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176 West 87th Street
New York, New York 10024

telephone: 212 579-2099
email: nina@musinskyrarebooks.com

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18 recent acquisitions...



No. 9 (enlarged)

... from simpler times?

Zoological primer



1) **ABECEDARIUM.** *AAbc...* Copenhagen: gedruckt und zu finden bey Johan Rudolph Thiele, [ca. 1790-1800].

8vo (160 x 50 m). [16] pp. Gothic and roman majuscule and minuscule alphabets and arabic numerals, 25 woodcut vignette illustrations, woodcut initial; ornamental page-borders throughout. Stitched in plain blue wrappers (sewing loose; staining, backstrip torn). \$1850

A charming German chapbook primer from the Copenhagen press of a German emigré. Printed on a single quire of thick wove paper, this sturdy ABC booklet was built to withstand heavy use. Following a syllabary, the text is traditional, containing the Lord's Prayer, Credo, Ten Commandments, instructions on the Sacrament, and prayers for mealtime, but the illustrations take off in a new direction. Twenty-five anthropomorphic pairs of animals and mythical creatures are shown in their element, each followed by an easy-to-memorize and often deliciously scary couplet ("Ein Crocodill weint oft aus List / Weil er so gerne Menschen frist" [The cunning crocodile often cries / because his taste in man-meat lies]. No pets here: a few farmyarders are the only domestic touch to a group composed of rhinoceroses, dragons, ravens, lions, tigers, bears, wolves, seals, peacocks, elephants, camels, and of course a Xanthus (Neptune's "water horse"), an Ygel (porcupine, according to the author), and a Zobel (sable).

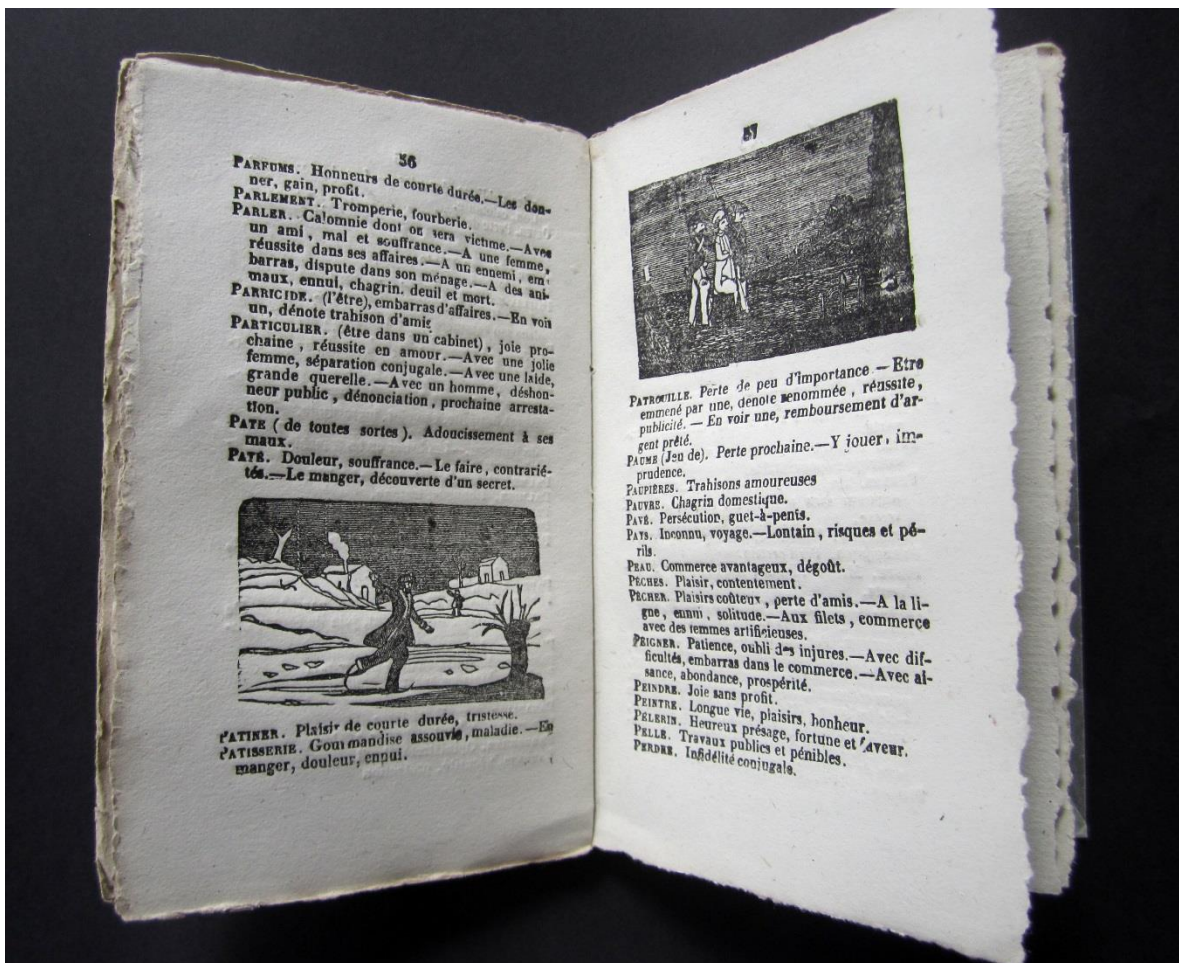
Johann Rudolph Thiele (1736-1815) had emigrated from Germany at the age of 12; he founded a press in Copenhagen in 1770 which remained active until 1936. OCLC records two locations, Newberry Library (colored), and the Danish Royal Library. *Bibliotheca danica* Supplement, V, 20.

Pre-Freudian dream dictionary for hoi polloi

2) **ALBERT D'ANGERS, Arthur.** *L'Ancienne et la Nouvelle Clef des Songes ... Réimpression ... Augmenté de plus de quatre mille songes ... orné de trente gravures allégoriques.* Paris: Le Bailly (Imp. de Pommeret et Moreau), [ca. 1846-1849].

18mo (153 x 93 mm.). 104 pp. Title with woodcut of a key, folding woodcut frontispiece of the "Zodiaque indien," 34 wood-engraved illustrations in the text. Publisher's green printed wrappers with the same key woodcut on rear cover and a copy in reverse on the front cover, wrappers lined with printer's waste, untrimmed. Fine. \$1250

An illustrated chapbook catalogue of the meanings of dreams. The author/editor prefaces his quietly tongue-in-cheek index of dream interpretations with the gleeful admission that the work is a second-hand assemblage, or "literary mosaic," composed of "ancient citations and texts collected from various *savants*." The "Key of Dreams" lists about 1400 dream motifs (somewhat fewer than promised by the title) in alphabetical order, illustrated with vignettes whose effectively oneiric qualities are due partly to the night-time skies of each scene, created by dense horizontal hatching, and partly to the apparently worn state of the blocks or poor printing; the illustrations may also have been printed from stereotypes or *polytypages* of wood engravings.



Instructions for the use of the “Indian Zodiac” depicted in the folding frontispiece plate are found in the preface. Following the dream dictionary are short sections on astrology and numerology, and the traditional collection of magical charms known as the Enchiridion of Pope Leo III, “a collection of charms cast in the form of prayers ... concerned with worldly advantages far more than those of a spiritual kind” (Waite, *Book of Spells* (1995 reprint of 1911 ed., p. 40), containing chants and simple remedies for such ills as ulcers, burns, toothache, or losses at the card table.

The edition is described as a new, augmented edition, but I identify no earlier editions. Le Bailly, who published several works on the supernatural as well as a dictionary of slang under the pseudonym of Albert or Halbert d’Angers, was active from 1839. OCLC lists a copy at Rutgers which appears to match this edition, and the BnF holds copies of editions matching this copy dated [1846] and [1849] (the dates are reliable being based on the annual listings of the *Bibliographie de la France*). The popular text was reprinted throughout the nineteenth century. Cf. Caillet I:143 (Bailly [1897] edition, 108 pp.).

Solace in numbers

3) [BLOCQUEL, Simon, pseudonym “Baron Commode”]. *Manuel consolateur des cocus. Code pacifique des ménages, ouvrage éminemment utile ... traduit fidèlement de l’anglais par le Baron Commode.* “Cornopolis: chez tous les Marchands de Nouveautés. Imprimerie de l’Encorné” [colophon:] Printed for the author, Lille: chez Blocquel, [ca. 1837].



Bound with three pamphlet sermons (see below). 12mo (132 x 84 cm). 3-107, [1] pp. Printed on yellow wove paper. Fold-out hand-colored woodcut frontispiece (pp. [1-2]) showing three famous cuckolds, three woodcut vignettes in text. Fine. Bound with three pamphlets in 19th-century quarter calf and marbled boards, spine gilt lettered (very slight wear to extremities). Lithographed bookplate of E. Alexander. \$1700

FIRST EDITION of an illustrated spoof, printed on yellow paper. Writing under one of his numerous pseudonyms, in a supposed translation from the English, Blocquel solemnly promises consolation to *les cocus* (cuckolds). He asserts that *le cocuage* brings two important benefits: increased tenderness from the guilty wives, and supplemental income providing an enhanced quality of life, thanks to the stipends of lovers anxious to avoid scandal or disruption of their pleasures. Should the reader fail to find comfort in these compensations, the author reminds him that he is not alone, for *les cocus* number in the millions, scattered across the globe. To buttress the latter argument he provides plentiful anecdotes of adultery featuring cuckolds from every walk of life, from kings to shopkeepers. The hand-colored frontispiece shows three prominent victims, whose woes are detailed in the text: Chilpéric, Frankish King of Burgundy, the god Vulcan, and a certain Monsieur S., a magistrate, no doubt a contemporary object of gossip; each with his own attire and attributes and his own style of horns. A series of unverifiable “anthropological” accounts of marital practices throughout the world follows, covering polygamy, polyandry, attitudes toward virginity, and divorce. The last section makes for grim reading, as it contains tales of sexual slavery: the selling, renting, or lending out of women by their male relatives, be they fathers, brothers, or husbands.

The Lille publisher and writer Simon-François Blocquel (1760-1863) was a prolific “polygraph printer, writer, publisher, editor and above all astute businessman ... who was able to exploit all fashions if not to inspire them outright” (*Revue de la Bibliothèque nationale de France*, no. 18, “Jeux de mots en images”). He wrote under a variety of pseudonyms.

No copies located in American libraries. OCLC and the Catalogue collectif de France locate copies of this edition at the BnF (2), Montpellier, and Chalon-sur-Saône. Gay-Lemonnyer III:25; *La bibliographie jaune*, p. 69; B. Musa, *Histoire d'un imprimeur lillois, Simon-François Blocquel* (Lille, 2006) 1478 (no copy seen, cited from an 1837 publisher's catalogue).

