

Musinsky Rare Books

The 63rd New York
Antiquarian Book
Fair

27-30 April 2023

Booth D5

SHORT LIST



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[New York Book Fair 2023](#)

- 1) **ANDRÉS de XÀTIVA, Juan.** *Confusion de la secte de Muhamed.* Paris: Martin le Jeune, 1574.
Small 8vo. 19th-century morocco. From the libraries of Paul Desq & Joseph Renard.
First edition in French of an ultimately ambivalent polemical work against Islam, by a converted Muslim cleric. First published in Valencia in 1515, the work was forbidden by the Inquisition because of its inclusion of many transliterated Arabic passages from the Qur'an and the Sunna, resulting in the almost total suppression of that Spanish edition. OCLC locates 2 copies in US libraries. \$4,950
- 2) **AUGUSTINE, Aurelius.** *Explanatio psalmorum.* Basel: Johann Amerbach [and Johann Petri de Langendorff?, not after 8 September] 1489.
3 volumes, median folio. 17th-century German blind roll-tooled alum-tawed pigskin.
Second edition of Augustine's commentary on the Psalms, his most important exegetical work, FROM THE LIBRARY OF HILPRAND BRANDENBURG, with three copies of his hand-colored woodcut bookplate, and the ex-dono inscriptions of Jakob Louber, prior of the Buxheim Carthusians. Goff A-1272. \$37,500
- 3) **BARAHONA DE SOTO, Luis.** *Primera Parte de la Angelica.* Granada: Hugo de Mena for Juan Diaz, 1586.
4to. 17th-century morocco.
FIRST EDITION, all published, of an epic chivalric poem by a physician and, later, mayor of Osuna, expanding on Ariosto's tale of the Cathay princess Angelica and her love for the Saracen Medoro; praised by Cervantes and Lope de Vega (who wrote a sequel). \$5,500
- 4) **BERCHORIUS, Petrus.** *Liber bibliae moralis.* Ulm: Johann Zainer, 9 April 1474.
Folio. Woodcut title border. Contemporary red-stained deerskin.
FIRST EDITION of an allegorical interpretation of the Old and New Testaments. An unpressed copy, bearing several of the cloth impression marks characteristic of Johann Zainer's imprints. Goff B-336. \$32,000
- 5) **BERNARD, John.** *Oratio pia.* London: William Seres, 1568.
4to. Bound ca. 1570 by the "Macdurnan Gospels Binder" in brown calf over pasteboard, covers gold-blocked and -tooled with the arms of Elizabeth I.
First Edition of a devotional treatise by a reformist Yorkshire preacher, BOUND FOR PRESENTATION TO QUEEN ELIZABETH. The shop dubbed the "Macdurnan Gospels binder" was active from the 1560s to the early 17th century, binding presentation copies of books given to dignitaries of the Court by Archbishop Matthew Parker and others. Queen Elizabeth is known to have owned nine books bound in this shop. \$40,000
- 6) **BERRY, Marie-Caroline, Duchess of,** owner — [ANDRIEUX, François]. *Les Étourdis, ou Le Mort supposé ... représentée sur le théâtre de la cour, le lundi 24 juin 1816, a l'occasion du mariage de S.A.R. Mgr. Le Duc De Berry.* Paris: Vente, 1816.
8vo. Citron morocco gold-tooled with arms of the Duchesse de Berry, by René Simier.
PERSONAL COPY OF THE DUCHESSE DE BERRY, patron of the arts and bibliophile, of a special edition of Andrieux's popular play, performed on the occasion of her marriage. \$3,750

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7) **BEUREUTTE, Toussaint**, calligrapher. *L'Office de la Sainte et immaculée conception de la glorieuse Vierge Marie*. [France], 1671.

12mo-size. ILLUMINATED MANUSCRIPT ON VELLUM. Goatskin.

An impeccably executed small calligraphic prayer book on vellum, adorned with a lovely portrait of a young girl, probably the calligrapher-artist's daughter. (See illustration at end.) \$4,000

8) **BOURIGNON, Antoinette**. *Toutes les Œuvres de Mlle Antoinette Bourignon*. Amsterdam: Hendrik Wetstein [Jan Rieuwertsz & Pieter Arentsz], 1669-1684.

19 volumes, 8vo, uniformly bound in contemporary vellum. *Provenance*: Collège Royal de Juilly.

VERY RARE COMPLETE SET OF THE WORKS OF A RADICALLY NONCONFORMIST FEMALE MYSTIC. THESE RANK AMONG THE MOST EXTENSIVE PUBLISHED WORKS OF ANY EARLY MODERN WOMAN. \$12,500

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

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

FIRST EDITIONS: a sermon collection by a celebrated Italian preacher, with a treatise on the Immaculate Conception. Goff C-137. \$15,000

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

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

ONLY EDITION of a language-based festival book, composed in honor of MARIE ANTOINETTE'S FATHER, Francis I, Grand-Duke of Tuscany and newly crowned Holy Roman Emperor.

