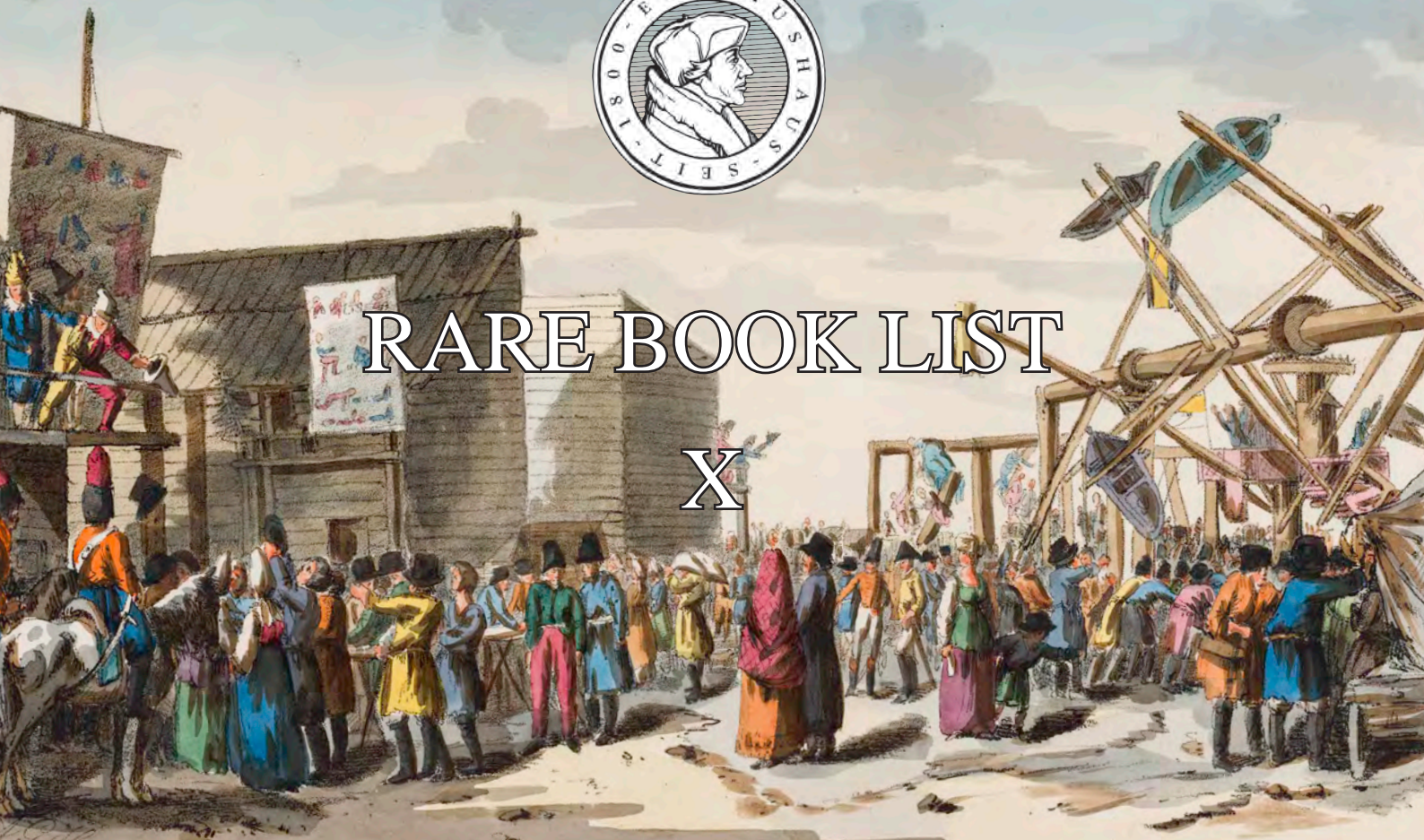




# RARE BOOK LIST

## X



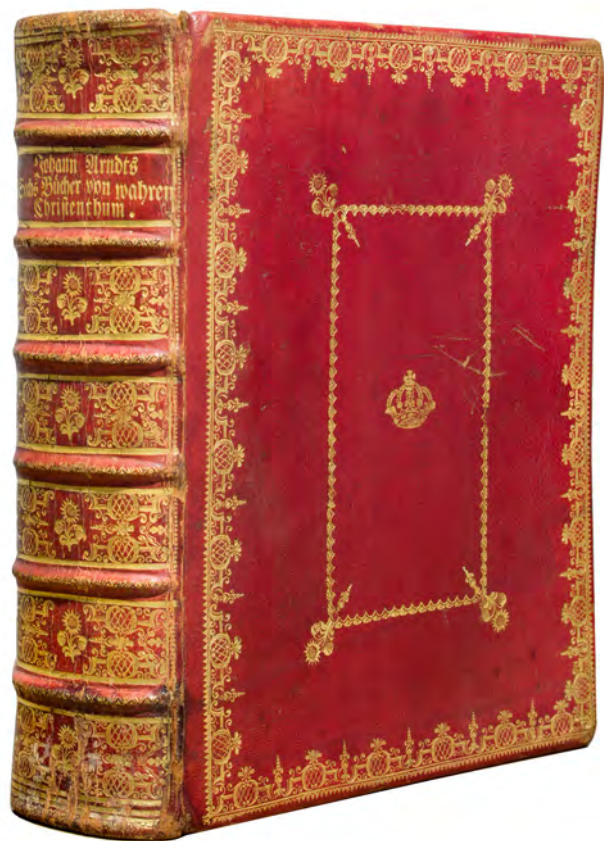


ERASMUSHAUS

ANTIQUARIAT SEIT 1800

# Rare Book List

## X



n° 1



**1 ARNDT, Johann (1555-1621).** Sechs Bücher vom Wahren Christenthum, handelnd von Heilsamer Busse, herzlicher Reu und Leid über die Sünde und wahren Glauben, ... Nicht allein mit beygefügeten Gebetern, Anmerkungen, Lebenslauf des Auctoris ... sondern auch mit ganz neuen und an einander hangenden accuraten Summarien jedes Capitels, ... Nebst dem Paradiesgärtlein ... mit einer historischen Vorrede Herrn D. Johann Jacob Rambachs. 2 parts in one volume 4° (242x188 mm). 1136, [44]; 16, 269, [13] pp. Title printed in black and red, 62 plates engraved by Georg Paul Busch. Contemporary red morocco, sides with a gilt dentelle border and an inner frame with corner pieces and a crown in the center, back on raised bands, lavishly gilt, green silk pastedowns, marbled endpapers. *Züllichau, Waisenhaus and Frommannische Buchhandlung, 1768.* CHF 980

A fine copy of the most successful German protestant devotional book of its time. Inspired by the mystical writings of Thomas a Kempis and Joahannes Tauler the first edition was published 1605 and the first illustrated edition at Riga in 1679.

This Züllichau edition appeared first in 1734 and is remarkable for its sixty-two emblematic engravings by the Berlin artist Georg Paul Busch (+1756). Unlike traditional emblems, they are set in square ornate baroque frames with rocaille-cartouches containing the captions; printed on the verso are the explanation, a Bible citation and its interpretation in verses.

PROVENANCE: Heinrich Petzold, a clergyman with his owner's entry dated 1866.

REFERENCES: Vgl. Landwehr 72 und 87; FdF 111; Goedeke III, 29,

7; Praz 261; D. Peil, Zur Illustrationsgeschichte von J. Arndts <Vom wahren Christentum>, in: AGB XVIII (1977), p. 994f.

**2 BALDUINUS (BAUDOUIN), Benoit (?-1632).** Calceus antiquus et mysticus, et Jul. Nigronus de caliga veterum. 2 parts in 1 volume 12° (163x95 mm). [48] (incl. engraved frontispiece), 292, [32]; 156, [12] pp. Titles printed in red and black each with engraved device, frontispiece engraved by H. Bary and 29 engraved plates (some folding). Contemporary vellum gilt with double fillets and the coat of arms of the city of Rotterdam. Binding slightly dust-soiled and rubbed. *Leiden, Theodor Haak, 1711.* CHF 850



Baudouin was the son of a cobbler and learned his father's trade. He graduated from the University of Paris and later headed the Collège de Troyes. His *Calceus antiquus et mysticus* is a treatise on ancient footwear first published in Paris in 1615, then together with *De caliga veterum* by Giulio Negrone (1553-1625) at Amsterdam in 1667. Joan Frederik Nilant (1680-1757) prepared the present third edition.

A good copy in a Dutch prize binding of the Schola Erasmiana (Rotterdam) with a inscription to Adriaan Oudemans (1715-1789), who was to become a priest and Neo-Latin poet.

REFERENCES: Colas 200; Lipperheide Bc. 5; Hiler/Hiler 70; De Backer-Sommervogel V, 1616.

**3 BERNOULLI, Jacob (1654-1705).** *Dissertatio de gravitate aetheris*. 8° (154x95 mm). [16 (incl. add. title)], 269, [3] pp. Engraved title and 4 plates with 30 figures. English eighteenth-century calf, spine gilt, green morocco lettering-piece, red edges. *Amsterdam, H. Wetstein, 1683*. CHF 3800

First edition. "One of the earliest works of the great Basle mathematician and physicist. It contains an explanation and enlargement of Descartes' theory of vortices and attempts to explain the cause of gravitation and capillarity. The accuracy of the Boyle-Mariotte law is doubted and some of Newton's great conceptions on ether are anticipated. Prof. W. W. R. Ball says: I believe that Bernoulli was the first to denote the accelerating effect of gravity by an algebraic sign  $g$ , and thus arrived at the formula  $V$  equals  $2 gh$ " (Babson).

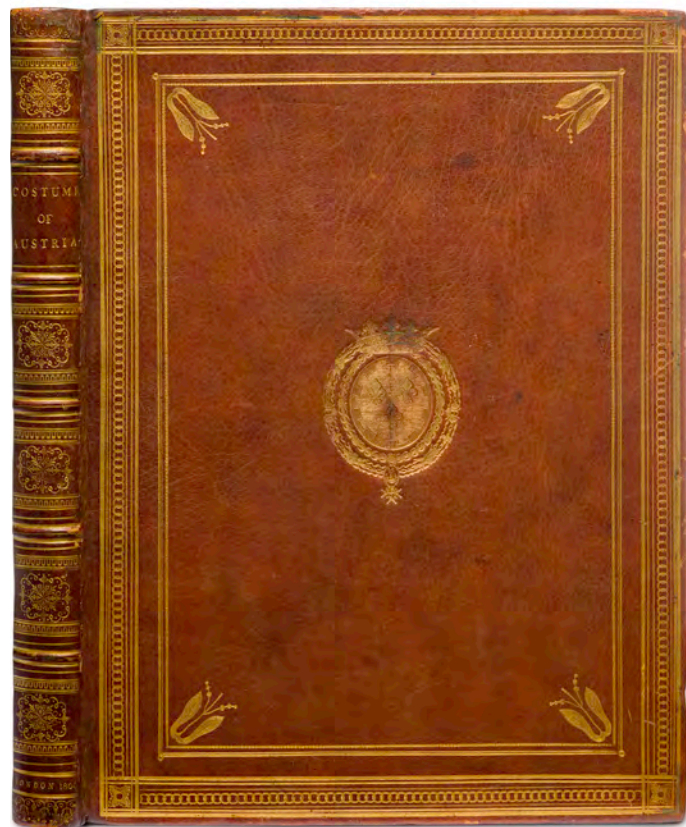
A fine copy.

PROVENANCE: Library of the Earls of Macclesfield, Sotheby's, 2004, II, 338.



REFERENCES: Mayerhöfer I, 430; Deutsches Museum, Libri rari, 36; DSB II, 49; Poggendorff I, 156; Babson, Works of Isaac Newton, suppl. p. 6.

**4 BERTRAND DE MOLEVILLE, Antoine François (1744-1818).** *The Costume of the Hereditary States of the House of Austria, displayed in fifty coloured engravings; with descriptions, and an introduction*. Translated by Robert Charles Dallas. – *Costumes des états héréditaires de la Maison d'Autriche ...* 4° (351x265 mm). [2], XXVIII, [51] leaves with the descriptive text to the plates in English and French. 50 hand-coloured aquatint plates by William Poole and William Ellis after Vincenz Georg Kininger. Contemporary English Russia, covers with a gilt border of fillets and a chain roll, gilt lily corner





pieces and coat of arms in the centre, spine divided by bands into six panels, lettered in the second the rest gilt tooled, cover edges and turn-ins gilt, marbled endpapers. Gilding oxidized in places. Plate X with marginal stain, plate XVIII and adjacent text leaves foxed. *London, printed for William Miller by William Bulmer and Co, 1804.* CHF 6800

Duc de Berry's copy of the first issue of the first edition.

King Louis XVI had appointed Bertrand de Moleville Secretary of the Navy in October 1791, a post from which he had to resign six months later only. He urged the King to flee Paris and was accused of being one of the "Austrian Committee" the shadowy circle accused of all sorts of anti-revolutionary plots. Bertrand de Moleville managed to leave France on 19 October 1792 and went to England where he was warmly received. He returned to France in 1814, but did not enjoy the confidence of the new king. The present work is one of a number that he contributed to during his exile.

The preface notes that the beautiful aquatints are after plates in " ... a collection lately published in Vienna ... We have to boast, however, of the talents of much more skillful engravers: we have arranged our plates in a better order, and enriched the descriptions of them with many historical, geographical, topographical, and statistical remarks, not to be found in the German work ...". The paper is watermarked 1796, 1801 and 1802. They depict the costume of the Polish Jewry and various parts of central and Eastern Europe, including Hungary, Bohemia, Moravia, Bukovina, as well as the regions of what is now Austria.

Charles-Ferdinand de Bourbon, Duc de Berry was the youngest son of Charles X of France. During the Revolution he served in the émigré army of his cousin, Louis Joseph, Prince of Condé and lived in England from 1806 to 1814. The Bonapartist Louis Pierre Louvel assassinated



him in 1820. In June 1832, two years after the overthrow of his father, Charles X, his widow, Marie-Caroline de Bourbon-Sicile, led a royalist insurrection in the Vendée in a failed attempt to restore their son, the Comte de Chambord, to the French throne.

PROVENANCE: Charles-Ferdinand de Bourbon, Duc de Berry (1778-1820), with his coat of arms on the binding. – Rodolphe Faucigny-Lucinge (1898-1985), armorial bookplate.

REFERENCES: Abbey Travel, I, 71; Colas 2112; Hiler/Hiler 84; Lipperheide 831; Tooley 333; Brunet I, 323; DBF VI, 288f.

**5 BODONI – ROSSI, Giovanni Bernardo de (1742-1831).** *Della lingua propria di Cristo e degli Ebrei nazionali della Palestina da' tempi de' Maccabei. Parma, dalla Stamperia Reale* (Giambattista Bodoni), 1772.

Bound with his:

*Della vana aspettazione degli ebrei del loro re messia dal compimento di tutte le epoche. Parma, dalla Stamperia Reale* (Giambattista Bodoni), 1773.

Two works in 1 vol. 8° (208 x 140 mm). [8], XVI, 244 pp. With an engraved effigy of Christ on titlepage. Some passages printed in Hebrew, Arabic and Greek. Contemporary straight-grained red morocco backed boards, spine on 5 raised bands, panels gilt with fleurons and monogram AS within an aureola, two green morocco labels, marbled endpapers, yellow edges. Second part of vol. slightly foxed.

CHF 3200

Albert of Saxony-Teschen's copy of two early printings by Bodoni.

First editions of two treatises by the well-known Hebrew scholar and pioneer bibliographer of Hebrew incunables G. B. de Rossi.

*Della lingua propria di Cristo* examines the question of the language spoken in the Holy Land in the time of Jesus and argues against the hypothesis developed by a "recente scrittore italiano" (i.e. Domenico Diodati) that Jesus's language was Greek. The book is dedicated to the Spanish Infant and duke of Parma Ferdinand I.

*Della vana aspettazione degli ebrei* is an important work on the faith of the Jews on the return of the Messiah, dedicated to Vittorio Amadeo III, king of Sardinia.

A virtually identical binding for Albert of Saxony-Teschen signed by Georg Friedrich Krauss (B. H. Breslausuer's catalogue 110, nr. 167) shows the same tooling as the present one and can therefore be attributed to that great Viennese master bookbinder.

PROVENANCE: Albert Casimir August of Saxony, Duke of Teschen (1738-1822), with his monogram on the back of the binding and his distinctive shelf ticket on front pastedown.

REFERENCES: 1) Brooks 26; Brunet IV, 1407. – 2) Brooks 41. Brunet IV, 1407.

**6 BOILEAU-DESPRÉAUX, Nicolas (1636-1711).** *Oeuvres. Avec des éclaircissemens historiques donnés par lui-même, & rédigés par M. Brossette; augmentées de plusieurs pièces, tant de l'auteur, qu'ayant rapport à ses ouvrages; avec des*







remarques & des dissertations critiques par M. de Saint-Marc. 5 volumes 8° (210x130 mm). With 5 title-vignettes, a frontispiece, 8 plates and 6 tail-pieces, all engraved. Contemporary fawn calf, gilt triple fillet borders on covers, spine with red and green labels and gilt floral tooling, edges marbled. Somewhat rubbed and scuffed, a few volumes chipped at head or foot; some toning. *Paris, Chez les Libraires associés, 1772.* CHF 450

Beautiful reprint of the 1747 edition, illustrated with engravings after Bernard Picart (7) and Van de Meer (2).

PROVENANCE: Prix Gabriel Camelin, Vice-Président du Tribunal Civil d'Auxerre (18th century printed label on inside cover).

REFERENCES: Not in Cohen.

**7 BONAVENTURA, SANCTUS (Pseudo-).** [Meditationes vitae Christi]. Devotissime B. Bonaventure Cardinalis meditationes. [including: Versiculi arboris vite christi, excerpts of Lignum vitae, and John Peckham's Canticum de sanctissimo nomine Jesu Christi]. 8° (140x95 mm). [3], 62 (err. 90) leaves, last blank. [A-G8, H10), double-column. With two woodcuts and a four-line initial. Modern calf gilt, all edges gilt. Few early ms. notes on last blank leaf. Binding somewhat rubbed. (*Venezia, Manfredo de Monteferrato, 14 Dicembre 1497*). CHF 2800

Second illustrated edition. A fine Venetian incunable of one of the most popular Franciscan devotional treatise on Christ's Passion. Until the late nineteenth century, it was traditionally ascribed to Bonaventure but recently is thought to be the work of a Franciscan, written around 1300 by Jacobus de Sancto Geminiano. The woodcut on the title page (59x64



mm) shows the Lamentation and the full-page woodcut on the verso (118x79 mm) the Crucifixion. The Venetian printer Manfredo Bonelli, called Monteferrato, was active between 1491 and 1516. Bonelli's *Meditationes* is apparently based on the Pavia edition of 4 March 1490, printed by Francesco Girardengo and Giovanni Antonio Birreta using the same two woodcuts. The *Gesamtverzeichnis der Wiegendrucke* (GW) records a variant of the colophon.

REFERENCES: GW o4758 (variant); Goff B 899; HC 3562\*; Polain(B) 4090; Essling 414; Sander 1187; IGI 1901; Voullième (B) 4380; BM V 505; BSB-Ink B-684; ISTC ib00899000.

**8 BRADFORD, Rev. William, (1780-1857).** Sketches of the Country, Character, and Costume, in Portugal and Spain, made during the campaign, and on the route of the British Army, in 1808 and 1809 [Sketches of the Military Costume...intended as a supplement ...]. 2 parts in one volume. 4° (365x245 mm). [3], 38 leaves of descriptive text to the plates, 8 pp. With 53 coloured aquatints by Bradford and H. Michel etched by J. Clark. Contemporary English tree calf, covers with a gilt double fillet border and flowers in the corners, royal arms in the centre. Spine divided by six raised bands into seven panels, the second with gilt lettering on black label, the last with small label containing the date, the other panels filled with gilt fillets, hatching and trellis pattern, cover edges and turn-ins gilt, marbled endpapers and edges. With some oxidation to the gilding. *London, printed for John Booth by William Savage, 1809-10.* CHF 6800

Charles-Ferdinand de Bourbon, Duc de Berry's copy of one of the first eyewitness accounts of the Peninsular War by the Chaplain of Brigade to the Expedition.





AQUEDUCT OF ALCANTARA.





It presents a series of topographical views, interspersed with plates illustrating the costume of the local people. The supplement consists of 13 plates showing Spanish and Portuguese military costumes. First issue published in 24 parts between 1809 and 1810; this is one of the copies bound from parts and, as Abbey states, do not contain the frontispiece which was only included in the subsequent issues.

Charles-Ferdinand de Bourbon, Duc de Berry was the youngest son of Charles X of France. During the Revolution, he served in the émigré army of his cousin, Louis Joseph, Prince of Condé and lived in England from 1806 to 1814. The Bonapartist Louis Pierre Louvel assassinated him in 1820. In June 1832, two years after the overthrow of his father, Charles X, his widow, Marie-Caroline de Bourbon-Sicile, led a royalist insurrection in the Vendée in a failed attempt to restore their son, the Comte de Chambord, to the French throne.

PROVENANCE: Charles-Ferdinand de Bourbon, Duc de Berry (1778-1820), with his coat of arms on the binding.

REFERENCES: Abbey, Travel I, 135; Tooley 107; Palau 34386; Duarte de Sousa II, 102 A; Foulché-Delbosc, Bibliographie des voyages en Espagne et en Portugal (1969), n° 238.

**9 BRAUNSCHWEIG-LÜNEBURG, August Wilhelm, duke of (1662-1731) – DREISSIGMARK, Philipp Ludwig (1676-1750).** Als die Fürstliche Leiche Des weyland Durchlauchtigsten Fürsten und Herrn, Herrn August Wilhelm, Regierenden Herzogs zu Braunschweig und Lüneburg, [et] c., Welcher Den 23. Mart. in Jahr 1731 ... Seinen so frommen als Fürstlichen Geist aufgegeben, ... Von dem Schlosse nach der Haupt-Kirche ... abgeführt wurde, Hat vorhero Den Weg des Lebens zum Grabe der Väter Aus Philipp. III. v. 13.



