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RECENTLY ACQUIRED



No. 11

18 books for art-lovers, book collectors, cryptographers, embroiderers, heralds, the Sun-King's subjects, librarians, mystics, parents, preachers, the Pope, sinners, scribes & letter-writers, those contemplating suicide or undecided in religion, and wordy-wallahs

1) **BERCHORIUS, Petrus** (d. 1362). *Liber bibliae moralis*. Ulm: Johann Zainer, 9 April 1474.



Super-median folio (402 x 275 mm). 266 leaves, unfoliated. 50 lines & headline, double column. Gothic type 1:116. Zainer's two-sided woodcut border with foliage, flowers, and a jester (BMC 6a) on first page, 10- and 3-line woodcut capital initials (BMC 3a and 1b). Partly inked bearer type on ff. 15/2r and 17/8v. Mostly unrubricated, with the exception of the first six leaves and, in a different ink, ff. 23/7v-8r, both with initials filled in red, underlining and capital strokes. Final quire with some dampstaining and worming, the latter affecting a couple of letters in last leaf which also has two marginal repairs, elsewhere only a few leaves with a minor marginal dampstain, and very occasional soiling in gutter margins; altogether a fresh, large copy, many deckle edges preserved (two with extra stubs missed by the binder (ff. 8/4-5). *Binding*: contemporary German red-stained

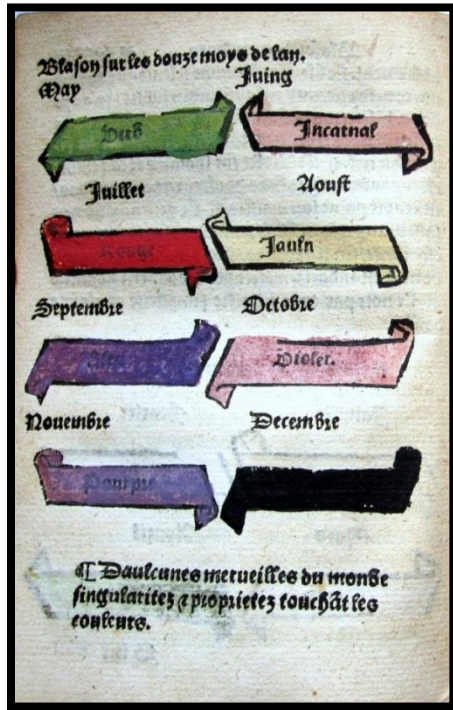
deerskin(?) over wooden boards, blind-stamped with rosettes in two sizes and lozenge-shaped tools (covers worn and rubbed, tools not discernible), FORMERLY CHAINED, evidence of five metal center- and cornerpieces, chased brass and leather clasps and brass catches (renewed), discreetly rebacked, preserving original sewing. *Provenance*: Beyharting (Bavaria), Augustinian Canons (dissolved 1803), inscriptions on front flyleaf and first page; Munich Royal Library duplicate, shelfmark & "duplum" note on front flyleaf ("Inc. Typ. No. 819. Duplum"). **\$35,000**

FIRST EDITION of an allegorical interpretation of the Old and New Testaments by the French Benedictine encyclopaedist Pierre Bersuire or Bercheure, a Poitou native who was prior of the convent of St. Eloi in Paris. Known for his extraordinary memory, he left a number of works, several now lost, which are "filled with divisions, distinctions, definitions, arguments, and representations" (Hurter & Pangerl). Transmitted in the manuscript tradition under the title *Reductorium morale utriusque testamenti*, the present work contains a chapter-by-chapter biblical commentary, an adaptation of Berchorius' alphabetically ordered *Reportorium super Bibliam*.

Goff B336; H 2794*; CIBN B-235; Walsh 883; Bod-inc B-155; BMC II 522; BSB-Ink B-291; GW 3862; Amelung 20; cf. Hurter & Pangerl, *Nomenclator literarius theologiae Catholicae* 2:636.

Shades of meaning

2) [BLASON DES COULEURS; BLASON DES ARMES]. SICILE, herald to Alfonso V of Aragon [Jean Courtois]. *Le Blason des Couleurs en Armes, Liurees et Deuises*. Paris: en la rue Neufve Nostre Dame a l'enseigne Saint Nicolas [Julien Hubert and Jean Saint-Denis, ca. 1529].



[Bound with:]

[PRINSAULT, Clément]. *Le Blason des armes. Avec les armes des princes et seigneurs de France. Et des dixsept Royaulmes*. Paris: en la rue Neufve Nostre Dame à l'enseigne Saint Nicolas [Pierre Sergent, after 1541].

2 vols. in one, 8vo (128 x 87 mm). 1) *Couleurs*: Collation: A-G⁸. [4], "53" [i.e., 52] leaves. Title printed in red & black with woodcut royal arms of France flanked by angels within rule frame, repeated on A6r, 48 small woodcut scroll labels and circles with contemporary gouache stencil coloring. 2) *Armes*: Collation: A-G⁴. [28] leaves. Title with large woodcut arms of France, on verso the arms of Anne de Bretagne, woodcut device (uncolored) of Pierre Sergent (Renouard 1034) at end; illustrated with 122 woodcut coats-of-arms (including a repeat impression of the royal arms), all but a few (those intentional) with contemporary gouache stencil-coloring, as issued. Criblé metalcut initials in both works, second work also with woodcut initials. Bound together in later 16th-century blind-tooled dark brown calf or sheep (rebacked, later endleaves). *Provenance*: "91" or "16" in contemporary ink on fore-edge; Count Christoph Wenzel von Nostitz of Bohemia (1643-1712), signature on title. \$17,500

THE EARLIEST PRINTED TREATISE ON THE HERALDIC SIGNIFICANCE OF COLORS BOUND WITH THE FIRST FRENCH HANDBOOK OF HERALDRY, COLORED THROUGHOUT IN STENCIL UNDER THE PRINTER/PUBLISHER'S DIRECTION to reproduce the heraldic tinctures.

Both treatises (which are often confounded) probably date to the mid-fifteenth century. The *Blason des couleurs* brings together traditional lore of the meanings of colors; ancient theories of the correspondence of colors with metals, gemstones, planets, temperaments, virtues, days of the week, seasons, and other natural elements (Pliny is cited and the author displays familiarity with Isidore's *Etymologies*); and the detailed codes of usage elaborated by French heralds during the previous century. The second part, apparently of later origin, and "most interesting since it moves furthest away from purely heraldic considerations" (Saunders), complements the more abstract discussions of Part I with chapters on the definition and nature of colors, the historical "invention of color," i.e., of painting, and the composition and armorial significance of each color and shade. Several prescriptive chapters, of particular interest for the historian of costume, dictate dress for gentlemen and ladies, applying moral significance to colors in attire. The work concludes with a short survey of miscellaneous marvels of color in nature and human history. About a dozen 16th-century French editions are recorded; the second half of the century witnessed a flurry of Italian editions as well. As the first treatise to synthesize disparate traditional theories on color with the rules of heraldic tincture that were being formulated in the late medieval period, the *Blason des couleurs* influenced later manuals of heraldry, including Book 3 of Berner's *Boke of Saint Albans*.

The *Blason des armes*, attributed to Prinsault in one or more fifteenth-century manuscripts, is the earliest French printed guide to heraldry, "a technical manual... concerned with teaching the rules for correctly producing a coat of arms" (Saunders), with a brief summary of the heraldic values of the colors.

Neither edition precisely matches the description of any of those recorded. The *Blason des couleurs* appears to be a variant issue of Bechtel B-217 = Fairfax Murray 618 = Moreau III: 1529/1913, with a different typesetting of the title but the same wording, imprint, typeface and woodcut initial (cf. illus. in Fairfax Murray). The address is that of the publisher-bookseller Jean Saint-Denis. Based on the type and woodcut materiel, Moreau attributed the printing to Julien Hubert. Pierre Sergent inherited the stock of Jean Saint-Denis after the latter's death in 1531; the device used in the *Blason des armes*, Renouard 1034, is a modification of one of St.-Denis's devices, with the initials changed. The device here clearly shows two breaks in the wood, indicating a later state than the example reproduced by Renouard from an edition of 1541. Our edition presents variants as compared to Bechtel B-209: the word *Chrestiens* is not printed at the end of the title, and there is no colophon below the device at end.

The library of the art- and book-collecting counts von or zu Nostitz, of Austrian origin, was enriched by successive generations (cf. Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich* 20:393). Christoph Wenzel von Nostitz filled his palace in Lobris, Silesia with paintings; it was destroyed in 1945.

Cf. Saffroy, *Bibliographie généalogique*, I:66. *Couleurs*: cf. Bechtel B-217; Fairfax Murray *French* 618; Moreau III: 1529/1913 (1 copy, Bib. de l'école nat. sup des Beaux-arts). *Armes*: cf. Bechtel B-209. On the texts, see Saunders, *The Sixteenth-Century Blason Poétique*, pp. 21-23.



An Americanum for the Pope

3) **CARRILLO, Alonso - SAN DIEGO Y VILLALON, Juan.** *Discorsi apologetici, in che si da relatione della persecutioni, e trauagli patiti dal Reuerendissimo Padre D. Fr. Bernardino de Cardenas, Vescovo del Paraguay, nelle Indie Occidentali ... E si deffende la sua consecratione per valida, e legitima. Aggiustato il tutto con le scrittore presentate nel Consiglio delle Indie, e che presentara di nuouo, essendo necessario alla Maestà Santissima di Alessandro VII Sommo Pontefice, Fra Gio. di San Diego Viglialo, Religioso Laico di San Francesco.* [Madrid?, not before August 1658].

