



RARE BOOK LIST

XVIII



Illustration on cover: n° 42



ERASMUSHAUS
ANTIQUARIAT SEIT 1800

Rare Book List

XVIII



Published Jan. 1 1800 by G. G. & J. Robinson, Paternoster Row

1 ALBANIS-BEAUMONT, Jean-Francois (1753-1811). Travels from France to Italy, through the Lepontine Alps, or, An itinerary from Lyons to Turin, by the way of Pays-de-Vaud, the Vallais... *London, G.G. et J. Robinson, 1800.* Folio (429 x 278 mm), [3] ff., (printed title-page, advertisements, contents), 218 pp., 28 hand-coloured plates: an engraved title with a fine view, a folding topographical map, a plan of Lyon, and 25 full-page views. Contemporary tawny calf, rebaked, spine with raised bands, black title label, some restorations, minor offsetting.

CHF 4000

First edition.

Jean-François Albanis Beaumont, a military engineer, first entered the service of the King of Sardinia. He was later recruited by the Duke of Gloucester to serve as tutor to his son, whom he accompanied on numerous journeys throughout Europe, during which he explored the most notable regions of the Alpine range. He subsequently settled in Great Britain, where he married an Englishwoman. In 1796, his mission having ended, he returned to the Continent and settled in the countryside near Geneva, where he experimented with breeding Merino sheep. Interested in mineralogy, he attempted to reopen disused coal and iron mines at Arâches and Sixt. He died in the latter locality, without having been able to profit from his substantial investments.

Albanis Beaumont was a significant figure in the exploration of the Alps at the end of the eighteenth century and during the First Empire. A keen observer and an accomplished draughtsman, he

published several major illustrated albums on different parts of the Alpine chain, as well as historical and geographical works.

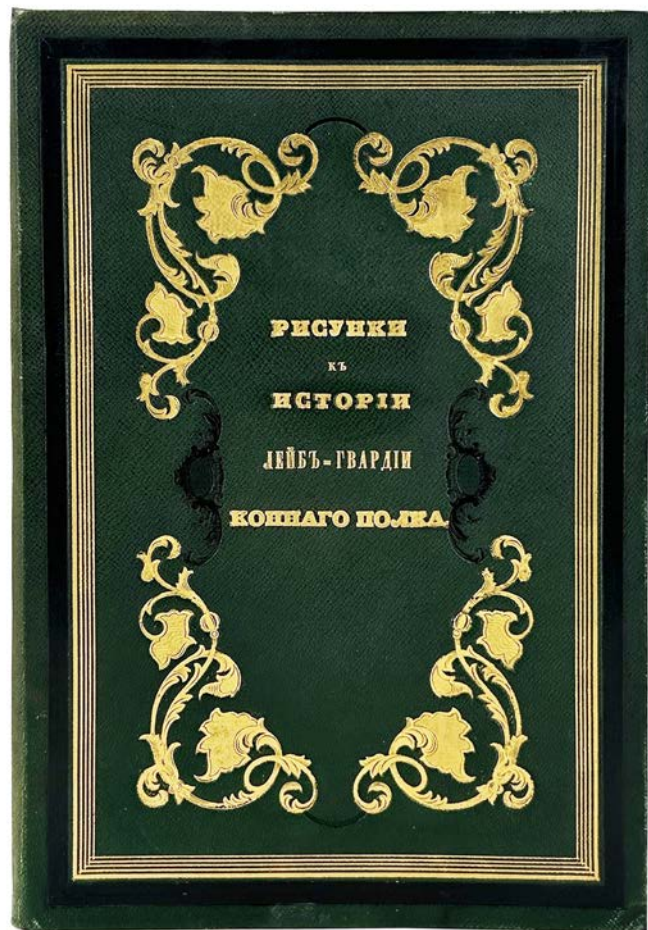
REFERENCES: Perret 0333, *Regards sur les Alpes* 25C ; Waeber 212 ; Abbey 53.

Russian military costumes from the library of Maximilian de Beauharnais, duke of Leuchtenberg.

2 [ANNENKOV, Ivan Vasilyevich, 1814-1887]. Forma odezhdy Leib-gvardii konnago polka 1731-1847 (Uniform of the Life Guards Cavalry Regiment. 1731-1847). [*St. Petersburg, Main Administration of Transport and Public Buildings, 1849*]. Small folio (304 x 210 mm). Title printed in gold and 25 lithographic plates, hand-coloured and heightened with gold. Contemporary green shagreen folder with a large blind-embossed border and quintuple gilt fillets, as well as rich rocaille decorations in gilt and blind on the covers. Gilt lettering in the centre of the front cover and a large blind-embossed ornament as a centrepiece of the rear cover. Interior and flaps lined with watered silk.

CHF 15000

A very rare portfolio of Russian military costumes from the library of Maximilian de Beauharnais, duke of Leuchtenberg. The regiment was formed in 1730 as the Horse Guard from the Kronstadt Dragoon Regiment, which had a history dating back to 1706. The regiment participated in wars with Turkey, Sweden, and France, and suppressed the Polish uprising of 1831.



The regiment was one of the most aristocratic and brilliant units of the guard, and its commanders or chiefs were emperors.

Ivan Vasilyevich Annenkov (1814-1887), was adjutant general and general of cavalry. After graduating from the school for guard ensigns and cavalry cadets in 1833, he became an ensign in the Life Guard Horse Regiment, where he served until 1852.

These plates were published, but issued separately, to accompany Annenkov's *History of the Life Guard Horse Regiment, from 1731 to 1848 (Istoriia Leib-Gvardii Konnago polka, 1731-1848)* of 1849. We were able to locate only three copies, two in the Russian National Library (one in black) and one in the Columbia University Library in New York (incomplete with only 22 plates).

PROVENANCE: Maximilian de Beauharnais, duke of Leuchtenberg (1817-1842) with his bookplate. He was the second son of Eugène de Beauharnais and Augusta-Amamalia of Bavaria. - Erasmushaus, with typed description c. 1936.

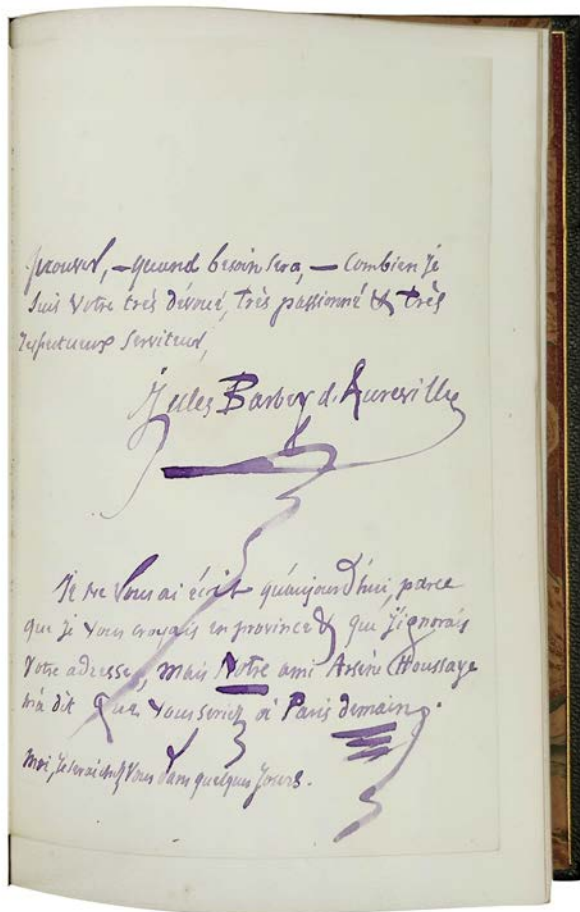
3 BARBEY D'AUREVILLY, Jules (1808-1889). Four autograph letters signed to Edgar Raoul-Duval. 5, 7, 8 January and 15 April 1875. 8 pp. (208 × 128 mm), written in black or violet ink on four double sheets of laid paper, with one autograph envelope in violet ink, the whole mounted on guards on leaves of heavy laid paper in one vol. 8vo (225 × 142 mm). 20th c. Jansenist black morocco by Marius Michel, spine with raised bands, title lettered in gilt, red morocco doublures with gilt fillet border, grey moiré silk endpapers; slightly rubbed in places, minor damage. CHF 9000

Fine and interesting set of four autograph letters signed by Jules Barbey d'Aurevilly relating to the scandal provoked by the publication of *Les Diaboliques*.

They were all sent to the deputy of Eure Raoul-Duval, whose intervention on Barbey's behalf proved decisive. Born into a family of magistrates, Raoul-Duval (1832-1887) successively served as deputy imperial prosecutor at Nantes and later as *avocat général* at Angers, Bordeaux, and Nantes. A familiar presence in the literary salons of Paris as well as those of Rouen, he was an intimate of Gustave Flaubert; his taste for literature led him to champion Barbey when *Les Diaboliques* was seized.

This correspondence follows the controversy triggered by the book's publication by Dentu at the end of 1874. The terrifying portrayal of corrupt passions indulged in by the protagonists scandalized conservative French society, which was outraged to encounter such perversions in the work of a monarchist and Catholic writer. Barbey eventually made amends, and the Tribunal of the Seine issued a dismissal (*non-lieu*) on 21 January 1875. Nevertheless, many copies that had been seized were destroyed, notably the 480 copies remaining with the binder from the total edition of 2,200. A new edition did not appear until 1882, published by Alphonse Lemerre.

In the first three letters, written at the beginning of January 1875, the author of *Les Diaboliques* seeks political support to counter the prosecutor's decision and obtain the dismissal of the case. One follows the *manœuvres* undertaken with members of



the government and the uncertainties that plunge Barbey into despair. In the letter of 5 January 1875, he warmly thanks Raoul Duval for his support: “Vous avez été si parfaitement bon avec moi, — et d’une bonté si distinguée — que je ne crains pas de vous importuner. Je dois, sur la parole que vous a donnée le garde des sceaux, mais je voudrai bien m’éveiller sur l’ordonnance de non-lieu qui mettrait fin à une position indécise et à toutes mes anxiétés. [You have been so perfectly kind to me—and with such distinguished kindness (...)] but I should very much like to awaken to the order of dismissal which would put an end to this uncertain situation and to all my anxieties].”

The fourth letter, written after the favourable outcome of the affair, adopts a distinctly literary tone: the writer addresses not the influential politician but the sympathetic and enlightened reader of his book: “Vous n’avez donc pas vu dans mes *Diaboliques* un si grand crime ! Vous y avez même goûté “un plaisir littéraire élevé. Et élevé... j’ai mis dans mon souvenir ce mot-là, qui m’a vengé des hypocrites et des sots, qui lisent, comme le Diable dit la messe, à contre-sens... [So you did not see such a great crime in my *Diaboliques*! You even tasted “high literary pleasure” in it... I have committed that word to memory, for it has avenged me against the hypocrites and fools...].”

A very interesting collection that confirms Raoul Duval’s decisive intervention in the *Diaboliques* affair, also attested to by letters from Barbey to the Manche Deputy Foubert published in the 1970s (cf. Joseph Toussaint).

A portrait of Barbey d'Aurevilly, on China paper, engraved by Rajon (printed by A. Salmon) has been placed as a frontispiece.

REFERENCES: Toussaint Joseph. "Mélanges aurevillyens". In: *Études Normandes*, 74, n°230, 1970. pp. 1-36.

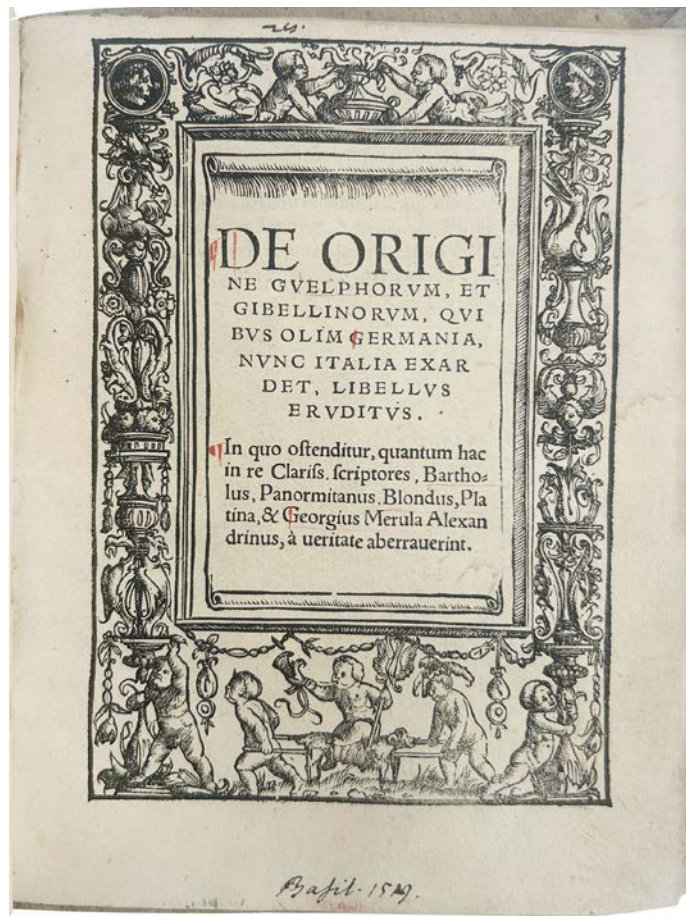
4 BECQUE, Maurice de (1878-1938), BAUDELAIRE, Charles. *Les Pièces condamnées*. Six compositions dessinées et gravées à l'aqua-tinta par Maurice d'Attys. [Paris, Kra, 1923]. Folio (375 x 267 mm), [1] f. (title) and 18 plates. Loose as issued, preserved in the publisher's gold-and-black marbled paper-cover, printed title label mounted on the upper cover; small tears and very slight losses to the lower flap of the cover.

CHF 2500

Rare suite of aquatints, issued in a confidential edition limited to 52 numbered copies (this copy no. 48, on Holland laid paper), comprising six erotic compositions, each presented in three states: colour aquatint, aquatint in camaïeu, and pure etching printed in bistre. All plates justified and signed in pencil by Maurice d'Attys, pseudonym of the French painter and illustrator Maurice de Becque. The suite illustrates the six censored poems from Baudelaire's *Les Fleurs du mal* (1857), later republished in 1866 in *Les Épaves: Les Bijoux, Le Léthé, À celle qui est trop gaie, Lesbos, Femmes damnées, and Les Métamorphoses du vampire*.

REFERENCES: WorldCat records only one copy, at Johns Hopkins University. Carteret, *Trésor*, V, 24. Mahé, *Livres de luxe*, I, 186.





5 **BENVENUTO DA SAN GIORGIO (1483–1527).** *De Origine Guelphorum, Et Gibellinorum, Qvibus Olim Germania, Nunc Italia Exardet, Libellus Eruditus: In quo ostenditur, quantum hac in re Clariss. scriptores, Bartholus, Panormitanus, Blondus, Platina, & Georgius Merula Alexandrinus, à ueritate aberrauerint. Basileae, Andreas Cratander, 1519. 4to (183 x 145mm), [6] ff., title within a woodcut border by Ambroise Holbein. Later limp vellum, inked title to the front cover. Minor dampstain.* CHF 1600

Early edition of this account of the conflicts between the Guelphs and the Hohenstaufens, in which the author corrects a number of errors found in the works of earlier historians, including Bartolus of Saxoferrato, Panormitanus, Flavio Biondo, Platina, and Giorgio Merula. He records having consulted a manuscript of what he regarded as the most authoritative source on the subject, the Chronicle of Otto of Freising, during a diplomatic stay in Cologne with the secretary of Emperor Maximilian I.

The Guelph and Ghibelline factions, whose rivalries shaped the political history of Italy and Germany throughout much of the Middle Ages, originated in the dynastic struggles of the twelfth century. Their names derive from two great German houses: the Welfs (Guelfi in Italian), from whom the Guelphs took their name, and Waiblingen, a stronghold of the Hohenstaufen dynasty, from which the term Ghibelline was derived. What began as a contest between the Welf and Hohenstaufen families gradually evolved into the wider struggle between papal and imperial authority that dominated medieval European politics. Benvenuto da San Giorgio (c. 1450–1527), Italian historian,

chronicler, diplomat, and Knight of the Order of Saint John of Jerusalem, is best known as the author of *the Cronica del Monferrato*, one of the principal sources for the history of the Marquisate of Montferrat. His writings, composed at the turn of the fifteenth and sixteenth centuries, are of considerable importance for the genealogical, political, and regional history of Montferrat and northern Italy.

Ambrosius Holbein (c. 1494–c. 1519), the elder brother of Hans Holbein the Younger, was active in Basel until his premature death around 1519. He produced numerous woodcuts and book illustrations for the Basel printer Andreas Cratander, including Cratander's celebrated printer's device depicting Occasio (Opportunity).

REFERENCES: VD 16, S 1582; Proctor-I. 14338.

"One of the rarest books respecting America"

6 BIONDO, Michelangelo (or BLONDUS 1497-1565). De ventis et navigatione, libellus... In Quo navigationis utilissima continetur doctrina cim Pixide novo, & diligenti examine ventorum, et tempestatum. [*Colophon: Ex Tigurio Blondi. Venice: Cominus de Tridino Montisferrati, 1546.*] Small 4to (192 x 137 mm), 18 pp. (A-D4 E2), woodcut printer's device on title, four woodcut illustrations in text, historiated initials, italic and roman types. Modern binding reusing an old parchment. CHF 9000

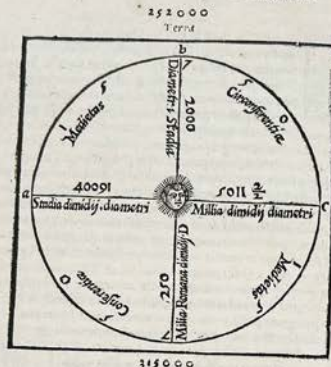
First edition of Biondo's extremely rare treatise on navigation.

This important and exceedingly scarce work presents one of the earliest systematic treatments of navigation. It includes detailed chapters on the causes and dangers of winds, the classification and names of the cardinal winds, storms and their effects, and the influence of celestial bodies on navigation. A further section discusses the dimensions of the Earth. Chapter 23 introduces a new compass. "The writer gives on fol. 14 ch. xxiii a careful description of the compass including theory and rules for use. The compass is called on fol. 15 *pixis or buxulos*, cf. "the French boussole" (Wheeler). One chapter is devoted to America (folio 16: *De navigatione oceani ad novum orbem*). Biondo offers one of the earliest attempts to calculate the breadth of the Atlantic Ocean and to explain how navigation across it is possible. He estimates that the sea from the Straits of Gibraltar to the newly discovered lands beyond the Equator, the New World, extends about 64,000 stadia, or roughly 8,000 Roman miles.

Michelangelo Biondo was born in Venice and studied the humanities and medicine under Agostino Nifo in Naples, where he also practiced as a physician. Between 1535 and 1545 he resided primarily in Rome, with a brief return to Venice in 1542. During his Roman period he secured the patronage of Pope Paul III and published numerous works. He took part in the controversy on *dies critici* between Fracastoro and the papal physician Andrea Turino, revealing he still adhered to Arabic astrology.

In 1545 Biondo settled permanently in Venice and became the editor of his own writings as well as those of other authors.

STADIA ambitus Terræ secundum Eratosthenem.



Romana millia ambitus Terræ.

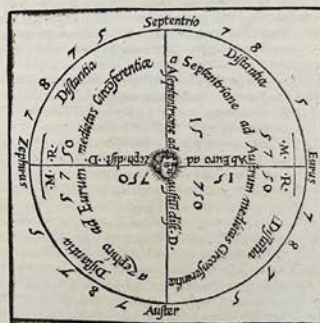
De ventis Cardinalibus Cap. VI.



