

RARE BOOK LIST

IX



ERASMUSHAUS
ANTIQUARIAT SEIT 1800

Rare Book List

IX



VUE DU LAC MAJEUR ET DES ISLES BOROMÉES.

1 **ARNOLD, Johann Georg Daniel (1780-1829).** Der Pflingstmontag. Lustspiel in Strassburger Mundart in fünf Aufzügen und in Versen. Nebst einem die eigenthümlichen einheimischen Ausdrücke erklärenden Wörterbuche. 8° (224x145 mm). [4] ff., 199 pp. Red half-morocco gilt, signed Champs-Stroobants, original wrappers bound in, entirely untrimmed. *Straßburg, Treuttel & Würtz, and in commission at J. W. Pfähler & Comp., 1816.* CHF 950

First edition. One of the first comedies in the Strasbourg dialect, which was in fact to achieve greater literary and cultural significance only at the end of the century, since a German-language theatre was not opened in Strasbourg until 1898. Above all, the preservation of the German-language tradition of the former free imperial city guided the poet J. G. D. Arnold when he wrote his work, in which he used the Alexandrine verse in Upper Alsatian dialect in a virtuoso manner. Goethe, whom Arnold had met on an educational trip in 1803, expressed his great appreciation of this comedy in his *Ueber Kunst und Altertum*. The charming illustration on the wrapper by François Jacques Oberthür (1793-1863) shows Strasbourg Cathedral. A very nice copy in a binding by Jean Stroobants (1856-1936), successor of Victor Champs. – *Illustration see page 5*

REFERENCES: Goedeke VII, 520, 5; NDB Alsacienne I, 63.

2 **BAILLY, Jean-Sylvain (1736-1793).** Lettres sur l'Atlantide de Platon et sur l'ancienne histoire de l'Asie. Pour servir de suite aux lettres sur l'origine des sciences, adresseés à M. de Voltaire. 8° (203x130 mm). [2] ff., 480 pp. With a folding map etched by Pierre Claude Delagardette after Jean Baptiste Bourguignon d'Anville's map of Asia. Contemporary mottled calf, spine on raised bands, lettering piece in second panel, the

rest gilt tooled. Upper joint starting to crack, two corners slightly scuffed. *Londres, Elmsley, Paris, Debure, 1779.* CHF 600

First edition. Bailly's *Lettres sur l'Atlantide de Platon* is a kind of a supplement to his *Histoire de l'astronomie ancienne* (1775) and a final response to Voltaire's views on the original people. Bailly refers to Plato's account of the legendary island of Atlantis, which he considers to be historically true and which he locates in Asia. Less by means of astronomy than by means of mythology, religious institutions and cultural habits, Bailly traces the slow spread of the Atlantians. Their demise was brought about by the incursion of barbarians pushing southwards. This insight of Bailly's fitted with Buffon's thesis of a slow cooling of the globe, and the *Lettres sur l'Atlantide* were very likely intended as a cultural-historical subsystem to Buffon's *Epoques de la Nature* (cf. Manfred Petri, *Die Urvolkhypothese* [1990], p. 121ff.).

REFERENCES: Conlon 79:70; Cioranescu I, 9202; L. Spence, *The History of Atlantis* (1973), 30f.

3 **BALDE, Jacob (1604-1668).** Urania Victrix. 12° (150x95 mm). [8] ff. (incl. engraved title), 329, [2] pp. With title, 5 emblematic plates and 2 text vignettes, all engraved by Melchior Küsel. Contemporary vellum. Rear joint split. Top margin of title cut away, somewhat foxed and dampstained. *München, Johann Wagner für Johann Wilhelm Schell, 1663.*

CHF 650

First edition of allegorical religious-moral epistolary poetry, which was also admiringly received by Herder and Goethe. As a panorama of baroque intellectual culture, the book offers an account of all earthly things and the worldly sciences. The fine emblematic copperplates created by Melchior Küsel (1626-1683) refer to the corresponding



chapters and are titled: *Animae Christianae Certamina; Visus; Auditus; Gustus and Tactus.*

PROVENANCE: Augustinians of Fribourg, with owner's entry on title.

REFERENCES: Landwehr, German, 121; Dünnhaupt I, 250, 29; Paisey B 98; FdF 996; VD 17 (Online Kat.) 23:331118A.

4 BASSOMPIERRE, François de, Maréchal de France (1579-1646). Ambassade du Marechal de Bassompierre en Suisse l'an 1625. Nouvelle édition. 2 in 1 volume 8° (160x100 mm). 472; 318 pp. Contemporary half-vellum. Some damage to foot of spine. Somewhat foxed. *Cologne [recte Zürich], Pierre du Marteau, 1744-45.* CHF 450

A new edition of the Legation report, first printed in 1668. Since 1614, Bassompierre had been general-in-chief of the Swiss and Grisons troops in French service. The mission commissioned by Richelieu was aimed at the restitution of Valtellina to the Grisons.

REFERENCES: Haller V, 933; Erismann, Marschall Bassompierre ... in: *Jb. der Schweizer. Geschichte XXXVIII* (1913), S. 121f.

5 BECQUE, Henry (1837-1899). Les corbeaux. Pièce en quatre actes. 8° (218x154 mm). [4], 152 pp. Black half-morocco, signed Semet & Plumelle, spine decorated with gilt tooled raven heads, top-edge gilt, otherwise untrimmed, original wrappers preserved. *Paris, (Jeanne Robert, Châtillon-sur-Seine pour) Tresse, (1882).* CHF 250

A fine copy of the first edition of *Les Corbeaux* which established Becque's position as an innovator. It premiered at the Comédie-Française in Paris on 14 September 1882.

REFERENCES: Lhermitte, *Recueil bibliographique des principales éditions originales de la littérature française*, 69.

6 BEER, Michael (1800-1833). Der Paria. Trauerspiel in einem Aufzuge. Zum Erstenmale dargestellt auf dem königlichen Theater zu Berlin, den 22. December 1823. 8° (186x115 mm). Title and 62 pp. Dark brown half-morocco gilt by Champs, spine gilt tooled, top-edge gilt, original wrappers preserved. *Stuttgart and Tübingen, J. G. Cotta, 1829.* CHF 850

First edition. One of 550 copies on vellum paper. Beer's best-known play, held in particularly high esteem by Goethe. In the tradition of

Lessing's *Die Juden* (1749), it opposes every form of intolerance, in particular against the Jews. It has also been dubbed a cry of pain over the pariah condition of Judaism.

Pristine copy bound by Victor Champs (1844-1912).

PROVENANCE: Prof. Dr. Heinrich Stilling (1853-1911), Lausanne physician and bibliophile (his auction, Zürich 1946, n° 17).

REFERENCES: Goedeke VII, 571, 10; Fischer II, 1854.

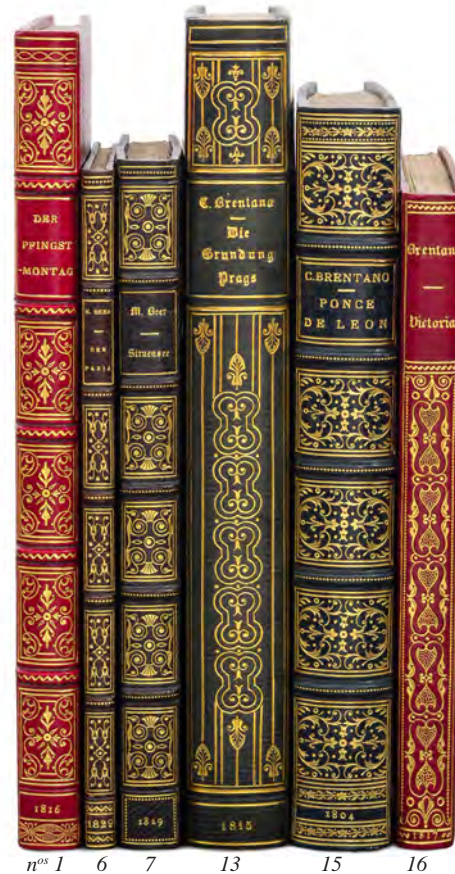
7 — Struensee. Trauerspiel in fünf Aufzügen. Zum Erstenmale dargestellt auf dem königlichen Theater zu München, den 27. März 1828. 8° (190x117 mm). [4] ff., 250 pp., [1] f. of errata. Black half-morocco gilt by Champs, top-edge gilt, wrappers preserved. *Stuttgart and Tübingen, J. G. Cotta, 1829.* CHF 650

First edition. One of 550 copies on vellum paper. The tragedy is based on Struensee's affair with Queen Caroline Matilda of Denmark, causing a scandal and eventually his downfall and dramatic death. The incidental music for the play was composed by his eldest brother Giacomo Meyerbeer (1791-1864), at the expense of the Bavarian king Ludwig I; despite the fact of being authored by an individual of Jewish origin, the king authorised the premiere in Munich at the end of March 1828. It was soon taken up by Germany's major stages and Goethe personally ensured that it was included in the repertoire of the Weimar Court Theatre.

A pristine copy bound by Victor Champs (1844-1912).

PROVENANCE: Prof. Dr. Heinrich Stilling (1853-1911), Lausanne physician and bibliophile (his auction, Zürich 1946, n° 18).

REFERENCES: Goedeke VII, 570, 9; Fischer II, 1855.



8 BEMBO, Pietro (1470-1547). Gli Asolani. 8° (200x125 mm). [96] ff. and errata leaf, with Aldus's device at end. 18th century marbled calf, spine gilt with fleurons. First and last leaf leaves slightly stained, top of title with ms. number, some contemporary marks and marginalia in ink. *Venice, Aldus Manutius, March 1505.* CHF 19800

First edition, first issue with the dedication to Lucrezia Borgia.

The treatise, in the form of a dialogue and in three parts, expressly imitates Cicero's *Tusculanes*, even alluding to its title. The language, on the other hand, is that of Boccaccio, with Bembo acknowledging the model with regard to the use of vernacular prose. The dialogue, located at the castle of Asolo, at the court of Caterina Cornaro, Queen of Cyprus, on the occasion of the wedding festivities of a waiting maid, brings together three young women and three young men and deals with the nature of love. The characters often interrupt their discussion by reciting verses, which illustrates the arguments debated. Unlike the works on the same subject composed at the end of the Quattrocento, Bembo refuses both pastoral disguise and allegory, and he characterizes accurately the framework and the characters confronting experiences rather than doctrines. Perrottino, for his part, illustrates the humanist position, hostile to love, presented as the path that leads man to misfortune; Gismondo, under whose character one can identify Bembo, sings happy love, capable of rejoicing souls, Lavinello finally exposes the neo-Platonic doctrine and illustrates the forms of spiritual love.

The work was composed by Bembo between 1497 and 1503, perhaps as a tribute to Maria Savorgnan, and its publication was delayed by the death of his younger brother. The poet dedicated his book to Lucrezia Borgia (1480-1519). In some copies the dedication was suppressed, according to Renouard, out of deference to Pope Julius III, then in conflict with the court of Ferrara. This interpretation is disputed today.





According to C. Clough, the dedication, written in March 1505, would have been voluntarily antedated (first of August 1504); the publisher would have begun printing without waiting for Lucrezia's approval, and would have reserved three blank pages for the tribute text.

As early as 1496, Bembo had collaborated with Aldus the Elder. He published his *De Aetna*, a narrative in the form of a dialogue about his ascent of the volcano, dedicated to Angelo Gabriele. This volume, produced at the expense of the author, was the first for which Aldus had used the new Roman characters engraved by Francesco Griffio. The *Asolani* are part of an editorial continuity, since Aldus had commissioned Bembo before for the edition of Petrarch's *Cose Volgari* in July 1501 and Dante's *Terze Rime* in 1502.

Aldus reprinted the *Asolani* in 1515. A true second edition, revised and corrected in accordance with the considerations on language formulated in prose, was published by Bembo in 1530 (Venice, Nicolini da Sabbio); a third edition appeared in 1540, probably reviewed by the author, offering orthographic modifications in the text.

A fine copy containing the often missing errata leaf.

PROVENANCE: William O'Brien (1832-1899), Irish judge and collector, bequeathed by him to the Jesuit Library Milltown Park (labels).

REFERENCES: Renouard 48.1 «Première édition assez rare»; UCLA 88. Laurenziana 90. Gamba 132; Censimento 16 CNCE 4986.

9 [BÉQUET, Étienne, 1796-1838]. Marie le mouchoir bleu, suivi de contes et nouvelles diverses recueillis par Arthur Delanoue. 12° (150x95 mm). [4], 118 pp. Midnight blue morocco, signed Hardy-Mesnil, with gilt board edges and turn-ins, all edges gilt. Paris, (Pillet fils ainé pour) Passard, 1854. CHF 350

A collection of novels, first published under the title *La fleur des nouvelles* in the series *Bibliothèque française et étrangère*. It includes *La mésange bleue* by Elie Berthet, *La romance de Ninon* by Alexandrine de Bawr as well as *Le neveu de la fruitière*, *La souris blanche* and *Les petits souliers* by Hégésippe Moreau.

PROVENANCE: Robert Hoe (1839-1909), producer of printing press equipment, one of the founders and first president of the Grolier Club (his sale 1911, II, 396).

10 BERRY, Marie-Caroline de Bourbon-Sicile, duchesse de (1798-1870) – Catalogue de la riche bibliothèque de Rosny. 8° (240x152 mm). VIII, 264 pp. With three plates of facsimiles and an engraved vignette on title with coat of arms of the duchesse de Berry. Contemporary Bradel binding of water green moiré paper by Simier, gilt coat of arms in the centre of the first cover and crowned monogram in the centre of the second, smooth spine with gilt lettering and fillets, untrimmed. Edges and corners slightly rubbed. *Paris, Bossange père, Techener, Bataillard, [1837].* CHF 2400

Fine copy in a binding with the coat of arms and the monogram of the Duchess of Berry, executed by René Simier, her official bookbinder.



The library of the château de Rosny-sur-Seine, summer residence of the duchess of Berry, was formed with the help of André Osmond, conservateur at the Bibliothèque Mazarine. It was dispersed in twenty-eight sessions, from 20 February to 23 March 1837, in a room in the Bossange gallery. The rich collections of the Duchess of Berry included manuscripts from the 6th century onwards, unique copies of precious works, autograph letters, as well as ancient arms and armour from the Duke of Sully's collection, engravings and medals, antiquities from excavations at Pompeii, etc. The engraved coat of arms of the duchesse de Berry on the title is accompanied by this note: All the books are, in general, richly bound, with the arms as below, or with the crowned monogram of Madame la duchesse de Berry.

PROVENANCE: Marie-Caroline de Bourbon-Sicile, duchesse de Berry.

REFERENCES: Blogie, II, 45.

11 BÈZE, Théodore de (1519-1605). De hæreticis a civili magistratu puniendis libellus, adversus Martini Bellii farraginem, et novorum Academicorum sectam. 4° (190x125 mm). 271, [1] pp. With Estienne's device on title page. Straight-grained red morocco by Antolin Palomono Olalla, spine and sides ruled with gilt and blind fillets, gilt corner-pieces and a central arabesque medallion, turn-ins decorated. Fine copy, carefully washed, faint marginal stain on pp. 247-251. [*Genève*], *Robert I Estienne, 1554.* CHF 6500

First edition. A work in which Bèze undertakes the refutation of Sebastien Castellio's treatise *De Hereticis, an sint persequendi*, which has been called "the first Protestant manifesto in favor of liberty of belief." (Buisson). Bèze's treatise specifically mentions (p. 269) the execution of Servetus, contemptuously calling it "the martyrdom of

DE HAERETICIS A CI-
uili Magistratu puniendis Libellus, ad-
uerfus Martini Bellii farraginem, & no-
uorum Academicorum sectam,

Theodoro Beza Vezelio auctore.



Oliua Roberti Stephani.
M. D. LIIII.

this most innocent Servetus". The execution by the civil authorities in Geneva, at the instigation of Jean Calvin, was perhaps the most important crisis of the reformation movement in the 16th century.

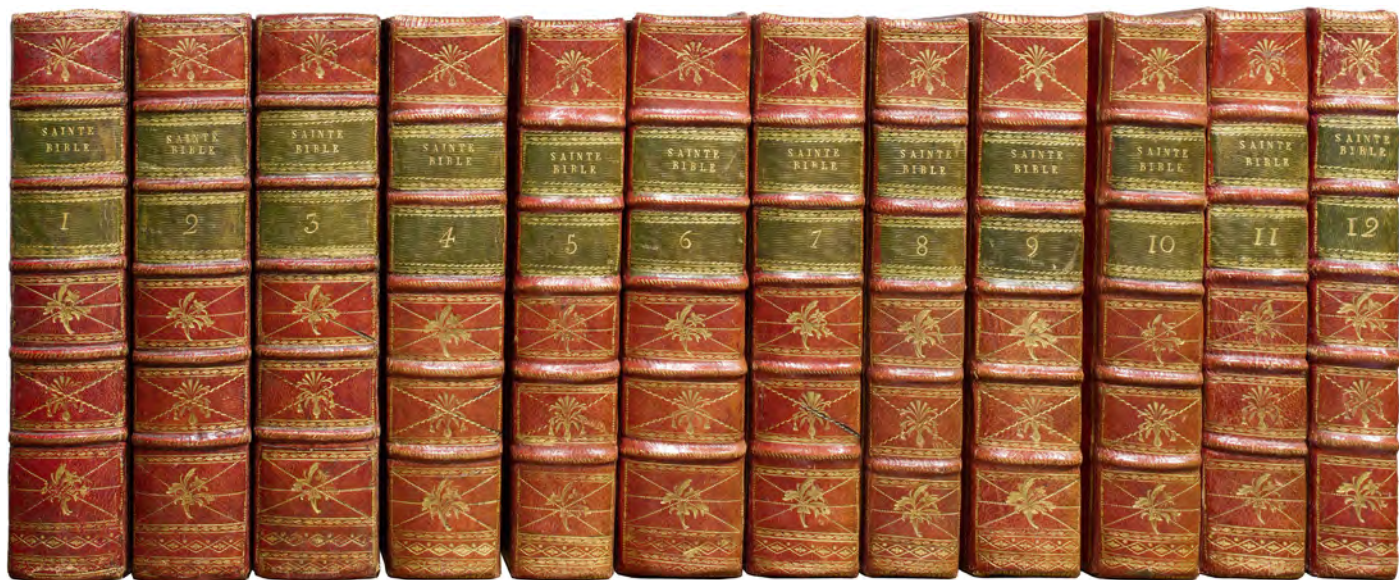
Both Calvin and Bèze strenuously defended the supposed right of religious and civil authorities to combat opinions they considered heretical, by fire and sword if necessary. Castellio, writing under the pseudonym of "Martinus Bellius", was assisted by Lelio Sozini and Caelius Secundus Curio (the latter under the pseudonym "Basilius Monfortius"), all Italian Protestants who had taken refuge in Switzerland.

Rare in the trade: we could trace only five copies in the last fifty years.

