

◆ MUSINSKY RARE BOOKS ◆

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Twenty books and manuscripts



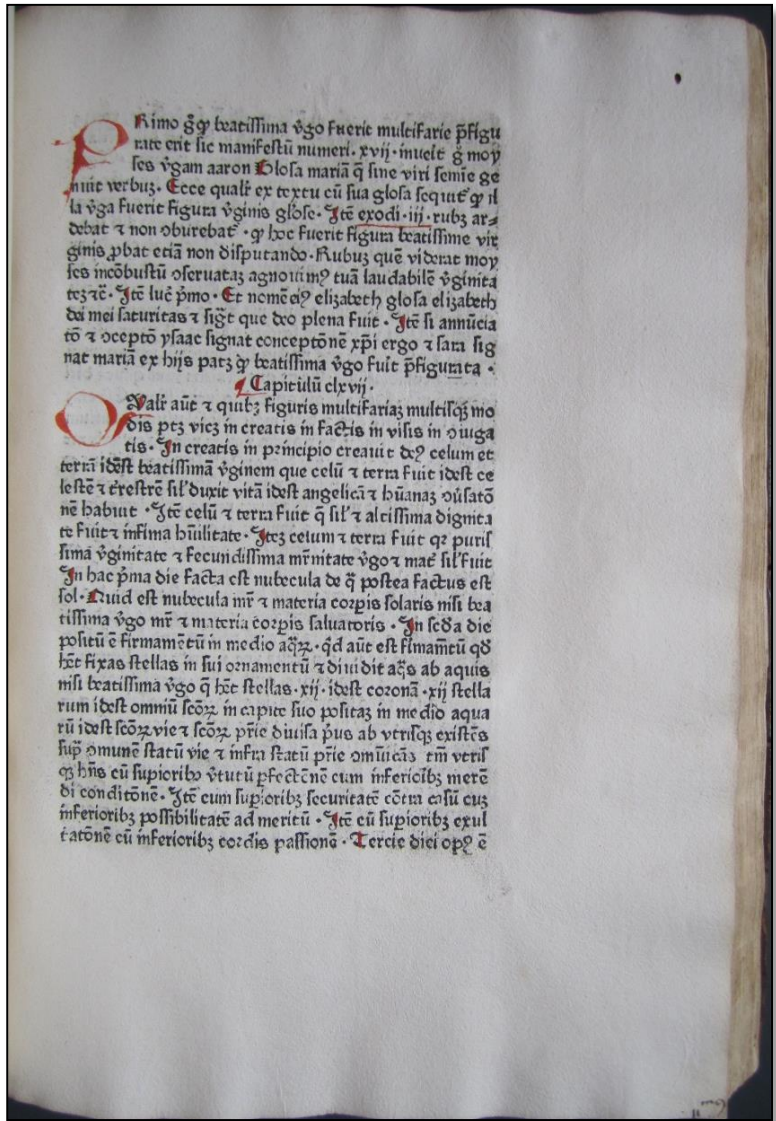
Summer in the Golden Age (No. 20)

Austria, England, Flanders, France, Germany,
Holland, Italy, and Switzerland

1474 – 1827

1) ALBERTUS MAGNUS (Pseudo). [*Laus Virginis sive Quaestiones super "Missus est"*]. *Liber de laudibus gloriosissime dei genitricis mariae*. [Basel: Michael Wenssler, not after 1474].

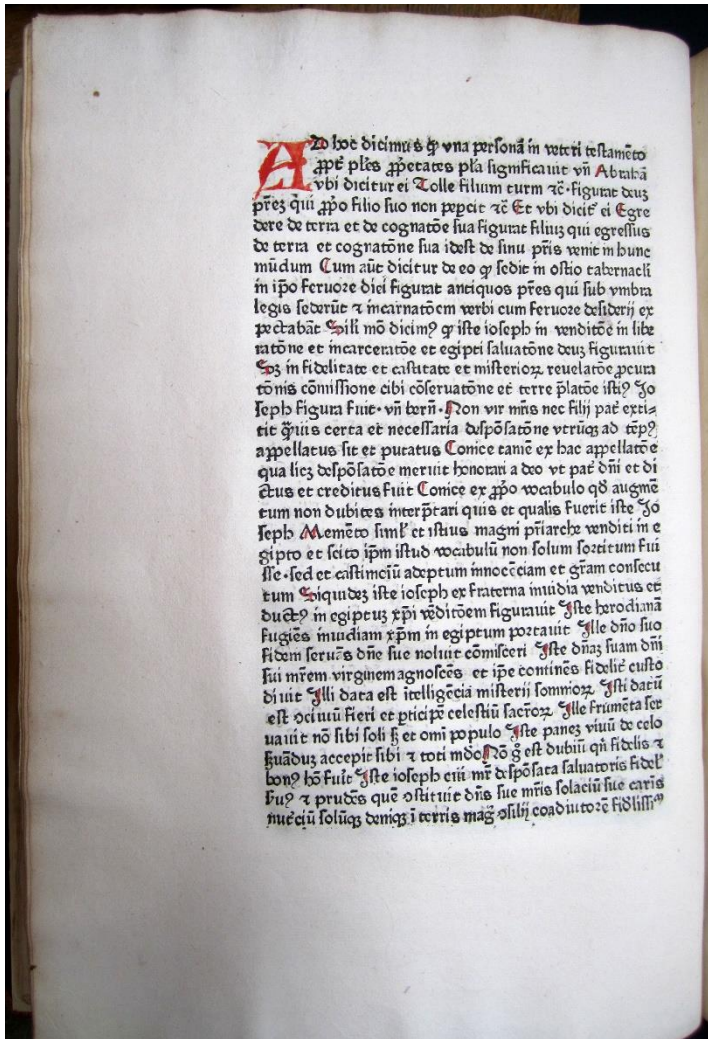
Chancery folio (311 x 218 mm). Collation: 1-19⁰. 190 leaves, unfoliated, including final blank. 34 lines. The table (ff. 1/2v-1/5r) in two columns. Gothic type 1:121A. Spaces for initials, supplied throughout in red Lombards; capital strokes and paragraph marks in red. Contemporary manuscript quiring and catchwords preserved. Ms. interlinear correction on f. 19/4v, a few underlinings in that quire in the same dark brown ink. Fol. 17/8 with a paper flaw (a crease) affecting text on the recto (the text was printed over the fold and the fold was subsequently stretched open). Some marginal worming in first quire, single wormhole through text from quire 15 on, wormhole in upper foremargin throughout; dampstain to corner of fol. 4/8. Contemporary South German binding of calf over bevelled wooden boards, sides simply decorated with a geometrical decor of triple parallel blind fillets, forming an outer



frame and central panel with a saltire design composed of the intersecting fillets; rebacked, covers very worn and chipped, front flyleaf preserved, additional new free endleaves. *Provenance*: Pierre Louis Van der Haegen (1932-2012), bibliographer and incunabulist, bookplate. **\$21000**

A WIDE-MARGINED COPY of one of the first editions of the most influential early Mariological treatise. A prose hymn to the Virgin, exploring, in 275 chapters, Mary's spiritual and physical qualities, the so-called *Mariale* was, like a number of Marian writings, until recently falsely attributed to Albertus Magnus. Written in the mid-13th century, "the *Mariale* represents ... the first systematic theology of Mary" (*Encyclopedia of theology*, 1975, p. 903). Compiled from a variety of sources, it includes chapters on metaphysics, the quadrivium (music, astronomy, arithmetic, and geometry), hair color, anatomical proportion, physics, medicine, and other aspects of the physical world.

Wenssler's edition is one of three undated editions which appeared in quick succession in the early 1470s; the others were printed in Strassburg by Mentelin and in Cologne by Ulrich Zell.



Priority is not definitely known, but the earliest recorded rubricators' dates for each edition provide *termini post quem*. Wenssler's edition was printed in or before 1474, the date of a rubricator's note in the copy of the Charterhouse of Buxheim (cf. BMC), while the Cologne and Strassburg editions can be dated to not after 1473. Michael Wenssler, a native of Strassburg, began printing in Basel in around 1472. One of the first three printers at Basel, along with Berthold Ruppel and Bernhard Richel, with whom he often shared editions, Wenssler was hugely productive during the two decades of his activity in Basel: ISTC records 157 editions from his press.

The collation of this copy matches that recorded by Pollard in the British Museum Catalogue, with quire 11 in 10 leaves, which differs from the collation given by GW (with quire 11 in 8 leaves followed by a quire in 2 leaves). Pollard noted that "the sequence of watermarks,

together with the fact that the last two pages of quire (l) [i.e., quire 11] are short, makes it probable that this book was set up on two presses, the second starting with quire (m) [quire 12]."

The contemporary manuscript quire numbers on the first leaf of each gathering and the catchwords at the end of each gathering were probably carried out in the printer's shop. A photograph of a page opening (fol. 10v-11r) from another copy of this edition, offered by Martin Breslauer in his Catalogue 101 (1970), no 45A, shows a similar catchword on 10v.

In restoring the binding the original front free endleaf was preserved; its bulls-head watermark, which is close to Piccard 74316, 74317 and 74321, found in incunables printed in Speyer, Basel, and Strassburg, may support a localization of the binding to southern Germany.

Goff A-273; BMC III 721 (IB. 37055); CIBN A-150; BSB-Ink A-187; Walsh 1110, 1111; GW 679; Van der Haegen, *Basler Wiegendrucke* 5.12. On the authorship, see A. Fries, *Die unter dem Namen des Albertus Magnus überlieferten mariologischen Schriften* (1954), pp. 5-80, 130-131, and A. Kolping, "Zur Frage der Textgeschichte, Herkunft und Entstehungszeit der anonymen 'Laus Virginis' (bisher 'Mariale') Alberts des Grossen," in *Recherches de théologie ancienne et médiévale* 25 (1958), pp. 285-328.

The Yemeniz copy



2) AMMAN, Jost (artist); [**LAUTENBACH, Conrad** (1534-1595)]. *Im Frauenzimmer Wirt vermeldt von allerley schönen Kleidungen unnd Trachten der Weiber hohes und nidere Stands Sampt einer kurtzen Beschreibung durch den wohlgelehrten Thrasibulum Torrentinum Mutislariensem* [Conrad Lautenbach]... *in Rheimen verfasst*. Frankfurt: (Martin Lechler for) Sigmund Feyerabend, 1586.

4to (192 x 130 mm). 119 leaves (of 120, final blank removed), all but the first 8 and the last 3 printed on rectos only. Title printed in red and black with woodcut bust of a warrior queen; large woodcut coat of arms of the dedicatees Johan Pythan and his wife Catharine Lochmenin, 122 three-quarter page woodcuts of women shown full-length, including 3 repeats, Feyerabend's woodcut device on colophon page (g3v). Very skillful repair to title affecting a couple of letters each in lines 4-7, the letters touched up in facsimile, of these the first letter of the word "geschmückt" mistakenly replaced with an a, thus reading "aeschmückt," discreet repairs to lower title margin and possibly upper margin, else an excellent copy. Mid-19th-century brick-red morocco, covers paneled with triple gilt fillets, spine gold-tooled, edges gilt over marbling, turn-ins gilt, by Niedrée, signed on front turn-in "Niedrée 1847[?]" (backstrip faded, joints starting). *Provenance*: Nicolas Yemeniz (1783-1871), booklabel, with ms. lot number 3119 from his sale, Paris 1867; later manuscript shelfmark or accession number on one of the lower flyleaves, N^o 12089; Edward Arnold (bookplate). **\$9500**



Amman and Feyerabend's *Gynaecium* or "ladies' chamber," showing female dress from various German regions and foreign nations.

The costumes provide a silent social commentary. Included are women of every station, from the Empress (A4v, the first cut) to a Roman streetwalker (fol. b4r, "Ein unzüchtig Weib zu Rom").



Among the many splendidly robed noblewomen and wives, brides, young ladies and daughters of the merchant class, are a few simply dressed serving maids and peasants, all heavily burdened: a Dutch maid carries a basket and a plucked chicken (f. O1r), the Frankfurt farmers' wife (L4r) carries a haybasket on her back and a hoe over her shoulder, while their counterpart from Danzig (R4r) lugs water buckets on a yoke (her bare arms stretched out in most un-ladylike fashion).* In contrast, their luckier peers carry nothing heavier than fans. Nine nuns and religious lay women conclude the series. About half of the regions covered are German-speaking; the remaining women are from Italy, France, Flanders, England, Hungary, Spain, and Turkey (2 portraits, of the Sultan's daughter Camilla, and of a Turkish prostitute), as well as Peru - described as an island

near India called Peruvia (e4r). Details of textiles, furs, and accessories are finely conveyed and the book has long been considered a valuable source for the history of costume.

At the peak of his popularity at this time, Amman supplied the designs (either through drawings on the woodblocks or paper sheets glued to the blocks) for most of the blocks he produced for Feyerabend, which were then cut by other *Formschneider*. On the *Frauenzimmer* title-page Feyerabend advertised "his" artist's contribution in red letters: "now and for the first time drawn by the widely-famed artist Jost Amman." Accompanying each illustration are a pair of rhyming quatrains, printed above and below. These are by Conrad Lautenbach, disguised under a ridiculous pseudonym. (The text of the Latin edition was by François Modius.) Although Feyerabend's overriding goal in publishing this original costume book was monetary, his dedicatory letter and many of Lautenbach's verses betray a didactic-moralistic intent: the qualities of a virtuous woman, obedience and chastity, could never be repeated too often.

