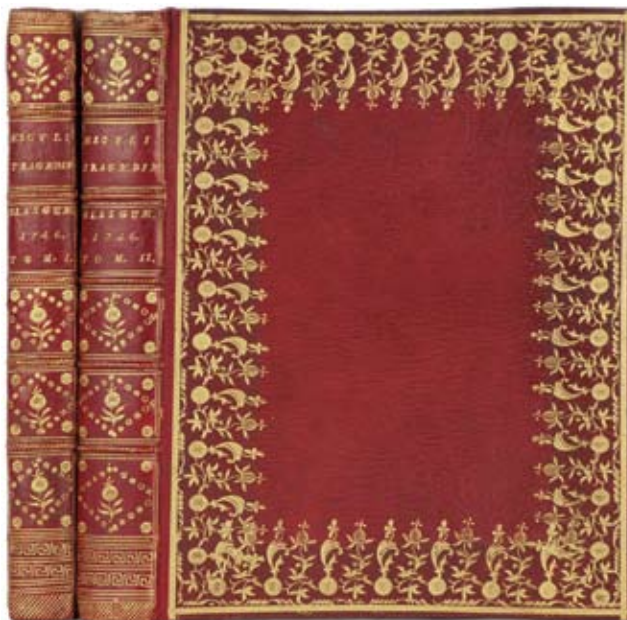


# CATALOGUE XVI 2013

CLASSICS \* LITERATURE  
BINDINGS OF SPECIAL INTEREST \* VARIA



27

We will take part in the following fairs  
Milan Book Fair 'Libri Antichi e di Pregio'  
in Palazzo Giureconsulti  
March 15–17, 2013  
Bologna Book Fair in September 2013  
Stuttgart Book Fair in January 2014



## TUSCULUM RARE BOOKS LIMITED

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## ΕΠΙΣΤΟΛΑΙ ΑΙΣΧΙΝΟΥ ΤΟΥ ΡΗΤΟ- ΡΟΣ ΦΙΛΟΚΡΑΤΕΙ.

Λ
 Ὑσάντες ἐκ μουνυχίας ἐσπέρας λαμπρῶ σφρό-  
 δρα σκίρωνι περὶ μίσην ἡμέραν, κατ' ἡγεμονίαν εἰς  
 νηρησὸν τὴν ἑλίων. Καθίσαντες δὲ ἡμέρας ἐνεία  
 σκαλὸς ὅς ἢ ὁ ἀνέμος, ἔτα πάλιν λύσαντες ἅ-  
 μα τῇ ἑσπέρῃ ἤλθον ἡλδομεν. δῆλοι δὲ ἐρύσσων λοιμώδῃ τινὰ νό-  
 σον. τὰ μὲν πρόσωπα ἐπὶ μύλων το λούκῃς· καὶ τὰς τρίχας λου-  
 λιοὶ ἐγίνοντο· ὁ δὲ τρίχας αὐτῶν καὶ τὰ σέβρα ἀνῶδει· πυρετοὶ  
 δοῦν ἐπίγοντο· οὐδὲ ἀλγηδόνες μεγάλα· οὐδὲ τὰ κατὰ μέρη πα-  
 ρήλατ' ἐπὶ οὐδὲν. ταῦτα δὲ ἐκύνοντο κατὰ μῆνιν ἀπὸ πολλοῦ αὐ-  
 τοῖς συμβεβηκέναι, τὰ φόντος ἐν τῇ νήσῳ πινὸς ὅς ἢ ἐπιφανῶν,  
 οὐ πρότερον εἰωθός. Ἐκ τούτου οὐκ προσβάλλειν αὐτοῖς γὰρ θεὸν  
 τὴν νόσον ταύτην ὑπελάμβανον. ἡμεῖς ὅμως πρὸ πᾶντος ἀλλόφυ-  
 λον· ἢ νήσον ἐν τῇ ἐξω θαλάττῃ· ἀειγμένοι, καὶ ἰδόμενοι δ' αἰφνης  
 χεῶμα ποιητῶν ἀνθρώπων, νυκτὸς ἀποφύγοντες ὥχμεθα  
 πυρθανόμενοι ἀλλήλων κατὰ τὸν πόρον, εἰ τὸ χεῶμα ἔχει ἑκα-  
 σὸς οἶον ἐκόμεζεν οἴκοθεν καὶ τὰς τρίχας. Ζάλη δὲ καὶ ἀνέμους δ' αἰ-  
 σῆς ἐμπεσὼν, ἀπὴν γηερὴ μᾶς ὑπὲρ ἡρῆτην. πολλοὶον φαρμακοῦν  
 ἴος· ὡς δὲ ἐκ τῆς ἡμετέρας, ἀντιπνεῖ πνύμα λιβυκόν· ἔτα πνύ-  
 σαντος ἡμῖν ἀπερὶ λίου, πάλιν ἐφρόμεθα πέντε νύκτας ἐν θα-  
 λάττῃ· γλυόμενοι, σάβας προσέχομεν ἀδράνῃ. ἵνα μάθωμεν μὴ  
 πολυπραγμονεῖν, ἔτις ἐν τῇ ἐαυτοῦ πατρίδι κατὰ τοὺς νόμους  
 ἢ μὴ, σεφανοῦται· καὶ ἔθεν τέτταρσιν ἡμέραις, ἀφιλόμεθα εἰς  
 ἐπινείον τι τῆς ῥοδίας, ὅταν βοήσῃ μοι συνέβη τὴν περὶ ῥᾶμα

## CLASSICS

*Rare Aldine Incunable*

1 (GREEK AUTHORS) *Epistolae diversorum Philosophorum, Oratorum, Rhetorum* (Graece, ed. Marcus Musurus). Venice, Aldus Manutius, 1499.

2 parts in 2 vols. 4to (206×145 mm). The first part is, as usual, bound as vol. II. 266 f. (including leaf 84 blank); 138 f. (including the last blank f.). The last leaf of part I missing, later bound in as manuscript (after 1839). THE BOOK IS PRINTED IN ALDUS'S SECOND AND BETTER GREEK TYPE (2:114), DESIGNED BY FRANCESCO GRIFFO DA BOLOGNA. Initial spaces with guide-letters. Early nineteenth-century French brown crushed morocco gilt: triple gilt fillets round sides enclosing a small gilt ornamental roll; flat spine divided into six compartments, the second, fourth and sixth lettered in gilt; edges of boards gilt; light-blue glazed paper on liners and endleaves; edges gilt. Engraved armorial bookplate. P.o.r.

VERY RARE EDITIO PRINCEPS OF THE GREAT MAJORITY OF THESE LETTERS, IN FINE MOROCCO BINDINGS OF THE EARLY NINETEENTH CENTURY, WITH AN ILLUSTRIOUS PROVENANCE, AND IN FRESH, EXCELLENT STATE. In his preface, a dedication to Antonio Urceo Codro (1446–1500), a professor of Greek and Latin at Bologna, Aldus states that he has set up in type whatever letters he could procure of some thirty-five Greek writers, the rest he reserved for later publication which was, however, not realized. The authors include Synesius, Demosthenes (?), Plato (the first appearance in print of any of his writings in the original Greek), Aristotle, Philipp of Macedonia, Alexander the Great, Philostratus, Isocrates, St. Basil, Emperor Flavius Claudius Julianus, etc. Other letters are wrongly attributed to writers of the classical, Hellenistic and Byzantine periods, such as Hippocrates, Heraclitus, Diogenes, Anacharsis, Euripides, etc.

PROVENANCE: from the library of the notable Aldine collector, Comte de Boutourlin; his library was sold in 1839 by Silvestre.

A very fine copy of this masterpiece of Greek printing, text fresh and unwashed, spine of bindings somewhat faded, otherwise in best condition.

Ref.: Renouard p. 18, no. 1: «édition qui est rare»; HC 6659; Goff E-64.



2 LUCRETII CARUS. *De Rerum natura*. Venice, Aldus Manutius, January 1515. 8vo. 8 f., 125 f., 3 f. Aldine device on title and last leaf verso. 19<sup>th</sup> century black morocco. € 3.900

SECOND ALDINE EDITION, BUT FIRST POCKET SIZE ALDINE. THIS IS THE LAST BOOK PUBLISHED BEFORE THE DEATH OF ALDUS MANUTIUS IN FEBRUARY 1515. Much sought after because it is the first work edited by Andrea Navagero who was much more accurate than Girolamo Avanzio who prepared the extremely rare edition of 1500. – Very fresh clean copy.

Ref.: Renouard 74.11; UCLA 112



3 AUSONIUS, Decimus Magnus. (*Opera*). Edit. by Girolamo Avanzio. Venice, Aldus (Andrea Torresani & Figli), November 1517. 8° (154×94 mm). 108 f. Eighteenth century half vellum with red and green label lettered in gilt on spine. € 3.800

FIRST AND ONLY ALDINE EDITION. Ausonius was a Latin poet, born in Bordeaux about the beginning of the fourth century AD. He became governor of Gaul, and in 379 AD was made consul. His most interesting pieces are the *Ephemeries*, describing an average day in his life, and the famous *Mosella*, a long poem about his visit to the Moselle region, describing its vineyards, the luxurious villas along the bank of the river Moselle, etc. – A handsome, completely fresh and crisp copy.

Ref.: Renouard 80.7; Brunet I, 573: «édition peu commun».





*Renouard's Exceptional Copy*

4 ALDINE – CAESAR. *Commentariorum de bello Gallico ... De bello civili Pompeiano ... De bello Alexandrino ... De bello Africano ... De bello Hispanensi ...* Venice, Aldus Manutius & Andreas Torresanus, January 1518. € 16.000

8° (170 × 105 mm). With 3 printer devices, 2 double-page woodcut-maps (Gaul & Spain) and 5 full-page woodcuts showing Roman fortifications at Massilia (Marseilles) and the siege of Uxellodunum (now just an archaeological site) and other arms and machinery. With an additional engraved portrait of Caesar bound in. 16 f., 296 f.

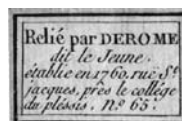
Dark-green-blue morocco richly gilt by Derome le Jeune, liners and end-leaves of pink silk, edges gilt. On second upper flyleaf verso Renouard's shelf mark number in brown ink.

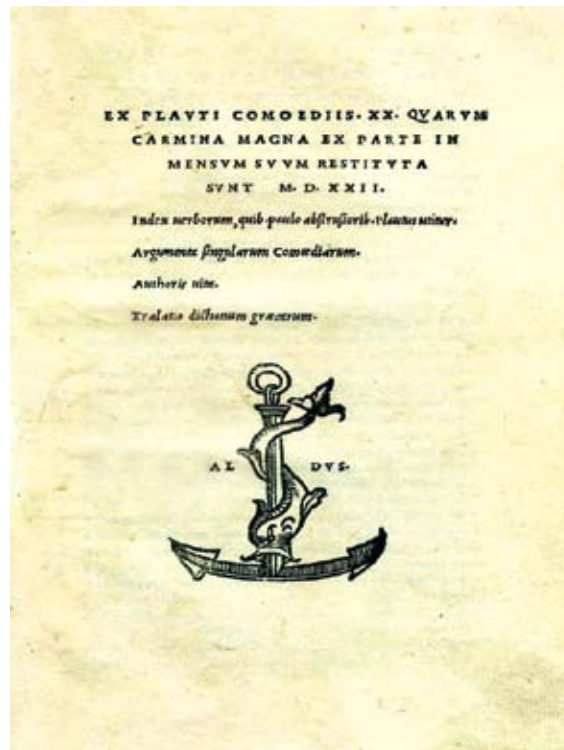
AN EXTRAORDINARY, BROAD-MARGINED SPECIAL COPY OF THE SECOND ALDUS EDITION, BOUND FOR THE FAMOUS ALDUS-BIBLIOGRAPHER, ANTOINE-AUGUSTE



RENOUARD (1765–1853), IN A SUPERB MOROCCO BINDING BY THE GREATEST FRENCH BOOKBINDER OF HIS TIME, NICOLAS-DENIS DEROME LE JEUNE (1731–1790). Reprinted from the first edition of 1513, with the preface by Aldo and Giovanni Giocondo, dedicated to Giuliano de' Medici. This is a special copy of the second edition with parts of the first of 1513, see below Renouard's own remarks. – Spine slightly faded, otherwise in very good condition. At the end a pencil collation note by B. Quaritch.