Bound at the end are three chapbook “sermons,” the first and last facetious:

- *Sermon du Révérend Père Esprit de Tinchebray, fameux prédicateur*. Haute-Bruyère, [space left blank for date, not supplied]. (colophon:) Lille: imprimerie de Blocquel), n.d. 16 pp., title woodcut of a priest preaching to a crowd, woodcut bust of a saint within full-page ornamental border. The earliest editions date to the late 17th century. Musa 415, citing the title's appearance in Blocquel catalogues from 1837, 1847, 1851 and 1853. The title cut was used to illustrate other chapbook *Sermons* printed and/or published by Blocquel: cf. Musa 1483.

- *Sermon en Proverbes*. Epinal: chez Pellegrin, n.d. 12 pp.

- *Sermon naïf, Fait par un bon vieux Curé de Village... sur la conduite des garçons et des filles... Penultième édition...* [drop-title]. (colophon:) Lille: chez Castiaux; imprimerie de Blocquel), n.d. 12 pp.. The Newberry holds another copy of this pamphlet, which is written largely in dialect, or *patois*. Musa 1441.

Surrealism for goldsmiths

4) **BOUTEMIE, Denis** (fl. ca. 1605-1658). Suite of twelve etched grotesque figures after Boutemie, probably representing the months. [Paris, ca. 1638].

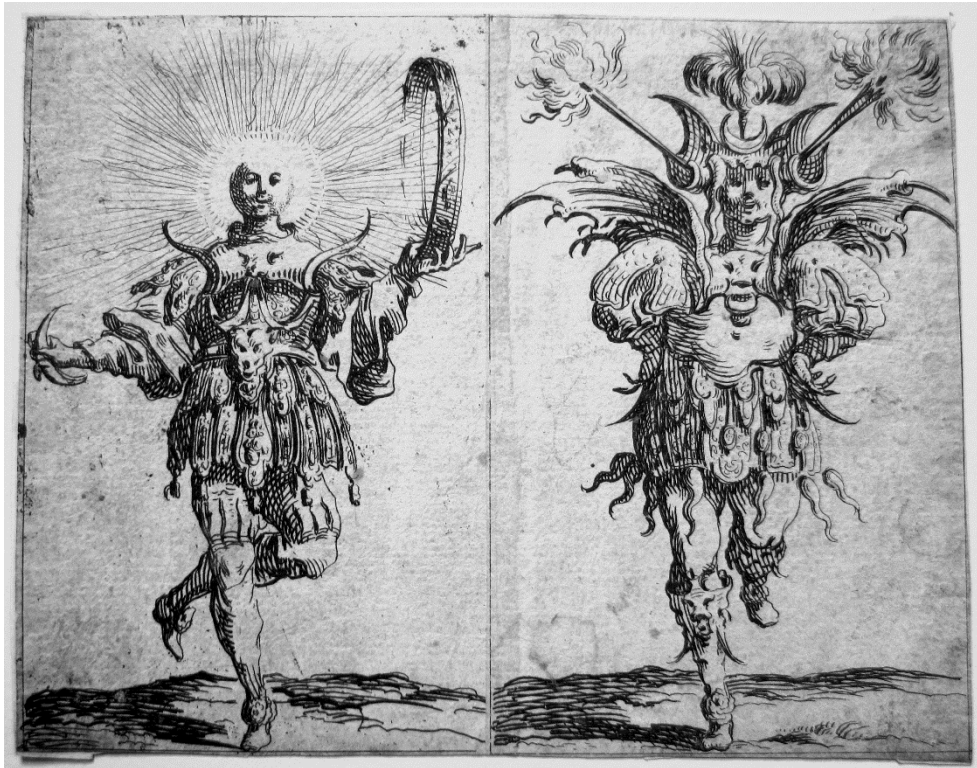
[Bound with:]

BÖMMEL [or BEMMEL], Wolfgang Hieronymus von (b. 1667). *Neu-ersonnene Gold-Schmieds Grillen*. Nürnberg: Joh. Chr. Weigel, [ca. 1701-1725]. \$7800

1) **Boutemie**: 12 small etchings, cut out and neatly pasted together in pairs, trimmed close to image borders (98 x 64 mm.), the blank spaces for captions at the foot of each image removed; tipped in (two sheets loose) to a modern quarter morocco album (filled out with blank pages). First state, before the signatures. Fine impressions. *Provenance*: Arthur & Charlotte Vershbow, book label and ms. contents list on front pastedown.



First edition, very rare, of this suite of 12 etched grotesque figures. Denis Boutemie (sometimes referred to as Daniel Boutemie or Boutemy), was a French goldsmith, etcher and medallist. Following his apprenticeship he spent a few years in Rome (a favored destination at the time for young French goldsmiths), where he was known as Dionisio Bottonieri. Although only one gold medal signed by him is recorded, goldsmiths of the day rarely signed their work; contemporary sources show that he was well known, though possibly as much for his unconventional graphic work as for his talents as a goldsmith. The last mention of him dates to 1658.

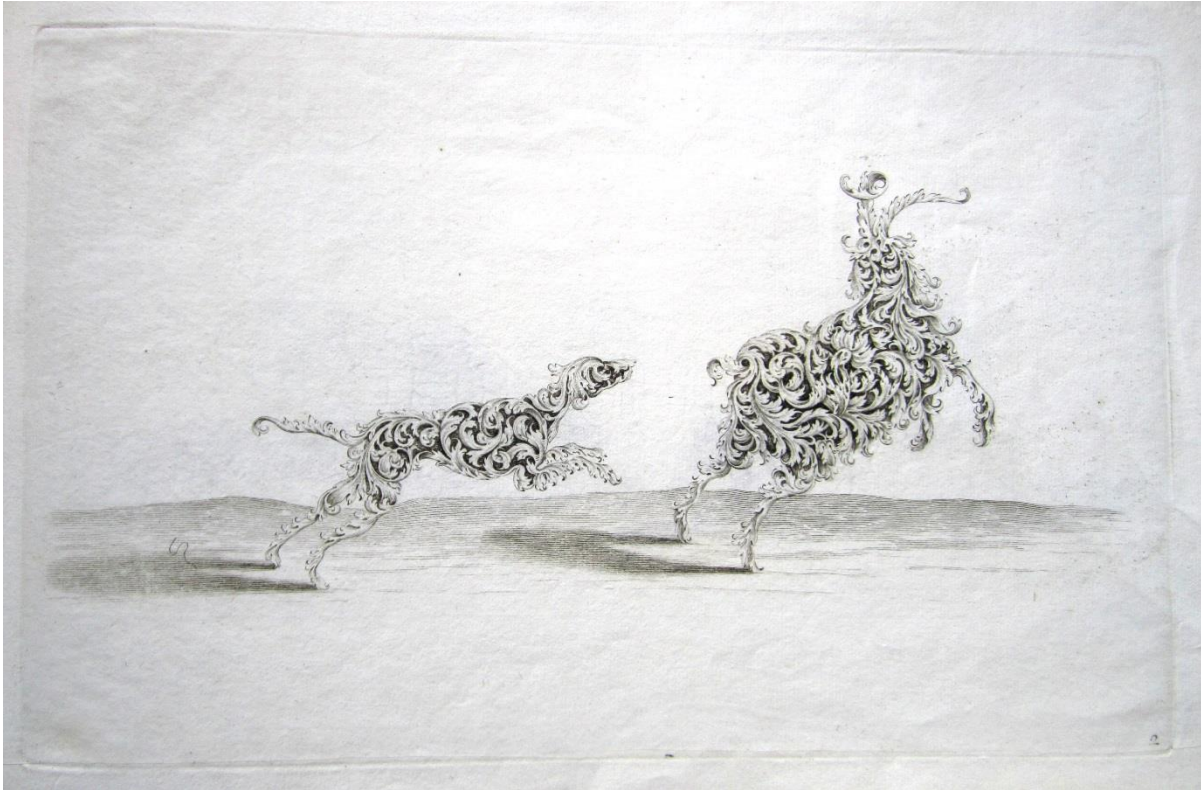


These fantastical and whimsical figures, whose bodies incorporate human faces and animal forms, are thought to represent satirical visions of the months. A privilege was granted to the engraver Pierre Le Sueur on 7 June 1638, “for engraving twelve months of the year on a folding map, represented by 68 masques and different postures, designed by Denis Bouttemier (sic), maître orfèvre” (Fuhring, p. 51). A third state of the plates (known in one incomplete set) includes cartouches containing the names of the months, as does a set of reverse copies engraved ca. 1700 by the Paris printmaker Bonnart (1 copy, Victoria & Albert Museum). The presentation in pairs of images, as in this album, was also implied by Bonnart, whose imprint appears only on every other plate in his edition, suggesting that this may have been their original format.

Fuhring located only three complete copies of this suite: the Berlin copy (in which one of the etchings is signed *Boutemi. Inv.*, British Museum copy, and the present copy. Berlin Katalog 4322; Warncke, *Die ornamentale Grotteske in Deutschland*, I: nos. 149-60; Peter Fuhring, 'Denis Bouttemie: A Seventeenth-Century Virtuoso', *Print Quarterly*, IX (1992), pp. 46-55. Cf. also M. Bimbenet-Privat, “Les orfèvres français à Rome 1500-1620,” *Mélanges de l'Ecole française de Rome. Italie et Méditerranée*, vol. 104-2 (1992), pp. 455-478; Thieme-Becker 4:470; Guilnard p. 52, no. 61 (this suite not described); Jessen (ditto, describing the artist as “*ein witziger Spötter... ein absonderliches Original*”).

2) **Bömmel**: 6 plates of etchings, sheet size 206 x 325 mm., platemarks 164 x 261 mm., including title engraving with engraved number “No. 81,” the remaining plates numbered 2-6. Watermark: serpent on post (caduceus) surmounting a shield with initials NM/H, 133 x 45 mm. (similar though not identical to Piccard online no. 44043, Roigheim 1693). Some creasing to outer margins. Bound into the same album.

Bömmel's *Gold-Schmieds Grillen* are *capricci* for goldsmiths in which the figures are composed almost entirely of scrolling acanthus leaves. The artist, himself a goldsmith, was the son of the Dutch landscape painter Willem van Bommel, who had settled in Nuremberg. This is the second of two editions of the suite: the first was published in Nuremberg ca. 1690-1697 by Leonhard Loschge; Hollstein calls for nine plates in that edition, but cites no copies (and I locate none with more than 6 plates). Weigel's re-issue contains six plates, to which he added a second separately issued part containing six more plates using the same acanthus conceit. Reverse copies of the present plates were published in Amsterdam by A. de Winter (d. 1707), under the title *Nieuw Goudt Smits Lofwreck* (cf. Victoria & Albert online collections database).