Sigmund Feyerabend was among the first publishers to print books which could be used as *alba amicorum* or friendship albums, and the blank versos in this and the Latin edition, neither of which were paginated or foliated, may have been invitations to readers to supply their own material.

VD16 L 727; Brunet I:233; Lipperheide 19; Colas 125; Becker 42; Andresen *Deutsche Peintre-Graveur* I:233; New Hollstein: *German ... Jost Amman*, Part 9, 228; Fairfax Murray *German* 34 (Latin ed.) *Cf. Sabine Lorenz-Schmidt, *Vom Wert und Wandel weiblicher Arbeit* (1998: online in Google books, accessed 7-17-14), p. 167 ("Die von Jost Amman in der Sammlung weiblicher Trachten dargestellte 'Danziger Magd' bildet für das 16. Jahrhundert eine Ausnahme hinsichtlich des Tragejochs, das erst im späteren Jahrhunderten als typische Tragehilfe in Bildern auftritt..." and following paragraph).



3) BONAVENTURA. *Von den fünff hochzite(n) des kyndes Jhesus. - Über den tractat genant der wegwisser oder die wegfart. - THOMAS AQUINAS (pseudo-). Von der ewigen selikeyt.* Translated by **Ludwig MOSER.** Basel: Michael Furter, 1507.

8vo (139 x 102 mm). Collation: A-C⁸ D⁶; E-T⁸ U⁴ X⁸ (A1r Bonaventura *Fünff hochziten*, D6v blank; E1r Bonaventura *Wegwisser*, M4v end of text and Aquinas title (*Sant Thomas Prediger ordens Tractat von der seligen Ewigkeyt*), M5r Aquinas drop-title (*Von der ewigen selikeyt...*) and text, X7r colophon, X7v printer's device, X8 blank). [162] leaves. Gothic types. 23 lines. Three full-page woodcuts from two blocks: the two Bonaventura title-pages with woodcut of the Madonna emanating rays of light flanked by a kneeling priest and Cardinal showing her a book, a Nativity cut on verso of second title, printer's gryphon and shield device at end. Two 3-line ornamental woodcut initials, 2-line black Lombards. Quire D in Bonaventura misbound. First title rehinged and with small repair affecting a letter on verso, small wormhole through second half of text block, very occasional narrow marginal dampstain. Contemporary half blind roll-tooled alum-tawed pigskin and beech boards, sides tooled with a hunting roll (quite rubbed) and foliate roll, pair of plain brass fore-edge clasps and catches, early title lettered in ink on upper cover, remnants of old ms. paper label on spine; recased, a few small repairs to spine, endpapers renewed, the front free endpaper being the large bookplate of Pierre Louis Van der Haegen. \$4800



FIRST EDITIONS IN GERMAN of three devotional tractates, from the series of the so-called "Ludwig-Moser-Büchleins".

The Basel Carthusian Ludwig Moser (1442-1510) wrote prayers, hymns, and a number of ascetic and mystical treatises, but his most important achievement was the series of 17 translations of medieval devotional texts to which this volume belongs. Within the rich holdings of the Basel Charterhouse library Moser found the texts, which included authentic and inauthentic writings of Saints Augustine, Bernard de Clairvaux, Bonaventura, and Thomas Aquinas. The present volume contains Moser's translation of two genuine Bonaventuran mystical and theoretical tracts, *De quinque festivitibus pueri Jesu*, and *Itinerarium mentis in deum*, and of the pseudo-Thomistic *De beatudine*, a work of spiritual edification in scholastic form. Moser's translations, which he viewed as an act of pious duty, were not unfaithful to the originals but reflected his mission to make the texts accessible to all, being easy to

understand and filled with examples from real life. Thanks to the Carthusians' close involvement with the life of the Basel community, to whom they often lent their books, his translations were widely disseminated.

Though sometimes issued, as here, in the same quire sequence, the tractates were intended to be bound together in various combinations, which is how the few extant copies are found. (The BSB digitized copy of *Funff hochzeyten*, for example, is bound with different tractates than those found here.) On the verso of the first title is a table of contents referring to this volume as the third part of the *Marie Spiegel*, a title of one of the works in the series. "Individual purchasers must have been able to acquire these short works separately or in whatever combination was desired, for almost every copy described varies in contents. The British Library copy apparently contains only the first three tracts. Hain describes with slight inaccuracy nine or ten of the tracts, and the Huntington copy, marked as imperfect by Goff, presumably likewise does not contain all tracts" – P. Needham, *Donaueschingen sale*, Sotheby's New York 1 July 1994, lot 68 (a volume from the series with different tracts). The woodcut of the Madonna used twice in this volume appears repeatedly throughout Moser's series.



Rare. Not in OCLC. Basel University may have a complete set. VD16 ZV 22554 = M6410, *Hochzeiten* VD16 B6565, *Wegwyser* VD16 6568. Weller, *Repertorium typographicum* 377 (part). Günthart, *Deutschsprachige Literatur im frühen Basler Buchdruck* (2007) 1470-1510), passim, especially pp. 102-110, 316, 317, & 381-2.

4) [BROKATPAPIER]. A sheet of gold brocade decorative paper showing fashions in hairstyles. [Germany?, mid-18th century].



Oblong broadsheet (360 x 420 mm.), pale yellow laid paper, printed and embossed in gold (image area 320 x 385 mm.) showing eight oval male and female profile busts in two horizontal rows, each male-female pair showing a different style of coiffure, each bust labeled either *à la Moderne* (the couples at upper left and lower right) or *à l'Antieque* [sic] (those at upper right and lower left), the cartouches set within wreaths and surrounded by roses, floral swags, and ribbons. Untrimmed. \$1850

An unrecorded and unusual figurative example of *Buntpapier* or *Brokatpapier*. Known in English as Dutch-gilt paper, these papers, printed from woodblocks, metal plates or by engraved rollers, “were used from about 1700, and ... were actually produced in Germany and Italy, the Dutch connection possibly arising from the fact that the papers were imported into Holland for re-export to France and England ... A great variety of designs was employed in these papers, many being in imitation of the brocades and damasks of the period. Some have figures of huntsmen, animals and birds, saints, mythological beasts, and Renaissance strap and scroll patterns; many are embossed, and some are printed on colored paper. The probable method of their execution consisted of transferring gold size to the paper by means of wooden plates or engraved rollers, the former first being pressed onto a pad saturated with the size, the latter having the size painted on. When the size on the paper had dried to the correct state, the gold was dusted on, and, when the size was dry, the superfluous gold was brushed off. If it was desired to have the gold raised the size was thickened with yellow ochre or red lead” (Etherington and Brown, *Bookbinding and the Conservation of Books* [1981], electronic resource).

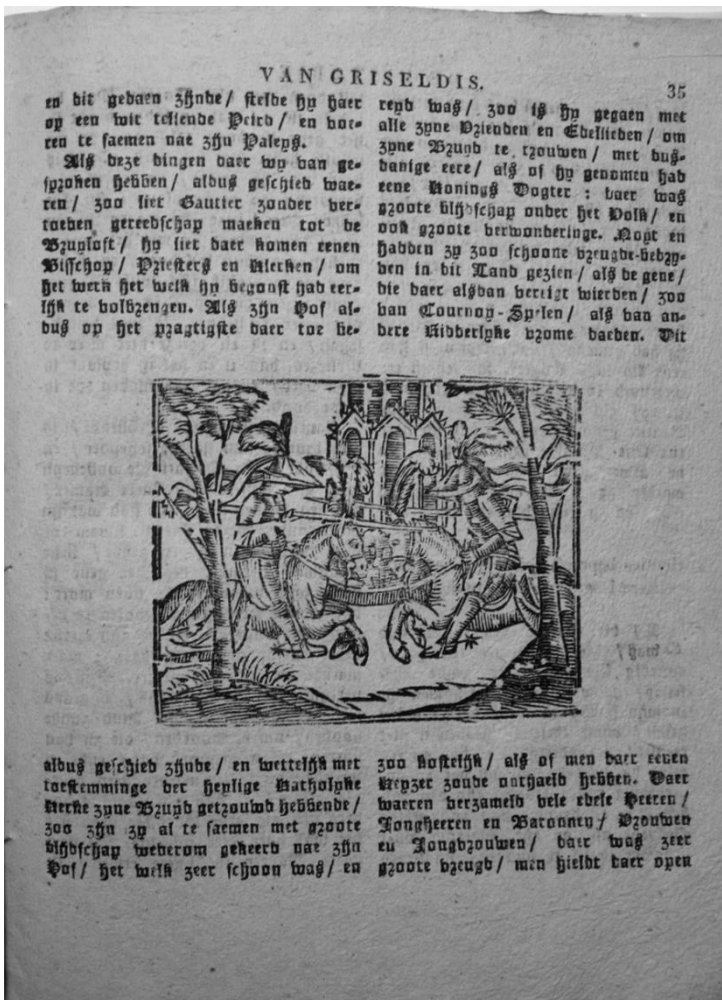
In this unusual example, two of the male and female silhouettes show 18th-century hairstyles, and two show ancient Roman (truly “à l’antique”) coiffures or coverings for the hair.

Not noted by Haemmerle, *Buntpapier* (Munich 1977); not in the catalogue *Carte decorate, Musei e Gallerie di Milano* (1989).

The long life of medieval romances

5) [CHAPBOOK: WOMEN’S STORIES]. *De Vrouwen-Peirle, ofte dryvoudige historie van Helena de Verduldige, Griseldis de Zagtmoedige, en Florentina de Getrouwe*. Ghent: J. Begyn, [ca. 1810].

4to (208 x 179 mm). 56 pp. 3 parts, separately titled. Black letter, double column. Each title with the same three woodcuts of the trio of heroines, 13 woodcuts in text, including two of the title cut;



5 small cuts in part 1 within ornamental borders (2 cuts printed as a pair within a single border). Dampstaining to first and last leaves. Contemporary woodblock-printed ornamental paper wrappers (backstrip perished, front cover detached). **\$1400**

An anachronistic early 19th-century Flemish chapbook, using archaic types, punctuation, and woodblocks to reproduce a tried and true recipe for sales. For three centuries these three tales, the “women-pearls,” were churned out by Netherlandish presses, appearing first separately in the North, and later in combined editions, as here, in the Southern Low Countries. All derive from medieval romances.

Helena the Patient is Helen of Constantinople, wife of King Henry of England and mother of Saint Martin of Tours, who loses first her arm to her evil mother-in-law, and then her two sons to a wolf and lion (from whom a hermit rescues them), before being

reunited with both at an advanced age and retiring with her husband to Naples. The tale is attributed to the 12th-century Norman poet Alexander of Bernay.

Patient Griseldis (or Griselda), a Piemontese shepherdess remarkable for her beauty and virtue, is tormented by her husband the Marquis of Saluzzo to test her mettle. Without a murmur she obeys the order to give up her children for execution, and years later politely serves at the wedding feast of her husband's supposed new bride. The sadistic Marquis finally admits that he was just kidding, the kids are fine, and his supposed second wife is their own daughter. They live happily ever after(!) Originally French and supposedly based on a true story, Griseldis' tale was adapted by Boccaccio, Petrarch and Chaucer. These stories were authorized for use in Flemish schools after being "corrected" in the 1620s. The passage hinting at incest was expurgated for the school editions. It appears in this *colportage* edition, which follows closely the text of the Deventer incunable edition of Petrarch's version, printed by Jacobus de Breda.



Florentina the Faithful's crusader husband Alexander of Metz has a magic shirt which stays white as long as his wife remains faithful. In the blood and dirt of his imprisonment by the Sultan the shirt stays unsullied. Incredulous, the Sultan sends an envoy to Lorraine to seduce Florentina, promising her husband's release. She refuses but quickly packs up for Constantinople, disguised as a harpist, and rescues him. Originally a Low German medieval romance, the tale appeared often under the title *Alexander van Metz*.

Printed on rough but sturdy grayish paper, using slashes instead of commas and an old black letter type, illustrated with delightfully crude woodcuts handed down through generations of printers' stocks, the only detail betraying the early 19th-century date of this *colportage* edition is the roman type used in the headings, title, and page numbers.

OCLC lists no copies of this edition in US libraries. E. H. van Heurck, *Les livres populaires flamands* (Antwerp 1931), pp. 41-45 (different edition).



Plus ça change: books before Amazon

6) GÄDICKE, Johann Christian. *Der Buchhandel von mehreren Seiten betrachtet, für solche Leser, die denselben näher kennen lernen, oder sich als Buchhändler etabliren wollen.* Weimar: printed and published by the brothers Gädicke, 1803.

Small 8vo (166 x 93 mm). [1] leaf, 106, [4] pp. Roman type. 4-page catalogue of books published by the brothers Gädicke (in gothic type) at end. Title and last leaf slightly discolored and with edges frayed. Self-wrappers, modern backstrip of old patterned paper. \$1550

First edition of an interesting introduction to the businesses of publishing and bookselling (still closely allied facets of the same profession at the time) by a well-known publisher from Weimar. Addressed to a young academic or scholar who has his heart set on opening his own *Buchhandlung*, but written for all those contemplating entering the business, Gädicke's work sets forth in detail the many pitfalls awaiting the neophyte.