Pictorial typography and color printing highlight the wordplay, which includes ACROSTICS, ANAGRAMS, CIPHERS, CHRONOGRAMS, EMBLEMS, EPIGRAMS, PALINDROMES AND RIDDLES. \$5,500

11) **CASSIANUS, Johannes**. *De institutis coenobiorum*. - *Collationes patrum XXIV*. Basel: [Johann Amerbach, after 24 September], 1485. [Bound with:] **THOMAS À KEMPIS**. *Opera*. Nuremberg: Caspar Hochfeder [for Peter Dannhauser], 29 November 1494.

2 volumes in one, folio. 17th-century blind-stamped pigskin with device of the Salzburg Benedictines.

TWO FOUNDATIONAL WORKS OF WESTERN CHRISTIANITY, bound together by the Benedictine monks of Salzburg: FIRST EDITION of the fifth-century hermit Cassian's treatise on the rules of and psychological obstacles to monastic life, with the second edition of his *Collationes* or conversations with other Desert Fathers on asceticism; bound with the FIRST EDITION OF THE WORKS OF THOMAS À KEMPIS TO INCLUDE THE *IMITATIO CHRISTI*, the work that personalized religious devotion on the eve of the modern era, sowing the seeds for both the Protestant Reformation and the Counter-Reformation. Goff C-233 & T-352. \$15,000

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

8vo. Contemporary calf.

First(?) Edition of a RARE COLLECTION OF ANAGRAMMATIC, DEVOTIONAL AND OCCASIONALLY MACABRE POETRY.

Chevillard's little-known poems range from very good to outstanding. This is one of two editions or issues from 1646, priority unknown. \$3,000

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13) CLASSICAL DICTIONARY. *Vocabularius variorum terminorum: ex poetis et historiographis congestus.* Strassburg: Johann Prüss, “MCCCCII” (i.e., 1502).

4to. Two large woodcuts. Modern parchment.

FIRST EDITION, FIRST ISSUE, of a still useful index of places and people in classical history, literature and mythology. Boiled down to basics, the one- or two-line definitions provided the busy student all he needed to know, with no sources or cumbersome notes. \$6,000

14) DANCE — [TREU, Martin]. Suite of prints of noble couples dancing. [Germany], 1541-1543.

12 small engravings of well-dressed couples engaged in courtly dances, tipped into an album. FINE, DARK IMPRESSIONS.

A RARE SUITE OF RENAISSANCE DANCE ENGRAVINGS. The first shows a pair of musicians playing a flute and drum, and the others prosperous couples engaged in sedate courtly dances. Included are three engravings not recorded by Hollstein but clearly part of the series. No copies in American institutional collections. \$12,500

15) DESNOS, Louis-Charles, publisher. *Les Muses à Cythere, ou les Plaisirs de toutes saisons.* [Bound with:] *Le Secrétaire des Dames et des Messieurs, ou Dépositaire fidèle & discret, et à double usage.* Paris: Desnos, [1788]

24mo. Engraved frontispiece and 12 plates. The *Sécrétaire* with erasable paper for notes, annotated. Contemporary morocco, with sleeve for a stylus (preserved).

A fine copy of a classic *almanach galant*, issued by Desnos, an innovative publisher of almanacs, maps and globes. The *Sécrétaire*, a combination date book, account book, and jotting pad, with its special paper and accompanying stylus, was kept constantly in print to accompany Desnos's almanacs. \$1,800

16) DESNOS, Louis-Charles, publisher. *Table d'escompte à cinq pour cent ... avec Tablettes économiques.* [Part 2:] *Le Secrétaire des Dames et des Messieurs.* Paris: Desnos, [1778].

24mo. Contemporary morocco, with sleeve for the stylus, original stylus preserved.

One of the rarest although probably most heavily sold of Desnos's stock of almanacs, this pocket accounting book was intended for “merchants, bankers, cashiers and other businessmen.” The second part is a greatly expanded version of Desnos' *Sécrétaire*, his special rewritable pocket agenda. \$1,500

17) [DÖRRIEN, Catharina Helena]. *Joujou de nouvelle façon ou Contes amusans et instructifs à l'usage des plus petits enfans.* Vienne: Trattner, 1759.

8vo. Boards.

Forty short tales for children, WRITTEN BY A GOVERNESS FOR HER CHARGES; first commercial edition (privately printed a year earlier). \$2,200

18) EMBROIDERED BINDING — LUTHER, Martin, et al. *Geistliche Lieder unnd Psalmen...* [Part 2:] *Ein kürz Andächtliches Betbüchlein, den Reysenden zu gut gefertigt.* Frankfurt: Anton Humm, 1634.

