



RARE BOOK LIST

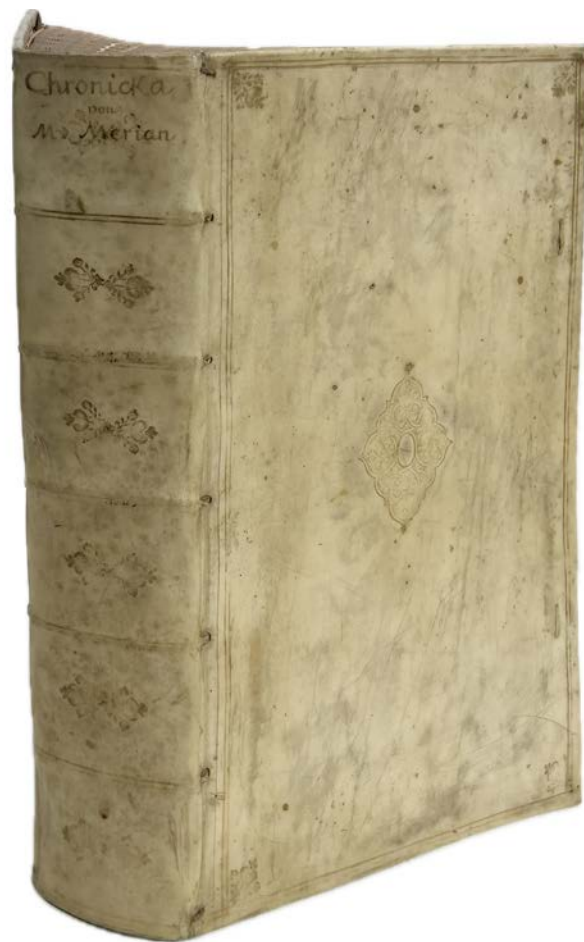
XVI



ERASMUSHAUS
ANTIQUARIAT SEIT 1800

Rare Book List

XVI



1 [MERIAN]. ABELIN, Johann Philipp (1600-1634). Historische Chronick Oder Warhaffte Beschreibung aller vornehmen und denckwürdigen Geschichten : so sich hin und wider in der Welt, von Anno Christi 1629. biß auff das Jahr 1633. zugetragen ; Insonderheit, was auff das im Reich publicirte Kayserliche, die Restitution der Geistlichen von den Protestirenden in Teutschland eingezogenen Güter, betreffende Edict, für Jammer und Landsverwüstung erfolgt: Was die Evangelische für Trangsalen von den Römisch-Catholischen erleyden müssen, und wie sie endlichen durch Göttlichen Beystand, und Ihrer Mayest. Gustavi Adolphi, Königs zu Schweden ... wider errette...Gustavi Adolphi, Königs zu Schweden ... wider errettet ... Beschrieben Durch M. Johannem Philippum Abelinum Argentoratensem: Mit schönen in Kupffer gebrachten Landtaffeln auch vieler Stätten ... delineationen ... gezieret/ und verlegt Durch Matthaeum Merianum, Buchhändlern und Kupfferstechern zu Franckfurt am Mayn. *Franckfurt am Mayn: Merian, 1633.* Folio (325 x 205 mm) [4] ff., 681 pp., [15] ff., frontispiece and 59 engraved plates (maps, plan views), portraits engraved in text. Contemporary gold-tooled Dutch vellum, panels with fleurons and central arabesque medallion, spine on raised bands, decorated, title in ink. Toned throughout due to poor paper quality, else a fine copy.

CHF 2500

First edition of the second part of the "Theatrum Europaeum", covering the years 1629-1633, published two years before the first part.

This volume, focusing on the Swedish intervention in the Thirty Years War. It is illustrated with numerous plates, including large battle scenes.

The "Theatrum Europaeum" was a historical journal documenting the events of German-speaking lands, founded by the publisher and engraver Matthäus Merian. It served as a continuation of Johann Ludwig Gottfried's *Historische Chronik*, a world chronicle covering his tory from the beginning of time up to 1619.

PROVENANCE: Handwritten ex-libris on the title page, dated 1636.

REFERENCES: L.H. Wuthrich, *Das druckgraphische Werk von Matthaeus Merian*, T. III, pp. 123-124.

2 ALEMAN, Mateo (1547-1614). La Vie de Guzman d'Alfarache. Amsterdam, R. & J. Wetstein, G. Smith, 1728. 6 parts in 3 volumes 12mo (163 x 92 mm), [11], 432 pp.; [3] ff., 374 pp.; [3] ff., 327 pp., 3 frontispieces and 16 engraved pl. 18th century fawn calf, spine on raised bands decorated, lettering and numbering pieces of red and green morocco, triple gilt fillets on covers, edges gilt; some restorations and rubbing, a joint split. CHF 2500

Fine copy, ruled in red, containing all the engravings, as well as all the ornaments, hand-painted. New edition of the French adaptation by Gabriel Brémond of the famous picaresque novel by the Spanish writer Mateo Alemán.

PROVENANCE: From the library of Count François Potocki (1788–1853), son of the Polish prince Vincent Potocki. He had inherited his father's fortune and the extensive library of his mother-in-law, Hélène Masalska, widow of the son of the Prince de Ligne. In 1815 the inventory of her estate at the Château de Saint-Ouen revealed an important library of about 40000 books including 20000 novels of the 18th century. The entire library was then moved to Brody Castle, now in Ukraine. By 1880 the Brody library was purchased by the French inventor of electrical devices and influential journalist, Adolphe Gaiffe, who housed them in his castle at Oron in Switzerland where they are kept to this day and constitute one of most important collections of 18th century novels in the world.

REFERENCES: Quérard I, *La France littéraire*, 25



LA VIE
DE
GUZMAN
D'ALFARACHE.

TOME I

Contenant la I. & II. Partie.

Enrichie de Figures en Taille-douce.



A AMSTERDAM.

Chez R. & J. WETSTEIN & G. SMITH.
MDCCXXVIII.

3 ALEXANDER II (1818 - 1881) Tsar of Russia A. L. SP [Saint Petersburg] January 7/19, 1868, to Catherine DOLGOROUKI, "Katia"; 4 pp. 8vo. (191 x 116 mm), in French, ink on paper.

CH 4000

Love letter to his mistress Katia. He reproaches her for making a scene, and he is heartbroken. He quotes Katia's letter at length, and adds: "Après tout cela je te laisse juger toi même ta conduite, envers l'être qui vit et ne respire que par toi ". But he can't hold a grudge, because he loves her more than his life "... je veux que tu viennes, car ce serait par trop vilain de ta part de me priver du bonheur de te revoir et comme preuve, que tu ne gardes rien sur le coeur, je te supplie, quand tu m'apperceveras, de toucher de ta main ton médaillon au cou et moi en réponse je toucherai ma croix de St George. Tu me rendras la vie par là".

4 ALEXANDER II (1818 - 1881) Tsar of Russia A. L., S[aint]. P[etersburg] January 26/February 7, 1868, to Catherine DOLGOROUKI (Katia); 8 pp. 8vo. [187 x 121 mm] tightly written; in French, with a few lines or words in Russian.

CHF 5000

Long, loving, and erotic letter to his mistress Katia. Started at 9:30 in the morning, resumed several times during the day, and finished at 11:30 in the evening. "Bonjour, mon Ange, je t'aime, je t'aime, je t'aime et suis heureux de t'aimer. J'ai très bien dormi grâce à toi et me suis réveillé sous la bonne impression de notre soirée d'hier et dans ce moment j'ai eu la joie d'avalier ta chère lettre. Oh ! merci, merci pour toutes tes bonnes paroles qui m'ont inondé de soleil. Je vois avec bonheur que j'ai su aussi t'en donner hier".

Later: "Mes pensées te suivent maintenant dans ta chambre de toilette,

où j'aurais voulu remplacer ta femme de chambre. Je vois dans mon imagination tout ce qui m'appartient et ce que j'adore".

In the afternoon: [We must admit that our meetings have been a success for us today, and I feel that we are crazier than ever for each other... I must confess to you too, dear adorable elf, that I am furious about our bingerles (their erotic frolics)].

The important correspondence between Tsar Alexander II (1818–1881) and Catherine Dolgorukaya (Katia, 1847–1922) bears witness, through passionate letters, to an extraordinary love story. Their affair began in 1866: she was eighteen, and he was forty-seven.

In 1870, Katia moved into a room in the Winter Palace, directly above the imperial apartments where Tsarina Maria Alexandrovna resided, causing a huge scandal at Court. In 1872, she gave birth to a son, Georges, followed by two daughters, Olga and Catherine.

The Tsarina, long suffering from illness, died on June 3, 1880, and just forty days after her death, Alexander made Catherine his morganatic wife, granting her the title of Princess Yurievskaya. However, their legitimate married life was short-lived, as the Tsar fell victim to a bomb attack on March 13, 1881. Mortally wounded, he was brought back to the palace, where he agonized for a few hours in Katia's arms before passing away.

As a widow, Princess Yurievskaya went into exile in Nice, France, where she died in 1922, taking with her the precious correspondence that the new Tsar, Alexander III, had tried to recover and destroy.

The letters are numbered, dated, and timestamped, resembling a conversation diary. They are written mainly in French, with some phrases in Russian using the Latin alphabet. For security reasons, they do not include Catherine's name and are unsigned. The final phrase in Russian, "Mbou na bcerda" [Yours forever], serves as a signature.

S. P. Dimanche 7^e Janvier 1866, à 10h. Du matin

Bonjour, mon Ange, je t'aime plus que le air et
ton adorable lettre d'hier soir, que je viens de recevoir et
l'adorable ouvrage et bonheur, m'a rendu encore plus
fou de mon vilain, m'chantait adorable lettre. Com-
ment puis-je ne pas me sentir heureuse quand
je vois que tu m'aimes et me penses que à l'état qui
t'appartient corps et âme à tout jamais et qui ne vit
que pour toi. Toutes tes chères paroles me sont devenues
au cœur et me poursuivent tous les jours que toutes
nos pensées, nos impressions et nos desirs sont les
mêmes. Haver comme J'ysa J'ysa a rebonda un
paysage et plus rien - ainsi... Notre dernière
séance et nos rencontres d'hier nous ont rendus encore
plus fous l'un de l'autre et tu venais dans la lettre
que tu recevras aujourd'hui, que nous ont données de nou-
veau volés nos idées à propos de la nôtre de ce soir. Tu d'ici
me accorde un jour de bonheur, mais d'une manière certes plus

Je ne puis résister au besoin de te même chose,
Je t'envoie cette lettre par un exprès demain
matin, prend te redonne un peu de soleil et
prend que tu saches bien, que je t'aime plus que
jamais et que je me sens heureuse, heureuse, heu-
reuse d'être aimée, par un long et court toi et d'être
devant toi bien à tout jamais. - Je ne sais
pas ce que tu as dû me avoir fait avec moi, mais
depuis hier soir et nos rencontres de ce matin,
je me sens encore plus fou amoureux de
tant ton être qui est mon bien à moi.
Nourriture s'achète avec le bon cœur humain,
me envoie ça avec tout ce que tu as de bon
me envoie s'inspirent moi de moi-même
copie ça avec une impression be en un instant
me envoie avec l'âme et avec l'âme.
Vilain un bon.

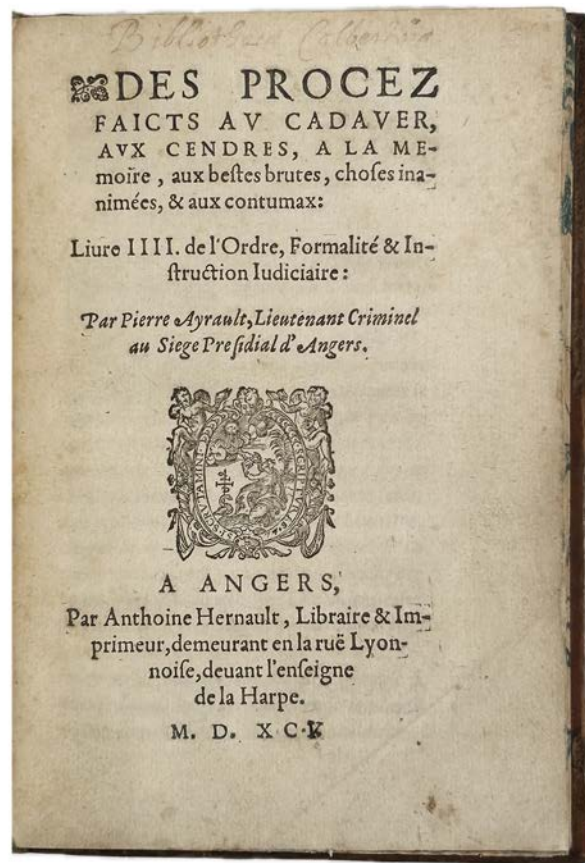
5 AYRAULT, pierre (1536-1601). Des Procez faicts au cadaver, aux cendres, à la mémoire, aux bestes brutes, choses inanimées, et aux contumax : Livre IIII de l'Ordre, formalité et instruction judiciaire. Angers, Antoine Hernault, 1591. 8vo (190 x 126 mm) [4]-65-[1] ff. 17th century calf, triple gilt fillets on covers, spine on raised bands decorated, title gilt on red morocco label, marbled edges; some restorations.

Reserved

First edition of this very rare and curious treatise on trials brought against corpses, animals, and inanimate objects, as well as convictions in absentia and executions in effigy. Pierre Ayrault, a magistrate from Anjou, served as lieutenant criminel at the presidial court of Angers. This scarce volume constitutes a separate printing of the fourth part of his major treatise *L'ordre, formalité et instruction judiciaire, dont les anciens Grecs et Romains ont usé és accusations publiques, conseré au stil & usage de nostre France*, 1588.

PROVENANCE: From the library of Jean-Baptiste Colbert (1619-1683), with the manuscript entry (*Bibliotheca Colbertina* 1728, no. 6321) at the top of the title page (somewhat faded). 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, and finally to his grandson Charles-Éléonor, before being dispersed at public auction between 1728 and 1732. Bibliothèque X. de G.-C. (2000, I, n°25).

REFERENCES: Caillet, n°577; Gaita, n°1120; Graesse, I, 267.



6 [BAPTISMS OF YOUNG MUSLIM SLAVE WOMEN]. A collection of 5 very rare baptismal booklets for young Muslim slaves in the Marche, Italy.

CHF 10000

1/ Battesimo di una giovinetta etiope [Saïda] [di Alessandro Atti] Ripatransone: *Tipografia Jaffei, [1852?]* on the cover: Ripatransone, 6 gennaio 1852. Pamphlet, 12 mo (156 x 105 mm). Contemporary printed paper wrapper, 10 p.

2/ Battesimo della etiope Allemuna : Recanati 24. novembre 1852. *Recanati: tipogr. dei Fratelli Morici, 1852.* Pamphlet, 12 mo (150 x 104 mm). Contemporary printed paper wrapper 16 pp.

3/ Battesimo solenne di una fanciulla etiope in Ascoli [Idaia]: 17 aprile 1853. *Ascoli: Cardi, 1853.* Pamphlet, 12 mo. (150 x 104 mm). Contemporary printed paper wrapper, 13 p.

4/ Battesimo solenne di una fanciulla etiope in Ascoli [Seida]: 17 aprile 1853. *Ascoli: Vescovili dei Cardi, 1853.* Pamphlet, 12 mo. (150 x 104 mm). Contemporary printed paper wrapper 13-[1] p.

5/ Relazione del riscatto e battesimo di tre etiopi. [Giurana o Mzada, Tolombolo, Zaide] *Jesi: Tipografia Flori e Ruzzini, 1853.* Small 8vo (204 x 138 mm). Contemporary printed paper wrapper, 13 pp.

The *Pia Opera per il riscatto delle fanciulle more* was founded by the Genovese priest Niccolo Olivieri in 1839. This charitable organization was dedicated to rescuing and redeeming young girls of Moorish origin who were often enslaved or in vulnerable situations. The organization aimed to enfranchise these young girls, provide Christian education and integration into society and offer moral and spiritual guidance.

Father Olivieri travelled the routes once taken by the Trinitarians, a religious order that bought back Christian slaves in Islamic lands and went to North African and Egyptian markets to buy back not Christian slaves, but Muslims, who were then sent to European institutions where they were converted and baptised. In 1857, almost 20 years after the founding of Olivieri's pious work, which was taken over by the Trinitarians on his death, he could boast of having freed more than a five hundred slaves.

Many of them were welcomed into the monasteries of Ripa and Ascoli or other localities in the Italian region of the Marche, notably Jesi, Ripatransone, Recanati or Ascoli.

These baptismal booklets contain the biographies and accounts of the miseries of these poor slaves, such as Zaida sold by her own mother in extreme poverty and taken by her brother and aunt to the buyer, from whom they received in exchange as much food as they could carry at a time.

Extremely rare booklets preserved in 1 or 2 copies only in Italian provincial libraries, none outside Italy.

REFERENCES: 1: one copy located in Osimo Marche IT\ICCU\URB\0974843; 2: one copy located in San Severino Marche IT\ICCU\UMC\0938069 ; 3: two copy located : Ascoli Piceno and Fermo Marche IT\ICCU\SIP\0001839; 4: no copy found; 5: one copy dated 1855 located in Loreto IT\ICCU\PBE\0068550.



7 [DUEL]. BARTHÉLEMY Emmanuel (1823-1855), revolutionary, member of the Blanquist secret society, author of the last fatal duel in England, murderer. Set of 5 A.L.S., 6, 7 [postmarked 8], 9, 23 and 29 November 1852, 10 p 8vo (206 x 127 mm or 184 x 114 approx.), ink on paper.

CHF 3500

Extraordinary set concerning the last deadly duel in England.

On 18 October 1852, Emmanuel Barthélemy fought a duel with Frédéric Constant Cournet (1801-1852) on Priest Hill, a viewpoint near Windsor, in which Cournet was fatally injured and died the same evening. Both men were French exiles who belonged to the political left. Cournet was a partisan of Alexandre Auguste Ledru-Rollin and thus an opponent of Barthélemy, a staunch supporter of Louis Blanc. Barthélemy challenged Cournet after being offended by the latter's remarks about a former girlfriend. At the time, political differences were cited as the real reason for the duel. It caused quite a stir at the time. The Morning Chronicle of 1 November 1852 reported that the Queen and Prince Albert had visited the site of the duel on one of their excursions.

Barthélemy came into contact with Karl Marx and Wilhelm Liebknecht and was also an associate of the German radical August Willich. According to Wilhelm Liebknecht, Willich and Barthélemy plotted to kill Marx for being too conservative.

Barthélemy was charged with murder at the trial on 21 March 1853, but was sentenced by the jury to six months for manslaughter, of which he had already served four months on remand. Barthélemy's violent existence came to an end when he was sentenced to death a year later for a double murder.

The letters are addressed to a fellow revolutionary friend in London, Amable Longepied, and were written from the prison in Horsemonger Lane, where Barthélemy was being held on remand.

In his covering note of 8 November to Longepied, Barthélemy asks him to forward the enclosed letter to the editor-in-chief of La Presse, Emile de Girardin (1802-1881), and to request the latter to publish it.

The letter to Girardin, dated 6 November 1852, accuses in particular Monsieur Maquet, who in his letter to the Morning Herald of 2 November had slandered Barthélemy even before the trial and denounced him as Cournet's murderer. Note that the name of Cournet's opponent was not yet known with certainty at the beginning of the investigation. Barthélemy was outraged and called Maquet 'un homme sans honneur, sans loyauté et sans délicatesse.' Given the many articles in favour of Cournet, Barthélemy denies that he was his opponent in the duel and that Cournet was a scoundrel anyway and that when he fell in a duel, he only received the punishment he deserved. 'Je déclare que ma conscience se soulève contre le cynisme de gens qui ont l'audacieuse prétention de faire respecter la mémoire d'un scélérat dont toute la vie n'a été qu'un scandale ... Mr Cournet qui en tombant dans un duel n'a reçu que le châtement qu'il méritait ...' At the end he turns against Maquet by saying 'tout homme libre qui attaque un prisonnier est un lâche.' This letter has not been published and was apparently never sent to Girardin.

A day later, however, in Barthélemy's letter of 9 November, he asks Longepied that he no longer wishes the letter to Girardin to be forwarded and published until he has spoken to his lawyer. At the same time, he writes to August Willich so that he can see Louis Blanc and find out whether he can get a visit from his lawyer before Saturday.

