

◆ MUSINSKY RARE BOOKS ◆

BOOTH D7



No. 48

The New York Antiquarian Book Fair

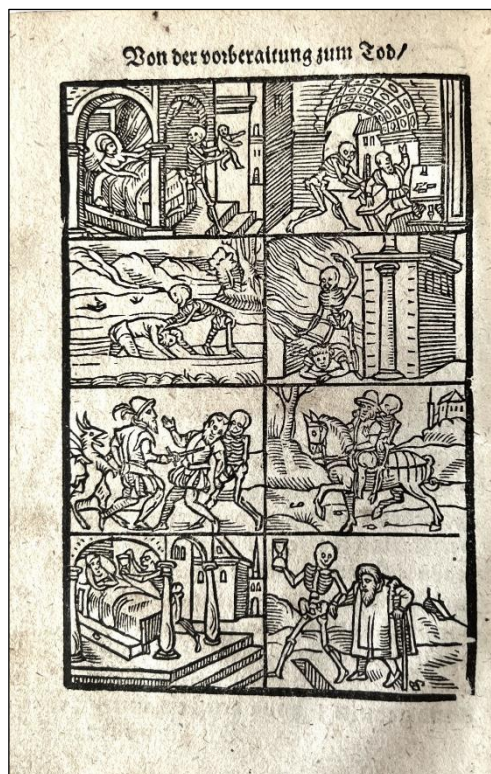
4-7 April 2024

Highlights short list

For full descriptions please see:

[NY Book Fair catalogue](#)

Musinsky Rare Books



1) **ARS MORIENDI** — **WALASSER, Adam**, editor. *Kunst wol zusterben*. Dillingen: Johann Mayer, 1582.

8vo. 22 full-page woodcuts. Contemporary calf.

A popular late version of A GUIDE TO THE ART OF DYING, framed as a war between the temptations of the devil and divine comfort. This adaptation by Walasser, “content producer” for the Mayer press, aimed to further the Counter-Reformation agenda of the press’s patron, the Cardinal-Prince-Bishop of Augsburg. \$7,500



2) **AUGUSTINE, Aurelius**. *Explanatio psalmorum*. Basel: Johann Amerbach [and Johann Petri de Langendorff?, not after 8 September] 1489.

3 volumes, median folio. 17th-century German blind-tooled pigskin.

Second edition of Augustine’s commentary on the Psalms, his most important exegetical work, FROM THE LIBRARY OF HILPRAND BRANDENBURG, with three copies of his hand-colored woodcut bookplate. Goff A-1272. \$37,500

3) **AUSONIUS, Decimus Magnus**. *Opera*. Lyon: Jean I de Tournes, 1558.

8vo. Contemporary gold-stamped vellum, bound in 1577 for Hartmann II von Liechtenstein & Nikolsburg.

A humanist edition of late antique epistolary poetry. Ausonius is celebrated for his descriptions of the Moselle region, and of wine and wine-making.

The refined vellum binding was commissioned by the first of a long line of bibliophiles from the family of the princes of Liechtenstein. \$13,000



4) **BERCHORIUS, Petrus**. *Liber bibliae moralis*. Ulm: Johann Zainer, 9 April 1474.

Folio. Woodcut jester title border. Contemporary red-stained deerskin.

FIRST EDITION of an allegorical interpretation of the Old and New Testaments. This unpressed copy bears several of the cloth impression marks characteristic of Johann Zainer's imprints. Goff B-336. \$32,000





TWO IMPORTANT EARLY ILLUSTRATED BOOKS

5) **BOOK OF TORMENTS.** *Dis büchlin saget von den peinen.* Strassburg: [Matthis Hupfuff], 1509.
[Bound with:]

GEILER VON KAISERSBERG, Johann. *Das irrig Schaf.* [Strassburg]: Matthias Schürer, [ca. 1510].

2 volumes in one, 4to. Woodcuts. Contemporary half pigskin and wooden boards. *Provenance:* Ernst Kyriss.

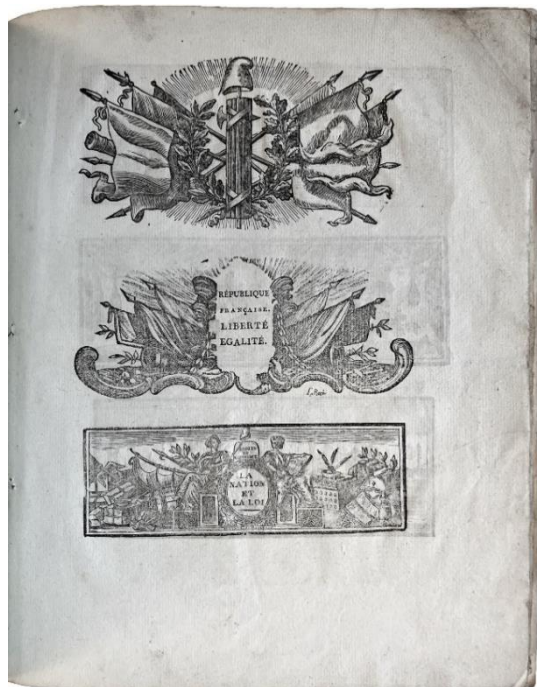
A SUPERB SAMMELBAND OF MEDIEVAL CHRISTIAN FABLES, CONTAINING A UNIQUE ACCOUNT OF HELL AND ITS PUNISHMENTS, illustrated with 28 unsparing woodcuts. NO COPIES ARE FOUND IN AMERICAN LIBRARIES.

With it is bound the FIRST EDITION of a collection of tales by the popular preacher Geiler von Kaisersberg, containing THE FIRST ILLUSTRATED PRINTING OF THE CINDERELLA STORY. In this version, Cinderella (*Eschen Grüdel*) is a nun.

This large-margined, unpressed copy, from the library of the great binding scholar Ernst Kyriss, also includes a CONTEMPORARY MANUSCRIPT ACCOUNT OF A VISION OF THE MYSTIC SAINT GERTRUDE.

\$44,000

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6) **CAPPON, Vincent.** *Épreuves Des Caracteres, Vignettes, Fleurons, Filets, etc. De l'Imprimerie du Citoyen Vincent Cappon.* La Rochelle: Cappon, An 4 [1795 /1796].

4to. Type specimens, 160 mostly woodcut ornaments.

An UNRECORDED FRENCH REVOLUTIONARY TYPE AND SPECIMEN BOOK, the only known record of this provincial printer's stock; many of the ornaments with revolutionary content.

\$5,750



7) **CARNIVAL — SCHIESSLER, S. W.,** editor. *Carnevals-Almanach.* Prague: Enders, 1830.

18mo. 12 hand-colored engraved plates, music. Publisher's pictorial boards.

A Carnival-themed literary almanac printed in Prague, illustrated with hand-colored plates of fantastical emblematic figures.

\$3,750

8) **CARTOLI, Eustachio.** *Pro Neo-Caesare ... Sistrum.* Florence: Bernardus Paperinus, 1746 [i.e., 1749].

Folio, engraved & typographic illustrations, color printing. Contemporary parchment.

ONLY EDITION OF A RARE FESTIVAL BOOK, COMPOSED IN HONOR OF MARIE ANTOINETTE'S FATHER, Francis I, Grand-Duke of Tuscany and newly crowned Holy Roman Emperor. Pictorial typography and color printing highlight the WORD-PLAY, WHICH INCLUDES ACROSTICS, ANAGRAMS, CIPHERS, CHRONOGRAMS, EMBLEMS, EPIGRAMS, PALINDROMES & RIDDLES. One copy in an American library.

\$5,500

9) **CHEVILLARD, François.** *Les portraits parlans ou Tableaux animés.* Orléans: Gilles Hotot, 1641 [i.e., 1646].

8vo, contemporary calf.

First? Edition of a rare collection of ANAGRAMMATIC, DEVOTIONAL AND OCCASIONALLY MACABRE POETRY, one of two editions or issues from 1646, of unknown priority. Chevillard's little-known poems range from quite respectable to outstanding. OCLC locates one copy (different issue) in a US library.

\$3,000

10) **CLASSICAL CRIB.** *Vocabularius variorum terminorum: ex poetis et historiographis congestus.* Strassburg: Johann Prüss, "MCCCCII" (i.e., 1502).

4to. Two large woodcuts. Parchment. →

FIRST EDITION, FIRST ISSUE, of an alphabetical index of places and people in classical history, literature and mythology. Written in simple Latin, this handy booklet for students provides concise identifications of "proper names of famous men [and women], cities, provinces, mountains, and rivers, most often found in poetry and histories." The woodcuts are from Prüss's stock; the cut of the Virgin and Child enthroned, representing Strassburg, has been tentatively ascribed to the young Hans Wechtlin.