24mo. Contemporary German embroidered binding decorated with relief stumpwork; gold & purple Brokatpapier pastedowns.

A Lutheran pocket hymnal and prayer book in a RARE CONTEMPORARY GERMAN STUMPWORK BINDING with a multi-colored floral design. The title of the second part declares that the book was intended for travelers, but such an elaborate and relatively fragile binding would have been more appropriate for domestic use, probably by a woman. \$5,800

19) EMBROIDERED BINDING — [CERETTI, Luigi]. *Il Giudizio di Numa, azione drammatica. / Le Jugement de Numa*. Milan, 1803.

4to. Embroidered blue silk showing the scales of justice with a sword and olive branch.

ONLY EDITION, A PRESENTATION COPY, of a bilingual libretto and program for a “cantata” with ballet, performed at La Scala in honor of Napoleon. Two other copies are known in similar bindings, using different materials.

\$3,900

20) FALCONI, Niccolò Carminio. *Ad Capponianas Ruthenas tabulas commentarius*. Rome: Salomoni [for the author], 1755.

4to, 5 engraved plates. Contemporary Roman presentation binding of gold-tooled red goatskin, with the arms of the dedicatee Giovanni Giacomo Millo, Cardinal of San Crisogono.

ONLY EDITION, PRIVATELY PRINTED, THE DEDICATION COPY. A study of a Russian wooden icon painted with a visual calendar of Orthodox saints, bequeathed to the Vatican Library (along with his vast library) by Alessandro Gregorio Capponi, the founder of the Capitoline Museum. The author misdated the 17th-century icon to the 12th century.

\$6,800

21) FAN — FRENCH REVOLUTION. Printed French Revolutionary fan, on the “death of the clergy,” with caption “Pompe funèbre du Clergé de France, décédée à l'Assemblée Nationale le 2 novembre 1789.” [Paris?, after 2 November 1789].

Hand-colored engraved folding paper fan showing a funeral cortege of the French clergy.

An extra-large (“giant”) fan, this satirical Revolutionary fan is based on one or more prints that circulated following the nationalization of the possessions of the clergy by the Assemblée constituante, on November 2, 1789.

\$2,500

22) FAN — FRENCH REVOLUTION. Pierced brisé fan with mounted allegorical stipple engravings celebrating the new Constitution and other Revolutionary achievements. [France, 1791].

Known as an “*éventail brisé*” in French, this kind of fan, made from a lightweight wood, usually sandalwood, cut into separate strips attached at the foot with a pivot pin and at the top with a threaded ribbon, was often ornamented with ingeniously mounted prints. During the Revolutionary years such pierced fans partook in the general vogue for political fans.

\$1,950

23) FAN — BASTILLE. Pierced brisé fan with painted images of the Bastille and an engraving. [France, 1789?].

Sandalwood fan with ornamental and figurative cut-outs, highlighted in gouache, and a mounted hand-colored print of a woman and child.

This rare brisé fan combines a sunny painted decoration with a grim reminder of the hated prison, the Bastille, whimsically stylized with its openwork slat windows.

\$2,500

24) FAN — [AUDINOT, Nicolas-Ménard]. Hand-colored etched folding paper fan for the Ambigu Comique theater, showing scenes from the pantomime *Hercule et Omphale*. [Paris, ca. 1790-91].

A RARE AND BEAUTIFULLY PRESERVED PRINTED FAN DEPICTING A POPULAR PANTOMIME, PERFORMED BY TEENAGERS AND CHILDREN.