PRIMI qui de ventis Tractarunt, Enumeraverunt quatuor præcipuos esse per totalem partes mundi divisos, primusque status venit ab Oriente, alter a polo arctico, tertius spirat ab occidente, quartus vero certo limite & fixo stat a meridie, sed primum præcipuum vocant Eurus, nomen unio imponentes ab origine unde spirat stat in namque ab oriente, Estque d'uturnior status Euri statibus ab occasu statibus. Alter dicitur a polo, quem Græci appellaverunt Boream a boia, propter vehemementem spiritum & eius sonum rucientem, itaque maximus & plurimus est spiritus Aquilonis, quia sol locum eius non supergræclur, Tertius ventus est Zephyrus

melius servans ordinem, quartus autem nuncupatur Austro, Et est ventus nebulosus atque humidus. Ideo Græci illum notum dixerunt quod humorem latine sonat. At quoniam Eratosthenes animadvertens distantias locorum hortatur, dum voluerimus uti veris rationibus. Ideo postquam inventus est ambitus terræ ex solis cursu, geometricis methodis Terram divideret, quartam partem circumferentie, ab Aquilone quartam ad Zephyrum, a Zephyro quartam ad austrum, ab Austro quartam ad Eurus, itaque ab Euro ad Aquilonem. Sui septuaginta quatuor, cum septem milibus millium romanorum & octingentis millibus. Ab Euro ad zephyrum medietas circumferentie cum quinquaginta cum septingentis & quiddecim milibus millium. A zephyro ad notum sunt septuaginta cum quinquaginta cum septem milibus millium & octingentis millibus. Ab Aquilone ad notum sunt quinquaginta cum septem milibus millium & quiddecim milibus millium. Sed a Notum ad Eurus sunt septuaginta cum septem milibus millium & octingentis millibus, verum a Zephyro ad aurum sunt quinquaginta cum septingentis & quiddecim milibus millium. hæc demum sunt veræ distantie ventorum, geometricis methodis ex ambitu terræ comperte, ambitus autem ipsius terræ inventus est ex cursu solis

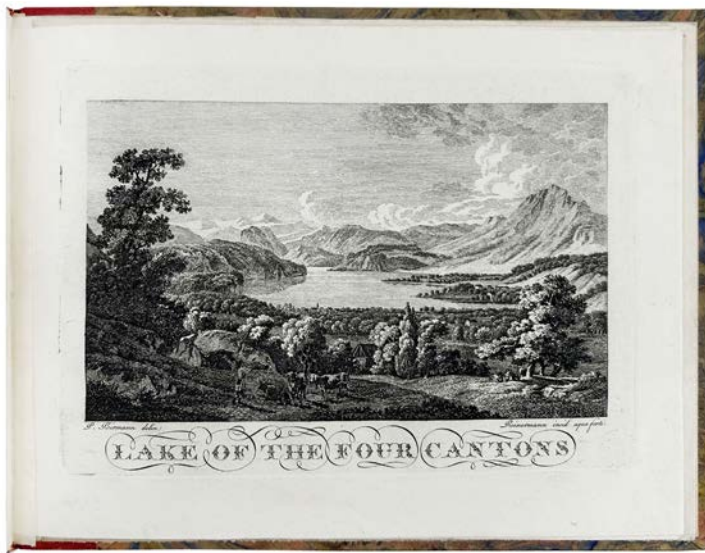
CARDINALIUM Ventorum Figura distantie præfixæ



B ii

Although he styled himself "bookseller and printer," and his publications typically carry the imprint "Ex Tigurio Blondi", the printing was carried out by established Venetian presses such as those of the Sabbio brothers or Comin da Trino.

REFERENCES: BM/STC Italy p.105; Harris 274; Libri 341: "one of the rarest books respecting America"; Sabin 5518; Wheeler Gift 24: "very rare". G. Innamorati, "Ex tugurio Blondi," Paragone. Letteratura, XXXVI/428, 1985, pp. 10-37.



7 BIRMANN, Peter (1758-1844). Collection de six vues de la Suisse dessinées par P. Birman, gravées par Reinermann. Basle, J. Decker, 1802, Landscape 8vo (170 x 222 mm), engraved title page and 6 etched plates. Modern red half calf, spine lettered in gilt.

SOLD

A rare suite of six views, drawn from nature by the Swiss landscape painter and art dealer Peter Birman and etched by

Friedrich Christian Reinermann (1764–1835), one of the leading German landscape painters and printmakers of the Goethe era.

List of the views: *Lake of the Four Cantons*; *Lake of Lawerz*; *Reichenbach*; *Staubbach*; *Lake of Brientz*; *Glacier of Grindelwald*.

PROVENANCE: S. Heinrich Sarasin (Bookplate).

REFERENCES: *l'Estampe, Répertoire général*, V-VI.

8 BLEULER, Johann Ludwig (1792–1850) & FEDERLE, Egidius. Voyage pittoresque (sic) autour de la chute du Rhin. Dessiné d'après nature par E. Federlé. Publié par J. Louis Bleuler au château de Lauffen et à Schaffhouse, [circa 1835]. 4to (290 x 226 mm). Engraved title page with aquatint vignette and 8 engraved aquatint views by Ruff after Federle. Modern half vellum, green title piece, original blue paper covers, the first aquatint, bound in. Minor foxing.

SOLD

Views of the Rhine Falls from various sides and under a full moon (title vignette and 4 plates), followed by depictions of Laufen and Wörth Castles, as well as the town of Schaffhausen and the “Hôtel de la Chûte” in Neuhausen am Rheinfall.

Published by the renowned art publisher of the Bleuler family, initially located in Schaffhausen and from 1834 at Laufen Castle (directly above the Rhine Falls). The publisher Johann Ludwig Bleuler continued the art business of his father, Johann Heinrich



(1758-1823), and founded his own painting school at Laufen Castle in 1834.

REFERENCES: Lonchamp, 43.

9 BORCH, Michael Johann, comte de (1751-1810). *Lettres sur les truffes du Piémont. Milan, chez le frères Reycends, (1780).* 8vo (220 x 145 mm). VIII, pp. 3-51-[1] pp. (errata). With three engraved folding plates printed in colour and retouched in

watercolour. 19th c. half black morocco by Visinant, spine with raised bands, title gilt, edges gilt, other margins untrimmed, minor spotting to the first leaves. **SOLD**

First edition of the first official classification of the white truffle with the beautiful colour printed plates by Gautier d'Agoty.

The book contains four letters by the Polish naturalist and traveller, count Borch, addressed to the Marquis of Balbian, a nobleman of the chamber of the King of Sardinia, and to Count Morozzo, Captain Major in the regiment of guards of this sovereign. Borch describes two species of white truffles (*tuber albidum* and *bianchetti*), which grow in Piedmont and whose finesse are proverbial. In addition to its mycological importance, this small volume is of bibliophilic interest because of its illustration; the three beautiful plates, drawn by the author, were engraved in colour by Louis Gautier d'Agoty, the fifth son of the engraver Jacques-Fabien Gautier d'Agoty (1716-1781), famous for his anatomical colour plates.

The book was printed by the Cistercians of the imperial monastery of St. Ambrose in Milan for the local office of the Turin based booksellers Reycends. This is a copy of the second issue with the errata printed on the verso of the last leaf. Both issues are equally rare.

REFERENCES: Vicaire, 104; Schraemli, 62; Georg, 172; Oberlé, Fastes, 721; Pritzel 996; Lütjeharms, *Zur Geschichte der Mykologie* (1936), 161f.; Schliemann 154; Pritzel 996; Lazzari, *Storia della Micologia Italiana*, 169. Unknown to Nissen, Westbury, Drexel etc.



A Truffe grise dans l'état naturel B Truffe coupée horizont^l C Truffe coupée vertical^l
D Truffe coupée horizont^l vue au Microsc. E Truffe coupée vertical^l vue au microsc.
F Truffe pourrie coupée horizont^l G Truffe pourrie manifestant sa semence

Designé par l'Auteur

Gravé en couleur par Louis Daguery

A practical guidance for conduct during outbreaks of plague.

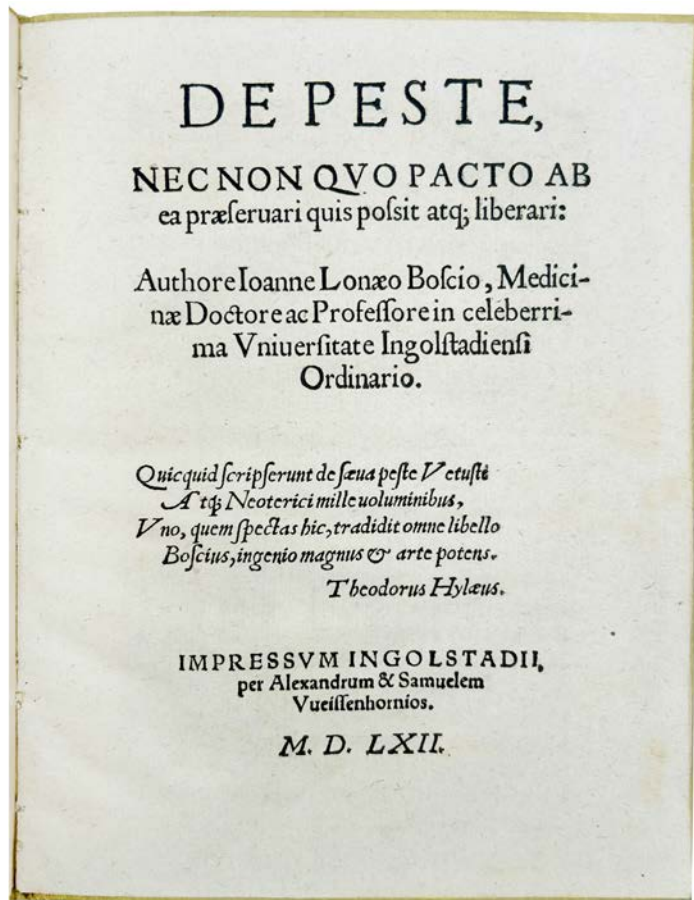
10 PLAGUE. BOSCH, Johann Lonaeus van den (1514–1585). De peste, nec non quo pacto ab ea praeservari quis possit atque liberari. *Ingolstadt, Alexander and Samuel Weißenhorn, 1562.* 4to (200 × 153 mm), [12] ff., woodcut initial. Modern board of vellum, remnants of red label to spine.

CHF 2500

Rare plague treatise by J. L. van den Bosch, professor of rhetoric at the University of Ingolstadt in 1558 after teaching in Louvain, he was transferred to the medical faculty in 1560. A German edition was also published by Weißenhorn in Ingolstadt the same year under the title: *Rathschlag Wie man sich zu disen gefährlichen zeiten vor der Pestilentz hütten und Wie dieselbig so sie eingerissen wider zu vertreiben und zu curieren sey* [Advice. How to protect oneself from the plague in these dangerous times, and how to drive it away once it has broken out].

The publication coincides with one of the recurrent waves of plague that struck southern Germany in the early 1560s, notably the severe epidemic recorded in Nuremberg in 1562.

The pamphlet offers practical guidance for conduct during outbreaks of plague. The author recommends protective powders compounded from fragrant and medicinal substances: amber, camphor, myrrh, rose, violet, lily, mint, cinnamon, cardamom, etc., as well as precious stones such as diamond, emerald, and topaz, intended to counteract contagion. Further sections address the treatment of plague swellings (buboes), recommending



careful management, cauterisation, and the application of cupping vessels or caustic substances including quicklime, cantharides, arum, celandine, lily root, radish, aqua fortis, and mercury.

This pamphlet was issued in two latin printings in 1562; the second is without the four-line distich composed by Theodor Hylaeus, which appears on the title page in this copy.

PROVENANCE: Remnants of a metallic page marker on the final leaf. "Comte E. du Tertre" (engraved armorial bookplate).

REFERENCES: USTC 630956; VD16 B 6767.

One of the earliest dedicated treatises on hydraulic regulation of Venice's laguna.

11 CORNARO (Luigi) (1475?-1566). *Trattato di acque del magnifico m. Luigi Cornaro nobile vinitiano Padova, appresso Gratosio Percacino, 1560.* 4to (192 x 138 mm), 30 ff. (A-G4 H2). Modern dark brown morocco, spine with raised bands decorated in blind, title gilt, blind fillets on covers, gilt edges, slipcase. Minor soiling to the title page, somewhat foxed in places, small worming in the margins of 2 leaves.

SOLD

First edition of Luigi Cornaro's treatise on the water management and hydraulic regulation of the Venetian lagoon. Known for his celebrated *Discorsi della vita sobria*, Cornaro was also deeply interested in engineering and land reclamation. In this *Trattato*

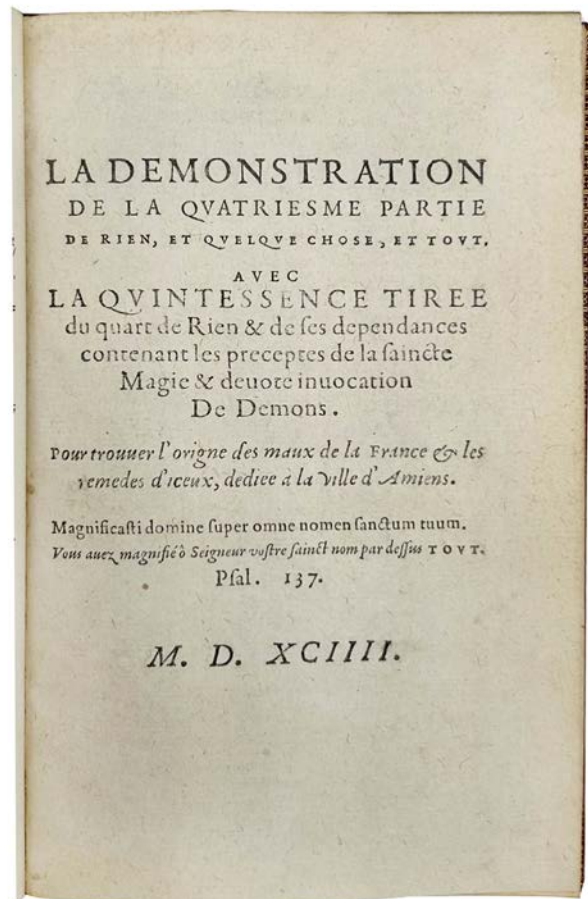


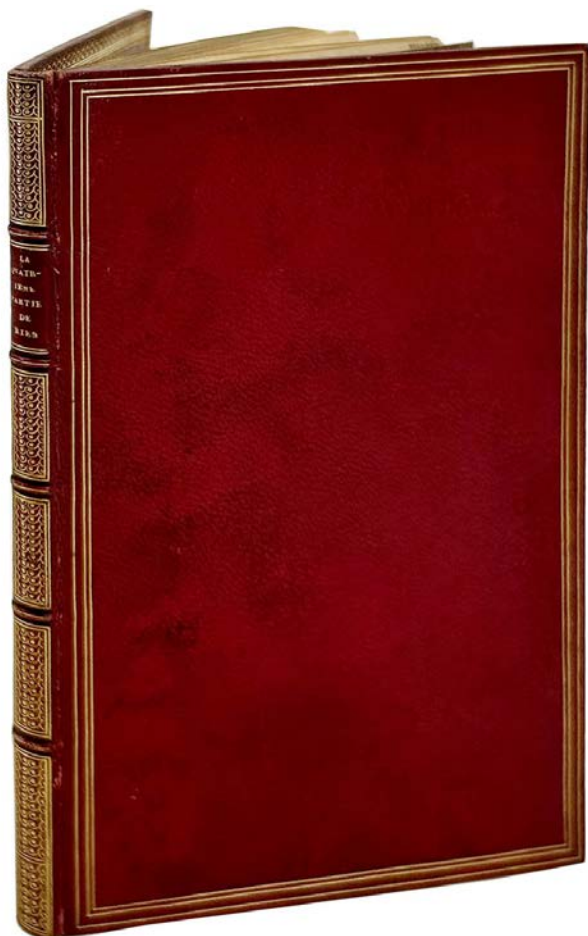
di acque, he observes the gradual rise in sea level and records the public works undertaken to address it. Cornaro analyzes the causes of flooding, proposes methods for channeling and containing water, and discusses the improvement of agricultural land through drainage. He examines the control and diversion of water, the drainage of marshlands, and the regulation of rivers and canals, issues of vital importance to the Venetian Republic, whose prosperity depended on the careful management of its lagoon and mainland waterways.

One of the earliest treatises devoted specifically to hydraulic regulation, written by a Venetian patrician directly involved in such undertakings. For years, Cornaro had been the protagonist of capitalist enterprises aimed at reclaiming hundreds of hectares of marshland, the *rettratti*. His thinking was more that of a landowner in the Paduan countryside than that of an urban resident of the lagoon. He regarded the *rettratto*, that is, land reclamation, as the new alchemy of agriculture.

REFERENCES: USTC: 824123; Gasparini, Danilo. "Acque patrizie entre terre et eau, Venise à l'Époque moderne". In *Eaux et conflits*, Patrick Fournier and Sandrine Lavaud ed., Presses universitaires du Midi, 2012, pp. 87-106.

12 [DEMONS, Jean (17th c.) La démonstration de la quatriesme partie de rien, et quelque chose, et tout. Avec la quintessence tirée du quart de rien & de ses dépendances, contenant les préceptes de la sainte magie & dévotion





de Demons. Pour trouver l'origine des maux de la France & les remèdes d'iceux, dédiée à la ville d'Amiens. [Paris, Estienne Prevosteau], 1594. 12mo (158 x 99 mm) 78 pp., [1] f [A-K4]. 19 th c. red morocco gilt by Niedrée, spine with compartments gilt "à la grotesque", gilt fillets on covers, turn-ins and edges gilt. Minor rubbing, slightly spotted in places, somewhat cut in the margins. CHF 8000

First edition of this strange and enigmatic pamphlet, composed of two long theological and esoteric poems combining French verses with Latin commentary. According to Jan Miernowski, the work is not merely a text on magic and the occult, but rather an allegory of the political situation in France. Thus, although Charles Nodier classified Jean Demons among the "fous littéraires", the author in fact situates himself within the parodic tradition of Jean Passerat, belonging to "cette tradition ludique ou facétieuse de la littérature" (Tremblay).

Jean Demons, actually Jean de Mons, *seigneur d'Hédicourt*, was a councillor at the *Siège présidial d'Amiens*, his native city, to which he dedicates this first work. It was followed in 1595 by an equally enigmatic publication, *La Sextessence diallactique et potentielle*.

PROVENANCE: formerly in the library of the poet and occultist Stanislas de Guaita, with his bookplate gilt (his catalogue, 1899, no 222). A lengthy manuscript note, in an unidentified hand, summarizing Brunet's commentary on these works.

REFERENCES: FVB 15459. Nodier, *Mélanges tirés d'une petite bibliothèque*, p. 243-248; Brunet, II, 585; Tremblay, "D'un maroquin à l'autre ou la quête insensée du bibliomane Charles Nodier" In: *Réforme, Humanisme, Renaissance*, n° 78, 2014. p. 175-207. Miernowski, *Signes dissimilaires: la quête des noms divins dans la poésie française de la Renaissance*, Droz, p. 239.

13 DEVERIA, Achille (1800–1857). [Dance of Death]. [Paris ?], 1857. Six drawings on 4to sheets (342 × 274 mm, image size: 171 × 210 mm), brown ink and pencil on laid paper. Dated, and signed, except for one drawing, hand-written caption beneath the drawings. CHF 7000

A fine set of six compositions for a Dance of Death, drawn by the French Romantic painter, illustrator, and engraver Achille Devéria, renowned for his elegant portraits and his prolific work as a book illustrator. A student of Anne-Louis Girodet and Louis Lafitte, Devéria illustrated many major literary works and was one of the most active printmakers of his time. In 1849, he was appointed director of the Department of Prints and Drawings at the Bibliothèque Nationale, where he worked extensively on cataloguing and preserving the collection.

This series of six plates is probably one of the artist's last illustration projects; they were created in the year Achille Devéria died and are recorded in the catalogue of his posthumous sale.

