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No. 9

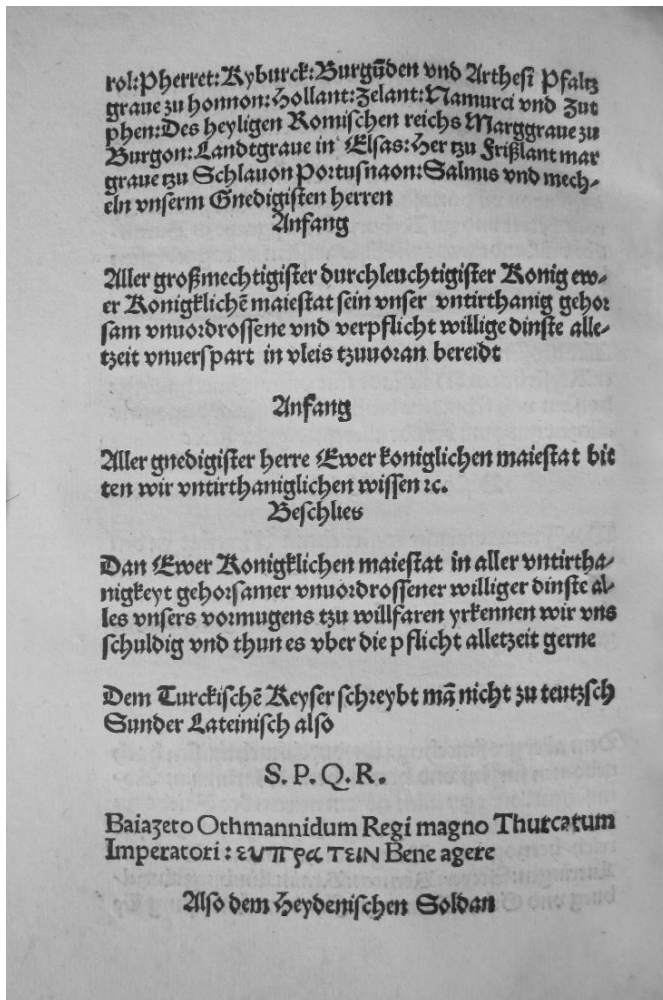
Printed Books, Manuscripts, Prints, mainly  
from Germany and France  
XV<sup>th</sup> - XIX<sup>th</sup> century

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*How to write to the Pope – and to one's kids*

1) [ARS EPISTOLARIA, German]. Büchlein der Titel aller Stände (Grosses Titelbüchlein): *Eynn buchelein dor Innen die tietel ader uberschrift aller stende, anfang und beschloss der briefe clerlich begriffen sint*. [Includes:] **Philippus BEROALDUS** (1453-1505). *Carmen de Officio scribae*. Erfurt: Wolfgang Schenck, 1500.

4to (180 x 133 mm). Collation: A-G<sup>4</sup>. 28 leaves, unfoliated. 30 lines (varying). Types: gothic 2:107 (first 2 lines of title), gothic 5:86c (text), roman 3:86a (poem on fol. A2r-v), greek 86d (poem on fol. A3r-v and a few words on D4v and E1r). Printer's woodcut device at end. Bearer type on fol. B2r. Title cut round and mounted, trace of dampstaining in upper gutter margins throughout, more staining in last two quires, last leaf with marginal repair and restoration in gutter margin, affecting first letter in line 6. Modern parchment, edges red-speckled. *Provenance*: Per Hierta, inscription in pen, in Swedish, on front flyleaf. \$9,750



ONLY EDITION. This guide to the proper forms of epistolary address, written mainly for German scribes but also for any literate writer of German, contains correct phrases for the openings and closings of letters to personages of rank. The first half is devoted to the clergy, providing salutations for the Pope, the Eastern Patriarchs, the “seven Cardinal Archbishops,” the Metropolitan of Rhodes, and on down through the clerical ranks. Prioresses and nuns are included. The secular section commences with the Holy Roman Emperor, on f. D3v, and concludes with simple burghers and their wives, and familial greetings, from wives writing to their husbands and from parents to their children (and vice-versa).

This handbook answered a need. The *Gesamtkatalog der Wiegendrucke* lists 14 earlier editions of a different, shorter text, in German and Low German, the earliest from 1487, all surviving in a mere handful of copies. Those much shorter editions, in 6 or 8 leaves, are in reverse order, commencing with the secular ranks, and have differently worded salutations.

Designated by the *Gesamtkatalog* the *Grosses Titelbüchlein* (Great Book of Titles), this longer edition is also the only one with humanist content, including the prefatory poem by Filippo Beroaldo on the charges of the scribe, with a rhymed German translation (by the printer?), as well

as a poem in Greek, extracted from Ausonius *Epist.* VIII (fol. 3r-v). Wolfgang Schenk (d. 1510) was a graduate of the University of Erfurt, and that city's second printer. Active from ca. 1499 to 1507, he disposed of a good range of printing types, and was the first German printer to regularly use Greek types.

GW lists 9 copies of this edition, this copy included. There appear to be only two copies in American libraries of any of the 15th-century editions of these handbooks: Yale holds a copy of the Peter Berg, ca. 1488/89 edition (Goff B-1272), and a copy of an anonymous edition, identified as Memmingen: Albrecht Kunne, ca. 1493, is held by the Morgan Library (Goff B-1272a).

H 4055 = 15532\*; Hase, *Bibliographie der Erfurter Drucke* 17; BMC II:593; BSB-Ink T-363; GW 5706 (listing this copy). On the printer cf. Geldner I:219; Benzing, *Buchdrucker*, p. 108.

*A recusant best-seller*

**2) AUGUSTINUS, Aurelius.** *Confessionum Libri tredecim.* Rouen: Romain de Beauvais, 1608.

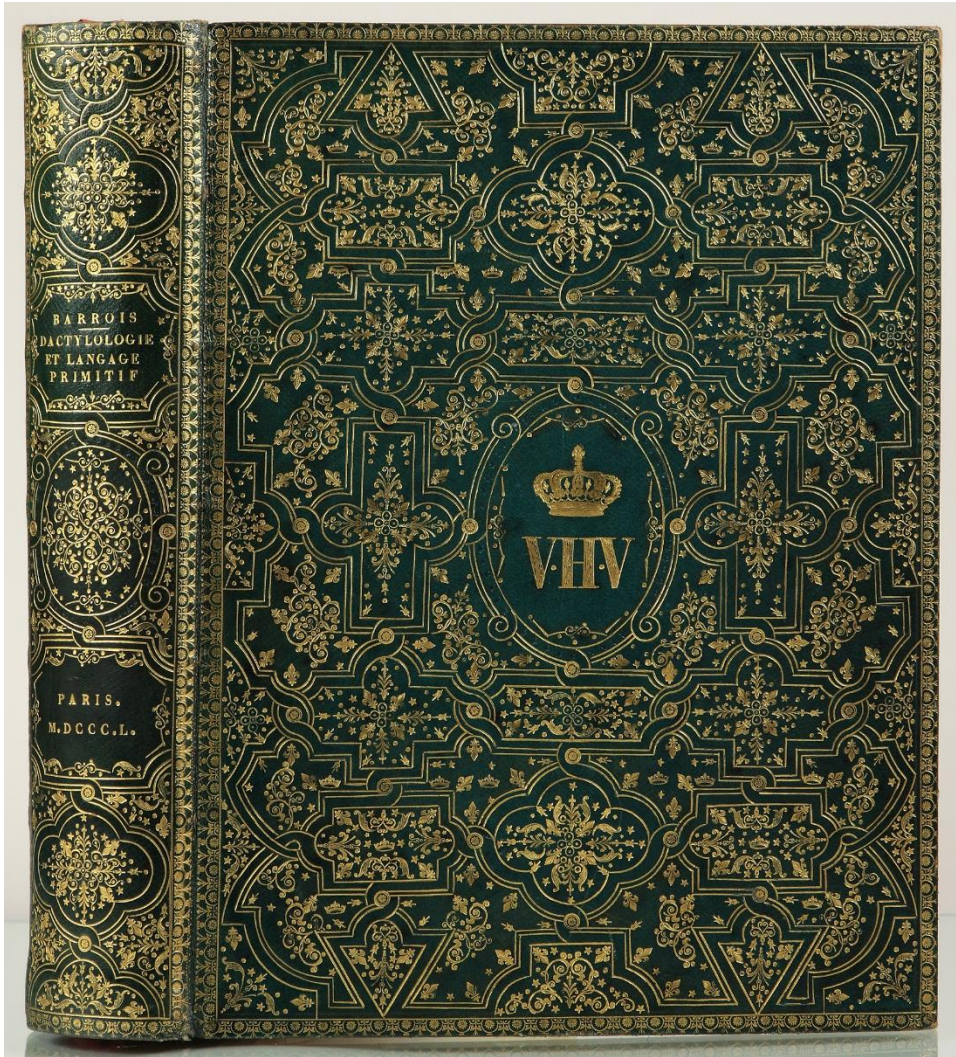
16mo (114 x 78 mm). Collation: A-Z AA-QQ<sup>s</sup>. [2] ff., "580" [i.e., 569], [51] pp. With pagination errors: p. 188 misnumbered 189; from that page forward odd numbers appear on versos and even numbers on rectos; pp. 520-529 are omitted. Printer's woodcut device on title. Clean tear in gutter of B8 entering text block, the paper of sheets P and Q slightly flawed, P6 with paper flaw affecting text, occasional dampstaining. Contemporary laced-case binding of flexible vellum, pair of slits on each cover for fore-edge ties (lacking), title lettered in ink on backstrip, a few lower edges untrimmed; pastedowns detached. \$650



An agreeable pocket edition of the Confessions of Saint Augustine, printed in Rouen, no doubt aiming at the English Catholic market. The *Confessions* were a "recusant favourite" (*Westminster Dictionary of Christian Spirituality*, 1983, p. 85). The text was not yet available in English: Sir Tobie Matthew's English translation was published in Saint-Omer in 1620 (and was accused of Popist bias).

I locate no other copies of this edition, but a 1609 edition from the same press appears to be a reissue of the same sheets, containing the same mispagination (cf. Bodleian online catalogue of their incomplete copy), with an additional appendix containing a life of Augustine extracted from Baronius' *Annales Ecclesiastici* (besides the Bodleian copy two French locations are cited by the Catalogue collectif de France: BnF and Valognes in the Manche).

*From one pretender to another*



3) **BARROIS, Joseph.** *Dactylogie et langage primitif restitués d'après les monuments.* Paris: Firmin Didot frères [for the author], sold by Didot, Jules Renouard and Techener, 1850.

Large 4to (308 x 230 mm). [8], 360; 35 pp. Large-paper issue on heavy wove paper (*papier vélin*). Includes Greek printing. 61 plates of pen-and-ink lithographs with text, lithographed by Lalanne, printed by Lemercier, including one double-page plate and two chromolithographs with gold-printed captions. Occasional light foxing. PRESENTATION BINDING COMMISSIONED BY THE AUTHOR FOR THE ROYAL PRETENDER THE COMTE DE CHAMBORD AS "HENRI V": gold-tooled contemporary green polished morocco, covers tooled to a fanfare design incorporating fleurs-de-lys and royal crowns, central oval cartouche containing the crowned initial H flanked by roman V's, smooth spine similarly gold-tooled, red morocco doublures gold-tooled with a semis of crowned fleurs-de-lys, pair of vellum free endleaves and flyleaves at front and back, gilt edges; folding cloth case. *Provenance:* Henri-Charles-Ferdinand-Marie-Dieudonné d'Artois, duc de Bordeaux, Comte de

Chambord (1820-1883), pretender to the throne of France: supra-libros; with an autograph letter of presentation from the author on a vellum leaf bound in between title and half-title; Don Jaime de Bourbon, duc de Madrid (1870-1931, Chambord's legatee), red inkstamp on vellum dedication leaf; with Maggs Bros, cat. 661 (1938), 172; Bernard Breslauer (*Bibliotheca Bibliographica Breslaueriana*, 33). \$15,000

FIRST EDITION, "ROYAL" PRESENTATION COPY, of a treatise on the origins of language, written and published by a wealthy collector, dealer in stolen manuscripts, and ardent Royalist.

Joseph Barrois (ca. 1785-1855) was an erudite but eccentric and indeed crooked bibliophile who became fatally involved with the notorious and unpunished book thief Guglielmo Libri, who, in his capacity of inspector of public instruction, traveled throughout France surveying libraries and pillaging them. Barrois is known to have taken in "Libri's" manuscripts and had them rendered unrecognizable through rearrangement of quires, rebinding, mutilation, etc. The unsigned binding was confidently attributed by Bernard Breslauer to the Parisian binder Thompson, who assisted Barrois in these fraudulent activities. Barrois also compiled his own valuable manuscript collection, about a tenth stemming from compromised sources (cf. Delisle). Foreseeing Libri's conviction, he had the collection discreetly shipped to England in 1849, and sold to the Earl of Ashburnham (cf. Delisle, pp. xl-xlii; most but not all were eventually repurchased by the French government). Convicted in 1850, Libri himself remained comfortably in England, where he was wined and dined by the likes of Panizzi, Keeper of Printed Books at the British Museum.

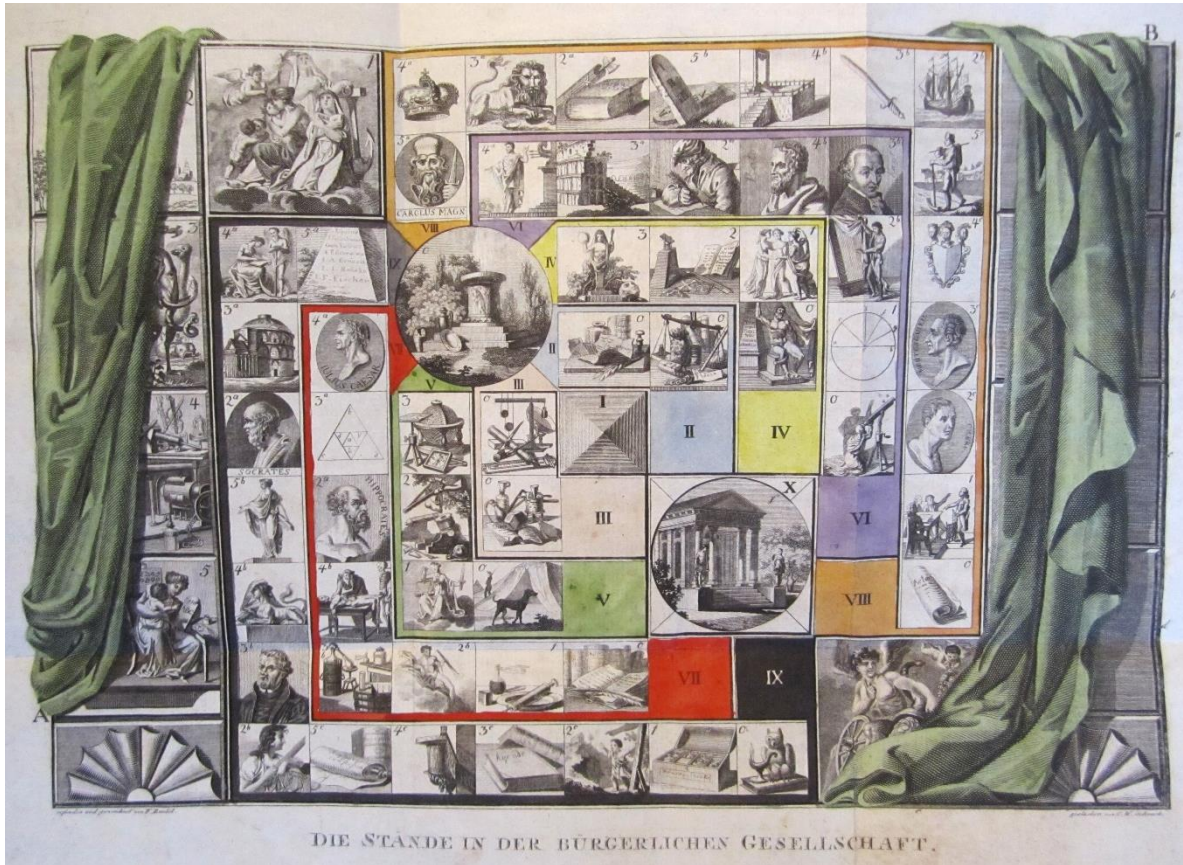
In the present work, published the year of Libri's conviction, Barrois explores the origins of language in gesture and phonetics, postulating an original universal (Indo-European) language shared by Assyria, India, and China. He traces its roots through cuneiform, hieroglyphics, and classical Greek, and declares the Phoenician digital or finger-alphabet to have been the source of many other writing systems, including Lap, Sanskrit, Chinese, Aztec and other Amerindian languages. The work contains chapters on classical mythology, the mnemonics of Homer, theatrical pantomime in Terence and Vergil, sacred letter symbolism in various religions, and detailed analyses of symbols and letterforms. A 35-page glossary of Greek words concludes the treatise. The lithographs reproduce lapidary inscriptions and relevant details from manuscripts and other works of Antiquity or the Middle Ages found in the Louvre, the museums of Berlin and other largely French collections.