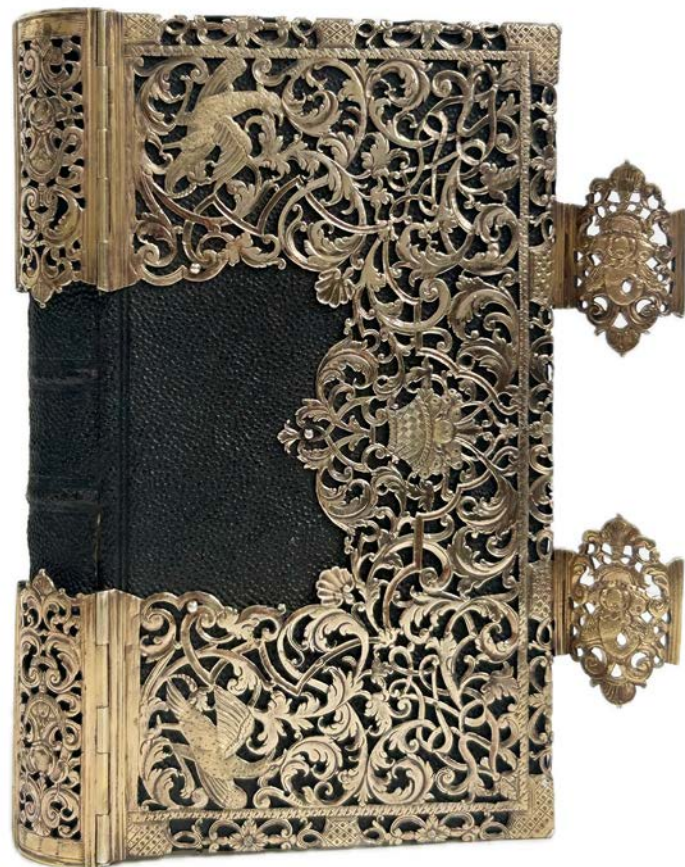
The two letters of 23 and 29 November relate in particular to instructions to Longepied for the preparations for the trial.

8 [VERMEIL BINDING]. [BIBLIA GERMANICA] Das Ganze Neue Testament. [Bound with] Die CL. Psalmen Davids durch D. Amb. Lobwasser in Teutsche Reimen gebracht; [and] Die kleine Bibel oder: des Psalter Davids. *Zurich, Joh(ann) Heinrich Bürckli, 1738*. 12mo (162 x 95 mm), 272, 215, 64 pp., 2 frontispieces and 10 engraved plates. 18th century Zurich Vermeil binding; openwork, chiselled and fire-gilt silver over dark brown sharkskin on wooden boards; cover, spine and clasps decorated with rich scrollwork, volutes and floral elements, a bird with outstretched wings in the inner corners of each cover, a basket of flowers in the centre of the cover and spine fittings. Two domed pierced clasps, pierced headcap protection plates, all edges gilt, pastedowns of brocade paper.

CHF 5000

Beautiful copy of the New Testament in the Zurich version printed for domestic use, in a typical Zurich binding with this high-quality design, around 1740. The city was the most important place of production for this splendid type of binding decoration, which was named after the gilding technique (French vermeil). The 4 open-worked metal plates leave about half of the spine and a quarter of the covers exposed. "In contrast to the Baroque bindings, the covers and spines of Upper Rhine and Swiss metal bindings are generally flat, often open-worked and chiselled. Very often the metal (brass or silver) is fire-gilt" (v. Arnim). Ambrosius Lobwasser (1515–1584) introduced the melodies of the French Psalter to the German audience, he adopted the melodies from the Genevan Psalter, originally compiled by Clément Marot and Théodore de Bèze between 1532 and 1560.

REFERENCES: Cf. von Arnim, *Europäische Einbandkunst* 121.



9 [BIBLIA PERSICA]. [Genesis, translated into Persian from Arabic]. *London, British and Foreign Bible Society, 1827.* 8vo (225 x 135 mm.) (2) f. (title & errata), 100 p. Contemporary purple morocco, covers with a double gilt border of fillets and romantic tools, central medallion, spine on false bands with gilt arabesques, title in Persian lettered in gold. [Burn & Son's' (label)]; somewhat scuffed.

CHF 3500

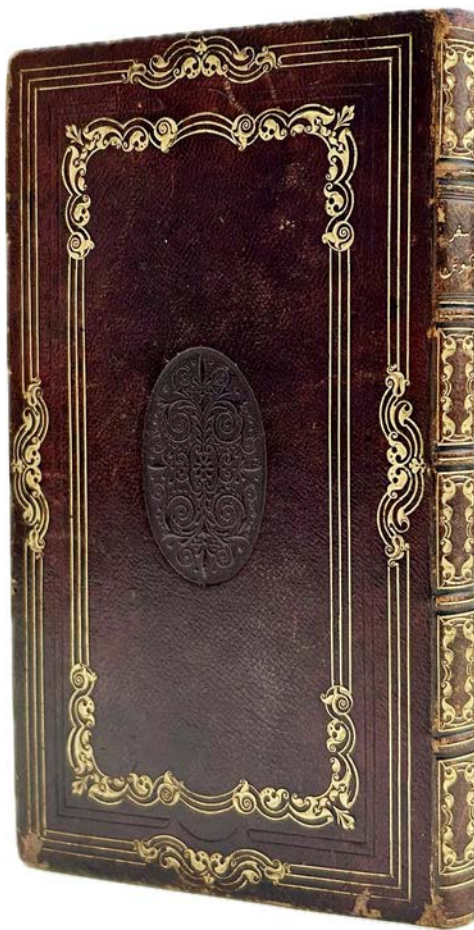
Extremely rare first Persian edition of this translation of Genesis commissioned by the British and Foreign Bible Society (BFBS). No complete Persian translation of the Bible was published before 1845-1846.

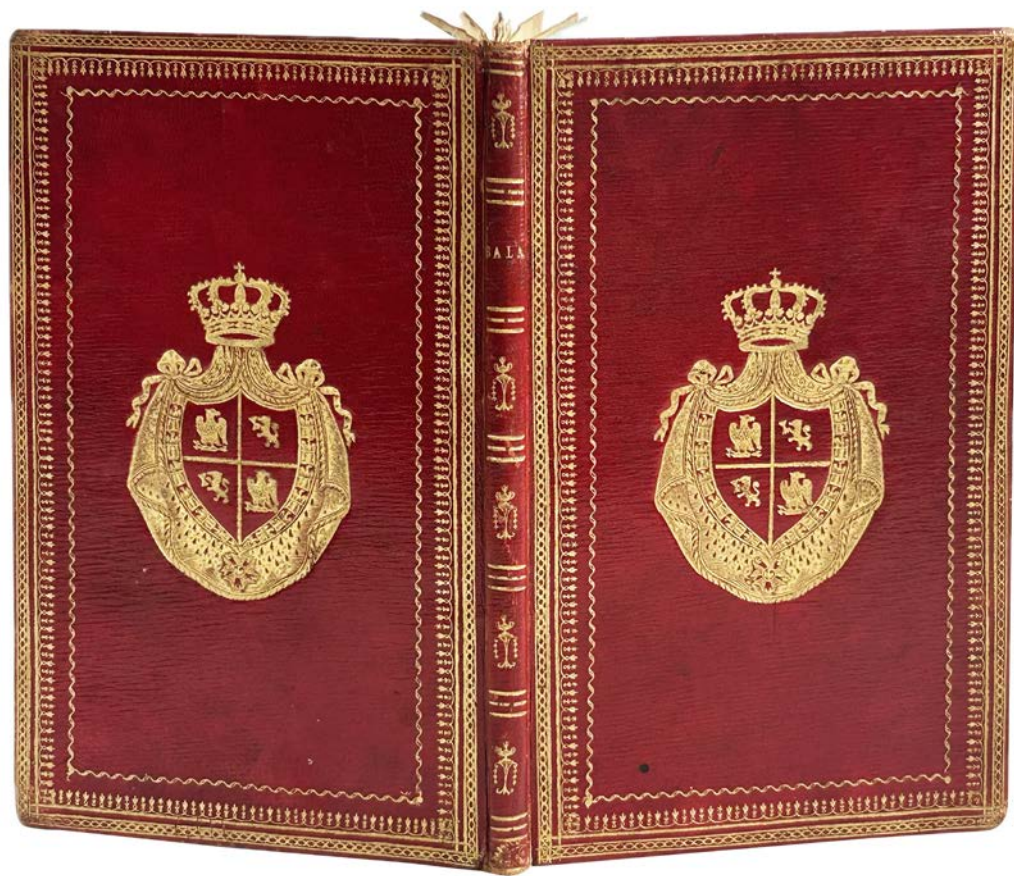
An exceptional copy dedicated to a young woman by the translator Mirza Muhammed Ibrahim (1800-1857) - an important Iranian figure of the early 19th century, professor of Persian at the East India College (where future Indian Service officers were trained): "Miss Harvey with Mirza Ibraheem's most sincere regards"

He took part in the translation of Genesis in 1827 for the BFBS, before translating the book of Isaiah on his own in 1834. In 1841, he published in London what he claimed to be the first Persian/English grammar written by a "native" Iranian. This extremely rare Persian printing of the first book of the Bible, dedicated to an English woman by its atypical translator Mirza Ibrahim, bears witness both to the publishing practices of the British Foreign Bible Society and to relations between the United Kingdom and Iran in the first half of the 19th century.

Burn and Company was one of the official bookbinders for works published by the British and Foreign Bible Society.

REFERENCES: Darlow and Moule, *Historical catalogue of the printed editions of Holy Scripture in the library of the British and Foreign Bible Society*, London, The Bible House, 1911, no. 7331. Kenneth J. Thomas, *A restless search: a history of the Persian Translations of the Bible*, American Bible Society, Philadelphia, Pennsylvania, 2015, pp. 202-204).





10 [HORTENSE DE BEAUHARNAIS]. BOCQUILLON-WILHELM, Louis (1781-1842) & Evariste PARNY. Bala. Romance et Duo. Paroles d'Evariste Parny. Musique et accompagnement de Forte-Piano par B. Wilhelm. [And] Le jeune Ménestrel. Romance tirée des Rosecroix d'Evariste Parny. Musique et accompagnement de Forte-Piano par B. Wilhelm. French musical manuscript, ink on paper on printed staves, *ca.1806*. 8vo, [1] f. (title), 6 pp.; [1] f. (title), 7 pp. Contemporary red long-grained morocco, covers with gilt borders of several rolls, coat of arms in the centre, spine decorated, doublures and endpapers lined with blue silk; slightly rubbed.

CHF 7000

A Musical Manuscript presented to Hortense de Beauharnais, a very rare provenance.

The French composer and music educator Louis Bocquillon, known as Wilhem or Bocquillon-Wilhem, is considered the restorer of popular choral singing in France. *Bala* is taken from *Les Galantries de la Bible*, while *Le jeune Ménestrel* comes from the Canto IV of *Les Rose-Croix* (*Œuvres de Parny*, Paris, Debay, 1808, Vol.III, pp. 197–199, Vol IV, pp. 65–66).

PROVENANCE: Hortense de Beauharnais, the dedicatee, was the stepdaughter of Emperor Napoléon I and the daughter of his first wife, Joséphine. She married Napoléon's brother, Louis, thus becoming queen consort at his accession to the throne of Holland in 1806.

In addition to the present manuscript, Hortense owned a copy of the printed edition of *Bala*, similarly bound in red marocco, but bearing her coat of arms only on the front cover (L'Europe napoléonienne, exhibition at the Marmottan Library, June 5 – July 15, 1969, nr. 25).

Following the style of the Imperial family's armorial bindings, it features the imperial mantle studded with bees and the collar of the

Légion d'Honneur but with the Dutch royal crown instead of the imperial crown. However, the quartered shield with the Napoleonic eagle and the Dutch lion contains some inaccuracies, as the eagle and the lion are inverted and the lion is missing the sword..

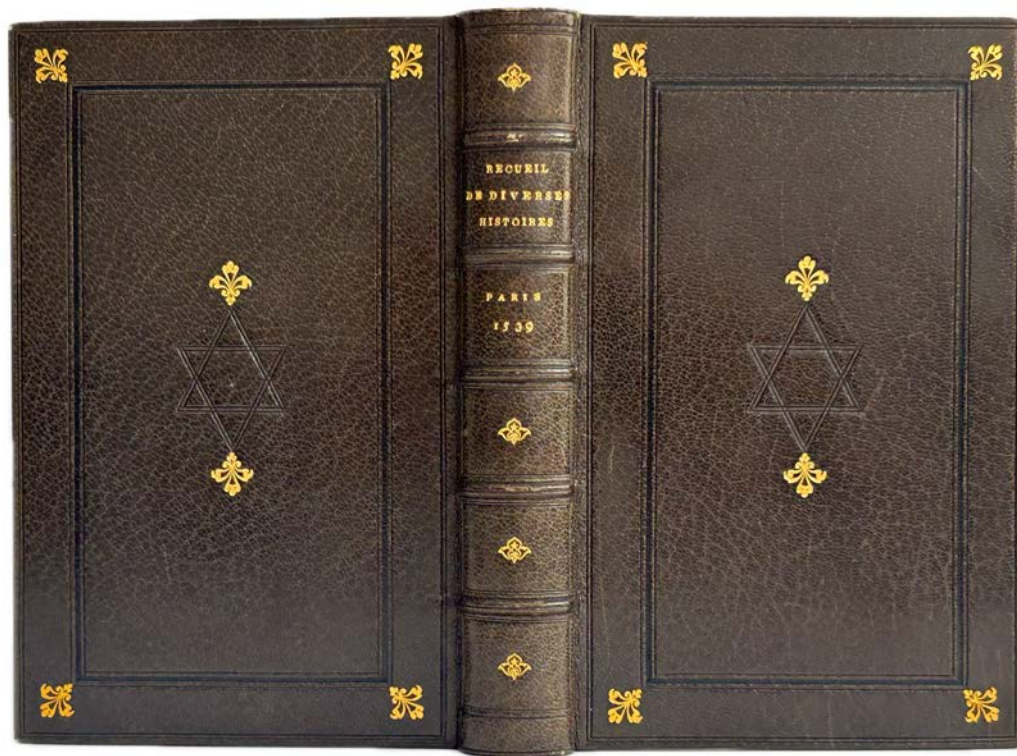
11 [BOEMUS, Johann (c. 1485–1535).] Recueil de diverses histoires touchant les situations de toutes regions & pays contenuz es trois parties du monde, avec les particulieres moeurs, loix, & cæremonies de toutes nations et peuples y habitants. Nouvellement traduit de latin en françois. Paris, Galliot Du Pré, 1539 [acheve d'imprimer a Paris le XV. jour du mois de decembre, audit an par Michel Fezandat imprimeur pour Galiot du pre libraire jure de luniversite du dit lieu. Avec privilege, 1539]. 8vo (165 x 103mm), [20] ff., CCLXVIII pp. [i.e. 278], [2] ff. (sign. ã8 ẽ8 î4 a-z8 &8 A-L8(L7 bl)). Title framed by 3 filets, printer's device of Galliot Du Pré on verso of last leaf. 19th century brown morocco by Petit, sides ruled in blind with gilt fleurons in the corners, blind six-pointed star in the centre, spine on false bands, decorated with small gilt fleurons, title lettered in gold, turn-ins gilt, gilt marbled edges. Beautiful copy bound by Petit. Error in the arrangement of Quire F, Fiiii & F5.

CHF 1800

First french edition of this work published in Latin in 1520. The *Omnium gentium mores, leges et ritus* by the German humanist Johann Boemus is considered as the first ethnographic compendium of the Early Modern period in Europe. It considers Africa, Asia, Europe and offers a collection of the manners and customs of all mankind, known to Europeans at the time. An orderly ethnological compendium laced together with comments on the great variety in human behaviour and on the laws and governments of alien nations.

The first leaves contain: the privilege dated 29 December 1539, a dedication by the translator to Prince Charles Caesar Augustus, a table of chapters, an alphabetical table, an errata leaf and a prologue by the author.

REFERENCES: Atkinson, *La Littérature géographique française de la Renaissance: répertoire Bibliographique* (Paris, 1927), n° 73. *Catatalogue des livres de Feu M. Félix Soleil*, 1871, n°2041 this copy (?)



12 [MANUSCRIPT - MONTESQUIEU]. [BOISGELIN DE CUCÉ, Jean de Dieu de (1732-1804)]. *Le Temple de Cnide* [sic]. [circa 1782]. 4to (251 x 199 mm). Manuscript in French, ink on paper, [64] pp. Contemporary red morocco, covers gilt with coat of arms enclosed by 3 gilt fillets, spine gilt lengthways with grotesque pattern, title label, edges gilt; slightly rubbed and dampstained on the back cover.

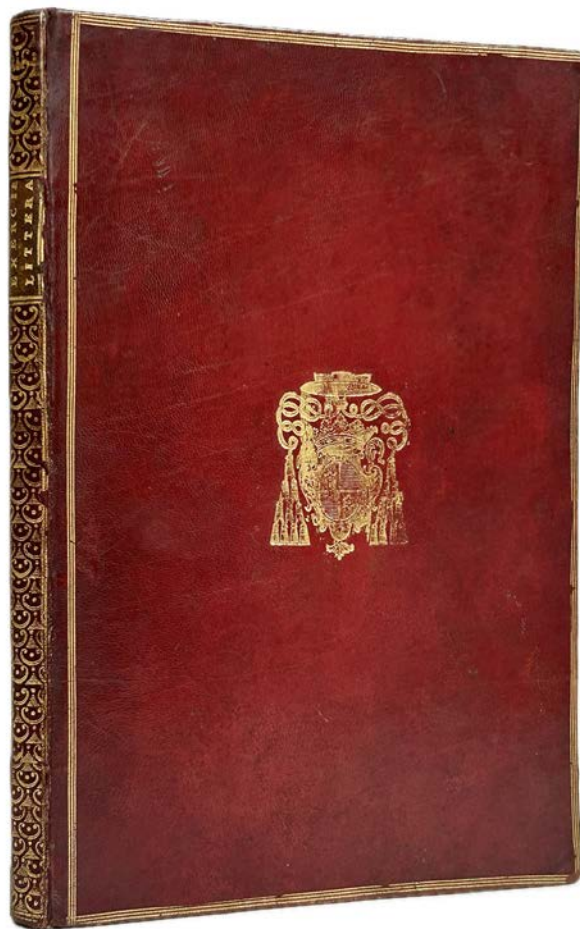
CHF 7500

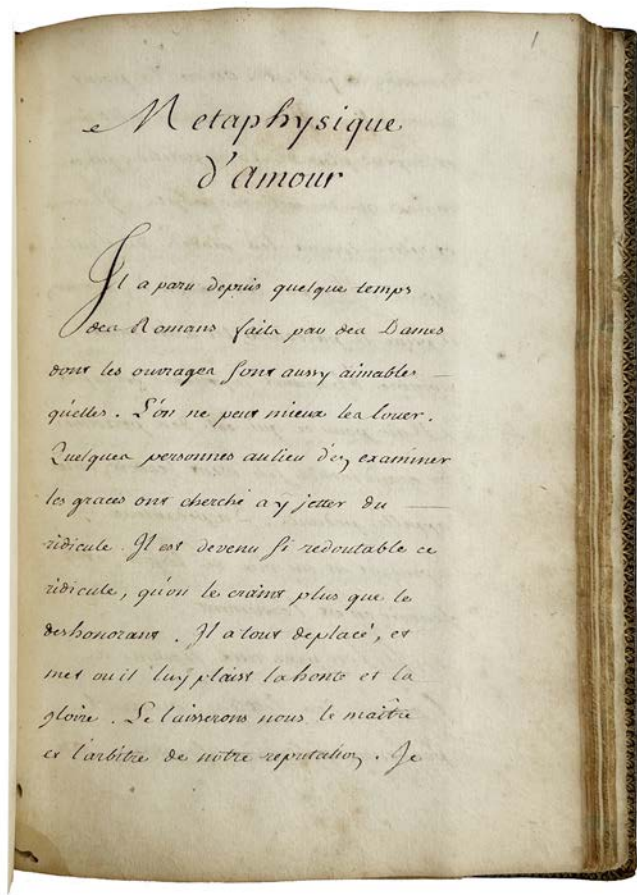
Verse Adaptation of Montesquieu's *Temple de Gnide*, by the French prelate and Academician Jean de Dieu de Boisgelin de Cucé. First published anonymously in 1725, *Le Temple de Gnide*, caused a scandal, earning the description "the apocalypse of gallantry" from Madame du Deffand. This verse adaptation reflects Boisgelin's passion for poetry, his "literary sin".

Important manuscript. It is a refined, carefully written version, likely the copy used for printing, with a few discreet corrections. Published anonymously in 1782, in a small number, most likely intended for the author's close circle. The only known copy recorded at the BnF is housed in the Rare Books Reserve (Cote: RES P-YE-1758). Brunet references this *Temple de Gnide* at the end of a collection of *Pièces diverses* by Boisgelin, composed of poetry, mostly erotic and even somewhat risqué. He notes: "Printed in such a small number of copies that few modern books are as rare as this one".

PROVENANCE: Precious manuscript by the author, bound in red morocco with his arms. Jean de Dieu de Boisgelin de Cucé held high ecclesiastical positions, Bishop of Lavaur, Archbishop of Aix (1770–1801), Archbishop of Tours (1802), Cardinal (1803). In addition to his religious duties, he was an occasional secular author. He moved in intellectual circles, frequenting the salons of Madame Geoffrin and Madame Necker, and was a friend of the philosophers. Through the influence of Mademoiselle de Lespinasse, he was elected to the Académie Française on January 15, 1776. Other provenance: Ludovic Froissart (bookplate.)