Folio (283 x 202 mm). [5], 49; 29 leaves. Part 1 text in Italian, printed in italic type with wide margins for side-notes (legal citations and documents) in Spanish in roman type; part 2 in

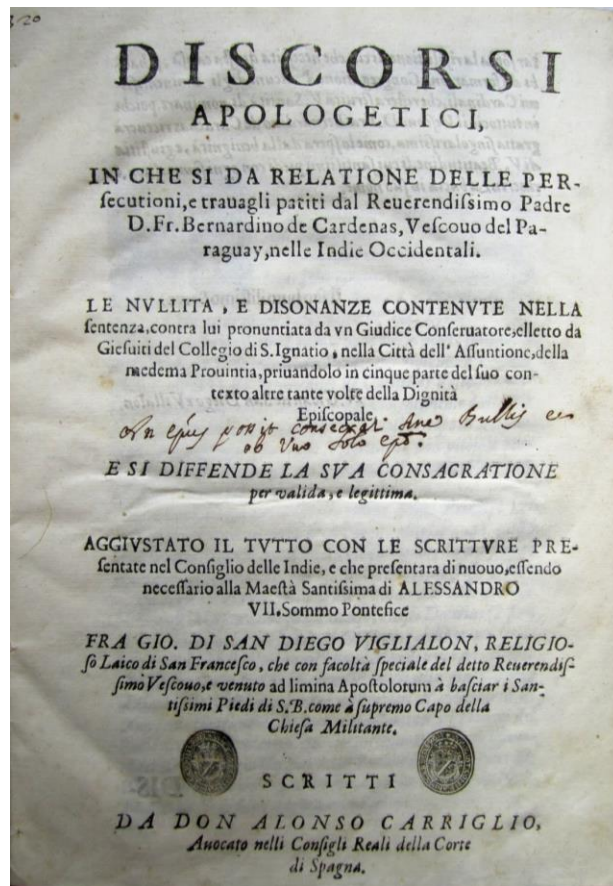
Spanish in two columns. Two woodcut capitals. Occasional light foxing. BOUND AT THE PAPAL BINDERY FOR POPE ALEXANDER VII in contemporary Roman red gold-tooled goatskin, double fillet frame with flowering plant tools at inner corners, central papal arms built up from a number of tools including the tiara, keys, swags and heraldic charges, and with an angel's head, hanging bouquet tools, and ornamental fleurons or arabesques, a fourth fleuron repeated on the spine, gilt edges (discreet restoration to extremities of spine). *Provenance*: Pope Alexander VII (Fabio Chigi, r. 1655-1667); "*Doppio*" written in ink in an early hand on lower cover; a clerk's? early ms. note on title; [Count?] Cardelli of Rome, twin 18th-century armorial inkstamps on title (*Bibliot. Com. Fran. M. Cardelli Rom[a]*). \$24,000

An unusual association copy of two tracts defending Bernardino de Cárdenas, Bishop of Paraguay, in his bitter dispute with the Jesuits, which lasted over two decades, causing a major headache for the Catholic Church. The Papal dedication and binding testify to the ramifications of what began as a local power struggle in one of the New World's poorest colonies and developed into a conflict bringing into play powerful alignments and highlighting some of the most pressing issues of the day – temporal versus religious power, the struggle between colonists and the seats of imperial government, the exploitation of native Americans and their crucial role in colonial politics, and so on.

A Franciscan friar and active preacher from upper Peru, Cardenas was appointed to the bishopric of Paraguay in 1638. The papal bulls consecrating his appointment were lost en route, and in 1641 Cardenas requested that he be consecrated by the bishop of the diocese of Córdoba. Overriding the objections of the Jesuits, who considered it obligatory to wait for the Holy See's approval, Cardenas obtained the backing of the civil authorities and took up office in Asuncion. Relations deteriorated between Cardenas, who was popular with the Paraguayan settlers, and the Jesuits, allied with the provincial Governor. In 1644 the bishop threatened to expel the entire order from Paraguay and had to be restrained by a Jesuit-trained Guarani militia sent by the governor. Matters escalated, and in 1649, after the death of a second governor who had better tolerated the recalcitrant bishop, the residents of Asuncion named Cardenas himself Governor of the province. It is said that upon accepting the post Cardenas declared "The voice of the people is the voice of God" (Lopez, p. 61). He decreed the expulsion of the Jesuits from the capital, they were ejected by a mob, and when Cardenas refused the viceroy's order to reinstate them, a force of several hundred Guaraní was sent against Asuncion. They quickly subdued Cardenas's militia – an event that was to mark the consciousness of Paraguayan colonists – and Cardenas was jailed before being exiled, and his supporters punished. Continuing to protest his treatment, he obtained the backing of the Spanish, who were suspicious of the Jesuits' loyalty since the order had strongly supported the Portuguese declaration of independence in 1640. Although reprimanded for accepting election by the Paraguayans to the post of Governor, Cardenas was finally reinstated as bishop of Asuncion in 1660, but, too old and frail to make the journey back to Paraguay, he remained in Upper Peru as bishop of Santa Cruz de la Sierra until his death in 1668.

Throughout these tempestuous years the paper mill was churning in Madrid. The present documents are among a few defenses of Cardenas which reached the Papal Court. The first part is an Italian version, submitted to the Pope, of a defense action pleaded before the Council of the Indies in 1654 by Alonso Carrillo, attorney for the Royal Council of the Court of Spain. Carrillo's defense of the legitimacy of Cardenas's consecration contains an account of the events of Asuncion, including occasionally lurid information on its conquest by the Jesuits' Guarani army. The second

tract provides legal opinions (the last dated August 1658) of prominent Spanish jurists approving Carrillo's representation of the case. Technically two separate works, and occasionally catalogued as such, the two tracts were issued together, as is evident from the title. Sabin records a third part, of 15 pages, which is absent from the recorded extant copies: presumably the copy he described was bound with one of the other tracts emanating from the case.



Several of the binding tools match tools associated with the papal binders, which are reproduced by G. V. Tolomei in his article in *Legatura romana barocca*. A number of different versions of the same tool motifs can be traced to the Roman bindery or group of binderies often referred to, following A.R. A. Hobson, as the "Rospigliosi" bindery, after one of its most prominent patrons (Cardinal Giulio Rospigliosi, later Clement IX), and which was patronized by royalty, aristocracy and dignitaries of the church. "The fact that there are some different versions of similar tools points to a large atelier, where a number of binders and finishers were at work simultaneously" (M. Foot, *Henry Davis Gift I*, p. 330). The present binding predates the accession of the brothers Gregorio and Giovanni Andreoli to the post of official binders to the Vatican, in 1665.

As noted by Sabin, the publication of these memoirs was "most probably intended for private circulation," and copies are scarce. OCLC locates copies at the Lilly Library, Bibliothèque nationale de France, and Bibliothèque Ste. Geneviève. Of the 1654 Spanish edition, OCLC lists copies at the JCB, Lilly Library, and National Library of Chile. Palau (2nd ed.) 45458; Sabin 11051 (see above); Alden & Landis III:658/37 (BN copy only); cf. Medina, *Bibl. Hisp-Amer.* VII:1832 (Spanish ed.)

Cf. A. Lopez, *The colonial history of Paraguay: the revolt of the Comuneros, 1721-1735*, pp. 59-63; Ganson, *The Guarani under Spanish Rule in the Rio De La Plata* (2003), p. 47. On the binding, see *Legatura Romana Barocca 1565-1700*, pp. 31 ff.; and Foot, *Henry Davis Gift I*, pp. 323-336.

Help for mom and dad

4) CHILD-REARING – ARVISENET, Claude (1755-1831). *Maximes et devoirs des pères et mères*. Langres: Claude Laurent Bournot, 1801.

18mo (165 x 95 mm). 288 pp. Half-title. Fine. Contemporary tree calf, smooth spine gold tooled with red calf lettering-piece, board edges gold-tooled (slight edge wear). *Provenance:*



Graire, 19th-century engraved armorial booklabel printed in sepia. **\$550**

FIRST EDITION of a popular child-rearing manual by the Vicar General of Troyes. Voicing anti-Enlightenment views, Arvisenet turns Rousseau on his head, preaching, in the first chapters, the natural iniquity of mankind and the need to take children strongly in hand from the cradle. Human nature is “*un arbrisseau qui tend, de sa nature, à se courber et à devenir tortueux*” (“a bush which tends by nature to bend and become twisted”): in violent language Arvisenet pursues the twisted bush metaphor, before embarking on a methodical description of a Christian upbringing. Starting with pregnancy, when mothers are counseled to observe the sacraments even more frequently than usual to avoid miscarriages, Arvisenet alternates purely spiritual counsels with nitty-gritty advice on worldly issues. The parental bed, for example, is to be avoided for babies still small enough to risk suffocation and for children old enough to be aware of “sin.” Mothers should breastfeed their children, clothes should be simple; all children should attend school and learn to read, and dispassionate physical punishment for lack of respect to God or parents (who must never be addressed as “*tu*”) is recommended. Filled with practical advice and moral exhortations - love the children for themselves, even those weaker and less beautiful, never favor one child over another – Arvisenet’s book provides detailed insights into child-rearing mores in early 19th-century France.

Part 2 contains relevant biblical *exempla* and tales of PARENTS OF SAINTS, OR SAINTS WHO WERE ALSO PARENTS, concluding with the spiritual testaments of Saint Louis (Louis IX) to his son, and of a devout Madame “B.C.R. de M.,” who died in 1797, to her daughters.

OCLC and the Catalogue collectif de France together list 8 copies in Europe and 4 in the US (Arlington VA Public Library, St Charles Borromeo Seminary, and 2 copies at Harvard).

A Jansenist on suicide, in a counterfeit edition

5) DUVERGIER DE HAURANNE, Jean, abbé de Saint-Cyran (1581-1643)]. *Question royale et sa décision*. “Paris: chez Toussaint Du Bray, 1609” [i.e., mid-18th century].

12mo (161 x 99 mm). [1], 56 (*recte* 65) ff. Woodcut title vignette (harvesting scene with lion at top), woodcut headpiece and initial. 18th-century French olive morocco, triple gilt fillet on sides, flat spine gold-tooled and -lettered, gilt edges (joints and extremities scuffed, spine a trifle faded). \$1750

Counterfeit edition of the first published work by one of the founders of Jansenism. Reputedly inspired by musings of Henri IV, reported to the author by a friend at court, this work is an apology for the morality of suicide under special circumstances, namely to save the life of one's sovereign. Du Vergier's arguments include over 30 examples of justifiable suicide. Considered by most a youthful *jeu d'esprit*, for the Jesuits the essay was pure casuistry and a "horror." This counterfeit edition, deliberately intended to deceive, repeats the foliation errors of the original edition and contains the Privilege du Roy; but it is embellished with a title woodcut which distinguishes it easily from the first edition (which instead bears Du Bray's device, a hand holding a sheaf of grain), and above all is printed on mid-eighteenth-century Limousin *carré raisin fin* paper. The counterfeit may have been published by the Jesuits as ammunition against Duvergier de Hauranne (cf. F. Martin, *Angélique Arnauld abbess of Port Royal*, 1873, pp. 185-6).

Of the dozen North American libraries holding this title, all except Houghton (which holds a copy of the true first edition) take the imprint at its face value and make no mention in their catalogues of the counterfeit edition.