These delicately etched “newly smithed goldsmiths’ caprices” include a title showing two pairs of pendants flanking at center a large bouquet in an anthropomorphic vase perched on a work table covered with the tools of a goldsmith and one casually placed large acanthus leaf; the title and imprint are engraved on the edge of a large dish attached to the front of the table. The five whimsical plates, tours de force of design, show a hound chasing a ram; a cat and a dog snarling at each other; a seated pipe-smoking shepherd watching a pair of bulls fighting; a hare fleeing a lion; and a rearing horse.

The classical motif of the scrolling acanthus leaf “was an essential part of the goldsmith’s skill from about the mid-17th century to the end of the 18th century” (V&A database). The British Museum catalogue note (online), states that “this type of bizarrerie is more usually found in the first third of the 17th century.”

Johann Christoph Weigel (active from 1701, died 1726) published or re-issued a large number of ornament pattern suites in order to make them available to local craftsmen and artists. He gave each work a number. Although the bibliographical study of Weigel’s publishing program

remains to be written, many of the numbers of the works have been recorded. This edition is numbered 81 on the title plate, and Weigel's edition of the second part of Bömmel's *Grillen* is numbered 82 (cf. Berlin Katalog and Guilmarde).

Besides the copy of the Weigel edition at Berlin, partial copies of the Loschge edition are held by the British Museum and the Victoria and Albert Museum. Berlin Katalog 696(1); Hollstein IV:136, no.1-6; Guilmarde, p. 407,85 (erroneously listed under the name "Kyron").

With: A small pen-and-ink and gray wash drawing on parchment (43 x 63 mm.) in the same style, showing a little man seated on a bellows smoking a pipe whose fumes emerge from his mouth in the form of a large scrolled acanthus, a bearded face incorporated in his backside; trimmed to edge of black and gold border, mounted on thick brown paper or card which is tipped in to the album. Inscribed on the backing *Tot Capite tot sens.* and *J. C. Seüter* (or *Scüter*).



Domestic blahs

5) **BROADSIDE – TROSCHER, Peter** (1615-1680). A scene of family life. Title: "*Hierinnen mann befind dass recht loss Haussgesind.*" [Nuremberg:] Paulus Fürst, [ca. 1650].

Engraved broadsheet (259 x 339 mm), platemark 246 x 329 mm., a domestic interior showing a family at a dinner table, a maid at an open stove at right, at left an open portal revealing two men conversing outside in a farmyard, the above title in calligraphic lettering on the rear wall, the figures in the scene letter-keyed A-I to engraved text below in three columns of four lines each, signed *P. Tröschel sculpsit* within the image, imprint *Paulus Fürst excudit* at foot of engraving. Very good impression. Repaired 2-inch tear at foot of central fold not affecting image, small tear into image at top, a few other marginal tears. \$1600

In this satire of domestic bliss, a beleaguered middle-class paterfamilias sits dejectedly at the head of his table in a simple stone-flagged dining room, contemplating his "out of control" (*recht los*) household. His son plays cards with a cunning-looking well-dressed older man at the other end of the table; behind his back his daughter steals some coins from the table while raising a morsel to her lips, his wife stands by the table with a very large wine glass, a pregnant maid tends the fire, three mice cavort next to a sleeping cat, while outdoors a servant holding a broom chats with a friend while pointing toward the domestic scene.

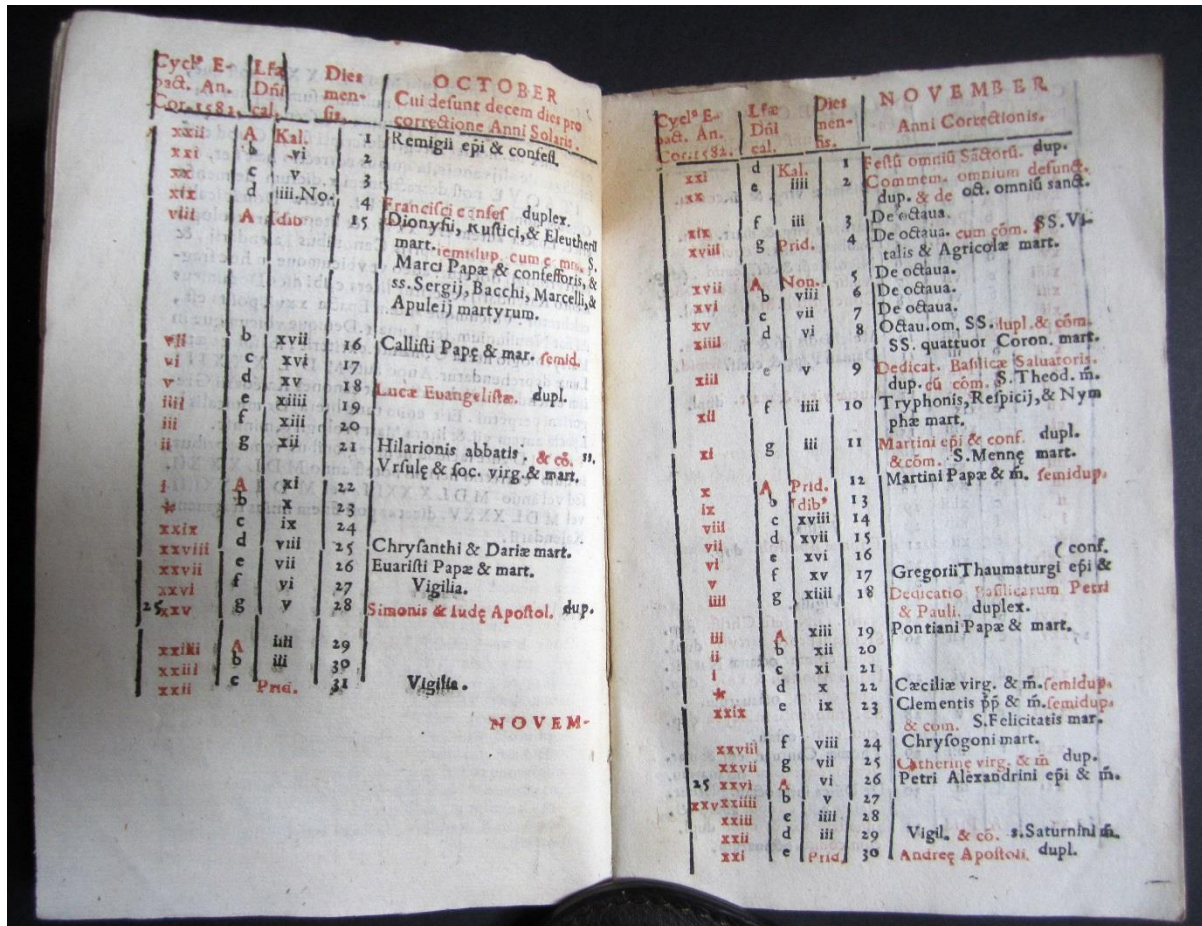


The captions read:

- | | |
|---|---|
| A. Wer einen Sohn hat der gerne spielt | [He who has a son who loves to gamble] |
| B. Ein Tochter welche nascht und stilt | [A daughter who nibbles and steals] |
| C. Ein Knecht so schwätzet aus dem Haus | [A servant who gossips outside the house] |
| D. Ein Katz so nimmer fängt ein Maus | [A cat who never catches a mouse] |
| E. Ein Henne so kein Ei mehr legt | [A hen who lays no more eggs] |
| F. Ein Schwein so keine Ferckel trägt | [A pig who bears no piglets] |
| G. Ein Weib so liebt den süßen Wein
Und will im Haus der Meister sein | [A wife who loves sweet wine]
[And wishes to be the master of the house] |
| H. Ein Magd so trägt ein Buerenkind
Der hat ein rechtloss Hausgesind | [A pregnant maid]
[He has a truly lax household] |
| I. Es macht dem Mann viel Angst und Leid
Und er verdirbt in kurzer Zeit. | [This gives the man much worry and pain],
[And he will soon be ruined]. |

Drugulin *Historischer Bilderatlas I*: 2572; Hampe, *Paulus Fürst und sein Kunstverlag (Beiträge zur Geschichte des Buch- und Kunsthandels in Nürnberg, vol. II, 1915)*, 282. Cf. Thieme-Becker 33:431; Grieb, *Nürnberger Künstlerlexikon 1547*. Not in VD-17 (which lists two other P. Troschel broadsides).

Instruction manual for the modern calendar



6) [CALENDAR, Gregorian]. *Kalendarium Gregorianum perpetuum. Cum Privilegio Summi Pontificis, & aliorum Principum.* Rome: Domenico Basa (for Francisco Zanetti), [after 3 April] 1582.

8vo (152 x 98 mm). Collation: A⁴ χ⁴ B-D⁸ E⁴. [36] leaves. Roman types. Printed in red and black throughout. Woodcut arms of Pope Gregory XIII on title, woodcut initials. Small hole in ff. B6-8, repaired in C1, affecting a few letters, marginal hole or paper flaw in quire E; faint dampstain on title, stain to upper inner margins. Later plain blue wrappers (removed from a volume, remains of paper index tab on title-leaf); modern fitted linen case. *D. Cesare Uberti*, 19th-century signature on title. \$5500

Second? edition of Gregory XIII's presentation in 1582 to the Catholic world of his reformed calendar, still in use throughout the world today. This is one of four recorded editions of unknown priority published very soon after the (virtually unobtainable) first edition, all from the same press of Domenico Basa.

The Julian Calendar, in continuous use since its introduction by Julius Caesar in 46 BCE, in 365 days divided into 12 months, with a leap year every four years, did not quite correspond with the actual period of one full earthly revolution of the sun, leading to an accumulated error of 10

days by the sixteenth century. More importantly to the Church, this led to a wide divergence of the dates of Easter from the time of year stipulated by the First Council of Nicaea in 325. Pope Gregory XIII ordered that the situation be remedied in his bull *Inter gravissimas* of 24 February 1582 (published here), by skipping 10 days, to be removed from October, so that October 4th of that year would be followed by October 15th. In order to permanently rectify the lag between calendar and real time, the system recommended several years earlier by the late astronomer Luigi Giglio (Aloysius Lilius) was adopted, in which the century years were only to be leap years when divisible by 400 (i.e., a century year is only a leap year every 400 years). Other small tweaks perfected the new calendar.