\$6,000



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11) [COMPANS, André de]. *Le Bouclier de la pieté Chrestienne*. Brussels: Philippe Vleugart, 1663.

8vo. Engraved plates. Contemporary parchment.

FIRST EDITION of a Carmelite's illustrated devotional guide to maintaining mindfulness of eternity, including specific directives for various professions. No copies in the US. \$2,500



12) COURT SATIRE. *Catéchisme des courtisans ou les Questions de la cour et autres galanteries*. "Cologne," 1680.

12mo. Jansenist morocco by Duru.

Expanded edition, probably printed in Holland, of a satirical pamphlet containing dialogues defining the court as a pit of corruption. \$2,200

13) DECOUPAGE — FURNITURE DECORATION. [WATTEAU, A]. *Paravent de six feuilles*. Augsburg: Haid & son, [ca. 1740].

Six tall narrow folio engravings.

A perfectly preserved suite of six rococo engravings, reproducing Watteau's paintings for a folding screen, INTENDED TO BE CUT OUT BY LADIES FOR USE IN FURNITURE DECORATION. \$8,000

14) DECOUPAGE — PRINTS. An album of engravings for interactive use. Augsburg: Engelbrecht [and other publishers], [ca. 1725-1750].

Oblong folio. [115] leaves of engravings, various engravers and publishers. 18th-century half calf.

A SUPERB ALBUM OF SOUTH GERMAN PICTURE SHEETS: 27 complete series of prints intended to be cut out, containing hundreds of individual motifs and scenes. Most appear to be unrecorded. Unmanipulated prints for decoupage, especially found in their original 18th-century series, are uncommon. \$14,000





15) **DECOUPAGE — POCKETBOOK.** A letter-holder or pocketbook made by a child. [France, ca. 1775].

Rectangular envelope-style pocketbook with flap, pasteboards covered in pink paper, adorned with cut-out engravings of animals in their habitats, the inner flap lettered in brown ink, "*Petit portefeuille que ma mère avait fait lorsqu'elle était enfant. (Environ en 1775).*"

A RARE EXAMPLE OF CHILD-MADE ART FROM THE HEYDAY OF THE DECOUPAGE CRAZE.

\$5,000

16) **DECOUPAGE — CHILDREN.** [DELECEY DE CHANGEY, *Françoise*]. A manuscript with hand-colored cutouts from engravings. [Chalancey, France, ca. 1800-1802].

8vo. 43 leaves. Contemporary boards.

A MANUSCRIPT CHILDREN'S BOOK, made by a mother for her daughter. Assembled with an eye for whimsy, it is a fine example of the favorite pre-industrial domestic pastime of cutting up and pasting prints on various surfaces and in new permutations.

\$5,500



17) **DUTCH ALMANACS — ROMEIN, Thomas.** *Nieuw Leeuwarder almanach ... Over het jaar ... 1757.* Leeuwarden: P. Koumans, [1757]. Bound with 6 other almanacs from Leeuwarden.

16mo. Red and black printing, woodcuts. Contemporary parchment binding, PAINTED WITH MOTTLED AND VARNISHED TO RESEMBLE TORTOISESHELL, gold-tooled covers, the tools repeated on the blind-stamped silk endleaves.

A rare *Sammelband* of Dutch almanacs and almanac-like publications (most otherwise unlocated), from Leeuwarden, the largest city of Friesland, bound together in an unusual, presumably local binding.

\$2,750

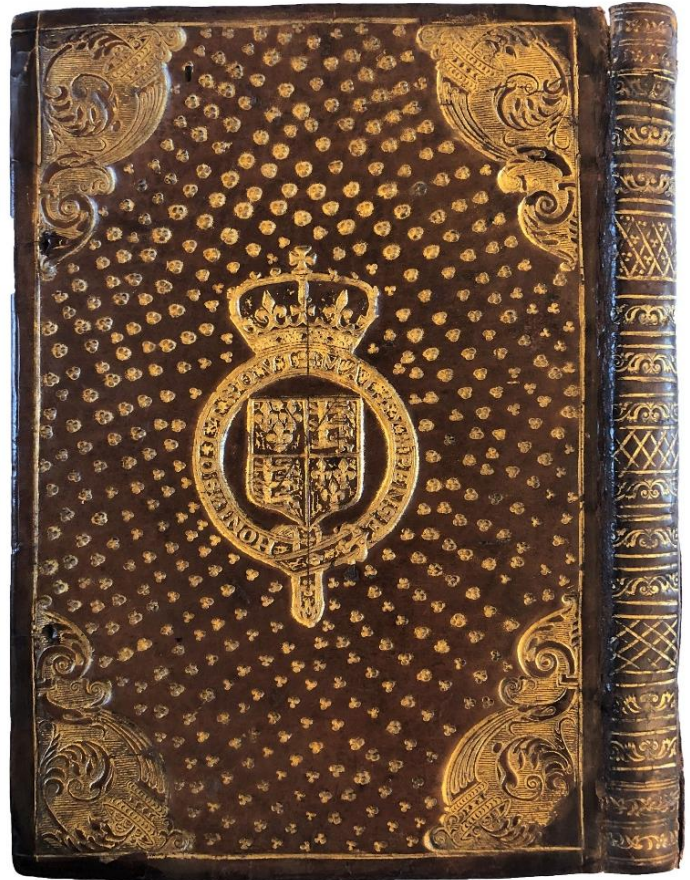


Musinsky Rare Books

18) **ELIZABETH I, Queen of England — BERNARD, John.** *Oratio pia, religiosa, et solatii plena, de vera animi tranquillitate.* London: William Seres, 1568.

4to. Contemporary London binding of ca. 1570 by the “Macdurnan Gospels Binder,” of brown calf over pasteboard, both covers gold-blocked and -tooled, at center the arms of ELIZABETH I.

FIRST EDITION OF A REFORMIST DEVOTIONAL TREATISE, PRESENTATION COPY TO QUEEN ELIZABETH. The shop or binder dubbed the Macdurnan Gospels binder was active from the 1560s to the early 17th century, producing presentation copies of books given to members of the Court by Archbishop Matthew Parker and others. Queen Elizabeth is known to have originally owned nine books bound in this shop, not including this one, which is not included in the censuses by H. M. Nixon and Miriam Foot, although it was described in the trade in the late 19th century. \$40,000



19) **FAN — THEATER.** Printed fan for the *Ambigu Comique* theater, showing scenes from the pantomime *Hercule et Omphale*. [Paris, ca. 1790-91].

A rare printed fan with hand-colored engraved SCENES FROM A POPULAR PANTOMIME, PERFORMED BY TEENAGERS AND CHILDREN. (Illustration below.) \$3,250

20) **FAN — INCROYABLES and MERVEILLEUSES.** Printed satirical fan. [France, ca. 1795-1799].

Hand-colored etched folding paper fan.

A popular printed fan from the *Directoire*, satirizing the fashionable young men and women known as *Incroyables* and *Merveilleuses*, epithets based on their attitude of wide-eyed exclamation. \$2,750



21) **FAN — EMBLEMS.** Printed emblematic fan, with captions in Spanish. [France? ca. 1800-1810].

Hand-colored stipple-engraved folding paper fan.

A woman’s fan, probably produced in France for the Spanish market, with emblems signifying good and bad traits of lovers. \$1,800

Musinsky Rare Books



22) **FASHION ALMANAC.** *Recueil général de costumes et modes.* Paris: Desnos, [1779].

24mo. 26 engraved plates. Contemporary goatskin.