REFERENCES: O.H.R. pl. 2085, fer no. 3. Brunet, IV, 1150.





13 [MANUSCRIPT]. [BOURSAULT Edme (1638-1701), Anne-Thérèse Marguenat de Courcelles, marquise de LAMBERT (1647-1733).] Treize lettres de suite d'une dame à un cavalier & Métaphysique d'amour. Two manuscript editions in the same early 18th century hand. Small 4 to, (227 x 163 mm) de [1] f.-177 p., [1 ff bl] ; [79] pp. Contemporary brown morocco, covers with a large dentelle border, spine on five raised bands, decorated, gilt marbled edges. Brown ink on paper, handwritten by the same hand. Caps damaged, joints rubbed, somewhat dampstained throughout, marginal worming.

SOLD

1. *Treize lettres de suite d'une dame à un cavalier* : Published in February 1700, this work is one of the last literary pieces by Edme Boursault (1638–1701), a Champenois poet and journalist. A small epistolary novel, it was never published separately in early editions. Instead, it was included in Boursault's *Lettres nouvelles* (1700–1738), before falling into obscurity for two centuries. The work presents a series of love letters from a woman to a knight, echoing the literary trends of the late 17th century.

2. *Métaphysique d'amour*. The final major work of Anne-Thérèse Marguenat de Courcelles, Marquise de Lambert (1647–1733). Deeply rooted in the intellectual debates of her famous salon in Rue de Richelieu, a moral refuge in contrast to the licentious court of the Regent. The original text was never intended for publication but was secretly copied and leaked to bookseller F. Le Breton. The Marquise, upon discovering this, bought back nearly all copies and had them destroyed. In 1729, the book was properly published by Gosse & Néaulme in The Hague, restoring its authentic title. Our manuscript aligns closely with this 1729 edition, though it features some unique variants, particularly in pronoun usage, where the Marquise affects a masculine perspective.

The origin of the manuscript remains a mystery, though it was rediscovered in 1926 by Émile Henriot. The unusual association of these two works suggests a deliberate literary or philosophical connection. It represents an exceptional testimony to the private circulation of elite literature in the early 18th century. As R. Marchal observed, such works existed for the exclusive circles they were meant for, often circulating in manuscript form before publication.

A precious and rare document, shedding light on the intellectual and social networks of pre-Enlightenment France.

14 [MANUSCRIPT]. BUSSY-RABUTIN Roger de]. ΛΕΣ Αμουρς δυ Παλαις Ρουαλ [Les Amours du Palais Royal]. French encrypted manuscript, using Greek alphabet letters. *Last quarter of the 17th century*. 16mo (97 x 79 mm), [6], 122 ff. Contemporary tawny morocco, sides with triple fillets and cypher MP gilt in the centre between two olive branches, spine on raised bands, decorated, edges gilt; somewhat rubbed, inkstain on front cover. CHF 12000

A curious clandestine French manuscript, written in Greek letters, later published in Holland around 1667 under the title *Histoire du Palais Royal*.

The first six leaves contain a preliminary text in Greek, likely intended to divert attention from the manuscript's actual content. The text suggest that this satire was meant as a *continuation* of Bussy-Rabutin's *Histoire amoureuse des Gaules*. Some manuscript copies circulated from 1663, before it was printed in Liège in 1665, leading to Bussy-Rabutin's imprisonment in the Bastille. The owner of our manuscript seems to share this view, as noted in his inscription on the flyleaf. The text was later republished under the title *Le Palais Royal ou les Amours de Madame La Vallière*, appearing in *Les Amours des dames illustres de*

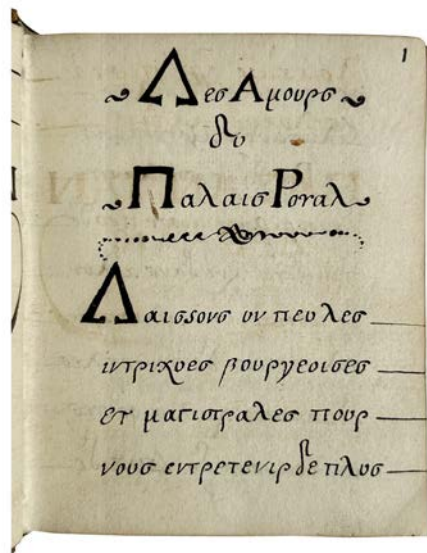
notre siècle (1680), *La France galante* (1688) and *Histoire amoureuse des Gaules* (1754). Our manuscript follows the *Amours des Dames illustres de notre siècle*, published in Cologne in 1681 (pp. 66–99), with some variations. It concludes with the farewell letter of the Marquis de Vardes to the Countess de Soissons, written after the affair of the *Lettre espagnole*.

On the first flyleaf, written in lighter ink than the main text, there is a note about the dangers of possessing such a pamphlet: “Les amours du Palais Royal, écrit en caractères grecs, dans un temps où l’on couroit des risques de le posséder en caractères ordinaires. / de Bussy rabutin / amours de Mde delavallière” [Les amours du Palais Royal, written in Greek characters, at a time when possessing it in ordinary characters was risky. / de Bussy-Rabutin / amours de Mde de La Vallière.]

PROVENANCE: On the lower flyleaves is an acrostic poem in octosyllabic rhymes, also encrypted in Greek letters, on the name *René Moron de Rochetière de Zagagep*. This name likely refers to René Moron de Rochetière, court usher to Monsieur, the King's brother, who was imprisoned in the Bastille by *lettre de cachet* (April 1689), transferred to Besançon's citadel in 1691. Involved in the Affair of Rouen, where suspects were accused of: “*suspicious correspondence with foreign nations, conspiracy against the King, plotting, fraud, sorcery, arson, assassinations, and related crimes*”, he was additionally convicted for alchemy and counterfeiting. (cf. F. Funck-Brentano, *Les Lettres de cachet à Paris* (1903), p. 93, no. 1278, & p. 98, no. 3842.) The “de Zagagep” reference appears to be a deliberate intended to confuse the readers. It appears Moron de Rochetière had the manuscript bound with his monogram. The binding bears the monogram “MP,” where the “P” is actually a Greek rho (P), forming an “MR” (Moron de Rochetière ?).

From the library of Counts Henry (1898–1937) and François Chandon de Briailles, with their ex-libris bookplates. Trace of an old engraved armorial bookplate on the upper pastedown. A faded vignette bearing

a coat of arms, possibly linked to Nicolas de Lézandevéz, Sieur de Rubian in Plogonnec, a Breton noble of the 17th century, can be found on the third upper flyleaf, though it is heavily worn (O.H.R. 2335).



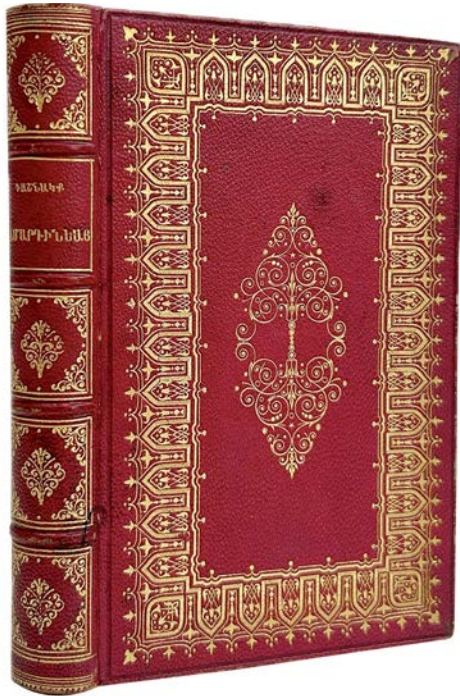
15 [PRINTING IN ARMENIAN]. CALFA Corène V (1832-1892). LAMARTINE, Alfonse de. *Les Harmonies de Lamartine*, traduites en vers arméniens par Corène V. Calfa. Paris, Typographie arménienne, 1859. 12 mo (172 x 111 mm), [6] f. (Armenian title, French title, dedication), 396 pp, 2 plates, various vignettes engraved on wood. Text in Armenien. Contemporary red shagreen, oriental frame on the covers, arabesque in the centre, spine on raised band, turn-ins and edges gilt; somewhat scuffed, pastdown and endpaper soiled. CHF 3000

Copy of the dedicatee, Naser al-Din the fourth Shah of Qajar Iran, with a manuscript dedication within a charming border painted in watercolour. First edition of Corène Vartabed Calfa's translation of the Lamartine's *Harmonies*. It is illustrated with 2 lithographed portraits, one of Lamartine, the other of Corène's father, Kévork Calfa. The preliminary leaves, in French and Armenian, contain the author's dedication to his father, an epître to the reader, an epître to Lamartine and the poet's reply to the translator.

Khoren Calfa (Kalfayan), author of a patriotic ode to Armenia, was one of the leaders of the Collège National des Arméniens de Paris, and was associated with Lamartine and Victor Hugo. He was a musician, poet and politician. The prestige of the Calfa family in French intellectual circles was important at the time, as Corène and his brother Ambroise translated many French authors into Armenian. The Calfa brothers played a pioneering role in the birth of the French Armenophile movement.

PROVENANCE: At the beginning of the volume is bound a pleasant watercoloured and calligraphed folio bearing the dedication "A Sa Majesté Nasser Ed Dine Le Schah de Perse. Hommage Correne Calfa."





16 [CANADA – NEW-YORK STATE]. Plan de la Situation du Fort William-Henry en Amérique [and] Plan de la Situation du Fort Carillon en Amérique), *n. d. circa 1750*, 2 manuscript maps (340 x 325 mm) ink and watercolour on paper, gilt period frames.

CHF 10000

Two hand-coloured military manuscript maps of Fort William-Henry and Fort Carillon on the shores of Lake George, in the northeastern part of the colony of New York. Drawn by C. Rougé after Muller. A John Muller, headmaster of the Royal Military Academy published his 1747 *Attack and Defence of fortify'd places*.

In 1755 the British built Fort William Henry. It was located a few leagues from the New France border, and threatened Fort Carillon. It was besieged in August 1757 by the French army led by the Marquis de Montcalm. After a siege lasting several days, British commander George Monro finally surrendered.

In the hours following the surrender, the French's native allies attacked the British garrison. History will remember these events as the "Fort William Henry Massacre".

On 8 July 1758 a small French army of some 3,500 men commanded by General Louis-Joseph de Montcalm won an important victory over the 15,000 British troops of General James Abercromby at Fort Carillon. This unexpected outcome was attributable to the French general's defensive strategy as well as the tactical errors made by the British. The Battle of Carillon has since become one of the most famous French victories in North America.

One of the plans bears the watermark of C & I Honig, 18th c. Dutch paper manufacturer.

Naser al-Din Shah Qajar (17 July 1831 – 1 May 1896) was the fourth Shah of Qajar Iran from 5 September 1848 to 1 May 1896 when he was assassinated. He was the first modern Iranian monarch who formally visited Europe and wrote of his travels in his memoirs. Naser al-Din Shah was very interested in painting and photography. He was a talented painter and, even though he had not been trained, was an expert in pen and ink drawing. Several of his pen and ink drawings survive. He was one of the first photographers in Persia and was a patron of the art.



17 [CURIOSA]. CARRACHE, Augustin (1557-1602). L'Arétin d'Augustin Carrache, ou recueil de postures érotiques, d'après les gravures à l'eau-forte par cet artiste célèbre. À la Nouvelle Cythère [Paris, Pierre Didot], s.d. [1798]. 4to (321 x 244 mm). 20th century red morocco, sides with triple fillets, spine on raised bands, the panels gilt wit ornamental tools, turn-ins and top edges gilt, untrimmed. (Riviere & Son). 2 joints somewhat cracked, tiny lack to the headcap, repair to the margin of the tenth plate. CHF 10000

First edition, one of the beautiful curiosa of the 18 th century. The illustration, in the first printing, comprises 20 beautiful plates engraved by Jean-Baptiste Coigny (1761-1809) after the etchings by Agostino Carracci (1557-1602), which had “ become so rare that many people doubted their existence” (according to the preface).

This is the most artistic of the erotic books in terms of the execution of the drawings (Cohen). The explanatory text is by Simon-Célestin Croze-Magnan. A choice copy with wide margins.

REFERENCES: Gay-Lemonnyer, I, 260 – Pia, 85 – Cohen, 88 – Dutel, A-96.

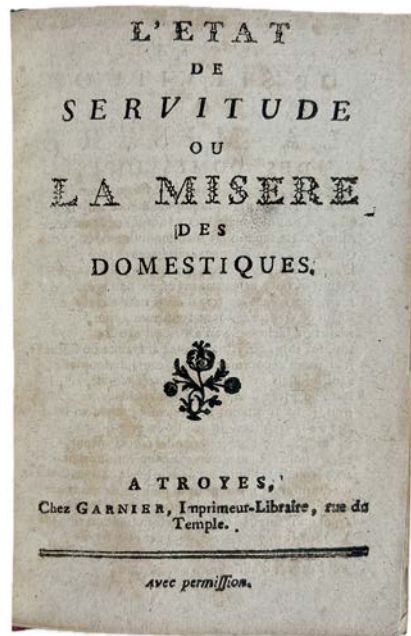
18 [COLPORTAGE]. L'État de servitude ou La Misère des domestiques. Troyes, Garnier, [vers 1715]. Small 8vo (162 x 103 mm), 16 pp. 19th C. half red morocco, spine on raised band, title gilt.

CHF 1200

A rare lament in hexameter verse about the hardships of a lackey and the miseries of his profession. Worse than hastily swallowed meals, worse than the gaze of young women, the lackey fears the mood—or rather the mood swings—of his mistress. This chapbook is printed on thick rag paper.

“Le papier, l'impression, les fautes dont il fourmille, tout lui donne des droits à être qualifié de rossignol, et à être, comme tel, vénéré des bibliomanes” (Nisard).

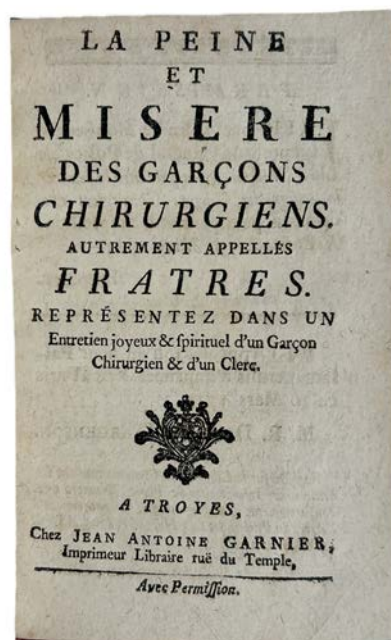




There is an edition published in Paris by Guillaume Valleyre, dated 1711. A very good copy, finely bound in the 19th century.

REFERENCES: Nisard, *Histoire des livres populaires, ou de la littérature de colportage*, vol. 1, pp. 439–443.

19 [COLPORTAGE]. La Peine et misère des garçons chirurgiens, autrement appellés frates. Troyes, Garnier, [1715]. Small 8° (161 x 108 mm), 24 pp. 19th C. half red morocco, spine on raised band, title gilt. CHF 1200



Rare pamphlet that escaped Nisard's notice. It is a humorous dialogue between a clerk of the Basoche and a surgeon's assistant, each lamenting their misfortunes and the abuses they endure from their clients. As is often the case in such short plays, the main theme of social status is expressed through lodging, food, and lack of recognition. A beautiful copy, finely bound in the 19th century.

REFERENCES: Oberlé, *La Bibliothèque bleue*, 358 (édition de 1729).

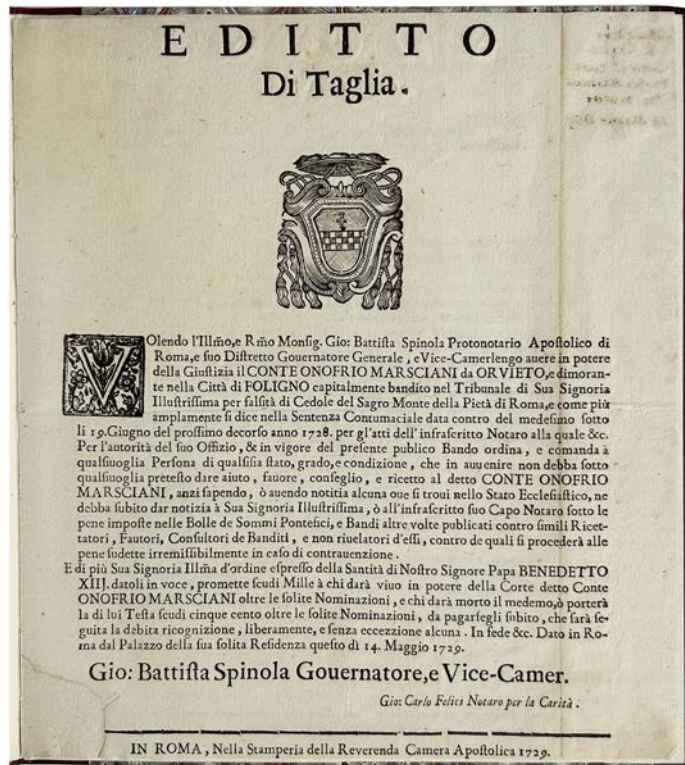
20 [CURIOSA]. Burrwood box (137 x 101 x 60 mm) decorated with a bronze medal with the effigy of Napoleon, lined with pink suede, with a risqué watercolour depicting the frolics of a group of women and Hussards, glazed. circa 1809. Fitted with a lock whose key is missing.

CHF 4000

On the lid of the box: Medal for the Banque de France captioned: "NAPOLEON EMPEREUR ET ROI" and signed: "J. P. DROZ FECIT/AN 1809". This is the medal, struck in gold, given to governors at the end of their term of office.



23 [CRIMINALITY - EPHEMERA]. Editto di taglia. *In Roma, Nella Stamperia della Reverenda Camera Apostolica, May 14, 1729.* [1] folio leaf (301 x 270 mm.) Modern half-shagreen binding, red morocco title label on the front cover; minor restorations, small angular paper loss, fold mark reinforced on the verso. CHF 3000



Rare 18th century bounty edict issued against Count Onofrio Marsciani, a patrician of Orvieto residing in Foligno, whose head was publicly put on a bounty. The notice offers a reward and warns those who might aid the criminal. Count Onofrio Marsciani of Orvieto—a kind of counterfeiter—is accused here of forging official documents from the Mont-de-piété bank of Rome. The wanted notice was issued “at the will” of Monsignor Giovanni Battista Spinola, Apostolic Protonotary (future Cardinal) and Governor General of the district, representing Pontifical Justice.

The notice specifies: His Most Illustrious Lordship, following the verbal request expressed by His Holiness Pope Benedict XIII, promises ONE THOUSAND CROWNS to anyone who brings back the said Count Onofrio Marsciani alive, and FIVE HUNDRED CROWNS to anyone who brings him back dead or returns only his severed head... crowns payable in cash and free of all taxes”—naturally!

The document is well-preserved and elegantly bound. A complete translation of the act is included, mounted on a tab following the original document.

24 ETTERLIN, Petermann (um 1430/40-1509). *Kronica von der loblichen Eydtgnoschaft Jr harkomen und sust seltzam strittenn und geschichten.* (Basel, Michael Furter, 24 December 1507). Folio (300x210 mm). [8], [1], CXXIV ff.; [*]viiij, A6-X5 (A6, blank lacking). Xylographic title with woodcut border pieces and 29 woodcut scenes from 13 blocks, at least 4 of which are by the Master DS: 2 full-page woodcuts, 19 half-page and 8 smaller cuts, printer’s device flanked by two border pieces below colophon, woodcut initials from several sets, including Maiblumen, some initial spaces with guide-letter. Contemporary blindstamped calf over wooden boards, head of front cover with blindstamped lettering “Kronica”, Corner and centre

pieces as well as catches and clasps made of brass. Binding restored at the edges and rebacked, leather somewhat chapped. Inner hinges strengthened, no free endpapers. Minimal staining to some leaves, title slightly soiled, small marginal wormholes to the first 4 leaves, repairs to lower margin and corner of the last leaf. Fore-edge numbered in ink. All woodcuts partly coloured with a light reddish. CHF 24000

Very rare first issue of the first edition of the first printed history of the Swiss Confederation.

Written between 1505 and 1507 by the Lucerne court clerk Petermann Etterlin, this history of the Swiss Confederation covers the period from the founding of Lucerne in 503 to the story of the Lucerne mercenary Hans Spiess, who was sentenced to death for murder of his wife in 1503. It had an immense influence on subsequent historiography and remained the first and only comprehensive chronicle of the Confederation until 1548, the year of publication of Johannes Stumpf's work.