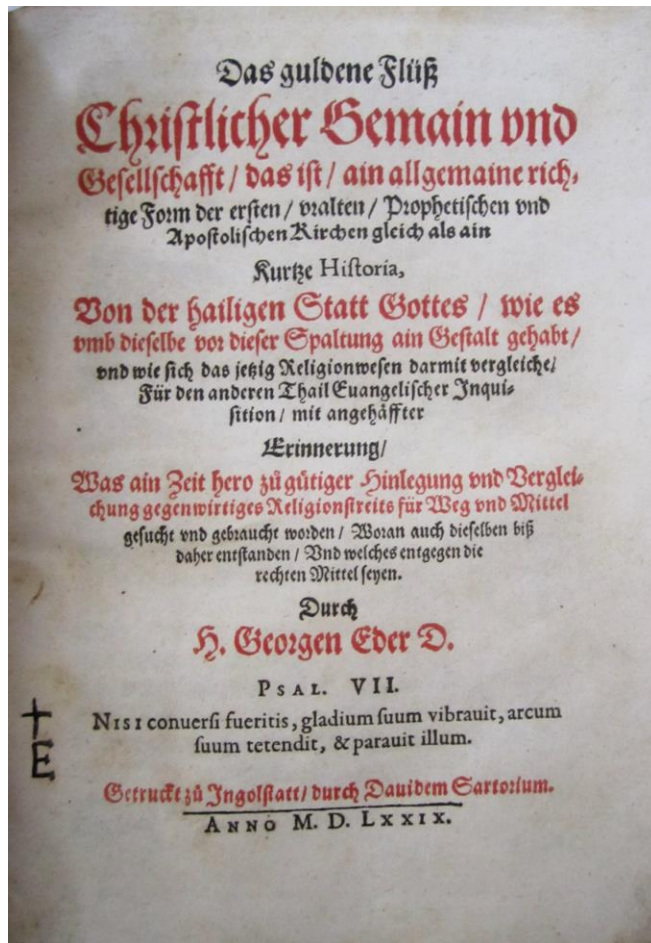
Barbier III, 1155; Brunet IV, 1014; Arbour, *Un éditeur d'oeuvres littéraires au XVIIe siècle: Toussaint Du Bray* (Geneva, 1992), pp. 37, 195 (not mentioning the counterfeit, conflating it with the first edition).

Catholic hard-liner

6) **EDER, Georg** (1523-1587). *Das guldene Fließ Christlicher Gemain vnd Gesellschaft*. Ingolstadt: David Sartorius (Schneider), 1579.

4to (218 x 157 mm). 4 parts, continuously paginated: [18], 473,[1 blank] pp. Title printed in red and black, gothic types, ornamental initials & tailpieces. Contemporary German silver-gilt tooled vellum, sides stamped with central arabesque cartouche within rule border with fleurons at corners, flat spine tooled with four small blossom tools, remains of one (of two) fore-edge ties (very slight rubbing, silver oxidized). *Provenance*: contemporary ms. device on title (a cross above the letter E). \$1450

FIRST EDITION of a rebuttal to Lutheran theological principles. Jurist, humanist, and long-serving Rector of the University of Vienna, Eder took a hard line against Lutheranism and aimed at the total eradication of that "sect." His most famous and outspoken work, the *Evangelische Inquisition Wahrer und falscher Religion* (Dillingen: Mayer, 1573), in which he lambasted the half-Catholic, half-evangelical courtiers of the imperial court ("Hofchristen"), earned a rebuke from Emperor Maximilian II, who ordered all copies removed from circulation and publicly forbade Eder from future writings on religious matters, overriding protests from Pope Gregory XIII and Duke Albrecht of Bavaria.



With the death of the Emperor in 1576 the restraints against Eder loosened, and he somewhat more carefully took up the pen-as-sword anew, in the present work. Although sometimes described as the supplement or second part to the *Evangelische Inquisition*, the “Golden River,” printed six years later at a different press in a different city, is an independent work. (Sartorius published a reprint of the *Evangelische Inquisition* in 1580, and the two editions are sometimes found bound together.) Dedicated to Duke Albrecht of Bavaria, the *Guldene Fließ* “had the patronage of Bavaria stamped all over it, literally and figuratively” (Fulton, p. 129). Wishing to avoid any recriminations against his return to writing on religion, Eder made sure to submit drafts of the work to the approval of the Catholic and largely Jesuit local authorities, and it thus bears as well the de facto stamp of Jesuit approval.

OCLC lists 2 copies in the US (Dartmouth and St. John’s, both bound with Sartorius’ 1580 edition of the *Evang. Inquisition*). This

copy may have been bound for presentation: another copy in an identical binding appeared recently in the book trade.

VD 16 E 534 = E 530; Stalla, *Bibliographie der Ingolstädter Drucker des 16. Jahrhunderts*, 1391; cf. Elaine Fulton, *Catholic belief and survival in late sixteenth-century Vienna: the case of Georg Eder* (2007), pp. 129-131.

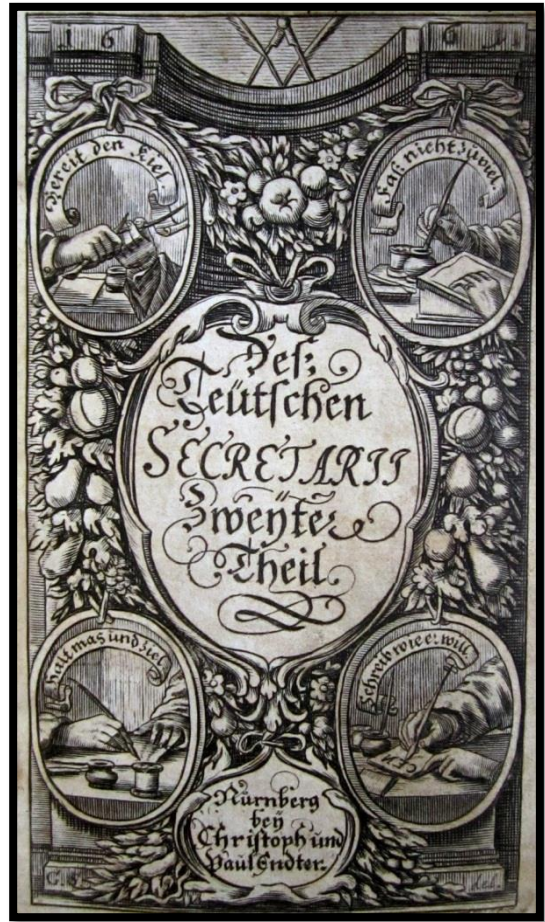
Which is which?

7) **HARSDÖRFFER, Georg Philipp** (1607-1658)]. *Dess Teutschen Secretarii Zweyter Theil*. Nürnberg: Christoph & Paul Endter, 1661.

8vo (155 x 92 mm). [32], 16; “751” [i.e., 753], [29] pp., one blank leaf. Additional engraved title (on first leaf of first quire), 5 engraved plates, woodcut diagram of a stylus in text (p. 416). A good copy; inkstains in quire Gg, binding soiled. Contemporary vellum, ms. title on backstrip. *Provenance*: early ?coded inscription on front free endpaper (+ERO+WERO+OPE25); Rohrhalden (Rottenburg), Pauline Hermits, inscription on engraved title dated 1714; Harrison Gray Otis, 19th-century bookplate.

\$1200

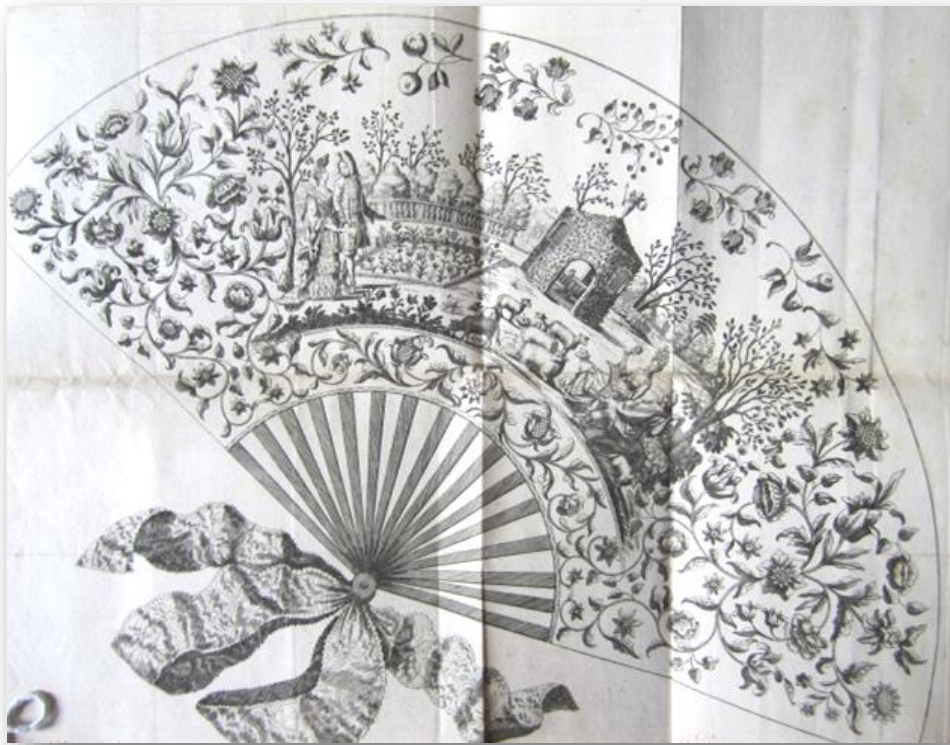
Second edition or issue of “Part 2” of Harsdörffer’s popular *Teutsche Secretarius*. Ostensibly a *Briefsteller* or guide to letter-writing, Harsdörffer’s vast work contains a wealth of information on contemporary mores, social relations, gender roles, superstitions, politics, history and literature. It includes commercial briefs and letters to and from individuals of various social stations and/or official positions, a section devoted to praise of and letters to women (some in rhyme), letters for ceremonies (weddings, funerals, etc.) and for events necessitating epistolary repair (e.g., an apology for one’s drunkenness), a section on the German language, and a final part containing examples of “philosophical” letters, each a polished essay, on a variety of topics, including (for example) chastity, crying, hand gestures, laughter, servility, trickery, poison, and virtues and vices of men and animals. Four of the five plates show SIGN LANGUAGE FOR DEAF-MUTES (108 different signs); the fifth shows a supposedly Catalanian *Missgeburt*, a multi-headed and -armed satyr.