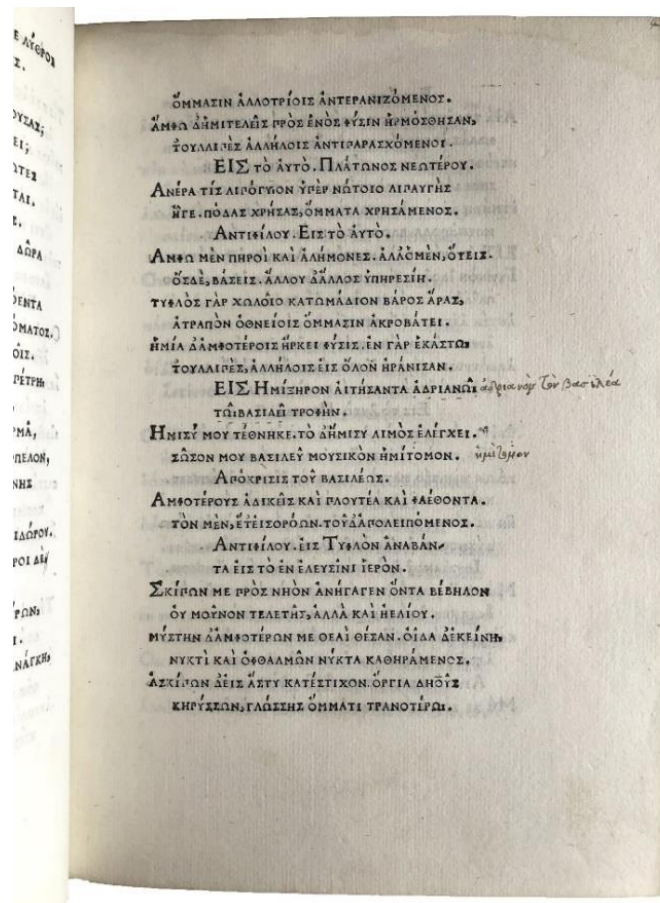
A fashion almanac showing appropriate dress for various stations of society in appropriate dress. The frontispiece depicts Marie Antoinette wearing the “*Coiffure à la Belle Poule*,” a pouf hairdo topped by a miniature sailing ship; this famous coiffure had an American connection. \$1,900

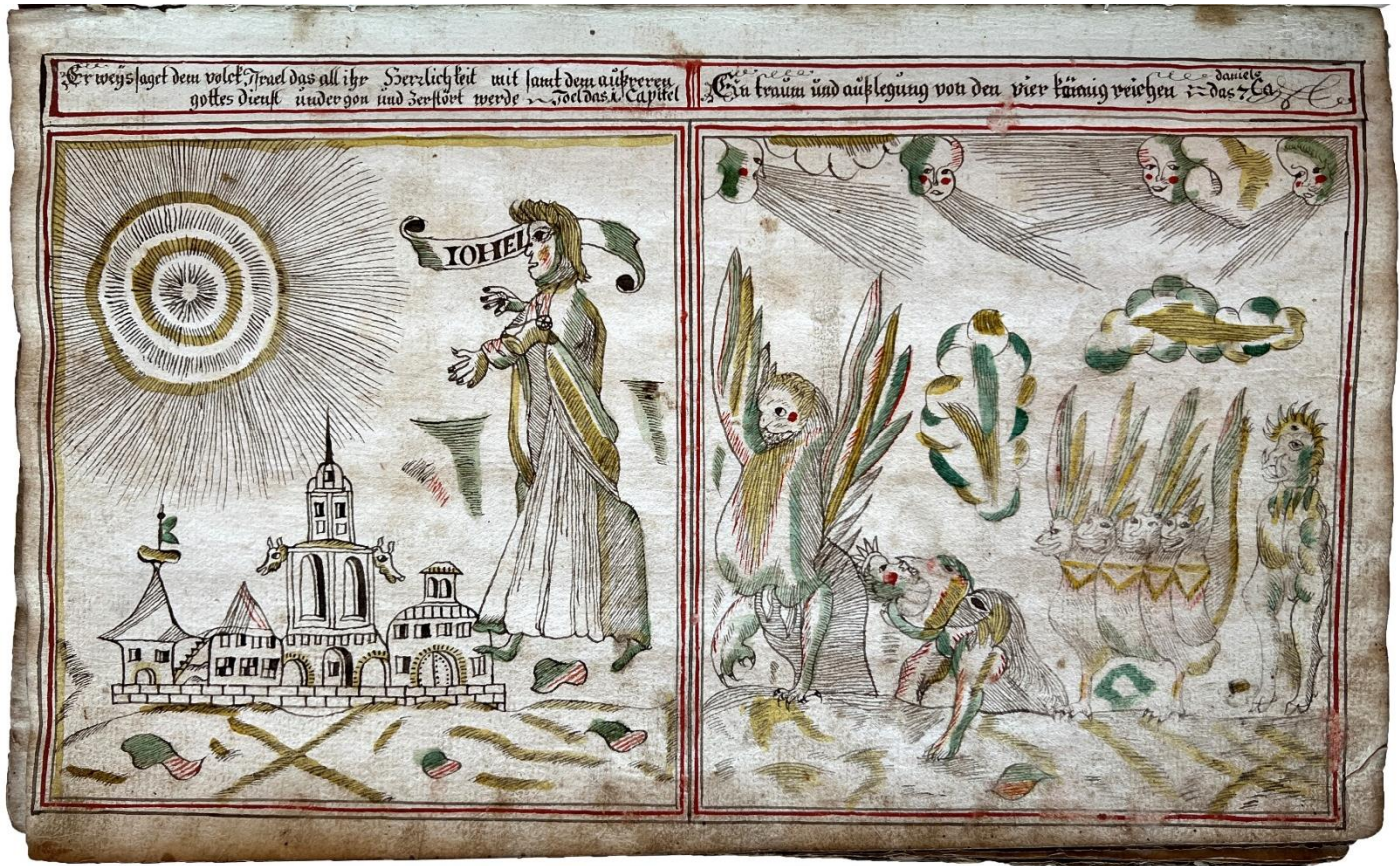
23) **GREEK ANTHOLOGY** — *Anthologia Graeca Planudea*, in Greek. Florence: Lorenzo di Alopa, 11 August 1494.

4to. Greek uppercase types. Bound for the Duke of Roxburghe in gold-tooled red goatskin, with his arms.

EDITIO PRINCEPS OF THE PLANUDEAN ANTHOLOGY. In the 13th century the Byzantine monk Maximus Planudes produced a reduced version of the Palatine Anthology, a vast collection of ancient Greek epigrams. Although

Planudes’ holograph manuscript was by this time in the collections of Cardinal Bessarion in Venice, the Greek scholar Janus Lascaris used a different manuscript for the present edition, which was followed by all subsequent editors until the latter half of the eighteenth century. Called by the OCD “ONE OF THE GREAT BOOKS OF EUROPEAN LITERATURE, A GARDEN CONTAINING THE FLOWERS AND WEEDS OF FIFTEEN HUNDRED YEARS OF GREEK POETRY,” the edition is also a printing curiosity, as it is printed entirely in uppercase types, in two fonts, designed by Janus Lascaris to imitate epigraphic letterforms. This copy is from the first issue, with the editor’s dedicatory letter to Piero de’ Medici, suppressed for the second issue, published later the same year, after he fled Florence. Goff A-765. \$60,000





24) **GUJER, Hans Rudolf.** An illustrated calligraphic manuscript. Wermatswil, Switzerland, 1750.

Folio. [37] leaves, complete. Manuscript on paper, in German. Contemporary floral paper-covered boards.

A COLORFUL, INVENTIVE AND MASTERFULLY EXECUTED CALLIGRAPHIC DISPLAY BOOK BY A 20-YEAR-OLD ARTIST from rural Switzerland, combining striking layouts with an imaginative use of letterforms and primitive but powerful colored drawings.

\$30,000

25) [HENRI IV]. *Almanach du bon François ou bons mots et anecdotes de la vie d'Henri IV.* Paris: Desnos, [1783 or earlier, with calendar for 1791].

24mo. Contemporary goatskin.

Anecdotes from the life of France's favorite king, with 12 anonymous engravings illustrating Charles Collé's popular play *La Partie de Chasse de Henri IV*; bound with Desnos's usual *Secrétaire*, a combined date book, account book, and jotting pad with special rewriteable paper (annotated).

\$750

26) **HORAE B.M.V., use of Rome, in Italian.** *Officio de la gloriosa Vergine Maria ordinato con li tre officii.* Venice: Giovanni Griffio, 1549.

12mo. Woodcut and metalcut illustrations. Contemporary parchment over pasteboards, covers each with a different gold-stamped figurative panel stamp, together composing an Annunciation scene (restored).

A near-pristine sixteenth-century Venetian illustrated book of hours in a rare Italian panel-stamped binding, THE ONLY SURVIVOR OF THE EDITION. The binding is a *reliure parlante*, reflecting the contents of the book. Its decoration is unusual, as panel stamps were seldom used in Italy during this period.

\$8,500



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27) **IMMACULATE CONCEPTION — CARACCIOLUS, Robertus.** *Sermones de adventu, Sermo de S. Joseph, Sermo de beatitudine, Sermones de divina caritate, Sermones de immortalitate animae.* With: **Dominicus BOLLANUS.** *De conceptione B.V.M.* [Venice: Johannes de Colonia and Johannes Manthen, about 1474].

4to. Contemporary quarter pigskin over beech boards. A few contemporary marginal study notes.

