Stallmeister dann Ober- Amtmann zu Uffenheim und denen incorporierten Aemtern’. Johann August Vocke adds some minor facts in his *Geburts- und Todten Almanach Ansbachischer Gelehrten, Schriftsteller und Künstler* (Ansbach 1796). He describes Reizenstein as ‘Ansbachischer Rat, Obriststallmeister, Oberamtman zu Uffenheim, Ritter des königlich-Dänischen Ordens zu Danenberg und des Hochfürstlich-Brandenburgischen Roten Adler Ordens’.

Since 1811, however, there have been doubts about Von Reitzenstein’s authorship of *Der vollkommene Pferde-Kenner*, wenn Meusel suggested another candidate: ‘Als wahrer Verfasser dieses Werkes wird genannt, der verstorbene Kandidat des Predigeramtes Johann Michael Eberlein, vielleicht ist aber nur die Einkleidung von ihm’ (the late minister Johann Michael Eberlein is named as the real author, but perhaps only the outlines are his work). This could explain the unusual wording at the end of Reizenstein’s preface (p. 16): ‘Nachdem ich also dieses Werk bey seiner gründlichen Kürze so nützlich, vollständig und deutlich gefunden habe, daß es alle anderen übertrifft, habe ich auch keinen Anstand genommen, demselben meinen Namen vorsetzen zu lassen, und es auf solche Weise zum Druck zu befördern, daß es der großen Welt an den Tag gelegt werde’ (Since I have found this work (despite its brevity) to be more useful, complete and comprehensible than any other [in this field], I have had no hesitation to put my name to it and in this way to bring it to light, so that the whole world may profit from it). The work is sometimes listed under Eberlein’s name.

A second edition of the work was published in 1780, a third, edited by Carl Wilhelm Ammon, in 1805.

In his work Reizenstein addresses himself to noble horsemen and owners of stud farms and recommends an unusually practical commitment: ‘Ein Cavalier soll sich im Notfall sein Pferd so gut satteln können, als es immer ein Knecht können mag. Ja das Füttern, Putzen und was zur völligen Wartung des Pferdes gehöret, soll er wissen. Wo ihm dies nützlich sein könne, werden ihm die Erfahrung und allerhand Umstände zur Genüge weisen. Das ganze Reit-Zeuch und Geschirr, wie es dem Pferd angethan wird, soll er sich alles zeigen lassen; dann da man oft allerhand Knechte bekommt, unter welchen einer nicht so geschickt damit umzugehen weiß, als der ander, so ist es manchmal nöthig, daß man sie selbst anweise, um sich darinnen zu versichern. Das kan ihm aber ein Knecht oder ein Kutscher leichter erklären, als die deutlichsten Kupfer und Beschreibungen. In Büchern müssen nur solche Dinge enthalten seyn, welche leichter durch das Lesen als eine langsame Erfahrung bekannt werden können, fährt er fort ... Wie auch solche Dinge, welche andere als ein großes Geheimnis bey sich behalten würden, wenn man sie nicht durch Bücher offenbaret fände. Und da ist als etwas besonders anzumerken, daß man bey nahe mit keiner Wissenschaft so Geheimnisvoll ist, als mit dieser, welche die Pferde betrifft’ (A gentleman should, if necessary, be able to saddle a horse just as well as one of his stable-hands. Indeed, he should know everything about the feeding, cleaning and general care of horses. His experience and various circumstances will prove this knowledge to be extremely useful. He should have somebody show him every detail of his horse’s equipment and how it is to be deployed. It is quite common that a gentleman is allocated servants, who do not actually know how to do these things properly. It is therefore sometimes necessary to give them proper instructions oneself, in order to make sure that everything is done as it should be. [It is best to get this sort of information] directly from a stable-hand or coachman, who can explain them a lot better than any book or engraving. Books should contain only those items which are more easily conveyed through reading than experience. The same applies to those pieces of information which some try to keep ludicrously secret. These too should be made public in books. And we have to state here especially, that there appear to be more such secrets kept where horses are concerned, than in any other branch of knowledge).

There are two remarkable new things in this book. In the first place there is a curious bibliography of works on horsemanship written by his predecessors, listed on five pages, together with the classical works on the subject, in a more or less chronological order, beginning with Plinius' *Historia Naturalis*, and containing among others the works of Ruellius, Fiasche, Martin Böhme, Winter von Adlersflügel, Mang Seutter, Frederico Grisone, Pluvinel, William Cavendish, Pasquale Caracciolo, Georg Engelhard Löhneysen, Baron Eisenberg, etc.

What is also extraordinary about this work is the 'Anhang' or Appendix of 36 pages containing a separate system of words for numbers in Hebrew, both in square Hebrew characters, and spelled out, a Hebrew-German glossary designed to help the horse buyer understand the jargon – or 'secret language' – used by horse traders. The trade in livestock in central Europe was a predominantly Jewish occupation. Since Yiddish could be easily understood by German speakers, Jewish traders developed a secret trade jargon heavily laced with Hebrew. The glossary lists over 1500 words from this jargon, as well as from Hebrew and Yiddish, with German translations. There is also a series of five hypothetical dialogues between Jewish horse traders.



No. 267, frontispiece and title-page

267

REITZENSTEIN, Wolf Ehrenfried von

Der vollkommene Pferde-Kenner, welcher nicht nur alle Schönheiten, Fehler und verschiedene Landes-Arten der Pferde zu erkennen giebt, sondern auch anweist, wie man mit dem Pferd von seinem Ursprung an umgehen muss; wie es zum Reiten und Fahren anzugewöhnen ist; wie Sattel, Zäumung und Beschläg beschaffen senn muss; wie alle Krankheiten zu erkennen und mit denen bewährtesten Mitteln zu heilen sind; ...

Uffenheim, Joh. Simon Meyer, 1764. 2 parts in one vol. 4to. (size of the leaves 210 x 165). (24), 176, (16); 176, (50) pp. *Collation:*) (-3)⁴, A-Z⁴, Aa⁴, A-Z⁴, Aa⁴, a-d⁴, e². With engraved frontispiece of the Residenzschloss (castle) at Ansbach by A. Hoffer after A.D. Steingruber, and 28 full-page engraved plates mounted on 28 blank leaves, numbered I-XXVII, and one for part 2, woodcut head- and tail-pieces. Plate I an ideal horse, with his mouth open; plates II-VIII: horse breeds with headings written by hand: a farmer's horse, an English horse, a horse from Naples, a Spanish, Turkish, and an Arab horse, and a horse without a heading; IX-XII: equestrians in various positions; XIII-XV: details and a full depiction of an instrument 'wider das Koppen' (against gaging; description on pp. 85-100, which text was also separately published in 8vo in 1764 by Reitzensten); XVI: a device for holding the horsetail high (after an operation: 'englisiren' of the tail; description on pp. 115-117); XVII-XVIII: saddles; XIX-XXV: bits and mouth-pieces; XXVII: horseshoes.

Contemporary half vellum, title written on spine.

Provenance: With ownership entry on recto of frontispiece: 'Caspar & Friedrich Müller 18xx; Friedrich & Alois Müller 1867'.

COMMENTARY:

Rare first edition of this original and curious work on horsemanship.

After the frontispiece (recto blank), title-page (verso blank), dedication by the 'Verleger' to (Christian Friedrich) Karl Alexander Margrave of Brandenburg-Onolzbach (= Ansbach) (1736-1808; pp. (3)-(8)), the preface by Reitzenstein (pp. (9)-(16)), the curious bibliography of books on horsemanship (pp. (17)-(20)), and the contents (pp. (21)-(24)), follows the first part 'Von der Kenntnis der Pferde und ihrem Gebrauch' on pp. 1-176 with chapters on horses in general, on what one has to know when buying horses, on training and dressage, saddles, various bits and mouth-pieces, and horseshoeing; with an index on the next 16 pp. The second part on horse medicine 'welcher in sich halt wie man alle Krankheiten an denen Pferden erkennen und mit denen bewährtesten Mitteln heilen soll (half-title dated 1764) is on pp. 1-176, with the index on the next 12 pp. The 'Anweisung die nach Apothekerkunst geschriebene Recepte zu verstehen': a key for reading and understanding prescriptions, is on the following 2 pp. The work ends with the remarkable 'Anhang, woraus diejenigen Redens-arten können erlernt werden, deren sich die Juden in ihrem Umgang gegen einander und sonderlich auf Ross-Märkten bedienen': Jüdisches Alphabet und Zahlen (pp. (15-17), Alphabetisches Verzeichnis derer von denen Juden sonderlich auf Ross-Märkten gebräuchten hebraischen Wörter und Redens-arten (pp. (18)-(42)), and the text of five dialogues between two Jews on pp. (42)-(50).

Bound between pp. 94 and 95 of part 2 ('Vierter Abschnitt: Von den Gebrechen des vordern Theils der Pferde') is a pamphlet of 4

pp.: *Warnung an das Landvolk, wegen den Gefahren der Milz-Sucht, und andern hitzigen Krankheiten, welche sich hin und wieder zeigen* (Zürich, 1775), the text, signed by the 'Präsident und Sanität-Räthe der Stadt Zürich, is dated 25 Heumonat, 1768.

On the copy's 25 fly-leaves and one unbound leaf are contemporary annotations in manuscript describing some diseases of the horse (unbound leaf and first fly-leaf at the end) and the sheep (fly-leaf 8r-95 at the end).

REFERENCES:

Lipperheide 2929 (ed. 1780); KvK mentions at least 6 copies.



No. 267, plate XII

ANONYMOUS – Kurze Methode

268

KURZE Methode, wie ein Pferd leicht zu dressiren. Wordurch deutlich gezeiget wirb, was vo reine Ordnung mit denen Schulen zu halten sey, vornemlich aber, wie vor allen, ehe man weiter schreitet, anfänglich dem Pferd die nöthige Lectiones im Stalle beygebracht, und darmit halbe Kosten, Zeit und Mühe erspart werden könnten.

Schwabach, Johann Jacob Enderes, 1766. 8vo. (size of the leaves 172 x 107 mm). 32 pp. Collation: A-B⁸. Typographical head- and tail-piece and first initial.
Modern brown cloth.

COMMENTARY:

Rare first and only edition of this short treatise on horse training and dressage by an anonymous German nobleman and horse lover, probably from the area of Schwabach. It is stated in the 'Vorbericht' (pp. 3-4) that the small volume was written by 'einem der Reitkunst erfahrenen vornehmen Cavalier, welcher auf seinem Rittergut das meiste Vergnügen darinnen gesucht, ohne besondere Kosten und Weitläufigkeiten, dessen eigene Pferde selbst abzurichten und zu dressir ...?.'

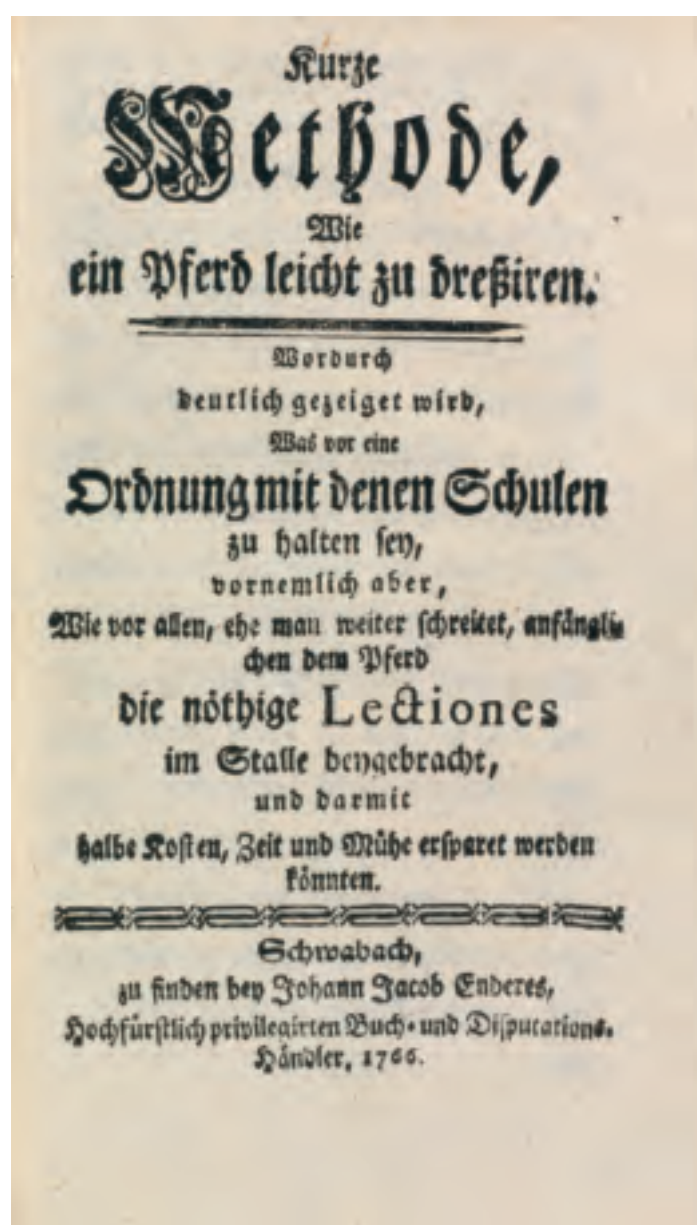
In 27 short chapters (pp. 5-28) the author gives a practical outline for training one's own horses, including definitions of 'Courbettes', 'Ballotades', 'Croupades', 'Redoppiren', 'Caprioles', etc. The author recommends beginning the training already in the stable in order to save much time and money. A stock-list of the Enderesische Buchhandlung follows on pp. 29-32.

REFERENCES:

VD18, 10364595.

BOUND WITH:

(1) BOUWINGHAUSEN von Wallmerode, Franz Maximilian Friedrich, *Praktische Abhandlung von dem Unterschied zwischen der Druse und Strengel der Pferde* (Stuttgart 1776). See no. 269.



No. 268, title-page

BOUWINGHAUSEN von WALLMERODE, Franz Maximilian Friedrich

The horse physician and author Franz Maximilian Friedrich Bouwinghausen von Wallmerode was born in 1753 into a noble family originally from Heilbronn, but which had long ago settled in the Duchy of Württemberg. One of his ancestors, Benjamin Bouwinghausen von Wallmerode (1571-1635), had already served the Dukes of Württemberg and many family members followed in his footsteps. As late as the early 19th century a Freiherr Bouwinghausen von Wallmerode was 'Generalmajor des herzoglichen Husarenregiments in Stuttgart'.

From 1772 until 1774 Bouwinghausen was a pupil of the famous horse physician Johann Christian Polycarp Erxleben (1744-1777) at the University of Göttingen, where he also followed a course with the riding master J.H. Ayer (1731-1817).

At the same time he was 'Herzoglich-württembergischer Stallmeister und Kammerjunker' and in 1780 he was also appointed 'Assessor der herzoglichen Sanitätsdeputation'. In 1792 he became a 'Württembergischer Kammerherr' and from 1795 onwards he was 'Land-Oberstallmeister', 'Oberst', and 'General-Adjutant'. In 1783 Bouwinghausen retired, first to Kempten and in 1784 to Nördlingen, where he spent the rest of his life. The year of his death is unknown.

His first publication was the *Praktische Abhandlung von dem Unterschied zwischen Druse und Strengel der Pferde, eine handfeste Anleitung zur Diagnose und Heilung dieser beiden Atemwegserkrankungen der Tiere* (Stuttgart 1776; see no. 269). A second edition was added to E.C.M. Scheibeler's *Sammlung merkwürdiger Abhandlungen über Thierkrankheiten* (1795). In the preface Bouwinghausen states that his book is intended for the average horse owner, not for the professional horse physician. After a survey of the previously published commentaries, including the 'secret remedy' of Baron von Sind and the publications of Wolf Ehrenfried von Reitzenstein – which he rejects –, he reviews the opinions of foreign authors, including Cesare Fiaschis, and elucidates the ideas of his teacher J.C. Erxleben in Göttingen before giving his own detailed analysis of the following diseases: strangles ('Druse'; Dutch: 'Droes') – originating from impurity of the four liquids of the body – and the affection of the bronchi ('Strengel') – caused by suppressed evaporation. Bouwinghausen is firmly opposed to blood letting, the panacea of the old physicians, and instead recommends various mixtures of herbs and above all empathic treatment and nursing.

Also in his second work, *Anweisung die Pferde besser und nützlicher als bisher zu beschlagen, nebst den Krankheiten des Hufs, und der Art, solche zu heilen, zum Gebrauch der gemeinen Schmide* (Stuttgart 1780; see no. 270), Bouwinghausen kept to his own well-tryed expedients and addressed himself to the average blacksmith for whom the learned treatises on the subject are far too complicated. A better method for horse shoeing is much needed, he says, because the current methods are often disastrous for the horse's hoofs: 'und ich sage nicht zu viel, wenn ich behaupte, daß unter 100 gefundene Hufen gewiß 71 durch die Schuld der Schmide fehlerhaft und krank gemacht werden'. Bouwinghausen discusses the history of horse shoeing, and adds a useful description of the horse hoof, rasping, various forms and defects of the horse shoe and their treatment and nursing, illustrated with many figures on 5 folding plates. A second edition appeared in 1781, also in Stuttgart but now with the publisher Mezler.

In the years 1792 to 1803 Bouwinghausen published, in addition to a few minor treatises on veterinarian medicine, a very successful *Taschenkalender für Pferdeliebhaber*, an annual horse almanac for horsemen, riders and horse lovers after the British model (see the *Taschenbuch* for the year 1801: no. 271). The small volumes were first published in Stuttgart, and Tübingen from 1793 until 1802.

LITERATURE:

E. von Ziegesar, *Tagebuch des Herzoglich-Württembergischen Generaladjutanten Freiherrn Bouwinghausen von Wallmerode über die 'Land-Reisen' des Herzogs Karl Eugen von Württemberg 1767-1773* (Stuttgart 1911); – M. Lanckoronska & A. Rümman, *Geschichte der deutschen Taschenbücher und Almanache aus der klassisch-romantischen Zeit* (Munich 1954).

269

BOUWINGHAUSEN von WALLMEROE, Franz Maximilian Friedrich
Praktische Abhandlung von dem Unterschied zwischen der Druse und Strengel der Pferde.

Stuttgart, Johann Philip Erhard, 1776. 8vo. (size of the leaves 172 x 107 mm). 70, (2, last blank) pp. *Collation*: A-D⁸, E⁴. Woodcut head- and tail-piece.

Modern brown cloth.

COMMENTARY:

First edition of this treatise on strangles ('Druse') and an early stage of this disease, affection of the bronchi ('Strengel'), a very common disease of horses.

Ever since man first relied on horses for work and recreation, strangles has been a source of frustration. It is a disease affecting horses of all ages and types. Strangles is a highly contagious and serious infection of horses and other equines caused by the *Streptococcus equi* bacterium. The disease is characterized by severe inflammation of the mucosa of the head and throat, with extensive swelling and often rupture of the lymph nodes, which produces large amounts of thick, creamy pus.

After the title-page (verso blank), follow the 'Vorrede' (pp. 3-6), the 'Einleitung' (pp. 7-9), and the text, divided into two parts: (1) 'Von der Druse' (French: 'gourme', Dutch: 'droes') (pp. 10-42); (2) 'Von der Strengel' (French: morfundure, toux) (pp. 43-70).

REFERENCES:

Wells 7455.

BOUND WITH:

[ANONYMOUS] *Kurze Methode, wie ein Pferd leicht zu dressiren* (Schwabach, Johann Jacob Enderes, 1766). See no. 268.



No. 269, title-page

270

BOUWINGHAUSEN von WALLMERODE, Franz Maximilian Friedrich

Anweisung die Pferde besser und nützlicher, als bisher, zu beschlagen, nebst den Krankheiten des Hufs, und der Art, solche zu heilen, zum Gebrauch der gemeinen Schmie.

Stuttgart, Johann Philip Erhard, 1780. 8vo. (size of the leaves 173 x 100 mm). (20), 322, (8) pp. *Collation:*)(8, A-U8, X4+,)(4. With 5 folding engraved plates with 45 figures of hoofs, horseshoes, nails, utensils of the farrier and a scaffolding for positioning lacing the horse when being shod, all by Kletschmer.

Contemporary half calf, spine with title-label lettered in gold, marbled sides and endpapers, blue marbled edges.

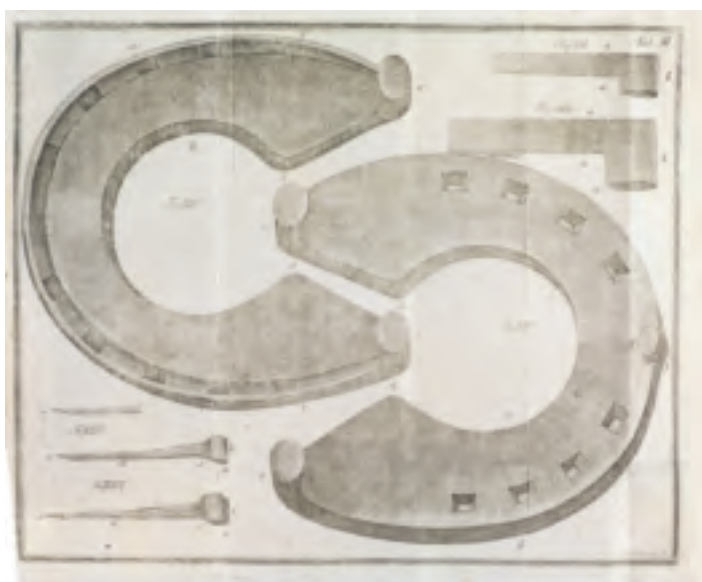
Provenance: With the armorial ex-libris of Freiherr von Malsen-Ponickau (probably from the collection of Johann Erasmus Freiherr Von Malsen-Ponickau (1895-1956), SS Brigadeführer, who was later police president of Posen), and an armorial stamp on the title-page.

COMMENTARY:

First edition of Bouwinghausen's treatise on horseshoeing and farriery. The preliminaries contain the title-page (verso blank), contents (pp. (3)-(4)), description of the 5 plates (pp. (5)-(16)), and the preface (pp. (17)-(20)). The text is divided into 5 parts: (1) 'Geschichte des Beschlägs ...' (pp. 1-10); (2) Die Zergliederungskunst des Hufs ...' (pp. 10-52); (3) 'Die bisher gewöhnliche Art des Beschlägs' (pp. 52-61); (4) 'Bessere und nützlichere Art des Beschlägs' (pp. 62-165); and (5) 'Von den Fehlern und Krankheiten des Hufs, und der Art, solche zu heilen' (pp. 165-313), followed by 'Recepten zur Heilung der Hufkrankheiten' (pp. 313-322), and a list of subscribers on 8 unnumbered pages.

REFERENCES:

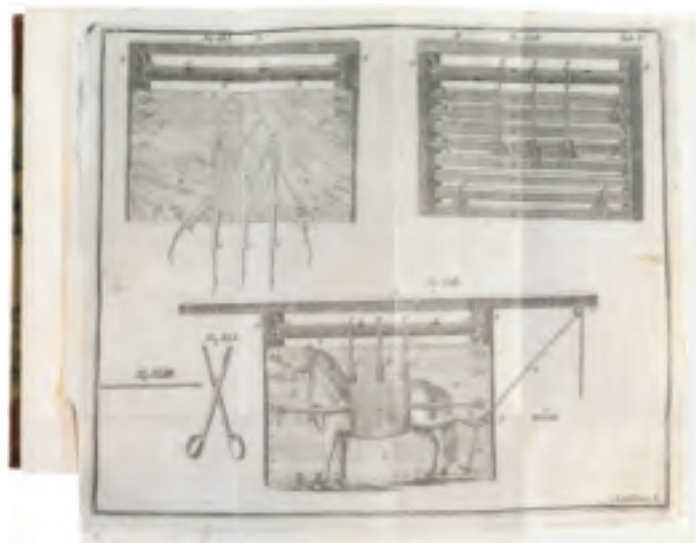
Huth 48; Wells 7457.



No. 270, plate III



No. 270, title-page



No. 270, plate V

271

BOUWINGHAUSEN von WALLMERODE, Franz Maximilian Friedrich (ed.)

Taschenbuch auf das Jahr 1801, für Pferdeliebhaber, Reiter, Pferdezüchter, Pferdeärzte und Vorgesetzte großer Marställe. Herausgegeben von F. M. F. Freiherrn Bouwinghausen von Wallmerode.

Tübingen, J. G. Cotta (1800). 16mo. (size of the leaves 113 x 75 mm). (16), 17-86, (16), 96 pp. *Collation*: [A]⁸, B-D⁸, E⁴⁺¹, F⁸, [G]⁸, a-f⁸. With 14 stipple engraved plates: frontispiece signed by 'd'Argent', 12 full-page plates for the 12 months and one folding plate. Original publisher's thin boards covered with paper printed with ornamental borders (also on spine) and a horse with attendant in a classical setting, white in a black roundel on both sides.

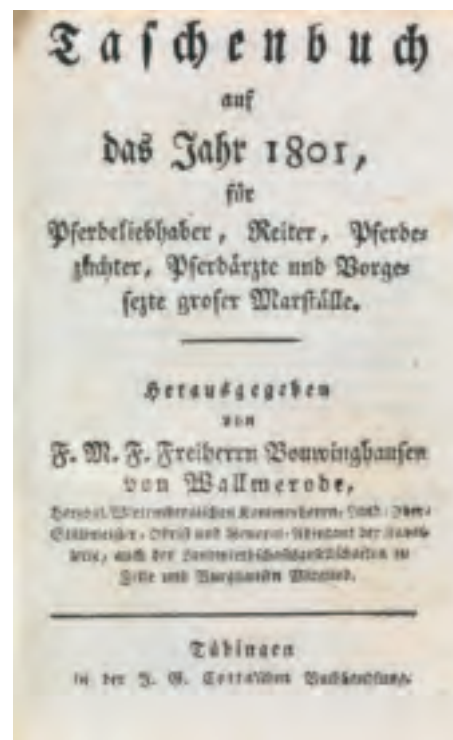
COMMENTARY:

The well-known but rare yearly horse almanac ('Taschenbuch') for horsemen, riders and horse lovers for the year 1801. The first Taschenbuch edited by Bouwinghausen was published by Cotta in 1791 for the year 1792; the last one in 1801 for 1802.

The almanac opens with a frontispiece showing a Paris couple sitting in a light two-wheeled horse-drawn tilbury on the way to Tivoli ('einen Pariser nouveau riche ... wie er mit seiner bonne amie in einem Carrix, eine Art leichtem Fuhrwerck, nach dem Belustungsort Tivoli fährt'). After the title-page (verso blank) follows the content (pp. (3)-(4)). The Calendar, part 1, is on pp. (5)-(16), each month facing a plate with harnessed horses in medieval style, cavaliers on horseback, English jockeys at the 'Wettrennen zu Bedford', famous English 'Renn Pferde': Pangloss, Bandy and Boxer, a young horse, a mare with foal, and a skeleton of a horse.

Part 2 with the description of the plates is on pp. 17-24, followed by the folding plate showing a horse race at Tivoli, 'Biographie' with an 'in memoriam' for 'Fürst Von Kaunitz-Rittberg' (pp. 25-28), and various chapters on 'Pferdekenntniss und Wartung' (pp. 29-36), 'Pferdezucht' (pp. 36-40), 'Pferdarzneykunst' (pp. 41-45), 'Reitkunst' (pp. 45-56), 'Fuhrwerken und Equipagen' (pp. 56-59), 'Allerley von Pferden' (pp. 60-68), and a note on the latest works on horsemanship (pp. 69-70). The 'Register der Pferde- und Viehmärkte in Deutschland' is on pp. 71-86.

Part 3 includes a chronological list from the year 1768 to 1797 of the Emperors and Kings of Europe on 17 unnumbered pages, and a list of the 'important persons' then living, divided into 'die weltlichen Fürsten' (pp. 1-88), 'die geistlichen Staaten' (pp. 89-94), and 'Einige Freistaaten' (Holland and France; pp. 95-96).



No. 271, title-page

REFERENCES:

Wells 7457.



No. 271, frontispiece



No. 271, the folding plate



PRIZELIUS, Johann Gottfried

Johann Gottfried Prizelius (1736-1784) was a German count's equerry, stable master and horseman who worked in the service of a Count. The son of a wealthy merchant, he was well educated, first privately and then at the University of his native town of Göttingen where he matriculated as a student of Law and Mathematics. After having completed his service in the military he returned to Göttingen in 1763 to study horse medicine and horse breeding.

In 1765 he became 'Oberbereiter' of the Academy in Göttingen, Three years later he was appointed 'Gräfllich Lippischer Hauptmann und Stallmeister' in Detmold and was connected with the famous Senner stud farm in Lippe. Prizelius published a description of this stud farm in 1771: *Beschreibung des so bekanten Senner Gestütes in der Grafschaft Lippe* (Lemgo 1771).

Some years later Prizelius moved to Stadthagen/Bückeburg where he wrote his most important works: *Der Bereiter* (Braunschweig 1774), *Handbuch der Pferdewissenschaft* (1775), and his *Vollständige Pferdewissenschaft* (1777), an important work on horses, horse breeding, stud farms, bridling, saddles, harness, horse training (see no. 272).

In that same year, 1777, he also wrote a curious manual for horse riding for ladies: *Etwas über die Liebhaberinnen der Reiterey* (1777).

In the 1780s Prizelius became equerry at the court of Sachsen-Weimar and director of the stud farm at Allstedt. At the end of his career he moved to Russia to become a stable master, and his final appointments were respectively as a horse physician in Warsaw, and director of the stud farm of Fürst Czartoriski in Corzek (Wolhynia) respectively. He died in Polnisch-Neustadt on 5 October 1784.

Johann Gottfried Prizelius and his contemporaries laid the foundation for an enlightened and differentiated approach to horse keeping and a new scientifically based manner of handling and treating with horses, thoughts which underpinned the movement for of animal (horse) protection, and which have remained very much the same until the present day (Wagner).

LITERATUR:

Katalyn Wagner, *Der Tierschutzgedanke und das Bild des Pferdes bei Johann Gottlieb Prizelius (1736-1784) und seinen Zeitgenossen* (Hannover 2004).



No. 272, plate IV



No. 272, plate XXXIV

Prizelius, Johann Gottfried
Vollständige Pferdewissenschaft.

Leipzig, Heirs of Weidmann & Reich, 1777. 4to. 2 parts in one (size of the leaves 245 x 215 mm). XXXII, 606, (18) pp. *Collation:* a-d⁴, A-Z⁴, Aa-Zz⁴, A2a-Z2a⁴, A3a-I3i⁴. With a vignette with the portrait of the author in a roundel on the title-page, and 51 engraved plates, 49 of which are double-page and 2 folding (one, plate VIII, signed by A.A. Beck), bound at the end.

Contemporary half calf, gilt spine with red morocco title label lettered in gold, marbled sides.

COMMENTARY:

First, and, except for a modern reprint (Nabu Press, 2011), only edition of this important German work on horses, horse breeding, impregnating mares, stud farms, (part 2:) bridling, saddles, harness, carriages, and horse training.

After the title-page, preface (pp. III-XXII), a very important and curious bibliography of horse literature containing 178 titles of manuals on horsemanship (pp. XXIII-XXVIII), a list of subscribers (pp. XXIX-XXXI), and the contents (p. XXXII), the text follows on pp. 1-606. The 14 chapters, divided into two parts, have the following titles: Part 1 (pp. 1-381), Chapter I: Von dem Leiste, dem Haar, und den Eigenschaften eines guten Pferdes, und dessen einzelnen Theilen (pp. 1-57); II: Von den Fehlern und Mängeln, welche sich oft an einem Pferde finden (pp. 57-105); III: Von dem Alter eines Pferdes (pp. 105-118); IV: Von den erforderlichen Eigenschaften eines Beschelers (pp. 118-146); V: Von den erforderlichen Eigenschaften einer zur Zucht bestimmten Stute (pp. 147-160); VI: Vom Beschelen (pp. 160-186); VII: Von den zu einem Gestüte nöthigen Gebäuden (pp. 187-200); VIII: Von der Unterhaltung und Nahrung der zu einem Gestüte gehörigen Thiere (pp. 200-227); IX: Von der Wartung eines Gestütes, und den Pflichten, welche den dem Gestüte vorgesetzten Leuten obliegen (pp. 227-255); X: Vom Landgestüte (pp. 255-283); XI: Von der Einrichtung eines Marstalls, und von den Verrichtungen eines jeden in diesem angesetzten Gebieten (pp. 284-318); Part II (pp. 319-606); Chapter XII: Vom Beschlage, Zäumung, Sattelzeuge, Geschirre, und Wagen (pp. 321-402); XIII: Von der Abrichtung eines Pferdes (402-593); and XIV: Von der Abrichtung eines Zugpferdes (593-606). The 'Register' is on pp. (1)-(17), a note for the binder on p. (18).

The 49 double-page (c.210 x c.260 mm) and 2 folding plates (plates VI: 215 x 465, and plate VIII: 315 x 210 mm) plates illustrate a hoof and teeth (I), portraits of various horses (II-IV), plans for stables with details and utensils (V-X), bits, mouth-pieces, harness, saddles, etc. (XI-XXI), various parts of carriages (XXII-XXV), positions of the horse and the rider during training (XXVI-XXXI, XXXIV-XXXVI, XXXVIII-XLII, XLIV-XLVI), plans for horse training (XXXII, XXXVII, XLIII, XLVIII-XLIX), devices for horse training and dressage (XLVII), musical scores (a Menuet, Gigue and Polonaise, used with horse training; L), and a chariot to teach a young horse to draw a carriage (LI).

REFERENCES:

Nissen 3246; Toole-Stott 2245; Huth 48; Lipperheide 2928.



No. 272, title-page

No. 272, plate L

PFORR Johann Georg

Johann Georg Pforr (1745-1798) was born in Ulsen near Sontra in Niederhessen and already at an early age showed a talent for painting, especially horses and other animals. Financial difficulties forced him, however, forced him to work in the mines. One of his bosses who recognized his talent took the young Pforr with him on a journey to Scotland. The Hessian Minister Jakob Sigismund Freiherr Waitz von Eschen (1698-1778) succeeded in obtaining a post for Pforr as a painter at the porcelain factory in Cassel, but after a couple of years he returned to his parents to take up a position as a servant and a horse rider at a manor house, until in 1777 the Academy for painting in Cassel opened its doors. At the age of 32 Pforr found his real vocation, and he became a member of the Academy already one year later. In 1784 Pforr moved to Frankfurt a/M where he developed his talents as a painter and engraver, mainly of horses. It was in Frankfurt that he was dubbed 'Der deutsche Wouwerman' (the German Wouwerman: after the famous Dutch horse painter and painter of hunting and battle scenes Philips Wouwerman (1619-1668)). In 1798 Pforr died from a lung disease, caught during the time he worked as a miner.

In Frankfurt he engraved the suite of 16 plates which were meant as illustrations to Ludwig Hünersdorf's *Anleitung zu der natürlichsten und leichtesten Art Pferde abzurichten: für Liebhaber des Reitens aus dem Militär- und Civilstand; nebst einem Anhang, wie diese Anleitung auf die Abrichtung des Cavaleriepferdes und den gemeinen Reiter anzuwenden ist* (Marburg 1790). They were published separately in Frankfurt in 1792 (see no. 273).

Ludwig Hünersdorf (1748-1813) was regiment equerry with the Hessian Garde du Corps around the turn of the century. Later he became 'grand écuyer' to the Prince Elector of Hessen, still later to the King of Württemberg, who knighted him in recognition of his equestrian merits. Hünersdorf had a strong personality who dismissed purely decorative and leisurely equestrian art. The Age of Enlightenment and the French Revolution had gotten rid of the old values. Pforr still resorted to La Guérinière (see nos. 285-292) whose teachings he held in high esteem – he taught the young Garde du Corps riders the feeling of rhythm and harmony on horses who are performing the piaffe and the levade between the pillars. He distinguished clearly between the means and the end. His goal was to create a practical cross-country and soldier's horse. As the ideal for the average rider Hünersdorf envisioned the campaign horse, i.e. a horse capable of performing the equivalent of a modern 3rd level test after a minimum of two years of training. His 'Instruction for the most natural and best way of training horses' was reprinted for the sixth time fifty years later. This sixth edition was published by the equestrian author Christian Ehrenfried Seyferd von Tennecker, who called the book 'the first classical work that we have on this subject'. It is noteworthy that the renowned French circus rider Baptiste Loiret wrote critical comments for this reprint of the 'Instruction' summarizing his opinion of the book with the words: 'Hünersdorf's work is to the horseman what the bible is to the theologian'. Another authority called it 'the first useful German riding instruction' (Waldemar Seunig on Ludwig Hünersdorf in his book *Meister der Reitkunst und ihre Wege* (Heidenheim 1960).



No. 273, plate 1



No. 273, plate 2

273

PFORR, Johann Georg

**XVI illuminirte Kupfer zu Herrn Hunersdorf's Anleitung
Campagne Pferde abzurichten. Seiner Hochfürstlichen
Durchlaucht Wilhelm IX Landgrafen zu Hessen, Fursten zu
Herschfeld ... unterthänigst gewiedmet.**

Frankfurt a/M, 1792. Folio oblong (size of the leaves 241 x 350 mm). With engraved title-page and 16 engraved numbered plates (c.205 x 250 mm) by Johann Georg Pfforr, expertly coloured by a contemporary hand.

Later half vellum.

COMMENTARY:

First and only edition of this suite of 16 beautifully hand-coloured plates intended to illustrate and accompany Ludwig Hünersdorf's *Anleitung zu der natürlichsten und leichtesten Art Pferde abzurichten* (Marburg 1790).

Each of the 16 numbered plates has a caption referring to the page in Hünersdorf's book: Plate 1: 'Natürlicher Schritt' (pag. 23); 2: 'Land Schritt' (pag. 42); 3: 'Natürlicher Trab' (pag. 44); 4: 'Ausgedehnter Trab' (pag. 50); 5: 'Abgekürzter Trab' (pag. 54); 6: 'Ausfallen auf dem Cirkel' (pag. 79); 7: 'Richtiger Trab im Cirkel' (pag. 87); 8: 'In der Hand zurück treten' (pag. 113); 9: 'Von der Hand zurück kriechen' (pag. 117); 10: 'Schulter herein rechts' (pag. 218); 11: 'Unrichtige Arbeit in Schulter-herlein lincks' (pag. 238); 12: 'Travers lincks' (pag. 254); 13: 'Natürlicher Galop' (pag. 350); 14: 'Kurtzer Galop rechts' (pag. 358); 15: 'Gestreckter Galop rechts' (pag. 386); and 16: 'Carriere' (pag. 392). Five of the plates with a horse rider in a landscape (two riders are peasants, the others officers), eleven in an indoor riding school.

REFERENCES:

Wells 5757; Andresen II, 290; Benezit 8, pp. 278-9; Nagler XII, 371; Thieme/Becker XXVI, 537; cf. Huth, p. 57.



No. 273, engraved title-page



No. 273, plate 10



No. 273, plate 14

GIBSON, William

Gibson, William (1680?-1750) was presumably trained as a surgeon. He first appeared in the army lists in 1714, although by his own account he had already served in the army in the war that had just ended. In 1714 he was with Colonel Tyrell's Regiment of Foot and later he served with the 16th Dragoons under Colonel Charles Churchill. As he was discharged shortly before 1720, the three books he published in 1720 and 1721 must have been planned and prepared some time before in readiness for his return to civilian life. They were *The farrier's new guide* (1720), on diseases, containing a sensibly abridged version of Snape, *The farrier's dispensatory* (1721), a useful and innovative companion to the first book, being a pharmacopoeia describing drugs and their preparation, and *The true method of dieting horses* (1721). In his preface to the *True method of dieting horses*, which was dedicated to Churchill, then Governor of Chelsea Hospital, Gibson wrote that he first took up the study of farriery as a result of Churchill's concern over the loss of horses sustained by his regiment. On retirement from the army Gibson established a business in Duke Street, Grosvenor Square, from where he looked after the horses of the Horse Grenadiers and the Guards as well as those of fashionable gentlemen. He was responsible for the Guards and Grenadier horses by 1732 (he describes the influenza epidemic in that year) and he may have had them in his care from the point that he established his practice. After thirty years of independent practice he published *A new treatise on the diseases of horses* (1751). Drawing on long experience and full of practical common sense, this was a marked improvement on his earlier work and laid the foundations for a more precise knowledge of these diseases (see no. 274). Gibson died on 5 October 1750, four days after having dated the preface to his book. A second edition was published in 8vo in 2 vols. in 1754; a third in Dublin, also in 8vo in 2 vols. in 1755, '... To which are added observations and discoveries made upon horses by the sieur La Fosse ...'. The book was also published under another title: *Short practical method of cure for horses* (Dublin 1757) by his son, who was his assistant and took over the practice after his father's death in 1750. A translation into German by Johann Georg Christoph Koch was published in Göttingen in 1780 under the title *Abhandlung von den Krankheiten der Pferde*.



No. 274, VII



No. 274, plate XII



No. 274, plate XXIX

274

GIBSON, William

A new treatise on the diseases of horses: wherein what is necessary to the knowledge of a horse, the cure of his diseases, and other matters relating to that subject, are fully discussed, in a plain and easy manner, from many years practice and experience; with the cheapest and most efficacious remedies. Illustrated with thirty-two copper-plates.

London, for A. Millar, 1751. 4to. (size of then leaves 283 x 223 mm). (12), 464, (12) pp. *Collation*: A⁴, a², B-Z⁴, Aa-Zz⁴, A2a-O2o⁴, P2p². With an engraved frontispiece of a perfect stallion and 31 numbered engraved plates, c.110-180 x 100-110 mm.

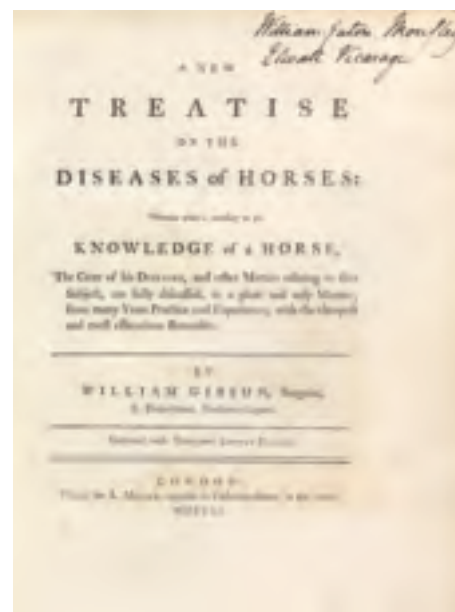
Contemporary mottled calf, richly gilt ornamental border along the edges of both sides with circular central richly gilt black leather inlay, spine gilt in compartments with black title label lettered in gold, marbled endpapers (binder's label of Broadbere, Hanover buildings, Southampton; re-backed).

Provenance: With ownership entry on the title-page of William Eaton Mousley (d. 1853), a prominent solicitor in the town of Derby. He was a magistrate and alderman, and owned a substantial amount of local property. He was Mayor of Derby from 1845-47; another, illegible, entry at the top of the preface; and with three ex-libris of: (1) Daniel Parker Coke, (1745-1825), an English barrister and member of parliament belonging to an old Derbyshire family; (2) W. Frank Perkins, and (3) F. Russell Perkins pasted to the front endpapers.

COMMENTARY:

First edition of this useful veterinarian work on the diseases of horses and their treatment.

After the frontispiece and the title-page (both versos blank), the preface, dated Duke Street, 1 October 1750, follows on pp. (3)-(8). The contents are on pp. (9)-(12). The text is divided into three parts: Part 1: 'Containing the necessary things for the knowledge of a horse', with chapters on the names of the external parts, the marks whereby to know the age of a horse, the faults and defects and the shape and make of a horse (pp. 1-30); Part 2: 'On the anatomy of a horse with some preliminaries to the anatomy necessary to the knowledge of his diseases, and with chapters on the bones, the muscles, the hair, various parts, the blood vessels, the lymphatic vessels, the glands, the brain and nerves, the eye, and the ear (pp. 31-90). Two short accounts follow 'being a proper preliminary or introduction to the third part': (a) 'A discourse of feeding and exercise with the right method of administering medicines to horses' (pp. 91-126); (b) 'A general method of purging horses' (pp. 127-141). Part 3 gives an account 'Of the diseases of horses and their cure', with chapters on the diseases of the head, the eye, of fevers, of horses colds, the stomach, the lower belly, the bladder, kidneys and urinary passages, the blood, of tumors, wounds, and ulcers, of lameness, and on the diseases of the foot (pp. 142-442). The explanations of the 31 plates are on pp. 443-464, and the Index on the last 12 unnumbered pages.



No. 274, title-page



No. 274, frontispiece

REFERENCES:

ESTC T94737; Smith II, 11; Huth 34; Podeschi 51.

STUBBS, George

George Stubbs (1724-1805) is the greatest horse painter in British art and arguably one of the best in the entire history of art. But he was not always regarded as a great artist. In his own day he was regarded as a mere painter of horses, a second-rate subject in the eyes of the art establishment. Equestrian art, part of the genre of 'sporting art', was looked down upon by the critics and connoisseurs, probably due to its rural patronage. As it was the hunting, shooting and racing gentry who were Stubbs' greatest patrons, he tended to be ignored as a serious artist. However, time strips away all prejudice about an artist's achievements and in the 20th century his reputation was firmly re-assessed to establish him as one of the greatest masters of the 18th century. The more open critical view of the 20th century revealed the full extent of his achievement, his innovations and exceptional originality and power. His works are still mostly, with some exceptions, in private collections in the houses for which they were executed. This, of course, restricts the number of his admirers. But his reassessment has lifted him to the level of the greatest of his time. Stubbs was born in Liverpool, the son of a currier and leather merchant. Information on his life up to age thirty-five is sparse, relying almost entirely on notes made by fellow artist Ozias Humphry towards the end of Stubbs's life. Stubbs worked at his father's trade until he was 15 or 16, and after his father's death in 1741 he persuaded his mother that he wanted to be an artist. He was briefly apprenticed to a Lancashire painter and engraver named Hamlet Winstanley. He soon left, however, as he objected to the work of copying to which he was set. He then mainly taught himself the art of painting. In the 1740s he worked as a portrait painter in the North of England. By 1745 Stubbs was at York and in the circle of John Burton who with others had founded a hospital there in 1740. Being in a medical environment, he studied anatomy with Charles Atkinson whilst also painting portraits. As he had already entertained a passion for anatomy in his childhood, Stubbs taught himself etching in order to illustrate John Burton's *Essay towards a Complete New System of Midwifery* (1751), one of his earliest surviving works. At York he fathered two children whose names suggest that he or their mother favoured Jacobitism: a son George Townley was christened on 26 February 1747/8, who later became an engraver and printmaker, and another son, Charles Edward John, on 19 July 1750.

His first metropolitan commission from the young Duke of Richmond for three large paintings showing his family and friends hunting, shooting and watching racehorses training, took him to Goodwood for nine months. From there he moved to Yorkshire to work for the Marquess of Rockingham, to Cheshire to work for the Earl of Grosvenor and to Newmarket and the estates and studs in the surrounding area. By 1764 he was affluent enough to settle at 24, Somerset Street, a newly-built townhouse with a separate studio and coach-house.

He was elected Director of the Society of Artists in 1766, its Treasurer 1769-70, and its President in 1772. He maintained a strong interest in the scientific aspects of art, serving on the committee that invited William and then John Hunter to dissect figures for the Society, organising lectures on the chemistry of pigments and conducting experiments in enamel painting. With Josiah Wedgwood's help he experimented with painting in enamels on porcelain plaques. He was frequently commissioned to paint exotic animals as a scientific record. After the collapse of the Society of Artists he was invited to stand for election to the Royal Academy, and was made an Associate in 1780. He was elected in 1781 but refused the diploma, being ill at ease with the principles and politics of the Academy.

The 1770s saw the publication of two series of portraits of stallions – several belonging to Lord Grosvenor – that were clearly intended to act as advertisements for their services at stud. Stubbs also painted large numbers of racehorses, usually in celebration of their victory on the turf. Stubbs's work also includes examples of carriage horses, ponies, hacks, hunters and cart horses, all rendered with acute accuracy. His paintings also document the fashionable 'chariots' of the day.

His most famous work is probably *Whistlejacket*, a painting of a prancing horse commissioned by the 2nd Marquess of Rockingham, which is now in the National Gallery in London. This and two other paintings carried out for Rockingham break with convention in painting plain backgrounds. Throughout the 1760s he produced a wide range of individual and group portraits of horses, sometimes accompanied by hounds. He often painted horses with their grooms, whom he always painted as individuals.

Stubbs also painted more exotic animals including lions, tigers, giraffes, monkeys, and

rhinoceroses, which he was able to observe in private menageries. He became preoccupied with the theme of a wild horse threatened by a lion and produced several variations on this theme. These and other works became well known at the time through engravings of Stubbs's work, which appeared in increasing numbers in the 1770s and 1780s. From the late 1760s he produced some work on enamel. In the 1770s Josiah Wedgwood developed a new and larger type of enamel panel at Stubbs's request. Stubbs hoped to achieve commercial success with his paintings in enamel, but the venture left him in debt. Also in the 1770s he painted single portraits of dogs for the first time, while also receiving an increasing number of commissions to paint hunts with their packs of hounds. He remained active into his old age. In the 1780s he produced a pastoral series called *Haymakers and Reapers*, and in the early 1790s he enjoyed the patronage of the Prince of Wales, whom he painted on horseback in 1791. His last project, begun in 1795, was *A comparative anatomical exposition of the structure of the human body with that of a tiger and a common fowl*, fifteen engravings which appeared between 1804 and 1806. The project was left unfinished upon Stubbs's death in London at the age of 81 on 10 July 1806.

Stubbs' superb skill and accuracy in the painting of horses was enhanced by his unsurpassed knowledge of equine anatomy. In 1754 Stubbs visited Italy. Forty years later he told Ozias Humphry that his motive for going to Italy was to convince himself that nature was and is always superior to art, whether Greek or Roman, and having renewed this conviction he immediately resolved upon returning home.

In 1756 he moved with Mary Spencer, his lifelong partner and assistant, to a remote farmhouse in Lincolnshire to begin work on *The anatomy of the horse*, a book of engravings that illustrated the horse in layers from its skin down to its skeleton. With a ready supply of cadavers from a nearby tannery, he suspended horses on hooks from the roof, positioning the animals in the poses he required. He then carefully 'peeled' the creatures, removing their layers of skin, then muscles until only their skeletons remained. At each stage he meticulously recorded his dissections from a range of different angles. It took Stubbs eighteen months to finish his drawings and notes. In 1758 he took the drawings to London, but after discussions with the engraver Charles Grignion and the publisher Arthur Pond, who had some experience with anatomical projects, he decided to engrave and publish the drawings himself. With typical determination he took on the task of etching the illustrations. Doherty (pp. 9-11) describes Stubbs's method as follows: '(he) employed a linear technique for the plates ... thereby allowing the greatest clarity of detail ... Bones are usually shown with a delicate linear stipple to differentiate them from muscle, which is described by a more continuous line following the contour of the organs and, at the same time, indicating their fibrous nature. Nerves are simply bounded by a continuous line and left white, while the blood vessels are given a spiralling contour ... The completed work is a masterly display of knowledge and organization, the horse is shown in a vital but un-rhetorical posture ... (the book) has both scientific and artistic importance, and it enjoys, with the anatomical works of Vesalius and Albinus, an esteem far beyond the special area of learning for which it was designed'.

Stubbs launched a subscription for *The Anatomy of the Horse* in 1765 and published it the following year (see no 275 (first edition), and 276 (later issue)). His draughtsmanship was superb and the volume is distinguished by precise observation and lucid expression. The result was a sensation. As he was flooded by letters of congratulation coming from scientists from all over Europe, amazed not only at the perfection of the finished work, but that it had been produced privately, without any patronage. The *Anatomy* remained a textbook for artists and scientists for well over a century, and to this day the strange, spare beauty of these prints continues to fascinate.

The text of the *Anatomy* apparently was printed in large quantities, enough to use the printed text leaves for a number of later issues. After Stubbs's death in 1806 the original copper plates of the illustrations came in the hands of Mary Spencer who sold them in March 1817 to a certain Colnaghi; in his turn Colnaghi sold them to Edwin Landseer. Until 1853 new issues were published with the illustrations printed from the original copper plates using paper dated 1798, 1813, 1814/15 (see no. 276), 1823, etc.

At a later age Stubbs worked on a comparative anatomy of a man, a tiger and common fowl until his death, but the project was left incomplete.

LITERATURE:

T. Doherty, *The anatomical works of George Stubbs* (Boston 1975); – Judy Egerton, *George Stubbs 1724-1806*, exhibition catalogue, London, Tate Gallery (1984); – Chr. Lennox-Boyd, R. Dixon & T. Clayton, *George Stubbs: the complete engraved works* (Abingdon, 1989); – Venetia Morrison, *Art of George Stubbs* (1989); – Robin Blake, *George Stubbs and the wide creation: animals, people and places in the life of George Stubbs, 1724-1806* (London, 2005); – *George Stubbs painter: catalogue raisonné* (New Haven, etc., 2007); – *Science into art. George Stubbs, 1724-1806. Die Schönheit der Tiere, von der Wissenschaft zur Kunst*. Exhib. Cat. Neue Pinakothek, Munich, 26 Jan. – 6 May 2012, ed. by H.W. Rott (Munich 2012).

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STUBBS, George

The anatomy of the horse. Including a particular description of the bones, cartilages, muscles, fascias, ligaments, nerves, arteries, veins and glands. In eighteen tables all done from nature.

London, J. Purser for the author, 1766. Folio oblong (broadsheet format; size of the leaves c.480 x 585 mm; uncut). (4), 47, (1, blank) pp., and an errata slip (165 x 185 mm). *Collation*: π¹, a¹, A-Z¹, Aa¹. With 2 series of in total 24 full-page plates (c.375 x 480 mm): (1) depicting the skeleton, numbered I-III (I in two plates, one for the skeleton in outline with numbers referring to the description, and one fully engraved; II-III with the outline and fully engraved skeleton on one plate); (2) depicting the muscles, fascias, ligaments, nerves, etc., numbered I-XV (I-V in two plates, one in outline with numbers referring to the description, and one fully engraved; VI-XV with the outline and fully engraved skeleton on one plate). (Nearly) contemporary chequered brown morocco, spine lettered in gold (paper of the first leaves restored).

Provenance: With the contemporary armorial ex-libris of Robert Saltonstall, one of Stubbs patrons, pasted to the front pastedown, with the price added in manuscript: 'Pr. 5:5:0'.

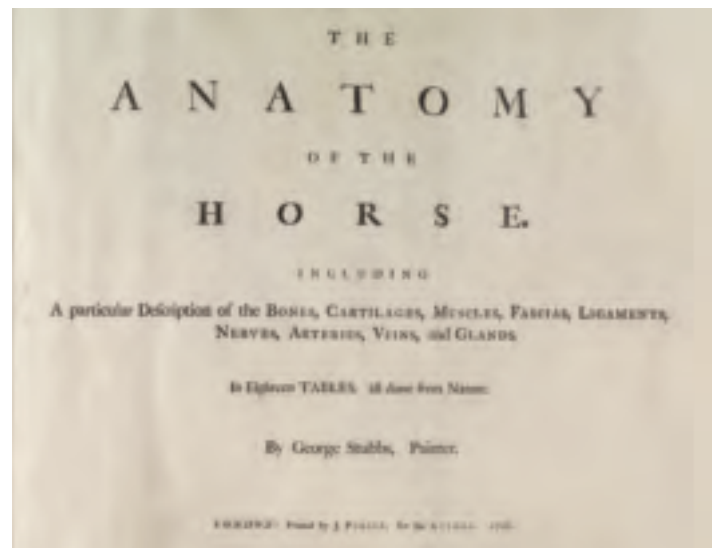
COMMENTARY:

First edition (early issue of the) of this fascinating and famous book, the first original work on equine anatomy after Ruini, by George Stubbs.

After the title-page (verso blank) and the preface 'to the reader' (verso blank), in which Stubbs assures that 'all the figures in it are drawn from nature, for which purpose I dissected a great number of horses; and that, at the same time, I have consulted most of the treatises of reputation on the general subject of anatomy'; follow the 24 plates and explanatory texts on pp. 1-47: (1) 'The (Ist-IIIrd; I in outline and engraved) anatomical table of the skeleton of a horse explained' (pp. 1-7); (2) 'The (Ist-XVth; I-V in outline and engraved) anatomical table of the muscles, fascias, ligaments, nerves, arteries, veins, glands, and cartilages of a horse explained' (pp. 8-47). The verso of p. 47 is blank, followed by the often lacking errata-slip.

REFERENCES:

Huth 42; Brunet V, 571; Garrison & Morton 308.1; Norman 2032 (later issue); Podeschi 57; Nissen 4027; *ESTC*, T-147211; Ray, p.6; Sparrow, p. 165-188; Dingley 600 (later issue); Eales 1840; Lennox-Boyd, *Stubbs*, 165-188.



No. 275, title-page



No. 275, p. 35

276

STUBBS, George

The anatomy of the horse. Including a particular description of the bones, cartilages, muscles, fascias, ligaments, nerves, arteries, veins and glands. In eighteen tables all done from nature.

London, J. Purser, 1766 (= c.1814-1815). Folio oblong (size of the leaves 424 x 540 mm).

Modern black morocco with title lettered in gold on the leather of the front cover; in a box.

Provenance: with an ownership entry on the title: 'James N. Collyer', the author of [James N. Collyer & John Innes Pocock], *An Historical Record of the Light Horse Volunteers of London and Westminster* (London, William Nicol, 1843) in 8vo.

COMMENTARY:

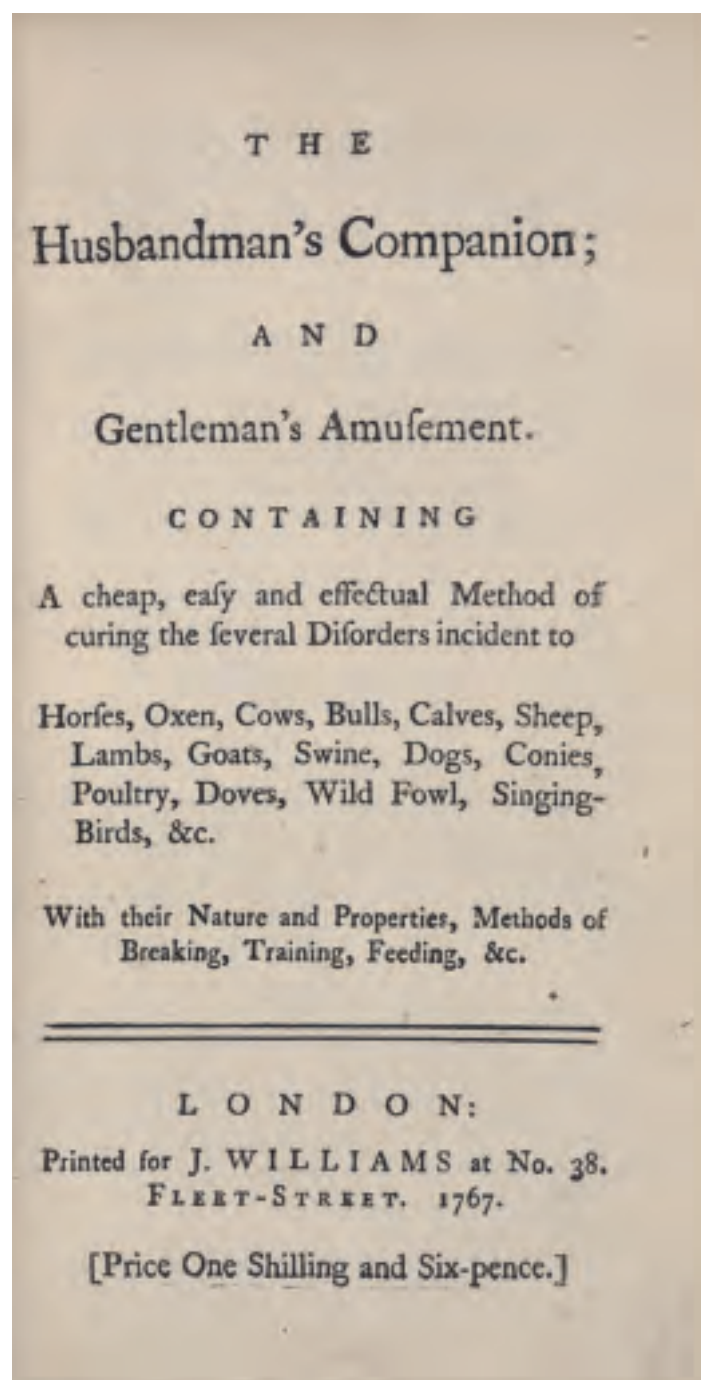
New issue of the original edition of 1766 (see no. 275), with the original text printed from the standing text and the plates printed from the original copper plates on paper which is dated 1814 and 1815 (see above).



No. 276, plate IX

YONGE, Anthony

Nothing is known on the life of Anthony Yonge, except for the fact that he published a simple and popular small volume of husbandry in 1767 (see no. 277).



No. 277, title-page

277

[YONGE, Anthony]

The husbandman's companion; and gentleman's amusement. Containing a cheap, easy and effectual method of curing the several disorders incident to horses, oxen, cows, bulls, calves, sheep, lambs, goats, swine, dogs, conies, poultry, doves, wild fowl, singing birds, &c. With their nature and properties, methods of breaking, training, feeding, &c.