Maxime Lalanne, who executed the lithographs, was the author of a manual on etching; he may have been related to the Ludovic Lalanne who worked with Henri Bordier on the commission charged with documenting Libri's thefts, a thankless task, honorably fulfilled, which led to Libri's conviction in 1850.

In the inserted autograph letter, written on vellum, Barrois presents this large-paper copy to the pretender to the title of Henri V ("whose unfortunate insistence upon his divine rights and upon the scrapping of the Tricolore in favour of the white standard of the Bourbons probably cost him the throne..." - Breslauer, *BBB*), having had it regally attired in a sumptuous neo-fanfare binding, probably by Thompson, a Parisian binder of English origin who signed very few of his bindings. The technically impeccable gold-tooling may have been the work of Thompson's finisher Marius Michel père. Ramsden notes that Thompson's "passion for book-collecting is said to have dissipated his earnings as a binder."

Brunet VI (*Table méthodique*) 640, 10551; Bernard Breslauer, *Historic and Artistic Bookbindings from the Bibliotheca Bibliographica Breslaueriana*, 33. On Barrois and Libri, cf. Léopold Delisle, *Catalogue des manuscrits des fonds Libri et Barrois* (1888), pp. xxxviii ff.; on Bordier's commission see André Jammes, *Libri vaincu: Enquêtes policières & secrets bibliographiques* (2008).

*Before the Common App.*



4) [BARTEL, Friedrich]. *Die Wege des Lebens oder was willst du werden? Ein encyclopädisches Spiel für die Jugend. Aus der Zeitung für die Jugend besonders arangirt.* Leipzig: Georg Voss, 1807.

4to (245 × 195 mm). iv, 24 pp. Large hand-colored folding plate (platemark 287 × 379 mm.), captioned “Die Stände in der Bürgerlichen Gesellschaft,” by C.W. Schenk after Bartel. Some light browning or foxing; formerly folded, faint vertical crease mark. Later pastepaper wrappers, original printed wrapper title mounted on front cover. \$3000

ONLY EDITION. A “choose your future” instructional dice game for adolescent boys (girls had no such choices\*), containing a description of the board, the rules of the game, and explanatory historical notes, and a colored fold-out game board, intended to be removed from the pamphlet and either pasted to a wall or mounted on cardboard for playing on a table.

The board consists of a complex color-coded visual representation of different professional fields and the steps required to reach mastery of each. As explained in the text, there are nine areas of endeavor (tracks or *Bahnen*), indicated by roman numerals and each assigned a different color: farming and manual labor; manufacture and commerce; mechanical and technical arts (including printers, typesetters, goldsmiths, furniture makers, clockmakers, etc.); the “poetic” arts or beaux-arts (music, poetry, painting, engraving, etc.); hunting and the military; philosophy; medicine and surgery; law; and religion. Within each of these tracks are different steps required to achieve mastery, or *Stände*. These are indicated on the game board by illustrated squares, 2 to 14 within each

track, each with an allegorical image, the latter exhaustively described in the text, which also contains historical and literary notes explaining the visual allusions. The game, whose rules are complex, is played with two dice and three markers per player, by an unlimited number of players.

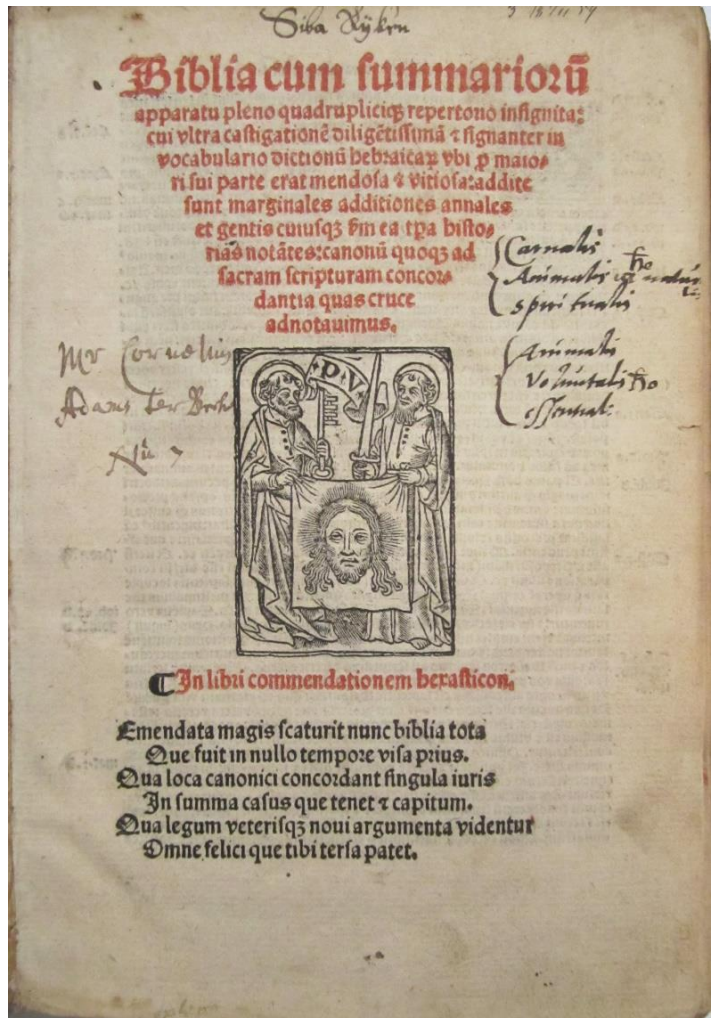
The purpose of the game was instructional, the author's goal being to provide children and adolescents with a detailed survey of the professions to enable an informed choice, along the way teaching elements of history, literature and mythology. This struck a chord with either parents or teenagers: as explained in the introduction, an earlier, shorter version of the text was published in the May 1806 issue of the *Bildungsblätter oder Zeitung für die Jugend* (Leipzig, no. 53, 3 May 1806), with the same plate (numbered No. 18 in the periodical [digitized, cf. OCLC], the numbering removed in this edition). The present much enlarged edition was published in response to the many requests for copies of the journal issue.

No other copies located. OCLC and KVK locate a microfiche only, at the Staatsbibliothek Berlin.

\* Girls' lack of choice is explicitly referred to on p. 10: The right side of the board contains four large blank squares, covered with a curtain: these symbolize the "track of luck or fate," taken by those who choose no profession and who wait for circumstances to decide for them. No good (*brav*) young man will choose this path: it is nevertheless included in the game, for girls who wish to play, although, just for the game girls are also allowed to choose other tracks.

5) **BIBLE, Latin.** *Biblia cum summarioru[m] apparatu pleno quadrupliciq[ue] repertorio insignita...* Lyon: Jacques I Mareschal [for Simon Vincent], 17 November 1519.

8vo (180 x 126 mm). [30], 500, [54] pp. (with pagination errors). Title and first table printed in red and black, text in two columns, indices and Gothi summary in 3 columns, publisher's woodcut device (Baudrier no. 2) on title and verso of final leaf (otherwise blank), full-page Creation woodcut in six compartments within ornamental border, facing first page of Genesis, historiated woodcut initials throughout; red paragraph marks to opening page and some red highlighting to the facing woodcut border. Faint marginal dampstain in upper margins, light discoloration to outer margins. Contemporary Flemish(?) blind-tooled calf over wooden boards, sides with leafy roll-tool border enclosing central panel with intersecting triple fillets forming a saltire design, the compartments filled with a repeated foliate tool arranged symmetrically, one (of two) fore-edge



clasps, two catches; many deckle edges preserved (worn, a few small chips to leather, pastedown endpapers renewed). *Provenance*: early ownership inscriptions on title: *M[?]* *Cornelius Adamus ter Borch[?]* / Nu 7; and *Siba Lijken(?)*; contemporary marginal notes and some text markings (crosses in margins and underlinings) in first few books (Genesis-Deuteronomy); 17th and/or 18th-century mainly philological annotations in Genesis and Exodus and in the indices, including full-page of notes on <sup>2</sup>E5v. \$7800

A sixteenth-century Lyonese Bible printed in very small types and with woodcut illustrations; this copy with abundant contemporary annotations and in a contemporary blind-tooled calf binding, probably Flemish.



Mareschal's Bibles were bestsellers; this is the fourth of six octavo editions from his press. The publisher Simon Vincent belonged to the powerful *Compagnie des Libraires* in Lyon, whose members helped Mareschal during his early years, impressed by his skill, conscientiousness and sobriety ("a rare trait among printers of this period," noted Baudrier, 11:383).

The text of Mareschal's octavo Bibles follow that of the Bible printed in Basel by Johann Petri, the first Bible to contain marginal notes citing canon law. Petri's edition included a six-line commendatory poem by Matthias Sambucellus on the title, which is repeated in Mareschal's editions, here with the first word of the last line incorrectly given as "Omne" instead of "Omine." The apparatus includes four tables and a glossary of Hebrew names. The last two quires contain a rhyming mnemonic Biblical summary, by the minorite friar Franciscus Gothi, in which each four-line verse summarizes a

Biblical chapter. It is not recorded by Baudrier or Gültlingen; apparently buyers had the choice of including it or not in their copies.

This portable glossed Bible, densely and economically printed, with no break between the Old and New Testaments, is nonetheless enlivened by hundreds of historiated woodcut initials from woodcut alphabets designed by Guillaume Leroy, who also designed the six-part woodcut of the Creation (cf. Baudrier 11:380, 397, and 448).

Adams B-997; Pettegree & Walsby III:57271. Darlow & Moule 6093 (note); Baudrier, 11:401; Gültlingen 2:209, no.56 (neither listing the Gothi quires).



*Statistics of religious behavior*

6) [CLERGY, FRANCE]. *Le Nombre des ecclésiastiques de France, celui des religieux et des religieuses, le temps de leur Etablissement, ce dont ils subsistent, et a quoy ils servent.* [France, n.d., not before 1660].

Half-sheet 8vo (149 x 100 mm). 52 pp, [1] leaf (errata). Some dampstaining, fore-edges of first dozen leaves wormed causing progressively diminishing loss to outer blank margins. Blurred type due to shaky presswork on B3v and B4r. Contemporary flexible parchment, parchment thong supports sewn through covers at head and foot (covers stained and soiled). \$2750

FIRST EDITION of an anonymous pamphlet denouncing monastic abuses and proposing a restructuring of the pastoral economy. The author, himself no doubt a priest, provides vivid insights into the realities of daily religious life in the small towns and villages of France, along with interesting, if unverifiable, estimates of the population sizes of the various clerical ranks and monastic orders.

His first complaint is that local *curés* or parish priests are not provided enough to live on by the Church, forcing them to demand payment from the faithful for sacraments such as Mass and funerals (a scandal that contributes to negative views of the Church). Furthermore, while some parishes are endowed with more chaplains and vicars than they need, other large parishes sorely lack these religious officials, who provide assistance to priests for Mass, Catechism, Confession, and other daily chores.

To solve these problems the author proposes a yearly annuity of 500 livres for all *curés*, and some judicious combining of parishes. The latter move would also serve to reduce the plethora of secular canons (of whom he estimates that there are 16,000 in France), who are a drain on society and on the Church; instead of singing the Divine Office themselves (their proper function), they delegate the job to "hired priests" and choir-boys. The ranks of the latter could also use some thinning, for the boys are taught only music and all become Musicians ... whereas, "had these little children remained in the secular world they would have contributed to the Arts and Trades" (p. 11).

The author does not question that the faithful are there for the "shearing" by their pastors, but he calls for a more equitable reapportionment of the "wool." His greatest scorn is reserved for the proliferation of new offshoots of the three traditional mendicant monastic orders, the Carmelites, Augustinians, and Jacobins (Dominicans). Created to satisfy the egotistical ambitions of their founders, these new orders were often distinguished from each other by such trivialities as the colors of their habits or the length of their beards (p. 16). Numbering in the thousands, such superfluous friars spend their time collecting alms or simply reading the Divine Office, and they live off the people, or rather off the nobility: "everywhere they eat well, and only visit the Noblesse" (p. 22). The author proposes closing all the establishments founded within the past forty years, and imposing strict size limits on each of the major "old" orders.

The last two chapters contain a thorough analysis of the average expenses of a monk, from his daily allotment of wine (or beer, or cider) to costs of maintaining the monastery and of treating the sick; and a biting account of the miserable lives of nuns and of the many forcibly cloistered women, placed in convents by their families. Like their masculine counterparts, new women's orders had recently mushroomed (population estimates are provided), and the author's suggested remedy for the ills of female monasticism is the same: close the new houses, and limit the numbers of the old convent communities to between 32 and 60 inhabitants (p. 46).

The publication date is based on a passage in the text (p. 15), referring to the founding of the Cordeliers in 1520 as having taken place 140 years ago. The pamphlet was reprinted in 1876. OCLC lists 3 copies, two in France and one in Mannheim. Not in Barbier.

*Dressed for the end*

7) COLLAGE ENGRAVING. St. Menas, martyred by three soldiers. Engraved caption at bottom: *St<sup>us</sup> Mennas Mart. cuius corpus veneratur in Aurea Valle / A peste, fame, et bello, per intercessionem Sancti Mennae libera nos Domine.* [Orval, Belgium?, before 1698, possibly 1666].



Sheet size 182 x 152 mm. Unsigned engraving with contemporary or near-contemporary hand-coloring, the background of the upper portion of the engraving carefully cut out and replaced by a plain paper ground (a crown with feather from the original engraving cut out separately and mounted at upper left), the border colored yellow, GOLD- AND SILVER-EMBROIDERED SILK FABRIC RAIMENTS APPLIED TO THE FIGURES OF THE SAINT AND THE SOLDIERS, each garment outlined and

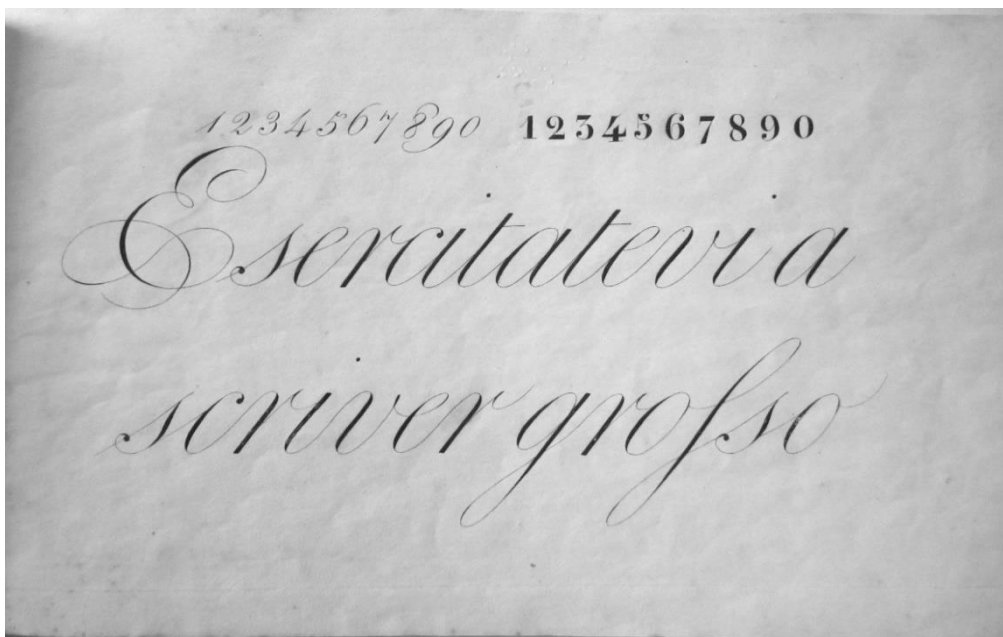
highlighted in black thread or ribbon. Some abrasions affecting the flesh areas of the image apparently due to a volatile or acidic coloring material, a few wormholes in lower portion. Matted, glazed and framed. \$4850

The print shows the Egyptian saint leaning against a tree, serene in his martyrdom, a soldier to his right raising a scourge to flog him, while two other soldiers apply further ghastly torture to the Saint using fire and a double prong. On a stone tablet in the lower left foreground is an engraved dedication (wormed and partly illegible) to Henri de Meugen, Abbot of the Benedictines of Orval, Belgium, from 1639 until his death in 1698. The numbers 66 appear at the end of the inscription, possibly the date [16]66. The unsigned engraving was almost certainly produced before the Abbot's death in 1698. The collage with its embroidered decoration, in which silk threads in white and blue are woven into the gold-threaded armor of the soldiers, while the Saint's loincloth is silver, may have been created somewhat later.