14. Bey solenner Trauer-Versam[m]lung ... gezeigt Und Diese Abführungs-Predigt ... zum Druck übergeben ... 30 pp. With a large folding portrait of the duke engraved by Johann Georg Wolfgang after B. C. Francke, two large folding plates engraved by Johann Georg Schmidt, and an engraved headpiece. *Wolfenbüttel, Christian Bartsch, [1731].*

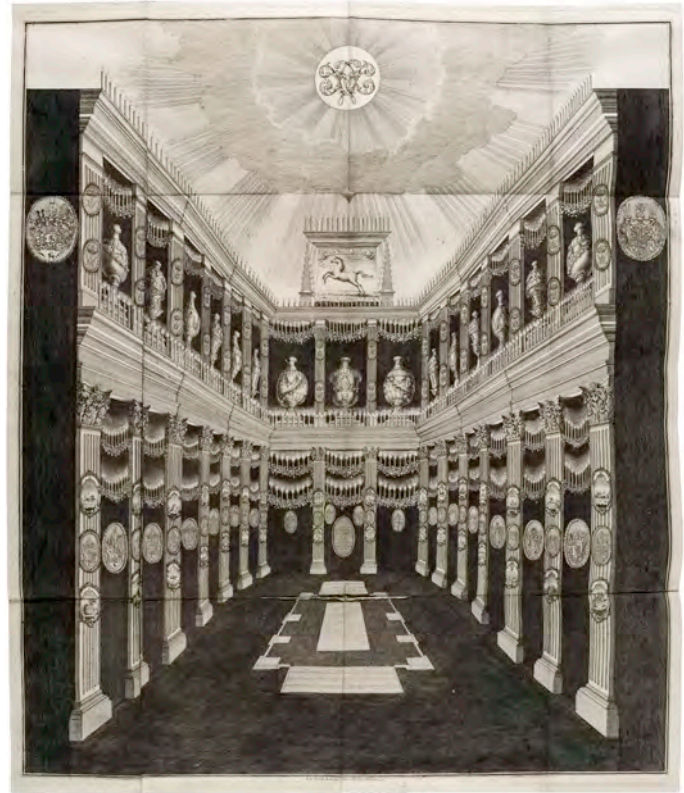
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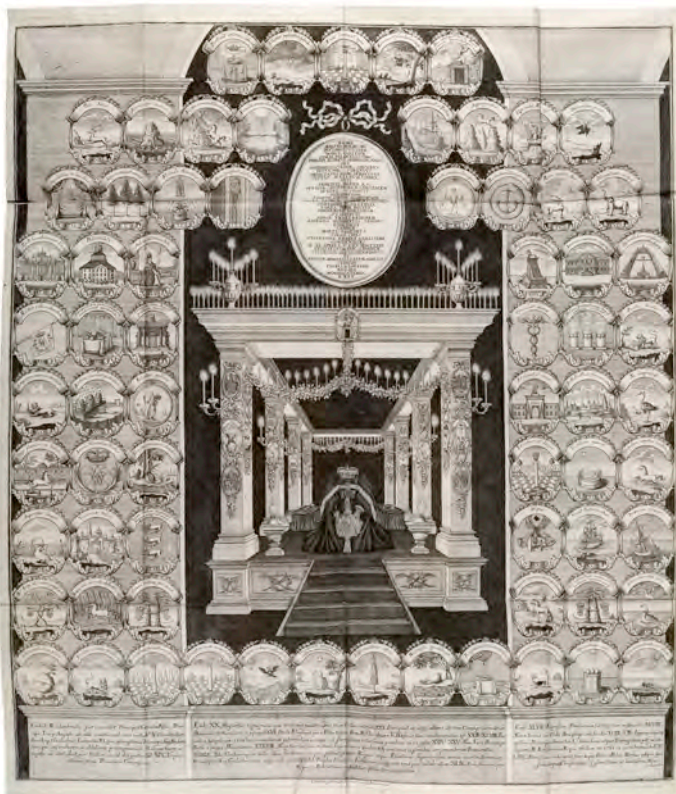
**SCHILLING, Peter.** Der Herrliche Vorzug wahrer Christen für andern Menschen: Wurde Am Tage Der Solennen Exequien, Des weyland Durchleuchtigsten Fürsten und Herren/ Herren August Wilhelms, Regierenden Herzogs zu Braunschweig und Lüneburg/ [et]c. War der 27. May dieses 1731. Jahres/ In einer Gedächtniß-Predigt Vormittags In der Fürstl. Schloß-Kirche vorgetragen. 24 pp. *Ibidem, idem.*

And:

**HAGEMANN, Johann Georg (1684-1765).** Christliche Leich-Predigt über die Worte Pauli: Unser keiner lebt ihm selber, unser keiner stirbt ... Herr sey. Rom. XIV, v. 7. 8. 9. Zum Preiß-würdigsten Christ-Fürstl. Andencken Des weyland Durchlauchtigsten Fürsten ... Herrn August Wilhelms, Regierenden Herzogs zu Braunschweig und Lüneburg. Nachdem Ihro Durchl. den 23ten Mart. 1731. ... im Herrn entschlaffen, Und Darauf der verblichene Hoch-Fürstl. Körper in Dero Erb-Begräbniß hieselbst zu Wolfenbüttel in der Heinrichstädtischen Kirchen ... beygesetzt worden, ... in gedachter Kirchen gehalten ... [6], 34, 28, [24] pp. and two very large folding plates engraved by Johann Georg Schmidt. *Ibidem, idem.*

And:





**WEICHMANN, Christian Friedrich (1698-1770).**

Musicalische Kirchen-Andachten, welche bey der Abführung und dem Begräbniß des am 23ten Merz in Gott abgeschiedenen weyland Durchleuchtigsten Fürsten und Herrn, Herrn August Wilhelms, Herzogs zu Braunschweig und Lüneburg, [et]c. in der Schloß-Kirche ... zu Wolfenbüttel von der Fürstl. Capelle daselbst am 25sten und 27sten May 1731. aufgeführt worden. [24] pp. *Ibidem, idem.*

Contemporary funeral binding, boards covered with black paper. Back worn. Text somewhat browned and foxed. CHF 2800

Four very rare eulogies for August Wilhelm, duke of Braunschweig-Lüneburg. The large plates, by the Augsburg engraver Johann Georg Schmidt (1694-1767), show the two sides of the bronze coffin, respectively the *castrum doloris* and the catafalque surrounded by 69 emblems. The portrait to I) is often lacking and the two plates with the coffin are sometimes assigned either to Dreissigmark's or to Schilling's eulogy.

REFERENCES: Bircher, *Kat. der Fruchtbringenden Gesellschaft*, 149, 1-4 (n° 1 without the portrait). Not in Watanabe-O'Kelly/Simon, *Berlin-Kat.*, and Gourary Collection.

**10 CABEO, Niccolò (1586-1650).** *Philosophia magnetica, in qua magnetis natura penitus explicatur, et omnium quae hoc lapide cernuntur, causae propriae afferuntur. Nova etiam pycis construitur, quae propriam poli elevationem, sum suo meridiano, ubique demonstrat.* Folio (310x220 mm). [16] (incl. engraved title), 412, [12] pp., with an engraved title, 4 text engravings and approx. 240 text woodcuts. Contemporary limp vellum, ms.

title and shelf number in ink on spine. Lower edge of front cover slightly frayed. Slightly toned and with scattered foxing. Title with small inkblots, corroded in upper corner. Small waterstain in lower inner margin in the first 160 pages. *Ferrara, Francesco Suzzi, 1629.* CHF 12000

First edition first issue of this admirable work on electricity and magnetism, the only direct continuation of *De magnete* by William Gilbert, the father of electrical sciences.

The Jesuit Cabeo who had entered the order in 1602 taught mathematics and natural philosophy first at Parma and later at the Jesuit College in Genova. In addition to his astronomical observations of the moon Cabeo intensively concerned with very much the same problems as did William Gilbert thirty years ago. Cabeo's book takes issue with several of Gilbert's hypotheses and uses traditional Aristotelian arguments to refute the Englishman's animism. Cabeo – who opposed the views of Copernicus on astronomy – objects to Gilbert's assertion that the Earth was a big magnet. On the other hand, he tries to make exact determination between electric and magnetic phenomena. He experimented with the electrification of Amber and discovered that electricity can be repulsive as well as attracting, a fact that Gilbert erroneously did not claim. Cabeo also is skeptical as to many marvelous properties attributed to the magnet which he accurately lists.

Among the many woodcuts in the text, there is the first representation of the earth's magnetic field (with the engraved map of the world on page 93 and repeated on p. 220).

This first issue bears in the head of the engraved title the coat of arms of the Bourbons as King of France (Louis XIII) and of Navarra, which was replaced by the Jesuit emblem in the second issue and the Cologne reissue of the same year.





PROVENANCE: Manuscript entry in lower margin of engraved title by Don Carlo Basilotta, Barone di S. Andrea (1645-1672) from Nicosia in Sicily.

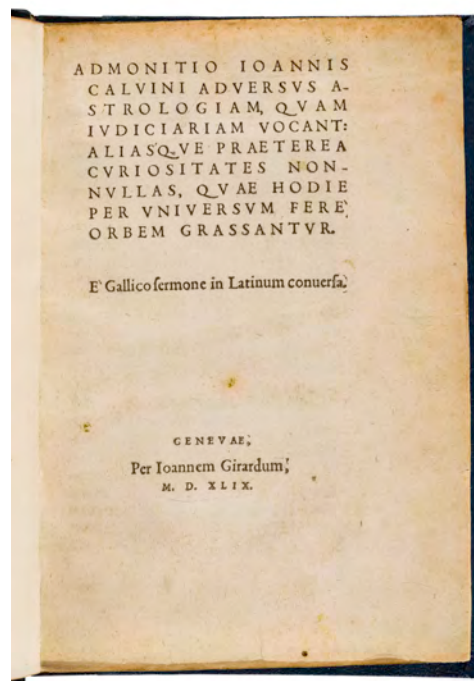
REFERENCES: Wheeler Gift 97; Ferguson, Bibliotheca chemica I, 136; Krivatsy 1988; Riccardi I, 205f.; De Backer/Sommervogel II 483, 1; Heilbron, Electricity in the 17th Century (1999), 180f.; Mottelay, Bibl. Hist. of Electricity, 109f.

**11 CALVIN, Jean (1509-1564).** Admonitio Ioannis Calvini Adversus Astrologiam, quam iudicarium vocant: Alias[ue] praeterea curiositates nonnullas, quae hodie per universum ferè orbem grassantur. E gallico sermone in latinum conversa [per Franciscum Vilierium = François Hotman]. 4° (210x140 mm). 69, [3] pp. With printer's device in woodcut on last leaf (Heitz 22). 19th century dark blue half morocco gilt. Binding slightly chafed at head and foot. *Genevae, per Ioannem Girardum, 1549.* CHF 4800

Rare first Latin edition of Calvin's pamphlet against astrology. It is a response to an anonymous publication (*Avertissement sur les jugemens d'astrologie à une studieuse Damoiselle*) by the court poet of the French King Francis I, Mellin de Saint-Gelais, and to the bulk of apocalyptic writings of the period. Calvin also ridicules the alchemists, and discredits the ingenious speculations of Pseudo-Dionysius on the Celestial Hierarchy, as "mere babbling". Calvin's secretary and assistant François Hotman transcribed the text, made the translation, added some specifications, completed and slightly changed some passages. This Latin edition was clearly addressed to an international audience, especially in Wittenberg and Rome. According to the bibliographers, the French and Latin editions appeared simultaneously.

PROVENANCE: Chatsworth House library of the dukes of Devonshire, with booklabel.

REFERENCES: Peter/Gilmont 49.1; Index Aurel. 129.812; Adams C-265; Brunet I, 1505; Millet, Ed. critique (1985); C. McCall Probes, Calvin on Astrology, in: The Westminster Theological Journal XXXVII (1974/75), p. 24ff.



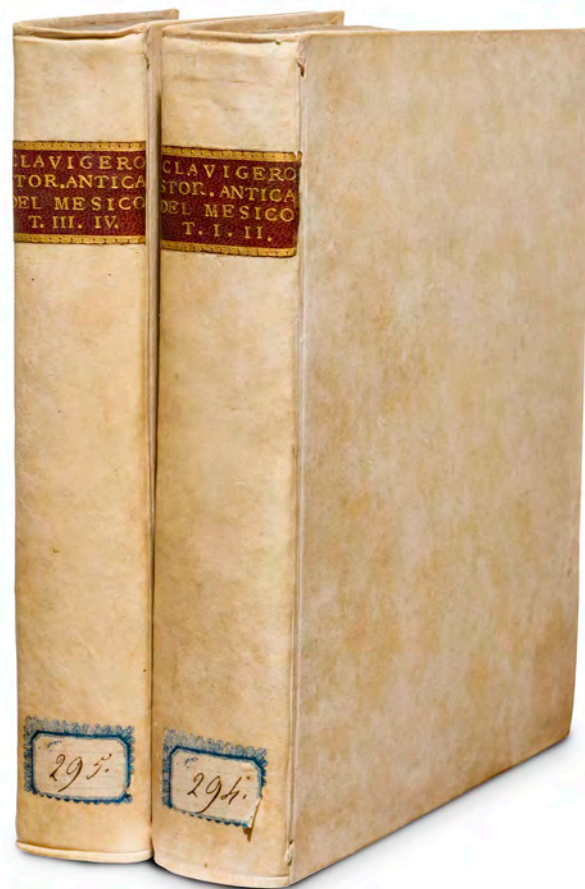


**12 CLAVIJERO ECHEGARAY, Francisco Javier (1731-1787).** Storia antica del Messico cavata da' migliori storici spagnuoli, e da' manoscritti, e dalle pitture antiche degl' Indiani; divisa in dieci libri, e corredata di carte geografiche, e di varie figure: e dissertazioni sulla terra, sugli animali, e sugli abitatori del Messico. Four volumes in two 4° (260x180 mm). VII, 306; 276; 260; 331 pp. 2 folded maps, 20 plates (5 folded), and one folded genealogical chart (Mexican kings). Contemporary Italian binding of vellum over boards, spine with red morocco label gilt and later library label. Toned in places, else a very clean copy. *Cesena, Per Gregorio Biasini all' Insegna di Pallade, 1780-1781.* CHF 7200

First edition of the first complete history of old Mexico, written in Spanish but published in Italian at Cesena. Clavijero, a Mexican Jesuit scholar, went to live in Italy after the expulsion of his order of the Spanish colonies in 1767. This book, his main work, deals with the Aztecs, their political and social organisation, customs and culture, and constitutes a wealth of information on the archeology and antiquities of Mexico, referencing many manuscripts, including Indian pictograms (Wilgus). It establishes for the first time the chronology of the Indian peoples from the origins to the colonisation. Unlike most of his contemporaries, Clavijero defended the idea that the indigenous peoples were peaceful and good, and criticised vigorously the exactions of the conquistadors, so that the Spanish authorities considered him hispanophobic.

An impeccable copy.

REFERENCES: Hill, p. 54; Palau 55479; Sabin 13518; C. Wilgus, The development of Hispanic America, 236-237; C. E. Ronan, Handbook of Middle American Indians, 276-297.

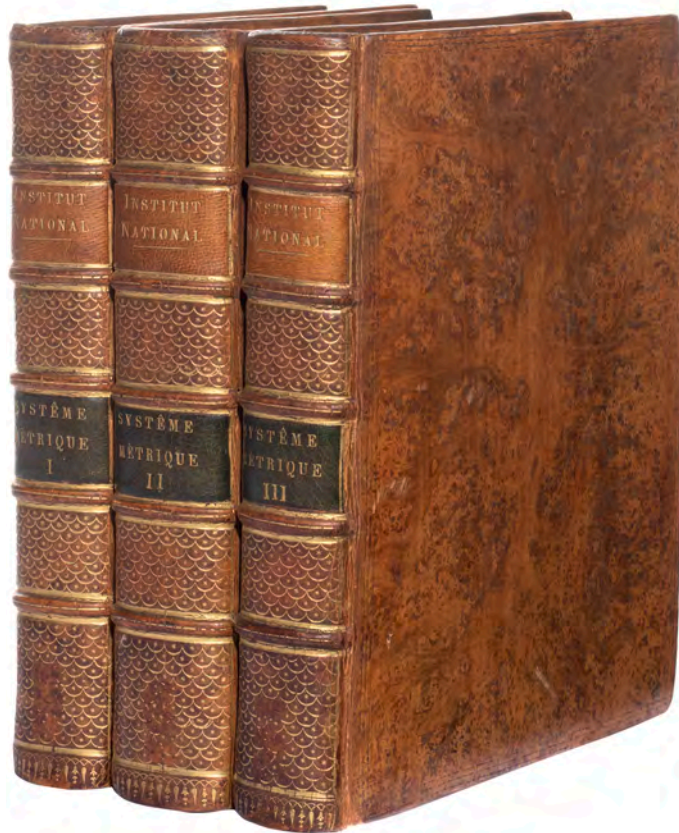




n°12

**13 DELAMBRE, Jean-Baptiste-Joseph (1749-1822) & Pierre-François-André MÉCHAIN (1744-1804).** Base du système métrique décimal, ou mesure de l'arc du méridien compris entre les parallèles de Dunkerque et Barcelone, exécutée en 1792 et années suivantes. Rédigée par M. Delambre. Suite des mémoires de l'institut. Tome premier [-troisième]. 3 volumes 4° (253x184 mm). [2] ff., 180 pp., II, 551 pp.; XXIV, 844 pp.; [2] ff., 704, 62 pp. With 28 engraved plates (14 folding) showing instruments and geometrical figures. Contemporary marbled calf, spine elaborately gilt with labels, marbled endpapers. One head of spine slightly chipped. Paris, Baudouin, imprimeur de l'Institut National, Janvier 1806-Novembre 1810. CHF 15000

First edition of the foundational work on the metric system. Based on the information given by Talleyrand and a commission of the Académie des Sciences to find a new fundamental unit of measurement, the French Assembly formally approved the plan for a new system of measures on 26 March 1791. The two astronomers and mathematicians, Jean-Baptiste Joseph Delambre and Pierre-François-André Méchain were charged to undertake the work. Equipped with the latest measuring instruments the two scientists started in summer of 1792 to make accurate measurements of the meridian passing through Dunkirk and Barcelona. During the disturbances of the French Revolution there work had to be interrupted several times so that it lasted until 1799. While the first volume appeared in 1806, two years after the sudden death of Méchain, the second was published in 1807, the year in which Delambre became successor of Joseph Jérôme Lefrançois de Lalandes at the chair of Astronomy in Paris, and the final third volume in 1810. The widow of Louis de Courcier published the results of the continuing work by



Dominique François Arago and Jean Baptiste Biot in 1821 only, under the title: *Recueil d'observations géodésiques, astronomiques et physiques*.

A fine copy with all half titles, which lack in most of the copies.

PROVENANCE: Different jesuit libraries: Laval (ticket on front pastedowns), Jersey, and Les Fontaines at Chantilly (stamps on title; cf. Moledina, *La Bibliothèque jésuite de Jersey: constitution d'une bibliothèque en exil 1880-1940*, pp. 57f.).

REFERENCES: PMM 260; Norman 1481; Folkerts/Knobloch/Reich, *Mass, Zahl und Gewicht* (2001), pp. 112f.; Alder, *The measure of all things the seven-year odyssey and hidden error that transformed the world* (2002).

**14 DIDEROT, Denis (1713-1783) & Jean Le Rond D'ALEMBERT (1717-1783).** *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers, par une société de gens de lettres*. Together 35 volumes folio. A frontispiece by Cochin, 2795 engraved plates (or 3129 according to the counting of double, triple and quadruple plates) and 4 folding letterpress tables. Contemporary mottled calf, spine gilt with labels (tools differing in some volumes). Somewhat worn, hinges to some volumes, split, lacking one label. Scattered staining, worming to the last quarter of plate volume IX. *Paris & Neufchatel; Briasson, David, Le Breton, Durand, Faulche, 1751-1772. 17 vols.* – *Recueil de planches sur les sciences, les arts libéraux & les arts mécaniques avec leur explication. Paris, Briasson, David, Le Breton, Durand, 1762-1777. 11 vols.* – *Supplement to the Encyclopaedia. Amsterdam, Rey, 1776-1777. 5 vols.* – *Table*



*analytique et raisonnée. Paris, Amsterdam ; Panckoucke, Rey, 1780. 2 vols.*  
CHF 35000

“A monument in the history of European thought; the acme of the age of reason; a prime motive force in undermining the Ancien Régime and in heralding the French Revolution; a permanent source for all aspects of 18th-century civilization” (PMM).

The *Encyclopédie* is a major work of the 18th century and the first French encyclopedia. Through the synthesis of the knowledge of the time that it contains, it represents a considerable editorial and publishing work and was carried out by encyclopedists constituted as a “société de gens de lettres”. Finally, it was a symbol of the efforts of the Enlightenment, a political weapon and as such the object of many power struggles between publishers, editors, secular and ecclesiastical power.

Initially an editorial project to translate and adapt Ephraim Chambers’ *Cyclopædia*, published in London in 1728, the *Encyclopédie* evolved into a manifesto of the Enlightenment, whose new principles were set out by d’Alembert in the Preliminary Discourse. The work immediately appeared dangerous to the authorities, who condemned it twice; once in 1752 after the affair of Abbé Jean-Martin de Prades, and again in 1759 after the publication of Helvétius’ *De l’Esprit*. Each time, Malesherbes saved the enterprise.

With their work, Diderot and d’Alembert intended to not only bundle and compile all the knowledge of their time, but to influence and change people’s thinking in the spirit of the Enlightenment; especially the articles on political science and ethics had a decisive influence on French intellectual life and thus paved the way for the Revolution. Largely dispensing with historical and biographical articles, the authors placed even more emphasis on the treatment of the applied mechanical arts, according them equal status with art and science.









The approximately 72,000 articles were authored by Diderot, d'Alembert and over 170 contributors, including great minds such as Daubenton, Holbach, Montesquieu, Quesnay, Rousseau, Condorcet, Turgot, Voltaire etc.

The detailed, mostly large-format engravings illustrate crafts, technology and trades in the 18th century. Produced especially for the Encyclopédie they were supervised and supplied with explanatory notes by Diderot. The edition of the supplement and index volumes are attributed to J.-B. R. Robinet and P. Mouchon respectively.

The present copy contains the rare frontispiece and the explication; these are loosely inserted in the first volume as well as plate 51 at the end of the second plate volume.

PROVENANCE: Daën, 18th century engraved bookplate in some volumes.

REFERENCES: Adams, Bibliographie des oeuvres de Diderot (2000) I, G1; Tchemerzine IV, 434-435; PMM 200; Dibner, Heralds of Science 85; Lough, Essays on the Encyclopédie (1968), 2-15 and 52f.; Tous les savoirs du monde (exhibition cat. BNP 1996), 370f.