Ref.: Renouard, *Les Aldes*, p. 88, No. 11: with extensive commentary to this special copy where the last 32 leaves are supplied from the first edition of 1513 and with only the printing of the year 1518, instead of 1518 and 1519 as usual for the second edition; SB Berlin 339.





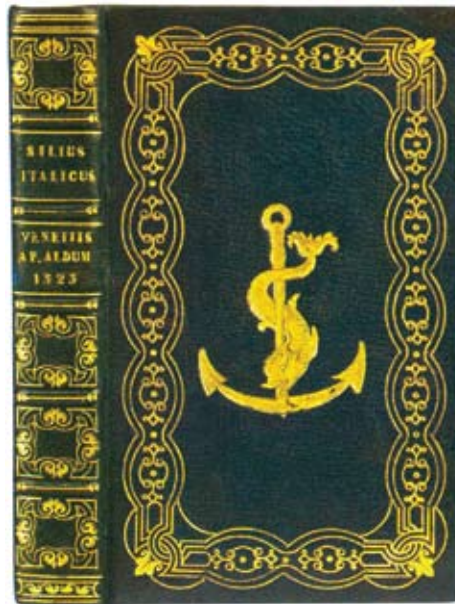
*Only Aldine Edition*

5 PLAUTUS. *Comoediae XX*. Venice, (Sons of) Aldus & Torreano d'Asola, July 1522. 4°. 14 f., 284 f. Italic letter with a few words in Greek. Aldine device on title page and on last leaf verso. English morocco of ca. 1840, gilt crown on spine. Bookplate Alice Marion Trusted. € 4.800

FIRST AND ONLY ALDINE EDITION, including a summary of each play and the life of Plautus. In his prefatory letter to Nicolaus Sconbergus, the editor Franciscus Asulanus remarks that this edition was published on the basis of the annotations made by Erasmus and Aldus Manutius already in 1508. In very good state.

Ref.: Renouard 94.2; Brunet IV, 708: »on recherche assez cette édition«.





*First and Only Aldine Edition  
In Attractive Morocco*

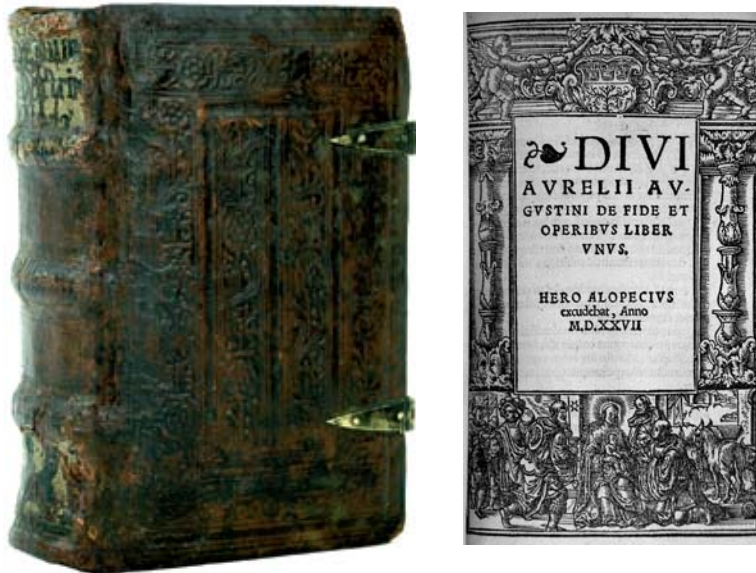
6 SILIUS ITALICUS. *De bello punico secundo*. Edited by F. Asulanus. Venice, in aedibus Aldi, et Andreae Asulani soceri, July 1523. € 3.900

8° (158×90 mm). Aldine device on title page and on last leaf verso; 210f., 2 f. – Early nineteenth century black morocco profusely gilt, decorative gilt border on covers, in centres the large gilt Aldine anchor and dolphin device; five raised half-bands on spine, second and third compartment gilt lettered, the others gilt with arabesque tools; turn-ins gilt; edges gilt and gaufered. Ms. ownership inscription of 1680 on title-page; two bookplates.

BEAUTIFUL AND VERY WELL PRESERVED COPY OF THE FIRST AND ONLY ALDINE EDITION, VERY RARE or, as Renouard remarks, »peu comune«. This work is considered as the first complete edition of Silius on the *Second Punic War*, being augmented here with 84 verses discovered in France just before publication. All further editions refer to this one. – An excellent copy in a decorative »Aldine« binding.

Provenance: William Salloch, New York; Theodor Freiherr von Cramer-Klett in Hohen-Aschau.

Ref.: Renouard 98.6; Adams S-1134; Dibdin II, 405.



»Sammelband«

*In a Fine Contemporary German Binding*

7 (AUGUSTINE, Saint). *Divi Aurelii Augustini de Doctrina Christiana libri quatuor*. Cologne, H. Alopecius, 1527. Dto. *Contra Pelagianos ... libri sex*. (Cologne) H. Alopecius, 1527. Dto. *De spiritu et litera*. 1527. Dto. *De fide et operibus*. 1527. Dto. *De Natura et Gratia*. 1527. Dto. *De gratia et libero Arbitrio*. Cologne, Joh. Gymnicus, 1530. € 2.900

Small 8° (150×100 mm). 331 f. With five historiated woodcut-borders on title-pages by Anton Woensam (Merlo 423 a) illustrating at top two winged putti supporting coat of arms with three crowns in the upper half and a tree in the lower; on sides two columns; on foot the Adoration of the Magi; some woodcut initials. – Contemporary German brown calf richly blind-stamped, spine raised on three bands, in upper and lower compartment rests of (monastery) title-lettering, original pair of brass clasps and catches; liners and flyleaves of vellum; raised round leather markers on fore-edge; contemporary MS inscription on upper flyleaf verso »Liber fratris Deboldi Kulemans ordinis sancti Io(ann)is. Anno 1566«; later MS inscription on title-page of »Capucinatorum Borkensium« and testamentary annotation »Per testamentum Stilhoff ...« of »H. Gelhart Pervoehts« (?) on upper flyleaf verso; early 19th century MS inscription of »Stilhoff« on upper flyleaf recto.

VERY ATTRACTIVE, WELL PRESERVED SAMMELBAND WITH AN IMPORTANT SELECTION OF TEXTS OF ST. AUGUSTINE OF HIPPO (354–430). Saint Augustine was one of the most influential Fathers of the Latin Church and great Christian philosopher. Following the compendious work on Christian doctrine, the present collection gathers polemical writings against the 4<sup>th</sup> century monk Pelagius. The Pelagian Controversy involved St. Augustine in his later years. The controversy ensued after Pelagius had attacked a sentence in Augustine's *Confessions* (Da quod iubes et iube quod vis: x.29 [40]). According to St. Augustine, who believed at times in the Predestination, human beings suffer from Original Sin as a result of the Fall of Adam, but God has elected some souls to receive His grace. This aspect of Augustine's teaching exercised a great influence upon J. Calvin and some Reformers. »Without St. Augustine's massive intellect and deep spiritual perception Western theology would never have taken the shape in which it is familiar to us.« (*The Oxford Dictionary of the Christian Church*, 1974, p. 110).

The work is adorned with a beautiful German woodcut border on the first five title-pages, executed by the woodcutter and painter ANTON WOENSAM (WORMS, 1492/1500 – KÖLN, 1541), who is mostly renowned for his ›Great View of Cologne‹ (1531) and for the 45 woodcuts decorating the first complete Protestant Bible in the German language. – Clean, fresh copy in an attractive contemporary binding.

Ref.: IA \*110.170 [De doctrina Christiana]; \*110.171 [De fide et operibus]; \*110.172 [Contra Pelagianos]; \*110.173 [De Natura et Gratia]; \*110.74 [De spiritu et littera]; \*110.192 [De gratia et libero arbitrio].



*Important Plantin Edition*  
*In Elegant Morocco by Bradel-Derome*  
*Renouard \* Hans Fürstenberg \* Otto Schäfer Copy*

8 SOPHOCLES. *Tragoediae VIII* (graece). Leiden, Plantin, 1593. Sedez (114×73 mm). 427 p., 8 f. Plantin's printer device on title and 2 woodcut initials. Fine dark blue morocco elegantly gilt to neo-classical style. Red paper liners with 2 bookplates. MS inscription on flyleaf »Jolie édition fort correcte / vente de Firmin Didot en 1811«. Gilt edges. In marbled slip-case. € 1.200

RARE SECOND PLANTIN EDITION BY WILLEM CANTER OF UTRECHT with his notes which are according to Graesse »très ingénieuses«. His editions remained in common use for more than two centuries (Sandys).

IN A MOST ELEGANT FRENCH MOROCCO BINDING IN NEO-CLASSICAL STYLE BY ALEXIS-PIERRE BRADEL-DEROME. Although the present binding is not signed, it shows so many stylistic similarities and some identical tools to a binding with Bradel-Derome's ticket (see our Cat. IX, no. 23) that it can be without doubt attributed to him. Bradel-Derome took over after 1788 the atelier of his uncle, the famous and outstanding binder Derome le Jeune (cf. above no. 4).

IMPORTANT PROVENANCES: A.-A. Renouard's (MS inscription of auction by Firmin Didot in 1811). – Hans Fürstenberg (bookplate) – Otto Schäfer Collection. – Truly charming volume in a Parisian binding of consummate taste and in perfect state.

Ref.: Adams S1450; Brunet V, p.447: »encore recherchée«; Graesse VI, p.440; not in Voet; Sandys II, 217; cf. the first edition of 1579 in our cat. III, no.16. For a similar binding by Bradel-Derome (with his ticket) see our Cat. IX, no. 23.