FIRST EDITION of a collection of sermons by a celebrated Italian preacher, published with the FIRST EDITION of a treatise on the immaculate conception. Goff C-137. \$14,000



28) **ISELBURG, Peter.** *Emblemata politica in aula magna Curiae Noribergensis depicta.* [Nuremberg: Iselburg], 1617.

[Bound with:]

BRUCK-ANGERMUNDT, Jacobus à. *Decades duae anagrammatum et emblematum.* Strassburg: Anton Bertram for the author, 1615.

2 vols. in one, 4to. 32 engraved plates, 20 etched emblems.

FIRST EDITION of a popular book of moral emblems, based on paintings in the great hall of the Nuremberg Town Hall, bound with a PRIVATELY PRINTED TRIBUTE FROM A HUMANIST TUTOR TO HIS ARISTOCRATIC PATRON, COMBINING ANAGRAMS AND EMBLEMS. Bruck-Angermundt jumbled the name of his friend Freiherr Andreas Kochticzky to create 20 Neo-Latin emblematic mottos, each illustrated with a fine small etching. The emblems are preceded by an essay on anagramming. ONE OTHER COPY LOCATED. \$6,800

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29) **ISLAM — ANDRÉS de XÀTIVA, Juan.** *Confusion de la secte de Muhamed.* Paris: Martin le Jeune, 1574.

8vo. 19th-century goatskin. From the libraries of Paul Desq and Joseph Renard.

First Edition in French of an ultimately ambivalent polemical work against Islam by a converted Muslim cleric. Originally published in Valencia in 1515, the work was quickly forbidden by the Inquisition because of its inclusion of many transliterated Arabic passages from the Qur'an and the Sunna, resulting in the almost total suppression of that Spanish edition. \$5,000

30) **[LA MOTHE LE VAYER, François de].** *Doubte Sceptique. Si l'estude des Belles Lettres est preferable à toute autre occupation.* Paris: chez Louis Billaine, 1667.

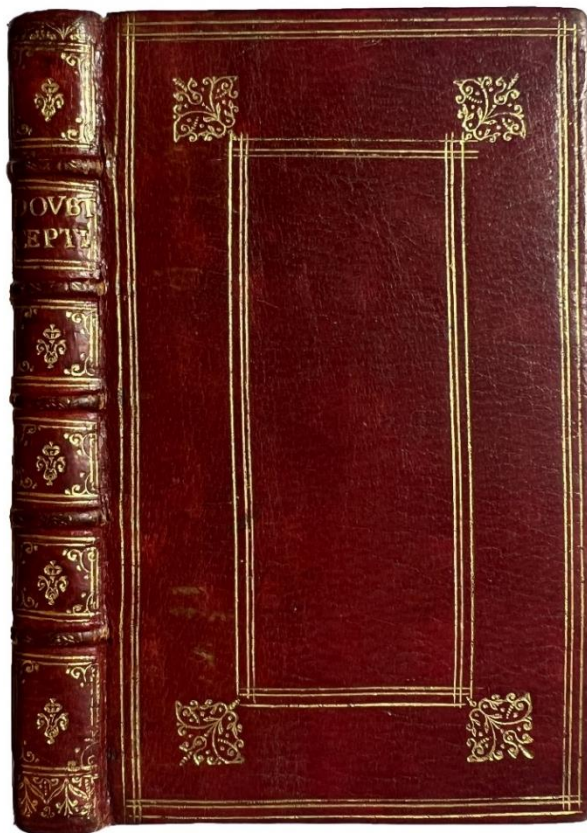
12mo. Contemporary gold-tooled morocco.

FIRST EDITION of a (paradoxically) learned exposition of the vanity of all branches of knowledge, containing a PHILOSOPHICAL ENUNCIATION OF THE UNCERTAINTY PRINCIPLE, by the *libertin érudit*, who saw himself as the heir to Montaigne. \$4,000

31) **[LA MOTHE LE VAYER, François de, Jr., and others].** *Le Parasite Mormon, histoire comique.* [Paris?], 1650.

8vo. Contemporary parchment.

FIRST EDITION of a Tristram Shandy-like satire and an early work of collaborative fiction. Ostensibly mocking an insufferable Parisian character, the Jesuit wit and pedant Pierre de Montmaur (alias Mormon), the work includes burlesque reminiscences, an IMAGINARY BIBLIOGRAPHY of Mormon's works — most of which play on his love of food, descriptions of other personages (no doubt real portraits) with nicknames like "Pointy" and "the Stunted Poet," and other digressions, ridiculing the powerful, law, erudition, narrative conventions, and even accepted



30

conventions of printing: a blank space is left for the reader to supply his or her own portrait of the unknown authors. \$2,800

32) LAW, HOLY ROMAN EMPIRE — ALBERT OF BRANDENBURG, Archbishop and Elector of Mainz. *Meintzisch hoffgerichts Ordnung*. [Bound with:] *Undergerichts ordnung des Ertzstiffts Meyntz*. Mainz: Johann Schöffner, 1521 and 1534.

2 volumes in one, small folio. Woodcut title border. Bound with a folding leaf of contemporary manuscript commentary. Boards.

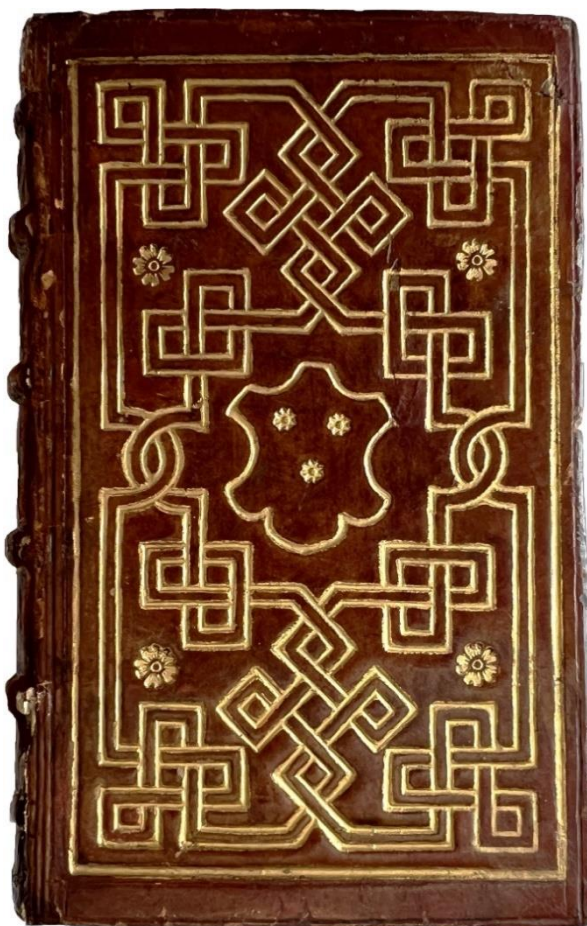
FIRST EDITIONS of the judicial statutes of the Electorate of Mainz, the largest ecclesiastical province of Germany and one of the most prestigious and powerful states of the Holy Roman Empire; and of the statutes of the lower court of the Mainz Prince-Bishopric. Both codes explicitly adopted common law, and both supply copious down-to-earth details of court procedure and daily life. \$3,800

33) LEEDS POTTERY. *Designs of Sundry Articles of Queen's or Cream-colour'd Earthen-Ware... / Abrisse von verschiedenen Artickeln vom Koniginnen oder gleben Stein-Gute... / Dessesins de divers articles de Poteries de la Reine en Couleur de Creme...* Leeds: Hartley, Greens, and Co., 1794.

4to. 45 engraved plates with 186 designs. Titles and text in German, French and English. Modern calf.

A salesman's catalogue of the production of Hartley, Greens, and Co. Known as Leeds pottery, this simple earthenware, made from white Cornish clay combined with a translucent glaze to produce a characteristic pale cream color, was exported throughout Europe.

Copies of the Leeds creamware catalogues were often cut up by jobbers, who used the illustrations to transmit their orders. Those catalogues with the text in two or more languages are especially rare. \$11,500



34) LE COURT, Benoît, owner — JUVENCUS; SEDULIUS; ARATOR. *Sacra Poësis*. Lyon: Jean I de Tournes & Guillaume Gazeau, 1553.

16mo. Contemporary Lyonese gold-stamped calf with interlace panel and arms of Benoit Le Court.

First de Tournes edition of an anthology of three early Christian poets, intended for the use of students. THIS COPY BELONGED TO THE MOST CELEBRATED SIXTEENTH-CENTURY LYONESE BIBLIOPHILE, THE JURIST BENOÎT LE COURT, whose library forms the most homogenous surviving ensemble of 16th-century Lyonese bookbinding. \$12,000

35) LEGAL DOCUMENT-BINDING — OLIVET, Pierre-Joseph Thoulier d'. *Traité de la Prosodie Française ... avec une Dissertation de M. Durand sur le même sujet*. Paris: Delalain, 1805.

