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RARE BOOKS

HYPERION

oder

der Eremit in Griechenland

von

Friedrich Hölderlin.

Erster Band.

Tübingen 1797.

in der J. G. Cotta'schen Buchhandlung.



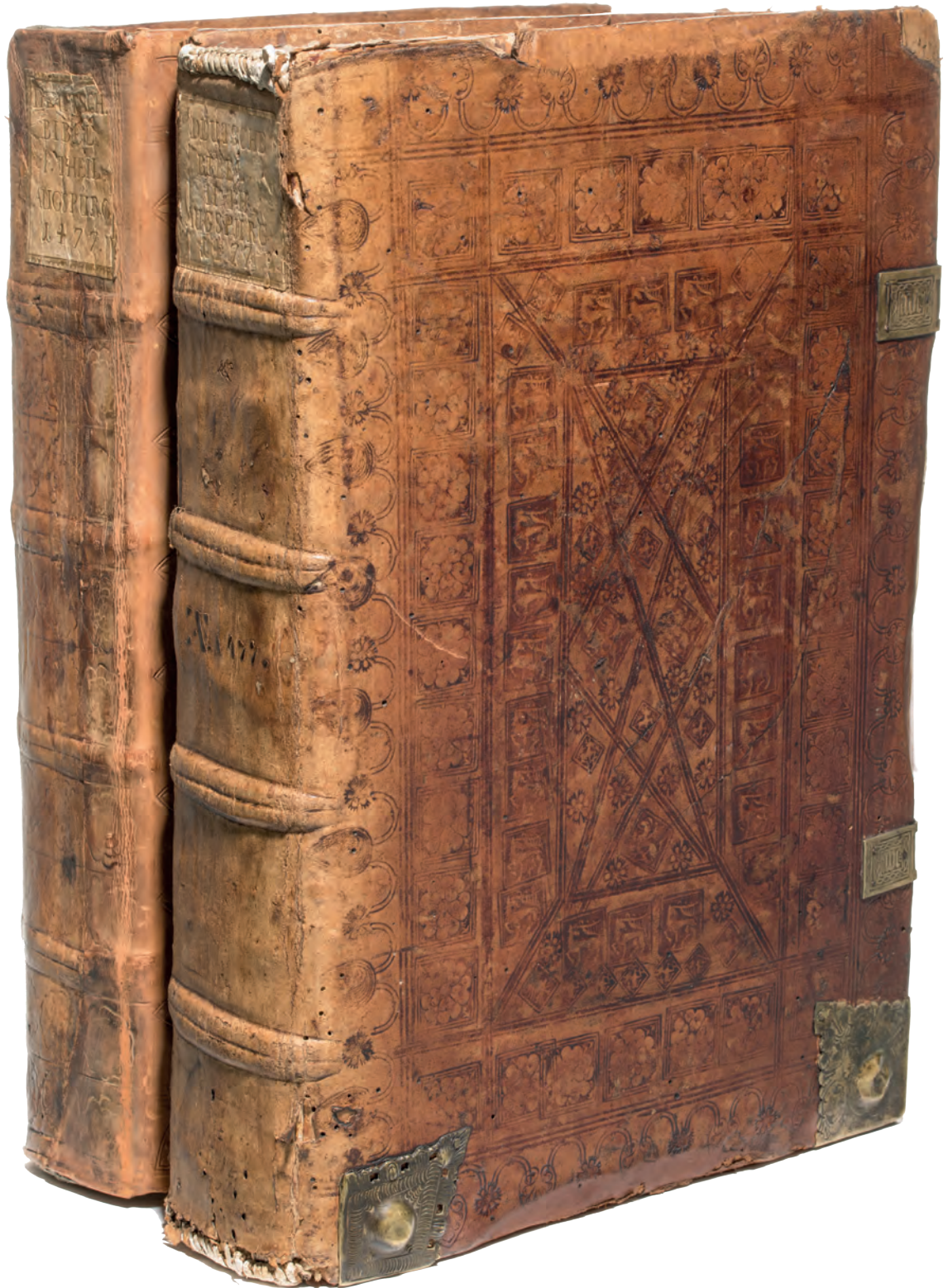
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BIBLIA GERMANICA. Hie hebet an das Register über die Bibel des ersten teyls (das ander tayl). *Augsburg*, [Günther Zainer], 1477.