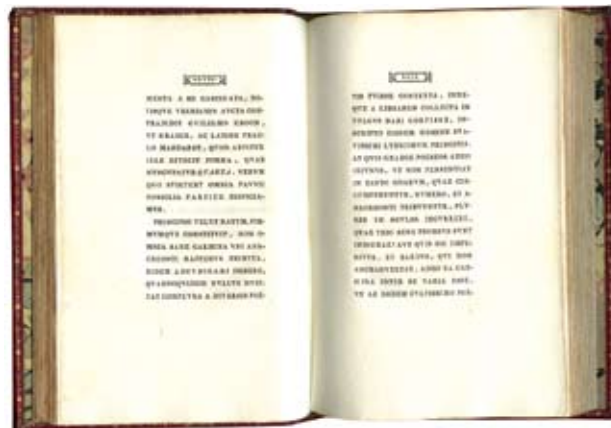
*In Magnificent French Morocco Bindings*

9 CICERO, Marcus Tullius. *Opera. Cum optimis exemplaribus accurate collata*. Leiden, Elzevier, 1642. 10 vols. 12mo (130×72 mm). Engraved frontispiece, engraved portrait of Cicero in vol. I and printer's device on the title-pages of the other volumes. – Eighteenth century French red morocco bindings, triple gilt fillets round sides with small rosette on corners; four raised bands on spine, in second compartment olive morocco label gilt lettered, in the others gilt fleuron surrounded by small leafy and dot tools; turn-ins gilt; combed marbled paper on liners and end leaves; edges gilt.  
€ 4.900

A STUNNING SET OF THE CELEBRATED ELZEVIER CICERO IN MAGNIFICENT, HIGHLY ATTRACTIVE BINDINGS. This is »a very beautiful and correct edition« (Dibdin), very rarely found complete and extremely rarely found in such splendid bindings. Dibdin goes on noting that »Bibliographers ... dwell with rapture on the beauty of the paper and brilliancy of the type; and critics allow that its correctness is equal to its beauty ... fine copies of this edition are much sought after.« Here complete and with the preferred issue of volume IX, consisting of 301 pages (Willems: »Il faut préférer l'édition en 301 pp.«). – Some pages slightly spotted, altogether a very good copy, bindings in excellent condition.

Ref.: Willems 535: »Cette édition est ... très jolie et fort recherchée«; Dibdin I, 400.





*In an Elegant Morocco Binding*

10 (BODONI) ANAKREON. *Theiou melä (graece), praefixo commentario quo poetae genus traditur et Bibliotheca anacreonteia adumbratur.* Parma, in Aedibus Palatinis, 1791. € 3.200

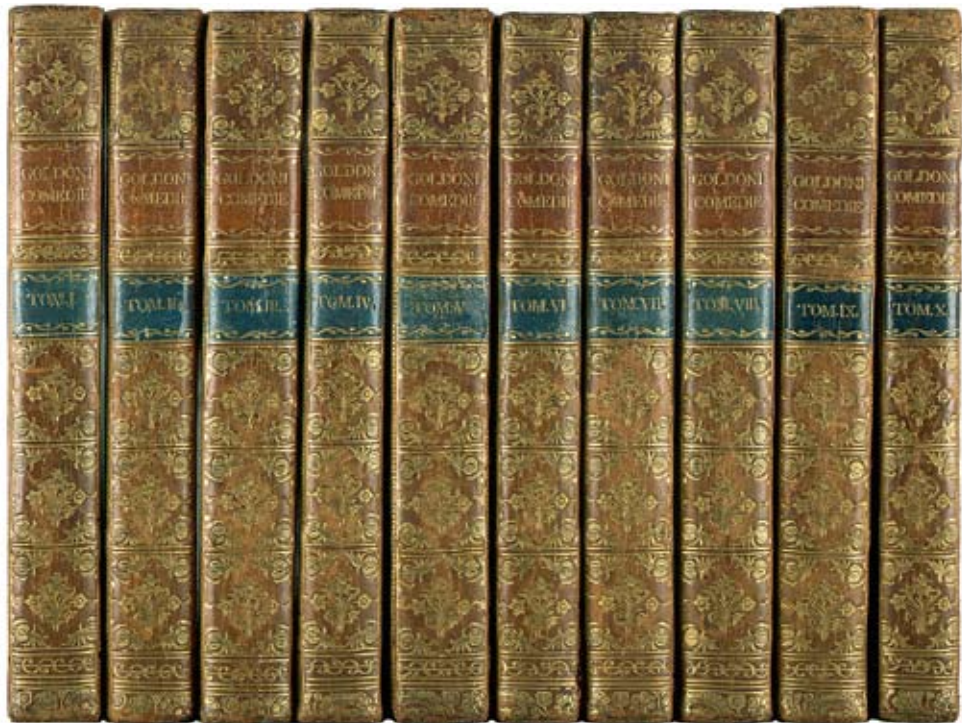
Small-8° (152×98 mm). With two engraved portraits, 2f., CXVIII, 1 f., 111 p. – Contemporary red morocco elegantly gilt, doublures and end-leaves of attractive marbled paper, edges gilt. Bookplate of John Lowe.

THE CELEBRATED ANACREON IN THE BEAUTIFUL UPPER CASE VERSION OF THE GREAT ITALIAN TYPOGRAPHER, GIAMBATTISTA BODONI, IN A MOST CHARMING CONTEMPORARY MOROCCO BINDING. A remarkably elaborated and fine piece of printing. According to Dibdin there cannot be conceived a more elegant and exquisitely finished production. – A bright, very fresh copy of this notably rare and magnificent booklet.

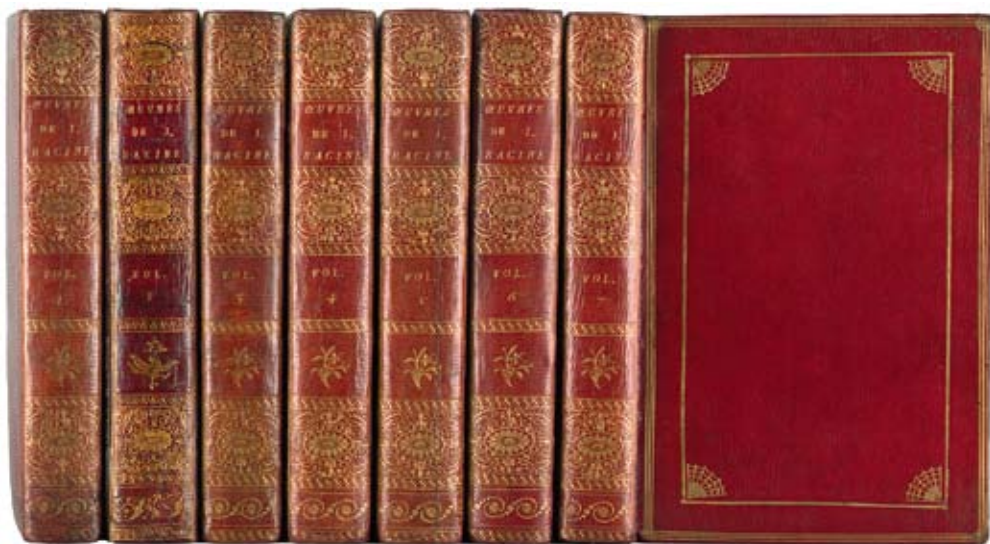
Ref.: Brooks 422; Lama I, 54; Dibdin I, 265f.; Giani 17: »Edizione molto pregiata di rara bellezza estetica«; not in Weiss.



10



14



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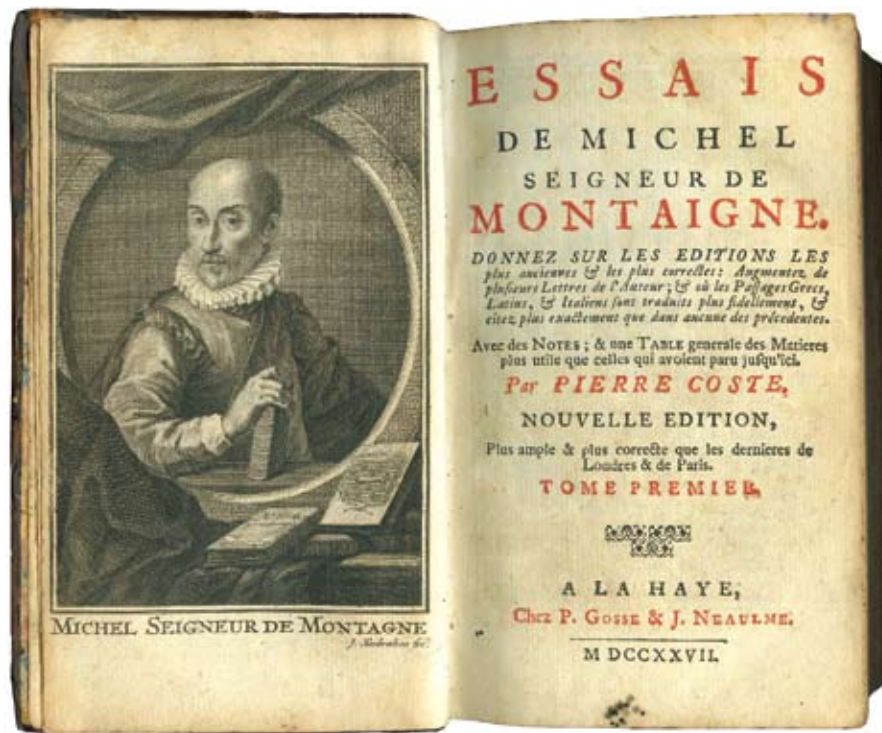
## LITERATURE



11 ARIOSTO, Lodovico. *Il Negromante comedia*. Tratta dallo esemplare di man propria dell'Autore. Venice, Gabriel Giolito de Ferrari e fratelli, 1551. 12mo. (135×70 mm). 43 f., 1 f. With beautiful historiated woodcut initials and two printer's device on title-page and at end. Nineteenth-century polished calf, spine on five half-bands, two compartments green labeled and gilt-lettered, decorative marbled paper on liners, gilt edges. € 1.600

VERY RARE AND IMPORTANT EDITION BASED ON ARIOSTO'S DEFINITIVE VERSION. This new version of Ariosto's comedy was edited by the humanist Lodovico Dolce and based on original manuscript by the author's hand. The dedicatee is Vincenzo Viglione. The *editio princeps* of *Negromante* lacks the typographical annotation. The first dated edition was published in 1535 in Venice by Francesco Bindone and Mapheo Pasini. – Slightly spotted, upper joint weak, otherwise in very good condition.

Ref.: Agnelli-Ravegnani, *Annali delle Edizioni Ariostee*, II, p.123: «di notevole rarità come tutte le giolitine, e, in riguardo al testo del Negromante, d'indubbia importanza, inquantoché ci dà la lezione della commedia, non tanto emendate, ma addirittura rifatta dal poeta.»; Bongi, *Annali di Gabriel Giolito de' Ferrari*, I, pp.341 – 342; Adams A-1655; IA \*107.445; BMSTC Italian 16<sup>th</sup> century p.38.



12 MONTAIGNE, Michel de. *Essais, donnez sur les editions les plus anciennes & les plus correctes, augmentez de plusieurs Lettres de l'Auteur ... avec des Notes & une Table generale des Matieres*. Nouvelle edition, plus ample & plus correcte que les dernieres de Londres & de Paris. A la Haye, Gosse & Neaulme, 1727. 5 vols. Engraved portrait of Montaigne by J. Houbraken. Contemporary dark brown calf with red label lettered in gilt and rich floral ornaments on spine raised on five half bands. Marbled endpapers. € 1.200

FINE EDITION, COMPLETE WITH THE PORTRAIT OF MONTAIGNE. The edition is based on the celebrated London edition of 1724 (3 vols.) by P. Coste, but enlarged and corrected. The definitive text in the author's lifetime was published in 1588. – With French annotations and comments in a fine hand of early 19<sup>th</sup> century on the flyleaves. In very good condition, bindings slightly rubbed and spotted.

Ref.: Graesse IV, 580.