St. Menas, patron Saint of Alexandria, protector of merchants and caravans, was venerated as a miracle worker not only among Egyptian Copts, who built a complex of shrines to him in the desert near Alexandria, but also in various Western religious centers in Europe, including Rome, York, and Hereford (cf. *Oxford Dictionary of Saints*, 2004, p. 366). This richly embroidered and colored engraving testifies to his status as an object of worship in the Benedictine Abbey of Orval, near Trèves, and it may have served as an active object of veneration in the Abbey itself.

Prints used as cult images were occasionally adorned with collage materials in the 17th and 18th centuries, in order to increase their splendor and visual weight. While examples of outright embroidered textile "clothing" are better known in 19th-century French costume prints, the technique was also used for earlier devotional images: see, for example, a 17th or 18th-century French mixed media collage with engraving and embroidered decoration, showing St Joseph holding the infant Christ, held by the Loyola University Museum of Art, reproduced in the exhibit catalogue by Suzanne Karr Schmidt, *Altered and Adorned* (Art Institute of Chicago, 2011), pp. 67-68.

8) **COMINOTTI, Carlo.** *Esemplari di caratteri scritti e incisi.* Livorno: Calcografia Vignozzi, 1830-1852.



Oblong (170 x 338 mm). [18] leaves. Engraved title dated 1830, 16 engraved plates of calligraphic specimens by Cominotti, extra inserted leaf dated 1852, engraved by C. Castellini. Leaves of varying heights, some deckle edges. Occasional light foxing. Stab-stitched in original yellow printed wrappers, dated 1852, title on front cover and publisher's catalogue on back cover, both within decorative borders (repaired marginal tear to lower wrapper, tears to spine, small stain on upper wrapper). \$1250

A simple and elegant engraved calligraphic specimen book, in the extreme oblong format prized by 19th-century Italy publishers in the genre; only edition, second issue with an extra leaf and wrappers from 1852.



The 1830 title with its fluid but restrained calligraphic swirls framing stiff gothic lettering contrasts with the inserted leaf from 1852 which follows it, containing a variety of shaded capitals, exuberant decorative display letters, and two calligraphic figures of putti. 15 of Cominotti's 16 engraved samples are of cursive script; the last shows an alphabet in three sets of decorative capitals including one of ornamented gothic.

On the back of the 1852 wrapper is a list of 19 publications of the brothers Vignozzi, all works of instruction, many for children or youth, in literature, Italian language and grammar, French, geography, arithmetic, history, and religion. Cominotti seems to have been one of the Vignozzi house engravers and graphic artists: ICCU lists two maps by him, and an 1827 *Metodo per imparare a scrivere in sette lezioni*, all published by the Vignozzi.

Not found in the standard calligraphy bibliographies; OCLC locates a single copy of the 1830 issue, at the Newberry Library.

*With stars in one's pocket*

9) CREUTZER, Peter. *Wie mann eines jeden Menschen Art Natur unnd Complexion nach dem er unter einem Planeten und Zeichen geboren ist erkennen soll Anfenglich seines Lebens biss ans ende.* Frankfurt: Weigandt Han, [ca. 1556].

Small 4to (183 x 128 mm). Collation: A-G<sup>4</sup>. [28] leaves. Gothic type. Title printed in red and black, large title woodcut of the wheel of fortune, thirty-two woodcut text illustrations consisting of 12 cuts of the astrological signs, 7 cuts of the planets, one zodiac man cut, and 12 small allegorical cuts of the months; large woodcut Fraktur initial N and tailpiece ornament. Dampstaining and softening, title soiled, tears to lower gutters in first few leaves, fol. E1 with closed tear entering text, a few other marginal tears, fol. G2 with repairs to upper forecorner. Contemporary German laced-case dark red dyed parchment binding with envelope flap (somewhat stiffened, a couple of abraded areas, upper endleaf torn away, stub remaining after first gathering). *Provenance:*



inscription in Swedish dated 1597 on inner back cover, below it an old trace of a removed bookplate or inscription; Christian Hammer (1818-1905), bookplate pasted inside fore-edge flap (obscuring most of an early inscription), *Catalogue de la Bibliothèque Hammer à Stockholm: Division étrangère* (Stockholm, 1886-88, 9 vols.), vol. 7, no. 38811. **\$12,000**

SIXTEENTH-CENTURY POPULAR PRINTING: AN ILLUSTRATED ASTROLOGICAL HANDBOOK IN ITS ORIGINAL RED-DYED PARCHMENT FLAP BINDING.

Peter Creutzer, the author of a treatise on a comet and a few other astrological pamphlets, is identified here and on the titles of all his works as a student of Johann Lichtenberger, onetime Court astrologer of Emperor Friedrich II and author of several best-selling prophecies and astrological works. Like the writings of his mentor, Creutzer's *Planet-Book* proved immensely popular, and remained a staple of German

chapbook literature well into the eighteenth century.

In the preface the author reminds his readers that “*Die Sterne neigen allein, aber nötigen nicht,*” i.e., rather than firm prophecies, astrologers’ predictions simply point in the direction of what is likely based on the innate, planet-governed tendencies of each individual. Similarly familiar to modern readers of astrology manuals, though with somewhat more emphasis on favorite foods, auspicious colors, and health issues, the first part of the text describes the characteristics of those born under the twelve astrological “sun signs,” with separate paragraphs for men and women. Following a list of lucky and unlucky years, and a chart for calculating the ruling planet for any day of the year, a second part describes the spheres of influence of the sun, moon, and five planets.

The close links between medicine and astrology in pre-modern Europe are evident from the final section, containing the calendar, an introduction to the four humors, a paragraph on the interaction of planets and weather, and a list of planetary influences on the various body parts, described as “useful for blood-letting” and illustrated by the astrological man woodcut. The calendar text recommends foods, drinks, and herbal remedies for each month (using the old German names) and provides counsels for bathing (frequency of baths and types of immersion) and blood-letting points on the body. It is illustrated with unsigned woodcuts, showing appropriate seasonal activities, each incorporating the relevant astrological sign in a tiny cloud cartouche at top. Rosenthal attributed the cuts to Hans Sebald Beham, possibly a confusion with Hans Brosamer, who illustrated several books for Gülfferich (cf. Benzing *Buchdrucker*, 122 and Thieme-Becker 5:67).



The three earliest known editions under the title *Planeten-Buch* are from 1545: two editions printed in Frankfurt by Hermann Gülfferich, a printer and bookbinder, and a Strassburg edition printed the same year. All but two of the several editions of the next decade were printed by Gülfferich, who specialized in popular medicine and science, and his successors. The latter included his stepson Weigand Han, active from 1556 to 1561. The present undated edition is very similar to a dated edition by Han from 1556 (VD 16 ZV 19013), and was probably printed at about the same time.

These early Frankfurt editions (from 1545, 1548, 1549, 1553, 1555, and 1556) reprinted the same text, using some or all of the same woodblock illustrations. The earlier editions are in 24 leaves only: the 4-leaf quire containing the calendar first appeared in the 1553 edition. The title cut, a wheel of fortune with the 7 astrological signs of the planets and their allegorical human figures, is printed from a block which was used throughout the Gülfferich-Han editions. Newer blocks were used for the other illustrations, imitating but not identical to those in the 1545, 1548 and 1549 editions.

The binding is typical of German laced-case bindings of the period, “sewn on two split-strap alum-tawed transverse sewing supports, the slips laced through slots in the case-type cover which has an envelope flap extending from the right cover. The covers of these bindings often used a rather thick calf parchment without turn-ins, and they almost never have endbands.... [They] often made use of painted parchment and the [red] colour [of this binding] is the most commonly encountered in my experience, followed by green.” (Nicholas Pickwood, private communication, with thanks).

VD 16 C 5822, listing a single copy, at the Bayerische Staatsbibliothek. OCLC locates three US copies of different editions: the other 1556 edition (Harry Ransom Center), and 2 copies with the Gülfferich 1545 imprint (Univ. of New Mexico and Univ. of Wisconsin). Cf. Rosenthal, *Bibliotheca magica* 1073 (Frankfurt: Gülfferich, 1555, note “Selten! Die Monatsbilder sind von Hans Seb. Beham...”); Houzeau & Lancaster 4839 (Frankfurt 1548); Zinner 2135 (Frankfurt: Han, 1546).

*See also cover illustration.*

*“Von ausserordentlicher Bedeutung” (Thieme-Becker)*

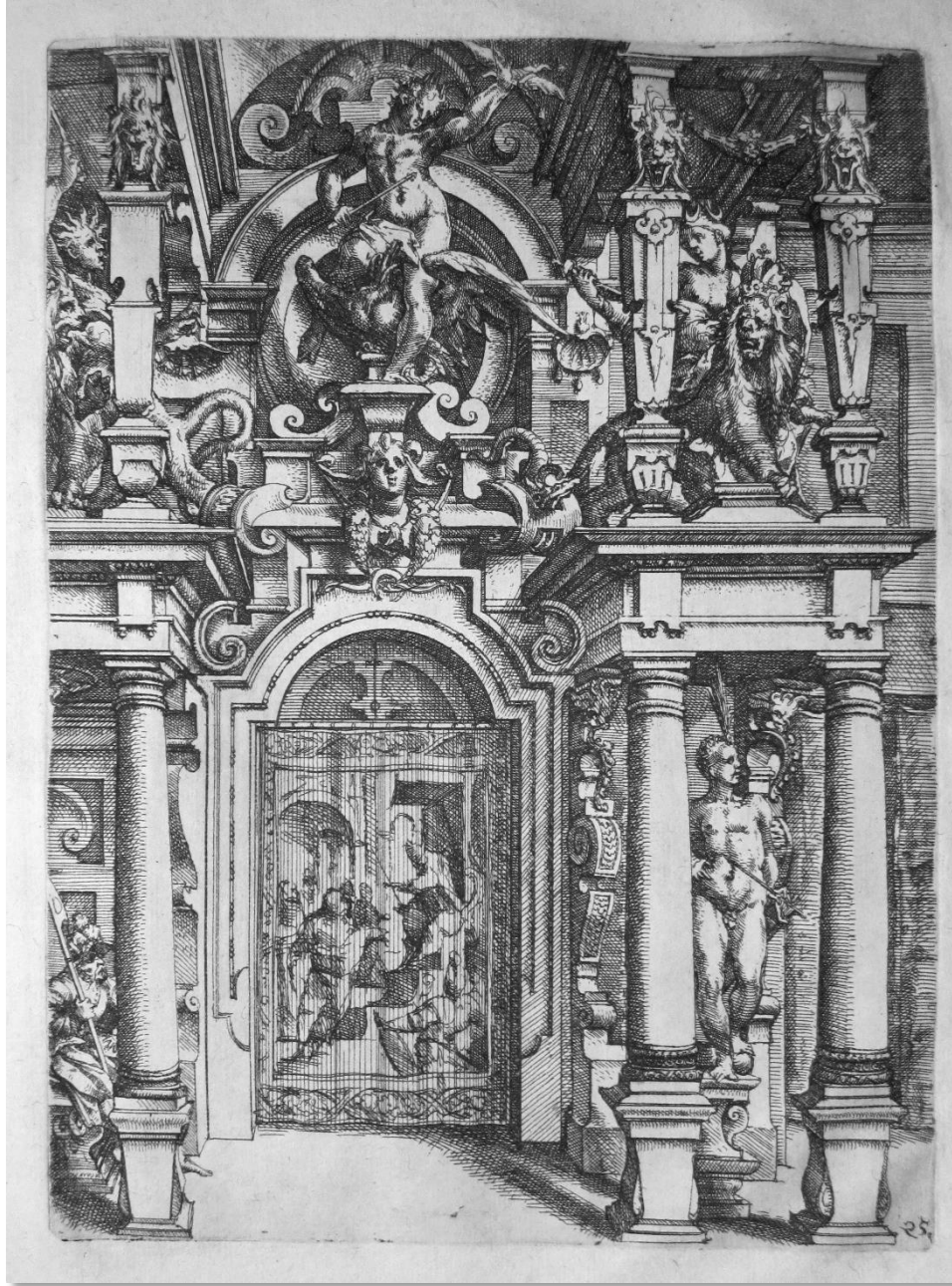
**10) DIETTERLIN, Wendel.** *Architectura und Ausstheilung der V. Seuln. - Architectur von Portalen unnd Thürgerichten mancherley arten. Das Annder Buch.* [Vol. 1]: Stuttgart: s.n., 1593; [Vol. 2]: Strassburg: heirs of Bernhardt Tobin, 1594.

Two vols. in one, folio (360 x 278 mm). *Vol. I:* Etched architectural and allegorical title, 9 leaves letterpress text, comprising 2-page dedication to Conrad Schlossberger, 1-page note to the reader (*Bericht an den Leser*), 1-page table of architectural terms keyed to first plate, 6 explanatory text leaves (irregularly foliated, printed on rectos and versos), and colophon leaf; 38 etched plates, numbered 1-35 and 38-40 (36 & 37 were never issued), plate of the Tuscan order [pl. 2] with repeated impression on verso. *Vol. II:* Etched title printed in red ink in cartouches within an

architectural and allegorical setting (differing from vol. 1), three leaves letterpress: dedication to Ernst Friedrich, Margrave of Baden-Hachberg, note to the reader, explanation of proportion for portals, with half-page etching numbered 1, and colophon leaf; 57 etched plates numbered 2-58, plates 13, 28, 38 and 50 being reimpressions of the “orders” plates in vol. I (there with plate numbers 5, 13, 19 and 26), while plate 2, of the Tuscan order, is a new etching reproducing (and improving upon) the same design as pl. 2 in vol. I. Watermarks: vol. I none visible, vol. II plates on thinner paper watermarked with gothic letter P (details on request). First title-leaf with marginal staining and a few short marginal tears, occasional marginal soiling, fore-margin of plate 7 in vol. I (2nd Doric) torn away grazing image border, marginal tears to pl. 30-33 and 37 in vol. II, that to pl. 33 just entering image; tiny filled hole in



plate II:50, small paper flaw (fold) in pl. II:48. Contemporary German laced-case binding of silver-gilt tooled parchment over thin boards, covers with central silver-blocked arabesque cartouche within concentric fillet frames, outer border of stylized leafy roll, inner interlock roll border with flowering plant tools at corners, a repeated fleuron in each spine compartment, slits for two fore-edge ties (ties lacking), edges stained red, red paper index tab to vol. 2 (binding stained and soiled, covers somewhat bowed).



*Provenance:* bound with 5 blank leaves at end containing later pencil drawings of cartouches, a portrait, a cavalry officer, etc. and some ms. notes; one or two early marginalia, small early ink doodle on vol. I title; Franciscus Xaverius Scharz (engraved armorial bookplate); Joseph Hennston (1814 inscription); Arthur & Charlotte Vershbow. \$32,000



FIRST EDITION, FIRST ISSUE, with the text in German, of Books I and II of Dietterlin's exuberant, fantastical, at times sinister, and highly influential visual exposition of architecture and ornament. THIS LARGE, UNRESTORED COPY IN ITS CONTEMPORARY GERMAN BINDING IS A GREAT RARITY.

Wendel Dietterlin (ca. 1550-1599) was well known to his contemporaries as a painter and muralist. His grandest commission was for the decoration of the ducal pleasure villa (the Neues Lusthaus) of Conrad Schlossberger, intendant to Duke Louis of Württemberg and the dedicatee of the first volume. Carried out between 1590 and 1593, Dietterlin's vast murals of the Creation and Last Judgement, painted on the ceiling and walls of the great hall, were sadly demolished in the 18th century. Most of Dietterlin's other paintings met the same fate, and only one of his easel paintings is extant. His main surviving oeuvre is therefore this collection of etchings of architecture and ornament, published over six years.

