

◆ MUSINSKY RARE BOOKS ◆



*Graphic arts of the
German-speaking
regions*

15th-19th century

No. 9, detail

Non-commercial print job

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

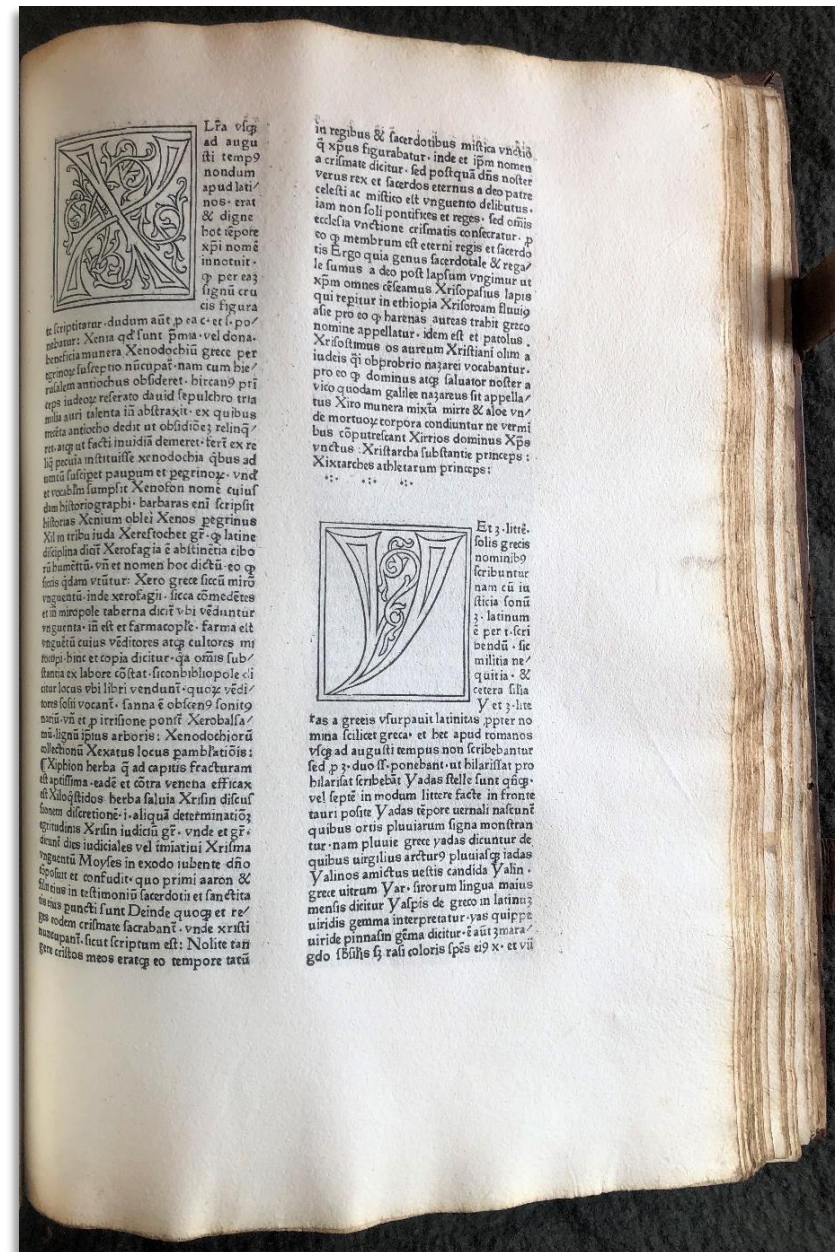
ONLY EDITION of a massive thesaurus of all domains of medieval knowledge printed at the Augsburg monastery of Saints Ulrich and Afra, for the exclusive use of the monks. The approximately 35,000 lemmata derive from classical, biblical, and early Christian sources, and include a substantial number of obscure Latin terms, as well as approximately 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.

Royal folio. 44 large woodcut white-vine capitals, Contemporary (restored) blind-stamped calf.

