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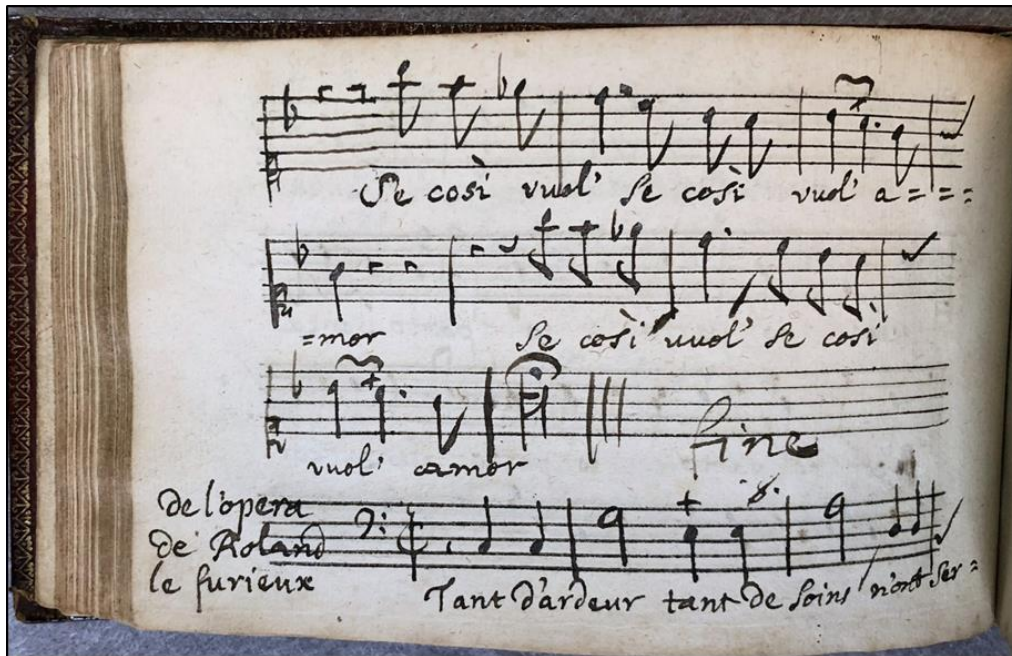
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Keeping tunes

1) **BELASYSE, Mary, née CROMWELL, Countess FAUCONBERG** (ca. 1637-1713). A manuscript songbook owned by the daughter of Oliver Cromwell. [France? ca. 1690-1700].

Oblong 8vo (91 x 151 mm). [95] leaves. Ruled throughout with four five-line staves, fols. 88r, 89r, and last 3 leaves otherwise blank, all other pages filled with musical melodies and texts of songs and airs in French, Italian and English, the notes and text in four contemporary cursive hands in black and brown inks, some with accompanying bass. Occasional blottings, crossings-out, and marginal additions. Watermark: clock (*cadran*): Heawood 340 or 341. Modern pencil foliation. A flyleaf at front evidently torn out, but the manuscript appears complete. Some minor soiling and staining, text of a few leaves slightly shaved. Late 17th-century red gold-tooled goatskin, covers with two triple-fillet panels, inner panel with fleurons at corners, spine in four gold-tooled compartments, the lowermost compartment with the gold-stamped initials "MB," edges formerly gilt (faded), marbled endpapers; joints cracked, corners bumped and abraded. *Provenance*: Mary Cromwell Belasyse (ca. 1637-1713), signed "Mary Belasyse" on front flyleaf, her initials on binding; modern manuscript description in French tipped to front free endpaper; Cornelius J. Hauck, bookplate. \$8500



l'opera de Roland le furieux," and "De l'opera d'Amadis"; otherwise sources are not cited. The album opens with three hymns, *Panis angelicus*, *O salutaris hostia*, and *Fulcite me floribus*. These are followed by several arias from Lully's *Phaeton* (1683), most with bass line. This first section,

A varied, cosmopolitan songbook for personal use, intermixing popular songs, religious music and arias from operas by Jean-Baptiste Lully, OWNED BY AND BOUND FOR OLIVER CROMWELL'S DAUGHTER.

Like many early modern manuscript songbooks, this one resembles a musical scrapbook; it was an ongoing, collaborative creation, to which various (probably female) music-lovers added pieces over time. Aside from the religious music in Latin, the songs in the collection are mainly in French, with a few in Italian and one in English.

The contents of the songbook would merit further, expert study. While the melodies are for voice alone, several of the Lully arias and the final song in English are accompanied by a bass line; two are in two parts (one with the parts separated by 14 pages, as noted in the margins). Two airs (by Lully) are identified, as "De

fols. 1-30, is written in a small neat italic script. Throughout there ARE MANY CAREFUL INDICATIONS OF MUSICAL ORNAMENTATION. Supplementary solfège notes, added above each stave in the first four pages, are apparently in the larger, bolder hand of the writer of the following section, which comprises anonymous songs in French, a few songs in Italian, and airs from more operas by Lully: *Amadis* (1684), *Roland* (1685), and *Armide* (1686). The air “Cher souvenir douce tendresse,” from the opera *Zéphire et Flore* (1688, attributed to Pierre Vignon and Lully’s brother Jean-Louis Lully), written in a third, rather scrawling hand (ff. 73r-75r) provides a *terminus post quem* for the manuscript. The Italian songs include two by Mario Savioni (ca. 1608-1685): “Pupille serene, voi sette dei cieli,” and “L’amor e lo sdegno sapete cos’ è.” The Italian spelling seems more uncertain than the French. Religious music includes a rather difficult



“Mottet du St. Sacrement” with long sixteenth-note sections (written in the same hand as the first section), and parts of a Magnificat and of a Lamentation of Jeremiah. The final song, “Hark hark hark, the storm grows loud”, is written in a fourth hand.

The songbook may have been largely written in France and given to Mary Belasyse. Supporting that likelihood is the fact that the only English song is the last song in the book, and the paper: the quadrant watermark was used by Auvergne papermakers (cf. Gaudriault, *Filigraanes*, p. 101); it was recorded by Heawood in a 1696 Paris imprint. This and the contents point to a date in the 1690s. The sheets (or some of them) appear to have been written before being bound: ff. 47-50, 53, and 65-68 have some cropping of text at the top or of text and staves at fore-edges; a few other words in the lower margins are shaved.

Mary Cromwell was Oliver Cromwell’s third daughter; her mother was Elizabeth Bourchier Cromwell. “She and her younger sister remained in the parental home long after their surviving siblings married and moved away ... Thus she was with her parents when they became protector and protectress, was assigned apartments at Whitehall and Hampton Court, and was often referred to as ‘Lady’ Mary or ‘Princess’ Mary” (Oxford DNB). In 1657 she married a wealthy supporter of her father, the widower Thomas Belasyse, Viscount Fauconberg, most members of whose prominent Yorkshire family had, unlike Thomas himself, supported the Crown during the Civil War (his grandfather, the previous Viscount, had converted to Catholicism). The marriage was celebrated with “great pomp and magnificence” (Anderson, p. 10). Upon her father’s death the following year, Mary declared her support of the restoration of Charles II (she had little choice; she and her husband later supported William and Mary). The Fauconbergs lost none of their privileges under

A close-up photograph of a handwritten signature in cursive script. The signature reads "Mary Belasyse". The ink is dark, and the paper is off-white. The handwriting is elegant and characteristic of the late 17th or early 18th century.

Charles II: he was made lord-lieutenant of the bishopric of Durham and of the North Riding of Yorkshire, was named to the Privy Council, and was sent as ambassador to Italy. They “divided their time between their estates in Lancashire and Yorkshire, principally Newburgh Priory, near Coxwold, and their properties in and around London, especially Sutton House in Chiswick, Middlesex, and a new house they built in Soho Square.... The Fauconbergs' surviving correspondence suggests that the marriage, though childless, was strong and happy.... Wealthy and contented, they entertained a wide circle of friends and courtiers. Fauconberg died after a long illness in December 1700, and ... his widow retained the bulk of the London properties. Countess Fauconberg spent her widowhood principally at Sutton House, and was described by one visitor as 'still fresh and gay, though of a great age'" (Oxford DNB). Clearly a multi-lingual songbook like the present example would not have been out of place in such a well-off and well-traveled household.

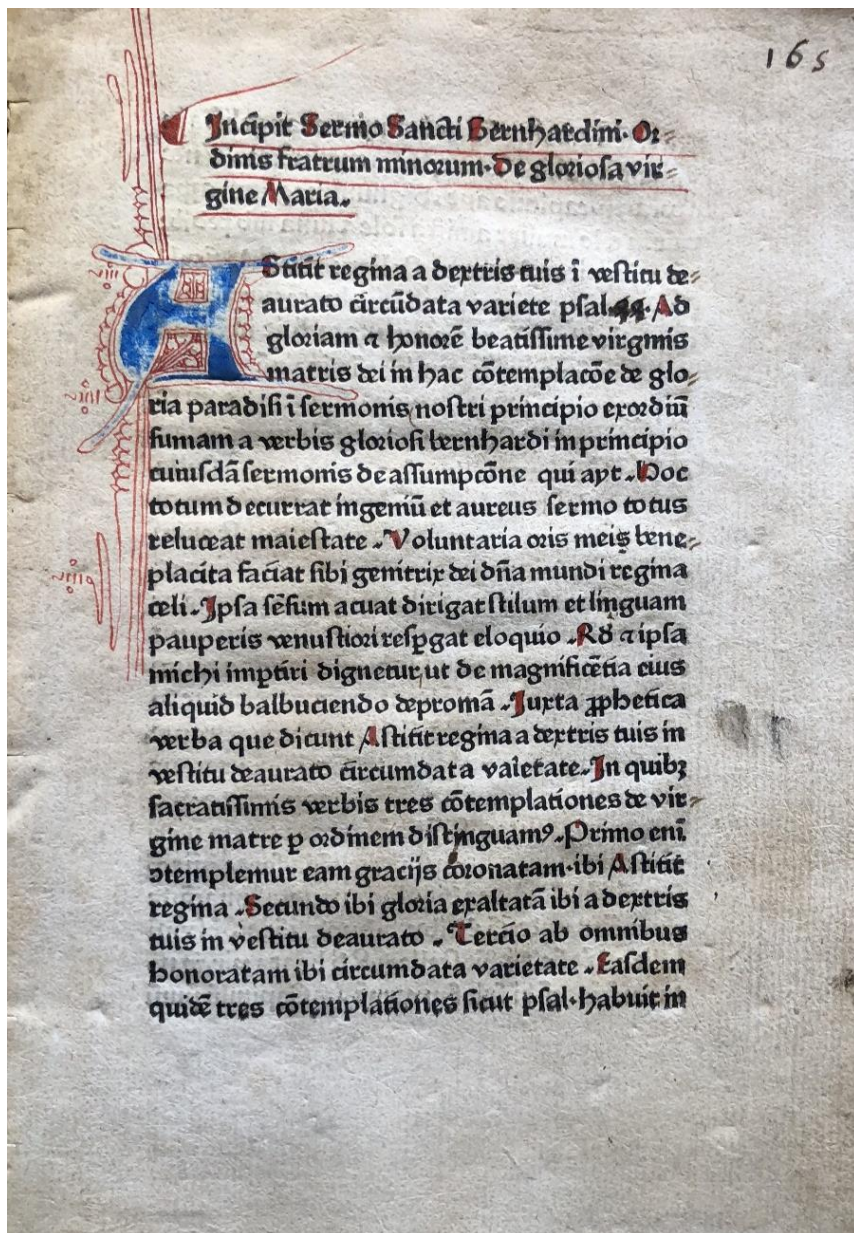
On Belasyse, cf. *Oxford Dictionary of National Biography*; J. Anderson, *Memorable Women of the Puritan Times* (London 1862), v. 2, 1-20. On other English-owned songbooks, cf. H. Diack Johnstone, “Ayres and arias: A hitherto unknown seventeenth-century English songbook,” *Early Music History*, 17:(1997): 167-202; and Heather Teysko, “Anne Boleyn’s Songbook,” *Medievalists.net* (<http://www.medievalists.net/2015/10/anne-boleyns-songbook/>).

On the model woman, from the first Cologne press

2) BERNARDINUS SENENSIS (1380-1444). *Sermo de gloriosa virgine Maria.* [Cologne: Ulrich Zel, before 10 October 1470].

Chancery half-sheet 4to (210 x 146 mm). Collation: [a-e⁸ d²] (without e² blank). 25 (of 26) leaves, unfoliated. Contemporary manuscript quire signatures preserved on 2 leaves (a1 and d1). 27 lines. Type 1:96 (leaded to 109). Watermark: two keys (Briquet 3819). No visible pinholes. Three- and four-line initial spaces. Initials supplied in alternating red and blue, opening initial in blue with red filigree infill and extenders; paragraph marks in red and blue, underlining in red, rubricator’s explicit, *Jhs maria* ([d]1r); the blue ink faded in places, two of the blue initials offset. Formerly in a Sammelband, later (18th-century?) foliation 165-188. An unpressed, large copy, somewhat soiled and stained, last leaf (4/1) detached. 19th-century flexible pasteboards covered in brown speckled pastepaper (wrinkled and worn), ms. paper label on spine (tears to backstrip). *Provenance*: scattered contemporary marginal annotations and corrections in two or three different hands, six words crossed out by the annotator on [a]3r, a few manicules and bracketed passages; early inscription on final verso (deleted); Duke of Sussex (1773-1843), armorial bookplate, sale, Evans, 1844, possibly lot 2476?; John Fuller Russell, sale, Sotheby’s, 26 June 1885, lot 108, lot label preserved on upper cover, (O’Brien’s?) pencil note inside front cover, “#18 from the Russell library”; William O’Brien (1832-1899); bequeathed to: the Jesuits at Milltown Park, 20th-century book-label. \$11,000

FIRST EDITION, and the earliest surviving edition of any work by Bernardino da Siena, printed at the first press of Cologne. The greatest Italian preacher of the quattrocento, Bernardino travelled throughout Italy preaching directly to the people. The performative aspects, both verbal and non-verbal, of his spell-binding sermons were recorded by contemporaries, while the written records of his sermons show the immense preparation and depth of scholarship that underpinned them (DBI 9:222). The first part of the present sermon on the glory of the Virgin describes the 12 stars of her crown, which include her nobility, her merit, her power, etc. The second part explores her role in the realm of God. Bernardino held up the Virgin as a model to be followed by all women. This is the only incunable edition of the sermon.