2 volumes folio (404x280 mm). 321 ll. (= [1], CCCVIII, [1]); 332 (= [1], II-CCCXXXI, [1]). With 72 large historiated woodcut initials (three repeated) and numerous smaller initials with floral design; woodcut printer's device at the end of both parts.

Second volume opening with a gilt and illuminated initial with tendrils and with the first woodcut in contemporary colouring, lombards supplied in red (partially in the first vol. and throughout in the second vol.), and floral initials heightened in red.

Binding: contemporary calf over wooden boards with diverging blind-tooling, with 8 (of 16) engraved brass corner pieces and 4 catches; straps and clasps renewed.

Spine of first volume restored, some worming in the margins. With some old marginalia in German.

Provenance: Oettingen Wallerstein Library with stamp on some leaves. – Sammlung Adam, auctioned by Tenner, Heidelberg 1980, n° 708.

References : GW 4300; BMC II 324; BSB-Ink B-487; Hain 3134; Proctor 1550; Schramm II, 19-20 and plates 609-681; Hind II, 290-291; Polain 276; Goff B-629; Schreiber 3458; Stuttgart Bible Catalogue 2.1, E 12 B; Eichenberger/Wendland, *Deutsche Bibeln vor Luther*, 53-57; Römer, *Bibelhandschriften – Bibeldrucke. Gutenbergbibel in Offenburg* (1980), n° 13; Zehnacker 422; Schulze, *Deutsche Bibeln* (1934), p. 17; Fujii, *Günther Zainers drucksprachliche Leistung* (2007), p. 79, n° 12.

Magnificent copy in contemporary bindings of the first dated German Bible. „One of the greatest treasures of incunabular printing“ (Schramm).

Fourteen Bible editions, antedating Martin Luther's German version of the Holy Scripture, were printed in Germany between 1466 (Mentelin-Bible) and 1518 (Otmar-Bible). In this first dated and sixth German Bible Zainer reused the same woodcuts as those in his undated Bible of 1474/75, but reduced the size of the print space from fifty-eight lines to fifty-one. The order of the illustrations was slightly changed and Zainer added at the end of each volume for the first time his fine printer's device: a hairy wild man, stepping to the left bearing in his right hand a shield which displays a roaring lion. This device was also used by Johann Zainer of Ulm. E. Weil (*Der Ulmer Holzschnitt im 15. Jahrhundert* p. 46 note 26) attributes it to the Master of the Rodericus Zamorensis, Augsburg about 1475.

Zainer, a native of Reutlingen who had been trained with Johann Mentelin at Strasbourg, intro-

duced printing to Augsburg in 1468. Some two or three years later he started preparatory work on the revision of the German text of the Bible, based primarily on the Vulgate, but also on the previous two Strasbourg Bible editions of Johannes Mentelin and Heinrich Eggenstein. The corrections and amendments of the text were most probably made by (or with the assistance of) the monks of the Augsburg Abbey of St. Ulrich and Afra under its prior Heinrich Hotz (1468-1478). Zainer emphasised the importance of the text revision in his publisher's advertisement of 1476 where he wrote proudly: *The book of the German Bible, with figures, and corrected and made right with the greatest zeal in a manner that all foreign German and incomprehensible words as present in the first small printed Bibles are removed and typeset and done according to the Latin original.*