“On 1 March the text was published at the doors of St. Peter's Basilica, at the chancellery in Rome ... and at the Campo dei Fiori.... As a reward to Antonio Giglio [Aloigi Giglio's brother and heir] and to avoid uncontrolled reprinting of the calendar, the Pope issued on 3 April 1582 a brief prohibiting any publication of the calendar without the approval of Giglio [also published here]. Giglio from his side promised together with the printer [Basa] to provide plenty of copies in due time. Soon the nuncios received a few copies to be handed over to princes, bishops and other personalities together with a promise of cases full of books soon to be sent. However, these copies were so much delayed that scarcity of calendars became an obstacle in carrying out the reform” (Ziggelaar). The copies Ziggelaar refers to were those of the first edition, printed in large octavo format on fine paper, in 30 leaves, in a limited press-run for presentation. Hence the pressing need for rapid publication of cheaper editions – the promised “cases full of books” – a need met first by Basa himself and soon after by printers in Venice, Lyon, Toulouse, and Antwerp, with more editions, including translations into German, French and Greek, appearing the following year in several cities. The new calendar not surprisingly met with resistance among Protestants, and was not adopted in England until 1752 (*Oxford Dictionary of the Christian Church*, 3rd ed. rev.) Its implementation was initially rocky even in some Catholic countries, due to delays in receiving permission to print it (cf. Delatour).

The present edition may be the first of these more economical editions of the new calendar. Basa farmed these smaller 36-leaf editions out to four different publisher-booksellers, whose names appear in the colophons: Giovanni Osmarino, Vincenzo Accolti, heirs of Antonio Blado, and Francesco Zanetti; no priority has been established (although the numbering of EDIT-16 puts our edition first). That this edition was printed in haste is evident from the less than perfect register of the red printing, most noticeable in the 12-page paschal table printed at the end. Clearly the printer did not anticipate the high demand for the Calendar and was obliged to work quickly, setting and printing a succession of editions. Although sometimes referred to as separate issues of a single second edition, these Basa printings seem to be indeed individual editions rather than issues (for example, the Basa-Blado edition, of which the Herzog August Bibliothek copy is digitized, shares no typesetting with our edition and is printed in gothic types). EDIT-16 records several variant settings within each edition. The text of all the Basa editions contains the Papal briefs along with the perpetual calendar and the essentials of the new system of computus, with chapters on the Golden Numbers, the lunar calendar (epacts), Dominical letters, and indiction. The unsigned quire bound in this copy after quire A, sometimes bound at the end, contains the revised calendar for 1582, with the truncated month of October.

Due to the ephemeral nature of these pamphlet publications, the early editions are quite rare. Most catalogue records are also unreliable. Of the first edition, there appears to be a single copy in an American institution, at the Adler Planetarium. Of the four smaller format Basa editions of 1582, I locate 4 copies in US libraries: Morgan (Basa/Accolti edition, misdescribed in OCLC),

Princeton, LC, and Williams, these three all from the Basa/Zanetti edition, though described as in 64 pages (apparently the cataloguer who created the original record did not count the 4 leaves of the unsigned quire containing the corrections for 1582, listed separately in the catalogue notes.)

EDIT-16 CNCE 11278, variant C. Cf. August Ziggelaar, "The papal bull of 1582 promulgating a reform of the calendar," in Coyne, Hoskin and Pedersen, eds., *Gregorian reform of the calendar: Proceedings of the Vatican conference to commemorate its 400th anniversary 1582-1982* (Vatican City, 1983), pp. 220-21. Cf. Jérôme Delatour, "Noël le 15 décembre: la réception du calendrier grégorien en France (1582)," in Hubert, ed., *Construire le temps: normes et usages chronologiques du moyen âge à l'époque contemporaine* (Geneva 2000).

Time and time again

7) [CALENDAR]. *Neu-Gregorianischer Zeit- und Welt-Lauff Calender, auf das Jahr ... 1771. Darinnen der Sonnen, Mond und anderer Planeten Lauff und Zustand zu finden ist.* Augsburg: Brechenmacher heirs, [1770].



4to (199 x 161 mm). 2 parts in one, [10], [4] leaves.

Full-page woodcut frontispiece, chart of printed date calculations on verso, title and part 1 printed in red and black, typographic astrological symbols in the calendar, rule and type ornament page borders, part 2 in two columns. 3 upper borders just shaved. Interleaved, with contemporary manuscript annotations on the inserted leaves.

Contemporary *Brokatpapier* floral paper over pasteboards, red paper label on front cover printed or stamped with date 1771 within decorative border (small tears to spine). **\$2400**

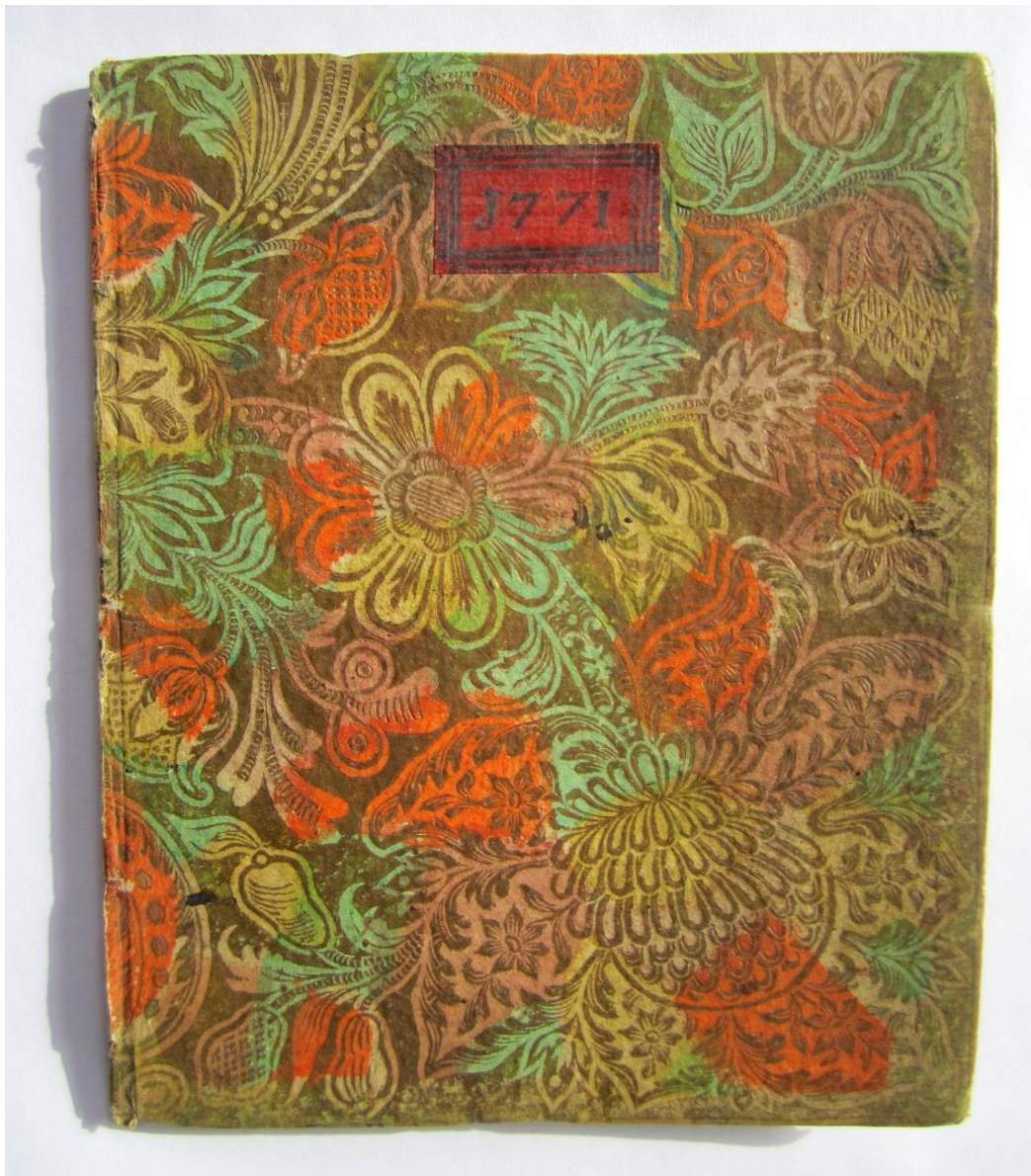
Rare issue of this Augsburg almanac, in fine original condition.

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The compiler is coyly identified in the title as a mathematician and “Astrophilium” from Uranienborg, implying a connection with Brahe. The woodcut frontispiece shows Mercury and Mars in the foreground, in the background two scenes of a predicted war, on sea at top, and on land below. Besides the Practica, containing predictions for 1770 and helpful short articles, part two contains a summary of disasters which occurred in Europe and North Africa in 1767 (implying that a three-year lag in news collection was common), including earthquakes, fires, floods, and the eruption of a volcano in Iceland.

On the blank interleaves the owner recorded places he visited on a trip through southern Germany. The pretty Dutch-gilt paper covers, colored in orange, yellow, green and mauve, may have been produced in an Augsburg shop, perhaps that of Georg Christoph Stoy (d. 1750).

Not in OCLC, no other copies of this issue found in the online library databases. The Austrian National Library holds a run for 1730-1748.



Emblems by teenagers

8) **EMBLEMS – MAYR, Johann Baptist**, ed. *Vigiliae Rhetorum, et Somnia Poetarum, Emblematicè expressa, ac in Alma Archiepiscopali Universitate Salisburgensi publice affixa ... Nunc autem ... aeri & typis data*. Salzburg: at the expense of Johann Baptist Mayr, [1682].

8vo (150 x 96 mm). 2 parts in one, [4], 49, [1], 34 leaves. 83 engraved emblems. Contents: title in red and black with woodcut printer's device, 6 pp. dedications and note to the reader; part 1: 49 numbered leaves of emblems, printed on rectos only, each with an engraved circular emblem with letterpress title above and caption below; dedication leaf to part 2, 34 numbered leaves of emblems. Some foxing, one or two tiny marginal tears. 19th-century sheep-backed green paper-covered boards, parchment corners (backstrip defective). \$6500

FIRST EDITION. THE EMBLEMS WERE DESIGNED BY STUDENTS OF THE UNIVERSITY OF SALZBURG.

J. B. Mayr was official printer and publisher for the Court and the University. In the dedication, dated 4 April 1682, to Gregorius Wimperger, the new Rector of the University, Mayr explains

that he was so captivated by the students' allegorical and emblematic paintings, publicly exhibited during the week of the Feast of Corpus Christi (a "laudable" school tradition), that he decided to have them engraved and printed, or to "transfer them from the colors of Apelles to the scalpel [sculptor's knife] of Myron." The identity of the engraver is unknown.



Part 1 contains emblems alluding to the theme of vigil or awakens (*Vigilia*); it is introduced by a one-page dedication from the "Salzburg [student] orators" (*Rhetores Salisburgenses*), while the dedication to Part 2, whose emblems relate to sleep and somnolence (*Somnia*), is from the "Salzburg poets" (*Poëtae Salisburgenses*). The themes of day vs. night and waking vs. sleep are

described in Mayr's dedication as a yin-yang principle governing mutable human life. They may also have served as a dialectical motif for the efforts of two teams of competing student-artists.