13 RACINE, Jean. *Œuvres*. Paris, Louis Cellot, 1768. 7 volumes. 8vo (191×121 mm). With one engraved Portrait of the author by Gaucher after Santerre, 12 plates after GRAVELOT, engraved by Duclos, Flipart, Lemire, Lempereur, Levasseur, Née, Provost, Rousseau & Simonet. The illustrations are »avant la lettre«. Printed on Holland paper. The list of subscribers is missing at the end. – Red straight-grained morocco gilt on flat spine richly gilt in compartments, on sides two panels composed of gilt fillets, at inner corners of the inner panel a gilt fan, edges of boards gilt, turn-ins and edges gilt. Bookplate of Vicount Mersey, Bignor Park. € 3.800

HANDSOME EDITION OF RACINE'S WORKS WITH BEAUTIFUL ILLUSTRATIONS BY GRAVELOT, IN AN ELEGANT MOROCCO BINDING AND WITH A DISTINGUISHED PROVENANCE: FROM THE LIBRARY OF THE GREAT BIBLIOPHILE MERSEY, BIGNOR PARK. The graceful illustrations are all of the formost French illustrator HUBERT GRAVELOT (1699–1773). »Little need be said of this handsome edition, in which Gravelot did for Racine what he had done for Corneille four years earlier.« (Ray). This fine edition is, as Brunet states, of special interest only if it is printed on Holland paper and bound in a fine morocco as in our case. – Text, plates and binding in superb condition.

Ref.: Brunet IV, 1078: »L'édition est assez belle, et elle a été recherchée tant qu'on n'a pas eu de meilleure«; Cohen/deRicci 847; Ray 20.

Reproduction p.16





«L'édition la plus belle»  
In Attractive Contemporary Italian Calf Bindings

14 GOLDONI, Carlo. *Delle commedie*. Venezia, Giambattista Pasquali, 1761. 10 volumes (only the comedies, 10 of 18 vols. works). 8° (206×128 mm). With the author's portrait engraved by Marco Pitteri after Lorenzo Tiepolo, one portrait of the dedicatee Philippe, the Spanish Infant and duke of Parma, 10 title-vignettes and 50 plates by Antonio Baratti after Pietro Ant. Novelli. In splendid polished calf bindings attractively gilt, 2 morocco labels on flat spine lettered in gilt, marbled edges. € 2.400

THE FIRST PART OF THE FIRST COLLECTED EDITION OF GOLDONI'S WORKS WITH THE COMEDIES, FINELY ILLUSTRATED BY PIETRO ANT. NOVELLI (1728–1804). Carlo Goldoni (1707–1793), who wrote over 150 works in prose and in verse, is chiefly known for his comedies, bringing new life and realism into the Italian theatre. His best comedies are in vol. V: *Il servitore di due padroni* (1746), vol. I: *La bottega del caffè* (1750), vol. II: *Il bugiardo* (1750), vol. IX: *La donna di garbo*, vol. III: *I rusteghi* (1760), vol. X: *La casa nova*, a. o. – In excellent state.

Reproduction p. 16

Ref.: Gamba 2277; Brunet II, 1650: «L'édition plus belle, mais ne pas complète.»



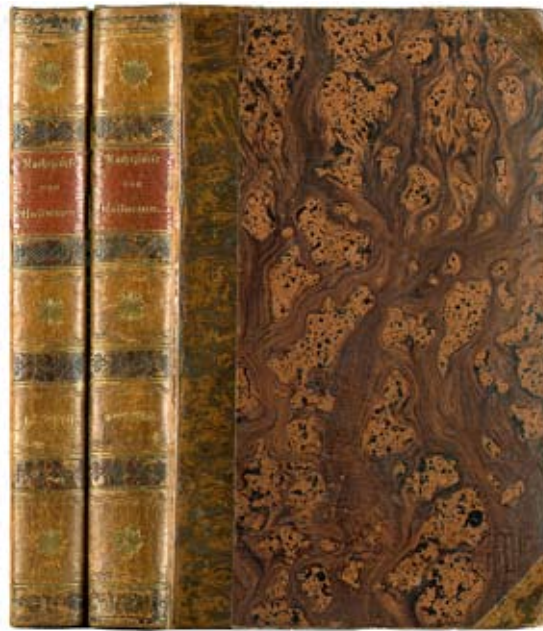
*Finely Illustrated by Eisen in Excellent Armorial Bindings*

15 VOLTAIRE. *La Henriade*. Nouvelle édition. Paris, Veuve Duchesne, Saillant, Desaint, Panckoucke et Nyon, Libraires, 1769–1770. € 4.800

8°. Engraved frontispiece, title vignette with portrait of author, in addition a further portrait of Voltaire after Largillière, 10 engraved plates before all letters, and 10 vignettes after Charles-Dominique Eisen, and in addition 10 extra proof impressions of the vignettes before all letters. – Early nineteenth century straight-grained red morocco richly gilt, bound by Gosselin (ticket on upper flyleaf).

BEAUTIFUL EDITION OF VOLTAIRE'S FAMOUS EPOPEE, 'À LA GLOIRE DU HENRI IV,' SUPERBLY ADORNED WITH ILLUSTRATIONS BY THE EMINENT FRENCH ILLUSTRATOR EISEN. Voltaire who was very pleased with Eisen's illustrations wrote: »Je commence à croire, monsieur, que la Henriade passera à la postérité en voyant les estampes dont vous l'embellissez. L'idée et l'exécution doivent vous faire également honneur. Je suis sûr que l'édition où elles se trouveront sera la plus recherchée.« – With distinguished provenance: from the library of Pierre-Adolph du Cambout, Marquis de Coislin (1801–1873).

Ref.: Cohen-Ricci 1026; Sander 2002; Salomons, *Eisen*, 172.



16 HOFFMANN, E.T.A. *Nachtstücke*. Berlin, Realbuchhandlung, 1817. 2 volumes. Title, 321 p.; Title, 374 p. Attractive contemporary half-leather bindings richly gilt with marbled boards. € 4.400

FIRST EDITION OF *THE NIGHT PIECES*, a collection of sometimes very grotesque and gruesome stories (*Der Sandmann*, *Das Gelübde*, *Das Majorat*, *Das Steinerne Herz* a.o.) in which Hoffmann's love for the mysterious and the supernatural goes hand in hand with his great power of vivid and realistic presentation. Hoffmann's themes are the »Nachtseiten des Zivilisationsprozesses ... (er) stellte das Unheimliche, das Dämonische, den Wahnsinn und das Verbrechen in den Mittelpunkt.« (DLG). It was Sigmund Freud who interpreted extensively the first story »Der Sandmann« in his famous essay »Das Unheimliche« (The Uncanny) in 1919. – Very fresh and finely bound copy.

Ref.: Goedeke VIII, 489, 29; Salomon 82.

*From the Library of Harry Count Kessler*

17 KLEIST, Heinrich von. *Gesammelte Schriften*. Edited by Ludwig Tieck. Berlin, Reimer, 1826. € 3.800

3 vols. 8°. LXVI, 330 p.; 1 f., 418 p.; 2 f., 340 p. Elegant restraint half morocco of ca. 1900, bound by the Royal Court Binder W. Collin for Harry Count Kessler with his attractive Jugendstil bookplate.

FIRST COMPLETE EDITION. Compared with the *Hinterlassene Schriften* of 1821 enlarged by five dramatic plays and the *Erzählungen* (novels) which are among the most formally sophisticated in the German language. The extensive preface by the editor Ludwig Tieck includes a vita and some fundamental essays on the drama. It was due to this publication by Tieck, 15 years after the death of the author, that Kleist became internationally known

WITH INTERESTING PROVENANCE: FROM THE LIBRARY OF HARRY COUNT KESSLER (1867–1932). Kessler was a famous art patron, writer (W. H. Auden: »A crown witness of our times«), and founder of the celebrated Cranach Press. His beautiful library stamp is very sought after. – The paper throughout slightly browned, but generally in very good condition.

Ref.: Goedeke VI,104,13 + VI,44,136 (Tieck); Borst 1497; Laird M. Easton, *The Red Count, The Life and Times of Harry Kessler*; University of California Press, 2002.





*Rare*

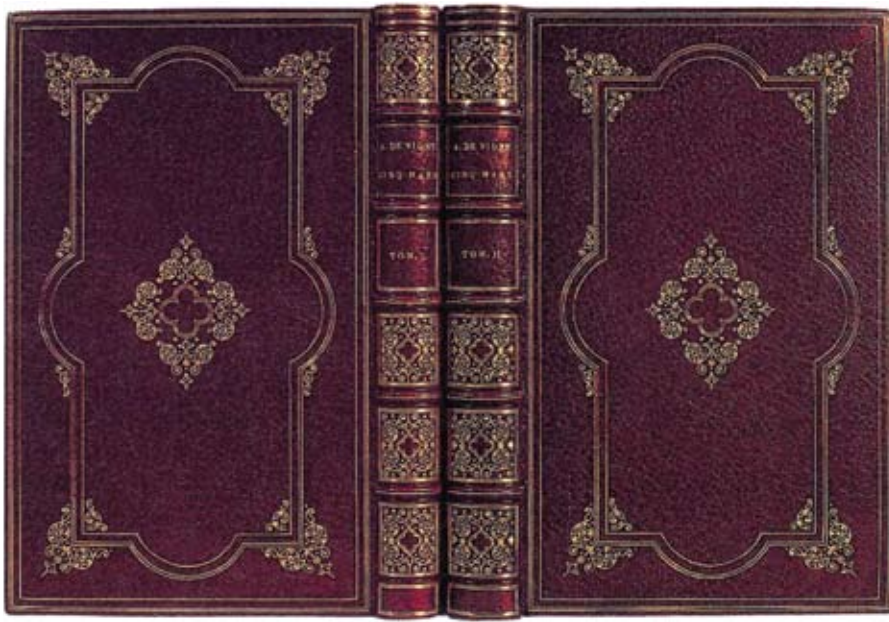
18 SHELLEY, Percy Bysshe. *Epipsychidion: verses addressed to the noble and unfortunate lady, Emilia V--, now imprisoned in the convent of --*. London, C. & J. Ollier, 1821. € 12.000

Octavo. 32 p. – Bound, as usual without half-title, in full black morocco gilt and blind tooled: marbled paper on liners and endleaves.

RARE FIRST EDITION of this transcendental love-poem (one hundred copies only were printed). Describing an emotional triangle, Shelley intensifies emotions towards its limits, thus influencing the music and word expression of the late Romantic poets such as Tennyson and Poe and preparing the musical language experiments of the symbolists. – Wise states that some copies omit the colon after the word *Epipsychidion* on the title-page: its presence, as here, is sometimes said to indicate early issues. – Splendid fresh copy.

Ref.: Forman 63: Wise p. 59.





*Stunning!*

*The Book ♦ The Binding ♦ The Provenance ♦ The Condition*

19 VIGNY, Alfred de. *Cinq-Mars, ou une conjuration sous Louis XIII*. Paris, Urbain Canel, 1826. 2 vols. in large-8° (213×124 mm). Morocco binding signed by Cuzin: covers gilt «à la du Seuil», spine raised on five bands, in 2nd and 3rd compartment lettered in gilt, the others adorned with small tools, turn-ins gilt, doublures and endleaves of marbled paper, edges gilt. Original wrappers bound in; uncut copy. Bookplate.

€ 6.900

SPLENDID COPY OF THE FIRST EDITION OF THIS FAMOUS PROSE ROMANCE, Vigny's first great literary success. Subject of the novel is the conspiracy of the King's favourite, Henri Marquis de Cinq-Mars (1620 –1642), against Cardinal Richelieu. Vigny remarks in the *Journal d'un poète* of May 1837: »Il n'y a pas de livre que j'ai plus longtemps et plus sérieusement médité.«

IN AN OUTSTANDING BINDING IN PERFECT STATE. The copy is cited by Vicaire & Carteret, coming from the library of the famous bibliophile collector Descamps-Scrive (bookplate) and the important collection of French Literature by Charles Hayoit (1901–1984).

Ref.: Vicaire, VII, col. 1053; Carteret, II, p. 452.