The text is compiled from earlier chronicles such as those of J. von K  migshofen, Lirer, Schedel and the so-called White Book of Sarnen. For the history of Saint Meinrad and Einsiedeln, which he deliberately placed at the beginning, he used a German pilgrimage booklet by Sebastian Brant. For the chapters concerning Lucerne, he relies on local sources such as the chroniclers Melchior Russ, Ludwig Feer and Hans Fr  nd. The real value of the chronicle lies in its description of the period 1468-1477, of which he reports as an eyewitness or relies on archival sources.

First of all, Etterlin intended to create a historical textbook for young people that would reflect the self-confidence of the Swiss Confederation, which had grown stronger since the Burgundian Wars. To this end, he also resorted to motifs such as the R  tli Oath and the legend of William Tell, narrating the emancipation and founding legend of the Confederation.

The Etterlin Chronicle was held in high esteem not least because of its illustrations, ranking it among the most beautiful and important Swiss books of the 16th century. Among the twenty-nine woodcuts printed from thirteen blocks, several groups can be distinguished. One comprises four images borrowed from the legend of Meinrad printed by Michael Furter in 1496. Two other woodcuts, depicting the battle between Crusaders and Turks and the siege of a city by a Christian ruler, are taken from the *Revelationes* of Methodius, first printed by Furter in 1498.

Six woodcuts have been given to the Master DS (Daniel Schwegler), including the Imperial arms, the view of Lucerne, and the scene of





Das XVII blat.
wie das gemein volck ein ewigen punt in
den dry lenden der noch weret zesamen schwyrent.



Ennach hant die dry lender gemeinlich sich
mit den heymlichen Eydenossen so bye vor also in samen ge-
schworen hatten/der andert vnd sich so vast gesseret/ Das sy
meiſter wurden im lande/ vnd vertriben die bben herſchaft ee.

William Tell shooting the apple from the head of his son (Bock, *Holzschnitte des Meisters DS*, 1924, B 14-17); two battle scenes may be the work of a pupil (Bock, 47-48).

THE WOODCUTS OF LUCERNE AND OF WILLIAM TELL ARE THE EARLIEST DEPICTIONS OF THEIR SUBJECTS.

The work appeared in three print versions, which differ in the composition of the second quire. In the first issue - as in our copy - the second quire is signed A1-A6. On A1 recto is the imperial coat of arms and the verso is blank. A2 recto and verso contains Etterlin's preface followed by the letter to the Basel magistrate, Rudolf Husenegk, - who was entrusted with supervising the printing - and his reply as well as the short introduction. In the second issue the quire is signed A2-A6, beginning with the imperial coat of arms on A2 recto and the verso containing the preface and introductory text, but not the two letters. The third issue lacks the woodcut of the imperial coat of arms and Etterlin's preface, but contains the letters of Etterlin and Husenegk.

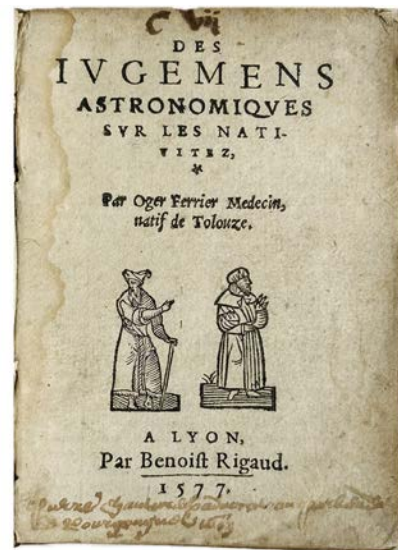
A fine wide-margined copy.

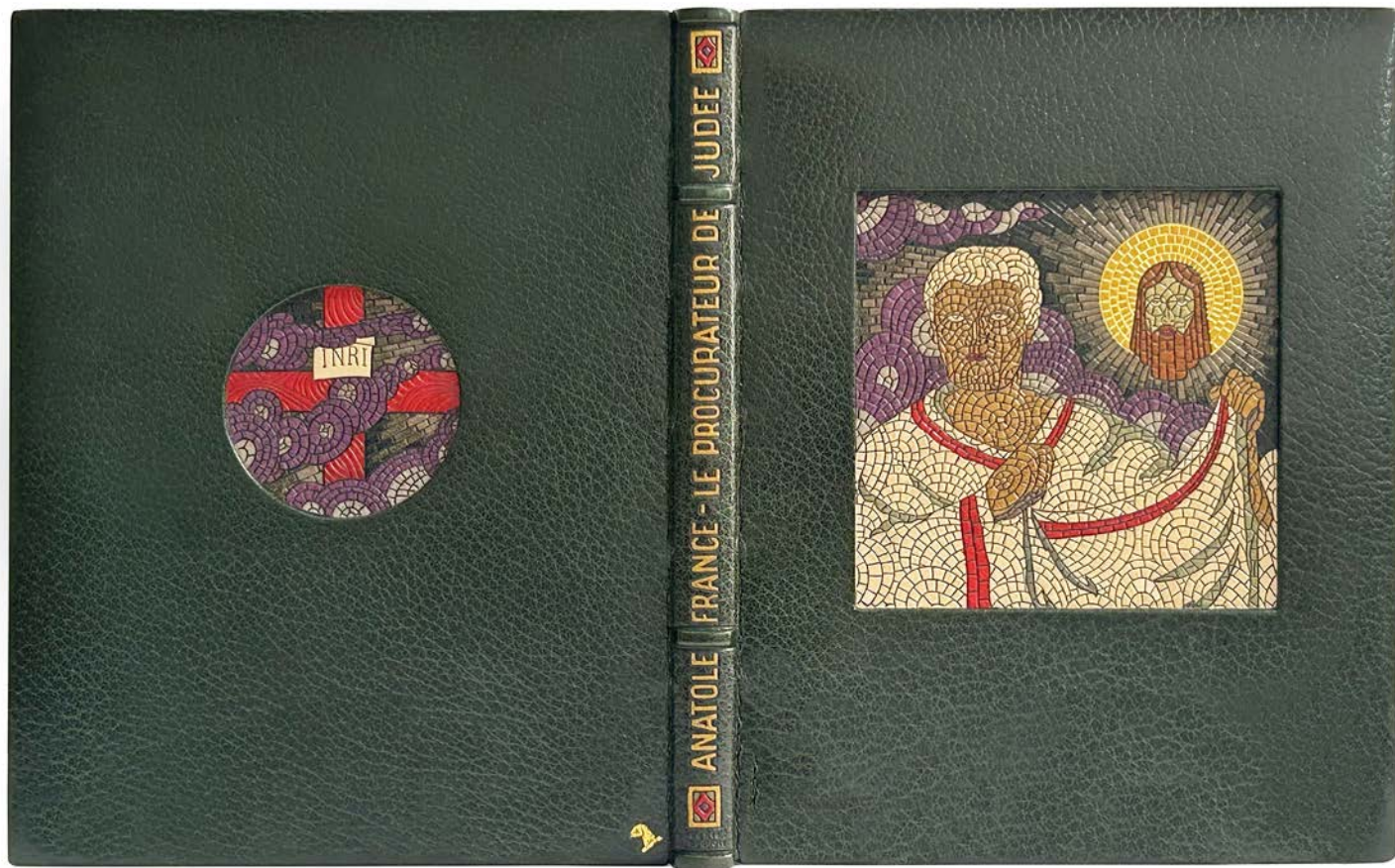
REFERENCES: VD 16, E-4110; STC, (German), 287; Muther I/70, 495; Haller IV, 380; Lerch-Bortoli, *Anmerkungen zu P. Etterlins Kronika* in: *Festschrift A. Seebass*, 117f.; Günthart, *Deutschsprachige Literatur im frühen Basler Buchdruck* (2007), 329f.; Hieronymus, *Oberrheinische Buchillustration* II, 43a-f; Bock, *Meister DS*, 7f.; *Quellenwerke zur Entstehung der Schweizer. Eidgenossenschaft* III, 37f.; Zemp, *Schweizer Bilderchroniken*, 89f.; Feller/Bonjour 63.

25 [ASTROLOGY]. FERRIER Oger [Auger] (1513-1588.) *Des jugemens astronomiques sur les Nativitez. Lyon; Benoist Rigaud, 1577.* 16mo (114 x 81 mm) 170 pp. [2]. f. A-L8. (without blank L8). Roman letter, some italic. Charming woodcuts of astrologers on title. Contemporary limp vellum, remains of ties; little soiling to the binding, light and minor waterstain on few leaves at the beginning. CHF 2000

Rare astrological work. The first edition was printed in 1550 by Jean de Tournes. Ferrier studied medicine at Montpellier before practicing in Toulouse where he was born in 1540. He prepared remedies while also practicing judicial astrology, highly fashionable science at the time, of which the "astronomical judgments" are a perfect example. This practical work of pure astrology, in which, in clear and easily understandable terms, all aspects of the art of making and interpreting horoscopes are dealt with, mainly on the basis of the work of Arab astrologers. The work was particularly useful to those who wanted to learn the first rudiments of astrology without religious or philosophical interpretation. This later earned him the position of chief physician and astrologer to Marie de Medicis. Early manuscript annotations on the title page.

REFERENCES: USTC 10086. Caillet II 3879. Brunet II 1235. Graesse II 573. Houzeau-Lancaster 4849 (first ed.). Dorbon 1617 (first edi.). Thorndike VI p. 479.





26 FRANCE, Anatole (1844-1924). *Le Procureur de Judée.* Paris: Édouard Pelletan, 1902. 4to (298 x 225 mm), 44 pp., with illustrations engraved on wood. Contemporary green morocco inlaid with morocco of several colors, covers decorated in imitation of ancient mosaics depicting Pontius Pilate and the haloed face of Christ on the upper cover, featuring a medallion-like abstract composition of the Crucifixion on the lower cover. Spine on two raised bands, mosaical title inlaid lengthways; doublures in citron morocco with a wide black Greek-key mosaic border, green silk endpapers, double marbled flyleaves, gilt edges, témoins, folding chemise [Lavoué]. CHF 6000

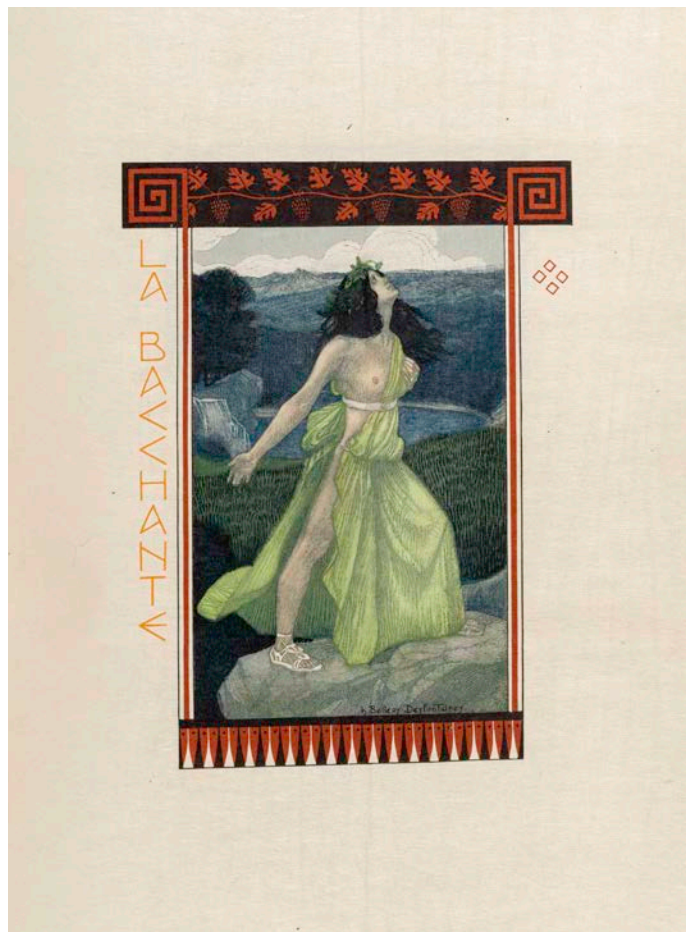
Separate deluxe edition of this short story, first published in *L'Étui de nacre* and issued the same year as the first edition. It is illustrated with 14 wood-engravings by Eugène Grasset, engraved by Ernest Florian: 10 in camaïeu and 4 in black.

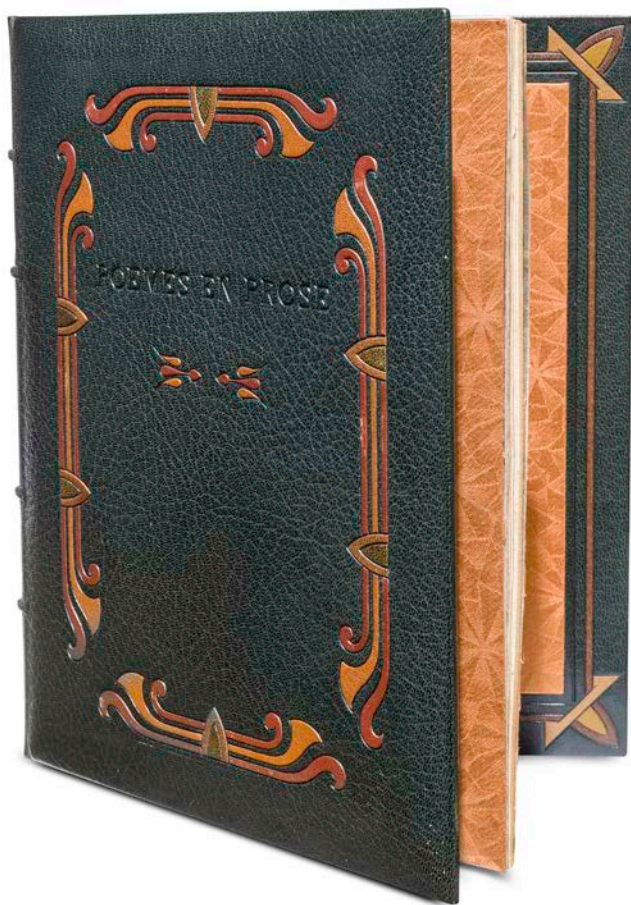
One of the 23 large-paper copies printed in 4° format; one of only 2 printed on grand vélin (fine vellum paper) including an additional suite on China paper with a progressive color suite, along with the illustrated prospectus.

Exceptionally fine copy, in a mosaic and doublé morocco binding by Lavoué. It was presented in 1925 at the Paris Exhibition and described by Clément-Janin as a “décor pompéien”: cf “Exposition internationale des Arts décoratifs. Le livre et ses éléments”, *L'art Vivant*, 1ere année, n°16, 15 aout 1925. p. 30.

REFERENCES: Carteret IV, 169, Mahé, II, 127. Fléty, 106.

27 GUÉRIN, Maurice de (1810-1839). *Poèmes en prose: le Centaure - la Bacchante.* Paris, Édouard Pelletan, 1901. 4° (290x225 mm). 70pp. with illustrations by Henri Bellery-Desfontaines engraved on wood by Ernest Florian and printed in colour. Contemporary green





crushed levant morocco binding by Marius Michel, with inlays on sides and turn-ins in different tones of brown. spine on four raised bands lettered in gold. Ochre silk endleaves and doublures, all edges gilt, wrappers bound in. Original morocco tipped slipcase. CHF 1800

Beautiful bibliophile edition, congenially illustrated in the Art Nouveau style by Henri Ballery-Desfontaines one of the great illustrators of his time. One of the 26 copies of the deluxe edition in quarto printed on old Japan paper with a suite of the seven illustrations in black and colour on china paper, some signed by Florian.

28 [MANUSCRIPT]. [JOACHIM OF FIORE (ca. 1132-1202)]. *Vaticinia pontificum*. Italy, second half of 16th century, not after 1590. Illustrated Italian manuscript in ink and pencil on laid paper with watermark crown. 4° (234x170 mm). 75 of 76 unnumbered leaves (leaf [59] removed), of which eight blank. Recent half vellum.

CHF 7000

A very interesting manuscript containing an emblematic compilation based on the famous *Vaticinia pontificum*, a prophetic work that has been attributed to the mystic Calabrian abbot Gioachino da Fiore. It is the most important apocalyptic work of its time and enjoyed great popularity during the Middle Ages and Renaissance.

Our manuscript is not a mere reproduction of the *Vaticinia*, but a collection of emblematic scenes and symbols, drawn from the Joachimite images with captions or legends in Italian. Every page is illustrated with one, two or several drawings in pencil and most of them traced in ink. As for the date, the verso of the last leaf contains manuscript accounts of a *Oratio Gentileschi*, dated 29th of September 1590 and 25th of October of the same year.

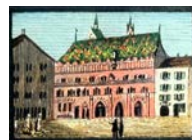


29 [BASEL]. JOHANN PETER LAMY (ca 1791-ca 1838). Miniature views of Basel (25 x 18 mm). Bâle, Magasin d'estampes de Maethly-Lamy (gilt label), N.d. 16 hand coloured etching (25 x 18 mm), framed in black ink, handwritten captions below the views, mounted on brown paper in a leporello (30 x 45 mm), folder and case of black paper. CHF 2000

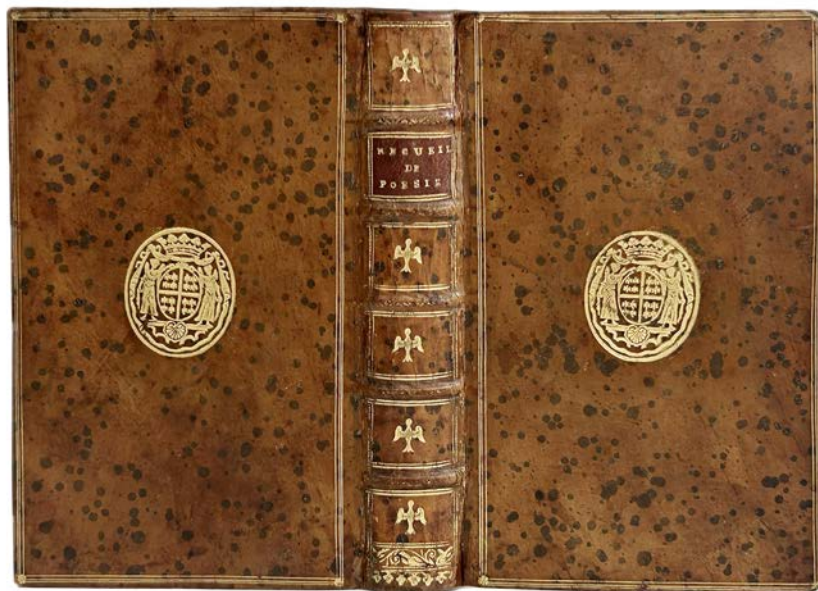
Very scarce miniature leporello showing views of: Münster; Spalentor; Fischmarkt; St. Jakob; Schilthof; Naturkundemuseum; Rathaus; Hotel Drei Könige (street and Rhine side); Bahnhof St. Johann; etc.

The decorative painter from Hünigen, Johann Peter Lamy, founded an art publishing house in Bern in 1791. In addition to producing his own works, Lamy employed and promoted Swiss and German artists, including Franz Niklaus König, Markus Dinkel, Hieronymus Hess, Christian Meichelt, Heinrich Meichelt, and Johann Heinrich Schilbach, as well as exceptional talents such as Gottfried Mind.

His publishing house became widely recognized and appreciated for its vividly colored series depicting Swiss costumes and landscapes, which were sometimes combined in a single composition. After 1800, Johann Peter Lamy expanded his operations, opening branches in Basel, Lausanne, and Geneva. He left Bern in 1838, and the publishing house continued to operate under his name until 1839. The exact date of his death remains unknown.



actual size



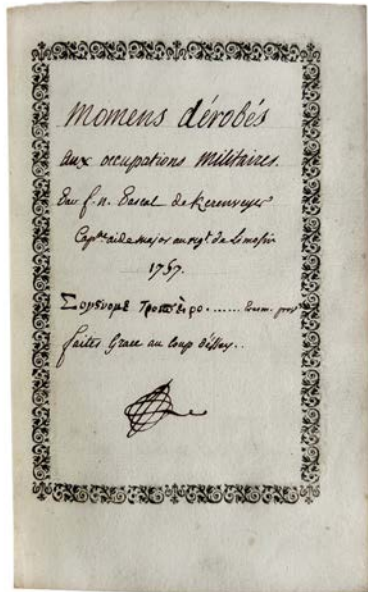
30 [MANUSCRIPT - POETRY]. KERENVEYER, François Nicolas Pascal (1729–1794). Moments dérobés aux occupations militaires. *France, 1757.* Small 8° (176 x 105 mm.), (1) f, (51) ff, 1 f. bl., (79) ff., (1) f. ink on paper, typographical frame. Contemporary mottled calf, sides with triple fillets and coat of arms in the center, spine on raised bands with alerions gilt, red lettering piece, slightly worn, discreet restorations to joints and headcaps. CHF 4000

Unpublished poetry manuscript containing a lively and satirical collection of poetry of the Breton military officer and writer François Nicolas Pascal Kerenveyer. The Duchess de Berry's copy.

