

CATALOGUE 931









ERASMUSHAUS

ANTIQUARIAT SEIT 1800

## CATALOGUE 931

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ANTIQUARIAT SEIT 1800

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Price List  
(Prices in Swiss Francs)

|    |   |         |
|----|---|---------|
| 1  | ALENI, Tianzhu jiangsheng chuxiang jingjie.....                           | 300 000 |
| 2  | BELON, L'histoire naturelle des estranges poissons marins.....            | 30 000  |
| 3  | BARLETTA, Il Padre San Benedetto .....                                    | 15 000  |
| 4  | BERN DISPUTATION. Handlungen und Acta gehaltner Disputation zu Bernn..... | 12 000  |
| 5  | BIBLE PRINTED ON YELLOW PAPER.....  | 25 000  |
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| 7  | BRAECKLE, Memoires du voiage de Constantinople.....                       | 160 000 |
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| 12 | DANCE OF DEATH. Les Soixante huit huictains .....                         | 12 000  |
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| 16 | ENGENIO CARACCIOLO, Descrittione del Regno di Napoli. ....                | 22 000  |
| 17 | FIASCHI, Trattato dell'imbrigliare .....                                  | 35 000  |
| 18 | FRÉZIER. Traité des feux d'artifice.....                                  | 6 500   |
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| 20 | FOSSATI, Raccolta di varie favole delineate .....                         | 40 000  |
| 21 | GERSON, Opera.....  | 45 000  |
| 22 | GOSSWEILER ZURICH. Beschreibung des Uralten.....                          | 12 000  |
| 23 | HERBARIUM. HARDER, Hieronymus .....                                       | 300 000 |
| 24 | JARRY, Le Petit Office de la Vierge Marie.....                            | 25 000  |
| 25 | LA BORDE, Description générale et particulière de la France.....          | 60 000  |



|    |   |         |
|----|---|---------|
| 26 | UNICUM - CARUCHET. LOUÿS, Léda.....                                       | 30 000  |
| 27 | MACHIAVELLI, Mandragola.....  | 35 000  |
| 28 | MARMONTEL, Zémire et Azor.....  | 25 000  |
| 29 | MASSÉ, La Grande Galerie de Versailles .....                              | 35 000  |
| 30 | MIEG, ROTHMULLER, Manufactures du Haut-Rhin .....                         | 32 000  |
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| 34 | MORGENSTERN, Allerhand Blumen Sammlung .....                              | 95 000  |
| 35 | OVIDIUS. Metamorphoseos.....  | 30 000  |
| 36 | PARACELsus, Baderbüchlin.....   | 16 000  |
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| 38 | PFINZING VON HENFENFELD, Von der Feldrechnung.....                        | 25 000  |
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| 40 | PRIEUR, Dialogue de la Lycanthropie.....                                  | 10 000  |
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| 42 | RENAISSANCE BOOK-COVER.....   | 15 000  |
| 43 | RICARDO, On the Principles of Political Economy .....                     | 50 000  |
| 44 | RÖSEL VON ROSENHOF, Historia naturalis ranarum.....                       | 35 000  |
| 45 | ROSEO DA FABRIANO, Lo assedio et impresa de Firenze .....                 | 35 000  |
| 46 | SAVONAROLA, Opera singulare.....  | 9 500   |
| 47 | SCHWEIGGER, Kurtzer Außzug der Reysbeschreibung Nach Constantinopel ..... | 18 000  |
| 48 | LIBER AMICORUM - TRUEFER, Georg .....                                     | 45 000  |
| 49 | VARGAS MACHUCA, Libro de exercicios de la gineta.....                     | 28 000  |
| 50 | VESALIUS, De humani corporis fabrica.....                                 | 250 000 |
| 51 | VOLCYR DE SÉROUVILLE, Lhistoire & recueil de la Victoire .....            | 130 000 |

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天主降生圖像經解

1. Franc Celestis

2. Chui Domini

3. Kiam *humbilis* *optima*

4. sem nativitatis

550 *terrestris,*

P. Siam Imagines

Kim Canonica

9. Uai explicatae



**ALENI, Giulio (1582–1649).** [Scenes from the Life of Jesus, or Explanations of the Scriptures with Images of the Incarnation of the Lord of Heaven] Tianzhu jiangsheng chuxiang jingjie 天主降生出像經解 [*Fuzhou, Church of Chin-Chiang (Quanzhou), 1637.*]

4to (262 x 157 mm), 6 text leaves (on 3 chinese double leaves), 1 folding map of Jerusalem (463 x 262 mm), 28 double leaves (56 engravings) with legends and explanatory text in Chinese, original covers preserved with title label affixed to the final cover (according to Chinese tradition, this is the beginning of the book). Mid-19th century green long-grain morocco, double gilt fillet frame, spine with raised bands with gilt panels and fleurons, gilt title, gilt inner roll ; minor discoloration to boards, slight rubbing and surface marks, first leaf with Jesuit emblem missing, minor paper repairs, stains, occasional light water spots, rare wormholes, most double leaves opened by the bookbinder. A very good copy, bound by Dewatines, a Romantic-era bookbinder established in Lille [circa 1840].

REFERENCES: Backer-Sommervogel I, col. 158, no. 10. Pfister I, p.132, no. 2. Sun Yuming, *Cultural Translatability and the Presentation of Christ as Portrayed in Visual Images from Ricci to Aleni dans The Chinese Face of Jesus Christ*, volume 2, 2003. J. E. Borao, *La versión china de la obra ilustrada de Jeronimo Nadal Evangelicae Historiae Imagines*, in *Goya Revista de Arte*, 330, 2010, p. 16-32. *Commento e immagini dell'Incarnazione del Signore del Cielo*, 2010.

#### EXTREMELY RARE FIRST EDITION OF A JESUIT MASTERPIECE OF CHRISTIAN ICONOGRAPHY IN CHINA.

Rare complete first edition of the “Tianzhu jiangsheng chuxiang” by Jesuit Missionary Giulio Aleni (Group A copy, see below).

Born in Brescia, Father Giulio Aleni entered China in 1613, initially traveling to Beijing and then to Shanghai, where he taught European sciences before devoting himself to spreading the Catholic faith in the Fujian province. He published the “Tianzhu jiangsheng yanxing jilüe” (A Brief Record on the Words and Deeds of the Incarnated Lord of Heaven) in 1635, followed by the present work.

This edition features 56 engravings, primarily adapted from the works of the Flemish Wierix brothers, taken from Jerome Nadal’s “Evangelicae historiae imagines” (Images of the Evangelical History), first published in Antwerp in 1593. This book had arrived in China in 1605, where it was known in Nanjing and Beijing, and the renowned

Jesuit Matteo Ricci, founder of the Chinese Catholic Church, owned a copy.

This book is of crucial importance in introducing Western iconography to China, particularly the use of perspective and vanishing points.

“The Jesuit Giulio Aleni brought Western iconography to China, where it was used similarly to traditional Chinese illustration, especially in Buddhist and Taoist teaching. Here, we have an elaborate block-printed book used as a tool for evangelization. The text references figures and scenes from Christ’s life.” (Library of Congress, Vatican Exhibit). Scenes depict the life of Jesus, from his birth to his death, followed by his Resurrection and Ascension, as well as the life of the Virgin Mary, from the Annunciation to her Assumption and Coronation. Initially printed as copperplate engravings, these images were faithfully re-engraved on wood, with subtle Chinese stylistic influences, and printed on very fine Chinese laid paper.

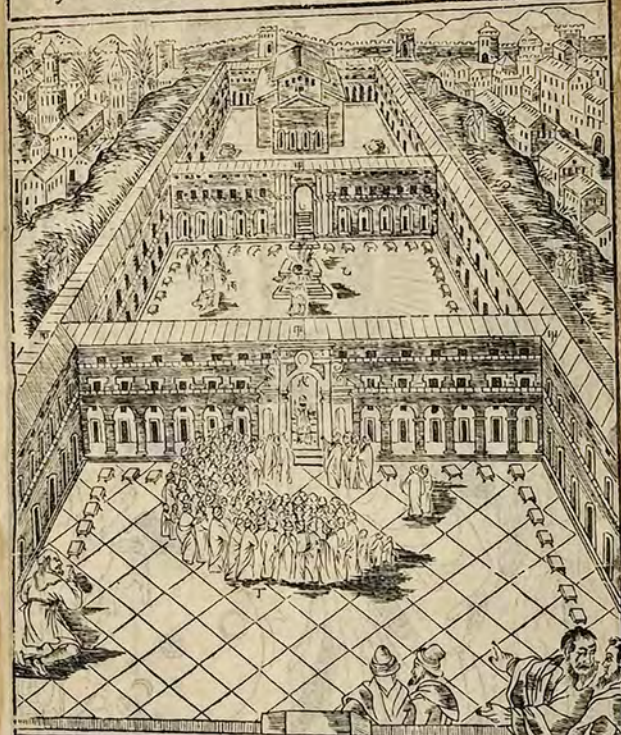


# 聖母領上主降孕之報



甲天神聚會 主前  
恭聞降生之旨是  
俾尼爾神受命  
下界報知 聖母  
乙嘉俾尼爾降世藉  
氣頭像  
丙從天雲光照聖母  
丁聖母居至今現存  
極西老勒多耶  
戊天神朝聖母傳上  
主之旨聖母允命  
天玉費略降孕  
已造物主初生人類  
與降孕之期先後  
同日  
庚天主受難救世之  
期亦先後同日  
辛降孕日必有天神  
報知在靈薄諸古  
聖人云卷二第章

# 聖若翰先天主而孕



甲大秦如德亞  
國都城內世  
奉天主古殿  
乙雜嘉禮亞司  
祭內堂焚香  
丙帝俾厄爾天  
神現于臺右  
報知大主元  
其夙願雖老  
必生聖子當  
名若翰為天  
主前驅  
丁衆人外堂瞻  
禮仰候  
戊雜嘉禮亞出  
堂舌結不能  
言但指畫示  
意  
見行紀第章

The production history of this Jesuit Catholic propaganda book, intended for evangelization in China, is complex. However, through digital analysis of surviving copies, we have confirmed that this is the very rare first edition of 1637 (Group A). The woodblocks in this edition are sharply defined, whereas later editions show significant wear, with engravings becoming faint or even almost blank.

Some later editions (Group B) feature completely re-carved text pages, with certain illustrations entirely resculpted. Sun Yuming, in "Cultural Translatability and the Presentation of Christ as Portrayed in Visual Images from Ricci to Aleni" (2003, p. 477, note 20), identifies 37

known copies of this work but does not distinguish between the original edition and reprints. He categorizes them into two groups:

Group A (1637): *Tianzhu jiangsheng chuxiang jing-jie* (our copy), featuring: a folding map of Jerusalem and 56 illustrations; and Group B (post-1637): *Tianzhu jiangsheng yanxing ji xiang* 天主降生言行紀像, which has no map and only 51 illustrations.

Additionally, Group A copies sometimes include an extra engraving at the end, depicting the Holy Women and Saint John at the foot of Christ on the Cross, in a more pronounced Chinese style, similar to woodcuts from the 1619 "Song nianzhu guicheng" (*Method for Reciting the Rosary*) by Jesuit

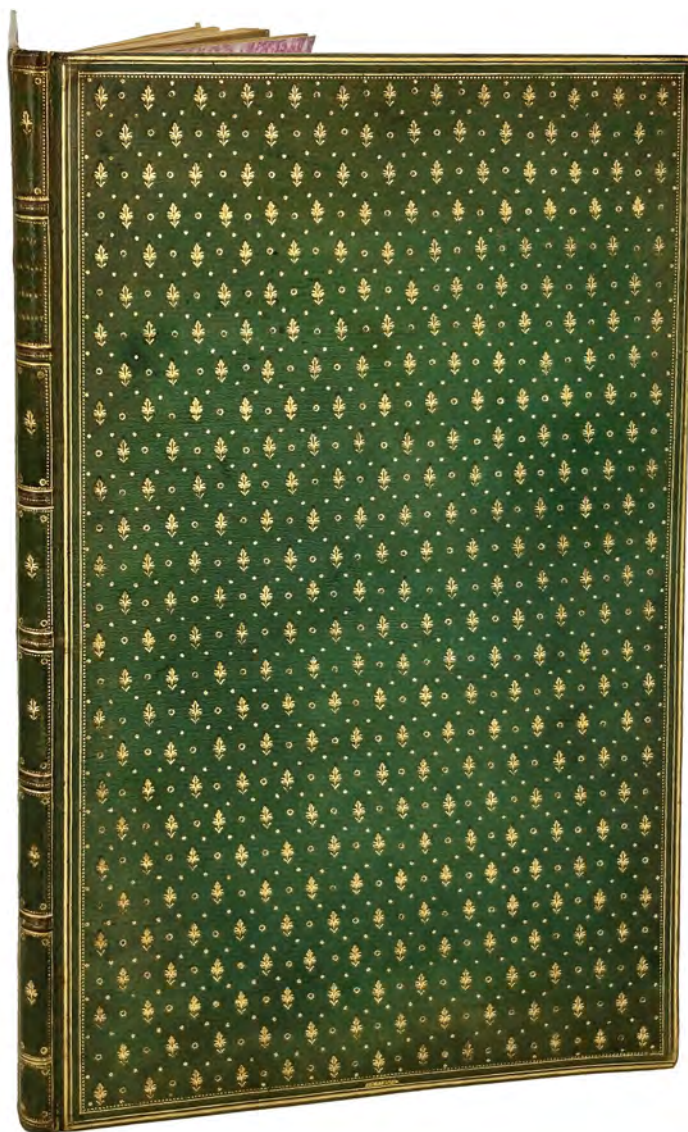


Manuel da Rocha. This engraving is only present in three known copies: Bayerische Staatsbibliothek (Munich, Cod.sin. 23) ; Archivo Franciscano-Ibero-Oriental (Madrid, AFIO); copy sold at auction in 2006 (see below).

The Group B editions, although dated shortly after 1637 by Sun Yuming, likely include several later reprints. Some engravings show significant wear and cracking, indicating later production. Text pages were completely re-cut, removing Jesuit emblems, suggesting a post-1773 date (after the Jesuit Order's suppression). These reprints

likely date before 1842, when the Jesuits returned to China following Pope Pius VII's 1814 restoration of the Order.

This Chinese woodblock-printed edition is extremely rare on the international market. Only three other copies have appeared at auction in the last 30 years: Sotheby's London, 27 June 1996, lot 229 & Christie's New York, 04 May 2016, lot 264 (same copy of the later edition, incomplete, missing 7 engravings); Christie's New York, June 28, 2006, Lot 17; Christie's Paris, November 9, 2010, Lot 1 (missing text leaves, not bound in this copy).



**BELON, Pierre (1517–1564).** *L’histoire naturelle des estranges poissons marins, avec la vraie peinture & description du Daulphin, & de plusieurs autres de son espece, observee par Pierre Belon du Mans. Paris, Regnault Chandière, 1551.*

4to (226 x 154 mm), 58 ff. [A-H4 Aa4 k4 L-N4 O2 P4], roman and italic type, armorial woodcut on the titles, large printer’s device at the end, 22 woodcuts, initials. 18th c. red morocco, 3 gilt fillets on the cover with small fleurons at corners, spine with 5 raised bands, divided into 6 compartments, the second and the third with gilt title and date, the other lavishly decorated, pastedown decorated with a large foliate roll, edges gilt, marbled endpapers; binding somewhat rubbed in places, small damage to the head cap, small worming to foot of spine; some leaves spotted.

PROVENANCE: Some early manuscript corrections. William Beckford (1760-1844); by descent to—Alexander Hamilton, 10th Duke of Hamilton (1767-1852), by descent until sold, Sotheby’s, The Beckford Library, removed from Hamilton Palace, 30 June-13 July 1882, lot 775, £15 10s to Quaritch; Pierre Mouchon (1897-1962) author of a bibliography of French works on hunting, his bookplate with the motto “Cave muscam pungit”. T. Kimball Brooker, *Bibliotheca Brookeriana*, Part VII, n°1593.

REFERENCES: USTC 11204. Brunet, t. I, coll. 761. Nissen, IVB, 303. DSB, I, pp. 595-596.

#### THE BECKFORD COPY OF THE RARE FIRST EDITION OF BELON’S TREATISE ON ICHTHYOLOGY.

Pierre Belon was a French naturalist, and traveller. Upon his return to France from a journey to the Levant in 1549, he organized his notes and wrote his first book on natural history. This remarkable work, published in 1551 is regarded as the earliest book on comparative anatomy and the foundational treatise of modern ichthyology.

The splendid illustrations include 22 woodcuts, many of which depict for the first time various fish and marine mammals: the dolphin (described by Belon with striking accuracy), the sturgeon, the tuna, the sea serpent, the orca, the shark, the nautilus, the giant octopus, etc. On the verso of f.40 appears the surprising drawing of a porpoise embryo—marking the first recorded notion of embryology. Among these fine figures are also two of the earliest printed representations of a hippopotamus on the banks of the

Nile devouring a crocodile. The famous bibliophile Jean Groslier opened his medal collection to Belon where he could see “moult grand nombre de Daulphins portraits en plusieurs medalles fort antiques, tant en or, argent qu’en cuivre : qu’il a pleu a me monstrier”. In the first part a woodcut reproduces the “vraye portraict du Dauphin” from an antique medal; in the second part, a figure is captioned “Portraict de l’Hippopotamus d’une antique medalle de l’Empereur Adrien gravee en or, retiré d’une des medalles de monsieur le tresorier Grollier.”

This copy belonged to the English writer, politician, and art collector William Beckford (1760-1844), known for his orientalist Gothic novel *Vathek* (1786). Most of his library passed to his nephew, Alexander Hamilton, 10th Duke of Hamilton, before being sold in 1882.



# L'histoire naturelle des

ESTRANGES POISSONS  
MARINS,

AVEC LA VRAIE PEINCTVRE

*& description du Daulphin, & de  
plusieurs autres de son espece,*

Obseruee par Pierre Belon du Mans.



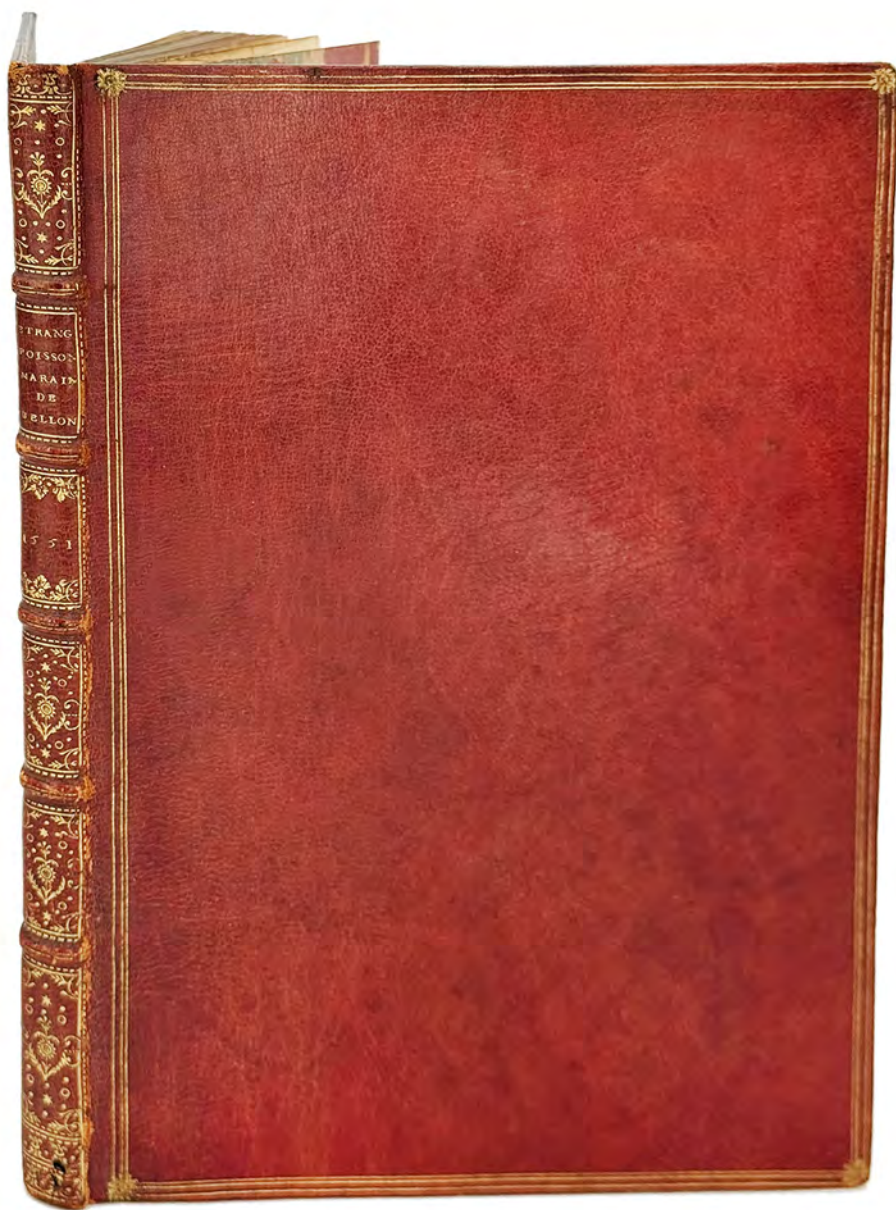
ὁ ὡς εἶδα θεοῦ μου ἢ ἀλλὰ τῆς ψυχῆς.

AVEC PRIVILEGE.

A PARIS.

De l'imprimerie de Regnaud Chaudiere.

1551.





J'ay voulu faire mettre ici, a fin que ceulx qui estoient en ceste opinion, la changent avec vne meilleure. Ce que ie nomme Esturgeon, a Bordeaux est nommé du Creac. Et combien que l'Esturgeon croisse en longueur exceillue, comme estoit celui qui fut apporté au Roy Francois a Montargis, lequel estoit long de dix-huit pieds, ce neantmoins il n'estoit pas Daulphin pour cela.

La vraie peinture de l'Esturgeon.



Que plusieurs aient estimé que l'Adano, qui est moult grand poisson, nourri au Pau estoit le Daulphin, & qu'il soit tout le contraire.

Chap. XXIII.

Il n'y a celui qui ait leu l'histoire du Daulphin qui ne sache bien qu'il ait le nez fort long. Et pour ce que l'on trouve vn poisson nommé Adano en la riviere du Pau de moult grande corpulence, beaucoup plus grand que l'Esturgeon, & qui est du genre de l'Esturgeon, plusieurs ignorants son nom ancien, ont eu opinion que c'estoit le Daulphin: mais il l'appelle Attilus. Et a fin que quelque autre ne pensast que ce fust vn Daulphin, i'en ay aussi voulu bailler la peinture avec son vray nom. Je n'en bailleray pas la description en ce lieu, d'autant qu'il ne se peut reférer en rien qui soit des especes du Daulphin. Et n'ay baillé la peinture sinon pour telmoigner contre les faulces opinions qu'on auroit du Daulphin.

La portraiture du susdict poisson de desme avec grandeur, nourri en la riviere du Pau, nommé Attilus.

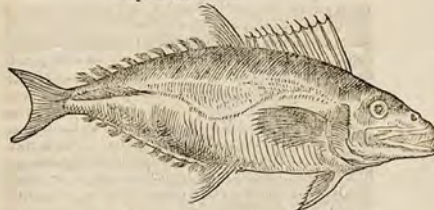


Que le Ton, encor qu'il soit de grande corpulence, & qu'il ait la queue en Lame, il est toutefois différent du Daulphin.

Chap. XXIII.

Emblablement le Ton estant moult grand poisson, aiant quelque ressemblance avec le Daulphin, ha donné occasion a plusieurs qui ne le cognoissent pas, de le soupçonner pour Daulphin. Mais a fin d'en oster l'erreur, i'en ay voulu bailler la peinture, & au demeurant n'y mettant rien de la description, car ie ne pretens mettre chose par escrit en ce livre, qui ne conuienne a l'exterieure & interieure histoire du Daulphin.

La peinture du Ton.



Que le nom de Marfouin conuienne a plusieurs poissons, selon la commune appellation vulgaire, & la raison pour quoy le Daulphin se nomme vne Oye.

Chap. XXV.

Avant proposé de n'oublier rien de ce qui appartient a l'histoire du Daulphin, ie ne puis bonnement ce faire sans comprendre maintenant les autres poissons qui sont de mesme espece, lesquels doivent estre nommez en son genre. Car l'appellation du nom de Marfouin est generale a plusieurs poissons. Parquoy ayant mon principal point pour but qui est de bailler la vraie

D2. peintu.

ment toute l'habitude de l'Hippopotamus, qui convient avec celui que i'ay veu en vie a Constantinoble. Aulli est il mal aise a croire que quand les anciens ont fait si grande despenche en la portraiture de ceste beste, la faillant graver sur marbre, qu'ils ne l'aient fait voir au graveur: & le graveur en faisant son debvoir, n'a peu moins faire que de la représenter au naturel. Or maintenant si celles qui sont grauees es marbres & en Porphyre, sont correspondantes aux autres qui sont sur cuyure: ne dira l'on pas, que ce soit vne mesme chose? emblablement si les figures grauees sur metal & marbre conuiennent avec celle que nous auons veue en vie, pareillement ne concluons nous pas, que ce soit vne mesme chose?

Que les Romains anciennement peignoient des fleuves ou rivières, a l'imitation des Egyptiens, pour exprimer leurs richesses, & que l'Hippopotamus est représenté en la statue du Nil de Belueder, a Rome.

Chap. XXI.

Je puis prouver par plusieurs antiques statues & graveures, & principalement par celle tât insigne & ancienne du Nil qui est maintenant a Rome au iardin de Belueder, que l'Hippopotamus, dont ie par le cite le vray Hippopotamus. Car anciennement les Romains voulaient seoir memoire d'eulx a la posterité, & luy exprimer les richesses, faisoient entailler de tres grandes statues qui représentoient les fleuves, lesquelles choses ils auoient apprins, des Egyptiens, qui n'ont la fertilité en leur pais sinon par le benefice du Nil: lesquels representants faisoient le portraict d'un Geat qui espadoit de l'eau, aiant autour de luy plusieurs petits enfans iulques au nombre de treze, en signe des treze coudées de sa crue, & de lesquels le treizieme couronne son cornucopie. Mais les Romains voulants représenter le Tybre faisoient faire entailler la figure d'un tres grand Geat qui auoit vne longue chevelure, & aussi vne fort longue barbe, quasi comme limonneuse, ainsi assise tenant vn cornucopie en la main, par laquelle ils voulaient signifier fertilité & abondance de tous biens & grande felicité: laquelle chose ils ne faisoient pas seulement d'une seule riviere, mais aulli de

tout

to, autres come du Rhin, du Pau, du Tybre, & du Nil. Ils faisoient le Tybre accoudé dessus vne Loue allaitant Remus & Romulus. Mais le Nil est accoudé dessus vn Sphynge, & par la balle de la pierre il y a plusieurs Hippopotames, Crocodiles, Ichneumons, & Ibis, tous en sculpture, auxquelles peintures ie veul adjoindre autant de soy, comme si i'auoye l'animal present: car il fault estimer que quand les Princes Romains les faisoient portraire, q'ils auoient l'Hippopotame present. Il y ha encor plusieurs autres sculptures d'animaux en la subsdite pierre: mais i'ay seulement fait retirer vn Hippopotamus de la mesme figure qu'il est dessus la pierre de marbre, tenant vn Crocodile par la queue estant en l'eau, du quel ceste cy est le portraict.

Le portraict de la figure, retiré de la statue du Nil, du iardin de Belueder au palais du Pape a Rome.

Chap. XXI.



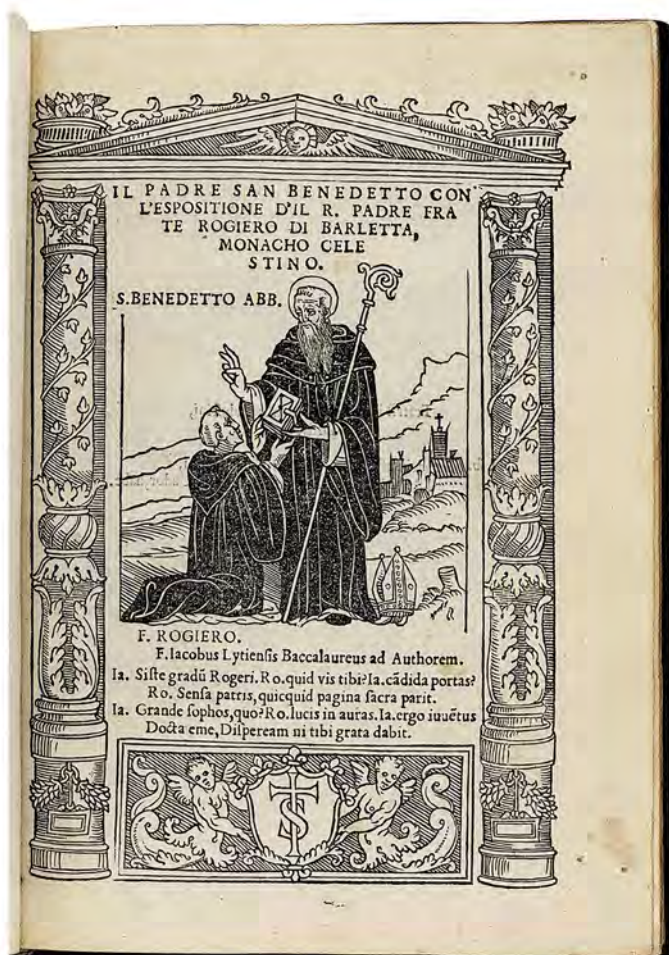
N2. Voyla



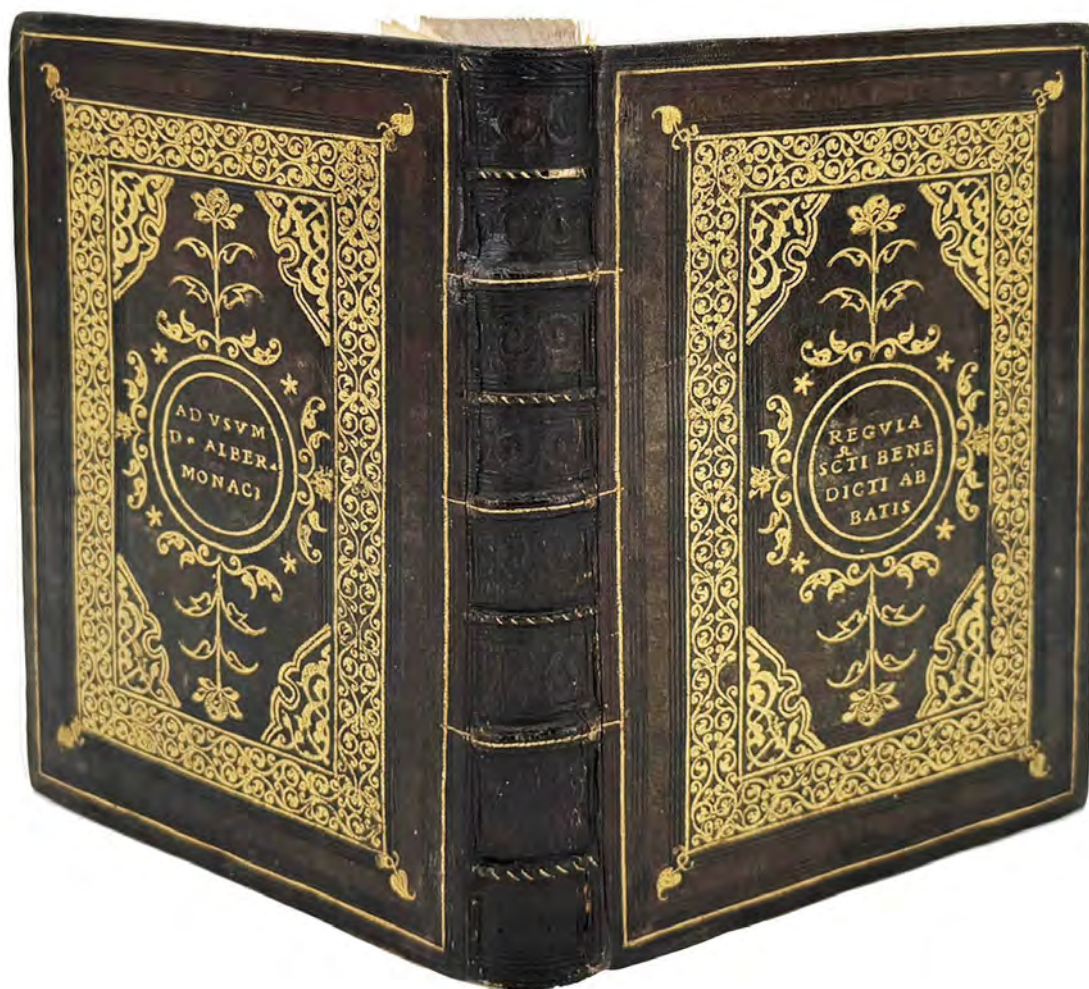
**BENEDICTUS ST. - BARLETTA** Ruggiero da. Il Padre San Benedetto con l'espositione d'il R. Padre Frate Rogiero di Barletta, monacho celestino. [Colophon]: *Bologna, Vincenzo Bonardo da Parma & Marc' Antonio da Carpi compagno, 15 July 1539.*

4to, (212 x 148 m), contemporary venetian dark-green morocco by the Fugger Binder, spine with 3 double and 4 single bands, blindtooled compartments, panels on sides in gilt and blind, each outer corner with the characteristic Venetian tool in gilt, large border and foliate tools gilt, title gilt-lettered inside a double circle on upper board: "Regula Scti Benedicti Abbatis"; on the lower board: "Ad usum D. Alber. Monaci", edges gilt and gauffred with dotted-line border, small repairs, minor worming and foxing.

REFERENCES: Olschki V, 5192. Hobson, *Renaissance book collecting*, pp. 119 sq, appendix 8, p. 256 n°54: This copy (sold by Tajan 25/04/1995, n°76).







Fine copy in a superb binding from the Venetian workshop that supplied bindings to Jacob Fugger and Cardinal de Granvelle, named by Mirjam Foot “Fugger Binder” or “Venetian Apple Binder”.

A beautiful Bolognese edition of the Rule of Saint Benedict in round type, with the title placed

in a portico-shaped frame along with the names of Bonardo and Marcantonio Grossi, typographers and publishers active in Bologna in the 1530s and 1540s, which appears below the colophon.

**BERN DISPUTATION.** Handlungen und Acta gehaltner Disputation zu Bernn in üchtland. [*Zürich, C. Froschauer, 23 March 1528*].

4to (210x150 mm). [8], 234, [4] ff. With a large woodcut coat of arms on the title page, Froschauer's printer's device by Hans Holbein, and numerous large and small decorative and historiated initials. Contemporary maroon calf over wooden boards, spine with three raised bands, covers identically decorated in blind, central panel covered with a floral diaper pattern within a floral scrollwork roll and triple lines, clasps and catches. Lacking the caps, hinge of front cover split. First leaves with marginal dampstains, else fine.

REFERENCES: VD16, H 503; Vischer, C 142; Rudolphi 170; Finsler 350; Erasmushaus, Stickelberger Collection 242; Haller III, 317.

**FIRST PRINTING OF THE FIRST EDITION OF THIS RELIGIOUS DEBATE GROUNDBREAKING FOR THE INTRODUCTION OF THE REFORMATION IN SWITZERLAND AND BEYOND.**

A very fine copy in its strictly contemporary Bernese binding. The Bern Disputation took place from 6 to 26 January 1528 in what was then the Barfüsserkirche (Church of the Discalced Friars). The transition of the city of Bern to the Reformation, which came about with the decisive involvement of Huldrych Zwingli in the Bern Disputation, is of paramount importance for the reformatory movement in Switzerland and beyond, because it secured the Reformation in the Swiss Confederation and made its spread to French-speaking Switzerland possible.

The disputation was presided over by Joachim von Watt and Niclaus Briefer. The Bernese Dominican Alexius Grat, confessor at the Insel Hospital, the Appenzell priest Theobald Huter, Benedict Burgauer, priest in St. Gallen, and the Zurich Old Believer Jacob Edlibach represented the Catholic doctrine, while the Protestant side was made up of high-profile figures such as Berchtold Haller and Franz Kolb from Bern, Johannes Oekolampadius from Basel, Huldrych Zwingli from Zurich, Martin Bucer and Wolfgang Capito from Strasbourg, and many others.

Since Bern didn't have its own printing press until 1537, Froschauer in Zurich was commis-

sioned to print the minutes recorded by the state clerks of Bern and Solothurn. There are two editions of the same year, 1528 (23 March and 23 April), with the March edition appearing in two print states, identifiable by the typographical features recorded by Vischer. A pirated edition appeared in Strasbourg (6 May 1528) and Bern published its own editions, which were distributed to the parish offices, much later in 1608 and 1701.

This first printing is the rarest of the four editions of 1528. It is decorated with several of the charming initials from Froschauer's repertoire, e.g. A (Adam and Eve), W (Tell's shot), G (Gideon's victory), etc., which can probably be attributed to Niklaus Manuel; an amusing detail concerns the coat of arms woodcut on the title page: the Bern coat of arms is accompanied here, not as usual, by bears as tenants, but by the Zurich lions.

An extraordinary and rare Bernese binding from the workshop of Johannes Chym (Kymo or Kimo). Born in Fribourg in around 1480-1490, Chym was a chaplain, canon of St. Niklaus in 1518, and procurator of the clergy in 1521.



# Handlung oder Acta ge/ halener Disputation zu Bern in ſchweizland.

Απαντήσομαι αὐτοῖς ὡς ἄρκτος ἢ ἀπορρέμειν καὶ ἀφ᾽ ἑξῆς συγκλίσμ.  
καρδίας αὐτῶν Οἶα 15

לֹא יִשְׁמַחַם בְּכֹחַ הַיָּדָיו וְלֹא יִשְׁמַחַם בְּכֹחַ הַיָּדָיו  
Provrb 30



Vere mendacii possidentur patres nostri mendacii que ei non profuit. Hier. 16.