1/ Untitled. [Un Uomo implacabile], after a woodcut from



Gabriel Simeoni's *Imprese heroiche et morali* (Lyon 1574, p. 211), captioned "Improbis nullo flectitur obsequio."

2/ Untitled. After a woodcut by Tobias Stimmer for the emblems of Nicolas Reusner, *Aureolorum emblematum liber singularis*, Strasbourg, 1587. The woodcut appears twice in the book; the captions refer to emblems XXXIV, "Omnis caro foenum: in mortalitatem humanam," and LXVII, "Corpus excors sepulchrum."

3/ "La Mort, l'Usurier le pauvre homme" (Death, the Usurer, and the Poor Man). After the Danse macabre painted around 1502 at the Château de Blois. The caption indicates Devéria's source: "Dpt estampes T.e 5 rés. de la BnF."

4/ "La Chambrière" (The Servant Girl). Placed in a contemporary aperture as passepartout and Captioned: "Heures à l'usage de Metz, Simon Vostre, Paris 1513, fol. K."

5/ "Le Pape" (The Pope). Captioned: "Papa cum deus interris habear quid morte cadendum est," drawn after a woodcut in border of the *Hours of the Virgin*, Paris, Kerver, 1542, fol. G5.

6/ Untitled [The King]. This last drawing, depicting the King and Death, is neither signed nor dated nor captioned, but as the others, it bears the number 63 in pencil, corresponding to the catalogue entry of the posthumous sale of Achille Devéria.

REFERENCES: *Catalogue des tableaux et dessins de feu Achille Devéria*, Paris, Maulde et Renou, 1858. "Compositions au trait, à la plume, pour l'illustration. Format in-4", no. 63: "Danse Macabre, 1857, 6 leaves".

14 DINKEL, Markus (1762-1832). Recueil de portraits et costumes suisses les plus élégants, usités dans les 22 cantons accompagné d'un supplément.; exécutés par le célèbre Peintre et Dessinateur Locher [sic!]. *Bern and Basel, J. P. Lamy, [c. 1817]*. Small folio (309 x 244 mm). Title, Avertissement, and 30 hand-coloured aquatint plates with half-length portraits in oval frames by Meichelt after Dinkel each with an explanatory text leaf. Mid 20th century morocco lavishly gilt signed by E. Schroth in Basel (label at the end), all edges gilt, slipcase. Title and Avertissement slightly foxed, offsetting of some China ink borders of the plates to text-leaves. CHF 9800

One of the most beautiful and highly sought-after folk-costume works ever made in Switzerland.

The suite of elegantly designed compositions presents the costumes in minute detail, recording the textiles, accessories and materials of each outfit, and paying particular attention to the beauty of the girls. They are staggeringly coloured and heightened with gum arabic and are mounted on brown card with black outlines. The accompanying text presents each costume and its wearer by name and provides further insight into the depicted women; for example of Hélène Larky, waitress at the Auberge du Soleil in Sursee, we are informed that *sa beauté, sa douceur et son goût pour les plaisirs, la firent remarquer du tems de la République Helvétique* (her beauty, her sweetness and her taste for pleasures, made her known during the time of the Helvetic Republic, plate 3).

As regards the authorship of the illustrations, there is some



uncertainty in the bibliographies with a publication of the same title that appeared a few years later at Lamy's and features full-length portraits (cf. no 25). The title page credits Locher as the author in some copies and Dinkel in others; the identical wording on the title pages may have led to a mix-up when collating the publication, regardless of whether one artist or the other was mentioned. The compositions at hand are exclusively by Dinkel, as they are signed by him.

REFERENCES: Colas, no. 871 (30 plates); Hiler, Bibliography of Costume, p. 240 (30 plates); Lipperheide nr. 911 (30 plates); not in Lonchamp.

15 FASHIONABLE HAIRSTYLES. Collection of 72 engraved hairstyle vignettes. [*Paris, circa 1780*]. Vignettes (77 × 45 mm) captioned and mounted on four sheets of coloured card, bound in folio (443 × 308 mm) Late 19th c. red morocco gilt by Rivière & son, covers decorated with gilt fillets and large "rocaille" cornerpieces, spine with raised bands, divide into compartments gilt, the second lettered in gilt, turn-ins gilt, edges gilt. Modern plexiglas slip case. Corners somewhat rubbed.

CHF 6500

Magnificent collection of engraved vignettes depicting the extravagant hairstyles and hats characteristic of late eighteenth-century fashion, including "Pouf à l'Américaine, Chapeau à la Théodore en cloche, Pouf à la Colinette, Demi-bonnet à



Chapeau à l'Espagnol.



Chapeau Bonnette.



Bonnette à l'Anglomane.



Bonnet negligé.



Chapeau à la Théodore.



Chapeau au Palais Royal.



Pouf du Printemps.



Chapeau à la Necker.



Coiffure de Madame Trial
dans le rôle de la belle Azucena



Pouf du plus nouveau Gout.



Pouf à la Macedonienne.



Bonnet à la Freceuse
de Long-Champs.



Coiffure au Vaux-hal d'Été



Demi-Bonnet à l'Inventail Chinois



Pouf à l'Américaine



Coiffure à la Costumare grecque



Chapeau à l'Anglaise du Palais R?



Bonnet à la Calogry.

l'Éventail Chinois", and others. The pouf, a towering coiffure invented by the hairdresser Léonard and popularised by Marie-Antoinette, who wore it at the coronation of Louis XVI in 1775, became an emblem of fashionable excess during this period. The plates are drawn from, or inspired by, the *Galerie des Modes et Costumes Français*, one of the earliest fashion periodicals, published between 1778 and 1788.

A splendid copy bound by Rivière, one of London's finest bookbinders.

PROVENANCE: Sir David Lionel Goldsmid-Stern-Salomons, 2nd Baronet (1851–1925), his large armorial bookplate on the front pastedown. He was a British scientific author, barrister and pioneer of road transport. His important library was dispersed in New York in 1930 and in London in 1986. Jean-François Chaponnière, his bookplate (Sotheby's, 11/18/2019, n°154); Killian Fritsch (gilt bookplate).

16 FÜSSLI, Heinrich (1755-1829) - [FÜSSLI, Johann Heinrich & Hans Rudolf MAURER]. Collection de vues Suisses remarquables par rapport à l'histoire, dessinées d'après nature, par Henri Fuesli, et accompagnées d'une description historique. *Zürich, Füssli et Compagnie, 1802.* 2 volumes. Oblong 4to (230 x 309 mm). 2 titles, 2 lists of plates and 262 pp. With 24 hand-coloured outline etchings after Füssli, Ludwig Hess, Daniel Lafond, Xaver Triner, Friedrich Christian Reinermann and Johann Balthasar Bullinger; engraved by

Füssli, Johann Heinrich Troll, Achilles Bentz and Conrad Caspar Rordorf. Additionally, an unsigned view of the Rhine Falls as frontispiece. Late nineteenth century quarter morocco, spine on raised bands gilt, top edge gilt, else untrimmed. Text scattered with isolated foxing. CHF 12000

Magnificent hand-coloured deluxe edition of one of the most uncommon and beautiful Swiss books.

Heinrich Füssli received his artistic training from his uncle Johann Caspar Füssli the Elder (1706-1782) and the circle of Bernese minor masters around the publisher Abraham Wagner (1734-1782). In 1779 Füssli travelled in Wagner's company to Paris, where he worked as a drawing teacher. On his return home, he and the bookseller Johann Heinrich Füssli (1745-1832) founded an art dealership dedicated to the production and distribution of fine prints and books illustrated with Swiss views; also involved as a silent partner was Heinrich Usteri (1754-1802), the founding father of the Zurich Artists' Society. Over the years, Füssli & Compagnie, in existence until 1868, published a considerable number of works, among which the present one is particularly beautiful and uncommon.

Collection de vues Suisses was issued in six instalments between 1796 and 1802, simultaneously in German (*Historisch-merkwürdige Gegenden der Schweiz*) and French. The text of the first four instalments was written by the Zurich historian and councillor Johann Heinrich Füssli and the last ones by the Zurich pastor and teacher at the Carolinum, Hans Rudolf Maurer (1752-1805). The translation into French was entrusted



L. Neff pinx.

H. Pöschel del.

Gersau
am lac' Cöe Waldstätt

to the writer and journalist Jakob Heinrich Meister (1744-1826). According to Lonchamp, there is also a more affordable edition with aquatints printed in sepia.

The picturesque views show the following historic Swiss landmarks: 1) Rossberg; 2) Zwing-Uri; 3) Bürglen; 4) Attinghausen Castle; 5) Rütli Meadow; 6) Tell Chapel; 7) Windisch and Königsfelden; 8) Morgarten on Lake Aegeri; 9) Habsburg Castle; 10) Gruyère; 11) Laupen; 12) Old Regensburg; 13) Chapel in Sempach; 14) Battlefield near Näfels; 15) Gersau; 16) Am Stoss; 17) Greifensee; 18) St. Jakob near Basel; 19) View of Murten; 20) Rapperswil; 21) Flüeli-Ranft; 22) Dornach; 23) Kappel; 24) Castels Castle and Strahlegg. In addition, there is a view of the Rhine Falls, which serves as the frontispiece and is not mentioned anywhere else.

REFERENCES: Wäber 51; Lonchamp 1121 and 1122; B. F. Haller, *Kunstnachrichten aus der Schweiz*, in: Meusel: *Neue Miscellaneen artistischen Inhalts* (1797), p. 581f.; Brunet II, 1419; Leemann-van Elck, *Druck, Verlag, Buchhandel im Kanton Zürich* (1950), p. 80.

17 GAME - BINGO. Folding Game board, *circa 1840*. Hand-coloured lithograph mounted on green cloth (ca 340 x 430 mm; fold: ca 185 x 277 mm). CHF 2000

A rare game similar to Bingo, on the theme of means of transport and travel. At the centre of the hand-coloured lithograph is a lively harbour scene, featuring a steamboat, a train crossing a bridge,

a multicoloured balloon, a horse-drawn carriage (diligence) entering an underwater tunnel. In the foreground, five figures are depicted: three natives, and a European conversing with a Chinese man; holding a watch in his hand, he appears to be extolling the virtues of progress. The game squares are arranged around the image, with text in German, French, and English.

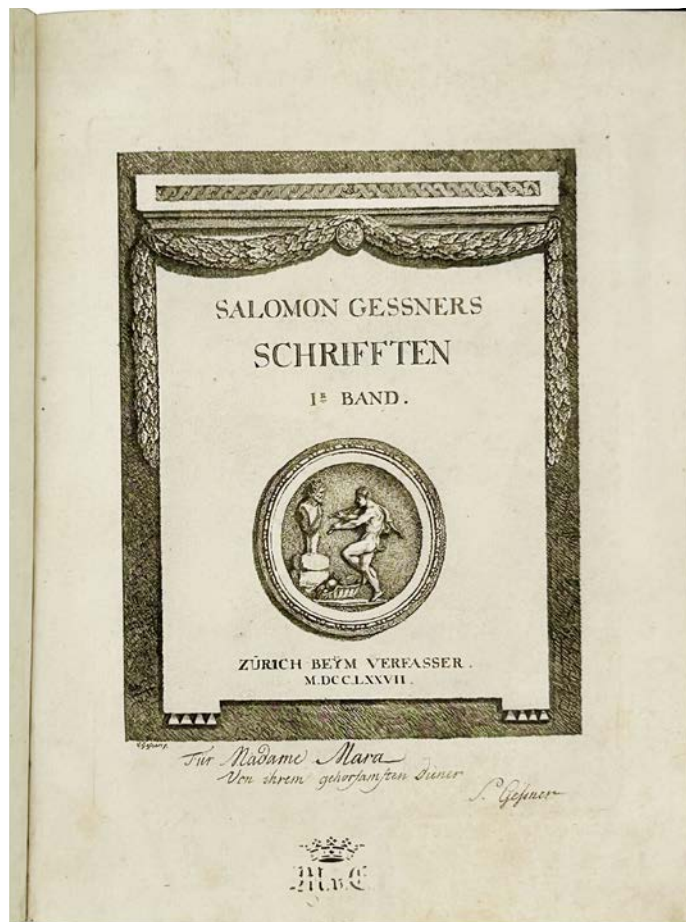
18 GESSNER, Salomon (1730-1788). *Schriftten*. Zürich, Beym Verfasser, 1777-78. 2 volumes 4to (256 x 195 mm). 191; 194 pp. With 2 titles, 20 plates and 40 head and tailpieces. 19th c. green long grained morocco, spine divided into gilt panels, title gilt, yellow edges. Minor rubbing. CHF 3500

One of the most outstanding illustrated Swiss books of the 18th century.

First and only German edition in quarto format on strong laid paper and in a charming contemporary binding. Compared to the French quarto edition, the tales by Diderot are omitted, but it contains *Evander und Alcimna* as well as *An den Wasserfall*.

“They are decorated with many tasteful larger vignettes and full-page etchings by Gessner’s hand, which in their ancient Greek garb suggest a dreamy, ‘golden’ age. The charm of the etchings is enhanced by the beautiful print in Antiqua on good paper. Poet, illustrator, printer and publisher unite in a single body to create a harmonious unity that is unique in Swiss and German book art of this period” (Leemann-van-Elck, p. 162).





PROVENANCE: Signed and inscribed by Salomon Gessner : “für Madame Mara, von ihrem gehorsamsten düner”. Initials M.E (unidentified crown stamp). Gertrud Elisabeth Schmeling, known as Madame Mara (1749–1833), was among the most celebrated sopranos of eighteenth-century Europe. Trained in Berlin, she enjoyed the patronage of Frederick II of Prussia, who recognized her exceptional talent at an early age. Renowned for the purity of her voice and her remarkable technical skill, she achieved international fame through extensive concert tours across Germany, Austria, Switzerland, England, France, Italy, and Russia. Madame Mara visited Switzerland and performed in Zurich in 1782, where she was warmly received by Zurich’s cultivated circles. It was probably during this visit that Salomon Gessner dedicated this copy to her.

REFERENCES: Leeman-van Elck, Gessner, p. 113 and n° 539; Maler und Dichter der Idylle S. Gessner, Exhib. cat. 1980, n° 88; Goedeke IV1, 82, 11; Rümman 329; Longchamp 1220; Lanckoronska/Oehler II, 164. Leemann-van-Elck p. 162.

19 HENZI, Rudolf (1731-1803). Promenade pittoresque dans l’Evêché de Bâle aux bords de la Birs, de la Sorne, et de la Suze. Accompagnée de 44 Paysages et sites romantiques, fidèlement copiés d’après nature. *Den Haag, G. Bakhuysen, 1808-1809.* 2 volumes 8vo (208 x 130 mm). Title, 199 pp.; Title 220 pp. and 44 hand-coloured aquatint plates, some shaved close just touching caption. Mid 20th century brown calf, lavishly gilt, signed Kaufmann, Maroquinier. CHF 8500



2. 10. 93
Chateau de Rolberg.

A coloured copy of the first edition of one of the finest and rarest collections of views of the Swiss Jura.

Rudolf Henzi (also Rodolphe Hentzy or Hentzi) was born in Bern, the son of the government official and writer Samuel Henzi, who was executed in 1749 as a conspirator. The family subsequently fled to Holland, where Rudolf Henzi became governor of the pages at the court of William V in The Hague and worked as a publisher, art dealer and artist.

Together with an unnamed landscape painter (most likely the Danzig landscape painter Friedrich Rosenberg, 1758-1833) Henzi travelled through the Archdiocese of Basel in 1797, which at that time also encompassed the prince-bishops territories in the Jura as far as Biel. The first six letters describe the city of Basel, which the two travellers then left through the Aeschentor gate and set off towards the Jura. The route taken by the author and his artistic companion then led, interrupted by detours into the nearby countryside, mainly along the River Birs to its source. Henzi describes, not without irony, his impressions of the villages and castles, inns and simple farmhouses they visited. The pair's journey ends in Biel, 'a republic in miniature', whose 'constitution is more complicated than that of Rome or Athens'.

The detailed views, engraved in aquatint, depict, amongst others, the castles of Pfeffingen, Dorneck and Angenstein, Münchenstein, Mariastein, the bridge at Dornach, the Birs waterfall at Grellingen and at Laufen, the Birsgrötte near Liesberg, Landskron, Vorbourg, Moutier-Grandval, the Gorges du Pichoux and the town of Biel. The work was reprinted in

Holland at least twice more (once undated and in 1848); a German translation was not published until 1997 in Basel.

This is a rare book and even rarer when coloured.

The binding is signed by the Maroquinerie Kaufmann in Basel, a company of luxury leather goods active at Freie Strasse 97 from 1899 to 1982.

PROVENANCE: Heinrich Sarasin-Koechlin, 1886-1964 with his bookplate.

REFERENCES: Lonchamp 1446; Wäber 126; Brun II, 43.

20 HESS, David (1770-1843) (under the pseudonym Daniel Hildebrand). Der Scharringgelhof, oder Regeln der guten Lebensart bey dem Abschiednehmen von der Stubenthüre bis zur Hausthüre und auf der Gasse. Zu Nutz und Frommen junger Herren und Bürger, die sich züchtiglich gebärden wollen, in Bildern dargestellt von Daniel Hildebrand. [*Switzerland, 1801*]. Landscape 4to (220 x 365 mm), 6 engraved plates. Modern brown calf, spine decorated with gilt fillets, title gilt. Blue printed cover bond in. Untrimmed. Slightly spotted and soiled in places. CHF 700

Rare collection of caricatures by David Hess, published under his usual pseudonym, Daniel Hildebrand. The Swiss writer, caricaturist, draughtsman, and politician was born and died in Zurich. He is best known for his incisive satirical wit and his lively depictions of Swiss life.



*Dritte Position
an der Hausthüre.*

The original front wrapper serves as the title page and bears printed dialogues on the verso. The rear wrapper contains the Epilogue, beginning: “Sag, jammert dieser arme Wicht / Mit dem zerquetschten Knie dich nicht? ... ” and ending: “... An den

Scharringelhof – und bleib auf deinem Zimmer.” (think once and for all of the Scharringelhof, and stay in your room.)

REFERENCES: Lonchamp 1469; Thieme/Becker 16, 577; Brun, *Schweizerisches Künstler Lexikon* II/52-53.

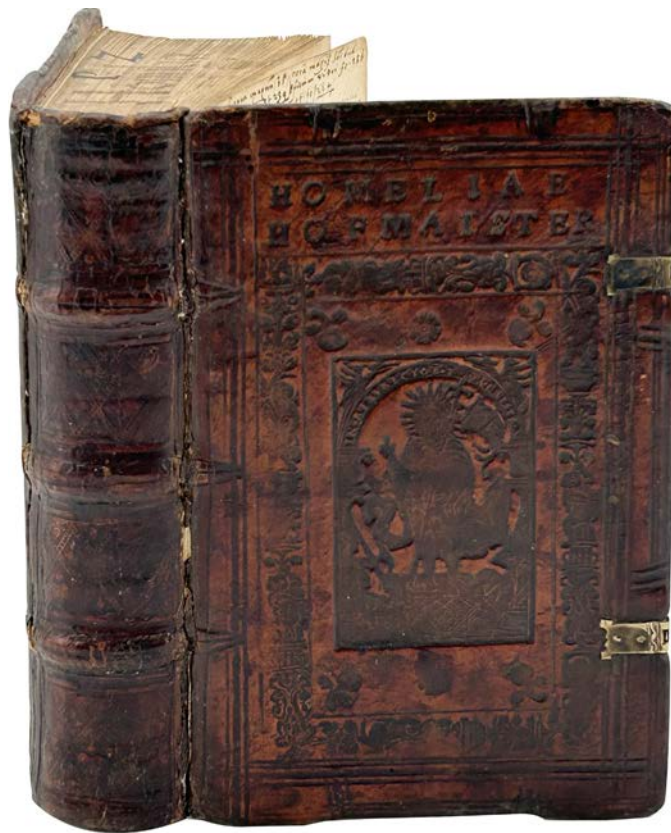
An annotated copy documenting the political and religious tensions of sixteenth-century Poland, in a contemporary panel-stamped binding.

