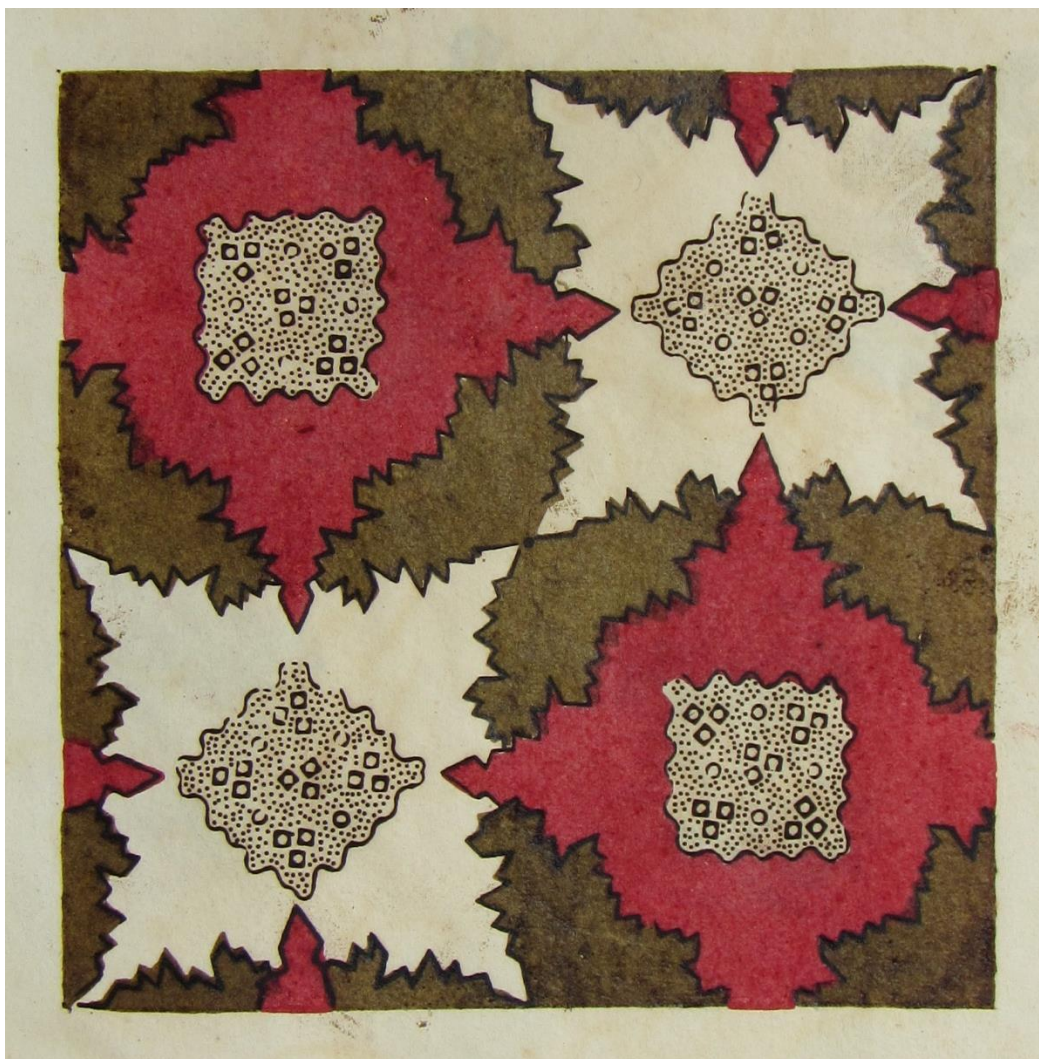


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A baker's dozen



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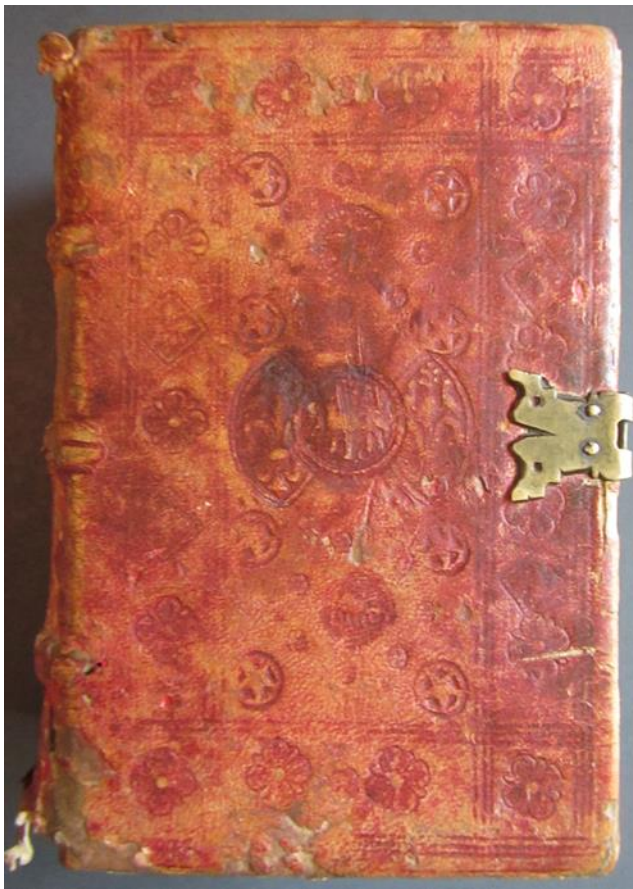
A volume of pocket-sized Strassburg incunables in its original Erfurt binding

1) **PHILIPPI, Jacobus.** *Precordiale deuotorum* (Praecordiale sacerdotum). Strassburg: [Johann Prüss], 1489.

[Bound with:] **[THOMAS A KEMPIS?].** *Meditationes de vita Christi. De vitae et beneficijs salvatoris Jesu christi deuotissime meditationes cum gratiarum actione.* [Strassburg: Johann Prüss, ca. 1488-93].

[Bound with:] **BERTHOLDUS.** *Horologium devotionis circa vitam christi.* [Strassburg: Prüss, ca. 1488-93].

3 vols. in one, 8vo (141 x 99 mm). *Philippi* (bound third): Collation: [A]⁸ B-T⁸ V¹² (A1r title, A1v



woodcut of a priest kneeling at an altar, A2r-A3r praefatio, A3v-V11v text, V12r colophon, V12v blank). 164 leaves, fols. A2-F1 with contemporary foliation 1-40, quires B and C bound in reverse order, notes to that effect on A8v, B8v, C1r and C8v (in same hand as the foliation), C1r and B1 also marked with two small fore-edge tabs. 22 lines plus headlines on rectos. Initial spaces with guide letters. *Meditationes* (bound first): O-Z⁸ Aa-Dd⁸ (O1r title, O1v blank, O2r praefatio, O2r-Dd8r text, Dd8v blank). 112 leaves, early manuscript foliation (9-42) to fols. P2-T3. 24 lines. *Bertholdus*: [Ee]⁸ Ff-Pp⁸ (Ee1r title, Ee1v Crucifixion woodcut, Ee2r-Pp7r text, Pp7v-Pp8 blank). 88 leaves, unfoliated. 24 lines. All three works in types 7:156 (title), and 8:80 (text). Contemporary manuscript quiring visible in lower fore-corners of the *Meditationes*. The three volumes uniformly rubricated: Lombard initials in red, paragraph marks, capital strokes and underlines in red, the woodcut in Philippi outlined and with red