This copy was presented by Kerenveyer in 1757 to Anne-Louis-Alexandre de Montmorency, Prince of Robecq, then colonel of the Limousin regiment, where Kerenveyer served as *captain aide-major*. The dedication to the Prince of Robecq is a perfect example of *captatio*

benevolentiae: Kerenveyer, modestly, calls for his distinguished reader's indulgence, referring to his poetry as mere "imprévues" ou "bagatelles" He also specifies that the copy is "dans un estat deshabillé" indicating that he handed the manuscript unbound to the prince and that it was later bound by the Duke of Montmorency.

A 19th-century note appears on the final leaf: [*This manuscript, which is unique, was dedicated by its author to the (...) Prince of Robecq, who at the time was a colonel. Pascal Kerenveyer was of Breton origin, a major in the Limousin regiment; he did not emigrate during the Revolution (...) victim of a jealous conspiracy, he perished under the Revolutionary axe.*"]



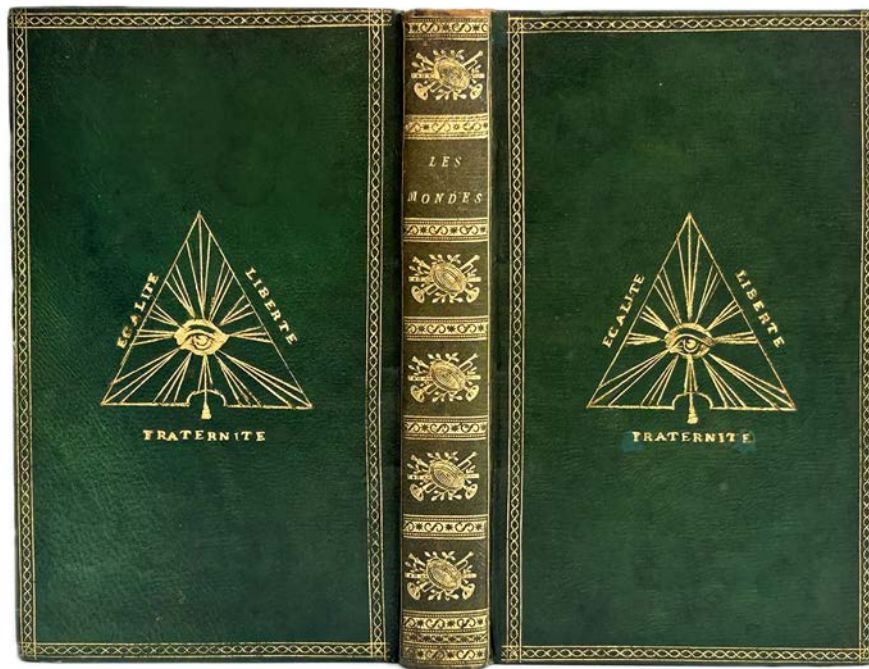
The Prince of Robecq emigrated to the Netherlands in 1791 (*see Looten, 1913*), thus escaping the tragic fate of Kerenveyer, who was guillotined in 1794.

Although primarily a career military officer, Kerenveyer should also be recognized as an 18th-century Breton writer. He translated Ovid's *Metamorphoses* into Breton (1749) and composed a manuscript collection entitled *Ar farvel göapaër* (*The Mocking Jester in Breton*).

PROVENANCE: Rare and elegant manuscript passed through prestigious hands: Anne-Louis-Alexandre de Montmorency, Prince of Robecq (1724–1812); *dedication copy*. Anne-Léon II de Montmorency, Marquis de Fosseux, later Duke of Montmorency (1731–1799); *armorial binding* (OHR, pl. 810, no. 2). Duchess of Berry: *ex-libris* of Château de Rosny on the first pastedown. Étienne Charavay: (Listed in the *Catalogue des autographes et des documents historiques d'Étienne Charavay*, May 1900, 1st sale.)

REFERENCES: OHR, *Reliures armoriées*, pl.810, no. 2. R. Calvez, "Premières lectures de Tristan et Bertrade. Histoire gauloise, un roman manuscrit de Kerenveyer", *La Bretagne linguistique*, 22 (2018), pp. 122–148. C. Looten, *Histoire d'Anne-Louis Alexandre de Montmorency, prince de Robecq (1724–1812)*, Lille, 1913.





31 LE BOUYER DE FONTENELLE, Bernard (1657-1757). *Entretiens sur la pluralité des mondes. Dijon, de l'imprimerie de P. Causse, An 2 [1794].* 8vo (16,5 x 10 cm) [2] ff., 291, 12 pp., engraved portrait by Saint-Aubin, after the bust by Le Moyne. Contemporary green morocco, sides with gilt roll border, masonic centerpiece, spine richly gilt, turn-ins gilt, edges gilt, wide margins; restoration to a cap, some light foxing. CHF 3800

A fine copy of this later edition of Fontenelle's main works. The "Conversations on the Plurality of Worlds", marks the debut of "Extraterrestrials" in European literature. First published in 1686 it fulfilled its main object to popularize the astronomical theories of Copernicus. No work was more influential in popularizing the facts and the philosophy empowered by the microscope and telescope. Pleasant 18th c. Masonic binding featuring the radiant Eye of Providence in a triangle, with the moto "Egalité, Liberté, Fraternité".

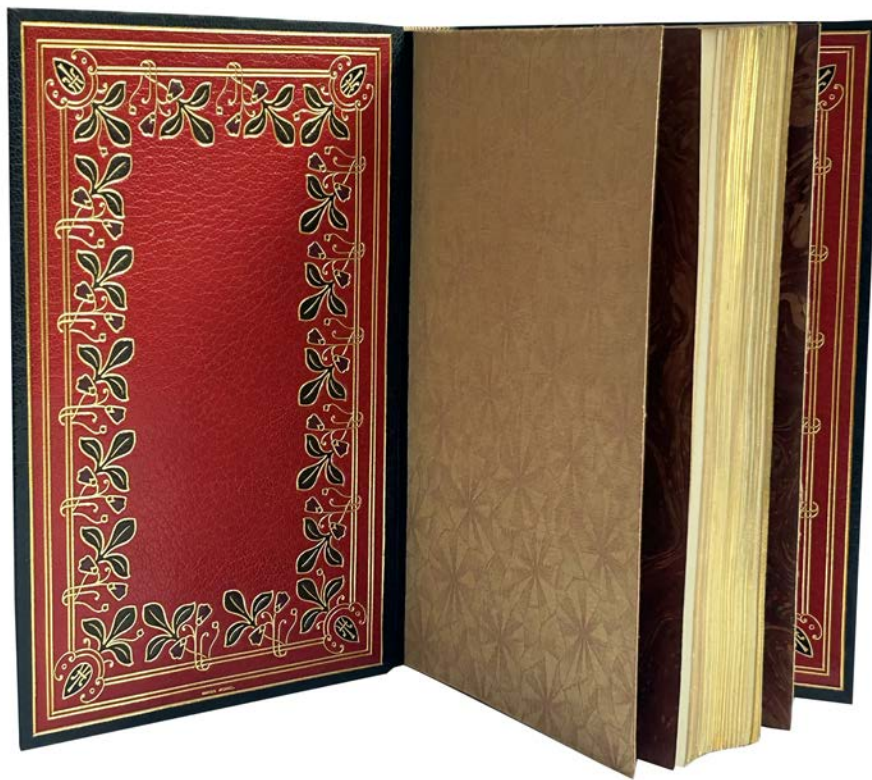
32 LECONTE DE LISLE Charles Marie René (1808-1894).
Poèmes tragiques. Paris, Alphonse Lemerre, 1884. 8vo (232 x 157 mm), 326 pp., [1] f. Jansenist dark blue morocco by Marius-Michel, spine on raised bands lettered in gold, red morocco doublure framed by several gilt fillets and a large floral roll "Art Nouveau" with inlays

of green and brown morocco, endpapers lined with floral silk, marbled endleaves, edges gilt.

CHF 1800

First Edition. One of 30 copies on *papier de Hollande*. A beautiful copy, perfectly bound and gilt by Marius-Michel

REFERENCES: Vicaire V. 146



33 [LEVACHER DE CHARNOIS, Jean-Charles (1749-1792)].

Recherches sur les costumes et sur les théâtres de toutes les nations, tant anciennes que modernes; Ouvrage utile aux Peintres, Statuaires, Architectes, Décorateurs, Comédiens, Costumiers, en un mot aux Artistes de tous les genres; non moins utile pour l'étude de l'Histoire des temps reculés, des Mœurs des Peuples antiques, de leurs Usages, de leurs Loix, et nécessaire à l'Éducation des Adolescents. *Paris: M. Drouhin, 1790.* 2 volumes in one 4to (249 x 192 mm) frontispiece, (1 f.), 8, 150 pp. (1 f.), 29 plates, 1 map; (1 f.), 175 pp. (1 p.), pp. 176-183, 24 plates. Contemporary marbled roan, spine on raised bands, gilt fleurons, red title label, edges painted partly faded, margins somewhat soiled, bookplate removed. CHF 2500

First edition of this remarkable work, offering a study of ancient theater costumes; the author based his work on the characters in Jean Racine's tragedies. Journalist, literary critic and playwright Jean-Charles Levacher de Charnois contributed to the *Journal des théâtres* and began to publish an ambitious work entitled *Costumes et Annales des grands théâtres* in 1786.

The illustrations include a frontispiece and 53 plates, mostly color aquatints, engraved by Pierre-Michel Alix, Ridé and Sergent after drawings by Philippe Cléry. The plates include a map of Epirus.

A very fine copy in contemporary binding, with painted edges.

PROVENANCE: Dubuisson, with his name gilt on the spine.

REFERENCES: Colas 717; Hiler, p. 542; Lipperheide 3203; Cohen-de Ricci 227; Brunet IV, 1135.

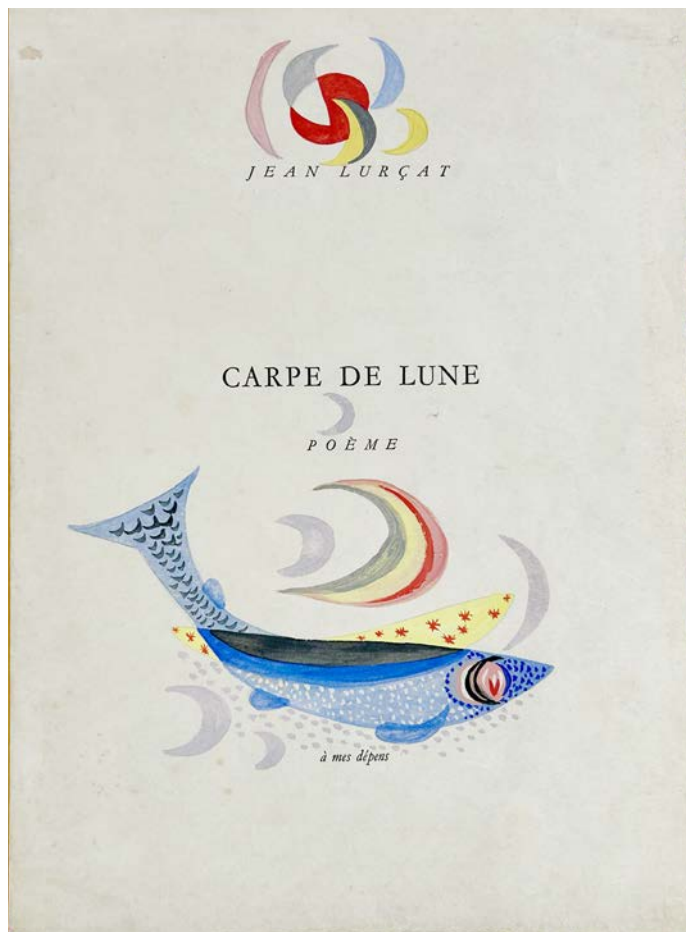
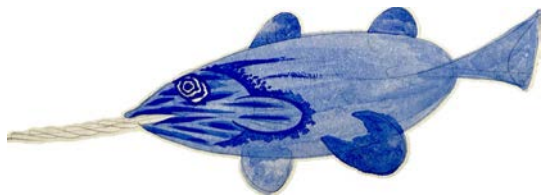


34 LURÇAT, Jean (1892-1966). Carpe de lune. Poème à mes dépens, *Zurich, 1951*. Folio (385 x 287 mm) [4] f., including 2 original gouache compositions. In sheet, plexiglas folder. Untrimmed; small spot on front cover. **SOLD**

One of the only 10 copies on japan paper.

“Homme méfie toi de la lune; astre mou, le cul entre deux selles, la lune abuse; puis elle décharne.”

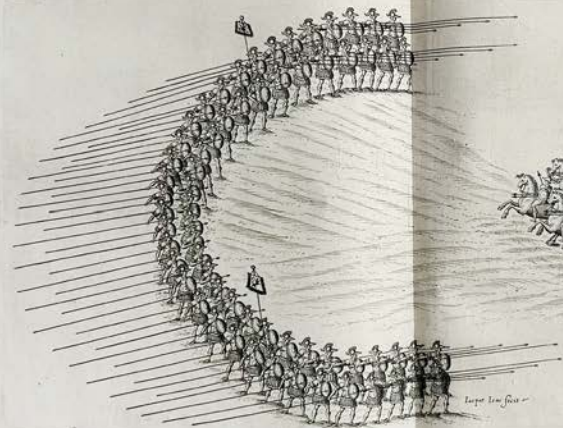
Animals are well established in Lurçat's work, in tapestry, poetry and graphics. His bestiary evolved over the course of his career. It became part of Lurçat's conception of the cosmos. At the end: “Le présent ouvrage a été composé et tiré à la Presse à Bras par le maître-imprimeur Adolphe Hurlimann (...) Les caractères sont de Garamond italique corps 18 et proviennent de la fonderie Didot de Bâle. Jean Lurçat, auteur de ce poème, a enluminé à la Tempera les pages de cet ouvrage, dont 10 exemplaires ont été tirés les 5 et 6 octobre 1951 à Zurich”.



*D'un Escadron de Cavalerie en Lozange combatu par un
Bataillon d'Infanterie forme en Croissant.*

CHAP. XXXXI.

Leon Theffalien fut inuenteur de tel escadron qui de son nom fut appelé Ilé, & exercea tous les Theffaliens en ceste figure. Elle est tres-vtile, d'autant qu'elle a vn chef placé à chacun de ses Angles, le Capitaine à la teste, le Lieutenant à la queue, les Gardesflancs



de costé & d'autre. Elle est combatuë par vne Bataille d'Infanterie en Croissant, qui a les cornes en avant conduites par les Chefs & se creuse au milieu pour enclorre la Cavalerie. Partant ces Cavaliers la combattent à la guise des escarmoucheurs Tarantins, lançant de loing leurs lauelots, pour rembarer la marche tournoyante des pietons. Or Tarante est vne ville d'Italie d'où ont pris le nom les escarmoucheurs à cheual, parce que les estradiots de ceste nation dardent force petits lauelots auant que de venir aux mains.



35 [AELIANUS TACTICUS & POLYBIUS]. MACHAULT, Louis de (1623-1695). La Milice des Grecs et Romains traduite en françois du Grec d'Aelien et de Polybe, et dediée au Roy. Paris, Hierosme Drouart, 1615. Folio (320 x 200 mm), [8], 152 pp. (some pp. misnumbered; without blank leaves a2 and i2, lacking final errata leaf), engraved title and 19 battle figures engraved by Jaspas Isaac. Late 17th century marbled roan, spine on raised bands; red edges. Rebacked, corners restored; title spotted, some leaves slightly creased and mildly soiled, last leaf repaired. CHF 1100

First edition of Louis de Machault's translation and the first printing of the illustrations by Jaspas Isaac. This is the second French translation of the text by Aelian, known as Aelian the Tactician (Aelianus Tacticus) or Aelian the Elder, a Greek writer from the late 1st and early 2nd centuries. The first French translation appeared as the final section of *Du fait de guerre et fleur de chevalerie*, printed by Wechel in 1536. The second part of the volume, contains *La milice des Romains*, extracted from Book VI of Polybius's *Histories*.

The present edition includes 19 large copperplate engravings by the French engraver and print dealer of Flemish origin Jaspas Isaac (Antwerp, c.1585? – Paris, May 23, 1654), offering a genuine artistic interpretation of the formations of Greek soldiers, several plates show cavalry formations. He also engraved the richly decorated architectural title page with an equestrian portrait of King Louis XIII.

REFERENCES: USTC 6010405. Mennessier de la Lance, II, 131: "La pagination est irrégulière et incomplète de la p. 88 à 96, mais le texte est complet et les signatures se suivent".

36 [MAGNETIC GAME XVIIIth C.] Die Witzige Tirolerin. [Nuremberg, Wilhelm Burucker, Circa 1795]. German magnetic fortune-telling game. Two game boxes made of cardboard and wood,

covered in marbled paper (15 x 15 x 2.3 cm). Corners somewhat worn but in very good condition, complete and functional.

SOLD

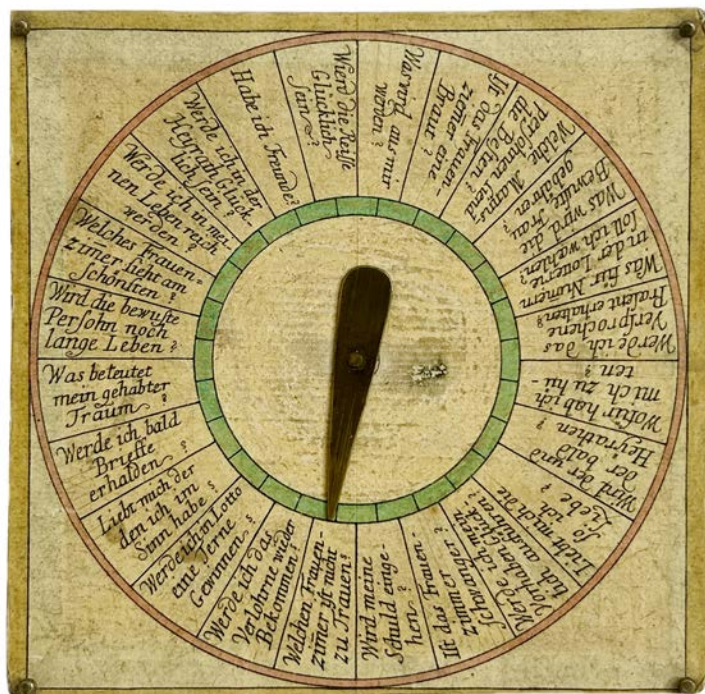
One of the game boxes features a rotating brass pointer. This is connected to a bar magnet hidden inside the box. The graphic glued to the surface of the box contains questions arranged in a circular layout, written in German. At the corners of the game box are four small brass balls (Ø 3 mm) acting as spacers. The back of the box has a vignette sticker with the inscription: "kommt Oben zu Stehen / Cela se met en haut" (this side up – an instruction for correct orientation of the game box). The second game box has a colored illustration on the lid depicting a couple in Tyrolean costume, titled "Die witzige Tirolerin" [the witty Tyrolean woman]. A cut-out window reveals a rotating cardboard disc with numerous answers in German.

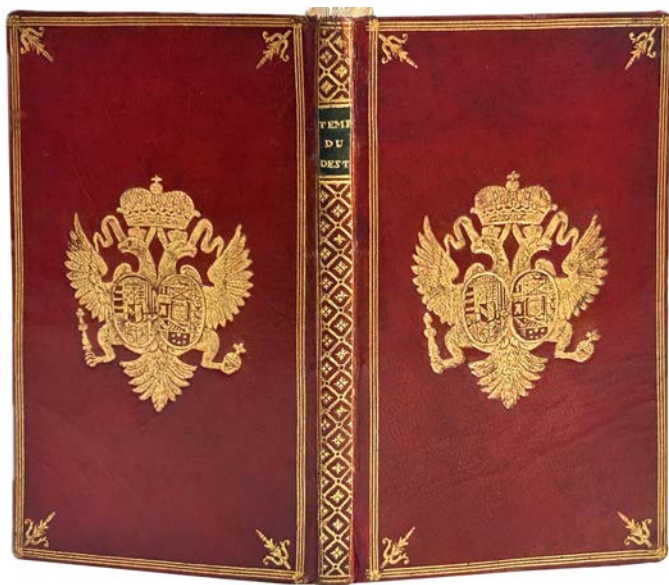
Exceptional German magnetic game, circa 1795, made by Wilhelm Burucker a toy maker and game manufacturer active in Nuremberg, one of Europe's major centers for the production of toys, scientific instruments, and educational games during the 18th and 19th centuries. This fortune-telling game works on the compass principle. As soon as the two game boxes are placed on top of each other, the cardboard answer disc — visible through the window and fitted with a compass needle underneath — begins to rotate. It aligns itself according to the magnetic field created by the bar magnet attached to the question pointer.