REFERENCES: Gardy, Bèze, n° 80; Adams, Cambridge, B 906; USTC, n° 450405; Index aureliensis, n° 118.566

12 BIBLE IN FRENCH – La Sainte Bible. Contenant l’Ancien et le Nouveau Testament, traduite en français sur la Vulgate, par M. Le Maistre de Sacy. 12 vols. 8° (225x150 mm). With 300 plates by Clément-Pierre Marillier (250) and Nicolas-André Monsiau (50) and a folding map of the Holy Land by Chanlaire, engraved by Tardieu, Dambrun, De Launay, Hubert, Le Beau, Petit, Vapin, Vignet, etc. Contemporary French red morocco, spine gilt tooled with two labels in green morocco for title and vol. numbers, triple fillets gilt on sides, all edges gilt. Binding a little rubbed on edges, one corner of vol. XII slightly bumped. Some light foxing throughout. *Paris, Defer de Maisonneuve (vol. 1-4), Bastien, Gay, Ponce, Belin & Gide (vol. 5-12), 1789-An XII (1804).* CHF 4500

The most lavishly illustrated French Bible. Louis-Isaac Lemaistre de Sacy’s (1613-1684) translation of the most widespread French Bible in



the 18th century, also known as the *Bible de Port-Royal*. The edition at hand is famous for its engravings by Pierre-Clément Marillier (1740-1808), “among the most accomplished” illustrators of the century (Ray). Beginning with volume IV, Marillier was assisted by Nicolas-André Monsiau (1754-1837). Published by subscription, the Bible experienced great difficulties to be completed, in particular because of the revolutionary period.

Fine copy, rarely found in uniform contemporary morocco bindings.

REFERENCES: Cohen 935-936; Sander 145; Brunet I,887; Ray (French illustrated books) 47.

13 BRENTANO, Clemens (1778-1842). Die Gründung Prags. Ein historisch-romantisches Drama. 8° (222x141 mm). Title, 450 pp. With a frontispiece engraved by Franz Stöber. Dark blue half-morocco gilt of ca. 1900, top-edge gilt, else untrimmed. *Pest, (Anton Strauss, Wien für) Conrad Adolph Hartleben, 1815.* CHF 980

First edition. Variant issue with the “purely Hungarian title page” (Mallon), i. e. without a Leipzig imprint and not intended for sale in Germany.

The historical-romantic verse drama in rhymed iambs is based on the Maidens' War in Bohemia, a tale in Bohemian tradition about an uprising of women against men and the story of Libussa, a legendary founder of the Premyslid dynasty. The play, which reflects Brentano's enthusiasm for the awakening Czech national movement, was written during his stay in Prague (1811-1813). The material for it was provided by his friends Josef Dobrovský, who is considered the founder of the modern Czech literary language, and the folk song collector J. G. Meinert. *The Founding of Prague* – the first part of a planned but never completed trilogy – is an outstanding contribution to the Czech national myth born of the Romantic spirit and marks “the end of an epoch as well as a turning point in Brentano's oeuvre” (Annette Runte). It demonstrably also exerted a direct influence on Franz Grillparzer's first drafts of his tragedy *Libussa*, published in 1819.

Flawless copy in a fine French binding. – *Illustration see page 5*

PROVENANCE: Prof. Dr. Heinrich Stilling (1853-1911), Lausanne physician and bibliophile (his auction, Zürich 1946, n° 20).

REFERENCES: Mallon 55a; Goedeke VI, 60, 27; Wilpert/Gühning 15; Borst 1215; Runte, Verkettungen – Zu C. Brentano und F. Grillparzer, in: Bergermann/Strowick, Weiterlesen – Literatur und Wissen (2007), 238f.

14 — *Legende von der heiligen Marina, ein Gedicht. Veranlaßt durch eine Zeichnung des Historienmalers Eduard Steinle aus Wien und auf Begehren abgedruckt zum Besten der durch den Donau-Eisgang 1841 Beschädigten in der Diöcese Regensburg. 8° (165x100 mm). 31 pp. Printed original wrappers. München, Cotta, 1841.* CHF 380

First edition of Brentano's last poem. In 1841 the havoc wrought by the

sudden break-up of the ice on the Danube moved Brentano to publish his *Legende von der heiligen Marina* for the benefit of the sufferers in the diocese of Regensburg. The drawing by Eduard Steinle, which inspired Brentano to write his poem, shows the principal incidents in the life of the saint (cf. J. Knight Bostock, *Brentano's "Legende der heiligen Marina"*, The Modern Language Review vol. 19, n° 2, Apr., 1924, pp. 195-199).

An immaculate copy. – *Illustration see page 5*

REFERENCES: Mallon 123; Borst 1974; Wilpert-Gühning 29. Not in Goedeke.

15 — Ponce de Leon. Ein Lustspiel. 8° (203x146 mm). XVI, 280 pp. Dark blue half-morocco gilt, signed Champs-Stroobants, entirely untrimmed. Göttingen, H. Dieterich, 1804. CHF 1500

First edition. Brentano initially wrote the work under the title *Laßt es euch gefallen* in the summer of 1801 following Goethe's offer of a prize of thirty ducats for “the best intrigue play”. Of a total of thirteen submitted contributions, however, not a single text was awarded a prize. Brentano's comedy was finally published under this new title by the Dieterichsche Verlagsbuchhandlung in Göttingen, which was run by Ferdinand Dümmler. However, the play remained unperformed; a revised version for the Vienna Burgtheater under the title *Valeria oder Vaterlist* was performed only once on 18 February 1814.

An impeccable copy bound by Jean Stroobants (1856-1936), successor of Victor Champs. – *Illustration see page 5*

PROVENANCE: Prof. Dr. Heinrich Stilling (1853-1911), Lausanne physician and bibliophile (his auction, Zürich 1946, n° 21).

REFERENCES: Mallon 13; Goedeke VI, 59, 8; Wilpert/Gühning 7; Borst 971.

16 — Viktoria und ihre Geschwister, mit fliegenden Fahnen und brennender Lunte. Ein klingendes Spiel. 8° (178x112 mm). XVI, 223, [1] pp. With a frontispiece in aquatint by Carl Wilhelm Kolbe and 3 folding plates of music. Red half-morocco gilt by Champs, top-edge gilt, else untrimmed. *Berlin, Maurersche Buchhandlung, 1817.* CHF 980

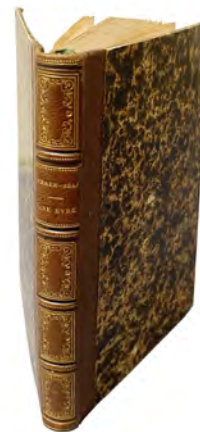
First edition. Brentano's patriotic play about the Battle of the Nations at Leipzig had already been completed in 1813, but could not be published because of censorship. It is preceded by a frontispiece after a design by Brentano, dedicatory poems to his friends Joseph Görres and Karl Friedrich Schinkel and accompanied by 6 couplets of which one in the Viennese dialect.

An immaculate copy bound by Victor Champs. – *Illustration see page 5*

PROVENANCE: Prof. Dr. Heinrich Stilling (1853-1911), Lausanne physician and bibliophile (his auction, Zürich 1946, n° 22).

REFERENCES: Mallon 66; Goedeke VI, 61, 31; Wilpert/Gühring 18; Borst 1262; Rümman 136.

17 [BRONTË, Charlotte, 1816-1855]. *Jane Eyre* ou les mémoires d'une gouvernante de Currer-Bell imité par Old-Nick. 12° (170x105 mm). [4], 183 pp. Contemporary fawn quarter morocco gilt by A. Hémerly with his ticket on front pastedown. Corners scuffed, somewhat foxed. Ministère de l'intérieur, colportage (licence) stamp to half title. *Paris, (Lahure for) Hachette, 1855.* CHF 450



First edition of this rare early abbreviated version, promoted by book peddling, thus the ministerial licence stamp. A full translation by Mme Lesbazeilles-Souvestre under the title *Jeanne Eyre, ou les Mémoires d'une institutrice* had been printed by Giraud in 1854.

18 BRUCE OF KINNAIRD, James (1730-1794). *Voyage en Nubie et en Abyssinie, entrepris pour découvrir les sources du Nil. pendant les années 1768, 1769, 1770, 1771, 1772 & 1773.* Par M. James Bruce. Traduit de l'Anglais, par M. Castera. Five volumes. 4° (250x195 mm). With 4 engraved title vignettes and 88 maps and plates. Contemporary mottled half calf, back with gilt fillets and labels. *Paris, Hôtel de Thou (vol. 1-4), Plassan (vol. 5), 1790-1791.* CHF 1500

First French edition. The Scottish explorer (1730-1794) is considered to be the “initiator of modern Ethiopian research” (Henze). In the



course of his stay of several years in Abyssinia he made two attempts to discover the sources of the Nile. During his second stay he was able to explore the sources of the Blue Nile in Lake Tana and its inflows. Bruce, together with M. Park, is regarded as the founder of modern intra-African research. The plates show maps, the flora and fauna of Ethiopia, locals, ships, grave finds, architectural details etc. Appended to volume 5 is William Paterson's *Quatre voyages dans le pays des Hottentots et la Cafretrie*, which is illustrated with many botanical plates.

PROVENANCE: Johann Rudolf Merian (1733-1795), Basel merchant and guild master, inscribed on front endpaper of first volume with his name and dwelling address (“Merian Cour de Strasbourg”, which is now Strassburgerhof at Petersberg 29 in Basel).

REFERENCES: Henze I, 373 ff; Monglond I, 1105 ff; Gay 44; Cox 389; Nissen ZBI 68.



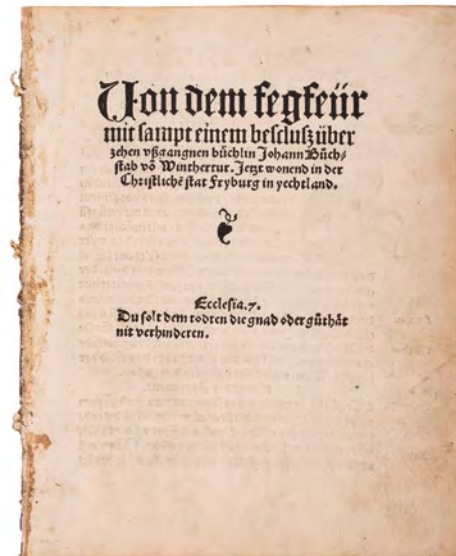


n° 18

19 BUCHSTAB, Johannes (ca. 1499-1528). Von dem Fegfeür mit sampt einem Beschlusz über zehen ußgangnen Büchlin Johann Buchstab von Winthertur, jetzt wonend in der christlichen Stat Fryburg in Yechtland. 4° (184x147 mm). [20] ll. Unbound. [Straßburg, Johann Prüss], 1528. CHF 1800

Only edition of this rare treatise on the Purgatory by the Winterthur Catholic theologian and schoolmaster, Johannes Buchstab. He was successively parish administrator in Herisau (1522), schoolmaster in Bremgarten (1523) and clerk of the Augustinian Abbey of Zofingen (1524-1528) and as such a delegate to the Disputations of Baden (1526) and Berne (1528), where he distinguished himself as one of the fiercest opponents of the Reformers. By his own account, printed in the closing address of this pamphlet, he wrote a larger book against the Zwinglian Reform already during his stay in Bremgarten, but could not find a printer. Therefore, he divided his manuscript into ten single works, which, like this pamphlet, were all published at Strassburg.

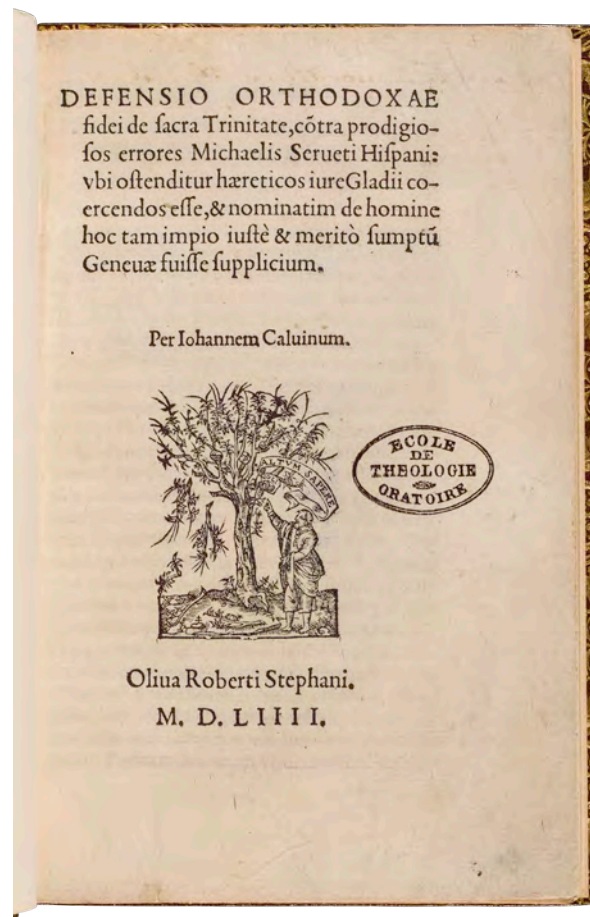
REFERENCES: VD16 B 9057; USTC 700075.



20 CALVIN, Jean (1509-1564). Defensio orthodoxae fidei de sacra Trinitate, contra prodigiosos errores Michaelis Serveti Hispani: ubi ostenditur haereticos iure gladii coercendos esse, et nominatim de homine hoc tam impio juste et merito sumptum Genevae fuisse supplicium. 4° (190x125 mm). 261, [3] pp. (last blank). With Estienne's device on title page. Straight-grained hazel morocco by Antolin Palomono Olalla, spine and sides ruled with gilt and blind fillets, gilt corner-pieces and a central arabesque medallion, turn-ins decorated. Fine copy, carefully washed, scattered annotations and underlinings. [*Genève*], Robert I Estienne, 1554. CHF 9800

First edition of this very controversial text by Calvin, one of the most significant works of the protestant reformation and one of the most frightening treatises that have been written to justify the persecution of heretics (cf. J. Leclerc, *Histoire de la tolérance au siècle de la Réforme*).

It was published a few months after the famous trial of Michel Servetus, deemed a heretic, condemned on October 26, 1553 by the Council of the Republic of Geneva, then burned alive the next day in Champel at the gates of the city. Born about 1509-1511, this Spanish physician, author of a pioneering work on the circulation of blood, had attracted the wrath of the Catholic and Protestant authorities with his two critical books on the Christian religion, the *De trinitatis erroribus* (1531), questioning the traditional dogma of the Trinity, and the *Christianismi restitutio* (1553), in which he commented on the errors of the Church and the alleged reformers. Calvin, criticized for his intolerance and the methods used in the trial, published his *Defensio orthodoxae fidei de sacra Trinitate* in order to justify his actions and to present arguments in favor of the execution of Servetus for diverging from orthodox Christian doctrine. Approved by the ministers of the Church of Geneva, whose names are listed at the end of the volume, the *Defensio* appeared at the beginning



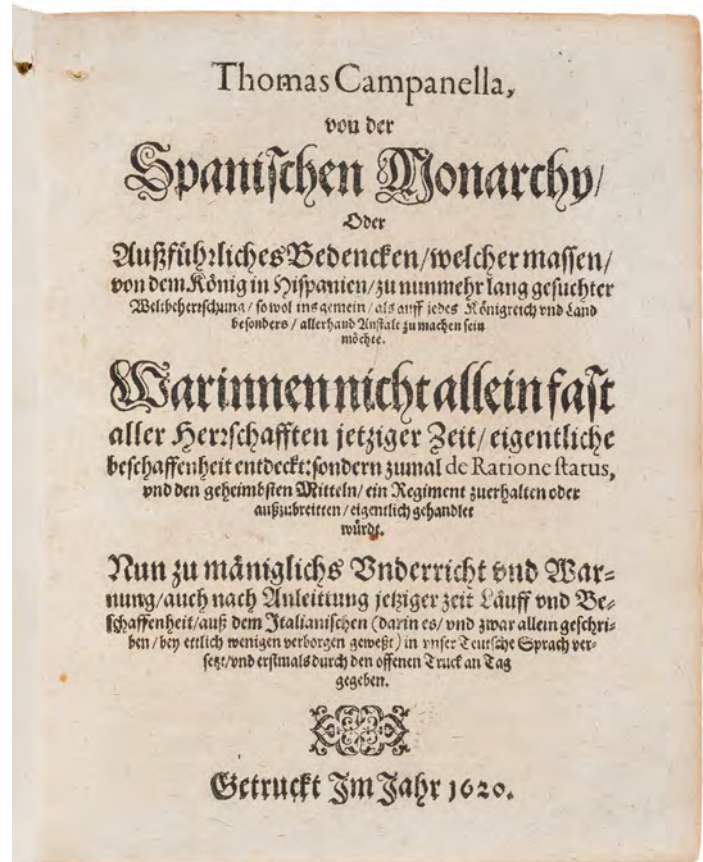
of the year 1554 simultaneously with a French translation. As an immediate reaction, Sebastian Castellio wrote his famous *De haereticis, an sint persequendi* (Should Heretics be Persecuted?), a landmark in the history of tolerance and religious freedom.

PROVENANCE: Ecole de Theologie, Oratoire (Geneva), stamp on title.

REFERENCES: Peter/Gilmont, Bibliotheca calviniana, n° 54/6; Renouard, Estienne, p. 84.; Brunet I, 1505; Adams, C-343; Cat. Stroehlin, n° 629, 1454; Erichson, Calviniana, p. 15; Index aureliensis, 129.900; USTC 450059.

21 CAMPANELLA, Tommaso (1568-1639). Von der Spanischen Monarchy/ Oder Außführliches Bedencken/ welcher massen, von dem König in Hispanien/ zu nunmehr lang gesuchter Weltbeherrschung/ so wol insgemein/ als auff jedes Königreich vnd Land besonders/ allerhand Anstalt zu machen sein möchte, Warinnen nicht allein fast aller Herrschafften jetziger Zeit/ eigentliche beschaffenheit entdeckt: sondern zumal de Ratione status von den geheimbsten Mitteln/ ein Regiment zuerhalten oder auszubreiten/ eigentlich gehandelt wuerdt. Nun zu maeniglichs Vnderricht vnd Warnung/ auch nach Anleitung jetziger zeit Laeuff vnd Beschaffenheit/ aus dem Italianischen (darin es/ vnd zwar allein geschriben/ bey ettlich wenigen verborgen gewest) in unser Teutschen Sprach versetzt/ und erstmals durch den offenen Truck an Tag gegeben. 4° (190x146 mm). [8], 166 pp., last leaf blank. Contemporary limp vellum of a 15th century manuscript leaf. Some browning in places, else an excellent copy. *No place [probably Tübingen, J. A. Cellius], 1620.*

CHF 5800



An Gantz Teutschlandt/
 von
Des Spanniers Ty-
 rannen/welche er ohn unterscheidt der
 Religion auch an den aller Unschuld-
 digsten verübt.
 Menniglich/ so wol zur Warnung/ als
 Gütlicher erinnerung / in diesen gefährlichen
 Zeiten und Lauffen zu beherrigen fürzichelt:
 Durch
 Christian: Liebfriedt/ von Groß Seuffthen



Gedruckt zur Nachrichtung bey Friedenreich
 Seufftham/ Anno 1620.