\$37,500

[Details](#)



A salute to the home team

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

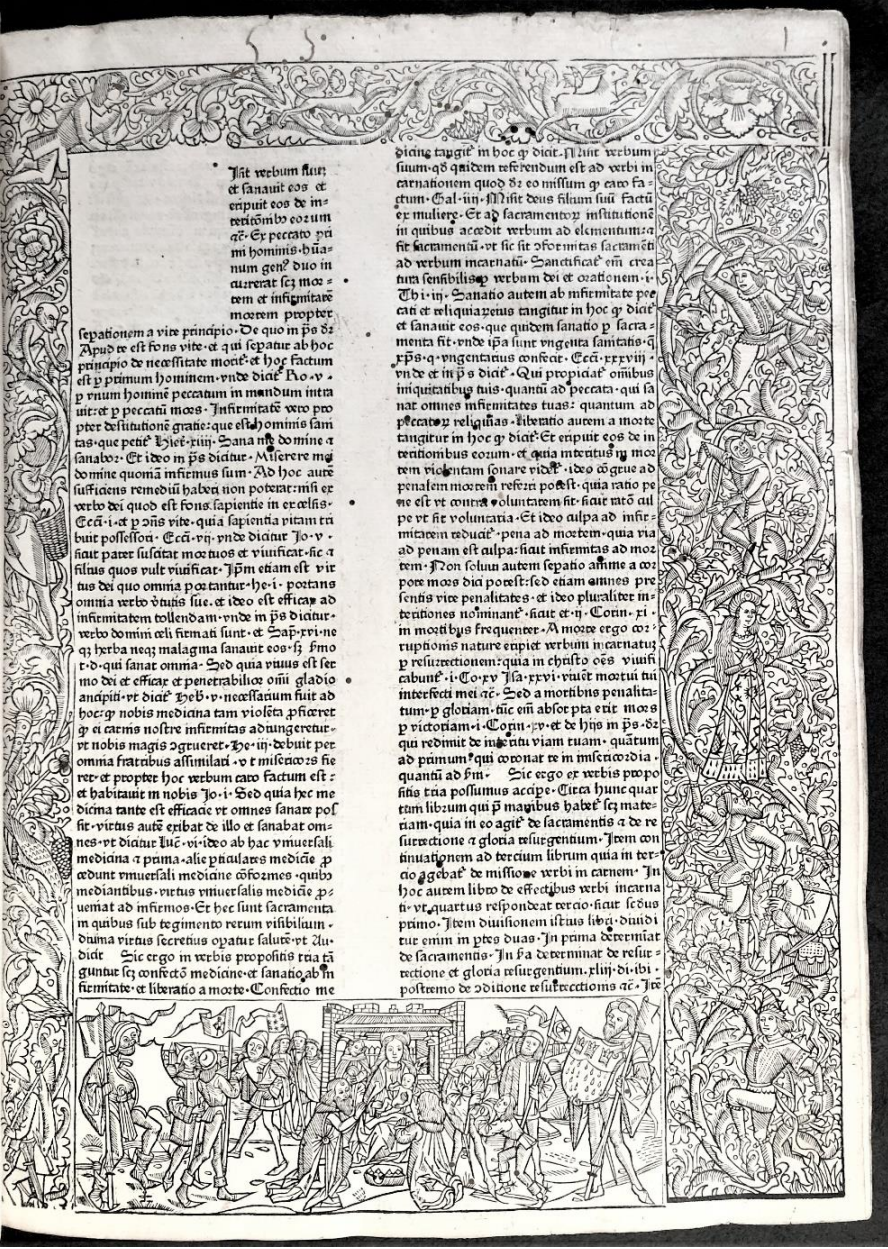
Third edition of Thomas Aquinas's commentary on Book Four of Peter Lombard's vast theological compilation. and one of the earliest editions from Heinrich Quentell's first press; a large copy, with deckle edges throughout.

The first page of this edition is illustrated with Quentell's splendid four-block woodcut border, the lower compartment of which shows the Three Magi, a symbol of Cologne.