\$3,250

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- 25) **FAN — SOCIAL SATIRE.** Printed satirical fan. [France, ca. 1795-1799].
Hand-colored etched folding paper fan,
A rare fan from the Directory period, satirizing the fashionable young men and women known as *Incroyables* and *Merveilleuses*, epithets based on their attitude of wide-eyed exclamation (à la “awesome”). \$2,750
- 26) **FAN — EMBLEMS.** Printed emblematic fan, with captions in Spanish. [France? ca. 1800-1810].
Hand-colored stipple-engraved folding paper fan.
A colorful woman’s fan, probably produced in France for the Spanish market, on the theme of choosing a lover or partner. \$1,800
- 27) **FARTHINGALES —** *Traité de l'Origine & des progrès du Vertugadin.* [Paris, 1733?].
12mo. ILLUSTRATED SELF-WRAPPERS. 19th-century morocco. Paul Desq, bookplate.
A witty satire of the use of farthingales (hoops sewn into an underskirt to add volume), which had come back into fashion in the early 18th century. One other copy located. \$5,000
- 28) **FASHION ALMANAC.** *Recueil général de costumes et modes.* [Part 2:] *Le Secrétaire des Dames et des Messieurs.* Paris: Desnos, [1779].
24mo. 25 etchings. Contemporary morocco.
A fine fashion almanac for ladies and gentlemen, showing various stations of society in appropriate dress. The frontispiece shows the Queen (Marie-Antoinette) wearing the “Coiffure à la Belle Poule,” a pouf hairdo topped by a miniature sailing ship; this famous coiffure had an American connection. \$2,400
- 29) **FOUCQUÉ, Michel.** *La vie, faictz, passion, mort, resurrection, et ascension de nostre Seigneur Iesus Christ.* Paris: Jean Bienné, 1574.
8vo. Ruled in red. Contemporary parchment.
First and only edition of an epic poem on the Passion written in French rhyming couplets; finely printed. No copies in American libraries. Sold
- 30) **GARCIA, Carlos.** *L'Antiquité des Larrons.* Paris: Toussaint du Bray, 1621.
8vo. Contemporary parchment.
FIRST EDITION IN FRENCH OF A (FICTIONAL) THIEF’S AUTOBIOGRAPHY, containing a scathing indictment of French (and Spanish) prisons. \$3,800
- 31) **GARDENER’S APPRENTICESHIP CERTIFICATE.** Calligraphic document on vellum certifying the completion of a two-year apprenticeship as gardener by L. T. Ölck in the pleasure garden of Wilhelm IV, Prince of Orange. Oranienwald [Oranjewoud, Netherlands], 17 January 1741.
An ornate apprenticeship certificate on vellum for a gardener in a princely estate. \$1,900
- 32) **GIL POLO, Gaspar.** *Primera Patrte [sic] de Diana Enamorada.* [Zaragoza?: widow of Bartolomé de Nájera?], “Impresso con licencia,” 1566.
Small 8vo. Woodcuts. Contemporary parchment. SECOND EDITION, AND THE FIRST ILLUSTRATED, of a continuation of the earliest and most popular Spanish pastoral romance, an anonymously printed edition, recorded in one or two other copies and virtually unknown. \$8,500

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

4to. Bound for the Duke of Roxburghe in gold-tooled red morocco, with his arms.

EDITIO PRINCEPS OF THE PLANUDEAN ANTHOLOGY, “one of the great books of European literature, a garden containing the flowers and weeds of fifteen hundred years of Greek poetry” (*Oxford Classical Dictionary*). First issue, with the editor’s dedicatory letter to Piero de’ Medici. Goff A-765. \$60,000

34) **GRITSCH, Conrad**. *Quadragesimale*. [Nuremberg]: Anton Koberger, 27 February 1479.

Folio. Contemporary blind-stamped alum-tawed skin over wooden boards, from the cloister bindery of the Lambach Benedictines, spine with tabbed caps, an early textile ribbon bookmark attached to the top flap, vellum manuscript spine liners from a fifteenth-century rubricated Bible.

The first of three Koberger editions of a handbook for preachers. This copy was bound at Lambach Abbey for the local parish priest Conrad Loher, who donated his books to the Abbey in 1499. Goff G-494. \$35,000

35) **GROSCH, Henrik A**. *Haandbog til Brodering og Tegning ... Første Deel*. Copenhagen: Glydendal, 1794.

Oblong folio. 25 (of 26) hand-colored engraved plates, colored under the direction of the artist-author.

Only edition of the first Danish pattern book for embroidery, containing neoclassical & floral designs for silk embroidery on clothing and accessories, and wool embroidery for foot rugs. A second part appeared separately, 11 years later. Very rare. \$4,500

36) **HELL**. *Dis büchlin saget von den peinen ...* Strassburg: [Matthis Hupfuff], 1509.

[Bound with:]

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

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

A SUPERB SAMMELBAND OF MEDIEVAL CHRISTIAN FABLES, containing a UNIQUE ACCOUNT OF HELL AND ITS PUNISHMENTS, illustrated with 28 unsparing woodcuts. NO COPIES OF THIS IMPORTANT EARLY GERMAN ILLUSTRATED BOOK ARE FOUND IN AMERICAN LIBRARIES.

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

This large-margined, unpressed copy, from the library of the great binding scholar Ernst Kyriss, also includes a contemporary manuscript account of a vision of the mystic saint Gertrude. \$44,000

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

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

A sixteenth-century Venetian illustrated book of hours in a rare Italian panel-stamped binding, THE ONLY SURVIVOR OF THE EDITION. The binding is a *reliure parlante*, reflecting the contents of the book. Its decoration is unusual, as panel stamps were rarely used in Italy during this period. \$12,000

38) ISELBURG, Peter. *Emblemata politica in aula magna Curiae Noribergensis depicta.* [Nuremberg: Iselburg], 1617. [Bound with:] **BRUCK-ANGERMUNDT, Jacobus à.** *Decades duae anagrammatum et emblematum.* Strassburg: Anton Bertram for the author, 1615.