highlighting; quire O in the Bertholdus left unrubricated. A full-sized copy, with some pinholes visible, and several deckle edges. Final leaf tearing at gutter and with a small stain, minor dampstaining to last few leaves. *Binding*: contemporary blind-stamped red-stained leather (deerskin or sheepskin?) over wooden boards, bound in Erfurt at the Benedictine Monastery of Sts Peter and Paul, covers divided into central and border compartments by intersecting triple fillets, with multiple impressions of several small tools including a square bird tool, circular Agnus Dei, a pair of birds atop a lily, a monkey [with a mirror, rubbed away], small stars and rosettes, sewn on three double cords, compartments of spine with repeated impressions of a small

rhomboid lily tool, remains of later paper label in upper compartment of spine (dampstained); remains of single leather fore-edge clasp, metal catchpieces, five holes in lower cover for bosses (showing that the volume was stored on its lower cover); plain edges, ten original dyed parchment index tabs, one preserving its terminal leather knot; two undyed tabs marking the misbound quires; the endleaves from a 14th- or 15th-century theological manuscript on vellum, written in an informal rounded Gothic rotunda in brown ink with initials in red. Rubbed, chipped, with loss to leather of lower cover, lower joint splitting, spine wormed and stained. *Provenance*: Erfurt, Benedictines (Sts. Peter and Paul), binding, 18th-century inscription on first title-page, *Liber Bibliothecae regalis monasterij S. Petri Erfordiae*; Guy Bechtel, bookplate. **\$17,500**

A well-preserved small format devotional *vade mecum*. These three works from Prüss's Strassburg press were intended for mixing and matching. The *Meditationes* and Bertholdus were printed at the same time as and have continuous signatures with Prüss's unsigned and undated edition of Gerardus de Zutphania, *De spiritualibus ascensionibus*, and all three are thus catalogued together in the incunable literature, in spite of the fact that they are often found separately, or, more often, bound, as here, with other works. Thus, for example, of the eight copies of any of these three works localized by ISTC in the US in only one copy are the three found together (U. Penn).

1) This may be the first edition of the *Praecordiale devotorum*, by the 15th-century German theologian Jacobus Philippi, who had connections with the Brethren of the Common Life. A Basel edition printed by Michael Furter also appeared in 1489, dated 16 June. The work "includes an introduction on priesthood, meditations for the days of the week, others on the feasts of saints, and on the passion of Christ" (Bod-inc.). Goff P-952; Schreiber 5012; CIBN P-338; Bod-inc P-283; BMC I 123; BSB-Ink P-461; GW M33154.

2) The *Meditationes de vita et beneficiis Jesu Christi, sive Gratiarum actiones* is usually attributed to Thomas a Kempis, but may also be the work of Henricus Arnoldi (cf. Bod-inc G-080). GW and ISTC list 6 separate editions of the text, the first printed at Cologne by Ulrich Zel, about 1488.

3) Little is known of Bertholdus, a fifteenth-century Dominican, who may or may not have been the homonymous author of the German *Rechtssumme* (cf. *Verfasserlexikon*² 1:801-2). The "devotional clock," was first written in German (*Zeitglöcklein des Lebens und Leiden Christi nach den 24 Stunden nachgeteilt*). This Latin translation, of which more editions survive than the German text, was probably the author's own. The 24 parts contain prayers for each hour of the day, each relating to an event in the life of Christ. 2 and 3) Goff G-176; Schreiber 3445 (3); Bod-inc G-080 (3, lacking title-leaf); BMC I 126; BSB-Ink G-126; GW 10688.



The three volumes were bound together in the large and important monastic bindery of the Benedictines of St. Peter at Erfurt. The tools include Schunke *Schwenke Sammlung* Adler 74 (Einbanddatenbank s015809), Lamm 80 (EBDB s015822); Vögel 42 (EBDB s015807); Affe13 (EBDB s015810), Blüte Vierblatt 19 = 30 (EBDB s015813); Lilie 102 (EBDB s015816), and Sonne, Mond, Sterne 39a (EBDB s015812). On the bindery, cf. Schunke, *Schwenke-Sammlung* II, 85-87.

The Immaculists at it tooth and nail

2) ZUGKSSEYSEN, Johannes. *De gloriosissime imp(er)atricis nostre virginis Marie altissimi genitricis cesarei Conceptione sermonem variis et dogmatibus preclarissimor(um) doctoru(m).* (colophon:) Nürnberg: Johann Weissenburger and Nikolaus Fleischmann, 24 July 1503.

4to (192 x 133 mm). Collation: A⁸ B⁵ (-B6 blank). [13] leaves. Gothic types. Full-page woodcut on title verso. Woodcut initials. Title-leaf gutter reinforced with residual tears and staining, some minor finger-soiling. 19th-century boards. A few contemporary marginalia on A2v. **\$2900**

Only edition of a defense of the Immaculate Conception. The bilingual text is based on a Latin sermon by the author, a priest from Landshut, as explained in his concluding note, dated 12 June 1483. Each paragraph in Latin is followed by its translation into German, with no typographical distinction. The question of the Immaculate Conception, not doctrinally established until the nineteenth century, was a subject of fierce debate among German humanists of the early sixteenth century. "Central figures on the side of the 'Immakulisten' were Jakob Wimpfeling, Sebastian Brant and Johannes Trithemius, against whose writings the Frankfurt Dominican Wigand Wirt published a polemical pamphlet which ignited a heated feud" (Scherbaum, p. 238, catalogue's translation). Although composed several years before this debate, the present work was no doubt published in response to the ongoing dispute, and some of its contents, including the various proofs (*Probationes*), may have been modified to align with the current arguments of the "Immaculists." No other works by Zugksseysen are recorded.



This was the first edition to name the printer Johann Weissenburger, a priest, who later worked on his own, and who moved to Landshut in 1513. The fine woodcut shows the Virgin and Child on the crescent moon, with at left a smaller priest at his pulpit, pointing to a banner lettered "Hec est stella maris." The block was first used by the Nürnberg printer Friedrich Creussner in 1493, in Bernardinus de Siena, *Sermones de festivitibus virginis gloriosae* (GW 3888). The cut is plausibly ascribed to Michael Wolgemut or rather to his workshop, which dominated Nürnberg wood engraving. Creussner used the block several times; it then passed to the stock of Weissenburger, who printed it here and as a single sheet woodcut without text (Bezzel, p. 232).

No copies of this pamphlet in American libraries. OCLC and VD-16 together locate 6 copies, 5 in German libraries and one in Denmark. VD16 Z 635; Irmgard Bezzel, "Johann Weissenburger als Drucker in Nürnberg," *Archiv für Geschichte des Buchwesens* 53 (2000), 217-260, esp. pp. 227, 232, and 242, no. 5; cf. Anna Scherbaum, *Albrecht Dürers Marienleben: Form, Gehalt, Funktion und sozialhistorischer Ort* (2004), 240-241; cf. Benzing, *Buchdrucker*, 353 and Reske *Buchdrucker* (2015), 718.

The earliest survivor?

3) MITHOFF, Burckhard (1501-1564). *Schreib kalender auff das Jahr nach unsers Herrn Jhesu Christi Geburt. D.M. LXIII.* Erfurt: Melchior Sachse [the younger], [1562].