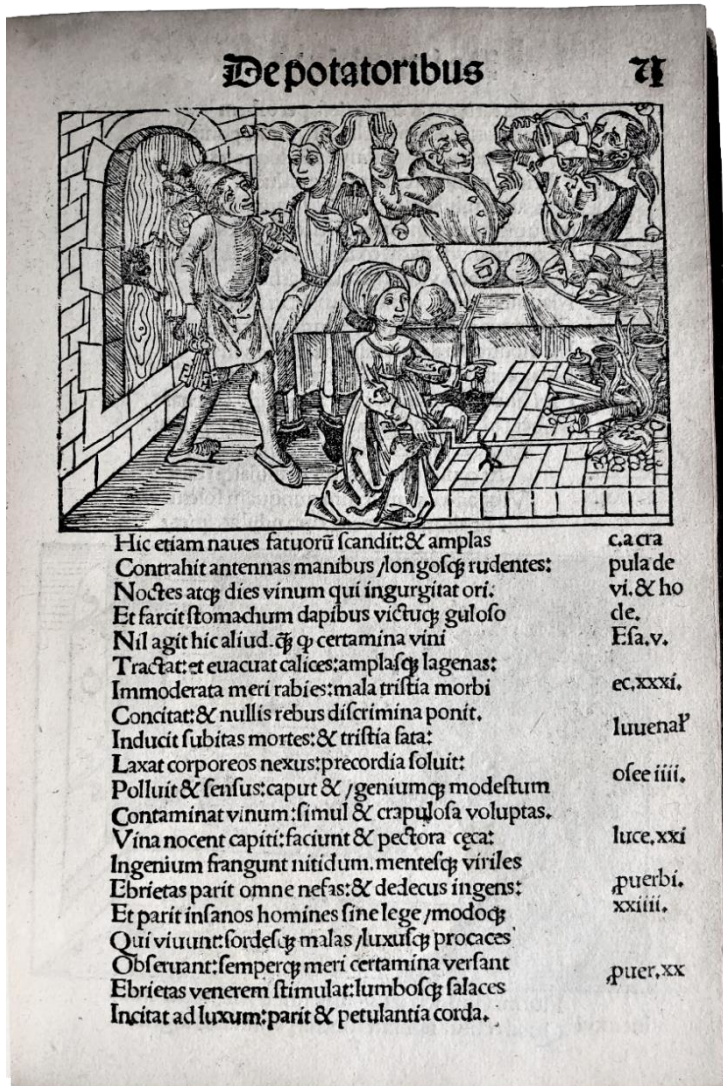
Folio. Contemporary German pigskin. *Provenance:* Eucharius Henner; Earls of Hopetoun.

\$16,000

Details



Never obsolete



3) **BRANT, Sebastian.** *Stultifera navis.* Strassburg: Johann (Reinhard) Grüninger, 1 June 1497.

AN UNAUTHORIZED "PIRATE" EDITION OF ONE OF THE MOST INFLUENTIAL OF ALL SATIRES. Printers rushed to copy the text and woodcuts of Bergmann's Basel editions, to capitalize on the popularity of Brant's still apt *Ship of Fools*. This was Grüninger's fourth piracy of the text (the others were in German).

The woodcuts commissioned by Grüninger follow the iconography of the original editions, but the stylistic treatment is quite different. The cuts are noteworthy for their parallel hatching, producing an effect of striking dark backgrounds and skies.

4to. 118 woodcut illustrations printed from 78 blocks. 18th-century calf.

\$20,000

[Details](#)

The basics

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

FIRST EDITION, FIRST ISSUE, of a still useful index of places and people in classical history, literature and mythology. Written in simple Latin, this handy booklet provides concise identifications of "proper names of famous men [and women], cities, provinces, mountains, and rivers, most often found in poetry and histories."

One of two large woodcuts from Prüss's stock, the large cut of the Virgin and Child enthroned, representing Strassburg, has been tentatively ascribed to Hans Wechtlin.

4to. Parchment.