Ulrich Zel's prolific career commenced with the production of a series of editions in quarto format, nearly all undated. These approximately 85 quartos, printed between 1466 and 1472 in his first type (Proctor's Type 1), most in 27 lines per page, were part of an "evidently well-defined publishing programme, aimed at sales to a primarily pastoral and monastic market, the center of gravity of the texts being some thirty treatises of Jean Gerson. In these early years Zel possessed only a modest printing equipment, yet no other printing shop in the period of the later 1460s and very early 1470s had so prolific and closely focused a programme" (Needham, p. 11). Various attempts to order these editions chronologically, based on states of the type and number of pinholes, were made, by Proctor (silently adopted by BMC), Voullième, Francis Jenkinson (librarian of Cambridge University, whose analysis was spelled out in his Sandars lecture in 1908), and, much later, Severin Corsten. A full review of these previous efforts, with his own updated analysis of the paper stocks, is provided by Paul Needham in the cited article. The present edition is from approximately the middle period of the Zel quarto series; it can be dated from a purchase note in the copy at Besançon, dated 10 October 1470.

The British Museum's nearly comprehensive holdings of Zel quartos owed much to the Duke of Sussex (1773-1843), George III's sixth son, at the 1844-45 sales of whose library the Museum acquired a number of editions. Their purchases did not include the present copy (their own copy was purchased in 1856). This copy was in a tract volume, apparently until it passed through the library of John Fuller Russell, dispersed in 1885-86. The 1844 Evans sale of the Bibliotheca Sussexiana lists several tract volumes of Zel quartos, without identifying the contents. Lot 2476 contains a copy of the present edition, bound with a copy of Gaguinus, *De puritate conceptionis B.V.M.*, "Paris, 1498" (possibly GW 10460 or 10461); but that work is a pamphlet and the foliation of this copy testifies to its inclusion in a much larger tract volume. ISTC ib00348000; GW 3884; Goff B-348; BMC I:183 (IA. 2781); Bod-inc B-166; CIBN

B-245; Walsh 325; Paul Needham, "Ulrich Zel's early quartos revisited," *Transactions of the Cambridge Bibliographical Society* 15 (2012), 9-57.

3) [CAVALIERI, Giovanni Battista de' (ca. 1525-1601)], illustrator – PONCE DE LEÓN, Gonzalo (1530-ca.1590). *Sanctissimi nominis Dei sodalitas adversus perivoria et blasphemias*. [Rome:] Ex Typographia Ioa. Baptistae de Cavalleris, [1590].

4to (221 x 162 mm). [4], 230 [recte 236] pp. Roman, italic and Greek types. Engraved title and 19 full-page engravings from 17 copperplates, unsigned but by the publisher, one engraving printed upside down (S4v), all printed within text quires; woodcut headpieces, tailpieces, initials and passe-partout initials, type-ornament headpieces, large typographic ornament on p. 72. Upper margins of first 3 leaves restored, affecting engraved title, the latter with fore-edge shaved and other small repairs, dampstaining, small wormhole in first few quires, repaired tear in fol. X3 touching the engraving on verso. Contemporary parchment, manuscript spine title, lacking ties; covers bowed, front endpapers renewed, lower inner hinge splitting. \$3900

ONLY EDITION of a Dominican devotional by a Spanish humanist and theologian, vividly illustrated by the prolific Rome engraver, printer and print publisher Giovanni Battista de' Cavalieri.

The work contains an erudite history of the Confraternity of the Holy Name of God, along with its statutes. The roots of the Confraternity lay in the 13th century, in the Church's efforts to combat Albigensianism, when the faithful were prescribed a special devotion to the Holy Names of God and Jesus, a cause that was championed by the Dominican order. Confraternities of the Holy Name of Jesus were formed in the early 16th century by the Franciscans. The Dominicans in turn founded their own Confraternities, of the Holy Name of God;





the two eventually merged. The Confraternity (now Society) of the most Holy Names of God was formally recognized by Pius IV in 1564, and was placed under the jurisdiction of the Dominicans by Pius V in 1571. Indulgences and bulls relating to the Confraternity are reproduced at the end of this edition.

A native of Seville, Ponce de León was a Hellenist who resided in Rome for several years as secretary to Pius V, later returning to Spain, where he served as Canon and Archdeacon of the Cathedral of Toledo. In this edition, dedicated to the Master of the Dominican Order (at the time Ippolito Maria Beccaria), his own work is supplemented with meditations on the mysteries of the Rosary and of the Vita Christi, by or adapted from other authors, including a fellow Spaniard, the revered Valencian Dominican Juan Micó (d. 1555). A full contents list appears in the preliminaries, and the last page contains an errata list.

The imaginative engravings demonstrate the effectiveness of Cavalieri's role in diffusing Counter-Reformation iconography. The engraved title shows a young Jesus sitting on the crossbar of the H of the IHS monogram, flanked by Saints Dominic and Francis. The Christogram supporting the child Jesus is repeated in the second engraving; here the letters float above a monument or sepulcher flanked by two crowds of male and female devout, both lay and clerical, while Jesus, standing on the crossbar, is surrounded by winged heads of cherubim. The third engraving (repeated twice) depicts the Rosary as an emblematic rosebush growing from an urn, captioned "Rosario Gaudioso"; its branches form a central cartouche enclosing Jesus, again standing on the Christogram, and five blossoms each contain a scene from the life of the Virgin. All but the last of the remaining engravings are placed within the section on the mysteries of the Rosary. They illustrate scenes from the life of Jesus and the Virgin: Annunciation, Presentation in the Temple, Baptism of Christ, Christ preaching to the disciples, Christ washing the disciples' feet, the Agony in the Garden, Christ's arrest, the Nailing to the Cross, Christ leading the Dead out of Darkness, Resurrection (printed upside down), Ascension of Christ, Holy Spirit, Holy Trinity, and Last Judgment.

Opening the final section, containing the litanies, hymns, papal indulgences, and statutes of the Confraternity of the Holy Name, is an engraving of a cowed Dominican delivering a sermon to a packed church, at the front of which sit three crowned eminences. Although the plates were evidently used elsewhere, as they bear partly deleted numbers not relevant to this text, each scene relates to the text that follows (e.g., Christ washing his disciples' feet opens a chapter containing St. Cyprian's *Sermo de Ablutione*, etc.). Most show figures in dramatic postures, placed before perspectival landscapes or interiors. Several are set within ornate frames and include engraved citations from Psalms or the Gospels.

OCLC locates two copies in the US (Emory and Dominican House of Studies). Adams P-1844; Palau 230977; EDIT-16 CNCE 23986; USTC 850284. On Cavalieri, cf. Thieme Becker 6:216-17; *Dizionario Biografico degli Italiani*. 22:673-5; on the author cf. CERL Thesaurus.

4) DAM, Dirk Jansz. van (fl. 1748-1785). *d'Erven Stichters Comptoir Almanach, Op 't Jaar onses Heeren Jesu Christi, 1759*. Amsterdam: heirs of C[ornelius] Stichter [II], [1759].

4to (193 x 150 mm). [32] pp. Printed in red and black. Large woodcut printer's device on title, 12 half-page woodcuts. Interleaved (double leaves). Contemporary Middleburg binding of gold-tooled calf, from the Rosette Roll Bindery, covers with outer ornamental bird roll and inner scallop roll, at center the crowned arms of the province of Zeeland surrounded by an exuberant array of repeated rose, carnation and shell tools, smooth spine in 8 compartments with repeated flowering plant tool, gilt edges, remains of one (of two) green silk fore-edge ties, marbled endpapers; a few small scrapes to front cover, joints and corners rubbed. *Provenance*: unidentified inkstamped initial M. \$3900

A Dutch almanac illustrated with 12 large emblematic woodcuts of monthly activities, several showing Amsterdam, bound in Zeeland.

The Amsterdam comptoir or "office almanacs" were issued yearly by successive members of the Stichter printing family from 1728 (date of the privilege, printed in every edition) to the mid-19th century. Unlike their French counterparts, these Dutch almanacs were generously proportioned, being intended literally for the "counters" of merchants and businessmen, rather than for gentlemen's or ladies' pockets. The contents were invariable, and the calendars were always interleaved: one page is devoted to each month, containing a half-page woodcut above a blank space for notes on the recto, and the monthly calendar on the verso. These woodcuts, each with a tiny inset astrological sign, show indoor and outdoor



scenes: ice-skating in January, a family huddled by the fire, with boisterous children in the background, in February, tree-trimming and pruning in March, gardening in April, a pastoral scene with lovers in May, sheep-shearing in June, and so on. The haymaking scene for August clearly derives from Bruegel. Most of the blocks are here rather worn.

The calendar includes a short poem, phases of the moon, market days and locations, a "Prognostication" and historical data. At the end is the Privilege followed by six pages of miscellaneous information, mainly postal and transportation schedules (by coach or ship).

This copy was bound in Middleburg, Zeeland, in the bindery dubbed by Jan Storm van Leeuwen the Rosette Roll Bindery, "one of the largest and most important Middleburg binderies of the eighteenth century" (*DDB IIB*, p. 585), active from about 1736 to the 1770s. The tools are identified by Storm van Leeuwen: roll-tools II and XVIII, tools 4, 10, 14 and b, and 21. The arms of Zeeland (impressed slightly crookedly on both covers) are tools Zeel A and B. Cf. Jan Storm van Leeuwen, *Dutch Decorated Bookbinding in the Eighteenth Century*, vol. IIB, pp. 559 and 585-597; with grateful thanks to the author for his guidance on the binding. *See also final illustration*

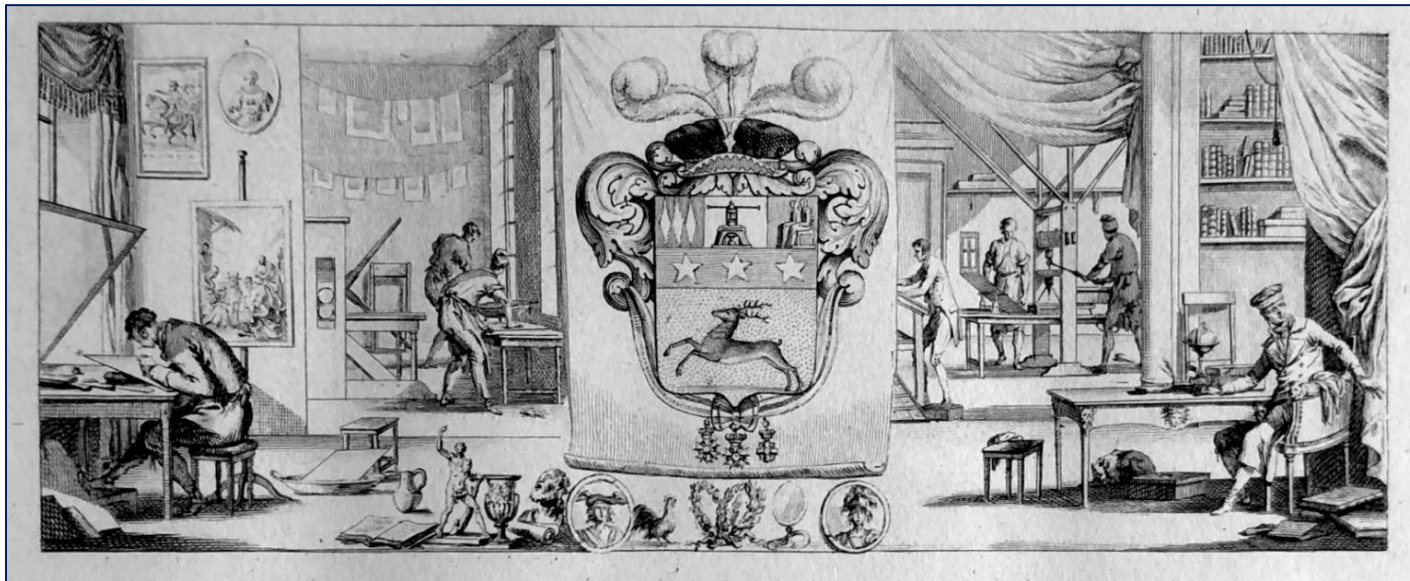


Past perfect

5) DUPLESSI-BERTAUX, Jean (1747-1819). *Recueil de cent sujets de divers genres, dessinés et gravés a l'eau-forte ... / A Sett of one hundred original etchings, drawn and engraved, by J. Duplessi-Bertaux*. Paris: chez les éditeurs, 1814.

Oblong 4to (211 x 265 mm). [16] pp., text in French and English, 100 etched plates including portrait, general title, and 98 plates, in 8 series (platemarks 78/85 x 94/100 mm.), on wove paper, UNTRIMMED. One or two plates with very minor foxing or spots on the image, occasional marginal foxing, slight dust-soiling to outer margins, last plate lightly creased. Half morocco: original rose speckled paper-covered boards, rebacked and with corners renewed. \$5600

ONLY EDITION, AN UNTRIMMED COPY WITH FULL MARGINS, of Duplessi-Bertaux's superb etched survey of daily life and professions in Paris.



The work was issued in 8 parts, all but the last with 12 plates each. The preliminary text by the (unidentified) editors contains short biographies and stylistic appraisals of Jacques Callot, Stefano della Bella ("Etienne Labelle"), Sébastien Leclerc, and Duplessi-Bertaux himself, thus placing the artist in the lineage of his idols. Although he was well known by this time for his contributions to large-scale works such as the *Tableaux de la Révolution française*, the *Tableaux historiques des campagnes d'Italie*, or Saint-Non's *Voyage pittoresque ... de Naples et Sicile*, Bertaux's true vocation was for the miniature. He worshipped Callot, whom he sought to emulate, even attributing to himself here the presumptuous title of "*le Callot de nos jours*." Beraldi and Thieme Becker both remark that while the comparison to Callot is only to Bertaux's disadvantage, the latter possessed



his own originality, and that his etchings, especially those on a small scale, are “singularly lively, luminous, witty, incisive, and amusing” (Beraldi p. 70). Thieme Becker considered this *Recueil* his best work.

Duplessi-Bertaux had taught at the drawing school of the *Ecole royale militaire*, and military subjects had occupied much of his earlier work. The *Recueil* contains one suite showing officers in costume, and a few other scenes of army life, but most are of common citizens. Having glorified the Revolution and Napoleon in his earlier works, Duplessi-Bertaux now, a mere few months after the Emperor’s defeat, pointedly dedicated his collection “to the lovers of the fine arts and the artists of all nations,” appealing, with the English text, to a hoped-for influx of English tourists and returning soldiers. The text of the plates is in French only.