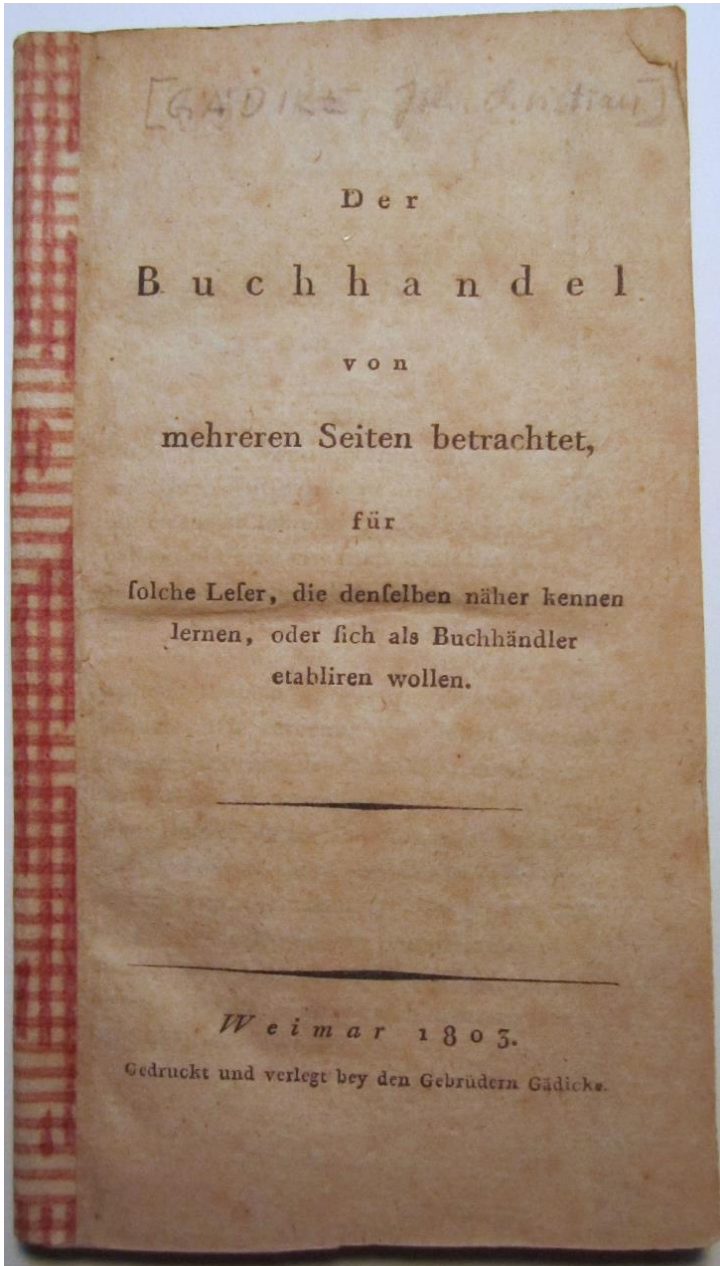
Motivations for embracing the profession have scarcely changed in 200 years: Gädicke alludes to the university graduate who has "seized on the happy idea of joining the ranks of booksellers, out of despair at the thought of his alternative fate" (p. 5), entailing a wait of several years for a position as an official or academic, followed by several more years of work "in vain" (*umsonst*: p. 1, presumably implying a lack of advancement and low remuneration).

A discussion of the optimal level of education for a publisher or bookseller introduces the work. Gädicke finds disadvantages for all: those with just a basic education ("*Gelernte*") are often at a loss to know what to publish and sell, but university graduates and academics ("*Gelehrte*"), of whom many seemed to have been turning to the book business at this time in Germany, tend to underestimate the need to know the nitty-gritty aspects of the business, from how to pack books to accounting. Either way, Gädicke gives most beginning publisher/booksellers two or three years, the point at which, he observes, the majority throw in the towel.

In the following chapters, Gädicke provides detailed, anecdotal, and opinionated guidelines for both booksellers involved in publishing (*Verlags-Buchhändler*) and booksellers with little or no publishing activity (*Sortiments-Buchhändler*). Chapters for the latter treat the selection of stock (he advises a conservative spread of known "good books" when starting out); the location of premises, directly related to the kinds of books one can sell; and the sale of art objects and of music – no bookseller should presume to call himself an art dealer just because he sells a few engravings or some illuminated manuscript leaves, and music is an area best left to the experts. Among the many challenges facing the publisher-bookseller, Gädicke discusses the criteria to be used in deciding what to publish, questions of financing, relationships with and payment of authors, the use of experts in specialized subjects, "speculative" publishing, fashions in publishing (he remarks sardonically on the current spate of periodicals [*Journale*], which leave the diligent reader little time for reading real books), choice of paper and type size, the aesthetics of printing and the proper relation between the costs and content of an edition, the use of illustrations, publishing by subscription, advertising, measures against pirating, the practice of giving reprints new titles (one of the few publishing practices described by Gädicke that is no longer current), and book reviews and reviewers. Chapters on book prices, discounts, and book-keeping or accounting apply equally to both types of book businesses.

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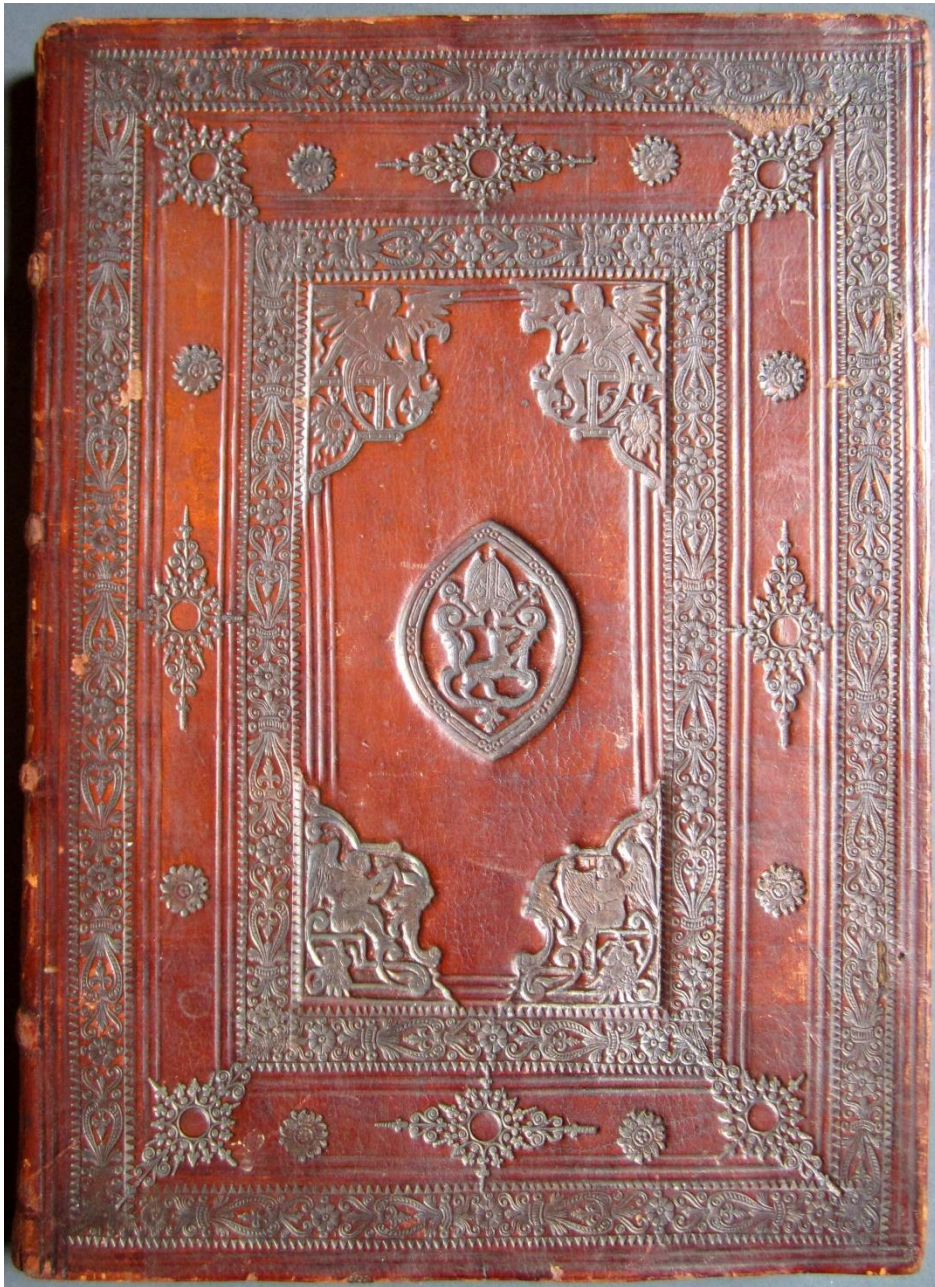
Throughout, Gädicke keeps the discussion firmly fixed on the bottom line: the correct, though elusive and often changing balance between expenses and income. At the same time his book



provides specific information on reading practices, literary fashions, the mechanisms of book distribution, the central role of the Frankfurt and Leipzig fairs, and the state of publishing and general business climate of Germany at the dawn of the nineteenth century. Altogether Gädicke's view of the book business and the tastes of the reading public(s), of whom he distinguishes various sectors, is pessimistic. Many of his observations sound surprisingly familiar (e.g., "one can observe that while sales of books have diminished rather than increased in the last ten years, the number of booksellers has increased by a quarter" [p. 22]). There are even interesting parallels with the e-book market. Like Jeff Bezos of Amazon, Gädicke believed that making books inexpensive and accessible to the widest reading public was the best economic strategy for publishers. Should a publisher wish to print a book more luxuriously, he

recommended publishing various issues, with and without the bells and whistles. OCLC lists no copies of this edition in US libraries. There was a reprint in 1834, of which the Newberry holds a copy.

Lace masters from Passau



7) [GUILD BOOK]. A manuscript guild book of the lace workers and silk embroiderers of Passau, 1605-1840: *Prothocoll, oder Einschreib Büech, Worinen alle Maister dess Löblichen Borttenmacher oder Seittenstricker Handtwerchs in Passaw ... hierein geschriben und benent sein...* Passau, 1665 [-1840].

Small folio (267 x 191 mm). [26] leaves. Ornate calligraphic title-page, the first few lines in large gothic lettering with ornate capital letters and flourished extenders, fine interlace ornament at foot of title, ruled interlace ornamental border; 25 leaves containing 42 pages (some leaves written on rectos only) of entries in various hands, in brown inks, the earlier entries (to 1704) with calligraphic headings stating the year. 55 blank leaves at end. Uniform paper stock, watermark: crowned shield containing a crenellated gate or tower surmounted by five diagonal lines (84 x 47

mm.), countermark the numeral 4 with trefoils on the ends and initials M S. A few small marginal wormholes, slight marginal discoloration. Bound in silver-gilt tooled dark brown calf, covers panelled with decorative rolls and stamped fleurons, central medallion containing the arms of the diocese of Passau and figures of angels at corners, the lower pair playing musical instruments, five spine compartments each with a blindstamped fleuron, edges stained in red, green and yellow stripes, evidence of two fore-edge ties (the ties lacking), plain endpapers, printer's waste from a two-column folio edition visible beneath lower pastedown (few small scrapes, edges a bit rubbed, head of spine worn and upper joint starting). \$4250

An unusual and attractive manuscript guild record of the members of a highly specialized branch of the textile industry in eastern Bavaria.