21 HOFFMEISTER, Johann (c. 1509-1547). *Homiliae in Evangelia, quae in Dominicis, & alijs Festis diebus leguntur per totum Annum...* Ingolstadt, Alexander et Samuel Weissenhorn, 1555. 8vo (161 x 94 mm.), (8) ff., 287 ff. 2 large woodcuts (90 x 63 mm). Contemporary blind-tooled brown calf over wooden boards, spine with 3 raised bands decorated with interlaced lozenge-and-foilage, first cover with a central panel surmounted by the title and author's name tooled in blind, floral border roll, remnants of clasps. Joints worn; marginal dampstains from f. 278 to the end; somewhat soiled and foxed in places.

SOLD

Johann Hoffmeister was one of the leading figures of the Catholic controversy against the ideas of Martin Luther. Appointed prior to the Augustinian monastery in Colmar in 1533, he corresponded with Beatus Rhenanus and gained considerable authority as a preacher. Although the present volume contains no indication of tomaisson, this is the first part of Hoffmeister's series of sermons on the Gospels, preached chiefly at the Imperial Diets of Worms and Regensburg.

A remarkable Polish binding, with the author's name and the title of the work tooled in blind on the upper cover and a central panel depicting the Risen Christ, with the legend "In resurectionem



Jesu Cristi (sic)". This rather unusual practice of titling on the upper board appears to have been more common in 16th-century Poland, particularly in the workshops of Kraków.

This copy was annotated in latin by a contemporary Polish reader, who underlined and commented on numerous passages throughout the text. A long and striking manuscript note on the first free endpaper, referring to the martyrdom of Saint Stanislaus, Bishop of Kraków, murdered on the orders of King Bolesław II in the eleventh century. This vehement historical note reads as a political and moral commentary:

["It was not enough that the most renowned holy bishop and martyr Stanislaus should perish beneath the blows of an impious tyrant and the swords of his godless henchmen; he must also be wounded, pierced, and struck by the blasphemous tongues of certain virulent Zoili, who sit in a corner like frogs chanting 'coax, coax' in the mud. And those who in their writings attribute to the horrible and impious King Bolesław (...) the palm of virtue, the tribute and example of justice, in fact write, if one reads them correctly, that the tyrant was impiety, injustice, rapacity, and avarice itself, while the holy and most pious Bishop Stanislaus fell asleep in Christ. O unjust and accursed morals and times such as ours!"]

This commentary reflects the religious and political tensions of sixteenth-century Poland, poised between confessional pluralism (the Warsaw Confederation of 1573) and the advance of the Counter-Reformation under Sigismund III Vasa. The weakening

of royal authority in favour of the nobility (szlachta) encouraged implicit criticism of contemporary rulers; the annotator's condemnation of Bolesław II thus appears as a veiled critique of monarchical abuses in his own time.

Numerous marginal annotations throughout the volume including numerous biblical citations. The reader also provides supplementary sources on certain points, notably the image of the heavenly seal, with a reference to St John Chrysostom (f. 209v). He further annotates the long passage on Judas Iscariot, emphasizing his avarice and striking him with a litany of pejorative epithets: [a wolfish greed, a thief, evil, traitor, envious, murderer.]

On the second pastedown, a final note concerns Luther, called a second Elijah by his followers: "Luterus a suis Helias nuncupatus est."

PROVENANCE: Sixteenth-century Polish reader with the initials P.Z. The book was acquired in 1567 (manuscript date and initials on the fore-edge).

REFERENCES: VD16 H-4255; USTC, 663999. For Polish panel-stamped bindings, see Zwinogrodzka et al., *Poose boekbindkunst 1400–1800: uit de Jagiellonski Bibliotheek*, The Hague, 1990 (our binding closely related to the central panel of binding no. 84). A similar decoration appears on the spine of a binding described in *Six Centuries of Bookbinding*, London, Sotheby's sale, 7 November 2002, lot 26.



22 KELLER, Heinrich (1778–1862), FÜSSL, Heinrich (1755–1829). Collection des habitations rurales dans les XXII cantons de la Suisse. Dessinées d'après nature par Frey, Fussli, Meyer, Schmid et Weibel. Zurich, Keller et Füssli, [ca 1825]. Landscape 8vo (136 x 182 mm), [2] ff., 24 fine hand-coloured aquatint plates (145 x 100 mm), highlighted with gum arabic. Contemporary red blind-stamped decorative boards, backed in long grained morocco, spine divided into compartments gilt with fleurons, edges gilt. Somewhat rubbed; slight foxing to the text leaves, the first and last plates, endpapers, and flyleaves somewhat soiled. CHF 2300

Sole edition of this charming series of views depicting rural houses (Maisons de paysans) in the cantons of Zurich, Bern, Lucerne, Basel, Appenzell, and others. Two plates depict interior scenes, one of a rustic cabin and the other of an Alpine chalet.

PROVENANCE: Hippisley of Warfield Grove (?), engraved armorial bookplate, partially erased, bearing the motto: *Non Mihi sed Patriae*; S. Heinrich Sarasin (bookplate).

REFERENCES: Lonchamp 677

23 LA RIVE, Pierre-Louis de (1753–1817). Essais d'eau-forte. [Genève, Imprimerie des frères Manéga], 1800. 4to (340 x 285 mm), engraved title and 7 etchings under tissue-guards (slightly foxed). Contemporary half vellum, inked title to spine, blue marbled paper boards, large red morocco title piece on the first cover lettered in gilt: "Eaux fortes de Mr. de La Rive - Donné par l'auteur". Somewhat foxed. CHF 1500

Rare suite of eight etchings, including an engraved title and seven plates depicting animals, chiefly cattle, all numbered, signed and dated "de la Rive del. et sc. 1800".

Pierre-Louis De la Rive (1753–1817), the celebrated Genevan painter and printmaker, is regarded as one of the founders of the Swiss landscape tradition. His etched suites are renowned for their idyllic landscapes inspired by the Lake Geneva region, Mont Blanc, and pastoral life.



PROVENANCE: Joseph Antoine Bernet of Gommiswald, Canton of St. Gallen ((Bookplate: Antoine Bernet Gommiswaldensis); S. Heinrich Sarasin (bookplate).

REFERENCES: Lonchamp, 2493.

24 LEMBKE, Carl August. Die Erdmanns-Höhle bey Hasel in der zu dem Kurfürstenthum Baden gehörigen Landgrafschaft Sausenberg. *Basel, Schoell et Comp., 1803.* Gr.-fol. (504 x 360 mm), [2] ff., 21 pp. with aquatint title-vignette, 2 engraved plans (1 double page) and 9 aquatint plates. Modern half vellum, title piece, untrimmed. Somewhat soiled and foxed in the margins, the folded plate shows a dampstain in the lower margin. CHF 3000

Sole edition. A very rare early description of the stalactite cave near the village of Hasel in southern Baden.

The Erdmannshöhle near Hasel was discovered in 1754 during the quarrying of Muschelkalk limestone. In 1773 it was visited by Margrave Karl Friedrich and his family, and was specially fitted with stairways, bridges, and railings for the occasion. Following this visit, the Margrave ordered that the Erdmannshöhle be opened to the public and to "strangers and travellers." In 1782 the first scientific description of the cave was published. At 2,315 meters in length, it is the longest cave in the Dinkelberg plateau.



Die Stollen Gruft in der Erdmanns Höhle bey Hesel
 in der zu dem Churfürstenthum Baden gehöri- gen Landgrafschaft Nassau-berg
 28 Schuh weit, 18 Schuh hoch, nach dem Grundriß bey Litt G. rückwärts genommen.
herausgegeben von Friedrichsen's Verlags- und Druck-Handlung

The magnificent plates by Christian Meichelt depict partial views of the cave, including remarkable stalactite formations such as the Todten Gruft (Crypt of the Dead) and the Kapelle, as well as a view of the Pfarrhaus-Höhle (Parsonage Cave), plans of the village of Hasel (engraved by J. J. von Mechel) and of the cave itself, based on surveys by J. C. Paul. The large title vignette, also printed in brown, depicts the entrance to the cave. The text, by C. A. Lembke, Kur-Badischer Land-Commissair (Regional Commissioner for Electoral Baden), contains detailed topographical and historical descriptions of both the village and the cave. It also includes accounts of several ground collapses in the vicinity of Hasel, some of which were investigated by the mining inspector J. C. Paul.

PROVENANCE S. Heinrich Sarasin (Bookplate)

REFERENCES: Schefold, Max, *Alte Ansichten aus Baden. Weißenhorn*: Anton H. Konrad Verlag, 1971. 24423-33; vgl. Thieme-B. XXIV, 339 (Meichelt).

25 LOCHER, Johann Emanuel (1769-1840). Recueil de portraits et costumes suisses les plus élégants, usités dans les 22 cantons, accompagné d'un supplément. exécutés par le célèbre Peintre et Dessinateur Dinkel. *Bern and Basel, J. P. Lamy, [c. 1820]*. Small-folio (325 x 235 mm). Title, Avertissement, and 32 hand-coloured aquatint plates by Meichelt after Locher, each with an explanatory text leaf. Original boards covered with red glazed paper, gilt scrollwork border on covers with lozenge-



shaped label on the front, gilt ornamental rolls on spine, all edges gilt. Edges and corners somewhat scuffed, spine slightly sunned. The illustrations in the margins with minor traces of oxidation.

One of the most beautiful and highly sought-after folk-costume works ever made in Switzerland.

The suite of elegantly designed compositions presents the costumes in minute detail, recording the textiles, accessories and materials of each outfit. They are staggeringly coloured and heightened with gum arabic and are mounted on brown card with black outlines. The accompanying text presents each costume and its wearer by name and provides further insight into the depicted women; for example of Hélène Larky, waitress at the Auberge du Soleil in Sursee, we are informed that *sa beauté, sa douceur et son goût pour les plaisirs, la firent remarquer du tems de la République Helvétique* (her beauty, her sweetness and her taste for pleasures, made her known during the time of the Helvetic Republic, plate 3).

As regards the authorship of the illustrations, there is some confusion in the bibliographies with a publication of the same title that appeared a few years earlier at Lamy's and features bust portraits, signed by Markus Dinkel (cf. no 14). The title page credits Locher as the author in some cases and Dinkel in others; the identical wording on the title pages may have led to a mix-up when collating the publication, regardless of whether

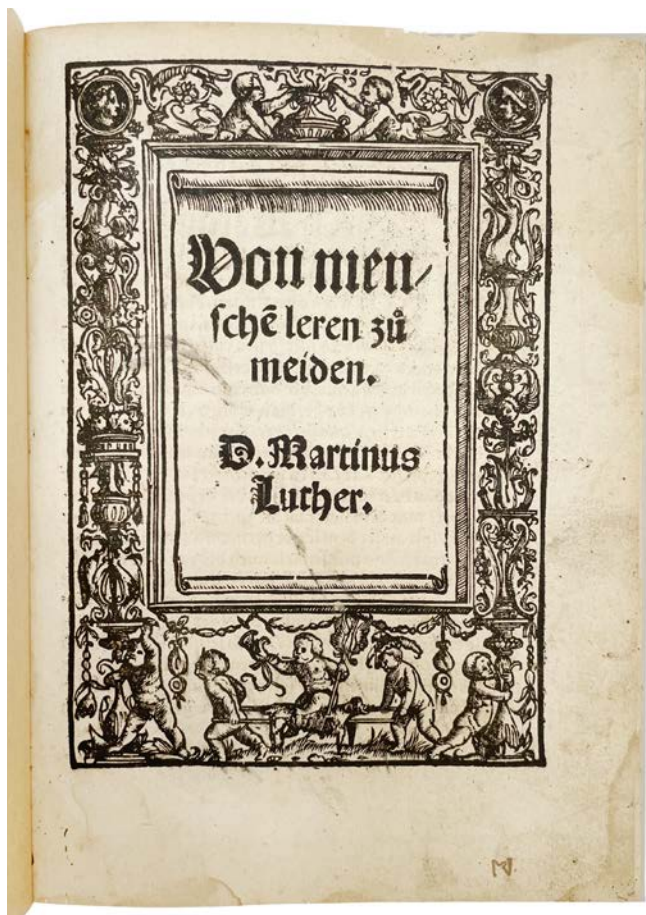
one artist or the other was mentioned. In general, however, the present compositions are attributed exclusively to Locher.

REFERENCES: Colas, no. 871(28 plates); Hiler, *Bibliography of Costume*, p. 240 (30 plates); Lipperheide nr. 911 (28 plates).

26 LUTHER, Martin (1483-1546). Von menschen leren zuo meiden. [*Basel, Adam Petri, 1522*]. Small 4to (195x15mm). [12] ff., last blank. With title border in woodcut by Ambrosius Holbein and an ornamental initial. Modern boards backed with a vellum fragment of a hymnal. Reserved

Sole Basel edition. First published earlier the same year, Luther's pamphlet was one of his most widely read writings. Written in honour of Hans von Belepsch who had hosted Luther at the Wartburg as the reformer translated the New Testament. Luther argues that church teachings that have no basis in the Bible, in particular fasting and celibacy, are illegitimate and are to be avoided (cit. Kessler Reformation Collection).

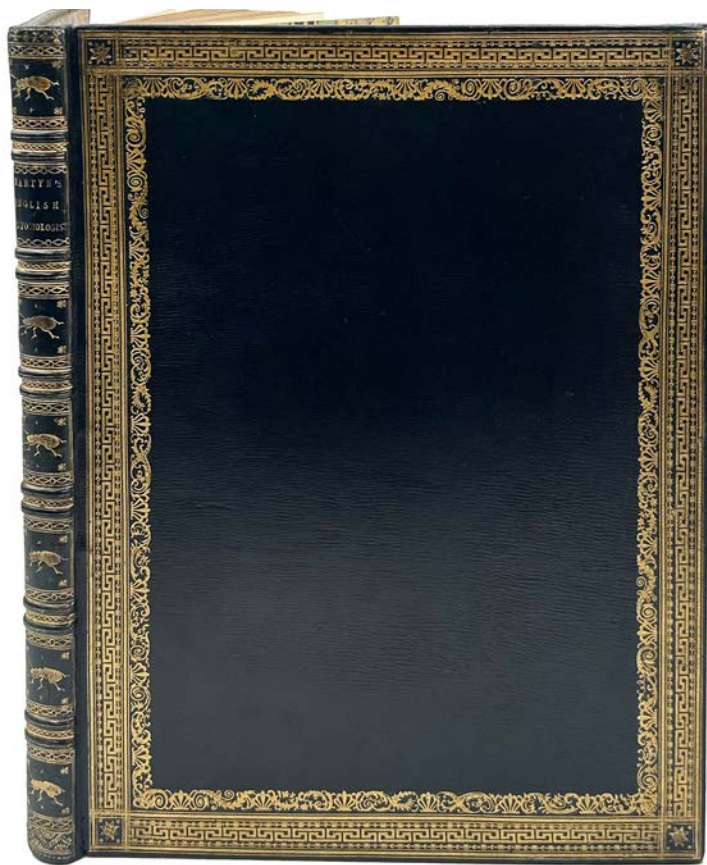
REFERENCES: Benzing 1185; VD16 L7284.



27 **MARTYN, Thomas (1735–1825).** The English Entomologist, exhibiting All the Coleopterous Insects found in England; including upwards of 500 Different Species... The whole accurately drawn & painted after Nature. Arranged and named according to the Linnean System. London, Academy for Illustrating and Painting Natural History, 1792. Large 4to (340 x 271 mm), engraved title page, 33, [2] ff. 2 engraved numismatic plates, and 42 hand-coloured etched plates, heightened with gum arabic, depicting more than 500 coleoptera. Contemporary straight-grained dark blue morocco gilt by Staggemeier & Welcher, sides framed with elaborate borders, spine with raised bands, divided into gilt compartments, the second lettered in gilt, the others lavishly gilt with beetles, covers framed with elaborate borders gilt, inner greek roll gilt, all edges gilt; slightly spotted in places, some expert restorations.

Reserved

First edition. Son of the notable Cambridge botanist John Martyn, Thomas Martyn succeeded his father as Professor of Botany at Cambridge in 1762 and held the chair for nearly sixty years. Although not an active field botanist, he played a key role in developing the teaching of natural history at the university, delivering public lectures that earned him considerable reputation. After his most celebrated work: The Universal Conchologist (1784–87), Martyn turned his attention to entomology and produced This English Entomologist (1792), conceived for a wider audience than professional naturalists. Illustrated with appealing coloured engravings, many by John



n° 27

Sowerby, he work grouped British insects by visual and practical affinities rather than strict Linnaean taxonomy. It proved popular among collectors and amateur naturalists and remains one of Martyn's most accessible works.

Fine copy lavishly tooled in gilt with insect motifs

PROVENANCE: Engraved armorial bookplate of Geor. Aug. Thursby, with his Motto: "In silentio fortitudo".

REFERENCES: Nissen 2725

28 MELIK SCHAHNAZAR, Myr-Davoud-Zadour de. L'ANGLÈS (Louis-Mathieu, (1763-1824). CHAHAN DE CIRBIED, Jacques (1772-1834), "Notices sur l'Etat actuel de la Perse, en persan, en arménien et en français. *Paris, Imprimerie Royale, chez Nepveu, 1818.* 12mo (132 x 78 mm), [2] ff. (half-title, title) additional engraved title with vignette (dated 1817), 360 pp., 2 aquatint plates (one in frontispiece). Contemporary dark blue-green long-grained morocco, finely decorated with a foliage border tooled in gold and blind, spine gilt in compartments, turn-ins gilt, edges gilt; minor rubbing or soiling to the binding. CHF 7500

Unique copy printed on pink paper, the engraved title and plates in two states: in black and finely coloured.

First edition, printed in three languages by the Imprimerie Royale: French, Armenian, and Persian. It is illustrated with two portraits: one depicting the author, Mir-Davoud-Zadour



Mir Davoud-Zadour de Melik Schahnazar Envoyé d'elles de Perse actuel

ETAT ACTUEL DE LA PERSE

PAR
Mir-Davoud-Zadour de Melik
Schahnazar,
Chevalier des ordres du Soleil et du Lion,

ENVOYÉ
en France en 1816

Imprimé en Persan, et traduit en Armenien et en François

Par J. CHAHAN DE CIRBIED,

Professeur d'Armenien à l'école des Langues orientales
*Supplément d'une notice historique sur ce Royaume
et sur son Souverain.*



PARIS
NEPVEU, Libraire, Passage des Panoramas, N° 26.
1817.

de Melik Schahnazar, Knight of the Orders of the Sun and the Lion and ambassador of the King of Persia; the other portraying Khatchadour d'Hovhannès, royal officer to the Crown Prince of Persia. Both men, Armenians, took part in the embassy sent to France in 1816.

Under Napoleon I, General Gardanne was sent to Tehran to secure an alliance with Fath-Ali Shah of Persia against Russia. A treaty was concluded, and two Persian envoys visited the imperial court: Mohammed-Reza Khan in 1807 and Asker Khan the following year. However, the alliance soon collapsed. After the fall of the Empire, Fath-Ali Shah dispatched Mir-Davoud Zadour to the French court in 1816 with letters from Crown Prince Abbas Mirza and the grand vizier. The mission produced no tangible results.

The first part of the work, in three languages, is devoted to the contemporary situation of Persia. The volume also contains a historical notice on the Kingdom of Persia and its sovereign (in French and Armenian), written by the librarian and orientalist Louis-Mathieu Langlès, who served as curator of Oriental manuscripts at the Bibliothèque Nationale during the Napoleonic period and retained the same post at the renamed Bibliothèque du Roi after the fall of the Empire. The Armenian translation is by the linguist Jacques Chahan de Cirbied (born Yakob Sahán Jrpéteanite), professor of Armenian at the École des Langues orientales, who had notably published in 1813 a *Tableau général de l'Arménie*.