The etched general title shows an engraving studio, including the engraver at his table, an engraving press, and a typographic press. The first suite, of “Workers of different classes,” depicts stonecutters, stonemasons, and various workers on construction sites, from the least skilled laborers to a locksmith assembling “the iron railings of the Tuileries terrace in 1807.” Suite 2 is the *Suite de Militaires de différentes armes*. Suite 3, untitled, shows the plyers of mostly vanished trades: a *colleur* (bill-poster), barrel-maker, carpenter, roof-tiler, cabinetmaker, wheelwright, woodcutter, *gagne-petit* (small-time jack of all trades, here shown sharpening knives), grinder, water-carrier, cobbler, and shoeshiner. The title of the fourth suite, on the “Cris” of Paris hawkers (*marchands ambulants*, largely female), shows a printseller’s table with customers examining prints in a portfolio, hung on a line, framed, and in an open album on the table. Subjects include a rag-picker (*lingère*), flower-vendors riding donkeys, umbrella and bellows vendors, mattress carders, water-carriers, vendors of

fruits, tisane, and “plaisirs” (a kind of pastry), and finally, a “poor man seeking alms.” Next is a miscellany of genre scenes: a traveling theater troupe, a village wedding, an attack in the woods, and a duel scene. Candid views of military life include a portrait of a gendarme relieving himself, and scenes of watering holes and their equine visitors. Suite six is devoted to theatrical portraits, showing scenes from popular plays, with the actors named and the stage sets carefully reproduced. Suite seven contains 10 plates showing Parisian or urban outdoor activities or scenes, involving large groups: games and leisure activities, a singer and fiddler leading an audience in song, jugglers, acrobats, fortune tellers, prestidigitators, and musicians... but also a public fight, a tooth-puller (performing on a writhing victim, on a platform surrounded by onlookers), and an epileptic suffering an attack. The seventh suite, titled *Suite de Mendians*, contains standing portraits of six male and six female beggars, all somewhat larger than the preceding etchings. This is followed by five army scenes, on four plates.



All the finely etched figures are shown in context, and among fellow-workers or peers. Tall and willowy, there is nary an ugly soul among them. Some are depicted on empty backgrounds, with only a few small human figures in the distance, creating an airy (or empty, remarked Beraldi) impression, especially in this full-margined copy.

There is still no catalogue raisonné of Duplessi-Bertaux's oeuvre. Beraldi, *Les Graveurs du XIXe siècle*, 6:73; Portalis-Beraldi, *Les Graveurs du XVIIIe siècle*, 2:84; Cohen-de Ricci 338-9; Colas 914; Lipperheide 1134; cf. Thieme Becker 10:158.

6) GREGORIAN CHANT – PROCESSIONAL. *Liber processionarius regularis observantiae Ordinis Cistercensis, in Hispaniarum Regnis iussu capituli Prouincialis nuper correctus.* Salamanca: Juan Baptista de Terranova, 1569.

8vo (140 x 96 mm). [8], 155, [1] leaves. Printed in red and black. Typographic music throughout: 5-line staves in red, each with a line of printed text below. Title woodcut of St. Bernard of Clairvaux, printer's woodcut device on recto of last leaf, woodcut initials. A modest copy: washed, tears with loss to ff. 104 and 106, repaired tear to f. 103. Modern parchment over boards. *Provenance:* 18th-century (?) inscription on final leaf, "Dios me favorezca." \$3200

A portable volume of chant for Cistercian monks. "A small portable liturgical book of the Western Church, containing the chants, rubrics and collects appropriate to liturgical processions ... [the processional] is of particular musical interest since it contains antiphons, verses, rhymed *Preces* and even polyphonic chants that do not occur in other liturgical books.... Each of the religious orders imposed a processional of its own, and these were propagated through manuscripts and subsequently in printed editions. The processions of most of the orders have remained substantially identical with the originals through the history of each order" (*Oxford Music Online*, art. M. Huglo). An exception was the Cistercian processional: in the 12th century the Cistercians carried out a reform of liturgy and chant, and reduced the number of processions to two: thus the earliest Cistercian processional manuscripts contain only the chants for Candlemas (2 February) and Palm Sunday. Over time more processional chants were added to the repertory, for the feast of the Ascension, the Assumption of the BVM, the feast of St. Bernard (founder of the order) on 21 August, the feast for the Nativity of the Virgin, etc.

The earliest printed Cistercian processional appeared in Zaragoza in 1511 (RELICS 2860, locating one copy); later Zaragoza editions followed in 1514 and 1550; a couple of Paris editions also preceded this edition. All the sixteenth-century editions are quite rare, and the eminent scholar Michel Huglo was evidently unaware of their existence: "The Cistercian processional must have been printed at about the same time as the antiphoner (1545), but no edition except that of 1689 is known" (art. cit.)



The preliminary matter of our edition contains the privilege, dated 13 May 1569, a preface discussing music generally and sacred music, and a table of contents. Many of the rubrics (liturgical instructions) are printed in smaller type contained within the height of a stave. This edition contains all the processions mentioned above, along with later additions, such as the procession for All Souls' Day (*In die animarum*) which contains the liturgy and instructions but no music, and two Offices for the Dead, the first being for the burial of deceased fellow Cistercians (*Officium pro praesenti defuncto*). USTC, OCLC and RELICS list a dozen copies, of which four in the US (Hispanic Society, UNC Chapel Hill, University of Florida, and Saint Meinrad Archabbey Library).

Palau 137705; USTC 338265; RELICS (Renaissance Liturgical Imprints: A Census), 1913 (providing a complete contents list); Wilkinson, *Iberian Books: Books Published in Spanish or Portuguese or on the Iberian Peninsula before 1601*, 6595; Ruiz Fidalgo, *La Imprenta en Salamanca*, 72; Gozzi, *Le fonti liturgiche a stampa della Biblioteca musicale L. Feininger presso il Castello del Buonconsiglio di Trento*, II: 868.

Making order

7) LAW, HOLY ROMAN EMPIRE – ALBERT OF BRANDENBURG, Archbishop and Elector of Mainz. *Meintzisch hoffgerichts Ordnung zu allen andern gerichtten dienlich*. Mainz: Johann Schöffner, 4 September 1521. [Bound with:] *Undergerichts ordnung des Ertzstifts Meyntz*. Mainz: Johann Schöffner, 23 May 1534.

2 vols. in one, small folio (278 x 193 mm). 1) [23] leaves (of 24, final blank removed). Woodcut title border composed of ten blocks, incorporating whimsical scenes, ornamental borders, and at bottom the arms of the Archbishop-Elector Albrecht of Brandenburg, gothic types, two typographic(?) Fraktur initials. Bound at end is a leaf with a one-page contemporary manuscript commentary (wider than the text block and folding). Title-leaf rehinged, slightly darkened, and with effaced marginal inscriptions, initial on A2r hidden in gutter, initial on A2v shaved, quire E with a couple of small corner repairs. 2) 35 leaves (of 36, final blank removed). Large woodcut white-on-black pointillé initial, Fraktur initials throughout. Marginal dampstaining, last quire on a guard. Early 20th-century pastepaper over boards, manuscript spine label. \$5400

FIRST EDITION of the judicial statutes of the Electorate of Mainz, the largest ecclesiastical province of Germany and one of the most prestigious and powerful states of the Holy Roman Empire; bound with the First Edition of the statutes of the lower court of the Mainz Prince-Bishopric (or *Erzstift*). The archbishops under the Holy Roman Empire wielded secular as well as pastoral power. Part of the Emperor's program of consolidation of the far-flung empire was the codification and standardization of provincial laws. Both these procedural codes explicitly adopted the *ius commune* (*gemeines Recht*), a combination of Roman and canon law. Both establish precise rules for court procedure and include copious down-to-earth details, including where the courts reside, who should serve in them, and how trials are to be conducted. As is common for German law books, these editions are handsomely printed.



258 (note) & 411; Stintzing and Landsberg, *Geschichte der deutschen Rechtswissenschaft* (1880), I:543.

1) The Mainz *Hofgerichts Ordnung* was drawn up in 1516 by Albrecht of Brandenburg, Archbishop and Elector of Mainz (and by his chancellor Johann Fürderer), and approved in 1521 by the Emperor Charles V. The latter's ratification is printed at the beginning and end of the statutes. These cover the location of the court, required functionaries (a judge and a jury of at least 11 members of the nobility, although a Doctor or university graduate would suffice), duties of other judicial administrators including the court scribes, frequency and timing of sessions, and jurisdiction by subject and area. Also included are a dozen varieties of oaths, for different court officials and for special segments of the population, e.g., poor people, witnesses, legal representatives, and Jews, for whom there is a special preface to the oath itself, in which the Jewish defendant or witness must swear that should he not be telling the truth he must renounce all rights to the Holy Land or to participation in the coming of the Messiah. One paragraph ESTABLISHES THE RIGHT OF THE POOR TO LEGAL REPRESENTATION, which must be covered by the court. Procedural instructions are provided for every activity and eventuality, including the recording of testimony of plaintiffs and witnesses, fines and punishments for those who don't show up at court, proper written documentation and forms, rules for appeals, execution of sentences, and payment of attorneys.

OCLC lists three copies in the US (Harvard Law, LC and Indiana U.). VD 16 M 262; Otto Stobbe, *Geschichte der deutschen Rechtsquellen* (1860-64) 2: 410-11.

2) The 1534 lower court rules prescribe further details for the conduct of court business. These include how to handle the "law books," i.e., the court records, which are to be maintained in "two volumes with locks, kept in a safe place..." (f. 4r); more procedures to follow for uncooperative defendants (a long section: evidently a common occurrence); bonds and bail; more oaths; and formularies for various charges, appeals, and judgments. These Mainz laws were adopted in 1538 by the archdiocese of Cologne, and influenced other lower court statutes, including those of Württemberg, issued in 1555 (Stintzing). OCLC locates one US copy (Harvard Law). VD16, M 273; Stobbe 2:

8) LUYKEN, Jan (1649-1712). *Lof en Oordeel van de Werken der Barmhertigheit*. Amsterdam: Nicolaus Visscher II, [ca. 1695].

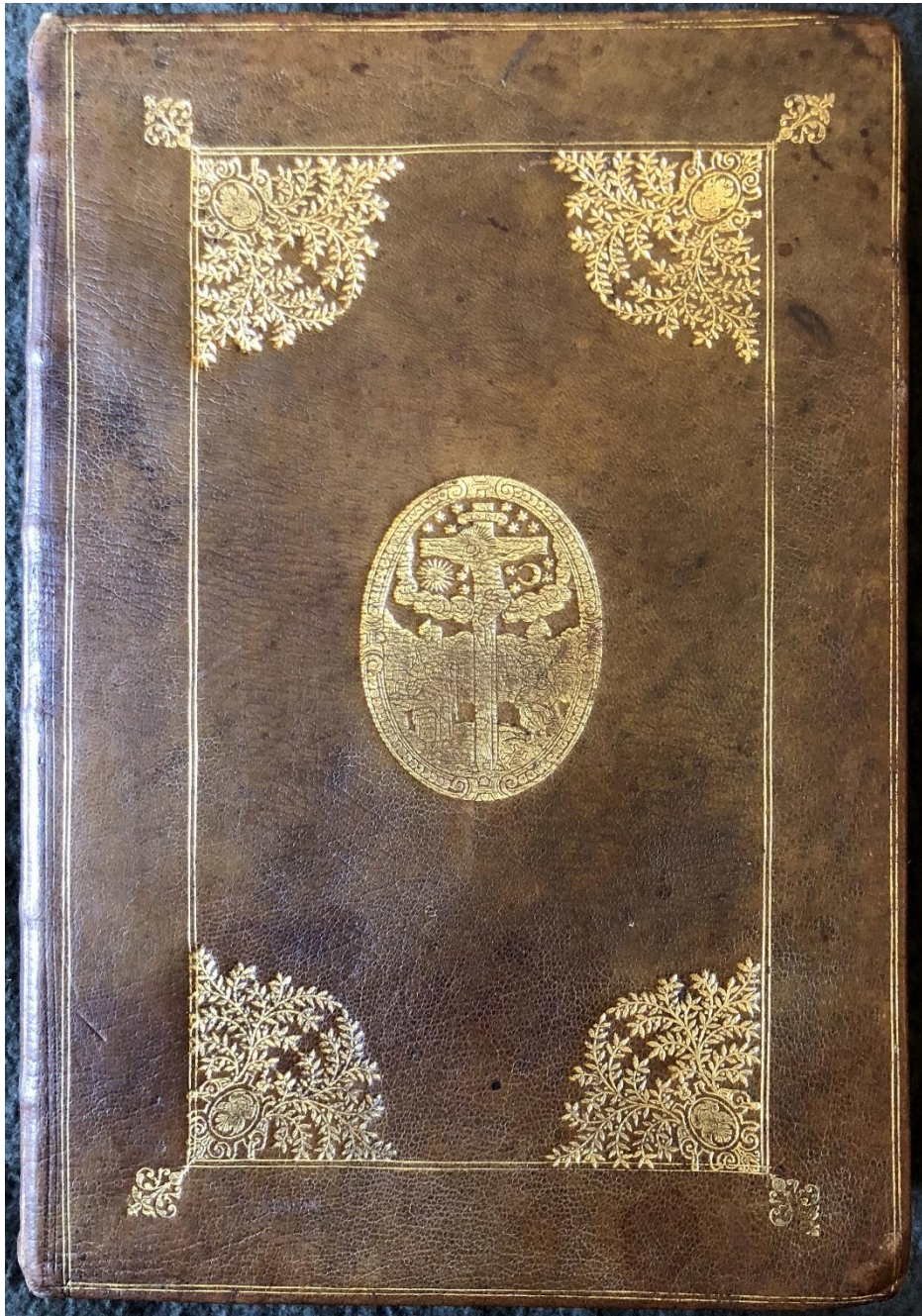
4to (182 x 140 mm). [9] leaves. Half-title, 8 full-page etchings by Luyken, including engraved allegorical title, each with letterpress text on versos. Fine impressions. 19th-century calf-backed boards, several sheets of blank paper bound front and back. \$2400

FIRST EDITION, FIRST ISSUE of one of Jan Luyken's devout illustration sequences, with bright, sharp impressions of the etchings. The title translates as "Praise and Judgment of the Works of Mercy." The engraved title presents allegorical figures of generosity and avarice. Engravings 2-7 illustrate Matthew 25, the Parable of the Sheep and the Goats, in which Jesus, foreseeing the Final Judgment, describes the acts of charity he received from those whom he places to his right. The biblical passage illustrated is cited in the engraved captions at the foot of each etching, and is accompanied by a Dutch letterpress poem on the facing verso. The last illustration, depicting Matthew 25.31 and 25.41, shows the Last Judgment.

Of this first edition I locate one other copy, at the National Library of the Netherlands. Luyken, who "favored etching and rarely picked up the engraving needle ... was both the most fertile and one of the most versatile engravers of the Dutch school, and was with Romeyn de Hooghe and Gerarde de Laresse the most important representative of Dutch copper engraving in the period following Rembrandt" (Thieme-Becker, tr.), who judged Luyken's devotional illustrations to be his best.

Van Eeghen and van der Kellen, *Het werk van Jan en Casper Luyken* (1905), I: 262, nos. 1499-1506; cf. Thieme Becker 23:489. Not in Landwehr, who lists only later editions.