16mo (96 x 75 mm). Collation: [A]-B¹⁶. [64] pp. Printed in red and black throughout. Small woodcut astrological symbols, woodcut initials. Woodcut allegorical illustration of a solar and lunar eclipse (B10v). The Calendar pages (versos) with facing rectos for readers' notes. Contemporary German blind-stamped calf, covers paneled with an arabesque and lozenge design impressed from a single block, plain endleaves, spine liner of printed waste from an unidentified German edition with woodcut illustrations (binding worn and chipped, with loss to corners and spine). *Provenance*: later (17th or 18th-century?) annotations in German, in the calendar section, on 20 of the 24 pages (rectos) intended for readers' notes, plus a few marginal notes on the calendar pages on versos, the notes scarcely legible but referring to individual Saints' days, with lines drawn to the relevant date on the facing versos. \$3000

An unrecorded sixteenth-century pocket almanac in its original blind-stamped binding, apparently the earliest recorded.

The *Schreib Kalender* was just calendar to be written in, and of the diary. Although the the 1550s, few such early survive, to judge by a title under the title *Schreib Kalender* none earlier than this one.

Burckhard Mithoff taught Marburg, served as physician aristocrats and their families, mainly short works of science, including tracts on illnesses, a *Practica*, and a instrument for measuring Frankfurt 1544).



that, an almanac or has been called a precursor genre probably emerged in examples appear to search in VD-16 and OCLC: or *Schreib Calender* I locate

medicine and astronomy in to several pro-Reform and published several popular medicine and the plague and other description of an solid bodies (*Stereometria*,

The almanac is in two parts. The Calendar is introduced by a handy key to the astrological symbols. Four pages are devoted to each month; the calendar, including the Saints' days, is printed on the versos, and the rectos are left blank for readers' notes except for a printed column of numbers (dates) on the left, and the headline. The second part contains predictions for the next year's eclipses, crops, illnesses, weather disturbances, and wars (as usual, the outlook is poor); while there is no general title (this section was called the *Practica* in later almanacs), each section has its own heading. The almanac concludes with an alphabetical list of important fairs and markets, including but not limited to Antwerp, Bolzano, Frankfurt, Geneva, Leipzig, and Paris.



On B10v, opening the section on *Finsternisse dieses Jahrs* (the year's eclipses, including the correctly predicted solar eclipse of 20 June 1563) is a woodcut showing the semi-veiled sun and moon, with the astrological signs of the months during which the eclipses were due to occur.

Not in VD-16; no other copies located. Melchior Sachse the younger (active ca. 1560-1586) published an almanac with the title *Schreib kalender*, by Sebastian Röder a year later, for the year 1564 (I locate only one copy, in a volume of 16th-century almanacs and *Practicae* in the Royal Library of Denmark). On the author cf. *Allgemeine Deutsche Biographie* 22 (1885), pp. 14-15. On the printer cf. Benzing, *Buchdrucker*, 111.19; and Reske, *Buchdrucker*, 217-18.

From the library of the first French secular girls' school

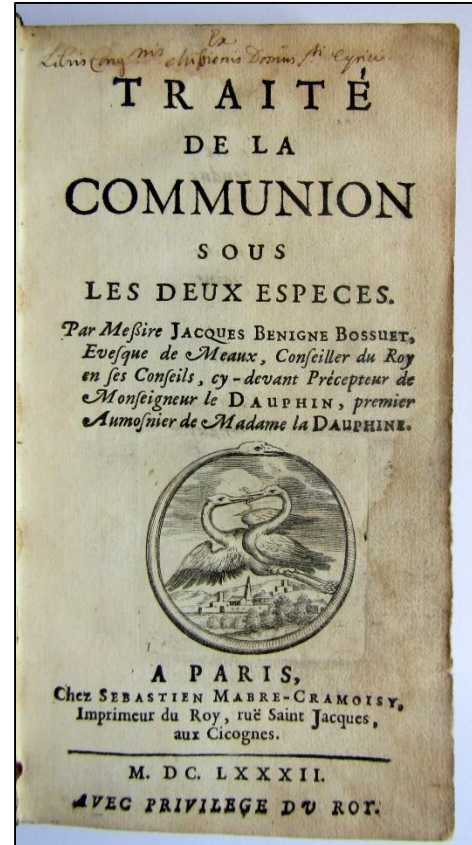
4) MAINTENON, Madame de – BOSSUET, Jacques Bénigne (1627-1704). *Traité de la Communion sous les deux especes*. Paris: Sebastien Mabre-Cramoisy, 1682.

12mo (149 x 80 mm). [8], 461, [2], [1 blank] pp. Printer's engraved stork device on title, engraved headpiece, initial, and two tailpieces. Scattered dampstaining, first table leaf (ã2) rehinged, front free endpaper with repaired tear. Contemporary speckled calf, sides with the arms of Madame de Maintenon's library in the Maison Royale de Saint-Louis at Saint-Cyr: a cross topped with a crown and with fleurs-de-lis terminating the 3 other ends, within a single gilt fillet, spine gold-tooled and -lettered, board edges gold-tooled, red-sprinkled edges (cracks and scrapes to front cover, old repairs to joints, wear to joints and extremities). *Provenance*: Françoise d'Aubigné, Marquise de Maintenon (1635-1719), morganatic second wife of Louis XIV, supra-libros as above of her library at the Maison de St. Cyr, and with a contemporary or early 18th-century inscription at head of title, "Ex Libris Cong[regatio]nis Missionis Domus S[anc]ti Cyrici"; Charles van der Elst, bookplate. \$2850

FIRST EDITION, RARE ASSOCIATION COPY, from Madame de Maintenon's library at the Maison Royale de Saint-Louis at Saint-Cyr, the first secular girls' school in France. Madame de Maintenon knew Bossuet well from court (both had tutored the Royal offspring) and shared his religious views and respect for reasoned argument as the best weapon against Protestantism.

This copy of his treatise on Communion must have been read by the pupils of the school, the brainchild and life's project of Louis XIV's remarkable second wife.

For a person of deep piety, Madame de Maintenon, who was to a large extent a "self-made" woman, had an extraordinarily romantic life. Following the death of her first husband the poet and playwright Paul Scarron, Françoise née d'Aubigné, now Madame Scarron, became governess of the King's illegitimate children with his then mistress Madame de Montespan, thanks to the latter's friendship. Her successful nursing of their son the Duc de Maine through a serious illness and overall skill as a governess brought her royal approval and a large monetary reward, with which she purchased the lands and title of Maintenon. "Newly ennobled and financially secure, Madame de Maintenon now took her own place as a titled aristocrat among the courtiers of Versailles. When the affair between Louis XIV and Madame de Montespan collapsed, Maintenon encouraged the king to reconcile with his estranged wife, Marie-Thérèse of Austria. The successful reconciliation between the spouses enhanced Maintenon's standing in court but earned her the enmity of her old patron, Madame de Montespan.



"After the sudden death of Queen Marie-Thérèse on July 9, 1683, the king drew closer to Maintenon. On October 9, 1683, the archbishop of Paris married the couple in a private ceremony. The bride's modest social origins raised a problem, since Louis XIV had insisted on dynastic marriages for other members of his family. The marriage was never publicly announced, although the court quickly perceived that Madame de Maintenon had assumed the role and duties of Louis XIV's legitimate wife. The private marriage was also morganatic; Maintenon would never assume the title of queen and no relative of hers could claim the right to the throne.