12mo. Contemporary pasteboards covered in parchment from a letterpress legal document accomplished in manuscript, dated 178[6?].

Covering two standard treatises on French prosody, this unusual temporary binding preserves most of a recycled printed legal form. \$750

36) LIBRARY CATALOGUE — [APROSIO, Angelico]. *La Biblioteca Aprosiana*. Bologna: li Manolessi, 1673.

12mo. Engraved frontispiece. 18th-century calf.

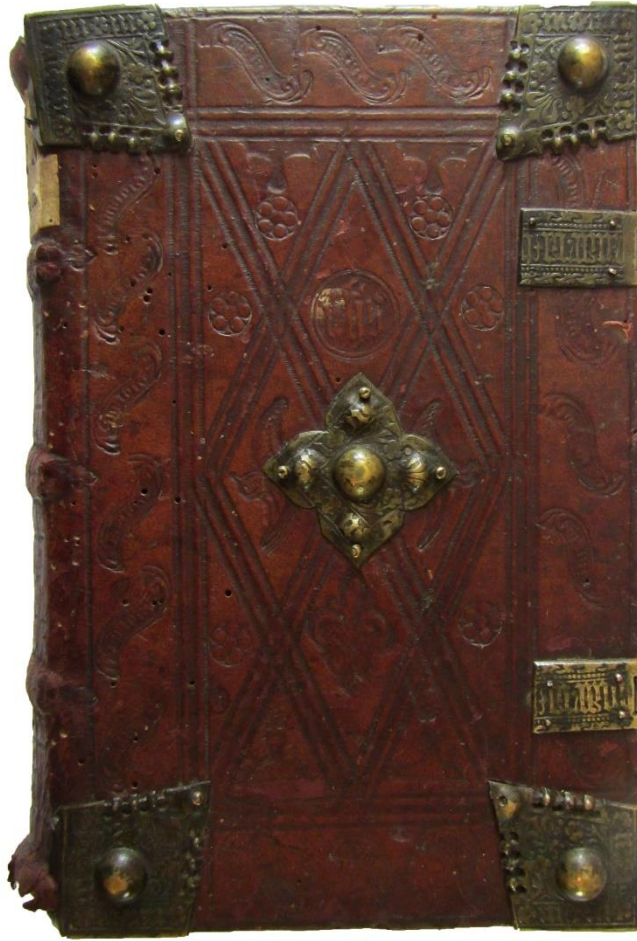
FIRST EDITION of the first catalogue of the first public library of Liguria, comprising the letters A-C (no more published). The library was formed by the eccentric monk Aprosio, who had enlarged the already significant core of his own library by attracting gifts from collectors and scholars throughout Italy. He wrote the catalogue and organized it peculiarly (by donor), but his detailed entries make the catalogue one of THE EARLIEST AND MOST THOROUGH BIBLIOGRAPHIES OF ITALIAN LITERATURE. \$1,950

Musinsky Rare Books

37) MANUSCRIPT COMMONPLACE BOOK — *Recueil de différens Morceaux de Poésie*. [France, ca. 1809].

Small 4to. 88 leaves. Contemporary goatskin.

A manuscript commonplace book and poetry collection, focusing on the 18th century, and containing approximately 200 original verses, popular epigrams, extracts from favorite authors, humorous quotations, word games, mildly erotic verses or quips, and notes on interesting facts. The compiler, an unnamed male member of the French educated classes, seems to have had a collector's philological or historical interest in preserving many of these popular and often orally transmitted texts. \$2,800



38) MARCHESINUS, Johannes. *Mammotrectus super Bibliam*. Venice: Nicolaus Jenson, 23 September 1479.

4to. Contemporary manuscript register on first blank leaf. Contemporary South German blind-stamped calf over wooden boards.

A fine copy of Jenson's edition of this important Franciscan Biblical and liturgical aid, popular in the fourteenth and fifteenth centuries, containing hundreds of short entries providing etymological and grammatical explanations of terms found in the Vulgate and in liturgy. The owner of this copy supplied his own supplemental index of names. Goff M-239. \$32,000

39) MASONIC BINDING. *Almanach royal*. Paris: Le Breton, 1773.

8vo. Contemporary French gold-tooled red goatskin with Masonic emblems.

The decor of this well-preserved binding is built up from individual tools, unlike the Dubuisson bindings that decorate many *Almanachs royaux*. \$5,500



40) MEYER, Conrad, artist. *Nützliche Zeitbetrachtung*. [Bound with:] *Spiegel der Christen das ist Bedenkliche Figuren und Erinerungen über die Beruffspflichten aller Stände*. [Zürich, 1651-1652].

2 volumes in one, small folio, entirely etched and engraved. Old parchment over pasteboards.

FIRST EDITIONS OF TWO ENCHANTING AND VERY RARE EARLY GRAPHIC BOOKS — print suites with text — by Conrad Meyer, painter, engraver and illustrator, the dominant artistic personality of 17th-century Zürich.

Both suites contain engravings depicting the human condition, both emblematically and realistically. The *Zeitbetrachtung* (Contemplation of Time), a poignant and funny Baroque survey of the stages of life, is one of Meyer's scarcest and most visually satisfying books. At least two of the engravings are self-portraits. \$6,000

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41) MISINFORMATION — [HOCQUART, Edouard?]. *L'art de juger de l'esprit et du caractère des hommes et des femmes sur leur écriture*. Paris: chez Saintin, [1812].

12mo, hand-colored frontispiece, 43 engraved facsimiles, 19th-century boards.

First Edition of a popular early manual of graphology, a pseudo-science legitimizing preconceptions and prejudices. \$950

42) MIXED MEDIA — IGNATIUS OF LOYOLA, Saint. Medallion portrait on parchment within an enameled vitrified brass frame. [Italy?, 18th century].

A gouache devotional image of the founder of the Jesuit order, set within a complex frame including GOLD RIBBON, METALLIC GOLD EMBROIDERY, AND A VITRIFIED BRASS PLAQUE. Unusually, the saint holds an image of the Virgin; the depiction of one holy image within another was intended to facilitate a state of heightened devotion for the viewer. \$3,750

43) MYSTICAL POEMS — [SUDERMANN, Daniel]. *Schöne ausserlesene Figuren und hohe Lehren von der Begnadeten Liebhabenden Seele*. Bound with 3 other collections or parts, separately titled. All [Strassburg]: Jacob van der Heyden, [1620-1628].

4 parts in one vol., folio. Almost entirely engraved. 18th-century parchment.

OVER TWO-HUNDRED MYSTICAL ILLUSTRATED POEMS by the prolific Reformist poet Daniel Sudermann, who ENVISIONED TEXT AND PICTURE AS INSEPARABLE, AND WHO DISTRIBUTED HIS POEMS INDIVIDUALLY. This is a particularly comprehensive collection of his rare picture-poems. \$9,500

44) NEO-FANFARE BINDING — BARROIS, Joseph. *Dactylologie et langage primitif restitués d'après les monuments*. Paris: Firmin Didot frères [for the author], 1850.

4to, LARGE-PAPER COPY. 61 lithographic plates. Presentation binding of elaborately gold-tooled polished green goatskin, by Thompson for the Comte de Chambord, the Bourbon royal pretender; author's manuscript presentation letter on vellum bound in. From the library of Bernard Breslauer.

First Edition of an eccentric work on the origins of language, written and published by a Royalist dealer in purloined manuscripts; presentation copy to the Pretender, on large paper, splendidly bound. \$14,500

Musinsky Rare Books

45) ORNAMENT — BERAIN, Jean I, artist [and others]. Collected volume of ornament prints. Augsburg: Jeremias Wolff, [ca. 1712-1724].

Broadsheets. 58 engraved plates by various German artists, of which 45 after Jean Bérain the elder. Contemporary boards.

DESIGNS FOR ARTISTS AND CRAFTSMEN, SHOWING COMMODES, VASES, TABLE LAMPS, CANDELABRAS, WALL PANELS, DOORS, MIRRORS, CLOCK MOUNTS, AND A LIBRARY DECOR. Most spectacular are the 25 designs after Bérain for ceilings and walls, showing fantastical architectural structures filled with arabesques and grotesques. These excellent German copies testify to the widespread influence of Bérain's elegant compositions; their art historical significance has only recently begun to be studied. The Augsburg art dealer and publisher Jeremias Wolff was instrumental in disseminating in Germany the sensibility of the French Régence or "pre-Rococo." \$6,500

46) OVIDIUS NASO, Publius. *Les XV. livres de la Metamorphose d'Ovid.* Paris: [Étienne Groulleau and] Jehan Ruelle, 1554.