2 volumes in one, 4to. Engraved emblems and etchings. Contemporary parchment.

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 Neo-Latin emblematic mottos, each illustrated with a small etching. The emblems are preceded by an essay on anagramming. One other copy located. \$6,800

39) LETTER TUBE. A painted and lacquered cylindrical letter case, with original smelling salts(?) bottle. [France, second half of 18th century].

Cigar-shaped cases for “*billets doux*” were convenient vehicles for love letters, which could be discreetly delivered by compliant intermediaries, and they were all the rage in France in the 18th and 19th centuries. A compartment in one end of this case contains a tiny bottle, evidently to revive fainting recipients. \$750

40) 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.

Folio. 12 engraved plates including frontispiece, one large and folding. Contemporary calf.

ONLY EDITION OF A SPLENDID 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 engravings show Viennese cityscapes, St. Stephen’s Cathedral, and throngs of bewigged courtiers enjoying processions, ceremonies, and multiple banquets. \$7,800

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

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

Jenson’s edition of a popular Franciscan Biblical and liturgical aid for uneducated clerics, containing hundreds of short entries providing definitions, etymologies, and grammatical explanations of Biblical and liturgical terms. A fine copy. Goff M-239. \$32,000

42) MASONIC BINDING. *Almanach royal année MDCCLXXIII.* Paris; Le Breton, 1773.

Contemporary French gold-tooled red goatskin with dentelle design and Masonic emblems.

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

43) MAZERET, C. & PERROT, A. M. *Miroir des Graces, dédié aux Dames.* Paris: Le Fuel, [1822].

18mo. Engraved title and 15 plates, all hand-colored. Contemporary blind-stamped cathedral binding.

Only Edition, a *de luxe* copy, of an illustrated dictionary of objects, materials and concepts, most relating to fashion. Many of the over 800 entries include the names and addresses of Parisian suppliers, making this a comprehensive encyclopedia of feminine material culture in Restoration France. \$3,500

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- 44) MEYER, Conrad.** *Nützliche Zeitbetrachtung*. [Bound with:] *Spiegel der Christen*. [Zürich, 1651-1652].
2 volumes in one, folio, entirely etched and engraved. Old parchment over pasteboards.
FIRST EDITIONS OF TWO ENCHANTING ENGRAVED BOOKS, by the dominant artistic personality of 17th-century Zürich. Both suites contain engravings depicting both emblematically and realistically various condition of human life. The *Zeitbetrachtung*, a poignant Baroque survey of the stages of life, is one of Meyer's scarcest engraved suites. \$7,000
- 45) MEYSSENS, Jan.** *Les Effigies des Souverains Princes et Ducs de Brabant avec leur chronologie, armes et devises*. [With:] *Effigies des Forestiers et Comtes de Flandres*. [With:] *Les Pourtraits des Souverains Princes et Comtes de Hollande*, Antwerp: Martin vanden Enden, [1662-1663 or later].
4to. 3 parts, entirely engraved. 138 portraits after MeysSENS.
First complete edition of a fine series of portraits of the royalty and aristocracy of Brabant, Flanders and Holland, from the seventh century to the present. Third issue of the first part and first editions of the second and third parts. \$4,500
- 46) MILITARY EDUCATION** — *Heures à l'usage des élèves de l'École Royale Militaire*. Paris: Imprimerie Royale, 1774.
8vo. Contemporary morocco, gilt monogram of the École Royale Militaire.
Only edition of a complete course of religious instruction for the pupils of the Royal Military Academy, founded in 1751 by Louis XV. PRINTED AND BOUND FOR THE ACADEMY. One other copy located. \$1,800
- 47) MISSAL, use of Augsburg.** *Missale secundum ritum Augustensis ecclesie*. Dillingen: Sebald Meyer, 1555.
Folio. Red & black printing, music, woodcuts by Matthias Gerung, canon quire printed on vellum and illuminated. Contemporary blind-tooled pigskin.
A CELEBRATED MASTERPIECE OF LITURGICAL PRINTING, THE GREATEST TECHNICAL AND ARTISTIC PRODUCTION OF SEBALD MAYER, FIRST PRINTER OF DILLINGEN, AND THE MOST SIGNIFICANT ACHIEVEMENT OF THE ARTIST MATTHIAS GERUNG IN THE MEDIUM OF WOODCUT. \$25,000
- 48) MISSAL, Roman.** *Missale Romanum, ex decreto sacrosancti Concilii Tridentini restitutum*. Paris: Associated Booksellers to the Church, 1600.
Folio. Red & black printing, printed music, 7 full-page woodcuts & over 300 initials. Contemporary French gold-tooled citron morocco, gold-stamped cartouches of the Crucifixion and Annunciation.
Unrecorded issue of a handsomely illustrated post-Tridentine Missal. The two other known copies of this edition have full-page engravings instead of woodcuts. \$14,000
- 49) MOTHER OF PEARL BINDING.** A notebook in an embossed mother of pearl binding. [France, ca. 1840].
24mo-sized pretty pocket notebook. \$850
- 50) OERTEL, Hieronymus.** *Geistlichen Frauen-Zimmer Spiegel. Aus Alten und Neuen Testament*. Frankfurt: Georg Muller, 1652.
24mo. 37 engraved plates of women. Contemporary sheep with overall blind decoration of punch-dots.