This book is a bibliographical puzzle. There were (officially) two separately published parts, one titled *Der Teutsche Secretarius*, published in 1655, 1656 and 1661 (and later editions), and the other, described as Part 2, titled as above, issued in 1659, 1661 and in later editions, but there seems to be no agreement as to the respective contents or collations of the editions or the parts. VD-17, which lists several issues for each of the 1661 parts, Dünnhaupt, and the catalogue descriptions reproduced by OCLC generally give the following pagination for the 1661 editions: *Part 1*: [2], 751, [30] p., [5] engraved plates; and *Part 2*: [30], 16, [6], 742, [12] pp., 1 engr. plate. However, exceptions abound: for example, the Faber du Faur copy of Part 1 is described as in “1 leaf, 76, [6], 742, [12] pages,” and VD17 3:301940T, also Part 1 with the 1661 title, also has the text in 742 pages: [16] leaves, 16 pages, [3] leaves, 742 pages, [6], [1] leaves.” Thus our copy, in which the pagination of the preliminary leaves seems to match Part 2 while that of the text matches Part 1, is not an anomaly. There were furthermore several typesettings of each edition, part, or “pagination group”: several compositors may have set type more or less simultaneously, so that copies contain different combinations of sheets. To compound the confusion, the two parts are very similarly arranged and typographically composed.

One cannot but suspect that the printers disposed of two different versions or indeed parts of Harsdörffer’s best-selling text, which were composed and recomposed and somewhat arbitrarily attached to one or the other quire containing the title-page and preliminaries. This copy and the many variant settings of the various editions are maddeningly revealing of print-shop practices in seventeenth-century Germany, which produced books in no way less bibliographically complex than their more intensively studied English counterparts. Cf. Goedeke III:110, 21; Dünnhaupt. III: 2021, 100.II.2; Faber du Faur II:513a - but not matching their collations.

The rarest of her pattern books



8) **HELM, Margaretha** (1659-1742). *Fortgesetzter Kunst- und Fleiss-übender Nadel- auch Laden-Gewirck-Ergötzungen: oder des neu-erfundenen Neh und Stick Buchs Anderer Theil*. Nürnberg: Johann Christoph Weigel, [not before 1742, not after 1746].

Oblong folio (202 x 330 mm). Engraved title within ivy-leaf border, [4] pp. text including 1-page description of the plates, 44 (of 51) numbered engraved plates of embroidery patterns of which 23 large and folding (the folding plates tipped to half-page "stubs", except for 46 and 47, the largest, on regular narrow stubs). Lacking plates 26, 34, 35, 41, 48, 49, and 50; a blank corner of title torn away. Plates generally very good; plates 23 & 27 with clean tear along one fold, plates 21 & 36 loose, pl. 32 with some spotting, light foxing to text. Contemporary case binding of vellum over pasteboards (worn, joints broken). **\$6500**

The second of Margaretha Helm's three embroidery pattern books. Although called Parts (*Theile*) 2 and 3, the second and third volumes were independently published, at separate intervals, to answer market need, as explained by the publisher in his unsigned 3-page preface. Helm's embroidery designs, mainly floral motifs, were intended for whitework and polychrome silk and metallic thread embroidery. Her own published descriptions of the patterns reveal the diversity of materials, techniques, and uses for which they were intended. "Compiled in three volumes, [Helm's] repertoire of ornamental patterns—intended to enhance a variety of dress and furnishing articles—follows the tradition of German pattern publications of the previous century, which focused on embroidery rather than lace.... [T]he engraved flower and fruit designs, inspired by the

lavish imagery found on Indian textiles exported to Europe, reveal Helm's talent for providing her audience with decorative motifs in keeping with the tastes of the day. The diverse applications for these patterns, as well as appropriate materials, are described in Helm's own words. Linen, silk, gold- and silver-metallic threads are suggested for the embroideries, while fine linen, canvas, plain- or satin-weave silk, velvet, and wool are indicated as suitable ground fabrics. Several designs call for specific stitches—back stitch and satin stitch, for example—but Helm's recommendations serve as guidance only, giving the embroiderer artistic license with the range of stitches used. A variety of items could be embroidered following her intricate models" (Cora Ginsburg, Catalogue 2009, describing a copy of vols. 1 and 3).

Margaretha Helm's sex and the medium in which she worked as well as the rarity of her pattern books together contributed to her obscurity. The first study devoted to her appears to be Moira Thunder's 2010 article. Besides the pattern books published by Weigel – a significant resource for historians of dress and textile design – she "worked in a variety of media all related to embroidery," which may have included some now lost flower paintings, no doubt inspired by



Maria Sibylla Merian, whose influence is evident in the large bouquet designs in the present volume (cf. H. Ludwig, *Nürnberg naturgeschichtliche Malerei im 17. um 18. Jahrhundert* [Marburg 1998], pp. 255 and 333, cited by Thunder, note 37).

The scarcest of the three volumes, this one was intended for the use not only of women, as explained in the sub-title, but also of men, be they lace-makers (*pasementiers*), purse-makers, weavers or silk weavers. Notwithstanding this unisex

specification, the preface by the publisher Johann Christoph Weigel is directed solely at women. Voicing a Calvinist ethic, he discusses in turn several activities available to women (of leisure) – book-learning, music, card-games, theater and dancing – and finds none so laudable or conducive to virtue as drawing or needlework (a variation on the same theme was expressed in his preface to vol. 1). Both here and in the preface to the first volume, Weigel identifies Helm's husband as Cantor at the Church of St. Egidien in Nürnberg. Adam Rudolph Helm, a teacher at the St. Sebald School, Nuremberg, from 1706, married Margaretha née Mainberger in 1695, and served as cantor, or choirmaster, of St. Egidien from 1742, until his death in 1746. His identification as cantor in Weigel's prefaces thus establishes a publication date between 1742 and 1746. As Margaretha Helm died in August 1742, her pattern books were probably published posthumously. The Victoria & Albert Museum holds a copy of the first volume which may have been issued earlier, as it lacks the letterpress preface: on stylistic grounds Thunder suggests a date of ca. 1725. Although no earlier issues of the present volume are recorded, it is possible that the designs of this second volume also circulated previously.

Contents: The one-page technical description of the plates concluding the preface is presumably by Helm. She recommends stitches (*Laden-Gewirck, Kreuz- und Franzoesichen Stich im Nehen, Bilder-Stich...*) and ground fabrics (including brocade, damask, satin, taffeta and linen). The first 31 plates are black designs printed on grids, "which facilitates cross-stitch or alternatively allows the transfer of the pattern onto the loom" (Thunder). This second volume contains more multi-purpose designs than the volume I. Plates 1 to 16, for example, showing floral ornamental strips, borders or overall designs, could be used "for knitting, weaving, or embroidery in cross and French stitch (satin stitch padded)" (V&A collections database, which contains detailed descriptions of most of the plates). Plates 17-24, all folding, show large floral and acanthus patterns most appropriate for costly fabrics: satin, brocade, and damask. Other plates contain patterns for the hem of a woman's dress, shoes and



slippers, a purse, men's or women's *Halsbinden* (neck ties, scarves or cravats), and upholstery. One very large design, with a central image of the Virgin (*Marienbild*), is shown in two plates, one of each half (Helm notes that the stitch counts of each of the parts match up). Nos. 38-41 (the last lacking), displaying exotic flowers and a bird with pointed beak, are for various pieces of a woman's camisole or jacket in the Saxon style (*Sächsisen Camisol für Frauenzimmer*). Several plates showing elaborate bouquets or still-lives with fruit and the same exotic bird, or other pictorial designs, are for "windows or seat cushions" or for "whatever one wishes." Finally, nos. 46 and 47, the largest folding plates, contain two splendid designs for embroidered fans with elaborate floral decoration and inset garden and pastoral scenes, landscapes, setting suns, lute-playing shepherds, and other paradisiacal vignettes.

Few copies of this second volume survive. Besides the set in the Victoria and Albert collections, there are copies at NYPL, Berlin (Lipperheide collection in the Art Library of the Berlin State Museums), and Eutin, Germany (miscatalogued under "Delmir, Margaretha"). (The Clark Art Institute online catalogue describes two volumes, but in fact their copy is of vol. 1 only.) Berlin Katalog 1512; Jessen, *Ornamentstich*, pp. 224-5; Lipperheide Yda 127 (3924); M. Thunder, "Deserving Attention: Margaretha Helm's designs for embroidery in the eighteenth century," *Journal for Design History* (2010) 23 (4): 409-427, containing detailed contents of each volume, biographical information and stylistic analyses.

Sloth, envy, avarice ... where was I

9) **HUET, Guillaume** (d. 1522)]. *Serpens antiquus de septem peccatis mortalibus*. Edited by Antonius Sirectus et Carolus Rivaldi. [Lyon]: Simon Vincent, 1528.

Small 8vo (132 x 90 mm). [5], 124 (*recte* 122), [1] leaves. Gothic types, subject index in two columns. Title printed in red and black within woodcut border, printer's Veronica's veil device in the lower border. Larger Vincent device (Veronica's veil, with initials PV) on final verso (recto blank), woodcut initials. A modest copy: first and last few leaves creased, title-leaf frayed affecting woodcut border in a couple of spots, some dampstaining especially at beginning and end, closed marginal slashes in m1 with no loss, upper edge cut close catching a few headlines, quire m loose in sewing. Contemporary vellum (stained, soiled, the binding shrunk and stiffened). *Provenance*: 16th-century ownership inscription (*Ex libris... ioannis*) at front, two pages of manuscript notes on the text in the same hand on lower flyleaf. \$950

First Lyonesse edition of a comprehensive treatise on the seven deadly sins. Two earlier Parisian editions are recorded, one, undated, shared by B. Aubry, P. Lambert, and [separately] J. Frellon (Moreau II:1857, dating to ca. 1518), the other issued by Josse Bade in 1519 (Moreau II:2003). This economically printed Lyonesse edition follows the latter, including the dedicatory letter to Bade from Etienne Nobileau (to whom the work is erroneously attributed in some OCLC records).

Two Doctors of Theology at Paris with nearly the same name have often been confounded: a Franciscan Friar from Beauvais named Guillaume Huet, and a secular priest, Guillaume Hué, who corresponded with Erasmus. This appears to be a work of the Franciscan.

Not in OCLC (which lists one US copy of each of the Paris editions); OCLC and Gültlingen together locate 3 copies: BnF, BM Lyon, and Namur Centre de Documentation. Gültlingen II:202; not in Baudrier. Cf. Farge, *Biographical register of Paris Doctors of Theology*, 246, pp. 227-8 (not mentioning this edition).