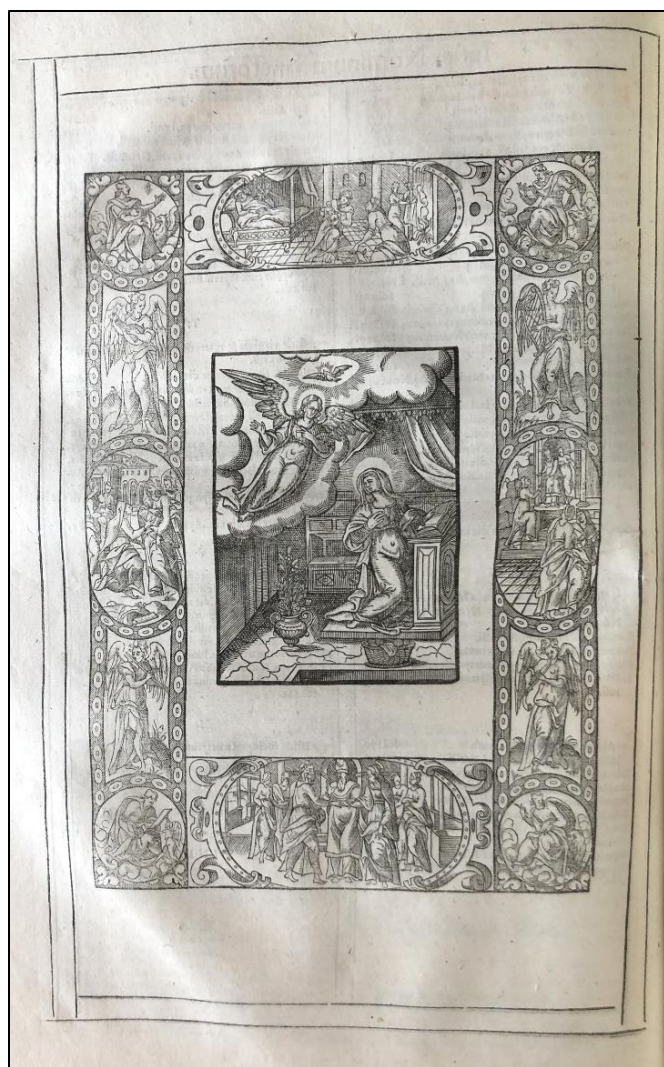
Unrecorded issue of an illustrated Tridentine Missal

9) MISSAL, Roman. *Missale Romanum, ex decreto sacrosancti Concilii Tridentini restitutum. Pii V. Pont. Max. iussu editum.* Paris: the Associated Booksellers to the Church, 1600.

Folio (362 x 245 mm). Collation: ã⁶ ê⁶ î⁴ (i4 blank) ð⁶ û⁶ ãã⁶ êê⁴; A-Z Aa-Yy⁶. [38], 228, 42 leaves. Double column, printed in red and black, double rule page-borders throughout. 57 pages with printed music (staves red-printed). Woodcut title illustration of Saints Peter and Paul, seven full-page woodcuts (the first with a woodcut border and small Annunciation cut), five small woodcut vignettes including two repeats, and approximately 368 historiated initials in various sizes and from various series. Small tear to corner of title-leaf, occasional foxing, very occasional offsetting of red ink, small stains in gutters in quire O, finger-soiling in Canon (quire X), small rust-hole in f. 212 (NN2) affecting 3 letters, last few leaves with narrow marginal dampstain and slight creasing to upper fore-corners. Bound in contemporary French gold-tooled and -stamped citron morocco, covers paneled with double fillets, inner panel with fleurons at outer corners, inner corners with stamp of leafy branches emerging from a small medallion with cherub's head within interlace border, central oval cartouches of the Crucifixion on upper cover and Annunciation on lower cover, spine with recessed cords, decorated with double fillet panel with tiny fleurons at corners, gilt edges, remains of numerous fore-edge tabs in paper, pale green or pink silk, and black silk for the Mass for the Dead. Corners bumped, slight wear, front cover slightly rubbed, a few small holes to lower cover, foxing to endpapers. *Provenance:* contemporary inscription on front flyleaf listing "Masses for the week." \$15,000

A finely bound copy of a rare post-Tridentine Missal. The illustrations of this copy differ from the other known copies of this edition. In 1570, with the papal bull "Quo primum," Pope Pius V imposed uniformity on the rites of Mass, previously a hodge-podge of different local traditions. Printed in all subsequent missals, the bull is accompanied here by papal and royal privileges which supply crucial information concerning the publishing history of this edition. Jacques Kerver was the first French *libraire* to obtain a privilege for the publication of liturgical works. When he died in 1583, the privilege passed to his widow, who ceded it to a consortium of booksellers: Sebastian Nivelles, Guillaume Chaudière, Guillaume de la Noue, Michel Sonnius, and Thomas Brumen (cf. Renouard, *Imprimeurs et libraires parisiens du XVIe siècle*, IV, 22). That privilege expired on 22 December 1595. This edition includes Papal and Royal renewals of the Kerver privilege for the printing of "sacred books" (Missals, Breviaries, and Offices of the Virgin), granted respectively by Clement VIII and Henri IV, both on 4 April 1596, to the same group of booksellers, excepting Thomas Brumen, who had died in 1588.

The preliminary matter includes the reformed (Gregorian) Paschal calendar for the years 1582 to 1700, a table of moveable feasts for 1589 to 1621, the *Rubricae generalis missae*, the *Ritus servandus in celebratione Missae*, and an index of Saints' names. Part 2, separately paginated, contains the *Commune Sanctorum*. The subjects of the full-page illustrations are: the Annunciation: a small cut within an historiated woodcut border in twelve compartments, showing four scenes from the life of the Virgin, alternating with angels and the four Evangelists (fol. êê4v); the Nativity (B4v), Crucifixion (T6v, opening the Canon), Resurrection (X4v), Pentecost (AA1v), Last Supper (BB3r), and Last Judgment (PP2v). The five smaller woodcuts, printed from three blocks, include a Crucifixion scene showing Longinus piercing the side of Jesus (repeated twice), the Last Supper, and a smaller, primitive Crucifixion cut. Ruth Mortimer, describing an edition by Kerver from 1574, noted that the elaborate historiated initials, containing "figures of the saints, the Evangelists, and ... New Testament scenes, may be attributed to the same artists who worked on



the illustrations. The blocks are so detailed as to give the impression of additional illustrations rather than initials." As in previous editions, the initials were chosen carefully to match the text: for example, the four Rs opening the word *Requiem* in the Mass for the Dead (ff. XX5 ff.) incorporate a skeleton and funerary scenes. The full-page woodcuts had appeared previously in the Kerver consortium's 1588 edition (cf. an illuminated copy offered by Breslauer in 1981, cat. 104/II, no. 192).

This copy represents a variant issue of the 1600 edition, the two other copies located (at the Austrian National Library [digitized] and with Sokol Books, catalogue 65/64) being illustrated with engravings. The typesetting, other than the title, appears to be identical, but rather than a letterpress title-page and woodcut full-page illustrations, the other copies have an engraved title and full-page engravings. Another variant setting occurs in quires M and N: both issues have the small Longinus woodcut on M1v, but the spaces here filled by 3 small woodcuts (one used twice) are left blank in the other copies.

The existence of multiple editions of these post-Tridentine Paris Missals is documented, for example by Mortimer, who noted that in 1574 Kerver printed two folio editions, as well as quarto and octavo editions. From the early 1570s to the end of the century, these liturgical books, now rare, were churned off the presses to meet the needs of priests and clerics throughout France and beyond. Under these circumstances the existence of multiple editions and variant issues is not surprising.

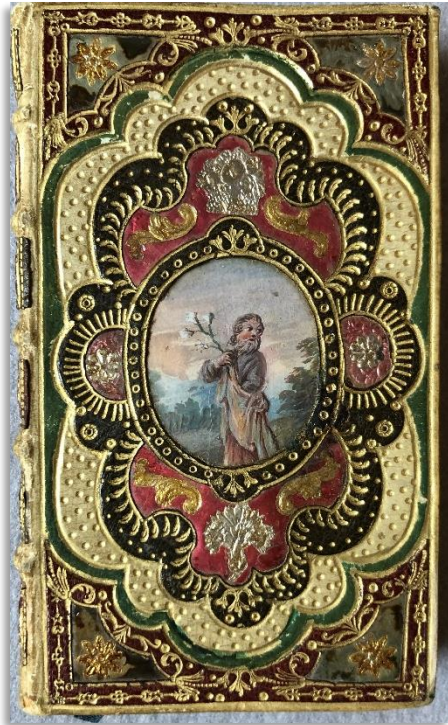
The attractive Parisian binding shows signs of hasty finishing: the cornerpieces, using a popular cherub's head and leafy branch motif, are single stamps, and those on the upper cover are unevenly placed, so that three of them overlap the double fillet panel. Slightly different *feuillage* stamps were used in combination with the same Crucifixion and Annunciation cartouches on the aforementioned Breslauer copy of the 1588 edition of this Missal, and on a dated binding from 1599 on a Book of Hours in the British Library (shelfmark c29f16, reproduced in the BL Database of Bookbindings). Similar but not identical Crucifixion cartouches appear on several

books cited by Hobson, *Italian and French 16th-century Bookbindings* (1991), no. 62, pp. 146-7, reproducing an example on a book published by Thomas Brumen, one of the original members, as noted above, of the consortium of booksellers who published our Missal. Brumen's son-in-law was the royal binder Clovis Eve (data.bnf.fr), and Hobson associates the Crucifixion stamp with its use on bindings for the confraternities of penitents founded by Henri III in 1583.

USTC 137500 (Austrian National Library only, variant issue). Cf. Harvard/Mortimer *French 378* (8 June 1574 edition). Not in Weale-Bohatta or Amiet.

"The most sumptuous type of XVIIIth-century binding" (Gumuchian)

10) MOSAIC BINDING. *Ordinaire de la Messe. Avec les Vespres. Les Complies. Les Sept Pseaumes de la Penitence...* Paris: Durand, 1756.



32mo (binding size 97 x 59 mm). Single quire of 32 leaves. [64] pp. Some browning. Contemporary mosaic binding of white calf, the covers almost completely covered with onlays and inlays: at top and bottom a gold-tooled red-morocco double corner-piece frame enclosing at each corner an inlay of painted clouds with a small gold flower ornament (in foil?), overlaid with mica; central multilobular cartouche with three outer frames, each outlined in gold: the outermost frame painted green, enclosing a frame of white gold-dotted calf, partly overlaid by the central frame of onlaid brown morocco, gold-dotted and with small gold-tooled accents of curved feathery strokes and straight ray-like strokes, the four reserved areas between this frame and the central cartouche filled with silver and gold ornaments on a red foil ground, all overlaid with mica; the central oval cartouche within its own brown morocco gilt frame, containing a watercolor image, overlaid in mica, of a saint holding lilies on the front cover, and of Mary Magdalen at Christ's tomb on the lower cover; spine in six compartments with alternating red and black gilt morocco onlays each with a silver or red mica-covered roundel, "Annee 1760" gold-lettered in second compartment; gilt edges, blue silk liners, blue silk ribbon marker. Slight rubbing to joints and extremities, green paint with a few small chips, else fine; modern two-part case. *Provenance:* Marie-Rose Bridon [de la Gicquelière]: manuscript leaf with calligraphic ownership statement in red ink, within ornamental border, bound at front: "*Ces Heures appartiennent à Marie-Rose Bridon, A Nantes, 1764.*" \$8500

A beautifully preserved luxury binding on a miniature Ordinary of Mass. With its onlays of gold and silver, crimson foil and central painted ovals covered in mica, the binding was an appropriate gift for the daughter of a prominent family of goldsmiths.

Jean Bridon of Nantes, born in the early seventeenth century, was the first of his noble Breton family to call himself "sieur de la Gicquelière" (noted in a document of 1646), presumably following the acquisition of a property of that name; he was also the first of a long line of Bridon master goldsmiths. Goldsmithing was considered a noble art at the time, whose pursuit not only did not make a noble lose caste, but could confer nobility upon commoners. Marie-Rose may have been the daughter of Pierre III Bridon, born in 1702, who fathered many children with his wife Marie-Madeleine Bory, and for whom a new private family chapel is recorded as having been blessed in 1764, under the invocation of Saints Peter and Mary Magdalen – an event possibly not unrelated to this binding. Presumably the same Marie-Rose Bridon was recorded as a new lay member of the Confraternity of Saint-Esprit du Machecoul in 1760.

Other bindings from the specialized workshop that produced this binding are known; some contain painted coats-of-arms instead of pictures in the central cartouches. Louis-Marie Michon attributed a group of similar mosaic bindings, mostly on octavo-format books including *Almanachs royaux*, executed between 1755 and 1772, to the workshop of the Derome dynasty, which included “no fewer than 16 master binders” (p. 37), of whom two distinguished themselves, Jacques-Antoine Derome and his son Nicolas-Denis, received as master binder in 1761. Michon reproduces a binding in the Arsenal library (plate VI, no. 56), which clearly bears stylistic similarities to this one. Another binding from the same workshop, on an octavo Almanach Royal from 1761, is illustrated in Gumuchian Catalogue XII (no. 252, plate CVI) and described as “a magnificent copy of the most sumptuous type of XVIIIth century binding, of the greatest rarity, especially in this remarkable state of freshness.”

I locate no copies of this edition. OCLC records a handful of copies of editions dated 1750, 1760, and 1771. The Penn copy of the 1750 edition includes two plates.

On the Bridon family, see Granges de Surgères, “Les artistes nantais du Moyen âge à la Révolution,” *Nouvelles Archives de l’Art français*, 3rd series, XIV (1898), pp. 80-82; “la Famille Bridon” at www.info.Bretagne.com (<http://www.infobretagne.com/famille-bridon.htm>); “Une confrairie du XIIe siècle au pays de Retz,” *Bulletin de la Société Archéologique de Nantes*, 30 (1891), p. 192. On the binding, cf. Louis-Marie Michon, *Les Reliures mosaïquées du XVIIIe Siècle* (Paris, 1956), pp. 37-42, 110: nos. 56-58, & pl. VI; Gumuchian Catalogue XII (*Belles Reliures*), no. 252, color plate CVI.



Binder's side gig

11) PAPAL PORTFOLIO. Gold-tooled morocco portfolio with papal arms. [Italy, probably Rome, ca. 1710-1750].

An agenda-format portfolio or letter-holder of gold-tooled reddish-brown goatskin (334 x 135 mm.), both covers with a large coat of arms in the upper compartment: the Papal arms on the front cover (the original shield overlaid by a brown morocco onlay with the arms of Pope Benedict XIV) and the arms of the city of Rome on the lower cover, and two small crowned coats of arms in the lower compartment; surrounded with decorative tools including several small angels, flowers in vases, 8-petalled blossoms, small stars, blossoms, and pointillé arabesques, holes for a fore-edge strap with clasp (lacking), spine with scrolling floral tooling, turn-ins gold-tooled, liners of orange gilt floral Dutch-gilt paper (*Brokatpapier*) with carnations, poppies and other flowers, original tan reversed leather gussets. Some rubbing and a few small chips or holes, spine tooling faded, upper cover color somewhat faded, a few scrapes and some rubbing to paper liners.