"In 1684 Maintenon began her life's work: the construction of a school for the education of daughters of the impoverished nobility [of which there were increasing numbers]. Situated in 1686 at Saint-Cyr, the Institute of Saint Louis was generously subsidized by Louis XIV. Maintenon personally supervised the direction of the school, designed to serve two hundred and fifty students. The school possessed a comparatively sophisticated curriculum, featuring courses in religion, reading, writing, mathematics, Latin, music, painting, dancing, needlework, and home economics. Dissatisfied with the narrowly religious education provided by the convent schools of the period, Maintenon founded her own lay group of teachers, the Dames of Saint-Louis, to provide instruction. Maintenon insisted that dialogue rather than lecture was to be the primary means of education in the Saint-Cyr classroom..." (*Internet Encyclopedia of Philosophy*).



Bossuet's history of the origin, development, and controversies surrounding Communion would have been proper reading for the older girls. Only a handful of books are known bearing Maintenon's personal arms; most of those recorded are adorned with one of several different crosses, the insignia of the school at St. Cyr. These St. Cyr binding stamps are described in the 1908 *Archives de la Société des collectionneurs d'ex-libris* (see below). Quentin Bauchart states that those stamps on which the cross is covered with an overall design of fleurs-de-lis belonged to Mme. de Maintenon's personal library, while the books stamped with plain crosses (as here) were part of the school library. The distinctions between the two collections were tenuous, as Mme. de Maintenon's residence was directly adjacent to the library (*Archives*, p. 88). Declaring that all her books were "of equal merit as far as the binding is concerned, and they bring a high price at auction" (p. 77), Quentin-Bauchart listed 40 books from the Maintenon / St. Cyr library (most in red morocco, unlike this plain copy which would have been used by the girls), including several other works by Bossuet (nos. 28, 30, 31).

In spite of Mme. de Maintenon's efforts to maintain a secular school for girls, the school's

funding came from the Church, via the Abbey of Saint-Denis, and in 1692 the church hierarchy, who disapproved of the lay teachers, ordered that the school become a regular convent. Maintenon retired to St. Cyr in 1715 after the death of Louis XI; she died there four years later and was buried in the church choir. The school was closed after secularization, in 1793.

Tchemerzine 2:371. On the binding, see *Archives de la Société des collectionneurs d'ex-libris* 15-16 (1908), pp. 87-91; and Quentin-Bauchart, *Les Femmes bibliophiles*, pp. 269-290, & figure 8.

Long and tall in "sharkskin" and silver



5) **RITTMAYER, Johann** (1636-1698). *Himmlisches Freuden-Mahl der Kinder Gottes auff Erden*. Lüneburg: Cornelius Johann Stern, 1730.

Long 12mo (150 x 67 mm). [24], 621, [3] pp. Engraved frontispiece, additional engraved title, letterpress title in red and black, 10 engraved emblematic plates, the engravings by Johann-Benjamin Brühl; *Bericht an die Buchbinder*, listing the plates, at end. Contemporary German sharkskin binding, covers with mounted silver frames with repoussé decoration of leafy and geometrical strapwork, shells, and eight small heads, two fore-edge clasps with repoussé decor including a putto playing a flute, inner clasps with mark SMR and date 1734, gilt edges, Dutch-gilt floral pastedown endpapers. \$6800



A luxury copy of a popular devotional manual and hymnal. First printed in 1685, Rittmeyer's "Heavenly Repast of Joy" enjoyed lasting success. The author was a preacher from Helmstadt. All editions were illustrated, using the heart motif whose origins lie in the 16th-century religious emblems of Antoine Wierix's *Cor Iesu Amanti Sacrum*. This edition appears to be the first illustrated by the Leipzig engraver Johann-Benjamin Brühl (1691-1763) (the previous edition from this press, published in 1628, had engravings by A. Reinhard). The engraved title shows Jesus dining with the apostles, surrounded by humble onlookers. The frontispiece is a Crucifixion, with mourners including Old Testament personages (Adam and David), each identified by an engraved caption. The engravings show the heart as a symbol of the soul, and its progress under the influence of the infant Jesus, whose exact actions are succinctly described in their titles: Jesus knocks on the heart (containing a closed door); holding a lantern illuminating rats and scorpions, Jesus examines the heart; Jesus, sweeping, cleans the heart, etc. Engraved above each heart vignette is a Biblical quote, and below a German verse caption. The work was a staple of the Stern press in Lüneburg from 1728 to the late 1760s.

Known as *galuchat* in French, "sharkskin" was often in fact rayfish skin. It is far more durable than the shagreen used in 19th-century imitations, and was used for luxury bindings in Germany, often in combination with silver onlays.

This edition not found in OCLC; KVK refers to an entry in the Union Catalog Southwest Germany, location not given.

Promise to ... what?

6) FELBINGER, Andreas Leonhard (calligrapher). Manuscript wedding poem: *Seegens volle Wünsche bey dem Hochadelichen Waldstromer und Köstelhörilchen[?] Traüungs-Fest vorgestellt dürch die Feder eines unterthänig gehorsamsten Knechts Andreas Leonhard Felbinger*. Phylo: Studiosus. Nürnberg, 13 March 1764.

Folio (414 x 269 mm). [5] leaves: an allegorical frontispiece consisting of a full-page pen-and-ink and colored chalk drawing of a wedding-temple, verso blank, title-page with ornate lettering including two large capitals with added red-brown, orange, and mauve wash coloring, 6 pages of highly decorative calligraphic text in brown ink, second page with a pen-and ink allegorical armorial drawing. Dutch paper from the Honig mills with large fleur-de-lis watermark (similar to Heawood 1824 but without the letters IV on side). Slight soiling to first page, mainly in margins.

Contemporary undecorated Dutch-gilt wrappers, lower wrapper partly torn away (and underlying blank page soiled), preserved in modern boards. \$4500

A spectacular example of German calligraphy at its most ornate. This manuscript wedding poem appears to have been written by a family friend. The title translates as "Heartfelt wishes for the marriage festival of the highly noble Waldstromer and [name not clear], presented by means of the pen of a humble and obedient servant Andreas Leonhard Felbinger..." The text consists of nine eight-line stanzas, two per page, the last page containing one stanza and a large ornament. Each stanza is a separate decorative entity, in which the first one or two words of the first line are written in a variety of formalized ornamental letters, the opening capital of which explodes into a giant perfectly executed maze of scrolling and interlacing ornamentation. The nine verse openings each use a different decorative motif – tulips, other flowers, feathers, flames, diamond shapes, stripes, flame-like motifs, and clovers. The remainder of the first line of verse is penned below in a formal gothic, the next line is in a semi-formal cursive, and the six remaining lines are in regular cursive script.



The frontispiece in pen-and-ink and wash, while not quite as accomplished as the formal calligraphy, is nonetheless the work of a skilled amateur. It shows a triumphal arch or temple flanked by two tall pedestals topped with the respective arms of the newlyweds, one pedestal adorned with a grapevine and cupid, the other with a partly flowering tree. Between them hangs a framed scene of a walled garden in front of which stand the happy couple hand in hand, surrounded by cupids, the new husband reaching up for a key being bestowed on him by a winged goddess. At the head of this tableau, which is adorned with festoons and other celebratory motifs, is a cartouche with the devout motto *Non Haec sine Numine Divum*; at its foot are the couple's conjoined coat-of-arms, and below that a small scene of sailing ships near a high coastal town. Dominating all is the Holy Spirit shown as the all-seeing eye.