Very rare first edition of a central text in Campanella's political thought which prefigures a theocratic renewal of the world, with the Pope as autocrat and spiritual leader, and the Spanish king at his side as his secular ruler. It is regarded as a preliminary work for *Civitas solis*. Campanella evinces, among ideas singularly strange and erroneous, considerable practical knowledge of civil government. To extend Spanish rule in Europe he advises intermarriage of the Spaniards with other nationalities, urges the establishment of schools of astronomy, astrology, mathematics, mechanics, etc., the immediate opening of naval colleges to develop the resources of the New World and the assimilation of its indigenous peoples. In general he advocates natural honesty and justice and the universal love of God and man in place of the utilitarian principles and egoism of Machiavelli (cf. Catholic Encyclopaedia). Campanella was imprisoned at Naples between 1599 and 1626, charged with a conspiracy against Spanish rule, and many of his works were first published by his followers abroad. The manuscript was entrusted to Kaspar Schoppe who arranged for the manuscript to be published in Germany. The translator is believed to be Christoph Besold (1577-1638) from Tübingen, a close friend of Johannes Kepler and tutor of Johann Valentin Andreae.

REFERENCES: VD17 23:256814K; Gibson/Patrick 650; Winter 25c; Paisey C-187; Jantz 48 (variant issue); Hohenemser 4926; Hausmann 239.

Bound together with six political pamphlets in German:

1) LIEBFRIEDT VON GROSS-SEUFFTZEN, Christian (pseudonym). An Gantz Teutschlandt, von Dess Spanniers Tyranny, welche er ohn unterscheidt der Religion auch an den aller Unschuldigsten verübt. Mit Titelholzschnitt (mordender spanischer Eroberer). [12] ff. *Gedruckt zur Nachrichtung bey Friedenreich Snuhcam [Frankfurt am Main?], Anno 1620.* – Very rare first edition. Based mainly on Las Casas' report of 1541, it describes the atrocities committed against the indigenous American population by the Spanish conquerors. The woodcut on the title illustrates a barbaric act on an Indian. – Bircher/Bürger A 2489; Paisey L-695; Jantz

2909; Hohenemser 4986; VD17 14:007347H; Alden/Landis II, 620/95; Hayn/Gotendorf VII, 359f. («uncommonly rare!»).

II) Gülden Bulla Keyser Caroli des Vierdten, Jm 1356. zu Nürnberg auffgericht. Now diligently copied and corrected from the Latin copy. 60 pp. *Magdeburg, Johann Francken, 1619.* – VD17 1:021245T; cf. Hohenemser 4740 (variant).

III) Proposition, Welche der Röm. Kays. Majestät Gesandter etc. den Correspondirenden etc. den 24. November (4 December) Anno 1619. Inn Nürnberg mündlich und schriftlich vorgetragen. Dann auch die Resolution, So die Unirten Correspondirenden Evangelischen König, Chur-Fürsten unnd Stände etc. auff obbemeldte Proposition, dem Kays. Gesandten den 28 November (8 December) gleichfalls mündlich und schriftlich eingehändiget. 28 pp. *No place and date, (1619).* – VD17 14:007079B; Hohenemser 4876.

IV) Copia Zweyer Schreiben, so die Correspondirende zu Nürnberg ... an die Herrschafft Venedig, und Staden in Niederlandt abgehen lassen. Zu besserer Erlernung jhrer Intention, dem gemeinen Mann zu gutem in den Truck verfertiget. 12 pp. *No place, «Getruckt im Jahr 1620».* – VD17 14:007077M and 23:256841F. Not in Hohenemser.

V) [HOHENZOLLERN, Johann Georg, Count of]. Vortrag, Welchen die E[uer] Kay[serlicher] May[estät] durch dero Gesandten, den Herren Graffen von Hohenzollern ... übergeben lassen. Sampt der Königl. May. in Böhmeimb, unnd anderer daselbst versambleter Evangelischer Stände ... Antwort und Resolution. 16 pp. *Nachgedruckt aus dem F[rankfurter] Exemplar Jm Jahr, 1620.* – Second edition. – VD17 12:190688K and 14:007094B. Not in Hohenemser.

VI) Anbringen deren von den sämptlichen Correspondirenden Unirten Churfürsten vnd Ständen, von Nürnberg auss, abgefertigten Gesandten ... [26] ff. *Cologne, Gerhardt Greuenbruch, 1620.* – VD17 14:007103R; Hohenemser 4902 (variant).



22 [CURIONE, Celio Secondo, 1503-1569]. Pasquillorum Tomi duo. Quorum primo versibus ac rhythmis, altero soluta oratione conscripta quamplurima continentur, ad exhilarandum, confirmandumque hoc perturbatissimo rerum statu pij lectoris animum, apprime conducentia. Eorum catalogum proxima a praefatione pagella reperies. 8° (148x118mm) [8] ff. 537 pp. 18th century vellum, spine covered with gilt calf and divided by a metopy and pentaglyph roll into five panels, second with red title label, the rest decorated with the monogram AS encircled by an aureola. Toned throughout, small repair to the margin of title page affecting some letters on the verso. Effaced inscription on title page and some contemporary marginalia and underlining in brown ink. – A two-page bibliographical note of the 19th century pasted in at the end of the volume. *Eleutheropoli [i.e. Basel, Johannes Oporin], 1544.* CHF 1800

Rare first edition. Albert of Saxony-Teschen copy.

An important collection of more than 100 pasquills, including *Pasquillus de ipso*, on the origin of the word, and one on the Leipzig disputation and many others with the most violent attacks on the pope and monks. Because of these attacks, the collection was eagerly persecuted by the Church and a majority of the copies was destroyed, so that 100 ducats were paid for one copy already 200 years ago. It also contains the Latin and German *Trias Romana* and the epigrams against Julius II by Hutten. The book was so rare that even Daniel Heinsius thought his specimen to be a unicum (cf. Neufforge p. 346 f.). Furthermore should be mentioned the seven dialogues by Hutten's friend and co-author of the *Epistolae obscurorum virorum*, Crotius Rubianus. Curione is believed to have co-authored Castellio's famous pamphlet, *De haereticis, an sint persequendi*.



The calf backing was applied by the famous Viennese bookbinder Georg Friedrich Krauss for the duke of Saxony-Teschen (cf. Breslauer cat. 110, 167).

PROVENANCE: Engraved bookplate of Georg Matthias von Selpert (1688-1750), Imperial Diet deputy and mayor in Regensburg. – Prince 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: VD16 C 6433; Benzing 2 & 261; Peignot, Dict. des livres condamnés au feu, I, 89.

23 DANCE OF DEATH – BECHSTEIN, Ludwig (1801-1860). Der Todtentanz. Ein Gedicht. Mit 48 Kupfern in treuen Contouren nach H. Holbein. 8° (180x130 mm). VIII, 200 pp. With a frontispiece and 48 plates, all engraved in outline. Publisher's boards with printed title along the spine. Somewhat scuffed, foxed throughout as usual. *Leipzig, Friedrich August Leo, 1831.* CHF 350

First edition of Bechstein's poem of the Dance of Death illustrated with the delicate engravings by the Dresden landscape painter, draughtsman, and engraver, Johann Gottfried Abraham Frenzel (1782-1855). "Bechstein himself was one of the greatest German private collectors of the 19th century in the field of the Dance of Death and also wrote several works about it" (Oppermann). A copy in the rare publisher's boards.

PROVENANCE: Schaan and O. Hess, signatures on front fly-leaf.

REFERENCES: Goedeke XIII, 165, 9; Linschmann 113; Massmann 56; Oppermann 1161.

24 — MERIAN, Matthäus (1593-1650). La danse des morts, comme elle est dépeinte dans la louable et celebre ville de Basle, pour servir d'un miroir de la nature humaine. – Todtentanz wie derselbe in der löbl. u. Welt-berühmten Stadt Basel als ein Spiegel menschlicher Beschaffenheit künstlich gemahlet und zu sehen ist. Nach dem Original in Kupfer gebracht. 4° (205x170 mm). 190 pp. (including title & engraved title) and 43 engravings by Jacques-Antony Chovin after Matthäus Merian. 19th century green buckram, gilt lettered label on spine. Slightly rubbed and sunned. *Basel, J. R. Im Hof, 1759.* CHF 800



Fourth and last Basle edition in German and French with Chovin's engravings after Merian's Dance of Death suite. "It's a fact that Chovin brought the Merian copper plates back to Basel, reworked them (which Merian already had done 100 years ago) and improved them. The Chovin coppers are much sharper in outline, softer in modeling, and we

may well say they have been improved ... The reason why Im Hof came up with the idea of reissuing Merian's Dance of Death was, as he writes in the foreword, that it had become exceedingly rare and there had been a great demand for this work" (Oppermann).

PROVENANCE: Henry Weare with his signature on front flyleaf (19th c.).

REFERENCES: Maasmann, p. 56; Oppermann 1128. Graesse IV, 497. Brunet III, 1650.

25 — MEYER, Rudolf (1605-1638) & Conrad MEYER (1618-1689. Sterbenspiegel, das ist sonnenklare Vorstellung menschlicher Nichtigkeit durch alle Ständ und Geschlechter (frontispiece: Todten-dantz). 4° (190x150 mm). [20], 166, [1] pp. with letterpress music, an engraved frontispiece and 60 engraved plates. 18th century half-vellum rebacked. Some staining, closed tears to plates 38 (reaching into the caption) and 39 (marginal). Zürich, Johann Jakob Bodmer, 1650. CHF 4500

First edition of one of the most important Dances of Death of the Baroque period and a major work of book illustration in Zurich.

Although the two artists were inspired by Holbein's and Merian's works on the subject, their depictions show considerable momentum of their own. Rudolf Meyer was able to engrave about half of plates until his death in 1638 and his brother, Conrad, contributed the rest. Subjects are numbered and titled in letterpress at the top, while an engraved four-line rhymed sentence and numbering appear beneath. The facing page contains Bible quotes and a rhymed dialogue between death and his victim, composed by Conrad Meyer's brother-in-law Johann Georg Müller (1610-1672).



The suite is divided into three groups: nine clergymen are followed by eleven representatives of the secular authorities. The third and largest group contains the bourgeoisie, headed by the doctor. There are two

versions of the plates: a version with the numbering in the plates and another without. At the end we find eight death songs about exemplary and wrong behaviour in the face of death composed by Andreas Schwilge from Alsace, who was the cantor at the Grossmünster in Zurich.

In his preface, Conrad Meyer qualifies the *Sterbenspiegel a Sinnwerke dreyer verschwesteter Künste* (A work devised of the three sister arts), combining poetry, fine arts, and music, a baroque *Gesamtkunstwerk*, essentially conceived by the Counter-Reformation and therefore quite unorthodox for a downright protestant stronghold like Zurich.

PROVENANCE: Johann Rudolf Rahn (1841-1912) with his signature on front flyleaf. Rahn is called the father of Swiss art history; he was the author of an essay on Rudolf and Conrad Meyer, in *Zürcher Taschenbuch* 1882.

REFERENCES: VD17, 39:152157A; Leemann-van Elck, *Zürcher Buchill.* 110ff; Massmann p. 50, nr.1 2073; Brunet III, 1690; F. Douce, *The Dance of Death*, 148 IV; Hansjakob von Matt, *Der Radierer Rudolf Meyer*, 1948, 194-256.

26 — SCHELLENBERG, Johann Rudolf (1740-1806) – MUSÄUS, Karl August (1735-1787). *Freund Heins* Erscheinungen in Holbeins Manier von J. R. Schellenberg. 8° (175x108 mm). 165 pp. and 25 plates engraved by J. R. Schellenberg. Black crushed half-morocco by John & Edward Bumpus of London, spine on raised bands with gilt lettering and date, top-edge gilt. Some foxing in places. *Winterthur, H. Steiner & Comp. 1785.* CHF 4500

First edition of what is considered the first modern dance of death, a “masterpiece with completely new witty ideas” (Lanckoronska/ Oehler).



Freund Hein had been introduced in literature by Matthias Claudius as a synonym for death, ironically derived from the name of a doctor, Anton Hein from Hamburg. The sentimental verses created by the Weimar satirist and fairy tale collector Karl August Musäus are unusual for the more rationally influenced poet; however, they form an exquisite complement to Schellenberg’s engravings, which had been created first. Both Schellenberg and Musäus respond to philosophical, literary and technical phenomena of their time, such as the aesthetic discussion about the image of death initiated by Lessing and Herder,

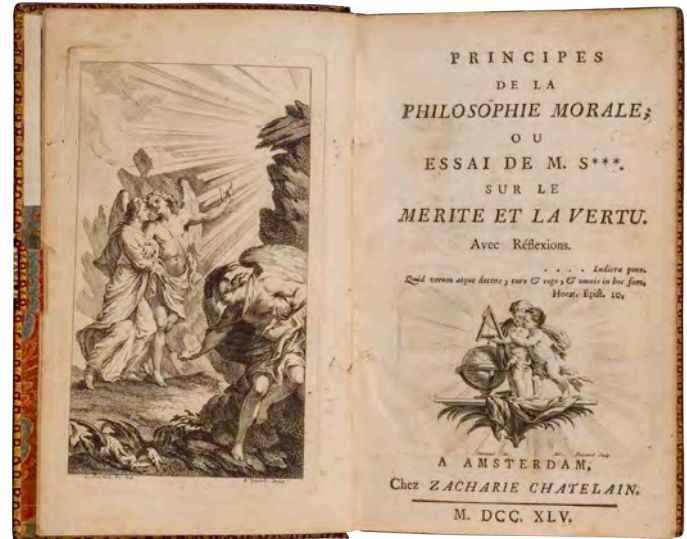
as well as the new dangers resulting from the developing technology. The print *The Aerostat* (p. 28) has virtually made a career for itself and is today regarded as an important document of aviation history, even of technological criticism. *Friend Hein's Apparitions* represent an attempt to modernise the medieval theme not only iconographically but also in textual terms. The traditional register of sins of the dances of death is expanded by Schellenberg and Musäus with pessimistic progress to include foolhardiness and exploratory urge. The aim of the modernised dance of death is to optimise life in this world instead of the hereafter. The concept of sin is replaced by vice, irrationality or bad virtue; accordingly, the last scene shows the author and the engraver as exemplary figures fearlessly facing death.

PROVENANCE: David Lionel Goldsmid-Stern-Salomons, 2nd Baronet (1851-1925), with his bookplate. Salomons was a British scientific author, barrister and pioneer of road transport. His home, Broomhill, north of Tunbridge Wells is houses today the Salomons Museum.

REFERENCES: Goedeke IV, 1, 580, 6; Massmann p. 57, a) 1; Lonchamp 2176; Lanckoronska/Oehler p. 175ff.; Thanner, Schellenberg, 627-632, 634-648, 650-653; Oppermann 1200 (without the text).

DANCE OF DEATH – see also n° 38

27 DIDEROT, Denis (1713-1784). *Principes de la philosophie morale; ou essai de M.S*** sur le mérite de la vertu. Avec réflexions.* Two parts in one volume. 12° (170x95 mm). XXX, 297pp. [5] ff., 2 plates and 3 vignettes, all by Durand and engraved by Fessard. Contemporary red morocco, spine and edges gilt. *Amsterdam, Zacharie Chatelain, 1745.* CHF 5000



First edition of Diderot's first philosophical work, a free rendering of Shaftesbury's *Inquiry Concerning Virtue and Merit* (1699), with some additional original notes of his own. "Yet it is a very important work, indeed, for the growth and development of his thought. It was Diderot who furnished the *Réflexions* in a preliminary discours and lengthy footnotes to which students of Diderot now turn for precious indications of the unfolding of his ideas ... It will be noticed that the French version is anonymous, neither Shaftesbury's name nor that of the translator was mentioned. The reason was that there was some danger involved in presenting to the French public a work that declared so boldly for the existence of a natural morality independent of any particular religion or church". (Arthur M. Wilson, *Diderot*, p. 50).



A fine copy, rare in contemporary red morocco.

PROVENANCE: Marquis de Lambilly de Kerveno, bookplate with motto «qui qu'en grogne» (Répertoire général des ex-libris français, L 0683). – P. Dupont, 20th century bookplate.

REFERENCES: Adams PY1; Cioranescu 24189; Cohen 305; Conlon 45; Tchmerzine-Scheler, II, 916.

28 EMSER, Hieronymus (1478-1527). Wyder den falschgenanten Ecclesiasten, und warhafftigen Ertzketzer Martinum Luther Emsers getrawe und nawe vorwarnung mit bestendiger

vorlegung aus bewerter, und canonischer schrift. 4° (184x147 mm). [78] ll. With Emser's coat of arms in woodcut on title. Disbound. Toned throughout, some dampstaining and thumb soiling. *Dresden, Emserpresse, 1524.* CHF 1200

Emser's reply to Luther's fierce work against the Pope and clergy (*Wider den falsch genannten geistlichen Stand des Papstes und der*

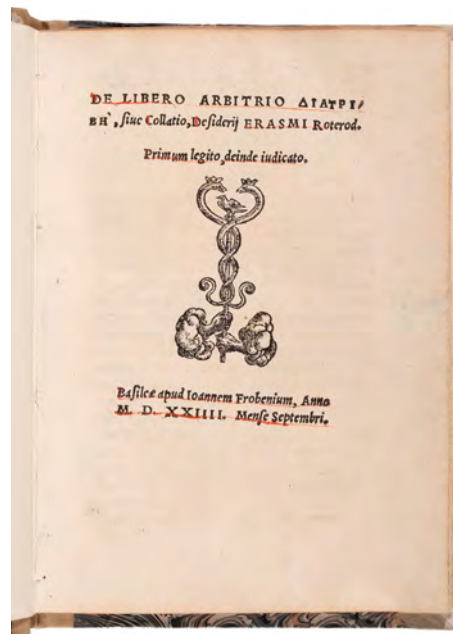


Bischöfe), originally addressed to the archbishop of Magdeburg and Mainz, Albrecht of Brandenburg. Emser makes a distinction between the true and the false ecclesiastics and polemicalises against further writings of Luther. The work is dedicated to Emperor Charles V, who, in Emser's closing address, is requested to take action against Luther. On the title Emser's trademark device with his coat of arms, used here for the second time. The pamphlet was first printed by Martin Landsberg at Leipzig in 1523 (USTC 707447).

REFERENCES: Aurich 14; VD16 E 1139; Köhler, Flugschriften I,1, 914; USTC 707449.