\$6,000

[Details](#)



The medieval world-view

5) BÜCHLEIN VON DEN PEINEN – *Dis büchlin saget von den peinen ...* Strassburg: [Matthis Hupfuff], 1509.

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

AN EXCEPTIONAL SAMMELBAND OF MEDIEVAL CHRISTIAN FABLES. Bound first is the FIRST EDITION of a collection of tales by the popular preacher Geiler von Kaisersberg, adapted from sermons by Jean Gerson, which famously includes the FIRST ILLUSTRATED PRINTING OF THE CINDERELLA STORY. In this version, Cinderella (*Eschen Grüdel*) is a NUN.

Bound second is a UNIQUE ACCOUNT OF THE PUNISHMENTS OF HELL, illustrated with 28 unsparing woodcuts. No copies of this IMPORTANT EARLY GERMAN ILLUSTRATED BOOK are found in American libraries.

This unpressed copy, from the library of Ernst Kyriss, also includes a contemporary manuscript account of a vision of the mystic saint Gertrude.

4to. Contemporary half blind-stamped pigskin.

\$44,000

[Details](#)





Freshly rectified

6) SALIS, Baptista de (Trovamala). *Summa Roselle de casibus conscientie*. Strassburg: Johann Knobloch, 1516.

A popular alphabetical guide to canon law, the first revised and corrected edition, painstakingly edited by the important Strassburg humanist Ottmar Nachtgall (Luscinius). He called the work of editing the corrupted text a “Herculean labor.”

This copy was bound in Moravia or Bohemia and was later owned by the Czech humanist Franciscus Godefridus Troilus à Lessoth.

Folio. WOODCUT TITLE BORDER BY HANS BALDUNG GRIEN SHOWING MAXIMILIAN I. Contemporary Moravian binding of half blind-stamped pigskin.

\$6,500

[Details](#)

Unifying the Empire

7) **ALBERT OF BRANDENBURG**, Archbishop and Elector of Mainz. *Meintzisch hoffgerichts Ordnung*. [Bound with:] *Undergerichts ordnung des Ertzstifts Meyntz*. Mainz: Johann Schöffer, 1521 and 1534.

FIRST EDITIONS of the judicial statutes of the Electorate of Mainz, the largest ecclesiastical province of Germany and one of the most powerful states of the Holy Roman Empire; and of the statutes of the lower court of the Mainz Prince-Bishopric. These procedural codes were an element of the Emperor's program to consolidate the far-flung empire through the codification and standardization of provincial laws. They establish precise rules for court procedure and include many down-to-earth details.

Like many German law books of the sixteenth century, these are handsomely printed. The title sports a nine-block woodcut border incorporating the arms of the Archbishop-Elector.

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

\$3,800

[Details](#)



Not loosey-goosey

8) [TREU, Martin?]. Suite of prints of dancing couples. [Germany], 1541-1543.

A RARE SUITE OF MINIATURE RENAISSANCE DANCE ENGRAVINGS, by the "Little Master" known as Martin Treu. The first engraving shows a pair of musicians playing a flute and drum, and the rest prosperous couples engaged in sedate courtly dances. Richly and heavily dressed, they step in place on the cold parquet of a drafty castle.

Included are three engravings not recorded by Hollstein but clearly part of the series. I locate no copies in American libraries or museums.

12 small engravings, tipped into an album, red goatskin.

\$12,500

[Details](#)



A book-monument

9) **MISSAL**, use of Augsburg. *Missale secundum ritum Augustensis ecclesie*. Dillingen: Sebald Meyer, 1555.

A CELEBRATED MASTERPIECE OF LITURGICAL PRINTING, this Missal was the greatest technical and artistic production of Dillingen's first printer, and the most significant achievement of the artist Matthias Gerung in the medium of woodcut.

In a tour-de-force of printing, Meyer used over 500 separate woodblocks, integrated into the text and often within each other. Take a look.