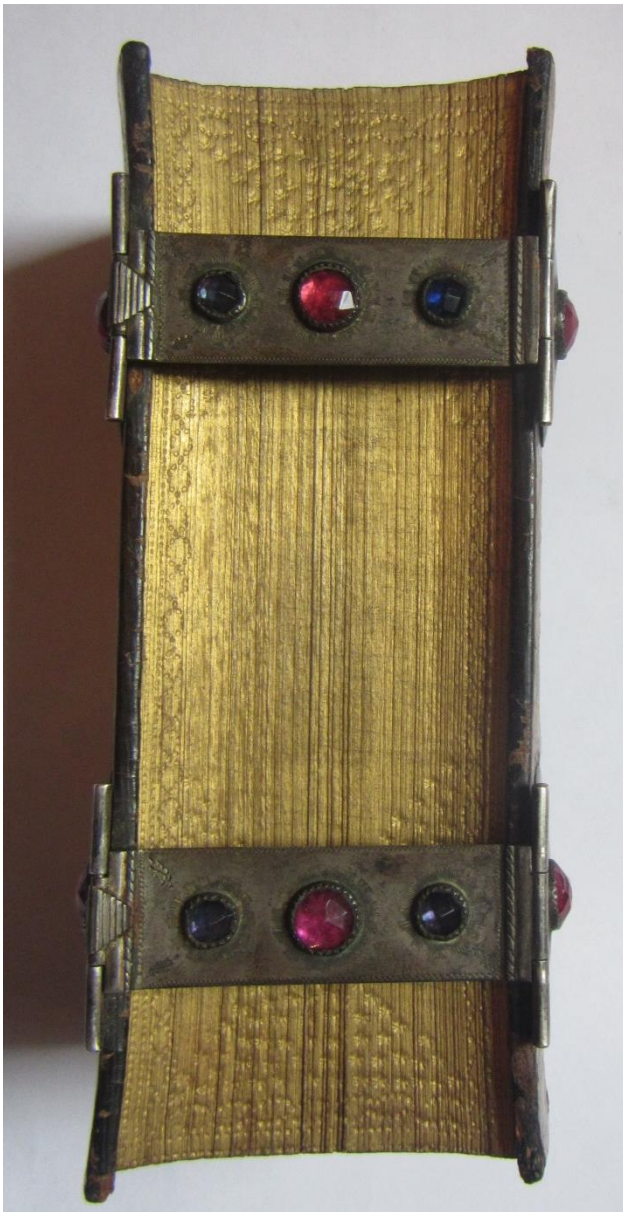
A second drawing, opening the text, shows a monument with the families' arms, bedecked with flowers and graced by frolicking cherubs, at top the words *iungitque fovetque*.



Jutland jewels

7) [GJØDESEN, Berthold Christian, compiler]. *En Nye Psalme-Bog, som indeholder de sædvanligste Gamle, som ogsaa mange Nye Psalmer*. [Part 2:] *En liden og Andægtig Bonne-Bog, hvorudi allehaande Bonner ere forfattede...* [Copenhagen?]: E. D. Nagel, bookbinder in Tønder, 1765.

[Bound with:] KINGO, Thomas Hansen (1634-1703). *Den Forordnede Nye Kirke-Psalme-Bog*. [Part 2:] *Collector, Epistler, og Evangelier*. [Part 3:] *En andægtig Bonne-Bog*. Copenhagen: Ernst Daniel Nagel, 1765.



2 vols. in one, long 12mo (178 x 68 mm). First work in 2 parts, second work in 3 parts, the parts separately titled and paginated: I) [12], 1018, [26]; 48 pp. II) 484, [8]; 200; 172 pp. Gothic types. Second work (part 1) with full-page woodcut frontispiece of David kneeling with his harp before an altar. Woodcut headpieces and tailpieces. Bifolium Xx3-4 in the *Psalme-Bog* misfolded. Worming in lower margins in center of volume, second work trimmed close by the binder with loss to title-page imprints and frequent loss of signatures, catchwords, and some line endings. Contemporary straight-grained leather, covers with gold-tooled border of a repeated palmette tool, star and rays tool in spine compartments, the raised bands outlined with a pair of gold fillets or bands, later silver fore-edge clasps and large catch-pieces, the catches incised with a leafy plant whose flower is an inset boss of red colored glass, the clasps each with two smaller blue colored glass bosses flanking a similar red boss, all set within incised rays, the inner side of the clasps both stamped with a pair of unidentified assay marks, and with possibly later lightly punch-dotted initials and date P.T.[?] S 1835 on upper clasp and P.[?] M. J. on lower clasp; edges gilt and gauffred, pink and gray patterned paper pastedowns (a few small holes to joints, repairs to joints, leather of spine cracked and possibly restored, small repair at head of spine). *Provenance*: later 18th- or

early 19th-century signature, *Cathrina Thomssen in Nübele* [Nybøl] on recto of frontispiece of second work. \$3000

A showy copy of a pair of Danish hymnals, both used in Jutland during this period: the so-called Flensburg hymn book, compiled by Berthold Christian Gjødesen (or Bartholomæus Christian Aegidius), first published in Flensburg in 1717, containing 414 hymns; and one of many editions of the hymnal by Thomas Kingo, Lutheran Bishop of Funen, containing 300 hymns as well as prayers, Luther's catechism, etc. Kingo's hymns, first published in 1699, are still sung in Denmark and on the Faroe Islands, where they form part of a unique and still lively musical culture.

The role of Ernst Daniel Nagel, bookbinder, whose name appears in the imprints, is unclear. The imprint of the Gjødesen hymnal states: "Printed 1765, and to be sold at [by] E. D. Nagel, bookbinder in Tønder" (*Trykt 1765, Og ere til kiøbs hos E. D. Nagel, Bogbinder ubi Tønder*). The Kingo imprint reads *Kiøbehavn, trykt 1765*, followed by the same statement concerning Nagel (the last line, presumably containing the words *Bogbinder ubi Tønder*, is cropped in this copy).

OCLC locates a single copy of both of these editions (apparently, no pagination or collation given), also bound together, at the University Library of Southern Denmark, Odense; the catalogue entry gives the place of publication of both as Tønder. However Nagel does not seem to have printed anything else. Were these printed in Copenhagen to be bound and sold by Nagel in Tønder?

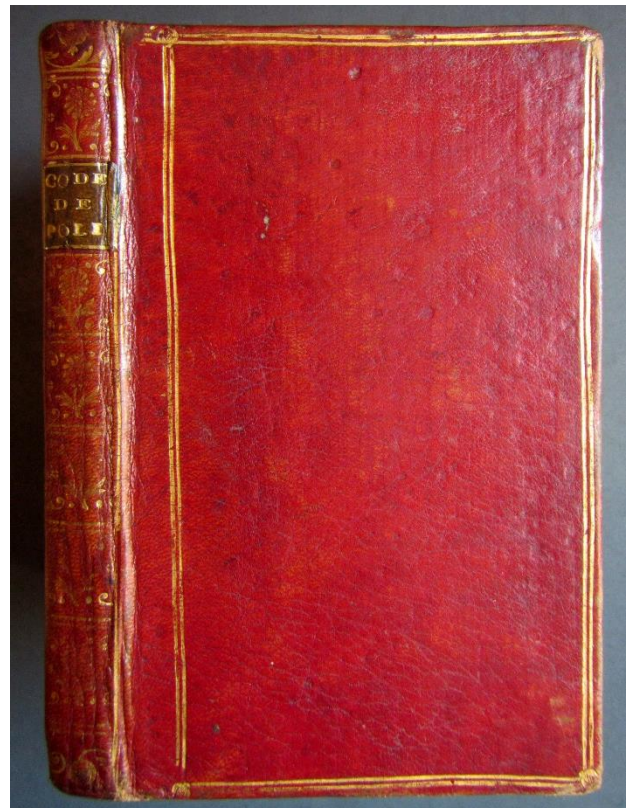
On the Flensburg hymnal cf. *Bibliotheca Danica* I:338-39; and Anders Malling, *Dansk Salmehistorie*, vol. 8(1978), pp. 382 ff. (this edition p. 386). On Kingo's hymnal, cf. Malling, 8:207 ff.