In addition to the important text revision, Zainer adorned his Bible with seventy-three beautiful woodcut initials from seventy blocks, introducing each book of the Bible. They were designed by an unknown artist from Augsburg. Forty-five illustrate biblical scenes and twenty-eight represent 'author' portraits (i.e. the evangelists, prophets and apostles) as well as the handing over of apostolic letters. The letters of St. Jerome begin with an initial over fifteen lines, showing a scene with St. Jerome in his study, presenting his vulgate to Pope Damasus. Noteworthy is the fact that the initials are over-sized and occupy two-thirds of the column width. The smaller initials are *Maiblumen* capitals, drawn on black ground. Zainer's sophisticated gothic-antiqua makes for a very serene and well-balanced overall impression, which is further enhanced by the

free positioning of the columns flanking a large inter-columnar space.

For the illuminated initial, most probably executed in an Augsburg workshop, refer to John T. McQuillen, *Fifteenth-Century Book Networks: Scribes, Illuminators, Binders, and the Introduction of Print* in: *The Papers of the Bibliographical Society of America*, Vol. 107, No. 4 (December 2013), pp. 495-515

The Zainer Bible of 1477 is one of the rarest of the 15th century German Bibles. We could only trace three other complete copies on the market since 1960: Schab, Cat. 27, 1960, n° 17; Christie's 16 Nov. 1977, n° 271; Sotheby's 24 Nov. 1980, n° 335.

2

BIBLIA GERMANICA. Nürnberg, Anton Koberger, 17 February 1483.

2 vols. in 1 folio (372x275 mm). 583 numbered ll. (without the 3 blanks). 50 lines and headline, double column. 109 woodcuts from 108 blocks.

Binding: 18th century vellum.

References : Hain *3137; GW 4303; BMC II, 424 (C.11.d.4,5); WLB E 22; Schreiber 3461; BSB-Ink B-490; Goff B-632; Wendland, *Eine fünfhundertjährige Inkunabel – Anton Kobergers deutsche Bibel*, in: *Philobiblon* 28 (1984), pp. 30-37.

The ninth edition of the bible in German, the first printed in Nuremberg, one of the most important illustrated incunabular Bible editions.

The woodcuts had first appeared in two low-German Bible editions printed at Cologne in 1478/9 and are attributed to the eponymous „Master of the Cologne Bibles“. They are for the first time laid out as continuous large-scale, two-column illustrations and are equally important to the text. Most motifs trace back – directly or indirectly – to a manuscript *Bible Historiale* produced in Cologne around 1460, and the prototypes for the ten woodcuts for the Apocalypse must have been patterned on miniatures in Dutch manuscripts.

The series of fine woodcuts influenced decisively all pre-Reformation Bible illustrations, including those by Dürer for Koberger's 1498 *Apocalypse*. In the original they were used again in the Halberstadt Bible

of 1522. For the editions of Grüninger (Strasbourg), Schönsperger and Otmar (both Augsburg) they were copied. The illustrations of the Lübeck Bible were independent but at least inspired by the Nuremberg woodcuts. Through Dürer, who had certainly seen the Bible illustrations with his godfather Anton Koberger, the reception of the images of the Apocalypse reached far beyond.

The text, derived from Zainer's German Bible (see n° 1 of this catalogue), was used in all succeeding High German editions until Luther. For his Bible Koberger commissioned two new German types and is said to have run 24 presses to print it.

vnd vil vichs. die to nit wissen was
to seg zwischen der gerechten vnd seg
net gelincken.

¶ Eyn ande hat der propheet Ionan
vñ hebe an d̄ propheet Micheas.
¶ Das erst Capitel.