2300 anagrams

10) **KLIMECKI, Krzysztof**. *Liber anagrammatum Pro Immaculato Ortu Beatissimae Virginis Mariae* [half-title]. *Chilias liliorum Ex Horto Mariano* [title, part 1]. Zamosc: [Academy Press], 1696.

8vo (153 x 91 mm). Collation: A-H⁴ I⁴ (I2 + 1) K-V⁴ (V4 blank). [80] leaves (of 81, final blank removed). Roman types. Two emblematic engraved plates: frontispiece of the Virgin victorious over her enemies, and a royal lion, both signed by C. Andr. Niedblowicz or Niedbalowicz of Lemberg; two black on white woodcut oval cartouches printed alone on I2v and K3v, the first a crucifixion scene, the second with ornamental arabesques. A bit tightly bound; the inserted leaf in quire I repaired (not affecting text), but a nice copy. Brown morocco gilt by Zaehnsdorf, gilt edges. *Provenance*: Vilensk Public Library, Poland (early 20th-century bookplate); Russian library stamp on title; Cornelius Hauck, bookplate. \$7500

ONLY EDITION of a rare and weird example of Polish Baroque Mariology. The author, a reformed Minorite from Lemberg (Lvov, Lviv, now Ukraine), could not resist word-play, which fills not only the text proper but the various preliminary *approbationes* and *licentiae* (dated 1691, 1695 and 1696). Containing about 2300 Biblical anagrams, all relating to the Virgin, the work is in four parts, each separately titled. The first part, "1000 Lilies from the Virgin's Garden," contains groups (*strues*, or piles) of anagrams on the Angelic Salutation (Ave Maria...) in which the first letter of each anagram is printed sideways, forming part of another anagram to be read vertically. Part 2 contains lists of anagrams in which each line begins with the capitalized word VIRGO or MATER and ends with IMMACULATA. Part 3 opens with a page containing only a heading and horizontal lines for the reader to supply his own invention from a quotation given on the facing page. The final part ("Decas Decadum...") includes numerals in the word games.

The iconography of the frontispiece is unusual and disquieting, showing the Virgin standing on a vanquished dragon stabbed by a spear of light from an angel above. Next to the dragon writhes a three-headed snake; identified by the headgear as respectively a Jew, a Turk, and an Arab, each head is being struck by a lightning bolt sent down by a cloud-perched Duns Scotus. To the Virgin's left is the apple-bearing tree of knowledge with its three cut-off trunks labeled *Ave*, *Eva* and *Vae*, and the cross branches *Boni et Mali* (for good and evil). The lion plate opening part 3 alludes to an extensive leonine metaphor in the following dedication, grandly addressed to all the intelligentsia of Lemberg (*Leopolis*). A black-on-white oval woodcut concludes both first and second parts, that of the Crucifixion being particularly striking.



OCLC cites only the Polish Union Catalog, which identifies the press as that of the Akademii Zamojskiej. Estreicher, *Bibliografia polska* (1903) 19:298-299 (79 ff., apparently without the inserted leaf in quire I), recording several copies in Polish libraries; Walter Begley, *The Complete Anagrammatic and Cabalistic Bible*, pp. 203-4 (and quoted extensively).

The long arm of Louis XIV ... with engravings by a woman



11) **KRAUSS, Johann Ulrich** (1645-1719), publisher. [**FELIBIEN, André**, sieur des Avaux et de Javericy]. *Tapisseries du Roy, où sont representez Les Quatre Elemens et Les Quatre Saisons ... / Königliche Französische Tapezereyen oder überaus schöne Sinn=Bilder... Aus den Original Kupffern nachgezeichnet.* Augsburg: Jacob Koppmayer for Johann Ulrich Krauss, 1687.

Folio (325 x 210 mm). 26 leaves letterpress, paginated [8], 129, [1 bl.] pp., the pagination silently including all but the last double-page plate and half-sheet plates 29-32 (thus pp. 1-10, 23-26, 39-40, etc.). Engraved title [*Devises pour les Tapisseries du Roy*], 2 engraved section titles (for the Four Elements and Four Seasons), 8 full-sheet (double-page) engraved plates reproducing the royal tapestries, 32 numbered leaves containing large engraved emblems with letterpress text in French and German. The engravings by Johanna Sibilla Küsel Krauss after Sébastien Leclerc; the emblem plates IN THE FIRST STATE (before added emblematic labels), emblem plate 27 with pasted down cancel engraving. Occasional very light mainly marginal foxing to text, small marginal repair to the penultimate double-page plate. Contemporary speckled calf, sides with gilt fillet border, spine with gold-tooled fleurons, 19th-century German ms. paper spine title and shelfmark labels, edges sprinkled blue & red (a few small scrapes). *Provenance:* Comte Frobenius de Furstemberg, 18th-century ownership inscription on front pastedown. \$7800



A FINE COPY OF THE FIRST BILINGUAL EDITION of one of the most impressive published vehicles for Louis XIV's massive artistic propaganda machine. All the original French contributors were affiliated with the Sun-King's court. In 1662 the Gobelins tapestry works, which brought together under a single direction a number of existing Paris tapestry workshops, was founded for the exclusive service of the King, and at its head was placed that most energetic and useful of artists, Charles Le Brun, *peintre du roi*.

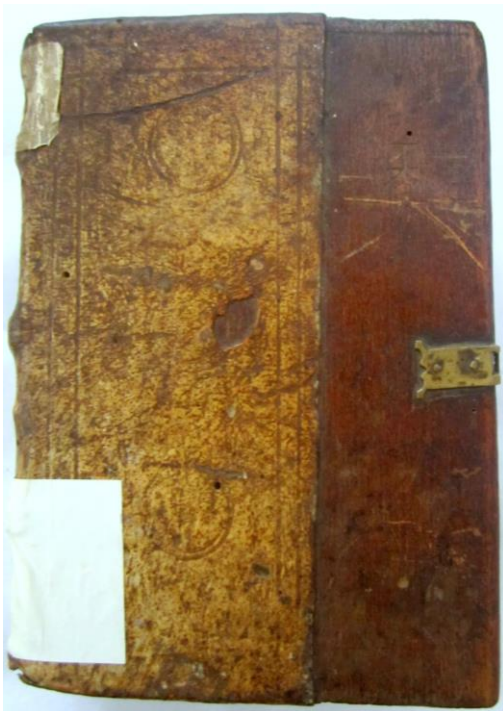
One of the first Gobelins productions was a set of eight tapestries representing the Four Seasons and the Four Elements, each of which – like all royal productions – glorified a different aspect of the Sun-King. Designed by Le Brun, the tapestries' allegorical motifs were explained in prose by Félibien, *historiographe des bâtiments du roy* (royal propagandist), and their symbolism was further visualized in a series of 32 splendid illuminated emblems, miniature versions of those

appearing in the corners of each tapestry, painted by the miniaturist Jacques Bailly, *peintre ordinaire des bâtiments*, in 1668, a year before completion of the actual tapestries. Accompanying Bailly's paintings in his manuscript were eulogistic allegorical madrigals or *devises en vers*, most by Charles Perrault, head of the *Petite Académie* (later renamed the *Académie des Inscriptions et Belles Lettres*), founded in 1663 to provide inscriptions and verses to the many medals and devices emanating from the court. Meanwhile, to make these luxurious works accessible to the public, and to impress upon as much of the latter as possible the glory of the King, the printing press had been called upon: following unillustrated editions of Félibien's descriptions of the two series in 1665 and 1667, an edition bringing together both *Saisons* and *Eléments* and illustrated with engraved reproductions of Bailly's emblems by Le Brun's protégé Sebastien Le Clerc appeared in 1668. Two years later the Imprimerie Royale issued a large folio edition complete with Leclerc's double-page engravings of the actual tapestries; it was re-issued in 1679.

The success of this drumbeat of propaganda can be measured by the enthusiastic response to the work both in France and abroad, notably in Germany. Johann Ulrich Krauss, the son of a cabinetmaker who turned to engraving of his own accord, was one of the preeminent print publishers of late 17th- and early 18th-century Augsburg and played a significant role in the dissemination of French art to a German audience. In his two-page preface to the "Art-loving reader," he states proudly that the plates, reduced and therefore more affordable versions of Le Clerc's originals, were engraved by the "subtle Hand" of his wife Johanna Sibylla Küsel Krauss (ca. 1650-1717), whom he had married two years earlier. Küsel's pursuit of her artistic work after her marriage was unusual at the time (cf. Appuhn-Radtke, pp. 788-89, note). Her contributions to Krauss's illustrated oeuvre were considerable, by her husband's own testimony, and her work (which included no known original compositions) was prized by contemporaries and later generations (*"Ihre Stiche und Radierungen nach italienischen und französischen Tafelwerken genossen hohe Wertschätzung bei den Zeitgenossen, und noch mehr als ein halbes Jahrhundert später rühmte Georg Christoph Kilian ihre Nachstiche von mehreren Folgen des Sebastien LeClerc: diese 2 letztern Wercke sind so schön dass sie neben dem Original[en] apparir[en] dürfen."* – Augustyn, p. 808). Krauss's version was reprinted twice in 1690 and once in an undated edition, and further reprints appeared in the early 18th century.

Adams, Rawles & Saunders, *Bibliography of French Emblem Books*, I:F.247; Praz, 334; Landwehr, *German emblem books*, 287; VD17 23:288787R; Berlin Kat. 1672 (1690 ed.); Faber du Faur 1846 (1690 ed.), none of these sources mentioning the pasted-down cancel. Cf. Saunders, *The seventeenth-century French emblem: a study in diversity*, pp. 288-97; Sibylle Appuhn-Radtke, "Augsburger Buchillustration im 17. Jahrhundert," *Augsburger Buchdruck und Verlagswesen*, ed. Gier & Janota (Wiesbaden 1997), pp. 735-790, & Wolfgang Augustyn, "Augsburger Buchillustration im 18. Jahrhundert," *ibid.*, pp. 791-861.

Pocket-sized preacher's dictionary



12) [NICOLAUS DE BYARD (13th century)]. *Dictionarius pauperu[m], omnib[us] v[er]bi divini Predicatorib[us] pernecessari[us] in quo mirabili artificio p[ro]stringuntur materie seu sermones singulis festivitatis totius anni*. Strassburg: Johann Knobloch, 26 May 1516.