Some of the engraved emblems contain Biblical allusions or derivative figures (such as a wheel of fortune à la *Narrenschiff*), but many appear to be original. In one of the more *insolite* scenes a (dead) skeleton lies on a bed surrounded by three lively skeletons blowing horns and beating drums to waken their friend (*Vigiliae mortuorum*, emblem 14, part 1). Emblem 28 in part 1, *Tuta sub his alis*, depicts the Piazzetta di San Marco in Venice, viewed from the water. Most of the emblems in Part 2 include a sleeping figure and/or show dreams.



The Herzog August Bibliothek holds a variant issue without the dedicatory essay to Wimperger; although dated by cataloguers to 1681, it is from the same edition as this one.

The title-page in our copy, in which the register of the red printing is faulty, is in an early state; digitized copies (HAB and Bayerische Staatsbibliothek) show that it was reset to correct the printing flaw. The work was reprinted or reissued in 1700. OCLC locates 2 copies of this edition in US libraries (U. of Illinois and Johns Hopkins, Welch Medical Lib.), and one of the 1700 edition (U. Illinois). VD-17 12:645272B; Landwehr *German*, 621; Praz 576; Graesse 6:313; McGeary & Nash, *Emblem books at the University of Illinois* V33.

A window on the marketplace of Europe

9) **GEISSLER, Christian Gottfried Heinrich** (1770-1844), illustrator. *Leipziger Messscenen. Erstes (-Zweites, -Drittes) Heft*. Leipzig: E. Z. Steinacker, 1804-1805.

3 parts, small oblong 4to (178 x 219 mm.). 20; 18; "19" (i.e., 20) pp. Each part with half-title only, titles supplied on the wrappers. 12 plates of oval hand-colored tinted aquatints by Geissler (two signed). Occasional light foxing to text. Publisher's original pale green printed wrappers (some wear and creasing, sewing loose in part 1). \$13000

ONLY EDITION, A FINE COPY IN THE RARE ORIGINAL WRAPPERS. In impressionistic prose an anonymous author delivers a dozen diverting vignettes of salesmen and their customers at the annual Leipzig trade fair, weaving stories around Geissler's masterly hand-colored aquatints. This rare suite was issued in parts, published to coincide with the two 1804 Leipzig fairs, at Easter and Michaelmas, and the 1805 Easter fair. Together Geissler's aquatints and the text portray fortunetellers, a peep show and its barker, performing jugglers and musicians, Russian dancers, Transylvanian and Greek traders in their native dress, shoemakers, Jewish clothing vendors, processions of horses for sale, horse-trading, and peddlers and fraudsters of every ilk. One of the oldest trade fairs in Europe, by the eighteenth century the Leipzig fair had become the main venue for trade with Eastern Europe, a perfect artistic subject for Geissler, who had spent most of his twenties traveling through Russia and the Ukraine.



Geissler's first subject (part 1, Scene 1) is a second-hand bookseller. Surrounded by trunks of dusty books and pictures, this poorly dressed oddball is a master of patter. His efforts to sell two popular 17th-century prayerbooks (Arndt's *Paradies-Gärtlein*, and Michael Cubach's *Gebetbuch*) to a couple of wary customers is rendered verbatim. Other than the fact that the books are recommended for their usefulness, the tactics of persuasion have not changed in two centuries. Meanwhile, in the background two street urchins ("two sons of the *Vorstadt* [poorer outlying areas of town], from the Order of the Barefoot") steal a defective copy of a red-bound issue of the *Taschenbuch*, "wishing to return it to precisely the place mentioned in the title" (pocket). A poor celibate book collector arrives; he is given credit. The inimitable scene is completed by two more characters, a French emigré (hoping to find a "La Fontainesque novel" for a few pennies) and a poet for hire, whose tragi-comic portraits are gleaned from their clothing, hairstyles, and gestures as rendered by Geissler. Illustrations and text complement each other seamlessly.

Equally astute and more moving are the portraits of Russians and Eastern Europeans, who appear in five scenes. In the final chapter in part 2, the writer – an "unnamed Leipzig man of letters, a friend of Geissler's who worked for a *Modemagazin* [fashion magazine], probably Baumgartner's" (Wustmann, p. 23) – quotes his companion Geissler's comments on the wild Russian dancing and singing of the last night of the fair, in a moving paean to Slavic soulfulness (sharply contrasted with Germanic stiffness).

The son of a Leipzig goldsmith and mineral dealer, Geissler had trained at the Art Academy there, though his major influence was the illustrator Johann Salomo Richter, from whom he learned the taste for hand-colored aquatint portraits of the common people and genre scenes of everyday life. Geissler spent 1790 to 1798 in Russia, serving as the expedition artist with the

German scientist Peter Simon Pallas on his travels in the Caucasus and southern Russia. On his return to Leipzig Geissler published the Pallas works as well as his own illustrated accounts of Russian customs and costumes. Creatively gifted, Geissler was also skilled at marketing his works. He established close relations with Leipzig publishers, for whom he produced numerous children's books. The present "Scenes from the Leipzig Fair" is considered his most important and characteristic achievement in the period between his return from Russia and the Napoleonic wars. He later produced illustrated reportages of the Battle of the Nations (*Völkerschlacht*) in Leipzig, and individual war images for newspapers, almanacs, and even peep shows.



OCLC lists copies at Brown, Rice University, and University of Wisconsin. Lipperheide 828 (DfG 5); G. Wustmann, *C. G. H. Geissler, der Zeichner der Völkerschlacht* (Leipzig 1912), pp. 23-24 and 115, note 24; Rümman, *Die illustrierten deutschen Bücher des 19. Jahrhunderts* (1926), 504; cf. Thieme Becker 13:351-2.

10) **JANET, Pierre-Etienne**, publisher-binder. *Toujours de l'amour. Almanach nouveau sur les plus jolis Aïrs*. Paris: (Belin for) Janet Libraire, Rue St. Jacques No. 31, [ca. 1792-1797].

24mo (binding size 99 x 59 mm). Engraved title, [48] pages, 12 engraved plates. Stab-stitched in a publisher's case binding of elaborately decorated vellum, covers each with an onlaid gold-tooled black morocco cartouche frame with cut-out areas at top and bottom revealing ?papier-maché gold and silver ornaments on a red ground and with circular cut-out roundels on sides, these cartouches enclosing on each cover an original watercolor and gouache painting covered in protective mica: on the front cover an interior scene of three gentlemen and three ladies dining, a

hunting scene on the lower cover; spine painted and gilt to resemble citron morocco (slight loss to paint at joints); liners of pink satin framed in gold braid, a mica mirror mounted on the inner cover. *Provenance*: Beauvillain, etched bookplate by Charles Jouas. \$5800

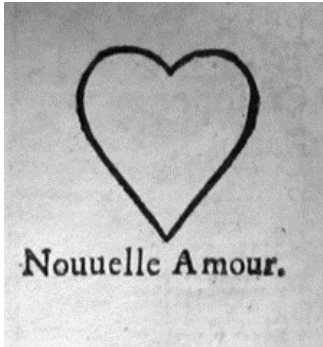


A stunning example of a deluxe publisher's binding on an eighteenth-century pocket almanac for ladies. Such fragile and ephemeral bindings, especially those with original paintings, survive in very small numbers and seldom in such fine condition. The addition of a mirror on the inside cover permitted the owner to discreetly pinch her cheeks or apply a bit of rouge to her lips while coyly pretending to read her little book of love tales and airs to popular songs. The slightly naughty unsigned engravings of this edition incorporate cupids perpetrating follies in medieval castles, couples cavorting in sylvan grottoes, balustraded parks and elegant interiors, and a drunken party. Present realities are strictly avoided in both the text and images: in the aftermath of the Revolution, this almanac provided a nostalgic return to the illusionary pleasures of the *ancien régime*.

The almanac exemplifies the dual role played by publisher-binders such as Pierre-Étienne Janet (1746-1830), who outsourced the printing of almanacs which he had specially bound in his workshop. Janet had inherited the business of *relieur-doreur* from his father-in-law Jean-Pierre Jubert (active 1771-1789), a well-known publisher of almanacs who produced luxury gold-tooled morocco bindings as well as mirrored almanac covers. Active from 1776, Janet set up shop in the rue St-Jacques ca. 1790, where he worked from no. 31 from 1793 to 1801, continuing his father-in-law's business in the production of "small almanacs with mirrors, covered in satin or watered silk, with or without slipcase" (S. Malavieille, *Reliures et cartonnages d'éditeur en France*, p. 23), and meanwhile building up the branch of "ephemeral publishing," including gift books and children's books, which would later become the mainstay of the firm under his son Louis Janet. The printer of the almanac, François Belin, whose address in the colophon is no. 22 rue St. Jacques, established his press in 1792 and remained active until his death.

Grand-Carteret describes a different Janet edition, dated An VI (1797-98) and containing an entirely different suite of plates; he also mentions an earlier edition from 1792, published by Rondeau, with the same series of plates as the present copy. Cf. Grand-Carteret, *Les Almanachs français* 1268. On Janet and Belin, see the online authority file of the Bibliothèque nationale de France.

- 11) LA SUZE, **Henriette de Coligny, comtesse de**. *Poésies*. [With:] [BUSSY-RABUTIN]. *Maximes d'Amour*. [and] *Almanach d'Amour, pour l'An de Grace 1665, Par le grand Ovide Cypriot*. Paris: Charles de Sercy, 1666.



12mo (148 x 86 mm). [2] ff., 124 pp., [1] f. The *Almanach d'Amour* with repeated blocks of woodcut hearts in four phases. Woodcut title vignette, initials, and head- and tail-pieces. Dampstain to sheet B2.11, overall slight discoloration, a few creased corners. Nineteenth-century parchment over pasteboard, boards with black and gold borders and gold-tooled corner fleurons, spine with similar decor and three black morocco gilt lettering pieces, g.e.

Provenance: "Pithienville," stencilled ex-libris on title-page; J. J. Simon, Arbois, 1912, bookplate; Cécile Eluard, bookplate, sale 20 II 1992. \$2500

FIRST EDITION of the only independent collection of verse by a distinguished woman poet, whose passionate yet unsentimental verses earned her somewhat exaggerated comparisons to Sappho and to Louise Labé. Granddaughter of the Huguenot admiral Gaspard II de Coligny, Mme. de La Suze (1618-1673) was known for her colorful personal life. ("Sa conduite n'édifiait point," sniffed Grente). "In the directness of her confessional expression of love, as in her flamboyant pleasures (among which writing was prominent), the well-born La Suze encouraged by her example younger women poets ... Although she remains the Doralise of Somaize's *Dictionnaire des précieuses*, her airs and other short lyric pieces and especially her elegies contributed to the transformation of mid-seventeenth century préciosité" (K. M. Wilson, ed., *Encyclopedia of Continental Women Writers* II:1211).