London, for J. Williams, 1767. 12mo. (size of the leaves 174 x 100 mm). (2 (out of 4, the leaf with advertisement after the title is lacking)), 92 pp. *Collation*: A²⁻¹, B-H⁶, I⁴.

COMMENTARY:

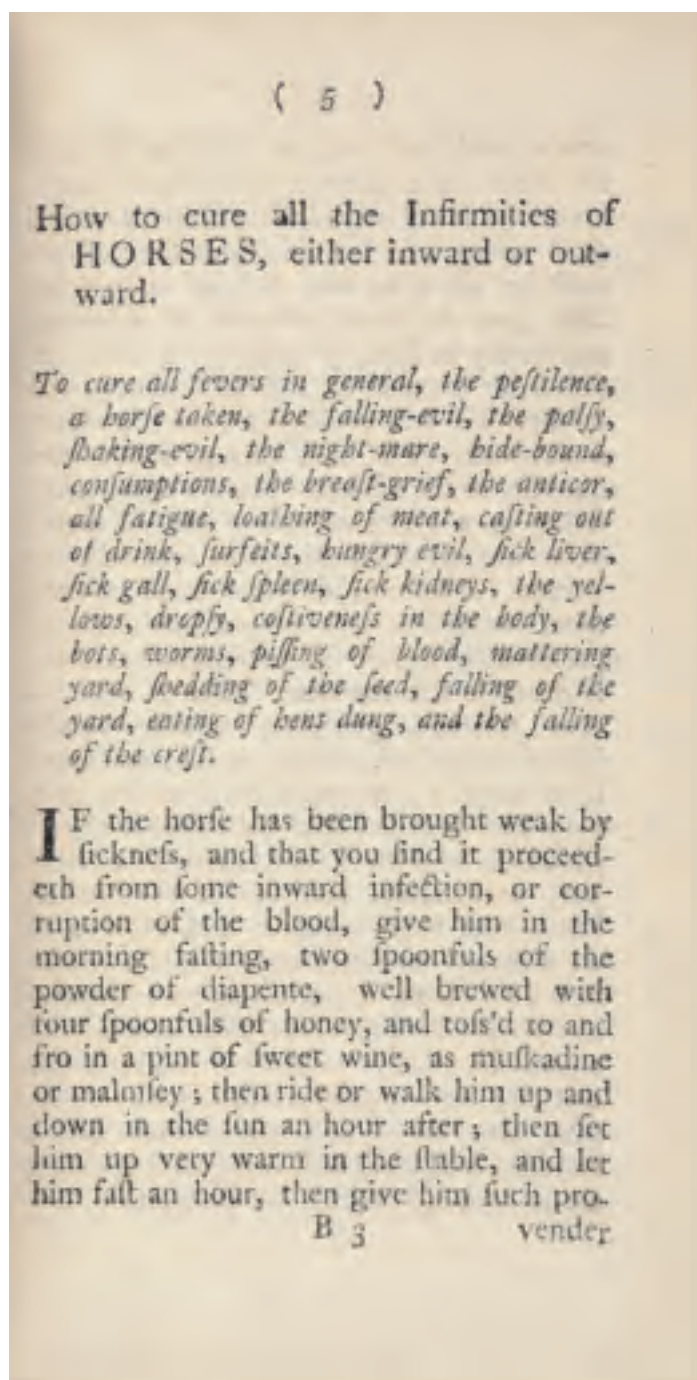
First and only edition of this small volume on husbandry. After the title-page (verso blank) follows the text on the various animals, with the horse on a predominant place (pp. 1-25), including a short introduction to the horse and complete, but concise account of the main horse diseases and their treatment. Pp. 26-39 are on 'The ox, bull, cow, and calf'; pp. 40-44 on goats and swine; pp. 45-59 on dogs; pp. 59-63 on 'The rabbit or coney'; pp. 63-66 on poultry; pp. 67-74 'Of wild fowl'; and pp. 76-92 'Of singing birds'.

REFERENCES:

ESTC, T-227155.

BOUND WITH:

(1) HUGHES, Charles, *The compleat horseman* (London, for F. Newbery, 1772). See no. 279.



BERENGER, Richard

Richard Berenger (1719-1782) was born on 27 November 1719, the eldest son of Moses Berenger, a London merchant, and Penelope, daughter of Sir Richard Temple. Little is known of his early life, although he later became famous for his charming manners in society. Both of his main works deal with the horse and its rider. In 1754 he published *A New System of Horsemanship*, translated from Claude Bourgelat's *Le nouveau Newcastle* (1744). His second work was *The History and Art of Horsemanship*, first published in 1771 (see no. 278), containing considerable historical information, still not without interest even today. No less than 9 editions followed until 2005.

He contributed several minor poems to Dodsley's *Collection of Poems* (1758) and three essays to the periodical *The World*. On 22 December 1760 Berenger was appointed Gentleman of the Horse to King George III for life, and he enjoyed an official residence in the King's Mews, which was a 'liberty' where people were outside the jurisdiction of London courts. This proved to be very useful when Berenger ran up serious debts. He managed to avoid the bailiffs by remaining at home, but was unable to leave the place. Chiefly through the assistance of the famous actor David Garrick a settlement was reached with his creditors towards the end of his life.

Samuel Johnson described him as 'the standard of true elegance'. Berenger was pleasant and good company and was a popular figure in the literary world. Hannah More called him 'everybody's favourite...all chivalry, and blank verse, and anecdote' (W. Roberts ed., *Memoirs of the Life and Correspondence of Mrs Hannah More*, vol.1). Berenger died in the King's Mews on 9 September 1782.



No. 278, vol. 2, frontispiece



No. 278, plate 3



No. 278, plate 6

278

BERENGER, Richard**The history and art of horsemanship.**

London, for T. Davies & T. Cadell, 1771. 2 vols. 4to. (size of the leaves 261 x 205 mm). pp. III-VII (VIII), 320, (4) pp.; pp. III-IV, 246, (2) pp. *Collation*: vol. 1: [A]⁴⁺¹ (half-title missing), B-Z⁴, Aa-Pp⁴, Qq², Rr-Ss⁴, Tt-Uu²; vol. 2: A²⁺¹ (half-title missing), B-Z⁴, Aa-Ii⁴. Vol. 1 with an engraved frontispiece of a centaur with an engraved poem by Buchanan underneath, vignette of a Janus head on title, vignette of a horse underneath a crown with the motto 'Nec aspera terrent' (the coat-of arms of the House of Hannover) above the beginning of the dedication to the King, an engraved tailpiece on p. 299: a 'Equus Noricus': a horse standing before a pillar, crowned with three palm branches, symbolizing three victories won in the race, and 9 full-page numbered engraved plates of ancient images of horses, including ancient bits, whips, and harness; vol. 2 with engraved aquatint frontispiece by W. Baillie, dated 1770 of Minerva offering a bridle to a man with a restive horse, vignette on title (the same as in vol. 1), and 6 full-page engraved plates illustrating horse training and dressage: with a pulley, with rollers on the horse's feet, with the stick, in the pillars, with long ropes, etc., 2 small woodcuts of of plans for training in the text. Contemporary half marbled calf, boards covered with blue marbled paper (Bound by (L.) Povey, Wotton), marbled edges. (Re-backed).

Provenance: **Presentation copy by the author** to his friend James Clutterbuck: entry on p. IV 'With the warmest sentiments of affection and respect, this work is presented by the author to his most esteemed and dear friend James Clutterbuck Esq.'

COMMENTARY:

First and only edition of this partly historical work on horsemanship by Richard Berenger, containing two historical treatises by others: the first (Xenophon's treatise on horsemanship) translated by Berenger, the second by Thomas Pownall on the ancient chariot.

Vol. 1: after the frontispiece (recto blank), title (verso blank), the dedication to King George III (1760-1820) on pp. V-VII, and a Latin quotation (p. VIII), follows the text: part 1, pp. 1-109, on the ancient and medieval history of horsemanship; part 2, pp. 111-216, on the more recent history of horsemanship; on pp. 217-270 follows the translation of Xenophon's treatise on horsemanship, and Thomas Pownall's 'Dissertation on the ancient chariot; the exercise of it in the race; and the application of it to real service in war' is on pp. 271-299, followed by an Appendix on pp. 301-319, the Errata on p. (320), and the Explanation of the 9 plates on pp. (1)-(3). The plates are bound in at the end. Vol. 2: after the frontispiece (recto blank), title (verso blank), follows the text: part 1 in 22 chapters, pp. 1-149, on training and dressage with chapters as 'Of the horseman's seat' (1), 'Of the hand and its effects' (2), 'Of the trot' (4), 'Of the passage' (10), 'Of the gallop' (14), 'Of the pirouette' (22); the 'Additions and remarks' are on pp. 153-172 (pp. 150-152 are blank); the second part in 12 chapters, pp. 173-246, is on bits, mouth pieces and the anatomy of the horse's mouth, with chapters as 'Of bits' (1), 'of the branches' (2), 'Of the bars and lips' (4), 'Of the bridon, caveson and martingale' (9), and 'Of working horses in the hand' (12), the Explanation of the frontispiece and 6 plates is on the recto of the following unnumbered leaf and the Errata on the verso. The plates are bound in at the end.

REFERENCES:

ESTC, T-127820; *Monteilhet* 42; *Podeschi* 60; *Huth*, p.45; *Toole-Stott* 1846; *Wells* 749; *DNB*, IV, pp. 326-327.



No. 278, title-page



No. 278, plate 5

HUGHES, Charles

Nothing is known about the youth and training of Charles Hughes (1747-1797), but he was a precocious talent. In 1771 he was the handsome young star of the trick riders employed by Philip Astley (1742-1814). The modern circus can be traced back to this Philip Astley, a British sergeant-major and trick rider who established a riding school near Westminster Bridge in 1768. After his discharge from the military, Astley taught riding in the mornings and gave performances demonstrating his riding skills in the afternoon. He rode in a circular arena to give his audiences a good view. In 1770, he hired a clown ('Mr. Merryman'), musicians and other performers for his establishment. The addition of these performers marks this establishment as the unchallenged beginning of the modern circus. Astley called the structure where he performed an 'amphitheatre' or 'riding school'. In 1771 Astley's troupe performed for the King and Queen and Hughes was much applauded (Disher, p. 30).

As 'Professor of horsemanship' Charles Hughes set up a riding school near Blackfriars bridge of his own the following year.

In the same year he published his *The compleat horseman; or, the art of riding made easy* (1772), which served as a prospectus for his new British Horse Academy, a direct rival of Astley (see no. 279). Astley never forgave him and their subsequent relations were poisonous.

In his preface to *The compleat horseman*, Hughes claims to have 'long made the management of horses my study, as it was ever my delight', although he was only twenty-five. He had married a talented horsewoman and fellow trick rider. The first full-page engraved plate shows the conspicuously elegant Mr and Mrs Hughes on horseback, both youthful, elegant and attractive figures. Indeed, Hughes was conspicuously handsome. A contemporary comedian, Jacob Decastro, described him as 'a man whom nature had not been niggardly to in her favours'. His manners 'had that suavity of mode, and his expression a peculiar felicity (though self-educated), that whenever he thought proper, or when his interest was materially in view, he moulded himself to the task he had to accomplish'. Hughes dedicated his book to King George and Queen Charlotte in recognition of 'the honour I have received in the Exhibition of my Feats of Activity on Horseback before your Majesties'.

One of the new features of Hughes's manual was its specific attention to women, 'with directions to the ladies to sit gracefully, and ride with safety'. Like Astley, he taught riding for part of the day and exhibited his skills to paying crowds later on. The engraved frontispiece shows Hughes and his wife officiating in their riding school and the nine small woodcuts at the end show them (and some of their assistants) performing a variety of tricks. Mrs Hughes was known for riding at full pace while standing on a pair of tankards and for firing a pistol while taking a flying leap. Other female performers included his sister, 'Sobieska Clementina', and a young girl. Hughes was celebrated for vaulting four horses and for riding while standing on one leg. His intelligent horse could dress a lady's head and next remove her wig. By the end of the year Hughes drove Astley out of London. Astley returned in 1774 but at the end of that year the magistrates closed down both riding schools down for failing to comply with their regulations.

Hughes also travelled abroad and performed for eight years on the continent, entertaining the kings of France, Sardinia, Naples, Spain and Portugal, the Emperor of Austria and the Sultan of Morocco. He returned in time to open the 'Royal Circus and Equestrian Philharmonic Academy' in 1782 in partnership with the famous singer Charles Dibdin. This was an elegant new building surmounted by a statue of Pegasus, close to the site of his old riding school. Hughes was the first to use the term 'circus' to describe his competing establishment when he opened this 'Royal Circus and Equestrian Philharmonic Academy', as it was pompously named. They proposed 'to have a stage on which might be represented spectacles, each to terminate with a joust or tilting match, so managed as to form a novel and striking coup de theatre, and that the business of the stage and ring might be united'. This was the first time the word circus – alluding to the Roman Circus Maximus – had been used in modern times in the context of a show set in a ring. The addition of an equestrian element would eventually lead to the development of circus 'hippodramas'. The stage and ring arrangement devised by Dibdin and Hughes became the standard for practically all circus buildings until the second half of the 19th century. The circus also incorporated an Equestrian Coffee House.

Things went wrong rapidly with bitter quarrels between the proprietors. Hughes was put into Bridewell on the Lord Chamberlain's authority in October 1782, but defended himself and won his case (*Royal Circus Epitomized* (1784), p. 19). Dibdin, who had left and then returned as Hughes's ally against the other proprietors, was on his side. Hughes, however, took over the Circus with Dibdin as musician and Giuseppe Grimaldi as ballet master. Dibdin left in 1785 and Hughes ran the establishment alone until 1791, when he was declared bankrupt.

Charles Hughes left his circus in London and in 1793 he was invited to St. Petersburg to perform for Catherine the Great. Hughes is credited with introducing the circus to Russia, but in fact he only performed in trick riding shows. He had with him his horse Edward, who would run away with a boy in his mouth, Betsy a mare, his intelligent horse Billy, and two fast trotting ponies and his two apprentice boys, 'General' Jackson and Thomas Stent. Catherine ordered an Imperial amphitheatre to be built within her palace and another at Moscow. Hughes's performances went well, Catherine ordered that his circus should become a permanent feature and Hughes also broke in horses and gave riding lessons to the Russian aristocracy. Hearing of further troubles with his fellow partners in London, Hughes returned, selling his performing horses to Catherine the Great and leaving the boys in Russia to run her circus. After encountering further difficulties in London Hughes lost his licence and this was said to have brought on his death on 7 Dec 1797 at the age of fifty; he was buried St George's Southwark.



No. 279, the full-page engraved plate of Mrs and Mr Hughes

279

HUGHES, Charles

The compleat horseman; or, the art of riding made easy: illustrated by rules drawn from nature, and confirmed by experience; with directions to the ladies to sit gracefully, and ride with safety. Adorned with various engravings, finely executed.

London, for F. Newbery, 'and sold at Hughes's Riding school, 1772. 12mo. (size of the leaves 174 x 100 mm). 61, (11) pp. *Collation:* A-F⁶. With a frontispiece 'The Manage or Riding house', one full-page plate of Mrs. and Mr Hughes on horseback engraved by Nells, and 9 small woodcuts 'of the attitudes by which Mr. Hughes and his assistants prove their amazing dexterity in horsemanship'. Contemporary half calf, gilt spine with red title label lettered in gold.

Provenance: (1) With the gilt red morocco ex-libris (pasted to the front pastedown) and stamp on the title-page ('Rosebery Durdans') of the famous Archibald Philip Primrose, 5th Earl of Rosebery (1847-1929), who is supposed to have said that he had three ambitions in life: to be Prime Minister, to marry an heiress and to win the Derby, who fulfilled them all, and more - winning the Derby not once but three times, and marrying not just any heiress, but Hannah de Rothschild. In 1894 he became Prime Minister. In 1872 Lord Rosebery purchased the Durdans in Chalk Lane, Epsom. Henry James described the Durdans as 'a delightful house, full of books and entertaining sporting pictures'. It was at the Durdans that he followed his greatest love, books; in his lifetime he built up one of the finest private libraries in the country. Rosebery was one of the towering figures of British racing history. (2) an ownership entry on the first fly-leaf: 'J. Wardle Mod...'; (3) a (damaged) ex-libris of J.H. Anderhub, 1937.

COMMENTARY:

First and only edition of this curious small volume on horsemanship as taught at the author's riding school, and showing the spectacular tricks performed by the author and his assistants, at the same time one of the earliest publications regarding the modern circus.

The question whether the text on horsemanship was plagiarized from Charles Thomson's *Rules for bad horsemen* (1765) and John Jackson's *The art of riding*, is still under debate.

After the title-page (verso blank), the dedication to the King and Queen (p. 3), the text is on pp. 5-58, with the 'Directions for ladies to ride gracefully' on pp. 59-61, followed by the nine small woodcuts printed on the rectos of 5 leaves: 'The following are some of the many attitudes by which Mr. Hughes and his assistants prove their amazing dexterity in horsemanship'.

REFERENCES:

ESTC, T-116463; Toole-Stott 2054 ('A book that is a keystone to any circus collection'); Wells 3878; Fox, *Fairman Rogers Coll*, 414; Huth 46.

BOUND WITH:

(2) (YONGE, Anthony), *The Husbandman's companion and gentleman's amusement ...* (London, for J. Williams, 1767). See no. 277.



No. 279, f. F3r



No. 279, f. F5r



The Manage or Riding House 2.

BUNBURY, Henry William (Pseudonym: Geoffrey GAMBADO).

Henry William Bunbury (1750-1811) was an English caricaturist who was born as the second son of the Reverend Sir William Bunbury, 5th Baronet of Barton and Mildenhall, Suffolk. The Bunburys were an old Norman family who are mentioned as established at Bunbury in Cheshire. His elder brother was Sir Charles Bunbury (1740-1821), a passionate devotee of horse-racing and a leading breeder, who was also a dominant figure at the Jockey Club and founder of the Oaks and the Derby.

Henry was educated at Westminster School and St Catharine's College, Cambridge, and soon showed a talent for drawing, especially for humorous subjects. His interest encompassed art, literature and the theatre, but horses and horsemanship were one of his enduring themes.

His more serious efforts were no great success, but his caricatures are as famous as those of his contemporaries Thomas Rowlandson and James Gillray, good examples being his *Country Club* (1788), *Barber's Shop* (1803) and *A Long Story* (1782), and Walpole enthusiastically compared him even to Hogarth.

He became one of the first English masters of caricature, a style of comic drawing brought in from Italy that became fashionable among amateurs during the 1760s. Bunbury's first caricatures date from his schooldays at Westminster School. From the beginning he developed an idiosyncratic naive style, but he was an acute observer of human nature and many of his designs remain enduringly funny. He travelled in France in 1767 and then studied at Katherine Hall (St Catharine's College) Cambridge as a fellow commoner. There, he met the Cambridge-based drawing master and print-seller James Bretherton, who soon moved to London and became Bunbury's principal publisher.

Bunbury drew chiefly in pencil, or black and red chalk; but, although he seems to have used the needle, he was never successful as an etcher, and his designs were generally reproduced by engravers, mostly in stipple or dot. All the latter were engraved by William Dickinson, who, like Bretherton, published many of Bunbury's productions.

Bunbury was in Florence in July 1769, but had returned to England in time to exhibit his drawing 'Cuisine de la Poste' with the Royal Academy in 1770. He continued to exhibit frequently as an honorary exhibitor. His early publications included *Eques Cantab* (1770) and various prints of coachmen, couriers and postilions. He married the beautiful Catherine Horneck in 1771 and the couple initially lived in Suffolk near Barton Hall. George Garrick and Oliver Goldsmith became his frequent visitors.

During the 1770s Bunbury's numerous publications established him as a leading comic artist and later as a designer of sentimental and literary prints. In 1775 he was appointed Controller of Army Accounts with an income of £750. He was also an officer in the West Suffolk Militia during the American War. After he lost his government post with the change of ministry in 1784 he became a semi-professional artist, selling large numbers of designs to print sellers who serviced an eager international market.

His equestrian subjects included *Coxbeath Ho* and *A Riding House* (1780), *A College Gate* (1780), *Hyde Park* and the set of *Hints to Bad Horsemen* (1781), *Symptoms of Running Away* (1782), *Symptoms of Rearing* and *A City Hunt* (1783), the frontispiece to William Griffiths's *A Practical Treatise on Farriery* (Wrexham, 1784), *The Easter Egg Hunt in Epsom Forest* and the ten *How to prints* (1786). In 1787 he published a comic book on horsemanship, *An Academy for Grown Horsemen*. A second edition was published the following year (see no. 280) with further editions in 1792, 1796, 1808, 1809, 1812 and 1825. A kind of sequel followed in 1791: his *Annals of Horsemanship*, consisting of 18 humorous letters with Bunbury's answers, remarks and commentaries added (see no. 281), with further editions in 1792, 1796 and 1812. Both works are printed in an extravagant luxurious way in a large type body and with wide margins.

Bunbury was a popular character, who was on good terms with most of the notaries of his day, whom he never offended by attempting political satire; his easy circumstances and social position (he was colonel of the West Suffolk Militia, and was appointed equerry to the Duke of York in 1787) allowed him leisure to practice his talents.

Henry Angelo, son of the riding master Domenico Angelo, wrote well of Bunbury's designs: 'Nothing could be farther removed from legitimate art than the style exhibited in the drawings of Bunbury; yet no one has hit off the peculiarities of character, or expressed with less exaggeration those traits which constitute the burlesque. Bunbury's work had an idiosyncratic charm, founded upon his ability to "read character at sight" and to 'embody whatever his observations or fancy suggested, with that scrambling style, which was entirely his own' (Angelo, I, pp. 319-320).

Fanny Burney described him as 'entertaining and gay, full of talk, sociable, willing to enjoy what is going forward, and ready to speak his opinion with perfect unreserve'. The Bunburys lived at Whitehall, then at Oatlands until Catherine died in 1799. Bunbury declined thereafter with the help of copious quantities of brandy. He retired to the Lake District and died at Keswick on 7 May 1811.

LITERATURE:

John Reily, 'Henry William Bunbury, the amateur as caricaturist', in: *Henry William Bunbury 1750-181*. Exhib. Cat. Gainsborough's House, Bury St Edmunds Bury, ed. by H. Bersey (1983).



No. 280, frontispiece: humorous portrait of the author

280

BUNBURY, Henry William (Pseudonym: Geoffrey GAMBADO).

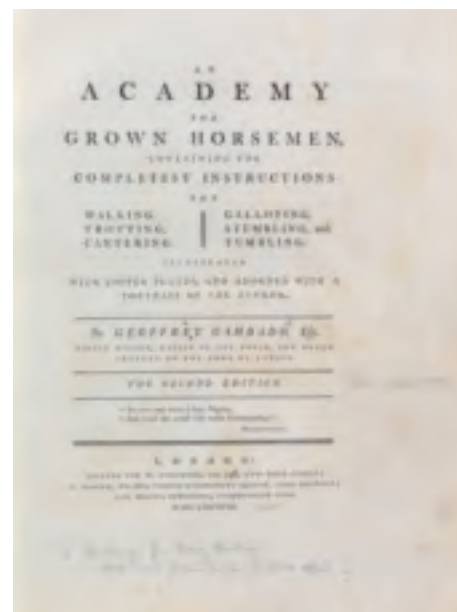
An academy for grown horsemen, containing the completest instructions for walking, Trotting, cantering, Galloping, stumbling, and tumbling. Illustrated with copper plates, and adorned with a portrait of the author. By Geoffrey Gambado, Esq. Riding master, Master of the horse, and Grand equerry to the Doge of Venice. The second edition.

London, W. Dickinson, S. Hooper and Messrs. Robinsons, 1788.

Folio (size of the leaves 324 x 235 mm). VI, (3), VI-XX, 36 pp.

Collation: π⁴, A-F⁴, G². Frontispiece with a humorous portrait of the author ('Geoffrey Gambado'), and 11 full-page stipple engraved plates by William Dickinson (1747-1823) after the designs of the author. The plates, the same as in the original edition, are dated 1786-1787.

Contemporary mottled calf with decorated gilt border along the edges, spine gilt in compartments with red morocco title label lettered in gold, inner dentelles, marbled endpapers (re-backed).



No. 280, title-page

COMMENTARY:

Second edition of this first satirical work on horsemanship by 'Geoffrey Gambado'. The first had been printed for the same publishers a year before.

The preliminaries contain the frontispiece (recto blank), the title-page (verso blank), the dedication 'To the right honourable Lord Viscount Townshend, General of His Majesty's forces ...', i.e. 'General Townshend', George Townshend (1724-1807), 4th Viscount and 1st Marquess Townshend, army officer and artist with notable capacities as a caricaturist; the dedication is dated 1 September 1787 (pp. III-VI), note of the editor 'The editor has to lament that the full pages of our author's work, are among those missing ...' (not paginated, verso blank), 'Fragment of the author's preface' (one unnumbered page, pp. VI-X), and 'The editor to the reader' (pp. XI-XX).

The text is on pp. 1-36, beginning with the words: 'The world has been so long misled by the false notions of horsemanship, adopted, and industriously circulated by Newcastle, La Fosse, Pembroke, and Berenger; so infatuated by the fanatic tricks of Sir Sidney Medows, and so blinded by the airy coolness of a Percival and his imitators, that it may possibly prove a difficult task to convince any other person, in this wrongheaded age, that the theory of the first mentioned gentleman, and the practice of the latter, are entirely founded in error, and calculated merely to break the necks of his Majesty's most faithful subjects ... the French Parrocel, and the Flemish Wouvermans, drew such horses as never existed ...'.

The text is illustrated with 11 witty caricatures with titles as 'One way to stop your horse', 'How to lose your way', 'How to ride a horse upon three legs discovered Ann. Dom. 1768', etc.

REFERENCES:

Wells 1202; Podeschi 90 (ed. 1809); Huth 52; ESTC, T-12225.

BOUND WITH:

(2) BUNBURY, Henry William, *Annals of horsemanship* ... (London, 1791). See: no. 281.



No. 281, plate between pp. 18 and 19

281

BUNBURY, Henry William (Pseudonym: Geoffrey GAMBADO).

Annals of horsemanship: containing accounts of accidental experiments, and experimental accidents, both successful and unsuccessful: communicated by various correspondents to Geoffrey Gambado, Esq. Author of the Academy for grown horseman, together with most instructive remarks thereon, and answers thereto, by that accomplished genius. And now first published by the editor of the Academy for grown horsemen.

London (and Dublin), W. Dickinson, S. Hooper, and J. Archer, and R. White at Dublin, 1791. Folio (size of the leaves 324 x 235 mm). XVII, (1), 81, (1) pp. *Collation*: [A-B]², C-Z², Aa-Bb². Frontispiece with a humorous portrait of a figure of Fame, a buxom, winged young woman blowing a trumpet from which issues the words 'Encora encora / viva / sempre / Gambado', seated on a wooden horse amongst the clouds, holding up with her left hand a portrait medallion of the author, lettered 'Gambado'; and 16 full-page stipple engraved plates by William Dickinson (1747-1823) after the designs of the author. The plates are dated 25 March 1791.

COMMENTARY:

Original edition of this sequel to the *Academy for grown horsemen*, equally published under Bunbury's pseudonym Geoffrey Gambado.

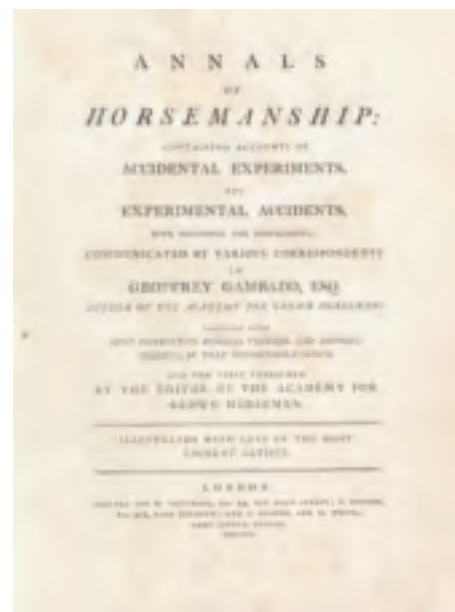
The preliminaries contain the frontispiece (recto blank), title-page (verso blank), 'The editor to the reader', beginning 'The public is in high luck to obtain any thing more that comes from the pen of Geoffrey Gambado. A former publication has nearly immortalized him, and I trust the present will do it completely' (pp. III-IX), an Advertisement (p. XI, verso blank), preceded by the humorous plate 'M. Gambado seeing the world, in a six mile tour so famed in history'; Gambado's preface follows on pp. XIII-XVII. The text consists of 18 facetious letters to Gambado by Caleb Cassock, Samuel Fillagree, Habakkuk Angle, and other fictitious authors, together with Gambado's answers and remarks (pp. 1-81; the Errata and Directions for the binder are also on p. 81, with on its verso 7 'New publications by E. Grosse ... printed for S. Hooper ...'. The text is illustrated with 16 caricatures partly with Latin mottos, and with titles as 'Tricks upon travellers', 'How to travel upon two legs in a frost', etc.

REFERENCES:

Wells 1202; Podeschi 89 (ed. 1808); Huth 52; ESTC, T-12226.

BOUND WITH:

(1) BUNBURY, Henry William, *An academy for grown horsemen* ... (London, 1788). See: no. 280.



No. 281, title-page



No. 281, frontispiece

FREEMAN, Strickland

Strickland Freeman (1754-1821) was the son of John Freeman and Elizabeth Strickland. His father was the nephew of William Freeman, who totally had rebuilt the family estate Fawley Court, a large house close to the River Thames north of Henley-on-Thames and just in Buckinghamshire. The estate passed to John, a merchant, dilettante and amateur architect, who according to the terms of William's will changed his name from John Cooke to John Freeman. He was an early member of the Society of Antiquaries, and built the Freeman family mausoleum in the nearby village of Fawley based on the design of the tomb of Caecilla Metella in Rome.

Strickland Freeman was taught to ride by his admired friend and mentor Sir Sidney Medows, a renowned breeder who kept a highly fashionable riding house opposite Half Moon Street in Mayfair. He married his cousin Elizabeth Strickland in 1781 and the following year inherited Fawley Court, from his uncle Sambrook Freeman who had recently commissioned Capability Brown and James Wyatt to modernize the house and estate. Freeman was a progressive landlord, keen on enclosure. He advocated advanced farming techniques and revolutionized local practice. When he inherited Fawley court he built a riding house there.

Strickland Freeman wrote some early works on equitation and veterinary aspects of horsemanship and botany. He published his *Observations on the mechanism of the horse's foot; its natural spring explained, and a mode of shoeing recommended* in 1796 (see no. 282). He acquired his knowledge of anatomy through John Hunter who treated him after an accident, and Hunter's assistant Home, who provided him with an anatomist to guide him. Freeman employed a draughtsman, G. Kirtland, to draw as he worked and William Skelton engraved his designs. The following year already the treatise was translated into German by Karl Friedrich Buschendorf and published in Leipzig.

Also in 1797 he edited his *Select Specimens of British Plants*; in 1806 his *The Art of Horsemanship: altered and abbreviated, according to the principles of the late Sir Sidney Medows* was privately published to perpetuate the principles of his instructor.

The S. Freeman who wrote *The Farrier's Vade Mecum* (1772) was a professional farrier and not the same man as this Strickland Freeman.

REFERENCES:

Fawley Court and the Freeman Family (1971).



No. 282, plate I

282

FREEMAN, Strickland

Observations on the mechanism of the horse's foot; its natural spring explained, and a mode of shoeing recommended, by which the foot is defended from external injury, with the least impediment to its spring.

London, W. Bulmer & Co. for the author, and sold by G. Nicol, 1796. 4to. (size of the leaves 300 x c.235 mm). (4). VIII, 107 pp. (+48 fols.: plates and descriptions). *Collation*: π², A-O⁴, P². The 16 numbered anatomical plates are in 2 forms: engraved in outline with numbers referring to the added description (each printed on the recto of a separate leaf), and a more elaborated form, engraved by W. Skelton after the designs by G. Kirtland, all with the engraved line underneath 'London. Published as the Act directs Jan. 1. 1796. by S. Freeman Esq^r.'.

Contemporary blue paper over boards with a label of the binder: 'Meyer's & Co, 102 New Bond Street, London W 1' (re-backed; uncut copy).

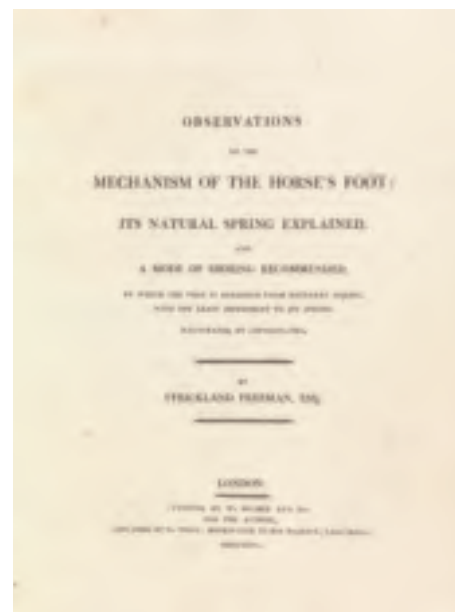
COMMENTARY:

Original and only edition of this interesting work on the anatomy of the horse's foot. This is another issue of this first edition with the imprint: 'London ... sold by J. Edwards'.

After the half-title with quotation and title-page (versos of both blank), the Contents (p. I; verso blank), and the preface by the author, dated Fawly Court, 10 February 1796 (pp. III-VIII), follows the text which is divided into 3 chapters: (1) with sections on 'The construction of the foot ...', 'The proper management explained ...', and 'The disadvantage of turning horses out to grass ...' (pp. 1-41); (2) with sections on the 'Description of different sorts of feet ...', and 'The construction of the hind foot considered' (pp. 43-74); (3) 'Description of the shoe that is best adapted to the foot of a horse, so as to preserve it from external injury with the least impediment to its spring' (pp. 75-107). The plates are at the end.

REFERENCES:

Smith, *Early history* II, 220; Huth 61; Wells 2602 (English edition of 1806(?)); Podeschi 70; Schrader 652.



No. 282, title-page



No. 282, plate 14

PARROCEL, Charles

Charles Parrocel (1688-1752) was a French painter and engraver and a specialist in battle and hunting paintings who became the best horse painter of his age.

Parrocel was born in Paris in a dynasty of artists, and studied under his father, who specialized in painting battle scenes Joseph Parrocel, until the latter's death. Parrocel then became a pupil together with Bon Boullogne of Charles de La Fosse, who was also his sponsor. In 1705 he joined the cavalry, in which capacity he was able to observe and draw horses as much as he liked for more than two years. Parrocel moved to Italy in 1712, where he attended the Académie de France in Rome from 1713 to 1716 as an Academy pensioner, or scholar. Returning to Paris in 1721 Parrocel was commissioned by King Louis XV to complete several paintings of the Turkish ambassador's trip to Paris. These paintings later served as models for tapestries at the Gobelins manufactory in Paris.

During that same year of 1721 Parrocel was also made a member of the Académie Royale in Paris, eventually becoming a professor there in 1745. He died in Paris in 1752.

Probably Parrocel was a close friend of François Robichon de la Guérinière for whose famous book, the *École de la cavalerie*, Parrocel designed the beautiful illustrations (see nos. 285-287).

His two rare and remarkable series with plates of cavalymen were published in the second quarter of the eighteenth century (see no. 283-284).



No. 283-284, plate 14 (1st series)



No. 283-284, plate 55 (1st series)

283-284

PARROCEL, Charles

[Two very rare series of engravings by and after Parrocel, mixed up and bound together:]

(1) *Différentes attitudes de la cavalerie et de l'infanterie dessinée et partie gravée par Parrocel ...*

(2) *Receueil de différentes attitudes de cavaliers et de dragons inventé par C. Parrocel.*

(1) No place, no printer, c.1725; (2) Paris, for Huquier, c. 1730; Folio (size of the leaves 348 x 255 mm). 152 plates mounted on strips and all coloured by a contemporary hand and (except for nos. 96-97, and 147) framed; the plates are numbered: (1), 1-151, partly by hand (see below).

Contemporary half calf, spine gilt in compartments with red morocco title label lettered in gold, marbled end-papers.

Provenance: With the ex-libris of Mr. F.C. Koch, Rotterdam (Cat. Hauswedell, Auction 145, 23-24 May 1966, no. 603).

COMMENTARY:

Two very rare series of engraved plates after the designs of Parrocel, most of them also engraved by the master. The plates of both series are mixed up and partly re-numbered by hand in a very confusing way, but both series are complete; the first series – 132 of which are engraved in an almost sketchy way –, has even 7 more plates than mentioned by Mennessier.

The collection of 152 plates starts with the unnumbered title of the first series, engraved in an elegant cartouche (253 x 217 mm); plate 1 is the title of the second series which consists of 12 plates (c.246 x 172 mm) engraved by Huquier, here bound as plate 3, 7, 12, and (83)-(90) [re-numbered by hand; =2, 4 (87), 5-6, 8 (88), 89 (=9), 10-11]. Mennessier mentioned 12 plates of cavalymen, 'légèrement ombrées'.

The remaining 139 plates (c.218 x 165 mm) belong to the first series and are numbered 2, 4-6, 8-11, 13-82, 100-110, 112-128, 130-137, and, re-numbered by hand: (91)-(99), (111), (129), (138)-(151). Mennessier mentioned 132 plates, numbered 1-82 and 100-149, 140-149 being plates of infantrymen. The seven plates 4, 11 (engraved by Guélard), 16-17, 23-24 (engraved by Crépy) and 52 (engraved by Guélard) are considerably more hatched than the others.

In our series there are 139 plates (instead of the 132 plates mentioned by Mennessier (or did he exclude the seven plates mentioned before?)): 125 cavalymen (instead of 122), and 14 infantrymen (instead of 10). The plates are numbered: 2, 46, 8-11, 13-82, (91)-(99), 100-110, (111), 112-128, (129), 130-137, and the infantrymen: (138)-(151). The plates 55, 61 and 64-65 are signed by De Bery fils, and plate (91), (93), (96)-(97), (145) and (147) lack the border.

REFERENCES:

Mennessier II, 288; Curnieu no. 124 with 129 plates.



No. 283-284, engraved title-page



No. 283-284, plate 24 (2nd series)

LA GUÉRINIÈRE, François Robichon de

François Robichon de La Guérinière (1688-1751) was born in Essay, close to Alençon. His father, Pierre Robichon, seigneur de La Guérinière, was an officer of the Duchess of Orleans and an advocat at the siege of Essay.

François spent his youth in Normandy. His older brother, Pierre des Brosses de La Guérinière, was the director of the Académie d'équitation at Caen. Since the younger brother died childless, and since the older brother only had a daughter (who married another capable horseman, M. de La Pleignière), there are no direct descendants bearing one of the most famous names in equestrian history.

In 1715 having received his diploma as écuyer du roi, François de La Guérinière went to Paris in order to manage an equestrian academy. He received the title 'Ecuyer du Roi' from the French Royal Court, which entitled him to give lessons. It was here during the following fifteen years that La Guérinière earned the reputation of being an unparalleled horseman and teacher, which led to his appointment in 1730 by the Grand écuyer de France, Prince Charles de Lorraine, comte d'Armagnac, to the post of Director of the royal stables (Directeur du Manège des Tuileries), which had been founded by Antoine de Pluvinel. He held this position of Equerry to Louis XIV until his death in 1751.

François Robichon de La Guérinière was a French riding master who had a profound effect on the accepted method for correct training of the horse, becoming one of the most influential grandmasters on the art of riding of all times. He was a very methodical man in training horses and had a strict scheme which he followed to the letter.

La Guérinière is credited for the invention of the 'shoulder-in' on the straight line, to increase the horse's suppleness and balance, which he called the 'alpha and omega of all exercises', having been the first to describe it. There may have been others who practised the movement, such as his teacher M. de Vendeuil, but if they did, they did not write about it.

His famous book *L'École de Cavalerie*, 'The School of Horsemanship', which was printed in parts between 1729 and 1731 in smaller formats and without plates, was eventually published as a complete, beautiful and fully illustrated work in-folio in 1733 (see nos. 285-286). It is one of the most important books on the training of the horse ever written, and also includes valuable information on equitation, veterinary treatment, and general horsemanship. It is certainly one of the best works on equitation ever to have appeared in France. It is impossible to read a book about dressage without finding his name mentioned and an occasional quote from his work, which is generally considered as the beginning of modern equitation.

Most of his exercises were intended to increase the horse's suppleness and balance, and he had a progressive schooling system to reach an overall goal: a light, obedient, calm horse that was a pleasure to ride. La Guérinière is also credited for the invention of the flying change and the counter-canter. He stressed the importance of using few aids and punishments while riding, and also commented greatly on the use of the shoulder-in at all gaits, including the gallop. La Guérinière asserts the rider must also have a good seat in order to have a soft, light hand, and makes several references to William Cavendish, 1st Duke of Newcastle.

The *L'École de Cavalerie* is one of the bibles of classical dressage, and according to Col. Alois Podhajsky, this is 'the most revolutionary book on riding of all times'. William Steinkraus writes: 'The first of the great 18th-century masterpieces, (boasting) not only a marvellous and ground-breaking text – a cornerstone of modern dressage – but also superb engraved plates by Charles Parrocel (see nos. 285-286) ... and though it has only recently been translated word for word into English (by Tracy Boucher in 1993), it stands as an enduring landmark of equestrian literature.'

This book has also become the most important text of the famous Spanish Riding School, and much of their everyday training is still based upon it.

A second folio edition appeared in 1751 with the same plates as in the first edition (see no. 288). Editions in 8vo followed in 1736 (see no. 287), 1754, 1756, 1766, 1769, 1802 (see no. 289), and 1825.

An abridged edition, a kind of excerpt with often literal citations, was published under several different titles, the first in 1740 as *Elémens de cavalerie contenant les principes propre*



No. 287, portrait of the author

à former un connoisseur & un homme de cheval (Paris 1740), with re-editions in 1741, 1754, 1768 and 1791 (see no. 290). The work was also published under the title: *Manuel de Cavalerie* (The Hague 1742).

The *École de Cavalerie* was translated into German by J. Daniel Knöll in 1791 (second edition 1802; third edition in 1817). Modern German translations were made by Rolf Roeingh (Berlin 1942), and Eberhard Kern (2000). A translation into English by William Fraser appeared in 1801; a modern translation by Tracy Boucher in 1993. An Italian translation by the Vicomte de Milleville was published in 1791 (see no. 292). For a second translation into Italian, see: LOCATELLI, Antonio (no. 364).

An enlarged translation into Spanish by Balthasar de Irurzun was published in 2 vols. in 8vo in Madrid in 1786-1787 (see no. 291).

LITERATURE:

François Robichon de La Guérinière, Ecuyer du roi et d'aujourd'hui.

Actes du colloque de l'école nationale d'équitation du 14 juillet 2000. Colloque 4 (Saumur 2000); B. – Branderup & E. Kern, *Barockes Reiten nach F.R. de la Guérinière. Ueber die Ausbildung des Pferdes* (Lüneburg 2000); – B. Galimard Flavigny, 'François Robichon de La Guérinière, le père du "bel homme de cheval"', in: *Magazine du bibliophile et de l'amateur de manuscrits & autographes*, 9 (2001), pp. 12-15; – Marion Scali, *La Guérinière. Les grands maîtres expliqués* (Paris 2002).



No. 285, p.1 (head-piece)





J. P. Lebas Sculp.

285

LA GUÉRINIÈRE, François Robichon de
École de cavalerie. Contenant la connoissance, l'instruction, et
la conservation du cheval. Avec figures en taille-douce.

Paris, Jacques Collombat, 1733. Folio (size of the leaves 445 x 290 mm). (8), 276, (8) pp. *Collation*: ã⁴, A-Z⁴, Aa-Mm⁴, Nn². With allegorical frontispiece representing the education of Achilles, including a portrait of Louis XV in a medallion, by Laurent Cars after Perrocel, engraved vignette on title-page, half-page coat-of-arms of the dedicatee, 2 folded engraved plates: 'Le nom et la situation des parties extérieures du cheval'; and 'Maladies du cheval', by J. Audran, one double-page plate 'La course des têtes & de la baque' by J.P. Le Bas, 13 full-page plates (all a bit smaller than the size of the text leaves, all pasted in: 3 – the bridle, horse shoes and saddles – by Borde and A. Aveline; and 10 – 4 with 'Allures naturelles et artificielles' (with 3 'allures' on one leaf) by J. Audran and N. Tardieu; and 6 with 'L'épaupe en dedans' by N. Tardieu, and five portraits of noblemen: 'Le Marquis de Beauvilliers, M. de Kraut, Le Comte de St. Aignan (pupil of La Guérinière), Le Marquis de la Ferté, and S.A.S. Charles Prince de Nassau ...' by N. Dupuis, L. Cars, J. Audran, Beauvais, and L. Desplaces), 7 full-page plates in the text (6 plans for training horses on pp. 106, 111, 122, 123, 130 and 135, by Borde after A. Coquart, and one (p. 172) of the 'Squelette du cheval' by J. Audran); most of the plates are after Charles Parrocel; engraved head- and tail-pieces and initials. *All plates and elements are beautifully and subtly coloured by a contemporary hand.*

Contemporary mottled calf, spine gilt in compartments, gilt binding edges (spine inexpertly repaired).

COMMENTARY:

A very rare hand-coloured copy of the first edition of this beautiful and important work on horsemanship by La Guérinière, whose book became the equestrian bible and the foundation of classical dressage as we know it today.

After the frontispiece (verso blank), the title-page (verso blank), the dedication to Prince Charles de Lorraine, Comte d'Armagnac, de Charny, etc. and 'Grand écuyer de France (pp. (3)-(4), and the Preface (pp. (5)-(8)), follows the text which is divided into three parts: (1), pp. 1-57, on the horse in general, the parts of the body, bits, horse shoeing, the saddle and the nutrition of the horse; (2), pp. 59-171, on training and dressage, and (3), pp. 173-176, on the horse's skeleton and horse medicine.

REFERENCES:

Mennessier II, 27 ('... un des plus beaux ouvrages qui aient paru en France sur le cheval ...'); Nissen 2361; Huth 31; Wells 6376; Lippelheide 2922; Cohen 588; Graesse IV, 79; Brunet III, 769.



No. 285, p. (5)



No. 285. Plate facing p. 81

286

LA GUÉRINIÈRE, François Robichon de
 École de cavalerie. Contenant la connoissance, l'instruction, et
 la conservation du cheval. Avec figures en taille-douce.

Paris, Jacques Collombat, 1733. Folio (size of the leaves 406 x 280 mm).

Contemporary mottled calf with double gilt fillet along the edges of both sides, ribbed spine with red title label lettered in gold.

COMMENTARY:

Second – uncoloured – copy of the 1733 edition (see no. 285).



No. 286 No. 283-284, plate 24 (2nd series)



No. 286, title-page



No. 286, plate facing p. 104



No. 286, first folding plate



No. 285, second folding plate

287

LA GUÉRINIÈRE, François Robichon de
École de cavalerie; contenant la connaissance, l'instruction, et
la conservation du cheval.

Paris, Jacques Guérin, 1736. 2 vols. 8vo. (size of the leaves 190 x 118 mm). Vol. 1: (14), 320 pp.; vol. 2: (4), 298 pp. *Collation*: π^2 , a⁶, A-T⁸, V-X⁴; π^2 , A⁴, B-T⁸, V²⁻¹. With an engraved title, the portrait of the author by S.R. Thomassin after Toquet, half-page engraved coat-of-arms of the dedicatee, 4 folding engraved plates by C. Parrocel, and 29 full-page plates by Dheulland, C. Parrocel, Tardieu, Dupuis, Laurent Cars, Beauvais and L. Desplaces, partly after Parrocel; engraved vignettes on titles, head- and tail-pieces and initials.

Contemporary mottled calf, spines gilt in compartments with title-labels lettered in gold, red sprinkled edges, marbled end-papers.

COMMENTARY:

The first edition in 8vo of the *École de cavalerie* containing most of the plates of the folio edition of 1733 in reduced form.

After a blank leaf, the half-title (verso blank), the title-page (verso blank), the portrait of the author, the dedication to Prince Charles de Lorraine, Comte d'Armagnac, de Charny, etc. and 'Grand écuyer de France' (pp. (7)-(8), the Preface (pp. (9)-(13)), and the Approbation and Privilege, dated 11 August 1729 (pp. (14)-(16)), follows the text which is divided into three parts: (1), pp. 1-105, on the horse in general, the parts of the body, bits, horse shoeing, the saddle and the nutrition of the horse; (2), pp. 107-311, on training and dressage, and [vol. 2] (3), pp. 1-258, on the horse's skeleton and horse medicine (ending with the extra treatise on horse breeding on pp. 259-281). The Table is on pp. (2)83-(2)90, and the 'Table alphabetique des maladies et des remedes' on pp. 291-298.

REFERENCES:

Mennessier II, 28; Toole-Stott 2328; Wells 6383.



No. 287, engraved title-page



No. 287, vol. 2, folding plate facing p. 1



No. 287, vol. 1, plate facing p. 151

288

LA GUÉRINIÈRE, François Robichon de
École de cavalerie, contenant la connoissance, l'instruction et
la conservation du cheval. Avec figures en taille-douce.

Paris, J. Chardon for Pierre Michel Huart & Moreau fils, Jean Desaint & Charles Saillant, Laurent Durand, Delormel, and Noël Jacques Pissot, 1751. Folio (Size of the leaves 436 x 280 mm). (8), 318, (10) pp. *Collation*: a-b² A-Z², Aa-Zz², A2a-Z2z², A3a-N3n². With an engraved vignette by Papillon (1739) on title-page and the same plates as in the first edition (see no. 285).

Contemporary mottled calf, spine richly gilt in compartments with red title label lettered in gold and a large gilt coat-of-arms of the owner in the centre of both covers, marbled endpapers.

Provenance: The gilt coat-of-arms is that of the renowned Beaufremont family, an ancient noble family originating in the Bourgogne (perhaps from the library of the Marquis and Prince Louis de Beaufremont (1712-1769), or the Vice-admiral Joseph de Beaufremont (1714-1781)?). The mottos of the family are on top: 'Dieu ayde au premier christien' and underneath the coat-of-arms 'Plus deuil que joye'.

COMMENTARY:

Second edition in folio of La Guerinière's work, published in the same format as the first edition, and augmented with a treatise on horse breeding ('*Traité du Haras*') on pp. 306-318. The only differences with the first edition are the tail-pieces and the plates of the plans for training which are printed on separate leaves.

After the frontispiece (verso blank), the title-page (verso blank), the dedication to Prince Charles de Lorraine, Comte d'Armagnac, de Charny, etc. and 'Grand écuyer de France (pp. (3)-(4), and the Preface (pp. (5)-(8)), follows the text which is divided into three parts: (1), pp. 1-58, on the horse in general, the parts of the body, bits, horse shoeing, the saddle and the nutrition of the horse; (2), pp. 59-167, on training and dressage, and (3), pp. 169-318, on the horse's skeleton and horse medicine (ending with the extra treatise on horse breeding on pp. 306-318). The Table is on the following 9 unnumbered pp., the Approbation and Privilege, dated 3 June 1750, on the last page.

REFERENCES:

Mennessier II, 27 ('D'après le catalogue Huzard, il existe des exemplaires avec les pl. coloriées. Je n'en ai jamais vu'); Nissen 2361; Huth 31; Wells 6378; Lipperheide 2923; Cohen 588; Graesse IV, 79; Brunet III, 769.



No. 288, title-page



No. 288, the double-page plate

289

LA GUÉRINIÈRE, François Robichon de
École de cavalerie, contenant la connoissance, l'instruction et
la conservation du cheval.

Paris, Magimel, & Metz, Collignon, An XI (1802). 2 vols. 8vo.
 (size of the leaves 204 x 120 mm). Vol. 1: (8), 296 pp.; vol. 2: 272,
 271-278 pp. *Collation*: a⁴, 1-18⁸, 19⁴; 1-17⁸, 18⁴. With the portrait of
 the author, 4 folding, and 27 full-page plates, numbered 1-31, all
 engraved by Adam after the plates of the previous 8vo editions.
 Contemporary mottled calf, gilt spines with red and green title-
 labels lettered in gold, sprinkled edges, marbled end-papers.

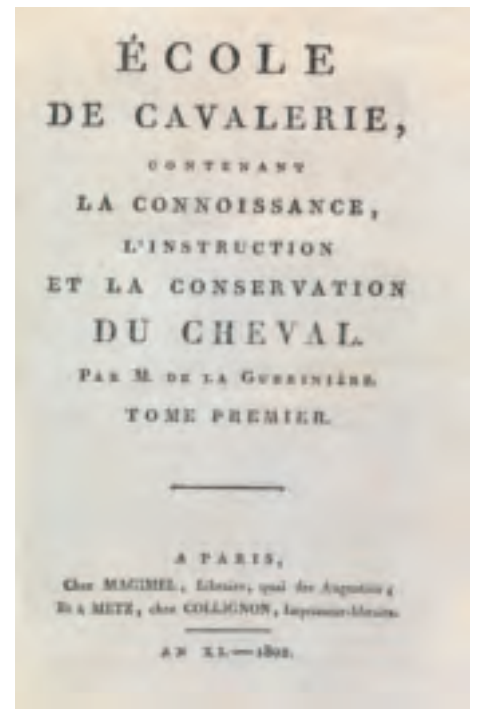
COMMENTARY:

The sixth and rarest edition of the editions in 8vo of the *École de cavalerie*, containing most of the plates of the folio edition of 1733 in reduced form and adapted to early 19th-century, Napoleonic costume codes by Adam.

After the portrait, title-page (pp. i-ii, verso blank), the Preface (pp. iii-vii), follows the text which is divided into three parts: (1), pp. 1-98, on the horse in general, the parts of the body, bits, horse shoeing, the saddle and the nutrition of the horse; (2), pp. 99-289, on training and dressage (the Table is on pp. 290-296), and [vol. 2] (3), pp. 1-240, on the horse's skeleton and horse medicine (ending with the extra treatise on horse breeding on pp. 240-261). The Table is on pp. 263-272, 271-278.

REFERENCES:

Menessier II, 28; Toole-Stott 2328; Wells 6383.



No. 289, title-page



No. 289, plate facing p. 130

290

LA GUÉRINIÈRE, François Robichon de
Éléments de cavalerie. Nouvelle édition, considérablement
augmentée.

Brussels, B. Le Francq, 1791. 2 vols. 12mo. (size of the leaves 130 x 80 mm). Vol. 1: 240 pp.; vol. 2: 320 pp. *Collation*: A-K¹²; A¹²⁻¹ (half-title lacking?), B-N¹², O⁴. With 4 folding engraved plates: one of the 'good horse' with the names of the parts of the horse, and 3 with 2 plans for training each; engraved vignettes on titles and head-pieces.

Contemporary marbled sheep, double fillet along the edges of both sides, gilt spines lettered in gold, gilt binding edges, inner dentelles, gilt edges, marbled end-papers.

Provenance: With a library stamp of the 'Bibliothèque de Mr. H. Chevalier, Manège Duphot': originally the Manège du Panthéon in Paris, and since 1875 a branch of the Manège Duphot under the direction of Henri Chevalier.

COMMENTARY:

One of the many editions of an excerpt of the *École de cavalerie*, the first edition with this title having appeared in 1740. It is the first edition published in Belgium.

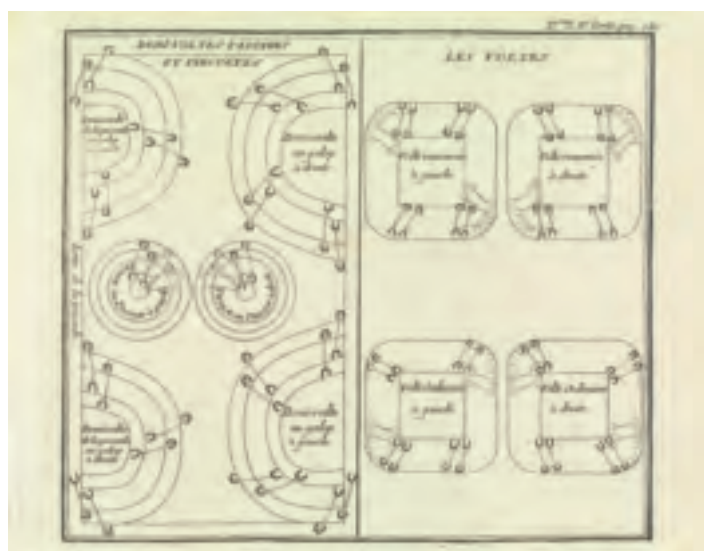
After the half-title (verso blank), title-page (verso blank), and the 'Avertissement' (pp. 5-8), follows the text which is divided into three parts: (1), pp. 9-100, on the horse in general, the parts of the body, bits, horse shoeing, the saddle and the nutrition of the horse (the Table is on pp. 101-103); (2), pp. 105-237, on training and dressage (the Table is on pp. 238-240), and [vol. 2] (title-page (verso blank) and 'Avertissement' on pp. 1-8), (3), pp. 9-309, on the horse's skeleton and horse medicine. The Table is on pp. 310-320.



No. 290, title-page

REFERENCES:

Menessier II, 28; Huth 32; Toole-Stott 2332; Loch 73-82.



No. 290, vol. 1, plate facing p. 180



No. 290, vol. 1, plate facing p. 9

291

LA GUÉRINIÈRE, François Robichon de
Escuela de a caballo por el Sr. Francisco Robichon de la
Gueriniere, caballero que fue de S. M. Christianisima, en que
se contiene el conocimiento, la unstruccion y la conservation
del caballo. Obra traducida del frances al castellano y adicion-
ada en todas sus partes por D. Baltasar de Irurzun, caballero
del Ex.mo Sr. Conde de Aranda.

Madrid, the widow and sons of Joaquin Ibarra, 1786-1787. 2 vols. 8vo. (size of the leaves 181 x 130 mm). Vol. 1: (4), XX, 248, (2); vol. 2: (2), 386, (2) pp. *Collation*: (a)⁴, b⁸, A-P⁸, Q⁴, π²⁻¹; π²⁻¹, A-Aa⁸, Bb². With 25 full-page plates (12 of which with 2 pictures) and one folding plate by J. Garcia after C. Parrocel, woodcut head-pieces and initials; (Frontispiece, and half-title of vol. 2 missing). Contemporary mottled calf, spine gilt with two title labels (red and green) lettered in gold, marbled end-papers.

COMMENTARY:

First and only edition of this translation of La Guérinière's work into Spanish by the Spanish nobleman Balthasar de Irurzun, equerry of the Count of Aranda, don Pedro Pablo Abarca de Bolea, to whom he also dedicated his translation. Irurzun based his translation on the 1754 8vo edition of Guérinière's *École de la cavalerie*, and he enlarged the text with many additions.

The plates are copied by J. Garcia from the plates by Charles Parrocel which the latter had copied in reduced form for the first 8vo edition of 1736, from his original plates for the folio edition of the *École de la cavallerie* (1733).

After the half-title and title-page of vol. 1 (versos blank), follow the dedication to the Count of Aranda (pp. I-VI), and the prologue of the translator (pp. VII-XX). The text is divided into 9 chapters: 1: 'Del nombre y situacion de las partes exteriores del caballo' (pp. 1-14); 2: 'De las perfecciones, y de los defectos de las partes exteriores' (pp. 14-95); 3: 'De la Edad (age) del cavallo' (pp. 95-103); 4: 'De la diferencia de los pelos ...' (pp. 103-120); 5: 'Observaciones sobre los caballos de diferentes paises' (pp. 120-140); 6: 'De la brida' (bridle), with a full-page plate of various details (pp. 141-172); 7: 'De la herradura' (shoeing horses; pp. 172-206); 8: 'De la silla' (saddle), with a full-page plate of various saddles (pp. 206-223); 9 'Del modo de alimentar los caballos ...' (pp. 223-242); the content is on pp. 243-248; the errata on an unnumbered page.

Vol. 2: the text of the second part, 'Del modo de doctrinar los caballos segun el servicio à que se les destina' follows directly the title-page (verso blank) and is divided into 22 chapters. The various movements are illustrated on 12 full-page plates with two images each: 'El paso', 'El trote', 'El galope' (8 variants), 'El paso de Andadura', 'La andadura imperfecta', 'El pase sostenido', 'El galope picadereo', 'Vuelta', 'Pirueté', 'Tierra à tierra', 'Chaza o media corveta', 'Posada', 'Corveta', 'Balotada', 'Grapada', 'Cabriola', 'El movimiento entre los pilares' (Chapter 5-10, pp. 52-158). The lessons are on pp. 159-305 (Chapter 11-18), illustrated with 13 full-page plates: 'La espalda adentro', 'La gruppà la parèd', 'El pase de movimiento', 'El paso sostenido', 'El galope', 'La corveta', 'Oficial de caballeria' and 6 plates with training plans. Chapters 19-21 are on 'De los caballos de Guerra', '... de caza', and '... de coche' (draft-horses) (pp. 306-343). The last chapter is on tournaments and jousts, illustrated with a folding plate: 'Los juegos de las cabezas y de la sortija' (pp. 343-380). The table of contents is on pp. 381-386; the errata on an unnumbered page.