While the first volume nominally surveys the five classical orders (Doric, Ionic, Corinthian, Tuscan and Composite), and the second volume is devoted to doorways and portals, Dietterlin ranges far beyond architecture and proportion to embrace the entire universe of ornament, successfully combining Gothic and Renaissance elements in dizzying assemblages of scrollwork, strapwork, grotesque figures, and allegorical motifs whose meanings were obvious to his contemporaries. In his preface to the reader, Dietterlin explains that he wishes to put at the disposal of young painters, stoneworkers, cabinetmakers, stone carvers and other artists and artisans who lack access to or understanding of Vitruvius and other architectural treatises, a comprehensive visual supply of models of each of the five orders with corresponding ornamentation. For Dietterlin's conception of the five orders embraced more than architecture: influenced by Serlio and by Hans Blum (whose column book was first published in Latin in 1550), Dietterlin "conceives the column orders as little more than thematic categories or divisions into which fall a range of original decorative forms" (*Millard Collection III*, p. 25), from the most rustic to the most elegant. Dietterlin's sophisticated decorative repertory, elements of which he borrowed from Androuet du Cerceau, may not have been of much use for students: while his extravagant *horreur du vide* was in keeping with contemporary northern European aesthetic taste, Dietterlin's application of the principles of architecture to design is delightfully and sometimes nightmarishly idiosyncratic. These 99 etchings printed from 94 plates depict columns, pediments, cartouches, doorways and gateways, adorned by or morphing into an array of human, zoomorphic and grotesque figures. The three later volumes, published in Nuremberg in 1598 along with restrikes of the present plates, extended the fantastical element into perspective itself, prefiguring the "impossible realities" of M. C. Escher. While these first two volumes exhibit a gentler mood, the "terror and dementia ... sometimes evoked by these images" (*Millard Collection III*, p. 28) surface in Volume II, notably in the final plate, an ominous *memento mori* showing a portal overrun with dead animals, prone putti, a carcass, vultures, devils, and other sinister figures, with a pile of skulls inside the doorway and a tiny tombstone visible in the distance.

In spite of their flights of fancy, Dietterlin's books seem to have been heavily used by artists and even a few architects. The *Architectura* contributed to the dissemination of Renaissance decorative forms in Germany, and Dietterlin's exaggerated Mannerist style influenced other pattern book designers as well as artisans and craftsmen throughout Northern Europe, as far afield as England (cf. Summerson, *Architecture in Britain 1530 to 1830*, pp. 54 & 73). No doubt precisely because of the work's popularity, unsophisticated sets of even the 1598 edition are scarce, while complete copies of this first edition are few and far between.



These volumes were reprinted with the text in Latin by Jobin in 1594-1595; that edition is also exceedingly rare. OCLC erroneously lists two American institutions holding copies of the first German edition (Columbia and the Canadian Centre for Architecture): in fact both holdings are of the Latin edition of 1594/95, and Columbia has volume 1 only of this first edition.

VD 16 D 1691; Berlin Katalog 1941; Brunet II, 706; Schlosser Magnino, pp. 412, 421; Fowler 104 (second volume only). Cf. *Neue Deutsche Biographie* 3:702; Thieme-Becker 9:269-71; H. F. Malgrave, introduction, *Millard Collection III: Northern European Books*, pp. 25-28); *Architectural Theory from the Renaissance to the Present* (2011) 2:520-29 ("this is the earliest etched work of any size to appear prior to Jacques Callot").



**11) EMBROIDERY DESIGNS.** *A volume of pen-and-ink embroidery patterns.* [England?, not before 1814].

4to (240 x 193 mm). 203, [24] leaves, each with a different design, mainly in brown ink, some in black ink, the drawings on rectos only, on thin wove paper, watermark John Hayes / 1814. Occasional small inkstains, in fine condition. Contemporary English diced russia leather, covers gold-tooled with narrow foliate roll border, a rosette at outer corners, smooth spine gold-tooled in compartments with a floral tool (in reverse, the petals appearing embossed), marbled edges, marbled endpapers (rebacked preserving original backstrip, corners and spine ends rubbed). *Provenance:* Sir [Frederick] Conway Dwyer, Dublin (1860-1935), surgeon, his pencil signature on front flyleaf. \$5750

An unusually extensive and varied album of pen-and-ink patterns for embroidery, by a skilled draftsman (or -woman). Some designs are arranged in bands, for borders and hems; others consist of large individual motifs; there are a few square designs for handkerchiefs and cloths, and some all-over designs with repeated small motifs. Most of the design elements are floral, foliated, or abstract; only one, fol. [210], containing six small vignettes, includes human figures, birds, and emblematic elements (musical instruments and garden implements). Fol. 126 shows an entire ornamental alphabet, the letters enclosed in leafy part-wreaths. One design (fol. 200), for a sleeve or part of a dress or jacket, includes instructions for coloring, in English, for three sections (Light Green, Violet, and Dark Blue).

12) [FENCING] – SAINT MARTIN, J. de. *L'Art de faire des Armes réduit à ses vrais principes ... On y a joint un Traité de l'Espadon*. Vienna: Janne Schrämble, 1804.

4to (108 x 180 mm). [3] leaves, xii, [2], 91, [1]; [2], iv, 57, [1 blank] pages. Two parts, separately paginated, continuously signed, engraved portrait frontispiece, engraved arms of the dedicatee Archduke Charles-Louis of Austria, 72 engraved plates, irregularly numbered, plates 21 and 24 fold-out; the plates signed but the engraver's and artist's names illegible. The caption of pl. 31.1 scribbled out, folding plates a bit wrinkled, occasional offsetting. Contemporary Austrian tree sheep, red and blue *dominoté* endpapers (binding worn with clumsy repairs to corners). *Provenance*: inscriptions in Polish on front endpapers, dated 1874 and 1907. \$2800



ONLY EDITION of a detailed fencing manual intended for young Austrian nobles and officers, by a fencing master at the Theresian Military Academy in Vienna. Saint-Martin, a French émigré, states in the preface that he studied with Danet, the first fencing master of Paris; he is further described on the title as a former cavalry officer, presumably in the pre-Revolutionary French royal army.

Part One, on smallsword fencing, contains the general principles and basics of fencing, rules for a *salle d'armes*, and a fairly conventional exposition of a variety of feints, attacks and parries. The second part, *L'Art de l'Espadon*, treating military sabre or broadsword fencing, contains the most detailed presentation of sabre fencing yet published, and is innovative on several counts. In the foreword the author states that "the theatre of war has never been as bloody as in the last war... and it was obvious that the Cavalry was an absolute necessity" (p. i); he views it therefore as his duty to present the Austrian techniques of cavalry fighting, which can save the lives of many soldiers. Saint Martin's manual is filled with practical advice based on his own experience, notably in the sections on mounted combat. He criticizes, for example, the use of singlesticks for broadsword training (part

1 preface, p. xi) as counter-productive. On foot, he presents several off-line footwork techniques, unusual for the time. On horseback, he describes a wide variety of engagements, feints and *coups* (attacks). He shares a technique for encountering several opponents at once, using a *moulinet à quatre faces* (circular cut in four directions). Separate chapters are devoted to different kinds of attacks on cavalry, by light troops, by infantry and by enemy cavalry. In these sections he specifically describes the kinds of dangers to be expected from Circassian and Tartar fighters. Also included is his version of the famous “Coup de Jarnac” (involving a downward thrust using the reverse of the sabre), described in few other fencing manuals, if any.

Many of the illustrations include footprint symbols showing proper foot placement for the approach to the position in question.

OCLC lists five copies in American libraries. Vigeant, *Bibliographie de l'Escrime*, p. 120-121; Garcia Donnell 796. An analysis of the work appears on the website “Schola Forum,” dedicated to swordsmanship, martial arts, and military history ([www.fioredeiliberi.org](http://www.fioredeiliberi.org)).

*A beautiful ghost*

**13) HOMER.** *Odyssieia* (Greek). *Odysssea. Eiusdem Batrachomyomachia, Hymni, aliaq[ue] eius opuscula, seu catalecta.* Edited by Hubert van Giffen. Strassburg: Theodosius Rihel, [ca. 1572].

8vo (183 x 115 mm). Collation: \*<sup>8</sup>A-Z Aa-Zz Aaa-Fff<sup>8</sup> Ggg<sup>10</sup> hhh<sup>8</sup> iii<sup>10</sup> (inner bifolium of sheet Ggg misbound between iii<sup>5</sup> and iii<sup>6</sup>). [8 leaves], 837, [1] pp., [25] leaves. Rihel’s woodcut device on title, woodcut initials. Editor’s dedication to Count Ludwig von Oettingen (\*2r-A1v). Text in Greek on versos, in Latin on facing rectos. Shoulder-notes. Scholia and Latin index at end. First few leaves slightly spotted, one or two minor marginal dampstains. Bound in contemporary German green silk velvet over laminated paper boards, sewn on four double cords, the covers blocked in gold with an arabesque and strapwork centerpiece and pair of matching cornerpieces, the latter of slightly different design on each board; traces of an oval tool on spine, evidence of



two pink or red fore-edge ties, edges gilt and gauffred; very worn and rubbed, backstrip fragmentary, lower headcap gone, joints split. \$3200

UNRECORDED ISSUE OF A BILINGUAL *ODYSSEY* IN ITS ORIGINAL GOLD-BLOCKED VELVET BINDING. The philologist Hubert van Giffen (1534-1604) edited classical texts for the publishing firm of Theodosius Rihel (father, son and grandson all shared the same name), which served the Strassburg university community. Rihel published this Greek and Latin *Odyssey* with the *Batrachomyomachia* and the Homeric hymns concurrently with van Giffen's separate edition of the *Iliad* (also undated but whose dedication is dated April 1572); later editions of both followed. The German online imprint catalogue VD 16 (*Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts*) records four separate Rihel editions of the *Odyssey*, all undated, two of which VD 16 dates to 1572 and the two others to 1588 and 1592. Our copy appears to be a variant issue of one of the [1572] editions, VD 16 H 4697 = H 4622 = H 4644, which is paginated 837, [1] pp., [25] leaves, as here, but does not contain the 16-page dedication to Count Ludwig von Oettingen (dated September [1572?]).

The present text consists of the same sheets as VD 16 H 4697 (comparison was made to the digitized Bayerische Staatsbibliothek copy), but the preliminary leaves are new to this issue, and bifolium A1.8 was reset to accommodate the dedication. The title (fol. \*1r) in our issue is differently worded, and the verso contains a note from the editor to the reader concerning Homeric vocabulary.

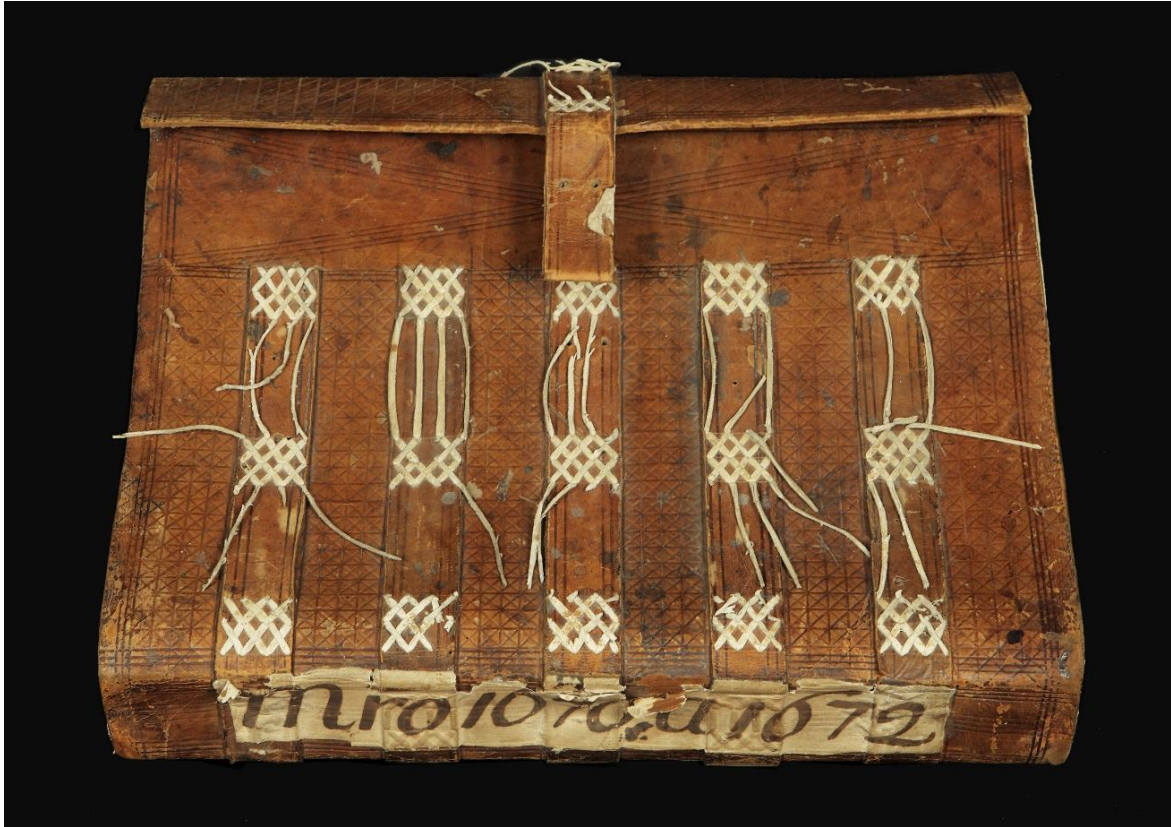
According to Nicholas Pickwoad (whom we gratefully acknowledge), who neatly described the binding as "the ghost of a once rather lovely binding", the structure and manner of execution of this velvet-covered binding localize it to Germany. Blocking on velvet and woven silks was carried out with a powdered glair. Fragile velvet bindings are relatively rare, except in aristocratic and royal collections. As an exceptionally expensive material velvet was reserved for luxury bindings. Although the material of this book seems to have been woven from the ends of different color batches, causing a faintly striped effect, it would nonetheless have been costly. It is clear that this copy belonged to a personage of rank, perhaps to the dedicatee himself. Cf. Brunet 3:372; Hoffmann 2:316; on Rihel, cf. Benzing p. 449.

### *A Ferrarese Jewish financial document*

**14) JEWISH BANKERS' ACCOUNT BOOK.** Manuscript account book of the Vita or Vitta family of Ferrara, in Italian. Heading on f. 1v: "*Introiti degli Effetti e Debitori cessi alli Mag. Moise David Vitta e Complimentari della ragion cantanti Isepe Vitta di Vitta...*". [Ferrara], 1670-72.

Large folio (422 x 292 mm). 180 ff. (foliated as page openings), 15 blank leaves at end, plus one loose inserted folio half-sheet and one small inserted sheet for ink blotting. Written on rectos and versos in a fluent Italian cursive on double-page openings; the lower halves of ff. 99-100 and the inserted leaf in a different contemporary hand. Occasional lines in a different, lighter (or slightly faded) ink. Some showthrough of ink, else fine. Contemporary Italian stationery binding of blind-tooled calf over laminated paper (the leather cut flush to the top and bottom edges and turned over the fore-edges): a tacketed case with an envelope flap extending from the right cover, with loop-type secondary tackets securing the cover and five leather bands to the sewing supports; the ends of the leather bands secured to the sides of the case with decorative geometrical lacing of

alum-tawed skin, the central leather band extending into a strap to fasten the envelope flap (with our thanks to Nicholas Pickwoad); lower cover with a simpler design of intersecting blind-tooled fillets, original manuscript paper title label on backstrip "Mro 1670 a 1672" (small tears), original blue paper endleaves, lower edges ink-lettered (but illegible because of warping of the text block); lower cover a bit rubbed, a few tiny wormholes. \$25,000



A NORTH ITALIAN JEWISH MONEYLENDER'S OR BANKER'S ACCOUNT BOOK, PRESERVED IN ITS ORIGINAL TACKETED STATIONERY BINDING.

Complete for the years 1670-1672, this meticulous account book, by or for Moise David Vitta and Isepe Vitta di Vitta, lists hundreds of names of creditors, recording debits and credits in a single-entry bookkeeping system, dates of repayment, itemized expenses, etc. The two Vittas, presumably brothers or father and son, handled bills of exchange, *ducati d'oro* and the various local currencies. The monies exchanged amounted to considerable sums and the network of trade extended throughout Italy.