29 ERASMUS OF ROTTERDAM, Desiderius (1466-1536). *De libero arbitrio diatribe, siue collatio.* 8° (150x110 mm). 48 ll. with 2 different printer's devices. Modern vellum backed boards. Almost spotless, with wide margins. Quite appealingly rubricated (with the exception of the last leaf, supplied from another copy); first leaf with marginal repair. *Basel, Froben, September 1524.* CHF 9800

First edition, of great rarity, and one of the very few of Erasmus' books without any dedication (cf. Gilhofer & Ranschburg, Luzern, cat. 50, Erasmus, n° 39). With this famous treatise on free will, Erasmus took a stand against Luther and his theology. Luther counterattacked with his *De seruo arbitrio* in December 1525, to which Erasmus replied with his *Hyperaspistes*. The polemic found a tremendous echo and contributed significantly to the dissociation of the revolutionary tendencies of the Reformation and on the other hand the rationalism and the humanist ideal of the personality, which had one of their most famous representatives in Erasmus. Though he put the case for Catholicism in these works, he proved with his elegant argumentation and clear balance of his



explanation a thoroughly rationalist attitude and an independence of mind which led the Church to condemn his works.

PROVENANCE: VD16 E 3147; Adams E 595; Bezzel 1263; Heckethorn 108, 202; Knaake II, 162; Pegg 912; Vander Haeghen I, 20.

30 EULER, Leonhard (1707-1783). *Mechanica sive motus scientia analytica.* 2 volumes 4° (250x205 mm). [16], 480 (recte 488); [8] 500 pp. With an engraved vignette and 32 engraved

MECHANICA
SIVE
MOTVS
SCIENTIA
ANALYTICE

EXPOSITA

AVCTORE

LEONHARDO EVLERO

ACADEMIAE IMPER. SCIENTIARVM MEMBRO ET
MATHESEOS SVBLIMIORIS PROFESSORE.

TOMVS I.

INSTAR SVPPLEMENTI AD COMMENTAR.
ACAD. SCIENT. IMPER.

PETROPOLI

EX TYPOGRAPHIA ACADEMIAE SCIENTIARVM.

A. 1736.

folding plates. Contemporary boards. Binding rubbed, corners and edges chafed. Somewhat dampstained. *St. Petersburg, Academy of Sciences, 1736.*
CHF 7500

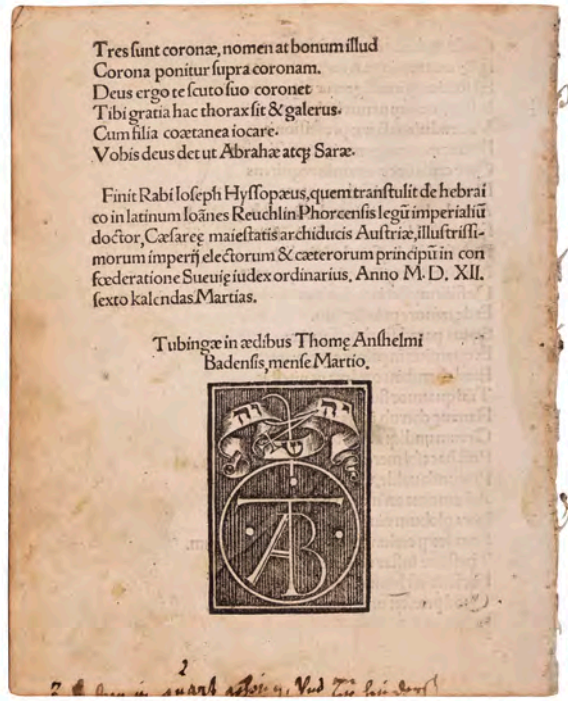
First edition of Euler's first major publication, in which he introduced the use of analytical methods in mechanics instead of the geometrical methods of Newton and his followers.

"*Mechanica* is Euler's outline of a program of studies embracing every branch of science, involving a systematic application of analysis. It laid the foundations of analytical mechanics, the result of Euler's consideration of the motion produced by forces acting on both free and constrained points. It was also the first published work in which the number e appeared" (The Euler Archive).

PROVENANCE: Theodor Friedrich (Fyodor Fyodorovich) Schubert (1789-1865), with his engraved armorial bookplate on front pastedown. Schubert, an honorary member of both the Academy of Sciences and Arts in St. Petersburg, was the son of the astronomer Friedrich Theodor von Schubert and grandfather of the Russian mathematician Sofia Kovalevskaya.

REFERENCES: Roberts-Trent 103 f.; Honeyman 1058; Eneström 15-16; DSB IV, 479 f.

31 EZOBI, Jehoseph ben Hanan ben Nathan (fl. 13th c.). [Ka'arat ha-Kesef] Rabi Ioseph Hyssopaeus Parpinianensis iudaeorum poeta dulcissimus ex hebraica lingua in latinā traductus a Ioanne Reuchlin Phorcensi legum imperialium doctore. 4° (184x147 mm). [8] ff. With printer's device at end. Disbound. Some thumb soiling. *Tübingen, Thomas Anshelm, sexto kalendas martias 1512.*
CHF 3500



The rare first edition of the Latin version of J. Ezobi's Hebrew poem *Ka'arat ha-Kesef* (The Silver Plate) translated and prefaced by the eminent Christian Hebraist Reuchlin. Ezobi was the best known of the Provençal poets. His family was from Orange and he probably taught in Perpignan in the first half of the thirteenth century. Ezobi acquired his reputation with this didactic poem which he sent as a wedding present to his son; "Ezobi appeals to his son to follow the ways of the Torah.

He warns him not to be misled by Greek philosophy, and encourages him to learn grammar, to study the Talmud and its commentators" (Encyclopedia Judaica, VI, 1104).

REFERENCES: Adams E-1183; Benzing, Reuchlin 113; VD16 J951; Steiff, Tübingen 30; USTC 689768.

32 FIELDING, Henry (1707-1754). Amelia. 4 volumes 8° (170x100 mm). Contemporary speckled calf, back on raised bands, fillets and and vol. numbers gilt, cover edges gilt. Minimally rubbed and scuffed, hinges of vol. I and III starting to crack at head. Slightly foxed in places. *London, A. Millar, 1752.* CHF 1500



First edition of Fielding's last novel. Vol. III in first state with the misreading 'the at Folly' (p. 191, line 4). It may be seen as the first novel of social protest and reform in English, though it is also the sentimental story of its long-suffering heroine's marriage.

A fine copy in a contemporary binding.

PROVENANCE: Albert Louis Rilliet-Pictet (1784-1864), state councilor and police lieutenant in Geneva, with his engraved bookplate (Wegmann 5958).

REFERENCES: ESTC T89846; Cross III, p. 321; Rothschild 853.



33 GOETHE, Johann Wolfgang von (1749-1832). *Neueröffnetes moralisch-politisches Puppenspiel.* 8° (160x95 mm). 96 pp. With a woodcut vignette on title page (boy with a sword hitting a blackboard), and two others on pp. 20 and 60. Modern dark brown half morocco with label and gilt fillets on spine. Faint marginal stains to title-page, else a fine copy. Author's name in manuscript on title. *Leipzig and Frankfurt [Johann Friedrich Weygand], 1774* CHF 9500

First edition of one of Goethe's rarest works. *Neueröffnetes moralisch-politisches Puppenspiel* is a work unjustly neglected by Goethe scholars. It contains a prologue and three comedies: *Des Künstlers Erdewallen*, *Jahrmachtsfest zu Plundersweilern* and *Ein Fastnachtsspiel, auch wohl zu tragieren nach Ostern, vom Pater Brey dem falschen Propheten*. Leaf C5 with the omissions due to censorship.

REFERENCES: Goedeke IV/3, 114, 75; Wilpert/Gühring 10; Hagen 77; Hirzel A 54; Kippenberg I, 350; Brieger 699; Speck 784.

34 GREEK SILVER BINDING – Θειον και ιερον Επαγγελιον και η Αποκαλυψις Ιωαννου. 12° (105x70 mm). 496 pp. with 5 woodcuts. Openwork cast and chased silver binding, clasps in gold. *Venice, Typographeion tou Phoinikos, 1842.* CHF 1200

A beautiful Greek openwork silver binding over green silk showing on the front cover the Crucifixion with the Evangelists in the corners and the Resurrection on the rear with two kings and two prophets in the corners. The spine is partially gilt and decorated with floral ornaments; the title engraved on a central plaque with the date 1850. We believe the clasps to be in pure gold.



35 GREGORAS, Nikephoros (1295-1360). Romanae, hoc est Byzantinae historiae Libri XI: quibus res à Graecis Imperatorib. per annos CXLV, à Theodoro Lascari priore, usque ad Andronici Palaeologi posterioris obitum gestae, describuntur, & Nicetae Acominati Choniatae paraleipomena supplentur: Nunc demum liberalitate D. Antonii Fuggeri, &c. & Hieronymi Wolfii labore, Graecè Latinèque editi ... His adjunximus Laonici Chalcocondylae Turcicam historia, Conrado Clausero Tigurino interprete ... Philippi Gundelli exemplar emendum. Ita quator his scrtoribus, Zonara, Choniate, Gregora, Chalcocondyla coniunctis. Folio (380x250 mm). [16] 271 [2], pp., col. 275-534, [40] pp. With 4 full-page woodcuts, a small woodcut device on title and a large one at the end. Contemporary blindstamped pigskin over paste-boards, covers paneled with fillets decorative and figurative rolls showing busts of saints, heads of humanists,





plain edges. Edges and corners minimally scuffed, else crisp and well preserved. *Basel, Johann Oporinus, 1562.* CHF 3500

Editio princeps of Nicephoros Gregoras Byzantine history in 37 books, covering the years 1204 to 1359, edited and translated by Melanchthon's pupil and father of modern Byzantinistics, Hieronymus Wolf (1516-1580) on the basis of a manuscript provided by Wolf's patron Anton Fugger (1493-1560). Appended is Laonikos Chalcocondyles' *Turkish History* in the translation of the Zurich humanist Conrad Clauser, first published in 1556 but here revised by Wolf with the aid of a Greek manuscript owned by the Vienna jurist Christoph Gundel.

The text is preceded by full-page depictions of the three emperors Theodoros II Laskaris, Michael VIII Palaiologos and Andronikos II Palaiologos, as well as of the Byzantine historian Georgios Pachymeres, extracts of whose *Historia* supplements Wolf's edition.

A fine copy.

PROVENANCE: Manuscript entries on title of the Benediktbeuern convent (Bavaria) and by Carl Heinrich Kehling in Munich, dated 1668; verso of title with 18th century stamp of Landshut Academy Library and release stamp of the University Library in Munich.

REFERENCES: USTC 677905; VD16 G 3005; Hieronymus, *Griechischer Geist* 271

36 [HARTLIB, Samuel, ca. 1600-1662]. A Designe for Plentie, by an Universall Planting of Fruit-Trees: Tendred by some Wel-wishers to the Publick. 4° (180x140 mm). [8], 24 pp. Blue wrappers. Some damp-staining, somewhat browned. *London, printed for Richard Wodenothe in Leaden-hall street, over against Leaden-hall, [1652 or 1653]* CHF 4800



Scarce first edition of this small treatise by the German-British polymath, Samuel Hartlib, who was active in promoting useful inventions and information, especially those related to agriculture and medicine. He set up a correspondence network in Western and Central Europe, known as the Hartlib or Comenian Circle, which Boyle called the Invisible College. “His wide correspondence included Pell, Dury, Hevelius, Winthrop, Starkey, Oldenburg, and Wren. He had many young protégés, including Petty, Boyle, the two Boates, Dymock, and Platte, who made up the ‘Invisible College’. He knew virtually all of the men who organized the Royal Society in 1660, though he himself was not a member” (The Galileo Project). In the preface to this work, Hartlib comments: *I am the more willing to divulge this brief Tract*

upon this Subject, because it will serve as a fore-runner to a larger Volume of Fruit-Trees, which an experienced friend of mine, Mr. Ralph Austin hat in a readinesse to put forth at Oxford. The work to which he refers, Austens *A treatise of fruit-trees*, published in 1653, is dedicated to Hartlib.

REFERENCES: Fussell pp.40-50; Henrey 167; Wing H984; ESTC R202376.

37 HERZL, Theodor (1860-1904). Der Judenstaat. Versuch einer modernen Lösung der Judenfrage. 8° (240x160 mm). 86 pp. Original wrappers. Fine completely uncut copy, library call number in pen on title-page. Wrappers skillfully restored. *Leipzig & Vienna, M. Breitenstein, 1896.* CHF 24000

The founding manifesto of political Zionism. First edition, first issue, with the original wrappers.

Theodor Herzl “was the Paris correspondent of the Neue Freie Presse in Vienna, the leading liberal newspaper in Austria, and while in Paris he was deeply influenced by the Dreyfus case and the effects of the programs in Russia during the eighties. He came to the conclusion that any new relationship between the Jews and other peoples could be established only if the Jews organized themselves and acted as a people. His book advocated the establishment of a State of their own... In consequence of the publication of his book – The Jewish State, an Attempt at a Modern Solution of the Jewish Question – a congress was held at Basle in 1897 attended by two hundred and six delegates from all parts of the world and here the Zionist organization was founded... That a Jewish State was created in Palestine within fifty years of his death was due to the vision and the practical methods of Herzl, expressed in his manifesto of 1896” (PMM).



“On 15 February 1896 a slim volume appeared in the shop window of *M. Breitenstein's Verlags-Buchhandlung in Vienna*. Four so-called ‘Auflagen’ appeared during 1896, no real distinction being made between ‘Auflage’, Edition and ‘Druck’. They were virtually identical, except for the vignettes on the soft cover and on the last page; those used for the first (unnumbered) edition differed from those used for the second, third and fourth editions. Moreover, the designations ‘Dritte Auflage’ and ‘Vierte Auflage’ were printed on small slips of paper which were pasted on the cover” (Heymann).

An exceptionally fine copy.

REFERENCES: PMM 381; M. Heyman, Theodor Herzl's *Der Judenstaat* published in Vienna, in: *Bibliotheca Rosenthaliana, Treasures of Jewish Booklore*, Amsterdam 1996, p. 103.

38 HORAE, use of Rouen in Latin and French – Ces presentes heures a lusaige de Rouen sont au long sans req[ue]rir. 8° (179x110 mm). 128 ff. (a-c⁸, d⁴, e-q⁸, r⁴) printed on vellum, 22 lines, ruled in red throughout, initials and capitals supplied in gold on blue or red background. Leaves e-r marked “ro” (probably for Rome). With 18 full-page woodcuts mainly within borders, and many smaller metalcuts in text. Text within borders composed of decorative and historiated metalcuts. 17th century blind-tooled dark-brown morocco in 19th century gilt calf slip-case with the initials L. W. on one side. Slightly rubbed, tiny chip to top of spine. [Paris, Philippe Pigouchet for] Simon Vostre, [ca. 1515]. CHF 20000

A well preserved copy finely illustrated with 18 full-page illustrations in two different sizes for the important text beginnings, as well as



Egredietur virga de radice iesu
se: et flos de radice eius ascendet.



Domine labia mea aperies.
Et os meum annuntiabit



Domine labia mea aperies.
Et os meum annuntiabit

laude tua. **D**eus in adiuvante meo non ad
 umandum. **G**loria patri. Hymnus.

Contritis sapientia be-
 ritas divina. De-
 us homo captus est ho-
 ra matutina. A suis di-
 scipulis cito derelictus
 A iudeis venditus tra-
 ditus afflicto. Añā.

Adoriam te xpe et benedicimus tibi:
 quia per sanctam crucem tuam redemi-
 sti mundum. v. Qui passus es pro nobis.
 R. Domine miserere nobis. Oratio.

Domine iesu xpe fili dei vivi po-
 ne passionem crucem et mortem tuam in-
 ter iudicium tuum et aiam meam nunc et in
 hora mortis mee: et largiri digneris
 vivis vitam et gratiam: de functis benedi-
 cionem et requiem: ecclesie tue pacem et concor-
 diam: et nobis peccatoribus vitam et le-
 titiam sempiternam. Qui vivis. etc.

Ad matutinas de sancto spiritu



vidi mulierem
 sedentem super be-
 stiam coccineam



veni ostendam tibi
 dñationem meretricis.



le litzologien



le bonz grys



le charoigne

Quis retribuet pro me dñe misericordia tua i seculū: opera manū tuarum ne despicias. **R**equiem eterna dona eis dñe: et sup perpetua luceat eis. an. Opera manū tuarum dñe ne despicias. an. Audi vocē. ps.

Quasi significat: anima mea dominū. **E**t exultavit spiritus meus: in deo salutarī meo. **Q**uia respexit humilitatem ancille sue: ecce enim ex hoc beatam me dicent omnes generationes. **Q**uia fecit michi magna qui potens est: et sanctum nomen eius. **E**t misericordia eius a progenie in progenie: timentibus eum. **F**ecit potentiam in brachio suo: dispersit superbos mente cordis sui. **P**osuit potentes de sede: et exaltavit humiles. **F**urientes implevit bonis: et divites dimisit inanes. **I**nscipit iste ael puerū suum: recordatus misericordie sue. **S**icut locutus est ad



patres nostros: abraham et semini eius in secula. **R**equiem eterna. an. Audi vocem de celo dicentē beati moysi qui in domino moriuntur. **K**yrieleyson. **C**hriste eleysen. **K**yrieleyson. **P**ater noster. **N**on dicitur. **E**t ne nos. **S**ed sibera dicitur. **P**salmus.