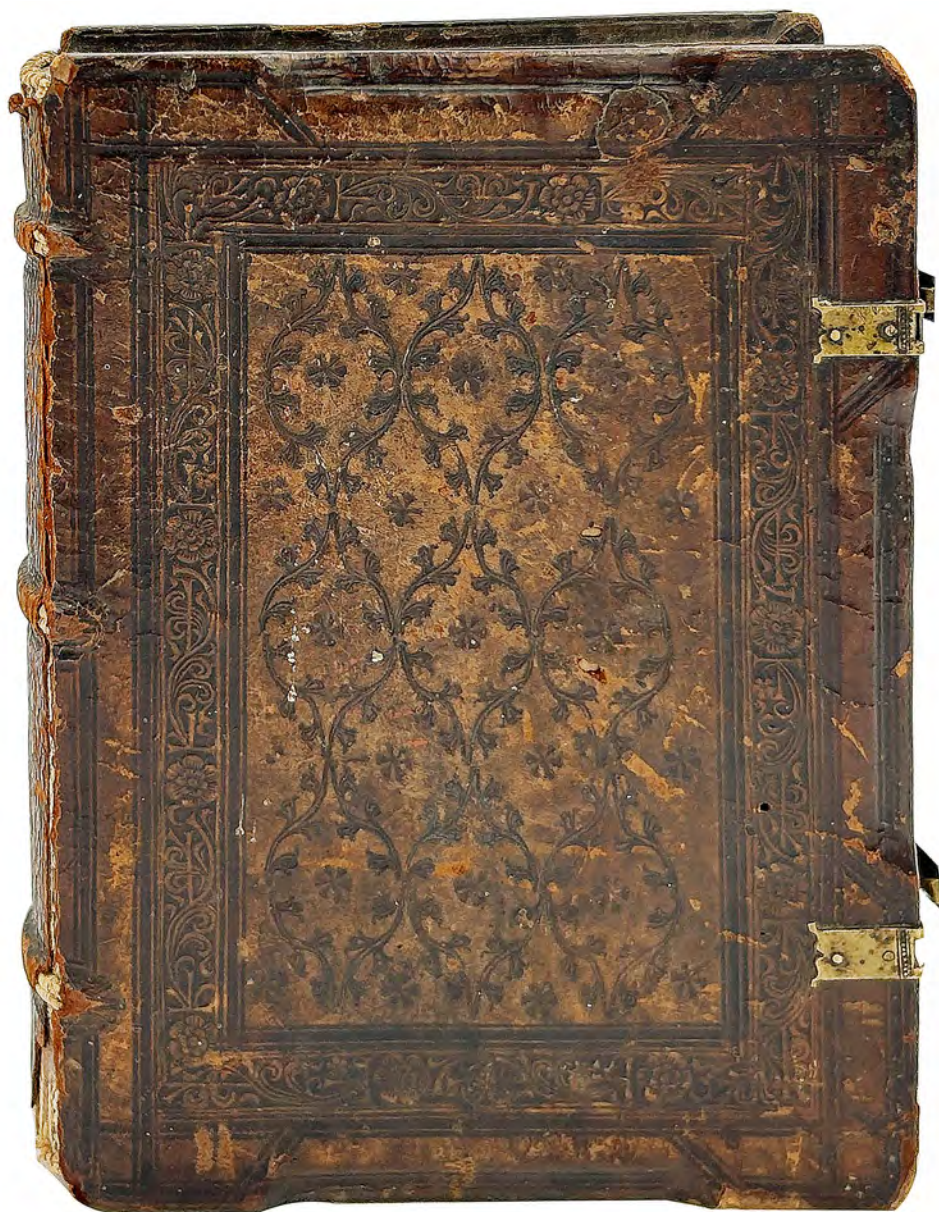
Gott allein sye herrschung/ lob vnd  
eer in ewigkeyt.



As a supporter of the Reformation, he had to leave Fribourg in 1523 and became a bookbinder and bookseller in Bern. One of his main book suppliers was Christoph Froschauer. He was well acquainted with Berchthold Haller, who was also prepared to act as his financial guarantor in Zurich in 1527. In 1531, Chym defended himself against foreign competition before the Bernese Council. From 1544 he was a pastor in Twann, and from 1546 in Sutz both in the canton of

Bern) and died some time before May 1548 (cf. Bullinger Briefe, vol. III, 85, note 23).

The tools used here by Chym correspond to the floral diaper no. 15 and the scrollwork roll no. 4 listed by Lindt, the latter of which comes from the inventory of a bookbinder in Fribourg or Bern (cf. Johann Lindt, *Berner Einbände, Buchbinder und Buchdrucker. Beiträge zur Buchkunde 15. bis 19. Jahrhundert*. Bern, Schweizerisches Gutenbergmuseum, 1969, pp. 27-42).





**BIBLE PRINTED ON YELLOW PAPER.** *Biblia ad vetustissima exemplaria nunc recens castigata... Venice, Hieronymus Polus, 1587.*

8vo (193 × 133 mm). [12] leaves, 1126 pages. 17th-century blind-tooled pigskin, decorated with a floral roll border and numerous fillets; spine with raised bands, inked title, clasps, small tear to the head of spine, final blank leaf missing, quire Ss browned, small marginal losses affecting a few letters, somewhat dampstained, minor worming at beginning and end, small paper repairs.

PROVENANCE: “Conventus Constantiensis” (Benedictine of Constance) with inscription to the first flyleaf and the title page. Contemporary reader’s annotations, in both red and brown ink, concentrated in the first 250 pages. The annotator highlights moral precepts from *Leviticus* (p. 137), marks legal precepts in Exodus (p. 95, ch. 22), notes ethnographic details about the ancient Hebrews in *Numbers* (p. 161). He shows interest in prophetic passages with parallels in the New Testament: in *Judges* 13 (p. 225), several notes are captions of the woodcut subjects. Some marginal notes slightly trimmed.

A note on the first pastedown records the book’s restoration: “1658, 27 Januarii ligatura renovata pretio (...)” [binding renewed at the cost of...] (the sum is partly illegible).

REFERENCES: USTC 806177. Adams B-1093. STC Italian 93. Not in Darlow & Moule or Delaveau-Hillard. “Early Printed Books on Tinted Paper,” *The Book Collector* 19 (1970), pp. 99, 383–84; Caroline Duroselle-Melish, “A Yellow Book,” Folger Shakespeare Library (online).

**A VERY RARE ANNOTATED COPY PRINTED ON YELLOW PAPER. A TRUE BIBLIOGRAPHICAL CURIOSITY.**

Venetian edition of the Louvain Bible, commissioned by Emperor Charles V, who revoked permissions for all other Bible editions. The text of the Vulgate was prepared by the Dominican theologian Jean Henten of Liège, approved by the University faculty, and based on the 1540 edition by Robert Estienne. It is printed in two columns and illustrated with about 600 woodcuts, most of them by the Lyon artist Bernard Salomon (1506–1561), known as “Le Petit Bernard” for his finely detailed miniature engravings. Others are inspired from biblical woodcuts by Hans Holbein and Pierre Eskrich.

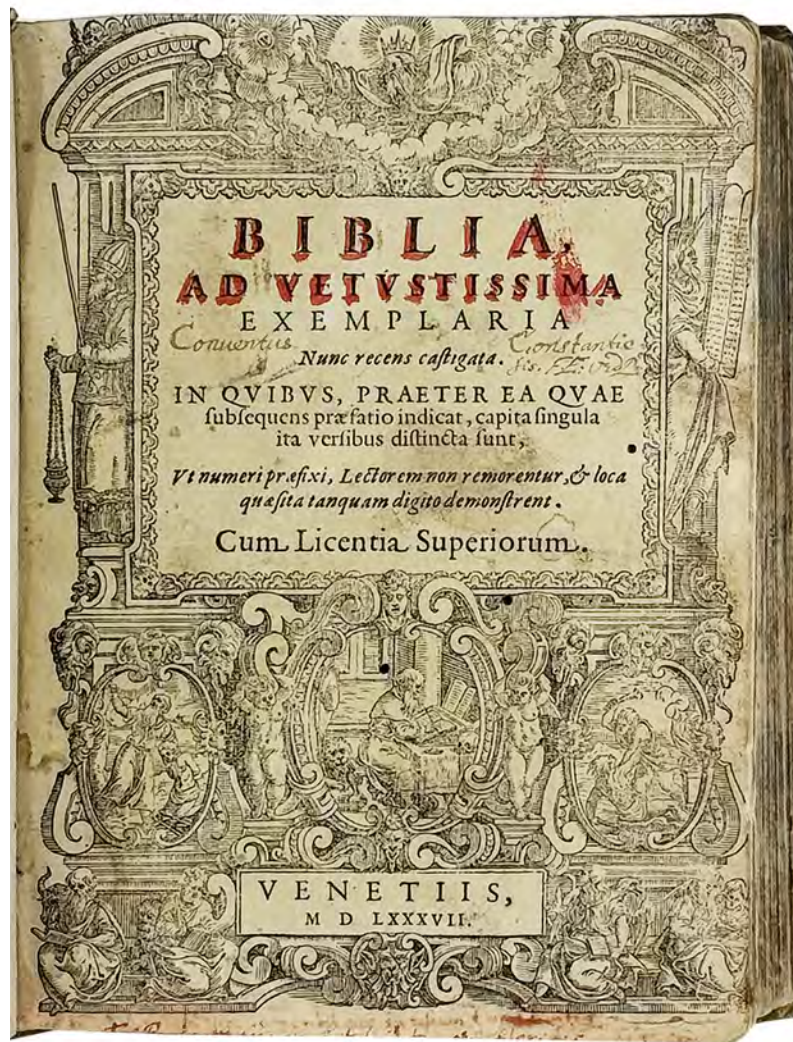
Printing on coloured paper was an exceptional practice in the late 16th century, limited to a few Bibles and religious works (cf. *The Book Collector*, 1970). Bibles of this period on yellow paper are extremely rare; notably, this Bible is Venetian, whereas most known yellow-paper Bibles were

printed in England, France, Switzerland, or the Low Countries. Known examples include a New Testament printed by Henri Estienne in 1587 (now in the BnF, A-6296, formerly owned by César de Missy). Darlow & Moule record only a few English Bibles printed on yellow paper. Another example is preserved at the Folger Shakespeare Library (Washington, 218-038q): a Geneva Bible of 1588 on yellow paper, bound with a Psalter by Marot (1587), also on yellow paper. Both are discussed by Caroline Duroselle-Melish in “A Yellow Book” (Folger Shakespeare Library, online).

There remains debate over whether the paper was dyed before or after printing. The prevailing view, supported by Elizabeth Savage (School of Advanced Study, University of London), is that the dyeing occurred during binding: “I believe it was part of the binding process, not the printing

process: the sheets were printed, the text block(s) assembled, the whole was stained or dyed, and finally the book was bound". In their correspondence in *The Book Collector* (1970), James Harner and Harry Pratley agreed that this was done

by the binder at "a customer's special order." The variation in hue among the gatherings in this copy may shed further light on this still-unresolved question.









**BORJA, Juan de (1533–1606).** *Empresas Morales a la S.C.R.M. del Rey Don Phelipe nuestro señor Dirigidas, por Don Iuan de Boria de su Consejo y su Embaxador cer-cala M. Casarea del Emperador Rudolpho II. Prague: Georg Nigrin (Jiri Czerny), 1581.*

8vo (178 x 137 mm), 106 ff. [A2 B–Z4 Aa–Cc4 Cc4], roman type, engraved architectonic title with the coat of arms of Philip II, 100 engraved emblems (41 signed with monogram EI), all coloured by a contemporary hand with frames rubricated, each page ruled with a printed border of double red lines. Contemporary Spanish limp vellum, spine with inked title, remains of ties. Some marginal repairs, quire O to end somewhat browned. Binding somewhat soiled, spine title rubbed, front free endpaper lost.

PROVENANCE: Ink-stamp of an armorial shield surmounted by an eagle éployé, effaced by black ink (unidentified) — Internationaal Antiquariaat Menno Hertzberger, Amsterdam, 1965 — Arthur Vershbow (1922–2012) and Charlotte Vershbow (1924–2000) (bookplate, Christie’s, New York, 20 June 2013, lot 414 (\$17,500); acquisition: Purchased at the Vershbow sale through Robin Halwas. T. Kimball Brooker, *Bibliotheca Brookeriana*, 11 October 2023, n°19.

REFERENCES: USTC 342746; Palau 33112; Becker, *Fact and Fantasy, Illustrated Books from a Private Collection* (Cambridge, MA 1976), no. 41. Konečný, “La ilustración de las Empresas morales de Juan de Borja: Erasmo Hornick,” in *Ars Longa: Cuadernos de Arte* 3 [1992], pp. 9–12). Silke Reiter, *Erasmus Hornick: ein Goldschmied, Radierer und Zeichner des 16. Jahrhunderts*, Regensburg, 2012, pp. 72–77.

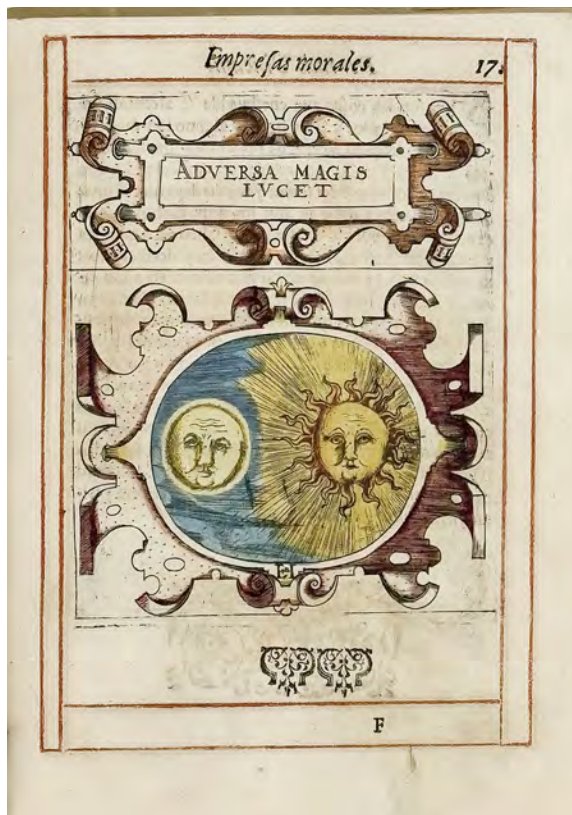
FIRST EDITION OF THE FIRST COLLECTION OF EMBLEMS COMPILED AND WRITTEN BY A SPANISH AUTHOR, A FINE COPY LAVISHLY COLOURED BY A CONTEMPORARY HAND.

Juan de Borja was the third son of Francisco de Borja, fourth Duke of Gandía (1510–1572) and later the third Superior General of the Society of Jesus. He was educated by the Jesuits before embarking on a distinguished diplomatic career in the service of King Philip II. In 1576, he was appointed ambassador to the imperial court in Prague, at the beginning of Emperor Rudolf II’s reign. The *Empresas Morales*, his only known literary work, was published in Prague shortly before his return to Spain; it represents the first example of the emblematic, pictorial-literary genre to be printed in Bohemia. A later edition—issued by Borja’s grandson, Francisco de Borja, in Brussels in 1680—added 124 additional, though apocryphal, emblems said to have been found among the author’s papers. The work was subsequently

translated into Latin by Ludovicus Camerarius (Berlin, 1697) and into German by Georg Friedrich Scharff (Berlin, 1693).

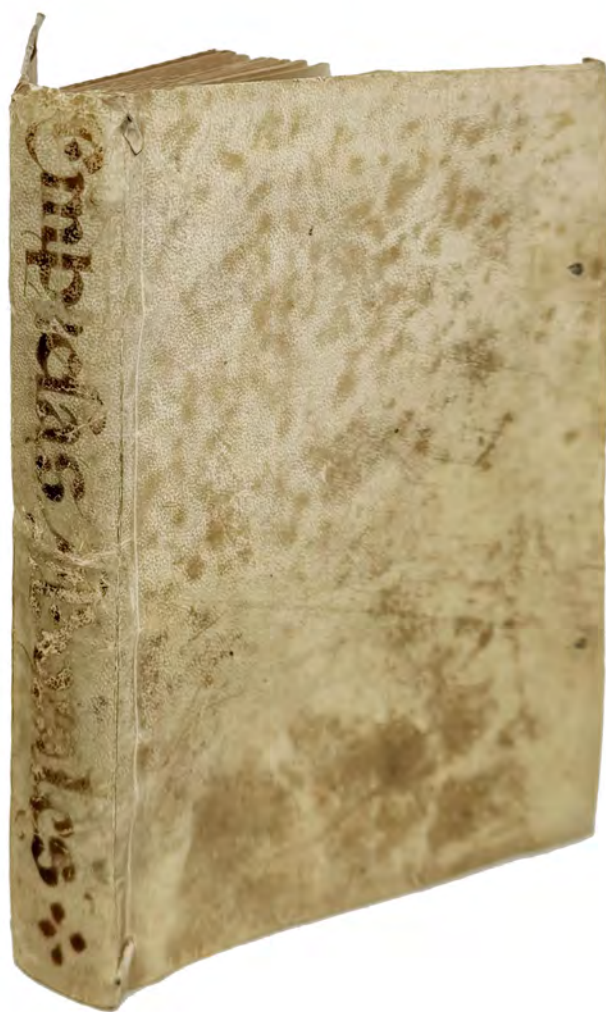
Following the models of the “Ratio studiorum” instilled during his Jesuit education, Borja produced a work of overtly political character. Like many books of emblems, this one can be read as a mirror for Catholic princes. The Society of Jesus found in the emblematic genre the ideal vehicle for teaching *in silentium*, in the quiet silence of spiritual introspection. Likewise, images were employed for didactic purposes to help educate the illiterate masses, giving credence to Walafrid Strabo’s maxim, according to which “pictura est quaedam litteratura illitterato” (painting is the literature of the uneducated).





The engraved title page and the one hundred emblematic engravings have been attributed by Lubomír Konečný to Erasmus Hornick, an Antwerp-born artist (b. 1520) who worked in Augsburg and Nuremberg as a printmaker, designer, and goldsmith. On 1 September 1582, Hornick was appointed Camer Goldschmidt (court goldsmith) to Rudolf II in Prague. Hornick is known through five series of etchings depicting jewelry, vases, and metalwork—some signed with the

monogram EH—as well as a number of unsigned drawings; no extant silver or gold pieces bearing his mark are known. The various forms of the monogram EI appearing on 41 plates of the *Empresas morales* were later examined in detail by Silke Reiter, who identified three distinct types, interpreting them as the initials of an otherwise unknown printmaker. Reiter also found no stylistic correspondences between these engravings and Hornick's authenticated drawings.





**BRAECKLE, Jacques de (1540-1571).** *Memoires du voiage de Constantinople de Jacques de Bracle seigneur de Bassecourt.* [ca 1570 or very soon after].

Small 4to (210 x 140 mm). Manuscript in French, brown ink on paper in a Flemish bastarda gothic hand, with about 26 lines per page. [1] bl. f., [17] ff.; [8] double leaves of Turkish decorated "silhouette" paper (folded to make 16 pp. in 2 quires); [32] ff. (includ. 4 bl.) illustrated with 28 drawings in brown ink and coloured gouaches, highlighted in gold (mostly costume figures, some showing the Sultan and other leading figures, others showing anonymous types from various ethnic and religious groups). Rebacked in modern parchment, with the original first cover bearing the inked title preserved.

PROVENANCE: Eugène Regnaut, his sale, Ghent 18 janvier 1871, p.25, n°297, as described above.

REFERENCES: *Biographie nationale de Belgique*, II, col. 901-903. Yerasimos, *Les voyageurs dans l'Empire Ottoman (XIV<sup>e</sup>-XV<sup>e</sup> siècles)*, (1991), pp. 286-287. Nedim Sönmez, Ebru. *The Turkish Art of Marbling*, 2007.

**A 1570 DIPLOMATIC MISSION TO THE OTTOMAN COURT, WITH 28 FINE ORIGINAL COLOUR DRAWINGS AND SAMPLES OF TURKISH DECORATED PAPER.**





Exceptional unpublished manuscript containing the account of a diplomatic mission to Constantinople in the Ottoman Empire in the year 1570. The author, Jacques De Braeckle, a Flemish physician, was attached in 1570 to Charles Rijm (Karl Rym), Baron de Bellem (ca. 1533-1584), Maximilian II's ambassador to Constantinople, probably as his secretary. He wrote the account of his journey, which contains interesting details about the places he visited, the manners and customs of the inhabitants, incidents, etc. Leaving Prague on 13 March 1570, the delegation passed through Vienna, Hungary and Czechoslovakia before entering Ottoman territory, where they visited the mosques and caravanserais (inns) of Sokollu Mehmed Pasha (ca. 1505-1579), Grand Vizier of Sultan Selim II (1524-1574) who ruled the Turks at the time of Rijm and Braeckle's journey. From 31 May to 12 August 1570 they stayed in

Constantinople, where De Braeckle describes several monuments and works of art. He returned via Bulgaria, Serbia and Hungary, arriving on 23 October 1570. He died shortly afterwards, in 1571.

The travelogue is accompanied by a magnificent set of 28 original drawings in pen, coloured gouaches most highlighted with gold, produced at the time of the journey. Among the subjects depicted are: the ambassadors' caravanserai in Constantinople, Sultan Selim II (standing and on horseback), the Mufti, the costumes of several Ottoman dignitaries and soldiers, a Persian, a Moor from Barbary, a woman in a burqa, a woman from Caramania (Anatolia), a Bulgarian woman, a giraffe, etc.

These images, mostly representing Turkish figures in traditional costume, generally executed by popular artists or image-makers, were intended



ed for sale to travelers bound for Constantinople, or produced and sold in the Ottoman capital by Western merchants with their own stock of paper (here a laid paper probably from northern Italy). However, the depiction of the caravanserai of the legation may suggest an original illustration, specially created during Charles Rym's mission.

The figures are captioned in Italian beside the subjects represented (16th-century handwriting in black ink). A hypothesis regarding the captions: Jacques de Bracle left Constantinople in the company of Eduardo de Provisionali, courier and imperial ambassador to the Porte, entrusted with numerous diplomatic missions and well acquainted

with the Ottoman Empire (he escorted the former ambassadors back to Vienna when Charles Rym arrived).

If we accept the idea that this copy was offered by the traveler to a relative or fellow companion, might we not imagine that the captions were added or dictated afterward, during the return journey, by the Italian Eduardo de Provisionali, who was very active in Turkey between 1564 and 1572? (cf. Yerasimos, pp. 268–269).

Additionally, inserted between the travel diary and the plates is a remarkable specimen of 16th-century Turkish “Silhouette paper”, one of





the oldest types of decorated papers produced in Istanbul (cf. Nedim Sönmez): a fine, glossy laid paper decorated with pale green and pink floral and geometric motifs, visible in transparency and delicately shaded. French title in pen on the recto of the first leaf: "Papier de Turquie." Haemmerle shows a similar example in a book of Turkish costume drawings from ca. 1580, also with the silhouette paper folded to make two leaves.

At the beginning of the volume is a transcription of Jacques de Bracle's relation, calligraphed in an elegant early 19th-century cursive hand [18] ff., [2] bl. (black ink, about 21 lines per page). The volume ends with a short biography of the author:

[1] f. with the Bracle family arms painted at the head of page (same hand as the transcription).

A document of the highest interest, apparently missing from all private collections on Turkey and the Ottoman Empire. To our knowledge, only three copies of this manuscript travelogue have been recorded, its circulation undoubtedly being very limited and reserved for family use. Two copies, including the original (?) bearing the mention "written in his own hand," are in Brussels at the General Archives of the Kingdom, Fonds Lalaing 692, 8f (cf. Yerasimos); a third is bound in a genealogical collection preserved in the Municipal Archives of Ghent.



**BRUNSCHWIG, Hieronymus (1450-1512).** Liber pestilentialis de venenis epidemie. Das Buch der vergift der pestilenz das da genant ist der gemein sterbent der Trüsen Blatren. [Strasbourg], Johann Grüninger, 19 August 1500.

Folio (275 x 198 mm). [4], 36 ff. with 23 large woodcuts in the text (2 repeats). Rubricated throughout. 19th century boards. Binding somewhat worn. Some scattered staining and worming, back of last leaf with scribblings.

REFERENCES: HC 4020\*; GW 5596; BMC I, 115; Pellechet 3040; Goff, B-1228; Klebs 228.1; Schullian/Sommer 130; Schmidt, Grüninger 52; Muther 540; Schreiber 3645; Schramm XX, p. 7 and 24 ill. 942-957 and 348-349; Hind I, 344; Kunze, Buchillustration I, 407f.; C. Schmidt, Histoire littéraire de l'Alsace (1879), II, p. 396, 214; Sudhoff, Deutsche medizinische Inkunabeln 205; Klebs/Sudhoff, Die ersten gedruckten Pestschriften (1926), 9; Waller 42; Benzing, Brunschwig, 9; Sigerist, H. Brunschwig and his work (1946), p. 37.

SOLE EDITION OF THE MOST IMPORTANT TREATISE ON THE PLAGUE PUBLISHED IN THE 15TH CENTURY.

The very rare treatise by the physician, botanist, and pharmacist Hieronymus Brunschwig of Strasbourg, famous for his book on distillation printed by Grüninger on 18 May of the same year. *Liber pestilentialis* informs lay-physicians of the latest therapies, the preparation of remedies, as well as dietary and preventative measures against the disease. It is modelled on Heinrich Steinhöwel's *Büchlein der Ordnung der Pestilenz* (Ulm, Johann Zainer, 1473) from which Brunschwig copied entire passages verbatim. The twenty-three woodcuts show: God punishing mankind with the plague; physicians and patients; pharmacologists; a pharmacist mixing a remedy; St. Rochus and St. Sebastian (patron saints of the plague-stricken), etc. Most of the woodcuts are in the Grüninger shop's middle-style. The majority of the blocks are first impressions with some reuses from earlier works: the woodcut depicting a writer at his desk first appeared in Locher's *Panegyricus* of

1497; the title woodcut showing the Master with four pupils, the illustration with a bedridden patient attended by a physician and two other men, the view of the interior of a pharmacy, as well as two groups of three and four people are from Brunschwig's *Chirurgia* of 1497.

Census: The *Jahrbuch der Auktionspreise* (1950-1999) lists a mere two copies at auction: these being the Weinmüller (1950) and Brunschwig copies (1955). For the first half of the 20th century we hold records for the booksellers Baer 733/73, 745/438, Maggs 520/48, 533/106, and Taeuber & Weill 4/124. Sander's *Prices of Incunabula* cites a copy at Gumuchian's (1928) wanting two leaves; most probably the same copy as that in the collection of Crawford W. Adams, M.D. sold at Sotheby's in 1982 and again at Bonhams in 2022.

## Das. II. Capitel

vnd darumb ist not vnd güt zu er-  
werben an den hoch gelobten hymel  
fürsten vnd getrüwen nothelffern  
sant Sebastian vnd sant Rochus.  
das sie got für vns bitten das er vns  
wölle behüten vor diser grusame vñ  
erschrockenliche krankheit. auch vil

mensche die do glauben vñ möglich  
ist für welchen sie bitten das er behüt  
sy vor diser krankheit/vnd sunder-  
lich welche mensche mit fasten vñ al-  
müsen geben vnd ir gebett sprechen  
als dann gemeynlich von innen ge-  
macht ist.:c.

### Das ander Capitel des andern tractats

Dieß leren ist wie mā sich hüten vñ halten soll in zyt der pestilentz.





**A**lso du nun mit gott versönet  
vnd vereyniget bist durch den  
rath des geistlichen arztz vnd  
auch durch bitt dyner vürsprecher/  
wie ich gelet hab/ vnd du nun st eest  
in den gnade gotts als verr in dinem  
vermögen ist. ouch als die pestilenz  
mit alle zyt sy vß d straff gottes/ sind  
ouch vß natürliche dingē/ als vß eym  
vireynen bösen vergiftigē lufft. So  
ist nit bessers ein gesunde menschen  
fur den breste dan den vinder myden  
vnd flüßē/ vñ folge nach den alte wol  
gesprochenē wortē vñ lere/ als ich ge/  
schriben hab i dem anfang diß büchs  
durch die lere des firtreffenliche doc/  
tor gentilis/ vnd das gemein wort der  
alte wise die erfare sint. In diser lufft  
flüch bald vnd verr. kum spat herwi  
der/ das ist die aller beste erzeny. Le  
er den lufft in sich genūmen hatt vñ  
mit dem begriffen ist. wan so d mēsch  
inficiert ist/ wo er dann hin kumpt so

ist er vor hin beladen/ wann oft vnd  
dick ich gesehen hab mensche fliehend  
von einem ende zum andern/ sie also  
bald sturbē/ vrsach sie zūspot warē ge  
floßen/ die krankheit mit in brachten  
durch widerwertikeit der zweier lufft  
sie dester ee sturbent. darūß vast güt  
ist künfftige pestilenzen. zū erkennen  
Ich hab ouch gesehen in der statt  
Straßburg eyne burgerzwo hübsche  
döchter habē von. xvi. od. xvii. iaren  
die er floßen was/ als er meynt d ster/  
bot geendiget wer/ sie herwid bracht/  
an dem andern vñ am dritte tag sie  
beide starben vnd begraben wurden.  
daramb flyß ist zehabē lang vß zū  
bliben.

**Das. iii. capi. des an**  
dern tractats dich leren vnd vnderwi  
sen ist die zeichen do durch zū erken/  
nen ist ob der mēsch behafft oder infi/  
cieret ist mit d krankheit d pestilenz.



**CALVARY.** Christ on the cross, with the symbols of the four evangelists in the corners of the border. *Circa 1465*. Metalcut, the landscape partly executed in punchwork technique. Contemporary hand-coloring: red (clothing of men and women, angels and devils, parts of the border); green (foreground, some hats, the Roman standard, Christ's hair, parts of the border); yellow (certain garments, armor, hair, halos, the three crosses, the outline of the image, and sections of the border).

The sheet is still mounted on a contemporary wooden book cover with remnants of a leather binding. As a result, the colours have remained exceptionally fresh. Occasional minor rubbing on the surface, which, given the dynamic composition, is hardly noticeable and is acceptable for a sheet of this age.

Dimension: 237 x 177 mm, metalcut; 288 x 205 mm, sheet size; 310 x 222 mm, book binding.

PROVENANCE: Collection Otto Schäfer (1912-2000), Schweinfurt, Lugt 5881. Galerie Kornfeld, Bern, 24 June 1992, n° 9.

REFERENCES: Schreiber, *Handbuch der Holz- und Metallschnitte des 15. Jahrhunderts*, vol. V, no. 2344/B. Max Lehrs, *Der Meister E. S. und seine Schule*, Vienna: Gesellschaft für vervielfältigende Kunst, 1910.

EXHIBITION: Bern 2020, 100 Kunstwerke von um 1465 bis 2019, Galerie Kornfeld 100 Jahre in Bern, cat. no. 1.

Calvary scenes with numerous figures are rare in the 15th century; typically, only Mary and John appear beside the Crucified Christ. The composition of the present metal cut closely follows the Calvary depiction by Master ES (Lehrs 30), of which only four impressions are known—all either heavily damaged or weakly printed. Lehrs believed this print to have originated at the beginning of the Master E.S.'s middle period. Assuming his birth around 1435 and his death in 1468, The Calvary can be dated to approximately 1455–1460. Lehrs mentions three copies by Israhel van Meckenem and two reverse copies in metalcut. The present metalcut was still unknown to him when his volume on the Master E.S. appeared in 1910.

Schreiber also noted the high quality of the engraving and its close relationship to the work of the Master E.S., though with certain variations—for example, the souls of the good and bad thieves are depicted in the upper corners, one led away by an angel and the other seized by a demon.

The charming, ornamental border is printed separately. It consists of a stylized ribbon-cloud border with medallions of the symbols of the four Evangelists in the corners. The same border also appears around the metal cut "Der heilige Franciscus" (Schreiber 2627), whose only known example is kept in the Bibliothèque nationale de France in Paris.







**CICERI, Pierre-Luc-Charles (1782-1868).** Album de M. Ciceri, premier peintre des théâtres de la Cour, des fêtes et cérémonies. Suisse. *Mulhouse, Paris, Londres, Engelmann, 1830.*

Oblong 4to (260 × 315 mm), 40 hand-coloured lithographs, dated 1828. Contemporary quarter red calf, spine with gilt fillets, gilt title, crowned monogram ML on the covers. Corners slightly worn.

PROVENANCE: Marie Louise (179-1847) Duchess of Parma from 11 April 1814 until her death. She was Napoleon's second wife and as such Empress of the French and Queen of Italy from their marriage on 2 April 1810 until his abdication on 6 April 1814. Monogram ML.

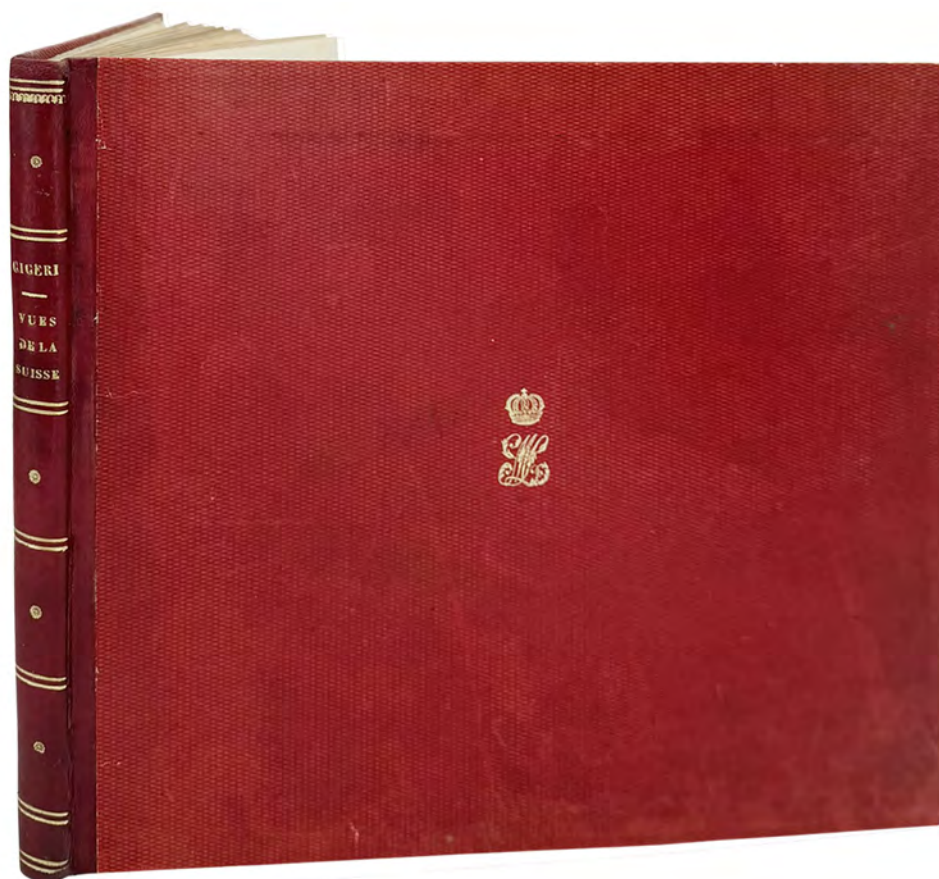
REFERENCES: Brunet II, 5.

**EXTREMELY RARE SERIES OF LITOGRAPHIC VIEWS.**

Pierre-Luc-Charles Ciceri was one of the greatest theatre decorators and opera designers of the Romantic period, as well as a landscape painter.

In 1827, the Opéra de Paris granted him four months' leave to study in Italy and Switzerland. He left with the painter Augustin Enfantin

(1793-1827), the brother of Barthélémy-Prosper Enfantin, leader of the Saint-Simonian movement. He collected a large number of notes and sketches for his future sets. On the way back to Switzerland, he made sketches and watercolours of landscapes that he would use in his next creations.







14th de Regeneracion 1934

VALLÉE DE LAUTERBRUNNEN.



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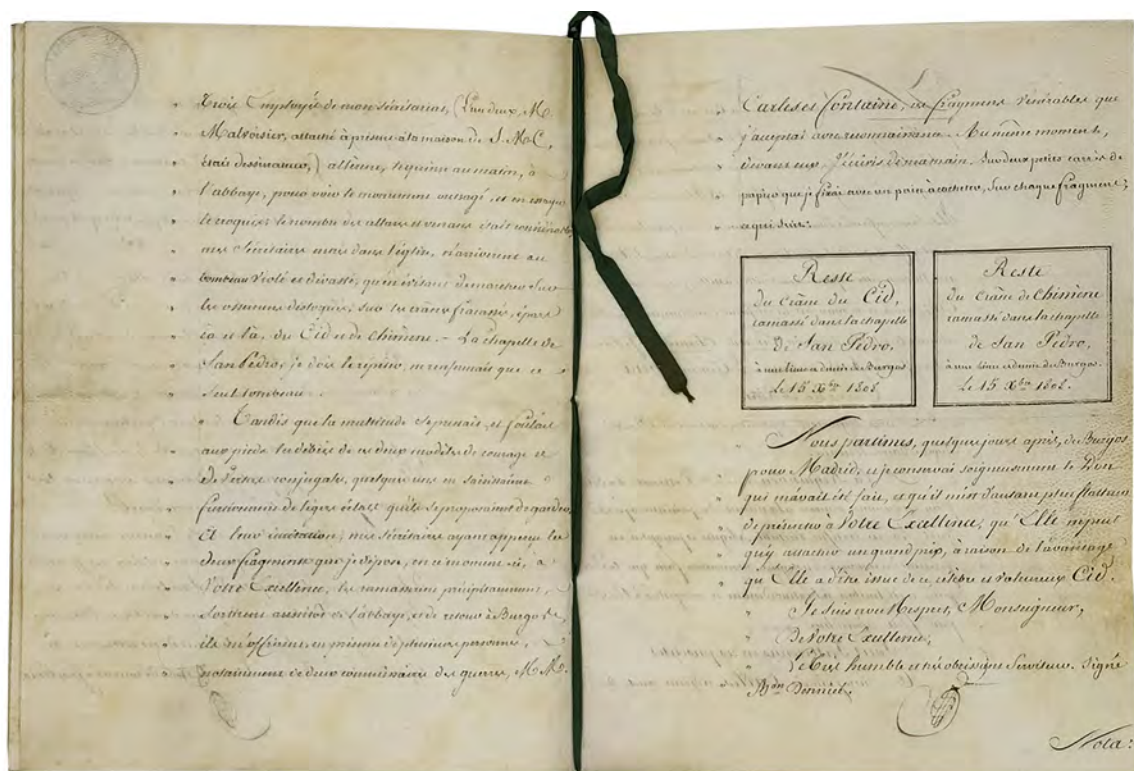
PORTE S<sup>t</sup> ALBAN A BALE.

**LE CID & CHIMÈNE. DENNIÉE, Baron Antoine (1754–1828).** Dépôt d'une lettre adressée par Mr le Baron Denniée A S. Ex. Monseigneur le Duc de Feltre du 18 janvier 1813. M. Vingtain Notaire Paris.

8vo (245 x 175 mm.) Manuscript, ink on parchment, [6] f. Paper wrappers, green silk tie, calligraphic title. Minor soiling to the cover, 2 pp. somewhat yellowed.

PROVENANCE: Henri-Jacques-Guillaume Clarke, 1st comte d'Hunebourg, 1st duc de Feltre (17 October 1765 – 28 October 1818), French military officer, diplomat, and politician of Irish origin who served as Minister of War of the First French Empire from 1807 to 1814.

REFERENCES: Marie-Françoise Limon-Bonnet, "Étrange rencontre entre le Cid Campeador et les troupes napoléoniennes en 1808" in: *Historia*, juin 2022.



#### THE RELICS OF EL CID AND CHIMÈNE

Register of a Letter from Baron Antoine Denniée, Former General Intendant of the Imperial Armies in Spain, to General Clarke, Duke of Feltre, Minister of War — September 14, 1812.

This remarkable document records the dispatch of a box containing fragments of the skulls of El Cid (Rodrigo Díaz de Vivar) and Chimène (Jimena Diaz),

together with an account of the looting of the Abbey of San Pedro de Cardena, near Burgos, by Napoleonic troops — the site where both legendary figures had been buried.