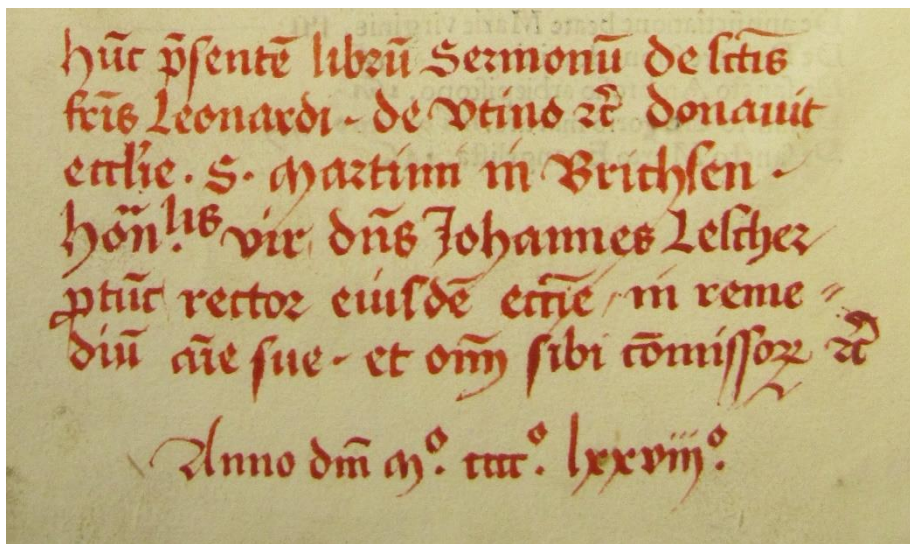
Variants of the names Vitta and Vitta di Vitta (e.g., Vitta della Vida), appear in accounts of Jewish inhabitants of Mantua and Ferrara in the 18th century (cf. Urbani & Zazzu, *The Jews of Genoa*, II, p. 925, nos. 1975 & 1976). References to Ferrarese places, institutions and names support the localization of this manuscript to Ferrara: among the creditors are a Ferrarese institution, the *Ospedale de Battubianchi* (f. 72, i.e., the Ospedale dei Battuti Bianchi), the *Marchese Franc. Estensi*, and one *Beccaria di Quartesano* (a neighborhood of Ferrara). Entities or individuals from other cities are so identified; on fol. 53, for example, is a list of transactions with various individuals including *Pietro Cattani di Bologna* and *Sinibaldi di Roma*. Early modern account books by Jewish merchants or moneylenders seldom appear on the market. This is a fine example, in a typical and handsome stationery binding.

*Printed and bound at the monastery*

15) LEONARDUS de UTINO. *Sermones de sanctis*. [Augsburg: Monastery of SS. Ulrich and Afra], 1474.

Chancery folio (308 x 205 mm). Collation: [1-10<sup>10</sup> 11<sup>10</sup> (+-5) 12<sup>8</sup> 13<sup>8</sup>(4+1, -8 blank) 14<sup>6</sup> 15-21<sup>10</sup> 22<sup>4</sup>(3+1) 23-26<sup>10</sup> 27<sup>10</sup>(-9,10 blanks) 28-35<sup>10</sup> 36<sup>8</sup> 37-44<sup>10</sup> 45<sup>8</sup>] (1/1 blank, 1/2r table, 1/3r prologue, 15/1r *In cathedra santi Petri*, 38/1r *Lucerna fulgoris illuminabit te*, 45/8v colophon). 430 leaves (of 431, without the first blank). 38 lines. Roman type 1:105. Two-, three- and nine-line initial spaces. Rubricated: red Lombard initials, the first 9-line initial with red and white penwork, paragraph marks, capital strokes and underlines in red; 2 initials in black ink on 23/6v and 23/7v. Contemporary manuscript foliation in brown ink; traces of early manuscript quiring in lower margins of rectos. Two pinholes visible in upper and lower forecorners of most leaves. Fol. 11/6, the conjugate of the cancelled leaf 11/5, is narrower than the rest. Light marginal dampstaining to a few leaves, closed tear in f. 8/9, a few small wormholes in last few leaves. Contemporary Augsburg blind-stamped calf over wooden boards, BOUND AT THE MONASTERY OF SS. ULRICH AND AFRA (Kyriss shop 2); the stamps including *Schwenke-Sammlung* Blattornament 64, Rosette 181, and Palmette 25, edges stained yellow, title lettered on lower edge; formerly chained, hole for chain hasp at head of lower cover (old restoration to joints, a few other small repairs, rubbed).

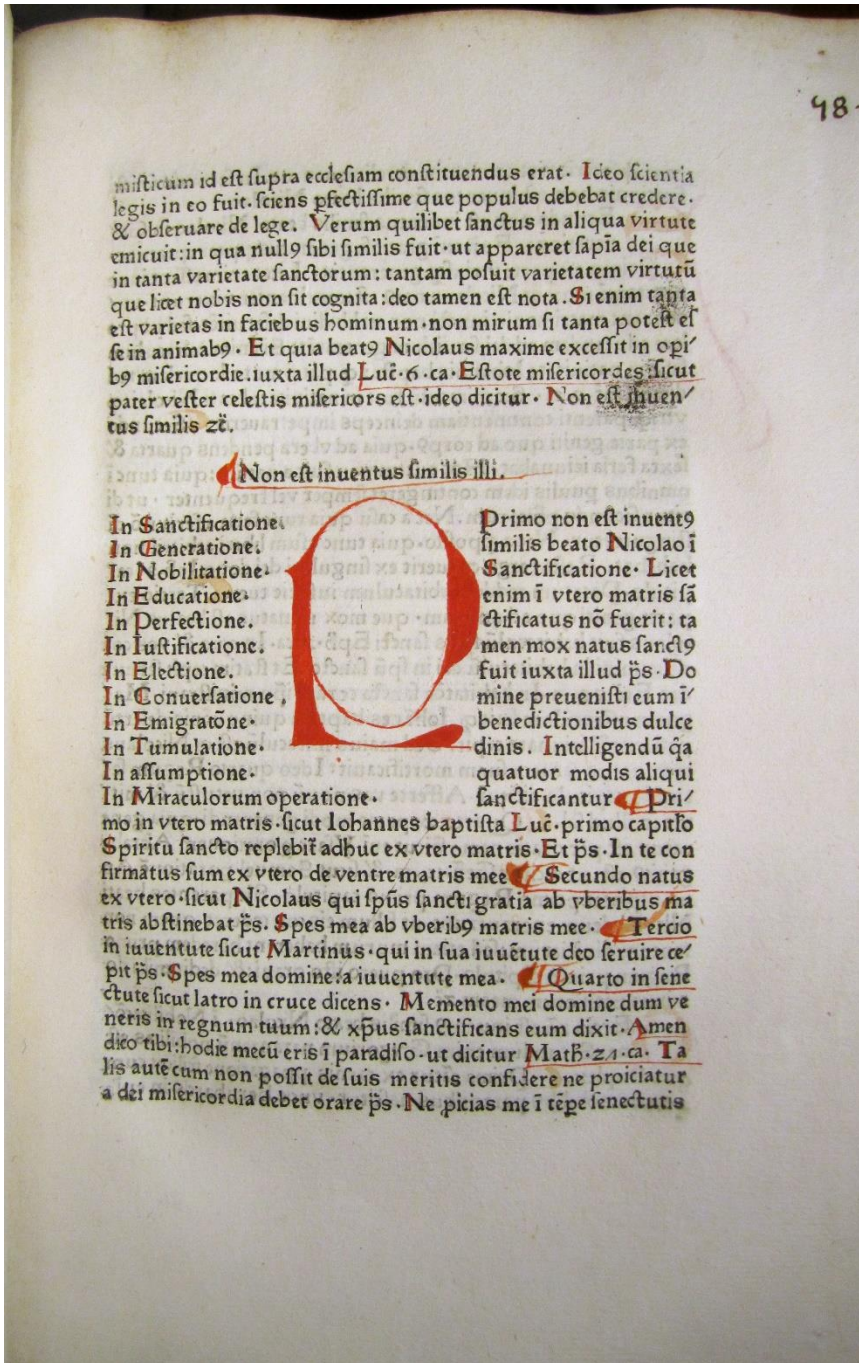
*Provenance*: contemporary note of the number of quires (incorrectly given as 42) on front pastedown, manuscript corrections to printing errors in quires 16 and 41, a marginal note signaling the Italian poem on f. 30/5v (f. 282 v.), all apparently in the same hand as the foliation, possibly that of a monk of the monastery; Johannes Lescher, Rector of St. Martin, Brixen, striking



inscription in red ink in a large neat gothic script following the table (1/2r), stating that he gave this book to his church in 1478, the rubrication and headline to first text page possibly supplied by him; Adam Schreindl, inscription recording the bequest of the book in 1591 to the Jesuit College of

Munich; printed label of the College; Munich Royal Library duplicate, shelfmark 124 *Inc. Typogr. Duplum*; (Dr. Hans Deckel, collection dispersed by Antiquariat Robert Wölfle, Munich); George Abrams, bookplate (sale, Sotheby's NY, 16 November 1989, lot 80). **\$21,000**





First Augsburg edition of these popular sermons on the saints by the 15th-century preacher Leonardo Mattei of Udine, written in around 1446. This is one of only four dated books, of 17 editions recorded, from the short-lived press of the Benedictine monastery of SS. Ulrich and Afra in Augsburg, an important center of manuscript production earlier in the fifteenth century. In 1472 its abbot Melchior von Stamhaim embarked on an ambitious project to establish a monastic press, intended for the use of the monks. Surviving documents show that the abbot spent several months setting up a well-equipped workshop, obtaining five presses from Johann Schüssler, and types from Günther Zainer, Johann Bämmler, and perhaps Anton Sorg, who later borrowed the monastery's type 103G for his own use.

As pointed out by Pollard in BMC, the composition of the present edition seems to have caused difficulty for the printer. In several places, leaves were left blank with no break in the

text; these were meant to be cancelled by the binder, as in this copy. Differences between the collation of this copy and the British Library and (apparently) the Bayerische Staatsbibliothek copy are due to the presence or absence of blank leaves and sheets.

A number of bindings from the workshop of SS. Ulrich and Afra survive on both manuscripts and printed books from around 1470 to 1493. Another copy of this edition bound at the monastic bindery is preserved in the Augsburg Municipal Library.

Goff L154; HC(Add) 16130\*; CIBN L-126; Bod-inc. L-081; BMC II:339; BSB-Ink L-110; GW M17882.

16) LUYKEN, Jan. *Voncken der Liefde Jesu, Van het Godtbegerende Zielenvier*. Amsterdam: Pieter Arentsz., 1687.

8vo (173 x 110 mm). [16], 224 [8] pp. Engraved additional title, 50 nearly full-page etched illustrations in the text. Washed & pressed with slight residual discoloration, but the etchings in clear impressions. Late 19th-century red morocco, sides gilt paneled, spine gold-tooled in compartments, gilt edges, by Brany (small stain to front cover). *Provenance*: Robert Hoe, bookplate; Allan Heywood Bright, bookplate. \$2500

FIRST EDITION, the Hoe copy, of a jolly mystical emblem book by the prolific Dutch poet-artist Jan Luyken (1649-1712), most of whose copious oeuvre is to be found within the covers of books. All 50 etchings of his "Sparks of the Love of Jesus" feature a winning and sometimes rather goofy female figure, representing each of us, or the soul. Each scene illustrates a Biblical passage, and is followed by a poem introduced by a related Biblical quotation.

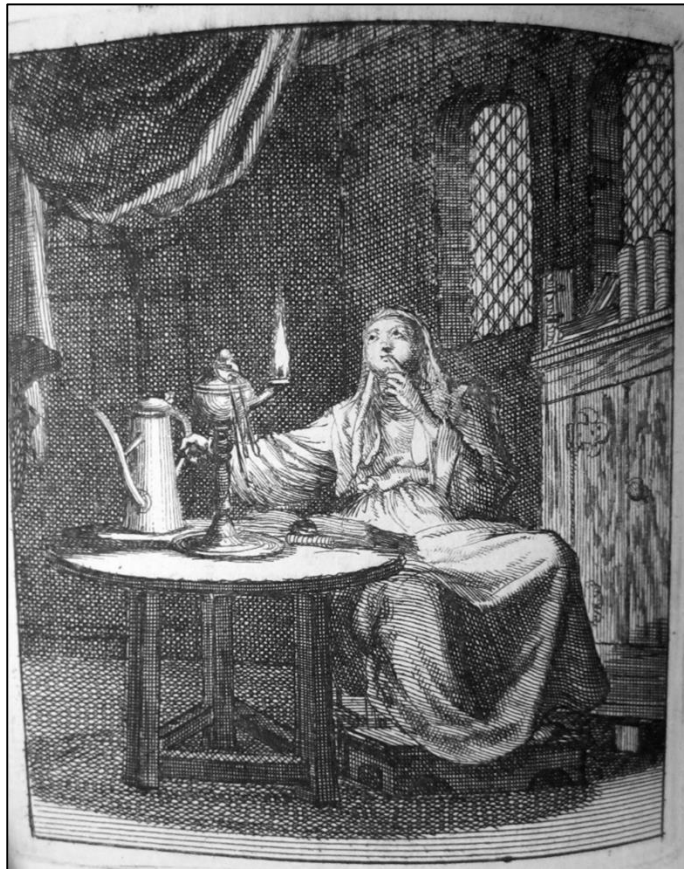
Rather than emblems proper the illustrations are allegorical depictions of biblical scenes correlated with spiritual states of mind. Thus Miss Everywoman observes haplessly as a house is about to collapse on its owners, who have built it upon sand, while Death, a skeleton, leans stubbornly against one wall (Matthew 7.26); or she blows out a candle, fat-cheeked, at her solitary nighttime table (caption, "where there is life there is hope"); or walks barefoot in a field, cows grazing behind, staring down, her arms apart, suddenly noticing the flowers at her feet (Luke 12.27, "Consider the lilies how they grow, they toil not..."); or stands aghast before a feather- and jewel-bedecked courtesan surrounded by leering jesters and devils flying above while Death prepares to seize the lady from behind (James 4.4, "Ye adulterers, and adulteresses, know ye not that the friendship of the world is enmity with God?..."). Our heroine gazes at the sea (Song of Solomon 8.7, "Many waters cannot quench love, neither can the floods drown it..."), or at the setting sun, or waves to the evening star. These delightful etchings maintain, beyond their assigned meanings, a universal symbolism.



◆ MUSINSKY RARE BOOKS ◆

Luyken, who “favored etching and rarely picked up the engraving needle [used here in night scenes and for shading] ... was both the most fertile and one of the most versatile engravers of the Dutch school, and ranked in importance with Romeyn de Hooghe and Gerard de Lairesse as a representative of Dutch engraving in the period after Rembrandt” (Thieme-Becker [cataloguer’s translation], who considered his best illustrations those for his own devotional works, citing this title and two others). The book was deservedly popular and was frequently reprinted.

A very good copy, though in 19th-century condition. Landwehr, *Emblem and fable books printed in the Low Countries*, 3rd edition (1988) 485. Cf. Thieme-Becker 23:489.



*Drunks and donkeys, speaking the truth*

17) [PAULI, Johann, and others]. *Schertz mit der Warheyt. Vonn guttem Gespräche, in Schimpff und Ernst Reden, Vil höfflicher, weiser Sprüch, lieblicher Historien, und Lehren ... Jetzund New, unnd vormals dermassen nie aussgangen.* Frankfurt: Christian Egenolff, 1550.



Folio (281 x 188 mm). [4], 80 leaves. Large woodcut on title, full-page woodcut of richly attired ladies and lords in a walled garden on verso of title, and 59 woodcut illustrations of various sizes in the text. Some light browning, small stain to last few leaves. 19th-century parchment over pasteboards, red edges. *Provenance:* Paul Schmidt (1834-1907), bookplate. **\$15,000**

FIRST EDITION of an illustrated *Schwänke Sammlung*, or vernacular collection of comical stories; only edition thus illustrated; no copies in American libraries.

The edition may have been compiled by its printer/publisher Christian Egenolff the elder, a native of Strassburg, who moved his press and materiel to Frankfurt in 1532, producing hundreds of books until his death in 1555. The four-page Register lists 223 story titles. A number come from Johann Pauli's popular collection of over 600 short comic tales or anecdotes in prose, *Schimpf und Ernst* (Satire and Seriousness). Pauli's *Schwänke*, which he claimed to have written for the diversion of nuns, also served as a pithy source book of stories to enliven sermons; he may in fact have gleaned many of the tales from the great Alsatian preacher Geiler von Kaisersberg, whose sermons Pauli recorded. First published in Strassburg in 1522, Pauli's collection of half-didactic half-comical stories became the biggest best-seller in sixteenth-century Germany after Luther's Bible and translations of the Decameron (*Verfasserlexikon* 2 7:371).