\$4500



Used by patrician Curial officials under the reigns of two Popes, this evocative object must have served to carry documents to and from pontifical offices. The original arms which are hidden beneath the onlaid shield of Pope Benedict XIV (1740-1758) are presumably those of an earlier Pope, possibly his immediate predecessor Clement XII (1730-1740), although the gold-tooling of the portfolio looks earlier. The four smaller coats of arms appear to all belong to prominent Roman families (two remain unidentified). In the lower left quadrant of the front cover are the arms of Carlo Camillo II Massimo (1620-1677), a wealthy and prominent politician and numismatist (and heir to an important art collection), named cleric of the Camera Apostolica in 1651 and Cardinal in 1670, or possibly of a younger member of his family. The unidentified coat of arms in the lower right quadrant contains a single branch with three leaves. On the rear cover, the unidentified coat of arms in the lower left quadrant incorporates in the right half the arms of the Amolara de Annibaldi family. The arms on the right, with the buffalo head and the word "Ordo," are those of the family Bufalo Cancellieri.

Stylistically the pointillé tooling is reminiscent of 17th-century French bookbinding. The fine orange-on-gold block-printed "*Brokatpapier*" is almost certainly from the workshop of Georg Christoph Stoy of Augsburg, active from 1709: a very similar paper, signed by Stoy, is reproduced by Haemmerle, p. 21. Stoy (1670-1750) was "the most important and versatile producer of decorative paper in Europe ... The papers of his firm are of high or the highest quality..." (Haemmerle, *Buntpapier*, p. 129).



This is not a purse

12) **POCKETBOOK.** A woman's embroidered letter-holder or pocketbook. [France, mid- to late 18th century].



Rectangular envelope-style pocketbook with flap, 103 x 176 mm., thin pasteboards covered in blue silk plainweave, embroidered with polychrome silk thread (pink, white, two shades of blue, two shades of green, yellow and tan) and couched metallic silver and silver-gilt threads; front cover with central cartouche enclosing an arabesque design in metallic thread within pink and gold wreath, with two garland extensions, the flap with a pink vase and bouquet surrounded by

interlocking bands of metallic threads, the lower cover with large central flower basket within a wreath, both covers with a diapered ground of intersecting gilded strips (lamé) and clusters of purl forming small "blossoms" at junctions, within an interlace border of wavy bands of metallic threads (each cover with a different design), punctuated by a few gold sequins, metallic edging around sides, pink satin lining (gussets torn). Covers rubbed in a few places and slightly darkened, loss of a few sequins, tarnishing of silver, deformation of some of the metallic threads on lower cover. \$3000

An embroidered pocketbook for ladies. Rather than as a purse for money, such richly decorated textile envelopes were used to carry notes or letters; a *portefeuille* in French, they are sometimes called wallets in English. The workmanship and style of embroidery of this example is very close to the covers of embroidered almanac bindings of the period; it would have been carried out by the same skilled professional (male) embroiderers.

See also cover illustration

100% Lower Rhine-made

13) RAMPIGOLLIS, Antonius (ca. 1335-ca. 1442). *Figurarum Biblie opus co[n]ducibile et perutile*. Cologne: [Cornelius von Zierickzee] at the Dominican Monastery, 12 March 1511.

8vo (142 x 101 mm). Collation: [aa]-bb⁸ cc⁴ A-Z AA-GG⁸. [20], 239, [1] ff. Gothic types. Title printed in red and black with small woodcut of the Virgin and Child on the crescent moon, surrounded by the red-printed prayer *Ave sanctissima Maria mater dei Regina celi Porta paradisi*, nine woodcut illustrations from seven blocks, of which three full-page. Initial spaces with guide letters. Some quires unrubricated, others rubricated with capital strokes and paragraph marks on one side of the leaves only (evidently carried out on the unbound sheets); a manuscript correction by the rubricator on P6r. The full-page woodcut opening text (cc4v) poorly printed; a couple of light stains, occasional fingersoiling. Upper edges of a few sheets partly unopened; last two leaves bound in in reverse order. Contemporary or near-contemporary Lower Rhine binding of blind-stamped calf, both covers with outer frames of triple blind fillets enclosing two panel stamps, each with two parallel bands of scrolling vines with animals and mythical creatures, one stamp SIGNED BY THE BINDER JOHANNES DE WESALIA, with the inscription *Frater Johannes de Wesalia ob laudem christi librum hunc recte ligavit* wrapping around the ornamental bands; the second stamp with inscription *ora pro nobis sancta dei genitrix* between the two bands; two brass fore-edge catchplates and nailplates; lacking clasps; pastedowns from two different 15th-century manuscripts on vellum, both in small highly abbreviated upright cursive hands, the first from a text on the computus, the second apparently from a text on natural philosophy; rebacked and recased, fore-edges and lower edges possibly sanded(?), covers rubbed, effacing parts of the panel stamps. *Provenance*: Buxheim, Carthusians, early inscription on title & 18th-century armorial stamp.

\$4000





Rare illustrated edition of Antonio de Rampegolo's popular Biblical dictionary; this copy from an unrecorded state or issue, preserved in a contemporary, probably Cologne binding.

An Augustinian preacher of Genoese origin, Rampegolo is best known for this work, an alphabetical dictionary of Biblical topics (from *Abstinentia* to *Christus*, i.e., "Xristus") written for students preparing for the priesthood at the *studium* of Naples, to whom he addressed his Prologue. Seeking to shed light on the true sense of the Biblical passages, Rampegolo supplemented orthodox interpretations with his personal understanding of various exempla, for which hardiness the work was placed on the Index in 1584. By this time the text had circulated widely in manuscript and print. The first recorded edition, ca. 1473, from the Monastery of St. Ulrich and Afra at Augsburg, was followed by four incunable editions and several editions from the first decade of the 16th century, printed in France, Germany, and Italy. The work was long conflated with the similarly organized *Aurea Biblia, sive Repertorium aureum Bibliorum*, actually the work of another 14th-century Augustinian, Bindo of Siena (Bindus Senensis), the printed editions of which include the prologue from the present work by Rampegolo.

The text and most of the cuts largely follow two editions published by Cornelius von Zierikzee in 1505 (VD16 A 2971 and A 2972, the latter being apparently the copy-text, though with the prelims in a different order). The full-page woodcuts by an anonymous master show the Virgin surrounded by praying apostles, with the Holy Ghost above, and, in a smaller lower compartment, the Baptism of Christ and the Temptation of Christ; Judgment Day; and the Trinity. Two small woodcuts are paired alone on fol. cc4r: on the right is St. Mark with the winged lion, and on the left St. Luke with the ox. The latter is the only woodcut not used in the earlier editions. The Luke cut replaces a rather crude cut of a bird holding a book; but the same bird cut also appears

in the digitized BSB copy of the present 1511 edition (VD16 A 2973), and comparison to the latter shows that the last preliminary quire (cc) in our copy is from a different typesetting.

The print shop of Cornelius von Zierikzee, whose earliest known edition dates to 1499, was located next to the Dominican monastery in Cologne, and he signed his varied and rather colorful colophons "*iuxta predicatores*" (or, as here, *iuxta conventum predicatorum*). Active until 1516, when his son took over the press, he produced largely religious, humanist and medical texts, mainly for the University.

The binding stamps are recorded separately but apparently not together. The signed panel is Schunke, *Schwenke Sammlung* Schrift 418 = Einbanddatenbank (EBDB) p003432. Ilse Schunke ascribed the workshop of Johannes de Wesalia to Düsseldorf, on stylistic grounds; others suggested Hildesheim or Cologne. The EBDB tentatively accepts the latter, dating the shop's activity to ca. 1525. The panel was handed down to different binders and its appearance is recorded on later 16th-century books. The other stamp, with its Marian inscription, is not in the Einbanddatenbank; it was recorded by Weale and, on an octavo 1542 Paris imprint, by E. P. Goldschmidt, who attributed that binding to Ghent. The present binding may provide evidence that the stamp also belonged to Johannes de Wesalia, although it could in theory be a somewhat later 16th-century binding from another shop which inherited both stamps. This unusual copy, with its partly unopened leaves and rubrication on one side of the sheets only, could indeed have been a "remainder" copy that was left in sheets for years before being bound.

I locate one copy of the 1511 edition in an American institution (Harvard Divinity School, with defective title-leaf), and none of either of the 1505 editions.

VD16 A 2973 (variant setting); USTC 657503; cf. Reske, *Buchdruck*, p. 462; Victor Scholderer, "A Further Note on Nicolaus Hanapus," *Gutenberg Jahrbuch* (1939), 153-4. On the binding see Ilse Schunke, *Die Schwenke-Sammlung gotischer Stempel- und Einbanddurchreibungen* (1979-1996) II: pp. 69-70; E. P. Goldschmidt, *Gothic & Renaissance Bookbindings* (1967), I: no. 191; *Einbanddatenbank* Werkzeug p003432, Werkstatt w004871.

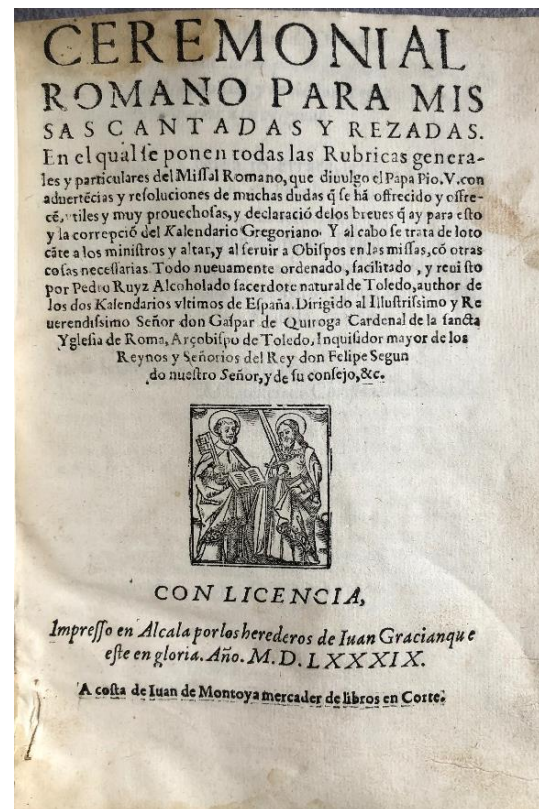


14) RUIZ ALCOHOLADO, Pedro. *Ceremonial romano para Missas cantadas y rezadas.* Alcalá de Henares: heirs [widow] of Juan Gracián for Juan de Montoya, bookseller at the Court, 1589.

4to (200 x 139 mm). Collation: ¶⁸ A-B⁴ C-Q⁸ R⁴ (R4 blank). [8], 113, [10] leaves. Index in two columns. Title woodcut of Saints Peter and Paul, woodcut floriated initials. Wormtracks in gutters, some dampstaining, dark marginal stains to corners in quires K-L. Contemporary vellum, manuscript spine title, stained, upper cover gnawed. \$1800

A vernacular guide to Mass and religious practice, intended for rural and less educated priests, and those without mentors to teach them the do's and don't's of orthodox Catholicism. The density of the text, printed in small roman type, vividly conveys the mass of knowledge and usage with which a cleric had to familiarize himself in order to avoid embarrassing or even heretical errors. Encyclopaedic in scope, the treatise provides help for a range of situations: which prayer to use when, how to hold one's hands when praying, when and how to kneel, ritual gestures, how to take Confession, when, where, and how to say the Credo, what kind of voice to use in the different parts of Mass (some parts are to be said "secretly"), dates of and instructions for every festival of the year, occasions and rituals for different kinds of Mass, processions and their purpose, the functions and roles of Deacons, Subdeacons, Acolytes, and so on. One chapter treats colors, with sub-sections on each color and its appropriate uses in the church and for vestments. Another chapter is devoted to coping with "defectos" or mishaps that can occur during Mass (the bread has gone moldy, the wine has turned to vinegar, the priest makes a mistake, or one's soul is not disposed for piety).

There is an errata list on the recto of the second leaf, and on the verso is the *Licencia*, dated 4 February 1583. The subtitle states that the text was "newly rendered easier to use, and revised" by Ruiz Alcoholado, a priest from Toledo. The earlier edition referred to seems to be the *Tractado muy util y curioso para saber bien rezar el officio romano que diuulgo Pio V* (Toledo: Pedro López de Haro, 1584). That work's intention, according to its subtitle, was to provide instructions for the new Roman office (following the standardization of Mass imposed in 1570 by Pius V) with explanations of the rubrics of the Breviary. Both books guided confused clerics through the revisions of ritual and through the temporal thickets imposed by the new Gregorian calendar. The author explains in his letter to the reader that the present text is shorter, since he did not need to cover all the same material. A twenty-page index concludes the work. A Latin edition was published in Geneva in 1637. OCLC and USTC locate no copies in American libraries. Palau 51672 & 281472; Martín Abad, *La Imprenta en Alcalá de Henares*, 3:1046; Anglés y Subirá, *Catálogo musical de la Biblioteca Nacional de Madrid*, 2:10; RELICS (*Renaissance Liturgical Imprints: A Census*), 4536; USTC 341460; CCPB (Catálogo Colectivo del Patrimonio Bibliográfico Español) 5015-6.



Rationalism in religion: a recipe for rows



15) [SOZZINI, Fausto Paolo (1539-1604)]. *Christianae religionis brevissima Institutio, Per Interrogationes & responsiones, quam Catechismum vulgò vocant ... Opus imperfectum*. Raków: [Sebastian Sternacki], 1618.

8vo (154 x 94 mm). 180 pp., [1] leaf (errata). Text in italic types, shoulder notes in roman. Ruled in red throughout. Slight overall discoloration due to paper quality, repaired tears in fol. A6, small abrasion on B1r. 18th-century French dark citron morocco, sides with triple gilt fillet borders, spine gold-tooled and -lettered in compartments, gilt edges (a few small stains to covers, joints discreetly restored, 2 final flyleaves repaired). *Provenance*: 4 pages manuscript notes in Latin in a small 17th or early 18th-century French hand on front flyleaves, titled "l'Alcoran de Socin," commenting on specific passages (citing the page numbers), the corresponding passages in the text with underlines and occasional marginalia (ink faded in places, further annotations on title-leaf apparently deleted); pen trials on front and rear flyleaves, including the name François and date 24 April 1816.

FIRST EDITION OF SOZZINI'S UNFINISHED MAGNUM OPUS, WITH THE ONLY SURVIVING FRAGMENT OF HIS ORIGINAL CATECHISM.

Offered with:

[SOZZINI, Fausto Paolo; Hieronim MOSKORZOWSKI; Valentin SCHMALTZ; Johannes VÖLKEL]. *Catechesis Ecclesiarum, quae in Regno Poloniae et magno Ducatu Lithuaniae ... affirmant*. Rakow: [Sebastian Sternacki,] 1609.