Baron Antoine Denniée, who entered the army as a *commisnaire des guerres* in 1769, quickly distinguished himself for his administrative talent. His career reached its



peak on May 8, 1812, when he was created a Baron of the Empire. The present letter, addressed to General Clarke, Duke of Feltre, accompanied a macabre offering intended for him — the human remains of El Cid and Chimène: “Je prie Votre Excellence d’agréer un hommage qui doit, sans doute, lui être cher, celui de deux grands fragments, l’un du crâne de Rodrigue Dias de Bivar, connu sous le nom fameux du Cid, l’autre du crâne de Ximène Diaz, fille du comte Diego Alvarez, dite Chimène.” [I beg Your Excellency to accept a tribute which must, without doubt, be dear to you: two large fragments, one from the skull of Rodrigo Díaz de Vivar, known under the famous name of The Cid, the other from the skull of Ximène Díaz, daughter of Count Diego Álvarez, known as Chimène.]

Denniée’s letter recounts in detail the circumstances of these “acquisitions,” four years earlier, in December 1808. Shortly after Napoleon’s first major victory at Burgos, Denniée, then serving as General Intendant of the French Armies in Spain, was inspecting potential supply depots, including country estates and monasteries such as San Pedro de Cardena, near Burgos. Although Denniée distances himself from the plunder, he explains how the desecration occurred: a hidden treasure of silver piastres was discovered by drunken soldiers, who then violated the tombs. His letter contains a meticulous description of the intact sepulchres, a passage of great value to modern conservators. Having secured the remains, Denniée took pains to ensure their authenticity. He personally labeled each fragment with small slips of paper affixed by sealing wax, treating them with the same reverence long accorded to holy relics, and inscribing each with a note of authentication.

The document was later filed with the notary Jean Vingtain, almost certainly at the request of General Clarke, whose notary he was. Vingtain had earlier drawn up the marriage contract (1808) between Henriette Clarke, the minister’s daughter, and Raymond de Montesquiou-Fezensac; Clarke’s signature appears on several deeds preserved there. It was also Vingtain who conducted the posthumous inventory of the Duke of

Feltre on December 4, 1818, two years after Clarke’s elevation to Maréchal de France. A passage in Denniée’s letter suggests that Clarke may have claimed descent from El Cid, despite his Irish ancestry: “Je conservai soigneusement le don qui m’avait été fait et qu’il m’est d’autant plus flatteur de présenter à votre Excellence qu’elle ne peut qu’y attacher un grand prix à raison de l’avantage qu’elle a d’être issue de ce célèbre et valeureux Cid.” [I carefully kept the gift that was made to me, and it flatters me all the more to present it to Your Excellency, who must value it highly, having the advantage of being descended from that famous and valiant Cid.]

El Cid, the legendary Spanish hero, was at the same time a towering figure of the French stage, immortalized by Corneille’s tragedy *Le Cid* — celebrated by Talma’s performances and admired by Napoleon himself. In those pre-Romantic and martial years, the virile heroes of Corneille — torn by insoluble conflicts of honor and passion — were much admired, as was the contemporary fascination with secular relics. This story echoes Adolphe Roehn’s painting *Vivant Denon* returning the remains of El Cid and Chimène to their tombs (Louvre Museum), likely inspired by a drawing by Benjamin Zix, who may have known of the affair through Denniée’s own secretary. Moreover, Vivant Denon himself famously kept a reliquary, described by Philippe Sollers in *Le Cavalier du Louvre* (1995), containing such curiosities as: remains of Héloïse and Abélard, hair of Agnès Sorel and Inês de Castro, a piece of Henri IV’s mustache, fragments of Molière’s bones, and even bones said to belong to El Cid and Chimène!

This elegant expedition copy on parchment corresponds to the original minute preserved at the Archives nationales de France (MC/ET/V/968: *Minutes et répertoires du notaire Jean Vingtain, 3 septembre 1798 – 29 avril 1822, étude V*), bearing the stamp of the Département de la Seine. Unlike the notarial minute, the expedition — the official copy issued to the client — is signed only by the notaries, here Vingtain and his associate. The final attestation records the witnesses, Pierre François Carles and Charles François Fontaine, who certify the veracity of the statements.

**DANCE OF DEATH.** Les Soixante huit huictains, cy devant appelez, la danse Machabrey. Par lesquels les chrestiens de tous estatz, sont stimulez & invitez de penser à la mort. *A Paris, Pour Iaques Varangles, rüe Saint Iaue, aux trois Pigeons, 1589.*

12mo (154 x 932 mm), 16 ff. (misnumb.) [A-D4], woodcut on the title page. 18th c. green morocco, spine divided into compartments, the second with the title gilt lengthway, the others with small fleurons gilt, double border rolls on covers, turn-ins and edges gilt. Minor spotting and stains to some leaves.

19th c. handwritten annotation to a flyleaf : “Bibliographie n°3112.”

REFERENCES: Ustc 11693 only 4 copies. Brunet, *suppl.* I, 344-345. Alison Saunders and Dudley Wilson, *Catalogue des Poésies Françaises de la Bibliothèque de l’Arsenal 1501–1600*, n° 1143. FVB, 15185. Denis Pallier, *Recherches sur l’imprimerie à Paris pendant le Ligue (1585–1594)*, n° 633. Bernard Mathilde. “Vox populi vox dei est. Procédés de la diffamation dans les libelles ligueurs du début de l’année 1589”, in: *Albineana, Cahiers d’Aubigné*, 23, 2011. pp. 245-266.

**FINE COPY OF THIS EXTREMELY RARE DEFAMATORY DANCE OF DEATH.**

This dance of death in verse is now known from only a few surviving copies. No female figures are invoked; instead, it presents successively around thirty male figures, ordered according to the social hierarchy of the time: the Pope, the Emperor, the Cardinal, the King, but also the constable, the knight, the astrologer, the merchant, the lover, the usurer, the farmer, and even the child.

We know almost nothing about Jacques Varangles, he was already active when he married around 1582 the daughter of the Parisian bookseller and binder Guyon Thioust. In January 1584, he was described as “marchand bourgeois de Paris, commissaire commis à faire curer les boues de la rue Saint-Jacques” (Parisian bourgeois merchant appointed to clean the sludge from Rue Saint-Jacques).

The epistle to the reader leaves no doubt as to his intentions:

“En ces temps si calamiteux qu’on peut voir, auquel l’heresie fait ses forsenez efforts contre la religion catholique Apostolique & romaine, par-

my les autres grans devoirs, que les bons vrais, & biens zelez Catholiques font iour & nuict sans cesse, d’eslever leurs coeurs à Dieu, il m’a semblé que la pensee à la Mort, laquelle est grandement exciter par ce petit livre, n’est pas des moindres: Ains de telle importance, que par icelle, comme les promoteurs & suppôts de l’heresie peuvent s’apercevoir de la vanité & neantise à quoy tourneront leurs insensees entreprises...” (the promoters and supporters of heresy may perceive the vanity and nothingness to which their senseless undertakings will inevitably come).

The poem concludes with four eight-line stanzas addressed to the King : “Vous qui en ceste pourtraicture/ Voyez dans estats divers: Pensez qu’humaine creature/ Ce n’est rien que viande à vers./ Je le montre, qui gis envers:/ Si ay-je esté Roy couronné./ Tels vous serez, bons & pervers./ Tout estat est aux vers donné.” (Consider that the human creature is nothing but food for worms).

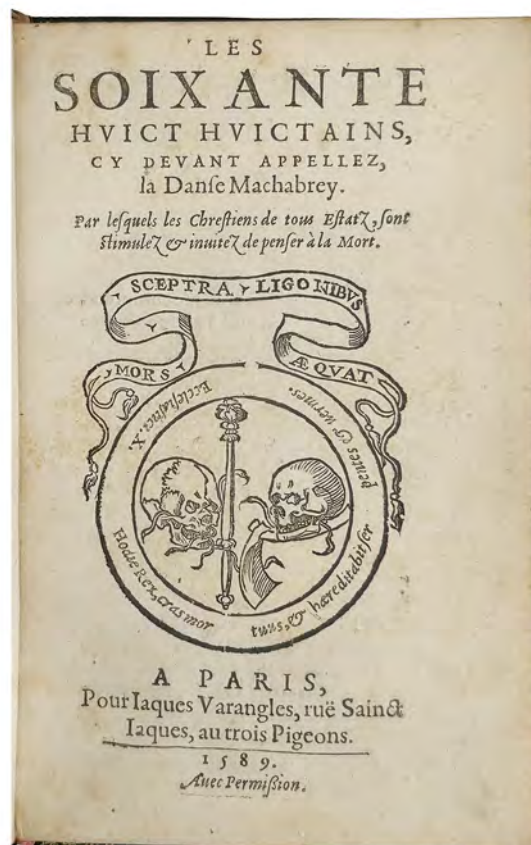
In reality, this Dance of Death serves as a thinly disguised defamatory pamphlet, using the same rhetoric of royal desacralization that was



typical of League publications. The assassination of the Duke and Cardinal of Guise, orchestrated by Henry III at the Estates General in Blois in late December 1588, unleashed the fury of the League against the monarch, who was violently defamed in hundreds of pamphlets that paved the way for Henry III's assassination by the monk Jacques Clément. Jacques Varangles was particularly active in this regard, publishing several pamphlets in the same year, 1589, including: *Origine de la maladie de la France avec les remedes propres à la*

*guarison d'icelle avec une exhortation à l'entretien de la guerre, or Le Faux visage desouvert du fin renard de la France*, in which he sought to unmask the king.

Finally, it should be mentioned the woodcut on the title page depicting two skulls with a scroll bearing : "mors sceptra ligonibus aequat." While this clearly conveys the idea that death spares no one, regardless of social rank, the choice of the word "sceptra" deliberately emphasizes royal power.



**DESCOURTILZ, Michel Étienne (1775-1836).** Flore (pittoresque et) médicale des Antilles ou histoire naturelle des plantes usuelles des colonies Françaises, Anglaises, Espagnoles et Portugaises. *Paris, chez l'Auteur, Pichard and others, Casimir and others, 1821-1829.*

8 volumes 8vo (210x125 mm). 600 fine engraved plates, printed in colours and finished by hand, after J. T. Descourtilz, by Louis or George Gabriel, Jacques Pirie, R. Bessin and Prieur. Verso of vol. I with printed authentication with manuscript signature of the author and the number of the copy (180). Vol. III with the delivery cover instead of the title. Near contemporary red quarter morocco, smooth spine nicely gilt, with manuscript paper labels pasted on. Some foxing to the text, plates somewhat toned. The plates are neatly captioned in pencil and sometimes in ink with the family names of the plants.

PROVENANCE: Libreria Bailly Baillières, Madrid (die stamp on titles).

REFERENCES: Cleveland Collections 926; Dunthorne 90; Great Flower Books p.55; Nissen BBI 471; Palau 70725; Sabin 19693; Stafleu & Cowan TL2 1391; Brunet II, 424.

FIRST EDITION OF THIS OUTSTANDING BOTANICAL REPOSITORY OF THE CARIBBEAN WITH 600 PLATES IN COLOUR.

“Michel Étienne Descourtilz trained as a surgeon. Following his marriage to the daughter of Rossignol-Desdunes, who had plantations in Artibonite, he went to Saint-Dominique (Haiti) in 1798... Descourtilz became involved in the Negro Revolution and, in spite of the protection of Toussaint L'Ouverture, was nearly executed by Dessalines. He was forced to join the medical service of the Negro army, but in 1803 he escaped and sailed to Cádiz” (DSB IV, p. 67).

The work was published on subscription in a series of 152 parts of which 150 with four plates each and two supplementary with the tables. The first three volumes were titled *Flore médicale des Antilles*, the remaining volumes *Flore pittoresque et médicale des Antilles*.

The stunning illustrations are by one of the eight sons of Descourtilz, Jean Théodore Descourtilz (1796-1855), who later made his mark as a naturalist with his two extremely rare publications on the birds of Brazil: *Oiseaux Brillants du Brésil* (Paris, 1834) and *Ornithologie Brésilienne* (Rio de Janeiro, 1852-1856).

Descourtilz originally focused on the medicinal properties of the plants and, in fact, arranged them according to those properties as he ascertained them. However, Descourtilz eventually decided to include plants displaying commercial potential. The resulting work, with the variety of tropical flora, and its 600 plates, has become, overwhelmingly, a celebration of the beauty of the flora of the area (Biodiversity Heritage Library).

Volume I contains the untraceable eight-page prospectus and is supplemented with a folded map of the Antilles from the *Dictionnaire du commerce et des marchandises* of 1839-1841, indicating the approximate date at which the present copy was bound.

Particularly rare: the Plesch, de Belder and British Library copies are all mixed first and second editions.





DU FOUILLOUX, Jacques (1519-1580), Jost AMMAN (1539-1591), and others. *Neuw Jag unnd Weydwerck Buch, Das ist Ein grundtliche beschreibung Vom Anfang der Jagten, Auch vom Jäger, seinem Horn und Stim(m) Hunden, ... Auß allen hiebevor außgegangenen Frantzösischen, Italianischen und Teutschen Jagbüchern, in diese Ordnung zusammen gebracht. Auch durchauß mit schönen Figuren gezieret, ... - (Anderer theil der Adelichen Weydwerck, Nemlich Falckenerey, Beyssen und Federspiel, ... In vier Bücher verfasst. ... von neuwem in Truck verfertigt, Durch Johann Heller der Rechten Doctor, und Sigmund Feyerabendt). Frankfurt am Main, Johann Feyerabend for Sigmund Feyerabend, 1582.*

2 parts in 1 volume. Small folio (308 x 195 mm). Two titles (the first one printed in red and black), each with large woodcut vignette, together with 170 woodcuts in the text printed from 90 different blocks, mostly by Jost Amman, a few with the initials of Christophe Maurer and Ludwig Frig, printed music on four pages, with several woodcut-intials and tailpieces, and 2 large different printer's devices. [4], 104 (last blank) leaves; 73 leaves. 17th century vellum (320 x 200 mm), border of quadruple and double gilt fillets around sides with small gilt crown in all corners, calligraphic interlaced gilt monogram "JK" in centre, back on seven raised bands, later ink-stamped title on upper compartment, gilt-stamped shelfmark "A 2=12" in lower compartment, sprinkled edges (two minor stains to front cover).

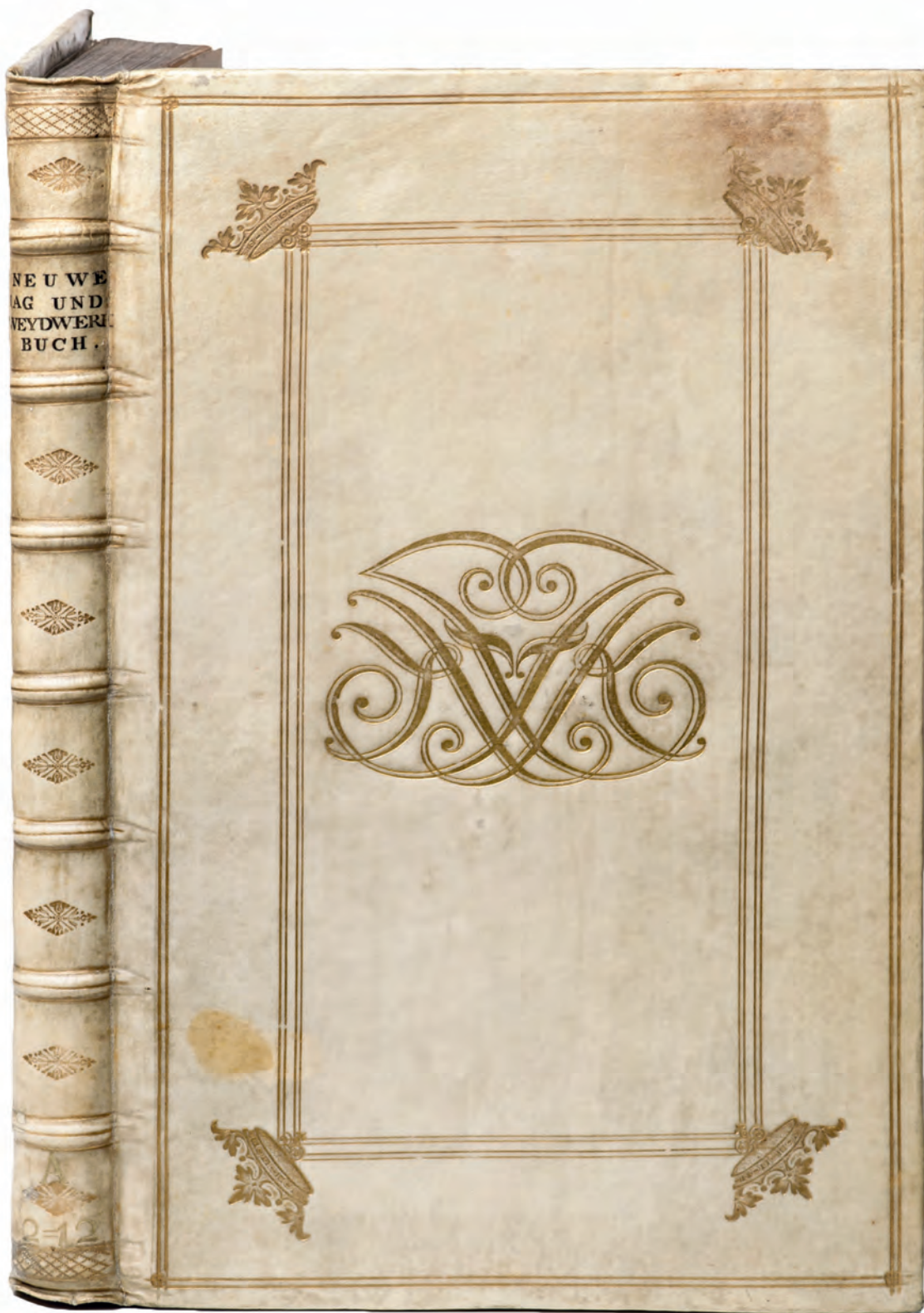
REFERENCES: VD 16, D-2870; Lindner 11.1525.02; Souhart 12 and 156; Thiébaud 312-313; Schwerdt I, 30 (under Amman and cf. p. 155); Becker, Jost Amman, 35; Nissen, ZBI, 1175; The Illustrated Bartsch XX/2, p. 712; Harting, *Bibliotheca Accipitraria- A Cat. of Books on Falconry* (1891), no. 94.

**"WITH ILLUSTRATIONS OF INESTIMABLE VALUE FOR THE HISTORY OF HUNTING"**

Fine copy of this work beautifully illustrated with woodcuts "of incalculable value for the history of hunting" (trans. after Lindner) by the Zurich born painter, woodcutter and etcher Jost Amman. Educated as a glass painter in Zurich, Schaffhausen and Basel he came around 1560 to Nuremberg where he became one of the most prolific book illustrators of the second half of the 16th century. Amman left a huge oeuvre of woodcuts and etchings which he produced over the years chiefly for the Frankfurt publisher Sigmund Feyerabend. For the *"Neuw Jag unnd Weydwerck Buch"* (*New Book of Hunting*), printed by Feyerabend's cousin Johann Feyerabend, Amman's finely executed pen drawings are kept today in the British Museum in London (Cod. Egerton 1157). As the artist certainly did not have the time to go hunting himself he must have found advice

by competent local hunters. The first of the two title woodcuts depicts a stag-hunting scene, the second shows a falconer with birds and dogs. The business-minded publisher reissued forty of the artistically designed hunting scenes the same year under the title: *"Künstliche, Wolgerissene New Figuren von allerlai Jag und Weidwerck"* and again in 1592. The original woodblocks were re-used as late as 1661 in *"Adeliche Weydwecke"*, and possibly as late as 1699, in a Prague edition of the same title. Lightly browned due to poor paper quality, monogram T or J G in ink in lower margin of first title, light waterstain in upper corner throughout, insignificant defect in paper on lower half of leaf no. 90 of the first part, small circular repair at tail of spine, an excellent copy with all woodcuts in dark impressions.





NEUWE  
AG UND  
WEYDWERK  
BUCH.

2-12



## Von der Hirsch Jagt.

ten vñ läppischen Hunden allein/one die alten Jaghund/erzeigen solten/ als wann sie die recht Fahrt ergriffen / sollen die Jäger inen nit so leichtlich trawen/sonder viel mehr auff die alte / vnd an welchen orten sie die rechte Fahrt gefunden vñnd antrossen/achtung geben/ zu ihnen nahen/ vñnd die Fahrt auff der Erden selbs augenscheinlich vñnd wol absehen/ Wann sie hierauff befinden / daß sie eben an demselbigen ort der Fahrt verfehlet/sollen sie auff ein newes verbrechen/im Horn sagen vnd dar-



nach also schreyen/da laufft der Edel Hirsch eynher Gesell/da laufft der Edel / du hast recht trawter Hund / du hast recht / da kompt der Edel Hirsch eynher.

Es ist auch allhie zu mercken/daß die Hund auff den grossen Wegen sehr bald verfehlen/dazu sehr falsch vnd betrüglich suchen/darumb daß gemeinlich auff grossen Wegen alle andere Thier gehen vñ lauffen/welche solchen Staub erregen vnd machen / daß davon die Fahrt zudeckt / vnd die Nasen der Hund von Staub aufgefället vñnd dergestalt verstopffet worden/daß sie darüber ihren besuch verlieren / vnd also den Hirschen nachzufolgen ablassen müssen / Zu dem verleuret sich auch die Fahrt/wann die Sonn so heisß scheint vñnd brennet/dann sie den Boden dermassen brennet/aufstrücknet vnd aufsdorret/daß dem Hund sein vornemen dardurch gar genommen wirt. Wann dann die Jäger diß also befinden/vnd daß der Hirsch Widergâng vñ list gebraucht/abnehmen würde/sollen sie in Angesicht vnd gegenwart ihrer Hund/inen also zu Ohren ruffen vnd schreyen/da ist der Hirsch gewesen / da ist sein Widergâng/da ist er/da ist er gewesen / vñnd sollen soviel anzeigung geben/daß sie des Hirschen Betrug vnd Widergâng mercken mögen / vnd nit ablassen/



ablassen/bisß so lang vnd vil sie den Aufgang/durch welchen er sich ver-  
schlagen vnd abzogen/haben mögen / vnd nit auff dem stracken / weiten  
vnd offenen/sonder in vnnnd auff den beßits ab vnd neben Wegen fleißig  
nachsuchen lassen/dann sie an solchen orten viel ein bessers vernemen/  
dann in Wegen/auff vrsachen wie gehört/haben.

Also geschicht es auch zu weilen / daß die Hirsch für Feuer vnnnd  
Kolen hauffen ober lauffen/darob die Jaghund die Fahrt verlieren/dan  
der geruch vom Feuer ist allwegen viel stärker vnd heftiger/dann des  
Hirschen Fahrt / darumb die Jäger hie warnemen sollen / wohin der  
Hirsch seinen Kopff wende/ vnd die Hund jimmer fort lauffen lassen/bisß  
sie vor dem Feuer ober seyn / alsdann sollen sie ihre Hund widerumb  
anheben/sie mutig vnnnd freudig machen / So auch ein Hirsch auß dem



Holtz sich in das offene Feld nach Mittags zeit herfür thete/vnd die Jä-  
ger sehen daß die Hund ab der Fahrt kommen / vnd matt vnnnd auß dem  
Athem weren/sollen sie nicht weiter getrieben/sonder allein soviel mög-  
lich/mutig/freudig vnd lustig angehalten werden. Wan auch die guten  
Jaghund auff den Wegen vnd Fahrten / weder mit außgeben oder laut  
sich hören lassen/vnd allein den Schwanz rühren würden/sol man das-  
selbige / diereil solchs Hitz wegen geschehen möcht / sich keineswegs ir-  
ren noch hindern lassen. Wann darnach auch die Hund sich gar abge-  
lauffen/matt vnd müd worden/sollen die Jäger dem Hirsch bisß zur lez-  
ten Fahrt verbrechen / vnnnd die Jägerknecht mit ihren Hunden in das  
nechste Dorff / Bauwren oder Mayer Hof / oder auch etwa vnter ein  
schattechten Baum führen/sie allda in der küle erfrischen vnd ruhen las-  
sen/auch ihnen Wasser vnd Brot/so sie darzu lust hetten/sich damit wi-

DUVAL, Florine Jeanne Gabrielle Prosper dite Jeanne Duval (1818-1868), known as *Berthe*. Actress, dancer, mistress and muse of Charles Baudelaire. A.L.S “Berthe”, Paris, August 21, 1838. 8 vo. 1p ½, ink on paper.

AN UNKNOWN LETTER BY THE MUSE OF BAUDELAIRE, THE BLACK VENUS.

Probably to Henri de Tully (1798-1846), director of the Porte-Saint-Antoine theatre. *We know that Jeanne Duval played small roles at the Porte-Saint-Antoine theatre in 1838-1839 under the name of Berthe.*

“Monsieur,

Vous avez désiré que je figurasse dans la fabrique et vous avez dû voir le zèle que j’y ai mis dès qu’on a répété sérieusement. J’ose espérer, Monsieur, qu’ayant égard à mon exactitude pour une chose surtout qui me répugne tant, vous voudrez bien m’accorder ce que je vous demande : c’est d’abord, de ne me faire figure que le moins possible et de penser à moi lorsque vous aurez quelques petits rôles. Je vous demanderai encore de vouloir bien m’appointer, car le temps que je passe aux répétitions m’ôte la possibilité de faire autre chose et je ne suis pas dans une position à être au théâtre sans y être payée.

Recevez, Monsieur, par avance mes remerciements pour ce que vous avez déjà fait pour moi, et pour ce que j’ose encore attendre de vous. Votre dévouée  
Berthe ”.

We know a lot more about Jeanne Duval since the book *Révélation sensationnelles sur Jeanne Duval La muse de Baudelaire* (auto-édition 2024). She was born on 18 November 1818 in Port-au-Prince, Haiti and died on 20 December 1868 in Saint-Denis, France. She arrived in France with her mother at the port of Le Havre on 21 July 1821 and was two years old, her older sister Gabrielle, born in Paris, was about 10, and her mother, Jeanne Lemaire, introduced herself as ‘Veuve Lemaire’.

It is not known how she met Baudelaire, but the date of the meeting is between 9 April and 27 May 1842. There is an account of this meeting: ‘It was in the Faubourg Montmartre that, passing one evening in the company of Cladel, Baudelaire saw Jeanne Duval being tormented by drunkards. Baudelaire instinctively stepped in, then gallantly offering the mulattress his arm, he drove her

home, leaving Cladel in the middle of the street . But what credit can we give to the person who adds: ‘M. Léon Deschamps, director of La Plume, was kind enough to tell me this unpublished detail, which he himself got from Cladel, who was Baudelaire’s close friend’, when we know that Cladel was seven years old in 1842 and did not know Baudelaire until 1861?

Contemporaries’ comments on Jeanne’s influence on Baudelaire are generally negative. It is acknowledged, however, that she inspired some of his most beautiful poems. But most biographers accuse her of having persecuted him, ruined him and even prevented him from completing his work. Others, fewer in number, describe her as a devoted victim of the ‘great man’. Yet it is likely that these two aspects of their relationship were inextricably linked.



Monsieur

Vous avez désiré que je figurasse  
dans la fable et vous avez vu  
voir le zèle que j'y ai mis dès qu'on  
a répété sérieusement. Y, on espère  
Monsieur, qu'ayant regard à mon  
exactitude pour une chose surtout  
qui me répugne tant, vous voudrez  
bien m'accorder, ce que je vous  
demande: c'est d'abord, de ne me  
faire figures que le moins possible  
et de penser à moi lorsque vous  
aurez quelques petits rôles. Je vous  
demanderai encore de vouloir bien  
m'appointer; car le temps que je  
passe aux répétitions m'ôte la  
possibilité de faire autre chose,  
et je ne suis pas dans une position

On a personal note it seems that she just suffered from three very important prejudices at the time: being from a very modest social background, being a woman, and being black and defined by the title of “black venus”. At the time of our letter, she was probably rehearsing *La Fabrique*, a « spirituel tableau de mœurs » « by Saint-Yves and Léon de Villiers, in which she was an extra. This play was performed shortly afterwards (the newspaper *Tam-Tam* reported on it on September 2, 1838).

To date, only one other letter is known, the one addressed to Gérardin, probably the painter Alfred de Gérardin and dated March 4, 1885. It was sold at Drouot on November 14, 1977 (Laurin-Guillou-Buffetaud-Tailleur sale, expert Vidal-Mégret, no. 9). We do not know what has become of it since, but Pichois kept a photograph of it in his archives (now at the Bibliothèque historique de la ville de Paris). Catherine Delons published it in 2018 in *L'Année Baudelairienne* (pp. 61-63). It is also very interesting to see that, despite the

gap of almost 50 years, Jeanne Duval's writing has changed very little; it has just become a little less assured.

The extreme rarity of Jeanne Duval's letters adds to her legend. Madame Aupick, Baudelaire's mother, for example, destroyed all of Duval's letters to her son after his death. It is worth noting this remark she made to Charles Asselineau: « Dans ses lettres, j'en ai une masse, je ne vois jamais un mot d'amour [...] ce sont des demandes incessantes d'argent. C'est toujours de l'argent qu'il lui faut, et *immédiatement* » (I never see a word of love in her letters, they are incessant requests for money...) (Eugène and Jacques Crépet, *Charles Baudelaire*. Paris, Léon Vanier, 1906. p.267). This echoes our letter...

Very rare autograph from Baudelaire's muse, one of only two letters known to date. Previously unknown, it was published by Catherine Delon, “De Berthe à Jeanne Duval”, in *Histoires littéraires*, n°100, 2025.



à être au théâtre sans y être  
payée.

Recevez Monsieur, par avance mes  
remerciemens pour ce que vous avez  
déjà fait pour moi, et pour ce que  
j'ose encore attendre de vous.

Votre Dévouée

Berthe

Paris le 21 Août 1838

**ENGENIO CARACCILOLO, Cesare d' (15.-1650)** Descrizione del Regno di Napoli diuiso in dodeci provincie... Arricchita del memoriale di tutti quelli, che hanno dominato il Regno dopo la declinatione dell'Impero Romano... Raccolta, e data in luce da Cesare d'Eugenio Caracciolo, Ottauio Beltrano, & altri autori. Settima impressione... *Napoli, Per Ottauio beltrano, e di nuouo per nouello de Bonis, 1671.*

4to (215 x 156 mm.) [6] ff., 288 pp. (including index), 13 large armorial woodcuts (provinces), several small woodcuts in the text showing the coats of arms of noble families, contemporary red morocco, covers with gilt border of 3 fillets, gilt coat of arms in the center, spine on raised bands divided into panels, the second with the title, the others with gilt monogram, marbled edges. Slight rubbing.

[Bound with]:

LOFFREDO, Ferrante (1501-1573). L' antichita di Pozzuolo et luoghi conuicini del sig. Ferrante Loffredo ... Con le descrizioni de bagni d'Agnano, Pozzuolo, e Tripergole; trascritte dal vero antichissimo testo. De lo generosissimo missere Iohanne Villano, tolte dalle fauci del tempo dal signor Pompeo Sarnelli. Napoli, a spese di Antonio Bulifon libraro all'insegna della Sirena, 1675. [2] ff., 38 pp., [1] f. bl., printer's mark.

BARTOLI, Sebastiano (Circa 1629-1676). Breve ragguaglio de' bagni di Pozzuolo dispersi, inuestigati per ordine dell'Ecc.mo signore D. Pietro Antonio D'Aragona vicere, e ritrovati. Napoli, nella stampa di Roncagliolo, 1667. 76 pp.

PROVENANCE: Jean-Baptiste Colbert (coat of arms and monogram), with the manuscript inscription at the top of the title page: *Bibliotheca Colbertina* (and the inventory number inked on the first fly leaf). Colbert, minister to Louis XIV, assembled with the assistance of Pierre de Carcavia scholarly library that became renowned throughout Europe. Upon his death, the collection passed to his eldest son Jean-Baptiste, Marquis de Seignelay, then to his younger son Jacques-Nicolas, Archbishop of Rouen, before passing to Charles Eleanor, Count of Lignihres, and finally sold in 1728. Other provenances: W P Perrin (armorial bookplate); Giancarlo Venerosi Pesciolini (morocco bookplate gilt).

REFERENCES: *Bibliothecae Colbertinae*, n°7973.

#### JEAN-BAPTISTE COLBERT'S COPY.

A fine collection, opening with a new edition of Cesare d'Eugenio Caracciolo's major study of the Kingdom of Naples, followed by two texts on Pozzuoli. The first by Ferrante Loffredo, is a short guide about Pozzuoli and the nearby area: Roman antiquities, volcanic and thermal phenomena, description of the thermal baths, etc.

The first edition was printed in Naples, 1570, and reprinted several times with additions. First edition of the work of Sebastiano Bartoli physician from the Accademia degli Investiganti who was commissioned by Pietro Antonio d'Aragona, Viceroy of Naples, to investigate baths in the region of Pozzuoli which had fallen into disuse.





**FIASCHI, Cesare (1523-1558).** Trattato dell'imbrigliare, maneggiare, et ferrare cavalli, diuiso in tre parti, con alcuni discorsi sopra la natura di caualli, con disegni di briglie, maneggi, & di caualieri a cauallo, & de ferri d'esso, di m. Cesare Fiaschi gentil huomo ferrarese. *Bologna, Anselmo Giaccarelli, 1556.*

4to (232 x 155 mm), [4] f., 171 pp [A-Y4 χ2], printer's device on title, woodcuts, historiated initials. French contemporary brown polished calf, lavish silvered foliage decoration, cornerpieces featuring large interlaced motifs, central cartouche painted with the arms of the Gonzaga family on both covers, spine with 4 raised bands, adorned with matching foliage motifs, edges gilt, evidence of ties; oxydation of the silvered decor, somewhat restored, small hole on one band, somewhat scuffed.

PROVENANCE: Superb silver-decorated binding, likely created in France, for a member of the House of Gonzaga, Marquis of Mantua.

REFERENCES: USTC, 829412. Mortimer, Italian 16th c. books by Harvard College Library, n° 186. Mennessier de la Lance, 1, 480. *Bibliotheca Hippologica Johan Dejager*, n°71. Édouard, Sylvène. « “Vivre et mourir à l'ombre de Sa Majesté. Louis de Gonzague, futur duc de Nevers, à la petite cour des Enfants de France”. *Junesse (s) et élites*, (Christine Bouneau, Caroline Le Mao ed.), PUR, 2009, pp. 281-293.

#### A PRECIOUS COPY WITH THE PAINTED ARMS OF THE HOUSE OF GONZAGA.

First edition of this important Italian work on bridling, training and shoeing horses. It is richly illustrated with 3 elaborate woodcut engravings at the beginning of each book, depicting: a spur maker's workshop, a riding school and a farrier's shop; 40 full-page illustrations of bridle bits, 15 three-quarter page illustrations showing horse handling techniques, some of which including musical scores indicating the rhythm to which the exercises are to be performed; 24 smaller in-text figures depicting horseshoes with explanatory legends.

Cesare Fiaschi, born into a patrician family from Ferrara, established his own riding academy in Ferrara, supported by the House of Este. The preliminaries contain a dedication to Henry II, King of France, with whom the Este family maintained strong ties. Fiaschi's work not only reflects the technical mastery of equestrian practices but also the aesthetic and cultural importance of horsemanship in 16th-century Italy and

France. The equestrian art had a strong social dimension and had to conform to the ideal of grace and *sprezzatura* that governed the behaviour of the gentleman.

The few inaccuracies in the gilt arms painted (the Lions and the Barry of six or and sable are swapped) are evidence of a presentation copy. The Gonzaga family was renowned for breeding magnificent horses by crossing. Rather than Guglielmo Gonzaga, the third Duke of Mantua (1536–1587) we think that this copy could have been offered to the young Ludovico di Gonzaga (1539 – 1595). We know that the future Duke of Nevers, barely ten years old when he joined the French court in 1549 to enter the service of the Dauphin, was favoured by King Henry II.

In any case, the Gonzaga library in Mantua was significantly enriched under Cardinal Ercole, who acquired numerous volumes for both himself and other members of the Gonzaga family. By the end





of the 16th century, it was estimated to hold about 314 volumes, partially dispersed during the sack of Mantua in 1630. Fiaschi commissioned probably a few special bindings for prominent figures of the court of France. A similar copy from the same edition, bound with Gouffier family arms, most likely

for the Master of the King's horse Claude Gouffier, was in the *Bibliotheca Brookeriana* (Sotheby's on October 11, 2023, No. 36). The binding shares decorative elements, including a silvered pattern and matching cornerpiece design.

**FRÉZIER Amédée-François (1682–1773).** *Traité des feux d'artifice pour le spectacle.* Paris, Jollet, 1706.

12mo (158 x 94 mm), [12] ff., 394 pp., [5] ff., frontispiece (dated 1707, drawn by the author and engraved by Ertinger) and 8 technical engraved plates. 18th c. vellum, spine decorated with gilt fillets divided into 6 compartments, the second with a brown title label gilt, the others with gilt fleurons, 2 fillets on covers with small fleurons in the corners, marbled edges, minor restorations to pp. 117–120; somewhat foxed in places.

PROVENANCE: Charles Emmanuel III of Savoy, King of Sardinia (1707–1773).

REFERENCES: Not in the very complete collection of D.-E.-F. Ruggieri, dispersed in 1885. Our copy is likely the Soleine's copy (his Catalogue V, 1844, no. 672) described as "vellum, gilt fillets, arms". Guigard, *Nouvel armorial*, p. 83.

**EXTREMELY RARE FIRST EDITION OF FRÉZIER'S FIRST PUBLISHED WORK.**





Amédée François Frézier, military engineer, explorer, botanist, navigator, and cartographer, was a true man of the Enlightenment, curious about all fields of knowledge. He was born in Chambéry; his father, Pierre-Louis, was a professor of law, counsellor, and jurist to the Duke of Savoy.

Frézier's *Traité de pyrotechnie* is among the most comprehensive works of its kind and was likely the first to treat fireworks not only from a military perspective but also as an art of entertainment. Several chapters are devoted to fireworks for celebrations, ceremonies, triumphal entries,

and theatrical performances. The work was successfully reissued in 1741 and 1747.

Precious copy bearing the arms of Charles Emmanuel III of Savoy, King of Sardinia (1707–1773), regarded as an “enlightened despot.” A splendid fireworks display was famously staged in 1737 for his marriage to Elisabeth-Therese, Princess of Lorraine: “It was composed of flying rockets, serpents, lances, pots à feu, and girandoles forming fountains and a kind of rain” (*Description de ce qui s’est passé de plus remarquable à Turin à l’occasion du mariage de L.L.M.M. Charles Emmanuel, roy de Sardaigne..., 1737*).



**FORESTI, Giacomo Filippo (1434-1520).** Novissime historiarum omnium repercusiones, noviter a reverendissimo patre Jacobo Philippo Bergomense,... edite, que supplementum supplementi cronicarum nuncupantur, incipiendo ab exordio mundi usque in annum salutis nostre 1506. (*Colophon:*) *Venetis: impressum Opere & impensa Georgii de Rusconibus, 1506 die. iiii. Maii.*

Folio (310 x 210 mm). [12], 449 (= 447), [1] ff. [sign. Aa-Bb6 a6 b-z8 &8 98 R8 A-Z8 AA-FF8 GG6 HH4 (last bl)], car. goth. for the title, text in roman. Large woodcut on the title page with the coat of arms of the dedicatee, Cardinal Antoniotto Pallavicino, printer's device at the end, 4 full-page woodcuts (Creation of Woman, Adam and Eve expelled from paradise, Cain killing Abel, and the Tower of Babel), a schematic planisphere and 89 smaller woodcuts with views of cities (Rome, Milan, Venice, Florence, etc.) Numerous illuminated initials in red or blue, paragraph marks in red, woodcut of Rome with old coloring, the full-page woodcuts are partially coloured. Contemporary blindstamped pigskin over wooden boards, inked title on the first cover, spine with raised bands with faded title in ink, two clasps (one broken). Somewhat rubbed, some worm holes to first and last quires, some occasional spotting or light marginal dampstains.