The third part of the original work, on the horse's skeleton and on horse medicine was never published.

REFERENCES:

Mennessier II, p. 30; Palau 271058; Torrecilla 318; Toole-Stott:2333; Wells 6397; Aguilar Piñal IV, 4162.



No. 291, vol. 2, plate facing p. 77



No. 291, vol.1, plate facing p. 141

292

LA GUÉRINIÈRE, François Robichon de

La cognizione perfetta del cavallo e della cavallerizza, in tutte le sue parti ossia il signore Della Gueriniere ... Elementi di cavallerizza tradotti dal Francese, ed accresciuti da molti articoli, e riflessioni importantissime, dal Visconte di Milleville Colonello al servizio di Sua Maestà Cristianissima ...

Venice, Antonio Casali, 1794. 2 vols. 12mo. (size of the leaves c.135 x 100 mm). Vol. 1: 352 pp.; vol. 2: 383 pp. *Collation*: A-Y⁸ (quire L wrongly bound); A-Z⁸, Aa⁸. With 16 numbered plates on 6 folding leaves (uncut, as printed), engraved by G. Sardi: of the 'good horse' in profile, from the front and from behind (plates 1-3), bits, horse shoes, saddles and teeth of the upper jaw (plates 4-7), a woman on horseback (plate 8), rider (plate 9), an officer on horseback (plate 10) and 6 plans for training (plates 11-16).

Original publisher's paper boards, spines covered with decorated paper.

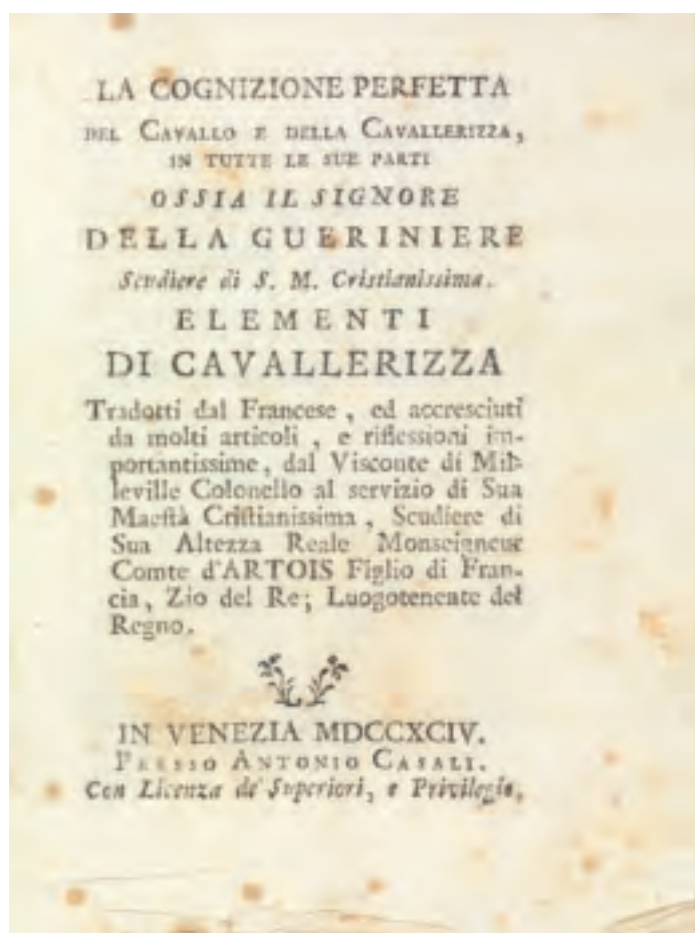
COMMENTARY:

First and only edition of the translation into Italian of an adapted and enlarged text of the *École de cavalerie* by Claude-Louis-Octave, vicomte de Milleville (b. 1751), écuyer of the Comte d'Artois (1775-81), and captain of the regiment Boufflers-Dragons, and a freemason, living in Versailles.

After the title-page (verso blank), the preface (pp. 3-5), the 'Avertimenti' (pp. 6-10), and the introduction (pp. 11-25), follows the text which is here divided into 8 parts: (1), pp. 26-80, on the horse in general, the parts of the body: 'Divisione delle parti esteriori del cavallo'; (2), pp. 81-164, on the breeds of the horse: 'Delle razze'; (3), pp. 165-280, on mounting a horse: 'Delle regole, di cui si deve servire per instraire un cavallo'; (4), pp. 281-345, on horses used for war, hunting, drawing chariots and for tournaments: 'Dei cavalli di guerra, di caccia, di carrozza, e de' corsi'; a description of plates 9-16 is on pp. 346-348, and the Tavola on pp. 348-352. Vol. 2: after the title (verso blank): (5), pp. 3-136, on internal diseases: 'Delle malattie interior del cavallo'; (6), pp. 137-220, on the external diseases: 'Delle malattie della parte anteriore'; (7), pp. 221-284, on accidents: 'Delle malattie accidentali del cavallo'; (8), pp. 285-375, on the skeleton and surgical operations: 'Dell'osteologia e delle operazioni di chirurgia'; the Tavola is on pp. 376-383.

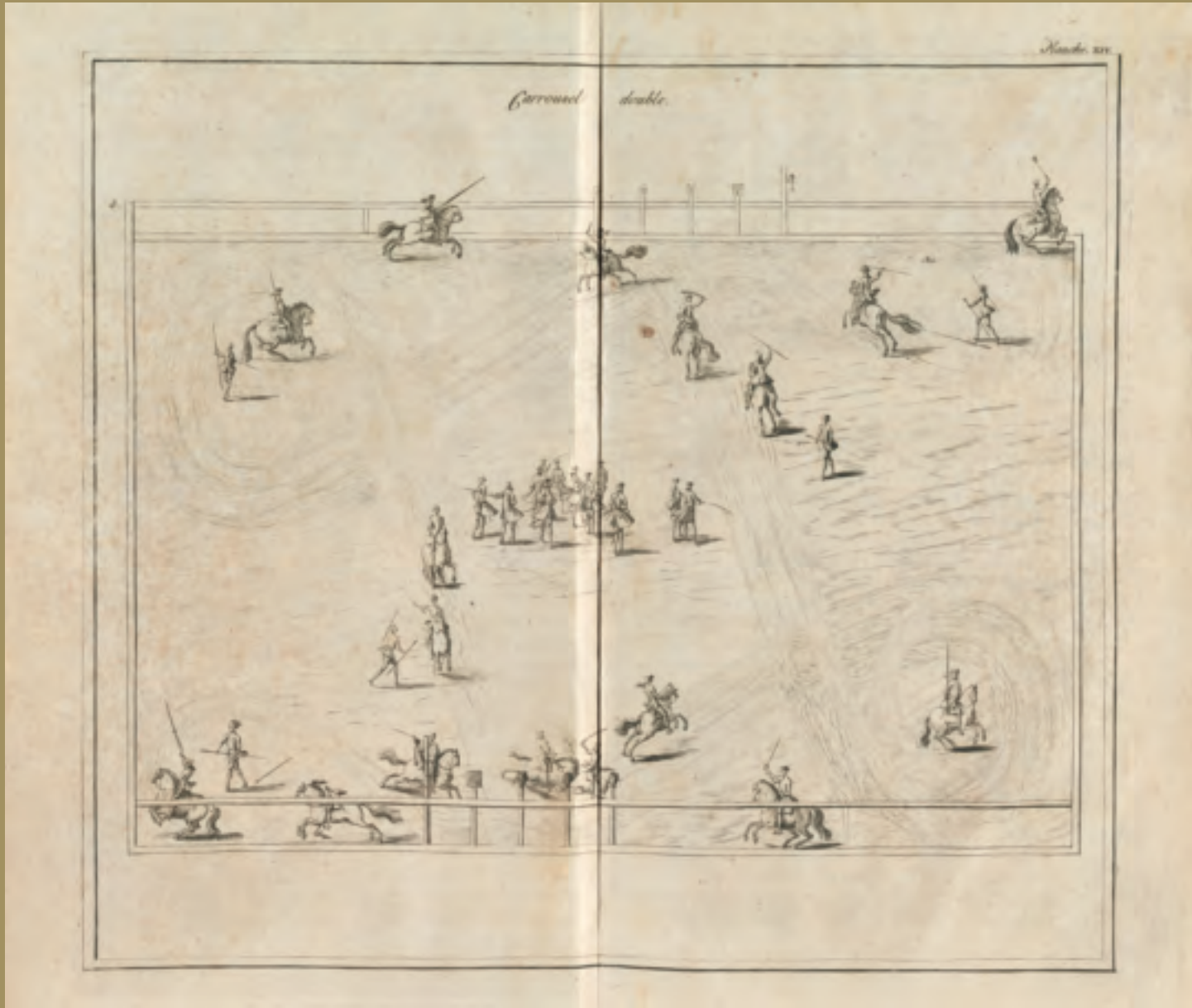
REFERENCES:

Menessier II, 30; Toole-Stott 2335; Wells: 6396.



No. 292, title-page





No. 292, plate XXV

SAUNIER, Gaspard de

Gaspard de Saunier (1663-1748) was the son of Jean de Saunier, equerry of the Duke De Lude, who in 1680 was appointed 'Inspecteur de la grande écurie du roi'. After Gaspard had visited the Académie royale d'équitation, where he took lessons from Bournonville and Duplessis, ecuyers ordinaires at the Royal Stables, he was appointed ecuyer to Duke Henri Jules de Bourbon-Conde in 1688. He participated in two of the Duke's military campaigns in the Palatinate, before he was appointed Inspector of the Royal stud farm at St. Léger which was founded by Louis XIV.

Some years later he entered the service of Lieutenant-General Montchevreuil, who was killed at Neerwinden in 1693 and whose body De Saunier saved from the enemy's hands. He retired from military service after the peace treaty of Ryswick in 1697. He became equerry of the Marquis de Courtenvaux for whom he established a stud farm in Montmirail-en-Brie. At the end of the 17th century he returned to his father and worked for several years under his supervision in the Grande écurie du Roi, until in 1702 he once more he resumed his adventurous and eventful live by entering the service of Count de Médavi as an equerry. He joined the Count on three campaigns in Italy. Back in France he killed one of his opponents in a duel, and was forced to leave France and fled to Cologne. Thanks to the intercession of his family he was allowed to return, but some time later he fell back into his old habits and killed, again in a duel, the father of Madame de Maintenon. Again he had to flee, first to Cologne, later to Holland where, after many misfortunes – such as his involvement in a suit brought against him by his former servant Gabert, and subsequent imprisonment in The Hague –, in 1707 he established the equestrian academy in Leiden, which made him famous. He was also appointed riding master of the University. Having arrived at an old age he gradually transferred the directorship of the school to his pupil Godefroy Boyer.

The first work on horses, the only one published during Saunier's lifetime, is his *La Parfaite Connoissance des chevaux*, published in The Hague in 1734 (see no. 293). Although Saunier claims that the 61 plates were designed 'd'après nature' (which words are engraved on each of the plates), they are in fact copies of the famous plates illustrating the work of Carlo Ruini (see nos. 094-095). The text is more a rephrasing of the work of Solleysel than an original work. De Saunier dedicated this work to his father Jean de Saunier, a great French horseman who died in the early 18th century and, like his son after him, worked in the Royal Stables. His father seems to have served more as a recommendation for the work than as co-author as is stated on the title-page. In his rather boastful preface Saunier says: 'The work ... is composed of lessons that I had received from my father, (who I may venture to say, without speaking too much in his favour, was looked upon to be a very skilful man) and the great number of experiments that I have made upon all sorts of subjects, and in all sorts of diseases; and can put the well-known *Probatum* at the bottom of every remedy, because I insert none that I have not tried more than once. For the 22 years that I have practised in the illustrious University of Leyden, under the protection of its guardians and the venerable magistrate, my diligence has often occasioned my being sent for to different parts, to restore health to such horses as ignorant farriers had almost sent to the dogs; and I have had the good fortune to succeed'. Mennessier pronounces a judgement that is far from flattering, writing that most of the plates are copied from the famous plates of Ruini, and '... du reste n'y a pas mis beaucoup du sien, car il a tiré de Solleysel la plus grande partie de son ouvrage'.

An adapted translation into English was published in London for J. Brindley in 1743 (see no. 294). A rare German translation by Christian Heinrich Wilken, not mentioned by Mennessier, appeared in 1767 in Leipzig (see no. 295).

One year after his death his work on horse training and dressage, *Les Vrais Principes de la cavalerie*, was published in Amsterdam in 1749.

Also based on another author, in this case François Robichon de la Guérinière, is his last and most important book *L'Art de la cavalerie* (Paris 1756, and, an issue with another title-page, or title-edition, Amsterdam & Berlin, 1756; see no. 296). Also published after his death ('on ne saurait donc le rendre responsable de ses plagats', as Mennessier elegantly states), the plates of this work are based on the beautiful illustrations by Parrocel which he made for La Guérinière's *L'École de Cavalerie* (Paris 1733) (see no. 285). The work is important (Mennessier: 'prenait sa part du grand siècle') for his detailed, albeit sometimes

confusing descriptions – including the position of the rider, the relative gentle manner of handling horses, etc. –, based on his long-term experience in the army as well as riding master in Leiden. Peppered with salient anecdotes, the book is also one of the few sources for information on the very turbulent life of the author.

LITERATURE:

A.H.H.M. Mathijsen, “Een manège ... omme te leeren ... wel te peerde te rijden”. Rijscholen te Utrecht en Leiden in de 18^e eeuw, benevens de avontuurlijke levensloop van Gaspard Saunier, in: *Argos*, 20(1999), pp. 419-438.



No. 293, portrait of the author

293

SAUNIER, Gaspard de, & Jean de SAULNIER

La parfaite connoissance des chevaux, leur anatomie, leurs bonnes et mauvaises qualitez, leurs maladies et les remedes qui y conviennent, par J. de Saunier, inspecteur de la grande écurie du Roy de France, pratiquée, continuée et donnée au public par son fils Gaspard de Saunier, écuyer de l'académie de l'illustre Université à Leide.

The Hague, for the author and Adriaan Moetjens, 1734. Folio (size of the uncut leaves 420 x 260 mm). (8), 256, (8) pp. *Collation*: *-2*², A-Z², Aa-Zz², A2a-V2v². Title printed in red and black, with vignette by D. Coster depicting a horse-fair, a head-piece with the coats-of-arms of the dedicatees, the trustees of the Leiden University, a full-page portrait of the author by D. Coster, and 61 full-page numbered engraved plates by F. van Bleyswyck (1-10), M. la Cave (21-55), and Creite (56-61); woodcut head-pieces and initials.

19th-century half calf, spine gilt in compartments with red title label lettered in gold.

Provenance: With (illegible) ownership entry and stamp of the Tierärztliche Hochschule in Wien (with swastika) on title-page.

COMMENTARY:

First edition of this well-known work on horse medicine by Gaspard de Saunier who on the title-page refers to his father, Jean de Saunier, as the original author.

After the title-page (verso blank), the dedication by Gaspard to the Trustees of Leiden University (pp. (3)-(4)), the portrait of the author (verso blank), the Preface (pp. (5)-(7)), and the Privilege, dated The Hague, 16 January 1733 (p. (8)), follows the text on pp. 1-174. The Explanations of the plates are on pp. 175-256 (bound together with the 61 plates); the Table is on pp. (1)-(9), and the note for the bookbinder on p. (8).

Plate 1-43 are anatomical, 44-53: of the horse's bones ending with a complete skeleton (53), 54: the teeth, 55: details of a fault of the shoulder, 56-57: instrument for shaping the ears, 58-60: horseshoes and instruments, and 61: 'the good horse' with 51 figures referring to the explication.

REFERENCES:

Mennessier II, 490; F.H. Huth 31; Vitet III, 97, 98; Toole-Stott 2362; Wells: 6664.



No. 293, title-page



No. 293, plate 53



No. 293, plate 11



No. 293, plate 29

294

SAUNIER, Gaspard (& Jean) de

The perfect knowledge of horses, being a succinct account of their various disorders, both internal and external, and their good and bad qualities; shewing the seat, cause, and symptoms of all diseases; with proper recipes, and methods of cures ... Translated from the French edition, published at the Hague, under the inspection of the learned Dr. Boerhaave ... with the addition of all his father's recipes and remarks ...

[=Vol. 2 (III on the general title-page) of: William Cavendish's *A general system of horsemanship in all its branches: containing I. Directions for the choice of stallions and mares ... II. The manner of keeping, soiling ... Race-horses ... and a supplemental discourse concerning hounds. III. The perfect knowledge of horses ... IV. The osteology and myology of a horse ... To which is added a large collection of recipes ... together with two complete indexes ... of diseases [and] medicines. Also A dictionary ...* (London, for John Brindley, 1743, the first edition of the English translation of the Duke of Newcastle's *Méthode et invention nouvelle de dresser les chevaux* (see no. 146), which was first published in 1657/58].

London, for John Brindley, 1743. Folio (size of the leaves 460 x 315 mm). (2), 4, (2: Contents), 4, (2), 5-36, 33-138, (14) pp. *Collation*: π^2 , a^{2-1} , 3^{3-2-1} (contents), B^{2-1} , c^{2-1} , χ^{2-1} , $B-Z^2$, $Aa-Mm^2$, Nn^{2-1} , $A2a-C2c^2$, $D2d^{2-1}$. With a half-page engraved coat-of-arms of the dedicatee, Dr Richard Mead, a beautiful head-piece of a standing horse showing 'The name and situation of the (45) external parts of a horse' with legends left and right, engraved by R. Parr and printed in brown ink with mezzotint shading, 8 engraved plates printed in brown or black ink with mezzotint shading (c. 185 x 235 mm), showing 10 horses (numbered a-k) and their diseases (copied in reverse from the 10 plates in the original 1734 edition by F. van Bleyswijk); 2 double-page and 6 full-page engraved plates by R. Parr after Andrea (copied from the plates in the original 1734 edition, which in turn were copied from the engravings in Andrew Snape, *The anatomy of a horse* (London, M. Flesher, 1683; see no. 152), numbered 1-8: 1-5: the skeleton and bones of the horse, printed in light brown ink, and 6-8 showing the muscles, printed in reddish ink); and 4 engraved plates with many figures: 1 with surgical instruments, 2-4 with 2 surgical instruments and horse shoes, numbered II-III, IX-XXX), one engraved initial (A) of a horse's skeleton (65 x 85 mm); woodcut tail-pieces.

Contemporary mottled calf, spine gilt in compartments with brown morocco title label lettered in gold (faded), gilt corner pieces on both sides (hinges weak, covers sl. damaged).

Provenance: With the library label of the Trelissick Library and ex-libris of Davies Gilbert 'of Tredrea, Cornwall, & East Bourn, Sussex' (born Davies Giddy; 1767-1839), a British engineer, author, and politician. He was elected to the Royal Society on 17 November 1791 and served as President of the Royal Society from 1827 to 1830. His grandfather was Henry Davies of Tredrea. The Davies-Gilbert family – one of Britain's most prestigious families – are descendants of Sir Humphrey Gilbert, who was an older half-brother of Sir Walter Raleigh. In the 19th century the family owned the Estate of Trelissick, Truro (Cornwall).

COMMENTARY:

The first edition of the adapted translation into English of Gaspar Saunier's *La parfait connaissance des chevaux* (The Hague 1734). In

spite of mistakes in the pagination and chapter numbers, the text is complete and continuous. In 1767 another English translation appeared: *A guide to the perfect knowledge of horses*, preceded by the German version of 1767: *Vollständige Erkenntniss von Pferden* (see no. 295).

The title-page (verso blank), the dedication by John Brindly to the famous English physician Dr Richard Mead (1678-1754), appointed physician to George II (1727), and correspondent of Boerhaave (*DNB*, 37, pp. 181-4: 'Numerous dedications were addressed to Mead, some against his will') is on pp. 1-2), and the preface by the author on pp. 3-4. The contents (2 pp.) is followed by the texts numbered I and II on the title-page: (I, pp. 1-2) (preceded by the head-piece showing the external parts of the horse and the title 'A general system of horsemanship in all its branches. Vol. II: three chapters 'on making a proper choice of stallions and breeding mares ...' (1), 'The manner of soiling horses' (2), and 'The manner of weaning and ordering colts' (3); (II, pp. 3-4) two chapters 'A short discourse of hunting horses' (1), and 'Observations and instructions concerning hounds' (2).

Preceded by a leaf with the printed 'Index to the plates describing the diseases incident to horses' (verso blank) and the 8 mezzotint plates to the first part of Saunier's work, follows the first part of his *The perfect knowledge of horses* on pp. 5-36, 33-89. The second part is on pp. 90-112: 'The anatomical description of the bones and muscles of a horse', together with the 8 plates of the skeleton, bones and muscles of a horse.

'A supplement : consisting of choice receipts for most of the distempers to which horses are incident, according to the best modern practise. Communicated by several persons of the best distinction in the knowledge of horses ...', including the 4 plates with instruments and horseshoes, is on pp. 115-131, followed by the 'Indexes to volume II' on pp. 132-138, and 'A dictionary explaining the technical terms that belong to the stud, stable, manage, and farriery; ...' on pp. (1)-(14).

REFERENCES:

Mennessier II, p. 490; Podeschy 49 Toole-Stott 2178; Wells 1400; Huth 23; Nissen 849; Wing N884-87.



No. 294, plate VI

295

SAUNIER, Gaspard de, & Jean de SAULNIER
Vollständige Erkenntniß von Pferden, deren Zergliederung, guten und schlechten Eigenschaften, Krankheiten und darwider dienlichen Mitteln ... Aus dem Französischen übersetzt und mit einer Vorrede und Anhang, welcher die nützlichsten und neuesten Entdeckungen von dieser Art enthält, vermehret von Christian Heinrich Wilken.

Leipzig & Glogau, Christian Friedrich Günther, 1767. Folio (size of the leaves 344 x 215 mm). (8), 272 pp. *Collation*: π²,):(⁴, A-Z⁴, Aa-Ll⁴). Title printed in red and black, with the vignette by D. Coster from the original edition, the full-page portrait of the author by D. Coster, and 61 full-page numbered engraved plates by F. van Bleyswyck (1-10), M. la Cave (21-55), and Creite (56-61), all from the same plates of the original edition; woodcut head- and tail-pieces and initials.

Contemporary calf, with gilt floral piece and the initials G.A.G.V.S. in the centre of the front cover, spine gilt in compartments with title label lettered in gold (gold gone), marbled end-papers, edges painted red.

Provenance: The initials (G.A.G.V.S.) on the front cover could not be identified.

COMMENTARY:

Rare first and only edition of this translation into German by Christian Heinrich Wilke(n) of the work on horse medicine by Gaspard de Saunier (and Jean de Saunier) (see no. 293).

After the portrait (verso blank), title-page (verso blank), the dedication by the publisher Christian Friedrich Günther, dated Glogau, 3 May 1767, to Lieutenant-General Friedrich Wilhelm Freiherr von Seydlitz (1721-1773), one of the greatest German cavalry generals and inspector-general of the cavalry in Silesia, where Frederick the Great sent all his most promising officers to be trained by him (pp. (3)-(4)), the Preface (pp. (5)-(7)), the preface by the translator, dated Leipzig 7 April 1767 (pp. (8)-(12)), follows

the text on pp. 1-162. The Explanations of the plates are on pp. 163-236 (bound together with the 61 plates); the contents on pp. 237-243, and the 'Anhang', in 7 chapters, by Wilken on pp. 244-272. These additions by the translator contain the 'Zeit des Saunier gemachten nützlichsten ... Entdeckungen an Pferden', including a method to cure 'rotzige Pferde' by Prof. Schreiber, a method for stemming blood by Lafosse, on horseshoeing (including Lafosse's latest insights), curing fractures of a horse's legs, etc.

REFERENCES:

Wells 6666; not in Mennessier or Nissen.



No. 295, title-page



No. 295, plate 13



No. 295, plate 1



No. 295, plate 28

296

SAUNIER, Gaspard de

L'art de la cavalerie, ou la manière de devenir bon écuyer par des règles aisées & propres à dresser les chevaux à tous les usages, que l'utilité & le plaisir de l'homme exigent; tant pour le manège, que pour la guerre, la chasse, la promenade, l'attelage, la course, le tournois, ou caroussel, &c. Accompagné de principes certains pour le choix des chevaux, la connoissance ... de leurs dispositions naturelles ... Avec une idée générale de leurs maladies, des remarques curieuses sur les haras, l'explication de toutes les pièces qui composent les différentes sortes d'équipages, & des observations sur tout ce qui peut blesser ou gêner les chevaux.

Paris, C. A. Jombert, 1756. Folio. (size of the leaves 397 x 252 mm). (14), 216 pp. *Collation*: *-3*², 4*²⁻¹, A-Z², Aa-Zz², A2a-H2h². With engraved vignette on the title-page, 7 double-page and 20 full-page engraved plates, some signed by D.J.Martini; woodcut tail-pieces and initials.

Contemporary mottled calf, spine gilt in compartments with red title label lettered in gold, marbled end-papers, edges painted red.

COMMENTARY:

First issue of this rare first and only edition of Saunier's last work. There is also a title-edition with the imprint: Amsterdam & Berlin, J. Neaulme. After the title-page (verso blank), preface (pp. (3)-(8)), Table of the 37 chapters and 27 plates (pp. (9)-(13)), and the 'Avis' for the bookbinder on p. (14), the text follows on pp. 1-170, the Explanation of the plates on pp. 171-204, and the Table on pp. 205-216.

Plates: 1-3 (2: double-page) with bits, bridles and mouth-pieces, 4-13: plans for training horses, 14 (double-page): carousel double, 15-16: carousels, 17-18: objects for the carousel, 19-23 (all double-page) with 4 horses or riders each in different positions each, 24-27: horse riders, 2 of which with a coat-of-arms.

REFERENCES:

Menessier II, 491; Huth 37; Toole Stott 2364; Monteilhet: 246.



No. 296, title-page



No. 296, plate XXVII



No. 296, plate XX



GARSAULT, François-Alexandre de

François-Alexandre de Garsault (1693-1778) was a French botanical artist and naturalist. He wrote several works on horses, best known of which is *Le nouveau parfait maréchal*. He was a grandson of François Gédéon de Garsault, groom of the king's grand stable, whom Jean-Baptiste Colbert had made inspector general of the studs throughout the kingdom in 1663. His uncle was captain of the king's studs, and François-Alexandre was appointed captain of the studs in reversion, but did not succeed to the place; he nevertheless paid much attention to horses, and was sent on several missions to study horse breeding and stud farms all over the country. He wrote interesting rapports on the subject addressed to the Minister of Agriculture.

Garsault spent his life among horses and was by that means qualified to publish his *Nouveau parfait maréchal*, which appeared in 1741 in Paris with Despillly. There are several issues with a new title-page mentioning various publishers: François Mathey and Charles Leclerc in Paris and Jean Neaulme in The Hague (see no. 297). Directed to a large public, *Le nouveau parfait maréchal* is considered to be the best popular French work on the subject, very complete without being too complicated for a general public; nor was it surpassed by any succeeding work. The book was such a success that it was reprinted at least 17 times till 1843: in 1746, 1755, 1762, 1770, 1771, 1787, 1797, 1805, 1811 and 1843. As a supplement to the *Nouveau parfait maréchal* Garsault wrote a treatise on the building of carriages and chariots and other two-, three- and four-wheeled vehicles, published in various issues with various imprints in 1756: his *Traité des voitures, pour servir de supplément au Nouveau parfait maréchal. Avec la construction d'une Berline nouvelle, nommée l'Inversable*, including a description of the Berline, a carriage that could not be overturned, quite a comfort in those days of very bad roads (see no. 298).

Garsault was also one of the editors of the famous series *Descriptions des arts et métiers, faites ou approuvées par Messieurs de l'Académie royale des sciences de Paris*, published by the Academie des Sciences in 113 parts from 1761 to 1789. In 1774 the 61st part was published written and illustrated by Garsault on the strap (harness) maker and saddler (see no. 299). He was also the author of the parts on the arts of the tennis-racket maker, the wig-maker, the tailor, and the shoemaker.

Garsault's first publication was his translation into French of Andrew Snape's *Anatomy of a Horse*, which translation appeared in 1732 in 4to in Paris under the title *L'anatomie générale du cheval* (see no. 153 for the second edition of 1734). *Le Guide du Cavalier* (1769) is the last work on horses published by Garsault.

He also engraved a collection of plants, published in 4 vols. At the end of his life he employed his leisure hours in painting and engraving.



No. 297, plate I



No. 297, plate II

297

GARSAULT, François-Alexandre de

Le nouveau parfait maréchal, ou la connoissance générale et universelle du cheval, divisé en six traitéz. 1°. De sa construction. 2°. Du harras. 3°. De l'ecuyer & du harnois. 4°. Du chirurgien & des opérations. 5°. Du maréchal ferrant. 6°. De l'apoticaire, ou des remédes. Avec un dictionnaire des termes de cavalerie. Le tout enrichi de quarante-neuf figures en taille-douce.

The Hague, Jean Neaulme (printed by Claude Simon), 1741. 4to. (size of the leaves 247 x 190 mm), 4to. (34), 512, CXXVII, (1) pp. *Collation:* π²⁻¹, *⁻⁴*⁴, A-Z⁴, Aa-Zz⁴, A2a-S2s⁴, A-Q⁴. Title-page printed in red and black, with 29 double-page (numbered II-IV, I, V-VII, X, VIII-XXVIII) and 20 full-page numbered engraved plates after the designs by Garsault, engraved vignette on title, head- and tail-pieces (2 signed by N. Caron, and S.P. Fournier), and initials. Contemporary calf, spine gilt in compartments with title lettered in gold in second compartment, gilt binding edges, edges painted red.

COMMENTARY:

Second issue of the first edition of this well-known manual for the horseman, which was originally published in the same year in Paris by Despilly.

After the title (verso blank) follow the preface on pp. (3)-(16), the Table on pp. (17)-(31), Approbation and Privilege on pp. (32)-(33), and the Errata and note to the binder on p. (34). The 6 parts mentioned on the title-page are: (1) 'De la construction du cheval' (on the anatomy of the horse; pp. 1-53; plates II-IV: construction, mouth, feet); (2) 'Traité du harras' (on horse breeding and stud farms; pp. 53-89; plates I (good and bad horse), V-VII: nutrition, a mare to be mated); (3) 'Traité de l'ecuyer' (the good rider and everything he needs; pp. 90-179; plates X, VIII-XVI: bits, saddles, harness, right positions for male and female riders); (4) 'Le médecin ou traité des maladies des chevaux' (the horse physician and horse diseases; pp. 180-331; plates XVII-XXVIII: feet, horse-shoes, scaffolding for the (surgical) treatment of horses, medical instruments, anatomical plates); (5) 'Le chirurgien, ou traité des luxations, fractures, abces, playes et opérations' (on the surgeon; pp. 332-411); (6) 'Traité du maréchal ferrant' (on the blacksmith and horse shoeing); (7) 'L'apoticaire, ou traité des medicamens' (on pharmacy, medicines and proscriptions; pp. 439-512; plates 1-20 of medical plants). The 'Dictionnaire des termes de cavalerie' is on pp. i-lxxv, and the Table on pp. lxxvi-cxxvii (last page blank).

REFERENCES:

Mennessier I, 526; Nissen 1452; Toole-Stott 1997; Wells 2704.



No. 297, title-page



No. 297, plate 2



No. 297, plate XXVI

298

GARSAULT, François-Alexandre de
Traité des voitures, pour servir de supplément au Nouveau
parfait maréchal. Avec la construction d'une Berline nouvelle,
nommée l'inversable.

Paris, Impr. Didot for Charles Leclerc, 1756. 4to. (size of the leaves 250 x 190 mm). (2), 115, (1) pp. *Collation*: π^{2-1} , A-O⁴, P². With vignette on title-page, 13 folding (IV-XV, 1) and 6 full-page (I-III, III*, XVI, 2) engraved plates, engraved head- and tail-pieces, one signed by Nioul.

Contemporary mottled calf, triple fillet along the edges of both sides, spine gilt in compartments with red title label lettered in gold, gilt binding edges, edges painted red, marbled end-papers.

COMMENTARY:

One of the several issues of the first and only edition of this interesting work on the building of carriages and chariots and other two-, three- and four-wheeled vehicles by François-Alexandre de Garsault. Other issues were published by resp. Barrois, Noyon, Durand and Dammeville, all at Paris. Garsault is only mentioned in the 'Extrait des registres de l'Académie Royale des sciences' of 8 April 1756 (pp. 115-(116)), not on the title-page. At the end of this 'Extrait' is stated: 'On trouvera le Privilège à la fin du Nouveau Parfait Maréchal'; making clear that the book was meant to be a supplement of the *Nouveau parfait maréchal*.

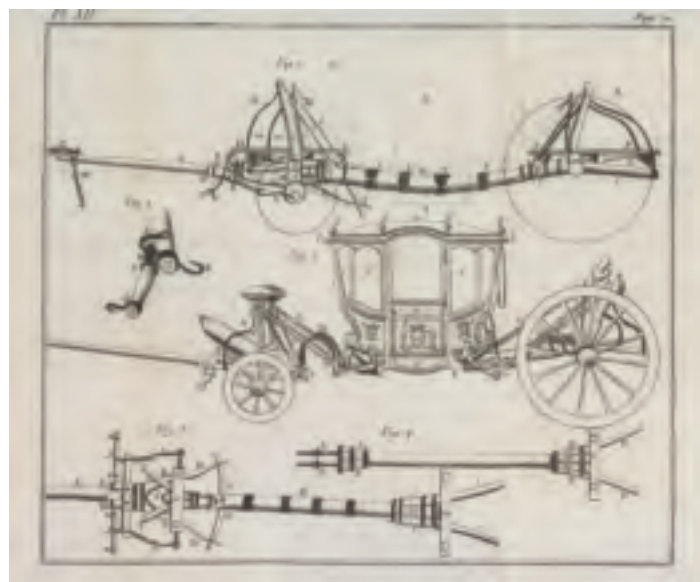
After the title-page (verso blank) and the Introduction on pp. 1-2, there are chapters on the wheel ('De la roué, pp. 3-8 and plate I), on the plow ('La charrue, pp. 9-13, plate II); on gun carriages ('Des affûts des canons, pp. 13-17, plate III); on vehicles in general ('Des voitures en général, pp. 17-19); vehicles with one wheel, wheelbarrows ('Des voitures à une roué. Brouette, pp. 19-22 (plate III*); idem with two wheels, pushcart ('Des voitures à deux roués. Des Haquets, pp. 22-29, plate IV); idem, farmer's carts ('Des charettes, pp. 29-33, plate V); idem, various carts and wagons (pp. 33-42, plate VI); idem carts for the post ('De la chaise de poste, pp. 42-49, plate VII); idem, on various carts, pp. 49-55, plates VIII-IX); vehicles on three wheels, pp. 55-57; vehicles on four wheels, pp. 57-81, plates X ('Chariot Charbonnier'), XI ('Wourst'), XII ('Berline'), XIII-XIV ('Caleche'); vehicles without wheels, pp. 81-85, plate XV ('Chaise à porteur'); on suspension ('Des diverses soupentes et des ressorts de corde, pp. 86-90, plate XVI). On pp. 91-115 is the treatise on the Berline that cannot be overturned ('L'inversable, ou voiture en forme de Berline'; 2 plates).

REFERENCES:

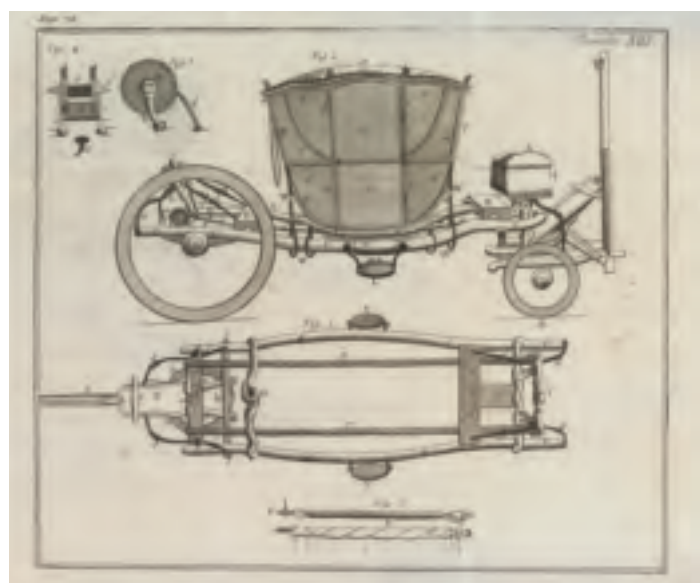
Mennessier: I, 527; *Kress Library*, Suppl. S-4048.



No. 298, title-page



No. 298, plate XII



No. 298, plate XIII

299

GARSAULT, François-Alexandre de

L'art du bourellier et du sellier.

(Paris, Desaint & Saillant), 1774 . Large folio (size of the leaves 427 x 275 mm). (2), 147, (1, blank) pp. *Collation*: : π²⁻¹, A-Z², Aa-Oo². With 15 full-page plates (c.340 x 220 mm), engraved by N. Ransonnelle after the designs by Garsault, all with the caption 'Bourlier' at the top, containing various figures depicting halters, horse harness, bridles, saddles and leather parts of carriages. Contemporary three-quarter calf, ribbed spine with red morocco title label lettered in gold, marbled boards (Damaged).

Provenance: With an engraved ex-libris with the initials 'A l[e]? B' in a laurel wreath.

COMMENTARY:

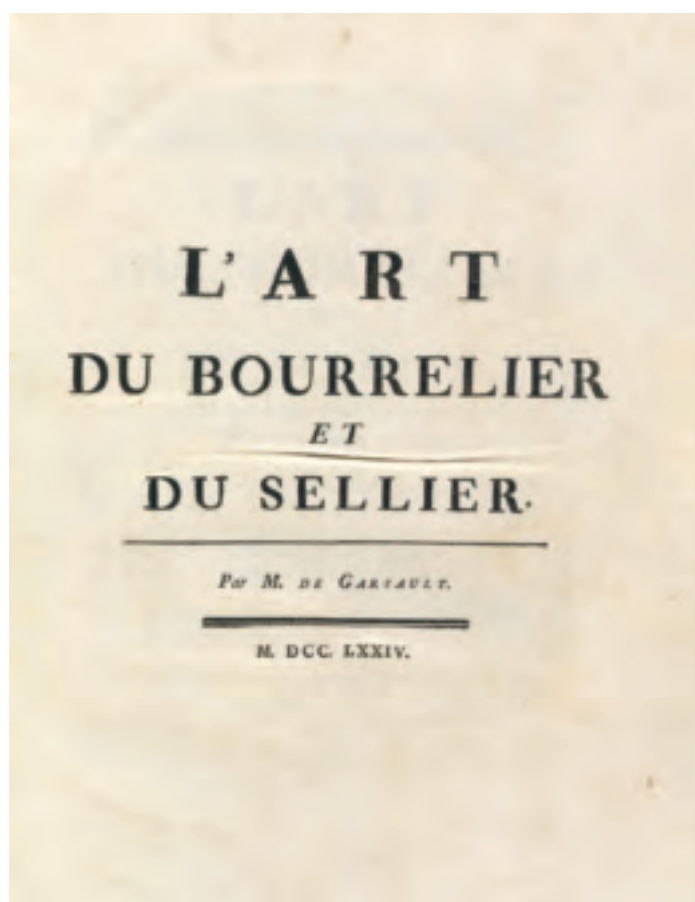
First edition of this section (part) of the famous series *Descriptions des arts et métiers, faites ou approuvées par Messieurs de l'Académie royale des sciences de Paris*, published by the Academie des Sciences in 113 parts from 1761 to 1789. A second edition of the series appeared in Neuchâtel in 1790, and a translation into German was published in Berlin in the same year.

Garsault was one of the editors of the series who also contributed the text and drawings for several parts of the *Descriptions des arts et métiers*, including this 61st part: *L'art du Bourellier et du Sellier* (the leather worker (strap, harness maker), and saddler. Other editors were Elie Bertrant (1713-1797), Henri-Louis Duhamel du Monceau and Auguste-Denis Fougeroux de Bondaroy (1732-1790).

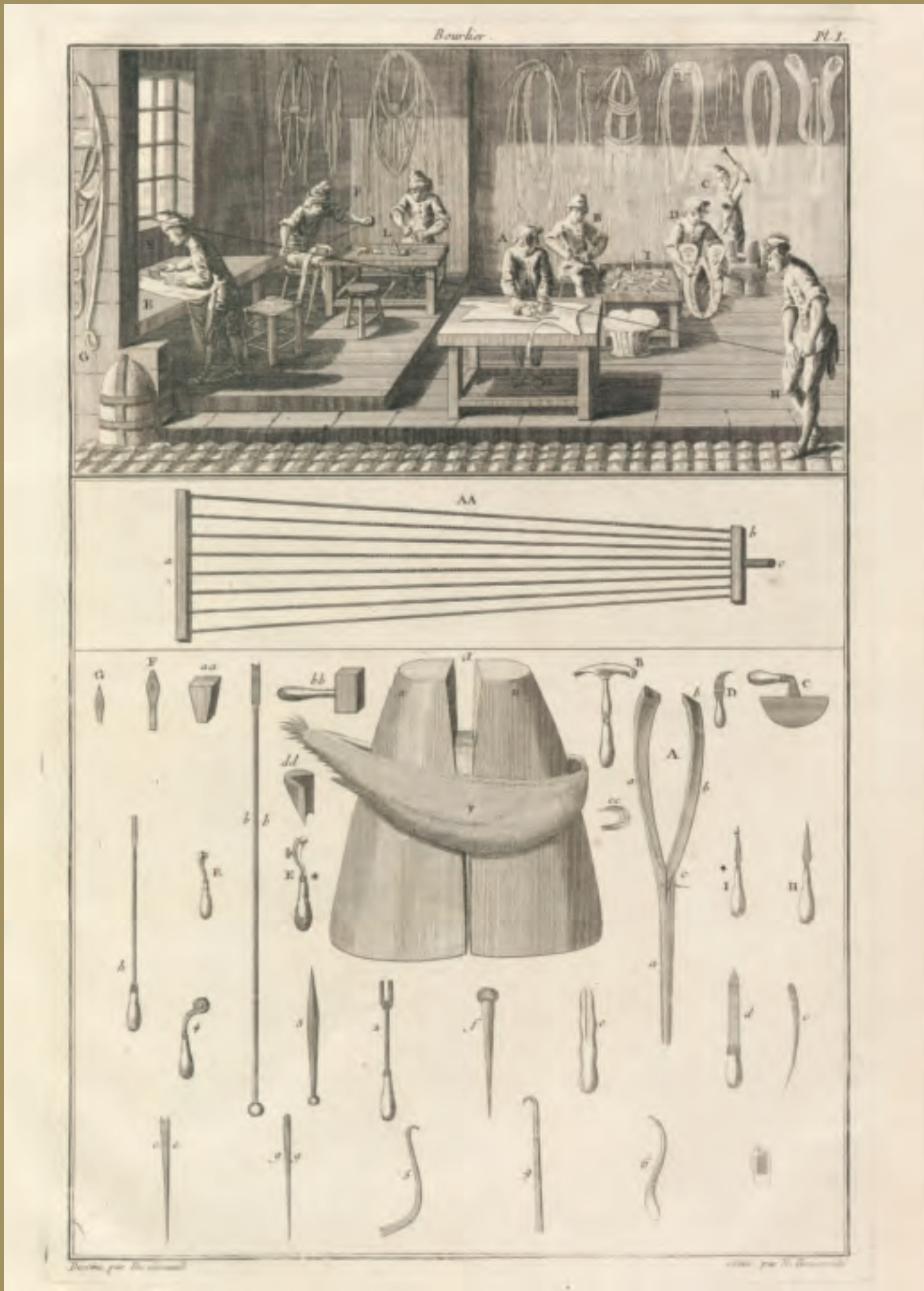
After the title-page (verso blank) and the preface (pp. 1-4) the text begins on p. 5 with the first chapter on the instruments and materials used by the strap maker. Further chapters are on the harness and its ornamentation, bridles and the halter. The second section, 'De Bourellier-carrossier' is on pp. 69-94, including chapters on the harness for draft horses and 'De la garniture des voitures'. The section 'L'art du sellier' (on the saddler) is on pp. 95-137, including chapters on the detailed construction of various saddles. The explanation of the 15 plates is on pp. 138-143, and the Table on pp. 144-147.

REFERENCES:

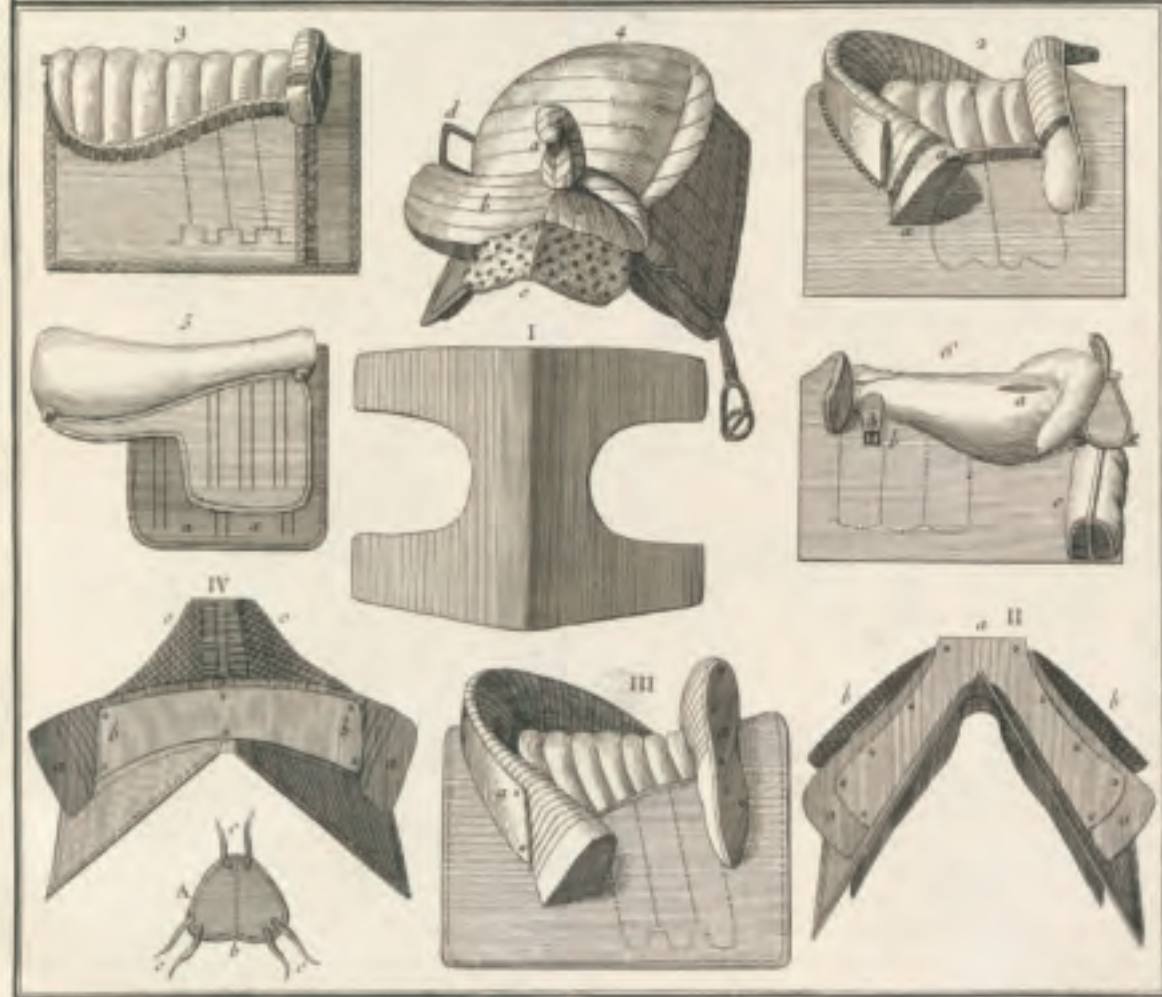
Menessier: I, 527; *Goldsmiths' Library* I, no. 11125.



No. 299, title-page



No. 299, plate I



Placé par de Gansville

Placé par de Gansville

DRUMMOND DE MELFORT, Louis-Hector Comte de

Louis-Hector Drummond de Melfort (1721-1788) was the grandson of John Drummond, 1st Earl of Melfort, King James II's confidant in Scotland. In the course of the 18th century the branch of the family that emigrated to the Languedoc became one of the leading Jacobite families at the French court.

Louis-Hector Drummond spent most of his life in the cavalry. He served the French king on several military campaigns on the Continent – Italy, Flanders and Germany, where he studied cavalry tactics in the army of Frederick the Great, referring to himself as a pupil of the famous Seylitz – and later commanded the Royal Ecossais regiment in the French army. In 1735 he was 'cornette' in the 'régiment de Gesvres-Cavalerie', was commander of the 'régiment de la Marche-Inférieure' and 'aide de camp' of the marshal Maurice of Saxony in 1745. In 1747 he was appointed 'maître de camp Lieutenant du régiment d'Orléans-Cavalerie', 'Aide Maréchal Général des Logis de l'Armée d'Allemagne' in 1757, and 'Brigadier' in 1758. In 1760 he was 'Colonel de la Légion Royale (corps d'élite)', in 1761 'Maréchal de camp' and 'Inspecteur des troupes légères', and finally 'Lieutenant-Général' in 1780.

After the siege of Maastricht in 1748, Drummond de Melfort was invited by Maurice of Saxony to train his regiment to be better prepared when hostilities would be resumed. This resulted in writing a first work – in manuscript – on cavalry tactics in 1748, which was approved by an 'assemblée d'Inspecteurs' assembled with the Count D'Argenson. The work had such a success that it served as the model for an Ordinance for the instruction of the French cavalry in 1755, and a more expanded one in 1766 (see no. 312), which had a very important impact on the organisation and training of the French cavalry in the following decades. See no. 300 for a manuscript copy of the work, which is not in the hand of Drummond.

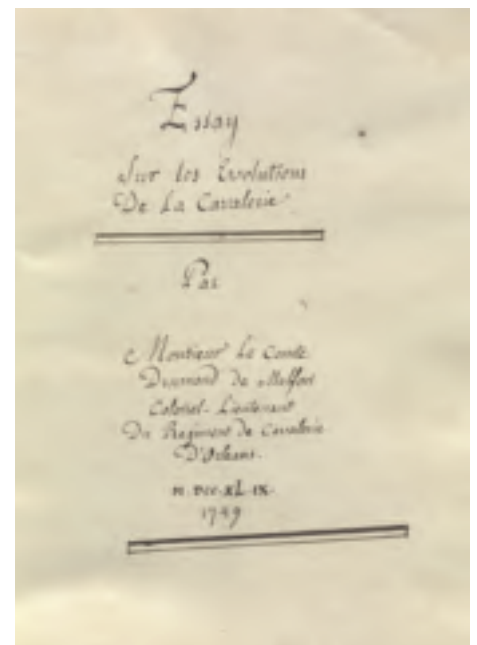
Owing to Drummond de Melfort's work, the years around 1750 mark an important evolution in the instruction of the French cavalry. He stressed the need for a uniform education and training of the cavalry in military riding schools which were to be founded in the main French cities and military centres in short notice. The text would form the basis for one of the most influential books on military equitation of the 18th century: the *Traité sur la cavalerie*. Which was published in Paris in 1776 with the approbation of King Louis XVI. It was an enlarged and totally reworked version of his text – until then only circulating in manuscript copies. This great and magnificently illustrated book, described by Mennessier as 'un véritable monument', became an important textbook in Europe as Drummond de Melfort had some radical opinions on the use of cavalry in battles, including new visions of horse harness, tactics, etc. (see no. 301). It contains the description of the simplified procedures for cavalymen that he had advocated as early as 1748, which had often met with incomprehension and disbelief. The dedication expresses Drummond's hope that this work would raise the efficiency of mounted troops in battle and assist in making the French cavalry the best in the world; he also wanted to do something in return for the country that his family fled to on their forced emigration from Scotland nearly a century before. The plates show military exercises, horse training, orders and positions for battle, movements of cavalry troops, bridging rivers, etc.

A second edition, in 4to, appeared ten years later in Dresden (see no. 302), after a German translation in 2 vols. by Heinrich Maximilian Friedrich von Watzdorf (1753-1826), published in Dresden in 1780-81 under the title *Abhandlung von der Cavalerie*.

Drummond de Melfort died at his manor house D'Ivoy-le-Pré in 1788.

LITERATURE:

Sandra L. Powers, 'Studying the Art of War: Military Books Known to American Officers and Their French Counterparts during the Second Half of the 18th century', in: *The Journal of Military History*, 70/3 (2006), pp. 781-814.



No. 300, title-page

300

DRUMMOND DE MELFORT,**Louis-Hector Comte de****[MANUSCRIPT] *Essay sur les evolutions de la cavalerie.***

(No place), 1749. 4to. (size of the leaves 242 x 183 mm). (4), 1-56, (2), 57-149, (5) pp. *Collation*: (A)-(F)¹², ((G)⁸. With 10 double-page and 29 full-page plates of plans of army alignments including indications for movements of the sections, which are coloured in green, red and pink.

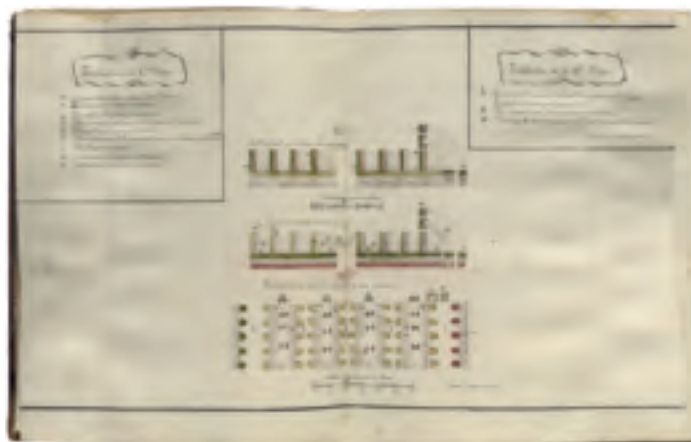
Contemporary mottled calf, spine gilt in compartments with title lettered in gold, gilt binding edges, red sprinkled edges, marbled endpapers; preserved in a half black morocco box.

COMMENTARY:

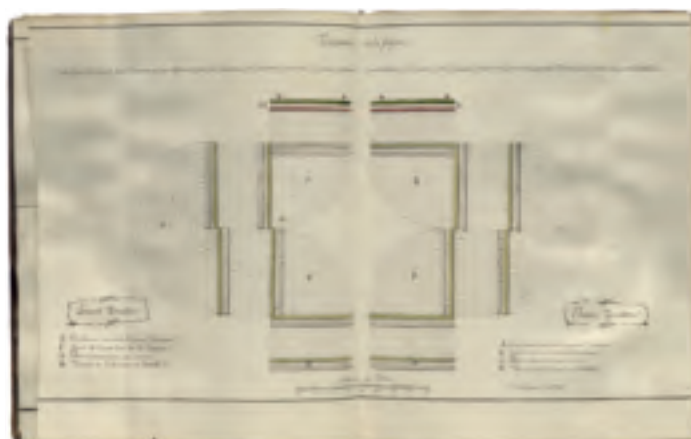
Very interesting copy, but not an autograph, of the illustrated text on military training of the cavalry which formed the basis for Drummonds de Melfort's important book on the same subject, his *Traité sur la cavalerie* which appeared in 1776 (see no. 301).

After a blank leaf and the title-page (verso blank), follow the 'Avant-Propos' (p. 1), the 'Précis de l'ouvrage' (pp. 2-6), the first part consisting of 6 articles (pp. 7-55): 'Nouvelle method de composer les escadrons' (1), 'Du maniemet des armes à cheval' (2), 'Manière de faire metre pied à terre a un Régiment de cavalerie par temps' (3), 'Manière de former a pied un Régiment de cavalerie' (4), 'Du maniemet des armes à pied' (5), and 'Manière de faire remonter un Régiment à cheval' (6); half title of the second part (verso blank), the 'Avant-Propos' (pp. 57-60), the 'Présis' (pp. 61-63), and the 11 articles of the second part (pp. 65-149, followed by 5 blank pp.).

There are other, more or less identical copies in the collection of the Service Historique de l'Armée de Tterre, and the Royal Library in The Hague.



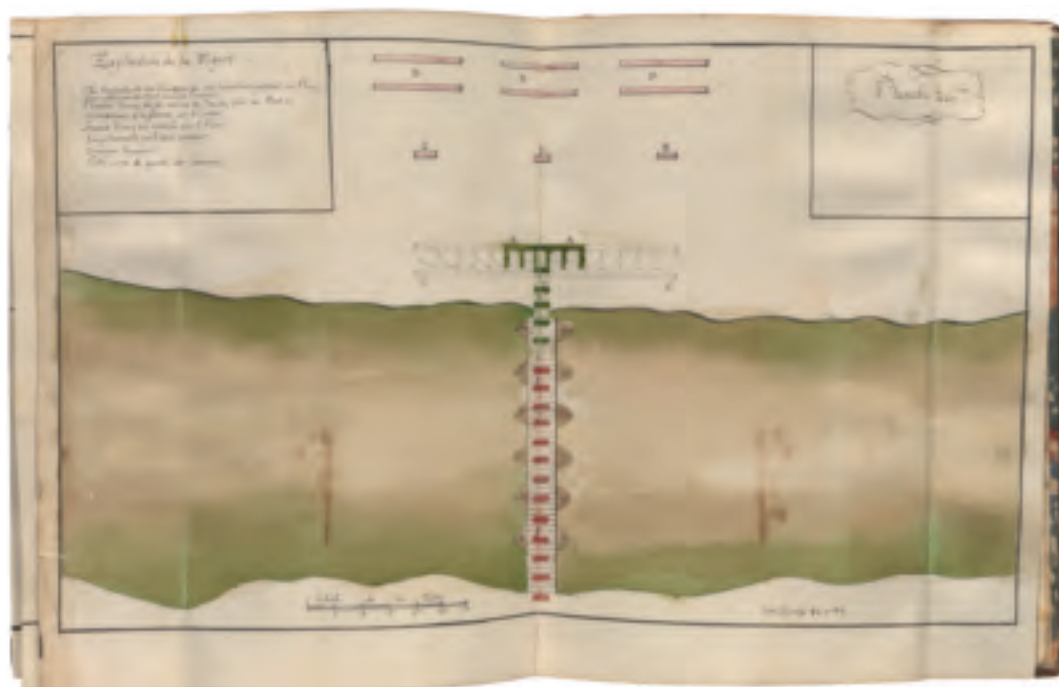
No. 300, plate between pp. 66 and 67



No. 300, plate between pp. 76 and 77

REFERENCES:

Menessier: I, 408.



No. 300, plate 26, between pp. 86 and 87

301

**DRUMMOND DE MELFORT, Louis-Hector Comte de
Traité sur la cavalerie.**

Paris, Guillaume Desprez, 1776. Large folio, together with the Atlas vol. in plano (size of the leaves 440 x 290 mm; Atlas: 650 x 480 mm). XXII, (2), 505, (3) pp. *Collation*: a-f², A-Z², Aa-Zz², A2a-Z2z², A3a-Z3z², A4a-Z4z², A5a-B5b² (including quires J and U: 25 quires per alphabetical series A-Z). With engraved allegorical frontispiece: a battle scene seen through an arch with the King and the Count of Artois on horseback in the foreground and Miverva with the symbols of war underneath, by Pierre Charles Ingouf Sr (1746-1800), dated 1776; large engraved allegorical title-vignette with a resting Mars and putti forging weapons, by Charles Fr. Adr. Macret (1751-1789); vignette with the coat-of-arms of Louis XVI at the top of the dedication, by Noël Pruneau (1751-18xx), 6 large engraved vignettes at the beginning and the end of the 3 parts of the text by Jeanne Mansart, Pruneau, C. Macret and C.H. Beurlier, 3 of which after Van Blarenberghe; and one folding, 7 double-page and 3 full-page plates – numbered 1-11 – engraved by Louis André Dupuis and Meunier with schematic positions and manoeuvres of the army before and during battle; engraved head- and tail-pieces and initials. The Atlas contains 3 very large folding plates (2: c.440 x c.1700 mm; one 610 1355 mm), and 29 double-page plates (c.615 x 930 mm, 3 of which with 2 full-page separate plates and 7 with 4 half-page plates) – numbered I-XXXII – by J. Aveline, C. Baquoy (1775), Charles Beurlier, L. Bonvallet, Borguet (1775), J.B.C. Chatelain, Delvaux, Duponchelle, Dupuis, Duret, P.H. Friere, A. Giraud, Ingouf Sr., Le Roy, J.B. Louvion, C. Macret, Menil, Michel, Patas, Pruneau, Elis. Thiebeau, Viel, and G.R. de Vilain, all after the designs by Louis Nicolas van Blarenberghe, representing training of military horses in a riding school, manoeuvring scenes, formations, battle arrays and battle scenes, crossing rivers, scouting the terrain, pursuing the enemy, camping, foraging, trains, etc. Most of the plates in a landscape, some are schematic. Uniformly bound in contemporary mottled calf with triple gilt fillets along the edges, spines gilt in compartments with red morocco title label lettered in gold, red painted edges, blue (marbled: atlas) endpapers.