Anda anima mea dominū laudabo dñm in vita mea: p sal laz deo meo qd iu fuero. **N**olite credere in principibus: in filis hominum in quibus non est salus. **E**xipit spiritus eius et reuertetur in terram suam in illa die peribunt omnes cogitationes eorum. **B**eatus cuius deus iacob adiutor: eius spes eius in domino deo ipsius qui fecit celum et terram: mare et omnia que in eis sunt. **Q**ui custodit veritatem in seculum facit iudicium iniuriam patientibus: dat escam esurientibus. **D**ominus soluit compeditos: dominus illuminat



le moine

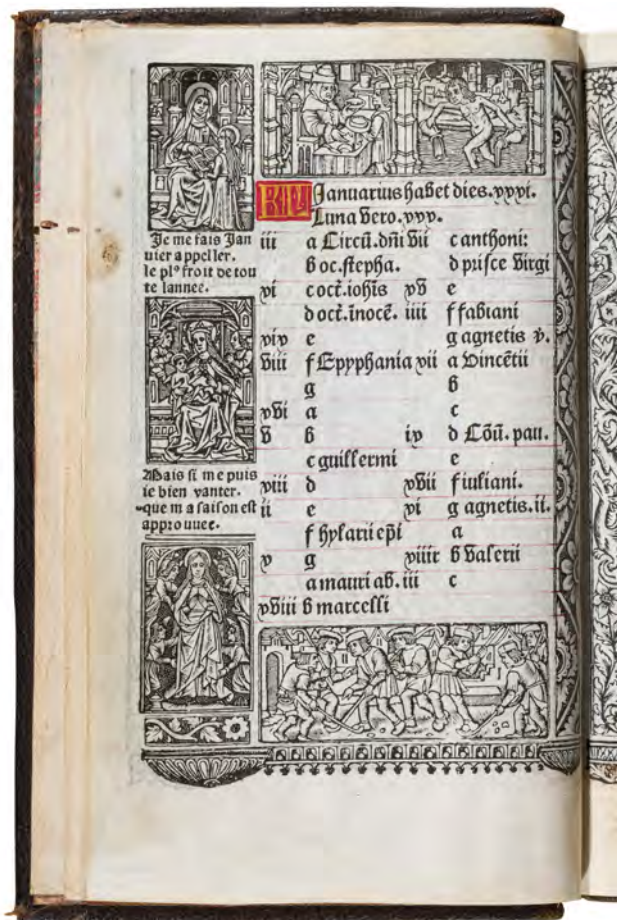


le lutzur



le medelin





Vostre's printer's mark and his blood-letting man. All these images are surrounded by Renaissance frames, except the first one on a^{8v}. Among them are woodcut blocks devised by Jean Pichore for the printer Philippe Pigouchet. The borders contain Joseph's story, the Sibyls, the Eight Virtues, the Apocalypse in 24, the Legend of Tobias in 38 figures, the Tales of Judith and of Susanna, the Parable of the Prodigal Son, the Fifteen Signs of Doomsday, as well as the famous Dance of Death on a crible ground in 66 figures, followed by a suite of 26 depicting the Triumph of Cesar. Quite delightful are the borders to the calendar with the signs of the zodiac at the top, the Labours and Leisures of the Months (including the depiction of a hockey match on a^{2v}) at the bottom and images of saints in the outer margins. All captions in the borders and in the calendar are in French.

A beautiful product of Parisian book printing of the beginning of the early 16th century, combining devotional practice of the gothic period with the pictorial style of the Renaissance, some denoting the influence of Dürer.

PROVENANCE: Notice on front flyleaf stating ownership: Marie de Landas (23d Dec. 1657) married in 1634 to Gilles François Damman, chevalier (23 September 1642), seigneur de Warnoise, then, in 1740, by descent to Philibert Ignace Damman, son of Gilles François from his second marriage to Cornelia de Borssele-van der Hooghe in 1661.

REFERENCES: Lacombe 273; Brunet, Heures n° 102; Van Praet IV, p. 143, n° 352ter; Bohatta 1346.

39 JUSTINUS, Marcus Junianus (fl. 3rd c. AD). Des Hochberümptesten Geschicht schreybers Justini, warhafftige Hystorien, die er auß Trogo Pompeio gezogen, un[d] inn Vierzig vier Bücher außgeteylt, darinn er von vil Königreychen

Das XVIII büch Justini
 Von der statt Carthago/wann vnd
 von wem die erpawen ist.



Dieweil man yetzud an die stat Cartha
 go kommen ist billich etwas von irem vrsprung züsagen / darinn
 man der Tyrer sachen auch bedencken vnd mit irem vnnsal eyn
 mitleyden haben müß. Der Tyrer volck ist von den Phenitiern
 herkommen, die wunden mit dem erddydem auß irem land vertriben vnd
 sendt zum ersten auff dem Zissyrer see vnd gleich darnach auff dem staden
 des mörs bliben. Darauff haben sy die Phenitir ein statt gebawen vnd dye
 von vberflüssigkeit wegen der visch Sydon genant vnd sind nach vil jar en
 von dem König Ascalontorum vertriben vnd gen Tyrion komen dabyn ha
 ben sy die statt Tyrion gepawen in dem jar vor dem Troianer krieg. Dajelsa
 send sy mit den Perser kriegen in mangerley weg beschwert vnd doch all
 zeit sygghafft worden. Aber mit wengers zü söllicher armüt kommen das sye
 von iren vnderthanen vnd knechten deen vil waren vil schmach vnd künne
 leyden müßten. Die toteten sich züsamen vnd erschlugen alles frey burger
 lich volck sampt den herren damit namen sy die statt ein vnd belassen irer her
 ren heiser. Sy vnderwunden sich des gemainen nutz vnd regimento vñ na
 men ihre herren weyber. Vnd wie wol sye nicht frey noch burger waren so
 machten sye doch freye kinder. Vnder soult tausent knechten was nicht mehe
 dann eyner alleyn der keynes alten herren vnd desselbigen sime verschenet
 vnd sich vder sy erpawen das er sy verparg also ob er sy auch zü tod geschlage
 het

3021. 60
 bawen.
 6 127. vom
 erbyden
 wider vor
 fallen
 240. 112

der welt, wie die auff unnd abgang genom[m]en, beschryben. Die Hieronymus Boner der zeyt Schultheys zu Colmar, auß dem Latein inn diß volgend Teütsch vertolmetscht hat, welche nit allein zu lesen lustig, sonder einem yeden Menschen zu wyssen nutzlich un not ist. Folio (290x202 mm). [4], CXIX ff. With 50 text woodcuts by Jörg Breu and Hans Weiditz, some initials and 21 chapter tail-pieces in woodcut by the Master DS. 18th century vellum backed boards (remboitage). Toned throughout, scattered soiling, mended marginal tears on ff. XC and CIII. *Augsburg, Heinrich Steyner, 7 December 1531.* CHF 4800

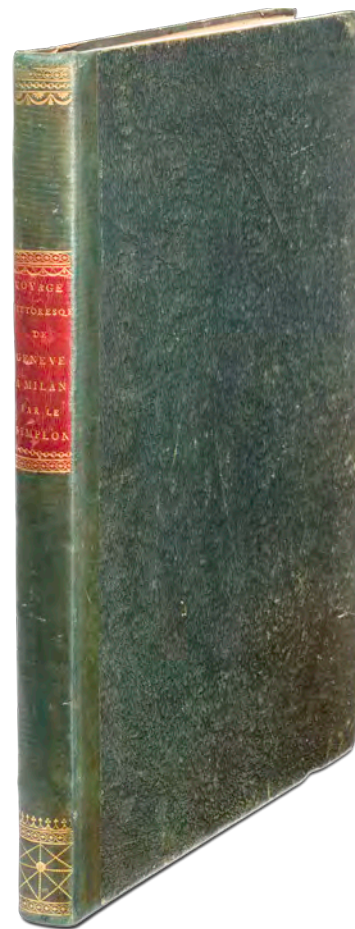
First German edition. Justinus' summary of Trogus' Philippic Histories, a history of the kings of Macedonia, compiled in the time of Augustus, and translated into German by the Mayor of Colmar, Hieronymus Boner (1490-1556). The book is alvishly illustrated by three of the most famous artists of the time; Jörg Breu the Elder (ca. 1475-1537), Jörg Breu the Younger (1510-1547) and Hans Weiditz (ca. 1500-1536). The woodcuts by Weiditz are partly reuses of the German editions of Cicero's *Officia* (1531) and Petrarch's *De remediis utriusque fortunae* (*Von der Artzney bayder Glück*, 1532) but 18 appear here for the first time (on ff. A1, A6, C3v, C4v, F4, G1, H1v, I1, K3v, K6, L2v, L5, N4, P1v, Q5v, S4, T1v, T6v). The large woodcut on the title depicting Ninus and Alexander is by Jörg Breu after Burgkmair.

REFERENCES: STC, (German), 871; Dodgson II, 110 (5); 143 (14); 427 (1); Fairfax-Murray 231; Graesse III, 514; Musper L 118.

40 [LORY, Gabriel-Louis and Mathias-Gabriel]. Voyage pittoresque de Genève a Milan par le Simplon. Folio (425x285 mm). 48 ll. (incl. first and last blank; some leafs paginated), with 35 aquatint plates printed in blue and bistre, all coloured by hand and highlighted with gum arabic. Contemporary green half morocco, back gilt and with a large red label for the lettering. Text somewhat foxed as usual, plates in perfect condition. Corners of the binding somewhat scuffed. *Paris, P. Didot l'aîné, 1811.*
CHF 18000

First edition of this remarkable work on the Alps, illustrating the course of the picturesque Simplon Pass Road, built in 1801-1805 by the French engineer Nicolas Céard at the instigation of Napoleon Bonaparte. The illustration, of great beauty, consists of 35 plates finely etched in aquatint by the Swiss artists Gabriel-Louis Lory (1763-1840) and his son Mathias-Gabriel (1784-1843). They are printed in blue and bistre, enhanced with hand-colouring and highlighted with gum arabic. The compositions, skilfully balanced, are animated with figures in costume (villagers, shepherds, coachmen, travellers, etc.) and present wild panoramas as well as towns and villages. They show Lake Geneva, the Pissevache Waterfall, Sion, Brig, the Glacier Gallery, various bridges, the Borromean Islands and Isola Bella on Lake Maggiore, Domodossola, Bavena, Sesto etc. and are accompanied by an explanatory text.

REFERENCES: Perret 2694; Mandach, Les Lory, 172-206; Lonchamp, Estampes et livres à gravures, 473.





Original le graveur nature par G. Le Roy.

VUE DE GENÈVE DEPUIS COLOGNI.

41 MACHIAVELLI, Niccolò (1469-1527). *Comedia facetissima intitulata Mandragola*. 12° (128x70 mm). XXXII leaves. Modern vellum; gilt morocco box. Faint dampstain in upper corner. *Cesena, Girolamo Soncino, [1526]*. CHF 22500

The best modern comedy written up to that time, and perhaps the best ever (Ridolfi).

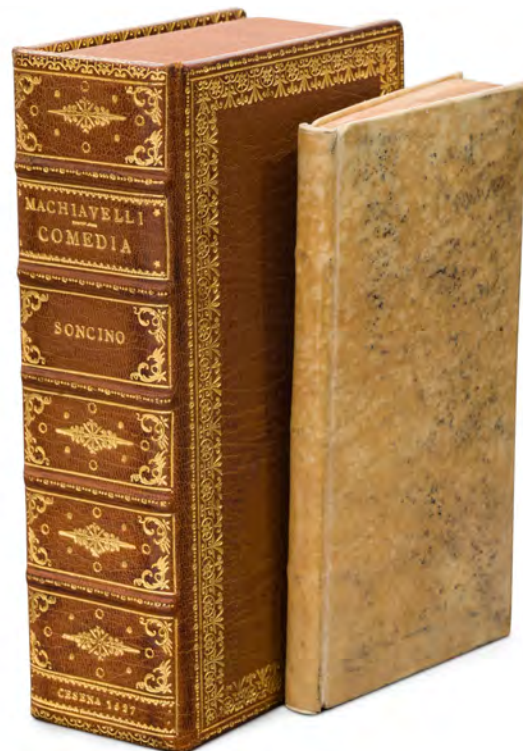
Fourth edition, the second to appear under its true title and probably the last to be published in Machiavelli's lifetime. All four earliest editions were printed without date and the first two under the title *Comedia di Callimaco & Lucretia*.

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

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

Like the present edition – printed at Cesena for the famous Hebrew printer and editor Gershom ben Mosheh (Girolamo Soncino) – all early editions of *Mandragola* are of utmost rarity; we could not trace any other copy for sale in more than a half a century. USTC locates only four copies, all in Italy (Cesena, Biblioteca comunale Malatestiana; Firenze, Biblioteca nazionale centrale; Milano, Biblioteca nazionale Braidense; Venezia, Biblioteca nazionale Marciana). Apparently no copies in the United States.

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



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

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

42 [MALFILÂTRE, Jacques-Charles-Louis Clinchamps de, 1732-1767]. Narcisse dans l'isle de Vénus. Poëme en quatre chants. 8° (228x145 mm). X, 112 pp. Engraved title by de Ghendt after Eisen and 4 plates by Gabriel de Saint-Aubin engraved by Massard, all hand-coloured. Contemporary mottled calf, smooth spine gilt, with red morocco lettering piece. Edges and corners somewhat scuffed or rubbed, front hinge starting to crack. *Paris, Lejay, [1769].* CHF 950



First illustrated edition of the verses by the *poète maudit*, posthumously published for the benefit of the heirs of Malfilâtre and printed by the widow Ballard for Lejay.

One of the copies on Holland paper with the figures by Eisen and Saint-Aubin finely coloured.

REFERENCES: Cohen 672.

43 [MERIAN, Matthäus, 1593-1650 – ANHALT-KÖTHEN, Ludwig of, 1579-1650]. Der Fruchtbringenden Gesellschaft Nahmen, Vorhaben, Gemähle und Wörter: Nach jedes Einnahme ordentlich in Kupfer gestochen, und in achtzeilige Reimgesetze verfasst. Das Erste [-Vierdte] Hundert. 4 parts in 1 volume 4° (195x151 mm). With 4 engraved frontispieces, 4 letterpress titles, [4] ff. introduction, and 400 engraved plates. Contemporary vellum. Binding slightly worn, one hinge starting to crack. Light dampstain to first leaves. *Frankfurt am Main, Matthäus Merian, 1646.* CHF 24000

First edition of this masterpiece of German emblematics, with the splendid engravings by Merian.

Der Fruchtbringenden Gesellschaft Nahmen, Vorhaben, Gemähle und Wörter is the companion's book of the first German Society for scholars, linguists and philologists, founded in Weimar in 1617. First head of the Society and editor of the present book was the polyglot linguist, pharmacist and botanist, prince Ludwig of Köthen-Anhalt (1579-1650). The most noble task of the Society – created following the example set by the Accademia della Crusca in Florence – was the promotion of German literature and language, which in those days was interspersed with French and Italian words, perceived by some scholars as a 'blemish of the language'.

The emblem of the Fruchtbringende Gesellschaft (Societas Fructifera) was the palm tree, by which it was also called 'Order of the Palm'. The motto of the Academy "Alles zu nutzen" (make use of all) was based on the concept Natives of the New World had of the palm tree as a resource of materials for accommodation, clothing and food.

From 1617 until 1650, 527 scholars and notables from all over the German speaking countries gained admittance to the society. The most distinguished members were the poet Martin Opitz, Octavio Piccolomini, general of Wallenstein's armies and commander of his life guards, Sweden's Chancellor Oxenstjerna, adepts of alchemical studies such as August of Anhalt-Zerbst, Moritz of Hesse-Kassel and his private physician, Angelo Sala, and, late but not least, even the author of the Rosicrucian Manifestos, Johann Valentin Andreae.

Each member was given as an emblem a plant, flower, tree or bush, depicted in the 400 plates, each in a different landscape background, often showing baroque gardens, orchards, or potagers. They are captioned with the member's alias and epigram; a stanza underneath and the initials and admittance date of the member at the bottom are in letterpress. The plates were engraved by Matthaeus Merian and his workshop after drawings by Christoph Riecke and Christoph Steger.

PROVENANCE: Emil C. Schmidl (1856-1933), Austrian industrialist and bookcollector (stamp on title); Richard Martin Baxter, his bookplate on the verso of the frontispiece.

REFERENCES: Wüthrich II, p.36 f.; Bircher/Bürger A 13-16; Paisey F 1298; Nissen BBI 75; Praz, Studies in 17th Century Imagery II, 63; Rümman, Embleme-Bücher in: Philobiblon IX (1936), 175 («eines der besten deutschen Illustrationswerke des 17. Jhdts.»); Exhib. cat. Merian (1993), n° 272.

MERIAN - see also n° 24 *La danse des morts*





Der Goldwurz weisse blum' ist Offert umbgeträumt!
 Wie auch die ander farb: Also ist zugckommen
 Der Name mir sehr wol: Ein edler mut annime
 Kein/offenherzig/frey/was zum gemeinen frommen
 Und nusen dienen kan: Er ist dar: u bestimt/
 Das keiner werde nicht mit unrecht übernommen/
 Den bösen geht er vor mit beyspiel guter art/
 Ob er sie brächte fort zur rechten Tugendart.

J. M.

1635.

Elf iij



Die Bunte Bönlein von farben mancher art
 Ergessen in sich / auch mit wollust gleichsam spielen:
 Der Nahme Spielend drumb mir nun gegeben ward/
 Weil im gemüte man ergeligkeit kan fülen/
 Wan im gesprache wird gang tugendlich gebahrt/
 Zu theilen mit was man begriffen hat in vielen
 Und fremdden Ländern wol: Das nuzt dem Vaterland'
 Und bringet fruchte vor Spielweis' in jedem stand'.

G. P. H.

1642.

Wb666 ii

44 MEYER, Conrad Ferdinand, Swiss novelist and poet, 1825-1898. Photograph portrait by the studio of J. Ganz in Zurich, with Meyer's autograph signature. 8° (167x118 mm). Ca. 1885. CHF 750

The photograph shows the author in his sixties and was taken by Rudolf Ganz. The studio Johannes Ganz existed from 1848 to 2018.



45 MOLIÈRE, Jean-Baptiste Poquelin de (1622-1673). Les oeuvres de Monsieur de Molière. Reveuës, corrigées & augmentées, enrichies de figures en taille-douce. 8 volumes 12° (155x89 mm). With 30 plates by Pierre Brissart engraved by Jean Sauvé. Volume I with a supplementary portrait of Molière (ca. 1765; Crépy à Paris). Janseniste style garnet morocco by Yseux, spine on 5 raised bands with gilt lettering, elaborately tooled doublures in dark blue morocco, marbled endpapers, all edges gilt. The plate for *Psyché* misbound between pp. 72/73 of the previous piece (*Les Fourberies de Scapin*) of volume VI, creasing to plate for *Le bourgeois gentilhomme* in the fifth volume. Paris, chez Denys Tierry, Claude Barbin, et Pierre Trabouillet, 1682. CHF 9800

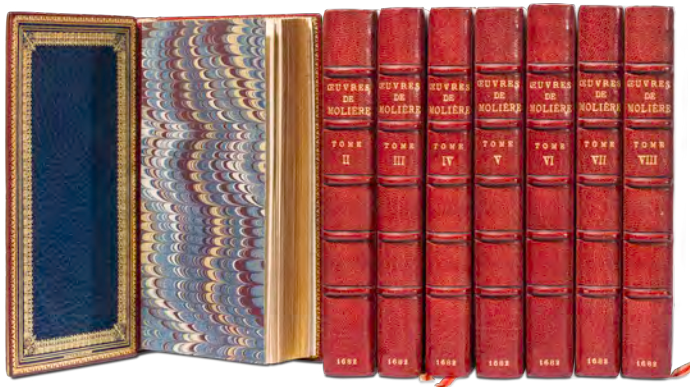
First illustrated and first complete edition of the works.

Edited by the comedians Jean Vivot, La Grange and Marcel after the manuscripts of Molière, it contains six pieces in first edition: *Dom Garcie de Navarre*, *L'Impromptu de Versailles*, *Dom Juan ou le Festin de pierre*, *Mélicerte*, *Les Amants Magnifiques* and *La Comtesse d'Escarbagnas*.