PROVENANCE: 17th c. Jesuit ownership: "Societate Jesu Landspergae A. 1603." (Bavaria) to title page, and few handwritten lines relating to Cicero, some annotations in the margins.

REFERENCES: Essling 347. Sander 921. Sabin 25084. Regarding the passage on the discovery of America, Sabin 25083 (edition of 1502) notes it as the "earliest considerable recognition of that important discoverer by any general author." Mortimer (Harvard Italian Books, I, 195; edition of 1503) remarks: "Lipmann believes the view of Rome to be the oldest known."

#### A CELEBRATED AND MAGNIFICENTLY ILLUSTRATED WORLD CHRONICLE.

As one of the oldest printed chronicles, Foresti's book exerted strong influence on the chronicles of Sigismund Meisterlin, Felix Fabri, Sabellico, Petrus Marcellus, Johannes Vergenhans, and in particular on Hartmann Schedel's celebrated Nuremberg chronicle published in 1493. Columbus' discovery of America is mentioned on leaves 440v-441r (FF8v-GG1r). On leaf 402v (BB2v), under the year 1458, it also refers to the invention of printing.

The first illustrated edition, preceded by two editions without illustrations of 1483 and 1485, appeared in 1486. The present edition is based

on the best and authoritative edition which was augmented and considerably revised by Foresti in 1503.

The full-page woodcuts are those of the 1503 edition, with the same decorative borders, except for the Creation of Woman inserted between two panels with a criblé background. The page border in outline (leaf av) is borrowed from the Bible of G. Ragazzo, July 1492; The city views, taken from the editions of 1486, 1490, and 1503. An excellent and wide-margined copy.

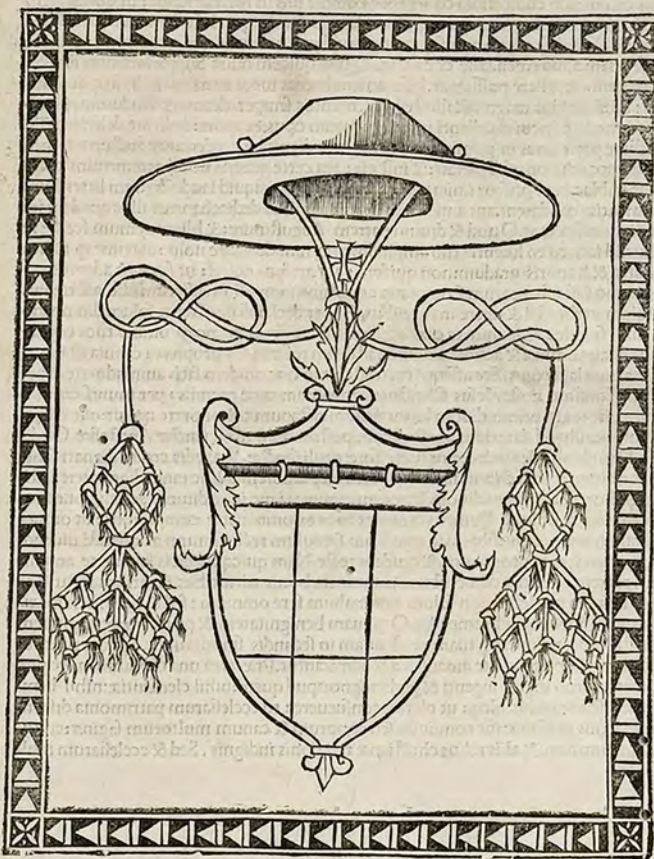


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*Societatis IESV Landsperge. A. 1603.*

**Nouissime historiarū omniū repercussiones: noui  
ter a Reuerendissimo patre Jacobophilip  
po Bergomense ordinis Heremitarū  
edite: que Supplementum supple  
menti Cronicarū nuncupan  
tur. Incipiendo ab exor  
dio mūdi vsq; in An  
nū salutis nostre.  
M. cccc. xvj.  
Cum gratia et Privilegio.**



*Cicero. de Oratore*

*Quid sit hystoria { Hystoria testis temporis: Lux uisitata / Vita memorie  
magis { ha uita / Minera ueritas  
Hystoriae finis est: ut inde excipiamus exempla et monumeta /  
quibus moneamur quid in faciendo aut dicendo et imitari et deuotum delinam*





**FOSSATI, Giorgio (1705-1785).** *Raccolta di varie favole delineate ed incise in rame da Giorgino Fossati architetto, &c. Recueil de diverses fables designees, & gravees par George Fosati. [Venice], Carlo Pecora, 1744.*

6 volumes, 4to (300 × 205 mm). [8] ff., 44 pp., [4] ff.; [2] ff., 48 pp., [4] ff.; [2] ff., 76 pp.; [2] ff., 59 pp.; [2] ff., 59 pp.; [2] ff., 32 pp. Illustrated with 216 copper engravings (36 in each volume), 12 title vignettes, and 3 text vignettes, all printed in a variety of colours—bistre, black, green, grey, sanguine, and light blue—along with numerous woodcut and engraved head- and tailpieces. Text in Italian and French, printed in two columns. Each volume with separate title-page in both languages (each with engraved vignette); the Italian and French title-pages in vol. I printed within an engraved border in red. Contemporary vellum, spines with raised bands with red morocco labels lettered in gilt. Minor worming in the margin of the first leaves of volume I, minor stains on two covers, insignificant tears to some leaves.

PROVENANCE: Early ownership inscriptions in volumes I and VI.

REFERENCES: Cohen-de Ricci 410.

A SUMPTUOUSLY ILLUSTRATED EDITION OF FABLES DRAWN FROM AESOP AND LA FONTAINE PRINTED IN VARIOUS COLOURS ON FINE HANDMADE PAPER.

Born in Switzerland but mainly active in Italy, Giorgio Fossati (1705–1785) was a practising architect, stage designer, draftsman, and printmaker who experimented with a wide range of coloured inks. He was an accomplished etcher and book illustrator, publishing editions of Vignola and Palladio and producing numerous maps. He also worked in the performing arts, revising opera librettos and designing theatrical sets. He was specially noted for devising ephemeral decorations for feasts given in honor of distinguished foreign visitors.

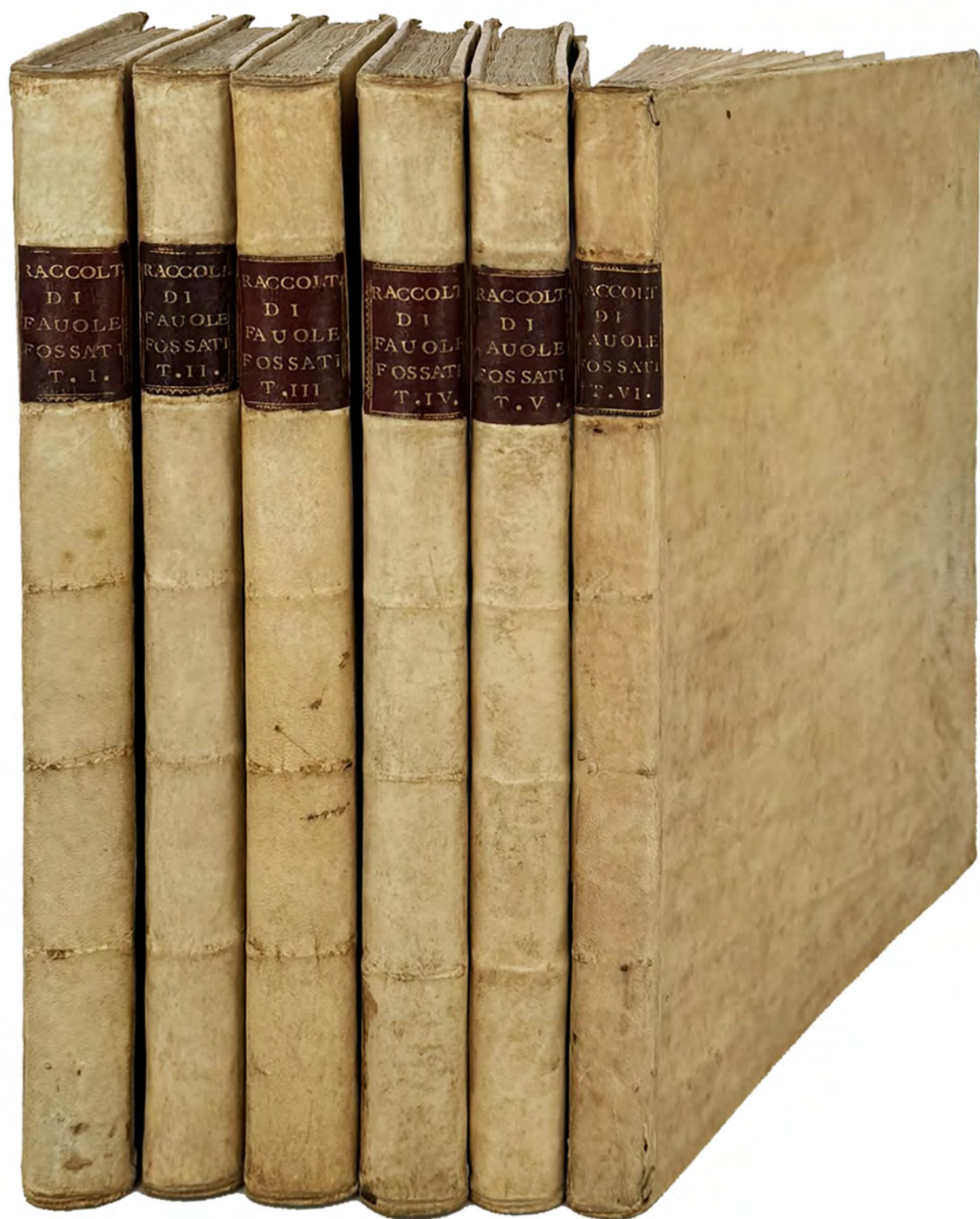
The “raccolta” was intended for an international audience, the bilingual text reflecting the cosmopolitan spirit of the 18th century. The precision of the architectural motifs within the series attests to Fossati’s architectural background. Several engravings recall earlier printed sources, notably Dürer’s woodcut of the Rhinoceros (1515). This engraving, “Of Armed Animals,”

(I, Fable 27) depicts the army assembled by a wise Lion whose kingdom is threatened by an ambitious Leopard. The Lion’s chosen warriors—the Rhinoceros, Crocodile, Hedgehog, Porcupine, and Tortoise—are all creatures endowed with both offensive and defensive qualities.

Volumes I and II include eight pages of “Allegories” bound at the end; in vols. III–VI the allegories follow each fable. vols. I and III include the author’s prefaces to the reader.

Fossati explains that he first deliberately omitted written explanations of the allegories, believing that to do so would “take away the pleasure of interpretation” and reduce the fables to a single meaning. Following criticism from readers who found the moral lessons too obscure, he appended explanatory allegories to volumes III–VI and retrospectively to the end of vols. I and II.







*DELL' AQUILA.*

*Fav. XIV.*

*De l' Aigle.*





*DEL ORSO.*

*Fav. XIX.*

*De l'Ours.*

**GERSON, Jean Charlier de (1363-1420).** Opera. [Edited by Johann Geiler von Kay-sersberg, Peter Schott the Elder and Jakob Wimpfeling]. (Vols. I-III: *Strassburg, Job. Grüninger - partly with types of Job. Priß -, 3 July-10 September 1488*; vol. IV: *M. Flach & M. Schürer, 3 March 1502*).

4 parts and index in 4 volumes folio (306 x 211 mm). Printed in two columns in a gothic type, 53 lines. - Bound in vol. I: 4 ll. At the beginning with a manuscript index of the four volumes and between ll. G8 and a1, a quire of 8 leaves containing an index of the sermons (6 ½ pp.). With 5 (4 repeated) full-page woodcuts showing Gersons as a pilgrim, of which 4 coloured and heightened with gold and silver. Rubricated throughout, initials, capital letters and paragraph marks in red and blue. Illuminated initials on gilt background with scroll work and gilt escutcheons on leaves a2r<sup>o</sup> of first vol., A3r<sup>o</sup> of second vol. and aa3v<sup>o</sup> of third vol.; in fourth vol. gilt coat of arms on aa2r<sup>o</sup> and illuminated initial with scroll work on a1r<sup>o</sup>. Scattered marginalia in red and brown ink, paste-down of first volume with a note concerning the text in brown ink and more recent bibliographical entry. Contemporary blind-stamped calf over wooden boards, spine with three double bands, 4 (of 8) clasps. The first three volumes with similar decoration using the tools of the same binder's shop, fourth vol. slightly differing (details in comment). Scattered worming and light browning. Bindings a trifle rubbed, tears at head and tail with slight loss in vol. IV, joints starting. On the whole an exceptionally well preserved copy.

PROVENANCE: Petrus (Rauch or Rauh) of Anspach in Franconia (c. 1495-1558) and by legacy to the Dominicans of Bamberg (manuscript entries). Rauch was a Dominican and Auxiliary Bishop of Bamberg. - We could not identify the painted coat of arms, which must have been that of the first owner.

REFERENCES: GW 10714; HC 7622\*; Goff G-186; BMC I, 170; Polain (B) 1590; Walsh 164-165; BSB-Ink G-183. - (Vol. IV): VD 16, J-559; Hieronymus, Oberrheinische Buchillustration I, 96 and 99; Albrecht Dürer 1471-1971 (Exhibition catalogue) 146 and 162.

**MAGNIFICENT COPY WITH ALL FOUR VOLUMES IN THEIR FIRST BINDINGS.**

Jean Charlier from Gerson, near Rethel in the Ar-dennes, is regarded as one of the early mystics and precursors of the Devotio Moderna. He was one of the most important theologians of the late Middle Ages and his works exerted, notably in the German speaking countries, a great influence on religious authors. He was Chancellor of the University of Paris from 1395 until 1415 and, as such, at the heart of the dispute between Armagnacs and Burgundians and the Great Schism. An exponent of the councilary cause, Gerson was one of the leading theologians of the Council of Constance

(trial of Jan Hus) in 1415 and an important protagonist acting on the settlement of the Schism.

He began his theological studies with two famous teachers, Gilles des Champs (Aegidius Campensis) and Pierre d'Ailly (Petrus de Alliaco), rector of the college of Navarre, Chancellor of the University, and then bishop of Puy, Archbishop of Cambrai and Cardinal. Pierre d'Ailly remained his friend throughout his life. As an outstanding theologian, given the title of Doctor Christianissimus, Gerson was known for his con-





cept of a return to Pure Faith and his exegesis of the Mystical Theology of Pseudo-Dionysius based on the principles of St. Bonaventure. His intellectual output was characterised by the combat against neo-Platonism and the logic of Duns Scotus.

Notable parts of the Opera include a plan for the reformation of universities, a comprehensive Harmony of the Gospels (*Monotesseron*) and a commentary on the Song of Songs, works on the poems of the Bible culminating in a large collection of twelve treatises on the Magnificat, and an extensive literary correspondence on mysticism and other spiritual issues with, among others, members of the Carthusian Order.

In his treatise *Contra romantiam rosa* in volume IV he warns against the “irreverent” Roman de la Rose - a position in which he was joined by Christine de Pisan. Furthermore he ranks among the earliest musical authors; the third volume contains his short tract on chant, *Canticorum originali ratione*.

This edition of the works of Gerson is the culmination and the most important achievement of a circle of reform-oriented humanists, grouped around the great preacher Johannes Geiler von Kaisersberg, the Strasbourg magistrate Peter Schott the elder, and the poet and historian Jakob Wimpfeling.

Compared to the first edition of 1483-84 printed by John Koelhoff in Cologne, the work was amended and corrected on the basis of newly compiled manuscripts by Kaisersberg and Schott. The work was also improved by a new sequential arrangement based on objective criteria, giving a more logical access to key of Gerson's works. Of the three volumes printed by Grueninger, partly with the types of Johann Prüss and Martin Flach, the second volume was issued first on 3rd of July 1488, followed by the third volume on the 6th of September and the first

volume four days later. The *Inventarium* (a table of contents of the three first volumes) is, in our copy, bound at the beginning of the first volume, together with two manuscript indexes, one presenting the contents of all the four volumes, the other a list of the sermons.

The fourth volume, containing, in particular, newly discovered sermons and treatises, was edited by Wimpfeling and printed by Flach and Schürer in March 1502. The Latin translations of the French texts were made by the Freiburg theologian Johann Sutter (*Brisgoicus*), whose name, however, was omitted in the book. Although it appeared independently as the final volume of Flach's “pirate” edition of 1494, it often complements other incunable editions of Gerson.

The importance of this edition is not only due to the fact that it was authoritative for over two centuries, but also that it was the first containing the famous woodcut showing Gerson as a pilgrim; in the background a mountainous landscape, which represents the Inn Valley with castle Rattenberg, where Gerson was exiled during the summer following the Council of Constance. He is bearing his distinctive coat of arms with mystical emblems, of which Gerson gives an explanation in his letter of January 1st 1416 printed at the beginning of the first volume. In our copy four of the five woodcuts are in lavish contemporary hand-colour, the escutcheon and his pilgrim's staff being heightened with gold and silver.

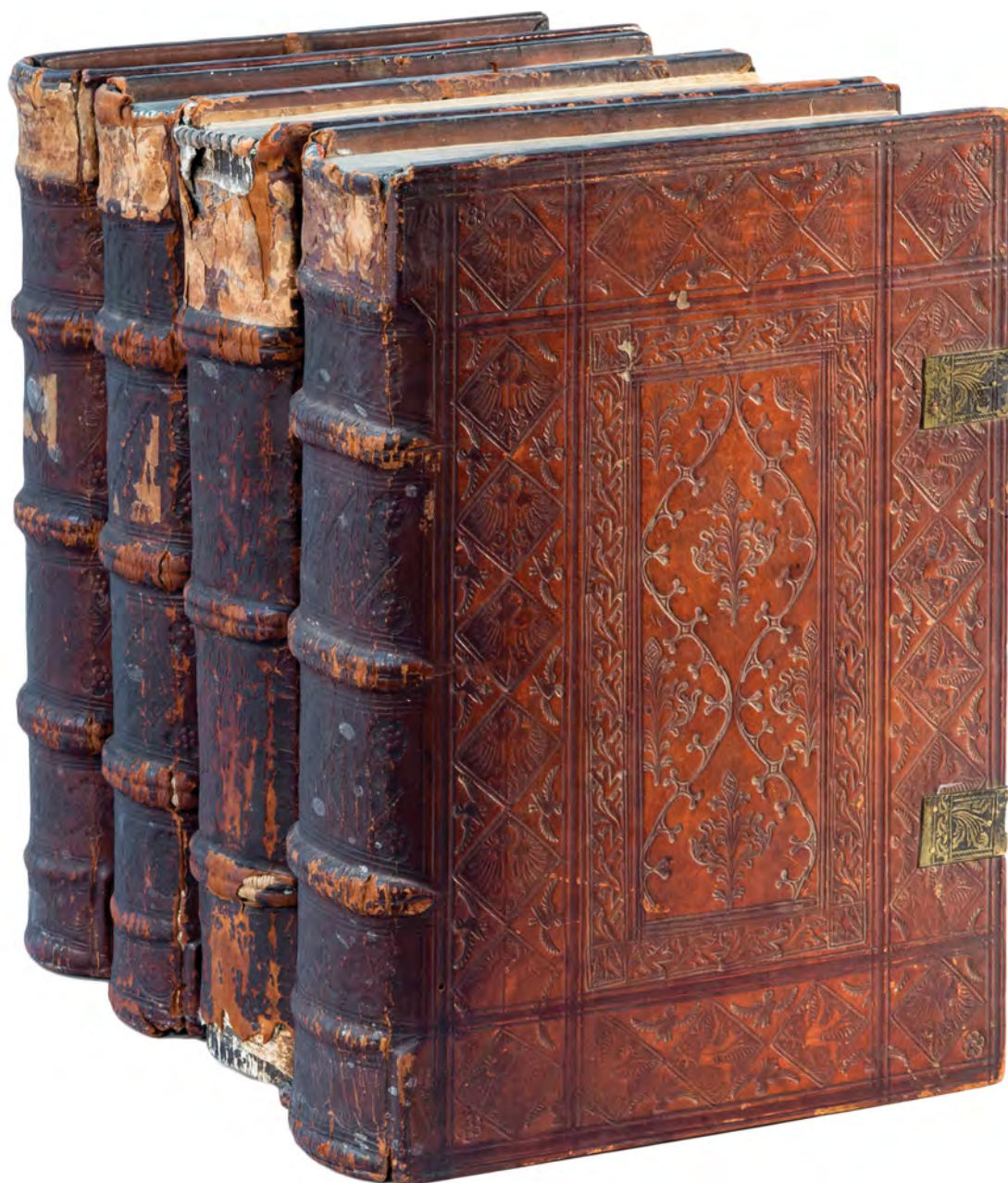
These woodcuts established once and for all the iconography of the great theologian. That illustrating the first three volumes was certainly cut by a local craftsman, but the woodcut in the last volume has been ascribed to Albrecht Dürer, notably by Giesecke, Musper and Winkler and more recently in the exhibition catalogue for the fifth centenary in 1971 (nr. 162). However recent research has cast a doubt on Dürer's authorship



(Schoch/Mende/Scherbaum, *Dürer, Das druckgraphische Werk*, III, A36).

A remarkably well preserved copy in contemporary bindings. The first three volumes of 1488, which are blind-stamped with an almost identical pattern, are by the so-called Bishop's Master from the Carmelite monastery in Bamberg. The tools are those used in the second workshop active 1478-1520 (see: w000076 EBDB, Schunke/

von Rabenau 2, pp. 19 ff); the researches of Ferdinand Geldner revealed that the Bishop's Master must have been a secular bookbinder. The fourth volume of 1502, however, was made at the workshop of the Augustinians in Nuremberg (see EBDB w000090, Schunke/von Rabenau 2, p. 197 et seq.). Though the bindings differ slightly, the set must have been put together not later than in the beginning of the 16th century.



**GOSSWEILER ZURICH.** Beschreibung des Uralten, Edlen, Hochansehnlichen, Vornehmen, Hochberühmten, Vortrefflichen und hoch verdienten Patricien Geschlechtes der Goßweilern zu Zurich. No place (Zurich), 1735–[1818].

Large folio (520 x 340 mm), manuscript in brown ink on laid paper, [2] ff., 90 pp., [1] f. bl., a folded hand-coloured armorial frontispiece, fine calligraphed title, and 103 hand-painted coats of arms. Contemporary red morocco à la Du Seuil, spine on 9 raised bands, divided into richly gilt compartments, the second with a green morocco title label “Geschlecht der Gossweilern”, double border gilt with a frieze and a garland, large medallion gilt in the center, pastedowns of brocade paper, gauffred edges gilded. Minor wear, caps somewhat rubbed, 2 corners worn, some damp-staining and light scratches to covers, scattered foxing in places.

REFERENCES: *Historisch-Biographisches Lexicon der Schweiz*, III, pp. 609-610. Katja Hürlimann, *Dictionnaire historique de la Suisse*.

#### MAGNIFICENT GENEALOGICAL ARMORIAL MANUSCRIPT OF THE GOSSWEILER FAMILY OF ZURICH.

It contains 104 watercoloured coats of arms, including the large family arms on the frontispiece, repeated for each of the 49 family members together with the painted arms of their spouses. Beneath each painted coat of arms, between two red lines topped with fleurs-de-lys, the text records the descendants of each couple from Ulrich Gossweiler, founder of the dynasty in the 15th century, to Johann Kaspar Gossweiler, the last recorded member, born in Zurich in 1791 and married in 1818 to Judith Eugénie Lionnet, born in Montpellier.

The Gossweiler family was originally from Gosswil near Turbenthal, admitted to the bourgeoisie of Zurich in 1451 through Ulrich Gossweiler. Initially tradesmen for metal goods and silversmiths (Gürtler), the Gossweilers turned to the textile industry by the late 16th century, rose to high government positions and were appointed bailiffs. They held a seat in the Grand Council (Grosser Rat) since 1587, and in 1620, Kaspar (1571-1632), who had amassed a large fortune in the silk trade, became the first member of his family to be elected to the Town Council (Kleiner Rat). Kaspar's brothers Adrian (1574–1625) and Hans Jakob (1577–1640), silk and cotton

manufacturers, founded the two main branches known as the Gossweilers zum Berg and the Gossweilers zum Brunnen. They usually married into the most prominent patrician families in the city, such as the Werdmüllers, Orellis, Hirzels, Lavaters, Eschers zum Luchs etc..

The most outstanding female member of the family was Susanna Gossweiler (1740–1793). In 1774, she became the first teacher and headmistress of the Zurich Girls' School (Töchter-schule). She gained great respect in this position, which she held until her death. She advocated for the education of girls from all social classes in accordance with the female educational ideal of the late Enlightenment and Christian principles. Gossweiler's influence on the education of girls became a model for the establishment of other girls' schools in Switzerland and Europe.

The leaves following the genealogical album, originally blank, were subsequently covered with 753 mainly French bookplates from the 18th and 19th centuries, including those of:

Antoine-Laurent de Lavoisier (1743–1794, plate 31), Gilles Ménage (1613–1692, plate 8), Jean Le Normand, Bishop of Évreux, Charles de







Tilly, Louis Laus de Boissy, La Ménardière, Pierre Bulteau de Préville, Louis de Mascrary, Claret de La Tourette, Comte de Marsan, Prince de Pons, Jean-Baptiste Descamps, Archambault, Lavergne, Comte de Tressan, Chevalier de La Calprenède,

La Reynière fils, Count de Lally-Tollendal, Comtesse de Jonsac, François-Joseph de La Rochefoucauld-Bayers, Liancourt, Denis-François Secousse, François-César Le Tellier de Courtanvaux, Bibliothèque de Coppet, Saulot de





Bospin, Correard, Diethelm, Lavater, Brochant, Juvenel, Fréval, Jean-Pierre Bougainville (of the French Academy), Château de Tanqueux, Papion de Tours, Emmanuel-Joseph Quecq de Burgault, Livet d'Arantot, Loppin de Masse, Mareschal

Marchionis de Bièvre, Jean-Baptiste Touvenot de Sablonière, Armand Gustave Houbigant, etc.

A spectacular manuscript in a contemporary Zurich binding.

## HERBARIUM. HARDER Hieronymus (1523-1607). Herbarium. [Geislingen, 1562].

Folio (330 x 210 mm), manuscript in German, 123 ff. numbered 1–100 (the first seven and last eighteen leaves unnumbered, a few blanks), ink on paper. Contemporary half red leather, spine with three double raised bands, wooden boards, remnants of a clasp; binding worn.

PROVENANCE: Collection of Dr. Albert Figdor, Vienna. – H. Gilhofer & H. Ranschburg, Lucerne, auction of June 14–15, 1932, no. 165. The catalogue described the herbarium as “*the oldest known Austrian herbarium, one of the earliest in existence, containing about 450 dried plants, in fine condition.*” It was purchased by the wife of the mayor of Heidelberg, Mrs. Walz, a passionate collector of plants and art, and has since remained in the possession of her family.

REFERENCES: Walther Zimmermann: “Das Anfangsherbarium des Hieronymus Harder”. In: *Süd-deutsche Apotheker-Zeitung* vom 12.8.1936, pp. 693-695, vom 27./30.10.1937 pp. 834- 836 und von 1937 pp. 86-88. Dobras, Werner, “Hieronymus Harder und seine zwölf Pflanzensammlungen”, in: *Ulm und Oberschwaben - Zeitschrift für Geschichte, Kunst und Kultur*, vol. 56 (2009), p. 46-82. - Gruber, Hartmut, “Hieronymus Harder - Lehrer und Botaniker in Geislingen und Überkingen”, in: Stadtarchiv Geislingen an der Steige - Sie lebten in Geislingen, 2016.

### THE EARLIEST HERBARIUM STILL IN PRIVATE HANDS.

Hieronymus Harder was a teacher at the Latin school in Geislingen from 1561 to 1571, and later at Überkingen until 1578. Around Geislingen, he passionately collected local plants and, over the course of his life, created herbaria of exceptional documentary and scientific value. His early interest in botany stemmed from a desire to deepen his understanding of the flora of his region. Since the systematic classification of plants was not yet established in Harder’s time, the specimens in his herbaria were arranged according to the annual growth cycle. Parts of plants that could not be pressed—such as roots and fruits—were supplemented with drawings.

It is estimated that Hieronymus Harder compiled twelve herbaria during his lifetime. They are generally listed according to their current locations: Basel (1562, the present volume), Munich (two), Rome (Vatican Library, Pal. Lat. 1276 – “*Erbario dello Harder*”), Salzburg, Ulm, Vienna (two), Linz, Überlingen, Zurich, and finally Lindau (1607).

In the Ulm herbarium dated 1594, Harder himself notes that until now he had created six herbaria, the first two of which were presented to Duke Albert of Bavaria, who stayed in Überkingen in 1574 and 1576; the third to the Elector Palatine; the fourth to the Margrave of Baden-Durlach; the fifth to the Bishop of Augsburg, von Kneringen; and the sixth to Dr. Joan Kern of Innsbruck.

**The present volume is thus the oldest herbarium remaining in private ownership, as well as the earliest known botanical collection by Hieronymus Harder, and the only one not held in a public institution.**

To situate and evaluate Harder’s herbaria within their historical context, it is essential to briefly recall the early development of herbaria in general. It is impossible to determine with certainty who first began creating collections of real pressed plants. The herbarium of Andrea Cesalpino (c. 1525–1603), preserved at the University of Flor-



Disse blum kumpt alle jar im februario herfür  
und blüet nit auß ob schon weggerafft winter  
sind, dann im 82. jar bin ich darnach außgegangen.  
do ich dann gewist hat do sy weyt do war das rind  
nicht mehr sparmt tieff gefroren, und darnach stark  
an spitzlin .7. oder .8. an ein kleynlin eines finger gleich  
lang, über das gefroren endwisch herauff, und ist laub von  
baum darüber gelagert, und also was ich ongerat an ge-  
logenheit wist, so thet ich das laub hinweg so sich ich  
dann also die spitzlin herfür sehen, mir nam ich mir für  
also an weiten um zu graben und mit dem wurtzeln  
krafft zu gewinnen, und hat ein krafft um .2. zwisch  
hand ungerat, und hat die haut die das gefroren endwisch  
und gedammes baum mit dem wurtzeln, und habe sy  
also heim getragen in dem walden gethen, damit es  
außgefroren und müge außschlagen, da mir .8. tag  
verstrichen da sieng an die blüen sich an wenig her-  
für zu lassen, und ich gieng an den ort do ich sy graben  
hette und wolte sehen wie sy das selbst waren, do fund  
ich zuwe die waren gar krafft und das out ist an der  
thiergarden zu geistigen.

Dem .4. tag februarij anno .82. hab ich schon vierer-  
ley blum in meiner stäten gehabt frisch und schon  
die hornunges blum das gethen blau blumlin von dem  
gilden aler, darnach die got blum von der roß gütt  
das .4. ist gewesen die kuchen gethen. das merckensam kumpt  
auch also für mit seiner blum.

ence, is often considered the oldest surviving scientific herbarium (c. 1555–1560). It gathers several hundred specimens, classified according to a logic of natural affinities, making it a foundational milestone in plant systematics. The Italian physician and botanist Luca Ghini (c. 1490–1556), professor at Bologna and later Pisa, is often credited with the invention of the herbarium. Although his own collections have been lost, he transmitted his method to his students, notably Cesalpino. Ulisse Aldrovandi (1522–1605), a naturalist from Bologna, compiled a vast herbarium of more than 4,000 sheets, now preserved at the University of Bologna, dating from the second half of the 16th century. Finally, a few Swiss herbaria from the same period are also known, such as that of Felix Platte. (1536–1614), kept in Basel. Hieronymus Harder can be counted among the earliest pioneers in this field, particularly in the German-speaking regions.

Harder was nearly forty years old when he created this first herbarium, compiled entirely in and around Geislingen. The fact that it is a purely Alpine herbarium is confirmed not only by the pressed specimens themselves but also by the numerous Swabian plant names he used. On the front pastedown, he wrote in his own hand:

*“Ich Jeronimus Harderus von Bregentz hab dihs buch angefangen anno 1562. 4. die Februarii”* (“I, Jeronimus Harderus of Bregenz, began this book in the year 1562, on the 4th of February”).

That this was indeed his first collection is evident from the various experiments and hesitations discernible throughout the volume. Although he already mounted most plants by pasting them flat to the page—as in all his later herbaria—he also tried an alternative method: fixing them with paper strips cut from old printed pages (f. 57). Likewise, his colored drawings are still rather tentative, whereas in later works he would add them with much greater skill. An early example appears in his depiction of the arum (f. 46), where he painted the inflorescence

and attached real leaves to complete the image. At last, unlike his later herbaria, which are almost always prefaced by an introduction, this one has none.

“This flower appears every year in February [...]” — thus begins Harder’s text. The flower in question is the snowdrop, the first to bloom while it is still winter. It is therefore no coincidence that Harder dated the beginning of this collection to February 4, 1562.

The volume is an imposing folio with beechwood boards, and 123 leaves. The first seven and last eighteen leaves are unnumbered; the rest are numbered 1 to 100, beginning with the first mounted plant. Up to leaf 86, both sides of the pages are used; thereafter, only the rectos are covered. A few blank pages are also interspersed. Several leaves are slightly lighter in tone and smaller in size. Some worming, light water stains, and partially detached plant fragments are also noted. On the front pastedown, beneath Harder’s autograph note dating his collection, appears an inscription in another hand: “N. Bapt[ist] Teutsch. St.2 No.17.”, together with a steel engraving depicting a view of Bregenz, which could not have been pasted there before the mid-19th century. On the rear pastedown, Harder — contrary to his later practice — represented two plants solely through drawings: *Cardamine bulbifera* (Toothwort) and *Thalictrum minus* (Lesser Meadow-rue). Although Harder seems to have completed the herbarium relatively quickly, the variety of inks used suggests that he continued to work on it intermittently afterward.

A carefully prepared twelve-page index lists all the plants mounted in the herbarium. Counting these specimens, Walther Zimmermann arrived at a total of 420 entries, although this number includes duplicates and plant fragments.







*Juniperus*



*Myrica*  
*maritima*











Caput monachi  
Ringel blum

Cichorra.

Wegwart  
Sonnwirtel





*Poligo* *natur.*

57

Weis

würtz.

...tura. & hic erit  
...d. l. ...

...ma ...  
...nosam. ex hac glo. &  
qui allegat iudice suspe



Die gemein  
weisswürtz

JARRY, Nicolas (c.1615-1670). *Le Petit Office de la Vierge Marie. Escrit Par N. Jarry Parisien. 1661.*

16mo (94 x 59 mm.), manuscript on vellum, finely calligraphed in red and black, [1] f. for the title, signed by Jarry, lettered in gold within a delightful painted garland of flowers and 192 pages, each ruled in gold, 8 headpieces with floral motifs and 8 gold initials with floral motifs, initials in red, blue and gold. Early 18th-century French red morocco gilt, large dentelle on covers, spine with raised bands and gilt-decorated compartments, green title label gilt, doublures of olive morocco with gilt borders, gilt edges, gilt endpapers, blue silk markers, housed in twentieth-century red morocco slipcase and modern half morocco folding case, joints starting, small worming on lower hinge, 2 corners somewhat worn.

PROVENANCE: According to the inscription in Polish to front free endpaper: Presented by Queen of France Marie Leczinska (1703-1768), to her Polish confessor, Father Bieganski; given by Bieganski to Waclaw Piotr Rzewuski (1706-1779), the Polish dramatist and poet as well as a military commander and a Grand Crown Hetman, patron of the arts, and renowned bibliophile. The copy was likely given by him to his son Seweryn Rzewuski (1743-1811) general of the Royal Army, Field Hetman of the Crown, Voivode of Podolian Voivodeship and one of the leaders of the Targowica Confederation. The second inscription in Polish records that it was his last gift to his wife, Countess Maria Constance Lubomirska (1763–1840), who on October 24, 1813, presented the volume to her daughter, Countess Isabella Maria (Rzewuska) von Waldstein (1783–1818).

Other provenance: Sir John Kennaway, 4th Baronet (1879-1956), Sotheby's, 23 April 1956, lot 65, bought by John Fleming .

Not listed in Baron Roger Portalis, "Nicolas Jarry et la Calligraphie au XVIIe siècle," *Bulletin du Bibliophile*, 1896.

A BEAUTIFULLY HANDWRITTEN PRAYER BOOK ON VELLUM, BY THE FOREMOST MASTER OF FRENCH COURT CALLIGRAPHY IN THE 17TH CENTURY, WITH A DISTINGUISHED PROVENANCE.

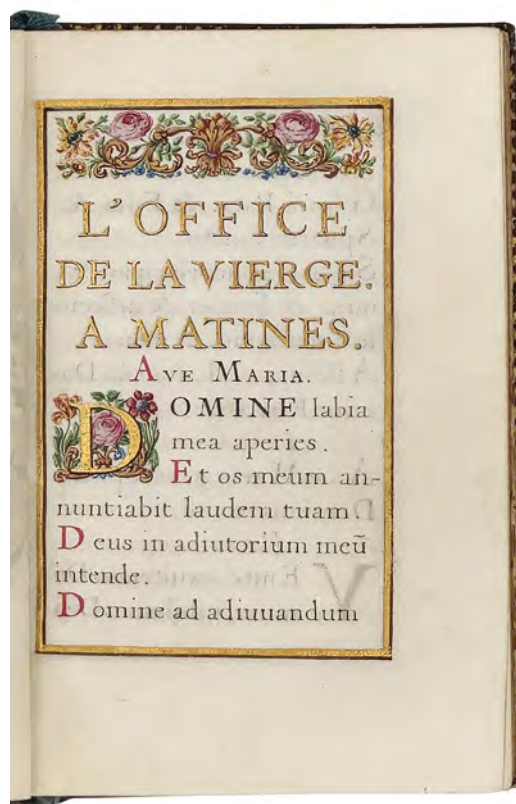
Nicolas Jarry is considered the leading French calligrapher of his time, renowned for the small-format manuscripts he created for the court of Louis XIV. Our copy is a perfect example of the finesse and elegance of Jarry's calligraphy. He excelled at copying roman and italic characters, which are closer to typography than calligraphy and, as such, difficult to reproduce.

The devotional manuscripts: Offices of the Virgin, Mass Prayers, and other small collections of devotions were "très réclamés par les grandes dames du temps, curieuses de les avoir en poche" (highly sought after by the great ladies of the time). Jarry worked for many of these distin-

guished patrons. Besides the Marquise de Rambouillet and her daughter, his clients included the Duchess of Chevreuse, Mademoiselle de Montpensier, Mademoiselle de La Vallière, the Duchess de La Rochefoucauld, the Marquise de Belle-Isle, the Duchess de Montbazan, the Princess de Condé, Louise d'Orléans (Abbess of Chelles), the Princess de Rohan-Guéménée, etc. (cf. Portalis.)