We have been unable to trace any other copy printed on pink paper. This is most likely the copy that belonged to A. M. Duriez of Lille, a member of the *Société des Bibliophiles français* (cf. his catalogue, 1828, no. 4709 bis, p. 465).

REFERENCES: Zenker, *Bibliotheca Orientalis*, II, no. 2112, p. 192. Chadenat, 920, 2411.

29 MEYER, Johann Jacob (1787-1858). Die Ruinen von Unterwalden in zwölf geätzten Blättern und einer Charte nach der Natur gezeichnet im Julius 1800 von J.H. Meyer. Zürich, 1801. Quer 4to (215 x 232 mm), etched title page with vignette, 18 pp., 12 etched view plates and 1 engraved map. Modern half vellum. Somewhat spotted and midly soiled in places.

CHF 800

Rare suite documenting the devastation of the canton of Unterwalden during the French invasion of 1798.

The twelve plates alternate between tranquil views of the shores of Lake Lucerne and the dramatic aftermath of the invasion, depicting Stansstad, the church at Stans, the ruined villages of Buochs and Ennetmoos, and the surrounding Alpine landscape. Stansstad, where French troops landed under Swiss artillery fire, is shown after the destruction of the village. The church at Stans recalls the fierce fighting and massacre that followed the capture of the town, while the views of Buochs and Ennetmoos record the widespread destruction caused by the French reprisals, including the burning of the church of St. Jakob.



Executed in the Romantic taste, the series juxtaposes the serenity of the Swiss landscape with the scars of war, heightening the emotional impact of the images. At the same time, it conveys a clear political message, contrasting the ideals proclaimed by Revolutionary France with the devastation left in the Swiss cantons.

REFERENCES: Lonchamp 2060.

Hermaphrodite Lamb, unrecorded broadside

30 BROADSIDE. The Miraculous Lamb, [England], no date [ca 1750-1800]. Folio broadside (350 x 220 mm) with a large woodcut image (238 x 175 mm); central folding browned, some loss affecting small part of the text. **SOLD**

Unrecorded English broadside, illustrated with a woodcut depicting a monstrous lamb. The broadside reports the prodigious birth:

“The Miraculous Lamb, That was Yean’d by an Ewe, belonging to Mr William Henson, of Oundle [...] it had one Head, three Ears, eight Legs, and two Bodies joined together, as you see in the PICTURE, and which is the more Surprising, was, it’s being both Male and Female.”

Sensational reports of monstrous births were a well-established feature of European popular print culture from the sixteenth through the early eighteenth century. Cheap single-sheet publications (known in France as canards, in England as broadsides or “news pamphlets,” and in Germany as Flugblätter) circulated accounts of extraordinary natural phenomena: comets, earthquakes, prodigies, and especially malformed human or animal births. These ephemeral prints combined text and crude woodcut images to attract attention in marketplaces and fairs, where they were read aloud or sold for a penny to a broad public.

Monstrous births in particular were understood as meaningful signs. In religious culture they were often interpreted as divine

The MIRACULOUS LAMB,

THAT was Year'd by an Ewe, belonging to Mr. William Heslop, of Oundle, in Northamptonshire. This wonderful Lamb was Year'd alive, and lived several Hours; it had one Head, three Ears, eight Legs, and two Bodies joined together, as you see in the PICTURE, and which is the more Surprising, was, it's being both Male and Female, one Body being Male and the other Female.



*This cometh forth from the Lord of Hosts, who is excellent in Working. Ith. xxvii. 29.
He hath made every Thing beautiful in his Time; and no Man can find out the Work that God maketh
from the Beginning. Eccles. iii. 11.
Remember the marvellous Works that he hath done, his Wonders, and the Judgments of his Mouth.
Psalm. cv. 5.
Great and Marvellous are thy Works, O Lord God Almighty. Rev. xv. 3.
O that Men would therefore praise the Lord, and declare the wonders that he doeth for the Children
of Men. Psalm. cxvii. 8.
That there is a God, Nature cries aloud in all its Works. Cato.*

warnings, portents of war or plague, or punishments for sin. The visual element was crucial, serving both to authenticate the report (“as you see in the picture”) and to provide a memorable spectacle. Because these sheets were cheaply printed and intended for immediate consumption, they were rarely preserved, making surviving examples uncommon.

By around 1700 the providential tone had begun to fade, increasingly replaced by curiosity and entertainment value, anticipating the later eighteenth-century fascination with natural wonders and “freak” exhibitions. The *Miraculous Lamb* broadside fits squarely within this tradition: a rural English prodigy reported in sensational language, authenticated by the named owner and reinforced by an illustrative woodcut.

A rare ephemeral popular print at the intersection of superstition, early science, and mass amusement.

31 MOLZA, Francesco Maria (1489–1544) – VARCHI, Benedetto (1503–1565) – DOLCE, Lodovico (1508–1568). Terze rime del Molza, del Varchi, del Dolce et d'altri. [Venice]: Curzio Troiano Navò & fratelli, 1539. 8vo (142 × 85 mm), [80] ff. (A-K8), printer's device to the title. Later vellum, spine with title gilt, yellow edges; small defect to the title touching the device; small burning in D2 affecting a few letters; somewhat spotted, some leaves lightly browned at the end. CHF 10000

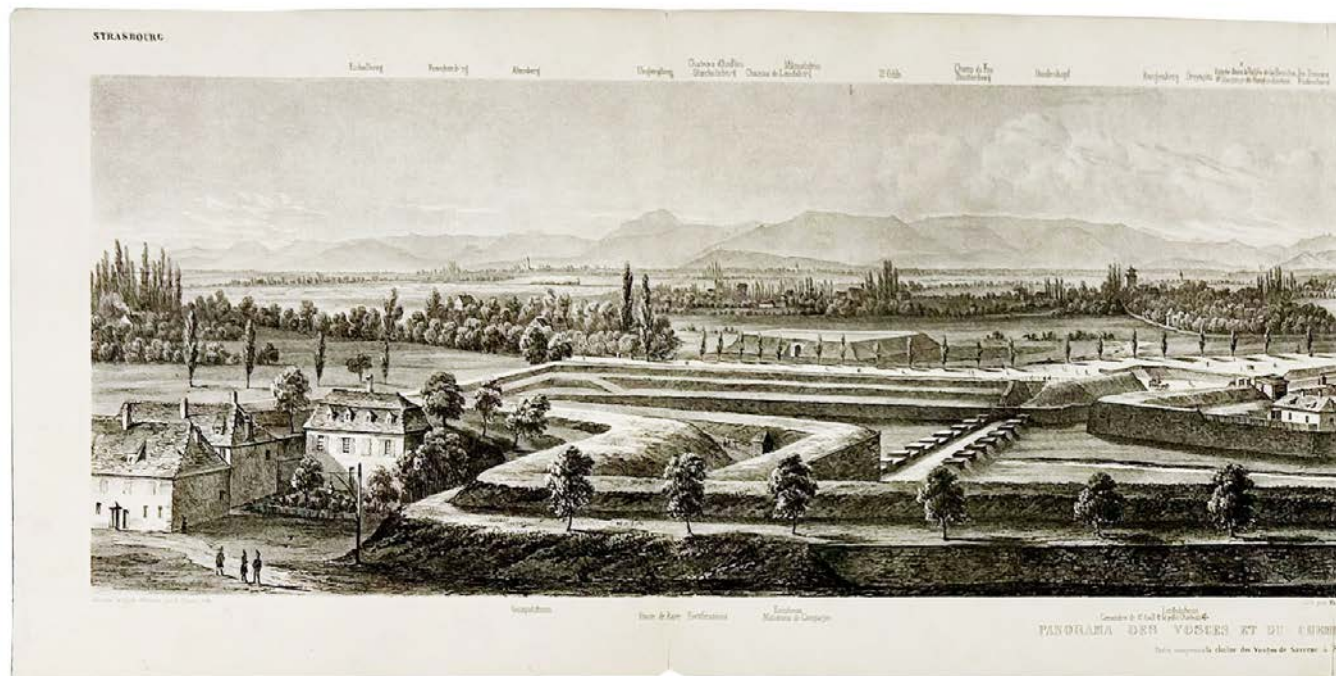
First edition of one of the earliest printed works to contain openly homoerotic poetry.

It is an exemplary testimony to Bernesque verse and marks a moment when male homosexuality found expression in Italian poetry. The genre takes its name from Francesco Berni (1497–1535), a Tuscan writer who developed a taste for playful, popular, and often irreverent poetry during his years in Florence, before moving into the more refined ecclesiastical and literary circles of Rome. Although Bernesque poetry covers a wide variety of subjects, it is consistently marked by a licentious, ironic, and often overtly erotic tone: from salads to taverns, hard-boiled eggs to ricotta, fennel to locks and keys; every mundane object becomes a pretext for sexual innuendo. Starting with Burchiello, and later with Berni and his imitators, poets composed, and printers circulated, verses that, through double meanings and metaphorical language often drawn from foods or household items (cardoons, eels, peaches, needles), carried unmistakable references to homoerotic relationships, using playful ambiguity to elude censorship and contemporary moral restraints.

The book is divided into 29 chapters, among the most notable pieces in the volume is a long and frank poem by Ludovico Dolce: *D'un ragazzo* (about a Boy), which fits perfectly within this bold poetic tradition.

REFERENCES: Brunet, I, 799 ; Ascarelli-Menato, p. 371; USTC 843053 (5 copies).





32 MÜLLER (1819–1879) Théodore, Frédéric-Émile SIMON Fils (1805–1886). Panorama des Vosges et du Chemin de fer de Strasbourg à Bâle. *Strasbourg, Simon et Fils, [1841-c. 1844]*. 4to (220 × 212 mm), 14 folding plates (unfolded, 200 × 820 mm). Modern folder with ties, original lithographed title mounted on the upper cover. First cover somewhat soiled, slightly spotted in places, minimal tears along the folds of the plates.

CHF 1200

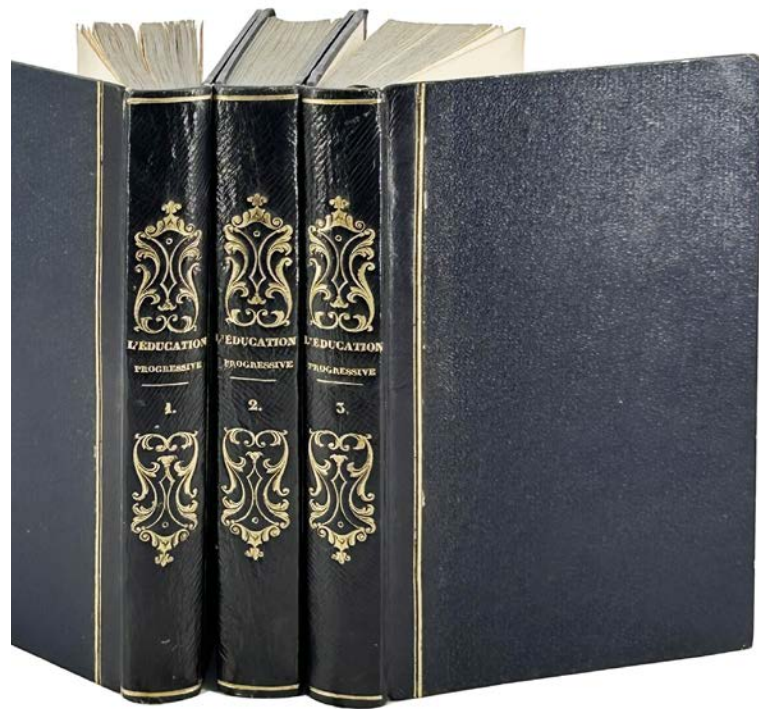
Commissioned and financed for promotional purposes by the enterprising Mulhouse industrialist Nicolas Koechlin, this remarkable album celebrates the inauguration of the railway line connecting Strasbourg with Saint-Louis and, ultimately, Basel. Extending for 140 km, it was at the time the first major international railway line in Europe and the longest in France. The lithographic presses of the Strasbourg publisher Frédéric-Émile Simon Fils completed the plates in time for the official



inauguration of the Strasbourg–Saint-Louis section on 19 September 1841. The final connection to Basel station was completed in 1844.

1. Strasbourg & vue générale des Vosges de Saverne à Schlestadt.
 2. Partie du Chemin de Gierbaden à Barr & Andlau, prise à Benfeld.
 3. De Barr à Dambach, prise à Kogenheim.
 4. De Dambach au chemin de Kintzheim, prise à Schlestadt (Sélestat).

5. Du chemin de Kintzheim à Ribeauvillé. 6. De Ribeauvillé à Bennwihr. 7. De Bennwihr au Logelbach, près de Colmar. 8. De Colmar à Voegtlinshoffen. 9. De Voegtlinshoffen à Rouffach. 10. De Rouffach à Issenheim, près de Guebwiller. 11. D'Issenheim à Cernay, prise à Bollwiller. 12. De Cernay à Thann (the line inaugurated as early as 1839 by Koechlin). 13. Mulhouse & vue générale des Vosges, de Thann à Schlestadt. 14. Bâle.



33 NECKER DE SAUSSURE, Albertine-Adrienne (1766-1841). *L'éducation progressive, ou étude du cours de la vie.* Paris, (Félix Locquin et Bourgogne et Martinet [Bd. III] pour) Paulin, 1836-38. 3 vol. 8vo (207 x 130 mm). [2] ff., 369, [2] pp.; [2] ff., 409, [2] pp.; [2] ff., XII, 422 pp., 1 f., Errata. Contemporary aubergine half morocco, spines gilt with two rocaille ornaments. CHF 500

Fine copy. First edition of the third volume (*Etude de la vie des femmes*), the other two probably in third or fourth edition. "One of the sanest works on education ever written" (Davidson, *A History of Education* [1971], p. 243). By marriage to J. Necker, a nephew to Jacques Necker, Albertine became a friend and the biographer of Mme. de Staël. With this work she became an important advocate of women's education. - Vols. I and II foxed as usual.

REFERENCES: Brunet VI, 3892; *Lex. der Pädagogik* III, 322f.: vgl. C. Campbell Orr, *Themes and Contexts for the Interpretation of "L'éducation progressive"* (1988).

Previously unrecorded photographic album.

34 [NEW YORK]. Illuminations in New York City in Honor of the British and French War Commissions. *n.d.* [May 1917]. Oblong 4to. 9 original, unsigned photographs (352 x 272 mm), each with contemporary ink captions, mounted on guards. Contemporary black shagreen, title gilt on upper cover. Binding somewhat restored. CHF 12000



Entrance to "Golden Way" looking North on Fifth Avenue from Madison Square

Unrecorded photographic album documenting the spectacular illuminations and decorations of New York City in honor of the visiting British and French War Commissions in May 1917, shortly after the United States entered the First World War. These large-scale civic receptions formed part of a coordinated series of public demonstrations celebrating Allied solidarity and America's entry into the conflict.

The photographs present rare night views of the city's wartime festivities, including: City Hall Building; Washington Arch (views looking south and north); Lafayette Statue, Union Square; entrance to the "Golden Way," Fifth Avenue from Madison Square; Court of Honor with the New York Public Library; Pulitzer Monument at Fifth Avenue and 59th Street; Joan of Arc statue on Riverside Drive; and the Soldiers' and Sailors' Monument, Riverside Drive.

Such events were widely photographed, most notably by the Wurts Brothers, whose images are preserved in major institutional collections, but night views of these illuminations appear to be unrecorded, making this set particularly rare.

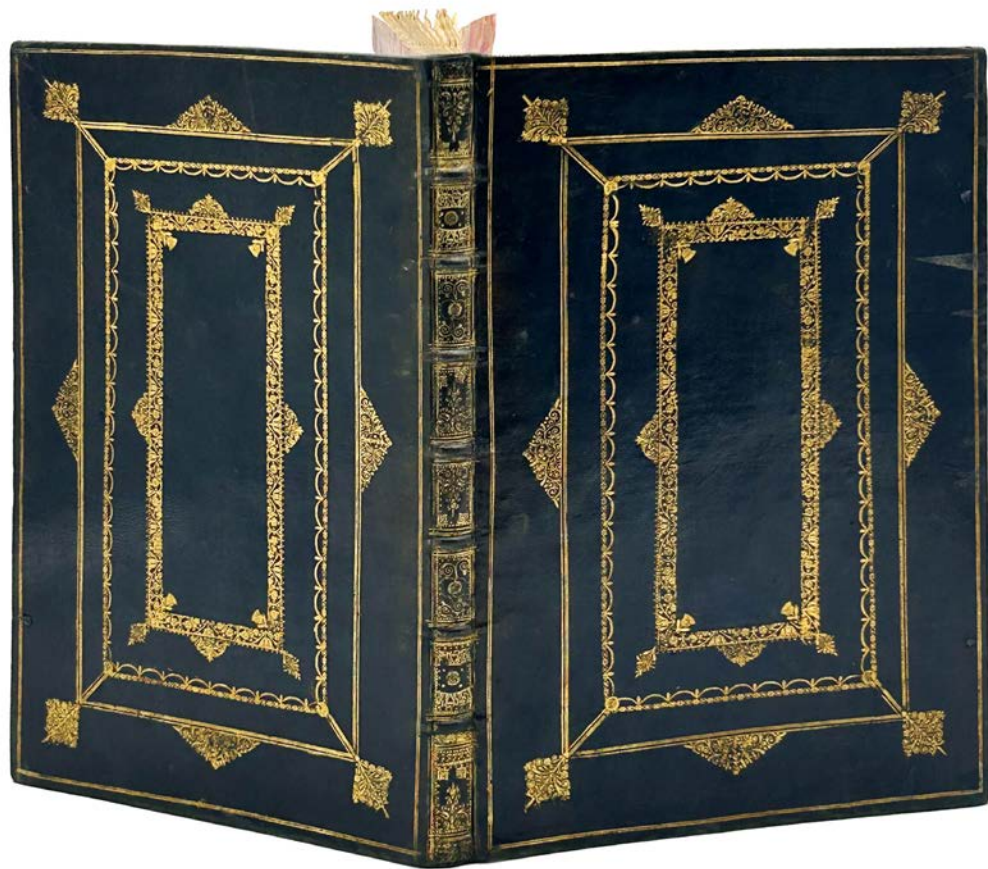
In 1917 New York likewise staged elaborate decorations for other Allied missions, including Italian, Japanese, and Russian delegations, at sites such as Battery Park, City Hall Park, and the Metropolitan Museum of Art, underscoring the city's role as a stage for wartime diplomacy and public spectacle.

PROVENANCE: René Viviani (1863-1925), his name gilt on upper cover. In April-May 1917, the former French Prime Minister led a high-level French war mission to the United States, accompanied by Marshal Joseph Joffre, to coordinate war efforts and strengthen Franco-American cooperation following the U.S. entry into the war.

A document of primary importance for historical research in a fine Queen Anne binding.