## 15 DIONYSIUS HALICARNASSOS (c. 54 BC-c. 8 AD).

*Antiquitatum sive originum Romanarum libri XI.* A Lapo Birago Florentino latine versis, ac per Henricum Glareanum P.L. recogniti, ab innumerisque mendis repurgati, & illustrati Annotationibus. Adiuncta est per eundem Chronologia temporum in Dionysii historia comprehensorum. Fol. [4] ff., 539 pp., [20] ff. and [16] ff. with separate title page. With a printer's device repeated four times. Eighteenth century vellum, edges nicely decorated with slanted stripes in green and reddish brown. Somewhat foxed and with a few faint marginal dampstains. *Basel, Officina Frobeniana, March 1532.* CHF 1200











Contemporary mottled calf, spine divided in panels, the second lettered and third numbered on red resp. citron morocco labels, the rest gilt with floral tools. Small chip to head of one volume; browned in places, else fine. *Paris, Charles Osmont, 1733-36 and Paris, Le Breton, Saillant et Desaint, 1766.* CHF 2800

The most important dictionary of Medieval Latin. One of the rare copies with the supplement.

Commissioned by Jean-Baptiste Colbert to compile a new collection of the historians of France, Ducange drafted an outline, which, however, did not meet with the minister's approval. Du Cange was severely offended and decided to publish the material he had already collected in the form of a Glossarium.

The first edition of 1678 and the second of 1710 each have only three volumes. The present third edition is, according to Brunet, the best and most complete. The supplement was edited by the Benedictine, Pierre Carpentier (1697-1767).

The glossary is not a mere linguistic dictionary of medieval Latin, but an encyclopedia of the terms and objects of the Middle Ages, arranged alphabetically according to the Latin words they denote. Each article is a collection of texts, which in certain cases reach the size of a treatise (e.g. the article *moneta* on numismatics in volume IV). The citation of Old and Middle French textual examples also serves to explain the meanings. It was subsequently expanded by a number of scholars and grew to become the most important dictionary of Medieval Latin.

A fine copy.

REFERENCES: Brunet II, 851; Graesse II, 439.

**18 DU HALDE, Jean-Baptiste (1674-1743).** Description géographique, historique, chronologique, politique, et physique de l'empire de la Chine et de la Tartarie chinoise. 4 volumes 4° (260x210 mm). Titles printed in red and black with engraved device, 5 engraved head-pieces, 4 text engravings, 53 engraved plates (some folding), including a number of city plans, and 4 lettre-press tables. Contemporary tan calf, spine gilt and divided into six panels, lettered in the second and numbered in the third, the rest tooled with corner pieces and fleurons; cover edges gilt, all edges marbled. Minimally rubbed, one corner of volume 3 bumped; slightly foxed and toned in places, else fine. *La Haye, Henri Scheurleer, 1736.* CHF 9800

The Bible of European sinophilia (Löwendahl).

A monumental work, which is of paramount importance for the reception of China in the 18th century.

Du Halde, a Jesuit, was never in China but recorded the accounts of twenty-seven Chinese missionaries, who sent material to Paris (listed in volume I, pp. li-lii), which he selected for his work based on encyclopaedic criteria.

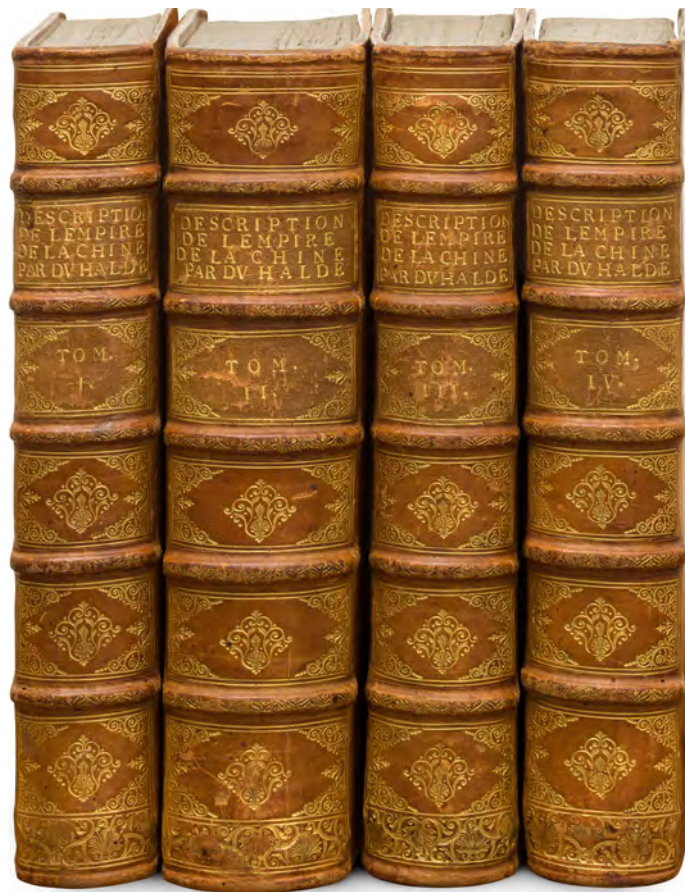
This is the first quarto edition, with a new preface and bibliography, first published in Paris the previous year in a folio edition but without the maps d'Anville added there; they appeared separately in 1737 in an atlas volume.

It covers a wide range of subjects such as geography, literature, science, philosophy, art, technology, medicine, porcelain and silk manufacturing, Confucian traditions, costumes, and agriculture. The great value of Du Halde's description of China lies in the abundance of interesting details that gave readers in Europe an impression of the greatness of the Chinese Empire (cf. Löwendahl).



OBSEQUES DES CHINOIS.





The first volume of is devoted to geography and travel; the second volume deals with crafts, arts, language, finance and imperial ordinances. The third volume describes, among other things, the religions of Taoism, Buddhism, the spread of Christianity in China and Chinese medicine. The fourth volume contains travel descriptions, including those of Verbiest, Gerbillon, Golovin, Régis and notably the first printing of Vitus Bering's account of the expedition to Alaska in 1725-1728.

A fine copy.

PROVENANCE: Franz Pollack-Parnau (1903-1981), bookplate.

REFERENCES: De Backer/Sommervogel IV, 36; Cordier, Biblioteca Sinica, I, 48; Löwendahl I, 398; Hill 498; Löwendahl I, 398.

## 19 DUDLEY, Robert, Earl of Leicester (1531-1588) –

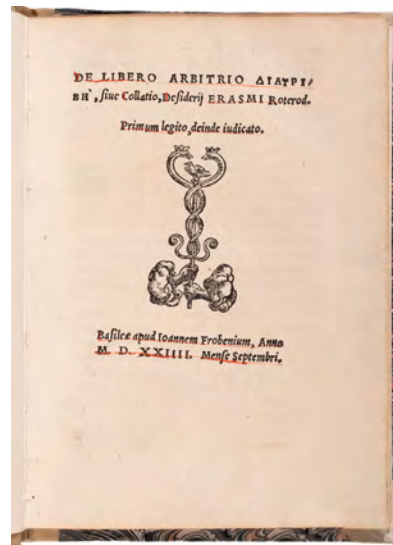
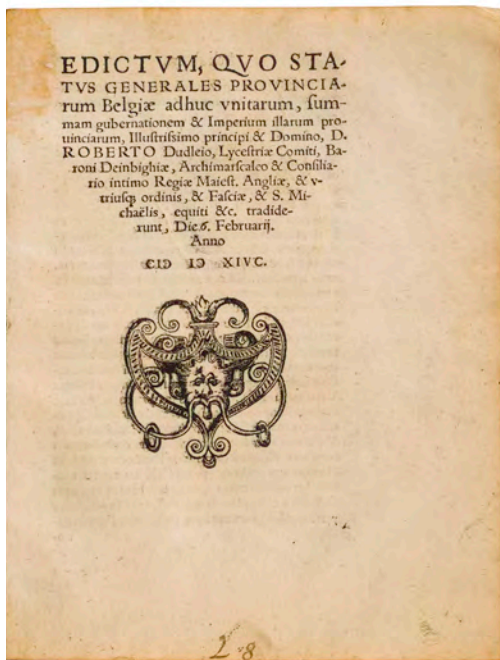
Edictum, quo status generales provinciarum Belgiae adhuc unitarum, summam gubernationem & Imperium illarum provinciarum, illustrissimo principi & domino, D. Roberto Dudleio, Lycestriae Comiti, Baroni Deinbighiae ... tradiderunt : die 6. Februarij. Anno M D XIVC. (dated at the end: Beverae, 17 Augusti, Anno 1585). 4° (198x154 mm). [4] pp. Blue wrappers. (*S.l., s.n., 1586*). CHF 800

Sole edition of the edict of 4 February 1586 in which Robert Dudley, Earl of Leicester, is proclaimed Governor-General of the United Provinces by the rebels against the rule of Philip II.

After the fall of Antwerp on 17 August 1585 the rebels in the provinces of the north, which were now a republic, turned to the Queen of England in search of a powerful protector who could muster much needed military leadership and foreign assistance. Elizabeth sent troupes under the command of her protégé Dudley. But English involvement

in the Netherlands was not really successful, and Dudley returned in November 1587 home where he received a lot of criticism for his actions and extravagant appearance there. Very rare. We could only trace two copies in institutions (Den Haag, Koninklijke Bibliotheek and Wolfenbüttel, Herzog-August-Bibliothek); the copy in Berlin is lost.

REFERENCES: USTC 422472; not in Index Aureliensis, Glorieux/de Beeck, Belgica typographica 1541-1600 or other bibliographies consulted.



- 20 ERASMUS OF ROTTERDAM, Desiderius (1466-1536).** *Hyperaspistes diatribae adversus Seruum arbitrium M. Lutheri.* 8° (160x110 mm). 156 ff. with 2 different devices and a large initial. Contemporary calf, sides with blindtooled fillets and central medallion. Binding with short tear in front hinge and back. Occasionally slightly stained, but mostly clean copy with wide margins. – Scattered contemporary underlinings and marginalia. *Basel, Froben, 1526.* CHF 5000

First edition. Erasmus received Luther's response (*De servo arbitrio*) to his *De libero arbitrio* in February 1526, when it was almost too late to write a riposte in time for the Frankfurt Spring Fair. He wrote the present

book with great effort and in a very short time (the preface is dated 1.III.1526); it was intended to be provisional with the announcement of a second larger part, which appeared in 1527. The printing took place within the record time of about a week and was probably finished by early March. A revised edition was printed in July of the same year.

PROVENANCE: Carmelites of Arras (ms. inscription on title).

REFERENCES: VD 16, E 3028; Adams E 673; Bezzel 1116; Heckethorn 110, 237; Panzer VI, 254, 621; Vander Haeghen I, 109.

**21 FREDERICK II, King of Prussia – GRIMOARD, Philippe Henri, comte de (1753-1815).** *Tableau historique et militaire de la vie et du regne de Frédéric Le Grand Roi de Prusse.* 8° (228x146 mm). XVI, 341 pp. and 18 engraved folding plates. Contemporary French red morocco gilt, covers with crowned coat-of arms within a border of floral lace-work tooling, smooth spine divided into 5 panels, the second with a green morocco lettering piece, the rest with floral tooling, all edges gilt. *A Londres et se trouve à Paris, chez Didot fils aîné, 1788.*

CHF 2800

Sole edition of this work by the French soldier and military historian.

It starts with a short biographical introduction and particularly with Frederick's accession to the throne in 1740. The bulk of the book is devoted to the various battles fought by the Prussian King during the Silesian Wars of 1740-1745 and the Seven Years' War (1756-1763). The 18 engravings show battle plans of Molwitz, Czaslau, Hohenfriedberg, Kesselsdorf, Lowositz, Reichenberg, Parg, Kolin, Gross-Jägersdorf, Görlitz, Torgau, Lignitz, Freyberg etc.

A beautiful copy in a contemporary French Dentelle-binding.



PROVENANCE: Unidentified arms on binding. – Library of the Royal House of Hanover, with stamp to verso of half-title and title and catalogue number to the rear endpaper (cf. Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden (1911), vol. 4, p. 17, n° Ng 614).

**22 [FRIDOLIN, Stephan (1430-1498)].** *Der Schatzbehälter der wahren Reichtümer des Heils.* Folio (333x226 mm). 352 ff. (of 354, lacking first and last blank) 40 lines and headline, double column, printed guide-letters. Illuminated by a contemporary South German, probably Nuremberg artist: 8- 9- and 11-line opening initial in various colours on gilt ground, each with



Die vorred vber das ander buch

Die habe sich an der ander vnd  
fürderlichst teyl des Buchs.

**E**r ander  
vnd fur-  
derlichst teyl des  
Buchs.

Das Sie hundert  
gegenschiff. Des  
heilamen leides  
unseres Schalters. und seligmachers zu  
helt die darob gegenschiff genent wer-  
den. Das ye zwey widerwering artikel. ge-  
gen einander gesetzet vñ geordnet sein.  
auff das. Sy je einer gegen den andern ge-  
halte vñ betrachte. Des mer leuchte.  
geschehen. Das erkenne. tieffer zu  
bertze genome werd. mer zu adacht vñ  
süchperkeit beweg. vñ also die menschheit  
sich darin vñt. mer frucht vñ selbkeit bei-  
ge. vñ ist zu wissen. Das die entlich mein-  
ung diser ordnung. Des leides christi. ge-  
gen seiner verdigheit oder tugent. oder  
diser beyder. also gesetzet ist. mit allein daz  
man sie betrachte. sund auch vñ mer dar-  
umb. Das man wisse. gott den heren. Dar-  
bey anzuerkennen. end im die selben gege-  
nueß. Das das. Das man von gott be-  
geat end hat. Des mer. der. durch das ver-  
dienen christi erworben werden müge. Zu  
fürhalten vñ zu geoffen. Dann unser  
herr ihesus christus. hat in d' ersten nach-  
seiner tödlichen lebens. also er von diser  
werlt wolt schaden. verheissen. was in  
seinem namen. Der mensch den vater be-  
ten würd. Das würd er thun. also sant Jo-  
hannes in den vierzehenden end sechze-  
henden capitel schreibe. end wien wir got  
den vater das verdienen christi fürhal-  
ten. Wo dicit wir den vater. Das er uns

Das. vñ des verdachts wolle sein  
geben wolle. Des wir unser verdachts  
halben. mit würdig sein zu empfangen.

Es ist auch zu wissen das entlich ge-  
genueß von bildwerck figuren haben.  
vñ der layen willen. für die diso buch  
lein allernachst. zu eröffnen ist. auff das.  
Das die. die kunst mit geschreift oder ge-  
schreift habe. sich des heren beschaffen müge  
in der verkenntnis. end behaltung der  
gegenueß. durch die auflegung vñ an-  
bildung sollicher figuren. Darnach  
hat ein ganzer gegenueß. allen an-  
gur. vñ trewe. hat ein gegenschiff an-  
lein. fundere figur. Al gegenueß be-  
ben. vñ. wann sie sein zu geschick. end  
in figuren mit wol erfindlich. vñ trewe  
Sant ein figur zu vil gegenueß. end  
zu mer Sant einem. als dem die ding die  
ser materi in dem buch erscheinen. end  
selbo zu erkennen geben. Auch ist zu  
wissen. Das entlich gegenueß sollich  
artikel. besunder vñ den erste artikel  
haben. die in inen selbo vollkommen gegen-  
ueß beschließen. vñ also ein entlich  
gegenueß zwelf. oder manigfaltig.  
end die erste artikel. treffen die tre-  
digheit. oder tugent christi. oder sie be-  
den. die andern das leiden. als Sant die  
ding in d' erste teyl gemeldet sei werden.

Der erste gegenschiff ist. in d' erste  
teyl des leides christi. Der erste artikel.  
Des christi gegenueß laut also.  
Der vater hat vñ ewig. er für  
seine fügenome. vñ von geordnet  
seine liebe für seeren. end verheben in  
menschlicher name. oder alle erkannt.  
Der and' artikel des erste gegenueß  
ist. Der sun. hat vñ ewig. er für  
geordnet. seide für den mensche.  
zu er seines vaters.

Die erste figur gehort zu dem erste gegenschiff.



# Die sibentzigist figur



## Was das leiden cristi. der war schatz ist.

zu lob end eren scaller heiligste  
vñ höchsten götlichen trüdeligheit. Da  
ber hie an das buch. das der künig oß  
schatzbehalter der waren reichthümer  
des hails vñ der ewige seligkeit heisset

volcker erlöset. In im werde die feind  
zerriben end eberwunden. In im werde  
die verstandene ding erlöset. die en  
pfündende behalten se. Was auch als  
der selb kabinus schreibe in dem yert  
geantten buch in prosa oder die vort  
die figur. Unser künig cristus hat auff  
dem altar des heiligen creutzs mit den  
flammen seines leidens die engerechtig  
keit vñ schuld vnser misset er 130  
ret. Dñs in der zeit seines sterbens. als  
le widererige gewalt samlet eberwun  
den. vñ den fursten diser werlt aufse  
werffen. vñ die schloß der helle scerpo  
chen. vñ das alter vnser sünd gerigt vñ  
vns die künigreich des paradises. In  
die der crist mensch gester was. wider  
eingegheben. Er hat vns mit got se war  
ter verbonen. vñ zu der frey des himel  
schen reichs. vñ zu dem kon der tugut  
erhebe.

Das alles menschlich heyl an dem  
leiden cristi stet.

**D**as aber alles vnser hayl  
end seligkeit hang vñ stet  
an se lode cristi verdienst  
lich. Das bezeugt sant Jo  
hannes mit dem gulden mund in amer  
predig von dem leiden cristi. Da er also  
spricht. Das creutz cristi vñ die sach  
aller vñ gantzer seligkeit. Es hat vñ  
erlöset von der plimbeit des irsals. Es  
hat vñ von dem ersten sinne prache  
zu dem liebe. Es hat die fremden. got  
zügig. Die die vñ war. nabe got  
made. Es hat die pilgria purger bent  
sen. Es ist ein abgung der zwetrechtig  
keit. Ein beschigung des freides. Ein  
vbergemungsame gung aller gaben.

Auso dem selben merck. was vñ



Die sech sun dazweintzigst figur



Von den worten cristi in seinem leiden.

¶ Hie vacht an Das seit fündertlich toll  
Sis bühelimo vō den worte ensero her/  
ren die er yn der zeit seino leides geredet  
hat. vnd von andern fūnfundzweintzig  
geganwūssen.

**R**ein blat  
wirt vō  
ym hin fallē. vñ  
sein fruchte wirt  
nit zerrinnen oð  
gepuch haben.

Die wort selbe  
ist d' heilig prophet Ezechiel yn dē sibe  
undwartzigste capitel. vñ werden vō ny  
mant so ergenlich vñ so hoch vñ wart  
haffiglich verstande als vō dem. d' die  
eing wosheit gotes ist. Das ist cristus.

also sint paulo spricht zu den vō d' geym/  
also in dem erste capitel der erste epistel.  
Vñ predigt cristu die krafft gotes vñ  
die wosheit gotes.

Vñ der wosheit  
spricht salomo yn dem driten capitel der  
sprich. Die wosheit ist kostbarer denn  
alle reichthümer mēgen sein. vñ alle ding  
der mā begern mag. mūge ir nicht zuge/  
gleich werde.

Wie ist der baum oder d'z  
holz des lebens. den die sie begriffen.  
vñ war sie hellet. der ist selig. der herre  
hat durch die wosheit die erde gegrün  
det. vñ durch die flugheit die himel gefe  
tiget.

Die geschepft ist pfligz gar gewon  
lich. d'holz für baum zennene. Also sprichet  
die salomo. Die wosheit ist d'z holz des  
lebens. d' d'aus sprichet ezechiel. nit wirt  
ein blat vñ hin fallen. vñ sein fruchte wirt  
nit gepuchē. Vñ hat sint Ezechiel zwo  
vñ drey groß zeigun. wievöl seine wort  
alle gunz were. Der erst zeigun ist salomo  
also verstor. der ander ist Jeremias d'

in dem siben zehende capitel vō d'z holz  
d'z ober die wasser geyet. oð d' pflanz  
ist. d' cristus ist. Also die glosa od' lara  
vber d' erste psalmē friz d' als sprichet.  
Sein blat wirt grün sein. vñ nit auff hē  
re fūche zeigunge. Der drey zeigun ist d'  
allerglantz pueler vñ der herre des ge/  
setzē d' d' d' in dem erste psalmē spru  
chet. Das holz wirt fruchte gēbe zu sein/  
er zeig. vñ sein blat wirt nit zerrinnen. vñ  
alles d'z er tun wirt. d'z wirt glücklich be  
schehe. Der vierde zeigun ist d' fund vber/  
trefflich prophet der wart oð d' zwelf  
boet vñ hōst enig. list sint iohannes.

der in dem letzte capitel d' gēntliche offe  
barung spricht. An beide diten des flus  
senden scheinbern lebendigen wassers.  
pflanzet d'z holz des lebens zwoelf fruchte.  
vñ gibe sein fruchte alle monet. C. d'z wirt  
aufgelegt vñ alle gepuchē d' vñ volge  
hernach. vñ die blätter des holzes sind  
zu geschimber der geschlicht. oder völler

¶ Vñ herab das sprichet d' herr iesus  
selb. Selig sind die. sy ir clader wasche  
in dem plut des lemlims. Das ir gewalt  
sey in dem holz des lebens. Vñ vömen  
in dem andern capitel des selben buchē.  
sprichet aber d' herr iesus. Dem d' oberst  
den wirt. wirt ich zeeffen geben vō dem  
holz des lebens. Vñ was meint d' herre  
bey dem holz des lebens. anders. Denn  
sich selbe. so er spricht iohannis in d' sech  
sten capitel. Als mich der lebendig vater  
geant hat. vñ ich leb. vñ d' des vater  
ters wille. vñ wer mich pflē d' wirt vñb  
mennen wollen leben. Vber d' sen zeigun  
bedürffen wir keins andern. wenn er ist  
die wosheit. d' d' in dem driten capitel.  
des obgemēte buchē der offenbarung  
sprichet. Die wort sprichet amēd' geyew  
vñ warhaffig zeig. der d' anfang ist d'



wide floral border extension in blue, red, green and gilt on fore- and lower-margins, a 6-line initial in blue and red, other 2-4-line initials and paragraph marks in alternating red and blue, some leaves ruled in red. 96 full-page woodcuts from 91 blocks by Michael Wolgemut, Michael Pleydenwurff and their workshop, woodcut Hebrew letters on d4. Blind-tooled russet calf; 19th century pastiche of a 15th century binding. G2, t1 and t6 probably supplied from another copy, a few leaves with marginal repairs, P6 with marginal worming and P1 with upper inner corner renewed, affecting a few letters. *Nürnberg, Anton Koberger, 8 November 1491.* CHF 68000

A landmark in book illustration and one of the first books in which the woodcuts can be attributed to a known artist.