We do not know for whom this *Petit Office de la Vierge* was originally written but it later came into the possession of Queen Marie Leszczyńska, who gifted it to the Polish Jesuit Father Stanisław Biegański. He became her confessor in 1756 and remained in her service until her death in 1768.





Ta książeczka dana k(siędzu) Biegańskiemu od Królowy J(ey) [Królewskiej] M(ości) Francuskiej a od tegoż K(siędza) J(ego) W(ysokości) jego- mości ...du/da Hetmanowi <Rzewuskiemu> Dobrodziejowi swemu. Ten ostani podarunek od Męża mego, w pierwszych dniach (Septem)bru 1811 mnie uczyniony. Kochaney Córce moiej Isabelli Grotowej de Waldstein dziś dar... <w> [...chorowce] dniu 24go (Decem)bru 1813. V: S: [signed :] M. Rzewuska. powyższa notatka ręką K(siędza) Bieganskiego spowiednika Krolowej Francuski Maryi Leszczyniskiej pisaną .... [This little book was given to the Rev. Biegański by H. M. the Queen of France, and by said Rev. to His

Excellency Commander Rzewuski, his benefactor. This last gift from my husband was given to me in the first days of September 1811. To my beloved daughter Isabela Grotowa de Waldstein, today's gift at [000] on 24 October 1813. V.S. [signed :] M. Rzewuska. The above note was written in the hand of Rev. Bieganski, confessor of Queen Mary Leszczyńska of France ...].

A fine copy, bearing the signature of Jarry on red ink on the title page. The floral decoration is in the style of the botanical painter Nicolas Robert, who collaborated on Jarry's most celebrated work, *La Guirlande de Julie*.





**LA BORDE, Jean-Benjamin de (1734-1794).** Description générale et particulière de la France; ouvrage enrichi d'estampes ... [volumes I-IV] - Voyage pittoresque de la France, avec la description des toutes ses provinces ... [volumes V-XII]. *Paris, Ph.-D. Pierres (I-IV) & Pierre Lamy (V-XII), 1781-1800.*

12 volumes in 10 folio (540x360 mm). Titles vols. I-IV printed in black and red, of which 2 with an engraved fleuron, 5 engraved titles, 4 engraved head-pieces, 468 engraved plates (many with two or more images on one plate, some double-page or folding) showing approx. 800 views, plans, maps, etc., 1 folding table (Tableau de la généalogie). Contemporary half-morocco gilt, entirely untrimmed. Slightly rubbed at edges and corners. Some foxing and toning in places.

PROVENANCE: A. Kuhnoltz-Lorda, with his bookplate.

REFERENCES: Cohen-de Ricci 291-295; Millard Collection, French, 85; Michel, Charles-Nicolas Cochin et le livre illustré au XVIIIe siècle (1987), Nr. 202; cf. Fürstenberg, *Das französische Buch im 18. Jb.*; M. Couty, J.-B. de Laborde ou le bonheur d'être fermier-général (2001), p. 198.

#### FIRST EDITION OF THIS MONUMENTAL AND LAVISHLY ILLUSTRATED DESCRIPTION OF FRANCE.

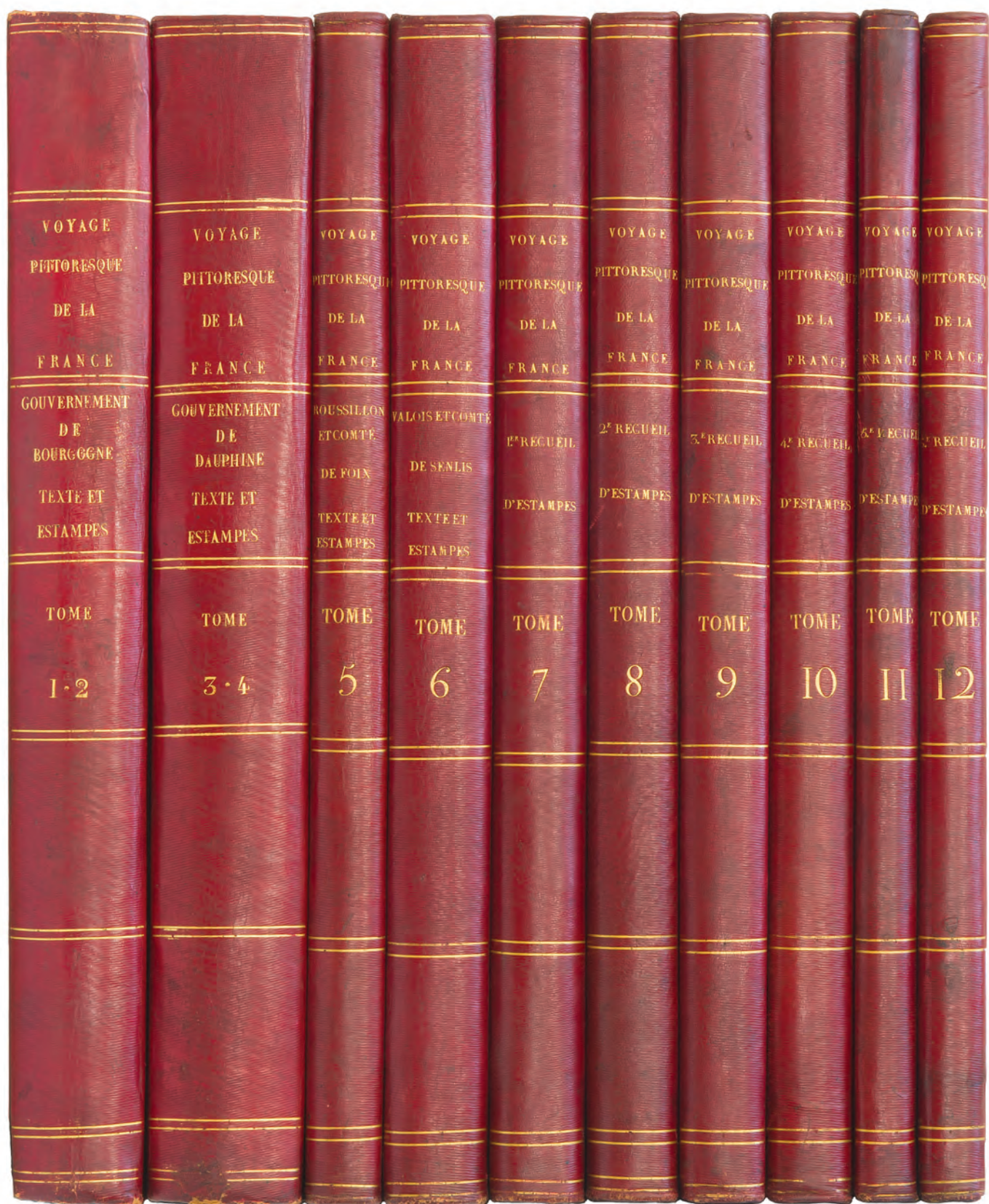
Jean-Benjamin de La Borde, Premier Valet de Chambre of Louis XV and Fermier Général was an accomplished musician and patron of the arts. Along with many of his royalist contemporaries, he was guillotined. His great fortune had enabled him to support financially or to be the instigator of numerous works, among which *Description générale et particulière de la France* is the most ambitious.

“Although it is a product of the *ancien régime* ... it was far more ambitious than its predecessors. For, despite Laborde's ties with the monarchy, he developed his thesis not as the record of the great deeds of kings, but as the history of the manners and customs of the French people and the geography and natural history of the different French regions... [This work] initiates a method of approach that will be the model for later publications. It surely was a prototype for the comprehensive scientific and thoroughly illustrated report on Egypt” (Millard). The first four volumes were printed by the royal printer Philipp-Denis Pierres in 1784, but facing straits he was replaced by Pierre Lamy, ‘a specialist in

overtaking editions in trouble’ (Couty); for marketing reasons the title was changed to *Voyage pittoresque de la France* and Lamy expedited the publication, which was even provided with more plates.

The work appeared at more or less regular intervals of two months in a total of 87 issues over a period of twenty years. The text was supervised by various editors, the foremost of whom were Edme Béguellet and Jean-Etienne Guettard. The drawings were mainly supplied by Jean-Baptiste Lallemant (1716-1803) and François-Denis Née (1732-1817) and transferred onto copper by the best engravers of the time, such as Masquelier, Chamfort, Moreau le Jeune, and Charles-Nicolas Cochin (1715-1790), whose contributions to this work were to form the conclusion of his prolific career. Ten plates are here before any letter, and for seven of them the engraved captions have been pasted in.

A very fine, complete copy, conforming exactly to the collation given by Millard and Cohen-de Ricci.







VUE D'UNE PARTIE DE LA VILLE DE ROUEN  
et des promenades du vieux Palais, prise du Faubourg St. Sever.



VUE DE LA GRANDE COLONNADE DU LOUVRE.

**UNICUM - CARUCHET. LOUÏS, Pierre (1870-1925).** *Léda ou la Louange des bienheureuses Ténèbres. Exemplaire unique orné et calligraphié par Henri Caruchet pour Madame Louis-Omer Martel. No place, no date [circa 1925].*

Folio (300 x 230 mm), manuscript in French 45 anopistograph sheets (except f. 2), calligraphed and illustrated with 46 original compositions in blue ink, some arranged around the text, interleaved with sheets of Japanese paper. Contemporary blue morocco gilt by G. Levitzky, smooth spine with fawn morocco mosaic title in a Hellenistic typography, covers decorated with a pattern of gilt fillets and concentric circles in a mosaic of green and cream morocco, mosaic mother-of-pearl compositions inlaid on the upper cover framed with a green morocco border, doublé with cream morocco, double marbled endpapers, gilt edges. f.1: title page; f.2: half-title, bearing on the verso the note “*exemplaire unique en peau de cygne*” (“unique copy on swan skin”); f.3: second, illustrated title page; f.4: illustrated quotation from Ronsard; ff.5–43: text with section headings; f.44: table of contents; f.45: final leaf with a small illustration.

PROVENANCE: Madame Louis-Omer Martel (née Elisabeth Champendal, 1868?–1940), daughter-in-law of Senator Louis Martel (1813–1892). Avid art lovers and collectors, the Martel family divided their time between Paris and Switzerland, and around 1895 they acquired a splendid villa in Collonge-Bellerive on the shores of Lake Léman near Geneva. Records mention three books from the library of Louis-Omer Martel: a presentation copy of *Lamennais* bound by Charles Meunier (1908); an illustrated copy of *Poils de Carotte* by Lobel-Riche (1911) enriched with original drawings and printer’s proofs; and a Zola, *Pot-Bouille*, on large paper, illuminated with 35 watercolours by Pierre Vidal (1912). The Martels were therefore true bibliophiles, well acquainted with artists and active patrons of the arts. How they met Henri Caruchet, or who first conceived the idea of this unique manuscript—specially calligraphed for Madame Martel and illustrated with an unpublished suite of drawings—remains unknown.

REFERENCES: *Manuscrit de Pierre Louys et de divers auteurs contemporains* : Paris, Carteret, 1926 , n°2. Fléty, *Dictionnaire des relieurs français ayant exercé de 1800 à nos jours*, 113. Mikhaïl Seslavinski, « Grégoire. Levitzky, enquête sur un relieur d’art atypique », in *Art et Métiers du livre*, n°302, mai 2014. Duncan, De Braha, *La Reliure en France. Art nouveau-Art déco ; 1880-1940*, p. 30.

**A RARE AND EXQUISITELY CRAFTED LEVITZKY BINDING, FORMING A SPLENDID SETTING FOR CARUCHET’S DELICATE AND SUGGESTIVE COMPOSITIONS.**

Unique copy, carefully calligraphed in a Greek-inspired script and delicately illustrated on “swan skin.” Of course, this is not actual swan skin: the term refers to a very thin, translucent goatskin, used during the Second Empire for the making of fans.

The artist, Henri Caruchet (1873–1948)—painter, watercolorist, and illustrator—was a member of the Société nationale des beaux-arts. His work

includes paintings, decorative sketches, and illustrations for bibliophile editions, some of which feature symbolist erotic imagery. He had previously collaborated with Pierre Louÿs, illustrating *Byblis* (Paris, Ferroud, 1901), considered one of the finest Art Nouveau illustrated books. Caruchet is also known to have produced a few other unique manuscript copies for bibliophiles, notably an illustrated



PIERRE LOAYS • LÉON



manuscript of *Hyalis, ou le petit faune aux yeux bleus* by Albert Samain, and an illustrated manuscript of *Les Névroses* by Maurice Rollinat (sold for €46,759, Aguttes sale, 20 February 2020).

This manuscript remains entirely unpublished, and the accompanying series of illustrations—executed in a delicate blue monochrome (camaïeu)—was never issued in print, likely due to Pierre Louÿs's death in 1925. The catalogue of the sale of Louÿs's manuscripts (Carteret, 1926) indeed lists a “projet d'édition fait pour Leda par Henri Caruchet : Texte et croquis au crayon bleu sur papier calque, collés sur feuilles in-4. Ce projet n'a pas été exécuté” (... text and pencil sketches in blue on tracing paper, ... this project was never carried out.)

The inlaid mosaic on the upper cover (65 × 80 mm) depicts a suggestive scene showing Leda and the swan, the figures carved from a large piece of bone set against a landscape composed of mother-of-pearl marquetry in various shades. The execution is of remarkable delicacy, both in the engraving and cutting of the mother-of-pearl and in the bone carving, with the swan's beak gilded and its eye darkened for contrast.

The binding is signed by Grégoire Levitzky (1885–1969), a master bookbinder originally from Odessa, who established his workshop at 22 rue de l'Odéon in Paris in 1910 after training


as a craftsman with Prouté. Levitzky, whose reputation extended well beyond France, remained active until 1965, working in collaboration with the gilder Jules Fache and creating bindings for an illustrious clientele that included King Albert I of Belgium and Alexander I of Serbia. After the First World War, his style evolved toward a more dynamic, imaginative, and richly decorative aesthetic.

A small group of bindings comparable to the present example is known, in which Levitzky employed mother-of-pearl. Among them are a copy of *Prière sur l'Acropole* by Ernest Renan (Pelletan, 1899) and one of *Le Roman de Tristan et Iseut* (Piazza, 1900). Both are bound in blue morocco and display gilt decoration closely related to that of our copy, though the present volume represents the most refined and elaborate example of Levitzky's marquetry work, composed of some fifteen inlaid pieces of mother-of-pearl. Although the inlaid plaque is unsigned, it clearly recalls the style of Jean Dunand after F.-L. Schmied, whose similarly executed bindings from this period are known in only a few examples.

A magnificent copy; mother-of-pearl harmonize beautifully with the bluish tones of the illustrations and the ethereal texture of the so-called “swan skin” vellum.





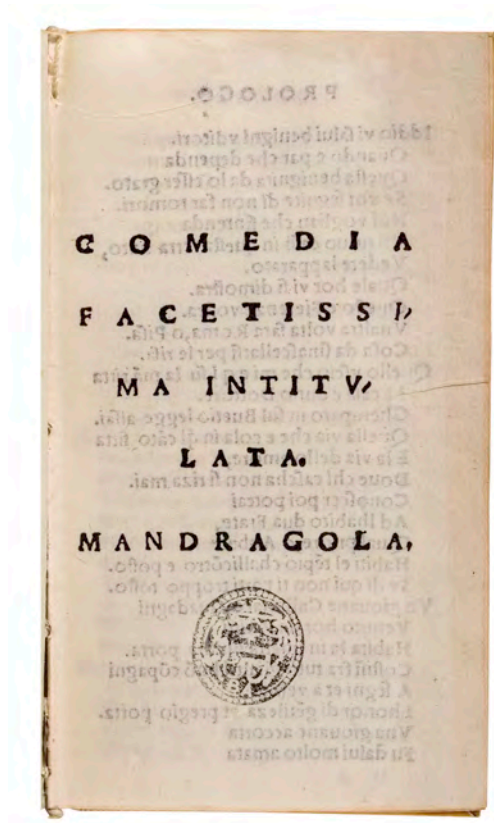

 Un soir, comme elle  
 s'éveillait à peine et songeait  
 à reprendre son rêve parce  
 qu'un long fleuve de jour jaune  
 laissait encore derrière la nuit de la fo-  
 rêt, son attention fut attirée par le bruit  
 des roseaux près d'elle, et elle vit l'apparition  
 du cygne.

**MACHIAVELLI, Niccolò (1469-1527).** *Comedia facetissima intitulata Mandragola.* Cesena, *Girolamo Soncino*, [1526].

12mo (128 x 70 mm). XXXII leaves. Modern vellum; gilt morocco box. Faint dampstain in upper corner.

PROVENANCE: Cardinal Alessandro Albani (1692-1779; stamp). - Quaritch collation note on rear paste-down.

REFERENCES: Bertelli/Innocenti, *Bibliografia Machiavelliana* 8; Gerber II, 72, 4; USTC 839308; EDIT 16 32802; For the date, see F. Fioravanti, *Annali della tipografia cesenate 1494-1800*, p. 22.



**THE BEST MODERN COMEDY WRITTEN UP TO THAT TIME, AND PERHAPS THE BEST EVER (Ridolfi).**

Fourth edition, the second to appear under its true title and probably the last to be published in Machiavelli's lifetime. All four earliest editions were printed without date and the first two under the title *Comedia di Callimaco & Lucretia*.

*Mandragola* is a comedy of sex, drugs and trickery, regarded, by some, as an allegory on the return of the Medici to Florence, and by others

as a call to overthrow the Medici. Machiavelli uses the play to explore corruption, hypocrisy, and manipulation, showing how cunning and intelligence triumph over virtue and morality. The play remains one of the greatest comedies of the Italian Renaissance, admired for its lively realism, wit, and insight into human nature—traits that echo Machiavelli's political thought in *The Prince*.



The exact date of the composition and the premiere is not ascertained, however, it is assumed that Machiavelli had it written down in January and February 1518 and that the premiere took place in September of the same year on the return to Florence of Lorenzo de' Medicis and his wife Madeleine de la Tour d'Auvergues, who married in France previously.

Like the present edition - printed at Cesena for the famous Hebrew printer and editor Gershom ben Mosheh (Girolamo Soncino) - all early

editions of *Mandragola* are of utmost rarity; we could not trace any other copy for sale in more than a half a century. USTC locates only four copies, all in Italy (Cesena, Biblioteca comunale Malatestiana; Firenze, Biblioteca nazionale centrale; Milano, Biblioteca nazionale Braidense; Venezia, Biblioteca nazionale Marciana). Apparently no copies in the United States.

A fine tall copy from the library of Alessandro Albani, patron of the art historian Johann Winckelmann.

## 28

**PAUL I OF RUSSIA (1754-1801). MARMONTEL, Jean-François (1723-1799).** *Zémire et Azor, Comédie-Ballet, en vers et en quatre actes; mêlée de chants & de danses; représentée devant Sa Majesté à Fontainebleau le 9 novembre 1771, & sur le théâtre de la Comédie Italienne, le lundi 16 décembre suivant. Paris, Louis Vente, 1771.*

8vo (188 x 122 mm.) [4], 68 pp., woodcut head-piece engraved by P. Huault. Contemporary red morocco gilt, coat of arms with inlay of green morocco to centre of covers, within a dentelle border and five-pointed star in each corner, spine divided by raised bands into six panels, the second with lettering, the rest decorated with a star and leafy scrolls, rolls on board edges and turn-ins, endpapers and paste-downs of pistachio green brocade paper studded with gilt stars and dots, all edges gilt. Slightly browned in places. Small tear in the upper margin of p. 49 not affecting the text.

PROVENANCE: Paul Petrovich alias the Count of the North, later Tsar of Russia under the name Paul I. Catherine II had a seal engraved for her son, featuring the North Star, likely inspired by the insignia of the Swedish Order of the Polar Star. This star motif appears on the volume, gilt on a green morocco mosaic.

REFERENCES: Quérard V, 551. Cioranescu, XVIIIe, II, 43039. Fétis, IV, 104. Tchemerzine-Scheler, IV, 445- Describes another edition of this text from 1771, including an 8-page musical addition published by Ballard. Mémoires de la Baronne d'Oberkirch, Ed. Charpentier, Vol. 1, 1853, see pp. 259-261. Pierre de Nolhac, La Reine Marie-Antoinette, 1890, p. 156.

OUTSTANDING COPY OF THE LIBRETTO OF *ZÉMIRE ET AZOR* BOUND FOR THE COUNT OF THE NORTH, THE FUTURE TSAR PAUL I. POSSIBLY PRESENTED THE PERFORMANCE OF THE PLAY AT TRIANON IN 1782.



This libretto edition was published in the same year as the performance of *Zémire et Azor*, an adaptation set in a Persian universe of *Beauty and the Beast* by Jeanne-Marie Leprince de Beaumont. The Opera met with immediate success, first performed at the Court at Fontainebleau on November 9, 1771 and then taken up by the Comédie-Italienne in Paris.

The Grand Duke Paul Petrovich, heir to the throne of Russia, was the son of Catherine II (Catherine the Great) and Peter III. Paul was systematically kept away from political affairs

and closely monitored by his mother. He married, in his second union, Princess Dorothea of Württemberg, who took the Russian name Maria Feodorovna. The Grand Duke and his wife traveled incognito through Poland, Germany, Italy, and France under the pseudonyms Count and Countess of the North. During their stay in France, they were sumptuously received and entertained by both the royal family and the princes of the blood as well as the great lords of the court. Passionate about French art, the couple made numerous purchases from the best Parisian craftsmen.



The Baroness of Oberkirch, in her memoirs, describes the celebration held in their honor at Trianon on June 6, 1782 : “ On donna à Trianon Zémire et Azor, ce délicieux opéra de M. Grétry. Il fut chanté dans la perfection. Sa Majesté y tient la main; elle est fort bonne musicienne et élève du chevalier Gluck. (...) La cour était radieuse. Madame la comtesse du Nord avait sur la tête un petit oiseau de pierreries qu’on ne pouvait pas regarder tant il était brillant.”

Pierre de Nolhac adds : “On prit place dans la petite salle où furent distribués, suivant un gra-

cieux usage, des livrets imprimés pour la soirée ; douze exemplaires étaient reliés en maroquin avec large dentelle d’or, aux armes de la Reine et des grands-ducs. Il y eut, comme d’ordinaire, spectacle coupé: un opéra-comique, Zémire et Azor, de Marmontel et Grétry, par la Comédie-Italienne...”

Our copy provides details about the performance and the actors of the troupe: on the verso of the title page, the list of actors has been corrected by hand for the occasion.

## 29

**MASSÉ, Jean-Baptiste (1687-1767) et Charles LE BRUN (1619-1690).** La Grande Galerie de Versailles et les deux salons qui l’accompagnent, peints par Charles Le Brun, premier peintre de Louis XIV ; dessinés par J. B. Massé, peintre... et gravés sous ses yeux par les meilleurs maîtres du tems. *Paris, Imprimerie royale, 1752.*

Large folio (745 x 492 mm), 1 portrait of Jean-Baptiste Massé by Louis Tocqué engraved by Jean-Georges Wille and pasted as a frontispiece (492 x 345 mm), title page with royal coat of arms engraved in the centre (530 x 380 mm) placed in a large aperture cut out into the second leaf and bordered by a frame of foliage scrolls drawn in pen, [1] f. (avertissement), 18 pp. for the description of the scenes (the two leaves of pp. 5-8 placed in the apertures of two original sheets mounted at the time of binding), each page of text placed into a typographical frame, 55 engraving on 52 sheets mounted on tabs (23 double-page and 29 simple plates includ. 3 with 2 subjects); all drawn by Jean-Baptiste Massé and engraved on copper by Cochin, Dupuis le Jeune, Tardieu, Preisler, Beauvais, Cars, Simonneau, Duflos, Surugue, Thomassin, Aveline, Ravenet, Sornique, Audran, Desplaces, Aubert, Jean-Michel Liotard. A portrait of Charles Le Brun by Nicolas de Largillière and engraved by Gérard Edelinck is added, also mounted on a tab after the first plates.

Contemporary red morocco lavishly gilt by Padeloup (label pasted on the title page), covers framed with a double roll border and a large elaborate dentelle gilt, spine with 7 raised bands divided into compartments, the second with the title lettered in gilt, the other richly tooled in gilt, edges gilt; small lack of paper in the upper corner of pp. 3-4, usual foxing to some plates (pl. 5-6-7-10-11-23-31-33-36-40-45-48). Some minor rubbing.

REFERENCES: Cohen-de Ricci, 609. Brunet, III, col. 909. Cat. Berlin, 4026. Emile Campardon, *Un Artiste oublié, J.-B. Massé*, Paris, 1880.

A SPECTACULAR BINDING, LAVISHLY GILT BY PADELOUP, ITS HARMONIOUS DENTELLE FORMED FROM AN ASSEMBLAGE OF VARIED GILT TOOLS.

Splendid copy of this luxurious work, which perfectly embodies the opulent artistic spirit of the Sun King. The plates reproduce the magnificent paintings executed by Charles Le Brun (1619–1690), the preeminent French artist of Louis XIV's reign, for the Palace of Versailles.

To fix the glory of the Great King, the “great book” of his history had to be engraved. The talented artist and engraver Jean-Baptiste Massé (1687–1767) obtained from Louis-Antoine de Pardaillan, Duke of Antin, then Superintendent of the King's Buildings, a royal privilege authorizing him to engrave, at his own expense and for his own benefit, the decorations of the Grand Gallery of Versailles and the adjoining Halls of War and Peace. Reviving a project first conceived by Le Brun himself in 1687 and continuing the tradition of the Cabinet du Roi, the engraved compilation of the Grande Galerie de Versailles required thirty years of work before its publication.

In his *Abecedario*, Pierre-Jean Mariette (1694–1774) writes: “Massé conceived the idea in 1723 of having Le Brun's paintings engraved in the Gallery of Versailles (...) he was allowed to erect scaffolding (...) he assisted the draughtsmen, directed them, drew himself (...) once the drawings were finished, he chose the best engravers”. He emphasises the challenge of engraving the Hall of Mirrors in its original direction. “les gravures ont emporté un espace de plus de vingt années sans qu'il y ait lieu de s'en étonner, si on considère premièrement qu'on se soit assujetti à graver tout au miroir pour rendre les actions à droite comme elles sont dans les tableaux”.

The King Louis XV acquired Massé's original drawings for 50,000 livres (now in the Louvre) and bought seventeen copies for the sum of 9,687

livres, which were, like this one, luxuriously bound by Padeloup. In his 1765 will, Massé bequeathed portfolio copies of his Grande Galerie plates to several distinguished artist friends, including Cochin, Boucher, Lemoyne, and Pigalle, later confirming their names in a codicil (see Campardon). Jean-Baptiste Massé printed a few large-paper copies on a special paper known as “Grand Louvois,” ordered from a foreign papermaker and reserved for select editions. According to the codicil to his will, he included with these “Grand Louvois” copies the portrait of Charles Le Brun, as found here (Campardon, p. 178). One copy is known on large Dutch paper (“Grand Louvois”), bound in green morocco with a wide dentelle border and the arms of Madame Victoire; another, in “in-folio grand aigle” format, is bound in red morocco with a wide dentelle border and the arms of Madame de Pompadour. Both are cited by Quentin-Bauchart (*Les Femmes bibliophiles*, II, pp. 74 and 163) and by Campardon (p. 194). A few unfolded copies, such as that of Madame de Pompadour, were printed for the King and his family. Today, three known large-format copies survive, with unfolded plates and bindings by Padeloup, such as those owned by Madame de Pompadour or the copy sold in Biennale 2010.

This copy was bound by Antoine-Michel Padeloup (1685–1758), the most outstanding artisan of a famous family of binders. Antoine, the founder of the dynasty, was doing work in the middle of the seventeenth century and was followed by sons Philippe and Michel, both of whom became master binders in 1686. But it was Michel's son, Antoine-Michel (1685–1758) called “le jeune”, who was the most celebrated member of the family. In 1733, after a period as binder to the King of Portugal, he became binder to Louis XV; his ticket here identifies him as “Relieur du Roy”.









LA FRANCE

CONQUISE POUR L





MIEG, Jean (1791-1862) & ROTHMULLER Jacques (1804-1862). Manufactures du Haut-Rhin. *Mulhouse, Godefroy Engelmann, (1822-1825)*.

Oblong folio (280 x 400 mm) 36 lithographic plates Contemporary green half morocco, spine gilt with fillets, red morocco lettering piece. Slightly foxed.

EXTREMELY SCARCE COMPLETE SET OF PLATES SHOWING THE MANUFACTURES OF THE REGION OF MULHOUSE.

It contains 34 plates by Jean Mieg and two by Rothmüller, all lithographed by Engelmann. These engravings were sold separately, it is very rare to find the complete set of 36 plates. The library of Mulhouse (BUSIM) holds a copy with only 34 plates. Bischoff (cf. infra) apparently had never seen a complete album.

“The thirty-four plates of the Manufactures du Haut-Rhin, drawn by Jean Mieg and lithographed by Godefroy Engelmann between 1821 and 1825, can be considered as true ‘photographs’ of the nascent industry. Their immense documentary interest stems both from their precocity (they were probably the first continuation of the genre for the whole of France) and their homogeneous nature. Their real artistic value lies in a subtle balance between classical rigour and romantic fashion. It is completed by two plates by Jacques Rothmüller which follow the Jean Mieg series; never before had Jean Mieg’s plates, which are now extremely rare, been assembled in the form of an album ... [The plates] speak to us

a forgotten language. They remind us of a world we have lost, and yet they bring us back to known realities. In fact, the memory of images is often the best. By publishing the beautiful series of lithographs by Jean Mieg, Godefroy Engelmann has done pioneering work. The Manufactures form the first lithographic collection devoted to Alsace, long before Golbéry Schweighaeuser or Rothmüller’s albums. They are probably the first sequel of the genre for the whole of France. But are they only a document? No, more than that, in every sense of the word, a monument. They are the sign and symbol of a booming industry...” (cf. Georges Bischoff in the reprint published in 1982).

We know little about the painter Jean Mieg. Born in Mulhouse in 1791, his father Mathieu Mieg is the model of the old Mulhouse man. Jean Mieg left a few varied works: oil paintings, portraits, academical works, as well as landscapes and interior scenes.





Vue de Mulhausen,  
du côté du coteau.





MANUFACTURES DU HAUT-RHIN.

Pl. 11



Entrée de Mulhausen  
(dite Poste jeune)

MANUFACTURES DU HAUT RHIN.

Pl. 12



Fabrique d'Indiennes de M. Haussmann Frères  
à Logelbach (près Colmar)



MANUFACTURES DU HAUT-REIN.

PL. VI.



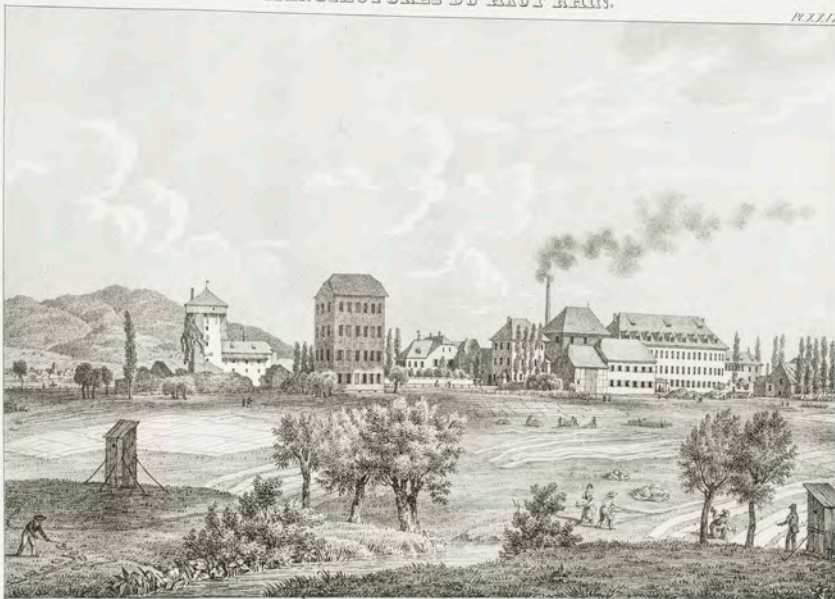
J. May del.

Gravé de G. Engelmann.

Fabrique de Rapiers peints de M. J. Zuber & Co.  
à Rixheim (près de Mulhouse).

MANUFACTURES DU HAUT-REIN.

PL. VII.



J. May del.

Gravé de G. Engelmann.

Fabrique d'Indiennes de M. G. Dollfus Huguenin & Co.  
à Cernay.

**LIBER AMICORUM. MILZ, Franz Xaver (1765-1833).** Miniature portrait painter and high-ranking civil servant. [Liber amicorum manuscript.] *Vorarlberg, southern Germany and Switzerland, around 1784-1810.*

Oblong 8vo (105 x 171 mm). Ink on paper, with a total of 95 handwritten entries in German, Latin, French or Italian, some of which were subsequently decorated by the owner with a total of 30 portraits and other drawings or watercolours. [131] leaves, 72 of which are inscribed and/or illustrated, mostly framed by a double line, 59 leaves remain blank. Contemporary brown calf-skin, spine richly decorated, covers with gilt rectangle in trapezoidal division and fleurons in the corners, edges gilt.

REFERENCES: Vgl. Lemberger, *Die Bildnisminiatur in Deutschland*, p. 88f.; Fuchs, *Die österreichischen Bildnisminiatur II* (1982), p. 32.

**LIBER AMICORUM OF THE AUSTRIAN-GERMAN MINIATURE PAINTER FRANZ XAVER MILZ, LAVISHLY ILLUSTRATED WITH PEN-AND-WASH DRAWINGS, SILHOUETTE PORTRAITS, AND WATERCOLORS, INCLUDING ENTRIES BY JOHANN GEORG JACOBI, SALOMON GESSNER, AND JOHANN CASPAR LAVATER AND OTHERS.**

Born in Gmünd, a district of Hohenweiler in Vorarlberg (part of Bavaria from 1805 to 1814, later returned to Austria), Franz Xaver Milz painted an impressive number of remarkably fine portrait miniatures exclusively in his leisure time, while supporting his family through a distinguished career in public service. Of his three daughters, two died young; Milz portrayed the surviving one in a delicate pen-and-wash drawing on the verso of folio 24.

Milz began this album amicorum during his studies in Freiburg im Breisgau, where he pursued a law degree. After graduating, he took his first post as an assessor at the court of Hofrieden (Vorarlberg). Choosing the administrative path, he later served at the Oberamt of Bregenz, and from 1793 to 1798 as rent official (Rentamtmann) in Feldkirch. Subsequently, he held the position of Oberamtmann (senior administrator) for nine years at the Imperial Abbey of Weissenau in Upper Swabia, followed by eight years in Schwäbisch Gmünd, northeast of Göppingen, before culminating his career as Regierungsrat (government councillor) in Ellwangen.

Several drawings and hundreds of portrait miniatures testify Milz's great talent as a painter whose productivity surpasses that of many professional miniaturist painters. Milz received advanced training in painting most certainly from the South-German miniaturist Joseph Bernhard Einsle (1774-1829), who was a close friend to Milz's family and whose portrait was painted by Milz in 1819. There are also several known miniature portraits of Milz's family by Einsle. Milz painted most of the portraits as a pastime and apparently they were given away as presents. Contrary to what is stated by Lemberger and Fuchs there are miniatures which are signed by Milz; e.g. a painting dated with 1 May 1829, and another one with the portraits of a sister and brother signed and dated 1.V.1829 (sale Lempertz in Cologne, 14 May 2010).

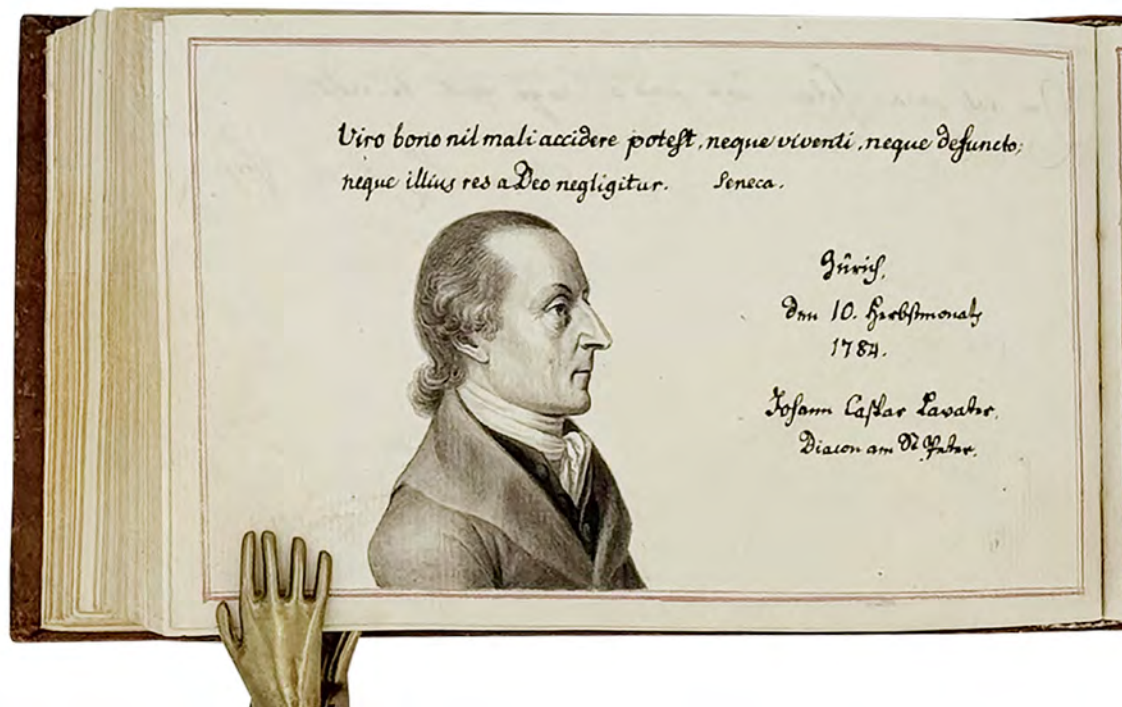
Among the album's entries are several by prominent contemporaries: Johann Georg Milz (1728–), the artist's father, at the beginning of the volume; Johann Georg Jacobi (1740–1814), dated *April 17, 1784*, who had just been appointed to the new Chair of Belles-Lettres at Freiburg



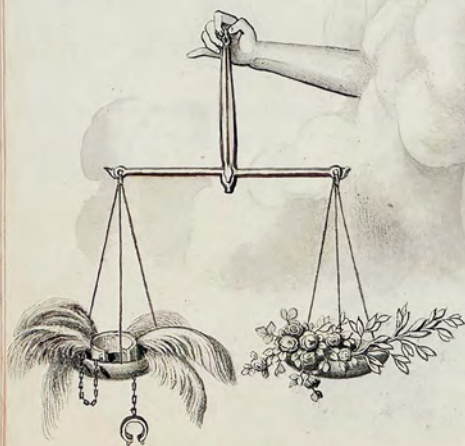
University and later became its first Protestant rector (1791); Johann Georg Schlosser (1739–1799), Jacobi's close friend and Goethe's brother-in-law, signed *April 17, 1789*. We found several notable Zurich figures, including Johann Anton Sulzer (1752–1828), composer and jurist, Milz's fellow student in Freiburg; Johann Konrad Pfenninger (1747–1792), pastor at the Zurich orphanage (Oetenbach); and Salomon Gessner (1730–1788), the celebrated Zurich poet, artist, and publisher, whose entry dated *November 16, 1786* is accompanied by a portrait after Anton Graff, drawn by Milz himself. Also from 1786, an entry by Hans Heinrich Füssli (1745–1832), publisher, politician, and writer; Melchior Corrodi (1741–1806), grandfather of the painter and

etcher Salomon Corrodi, contributed a page dated *September 6, 1784*. Johann Caspar Lavater (1741–1811), the renowned physiognomist, wrote his entry on *September 10, 1784*, accompanied by a profile portrait drawn by Milz. Additional contributions come from Franz Anton Pizenberger, reform educator from Constance; the Austrian diplomat Joseph von Buol von Berenberg (1776–1812); and several family members. A detailed list of all entries is available.