Gallic micromanagement

8) [MUNICIPAL LAW]. *Code de Police pour les villes et fauxbourgs de Nancy*. Nancy: J. B. Hiacinthe Leclerc, 1769.

12mo (147 x 90 mm). 212, [3] pp. Woodcut thistle ornament on title, woodcut tailpieces. Half-title tearing slightly along gutter, old paper reinforcements to gutters of A8v and B1r, 2 or 3 short marginal tears, occasional light foxing. Contemporary red morocco gilt, covers panelled, smooth spine gold-tooled with green morocco lettering-piece, gilt edges, marbled endpapers (extremities rubbed). *Provenance*: Stanislas de Guaita (1861-1897), poet and expert on the occult, bookplate; by succession to de Guaita's brother-in-law, Pierre de Lallemand de Mont, with his bookplate; Philippe Zoumeroff, sale, Paris, 16 May 2014, lot 27. **\$1700**

First edition of the first ordinances of Lorraine as part of France. Although the Duchies of Lorraine and Bar had been ceded to France by the Treaty of Vienna in 1738, for political reasons



Louis XV postponed annexation, and named his father-in-law, Stanislas Leszczyński, deposed King of Poland, as the last titular sovereign Duke of Lorraine and Bar. The two duchies were not officially annexed to France until the latter's death in 1766. This comprehensive set of revised laws governing the newly French capital city of the province of Lorraine was promulgated three years later, on 4 January 1769.

The detailed regulations cover matters of municipal safety and hygiene, commerce and trade, and interpersonal relations. The 18 chapters are devoted to: protection of Sundays and holidays (on which only fruit and vegetable sellers are allowed to work, before 9 am); regulation of foreigners and their conditions of residence and admission to the status of bourgeois; relations between servants and their masters; regulation of the grain market, delivery of grains, etc.; rules for bakers, butchers, sausage-makers, fishmongers, open-air-markets, taverners, restaurateurs, and billiard-hall owners; general commerce, delivery of wood, drivers and delivery-boys, private porters (of chairs), public carriages, street hygiene and safety, fires, and *échenillage*, the obligatory extermination of caterpillars and other arboreal pests.

OCLC lists 4 copies of which 3 in the US (Harvard Business, Harvard Law, Yale Law Library, and Bibliothèque Ste.-Geneviève).



How to dream a win

9) [LOTTERY, VENICE]. *Lista generale dell'anonimo cabalista Ricavata dal Libro autentico stampato l'anno 1733 ... Con nuova Aggiunta di molte Voci, stampate con l'istesso metodo per diletto delli Giocatori del Pubblico Lotto di Venezia.* [Engraved title]: *Il giocatore fortunato o sia il vero mezzo per vincere all'Estrazioni del Pub. Lotto di Venezia.* Padua: for Gio. Antonio Conzatti, [engraved title: presso Mattio Mengatti], [after August 23] 1780.

8vo (160 x 108 mm). 64 pp. Etched and engraved frontispiece of San Marco looking toward San Giorgio Maggiore, engraved title within an ornamental border and with an allegorical vignette of Venetian gamblers some receiving coins from heaven, 12 full-page etchings printed on rectos and versos of six leaves, containing 180 figures (the first ninety with 9 figures to a page, each with an engraved caption, the next ninety 45 to a page, without captions). Faint dampstain in lower margins at end,

occasional slight discoloration, but a fine copy, with many deckle edges, in original flexible plain boards (*carta rustica*). *Provenance*: Giannalisa Feltrinelli, bookplate and embossed stamp. **\$3000**

Apparently unrecorded edition of a booklet for players of the Venetian lottery, providing several methods for guessing the correct series of five numbers. The first 40 pages of the text contain a two-column alphabetical list of actions, concepts, and subjects, each preceded by a one- or two-digit number. Although not so identified in the text, these mysterious words are a list of dream subjects. By long tradition in Italy, the lottery and its numbers were (and still are) associated with dreams and the occult. The word *smorfia* refers to keys associating dreams with winning numbers (also sometimes called *cabala*) and by extension to the ephemeral publications containing these keys.

"A feature of the Italian lottery throughout its history is the intense interest in occult methods of predicting the winning numbers. Foremost is the *smorfia* – a slang word meaning a wry grimace but also having overtones associated with the dream god Morpheus, son of Hypnos, God of Sleep.... The simplest of the *smorfie* consist of sets of ninety numbered pictures. They may be simple subjects, such as human figures, or may depict complicated actions. The gambler hopes to dream of these pictures and so foresee the winning numbers. There may be supplementary lists of numbered variations." (A. Seville, *History Today*, Vol. 49, no. 3, March 1999).



Following the 40-page *smorfia* of this edition is an historical list of winning numbers (*estrazioni*) in the Venetian lottery for the years 1734 to August 23, 1780. The lottery was drawn ten times a year, once every month except June and October. Further sections include two statistical frequency lists of winning numbers from 1 to 90 which appeared in those years, a list of Venetian neighborhoods (identified mainly by churches) with their corresponding numbers, and a value chart. Ninety numbered pictures of dream subjects, each with an identifying caption, are on 10 full-page engravings, and ninety smaller pictures without captions are on the last two pages of engravings. The etchings are fresh, the subjects evocative - buffalos, boars, bridges, musketeers (*trabante*), hospitals, chopping wood... Freud would have had a field day.

No other copies located.

Mixing metaphors

10) [CALLIGRAPHIC MANUSCRIPT]. *Die Rose ohne Dorn. Das ist geistliche Andachts Übung einer nach ihren geliebten seufzenden Turtel-Taub.* [Bavaria?, 18th century].

4to and 8vo (173 x 113 mm). Collation: [1-5⁴ 6⁴ (6/3 + 1) 7-26⁴ 27⁴ (27/1 + 1) 28-35⁴ 36²]. 144 leaves, paginated [4], 1-42, [2], 43-279, [1 (blank except for borders)]. Text in brown ink in a calligraphic Schwabacher hand, 17 lines, double-rule page borders throughout. Title within foliate cartouche, extensive pen-and-ink illustrations, ornaments, and calligraphic decoration in black ink, including two full-page drawings, seven full-page section titles within decorative frames, twenty head-pieces, approximately as many tail-piece vignettes, and dozens of ornamental and historiated initials. Watermark of fleur-de-lis above a shield (not identified). Occasional soiling, some offsetting. Eighteenth-century gold-tooled black goatskin over pasteboards, covers with roll-tooled decor, spine gold-tooled, marbled endpapers, gilt edges (backstrip rubbed, corners bumped). \$4500

A meticulous and expertly illustrated calligraphic prayer book, illustrated with dozens of unsigned pen-and-ink drawings and an enchanting variety of decorative motifs. In format and layout the manuscript appears to emulate Louis Senault's celebrated engraved book of hours, *Heures nouvelles tirées de la Sainte Ecriture* (Paris, ca. 1683-1690), or indeed it may have been modeled directly on the kind of manuscript calligraphic prayer book which Senault reproduced. Whichever the case, only the layout and some of the calligraphic ornaments are carried over, the hand and illustrations being decidedly Germanic.