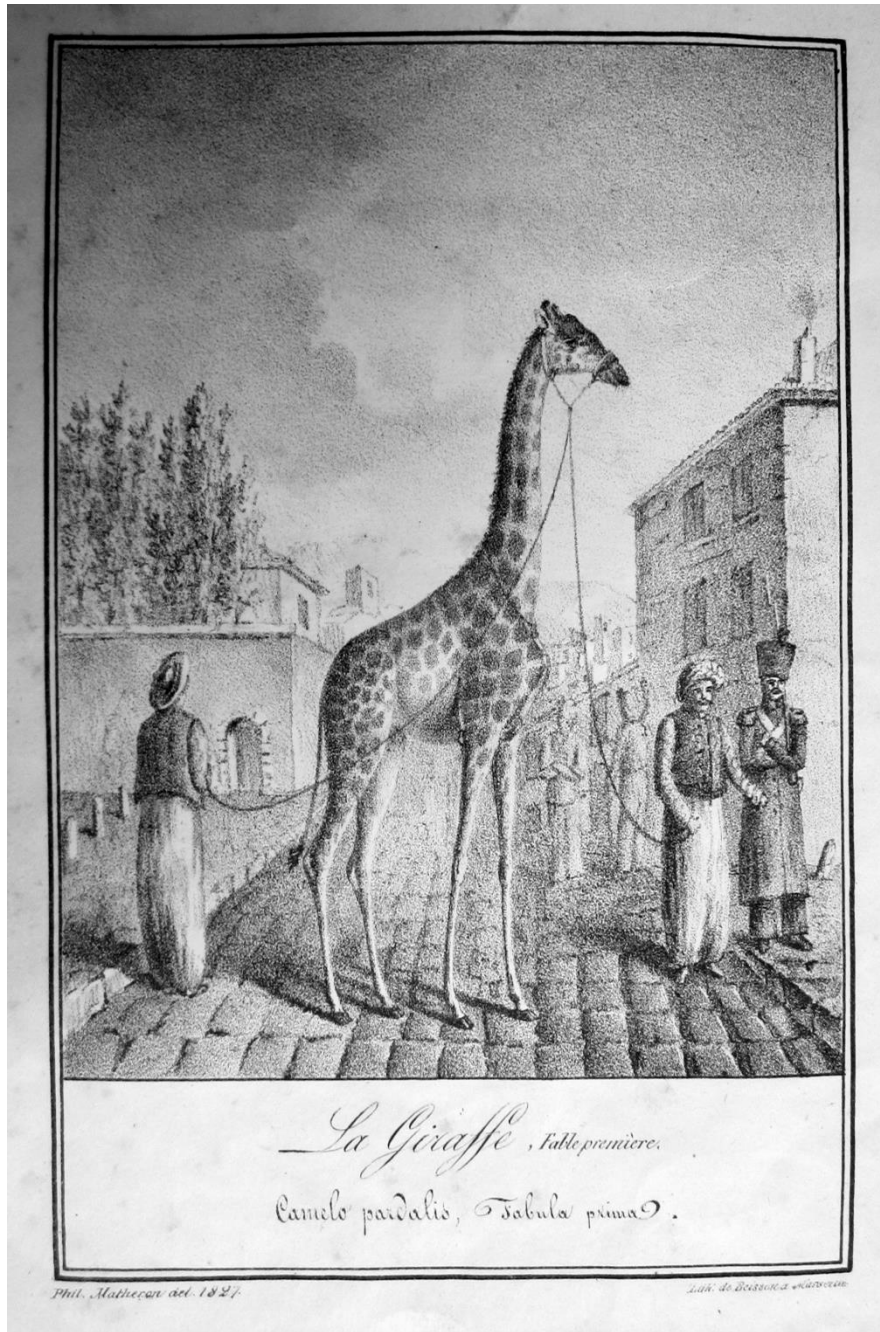
Although the handsomely decorated calligraphic title is dated 1665, the entries span nearly two and a half centuries, beginning retrospectively in 1605 with Master Wolfgang Cappeler, and ending with Josef Anton Marbacher in 1840. The title explains that all those who became masters before the great conflagration of 1662 are included: that catastrophic fire destroyed much of the city, swallowing archival records along with buildings.

Each entry provides the date the subject became a Master, his place of birth, where or with whom he apprenticed, and, in a second paragraph written later, important events in his career and occasional personal details. The earliest entries were evidently written by scribes, and feature handsome calligraphic headings, with one page



for each subject. From 1673 on the quality of the writing declines, and the 18th- and 19th-century entries are messy scrawls, showing the slow decadence of applied calligraphy.

Giraffomania



8) JAUFFRET, Louis-François (1770-ca. 1850). *Trois fables sur la giraffe ... avec une lithographie représentant la giraffe... et une traduction en vers latins de la première fable, par M. Adolphe Jauffret.* Marseille: (Achard for) Pichon-Béchet (Paris), & les principaux Libraires (Marseille), 1827.

8vo (191 x 120 mm). 12 pp. Wrapper title. Chalk lithograph plate of Zarafa the giraffe by the Marseille lithographer Beisson after Phil. Matheron ("del. 1827"). Some foxing. Original printed beige wrappers (soiled, chips and tears to lower edges of both covers). \$1600

ONLY EDITION of possibly the earliest of many literary salutes to Zarafa, the first (living) giraffe to arrive on French soil, and indeed to thrive. Of the three giraffes sent to European monarchs by Muhammad Ali Pasha, the Ottoman Viceroy of Egypt, as political gestures (in hopes of persuading the French to cut off support to the Greek rebellion), Zarafa, sometimes known as the “giraffe of Charles X,” was the only one to live a long life. Either thanks to the healthy and delicious French food, or to the intelligent care of her keeper Afir, a Sudanese servant of the French consul who had concocted the plan, she lived nearly twenty more years.

Zarafa arrived in Marseille in November 1826, before making her way, on foot (or hoof), to Paris the following spring. Internal references show that Jauffret wrote the present verse fables before her departure from Marseille, and published it before her arrival in Paris. Accompanied by the naturalist Geoffroy Saint-Hilaire (who provided her with shoes and a coat) and cheered on by massive crowds in every town along the way, Zarafa made a first stop at the Royal Château in St. Cloud before setting up her permanent residence in the Jardin des Plantes, where during the first year she received around 600,000 visitors. She became the rage: “hair was arranged in towering styles *à la girafe*; spotted fabrics were all the rage; porcelain and other ceramics were painted with giraffe images...” (Wikipedia). Within three years, her novelty had worn off, along with Charles X’s popularity, as commented Balzac: “[La girafe] n’est plus visitée que par le provincial arriéré, la bonne d’enfant désœuvrée et le jean-jean naïf. À cette leçon frappante, bien des hommes devraient s’instruire et prévoir le sort qui les attend” (*Physionomies et esquisses littéraires / Oeuvres complètes*, Paris, 1884, 21:223). Jauffret’s Fable II, a dialogue between the Giraffe, nervous about her reception in Paris, and an Antelope, concludes with a premonitory reference to the fickleness of the public and evanescence of fame.

Louis-François Jauffret was librarian and perpetual secretary of the Marseille Academy. A polymath, he wrote scores of pedagogical works for children and youth on natural history, the art of letter-writing, geography, history, etymology, anatomy, etc., as well as plays and a novel. In his preface he surveys the history of giraffes brought to Europe, the previous occasion having been under Lorenzo de’ Medici in 1487. The three verse fables are followed by a Latin translation of the first poem, titled “Camelopardalis,” by Jauffret’s eldest son Adolphe. The lithographed plate shows “Le Giraffe” on two leashes held by men in Moroccan dress with a French soldier.

OCLC and the CCFr list three copies in France; no copies in American libraries. On Jauffret cf. *Nouvelle Biographie Générale* 26:414.

Bourgeoises' art

9) [KEEPSAKE PORTFOLIO]. A woman's embroidered silk portfolio containing watercolors, a silk-embroidered picture, and a pricked transfer pattern. [Germany or Austria, ca. 1800-1805].



Embroidered dark blue silk satin-covered pastepaper portfolio (205 x 125 mm.) with accordion pockets inside each cover and a decorated paper wrapper loosely attached by string, containing two inner sheets and six loosely inserted items: four small watercolor drawings, a mounted embroidery, and a pricked transfer design. Covers with interlace border of silver sequins and couched silk thread, on upper cover an embroidered floral wreath and central monogram "HD" in silver purl on sequins, on lower cover a satin-stitched embroidered memorial: a pedestal with urn on a flower-strewn ground flanked by a small cypress and larger deciduous tree; inner covers with undulating border of couched metallic-wrapped thread with embroidered leafy sprigs enclosing central embroidery of a rose branch with 2 blossoms (upper cover) and a flowering branch with blue flowers (lower cover); ornamental silk string formerly stitched to board edges, now mostly gone or loose, outer covers a bit faded, silver sequins

oxidized, slight creasing to one watercolor. *Provenance:* Oelzte family collection, inkstamps inside decorative wrapper and on versos of inserted items, which are lettered *a* to *f*, 19th-century manuscript contents description. \$1300

A carefully preserved embroidered keepsake folder containing emblematic watercolors and embroidered vignettes, mainly memorial scenes, in fine condition.

The drawings show neo-classical memorials in natural settings. The long inscription in the wrapper, which refers to the piece as a “workbook” (*Werkbuch*), identifies the monogram on the front cover as that of Dorothea Hindenberg, stating that the booklet came from the Marpur property, that Hindenberg had married Gottlieb Wilhelm Marpur on 22 January 1800, and that either she herself or a friend must have embroidered the covers. The watercolors are on different Dutch paper stocks, all used in the later 18th century and early 19th century (Vanderley, JHönig & Zoonen, and eagle watermark with letters P A and countermark EISEN?HANDT”).



Contents:

- a) watercolor, small obelisk, a palm tree, and a circular garland-bedecked shrine topped with a sacred fire, on the obelisk the words “Denkmahl der Freundschaft [monument of friendship] / von G. W. Marpurg”
- b) watercolor, a barefoot young woman in 18th-century dress in a pastoral setting carrying a flower basket and placing a laurel wreath over a shrine topped by a red heart
- c) watercolor, small view of a wooded grove, a lyre hanging from the branch of one tree, signed E.S.
- d) watercolor, a colonnaded temple set among trees
- e) embroidery on white satin with sequin border, a memorial showing a tree, an urn on a pedestal, and a flowering bush; mounted on paper
- f) a pricked transfer sheet: large urn flanked by small trees within a Greek key border.



The vogue for silk-embroidered memorial scenes spread throughout Europe and even to America in the beginning of the 19th century. "While sometimes inspired by the recent death of a loved one, memorial scenes could also honor family members who died before their young maker was born.... Thus, rather than an expression of current grief, these pictures were the result of fashion rather than melancholy" (Betty Ring, *Girlhood Embroidery, American Samplers and Pictorial Needlework, 1650-1850*, 1993, I:20-21).

A book of angels bound for a Prussian princess

10) KRAUSS, Johann Ulrich (1655-1719). *Biblisches Engel- u. Kunst Werck*. Augsburg: J. U. Krauss, 1694.

Folio (313 x 198 mm). [24] pp., 34 engraved plates, as follows: engraved frontispiece, engraved calligraphic title, dedication leaf, and portrait, [6] ff. letterpress, 30 engraved plates, each in two compartments, [6] ff. letterpress. Letterpress dedication with large engraved armorial head-piece and engraved initial; woodcut tailpieces incorporating Greek and Latin religious citations. The engravings printed on thick paper. Engraved title shaved to platemark, trace of coloring to first plate, small spot to pl. 7, small abrasion to pl. 11, repaired tear to pl. 25, short repaired tears to pl. 5 & 18. MOSAIC PRESENTATION BINDING of ca. 1795 in gold-tooled acid-stained calf with onlays of green- and red-stained calf: covers with borders of differently mottled calf gold-tooled with a simple ivy roll between two narrow wave rolls, in each corner a red square gold-tooled onlay, in the center of each side an oval green calf onlay containing a gold-stamped putto; the central panel with three cartouches marked out by gold-tooled ornamental borders incorporating swags and putti, the uppermost oval cartouche containing the gold-stamped Tablets of the Law (upper cover) and God the Father (lower cover), the lowermost cartouche with Moses praying (upper cover) and a putto (lower cover), and the central circular cartouche containing a red-stained calf onlay lettered in gold on the upper cover *Zur Geistlichen Erbauung Ihrer Königlichen Hoheit der Prinzessin LOUISE von Preussen* ("for the spiritual edification of Her Royal Highness Princess

LOUISE of Prussia") and on the lower cover *Erquicket mich mit Blumen, und labet mich mit äpfeln, denn ich bin krank vor liebe. Hohelied C. 2. v. 5.* ("Sustain me with flowers [flavons] and comfort me with apples, for I am sick [faint] with love. Song of Solomon Chap. 2 v. 5"); spine gold-tooled in compartments, red morocco gilt lettering-piece, edges stained red with gilt gauffring at spine and corner ends, pastepaper endleaves with red and yellow floral and ribbon decor on a blue ground (front joint splitting, some rubbing to covers and board edges, small chip to central onlay on front cover). *Provenance*: Princess Louise of Prussia (1770-1836), binding, inkstamp with crowned initials "P. L." on verso of engraved dedication leaf; Dr. Max Mathias, large Symbolist color-printed stipple-engraved bookplate [by Hanns Bastanier, 1916], shelf number 9162 in ink at foot of plate 4. \$8750

FIRST EDITION, A PRESENTATION COPY BOUND IN A MOSAIC "RELIURE PARLANTE" FOR PRINCESS LOUISE OF PRUSSIA.