Provenance: With the engraved ex-libris of the library of the Rochechouart de Mortemar family, probably Victurnien Jean-Baptiste (1752-1812) who during the revolution was the commander of the 'Regiment de Mortemar' in England; underneath the allegorical coat-of-arms is the motto of the family 'Ante mare undae'.

COMMENTARY:

First edition of this monumental, beautifully illustrated and printed work. Sometimes regarded as one of the most beautiful books on cavalry and equitation of the world, it was very influential on the practice of warfare of the French army in the following century. The preliminaries contain a half-title (p. I, verso blank), the frontispiece (outside the pagination: a double-leaf with contemporary written explanation is added), title-page (p. III; verso blank) the dedication by Drummond to King Louis XVI (pp. V-VIII), 'Avant-propos' (pp. IX-XII), 'Table' (pp. XIII-XXII), and the List of subscribers on a not paginated leaf. The text is divided in 3 parts: Part 1, pp. 1-66, with observations on the harness, bits and bridles, saddles, horseshoeing, etc., mounting a horse, the position of a rider, the movements of a horse walking, galloping, etc.; Part 2, pp. 67-216, on manoeuvring with the cavalry, also in relation with the

infantry, how to fight and how to behave during battle, etc.; Part 3, pp. 217-505, on marching, foraging, camping, scouting, etc., stressing the improvements proposed by Drummond de Melfort. With detailed explanations of the plates, which are after the designs of Louis Nicolas van Blarenberghe (1716-1794), a descendant of a dynasty of painters, originally from French Flanders (Lille). He also worked as official campaign painter of the French court, following the French army as a war reporter.

REFERENCES:

Menessier I, 408 ('un véritable monument'); Toole-Stott 1924; Monteilhet 102; Brunet II, col. 842; Cohen, pp. 326-7; Jähns, pp. 2655-6.



No. 301, frontispiece



No. 301, title-page

302

**DRUMMOND DE MELFORT, Louis-Hector Comte de
Traité sur la cavalerie.**

Dresden, Conrad & Frederic Walther, 1786. 2 vols. 4to. (size of the leaves 241 x 196 mm). (12), 1-135, 134-168 pp.; vol. 2: (6), 124, (2) pp. *Collation*:)⁽²⁾, 2)⁽⁴⁾, A-X⁴, Y²⁻¹; vol. 2: π²⁻¹,)⁽²⁾, A-Z⁴, Aa-Dd⁴, Ee⁴, Ff². With allegorical vignette on title-pages, and 34 folding numbered engraved plates in the first (plates 27a and 27b and 28a and 28b glued together); and 26 folding plates, numbered 1-22, A-D in the second vol., all reduced copies of the plates, or sections of the plates, in the first edition.

Contemporary mottled calf with spines gilt in compartments with green morocco title labels lettered in gold, red painted edges, blue-green marbled endpapers.

COMMENTARY:

Second edition of this important work on cavalry and equitation. After the title-page (verso blank), the 'Avant-propos' (pp. (3)-(4)), the dedication by the Walther brothers to the Count of Brühl, dated Dresden, 22 April 1786 (pp. (5)-(8)), and the 'Table' (pp. (9)-(12)), follow the first two parts of the text on pp. 1-135, 134-168 of the first vol.; after the title-page of the second vol. (verso blank) and the 'Table' (pp. (3)-(6)) follows part 3 of the text on pp. 1-124, with a list of the military books published by the Walther brothers in Dresden from 1736 until 1784(2 pp.).

REFERENCES:

Menessier I, 410; Brunet II, 842.



No. 302, title-page



No. 302, vol. 2, plate 1



Tab. 3.

Fig. 9.



Fig. 11.



DIDEROT, Denis & Jean Le Rond d'ALEMBERT

Denis Diderot (1713-1784) was a French philosopher, art critic, and writer. He was a prominent person during the Enlightenment and is best known for serving as co-founder and chief editor of and contributor to the *Encyclopédie*. His articles included many topics of particular interest to the Enlightenment. Diderot also contributed to literature, notably with *Jacques le fataliste et son maître* (Jacques the Fatalist and his Master), which emulated Laurence Sterne in challenging conventions regarding novels and their structure and contents, while also examining philosophical ideas about free will. Diderot is also well-known as the author of the dialogue *Le Neveu de Rameau* (Rameau's Nephew), upon which many articles and sermons about consumer desire have been based.

Jean-Baptiste Le Rond d'Alembert (1717-1783) was a French mathematician, philosopher, and music theorist.

The following five separate issues on resp. the 'Sellier-Carrossier' (the Saddler and Cartwright; no. 303), the 'Manège et equitation' (Riding School and horse riding; no. 304), 'Menuisier en voitures' (Carpenter of coaches; no. 305), the 'Eperonnier' (The bit, spurs and stirrup maker; no. 306), and the 'Marechal ferrand' (the Farrier; no. 307) are 'excerpts' from the world famous 'Encyclopédie', edited by Denis Diderot and Jean le Rond d'Alembert.

The *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers par une société de gens de lettres, mis en ordre par M. Diderot de l'Académie des Sciences et Belles-Lettres de Prusse, et quant à la partie mathématique, par M. d'Alembert de l'Académie royale des Sciences de Paris, de celle de Prusse et de la Société royale de Londres* (English: Encyclopaedia or a systematic dictionary of the sciences, arts and crafts ...) was a general encyclopedia published in France between 1751 and 1772, with later supplements, revised editions, and translations. The work comprised 28 volumes, with 71,818 articles and 3,129 illustrations. The first seventeen volumes were published between 1751 and 1765; eleven volumes of plates were finished by 1772. Because of its occasionally radical contents, the French government suspended the encyclopedia's privilege in 1759, but because it had many highly placed supporters, including Malesherbes and Madame de Pompadour, work continued 'in secret'. In actual fact, the secular authorities did not want to disrupt the commercial enterprise, which employed hundreds of people. To appease the church and other enemies of the project, the authorities had officially banned the enterprise, but turned a blind eye to its continued existence.

Since the objective of the editors of the *Encyclopédie* was to gather all the knowledge in the world, Diderot and D'Alembert knew they would need a wide range of contributors to help them with their project. Many of the most noted figures of the French Enlightenment contributed to the *Encyclopédie*, including Diderot, Voltaire, Rousseau, and Montesquieu.

The *Encyclopédie* was an innovative encyclopedia in several respects. Among other things, it was the first encyclopedia to include contributions from many named contributors, and it was the first general encyclopedia to lavish attention on the mechanical arts. Still, the *Encyclopédie* is famous above all for representing the thought of the Enlightenment. According to Denis Diderot in the article 'Encyclopédie', the *Encyclopédie's* aim was 'to change the way people think'. He wanted to incorporate all of the world's knowledge into the *Encyclopédie* and hoped that the text could disseminate all this information to the public and to future generations.

303

(DIDEROT, Denis & Jean le Rond d'ALEMBERT)
**Sellier-Carrossier. Contenant vingt-cinq planches équivalentes
à trente-neuf à cause de quatorze doubles.**

(Paris 1751-1772). Folio (size of the leaves 390 x 240 mm). 4 pp.
with 14 double-page and 11 full-page engraved plates by Benard
after Lacotte (and Goussier (III), numbered I-XXV).

Contemporary half marbled sheep, spine gilt in compartments
with red morocco title label lettered in gold, boards covered with
marbled paper.

Provenance: Small ownership stamp with initials 'H, R, B' (?) in a
lozenge on the verso of each plate.

COMMENTARY:

This is the part on the 'Sellier' (Saddler) and 'Carrossier'
(Cartwright or coachbuilder) from the famous *Encyclopédie*, edited
by Denis Diderot and Jean d'Alembert. The *Encyclopédie* was pub-
lished between 1751 and 1765 (text) and the plates were finished
in 1772.

The plates of this 'excerpt' were engraved by Robert Benard (1734-
1777) after the drawings of Jacques-Raymond Lucotte (before
1745-after 1789) and (only plate III) Denis-Jacques Goussier (1722-
1799), one of the most well-known illustrators of the *Encyclopédie*
who was active from 1747 onwards

The printed explanations to the 25 plates (pp. 1-4) are followed by
the plates: a workshop of a cartwright and various saddles (Plate
I), details of a saddle (II), saddled horse and details of a saddle
(III), double-page plates of (details of) various carriages: 'Berline
ou vis-à-vis à deux Fonds' (IV), *idem* '... à panneaux arrasés' (V),
'Berline de Campagne à cul de Singe' (VI), *idem* '... à 4 Portieres'
(VII), 'Caleche en Gondole' (VIII), 'Diligence de Lyon' (IX), *idem*
'... à cul de Singe' (X), *idem* '... montée sur des cordes à Boyeau'
(XI), 'Diable' (XII), 'Chaise de Poste à l'Ecrevisse' (XIII), *idem* '... à
cul de Singe' (XIV), 'Chaise ou Cabriolet' (XV), 'Cabriolet à quatre
roues' (XVI), 'Carosses de Jardin et Vource ou voiture de chasse'
(XVII), full-page plates of details of carriages (XVIII-XXII), and
tools of the cartwright (XXIII-XXV).

REFERENCES:

Menessier I, p. 446; Brunet II, col. 974.



No. 303, plate XVII



No. 303, plate XVI



No. 303, plate XI

304

(DIDEROT, Denis & Jean Le Rond d'ALEMBERT)
Manège et équitation. Contenant trente-trois planches.

(Paris, 1751-1772). Folio (size of the leaves 391 x 256 mm). 6 pp. with 33 full-page engraved plates (c.355 x 225 mm) by Benard after Harguiniez (29), Goussier (4), and Soufflot (2; plate XXXI and XXXIII by both Goussier and Soufflot), numbered I-XXXIII. Later half red linen, spine with brown morocco title label lettered in gold, boards covered with marbled paper.

Provenance: With two different ex-libris (one circular and one with his coat-of-arms) of Paul Couturier de Royas pasted to the first pastedown.

COMMENTARY:

The part on the 'Manège' (Riding school), and 'équitation' (horse riding, training and dressage) from the famous *Encyclopédie*, edited by Denis Diderot and Jean d'Alembert.

The plates of this 'excerpt' were engraved by Robert Benard (1734-1777) after the drawings of (the famous architect Jacques-Germain Soufflot and Denis-Jacques Goussier (1722-1799) (4) and Harguiniez (29).

The printed explanations to the 33 plates (pp. 1-6) are followed by the plates: (I-XII: two illustrations on one plate): riders or horses without rider walking, trotting and galloping, performing the volte, pirouette, terre à terre, pesade, mézair, courbette, croupade, balotade, capriole, piafer (between two poles); two equestrians: 'Leçon de l'épaule en dedans' and 'La croupe au mur' (XIII and XV); plans for training horses (XIV, XVI-XX); saddles (XXI-XXIII); bridles, stirrups and stable equipment (XXIV-XXIX), architectural designs for a stable/riding school (XXX-XXXIII).

REFERENCES:

Mennessier I, p. 446; Brunet II, col. 974.



No. 304, plate VII, fig. 11



No. 304, plate II, fig. 3



No. 304, plate XXI, fig. 1

305

(DIDEROT, Denis & Jean Le Rond d'ALEMBERT)
Menuisier en voitures. Contenant trente planches.

(Paris, 1751-1772). Folio (size of the leaves 400 x 245 mm). 6 pp.
 with 30 full-page engraved plates (c.355 x 225 mm) by Benard
 after Lucotte, numbered I-XXX.

Later half black linen, spine with paper title label.

COMMENTARY:

The part on the 'Menuisier en voitures' (the carpenter of coaches, or assembling coach bodies) from the famous *Encyclopédie*, edited by Denis Diderot and Jean d'Alembert.

The plates of this 'excerpt' were engraved by Robert Benard (1734-1777) after the drawings of Jacques-Raymond Lucotte (before 1745-after 1789).

The printed explanations to the 30 plates (pp. 1-6) are followed by the plates: the workshop of a carpenter of coaches and the body of a 'Berline' (plate I); various coach bodies of a 'Berline (à la Française)' and its various parts (II-VIII); of a 'Diligence à l'Anglaise' and its various parts (IX-X); of a 'Vis-à-vis demi Anglais' and its various parts (XI-XII); of a 'Désoubligeante à l'Anglaise' and its various parts (XIII-XIV); of a 'Caleche' and its various parts (XV-XVI); of a 'Diable' and its various parts (XVII-XVIII); of a 'Chaise de Poste' and its various parts (XIX-XX); of a 'Cabriolet' and its various parts (XXI-XXII); of a 'Carosse de Jardin à 4 places' and its various parts (XXIII-XXIV); of a 'Carosse de Jardin à une place' and its various parts (XXV); of a 'Chaise à porteur' and its various parts (XXVI-XXVII); and the equipment of a carpenter (XXVIII-XXX).



No. 305, plate I



No. 305, plate IX

306

(DIDEROT, Denis & Jean Le Rond d'ALEMBERT)
Eperonnier. Contenant seize planches.

(Paris, 1751-1772). Folio (size of the leaves 445 x 285 mm: uncut).
 3, (1) pp. with 16 full-page engraved plates (c.355 x 225 mm) by
 Ferdinando Fambrini, numbered T. IV, I-XVI (and, bottom left:
 17-32).

Later half calf, boards covered with blue marbled paper.

COMMENTARY:

The part on the 'Eperonnier' (the bit, spurs and stirrup maker)
 from the famous *Encyclopédie*, edited by Denis Diderot and Jean
 d'Alembert.

The plates of this 'excerpt' were engraved by Ferdinando Fambrini
 (d. 1791).

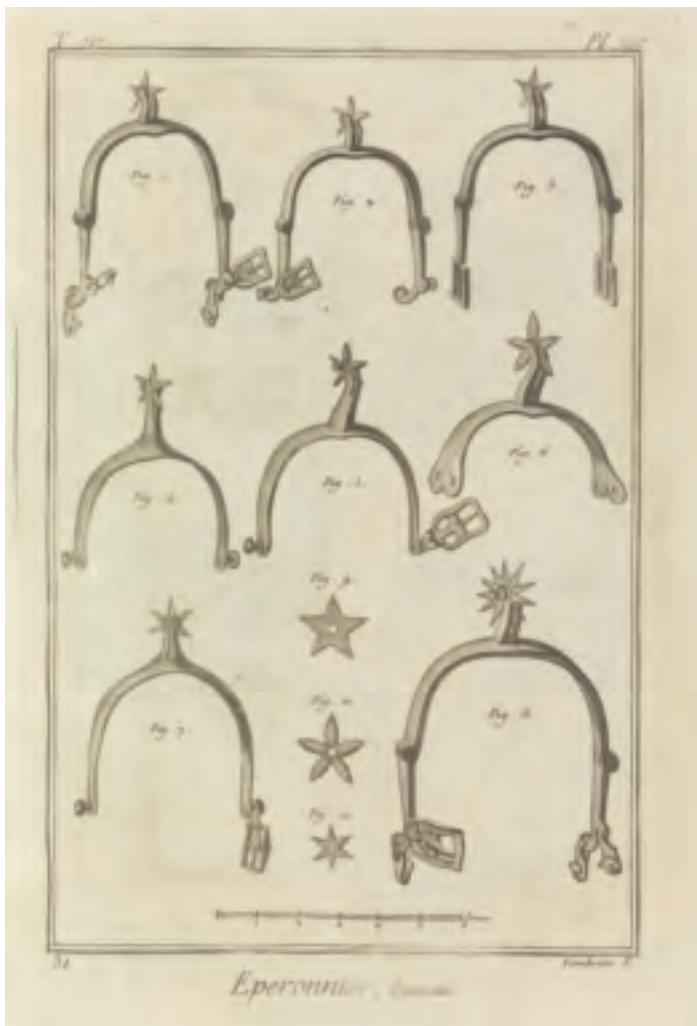
The printed explanations to the 16 plates (pp. 1-3) are followed by
 the plates: a workshop (forge) of a bit maker and its equipment
 (plates I-II); bits and mouth-pieces (III-XIV); spurs (XV); and stir-
 rups (XVI).



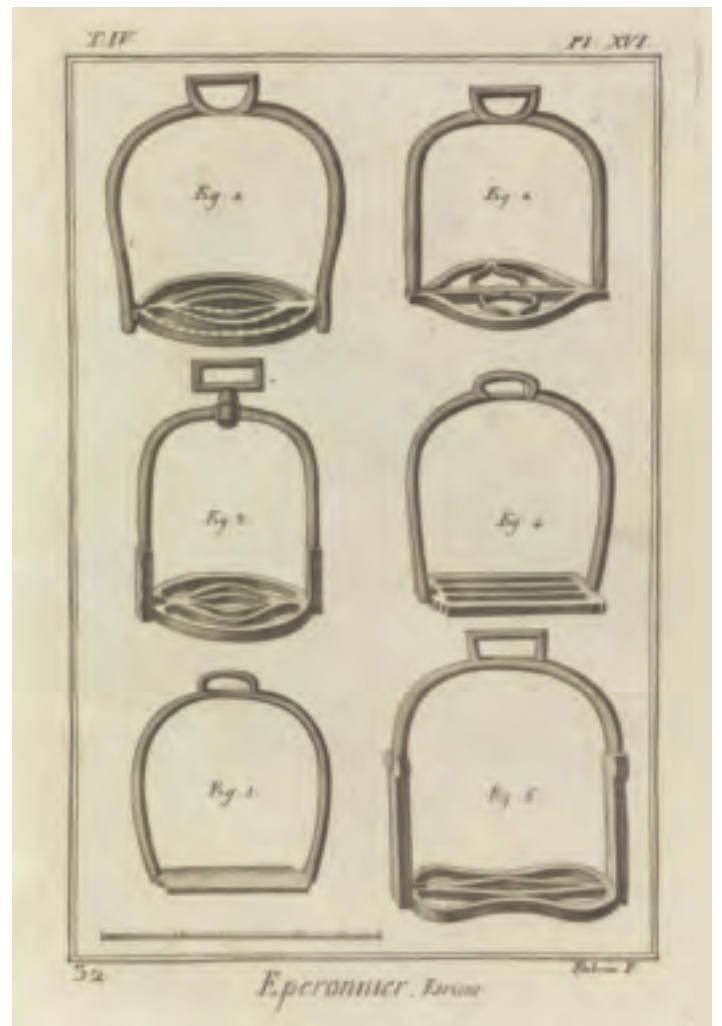
No. 306, plate XIII

REFERENCES:

Mennessier: I, 446; Brunet: II, 974.



No. 306, plate XV



No. 306, plate XVI

307

(DIDEROT, Denis & Jean Le Rond d'ALEMBERT)
 Marechal ferrant. Contenant sept planches.

(Paris, 1751-1772). Folio (size of the leaves 440 x 285 mm). 2 pp.
 With one double-page and 6 full-page engraved plates (c.355 x
 225 mm) by Joan Juman (2) and 'AB.X.' (2), numbered T. VII, I-VII
 (and, bottom left: 58-64).

Later half calf, boards covered with blue marbled paper.

COMMENTARY:

The part on the 'Marechal ferrant' (the Farrier) from the famous
Encyclopédie, edited by Denis Diderot and Jean d'Alembert.

The plates of this 'excerpt' were engraved by Joan Juman and an
 'AB.X.'

The printed explanations to the 7 plates (pp. 1-2) are followed by
 the plates: a farrier at work and a wooden stocks to put horses in
 when they are shoed (Plate I); the forge of a farrier with equip-
 ment (the double-page plate II); equipment of a farrier (III-IV);
 horseshoes (V-VI): equipment for horseshoeing (VII).

REFERENCES:

Menessier: I, 446; Brunet: II, 974.



No. 307, double-page plate II



No. 307, plate 5

LAFOSSE, Philippe Etienne

Philippe Etienne Lafosse (1738-1820) came from a family of dedicated veterinary doctors. The marked improvement in the eighteenth and nineteenth centuries of veterinary medicine and surgery, especially as regards the horse, was in no small measure due to members of the Lafosse family. Etienne Lafosse (1670-1754), Philippe's great grandfather, came from a Paris farrier family. He was a member of the guild of farriers, a guild known since the 13th century with its first surviving statutes dating from 1463. At the age of twenty-seven he was appointed 'maréchal' at the King's small stables in Versailles. In 1724 he was able to pass this function to his son, in whose house he died in at the age of eighty-four. Philippe's grandfather Etienne-Guillaume Lafosse (1699-1765) who had inherited the commission at Versailles aged twenty-five, remained in office until 1759. He resigned on condition that his son Philippe-Etienne would be appointed. Etienne-Guillaume became a wealthy man and his professional experience enabled him to write, between 1750 and 1758, a number of texts on horse diseases.

Philippe Etienne is the most famous member of the Lafosse family. After having completed his studies in human anatomy at the hospital Hôtel Dieu hospital in Paris he devoted himself to the study of horse diseases. At the age of nineteen he was sent to the army to detect diseased horses in the cavalry regiments. He was appointed 'Medecin ordinaire des écuries du Roy' and somewhat later 'Vétérinaire en chef aux voitures de la Cour'. He was employed in this capacity in the Corps des Carabiniers and in the Légion Royale until the end of the Seven Years' War in 1763. In this period he also succeeded his father in 1759 and made plans for establishing a veterinary school. The Minister of War, however, decided to start another veterinary school in Alfort and, setting aside Lafosse, appointed his protégé Bourgelat as the Inspector générale des Ecoles vétérinaires. Lafosse was to nurture a lifelong hate against Bourgelat and the school at Alfort.

His enthusiasm for the Revolution and his participation in the storming of the Bastille resulted in various municipal and military appointments. In 1791 he became 'Inspecteur vétérinaire des remontes de la Cavalerie'. Denounced by his collaborators and harrassed by Bourgelat, Bertin and the head of the police force in Paris, Antoine de Sartine, he was put in prison for eleven months and only escaped the guillotine because of the death of Robespierre on 28 July 1794. He left Paris and practised human and veterinary medicine in the village of Montataire until his death in 1820. He was chosen as an associate member of the Académie des Sciences.

Lafosse produced several works on the subject of horses, especially on horse care, medicine and anatomy, which feature elaborate and often highly abstracted illustrations. Lafosse started with the *Mémoire sur la morsure de la musaraigne* (Memoire on the disease caused by the bite of the shrew; it was still believed at this time that the bite of the shrew was venomous, like the spider's). The text was published in the *Mémoires de l'Académie* in 1757, and was reprinted on pp. 225-231 of Lafosse's *Guide du Maréchal* (1766). Then followed the *Dissertation sur la Morve* (Paris, 1761), and some years later his first substantial work on the horse in general, and horse medicine and horse shoeing in particular: his *Guide du Maréchal* (Paris, 1766). Some copies of this work contain the folding plate illustrating the circulation of the blood printed in colour! (see no. 308). Re-editions of the apparently very successful book appeared in 1768 (in folio), and in 1767, 1771, 1789, 1792, 1794, 1798, 1880, 1803, 1817 and 1842 in 8vo. The work was translated in to English and Italian (see no. 309).

In 1772 Lafosse completed his chief work, which he had printed at his own expense: it cost him more than seventy thousand livres to publish. This gorgeous anatomical work entitled *Cours d'hippiatrique, ou traité complet de la médecine des chevaux*, and based on his experiments in his own *Theatrum anatomicum* in Paris, where he gave public lessons from 1767 to 1770, is generally considered as the most magnificent work ever produced in the history of veterinary literature. Only one edition in folio was published, often bound as two separate volumes due to the size and weight of the entire work. For this reason it is unusual to find, as we do here, two copies of this work in a single contemporary binding: one de-luxe copy on heavy paper with the plates coloured by hand (see no. 310), the other one an uncoloured copy (see no. 311).

In 1774 followed the *Manuel pharmaceutique*, and in 1779 the *Manuel à l'usage des maréchaux des regimens* with many re-editions under different titles. The endless quarrels with Bourgelat and the veterinary school at Alfort did not prevent Lafosse from developing



No. 310, portrait of the author

his own experience and become the greatest horse physician of his century. He innovated veterinary anatomy in an unprecedented way. It is not fanciful to speculate that Lafosse's achievements were even stimulated by the pleasure he derived from correcting the mistakes and omissions made by Bourgelat. Whatever the cause may be, he is generally regarded as the founder of scientific veterinary anatomy, and the modern classification of organ systems is still based on his work.

LITERATURE:

J.-L. Quilleriet, *La vie et l'oeuvre de Philippe-Etienne Lafosse, hippiatre, premier adversaire des écoles vétérinaires* (Thesis Paris vét; Alfort 1966).



No. 308, plate 9

308

LAFOSSE, Philippe Etienne

Guide du maréchal; ouvrage contenant une connoissance exacte du cheval, & la manière de distinguer & de guérir ses maladies. Ensemble un traité de la ferrure qui lui est convenable. Avec des figures en taille-douce.

Paris, Imprimerie Didot for Lacombe, 1766. 4to. (size of the leaves 250 x 200 mm). XII, 436 pp. *Collation*: a², b⁴, A-Z⁴, Aa-Za⁴, A2a-H2h⁴, I2i². With engraved vignette on title-page, by Caron, coat-of-arms of the dedicatee by Roger, 2 full-page and 8 folding engraved plates, numbered 1-5, 6a, 6b, 7, (not numb.), 9 (referred to in the explication of the plates as 1-10!); engraved head- and tail-pieces. Contemporary mottled calf, spine gilt in compartments with title lettered in gold, marbled endpapers, edges painted red (re-backed). *Provenance*: With the ex-libris of Henry Sarasin pasted to the front pastedown.

COMMENTARY:

First edition of the first substantial work on the horse in general and horse medicine and horse shoeing in particular by Lafosse, including the folding plate illustrating the circulation of the blood printed in colour!

After the title-page (verso blank), the dedication to Charles Eugene de Lorraine, Prince de Lambesc (1751-1825), Peer of France who served as the eldest of the House of Lothringen-Lambesc as the King of France's grand equerry (pp. III-IV), and the preface (pp. V-XII), follows the text in six parts: pp. 1-12: 'Introduction; du cheval considéré extérieurement', including plate 1 with explication on pp. 3-5; (1), pp. 13-68: 'L'hippotomie en générale', including plates 2-3, with explications on pp. 59-68; plate 2 of the skeleton; plate 3 is a spectacular large folding plate of 600 x 360 mm, illustrating the circulation of the blood, the digestive system, and the organs of the horse, and printed in colours (black, red and blue); (2), pp. 69-83: 'Erreurs de la maréchallerie' (frauds of charlatans); (3), pp. 84-181: 'Des maladies internes du cheval', including plate 4 on glanders (explication on pp. 409-412); (4), pp. 182-362: 'Des maladies externes du cheval', including plate 9 of two 'bad horses' (explication, as plate 10, on pp. 421-426), plate 5 illustrating the disease caused by the bite of the 'Musaraigne' (shrewmouse; the text is in fact a reprint on pp. 225-231 of Lafosse's first treatise: 'Mémoire sur la morsure de la musaraigne',

published in the Mémoires de l'Academie in 1757; explanation on p. 412), and plates 6a and 6b with diseases of the horse feet (explication, as plate 6-7, on pp. 413-420); (5), pp. 363-408: 'Elemens de ferrure', including two unnumbered plates (8-9) with horseshoes (explication, as plate 8-9, on pp. 421-422). The Table is on pp. 427-435, followed by the Errata, Approbation, Privilege and list of plates on pp. 435-436.

REFERENCES:

Mennessier II, 20; Schrader 1047.



No. 308, title-page



No. 308, plate 6a

309

LAFOSSE, Philippe Etienne

Guida del maniscalco ... Tradotta da un Torinese accresciuta di varie note ed osservazioni ed arricchita di molti rami.

Pinerolo, Peyras & Scotto, 1781. 4to. (size of the leaves 256 x 196 mm). (4), 384, (2) pp. *Collation*: π^2 , A-Z⁴, Aa-Zz⁴, A2a-B2b⁴, 2*2⁻¹. With engraved title-page by Peiroleri and 12 folding engraved plates (9 after the plates of the first edition; 3 extra plates); engraved head- and tail-pieces. Original boards covered with paper.

COMMENTARY:

Very rare first and only edition of the translation into Italian of Lafosse's *Guide du maréchal* (see 308).

After the engraved title-page (verso blank), and the preface (pp. (3)-(4), follows the text in six parts: pp. 1-23: 'Introduzione', including plate 1 with explanation on pp. 3-5; (1), pp. 24-74: 'Dell'ippotomia in generale', including plates 2-3, with explanations on pp. 65-74; plate 2 of the skeleton (in reverse); plate 3 the spectacular large folding plate of 600 x 360 mm, illustrating the circulation of the blood, the digestive system, and the organs of the horse; (2), pp. 75-86: 'Errori della mascalcia' (frauds of charlatans); (3), pp. 87-172: 'Delle infirmita interne del cavallo', including plate 4 on glanders (bound at the end, explanation on pp. 372-373); (4), pp. 173-328: 'Delle malattie esterne del cavallo', including plate 10 of two 'bad horses' (bound at the end, explanation on pp. 378-379), and plates 5 and 6 (=one plate) and 7 with diseases of the horse feet (explanation on pp. 374-377); (5), pp. 329-371: 'Elementi della ferratura', including plates 8-9 with horse-shoes (explanation on pp. 377-378). The Tavola is on pp. 380-384, followed by one extra leaf with the explanation for the 3 added plates on the horse's teeth (plate 11), the castration of a horse (plate 12), and to buckle a horse to trim his tail.

REFERENCES:

Mennessier II, p. 23; *Cat. Huzard III*, 3664; Quereuil, *Cat.1932*, no. 695 ('Traduction rare').



No. 309, engraved title-page



No. 309, plate 1



No. 309, plate 3

310

LAFOSSE, Philippe Etienne

Cours d'hippiatrique, ou traité complet de la médecine des chevaux, orné de soixante & cinq planches gravées avec soin. Par M. Lafosse, Hippiatre.

Châlons, Seneuze, for Edme, and the author in Paris, 1772. Folio (size of the leaves 480 x 315 mm). (8), XII, 402, VI, XVIII pp. (pp. 141-148 are numbered 131-138, 252-253 are numbered 242-243, 256-352 are numbered 246-342). *Collation*: π^2 , [portrait], $2\pi^2$, A-C², A-Z², Aa-Zz², A2a-Z2z², A3a-Z3z², A4a-H4h², I4i²⁻¹, a², b²⁻¹, a-c², e², [f]²⁻¹. With an engraved frontispiece by B.C. Provost after Sollier (plate I), a full-page portrait of the author with a poem of 6 verses underneath by the horse physician Joan. Amadaeus Wolstein (plate II), a vignette on the title-page by Provost, dated 1772, the half-page coat-of arms of the dedicatee, 19 folding, 37 full-page plates by J.B. Michel, Duhamel, Claude Fessard, Provost, Benard, Lucas, L. Bosse, L.C. Lingée, Juillet, Hubert, Hess, B. Michel Adam, C. Baquoy, Mesnil, F.A. Aveline, and Germain after Harguinier (52), Saulier (1), and Lafosse (4) and 7 head-pieces on pp. 1 (plate IV), 71 (plate XIII), 123 (plate XXIV), 138 (plate XXXIII), 133 (=143; plate XXXVI), 213 (plate XLVII), and 371 (plate LVIII) by Michel, Mesnil (2), Levilain, Mlle Massard, Lucas and Delaunay, all after Le Carpentier (numbered III-XLIV, 44-45, XVII-LIII, 54-57, LXVIII-LXV); engraved head- and tail-pieces and initials.

All plates (not the frontispiece, portrait, head-pieces, etc.) *are gorgeously coloured and heightened with white by a contemporary hand.*

Contemporary mottled calf, spine richly gilt in compartments with brown title label lettered in gold, triple gilt fillets along the edges, gilt binding edges, marbled endpapers, edges painted red.

COMMENTARY:

A de-luxe copy of the first edition of this splendid and monumental veterinary work by Lafosse, printed on 'grand' and heavy paper and all plates exquisitely coloured by hand.

The preliminaries contain: Frontispiece (p. (1); is plate no. I; verso blank), half title (p. (3); verso blank), portrait of the author (= plate II), title-page (p. (5); verso blank), dedication to Charles Eugene de Lorraine, Prince de Lambesc (1751-1825), Peer of France who served as the eldest of the House of Lothringen-Lambesc as the King of France's grand equerry (pp. (7)-(8)), the preface (pp. I-XI), and the Approbation (p. XII).

Partie 1: 'Hippotomy ou anatomie du cheval' starts on p. 1; pp. 1-3: Introduction; pp. 4-51: Section 1: 'De l'ostéologie' (with one folding plate, no. III: Denomination des parties extérieure du cheval, and 6 full-page plates of the skeleton and various bones, nos. V-X); section 2, pp. 52-59: 'De la chondrologie' (on cartilage); section 3, pp. 60-70: 'De la syndesmologie ou traité des ligamens' (on ligations; with 2 full-page plates); section 4, pp. 71-122: 'Myologie ou traité des muscles' (on musculature; with 6 folding and 5 full-page plates); section 5, pp. 123-136: 'De l'angéiologie ou traité des vaisseaux' (on vasculature; with 5 folding and 3 full-page plates; pp. 137-140, 131-132: 'De la neurologie' with 2 folding plates); section 6: 'De la splanchnologie ou traité des viscères' (on the intestines; with one folding and 9 full-page plates); section 7, pp. 169-172: 'De l'adénologie ou traité des glandes' (on glanders); section 8, pp. 173-186, on various subjects, digestion, circulation of the blood, ears, eyes, nose, etc.

Partie 2, pp. 187-212: 'Hygiène' (with 2 folding plates of bad horses with ulcers).

Partie 3, pp. 213-370: 'Hippopathologie ou description des maladies du cheval': pp. 213-236: 'Généralités'; pp. 237-320: 'Des maladies externes, tumeurs, ulcères, opérations, défauts naturels, etc. (with one folding and 7 full-page plates on disease caused by the bite of the musaregne (shrewmouse), bandage, and medical instruments); pp. 321-370: 'Des maladies internes'; pp. 371-402: 'Traité de ferrure' (on diseases of the feet and horseshoeing; with 7 full-page plates).

The Table is on pp. I-VI, the Explanation des planches on pp. I-XVII, and the Errata on p. XVIII.

Added are two small volumes of 8 pp. each, providing a contemporary hand-written synopsis of the work and a short explanation of the plates.

REFERENCES:

Mennessier II, 20 ('un véritable monument élevé à l'Hippologie'); Nissen 2360; Huth 46; Cohen 587; Brunet III, 765 ('Ouvrage fort bien exécuté et qui a été longtemps le meilleur que l'on eut sur cette science'; Podeschi 61; Leclairche, *Hist. illustr.* II, 47ff.; M. Mammerickx, 'Le frontispiece du Cours d'hippiatrique de Philippe Etienne Lafosse', in: *Recueil Med. Vét.* 145 (1969), pp. 283-290.

REFERENCES:

Mennessier II, 20; Schrader 1047.



No. 310, plate XIV

311

LAFOSSE, Philippe Etienne
Cours d'hippiatrique, ou traité complet de la médecine des chevaux, orné de soixante & cinq planches gravées avec soin.
 Par M. Lafosse, Hippiatre.

Châlons, Seneuze, for Edme, and the author in Paris, 1772. Folio (size of the leaves 440 x 275 mm). (8), XII, XVIII, 402, VI pp. (pp. 141-148 are numbered 131-138, 252-253 are numbered 242-243, 256-352 are numbered 246-342). *Collation*: π^2 , [portrait], $2\pi^2$, A-C², a-c², e², [f]²⁻¹, A-Z², Aa-Zz², A2a-Z2z², A3a-Z3z², A4a-H4h², I4i²⁻¹, a², b²⁻¹.

Contemporary mottled calf, spine richly gilt in compartments with red title label lettered in gold, gilt binding edges, marbled endpapers, edges painted red.



No. 311, plate LXIII



No. 310, plate XVII

COMMENTARY:

Second – uncoloured – copy of the first edition of this work by Lafosse (see no. 310; only the 'Explication des planches' is bound after the preface in this copy).



No. 311, title-page



No. 311, p. 371, (plate LVIII)



Herguener del.

No. 310, plate XV



ANONYMOUS – Ordonnance du Roi

312

**ORDONNANCE du Roi, pour régler l'exercice de la cavalerie.
Du 1^{er} Juin 1766.**

Paris, L'imprimerie royale, 1766. Folio (size of the leaves 315 x 205 mm). XII, 144 pp. *Collation*: a-c² A-Z², Aa-Nn². With a woodcut vignette with the royal coat-of-arms on the title, woodcut head- and tail-piece, 22 large folding plates and 8 full-page engraved plates with musical scores on 4 leaves.

Contemporary chamois leather, ribbed spine with red morocco title label lettered in gold.

COMMENTARY:

The 1766 edition of the French manual for the cavalry, the 'Ordonnance du Roi' ultimately based on the work of Drummond de Melfort from 1748 (circulating in manuscript only before 1776, see no. 300 for a manuscript copy of 1749, and no. 301 for the first edition, Melfort's *Traité sur la cavalerie* (Paris 1776), which is generally held to be a complete and ground-breaking renewal of the French military, especially the cavalry. The first official manual based on the work of Drummond de Melfort was published by the Imprimerie Royale in 1755, the second in 1765.

After the title-page (verso blank), the Table (pp. III-VI), and the

Explication des planches (pp. VII-XII), follows the text of the 21 'Titres': (1) 'Obligation des officiers', (2) 'Des armes des officiers', (3) 'Du salut des officiers', (4) 'De la formation d'un regiment', etc., signed by King Louis and Le Duc de Choiseul on 1 June 1766 (pp. 1-118); on p. 119-120 is the approbation by Armand, Marquis de Bethune, Lieutenant général des armées du roi. On pp. 121-144 is the 'Instruction que le Roi a fait dresser, pour régler les principes d'équitation, nécaissaires à observer par ses regimens de cavalerie', also signed by King Louis Louis and Le Duc de Choiseul on 1 June 1766.

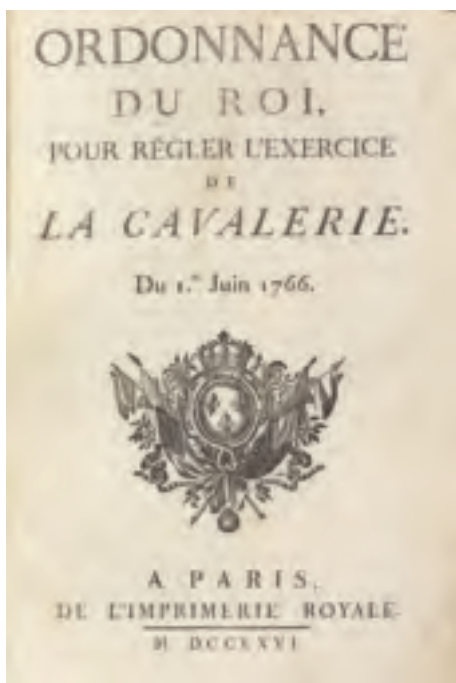
The plates are as follows: 8 plates with music printed on the rectos and versos of 4 leaves, including 'Aux armes', and 'La marche pour les timballes', which is nothing else '... qu'un très grand bruit, formé par des roulemens vifs, qui partent de la timbale droite, et de la gauche à la droite ...'. The first plate, measuring 313 x 835 mm, has 3 figures: 'Cavalier dans la position de l'équitation', '... dans la position militaire', and '... allant é la charge'; plates 2-21 are large folding plates with formations of the manoeuvring army, sometimes situated in landscapes; plate 22 (310 x 910 mm) is an illustration of the 'Course des têtes' with riders trying to knock off wooden heads on poles.

REFERENCES:

Menessier: II, 391.



No. 312, plate I (with 3 figs.)



No. 312, title-page



DUPATY de CLAM, Louis-Charles Mercier

Louis-Charles Mercier Dupaty, Marquis de Clam, was born on 4 December 1744 in La Rochelle, where his father was the president of the Tresoriers de France in the department of Finance. As a young aristocrat he received his first education at the academy at Caen. The director there was M. de la Pleignière, royal ecuyer at Versailles, who was married to de la Guérinière's niece. Dupaty de Clam wrote an homage to his teacher, 'the zealous citizen who has worked unselfishly and with an integrity that always followed in the footsteps of truth'. La Pleignière possessed an anatomical collection with which he demonstrated to his students some correspondences between the skeleton and muscles of the horse and those of humans as they related to principles and practical execution of horsemanship.

Dupaty de Clam is one of the great French authorities on classical dressage.

Unfortunately, his name and his books are almost forgotten as he has been eclipsed by La Guérinière (see nos. 285-291), while in the 19th century Baucher's new training method drew everybody's attention to him and his students, away from most older authors.

Dupaty de Clam's works, his academic discourses, and his translation of Xenophon's *On Horsemanship* (*Traité sur l'équitation avec une traduction du Traité de la cavalerie de Xénophon* (Paris 1772)) show that M. de la Pleignière offered his students at Caen a comprehensive education, as it is unlikely that a young nobleman would have picked up ancient Greek once he had become a musketeer. At the recommendation of his 'patron', Dupaty de Clam had joined the 1st Company of the Musketeers (the 'greys') in May 1762, where he served until his discharge in 1769. At that point he dedicated his first book, *Pratique de l'équitation, ou l'art de l'équitation réduit en principes* (Paris 1769) to his captain, M. de la Chèze. He returned to La Rochelle, and became a member of the Academie des sciences et belles-lettres of that city, later of that of Bordeaux, where he published his chief work: *La Science et l'art de l'équitation, demontres d'après la nature* in 1776 (see no. 313), preceded by the *Discours sur les rapports de l'équitation avec la physique, la gemetrie, la mecanique et l'anatomie*.

Dupaty de Clam died in Paris on 12 November 1782 at the age of 38. He shared with many of his contemporaries an interest in the sciences and traditional classical culture. He knew ancient Greek and was of the opinion that Xenophon's *Horsemanship* was 'one of the most beautiful monuments on horsemanship that the Ancients have left us'. He used the exact sciences and the natural sciences to demonstrate how well founded his equestrian theories were: 'Geometry, anatomy and mechanics give us the first rules of horsemanship. Nobody in his right mind can doubt their validity. It is much wiser to take the known sciences as a guide, rather than merely following one's whims' (*Pratique de l'équitation ou l'art de l'équitation réduit en principes*).

LITERATURE:

A. Monteilhet, *Les Maitres de l'Oeuvre Equestre* (1979), pp. 106ff.



No. 313, plate II

313

DUPATY de CLAM, Louis-Charles Mercier

La science et l'art de l'équitation, démontrés d'après la nature; ou théorie et pratique de l'équitation, fondées sur l'anatomie, la mécanique, la géométrie, et la physique.

Paris, Fr. Amb. Didot, 1776. 4to. (size of the leaves 292 x 220 mm). 4to. 24, (4), 363, (1) pp. *Collation*: a-c4, d², A-Z⁴, Aa-Yy⁴, Zz². With vignette on the title, 9 full-page engraved plates drawn by Harguinier (the last signed by 'Stagnon sculp', after the designs of the author, numbered I-IX, engraved tail-pieces, typographical head-pieces.

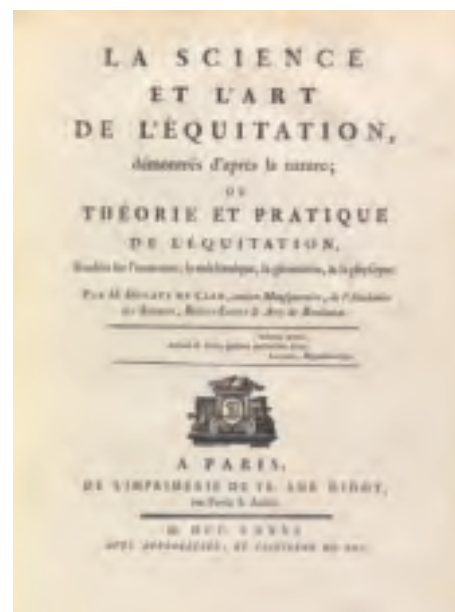
Half modern calf, spine gilt I compartments with title lettered in gold, marbled boards, edges painted red.

COMMENTARY:

First edition of this important work on equitation. A second edition was published in Yverson in 1777 in 8vo with reduced plates; a translation into German was edited in Leipzig in 1802 and in Berlin in 1846.

After the half-title (verso blank) and title-page (verso blank) first follows the 'Discours sur les rapports de l'équitation avec l'anatomie, la mécanique, la géométrie et la physique' (pp. 5-15), which was first published in Dupaty's *Traité de la cavalerie* in 1772. The preface is on pp. 16-24, the 'Extrait du rapport des commissaires nommés par l'Académie', dated Paris, 16 September 1774 on p. (1), the Approbation and privilege on p. (2). The half-title for book 1 of the text is on p. (3; verso blank), the text of part 1 of book 1 ('Théorie, relativement à l'homme: ou position & motion de ses membres sur le cheval' illustrated by plates 1-2: a human skeleton and a nude man sitting on horseback) is on pp. 1-60; of part 2 ('Pratique, relativement à l'homme: ou de ses opérations sur le cheval'; with plate 3: 'Position de l'homme à l'école') on pp. 61-84. The text of book 2, part 1 ('Théorie, relativement au cheval: ou de la connoissance du cheval, du mécanisme de ses mouvements, de sa conformation ...'; with plate 4: a horse's skeleton) is on pp. 85-220; part 2 ('Pratique, relativement au cheval: ou de son instruction dans le manege'; with plates 5-9: 'Le pas', 'Le trot', 'Principales attitudes de la tête du cheval', 'L'épaule renversée, sur le cercle', and 'Le galop') on pp. 221-352. The Table is on pp. 353-363; the 'Avis au relieur' on the last page.

The plates are drawn by Harguinier, who also drew the plates of the section 'Manège' of the *Encyclopédie* and those of the *Course d'hippiatrique* (1772) by Philippe Etienne Lafosse (see no. 310).



No. 313, title-page



No. 313, plate VIII

REFERENCES:

Mennessier I, p. 424; Huth 47; Loch 81; Toole-Stott 1933.

MONTFAUCON DE ROGLES, Pierre François de

The cavalry officer and French equerry Pierre-François de Montfaucon de Rogles (1717-1760) started his career as a page of the King in 1738. A pupil of Salvert, he became cavalry cornet in 1745, and was enrolled two years later in the 'Compagnie des Cheval-légers de la garde ordinaire du Roi'. At this time Count de Lubersac appointed him director of the riding school of the Compagnie. In 1750 he was equerry of the 'Petite Ecurie du Roi' and the following year he was assigned to Louis, Dauphin de France (1729-1765), the only surviving son of King Louis XV, and father of Louis XVI; the Dauphin died before ascending to the throne.

The *Traité d'équitation* was published anonymously by Pierre François's brother in 1778 (see no. 314) and was republished in 1810. The treatise was inspired by the works of François Robichon de la Guérinière (see nos. 285-289) and 35 years later in turn became the main source of inspiration for the manual of the riding school at Saumur, edited in 1814.



No. 314, added portrait (1) of King Louis XV

314

MONTFAUCON DE ROGLES, Pierre François de
Traité d'équitation.

Paris, L'imprimerie Royale, 1778. 4to. (size of the leaves 260 x 198). XVI, 198, VI pp. *Collation*: a-b⁴, A-Z⁴, Aa-Bb⁴, Cc². With woodcut vignette of the royal coat-of-arms by Beuguet on the title-page, and 9 full-page plates with plans for training by De la Gardette, woodcut head-piece with the royal arms for the dedicatee Louis XVI, woodcut tail-pieces.

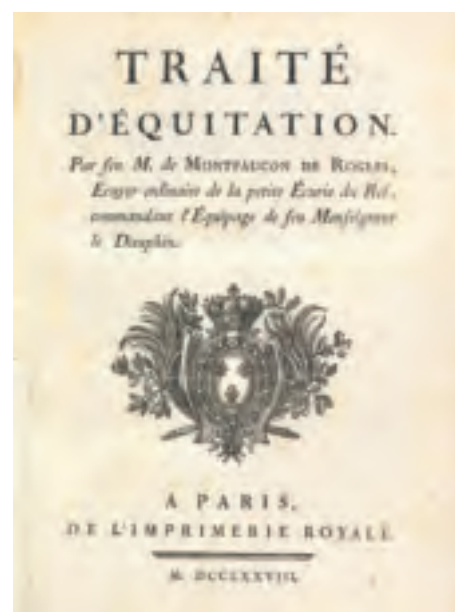
19th-century three-quarter red morocco, ribbed spine with title lettered in gold, marbled boards and endpapers

Provenance: With the ex-libris 'Ex bibliotheca J.H. Anderhub' (1937) pasted to the front pastedown (copy no. 206 in the Anderhub catalogue).

COMMENTARY:

First edition of this important work on horse riding and training. After the title-page (verso blank), follows the dedication to King Louis XVI by Pierre François's brother who was a colonel of the infantry and equerry of Madame Adélaïde and who edited this book after the death of Pierre François in 1774 (pp. III-IV). The 'Avertissement' by the editor is on pp. V-VI, the preface by the author on pp. VII-X, and the Table on pp. XI-XVI). The text in two parts on horse riding and dressage is on pp. 1-178, followed by the 'Explication de quelques termes du l'art (of horse riding)' on pp. 179-191, and the 'Explication des planches' on pp. 193-198. The Table is bound after the 9 plates on pp. I-V; the 'Fautes à corriger' on p. (VI).

Added to this copy are 9 portraits of (1) King Louis XV (1710-1774) in a medallion (bound as frontispiece before the title-page), (2) Henri Coiffier Ruze d'Effiat, (1620 – 1642), Marquis de Cinq-Mars, a favourite of King Louis XIII, (3) Antoine Ruze, marquis d'Effiat (d. 1632), governor of the Nivernois, Bourbonnois and Auvergne, Maréchal de France, (4) François Christophe de Levy Vantadour (d. 1661), Duc d'Amville, Comte de Brion and equerry of the duke of Orléans, (5) Le duc Daniou on horseback, (6) Louis Dauphin de France (1729-1765), the only surviving son of King Louis XV; he died before ascending to the throne; Louis XVI was his son; the portrait is by Aubert after De la Tour, (7) Henri de Lorraine (1601-1666), comte de Harcourt, Grand escuyer de France, known as 'Cadet la Perle'; (8) Roger II de Saint-Lary Bellegarde (1562-1646), Governor of the Bourgogne, Grand escuyer de France, and favourite of Kings Henri III and IV, and (9) Alberte Barbe d'Ernécourt, Dame de Saint-Baslemont (1607-1660), a heroine of Lorraine in the Thirty Years' War, known as the 'Amazone chrétienne' on horseback, by Balthasar Moncornet. Nos. 2-4, 7-8 belong to a series of portraits by the French engraver Balthasar Moncornet (1600-1668), published in c.1650 and containing over 200 portraits in an oval with the coat-of-arms of the sitters on top left and a laurel wreath on top right.



No. 314, title-page



No. 314, added portrait (9) of Alberte Barbe d'Ernécourt

REFERENCES:

Menessier II, p. 215; Monteilhet 200; Huth 48; Toole-Stott 2151; Loch: 81.

GOIFFON, George-Claude & Antoine-François VINCENT

Georges-Claude Goiffon (1709-1776) was a French engineer, architect and draughtsman who taught the 'anatomie artistique' at the École nationale vétérinaire d'Alfort (National Veterinary School of Alfort) in the southeastern suburbs of Paris. The school was founded in 1765 by the anatomist Honoré Fragonard (1732–1799) and was established at its current location in 1766. Together with Bourgelat and the architect Soufflot, Goiffon co-operated on the establishment of the school which is still the most important veterinary school of France.

After a preliminary work on the measurements of horses: *Hippomètre ou Instrument propre à mesurer les chevaux & à juger des dimensions & proportions des parties différentes de leurs corps, avec l'explication des moyens de faire usage de cet instrument* (Paris 1768), Goiffon started research for an essential work on the exact reproduction and locomotion of animals (only the part on horses was finished and published), together with the painter and engraver Antoine-François Vincent (1743-1789), who had assisted the teachers at the National Veterinary School at Alfort from the time of its foundation.

The collaboration between these two men resulted in an important book on the measurements and locomotion of horses, which was continued and finished after the death of Goiffon in 1769 by Vincent, who is the sole author of book 5, and the inventor of the plates. Vincent finally also published the book in 1779: *Mémoire artificielle des principes relatifs à la fidèle représentation des animaux tant en peinture qu'en sculpture* (see no. 315). It is the first work ever published in which the anatomy of the horse is also studied in connection with the exact reproduction and depiction of the horse in all his movements. For Vincent see also no. 316).

Goiffon and Vincent were concerned with the accurate delineation of the horse's shape and inner parts while going through its several motions and they devised a peculiar set of notations to express them. Their graphic system achieves a long set of trials in the field of anatomical drawing and theoretically forestalls Maray's experiments of nearly a century later on chrono-photography, by measuring the time between two footsteps by means of little bells attached to each limb of the horse and to study the coordination of joints within the equine forelimb. Joint angle-time, angle-angle, stick, and marker diagrams were used to show forelimb motion graphically.

A series of 23 highly technical plates of horses, the first 15 detailing bone and muscle structure, the remaining 8 tables and schematic drawings of the horse's leg movement in its various walking and galloping modes.



No. 315, plate XX

315

GOIFFON, George-Claude & Antoine-François VINCENT
Mémoire artificielle des principes relatifs à la fidelle représentation des animaux, tant en peinture qu'en sculpture. Première partie concernant le cheval ... Ouvrage également intéressant pour les personnes qui se destinent à l'art de monter à cheval.

Alfort, for the author; Paris, for Valat La Chapelle; Lyon, for J.M. Bruiset; and Versailles, for Blaisot, 1779. 3 vols. Folio (size of the leaves 403 x 263 mm). vol. 1: (6), 152, (2) pp.; vol. 2: (4), 173, (3) pp.; vol. 3: (4) pp. *Collation*: π^2 , $2\pi^{2-1}$, A-Z², Aa-Pp², $3\pi^{2-1}$; π^2 , A-Z², Aa-Xx²; π^2 . With small vignettes on the title-pages, the royal coat-of-arms, engraved on a ball in an aureole at the beginning of the dedication, woodcut head- and tail-pieces (some signed 'Papillon' and dated 1769 or 1775), and 23 numbered double-page engraved plates (bound in vol. 3).

Uniformly bound in contemporary flamed calf, richly gilt spines with two red morocco title-labels, lettered in gold, boards covered with flamed paper.

COMMENTARY:

Rare first and only edition of this important work on the locomotion of horses, authoritative in the field until chrono-photography was introduced a century later.

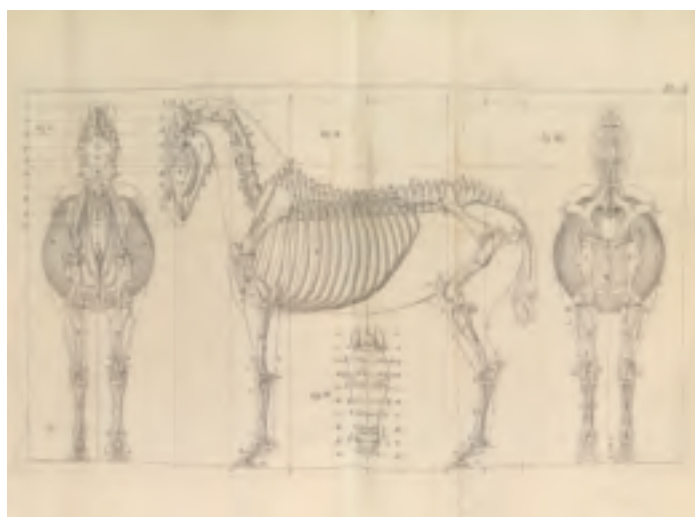
Vol. 1 contains after the half-title (verso blank), title page (verso blank), and dedication by Vincent to King Louis XVI (pp. (5)-(6)), a 'Discours préliminaire' on pp. 1-20, an 'Introduction' in two parts: (1) general introduction (pp. 21-40), and (2) with explanations of the plates and notes (pp. 41-148). The Table is on pp. 149-152; the Errata on the recto of the last leaf.

Vol. 2: after the half-title (verso blank) and title-page (verso blank) follows the text of the five books: book 1, 'Dans lequel l'Artiste retrouvera tout ce qu'il a dû recueillir sur le sujet disséqué' (pp. 1-54); book 2, '... concernant la plus parfaite conformation extérieure du cheval' (pp. 55-88); book 3, '...concernant les allures du cheval' (pp. 89-114); book 4, '...sur le jeu des muscles' (pp. 115-162); book 5, '... concernant l'assiette de l'homme de cheval' (pp. 163-173). The approbations and privilege are on the two following pages (last page blank).

Vol. 3 contains, after the half-title (verso blank) and title-page (verso blank), the 23 double-page plates.



No. 315, vol. 1, title-page



No. 315, vol. 3, plate II

REFERENCES:

Mennessier I, p. 561, and II, p. 628; Quereuil, *Cat. 1932*, 124; *Vie à la campagne* 402; Cicognara 4607; D.H. Leach & Anne I. Dagg, 'Evolution of equine locomotion research', in: *Equine Veterinary Journal*, 15/2 (1983), pp. 87-92.

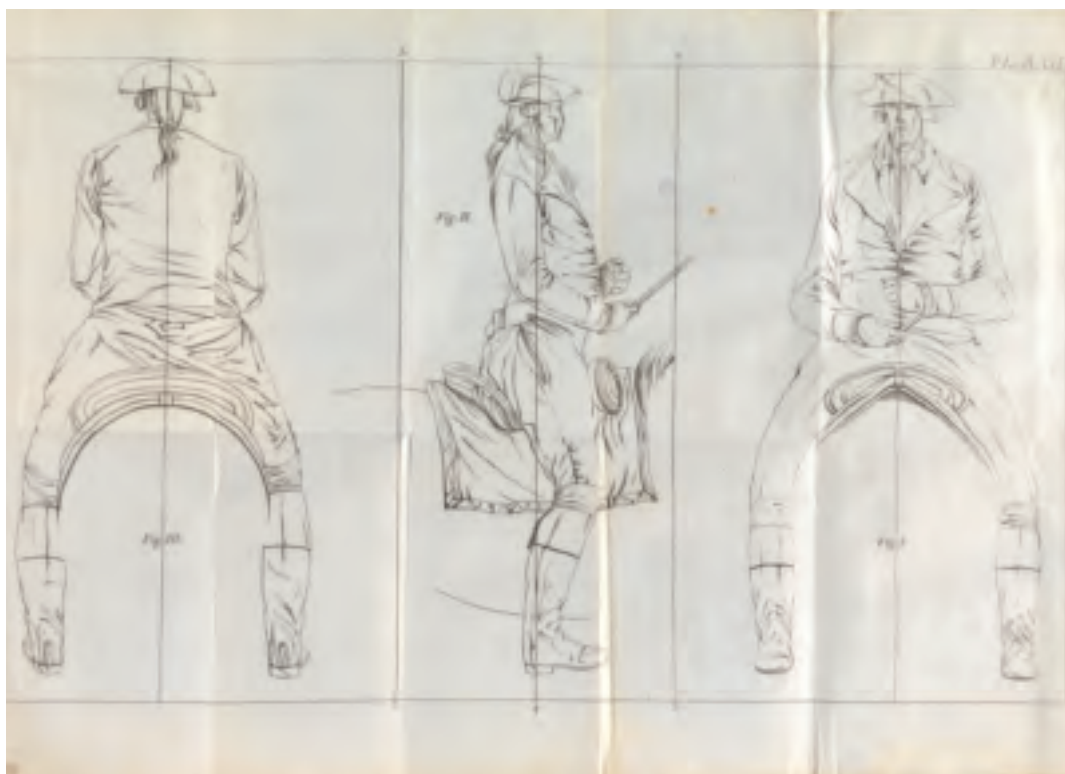
VINCENT, Antoine-François

The French history painter and engraver and painter of animals Antoine-François Vincent was born in Versailles in 1743. He went to the famous veterinary School at Alfort to study the movements of animals in 1768. He soon assisted the teachers, including George Claude Goiffon who had started research for an essential work on the exact reproduction and locomotion of animals (especially of the horse), which resulted in the publication (finished by Vincent because of Goiffon's death) of the *Mémoire artificielle des principes relatifs à la fidèle représentation des animaux tant en peinture qu'en sculpture* (Alfort, etc. 1779; see no. 315).

In the same year (1779) Vincent himself was appointed teacher of drawing at Alfort. He was also named 'Pensionnaire du Roi' the next year and was made a member of the Académie royale des Sciences, Belles-Lettres et Arts in Rouen.

Excerpts from, and additions to the *Mémoire artificielle* by Goiffon, were published by Vincent from 1784 onwards, in the form of five letters to the French painter and director of the porcelain factory at Sèvres, Jean-Jaques Bachelier (1724-1806). All these letters are brochures printed by the Imprimerie Royale at Paris. Bachelier was the 'Peintre du Roi, Professeur de son Académie royale de Peintre & de sculpture, etc. He had founded an art school using his own private resources in Paris in 1765 for the artisans in the historic Collège d'Autun, which survived until the 19th century.

The first letter, 'Examen du cheval écorché antique' appeared in 1784; the second 'Des proportions géométrales ... du taureau' in 1785; the third, 'Du cheval. Extrait de la *Mémoire artificielle*', together with plates II, VI-X of that book in 1786; the fourth, 'Essai sur l'expression des diverses passions du cheval' in 1787; and the fifth, the present small volume, in 1788 (see no. 316).