8vo (140 x 100 mm). 201, [10], [1 blank] ff. Gothic type. Title in red and black in gothic and roman types with woodcut floriated capital initial, text in gothic type, a few typographic lombard capitals. An unrestored, full-sized copy; occasional dampstaining, mainly in lower gutters, title soiled and torn along gutter, marginal wormtrack in quires S-T, library inkstamps on title. Contemporary South German or Swiss half blind-stamped pigskin over wooden boards, sewn on three thongs, sides decorated with double rule border enclosing two impressions of a

large rosette(?) tool (quite rubbed), spine liners from a 15th or early-16th-century manuscript on vellum, remains of a single fore-edge clasp with brass catchplates, three string page markers tied to headcap, 21 blank leaves at front and 23 at back (including flyleaves), some deckle edges, 18th- or 19th-century paper title label and modern library shelfmark label on spine. *Provenance*: Johannes Kessler (1502/03-1574), Reformist theologian, signatures on front pastedown and title [his name at top of title seems to be in a different hand], motto on final blank verso (possibly in his hand): "Sola misericordia est comes defunctoru[m]" (from St. Ambrose, *Expositio Evangelii secundam Lucam*, VII:122); contemporary armorial drawing on front free endleaf; abundant contemporary marginalia, corrections, and some underlinings; Olten, Capuchins, 18th-century inscription and later inkstamp; Sursee, Central Library, formerly Capuchin Monastery library, inkstamp on title and shelfmark label. \$2250

Rare edition of this popular collection of distinctions, an alphabetical collection of topics used by preachers (e.g., tears, illness, penitence, fear, chastity, love of one's enemies, excommunication, the body of Christ, humility, silence, virginity) this copy from the library of an important moderate Reformist and chronicler from St. Gallen.

"The collections of biblical distinctions which abound in western Europe from the end of the 12th century are the earliest of all alphabetical tools aside from dictionaries. Distinction collections provide one with the various figurative or symbolic meanings of a noun found in the scriptures, illustrating each meaning with a scriptural passage" (R. & M. Rouse, *Preachers, florilegia and sermons*, 1979, p. 7). The present example of the genre appeared in incunable editions under the title *Flos theologiae, sive Summa de abstinentia*, the title *Dictionarius pauperum*... being first used in Paris editions of the 1490s. Although its author was thought by some to have been an Oxford Dominican, the text appeared in early 14th-century manuscripts in the company of works by Guillaume d'Auvergne and other figures from the era of Louis IX, and he may have been a French Franciscan or Dominican.

An address to the reader on the title, highlighted by the use of roman type, can be translated as "This fragile little book, a humble but learned little present, earnestly begs that you, Reader, read it with gentle eyes and pray."

This copy, which provides physical evidence of contemporary binding practices -- the blank leaves at front and back for owners' notes, the unusually preserved thread page markers -- is also of interest for its provenance. Johann Kessler, who signed the title and front pastedown and may have contributed the final quote from St. Ambrose, stemmed from a poor family in St. Gallen. He studied theology in Basel, where he possibly knew Erasmus. Having made a pilgrimage to Germany to discover for himself the views of Luther and Melanchthon, he decided against the priesthood and took on the manual trade of saddler. He soon became a leader of Bible study groups, and after the death of his friend Joachim v. Watt (Vadianus), a leader of the Anabaptist movement, of whom he later wrote a biography, became head of the Reformist Church in St. Gallen. Kessler's chronicle of the years 1519-39, the *Sabbata*, of importance for religious and cultural history, has been praised for its vivacity and detailed portraits of such figures as Luther, Melanchthon and Erasmus. Published only in the 19th century. It has been compared to Pepys and called "einer der lieblichsten Erscheinungen der Reformationszeit" (ADB).

Although several editions of the *Dictionarius* appeared in the early 16th century, OCLC and NUC list only two copies of such editions in the US, a copy of Knobloch's 1518 reprint at Harvard, and of a Paris 1530 edition at Western Michigan University. Of the present edition OCLC lists a dozen copies in European libraries, mainly German (including this one, recently deaccessioned). VD16 N1524; BM/STC *German*, p. 216; Schmidt, *Jean Knobloch*, p. 160.

Four-in-one for a theologian

13) **PARISIAN THEOLOGICAL TRACTS.** – [NICOLAUS DE HANAPIS]. *Exempla sacre scripture*. Paris: Jean Barbier for Jean Petit, [ca. 1515].

Collation: a-n⁸; [104] ff. Text type: 65G. One criblé initial. Printer's woodcut device on title (Renouard 888; Haebler 11). Tear to lower corner of title catching device, repaired tear to a2r affecting a few letters, a couple of marginal wormholes to first few quires.

[Bound with:]

HOLKOT, Robertus (d. 1349). *Novu[m] insigneq[ue] opusculu[m] pro Christi verbu[m] euangeliza[n]tib[us] moralizat[um]... vna cum tabula aurea ... Thome aquinatis ... Sup[er]... Eua[n]geliis et Epistolis ta[m] de te[m]pore q[uam] de sanctis per toti[us] anni circulu[m]*. [Paris]: "Venale extat sub lileo aureo vici diui Jacobi" [Jean Petit], 30 September 1513.

Collation: a-i⁸. [72] ff. including final blank, ff. 5-46 numbered to 52 with numerous errors. Text type: 65G. Double column. Lombard initials. Metalcut printer's device on title (Renouard 889; Haebler 9).

[Bound with:]

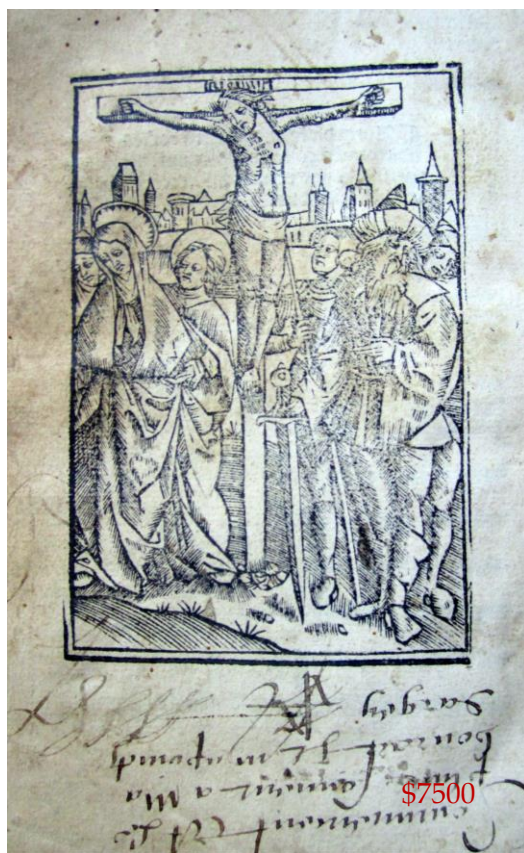
CYRILLUS, Pseudo- [= BONIOHANNES DE MESSANA]. *Speculum sapientie Beati Cirilli episcopi alias quadripartitus apologeticus vocatum*. [Paris: Etienne Jehannot? for] Jean Petit [in part for Durand Gerlier, ca. 1503 or later].

8vo. Collation: a-i⁸. [72] ff. 32 lines & headline. Gothic types 96 (first line of title and chief incipits) and 65 (text). Lombard initials. Woodcut device on title (Renouard 882; Haebler 2).

[Bound with:]

JEROME, Saint. CORTADE, Pierre, editor. *Sacra preclarissima eloquia dictaq[ue] aurea diui Hieronymi ... a libro epistolarum ... olim in civitate Nure[m]bergensi impressarum trium partiu[m] uno volumine cōtentarum: more apum congesta... ac recto ordine inserta*. Paris: [Jacques Pouchin?], 13 November 1517.

Collation: A-E⁸. 39, [1] ff. Text type: 65G. Small title woodcut of the Trinity, full-page Crucifixion woodcut on verso of colophon leaf.



Together four volumes in one, 8vo (136 x 88 mm.), bound together in contemporary French dark brown blind-tooled calf over pasteboards, sewn on four supports, laced in, sides tooled with concentric panels composed of an outer leafy roll with vase (Gid F5a12) and a narrower 8-petalled flower roll (Gid FLg 20?); evidence of two fore-edge ties, edges plain, some deckle edges (worn, losses at head & tail of spine and lower joint, a few wormholes). *Provenance*: inscription on first title *Alphab[et]ico ordine disposita 1532[?]*; early marginal note on n7r of first work; ?*Juvenalis Caisson?*, contemporary inscription or signature below colophon of last work; several other contemporary inscriptions; Count Chandon de Briailles, bookplate; John Patrick Auguste Madden (1808-1889), lithographed bookplate by Lacoste with motto "Torcular calcavi solus" [Isaiah lxiii: "I have trod the winepress alone"], cf. his *Catalogue d'une Collection Importante d'Incunables, d' Impressions Gothiques du XVI Siecle* (Paris 1890), no. 138 (mentioning the tear to title-leaf of first work); old ink-stamped library shelfmark on front pastedown. \$7500



A SAMMELBAND OF EARLY SIXTEENTH-CENTURY PARIS EDITIONS OF THEOLOGICAL TEXTS, INCLUDING A COLLECTION OF DIDACTIC FABLES, IN ITS ORIGINAL BLIND-TOOLED PARISIAN BINDING. No doubt bound together for a member of the Faculté de Théologie, three of the works have a Dominican connection, and were published by (i.e., were to be found at the shop of) the Parisian bookseller Jean Petit, "*libraire juré*" of the Sorbonne. Further study of these typographically very similar editions may provide more clues to the unidentified presses of the pseudo-Cyrrillus, the Holkot and the St. Jerome. The binding is strictly contemporary: the larger decorative roll on the covers is recorded by Gid on editions from 1520 and 1530, and the smaller roll is close to her FLg 20, found on an edition from 1504.

I. The *Exempla sacrae scripturae* is an abbreviated alphabetical subject-arrangement of the *Virtutum vitiorumque exempla*, a "Christian imitation of Valerius Maximus" (Scholderer, p. 140), composed by the 13th-century French Dominican Nicolaus Hanapus or de

Hanapis, Patriarch of Jerusalem. Like the different work known as the *Dictionarius pauperum* [etc.], attributed to Nicolaus de Byard, the collection was invaluable for preachers and appeared in numerous incunable editions, in several different arrangements and with different titles, which has given rise to endless confusion, luckily and elegantly resolved by Victor Scholderer.

According to Moreau's dating, based on the different printer's devices used, this is the third known edition printed by Barbier for Jean Petit, who published a (dated) edition in 1503, and another undated edition ca. 1508 (Moreau's dating). OCLC lists no copies of any of the Petit editions in US libraries. Moreau II:1515/1184. Cf. Victor Scholderer, "The Virtutem vitiorumque exempla of Nicolaus Hanapus," *Fifty Essays in Fifteenth- and Sixteenth-Century Bibliography*, pp. 140-142 (not listing this edition).