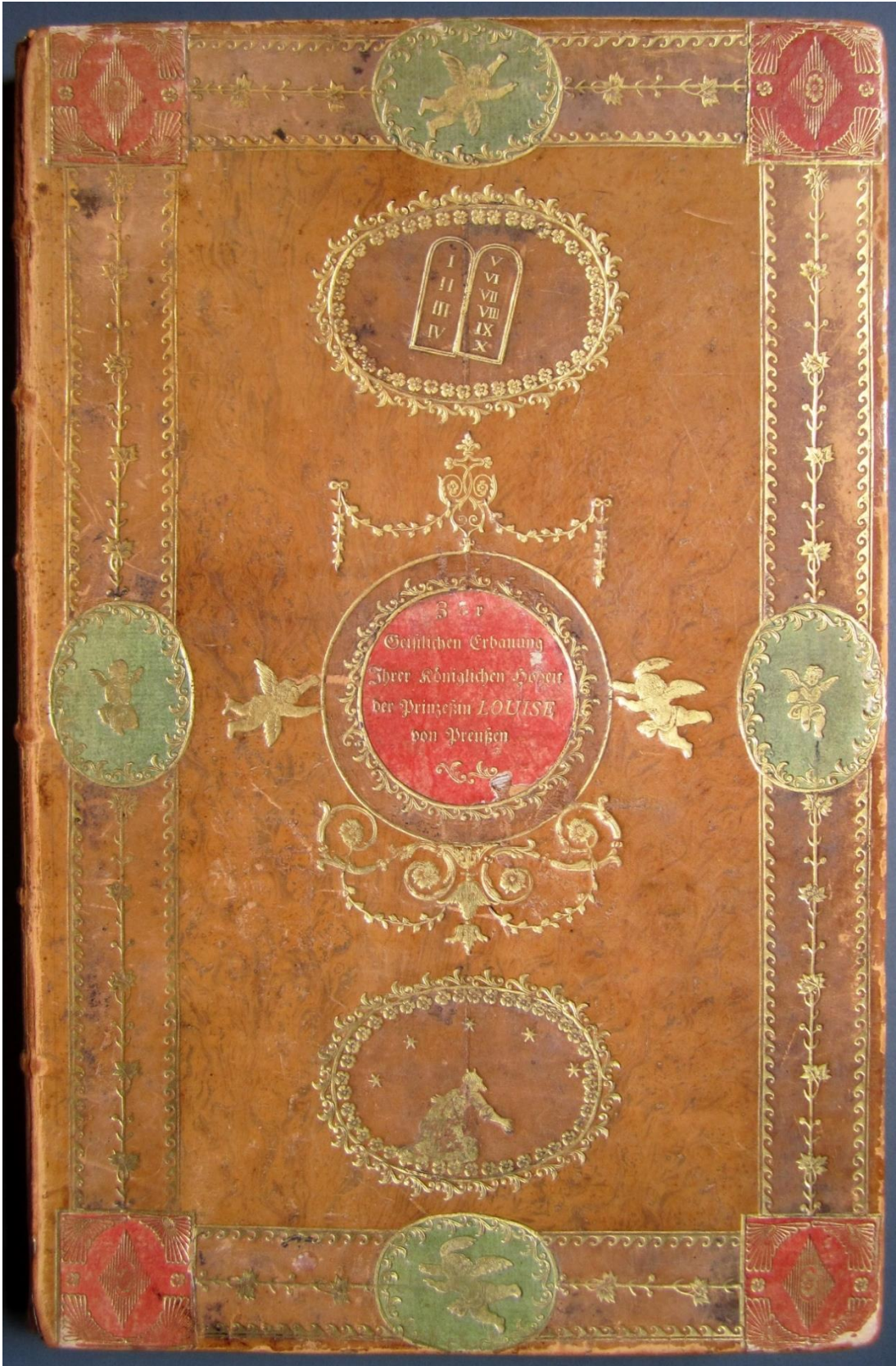


Through his publishing activities Krauss was the most influential member of a dynasty of Augsburg artists, print-makers and cabinetmakers. The earliest of Krauss's religious publications, the present work may have been intended as a trial run or preparatory work for his vast *Historische Bilder-Bibel*, published in the same format and with which later editions of the *Engel-Werck* are often bound. It is devoted to images and textual citations of the appearances of angels, their emissaries and other "supernatural" beings in the Bible. According to Thieme-Becker, only this true first edition contains the 12-page index to biblical passages mentioning angels or their messengers.

The unsigned engravings by Krauss synthesize images and decorative motifs from the extensive stock of the Krauss workshop, including designs by Matthäus Merian, architectural designs by Andrea Pozzo, Melchior Küsel's engraved reproductions of series by J. W. Baur, and ornamental designs by

◆ MUSINSKY RARE BOOKS ◆

Jean Lepautre, Charles Le Brun, Gabriel Perelle, Stefano della Bello, Nicolas Sanson, and Agostino Mitelli (*Augsburger Barock*, pp. 411-412). For this work Krauss invented a layout that



he was to follow in the *Bilder-Bibel* and his other religious plate books: in the uppermost portion of each engraving is a large Biblical scene in rectangular format, with caption and 12-line German poem in alexandrines, while the lower half contains a smaller, related scene (or cluster of scenes) within variously shaped cartouches, framed in a plethora of different elaborate emblematic and ornamental borders. Lanckoronska-Oehler praised this “free-style” component of the Krauss engravings, characterized by a fantastic variety of ornamental invention, as their “most artistically interesting element,” exhibiting the “great richness of ideas” that characterized the best Augsburg work (I:21-22).

Like the *Bilder-Bibel*, through its various editions and reprints the *Engel-Werck* reached a broad, even international audience. This fine copy was handsomely and imaginatively bound with motifs reflecting the contents, by an unidentified Berlin binder for Princess Louise of Prussia, daughter of Princess Augustus Ferdinand of Prussia and niece of Frederick the Great, on the occasion of her marriage in 1796 to Prince Antoni Henryk Radziwill, patron of music and theater, who notably composed music to Goethe’s *Faust* in collaboration with the poet.

In the U.S. copies dated 1694 are held by NYPL, the Morgan Library, Harvard, Berkeley, Duke, Princeton, the Getty, and the Harry Ransom Center. Only the Getty and Morgan copies appear to include the final angel-index, but standardized NUC catalogue descriptions may hide a few other true first editions. Copies differ in the order of the preliminaries: cf. the Wolfenbüttel and Getty copies, both digitized, which differ from each other and from our copy.

VD17 12:647829; Thieme-Becker (Seeman reprint) 21:440; Ebert, *A general bibliographical dictionary* 2:11544 (1705 ed.); Berlin Katalog 4295; Lanckoronska-Oehler I:21-22 & 93; *Augsburger Barock* 596; Praz / Sayles, II, *Chronological List*, p. 92 (noting that this ed. not in Landwehr, *German Emblem Books*); Paisey, BL German books, K748; Jantz 1538; Faber Du Faur 1852 (1715 ed.); cf. W. Augustyn, “Augsburger Buchillustration im 18. Jahrhundert,” in *Augsburger Buchdruck und Verlagswesen*, ed. Gier & Janota (Wiesbaden 1997), pp. 826-8.

11) [MANUSCRIPT PRAYER BOOK – QUEENS’ BINDER A]. A noblewoman’s manuscript prayer book. [England, ca. 1650-1680].

8vo (150 x 94 mm). [78] leaves including two final blanks. Written in brown ink in a well-formed italic hand. 13-15 lines. Ruled in red throughout, including 5 blank pages at end. Lion rampant watermark. Bound in contemporary English gold-tooled black goatskin by the “Queens’ Binder A” (William Nott?), covers with leafy roll-tool border enclosing an all-over design of drawer-handle tools, flowers, rosettes, small dots, and pointillé volutes with leafy sprays, the flower petals and leaves picked out with silver enamel, spine similarly tooled in six compartments, board edges and turn-ins gold-tooled, gilt edges, marbled paper endleaves (upper and lower extremities of joints, head and tail of spine, and corners very discreetly restored, joints slightly rubbed, fore-corner of front free endleaf cut away).

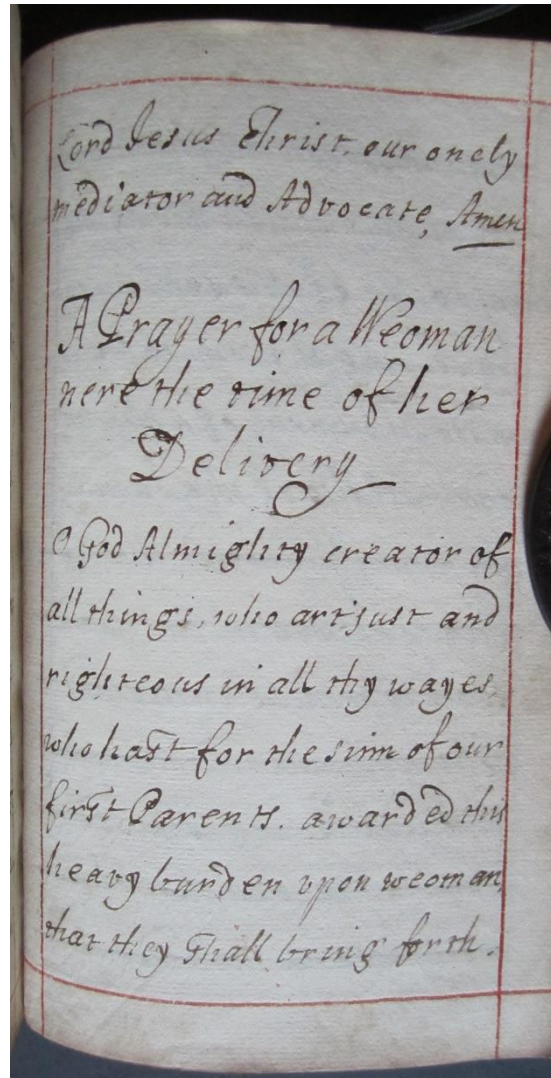
Provenance: 18th-century ownership inscription on front flyleaf identifying the writer of the manuscript as Charlotte Stanley, Countess of Derby (1599–1664), née Charlotte de La Trémoille; E. Derby, later 18th-century signature; Rev. J. Webb (pencil inscription, “much valued by the Rev. J. Webb”); J. or T. Stackhouse Acton, 19th-century inscription supporting the attribution to the Countess of Derby (see notes); with Gumuchian & Cie., label dated 1934 on lower flyleaf, their Catalogue 12 [1930], no. 164; Maurice Burrus (1882-1959), Alsatian tobacco magnate and

philatelist, French parliamentary deputy for the Haut-Rhin, lithographed bookplate dated 1937 (sale Paris, Ader-Picard, 29 March 1971). \$8500

A woman's manuscript prayer book, beautifully bound in one of the most active Restoration binderies of London.

The prayers, in English, consist of 24 prose meditations for various occasions. The first 14 leaves are devoted to Communion, with headings *Preparation for the Sacrament, Meditation Before Receiveing [sic], After the Bread, Before the Cup*, etc. Among other general prayers, such as *A Morning Prayer for Graces and Spending our Time well, A Prayer for Christian Temperance and Sobriety*, or *A Prayer for Contentedness*, are prayers revealing the author's identity as a woman, and one of strong feelings, expressed notably in the rather steamy *Prayer for Chastity*. While only two prayers are specifically for women: *A Prayer for a Weoman nere the Time of her Delivery*, and the final, relieved prayer, simply titled *After Childbirth*, other sections, including the *Prayer to be used by parents for their sick childe*, reveal a feminine bias.

The binding can be securely attributed to the so-called "Queens' Binder A." The outer roll-tool and individual tools, as well as the overall design, are shared with several published bindings from this shop, e.g. *Henry Davis Gift II:118*, *Maggs Catalogue 1075 (Bookbinding in the British Isles) I:79*, and *Folger Library shelfmark no. R1372*, digitized in the *Folger Bindings Image Collection*. This prolific shop bound many printed books and may have worked in partnership with certain print shops. The bindery had "a bigger output than any other London shop in the 1670s and 1680s [and] was probably large enough to employ more than one finisher," which would explain the variation in quality of tooling found in bindings produced there (H. M. Nixon, *Five Centuries of English Bookbinding*, no. 40, p. 94). Nixon made a tentative attribution to the London bookbinder William Mott (op. cit., no. 44). While there are abundant examples of printed books bound by the Queens' Binder A, it is unusual to find a manuscript bound in this shop.





Two inscriptions on the front flyleaf identify the writer of the manuscript as Charlotte Stanley, Countess of Derby, who famously defended Lathom House in her husband's absence during the Civil War. The earlier inscription, written before 1753, states: "This Book was given to my dear Mr. W^mson by y^e present Countess of Derby. It was s^oposed to be wrote by [the?] Countess who kept out y^e siege so long at Latham y^e Seat now of S^r Tho Bootle [1685-1753] but formerly belonged to y^e Earls of Derby" [followed by a line that has been crossed out]. Written below the pencil inscription referring to the Rev. J. Webb is a note in an elderly hand, reading "given by his son & daughter to T. [or J.] Stackhouse Acton as a remembrance of her dear old friend - May 186[or 5?]9 / This book was shown to the late Earl of Derby who believed the hand writing to be that of the Countess née Charlotte de la Tremoille." The "late Earl" may refer to the thirteenth Earl of Derby, a naturalist who died in 1851; while Stackhouse Acton may be linked to Thomas Stackhouse Acton, son of the botanist John Stackhouse (d. 1819).

Although these inscriptions do point to an origin in the Derby household, the identification with the royalist heroine is probably wishful thinking. The hand of the manuscript, which was evidently written by a woman of child-bearing age, seems to date from the second half of the

17th century, and it was likely bound soon after being written. The Queens Binder A shop was active from the mid-1670s to the mid-1680s. Charlotte Stanley had her nine children between 1627 and 1641, and she died in 1664.

Gumuchian, *Catalogue XII: Catalogue de reliures du XV^e au XIX^e siècle* [1930], no. 164 (attributing the binding to Samuel Mearne; illustrated).

Catalogue of sins, from the ?first Basel press

12) PARALDUS, Guilielmus (d. 1271). *Summa de vitiis*. [Basel: Berthold Ruppel, not after 1474].