But the present anonymous collection contains many stories that did not appear in Pauli's collection. These are from various sources, some still unidentified. While a version of the medieval animal epic *Reinhard the Fox* appears on leaves 15v-22r, and Boccaccio's *Griseldis* on f. 24r-28r, these well-known tales are interspersed with dozens of other short fables and anecdotes not found in previous editions, or found here in different versions. The tales are grouped by subject, with appropriate headings in the index and, in large type, within the text: there are stories of Kings and Queens; Flattery, Cunning and Deceit; Truth (Reineke Fuchs appears in this category); Respect for one's Elders (with a delightful woodcut of parents, grandparents, and children in a crowded interior); Simplicity and Foolishness; Priests, Monks and Nuns; Trials and Lawyers; Dreaming; Artists and the Arts; Drunkenness; Food and Drink; and Death and the Art of Dying. The longest section contains stories of "Women both good and bad." "In ... the comic tales called 'Schwänke' or 'facetiae,' the distinction between the didactic and the entertaining, even between the secular and the religious is demonstrably blurred... These tales, when they illustrate a moral failing or



demonstrate some crudity of human behaviour, clearly have a didactic purpose. They can, however, also [have] the aim of providing entertainment” (Watanabe-O’Kelly, *Cambridge History of German Literature*, p. 113): indeed, using clever word play, and peopled with fools, drunks, philanderers, gossips, talking animals, lying priests, stupid monks, wily thieves, and dreamers, the stories are above all fun.

The woodcuts stem from a variety of sources, being in part simply assembled from Egenolff’s copious stock. Egenolff, who borrowed liberally from (and even pirated) others’ editions, concentrated on the production of saleable illustrated books, and amassed a vast quantity of woodblocks. Three angular cuts in this edition, evidently from an incunable edition of Aesop, are the earliest blocks. Some of the illustrations are small crude woodcuts printed in pairs or rows, but several fine large woodcuts are of superior quality. They may have been the work of Hans Brosamer, Egenolph’s preferred illustrator. Others, in the style traditionally attributed to Hans Weiditz, Jorg Breu, or Hans Burgkmaier, probably came from the stock of the Augsburg printer Heinrich Steiner. Steiner had printed at least four editions of Pauli’s *Schimpf und Ernst*, the last in 1546; a year later he declared bankruptcy, and he died in 1548. Egenolff is known to have acquired much of Steiner’s woodcut stock, presumably at around this time. At least two of the larger woodcuts do not appear in any known Steiner editions: the title cut and a woodcut of the same size on the last page of the preliminary quire, showing couples conversing in a garden, both signed with the HS and shovel monogram assigned by Nagler to Hans Schäufolein. Nagler cited speculations that they may have been designed for a Steiner edition of the *Decameron*, either lost or never published.



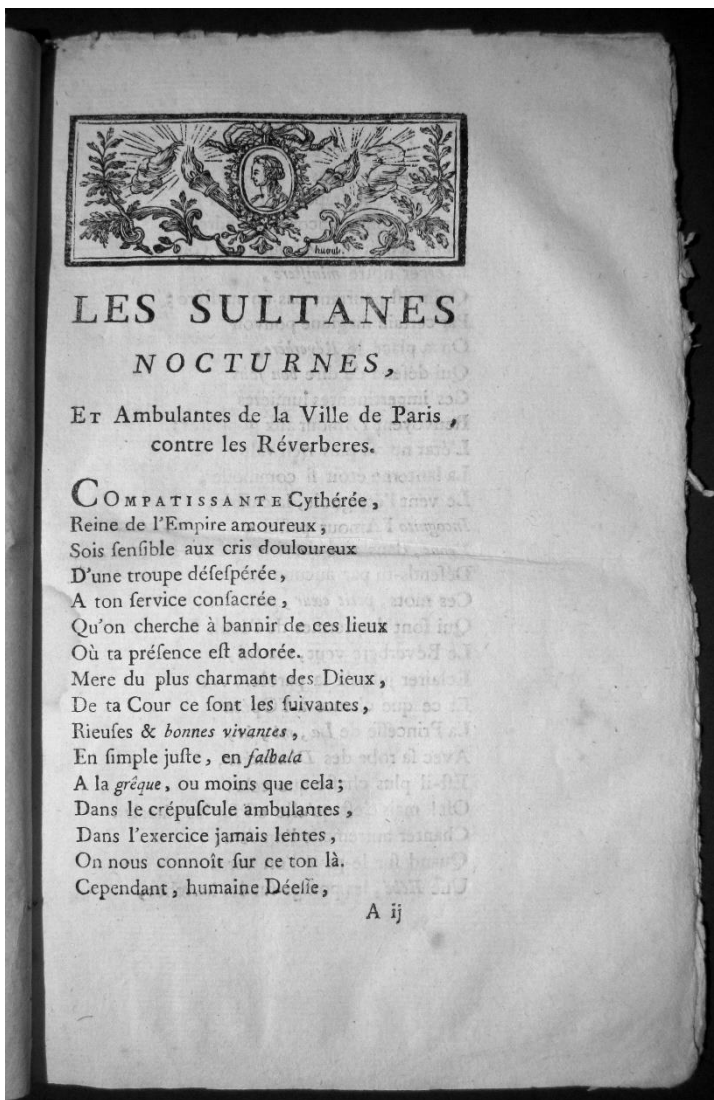
OCLC and VD 16 together list six copies of this edition, of which five in Germany and one at the British Library. Egenolff’s heirs reprinted the text in 1563, without the larger woodcuts; of that edition there also appear to be no institutional holdings outside Europe. VD 16 S 2760; Goedeke II, 465,2 (incorrectly calling for 96 leaves); Heyse, *Bücherschatz*, 1800 (“Ein von Pauli’s Schimpf und Ernst verschiedenes Buch, das zwar manche Stücke aus jenem entlehnt, aber auch viel Eigenthümliches enthält”); Nagler, *Monogrammist* 3:576, 41; Schmitt-Fricke, *Deutsche Literaturgeschichte in Tabellen* (1960), 81.

*No joke*

**18) [PROSTITUTES of PARIS].** *Les Sultanes Nocturnes, et Ambulantes de la Ville de Paris, contre les Réverbères.* [Paris]: "A la Petite Vertu," 1768. [With:] *Les Ambulantes a la brune, contre la dureté du temps.* "A la Chine" [Paris?], 1769.

*Sultanes*: 8vo (215 x 138). 16 pp. Woodcut title ornament and headpiece, the latter signed "Huault." Title and last page soiled, dampstaining in gutters, last leaf with a few internal tears. Untrimmed, disbound.

*Ambulantes*: 8vo (191 x 120 mm). 16 pp. Woodcut title ornament, type-ornament headpiece. 19th-century quarter red morocco. *Provenance*: armorial bookplate of Albert de la Fizilière (1819-1878), bibliographer of Baudelaire and prolific *littérateur*; P. R. Méry, 20th-century bookplate. **\$2200**



FIRST EDITION of a satirical verse plea by the prostitutes of Paris for the abolishment of recently installed municipal reflector street lamps (or *réverbères*); with a second edition containing a widely variant text, usually misdescribed as a reprint, published the following year. While both versions of the poem were written tongue-in-cheek, the pamphlets allude to serious issues posed by the repression of prostitution.

For decades Paris had made do with a makeshift patchwork of dim public lamps and private lanterns for the often dangerous nocturnal hours. In 1745 the Académie des Sciences offered a prize for the best design of a new street lamp; it was granted to the mechanic and inventor Dominique-François Bourgeois, who was subsequently charged with improving the lighting in Paris. Bourgeois's *réverbère* or reflector light embodied the two most important improvements in lighting technology of the 18th century: "It used an oil lantern with several wicks, not just one, instead of a candle, and the light thus gained

was further intensified by means of two reflectors" (W. Schivelbusch, *Disenchanted night: The industrialization of light in the nineteenth century*, 1988, p. 93).

The installation of Bourgeois's new street lamps provoked a brief flurry of satirical pamphlets containing protests by pickpockets, scoundrels, and prostitutes against the new difficulty of their working conditions. In the *Sultanes / Ambulantes*, the prostitutes appeal to their patroness *Cythérée* (Aphrodite) to save them from banishment from the places where her presence is worshipped. Decrying "these impertinent lamps [which] send Love into the gutters," the "troupe," members of the Third Estate and thus unprotected by the privileges of "*les grands... whom one dare not bite*" [*Sultanes* p. 10], protest against police harassment, an old obstacle to their trade which was of course facilitated by the new lighting. Prosecution of female prostitution was not a joke: arrested prostitutes were sent to the *Hôpital General* in Paris, where "five or six hundred women were generally housed.... Women with venereal disease were most often sent either to the Salpêtrière or Bicêtre, each frequently holding as many as three hundred inmates. Overcrowding, understaffing, and ignorance led to further infections and indignities ... or death.... These grim prisons and their cures were greatly feared, giving police spies, pimps, and brothel-keepers enormous power over the women who lived in terror of being turned in" (L. Loft, *Passion, Politics, and Philosophie: Rediscovering J.-P. Brissot*, 2002, p. 42).

Invidious comparisons are made by the anonymous pamphleteer between honest street-walkers, or *Demoiselles du monde*, who are what they seem, and pampered courtesans and allegedly "decent" women, the *fausses Prudes* (*Ambulantes*, p. 8) who display their chastity in public while carrying on quite differently in private.

In the *Sultanes* a long appeal by the prostitutes is made directly to a certain powerful Magistrate [the Lieutenant General of Police Antoine Sartine], "who rules this immense City, Paris, storehouse of abundance, where our sex is more agreeable than in any other part of France..." (p. 12), to direct his attention elsewhere, for example at thieves (*filoux*) "more deserving of your anger than a timid *Demoiselle*," and to grant the prostitutes free access to the small streets flanking the "ramparts," (the Boulevard du Temple, which was built on top of old earthworks), where they propose, punningly, to erect a Temple of Memory in honor of "*mainte héroïne: Zaire, Fatime, Justine, et Flore*" (p. 14: famous members of their "guild"?). Objecting to the current situation, in which (Jean-Baptiste) Nicolet, the actor and powerful popular theater director is allowed to perform on the Boulevard from ten to midnight, while streetwalkers are ejected, they ask permission to work until midnight without harassment by the *Garde* (night watch). The watchmen are however requested to intervene in case of quarrels with clients, to protect the women from physical injury.

In the *Ambulantes à La Brune*, the direct request to the magistrate is reduced to a generalized appeal to Aphrodite. The text of *Les Ambulantes* eliminates several veiled allusions to well-known personages that appear in the *Sultanes*, but many naughty innuendos remain, sometimes with new twists, whereas some changes scarcely affect the meaning. The two texts differ in so many passages (including the first 54 lines of the *Ambulantes*, which are new) that it is not clear whether the *Ambulantes* provides an example of censorship, of plagiarism, or simply of rewriting. A third edition appeared in 1769 under the title *Les Sultanes Nocturnes et Ambulantes contre Nosseigneurs les Reverbères*; it incorporates further changes, combining passages from both the previous versions (both the 1769 editions were reprinted by Edouard Fournier in *Les lanternes; histoire de l'ancien éclairage de Paris* [1854], pp. 53-64).

In the end, the pickpockets and prostitutes were able to continue plying their trades, in spite of periodic police crackdowns: instead of keeping the old lanterns, which numbered between 6000 and 8000, the Paris authorities did away with them entirely, replacing them with only 1200 *réverbères*, and increasing the distance between these new lamps from 20 to 60 meters (cf. Schivelbusch. p. 95), thus leaving plentiful islands of dark for the operations of the Parisian underworld.

OCLC lists copies of the *Sultanes* at the BnF, the British Library, and Stanford Univ. (misdating to 1767), and 4 US holdings of the *Ambulantes* (Loyola, Louisiana State, McGill, and Rutgers). Gay-Lemonnyer III:1158 & I:90.

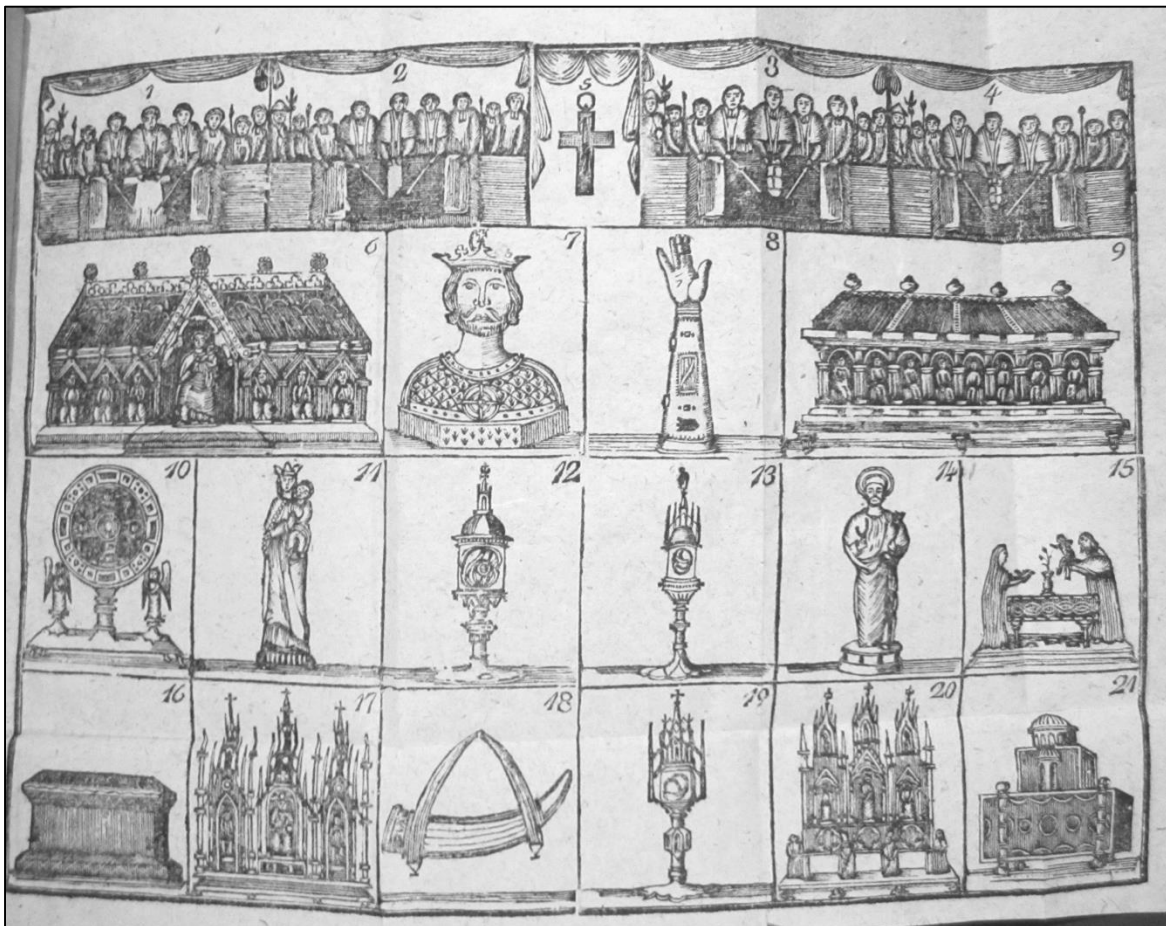


*How to view the past*

**19) [RELIQUARY GUIDE].** *Schatzkammer des Aachner Heiligthums, oder kurze Beschreibung der hh. Reliquien.* Aachen: printed and sold by Th. Vlieckx, 1818.

8vo (173 x 104 mm). [1-7] 8-38 pp. Woodcut frontispiece of Charlemagne holding the Aachen Cathedral and sceptre, view of the town in compartment below, woodcut title vignette, folding woodcut plate in 21 numbered compartments. Contemporary marbled boards. Fine. *Provenance:* *Attems*, neat 19th-century inkstamp on title. **\$1850**

A charmingly illustrated pilgrims' guidebook, describing the relics of the Cathedral at Aachen or Aix-La-Chapelle, Charlemagne's seat and the coronation site of Holy Roman Emperors and Kings from the tenth century to 1531. The Cathedral Treasury survives intact and contains one of the most important collections of medieval cultural artefacts in Europe, including both religious relics and objects associated with Charlemagne.



In 1804 these treasures became an object of renewed interest, as they had just returned to the Cathedral after ten years in exile, having been removed for safekeeping during the French occupation of Aachen. July of that year saw the reinstatement of the traditional pilgrimage (*Heiligtumsfahrt*) to view the relics, exhibited every seventh year since the twelfth century, for two weeks in July. An earlier version of this guide was published in Aachen by Müller in July 1804 to

celebrate that event. Thomas Vlieckx also published several French editions with the same or similar illustrations (*Trésor d'Aix-la-Chapelle, ou, courte description des saintes reliques...*), in 1811, 1818, 1825, 1832, 1839, etc.