This type of game falls into a genre popular in the 18th century: fortune-telling or "divinatory" games, where answers to questions are provided through a mechanical or magnetic device. These games, combining amusement with a little bit of mysticism, were often used at gatherings or salons as entertainment and light-hearted fortune telling.

Without the box and the instructions.

REFERENCES: cf. Stauss, *Frühe Spielwelten...*, 2015, p. 275.





37 [MARIA THERESA OF HABSBOURG (1717–1780)]. MARCILLAC Madame de. *Le Temple du destin, ou l’Hommage des cœurs françois, à Madame la Dauphine. Paris, Veuve Regnard & Demanville, Vente, 1770.* 12mo (163 x 97 mm), 60 pp. Contemporary red morocco, 3 gilt fillets, gilt tooled at the corners, coat of arms in the center, spine decorated with a lattice pattern, green morocco title label, green starred endpapers from Augsburg, edges gilt. CHF 7500

A Premonition of the tragic Destiny of Marie-Antoinette.

First edition of this very rare epithalamium. This poem was written and

published on the occasion of the marriage of Marie Antoinette of Austria to the Dauphin, the future Louis XVI. It was printed on fine, heavy paper, most likely in a very small number of copies intended for the close circle of the royal and allied families. Indeed, only four copies are recorded in public libraries in France, with a single copy located abroad, in Germany.

In the dedication, Madame de Marcillac offers praise to Empress Maria Theresa of Austria while addressing Marie Antoinette: “*vous ressemblez à l’Héroïne à qui vous devez le jour*”.

This prosopopoeia, featuring various personifications and Roman deities, one cannot overlook the terrifying, prophetic declaration of *Discord*: “*Vous chérissez l’Archiduchesse: tremblez, gémissiez sur son sort. Si son hymen s’achève, ses jours seront tissés par l’adversité: (elle est souvent plus près du trône des Rois qu’on ne pense) elle sera la plus malheureuse des femmes, la plus infortunée des mères.*” (p.18)

PROVENANCE: Copy in a fine contemporary morocco binding bearing the coat of Arms of Marie Antoinette’s Mother, Maria Theresa of Habsburg Empress of the Holy Roman Empire and Archduchess of Austria. The binding of this volume bears the alliance arms of Francis I, Holy Roman Emperor, and Maria Theresa of Austria. While the combination of family coats of arms was customary for the heraldry of royal wives, this juxtaposition is unique in the case of Maria Theresa, who had her own imperial arms. It is likely that this was a tribute within the private sphere, meant to honor the memory of her husband and father, who had died five years before their daughter Marie Antoinette’s marriage.

REFERENCES: Cioranescu, no. 42470.

38 [MANUSCRIPT - MATHEMATICS]. Set of five volumes of neatly-presented and illustrated notes relating predominantly to Mathematics, Astronomy (and related subjects) and Physics). [*Rome, Jesuit College?*] c. 1707. Manuscript, 5 vol. small 4° (200 x 137 mm in bindings, vol. 2: 136 x 142 mm). Contemporary Vellum over boards, edges sprinkled in pink and blue, spine labels of red goatskin stamped in gilt; remnants of the label on vol. 2, a corner missing from the label on vol. 3, some foxing and spotting but internally mostly very fresh.

CHF 4000

An extended and neat set of academic notes on mathematical, astronomical (and related), and physics subjects, probably from a Jesuit college and possibly the great early modern centre for these disciplines, of Rome. Well-margined, with lines for writing on scored in blind, the writer has given some 55 full pages to diagrams, usually at the end of the works. A text on hydrostatics (vol. 2) has illustrations that show lab equipment and may be drawn from physical demonstrations. There are plenty of diagrams in the texts. There are also blank spaces left for diagrams, as well as blank leaves at the end of texts where more could go. The set is thus also a witness to the extended process of making a good set of university notes.

There are two plates, respectively of the Jesuit saint Aloysius Gonzaga (1568-1591), and the Immaculate Conception of the Virgin Mary, which was a focus of Jesuit doctrine and devotion. They were both made in Rome. An academic text on Aristotle's work 'Meteorology', found at the end of volume one, is dated 1707.





39 [MILITARISCHE GESELLSCHAFT DER PFÖRTNER, ZÜRICH]. Sammlung der Neujahrskupfer Herausgegeben von der militärischen Gesellschaft in Zürich. *Zürich, Militärische Gesellschaft der Pfortner, [1744-1798].* Folio (424 x 350 mm.) Frontispiece and 54 engraved plates. 19th century marbled boards. Binding somewhat worn, corners a little bumped; margins somewhat foxed, but a good copy.

CHF 4000

A complete series of this publication, known for the accurate topographical depictions of military operations around Zurich. The engravers included J. G. Sauter and J. R. Holzhalb for the years 1748-

1751 and 1754-1787; J. H. Meyer for 1788-1795; as well as J. B. Bullinger, H. Brupbacher, and others.

The second military society of Zurich was intended to form a capable base militia through regular training exercises. The government supported this effort by providing ammunition and equipment. For rainy days, members were assigned a shelter near the former Kronenpforte (Crown Gate), which gave the group its name: Gesellschaft der Pfortner.

Founded in 1713, the society issued its first New Years broadsheet in 1744, followed by 54 more up to 1790. The society was dissolved in 1798, the year of the Helvetic Revolution.

REFERENCES: Rohr, *Zürcher Neujahrsblätter*, p. 59ff.

40 [ANNOTATED PROPHECIES]. *Mirabilis Liber*, qui prophetias Revelationesque nec non res mirandas preteritas presentes et futuras, aperte demonstrat... in duas partes presens liber distinguetur. Prima prophetias revelationes[que] quas latine scriptas offendimus continebit. Secunda vero [et] ultima : gallico ydiomate inuentas enanabit...- Sensuyt la seconde partie de ce livre (...) *Paris, succ. Jean II Du Pré pour Ambroise Girault, s. d., [circa 1527-1528]* 2 parts in 1 vol. small 8° (170 x 104 mm), (108) ff. (misnum. CX; A-N8, O4) and (28) ff. (a-c8, d4). gothic typ., orn. Letters. 18th century marbled calf, 3 gilt fillets, spine decorated, red lettering piece, blue edges.

CHF 6000

Rare Gothic print of this collection of "political" prophecies, printed around 1527. This work had a particular influence in the late 1520s and throughout the 1530s (see J. Britnell).

The first part, in Latin, notably includes the famous prophecy about false prophets by the astrologer Johannes Lichtenberger (1426-1503):

multifidus amabitur triam
ca ecclesia officia: et omnia
dolosa pinguetur: et quasi
aurea fide boies ibidem vine
re incipiet. Ideo mulieres pa
tientur plura sinistra. Per ne
bulosus infectus caristia ma
gna: multe effusiones sangui
num. In Bavaria erurget yr
a bgnario novus idara infe
reno dāpna tam hominib? q
eccessu. Illa arguitur Scopi
pio participat in banaria al
ta: multi canes rabidi ac lupi
et fues videbuntur cari. In me
ridie fortunas varias experi
mentur: homines in aquis et
inter navales bella multa. Et
si viri prudentes non assensier
int illis abusionibus venit tribu
latio magna: taz in caristia q
in effusione sanguinis: et dura
bunt hec mala in istis locis te
pora longa.

De post in Ungaria: Wo
hemia idorata: ac Pol
onia: idiffia: circumiacentes
veniet tribulatio magna tunc
in occidente bona fortuna vi
debuntur. Sed orientales pa
tientur incommoda multa.
Sceptum totius infortuni
ascendet ad eos: et credo eccle
siam ptagensem cum impe
rio constantinopolitano illis
temporibus adduci ad matre
plura in ecclesia Poloniensi

in archie
pungit
p gense
regit
in romano

in archie
in bishmia
in aia
in toto undum
in romano

in archie
in bishmia
in aia
in toto undum
in romano

preuerent: idogutinenti post
longam discordania: sed mere
bunt pnone ecclesiastice quia
amitei multa bificia et cōte
prabitur i modici: nō vt tem
pore Siluiculi: cum q ecclesia
diant hōuon? et diuicijs: s
visu patur de ecclesia pe
sens cū humilitate venia: nub
iam admississe falsitatem.

De post habitus ikenus et ec
clesiastica psona in bona pace
et ceptum: discorde auicres
ab eis: critas noua reforma
tion noua lex: nouū regnū: ho
nellatio cōuersatio tam in cie
ro q in populo: et soli mariti
mi trillabunt annis quingis:
et theuer occupabit circūacen
tes vltimis annis regiminis
sui in occidentis pte nō longe
ab aurea agrippina interfice
tur: et imperiū Trabelundarii
per cruciēros reducet ad pa
rimoniū crucifxi. Theuton
cijs Iouisti ac milites crucis
reprobabunt. Idiffiam cum
aduacenti? regionibus ad p
pua. et ppoloni: Rutheni pa
tientur casum in substantia ac
terum amulio: in terro fues.
p pseg Saturnus cū idara
te verabit vltione diuina re
calcitrantes ecclesie ac militu
bus suis cū arripuerit caudas
pūcum et conuā arictis reuo
lutione pūma iam facta: et me
rebut theueriste cū discipulis
a grege christiana et tūc reue
scet ecclesia in statum charitas
et eterne. Anglica: Eutantis
cūcū maritimus occiderit
patientur in regis coā mul
ta discrimina et vegationes
plurimas.

De post iromani: iteapos
litani et maritimi meridiona
les vsq ad galliciam gerebūt
bella multa inter se: Ibi erit
fames cūz lite: et vnus nouus
rex turbabit plures terras: o
minabitur a mare meridiona
li vsq ad occidentale mare: cū
obediūt multe bestie ac aues
et ppanica obedientia vsq
Romana cūz pūse dignifis
mo sedebunt in luctu et genu
tu condolentes viciniam. Et
fundetur sanguis innoxius in
istis terris. Alemani gaude
bunt. quia nouam institutio
nem inuenierit: et duo conuā
regnabit in alemaniam popu
lus sine capite eliget sibi pū
pua. et ppoloni: Rutheni pa
tientur casum in substantia ac
terum amulio: in terro fues.
p pseg Saturnus cū idara
te verabit vltione diuina re
calcitrantes ecclesie ac militu
bus suis cū arripuerit caudas
pūcum et conuā arictis reuo

41 MORANDI, Giovanni Battista. *Historia Botanica Practica, seu Plantarum, quae ad usum medicinae pertinent, nomenclatura, descriptio, et virtutes... Mediolani (Milan), apud Joseph Galeatium, 1761.* Folio (415 x 255 mm)[5] ff, 164 pp., title printed in red and black with engraved vignette, frontispiece and 68 engraved plates. Contemporary vellum, title label. Head of upper joint and corners worn, some foxing. 3 ff torn repaired, no loss, marginal tear to p. 137.

CHF 800

A work of fundamental didactic importance on medical flora. Second edition (first published in 1744) by J. Galeazzi from Milan. It contains, an engraved frontispiece and 68 beautiful plates. Little is known about Giovanni Battista Morandi, who worked in the first half of the eighteenth century and is also remembered as the iconographer of Turin's botanical garden in the 1730s.

The intention of Morandi was to provide an analytical key useful for the recognition of medical plants and their taxonomic classification. The best achievement of the book remains the collection of engravings, 68 plates, carefully and truthfully executed. Given his skill, Morandi made the plates himself, drawing them from life and then engraving them on copper.

REFERENCES: Nissen BBI 1406.

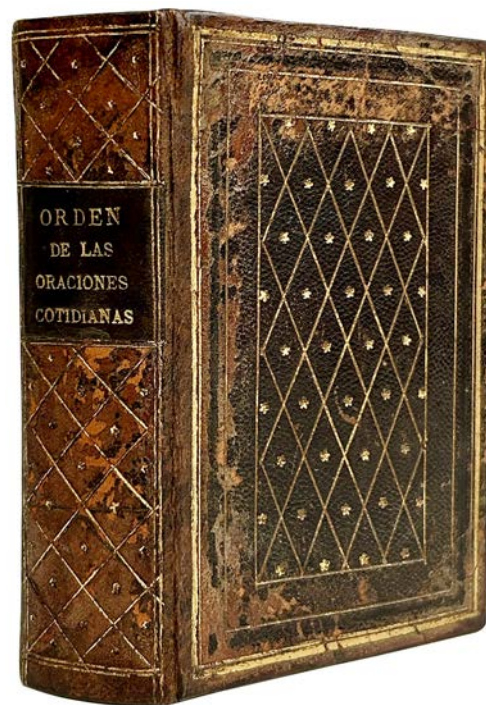
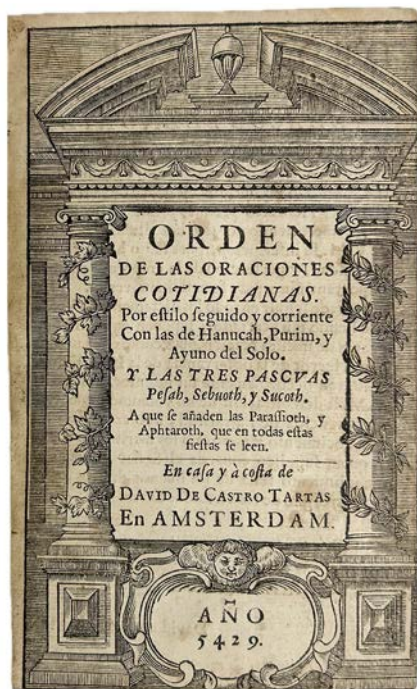
42 [SEPHARDIC LITURGY]. Orden de las Oraciones cotidiana. Por estilo seguido y corriente Con las de Hanucah, Purim, y Ayuno del Solo. Y las tres pascuas Pesah, Sebuoth, y Sucoth... *Amsterdam, David de Castro Tartas, 5429 [1669].* 12mo (147 x 89 mm), 616 p., [12] f. Architectural title page, calendar for years 5439 (1678) to 5459 (1698), table of contents, tables of times for the Sabbath in Amsterdam and of noteworthy years in Jewish history. 19th century brown morocco, sides covered with a gilt lattice pattern starred enclosed by gilt fillets, spine decorated, title gilt on black label, turn-ins gilt with

palmette, cream silk doublures and endpapers, all edges gilt; restored binding, faded spine, some rubbing.

CHF 6500

A very rare Judeo-Spanish siddur (Sephardic liturgy book) printed in 1669 by David de Castro Tartas (Tartas, 1630-Amsterdam, 1698). He was one of three sons of Portuguese conversos (New Christians) who had escaped from Bragança, and settled, under the Catholic names Cristóvão Luís and Isabel da Paz in the French town of Tartas. In 1640 they moved to Amsterdam to live freely as Jews, retaining the surname "Tartas." David's older brother Isaac de Castro Tartas (ca. 1623-1647) stayed only one year in Amsterdam, emigrated to Brazil, and later was burned by the Inquisition in Lisbon. David De Castro Tartas started as a typesetter in the printing house of Menasseh Ben Israel, where his name is mentioned in 1647. He later appears in 1662 as owner of his own press and in 1678 as a member of the Amsterdam Printers' Guild. His press printed the *Gazeta de Amsterdam*, a newspaper of the exiled Jewish Community, and was specialized in the production of small-format prayer books.

The siddur book is an indispensable text for those wishing to join in the communal worship of the synagogue. It therefore comes as little surprise that one of the first products of the Judeo-Spanish press established at Ferrara in the mid-sixteenth century was a daily siddur, issued in 1552. This edition was followed by numerous reprints and revisions, especially once Judeo-Spanish publishing took off in Amsterdam in the first decades of the seventeenth century. These liturgical works were intended not only for local consumption but for distribution throughout the Western Sephardic diaspora, to cities like Bayonne, Hamburg, and eventually London. With a vernacular prayer book in hand, a congregant ignorant of Hebrew could still follow the service. Toward the same end, such siddurim often transliterated into Latin characters key Hebrew passages generally said out loud, for instance, Kaddish, Barekhu, the



first verse of the Shema, the blessings recited when reading from the Torah, and the songs Lekhah dodi and Yigdal.

These prayer books have become very rare, as most were either worn out through use or destroyed by the Inquisition, which explains their limited presence in public collections.

REFERENCES: No copies of this edition are listed in WorldCat; however, we have identified 4 copies preserved at Leiden University (*STCN ID125018800*), the BnF (*A-6612*), Albi (*Res. Roch. 00612*) and Le Mans (*Médiathèque Aragon TH 8° 887*). Harm den Boer, "Libros religiosos castellanos impresos en Amsterdam..." in *Censo de escritores al servicio de los Austrias y otros estudios bibliograficos*, Madrid, 1983, nº38.

43 PERRAULT (Charles). Les Hommes illustres qui ont paru en France pendant ce siècle. A Paris, chez Antoine Dezallier, 1696-1700. 2 vol. folio (434 x 295 mm.), (4) ff., 100 pp., (1) f. (pp. 15-16 and 65-66 num. twice) + (2) ff., 102 pp., (1) ff., title-frontispiece, portrait-frontispiece, 102 copper engravings plates. Contemporary brown calf, spine on raised bands, red title labels, red edges; some restorations, head of vol. 1 split. Some leaves slightly dampstained or yellowed, 1 pl. inkstained. CHF 2000

First edition of this famous gallery of biographical sketches of the great figures of the seventeenth century, illustrated with superb engraved portraits mainly by Gerard Edelinck and Jacques Lubin (note a portrait engraved by Robert Nanteuil); 2 vignettes on titles, head and tail-pieces by Sébastien Leclerc.

A fine copy with the censored notices and portraits of Antoine Arnauld and Blaise Pascal (lack of paper to a corner without touching the subject) bound at the end of the first volume.

PROVENANCE: Armorial bookplate on the flyleaves- 18th c Manuscript ex-libris on the titles: Deslandes.



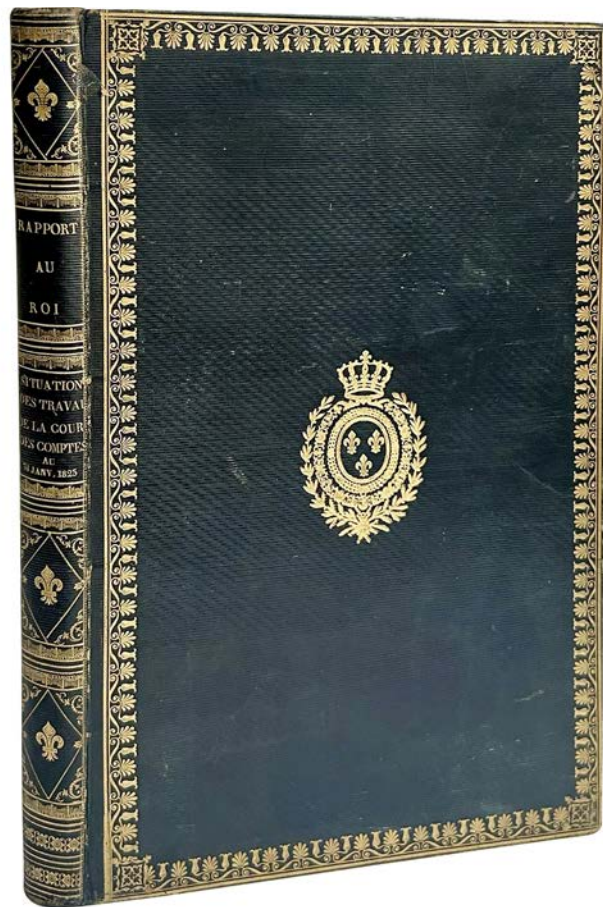
44 [MANUSCRIPT - COUR DES COMPTES]. Rapport et mémoire présentés au Roi par sa Cour des Comptes, contenant la situation des travaux de cette cour au 1er janvier 1823, et les vues de réforme et d'amélioration relative à ce travaux. [Fait en la Cour des Comptes en séance des chambres le 31 décembre 1822.] Folio (367 x 235 mm.) [1] f., 208 pp., [1] f. Contemporary blue long grained morocco gilt, covers with Royal coat of arms within a large border, spine lavishly gilt with fleurs de lys, lettered in gold, edges gilt. Somewhat rubbed and scuffed. CHF 2000

A very interesting document from the Court of Accounts under King Louis XVIII. This manuscript providing the accounts of the Royal Treasury, Public institutions, including the City of Paris and the Hospices, as well as special accounts: the Navy, the War Department, and especially the Colonies: Martinique, Guadeloupe, Cayenne, Île Bourbon, and Senegal between 1816 and 1819, with detailed reporting on the significant losses caused by the wreck of the *Méduse*.

Established by the law of September 16, 1807, the Cour des Comptes was created by Napoleon I to restore financial order to the Nation. Drawing inspiration from the Chambres des Comptes of the Ancien Régime—some of which had endured for over five centuries before being abolished during the Revolution—the emperor sought to unify oversight under a single, centralized jurisdiction.

The institution was entrusted with two principal missions: audit and rule on the accounts of public accountants, whether from the State or local authorities and monitor the financial administration of ministers and other executive officers.