Chancery folio (283 x 186 mm). Collation: [1¹² 2-4¹⁰ 5-6⁸ 7-9¹⁰ 10⁸ 11-17¹⁰ 18-19⁸ 20-21¹⁰ 22-23⁸ 24-27¹⁰ 28¹² 29-34¹⁰ 35¹² 36¹⁰ (1/1r-1/12r table of contents, 1/12v blank; 2/1r incipit, text, 36/9v explicit, 36/10 blank). 352 leaves, unfoliated. 34 lines. Type 2:112G. Initial spaces. Rubricated in red. Opening six-line Lombard initial with manuscript guide letter, 3- and 4-line initials throughout, a few spaces left blank, paragraph marks and capital strokes. Contemporary quire numbers preserved, mainly in red ink in outer corners, a few at center of lower margin in brown or red ink. Marginalia in a humanist hand in fols. 184-88. Offsetting from another sheet on f. 324r. Two small wormholes within text block in first 6 leaves, diminishing to one continuing through fol. 36, marginal worming in last quire not affecting text, first leaf a bit soiled. Contemporary brown goatskin ruled in blind with intersecting bands of five parallel fillets, original metal catchpieces for two fore-edge clasps, those on front cover embossed with lettering *inri*, lacking corner- and centerpieces and clasps; no pastedowns (upper joint cracked, worming, some scrapes). *Provenance*: Pierre Louis Van der Haegen, bookplate. \$16000

FIRST EDITION. Guillaume de Peyraut, a Dominican from the Ardèche, wrote this catalogue of sins ca. 1236. Exploring the causes, manifestations, and effects of each of the seven deadly sins, he provided copious exempla from the Bible and church fathers but also from classical authors (mainly Seneca, Ovid and Horace). The ninth and final part is devoted to sins of the tongue, viewed as properly the eighth category of sins: swearing, scolding, giving false testimony, malicious talk, constant complaining, and blasphemy. Twelve years later Paraldus wrote a complementary (but presumably less interesting) catalogue of virtues, *Summa de virtutibus*. The present edition was probably the first of his writings to appear in print; GW gives it priority over the single other incunable edition of the text alone, printed by Michael Wenssler not before 1475 (five other editions are recorded of the *Summa de vitiis* together with the *Summa de virtutibus*). Both works were influential and spawned many imitators and offshoots. Gunhild Roth in the *Verfasserlexikon* notes that there are no modern scholarly editions and few studies of these texts.

Most of the earliest books printed in Basel were undated. Berthold Ruppel, one of Gutenberg's oldest journeymen, was probably the first printer at Basel but the evidence is not conclusive. Although he was active throughout the 1470s in Basel, of his output only 25 editions are recorded, of which four in various partnerships with his colleagues Michael Wenssler and Bernhard Richel.

A fine, wide-margined copy. Goff P-89; H 12385*; BMC III 715; BSB-Ink G-528; GW 12051; Van der Haegen, *Basler Wiegendrucke* 1.4. Cf. *Verfasserlexikon* 2 10:1118.

Incipit summa viciouum seu tractatus moral' edita a fratre
 willhelmo episcopo lugdunēf. ordinisq; fratru predicatoru.

Quod de singulis vicijs cum oportuitas se
 offert. incipiemus a vicio gulae et quia locus se
 offert et propter hoc quod dicit glo. sup math.
 iij. In pugna christi prius contra gulae agitur
 quia nisi hoc prius refrenet frustra contra alia
 vicia laboret. Et alia glo. dicit ibi quod dyabo
 lus vicijs de gula non temptat de libidine. ante omnia tamen ostē
 demus hoc trinam viciouum perutile esse propter hoc quod vicia sumo
 studio et summa diligencia sunt vitanda vitari autem non possunt
 nisi prius cognoscantur. Triplici autem ratione potest ostendi vi
 cia summa diligencia esse vitanda scilicet quia demonibus valde pla
 cent deo summe displicent. homini vero summe nocent. quod valde
 placeant vicia demonibus ostendit ex assiduitate temptandi
 de qua dicit greg. assidua temptatione dyabolus temptat
 ut saltem tedio vincat. Teptaco vero dyaboli ad hoc est im
 mediate ut in malum culpe homines impellat. unde greg. de illo
 nihil se fecisse estimat cum animas non lauciat. quod autem deus su
 me odiat peccatum ostendit triplici ratione. Primo ex hoc quod
 illud quod maxime videtur odire scilicet dyabolum non odit nisi ratione
 peccati et eum amaret si peccatum non esset tanquam creaturam su
 am. Unde sap. xj. nihil odisti eorum que fecisti quod intelligendum
 est nisi propter peccatum adiunctum quod ipse non fecit. Unde cum il
 lud propter quod aliquid est tale. Similiter magis tale constat vicium
 esse magis exosum deo quam dyabolum. Secundo potest idem ostē
 di propter hoc quod deus non habet ita bonum amicum in celo nec in ter
 ra quam non haberet odio ad mortem si inueniret peccatum mor
 tale in eo. unde licet petrus ardenti amasset christum quia ceteri apo
 stoli tamen christus eum dampnasset si decessisset in peccato trine
 negationis. bene ostendit deus quantum odiat peccatum quam
 deo filios suos quos tantum dilexit quod pro illis mori voluit in ig
 ne inextinguibile proiciet quia inueniet in eis peccatum mortale

Merciless accuracy



13) PASSE, Crispijn van de, the younger (1594-1670). *Les vrais pourtraits de quelques unes des plus grandes dames de la chrestiente, desguisees en bergeres.* / *Ware Afbeeldinghe van eenige der Aldergrootste ende Doorluchtigste Vrouwen van heel Christenrijk, vertoont in gedaente als Herderinnen.* Amsterdam: J. Broersz for the author, 1640.

Small oblong 4to (134 x 181 mm). 4 parts in one, separately titled. [56] leaves, of which 38 leaves with engravings; without the poem in Italian sometimes appended at the end. Titles and text in French and Dutch. Engraved frontispiece (with title *Le Bouquet des bergers*), 36 full-page engravings containing 72 oval medallion portraits of women, printed on rectos with letterpress text on versos (except final plate, with blank verso), the engravings in parts 1 and 2 both lettered (A-X) and numbered (1-22), engravings 26-36 unnumbered, final allegorical engraving of a Sphinx and a Shepherd, all engravings by and after Crispijn van de Passe. Most of the portraits printed two to a plate, those on leaves numbered 5, 6, and 13 printed from two plates. Woodcut music for two songs in Part 4. Pasted down cancel slips correcting text facing engravings [28] and [33], the latter erroneously printing the poems for Erato twice. Title to part 1 backed in thick paper and browned, engravings 11, 12 and [26] with platemarks shaved at fore-edge, touching the portrait frames of the right-hand figure on 12 & [26], a few text leaves with short upper margins (no loss), one or two short marginal tears, some marginal discoloration. Later parchment over pasteboard.

\$17000

ONLY EDITION. This series of portraits of real women, most dressed as shepherdesses and all disguised under fictitious names, is devoted to the upper classes: sovereigns and noble ladies of Europe, noble young (unmarried) women, and wives and daughters of the prosperous merchant class. In this it differed from Crispijn II's previous portrait book of women (while adopting its layout of two oval portraits per engraving), the *Miroir des plus belles Courtisannes* (1630), which revealed the faces of forty "femmes de joie" from all over Europe. This new group of ladies, entirely respectable, are realistically depicted, long noses, double chins and all. That some of the matrons look a bit out of place in shepherdess's garb was of no concern to the artist, whose reasons for abjuring modern dress, he states coyly in his dedication to his subjects, the "nymphs of the Amstel," were to hide their identities and to avoid presenting them in fashions no longer *au courant*.

In fact though, the choice of "disguise" had other motives: first of all, "Crispijn knew as well as we do that the attire of shepherdesses, which was often worn by ladies in the springtime, had amorous connotations" (Veldman, p. 330). More importantly, this costume *was* the fashion: "the pastoral mode was particularly popular with Utrecht painters, and even royal ladies had themselves depicted as shepherdesses" (loc. cit). *Les vrais portraits* in turn increased the appetite for pastoral dress, and numerous Dutch portraits from the 1640s were executed with the sitters dressed as shepherds or shepherdesses; the fashion also spread to England (cf. Frijhoff and Spies, *Dutch Culture in a European Perspective*, vol. 1: 1650, [2004], pp. 456-7).



The women here depicted are neatly grouped by rank; thus part 1 contains royalty, commencing with the Empress of Germany and Anne of Austria (wife of Louis XIII), and including Marie de Medicis, the queens of Spain, England, Sweden and Denmark, and other aristocrats of royal blood. Part 2, *les Damoiselles Nobles & Dames de Qualité*, is devoted to lesser nobility, and Part 3, *les Pourtraits des Femmes et Filles d'honorable Marchants*, to ladies of the burgher or merchant class. Including friends from Crispijn's social circle in Utrecht and Amsterdam, the portraits in this part have proven the hardest to identify. Some of the verses in French and Dutch facing each pair of portraits help to facilitate identification, but most provide few obvious clues. The final verses accompanying the engraving of the sphinx and shepherd (in French, Dutch, German and sometimes Italian versions), also contain "clues for deciphering the pseudonyms," notably that basic facts about each subject are to be found in the names in capitals above each engraved figure, but they must be read "either in Greek or in Latin, or backwards" to solve the riddles. Not surprisingly, "scholars have not yet succeeded in identifying all the sitters" (Veldman, p. 330). Part 4, *Le Choeur des Muses, avec leur Chansons a l'honneur des vertueuses Femmes et Filles*, contains depictions of Pallas and the nine muses, still based on real women, including several artists. The long poem in this final part memorializes several artistic women, including de Passe's deceased sister Magdalena, herself a prodigiously gifted engraver, whom he compares to Phidias and Praxiteles.



The printed correction slips, which vary from copy to copy, show that the work was subject to a number of press corrections and revisions resulting in different textual states. The Princeton copy, for example, has cancel slips on p. [80], and the letterpress page facing plate 8 is printed upside down. In our copy the poem in Part 4 is titled "Aux Dames du Pais-Bas" (in Dutch "Aen de Nymphies vanden Amstel"), instead of "Aux Nymphes de l'Amstel," as described by Franken and appearing in the BnF copy (digitized); the typesetting of both the French and Dutch versions of the poem appears to be otherwise identical. The final poem, in German (signed *C. de Pas*),

which is printed on the verso of the Sphinx and Shepherd engraving, is followed in many copies by a separate leaf with an Italian version, not included in the Lipperheide copy or this one.

OCLC records four copies in US libraries (Princeton, Stanford, Newberry, Getty). Lipperheide 525; Colas 2290; Brunet I:22; Gay-Lemonnyer III:1381; D. Franken, *L'Oeuvre gravée des Van de Passe* 1371; Hollstein XVI, 187; Ilja M. Veldman, *Crispijn de Passe and his Progeny* (2001), 329-331.

A new take on the Last Judgment

14) PEIL, Johann. *Tabula processum seu ordinem ultimi divini & criminalis iudicii exhibens ... additurque Cantio germanica...* [Part 2:] *Ein geistlich Lied von dem Process des Jüngsten Gerichts.* Cleves: Gerhard Verstegen, 1625 (engraved title: Cleves: sold by Jacob van Biese, 1629).

4to (177 x 139 mm). [4], 82; [10] pp. Added engraved title dated 1629, letterpress title on mounted roundel at center, 11 etched and engraved plates, folding letterpress table. Part 2, in German, in gothic types, separately titled but continuously quired. Woodcut tailpieces, rule page-borders. Some foxing, severe browning to folding table and to a few text leaves, the table with clean fold tear, repair to title slightly affecting the letterpress roundel, last quire on a guard. Late 18th- or early 19th-century half parchment and marbled paper boards, manuscript title on spine (covers rubbed). **\$5500**



First edition, second issue, of a curious analytical treatise on the Apocalypse and Last Judgment, illustrated with superb etchings by an unknown artist, including an allegorical illustration of America.

The author was a Palatine councillor and Protestant theologian from Emmerich (across the Rhine from Cleves), who applied a legalistic mind to matters of religion. In his dedication to Georg Wilhelm, Elector of Brandenburg, he explains that he is setting out to analyze the Final Judgment, without which life has no meaning. The large typographical table is the basis for the rest of the

book; it charts the how, when and where of Judgment Day: its apparatus (the means by which God has made its coming known, and how it will arrive); its location (the entire world), the criteria and mechanism of Judgment (including who will go to the right and who to the left); and its execution and ultimate end: a new world. Every line in the table is letter-keyed to the text and illustrations. Part 2 consists of a shorter, poetic version of the treatise, written in German for those who could not read Latin, presumably women; it is dedicated to the Elector's wife Elisabeth-Charlotte von der Pfalz, and was to be sung to the tunes of two church psalms (Psalms 100 and 134).