“Cette édition doit être considérée, à juste titre, comme la plus complète des éditions du XVIIe siècle. Les jeux de scène y sont introduits et, pour la première fois, chaque comédie est précédée d’une gravure, particulièrement précieux pour les attitudes et les costumes des personnages” (A. J. Guibert).

The thirty plates are engraved by Jean Sauvé after Pierre Brissart, and are valuable for the history of costume and stage; Molière himself is represented several times in his various roles.

An excellent copy finely bound by Louis Yseux, who in 1908 joined



Thierry, successor of Petit, himself the successor of Simier son, and took over the business entirely in 1915; he was active until 1951.

REFERENCES: Guibert 609-650; Tchemerzine VIII, 358f.; En Français dans le texte 119; Lacroix 277.

46 MURNER, Thomas (1475-1537). Ein send brieff der acht Christlichen ort einer loblichen Eidgnoschaft mit namen Lutzern/ Vry/ Schwytz/ Vnderwalden/ Zug/ Friburg/ Solathorn/ Glariß/ an ein lobliche herschafft von Bern flehlich ... bittend vnd ermanendt/ by dem alten waren Christlichen glauben zu beliben/ vnd sich der euangelischen vnd Lutherischen ketzerien nit beladen noch enteren sollen.|| Ein spötliche vnd vnfründliche antwurt der loblichen herrschafft von Bern den obgenanten acht Christlichen örtern gethon/ vnd durch den druck vß gespreitet.|| Ein vßlegung vnd ercleren des selbigen spötlichen ... brieffs der

herschafft von Bern durch doctor Thomas Murner vß geleg/ vnd zu verston geben. 4° (184x147 mm). [36] ll. Disbound. Some thumb soiling. *Luzern, [Thomas Murner], 1529.* CHF 2800

First edition of this very rare pamphlet from the first printing shop in Lucerne. Murner, a Franciscan priest and scholar from Obernai near Strasbourg, made his mark as one of the harshest opponents of the Reformation. The conversion of Strassburg to the Reformation in 1525 drove Murner to Lucerne, where he opened a printing shop in the local Franciscan convent and printed several pamphlets against the conversion of Berne to the Reformation. The present print relates to the Berne Disputation between followers of the Reformation and representatives of the Old Believers, wich took place from 6 to 26 January 1528. As a result, Bern introduced the Reformation, helping it to make a breakthrough in Switzerland.

The pamphlet contains an open letter of the eight Catholic Cantons against the Berne Disputation (*Ein spötliche vnd vnfründliche antwurt*), dated from 18th December 1527, the answer of the Bernese with Murner's polemic, and his Interpretation (*Ein vßlegung vnd ercleren des selbigen spötlichen ... brieffs*), dated 6th March 1528. In consequence of Murner's harsh polemic Zurich and Bern demanded his expulsion from Lucerne. He escaped 1529 by fleeing to his native country.

Worldcat lists only 4 copies (Staatsbibliothek, Berlin; HAB, Wolfenbüttel; UB, Freiburg i. Breisgau; UB, Basel).

REFERENCES: VD16 ZV 11277; USTC 645686; T. v. Liebenau, *Geschichte der Buchdruckerei der Stadt Luzern*, pp. 21-22.

47 NOUVEAU DICTIONNAIRE D'HISTOIRE NATURELLE appliquée aux arts, principalement à l'agriculture et à l'économie rurale et domestique. Par une société de naturalistes et d'agriculteurs [dirigé par Jean-François-Pierre Deterville et Sonnini de Manoncourt sous la direction de Julien-Joseph Virey]. Avec des figures triées des trois règnes de la nature [de Jacques Delille]. 24 volumes 8° (210x130 mm). With 260 plates engraved after Jacques-Eustache de Sève by Tardieu, Pelé, Voisard and others. Contemporary tree calf, smooth spine lavishly gilt each volume with two labels of red morocco. Rubbed and scuffed, two hinges splitting. A few plates slightly browned and foxed, light dampstains here and there. *Paris, Jean-François-Pierre Deterville, An XI-XII (1803-1804).* CHF 1800

First edition. "This precious work is published at so reasonable a price, that the sale will scarcely defray the expenses of paper and printing. It is essentially a patriotic undertaking by Sonnini, Virey, Parmentier, Huzard, Bosc, Olivier, Latreille, Chaptal, Cels, Thouin, Du Tour, and Patrin, men possessed of great knowledge of the subjects of which they treat" (H. Redhead Yorke, *Letters from France in 1802*, vol. II, p. 333).

REFERENCES: IBF I, 316, 178-180; Brunet IV-112; Graesse IV-692; Nissen 4615 (236 plates).

48 OCHS, Peter (1752-1821). Geschichte der Stadt und Landschaft Basel. 8 volumes 8°. With a genealogical table of the Bernoulli family. Contemporary half-calf, back with gilt fillets and labels. Slightly scuffed. *Berlin-Leipzig, Georg Jakob Decker and (as of vol. II:) Schweighauser, Basel, 1786-1822.* CHF 1200

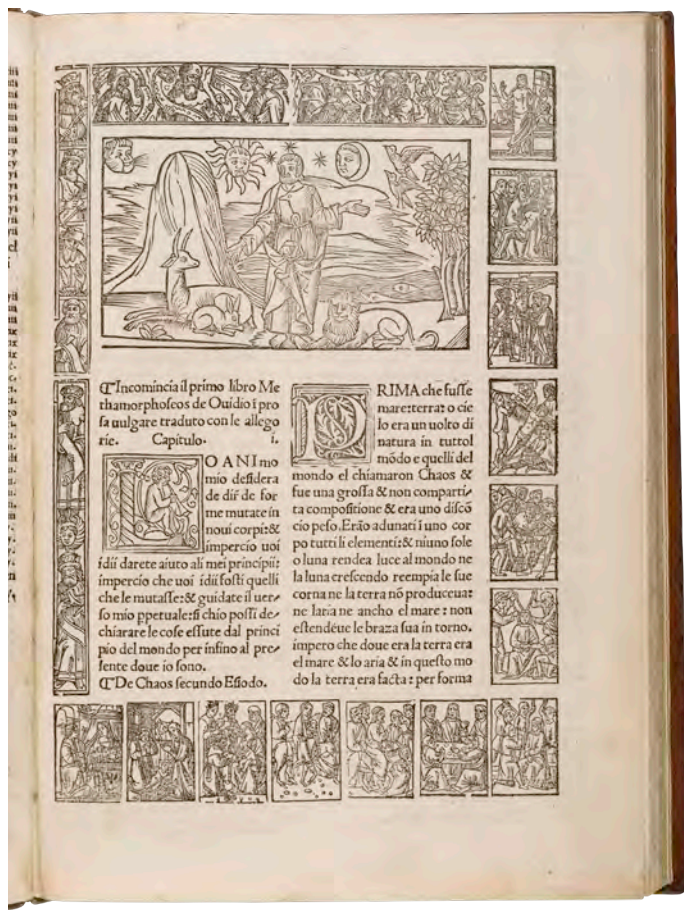
First edition of Ochs' History of Basle and its surroundings. Important

for Swiss historiography since it is the only source for an enormous amount of information which has been lost since. – Complete, but without the often missing index volume by Markus Lutz published in 1832.

REFERENCES: Barth 19687; Feller/Bonjour II, 566f.; cf. Haller IV, 771; Kopp, Peter Ochs (1992), p. 57.

49 OVIDIUS NASO, Publius (43 BC-17 AD). *Metamorphoseos vulgare novamente stampato. Diligentemente correcto & historiato. Folio (288x201 mm). [2], 106 ff.* Printed in two columns, title with printer's device printed in red (repeated at the end but printed in black) within a historiated woodcut border (with Adoration of the Magi and Annunciation etc.), first leaf of the text with woodcut border composed of woodcut vignettes showing the passion of Christ, 56 text woodcuts (67x105 mm, some repeats), and many woodcut initials. 19th century pastiche of a sixteenth century blind-stamped calf binding. Last leaf with three tiny holes (2 mended). Occasionally minor staining. *[Milano], Venditur apud Gorgonzolam ad signum stelle (per Rocco & fratello da Valle, ad instantia de Niccolò da Gorgonzola, 30 de Agosto 1520).* CHF 22500

The very rare Milan edition of Ovid's *Metamorphoses* by the publisher and printer Niccolò Gorgonzola (1462-1537). This is the third Gorgonzola impression of this text. It was first printed in 1509 containing a frontispiece only, in 1518 with sixteen woodcuts, and the present 1520 edition, printed by Rocho da Valle and his brother, with 56 woodcuts, all based on the third Rusconi edition of April 1517; the woodcuts are copies from those of the first Italian edition (printed in Venice by Giovanni Rosso for Lucantonio Giunta) of 1497,



and which would dominate the iconography of the Metamorphosis up to the end of the 16th century. The woodcuts do not refer to Ovid's original verses but to Bonsignori's vernacular version, written together with his commentary between 1375 and 1377 (cf. Huber-Rebenich 1995). Bonsignori's translation was directed at the common reader and remained the standard vernacular version up to the end of the 16th century.

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

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

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

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

REFERENCES: Ganda, Niccolò Gorgonzola, 718; Sander II, 5336; Sandal 57; STC, (Italian), 479; Kristeller, Die lombardische Graphik der Renaissance (1913), 268b; ICCU 076272 (1 copy at BNU Torino);

Edit 16 CNCE 49826; Guthmüller, Ovidio ... Formen und Funktionen der volkssprachlichen Wiedergabe klassischer Dichtung in der ital. Renaissance (1981), p. 286, n° 7; cf. E. Blattner, Holzschnittfolgen zu den Metamorphosen des Ovid: Venedig 1497 und Mainz 1545 (1998).

50 **PETRUS DE NATALIBUS (ca. 1330-1406).** Catalogus sanctorum & gestorum eorum ex diversis voluminibus collectus: editus a reverendissimo in Christo patre domino Petro de Natalibus de Venetiis Dei gratia episcopo Equilino multis novis



additionibus decoratus. 4° (225x155 mm). [8], 504 ff. With over 460 woodcuts in the text. Contemporary blindstamped calf over wooden boards, sides panelled with fillets, the inner frame with a interlace border, central medallion and corner-pieces with foliage pattern. Scuffed and rubbed, spine somewhat damaged. Barely stained, clasps gone. [*Venezia*], (*Nicolaus de Franckfordia, calendis decembris 1516*). CHF 2500

Second Venice printing of these Legends of the Saints, edited by the noble Vicentine poet and hagiographer, Antonio Verlo (fl. 1493), and the Venitian dominican, Alberto da Castello (ca. 1450-1522). First printed at Vicenza in 1493, it became a very popular work with a wide circulation. In his arrangement of the various lives Petrus de Natalibus follows the calendar of the Church.

The book is notable for its illustrations in woodcut comprising a Crucifixion (cf. Essling Missels p. 211) within a border with vignettes, one of which is signed with the monogram c (leaf^{+8v}), a frame on leaf a¹ composed of foliage borders on the upper and lower sides, and vignettes on the other two sides, and about 460 hagiographic vignettes in the text, like those in the two frames above; some bear the monogram c. Nicolaus de Franckfordia was a publisher and printer from Frankfurt active in Venice from 1501 to 1516. He also worked in partnership with Franz Renner. As a publisher he used the offices of Boneto Locatelli, Petrus Liechtenstein and Johann Hamann. His printer's device on black background is on folio 480.

PROVENANCE: Ms. owner's entry of the Minorites of Innichen (lat. Intica, now San Candido in South Tyrol in northern Italy) and illegible stamp on title page.

REFERENCES: EDIT16 CNCE 41625; USTC 844287; Essling 1511.

51 POLIGNAC, Melchior de (1661-1742). Anti-Lucretius, sive de Deo et natura libri novem. Opus posthumum, cura et studio Caroli d'Orléans de Rothelin. 2 volumes 8° (215x138 mm). [2] ff., XXX pp., [1] f., pp. 1-180; [2] ff., pp. 181-450. With the author's portrait by Rigaud engraved by Daullé, 10 head and 5 tail-pieces by Eisen engraved by Delafosse and Tardieu. Contemporary mottled calf, spine on raised bands gilt with red morocco label for the title and citron for the tomes. Slightly rubbed. *Paris, Coignard et Boudet, 1747.* CHF 800

First edition. Polignac was a French cardinal, Academician, patron of the arts and neo-Latin poet who left behind a refutation of Lucretius in metrical verse, which the Abbé de Rothelin published three years after his death. Very popular with contemporaries, Polignac's abilities were praised even by Voltaire in typically ambivalent terms: «aussi bon poète latin qu'on peut l'être dans une langue morte; très éloquent dans la sienne; l'un de ceux qui ont prouvé qu'il est plus aisé de faire des vers latins que des vers français. Malheureusement pour lui, en combattant Lucrèce il combat Newton.» Goethe is also said to have appreciated the Anti-Lucretius.

REFERENCES: Cohen 812.

52 RIDINGER, Johann Elias (1698-1767). Vollkommene und gründliche Vorstellungen der vortrefflichen Fürsten-Lust Oder der Edlen Jagtbarkeit - Perfaite & exacte representation des divertissemens de grands seigneurs où parfaite descriptions des chasses de toutes sortes de bêtes. Oblong folio (423x550 mm). Letterpress title and 36 engraved plates. Late 18th century half roan. The first 6 leaves somewhat toned. *Augsburg, Johann Elias Ridinger, 1729.* CHF 7500



Das Land der Siam-Siam.

Wie der Mist mit Sieben zu fangen.

L. F. Krieger im Jahr 1805. Kupfer ist verwahrt, und...

Der Mensch ist ein thierisches Wesen, aber nicht ein thierisches Wesen. Er hat Vernunft, er hat Empfindung, er hat Sprache, er hat einen Willen, er hat eine Seele. Er ist ein thierisches Wesen, weil er thierische Instincte hat, weil er thierische Leidenschaften hat, weil er thierische Tugenden hat, weil er thierische Laster hat. Er ist ein Vernunftwesen, weil er Vernunft hat, weil er Vernunft anwendet, weil er Vernunft lehrt, weil er Vernunft predigt, weil er Vernunft bezeugt. Er ist ein Empfindungswesen, weil er Empfindung hat, weil er Empfindung ausdrückt, weil er Empfindung theilt, weil er Empfindung sucht. Er ist ein Sprachwesen, weil er Sprache hat, weil er Sprache gebraucht, weil er Sprache erlernt, weil er Sprache lehrt. Er ist ein Willenswesen, weil er Willen hat, weil er Willen frei macht, weil er Willen gebraucht, weil er Willen bezeugt. Er ist ein Seelenwesen, weil er Seele hat, weil er Seele bezeugt, weil er Seele sucht, weil er Seele lehrt. Er ist ein thierisches Vernunftwesen, ein thierisches Empfindungswesen, ein thierisches Sprachwesen, ein thierisches Willenswesen, ein thierisches Seelenwesen. Er ist ein thierisches Vernunftwesen, ein thierisches Empfindungswesen, ein thierisches Sprachwesen, ein thierisches Willenswesen, ein thierisches Seelenwesen. Er ist ein thierisches Vernunftwesen, ein thierisches Empfindungswesen, ein thierisches Sprachwesen, ein thierisches Willenswesen, ein thierisches Seelenwesen.

Das Thier mit Sieben zu fangen.

Das Thier ist ein thierisches Wesen, aber nicht ein Vernunftwesen. Es hat Instincte, es hat Leidenschaften, es hat Tugenden, es hat Laster. Es ist ein thierisches Wesen, weil es thierische Instincte hat, weil es thierische Leidenschaften hat, weil es thierische Tugenden hat, weil es thierische Laster hat. Es ist ein Vernunftwesen, weil es Vernunft hat, weil es Vernunft anwendet, weil es Vernunft lehrt, weil es Vernunft predigt, weil es Vernunft bezeugt. Es ist ein Empfindungswesen, weil es Empfindung hat, weil es Empfindung ausdrückt, weil es Empfindung theilt, weil es Empfindung sucht. Es ist ein Sprachwesen, weil es Sprache hat, weil es Sprache gebraucht, weil es Sprache erlernt, weil es Sprache lehrt. Es ist ein Willenswesen, weil es Willen hat, weil es Willen frei macht, weil es Willen gebraucht, weil es Willen bezeugt. Es ist ein Seelenwesen, weil es Seele hat, weil es Seele bezeugt, weil es Seele sucht, weil es Seele lehrt. Es ist ein thierisches Vernunftwesen, ein thierisches Empfindungswesen, ein thierisches Sprachwesen, ein thierisches Willenswesen, ein thierisches Seelenwesen. Es ist ein thierisches Vernunftwesen, ein thierisches Empfindungswesen, ein thierisches Sprachwesen, ein thierisches Willenswesen, ein thierisches Seelenwesen. Es ist ein thierisches Vernunftwesen, ein thierisches Empfindungswesen, ein thierisches Sprachwesen, ein thierisches Willenswesen, ein thierisches Seelenwesen.

One of Ridinger's important and highly instructive sets, engraved by himself (Schwerdt).

Ridinger's name is well known to collectors of sporting prints and lovers of the chase in general... he was a prolific worker, and... a practical hunter and shooter himself, with an intimate knowledge of woodcraft, of horses, of hounds and their equipment. His [prints] were serious efforts at rendering the exact details of the manifold kinds of hunting, shooting, trapping, and hawking scenes which he designed. All the knowledge necessary to the continental history of our subject, as far as the eighteenth century is concerned, could be gathered from the close study of his art (cf. Schwerdt). – Bound at the end is the *Temptation of Saint Anthony* engraved by Pacot after Jacques Callot and published by Chéreau in Paris in ca. 1690 (cf. Lieure 1416 for the original)

Complete sets are rare.

REFERENCES: Thienemann 13-48; Schwerdt III, p. 134; Lewine 468; Rümman 954; Brunet IV, 67; Augustyn, Augsburgischer Buchillustration im 18. Jh., in: Gier/Janota, Augsburgischer Buchdruck (1997), p. 853 f.

53 SAINT-AUBIN, Charles Germain de (1721-1786). Mes petits bouquets. Dédiés à Madame la duchesse de Chevreuse. Par son très humble et très respectueux serviteur de Saint Aubin. Folio (345x263). 6 engraved plates. Loose, sewn at the top, in modern folder and slipcase. Tiny wormholes in the margins. [Paris, ca.1765]. CHF 18000

One of the rare copies of this charming suite.

It consists of a title within a flower garland and five plates: *Semy doubles et Bruyère*, *Le Dragon*, *Oeillet de Poète*, *Champignons d'Angleterre*, *Jacinthe et Grenadille*, *Choux de Suède*.





Offspring of a family of artists, Charles Germain specialised as a draftsman for textiles and was appointed 'dessinateur du Roi'. His prolific oeuvre includes – besides his other famous suite, *Essay de Papillonneries humaines*, with inventions in the style of Gillot, Watteau and Huet – a range of flower engravings, among which *Mes petits Bouquets* is one of the most original suites and show Saint Aubin as a spirited draftsman. The second last line of the dedication (*Et tres respectueux*) is supplied in ink, which might indicate an early or first issue.