No. 316, plate XXII (=1)

316

VINCENT, Antoine-François

De la position de l'homme à cheval, envisagé relativement aux arts fondés sur le dessin. Cinquième lettre à M. Bachelier, peintre du Roi, Professeur de son Académie royale de Peinture & de sculpture ...

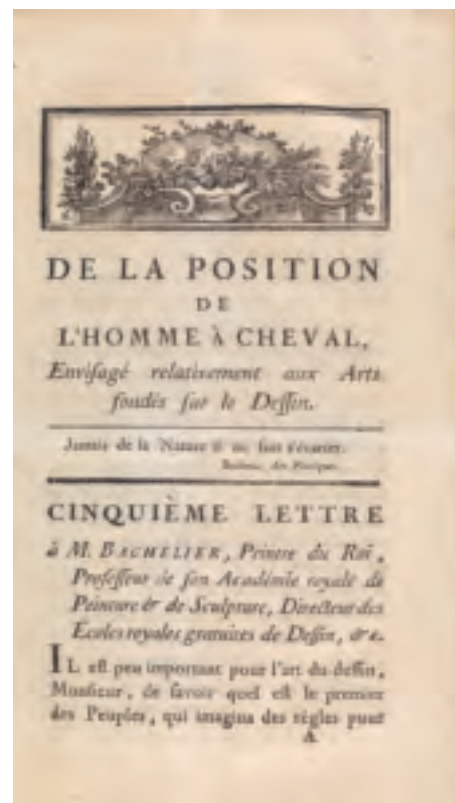
Paris, Imprimerie royale, 1788. 8vo (seize of the leaves 194 x 122 mm). 56 pp. Collation: A-C⁸, D⁴. With woodcut head-piece, and 3 folding engraved plates, numbered XXII, XXIII, and 'Pl. derrière'. In the original blue wrappers.

COMMENTARY:

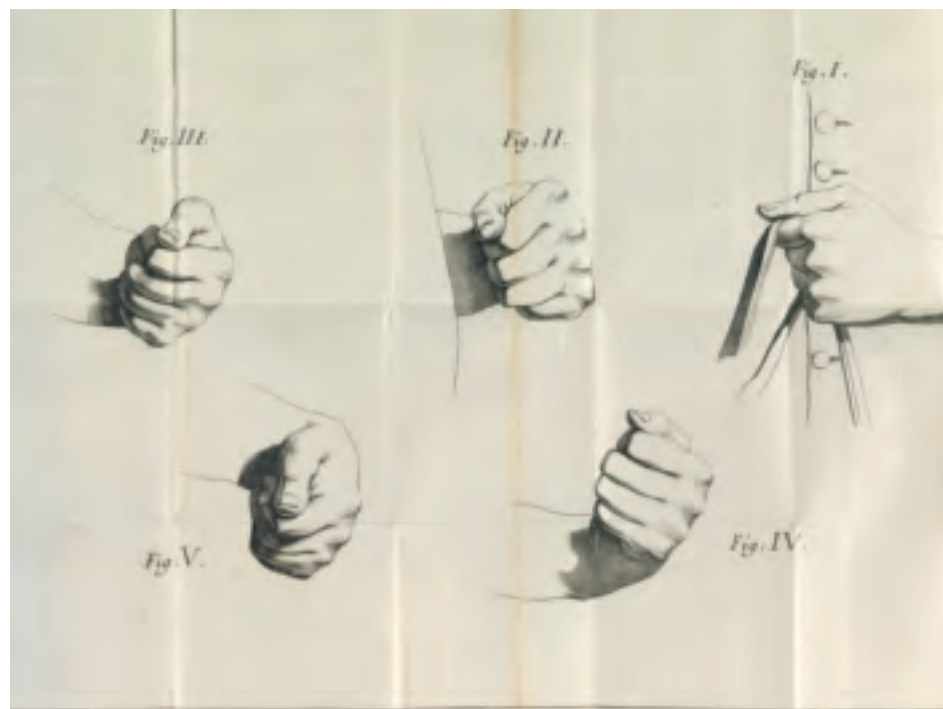
The original last (fifth) letter by Vincent to Jean-Jacques Bachelier on the position of the rider on his horse, illustrated by 3 folding plates, the first 2 of which are the last two plates (nos. XXII and XXIII) of the *Mémoire artificelle*, and a 'Pl. dernière' containing five figures illustrating the position of the hand holding the reins, here published for the first time. The descriptions of the first 2 plates are on pp. 165-173 of the *Mémoires*: 'Direction & rapport de la ligne du centre de gravité du cavalier avec celle du cheval?'

REFERENCES:

Menessier II, 628-629.



No. 316, p. 1



No. 316, plate (3)

VERNET, Antoine-Charles-Horace (Carle)

Antoine Charles Horace Vernet, named Carle Vernet (1758-1836) belonged to a dynasty of artists: he was the youngest child of the popular and very successful history and genre painter Claude Joseph Vernet, and the father of the even more famous Horace Vernet. Born in Bordeaux, Vernet was a pupil of his father and of Nicolas-Bernard Lépicié. Curiously enough, after having won the highly coveted Prix de Rome during his journey to Italy in 1782, his father had to recall him back from Rome to France to prevent him from entering a monastery.

After his sister was guillotined during the Revolution for concealing letters to members of the aristocracy, Vernet gave up his art. When he resumed production under the French Directory (1795–1799), his style had changed radically. He started drawing battles and military campaigns in minute detail to glorify Napoleon. He became famous for his vast battle scenes, such as ‘Marengo’ (1804). In his painting ‘Triumph of Paulus Aemilius’, he broke with tradition and drew the horse with the forms he had learnt from nature in stables and riding-schools. In 1808 Napoleon awarded him the Legion of Honour for his ‘Morning of Austerlitz’

His real talent, however, was for intimate genre and for drawing rather than for painting. His long series of fashionable studies, often satirizing contemporary manners and costume, were reproduced by the best engravers of the time. After the restoration of the monarchy, Vernet became court painter to Louis XVIII for whom he drew suites of sporting subjects, notably horses, in which genre he became the expert of his age. His hunting-pieces, races, landscapes, and other lithographed works were also very popular.

Today Vernet is recognized more for his witty, satirical engravings than for his paintings. He is also frequently thought of in association with his son Horace, whose painting talents he fostered. He was highly conscious of the position he occupied between his father and his son: on his deathbed his last words were: ‘On dira de moi ce qu’on disait du Grand Dauphin: fils de roi, père de roi et jamais roi’.

Some time between 1794 and 1807 Vernet published a magnificent suite of horse plates which has become very rare today: *Recueil de Chevaux de tous genres* (Paris, no printer; see no. 317).

A collection of 30 plates, probably not belonging to a series, nor issued together, but thematically collected around the same subjects of the two other suites (nos. 317 and 319), is a *Collection of 30 plates of horses, lithographed by F. Delpech and Lasteyrie*; the plates were published around 1810 (see no. 318).

A famous series of 47 double plates (scenes with horses of various breeds in different positions and various settings, with ‘second plates’ showing the head of the horse on the preceding ‘first’ plates in greater dimensions) was published c.1820: the *Collection de chevaux* (see no. 319).

Vernet’s plates of horses were also very popular in England. In 1823 40 of them were newly lithographed in London by E. Purcell from various series (see no. 320).

LITERATURE:

A. Dayot, *Carle Vernet. Etude sur l’artiste, suivie d’un catalogue de l’oeuvre gravé et lithographie et du catalogue de l’exposition retrospective de 1925* (Paris 1925).



No. 317, plate 40



No. 317, plate 41

317

VERNET, Antoine-Charles-Horace (Carle) & Horace VERNET
 Recueil de chevaux de tous genres, dessinés par Carle et
 Horace Vernet, et gravés par Levachez. L'éditeur se propose
 de donner dans ce recueil des compositions de chevaux de
 diverses espèces et dans toutes sortes d'attitudes, tels que:
 chevaux de militaires, de Mameluck, de chasse, de course et
 de manège avec les figures analogues, soit d'homme ou de
 femme, chacune dans le costume particulier qui lui appar-
 tient. Les peintres et les dessinateurs trouveront dans ce petit
 ouvrage des situations neuves et pittoresques, qu'ils pourront
 employer avec avantage; de plus, la correction du dessin et le
 genre de la gravure le rendront également utile aux élèves et
 aux amateurs, en leur présentant des modèles d'un bon choix
 et agréables à copier; enfin les épreuves noires ou coloriées
 pourront aussi se mettre sous verre, pour la décoration des
 appartements.

Paris, (no printer, but for sale: (Auber), Rue St. Lazare, Chaussée
 d'Antin, N° 42 (and Boissel, Paris, Rue Vivienne), (1794-1807).
 Folio oblong (size of the leaves 340 x 510 mm). With engraved
 title-page with vignette of a horse in full gallop, and 55 (out of
 60?) numbered mezzotint plates (c.285-300 x 355-400 mm, includ-
 ing the engraved captions; the framed illustrations proper are
 c.240-260 x 320-350 mm), engraved by Charles-François-Gabriel
 Levacher in a mixed method (mezzotint and soft-ground) after the
 designs of father and son (Horace) Vernet.

Contemporary half red painted sheep, gilt spine, with red mo-
 rocco title shield lettered in gold (also mentioning the binder: 'à
 Vienne chez Artaria & Comp; the famous publishing house in
 Vienna, founded in 1765), in the centre of the front board which
 is covered with blue marbled paper; preserved in a box covered
 with marbled paper.

Provenance: Sold (and bound?) in Vienna at the Publishing house
 Artaria & Comp.

COMMENTARY:

Rare first and only edition of this suite of magnificent 55 plates
 which were engraved by Charles-François-Gabriel Levacher
 (c.1760-1820) after the designs of Carle and Horace Vernet. The
 plates – printed on 'papier vélin', and also available in a hand-
 coloured version – were probably originally issued in 5 suites of
 12 plates each. Although the bibliographies of Wells and Thiébaud
 mention 60 plates, the only comprehensive description of a copy,
 by Podeschi, in the Mellon collection, refers to the same number
 of plates (55) as in our copy.

It is generally believed that the book was published in 1811, but
 at the bottom of the first plates is the engraved text 'Déposé à la
 Bibliothèque Nationale, le 13 Ventôse An II (=1794)'.
 The plates depict horses for leisure (1-2, 6, 13, 37), coach horses
 (3), horses in hunting scenes (4-5, 14-18, 25-27, 29, 34-36, 43-48, 52-
 55), horses in military scenes (7-12, 28, 30, 33), horses in oriental
 settings (Mamelucs; 19-24, 31-32), racehorses at courses (38-42),
 and packhorses (49-51).

REFERENCES:

Mennessier II, 617; Podeschi 99; Wells 7879 (copy with 60 plates);
 Thiébaud 928-929 (copy with 60 plates; 'Album infiniment rare').



No. 137, engraved title-page



No. 317, plate 26



No. 317, plate 38

318

VERNET, Antoine-Charles-Horace

[Collection of 30 plates of horses, lithographed by F. Delpech and (only the last plate by) Lasteyrie].

No place, c.1810-1820. Folio oblong (size of the leaves 400 x 535 mm). 30 large plates lithographed by F. Delpech and (only the last) Lasteyrie all after the designs of Carle Vernet who signed all the plates.

Contemporary half red morocco, ribbed gilt spine, with title 'Cheveu(x)' lettered in gold, marbled boards and endpapers.

COMMENTARY:

Collection of 30 unnumbered plates, probably not part of a series, or issued together, but thematically collected around the same subjects of other suites: heads of horses (1), nude horses in freedom (2-6), a hunting horse (7), a horse from Normandy (8), a French military horse (9), a famous mare named 'La Lilly' (10), race horses, some with a name (11-13, 17, 19), a span of two horses (14), an amazon (15), an English mare (16), a Spanish horse (18), oriental horses (20-30).

Plates 1-29 were lithographed by the French artist François Séraphin Delpech (1778-1825), who is well-known for his series of lithographed plates of costumes and portraits after the most famous painters of the century; the last plate was lithographed by Count Charles de Lasteyrie, one of the first artists to introduce lithography in Paris.

REFERENCES:

Cf. Dayot, nos. 215-226; Mennessier: II, 617; Bénézit III, 476; VI, 465.



No. 318, plate (1)



No. 318, plate (24)



No. 318, plate (4)

319

VERNET, Antoine-Charles-Horace
Collection de chevaux par Carle Vernet.

Paris, for Gastel éditeur, c.1820 . Folio (size of the leaves 415 x 28 mm). Suite of 47 partly numbered sets of two lithographed plates each: a scene with a horse and rider in various positions and settings, and a detail of the horse's head on a separate leaf (together 94 plates; all versos blank. All signed by Carle Vernet, only the last plate also by Horace Vernet).

Contemporary half sheep, gilt spine, with a green morocco label with the text 'Collection de chevaux. Par Carle Vernet. A Paris chez Gastel. Editeur, Rue de Clery, No. 42,' pasted to the front cover which is covered with marbled paper.

COMMENTARY:

Famous series of 47 double plates of scenes with horses of various races in different positions and various settings. The second of the double plate invariably shows the head of the horse on the preceding plate in greater dimensions. The plates are partly (wrongly) numbered as follows: first series: 1-11, 8 (=12?), 13-16, (17)-(21), 22-24, (25)-(28), 29-36, (37), 40-43, (44), 45-47; second series of the horse's heads: 1-11, 8 (+12?), 13-16, (17)-(32), 33-36, (3), 40-43, (44), 45-47.

The majority of the plates depict military horses, many of the French 'Garde Royale' with military men in uniforms of the Empire with horses from Normandy (7), the Ardennes (9), the Limousin (2), Spain (3; one of them a mule), England (2), oriental horses (10), Poland (4), and Russia (3), furthermore including 3 race horses, a 'Cheval de Revue', and 'Le Visir de la collection de Vernet'.

REFERENCES:

Menessier II, 617; Dayot 214; Curnieu 348 (with a portrait of the artist).



No. 319, plate (21)



No. 319, plate (26)



No 319, plate (1)

320

VERNET, Antoine-Charles-Horace (& E. PURCELL)

Vernet's horses containing a selection of forty interesting subjects from the works of this eminent French artist. In lithography, by E. Purcell.

London, Thomas McLean, 1823. 4to oblong (size of the leaves 257 x 355 mm.). Title-page (printed), and 40 partly numbered plates of horses lithographed by Edward Purcell after the plates by Carle Vernet (nos. 1 (bound as frontispiece), 2-5, (6-7), 8-9, (10), 11-15, (16), 17-31, (32-33), 34-40).

Contemporary three-quarters light brown sheep, boards covered with marbled paper with red publisher's label with title lettered in gold.

COMMENTARY:

Rare first and only edition of this interesting series of horse plates engraved after plates from various series by Carle Vernet by the early British lithographic artist Edward Purcell who is believed to have been born and trained in Dublin. By 1820 he was working in London and produced such lithographic sets as *Lithographic Costumes of Russia and Persia* (1821) and *Sporting Sketches* (1824) after Henry Alken.

This series of plates of all kinds of horses in various positions are dated 1821-1822. 17 of the plates have a lithographed title, including plate 9: 'Cheval Persan'; 11: 'Mameluck en repos'; 12: 'Cheval Arabe'; 15: 'Mameluck' (21: idem, other plate); (16): 'Attaque de Mameluck'; 17: 'Cheval Normand'; 18: 'Cheval des Ardennes' (idem 40, other plate); 19: 'Cosaque du Wolga'; 23: 'Muletier Espagnole'; 27: 'Kalmouck en retraite'; 31: 'Cheval Russe', etc.

REFERENCES:

Cf. Mennessier II, p. 617; Podeschi 117 (with illustration of plate 2).



No. 320, plate 1



No. 320, plate 12



No. 320, plate 15



No. 320, plate 19

ROUGETERRE, Carlo Alessandro de

Carlo Alessandro de Rougeterre, 'Capitano di Cavalleria, Comandante dei Carabinieri nello Stato di Siena' wrote two books on the cavalry and its function in warfare. The first one is his *Il Soldato a cavallo ovvero trattato militare del servizio attuale della cavalleria*, published by Onofrio Jacobilli in Siena in 1708. He dedicated the work to Giovan Gastone (1671-1737), the son of Cosimo III de' Medici and the last Grand Duke of Tuscany (1723-1737). Illustrated with 11 engraved plates and largely based on the 17th-century classics on the subject written by Ludovico Melzo (see no. 210), Johann Jacobi von Wallhausen (see no. 114), and Basta (see no. 214), the book especially deals with the training of the cavalry and its use in warfare, including manoeuvring and camping (see no. 321).

A second work Rougeterre published in 1730, also in Siena: *Trattato militare del servizio attuale della cavalleria ed il modo facile d'istruire e d'esercitare i soldati a cavallo e le truppe di nuova leva ...*



No. 321, plate 8

321

ROUGETERRE, Carlo Alessandro de

Il soldato a cavallo, ovvero trattato militare del servizio attuale della cavalleria, colle differenti funzioni delle guardie del corpo; uomini d'armi; cavalleggieri; compagnie d'ordinanza dei moschettieri, e granatieri a cavallo; carabinieri; soldati a cavallo; e dragoni. Ed il modo facile d'instruire le truppe di nuova leva, e d'esercitare le milizie equestri, secondo le diverse occasioni.

Siena, Onofrio Jacobilli, 1708. Folio (size of the leaves 307 x 203 mm). (6), 71, (5) pp. *Collation*: π^2 ¹, *², A-T². With 4 folding (nos. 7-8, 10-11), and 7 full-page plates (nos. 1-6, 9, on the rectos of the second leaf of a double-leaf; with printed explanations on the versos of the first leaves), engraved by 'Z.S.' (plates 1-3) and Hubert Vincent (plates 4-11); woodcut head- and tail-pieces and initials. Contemporary vellum with title lettered in gold on spine.

COMMENTARY:

First and only edition of this well-illustrated work on the cavalry. After the title-page (verso blank), the dedication to Giovan Gastone (pp. (3)-(4); lacking in this copy), and the preface (pp. (5)-(7)), follows the text on pp. 1-71, divided into 6 chapters on (1) the formation of the cavalry (pp. 1-10); (2) the first principles of manoeuvring, illustrated with 3 full-page plates, printed on the recto of a bifolium outside the text with facing explanation of the plates: 'Voltare per quarto do conversione', 'voltare sopra il proprio terreno', etc. (pp. 11-22); (3) the formation of the squadron, illustrated with 2 full-page plates with facing explanatory texts (pp. 23-34); (4) on manoeuvring and marching with 2 folding (no. VIII: 'Cavalleria in ordine di battaglia e marciando in colonna'), and 2 full-page plates (no. IX: 'Contramarcia della cavalleria' (pp. 35-45); (5) on the use of guns with one folding plate ('Fuoco della cavalleria'; pp. 54-53); (6) on the function of the cavalry and its camping in various fields, with a folding plate ('Accampamento della cavalleria'; pp. 54-71). The Table of contents is on the last 4 unnumbered pages.

The last 7 plates are signed by Hubert Vincent (Lyon 1680-1730), who worked in Italy, for some time in the style of Raphael and Corregio.

REFERENCES:

Graesse VI, 174; Benezit X, 522; Curnieu 147; V. Ilari, *Italian military writers 1285-1799*, p. 348.



No. 321, title-page



No. 321, plate 2

GARZONI, Marino

The Venetian senator Marina Garzoni (fl. c.1670-1715) was the author of a popular and very successful book on the condition and internal and external diseases of horses: *L'arte di ben conoscere e distinguere le qualità de' cavalli, d'introdurre, e conservare una razza nobile*. Based on his experience as a horse lover from his very youth and a horse buyer, the first edition of his work was published by Andrea Poletti in Venice in 1692; the second edition, also with Poletti, followed in 1700. Our third edition of 1713, also published by Poletti, was enlarged with a fourth section (book) on horse medication (see no. 322). This edition was re-issued in 1733 with a new title. At least 7 more editions appeared between 1750 and 1793.

Although Garzoni's work was successful it is, according to the critical Giovanni Battista Ercolani, not only merely a compilation of fragments of the older, especially Greek authors, but also a work full of superstitions. Garzoni, for example, recommended weaving a scarlet piece of cloth into the horse's mane or to attach amulets or talismans to the door of the stable.



No. 322, plate (3), facing p. 197

322

GARZONI, Marino

L'arte di ben conoscere, e distinguere le qualità de' cavalli, d'introdurre, e conservare una razza nobile, e di risanare il cavallo da' mali, a quali soggiace. Terza impressione. Con aggiunta del Libro quarto, che tratta di molti medicamenti interni, ed esterni.

Venice, Andrea Poletti, 1713. 4to (size of the leaves 239 x 177 mm). (16), 403, (1, blank) pp. *Collation:* *⁸, A-Z⁸, Aa⁸, Bb¹⁰. With allegorical woodcut vignette of 'Italia' on the title-page, 3 full-page plates of a 'good horse', a 'bad horse', and a 'disease horse' by Sister Isabella Piccini, woodcut head- and tail-pieces and initials. Contemporary half speckled brown paper, spine with red morocco title label lettered in gold.

Provenance: With the ex-libris of the library of J.H. Anderhub, dated 1937.

COMMENTARY:

Third edition of this popular treatise on diseases of horses and their treatments, and the first one to be enlarged with a fourth book on horse medication.

The preliminaries contain the title (verso blank), an 'Al lettore' (pp. (3)-(4)), an 'Avvertimento' (p; (5)), a 'Nihil obstat', dated 9 'Zugno' (June) 1688 (p. (6), and the Tavola (pp. (7)-(14); the first plate of a good horse is on p. (16). The first book 'Delle conditione d'un perfetto cavallo' is on pp. 1-78; book 2, 'Delli mali interni del cavallo', preceded by the plate of the bad horse, on pp. 79-196; book 3, 'Delli mali esterni del cavallo', preceded by the 'disease horse', on pp. 197-354, and the last book 4, added to the text of this third edition on pp. 355-403.

The 3 plates, placed before the original three books, were engraved by one of the few known female artists in 17th-century Italy, Sr. Isabella Piccini (1644-1734), a nun living in the Franciscan convent Santa Croce in Venice (see: Luisa Di Vaio, 'Suor Isabella Piccini', in *Grafica d'Arte*, 14 (2003), no. 53).

REFERENCES:

Wells 2731; Huth 27.



No. 322, title-page



No. 322, plate (2), facing p. 79

ALESSANDRO, Giuseppe d', duca di Peschiolanciano

Giuseppe d'Alessandro, Duke of Peschiolanciano (1656-1715), was an Italian feudal potentate exercising power at the far margins of the Kingdom of Naples in the declining years of the grandiose culture of the Southern Italian nobility. As a matter of fact, horsemanship was of focal interest to that refined part of society, as is evidenced by Alessandro's books.

In 1711 he published a rather strange collection of texts on horsemanship and horse medicine entitled *Pietra paragone de' cavalieri ... divisa in cinque libri* (Naples, Antonio Parrino, 1711). It is a truly encyclopedic work on a wide range of subjects related to horses, horse riding, and horsemanship. A reprint appeared in Naples in 1714, published by Michele Luigi Muzio, together with a selection of Alessandro's poetical works. In addition to the *Pietra paragone*, Alessandro also published his curious poetical works in 1713 under the title *Selva poetica* (Naples, Felice Mosca), followed the next year by his *Arpa morale* (Naples, Felice Mosca, 1714).

After Alessandro's death, his son and successor Ettore edited his father's collected works which were published in Naples by Michele Luigi Muzio and his successor Antonio Muzio in 1723, using, at least partly, the remaining copies of the 1714 reprint of the *Pietra paragone*, as the last page has the colophon: Naples, 'Per Michele-Luigi Muzio, 1714'; on the recto of this last leaf are the Errata 'dell'Aggiunzione dell'Opera intitolata Pietra Paragone de Cavalieri' (see no. 323).

The contents of these 'collected works' range from a sober manual of veterinary medicine and an exhaustive guide to decorated bridles and bits, to a substantial book of equestrian poetry. The work also includes a handbook of notable brand marks and horse breeds, as well as interesting observations on fencing and on physiognomy, and several excursions into satire and the grotesque. His abundant poetry merits attention, participating fully as it does in the baroque styles forged by Alessandro's contemporary and countryman Giambattista Marino. We come across alarming love sonnets where the horse takes the place of the beloved (a weird distortion of the Petrarchan tradition), or philosophical love poems on how horse and man spiritually complement each other. Copiously illustrated, this rare book is a historic masterpiece of 18th-century Neapolitan printing.



No. 323, p. 238



No. 323, p. 791



No. 323, p. 811

323

ALESSANDRO, Giuseppe d', duca di Peschicolanciano
Opera ... divisa in cinque libri. Ne' quali si tratta delle regole di cavalcare della professione di spada, ed altri esercizi d'armi, con figure di briglie, torni, e brisce, ed altre a cio appartenente: con un trattato del modo di curare l'infermità de' cavalli, loro preservativi, e diverse notizie circa li medesimi, ed ancora con le figure de' merchi delle razze piu nobili del Regno di Napoli. Parimente con l'aggiunta d'alcune rime, lettere, e trattati di fisionomia, pittura, &c. Data in luce da D. Ettore d'Alessandro, Duca di Peschicolanciano figlio dell'autore, e dallo stesso dedicate alla ... Maesta' di Carlo VI. Imperadore Rè delle Spagne, &c.

Naples, Michele Luigi, and Antonio Muzio, 1723. Bound in 2 vols. Folio (size of the leaves 310 x 220 mm). Vol. 1: (8), 466 pp.; vol. 2: (2), 467, (1, blank), 468, (1), 469-811 (pp. 685-688 lacking in this copy, supplied in photocopy), (9) pp. *Collation*: vol. 1: a⁴, A-Z⁴, Aa-Zz⁴, A2A-M2m⁴, N2n1; vol. 2: O2o⁴ (between O2o1 and O2o2 a bifolium: π²), P2p-Z2z⁴, A3a-R3r⁴, S3s1 and 4 double; S3s2-3 (pp. 685-688) lacking, T3t-Z3z⁴. A4a-L4l⁴, M4m²⁻¹. With the portrait of the dedicatee Charles VI (1685-1740), Holy Roman Emperor (from 1711-1740) by F. de Grado, bound as frontispiece, 177 full-page and 3 half-page engraved plates in the text, some signed by Francesco de Grado; woodcut head- and tail-pieces and initials. Later half vellum with titles written on spines.

Provenance: With contemporary ownership entry on title-page: '... Mattia di Borato' (?).

COMMENTARY:

Second enlarged edition of this 'encyclopedia' on horses and horsemanship, or to put it otherwise: the first edition of Alessandro's complete works, edited by his son Ettore d'Alessandro. The second volume contains most of his poetry previously published in two other books.

The portrait of the Holy Roman Emperor Charles VI (verso blank) is bound as frontispiece, facing the title-page (verso blank), followed by the dedication by Ettore d'Alessandro (pp. ((3)-(5) and his preface (pp. (7)-(8)). The first book, 'Regole di cavalcare' is on pp. 1-62 with a full-page 'plate of a horse and a lion with the caption 'Quadrupedum Rex non Leo sed Equus' (The horse, not the lion is the king of all animals) on p. 63 (p. 64 being blank). Book 2, on bridling horses, is based on numerous texts by his predecessors (pp. 65-99). Book 3 contains 43 full-page plates of mouth-pieces, one of a bridle, and 44 of bits, including the description of the plates (pp. 101-260).

Book 4 has a separate 'title-page' (without imprint; p. 261): *Disegni de circoli, seu torni, mezzi torni, e linee, dove soglionsi travagliare, e maneggiare I cavalla per ridurgli alia giustezza, semitria, e totale ubbidienza del cavaliere. Dopo Leggionsi IV. Sonetti ... I ritratti d'uomini illustri intorno alle due professioni contenute in quest'opera. Libro quarto*. The book contains 10 full-page plates of plans for training horses with descriptions (pp. 262-286). The sonnets are on pp. 283-288. The 'Ritratti d'uomini illustri', 14 full-page portraits of famous men on horseback: the 'Marchese di S. Eramo D. Gioan Battista Caracciolo' (Jr. and Sr.), 'Il gran Rinaldo Miroballo', Carlo Mirabello, Oratio Carrafa, etc. (pp.289-317), and 14 portraits in an oval portraying Fabrizio Ruffo, Marcello Lettieri Principe della Pietra, Ottavio Caracciolo, Giovanni Cicinelli Principe di Cursi, etc. (pp. 318-356), followed by 'Madrigale del Duca di

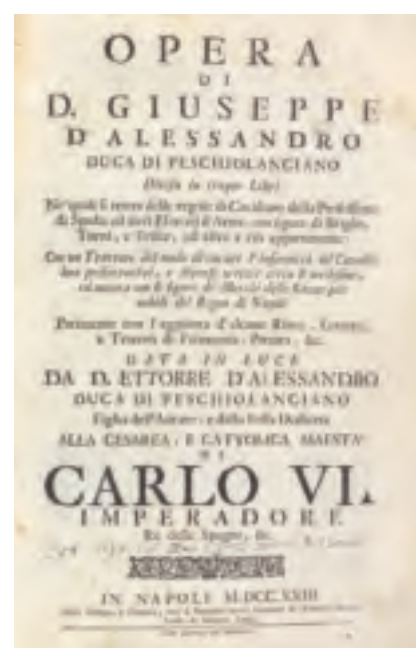
Peschicolanciano' (pp. 357-371), and the Tavola (pp. 372-377). Book 5, on pp. 378-464, is on horse medicine: 'Intorno alla perservativa, conservation e medicina per cavalli', containing such diverse subjects as 'Girorni critici, e buoni per salassare I cavalli' – with a plate of a 'Cavallo Irsuto' in a circle with the signs of the Zodiac – 'Segni de'mali ...'; 'Per il ciamorro'; 'Medicamento per la tosse ...'; 'Della sciatica'; 'Degli humori ...'; etc. The text is illustrated with a further 6 plates: the 'Cavallo Etiopo'; the 'disease-horse', indicating 60 diseases, a plate with 5 rare and mythical animals such as the Leopardo, Martigora, Lincio, Cane straniero, and Jena; and 3 full-page plates of the 'Cavallo Indiano' (a zebra), an eagle, and a 'Rinocrote'. The Tavola of Book 5 is on pp. 465-466.

Vol. 2 starts with a half-title: 'Aggiuntà di rime diverse, lettere, e trattati di fisionomia, Pittura, &c. ed altri esercizi, che sono la Pietra del paragone de'cavalieri' (verso blank, pp. (467)-(468)), followed by a bifolium with errata (p. '467'; verso blank), three 'nihil obstats', dated Naples, 3 June 1712 – 6 February 1714 (p. '468'); verso: two sonnets, 'A Santa Paola Romana', and 'Al glorioso S. Niccolo di Bari'. The 'Rime diverse' are on pp. 469-756, illustrated with 2 full-page plates relating to tournaments, 3 half-page plates of a 'Pantera', a 'Lupo Scytica', and a 'Tigre', 9 peculiar plates partly relating to similarities between the human and animal physiognomy: '... scelte dal libro di Giovan Battista Porta, che tratta di detta scienza' (pp. 695-711), belonging to the long poem 'La fisionomia deli uomo...' (669-692), and a full-page plate of a well-proportioned man on p. 739.

A letter on fencing follows on pp. 755-758 with 10 full-page plates, 7 of which are signed by Francesco de Grado (pp. 759-775) with positions of fencers (6), sword fighters (1), and fighters with pikes and halberds (2); a letter on hunting on pp. 777-780, with 2 plates showing hunting scenes (pp. 781-783); and a letter on (Italian) owner's brand marks of horses on pp. 785-788 with 12 plates (pp. 789-811). The 'Tavola' is on pp. (1)-(6), the 'Errata' on p. (7) and a letter, 'A chi he letto' on the last page, with the colophon 'Naples, Per Michele-Luigi Muzio 1714' at the bottom of the page.

REFERENCES:

Huth 28; Wells 78; Graesse I, 68; Brunet I, 159.



No. 323, title-page

ZUÑIGA (Y) ARISTA, Diego Don de

The Spanish nobleman Diego Don de Zuñiga y Arista was born in Magallón (Zaragoza), the capital of the Kingdom of Aragón.

In 1705 Zúñiga y Arista published his *Doctrina del cavallo, y arte de enfrenar* in Lisbon, with Valentín de Acosta Deslandes, the royal printer of Portugal (see no. 324). It appears that Zúñiga was in the service of the royal family for many years as an equerry in charge of the royal horses. The authors who contributed laudatory poems – José da Silva, Pedro Antonio da Gama, Francisco Caldeira, Diego Cardoso, Diego de Monroy, Sancho Matamoros de Isla – were also of Portuguese origin.



No. 324, the plate of a horseman



No. 324, the plate of a horse

324

ZUÑIGA Y ARISTA, DIEGO DON DE

Doctrina del cavallo, y arte de enfrenar dedicada al serenissimo señor Don Juan Principe de Portugal, y del Brasil, &c.Lisbon, Valentin de Acosta Deslandes, 1705. 4to (size of the leaves 192 x 140 mm). (26), 264 pp. *Collation*: π²⁻¹, *-3*⁴, A-Z⁴, Aa-Kk⁴.

Title-page printed in red and black, engraved frontispiece with title engraved in decorated cartouche with the royal Portuguese coat-of-arms on top (coloured by a contemporary hand), one folding woodcut plate of a bit; in the text: 2 full-page woodcuts of a horseman and horse (3 repeats), 16 half-page woodcuts of bits and 12 small woodcuts of horse brands; typographical head- and tail-pieces, and woodcut initials.

Contemporary mottled sheep, spine gilt in compartments with red morocco title label lettered in gold.

COMMENTARY:

Very rare first and only edition of this work on horses with the emphasis on bridling and taming horses, by Diego Don de Zuñiga y Arista.

The preliminaries contain a frontispiece, title-page (both verso blank), the dedication to the future King of Portugal João V (1689-1750), who at birth became both Prince of Brazil as the king's heir-apparent, as well as the 11th Duke of Braganza (pp. (5)-(9)), the prologue (pp. (11)-(14)), laudatory poems (pp. (15)-(20)), a poem by the author to the readers (p. (21)), and the approbations on pp. (23)-(25); p. (26) blank. The introduction is on pp. 1-21; the text is divided into 2 parts and 21 chapters, beginning with 2 chapters on the colours of horses (1) and on taming a foal in general (2), together forming the first part: 'Doctrina del cavallo' (pp. 23-68; the second part is mainly on bridling horses and on the various shapes of their mouths and several bits and mouth pieces, divided over chapters 3-21: 'Arte de enfrenar los cavallos' (pp. 70-262), including chapters on wayward horses and how to bridle them, the use of horses in bull fights and in warfare, horse races, an interesting chapter on Spanish horse brands and a final chapter on mythical stories on horses, their extreme beauty and the question whether the horse or the lion is the king of all animals. The Table of contents is on pp. 263-264.

REFERENCES:

Torrecilla 551 (no copy seen; notice based on an old catalogue entry (1790)); Huth 27; Toole- Stott 2481; Anderhub 375; Palau 381637; (only 2 copies in KVK: Libr. of Congress and Portuguese Nat. Libr.).



No. 324, frontispiece



No. 324, the folding plate

GARCIA CONDE, Pedro.

Pedro García Conde was born in 1603 in Manzanarez in the Spanish province of Ciudad de Reyes. He was the brother of the physician Matías García Conde, profesor of anatomy at the University of Valencia. Pedro was a veterinarian at the royal stables of King Carlos II. Based on his decades-long experience, he published a book on horse diseases in 1685 entitled *Verdadera albeystería* (Madrid, Antonio González de Reyes, 1685, in folio), illustrated with plates by Bernardo Gomez, which to a large extent were copied from earlier works on horse medicine by Calvo, Paracuellos, Arredondo, Ramírez, Cauliaco, De Vigo, Absirto, Lorenzo Rusio and Manuel Díez.

García Conde's text itself was based on Carlo Ruini's *Anatomía del caballo* by (Bologna, 1598). García's book is a useful manual for veterinarians as it gives practical descriptions of the various diseases and their treatment: 'Es en mi concepto la obra de Pedro García Conde una de las mas notables que se han escrito por nuestros albeitares: las muchas materias de que trata, la extensión de los capítulos, la gran erudición que muestra en ellos, la crítica que hace de las opiniones ajenas cuando son diferentes de las suyas, y lo bien descrito de la sintomatología de algunas enfermedades, son los datos en que fundo mi opinión; pero sobre todo lo que da a esta obra un mérito particular es el ser la primera que presenta un indicio de clasificación' (Morcillo in his *Bibliografía veterinaria*).

The same Antonio González de Reyes who published the original edition also published a second edition in 1707. Almost thirty years later, the work was re-published in Valencia by Joseph Giralt in 1734, also in folio and with the same collation and pagination as the second edition: it is a page-for-page reprint of the 1707 edition, or, more probably, a new issue with a new title-page (see no. 325). Editions from 1680 or 1681, as sometimes mentioned in the literature, are ghosts apparently.



No. 325, p. 17



No. 325, p. 95

325

GARCIA CONDE, PEDRO

Verdadera albeyteria compuesta por Pedro Garcia Conde; maestro herrador, y albeytar mas antiguo, que fue de la real cavalleriza del Rey nuestro señor Don Carlos II. que diso aya, examinador mas antiguo de todos los herradores, y albeytares de estos reynos. Dividido en quatro libros juntos en una magnitud. Lleva diferentes estampas, donde van delineadas las enfermedades que sobrevienen en el cuerpo, brazos, y piernas del cavallo; y van numeradas, y los numeros corresponden con mucha claridad à los capitulos que cada uno pertenece.

Barcelona, Joseph Giralt, 1734. Folio (size of the leaves 307 x 203 mm). (12), 466 (=436), (4) pp. *Collation*: ¶⁶, A-Z⁶, Aa-Nn⁶, Oo⁴. Printed in two columns, with woodcut printer's device on title-page, 8 full-page (or nearly full-page), 2 half-page and 12 smaller woodcuts in the text; woodcut head- and tail-pieces and initials. Contemporary vellum, title written on spine.

COMMENTARY:

The rare third edition of this Spanish veterinarian work by Pedro Garcia Conde. After the half-title and title (both: verso blank), approbations (pp. (5)-(7)), laudatory poems by Joseph Rodriguez and other friends of the author (p. (8)), the prologue (pp. (9)-(10)), and the contents (pp. (11)-(12)), follows the text, divided into 4 books: (1), pp. 1-94, 'De la anathomia del cavallo', preceded by a full-page woodcut of a dissected horse copied after the plate by Ruini, signed by 'Ignatius Valls S. Bar(cione)', and ... including plates of a horse in a circle surrounded by the signs of the zodiac, and a 'blood-letting horse', also in a circle indicating his various veins. The signs of the zodiac are repeated in the text (smaller woodcuts inspired by Matthioli); (2), pp. 95-194, on the diseases of the horse's head: 'En que se trata de todas las enfermedades que sobrevienen en la cabeça del cavallo ...', preceded by an almost full-page woodcut of a horse's head in a circle indicating the various diseases; (3), pp. 195-311, on the internal diseases of the head and other parts: 'En que se trata de todas las enfermedades interiores de la cabidad vital, y cabidat natural, y de otras diferentes enfermedades ...', preceded by an almost full-page woodcut of a horse in a circle indicating the various diseases; (4), pp. 312-436, on the external diseases of the horse: 'En que se trata de las enfermedades exteriores de los braços, y piernas, de la figurade el cavallo presente ...', preceded by an almost full-page woodcut of a horse in a circle indicating the various external diseases, and including a plate on further external diseases (p. 382, a mare in foal (p. 395), and a horse in a circle showing his sensible parts: 'En esta figura se haze demonstracion de las partes que se han de cauterizar en la cuerpo del cavallo ...'. The last 4 pages contain the Table of contents of the four books, finishing with the colophon: 'Fin del libro de la Verdadera albeyteria ... por Pedro Garcia Conde, natural de la Villa de Mançanars, en el Campo de Calatraba'.

REFERENCES:

Palau 98674; Aquilar Piñal IV, p. 735; Torrecilla 267; Sanz Egaña 144.



No. 325, title-page



No. 325, p. 1

MAESTRE de SAN JOAN, Lucas

Hardly anything is known about the life of Lucas Maestre de San Joan except that he was born in Zafra, a town situated in the province of Badajoz (Extremadura, Spain), and that he was living in the nearby town Hornachos in the 1730's.

His only known work, the *Deleyte de cavalleros y placer de los cavallos* was printed in folio in Madrid by Francisco Martínez Abad, 'vive en la Calle del Olivo Baxo', for Francesco Ribera: 'Se hallará en casa de Francisco Ribera, en la Plazuela de Santo Domingo' (see no. 326).

The only edition of this work was published without date, but two of the approbations are dated: (1) by Joseph Rodríguez de Escovar, 'Capitan de Cavallos, y Picador de la Real Cavalleriza', dated 16 May 1735, and (2) by Manuel García de Alesson, 'Correct. Gen. por su Mag.' dated 8 January 1736.

Maestro dedicated his work to Count Andres Luis Fernandez (Lopez) Pacheco, ... conde de S. Estevan de Gormaz, y Castaneda (1710-1746), director of the Real Academia Española, 'Caballero de la Orden del Toisón de Oro', and 'caballerizo mayor' (equerry) of King Ferdinand VI (1713-1759).

Not only the appearance of the book, but also the text is more reminiscent of a 16th-century, or early 17th-century book than with a book printed in the 18th century. The greater part of its contents agrees with 16th-century treatises on bits, bridles and mouth-pieces. The 90 numbered woodcut illustrations of bits, together with their descriptions (Chapter 7-8, pp. 37-156) recall the severe 16th-century bits designed for various shapes of the horse's mouth. The preliminary chapters 1-6 are on the necessity to bridle horses, on the physiology of the horse's mouth, and the proper form of the bits for the various mouths.



No. 326, p. 153

326

MAESTRE DE SAN JOAN, LUCAS

Deleyte de cavalleros, y placer de los cavallos ... Dedicado a el Excmo. Señor Don Andres Luis Fernandez Pacheco, Conde de San Estevan de Gormaz ...

Madrid, Francisco Martinez Abad, for Francesco Ribera (1736). Folio (size of the leaves 296 x 200 mm). (18), 156, (2) pp. *Collation*: ¶²⁺¹ (title), 2¶-4¶², A-Z², Aa-Qq², π² (last blank). Title-page in typographical border, 4 unnumbered and 90 half-page woodcut plates of bits, numbered 1-90, in the text; woodcut head- and tail-pieces and initials.

Contemporary limp vellum, remains of ties.

Provenance: With a contemporary ownership entry written on the front pastedown: '...Pe(o?)zzo Gonzales ...'; a bookplate of Berrocal, Libros antiguos, Madrid is pasted above this entry.

COMMENTARY:

First and only (undated) edition of this rare work by Maestre, primarily on bits and mouth pieces.

The preliminaries contain the title-page (verso blank), the dedication to Andres Luis Fernandez Pacheco, count of San Estevan de Gormaz (pp. (3)-(7)), the approbation by Don Joseph Rodriguez de Escovar, dated 16 May 1735 (pp. (8)-(9)), the approbation by the King (pp. (10)-(12)), two other approbations (the first combined with the errata) by Manuel Garcia de Alesson, 'correct. Gen. por su Mag.', dated 8 January 1736 (p. (13)), and the second by Don Miguel Fernandez Munilla (p. (14)), and the prologue (pp. (15)-(18)). The text follows on pp. 1-156. The table of contents is on the recto of the first leaf of the last unsigned quire.



No. 326, title-page

REFERENCES:

Torecilla 353; Palau 146860; Wells 4837; Huth 32; Toole-Stott 2118.



No. 326, p. 146

MONTO y ROCA, Salvador

Salvador Monto y Roca was a farrier and a veterinarian from Valencia who died before 1742, when his only known work was published posthumously, as is indicated on the title-page. The title is *Sanidad del caballo, y otros animales sujetos al arte de albeitería, ilustrada con el de herrar* (see no. 327).

The work is divided into three parts: the first and second are on the various diseases of the different parts of the horse (and other animals) and their proper treatment; the third, long and original part is primarily on horseshoeing, based on the author's own experience. Very interesting and also original is the addition of a list of the rates of veterinarians in Valencia, a city that was a very active centre of horse trading in the 18th century. Morcillo considers this work as a primarily commercial text.

LITERATURE:

J. Morcillo Olalla, *Bibliografía veterinaria española* (1883).



No. 327, the folding plate

327

MONTO Y ROCA, SALVADOR

Sanidad del cavallo, y otros animales sujetos al arte de albeyteria, ilustrada con el de herrar ... Y le dedicava a la patrona de esta muy ilustre ciudad, y Reyno, Maria Santissima, en su milagrosa imagen de los desamparados. Obra posthuma.

Valencia, Joseph Estevan Dolz, 1742. 4to. (size of the leaves 195 x 140 mm). (28), 248 pp., *Collation*: *-3*⁴, A-Z⁴, Aa-Hh⁴. Title-page printed within a typographical border, one large folding engraved plate of equine diseases, internal as well as external, by Carlos Francia, dated 1741 (397 x 400 mm), 18 full-page woodcut plates: 2 of a horse hoof, 16 of horseshoes, typographical head- and tail-pieces, woodcut tail-pieces.

Modern vellum, spine with title label lettered in gold.

Provenance: With the ex-libris of Freiherr Emanuel von Korff (1826-1903), a cavalry officer in the Prussian army and author of a diary which he kept while travelling around the world (1893-1901), pasted to the front pastedown with the facing ex-libris of his son (?) Freiherr Botho von Korff; the ex-libris of J.H. Anderhub (dated 1937) is pasted to the verso of the first fly-leaf.

COMMENTARY:

First and only edition of this veterinarian work, full of practical observations, especially on horseshoeing.

The preliminaries consist of the title-page (verso blank), the dedication to the Virgin (pp. (3)-(6)), the approbation by Pavordre Vicente Casaña, dated 25 September 1741, the King's 'censura', signed by Lorenzo Lopez, dated 18 October 1741, a 'Parecer' dated Valencia 8 February 1742, privilege, errata and nota (pp. (7)-(15)), laudatory poems (pp. (16)-(18)), preface (p. (19)), and contents (pp. (20)-(27)). The text is divided into 3 parts: (1) on the various diseases of the horse (pp. 1-92); (2) 'De las enfermedades, y vicios encubierto, que tienen los animals' (pp. 93-146); (3) 'Del arte de herrar' (horseshoeing), illustrated with 18 full-page woodcuts of horse hoofs and shoes (pp. 147-212). The description of the folding

plate with the disease-horse is on p. 213. After the latter plate is an interesting list of the 'Tarifa de los derechos, que deve llevar el Albeytar' (the veterinarian rates; pp. 215-220), followed by the index on pp. 223-248.

REFERENCES:

Huth 33; Palau 232; Torrecilla 346.



No. 327, title-page



No. 327, p. 193



No. 327, p. 201

RODRIGUEZ JORDAN, Salvador

Not much is known of the life of the author of this Spanish work on horse riding. Born in Spain, Salvador Rodriguez Jordan was a 'valet de chambre' of King Charles VII (1716-1788), King of Naples and Sicily (since 1738), who was also King Charles III of Spain (from 1759 until his death in 1788). After having been head of the king's wardrobe for 10 years, Rodriguez was appointed riding master at the same court.

In 1745 Rodriguez returned to Spain where he embarked on a book on horse riding which was published in Madrid in c.1751: *Escuela de a cavallo, dividida en tres tratados. El primero, contiene los manejos de tierra, que se practican en España. El segundo, demuestra los manejos de ayre, que usan las naciones. El tercero, trata de las propiedades y circunstancias, que debe tener el cavallo de guerra ...* (see no. 328).

Although at first sight the book appears perhaps to be a translation or adaptation of François Robichon de la Guérinière's *Ecole de cavallerie* (Paris 1733), it is a highly original work of a Spanish author based on his experiences at the court of Naples around the middle of the 18th century, introducing Italian methods of horse riding and training in Spain.

LITERATURE:

Salvador Rodriguez Jordan, *Escuela de a cavallo*. Facsimile edition with introduction by Antonio E. Cuesta Lopez (Cordoba 2003).



No. 328, plate (14)



No. 328, plate (23)

328

RODRIGUEZ JORDAN, SALVADOR

Escuela de a cavallo, divida en tres tratados. El primero, contiene los manejos de tierra, que se practican en Espana. El segundo, demuestra los manejos de ayre, que usan las naciones. El tercero, trata de las propiedades, y circunstancias, que debe tener el cavallo de guerra; con la advertencia de los manejos, que le son contrarios, y el modo de la escaramuza; herir, y defenderse; con lo conducente al buen r gimen de marchas, y embarcation ... Dedicato al Exc. Senor D. Luis Antonio Fernandez de Cordova, Duque de Medina-Coeli.

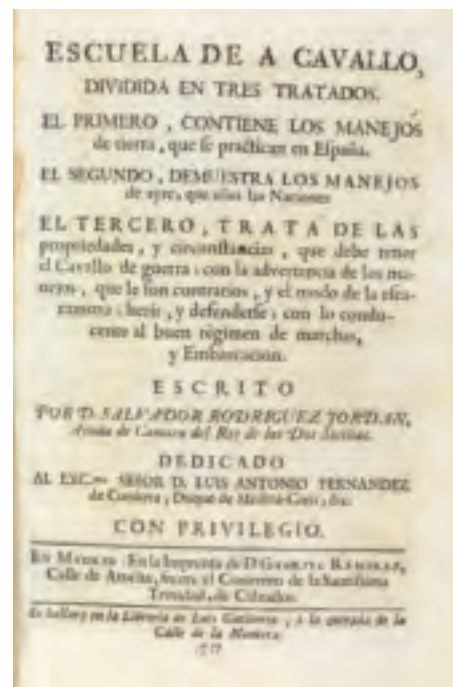
Madrid, D. Gabriel Ramirez for Luis Gutierrez, (1751). 4to. (size of the leaves 198 x 140 mm). (32), 200 pp. *Collation*: π^2 (=4 ¶ 3-4), ¶ -4 ¶ ⁴ (4 ¶ 3-4, containing the coat-of-arms of the dedicatee and the frontispiece, bound at the beginning), A-Z⁴, Aa-Bb⁴. With engraved frontispiece with the text 'Escuela de a Cavallo' by Julian, the coat-of-arms of the dedicatee, the Duke of Medinaceli, and 23 full-page plates engraved by Julian (2 signed), Vinc. Galcer n y Alapont (1726-1788; 2 signed), Pe a (one signed), and Donato (2 signed), 6 half-page woodcut plans for training in the text; woodcut head- and tail-pieces and initials.

Contemporary polished marbled sheep, gilt spine with red morocco title-label lettered in gold.

COMMENTARY:

Rare first and only edition of this work on horse riding, important for the history of Spanish equitation, by Salvador Rodriguez Jordan.

The preliminaries contain the coat-of-arms of the dedicatee, Luis Antonio Fernandez de Cordova, Duke of Medinaceli (1696-1771), canon of the Cathedral of Toledo and a cardinal since 1754 (p. (1) verso), the frontispiece (p. (2) verso), printed title (verso blank), dedication by the author, dated 26 April 1751 (pp. (7)-(14)), 'Censura' of Francisco Xavier de Zatarain y Aragon, dated Madrid 14 December 1750 (pp. (15)-(16)), Licencia and privileges, dated 27 November 1750-16 March 1751 (pp. (17)-(26)), Errata and Summa de la tasa (p. (27), and the Tabla (pp. (28)-(32)). The text is divided into 3 parts: (1), '... que contiene los manejos de tierra', including chapters on the position of the rider on his horse, the use of bits and bridles, and various movements, illustrated with 14 engraved plates ('Positura del cavallero a cavallo'; 'Del galope ala derecha'; 'El trote unido'; 'Escapada'; etc.) and 3 plans for training, pp. 1-112; (2) '... demuestrase los manejos de ayre en que se puede instruir el cavallo'; including chapters on the gallop, 'cabriolas', 'corbeta'; etc., illustrated with 7 plates ('Como se deve introducir al cavallo al trote para soltarle y resolverle'; 'Cambiada'; 'El galope'; 'La corbeta'; etc.) and 3 plans for training, pp. 113-158; (3) '... trata de las propiedades y circunstancias, que debe tener el cavallo de Guerra ...', illustrated with two curious plates of the king's horses boarding a ship bound for Spain and a horse secured on the deck of a ship in a stable especially designed to avoid any injuries during transportation, pp. 159-200.



No. 328, title-page



No. 328, frontispiece

REFERENCES:

Torecilla 462 (4 pages with ill.); Wells 6432.

PAIVA E MORAES PONA, José de Barros

The author (referred to as 'Pona, José de Barros Paiva e Moraes' in the National Library of Portugal) was born in Bragança in northern Portugal in 1705 as the son of Antonio de Paiva e Pona (1665-1739), a high ranking official in the local judiciary. In 1707 he was appointed as 'Superintendente dos Descaminhos do Tabaco de Trás-os-Montes'.

José studied law in Coimbra and received his doctorate in the early 1720's. He is referred to as 'Tenente-Coronel de Cavalaria', and 'Cavaleiro Professo na Ordem de Cristo' on the title of his book and in other sources (since 1722). In 1730 he was appointed 'Monteiro-Mor' of the province Vila Real.

Somewhat later he became equerry of the Portuguese king and, based on the experience gained in that post, he published a book on horse riding and horsemanship in 1762 entitled *Menejo Real, escolar moderna da cavalleria da brida ...* (Lisbon 1762; see no. 329). A second edition appeared in 1772. The work seems to be more or less a compilation of previous European literature on horses. A Latin poem in the preliminaries by Pedro Ferreira de Sa'Sarmento refers to a variety of authorities such as Newcastle, Pluvinel and La Guérinière.

The book is divided into two parts: the first on the qualities a horse has to have, on the temperaments and movements of the horse, on horses that are difficult to handle, and on bits and bridles; the second part is on the horse's morphology and the horse's gaits and the various figures and exercises (jumps, pirouettes, etc.).



No. 329, plate (7)



No. 329, plate (8)

329

PAIVA E MORAES PONA, JOSÉ DE BARROS

Manejo Real, escola moderna da cavallaria da brida, em que se poem os documentos mais solidos, para os cavalleiros conseguirem esta scientifica faculdade: novo methodo para desembarac, ar os potros, unir os cavallos, vencer os resabiados, e reduzillos a huma total obediencia: extrahido, e recopilado dos mais selectos authores estrangeiros, que tem escrito na Europa sobre a estimavel arte da cavalleria: Offerecido ao ... Henrique Joseph de Carvalho e Mello.

Lisbon, Francisco Luiz Ameno, 1762. 4to. (size of the leaves 194 x 137 mm). (32), 296 pp. *Collation*: *-4*4, A-Z4, Aa-Oo4. With 16 full-page engraved plates (nos. 1-2 numbered), half-page woodcut with the coat-of-arms of the dedicatee, and one full-page and 5 half-page woodcuts with plans for training in the text. Contemporary mottled sheep, spine gilt in compartments with red morocco title label lettered in gold (spine rubbed).

COMMENTARY:

Rare first edition of this manual on horsemanship and horse riding by José de Barros Paiva e Moraes Pona.

After the title-page (verso blank), follow the dedication to the Portuguese nobleman Henrique Joseph de Carvalho e Mello (1742-1812), son of Sebastião José de Carvalho e Mello (1699-1782), Prime-Minister of Portugal (1750-1777) and first Marquis de Pombal (pp. (3)-(7)), the prologue (pp. (9)-(10)), a long poem in Latin, 'Romance heroico', by Pedro Ferreira de Sa'Sarmento (pp. (11)-(14)), a laudatory poem by Emmanuel Pires Velasques (p. (15)), Approbations (pp. (17)-(28)), a note on Pluvinel and Errata (pp. (29)-(30)), and the contents (pp. (31)-(32)). The texts of the two books is on pp. 1-246, followed by a 'Supplemento das advertencias muito uteis, e necessarias para os cavalleiros curiosos' (pp. 246-279), and the 'Novas instrucçoes sobre o Regimento das caudelarias' (pp. 279-296).

The text is preceded by a portrait of a horseman (numbered 1): it is the portrait of the author, signed by Hylario Joze de Payva, probably a relative of the author who presumably also engraved most of the other illustrations in a rather awkward manner (two of them are signed by Debric). The other plates are after the plates made by Charles Parrocel for Robichon la Guerinière's *Ecole de Cavalerie* (see nos. 285-288): 'Passo natural de Cavallo' (no. 2), 'Curvetta', 'Capriolla', 'Coma se deve introduzir opotro a trotar ...', 'Como se fa cilita o cavallo adar passos atras', 'Como deve parar o cavallo', 'Avançar o cavallo', 'Como deve ladear o cavallo adr.ta com acabera no muro e a espado a dentro', 'Garupa no muro' (signed by Debric), 'Pirueta a direite', 'Galope terra a terra', 'Como deve pasiar a cavallo' (signed by Debric), 'Galope à direite unido', and 2 plans for horse training.

REFERENCES:

Torecilla 131 (mentions only 2 copies of the second edition of 1772 in private collections); Wells 533; Pinto de Mattos, p. 441; Avila Perez 8408.



No. 329, title-page



No. 329, plate 1

ANDRADE, Manoel Carlos de

Having been the pupil of Rodrigo Quaresma and of one of the most well-known riding masters of the time – Dom Pedro de Alcântara e Meneses, Marquis de Marialva –, Manoel Carlos de Andrade (1755-1817) for many years held the post of riding master of the princes Joseph and John (the later King John VI) at the Royal Riding School (Pícaria Real) in Lisbon.

Based on his experiences he published his extraordinarily beautiful *Luz da liberal et nobre arte da cavallaria* in 1790 in Lisbon (see no. 330), which became the ‘Bible’ of classical Portuguese horse riding and the canon of today’s Escola Portuguesa de Arte Equestre. The book is often regarded as being equal to the work of La Guérinière (which De Andrade has translated into Portuguese in his youth), but De Andrade offers an incomparably more detailed, indeed the most complete, description of the practice of baroque riding. It is not only an excellent overview of 18th-century horsemanship, including summaries of the work of Cavendish and Pignatelli, but also offers very interesting descriptions and details of contemporary horse breeding, biology, horse medicine, harness and the organisation of jousts and tournaments. De Andrade presents us with the very source of ‘classical’ European school-riding and thus of modern dressage with a degree of detail never reached before. His exposé is complemented with the finest and most minute etchings of any equestrian work from the 18th century.

As a son of the Enlightenment, De Andrade wrote a book that ranks among the very few truly exceptional classics of European equestrian literature because he was the first author to attempt an ‘interdisciplinary scientific’ rationalization of equestrian art. Drawing on the then available knowledge in the fields of anatomy, behavioural psychology, kinetics and physics, he constructed a theoretical foundation which attempts to explain and validate what constitutes correct, because rationally grounded, riding and horsemanship. De Andrade is, in that sense, modern and innovative, the predecessor of modern holistic approaches to ‘horse-appropriateness’. The facts and the intellectual background of training and riding which De Andrade described are the model which many modern ‘baroque’ or ‘Iberian’ riders still attempt to adhere to.

The only translation of the work – in German – appeared in 2006 in the Documenta Hippologica series (Olms): *Die edle Kunst des Reitens. Erklärungen für eine vernunftgemäße Praxis*, by Christian Kristen von Stetten, who writes on his web-site: ‘Dr. N. Záliš, former director of the State Breeding Farm at Kladruby, Czech Republic, called the publication ‘a milestone’ and the magazine *Piaffe* qualified the translation as ‘a true gem’.



No. 330, plate 79



No. 330, plate 64



No. 330, plate 2

330

ANDRADE, MANUEL CARLOS DE

Luz da liberal e noble arte da cavallaria, offerecida ao Senhor D. Joao Principe do Brazil.

Lisbon, Regia officina typographica, 1790. Folio. 2 parts (size of the leaves 342 x 232 mm). XXVI, 454, (2) pp. *Collation*: *-3*⁴, 4*²⁻¹ (Blank leaf missing as usual), A-Z⁴, Aa-Zz⁴, A2a-L2l⁴. With the portrait of the dedicatee by Gaspar Frois Machado after Joachim Carneiro da Silva, the engraved coat-of-arms of Portugal on the title, 23 folding and 70 engraved plates (numbered 1-93) by Frois, Manuel Alegre, Martini, Luis Fernandez Piedra after the designs by Da Silva and Frois (only plate 35); 2 engraved head-pieces with scenes of a riding school by Frois after Da Silva, tail-pieces and initials.

Modern mottled calf with gilt fillets along the edges, spine gilt in compartments with red morocco title label lettered in gold.