PROVENANCE: King Louis XVIII of France, his coat of arms.

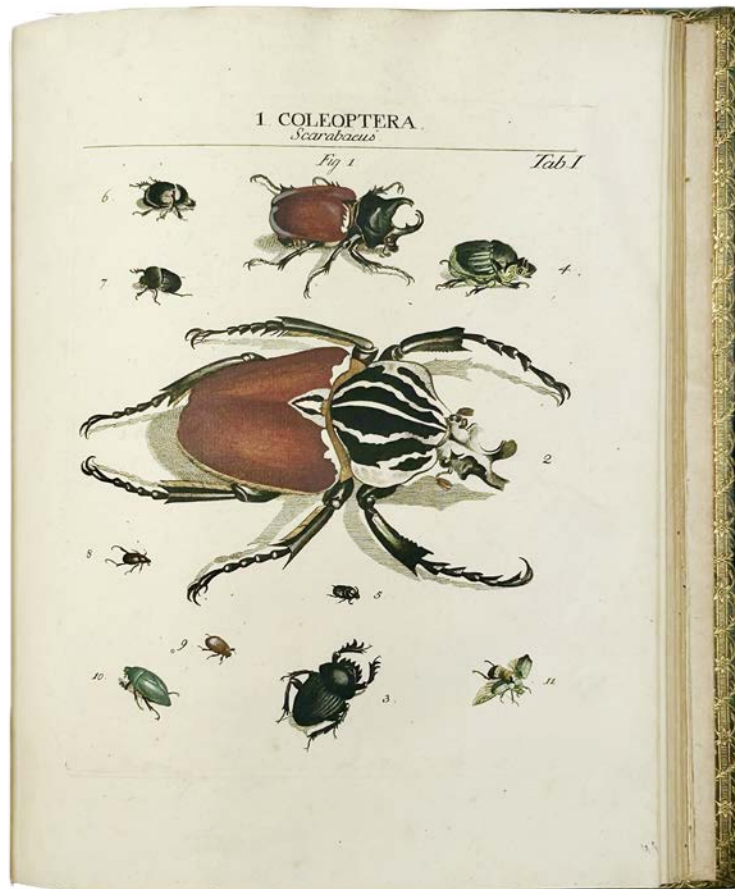


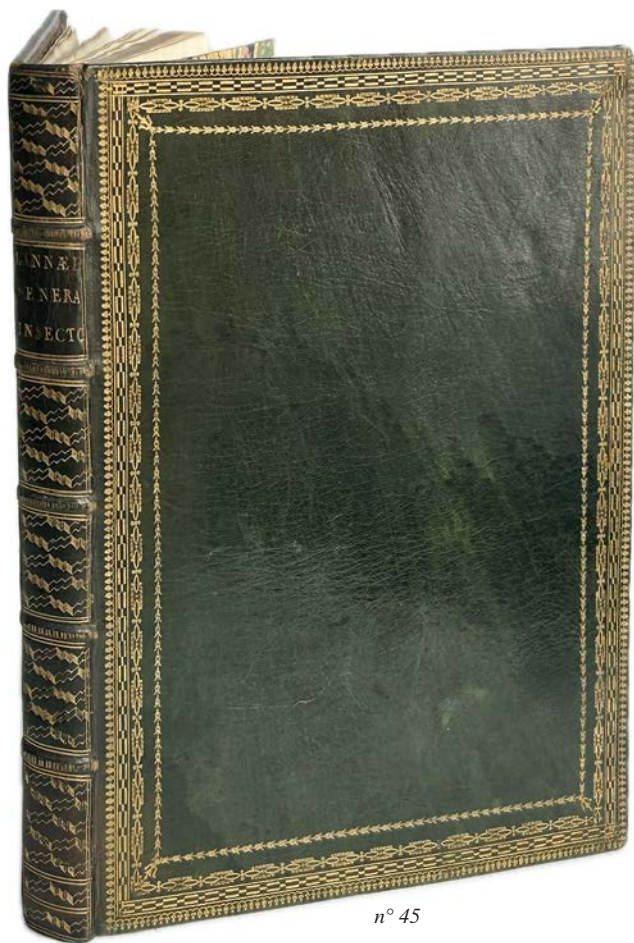
45 ROEMER Joanne Jacobo (1763-1819). *Genera Insectorum* Linnaei et Fabricii iconibus illustrata. *Henric. Steiner, Vitoduri Helvetorum (Winterthur), 1789.* 4° (281 x 224 mm.) VIII, 86 pp, [2] ff., hand-coloured vignette to title-page, 36 fine hand-coloured engraved plates, 1 uncoloured plate. Contemporary green morocco, covers enclosed by a large border of 4 different foliate rolls and chain garlands, spine on raised bands divided into six panels, the second lettered with the title the rest gilt with zigzag tools, turn-ins gilt; slightly rubbed, small dampstain on the front cover and to the first two leaves; bookplate removed. CHF 5000

First and only edition. The Swiss physician Johann Jacob Roemer was professor of botany in Zürich and also an entomologist. Roemer's *Genera insectorum* is one of the most attractive Swiss publications on entomology. The splendid hand-colored plates were drawn and engraved by the Swiss artist J.R. Schellenberg, an entomologist himself and therefore familiar with structural details.

Exquisite copy.

REFERENCE: Nissen ZBI 3462.





n° 45

46 SALMON, Pierre-Augustin (1728-17?). Art du potier d'étain, par M. Salmon, marchand potier d'étain, à Chartres. Première et seconde partie. *A Paris, chez Moutard, imprimeur-libraire de la Reine, de Madame, de madame la comtesse d'Artois, & de l'Académie royale des sciences, rue des Mathurins, Hôtel de Cluni.* 1788. Folio (465 x 300 mm), VII-[1]-155-[1 bl.] pp., 32 copper engravings by Nicolas Ransonnette, a head-piece engraved on wood by Ambacher, woodcut vignettes, a table paginated 16 between pp. 16 and 17. Quarter marbled calf to style, spine richly gilt, title gilt, untrimmed; occasional foxing.

CHF 2000

The Académie had envisaged a general history of the arts under the direction of the physicist and naturalist René-Antoine Ferchault de Réaumur (1683-1757), entrusted to collect the memoirs of French and foreign academics and scholars. Réaumur himself contributed several articles, some of which were read before the Académie but were not published until many years later, sometimes revised and expanded. When Réaumur died in 1757, Henri-Louis Duhamel du Monceau (1700-1782) was entrusted with the editorial task. In 1761, the first issue appeared: *L'art du charbonnier, ou la méthode de faire du charbon de bois*. Subsequent issues were published regularly until 1782, often with plates and texts revised or corrected by the original or new authors, as many of the works spanned several years. This monumental undertaking was achieved in 1788 with *l'Art du potier d'étain*.

REFERENCES: Graesse II, 367. Robert Halleux et alii, *Les publications de l'Académie royale des sciences de Paris (1666-1793)*, 2001



47 [BARBARY CORSAIRS]. Succinta relazione del combattimento, e disfatta di sei poderose navi algerine, seguita al principio di settembre 1670. Dal valore delle navi inglesi, e olandesi. Doue s'intende il numero de' cristiani liberati, de' mori fatti prigionieri, de' feriti, e degli uccisi. In Firenze: nella stamp. di s.a.r. per il Vangelisti, e Matini. s.d. (circa 1670). 4°, [2] ff., woodcut on the title page. Modern marbled dust wrappers; scattered foxing

CHF 1800

A very rare account of Battle and Capture of Algerian Privateer Ships on September 1670.

Cruising off the Straits of Gibraltar, a squadron of seven Algerian corsairs and Barbary, ships were causing considerable damage to both the English and Dutch Mediterranean trade from Algiers. By August 1670 the English commander Sir Thomas Allin and the Dutch admiral Willem Joseph, Baron van Ghent collaborated to prevent the corsairs reaching Algiers. The English despatched Commodore Richard Beach with a small squadron to join the Dutch. Between 14 and 24 August, Dutch ships pursued six of the corsair ships for several days until land was reached near Cape Spartel, where they were engaged in action. The corsair ships attempted to escape along the coast. On the 17 August Beach arrived with his five ships and cut off their escape to the north. During the night the corsair ships ran themselves ashore at high water and most of the crew left the ships. The following morning boats from the Dutch and English ships took possession of the three Algerian flagships. However, they remained aground and couldn't be shifted. As all six boats began to break, the English boats freed as many Christian slaves as they could and then set fire to the ships. A number of contemporary accounts of this event still exist. Sir Thomas Allin wrote an account of his operations in the Mediterranean against the Algerians and corsairs and described the destruction of boats, where to 250 Christian captives



were released. A letter from Samuel Daukes contains a description of the sufferings of the captives.

The booklet ends with a list of the Algerian ships and their owners, where the names of Rais renegades appears, Roch Rais, Ali Rais "Rinegato Greco" or Hodger Corresum Coras Rais Moro.

The National Maritime Museum of Greenwich (London, Caird Collection) holds a narrative painting of the battle in the style of Willem van de Velde: "Beach and Van Ghent destroy six Barbary ships near Cape Spartel, Morocco, 17 August 1670".

Only one copy appears in the KVK, Biblioteca nazionale centrale - Firenze. IT\ICCU\CFIE\039114

48 SCHEUCHZER, Johann Jakob (1672-1733). Kupfer-Bibel, in welcher die Physica sacra oder geheiligte Natur-Wissenschaft derer in heil. Schrift vorkommenden natürlichen Sachen deutlich erklärt und bewährt ... in künstlichen Kupfer-Tafeln ausgegeben und verlegt ... *Augsburg, Christian Ulrich Wagner; Ulm für Johann Andreas Pfeffel, 1731-35.* 4 parts bound in 5 volumes. Folio (paper : 368 x 240 mm; binding 375 x 260mm.) [27] ff., 672 pp; [4] ff., 738 pp; [4] ff., pp. 739-1426, [32] ff.; [8] ff. - Bound in the first text volume (before k1) is the small broadsheet with the 'Epitaph of Tit. Johann Jacob Scheuchzers sel.' with Latin and German text. With 2 engraved frontispieces (repeated once), 3 portraits by T. Laub after J. H. Heidegger by H. Sperling after J. D. Preisler (the one after Heidegger engraved in mezzotint is present twice, once with and once without indication of the artists in the plate), 758 copper plates (5 double-page) after J. M. Füssli engraved by I. A. Corvinus, among others, I. A. Fridrich, P. A. Kilian, G. D. Hettmann, H. Sperling, M. Tyroff, J. J. Wagner, I. G. Pintz and I. G. Thelot. (Engravings no. 37, 38, 39 on single sheet; plate 66 with the rainbows hand-coloured; 12 bis plates numbered 39A, 99B, 133A, 217A, 223A, 340A, 340B, 446A, 446B, 446C, 463A, 470A.) 18th century half-roan, spine on raised bands, title label; somewhat rubbed, minimally scuffed, corners worn, marginal foxing throughout; tear repaired in the lower corner of 2 plates (pl. 128 with small damage to the engraved subject and pl. 216). CHF 8500

Early 18th Century Extravaganza of Art, Science and Theology.



First edition of Scheuchzer's magnum opus, published simultaneously with the Latin edition at Augsburg as one of the city's most massive publishing marvels, not least for the 762 copperplate engravings of scenes of cosmology, geology, history, numismatics, biology, entomology, architecture, anthropology, fashion, zoology, and geometry.

The Zurich physician, mathematician and polymath sought to illustrate the biblical narrative from ancillary evidence drawn from the best science of the day. Like most of his contemporaries, he did not conceive of his scientific work as antithetical to the teaching of theology, and thus he started around 1720 to produce this gigantic work, in which "the Baroque attains, philosophically as well as artistically, its high point and its conclusion. It is the last of those elegant works which do not really contain illustrations to a text but which are, in effect, composed of splendid plates with a text to accompany them" (Faber du Faur). Scheuchzer found his publisher who could release such a massive work at Augsburg, a major European publishing center in the 18th century. Under Johann Heinrich Pfeffel's (1674-1748) supervision twenty-six engravers executed the total of 762 copper engraved plates after drawings by the Zurich painter Johann Melchior Füssli. With the printing of the more than 2,000 pages of text "on superior paper" and the plates Pfeffel commissioned the Ulm printer Christian Ulrich Wagner (1686-1763), who's reputation in Germany was that of a "verum Germanorum Elzevirium" (a true German Elzevier).

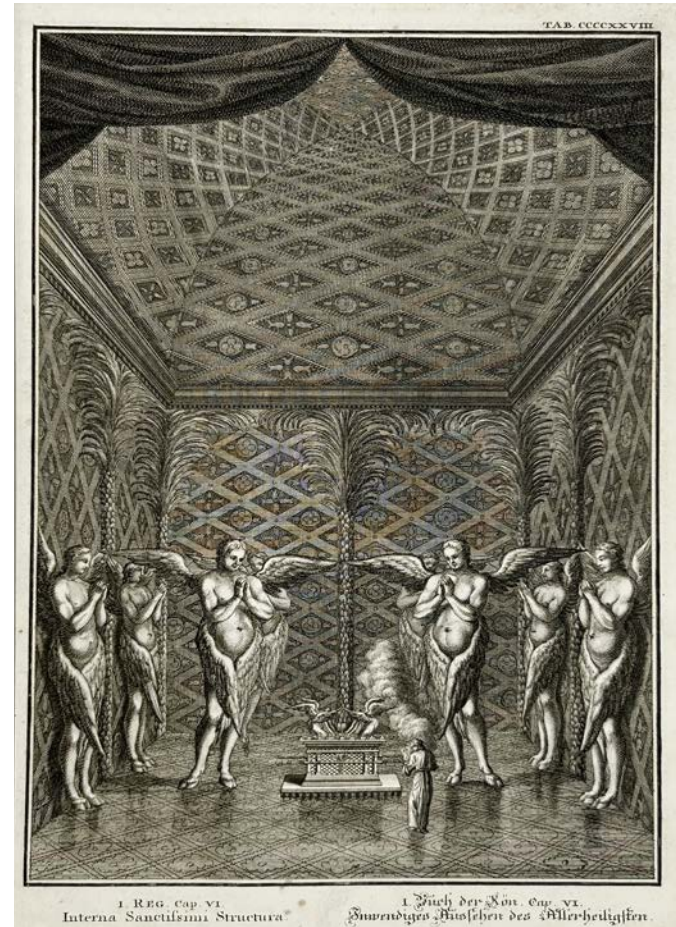
The significance of Scheuchzer's *Physica sacra* lies in its abundant illustration for which the Nuremberg artist Johann Daniel Preissler (1666-1337) created ornate baroque frames that surround most of Füssli's scenes and which were never repeated. Part of the reason the book could involve so many illustrations was because Scheuchzer borrowed heavily from other sources, but many of the engravings were original. Next to each engraving were multi-lingual biblical verses in Huldreich Zwingli's and Martin Luther's version. In his commentary however, Scheuchzer tried to offer a down-to-earth description and

hardly used metaphoric elements. Accordingly to a large extent allegoric illustrations were omitted in the copper engravings. The five extensive indices at the end of the fourth volume make the work an important encyclopedia of material culture (Realienkunde),

After this German and the Latin edition two versions in French and Dutch were published at Amsterdam. The original copper plates went first to the publisher's son of the same name, who gave them to his brother-in-law Johann Simon Negges. About 1760 Negges reissued ca. 500 plates in two volumes without text - and without any allusion to Scheuchzer's name - as 'Kupfer-Bibel Historischer Vorstellungen, von ausgewählten Meistern in Kupfer gegraben' and with a French title as 'Bible avec figures de représentations historiques, gravées par les meilleurs maitres'. Part of the plates appeared also in the 'Biblia Sacra vulgatae editionis' of the Benedictine Gallus Carpentier, published by Jacob Friedrich Bez at Constance.

PROVENANCE: handwritten ex-libris "Ludwig Meier, französischer Pfarrer in Zürich" (1782-1852), pastor at the French Church since 1807, co-founder of the Knabengesellschaft etc. in 1809. (cf. Dejung/Wuhrmann, zürcher Pfarrerbuch, p. 434, no. 42). Felix Wyss (red stamp)

REFERENCES: Steiger 128, 141 und 152 (erwähnt nur 753 Kupfer); Faber du Faur 1855; Lanckoronska/Oehler I, 32ff.; Nissen ZBI, 3659; Lonchamp 2644; Müsch, Geheiligte Naturwissenschaft (2002); Rüttsche, Eine Enzyklopädie aus Objekten, in: P. Michel u.a., Allgemeinwissen und Gesellschaft (2007), 379ff.; Kühne/Metze, Architekturdarstellungen in der Physica Sacra, in: Folkerts, Pratum floridum (2002), S. 285ff.



49 SIEMIENOWICZ Kazimierz (1600-1651). Vollkommene Geschütz Feuerwerck Und Büchsenmeisterey-Kunst Hiebevor in Lateinischer Sprach beschrieben... Anietzo In die Hochteutsche Sprach übersetzt: Von Thoma Leonhard Beeren Lipsiensi. Mit schönen Kupffern und einem gantzen Neuen Theil vermehret Durch Daniel Elrich Stückhauptmann zu Franckfurt am Mayn. *Frankfurt: Heinrich Friese for Johann David Zunner, 1676.* 2 parts in one vol. in-folio (315 x 200 mm.) [8] ff. (includ. engraved frontispiece and title in black, 232 pp., [2] ff. 22 pl.; engraved title-page 116 pp., (2) ff., 25 pl. Modern vellum. A few scattered brown spots, some margins a little soiled or dampstained CHF 2500

First edition in German of the *Artis magnae artilleriae pars prima*, a manual on the art of artillery by Kazimierz Siemienowicz, the Lithuanian-born Lieutenant-General of Ordnance to King Wladyslaw IV of Poland.

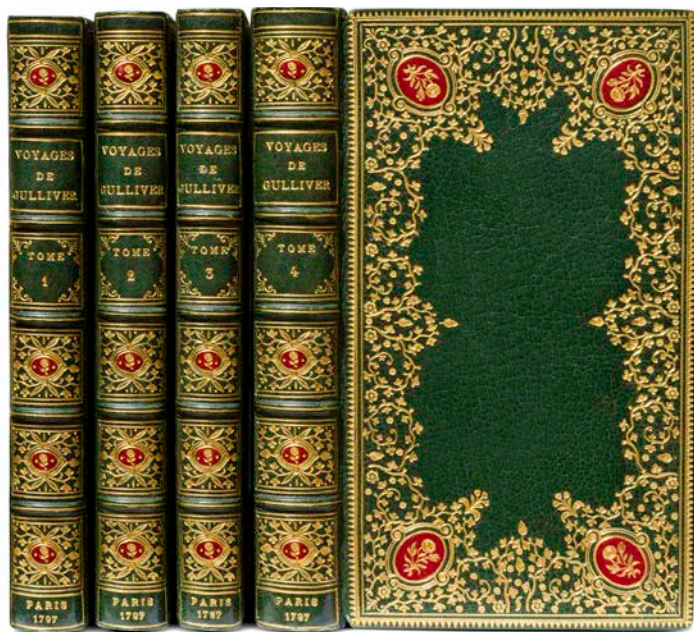
It is illustrated with 47 fine engraved plates, including one folding and one with a movable part.

The first part of the present edition, dealing with pyrotechnics, rockets, firework set-pieces and fire-balls, is a German translation of Siemienowicz's text by Daniel Elrich; the second part consists of Elrich's own material about the manufacture of saltpeter, powder mills and further firework set-pieces.

PROVENANCE: Ex-libris manuscript 1719

REFERENCES: Lipperheide, 2082., Berlin, n° 3297.





50 SWIFT, Jonathan (1667-1745). *Voyages de Gulliver*. [Traduit de l'anglais par Pierre-François Guyot Desfontaines]. Paris, Pierre Didot l'aîné, An V - 1797. 4 parts in 4 vols 12° (110x70 mm). XXXVI, 303; 358 pp. with a frontispiece and 9 plates engraved by Louis Joseph Masquelier after J. Lefèvre. Green morocco gilt by Adolphe Bertrand, spine on raised bands, panels decorated with gilt fleurons and red morocco inlays, sides with a large dentelle border with red morocco inlays in the corners, edges and turn-ins gilt, marbled endpapers, all edges gilt. CHF 5800

A charming edition admirably printed by Pierre Didot for the Paris bookdealer Pierre François Bleuet (dit Bleuet le jeune) and with the exquisite engravings by Lefèvre in proofs before letters. The jewel-like binding is by the formidable Parisian artisan Adolphe Bertrand (1838-1932).

A superb copy.

PROVENANCE: David Salomons, Bart. (1797-1873), with his bookplate. He was one of the first English Jews to become sheriff, magistrate, alderman, member of Parliament, and lord mayor of London.