12mo (131 x 75 mm). [12], 317, [1 bl.], 4 pp. [1 blank leaf]. Woodcut title border (slightly shaved at foot, a few light marginal spots, small hole in F8 catching a couple of letters). Bound with: GITTICHIUS, Michael, et al. *De gravissima quaestione num Christus pro peccatis nostris justitiae divinae satisfecerit, necne?* Basel: Waldkirch, 1612. [12] leaves, 156 pp., title within type ornament border & headpieces (some light foxing). Contemporary parchment over pasteboard, fore-edge cover extensions, edges red-sprinkled, manuscript spine title (faded), holes for two fore-edge ties. *Provenance*: early signature on first title, F. Wallo[rg?]; 18th-century apparently English shelfmark inscription on front flyleaf (*Theolog. J. VIII*).

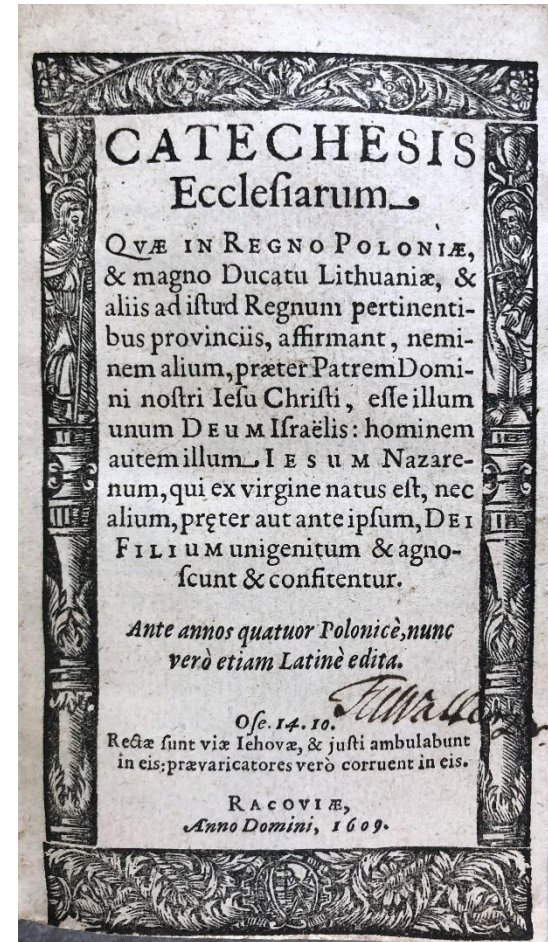
FIRST EDITION OF THE RACOVIAN CATECHISM, "the first statement of Socinian principles" (*Oxford Dictionary of the Christian Church*). Prepared by his disciples after his death using the above surviving fragment of Sozzini's Catechism, this little book introduced Socinianism into England, and exerted a powerful influence throughout Europe. This is the genuine first edition: several pirate editions, including two printed in London, are known and are usually not distinguished in library catalogues. \$14,000

FIRST EDITIONS OF THE TWO FOUNDATIONAL WORKS OF SOCINIANISM, THE "HERETICAL" FOUNDATION OF UNITARIANISM: PRINTED IN POLAND AT THE PRESS OF THE SHORT-LIVED CENTER OF RADICAL RELIGIOUS TOLERATION DUBBED BY ITS FOUNDERS "RAKÓW."

Developed by the Sienese Lelio Sozzini (1525-1562) and his nephew and spiritual heir Fausto (who spelled his name differently), Socinianism was a Nontrinitarian Christian doctrine which combined aspects of mid-sixteenth-century Italian spiritualism with such heresies as Anabaptism and pantheism, and the rationalist approaches of humanism. Its doctrinal influence was far-reaching. Socinianism is considered the foundation of Unitarianism via the Polish Brethren, who began to use the latter term after their expulsion from Poland in 1658 and their diaspora to Holland, East Prussia and England.

At the time of these publications, however, Socinian theology (which was only so dubbed after Sozzini's death, and is referred to in Poland as Arianism) was deemed highly heretical, with its refusal of such basic tenets of orthodox Catholic and Lutheran doctrine as the divinity of Christ, original sin, divine omniscience, or the propitiatory view of atonement. Fausto's peripatetic uncle Lelio had traveled throughout Europe, engaging in disputations with Reformists including Calvin, Zwingli, Conrad Gessner, and Melanchthon. He was attacked from all sides: accused of heresy by the Reformist Theodore Beza, Lelio was meanwhile deprived of most of his inheritance by the Inquisition (whose persecutions extended to his family). Like his uncle, whose writings he edited and whose doctrines he developed further, Fausto Sozzini would make enemies in both the Catholic and Reformist camps. After youthful travels in France and Switzerland, and a dozen years at the Medici court, he quit Italy and settled in Cracow. He became a sort of emissary between the many different heretical communities who had found protection on the estates of Polish and Transylvanian nobles, and whose only common denominator was anti-Trinitarianism and opposition to all religious authorities, whether Catholic, Calvinist, Lutheran or Anglican. A friend to all and adherent to none of the groups, Fausto was in 1590 dispossessed of his property in Italy by the Inquisition, after which he began publishing under his own name (a few earlier works had appeared under pseudonyms). He thence endured the fate of most nonconformists: universal suspicion; to this were added, in 1598, physical attacks, by a mob who expelled him from Cracow, destroying his house. He died in 1604, leaving a daughter, whose son Andrzej Wiszowaty became a leading member of the Polish Brethren and driving force behind the *Bibliotheca Fratrum Polonorum*, the collection of Socinian writings published by the Brethren in Amsterdam in the mid-17th century.

Raków, 55 miles northeast of Cracow, was a free-thinking community founded in 1569 by Jan Sieninski, Castellan of Zarnow. "Sieninski, whose wife was a convinced anti-Trinitarian, founded for her sake a new town upon his estates, called it Raków after the crab (*rak*) upon his wife's coat-of-arms, and granted it a charter of incorporation which provided for a wide toleration" (Chadwick). A school was established there, and a printing press which had been operated in Cracow by the first printer of Socinian texts, Alexis Rodecki, was transferred to Raków. At about the same time (ca. 1600) Rodecki transferred ownership of the press to his son-in-law Sebastian Sternacki, who began printing in 1602, and who would go on to issue Fausto Sozzini's many unpublished writings posthumously. Press and school were destroyed in 1638 following the arrival of the Jesuits in Raków.



It was only in the last years of his life that Sozzini attempted to systematize his doctrine, in the *Institutio*, but he died before completing it. At the same time, he began preparing a new Catechism, in collaboration with Piotr Sojénski (Peter Statorius) the younger (1565-1605). It was apparently never finished (but see below).

1) The *Christianae religionis brevissima Institutio* contains the first edition of both of Sozzini's unfinished texts, the *Institutio* and the extant text of the original Catechism. This was the last appearance in print of both texts until his complete works were published in 1656 as part of the *Bibliotheca Fratrum Polonorum*. In the *Institutio*, also presented in catechism form as questions and responses, Sozzini sets forth the fundamental tenets of his doctrine. The second part (pp. 137-180) contains the fragment of his original Catechism. The drop-title of part II refers to its DISAPPEARANCE DURING THE PILLAGE OF HIS PROPERTY IN CRACOW (*Fragmentum catechismii prioris, Fausti Socini Senensis, qui periit in Cracoviensii rerum ipsius direptione*), and the fragment concludes with the words *caetera perierunt*: "the rest vanished."

The present copy, with its red ruling and elegant goatskin binding, testifies to the interest of Enlightenment-era bibliophiles in heretical and especially anti-Trinitarian writings. OCLC locates 4 copies in the US (Harvard, Yale, Princeton Theological Seminary, and Newberry).

2) *Catechesis*: Working from Sozzini's unfinished manuscripts, but completely rewriting and reorganizing the text of his Catechism, his disciples prepared the present text, which was printed on Sternacki's Rakovian press in Polish in 1605 and in German in 1608. This Latin edition, issued in hopes of reaching a broader European public, was translated from Polish by Moskorzowski, who signed the dedication to King James I of England. By dedicating the edition to this respectable Presbyterian sovereign, the Brethren clearly hoped to obtain his indulgence and thus temper their reputation as dangerous free-thinkers. But, after at first attracting little official attention in England, in 1614, "possibly after it had been reprinted in London (under a false 'Racoviae' imprint), which made copies more widely available, it was burnt by order of Parliament" (Swiderska, p. 209).

Not surprisingly, very few copies of any of the Raków editions survive. English libraries hold a disproportionate number of the copies recorded outside of Poland: "Demand for the Catechism in the West was such that another edition with the imprint 'Racoviae 1609' followed, possibly published in England c. 1623. These two editions started a crop of pseudo-Racovian books both in England and especially in the Netherlands. Among them were later editions of the Catechism: 'Racoviae, 1651' [London: William Dugard] and a Dutch version, 't'Rakouw, 1659'" (Swiderska, loc. cit.). While OCLC locates 5 copies in American libraries of a 1609 edition, some of these may in fact be pirate editions with the fictitious imprint.

Bound with this copy is a collection of essays on redemption by three German reformers, Gittichius, Simon Grynaeus, and Ludwig Lucius (VD17 23:273590H). H. Swiderska, "Socinian Books with the Raków imprint in the British Library," *British Library Journal* 8 (1982), 206-17, nos. 2 (*Catechesis*, BL 3506.a.2, illustrated) and 42 (*Institutio*, 3558.a.47). Cf. Delio Cantimori, art. in the *Enciclopedia Italiana* (1936), online at Treccani; *Oxford Dictionary of the Christian Church*, 3rd edition (2005), pp. 1370 & 1523; Chadwick, *The Penguin History of the Church: the Reformation* (online); J. Johnson, "John Donne and the Socinian Heresy," Summers & Peabworth, eds., *Fault Lines and Controversies in the Study of Seventeenth-century English Literature* (2002), 130-31.



Marian miracle book for Austria's most popular pilgrimage site

16) [STAINDL, Basilius]. *Cellerisches Salve Regina*. Maria Cell [Mariazell]: Joseph Peyer, 1744.

8vo (151 x 89 mm). [32], 423, [1 blank], [2] pp. Title printed in red and black. Folding engraved frontispiece by W. D. Gutwein. Final errata leaf. Frontispiece slightly creased at inner corner and with 5 tiny wormholes at foot, small marginal dampstain to upper corners of first few leaves, minor worming in lower gutter margins of last few quires. Contemporary sheep, smooth spine blind-tooled (originally tooled in *Zwischgold*), speckled edges, rubbed, front free endpaper creased. \$3750

Rare SOLE EDITION of a miracle book describing the most recent works of the Virgin of Mariazell, the most important pilgrimage destination of Austria.

Legend has it that a wooden statue of the Virgin was brought to the area in the mid-12th century by one of several monks sent out to proselytize by the Abbot of the Benedictines of St. Lambrecht. Arriving in the valley, the monk's path was blocked by a huge rock. He prayed to the Holy Mother for help and the rock split in two, providing a passage (*Gugitz* notes that this legend may be connected to Alpine beliefs in the mystical powers of split rocks, known as *Durchkriechsteine*). Arriving in the valley, the monk placed the statue on a tree trunk, and built a cell or chapel around it. The shrine became a major pilgrimage center: the Virgin of Mariazell's miracle-working powers were broad, being unspecialized, and the site was heavily promoted by both the secular authorities and Rome from an early date, attracting pilgrims from Austria as well as Germany, France, Italy and Switzerland. The sanctuary became known for its sales of *Schluckbildern*, or edible pictures; holy "Zeller-oil" was sold

to help the pictures go down (!), and the sale of pilgrim images and scapulars took off in the 18th century (Gugitz, p. 198). The miracle book literature is vast and “filled with information of cultural, historical, and folkloric interest” (op. cit., p. 199), but copies of many of the books are only preserved locally (Gugitz states that he was able to examine only a small portion of them, as many remained inaccessible following the war).

The present long text, which is dedicated to Maria Theresa, relates the miracles wrought by the Madonna of Mariazell in a single decade. Descriptions of events are thorough, and names and dates are meticulously recorded. The frontispiece shows the richly enshrined statue in situ, with fifteen kneeling women praying at its base, some with children, one holding a lamb or dog, each one speaking a verse of a prayer, the lines inscribed sideways along the bottom of the shrine.

Only two other copies of what appears to be the same edition are located by KVK, both in Austria, north of Mariazell, at the Niederösterreichischen Landesbibliothek in St. Polten, and at the nearby library of the Monastery of Herzogenburg. These copies are recorded as undated, while the imprint of our copy, and the copy cited by Gugitz, is dated 1744. The date, which occupies the very bottom of the title-foot, may have been cropped in the other copies; or this could be a different issue. It is printed slightly crookedly, and may also have been stamped in by hand.

The author was a Benedictine from St. Lambrecht’s Abbey; the printer Joseph Peyer is identified in the imprint as the town bookbinder, and the simple roan binding may be from his shop. Not in OCLC.; Holzmann-Bohatta, *Deutsches Anonymen-Lexikon* VII, 8877 (citing Othmar Wonisch, *Versuch einer Bibliographie der Benediktinerabtei St. Lambrecht*, 1916, p. 18); G. Gugitz, *Österreichs Gnadenstätten in Kult und Brauch* (Vienna 1955), 4:203.

The only Cluniacs east of the Rhine

17) [STEYRER, Philipp Jakob (1715-1795)]. *Leben, und Wunder-Thaten des heiligen Udalrici oder Ulrich, Beichtigers, aus dem Orden des heiligen Benedicti.* Augsburg and Freiburg: Ignaz and Anton Wagner, 1756.