Folio. Red & black printing, music, woodcut borders, full-page woodcut, and hundreds of large and smaller initials and small cuts, by Matthias Gerung; canon quire printed on vellum, the full-page crucifixion woodcut and two other cuts with fine contemporary illumination. Contemporary blind-tooled pigskin

\$25,000

[Details](#)



A treacherous Prince-Bishop

RITUAL for WÜRZBURG — *Agenda ecclesiastica, secundum usum ecclesiae Würzburgensis*. Würzburg: Hans Baumann, September 1564.

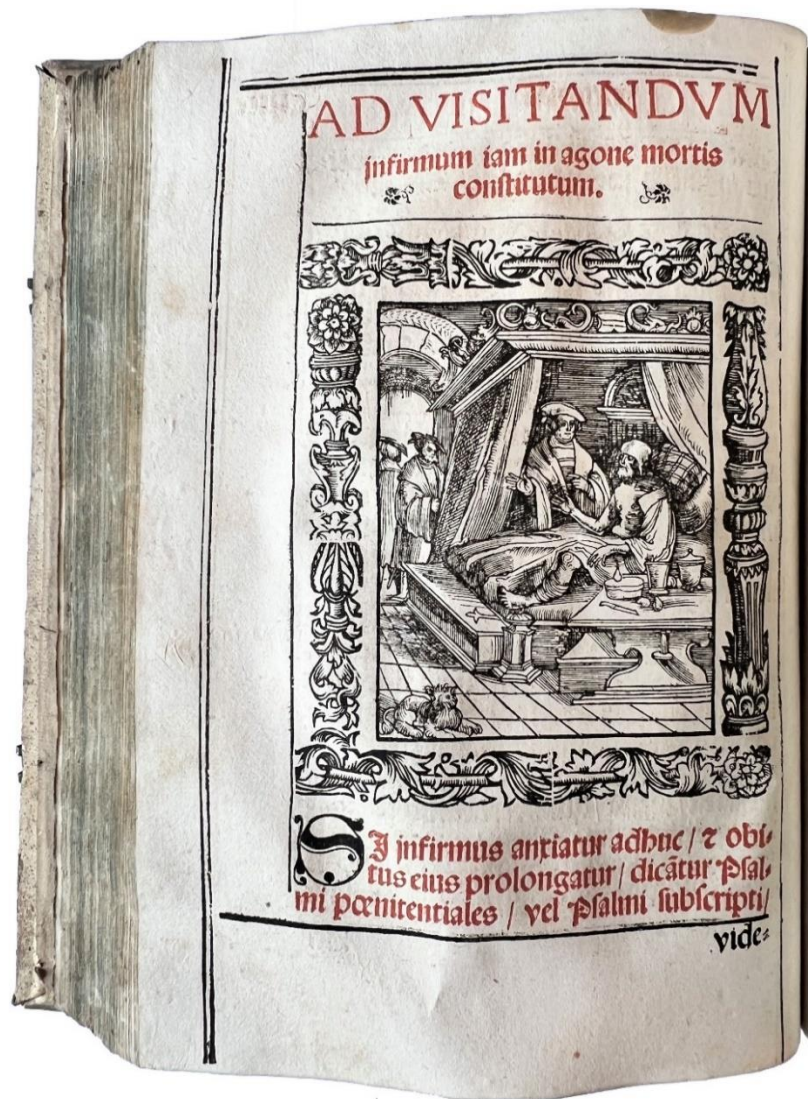
ONLY EDITION, FIRST ISSUE, OF A RARE RITUAL FOR THE DIOCESE OF WÜRZBURG, BOUND IN THE WÜRZBURG SHOP OF JAKOB PREISGER. Commissioned by the Prince-Bishop of Würzburg, Friedrich von Wirsberg, who declined to pay in full, the edition bankrupted the printer, who had put all he had into the printing of this elaborate edition.

This was the first new *Agenda* for Würzburg since 1482. All sacraments are covered, in a mixture of Latin and German. 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.

Small folio, red & black printing, abundant woodcut illustrations and ornaments. Contemporary blind-tooled pigskin over wooden boards.

\$7,000

[Details](#)



Recycling

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

FIRST EDITION OF A COUNTER-REFORMATION ADAPTATION OF A LATE MEDIEVAL ALLEGORICAL ROMANCE OF THE SOUL'S MARRIAGE TO CHRIST, an illustrated pocket edition from the first press of Dillingen.