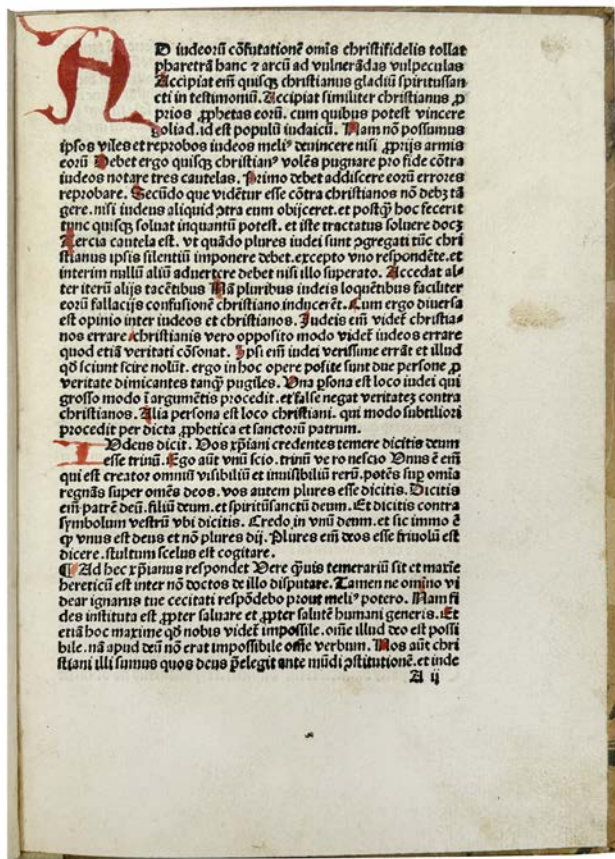
REFERENCES: Teerink 397; Cohen/De Ricci 965; Lewine 320-321; Fürstenberg, *Das französische Buch*, 118; Fürstenberg, *La Gravure Originale* 60; Reynaud 508; Lonchamp II, 440.

51 THEOBALDUS DE SEXANNIA pseudo (XIII th century). *Pharetra fidei catholicae sive idonea disputatio inter Christianos et Judaeos in qua perpulchra tanguntur media et rationes quibus quivis christifidelis tam ex prophetis suis propriis quam ex nostris eorum erroribus faciliter poterit obuiare*. Leipzig: Conrad Kachelofen, 1494. 4to (196 x 144 mm). [10] leaves. 40 lines. Gothic type: 4:72. red initial. 19 th century quarter vellum, marbled boards; trace of red ink to the title, some minor soiling.

CHF 2800

First Edition of this anti-jewish incunabula.

The authorship of the text remains debated but most of the time attributed to Thibaud of Sézanne (Theobaldus of Saxannia, Saxonia, Sexannia) Sub-prior of the Dominican convent of Saint-Jacques in Paris (c.1240–1250). As a converted Jew, it is assumed that he knew Hebrew and rabbinic literature well. His name appears among the “boni viri” who



were signatories of the final condemnation of the Talmud promoted by Odo of Châteauroux in Paris on the 15th of May 1248.

The thirteenth to fifteenth centuries marks a transition from a relative tolerance to an opposition from Christians towards the Jews in Europe. The anti-Talmudic movement in Paris engendered a series of polemical writings against the Jews.

This dialogue between a Jew and a Christian concerning the conversion of Jews to Christianity. The guiding regulations are: 1) have a knowledge of error in order to disprove it; 2) meet the individual challenges of a Jew and debate about them rather than contest general charges; 3) never argue religious matters with groups of Jews but with each member of the group in turn, or else remain silent for apologetical arguments directed to a group can often lead to confusion in a Christian's own mind. (Cf Dahan Gilbert, *La Polémique chrétienne contre les judaïsme au Moyen Age*. P., Albin Michel, 1991, p. 103).

PROVENANCE: Two small marginal annotations in Latin by an 18th c. hand (?)

REFERENCES: ISLT ip00574000; BSB-Ink. T-142; HC 12913; Goff P-574.

52 [USTERI, Johann Martin (1763-1827)]. - Mutter-Treu [and] Kindesliebe... [Zürich: in der Kunsthandlung von Füessli und Compagnie, 1803-1807]. 18 coloured aquatints (102 x 90 mm) mounted on cards (150 x 120 mm), two contemporary morocco backed folders, spines lettered in gilt, boards lined with tuquois paper with blindstamped roll border in red straight-grained morocco slipcase, sides with gilt border, front side with crowned monogram gilt; head of one folder scuffed.

CHF 1800



Bürgerliche Wohnung im Geschmack der ersten Hälfte des sechzehnten Jahrhunderts, aus welchem Zeitpunkt auch die Kleidung genommen ist. Die junge Mutter sitzt bey der Bibel, und betet für den Neugebohrnen der an ihrer Brust liegt.



First editions of Johann Martin Usteri's famous series of picture stories depicting moral-pedagogical tales.

Each tale includes 9 hand-coloured aquatints illustrating the stories of devotion, love, and motherhood; "Mutter-Treu", portrays a caring mother who guides her son through life;" Kindesliebe", follows a mother sacrificing herself for her own family. The illustrations feature detailed depictions of costume and decor from a romanticized view of the Reformation period, with intricate etchings and dense colouring capturing light and shadow effects.

We know that the poet-artist, who was born in Zurich and died in Rapperswil, painted a cycle of nine small watercolours on mother's fidelity in 1801 and exhibited them publicly at the Zurich art exhibition in spring 1802. The nine-part series on a theme that had occupied the poet/painter for some time was then etched by the Liestal landscape painter and etcher Johannes Senn (1780-1861) on behalf of the Zurich art dealer Füssli, who founded his shop in 1793. The images were then illuminated most gracefully by the painter and colourist Salomon Meili (1769-1817).

The works exists in several forms and occasionally appears as a broadside. Here, the pictures are mounted on grey card with printed captions and numbers, without titles.

A charming ensemble specially made up for the princess Augusta Amalia of Bavaria.

PROVENANCE: Princess Augusta Amalia of Bavaria, Duchess of Leuchtenberg (1788-1851) with her monogram on slip-case. She was the second child and eldest daughter of Maximilian I Joseph of Bavaria and Princess Augusta Wilhelmine of Hesse-Darmstadt. By marriage with Eugène de Beauharnais, the only son of Josephine de Beauharnais, she was vicereine of Italy. Fritz kirchhoff.

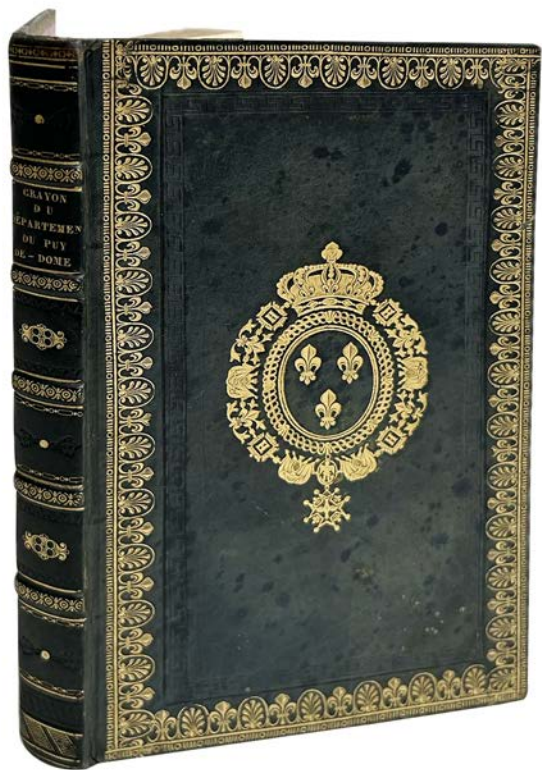
REFERENCES: Weilenmann, *Annotierte Bibliographie der Schweizer Kinder- und Jugendliteratur von 1750 bis 1900*, n°3649, 3650.

53 VAYNI D'ARBOUZE Paul-Augustin de (1750-1833).
Crayon du département du Puy-de-Dôme, pour servir de statistique. *Paris, Demonville, Laval, Clermont, Thibaud-Landriot, 1826.* 8vo (210 x 121 mm), XVI-250 pp., [1] f. (errata). Contemporary blue calf, sides with a large border of gilt palmettes and fleurs-de-lys, Royal coat of arms in the centre, spine on raised bands, decorated, turn-ins with decorative gilt roll, lilac gaufréd paper endleaves; corners somewhat worn, covers somewhat discoloured, faint foxing. CHF 1500

Rare edition of one of the very few studies of departmental statistics of the Puy-de-Dôme, this mountainous area was still very isolated at the beginning of the 19th century. "ce travail est digne de figurer dans toutes les bibliothèques des archéologues auvergnats" (Tardieu). Paul-Augustin de Veyny d'Arbouse, marquis de Villemont was born in Clermont-Ferrand. He was formerly a senior officer in the Gardes du Corps of the Comte d'Artois, he must have presented his work to the latter, now king.

PROVENANCE: Fine copy bearing the arms of king Charles X. (1824-1830) O.H.R. 2498-4.

REFERENCES: Girault de St-Fargeau, *Bibliographie Historique et topographique de la France*, 105. Tardieu, *Histoire de la ville de Clermont-Ferrand*, 163-164.



n° 53

54 [MOSCOW – ORIGINAL DRAWINGS]. VETLITSKIY, A.A. Social Housing and Hospice Project in Moscow [Nabilkov Hospice?]. *Late 19th Century.* Folio (490 × 350 m.) containing four drawings (342 × 481 mm.) on thick paper, edges gilt. Black ink, watercolor, and pencil traces. Yellow cardboard portfolio, lined with moiré silk [F. Nieckels (Moscow)]; dampstain on the outer cover. Very good condition. CHF 6000

The four drawings, captioned in Russian, correspond to a social housing and hospice project in Moscow by the architect A.A. Vetlitskiy at the end of the 19th century. This project was likely an extension of the Nabilkov Hospice, originally built between 1828 and 1835, and expanded from the 1870s onward.

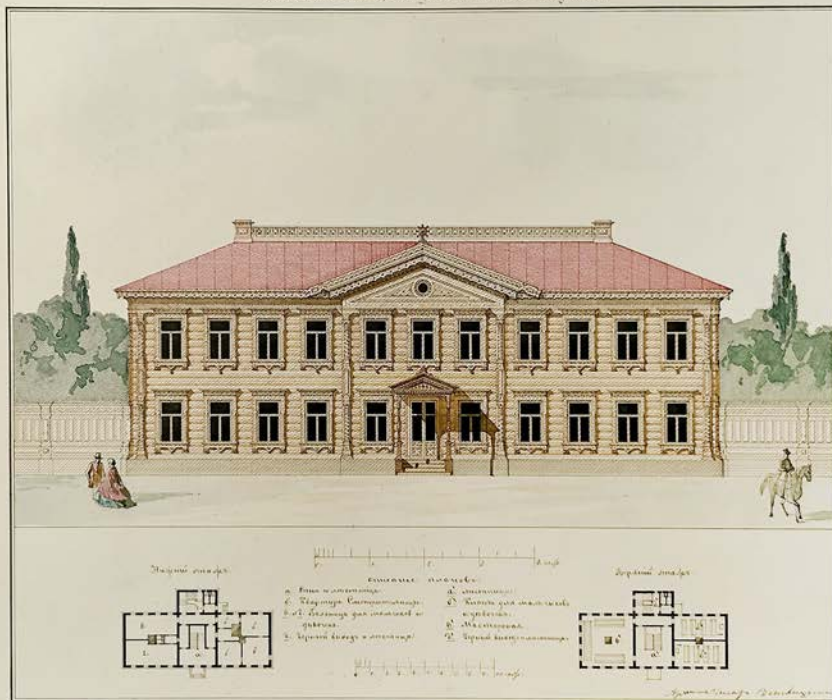
In the 1820s, wealthy merchants Fyodor and Vasily Nabilkov purchased land between Meshchanskaya Street (*renamed Mira Avenue in 1957*) and Protopopovsky Passage. They later donated the property to the Moscow Society for the Assistance of the Poor. In the 1830s–1840s, the Society planned to build a charitable complex with a hospital and a chapel.

The drawings, date from the late 19th century, a period when the site was undergoing a major expansion, led by the Brotherhood Society, a charity dedicated to constructing affordable housing for the poor in Moscow. Architect A.A. Vetlitskiy signed these plans, but they were likely not selected, as it was architect Ivan Mashkov who ultimately designed most of the buildings between 1899 and 1903. From the 1920s onward, the site was gradually abandoned.

The portfolio includes: A general site plan and three elevation drawings of wooden buildings, along with their floor plans. Scales provided in *sagènes* (a former Russian unit of measurement, approx. 2 meters). The general site plan reveals that the Brotherhood Society intended to construct 12 new wooden buildings, in addition to two existing ones.

ФАСАДЪ И ПЛАНЫ

внѣшнѣйшій фасадъ "Центральной усадьбы" № 11 Братиславской Свѣтлицы на Мадридской улицѣ, Мещинской части, С. Москвы.



One drawing showcases the façade and floor plan of a social housing unit, designed to accommodate 30 to 40 people. The remaining two drawings illustrate: A public building, likely intended as a school or hospital and a storage shed with a basement.

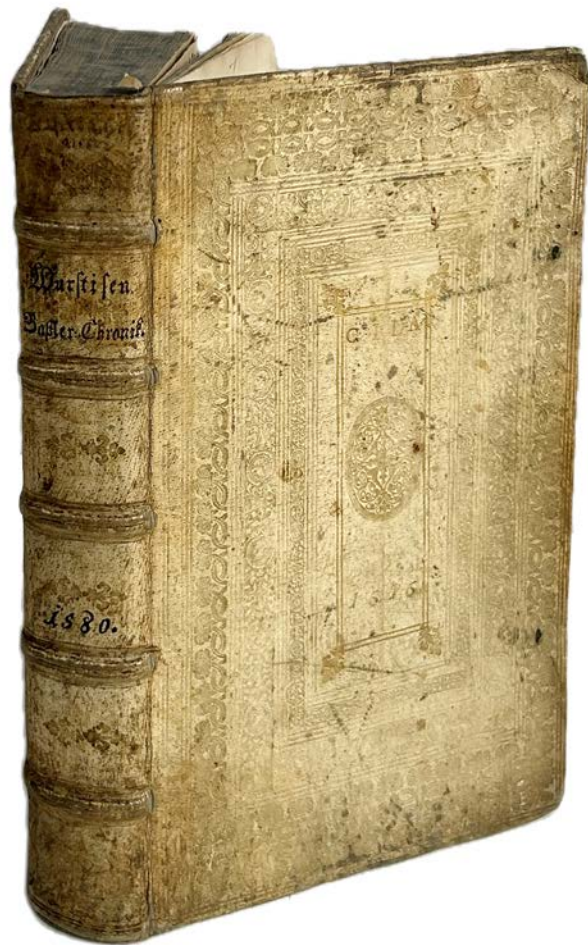
PROVENANCE: Bookplate of the library of Coburg Fortress (Veste Coburg, Germany) with an inventory number. The portfolio likely entered the Coburg Fortress collections via Grand Duchess Maria Alexandrovna (1853–1920), daughter of Tsar Alexander II. Maria Alexandrovna married Alfred I, Duke of Saxe-Coburg and Gotha, and settled in Coburg after he inherited the duchy in 1893. Two modern documents are included: A fax from 1996 documenting the drawings. An English transcription of the Russian captions.

55 WURSTISEN, Christian (1544-1588). *Baßler Chronick*, Darinn alles, was sich in Oberen Teutschen Landen, nicht nur in der Statt vnd Bistumbe Basel, von jhrem Vrsprung her, nach Ordnung der Zeiten, in Kirchen und Welt händlen, biß in das gegenwärtige M.D.LXXX Jar, gedenckwirdigs zugetragen. *Basel, Sebastian Henricpetri, [1580]*. Folio (320x205 mm).[10] ll.665 pp., [1] l. Title in red and black with woodcut border by Tobias Stimmer, large folding map by Sebastian Münster and 303 text woodcuts by Gregor Sickingher. Contemporary blindtooled pigskin over wooden boards.

CHF 6800

First edition of the first printed Basel Chronicle, containing the oldest printed map of a Swiss city.

The theologian and mathematician Wurstisen, a pupil of Thomas Platter, became a historian in his function as a town clerk. After translations of two histories in the years 1572 and 1574 he published in 1577 a first outline of Basel's history (*Epitome historiae Basliensis*),



Landschafft nach warer Geographischer art beschriben durch Sebastianum Wünster.

Dem freywilligen Leser.
Weil das Erste Buch dieser Fäzler Historien eine
beschreibung ist der Landgräfflichen Landt-
schafft mit ihren Grenzen, Städten, Völkern und Gebir-
gen, welcher auch das gewöhnliche Leben der wu-
nsthafftigen Einwohner, und die Art der
berühmten Keren, CHRISTIANO MÜNSTER an
Tag gegeben, und besser berichtet wird
in der folgenden



which is to be understood as a kind of ‘trial balloon’ for his chronicle. The *Baßler Chronick* is a highlight of Swiss historiography in the 16th century containing valuable topographical, genealogical and cultural information and reports on important events, such as the earthquake of 1356 illustrated by an impressive woodcut. Furthermore, it is an important source of the Reformation period, from the origin to the year 1580, covering the history of the bishopric and the city. Many of the woodcuts with views, historical events, portraits and coats of arms were specially made for this publication by the Solothurn painter and draughtsman Gregor Sickinger (1558-1631). The large folding woodcut map was devised by Sebastian Münster in 1538 and the sole copy of the 1538 print survives in the University Library of Basel. The map of Basel is the first of a Swiss city and the map of its surroundings remained valid for the entire 16th century and was used by Ortelius and Mercator.

REFERENCES: VD16 W 4671; Haller IV, 744; Adams W-261; Lonchamp 3314; Feller/Bonjour 217f; Hieronymus, *Oberrheinische Buchillustration* II, 78c; Hieronymus, Petri, nr. 559.

56 [MANUSCRIPT]. [ZACHARIAE, Justus Friedrich Wilhelm (1726-1777)]. Traduction libre des Quatre Ages de la vie des Femmes, *Paris, 1764*. Small 8vo (175 x 115 mm.), 46 p., ink on paper, Contemporary brown morocco, gilt fillet on boards, spine decorated with gilt fillets, turn-ins gilt; headcaps somewhat rubbed, minor corner losses.

CHF 3000

An elegant and curious unpublished free adaptation of the German original work of F. W. Zachariae.

It is illustrated with 10 charming drawings. This unique adaptation focuses on women, or rather on the “ages of woman”, from childhood to

old age. With its curious style and naive drawings, this adaptation bears little resemblance to the version given by Huber in 1766 in his *Choix de Poésies allemandes* (Volume 3, 1766).

In a preface outlining his intention, the “translator” mentions Greuze: “Les Tableaux de Greuze ont fort bien réussi, cet ouvrage cy est à peu près dans le même genre, ce sont de petits tableaux de la vie privée dans lesquels on reconnoit les moeurs et usages des Allemands” (Greuze’s paintings have been highly successful; this work here is somewhat in the same genre, presenting small tableaux of private life in which one recognizes the customs and habits of the Germans).

Further he explains: “La vie que Zacharie peint est celle de la plupart des Dames allemandes qui passent une partie de l’année dans leurs terres où leurs maris sont réellement seigneurs, et l’autre dans la ville la plus prochaine, ce qui se rapproche de la vie de nos provinces si on veut les comparer à celles de Paris ou de la Cour, on n’y trouvera plus de rapport dans ces 2 derniers endroits, les Passions appliquées à de plus grands objets forment d’autres vices à fuir, et d’autres vertus à pratiquer” (The life that Zacharie paints is that of most German ladies who spend part of the year on their estates, where their husbands are truly lords, and the other part in the nearest town. This way of life is similar to that of our provinces when compared to Paris or the Court, where greater ambitions lead to other vices to avoid and other virtues to practice).

The author notes in the errata, after pointing a bookbinder’s mistake with the misplacement of one of the drawings: “It is up to you, Mademoiselle, to correct the rest”. Could this manuscript be friendship or a gallant offering? It might be a literary pastime or salon game crafted by a young man (rather than a young woman) in the second half of the 18th century. Whatever it stands out as a refined and imaginative piece, possibly reflecting the leisure activities of a cultivated youth of the period.



Der Vater die Puppe
vor den Tisch und dann die Mutter, mit kleinen Lehrsätzen
verföhrt, sie zu laugen, in Antwort erwartend, und weinet
unter die eigensinnigen Schwestern, die gar ihr die Leiden
wischen die Mutter theilen, zu rath, der Vater immerfort
schaltet von seinen Büchern empor, wenn er, wie ich
sah, die Puppe nicht vergißt.
Dann kömmt ihr jüngere Brüder
Page 702

Les Quatre eges de la Vie des Femmes

par Frederic Guillaume
Zacharie

Premier Chant

L'Enfance

Avec une Elegance,
Digne des plus beaux Jours,
De Rome, Olerich, a deja chanté
sur sa Lyre les differents eges
de la Vie. Mais il a oublie la
Moitie du Genre Humain, et la