8vo (165 x 90 mm). [22], 340, [10] pp. Title printed across two pages, in red and black. Folding engraved frontispiece and three engraved plates (one loose), by and after Peter Maÿer of Freiburg. Typographic head-piece ornaments and initial borders, woodcut head- and tail-pieces. Errata page at end. Some browning and foxing. A small engraved *Andachtsbild* of S. Maria Hulff, signed by I. Busch of Augsburg, printed on yellow paper, loosely inserted. 19th-century pink paper boards, covers paneled in blind with feather tools at corners, red-speckled edges; quite worn, front free endleaf removed. *Provenance*: contemporary inscription at foot of title, “Author ist Philip Iacobus Abbas”; unidentified probably monastic 19th-century inkstamp on title verso. \$1800

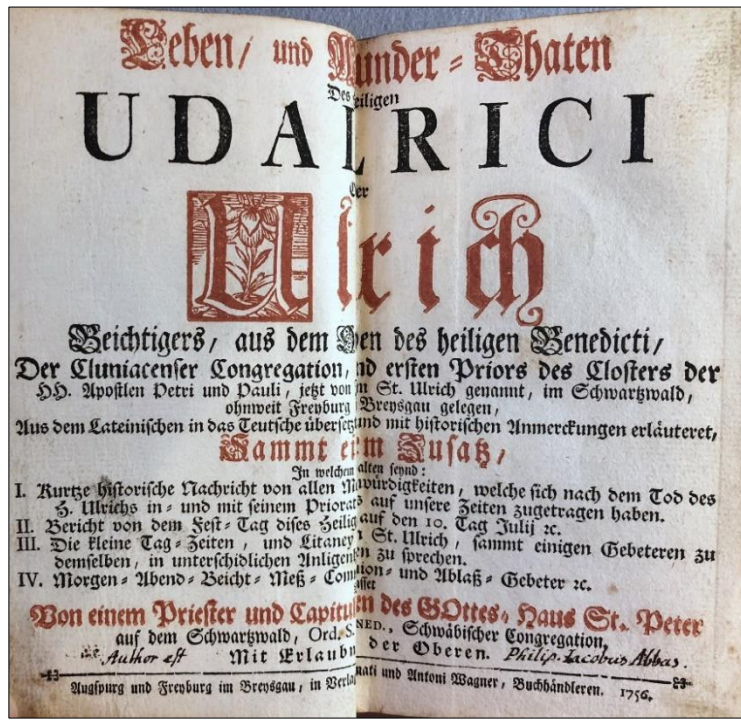
ONLY EDITION of the first German translation of a 12th-century hagiography of St. Ulrich of Zell (ca. 1029-1093), a Cluniac reformer who founded the Benedictine monastery of St. Ulrich in the Black Forest (and that of the female convent of Bollschweil, later transferred to Sölden). The translator and compiler Philip Jakob Steyrer was Abbot of St. Peter in the Black Forest, where his scholarly activities included the construction

of a new library, and the purchase of thousands of books and manuscripts; the collection is now part of the University Library of Freiburg im Breisgau (cf. Raffelt, pp. 14-16). In his preface to the reader Steyrer states that both father Pinius (the Jesuit Jean Pien) and Mabillon had published the *Vita*, but this is its first appearance in German. He considers it worthy of publication because its anonymous author had based it on the testimony of monks who had lived with the Saint, and on the accounts of beneficiaries of his miracles.

Also known as Ulrich of Regensburg, or Ulrich of Cluny, the Saint was one of the most important German representatives of the Cluny reform, which rejected secular power, urged a return to the original strict Benedictine rule and its cultivation of personal spirituality, and postulated that worship should be the cleric's principal duty (hence the elaboration of ever lengthier daily liturgy), to the detriment of manual labor, which was left to lay

brethren. The height of Cluniac influence was reached in the 11th and 12th centuries, precisely during Ulrich's lifetime. Born at Regensburg into a wealthy family, godchild of Heinrich III, Holy Roman Emperor, Ulrich studied at St. Emmeran in Regensburg and later served for a time at the Imperial court. After a spell as Archdeacon at Friesing, he was moved by the Cluniac reform to undertake a pilgrimage to Jerusalem. He entered the Abbey of Cluny in 1061, and at some time after 1070 founded the first Cluniac community in the German-speaking lands, a priory at Rüeggisberg, followed by a monastery, located first at Grüningen near Breisach, which was moved in 1087 to Zell, in the Schwarzwald. St. Ulrich's remained the only Cluniac cloister on the right bank of the Rhine. It declined already in the 13th century, was absorbed by other abbeys during the Reformation, and was dissolved in 1806, during secularization.





To the *Leben*, in 26 chapters, Steyrer added an historical update of events concerning the monastery, including biographies of its priors, from Ulrich's death to the present day; a history of the Saint's Feast day, and a section of local litanies, prayers, and meditations. The folding etched and engraved frontispiece by the Freiburg engraver Peter Mayer (1718-1800) shows a bird's-eye view of the monastery with the Black Forest in the background, and in the heavens Saints Ulrich, Peter and Paul (the cloister's patrons) and angels, one holding a book with two large eyes, presumably a reference to St. Ulrich's blindness at the end of his life. The smaller plates show a view of Grüningen, the first location of the monastery, number-keyed to captions; a circular Romanesque courtyard of statues surrounding a carved marble baptismal font, the latter being one of the only 11th or 12th century objects preserved in the monastery after the church was rebuilt in 1741 (it is visible in the garden in the frontispiece, and still survives); and a view of the Saint's baroque tomb within the new church.

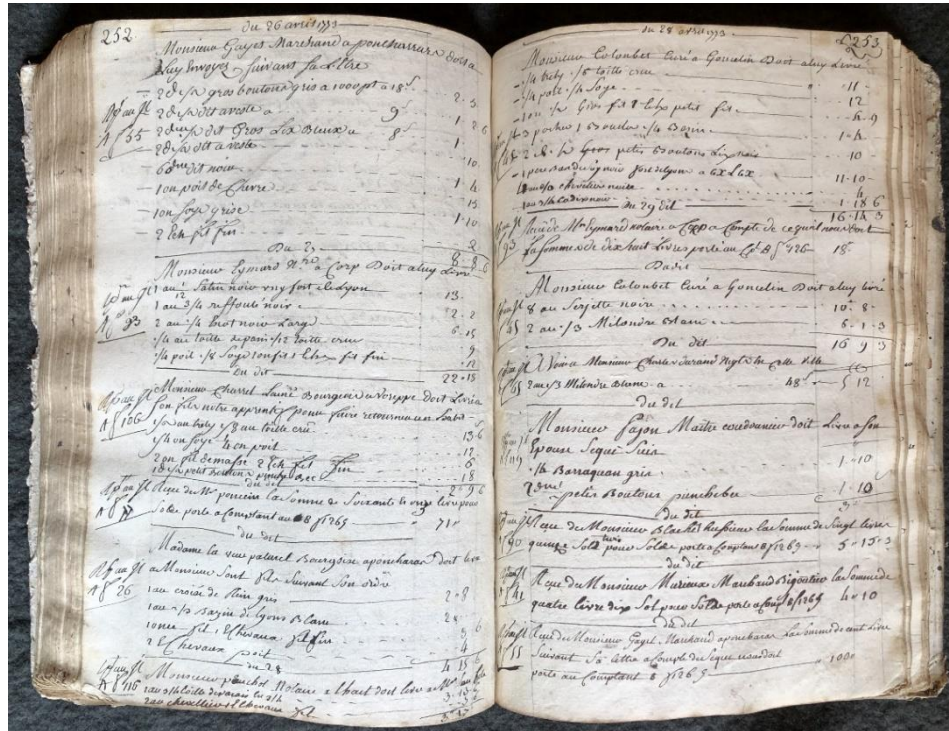
OCLC locates one copy in an American library (Mount Angel Abbey, Oregon). Cf. Albert Raffelt, ed., *Unfreiwillige Förderung: Abt Philipp Jakob Steyrer und die Universitätsbibliothek Freiburg i.Br.* (2002, digital edition), pp. 49-50, 62-64, 87-92; cf. Thieme Becker 24:493.

Pre-prêt-à-porter

18) TEXTILE MERCHANT'S ACCOUNT BOOK. "Brouillard n° B Commencé le 26 aoust 1771 et fini le 27 fevrier 1774, de M & E" [cover title]. Grenoble, 1771-1774.

Folio (277 x 184 mm). 193 leaves, paginated 1-167 166-167 168-384. Densely written in several cursive hands, some rapidly written but most quite legible, approximately 36 lines per page. 3 columns, for date, debtor or creditor and items, and prices. First leaf wrinkled and darkened, a few corners creased, dusty at beginning and end, occasional staining. Contemporary parchment over pasteboards, manuscript title on front cover (very worn and soiled, lower cover with loss to parchment, spine torn). \$3000

A meticulous day-to-day account book or journal of an important Grenoble textile merchant (unnamed), comprising a complete chronological record of transactions for two and half years, from August 1771 to February 1774. Recording sales ranging from small measures of cloth for private individuals planning a specific garment, to large orders for tailors, haberdashers and seamstresses, from Grenoble as well as from towns and villages in the Dauphiné and farther afield, these detailed accounts provide a window into daily life in a busy provincial hub of commerce during the last years of the *ancien régime*. The meticulous recording of prices provides concrete data of the costs of common goods in the early

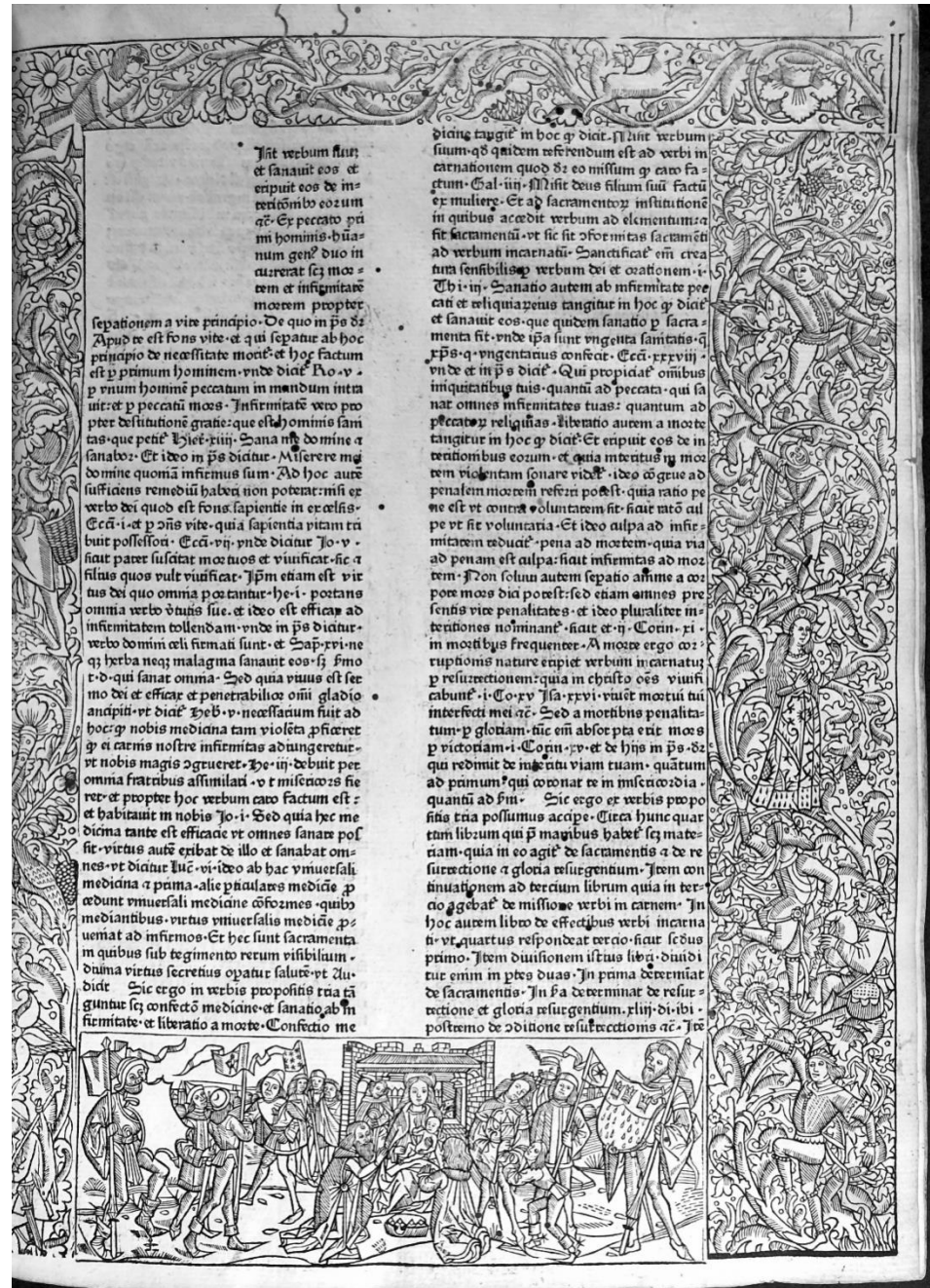


1770s, and the detailed inventory of merchandise, often mentioning their intended uses for specific garments, makes this a potentially valuable first-hand source for historians of costume and of the textile industry.

Grenoble in the second half of the eighteenth century was a prosperous center of trade and production in luxury goods, and particularly in textiles: it had become the major French center for glove-making, and was a crossroads of trade in textiles and silks produced locally and in Voiron, Romans, Lyon, and the Rhône valley. Customers from the entire region would send to Grenoble for their textiles. Thus clients buying from our anonymous cloth merchant came not only from Grenoble itself but also from, for example, St. Martin d'Uriage, Montailleux, Morge, Voiron, Saint-Jean-d'Hérans, Lyon, and Gap. Besides tailors and seamstresses, they included farmers, soldiers, ladies and gentlemen (*bourgeoises* and *bourgeois*), wig-makers, notaries, newly bereaved widows, nuns and priests, button-sellers, hat-makers, businessmen (*négociants*), goldsmiths, bailiffs, bakers, dukes, parliamentarians, shoemakers, scribes, a surgeon, and a jeweler. All kinds of transactions are recorded: receipts, deliveries, payments, and records of orders and debts. Our merchant disposed of a large and varied stock and the resources to order elsewhere unusual materials or items not in stock. Nothing was too small or too large. For her wedding, for example, Mlle Silvestre of Grenoble ordered, on Sept. 5 1771, 18 *aunes* (a measurement of cloth, about 1.3 yards) of striped thick corduroy, 17 aunes of "*papeline capucine*" (poplin or plain weave), 4 aunes of English taffetas, and several more aunes and semi-aunes of different cloths, totaling 188 livres 11 sols; while a day earlier Monsieur Denier Delorme, a municipal councillor (*élu*) of Grenoble, had bought two pairs of stockings lined in Avignon silk for 11 livres (or sols?). Colors and patterns are often mentioned; blue, black, white, and striped being the most frequently recurring adjectives. Besides cloth, this large store sold buttons, ribbon, braided trim, leather pockets or purses (*poches de peau*), and other necessary accessories for clothing.