Walasser's copy-text was an incunable edition of the *Buch der Kunst* from the Augsburg press of Johann Bämmler. He modernized the language and commissioned smaller copies of the woodcuts used by Bämmler.

Although reprinted by Mayer's heirs at least four more times in the next thirty years, there appear to be no copies of any edition in American libraries. Perhaps because of the rarity of all editions, the source of the work does not seem to have been previously recognized.

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

\$7,200

[Details](#)



Double the trouble

12) **ISELBURG, Peter**, artist. *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.

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 Kochtitzky to create 20 pairs of Neo-Latin emblematic *pensées*, each illustrated with a fine small etching. The emblems are preceded by an essay on anagramming. One other copy located.

2 volumes in one, 4to. Engravings and etchings. Contemporary parchment (recased).

\$6,800

[Details](#)



dreißig Jahr.
 Dreißiger Jahren vollkommener Stand reihet sich ferner mit handlicher hand.
 Jungling und Jüngsten gelehret vorhaben: weise schicklicher und Weiber jehlaben.



Komm her du Jünger Mann, lass sehen deine Thaten,
 Erzeig wie du nun dein Leben wollst berathen.
 Der künsten sinnelust, des Wüssens muß gepnang,
 Solt jekund weisen du mit Frucht in reicher mang.
 Durchreißer frömbde Land, in Künsten und in Sprachen,
 Dem Vaterland ein Ehr, im selbst ein Däncker machen:
 Sein anbefohlen Ampt, was das werd immer sein,
 In treuen richten auß, bringt hoher rühmes schein.
 Regiere du dein Haus, auß einem Mann gebühret:
 Arbeite weil du magst, eh dir dein krafft verdueret.
 Der beste Weiber schmück wird in der Jugend sein,
 Das Haus Kind Besind mit ehren richten ein.
 Mann wie die Mutter lebt, so wird das kind gezogen:
 Von böser wird das hül, von guter güts gezogen.
 Hier ist die beste Stärk, hier ist die beste krafft.
 Wol, wol und immer wol dem der hierinn wol schaff.
 In Christ, Glieder mals werd nun auß einem Kind
 Ein Mann, streit wider fleisch, Welt, Satan und die sünd

A personal favorite

13) MEYER, Conrad, artist. *Nützliche Zeitbetrachtung*.
 [Bound with:] *Spiegel der Christen*. [Zürich, 1651-1652].

FIRST EDITIONS OF TWO ENCHANTING AND VERY RARE ENGRAVED 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 both emblematically and realistically the stages and states of human life. 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 engraved books. At least two of the engravings are self-portraits.

The *Spiegel der Christen* describes and illustrates emblematically the duties of various types of devout Christian, from the powerful to the poor.

2 vols. in one, folio, boards.

\$6,000

[Details](#)

Etchings by a master

14) KÜSEL, Melchior, engraver. *Schöne und rahre Landschafften in Italien und andern Ländern*. Augsburg: Johann Ulrich Krauss, [ca. 1700].

ONLY SEPARATE EDITION of a suite of pre-Romantic landscape etchings after the miniature painter and engraver Johann Wilhelm Baur, by the Augsburg engraver and goldsmith.

The etchings show mountainous or riparian vistas from Italy, the Alps, the Pyrenées, and Dalmatia, most painted from life by Baur on his travels to and from Italy in the 1630s. This was one of several *tirages à part* published by Krauss of selected plates from Küsel's *Iconographia*, a four-part collection of Baur's work.

Some of Küsel's etchings, with their sensitive renderings of light and shade prefigure the landscape prints of early German romanticism.

\$2,200

[Details](#)



Partying like it's 1700

15) MAIR, Johann Baptist von. *Beschreibung was auf Ableiben weyland Ihrer Keyserl Majestät Josephi ... Biss nach vorgegangener Erb-Huldigung ... sich Merkwürdiges hat zugetragen.* Vienna: Johann Jacob Kürner, 1712.