COMMENTARY:

First and only edition of one of the most beautiful books on dressage and horsemanship of the 18th century and undoubtedly the most important Portuguese work on the subject ever published. The work starts with the portrait of the dedicatee, John VI, 'Joannes Brasili Princeps' (João VI; 1767-1826), facing the title. John VI was King of the United Kingdom of Portugal, Brazil and the Algarves from 1816 to 1822. He became heir to the throne only when his older brother José died in 1788. Before his accession to the Portuguese throne in 1826, John VI bore the titles of Duke of Braganza and Duke of Beja, as well as the title of Prince of Brazil. After the title (verso blank) follow the dedication (pp. III-IV), the preface (pp. V-VI), and the contents (pp. VII-XXVI). The text, divided into two parts of five books each is on pp. 1-454, followed by a leaf with the Errata on its recto: Book 1 (pp. 1-19) is a praise of the first writers on horsemanship, the function of equerries and the management of the manege; book 2 (pp. 20-113) is on the function and management of the stud farm and hippology in general: the physiology and pathology of the horse; book 3 (pp. 114-136) on the first steps and figures for training young horses and the first principles of horsemanship; book 4 (137-152) on the various positions of the rider and the qualities necessary to become a good equestrian; book 5 (pp. 153-213) on the utensils and equipment for dressage, the definitions of the various figures, and the first movements: 'l'épaule en dedans' (by La Guérinière), 'la tête au mur', 'la leçon des quatre pistes' (by Cavendish), the laws of the movement of the horse and rider, etc.; book 6 (pp. 217-311) on the motions of 'le passage', 'le piaffer' and 'le terre à terre', the different forms of the gallop, and the introduction of the pole for training horses; the princes Joseph and the future king John VI (the dedicatee) are shown realizing difficult figures: piaffer and terre à terre; book 7 (pp. 312-362) on further exercises and the Marquis de Marialva is presented as a virtuoso equestrian; book 8 (pp. 363-393) is a synthesis of all elementary exercises, the treatment of the 'pesade' and 'courbette', and the movements at the double poles; also the 'pirouette' is described; book 9 (pp. 394-428) on the 'cabriole', 'balotade', 'croupade', and on the various jousts and tournaments held at the Portuguese court; the last book 10 (pp. 429-454) deals with hunting and the use of the horse by the military.

The work is beautifully illustrated with 23 folding plates of a stud farm, the first training of a horse with an empty saddle, training of horses at the pole, and 8 plates of riders practicing for, or in action at tournaments and jousts (plates 86-93). The 70 full-page plates include a plan for a 'Picadeiro', a horse showing the 89 parts, bits and bridles, riders in various positions, plans for training and equestrian portraits of courtiers.

REFERENCES:

Toole-Stott 1744; Huth 56; Wells 235; Torecilla 25; Anderhub, no 7 (one of the ten books that fetched the highest prizes).



No. 330, title-page



No. 330, plate 7



No. 362, plate (9) (detail)

19TH CENTURY



No. 332, plate (32): 'Het Turksche paard'



WINTER, Abraham Hendrik

Little is known about the life of the amateur painter, draughtsman and engraver Abraham Hendrik Winter (1800-1861). He was a pupil of the artists Pieter Christoffel Wonder (1780-1852) and later of C. von Hardenberg. He earned his living as a drawing teacher at the Veterinarian School at Utrecht. In Utrecht he wasted his wife's capital, deserting her and their children in 1860 to die the following year in Amsterdam. His paintings, portraits, landscapes, cityscapes (of Utrecht) and horses, belong to the Dutch Romantic school and still fetch considerable prices at auction.

In c.1850 the well-known Utrecht Art dealers Caramelli & Tessaro who had established their business on the Oude Gracht in c.1830, published a series of 12 large lithographed and hand-finished plates of 12 individual and purebred horses after the drawings (paintings?) by Abraham Hendrik Winter, under the title *Première livraison de douze lithographies à deux teints et coulés, comprenant exclusivement des Cheveaux de bonne Race*. The plates were lithographed at the renowned lithographical printing house of P.W. van de Weijer in Utrecht, and included a few lines underneath with details of each horse: year of birth, stable of origin, owner and the prices won (see no. 331). A slip of paper has been pasted over the publisher's names (Caramelli & Tessaro) on the title of the present copy, suggesting that another publisher, or probably P.W. van de Weijer himself, took over the remainder of the stock to sell these for himself.



No. 331, plate 12



No. 331, plate 6

331

WINTER, ABRAHAM HENDRIK

Première livraison de douze lithographies à deux teints et coulés, comprenant exclusivement des chevaux de bonne race. Dessiné et lithographié par le peintre A. H. Winter.

Utrecht, P.W. van de Weijer (for Caramelli & Tessaro), (c.1850). Folio oblong (size of the leaves 468 x 630 mm). Print series of 12 tinted lithographed plates of horses (360 x 465 mm) after the designs of Abraham Hendrik Winter.

In the original portfolio (boards) with the title printed on the recto of the front board. Preserved in a modern blue linen box with gilt title on a blue leather label pasted to the front cover.

COMMENTARY:

Extremely rare beautiful print series (no other copy could be traced) of 12 tinted lithographed plates all signed by Abraham Hendrik Winter.

The 12 plates show 10 individual horses with information underneath: (1) 'Lady Wood', owner Kien Eltzman; (2) 'Pastille', owner Baron Van der Capellen (= G.A.G.Ph. Baron Van der Capelle (1778-1848), 'Gouverneur-Generaal' of the Dutch East Indies (1816-1826)); (3) 'Fanny at la petite Jeanette'; (4) 'Maleck' (an Arabian horse), owner Van Loon; (5) 'Miss Betty, née 1841 au haras de Baron Van der Capelle', owner Mr. I. Kol; (6) 'Cheval Arabe, né à Vollenhoven au haras de Baron Van der Capelle', the horse is standing between two poles; (7) 'Etalon, né 1844', owner S. Mooninx, Linschoten; (8) 'Ali', an Arabian horse, a gift of the Sultan of Muscat (and Oman), Said bin Sultan (1797-1856) to Van der Capelle; (9) 'The Giant, né 1844 au haras' of King William II, owner Mr. W.H. de Heus; (10) 'Kaimanka, né 1839', owner Mr. J.C. Martens. The two other plates: (11) an 'anatomical horse', showing his bones, muscles, veins, etc., and (12) 'Felis Leo', a lion 'né 1830 à Utrecht, mort 1847 (in the Zoo) à Amsterdam', attacking a horse; the lion 'doit son état naturel à la taxidermie de Monsieur L. van der Wurft, prosecteur de l'Ecole Vétérinaire (Utrecht)', and was exhibited in Delft in 1849.

REFERENCES:

Van der Aa, XX, pp. 310-311 (Van der Aa only mentions the series); Scheen II, p. 609.



No. 331, title-page



No. 331, plate 7

EERELMAN, Otto

The Dutch engraver and lithographer Otto Eerelman (1839-1926) began his career at the Minerva Academy in his hometown Groningen. Director J.H. Egenberger (1822-1897) taught him how to make quick and simple sketches after live models, which proved to be very helpful in depicting such lively animals as horses and dogs. After his final exams in 1863, Eerelman continued his education at the Royal Academy of Arts in Antwerp in 1864 under Professor Nicaise de Keyzer (1813-1887). He was the best pupil of his class and was rewarded with the 'prix d'excellence'. Influenced by the famous Sir Laurence Alma Tadema (1836-1912), Eerelman mainly painted portraits and historical subjects in the early years of his career. From 1865 he held a teaching position at the Minerva Academy, but left in 1874 to devote himself entirely to his own work. In 1875 he settled in The Hague.

During these years, his fame grew steadily. He exhibited a market scene with horses (the yearly market on the Grote Markt at Groningen which took place on August the 28th), which was applauded for the magnificent way in which the horses were depicted. From that moment onwards, horses became one of his specializations. In order to practice his skills, Eerelman spent much time among horses. He visited horse markets, trotting matches and other equestrian events such as circuses, where he was a welcome guest and sat first row to sketch the horses in their different poses and movements. As a result of this, a large part of his oeuvre is devoted to horses, which he depicted in various circumstances: pulling carriages or sledges in the snow, performing at races or in the circus acts, but also posing with their proud owners. These paintings earned him great popularity and resulted in many commissions, among which commissions from the Dutch Queen Wilhelmina. Eerelman's popularity grew even more because of these royal commissions, which he received from 1880 onwards. For almost 30 years he depicted various events from the life of Queen Wilhelmina, such as her inauguration in 1898 and her marriage to Prince Hendrik in 1901. Later on he also painted many dogs. In The Hague Eerelman was on good terms with the artists Jozef Israëls and Taco and Hendrik Willem Mesdag, with whom he frequently visited the Pictura Art Academy.

From 1902 on Eerelman lived in Arnhem, to return to Groningen in 1907 where he died 20 years later in 1926.

In 1898 the still famous book on horse races was published in Zutphen: *Paardenrassen. Kunstalbum van een en veertig afbeeldingen naar schilderijen van Otto Eerelman met beschrijvingen door E.A.L. Quadekker*, with 41 large and very impressive chromo-lithographed plates of horses after Eerelman's paintings, including explanatory texts by the Utrecht veterinarian Eugenius Ambrosius Ludovicus Quadekker (1854-1938) (see no. 332). The work soon became greatly sought-after and a real international collector's item.

An edition with the text translated into German appeared in Berlin, 1903-1905; a French edition with a text of G. Hynderick de Theulegoet was published under the title: *L'espèce chevaline à travers le monde* (Antwerp 1907).



No. 332, plate (7): 'Het Shirepaard'



No. 332, plate (1): 'Woyko'

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EERELMAN, OTTO

Paardenrassen kunstalbum van een en veertig afbeeldingen naar schilderijen van Otto Eerelman met beschrijving door E.A.L. Quadekker. Chromolithographie van J.L. Goffart.

Zutphen, Schillemans & Van Belkum, (1898). Folio. (size of the leaves c.595 x 455 mm). 10 issues, all in their original grey wrappers with the title printed on the recto of the first leaf, each containing 4 plates of horses (the 10th issue with 5 plates), chromo-lithographed produced under supervision of the artist J.L. Goffart; each plate – protected by a tissue – is accompanied by a description of 4 pages by the veterinarian Eugenius Ambrosius Ludovicus Quadekker (1854-1938). A list of subscribers (424 subscribers together ordering 561 copies) of 4 pp. is added at the end. Engraved tail-pieces and initials with horses.

Preserved in the original richly gilt brown decorated portfolio, including a horse's head in gilt medallion.

COMMENTARY:

Rare monumental first and original edition of one of the most famous art books on horses, containing 41 gorgeous and beautifully coloured portraits of horses, complete with the original portfolio, the original 10 wrappers and the list of subscribers.

The album opens with the portrait of the favourite horse of the later Queen Wilhelmina, named Woyko, in homage to the royal family, followed by a portrait of 'Het Arabische paard', 'De Hackney', and 'De Percheron' forming the first issue. Issue 2 contains: 'Het Groninger paard', 'Het Oost-Pruisische paard', 'Het Shirepaard', and 'Het Lippizaner paard'; (3): 'De Clevelander', 'Het Suffolk paard', 'De Hunter', and 'Het Trakehner paard'; (4): 'Het Oldenburger ... Hannoversche ... Perzische ... (and) Meckleburgsche paard'; (5): 'Het Normandische ... Bretagner ... Engelse volbloed paard', and 'De Russische harddraver'; (6) 'Het Geldersche ... Belgische ... Ardenner ... (and) Hongaarsche paard'; (7): 'Het Pinzganer paard', 'Het Russische werkpaard (and) halfbloedpaard', and 'Het Andalusische paard'; (8): 'Het Zeeuwse ... Deensche paard', 'De Amerikaansche haddraver', and 'Het Turksche paard'; (9): 'Het Sandelhout-paard', 'Engelsche en Fransche pony's', 'De Canadeesche paarden', and 'Het Algiersche

paard', and (10): 'Het Australische ... Noorweegsche ... Iersche, Boulonnesche ... (and) Holstensche paard'.

The lifelike plates depicting the thoroughbreds of the world follow the original oil paintings by Eerelman as closely as possible and are indeed of an impressive beauty ... strangely enough however, the work does not include a plate of the Frisian horse. The extensive 4 page-explanatory texts (one double-leaf) discuss the history, development, physical characteristics, breeding and training of each horse.

REFERENCES:

Bénézit IV, 115.



No. 332, original portfolio



No. 332, plate (4): 'De Percheron'



No. 332, plate (28): 'Het Andalusische paard'



ALTON, Eduard Joseph d'

The connoisseur, scholar and horseman Eduard Joseph D'Alton (1772-1840) wrote at the beginning of his autobiographical sketch (of 30 June 1830, in: the Stiftung Archiv der Akademie der Künste, Berlin; first published in 2004): 'Ich, Eduard Joseph d'Alton, aus einer irländischen Familie stammend, bin, indem meinen Eltern auf einer Reise ein Unfall zustieß, den 11. August 1772 in Aquileja bei Triest geboren, aber in Wien erzogen worden'. Alton is sometimes also referred to as 'Wilhelm Eduard d'Alton'.

By his father, a high-ranking Austrian officer of Irish descent, Eduard was destined for a military career. After the early death of his parents, Eduard matriculated at the University of Vienna. After his studies he embarked on a Grand Tour of no less than eight years, travelling through Italy, France and England. He became very interested in painting and visited many museums and private collections. He also took painting lessons and developed a predilection for painting horses which served him in good stead to illustrate his scientific works in his later years.

His career was chequered, however, by the turmoil of the Napoleonic wars and he had to flee repeatedly to the family of his wife in Wertheim.

In the first years of the 19th century Alton lived in Bamberg, already then planning an ambitious book, his 'natural history of the horse'. The plans were interrupted again in 1806 and 1809. The stud farm which he had newly established for the horse lover Karl Philipp, Fürst zu Schwarzenberg (1771-1820) also had to be closed due to the vicissitudes of war.

Back in Wertheim his brother-in-law bought a copper plate press to print his illustrations for his book on horses.

Alton was very lucky that his work drew the attention of no less a man than Goethe (1749-1832), who especially admired his engraved plates, and they became good friends. Goethe's biographer Eckermann writes: 'D'Alton ist ganz ein Mann nach Goethes Sinne; auch findet zwischen den beiden ein sehr schönes Verhältnis statt. In seiner Wissenschaft erscheint er von großer Bedeutung so daß Goethe seine Äußerungen werth hält und jedes seiner Worte beachtet. Dabei ist d'Alton als Mensch liebenswürdig, geistreich und von einer Redegabe und einer Fülle hervorquellender Gedanken, daß es wohl wenige seinesgleichen hat und man nicht satt wird ihm zuzuhören'.

Alton's large work on horse breeds and their anatomy was eventually published in Weimar between 1810 and 1816 and was a great success: the German scientific world was 'begeistert' (see no. 333).

In the meantime Alton had been engaged in 1808 by Duke Karl August von Sachsen-Weimar-Eisenach (1757-1828) to become his equerry – through the good offices of Goethe. As the director of the Duke's stud farm, Alton lived in a beautiful house in the Duke's park at Tieffurth. The battle of Leipzig put an end to these successful years and both the stud farm, and Alton's house were plundered and went up in smoke. Again the family returned to Wertheim, where his brother-in-law introduced him to the Würzburg Professor of anatomy and physiology Ignaz Döllinger (1770-1841), who was impressed by Alton's book on horses. Döllinger invited Alton to Würzburg where in the next years Alton worked as an early embryologist on the development of the chicken in its egg. As the outcome of a journey to Spain, Portugal, England and Holland in 1817, and with the help of his son Eduard, the 14 vols. of his *Vergleichende Osteologie* were published between 1821 and 1838.

Again through Goethe Alton was appointed Professor of History of Art and Natural Sciences at the newly established University of Bonn. As Alton combined an extraordinary interest in nature with the expertise of an art connoisseur, art collector and artist, he was the right man on the right place and he remained in Bonn until the end of his life in 1840. His extensive collection of graphic art was catalogued after his death by his friend August Wilhelm Schlegel (1767-1845).

LITERATURE:

On his son and his background: Sabine Zwiener, *Johann Samuel Eduard d'Alton (1803-1854), Leben und Wirken* (Thesis; Halle 2004).

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ALTON, EDUARD JOSEPH D'

Naturgeschichte des Pferdes. Erster Theil. Das Pferd und dessen verschiedene Raçen. Mit Kupfern. (Part 2:) Anatomie des Pferdes. Der Naturgeschichte des Pferdes. Zweiter Theil.

Weimar, In Commission beim Landes-Industrie Comptoir, 1810-16. 2 parts in one. Folio oblong (size of the leaves 404 x 510 mm). Part 1: (4), 49 pp.; part 2: 36 pp. With 6 full-page engraved plates of the skeleton, ideal horse, bones, etc., numbered A-F, and 23 plates of individual horses in the first part; in part 2: in total 44 plates in 2 series: the first numbered I-X (with plates III-X also in outline with numbers referring to the descriptions), and the second numbered I-XIV (with plates III-XIV also in outline with numbers referring to the descriptions).

Contemporary half linen with marbled boards.

COMMENTARY:

Original edition of this work on the various breeds of horses and their anatomy by Alton.

After the title-page of the first part (verso blank), the dedication by the author to Karl Thomas zu Löwenstein-Wertheim-Rosenberg (1783-1849), dated Tieffurth, 13 December 1809 (p. (3), verso blank), and the introduction on pp. 1-2, follow the chapters on 'Das Pferd' (pp. 3-12), 'Von den Zucht der Pferden' (pp. 13-24), 'Von der Proportion ...' (pp. 24-26), 'Von dem Gange ...' (pp. 26-28), 'Von den Eigenschaften ...' (pp. 28-33), 'Von den Kenzeichen des Alters ...' (pp. 34-35), 'Von den Haaren ...' (pp. 35-36), and 'Von den versch. Raçen ...' (pp. 36-49), illustrated by the 23 plates of individual horses each representing a particular breed: Tartari, Bajard, Pohlen, Omar, Surat, Sabc, Assad, Atalante, Idris, Imsi, Nadir, Sapphir, Baccalaur, Durante, Bergère, Lais, Baar, Faust, Eclipse, Arthur, Poter, Clymene, and Falstaf.

After the title (verso blank), and the introduction (pp. 3-5), the second part contains the following chapters: 'Von den Knochen, Knorpeln, Bändern und der Beinhaut' (pp. 7-9), 'Allgemeine Bemerkungen über das Skelet des Pferdes' (pp. 9-10), 'Kreislauf und den Organen' (pp. 14-16), 'Von den Organen der Ernährung' (pp. 28-31), 'Von den Geschlechtsorganen' (pp. 32-34), and descriptions of the plates in between. The anatomical plates are partly copied from the plates in George Stubbs's *The anatomy of the horse* (1766), see no. 275).

REFERENCES:

Nissen 98; Graesse I, 87; Huth 78; Benezit I, 141.



No. 333, title-page



No. 333, plate 14



No. 333, part 2, plate VI

ERHARD, Johann Christoph & Aegidius TOUCHEMO(U)LIN

The painter and engraver Johann Christoph Erhard was born in 1795 in Nuremberg as the son of a manufacturer of silver wire. At an early age his parents sent him to the drawing school in his native town. In 1809 he became a pupil of the Nuremberg engraver Ambrosius Gabler.

Becoming a fellow artist of the Romantic School, he devoted himself to landscape drawing and painting. When he moved to Vienna in 1811 to escape from the turmoil of the Napoleonic wars, he made copper engravings after these drawings to support himself. As of 1818 he especially used the cold needle.

In 1819 he left Vienna for Rome, together with his friend, the landscape painter Heinrich Reinhold (1788-1825), where they joined the 'colony' of German artists.

Already suffering from poor health from the beginning of his life, Erhard became seriously ill in the hot Roman climate. He also suffered from melancholia and bouts of depression and after an attempted suicide at Christmas 1819 he was rescued and nursed back to health by the court physician of Crown Prince Ludwig von Bayern (1845-1885) who helped many of the German artists living in Rome in these days. A second attempt to take his own life, however, carried out in January 1822, was successful.

He left a legacy of 200 engravings which were published in 1866 by his biographer Aloys Apell.

Probably shortly before his departure to Rome in 1819 he published a suite of 50 engraved plates in Nuremberg after the designs of the Regensburg artist and lithographer Aegidius Touchemo(u)lin which he had made at the beginning van the century. The title of the series is *Neueröffnete Reitschule*, and the 50 plates illustrate the various figures of horse training and dressage, with the riders in Napoleonic uniforms, undoubtedly one of the projects with which Erhard and his friend tried to support themselves in Vienna. The series was probably intended for rich collectors and horse lovers in the German-speaking countries (see no. 334).

LITERATURE:

Aloys Apell, *Das Werk von Johann Christoph Erhard, Maler und Radierer* (Dresden 1866)



No. 334, engraved title-page



No. 334, plate 17

334

ERHARD, JOHANN CHRISTOPH & AEGIDIUS TOUCHEMO(U)LIN
Neu eröffnete Reitschule. Gezeichnet von Aegidius
Touchemolin, radirt von Joh Chr^o Erhard.

Nuremberg, Johann Friedrich Frauenholz & Co., (c.1818-1819).
 4to. (size of the leaves 242 x 175 mm). 51 fols. with engraved
 plates: engraved title-page (unnumbered), after the design of
 Erhard's friend Friedrich Klein and 50 plates (c. 145 x 908 mm) en-
 graved by Johann Christoph Erhard after the designs by Aegidius
 Touchemo(u)lin, numbered 1-50.

Contemporary half calf, gilt spine with red and green morocco
 title labels lettered in gold.

COMMENTARY:

Original and only edition of this print series illustrating the
 various movements and figures of horse riding and dressage. The
 plates are engraved in a framed oval (c.103 x 85 mm; frame: c.108
 x 91 mm) with the engraved captions underneath. The title is
 engraved on a horsecloth topped by a saddle and bridle. The plates
 illustrate: (1) 'Das Pferd wird zur Schule geführt'; (3) 'Der stozte
 Tritt (La piasse)'; (5-7) 'Das Aufsitzen ... erstes ... zweytes ... drittes
 Tempo'; (8-9) 'Schritt ...'; (10-11) 'Trab ...'; (12-15) 'Galop ...'; (16-
 32)... 'Parade'... 'Travers'... 'Voltes'... 'Redopp'... 'Courbette'...
 'Pesade'... 'Croupade'... 'Ballotade'... 'Capriole', etc.; (33-35) 'Das
 Pferd zur Trommel/Fahne zu gewöhnen', and 'Das Pferd schussfrey
 zu machen'; (36-40) various postures of the horse; (41-51) the vari-
 ous movements of rider and horse during the Caroussel.

REFERENCES:

Nissen 1304; Bénézit: Erhard IV, 181; Lipperheide II, 2931.



No. 334, plate 25



No. 334, plate 32

BÜRDE, Friedrich Leopold

The painter, engraver and sculptor Friedrich Leopold Bürde (1792-1849), son of the well-known Silesian poet and translator of Milton's *Paradise lost* S.G. Bürde, was born in Breslau (now Poland) and received his first training at the Art School of that city. He started his career as a painter of hunting and battle scenes, but soon devoted himself entirely to painting horses. The early 19th-century passion for horse racing and systematic horse breeding had greatly boosted the demand for paintings and depictions of horses, and Bürde never had cause to regret his decision.

In the early 1820's, Bürde moved to Berlin where he was appointed teacher of animal drawing and painting at the Berlin Academy, in which capacity he also illustrated the *Abbildungen und Beschreibungen merkwürdiger Säugethiere* by professors J.F. Brandt and A.F.A. Wiegmann (1818-22), and lectured on the properties and appearance of the horse at the famous Veterinarian School in Berlin.

Already in 1818, Bürde had shown four pictures of horses from the royal Prussian stud farm in Neustadt an der Dosse at the yearly exhibition organized by the Berlin Academy. A commission to portray all the horses of that stud farm soon followed, and the first 18 engravings of the series were published between 1821 and 1823 entitled *Abbildungen vorzüglicher Pferde, die sich in den königlich-preußischen Gestüten befinden; nach dem Leben gemalt und radirt* (see no. 335): the 6 stallions from the royal stud farm in Trakehnen (1820), 6 from the stud farm in Neustadt an der Dosse (1821), and 6 from the stud farm in Graditz (1822-1823).

There is a letter of Goethe to Eduard Joseph d'Alton from 21 February 1824 encouraging D'Alton to write a favourable review of the work: '...unter den Anfragen, welche [ich] an Ew. Hochwohlgeboren zu richten gedachte, war auch die: ob wohl über das in Berlin herauskommende Werk Bürdes *Abbildungen vorzüglicher Pferde der Königlich Preussischen Gestüte*, etwas Freundliches öffentlich gesagt werden könnte? In welchem Falle ich Sie darum ersuchen würde.'

After 1825 Bürde added 26 horse portraits to these series which were published in separate issues until 1844. The first issue, containing 8 lithographed plates was issued in Berlin in 1826 (see no. 335(a)).

Meanwhile Bürde had abandoned painting and engraving to concentrate on sculpture for the rest of his artistic career.

LITERATURE:

J.G. Schadow, *Kunstwerke und Kunstansichten* (1849);
H. Börsch-Supan (ed.), *Kunstwerke und Kunstansichten*
(Berlin 1980).



No. 335, plate (9)

335

BÜRDE, FRIEDRICH LEOPOLD**(Abbildungen vorzüglicher Pferde, die sich in den Königlich-Preußischen Gestüten befinden; nach dem Leben gemalt und radirt).**

Berlin, Heft 1: printed by Prêtre; Heft 2-3: for Simon Schropp & Comp), 1820-1823. 3 issues (Hefte) with 6 engraved plates of individual horses each, bound in one vol. Folio oblong (size of the leaves 460 x 585 mm). The plates (c.375 x 510 mm, including margins and engraved text) were engraved by Friedrich Bürke. Later grey boards with an oval red morocco title label (110 x 145 mm) pasted to the centre of the upper board, lettered in gold: 'Porträts der edelsten Zuchtperden der Königl. Preuss. Gestüte'.

COMMENTARY:

The extremely rare original and only edition of the three issues (Hefte) of the famous series of horse portraits by Friedrich Bürke. Issue 1 (1820): the horses from the most important stud farm of Prussia, Trakehnen, which was also a centre of creative activity in the realm of fine arts. Trakehnen was the Prussian stud administration's pride and most prestigious asset during the reign of King Friedrich Wilhelm III (1770-1840). In times of prosperity neither efforts nor funds were spared to attract major artists in order to depict the most important stallions, individual brood mares, or the mare herds. The issue contains the portraits of (1) Amber, who came to Trakehnen in 1817; (2) Artald (b. 1805); (3) Bagdadli, who came to Trakehnen in 1817; (4) Oglan, who came to Trakehnen in 1817; (5) Rodrich (b. 1803); and (6) Scrapall, who came to Trakehnen in 1817. Issue 2 (1821): the 6 horses from the Prussian royal stud farm (Friedrich-Wilhelm-Gestüt) in Neustadt: (7) Actacon (b. 1812); (8) Allahor (b. 1797); (9) Koylan, who was brought to Trakehnen in 1817; (10) Kapudan-Pascha, (11) Siwas, both were brought to Trakehnen in 1817; and (12) Nerestan (b. 1812). Issue 3 (1822-1823): the 6 horses from the Prussian royal stud farm Graditz: (13) Alcides (b. 1812); (14) Buchara, who came to Graditz in 1817; (15) Hannibal (1819); (16) Madin, who came to Graditz in 1817; (17) Turcmainatti (1791-1806 in Graditz); and (18) Bayard (b. 1802).

A second volume (no. 335(a)) contains 8 additional lithographed horse portraits, preceded by a leaf with printed descriptions of the plates by Bürke, beginning with the words: 'Vorwort. Diese Sammlung bildet die Fortsetzung, der von mir in den Jahren 1821-1823 herausgegebenen Abbildungen vorzüglicher Pferde des Königl. Preuss. Gestüten, welche in achtzehn radirten Blättern, eine gleiche Anzahl der ausgezeichnetesten Beschäler, des Trakehner-, Neustädter- und Graditzer-Gestüts darstellen. In vorliegenden Zeichnungen habe ich versucht, das Characteristische der verschiedenen Entwicklungsstufen des Pferdes ... aufzufassen ... Meine Studien hebe ich auf dem Königl. Friedrich Wilhelms-Gestüt im Jahre 1824 gemacht ...', dated Berlin, February 1826. The verso of the leaf (450 x 560 mm) is blank, followed by the 8 portraits, lithographed by C. Constants after the designs of Bürke: (1) Koylan; (2) Nyscap & Emmeti with a foal; (3) Diego & Abukir; (4) Alfonso, Sultan & Miron; (5) TalmaBalios & Terenz; (6) Phönix & Phöbus; (7) Bucephalus & Aegist; and (8) Elgar, all situated in a landscape, and uniformly bound in grey boards with an oval red morocco title label (90 x 110 mm) pasted to the centre of the upper board, lettered in gold: 'Bürde. Pferde'.

REFERENCES:

Benezit II, 395; Schrader 300; Thieme-Becker V, p. 194; Nagler II, p. 198.



No. 335 (a), plate (2)



No. 335, plate (17)

KUNTZ, Rudolph

The painter and engraver Rudolph Kuntz (1797-1848) was born into a family of artists in Mannheim and received his first training from his father, the artist Karl Kuntz (1770-1830), in whose shadow he always remained.

Nevertheless, the artist is well known for his excellent horse paintings and drawings. For this work he undertook study trips in his native country, Germany, but he also travelled to Hungary, London and Paris, where he drew the different breeds of horses in a very realistic manner.

In the year 1832 Kuntz was appointed state court painter (Badischer Hofmaler) in Karlsruhe upon the condition to supply one painting every two years to the state gallery. In later years he also became Director of the Karlsruher Gemäldegalerie, a post his father had held for many years.

Rudolph was more original as a draftsman and an engraver. In 1823-1825 he published his *Abbildungen Königlich württembergischer Gestütspferde von orientalischen Racen*. This work, which had been commissioned by the Royal Stud farm in Württemberg included 18 plates of the 18 legendary foundation Arabian imports to the Court of the King of Württemberg, Wilhelm I (1781-1864; king: 1816-1864) who had founded a stud farm in Weil (near Stuttgart) in 1817 (see no. 336). The accompanying texts were written by the Russian Count Wenzeslaus Rzewusky, who had bought these horses in the Middle East in the years 1817-1818.

Kuntz's main work was his *Abbildungen sämtlicher Pferde Racen nach dem Leben gezeichnet, lithographirt und herausgegeben von Rudolph Kuntz mit naturhistorischen Beschreibungen von E. D'Alton*. The 24 plates of horses of various breeds were published in 4 issues between 1826 and 1832 by the art dealer Johann Velten in Karlsruhe at Kuntz's own expense (see no. 337). The importance and prestige of the suite was considerably augmented by the descriptions compiled by Eduard d'Alton (1772-1840), an author well-known for his *Naturgeschichte des Pferdes* (Weimar, 1810-1816, see no. 333), and Professor of Natural History and Art History at the University at Bonn since 1826.

Around 1830 Rudolph Kuntz published his *Pferde Studien* with the art dealer J. Velten in Karlsruhe, a suite of 6 lithographed plates of various formats (see no. 338).



No. 336, plate (5)

336

KUNTZ, RUDOLPH**Abbildungen Königlich Württembergischer Gestütts
Pferde von orientalischen Racen. Herausgegeben von dem
Königlichen lithographischen Institut.**

Stuttgart, G. Ebner'schen Kunst Handlung for the Königl. Lithograph. Institut, 1823-1825. Folio oblong (size of the leaves 527 x 603 mm). (8) pp. with printed text (4 single leaves), and 18 large plates of horses (plates: c.337 x 417 mm; including captions: c.380 x 417), lithographed by L. Ekeman Alesson after the drawings by Rudolph Kuntz. Added is a bifolium (4 pp.) containing the List of subscribers, who together ordered 166 copies.

With the 3 original grey wrappers with printed title-label (c. 105 x 140 mm) pasted to the front cover; preserved in a modern green linen box with black morocco title label lettered in gold.

COMMENTARY:

Rare original edition of this suite of lithographed horse portraits after the designs of Rudolph Kuntz, originally published in 3 issues (1: 1823; 2: 1824; 3: 1825). The 4 fols. of the printed text contain the title-page (verso blank) and 6 pp. with text on the Arabian horse in general and on the individual horses depicted on the 18 plates in particular, written by the Russian Count Wenzeslaus Rzewusky who had also bought these horses in the Middle East in the years 1817-1818. For the greater part this text had been published the previous year in the 5th part of the *Fundgruben des Orients*.

The plates depict the following horses, standing in an oriental (often coastal) landscape, or on the bank of the river Nile with Egyptian monuments: (1) Cheraky; (2) Hasfoura; (3) Achwerdow; (4) Geiran; (5) Dscheran Bassan, with foal; (6) Mameluck; (7) Derbendish, with foal; (8) Beko; (9) Tayar; (10) Saridan; (11) Ali Bey; (12) Hurschid; (13) Mirza; (14) Dahman; (15) Schakra; (16) Dongola; (17) Gumusch-Bournon; and (18) Emir.

REFERENCES:

Nissen 2327; Bénézit VI, 336.



No. 336, plate (2)



No. 336, plate (9)



No. 336, plate (14)

337

KUNTZ, RUDOLPH

Abbildungen saemmtlicher Pferde Raçen nach dem Leben gezeichnet lithographirt und herausgegeben von Rudolph Kuntz mit naturhistorischen Beschreibung von E. d'Alton.

Karlsruhe, Johann Velten for the author ('Im Selbstverlag bei dem Herausgeber in Karlsruhe und daselbst in Commission bei Johann Velten'), 1827 (1826-1832). Folio (size of the leaves *c.* 465 x 580 mm). (6), XX pp. With engraved general title-page by Johann Evangelist Mettenleiter and 24 large plates of horses (*c.* 350 x 400 mm) after the designs of Rudolph Kuntz, dated 1824-1831. With the original wrappers for the four issues (restored) with a large lithographed title vignette with three playing horses in a meadow; preserved in a green linen box with black morocco title label lettered in gold.

COMMENTARY:

Original edition of this important series of horse portraits, originally published in 4 issues between 1826 and 1832, with 6 plates each, all with captions in German and French.

The text leaves contain: Engraved general title, dated 1827 (verso blank), preface by D'Alton, dated Bonn, 28 August 1826 (pp. (3)-(4)), introduction (pp. (5)-(6)), 'Von den orientalischen Pferde-Racen' (pp. I-VII), 'Von den englischen Racen' (pp. VIII-XIV), 'Spanische ... Franzoesische Race' (pp. XIV-XV), 'Von den ungarischen und siebenbergischen Race' (pp. XVII-XVIII), 'Polnische ... Russische Race' (pp. XVIII-XIX), and 'Von der Proportion des Pferdes' (p. XX).

The first issue has 5 (6?) plates: 'Arabische, Persische, Aegyptische, Nubische, and Barbarische Pferde' (Chevaux Arabes, Persans, etc.); the second issue has 7 (6?) plates: 'Englische Damespferde, Karrenpferd, Jagd-Pferd, Renner im Lauf', 'Englisches Vollblut-Pferd', 'Wagen Pferde (Englisch)', and 'Englischer Renner' ('Cheval de Dame Anglais, de ferme', etc.); the third issue: 'Spanisches Hengst', 'Limosins, Normaener, Mecklenburger, Hollsteiner Pferde', 'Pferde aus dem Kön. Preuss. Fr. Wilhelm-Gestüt bei Neustadt an der Dosse' ('Etalon Espagnol, Chevaux Limousins', etc.); the fourth and last issue: 'Dänischer Hengst', 'Ungarische Pferde', 'Siebenburger Hengst', 'Polnische, Russische Pferde'; and 'Hypometer' (3 figs.) of the horse's skeleton ('Etalon Danois, Cheval Hongrouis', etc.).

REFERENCES:

Nissen 2328; Bénézit VI, 336; Thieme-Becker 22, p. 116.



No. 337, engraved general title-page



No. 337, 4th part, plate 1

338

KUNTZ, RUDOLPH
Pferde Studien.

Karlsruhe, J. Velten, (c.1830) . Folio (size of the leaves c.276 x 350 mm). 6 single plates in various formats (130-220 x 155-255 mm) lithographed by J. Velten after the drawings of Kuntz, which he dated between 1824 and 1829.

In the original wrappers with lithographed title and title vignette of the sleeping dog Diane (80 x 118 mm).

Commentary:

Rare original edition of this (complete?) suite of decorative plates of horses in various circumstances and in various backgrounds, undoubtedly intended for an international public. The plates include a 'Oestreichische Kohlenfuhrer', an 'Englischer Eilwagen / Stage-coach', 'Etalon Anglais du Harras de S. A. Mons. Le Dauphin', 'Vollblut Hengst des Herzogs von Angoulèma', 'In der Rue de Seine zu Paris', and 'Penelope Renner aus dem Gestüt S.K. H. des Dauphin'.



No. 338, plate (3)

REFERENCES:

Bénézit VI, 336.



No. 338, plate (6)



No. 338, lithographed title-page



ROBIA INNEE PFERDE

Engraving by...



CHEVAUX NORMANDS .

J. Allen in Götting.

VELTHEIM, Roettger Graf von & Conrad von, HOCHSTETTER

The German nobleman Röttger Graf von Veltheim und Braunschweig (1781-1848), Erbmarschall of the duchy of Magdeburg, Erbküchenmeister of the Duchy of Braunschweig and Knight of the Roten Adler- und Johanniter Order, was the eldest son of August Ferdinand von Veltheim. He received his first education from private tutors at the family estate Harbke near Braunschweig in the Börde district in Saxony-Anhalt, Germany. After having finished his studies in Helmstedt and Göttingen, which he concluded with a Grand Tour to Italy, he returned to Harbke after his father's death to run the estate as the 'Majorats-Herr' and to devote himself to horse breeding because he refused to be engaged in the service of the State. In contrast to other noble estate owners who mostly spent the winters in their city houses, Veltheim preferred to live on Harbke throughout the year. Apart from horse breeding Veltheim also invented a new method to extract sugar from acorns and was involved in the brown coal mining industry. He was also interested in horse racing and participated in races in Germany as well as in England, and in a short time he became the leading expert in this field in Germany.

Directly after his return to his family estate, he married Louise von Lauterbach, but a divorce followed already in 1803. His second marriage, to Charlotte von Bülow, was much happier. The couple organized parties on Harbke and received many distinguished guests including Goethe in 1805. After the death of his beloved second wife Charlotte von Bülow in March 1848, Veltheim committed suicide.

During the sequestered and quiet years on his estate, only interrupted by travels to study horse breeding in Austria, Italy (1803, 1812), Switzerland, England, France (1818) and Hungary, Veltheim began to write articles on horse breeding and horse racing for journals in Germany and England. In 1820 he published his first book: *Bemerkungen über die Veredlung des Pferdegeschlechtes im übrigen Europa und besonders in Deutschland*, containing his letters to John Lawrence, the well-known author of *The history of the horse in all its varieties* (London 1809). In opposition to contemporary trends Veltheim preferred Arab stallions and mares above English thoroughbreds.

Together with Conrad von Hochstetter, Veltheim further developed this preference for Arab stallions in their book *Neueste Stimmen aus England über den jetzigen Zustand der Zucht edler Pferde daselbst*, which was published in Berlin in 1837 (see no. 339). The authors argue that since the end of the 18th century, horse breeding in England had been too exclusively focussed on horse racing, which had become a very lucrative recreation for the nobility at the time. What was needed, they argued, was new blood resulting in stronger horses better suited for agriculture and war fare. This was a new line of critical thought in Germany at a time when the country was strongly influenced by English concepts and practises of horse breeding, which predominantly concentrated on horse racing, resulting in horses who were too light and too searing. Around this time, too, the English were confronted with the disadvantages of excessive attention for racing horses and the exclusive share of thoroughbreds. The book of Veltheim and Hochstetter contributed to communicate these dangers to the German public, especially to the military.

As the authors write in their preface, the work was a compilation of accounts, most of which had been previously published in English journals, including the famous English *Sporting Magazine*, a periodical devoted to horse racing: two articles on English private stud farms; an report on 'Moderne Renn- und Jagdpferde' by Ringwood, a 'Kommentar zu englischen Wettrennen' by Snaffle, 'Beobachtungen über Pferde im Allgemeinen' by Charles James Apperley (1776-1843), a famous English horse lover who published his texts under the pseudonym 'Nimrod'. Reports on German conditions include 'Einige Worte über das Vollblut von Major von Erichsen', 'Relation über die im Dezember 1835 nach Syrien zum Einkauf arabischer Hengste und Stuten unternommenen Reise des Herrn Major Herbert, Dirigenten des Kaiserlich österreichischen Militärgestüts zu Babolna', and an Appendix by Hochstetter: 'Übersicht der Form und des Charakters des englischen Renn- und Reitpferdes während des vorigen und gegenwärtigen Jahrhunderts'. The volume was concluded by an abstract from the *Library of useful knowledge*, and an epilogue by the editors, which Hochstetter completed the next year with an article, 'Nachträge zu den neuesten Stimmen aus England' in his journal *Monatschrift für Gestüte und Reitbahnen*.

The Atlas belonging to this work, containing 14 coloured lithographed portraits of famous horses, was apparently also sold separately as it is very difficult to find copies of the text volume complete with this Atlas.

After the death of the father of Veltheim's co-author Conrad von Hochstetter (1780-1867) in 1796, Hochstetter was sent to his great-uncle who was equerry in Tübingen where he received his first education in horse riding. After having visited the Tübingen University for some years, he went to Berlin in 1804 to study horse medicine. After a long trip to Prussia, Denmark, England and Scotland he published the journals he had kept during his travels in 1807. Shortly thereafter he was appointed equerry at the Royal stud farm in Stuttgart. From 1811 until 1831 Hochstetter served as equerry in Bern, in which period he published his *Handbuch der äußeren Pferdekunde* (in 3 vols., Berlin, 1821-1824) and edited a journal underwith the title *Monatsschrift für Gestüte und Reitbahnen* (1829-1831). In the early 1830s Hochstetter was appointed director of the race tracks of the Royal stables in Berlin until his retirement in 1844.



No. 339, plate (14)

339

VELTHEIM, ROETTGER GRAF VON & CONRAD VON HOCHSTETTER
Neueste Stimmen aus England über den jetzigen Zustand der
Perdezucht daselbst.

REFERENCES:

Schrader 901 and 1852.

Berlin, Leich, 1837. 2 vols.: text vol. in 8vo (not present), and Atlas in 4to oblong (size of the leaves *c.* 240 x 300 mm), with a separate title-page: *Atlas zu dem Werke Neueste Stimmen ... daselbst, enthaltend 14 lithographirte Zeichnungen berühmter und merkwürdiger Pferde aus dem vorigen und gegenwärtigen Jahrhundert nach den besten Originalen*, with on its verso the list of the 14 horses. With 14 full-page coloured plates lithographed by H. Delius and L. Steffen after the drawings or paintings by Turner, Seymour, Sartorius, and Prof. Ehrenberg (*c.* 180 x 260 mm). All plates separately framed in wooden frames of 260 x 320 mm; title-page loose.

COMMENTARY:

The 14 famous racehorses depicted here, include Flying Childers (b. 1715), Lamprey (b. 1715), Starling (b. 1738), Othello, named black and all black (b. 1743), Marske (b. 1750), father of the famous Eclipse, Mambrino (b. 1768), Hambletonian (b. 1792), Diamond (b. 1792), Orville (b. 1799), Smolensko (b. 1810), Rowton (b. 1826), Hornsea (b. 1832), an Arab horse from the Djodar-Race with its rider Sheik Douhay, and Turcoman.



No. 339, plate (12)



No. 339, plate (8)

ADAM, Albrecht

Albrecht Adam (1786-1862), a painter of horses and battle scenes, was trained as a confectioner in his native town of Nördlingen before he went to Nuremberg in 1806 to matriculate at the Drawing Academy. Already at an early age he loved to draw horses in Wallerstein near Nördlingen and became a pupil of the spirited young prince Von Oettingen-Wallerstein. In his diary (first published in 1886, new edition, 2005, and translation into English, 2005) he writes: 'Eine ganz besondere Liebe zu Pferden war mir von frühester Jugend an eigen; ich suchte überall Gelegenheit, mich im Pferdezeichnen zu üben und fand diese bald in dem nahe bei Nördlingen gelegenen Wallerstein. Es war dort ein Lehrer der jungen geistvollen Prinzen von Oettingen-Wallerstein, nur unter dem Namen Pater Ambros' bekannt, ein guter, heiterer, gemüthreicher Mann ... er war mir ungemein zugethan und hatte große Freude an meinen Arbeiten. Dieser Pater Ambros sollte mir nun die Gelegenheit verschaffen, in dem dortigen, gut bestellten Marstalle Pferde zeichnen zu dürfen. Zu diesem Zwecke bat ich ihn, mich mit dem dortigen Oberststallmeister, Baron von Falkenstein, bekannt zu machen. Anfangs wollte er nicht recht hören, er konnte mich damals gerade selbst gut brauchen; endlich aber ließ er sich doch erbitten und sagte: "Ich sehe schon, ich muß Ihnen zu Willen handeln, damit Sie mir auch etwas zu Gefallen thun", und führte mich zu Falkenstein. Von diesem erhielt ich die gewünschte Erlaubniß und sogar später auch Beschäftigung und Aufmunterung. Nun war ich ganz in meinem Elemente. Die Pferde wurden mir herausgeführt und Stunden lang gehalten, ich malte sie in Aquarell und studirte hierbei mit Leidenschaft das Pferdeportrait. Die Bilder, welche ich machte, erregten Aufmerksamkeit; man fand, obwohl sie noch unvollkommen waren, Talent in ihnen; die Fürstin (der Fürst lebte nicht mehr) wurde aufmerksam gemacht und ich erhielt den Auftrag, etwa ein Dutzend der schönsten Pferde zu zeichnen. Ferner machte ich ein großes Aquarell von den vier hübschen Prinzen in einer Gruppe zu Pferd.'

In Nuremberg Adam studied with Christoph Zwinger (1744-1813) for year, to move together with his friend, the painter of battle scenes Johann Lorenz Rugendas (1775-1826), to Munich the next year, where he soon became famous as a painter of horses. In 1808 Adam went to Vienna in the company of the female painters Margarethe Geiger and Sophie Reinhard to continue his studies at the Art Academy.

Undeterred by the horrors of the Napoleonic wars raging through Europe at the time, Adam considered these wars – unlike his fellow artists – as favourable for his career, and pragmatically decided to follow the armies to be able to capture the battles in paint as an eyewitness. The result was a series of battle scenes which caught the attention of Eugène de Beauharnais (1781-1824), stepson of Napoleon and viceroy of Italy. Eugène called him to Milan as his court painter, where Adam made his first grand painting, on the battle of Loeben in 1809.

In 1812 Adam accompanied De Beauharnais on Napoleon's catastrophic campaign to Russia and witnessed all his defeats and the conflagration of Moscow. After his return he published many print series on the subject, the most famous being his *Voyage pittoresque militaire de Willenberg en Prusse jusqu'à Moscou* in 120 plates (1827-33), which he produced with the help of his sons Franz and Benno.

As a famous painter of battle scenes, and after having changed sides after Napoleon's defeat, Adam painted his most successful work, 'the Battle of Borodino' in the Residenz at Munich in 1835 at the behest of Maximilian I (1756-1825) and his successor Ludwig I. von Bayern (1786-1868). Somewhat later he was engaged as court painter by the Austrian Emperor Franz Joseph I (1830-1916) becoming his official army painter in 1848; in 1859 he accompanied the army of Napoleon III (1808-1873) to Italy.

Besides painting the turmoil of wars and battles, Adam loved it to find repose in the calmer realm of horse painting. The most eye-catching result of this predilection is the publication in 1838 of a series of large lithographed folio plates: *Die Veredelung der Pferdezucht auf Alsen. In einer Reihe von Bildnissen und Skizzen aus dem Gestüt Seiner Hochfürstlichen Durchlaucht des Herzogs Christian August zu Schleswig-Holstein-Sonderburg-Augustenburg nach der Natur gezeichnet von Albrecht Adam. Mit erläuternden Texten von Grafen von Holmer*. In 1833 Adam received his first invitation from Christian August II, Duke of Schleswig-Holstein-Sonderburg-Augustenburg (1798–1869; usually known by his first name only,

Christian, *Duke of Augustenborg*), to come to the Danish Isle of Alsen near the coast of Jutland, to paint a number of works to decorate the castle Augustenborg. He returned to the island in 1837, completing numerous studies, many of which he worked up into prints for his large folio book. Duke Christian, the eldest son and heir of Louise Auguste of Denmark and Frederik Christian II, Duke of Augustenborg, was a horse lover, who kept a famous stud farm on the island. His horses were mainly used for racing and breeding. Count Magnus Friedrich von Holmer (1781-1857) prepared the descriptions for the plates which were published in 1841 (see no. 340).

LITERATURE:

Albrecht Adam, *Aus dem Leben eines Schlachtenmalers: Selbstbiographie*. H. Holland ed. (Stuttgart 1886); – new ed. in the series *Deutsche Autobiographien: 1690-1930; – Arbeiter, Gelehrte, Ingenieure, Künstler, Politiker, Schriftsteller* (Frankfurt 2005); – and a translation into English with the title: *Napoleon's Army in Russia: the illustrated memoirs of Albrecht Adam*. J. North transl. (Barnsley 2005).



No. 340, plate (6), the horse Logic

340

ADAM, ALBRECHT

Die Veredlung der Pferdezucht auf Alsen. In einer Reihe von Bildnissen und Skizzen aus dem Gestüt St. Hochfürstlichen Durchlaucht des Herzogs Christian August zu Schleswig - Holstein - Sonderburg - Augustenburg nach der Natur gezeichnet von Albrecht Adam. Mit erläuterndem Text vom Grafen von Holmer.

Stuttgart, Verlag der Ebner'schen Kunsthandlung, (1838). Folio oblong (size of the leaves 545 x 750 mm). With lithographed title-page within framed border with horses in various positions, and 18 large lithographed plates (368 x 485) by Benno and Franz Adam, of horse scenes and 12 individual horses from the stud farm on the island of Alsen.

Half brown morocco, spine gilt, marbled boards with green leather rhombic title label lettered in gold pasted to the front cover; preserved in green linen box with the same title label.

COMMENTARY:

Very rare original edition of this beautiful series of lithographed horse plates by Albrecht Adam.

The description of the plates by Magnus Friedrich von Holmer (1781-1857) was published under the same title in 3 parts in 4to in Munich & Hamburg, for Perthes-Besser & Mauke (in Hamburg), in 1841: (2), 36; (4), 31; 25 pp. (pp. 3-20, 3-12 and 3-4: introductions to resp. part 1-3). The descriptions contain details of the bloodline, birth, body, characteristics and victories of each of the horses. The 4to text volume is lacking, but supplied in photocopy.

After the title-page (verso blank), the 18 plates are bound in a sequence which differs from the order in the accompanying vol.:

- (1) 'Die Rennbahn' (Horse races). In 6 scenes; description: part 3, pp. 23-25.
- (2) 'Stuten-Schau' (Show of mares at Alsen). Description: part 3, pp. 16-18.
- (3) 'Beschäler-, Trainir-Stall u.s.w.' (Stables with the horse Goliath as a vignette). In 9 scenes; description: part 3, pp. 19-22.
- (4) 'Die Füllen-Musterung' ('Fohlenmusterung'; show of foals in the courtyard of Augustenburg). Description: part 3, pp. 12-15.
- (5) 'Die Auction' (The auction of horses). Description: part 3, pp. 26-29.
- (6) The horse 'Logic'. Description: part 1, pp. 26-31.
- (7) The horse 'Moses'. Description: part 1, pp. 21-25.
- (8) 'Zusammenstellung mehrerer Vollblut-Stuten und Füllen' (Mares and foals in stables and in the open). In 9 scenes; description: part 2, pp. 26-31.
- (9) The horse 'Phantom-Mare'. Description: part 2, pp. 20-21.
- (10) The horse 'Egremont'. Description: part 3, pp. 5-11.
- (11) The horse 'Cosa Rara'. Description: part 2, pp. 22-23.
- (12) The horse 'Tramp Mare'. Description: part 2, pp. 24-25.
- (13) Two horses, 'Dream & Drowsy', with foals. Description: part 2, pp. 13-16.
- (14) The horse 'Belus'. Description: part 1, pp. 35-36.
- (15) The horse 'Compton'. Description: part 2, pp. (2)-(3).
- (16) The horse 'Lord Cochrane'. Description: part 2, p. (1).
- (17) The horse 'Wilna'. Description: part 2, pp. 17-19.
- (18) The horse 'Zampa'. Description: part 1, pp. 32-34.

REFERENCES:

Nissen 11; Bénézit I, 27; Thieme-Becker I, pp. 57-58; ADB I, p. 44



No. 340, lithographed title-page



No. 340, plate (3)



No. 340, plate (17)



No. 340, plate (2)

VOLKERS, Emil

The painter and lithographer Emil Volkers (1831-1905) is best known as a horse painter. His father was a schoolmaster in Birkenfeld, now in the Rhineland-Palatinate, but at the time, after the Congress of Vienna, the Principality of Birkenfeld, an enclave under the Grand Duchy of Oldenburg. The town was a junction of mail routes and stagecoach lines and the young Emile had ample opportunity to watch and study the relay horses being nursed, foddered and put up to rest in the stables just opposite the family house at the market place of Birkenfeld.

In Oldenburg, a centre of horse breeding in Lower Saxony to the present day, to which city the family moved in 1842, Emil had similar opportunities to develop his talents as a horse draughtsman and painter. He also became a pupil there of his aunt Wilhelmine Mehrens (1811-1875), an estimated portrait painter of the Oldenburg establishment. Supported by the Grand Duke of Oldenburg, Volkers studied at the Dresden Art Academy with Julius Schnorr von Carolsfeld, specializing in history painting.

His passion for horse painting, however, led him to Munich in 1852, where he apprenticed himself to the horse painter Albrecht Adam. In the same year Volkers painted his first horse portrait for the Oldenburg Court. In this period Volkers also completed the 22 horse portraits of the stallions of the Royal Hannover stud farm at Celle, published in Hannover in c.1857. It was a successful, and now extraordinarily rare, series of lithographed plates (see no. 341) which established Volkers's reputation as a celebrated horse draughtsman.

From 1857 onwards, Volkers lived in Düsseldorf, where he became a member of the famous 'Künstlerverein Malkasten' and exhibited at the 'Kunstverein für Rheinland und Westfalen', later on also in Oldenburg, Württemberg, Bremen, Hannover and Mainz.

Together with teacher Julius Schnorr von Carolsfeld, Friedrich Voltz (1786-1886), Rudolf Kuntz (1797-1848), Albrecht Adam (1786-1862) and other artists, Volkers also contributed to an ambitious project of King Wilhelm I of Württemberg (1817-1864) to portray his Arabian stallions which he had imported directly from Arabia in recent years. The result was published by Julius von Hügel as *Die Gestüte und Meiereien seiner Majestät des Königs Wilhelm von Württemberg* (Stuttgart 1861).

In 1869 Volkers finished what is perhaps his most important work, a series of 34 lithographed plates of Arabian and European horses, the *Abbildungen vorzüglicher Pferde-Rassen* (first edition: Stuttgart 1880, see no. 342). This work superbly documents the aspirations and ambitions of horse breeding in the last quarter of the 19th century and is still an important source today.

Later on in his career Volkers worked for Fürst Karl-Anton von Hohenzollern-Sigmaringen and his son Karl, who invited him to Rumania in 1867 after having been crowned King of Rumania as Carol I. In 1874 Volkers went for a longer period to Rumania where he was appointed Court painter.

In 1901 Grand Duke Friedrich-August von Oldenburg appointed him Professor of Painting. Three of Volkers's four sons also became horse painters.

LITERATURE:

Manfred W. Graf, *Der Pferdemaal Prof. Emil Volkers und die Rassen Europas* (Eisenach 1995)

341

VOLKERS, EMIL

Bildnisse vorzüglicher Hengste aus dem Königl. Hannov. Landgestüt Celle. Nach dem Leben gemalt, auf Stein gezeichnet u. herausgegeben von Emil Volkens.

Hamburg, Jul. Adam (Munich) for Wilhelm Jowien, (c.1856-1858; bound together with a second series: c.1862-1864). Folio oblong (size of the leaves 470 x 600 mm). With engraved title-page within border and vignette with two horse's heads (imprint: 'Hamburg, Verlag von Wilh. Jowien, Gedr. Bei Jul. Adam in München'), and 2 series of resp. 22 and 20 plates (315-335 x 385-425; including engraved captions underneath: 365-380 x 385-425) lithographed by Emil Volkens after his own designs.

Contemporary green buckram with title blind-stamped on front cover: 'Vorzügliche Hengste aus den Landgestüt Celle' with a crowned monogram 'EA' on top:

Provenance: From the library of the Crown Prince Ernst August (II) of the Kingdom of Hannover. His grandfather, Ernst August I reigned from 1837-1851. He was succeeded by his son George V – the father of Ernst August (II; 1845-1923) – who reigned until 1866, when the kingdom was annexed by Prussia. Ernst August (II) was Crown Prince until 1866, in which year the family went into exile in Austria. This makes it likely that the series were bound (and published) before 1866.

COMMENTARY:

Extremely rare collection of the complete two series of lithographed plates of the stallions of the Royal Hannover stud farm at Celle, c.40 kilometer north-east of Hannover. This appears to be the only complete copy on record.

What makes the present copy even more spectacular is the fact that the series belonged to the collections of the Crown Prince Ernst August of Hannover (see above). The 42 plates undoubtedly belong to two series: 22 of which were printed in Munich by Jul. Adam; the plates are signed by Emil Volkens and are dated 1854-1855, here bound as nos. 1-3, 5-9, 11-24 in a reversed alphabetical order: resp. the stallions Westow, St. Swithin, Sportsman, Sebras, Scamander, Simpson, Robuste, Regulator, Phoenix, Norfolk, Ninus,

The Nigger, Mambrino, Kew, Jellachich, Hyderabad, Holderness, The Fire King, Crab, Young Confederate, The Calculator, and Beiram.

The 20 plates of the second series are printed by The Lithographisches Institut of Levy Elkan, Bäumer & Co (vormals Arnz & Co), in Düsseldorf (where Volkens was living at the time); the plates are also signed by Volkens and dated 1857 (1), 1858 (1), 1861 (2) and 1862 (16), here bound as nos. 4, 10, 25-42: resp. the stallions Slashing Harry, Prickwillow, Schegoler, Hornist, Young Premier, Foxhunter, Alhambra, Poodle, Black Tommy, Champion, Epaminondas, Radetzky, Salow, Martaban, Bulldog, Sacinterer, Zernebog, Tambour, Melampus, and Gladstone.

REFERENCES:

Nissen 4278 (refers to an edition 'Düsseldorf 1857(?)' and 'Düsseldorf 1862' with 'resp. 18 and (22?)' plates; and an edition by G.W. Seitz in 1890 with 22 plates [actually a second issue of our first series]).



No. 341, engraved title-page



No. 341, series 1, plate (15)



No. 341, series 1, plate (19)

342

VOLKERS, EMIL

Abbildungen vorzüglicher Pferde-Rassen gezeichnet & lithographirt von Emil Volkers. 3te Auflage. 34 Blatt.

Stuttgart, Schickhardt & Ebner, (1883). 4to oblong (size of the leaves 261 x 340 mm). Lithographed title-page, tinted and printed in two colours (black and imitation gold), in frame with corner pieces and large vignette of two running horses by Volkers; the title (as well as the 34 plates?) lithographed by the 'Lith. Anst. v. A. Gallernicht, Stuttgart'. A list of plates is mounted on the verso of the front cover; with 34 unnumbered chromo-lithographed plates (172 x 224 mm) of horse breeds, all captioned.

Loose sheets in original publisher's portfolio with a second copy of the title-page pasted to the upper cover (upper cover and one flap loose, linen spine half loose).

COMMENTARY:

Third edition of this fine collection of plates depicting various breeds of horse against either a landscape or an architectural background, sometimes together with their foal or stable-boy, by Emil Volkers. The first edition was published 1880-1882 in 2 issues with 20, resp. 14 plates. After a second edition in 1882, the present third edition followed in 1883. Three more would appear until the end of the 19th century. The text volume to this work was written by Gustav Schwaznecker & Wilhelm Zipperlen, *Beschreibung der vorzüglichsten Pferde-Racen: gesammelte Aufsätze aus dem 'Sport': zugleich Textband zu Volkers, Abbildungen vorzüglicher Pferde-Rassen* (III, 75 pp. Stuttgart, Schickhardt & Ebner, 1880).

REFERENCES:

Nissen 4277; Bénézit XIV, p. 450.



No. 342, lithographed title-page



No. 342, plate (2)



No. 342, plate (5)



No. 342, plate (12)



No. 342, plate (34)

HEICKE, Joseph

Joseph Heicke (1811-1861) was an Austrian painter and lithographer, specializing in landscapes, portraits, natural history watercolours and scenes of historic events. He studied at the Akademie der bildenden Künste (Graveurschule) from 1824 to 1826 and participated in the art exhibitions in St. Anna. From 1831 on he studied history painting with Karl Gsellhofer (1779-1858).

He travelled widely: first to Italy (1842), later to Hungary and the Middle East. He is mainly known for his animal and landscape paintings which show the influence of Friedrich Gauermann, and also reveal the lingering sentimentality of the Biedermeier style. At the same time he is still interesting for his history plates – for example the plates showing scenes of the Vienna revolution of 1848-1849 – and for his horse studies and horse portraits, which were often commissioned by high-ranking army officers. Many paintings, for instance, are still in the collection of the Viennese Heeresgeschichtliches Museum. He was a prolific lithographer ‘altwienerischer Prägung’ (Thieme/Becker).