Described in the text are the dress of the Virgin, cloth of John the Baptist, an astonishing number of relics of Christ, an arm of St. Simeon, several splendid reliquaries containing other holy body parts, and Charlemagne's hunting horn. Also mentioned is an unidentified illuminated Carolingian gospel manuscript in a "massive" silver-gilt binding (no longer in the Cathedral, having been claimed by the German Emperor as his own after 1794). Following the description of the relics are instructions for the proper state of mind to be maintained while viewing them, various prayers for pilgrims to recite, descriptions of other churches in Aachen with lists of their own relics, histories of the pilgrimage and of the Treasury itself, and a short list of holy relics that were removed at an early date from Aachen.

The numbering of the relics in the folding woodcut plate does not correspond to the numbered lists in the text (which makes reference, on p. 12, to a *Kupferblatt* or copper engraving rather than to a woodcut).

Of this German edition OCLC and KVK list 3 other copies, one at the British Library and 2 in Mainz. The French editions are somewhat less scarce.

*A monument of unreadability*

**20) RÉMI de BEAUVAIS.** *La Magdeleine*. Tournai: Charles Martin, 1617.

8vo (150 x 98 mm). Engraved title, 746, [5] pp., [1] blank leaf. 2 engraved plates. Shoulder notes. Woodcut and typographic head- and tail-piece ornaments. Rust-stain in quire D, small stain or adhesion on fol. Tt3v affecting a couple of words, soiling to a page or two, else very good. 18th-century French calf, sides with single blind rule border, spine gold-tooled with red morocco gilt lettering-piece, edges red-stained (a few ink stains to covers, minor wear). *Provenance*: Paris, Capuchins(?), early inscription at head of engraved title (cropped); long reader's note on front flyleaf, signature partially deleted. \$1700

Only edition of a stupefyingly long poem on Mary Magdalene by an otherwise unknown Capuchin friar and poetaster. The history of the work is provided in a preface to the reader by Marie de Longueval, a noblewoman and friend of the scribbling friar, who was probably her confessor. Mme. de Longueval had requested of Father Rémi a few verses on the Saint for her own diversion, and after a couple of initial sonnets in the light vein that she expected, the sonnets kept coming, and an epic work took shape, eventually reaching 20 books of non-stop alexandrines. At Mme. de Longueval's request Rémi gave her his manuscripts. Originally written only for her, and for a small circle of friends, the work was too great, in her view, to keep from the public, and she feared that the manuscript could be lost or damaged, sitting in her *cabinet* "among her rings," so she persuaded the friar to let her publish it. The same circle of friends, no doubt, contributed laudatory verses, praising the inflated monster as a masterpiece.

Though inspired stylistically by Ronsard and the poets of the *Pléiade*, Rémi de Beauvais lacked their genius. A German scholar, Paul Dittmer, who analyzed this obscure work (the subject of his doctoral thesis) in an even more obscure publication, describes Rémi's endless, obsessive detours into dusty by-ways of erudition, his helpless use of onomatopoeias to fill out his lines, and his waves of empty words, which provoke feelings of suffocation in his readers and turn his sincere attempts at reverence into silly parodies. In spite of the colorful promise of its subject, the medieval

Magdalene legend being filled with lonely sea-voyages, mass conversions, years in a cave in the south of France, and flying angels, Remi's oeuvre was soon forgotten.

Luckily, it is illustrated. Most fetching is the engraving, signed by Martin Baes or Bass (cf. Thieme-Becker 2:348), of the Cappadocia-like mountains of the Sainte-Baume with the Saint's grotto, her soul being carried aloft by a pair of angels. The title may also be by Baes. The other plate, showing the penitent Magdalene, is unsigned.

There appear to be different states of the edition: the Harvard copy has an errata leaf at the end, apparently not present in most copies, and the number of engravings seem to vary, with some copies having only one plate (Harvard) plus the title or no plates (Huntington), others with 3 plates (Mazarine, which also has a copy with 9 plates, described as by Jacques Grandhomme).

Gay-Lemonnyer II:960. Cf. P. Dittmer, "La Magdeleine: eine Magdalenenlegende aus dem Anfange des 17. jahrhunderts," *Siebzehnter Jahresbericht über die Städtische Realschule zu Magdeburg* (Magdeburg 1907), 1-10.



*Models for stained glass on the Montagne Sainte Geneviève*

**21) REQUIEU, Guillaume de.** *La Conférence des Figures Mystiques de l'Ancien Testament avec la vérité Evangélique Pour la defense de l'Eglise contre les heresies tant anciennes que modernes.* Paris: Antoine Du Breuil, [1602].

8vo (173 x 120 mm). [12] leaves, 788, [23, 1 blank] pages. Engraved architectural title and 10 full-page engravings (rectos blank but printed in the text quires) by LÉONARD GAULTIER, woodcut head-pieces and historiated initials; shoulder notes. Lower blank margin of engraved title renewed, small stain to third engraving, else fine. 19th-century French jansenist red morocco, edges gilt over marbling, by Chambolle-Duru (tightly bound). *Provenance:* contemporary ownership inscription of Joannes, a Carmelite friar, dated 1619, on verso of lower flyleaf; some

early marginalia mainly in first dozen leaves (cropped), occasional underlinings; Samuel Ashton Thompson Yates (1842-1903), bookplate. \$4500

ONLY EDITION of a Counter-Reformation typological treatise whose ENGRAVED ILLUSTRATIONS BY LÉONARD GAULTIER SERVED AS MODELS FOR STAINED GLASS WINDOWS IN THE CHARNEL HOUSE OF THE EGLISE ST. ETIENNE DU MONT IN PARIS. Installed in the first quarter of the 17th century, about half of these *vitreaux* still exist. Formerly attributed to Jean Cousin, who died in 1589 or 1590, the principal iconographic model used by the stained glass artist or artists for these windows was in fact the present series of engravings by Gaultier.



As Leproux noted in his study of stained glass artists in Paris during the Renaissance, “there is no doubt that it was through [the medium of] engraving that artists who worked in stained glass learned of the fashion created by the humanists of searching for episodes in the Old

Testament that prefigured those in the life of Christ" (p. 43, cataloguer's translation). Here the engraved title introduces the typological theme, with Moses holding the Tablets in the left archway, gazing toward Christ with the Bible on the right. All but one of Gaultier's engravings are divided into two to four compartments, with Old Testament scenes in the upper compartments, and in the lower compartments corresponding scenes from the New Testament or allegorical vignettes alluding to the struggles of the modern church. Each engraving or *Tableau* is followed by an explanation by Requieru, identified in the title as a Doctor in Theology and Abbot of [St Hilaire de] la Celle in Poitiers, and several chapters of devotional meditations, which develop the theme of *Conférence* or comparison between the "mystical figures" of the Old Testament and the "evangelical truth." The work is dedicated to Jeanne de Bourbon, Abbess of Sainte-Croix de Poitiers, and includes sonnets addressed to her and to the author, signed I.B.D.V.A., [Antoine] Nerveze, and "I. Bonnard, Parisien." The concluding *Extrait du privilege* is dated 3 April 1602.

The anonymous stained glass artisans of St. Etienne du Mont reproduced Gaultier's engraved models quite faithfully in several windows of the charnel house (reproduced online, website link available on request). The choice of designs was clearly dictated by the clergy, who may also have insisted that the glass artists follow the models strictly, though this was perhaps also a function of the complexity of the designs (Leproux, p. 44). Among those reproduced in glass are the third engraving (p. [146]), showing Noah's Ark at top, and at bottom the ship of the faithful with Jesus as captain and the Holy Ghost sitting atop the mast (the present day church, buffeted by the storms of heresy); the fifth engraving (p. [278]), showing Abraham and Melchizedek (Genesis 14), the Annunciation, and the Last Supper; the eighth engraving (p. [498]), in four compartments, showing respectively Passover and Communion in the top and bottom left, and on the right an avenging angel massacring the first-born in Egypt (Exodus 11.5), above modern idolaters and apostates being chased by devils; and the ninth engraving (p. [607]), depicting at top left the OT scene of the washing of hands and feet, and at bottom left Christ washing the feet of the Apostles, with floor plans of the Temple of Solomon and of a modern church at top and bottom right. A minority of the stained glass windows in the church charnel house were based on different sources, including one of Christ in the winepress, based on an obscure print identified by Emile Mâle, and apparently imposed by a wine merchant donor (cf. Leproux).

Engraved models specifically for stained glass – as opposed to well-known prints such as those of Bernard Salomon, which were copied widely by artisans working in various media – are difficult to trace and rarely as straightforward as in this instance. As noted already by Dufour in the 1880s, few copies of this interesting book survive. Not in NUC; OCLC locates a single copy in the US, at Harvard. CCFr gives 10 locations in France.

Weigert, *Inventaire du fonds français, graveurs du XVIIe siècle*, IV, p. 451, no. 209; Dufour, *Bibliographie artistique, historique et littéraire de Paris* (1882), p. 469; cf. G.-M. Leproux, *Recherches sur les peintres-verriers parisiens de la Renaissance 1540-1620* (Droz, 1988), pp. 43-45.

*Program for a Saint's Day*

22) [ROME, FESTIVAL OF ST. JOSEPH]. *Motivi, ed ossequi Per preparatione alla Festa del Glorioso Patriarca S Giuseppe*. Rome: Corbelletti heirs, 1719.

24mo (114 x 55 mm). 33, [3 blank] pp. In Italian and Latin. Light foxing to title, a few corners bent. Deckle edges. Original decorated paper wrappers (*Buntpapier*) with gold arabesques on a red ground (corners bent, slightly rubbed). \$550



A miniature program of spiritual preparation for the Roman festival of St. Joseph, on March 10 (now celebrated on March 19). In nine paragraphs, the devout reader is supplied with subjects of meditation and instructions for action. Saint Joseph is described as the Saint without a specialty, who will grant all prayers in every domain. The faithful are exhorted to emulate his heroic virtues – humility, patience, and above all obedience to the divine will. Contemplation of a relic is suggested: specifically, of the three precious stones inscribed with pictures of the Holy Family, found in the heart of St. Margaret, and preserved in the Città di Castello. Recitation of specific prayers, printed in the second half of the pamphlet, is de rigueur, as is the invocation of the Saint at regular intervals during the day. It would be a good idea to enroll in the Congregazione della Buona Morte, in the church of the Gesù. Good works in his honor, and full participation in the festivities, complete the program. Examples of past Saints and officers of the church are provided throughout.

No other copies located.

*Charlie's forefathers*



23) [SCRAPBOOK] – **Baroness DARU**. An album containing over four hundred clipped illustrations from printed books and periodicals of the Romantic period. [France, ca. 1855].

Oblong album (257 x 333 mm). [55] leaves of thick paper including sheets of blue, green and brown paper, on the rectos and some versos of which are carefully mounted approximately 425 cut-out illustrations from French books and periodicals, most from the 1830s and 1840s (with 5 eighteenth-century illustrations or vignettes), including three clippings mounted on the front free endleaf; several illustrations are printed on colored paper, two are hand-colored, three are apparently offset proofs on India paper (one with small tear); with two loose unsigned drawings: a watercolor of a landscape, and a pencil drawing of a reclining deer. A few clippings partly detached from mount, overall in fine condition. Binding of dark violet crushed morocco, sides with elaborate gold-blocked foliate and arabesque border and central arabesque and pointillé cartouche, within which the gothic letters “E. F.” are stamped on the upper cover, smooth spine gold-tooled to a similar design, white moiré endleaves, gilt edges (a few scratches, upper joint split, lower joint rubbed). *Provenance*: Given by the Baroness Daru to Eugène Hippolyte Forest, with presentation inscription mounted on verso of front free endleaf, “A Monsieur Eugène Forest, souvenir de Mad<sup>me</sup> la Bonne Daru,” with his supra-libros, and the initials E.F. inscribed in pencil on the lowermost clipping of the opening page (showing a horned devil-like creature holding a sheet). \$3000

A scrapbook of wood-engraved, steel-engraved, and a few lithographed illustrations and vignettes from the heyday of the Romantic period of book illustration in France. It was presented to

the artist, engraver and caricaturist Eugène Hippolyte Forest (1808-1891) who had collaborated on many of these publications, by one Baroness Daru, presumably a friend or admirer, probably the wife of Pierre-Auguste Napoléon Daru, grandson of Napoleon's friend and trusted advisor Pierre Daru.

The carefully mounted clippings are arranged partly thematically and partly according to purely aesthetic criteria. Bibliographical accuracy is sacrificed to effect; thus a central vignette is in several cases placed within a cut-out title or ornamental border from an entirely different work. As broad as the world of French Romantic graphic art itself, the neatly cut-out illustrations include fashion plates, romantic vistas and scenes of foreign lands, city views, monuments, pastoral scenes, melodramatic illustrations for novels or tales, fable pictures, portraits of *le beau monde*, and many



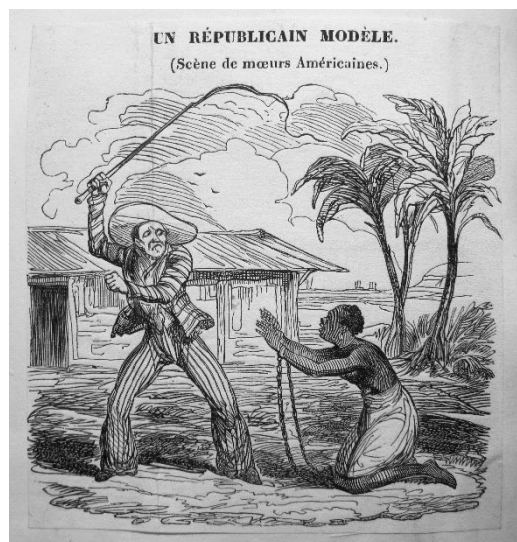
caricatures, comic vignettes, and satirical prints. One shows a chained black slave on his knees about to be whipped by a white man; the caption reads "A Model Republican / (Scene of American customs)." A number of the illustrations appear to be from *La Caricature*, a satirical weekly directed by Charles Philippon, published from 1830 to 1843, or from *Le Charivari* (1832-), on which Forest collaborated with Grandville et Honoré Daumier. The opening page has at its center a title-illustration of the *Musée pour rire*, a 3-volume collection published in 1839, containing comic illustrations by Daumier, Gavarni, Grandville and others. Those illustrations which are signed include wood engravings after Bellange, Daumier, Gavarni, Tony Johannot, Jules David, Célestin Nanteuil (two large large wood-engraved title-page illustrations), Bertall, and many others. The 18th-





century vignettes, mounted near the end of the album, include two by Cochin and one by Sébastien Leclerc.

One illustration shows the interior of the Crystal Palace in London, which was completed in 1851. A few of the clippings bear neat pencil illustrations identifying the scenes (e.g., *La Galerie des Glaces à Versailles*, or, a wood engraving of an elaborate *armoire* by Jeanselme, noted to have been shown at the Exposition universelle of 1855: this latter annotation provides a *terminus post quem* for the album, although it may have been assembled over a period of years.



**24) [SLANG].** *Le Jargon ou Langage de l'argot réformé Pour l'instruction des bons Grivois.* Beaucaire: "chez Ragotin, rue des Escargots, à l'Enseigne du Vin Tourné," [ca. 1775].

12mo (128 x 77 mm). [2], [1-3] 4- 28 pp. Gutters reinforced. Modern quarter morocco. **\$1100**

Unrecorded chapbook edition of a popular satirical dictionary of slang. First printed ca. 1628, numerous editions appeared with substantial modifications to the text, no doubt keyed to current politics. The present version bears little resemblance to the contents of the early editions described by Yves-Plessis (nos. 70-81); these were attributed to Olivier Chereau or Olivier Mereau, based on an acrostic in a laudatory sonnet not included in this cheaply printed colportage edition.

This edition comprises an alphabetical "Dictionnaire argotique" with 249 definitions; two brief satirical essays laced with argot, of which some but not all of the words are defined in the *Dictionnaire*; a dialogue between two slang-speakers ("Dialogues des deux Argotiers") in a slang that verges on code; a song, "Chant de réjouissance sur la paix" to be sung to the tune of "Les plaisirs de la chasse"; and a final spoofing "Sentence du sieur Cagou," signed "Philippe Coupe jarret" (Philip Cut-throat), "judge, attorney, notary, secretary, and clerk of the Magic Lantern."

All early editions are rare. OCLC and the CCFr together locate three copies of this edition (Northwestern, Troyes and Strassburg). cf. Barbier 2:983; Brunet 3:511 (1634 edition). Not in Yves-Plessis, *Bibliographie raisonnée de l'argot et de la langue verte en France* (1901).