The *Schatzbehalter* (Treasury of the true Riches of Salvation) was written by Stephan Fridolin, spiritual guide and confessor to the Poor Clares at Nuremberg, almost certainly at the behest of their abbess, Caritas Pirckheimer, sister of the humanist Willibald Pirckheimer. The text is based on Scripture, inspired in part by Fridolin's own sermons; it is a meditation on the life and suffering of Christ, for the laity, and had a major influence on the Devotion to the Sacred Heart of Jesus Christ.

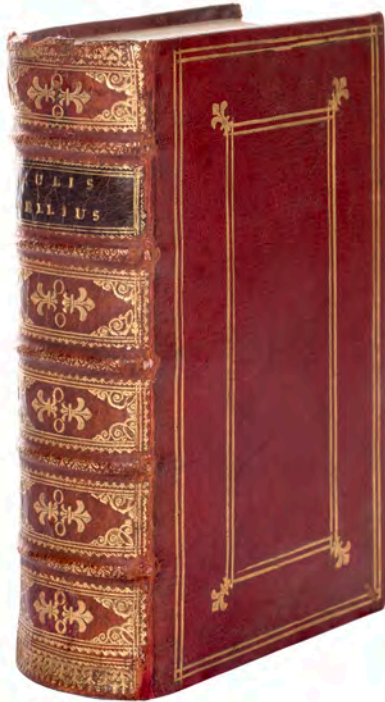
The work of illustration was carried out in the workshop of Michael Wolgemut (1437-1519) and his stepson Wilhelm Pleydenwurff (1494). The attribution of most of the cuts to one or the other remains a moot point, all the more complicated because Pleydenwurff was also involved when Wolgemut's designs had to be transferred on the block. As the execution was partly done by journeymen, one of them is thought to have been the young Albrecht Dürer, Koberger's godson. He had finished his three years of apprenticeship in Wolgemut's shop on December 1st 1489 and since Easter 1490 had taken the road to

the Upper-Rhine, but taking into account the expenditure of time for Koberger's large projects for Wolgemut's workshop – *Schatzbehalter* and the Nuremberg Chronicle of 1493 (H 14508) – Dürer must have (at least) met with both of them.

The woodcuts with their full-page size of 250x170 mm form the first monumental series of book-illustration. Likewise, Wolgemut's cuts are the first attributed to a painter whose oeuvre is well established. There is something new and painterly in most illustrations. Hatching now produce chiaroscuro effects, graphic quality, plasticity and depth, clearly with the intention to abandon the usual finishing by colours: Graphic art became independent, thus the *Schatzbehalter* is a landmark in book-illustration.

REFERENCES: HC 14507\* = H 6236\*; GW 10329; BSB Ink. F-263 (mit ausführlichem Zitat des hs. Eintrags zum Urheber); BMC II, 434 (333 x 233 mm); Goff S-306; Muther 423; Schreiber 5202; Schramm XVII, S. 4-5 und 9, Abb. 315-406; Hind I, 372-375; Kunze, Buchillustration I, S. 362-368; Davies, Murray 392 (337 x 232 mm); M. von Arnim, Kat. der Bibliothek Otto Schäfer, 134 (322 x 225 mm); vgl. Faksimile Ausgabe (Wiesbaden, 1962 [mit Kommentar von Richard Bellm]); Schottenloher, Das alte Buch, 48f.

**23 GELLIUS, Aulus (130-180).** Noctium atticarum libri undeviginti. [edited by Giovanni Battista Cipelli]. 8° (151x100 mm). [32] (incl. last blank), 289, [51] ff. Aldine device on title-page and verso of last leaf. Eighteenth-century red morocco gilt, sides panelled with two-line borders, fleur-de-lys at corners, spine gilt in compartments with fleurs-de-lys, gilt edges. A few light damp-stains in margins, lower outer corner of A3 torn away with partial loss of a few letters, lower outer corners of last 2



leaves repaired without loss. (*Venezia, eredi di A. Manuzio il vecchio e A. Torresano il vecchio, September, 1515*). CHF 3800

First Aldine edition of this classic, a compilation comprising notes on grammar, geometry, philosophy, history and many other subjects. Edited by Giovanni Battista Cipelli (or Egnazio, 1478-1553) this true bestseller of the Renaissance was much esteemed by Erasmus of Rotterdam. Second (“correct”) issue with *duernionem* on final leaf.

PROVENANCE: Library of the Earls of Macclesfield, Shirburn Castle, Sotheby’s, 2008, XII, 4487.

REFERENCES: Renouard 1515/9; Adams G-343; Ahmanson-Murphy Coll. II, 119a.

**24 GESSNER, Conrad (1516-1565).** P. Ovidii Nasonis Halieuticon, hoc est, De piscibus libellus, multò quàm ante hac emendatior & scholijs illustratus. Imendantur Plinij aliquot loca. Accedit aquatilium animantium enumeratio iuxta Plinium, emendata & explicata per Conradum Gesnerum, ordine alphabetico. Earundem nomina Germanica, eodem ordine. 8° (160x107 mm). [6], 280 pp. *Zürich*, [*Andreas & Hans Jakob*] *Gessner*, [1556].

Bound with:

**PLAUTUS, Titus Maccius (254-184 BC).** Comoediae V. [Amphitruo, Asinaria, Curculio, Casina, Cistellaria] magna cum cura emendatae a Ioach[im] Camerario modo editae cum annotationibus eiusdem. [64], 318, [1] pp. *Leipzig*, *Valentin Papae*, 1545. Blind-tooled contemporary pigskin over wooden boards, back on three raised bands with ms. title in brown ink, front cover with name ‘Ioachim Lincke’ and date 1563 tooled in

black, two clasps. Both titles somewhat soiled, second (Gessner) with ink blot. Binding slightly stained. – Front pastedown with price entry and Latin quotes, some sparse annotations and underlinings in Plautus.

CHF 9800

First edition of Gessner's rarest work, a treatise on fishes, granting an insight into the preliminary studies for his *Historia Animalium*.

It comprises the edition of Ovid's didactic poem on fishes (*Halieuticon* with a dedication by Jean Perrin to Sébastien de Loys and Gessner to Perrin) and the alphabetical list of fishes mentioned in Plinius' works

(*Catalogus aquatilium* with a dedication to John Caius or Kays, physician to Queen Mary), "based on material used by Gessner in the compilation of his own work on fishes. Part III (*Aquatilium animantium nomina Germanica et Anglica* dedicated to the Marburg physician and mathematician Burkhard Mithoff), an alphabetical list of German names for fishes, is the only published work by Gessner written in German; it has its own title, *Teutsche Nammen der Fischen und Wasserthieren*. The descriptions are partly in German, partly in Latin. Many names are given in English which, as Gessner states in his introductory note, is in his opinion similar to the German language. In addition, there are also French names and some Norwegian, Italian and Hungarian names" (Wellisch). Of notable interest to comparative linguistics is the penultimate section on fictitious names that Gessner derives from the Greek and Latin and showing great interest in local patois. The book closes with a list of fishes encountered in the ocean, lakes and rivers such as the Rhine, Danube, or Elbe.

This edition is identical with Wellish 43.1, except for the different title page and imprint.

Very rare; we could only trace two copies sold at auction in the last forty years.

PROVENANCE: Joachim Lincke (name with date 1563 stamped on binding). – M. W. G. with date 1585 written in the lower turn-in of the back cover. – Christoph Heinsius, manuscript entry on front pastedown.

REFERENCES: Wellisch A43.2; Vischer K 57 (cf. also K 6); VD 16, O-1619, G-1696-1697 & G-1740; STC, (German), 669; Bäumer, *De piscibus et aqualibus libelli III novi*. Ein bisher unbeachtetes zoologisches Werk von C. Gesner, in: *Berichte zur Wissenschaftsgeschichte* XIII (1990), 177f.; Petit, Conrad Gesner, zoologiste, in: *Gesnerus* XXII (1965), 198. – Plautus: VD 16, P-3386; Ebert 17187; Dibdin II, 308.





“Sie sind der einzige deutsche Dichter an dem ich mich  
niemahls satt lese”

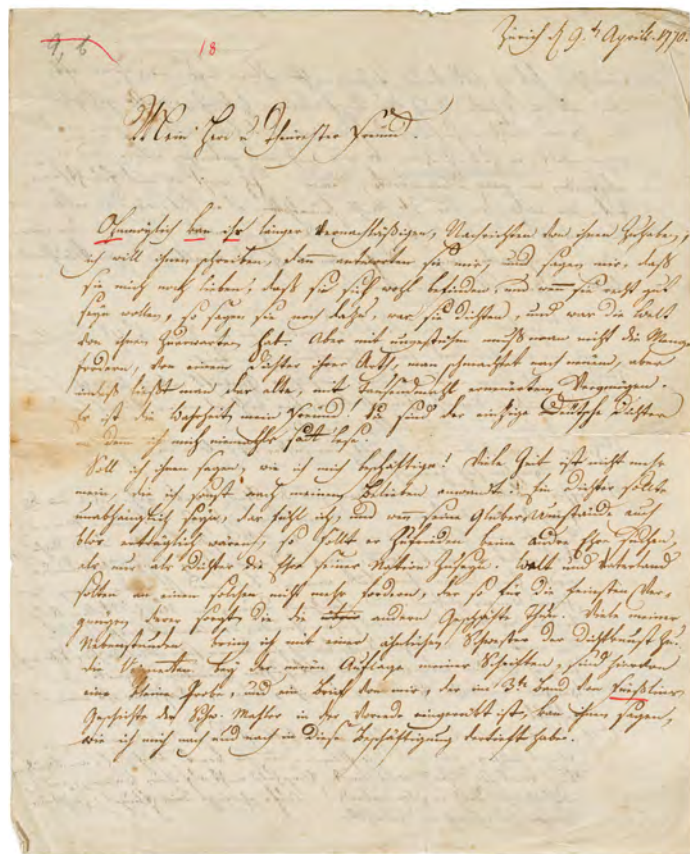
**25 GESSNER, Salomon (1730-1788).** ALS 3 pages 4° (228  
x 185 mm). Zürich, 9 April 1770. CHF 9800

To the German poet and philosopher Karl Wilhelm Ramler (1725-  
1798). A beautiful, detailed letter:

Ohnmöglich kan ich länger vernachlässigen, Nachrichten von ihnen zu  
haben; ich will ihnen schreiben, dann antworten sie mir, und sagen mir,  
dass sie mich lieben, dass sie sich wohl befinden, und wenn sie recht  
gut seyn wollen, so sagen sie noch dazu, was sie dichten, und was die  
Welt von ihnen zuerwarten hat. Aber mit ungestümm muss man nicht die  
Menge fordern, von einem Dichter ihrer Art, man schmachtet nach  
neuem, aber indess liest man das alte, mit tausendmahl erneuertem  
Vergnügen. Es ist die Wahrheit, mein Freund! Sie sind der einzige  
Deutsche Dichter an dem ich mich niemahls satt lese.

Soll ich ihnen sagen, wie ich mich beschäftige? Viele Zeit ist nicht mehr  
mein, die ich sonst nach meinem Belieben anwandte. Ein Dichter sollte  
unabhänglich seyn, das fühl ich, und wenn seine Glückes-Umstände  
auch blos erträglich wären, so sollte er zufrieden keine andre Ehre  
suchen, als nur als Dichter die Ehre seiner Nation zuseyn. Welt und  
Vaterland selten an einen solchen nicht mehr fordern, der so für die  
feinsten Vergnügen derer sorgt, die die andern Geschäfte thun. Viele  
meiner Nebenstunden bring ich mit einer ähnlichen Schwester der  
Dichtkunst zu. Die Vignetten bey der neuen Auflage meiner Schriften,  
sind hiervon eine kleine Probe, und ein Brief von mir, der im 3ten  
Band von Füesslins Geschichte der Schweizer Mahler in der Vorrede  
eingerückt ist, kan ihnen sagen, wie ich mich nach und nach in diese  
Beschäftigung vertieft habe.

Gedichtet hab ich seit vielen Jahren nicht. Pläne loffen [!] mir zwar  
oft, aber nur wie Schatten durch den Kopf, keinen hab ich jemahls



gehäget um ihn nur recht anzusehn; vor weniger Zeit hats mich ein paar mal angewandelt, es zu versuchen, obs mir auch noch gelingen würde, und es entstanden ein paar Kleinigkeiten draus. Ich wagte es mit Furchtsamkeit, wie einer der das 2te Mahl heürathet, ob er sich, wie das erste auch noch gut aus der Sache ziehen werde. Ich möchte sehr gerne von ihnen wissen, ob ichs weiter wagen darf, oder ob ich, als veraltet, diesen Muthwill bleiben lassen soll. Hier sind sie.

1.tr Zephir. Was flaterst du so müssig hier im Rosen-Busch? Komm fliege mit mir ins Thal, dort baden Nymphen sich im Teich.

2.tr Zephir. Ich fliege nicht mit dir; ein süsser Geschält will ich verrichten, als massige Nymphen zu umflatem, hier kühl ich meine Flügel im Thau der Rosen, und sammle liebliche Gerüche.

1.tr Zephir. Was ist denn dein Geschäft, das süsser ist, als in die muth willigen Spiele der Nymphen sich zumischen?

2.tr Zephir. Bald wird ein Mädgen hier den Pfad vorüber gehn, schön wie die jüngste der Gratien. Mit einem Korb geht sie mit jedem Morgen – Roth zu jener Hütte, und reicht der Armuth Trost und jeden Tages Nahrung; dort wohnt ein Weib, fromm, krank und arm. Zwey unschuldvolle Kinder würden hungernd an ihrem Bette weinen. Bald wird sie wieder kommen, die schönen Wangen glühend, und glänzende Tränen im Unschuldvollen Auge, Tränen des Mitleids und der süssen Freude, der Armuth Trost zu seyn. Hier wart ich ihr im Rosen-Busch, bis ich sie kommen seh. Mit kühlen Schwingen flieg ich ihr dann entgegen, und mit süssen Gerüchen, erquike ihre Wangen, und küsse Tränen von ihren Augen; Sieh, das ist mein Geschäft.

1.tr Zephir. Du rührest mich, welch süss Geschäft ist das! Auch ich will meine Flügel kühlen, will mit dir fliegen, wenn sie komt. Doch sieh, am Weiden -Busch komt sie daher; welch ernste Unschuld reizt auf ihren Wangen, welch nachlässiger Reiz in jeder Geberde! Auf, schwinde deine Flügel; so schöne Wangen hab ich noch nie gekühlt.

2. Lasst Nymphen, o lasst das Wasser eurer Quelle an mir gesegnet seyn! wenn von der Hüfte ich mein Blut wasche, das von der Wunde floss; gebt dass sie unschädlich sey, ihr Nymphen, dieser Quelle! Nicht Zank und Feindschaft ist die Schuld von diesem Blut. Amyntens Knabe schrie im Hain, von einem Wolf ergriffen; er schrie und schnell, den Göttern seys gedankt, war ich zur Rettung da. Da unter meinen Streichen, der Wolf noch

ränge, hat er mit scharfer Klaue, die Hüfte mir verwundet. Ihr Nymphen seyd nicht böse, wenn ich die reine Quelle, mit meinem Blut jetzt trübe, das aus der Wunde floss.

3. Ach Amor, lieber Amor!  
Schon an dem ersten May  
Baut in des Gartens Eke  
Ich den Altar für dich,  
Und pflanzte Rosen-Hecken  
Und Geiss-Blatt drüber her.  
Und lag nicht jeden Morgen  
Thauvoll ein Blumen-Kranz,  
Auf deines Altars Mitte?  
Ach alles war umsonst!  
Schon streifen Winter-Winde  
Das Laub von Baum und Strauch  
Und Phillis ist noch spröde  
Wie an dem ersten May.

Ich gebe mir die Ehre, ihnen ein Exemplar der neuen Ausgabe meiner Schriften, als ein kleines Geschenke zuübersenden, nehmen sie es als ein Zeichen meiner Hochachtung und Freundschaft gütig auf. Ich habe sie so gut ausgeschmückt als mir möglich war, um einem Ding noch einiges Aufsehen zuerweken, das man schon so oft gesehen hat.

Ich habe die Ehre, so lang ich lebe zuseyen

Ihr ergebenster Freund u. Diener

S. Gessner.

The markings and the number (18) in red ink are by the editor of the letters to Ramler, Friedrich Wilhelm.

PROVENANCE: Dr. Friedrich Wilhelm, philologist from Breslau.

REFERENCES: F. Wilhelm, Briefe an Ramler, Nr. 18, in: Vierteljahrschrift für Litteraturgeschichte, IV; Weimar, 1891, pp. 233-235.

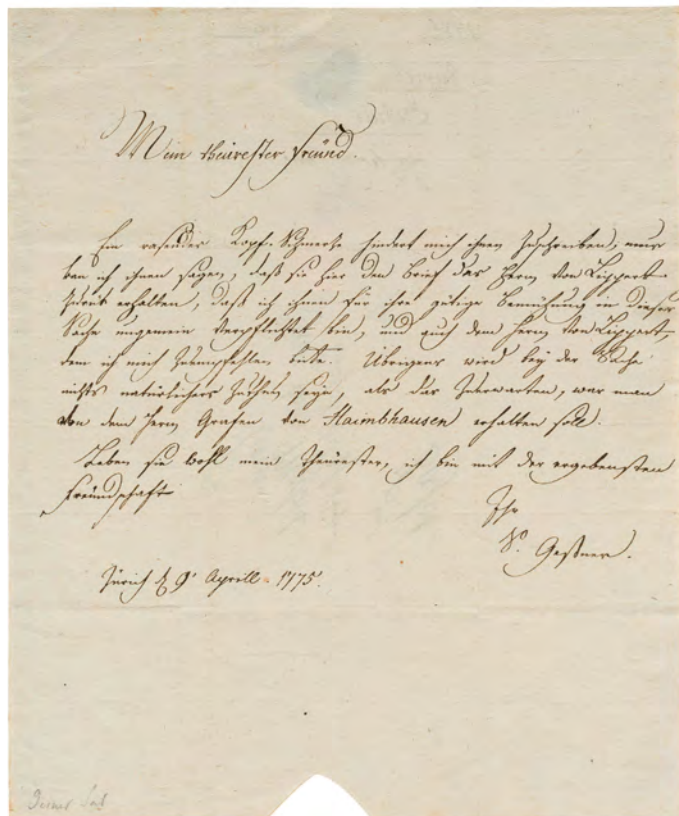
**26** — ALS 1 page 4° (223x185 mm). Small cut-out at the lower margin caused by opening. On the reverse with full seal, note of receipt and reply date (resp le 3 Juin) of the addressee as well as the number 4 in red chalk. Zürich 9 April 1775. CHF 3800

To the Basel engraver, publisher and art dealer Christian von Mechel (1737-1817).

*Ein rasender Kopf-Schmerz hindert mich ihnen zuschreiben; nun kan ich ihnen sagen, daß Sie hier den Brief des Hern von Lippert zurück erhalten, dass ich ihnen für ihre gütige bemühung in dieser Sache ungemein verpflichtet bin, und auch dem Hern von Lippert, dem ich mich zuempfehlen bitte. Übrigens wird bey der Sache nichts natürlicheres zuthun seyn, als das zuerwarten, was man von dem Hern Grafen von Haimbhausen erhalten soll.*

Lippert probably Johann Caspar von Lippert (1729-1800), Bavarian councillor and historian. He frequented the circles of the Munich court artists and was apparently involved in the foundation of the kurfürstliche Zeichnungsschule (electoral drawing school), forerunner of the Akademie der Bildenden Künste (Munich Academy of Fine Arts), in 1770.

Haimbhausen probably Johann Sigmund Ferdinand Joseph Graf von Haimbhausen (1708-1793), President of the Bavarian College of Coins and Mines, first President of the Academy of Sciences.





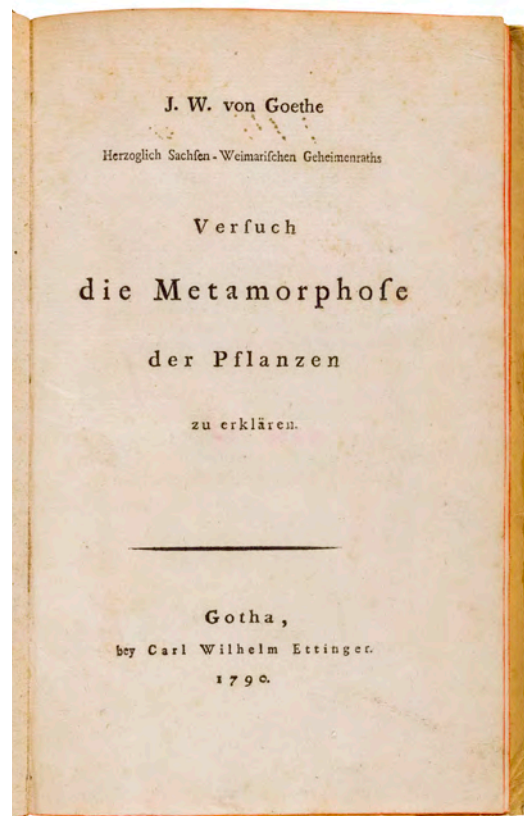
**27 GOETHE, Johann Wolfgang von (1749-1832).** Versuch die Metamorphose der Pflanzen zu erklären. 8° (210x125 mm). [6], 86 pp. (without the first and last blank). Contemporary boards. Spine and label chipped (with loss at top of spine), first end leaf with cutout and ms. library code causing slight blotting on title. Faint foxing. *Gotha, bey Carl Wilhelm Ettinger, 1790.*

CHF 1800

First edition of Goethe's seminal scientific work, which laid the foundations for many areas of modern phytology.