At the foot of the title cartouche is a small shield with a deer bounding up a steep mountainside, and on the verso is a full-page drawing containing an oval cartouche portrait of a nun petting a lion within an ornate frame incorporating an unidentified coat of arms (sable, a chevron argent above a mullet argent). The impressive drawing on the facing page shows an altar piled high with Instruments of the Passion and related motifs



including Veronica's Veil, at top a bust of Christ within a cloud-halo with cherubs' heads; and at the altar's foot a vanquished dragon and other allegorical figures of vice and evil.

The text of "The Rose without Thorns or Spiritual Contemplative Exercises of a Turtle Dove sighing for its Beloved" is in seven parts: morning and evening prayers, the Ordinary of the Mass, prayers to precede and follow Confession and Communion, the Fifteen Prayers of Saint Bridget, the Hours of the Virgin, and prayers and meditations on the Passion. The seven section titles are each set within a different rococo or floral frame; three include inset miniature landscapes. Within each part the sub-sections are introduced by a variety of head-piece illustrations: scenes of Christian iconography, floral motifs, a landscape, or ornamental figures. The tail-pieces are mainly floral vignettes or calligraphic ornaments, a few with whimsical human or zoomorphic figures, imitating French models. The last illustration, at the foot of page 278, shows a cherub in a pastoral setting, pointing to a shield bearing the Lord's Prayer (*Vater unser*) in near-microscopic lettering.

Eight of the 36 gatherings (1-3, 15-17, 23 and 25) are octavo, the remainder are quarto.



William Tells it all



11) GIRARDET, Abraham-Louis (1772-1820), artist. *Le Libérateur Helvétique*. Neuchâtel: chez les Frères Girardet, 1797.

Oblong 4to (145 x 195 mm). 24 pp. Six engraved plates by and after A.-L. Girardet. Some minor marginal soiling or spotting. Contemporary pastepaper boards (worn and soiled). **\$1250**

A rare account of the life and bravery of William Tell, for older children, illustrated with dramatic engravings by a scion of the Swiss engraving and publishing family, who also published the edition. The anonymous author presents the legend as factual; in the final pages he lists historical facts that support this view.

Abraham-Louis Girardet, often confused with his elder brother, also named Abraham, was a miniaturist and engraver who worked in Paris, Germany and the Low Countries as well as his native Switzerland. In later life he succumbed to mental illness, and died in an asylum.

OCLC lists 3 copies in Switzerland. Cf. Thieme-Becker 14:164.

Color-printed extravaganza



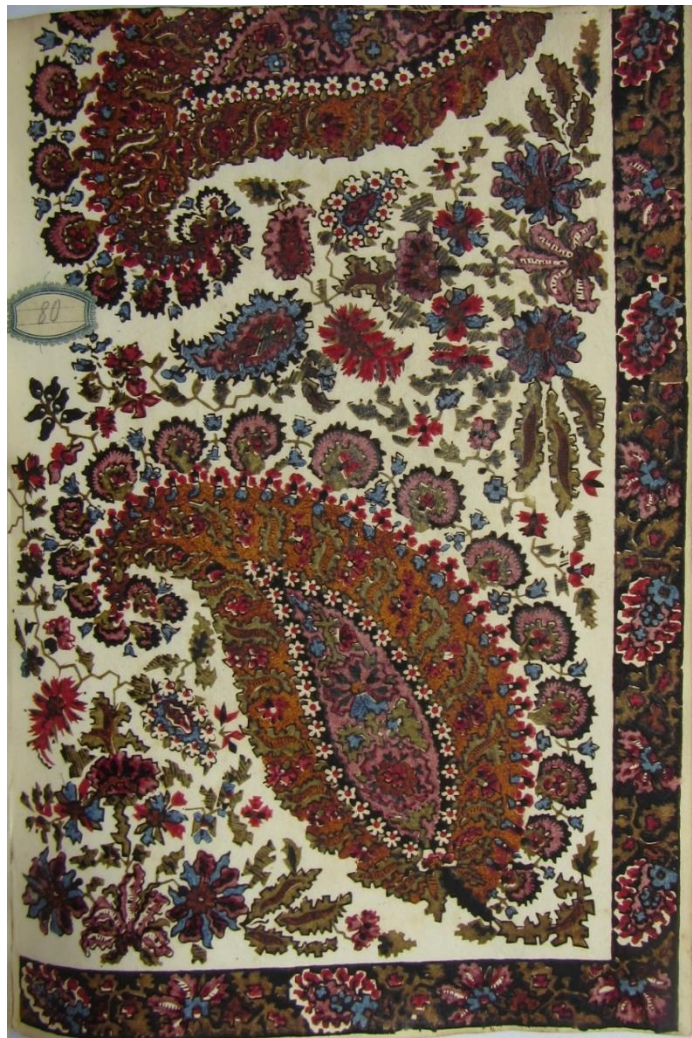
12) TEXTILE PRINTING SAMPLE BOOK. Album of color woodblock-printed samples of textile patterns for cotton shawls, jackets, and handkerchiefs: *Scialli e Vesti con Fazzoletti* [spine title]. [Italy, perhaps Genoa, ca. 1835-1840].

Folio (302 x 207 mm). 144 leaves containing 147 color woodblock-printed designs, printed on rectos only, numbered in pencil on mounted paper labels as follows: 1-2, 5-23, 29-39, 41-63, 64-65 and 66-67 (small designs paired each on one sheet), 68-70, 71-72 (one sheet) 73-82, 84-95, 98-110,

112-114, 117-137 137 [duplicate numbering] 138-139, 141-160. With 58 blank leaves at end. A few samples with pinholes or pin-pricks for registration, others with small colored dots at each corner evidently for the same purpose. Numbers 46 and 88 squared in pencil for transfer. Wove paper, watermark "A P." Occasional pencil notes (*manca 40, con fondo, etc.*) *Condition*: no. 20 torn with loss to a couple of the repeated floral motifs, no. 144 torn and repaired, a few sheets with holes from acidic black ink, some marginal soiling. *Binding*: contemporary parchment-backed pastepaper-covered boards, escutcheon-shaped manuscript paper label on upper cover, "Scialli & Vesti N° A." [torn, last line illegible], manuscript spine lettering "Scialli e Vesti con Fazzoletti 1.1," edges blue-sprinkled; boards worn and soiled. *Provenance*: Oscarre Giudici, inkstamps on front flyleaves. \$17,500

An Italian textile printer's sample book of highly sophisticated and visually splendid designs for cloth printing, produced circa 1835, to judge by the designs*, possibly in Genoa, the center of Italian textile production. All of the samples were printed from woodblocks inked with various colors, one block per color. Most are perfectly registered. Production of some of the more complex designs required advanced technical expertise. Several include pointillé motifs, produced by nail-like metal punches inserted in the woodblocks; no. 51 includes blind (uncolored) impressions of punch-dotted leaf motifs. The dominant colors are blue, green, olive green, red, mauve, brown, dark yellow, and black. The iron-gall ink used to produce the black colors has corroded the paper in a few spots.

Extremely varied, reflecting the gamut of styles circulating among European textile producers during this period, the patterns range from simple repeating small floral or circle motifs on variously colored grounds to large individual floral and foliate designs such as those used in *mezzari* or shawls, complex paisleys, tartans, delicate abstract interlaces, jazzy chiné designs, and combinations of stripes and paisleys. A few include hatched lines which cleverly imitate the weave of the cloth. Many of these designs are strikingly "modern," evoking the Wiener Werkstätte or abstract expressionism. Their visual exuberance is enchanting.