### *A black tulip of the German Renaissance*

**25) [WICKRAM, Jörg (ca. 1505-ca. 1560)].** *Der Rollwagen , Ein hübsch, lustig, und kurzweilig Büchlin, darin viel güter Schwencck und Historien ... Auff den Rollwägen oder in Schiffen, die langweilige zeit unnd unmüth damit zü vertreiben, in drey unterschiedliche theil abgetheilt.* [Part 2:] **JACOB FREY** (ca. 1520-1562). *Die Gartengesellschaft. Das ander Theil des Rollwagens.* [Part 3:] **[MONTANUS, Martin (after 1530-after 1566)].** *Der Wegkürtzer. Das dritte theil des Rollwagens ... Mit einem sehr schönen und fast nützlichen Büchlin.* Frankfurt: (Martin Lechler for Sigmund Feyerabend and Simon Hüter), 1565.

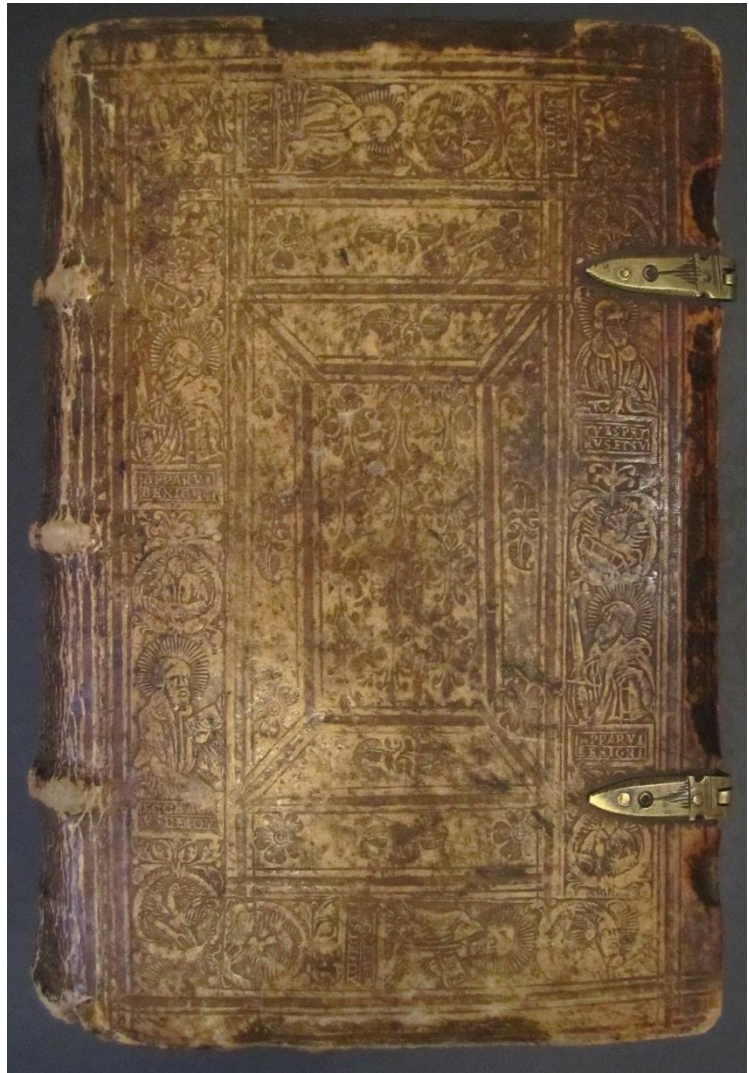
3 volumes in one, 8vo (151 x 100 mm). Part 1: [2], 152 [*recte* 154], [6], [2 blank] leaves. Part 2: [4], 147 [*recte* 146], [6] leaves. Part 3 (itself in two parts, separately titled): [3], 115, [2]; [36], [1 blank] leaves. First title printed in red and black, the publishers' shared woodcut device (showing both their names) on versos of final colophon leaves of all three parts. ONE HUNDRED AND TWO WOODCUT ILLUSTRATIONS, many by Virgil Solis, including the four title vignettes, and including numerous repeats (part 1: 44 cuts; part 2: 26; part 3: 32). Scattered spotting and browning intrinsic to the paper, worse in parts 2 and 3, fol. I2 in part 2 torn away at bottom and patched, cropping catchword on recto; occasional smearing or blurring of ink, some offsetting in Part 3.

*Binding:* contemporary German blind roll-tooled pigskin over wooden boards, both covers with a Salvator-Petrus-Paulus-Johannes roll (15 mm. width) forming a border around central panel with ornamental stamps, spine blind-tooled with arabesque stamps in four compartments; pair of metal fore-edge clasps and catches, title lettered on fore-edge (some darkening and rubbing, leather splitting on lower edge of front board, front free endpaper nearly detached).

*Provenance:* Johann Fichard (1512-1581), prominent Frankfurt jurist, ownership inscription at foot of title "*Ioan. Fichardi. V.I.D / An. 1565*"; Achilles Sigismund von Glauburg (1604-1667), jurist and member of the Frankfurt City Council (Dölemeyert, *Frankfurter Juristen im 17. und 18. Jahrhundert*, cf. no. 202), his inscription on front free endpaper, "*sum Achillis Siigismundi von Glauburg,*" and an inscription also apparently in his hand on front pastedown, identifying a symbol which may have been on a small square bookplate or document below, since lost; with Fidelis Butsch in 1877 (see below); most recently in the collection of Otto Smith, of Karlshamn, Sweden. **\$25,000**

FIRST COMPLETE EDITION of a collection of piquant tales for travelers known as the *Rollwagenbüchlein*, THE ONLY EXTANT COMPLETE COPY, ONE OF THE GREAT RARITIES OF GERMAN RENAISSANCE LITERATURE.

The title was first given to a series of comic stories, or *Schwänke*, by Jörg Wickram, an illegitimate offspring from a patrician family of Colmar, whose professional life was modest (he became the town clerk of Burkheim, a small town on the Rhine near Colmar) but his literary heritage illustrious; an imaginative mixer of genres, he is best known as the first German prose novelist. As explained in Wickram's title, these purely secular stories were intended to pass the time and ward off boredom during long carriage rides or journeys by ship ("*auff den Rollwägen oder in Schiffen / die langweilige zeit unnd unmüth damit zu vertreiben*"). First published in 1555, Wickram's collection was the most sophisticated and most successful of the several collections of *Schwänke* compiled and written by humanists in sixteenth-century Germany; he was much imitated (cf. Watanabe-O' Kelly, *Cambridge History of German Literature*, p. 113). His goal was refreshingly non-didactic: although many of the stories make a moral point, he intended them, he claims in his preface to the reader, as pure entertainment. Wickram aimed for a broad audience, INCLUDING WOMEN, and his tales are considerably less raunchy than others in the genre. Most take place in the middle-class Alsatian milieu in which he was raised. Filled with priests, artisans, shopkeepers, innkeepers, farmers, and mercenary soldiers (*Landsknechte*), in Wickram's stories might *seems* to make right, until the tables are suddenly turned, and the underdog, or he who remains true to his heart, is vindicated.



Among Wickam's emulators were two other Alsatians whose *Schwänke* were considered worthy, at least by the powerful publisher Sigmund Feyerabend, to continue the *Rollwagen* series: Jacob Frey, a notary and public scribe of Marmoutier in Alsace, author of the *Gartengesellschaft* (stories found in



gardens, while carousing, and in fields, as explained in his subtitle), and Martin Montanus, a native of Strassburg. Montanus' *Wegkürzer* (shortener of the way) is in two parts of which the second part is titled "A very lovely and almost useful little book... for young people to inform themselves before traveling to foreign lands"; many of his tales were adapted from the *Decameron*, especially those episodes which featured adulterous women, unchaste monks, or lascivious nuns (Killy, *Literatur-Lexikon* 8:206). Frey's work first appeared in 1556, and Montanus' in 1557. The present edition was the first to unite the three collections in one book. Although the characteristics of the three writers are quite different (Frey and Montanus were not as interested in a female audience, and their stories include explicit descriptions of sexual acts), the collection was a success, and another edition appeared in 1574 (of which a single copy is recorded, see below).

The woodcuts, from Feyerabend's stock, are uniform in size but from different series. Many of the cuts feature a character with a large head and are signed with the VS monogram of Virgil Solis, from whom Feyerabend commissioned hundreds of woodblocks for his publications.

All of the sixteenth-century editions of these three *Schwänke Sammlungen* are of the greatest rarity. The present copy, with Fichard's inscription, appears to be the only extant complete copy of this edition. It is the only copy described in Hayn-Gotendorf ("copy in stamped pigskin with clasps, with Joh. Fischart's [sic] autograph, in excellent condition"). It was offered by Fidelis Butsch, bookseller in Augsburg, in 1877, for 120 Marks ("now worth at least 400 marks," noted Hayn and Gotendorf in 1914).

OCLC and VD 16 record only the formerly Staatsbibliothek zu Berlin copy of this edition, apparently containing parts 1 and 3 only, which left the library during the war and is now in the Biblioteka Jagiellońska in Cracow (according to the SBB catalogue, not in the Jagiellonian Library's online catalogue). OCLC lists a copy of part 2, Frey's *Gartengesellschaft*, at the SBB, but it is neither in VD 16 nor in the SBB online catalogue.



THERE ARE NO SIXTEENTH-CENTURY EDITIONS OF ANY OF THE THREE TEXTS IN THIS VOLUME IN AMERICAN LIBRARIES, nor in the British Library's massive collection of sixteenth-century German literature, the greatest outside of Germany. A reprint of the present edition was printed in Frankfurt in 1574 by Paulus Reffeler for Melchior Schwartzenberg and Johann Feyerabend. It is equally rare, the only copy known being the one from the Arnswald Library sale, offered by Martin Breslauer in 1909. Breslauer wrote: "These little works belong to the greatest rarities of German literature of the XVIth century. In the last twenty years I can find only two copies mentioned in the trade. One, which consisted of [Wickram's] *Rollwagen* only, in the edition of 1557, was offered for 450 Marks. For the other, in the edition of 1565 [this copy?], very similar to mine, 750 Marks was asked" (Hayn-Gotendorf 8:398, cataloguer's translation).

VD 16 ZV 24292 (parts 1 and 3 only); Goedeke II:464 (referring to the Berlin copy, giving pagination of the first part only); Hayn-Gotendorf 8:397 (this copy); cf. Schmitt-Fricke, *Deutsche Literaturgeschichte in Tabellen* (1960), pp. 81-82.

*Chilly winds, blow*

**26) [WINTER – [HÄRTER, Simon].** *Die Schönheiten des Winters historisch und physikalisch abgeseildert.* Frankfurt and Leipzig, 1756.

8vo (170 x 100 mm.). [12], 292 pp. Typographic title ornament, woodcut and typographic head-pieces and tail-piece. Some light spotting and discoloration, small light dampstain to some upper blank corners. Old signature on title. Contemporary half vellum, sides with speckled paper, red edges. \$980

ONLY EDITION. Winter's stark beauties are precisely described by a writer of deep learning and broad interests. Citing literature and the classics (including Pindar, Hesiod, Aristophanes, and Homer in Greek), as well as contemporary sources, from scientific journals to travel accounts, the

author examines the seasons, the meteorological manifestations of winter, its effect on humans, and its aesthetic and bodily pleasures. He discusses “absolute cold,” the causes of wind, snow’s qualities and colors, superstitious beliefs in its healing powers, frost and hoarfrost, avalanches, glaciers, ice and its different qualities, chemical experiments for manufacturing artificial ice, and physiological and physical effects of winter and cold – on animals, for example, whose fur changes color; on humans, when they freeze to death or nearly so; or on windowpanes which “sweat” with condensed moisture.

The seventh and final chapter, on the “various pleasures of winter” contains a well-informed digression into music and opera, with an appraisal of celebrated contemporary composers, instrumentalists, and singers, including Händel, Porpora, Predieri, Farinelli, Caffarelli, Francesca Cuzzoni, the violinist Guignon, the viola da gambist Desmarets, and the flutist Blavet. Härter praises opera, but cites at length some of the many contemporary diatribes against the new art form, by Gottsched, Pluche and others, who deplored its irrational and amoral pleasures; he concludes that neither adoration nor scorn of the opera are reasonable, but that it can be a legitimate wintry pleasure. In the final pages he considers the spiritual benefits of winter, so conducive to introspection, and, in his concluding remarks, recommends it as the best season for experiments in electricity.

The work is dedicated to Otto Christian von Lohenschiold (1720-1761), Rector of the Academy (University) of Tübingen. In a humorous preface the author’s friend Johann Kies, Professor of physics and mathematics at Tübingen, and author of several physics treatises including a dissertation on the rainbow, concedes that, unwilling to be reminded of a season that he loathes, he could not bring himself to read the book, but should his friend write a treatise on one of the other seasons he promises to read it!

No copies listed in OCLC; KVK locates 3 copies in Germany, of which one (Berlin SB) lost in the war. Holzmann-Bohatta VI, 7444 (citing place of publication as Tübingen).

*Booksellers’ marketing*

**27) [ZIEHEN, Conrad Siegmund, misattributed to].** *Das Neue geheime Buch Chevilla von den wunderseltsamen Veränderungen der Erde, des Meeres, der Berge, des Himmels, von der Structur der Sonne, u.s.f. Herausgegeben von Z.* [Leipzig?, s.n.], 1786. [Bound with:] **“MONRO.”** *Die Schauspiele der Natur mit den Dingen, welche sich in der Höhe am Firmament, in und auf der Erde unseren Augen darstellen, mit dem neuen geheimen Buch Chevilla vermehrt.* Frankfurt, 1787.

Two works in one volume, 8vo (191 x 113 mm). 1} 4 parts, 104; 80; 80; 80 pp. Woodcut tailpiece. 2} 80 pages. Woodcut headpiece. Occasional light foxing, but in fine condition, UN CUT AND UNOPENED, in original pale rose wrappers, titled in ink on backstrip. Partly illegible purple inkstamp of an unidentified German or Austrian library on front flyleaf. \$900

Anonymous partly scientific and partly religious speculations on the history of the planet, geology, astronomy, air, electricity, magnetism, and other questions of physics, published under provocative titles by clever publisher/booksellers.

Until now, cataloguers have consistently misattributed the first work to C. S. Ziehen (as the publisher intended them to). Ziehen (1727-1780) was a Protestant preacher and Superintendent from Zellerfeld in Lower Saxony who indulged in apocalyptic prophecies behind a facade of rationalism. The year before he died he published articles and circulated manuscripts predicting that within the next six years massive earthquakes in the Alps would wipe out entire regions and eventually cause the continent of Europe to tip and sink southward. These menacing visions were at first taken in

earnest, partly because he buttressed them with sober pseudo-scientific evidence, such as the position of the star Capella in the constellation Auriga. But Ziehen's principal source was a supposed Chaldaic Cabbalistic manuscript called the *Chevilla*, containing the secret of the end of the world, which he owned and which he had succeeded in deciphering. Adding philological weight to his prophecies, he intimated links between the manuscript *Chevilla* and the star's name *Capella* as well as the words *Sibylla and Cabbala ...* After his death no such manuscript was found, and his writings were discredited, but for a time Ziehen had succeeded in fomenting a wave of panic in local burghers fearing the End. No less than Goethe and Herder mentioned his works, which were refuted by Lavater and the physicist Georg Christoph Lichtenberg, among others.

This four-part work, attributed to Herr Z., is a compilation of popular science posing as Ziehen's imaginary cabbalistic book, the *Chevilla*. The author of the informative article on Ziehen in the 1849 issue of the *Blätter für literarische Unterhaltung* (cited below) stated drily in a footnote (p. 900) that he had never seen the present work (whose imprint he gave as Linz, 1786), but that it was without a doubt a simple product of booksellers' speculation (*buchhändlerischer Speculation*).

An earlier compilation had appeared in 1784 under the title *Das Buch Chevilla*. There were several editions under the same title, apparently with varying contents: a few examples are digitized and do not match this edition. Library cataloguers have conflated these editions, giving the place of printing as Linz. Our edition appears to be from Leipzig. Concluding part 2 is a long priced list of books available in Leipzig at the house of "Sprachmeister" F. A. Kritzing, and "in Reinhold's bookshop" at Freyberg (i.e., Freyburg, near Leipzig); another announcement of a work in press appears at the end of part 4. The equally spurious supplement by one "Monro," bound second, is a treatise on electricity, magnetism, and weather phenomena.

On Ziehen and his prophecies, cf. *Blätter für literarische Unterhaltung*, No. 225 (Leipzig, 19 Sept. 1849), pp. 899-900 (Google books, viewed Jan. 2015); and B. Bauer, "Die Rezeption mittelaltlicher Prophezeiungen im 17. und 18. Jahrhundert," in Harms & Valentin, eds., *Mittelalterliche Denk- und Schreibmodelle in der deutschen Literatur der Frühen Neuzeit* (Amsterdam 1993), pp. 112-48.



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