In 1860 he published at his own expense a spectacular suite of 14 large coloured lithographed plates illustrating exercises of the Austrian-Hungarian cavalry (drawn and lithographed by himself; see no. 343). There is no title, but the series probably can be identified with the *Sprung-Garten des Kaiserlich Königlichen Militair Central Equitations Institutes in Wien* mentioned in the entry on Heicke in the *Österr. Biogr. Lexikon*. The cavalymen – all in beautifully coloured uniforms – are training their horses on the parade ground of the ‘Imperial-Royal’ Military Academy in Vienna.



No. 343, plate (1)

343

HEICKE, JOSEPH[*Sprung-Garten des Kaiserlich Königlichen Militair Central Equitations Institutes in Wien*].

(Vienna, Farbendruck von Reiffenstein & Rösch, 1860). Folio oblong (size of the leaves 480 x 640 mm). 14 large coloured lithographed plates (c.325 x 460 mm), drawn 'after nature' and lithographed by Joseph Heicke.

Contemporary three-quarter red morocco, gilt filet along the edges of the red morocco, spine gilt in compartments and lettered in gold: 'École d'équitation Autrichienne', red buckram boards (re-backed).

Provenance: With a label of the bookseller 'Javaux Librairie', in Saumur.

COMMENTARY:

Extremely rare original suite of 14 beautiful coloured plates, lithographed by the Viennese artist Joseph Heicke after his own drawings.

REFERENCES:

No other copy could be traced; the title is copied from the entry on Heicke in the *Österr. Biogr. Lexikon* II, p. 240; *Bénézit*: V, 461.



No. 343, plate (12)



No. 343, plate (7)



No. 343, plate (8)

GARRARD, George & Sawrey GILPIN

The painter Sawrey Gilpin (1733-1807) was born at Scaleby near Carlisle, Cumbria. He was the son of Captain John Bernard Gilpin, a soldier and amateur artist. William Gilpin (1724-1804), the populariser of the picturesque, was his elder brother. Gilpin was sent to London in 1747, where, between 1749 and 1757, he was formally apprenticed to Samuel Scott, a landscape and marine specialist with a studio in Covent Garden. Gilpin remained with Scott as his assistant until 1758. He married Elizabeth Broom in 1759 and embarked on his career as a horse painter. A set of etchings of types of horses, some dated 1760 or 1761, announced his new specialisation, along with his exhibits at the newly-established society of Artists.

The Duke of Cumberland became an important early patron of his. Gilpin exhibited a painting of the Duke's brood mares in 1764 and another one of the Duke visiting his stud at Windsor Castle in 1771. With Stubbs, Gilpin pioneered the painting of groups of brood mares and foals in the 1760s, and like Stubbs, he was fond of painting 'historical' subjects featuring horses: Gulliver and the Houyhnhnms from Swift, Duncan's Horses from Shakespeare, and Bellerophon. He also introduced innovative treatments of previously formulaic subjects, such as fox hunting. Compared to Stubbs he conspicuously lacked his colleague's anatomical knowledge, but there were those who considered him superior in 'grace and genius'.

Gilpin exhibited with the Society of Artists in the years 1762-1783, becoming director in 1773 and president in 1774. He exhibited with the Royal Academy in the years 1786-1807 and was elected an Associate in 1795 and a Royal Academician in 1797. His son William Sawrey Gilpin (1762-1843) was also an artist, while his daughter married George Garrard, who lived with them at Knightsbridge. Gilpin's best later source of patronage was the riotously laddish sporting enthusiast Colonel Thomas Thornton. For a time Gilpin lived at Thornton's estate Thornville Royal, where it was said that he evinced 'a particular gaieté de coeur' while 'enjoying the felicity of the Colonel's parties' (Deuchar, *Sporting Art*, p. 143). He often painted animals in collaboration with specialist landscape and figure painters. A series of hunting pictures with horses by Gilpin were published by Torre and Thane in 1780-1783. One of these was a painting entitled Hawking, which included a portrait of Thornton. George Garrard published a good number of Gilpin's paintings and in 1794 he brought out a series of his soft-ground etchings, sometimes combined with aquatint, of animals. In his later years Gilpin painted a number of pictures for his later patron Samuel Whitbread and between 1802 and 1805 he lived at Whitbread's residence Southill Park. He died at Brompton on 8 March 1807.

George Garrard (1760-1826) came from a family of artists which traced its origins back to Marcus Garrard, painter to Queen Elizabeth I. Garrard studied at the Royal Academy schools and under Sawrey Gilpin, and he exhibited at the Royal Academy from 1781 until his death in 1826. By 1793 he was styling himself 'Painter of Horses to H.R.H. the Prince of Wales'. Garrard also worked for Colonel Thornton, accompanying him on the latter's tour through northern England in 1784, and producing a number of pictures which were engraved and which appeared as illustrations in Thornton's book *Sporting tour through the northern parts of England and great part of the highlands of Scotland* (London 1804). Thornton had chosen Garrard, despite Garrard's 'complete distaste to drinking', because he was an 'excellent walker' (Thornton, *Sporting Tour*, pp. 1 and 28, quoted by Deuchar, *Sporting Art*, p. 143). Thornton took some delight in describing Garrard's misadventures on the tour, but also introduced him to the Duke of Hamilton, for whom he also worked. Garrard was not only Sawrey Gilpin's pupil, he also married Gilpin's daughter Matilda and the two artists collaborated closely throughout Gilpin's life. Garrard entered the Royal Academy schools in 1778. He was elected an Associate of the Royal Academy in 1800 but to his great disappointment he never became a full Academician. He started his career there depicting horses and dogs and graduated to scenes featuring animals, while he was also an accomplished painter of portraits, landscapes and urban scenes. Between 1791 and 1793 Garrard painted horses for the Prince of Wales during the Prince's brief but extravagant enthusiasm for horse racing. At this time Garrard published a number of his own and Sawrey Gilpin's paintings. A pair of brood mares were engraved by Thomas Morris, who engraved landscapes painted by both artists. He published a series of race horses with letterpress accounts of their careers. His paintings of the Whitbread brewery, which had attracted the notice of Sir Joshua Reynolds who commissioned him to paint a similar picture, were published 1791-1792.



No. 344, title-page

After 1795 Garrard took up sculpture, exhibiting 76 portrait busts at the Royal Academy. Samuel Whitbread and the Duke of Bedford became his most important patrons and Whitbread practically employed him. With Whitbread's help he obtained copyright protection for sculptors in 1798. In that year the Smithfield Club was founded with the fifth Duke of Bedford as President. Under the patronage of the new Board of Agriculture Garrard formed a plan to make models of cattle for the use of painters and in order to advertise British cattle abroad. He intended to publish a book to accompany the models, *A description of the different variety of oxen, common in the British Isles* with coloured engravings on an exact scale from nature. He advertised his plan in Arthur Young's *Annals of Agriculture*. The models were ready in 1799 and the book came out in 1800. Initially containing 12 pictures at 5 guineas uncoloured and 10 guineas coloured, it was afterwards expanded. Garrard worked and published from his 'Agricultural Museum' at 28 George Street, Hanover Square. In 1806 he published a series of etched portraits of Friends of Agriculture. His 'Woburn Sheep Shearing', published in 1811, also portrayed prominent agriculturalists and featured a self-portrait of Garrard selling plaster models and taking subscriptions.

He issued selected works by himself and Gilpin as a set with an engraved title page in 1816, though it was used more often to contain different selections (see no. 344). As did Gilpin 19 years earlier, Garrard died at Brompton on 8 October 1826.

LITERATURE:

Juliet Clutton-Brock, 'George Garrard's Models of Cattle', in: *Agricultural History Review*, 24 (1976), pp.18-29; – 'The chequered career of George Garrard', in: *Antique Collector*, April 1984, pp. 50-55; – St. Deuchar, *Sporting art in 18th-century England* (New Haven 1988).



No. 344, full-page plate (1)

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GARRARD, GEORGE & SAWREY GILPIN

Engravings from the works of George Garrard, and some examples from that celebrated painter Sawrey Gilpin: with a few etchings from their own hands.

London, G. Smeeton for Geroge Garrard ('to be had at Mr. Garrard's, N^o 4, Queen's Buildings, Brompton; and of all Booksellers'), 1816. Large folio (size of the leaves 565 x c.430 mm). Letterpress title-page within a border of typographic ornaments, 3 printed leaves with 'biographies of three famous horses'. In total 6 double-page and 6 full-page (including the three famous horses) large mezzotint engravings; and 46 (out of 50; 2 printed on a single sheet, engraved by W. Gilpin, 1760) smaller engravings, aquatints and etches, including a number of proofs and trial pulls, by George Garrard and Sawrey Gilpin, mounted on 15 leaves. (see below).

Near-contemporary brown half morocco, marbled boards, ribbed spine with title lettered in gold.

*Provenance: Presentation album, presented by George Garrard to the wife (?) of 'the late Mr. William Gilpin': the full inscription is on the recto of the second fly-leaf: 'This little collection of prints is very respectfully presented to Mrs. Gilpin by the Publisher, to acknowledge the Friendship he enjoyed so long with her Kinsman, the Late Mr. William Gilpin. G. Garrard 22 Feb 1825'. Probably this is Mrs Margaret Gilpin the wife of the Anglican cleric, school-master and author William Gilpin (1724-1807), older brother of Garrard's teacher and associate Sawrey Gilpin, best known as one of the originators of the idea of the picturesque and of *Picturesque Tours*.*

COMMENTARY:

Magnificent and extremely rare presentation album containing a fine representative selection from the oeuvre of two of the more important animal painters of the 18th and early 19th centuries, composed by George Garrard himself for a close relative. The Album contains 12 large mezzotints and 46 engravings, aquatints and etches mounted on 15 leaves, by George Garrard and Sawrey Gilpin (2 by W. Gilpin), most of them having been published by George Garrard between 1783 and 1819:

6 large double page mezzotints:

- Woburn Sheep Shearing, dedicated to the Duke of Bedford (1811; by Garrard; 545 x 790 mm).
- A Holderness cow, dedicated to Lord Somerville (1798; engraved by W. Ward after Garrard; 480 x 610 mm).
- The chaff cutter (1794; engraved by W. Pether after Garrard; 520 x 620 mm).
- The Durham white ox (1813; engraved by W. Ward after Garrard; 505 x 698 mm).
- Portrait on horseback of His Grace the Duke of Hamilton-Brandon (1797; engraved by W. Ward after Garrard; 460 x 580 mm).
- A view from the East-End of the Brewery Chiswell Street (1792; engraved by W. Ward after Garrard; 455 x 555 mm).

6 full-page mezzotints:

- (The horse) Jupiter, the property of Col. Thornton (no date; engr. by W. Ward after Sawrey Gilpin; 400 x 505 mm).
- Horses in a landscape (1793; engr. by Thomas Morris after Garrard; 345 x 470 mm).
- Idem (325 x 455 mm).
- 3 portraits of horses together with separate leaves with a printed

text containing 'The pedigree, and performances of ...': (1) Highflyer, the property of Mr. Tattervall (1792; engr. by F. Jucker after Sawrey Gilpin; 410 x 520 mm); (2) Soldier, the property of Denis Okelly (1793; engr. by S. Atkin after Garrard; 415 x 530 mm); (3) Sir Peter Teazle, the property of Lord Derby (1783; engr. by W. Ward after Gilpin; 410 x 520 mm).

Smaller engravings, aquatints and etchings:

- 5 portraits of the Duke of Bedford, Thomas William Coke, John Chr. Curwin, John F... (proof), The late Henry Holland (1806; engr. by Garrard; c.280 x 200 mm).
- 2 portraits of Lord Sommerville & Sir John Midine (?; proof) (1798; engr. by Garrard; 305 x 210 mm).
- 5 plates with horses in a landscape: Duncan's horses, Gulliver landing, Gulliver describing fortification, Gulliver's departure, and Windsor Park (no date; engr. by Thomas Morris and Garrard after Gilpin; c. 195 x 265 mm).
- 2 plates of a camel and a bison (no date, proofs; engr. by Garrard; 210 x 290 mm).
- 2 plates of a cow (one: proof, 1794; engr. by Gilpin; 175 x 245 mm); the other 1819; engr. by Gilpin; 180 x 215 mm).
- 2 proofs of (1) the head of a cow (1819; engr. by Garrard; 105 x 145 mm.); (2) the head of a lion (engr. by Gilpin; 150 x 115 mm).
- 3 mythological scenes (Death, Pegasus, and horses in a thunder-storm); (no date, proofs?; engr. by Thomas Morris after Gilpin; 2: c.205 x 155; 1: 140 x 210 mm).
- 2 plates with cows (dated 1793, proofs?; etched by Gilpin; 180 x 250 mm).
- 2 landscapes in oval (no date; etched by Gilpin; 140 x 190 mm).
- 3 plates: A dog in an oval, A mare with foal, and a cow (1819; etched by Gilpin; c.130-170 x 200 mm).
- 3 plates: A cow from Bengal, An elk from Norway, Cows from China (1794; etched by Garrard; c. 210 x 290 mm).
- 2 plates: Deer (2 variants); no date (proofs?); etched by Gilpin; 158 x 235 mm).
- A stag (1794; Garrard; 205 x 270 mm).
- A cow with calf ('A London pub!') (1794; Garrard; 208 x 290 mm).
- 2 plates on one sheet: portraits of the reformers Bernard Gilpin and John Huss (1760; engr. by W. Gilpin; 124 x 100 mm).
- Fox hunt (no date (proof?); engr. by Thomas Morris after Garrard; 225 x 289 mm).
- Series of 8 different horses: The race horse, cart horse, coach horse, the pad, managed horse, dray horse, road horse and the hunter (1787; etched by Gilpin in c. 1766; c. 155 x 185 mm).

REFERENCES:

British Sporting and Animal Prints, 1658-1874. Exhib. Cat., London, Tate Gallery. Sport in art and books; the Paul Mellon collection (1981), pp.76-78; 80-81; Bénézit, for Garrard: IV, 623; for Gilpin: V, 5.



No. 344, smaller plate (16)



No. 344, smaller plate (41)



No. 344, smaller plate (42)



No. 344, smaller plate (43)

WARD, James

James Ward (1769-1859) was the son of a fruit salesman in London and followed his brother William into apprenticeship to the mezzotint printer, publisher and designer John Raphael Smith in 1781 or 1782. When William had served out his time in 1783, James became his pupil, though they both continued to work for Smith. The partnership of William and James Ward produced the best that English art had to offer, their great technical skill and artistry having led to images that reflect the grace and charm of the era. His brother William later engraved much of James's painted work. James Ward was admitted for membership into the Royal Academy in 1811.

Ward was influenced by many people, but his career is conventionally divided into two periods: until 1803, his single greatest influence was his brother in law George Morland; from that time, it was Rubens. From 1810 or thereabouts, Ward started painting horses within landscapes; slightly later, he turned to very large-scale landscapes, of which 'Gordale Scar' (Yorkshire; Tate Gallery, London), completed in 1814 or 1815, is considered as an example of the sublime, and a masterpiece of English Romantic painting.

Ward devoted much of the years 1815-1821 to painting a gigantic work entitled 'Waterloo Allegory' (now lost); but this work did not receive the praise or bring him the revenue Ward had hoped for. The experience may have embittered him, and the deaths of his first wife and a daughter were other tragic events. Like many artists of the time, Ward sought commissions from wealthy gentry to depict their favourite horses, hunting dogs, or their children.

James Ward was one of the outstanding artists of the day, his singular style and great skill set him above most of his contemporaries and markedly influenced the development of British art. Regarded as one of the great animal painters of his time, James also produced history paintings, portraits, landscapes and genre paintings.

James set up house in Winchester Row, Paddington and was appointed Engraver in Mezzotint to the Prince of Wales in January 1794. By 1796 he was both painter and engraver in mezzotint to the Prince. In December 1794 he married Emma Ward (who was not related to him).

Conditions in the art market became hard, the war in Europe having disrupted the valuable export trade through the Low Countries and Germany. In 1799 Ward, together with his brother and Dr Daw, set up a publishing company at nos. 6 and 7 Newman Street, buying pictures for publication. Their company was dissolved in 1803 when the activities of war were resumed. In 1801 Ward began to travel and he made drawings for a series of prints of livestock commissioned by the Board of Agriculture in alliance with Josiah Boydell. He worked hard gathering material over the next two years, but quarrelled with Boydell in 1805 because he had painted more pictures (200) than they had been commissioned to make and trading conditions had strongly deteriorated again. About sixty subjects were engraved.

Ward's admiration for the abolitionist preacher John Newton informed ambitious subjects such as 'The Liboya Serpent Seizing his Prey'. The prey was a black man and the whole was intended as an allegory of the slave trade. This and the similarly extravagant 'Fighting bulls at St. Donats' (1803-1804) entered for exhibition at the Royal Academy but rejected on account of their enormous size and 'outlandishness'. Mortified, Ward held private exhibitions in Newman Street in 1804 and 1806.

Ward was never a very reasonable or realistic man and he had no sense of proportion. He won a commission for a painting to commemorate the Battle of Waterloo for Chelsea Hospital and quickly demanded an increase in the size of the painting from 14 x 12 feet to 35 x 21 feet. He became obsessed with the project, which was delayed at first by Wellington's refusal to sit for Ward, though he finally agreed to do so in 1820. 'The Genius of Wellington on the Car of War supported by the Cardinal virtues' was accompanied by an explanatory printed pamphlet. It was mocked by both critics and the general public, and when it proved too big for the wall at Chelsea, Ward suggested rebuilding the hospital.

One thing he could do was draw, however, and *A Series of Lithographic Drawings of Celebrated Horses* (1823-1824; see no. 345) was an outstanding example of romantic lithography. They were probably inspired by the *Various Subjects Drawn from Life* that Théodore Géricault drew and published in England in 1821. Ward made the most of them commercially by selling sets of fourteen signed 'proofs' for £14. The series includes 'Adonis', the fa-

avourite charge of King George III. This image, with the emotional power and regal, steadfast bearing of its heroic subject, is one of the iconic images of British Romanticism and one of the finest English lithographs of the early history of the medium. The two most famous horses in the series are undoubtedly Napoleon's favourite Barb charger Marengo, which he rode at Waterloo, here depicted with rolling eyes and flared nostrils, grieving for his deceased master as he looks out across the sea, and the Duke of Wellington's beloved Copenhagen, a chestnut stallion, named after one of Wellington's early victories.

Ward's wife had died in 1819 and after having made a three-month visit to Paris in 1825, Ward married his late wife's cousin Charlotte Fritsch in 1828. The following year he sold the contents of his studio and in 1830 retired to a cottage in Hertfordshire. He spent his last twenty years in poverty, alleviated after 1847 by a pension of £100 a year from the Royal Academy. He died at Cheshunt on 23 November 1859.

LITERATURE:

R. Grundy, *James Ward, R.A., his life and works with a Catalogue of his engravings and pictures* (London 1909); – D. Farr, *James Ward 1769–1859* (London 1960); – O. Beckett, *The life and work of James Ward R.A. 1769–1859, the forgotten genius* (Lewes 1995); – E.J. Nygren, *Drawings by James Ward, 1769–1859, on the occasion of the 150th anniversary of the artist's death* (London 2009).



No. 345, plate (6)

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WARD, JAMES

A series of lithographic drawings of celebrated horses, from pictures painted by James Ward and drawn on stone by himself ...

London, (printed by L. Harrison), published for the artist by R. Ackermann (& Clay, & Dickius), (1823-1824). Folio. Title-page (490 x 330 mm; verso blank) and 14 large plates of horse portraits, lithographed by James Ward after his paintings (c.370 x 470 mm), all mounted on leaves of 570 x 453 mm. Added: an extra plate (390 x 540 mm), also lithographed by Ward: 'Dogs of the Dalmatian breed'.

Modern half calf, gilt spine with red morocco title label lettered in gold, marbled boards.

COMMENTARY:

Second or (third?) issue, the first issue with the complete series of the spectacular 14 lithographed plates of famous race horses and war horses, including the horses of the two main protagonists of the Battle of Waterloo. The series is announced on the title-page as 'Proofs on India paper, selected and retouched by Mr. Ward, 10 Guineas the set; Prints, 5 Guineas; and single Prints 8s each'. Indeed all the plates – also those in other collections – have captions in the lower margins, allegedly in the author's 'handwriting' in 'ink' and/or in 'pencil'; but in fact lithographed, giving (1) the name of the horse, (2) the name of the painter: 'James Ward R.A. Pinxit et Del', and (3) the date of publication (between April 1823 and August 1824): 'London published ... by R. Ackermann Strand & Clay, Ludgate Hill & Dickius on Bond Street', and (4) the note 'Select Proof retouched by J.W., R.A.'.

The earlier issues have 12 or 13 portraits with variant title-pages, partly printed by Charles Hullmandel.

The portraits are of the following horses, all mentioned on the title-page: (1) Nonpareil, the favourite charger of King George IV; (2) Adonis, the favourite charger of King George III; (3) Soothsayer, a celebrated race horse, late in the possession of King George IV; (4) Monitor, a blood-horse of remarkable strength (property of George IV); (5) Copenhagen, the famous horse which the Duke of Wellington rode at the battle of Waterloo; (6) Marengo, the illustrious Barb charger, the favourite horse of Napoleon, also ridden at the battle of Waterloo; (7) A Persian charger, the property of the Duke of Northumberland; (8) A Cassack horse, also the property of the Duke of Northumberland; (9) Primrose with foal, a brood mare, late the property of the Duke of Grafton; (10) Walton, a celebrated race horse (property of Sir John Shelly); (11) Phantom, a celebrated race horse (also property of Sir John Shelly); (12) Leopold, a celebrated race horse (property of John George Lambton); (13) Doctor Syntax, a celebrated race horse (property of Ralph Riddel); and (14) Little Peggy, a horse brought from the Tibet mountains.

Added to the series is the well-known lithographed plate of 'Dogs of the Dalmatian breed' (Grundy 36). Inscribed in stone lower left: 'James Ward R.A. Pinxt. et Delt. Dogs of the Dalmatian breed – from an original picture in the possession of Sir John Fleming Leicester Baronet &c.'; inscribed in stone lower right: 'London Pubd. May 1st 1824 No. 6 Newman Street & R. Ackermann Strand'; inscribed 'in pencil': 'Proof James Ward'. According to Grundy, Ward lithographed the stone at Tabley Park for Sir John

Leicester, afterwards Lord de Tabley, from a picture by Ward in his collection. The painting referred to is probably Grundy 231, 'Dalmatian Dogs', exhibited at the British Institution, 1806.

REFERENCES:

Siltzer, pp. 284-285; Benezit X, 637; Bridson & White D 248 (with 15 plates); Grundy, *James Ward*, pp. 57-58, nos. 16-29; Huth, p. 99 (with 6 plates).



No. 345, title-page



No. 345, plate (7)



No. 345, plate (8)



James Ward R.S. Paint of "Sal" -
Engraved by J. W. R.S.

Ado

No. 345, plate (2)



London Pub. May 1st 1825
By J. Jacksonman Shans
of Clay Lodge Hill Fincham Road
near

HOWE, James

James Howe (1780-1836) was Scotland's first animal painter and arguably its best. He was born on 31 August 1780 in the village of Skirling in Peebleshire, where his father had been minister for fifteen years. As a boy Howe developed a talent for drawing animals, especially horses, which he observed being driven in and out of his home town. Skirling was a small village but twice a year its population swelled enormously when it hosted huge markets for cattle and horses in June and September. Having shown interest and talent for painting Howe was apprenticed to the Edinburgh coach painter Walter Smiton and possibly transferred to the Nories who were nominally house painters, but who had trained some fine artists. After this initial training, he worked for Peter Marshall, an enterprising local pioneer of panoramas, and as a portrait painter. By 1805 Howe had set up as a portrait painter in Edinburgh. He was lucky: David Stewart Erskine, eleventh Earl of Buchan, sent him down to London with an introduction to paint the King's horses in the Royal Mews. This was the way George Stubbs had started and, like Stubbs, Howe failed to impress George III who turned down Howe's portrait of his charger Adonis. Nevertheless, and somewhat optimistically, Buchan saw Howe as a second Stubbs in embryo. Howe was a sufficiently accurate draftsman to produce drawings of local horse breeds for the *Encyclopaedia Britannica* in 1815, which was also otherwise a big year for Howe. He exhibited a painting of a Cossack seizing a French Eagle as well as a painting of Hawking at Barrochan that Charles Turner eventually engraved in 1834. He was an early visitor to the battle field of Waterloo and his huge panoramas of Waterloo and of Quatre Bras were exhibited in Glasgow. Small paintings of the battle and of the bivouac of the Scots Greys also attracted attention and Howe suddenly became rich on the exhibition proceeds. He drank his new-found riches remarkably quickly and had a few bad years before moving to the sea at Newhaven in 1824. The distinctively 'Scottish Life of the Horse' (1824) signalled his recovery and he painted a fine if idiomatic series of views of fairs, notably those at Skirling. He was proud to produce 'a National work on our domestic animals', *Breeds of Domestic Animals* (1829), published by the Highland Society of Scotland to stimulate breeding, and also *Portraits of Horses of Distinguished Merit and Prize Cattle* (1832). In 1834 he moved back to Edinburgh to live with the family of a pupil but his health was failing. He went back to Skirling in search of a cure for his alcohol-related health problems but died on 11 July 1836 and was buried in the local church yard.

In 1824 eleven of the fourteen of Howe's most popular drawings of horses were engraved by the Scottish artist William Home Lizars (1788-1859), brother of the famous Edinburgh surgeon and professor of anatomy John Lizars (1783-1860), whose work he also illustrated. The three remaining plates were engraved by Horsburgh (no. 1), Miller (no. 3), and Wilson (no. 5). The engravings were printed in 1824 by the Edinburgh printer A. Aikman Jun. with the title *Fourteen engravings, from drawings of the horse* (see no. 346). The title page introduces the plates with a brief and uncontroversial commentary: 'The power of man over the brute creation is beautifully displayed in his dominion over that noble and spirited animal, the horse, which yields his strength and energy for the use of man. He shares with Man equally the fatigues and dangers of War – seems animated by the same courage and intrepidity and almost anticipates what is required. All his energies are in a moment roused; but still obedient he becomes instantly quiet, and checks himself, in submission to his rider's will. He labours for the Husbandman – assists the Merchant – joins the Sportsman in the pleasures of the chase and adds to the grandeur of Majesty. It is not therefore surprising, that the best artists have been employed in portraying his finest attitudes.'

LITERATURE:

A.D. Cameron, *The Man who loved to draw Horses: James Howe (1780-1836)* (London 1986).

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HOWE JAMES**Fourteen engravings, from drawings of the horse by Howe.**

Edinburgh, (printer: A. Aikman Junior), 1824. Folio oblong (size of the leaves 288 x 442 mm). One (smaller) fol. (260 x 415 mm) with short descriptions, in poetry, of the 14 plates. With 13 plates (out of 14, plate 8 is missing), engraved by Horsburgh (no. 1), W.H. Lizars (nos. 2, 4, 6-7, 9-14), Miller (no. 3), and Wilson (no. 5). In the original wrappers with the framed title printed on the front cover (damaged and frayed).

COMMENTARY:

Original edition of this rare series of plates portraying the noble animal in all forms and uses, in a clearly established story line: plates 1-2: the horse in his natural state; plates 3-4: the horse contributing to the pleasures of noblemen (3: an amazon on a side saddle; 4: a nobleman watching the first training of a young horse); plates 5-6: the work horse (6: horses ploughing); plates 7-10: the military horse used for the cavalry (7: a horse in battle, 9: a dying horse brought out by a bayonet, 10: a horse in battle); plates 11-12: the horse used for sports (11: three horses engaged in the polo game, 12: hunting scene); plate 13: the carriage horse (three lightly harnessed horses leaving the stable of a relay); and plate 14: the end: an old horse is sold at a market place. The short descriptions in verse (2-6 lines) had been published before in the *Annals of sporting*, as is expressly mentioned at the top of the slightly smaller leaf bound between the title and the plates.

REFERENCES:

Schwerdt I, 250, III, 179; Siltzer, p. 333.



No. 346, original wrappers



No. 346, plate 4



No. 346, plate 11

HERRING, John Frederick

John Frederick Herring (1795-1865) was the eldest of nine children. His father was an upholsterer of Dutch origin with claims to property in Curaçao. At eighteen Herring was painting inn signs and had learned to drive a team of horses. Having married Ann Harris against his father's wishes, he went to Doncaster where he arrived during the races in September 1814. He saw the Duke of Hamilton's horse William win the famous St. Leger. The sight of the race inspired him to attempt the art of animal painting, a genre in which he subsequently came to excel.

Wanting to turn his hand to coach-driving, he drove the 'Nelson coach' from Wakefield to Lincoln for more than two years. From this local service he was promoted to spend six years on the box of the prestigious High Flyer which operated at high speed between York and London. In his spare time Herring played the clarinet, composed music and painted. Mr Clarke of Barnby Moor, the owner of the High Flyer, encouraged him as an artist and he sent one of his paintings, 'A Dog', for exhibition at the Royal Academy in 1818. In 1819 his drawing of the fractured leg of a racehorse was printed in the *Sporting Magazine*.

In 1825 Sheardown & Son, owners of the *Doncaster Gazette*, arranged for Herring to paint the winners of the Great St. Leger from 1815 onwards. The original series covered the ten winners of the race from 1815 to 1824, with Herring's paintings engraved by Thomas Sutherland (see no. 347). The popular race was instituted in 1776 by Colonel Anthony St. Leger of Park Hill, near Doncaster. In 1779 the race received its final name, 'The St. Leger'. Sheardown & Son continued the series for three years, but after 1828 the London print sellers S. & J. Fuller took over the series, at first with Herring as a co-publisher. The Fullers published Herring's paintings of every winner until 1837, continuing the series to 1843, though not all the paintings were by Herring. After 1843 Baily Bros. took over as publishers. In all, Herring painted 34 St. Leger winners, 31 of which were engraved.

For S. & J. Fuller he also annually painted the winner of the Derby for a series of engravings that commenced in 1827 and ended in 1843. A lot of other portraits of successful racehorses were engraved after paintings by Herring.

The Herring family is said to have moved to Six Mile Bottom near Newmarket in 1830 where they stayed for three years before moving again, this time to Camberwell. However, the St. Leger winners that Herring co-published with S. & J. Fuller give his address as Doncaster until 1833, followed by Newmarket in 1834.

With his wife Ann he had a large family. Seven children lived to adulthood, three of whom became artists. After Ann died in 1838 Herring moved to Cottage Green, Camberwell. Around this date Herring was bailed out of financial difficulty by William Taylor Copeland who owned the Spode China Company. He cleared £500 of debt, commissioned paintings and used Herring's fox-hunting scenes to decorate his china.

In 1840 Herring visited France to paint the Duc d'Orleans's race horses and was later appointed animal painter to the Duchess of Kent.

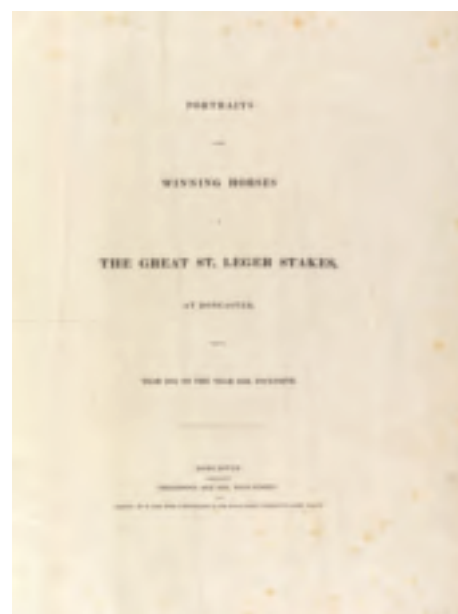
During this period Herring was enormously prolific. There was a vibrant market for sporting art, especially in England, and a multiplicity of sporting galleries competed to publish prints after a number of equestrian specialists, amongst whom Herring was one of the most prominent artists. The leading publishers were S. & J. Fuller at their Sporting Gallery in Rathbone Place, Baily Brothers at their Sporting Library in Cornhill, Ackermann opened the Eclipse Sporting Gallery in Regent Street, and Fores's Piccadilly shop also began to specialise in sport. These galleries sometimes made international distribution agreements with Goupil and Vibert in Montmartre or Gambart, Junin & Co in Paris. All of them published Herring. In the 1830s S. & J. Fuller issued a series of portraits of stallions. Fores commissioned a series of sets: *Fores's Stable Scenes* appeared in 1846, *Fores's British Stud* (1844-6), *Fores's National Sports* (1847), and *Fores's Racing scenes* (1851). *Fores's Series of Mothers* (1854-55) was one of the first products of Herring's sentimental phase.

In 1854 an album was published by Lloyd brothers in London with coloured lithographs (dated 1853-1854) after Herring's paintings of racing, riding and hunting scenes (see no. 348).

In 1853 Herring rented Meopham Park near Tonbridge, Kent, and acquired a small menagerie of animals as pets, which he also used as models for the many paintings in the sentimental farmyard genre in which he now began to specialise. His son Charles, who had been his principal assistant, died in 1856. Herring himself had long suffered from asthma and bronchitis and during his last few years he was confined to a wheelchair. Nevertheless, he continued to exhibit with the Royal Academy and the British Institution until his death on 23 September 1865. He was buried at Hildenborough.

LITERATURE:

J.B. Muir, *The engraved work of J. F. Herring senior* (London 1893); – O. Beckett, *J. F. Herring and sons. The life and work of J. F. Herring senior and his family* (London 1981).



No. 347, title-page

347

HERRING, JOHN FREDERICK (& THOMAS SUTHERLAND)
Portraits of the winning horses of the Great St. Leger Stakes, at
Doncaster, from the year 1815 to the year 1824, inclusive.

Doncaster, published by Sheardown & Son (Gazette Office); and London, W. Sams (print seller to the royal family), (1825) . Folio (size of the leaves (c.640 x 450 mm). 13 fols. with printed text. With 10 beautifully coloured aquatints by Thomas Sutherland (c.1785 - c.1825) after the paintings by John Frederick Herring, superbly finished by hand with touches of gum Arabic, printed on wove paper watermarked J. Whatman, and dated 1825. With tissue guard-sheets for all plates.

Three-quarter red roan, boards covered with marbled paper, preserved in modern half red morocco case, spine lettered in gold.

COMMENTARY:

Extremely rare original edition of these 10 magnificently coloured aquatints of the winning horses and their jockeys of the Great St. Leger Stakes from 1815 to 1824, each accompanied by a letterpress leaf describing the horse, with results of races for the given and previous years: Filho da Puta (owner Sir W. Maxwell; 1815); The Duchess (1816); Ebor (1817); Reveller (1818); Antonio (1819); St. Patrick (1820); Jack Spigot (1821); Theodore (1822); Barefoot (1823); and Jerry (1824).

The remaining three text leaves contain: the title-page (verso blank), List of subscribers (54 names, including H.R.H. Frederick Duke of York, together ordering 61 copies; verso blank), and the 'List of Winners of the Great St. Leger Stakes at Doncaster from 1776 till 1814' (verso blank). With a printed slip affixed to the front pastedown: 'The publishers respectfully inform the subscribers, that with leave of the proprietors, the Portraits of the winning horses of the Great St. Leger Stakes, will be continued to be published. Gazette-Office, Doncaster, September, 19, 1825'; and an Errata slip of paper pasted to the rear pastedown.

REFERENCES:

Podeschi 128 (including the 1825 winner Memnon as the 11th plate); Thieme/Becker 16, p. 545, and 31, p. 319; Bénézit V, 514; Lane, p.121; Snelgrove 96; Siltzer, p.145; Muir, *A Descriptive Catalogue*, p. 86.



No. 347, plate (3)



No. 347, plate (7)



No. 347, plate (9)

348

HERRING, JOHN FREDERICK

[Album with 30 coloured lithographs with riding, racing and hunting scenes: 'Album de Herrings'].

London, Lloyd brothers, (1856). Folio oblong (size of the leaves 287 x 385 mm). With 30 coloured plates lithographed by Vincent Brooks, London, and Day & Son, London. These plates of 180 x 265 mm are pasted to leaves with the printed titles, date of printing, and imprint at the bottom.

Contemporary grey buckram with the title 'Album de Herrings' lettered in gold on the front cover, marbled endpapers.

COMMENTARY:

Rare series of coloured lithographed plates after Herring's paintings depicting English riders, hunters and racers (male and female, mostly from the English high society) in various circumstances, all set in the English countryside, with titles as 'Times present', 'Times gone' (riders in 17th-century costumes), 'After the race', 'Before the race', 'The beginning of the race', and 'The end of the race', 'The wrong sort' (refusing horses), 'A smash', 'A splash', 'The first day of the season', 'Going to the meet', 'Hunters going to cover', 'Refusals', 'A fix', 'A welter', 'Too fast to last', 'Taking a little drop', 'Putting a good face to a rasper', 'A refresher after a hard run', etc.

REFERENCES:

Bibliographically unrecorded.



No. 348, plate (4)



No. 348, plate (21)



No. 348, plate (13)

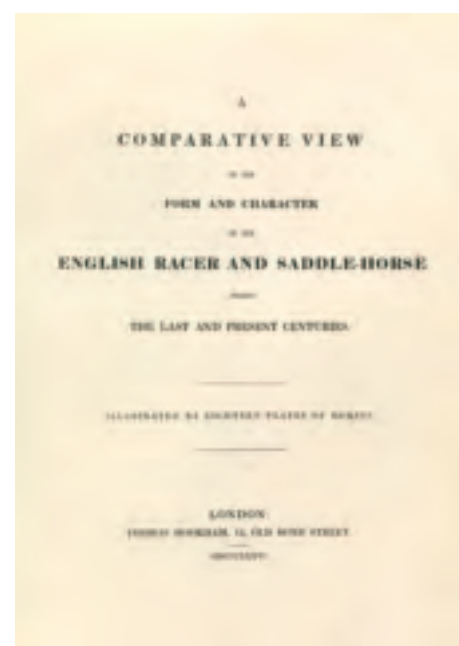
BROADHURST, John

John Broadhurst is listed as a ‘sports writer’ in the *British Biographical Archive* (London 1991), but little else is known about him except that he wrote the following book: *A comparative view of the form and character of the English racer and saddle-horse during the past and present centuries*, which was published by Thomas Hookham in London in 1836 (see no. 349).

A review of ‘this elegant volume’ by William Blackwood appeared in *The Quarterly Journal of Agriculture*, 6 (1835-1836), pp. 570ff., but even this writer failed to discover any details about Broadhurst’s life and whereabouts. He merely states that the author describes himself in his book as a former cavalry officer, and surmises that this may be the reason why pages 124-143 on the ‘mounting and arming of our cavalry, and military punishments’ were ‘the best portion of the work’ and ‘written entirely con amore’. Broadhurst’s condemnation of the injustice and barbarity of military punishments in particular, is passionate and well-informed. ‘While discipline must be preserved’, he writes, ‘it should be done by less revolting means than flogging; especially ‘on service’, because more often than not ‘the source of much of the crime committed by British soldiers is [no more than] drunkenness’. He therefore urgently appeals to the Government to legislate confinement as a more humane option and to outlaw flogging.

At the end of his book (the Appendix on pp. 143-155) Broadhurst published a letter from the ‘accomplished traveller Mr. Burckhardt (= Johann Ludwig Burckhardt (1784-1817)), to Mr. Sewell of the Veterinary College London on the use of horses and ‘numbers and character of Arabian horses’ in Syria and the Arabic peninsula, which suggests that Broadhurst was well-connected and that future research (perhaps in the archives of the Royal Veterinary College) may reveal further details of his biography.

Broadhurst’s *A comparative view* is illustrated with 18 lithographs of horses after famous paintings by George Stubbs (1724-1806; see nos. 275-276), John Marshall (1755-1835) and other 18th-century artists, all of which serve to demonstrate the main argument of Broadhurst’s book, which is that compared to their famous ancestors, the British race horse of the 1830s had become ‘degenerate’, ‘weedy’ and ‘coarse’. Since the development of horse-racing as a profit-making exercise, argues Broadhurst, ‘the sole object of every individual breeder for the turf is to win races’. Blackwood summarizes the author’s main points by stating that ‘the result has been exceedingly unfavourable to the character of our racers and saddle-horses, producing weediness and disposing them to coarseness. The long back, flat sides, long limbs, weak loins, delicate constitutions, and strong disposition to local and hereditary disease of the modern racer and saddle-horse are inadequate substitutes for the short back, stout limbs, capacious chests, full sides, and muscular character of the old racer and hunter’. Broadhurst advocates a return to 18th-century principles of breeding, not only for race horses and saddle horses but also for cattle. He calls on Parliament to prepare relevant legislation to ‘restore the health and future of the English race-horse’. His well-researched and passionately expressed arguments must have impressed his contemporaries: even Charles Darwin included the book on his reading list. A second edition (or issue?) was published in 1855, also by Hookham, with a slightly different title: *A comparative view of the form and character of our racing and mixed-breed of saddle-horses during the last and present centuries*.



No. 349, title-page

349

(BROADHURST, JOHN)

A comparative view of the form and character of the English racer and saddle-horse during the last and present centuries. Illustrated by eighteen plates of horses.

London, C. Roworth & Sons for Thomas Hookham, 1836. 4to. (size of the leaves 288 x 225 mm). V, 15-5, (1) pp. *Collation*: A⁴⁺¹, B-U⁴, X². With 18 plates of horses (c. 200 x 240 mm) pasted on separate leaves, numbered 1-10, G, 11-17, and lithographed by M. Gauci (1-3, 9-10, G, 14-16), and H.B. Chalon (4-8, 11-13, 17) after the paintings by P. Seymour (1-3), George Stubbs (1724-1806; 4-10, G, 16), B. Marshall (11, 13-14, 17) and Cooper (15). Original green buckram with a light green label on spine with the text 'Horses past and present state'.

COMMENTARY:

First edition of this anonymously published book on the 'present state' of England's racing horses. After the title-page (verso blank except for the printer's imprint), Contents (pp. III-V), and Introduction (pp. 1-8) follows the text in five parts: (1) 'Cattle' (Chapters 1-2, pp. 1-29); (2) 'Race-horse' (Chapters 1-3, pp. 31-66); (3) 'Saddle-horse' (Hunters; chapters 4-11, pp. 67-123); (4) 'Cavalry' (pp. 124-142), and the Appendix (pp. 143-155).

The race-horses are illustrated with 14 horse portraits of Old Partner, Sedbury, (an unnamed racer), Mambrino, Sweetbryer, Sweetwilliam, Volunteer, Protector, Sharke, Johnny, Gimcrack (no. G), Muly Moloch, Selim, and Pericles; the saddle horses are illustrated with 4 plates: (An old Hunter), Spankaway (the only horse with a rider: Mr. Rounding), (an unnamed horse), and Mr. Micklethwait's hunter.

REFERENCES:

Podeschi 150 (described as anonymous); Huth 127; Wells 1606; *Cat. Sarasin*, 248.



No. 349, plate 16



No. 349, plate 6



No. 349, plate 1

ANONYMOUS ('W[...], C.')

350

W[...], C.

Portraits of brood mares belonging to the Royal Stud at Hampton Court by C. W.

London, William Nicol for W. Sams, 1837. Folio (size of the leaves 438 x 350 mm). 25 fols. With 24 full-page plates (c.255 x 340 mm) lithographed by A. Ducôte Lithographers, 70 St. Martin's Lane, (London), after the drawings by C. W[...] and coloured by hand. Contemporary half red morocco, spine gilt in compartments lettered in gold, marbled boards. The wrappers of one of the 4 instalments (no. 2) with a large lithographed vignette with three mares and their foals is preserved.

COMMENTARY:

Rare original and only edition of this series of 24 portraits of 'brood mares' of the Royal stud farm at Hampton Court, lithographed by the firm A. Ducôte after the designs of an anonymous artist referred to as 'C. W.', who signed most of the plates with these initials. The plates are only preceded by the title-page (verso: printer's imprint).

Each of the 24 plates is accompanied by a text leaf (versos blank) with the name, date of birth, performances, etc. of the resp. mares. The names of the mares are: Elizabet, Nanine, Jewess (1837), Rachael (1837), Fleur-de-Lis (1837), Burden (1837), Maria, with foal (1837), Wings, Belverina (1837), Miss Craven, Marpessa, Gulnare, The Arabian mare, Young Espagnolle with foal, Sultana, Galatea, Arabian mare, Miss O'Neil with foal, Spermaceti, Miss Clifton, Delphine, Yarifa, La Danseuse with foal, and Shortwaist. The album was published, certainly not by chance, in the year the stud farm at Hampton Court was sold at auction. The sale of the Hampton Court Stud was the first noteworthy event of Queen Victoria's reign after the death of William IV. The step taken by the Queen's advisers was deeply regretted by all interested in horse breeding, as one seeming to imply that the national sport would no longer receive the patronage of the monarch.

LITERATURE:

Podeschi 155; Snelgrove, p. 197.



No. 350, original wrappers of instalment (2)



No. 350, plate (2)



No. 350, plate (3)



No. 350, plate (5)



No. 350, plate (19)

DUBOST, Antoine

After a military career in the French army (1793-1796) and a journey to Italy and Switzerland Antoine Dubost (1769-1825) settled in Paris. Thanks to a substantial private income after the death of his father in 1799 and being a horse lover from his early age, he was able to concentrate on both the painting of horses and horse racing. A friend and contemporary of Carle Vernet, he studied in Paris under Vincent whilst also owning and riding horses in a number of important races. His first painting was exhibited in the Salon of 1801 and he was honored with a medallion at the Salon of 1804. He went to England in 1806, apparently attracted by the lure of Newmarket in the English county of Suffolk, which is generally considered the birthplace and centre of thoroughbred horse racing and the high quality of the racing in general. In 1809 he painted twelve canvases in Newmarket which form the basis of a famous series of prints (see no. 351).

Finally returning to France in 1813, Dubost continued to paint and exhibit genre and allegorical works. In 1825 he became involved in a dispute over 'un pavillon' with his architect neighbour, which reached a tragic conclusion with a duel on 6 September during which both protagonists were killed.

Racing at Newmarket has been dated as far back as 1174, making it the earliest known racing venue of post-classical times. King James I (1603–1625) greatly increased the popularity of horse racing at Newmarket, and King Charles I followed this line by inaugurating the first cup race in 1634. The Jockey Club's clubhouse is in Newmarket, though its administration is based in London. Most of the Newmarket-based racing stables are situated in the centre of the town, where they can easily access the gallops. Outside the town the land is dominated by thoroughbred breeding, studs occupying large areas in every direction.

The development of painting on sporting themes in the early eighteenth century was centred on the Newmarket race course. Apart from Dubost, the three founders of the English school of sporting painting, John Wootton, James Seymour and Peter Tillemans, painted many scenes of the race course and its environs as well.



No. 351, plate (6)



No. 351, plate (10)

351

DUBOST, ANTOINE

Newmarket. Collection d'onze planches lithographiques, représentant la vue de Newmarket, et la vie du cheval de course depuis l'instant où il est dans le haras jusqu'à celui de sa vente, figure sous les forms des plus celebres chevaux de course Anglais en 1809; comprenant les principaux sites et points de vue de Newmarket; les portraits de plusieurs amateurs de course et des plus fameux jockeys ...

Newmarket. A collection of eleven plates, executed in lithography; representing a view of Newmarket and the life of the race horse ...

Paris, J. Smith for the author, 1818. Large folio oblong (size of the leaves 472 x 645 mm). (1), 10 ff. (f. 7r-v supplied in photocopy). With lithographic frontispiece and lithographed title ('Newmarket La vie du cheval de course ... par A. Dubost d'après ses tableaux peints a Newmarket / Life of the race horse ...') on three griffin paws and a view of Newmarket in the background, and 10 large lithographed plates by A. Dubost. Contemporary half brown buckram, gilt spine lettered in gold. With the original front wrapper bound in at the end.

COMMENTARY:

Rare first and only edition of Dubost's series of lithographs of race horses and jockeys of Newmarket after the paintings made by Dubost in Newmarket in 1809, which includes portraits of a number of thoroughbreds descended from the Godolphin Arabian. The frontispiece states that the plates include portraits of the 'most celebrated running horses in 1809', whilst also showing the 'life of the race horse from the moment of his entering the stud till that of his being put up for auction'.

Our copy of *Newmarket*, originally issued in loose leaves in an oblong folio format, does not include the 2-leaf Addition (in French only: 'Addition ou il est traité de l'origine des chevaux anglais, de leur education et proportions of 'Eclipse'), which was probably a separate publication and is sometimes found bound with the work (cf. the Gloucester-Mellon copy, without the 'Addition'). Only one other copy of the work is recorded at auction since 1975.

The curious work starts with the title-page (verso blank), followed by the lithographed frontispiece (verso blank) and the text on the rectos of 10 leaves with parallel texts in French and English in two columns: 'Newmarket' (f. (1)r), 'Abstracts of the acts of Parliament relative to horse-racing' (ff.(1)r-2r; 'Rules in racing' (ff. 2r-4r); 'King's plate (f. 4r); 'Jockey club, rules and orders' (ff. 6r-10r. On the versos of these leaves are the descriptions of the facing lithographed plates: (1) 'Poulins/Colts ('Race horses in the stud'); (2) Poulin/Colt ('The race horse taken in hand ... a young colt taken in hand by a breaker'); (3) Plover by Sir Peter ('The race horse in the stable ... a mare, called Plover, got by Sir Peter Teazle); (4) Eaton by Sir Peter ('The race horse in the dressing stable ... Eaton, got by Sir Peter Teazle); (5) Vandijke by Sir Peter ('The race horse at the starting post ... a horse called Vandijcke, got by Sir Peter Teazle'); (6) Pope by Whiskey ('The race horse running at Epsom ... the horse called Pope, got by Waxy ... running ... on 18th May 1809'); (7) Juniper by Whiskey ('The race horse at the Weighing house ... Juniper, the property of Sir Robert Wilson, got by Whiskey ...'); (8) Sir David, by Triumpator ('The race horse at the winning post ... the horse Sir David, got by Triumpator ...'); (9)

Morel, by Sorcerer ('The race horse being rubbed down ... a mare called Morel, got by Sorcerer ...'); (10) Marmion, by Whiskey ('The race horse put up to auction ... Mormion, got by Whiskey ...').

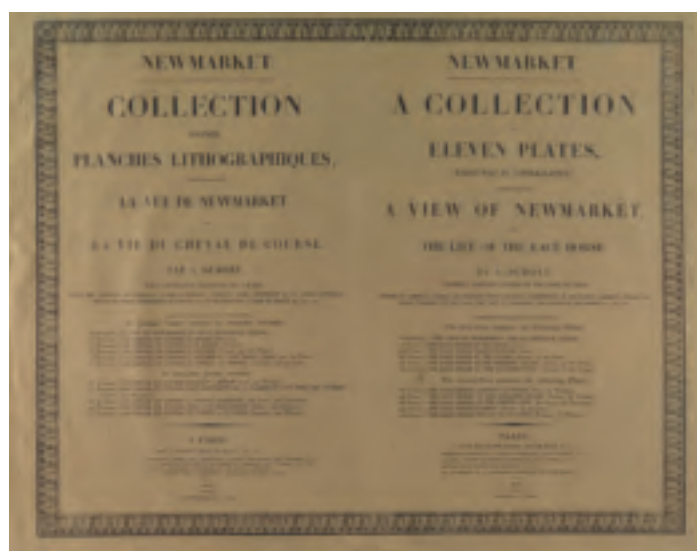
TOGETHER WITH:

A collection of 23 lithographed plates, mainly of horses, of different sizes and belonging to different series, pasted together, or mounted on leaves of the same size as Dubost's work:

1. **Carle Vernet** (1758-1835), painter of Napoleon's campaigns and expert in hunting scenes and depictions of horses: 4 lithographed plates of horses (c.280 x 350 mm), 'Imp. lith. de Delpech', numbered 3-6, 3-4 glued together (f. 1), 5-6 glued together (f. 2).
2. **Victor Adam** (1801-1867), French painter and lithographer: *Suite d'animaux dessinés d'après nature*. Lith. de Bichebois, Paris: 2 lithographed plates (290 x 385 mm) with 4 animals each (4 horses, 2 camels, a lion and an eagle), glued together (f. 3).
3. **Loeillot** after Carle Vernet ('Imp. lith. de Delpech'): 5 lithographed plates with 2 horses each (4 mounted on f. 4, and one on f. 6).
4. **Carle Vernet**: 5 lithographed plates of horses, called 'Chevaux en liberté' (c.170 x 240 mm). 'Imp. lith. de Delpech' (3 mounted on f. 5 and 2 on f. 6).
5. **Carle Vernet**: 7 lithographed plates of hunting with horses (c.210 x 260 mm). 'Imp. lith. de Delpech' (one mounted on f. 5: 'La sortie du parc'; 4 mounted on f. 7: 'Le départ', 'La chaise', 'Les chiens en défaut', and 'L'entrée du bois'; and mounted 2 on f. 8: 'Le cerf à l'eau', and 'L'Halali sur pied'.

REFERENCES:

Mennessier I, pp.143-4 ('... très intéressant ... rare, recherché et atteint d'ordinaire un prix assez élevé'); Podechi 106; Snelgrove, p. 70; Buckley 45



No. 351, title-page

GÉRICAULT, (Jean-Louis André) Théodore

The famous painter and lithographer Jean-Louis André Théodore Géricault (1791-1824) was a profoundly influential French artist, best known for 'The Raft of the Medusa' – an icon of French Romanticism – and other paintings. Although he died young, he became one of the pioneers of the Romantic movement in France.

Born in Rouen, Géricault was educated in the tradition of English sporting art by Carle Vernet (1808), and classical figure composition by Pierre-Narcisse Guérin, a rigorous classicist who disapproved of his student's impulsive temperament yet recognized his talent. Géricault soon left the classroom, choosing to study at the Louvre instead, where (from 1810 to 1815) he copied from paintings by Peter Paul Rubens, Titian, Diego Velázquez, and Rembrandt. During this period at the Louvre he discovered a vitality he found lacking in the prevailing school of Neoclassicism. Much of his time was spent in Versailles, where he found the stables of the palace open to him, and where he gained his knowledge of the anatomy and action of horses.

In 1817 he travelled to Italy, probably to escape a family drama, since he had fallen in love with the wife of his uncle. The next year he returned to Paris where he resumed friendship with his old friends, including Horace Vernet, the son of his first teacher, and Delacroix.

His most famous painting, 'The Raft of the Medusa', ignited political controversy when first exhibited at the Paris Salon of 1819: the wreck of the French frigate *Méduse* was widely attributed to the incompetence of the captain perceived to be acting under the authority of the recently restored French monarchy. The painting then travelled to England in 1820, accompanied by Géricault himself, where it received much praise. While in London, Géricault witnessed horse races, but also urban poverty, made drawings of his impressions, and published lithographs based on these observations which were free of sentimentality. He also associated closely with Charlet, the lithographer and caricaturist.

Following his trip to England, Géricault returned to Paris again and continued to develop his water colour and lithographic techniques. He made use of the sketches from England for his lithographs, in which Géricault gave considerable attention to equine subjects, as indicated in the varied treatment of the subject in a number of series of lithographed plates, published in Paris in 1822-1823, including images of blacksmiths shoeing horses, horses in a stable with an attendant, diligence drivers, and wagoners, and a courier on horseback receiving a drink from a tavern. For a collection of complete series of lithographed plates in which the horse is starring – in its completeness extremely rare –, see no. 352.

Undoubtedly Géricault was one of the best horse painters and lithographers of his century and his naturalistic treatment of horses strongly influenced artists such as Degas and Toulouse-Lautrec.

Weakened by riding accidents and chronic tubercular infection, Géricault died in Paris in 1824 after a long period of suffering. His bronze figure reclines, brush in hand, on his tomb at Père Lachaise Cemetery in Paris, above a low-relief panel of *The Raft of the Medusa*.

LITERATURE:

Ph. Grunchev, *Géricault. Dessins et aquarelles de chevaux* (Lausanne 1982); – L.E.A. Eitner, *Géricault. His life and work* (London 1982).



No. 352, title-page of the first series

352

GÉRICAULT, (JEAN-LOUIS ANDRÉ) THÉODORE

[Collection of various series of in all 54 lithographed plates of different sizes, printed on China paper and mounted on large leaves].

Paris, Gihaut brothers, 1822-1823 (one series by Mme Hulin, and one plate by Delpéch). Folio oblong (size of the leaves 380 x 550 mm). 54 plates, numbered in pencil, most of them lithographed by Géricault and executed by Villain, Engelmann, and others. Slightly later half brown morocco, gilt spine, marbled boards.

COMMENTARY:

The collection consist of nearly all the horse plates lithographed and/or designed by Géricault: six complete series with lithographed horse plates by Géricault (five published by the Gihaut brothers, one by Mme Hulin), one separate plate (published by Delpéch), and a series of horse plates by Joseph Volmar after Géricault (published by the brothers Gihaut):

(1) The series *Grands chevaux – études de chevaux* (Studies of horses, or 'The large Horses'). This is a series consisting of a title-page and 12 plates, published in Paris by the Gihaut brothers in 1822(-1823), and issued in 3 instalments, each with 4 plates which were composed by Léon Cogniet (who copied, in reverse, 6 of Géricault's plates of 'The English series' (London 1821): nos. 32-33, 35-36, 39 and 41), and Joseph Volmar after Géricault's designs and under Géricault's supervision, partly in his studio and partly in that of his friend Dedreux-Dorey:

- fol. 1: Title-page (340 x 285 mm; Delteil 80, 2nd state), lithographed by Géricault.

The 12 plates are here on fols. 39-50 (Delteil 81-92):

- fol. 39 (Delteil 81, 1st state with the name of Villain as the executor; 193 x 307 mm): The coal wagon, largely composed by Léon Cogniet after Delteil 36 (London 1821), in reverse.

- fol. 40 (Delteil 82, 1st state with the name of Villain as the printer; 257 x 385 mm): An old horse at the door of an inn, largely composed by Joseph Volmar.

- fol. 41 (Delteil 83, 1st state with the name of Villain as the printer; 288 x 400 mm): Two dapple-grays being exercised, largely composed by Léon Cogniet after Delteil 35 (London 1821), in reverse.

- fol. 42 (Delteil 92, 1st state with the name of Villain as the printer; 330 x 405 mm): A black horse tethered in a stable, largely composed by Joseph Volmar.

- fol. 43 (Delteil 85, 1st state with the name of Villain as the printer; 243 x 325 mm): The Flemish blacksmith, largely composed by Léon Cogniet after Delteil 33 (London 1821), in reverse.

- fol. 44 (Delteil 86, 1st state with the name of Villain as the printer; 259 x 324 mm): The plasterer's horse, largely composed by Joseph Volmar.

- fol. 45 (Delteil 87, 1st state with the name of Villain as the printer; 250 x 350 mm): Horses being led to the fair, largely composed by Léon Cogniet after Delteil 32 (London 1821), in reverse.

- fol. 46 (Delteil 88, 1st state with the name of Villain as the printer; 346 x 436 mm): Two post-horses at a stable door, largely composed by Joseph Volmar.

- fol. 47 (Delteil 89, 1st state with the name of Villain as the printer; 405 x 330 mm): A boy giving oats to a hitched horse, largely composed by Joseph Volmar.

- fol. 48 (Delteil 90, 1st state with the name of Villain as the printer; 327 x 388 mm): A groom exercising two horses, largely composed by Joseph Volmar.

- fol. 49 (Delteil 84, 1st state with the name of Villain as the printer; 270 x 360 mm): The French blacksmith, largely composed by Léon Cogniet after Delteil 41 (London 1821), in reverse.

- fol. 50 (Delteil 91, 1st state with the name of Villain as the printer; 283 x 370 mm): The English farrier, largely composed by Léon Cogniet after Delteil 39 (London 1821), in reverse).

(2) The series *Etudes de chevaux (lithographiés) d'après nature* (Lithographed studies of horses after nature). This is a series of 12 plates, including the frontispiece, published in Paris by the brothers Gihaut in 1822, and issued in 3 instalments, each with 4 plates executed by G. Engelmann (Delteil 46-57):

- fol. 2: Frontispiece with the title written on a stone to the right of a mare and its colt (153 x 218 mm; Delteil 46, 3rd state).

- fol. 3 (Delteil 48, 2nd state; 188 x 230 mm): 'Chevaux d'Auvergne' (Auvergne horses).

- fol. 4 (Delteil 47, 2nd state; 185 x 237 mm): 'Cheval de Mecklembourg'

- fol. 5 (Delteil 49, 2nd state; 178 x 226 mm): 'Cheval Cauchois' (A native horse from Caux, Normandy).

- fol. 6 (Delteil 50, 2nd state; 137 x 157 mm): 'Cheval espagnole'.

- fol. 7 (Delteil 51, 2nd state; 158 x 208 mm): 'Chevaux des Ardennes'.

- fol. 8 (Delteil 52, 3rd state; 192 x 227 mm): 'Cheval de la plaine de Caen'.

- fol. 9 (Delteil 53, 2nd state; 180 x 245 mm): 'Cheval d'Hannovre'.

- fol. 10 (Delteil 54, 2nd state; 158 x 223 mm): 'Cheval anglais'.

- fol. 11 (Delteil 55, 2nd state; 162 x 215 mm): 'Chevaux flamands'.

- fol. 12 (Delteil 56, 2nd state; 188 x 232 mm): 'Cheval arabe'.

- fol. 13 (Delteil 57, 2nd state; 178 x 235 mm): 'Jument égyptienne'.