*Deluxe Copy*

*»Im Deutschen mag ich den Faust nicht mehr lesen ...« (Goethe)*

20 NERVAL, Gérard (transl.) – GOETHE, Johann Wolfgang von. *Faust, tragédie de Goethe*. Paris, Dondey-Dupré, 1828. 12° (147×92 mm). Engraved frontispiece, XII, 312 p. Elegant binding signed by Maylander: light brown morocco gilt, covers framed by gilt fillets and flower tools, spine gilt, doublures in cream-coloured polished calf framed by triple gilt fillets with ornament in corners, endleaves of gold silk, second pair of endleaves of marbled paper, edges gilt »sur témoins«, original wrappers bound in. In marbled slipcase. Exlibris. € 4.800

OUTSTANDING COPY OF THE FIRST EDITION OF NERVAL'S FAMOUS TRANSLATION, A MONUMENT OF GREAT LITERARY TRANSLATION, MUCH APPRECIATED BY GOETHE. In his conversations with Eckermann he even stated that he could no longer read Faust in German: »Im Deutschen mag ich den Faust nicht mehr lesen; aber in dieser französischen Übersetzung wirkt alles durchaus frisch, neu und geistreich.« – Excellent copy »à toutes marges sur grand papier, bien complète de la couverture«, from the library of the famous bibliophile collector Charles Hayoit (1901–1984).

ph

Flaubert

Mon cher ami

Voici une note de mes douleurs et tellement  
uniforme d'incomplète suspension la  
souffrance.

Vendredi dernier, je lui expédiai un exemplaire  
de Salambô.

C'est qu'il a beaucoup à faire car de se  
au service pour quand il l'aura plus bien  
~~travaillé~~ même, devant avec vous, en effet  
à Clouzot, la rendre sur la table.

Bien lui, tant à vous, Monsieur  
votre vif  
Flaubert

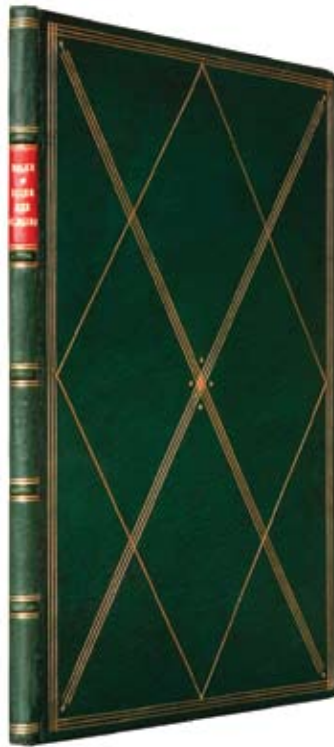
Clouzot pour l'ordre  
Lundi 22 9h 30.

*With Autograph Letter by Flaubert*

21 FLAUBERT, Gustave. *Salambô*. Paris, M. Levy, 1863. Large-8°. Half-title, title, 474 p., 1 f. with a one page autograph letter, dated 22 September 1877, signed by Flaubert. Contemporary red half-leather. € 2.600

FIRST EDITION WITH AN AUTOGRAPH LETTER BY FLAUBERT. The letter is addressed to an unnamed correspondent referring to another friend to whom he has sent a copy of *Salambô*: »... vendredi dernier, je lui expédiai un exemplaire de *Salambô* ...« – A fine copy.

Ref.: Clouzot 121.



*The Deluxe Copy in Elegant Original Morocco*

22 RILKE, Rainer Maria. *Duineser Elegien*. Leipzig, Insel Verlag, 1923. Folio. Printed in red and black on uncut handmade paper. 52 p., 1 f. Printed dedication on p. 5: »Aus dem Besitz der Fürstin Marie von Thurn und Taxis-Hohenlohe«. Original green morocco with red inlays and gilt fillets; spine raised on five bands framed by double fillets, in second compartment red morocco label gilt lettered; turn-ins gilt; red flyleaves; top edges gilt.

€ 7.800

FIRST EDITION OF RILKE'S MASTERPIECE, THE DELUXE ISSUE, ONE OF 300 SPECIAL COPIES ON HANDMADE PAPER AND IN THE ORIGINAL INLAID MOROCCO. Rilke started to write these elegies as early as 1912 at the Castle of Duino on the Dalmation coast after which he named these poems. The castle belonged to the Princess Marie of Thurn and Taxis, one of the author's greatest friends, Maecenas and »Muttergestalt von einzigartigem Rang« (Holthusen) who invited him repeatedly to her Castle. – In perfect condition.

Ref.: Ritzer E 9; Sarkowski 1338.



*Deluxe Copy in Half Morocco by H. Alix*

23 GIDE, André. *Les Faux-Monnayeurs*. Roman. Paris, Gallimard, 1925. 8°. 503 p. Numbered copy on »Vélin pur fil Lafuma-Navarre« paper, reserved for the »Amis de l'édition originale«, Brown half morocco with attractive marbled paper on covers, signed by H. Alix. The original brochure bound in. € 1.200

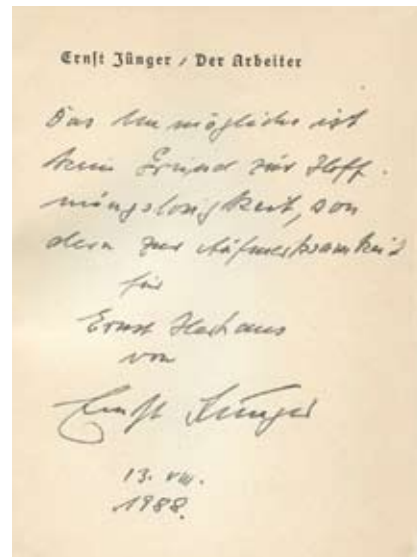
FIRST EDITION, ONE OF A NUMBERED DELUXE EDITION FOR THE »AMIS DE L'ÉDITION ORIGINALE«, BOUND IN CONTEMPORARY HALF MOROCCO BY H. ALIX. The Counterfeiters was regarded as a precursor of the *nouveau roman*. It was the only work which the author was prepared to call a novel. – Elegantly bound and in perfect state of conservation.

Presentation Copy

24 JÜNGER, Ernst. *Der Arbeiter. Herrschaft und Gestalt*. Hamburg, Hanseatische Verlagsanstalt, 1932. Large-8°. 300 p. Original black cloth with white-stamped title on upper cover and spine. € 1.200

FIRST EDITION of *The Worker*, in which Jünger is writing the obituary of bourgeois society, locating 'the worker' at the decisive position of the new era. – WITH THE AUTHOR'S SIGNED INSCRIPTION ON THE HALF-TITLE TO HIS FRIEND AND FELLOW WRITER ERNST HERHAUS (1932–2010): »Das Unmögliche ist kein Grund zur Hoffnungslosigkeit, sondern zur Aufmerksamkeit / für Ernst Herhaus / von Ernst Jünger / 13.VIII.1988.« Herhaus fought his alcoholism from which he could liberate himself but after 1973. Herhaus mentioned in his writings Jünger as great help on his way to get clean.

In very good condition.





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## FINE BINDINGS OF SPECIAL INTEREST

*Superb Venetian Binding*

25 BEMBO, Pietro. *Delle lettere*. Rome, Carlo Gualteruzzi for Valerio Dorico & Luigi fratelli, 1548. € 9.800

Large 8° (198×129 mm). 5 f., 398 p., 4 f. Contemporary Venetian maroon morocco over pasteboards profusely gilt; on sides large outer frame composed of gilt and blind fillets enclosing gilt Aldus leaves and floral ornaments, central panel composed of a knot-work border, in centres an eight-pointed star formed by two interlacing squares of double gilt fillets containing on upper cover the author's name »CARD./BEMBO«, on lower cover the original owner's name »C./CLAUDIA/RANGO/NA«, both on red ground, surrounded by gilt arabesques, tiny stars and fleurons; spine raised on three half bands, the compartments hatched with gilt lines (spine rebaked in 19th cent.); gilt edges (19<sup>th</sup> cent.); traces of four pairs of ties. In modern cloth box.

A MAGNIFICENT BINDING EXECUTED BY AN IMPORTANT VENETIAN BINDERY, CONTAINING THE RARE FIRST EDITION OF CARDINAL BEMBO'S LETTERS, ELEGANTLY PRINTED BY THE BROTHERS VALERIO AND LUIGI DORICO, WITH A VERY INTERESTING PROVENANCE. – The binding comes from the same Venetian workshop as another binding on the same book, described and reproduced by De Marinis in: *De Legatura Artistica* II, no.2220. The design is similar and some of the tools are identical. – The provenance of De Marinis's copy is of particular interest: the first owner, named on the cover as »C.FULVIO/RANGONE«, is the brother of the owner of the present copy, Claudia Rangone (c.1535–1593), coming from a noble family from Modena. Several letters of Claudia are known. Their elegant style was praised by Marcantonio Piccolomini, Torquato Tasso, Annibale Caro and Dionigi Atanagi.

Bembo's Letters contain his letters written to Pope Leo X whose secretary he was from 1513 until 1521, letters to the two popes Clemens VII and Paul III, to Cardinals and other personalities of the Italian Renaissance.

The copy, restored in the 19th century, is in very good state.

Ref.: BMC S.T., p.80; Gamba 138: »rara«; Graesse I, 332; Barberi, *Tipografi romani del Cinquecento*, 117: »suntuosamente stampato«.

*From the Library of Giacomo Boncompagni  
Son of Pope Gregor XIII*

26 SCAINO, Antonio. *La Politica di Aristotile*. Rome, Nelle case del Popolo Romano, 1578. Large 8° (210×150 mm). 22 f., 232 f., 67 f. With woodcut vignette on title and initials, head and tail pieces. € 7.500

Contemporary Roman dark brown calf richly gilt, on covers gilt roll inner frame of papal umbrellas and tiny flowers, at corners a gilt Boncompagni dragon, at outer corners a gilt fleuron, in centres large coat of arms of the Duke Giacomo Boncompagni of Sora; four raised bands on spine, in compartments a gilt dragon. On title-page Boncompagni library stamp, see below. Bookplate of Roland Abbey (1933).



OUTSTANDING AND UNRECORDED ROMAN BINDING OF THE LAST QUARTER OF THE SIXTEENTH CENTURY OF REMARKABLE PROVENANCE: FROM THE LIBRARY OF GIACOMO BONCOMPAGNI (1548–1612), DUKE OF SORA, NATURAL SON OF POPE GREGOR XIII BONCOMPAGNI. Giacomo was a great patron of scholars and artists, a bibliophile with an important library, some portion of which is now part of the Vatican Library in Rome.

OUR IMPOSING ARMORIAL BINDING IS OF GREAT RARITY. The coat of arms is characterized by its particular combination of the different bearings, i.e. the augmentation with the papal umbrella and the crossed keys placed above as part of the arms. It appears that our binding is the earliest example of the aforementioned armorial augmentation which came into use in the late 16<sup>th</sup> century by members of the papal families (cf. Needham).

Michel Wittock's census of 1998 lists 19 works (+1 empty binding) with the above coat of arms. It is noteworthy that our binding has not been ranked in Wittock's census (and neither in Needham's). According to Wittock, the aforementioned armorial augmentation flanked by two angels holding the crown of the Venetian patrician is called »plaque à la couronne de patricien«. Boncompagni was appointed to the Venetian nobility in 1576. This kind of armorial cartouche with diadem characterizes most of the known Boncompagni bindings. Only three bindings have got a different cartouche with the coat of arms surmounted by a helmet with a bust of an angel: »plaque au heaume surmonté d'un ange«. However it is of particular interest that our copy is apparently the only binding on which the inner frame on covers is decorated with a roll formed of papal umbrellas and the main cornerpieces are ornamented with the Boncompagni dragons, and not as in the known copies of Needham's and Wittock's census with lacework rolls and arabesque cornerpieces.