II. **HOLKOT**: A discussion of the gospels by the 14th-century English Dominican theologian and humanist Robert Holkot or Holcot, "an important figure in the development of English scholasticism which followed upon the work of William Ockham. Ockham and Thomas Aquinas were his two chief mentors, although he was capable of disagreeing with both, as he did, for instance, on the nature of the Trinity" (ODNB) A prolific writer and gifted scholar with a "lively sense of humour" (op cit.), Holkot assisted Richard de Bury in his book-collecting, and wrote a number of works, mainly but not only theological, which enjoyed great longevity.

This edition follows the text established by Matteo Mantovano, an otherwise unknown Italian Dominican, whose name appears in the proemium (a2v); it was first published in Venice in 1505, and followed by several editions catering to the theology faculties of Paris and Basel. This edition includes the earlier dedication to a Father Marinus, Dominican prior in Venice, as well as the *Tabula Aurea*, a subject index to Thomas Aquinas's works compiled in the 1470s by the Dominican Peter of Bergamo. Moreau II:622, locating copies at the Newberry, LA County Law Library, BnF (2 copies), Bordeaux, Budapest, & British Library.

III. *Speculum sapientiae*: A thirteenth-century collection of 95 fables grouped by theme, attributed here, as in all the early manuscripts and printed editions, to a "Saint Cyril," previously identified with a number of different Saint (or saintly) Cyrils, but now accepted as the work of the 13th-century Dominican Boniohannes de Messana (cf. Kaeppeli). In the *exemplum* tradition, and possibly influenced by the *Dialogus creaturarum moralisatus*, each of the *Speculum* fables shows two protagonists from whose interaction the reader can draw a moral lesson. "Divided into four books of varying length dealing with warnings against the sins of Imprudentia, Superbia, Avaritia and Luxuria" (Kratzmann and Gee, p. 21), the *Speculum sapientiae* uses animals, both familiar and exotic, to serve as examples of the Christian virtues and opposing vices, e.g., the ant and the wolf, the spider and the fly, the whale and the fisherman, the rhinoceros and the crow, etc. Of the eight editions listed in ISTC (the first Strassburg: Eggestein, not after 1474), three, including this one, are no doubt sixteenth-century.

This is the first of two very similar undated editions published by Petit. BMC, probably correctly, gives this edition priority over Goff B-102, but ISTC confusingly reverses the order, assigning the latter an earlier date of ca. 1502. Although included in the incunable catalogues, presumably on the basis of the woodcut device, which appeared in an edition published by Petit in 1498, both editions are now dated by ISTC and GW to after 1500, and by Moreau (who lists only one edition) to ca. 1503. It may have been printed still later, given the contextual evidence of this volume. The edition was assigned by BMC to Etienne Jehannot (active 1498-1521), which appears to be a more correct attribution than that of Pierre Le Dru (suggested by Moreau). As noted by BMC, the woodcut device is very worn, with some loss to the border, presumably indicating a late use. Goff C-1021; Pr 8371A; BMC VIII 200 (IA. 40929); GW 789410N; Moreau I:1503/38; cf. Kratzmann & Gee, *The dialogues of creatures moralysed: a critical edition* (1988), pp. 1-25; T. Kaeppeli, *Scriptores Ordinis Praedicatorum medii aevi*, I:699.



IV. **JEROME**: Second or third edition, apparently unrecorded, of the "golden sayings" of St Jerome, containing extracts from his letters, "brought together in the manner of the bees," as stated on the title, by Pierre Cortade, a priest from the Cathedral of ?Cologne? (*Rinensis prebendatum*). Moreau II:1517/1635 describes an edition dated 30 October, which she assigns to the little-known press of Jacques Pouchin (or Poucin or Poussin, and of which she locates 4 copies in France and one at the British Library, but the colophon of this edition is dated 13 November 1517. Neither Moreau, BM/STC, nor COPAC mention the woodcut illustration. Whether one or two editions, the Paris edition(s)

was/were copied from an edition, apparently the first, printed in Lyon in June of that year. There appear to be no copies of any edition in US libraries.

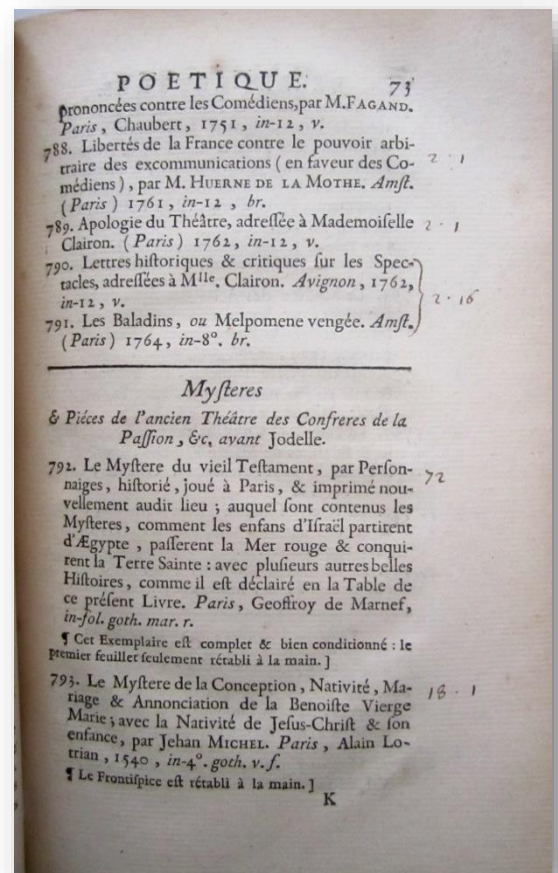
She had money and taste

14) **POMPADOUR, Jeanne Antoinette, Marquise de** (1721-1764). *Catalogue des Livres de la Bibliothèque de feue Madame la Marquise de Pompadour, Dame du Palais de la Reine*. Paris: Herissant father and son, 1765.

8vo (194 x 122 mm). xvi, 404, lxxii pp. Half-title. Contemporary French mottled calf, spine gilt, morocco lettering-piece. Priced throughout in a contemporary hand. *Provenance*: Bernard Breslauer. **\$4000**

A fine copy, with contemporary price notes, of the celebrated sale catalogue of Mme de Pompadour's library. Rich in theater and contemporary literature, but also in philosophy and history and including monumental works on art and antiquity, her library reveals a serious book collector and was evidently well-used; Voltaire called her the best-read woman of her generation. Containing 3796 lots, the catalogue is of particular interest to binding historians as a record of the books she had bound by the most sought-after bookbinders of the period. From the library of Bernard Breslauer, an appropriate provenance.

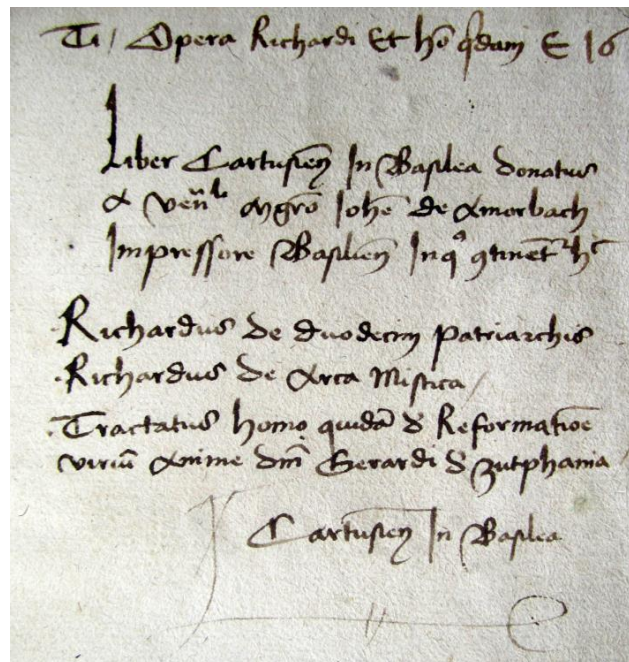
North / Grolier Club, *Printed Catalogues of French Book Auctions*, 180; Pollard & Ehrman no. 289; Taylor, *Book Catalogues*, pp. 106, 135, & 256.



Presentation copies to a collector-librarian from a humanist printer

15) **RICHARD of SAINT VICTOR** (d. 1173). *De Duodecim patriarchis*. - *De arca mystica*. [Bound with:] **GERARDUS DE ZUTPHANIA** (1367-1398). *De Reformatione virium animae*. [Basel: Johann Amerbach], 1494, 1492.

3 works in one volume, 8vo (141 x 100 mm). *Richard of Saint Victor*: [74] leaves, the last blank; [148] leaves. 27 lines & headline. Types: 13:124, first lines of books; 5:106, titles; 15:92^B, headings and headlines; 76, text. Initial spaces with guide letters. Rubricated in red with pearled Lombard initials, some with flourishes. *Gerardus de Zutphania*: [60] leaves. 28 lines and headline. Types: 5:106, title; 15:92^B, headings and headlines; 76, text. FULL-PAGE WOODCUT OF ADAM AND EVE ON TITLE VERSO, enclosed in four border-piece cuts, the side strips merely decorative, the upper and lower blocks with grotesques and birds. Initial spaces with guide letters. Rubrication supplied in a different hand, with alternating red and blue initials. Bound together in contemporary blind-tooled pigskin over wooden boards, the covers with floral roll-tool enclosing central panel with 5 impressions of a lozenge-shaped rosette, plain edges, evidence of a single fore-edge clasp (lacking), spine with remains of paper labels. Modern folding box.



Provenance: GIVEN TO THE CARTHUSIAN MONASTERY IN BASEL BY THE PRINTER JOHANN AMERBACH, with a contemporary ex-dono inscription on front flyleaf, probably by the monastery's prior and librarian Jakob Louber, stating that this book which belongs to the Carthusians in Basel was given to them by venerable master Johann Amerbach, printer of Basel (*Liber cartusiensis] in Basilea donatus a ven[erabili] m[a]g[ist]ro Joh[ann]e de Amerbach Impressore Basiliens[is], in q[uo] [con]tinentur Richardus de duodecim patriarchis...*), followed by a list of contents, the monastic ownership inscription repeated on the final page of the volume; H. Mollière, early 20th-century bookplate.