The album's geographical range of entries includes Altdorf, Biederbach, Bregenz, Emmendingen, Freiburg, Fronhofen, Constance, Lindau, Lörrach, Neutrauchburg, Ravensburg, Salem, Waldsee, Wangen, Weissenau, Zeil, and Zurich.



*Nec laetitia nec risum*



*Pauton.*

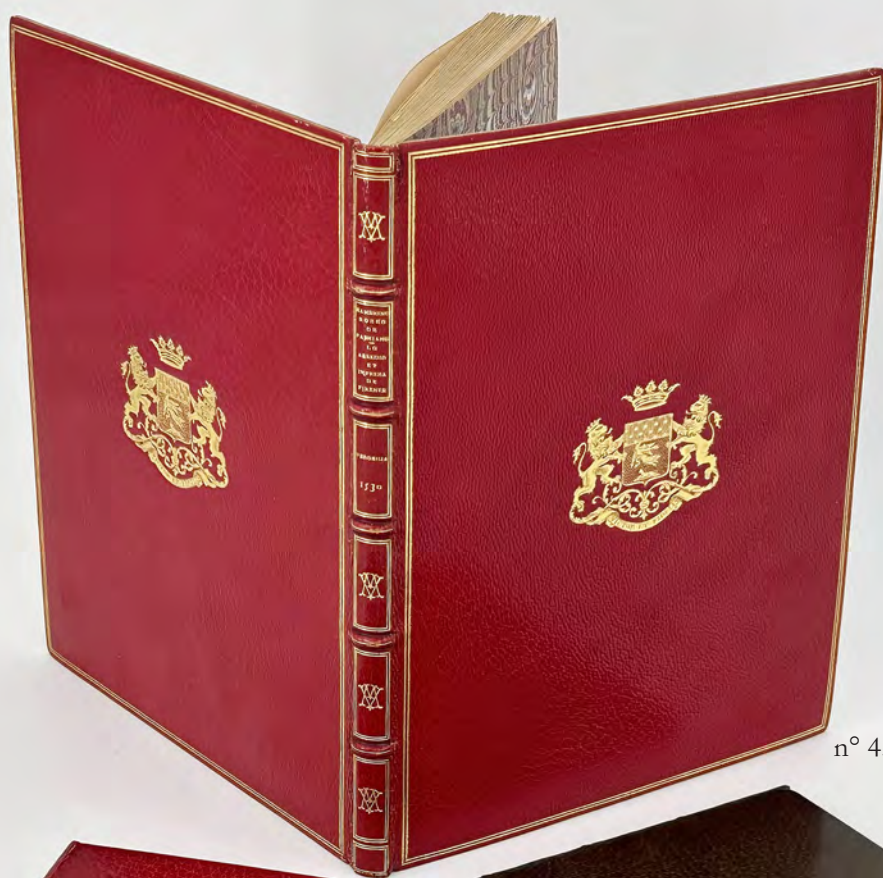
*was Sie nicht willt, daß Sie geschehe  
in uns Kriem undren Müssen!*



*J. M.*







n° 45



n° 32



n° 37



**MIRABILIA ROME.** [*Roma, Eucharius Silber (?), circa 1510*].

8vo (130 x 90 mm), [8] ff. (f. 1 v: *Mirabilia urbis Rome*. [M]urus urbis Rome habet...; final leaf recto l.1: *De Octaviano imperatore*; l.23: *Deo gratias*), 24 lines, large woodcut (104 x 68 mm) on the title page. 19th c. red morocco gilt by M. Lortic, spine with raised bands divided into panels with gilt title and monogram repeated, coat of arms gilt at the center, turn ins and edges gilt. Minor rubbing.

PROVENANCE: Victor Massena, Duc de Rivoli, Prince d'Essling (1836-1910), arms and monogram on binding, sale Zurich 1939, n°180.

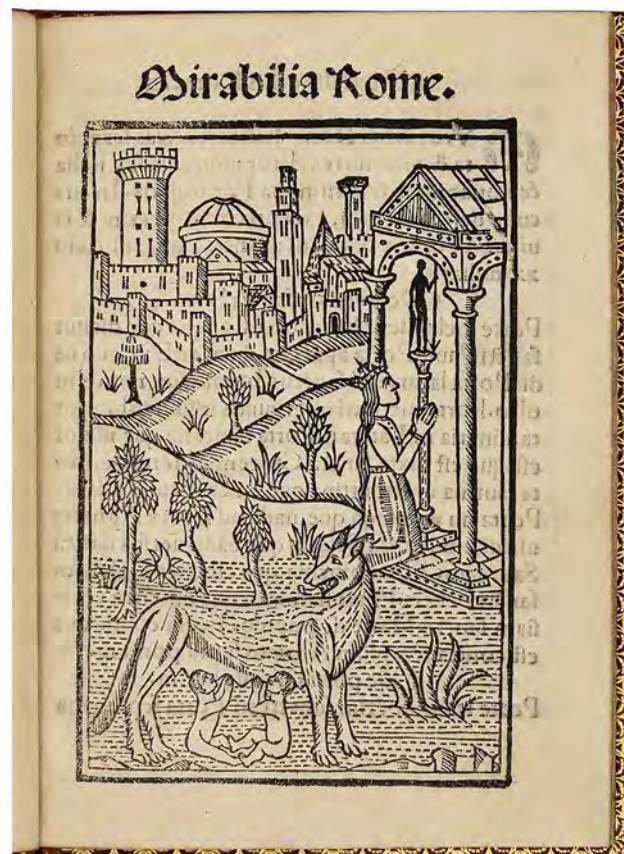
REFERENCES: S. Rossetti, *Rome*, G-178. IGI 6484 (ca 1498). Sander 4604 (ca 1495).

EXTREMELY RARE EDITION OF THIS EARLY GUIDE OF ROME, ILLUSTRATED WITH A BEAUTIFUL WOODCUT DEPICTING THE ORIGIN OF ROME, WITH IN THE FOREGROUND THE SHE-WOLF, REMUS AND ROMULUS.

It is known under the title of *Mirabilia Urbis Romae* ("Marvels of the City of Rome") a corpus of hundreds of manuscripts, incunabula, and printed books—written in Latin and later in various vernacular languages—that describe the city's notable buildings and historic monuments. Originally composed for pilgrims and travelers, these texts served

as some of the earliest guidebooks to Rome, offering both practical information and a sense of wonder at the city's architectural and historical marvels.

According to some recent publications, the edition was printed by Eucharius Silber (fl. 1480-1510), a German who established an early press in Rome.



**MOREAU, Pierre (c. 1599-1648).** *Dévotes prières écrites et burinées après le naturel de la plume.* Par P. Moreau m. Escrivain juré a Paris. Avec privilege du Roy. [Et se vendent chez le dict Moreau [demt pres le Pallais derriere St Pierre des Arcis, rue gervais laurens pres de la grosse escritoire] [1634].

16mo (89 x 55 mm). 88 f. engraved throughout: [2] f. (engraved title, coat of arms on verso, dedication to the king), 172 p. misnumbered 170 in Roman (cxxxv-cxxxvi repeated), including 14 plates and the coat of arms repeated. Contemporary red morocco, tooled in gold with fillets, spine with 3 tiny raised bands, each panel filled with small tools and pointillé tooling, headbands white and green, marbled pastedown; joints somewhat scuffed with small loss, ink soiled on the boards; title somewhat worn, small stains or rubbing between pp 53 and 124 (known in French as « usures de piété » or « pious wears and tears » when someone had a particular interest in a Saint or prayers), green silk band in lower margin of p.39, small cut in margin of p 145. Magnificent modern pearl ray shagreen case [120 x 89mm] lined in crimson morocco, author and title gilt on the front and back [Renaud Vernier maître d'art, 2003].

REFERENCES: Isabelle de Conihout, "Pierre Moreau maître écrivain et imprimeur (c. 1600- 1648)", in *Poésie et calligraphie imprimée à Paris au XVIIe siècle...*, Paris, Bibliothèque Mazarine, 2004, pp. 59-123. Duportal, *Etudes sur les livres à figures édités en France de 1601 à 1660*, p.232. G. Duplessis, "Catalogue de l'œuvre de Abraham Bosse", *Revue universelle des arts*, 1859, p.194-207.

**UNKNOWN ISSUE OF THE RAREST ENGRAVED CALLIGRAPHY PRAYERBOOK BY MOREAU, AND THE ONLY KNOWN COPY PRINTED ON SILK.**

"C'est certainement le plus joli, et, je crois, le plus rare des livres de Moreau. Calligraphe et graveur habile, il n'employait alors que le burin. Plus tard il fit fondre des caractères imitant la bâtarde et imprima avec privilège du Roi" (This is undoubtedly the most beautiful and, I believe, the rarest of Moreau's books. A skilled calligrapher and engraver, he used only a burin at the time. Later, he had typefaces cast that imitated bastarda and printed with the King's privilege. Catalogue of the Duke of Aumale).

Pierre Moreau writing master in 1628, engraver and sculptor of letters, foundryman and printer was at one time Clerc aux Finances (finance clerk) before publishing in 1626-1627 two engraved financial writing manuals, « selon le naturel de la plume » ("following the natural of the writing feather"). Known for his skill making

typographic punches and matrices for bastarda and rotunda types, he was named *Imprimeur du Roi* (*Printer of the King*) in 1642.

This attractive miniature volume is the second engraved prayer book designed by Moreau. It is much rarer and more finely engraved than *Les Saintes Prières de l'ame Chrestienne*, first published in 1631, and it employs the Italian *bâtarde* script standardized by the writing reform of 1633. The date, divided into "16" and "34", is engraved on the frontispiece, on either side of the coat of arms, above the two columns.

The illustrations comprise seven religious subjects and seven *emblemata* (the capital sins), together with various arabesques at the ends of pages and charming, elaborate naturalistic borders throughout, incorporating fruit, flowers,



urns, and grotesques. According to Duportal, the fourteen anonymous figures are attributable to Abraham Bosse, whose drawings—if not the engravings themselves—are undoubtedly his.

Perhaps it was this intervention by a Protestant artist that explains why, contrary to the prescriptions of the Council of Trent, the capital sins and theological virtues are represented in the guise of contemporary figures: dressed in the fashions of Louis XIII and coiffed in the style of Anne of Austria. Saint Michael appears in an ancient warrior's breastplate, with scarf and banner, all borrowed from the latest court carousel. "Avarice" (Greed) is depicted as a bourgeois woman of the rue Saint-Denis counting her bags of gold; "Gourmandise" (Gluttony) and "Orgueil" (Pride) as the wives of financiers; and "Colère" (Anger) as a gentleman who, by the following day, is destined to fight a duel beneath the windows of Richelieu.

We know only 4 copies of this edition: 3 on paper: BnF, Estampes [Re 33 Rés.]. Chantilly, Musée Condé, [VI-F-037, bind. XVII siècle] and the Rahr-Whitney-Hoff-Esmerian's copy attributed to the workshop of the Master gilder, *Bibliothèque Raphaël Esmerian*, 2nd part, 1972, n°16). Our copy, printed on silk, is most likely the copy sold in Paris, Drouot, 22-23 October 1979, n° 74.

To our knowledge, this issue has never been described: the coat of arms of King Louis XIII replacing his portrait on the title's verso, reusing the copper plate from page 164 with the number CLXIV in Roman: a tempting hypothesis is that this book was owned by the King himself as in a number of personal royal books their portraits were not present as they knew their own face.









**MORGENSTERN, Friedrich Wilhelm Christoph (1736-1798).** *Allerhand Blumen Sammlung*. 1752.

Folio (318 x 194 mm.), 135 leaves on laid paper (watermark: crowned post-horn shield and initials ICR), illustrated with 275 original painted gouache flowers only on the recto of 133 leaves (40 leaves have two paintings and 6 have 3) numbered from 2 to 131 (first leaf unnumbered as the 4 last ones, one blank leaf unnumbered between leaves 7/8, leaf 37 numbered but blank), and titled in brown ink mostly for each variety of flowers (tulips, carnations...) but some special flowers like roses have their name as a title for each one. Contemporary half leather, marbled covers, the first cover with title label pasted on. Spine slightly damaged with wormholes, somewhat browned and stained through, brown offsetting from the opposite paintings on verso, minor worming in the margin of some leaves not affecting the paintings.

REFERENCES: Thieme-Becker, XXV, 149.

**UNIQUE BOTANICAL COLLECTION OF 275 ORIGINAL PAINTED GOUACHE FLOWERS BY A TEENAGE ARTIST IN THE MIDDLE OF 18TH CENTURY.**

F. W. C. Morgenstern was the son of the court painter Johann Christoph Morgenstern (1697-1767) in Rudolstadt. On the first paste-down he notes in French he is the author of the book: "Fait de moi Fridric Guillaume Christofle Morgenstern l'an 1752" ("Made by me Fridric Guillaume Christofle Morgenstern in the year 1752"). He remains a quite shadowy figure within the extended Morgenstern dynasty of artists despite the undoubted talent he shows here, but we know he learned his in Berlin from 1763 to 1768, and succeeded his father as court and cabinet painter in Rudolstadt in 1775. In the Rudolstadt castle several portraits of princes, ministers, and court officials, including a small portrait of Prince Ludwig Günther of Rudolstadt and his family are inscribed "F. W. C. Morgenstern pinx. an. 1769", as well as a large group portrait of Ludwig Friedrich II with his brothers and sisters.

We have found no trace of other botanical artworks by his hand; the only presently documented work is this album, dated 1752, when he

would have been aged sixteen years old. This testimony reflects an exercise of precocious youth and already demonstrates, despite a slightly rigid manner in the rendering of forms, a very high degree of competence and accuracy in the representation of subjects of natural history, with finely executed, delicate, and detailed renderings of varieties of narcissus, tulips, ranunculus, carnations, lilies, roses, etc.

Some leaves removed at the end (certainly blanks as numbers had already stopped for the 4 leaves). Occasional pencil marks or scribbles, one plate with mounted plants and a few dried plants are attached. Enclosed is a sheet with 6 lines in German that we can translate as: "In the year 1747, on June 24, Sophia left the same school after spending 2 years and 3 months there, and I paid 1 th[aler] in tuition fees for the term, or 8 th[alers]. For the last term, Mr. Reinthaler did not ask for anything, but let it go." Below is a pencil sketch of a flower. This sheet proves that Carl Christlieb Reinthaler, as the court painter in Rudolstadt, had paying pupils.



*Fait de moi Fridric Guillaume Christofle Morgenstern l'an 1752*





Keyser Cron.

20.





Gesil Petonie.

40.



Guckgucks Blume.

85.



Lobelia



Allerhand  
**Blumen**  
Sammlung.

**OVIDIUS NASO, Publius (43 BC-17 AD).** *Metamorphoseos vulgare novamente stampato. Diligentemente correcto & historiato. [Milano], Venditur apud Gorgonzolam ad signum stelle (per Rocco & fratello da Valle, ad instantia de Niccolò da Gorgonzola, 30 de Agosto 1520).*

Folio (288 x 201 mm). [2], 106 ll. Printed in two columns, title with printer's device printed in red (repeated at the end but printed in black) within a historiated woodcut border (with Adoration of the Magi and Annunciation etc.), first leaf of the text with woodcut border composed of woodcut vignettes showing the passion of Christ, 56 text woodcuts (67x105 mm, some repeats), and many woodcut initials. 19th century pastiche of a sixteenth century blind-stamped calf binding. Last leaf with three tiny holes (2 mended). Occasionally minor staining.

PROVENANCE: Languet de Gergy (18th c. engraved bookplate). - Henri Burton (bookplate). - Christie's, Paris, 29 Nov. 2005, n° 133.

REFERENCES: Ganda, Niccolò Gorgonzola, 718; Sander II, 5336; Sandal 57; STC, (Italian), 479; Kristeller, *Die lombardische Graphik der Renaissance* (1913), 268b; ICCU 076272 (1 copy at BNU Torino); Edit 16 CNCE 49826; Guthmüller, *Ovidio ... Formen und Funktionen der volkssprachlichen Wiedergabe klassischer Dichtung in der ital. Renaissance* (1981), p. 286, n° 7; cf. E. Blattner, *Holzschnittfolgen zu den Metamorphosen des Ovid: Venedig 1497 und Mainz 1545* (1998).

**THE VERY RARE MILAN EDITION OF OVID'S METAMORPHOSES BY THE PUBLISHER AND PRINTER NICCOLÒ GORGONZOLA (1462-1537).**

This is the third Gorgonzola impression of this text. It was first printed in 1509 containing a frontispiece only, in 1518 with sixteen woodcuts, and the present 1520 edition, printed by Rocho da Valle and his brother, with 56 woodcuts, all based on the third Rusconi edition of April 1517; the woodcuts are copies from those of the first Italian edition (printed in Venice by Giovanni Rosso for Lucantonio Giunta) of 1497, and which would dominate the iconography of the Metamorphosis up to the end of the 16th century. The woodcuts do not refer to Ovid's original verses but to Bonsignori's vernacular version, written together with his commentary between 1375 and 1377 (cf. Huber-Rebenich 1995). Bonsignori's translation was directed at the common reader and remained the standard vernacular version up to the end of the 16th century.

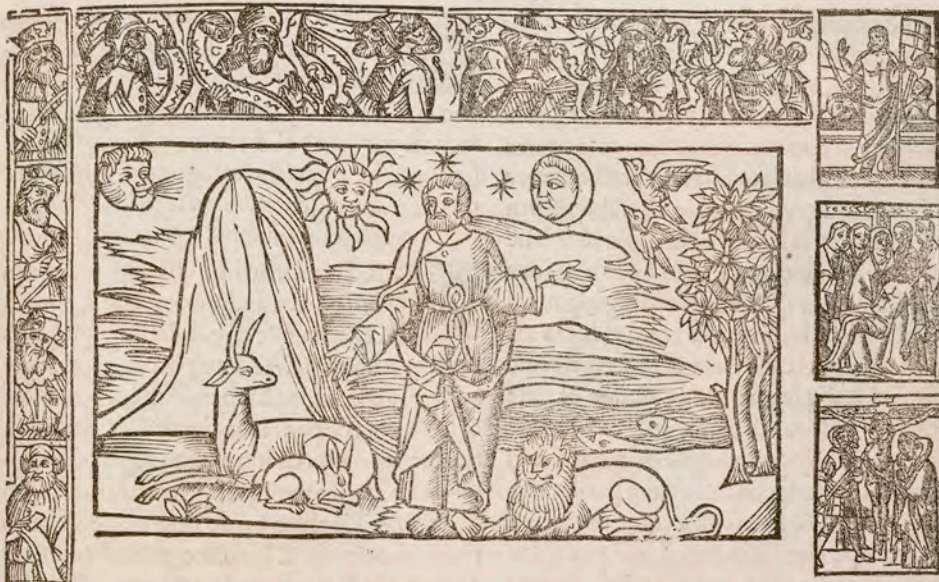
Niccolo da Gorgonzola was a priest, publisher and bookseller active in Milan, son of Francesco and brother of Gian Giacomo and Damiano.

Born in 1462 (?), he began his publishing activity in 1496. From 1505 he had a shop in piazza Mercanti at the sign of the Star. In 1517 he was accused of plagiarism by the Da Legnano brothers for an edition of Ovid, printed by Giovanni Angelo Scinzenzeler for the Da Legnano brothers and copied by Agostino da Vimercate for Gorgonzola.

The Da Valle brothers were typographers active in Milan. Rocco's brother was probably Ambrogio, whose name appears in some subscriptions; in others the generic indication "and brothers" appears instead. They had a shop in Cordusio, at the Spezieria del Montone, and they were called "Ruspini". They worked above all for the publisher Niccolò Gorgonzola.

Census: We trace only six copies of the 1520 edition in institutions of which four are in Italy, one in the British Library and one in the Hesburgh Library, Notre Dame. This is apparently the only copy sold in the last fifty years.





¶ Incomincia il primo libro Me-  
thamorphoseos de Ouidio i pro-  
sa uulgar traduto con le allego-  
rie. Capitulo. i.



O ANI mio desidero  
de dir de forme mutate in  
noue corpi: & impercio uoi  
idii darete aiuto ali mei principii:  
impercio che uoi idii fosti quelli  
che le mutasse: & guidate il uer-  
so mio perpetuale: si chio possi de-  
chiarare le cose essute dal princi-  
pio del mondo per infino al pre-  
sente doue io sono.

¶ De Chaos secundo Esodo.

**D**RIMA che fusse  
mare: terra: o cie-  
lo era un uolto di  
natura in tutto  
modo e quelli del  
mondo el chiamaron Chaos &  
fue una grossa & non comparti-  
ta compositione & era uno disco  
cio peso. Erano adunati i uno cor-  
po tutti li elementi: & niuno sole  
o luna rendea luce al mondo ne  
la luna crescendo reempia le sue  
corni ne la terra non produceua:  
ne laria ne ancho el mare: non  
estendue le braccia sua in torno.  
imperio che doue era la terra era  
el mare & lo aria & in questo mo-  
do la terra era facta: per forma





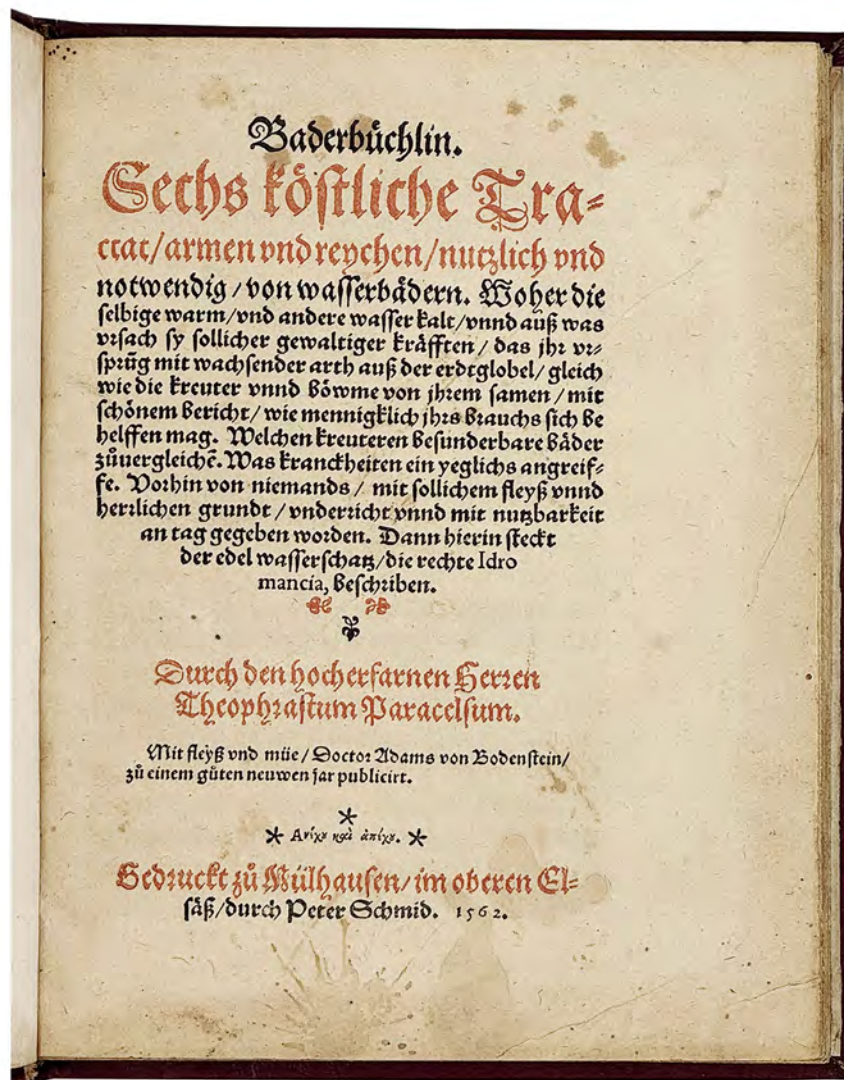
PARACELSUS, Théophraste Philippus Aureolus Bombastus von Hohenheim (c.1493-1541). Baderbüchlin. Sechs köstliche Tractat, armen und reychen, nutzlich und notwendig, von wasserbädern ... Mit fleyß und müe, Doctor Adams von Bodenstein, zu einem guten neuwen jar publicirt. Mühlhausen, Peter Schmid, 1562.

4to (202 x 153 mm), [32] ff., (A-H4, last blank), title in red and black, 2 fine woodcuts (bathing scenes, the larger one repeated), printer's device at the end. Modern red morocco, 2 gilt fillets and fleurons to boards, spine with raised bands, decorated with gilt fleurons, edges gilt. Small dampstain on the title page.

PROVENANCE: Dr Maurice Villaret (1877-1946), French neurologist, known for his work on the localisation of cerebral vascular lesions; with his bookplate "Morte Vita" engraved on wood.

REFERENCES: Fürberth, *Bäder-Bibliographie*, Nr. 37. Sudhoff 45 ; Graesse V, 127 ; VD16 P-413.

THE EMINENTLY RARE FIRST EDITION OF ONE OF THE EARLIEST WORKS ON HYDROTHERAPY.





Vonder krafft / wirck-  
ung / vund eygenschafft / specifischer beson-  
derer Bedern / auch wie ihre composition zů  
saz geordnet müssen werden /  
Der sechst Tractat.



Das erst Capitel.

W beschreiben ein heilich Bad in sonder-  
heit / was die materien der selbigen Bedern seyen /  
auß anzeygung ihrer wirckung so sy verbindungt.  
It

The treatise is about water-baths (thermal springs, hot baths, etc.) and their uses — for rich and poor — describing how they are useful and necessary for health. Paracelsus discusses the therapeutic effects of bathing in water for various illnesses and includes treatments for gout, gynaecological disorders, paralysis, leprosy, etc. Some of the most famous health resorts and healing springs are described therein: Baden in Aargau, Pfäfers, Leukerbad, Bad Gastein, Teplitz, Plombières Göppingen and others. The work was

published by Adam Bodenstein (1528-1577) who studied medicine in Basel, Freiburg im Breisgau, Leipzig and Mainz. In 1553, he entered the service of Otto Heinrich, Elector Palatine, who urged him to study the Paracelsus manuscripts kept in Neuburg an der Donau. He edited more than forty works and, to facilitate understanding of Paracelsus' unusual language, wrote an Onomasticon.

Fine copy with ample margins, one of the earliest books printed at Mulhouse.

[PETRUS DE ROSENHEIM, ca. 1380-1441]. [Rationarium evangelistarum; incipit:] Hexastichon Sebastiani Brant in memorabiles evangelistarum figuras ... [Pforzheim, Thomas Anshelm, 1502].

4to. [18] ff. (last blank. 15 full-page woodcuts. Brown crushed morocco by Cuzin, gilt arms and monogram on covers resp. spine, board edges and turn-ins gilt, all edges gilt over marbling.

PROVENANCE: Victor Massena, Duc de Rivoli, Prince d'Essling (1836-1910), arms and monogram on binding, sale Zurich 1939, lot 245 - Maurice Burrus, bookplate, sale Christies Paris 2015.

REFERENCES: USTC 662472; VD16 P1905; Alberts, Anshelm 8a; Muther 741; Young 278; Fairfax Murray, *Early German Books*, 43 (1503 edition); Hagelstange, Alfred: "Die Holzschnitte des Rationarium evangelistarum" in: *Zeitschrift für Bücherfreunde* 9, 1905-06, p. 1-21.

FIRST PRINTING OF THE FIRST EDITION OF ONE OF THE MOST STRIKINGLY ILLUSTRATED MNEMONIC WORKS.

"These small 4to editions are founded on the early block-book *Ars memorandi*: three editions of which are known [ca. 1460-1470]. The cuts are adapted from the originals, reduced in size, and improved in many respects. The prose text is practically the same, but ... have the addition of Latin distichs by Petrus Rosenheim... Instead of a regular title-page, the first leaf bears on the recto Latin verses by Sebastian Brandt ... and Georgius Relmisius (i.e. [Reuchlin's pupil] Georg Simler), the editor" (Fairfax-Murray).

The extraordinarily beautiful woodcuts show the symbols of the evangelists, which are covered with all kinds of odd objects and figures. According to Hagelstange, they belong stylistically to the school of Schongauer. The printer Anshelm himself was also mentioned several times as the author of the cuts, but no clear authorship has yet been established.

"The nine sixteenth-century printed editions of the *Rationarium evangelistarum* attest to its popularity as a learning and preaching aid. One com-

ponent of the text is the series of verses from the *Roseum memoriale* encompassing the Bible's entire contents by Peter Wiechs of Rosenheim, a Benedictine monk and educational reformer. Separated into the appropriate sequences of Gospel chapters assigned to each woodcut, their inclusion in the present text forms part of a familiar strategy in which oral or silent repetition of mnemonic verses is coordinated with nearby images to foster the reader's cognitive processes. The initial letters of the first line of each distich follow a sequence arranged in alphabetical order... The importance of images in learning and memory receives recognition in the short prefaces to the volume by Sebastian Brant and by the editor, George Simler, who refers to the *Ad Herennium*, which sets out fundamental principles of mnemonic theory" (Clarie Richter Sherman in: *Writing on Hands. Memory and Knowledge in Early Modern Europe* p. 147).



Secunda figura Iohannis



**PFINZING VON HENFENFELD, Paul (1554–1599).** *Von der Feldrechnung* (On surveying). German manuscript on paper. [Nuremberg, circa 1598].

Folio (325 x 200 mm). Written by one hand in flowing cursive with black ink on 26 ff., and 26 pl. of gouache pen drawings in period colours with gold highlights, some full-page. Modern parchment binding reusing a leaf from an old German manuscript. Some soiling, finger marks, browning, and occasional water stains; few marginal defects have been restored. Preserved in a modern white morocco case with geometrical inlays of yellow and brown morocco.

REFERENCES: E. Gagel, “Pfinzing, ein vergessener Kartograph” in *Erdkunde*, vol. 11 [1957], no. 2, pp. 117–124. Gagel & Schelbögl, “Pfinzing. Der Kartograph der Reichsstadt Nürnberg (1554–1599)”. *Schriftenreihe der Altnürnberger Landschaft*, Band IV (1957.) For the printed edition: Berlin, Ornamentstichkat. 1708. Nagler IV, 3201 4. Doppelmayr 82f.

**SIGNIFICANT ILLUSTRATED MANUSCRIPT BASED ON THE RARE AND CELEBRATED WORK *METHODUS GEOMETRICA*. (NÜRNBERG 1598), A TREATISE ON FIELD CALCULATION AND MEASUREMENT BY PAUL PFINZING.**

Pfinzing’s *Methodus Geometrica* is regarded as the first comprehensive textbook of cartography in the German language. It discusses linear and area measurements, methods for determining surface size (including area calculation by weighing), and provides detailed verbal and pictorial explanations of practical land-surveying techniques. The key field instruments were the marching compass and clock-like pedometers, while measured angles and distances were transferred to maps using a specially designed construction table.

Pfinzing was a draftsman, etcher, and geographer in Nuremberg, where he became a city councilman in 1587. He acquired his knowledge of measurement mainly from Albrecht Dürer’s *Instruction in Measurement* and from works by the Nuremberg painter and goldsmith Heinrich Lautensack. These were crucial sources for his two principal works: *Methodus Geometrica* (1598) and *Soli Deo Gloria*. “Ein schöner kurtzer Extract der Geometriae und Perspectivae” (1599). Both were issued in extremely confidential editions.

According to Doppelmayr, these two works were not intended for sale, but as gifts from the author to friends devoted to the study of mathe-

matics. The present manuscript likely originated within this same context. Because of the very limited print run, the printed edition soon became unavailable—or most likely may never have been generally accessible—so further dissemination occurred through handwritten copies. As E. Gagel noted, for a long time it has remained almost entirely unknown that Paul Pfinzing authored a textbook of cartography. The book went unnoticed for two reasons: first, it was printed in very small numbers—as can be seen from the printing blocks, which survived until 1945 and show hardly any wear. Map-making was then considered a state secret of the highest order, and consequently only five copies are known to survive. Second, the author’s name does not appear anywhere in the book—only that of the printer, Valentin Fuhrmann. Originally, more copies must have existed, and some were even hand-colored, as shown by a 1601 invoice referring to six copies painted in watercolor for four guilders each. One of these coloured copies survives, preserved at the Bamberg Library.

The present manuscript contains an important fragment of 26 of the 44 plates of the printed edition, most of them with their associated text,





which is numbered (here sometimes misnumbered) as in the printed edition. A few pages and plates are bound in disorder: pl. 6 to 17, 30, 31, 34, 35 and 36, 37, 38, 39, 18, 19, 20, 21, 24, 25.

The illustrations appear on double-leaf plates, each composed of two sheets glued back-to-back. They depict various surveying and measuring techniques on foot, on horseback, by wagon; some landscapes mapped from a bird's eye view, the transfer of measurements taken in the field onto paper, the layout of the surveyor's workspace and instruments, the compass and, in particular, an odometer newly developed by Pfinzing (a copy from his workshop is kept at the Deutsches Museum in Munich).

The images closely match those of the printed edition, differing only in minor details. Even the coloring, with gold highlights, is strikingly similar, suggesting that this manuscript was produced directly from the coloured printed version (with the catchword at the bottom of the page). The paper's watermark (see Piccard 103796) indicates Nuremberg as its place of origin. The binding includes an inventory in German with dates up to 1536.

An exceptional manuscript, even in its fragmentary state, of a work that is equally rare.

Here is the sections and the detailed composition of the work in binding order:

“Von der Feldtrechnung” (On Field Calculation); pl. 6 of the printed edition, without the text; pl. 7 to 11, with text. - “Von der Feldtmessung” (On Field Measurement) pl. 12, with text. - “Von

der Feldtmessung durch den Compass” (On Field Measurement by Compass), pl. 13, pl. 14 with the text. - “Von Feldtmessung... Folget die erste Messung mit dem Compasten Stöcklein” (On Field Measurement... The First Measurement with the Compass Staff) pl. 15 with text. - “Von der Feldtmessung und dem Eintrag” (On Field Measurement and Recording) pl. 16 with text, pl. 17, a fragment of the text pasted on the rear pastedown. “Vom andern Eintrag am Richtscheidt” (Second Entry with the Straightedge) pl. 30, text leaf misbound see below. - “Von der Feldtmessung zu Roß” (Measurement on Horseback) pl. 31, followed by the text sheets 29 to 33. - “Von Absehung zu Roß undt Fuß” (On Observation on Horseback and on Foot) pl. 34, with the text. - “Von der Feldtmessung zu Wagen” (Measurement by Wagon) pl. 35, 36, with text. - “Von den Instrumenten der Messung zum Wagen” (Instruments for Wagon Measurement) pl. 37 (?), misnumb. XIII. (XIIII in the printed ed.) with text, pl. 38 (XIIII in the printed ed.) with text, pl. 39 (XII in the printed ed.) text missing. - pl. 18 without the text. - “Feldtmessung zu Fuß durch den Compass” (Field Measurement on Foot by Compass) pl. 19 (without the upper illustration of the printed éd. depicting the instrument), pl. 20, 21 with text. - “Von dem Eintrag” und “Feldtmessung weidter Landschafft ... Abmessung undt absehung der landtschafft” (recording and field measurement of distant landscapes... measurement and observation of the landscape): f.22 and f. 23 : text only, pl. 24 with text, pl. 25 without text.











Vom andern Eintrag am Richtscheit

Wenn man nun den Eintrag vornehmen will, so legt  
man das Papier hin auf das Brettlein, das  
oder das Brettlein, so der zu gemacht ist, und gebe  
acht, daß es nicht gerade unter an der Leiste, oder auf der  
Leiste, Winkelrecht auf liegt, daß dem Leiste man es  
mit Zirkel steckten, oben an, so hat er die erste Zie-  
hung, gleich wie das Papier zuvor auf dem Tisch  
gelegt hat, wenn man es also darüber bleiben lassen, bis  
man den Eintrag fürnehmlich findet.

Hier vor fol. 13. ist gesagt worden, wenn man den Leisten  
zu setzen soll, daß daran Zirkel steck zu können, sein  
Anschlag, und Vorkantel.

Der Vorkantel theil, ist der Magnet, an dessen Ende,  
nächst dem neben stehenden Ringe steht mit dem Zirkel  
nach dem Spitzlein, vorstehen, das ist gleiches gestalt, von  
so auf dem Brettlein, oder Winkelrecht zum Eintrag ge-  
bracht wird, Vorkantel, ob es sich schon auf der  
Leiste leitet oder ein, zu und wieder, so bleibt  
es doch in gleichem Winkel, daßgleichen das Winkelrecht,  
wenn man es gleich auf und ab führt, so bleibt es  
gleiches gestalt in seiner gleichen Linie, das vorstehende  
ist also dem Magnet, und liegt das Spitzlein am Zirkel,  
ein, den magnet zu.

Der nach dem Vorkantel theil, liegt sich das neben stehende  
nächst Papier zu, und gleich mit dem Winkelrecht, so  
das in Magnet Brettlein setzen, also findet auch die Leiste  
auf dem Papierlein aufgelegt, steht der neben stehenden, oder  
ein A. das man auch setzen muß, wenn man in der Messung  
ist, also auch das Papierlein gleich dem Magnet Brettlein  
zu setzen.

Dann

**PIRATES OF THE RED SEA.** *Manifeste des François Flibustiers qui sont en Abissinie, sur les Côtes de la Mer Rouge, pour faire la Guerre contre les Turcs. 17 mai 1718.*

4to (338 x 211 mm), 12 pp. French manuscript, carefully calligraphed, brown ink on paper. Minor foxing, traces of folding.

REFERENCES: D. Kaufmann, "Relations du marquis de Langallerie avec les Juifs, notamment avec Alexandre Süsskind d'Amsterdam," *Revue des études juives*, vol. XXVIII, no. 56, 1894, pp. 193–211. J. O'Connor, "The Religious Zealot and the Charlatan: Two French Adventurers in Early Eighteenth-Century Amsterdam," in *De Jongste & Veenendaal, Anthonie Heinsius and the Dutch Republic*, 2002. Requemora et Linon-Chipon (dir), *Les Tyrans de la mer. Pirates, corsaires et flibustiers*, PU Paris-Sorbonne, 2002.