35 OFFICE OF ORDNANCE - MANUSCRIPT. List of all the Establishments belonging to the Office of her Maties Ordnance As also The State of Small Arms Brass Guns & Mortars. [London], 1705. Folio (313 x 203 mm). English manuscript, brown ink on laid paper, [2] ff. (title and table), 37 ff., [30] bl. leaves, ruled in red. Contemporary black morocco, spine with 7 raised bands, richly gilt, sides decorated with gilt fillets and foliage, inner frames with floral borders and thistles in the corners, remnants of ties, edges gilt; somewhat rubbed and scratched, slightly spotted in places. CHF 6000

An important administrative document produced during the War of the Spanish Succession, listing the principal establishments and garrisons supplied by the Office of Ordnance, with the names of personnel and their annual salaries. These include Jersey, Pendennis Castle, Portland Castle, Holland, Portugal, Barbados, Jamaica, New York, etc. The Office of Ordnance (originally the Board of Ordnance) was one of the most important



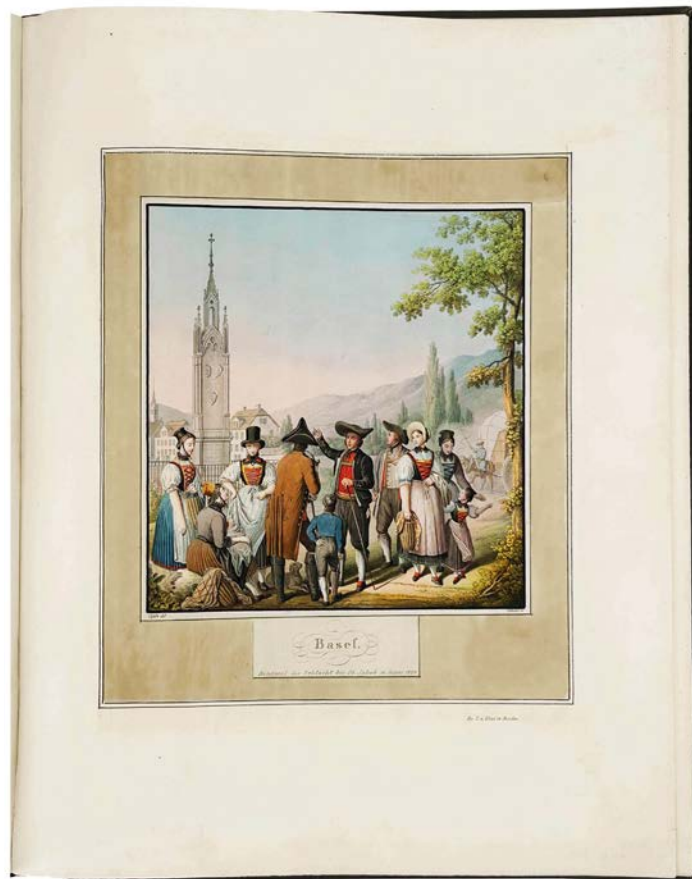
departments of the English state from the late medieval period until its abolition in 1855. Formally established in the early 16th century, though with medieval roots, the Office was responsible for all military stores and matériel essential to the defence of the kingdom and its expanding overseas possessions.

Headed by the Master-General of the Ordnance (here General John Churchill, 1st Duke of Marlborough) the institution oversaw a broad range of duties: the manufacture and storage of small arms and artillery; the supply of gunpowder and munitions; the construction, maintenance, and garrisoning of forts; and the surveying and mapping of strategic sites at home and abroad. It supervised the great national arsenals, such as the Tower of London, and maintained an elaborate network of officers, armourers, engineers, and gunners across England, Scotland, Ireland, and the colonies.

Loosely inserted is a letter from the Public Record Office (1933) stating that no further copies of this manuscript are known. A rare document.

36 OPIZ, Georg Emanuel (1775-1841). *Die Schweizer nach ihrer Volksthümlichkeit in sechs charakteristischen Gruppen dargestellt* von G. Opiz. Eine Erinnerungsgabe von Helvetieins Durchwanderung. Sr. Durchlaucht dem Herrn Peter Prinz von Holstein-Oldenburg... unterthänigst gewidmet. *Dresden, L. von Kleist, [c. 1830].* Folio (450 x 350 mm). Lithographed title on wrapper and 6 large engraved plates by Hilscher after Opiz in contemporary colouring. Modern night-blue morocco lavishly gilt. Front wrapper cut out and mounted.

CHF 7500



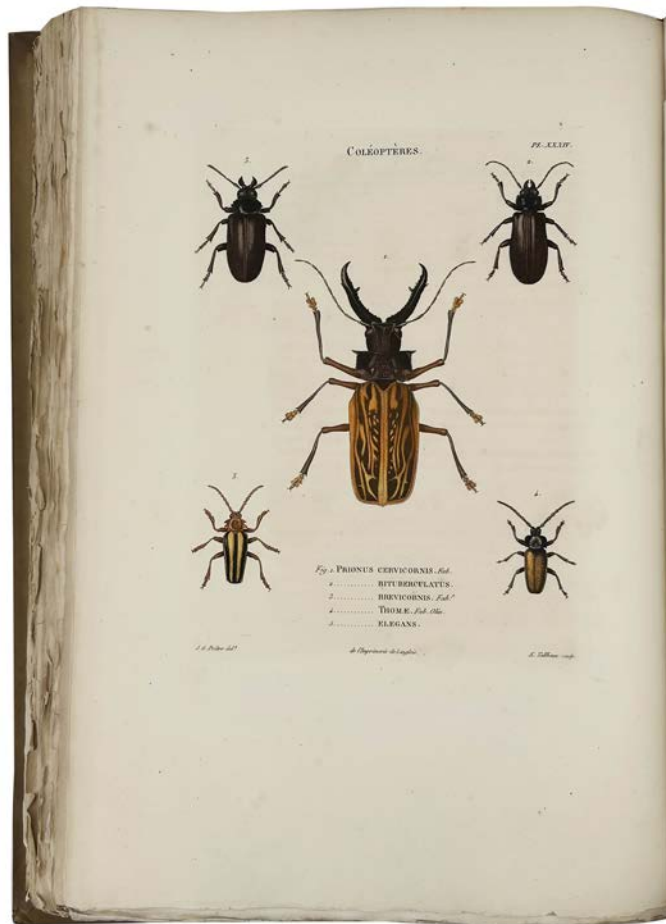
Very scarce costume work in splendid contemporary colouring; “très belles planches” (Colas).

A Bohemian painter and graphic artist, Opiz studied under Giovanni Battista Casanova at the Dresden Art Academy and devoted himself first to portraiture and then to genre painting. After 1820, Opiz became a professor at the Leipzig Academy of Fine Arts. During this period, he created his wonderfully charming genre scenes in the Romantic style.

The images show charming traditional costume groups set against the backgrounds of places such as the monument to the Battle of St. Jakob near Basel, Solothurn, Zurich, Fribourg, Appenzell, and the Madonna del Sasso pilgrimage church near Locarno.

REFERENCES: Colas, 2251; C. M. Nebehay, *Beitrag zu einem Verzeichnis des graphischen Oeuvres von G.E.Opiz*, typescript, p. 4, nr. 4; Hansjörg Krug, “G. E. Opiz. Mit einem Verzeichnis einzelner Werke”. *Philobiblon* XVI,4, 1972, nr. 96.

37 PALISOT, Ambroise Marie François Joseph, Baron de Beauvois (1752-1820). *Insectes recueillis en Afrique, et en Amérique, dans les Royaumes d'Oware et de Benin, a Saint Domingue et dans les Etats-Unis, pendant les années 1786-1797. De l'imprimerie de Fain et Compagnie. Paris, Chez l'Auteur et Levrault, Schoell & Cie, 1805. Folio (470 x 320 mm), [2] ff., XVI-276 pp., 90 engraved plates, printed in colour and finished by hand. Contemporary boards, spine with a green title label.*



Binding somewhat worn, foxed in places, somewhat stronger to first and last leaves of text. Plates with only light foxing; 2 leaves of text with short tears, to pp. 117/8 a rather long tear repaired.

CHF 15000

First and only edition, very rare.

French naturalist and zoologist Palisot de Beauvois is one of the first scholars to collect and describe American insects. He described numerous beetle species, particularly Scarabaeidae, and proposed an early classification. The work presents the entomological results of two journeys: to Benin in West Africa (1786–1788) and to Saint-Domingue and the United States (1786–1797). Issued in 21 parts and completed only in 1821, the final instalments were published after Palisot's death (1820) by Jean Guillaume Audinet-Serville.

A large and untrimmed copy. No comparable copy has been recorded on the market since decades.

REFERENCES: Nissen, ZBI 3063; Monglond VI, 1340 ff. (with detailed collation).

The first technical treatise on the woodcut.

38 PAPILLON, Jean Michel (1698-1776). *Traité historique et pratique de la gravure en bois. Ouvrage enrichi des plus jolis morceaux de la composition et de la gravure.* Paris, Pierre Guillaume Simon, 1766. 3 in 2 vol. 8vo (205 x 130 mm). XXXII,

540; XV, [1], 388; [4], 124 pp. With a frontispiece showing Papillon's portrait by Caron after Noel Gamot, 6 chiaroscuro plates, 18 full-page illustrations, 136 head and tail pieces and many text illustrations, all in woodcut. Contemporary speckled calf, back and sides gilt with triple fillets, title and volume numbers lettered on red morocco labels. Slightly foxed in places. Bindings slightly rubbed, joint starting.

CHF 6800



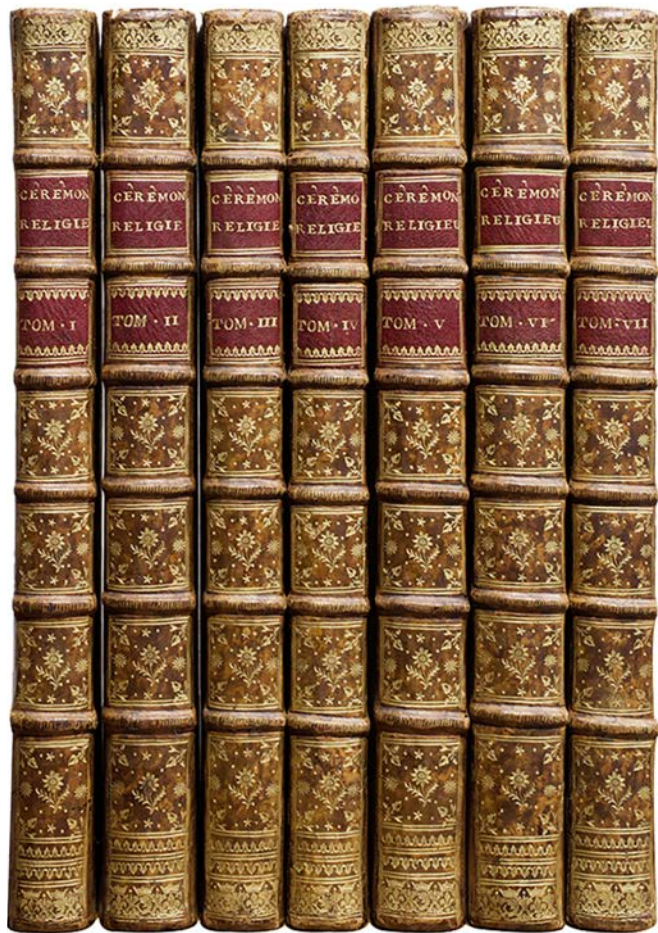


First edition of the first historic and practical treatise entirely devoted to the art of the woodcut.

Papillon was attached to the Royal Printing Office as a wood-engraver, but he made a considerable number of ornaments of all kinds, both for this establishment and for the booksellers and printers. He was also a contributor to the *Encyclopédie*. Famous are his head and tail pieces for the edition of La Fontaine's *Fables* illustrated by Oudry. Papillon's manual is also famous

for its progressive suite of five plates showing the making of a chiaroscuro print. The *Traité historique et pratique de la gravure en bois* is not an episode in the life of Jean-Michel Papillon, it is his very life.

REFERENCES Bigmore/Wyman II, 116; Rodari, *Anatomie de la couleur* (1996), 38 and 149; Friedländer, *Der Holzschnitt* (1917), 212; Schlumberger, "Le papier peint", in: *Connaissance des arts*, p. 367.

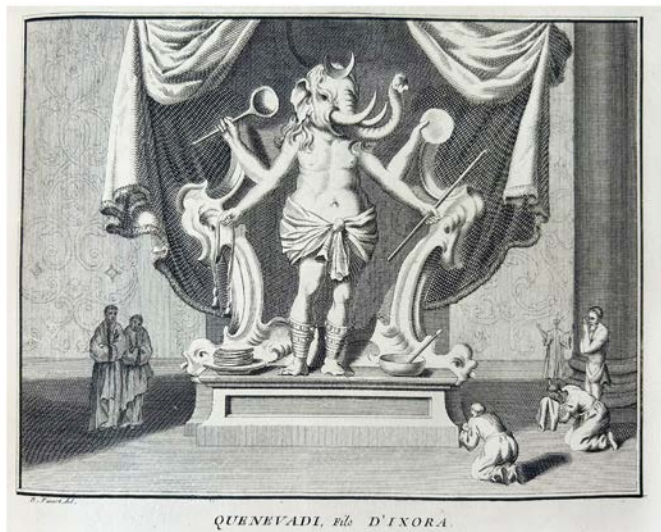


An encyclopedia of religious customs and rites, printed in only 350 copies.

39 PICART, Bernard (1673-1733), Antoine BANIER (1673-1741) & Jean-Baptiste LE MASCRIER (1697-1760). *Histoire générale des cérémonies, mœurs, et coutumes religieuses de tous les peuples du monde: représentées en 243 figures dessinées de la main de Bernard Picart, avec des explications historiques et curieuses. Paris, Chez [Jacques] Rollin fils, 1741. 7 volumes Folio (401 x 265 mm). With a frontispiece and 226 (of which 32 folding or double-page) plates engraved by Picart, engraved head and tailpieces, initials and title vignettes (by Cochin fils). Contemporary mottled calf, covers with a triple fillet border, spine on raised bands elaborately gilt with lettering and numbering pieces of red morocco, marbled endpapers and edges. Corners slightly scuffed, a small chip to one headcap.* CHF 8500

Published ten years before Diderot and D'Alembert's *Encyclopédie*, this work marks one of the striking moments of high scholarship of eighteenth century France.

The original copper plates of Jean Frédéric Bernard's and Bernard Picart's celebrated *Cérémonies et coutumes religieuses* (1723-37) were sold at auction in 1737 to the Paris publisher Jacques Rollin, who at the end of the following year already advertised his own contribution to comparative religion. For the text he engaged Antoine Banier and as chief-editor the antiquarian Jean-Baptiste Le Mascrier. "The French clergymen no doubt had complicated motives of their own in revisiting an



encyclopedia that had recently been officially condemned by the Church in Rome ... Although they altered the text in many places, they retained not only all the original Picart engravings but also most of Bernard's original text, however much rearranged and recontextualized ... Banier and Le Mascrier strove to maintain a clear distinction between Christian and pagan practice ... True, the emphasis on history allows them to show many supposedly central practices of the Catholic Church did not come into usage until many centuries after the death of Jesus, but they seem more interested in setting up potential comparisons to the practices of Jews, Protestants, Turks, and various pagan peoples

...”(Lynn Hunt). The editors made alterations and left out the invectives against the Roman church. The added new texts also include Joseph-François Lafitau's important report on Brazilian Indians and Banier's *Dissertation préliminaire sur l'origine et le progrès de l'Idolâtrie*, which introduces the section on paganism. The considerably expanded section on Freemasonry in the sixth volume became an important source of information on a fraternal organisation the papacy had condemned in 1738. A fine copy.

REFERENCES: Lipperheide Oc 24; Cohen 134; Lewine 414; Hunt, L. *The Book that changed Europe: Picart and Bernard's Religious Ceremonies of the World* (2010), p. 195.

40 RABELAIS, Francois (between 1483 and 1494-1553). La Plaisante, et ioyeuse histoyre du grand Geant Gargantua. Prochainement reveue & de beaucoup augmentee par l'Autheur mesme. A Valence, Ches Claude La Ville, 1547 (Geneva ?, ca 1600). 4 parts in 3 volumes, 16mo (113 x 80 mm), 245, 320, 349 pp. (A-P8, Q8; A-V8; A-Y8), illustrated with numerous woodcuts. Late 19th c. vellum over boards, inked title to spines.

SOLD

Probably printed in Geneva, at the end of the sixteenth or the beginning of the seventeenth century, this celebrated counterfeit edition of the first collected edition of the three books by Claude La Ville of Valence (published under the same titles, date, and



format) nevertheless differs from it in the nature of the paper and the printing. It is moreover expanded with the *Quart Livre*, established from the 1548 edition and comprising 48 leaves.

The edition is divided into three parts: the first contains *Gargantua*; the second, *Pantagruel*, the *Pronostication*, and the *Navigations of Panurge*; the third finally includes the *Tiers Livre* and the *Quart Livre*.

The whole is illustrated with 165 half-page woodcuts, many of which are repeated. According to Brunet, these vignettes reproduce those of the genuine 1547 edition, although the copies are sometimes slightly enlarged and, otherwise, “un peu plus nettes que dans l’original.” Plan states that the final quire Q must contain eight leaves, five of which are blank, as it is the case in this copy.

Fine copy.

PROVENANCE: Nathan Schuster (engraved bookplate).

REFERENCES: Brunet, IV-1051; De Backer, 264; Plan, 85; Rawles et Screech, 39; Tchemerzine-Scheler, V-297.

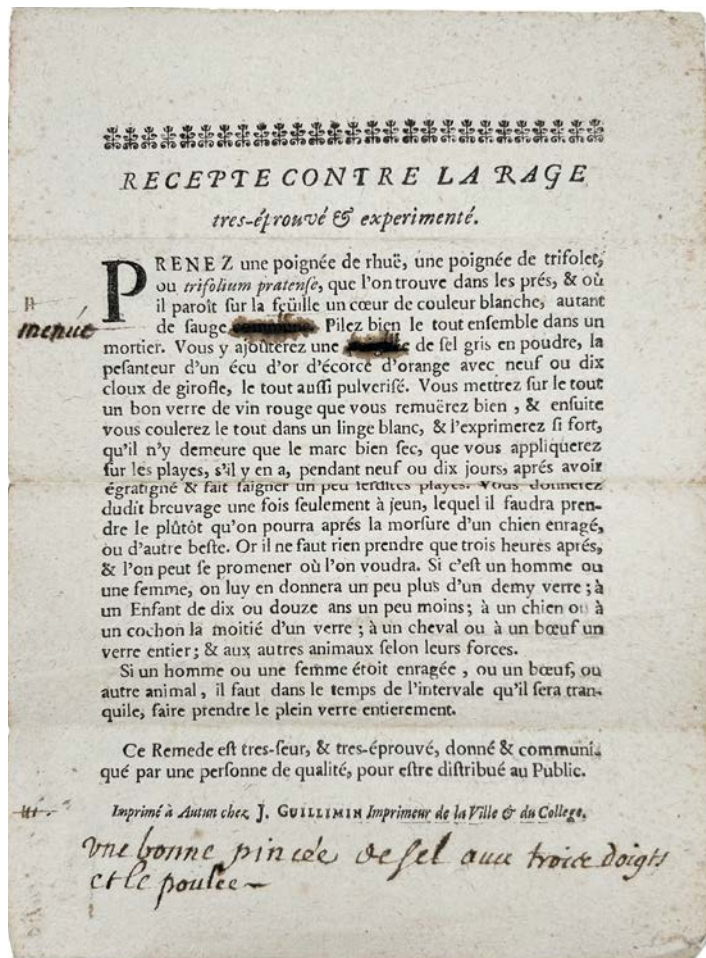
Unrecorded popular remedy against Rabies printed in Autun.

41 RABIES. Recepte contre la rage, tres-éprouvé & expérimenté. Autun, J. Guillimin, Imprimeur de la Ville & du Collège, [c. 1680-1700]. Printed sheet (234 x 170 mm). Trace of folding. CHF 3000

Remarkable printing of a “popular” remedy against rabies issued by the printer of Autun, Jacques Guillimin, at the end of the reign of Louis XIV.

The remedy begins with rue as its principal ingredient. In England, where the plant was known as herb of grace, its leaves were traditionally used in the treatment of rabies; they were also strewn on household floors and along window ledges to guard against infection and plague. The recipe also includes sage, cloves, “the weight of a gold écu of orange peel,” and a good glass of red wine, which must be stirred well. After all the ingredients have been mixed and crushed, the preparation is to be strained through a white cloth; the liquid is to be kept for drinking, while the dry residue is applied to the wounds.

The remainder of the text is devoted to dosage instructions, specifying that the drink must be administered only on an empty stomach and taken as soon as possible after the bite of a rabid dog or “other beast” (to a man or a woman, gives a little more than half a glass; to a child of ten or twelve years, a little less; to a dog or a pig, half a glass). But beware: “Si un homme ou une femme



était enragée il faut faire prendre le plein verre entierement” (if a man or a woman is already rabid, take the full glass).