Written after his return from his second Journey to Italy, Goethe's chief work in the field of natural history grew out of practical activity in his own garden and in the Weimar forests and parks. Central to his research was an attempt to discover a so-called "Urpflanze", an archetypal plant, back to which all forms of plant life can be traced and from which all possible – though not necessarily actual – plant forms can be projected. Goethe applied to plants the same vision that Geoffroy Saint-Hilaire and Owen would later put forward in an attempt to reduce the great complexity and diversity of animal form to the single generating pattern of an archetypal vertebra. For Goethe, the leaf represented an archetypal form for all plant parts growing from the apical meristem, from cotyledons, to stem leaves, to sepals, petals, pistils, stamens, and carpels (and also the fruit). "In the historical introduction that Darwin included in the third edition of the *Origin of Species*, he acknowledged Goethe as 'an extreme partisan' of the transmutation view" (R. J. Richards in: *Marking Time: Romanticism and Evolution*, Toronto, 2017, p. 219).

An apparently planned illustration of the text was abandoned, possibly because the publisher Goeschen, to whom Goethe offered the text, rejected it. Goeschen regretted his refusal in a letter of June 21, 1790, where he attributed it to the misunderstandings that arose through the



intervention of intermediaries. Eventually Goethe's friend Friedrich Justus Bertuch put him in contact with the Gotha publisher Carl Wilhelm Ettinger (1741-1804), who published the manuscript in the hope of further, "henceforth more interesting" works, and paid Goethe a fee of 15 thaler. In a letter of December 2 1789 Ettinger wrote to Bertuch: "I'm glad that, as an expert of the book trade, you probably realise that there is no profit to be made in this piece; I now count on honour and the future".

REFERENCES: Hagen 211; Goedeke IV/3, 576, 17; Hirzel A 160; Kippenberg I, 368; Walsh/Weber, Goethe, an Exhibition at the Houghton Library (1982), n° 39; Sparrow, Milestones of Science, 30; cf. Goethes Werke. Bd. XIII (1983): Naturwissenschaftliche Schriften 1, p. 578f.

**28** — Werke. Erster (-Sechs und zwanzigster) Band. Original-Ausgabe. 26 vols. 8° (182x115 mm). With 26 engraved titles with vignettes, 2 engraved plates, 1 plate of music and 1 folding table. Publisher's printed wrappers, entirely untrimmed, in decorative roan backed solander boxes. Somewhat foxed in places. *Wien, Anton Strauss for Chr. Kaulfuss und C. Armbruster, 1816-1822.*

CHF 4500

Exceptional copy completely untrimmed and in the publisher's wrappers.

Reprint of Cotta's edition of 1815-1819. In order to prevent a Viennese pirated print, Cotta, with Goethe's approval, commissioned Kaulfuss and Armbruster with an authorised edition which was initially planned to consist of 20 volumes, following the layout of the Stuttgart edition. It was then extended to 26 volumes because of the fear of Viennese reprints of the recently published *Divan* and *Aus meinem Leben*.

The volumes contain engraved titles by Drechsler each with a charming vignette by Carl Rahl after Ludwig Schnorr von Karolsfeld, including Goethe's fine portrait after Raabe in volume 17.

PROVENANCE: Josef Schaffner, inscribed on vols. II, V, XIV and XXI.

REFERENCES: Hagen 22; Goedeke IV, 3, 10, B1; Fischer, Der Verleger J. F. Cotta II, 1039, 1083, 1144, 1183, 1234, 1297 and 1358; Rabenlechner, Streifzüge eines Bibliophilen (1931), p. 25f.; Unseld, Goethes Verleger (1991), p. 473f.

## **29 GRUMBACHFEUD–[LANGUET, Hubert, 1518-1581].**

Historica descriptio susceptae a Caesarea maiestate executionis contra S. Rom. Imperii rebelles, eorum(que) receptatorum: et captae urbis Gothae, solo(que) aequati castris Grimmenstein ... 4° (199x157 mm). [16] ff., two woodcut initials. Blue wrappers. [*Wittenberg, J. Schwertel, Oktober 1568.*

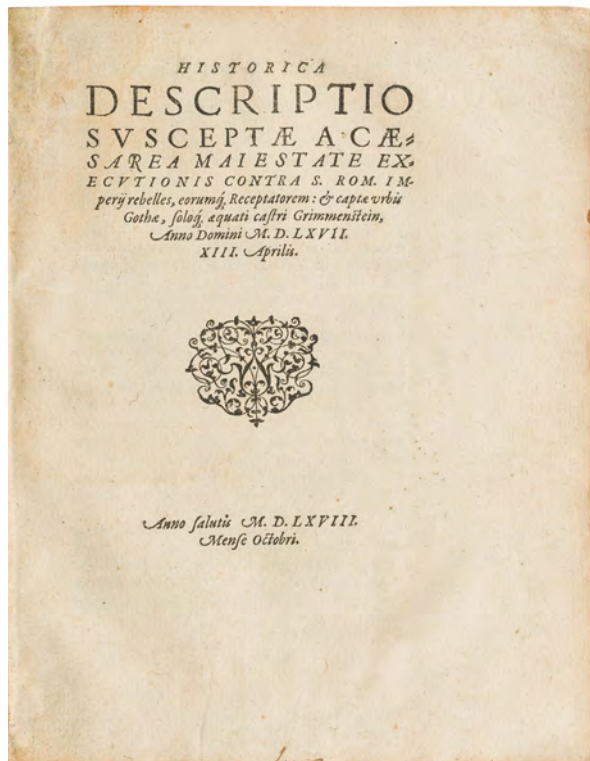
CHF 1200

First edition of this account on the tragical ending of the so-called Grumbach Feud, an insurrection by Wilhelm von Grumbach (1502-1567) against the Würzburg Bishop Melchior von Zobel and Augustus of Saxony. In 1567, Elector Augustus marched against John Frederick's residence at Gotha. Assistance was not forthcoming, and a mutiny instigated by Augustus led to the capitulation of the town. Grumbach and his allies were extradited to their foes and had to face trial for their misdeeds. Grumbach, after being tortured, was executed by dismemberment at Gotha on April 18, 1567. – A German translation appeared simultaneously under the title: *Historische Beschreibung der ergangenen Execution ... sampt einem kurtzen Bericht, wie die Stad Gotha eingenomen, und die Festunge Grimmenstein zerschleiffi worden ist.*

REFERENCES: VD 16, L-423; STC (German) 603; Hohenemser 1595; Kuczynski 1248.







n° 29

**30 [HARTLIEB, Johannes, 1410-1468].** Das buch der geschicht des grossen Alexanders wie die Eusebius beschriben und geteutsch hat, new gedruckt mit vyl schönen figuren. XCI ll and 96 text woodcuts of which 3 full-page. *Strassburg, Mathias Hupfuff, [20 March] 1514.*

Bound before:

**[RÜXNER, Georg, active 1530-1540].** Anfang, ursprung und herkommen des Thurniers in Teutscher Nation. 213, [4] ff. and with 288 text woodcuts (some repeated) and a double-page woodcut plate. *Simmern, Hieronymus Rodler, 1532.*

Two works in one volume folio (291x196 mm). Contemporary blind-stamped pigskin over wooden boards, two clasps and catches. Binding minimally rubbed and stained on front cover. Somewhat toned and foxed, with traces of humidity in places; title page of Alexander with marginal repairs, corner of f. 6 torn off, tears in ff. 75-76. CHF 15000

*Die Histori von dem grossen Alexander* was written by Johann Hartlieb on behalf of Albrecht III of Bavaria and his wife Anna of Brunswick around 1450. It is a loose translation and elaboration of the *Historia de preliis Alexandri Magni* of Archpresbyter Leo, erroneously attributed by Hartlieb to Eusebius Caesariensis. The here offered edition is the second in the 16th century and the ninth in all.

The lavish illustration consists of a beautiful, full-page title woodcut (repeated on f. XLVI v.) showing the juvenile Macedonian king on the throne, another woodcut at the end (Johannes Hartlieb presents his book to Duke Albrecht) and 93 text woodcuts (with some repeats). The title woodcut and some text woodcuts are reuses of Bartholomäus Kistler's Strassbourg edition of 1503. Other woodcuts come from Matthias





# Von dem streit künig Dorus XLI

nir thar der gedult mag ich nit hindurch  
so stübe ich also den der jaget sich. Item  
was sein jagt in Alexander hdt; daruñ  
gedacht koner hinderschlich nun allen für  
sich/ vñd dñ willen waren bellichen er/  
schrecken vñd erlichlich wuß do einer be/  
leiden will do juteret er bellich/ wo aber in  
noten vil suchet vñ schreien geschichte do  
ist el eine manheit/ vñd wuß auch das die  
in keinen herten nót bestendig vñd hirt

seins daruñ Alexander das wol an den  
seinen erlant/ er bellich vñd wech/ wuß  
er wuß wol das sie mit fluchen wolten/ dar  
vñd tröst er si vñd sprach. Ir waden die  
verzagten beliden ir sol mit jurechen die  
thier wuß ich will mit meinen lüsten ma/  
chen das die thier vñd allen sig erwerben  
hdt getrawen auffmich das getrawe ich  
emer aller manheit/ die wort machten dz  
volte gar selich.

Die zucht künig Dorus mit seiner hdt wider den groß  
sen Alexander mit vil starker helfant vñd Alexander mit seinen messen kugeln



**N**un alexan  
der der gebt in seinen hirt  
heirale noch die lüfte all  
sein solt. Er hat wol ge/  
lesen die Croniken vñd

mange landen do hat er wol gemacht wie  
in. In den helfant waren vñd die allen hdt  
der vñd also in flucht bezeugen dz nie  
man dar vñd gesien macht vñd den wil  
len also er el naden bezeug dem so. In  
dia do hirt er gissen gar vil hind pff von  
kupfer wñ thar die wol veraubt vñd mit  
sim furen. An dardet lüch Alexander ma/  
chen vil tole vñd thar die glit in die hind pff  
vñd flucht die an lant sin gen die treu  
man vñd edern von an do nun die helfant  
mit ir pff muskeln vñd nasen d hind pff also

hertens funden vñ glütet do warffen sie  
sich vñd vñd stellen die u schellen bei in ni  
der die andern helfant (als das seltsam  
auch hinderschlich vñd iten solichen große  
schaden in dem hdt. Do das es niemant  
wol gesien mag. Do nun postulate dz  
alexand seine helfant jaget/ do was sein  
berg gar fer betrübt/ er hat nun sein ande  
ren vñd vñd dz die menig seines hdt gar  
vil groß ist was den hdt. Alexander/  
was er dardet wol achtig ma an sin.

**D** begüß Dorus  
ir lüften sein wick. Sy rante  
dz klein vñd Alexander gar  
selichlichen an die trachen thar  
ten nach ir alten gewonheit sie beliden by

5 ij

# Die Alexander ká zu den wilden thieren LXXVI

Die zoch der groß Alexander mit seinem hdt durch  
ein groß englich gebürg vñd tieffelder vñd kamen in groß not von den thieren.



**N**ach fuoren  
wir durch englich wegl/  
aller vñd gebürg vñd ka/  
men in große not dñ das  
wurde in dz land So  
thas/ wann do zu welchen funden wir vil  
freunde thier wann wir funden schlang  
die hatten schwenge selch schlich lang vñd  
dick domit so schlugen sie manig ritter  
das er hernach vñd augenlich vñd ganz  
kam ward. Do selb wart auch gar grau  
sam thier die mit iren scharffen klauen  
vñd gar vñd ledigen/ der selb erschla/  
gen wir gar vil. Der den selben thier w  
ren auch gar vil groffen die mit ir trum  
men schrecken vñd scharffen klauen  
vñd vñd vñd irem vñd gar vil groffen  
überlaffen vñd schaden thien/ dñ si wa  
ren mit irem flegel so bedacht das wir vñd  
mit irem flegel kaum bedachten man  
ten. Doch so wart die meinen ritter so vñd  
uerragt sy zugen ir bog mit groffen eff  
ten vñd erschossen die vogel vñd thier so  
vil das es von massen schagen ist. In dem  
streit vñd mit von den schigen d thier  
von dñssen der schlangen vñd zersessen  
der greiffen zuwerinder vñd sechs güter  
ritter. Auch so wurden der thier vñd vñd

gel von vñd er solag/ haben vñd zuwerig  
tausent. Darnach kam wir zu ein groß  
sen schiffreichen wasser das hieß Cletis.  
Dz selb wasser flüßte leicht in alle trum  
in Ocean. Was wasser hat von einem ge  
flaz dz den andern sin meyl. In dz waf  
er wüchlen die schiffen vil so noch ten  
misch regelen bet/ sy waren so groß lüch  
vñd dick das den lüch starker ritter kaum  
einß getragen mochten/ die ritter waren hdt/  
der dann ich nre dñm gesach.

**A**dem ror fun  
den wir das kölich gebet  
durch des groffen gottes/  
der do selb vil ritter pffle  
gen hat. In der selben stat  
wonit auch vil tausent helfant. Die selb  
gen helfant luffen vor vñd nach vñd vñd  
kinner thier vñd ledigen oder betrübt. Do  
man luffen das was sin ich mit gewissen  
oder verflon/ den waren wir gar so/  
wüchlen vñd so zuwerd groffen schaden  
gerhan. Wir funden auch gar vil zen ber  
wir vñd vil aufflaffen die die alten betten  
fallen lassen. Wir luffen schlaß gar vil  
rei/ vñd machten dar auff gar vil floss vñd  
füren über das wasser mit allen vñd  
birevold vñd rich.

11 ij



Hupfuff's Mandeville edition of 1501, or from the stock of various Strassbourg printers.

Rüxner's *Thurnierbuch*, the most famous German tournament book, in its second edition, printed in the ducal printing shop at Simmern by its first printer Hieronymus Rodler. In comparison to the first edition (1530), this was printed in a smaller type but illustrated with the same woodblocks, though making use of fewer repeats. Some of the woodcuts are partly or entirely coloured by a contemporary hand (ff. 1, 9, 16, 17, 18, 94). The double-page plate most probably supplied from a copy of the first edition.

REFERENCES: Hartlieb: VD 16, E-4314; Muller 67, 135; Gotzkowsky 177, 9; Muther 1492; Ritter IV, 799; Schmidt, Hupfuff 112; Duntze, Hupfuff (2007), n° 210 and p. 196; S. Hirsch, *Das Alexanderbuch Johann Hartliebs*, Berlin, 1908. – Rüxner: VD 16, R-3542; Bonnemann, Rodler, 4; Fairfax Murray 373.

**31 HELL, Theodor (pseud. of K. G. T. WINKLER, editor; 1775-1856).** Weimarisches dramatisches Taschenbuch für größere und kleinere Bühnen. Erster Jahrgang 1823. 12° (154x97 mm). [12], 120, 128, 87, 64 [8] pp. With a hand-painted portrait of Clauren and 3 hand-coloured engravings by C. Ermer after Lorzing König and Schwerdgeburth. Contemporary embossed red morocco over thin pasteboards, covers with a border of fillets, a Greek key roll and blind stamped bezant roll, spine with gilt fillets, cerulean glossy endpapers, all edges gilt. Rear cover slightly stained, somewhat foxed. One plate shorter and supplied from another copy. *Weimar, Gebr. Hoffmann, 1823.* CHF 1800

A unique copy with a hand-painted frontispiece and in a charming contemporary morocco binding.

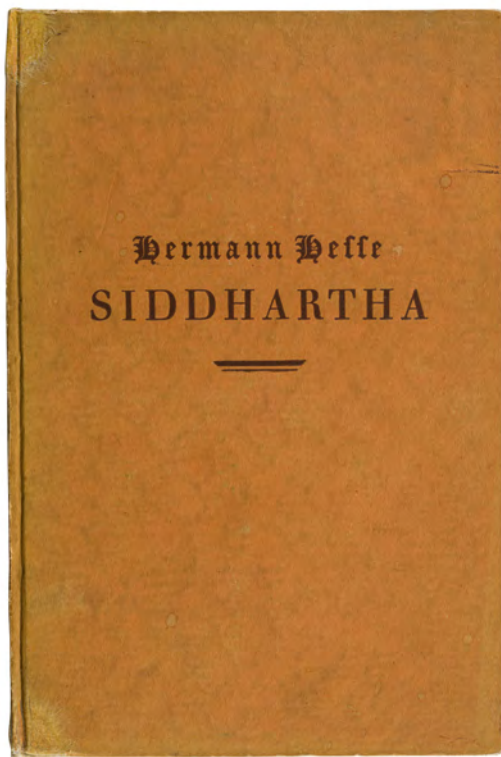


This is the only published volume of a theatrical annual, edited by T. Hell, remembered for his friendships with the composers Carl Maria von Weber, Giacomo Meyerbeer and Franz Schubert, for whom he wrote the text to *Das Heimweh* (D456) and the libretto for Weber's opera *Die Drei Pintos*.

The volume contains four plays: L. Geyer, *Der Bethlehemitische Kindermord*; H. Clauren, *Das Gasthaus zur goldnen Sonne*; E. von Houwald, *Die alten Spielkameraden*; F. von Weißenthurn, *Ein Mann hilft dem Andern*.

The finely executed frontispiece in gouache shows the portrait of the German novelist Heinrich Clauren (pseud. of Carl Gottlieb Samuel Heun; 1771-1854), notorious for his ghost stories which inspired Byron, Shelley, Polidori and even Poe.

PROVENANCE: Library of the Royal House of Hanover with catalogue number to the inside of the rear cover (cf. Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden (1911), vol. 1, p. 152, n° Dc 596). – Prof. Herbert Albrecht, his sale at Erasmushaus, auction 65, 1991, lot 546.



**32 HESSE, Hermann (1877-1962).** Siddharta. Eine indische Dichtung. (220x145 mm). 146 [6] pp. Publisher's printed orange boards Rubbed, edges and spine somewhat sunned, head and foot of spine mended, fly-leaves foxed. *Berlin, S. Fischer, 1922.* CHF 750

First edition. "I consider Siddharta to be my most valuable book" (Hesse 1923 to J. Kleinpaul).

PROVENANCE: E. Zurlinden, signature on front fly leaf.

REFERENCES: Mileck II 43; Wilpert/Gühning 91.

**33 HEYER, Wilhelm (1849-1913)** – Versteigerung von Musiker-Autographen aus dem Nachlass des Herrn Kommerzienrates Wilhelm Heyer in Köln 1. [-4.] Teil. 4 parts in 1 vol. 4to. Contemporary half roan. Binding somewhat scuffed. *Berlin, Karl Ernst Henrici & Leo Liepmannsohn, 1926-1928.*

CHF 280

The sale catalogue of the famous collection of the Cologne paper manufacturer, Wilhelm Heyer, edited by Georg Kinsky.

**34 HOFFBAUER, Féodor Joseph Hubert (1839-1922).** Paris a travers les ages. Aspects successifs des monuments et quartiers historiques de Paris depuis le XIIIe siecle jusqu'a nos jours, fidelement restitues d'apres les documents authentiques. Deuxième édition. 2 volumes folio (92 tinted lithographic plates, including 68 chromolithographs and 24 plans, and numerous figures in the text. Loose in the original folders of red buckram. Joints splitting. *Paris, Firmin-Didot, 1885.* CHF 650

MARCHÉ DES INNOCENTS.

1858.

PL III.



Rue des Furs

Rue St Denis

Rue Aubry le Breuher

Fountain des Innocents

Rue St Denis

Rue du Champ des Innocents

FRANÇOIS DE LA FAYE  
Paris, chez l'Editeur de la Rue de la Harpe



Celebrated work, published under the direction of Hoffbauer, with texts by E. Fournier, P. Lacroix, A. de Montaignon, A. Bonnardot, J. Cousin, etc. Hoffbauer was a German-French architectural painter, illustrator, architect and architectural historian. Along with Viollet-le-Duc, Hoffbauer's work made a significant contribution to creating an awareness of the architectural heritage of Paris. The beautiful tinted lithographs show plans and views of districts and monuments in the past and present.

REFERENCES: Vicaire VI, 375

**35 HOUBIGANT, Armand-Gustave (1790-1863).** *Moeurs et costumes des Russes*. Folio (426x280 mm). [2] ff., 20 pp. With 50 hand-coloured lithographed plates by C. de Lasterrie after Houbigant, supplied lithographed frontispiece portrait of the artist by Emilio Boggio dated 1820. Contemporary quarter calf, tan boards, plain endpapers and edges. Minor dampstaining to title and notice leaf, light foxing to plate 11, plate 45 somewhat browned, frontispiece and title page guarded. *Paris, Ambroise Firmin Didot, 1817.* CHF 22500

Presentation copy of the first edition of this charming album on Russian manners, customs, and amusements. The plates include lively depictions of life in rural Russia, including costumes, fairground and market scenes, fishing, dancing, a wedding, and a funeral. Houbigant was the son of the perfumer Jean-François Houbigant. In addition to being an antiquarian and artist, he also was a perfumer who continued the business after his father's death. He took classes in the atelier of David's pupil A. C. Caraffa and was a close friend of the archaeologist and collector Aubin-Louis Millin.

An exceptional copy containing a manuscript dedication to the artist's



N. 5.



Lith. de C. de Anstoyrie

*Montagnes de Glaces.*

mother and an additional presentation on the supplied frontispiece to his wife Céleste (née Hua) dated 6 May 1841. Houbigant's mother Nicole Adélaïde was the daughter of the perfumer Deschamps.

Rare. – *Illustration see also front cover*

PROVENANCE: Mme Houbigant and Céleste Hua (née Houbigant, 1797).

REFERENCES: Colas 1496. Lipperheide 1352 (second edition of 1821). Hiller & Hiller 448 (give the printer's name of Treuttel & Wurtz).