#### A FASCINATING DOCUMENT ON EIGHTEENTH-CENTURY PIRACY.

Unpublished manuscript manifesto, written in 1718 by a group of French pirates settled in Abyssinia. The document is signed by Captain Paul-Armand d'Olonne. This text, sharply critical of the Ottoman Empire, is in fact connected to a broader political destabilization scheme and colonization project in the Indian Ocean, initiated by two notorious adventurers—and consummate swindlers—the Marquis de Langallerie and Louis-René Joseph Joumard, founders of the so-called "Théocratie du Verbe Incarné" (Theocracy of the Incarnate Word).

Philippe de Gentil, Marquis de Langallerie, a former officer disillusioned of Louis XIV's army, later served both the Holy Roman Empire and the Tsar's forces before embarking on far riskier ventures. Louis-René Joseph Joumard, a brilliant impostor (imprisoned in the Bastille in 1709), claimed to be a German nobleman—among many other identities—though he, like Langallerie, was actually from Saintonge.

United by their deep hatred for the French crown, the two men conceived a fantastic plan: to found a theocratic empire, dethrone the Pope, reconquer Jerusalem, and colonize Madagascar !!! To further their schemes, they enlisted French freebooters and privateers, as was not uncommon in such ventures at the time (see Requemora

& Linon-Chipon). The exploits of Joumard and the Marquis de Langallerie—well documented by historians—represent one of those fascinating political and utopian adventures as we find some in the 18th c., the great age of adventurers and impostors (Cagliostro, the Count of Saint-Germain, or Casanova).

A study by D. Kaufmann explains the context of this extraordinary story. While living in Holland, Langallerie and Joumard succeeded in negotiating a treaty with the Ottoman Empire through Osman Aga, an envoy of the Sublime Porte in The Hague. Astonishingly, Osman, who at first remained cautious and reserved, was finally persuaded by their grandiose plan to found a new state with a new religion. They also gained the support of a prominent Jewish figure, Alexander Süsskind of Amsterdam. The treaty, signed in The Hague in the Islamic year 1123 (1711–1712), granted them a port in the Greek Archipelago to be turned into a free haven for pirates and outlaws, especially those active around Madagascar. Joumard had likely already forged alliances with these pirates during his time in Russia. Their plans also included outlandish schemes such as seizing the Church of Loreto in Italy and its immense treasures, with the help of a disguised army of 10,000 men and a fleet of sixty pirate ships.



+

Manifeste des François Flibustiers  
qui sont en Abissinie, sur les  
Côtes de la Mer Rouge;  
pour faire la Guerre  
Contre les Turcs.

Pour la tres-Grande Gloire de Jesus-Christ,  
sauveur des hommes, Seul Dieu Vivant et Vray,  
Benit eternellement, et Vniuersellement Adorable,  
en vnitè indivisible d'Essence, avec son Pere  
tout-Puissant, et avec son tres-S<sup>t</sup> Esprit. Et  
pour le tres-grand, et perpetuel avantage de  
tous les Princes, Etats, et Peuples Chretiens qui  
sont dans l'Univers.

Nous, les François-Flibustiers, qui sommes en Abis-  
sinie, sur les Côtes de la Mer Rouge; et qui som-  
mes sous l'Obeissance de notre Magnanime,  
et incomparable Monarque, le tres-Haut-tres-  
Puissant-tres-Excellent, et Serenissime Prince,  
René-Joseph de Soumard-le-Hachard, de la  
Brangelie: Par la Grace de Dieu, Roy d'Angel,  
pont, et de Manatonga; Prince d'Antioche,  
et de Chabanois, Duc de Fero, Marquis de  
Balanzac, et d'Oleron: Comte de la Motte-Ha-  
chard, de Saugeon, de Moriac et de Linange,  
& C<sup>a</sup>. Pour faire la Guerre contre les Turcs.

A tous Nos intrepides Confreres, les tres-Heroiques  
François Flibustiers, en quelle partie du Monde  
qu'ils puissent estre: à tous les freres de la Côte;  
Comme aussi à tous les Braves et Vaillans  
Guerriers Chretiens, qui font profession des Armes  
soit sur Mer, soit sur Terre; et qui desirent d'Aque-  
rir une immortelle Gloire, et de tres-Grandes Ri-  
chesses

The treaty, however, was soon discovered through diplomatic correspondence between Rome and the Dutch Republic. Langallerie was arrested by Imperial police in Bremen, where a ship he had outfitted for colonists was seized; he died in prison in 1717. His fate is mentioned in Leibniz's correspondence (letter to the Princess of Wales). Joumard was later captured, tried for forgery, fraud, blasphemy, and lèse-majesté, and sentenced to life imprisonment at Spielberg in Austria.

It was just after Joumard's arrest that our manuscript was written. Our pirates, show themselves to be completely devoted to Joumard, whom they revere as king and whose fanciful titles they list: "René Joseph de Joumard (...) roi d'Anglepont et de Manatonga, prince d'Antioche et de Chabanois, duc de Fero, Marquis de Balanzac et d'Oleron (...) [sommes unis] pour faire la guerre contre les Turcs" (f. 1r).

In their manifesto, the buccaneers recount the misfortunes that befell their leaders but still express hope that Joumard might be freed to lead them in a "most holy war against the Turks." After their failed alliance with the two adventurers, the Ottoman Empire had indeed become their declared enemy. The fate of these buccaneers, now without their "monarch," remains unknown. The signatory "Paul Armand, d'Olonne" was likely a shared pseudonym, paying tribute to the famous pirate François l'Olonnais (1630–1669).

They conclude the manifesto in the following terms:

"A tous nos intrepides confrères, les très héroïques français flibustiers, en quelle partie du monde qu'ils puissent être, à tous les frères de la Côte, comme aussi à tous les braves et vaillans guerriers Chrétiens, qui font profession des Armes, soit sur Mer, soit sur Terre (...) Nous vous invitons à vous joindre à Nous pour cette très

Juste, et très Sainte Guerre contre les Turcs ; et à vous Mettre pour cet effet, sous la Conduite de Notre Magnanime et incomparable Monarque: Car personne au Monde, ne sait plus parfaitement que luy, y faire, la Guerre, soit sur Terre, soit sur Mer. (...) Nous avons fait souscrire pour nous tous, par Notre très Illustre et très Vaillant Confrère, le Capitaine Paul Armand, d'Olonne, ce 17ème jour du Mois de May 1718 dans la Baye de la Fortune, sur les Côtes de la Mer Rouge, en Abissinie, dans laquelle Baye nous nous sommes assemblés au nom de Notre Monarque le Roy d'Angle[s]pont, pour faire le présent Manifeste."

(To all our intrepid comrades, the most heroic French buccaneers, wherever in the world they may be, to all our brothers of the Coast, and to all the brave and valiant Christian warriors who bear arms, whether at sea or on land (...) We invite you to join us in this most Just and most Holy War against the Turks, and to place yourselves, for this purpose, under the command of Our Magnanimous and Incomparable Monarch. For no one in the world knows better than he how to wage war, whether on land or at sea. (...) We have caused this to be signed on behalf of us all by Our Most Illustrious and Most Valiant Brother, Captain Paul Armand d'Olonne, this 17th day of May, 1718, in the Bay of Fortune, on the coasts of the Red Sea, in Abyssinia, where we have assembled in the name of Our Monarch, the King of Angle[s]pont, to draw up the present Manifesto.)

An important piece in this incredible adventure: until now, the use of pirates by Langallerie and Joumard in their chimerical schemes spanning Turkey and the Indian Ocean had only been hinted at. This manifesto provides new evidence that helps clarify the nature of the agreements Joumard made with these men—agreements already mentioned by D. Kaufmann (p. 200).



d'expliquer dans les cinq Articles cy dessus. Notre Monarque, ni nous, ne ferons jamais directement, ni indirectement aucune entreprise, Contre pas un des Princes, Etats, et Peuples Chrétiens qui soient dans l'Univers.

Nous Sommes tres-Certains, que Notre Monarque Ratifiera authentiquement d'abord qu'il sera en Liberté, tout ce que nous promettons, en son nom et au notre, dans le present Manifeste. C'est pourquoy donc, Nos tres-Heroïques et tres-Generaux Confreres: Et Vous tous Braves et Vaillans Guerriers Chrétiens, qui desirerez d'acquiescer une immortelle Gloire, et de faire une tres-Grande et tres-honorable fortune: Nous vous invitons à vous joindre à Nous pour cette tres-Juste, et tres-Sainte Guerre contre les Turcs; et à vous Mettre pour cet effect sous la Conduite de Notre Magnanime et incomparable Monarque: Car personne au Monde ne sçait plus parfaitement que luy, faire la Guerre, soit sur Terre, soit sur Mer. C'est ce dont Nous pouvons tres-positivement vous assurer, Comme Nous vous en assurons par Notre present Manifeste, lequel Nous avons fait souscrire pour Nous tous, par Notre Tres-Illustre et tres-Vaillant Confrere, le Capitaine Paul Armand, d'Olonne, ce 17<sup>eme</sup> jour du Mois de May 1718. dans la Baye de la Fortune sur les Côtes de la Mer Rouge, en Abyssinie, dans laquelle Baye nous, nous sommes assemblés au nom de Notre Monarque le Roy d'Angelpont, pour faire le present Manifeste.

Ainsi Signé pour tous les  
Francois Flibustiers qui sont  
sur les Côtes de la Mer Rouge  
en Abyssinie.

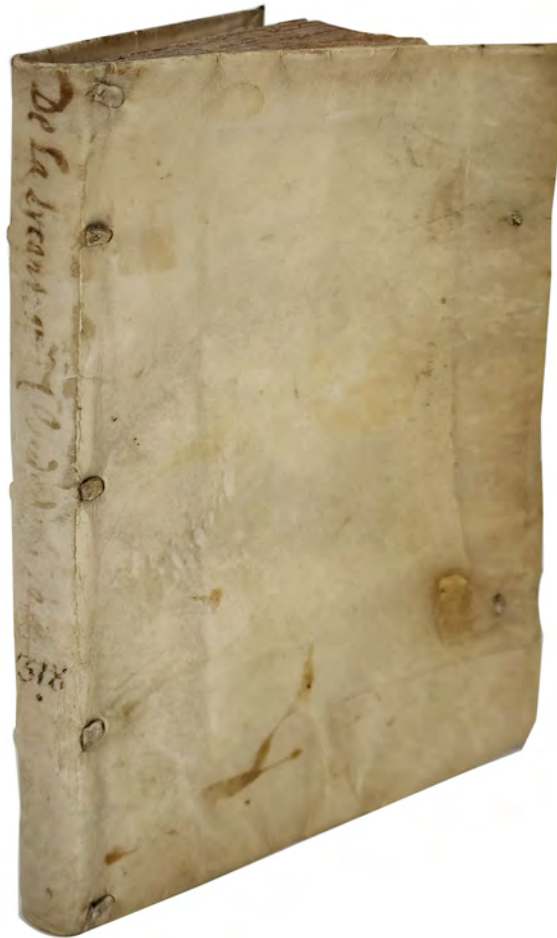
Le Capitaine Paul-Armand, d'Olonne

**PRIEUR, Claude.** Dialogue de la Lycanthropie ou transformation d'hommes loups, vulgairement dits Loups-garous & si telle se peut faire. Auquel en discourant est traicté de la manière de se contregarder des enchantements & sorcelleries, ensemble de plusieurs abus & superstitions, lesquelles se commettent en ce temps. Par F. Claude Prieur, natif de Laval au Mayne, & religieux des frères mineurs de l'observance. *A Louvain, chez Jehan Maes & Philippe Zangre, 1596.*

8vo (157 x 95 mm), 72 ff. [sign. A-I 8] Contemporary limp vellum, inked title, remnants of ties. Small restoration to the covers.

PROVENANCE: Library of Echternach Abbey under P. Richardot (contemporary inscription on the title page).

REFERENCES: Coumont P78.1, p.409. Guaita 2014 (rare), Yve-Plessis 974, Caillet II, 8975. Bibliotheca Esoterica, 3784 : "d'une insigne rareté". Jean-Marie Apostolidès, "Lycanthropie et rationalité juridique à l'aube du XVIIe siècle." In: *Littératures classiques*, n°25, automne 1995. "L'irrationnel au XVIIe siècle". pp. 161-185.

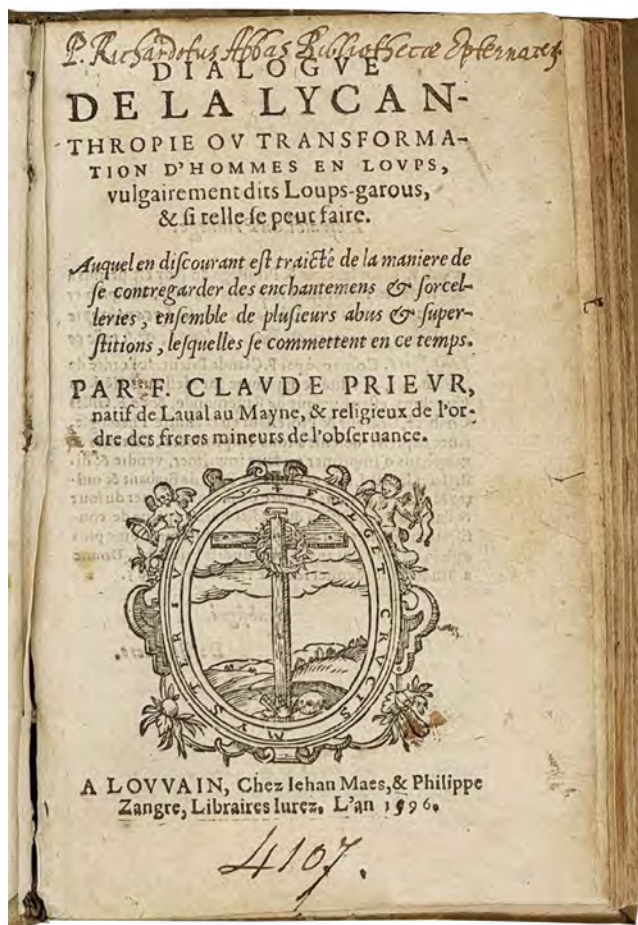




## A DIALOGUE ON WEREWOLFISM

Sole edition. Fine copy of one of the rarest treatises on witchcraft and lycanthropy. After discussing all the cases reported by witnesses, the author, a Catholic scholar, concludes that lycanthropy is a fabulous absurdity propagated by

pagan superstitions. While a wave of lycanthropy seems to be sweeping across Europe, it is one of the few works that attempts to understand the phenomenon, developing the image of the lycanthrope for circulation in scholarly circles.



**REDOUTÉ, Pierre-Joseph (1759-1840).** *Les liliacées. Paris, Didot jeune for the author, 1802-1816.*

Eight parts in four volumes folio (540 x 350 mm). Contemporary French mottled calf gilt, flat spines gilt in eight compartments, red and green morocco labels. Many plates with numbers cropped from extreme upper inner margin (as often), a very few plates just shaved affecting image, slit in plate 363 repaired, some occasional browning, spotting or offsetting, mostly confined to volumes VII and VIII. Bindings slightly rubbed.

ILLUSTRATION: Engraved portrait of Redoute by C.S. Pradier from a painting by Gerard, 486 stipple-engraved plates, printed in colours and finished by hand (except for plate 372, the *Amaryllis* bulb, uncoloured as is correct), by Bessin, Chapuis, Langlois and fifteen others under the direction of Tassaert, after paintings by Redoute.

COLLATION: Volume I, (67 of) 68 leaves (lacking 2 p1 with dedication to Chaptal); plates 1-60. Volume II, 62 leaves; plates 62-120 (first state of plate 95 with caption *Commelina Erecta*). Volume III, 70 leaves; plates 121- 186. Volume IV, 57 leaves; plates 187-240. Volume V, 60 leaves; plates 241-300. Volume VI, 62 leaves; plates 301-360. Volume VII, 60 leaves; plates 361-420 (370/371 constitute one folding sheet). Volume VIII, 73 leaves; plates 421-486 (plate 428 *Narcissus laetus* is version engraved by Bessin).

PROVENANCE: Comte Vilain XIII (1778-1856), with his printed library label in each volume and his monogram in gilt at foot of spines. - Otto Schäfer 246 (bought at Rauch, Geneva 1961), his sale 1995, lot 166.

REFERENCES: Nissen BBI 1597; Pritzel 7453; *Great Flower Books*, p. 71; Dunthorne 231; Stafleu TL2 8747; Hunt, *Redouteana* 10.

#### FIRST EDITION OF A MILESTONE OF BOTANICAL PUBLICATION.

Few floral painters have been accorded such grand epithets as Pierre-Joseph Redouté: “Raphael of flowers” and “Rembrandt of roses”. Indeed very few botanical artists have had as glittering a career as he: “dessinateur du cabinet de la reine” to Queen Marie-Antoinette, “peintre de fleurs” to Empress Joséphine, drawing teacher to the Princesses Louise and Marie d’Orléans and protégé of the Duchesse de Berry. His books were presented to the crowned heads of Europe by Napoleon Bonaparte. And his pictures illustrate the works of the most eminent scientists of his time (T. van Druten, in P.-J. Redouté, exhib. cat. Teylers Museum, Harlem, 2013, p. 7). *Les Liliacées* is generally regarded as the highest peak

of Redouté’s artistic and botanical achievement and belongs to the most important monuments of botanical illustration ever to be published (cf. Stafleu, in *Redouteana*). It was printed in 280 copies consisting of 80 livraisons dated between July 1802 and September 1815 with 6 plates in each part (part 80 with 12 plates). The text was provided by Augustin Pyramus de Candolle (volumes 1-4), Francois Delaroche (volumes 5-6), and Alire Raffeneau Delile (volumes 7-8). Its botanical subjects are represented with both aesthetic delicacy and scientific accuracy, not least because of the flawless application of stipple engraving, a refined colour printing technique Redouté had mastered to the point of perfection.





*Iris Germanica*  
*P. J. Redouté pinx.*

*Iris Germanique*

*de Goy*



*Canna glauca*

*Batisier glauque*

*P. J. Redouté pinx.*

*Bouvier sculp.*





*Hemanthus Coccineus*

*Hemanthe Escarlata*

L. J. Roberts' pinx.

C. Dreyer del.





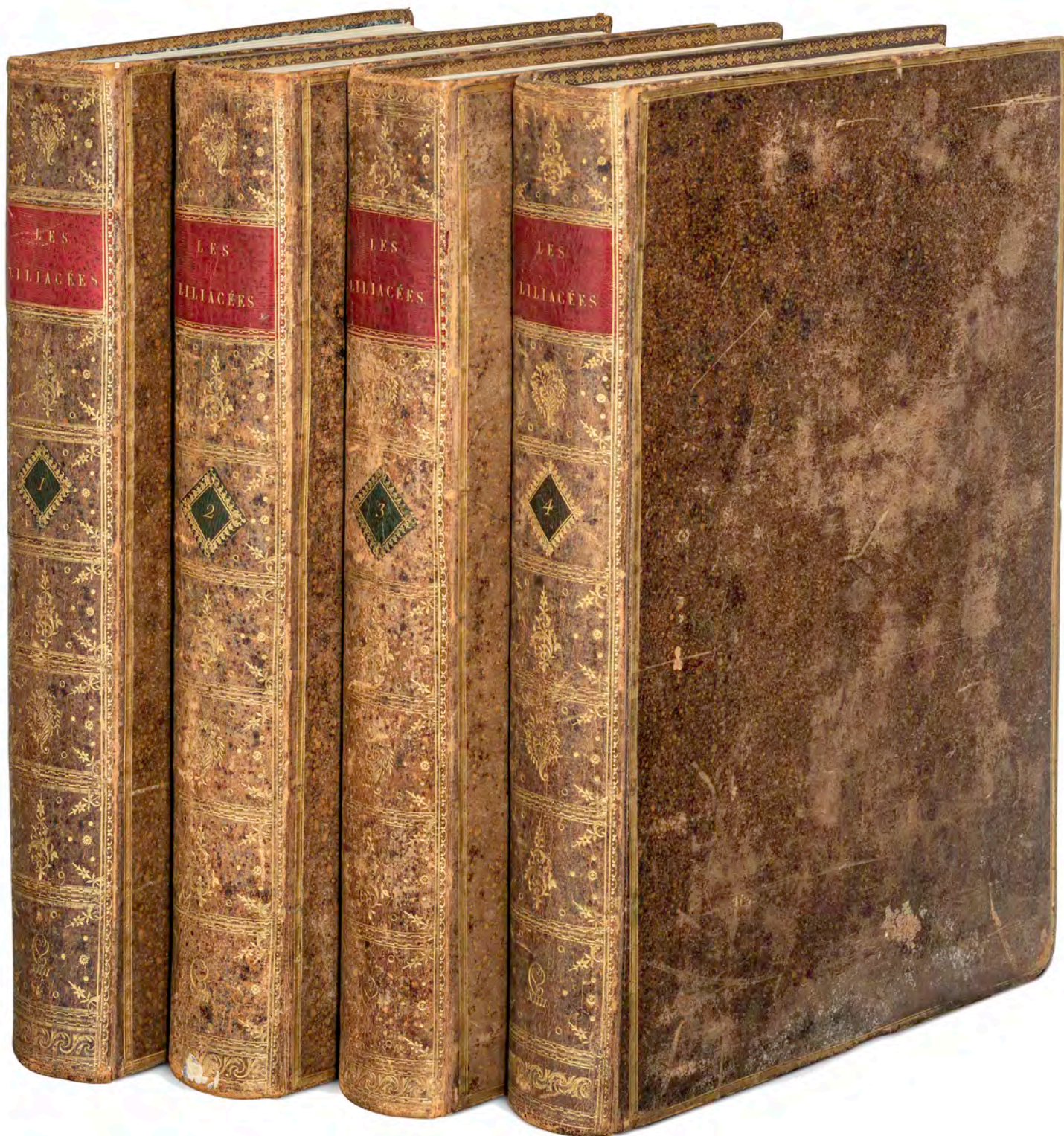
*Globba Neutans*

*Globbie Pendula*

*P. J. Reichenow pinxit.*

*L. G. 1871*







The work was produced under the financial patronage of the Empress Josephine for whom Redoute worked as botanical artist at her estate at Malmaison, where new exotic species were regularly being introduced by plant hunters and explorers. Although the publication was not directly commissioned by her, Josephine did subscribe to several copies and through her influence the Minister of the Interior, Chaptal ordered eighty copies. These were distributed to museums around the country or used by the Foreign Minis-

ter, Talleyrand, as imperial gifts to kings, ambassadors and influential statesmen throughout Europe to advertise the excellence of the arts and sciences in France. Josephine also purchased the original drawings from Redouté. *Les Liliacees* is a much more varied work than the title suggests, for besides members of the lily family, it includes amaryllids, irises, orchids, bromeliads, and many others. On account of the many species first named or first illustrated here, it is an undertaking which still retains its botanical importance.

## 42

**RENAISSANCE BOOK-COVER.** Two sides of pasteboard covered with pale tan paper, printed with the same renaissance woodcut, and joined on the inside with paper strip. [*Italy, second half of 16th century*].

Covers measuring 335 x 235 mm. In cloth case.

PROVENANCE: L'Art Ancien, Zurich (enclosed a copy of a letter by Charles Singer to Alfred Fraendorfer, dated 19/1/1959). - Lathrop C. Harper, Inc., catalogue 221 (1976), item 44. - Zeitlin & Ver Brugge (enclosed an offer, no date).

REFERENCES: See Baer, *Mit Holzschnitten verzierte Buchumschlaege* (1923), Baltimore Cat., nos. 193 b-d, Goldschmidt, *Gothic and Renaissance Bookbindings*, no. 36, and Nixon, Broxbourne, no. 6.

**A UNIQUE RENAISSANCE WOODCUT BOOK-COVER IN A MEMENTO-MORI DESIGN BASED ON VESALIUS. ENTIRELY UNRECORDED AND APPARENTLY UNIQUE.**

No more than some twenty examples have survived of early paper bindings covered with woodcuts. They are of the greatest artistic interest both as witnesses of this unusual practice in book-binding and for the history of wood-engraving. One group of extant 15th century woodcut covers has been traced to Augsburg; they are printed paper wrappers issued by the publisher and prepared by the printer and intended to sell a particular book. The other group, in strictly decorative designs, was used by binders in Ferrara, and later Venice, on any books they had bound up in plain paper boards.

The present item appears to be of Italian origin, with the woodcut to be dated from the mid-16th century. It is of unusual interest since it was clearly designed for a particular book of religious contents with a strong death association, possibly a Mass for the Dead or a monastic register. The woodcutter has produced an impressive and gruesome folio-size design to serve this purpose. For the main cut in the center he used the striking second skeleton figure from VESALIUS' *Fabrica*, Book I, as a personification of Death. Vesalius illustrations were well known by then from the Basel 1543 and 1555 editions and possi-



bly also the Venice has remained the same, 1568 edition. In the present woodcut copy, the posture of the skeleton has remained the same, but his right arm is now supported by an hour-glass, and behind the skull on the stone table a book has been added bearing the inscription "Memorare novissima". Another, similar inscription appears on a scroll attached to the table side: "Memento homo quia pulvis es et in pulvere reverteris".

The center woodcut is framed by a woodcut border, 35 mm wide, white on black shaded ground, which is composed of four death's heads at the corners, the papal tiara, imperial crowns, a cardinal's hat, and such death symbols as bones, an urn, scales, as well as several bibles. The border is another expression of the ancient theme of Death striking at random, without regard to rank or worth, reminiscent of Dance of Death sequences. We have not found any evidence for another use of this border, or parts therefrom. It is interesting, however, that the catalogue of the Baltimore Binding Exhibition (1957) describes a similar memento mori border on a woodcut book-cover from France (?), 16th century (no. 193 d).

In the present set both the upper and lower covers are decorated with the identical wood cut, pasted onto the boards. The covers have been joined on the inside with a paper strip, and on three outside corners paper enforcements remain. There are no holes for bands near the back edges, suggesting that the covers were used to hold a rather slight pamphlet or manuscript which was loosely laid in.

Small portions of the outer rule in the woodcut border, hidden under the corner-pieces, have been supplied in ink on these pieces. There is some touching-up of faded or worn places on the lower woodcut and a few words in early manuscript on both cuts. Traces of paste appear inside the boards and occasionally also on the outside. A narrow paper strip has been pasted along the outer margin of the back cover, not affecting the woodcut.

In general, the covers and woodcut impressions are extremely well preserved, considering their age and constant exposure.











**RICARDO, David (1772-1823).** On the Principles of Political Economy, and Taxation. *London, John Murray, 1817.*

8vo (212 x 130 mm). VIII, 589, [13] pp. Near contemporary night-blue calf, double gilt fillet border on covers and fourteen blind ruled fillets enclosing a chequered panel in blind, spine with half-raised bands gilt, all edges marbled. Very faint foxing.

PROVENANCE: Cornish & Co., booksellers in Birmingham, with ticket on rear inside cover.

REFERENCES: Goldsmiths' 21734; Kress B.7029; *Printing and the Mind of Man* 277; Sraffa 4907 (first state "his" misprinted as "hi" in the footnote on p. 330, second state with "in" correctly printed on the on the first line of p. 97)

**FIRST EDITION OF RICARDO'S FUNDAMENTAL CONTRIBUTION TO ECONOMICS.**

Born to Jewish-Spanish parents in England, Ricardo became a prominent figure in finance and political economy during the late 18th and early 19th centuries. After gaining experience in his father's banking business, Ricardo developed a keen interest in economics, particularly after reading Adam Smith's *Wealth of Nations*. He became a public figure through his writings, addressing topics such as currency value and the economic impact of the Corn Laws, which he criticized for interfering with market operations.

"On the Principles of Political Economy and Taxation, established foundational principles of economics, focusing on production costs, labour value, and the dynamics of rent and wages. His advocacy for free trade and critiques of economic restrictions showcased his commitment to market principles and individual rights. Additionally, he served in Parliament, where he supported various reforms and engaged in debates on economic policy. Despite his passing in 1823, Ricardo's theories continue to resonate, influencing a wide spectrum of economic thought from free-market capitalism to socialist perspectives". (Lance Williams, EBSCO, 2023).

David Ricardo's Seven Key Economic Principles fundamentally shaped classical economics and continue to influence economic thought today. Ricardo, a prominent figure between Adam Smith and John Stuart Mill, emphasized the importance of understanding the relationships among three main classes: landowners, capitalists, and workers. His wage fund theory suggested that the amount of available capital is fixed, and thus any increase in wages for laborers could come only at the expense of profits, leading to a cyclical return to subsistence wages. He introduced the law of diminishing returns, which posits that beyond a certain point, adding more resources yields progressively smaller increases in output.

"Ricardo also championed free trade, arguing against tariffs like the Corn Laws in Britain, advocating that nations should specialize in their strengths to enhance overall production and wealth. His theory of comparative advantage further explained how countries could benefit from trading their surplus goods at lower costs. By promoting laissez-faire policies and simplifying taxation, Ricardo significantly influenced



ON  
THE PRINCIPLES  
OF  
POLITICAL ECONOMY,  
AND  
TAXATION.

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By DAVID RICARDO, Esq.

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LONDON:  
JOHN MURRAY, ALBEMARLE-STREET.

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1817.

J. M. GREENE, Printer,  
Black Horse Court, London.



Britain's economic landscape, pushing for less government intervention and encouraging a free market. His work played a crucial role in the transition towards more modern economic practices and the repeal of restrictive trade laws" (Duncan R. Jamieson, EBSCO, 2023).

"Ricardo saw the study of economics as a pure science whose abstractions were capable of

quasi-mathematical proof. His deductive methods have proved of great use in the elementary analysis of economic problems, and in the subjects which are capable of his rigid analysis, currency and banking, it has proved of lasting value" (PMM).

An exceptionally fine copy.



**RÖSEL VON ROSENHOF, August Johann (1705-1759).** *Historia naturalis ranarum nostratium - Die natürliche Historie der Frösche hiesigen Landes worinnen alle Eigenschaften derselben, sonderlich aber ihre Fortpflanzung umständlich beschrieben werden.* Nürnberg, J. J. Fleischmann, 1758.

Folio (433 x 283 mm). [8], VIII, 115, [1] pp. of text in parallel columns in Latin and German, with fine handcoloured engraved frontispiece and 24 hand-coloured engraved plates by Roesel, each with a plain engraved anatomical key plate, 6 engraved headpieces by Roesel, Chr. Harrich und J. J. Preissler, engraved by G. D. Heumann, J. A. Joninger, C. de Mechel, and M. Tyroff. Contemporary French red morocco, triple fillet border gilt on covers, spine with 6 raised bands, panels gilt with fleurons, cover edges with gilt double fillets, marbled endpapers, all edges gilt.

REFERENCES: Nissen, ZBI, 3464; Wood, *Introduction to the Literature of Vertebrate Zoology* (1931), 541; Graesse VI, 146; Brunet IV, 1352; *Bibliographia Halleriana* 323; Halbey, *Museum der Bücher* (1986), 237f.

#### THE MOST BEAUTIFUL BOOK ON AMPHIBIANS EVER PRINTED.

A superb copy in contemporary red morocco. Inspired by Maria Sibylla Merian's entomological works, the Austrian painter and naturalist Rösel von Rosenhof devoted himself to his own studies of nature. In the 1740s appeared the first parts of his most successful *Insecten-Belustigung*, and in 1753 he began his studies of amphibians of the Nuremberg area, in which the characteristics, metamorphosis and anatomy were described in detail and captured in magnificent images. After five years of labour, the book was finally published in 1758, with a foreword by one of the most famous natural scientists of the time, Albrecht von Haller.

Noteworthy is the extensive, accurate information in the text, printed in two columns in both German and Latin and above all the beautiful illustration, among the best ever produced in this field. "Roesel von Rosenhof's illustrations of the frogs and other amphibians have never been

surpassed in their beauty, accuracy and vitality. The frontispiece to his *Historia Naturalis Ranarum*, showing frogs in a pond surrounded by wild roses, is beyond praise. No early zoological treatise can show more brilliant and more carefully applied hand colouring than this one ..." (Dance, *Art of Natural History* p. 74). The twenty-four copper plates, engraved by Rösel himself, show frogs in all stages of life, from the egg to the tadpole and the adult species, as well as anatomical preparations with individual organs and the skeleton. Two sets of the copper plates were added to the work: one brilliantly coloured without any lettering and key plates engraved in outline with numberings; apparently Rösel's coloured compositions were intended to preserve their overall aesthetic impression. Worth mentioning are finally the charming vignettes, three of which with views of moated castles from the surroundings of Nuremberg, showing the habitat of frogs. Copies in contemporary full morocco are rare.

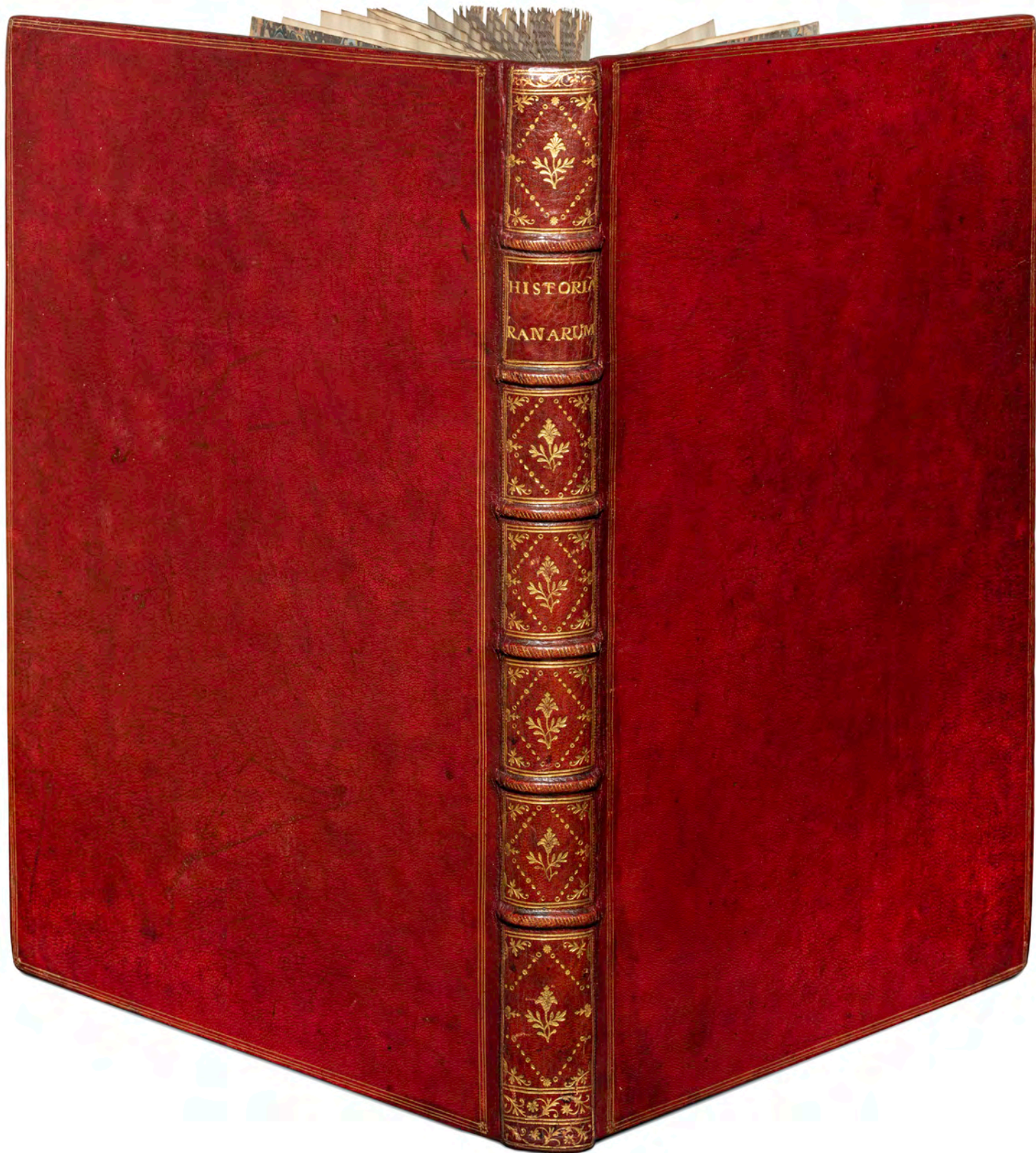


ADMIRANDA ET  
LEVISSIMA SPECTACULA  
RERVM

August. Sch. Rögel. inv. et pinx.

M. Grosse. sculp.





**ROSEO DA FABRIANO, Mambrino (1500-1580).** Lo assedio et impresa de Firenze con tutte le cose successe, incominciando dal laudabile accordo, pel Summo Pontifice & la Cesarea Maestà, et tutti li ordini, & battaglie sequite. *Perugia, per Girolamo Cartolari, 1530.*

4to (208 x 150 mm), [50] ff. (sign. A-C8, D-H4, I6, last blank missing), text in roman on 2 col., title in red and black with a large woodcut in a floral frame, 3 large woodcuts including coat of arms, 2 small woodcuts in text. 19th c. red morocco gilt by Lortic fils, spine with raised bands divided into panels with gilt title and monogram repeated, 2 gilt fillets on boards, coat of arms gilt at the center, turn ins and edges gilt. Slight rubbing, some old creases on one leaf.

PROVENANCE: Victor Massena, Duc de Rivoli, Prince d'Essling (1836-1910), arms and monogram on binding, sale Zurich 1939, n°246. Small recent signature in pen on the title page.

REFERENCES: USTC 853437 (6 copies). Vermiglioli, *Bibliografia storico-perugina*, p. 134.

**EXCEEDINGLY RARE AND SOUGHT AFTER FIRST EDITION OF THIS EPIC POEM. ROSEO'S FIRST WORK.**

Born at the end of the 15th century in Fabriano, Mambrino Roseo must have been over twenty-five years old in October 1527, when he was a notary in the service of Malatesta IV Baglioni (1491-1531), lord of Perugia. He must have attended the University of Perugia and was perhaps a member of the Accademia dei Disuniti. Malatesta Baglioni, a renowned military leader, was called upon in 1529 to defend the Republic of Florence; Roseo accompanied him and recorded the events in an ottava rima poem, *L'Assedio e impresa de Firenze*, likely commissioned by Baglioni himself, dedicatee of the poem. The work sings the praises of the commander's exploits, but also pays meticulous attention to the daily toil of the soldiers.

Roseo was active between 1530 and 1580, from the time of the third Furioso to the Liberata. After Baglioni's death in 1531, he disappears

from the historical record for twelve years. He lived between Perugia and Rome, while maintaining ties to Venice, Ferrara, and even Naples. Through a combination of translations, continuations, and compilations, he produced more than fifty works. Together with the Tramezzino family, he supplied what has been called a true "factory of chivalric romances" (H. Thomas, *Spanish and Portuguese romances of chivalry*, Cambridge, 1920, p. 184); he was the most prolific and most popular novelist of his time.

His books, some of which were translated across Europe, were bestsellers that responded directly to contemporary tastes, at a moment when high literature was engaged in learned debates on the new heroic poem, then little read. His romances undeniably contributed to the chivalric literature of the Italian Renaissance.