Several manuscript corrections appear: the sage must be “finely chopped,” and the salt dosage refined as “a good pinch of salt taken with three fingers...”

We have been unable to trace any other surviving copies of this ephemeral publication. Rabies was endemic in Burgundy at the turn of the 17th and 18th centuries, with episodic outbreaks. Authorities regularly issued ordinances for the destruction of stray dogs. The town printer of Autun, Jacques Guillimin, thus found himself distributing this recipe to the public. The printer also notes: “Ce remède est très sûr, & très éprouvé, donné & communiqué par une personne de qualité, pour être distribué au public” (This remedy is very certain and well tested, given and communicated by a person of quality, to be distributed to the public.) A telling witness to how society confronted a feared disease, combining popular remedies, municipal action, and printed dissemination.

42 RINGLE, Johann Jacob (1615-1678). Amictus Senatus tam Politi: quam Academ: Mulierum Virgin: populiq[ue] Basileensis accurate delineatus a M. Ioh: Iacobo RingleTertiae class: Praecept: ordi. *No place, no date [Basel, c. 1650].* Oblong 8vo (152 x 195 mm). Title within a grotesque border and 18 costume plates, all engraved. 19th century buckram backed marbled boards, label on spine. Corners somewhat scuffed; toned throughout, some dampstaining, far heavier in the first

three leaves; one leaf cut close at foredge (no loss). - French translation of the title on the flyleaf resp. the captions in the margins, in brown ink by a 19th-century hand.

CHF 4800

Ringle was the son of Johann Sixtus, a little-known painter from Basel. He studied theology and was appointed a teacher at the Gymnasium in his hometown in 1650, a position he held until his death. To posterity, however, Ringle is better known as a painter and engraver, particularly for his magnum opus, the 18 costume engravings present here. He also provided several painted coat-of-arms for the register of the University of Basel and a map-like view of Liestal for Merians 1642 edition of the *Topographia Helvetica*.

Very rare! We could trace only six copies in institutions: Norrköpings Stadsbibliotek, Sweden; BN, Paris; Kunstbibliothek, Berlin Lipperheide collection (title in reproduction); University Library, Vienna; Historisches Museum, Basel; University Library, Basel (lacking title).

PROVENANCE: Charles de Biencourt (1826-1914), and subsequently, by descent, the Viscountess de Poncins (1859–1954), née Marguerite Montaigne de Poncins, the niece and sole heir of the Marquis de Biencourt, with their resp. bookplates. - Heinrich Sarasin-Koechlin, 1886-1964 with his bookplate.

REFERENCES: Brun, *Schweizerisches Künstler-Lexikon* II, 634; Lipperheide 916 (title in facsimile); Hiler & Hiler 752; not in Colas.

*avec ce bonnet et avec cette robe
une femme va à l'église
telle que vous le voyez ici.*



*So geht aus breit der Thorwart doll
In der Kapp und umschlägle geht
In er den Herren bringt den zoll.*

Ein Frau zur Kirch wie sie hier steht.

*Also bekleidet geht herein,
Welcher aufrufft den guten wein.*

*Vous voyez tout au long le
vaseux de l'église grand et fort
la robe au magistrat.*

*C'est ainsi qu'il est habillé
celui qui apporte le bon vin.*



43 RÖMER Johann Jacob (1763–1819). *Flora Europaea inchoata*. Nuremberg, Officina Raspeana, 1797–1811. 14 parts 8vo (205 × 125 mm). Illustrated with 112 hand-coloured copper engravings. Original printed wrappers, each with an engraved title within a floral border with putti, engraved by G. Vogel, and printed in varying sepia tones. Minor spotting; wrappers lightly dust-soiled, spines with occasional small defects. CHF 8500

First edition, extremely rare complete in its original issue, with all fourteen published parts and all 112 hand-coloured engraved plates, each part containing eight plates engraved by G. Vogel after drawings by Louise Römer.

Johann Jacob Römer (1763–1819), the Swiss physician, botanist, and entomologist, served from 1797 as director of the Botanical Garden in Zurich. He conceived this work as an affordable botanical publication for plant lovers unable to acquire the great and costly floras of the period. Drawing on the best available sources, he intended gradually to provide descriptions and illustrations of all plants growing wild in Europe.

REFERENCES: Nissen, BBI 1664; Stafleu & Cowan 9404; *Great Flower Books*, p. 133.



13tes Bst.

14tes Bst.

15tes Bst.

16tes Bst.

17tes Bst.

18tes Bst.

19tes Bst.

20tes Bst.

21tes Bst.

22tes Bst.

23tes Bst.

24tes Bst.

25tes Bst.



44 SACHS, Hans (1494-1576). Des veriaten Frids Klagredt, uber alle stendt der Weltdt. Mehr ein klagredt der Neün Muse oder kuenst uber Teuttschlandt. *Nürnberg, Georg Merckel, [1553]. Small 4to (171x140 mm). [10] leaves, two woodcuts. Modern boards. Slightly toned.* **SOLD**

First edition of the poem against war and disdain of the arts. Hans Sachs' poems "are monuments of popular conception of the great events ... for which other sources offer no alternative" (Wolf, *Quellenkunde der deutschen Reformation* II, 565). The woodcut on the title depicts the poet standing in front of the allegoric figure of peace, on the ground two lizards and a little dog. The second woodcut to *Klagredt der Neün Musen* first appeared in a broadsheet in 1534 and is after Georg Pencz; it shows the nine Muses encountering a horseman.

REFERENCES: VD16 S-593; Goedeke II, 425, 76; Weller 93; Kuczynski 2334; *Die Welt des Hans Sachs* (Exhib. cat. 1976), n° 247 and 248. Keller/Goetze 120a.

45 SALATHÉ, Friedrich (1793-1858) & Hieronymus HESS (1799-1850). [Vedute di Napoli]. *Naples, Carl Theodor Müller, [1819]. Folio (335 x 446 mm), plate size (ca. 290 x 360 mm). 24 outline engravings numbered 1-24 and signed by Hieronymus Hess (1) and Friedrich Salathé (3); the rest unsigned but most probably by Salathé or Hess. Bound at the beginning 4 lithographs by Marras after C. D., P. Antonelli and A. Vianelli. Contemporary half morocco, spine gilt, red morocco title label gilt on front cover. Binding scuffed.* **CHF 9800**



Vue de Naples prise du Tombeau de Virgile

A suite of twenty-four beautiful views of Naples and its surroundings. An unrecorded set of which we could only trace single sheets in the market and in institutions.

The Basle artists Friedrich Salathé and Hieronymus Hess had a similar curriculum. Both were apprenticed in Basle and employed in the workshop of Peter Birmann before they went to Italy. In 1819 Salathé and Hess worked for the art publisher C. T. Müller in Naples and a year later moved to Rome, where they frequented the German romantic circle of the Nazarenes around Joseph Anton Koch, Johann Christian Reinhart, Carl Vogel von Vogelstein, Johann David Passavant and others. A curious incident happened to Salathé when visiting Carl Friedrich von Rumohr in Olevano, where he was kidnapped in a robbery but liberated a few days later. The kidnapping story was published soon after - among others by Washington Irving, *Tales of a traveller* - and created an international stir. In 1823 Hess returned to Basel and Salathé moved on to Paris. A lifelong friendship united the two artists.

List of plates: 1. Vue du Môle de Naples (signed and dated: Hess fecit à Napoli 1819). - 2. Vue de la place du Chateau neuf dite Largo del Castello. - 3. Vue de S. Lucie, en venant du Palais Royal (signed: Salathé). - 4. L'Entrée de la Ville Royale. - 5. Vue de Naples prise près de la grande Terrasse dans la Ville Royale. - 6. Le Tombeau de Virgile. - 7. Vue de la grotte de Pausilipe (signed and dated: Salathé 1819). - 8. Vue des Ponti rossi près de Capodimonte. - 9. Ruines d'anciens Edifices appellées Ecole de Virgile à l'extrémité de Pausilipo (attr. to Hess, cf. Margarete

Pfister-Burkhalter, Hieronymus Hess, Basel 1952, p. 18). - 10. Vue de l'Isle de Nisida prise du Chemin neuf de Pausilipe. - 11. Vue des Camaldules. - 12. Vue du Lac di Agnano. - 13. Vue du Golfe de Pozzuoli Prise du Convent des Capucins. - 14. Vue du Lac de Fusaro (signed: Salathé). - 15. Vue du Lac d'Averne avec le Temple de Apollon. - 16. Vue de Baja avec le Temple de Venus. - 17. Vue de la Mer morte depuis les Champs Elysees. - 18. Vue du Chateau et de la Ville d'Ischia. - 19. Vue du Village de Lacco Dans l'Isle d'Ischia. - 20. Vue de la Ville de Capri Dans l'Isle de ce Nom. - 21. Vue de la Ville de Sorrente (no number). - 22. Vue de la Porte de Sorrente En venant de Massa. - 23. [Vue de Castellamare] (before letters and number; caption in pencil). - 24. Vue des trois Temples de Pestum.

List of lithographs that are not part of the series and were published later: 25. Vue de Naples prise du Tombeau de Virgile (signed C. D.). - 26. Vue de Naples de la Rue du Carmine (signed P. Antonelli). - 27. Vue de Naples prise de Capo di Monte (signed C. D.). - 28. Vue de Naples prise de la Mer (signed A. Vianelli).

REFERENCES: Not in Im Hof, *Der Historienmaler H. Hess*, Basel, 1887;

46 MACABRE BINDING. SALVERTE, Eusèbe (1771–1839). Des sciences occultes ou essai sur la magie, les prodiges et les miracles. Paris, Sédillot, 1829. 2 volumes 8vo (204 x 123 mm), [2] ff., XXIII, 412 pp.; [2] ff., 382 p., [1] f. Contemporary red half calf, spine decorated in gilt and silver

with macabre patterns (skull, bones and tears), bat, devil and masonic symbols, palmette roll in blind and chain garland in gilt on boards, marbled edges; old restoration to a cap; corners rubbed, spotted and browned in places. SOLD

Fine copy in a rare contemporary macabre binding.

First edition of this treatise by Eusèbe Baconnière de Salverte, held in high regard by Caillet, who describes it as “a work noteworthy for its extensive research.” The volume contains striking reflections on hieroglyphs and sacred writing, the enigmatic language of invocations, Freemasons as heirs to the theurgist philosophers, sorcerers as successors of the Egyptian priests, as well as supposed secrets for protection from fire and snake venom, magical anointing, and even the art of drawing lightning from the clouds. Dorbon notes that it includes arguments suggesting that the ancients already understood electricity and lightning rods.

Macabre bindings from the early 19th century are extremely rare, as are *reliures parlantes* (bindings whose ornaments refer to the book’s content) which became fashionable toward the end of the century.

PROVENANCE: Initials C. D. in gilt (spine of vol. I); Georges Hugnet (remnants of bookplate label “mieux vaut plus tôt”).

REFERENCES: Caillet, 9867; Dorbon, 4382.

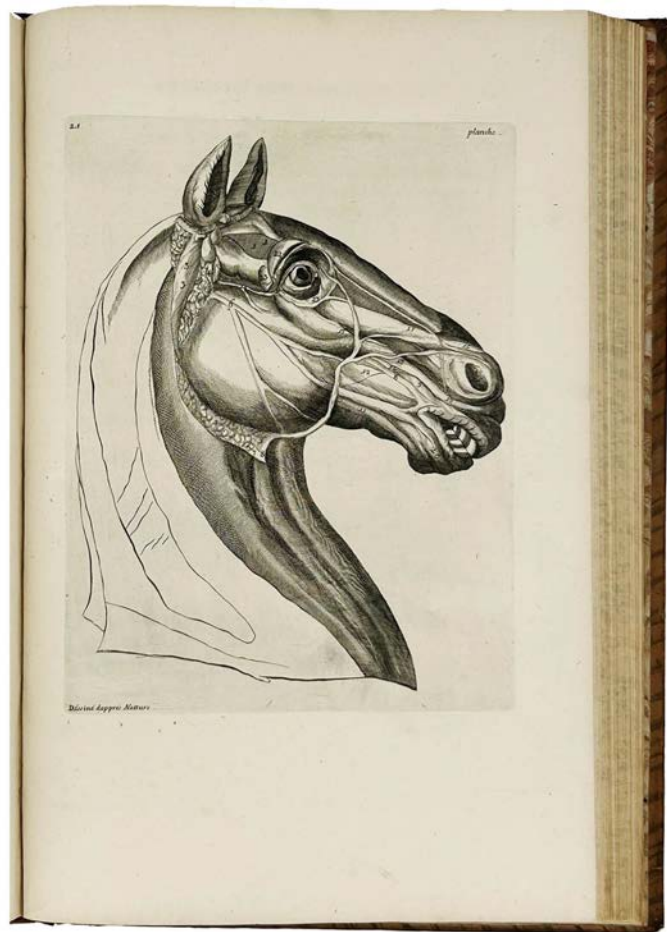


47 **SAUNIER, Jean and Gaspar de (1663-1748).** *La parfaite connoissance des chevaux, leur anatomie, leurs bonnes & mauvaises qualitez, leurs maladies & les remedes qui y conviennent ... pratiquée, continuée. & donnée au public par son fils Gaspar de Saunier. Den Haag, Adrien Moetjens, 1734.* Folio (389 x 245 mm), [5] leaves (the first blank), 256 pages, [4] leaves of index, illustrated with 61 numbered plates (without the portrait), engraved by Creite, M. la Cave, and L. van Bleyswyck, as well as one large engraved armorial vignette and one engraved title vignette by and after D. Coster. Title printed in red and black. Contemporary speckled calf, spine on seven raised bands, richly gilt in compartments, with a leather title label; somewhat rubbed, small tear and worming at lower front joint, lower cap and a corner somewhat worn. CHF 3800

A wide-margined and crisp copy of the first edition of this richly illustrated treatise on horses.

This is the only work published during Gaspard Saunier's lifetime. It was subsequently translated into German as *Vollständige Erkenntniss von Pferden* (Glogau, 1767) and into English as *Guide to the Perfect Knowledge of Horses* (London, 1769).

Gaspard Saunier, son of Jean de Saunier, the veterinarian of the royal stables, was trained in the art of proper horse management by Bournonville and Duplessis. In 1688, he was appointed riding master (écuyer) at the court of Henri Jules de Bourbon-Condé,



and two years later took charge of the Royal Stud Farm at Saint-Léger, near Montfort-l'Amaury, founded by Louis XIV, the Sun King. In the following years, Saunier served as riding master to the Comte de Montchevreuil and participated in several military campaigns. After the Treaty of Ryswick (1697), he entered the service of the Marquis de Courtanvaux, before eventually being appointed, like his father before him, to the Royal Stables.

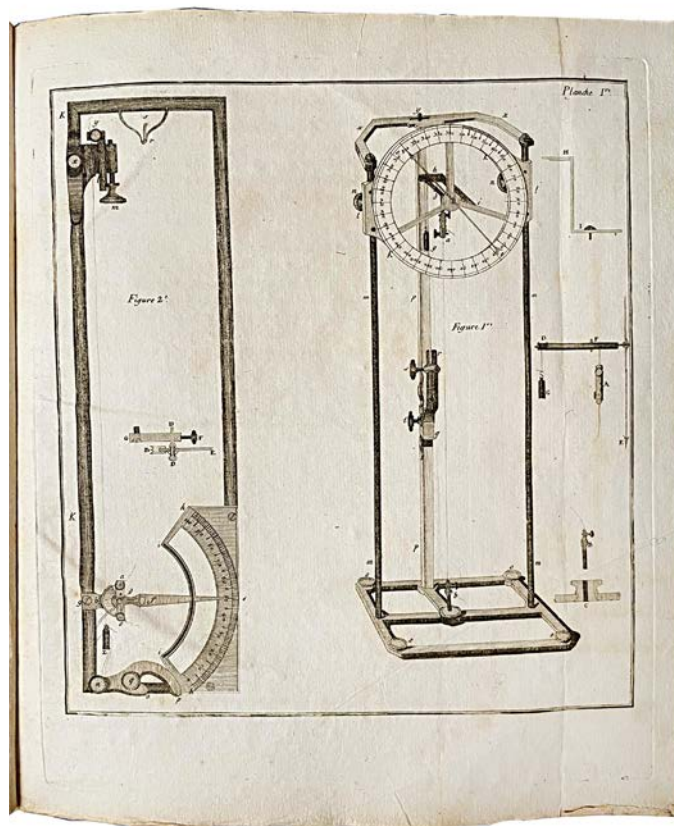
In 1706, Saunier killed his opponent in a duel and fled to Cologne; from 1710, he lived in the Netherlands, where he founded a riding academy in Leiden, later directed by his pupil Godefroy Boyer. This copy is without the portrait frontispiece, which, however, is not included in the list of plates.

REFERENCES: Dejager 293; Mennessier de La Lance II, 489; Huth, 31; Brunet V, 149; Nissen 3592; Cohen/de Ricci 940; Lewin 497f.; Thomas Ritter, *The Art of Riding. Classical Quotes* Edition Nr. 30 (Online Version).

48 SAUSSURE, Horace Bénédicte de (1740-1799). *Essais sur l'hygrométrie.* Neuchâtel, Samuel Fauche, 1783. 4to, (174 x 220 mm). XXIV, 367 pp. with two plates and a charming engraved headpiece. Original interim boards, uncut.

CHF 2000

First issue of the first edition of an important work in the history of meteorology, which Georges Cuvier considered as one of the



highlights of 18th century science. The Geneva born scientist who spent most of his life in exploring the Alps “was making his remarkable experiments with human hair as a hygrometric element. It is scarcely surprising that no one before Saussure’s time had thought of using such fragile a fiber as hair ... The *Essais* contain much more than a description of his instruments and their calibration. He made extensive experiments on the vapor pressure of water at various temperatures ... Finally, in the fourth and last essay, he had a great deal to say about the role of water vapor in the atmosphere” (Middleton).

REFERENCES: Middleton, *Inventions of meteorological instruments* (1969), p. 100; Fueter, *Grosse Schweizer Forscher*, 158; Sparrow, *Milestones of Science*, 174; Sigrist, “Les Essais sur l’hygrométrie ou l’art de la mesure précise”, in: *Saussure, un regard sur la terre* (2001), p. 109.

49 SCHEUCHZER, Johann Jakob (1671-1733). *Agrostographia, sive Graminum, Juncorum, Cyperorum, Cyperoidum, iisque affinium Historia. Tiguri (Zurich), typis & sumpt. Bodmerianis, 1719.* 4to (220 x 177 mm) [20] ff. 512 pp., [12] ff., 19 engraved plates. 19th c. speckled boards, untrimmed. Binding somewhat rubbed, slightly stained in places. A few pencil annotations in the margins. CHF 1500

First edition. Published in 1719, Johannes Scheuchzer’s *Agrostographia* is regarded as the founding work of modern agrostology. At a time when the classification of the Poaceae



(grasses) remained rudimentary, Scheuchzer produced a study of unprecedented precision, describing and classifying hundreds of species of grasses, rushes, and sedges based on the extensive herbarium he assembled during his botanical expeditions, particularly in the Alps.

The work is distinguished by its meticulous examination of the floral anatomy, stems, and spikelets, which provided a new basis for distinguishing species. It is illustrated with 19 finely engraved copperplates for the identification of the plants described. *Agrostographia* became a major reference for the taxonomic studies of Carl Linnaeus in the mid-eighteenth century. An enlarged posthumous edition was issued in 1775 by the Swiss naturalist Albrecht von Haller.

PROVENANCE: S. Heinrich Sarasin (Bookplate).

REFERENCES: Nissen 1751. Pritzel 8174.