Ma
wort
tes h
erzen
d̄; do
ist ge
chan
zu mi
chaz
dem
mora
sticen
in dē
tagē

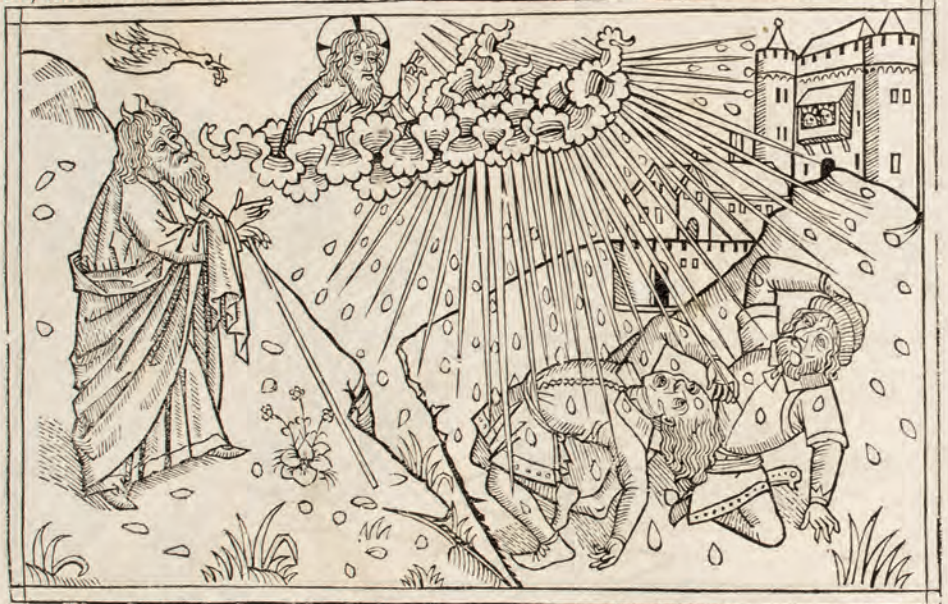
Joan
chan acham ezechie d̄ künig iuda d̄;
er sach über samariam vnd hierusalē
alle völicher hörent vñ die erd vñ
neme vñ die erfüllung. vñ d̄ herz got
seg euch zu einem gezug. d̄ herz vñ sei
nem heyligē tempel. wān secht d̄ herz
wilt aufgeen von seiner heiligen stac
vnd wilt niedersteigen vnd wilt tre-
ten auff die höhen der erd. vñ die berg
wertent verzeret vñ d̄ im. vnd die tā-
ler werden getrept als d̄; wachs von
dē antlit; des künigs als die wasser die
to ablauffen i der gäch. Ditz ist alles
in der misserat iacob vnd in den sündē
des hauf israhel wölches ist die sünd
iacob. ist es nit samaria. Vñ vorelchs
sind die höhen iuda. ist es nit hierusa-
lē. Vñ ich wilt setzen samaria als ein
hauffen der steyn in dem acker. wenn
gepfälzte wirt d̄ weingart. ich wirt
nächstelken it steyn in d̄; tale. Vnd it
geantwelle wirt ich offenbare vñ all
it gegraben bild wē dē zehawel. vnd
all it lön wē dē vñzent mit feuer. vñ
all it abgötter wirt ich setze i verlust
wān sy sind gelamlet vñ dē lönē des
gemeynē wabs. vnd vntz zu dem lon
des gemeynē wepns wē dē sy wider-
keren. über das wirt ich wepne vnd
hülen. ich wirt geen braubt vnd na-

chent. Ich wirt machen eyn wagnen
als der trachen vñ hülen als d̄ strauf
wann verwerfelt ist it plag. wēn sy
ist kummē vntz zu iuda. sy hat gedert
die porten meines volchs vntz zu hie-
rusalem. It sullen nicht verkuente in
geth mit waument mit ten zähren. In
dem haus des staukes mit dem stauke
besprengent euch vnd gret. d̄; sechō
wönig ist euch beschämte mit schād
Die ist nit aufggāgen die to wone
in dem aufgang. Das haus der nach-
berin wirt nemen auf euch die klag
das to stünd im selbs. wenn sy ist ge-
krenket in das güt d̄; to wone in
bitterkegen. Wann d̄; böß ist nit
gestigen vom herzen in die porten hie-
rusalem. das vngelüm geschray des
wagens der eschrecknuß dem anwo-
nenden zu lachis. Ein anfang d̄; sündē
ist der rochete syon. wān in die seynd
gefunden die übelcāt israhel. Darüb
wilt er gehen auf lauffent b̄; n̄ über
das erd geth. d̄; hauf der luge in d̄;
betriegung der künigen israhel. noch
eine erben wirt ich die zūfuten d̄; du
wonest in maresa vñntz zu collam
wirdt kumen die glori israhel. Mach
dich hal vñ beschre dich über die sün-
teiner wollüst. außbreyt rein haltere
oer glatzē als der adler wann die ge-
uangen seind gefüret auß dir. ¶ ij.