(3) A series of eight small pieces, published in Paris by the Gihaut brothers in 1823, executed by G. Engelmann and Villain (Delteil 58-65):

- fol. 14 (Delteil 58, 2nd state; 96 x 160 mm): A horse being walked before the race.

- fol. 15 (Delteil 59, 2nd state; 138 x 210 mm): The race.

- fol. 16 (Delteil 63, 2nd state; 105 x 128 mm): Hussar trumpeter.

- fol. 17 (Delteil 60, 2nd state; 137 x 157 mm): A draught horse unhitched from its car.

- fol. 18 (Delteil 61, 2nd state; 128 x 172 mm): A postilion, or the two harnessed horses.

- fol. 19 (Delteil 64, 2nd state; 120 x 179 mm): An artillery officer commanding the charge.

- fol. 20 (Delteil 62, 2nd state; 118 x 192 mm): Cuirassiers charging an artillery battery.

- fol. 21 (Delteil 65, 2nd state; 110 x 198 mm): Three horses being led to the slaughterhouse.

(4) A series of seven small pieces, published in Paris by the Gihaut brothers in 1823, and executed by Villain (Delteil 66-72):

- fol. 22 (Delteil 66, 2nd state; 153 x 185 mm): Light artillery officer of the Imperial guard.

- fol. 23 (Delteil 67, 2nd state; 195 x 242 mm): A horse being devoured by a lion.

- fol. 24 (Delteil 72, 3rd state; 138 x 168 mm): A dappled draught horse being shoed.

- fol. 25 (Delteil 71, 3rd state; 150 x 213 mm): 'Le Giaour'.

- fol. 26 (Delteil 70, (4th state); 201 x 234 mm, this is in fact a copy by Courtin: English horse mounted by a jockey.
- fol. 27 (Delteil 69, (2nd state); 145 x 205 mm, this is in fact a copy by Courtin, made because the stone was broken after only a few copies had been printed from the original: A horse clearing a barrier.
- fol. 28 (Delteil 68, (2nd state); 125 x 160 mm, this is in fact a copy by Courtin: A horse trotting.

(5) A series of four illustrations for the works of Lord Byron (1788-1824), in cooperation with Eugène Lami, published in Paris by the Gihaut brothers in 1823, and executed by Villain (Delteil 94-97; two other plates were made by Lami alone and are not present in this series):

- fol. 29 (Delteil 95, 2nd state; 151 x 209 mm): 'Le giaour' (Turkish word for infidel or unbeliever), illustrating Byron's poem *The Giaour*, a poem first published in 1813 as the first in the series of his Oriental romances.
- fol. 30 (Delteil 97, 2nd state; 135 x 180 mm): 'Lara', illustrating Byron's poem *Lara, A Tale*, a rhymed, tragic narrative poem, first published in 1814. This powerful narrative poem recounts of the fateful return of Count Lara to the British Isles after having spent many years abroad travelling the Orient.
- fol. 31 (Delteil 96, 2nd state; 125 x 166 mm): 'La fiancée d'Abydos', illustrating Byron's poem with the same name, a tragic narrative poem, first published in 1813 as the second in the series of his Oriental romances.
- fol. 32 (Delteil 94, 3rd state; 159 x 208 mm): 'Mazeppa'.

(6) A series of five plates executed by G. Engelmann, which was originally supposed to contain four plates, as the original wrapper of the series (not present) attests: *Quatre sujets divers* (Paris, Mme Hulin, 1823) (Delteil 73-77):

- fol. 33 (Delteil 73, 3rd state): 'Chevaux de ferme' (192 x 269 mm). This plate perhaps was intended to be published alone, since its first state was executed by Villain in March 1822 (Delteil, p. 157).
- fol. 34 (Delteil 74, 3rd state): A blacksmith's shop (202 x 250 mm).
- fol. 35 (Delteil 77, 3rd state): The famous plate of a dead horse lying in the snow (183 x 227 mm), perhaps later added to the series by Mme Hulin.
- fol. 36 (Delteil 75, 3rd state): The street cleaners (195 x 246 mm).
- fol. 37 (Delteil 76, 3rd state): A cart driver and a postilion on a hill side (222 x 307 mm).

(7) Separate plate executed by Delpech intended to be published in the annual Delpech albums of 1820 or 1821. Delpech, however, did not publish it until 1823.

- fol. 38 (Delteil 45, 3rd state): 'Lara Blessé', illustrating Lord Byron's poem *Lara* (see also fol. 30).

[fols. 39-50: see the first series]

(8) After an unnumbered blank leaf follows a series of four plates, not lithographed by Géricault (and therefore not described by Delteil), but by Joseph Volmar after Géricault, executed by Villain, and published by the Gihaut brothers:

- fol. 51: A postilion asking for a glass of wine at an inn (410 x 324 mm).
- fol. 52: A dragoon engaged in battle (316 x 412 mm).
- fol. 53: Unharnessed horses (320 x 410 mm).
- fol. 54: Three horses in a stable (321 x 410 mm).

REFERENCES:

L. Delteil, *Théodore Géricault. The graphic work – l'oeuvre grave. A catalogue raisonné* (San Francisco 2010), nos. (32-33, 35-36, 39, 41), 45-77, 80-92, 94-97; Mennessier I, 545 ('Géricault est, sans conteste, un des plus grands peintres hippiques de son siècle').



No. 352, plate (42)



No. 352, plate (45)



No. 352, plate (43)



No. 352, plate (50)

AUBRY, Charles

The French artist Charles Aubry (1798-1841) was appointed professor of drawing at the famous École Royal de Cavalerie at Saumur in 1825 (until 1835). His actual first name was Edouard (his birth certificate of 24 Pluviôse de l'an VI), though he always signed his works with Charles Aubry.

His work – paintings as well as engraved and lithographed plates – focusses on horses and horsemanship. In publishing his plates he often collaborated with his assistant Loeillet. During his last years as professor at Saumur he executed (and dated) the beautiful historical plates for his main work the *Histoire pittoresque de l'équitation ancienne et moderne* (see no. 353). In this work, too, his horses are very expertly drawn with great dexterity and precision with respect to horse anatomy and elegant movement.

Another suite of his drawings was published in the first two instalments of Brunot's *Etudes Anatomiques du Cheval*, which were often used as models for later publications.



No. 353, plate Z

353

AUBRY, CHARLES

Histoire pittoresque de l'équitation ancienne et moderne.

Paris, Ch. Motte (& Saumur, Degouy), 1833-1834. Folio (size of the leaves 548 x 395 mm). With partly lithographed and partly printed title-page (verso blank), one text leaf, printed in red and black with lithographed border with 11 scenes (verso blank), one text leaf at the end printed in red and black and decorated in medieval style with a border with 8 scenes. 24 full-page plates (198-272 x 318-380; including border: 318-380 x 216-304; including captions: 370-415 x 216-304; 2 oblong plates: 177 x 283; including a border: 280-290 x 382), numbered A-H, J-V, X-Z, and all lithographed by Ch. Motte after the designs by Charles Aubry, dated 1833-1834; all plates with a small blind stamp: 'Lithographe C. Motte'.

Somewhat later half green morocco, spine gilt and lettered in gold, with the original lithographed front wrapper of the second instalment, printed in red and black, bound in at the beginning ('2^e partie' corrected by hand in '1^{re} & 2^e parties'), with the title: *Histoire pittoresque de l'équitation ancienne et moderne. Dédiée à MM. les Officiers-élèves de l'École royale de Cavalerie, par Charles Aubry, peintre-professeur à l'École.* This text in a decorative border with 8 scenes in roundels of foliage and 'medieval' penwork printed in red over the names of four great hippologists: 'Pignatelli', 'Pluvinel', 'Newcastle', and 'Labroue'.

COMMENTARY:

Original and only edition, issued in two instalments of 12 plates and a text leaf each, by Charles Aubry.

With the Tableau containing a list of the plates on the title-page; the first text leaf has a general introduction containing an eulogy on the horse (verso blank); the last leaf a short historical introduction (verso blank).

The plates depict the paragons of horsemanship – generally the most important authors in the field – in various countries and in various eras: (A) Greece: Xenophon on horseback; (B) 'Temps fabuleux': an Amazon; (C) Medieval riding master; (D) 14th century: Dame châtelaine; (E) Italy (1539): Le Comte César Fiaschi; (F) Naples: Frédéric Grison; (G) France 1648: Pluvinel; (H) England 1658: La marquise de Newcastle; (I) England 1660: Newcastle; (K) France 1733: De la Guernière; (L) France 1750: M. De Nestier; (M) Germany 1750-60: Le Baron d'Eisenberg; (N) Spain: Philip III; (O) Middle East 1769, 1814, 1833: (Exercice des) Mameluck(s); (P) Middle East: Dames Persannes ... du Harem...; (Q) France 1806: L.H. Pons-d'Hostun; (R) France (1834): Manège Pellier; (S) France 1833: École royale de Cavalerie; (T) France 1834: Dame Parisienne au gallop; (U) France 1833, École royale de Cavalerie: Officier de Carabiniers; (V) France 1830: M. le Comte d'Aure; (X) France 1833, École royale de Cavalerie: M. Flandrin; (Y) France 1834: Course au clocher; (Z) France: Cheval de course.

All plates are surrounded by an elaborate border with a number of horse scenes pertaining to the subject of the plate; an explanatory text is added at the bottom.

REFERENCES:

Mennessier I, 41-42 ('Tous les chevaux d'Aubry sont dessinés avec une sûreté de main remarquable ... aussi ses oeuvres sont-elles toujours recherchées'); Wells 386; Toole-Stott 1761; Benezit I, 310.



No. 353, plate L



No. 253, plate T

AURE, Antoine (Henri Philippe Léon) Cartier, Vicomte d'

The French riding master Antoine Henri Philippe Léon Cartier, Vicomte (later Comte) d'Aure (1799-1863) was born in Toulouse. After having been trained at the Prytanée militaire (the famous military school at Paris), Aure graduated from the Military Academy, St Cyr in 1815. In 1817 he joined the 'Grand Stable' of the Palace of Versailles, which was led by Pierre-Marie d'Abzac, who immediately recognized the talent of D'Aure and appointed him as an assistant instructor at the Riding School of Versailles, where he eventually succeeded D'Abzac in 1827. Afterwards he was Master of the Grand Stable for Louis XVIII and Charles X.

After the Abdication of Charles X in 1830, D'Aure founded a deluxe riding school in the Rue Duphot which became a success and was quite often visited by the Dukes D'Orléans and De Nemours, though ultimately caused him to go bankrupt. With the financial support of Lord Seymour, Duke of Somerset, he set up a new riding school in the Rue de la Chaussée d'Antin.

In 1834 he published his famous *Traité d'équitation*, which was republished five times until 1893 (2nd-4th editions in 1844, 1847, 1870; see no. 354).

In the years around 1840, France again occupied a leading position in the 'haute école d'équitation', through the innovations of Vicomte d'Aure and François Baucher (1796-1873). Baucher was a circus rider who rose to become the greatest master of his art, one who had developed an elaborate theory of the principles involved in and required for training a horse. His system was carried on, with modifications, by masters and theorists like Captain C. Raabe, who in 1854 published a book on the methods of D'Aure: *Examen du cours d'équitation de M. D'Aure, écuyer en chef de l'École de Cavalerie*.

D'Aure himself, however, strongly opposed the methods of Baucher. He published his comments on Baucher's *Méthode d'équitation* in his *Réflexions sur une nouvelle méthode d'équitation* in 1842, claiming Baucher's methods of training were too forceful and unsympathetic. His triumph came in 1847 when he rather than Baucher was appointed chief trainer of the Riding School in Saumur, where he promoted jumping and the use of the extended trot to help with the training of the horses.

While in Saumur he published his important *Cours d'équitation* in 1853. A year later General Fleury ensured his appointment as Director of the stables of Napoléon III, after which he was installed as General Inspector of the stud farms in 1861. Not long thereafter he retired to St. Cloud, where he died in 1863.

LITERATURE:

G. Guillotel, *L'Homme à cheval au XIXe siècle. Antoine d'Aure* (Paris 1999).



No. 354, plate 4

354

AURE, ANTOINE (HENRI PHILIPPE LÉON) CARTIER, VICOMTE D'
Traité d'équitation ..., ouvrage orné de vingt-sept planches et
vignettes dessinées par M. Ledieu, élève d'Horace Vernet.

Paris, Poussielgue for Mme Leclère, & Anselin (Successeur de Magimel), 1834. 4to (size of the leaves 307 x 225 mm). (10), IV, 146 pp. With vignette on the title-page (the initials 'A.P.' in a circle) and 27 numbered plates (162-175 x 207-225 mm) lithographed by Frey after the signed designs by Philippe Ledieu (b. 1805), each preceded by a leaf with the title of the plate and reference to the page of the book; 2 diagrams in the text, and tailpieces engraved by Cherrier and G. Lacoste.

Contemporary three-quarter brown morocco, spine gilt in compartments, lettered in gold, marbled boards and endpapers

COMMENTARY:

First edition of this important work on horsemanship by the Vicomte D'Aure, illustrated by 27 lithographed plates after the designs of the animal painter Philippe Ledieu.

After the half-title with the printer's imprint on its verso, plate 1 as frontispiece (a portrait of a rider (the author?) entering the poles), title-page (verso blank), the dedication to Lord Seymour (verso blank), 'Avis de l'éditeur' (p. (7)) introducing a review of the book by General Count Camille de Rochefort (1799-1863), director of the Riding School at Saumur from 1852 to 1859 (pp. (9)-(10)), the Préface is on pp. I-IV. The text begins with an introduction (pp. 1-7) and contains chapters as 'Posture de l'homme à cheval'; 'Position des mains'; 'Action du mors, effet des rênes'; 'Aplomb du cheval'; 'De l'embouchure'; 'Des allures'; 'De changement de main'; 'Du trot sur les cercles', etc. (pp. 9-129). A 'Lettre sur l'équitation' to 'Madame de ***', preceded by plate 27 of a lady on horseback (apparently Madame *** is on pp. 131-146. The Errata are on the recto of the last leaf. The plates 2-26 are bound at the end.



No. 354, title-page

REFERENCES:

Menessier I, 46.



No. 354, plate 1



No. 354, plate 27

AUBERT, P.A.

The French equerry P.A. Aubert (c.1783-1863) entered the riding school of Mr. Testu de Brissy at an early age, and was taught there from 1792 to 1800, by well-known riding masters like Le chevalier de Mottey, Lavard, Vincent, Auguste Pellier, Coupé and Gervais. Aubert subsequently trained to become a riding master in the Manège Amelot under the Leroux brothers, Chapelle, Pellier and Mézières. Next he was appointed teacher in the Manège Vincent (Manège des Dames). During the Consulat (1799-1804) Aubert directed, together with Addenet, a riding school for the 'Garde consulaire'.

From 1818 to 1827 he was director of his self-instituted riding school in the Rue d'Arcade. In this riding school the pupils of the 'École d'État-major' received their riding lessons. In 1828 he built a new riding school in the Rue Ponthieu (see plate 23 of his *Traité raisonné*), of which he was director until 1830. During the next years he travelled to Switzerland, Austria and Italy visiting all the relevant riding schools before returning to France in 1833.

In Paris he published his major work, the fruit of his long experience: *Traité raisonné d'équitation, d'après les principes de l'École française* (see no. 355) with the endorsement of M. Ducroc de Chabannes and illustrated by Alfred Johannot. Following the old doctrines of French horsemanship and inspired by the principles of Mottin de la Balme and to a lesser extent those of the German school, Aubert opposed the widespread 'anglomania' and the 'Méthode Baucher'.

The work – published in two volumes – is now extremely rare, but it is one of the most important books of the School of Versailles, and one of the most sought-after works of the entire French hippological literature.

Another important book on the subject *Equitation des dames* (Paris, Gaultier-Laguionie for the author, 1842) was published by Aubert in 1842.



No. 355, plate XXV



No. 355, plate XL

355

AUBERT, P.A.

Traité raisonné d'équitation, d'après les principes de l'École française ... d'application pour les officiers d'État-major.

Paris, Cosse, Appert & Gaultier-Laguionie for Anselin & Gaultier-Laguionie, and the author, 1836. 2 vols. Text vol.: 4to. (size of the leaves 261 x 208 mm). 297, (3) pp.; Atlas vol.: Folio oblong (size of the leaves 460 x 308 mm). With 41 plates on 39 leaves, lithographed by C. Motte (plate 34 by Thierry Frères) after the drawings by Alfred Johannot, numbered 1-12, one unnumbered plate, 13, 14/15, 16/17 (both on one leaf), 18-40 (218-306 x 360-420 mm). Text vol.: later green buckram, spine lettered in gold, with the original lithographed light yellow front wrapper (title and vignette of a monumental arch) bound in; Atlas vol.: modern half green morocco, gilt spine lettered in gold, boards covered with marbled paper.

Provenance: Illegible ownership entry on half-title.

COMMENTARY:

Extremely rare original and only edition of this important work on horsemanship by P.A. Aubert, together with the virtually unfindable plates by Alfred Johannot.

After the half-title (printer's imprint on verso), title-page (verso blank), and Introduction (pp. 5-11), follow the 64 chapters of the text on pp. 13-289. The Table is on pp. 290-297, and the Errata on the recto of the last leaf.

The 40 plates of the Atlas are engraved by C. Motte (plates after the designs (drawings) by the French painter and engraver Alfred Johannot (1800-1837). His work was collected by Louis Philippe I and was displayed at the Palace of Versailles. Chapter and page of the text vol. are referred to in the explicatory text of the plates. Plates 1-12 illustrate the ideal position of the rider, mounting and descending a horse, first training, saddles, position of the hands holding the bridle, use of spurs; followed by an unnumbered plate, 'De la gourmètte' (noseband); 13-19: bits, caveçons, use of the whip, the double 'bridon', horse training between two poles; 20 shows the interior of the old 'Manège des Tuilleries'; 21: positions of the horse's head; 22: the interior of the 'manège de l'École Royale militaire dirigé par M. le Chevalier d'Auvergne 1788' with training scenes; 23: the interior of the Riding School founded in 1828 by Aubert in the Rue Ponthieu and led by him until 1830, with training scenes; 24: idem: the 'Manège Tassinari' in the Rue du Faubourg Montmartre, built in 1831 and with gas lighting; 25: idem: the 'Grand Manège de Versailles, dirigé par M. le Vicomte d'Abrac (1826)'; 26-33: dressage (various figures); 34: a portrait of the author mounted on his favourite horse Le Florido (Lithographed by Thierry Frères); 35: a new invention of the author: a 'Collier d'épreuve'; 36: the interior of the 'Manège Royal ... Rue Cadet et dirigé par M. Aug. Pellier (1827)' with training scenes; 37: idem: the 'Manège de St. Cloud'; 38: the bad effects of the use of the bit ('le mors aux dents'); 39: the ideal position of the rider; and 40: the Carrousel given at the Congress of Vienna in 1814 'dans le Manège Imperiale d'hiver ... en présence des hautes Alliés'.

REFERENCES:

Mennessier I, 38 ('Le volume de texte est assez rare, mais les planches publiées en feuilles volantes, ont été dispersées et sont bien plus rares encore'); Wells 380.



No. 355, original wrappers of the text vol.



No. 355, plate XXXIV

ADAM, (Jean-)Victor

Jean-Victor Adam, a French painter and lithographer, was born in Paris in 1801. He was the son of Jean Adam, an esteemed engraver. During the years 1814 to 1818 he studied at the École des Beaux-Arts, and also in the ateliers of Meynier and Baron Régnault. In 1819 he exhibited his painting 'Herminia succouring Tancred'. After which he was almost immediately employed to paint various military subjects for the Museum at Versailles, including 'The Entry of the French into Mainz', 'The Taking of Menin', 'The Battle of Montebello', and 'The Capitulation of Meiningen'; the last three in association with the history painter Jean Alaux (1785-1864). Up to 1838 he also exhibited: 'Henry IV, after the Battle of Coutras', 'Trait of Kindness in the Duke de Berri', and numerous other subjects. He then retired from artistic publicity, until 1846, when he appeared as the exhibitor of some works in lithography, which remained his exclusive medium afterwards. In this line he produced a lithographic album, 'Views of the Environs of Paris', 'Studies of Animals for an edition of Buffon', &c. He obtained a gold medal in 1824, a second-class medal in 1836, besides several others from Lille, Douai, and other cities. Although his work is sometimes more decorative than artistic, he was immensely prolific. More than 7,000 to 8,000 lithographs are attributed to him. He was an expert in depicting horses, albeit not always anatomically correct. His son Albert (see nos. 361-362) was also an artist, who specialized in depicting horses. Jean-Victor died at Viroflay in 1867.

A collection of various suites concentrating on the horse and published between *c.*1837 and 1845 is described under no. 356. In *c.*1850 Adam published an album with caricatures with the horse as subject (see no. 357); in about the same year he also published a fine album with plates depicting a variety of unusual equestrian racing scenes, tournaments and jousts from Antiquity, the Middle ages, up to recent times, including female chariot racing and monkeys riding on horseback, typical of Adam's expertise in lithography (see no. 358).



No. 356, plate (14)



No. 356, plate (17)

356

ADAM, VICTOR

[Collection of 25 lithographed plates belonging to various (complete?) suites on the theme 'horse', including 'Various horse breeds' (5 plates), 'Allegorical depictions of the four elements' (4 plates), 'Various classes of 19th-century society' (4 plates), 'Professions connected with horses and uses of horses' (3 plates), 'Military use' (4 plates), 'Horse training' (one plate), 'The four continents' (4 plates)].

Added: the complete series on the death and funeral of the Duc d'Orléans (13 July 1842) by Victor Adam (Title-page and 9 plates), and 9 other lithographed plates by others.

(Paris, c.1837-1845). Folio oblong (size of the leaves 370 x 525 mm). In all 34 plates lithographed by Victor Adam (see below) and 9 plates by others.

Contemporary half green morocco, spine gilt in compartments, boards covered with green buckram.

COMMENTARY:

Collection of Victor Adam's lithographed plates on horses, including the following suites:

- 'Various horse breeds': 5 plates, c.290 x 370 mm, including a border with horse accessories. The plates were published in Paris by Tessari et Cie. (and Aumont: the first 4), and lithographed by Lemerrier: (1) Cheval Cosaque; (2) Cheval Arabe; (3) Chevaux Turcs; (4) Cheval Espagnol; (5) Femme du harem, montant un cheval Persan; (6) Chevaux en liberté (belonging to this series?).

- 'Allegorical depictions of the four elements': 4 plates of horses in connection with the four elements, c.340 x 430 mm, including a border with allegorical scenes. The plates were published in Paris by Aumont, and lithographed by Lemerrier: (1) L'Air; (2) La Terre; (3) L'Eau; (4) Le Feu.

- 'Various classes of 19th-century society': 4 plates of men and women from different classes on horseback, c.360 x 410 mm, including a border with allegorical scenes. The plates were published in Paris by Aumont, and lithographed by Lemerrier: (1) La Bourgeoisie; (2) La Noblesse; (3) La Magistrature; (4) Le Clergé.

- 'Professions connected with horses and uses of horses': 3 plates, c. 345 x 435 mm, including a border with horse scenes. The plates were published in Paris by Aumont and Tessari, and lithographed by Lemerrier: (1) Le marchand de chevaux; (2) Opération du Nictage de la queue (cutting of the horse's tail); (3) L'emploi du cheval (a hunter on horseback).

- 'Military use of horses': 4 plates, c. 320 x 410 mm, including a border with army accessories. The plates were published in 1837 Paris by Aumont, and lithographed by Lemerrier: (1) Artillerie, Arme spéciale; (2) Dragons, Cavalerie de ligne; (3) Lanciers, Cavalerie légère; (4) Cuirassiers, Cavalerie de réserve.

- 'Horse training', one separate plate, 355 x 420 mm, including a border with horse scenes. The plate was published in Paris by Aumont and Tessari, and lithographed by Lemerrier: Premières leçons données par la nature.

- 'Allegorical depictions of the four continents': 4 plates of horses in connection with the four continents, c. 345 x 425 mm, including a border with allegorical scenes. The plates were published in Paris by Aumont, and lithographed by Lemerrier: (1) L'Europe; (2) L'Asie; (3) L'Afrique; (4) L'Amérique.

- The horse plates are preceded by the complete series of plates by Victor Adam on the death and funeral of Prince Ferdinand Philippe of Orléans (3 September 1810 – 13 July 1842). Lithographed title-page after Adam, including a large vignette with the accessories of the Duke: *Mort et funérailles de S.A.R.Mgr. le Duc d'Orléans 13 Juillet 1842. Recueil complet des scènes historiques que se sont passées depuis Neuilly jusqu'à Dreux* (Paris, for J. Bulla & F. Delarue Srs. De la Maison Aumont, c. 1842). The 9 plates (220-250 x 310-350 mm without a line border and captions) depict the events from the Duke's fall from his carriage on 13 July 1842 in Neuilly to the ceremonies in the Chapelle Royal in Dreux on August 4th (plate 1-8), and the last plate with eight scenes from the life of the Duke.

The Duke was the eldest son of Louis Philippe d'Orléans and future King Louis Philippe I. Born in exile in his mother's native Sicily, he was heir to the House of Orléans from birth. Following his father's accession as King of the French in 1830, he became the *Prince Royal* and subsequently Duke of Orléans, the title by which he is known. On 13 July 1842 he went to Neuilly-sur-Seine to say goodbye to his family. The horses of his carriage ran out of control at Neuilly; he jumped from the carriage and broke his head on the pavement. A few hours later he was dead at the age of 32.

- Added to these plates by Adam are 9 plates of different sizes by other artists (G. Scheffer (3), Hersent, Nargeon (2), Gérard, Hector Horeau, and Pierre Francaise) on different subjects (Romantic scenes, ceiling paintings in the Palais de Versaille, La Panne près de Furnes (Belgique), historical scenes).

REFERENCES:

Mennessier I, 6.



No. 356, title-page of the added series

357

ADAM, VICTOR

L'équitation et ses charmes. Scènes grotesques et divertissantes. Composées & lithographiées par V. Adam.

Paris, H. Gache, (c.1850). 4to oblong (size of the leaves 210 x 290 mm). With numerous comical scenes on 24 numbered plates designed and lithographed by Victor Adam and printed by the Imp. Lemercier, Paris.

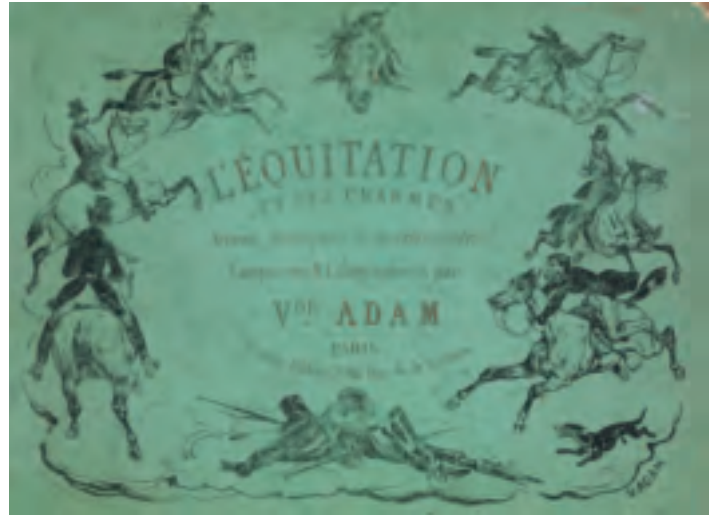
Original publisher's boards covered with light green paper with the lithographed title surrounded by a border of various horse scenes, designed by Victor Adam, printed on the front cover (back cover loose).

COMMENTARY:

Rare and charming album with numerous humoristic caricatures with the horse as subject, about six on each plate, with captions as 'Cheval dérobé', 'Retour d'Afrique' (a fat officer on a lean horse), 'Chacun son tour' (a 'rider' with a saddle on his head because he apparently lost his horse), etc. etc.

REFERENCES:

Mennessier I, 6; Bénézit I, 32.



No. 357, lithographed title-page



No. 357, plate 20



No. 357, plate 23

358

ADAM, VICTOR

L'Hippodrome au coin du feu composé et lithographié par V. Adam.

Paris, Aubert & Comp., (c.1850). Folio oblong (size of the leaves 298 x 400 mm). With lithographed title-page in decorative border, printed in three colours: blue, grey and gold, and 16 numbered plates (c.190 x 265 mm) lithographed by Victor Adam and (partly) coloured by hand, all with captions and in decorative borders.

Original black publisher's cloth tooled in blind and gold with the title lettered in gold on front cover.

Provenance: From the library of General Alexis L'Hotte (1825-1904; auction catalogue: Nancy, 28 January 2006, lot 1). L'Hotte studied under Baucher and d'Aure, two exceptional trainers from the 19th century whose animated rivalry to a large extent created a schism still felt between the French and German riding styles.

COMMENTARY:

Rare edition of this fine album with 16 plates depicting a variety of unusual equestrian racing scenes, tournaments and jousts from Antiquity, the Middle ages, up to recent times, including female chariot racing and monkeys riding on horseback, typical of Adam's expertise in lithography. We were able to trace an edition published in Paris, A. de Vresse, 1840.

The first 6 plates are captioned 'Le camp du drapeau d'or' with titles 'Cortège des tenans et assaillans'; 'Combat à la lance'; 'Mêlée générale'; 'Combat à outrance'; 'Couronnement du vainqueur'; and 'Marche triomphale du vainqueur'; (7) 'Les dames romaines' (in racing chariots); (8) 'Le carrousel'; (9) 'Steeple chase'; (10) 'Les jeux de la 4me. Olympiade'; (11) 'La course des haies'; (12) 'Course brésilienne' (jockeys standing with either foot on a different horse); (13) 'Les berberis, course romaine'; (14) 'La course des singes' (monkeys racing on horseback); (15) 'La marche triomphale'; and (16) 'Course de vitesse par cinq amazones'.

REFERENCES:

Menessier I, 6.



No. 358, lithographed title-page



No. 358, plate 7

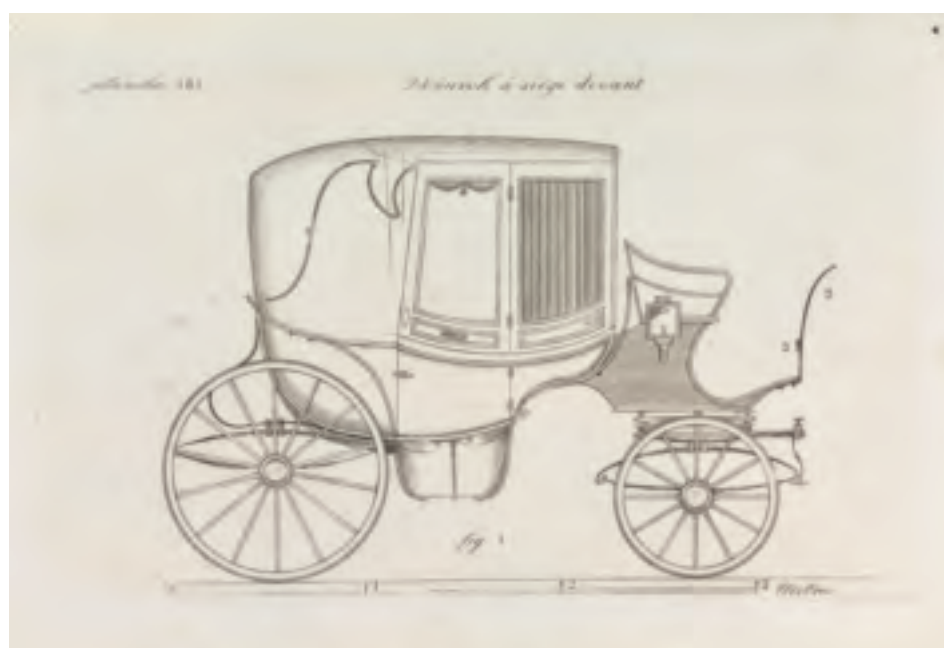


No. 358, plate 14

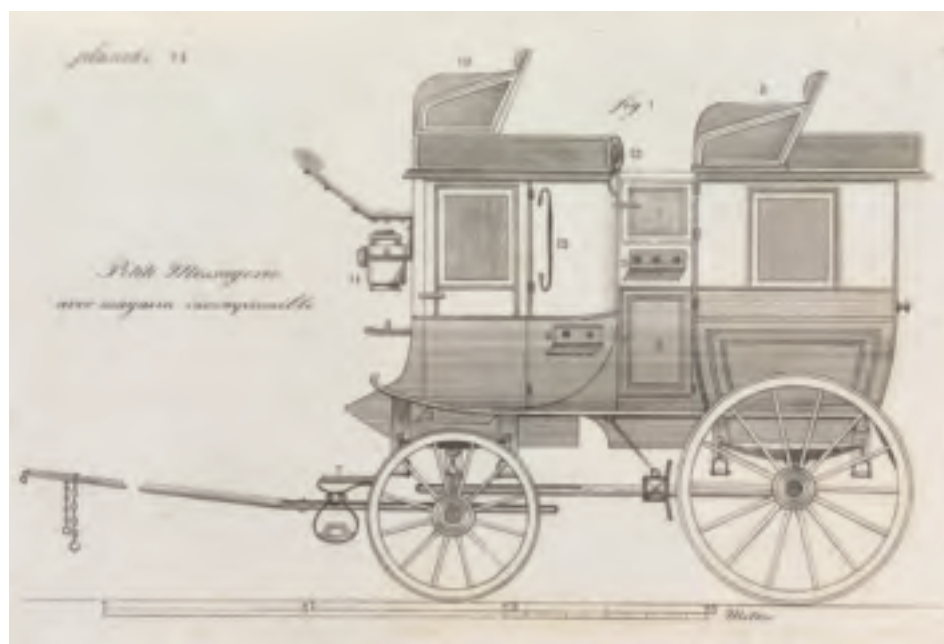
BERTHAUX, Louis

Hardly anything is known about the life of Louis Berthaux (fl. 1828-1868), apart from the facts he himself relates on the title-page of his book: that he was educated at the École des Beaux Arts at Dijon and that he was a coach builder, locksmith, draughtsman and engraver in the same city.

In 1839 he published his first book on the perfect locksmith: *Le parfait serrurier ou traité complete des ouvrages faits en fer* (Paris 1839). The success of this work – there were reprints in 1841, 1843 and 1850 – encouraged him, as he writes in his introduction, to publish a second book, this time on the perfect wheelwright or coach builder: *Le parfait charron-carrossier, ou traité complet des ouvrages faits en charronnage et ferrure concernant tout ce qui est relative à l'agriculture ... au commerce ... aux arts* (Dijon, for the author, 1844). A partial reprint, without the sections on chariots used in agriculture and trade, was published for the author in Dijon in 1845, which is now very rare (see no. 359). In his bibliography of French harness and carriages, Count De Contades considers the reprint of 1845 as the first edition, enlarged with descriptions of the 'Calèches Américaines' and the 'Lilloise'.



No. 359, plate 101



No. 359, plate 71

359

BERTHAUX, LOUIS

Le parfait carrossier ou traité complet des ouvrages faits en carrosserie et sellerie, contenant diverses voitures de messageries, petits-courriers, etc.; voitures de luxe: cabriolets, tilburys, wourchs, coupés, phaétons, chars-à-bancs, etc.; harnais de luxe; composé, dessiné et gravé sur des modèles existants.

Dijon, Loireau-Feuchot for the author, 1845. 8vo. (size of the leaves 220 x 135 mm). VI, pp. 27-43, 49-61. With an engraved frontispiece of the interior of a workshop of a coach builder within an ornamental border, vignette of a coach on title-page, and 70 engraved plates of (details of) various models of coaches and chariots, 2 of which are folding, numbered 65-85, 85bis, 86-112, 119-129; a stamp with the initials 'L.B.' of the author on p. II with the printed caption 'Propriété de l'Auteur'.

With the original boards covered with yellow paper with the title printed on the front cover within an engraved floral border and a vignette of a stagecoach and the printer's imprint within the same border on the back cover.

Provenance: With the ownership entry on the first flyleaf of F. Deprez, dated 1846.

COMMENTARY:

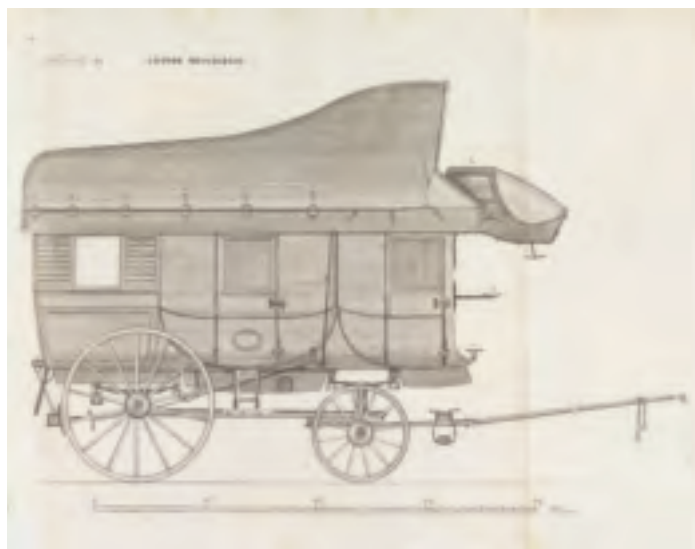
Very rare original edition of a separate issue from Berthaux's work *Le parfait charron-carrossier, ou traité complet des ouvrages faits en charronnage et ferrure concernant tout ce qui est relative à l'agriculture ... au commerce ... aux arts* (Dijon, for the author, 1844). Apparently this 'tirage à part' was published for Berthaux's clients who were not interested in chariots for agriculture or the trade: these were omitted from this limited edition, which is in itself perfectly complete.

After the half-title, frontispiece, title-page (verso blank), and the introduction (pp. I-VI), follows the text (with the header 'Le parfait / charron-carrossier' throughout): pp. 27-43, describing the plates of the 'Grande Messagerie' (coach for express delivery service; plates 65-70; plates 65-66 are folding), of the 'Petite Messagerie' (plates 71-76), the 'Petit courrie' (plates 77-80), the 'Tilbury' (plate 81-82), the 'Tilbury à deux roues' (plate 83), the 'Tilbury à quatre roues' (plates 84-85), the 'Tilbury à quatre ressorts' (springs; plate 85bis), the 'Cabriolet à deux roués' (plates 86-87), the 'Cabriolet avec train à flèche' (plates 88-91), the 'Cabriolet' (plates 92-93), the 'Cabriolet à quatre roues' (plate 94), various models of the 'Wourch' (plates 95-99, 101-102, 112), the 'Phaéton à glaces' (plate 100), the 'Calèche à huit ressorts' (plates 103-105), the 'Char-à-banc' (plates 106-108), the 'Coupé avec sieges devant et derrière' (plates 109-111).

The section on harness, 'L'art de la sellerie', is on pp. 49-55, with a description of plates 119-129 depicting the various accessories of the harness. The book ends with a note on harness, 'Détail des mesures des différentes harnais composant les divers atteleges', on pp. 56-61.



No. 359, title-page



No. 359, plate 65

REFERENCES:

G. de Contades, *Bibliographie sportive. Le Driving en France (1547-1896)* (Paris 1898) mentions only the second edition; not in Mennessier; only one copy in the *KvK* (same number of pages and plates).

GAYOT, Eugène

GAYOT, Eugène Gayot (1808-1891), son of the veterinarian Claude-Nicolas Gayot and his Italian wife, was born in Capua. After having been educated at Alfort, he also took up a career as a veterinarian. Later he was successively appointed Director of the Haras du Pin (stud farm), of the Haras de Pompadour, Inspecteur général, and Directeur général des Haras au Ministère de l'Agriculture et du Commerce in 1847.

Not long before his retirement in 1852 he published one of his main works, and certainly the most prestigious, his *Administration des haras. Atlas statistique de la production des chevaux en France; documents pour servir à l'histoire naturelle-agricole des Races chevalines du pays* (Paris 1850 (1851); see no. 360), written by the order of the Minister of Agriculture and Trade: Achille Fould.

The present copy is extraordinary because it is the copy presented to Auguste Lupin by the Minister Achille Fould who added also his full-page portrait.

Gayot is generally regarded one of the founding fathers of modern 'zootéchnie' (applied zoology), particularly for his ideas on horse breeding as developed especially in this work. Although Gayot is sometimes credited for having created the 'new' Anglo-Norman horse, in reality he mainly introduced thoroughbred English horses to ameliorate the inferior indigenous horse races. This is very interestingly illustrated by the plates Hippolyte Lalaise designed for Gayot's *Administration des haras*: for each of the stud farms which are described, two half-page plates are offered with the original indigenous horses on the one, and the result after having introduced thoroughbred stallions in the farm on the second.

Gayot wrote a great many books and pamphlets on a variety of often controversial subjects. His publications on horses, including his *La France chevaline* (1848-1854), and *Les chevaux français* (c.1850) containing 48 plates by Hippolyte Lalaise, are listed by Mennessier I, pp. 534-539.



No. 360, plate (17a)



No. 360, plate (20a)

360

GAYOT, EUGÈNE

Administration des haras. Atlas statistique de la production des chevaux en France; documents pour servir à l'histoire naturelle-agricole des Races chevalines du pays, réunis par M. Eugène Gayot ...; dessins de M. Hip. Lalaisse ...; publié par ordre de M. le Ministre de l'Agriculture et du Commerce.

Paris, Paul Dupont, 1850. Folio (separate leaves mounted on strips of paper; size of the leaves 610 x 445 mm). (4), 26 ff. With 27 hand-coloured maps (c.290 x 455 mm) of the French departments indicating the most important stud farms, stations for stallions, and the 'horse density'; and 6 full-page (260-284 x 427-480 mm) and 48 half-page (c.192 x 280 mm) plates, lithographed by Godard after the designs of Hippolyte Lalaisse (6 + 48 = 54 plates on 30 leaves (out of 31, the plates on the Stud farm of Cluny is probably lacking).

Added to this copy is the full-page portrait (283 x 226 mm) of Achille Fould, lithographed by Auguste Lemoine after the design of Paul Delaroche, with a hand-written presentation by Achille Fould. Modern half red morocco, ribbed spine lettered in gold, marbled boards. The original front wrappers of the first 2 (of 3) issues are bound in.

Provenance: Copy presented by the French Minister Achille Marcus Fould (1800-1867) to his friend, one of the most successful French race horse owners and breeders of the time, Auguste Lupin (1807-1895): 'à mon ami Mr Auguste Lupin, souvenir d'amitié, Achille Fould'. Lupin owned six winners of the Prix du Jockey Club (Lupin was the founder of this club and for many years its President), and six of the Prix de Diane. He also owned four famous winners of these events: Isolier, Dollar, Almanza and Xaintrailles.

COMMENTARY:

Rare only edition of this monumental work full of statistics, numbers, and descriptions of French stud farms.

The preliminaries contain: title-page (verso blank), the additional portrait of Fould (verso blank), a preface by Gayot, dated Paris, 29 December 1850 (fol. (2)), the Introduction by Gayot, dated Paris, 8 December 1851 (ff. (3)-(4)).

After ff. 1-26 follow the descriptions of the various stud farms: of Saint-Lo, Le Pin, Bonneval, Abbeville, Braisne, Jussey, Strasbourg, Rosières, Montier-en-Der, les Remontes des Haras, Pau, Tarbes, Arles, Rodez, Villeneuve-sur-Lot, Aurillac, Le Haras de Pompadour, Libourne, Saintes, Napoléon-Vendée, Saint-Maixent, Lamballe, Langonnet, Angers, Blois and Cluny.

The 27 maps document the areas around these 26 stud farms and the area around the farm of Perpignan (no explanatory leaf present, as issued).

The plates, printed by Godard, after the designs by the French artist (François) Hippolyte Lalaisse (1810-1884) depict the horses of these 26 stud farms: generally 2 half-page plates on a leaf for each farm; full-page plates for the stud farms of Saint-Lo (1), Les Remontes des Haras (10: 'Hippodrome de Chantilly'), Arles (13), two plates for Le Pompadour (17 and (17a)), and Napoléon-Vendée (20); two leaves with two plates are for the farms of Tarbes (12), Lamballe (22), and Langonnet (24). Apart from the full-page plate of the farm of Napoléon-Vendée, there is also a leaf with 2 half-page plates of the horses of this farm. The plate for the stud farm of Cluny is lacking (?).

REFERENCES:

Menessier I, 537; Huth 172; Wells 2766.



No. 360, title-page



No. 360, added portrait of Achille Fould

ADAM, Albert (& Tom DRAKE)

Albert Adam (1833-1900) was the son of Victor Adam (see nos. 356-358) whose pupil and collaborator Adam was during many years. Specializing in the depiction of horses, he published various suites with horse portraits. Mennessier says of him that he surpassed his father in many respects: 'Son dessin est souvent plus correct que celui de son père, au point de vue de l'anatomie hippique'.

An album with 32 caricatures with a major role awarded to the horse was published c.1860: *Tribulations parisiennes et campagnardes* (see no. 361), which is now extremely rare. In collaboration with Tom Drake, a drawing teacher living in Poitiers, Adam published the *École Impériale de Cavalerie*, in 1870: a very remarkable year in French military history, as it was the year of the outbreak of the French-German war of 1870, ending with the fall of Paris in January 1871 (see no. 362). The war broke out because of a conflict between the Second French Empire and the Kingdom of Prussia. The complete Prussian victory brought about the final unification of Germany under King Wilhelm I of Prussia. It also marked the downfall of Napoleon III and the end of the Second French Empire, which was replaced by the French Third Republic. As part of the settlement, the territory of Alsace and part of Lorraine was taken by Prussia to become a part of Germany. The famous French School of Cavalry was founded at Saumur in 1825. The historic role of the Saumur School was to provide training for the officers and non-commissioned officers of the French cavalry. The principles of equitation on which the school was built were taught by Francois Robichon de la Guérinière, the French riding master to King Louis XV and author of the book *École de Cavalerie* (1733; see no. 285). After World War II the mounted element of the French Army was reduced to a few squadrons of spahis (disbanded in 1962) and the primarily ceremonial Cavalry of the Republican Guard. While the need for a purely military riding academy had almost vanished, the international prestige of French horsemanship ensured the survival of the Saumur training centre in the form of a national riding school under the Ministry of Sports.



No. 361, plate 4 (top)

361

ADAM, ALBERT**Tribulations parisiennes et campagnardes.**

Paris, Hautecoeur frères, c.1860. Folio (size of the leaves 338 x 250 mm). Lithographed title-page (verso blank) and 30 (out of 32; the leaf with nos. 7-8 is missing) numbered humorous plates (scenes) on 16 leaves, lithographed by Godard, Paris.

Original boards covered with light yellow paper, the upper cover with the lithographed title repeated.

COMMENTARY:

Original edition of this extremely rare suite of caricatures with a major role awarded to the horse, including humorous hunting scenes and scenes with coaches and carriages.

REFERENCES:

No references found.



No. 361, lithographed title-page



No. 361, plate 14 (bottom)



No. 361, plate 14 (top)

362

ADAM, ALBERT & TOM DRAKE
Ecole Imperiale de cavalerie.

Saumur, Javaud, sans date (1870). Folio (size of the leaves 675 x 515 mm). (2: title-page bound between pp. 2 and 3), 6, (4) pp. With lithographed title-page by Adam after the design of Emile Humbert (1827-1871) then professor of art and military history at Saumur, within an allegorical border with two soldiers and military equipment, printed on grey paper, lithographed half-title, and 13 large full page chromo-lithographs by Bachelier (1: 'Bachelier del. et lith', 357 x 553 mm) and Albert Adam (2: (310 x 420 mm); 3-13 by Adam (only no. 9 not signed by Adam) after the designs by Tom Drake (c.335 x 530 mm), expertly finished by hand), all captioned and printed by the 'Imp. Lemercier, Paris'. All leaves and plates are printed on heavy paper and mounted on strips. Original publisher's brown blind-tooled linen over boards, with title in decorated border and centre piece on lower cover.

COMMENTARY:

Rare original edition of this beautiful suite of 13 large lithographed plates of exercises of the French cavalry on the eve of the French-German war of 1870.

The preliminaries contain the title-page ('France. École Imperiale de cavalerie'; verso blank), list of commandants ('Commandement de 1825 à 1870'; p. 1), 'Notice historique (pp. 1-6), 'Tableau des premiers numéros des divisions d'officiers de 1825 à 1870' (1870 left blank; printed within border, p. (1), verso blank), lithographed half-title 'Carrousel et exercices divers' (p. (3), verso blank).

The first plate, printed in two colours, is an overview of the school and parading ground at Saumur: 'Ecole de cavalerie', signed by Bachelier. Plate 2, 'Le colonel écuyer en chef': the future general L'Hotte riding Laruns, is by Albert Adam after his own design; plates 3-13 by Albert Adam after the designs of Tom Drake: (3) 'Sauteur en liberté (manège)'; (4) idem (carrousel); (5) 'Sauts d'obstacles'; (6) 'Sauteur aux piliers (manège)'; (7) 'Salut des officiers'; (8) 'Saut de la hair (carrousel)'; (9) 'Steeple chase (sous officiers)'; not signed by Adam; (10) 'Course de bacues (carrousel)' (11) 'Course de têtes (carrousel)'; (12) 'Travail individuel'; and (13) 'Steeple chase (officiers)'.

REFERENCES:

Mennessier I, pp. 5 and 436 ('Important ouvrage d'une exécution soignée, intéressant non seulement au point de vue des exercices représentés, mais aussi à celui des uniformes de la cavalerie à la fin du second Empire').



No. 362, lithographed title-page



No. 362, plate 1



No. 362, plate (3)



No. 362, plate (5)



No. 362, plate (9)

TOUCHSTONE, S. F. (pseudonym of George Aimé TEYSSIER des FARGES)

Using the pseudonym 'S.-F. Touchstone', George-Aimé Teyssier des Farges (1847-1902) wrote numerous books on horse racing and breeding. He started his career in the army, entering the École d'État-Major in 1869 as a lieutenant. In 1876, however, he had to leave the army due to some unidentified incidents, after which he became sports editor for some political and sport journals.

His first substantial work on horse racing was published in 1889: *Les chevaux de course / Historique des étalons pur-sang anglais et français* (see no. 363), containing essential and important information regarding the history of horse racing and breeding in France in the second half of the 19th century. A translation into English by C.B. Pitman was published in London in 1890.

Among his other works can be mentioned: *Les Chevaux de Course* (Paris 1889), *L'élevage du Pur Sang en France* (Paris 1893), *Les Courses en France et à l'Étranger* (Paris 1894), *La Race pure en France* (Paris 1895), and *L'Élevage officiel en Autriche-Hongrie* (Paris 1901).



363

TOUCHSTONE, S. F. (PSEUDONYM OF GEORGE AIMÉ TEYSSIER DES FARGES)

Les chevaux de course. Pedigree – Description – Historique. 60 portraits en couleur par V.-J. Cotlison, L. Pénicault et Le Nail. Texte orné de 182 vignettes ... Historique des étalons pur-sang anglais et français et des juments françaises les plus célèbres ayant paru sur le turf de 1764 à 1887. Ouvrage précédé d'une lettre-préface de M. le Duc de Beaufort.

Paris, Charles Unsinger for J. Rothschild, 1889. Folio oblong (size of the leaves 236 x 350 mm). XXV, 165 pp. With a chromo-lithographed frontispiece depicting a race course with the abridged title 'Les chevaux de course / Les étalons pur-sang', half-title and both title-pages printed in red and black, 59 (out of 60) full-page chromo-lithographed portraits of famous race horses by Thurwanger (printed by Lemercier & Co.) after the designs of V.-J. Cotlison and (some) by L. Pénicault and Le Nail, each plate preceded by a pink unnumbered leaf with the racer's name and genealogy; 182 engraved vignettes by Crafty, Cotlison, Le Nail, Arsenius, Pénicault, Cousturier and others on titles and in the text, engraved initials.

Loosely inserted in this copy: a large folding leaf (900 x 1110 mm) with the genealogy of the male descendants of the horse Heron: 'Tableau synoptique de la descendance male la plus illustre d'Heron', including Buzzard, Sir Peter, Dollar, Le Sancy, Vermout, Gladiator, etc., edited in 1912 by the journal *Le Jockey*. Contemporary three-quarter brown morocco, ribbed spine lettered in gold, marbled endpapers (copy annotated in pencil by an early owner; front hinge broken).

COMMENTARY:

Original and only edition of this important work on 60 famous race horses.

After the frontispiece (or original wrappers?), half-title (p. I), both titles (pp. II-III), colophon printed in red and black within two horseshoes (mentioning that the present copy is no. 611 (of 1100); p. V), the dedication to Auguste Lupin (1807-1895), one of the most successful French race horse owners and breeders at the time, printed in red and black within an engraved border (p. VII), a letter of Henry Charles Fitzroy Somerset, Duke De Beaufort, dated Badminton House, 15 September 1880 (pp. IX-X), the introductory text, 'Les chevaux pur-sang et les courses', is on pp. XI-XXV. The plates 1-60 (plate 41 ('Ruy-Blas') is lacking in this copy) are all preceded by a description of 2-6 pp. (in total 140 pp.), and a pink unnumbered leaf with the name and genealogy of the horse. The 'Arbre généalogie des chevaux de course anglais et Français' is on pp. 142-143; a notice 'Élevage et croisements' on pp. 145-153, followed by the 'Tables des noms cités dans l'ouvrage et des planches en couleur' on pp. 155-165 (the Errata are on p. 156).

REFERENCES:

Menessier II, 574 ('Ouvrage important, qui fournit d'utiles renseignements sur l'origine des chefs de familles de pur sang anglais et français').



No. 363, plate 1



No. 363, plate 2

LOCATELLI, Antonio

Hardly anything is known about the Milanese printer, printmaker, and editor Antonio Locatelli except for the fact that he published a useful and beautifully illustrated book – rather an anthology – on horsemanship and the horse in general: his *Il perfetto cavaliere*, making two of the most important French books on the subject available for the Italian reader. Locatelli's book contains (1) the first translation into Italian of the section on horses in Buffon's monumental *Histoire naturelle, générale et particulière*, and (2) a translation of François Robichon de la Guerinière's classic *École de cavalerie*, with a substantial appendix written by Giovanni Pozzi, director of the Zoological School of the 'Lombardo-Veneto' Kingdom (see for an earlier Italian translation by Claude-Louis-Octave, Vicomte de Milleville no. 292); (3) an anthology of descriptions of the horse in general in literature and poetry, and a list of famous horses complete the book (see no. 364).

Antonio Locatelli himself etched the most attractive plates for the book after plates designed by Charles Vernet. The title-page of the Atlas states that Locatelli printed the plates on his own printing press.



No. 364, plate 5



No. 364, plate 7



No. 364, plate 17

364

LOCATELLI, ANTONIO

Il perfetto cavaliere. Opera corredata di stampe miniate rappresentanti le varie specie de cavalla, incominciando dal selvaggio, co loro differenti mantelli, ed accompagnata dalla Storia naturale del cavallo scritta da Buffon; dalla Scuola di cavalleria di Guerinière ... con nuove aggiunte tratte da più recenti autori ... ed infine da notizie storiche de' più famosi cavalli.

Milan, the Sonzogno brothers, 1825-1827. 2 vols. 4to. (size of the leaves: text vol. 280 x 218 mm; atlas 312 x 235 mm). (8), 1-108, (4), 109-567, (1) pp. *Collation*: π^4 , 1-12⁴, 13⁶, χ^2 , 14-61⁴, 62², 63-71⁴ (text vol. with 3 small diagrams in the text); the atlas opens with a separate title-page (verso blank) and has 77 full-page etched plates: numbered 1-24, mostly etched by Antonio Locatelli after the designs of Ch. Vernet (no. 1: by Gallo Gallina after P. Palagi, 'per Ant. Locatelli'; no. 7 after Cooper), all beautifully coloured by hand), and 1-44, 44², 45-52 (of which nos. 1-5, 7, 25-27, 39 and 42 are coloured by hand; some tinted).

Uniformly bound in contemporary half polished dark blue calf, ribbed spine lettered in gold, marbled boards and endpapers (front cover text vol. loose).

Provenance: With two ex-libris (one printed in red, round, 40 x 40 mm; one larger: 65 x 50 mm with the motto 'S. Georges et Dalphiné') of one of the great book collectors of the Dauphiné, Paul Couturier de Royas (Vienne 1853- La Tronche 1934).

COMMENTARY:

Original and only edition of this compilation work on horsemanship and the horse in general by Antonio Locatelli.

Text vol.: The preliminaries contain the half-title (verso blank), title-page with a copy-right notice on its verso, and the dedication to 'Emilio Belgiojoso, principe dell'Imperio Austriaco' by the author (pp. (5)-(7)). Emilio Belgiojoso (1800-1858), a member of an ancient Milanese patrician family, was married to Christina Trivulzio. The couple supported the Republican Mazzini's abortive expedition in 1833, and contributed generously to the 'Young Italy' society he had founded. Both were indicted in Milan for high treason and fled to France. In her Paris salon, Christina Belgiojoso entertained some of Europe's most famous politicians, musicians, and writers, including George Sand, who became a confidante.

The book opens with the translation into Italian of the section on horses in Georges Louis Leclerc, Comte de Buffon's monumental *Histoire naturelle, générale et particulière*, which was published in 36 vols. between 1749 and 1788: 'Storia del cavallo' (pp. 1-107). An appendix follows on 3 unnumbered pages.

The translation into Italian of François Robichon de la Guerinière's *École de cavalerie* (first edition: Paris 1733, see no. 285) is on pp. 109-428, followed by the 'Appendice all' opera di De la Guerinière', written by Giovanni Pozzi with sections on 'Cavallerizza per le donne' (horse riding for women), 'Dell'Ippiatría' (horse medicine), including the chapters 'Osteologia', 'Miologia', 'Igiene', and 'Patologia', on pp. 429-495. The following section, 'Memorie e descrizioni piu notabili intorno ai cavalli' is a kind of anthology of descriptions of the horse in general in literature (pp. 497-545), including a survey of the most notable individual horses in history as they figure in poetry and literature, from Abigejo, the winner of a famous horse race in the

Circus of Rome, to Xanto, the immortal horse of Achilles (pp. 527-543), and a last chapter on 'cavalli fantastici' (pp. 544-545).

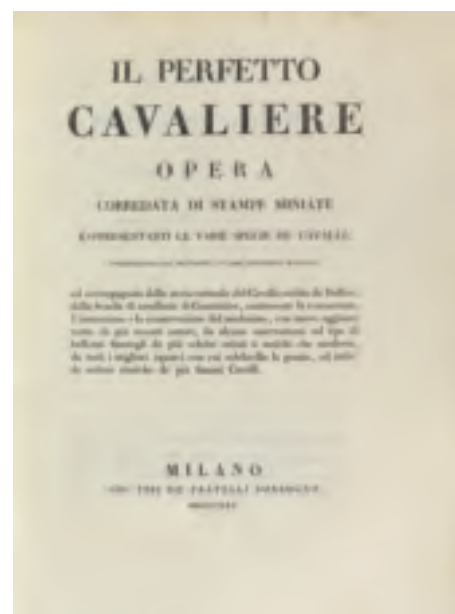
The work ends with a description of the plates (pp. 547-562), and an index on pp. 563-567.

The atlas has a separate title-page: *Collezione d'incisioni appartenenti all'opera del Perfetto cavaliere. Tavole miniate n.° 34, a chiaro-scuro n.° 43; totale 77* (Milan, on the press of the editor, Antonio Locatelli, 1837).

The first series (nos. 1-24) depicts various breeds of horses: the 'Poledro Selvaggio', 'Il Derbiche', 'Murad-Bey', 'Cavallo Spagnuolo', 'Il Visir', 'Cavallo Inglese da corse', idem 'da tiro', 'Cavallo barberesco', 'Cavallo in libertà', 'Cavallo Persiano', 'Cavallo da stranghe', 'Cavallo di Meclemborgo', 'Cavallo con poledro', 'Cosacco d'Ural', 'Cavallo Pezzato', 'Cavaliere Persiano', 'Cavallo Romano', 'Cavallo Arabo', 'Cavallo Polacco', 'Cavallo Normanno', 'Cavallo Francese', 'Stallone Prussiano', 'Cavallo Ungherese', and 'Cavallo Italiano'. The second series, numbered 1-44, 44², 45-52, depicts horse's mouths (1-5, coloured by hand), the external parts of a horse (6), bits, nosebands, etc. (7-15; only 7 is coloured), utensils (16), horseshoes and hoofs (17-27; only 25-27 coloured), saddles, rings for tying up horses, and a stable interior (28-30) horses performing various movements and vaults: 'Il paso', 'Il trotto', 'Il galoppo', 'ballottata', 'Capriolo', etc.: 4 figures on each plate (31-36), plans for training, 3 on each plate (37-38), a beautiful plate showing various jousts: 'La corsa delle Teste e dell'Anello' (39, coloured), the ideal position of a male and female rider (40), skeleton of a horse (41), musculature of a horse (42, coloured), veterinarian instruments (43), the first steps for taming a horse (44¹, and 44²), horseshoes (45-48), ideal postures of a horse (50-51), and antique sculpture of a horse's head (52).

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Podeschi 124; Graesse IV, 242; Anderhub 35.



No. 364, title-page



No. 364, plate 3



l'apresso C. Vernet

3.

D-Bey

COURS
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COURS
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GENERAL
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VOLUME
I



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TRAITE
SUR LA
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NEWCASTLE
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