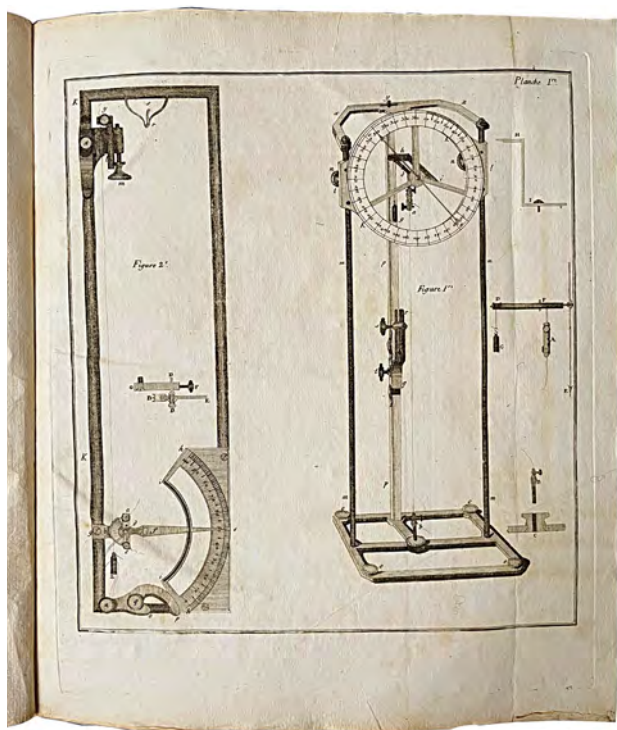
Single plates of *Mes petits Bouquets* are already rare in collections or in the art market, a complete set, as here, is almost never encountered.

We found only a few copies in institutions: Carnegie Mellon University, The Botanical Art Collection, Pittsburg; Museum of Fine Arts, Boston; Bibliothèque historique de la Ville de Paris and the Bibliothèque Nationale in Paris. – A copy, together with *Essay de Papillonneries humaines* sold at Sotheby's in April 2013 for 61 500 Euros (Bibliothèque des ducs de Luynes, part I, lot 163).

REFERENCES: Berlin catalogue 4453 (only one plate: «Choux de Suède»); Moreau, *Les artistes célèbres – Les Saint-Aubin* (1894), p. 14-27, in particular p. 20; E. de Goncourt, *L'art du XVIIIème siècle* (1881), p. 165.

54 SAUSSURE, Horace Bénédict de (1740-1799). *Essais sur l'hygrométrie*. 4° (174x220 mm). XXIV, 367 pp. with two plates and a charming engraved headpiece. Original interim boards, uncut. *Neuchâtel, Samuel Fauche, 1783.* CHF 2400

First issue of the first edition of an important work in the history of meteorology, which Georges Cuvier considered as one of the highlights of 18th century science. The Geneva born scientist who spent most of



his life in exploring the Alps “was making his remarkable experiments with human hair as a hygrometric element. It is scarcely surprising that no one before Saussure’s time had thought of using such fragile a fiber as hair ... The *Essais* contain much more than a description of his instruments and their calibration. He made extensive experiments on the vapor pressure of water at various temperatures ... Finally, in the

fourth and last essay, he had a great deal to say about the role of water vapor in the atmosphere” (Middleton).

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

55 SCHAEFFER, Jacob Christian (1718-1790). *Elementa ornithologica iconibus vivis coloribus expressis illustrata.* 4° (285x220 mm). 44 ff. Title with engraved vignette by J.G. Fridrich and 70 hand-coloured plates after J.J. Rotermundt engraved by J.G. Fridrich, J.A. Eisenmann, J.S. Leitner and A. Hoffer. Contemporary French red morocco gilt, covers with triple fillet border, spine in six compartments with raised bands, lettering in the second, the others decorated with urns, gilt turn-ins, marbled pastedowns and endpapers, all edges gilt. Binding barely rubbed, one corner with tiny restoration, else an excellent copy. *Ratisbonae, Typis Weissianis, 1774.* CHF 15000

First edition of *Elementa Ornithologica* by the Sachsen-Anhalt born naturalist who spent most of his working life in Regensburg. It is a detailed, beautifully illustrated ornithological study in which birds are divided into two classes: Nudipedes (those with naked legs) and Plumipedes (with feathered legs). Schaeffer, who created this classification system, also developed and named colours on charts that would imitate as closely as possible the natural hues found in plants and animals. As an inventor, Schaeffer experimented with electricity and optics, manufactured lenses and paper, and invented one of the first washing machines.

TABULA XXVI



I. L. R. pinx. R.

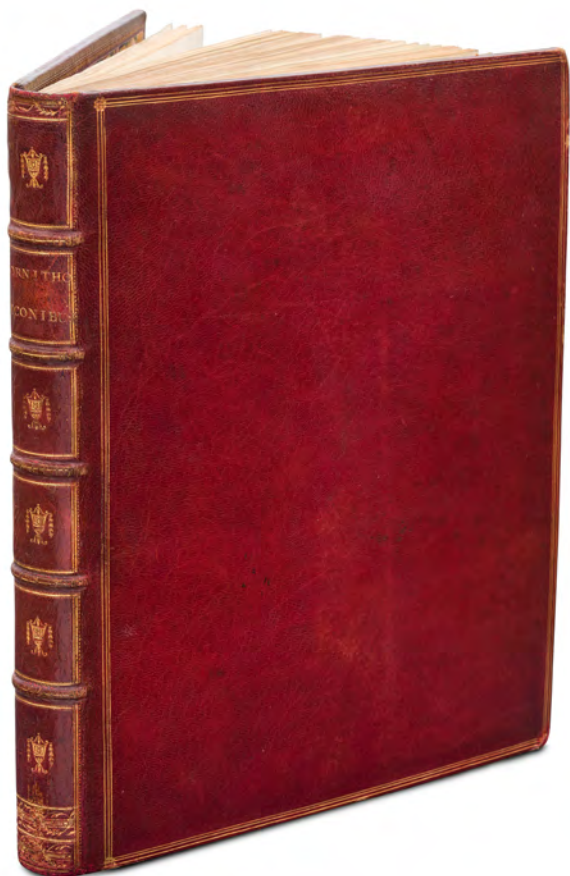
I. G. F. sculpsit.

TABULA XXVII



I. L. Rotermundt pinx. R.

Schmitt Lithogr. sculpsit.



A superb copy in a binding by Nicolas-Denis Derome (1731-1790), with his ticket on the front free endpaper with his address at rue Saint-Jacques, n° 63, près le Collège de Plessis, Hôtel de la Couture where he was active between 1773 and 1790.

Very rare in this condition.

REFERENCES: Anker 439 (citing the second edition); Fine Bird Books (1990), p.138; Nissen IVB 822.

56 SCHELLENBERG, Johann Rudolf (1740-1806).

Recueil de XXIV différents costumes de la ville du canton de Basle choisis dans divers états de la société sur la fin du XVIIe siècle. Gravés d'après les dessins de J. R. Huber par J. R. Schellenberg. Publié par Chrétien de Mechel, Graveur, & Membre de diverses Académies. 4° (260x176 mm). 20 plates of costumes by J. R. Schellenberg and 4 after Hans Holbein. Original printed wrappers. Slightly foxed, somewhat heavier at the beginning. *Basel, (Christian von Mechel), 1798.* CHF 3200

Schellenberg's rarest work, a collection of costumes engraved after drawings by the Basel portraitist and art dealer, Johann Rudolf Huber (1668-1748), in this edition supplemented with four plates after Holbein. In a different order than in the first edition of 1784, the plates, captioned in French, show an overview of the costumes from the councillor to the peasant, including a professor of law, theologians, a doctor, priest, burghers in everyday and Sunday costume, a bride etc. The list of the plates in French and German are given on the inside of the wrappers.

REFERENCES: Thanner 672-682 and 689-695; Brun II, 96-97; Wüthrich, Christian von Mechel I, 240f. and II, 157f.



SCHELLENBERG – see also n° 26 *Freund Heins*

57 SOMMERLATT, Christian Vollrath von (active 1820-1840). Beschreibung der XXII. Schweizer-Kantone, zu dessen in dreizehn Karten erschienenen kleinen Atlas der Schweiz. 2 volumes. 8° (200x125 mm). VII, 524 pp., [2] ff. With a frontispiece lithographed by Pattegay and 1 folding table of distances; atlas fol. (355x445 mm) with 1 folding map and 12 maps on 8 ll. by R. Nick, all lithographed and with outline colouring. Uniformly bound half roan, spine of text volume with gilt fillets and green lettering piece. Somewhat rubbed, front hinge of text vol. starting to split. Text slightly foxed in places. *Basel, Seul & Mast, and Bern, Jakob Schmid & Samuel Selhofer for C. Sommerlatt, 1838-1839.* CHF 3200

A rare topo-geographical description of Switzerland. First edition of the text and first authorised edition of the atlas, whose previous, scandalously incorrect printing by Durheim in Bern was rejected by Sommerlatt and substituted by the present edition.

Christian Vollrath von Sommerlatt, from Lahr in Baden (Baden-Württemberg, Germany) was active as a publisher and editor in Bern since the 1830s. The atlas contains at the beginning the large decorative general map of Switzerland devised by Heinrich Keller within a border showing the federal coat of arms as well as that of each Canton and views of their capitals. The territories of the Cantons are detailed in 12 maps, some grouping together two or three neighbouring Cantons. The frontispiece shows Raynal's ephemeral monument on Altstaad island near Meggen.

REFERENCES: Graf 49 und 87; Grob, *Geschichte der schweizerischen Kartographie* (1941), 181; Barth 17256; *Beleuchtungsschrift von C. v. Sommerlatt in Bern seine gegründeten Beschwerden gegen ... Carl Durheim Sohn, Lithograph* (1837).



58 STAHL, Georg Ernst (1660-1734). *Chymia rationalis et experimentalis; Oder: Gründliche, der Natur und Vernunft gemäße und mit Experimenten erwiesene Einleitung zur Chymie ... Zweyte Auflage mit Jsaac Hollands Tractat Von den Saltzen und Oehlen der Metallen vermehret worden.* 8° (175x110 mm). [16], 560, [32] pp. Contemporary speckled calf. Somewhat rubbed, front hinge starting to crack. Toned throughout. *Leipzig, C. J. Eyssel, 1729.* CHF 1500

Rare second edition of Stahl's introduction to chemistry enlarged by two of his own alchemical texts (*Mercuriis metallorum, mercurio animato* and *Lapide philosophorum*) and a German translation of Johann Isaak Hollandus' *De salibus et oleis metallorum*. As a chemist he was a main proponent of the phlogiston theory, as a physician a representative of animism, which was also regarded as an early form of a psychodynamic concept of illness. Stahl's chemical system, taken as a whole, is a corpuscular system based on the affinity of similar aggregates. He advocated a separation of a *chymia experimentalis* and a *chymia rationalis*. His principle of the exact correspondence of decomposition (analytical chemistry) and composition (synthesis) for the chemical determination of a chemical body, represented a step forward for the so-called *chymia experimentalis*. In his time, he was adulated throughout Europe. The article on chemistry in Diderot's *Encyclopedia* presents him as the equal of Newton, achieving the chemical equivalent of Newton in physics.

PROVENANCE: Geysmer (probably Johann Heinrich Geißmer, 1780-1835), Polish industrialist of German origin, with his stamp, and illegible 18th century signature on title.

REFERENCES: Brüning II, 4056; Hirsch/Hübotter V, 384; Duveen 560; Poggendorff II, 980; Ferguson II, 397; Ferchl 513.

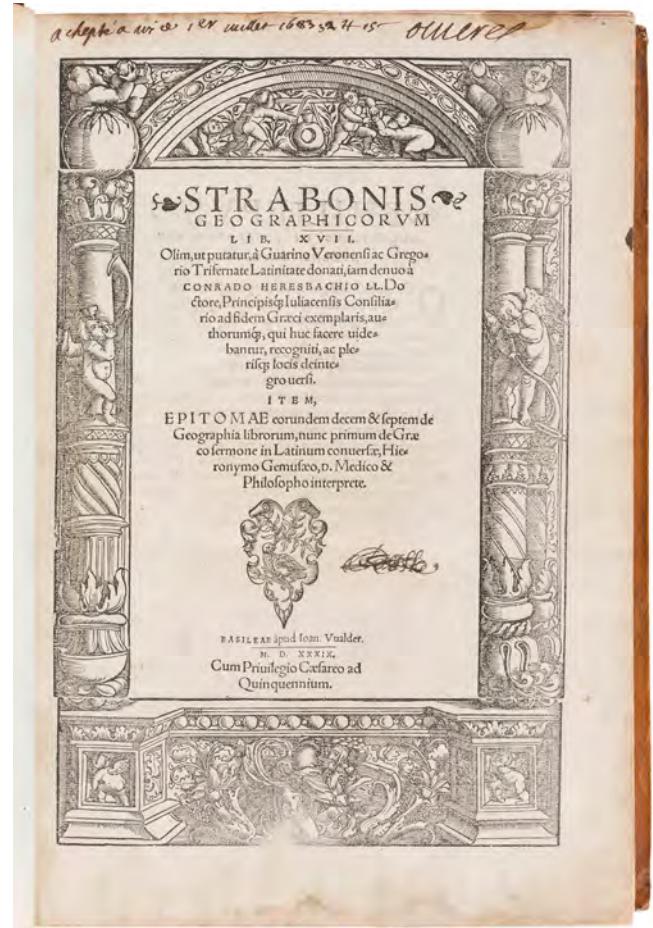


59 STOBÆUS, Johannes (fl. 5th-century AD). Εκλογαί αποτρεγμάτων και υποθεκων. Joannis Stobaei sententiae ex thesauris Graecorum delectae et in sermones sive locos communes digeste, à Conrado Gesnero traductae. Folio (345x225 mm). [24], 632, [30] pp. Froschauer's device in woodcut on title, some woodcut initials. Contemporary blind-tooled pigskin over wooden boards. Corners scuffed, lower part of title page cut off, slightly stained and toned, somewhat wormed in the outer margin towards the end, one wormhole going through the whole volume, bottom margin of title cut off. (Zürich, C. Froschauer, 1559). CHF 1800

Third Gessner edition in Greek and Latin of the famous collection of quotes from over 500 Greek authors compiled by Stobaios intended as a textbook for his son Septimius. "Gessner edited the Greek text from several MSS and translated it for the first time into Latin. He also added translations of several other works which are listed on the verso of the title page ... In this third edition, the last one to be published under Gessner's personal supervision, he added to the index of authors's names a citation index (probably the first of its kind) which showed how often and where the works of each author had been cited in the anthology" (Wellisch). Like the two previous editions, the present one was probably printed in Basle by Oporin, who had provided Gessner with one of the Stobaeus manuscripts. In addition to Konrad Gessner's great philological achievement, the work also convinces through the mastery of its printing.

PROVENANCE: Johann Georg Rausebenbach, with his signature and date 1703 on first fly-leaf.

REFERENCES: VD16 J772; Wellisch A 11.8; Vischer C 557; USTC 669749; cf. Hieronymus, Griechischer Geist, 310 (1549 edition).



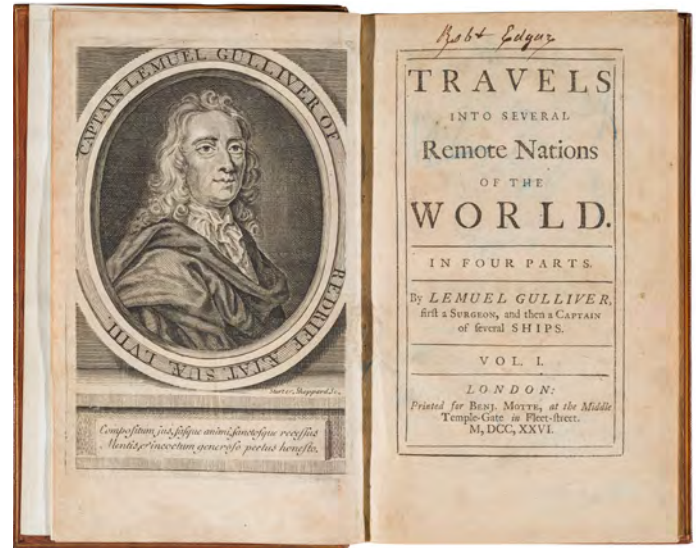
60 STRABO (ca. 64/63 BC-24 AD). Strabonis Geographi-
corum lib. XVII... Epitomae eorundem decem & septem
de Geographia librorum, nunc primum de Graeco sermone in
Latinum conversae. Folio (330x220 mm). [88] 549 [27] pp.
woodcut border and device on title, some woodcut ornamentation
and initials, device on last leaf. Profusely decorated pastiche of
a 17th century binding. Binding slightly rubbed, starting crack to
front hinge, small wormtrack to the upper corner of pp. 300 to
374. Slightly dampstained at top and bottom edge of the first and
last leaves. *Basel, Johannes Walder, 1539.* CHF 800

Fine Basel edition of Strabo's classic history of people and places from
different regions of the world known during his lifetime. A reprint of the
1523 edition given by Conrad Heresbach and prefaced with a translation
of a previously unprinted ancient Greek epitome by the Alsatian-born
Basle humanist Hieronymus Gemusaeus (1505-1543), who dedicated
his edition to Jacob Truchsess von Rinfeld. The fine title border in
woodcut is attributed to Hans Wechtelin of Strasbourg.

PROVENANCE: Title with purchase entry in French dated 1 July 1683,
signed Omerel (?), and cancelled signature.

REFERENCES: VD16 S9347; Griechischer Geist aus Basler Pressen,
288; USTC 694729; Hoffmann 3,457/58; Ebert 21826; Adams S-1904;
Graesse 6/1,506; Schweiger 1,304.

61 SWIFT, Jonathan (1667-1745). Travels into Several
Remote Nations of the World. By Lemuel Gulliver, first
Surgeon, and then Captain of several Ships. 4 parts in 2 volumes
8° (193x123 mm). Pp. [i-]viii, [i-iv, 1- 148; [i-vi, 149-310; [i-
vi, 1-]154; [i-viii, 155-]353-[354 blank]. Engraved frontispiece



portrait of Gulliver in the second state, printed on paper with
vertical chain lines, with the inscription “Captain Lemuel
Gulliver of Redriff. Ætat. suæ LVIII.” around the oval frame, the
tablet below bearing a two-line quotation in Latin from Persius;
5 engraved maps, and 1 engraved plate of the writing machine
in the “Grand Academy of Lagado”. Late 19th century fawn
morocco, smooth spine gilt with fillets, lettering and edition
date, covers gilt with fillets forming a lozenge, turn-ins with gilt
fillets, all edges gilt, binder's name obliterated. Binding slightly
rubbed. Slightly toned and minimally foxed in places. *London,*
Benjamin Motte, [December] 1726. CHF 4200

First edition, third of the three issues published by Benjamin Motte between 28 October and December 1726 (Teerink B). “I think it advisable to stick to the well-established practice of calling the three 1726 editions first” (H. Teerink, p. 193).