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A winsome book, as fat as it is wide, celebrating heroic women of the Bible, starting with Eve. This near-miniature edition appears to be UNRECORDED. A long dedication from the printer is dedicated to five women, all wives or daughters of printers or booksellers. \$3,400

51) **PONTOUX, Claude de.** *Les Oeuvres*. Lyon: Benoit Rigaud, 1579.

16mo. Dark brown morocco retrospective strapwork binding, monogram of Jean-Paul Barbier-Mueller.

FIRST EDITION of the collected works of a Burgundian poet, including a collection of nearly 300 love sonnets, appearing here for the first time. No copies in American libraries. \$3,600

52) **PORTUGUESE ALMANAC** — *Diario ecclesiastico para o Reino de Portugal*. Lisbon: Royal Press, [1827/28].

24mo. Hand-colored folding map. Embroidered blue silk binding with the arms of Portugal. \$3,750

53) **PROCESSIONAL BANNER**. A painted banner with memento mori imagery. [Italy or France, 17th or 18th century].

Oil on canvas (approx. 3 1/2 x 2 ft.), painted on both sides with emblems of death, *vanitas*, God, and time.

AN IMPOSING MACABRE PROCESSIONAL BANNER, used for funerals or by a confraternity of penitents. \$13,000

54) **RAMIREZ PAGÁN, Diego, & others.** *Floresta de Varia Poesia*. Valencia: Juan Navarro, 1562.

8vo. Ten woodcuts including an author portrait. 19th-century morocco.

FIRST EDITION, and the only early edition, of an important and notoriously rare collection of Castilian lyric poetry, illustrated with woodcuts and including works by two female poets, one of whom is otherwise unknown. \$12,500

55) **RELICS** — *Legendarium sanctarum Reliquarum* [drop-title]. [Portugal, between 1741 & 1752].

Manuscript on paper, small 8vo. Vol. I [of 2]. Contemporary gold-tooled red goatskin.

A pretty manuscript martyrology, listing the relics of saints in calendar order of their feasts, from January to June. Production of the calendar was ordered by José Maria da Fonseca e Evora, Bishop of Porto, whose wax seal appears at the end. \$1,500

56) **[RESTIF DE LA BRETONNE, Nicolas-Edmé]**. *Le pied de Fanchette ou l'Orfeline française*. "Imprimé à La Haie, et se trouve à Paris" [i.e., Paris]: Humblot & Quillau, 1769.

12mo, 3 parts in one. Titles, prelims, tables and notes printed in red. Contemporary acid-stained sheep.

FIRST EDITION OF RESTIF'S FIRST LITERARY SUCCESS, and the first to wax poetical on women's feet. Like most of the works of the printer-novelist this one was semi-autobiographical. He was a lifelong foot fetishist. Luckily, his tongue-in-cheek prose redeemed him. \$2,250

57) **RITUAL for WÜRZBURG**. *Agenda ecclesiastica, secundum usum ecclesiae Wyrzburgensis*. Würzburg: Hans Baumann, September 1564.

Small folio, printed in red & black, woodcuts. Contemporary blind-tooled pigskin over wooden boards.

ONLY EDITION, FIRST ISSUE, of a rare ritual for the diocese of Würzburg, BOUND IN THE WÜRZBURG SHOP OF JAKOB PREISGER.

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 elaborate printing of this illustrated 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. \$7,000

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

12mo. Contemporary gold-tooled mosaic binding

UNRECORDED FIRST EDITION OF A DEVOTIONAL HANDBOOK, IN A CONTEMPORARY GOLD- AND SILVER-TOOLED MOSAIC BINDING, probably produced in the bindery owned by the printer, Pierre Rocolet.