ONLY EDITION OF A LAVISH VIENNESE FESTIVAL BOOK, documenting in words and images the events and celebrations surrounding the Austrian Estates-General's oath of allegiance to the new Holy Roman Emperor Charles VI, on 8 November 1712.

The 12 detailed plates show throngs of bewigged courtiers, and some ordinary onlookers, enjoying processions, ceremonies, and enormous banquets.

Most unusual is the frontispiece, in which a tiny Emperor is crowned by graces at the center of the vast cathedral, shown from the side at a low angle, emphasizing the dizzyly receding heights.

Large folio. Contemporary calf.

\$7,800

[Details](#)



Form forgot content

16) POPE, Alexander. *Versuch an dem Menschen, In Vier Sitten-Briefen.* Frankfurt: Varrentrapp, 1741.

An odd bilingual edition of Pope's *Essay on Man*, in French and German. While both preserve the rhyme scheme, neither version adheres in any essential way to Pope's iambic pentameters.

The fine engraved vignettes at the head of each epistle were designed by the Frankfurt portrait painter and miniaturist Georg Anton Koch, and printed (unusually) twice, in both the French and German texts.

8vo. 16 engraved vignettes (from 8 copperplates). 19th-century half sheep.

\$850

[Details](#)





17) WATENBACH, Johann Gottfried, scribe & artist. Illustrated calligraphic sample book. [Germany or Austria], 1748.

Calligraphic manuscript containing flamboyantly ornamented and illustrated calligraphic Biblical quotations or prayers in German. Watenbach was probably a teenage student, showing off his skills in this

display album. While the calligraphy is accomplished, the playful drawings, many showing figures from daily life, are charmingly crude.

Oblong folio. 65 leaves, most with hand-coloring. Contemporary calf.

\$15,000

[Details](#)

Reusable quires

18) **MARIAN SODALITY, SALZBURG** – *Orationes Partheniae*. Salzburg: Johann Joseph Mayr, 1755.

A devotional confraternity book produced annually for members of the Marian sodality of Salzburg University's Congregation of the Assumption of the Blessed Virgin.

Containing sermons for feast days throughout the year, the book was assembled from different edition parts. The illustrated section, with one Saint per month, is extraneous to the edition and could be re-used in different issues.

8vo. 12 engravings. Original *Brokatpapier* wrappers.

\$2,500

[Details](#)





19) GEISLER, Christian Gottfried Heinrich, artist.
Leipziger Messscenen. Leipzig: Steinacker, 1804-1805.

ONLY EDITION. GEISLER'S SUPERB HAND-COLORED AQUATINTS OF THE LEIPZIG TRADE FAIR AND ITS EXOTIC CHARACTERS MAKE THIS ONE OF THE GREAT 19TH-CENTURY GERMAN ILLUSTRATED BOOKS.

By the eighteenth century the Leipzig fair had become the main venue for trade with Eastern Europe, a

favorite artistic subject for Geissler. A mixture of nationalities people Geissler's immortal vignettes of horse traders, clothing vendors, jugglers, street musicians, shoemakers, gawkers, and, of course, booksellers.

3 parts, small oblong 4to. 12 plates of hand-colored aquatints. Original printed wrappers.

\$5,000

[Details](#)

The cultivation of confusion

20) **SCHIESSLER, Sebastian Wilibald**, editor.
Carnevals-Almanach. Prague: Enders, 1830.

Only edition of a Carnival-themed literary almanac printed in Prague, filled with dances, music, literary pieces, and emblematic hand-colored figures whose meanings are to be guessed.

Vincenz Raimund Grüner, a writer and engraver active in Vienna and Prague, engraved the twelve plates (*Maskenbilder*) and the frontispiece depicting a masked ball. Ranging from demure to fantastic, some of the plates show hybrid figures (happy young woman / widow, worldly woman / peasant girl), one combines two women with the legs of two men, another is a semi-human parrot holding a double-headed jester's bauble – all to be deciphered by the reader.

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

\$3,800

[Details](#)