\$45,000

A perfectly preserved fifteenth-century Sammelband of two editions containing three works of mystical devotion, from the press of the Basel scholar-printer Johann Amerbach, with a contemporary inscription from the Carthusian monastery of the same city, almost certainly in the hand of its prior Jakob Louber, recording Amerbach's gift of the volume to the monastery.

I. FIRST EDITION of *De arca mystica*, with the second and last fifteenth-century edition of *De duodecim patrarchis* (1st ed. Paris, 1489), issued together by Amerbach, though sometimes found separately.



These are the principal works of the Scottish or English theologian Richard, prior of the Abbey of St. Victor in Paris, whose exegetical writings "contributed heavily to the intellectual foundations of late medieval mysticism" (ODNB). Known as the "Benjamin minor" and "Benjamin minor," the two tracts set forth Richard's view of the Bible as an allegorical and symbolic vehicle of truth.

II. FIRST EDITION and the only 15th-century edition. Gerard Zerbolt of Zutphen (1367-1398), one of the leading scholars and the main exponent and defender of the Brothers of the Common Life, served as librarian of the monastery of Windesheim. The striking woodcut, unique to this edition, is flanked by border cuts that Amerbach used in his edition of Bertholdus, *Zeitglocklein*, published the same year.

Johann Amerbach, often called the first great scholar-printer, may have worked in Venice before setting up shop in Basel ca. 1478, possibly with the help of Koberger.

His publishing program was devoted to the Church fathers and devotional and liturgical works as well as humanist texts. Like other Basel printers, Amerbach was close to the Basel Charterhouse, thanks to the energetic vision of its book-loving prior and librarian Jakob Louber, who during his twenty-year tenure built up the monastery library from "almost nothing" to a collection of over 1200 volumes. Louber, who wrote a manual containing systematic rules for the Library, "also cultivated the good will of the local printer-publishers by allowing them to draw on the library collection for manuscripts... As a result, out of gratitude and piety [they] often enriched the monastery with gift copies of the works they produced" (Halporn, p. 226). Amerbach is known to have systematically donated a copy of every edition from his press to the monastery, and the list of Amerbach's donations in the monastic *Liber benefactorum*, reproduced by K. Stehlin (*Archiv für Geschichte des Buchwesens*, 12[1889], pp. 60-66) was instrumental in eliminating spurious editions from the record of his output (cf. BMC III, p. xxxv). Halporn notes that a number of the Charterhouse books now in the Basel University Library "contain provenance and contents notes in Louber's hand" [loc. cit., note 11]. The present copy is mentioned in ISTC (with Quaritch, 1996).

Richard of Saint Victor: Goff R194; HC(+Add) 13912*; BMC III:756 & 755; GW M38137 & M38141.
Gerardus de Zutphania: Goff G171; HC 16291*; BMC III:755; GW 10698; Schramm XXI p. 27;
 Schreiber 4096; Fairfax Murray *German* 447. Cf. Barbara Halporn, "The Carthusian Library at
 Basel," *The Library Quarterly* vol. 54, no. 3(1984):223-244.

A scribe's illuminated sample book

16) **SCHLAGETER, Paulus.** *Vorschrift[?] für den tügendsamen Paulus Schlageter.* [Germany, not before 1793].



Calligraphic manuscript, oblong 4to (209 x 291 mm). 22 leaves, all but the first and last written on both rectos and versos. Title in red ink within large ornamental border in pen and ink and watercolor with coats-of-arms at top and bottom, the former showing a horse and flanked by mythical beasts; 9 sample alphabets; 19 sample documents in text, each with first lines in varicolored and ornate calligraphic lettering with densely flourished initial capitals incorporating grotesques, fantastic animals, floral motifs, etc.; an elaborate painted blank cartouche on final leaf. Double rule page borders throughout. Well-used: soiling (heavy in places) and chipping throughout with frequent small losses to illuminated areas, a few small marginal tears; gutters of first 2 bifolia strengthened. Modern boards. *Provenance*: Joseph Lauber, early 19th-century signature on title verso. \$4500

A calligraphic form book containing model alphabets, apparently compiled by a scribe (Schlageater?) to display samples of his art for potential customers. The nineteen specimens are mainly of commercial and legal documents but also include birthday, New Year and name day greetings. Among the formal documents are several types of sales contracts, a birth certificate, health certificate, passport, marriage contract, letter of exchange, witness's statement, receipts for loans and repayments, and so on. Three documents bear dates of 1790, 1792 and 1793. Most are two-page, with the first and third lines in red ink and the second in huge decorative multi-colored calligraphic lettering, and the rest in black ink in German cursive *Current-schrift*; the marriage contract is in four pages and the two receipts are each a single page.

The customer could choose among various alphabets for his document: following the title is a leaf containing eight sample alphabets on the recto, in various sizes and styles ranging from plain cursive to gothic flourished capitals, with a full set of large and richly decorated gothic capitals on the verso; on the penultimate verso is a further alphabet of colored shaded roman capitals. The last leaf contains a watercolor of a blank ornamental frame or cartouche with a circular tree emblem at the foot and at the top a smaller cartouche containing a female portrait.

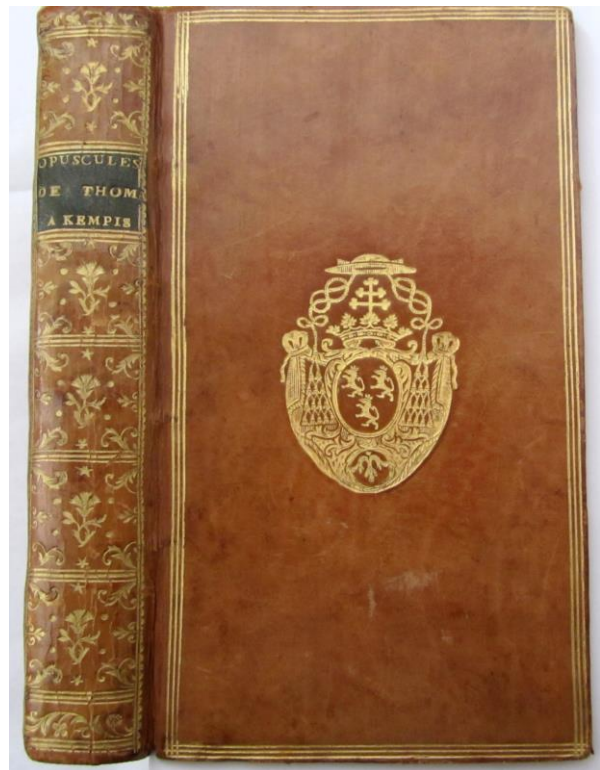
Few such manuscript specimen form books survive. The late date testifies to the persistence of manuscript production of official documents well into the age of print.

extra-Imitatio

17) **THOMAS A KEMPIS.** *Opuscles.* Paris: Guillot, Libraire de Monsieur, 1785.

12mo (167 x 95 mm). xxiv, 525, [3 blank] pp. Woodcut headpieces and initials. Contemporary French calf gilt, sides with triple gilt border and central gold-blocked arms of Alexandre Angélique de Talleyrand-Perigord (variant of Guigard I:368), cardinal and archbishop of Reims (1736-1821), smooth spine gold-tooled, olive morocco gilt lettering-piece, g.e., turn-ins gilt (slight scuffing). **\$1850**

A fine copy of the first edition of this French translation of the most important of the minor works of Thomas a Kempis. The edition includes the *Soliliquia*, the *Vallis liliior*, and *De tribus tabernaculis* (on poverty, humility, and patience), with three shorter mystical tracts. Rather than the original Dutch, the translator, Father Jean-Baptiste-Sébastien Colomme (1712-1788), used the Latin translations of Jacobus Merlo Horstius. OCLC lists copies at Lyon, the BnF, and the Free University of Amsterdam, but none in the US.



Memory games for serious purposes

18) [WINCKELMANN, Johann Just (1620-1699)], pseud. "Stanislaus Mink von Weinsheun." *Dreyfache Kunst-Schnur, I. Kunst aller Künsten ... II. Proteus ... III. Eine unglaubliche lustige Lehr-Art...* Frankfurt & Leipzig: Philip Gottfried Saurman, 1692.

4to (197 x 156 mm.). [4], 100 pp. Frontispiece with 10 small woodcuts, 2 woodcut text illustrations, tables; woodcut initials & tailpiece. Unbound, stitched, contemporary speckled parchment backstrip, edges red-sprinkled. A crisp copy. \$3900

First collected edition of two important treatises on mnemonics and cryptography. The author, a Hessian historian and polydidact, describes in Part 1 an effective mnemonics technique based on phonetics. Winckelmann used the visual imagery of classic mnemonics for the memorization of numbers, by replacing each numeral with one or more consonants, which are linked by vowels to form words to describe the chosen mnemonic image. "Despite the movement away from internal mnemonics at the end of the Renaissance, there was at least one influential internal mnemonic devised during this time. Using the pseudonym Stanislaus Mink von Wenssheim [sic], Johann Just Winckelmann developed a phonetic system for remembering numbers that involved substituting letters for numbers" (Worthen & Hunt, *Mnemonology: Mnemonics for the 21st Century* (2001), p. 7). Winckelmann's system was further elaborated upon by later theorists and has computer applications today.



In his introductory remarks to Part 1 the author quotes from Trithemius, cites Vives' remarks on the wonderful power of writing, and describes the astonishment of the American Indians at their first encounter with the Spaniards' long-distance communication by letter. His instructions contain numerous examples, some displayed in charts. The woodcut frontispiece (explained on p. 6) shows 10 images whose German names begin with letters, each of which symbolizes a numeral from 0 to 9: a baker, a comb, a pair of torches, a gold coin, a lute, a maid, a nun, a Rathaus or town hall, a shield and a dagger.

Part 2 (*Proteus*) describes and gives examples of a cryptographic code which replaces German letters with Latin or French words. In part 3, narrated with tongue in cheek and including a comical tale of a lovelorn teenage girl Winckelmann provides a light-hearted technique for writing poems in Latin or German through the judicious switching of letters.

In the opening paragraph of the second part the author refers (in the third person) to two earlier editions, the 1648 *De arte reminiscantiae*, and the Oldenburg "1653" *Proteus* (VD-17 lists only a 1657 edition), stating that both works were so sought after that there are none left anywhere, and thus in order to help "studious youth" advance their studies he is providing a new enlarged and revised edition of both works. There appear to be no copies of either of these earlier editions in the US; VD-17 gives a handful of German locations for each.

VD17 12:150148T (with the woodcut plate bound at end), giving 5 German locations; two copies located in US libraries (LC and Yale [not in Faber du Faur]).