A few samples were printed from the same blocks or combination of blocks using differently colored inks, e.g., numbers 117-122, including two stripes of paisley alternating with two stripes of other various designs, or 138-139, 143-144, and 146-147, showing Easter-egg or circular designs in different colors and with differently colored grounds. A few pencil annotations contain instructions on printing: "con fondo" or "con fondo unito." No. 70 bears the note "111 B" – possibly referring to another album (this one being designated as album "A" on the binding label).

Some of the samples show two edges of a border;

these would have been intended for kerchiefs (*fazzoletti*) or for shawls. Many of the designs feature motifs and styles that appear in the large woodblock-printed shawls known as *mezzari*, although none exactly match the patterns reproduced in the studies on that Genoese specialty cited below.

This album of design samples, printed on paper from the same blocks that were used to print the textiles, may have served as a "counter book" for commercial customers to choose the textiles they wished to order for their ateliers or shops, or perhaps it was intended and used as an in-house design repertory. While 19th-century albums of actual textile samples survive in respectable numbers, this kind of paper sample book for textile printing is EXCEPTIONALLY RARE. Of interest alike for the history of design, the history of printing, and the technical and commercial history of textile production, the present album owes its survival to the collecting interests of Oscarre Giudici, professor of industrial textiles (*Arte tessile*) at the Scuola Professionale in Biella and later of textile

technology at the Regio Politecnico in Turin, and author of several works on textile production, including *Tessuti di lana e di cotone* (Milan 1904), *Manuale del laniero per i commercianti e gli importatori di lane* (Milan 1932), and *La lana: fibra e suoi caratteri* (Milan 1932).

Cf. Bellezza Rosina and M. C. Gallo, *Cotoni stampati e mezzari: dalle Indie all'Europa* (Genoa 1993); and O. Spirito, *Mezzari ou voiles de Gênes* (Mulhouse: Musée de l'Impression sur étoffes, 1964).

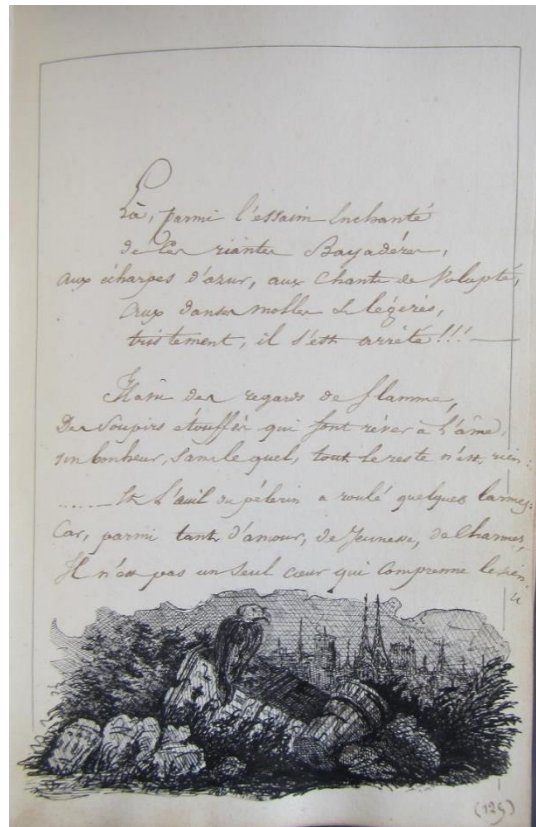
*We gratefully acknowledge the assistance of Titi Halle of Cora Ginsburg, LLC, who examined the album and provided her opinion of its date.

A Legionnaire's unpublished youthful writings - and art

13) CHOLET, Achille de, Baron (1811-1888). *Bluettes et souvenirs poétiques* (title on first drawing). [France], 1836.

8vo (186 x 119 mm). 94 leaves, foliated [1] 1-14, [1], 15-19, 21-24, [1], 25-29, [1], 30-36, [1], 37-90, fols. 74 and 83-90 blank except for page numbers and 4 lines on fol. 85 verso; plus 18 blank leaves at end followed by [2] leaves containing 3 index pages, and 1 final blank leaf. Section titles in outline capitals on separate leaves, included in foliation. Complete (the gap between fols. 19 and 21 is a foliation error). Rule borders throughout. Text in brown ink in a flowing cursive hand, varying lines, numerous insertions and deletions. Illustrated with 20 pen-and-ink drawings, of which 7 full-page, on rectos with versos blank (the first 5 not included in the foliation), and 13 half-page or smaller, plus 2 small ornaments. Wove paper. Black straight-grained morocco, covers gilt panelled, central panel with arabesque tooling at corners, smooth spine with gilt title cartouche lettered "Bluettes" from which extend triple gilt fillets terminating in ornaments at head and tail, gilt edges, white moiré satin endleaves (rubbed, corners bumped). **\$2800**

A manuscript of poems and short prose pieces, all in a romantic vein, illustrated with accomplished pen-and-ink drawings, presumably by the author, whose name and the date of the manuscript are supplied on the verso of the front free endpaper: "Le Baron Achille de Cholet / Officier à l'Etat-Major / 1836".





In the first poem (*Aux Dames*), the poet calls himself a “novice Ecolier,” implying youthfulness, and the date of 1836 on the front flyleaf is probably that of the time of writing, although some of the many corrections and deletions may have been added later. Achille de Cholet was descended from an ancient Anjou noble family, according to his obituary in 1888 in the *Bulletin héraldique de France* (vol. 7, 235-6). He became an officer in the Légion d’honneur, and was well known for his important topographic researches in the south of France. A few of the pieces in the manuscript are dedicated to aristocrats, mainly female. It seems likely that the Baron shared his family’s Royalist views: his father had died in exile, and his brother (whose first name is not given in the obituary) was an “ardent champion of the Royalist press” and author of a book titled *Madame en Vendée* (relating the attempted coup in 1832 of the duchesse de Berry, mother of the Pretender the Comte de Chambord), which was

pursued and effectively banned by the tribunals (indeed, the work appears not to be recorded in OCLC or other online OPACs).

The titles of the other poems or groups of poems are: *Le Rhin*, *Le Déserteur*, *L’Isolement*, *L’Impiété*, *Une Croix sur la Montagne*, *La Mère du Prisonnier*, *L’Avenir / à Melle Francine d’Hurbal*, *Rheims*, *Séparation*, *L’Enfant perdu*, *L’Adieu au Plaisir*, *La Campagne / à Mr le Vicomte Alfred de R...*, *Les Cloches du Soir*, *La Neige*, *Les Pauvres*, and *Le Jour des Rois* (unfinished). Some pieces may have been used elsewhere: a few pages bear numbers in parentheses in the lower margins, possibly referring to another manuscript or book. While some of the poems appear to be fair copies, others have copious deletions and insertions.

These stolid sentimental poems and prose impressions reflect the prevailing Romanticism of the period, as do the far more skillfully executed pen-and-ink drawings that illustrate them. Somber or dreamlike, with dark cross-hatching contrasting with lighter areas, the drawings show a dark tunnel under a rocky mountainside, a soldier in a garret or prison, a cloaked barefoot man, an emblematic trophy with musical instruments and weaponry, a raven perched on ruined tombstones and columns, the facade of Reims Cathedral surrounded by swirling clouds, architectural details of cathedrals, several surrounded by decaying facades, and vignettes of crumbling chateaux, pastoral churches, and snow-covered gatehouses, all of which reflect the vogue for *l’ancienne France* and the

"pittoresque", as notably popularized by Nodier and Taylor in their *Voyages pittoresques et romantiques dans l'ancienne France* (23 volumes, 1820-1878).



No. 10

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