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

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

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







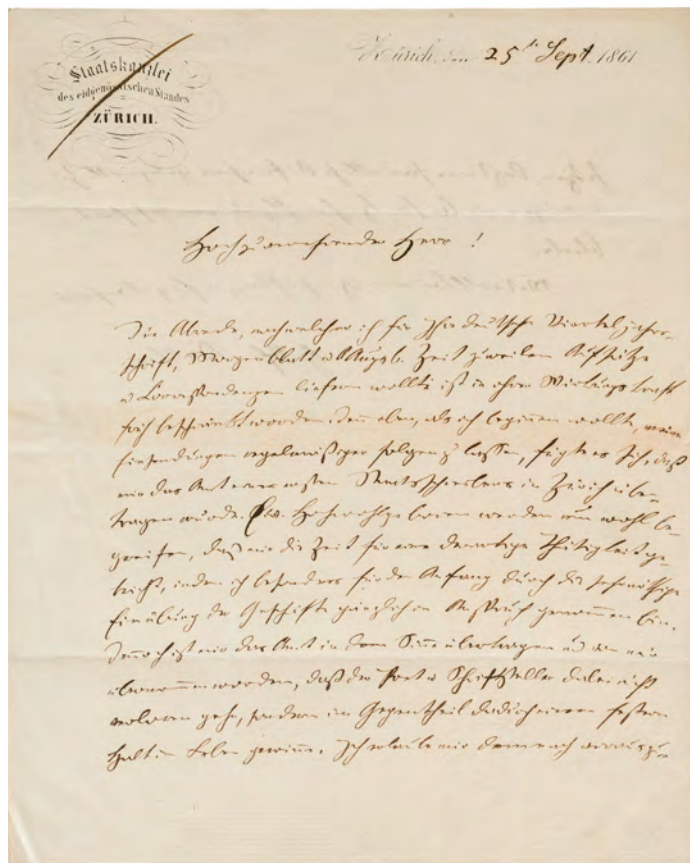
**37 KELLER, Gottfried (1819-1890).** ALS 11/4 pp. on double sheet folio (275x223 mm). Address on the reverse of the second sheet, seal opened and postage cut out. Zurich, printed letterhead of the State Chancellery, 25. IX. 1861. CHF 5000

To the publisher Georg von Cotta (1796-1863) in Stuttgart, who was also publisher of the *Augsburger Allgemeine Zeitung*, in which appeared some articles written by Keller as well as reviews of his works.

*Die Abrede, nach welcher ich für Ihre Deutsche Vierteljahrsschrift, Morgenblatt und A[llgemeine] Augsb[urger] Zeit[ung] zuweilen Aufsätze und Korrespondenzen liefern wollte ist in ihrer Wirkungskraft früh beschränkt worden. Denn eben, als ich beginnen wollte, meine Einsendungen regelmäßiger folgen zu lassen, fügte es sich, daß mir das Amt eines ersten Staatsschreibers in Zürich übertragen wurde. Ew. Hochwohlgeboren werden nun wohl begreifen, daß mir die Zeit für eine derartige Tätigkeit gebricht, indem ich besonders für den Anfang durch die sehr nötige Einübung der Geschäfte gänzlich in Anspruch genommen bin. Dennoch ist mir das Amt übertragen und von mir übernommen worden, daß der Poet und Schriftsteller dabei nicht verloren gehe, sondern im Gegentheile dadurch einen festen Halt im Leben gewinne. Ich erlaube mir demnach vorauszusetzen, daß eine freundliche Aufnahme gelegentl. Zusendungen mir bei Ew. Hochwohlgeboren gesichert bleibe.*

Shortly before, on 14 September 1861, Keller had been elected State Clerk, an office that finally secured his existence, for "he was on the brink of neglect" (Baechtold, II, p. 315).

In the same year, the Swiss poet had delivered two contributions to the Stuttgart publisher: *Die neuen kritischen Gänge* von F. Th. Vischer for the *Augsburger Allgemeine Zeitung* and *Am Mythestein* for the *Morgenblatt für gebildete Leser* written on the occasion of the inauguration of the so-



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called 'Schillerstein', a monument in honour of the author of *Wilhelm Tell*, situated at the Urnersee, the southernmost basin of Lake Lucerne.

Published in: *Gesammelte Briefe*, edited by Carl Helbling, Bern 1953, vol. III, 691.

**38** — ALS 2 pp. on double-sheet 8° (210x136 mm). Zürich, 9 February 1884. CHF 6200

To the W. G. Elwert'sche Universitätsbuchhandlung in Marburg, which had asked the Zurich poet several times for a photograph and a short curriculum vitae for its planned *Bilderatlas zur Geschichte der deutschen Nationalliteratur* edited by Gustav Könnecke and published in 1887.

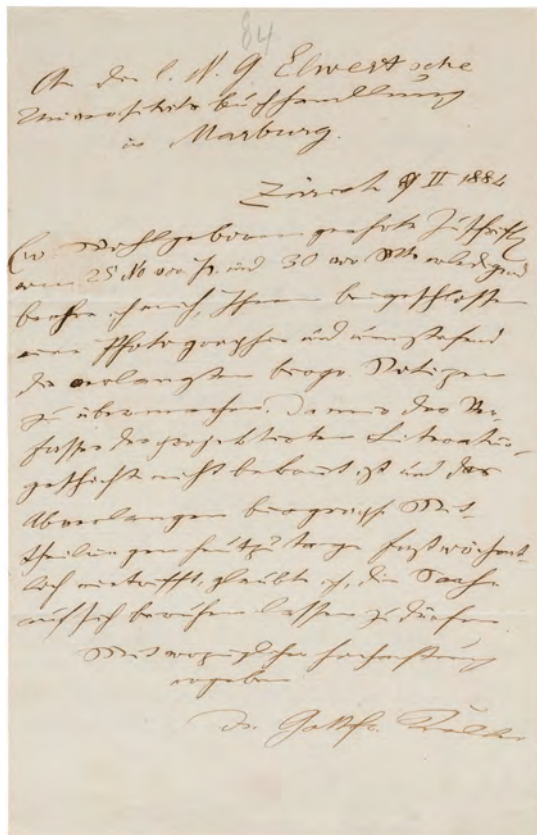
Ew Wohlgeboren geehrte Zuschrift vom 25 No vor. Js. und 30 vor Mts erledigend, beehre ich mich, Ihnen beigeschlossen eine Photographie und umstehend die verlangten biogr. Notizen zu übermachen. Da mir der Verfasser der projektierten Literaturgeschichte nicht bekannt ist und das Abverlangen biograph. Mittheilungen heutzutage fast wöchentlich eintrifft, glaube ich, die Sache auf sich beruhen lassen zu dürfen.

On the third page follows the short biography:

Geboren 19 Juli 1819 in Zürich.

Im 15ten Jahre aus der Schule entlassen entschied ich mich für die Malerkunst, erhielt zunächst in Zürich einigen Unterricht und ging später nach München. Von dort zurückgekehrt ging ich zu literarischen Studien über, gab 1846 einen Band Gedichte heraus und besuchte erst 1848 einige deutsche Hochschulen als Hörer philosophischer Fächer.

Später bekleidete ich in Zürich 15 Jahre lang ein öffentliches Amt, das ich 1876 niedergelegt habe, um wieder ausschliesslich dem literarischen Wirken zu leben.



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**39 LE SAGE, Alain René (1668-1747).** Oeuvres choisies. 15 volumes 8° (210x130 mm). With an engraved portrait and 32 engraved plates. Contemporary French tree-calf, gilt borders to the covers, spine gilt and each with two lettering-pieces in red morocco and a circular green morocco piece for the volume numbers, all edges gilt. Slightly rubbed, a few old repairs to the binding; somewhat foxed and toned. A *Amsterdam et se trouve à Paris, rue et hôtel Serpente, 1783*. CHF 950

A beautiful edition comprising Le Sage's bestsellers such as *Le diable boiteux*, *Histoire de Gil Blas*, *Les aventures de M. Robert Chevalier dit de Beauchêne*, *Histoire de Guzman d'Alfarache*, *le Bachelier de Salamanque*, *L'histoire d'Estevanille Gonzalez*, *Crispin rival de son maître*, *Le théâtre de la foire ou l'opéra-comique*, etc.

The portrait after Guélard and the 32 figures after Marillier were engraved by Borgnet, Dambrun, De Launay, Delignon, Delvaux, Halbou, Langlois, Lebeau, de Longueil, Patas, Pauquet and Madame Ponce.

PROVENANCE: A. C. Becker, Rudolf Gutmann, and André Gutzwiller (19th century resp. modern bookplates).

REFERENCES: Cohen 636.





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**40 LÉNAU, Nicolaus** (pseud. of **N. F. Niernbsch, Edler von Strehlenau, 1802-1850**). *Gedichte*. 8° (174x108 mm). VIII, 272 pp. Gray-blue morocco profusely gilt and with black morocco inlays by Visinand, silk paste-downs, marbled endpapers, all edges gilt, original tipped slipcase. *Stuttgart und Tübingen, J. G. Cotta, [Mai] 1832*. CHF 1800



First edition of the poet's first independent publication. One of 450 copies of the deluxe edition printed on vellum paper. To avoid Austrian censorship Lenau's poems were published by Cotta at Stuttgart. It appeared shortly before Lenau left for his journey to America.

A fine copy in a very nice binding by A. Visinand, active in Paris 1895-1930.

REFERENCES: Fischer 2193; Borst 1663; Brieger 1573; Wilpert/Gühning 1; Bibliothek Otto Deneke (1909), 1231.

**41 [LESZCZYNSKI, Stanislaus, King of Poland, 1677-1766]**. *La voix libre du citoyen, ou observations sur le gouvernement de Pologne*. 2 volumes 12° (167x102 mm). [2], XXXII, 196; 167 pp. Engraved vignettes for the title, one engraved head-piece, head and tail-pieces in woodcut. Contemporary French red morocco, triple fillet border gilt on covers, spine gilt tooled, all edges gilt. Lower corners slightly scuffed, else fine. *No imprint [Paris, Hérissant or Amsterdam] 1749*. CHF 1800

Rare first French edition of one of the most important political works of Enlightenment in Poland.

First published in Polish, this work gained the most attention through this French translation by Pierre-Joseph de la Pimpie de Solignac (1687-1773). Leszczynski was twice elected to the throne of Poland, first 1704-1706 and then 1733-1736. Thereupon, at the instance of his son-in-law, King Louis XV, he was granted exile in Lorraine where he devoted himself for the rest of his life to science and philanthropy, engaging most notably in controversy with Rousseau.

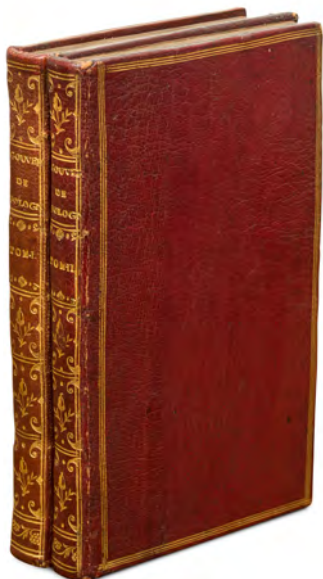
*La voix libre du citoyen* is a brainchild of an enlightened monarch,

a treatise calling for deep reform of Poland's political, social and economic system, and the first political pamphlet proposing abolition of serfdom in Poland.

A fine copy in a contemporary morocco binding.

PROVENANCE: Edmée Maus (1905-1971), the eminent Swiss book collector (bookplate);

REFERENCES: Barbier IV, 1051; Further readings: Anna Grzeskowiak-Krwawicz. *Queen Liberty: The Concept of Freedom in the Polish-Lithuanian Commonwealth*, 2012.



**42 MARIE ANTOINETTE** – Das Privat-Leben der Königin von Frankreich Marien Antonien von Oesterreich. 8° (186x128 mm). 57 (recte 68) pp. Contemporary boards. Entirely uncut. *No imprint*, 1789. CHF 350

Bibliographically unrecorded German pamphlet about the alleged debaucheries of Marie Antoinette, probably a translation of *Essai historique sur la vie privée de Marie-Antoinette* by P. E. A. Goupil or J. P. Brissot De Warville.

PROVENANCE: Library of the Royal House of Hanover with stamp on verso of title and catalogue number to the inside of the rear cover (cf. *Katalog der Druckschriften der Königlichen Ernst-August-Fideicommiss-Bibliothek in Gmunden* (1911), vol. 4, p. 561, n° No 2579).

**43 MAROT, Clément (1496-1544).** Oeuvres. *Revue* sur plusieurs Manuscrits, & sur plus de quarante Editions; Et augmentées tant de diverses Poésies véritables, que de celles qu'on lui a faussement attribuées: Avec les ouvrages de Jean Marot son père, ceux de Michel Marot son fils, & les pièces du différent de Clément avec François Sagon: Accompagnées d'une préface historique & d'observations critiques. 4 vols. 4° (330x250 mm). Portrait of Marot engraved by de Brie and 8 engraved vignettes by van der Laan and Filloeuil. Contemporary mottled calf, back on raised band lavishly gilt, with double fillets around sides. Slightly rubbed. *The Hague, Gose & J. Neaulme*, 1731. CHF 800

Copy on large paper. "Excellente édition critique de Clément Marot, faite sur l'édition de Niort, 1596. Elle est accompagnée de nombreuses





notes de Lenglet-Dufresnoy, qui a signé l'épître dédicatoire sous le nom de Gordon de Percel" (Tchemerzine, IV, 506).

PROVENANCE: Albert Casimir August of Saxony, duke of Teschen (1738-1822) with his shelf ticket on front pastedown.

REFERENCES: Brunet III, 1458; Quérard V, 554; Cohen-De Ricci, p. 691.

**44 MASONICA** – Lieder zum Gebrauch der unter der Constitution der Grossen Loge zu Hamburg vereinigten Logen. 12° (165x105 mm). 336 pp. With engraved vignette on title and head-piece in woodcut. Contemporary dark blue embossed leather, covers with gilt vine border, masonic centrepiece on the rear and initials C. F. L. S. on front cover, smooth spine gilt with title, ornate fillets and a lyre, gilt edges, grass-green glossy endpapers; in contemporary chemise and slipcase. "*Als Manuskript für Brüder*" [Hamburg, Nestler and Melle, 1823].

CHF 1200



The songbook of the Grand Lodge of Hamburg in a fine masonic binding made for C. F. L. Schütze, with his initials on the front cover and signature on the title page.

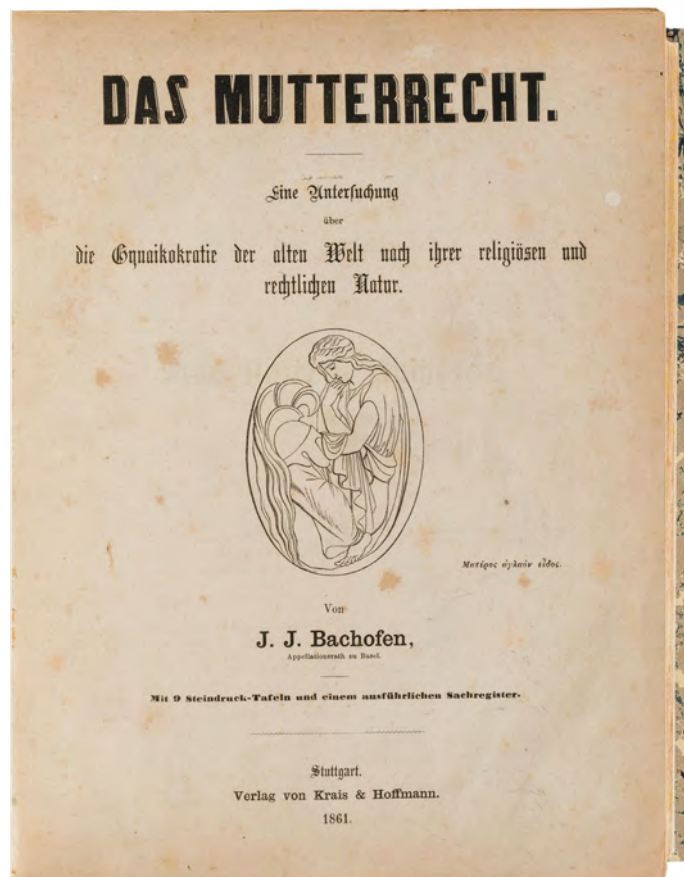
The Grand Lodge of Hamburg was one of the eight recognised Masonic Grand Lodges that existed in the German Empire until 1935. It was founded in 1811 with five affiliated lodges: Absalom zu den 3 Nesselrn (1737), St. Georg zur grünenden Fichte (1743), Emanuel zur Maieublume (1774), Ferdinande Caroline zu den drei Sternen (1776), Ferdinand zum Felsen (1787). Unlike the other German grand lodges, the Grand Lodge of Hamburg did not cease its work in 1935, but moved its headquarters to Valparaiso in Chile and continued to work in exile. – With a loose insert (*Jubellied des geliebten, sehr ehrwürdigen Bruder Joh. Gottlieb Wolff, nach glücklich vollendeter fünfzigjähriger Maurerbahn gesungen in der Loge Absalom den 2. August 1832*).

REFERENCES: Wolfstieg 40008 and 19665; Taute 2306.

**45 MATRIARCHY – BACHOFEN, Johann Jakob (1815-1887).** Das Mutterrecht. Eine Untersuchung über die Gynaikokratie der alten Welt nach ihrer religiösen und rechtlichen Natur. 4° (261x200 mm). XL, 435, [1] pp. With 9 plates (three folding). Modern boards. *Stuttgart, Kraiss & Hoffmann, 1861.* CHF 2800

First edition of a major contribution to the development of modern sociological study and law.

“Bachofen is an important figure in the history of ethnology inasmuch as he was the first to direct attention to matrilinear descent as a problem. Furthermore, by connecting social structure with religious practice and by studying classical culture in its entirety – including its crudities, which classicists of his time preferred to overlook – he developed general principles that have remained valid for investigating



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early cultures. His observations on woman's social position influenced Marxist doctrine and helped eventually to lead to a complete change of view in sociological study and law" (PMM).

REFERENCES: PMM 349; Hildebrandt 0036; Borst 2784; Volpi, *Das grosse Werklexikon der Philosophie*, 130.

**46 MAXIMILIAN-GESELLSCHAFT** – Einladung zum Eintritt in die Maximilian-Gesellschaft. – Satzung der Maximilian-Gesellschaft. 4°. (280 x 210mm) [8] ff. Original limp vellum with gold stamped signet on the front cover by E. A. Enders. *Berlin, (printed in Leipzig by Poeschel & Trepte for) Maximilian-Gesellschaft, 1912.* CHF 380

Printed in a small number of copies, this containing an offprint of the statutes in octavo.

**47 MERKEN, Johann** Liber Artificiosus Alphabeti Maioris, oder: neu inventirtes Kunst-Schreib- und Zeichenbuch, bestehend in 56 künstlich gravirten Kupferstichen, nebst beigefügter Abhandlung der darin enthaltenen nützlichen und angenehmen Wissenschaften, zu Nutzen und Vergnügen der edlen Jugend ... Two parts in one volume landscape 4° (235x355 mm). Contemporary calf backed boards covered with glue paper. Enpapers and text of first part slightly foxed. Rebacked preserving old spine. Else an exceptionally fine copy for this book which was ment for usage. *Mülheim am Rhein, Johann Conrad Eyrich, 1782-1785.* CHF 2800

First and only edition of this sumptuously illustrated artist's manual



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and typographical guide for the aspiring draughtsman and calligrapher. The beautifully engraved plates show ornaments, emblems, drawing devices, silhouettes, the visual expression of emotions, astronomical images, sundials, perpetual calendars, alchemical symbols, and the architectural orders, as well as models for Roman, Greek, and Hebrew alphabets.

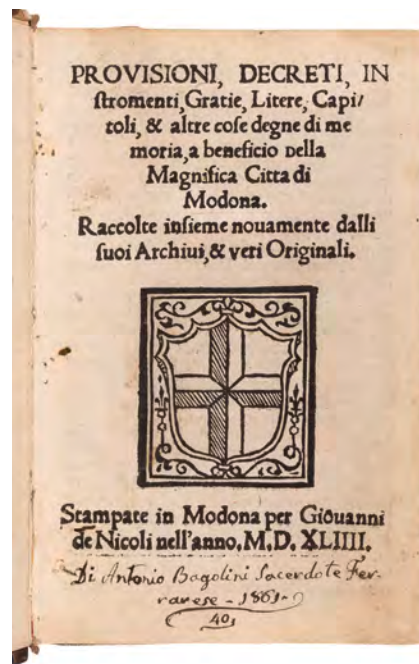
Plate 29, serving as a frontispiece to the second part, shows a pantograph with the pieces required to construct the device. The second part contains a catalogue of the Braamcamp collection of pictures in Amsterdam and the Electoral Gallery in Düsseldorf.

REFERENCES: Doede 213, 1-2; Bonacini 1169; Berlin Cat. 4925.

**48 MODENA** – Provisioni, Decreti, Instramenti, Gratie, Litere, Capitoli, ed altre cose degne di memoria, a beneficio nella Magnifica Città di Modona. Raccolte insieme novamente dalli suoi archivi ed veri originali. [A cura di Andrea Manzoli]. 8° (144x95 mm). [6], 189, [1 blank] ff. Woodcut arms of Modena on title page (repeated on A1r), full-page woodcut of the Crucifixion on A1v. Nineteenth century marbled boards. Binding scuffed. Quires A-C with marginal dampstaining. *Modena, Giovanni de' Nicoli, 1544.* CHF 1800

First edition of the third printed statutes of Modena and an important sourcebook for its legal and economic history under the rule of the powerful Este family. According to Tiraboschi the editors were Modena's cancelliere Andrea Mazoli and Alberto Barocci. A complementing collection of laws was printed again by Giovanni de' Nicoli in 1546.

Rare. The Feltrinelli copy is the only one we could trace on the market since 1998.



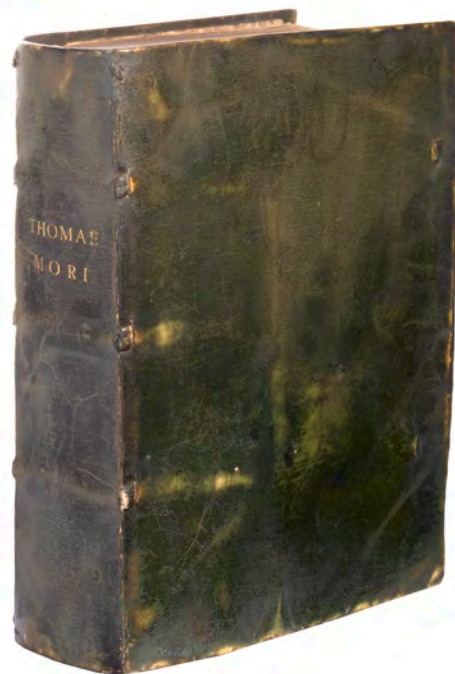
PROVENANCE: Manuscript owner's note on title page: Di Antonio Bagolini Sacerdote Ferrarese 1861.

REFERENCES: Bambi, *Gli statuti in edizione antica* (2003), 239; Colombini, *Saggio di una Bibliografia di Modena* (2008), p. 268, MO1544; Tiraboschi, *Biblioteca modenese* III, 146; Olschki, *Choix de livres anciens* XIII (1966), Nr. 20098; *La Bibliofilia* II (1901), p. 307, n° 345.