As an enterprising *libraire-imprimeur*, Rocolet had acquired a bindery ca. 1638, which remained active until his death in 1662. Its anonymous binders produced lavishly tooled bindings, largely though not exclusively on books from Rocolet's own press, for a rich clientèle in the circle of the King, notably including the powerful Chancellor Pierre Séguier, Rocolet's principal patron, and his spouse, the *Chancelière Séguier*, to whom this edition is dedicated. \$9,800

59) ROSA, Salvator. *Serie di LXXXV. disegni.* Rome: Casaletti, 1780.

Large folio. 89 etchings, printed in sanguine. Original boards.

Only edition, luxury issue with the etchings printed in red, of Carlo Antonini's renderings of the complete etchings of the Neapolitan Baroque artist Salvator Rosa (1615-1673). The scarcity of available impressions of Rosa's etchings had left the public unsatisfied, and Antonini offered this luxuriously printed series of copies for the use of amateurs of design and students of art. His skills as a reproductive engraver allowed him to reproduce the overall impact of Rosa's prints, from the small *figurine* of soldiers in their everyday life to the artist's vast, dreamlike etchings of mythological scenes. \$11,500

60) ROYAL MINIATURE CALENDAR. Engraved miniature calendar for 1772, made for the French royal family. [Paris: Boulanger?, 1771].

Oblong miniature, printed longitudinally to create 12 page-openings, each with an engraved portrait or vignette of a member of the royal family. Contemporary gold-tooled red morocco, covers with arms of Marie-Joséphine of Savoy, Comtesse de Provence, silk liners, inner covers with mirror and silk pocket.

Such independent miniature calendars apparently began to circulate in the 1770s. Printed from single sheets, they could be mounted under glass, or cut into strips as in this example and handsomely bound. THIS EXAMPLE, OF WHICH I LOCATE NO OTHER COPIES, HONORED (AND MAY HAVE BEEN PRODUCED FOR) THE YOUNGER MEMBERS OF THE ROYAL FAMILY: THE FUTURE LOUIS XVI, HIS WIFE MARIE-ANTOINETTE, AND HIS BROTHER AND SISTER-IN-LAW THE COUNT AND COUNTESS OF PROVENCE, FOR WHOM IT WAS BOUND. \$5,800

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

Folio. Woodcut title border by Hans Baldung Grien. Contemporary half blind-tooled pigskin.

First correct edition of this popular guide to canon law, edited by the Strassburg humanist Ottmar Nachtgall. From the library of the Czech humanist Franz Gottfried Troilo von Lessoth, with his large woodcut bookplate, in a handsome Moravian binding. Sold

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

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

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 35,000 lemmata derive from classical, biblical, and early Christian sources, and include about 2400 one-word translations into Old High German. The book is ornamented with a full alphabet of large woodcut interlace initials, reproducing the Romanesque white-vine illuminated initials of a lost 12th-century manuscript copy-text. Goff S-21. \$37,500

63) SALZBURG CONFRATERNITY. *Orationes Partheniae*. Salzburg: Johann Joseph Mayr, 1755.

8vo. 12 engravings in text, folding table. Original Brokatpapier wrappers.

A devotional confraternity book produced for members of the Marian sodality (or confraternity) of Salzburg University's Congregation of the Assumption of the Virgin.

A "gift book" for members of the sodality, published annually. The book was assembled from different edition parts, like some other liturgical and devotional printing. \$2,500

64) SATIRE — *Paris vu tel qu'il est*. "London and Paris," [i.e., Paris], 1781.

A cutting satire of the shallowness of privileged urban life during the last years of the *ancien régime*. Ahead of its time stylistically, written largely in dialogue, this account of a noble provincial couple's holiday in Paris relates their exciting (for Madame) and disillusioning (for Monsieur) plunge into the corrupt morals of Parisian society. \$1,850

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

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

ONLY EDITION of a literary almanac celebrating Carnival, with hand-colored illustrations of outlandish emblematic figures, and lithographic boards. \$3,800

66) SPAIN, CONFRATERNITY STATUTES — *Regla de la Pasion*. Ávila and La Horcajada, 1527-1615.

Manuscript on parchment. 8 leaves. MARGINAL DRAWINGS THROUGHOUT. Original painted parchment covers.

Statutes governing the Confraternity of the Holy Cross of La Horcajada, a village in the province of Ávila. As in other Roman Catholic countries, laypeople's religious associations played a vital role in community life in Spain, functioning as mutual aid societies and venues to perform charitable acts. While Spain had a larger number of confraternities proportional to the population than the other Catholic lands, vernacular manuscript confraternity statutes from the Iberian Peninsula seldom surface. \$18,000

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

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

A LAVISHLY PRODUCED STENCIL-PRINTED EVANGELIARY ON VELLUM, produced in the Benedictine monastery of Ambronay, northeast of Lyon. Intended as a luxurious ceremonial lectionary, its decoration was never completed, affording a glimpse into the production methods of this "printed manuscript." (See cover illustration.) \$22,500

68) STRAW MARQUETRY. Small round box decorated with vari-colored straw marquetry and straw embroidery. [France, 18th century].