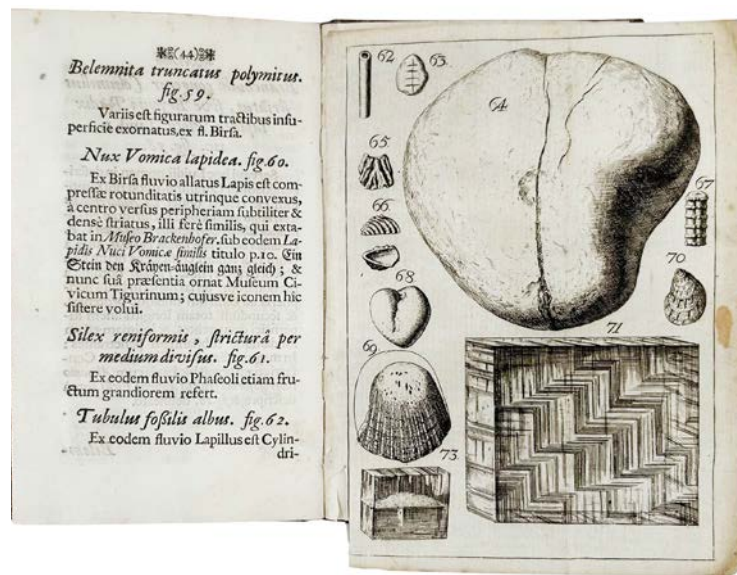
50 SCHEUCHZER, Johann Jakob (1671-1733). Specimen lithographiae helveticae curiosae, quo lapides ex figuratis helveticis selectissimi aeri incisi sistuntur et describuntur. Zurich: Typis Davidis Gessneri, 1702. 12mo (164 x 98 mm). [6] ff., 67 pp., 7 folding engraved plates, Woodcut vignette on title. 19th c. marbled boards, red edges; somewhat spotted in places. Erased stamp on the verso of the title page. CHF 2000

Rare first edition of this important early study of palaeontology, illustrated with engravings of fossils by Melchior Füssli. The

distinguished Swiss geologist, Alpine explorer, and naturalist Johann Jakob Scheuchzer has been called the “founder of European palaeontology” (DSB). In this volume, he described figured stones as “sports or jests of Nature”, although he later adopted the view that these stones were relics of the biblical Deluge. The present work is “a useful catalog of the names which up to his time had been given to the figured stones” (Schuh).

PROVENANCE S. Heinr. Sarasin (Bookplate).

REFERENCES: Schuh, *Mineralogy & Crystallography*, 4288; Nissen 3664.



*The humorous and poetic watercoloured sketchbook of a
French cavalry officer 1914-1916.*

51 SKETCHBOOK. Les mirifiques aventures du Sire de Verjus, duc de L'Isle Adam... Ou comment furent de haute lutte conquises quelques dives bouteilles par quelques valeureux chasseurs lesquels s'en pourlèchèrent les badigoinces et se les en pourlèchèrent encore de souvenance... [*France, 1914–1916*]. Landscape 8vo (174 × 260 mm), [43] ff., illustrated in watercolour, violet ink and pencil. Contemporary beige cloth boards. Minor soiling and repairs. CHF 8000

A very special album depicting episodes from the daily life of a French *Chasseur à cheval* officer at the beginning of the First World War.

It is illustrated with 39 pages of drawings heightened with watercolour (either full-page or, more often, arranged in compositions of several vignettes, sometimes accompanied by lively and elegant Art Nouveau-style calligraphy); 5 pages of pencil sketches; and 4 additional sketches on loose sheets.

This intimate notebook of a young officer, an artist and something of a dreamer, is deeply moving in its humanity and filled on every page with delicate humor, standing in striking contrast to the chilling horrors of the war. His comrades and friends are portrayed, sometimes in all their triviality and good-natured simplicity; equestrian exercises and military missions, as well as dreamlike—or occasionally alcoholic—scenes during leave,

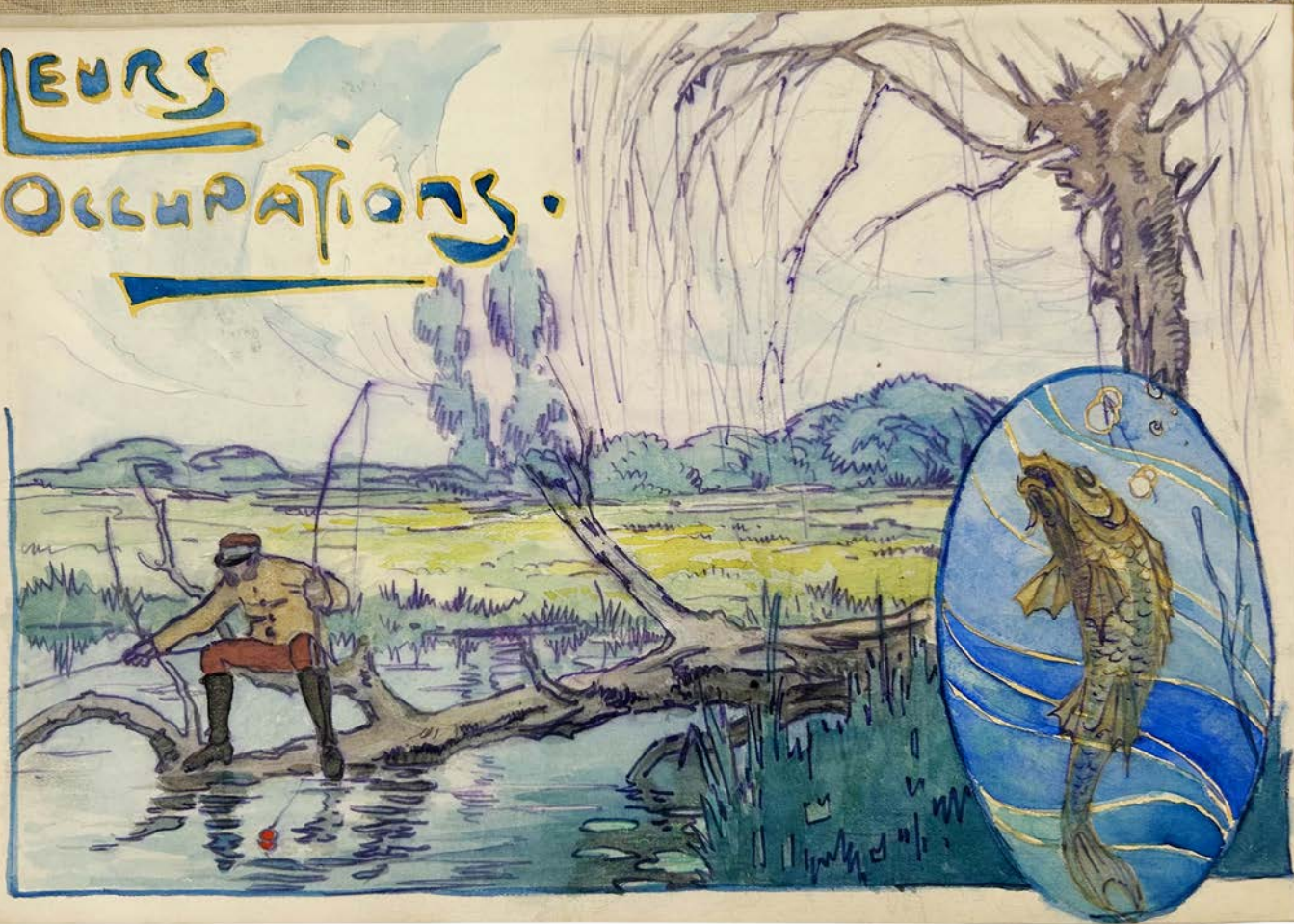
evoke the life and state of mind of a man detached from any belligerent spirit, inclined to linger in bed and to share readings of poems by Henri de Régnier with a fellow colonel (the latter sometimes depicted in a dashing evening suit, at other times disheveled upon waking).

In his dreams the artist imagines rabbit hunting or aerial hunting, since the first aviators were often recruited from among cavalymen. He also reflects on his own artistic practice and once portrays himself seated at his drawing table. The notebook was never completed nor signed, and one can only speculate about the fate of this sensitive man, attached to nature and to his friends, who was ultimately delivered to the inferno of the Great War.

Among the various nicknames, fanciful sobriquets, and enigmatic places mentioned, the name de Fraguier appears three times (the only officer explicitly named in the drawings); this may possibly refer to Louis de Fraguier, who was appointed captain in 1915 in the 3rd Hussars Regiment. Places mentioned include Compans and the Château de Villeneuve (near Soissons).

A singular, poetic, and humorous sketchbook, the work reveals considerable creative ease, a taste for caricature, and a clear mastery of graphic conventions.

LEURS OCCUPATIONS.



“Je ne suis pas du tout en train de régénérer l’art français.”

52 TOULOUSE-LAUTREC, Henri de (1864-1901). Autograph letter signed to his godmother and grandmother. *No place, 28 December [1886].* 4 pp., brown ink, 12mo (176 × 113 mm). Minor foxing. CHF 3500

Fine unpublished letter signed by Toulouse-Lautrec, begun in Occitan, in which he sends New Year’s wishes to his maternal grandmother and godmother, Mme Léonce Tapié de Celeyran, while alluding to the difficulties he is experiencing in his painting.

“Béneu, béneu, béneu, toutis en mano ! Je ne viens pas en masse mais tout seul tâcher de jouer mon bout de rôle dans cette grande comédie du jour de l’an qui gagne tant à être joué [sic] en famille avec des paravents pour coulisse. J’ai joliment regretté de manquer pour la première fois depuis 4 ans, tous les bergers pasteurs pastoureux et pastourelles. D’autant plus que je ne suis pas du tout en train de régénérer l’art français. Je me débats contre de malheureuses feuilles de papier qui ne m’ont rien fait et sur lesquelles je ne fais rien de bon. [I am not at all in the process of regenerating French art. I struggle against unfortunate sheets of paper that have done me no harm and on which I produce nothing good]. J’espère que ça ira mieux dans qq. temps car je suis d’un pitoyable ! Les Pascal nous arrivent et Louis aussi [his cousin Louis Pascal, whom he would portray in 1891; the portrait is now in the museum at Albi]. J’ai eu peur que son papa ne jouât un peu à Croquemitaine pour le punir

d’un insuccès qu’il a essayé d’éviter cette fois-ci dans toute la mesure de ses moyens. Drelin drelin, voilà le spectre de Percy qui se dresse. Je vous embrasse et vous offre tous les vœux de bonne année que j’ai dans mon souhaitoir. Je vous prie d’être mon ambassadeur auprès d’oncle Amédée de tante Alice et de tous les cousins cousines et toutes Armandines [Armandine d’Alichoux de Sénégra]. Dites à ces dernières que je leur écrirai particulièrement. Je vous embrasse fort fort fort. Votre filleul et petit-fils H. de Toulouse Lautrec.”

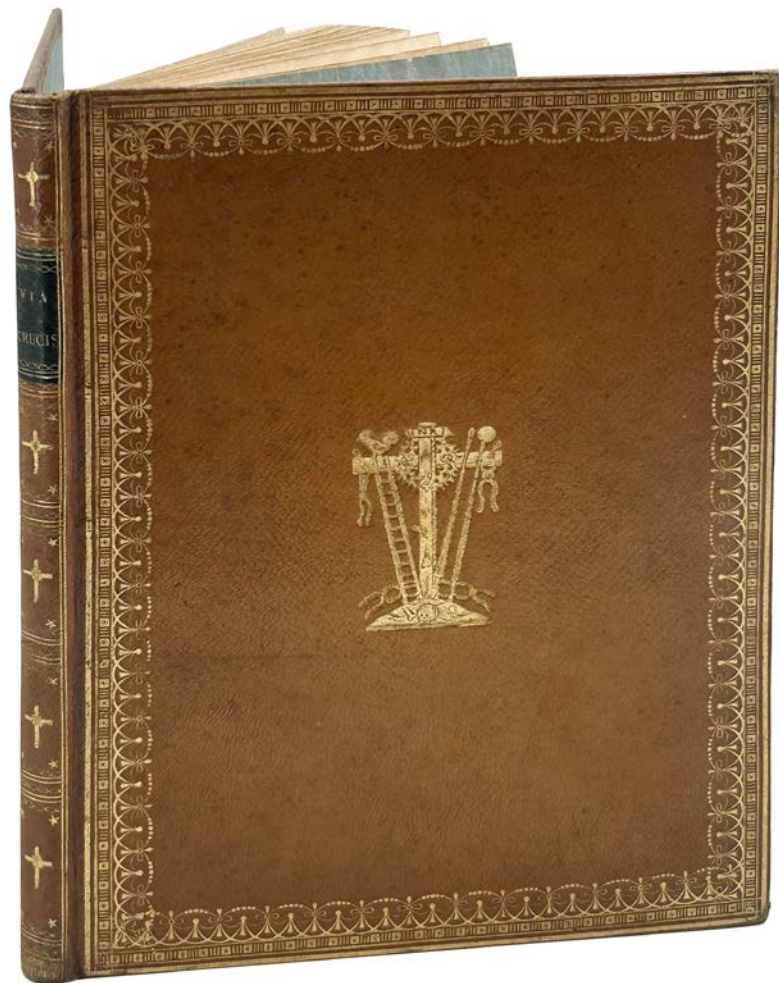
A student at the Lycée Condorcet, Toulouse-Lautrec failed the baccalaureate examination in Paris in 1881 but passed it in Toulouse at the October session. It was then that he decided to become an artist. Supported by his uncle Charles and by René Princeteau, an animal painter and friend of his father, he eventually convinced his mother. After returning to Paris, he studied painting with Princeteau in his studio at 233 rue du Faubourg-Saint-Honoré, then in April 1882 in the studio of Léon Bonnat, and from November 1882 in that of Fernand Cormon, where he remained until 1886 and where he notably met Vincent van Gogh and Émile Bernard.

Fine unpublished letter, not included in the Correspondance, ed. H. Schimmel (Gallimard, 1992).

PROVENANCE: Régine and Bernard Loliée (sale 22 May 2019, 148).

Qui gagne tout
Et se joue en famille
Avec des paravents par
Coulines. J'ai solennel
Esprit de morgue
Pour la première fois
Depuis 4 ans, tous
Les grands pasteurs
Pastoraleux est pastoreux
D'autant plus que
Je ne suis pas du tout
En train de regner,
L'art français se
Me défait contre
Le malheur, finit
Le papier en
me montrant rien fait

et sur les gaulles je me
fais rien de bon.
L'opéra que je irai
mieux d'un g. j. finit
Car je suis d'un pitoyable!
Les pantalons armés
et l'ami d'un
en pour que son papier
ne soit un peu en
Croque-tain pour le
mieux d'un succès qui il
le essaye d'être ce qui fait
le dans tout le monde
de son image.
drelin. drelin. Voilà
de spectre de peres
Découvrant qui se sont
Le monde en brume



n° 53

53 VIA CRUCIS - STATIONS OF THE CROSS. Via Crucis ou collection de quatorze gravures représentant les quatorze Stations communément appelées: Le Chemin de la Croix, augmenté de deux gravures, pour servir de cloture et de frontispice, avec les pratiques de cette dévotion, dédiée à la Très-Sainte Vierge. *Paris, Pierron et Bance aîné, 1813.* 4to (267 x 204 mm), 32 pp. (the second leaf mispagin. but text complete), 16 engraved plates finely coloured by a contemporary hand, under original tissue guards. Contemporary citron morocco gilt by Bradel l'Aîné (with his ticket on verso of the first free endpaper), covers decorated with a border of gilt rules, decorative rolls, and repeating garlands and bows, large cross with the Instruments of the Passion gilt in the centre, smooth spine divided into compartments with gilt cross and stars, black morocco label lettered in gilt, turn-ins gilt, edges gilt, light blue silk pastedowns and endleaves. Expert restorations to corners; minor spotting. CHF 8000

An exquisite copy of this rare devotional work, illustrated with oval engravings (c. 100 mm high) of the Stations of the Cross, beautifully heightened with hand colouring. The series follows Christ's journey from his condemnation to his Crucifixion and Entombment through the traditional cycle of fourteen scenes, preceded and concluded by two additional related engravings.

As Christ bears the cross and suffers the insults of his persecutors, he encounters the principal figures of the Passion: his mother, Simon of Cyrene, the women of Jerusalem, and St. Veronica, before arriving at the place of execution. The engraver Jean Antoine Pierron (active

in Paris 1780–1812) renders each station with notable sensitivity, emphasizing the emotional intensity of the scenes.

Fine copy in an attractive binding by Alexis-Pierre Bradel (known as Bradel l'aîné), nephew and successor of Nicolas-Denis Derome and binder to the Bibliothèque Nationale de France at the end of the 18th century.

Three-line ink call number (?) on blank flyleaf at front.

REFERENCES: *Bibliographie de l'Empire français*, III, 1814, p. 190, n°1306. Fléty, p. 33. This work appears to be rare: OCLC locates only three copies in institutions, two in France (Lyon and the Bibliothèque Nationale), and one in the U.S. (Bridwell Library).

54 WALSER, Gabriel. *Neue Appenzeller Chronik, oder Beschreibung des Cantons Appenzell der Innern und Äusseren Rooden.* St. Gallen, R. Weniger, 1740. 8vo (177 x 112 mm), [8] ff., 752, 112 pp., includ. the title page in red and black, engraved frontispiece and a coloured folding map. Contemporary vellum, inked title to spine, red edges; stain to the map. CHF 1800

First edition of Gabriel Walser's *St. Gallen, R. Weniger, 1740. Chronicle of Appenzell.* The historical section draws upon Bischoffberger, a manuscript chronicle of Appenzell by Bartholomäus Anhorn, as well as archival research. Walser begins his narrative in 94 BC with the arrival of the Romans, whom he presents as the ancestors of the people of Appenzell. His



account of Appenzell's history up to 1061 is largely imaginative, based on analogies rather than documentary evidence.

The sections devoted to the seventeenth century are considerably more reliable and informative. Walser discusses the linen trade, the introduction of tobacco smoking, periods of scarcity and high prices, and the persecution of alleged witches. He also pays particular attention to weather conditions, despite assuring the reader in his preface that he would treat the subject only briefly.

PROVENANCE: Johann Bernard Nack, a citizen and merchant of Frankfurt, with his elaborate book-plate engraved by St. Hilaire after Osterlander. Émile Davall (1834–1896), with his bookplate, Swiss officer and politician. He became lieutenant-colonel in 1877 and later served as a Liberal deputy in the Grand Council of Vaud and as a municipal councillor in Vevey. S. Heinrich Sarasin, his bookplate.

REFERENCES: Haller IV, 796. Wyss 293f. Feller/Bonjour 573f. Longchamp 3232.

55 ZWINGLI, Huldreich (1484-1531). Vom dem Touff. Vom widertouff. Vnnd vom kindertouff. *Zürich, Hans Hager, [1525].* 4to (196 x 147 mm), [72] ff. (last bl.), woodcut to the title page and five smaller historiated initials. 19th c. marbled board, spine rubbed, title dampstained in the inner margin, somewhat spotted in the first leaves, small paper lack to the corner of biii.

SOLD

First edition of this treatise against the Anabaptists. At the head of the movement stood, alongside the Grisons preacher Jörg Cajacob, known as Blaurock, the two prominent Zurich citizens Felix Manz and Conrad Grebel. Several Anabaptists were arrested and released only after promising to renounce their beliefs. Despite a series of heated religious disputations, in which the leaders of the movement were outmatched by the sharp and forceful arguments of Huldrych Zwingli, the sect continued to gain adherents.

Zwingli set forth his position on infant baptism and rebaptism in the present polemical work, which he dedicated to the city of St. Gallen, where the progress of the Reformation was at that time being seriously threatened by the growing influence of Anabaptism. The finely executed woodcut on the title page, depicting Christ bearing the Cross and calling others carrying crosses to follow him, illustrates Zwingli's motto from Matthew 11: "Kommt zu mir alle die arbeitend und beladen sind ich will euch Ruhe geben".

PROVENANCE: contemporary annotations in black and red ink, occasionally cut in places; unidentified small stamp (bull head) on the title page.

REFERENCES: Finsler 51a. Lehmann-Van Elck, Hager 18. Vischer D 26. VD16 Z 920.