16mo. 150 woodcuts. 19th-century goatskin, by Belz-Niedrée. The Prince d'Essling copy.

ONE OF TWO KNOWN COPIES OF A COPIOUSLY ILLUSTRATED POPULAR FRENCH ADAPTATION OF OVID'S *METAMORPHOSES*.

The prose text is remote from Ovid's verse and was directly derived from the *Bible des poètes*, a moralizing prose paraphrase of the fables. This edition is the second extant edition to contain woodcuts from Denis Janot's 1539 edition, on which it is modeled, but which it does not slavishly copy. It was printed by and shared with Janot's successor Etienne Groulleau or Grouleau. I locate NO OTHER COPIES OF THIS RUELLE ISSUE, AND A SINGLE COPY OF THE GROULLEAU ISSUE. \$12,500



47) PAINTED & EMBROIDERED BINDING. *Le Trotoir de Permesse, ou le Rimeur Fantastique.* Paris: Jubert, [1788?, with calendar for 1792].

32mo. 12 etchings with engraving, fold-out calendar, engraved music. Contemporary French silk embroidered goldwork binding, covers each with a watercolor and gouache painting on vellum, under glass. *Provenance:* Hippolyte Destailleur.

A classic *almanach galant*, with engravings by Dorgez, showing banquets and pastoral trysts, in a pretty embroidered binding with two miniature paintings, in NEAR-PERFECT CONDITION. \$5,500

←

48) PAINTED FOIL & MICA BINDING. *Almanach de Normandie, Pour L'Année 1765.* Rouen: veuve Besongne [Marie-Madeleine Gruchet], 1765.

32mo. CONTEMPORARY MOSAIC BINDING of calf with gold-tooled brown calf onlays, the reserved areas filled with gold and silver metallic or foil ornaments on a ground of red foil, a different inset watercolor painting of a putto at center of each cover.

A bright and delicate luxury binding of the kind usually covering *almanachs galants*, on a simple *almanach utilitaire*. This superb, probably Parisian binding is in unusually fine, undisturbed condition. (See cover illustration). \$5,000

Musinsky Rare Books

49) **PARCHMENT CUT-OUT BINDING.** A pierced parchment binding with metallic backing, on: **KÖSTLIN**, *Kirchen Gesangbuch*, Esslingen, 1763.

8vo. Contemporary green-dyed parchment over boards, covers tooled in silver-gilt and cut out to an interlace pattern with copper-colored backing.

A presentation binding, decorated with cut-outs backed in bright copper; a late and unusual example of a pierced "vellum" binding. \$3,750

50) **[PARIS].** *Paris et ses modes ou les Soirées parisiennes, par L***.* Paris: Michelet & Ponthieu, An XI — 1803. 12mo. Hand-colored folding frontispiece. Contemporary half calf.

ONLY EDITION of an entertaining collection of vignettes conveying the flavor of Parisian bourgeois life during the last year of the first French republic. Includes (inter alia) descriptions of books, booksellers, and printers. Two other copies located, both in France. \$2,100



51) **PORCELAIN** — A manuscript sample book of porcelain cups. [Volkstedt / Rudolstadt, 1812].

Oblong 4to. SIX HUNDRED EIGHTY-SEVEN FINELY PAINTED DESIGNS FOR HANDLE-LESS CUPS, DECORATED IN GOLD PAINT. Contemporary tree sheep.

A SPECTACULAR AND EXTENSIVE MANUSCRIPT SAMPLE CATALOGUE OF PORCELAIN CUPS from the first center of porcelain manufacturing in Thuringia. \$35,000



52) **QUÉVERDO, François Marie Isidore**, illustrator. *Almanach des marchés de Paris*. Paris: Boulanger, [1781].

[Bound with:] *Almanach galant des costumes français des plus à la mode*. Paris: Boulanger, [1781].

2 volumes in one, 32mo, both entirely engraved. Together 30 engraved plates by and/or after Quéverdo. Contemporary goatskin, matching case.

FIRST EDITION, FIRST ISSUE, OF ONE OF THE MOST PRIZED FRENCH ALMANACS, singular for its depiction of WORKING CLASS WOMEN and for its gastronomic interest, bound with an equally superb and rare fashion almanac. This copy was signed by a contemporary female owner; it was later in the library of Jérôme Pichon.

\$12,500



53) [RESTIF DE LA BRETONNE, Nicolas-Edmé, attributed to]. *Tableaux de la Bonne Compagnie ou Traits caractéristiques ... recueillies dans les Sociétés du bon ton, pendant les Années 1786 & 1787*. "Paris" [i.e., Neuwied: Société Typographique], 1787.

2 volumes in one. 16 plates. 19th-century goatskin, by Allô.

Unfashionable fashion: FIRST EDITION of a light-hearted series of

anecdotes of upper-class life in the *ancien régime*, illustrated with fine engraved plates after Jean-Michel Moreau and the Swiss artist Sigmund Freudenberger. The attribution to Restif de la Bretonne has been disputed but may be partly accurate.

\$3,600

54) **ROCOLET, Pierre**, publisher. *Exercice spirituel, où est enseigné au Chrestien la maniere d'employer le jour au service de Dieu*. Par V.C.P. Dédié à Madame la Chanceliere. Paris: Rocolet, 1643.

12mo. 14 engraved plates. CONTEMPORARY PARISIAN MOSAIC BINDING of gold-tooled red goatskin.

UNRECORDED FIRST EDITION of a devotional handbook in a finely decorated mosaic binding, PROBABLY PRODUCED IN THE BINDERY OWNED BY THE PRINTER, PIERRE ROCOLET.

As an enterprising *libraire-imprimeur*, Rocolet had acquired a bindery ca. 1638, which remained active until his death in 1662. Its anonymous binders produced lavishly tooled bindings, largely though not exclusively on books from Rocolet's own press, for a rich clientèle in the circle of the King, notably including the powerful Chancellor Pierre Séguier, Rocolet's principal patron, and his spouse, the Chancelière Séguier, to whom this edition is dedicated.

\$9,800

55) **RULES & STATUTES, MANUSCRIPT — CONFRATERNITY OF THE HOLY CROSS, SPAIN**. *Regla de la Pasion*. Ávila and La Horcajada, 1527-1615.

Manuscript on parchment, in various hands, 8 leaves, COMPLETE. Calligraphic initials, marginal embellishments and drawings. Stitched into the original parchment cover.

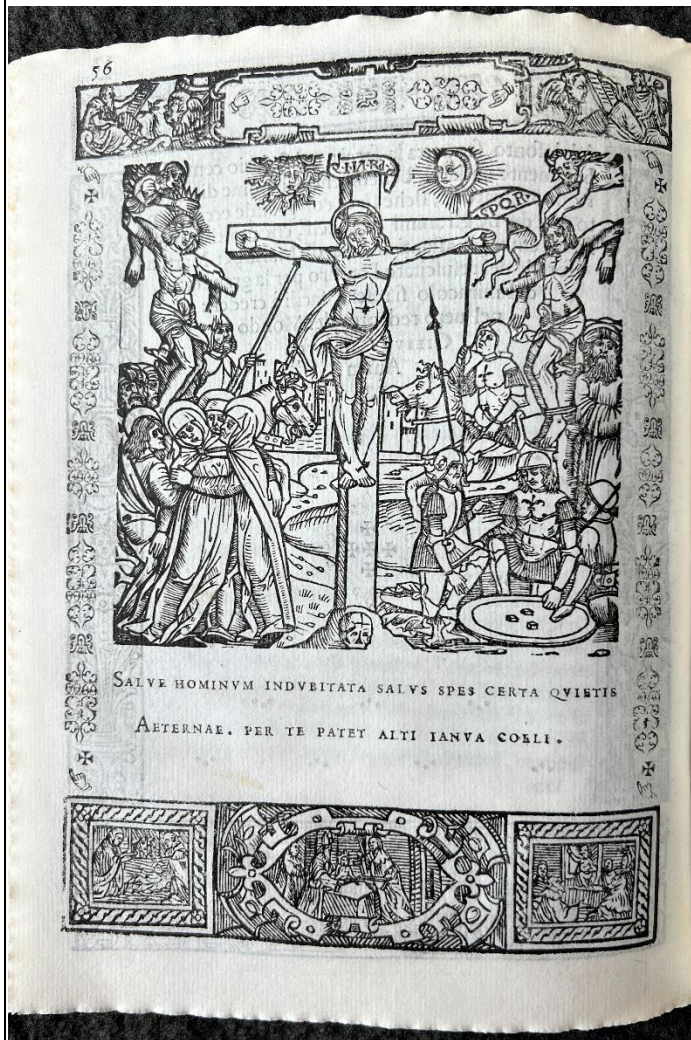
A Spanish confraternity manuscript, containing the rules that governed the Confraternity of the Holy Cross (*Cofradía* or *Hermandad de la Santa Cruz*) of La Horcajada, a town located northeast of Madrid. This working manuscript bears witness to an important but understudied aspect of Spanish popular religious culture, before the restrictions placed on confraternities by the Council of Trent and succeeding Popes. Consulted frequently and contributed to by members of the confraternity, the manuscript includes abundant interlinear and marginal additions and corrections and later additions. As in other Roman Catholic countries, confraternities played a vital role in community life in Spain, functioning as mutual aid societies and venues for laypeople to express their piety and perform charitable acts. Although virtually every community, including small villages, had at least one confraternity, vernacular manuscript confraternity statutes from the Iberian peninsula surface much more rarely than, for example, their Italian counterparts.