Finding Madame de La Suze's verses too brief to justify a volume, as he explains on p. 59, the publisher added to them a couple of reliable sellers, the Comte de Bussy-Rabutin's clever erotic maxims and his amusing love almanac, which contains 12 months, charting the progress (or decadence) of a love affair, from "Visite" to "Indifférence," each illustrated with different phases of the heart.



This copy has an evocative provenance. Cécile Eluard was the daughter of Paul Eluard (né Eugène Grindel) and of Gala (née Helena Deluvina Diakonoff), who became the wife and "muse" of Salvador Dali.

OCLC & NUC list copies at LC, U. Chicago, & Berkeley. Tchmerzine IV, 86; Lachèvre II, p. 328.

Order from chaos

12) **MERCHANT'S CALCULATION TABLES.** A set of portable manuscript tables for calculating weights and measures in the principal cities of Europe, the Mediterranean basin, and Mexico. [Florence?, 18th century].



Manuscript on paper, 8 sheets mounted on rectos and versos of four boards edged in orange paper, oblong format, board size 223 x 307 mm., written area 210 x 295 mm., written in an elegant italic hand; two boards each with an additional sliding part for ease of use; with a fifth blank board pierced with a hole at center (one of two intended for carrying?). A few small spots, else fine. \$4500

A rare and visually appealing manuscript tool of commerce, a witness to the adaptation of capitalism to a still parochial world. Until the establishment of the metric system after the French

Revolution, the lack of a standard measuring system for size and weight, not only across regional and linguistic borders but even from one city to the next, complicated trade, to say the least. Merchants required reference tools: some were printed, others, of which fewer have been preserved, remained in manuscript.

This clever set of tables, devised for a Florentine trader, the Florentine measurements providing the base measures, solved two problems at once: it provides comparative tables giving quick access to equivalent measures between 47 major trading cities (boards 1 and 2 [numbering attributed]), and supplies lists of other cities or geographical entities sharing common measurement systems with those 47 (boards 3 and 4). Rendering the boards even more efficient, the sheets on the rectos and versos of the boards were applied in opposite directions, so that the user needed only flip the board to continue reading. The fine calligraphy of the tables may indicate that they were produced by a scribe, perhaps in quantity, though clearly few survived.

Contents: [Board 1:] "*Tavola Reduttoria dei Pesi*": in the left-hand vertical column are listed 47 cities (1-23 on the recto and 27-47 on the verso 23). Florence is no. 1: the upper horizontal row contains Florentine weights from 1 to 10 and then by tens to 100. For the other cities listed the numbers provide equivalencies for the Florentine weights. The moveable part (resembling a slide rule) repeats the list of cities, making it easy to compare, for example, 20 Florentine pounds to their equivalent in Paris (13 $\frac{4}{5}$ *livres*) as well as the same weight in Mexico and Veracruz (14 $\frac{3}{5}$ *arrobe*). Cities listed are mainly European and Mediterranean: Venice, Genoa, Algiers, Nicosia, Alexandria and Cairo, Cadiz, Madrid, Lisbon, Constantinople, Paris, Lyon, London, Frankfurt, Leipzig, Danzig, Breslau, Cologne, Bern, Riga, Copenhagen, Amsterdam, Vienna, but also Mexico and Veracruz.

[Board 2:] "*Tavola Reduttoria de Grani*": a table of grain measurements, by the sack, using the same principles as the weight tables, listing 47 cities, of which about half differ from the cities listed in the table of weights; including towns in Greece and Dalmatia and more Sicilian and Southern Italian towns, as well as different European cities and places (Toulon, Brussels, Dunkirk, Hamburg, Scotland, etc.).

[Boards 3 and 4:] "*Città e luoghi corrispondenti ai pesi delle città della tavola reduttoria*"; and "*Corrispondenza delle Città e luoghi per le misure de Grani*": ruled charts, with 24 fields on each side (the last blank), containing, as headings, the 47 cities or places listed respectively in Boards 1 and 2, followed by the names of towns whose weight / grain measures are the same.

13) **NETTO, Johann Friedrich and Friedrich Leonhard LEHMANN.** *Die Kunst zu stricken, in ihrem ganzen Umfange ... Neue durchaus umgearbeitete und verbesserte Auflage mit 50 illuminirten und schwarzen Kupfertafeln.* Leipzig: Georg Voss, 1804.

Oblong folio (273 x 455 mm). Engraved title in the form of a sampler, 52 pp., 50 engraved plates, consisting of 25 plates in two states, colored and uncolored. Title creased and dust-soiled, final plate creased. 19th-century stiff marbled paper wrappers (creased and frayed, lower cover detached). Modern cloth-backed fitted case. \$7500



A beautifully illustrated manual for knitting and crocheting. This is the second, enlarged edition in German and the third edition overall, following a French version published in 1802. Netto's goal was to provide women with a methodical guide to knitting, with written instructions (lacking in most earlier knitting pattern books) for every type of knitting, from the simplest to the most complex, and including the related arts of crocheting, bobbin lace-making, filet crocheting, and other techniques. In his preface he pays tribute to the Swiss knitting master Dubois, who had traveled through Germany in the late 1780s, instructing wealthy women in sophisticated knitting artistry; some of Dubois' techniques are the subjects of individual chapters. Netto further acknowledges the help of two of Dubois's former Leipzig students, Frau Dr. K. and Mme. P---s, and of Herr Lehmann, a talented master hosiery maker.

24 chapters and a supplement contain basic descriptions of stitches, technique, and types of yarn, and highly technical instruction, in, for example, knitting two stockings at once (one inside the other); knitting a man's large sock in an hour; stitches for children's clothes; the incorporation of motifs such as flowers and garlands; crocheting purses, and so on. The engraved plates are present in two states, the uncolored states showing the stitches and the colored plates the final results. They exhibit an attractive variety of decorative motifs, including letters, numbers, floral and abstract geometric motifs, and patterns for hats, a child's dress, banners, etc. Plates 15 and 25 include depictions of crochet needles. A passage of cursive script in plate 16 has been pricked for transfer.

A drawing-master from Leipzig, Netto (1756-1810) was an imaginative and successful author of several needlework manuals, most published by Voss in Leipzig, including an important series of three embroidery manuals, also in large oblong folio format. He edited a periodical devoted to the arts of the needle (*Taschenbuch der Strick-, Näh- und anderer weiblichen Arbeiten*, 1801-4), and

a few other manuals of the domestic arts for women, all now quite scarce. Jessen (p. 359) called the ensemble of Netto's sample books and manuals the "most distinguished" ("am stattlichsten") of the spate of women's needlework manuals that appeared in the late eighteenth century in response to the new vogue for female handiwork.

The first edition of his knitting manual was published by Voss in 1800, with 30 plates (15 plates in two states). Voss issued a French-language edition of this enlarged edition with 50 plates in 1802. In the preface of the present edition the author explains that the first edition sold out faster than expected, and that for this new, improved edition the text has been organized more logically, three chapters and an index have been added, and new plates engraved (and revised) to replace the old, worn plates (this is corroborated by comparison of the plates in the present copy with the BSB digitized copy of the 1800 edition). Ten new pattern plates were added to this and the French editions.



OCLC lists no copies of this edition in American libraries; copies of the 1802 French edition are held by the Smithsonian and Winterthur, and of the 1800 edition at U. Michigan and the Clark Art Institute. European online library databases record only a handful of copies of each edition in German, Swiss, French and British libraries. Berlin-Katalog 1537.

14) **PIDOU DE SAINT-OLON, François** (1646-1720). *Stato presente del regno di Marocco descritto dal Signor di St. Olon, Ambasciatore del Re de France*. Milan: Ghisolfi heirs, 1699.

12mo (150 x 86 mm). [2], 177, [3 blank] pages. 6 engraved plates of Moroccan dress, including one duplicate used as frontispiece. Light dampstain in foremargins of first 6 leaves with occasional faint reappearances elsewhere; but a crisp, fresh copy. Contemporary Italian longstitch binding

of flexible boards (carta rustica), front cover with trace of a secondary cover of combed marbled paper; final blank leaf of textblock used as lower pastedown. \$1550

First and only Italian translation of an important account of Morocco by an envoy sent by Louis XIV to the court of Sultan Moulay Ismail Ibn Sharif in 1693, to conclude a commercial treaty and arrange a swap of prisoners. As the author's visit lasted a mere 2 or 3 weeks, his mission having failed, he may have borrowed from other sources. No matter, his account of the terrifying reign of the sultan known as "the Bloodthirsty" ("who it is said killed more than 20,000 people by his own hand in the 20 years of his reign," and who appeared before the author in blood-drenched clothes having just killed two of his slaves [p. 50]) piqued the public's interest. First printed in Paris in 1694 (*Estat present de l'empire de Maroc*), Pidou's narrative, which also includes descriptions of local religion, dress, the sciences and the arts, was quickly reprinted in 1695 (retitled *Relation de l'Empire de Maroc*), and reached a broader audience with translations into English and Dutch published in 1698. The rarest of all these early editions, the present anonymous Italian version contains unsigned engravings copied from the original French plates. Two show women's dress, one a full burqa.

Besides a handful of copies in Italian libraries, the online databases locate one copy outside Italy (Boston University).