# Lo assedio & Impresa de Firenze

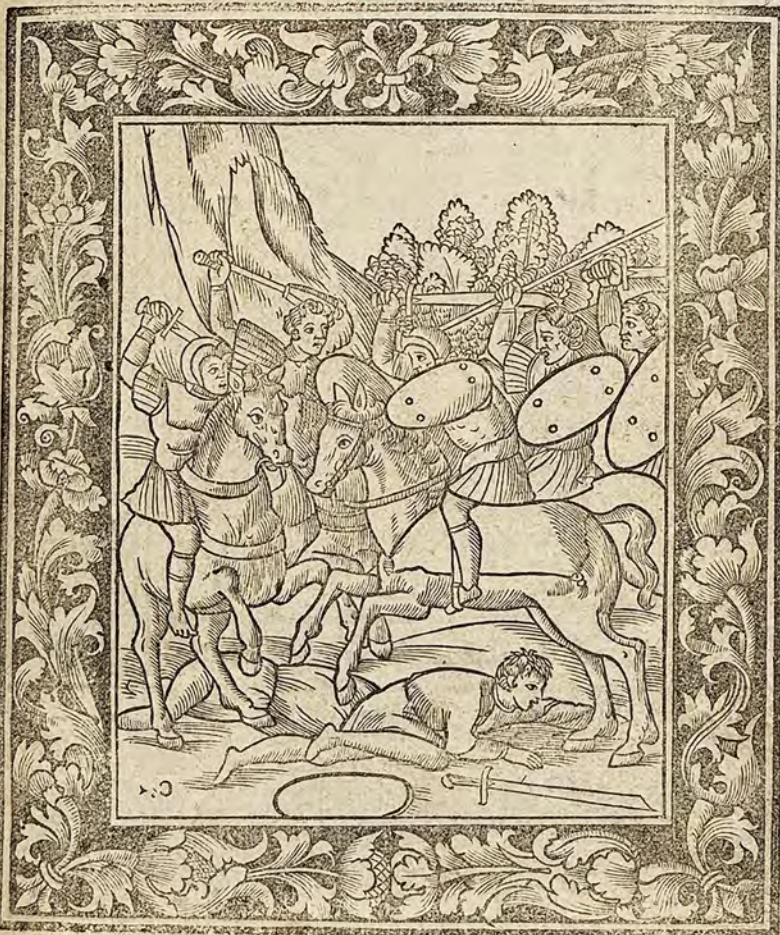
Con tutte le cose successe: Incominciando

Dal Laudabile Accordo, del Summo Pontifice & la

Cesarea Maesta, Et tutti li ordini,

& Battaglie sequire.

1111  
Cino



**SAVONAROLA, Girolamo (1452–1498).** *Opera singulare... contra l'astrologia divinatoria in corroboratione de le refutatione astrologice del S. conte Pico de la Mirandola.* [Colophon] *Venezia, Soardi, 1513.*

Small 8vo (147 x 100 mm), 36 ff., including the frontispiece illustrated with a large woodcut, printer's device. 18th-century vellum, ink title partly faded, small worming to the inner margin of first leaves, somewhat dampstained in the last quire.

PROVENANCE: Dominicus Bonusfilius, 1536 (professor of medicine and theology, born in Bologna and died in 1571?).

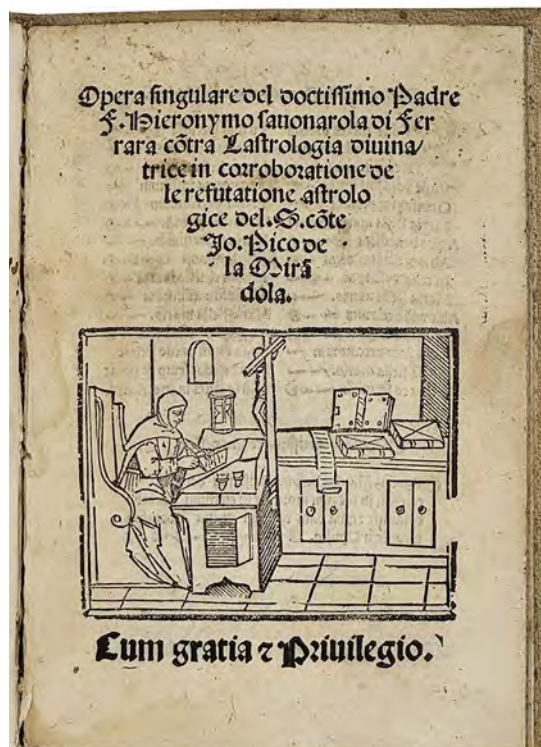
REFERENCES: Sander 6858. Essling 1447. Olschki, V, 5282

**VERY RARE SECOND EDITION OF ONE OF SAVONAROLA'S MOST FAMOUS WORKS (FIRST PUBLISHED IN 1497).**

The famous Florentine preacher strongly opposed astrological divination, which he considered incompatible with both human free will and divine providence. The text builds on Pico della Mirandola's "Disputationes adversus astrologiam divinatricem" (1496), a landmark work that dismantled the scientific and theological claims of astrology. But while Pico argued with philosophical rigor,

Savonarola's tone is more pastoral and polemical, aiming to reach a wider audience and tie the critique directly to moral and religious concerns.

The woodcut depicting Savonarola at his desk in his cell, had already been used by the same publisher for the treatise *De simplicate vitae christianae* (1504).





**SCHWEIGGER, Salomon (1551–1622).** Kurtzer Außzug der Reysbeschreibung Nach Constantinopel und Jerusalem : darinnen Summarische Nachricht von der Türcken Gebräuchen/ Tirannen/ Religion/ Festen/ Trachten/ LustGärten/ Begräbnissen/ Bädern/ Griechischen Patriarchen Kloster ... Sampt Verzeichnung deß Tempels und Heiligen Grabs/ der jetzigen Statt Jerusalem / Alles mit beygesetzten schönen Figuren geziert und beschrieben zu finden/ auß der weitläufigen Beschreibung Weyland Salomon Schweiggers/ gewesen Evangelischen Predigers zu Constantinopel/ hernach bey unser Frawen in Nürnberg. *Onoltzbach, Johann Lentzen, 1660.*

Oblong 8vo. (151 x 131 mm), 75 ff., 70 near full-page woodcuts (one with movable parts), 1 sigil at the end (Conventus Montis Sion sigillum), 7 folding plates engraved on wood. Parchment binding reusing a 15th century leaf, smooth spine with green title piece; somewhat worn, somewhat foxed in place, minor dampstain to some leaves, tear without loss in the margin of l. Biii, small hole in the margin of fii.

REFERENCES: USTC. 2627153, only 1 copy: Staatsbibliothek zu Berlin. Another in Koch University library. Röhricht, *Bibl. geograph. Palaestinae*, pp.81-82; Yerasimos S., *Les Voyageurs dans l'empire ottoman XIVe-XVIe s.*, p. 317

EXTREMELY RARE POCKET-SIZED EDITION OF SALOMON SCHWEIGGER'S TRAVELOGUE, EXTENSIVELY ILLUSTRATED, WITH WOODCUTS ON NEARLY EVERY PAGE.



Salomon Schweigger was a German Lutheran theologian and diplomat, the son of a noble notary. Educated in the Classics at the University of Tübingen, he was appointed chaplain to the Habsburg embassy in Istanbul, headed by Ambassador Joachim von Sinzendorf. Setting out from Vienna in 1577 as part of a diplomatic mission dispatched by Emperor Rudolf II to Sultan Murad III, Schweigger traveled overland through Southeastern Europe to reach Istanbul. He remained in the Ottoman capital until 1581, afterward journeying through Egypt, Palestine, and Syria. On his return, he sailed from Crete to Venice, then returned to Tübingen. Schweigger continued to serve within the Lutheran clergy, holding posts in several cities, and later settled in Nuremberg, where he died in 1622.

The chronicle of his voyage, published in 1608, offers a vivid account of his travels. Both the wood engravings, based on the author's own drawings, and the text reflect Schweigger's acute and informed observations on life, institutions, and society within the Ottoman Empire. The woodcuts, identical to those of the first edition of 1608 but sometimes arranged in a different order, feature newly printed captions adapted to the format. Full of lively detail, they depict city views, costumes, ceremonies, architectural monuments, and scenes of daily life, capturing the vivid atmosphere of the regions visited at the turn of the seventeenth century.

We could only locate two copies of this extremely rare pocket edition, belonging to the tradition of early picture books.







A. Ist ein Janissar/ oder Hackenführer/ die mögen den Christen Soldaten gleichen/ sie haben aber keine Doppelsöldner mit langen Spiessen/ keine Schlächter/ schwerer noch Halckparten. Die Keyssigen B. sind mit den Christen mit zu vers gleichen/ führen einen Säbel/ dreyeckigten Strecher in der läng eines Rapiers/ ein Copien oder hollen Kennspiess/ ein Cartschen an statt des Harnisch/ welches am folgendem Türckischen Triumph besser zu sehen. A. Ein



Titul des Türckischen Keyfers. Sultan Murad/ Sultan Selims Son/ Herr zu Constantinopel oder neuen Rom/ König in Africa vnd zu Trapezonto/ in Ponten vnd Bende/ in Capadocia/ Paphlagonia/ Cilicia/ Pamphilia/ Lycia/ Caria/ Sigea/ Scuntia/ Armenia vnd Albania/ Herr in Tartarey vnd in Ungarn/ ein König über alles was vnder der Sonnen ist/ von der Göttlichen Vorsehung verordnet/ ein Zerstörer des Christenthums/ ein König über alle die sich ansehten.



In der Bulgarey Kleidet sich Mann vnd Weib fürstehender gestalt/ begehnen ihre Ohren mit allerley Spangen von Messing/ Kupffer/ Silber/ etc. Durchbohren ihre Ohren/ vnd beschwären sie also mit Scedonier/ Steinen vnd Crystall/ daß sie das Ohr mit Backlein müssen an das Haar hefften/ dann die Ohren von solcher Last nicht außschlagen/ eben also zieren sich auch die Mähner.

Die



Die Griechischen vnd Türckischen Weiber pflegen auch ihre Ohren darnach mit köstlichen Geschmiden zu zieren/ mit Gold vnd Edlen Gesteinen/ sie zieren aber nicht nur die Ohren also/ sondern auch die Fuß/ oberhalb den Knorren/ die Arme vnterhalb der Achsel/ Ich hab auff ein zeit ein Bulgarisch weib vnd rüch/ teilein zu Constantinopel gesehen/ deren jede ein schöne ring durch die nase trug.

Wie

**LIBER AMICORUM. TRUEFER, Georg.** Liber Amicorum of Georg Truefer. *Bologna 1634-36, Vienna and Florence 1637-38, then Schwaz in Tyrol until 1678.*

Oblong 8vo (153 x 92 mm). 19th century half calf gilt. 100 ff. (modern numbering in pencil on top right, some blank leaves), With 10 full-page miniatures on vellum, 48 entries with painted coats of arms and a few handwritten entries only. Somewhat rubbed and scuffed, top hinge split. Some leaves cut close with minimal losses. Pages 71-73 and 83 with partial cut outs.

PROVENANCE: Collection of Dr. Albert Figdor, Vienna (manuscript label n° 2834 / VZZZ), retained by the family ever since.

REFERENCES: Haslinger, Ferdinand, "Das Minkusschlössl. Ein Stück Zeitgeschichte am Schwazer Prichanger", in *Heimat-Blätter. Schwazer Kulturzeitschrift* No. 94, September 2024, pp. 3–12.

**A SUPERB EXAMPLE OF A TYROLEAN ALBUM AMICORUM WITH AN EXCEPTIONALLY LAVISH PICTORIAL CONTENT.**

The owner of this Album Amicorum was Georg Truefer, whose family hailed from Schwaz in Tyrol. Georg Truefer had been employed by the Fugger family since 1635 as a Pfennw-erteinkäufer—a purchaser of provisions for the miners—and in 1638 as assistant cashier of the Jenbacher Gesellschaft, a mining consortium established in 1565 by the Fuggers and other shareholders. Truefer stayed in Bologna from 1634 to 1636, as evidenced by the entries from this period in his Album Amicorum. The reason for his stay remains unclear; it seems that he was there less for study than for professional reasons. In any case, he does not appear in the university registers. Subsequent entries originate from Vienna and Florence, where he stayed in 1637–1638. From 1639 onwards, only a handful of entries appear, a few from Schwaz.

Georg's father, Ulrich Truefer, was head of the Fugger mining companies from 1620 onwards. Georg's father, Ulrich Truefer, had managed the Fugger mining operations from 1620. Following his death in 1655, Georg succeeded him. After the takeover of all Fugger possessions in Tyrol by the provincial ruler (1657) and the transfer of the Fugger house in Schwaz to two Bavarian creditors, Georg Truefer lost his apartment in the Fugger residence.

Truefer's high social standing in his native Schwaz, and above all his work in the service of the Fugger family, explain why his album contains several entries by prominent figures, including members of the Fugger, Harrach, Auersperg and Ortenburg families.

The Truefer album is characterised by its particularly rich heraldic decoration and, above all, its full-page pictorial inserts. In addition to a number of masterfully executed emblematic or mythological depictions, there is an illustration with a literary reference to the lovers Angelica and Medoro from Ariosto's *Orlando Furioso*, a scene that has become famous in art history (f. 49). Another image depicts a country estate courtyard, where three men are playing croquet; an arcaded pavilion is surrounded by a kitchen garden, its left side bordered by a sugarcane hedge, accessible through an ornate portal and arbor (f. 32). Furthermore, we find a view of Piazza Maggiore in Bologna where a horse race is taking place (f. 51), and a delightful scene of a gondola on the Grand Canal with the Piazza San Marco in the background; the cabin of the gondola is covered with a small piece of black parchment, which, when opened, reveals a pair of lovers (f. 58).





**VARGAS MACHUCA, Bernardo de (1555-1622).** Libro de ejercicios de la gineta, compuesto por el Capitan D. Bernardo de Vargas Machuca, Indiano, natural de Simancas en Castilla la Vieja. *Madrid, Pedro Madrigal, (3 March) 1600.*

8vo (154 x 97 mm). [16], 120 ff. With coat of arms of the dedicatee on title and a full-page woodcut on verso of l. [16]. Contemporary morocco gilt, spine in compartments with triple fillets and floral ornaments, sides with triple fillets and cipher in the center. Toned throughout.

PROVENANCE: Claude Fabri de Peiresc (1580-1637; see comment). - Le Camus de Limare (sale 1786). - Charles Antoine de la Serna y Santander (1752-1813), conservateur at the Brussels library (his sale 1809 in Paris). - J. B. Huzard (1755-1838), inspecteur général des écoles vétérinaires, with his autograph entry: «cet ouvrage n'a passé dans aucune vente, depuis celle de M. Le Camus de Limare, en 1786, jusqu'à celle de M. De la Cerna Santander, en 1809, ou je l'ai acheté», his sale 1842, cat. III, nr. 4626.

REFERENCES: Salva 2674; Dejager 229; Palau 352447; Medina, *Biblioteca Hispano-Americana*, 418; Alden/Landis I, 600/96; E. Otero de Costa, "Biográfica disertación sobre el capitán don Bernardo de Vargas Machuca", in: *Revista de Indias* XII (1952), p. 49f.; B. Flores Hernández, *La jineta indiana*, in: *Anuario de Estudios Americanos* LIV/2 (1997), 639f.

FIRST EDITION OF ONE OF THE EARLIEST AND RAREST HISPANO-AMERICAN BOOKS ON HORSEMANSHIP.  
THE FABRI DE PEIRESC, CAMUS DE LIMARE, SERNA Y SANTANDER, HUZARD, CURNIEU, AND LUPPÉ COPY.

Bernardo de Vargas Machuca, caudillo and capitano general, had become an authority on the subject while serving for sixteen years in Latin America. After his studies at the university of Valladolid, Vargas Machuca entered the military service of the Spanish king and fought for six years against the Turks. In 1578, he left Spain and sailed to Santiago de Cuba. While in Mexico he was enlisted into the Spanish navy, which at the time was engaged in skirmishes with the warships of Sir Francis Drake. Vargas Machuca then travelled via Chile and Peru, to the town of Santa Fé de Bogotá, where he settled for many years. Early in 1594, he returned to Spain and dedicated himself to writing. Four of his works were published during his lifetime. Three of them are technical treatises on military horsemanship, of which the present work was the first to be published. These publications fairly represent the attitude of an intelligent and enlightened conquistador in the last quarter of the 16th century.

In his preface the author reveals that the book was written at the request of Count Albrecht Fugger (Alberto Fúcar) a member of the powerful Augsburg family of merchants and bankers to whom the work was dedicated. In addition, there are two sonnets by the Columbian poet Alonso de Carvajal of Tunja and by Don Alonso de Bustos. The illustration comprises the coat-of-arms of the dedicatee Albrecht Fugger (1574-1614) on the title page, and a full-page woodcut of a lance-wielding cavalryman; the coat-of-arms above it is probably that of the author.

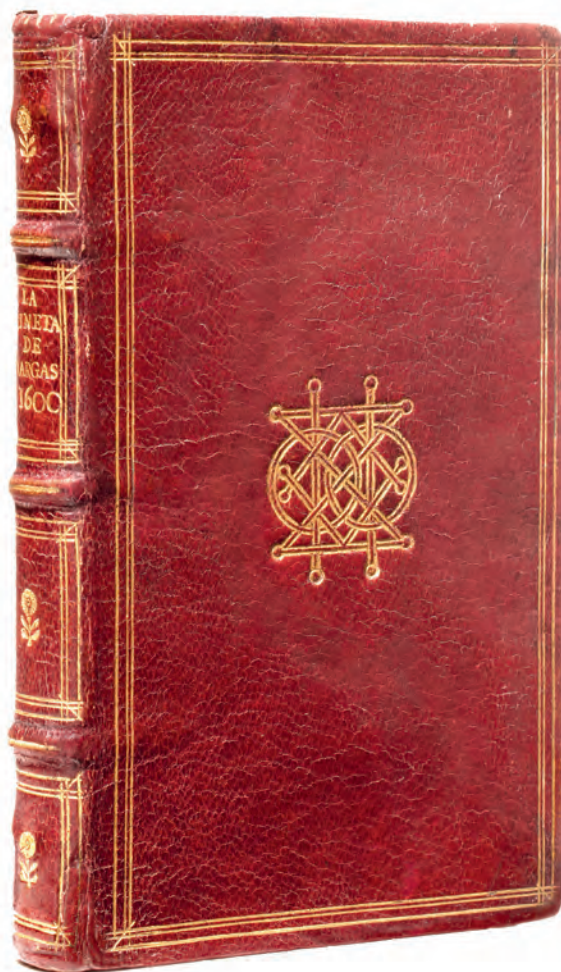
An exceptional copy in red morocco with the gold-tooled Cipher of Nicolas Claude Fabri de Peiresc. Peiresc (1580-1637) was a French antiquary, Humanist, and influential patron of learning, who also laid claim to the discovery of the Orion Nebula in 1610. He was among the first to emphasise the study of coins for historical



research. He traveled in Italy between 1599 and 1602; while studying at Padua, he became acquainted with Galileo who stimulated Peiresc's antiquarian and astronomical interests. A senator at the Parlement of Aix from 1605, he corresponded with the Flemish painter Peter Paul Rubens and many of the noted scholars of the day. Peiresc was also the first to verify William Harvey's discovery of the circulation of blood. Sir Isaac Newton cited the use of his work on optics. He encouraged the legal studies of the Dutch jurist Hugo Grotius, and was largely responsible for the publication of a well-known political satire of the time, *Argenis*,

by the Scottish poet John Barclay (cf. *Encyclopædia Britannica*).

In his home in Aix en Provence Peiresc amassed a very important collection of books, each of which he had luxuriously bound by his personal bookbinder and amanuensis Simon Corberan and by the most accomplished Parisian artisans, such as Le Gascon and others. The more "modest" bindings, just adorned with his cipher are by Corberan. The library was dispersed after his death and only a handful of his books were bequeathed to his friend and biographer Gassendi.



**VESALIUS, Andreas (1514-1564).** *De humani corporis fabrica libri septem.* Basel, Johannes Oporinus, June 1543.

Folio (427 x 283 mm). \*6; A-Z6 a-l6 m6+1, n-o6 p4+1, q-z6 Aa-Ll6 Mm8. With the two folding sheets signed m3 and p4, and the single leaf inserted in quire m ('Charta parvas aliquot figuras complectens', signed m3). Roman and italic types, occasional use of Greek and Hebrew types, printed shoulder notes. Woodcut pictorial title, author portrait, and printer's device; 7 large, 186 mid-sized, and 22 small woodcut initials; more than 200 woodcut illustrations, including 3 full-page skeletons, 14 full-page muscle-men, 5 large diagrams of veins and nerves, 10 mid-sized views of the abdomen, 2 mid-sized views of the thorax, 13 mid-sized views of the skull and brain, and numerous smaller views of bones, organs and anatomical parts. [12], 659 [recto 663], [1], [36] pp. (313-491 misnumbered 213-391 and pp. 662-663 misnumbered 658-659). Numerous contemporary annotations and underlinings. Nineteenth century half calf, author's name gilt on spine. Old restorations to the binding. Marginal dampstaining throughout, more extensive in the last leaves, one or two small wormholes in the margins of the first and last quires. One of the folding sheets with small tear to fold. Title shield of the frontispiece with tiny holes caused by cancellation of ownership entry in ink (no loss). Printer's device.

REFERENCES: VD16 V 910; USTC 606035; Adams V-603; Choulant-Frank, pp 178-80; Cushing VI.A.-1; Dibner Heralds of Science 122; Garrison-Morton 375; Grolier/Horblit 98; Grolier Medicine 18A; Durling 4577; Norman 2137; PMM 71; Stillwell Science 710.

FIRST EDITION OF THIS "EPOCHAL PUBLICATION, ONE OF THE MOST BEAUTIFUL SCIENTIFIC BOOKS EVER PRINTED"(GROLIER/HORBLIT).

"With *De humani corporis fabrica*, published when he was only twenty-nine years old, Vesalius revolutionized not only the science of anatomy but how it was taught. Throughout this encyclopaedic work on the structure and workings of the human body, Vesalius provided a fuller and more detailed description of human anatomy than any of his predecessors, correcting errors in the traditional anatomical teachings of Galen ... The *Fabrica* also broke new ground in its unprecedented blending of scientific exposition, art and typography. Although earlier anatomical books, such as those by Berengario da Carpi had contained some notable anatomical illustrations, they had never appeared in such number or been executed in such minute precision as in the *Fabrica*, and they had usually been introduced rather haphazardly with little or no relationship to

the text ... The book remains the masterpiece of Johannes Oporinus of Basel, one of the most widely learned and iconoclastic of the so-called 'scholar-printers', whose success with this book apparently caused Vesalius to entrust to Oporinus all of his later publications ... Although the illustrations have traditionally been attributed to an associate of Titian, Jan Stephan von Calcar who drew and possibly engraved the three woodcuts of skeletons in Vesalius first series of anatomical charts, 'Tabulae antomicae sex' (1538), there is no reliable basis for this attribution. Modern scholarship attributes the *Fabrica* woodcuts only to an unknown artist or artists in the school of Titian. Vesalius commissioned the illustrations and supervised their production" (Norman).

"It cannot be emphasized too often that this was an epochal book. The beautiful woodcuts,





ANDREAE VESALII  
BRUXELLENSIS, SCHOLAE  
medicorum Patavinae professoris, de  
Humani corporis fabrica  
Libri septem.

CVM CAESAREAE  
Majest. Galliarum Regis, ac Senatus Vncti gra-  
tia et privilegio, ut in diplomatis eorundem continetur.

B A S I L E A E.

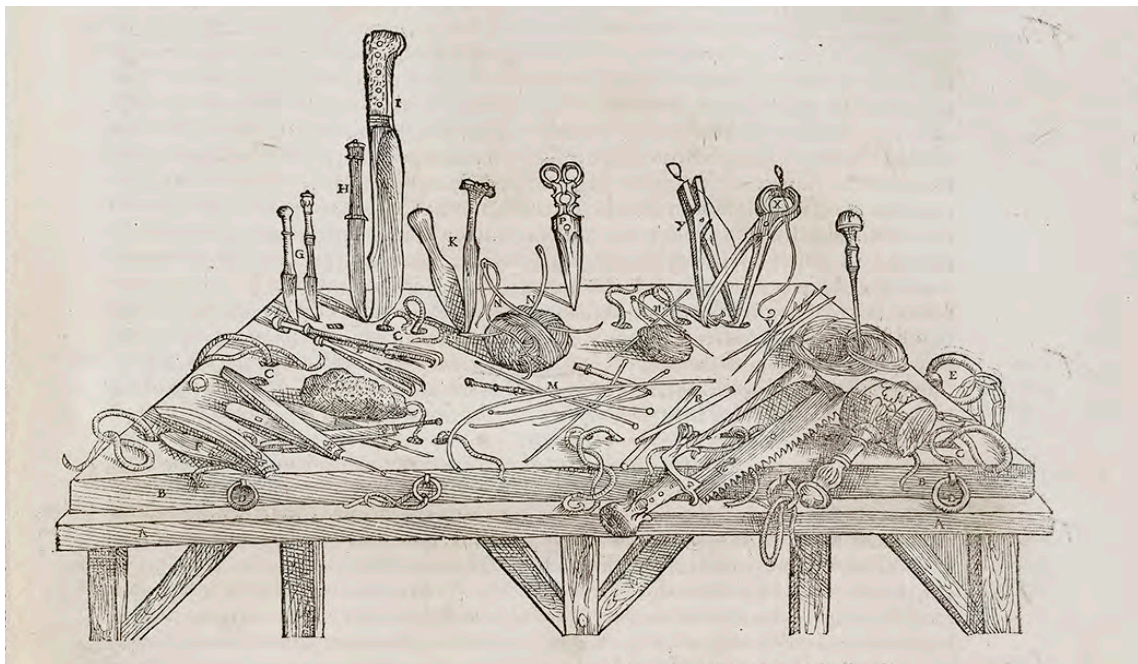


executed under the supervision of Vesalius by the artists Jan Stephan van Calcar, student of Titian, are famous for their beauty, accuracy and lavishness of detail and number. It was E. Jackschath of Tilsit who pointed out that the background scenes of the 'muscle men' illustrations are, when collected into a continuum, a dioramic replica of the Paduan countryside of the time of Vesalius ... This first edition of the *Fabrica* is the heart of any library of medical history" (Heirs of Hippocrates).

"Vesalius, born in Flanders but of German extraction, was the most commanding figure in European medicine after Galen and before Harvey ... The young Vesalius, with an iconoclastic zeal characteristic of the sixteenth-century, and a forcible style all his own, endeavoured to do all that Galen had done and to do it better. The result was "The Structure of the Human Body", published when he was twenty-nine; a complete anatomical and physiological study of every part of the human body, based on first-hand exam-

ination and his five years' experience as public prosecutor in the medical school at Padua... Galen was not merely improved upon: he was superseded; and the history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian. The *Fabrica*, a handsomely printed folio, is remarkable for its series of magnificent plates, which set new technical standards of anatomical illustration, and indeed of book illustration in general... No other work of the sixteenth century equals it, though many share its spirit of anatomical enquiry. It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century" (PMM).

An unsophisticated, fair copy with numerous contemporary annotations. Complete with the very often lacking "Charta parvas" leaf comprised of eight anatomical woodcut figures that were meant to be cut out and pasted on the human figure on folding leaf m3.





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ANDREAE VESALII BRUXELLENSIS  
SECUNDA  
MUSCULO.  
RVMTA.  
BYLA.





parte adaptatus, utrum elatiorem ipsius costam uti naturaliter se habet integram, & quartæ circuli partis modo extuberantem ostendens.

**D, D, D** Duo inuicem apppositi ductus, uenarū modō in duram cerebri membranā secundū ipsius uniuersum latus excurrentes.

**E** Ductus duræ cerebri membranæ, in quem sexta caluariā ingrediens uena exhauritur.

**F, F, F** His characteribus uenule indicantur, a dura cerebri membranā per caluariæ foraminula ad capitis cutem, membranasq; caluariam succingentes, transmissæ, quarū frequentiores & crassiores iuxta **F** maxime latitantis sedem plerūq; observantur.

**G, G, G** Portiunculæ fibrarum a dura membrana per coronalem suturam ad caluariā succingentis membranæ constitutionem profilientium.

**H, H** Portiunculæ fibrarum quibus sagittalis sutura uiam offert.

**I, I** Hi quoq; characteres in umbra occipitij regionis latitant, sedem notantes, a qua fibræ porriguntur per suturam **A** Græcorū similem, ad caluariæ inuolucrum constitutionē deductæ.

**K** Vnum tuberculū eorū quæ inæqualibus caluariæ sinibus plerūq; iuxta sagittalis suturæ cū coronali coitū cōspicuis, adnasci solēt. Caput ex quo hanc primā depinximus figurā, tribus eius generis donabatur tuberculis, quorū unum **K** insigniuimus, & utrinq; ad **H** unū quoq; se offert.

**L** Cavitās frontis osti iuxta superciliorum sedem propria, quæ inter secundum subinde aperitur, si quando frontis os non procul a supercilijs serra diuiditur.

## SECUNDA SEPTIMI LIBRI FIGURA.



### SECUNDÆ FIGURÆ, EIVSDEMQUE CHARACTERUM INDEX.

**PRÆSENS** figura sectionis serie primam subsequens, tertium duræ membranæ sinum (quem prima figura **C** aliquot insignitum gerit) longa sectione secundū capitis longitudinem ducta adaptum demonstrat. Insuper ad huius tertij sinus latera, per capitis quoq; longitudinem duas deduxi sectiones, utrinque nimirū ad sinum singulas, quæ duram membranā duntaxat penetrarunt, & duræ membranæ latera ab ea membranæ separarūt parte, quæ dextram cerebri partem a sinistra dirimit, atque in subsequēti figurā tribus **D** insigniatur. Præter tres iam cōmemoratas sectiones utrinque aliā quoque molitus sum, quæ ab aure aduerticē pertingēs, solam



## DE HUMANI CORPORIS FABRICA LIBER VII. 607

solā quoq; durā diuisit membranā, ut illa postmodū aptē à tenui membrana cerebri possit deduci, deorsumq; (ut hic factū cernis) reflecti. Occurrit itaq; hic tenuis cerebri membrana prorsus illa sa, cerebroq; proximē obducta, & uasorum ipsius seriem in hacenus denudata regione, elegantē demonstrans.

*A, A, A* Elatior sedes duræ membranæ, partis dextræ & sinistræ cerebri partes intercedentis, atq; hæc sedes *A & A* notata, tertij duræ membranæ sinus costā est caluariam cōtingens, & hic per medium dissecta.

*B, B* Tertij duræ membranæ sinus cauitas hic est in propatulo.

*C, C* Orificia, uasorumq; initia ex tertio duræ membranæ sinu in tenuem membranā pertinentia. atq; hic uasorū orificia in cōspicuo sunt, à læuo huius sinus latere in tenuis membranæ partē pertinentium, quæ sinistræ cerebri sedi obuoluitur. Orificia autem à dextro latere pronata, hic nō conspiciuntur, uerū initia occurrūt uasorum in tenuem membranā, quæ dextræ cerebri sedi ob-

*D, D* uoluitur propagatorū, ac *D, D, & D* insignitorum.

*E, E &c.* Tenuis membrana cerebrum inuestiens.

*F, F, F* Ductus, uasū ue in tenui membrana secundū cerebri inuolutionum seriem excurrentia.

*G, G, G* Propagines notatæ à ductibus secundū duræ membranæ latera excurrentibus, atq; in prima figura aliquot *D* notatis, in tenuem membranā pertinentes.

*H, H, H* Duræ membranæ portiones à tenui membrana diuulsæ, & deorsum reflectæ.

## TERTIA SEPTIMI LIBRI FIGURA.



## TERTIÆ FIGURÆ, EIVSDEMQUE CHARACTERUM INDEX.

*IN* præsentī figura à tota cerebri parte supra sectionem cōsistente, quam orbiculatim serua in caluaria molimur, utraq; cerebri membranā, tenuem nimirum & duram auulsimus, ac duræ membranæ portionē, dextræ cerebri partem à sinistra dirimentē, atq; in secūda figura adhuc in sua sede seruata, ab osseo diuisus septo, quo odoratus organorum sinus distinguūtur, atq; hanc partem, ut ipsius effigies in conspectū ueniret, super sinistrā cerebri sedē explicatā reliquimus, dextræ & sinistræ cerebri partibus adeo ab inuicē manū beneficio diremptis, ut callosi corporis superior sedes eleganter se hic spectandam offerat.

[VOLCYR DE SÉROUVILLE, Nicole (c. 1480–1541)]. L'histoire & recueil de la triumpante et glorieuse Victoire obtenue contre les seduyctz et abusez Lutheriens mescreans du pays Daulsays & autres par treshault et trespuissant prince & seigneur Anthoine par la grace de Dieu duc de Calabre de Lorraine et de Bar. &c. en deffendant la foy catholique nostre mere leglise et vraye noblesse A lutilite et prouffit de la chose publicque. [Colophon: Paris, Antoine Cousteau for Galliot du Pré, and Didier Mahen, 25 December 1526].

Folio (293 x 204mm), printed on vellum, [10], xcvi ff. ruled in red throughout (ff. ix and xxxiii supplied in very fine manuscript facsimile by Fyot, see below), large woodcut of the triumph of the Church to title, 3 near-full-page woodcuts to part-titles and 5 large woodcuts (2 in manuscript facsimile), all illustrations finely illuminated in a contemporary hand, illuminated initials throughout. 19th c. straight-grained red morocco by Bozérien, borders roll-tooled in gilt, spine gilt in compartments and lettered in gilt, edges gilt, turn-ins gilt (signed “rel. p. bozerian jeune”), blue marbled endpapers with vellum flyleaves, blue silk place-marker. (Bound circa 1815). First few leaves with light marginal soiling and small stain to upper inner corner.

PROVENANCE: 1. James Edwards (1756–1816), the prominent London bookseller; from the book-selling family of Edwards of Halifax, he was involved in the sales of Pâris d’Illins and the Pinelli library, and obtained books for Lord Spencer from the Continent. His ‘valuable library ... containing a splendid assemblage of early printed books, chiefly upon vellum,’ was sold in 1815 and the following year of his death, his coffin was reputedly made of oak from his library shelving. His sale, R.H. Evans, 5 April 1815 onwards, lot 707, £30 9s to Longman (Thomas Norton Longman, 1771–1842).

2. John Bellingham Inglis (1790–1870), translator of Richard de Bury’s *Philobiblon*. His sale, Sotheby’s, 9 June 1826 onwards, lot 1660, £13 to Longman.

REFERENCES: Van Praet, *Vélins*, V:48 & III:48, records this copy and the second vellum copy, from the Gaignat and duc de la Vallière libraries, now in the Bibliothèque nationale de France (*Vélins* 1162, bound in blue morocco); Duke Antoine also owned two manuscripts of the work. *USTC*, 11053 lists 4 copies on paper (3 in the US: Harvard, NYPL, Yale, 1 in the UK: British Library. We found another copy at the Bodleian. Mortimer, Harvard French 553. BP16 105293 (dated c. 1527). Bechtel V-377. Crouzet, Denis. “Un texte fondateur ? Note sur L’Histoire et recueil de la triomphante et Glorieuse Victoire.” in: Brigitte Maillard (ed.) *Foi, Fidélité, Amitié en Europe à la période moderne*, Presses universitaires François-Rabelais, 1995. pp. 311-331.

ONE OF THE TWO KNOWN COPIES PRINTED ON VELLUM AND LAVISHLY ILLUMINATED BY THE SAME ARTIST, PRESUMABLY FOR PRESENTATION.



# L'histoire & Recueil de la trium.

phante et glorieuse victoire obtenue contre les seductz et abusez  
Lutheriens mescreans du pays Daulsaps & autres/par  
tresbault et trespuissant prince & seigneur Anthois  
ne par la grace de Dieu duc de Calabre/de  
Lorraine et de Bar. &c. en deffen  
dant la foy catholique/nostre  
mere leglise/et braye no/  
blesse / A l'utilite et  
puffit de la cho/  
se publique.

CVIRTVTEM FORTVNA ROTAT



Avec privilege.

Splendid copy of this anti-Lutheran chronicle celebrating the victory of Antoine, Duke of Lorraine, during the Peasants' War in Alsace in 1525. The author, historian, and music theorist Volcyr de Sérrouville (also known as Nicolaus Wollick), whose name appears in both the preface and the royal privilege, served as Antoine's secretary from 1513 and likely took part in the campaigns he recounts.

Around Duke Antoine of Lorraine, a core group of humanists firmly opposed to the new ideas of the Reformation took shape. On the one hand, they maintained ties with German intellectual circles that resisted the Lutheran movement, notably through Nicolas Volcyr, who had studied in Cologne. On the other hand, they drew inspiration from the Franciscan friar Thomas Illyricus, a preacher known for his prophecies and miracles. In 1525, Volcyr published a French translation of Illyricus's *Sermon de Charité* at Saint-Nicolas-du-Port—a text denouncing the Lutheran idea of “evangelical freedom.” These literary and editorial efforts reveal Duke Antoine's determination to present himself as a divinely ordained defender of Christian order—a model prince who rejected both heresy and the internal conflicts dividing Christendom. In doing so, he sought to appear as the champion of religious unity, a crusading ruler devoted above all to the service of God.

The illustrations are attributed to Gabriel Salmon, Antoine's court painter, two of the woodcuts bearing his monogram. The title-page

woodcut, illustrating the Church's triumph over heresy, announces the work's resolutely anti-Lutheran message—reflecting the stance of the court of Lorraine itself. The image resonates with historical reality: on 15 May 1525, Antoine won a decisive victory at the Battle of Saverne, where nearly 18,000 peasants were slain.

The fine contemporary illumination introduces notable modifications to the printed woodcuts—often in substantial ways. In the woodcut depicting the author at his desk (¶2r), for instance, both the figure and the setting have been significantly reworked, likely to adapt the reused block from du Pré's stock to the present edition. Likewise; the woodcut opening the third book has been altered to show three, rather than four, cherubs to the left of Christ, while the woodcut of a column (f. lxxiv) has been enriched with added landscape and foliage. The illuminated initials, in the typical Parisian style, feature strawberries and flowers delicately painted within the letters.

Two leaves, each containing an illustration and an initial, have here been supplied in fine early nineteenth-century manuscript facsimile, signed ‘Fyot’; the first is signed at the foot of the illustration “a Paris j.s. fyot fecit 1811”, and the second ‘1811. J.S. Fyot’. The brothers François-Florent and J.S. Fyot were active as calligraphers from 1770 to 1816; they are known for their skilful complete facsimiles of early printed books and their work was often bound by Bozérián (as here) or other fine Parisian binders.



# ✠ Le premier liure / des nobles et

Excellens faictz d'armes / Du tresillustre et victorieux duc Anthoine / Contre  
les seductz et abusez Lutheriens mescreans du pays d'aulsape / et autres.



CANNIDATA DVPLEX.

¶ Consuit illicitus miracula fessa Lutheri  
Vt pius inde viri numina bina regat.







**¶ Le commencement le second liure des nobles et excellens faitz d'armes du tresillustre et victorieux duc Anthoine.**



¶ Le departement de l'armee du duc Anthoine pour tirer de Sarbourg droit a Sauerne. Et cōment les contes de Gypse et Daudemont ses freres gaignerent les passages.

¶ Chapitre premier.



**Cy commence le troisieme livre**

Des nobles et excellens saictz Dames du tresillustre et vi-  
ctorieux duc Anthoine.