\$15,000

56) SALOMO III, Bishop of Constance and Abbot of St. Gall. *Glossae*. [Augsburg: Monastery of Saints Ulrich & Afra, ca. 1474].

Royal folio. 44 large woodcut white-vine capitals, Contemporary calf

ONLY EDITION OF A MASSIVE THESAURUS OF ALL DOMAINS OF MEDIEVAL KNOWLEDGE, PRINTED AT THE AUGSBURG MONASTERY OF SAINTS ULRICH AND AFRA, FOR THE EXCLUSIVE USE OF THE MONKS. The approximately 35,000 lemmata derive from classical, biblical, and early Christian sources, and include a large number of obscure Latin terms, as well as about 2400 one-word translations into Old High German. The book is ornamented with a full alphabet of large woodcut interlace initials, reproducing the Romanesque white-vine illuminated initials of a lost 12th-century manuscript copy-text. Goff S-21. \$37,500



57) [SCALVO, Bartolomeo]. *Le meditationi del Rosario della gloriosissima Maria Vergine*. Milan: Pacifico da Ponte, 1569.

4to. Woodcut title border, 3 full-page illustrations, ornamental & historiated page borders, and woodcut and typographic ornaments throughout.

A strikingly illustrated Rosary book, containing two fine late 15th- or early 16th-century Lombard woodcuts and a slightly frenzied abundance of woodcut and typographic ornaments. The book promoted the popular but still unorthodox religious phenomenon of the Rosary, serving a strategic purpose in Charles Borromeo's Counter-Reformation activism. \$5,800



58) SILK INDUSTRY. *Reglemens et statuts, concernant le Commerce, Art & Fabrique des draps, Or, Argent, & Soye... dans la ville de Lyon*. Lyon: Laurens, 1708.

8vo. Contemporary French gold-tooled goatskin.

A comprehensive edition of the many ordinances governing the Lyonese silk industry, regulating production and commerce as well as the important guilds of silk weavers and merchants. The technical precision of these regulations, as well as their vocabulary, make them a valuable source for textile historians. \$950

59) SILVER-GILT BINDING. A rococo embossed silver-gilt binding, on a suite of 17th-century engravings.

Agenda format. German silver-gilt binding, probably ca. 1725-1750, elaborately worked in relief, a large oval cartouche on each cover, containing a scene of the Crucifixion on the upper cover and of the Resurrection on lower cover. From the collections of Major Abbey and Bernard Breslauer. The binding encloses an album of 143 fine small unsigned Flemish engravings of Franciscan saints, neatly mounted on wove paper. \$12,500

60) **STENCIL PRINTING — BENEDICTINES of AMBRONAY.** *Liber Evangeliorum ac Epistolarum, Pro Festis Solemnioribus.* Ambronay, France, 1740.

Folio. Illuminated and stencil-printed codex on vellum. Contemporary red velvet over pasteboards.

A LAVISHLY PRODUCED STENCIL-PRINTED EVANGELIARY ON VELLUM, produced in the Benedictine monastery of Ambronay, northeast of Lyon. Intended as a luxurious ceremonial lectionary, its decoration was never completed, affording a glimpse into the production methods of this “printed manuscript.”

\$22,500

→

61) **SWIETEN, Gottfried Bernhard van — HAYDN, Franz Joseph.** *La Creazione, e Le quattro stagioni Poste in musica dal Celebre J. Haydn.* [Turin?, ca. 1830-1835].

4to. Manuscript on paper. Piedmontese case binding of ivory silk embroidered with gilt appliqué.

An elegant manuscript of excerpts, translated into Italian, from the librettos for Haydn's late oratorios, the Creation and the Seasons, in a gold-decorated textile binding. The manuscript was probably produced for a court or private musical event.

\$2,600

62) **TROY LEGEND.** *Troiano, il qual tratta la destruttione de Troia.* Venice: G. A. Giuliani, 1626.

16mo. 21 woodcuts.

UNRECORDED chapbook edition of a popular verse account of the fall of Troy, in 20 cantos.

\$3,500

63) **[VAN DEN BUSSCHE, Alexandre],** called **LE SYLVAIN.** *Poèmes et anagrammes composez des lettres du nom du Roy et des Roynes.* Paris: G. Julian, 1576.

4to. 19th-century goatskin, by Chambolle-Duru. *Provenance:* Hector de Backer; Jean-Paul Barbier-Mueller.

ONLY EDITION of a collection of verse anagrams and acrostics by a Flemish poet of the French court. He had recently spent many months in prison, probably for speaking out against King Charles IX after the St. Bartholomew's Day massacre. With these royal flatteries he may have hoped to pave the way for his rehabilitation.

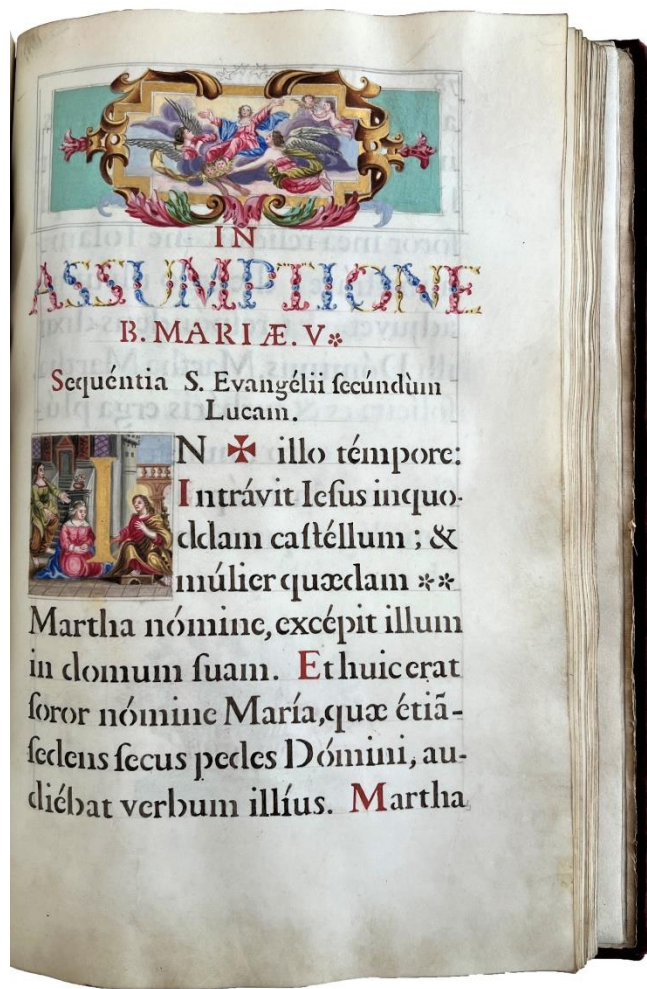
\$5,500

64) **[VAN DEN BUSSCHE, Alexandre],** called **LE SYLVAIN.** *Cinquante Aenigmes francoises ... Ensemble quelques Aenigmes Espagnolles.* Paris: Gilles Beys, 1582.

8vo. Boards. Repeated contemporary signature and paraph of one *Champaygne*.

First Edition, second issue, with only the date on the title changed (from 1581), of a delightful collection of RIDDLES IN VERSE. Part 2 contains completely different Spanish riddles. The enigmas to be cracked involve everyday objects or concepts: a balloon, a book, the fingers, fire, water, a fly, cannon powder, the year, a mirror, wine, playing cards, ink, etc.