ANTONIO SCAINO DA SALO (1524–1612) was a priest at the court of Alfonso d'Este. He became famous for his *Treatise on the Game of the Ball* (1555), from which real tennis evolved. – Joints repaired, a few leaves slightly foxed, otherwise in very good condition.

Ref.: T. De Marinis, *Die Italienischen Renaissance-Einbände der Bibliothek Fürstenberg*, 1966, p. 68; P. Needham, *Twelve Centuries of Bookbindings: 400–1600*, 1979, n. 77; M. Wittock, *Giacomo Boncompagni: heurs et malheurs d'une bibliothèque*, in: *Mélanges d'histoire de la reliure offerts à Georges Colin*, Bruxelles 1998, pp. 103–118; A. Hobson and P. Culot, *Italian and French 16<sup>th</sup> century Bookbindings*, 1990, n. 21.



*Count MacCarthy-Reagh's Copy  
in Fine Morocco by Wier*

27 AESCHYLOS. *Tragoediae quae extant septem*. Glasgow, Foulis, 1746.  
€ 7.800

Two vols. 8° (180×140 mm). 617 pages. Greek text with Latin version. Ruled in purple ink throughout. – Contemporary crimson morocco binding by Richard Wier: on covers a characteristic Wier-dentelle-border, composed of acanthus leaves and flowers, spine raised on five half-bands, the compartments gilt with small tools forming a lozenge with a large flower, the second and third gilt lettered with title, date and vol.-no.; diapered small turn-ins, liners and endleaves of marbled paper; gilt edges. On verso of front flyleaf De Bure's MS inscription '588. Collationé. Complet. le 19 avril 1838. j.j. debure l'ainé.'

ELEGANTLY PRINTED FOULIS EDITION OF AESCHYLOS'S TRAGEDIES IN SUPERB MOROCCO BINDINGS BY RICHARD WIER, executed for the great bibliophile Justin Comte de MacCarthy-Reagh (1744 – 1811). Wier, an outstanding eighteenth century British binder who was a one-time collaborator of Roger Payne, became famous when working from 1770 for three or four years for Count MacCarthy-Reagh, a naturalized Frenchman of Irish origin and one of the greatest collectors of his time. He settled in Toulouse where he formed one of the finest libraries in Europe. From the foreword of the catalogue of MacCarthy's library by the De Bure brothers in 1815 (transl. by Ramsden): 'Count MacCarthy, desirous that the elegance and beauty of bindings should correspond to the excellence and rarity of his books and, as Toulouse where he always resided did not provide the facility for having them bound, which he could have had if he had lived in Paris, he obtained from London a skilful binder whom he kept for several years solely working for his library.' Wier's bindings for MacCarthy are easily recognizable by their style; they are characterised by broad dentelle borders, composed of acanthus leaves, large and small flowers, enclosed by a 'broken cable roll' (Ramsden). Nearly all his books are ruled throughout as here. – In very good condition.

Ref.: Philip Gaskell, *A Bibliography of the Foulis Press*, London 1986, no. 71; Ramsden, *Richard Wier and Count MacCarthy Reagh*, in: *The Book Collector*, Winter 1953; M. Foot, Roger Payne (1978), p. 100 f.



27

*Elegantly bound For Ferdinand I, Duke of Parma  
by the Great Court Binder Louis Antoine Laferté*

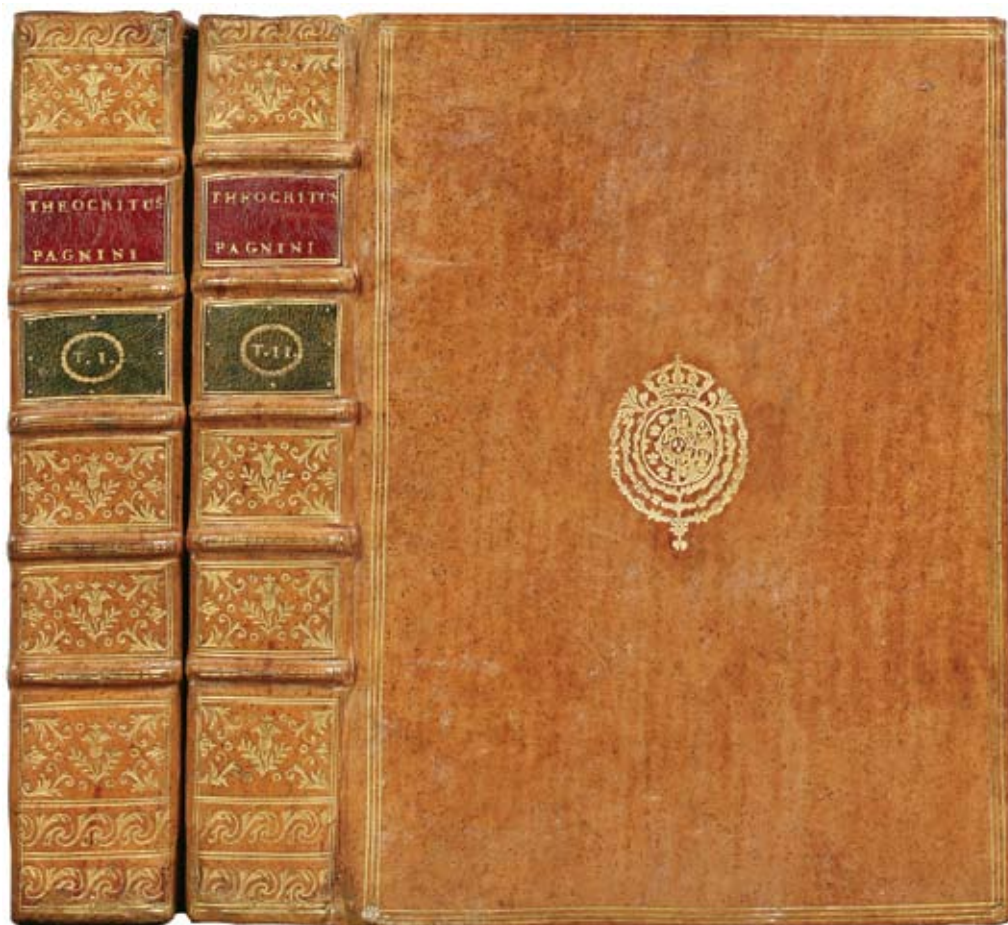
28 [BODONI] *Teocrito, Mosco, Bione, Simmia greco-latini con la Buccolica di Virgilio latino-greca volgarizzati, e forniti d'annotazioni da Eristico Pilenejo*. Parma, Dalla Stamperia Reale, 1780. € 8.900

2 vols. in 4to (284×213 mm). I vol.: 4f., XXIV p., 403 p., 160 p. II vol.: 3 f., 245 p., 1f., 124 p., 144 p. – Contemporary light-brown sprinkled calf, covers framed by three fillets round side, in centres the ducal arms of Ferdinand I of Parma; spine raised on five bands, in 2<sup>nd</sup> and 3<sup>rd</sup> compartment a red respectively green morocco labels gilt lettered, in the others richly gilt around a fleuron; edges of boards and turn-ins gilt; doublures and endleaves of marbled paper; gilt edges.

EXCELLENT DELUXE COPY OF BODONI'S EARLY MASTERPIECE IN AN EXQUISITE ARMORIAL BINDING FOR FERDINAND I OF BOURBON, DUKE OF PARMA (R. 1765–1802) BY LOUIS ANTOINE LAFERTÉ, THE FAMOUS FRENCH BINDER AT THE COURT OF PARMA (1765–1790). The celebrated typographer, designer and printer Giambattista Bodoni (1740–1813) created a new, classicistic style which made him, «il maestro della semplicità», the object of hyperbolic admiration even in his lifetime. The text in Greek, Latin and Italian is provided with lavish annotations by Maria Pagnini, Carmelite friar, poet and translator.

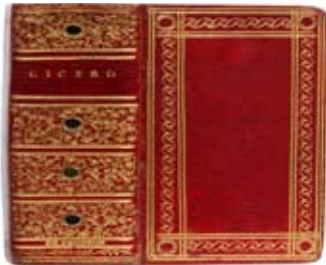
THE SUPERB DUCAL BINDING with the characteristic decoration «alla Francese» of gilt flowers on spines and the magnificently marbled end-leaves can, although unsigned, most certainly be attributed to THE FRENCH BINDER LOUIS ANTOINE LAFERTÉ. Paolo Maria Paciaudi, librarian at the Court in Parma, had been charged by Philip of Bourbon, duke of Parma, father of Ferdinand I, to form the *Regia Bibliotheca Parmensis*. Unhappy about the previous Italian binders, Paciaudi wanted a «bravo legatore» able to cover beautifully the books of the Royal Library following the librarian's strict instructions: «I libri alla Francese devono essere: 1<sup>o</sup> in buona pelle ben tinta e ben macchiata, 2<sup>o</sup> col dorso dorato, 3<sup>o</sup> col cartello rosso, 4<sup>o</sup> colle carte di risguardo marmorate, 5<sup>o</sup> col nastro verde» (See Gorreri, p. 48). Thus Louis Antoine Laferté was called from Bologna to Parma in 1765, introduced to the ducal court as the «fils du Relieur du Roi de France», Pierre Antoine Laferté, royal binder in 1762. His son Louis Antoine opened in Parma a sophisticated «atelier», specializing in the art of binding, gilding and in the manufacture of decorative paper until his death in 1790. – THE DELUXE VERSION («CARTA GRANDE») IN THE VERY RARE DUCAL BINDING BY THE COURT BINDER L. A. LAFERTÉ IS IN EXCELLENT CONDITION.

Ref.: Brooks 170: «Gli esemplari in carta grande sono belli»; Brunet V, 786; Graesse VI 115; Silvana Gorreri, *Louis Antoine Laferté: legatore francese in Parma*, in: *Rara Volumina. Rivista di studi sull'editoria di pregio e il libro illustrato*, 2/1994, Lucca, M.P. Fazzi editore, pp. 45–64.



28

37

*In Charming Miniature Binding by Bozerian*

29 (MINIATURE BOOK) CICERO, M. T. *De officiis, libri III*. Amsterdam, Caesius, 1625. 16° (74×43 mm). Engraved title, pp. 2–428, 9 f. Red morocco, ca. 1800, richly gilt, signed by »Rel. P. Bozerian« on spine below; doublures and endleaves of cream watered silk, gilt edges. € 1.250

REMARKABLY WELL PRESERVED FRENCH MINIATURE MOROCCO BINDING BY JEAN-CLAUDE BOZERIAN (1762–1840), one of the outstanding binders of the period. – In very good condition.

Ref.: Bondi, *Miniaturbücher*, S. 8; P. Culot, *Jean-Claude Bozerian*, Bruxelles 1979

*Very Rare**Armorial Binding for Marie-Adélaïde of Savoy,  
Duchess of Burgundy*

30 *OFFICE DE LA SEMAINE SAINTE, Latin et François, à l'usage de Rome et de Paris*. Paris, Antoine Dezallier, 1701. € 2.900

Large-8° (202×130 mm). With engraved frontispiece and three engraved plates; XXXII, 653 p., 1 f.