A two-part decorative box, possibly for face powder, PROBABLY MADE BY NUNS. Straw marquetry and straw embroidery were associated in France with nuns' handiwork, in the production of both religious and secular objects, produced for sale outside the convent. \$1,750

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

Manuscript on paper, 4to. Gold-embroidered ivory silk over thin pasteboards.

An elegant manuscript of excerpts, translated into Italian, from the librettos for Haydn's late oratorios, the *Creation* and the *Seasons*, in a decorative Piedmontese embroidered case binding. The manuscript was probably produced for a court or private musical event. \$2,600

70) THOMAS A KEMPIS — DESMARETS DE SAINT-SORLIN, Jean. *L'Imitation de Jesus-Christ, traduite en vers par Monsieur Desmarests.* Paris: chez Estienne Loyson [printed at the Chateau of Richelieu], 1662.

Small 8vo. 5 engraved plates, two by Claude Mellan. Contemporary blind-tooled black goatskin.

Desmarest's verse translation of the *Imitatio Christi*, PRINTED ON THE PRIVATE PRESS OF THE CHATEAU OF CARDINAL RICHELIEU. \$8,800

71) TORCHON-DESMARAIS, François. *Jérémie, Poëme en quatre chants. Avec sa priere, et sa lettre aux captifs.* Paris: Desprez, 1771.

8vo. Engraved title and 7 etched plates. Contemporary red morocco gilt with the arms of Pope Clement XIV.

FIRST EDITION of a poem using Jeremiah's Lamentations and the Babylonian assault on Jerusalem as an allegory for a *bien-pensant* defense of the Church against the *philosophes* and their leader Voltaire. \$3,500

72) TRIER, Gomes de; [FLORIO, John]. *Le Jardin de Recreation, Auquel croissent Rameaux, Fleurs, & Fruicts, tres-beaux, gentilz, & soüefs.* Amsterdam: Paul de Ravesteyn, 1611.

4to. Engraved title border. 18th-century calf.

ONLY EDITION of a collection of nearly 6000 ostensibly French proverbs, in fact an unacknowledged translation of the *Giardino de ricreatione* (London, 1591), a collection of Italian proverbs by John Florio, the English-Italian lexicographer and linguist best known for introducing Montaigne to the English world. Sold

73) [VAN DEN BUSSCHE, Alexandre], called LE SYLVAIN. *Poèmes et anagrammes composez des lettres du nom du Roy, et des Roynes ensemble de plusieurs princes et gentilshommes et dames de France.* Paris: Guillaume Julian, 1576.

4to. 19th-century morocco (Chambolle-Duru). *Provenance:* Hector de Backer; Jean-Paul Barbier-Mueller.

ONLY EDITION of a collection of verse anagrams and acrostics by a Flemish poet of the French court, of whom little is known. He had recently spent at least a year in prison, probably for speaking out against King Charles IX after the St. Bartholomew's Day massacre. These clever royal flatteries may have been intended to soothe feathers and pave the way to rehabilitation. \$5,500

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

8vo. 121 woodcuts. Contemporary blind-tooled calf(?) over wooden boards.

FIRST EDITION OF AN ILLUSTRATED POCKET EDITION OF A DENSELY ILLUSTRATED RELIGIOUS STORY BOOK: Walasser's modernized adaptation of a late medieval allegorical romance of the soul's marriage to Christ. Sebald Meyer set up the first press at Dillingen to further the Counter-Reformation program of his patron Otto von Waldburg, Cardinal-Prince-Bishop of Augsburg. Walasser was Meyer's editor and "content producer." He here adapted an allegorical tale last printed nearly a century earlier. Close comparison of the illustrations shows that Walasser used one of Johann Bäumler's two incunable editions as copy-text.

Although the work was reprinted at least 4 more times in the following 30 years, there appear to be no copies of any edition in American libraries. \$7,800

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

Manuscript on paper, oblong folio. 65 leaves, including 7 leaves of calligraphic alphabets and 49 leaves with FLAMBOYANTLY ILLUSTRATED AND ORNAMENTED CALLIGRAPHIC BIBLICAL QUOTATIONS, most colored in watercolor or gouache. Contemporary calf-backed boards.

The creator of this LAVISHLY ILLUSTRATED "POPULAR" CALLIGRAPHIC MANUSCRIPT was probably a teenage student, showing off his calligraphic skills in this display album, illustrated with playful drawings of prophets, saints, and angels, as well as characters from everyday life. \$15,000

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