\$3,500



Musinsky Rare Books

65) [VERINI, Giovanni Battista]. *Ardore di Amore. In cui si contiene Serenate, Capitoli e Stanze da Giovani innamorati.* Lucca: S. & G. Marescandoli e Compagni, [between 1765 and 1782].

18mo(?). Title woodcut. Contemporary wrappers.

UNRECORDED chapbook edition of a collection of popular love poems, serenades, and other verses for setting to music, by a 16th-century Florentine writing and arithmetic master, poet and bookseller. \$1,950

66) VIENNA, FESTIVAL — MAIR, Johann Baptist von. *Beschreibung was auf Ableiben weyland Ihrer Keyserl Majestät Josephi ... sich Merkwürdiges hat zugetragen.* Vienna: Kürner, 1712.

Folio. 12 engraved plates of which six full-sheet and one folding. 18th-century calf.

ONLY EDITION, documenting the events and celebrations surrounding the Austrian Estates-General's oath of allegiance to the new Holy Roman Emperor Charles VI. The engravings show Viennese cityscapes, St. Stephen's Cathedral, and crowds of courtiers enjoying processions, ceremonies, & lavish banquets.

\$7,800



67) WALASSER, Adam, editor. *Von der Gemahelschafft des himlischen Königs. Ein wunniglich schöns Kunstbüchlin.* Dillingen: Sebald Mayer, 1572.

8vo. 121 woodcuts. Contemporary blind-tooled calf.

FIRST EDITION of an illustrated pocket-sized adaptation of a MEDIEVAL ALLEGORY of the soul's marriage to Christ. Walasser modernized the language of a tale previously printed nearly a century earlier, using one of Johann Bämle's two incunable editions as copy-text. Although the text was reprinted at least four more times in the following 30 years, there appear to be no copies of any edition in American libraries.

\$7,200

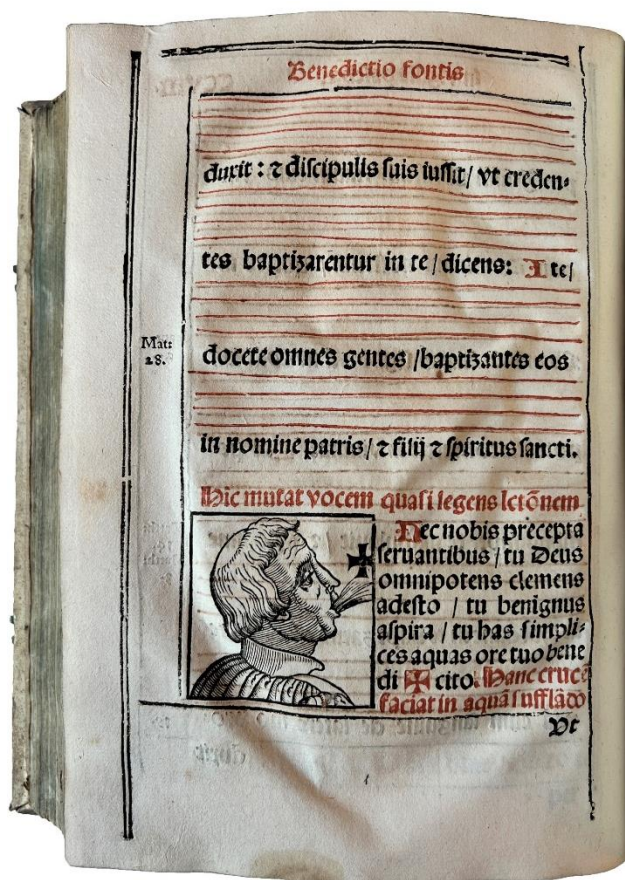


68) WAR MEMOIR — MONTVAILLANT, H. de. Manuscript memoir of a captured French officer's experiences in Spain, 1808-1809. [Hunt Hill House, Scotland, 1814].

4to. In English. Contemporary red goatskin.

A FIRST-HAND, UNPUBLISHED MEMOIR, FILLED WITH SEARING DESCRIPTIONS OF THE HORRORS OF WAR, BY A FRENCH ARMY OFFICER. The narrator was one of few survivors of the surrender of French forces after the Battle of Bailén in July 1808. He witnessed French looting and atrocities in Córdoba, and massacres of prisoners by the Spanish;

he survived imprisonment, heat, threats of imminent execution, and the horrific conditions of the desert island of Cabrera, where thousands of French prisoners of war were left with no supplies (close to half died on the island), before he was finally evacuated to Scotland. A fascinating, detailed account of the terrible Peninsular War, one of the primary causes of Napoleon's downfall. \$8,800



69) **WÜRZBURG LITURGY.** *Agenda ecclesiastica, secundum usum ecclesiae Wyrzeburgensis.* Würzburg: Hans Baumann, September 1564.

Small folio. Red & black printing, woodcuts. Contemporary blind-tooled pigskin over wooden boards.

ONLY EDITION, FIRST ISSUE, OF A RARE RITUAL FOR THE DIOCESE OF WÜRZBURG, BOUND IN THE WÜRZBURG SHOP OF JAKOB PREISGER.

This was the first new Agenda for Würzburg since 1482. All sacraments are covered, in a mixture of Latin and German. Among other oddities of the edition, Baumann had no music types; thus 60 pages of chant for Easter benedictions have only the words and bare staves, the reader being expected to supply his own notes. Woodcuts of hands and of a monk mouthing words provide visual gestural instruction and enliven the note-less music pages.

Commissioned by the Prince-Bishop of Würzburg, Friedrich von Wirsberg, the edition bankrupted the printer after his patron refused to pay in full. \$7,000

Full descriptions and more images can be found here:

[NEW YORK BOOK FAIR 2024, BOOTH D7](#)

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Selected keyword index

Almanacs	7, 17, 22, 26, 39, 47, 48, 52
Art	13-16, 24, 40, 42, 45, 51, 60
Books & bibliography	30, 31, 36, 50
Bindings of note	3, 5, 7, 17, 18, 24, 25, 34, 35, 38, 39, 44, 47, 48, 49, 54, 55, 59, 60, 61, 67, 69
Children & teens	15, 16, 19, 24, 40, 68
Calligraphy	24
Cut & paste	13-16
Death & dying	1, 5, 9, 11, 40, 68
Decorative arts	13, 33, 45, 51
Dictionaries, study companions	10, 38, 56
Education	30
Emblems	8, 21, 28
Engravings, etchings	7, 8, 11, 13-16, 19-22, 26, 28, 33, 36, 40, 41, 43, 45, 47, 50, 52, 53, 59, 66
Eschatology	1, 5, 11, 24
Fables, allegory	5, 46, 62, 67
Fashion, costumes	7, 14, 20, 22, 50, 52, 53
Festivals	7, 8, 66
Food & drink	3, 31, 47, 52, 66
French Revolution	6
Graphic books	40, 43
History (incl. social history)	12, 26, 32, 37, 41, 50, 58, 66, 68
Incunables	2, 4, 23, 27, 38, 56
Language &/or word-play	8, 9, 28, 35, 37, 38, 44, 56, 63, 64
Law, rules, statutes	30, 32, 35, 55, 58
Literature, French	9, 30, 31, 37, 53, 63, 64
Literature, German	5, 7
Literature, Italian	8, 36, 62, 65
Literature, Classical	3, 10, 23, 34
Lithography	44
Manuscripts or ms. material	5, 16, 24, 26, 32, 35, 37, 38, 51, 55, 60, 61, 68
Music	7, 47, 49, 52, 60, 61, 69
Non-books	15, 19-21, 42
Philosophy	30
Poetry	3, 8, 9, 23, 34, 37, 40, 43, 61-65
Printing history / curiosities	4, 6, 31, 56, 60, 69
Provenance of note	2, 3, 5, 18, 23, 29, 34, 44, 46, 47, 59, 63
Religion	1, 2, 4, 5, 9, 11, 18, 24, 25, 27, 29, 34, 38, 40, 42, 43, 49, 54, 55, 57, 60, 67, 69
Riddles	6, 8, 64
Sample books	33, 51
Satire	12, 20, 31, 37, 50
Spain / Spanish literature	29, 55, 64, 68
Textiles (incl. textile bindings)	47, 48, 58, 60
Theater & dance	7, 14, 19, 26, 50
Trades	11, 14, 40, 50, 52, 58
Typography	6, 8, 57
Unica? (printed)	6, 14, 16, 25, 54, 62, 65
Women (by, for, about)	5, 13-16, 18-22, 47, 48, 50, 52, 53, 65
Woodcuts	1, 4, 5, 6, 10, 25, 37, 46, 56, 57, 67, 69