In a contemporary French armorial red morocco bound for Marie-Adélaïde of Savoy, Duchess of Burgundy: triple gilt fillet round sides with small rosette at corners, in centres the large combined coat of arms of the Duchess and Louis of France, Duke of Burgundy; spine raised on five bands, in the second compartment gilt lettered, in the others a central crowned monogram MA with fleur-de-lis at corners; inside gilt border; liners and end leaves of marbled paper; edges gilt. MS inscription »Abre-veux« on upper flyleaf and title page.

RARE ARMORIAL BINDING FOR PRINCESS MARIE-ADÉLAÏDE OF SAVOY, DUCHESS OF BURGUNDY. Marie-Adélaïde (1685–1712) was the daughter of Victor-Amadeus II of Savoy and Anne-Marie of Orléans (daughter of »Monsieur«, brother of King Louis XIV). She was married in 1697 to Louis of France, grandson of Louis XIV. Charming, intelligent and full of temperament, she was one of the King's favourite members of the Royal family. She became »Dauphine« (crown-princess) in 1711, but died at the early age of 26 in 1712, only six days before her husband. Her son became King of France under the name of Louis XV in 1715.





The coat of arms of France (three fleur-de-lis) impaling that of Savoy (a cross) is surrounded by a baroque cartouche and surmounted by a princely crown of the Royal family (circlet heightened with fleur-de-lis). Books with the arms of the princess who had to die at such a young age are very rare. In very fine state.

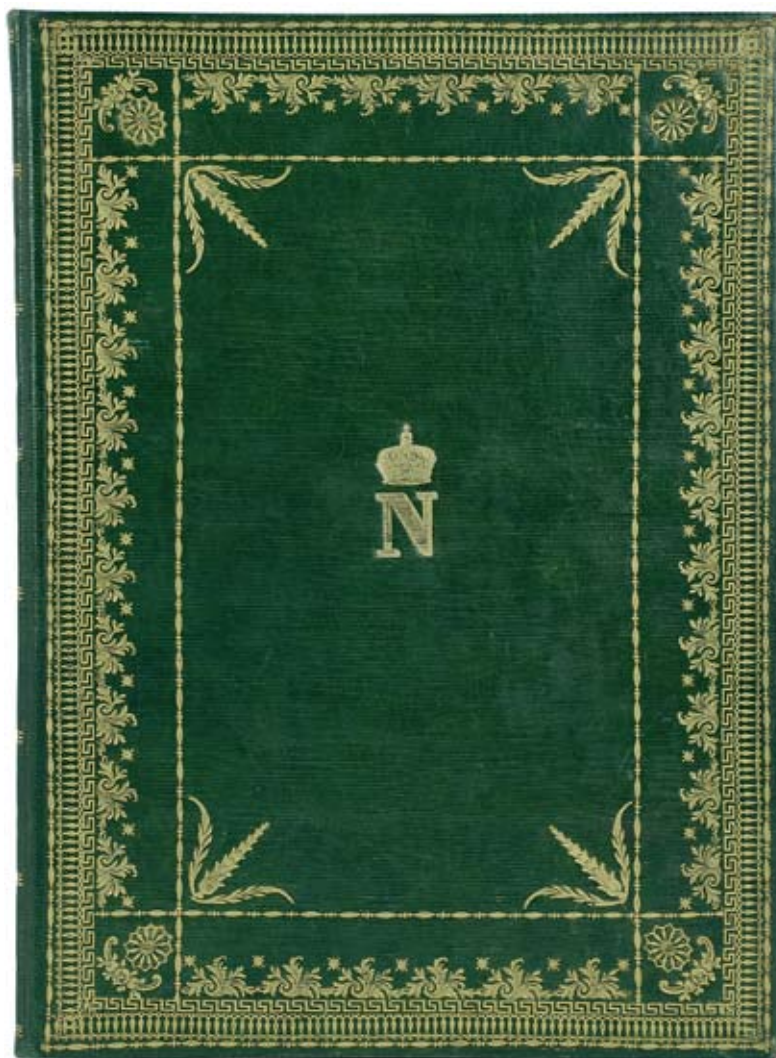
*One of  
Two Copies  
On Fine Vellum  
From The Personal Library of  
Eugène de Beauharnais, Viceroy of Italy*

31 (EUGÈNE NAPOLÉON DE BEAUHARNAIS) SCIPIONE DONDI DALL'OROLOGIO, Francesco. *Laudatio in funere Bernardi Mariae Carenzoni episcopi feltriensis ...* Padova, Ex typographia seminarii, 1812.

Large 4to (310×221 mm). 23 pages printed in Latin on vellum. – Contemporary straight-grained green morocco gilt, on covers large border composed of Greek key-roll, fillets & fleurons, in centres the crowned initial N, flat spine with gilt ornaments, turn-ins gilt. Tipped in on inside upper cover a leaf with the text: »Quest' edizione appartiene alla biblioteca particolare di S.A.I. Eugenio Napoleone di Francia, vice-re d'Italia, arcicancelliere di stato dell'impero francese, principe di Venezia, ecc. ecc. ecc.«.

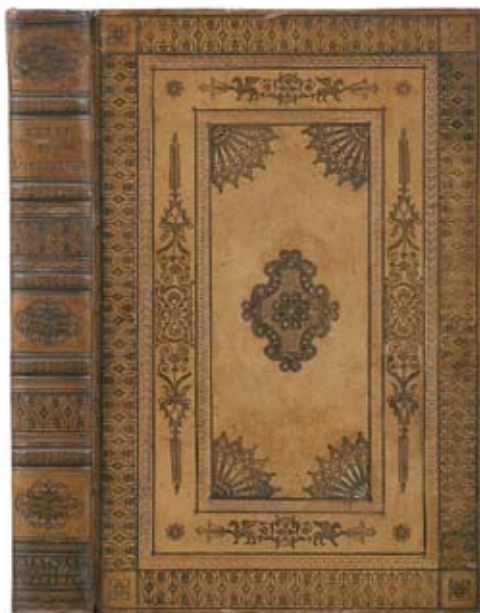
€ 8.800

EXCELLENT VELLUM COPY BOUND FOR PRINCE EUGÈNE DE BEAUHARNAIS, named Napoléon as the adopted son of Napoleon Bonaparte, Viceroy of Italy, Prince of Venice, & c. Eugène accompanied Bonaparte on his campaigns to Italy and Egypt. In 1805 he became Viceroy of Italy. In 1809, he married Princess Augusta Amalia, the daughter of King Maximilian I of Bavaria, who gave his son-in-law the principality of Leuchtenberg and Eichstätt. – The book contains the funeral oration by Scipione Dondi dall'Orologio, bishop of Padova, on the occasion of the funeral of Bernard-Marie Carenzoni (1748–1811), bishop of Feltre, who was designated by Napoleon to become a member of the delegation of six prelates for the negotiations with the Pope in 1811, which became impossible because of his death some days after his appointment. – In the freshest possible condition. Exceptional copy of the greatest rarity, only one other vellum copy known (in BNF).



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41

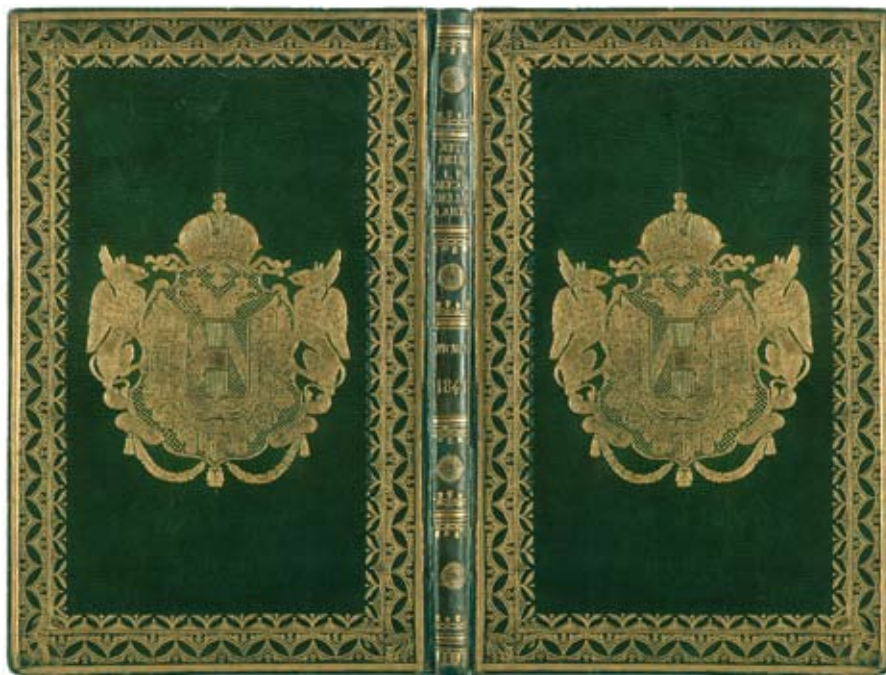


*Exquisite Italian Binding by the Royal Turin Binder Carrù*

32 QUATREMERE DE QUINCEY, Antoine. *Essai sur la nature, le but et les moyens de l'imitation dans les beaux-arts*. Paris, Treuttel et Würz, 1825. Large-8°. XII, 435 p. – Contemporary Italian early Romantic binding, signed on spine by Carrù: light-brown polished calf, richly blind tooled, roll on turn-ins, doublures and endleaves of marbled paper, spine raised on five half-bands, compartments decorated in matching style; edges decorated with multi-coloured quadrilobes. Bookplate: F. Carbonara. € 2.000

HIGHLY ATTRACTIVE EARLY ROMANTIC BINDING DECORATED IN A REMARKABLY RESTRAINED, ELEGANT MANNER, SIGNED BY CARRÙ, THE ROYAL BINDER FROM TURIN. »It is ... almost nothing is known of Carrù, except for the label signing a half-binding on Stendhal's *Histoire de la Peinture en Italie*, 1817... on which he calls himself »Carrù, Relieur de S.M. le Roi de Turin«; this is the only binding by him which Hobson was able to discover, but there must be some others in the former Royal Library at Turin.« (Martin Breslauer Cat. 104, II, no. 250).

FIRST EDITION OF THE IMPORTANT WORK FOR ART HISTORY. The author was the »secrétaire perpétuel de l'Académie des Beaux-Arts«. His book is considered a reference work. – Text minimally spotted, otherwise in very good condition.



*Lodigiani Binding for Archduke Rainer of Austria*

33 FUMAGALLI, Ignazio. *Atti dell'Imp. Regia Accademia di Belle Arti in Milano per la Distribuizione de' Premj*. Milano, coi tipi di Luigi Giacomo Pirola, 1841. Large-8° (224×141 mm). 54 pages. With interesting list of the members of the Milan Academy of Arts on pp.41–54. Contemporary Milanese presentation binding for Archduke Rainer, Austrian Viceroy of Lombardy and the Veneto: green straight-grained morocco gilt, on covers broad ornamental border, in centres large coat of arms of the Archduke; flat spine divided by triple gilt fillets into six compartments, in 2<sup>nd</sup> and 4<sup>th</sup> gilt lettered, in the others gilt ornaments; inside small dentelle border, pink-coloured paper liners, gilt edges. € 1.800

ELEGANT ITALIAN PRESENTATION BINDING BY THE FOREMOST ITALIAN BINDER LODIGIANI ON A LARGE PAPER COPY FOR ARCHDUKE RAINER OF AUSTRIA (1783–1852), brother of the Austrian Emperor Francis and uncle of Empress Marie-Louise whose library (and that of Napoleon) he inherited. In 1825 he married Marie Elizabeth of Savoy.