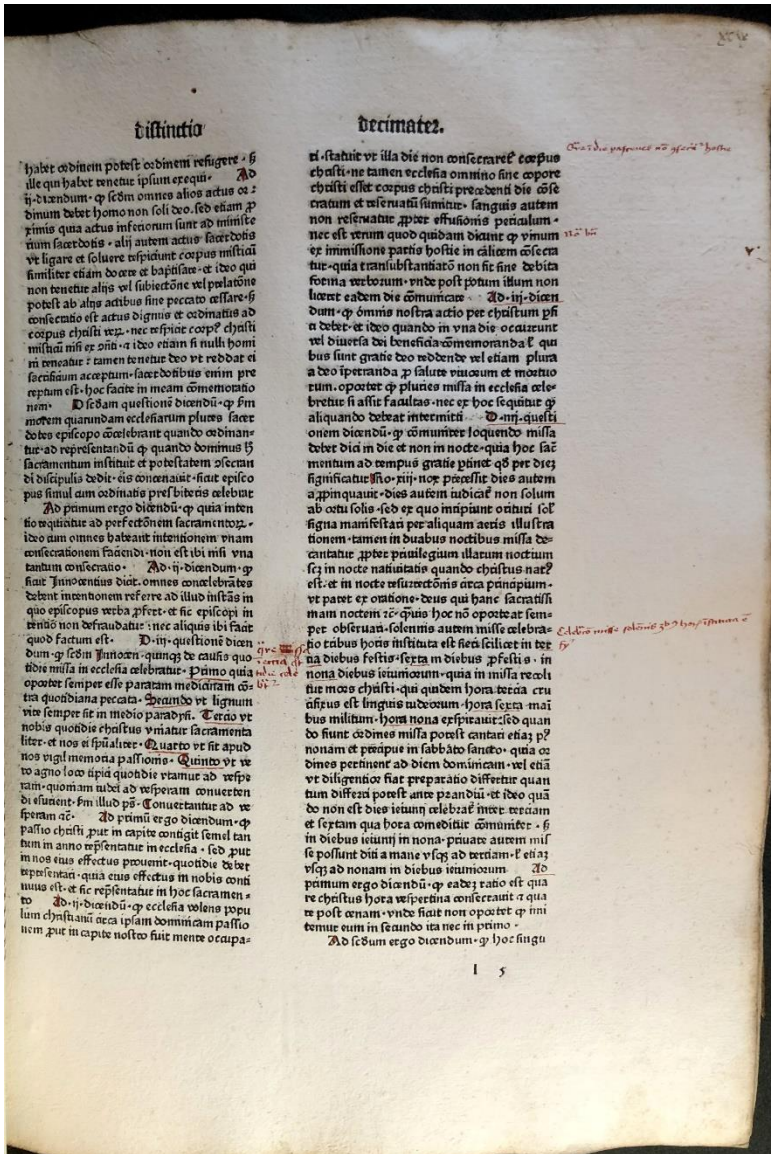
19) THOMAS AQUINAS. *Super quarto libro sententiarum Petri Lombardi*. Cologne: Heinrich Quentell, 2 February 1480.

Royal folio (390 x 287 mm). Collation: [a¹²⁻¹ [b⁸ c-d⁸ e⁸] f⁸ g-m¹⁰ n-z⁸ A-L⁸ M⁶ N⁸ O⁸ P-Y⁸ Z⁸ (Z8 blank removed). 388 (of 389) leaves, unfoliated. Double column. 53 lines and headlines. Types: 2:150 (headlines and headings), 1:102 (text). First page with a four-part HISTORIATED WOODCUT BORDER. Initial spaces. Mostly unrubricated, except in the sections with annotations (including the final table of questions), in which paragraph marks, small initials and underlinings are supplied in red by the annotator. Contemporary manuscript foliation I-CCCXC: a duplicate of sheet L2.7 bound between fols. L7 and L8, included in the ms. foliation. Deckle edges throughout. Watermarks: anchor (cf. Briquet 393, Paris 1479), shield with fleurs-de-lis (cf. Briquet 1742, Cologne 1489), gothic letter p, crown. Blind impressions of bearer blocks or strips, apparently including pieces of type at fixed points, in fore-margins of several leaves in quires A, B, I, etc. Fol. s8 with printing flaw from creased paper during printing, affecting end of the last 3 lines in second column on recto. Noticeable worming to first and last few quires, a few single wormholes elsewhere, dampstaining to upper margins of sheet x3.6. *Binding*: contemporary German alum-tawed pigskin over wooden boards, covers tooled simply with double fillets forming a panel in four compartments formed by two diagonally crossed pairs of fillets, contemporary paper title label on upper cover, later paper labels on spine, two chased brass fore-edge attaches on upper cover, one of two chased brass attaches on lower cover, lacking clasps, quire liners from



a large apparently 15th-century choir book on vellum, free endpapers with a bull's head watermark; covers wormed and with some small losses to leather, pastedown endpapers renewed. *Provenance*: scattered contemporary marginalia in red ink; Eucharius Henner, ownership inscription on front flyleaf; Strassburg, Collegiate church of Saint-Pierre-le-Jeune, 18th-century inscription (*Collegii S Petri junioris Argentine*); John Adrian Louis Hope, 7th Earl of Hopetoun, armorial bookplate (Hopetoun House Library sale, 25 Feb, 1889);

William O'Brien, bequeathed to: the Jesuits at Milltown Park, 20th-century book-label. \$17,500



Third edition of Thomas Aquinas's commentary on Book Four of Peter Lombard's vast theological compilation. Peter Lombard's Four Books of Sentences, a systematic compilation of theology, was the standard textbook of theology at medieval universities. As a subject of Christian commentary it was second only to the Bible. "The book, which owed its success chiefly to its lucid arrangement, its comprehensiveness, and its absence of individuality, was commented on by nearly all theologians of repute and even versified[!]. It was finally superseded by the 'Summa Theologiae' of St. Thomas Aquinas..." (*Oxford Dictionary of the Christian Church*). This is the third of five incunable editions of Aquinas' commentary on Lombard's fourth book, dealing with the sacraments.

Heinrich Quentell, a native of Strassburg, was the most prolific printer of fifteenth-century Cologne, producing scholastic texts, humanistic works, schoolbooks, and liturgy. His heirs continued printing nearly as energetically for almost 20 years after his death in 1501. This edition was one of the earliest productions of his first press, which he ran from 1478 to 1483, before a sojourn of four years in Antwerp.

The first page of this edition is illustrated with Quentell's splendid four-block woodcut border, the lower compartment of which shows the Three Magi. Following Barbarossa's transport of the purported remains of Balthasar, Melchior and Caspar from Milan to Cologne in 1164, the Magi became associated with that city, and were referred to even outside Germany as the "Three Kings of Cologne." Thus Quentell's use of the border in his first printed work, the two-volume Low-German Bible [1478], was a clear nod to his adopted city. The border was used again in 1479 and 1480, in this edition and two others, and for the 1481 reprint of the 1478 Bible. In this edition, the block on the gutter side shows slight loss at the foot. The lower border shows the Three Wise Men, two kneeling, before

the enthroned Virgin and Child, flanked by soldiers. A herald at right wears a shield with the arms of Cologne; his counterpart on the left carries a blank shield, intended to be filled in by the book's owner. All are in medieval dress. The remaining border blocks show a delightful swirl of acanthus leaves and flowers, enclosing hunters with a hare and a hunting horn, dogs, monkeys, a peasant carrying geese in a basket, a richly clad lady, musicians and mummers.

The scattered rubrication in this copy was supplied by the reader whose annotations appear occasionally in the margins; he rubricated the final table of questions (Z2v-Z8v) most consistently. Eucharius Henner, or Eucharius Gallinarius (fl. 1475-1510), a humanist from Bretten, served as canon at Speyer (cf. CERL Thesaurus). The Collegiate Church of St.-Pierre-le-jeune in Strassburg, founded in 1031, became Protestant in 1561, and was dissolved in 1789. A number of Hopetoun books have this provenance; they were apparently acquired by Charles Hope, first Earl of Hopetoun (1681-1742), thus well before the Revolutionary dispersals.

ISTC it00170000; Goff T-170; HC 1483; BMC I, 262; BSB-Ink T-265; CIBN T-160; Coq 514; GW M46385; Schreiber 5342; Schramm VIII, 19.

Women's lives – and complexions

20) WOMEN – MANUSCRIPT. *Dictionnaire des femmes des Cinq parties du monde. Europe. 1^{re} Partie. 3^{me} division.* [France, 1833?].

Manuscript on paper, 4to (212 x 165 mm). [272] pages, including 3 blank leaves (1, 37, and 136), written on rectos and versos in a legible cursive hand in brown ink, mostly 24-25 lines. A draft, with many crossings out and additions. The date 1833 (apparently in a different hand) inscribed on front blank leaf. Untrimmed and unbound, formerly stab-stitched, a few sections pasted together at gutters. Worming in gutter margins of last 20 leaves, one or two marginal stains. Housed in a new fitted blue cloth solander case, morocco lettering-piece. \$3600

An unpublished “women’s geographical dictionary,” or anthropological survey of women of different nationalities. The accounts of the anonymous male author reflect the prejudices of his time. While sincerely supporting women’s education, he views women as objects of sexual interest; this conventional Enlightenment view is paired with an unflagging interest in social customs, dress, and the influence of climate and food on regional culture, traditions, and character types. A rich source of anthropological arcana, the manuscript also represents an early exploration of gender roles and attitudes.

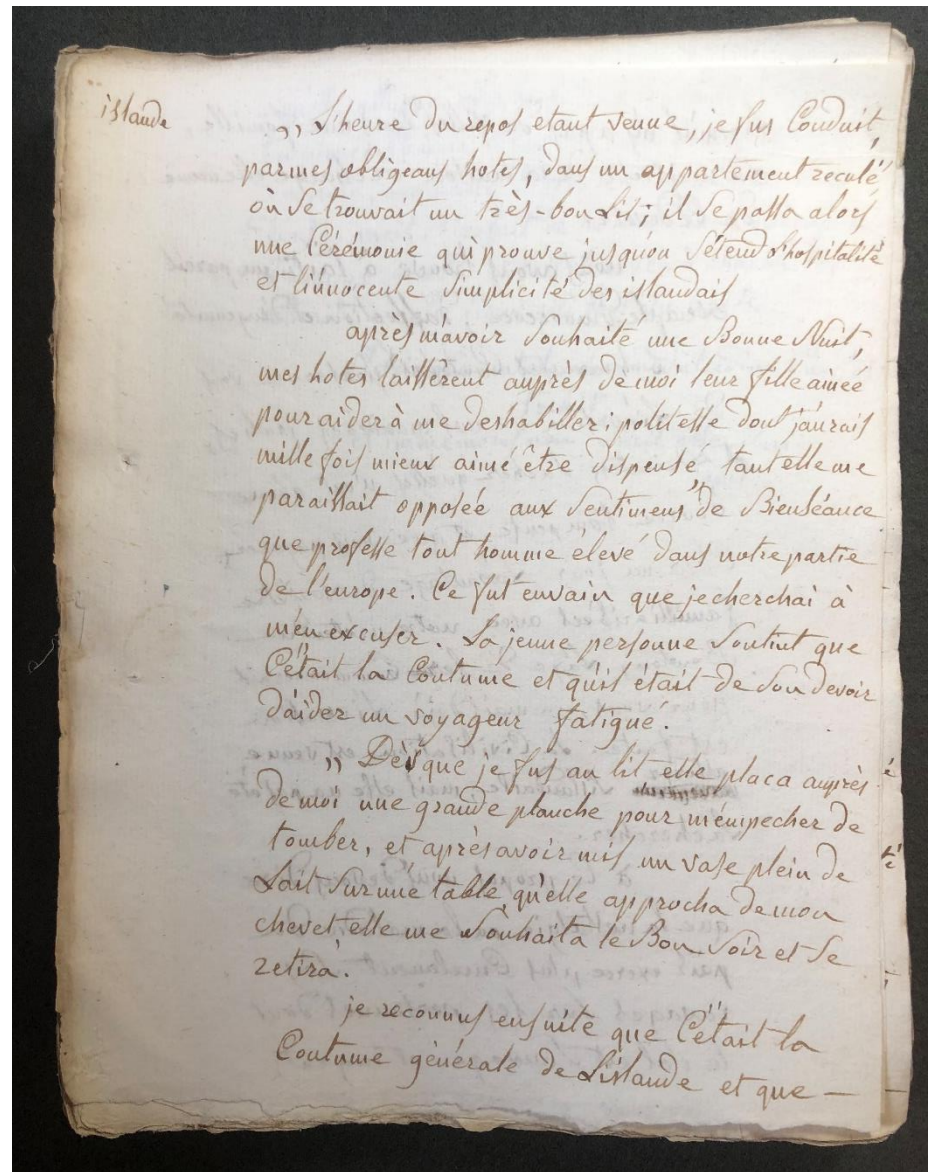
Each chapter is devoted to the psychology, customs and appearances of women of a different country or region, and of their roles in society. The author cites in passing a few travel accounts, such as “Dr. Henderson” on Iceland (Ebenezer Henderson’s *Iceland: or, The Journal of a Residence in that Island*, first published in 1818); and philosophers, including Montaigne, Voltaire and Montesquieu, but some of the observations may be firsthand. Countries covered (in order of appearance) are Hungary, the Low Countries, Ireland, Iceland, Italy (with separate chapters on Naples, Rome, Sicily, Tuscany, and Venice), Lapland, Malta, Montenegro, Norway, Poland, Portugal, Russia, Sweden, Switzerland (including separate chapters on Bremgarten, Geneva and Lausanne), and Turkey. Some asides treat separate religious communities, such as the Moravians in the Low Countries, or ethnic communities like the “Morlachs” of Hungary (i.e., Bosnia-Herzegovina and Dalmatia). The latitude of each region is

given in the heading. Each section is complete within itself, but as the title refers to the "Five parts of the World," and this manuscript covers Europe only, the project was evidently intended to cover the globe.

The unknown author's tone is worldly and somewhat cynical, especially when discussing religion. He describes the lack of rights and mistreatment of women drily, but tends to place the blame on cultural norms rather than on men. For example, in describing Morlach women, he states that the "girls keep themselves clean only until the day after their weddings; once they are assured of a husband, they disdain all the ways of maintaining his affection; thus they are treated with scorn, even verbally. When the Morlachs speak of their wives they excuse themselves, with a "begging your pardon." They make [their wives] sleep on the ground next to their beds, awaiting their orders..." (fol. 6v).

Women are very much objectified: "The Dutchwoman does not resemble other European women at all: the more watery air, the constant fogs, are causes of her rosy complexion, while rendering her skin white and soft; the nature of her food – milk and the cheeses made from it, result in a plumpness extreme enough to offend good taste; they also produce a softness of the flesh..." Such crude physical descriptions are tempered by observations on the effects of the environment and socio-economic factors. In the case of the Netherlands, the author attributes to the overriding preoccupation with commerce a moderating effect on the women's natural voluptuousness ... and he praises Dutch women as the continent's best housewives (whose houses, however, are often cleaner than their persons).

Besides the influence of local cuisine on women's physiques, their clothing and local costumes are described in detail. Further aspects of daily life include hospitality to strangers, manners of greeting, sex and relations between the sexes, funerary customs, especially those in which women wail and a large amount of alcohol is consumed (Ireland), and women's "gossip." Groups of women talking freely without men are described as "orgies" (Ireland); but elsewhere the



abolition of women's parliaments (Iceland) is described as regrettable. The author, a Frenchman, approves of women's education, and compares several countries unfavorably to France, the land of salons and wit. The Italians, for example, treat their women like children, providing them with no education. "But one remarks in their commerce what they [Italian women] would be capable of with a different education. The culture of the minds of women is as neglected there as is that of the country, and the 'world's garden,' (sobriquet given to Italy) is covered with brambles and sends out pestilential odors." Further prejudicing our writer against Italy is its association with Greece, the land of homosexual love, a practice which persists in certain Roman enclaves, and leaves him indignant for Greece's neglected women.



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