**50 MORE, Thomas (1478-1535).** *Lucubrationes, ab innumeris mendis repurgatae. Utopiae libri II.* (with introductory texts by Budé, Gillis, de Schrijver and Geldenhauer, and *Epistolae de vita, moribus & morte Mori* by Gilbert Cousin). 8° (170x110 mm). [32], 530, [46] pp. with a full-page woodcut, two different printer's devices and some ornamental initials. Contemporary limp green-dyed vellum, ties gone, author's name in gilt added later on spine. Linnen clamshell box. Some foxing, dampstaining in the first two leaves. *Basel, Nicolaus Episcopus II, 1563.* CHF 8500

First collected edition of Thomas More's works in Latin, including *Utopia*. A very handsome copy in its first binding.

"The purpose of the *Lucubrationes* is obvious: it is to present the Erasmian, humanistic More. Everything it prints is accurately, with standards befitting the heir to Erasmus's publishers. This is most immediately apparent in comparing the *Epigrams* here with the version in the *Latina Opera* from Louvain ... The Louvain *Opera* two years later claimed to represent all the Latin works known to its editors; the *Lucubrationes* was supposed to present such works as it included in their original integrity. The two books made a striking contrast ... The Basle version is simply more accurate and sophisticated" (J. K. McConica). The volume contains the *Utopia* together with the *Progymnasmata* and *Epigrammata*, in which More shows his hatred for tyranny and his concern about honest counsel. These are followed by the translations from Lucian and the important sixteen letters tracing the relations between More and Erasmus of Rotterdam. "They make amply clear their close agreement on matters of religious and political reform, their shared love for salutary satire of contemporary decadence, More's hearty approval of the now-deplored New Testament, their love of the Church Fathers ... But above all, the collection includes the last two letters of More to Erasmus, which shatter the recusant version of their







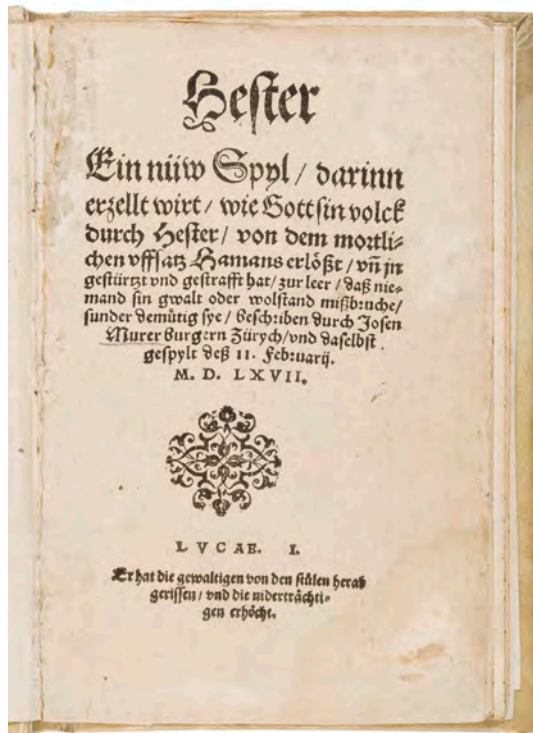
relationship in the years after Martin Luther". The Letter to Ulrich von Hutten (Allen Ep. 999) contains the first brief encomiastic biography of Thomas More. – The woodcut on page 53 shows the Island of Utopia and is a recut after Ambrosius Holbein's illustration for the 1518 Basle edition.

PROVENANCE: Early ownership inscription of Georg Eiselin (cancelled) and the Benedictine Monastery of Zwiefalten (16th c. ms. entries on title page); ms. presentation note by A Sidgwick to Thomas Shepherd Widdowson (1863-1910), dated 1893; Kenneth Rapoport, his bookplate on front paste-down; collation note by Quaritch on rear end-leaf.

REFERENCES: Gibson 74; VD 16, M-6302; Adams M-1752; McConica, *English Humanists and Reformation Politics* (1965), 286 ff.; Hieronymus, *Oberrheinische Buchillustration II* (1984), n° 261a.

**51 MURER, Jos (1530-1580).** Hester. Ein nūw Spyl, darinn erzellt wirt, wie Gott sin volck durch Hester, von dem mortlichen vffsatz Hamans erlößt, vn(d) in gestürzt vnd gestraffet hat, zur leer, daß niemand sin gwalt oder wolstand mißbruche, sunder demuetic sye ... 8° (147x97 mm). [32] ff. with Murer's coat of arms in woodcut on last leaf. Modern vellum. Light waterstain throughout in lower margin. (*Zürich, Christoph Froschauer, 1567*). CHF 7800

First edition. The versatile Zurich craftsman and artist, glass painter, cartographer, illustrator, politician, and poet Jodocus Murer also wrote dramas of which he published between 1556 and 1575 a total of seven plays, all but one (*Der jungen Mannen Spiegel*) based on biblical material (*Naboth, Belägerung der Statt Babylon, Absalom, Ufferstantnus Unsers Herren, Hester and Zorobabel*). Hester was his penultimate drama and was written and performed for the wedding



celebration of the official of the bishop of Constance in Zurich, Heinrich Krieg of Bellikon, on 11 February 1567. Although with its twenty-five speaking roles the smallest cast of all of Murer's plays, it does meet the typical large amount of cast in 16th century Swiss dramas, which in addition are characterised by an eventful and detailed plot, with folk-like elements, and not least its accentuation of civic-national disposition. With his *Hester* the Swiss dramatist created a play that fundamentally corresponded to the educative function of plays, highly esteemed in the age of Reformation (cf. Veronika Bachmann, *The Esther Narratives as Reminders – For Jews and for Christians*, in: *The 45th International Jewish-Christian Bible Week – The Book of Esther*, 2013).

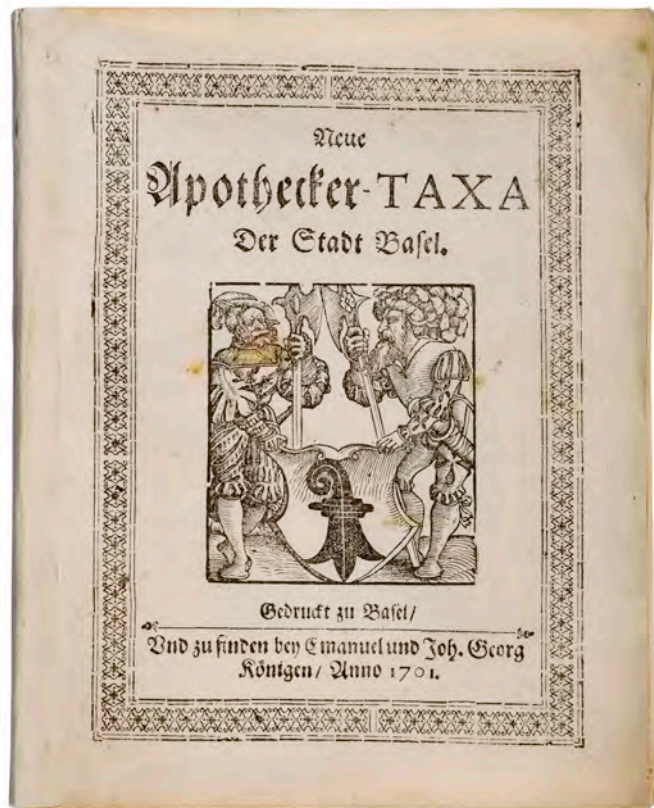
Very rare: WorldCat lists the book in only five libraries: British Library; Bridwell Library, Dallas; Regensburg University Library; Bern University Library and Zurich Central Library. This is the only copy that we could trace in the trade for the last forty years.

PROVENANCE: Walther Adam (1881-1964), his sale at Tenner, auction 126, 1980, lot 293.

REFERENCES: Vischer C-785; VD 16, M-681; Goedeke II, 350, 77, 4a; Racine, Jos Murer – Ein Zürcher Dramatiker aus der 2. Hälfte des 16. Jhs. (1973), p. 214f., n° 64; Baechthold, *Geschichte der deutschen Literatur*, p. 360; Nadler, *Literaturgeschichte der deutschen Schweiz* (1932), p. 230f.; Manning, *Jos Murer and the Protestant Easter Drama* (1971), p. 60f.

**52** Neue Apothecker-Taxa der Stadt Basel. 4° (194x155 mm). 67 pp. incl. title with a woodcut showing the arms of Basel. *Basel, E. & J. G. König, 1701.* CHF 450

List of prices for drugs, balms, candies, minerals, oils, spirits etc. offered in Basel pharmacies.



**53 ØRSTED, Anders Sandøe (1816-1872).** *L’Amerique Centrale. Recherches sur sa flore et sa géographie physique. Résultats d’un voyage dans les états de Costa Rica et de Nicaragua exécuté pendant les années 1846-1848.* Folio (445x345mm) [3] ff. 18 pp. With lith. map and cross-section map of central Costa Rica, 2 lith. plates with landscape views and 18 engr. botanical plates, 5 of which partly hand-coloured. Original leather backed boards, sides printed with the title and a illustration on the back. Binding somewhat rubbed, back sunned. Some plates loosened. *Copenhagen, Imprimerie de Bianco Luno par F. S. Muhle., 1863.* CHF 2800

Dedication copy of the rare first edition. Anders Sandøe Ørsted was a Danish botanist, mycologist, zoologist and marine biologist. Between 1845 and 1848, he travelled extensively in Central America and the Caribbean and published numerous papers on the flora, concentrating on the plant families Acanthaceae and Fagaceae. One of his best-known publications is *L’Amérique Centrale*.

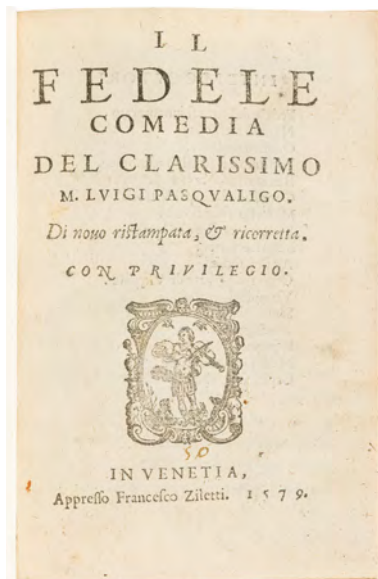
The book has a geographical description of Costa Rica and Nicaragua, with a mounted map and a cross-section map of Costa Rica followed by two landscapes in Nicaragua. It also contains a description dedicated to the volcanos of this area that are visible on some of the illustrations. Although, the emphasis of this work lies on the botanical research, with its 18 beautiful and detailed engravings of which 5 have been hand-coloured.

**PROVENANCE:** With an autographed dedication by the author on the front cover of the binding (name of the dedicatee: Hr. Professor T. M.?).

**REFERENCES:** Sabin 56735; Palau 204801; Stafleu/Cowan 7024.







*The Model of Anthony Munday's 'Fedele and Fortunio'*

**54 PASQUALIGO, Luigi (1536-1576).** Il fedele, comedia. Di nouo ristampata, & riorretta. 8° (142x94 mm). 96 ff. Printer's device on title. Modern boards. *Venezia, Francesco Ziletti, 1579.* CHF 800

This second edition of Pasqualigo's prose comedy, first published in 1576, was the model for the English adaptation *Fedele and Fortunio* by the Elizabethan playwright Anthony Munday (1553-1633). A Venitian nobleman and soldier – apparently he took part in the Battle of Lepanto –, Pasqualigo also tried his hand at writing, with some success.

REFERENCES: Bregoli Russo 469; Clubb 669; Adams P-377; Edit 16 (Online Kat.) CNCE 40351; Corrigan 72; R. Oggero, Translated out of Italian. From Pasqualigo to Munday (Online Version).

**55 PICART, Bernard (1673-1733).** Histoire générale des cérémonies, moeurs, 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. 7 volumes folio (401x265 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. *Paris, Chez [Jacques] Rollin fils, 1741.* CHF 7800

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

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 recontextualised





... 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 include also 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.

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.

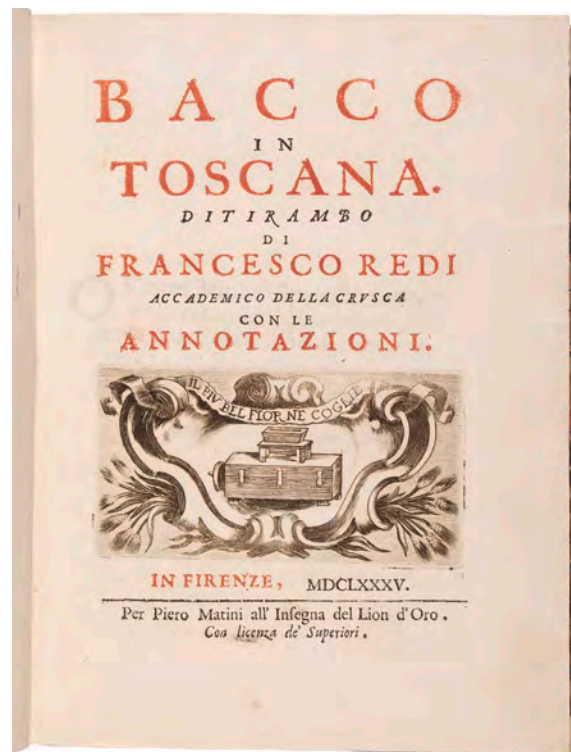
A fine copy.

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.

**56 REDI, Francesco (1626-1698).** *Bacco in Toscana ditirambo ... Con le annotazioni.* 4° (230x164 mm). [8], 46, 264 pp. title printed in black and red with an engraved printer's device. *Firenze, Piero Matini all' Insegna del Lion d'Oro, 1685.*

Bound with:

**MALATESTI, Antonio (1610-1672).** *I Brindisi de Ciclopi, Sonetti.* 28 pp. *Firenze, Stamperia della Stella, 1673.*



19th century dark brown Russia gilt. Title and final leaf of Malatesti foxed and browned, mended marginal tear on p. 41.

CHF 2500

First edition. Of all of Redi's poetic works, the most famous is the dithyramb *Bacco in Toscana*, a jubilant eulogy to wine, considered a

masterpiece of escapist literature, which enjoyed enormous success throughout Europe. The text, particularly famous for its description of the inebriety of Bacchus imagined tasting the wines of the region, offers an amusing catalogue of Tuscan wines of the time, considering the Montepulciano the king of all wines: *Montepulciano d'ogni vino è il re* (p. 45 in capital letters). Apparently a teetotaler, Redi composed a poem of no less than 980 verses, including a tirade against tea, coffee, cider, beer and the various non-Italian produces of alcoholic distillation.

Bound together with the rare first edition of the sonnets by the Florentine poet Antonio Malatesti, a friend of Galileo, Coltellini and Valerio Chimentelli.

PROVENANCE: Viligiard, ms. owner's entry on title page of Malatesti. – N. Gamba (name effaced and hardly legible) with a long bibliographical note on front end-leaf.

REFERENCES: Redi: Gamba 827; Simon 1268; Oberlé 1039 ("Edition originale très recherchée"); Tiraboschi VIII, 468. – Malatesti: Ebert I, 21; Tiraboschi VIII/1, 469.

**57 REINHART, Joseph (1749-1829).** Collection de Costumes Suisses des XXII Cantons. 4° (300x250 mm). Title, [3] ff. of publisher's notice and table of plates, [46] leaves of descriptive text and 46 engraved costume plates, delicately hand-colored in gouache and watercolor and heightened with gum Arabic. Each plate mounted on grey card with captions on printed labels. Contemporary veined roan, sides with a border of gilt vine tendrils and a fillet, smooth spine divided into six panels by decorated and plain fillets, gilt lettered green label in second, large fleuron in the other panels, turn-ins gilt, speckled edges.





Costumes du Canton de Genève.  
Peint par REINHARD.  
Publié par BIRMAN & HUBER à BASLE.



Costumes des environs de Niederweningen,  
au Canton de Zurich.  
Peint par REINHARD. Publié par BIRMAN & HUBER à BASLE.



Somewhat scuffed at edges and spine, head, foot and corners restored. Some light foxing to the text, else fine. *Basel, Birmann & Huber, 1819.* CHF 18000

The most beautiful book on Swiss costumes, often imitated, never surpassed.

Between 1789 and 1797 the Aarau silk ribbon manufacturer and later president of the Helvetic Society, Johann Rudolf Meyer (1739-1813), commissioned Reinhart to paint forty-six pictures with hundred and thirty-two portraits of people in national costume, each representing a group of two or three individuals on a background showing sometimes a site of the country, sometimes the interior of a house, or the ordinary occupation of the inhabitants of a canton. Meyer had the artist travel all over Switzerland in order to systematically record the costumes. These pictures were used in an edition of colour reproductions drawn by Franz Hegi and published by Birmann & Huber in Basel in 1808, containing 44 plates; the 1819 edition was then supplemented with two additional plates. "Elles se distinguent par la perfection de l'exécution et par l'intérêt que les artistes, dont les talents réunis y ont concouru, ont su donner à ces planches" (Frédéric Schoell, *Répertoire de Littérature Ancienne*, Paris, 1808, vol. II, p. 562).

PROVENANCE: Simon Stephenson F.L.S. (nineteenth century bookplate).

REFERENCES: Colas 2528; Bobins II 497; Lonchamp 668 (stating erroneously 44 plates).

**58 RUSSIAN SILVER BINDING** – Ευαγγελιον το Γερων, και η Αποχαλυσις Ιωαννου ... [The Holy Gospels and the Book of Revelations]. 12° (110x70 mm). 500 pp. Title in red and black within woodcut border, four full-page woodcuts



of the Evangelists. Contemporary red morocco gilt, inserted in a binding of gilt silver with niello, with clasps. *Venezia, Nicolaos Glykos, n. d. [c. 1800].* CHF 4800

A beautiful Russian binding of gilt silver richly adorned with scenes in niello with a punched background. The decoration consists of scenes of the New Testament on the covers (Resurrection, Annunciation, Epiphany, Crucifixion), Christian symbols on the spine, and an angel on each clasp. The binding bears the engraved date of 12 March 1803 on the foredge and an inscription in Greek on the lower edges. It weighs 310 grams and bears the hallmark of Moscow (St. George on horseback, 1804).

**59 RUZZANTE (i.e. Angelo BEOLCO; 1495-1542).** Piovana, comedia, overo Noella del Tasco de Ruzante. 8° (144x104 mm). 54, [2] ff. With printer's device on title and last leaf. Modern boards. *Venice, Stefano di Alessi, 1559.* CHF 850

Fourth edition (first in 1548) of this popular comedy written in Paduan dialect by the actor, singer and playwright Angelo Beolco. Set in the countryside it proposes the moral superiority of peasants against the artifice and degeneracy of wealthy characters. It was first performed at the Este court in Ferrara in 1532, probably under the direction of Ariosto.



REFERENCES: Clubb 155; Edit 16 (Online Kat.) CNCE 24657; Adams R-980; vgl. Corrigan 115; Lefèvre, Plautus' Rudens (2006), 173f.

**60 SCHEUCHZER, Johann Jakob (1672-1733).** Kupfer-Bibel, in welcher die Physica sacra oder geheiligte Natur-Wissenschaft derer in heil. Schrift vorkommenden natürlichen Sachen deutlich erklärt und bewährt. 4 volumes Folio (395x245 mm). With an engraved frontispiece, 2 engraved portraits (Scheuchzer and Pfeffel) and 758 (5 double-page) engraved plates (numbered: I-XXXVI; XXXVII-XXXIX on one plate; XXXIXA; XL-XCIX; XCIXB; C-CXXXIII; CXXXIIIA; CXXXIV-CCXVII; CCXVIIA; CCXVIII-CCXXXIII; CCXXXIIIA; CCXXXIV-CCCXXXIX; CCCXL a-b; CCCXLI-CCCCXLV; CCCCXLVI a-c; CCCCXLVII-CCCCLXIII; CCCCLXIIIa; CCCCLXIV-CCCCLXX; CCCCLXXA; CCCCLXXI-DCCL). Contemporary vellum over boards, spine on raised bands. Front hinge of first volume cracked. Somewhat foxed and toned in places, volume 2 dampstained and with new endpapers. *Augsburg and Ulm, Christian Ulrich Wagner, 1731-1735.* CHF 15000

First edition. A highlight of baroque erudition and book illustration.

Scheuchzer, town physician of Zurich, published numerous books on the natural history of Switzerland. He is considered one of the founders of paleontology and paleobotany. A renowned fossil collector and director of the Zurich Museum of Natural History, Scheuchzer corresponded with many European scientists. This beautifully illustrated edition of the Bible was motivated by the diluvian theory of Earth history and of the origin of fossils, defended by John Woodward (1665-1728), of





whom Scheuchzer was a friend and translator. Taking advantage of the Bible's references to objects of natural history, the author tries to give a method to explain the mysteries of nature. Placing the text of the Vulgate and the Geneva version side by side, Scheuchzer, a friend of Leibniz and ardent Newtonian, hoped in this way to protect himself from the incriminations of the theologians.

Perhaps the most remarkable feature of this monumental Bible is its lavish illustration ranking among the most beautiful productions of the Augsburg school of engravers. Under the direction of the publisher and engraver, Johann Andreas Pfeffel, more than twenty-five outstanding artists were involved in its making. The drawings for the plates were made by the Zurich artist Johann Melchior Füssli (1677-1736) and are an essential contribution to the scientific book illustration of the Baroque. Most of the plates are adorned with charming allegorical borders designed by J. D. Preissler, which give a theatrical and spectacular dimension to each of them.

For the presentation of the Genesis, were mainly used images, which illustrate the emergence of the world from chaos and the gradual emergence up to the Copernican conception of the planetary system. Other pictures are dedicated to scientific objects from the animal and plant kingdoms, such as a number of fossils, exotic plants and fruits, anatomical representations, physical natural phenomena, etc. Noteworthy is plate LVII reproducing the so-called *Homo Diluvianus* (actually a giant salamander) Scheuchzer discovered in 1726, a fossil on which he will base his interpretation of the Bible. Many illustrations refer to other scientific sources, such as plates X and XI, which represent the Genesis of the fourth Day, depicting a sun covered with spots after Scheiner, a Moon after Riccioli's maps, the Earth and eclipses etc. The highest recognition that Scheuchzer received posthumously comes from Cuvier, who acknowledged the scientific value of the *Physica sacra* and praised it as indispensable for the zoologist because of the numerous new representations of animals and fossils.