The first Greek treatise on Greek antiquities, by a friend of Byron

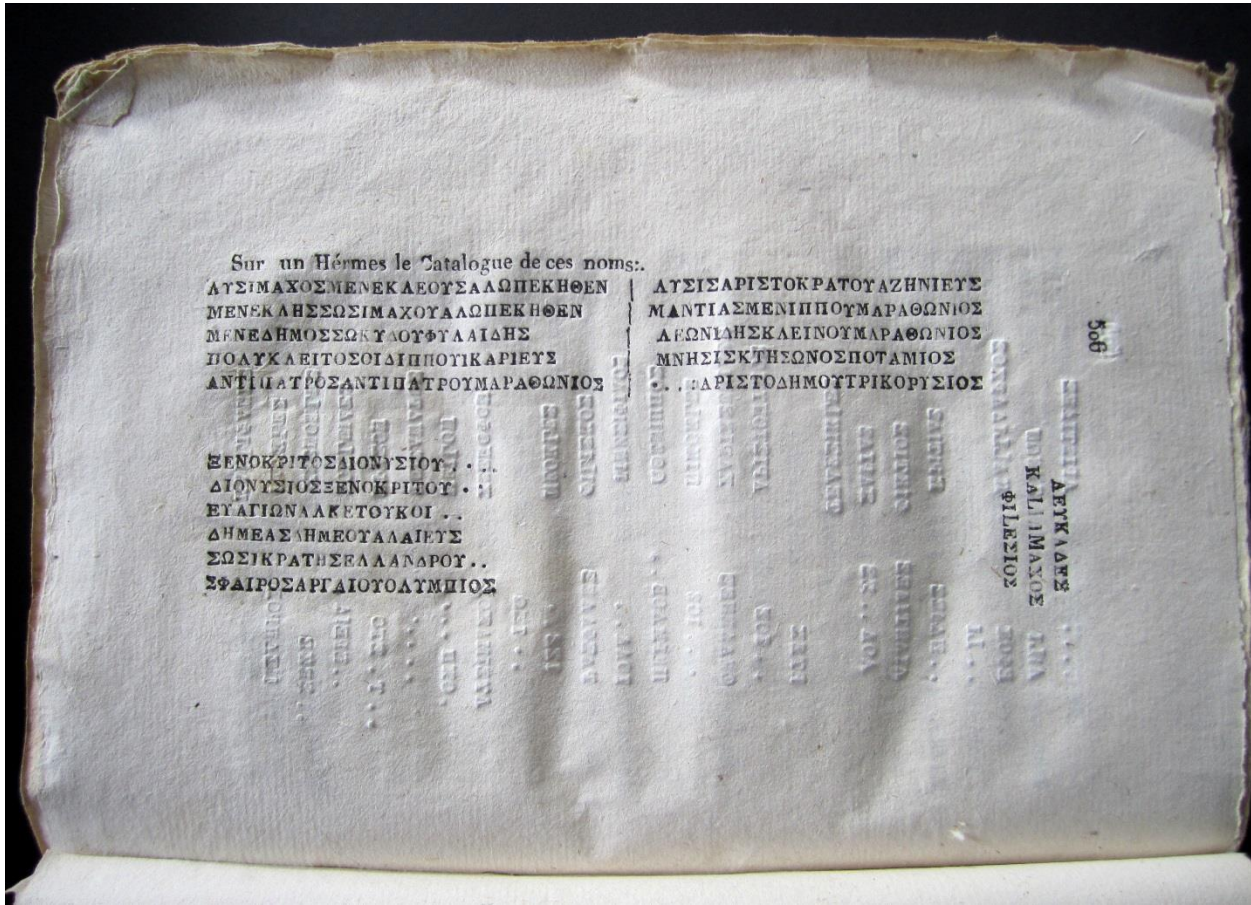
15) **PITTAKIS, Kyriakos S.** (1798-1863). *L'Ancienne Athènes, ou la Description des antiquités d'Athènes et de ses environs*. Athens: de l'imprimerie particulière de M. E. Antoniades dirigée par M. K. Nicolaïdes, 1835.

8vo (214 x 148 mm.). [4 ff., the last blank], 520 pp. Two large folding typographic plates of inscriptions, urn vignette on title-page. An excellent untrimmed copy (tear to f. C1 [pp. 23-24] affecting 3 letters, small wormhole in last few leaves and folding plates). Original plain wrappers, untrimmed, wrappers lined with printer's waste from an edition in Greek (some small tears to wrappers). Contemporary ink inscription on front wrapper "Messieurs Pez et Piconi ... / Rome / Pour Mr Hy[?] Piaget"; paper shelfmark label on spine. \$2800

FIRST EDITION. This privately printed work, the intended first volume of a grand survey of classical Attic archaeology, never completed, is the first book on classical Greek archaeology written by a Greek and published in Greece.

The birth of Greek archaeology was intimately linked to the result of the Greek Wars of Independence, when the newly independent Greeks sought in the country's classical heritage a fresh national identity. Under King Otto of Bavaria (younger son of Ludwig), placed on the Greek throne by the Western powers after the assassination of the new republic's leader John Capodistria, the first ephor or director of Antiquities in Athens (newly named the capital) was the German archeologist Ludwig Ross, appointed in 1833. "But Greek politicians and intellectuals were not willing to have a German in charge of their archeological world, and Ross was forced out of the ephorite in 1836 ... [He] was replaced by Kyriakos Pittakis ... Pittakis had been a friend of Byron and fought in the Wars of Independence. During the war he had used his knowledge of the topography of the ancient Acropolis to help the besieged Athenians find water. He was a respectable researcher and a passionate protector of Greek antiquities at a time when Westerners found looting an amusing and acceptable pastime. He was also a strong archaeological nationalist, who argued that archaeological discoveries represented 'material to be used to demonstrate that the inhabitants of Greece are descendants of the ancient Greeks'" (Dyson, pp. 74-75). The latter assertion had been contested by some visiting foreigners, who discerned few links in modern Greece to the country's classical past, and who claimed that its present inhabitants were descended from barbarian invaders.

Pittakis' agenda is frankly stated at the outset of the present survey of the antiquities of Athens; he declares on the first page that his study of over 800 ancient inscriptions enabled him to make comparisons between ancient and modern customs, from which one may easily deduce "that the modern Hellenics are the true descendents of the ancient Greeks." In spite of his imperfect mastery of the language, Pittakis wrote his magnum opus in French, the international lingua franca, in order to reach the widest possible European audience; indeed, this copy was evidently sent to Rome. The text is riddled with French spelling and morphological errors: the proofreaders clearly had no better a knowledge of French (nor did the M. K. Nicolaïdes who directed Mr. Antoniades' private press possess, it seems, much hands-on printing or imposing experience – the signatures do not always follow the true quiring, and the last 21 quires are simply unsigned, as if the tired composer finally gave up).



Notwithstanding his sociopolitical motivations, Pittakis' observations are careful, detailed and accurate. Chapter 1 opens with the peninsula of Piraeus, formerly an island (as affirmed by Strabo and recently corroborated by modern geologists), and the following chapters guide the reader through other quarters of Athens, detailing the statues, walls, gates, temples, shrines, and inscriptions of the ancient city. While the descriptive text is in French throughout, classical references and citations are given in Greek in the footnotes, and the many transcriptions of inscriptions, including those of the two large folding leaves, are provided in Greek capitals.

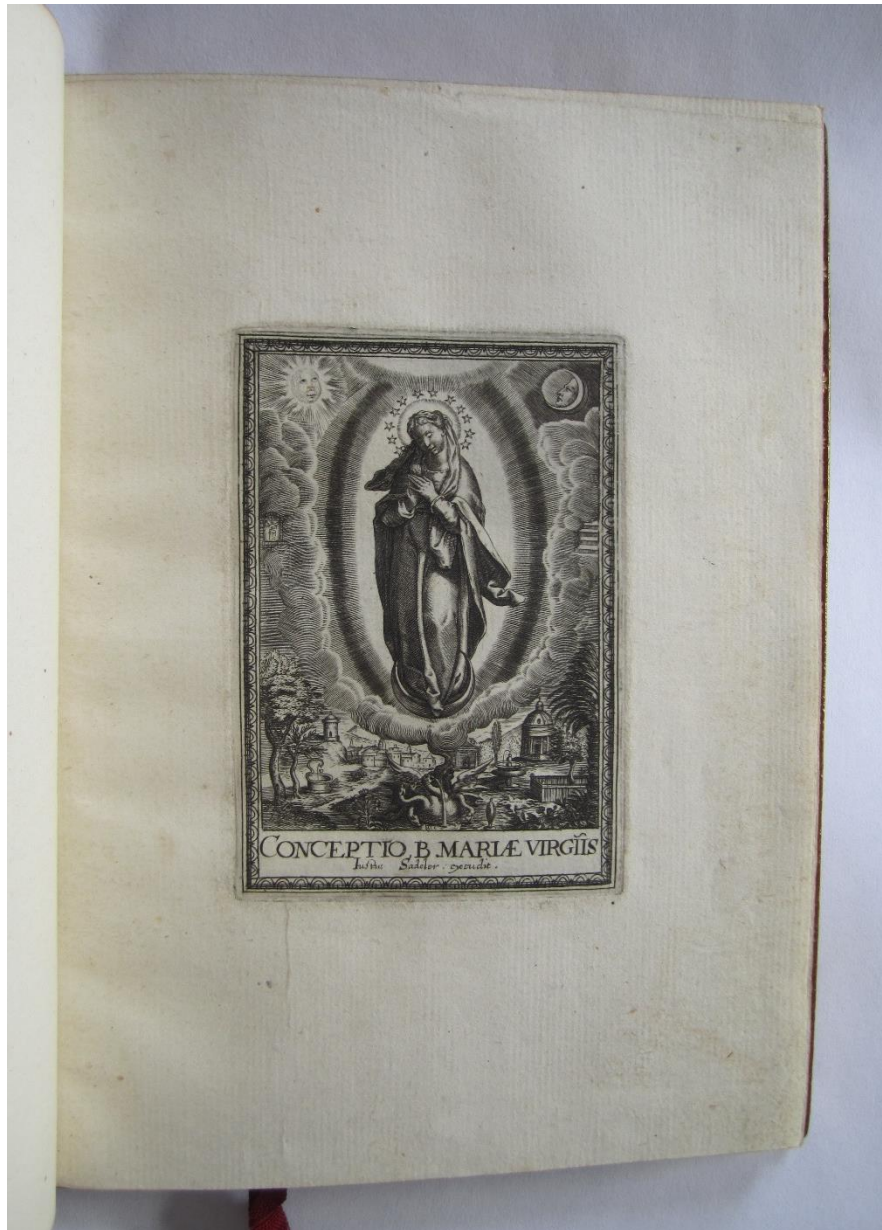
The edition was probably printed in a small number for private distribution, and appears rarely in the trade. I locate a dozen copies in American libraries.

Cf. Stephen L. Dyson, *In Pursuit of Ancient Pasts: A History of Classical Archaeology in the Nineteenth and Twentieth Centuries* (New Haven 2006).

16) **SADELER, Justus**, publisher. Engraved suite of scenes from the life of the Virgin. [Venice:] Justus Sadeler, [between 1602 and 1620].

4to (179 x 129 mm). 20 engravings by an anonymous artist, each within a narrow ornamental border, engraved Latin captions, first or title engraving with caption *Conceptio B. Mariae Virgi[n]is* in capitals, 10 engravings signed *Iustus Sadeler excudit*, the rest unsigned; platemarks 87-92 x 59-62 mm., watermarks: crown, and letters B G with trefoil. Fine impressions. Bound in 19th-century brown morocco gilt, gilt edges, moiré silk liners (edges scuffed). Frances Foerderer Tonner, modern bookplate. \$4500

?Unrecorded engraved suite of scenes from the life of the Virgin, from the Venetian shop of the prolific Antwerp expatriate print publisher, engraver and art dealer Justus Sadeler (1583-1620), this copy in fine early impressions and in impeccable condition.