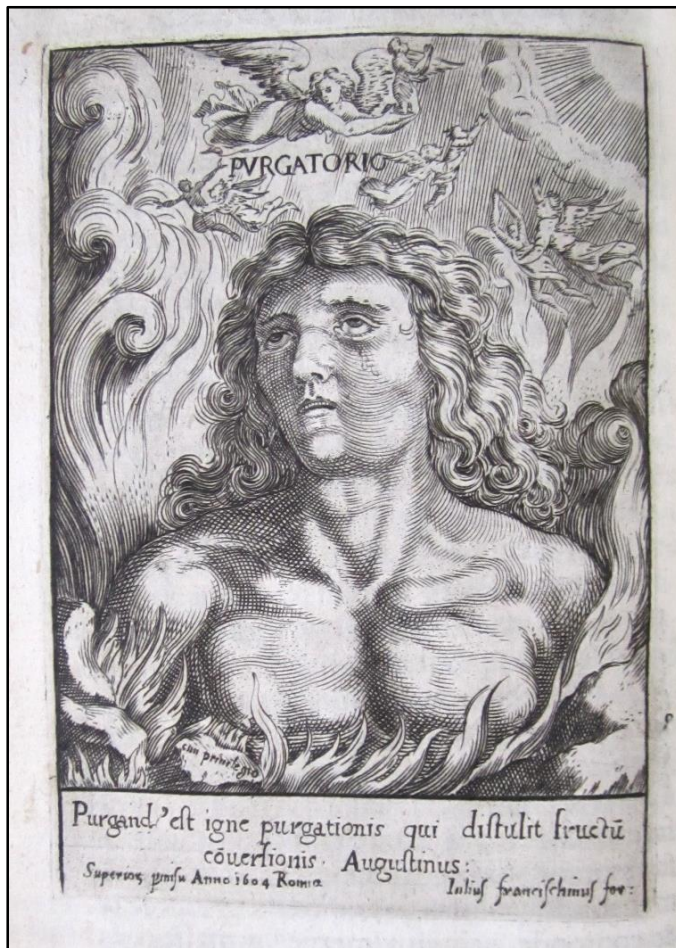


The exceptional illustrations were the work of an experienced engraver, who created a striking range of tones with light areas of etching contrasting with darker hatched engraved areas. The first etching depicts evangelization on the four continents in four roundels on a Renaissance arabesque ground; America is represented by a peaceful encounter between Native Americans and Europeans. The ten other etchings appear to constitute an original interpretation of the Apocalypse, showing the ruin of Monarchy (depicted in an allegorical palace scene of the 7 electors throwing down their crowns and swords), destruction of Rome, rain of comets, terrifying resurrection of the dead (shown falling from the sky, swimming out of the sea, and climbing out of the earth), aerial ascendance of the Saved and grim entry into Hell of the Damned, and the final Conflagration.

The first edition of this surprisingly exciting book appeared in 1625. This reissue of the same sheets has a new engraved title; VD-17 suggests that the bookseller Jacob van Biese acquired Verstegen's stock after the latter ceased printing in 1628. In some copies (e.g., the Houghton and Beinecke Library copies), Part 2, the *Geistlich Lied*, was revised, a cancel quire *6 replacing fols. L2-4 and quire M².

Gerhard Verstegen was the first printer in Cleves (Kleve in German, Kleef in Dutch), a town on the Lower Rhine, and this was one of the first works from his press, preceded only by two editions in 1622 of a polemical anti-Catholic pamphlet. VD17 23:631970D (1625 edition) and 1:043680T (*Geistlich Lied*); Brunet IV:469; Graesse V:186; Benzing, *Buchdrucker des 16. und 17. Jahrhunderts*, p. 231; Deschamps, *Dictionnaire de géographie* 331 (citing this as the first book from Cleves).

15) POTENZA, Giovanni Carlo (d. 1623). *Stato dell' huomo dopo la morte, cioe Inferno, Purgatorio, & Paradiso*. Rome: Zanetti, 1609.



8vo (147 x 91 mm). [16], 159, [1 blank] pp. 3 full-page engravings signed *Iulius Francischinus formis*, the first two with permission note dated Rome 1604; woodcut arms of the dedicatee Michelangelo Tonti on title, small woodcut of the Virgin and Child with caption *Tu es Protetrix mea* on verso of permission leaf, 3-line errata at end. Many shoulder notes cropped. Modern stiff parchment, edges blue-stained. *Provenance*: Jesuits of Bamberg, *Coll. Bamb. Soc. Jesu*, inscription at end; removed from a *Sammelband*, old index tab on title-leaf. **\$1500**

Apparently unrecorded edition of a treatise on the afterlife, illustrated with unusually expressive engravings by Giulio Franceschini, a local engraver.

The author, identified on the title as Vicar of the Church of Santa Maria

in Rome, Via Lata, explores Hell, Purgatory and Paradise in that order and in great detail, along the way skewering Protestants and providing answers to skeptics. Working in a late Mannerist style, the composer of the engravings succeeds in conveying the terror of Hell through the enlarged head of a screaming man, emerging from the flames and taunted by hideous monster-devils; Purgatory is a sorrowful, hesitant soul, a tear in one eye, still sitting in flames, but with

angels carrying aloft rescued souls above him; while Paradise shows a calm and confident long-tressed woman, her eyes directed heavenwards, surrounded by the expected clouds and angels.

No other copies located. Not in ICCU, which lists one other work by Potenza, from the same press, *Del sacerdotio euangelico libri due*, 1606, which evidently uses the same woodblock of the Virgin.

A century of Franciscan ladies

16) REINECK (REINECCIUS), Felix (active 1649-1660). *Hundert hohe, heilige, Keyserliche, Königliche und Fürstliche Frawen. Das ist: Leben und Tugend hundert auss Keyserlichen, Königlichen, und Fürstlichen hohen Geschlechtern... gebornen Frawen, welche in dem andern und dritten Orden S. Francisci recht und heilig gelebt.* Innsbruck: Wagner, 1660.

8vo (152 x 92 mm.). [16], 747, [21] pp. Gothic types. Type-ornament title border. Full-page engraved illustration on Vv1r (p. 673), signed A.S. 17th- or 18th-century blind-panelled sheep, pair of leather and brass fore-edge clasps (rubbed, some worming). Deaccessioned from an unidentified Franciscan library, old paper shelfmark label on spine. \$1850

ONLY EDITION of a biographical survey of one hundred Franciscan royal and aristocratic women, who took the vows either as Clarisses (the Poor Clares were known as the Second Franciscan Order) or as members of the regular Third Franciscan Order. Also included are a few members of the secular Third Order, which counted many notables among its adherents. Some of the women were later canonized. Besides founders and prominent patronesses, subjects include Castilian, Bohemian, German, Hungarian, Austrian, Swiss, Flemish, Italian, English and Portuguese queens and princesses who participated in Franciscan life, as well as a number of local Innsbruck ladies. The dedication to the nun Honorata Piccolomini (Vieri) di Modanella, who served as governess (Hoffmeisterin) to several archduchesses, is dated 1 November 1659.





This encyclopedic and slightly star-struck labor of love concludes with a helpful 21-page index of names and subjects. The Innsbruck printing house of the Wagners spanned generations. This edition exhibits a striking use of large fonts used for direct quotations. The sole engraving shows Isabella of France (1295-1358, Queen of England 1308-1327) taking the vows at the end of her notoriously tumultuous life.

VD17 12:119275W. No copies in American libraries, according to OCLC.

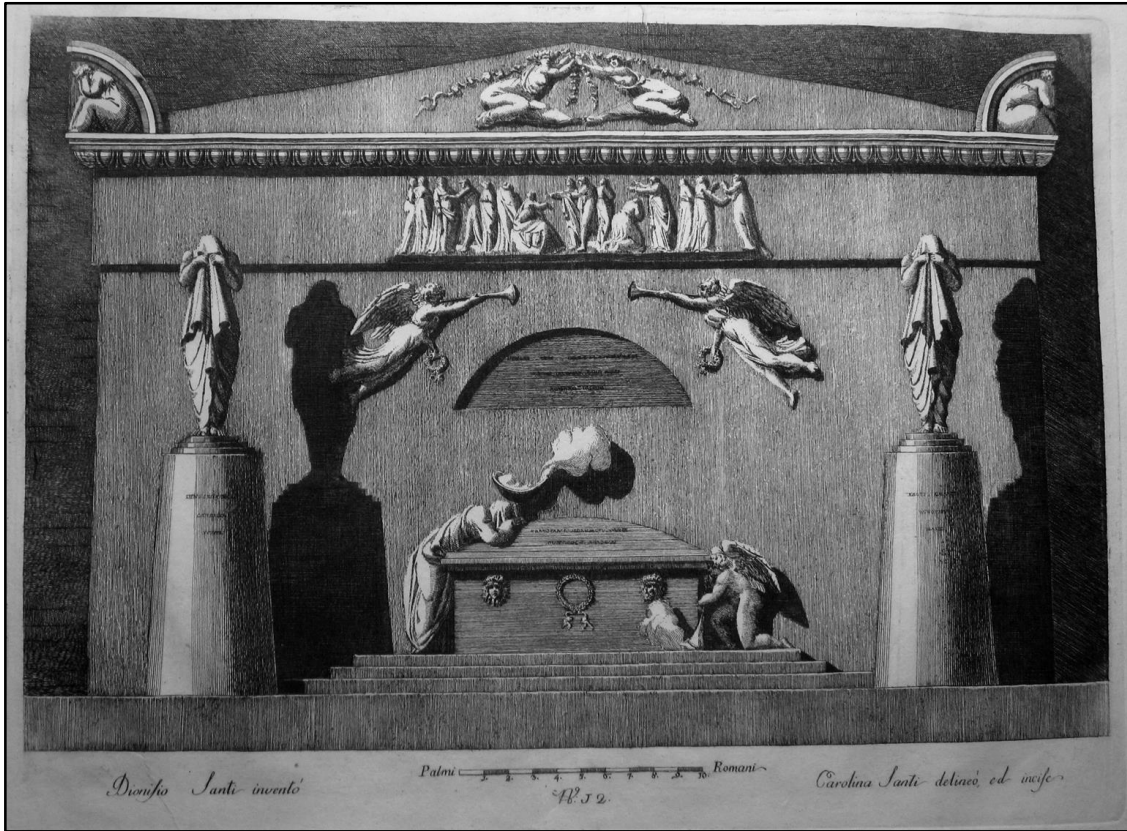
Architect in the shadows

17) SANTI, Carolina, Lorenzo, and Dionisio (artists). *Progetti Architettonici delli Fratelli Lorenzo, e Dionisio Santi Incisi dalla di loro Sorella Carolina. Fascicolo Primo Che contiene XII Sepolcri* [all published]. Rome, 1815.

Folio halvesheets (335 x 243 mm). Engraved title, 12 numbered engraved plates drawn and engraved by Carolina Santi (platemarks 273 x 199/200 mm.), two after her own designs (nos. 10 and 11), the remainder after her brothers (nos. 1, 3, 5, 7 and 9 after Lorenzo, no. 2, 4, 6, 8 and 12 after Dionisio). FINE IMPRESSIONS. Wove paper, no watermark. Plate 12 with short repaired tear in gutter touching image, faint narrow dampstains in foremargins of plates 4 and 9 (not affecting images). Contemporary marbled paper over pasteboards (minor wear). *Provenance*: Lorenzo Urbani (1802-1876), Italian architect and architectural historian, etched bookplate on front pastedown, his? neat pencil inscription on title below the line "Fascicolo Primo": "ed unico dell' opera sospesa"; [Arthur and Charlotte Vershbow]. \$3000

Only edition of a suite of highly finished engravings of massive funeral monuments in the Egyptian revival style, designed by three siblings from a Sieneese family of architects, and drawn and engraved by the sister. Lorenzo Santi (1783-1839) was the most prominent of the family, mainly for his later work on the Napoleonic reconstruction of the Piazza San Marco. His brother Dionisio (1784/86-1815) was a professor of architecture in Rome. Their father Giuseppe Santi was a theater stage designer who gave his daughter an equal education to that of his sons, but of their

sister Carolina (b. 1793) little is known, in spite of her obvious artistic talents, as displayed in this rare suite.



Lorenzo Santi assisted Giuseppe Maria Soli in the reconstruction of the western wing of the Procuratie Vecchie and Nuove on the Piazza San Marco, which Napoleon, self-crowned King of Italy, had chosen as the Venetian site for his administration and royal palace. To fulfill the Emperor's needs for larger reception rooms and a grand entry onto the Piazza, the architects demolished the earlier configuration, which included a church by Sansovino, to make way for the vast and echoing chambers of the so-called "Ala Napoleonica," now part of the Museo Correr. Santi also designed the Giardinetto Reale.

The architecture of the imposing tombs depicted in these engravings evokes ancient Egypt. Included are a mastaba (plate 1), a pyramid (plate 6), and flat-roofed temple-like structures (plates 4, 10, 11). Some are fronted by columns or have recessed central openings. The structures are ornamented with statues of weeping or shrouded women hiding their faces, angels and putti, and Grecian winged gods or goddesses; other recurring motifs are flaming pyres, torches, urns, sphinxes, caryatids, snakes, wreaths, festoons, fasces, a Medusa's head, and caducei. All are shown with sharp shadows cast by light from the upper left.



Although she is given no credit in the title, plates 10 and 11 were designed by Carolina, and are signed *Carolina Santi inventò, delineò, ed incisit*. At the foot of the engraved title is a realistic depiction of a beaver (*castoro*), as an emblem of architecture, also her creation, signed (in jest) *Il Castoro Architetto* and *Carolina Santi delineò, ed incisit*.

I locate only the Berlin copy. Not in OCLC or KVK; not in RIBA, the Millard Collection, CCA, etc. Berlin Katalog 3672; Thieme Becker 29:433. Cf. E. Rowedder, ed., *Studien zu Lorenzo Santi (1783-1839): die Umgestaltung der Piazza S. Marco in Venedig und die Neubauten unter Lorenzo Santi von 1815 bis 1839* (Venice, 1983); E. Debenedetti, ed., *Architetti e ingegneri a confronto: l'immagine di Roma fra Clemente XIII e Pio VII*, vol. 3, pp. 219-221.

Not to be sneezed at

18) [SILK PRINTING]. *Al merito sublime della signora Paola Corvi Morotti di Piacenza Che nel Teatro Ughi in Via del Cocomero ne i due Drammi intitolati La Serva Favorita, e il Potesta di Colognole Finge a meraviglia la parte di Dorisbe, e di Delmira. Sonetto.* Florence: Gio. Gaetano Tartini, e Santi Franchi, 1727.