LUIGI LODIGIANI (1778–1843) was the greatest Italian bookbinder of his time. Although our binding is not signed, it shows so many stylistic simila-



rities and tools to the known works of the binder that it can be without doubt attributed to him. Lodigiani was patronized by the most distinguished bibliophiles of his period, such as Napoleon, Eugène de Beauharnais, Marie-Louise of Austria, the former Empress of the French and then Duchess of Parma &c. – In very good condition.

Ref.: Federico Macchi, *Luigi Lodigiani e la legatura del primo '800*, 2010; for further Lodigiani bindings see our cat. VII, nos. 27 & 56, cat. XIV, no. 13.

*Deluxe Copy*  
*«Mignoli et amicorum»*

34 HÖLDERLIN, Friedrich. *Gedichte / Poesie*. A selection of ten poems in German with Italian parallel translation by Gianfranco Contini. Frankfurt am Main, Stamperia Valdonega for Edition Kaiser, 2000. € 2.200

Folio (279×200 mm). 40 p. Printed in Dante Val on Magnani hand-made paper at Martino Mardersteig's Stamperia Valdonega in Arbizzano (Verona). Red printed device in colophon. – Dark blue morocco gilt and blind-tooled by G. von Hahn; in slipcase.



The choice selection of ten of Hölderlin's best known poems with parallel translation by Gianfranco Contini was elegantly designed and printed by Martino Mardersteig in a limited edition of 88 numbered copies (of 90), published by Edition Kaiser on occasion of the eightieth birthday of the great Italian bibliophile and lawyer Ariberto Mignoli (1920–2003). The whole edition of 88 copies was presented to »Mignoli et amicorum«. THE PRESENT ITEM IS ONE OF TWO SPECIAL DELUXE copies reserved for the editor with the additional poem *Hälfte des Lebens / Il Mezzo della Vita* on a separate leaf of vellum, loosely inserted. Elegantly bound in morocco by Geneviève von Hahn, Frankfurt am Main. – In pristine condition

## VARIA



*With Distinguished Provenance:  
Giacomo Soranzo*

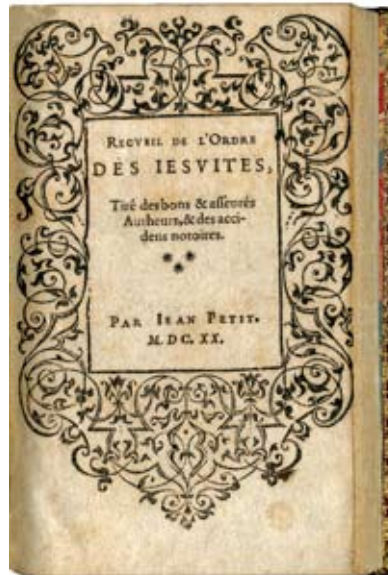
35 CASTIGLIONI, Baldassare. *Il Cortegiano*. Lyon, Guillaume Rouillé, 1562. € 800

12mo (120×70 mm). Italic type. Woodcut printer's device on title. 494 p., 17 f. Eighteenth century vellum over boards, title gilt lettered on spine. Ownership inscription of »Giacomo Soranzo/1740« on front flyleaf.

EARLY EDITION OF ONE OF THE MOST INFLUENTIAL BOOKS OF ITALIAN LITERATURE: Castiglioni's famous »Courtier« depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since (PMM, no. 59).

PROVENANCE: from the eminent bibliophile collector Giacomo (=Jacopo) Soranzo (†ca.1786). Soranzo was an attorney in Venice and a member of the prestigious Soranzo family (doge Giovanni S.). He served as governor during the Venetian rule in Imotski, Hungary, from 1783–1786. His great library was described in a catalogue of three volumes. – In fine condition.

Ref.: Adams C 939; Gamba 295.



*In Fine Eighteenth Century French Morocco*

36 (JESUITS – Nicolas Richard de La Barollière). *Receuil de l'Ordre des Iesuits, tirés des bons & assurés Autheurs, et des accidents notoires*. (Paris), Jean Petit, 1620. 8° (153×97 mm). 99 pages. Eighteenth century French red morocco gilt, triple gilt fillets round sides, flat spine gilt *à la grotesque* and lettered in gilt, turn-ins gilt, liners and endleaves of marbled paper, gilt edges. Exlibris-stamp on upper flyleaf and bookplate on lower endleaf.

€ 1.900

VERY RARE FIRST EDITION of the short and highly critical history of the Society of Jesus. – Light browning throughout, otherwise a very handsome copy in an elegant morocco binding.

Ref.: Not in B. Quaritch Ltd-Cat. *The Society of Jesus*, 1996.



*Exceptional Copy  
From the Library of Marcel Jeanson*

37 ARRIANUS, Flavius. *Ars Tactica ... Liber de Venatione ... Cum Interpretibus Latinis, & Notis. Ex Recensione ... Nicolai Blancardi* (graece & latine). Amsterdam, Jansson-Waesberg, 1683. € 2.900

8° (198×115 mm). With engraved frontispiece, 2 engraved folding maps, 1 engraved folding military plan and several text engravings. 7 f., 450 p., 2 f. (Errata). – Very attractive eighteenth century French red morocco gilt: triple gilt fillets round sides with a rosette at corners, edges of boards and turn-ins gilt, spine raised on five bands, in second compartment lettered in gilt, in the others gilt central fleuron surrounded by leafy tools; small-combed marbled paper on liners and endleaves; bookplate of Marcel Jeanson (no. 1381).

FIRST EDITION of this collection of Greek texts on the military, hunting and travels with Latin parallel text. Arrianus is considered the best primary source on military tactics of the classical era. His work is, however, especially sought after for the rare hunting text *LIBER DE VENATIONE*. With a most distinguished provenance: from the Library of Marcel Jeanson, »l'heureux bibliophile possesseur de la plus belle bibliothèque cynégétique qui soit au monde«. Text in very good condition, in a perfectly preserved splendid French contemporary morocco, and with an outstanding provenance.

Ref.: Thiébaud 43; Souhart 25 – 26; Schwert I, 46.



*Early Biography of Aldus Manutius*

38 MANNI, Domenico Maria. *Vita di Aldo Pio Manuzio Insigne Restauratore delle Lettere Greche, e Latine in Venezia*. Venice, Giambattista Novelli, 1759. 8°. XVI INCLUDING FRONTISPIECE PORTRAIT OF ALDUS BY ANTONIO BARATTI, 72p.; title vignette and decorated initials. Contemporary marbled calf. € 1.600

FIRST AND ONLY EDITION OF THIS FAMOUS EARLY BIOGRAPHY OF ALDUS MANUTIUS, FOUNDER OF THE GREAT VENETIAN PRINTING HOUSE. The author Manni (1690–1788) was a professor of literature and librarian at the Libreria Stroziana in Florence. He describes the life of Aldus, in particular detailing his efforts towards a revival of classical literature and describing his printing projects. At the end he gives a list of works printed by Aldus. The engraved title vignette shows the interior of a printing house, with putti at work, typesetting and proofreading. – Binding slightly rubbed, text in very good condition.

Ref.: Bigmore & Wyman, II, p. 17.





*Very Rare*

39 (RUSSIAN) MONTECUCCOLI, Raimondo Count of. *Zapiski, ili Glavnyia pravila voennoi nauki*. (Notes, or the Chief Rules of Military Science). Moscow, Imperial Moscow University Press, 1760. € 6.500

8vo (196×120 mm). 8 f., 452 pp. – Contemporary mottled calf, spine and label tooled in blind, red edges. Contemporary ownership inscription of Egor Ushakov on title.

VERY RARE FIRST EDITION IN RUSSIAN OF MONTECUCCOLI'S FAMOUS MILITARY TREATISE. It remained in print throughout Europe in many languages for most of the eighteenth century. Count Raimondo Montecuccoli (1609–1680) was an Italian soldier. He made his career in the Austrian/Imperial Army where he became field-marshal. He defended Austria against the Turks (1661–1664) and received the Order of the Golden Fleece. »It was Raimondo Montecuccoli who, on the tactical basis of the square, formulated the principles of action which brought Austria and Russia such remarkable successes in their wars against the Ottoman Empire.« (Cambridge). – Excellent copy in a slightly rubbed contemporary Russian binding.

Ref.: Sopikov 4197; SK 4328; World Cat. locates only one copy outside of Russia, at Harvard University.

*From the Library of Count Schönborn*

40 POMPADOUR, Jeanne Antoinette Poisson, Marquise de. *Lettres de [et reponses écrites à] Madame la Marquise de Pompadour*. Londres, T. Cadell, 1772. 4 parts in 2 vols. In small-8°. Contemporary marbled calf, spine raised on five half bands, two red labels lettered in gilt, the other compartments gilt with small floral tools; marbled paper on liners and endleaves. Library label on upper cover. € 1.400

FIRST EDITION OF MADAME DE POMPADOUR'S CORRESPONDENCE. It was edited by François Marquis de Barbé-Marbois (1745–1837) who received the letters from the executor of Madame de Pompadour's secretary. Madame Poisson (1721–1764) received her title and the estate Pompadour as »Maîtresse-en-titre« from King Louis XV. – Important provenance: from the library of Count Schönborn. – In very good state.

Ref.: Gay-Lem. II. 823; Hayn-Got. VI, 245.





41 Pierre-Philippe Choffard



41 Hubert Gravelot



41 Charles Monnet



41 François Boucher

«Un des plus galamment illustrés de tout le siècle»

41 OVIDIUS NASO, Publius. *Les Metamorphoses en latin et en françois, De la traduction de M. L'Abbé Banier ... avec des explications historiques*. Paris, Delalain, 1767–1770. 4 volumes. Quart (254×186 mm). With 4 title vignettes, 30 head-pieces, 140 numbered plates and 1 fullpage tailpiece, engraved by E. de Ghendt, N. de Launay, N. Le Mire, J. de Longueil, D. Née, J.J. le Veau a.o. after Boucher (11), Choffard, Eisen (58), Gravelot (6), Monnet (36), Moreau le Jeune (27) a.o. In contemporary marbled calf, on flat spine a red and a green morocco label lettered in gilt, compartments gilt around a vase, gilt border on covers, turn-ins gilt, orange paper liners, gilt edges.

€ 4.500

SECOND EDITION OF THIS SUPREME ANTHOLOGY OF FRENCH ROCOCO BOOK ILLUSTRATION, EXECUTED BY THE FOREMOST FRENCH ENGRAVERS AFTER »THE BEST FRENCH PAINTERS« OF THE TIME. The Abbé Banier had provided a very good new translation of the *Metamorphoses*, printed opposite Ovid's Latin text. In his learned »explications« he sought to identify the elements of the actual history in the poet's fables. This famous publication is without doubt one of the most magnificently illustrated French books of the eighteenth century. – Bindings slightly rubbed, otherwise an excellent fresh copy.

Reproduction on p. 51

Ref.: Cohen/Ricci 769–772: »Superbe ouvrage ... C'est un des plus galamment illustrés de tout le siècle«; Fürstenberg, *La gravure originale ... Die Original-Graphik in der französischen Buchillustration des 18. Jahrhunderts*, Hamburg 1975, p. 115 f. shows that in this second edition, characterized by the date of vol. 4 »1770« instead of 1771 and the error in the pagination in vol. III (p. »209« instead of 215), the plates of both editions are impressed at the same time and before the printing of the books – and not in case of the second ed. later as Cohen/R. erroneously noted (col. 771); Sander 1472; Salomons, Choffard 77, Eisen 142, Gravelot 65; Gordon N. Ray, *The Art of the French Illustrated Book*, I, p. 105–109.







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