PROVENANCE: Robert Edgar, 18th century signature on title; bookplates of Lord Stanley of Alderley (1827-1903) and Reginald Roose Francis, dated 1931.

REFERENCES: PMM 185; Teerink 291B; Negley 1081; Lewis 185f; Fortunati/Trousson 260; Gove 254ff.

62 TASSO, Torquato (1544-1595). *La Jerusalem délivree*, traduite en vers Français par P. L. M. Baour-Lormian. 3 vols. 8° (205x125 mm). [3] ll., CLXXXVIII, 259; [2] ll., 419; [2] ll., 436 pp., portrait and three plates by Le Roux after Chasselas, Pauquet after Bergeret, and Muller after Desenne. Contemporary tree-calf gilt, acanthus border on sides, back decorated and with labels. One corner of vol. 2 resp. 3 minimally chafed. Somewhat foxed. *Paris, (Firmin Didot for) Delaunay, 1819.* CHF 750

Beautiful edition containing the extensive notice by J. A. Buchon and the often lacking dedication to Louis XVIII. The book belonged to Tekla Bonfantini, the widow of the Basel printer G. A. Bonfantini who printed among others Nietzsche's inaugural lecture (*Homer und die klassische Philologie*) and the first edition of Wagner's autobiography (*Mein Leben*). – Finely bound copy.

PROVENANCE: Thekla Bonfantini, manuscript entry on front endleaf, dated 1866.

REFERENCES: Vicaire VII, p. 756f.



63 [TYSSOT DE PATOT, Simon, 1655-1738]. *Voyages et aventures de Jacques Massé*. 8° (160x92 mm). [8], 508 pp. Contemporary calf, spine gilt. Somewhat browned in places. *A Bourdeaux, Chez Jacques L'Aveugle, 1710 [recte: The Hague, Le Vier, ca. 1714/1717].* CHF 2800

First issue of the first edition of an anonymously published famous 'Voyage imaginaire' by the radical Huguenot free spirit Simon Tyssot de Patot. “Predated to coincide with the millenarianism of 1710, the book was actually published between 1714 and 1717. Utopia proper is consigned to a limited space – fittingly located on the Australian hemisphere, somewhere in the vicinity of the as-yet-undiscovered Kerguelen – where an ideal republic unfolds its methodical geometry on a rigorously flat landscape that recalls the polders of Holland” (F. Lestringant, *Utopia and the Reformation*, in: Schaer/Claeys/Sargent).

Tyssot de Patot's masterpiece of realistic storytelling influenced Jonathan Swift and is one of the most interesting fictional travelogues, which, as a genre, represented the dominant form of literary utopia, especially in the 17th century.

REFERENCES: Rosenberg, Tyssot and his Works, 84-85 (edition A); Schaer/Claeys/Sargent 173; Soboul/Hartig 38; Weil, Livres interdits, livres persécutés (1999), n° 557; Fortunati/Trousseau 679ff.

64 VALTELLINA – Li statuti di Valtelina riformati nella città di Coira nell'anno del Signore M.D.XLVIII [1548] nel mese di Genaro per li Mag. Signori comissari ... et dopo approbati & confermati per li Illustriss. Signori delle tre Lighe ... et finalmente p[er] M. Giorgio Traverso con l'aiuto di M. Giacomo Cataneo Dottore de leggi, in questo ordine ridotti, & rubricati secondo la lor com[m]issione ... 4° (290x200 mm). 117, [2] ff., without the blank at the end. With woodcut border on title, two woodcut initials and printer's device (repeated at the end). Modern vellum. Some contemporary marginalia in brown ink, more extensive in places. Dampstained throughout. *Poschiavo, per Dolfino Landolfo, [15 April] 1549.* CHF 16000

Rare first edition of the first printed book in the Canton of the Grisons.

The legal text contains the form of organisation between the Three Leagues and the Valtellina first stipulated in manuscript in 1531. In 1548 it was revised by the Diet of the Three Leagues who decreed it to be translated by Giorgio Traverso and Giacomo Cattaneo into the Italian vernacular and printed exclusively by Dolfino Landolfi (1500-1571) on the first printing press in the Grisons in Poschiavo.

Traditionally the book is said to have been produced with printing

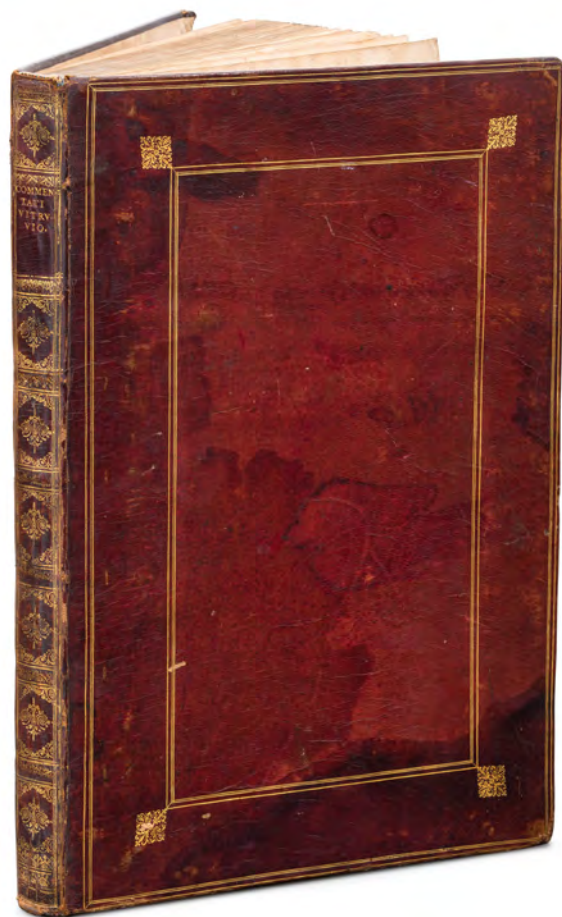


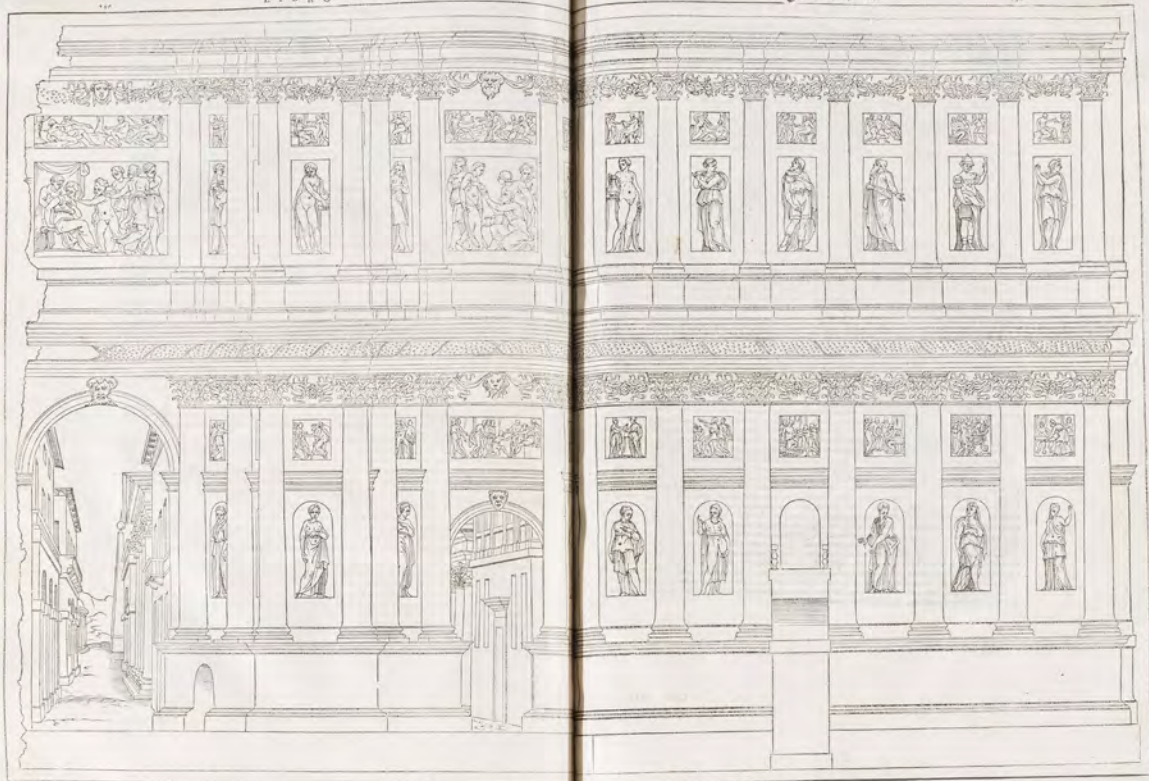
material from Venice. However the style of the woodcuts and the chancery typeface used for some of the smaller initials suggest a Germanic origin, particularly Zurich or Basle printings of the time. It is adorned with a beautiful title border showing the coats of arms of the Three Leagues, two woodcut initials and Landolfi's Fortuna device on the verso of the title page and at the end.

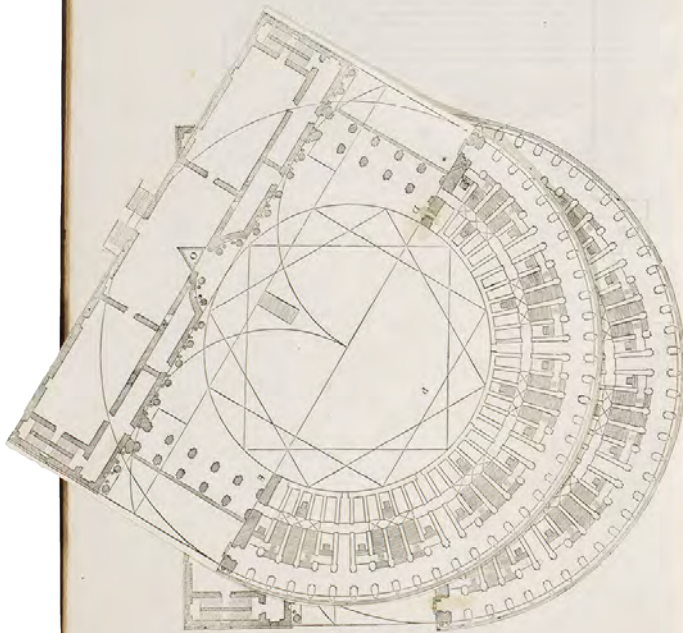
PROVENANCE: Ms. entry and initials GBM on title page of Giovanni Battista Musso (ca. 1630/1640), notary at Morbegno (Lombardy); signature of Bernardo Niguarda on last leaf.

REFERENCES: Broxbourne Library 508; Bornatico, *L'arte tipografica nelle Tre Leghe* (1971), p. 6; J. A. von Sprecher, *Die Offizin der Landolfi in Poschiavo*, in: *Bibliographie und Literarische Chronik der Schweiz IX/III* (1879), 145ff.; Haller VI, 2033; cf. Möller 1214; Bonorand, *Dolfin Landolfi di Poschiavo: il primo stampatore di libri grigione nell'epoca della Reforma*, in: *Quaderni grigionitaliani* 82 (2013), p. 96.

65 VITRUVIUS POLLIO, Marcus (ca. 85-20 v. Chr.). I dieci libri dell'Architettura di Vitruvio tradutti et commentati da Monsignor [Daniele] Barbaro eletto patriarca d'Aquileggia. Folio (420x280 mm). 274 pp. (recte 284), [9] ff. Title with a large woodcut border in form of a triumphal arch and 137 text woodcuts after Andrea Palladio and Giuseppe Salviati, of which 5 with overslips and 1 volvelle (on Q2v). 17th century French binding "à la Duseuil" of red moroccoro gilt. Covers with a double frame and fleurons in the corners, spine profusely gilt, all edges gilt. In clamshell box. Edges and corners somewhat chafed. Somewhat stained and toned. *Venezia, Francesco Marcolini, 1556.* CHF 28000

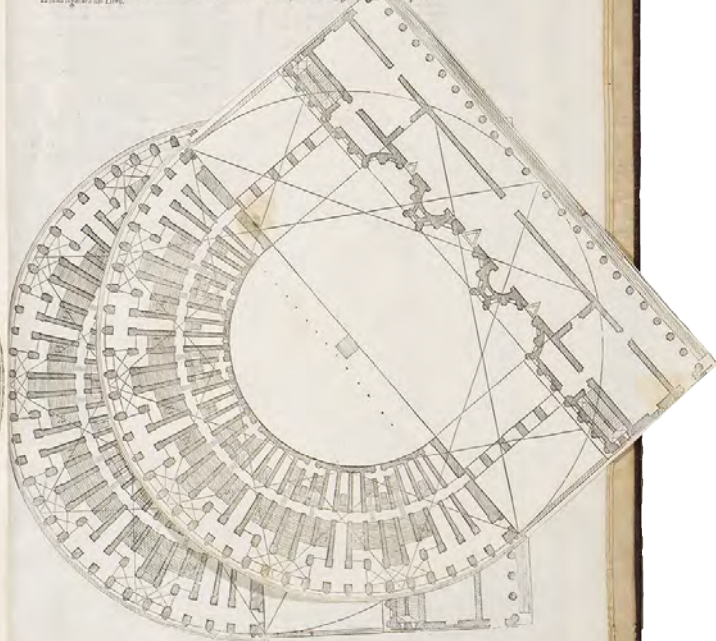






REGOLA COME SI POTEVANO GIRARE
I THATRI DI CVRIONE.

*Q*ui non hauevano maniera di far girare di loro tutto, e da tutti, riprende, che che d'istato
che legge non può hanno altre figure del tutto, e delle lettere, che la corrispondano. Però fanno, che di
stato, e che si può. V'altro disegno, che se non si può far girare, che se non si può far girare, che se non si può far girare.
Il secondo è a terre, e i due hanno il nome di teatro di Modona, e di teatro di Modona, come di un teatro
che è in terra. E questa è la maniera di girare di teatro in terra, e di teatro in terra, e di teatro in terra.
Il terzo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il quarto è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il quinto è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il sesto è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il settimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
L'ottavo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il nono è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il decimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il undicesimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il dodicesimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il tredicesimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il quattordicesimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il quindicesimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
Il sedicesimo è a terra, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro, e di teatro di teatro.
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First edition of the celebrated Barbaro translation with the illustrations by Palladio.

“The original goal of the 1556 Italian edition of Vitruvius was to make available to architects who did not master Latin a reliable text of a lexicographical quality superior to that of the three preceding Italian translations published in 1521, 1524 and 1536, by including a faithful restitution of antique architecture as Vitruvius describes it. In other words, this publication aimed at combining the strictly philological and archeological study of Vitruvius’ text with an annotation which would also act as an architectural treatise for contemporary practice.

In his grand editorial enterprise, Daniele Barbaro profited from a close collaboration with Andrea Palladio (1508-1580), the architect from Vicenza. Palladio was not satisfied simply to draw the most important illustrations in books I-VI of the 1556 Vitruvius, but also contributed to the annotations and the elucidation of certain obscurities in Vitruvius’ text thanks to the vast archeological experience he acquired during the five periods he stayed in Rome between 1541 and 1554.

He studied Vitruvius as early as the years 1535/7-1540 during his association with his first patron, the patrician from Vicenza Gian Giorgio Trissino. Armed with profound knowledge of the authors of antiquity as well as Greek and Latin, Barbaro was a more competent translator and annotator of Vitruvius than his predecessors, in particular Cesare Cesariano, Durantino and Gian Battista Caporali, artists (architects and painters) who had no classical university training. On the other hand, he lacked experience in archeology and architecture, which probably prompted him to appeal to Palladio, who according to Barbaro built buildings in Veneto competing with those of antiquity, “superbi edificij... che contendono con gli antichi” (1567, It. ed., p. 64). The combination of Barbaro’s classical erudition and philological abilities and Palladio’s archeological and architectural expertise marks

the peak of nearly a century of research on Vitruvius’ text and confers great scientific value to this editorial collaboration” (L. Cellauro).

REFERENCES: BAL IV, 3522; Millard Collection Italian, Nr. 160 und S. 499f.; Fowler 407; Mortimer 547; Cigognara 713 (“Magnifica editione”): Becker, Anmerkungen zu Barbaros Vitruv (1991). L. Cellauro, Daniele Barbaro and his Venetian editions of Vitruvius of 1556 and 1567, in: Studi Veneziani, N.S. 40, 2000, p. 87-134.

66 WINTER VON ADLERSFLÜGEL, Georg Simon (1629-1701). Bellerophon sive Eques peritus – Wolberittener Cavallier: oder Gründliche Anweisung zu der Reit- und Zaum-Kunst. [8] ff., 191 pp. double columns with text in Latin and German. Frontispiece and 170 (64 double-page) plates, all engraved by Cornelius Nicolas Schurtz and P. Troschel.,

And his:

Hippiater expertus – Wolerfahner Roß-Artzt, Oder Vollständige Roß-Artzney-Kunst. [8] ff. (incl. frontispiece), 490 [9] pp. double columns with text in Latin and German. Frontispiece, double-page plate and 45 engraved illustrations in the text, all engraved by Cornelius Nicolas Schurtz. 2 works in 1 volume folio (328x205 mm). Contemporary vellum with ms. lettering on spine. Rebacked at an early stage, worn. *Nürnberg, W. M. Endter, & Erben von J. A. Endter, 1678.* CHF 9800

The most beautiful German book on the study of horses in the Baroque era.

Georg Simon Winter trained with his father, Johann Winter, the equerry of the margraves of Brandenburg-Ansbach and the electoral equerry,



Aurelius Sebastianus Frobenius (1601-1664), in Heidelberg. Winter von Adlersflügel was in the service of the Margraves Albrecht and Johann Friedrich von Brandenburg-Ansbach, duke Eberhard III of Württemberg, and the Danish royal house. Emperor Leopold I, who was very fond of the hippiatrist, probably also because of his personal dedication of this and other of his works, ennobled him by adding *von Adlersflügel* to his name.

The plates show saddles and bridles, horsemen during various exercises, snaffles, as well as veterinary cutlery, and images illustrating diseases and treatments of horses.

A fine copy, rarely found complete.

PROVENANCE: Stamp of Counts Clam-Martinic library at Smecna near Prague on title.

REFERENCES: Dejager 126; Lipperheide II, 2913-14; Mennessier de la Lance II, 650-651; VD17 3:002431Q und 3:003617N; Nissen ZBI 442 (only first work); Huth 25; A. Henn, Über die pferdeheilkundliche Handschrift des J. C. Zachen ... nebst einer Würdigung des Georg Simon Winter von Adlersflügel (Dissertation, Berlin 1999), p. 276f.; Mallinckrodt, Bewegtes Leben. Körpertechniken in der frühen Neuzeit (2008), n° 49.