“With the publication of Johann Jacob Scheuchzer's *Physica Sacra* ... the history of concept of God's double revelation in the Bible and in the Book of Nature reached one of its crucial turning points. At the same time, the Holy Physics of the Swiss naturalist marked one climax of the physico-theological attempt, during the early European Enlightenment, combining natural sciences and religion. Scheuchzer's basic idea was to create a double defense, on the one hand against the critics of Scripture, and on the other against the critics of the new sciences. In the end, the *Physica Sacra* did not tie the two books of revelation closer together, as was intended. On the contrary, it separated them from each other and made one of them dispensable for the knowledge of nature” (Michael Kempe, *Sermons in Stone*, in: *The Book of Nature in Early Modern and Modern History* (2006), pp. 111ff.).

REFERENCES: Faber du Faur 1855. Lanckoronska/Oehler I, 32ff.; Nissen ZBI 3659 (calling erroneously for 3 portraits and 762 plates).

**61 SFONDRATI, Coelestino (1644-1696).** Innocentia vindicata, in qua gravissimis argumentis ex S. Thoma petitis ostenditur, Angelicum Doctorem pro immaculato conceptu deiparae sensisse & scripsisse. Pars prior theologica (– posterior symbolica). 2 parts in 1 vol. Folio (324 x 201 mm). [4] ff., 119, [1] pp.; title, [46] ff. (verso lemma and commentary). With engraved frontispiece and 46 emblematic full-page engravings by Gabriel Ehringer. Contemporary sprinkled calf, gilt border around sides, back on six raised bands gilt with label, edges in red (upper corner of front cover and lower corner of back cover worn). Frontispiece with old repair to tear, some minor stains, else a fine copy. *St. Gallen, Printing Press of the Monastery (Jacob Müller), 1695.* CHF 2800



expensis immensis  
 qua tantum colunt  
 et intus planis Ca-  
 nalis immensum nati-  
 Et hoc rursus pueri  
 pueri ludo nati-  
 in cili, ut ne pro-  
 statia, arce de-  
 om. et, quo ut milia  
 et sed non licet con-  
 Theophrastus e  
 quadraginta mil-  
 t. Mox prout  
 et, etiamque na-  
 et concepta et non fi-  
 odum idem pueri  
 ad frigus depulsi  
 bene. Sed ad prom-  
 tu ludo. Quam  
 etiamque primo ge-  
 et. Sed per se  
 cum infamia opo-  
 ando peccat.



de. Joan. 1.

et, ad Microplasma  
 alluvionem, Pluviam,  
 et, etiamque pueri, et  
 et, et faciem omni-  
 Perha Salus fuit  
 urantur ad pre-

in Mundo fuit ob-  
 a Dei. Peccare  
 Ene lacrima! Sola in-  
 talis Dei Mors, quam  
 etiam omnes,  
 rat fuit



First issue of the first edition of the most important emblem book printed in Switzerland and the most beautiful work executed in the monastic printing press in St. Gall.

The treatise by the Milan born Coelestino Sfondrati, who since August 1656 lived in St. Gallen, is divided into two parts. A theological section demonstrating the author's theory in favour of the Immaculate Conception of the Virgin, and a symbolical part, with large emblematic copper plates by the Augsburg engraver Gabriel Ehringer (1652-1736) that served as model for ecclesiastical architecture of the time. The emblems are iconographically intriguing compositions, many of them pure seascapes. The author explicitly connected Mary with the ship symbol, comparing her to Ferdinand Magellan's ship Victoria that alone resisted the tempests that destroyed the other ships of the expedition. Sfondrati explains that, just as Magellan's ship brought precious spices from the East, the holy Virgin brought God from Heaven to Earth. In the name of God she became the ship Victory which helped to save the world. Her womb was the ship and the world the sea. She alone could avoid the rocks of sin in which all the other vessels were wrecked. Other illustrations show a.o. astrologers observing sunspots with telescopes, a bird flying over a ruined castle at night, a unicorn and a woman under a tree before the backdrop of a walled town, a phoenix above a cloud from which flashes of lightning are striking towards the ground, and a basilisk struck dead in front of a mirror. The frontispiece depicts the interior of a church with allegorical figures.

This first issue was printed just before the author travelled to Rome to be appointed Curial Cardinal. A re-issue appeared in 1698, and a newly printed second and third edition in 1702 and 1708. A German translation was published at Graz in 1717.

REFERENCES: Landwehr, German, 544; Praz 496f.; Stirling Maxwell Coll. 1507; VD 17 (online cat.) 12:122628F; Wunderlich, St. Gallen

(1999), I, 400; Helvetia Sacra III/1, 1335f.; Strehler, Ein Emblembuch aus der St. Galler Stiftsdruckerei, in: Gutenberg Jahrbuch 1968, 251f.; Reallexikon zur deutschen Kunstgeschichte V, col. 257f.

**62 SMITH, John 'Warwick' (1749-1831).** Select Views in Italy, with topographical and historical descriptions in English and French. 2 volumes in one 4° (378x266 mm). [115] ff. Engraved dedication, map of Italy dated May 1799, and 72 plates by John Smith, engraved by William Byrne and others. Contemporary English fawn Russia, the covers with a gilt border of fillets and a frieze composed of cubes, coat of arms in the centre, spine divided by double bands into six panels, the second lettered, the rest gilt tooled, turn-ins and edges gilt. Some oxydation to the gilding of the rear cover, minor foxing and light waterstains towards the end of the volume. *London printed by T. Chapman for John Smith, William Byrne and John Emes, 1792-1796 (-1799).* CHF 6800

Duc de Berry's copy of "one of the most popular collections of topographical engravings of the period" (Wilton/Bignamini).

After training with the animal painter Sawray Gilpin, and sponsored by Hamilton's nephew, Charles Greville, 2nd Earl of Warwick (1746-1816), Smith went to Italy where he lived and worked among expatriate English artists from 1776 to 1781, first in a house near the Porta Pia in Rome and then in Naples and Vietri sul Mare where he spent the next sixteen months, making frequent excursions to Portici, Pozzuoli and the islands of Capri and Nisida etc. Smith continued to work up his Italian material after his return to England and published them in parts between 1792 and 1799. He was regarded as one of the best practitioners of the topographical tradition of his time.





Charles-Ferdinand de Bourbon, Duc de Berry was the youngest son of Charles X of France. During the Revolution he served in the émigré army of his cousin, Louis Joseph, Prince of Condé and lived in England from 1806 to 1814. He was assassinated in 1820 by the Bonapartist Louis Pierre Louvel. In June 1832, two years after the overthrow of his father, Charles X, his widow, Marie-Caroline de Bourbon-Sicile, led a royalist insurrection in the Vendée in a failed attempt to restore their son, the Comte de Chambord, to the French throne.

PROVENANCE: Charles-Ferdinand de Bourbon, Duc de Berry (1778-1820), with his coat of arms on the binding.

REFERENCES: Wilton/Bignamini, *Grand Tour. The Lure of Italy in the 18th Century* (1996), n° 122; Ingamells 868; Lowndes III, 2425.

*“Fatto colla massima intelligenza da un artista assai distinto”*

**63 STERN, Giovanni (1734-1794).** Pianta elevazioni profili e spaccati degli edifici della villa suburbana di Giulio iii Pontefice Massimo fuori la Porta Flaminia. Gr.-Folio (545 x 425 mm). 115 (recte 55) pp. of text and 30 very large double plates engraved by Francesco Barbazza after Stern Contemporary mottled vellum, back on six raised bands, corners and spine minimally worn or rubbed. Partly toned due to paper quality some minor foxing in outer margin, else a very well-preserved copy. *Roma, Antonio Fulgoni, 1784 [-1785].* CHF 4000

*“Fatto colla massima intelligenza da un artista assai distinto”* (Cicognara).

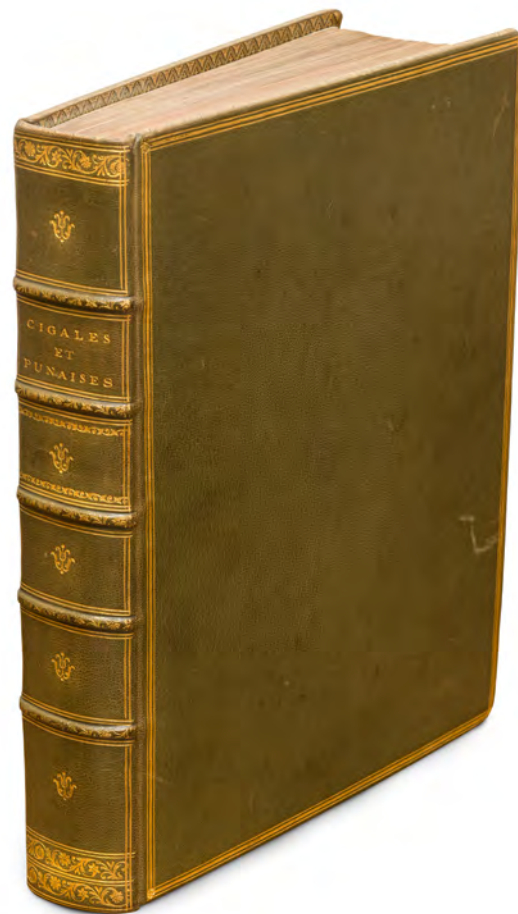
This is the author's sole publication. Originally built in Rome by Pope Julius III in 1550-1555, the Villa Giulia was restored by Pope Clement XIV between 1769-1777 after Stern's plans published in this volume.



Born into a family of artists of Bavarian origin Giovanni Stern was part of a group of talented architects and art critics in Rome – among them Antonio Asprucci and Pietro Camporese – who decisively influenced the development of architecture in Europe. “Throughout his discussion Stern proposes minor changes in the composition of the building, suggesting that he is merely ventriloquizing Vignola’s intentions. Stern’s admiration for Vignola’s architecture, based on a close study of the villa, is evident in both the text and illustrations” (Millard). The volume is made-up in an unusual way, being printed on a series of full sheets, with letterpress and engravings intended to form a single paginated sequence; however, the plates do not bear the appropriate pagination, but are numbered as a separate sequence, and this, coupled with the unwieldy size and regular blank rectos, has evidently given some binders a severe headache, resulting in the misbinding of copies.

REFERENCES: BAL 3155; Berlin Katalog 2730; Cicognara 3887; Millard Architectural Collection IV, 132; Schudt, *Le guide di Roma* (1930), 1107; Olschki, *Choix de livres anciens* XI, 18105; Debenedetti, *Roma borghese: Case e palazzetti d’affitto* (1994-95) II, 38-45.

**64 STOLL, Caspar (ca. 1730-1795).** Représentation exactement colorée des Cigales et des Punaïses, qui se trouvent dans les quatre parties du monde ... – Natuurlyke en naar ‘t leeven naauwkeuring gekleurde afbeeldingen en beschryvingen der Cicaden en Wantzen, In alle vier deelen der waereld Europa, Asia, Afrika, en America. 2 parts in 1 volume 4° (295 x 230 mm). 124 pp.; letterpress title, 172 pp. With 2 frontispieces and 70 plates all in contemporary hand-colouring. Olive morocco to style, back on five raised bands gilt, sides with gilt triple fillet border, all edges gilt. *Amsterdam, Jan Christiaan Sepp, 1780 and 1788.*  
CHF 3500









First edition of a beautifully illustrated entomological work on bugs and cicadas with the text in French and Dutch. Using the Linnean classification Caspar Stoll, who worked for the Dutch Admiralty, describes in the first part 173 insects on 29 plates and 298 on 41 plates in the second. The book was printed at Jan Christiaan Sepp's (1739-1811) publishing house that produced some of the finest Dutch natural history colour-plate books of the 18th century.

REFERENCES: Nissen ZBI, 3999-4000; Landwehr, Coloured Plates, 191; Horn-Schenkling 21554.

**65 VENICE** – Il modo de la elettione del Serenissimo Principe de Venetia con li nomi de tutti li Dosi che sonno stati etiam quanto hanno viuesto fin al giorno presente. 8° (160x109mm). 4 ff., woodcut on title. 19th century speckled calf gilt by Bedford, edges gilt. Front hinge broken. (*Venezia, no printer, ca. 1545*). CHF 5800

Very rare first edition of this manual on the election of the Venetian Doges. It starts with an explanation of the ballot process, followed by a list of the Doges with their year of election and duration of government from 706 to 1538 and ends with the name of the ruling Doge Francesco Donà, elected on 24 November 1545. The slim volume concludes with a thirty-two-line *Sonetto nella Elettione del Duce di Venetia*.

The earliest compilation dates back to 1533 and lists together Popes, Emperors and Doges under the collective title *Opera nuova ...* (Edit16 50636). However this is apparently the first separate edition, of which USTC records only two other copies in the Biblioteca comunale, Treviso, and Biblioteca Marciana, Venice.

PROVENANCE: Henry Huth (1815-1878), with his bookplate, his catalogue n° 7705.

REFERENCES: Edit16 75691; USTC 763755; not in Cicogna/Soranzo.



**66 VITRUVIUS POLLIO, Marcus (ca. 85-20 B.C.).** *De Architectura* libri decem. Adieci- mus etiam sexti Iulii Frontini *De aquaeductibus urbis Romae*, libellum. Item ex libro Nicolai Cusani Card. *De staticis experimentis*, fragmentum. 4° (191x130 mm). [52], 262 (recte 260; pp. 97/98 skipped), [52] pp. with 91 text woodcuts with 5 repeats. 19th century half morocco. Front cover about to break off. *Strassburg, Johann Knobloch for Georgius Machaeropioeus, 1543.* CHF 3800

The first edition of Vitruvius printed outside Italy. Text and illustrations are mainly based on the Como edition of 1521 but especially noteworthy

is its scientific apparatus and the hitherto unequalled comprehensive, alphabetical and systematic index, quoting many authors, such as Alberti, Luca Pacioli, Serlio, Philandrier, Dürer, the mathematicians Pedro Nuñez and Oronce Finé, Niccolò Tartaglia etc. Another version states Ryff as the editor on the title page. The Strasbourg physician, Walther Hermann Ryff, was to publish the first German translation of Vitruvius in 1548.





REFERENCES: VD 16, V-1763; BAL IV, 3495; Oechslin, ‹Vitruvianismus› in Deutschland, in: *Architekt & Ingenieur* (Exhibition Cat. HAB Wolfenbüttel), 53ff. and n° 34; Jachmann, *Die Architekturbücher des Walter Hermann Ryff* (2006), 27f.; Muller 338 and 441; Adams V-906; Oechslin, *Architekturtheorie* 64.

**67 [WEISSENBACH, Johann Caspar (1633-1678)].** *Eydgnoßsches Contrafeth Auff- und Abnehmender Jungfrauen Helvetiae. Von dem Edlen Ehrenvesten Vornehmen, Vorsichtigen unnd Weisen Herren, Herren gesambter Burgerschafft Löbl. Statt Zug, Durch öffentliche Exhibition den 14. und 15. Sept. Anno 1672 vorgestellt.* 8° (155x90 mm). 316 pp. of which 6 ff. of music. With a frontispiece and a folding plate engraved by Conrad Meyer. Contemporary vellum with manuscript title on spine. Binding slightly soiled, light toning due to poor paper quality. *Zug, Jacob Ammon, 1673.* CHF 3200

Rare first edition of the most important catholic baroque drama of Switzerland.

Weissenbach's "most important work is a kind of Helvetic 'Welttheater', a baroque 'Gesamtkunstwerk' with magnificent scenery, dances, and music ... Despite its pronounced national character it is in close relationship with the Jesuit drama and the German baroque poets Friedrich von Spee, Jakob Balde, Laurentius von Schnüffis and others. Essentially grown out of the indigenous theatrical culture established by Johannes Mahler in the city of Zug, Weissenbach's drama became the mirror of Confederate history seen from a point of view of Catholic Central Switzerland. In addition, it reflects the history of the Swiss usage of the German language since the poet deliberately makes use of a mix of standard German and the vernacular according to the



character's class affiliation. With the intention of educating politically, the play shows in the first part the rise of the XIII Cantons up to the Burgundian wars and the Italian campaigns, and in the second part the decline due to moral decay, falling off from God and the confessional schism; Helvetia, admonished to see sense by the patron saint of Switzerland, Nicholas of Flüe, is pardoned by Christ on Mary's intercession ..." (cf. Thomke).

Weissenbach received schooling at the conventual chancery in Einsiedeln and the Jesuit College in Solothurn, entered the service of the monastery of Einsiedeln and became bailiff of the convent's bailiwick of Gachnang in Thurgovia. In 1668 he settled in his hometown of Zug, where, owing to his fortune, he could dedicate himself to poetry and theatre.

The frontispiece and the beautiful folding plate are by Conrad Meyer, one of the most important Zurich illustrators of his time. They show William Tell shooting the apple and a stage setting.

PROVENANCE: Hans Berger of Zürich, with his engraved armorial bookplate (Wegmann 482) and a printed label with his name and the date 1669.

REFERENCES: Goedeke III, 224,65a; Faber du Faur 457; H. Thomke, Joh. C. Weissenbach: Eydgnoßsches Contrafeth, Schweizer Texte, Neue Folge, vol.. XXIV (2007); Eberle, Der Zuger Dramatiker J.K. Weissenbach, in: Zuger Neujahrsblätter 1928, p. 19ff.; Eberle, J.K. Weissenbach und das schweizerische Barocktheater, in: Schweizerische Monatshefte für Politik und Kultur IX (1929/1930), p. 130ff.

**68 WESENDONCK, Mathilde (1828-1902) & Ernst SCHWEINFURTH (1818-1877).** "14 Original-Federzeichnungen zum Kinderbuch von M. Wesendonck" [title on binding]. Folio (490x375 mm). 14 original pen drawings mounted on heavy card. Contemporary fawn shagreen on beveled boards, front cover with gilt border and title, turn-ins and edges gilt, pastedowns and endleaves of printed brocade paper. Binding somewhat spotted and rubbed. [Rome, 1868/69]. CHF 2800

The beautiful original pen drawings by Ernst Schweinfurth for a children's book by Mathilde Wesendonck.

Ernst Schweinfurth was a German landscape and genre painter from Karlsruhe. Encouraged by the history painter and engraver Feodor Ivanovich Kalmück and sculptor Johann Christian Lotsch (1790-1873), Schweinfurth began his apprenticeship in 1832 in the studio of Karl Ludwig Frommel, where he learned to engrave, etch and draw. He worked in Karlsruhe, then in Freiburg im Breisgau and later in Munich where he belonged to the circle of friends of Count Adolf Friedrich von Schack and became a member of the Munich Kunstverein in 1871. On behalf





of the Austrian Lloyd Schweinfurth traveled in 1852 Dalmatia, Montenegro and Albania, then he settled in Rome, where he stayed for the rest of his life.

Mathilde Wesendonck (née Agnes Luckemeyer) was the wife of Otto Wesendonck, a German merchant and patron of the arts, who particularly promoted Richard Wagner during his period of residence in Zurich. Mathilde was a talented poet, translator, and especially gifted author of children's literature, who was encouraged by Wagner in her literary efforts and became his lover and muse. She is best remembered for the "Wesendonck-Lieder" composed by Wagner and dedicated to her. Mathilde met Schweinfurth in Rome where the Wesendoncks spent the winter of 1859/1860.

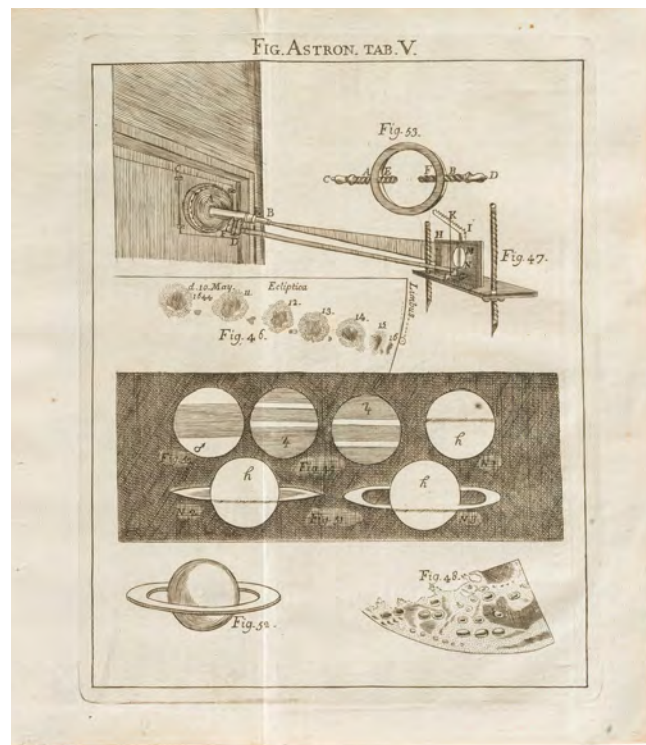
In 1869 the book appeared in print under the title *Deutsches Kinderbuch in Wort und Bild* with the illustrations reproduced in woodcuts by Louis Ruff. It was dedicated to Mathildes seven-year-old son Hans and is her first work bearing her full name. The album was bound for Mathilde Wesendock and belonged to her estate.

PROVENANCE: Mathilde Wesendonck.

REFERENCES: Lange/Walton, Minne, Muse und Mäzen. Otto und Mathilde Wesendonck und ihr Zürcher Künstlerzirkel (2002), p. 87 and 182.

**69 WOLFFE, Christian Freiherr von (1679-1754).** *Elementa matheseos universae*. 5 volumes 4° (252x195 mm). Titles printed in black and red, engraved portrait and 165 engraved folding plates. Contemporary vellum, tinted label gilt. Corners slightly scuffed; pale foxing and uniformly browned in places; traces of removed bookplates and stamps. *Genève, H.-A. Gosse, 1743-1752.* CHF 1800  
A fundamental textbook.





It covers all fields of mathematics such as algebra, differential and integral calculus, geometry, trigonometry, mechanics, hydrostatics, hydraulics, optics, perspective, astronomy, geography, hydrography, chronology, gnomonic, pyrotechnics, military and civil architecture. One chapter is particularly interesting and deals with perspective and anamorphosis. "It is replete with pieces of information, which are historical references and suggestions" (Morgan, *Arithmetical books*, p. 70).

The original German edition appeared in 1710, and the first Latin translation in 1713. The numerous subsequent editions document the extraordinary success of this work.

German rationalist philosopher, Christian Wolff wrote nearly 200 treatises according to his own "demonstrative" method, which relates all sciences to the system of philosophy and logic.

PROVENANCE: Ricasoli-Firidolfi (armorial bookplate).

REFERENCES: Brunet V,1473; DSB XIV, 483; Mass, *Zahl und Gewicht* (Exhib. cat. HAB nr 60) not in Riccardi and Smith Rara.

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