Subjects comprise: the Virgin on the Crescent moon ("title" plate); the meeting of Saints Anne and Joachim at the Golden Gate; Birth of the Virgin; Presentation of the Virgin in the Temple; Marriage of the Virgin; Visitation; Annunciation; Nativity; Purification of the Virgin; Circumcision; Adoration of the Magi; Flight into Egypt; Christ among the Doctors; Marriage of Cana; Crucifixion; Christ appearing to his Mother; Pentecost; Death of the Virgin; Assumption of the Virgin; and Coronation of the Virgin. The anonymous engraver modeled his suite on prints by Flemish engravers including Stradanus (Jan Van der Straet, who also lived in Italy) and the Wierix brothers (Jan, Hieronymus, and Antonius II). A few of the engravings are based on prints in the suite *Beatae intacta semper Virginis Mariae*, comprising 17 plates engraved by Adrien Collaert after Stradanus in 1589. Sadeler's Golden Gate and Marriage of Cana, for example, are reverse copies of prints from that series, with several details altered. Others imitate Wierix prints, such as the engraving of Christ appearing to his Mother, based on a print by Hieronymus Wierix. A few reproduce only some details of the source prints or appear to be inspired by combinations of several Netherlandish religious prints.



The least known member of the large Antwerp family of printmakers, all of whom left Flanders in the late 1580s following the conquest of Antwerp by the Spanish, Justus Sadeler worked in his youth with his father Jan I Sadeler in Munich and Italy. After his father's death in 1600, Justus remained in Venice, where his printmaking workshop employed local engravers to copy mainly Northern European engravings for the general public; meeting a large demand, they became a dominant force in the Italian print market. Over 50 percent of the nearly 350 Sadeler prints recorded by P. Sénéchal in his unpublished doctoral thesis were copies, "either engraved by [Sadeler] or anonymous works bearing his name as a publisher" (Sénéchal, p. 28). These included a large number of religious prints. "Artistically, Justus did not attempt to follow new trends, either Italian or Flemish:

many of the originals he copied dated back to 1580. *Naturalia* after Adian Collaert were apparently popular, so were pious images by the Wierix family ... It made ... commercial sense to copy works that were already successful throughout Europe, many from the Antwerp and Munich school" (art. cit., p. 30, reproducing the 9th plate from this volume, the *Purification of the Virgin*). The influence of Justus Sadeler's prints was exceptionally long-lasting: following his

death many of the Sadeler copperplates were acquired by other print publishers, notably, in the early 18th century, by the Bassano publishing family, the Remondinis.

Cf. Philippe Sénéchal, "Justus Sadeler: Print Publisher and Art Dealer in Early Seicento Venice," *Print Quarterly* 7 (1990), no. 1: 22-35; Thieme Becker 29:301. No other copies located. Not found in Hollstein.

Cut and paste

17) **SINGLE-SHEET WOODCUT PILGRIMAGE SOUVENIR.** *S. Maria Einsiedlensis.*
[Einsiedeln, Switerland, late 18th or early 19th century].

Broadsheet (405 x 320). Woodcut of the Madonna and Abbey of Einsiedeln, printed from one block (293 x 189 mm.) within a four-part woodcut border, the above woodcut caption title in cartouche at foot of the image, both the image and border *ajourés*, i.e., with variously shaped cut-outs showing inlays of "gold" foil (a copper-based amalgam hammered into thin sheets) and orange and yellowish beige paper; the sheet backed in a crude buff gray wove paper; small dampstain at foot, short marginal tear to right center edge of woodcut sheet, else in very good condition with all inlays preserved.

\$3800

A large woodcut pilgrimage souvenir from the Benedictine Abbey of Einsiedeln (which means "hermitage"), south of Zurich, a major pilgrimage site of the Southern German regions. The original Benedictine shrine was built in the ninth century on the site of the hermitage of St. Meinrad (d. 861), a nobleman turned monk, whose miracle-working statue of the Virgin and Child had been given to him by Abbess Hildegard of Zurich. After Meinrad's murder at the hands of bandits the statue became an object of popular veneration. The abbey remains an important pilgrimage site, although the current statue of the Madonna dates from the 15th century.

Printed images from the Abbey at Einsiedeln intended for sale to pilgrims are known from the mid-fifteenth century (cf. Landau and Parshall, *The Renaissance Print*, p.

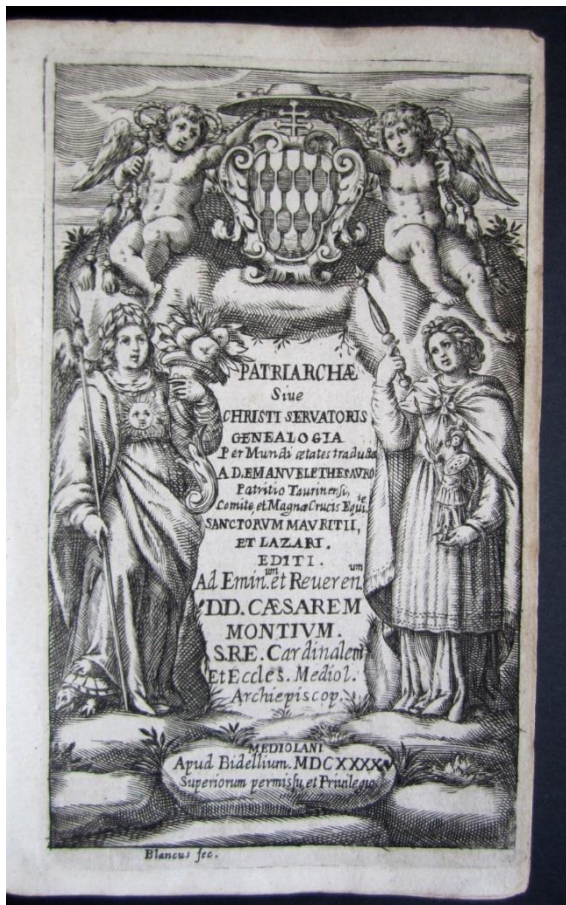


49). “The output over the centuries of printed imagery commemorating the site is incredibly varied.... The printed Einsiedeln cult images of the seventeenth and eighteenth centuries repeated the by then standardized triangular image of this so-called Black Madonna cult statue, whose face... may have been darkened by candle soot.... Many of the prints have accrued meaning through layering. Most are engraved or etched images on small cards or pieces of fabric or vellum ... Some impressions of larger single-sheet prints added other festive elements – including the painted papers, foil and fabric that fill the holes cut in an eighteenth-century woodcut of the Einsiedeln Madonna” (*Altered and Adorned*, p. 67, reproducing a different Madonna of Einsiedeln woodcut from the same period). A woodcut similar to the Art Institute of Chicago example is held by the Victoria and Albert Museum and reproduced on their website (along with some later Einsiedeln images, without photos).

Cf. Suzanne Karr Schmidt, *Altered and Adorned: using Renaissance Prints in Daily Life*, Art Institute of Chicago, 2011, pp. 65-67.

Lapidary panorama of the ages, in codex form

18) **TESAURO, Emanuele.** *Patriarchae, sive Christi servatoris genealogia per mundi aetates traducta.* Milan: Bidelli, 1645.



8vo (170 x 105 mm.). [16], 224 pp. Engraved title containing the arms of the dedicatee Cardinal Cesare Monti, engraved plate of Adam and Eve, both signed by [Giovanni Paolo] Bianchi of Milan (printed on first and last leaves of the first quire, thus included in page count), five of six section titles printed within a repeated figurative woodcut border with device of the printer Giovanni Battista Bidelli with his initials GBB, typographic headpieces and woodcut or typographic tailpieces throughout, woodcut initials. Small stain to lower margins of a few leaves, otherwise a very pleasant copy. Contemporary parchment over pasteboards (a few tears to spine, covers a bit bowed); spine with manuscript title, shelfmark no. 365, and inkstamped arms of the Olivetan order, possibly from the Monastery of the Olivetani di Santa Maria Incoronata, near Milan; 17th-century signature “Brunenshut[?]” at foot of several pages. **\$4200**

Second edition, but the first obtainable, of an innovative verse panegyric of the ancestors of Christ by the acknowledged master of lapidary writing. This was the first collection of epigraphs intended solely for print, and was influential throughout Europe.

Born in Turin, Emanuele Tesauo (1592-1675) was trained as a Jesuit but left the Society in 1634; he remained at the ducal Court of Savoy as an epigraphist, historian, and prolific writer of poetry, oratory, and works on history and moral philosophy. Renowned as a composer of inscriptions and extraordinary epigraphic displays for such important events as the funeral of Philip III, held in the Duomo at Milan (1621), or the celebrations of the birth of Philip IV's son in 1631, Tesauo was the foremost practitioner of a concise Tacitean epigrammatic style of poetry modeled on lapidary inscriptions, for which he was much imitated.

The origin of the work was a request from Duke Carlo Emanuele I years earlier that Tesauo supply a series of elegies of the Patriarchs and the Popes, to "lighten the bulk" of a work on the history of monarchy which the Duke was composing. Carlo Emanuele's work was never completed; after his death in 1630 his successor asked Tesauo to complete his own contribution, which he did, although without a section on the Popes. "The *Patriarchae* consists of 150 *elogia*, varying from fifty to a hundred lines apiece, and constituting a body of almost 10000 lines of lapidary writing" (Sparrow, p. 121). The text traces Christ's genealogy back to Adam and Eve, with whom the work commences. Each section covers a different age, characterized poetically in the half-titles and sections as the worlds of "Childhood. Shepherds" (*Mundi pueritia. Pastores*), of "Youth. Soldiers," "Manhood. Kings," and "Old Age. Solitude"; the final section, titled *Nova Aetas*, the New Age, concludes with Christ.

The *Patriarchae* evidently circulated in manuscript: the printer states in his preface that the work would have been lost, the author's manuscript having perished through frequent reading, had a manuscript copy not resurfaced. The first edition, printed in Biella, near Turin in 1642, is known in two copies, in libraries in Rome and Milan. As the present edition ends with the statement that the writing was completed in 1643, its text may have been somewhat revised and expanded. The dedication to Cardinal Cesare Monti, Archbishop of Milan, is dated 6 October 1644. Included by Tesauo as Part IV of his collected *Inscriptiones* (first authorized edition 1666, preceded by an unauthorized edition in 1654), the work enjoyed great popularity; numerous reprints including adaptations and translations appeared during the next 50 years throughout Europe.

The Milanese printer Giovanni Battista Bidelli used the fine woodcut page border with his device, a cat with a mouse in its mouth, in a number of his publications. OCLC and NUC list no copies of this important edition in American libraries. Piantanida 3151; John Sparrow, *Visible Words* (Cambridge 1969), pp. 109-122.

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Nina Musinsky

176 West 87th Street
New York, New York 10024

telephone: 212 579-2099 / email: nina@musinskyrarebooks.com