Folio broadside (482 x 332 mm). Printed on dark salmon-colored silk. The title is followed by a sonnet signed "G.C." Two woodcut vignettes, woodcut decorative initial. A few tiny holes, else fine.

\$1700



A rare example of printing on silk. This laudatory sonnet in honor of a stage actress from Piacenza who performed at the Teatro Ughi (now Teatro Niccolini) in Florence is printed on a sheet of lustrously dyed silk of the size of a large handkerchief.

The Teatro Niccolini in Florence, in via Ricasoli, formerly via del Cocomero, is the oldest theater in Florence. Wishing to have their own theater, a privilege formerly reserved for the court, in 1658 a group of aristocrats sponsored the construction of a new theater in the palazzo of Niccolò

degli Ughi. For the production and sponsorship of their spectacles they also founded their own Academy, which soon subdivided into the “Accademia Drammatica degli Infocati” (whose emblem, a bomb, is still depicted above the doorway of the theater), favoring classical tragedies and comedies, and the “Accademia degli Immobili,” which produced modern melodramas, having opened its own theater, the Teatro della Pergola, in an old weavers’ shop. These rival theaters opened a year apart with the same comic opera, the first of the genre, *Il potestà* [or *podestà*] *di Colognole*, with libretto by Giovanni Andrea Moniglia and music by Jacopo Melani, in which the actress Paola Corvi Morotti performed in 1727, as stated in this broadside.

Before 1861, when it took its present name in honor of the Pisan playwright Giovanni Battista Niccolini, who died that year, the theater was called variously Teatro del Cocomero, Teatro Ughi, or Teatro degli Infocati. The theater closed in 1995 and is currently being restored.

Gratulatory poems and other occasional verses were not infrequently printed on silk in the Italian *settecento*, but few copies survive, and those that do are seldom found in the fine condition of the present example. Not in ICCU; no other copies located

19) [TWO-SHEET POPULAR WOODCUT]. *Jésus de Nazaret Roy des Juifs*. [Northern France, possibly Quimper?, late 18th or early 19th century].

Two folio broadsheets, unattached, 417 (397) x 543 mm., each with a very large woodcut (block size 360 / 362 x 508 mm.) comprising the upper and lower portions of a crucifixion scene, titled at top “Jésus de Nazaret [*sic*] Roy des Juifs,” white-on-black floral border. Both sheets with watermark shield with fleur-de-lys(?) and letters including B and H, unidentifiable countermark (not found in Heawood or Gaudriault). Pinholes at corners. Both corners of upper block and one corner of lower block damaged, a few other small signs of wear to the blocks, a few marginal tears and two 1- to 2-inch tears entering image. \$4500

A STRIKING POPULAR WOODCUT IMAGE OF THE CRUCIFIXION, PRINTED FROM TWO LARGE BLOCKS, unusual both for its size and for the use of the vernacular translation of the *titulus crucis*.

The image shows the crucified Christ surrounded by the instruments of the Passion, including some of the less common attributes such as the lantern used by the soldiers, the dice, thirty pieces of silver, etc. At the foot of the cross, flanking the serpent and skull, are six roundels with internal captions, showing Judas, Pilate, the servant, St. Peter, Caiphas, and Herod. This iconography was typical of the depictions of Jesus in French popular imagery: “Among the images representing Christ, the vast majority are Crucifixions. Very few represent the Cross alone; many are surrounded by the Instruments of the Passion ... Other scenes from Christ’s life are infrequent” (“Parmi les images représentant le Christ, l’immense majorité est composée de Crucifixions. Très peu d’entre elles représentent la Croix seule ; beaucoup sont entourées des Instruments de la Passion, de la Vierge, de Saint Jean ou de la Madeleine, ou des Apôtres. Les autres scènes de la vie du Christ sont peu nombreuses...” – Musée national des arts et traditions populaires, *Imagerie populaire française*, ed. Nicole Garnier, vol. I, 1990, p. 21).

The use of the French translation for the *titulus crucis* seems quite unusual in French popular prints, most of which use the common Latin abbreviation “INRI.” Pierre-Fiacre Perdoux of Orléans produced a crucifixion woodcut with the phrase spelled out, but in Latin (*Jesus*

Nazarenus Rex Judeorum) (cf. Martin, *L'Imagerie orléanaise*, p. 39, no. 22, reproduced in Prouté, *Imagerie populaire française*, p. 72).



Garnier (op. cit., p. 170) records but does not illustrate a woodcut whose title she cites as “Jésus de Nazaret,” from the shop of the 18th-century Quimper *cartier* Thomas Vincent. The other Quimper examples that she reproduces are, however, of a more primitive workmanship than that of the present exceptional woodcut. From the appearance of the paper, it is likely that this impression was printed in the early 19th century, from earlier blocks. No other impressions located.

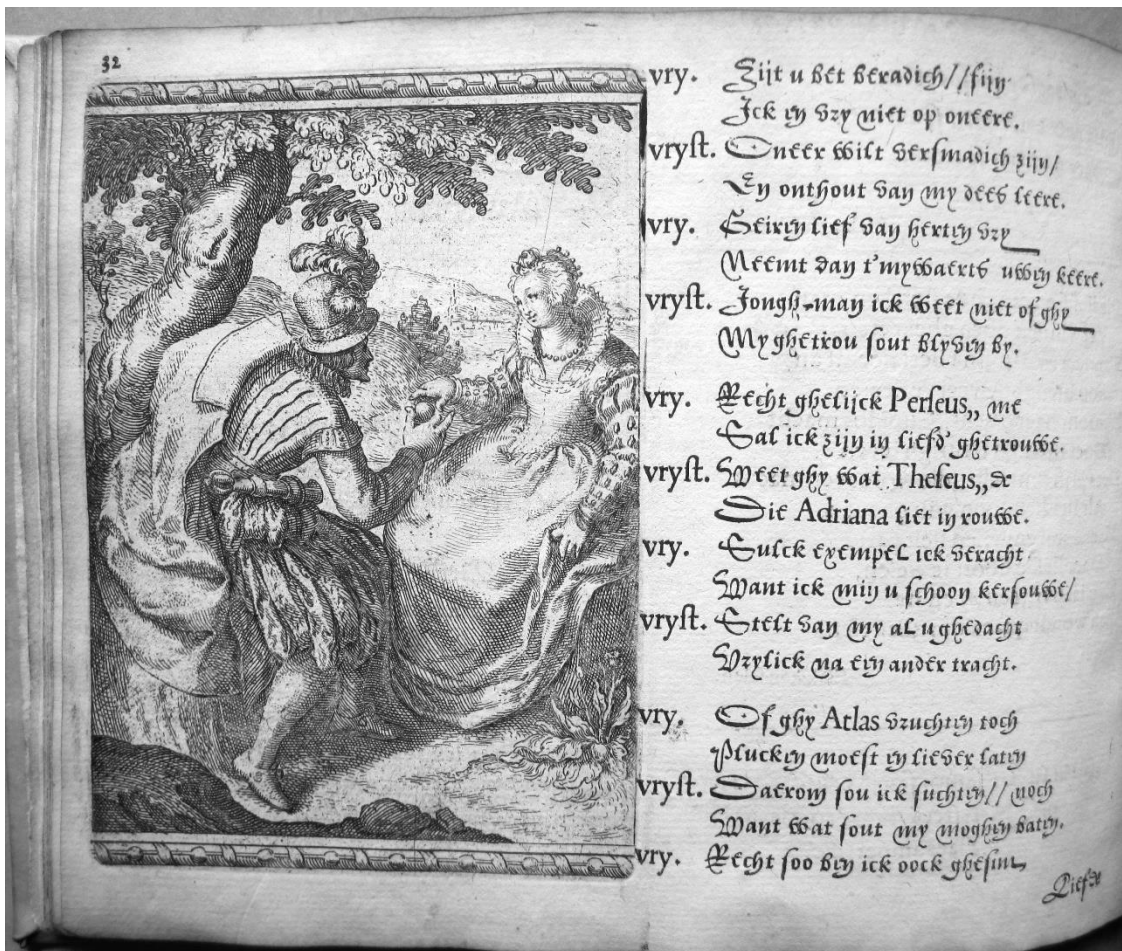
Style-setter

20) [VLACQ, Michiel.] *Den Nieuwen Lofthof. Gheplant vol uytghelesene, welgherijmde, eerelijcke, Amoreuse ende vrolijcke ghesanghen, als Mey, Bruylofts, Tafel ende Nieuw-jaers-liedekens ... Item een Bruylofts Bancket... Ten tweeden mael ghedruckt Verbetert ende Vermeerdert.* [Part 2:] I [i.e., Michiel Vlacq]. Amsterdam: widow of Hans Matthysz [part 2: Hans Matthysz], [ca. 1604].

Oblong 4to (151 x 190 mm). [3] ff., 80; 24 pp. Two parts, separately titled and paginated but continuously signed (A⁴ (-A4 blank) B-L⁴; [M] N-O⁴). Printed in two columns, in *civilité* and occasionally roman types. Both titles with a large engraved scene of a musical banquet after David Vinckbooms, signed *DVB inv.*, part I illustrated with nine column-width unsigned engravings printed from seven copperplates; woodcut headpiece, typographic ornamental initials. Contemporary vellum over pasteboards, slits for two fore-edge ties, edges unevenly stained green (recased). \$16500



THE FIRST DUTCH LUXURY SONGBOOK, second edition of Part 1, with a reissue of the first edition sheets of Part 2. Printed in visually diverting *civilité* types, illustrated with a superb title engraving of well-dressed Dutch youth whiling away a languorous summer afternoon music-making around the lunch table, and with further engravings suggestive of life in the love lane, this collection of amorous songs showed off the literary talents of the new generation of moneyed Amsterdam burghers. Its format and content were apparently an innovation of the publisher, whose bet paid off (or would have had he lived longer) as the work's popularity necessitated reprints and inspired emulators. In contrast with earlier songbooks, roughly printed in small octavo formats and illustrated, if at all, with woodcuts, Vlacq's songbook and its later imitators were "generally quarto size and contained first-rate engravings, a variety of fonts, fanciful titles, and sometimes included musical notations, or poems other than just songs. These lavish songbooks were intended for the prosperous young people whose numbers were growing in early seventeenth-century Amsterdam. The first example of this new type is *Den Nieuwen Lusthof* (*The New Pleasure Garden*), published in Amsterdam in 1602, and which was followed by various others" (Grijp).



Part 1 contains 63 songs and ballads, 24 *entremets* or short poems, 2 madrigals and one sonnet, whose melodies are identified by the titles of older popular songs, and whose authors are unidentified other than through mottoes at the end of each song or poem. Several contain dialogues between lovers and girlfriends (*vryer* [modern *vrijer*] and *vryster* [*vrijster*]). Part 2, announcing "A Wedding Banquet / ADORNED WITH FOURTEEN SMALL / Songs" (a good example of the disjunction between typography and content typical of Netherlandish and Flemish title-pages of this period), contains in fact about 20 songs, most signed "N.S.V."

The engraved illustrations in the text, some printed slightly awry, and most rather poorly inked, show scenes of courtship and flirtation between richly attired couples in an eternal summer. They appear to be in a different hand from that of the unidentified engraver who executed the marvelous large title engraving after the painter, draughtsman and engraver David Vinckboons (1576-1633), the first known engraving bearing his signature (La Fontaine-Verwey, p. 264), showing a group of ten elegant men and women, plus one small figure, evidently a child, and a dog, seated around a long table under a leafy bower. With her back to the viewer, a lady plays a harpsichord with an exquisitely painted lid, two gentleman strum lutes, two other women sing from oblong songbooks, servants bring fruit and pour wine, and the rest, dog included, listen or sing along. (See cover illustration.)

According to the Short-Title Catalogue Netherlands, this is only known book with the imprint of Hans Matthysz's widow. Matthysz published the first edition in 1602. The present edition contains a revised Part 1 with a reissue of the first edition sheets of Part 2. A third edition, enlarged and titled *Den nieuwen verbeterde Lust-hof*, was printed by Dirck Pietersz. Pers in Amsterdam in 1607; it was reprinted ca. 1610.

In spite of the literary and artistic significance of this collection, few copies have survived and there appear to be no copies in American libraries of either of the first Matthysz editions. OCLC and STCN together locate 3 copies of the 1602 edition, all in the Netherlands. Of the present edition there are copies at The Hague and the Univ. of Groningen. The third edition of 1607 is held by the British Library and Trinity College; and of the 4th edition I locate copies at NYPL, Rice University, Utrecht and Glasgow. STCN 843922451; Vervliet, *Civilité types*, 206 (1607 edition); H. de La Fontaine-Verwey, "Le Siècle d'or du livre illustré aux Pays-Bas (1600-1635)," *Bulletin du Bibliophile* 1974:3, pp. 249-270. Cf. L. P. Grijp, "An Adjustable Leg and a Book: Lacemakers by Vermeer and Others, and Bredero's Groot Lied-boeck in One by Dou," in *Shop Talk: studies in honor of Seymour Slive* (Cambridge 1995), p. 41. On Vinckboons cf. Thieme Becker 34:387-8; Nagler *Monogrammisten* 2:1423; Hollstein XXXVII (David Vinckboons), p. 34.



No. 2

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