¶ **W**e die it gedechet d̄; vñntz
vñ wurtent d̄; böß in ewern
schlaffhämten. In dem heche
d̄; tagung thūn sy das. wenn it hand
ist wirt got. Vnd haben begret d̄;
acker vñ haben sy gewelgklich ge-
nomen vnd die heuler braubet. vnd
haben vāsch verlaget den man vñnd
sein haus den man vñnd sein erb. Dar-
umb dise ding sprichet der herze got.
Secht ich geteich böß ding über di-
ses gesinde. d̄; auon wertent it nit ab-
nemen ewer hāls vñnd it werdent nit
wanzen hochfertig. wann es ist die
er gult zepf. In dem tag wirt genomē
über euch eyn beyspil. vñ wirt gefun-
gen ein gefangh mit süßigkeit d̄; spre-
chendē. ¶ It verwüstung seie wirt ver-
wüstet. Ein teyl meynes volches ist

mit steen vor moyses von der geschwer wegē sy
 do waren in yn. vñ in allem dē land egypt. Vnd
 d'herre erherttet das hertz pharaons vñ erhört
 sy mit als der her: het geredt zu moyses. Vnd d'
 herr sprach zu moyses. Stree auff frū vñnd stee
 für pharaon vñ sprich zu im. Dyse ding spricht
 der herr got der hebreer. Lash mein volck. dz es
 mir opfer. wann zu der stund lash ich all meyn
 plag auf deyn hertz. vñ auf deyn knecht. vñ auf
 dein volck. Das du wissest das mein geleichē mit
 sey in aller erde. Wann nun streck ich die hand.
 Ich schlah dich vñ deyn volck mit scheln. vñ ir
 verderbt von der erde. Wann darumb satz
 ich dich. das ich erzaige meyn stercke in dir. vñnd
 meyn nam wirt erkant in aller erde. Vñoch helz

test du mein volck vñnd wilt es nicht lassen. Wih
 morgen zu der selbē stund wird ich regē als gar
 grossen hagel. Das söllicher nicht gewesen ist in
 egypt von dez tage. in dē es was gegruntfestet
 bis in die gegewürtigen zeyt. Vñ darumb ye/
 tzund sende. vñnd samele dein vñ. vñnd alles das
 du hast an dem acker. Wann dy leute vñ das vñ
 vñnd alle ding die do werde sünden aufwendig
 vñ nicht gesament von dē eckern. der hagel felt
 auff sy. vñnd sterben. Wann welcher von den
 knechten pharaons vñnd das wort des herren
 der machet stichen seyn knecht. vñnd die vñhe in
 die hewser. Wann der do verschmehet dz wort
 des herre. der lieh seyn knecht vñnd das vñhe in
 den eckern. Vñnd der herre der sprach zu moysi



Streck deyn hand in den hymel. Das der hagel
 werd gemacht in allem dē land egypti. ober d'ye
 leute vñ ober dz vñhe. vñ ober ein yegklich kraut
 des ackers in dē land egypt. Vñ moyses strack
 die rutt in den lufft. vñnd der herr gab thummer
 vñ hagel vñ lauffend plitzen auff der erde. Vñ
 der herre regent hagel ober das land egypti. vñ
 hagel vñ feuer vermischet. die wurden zusamen
 getragen. Vñnd er was als gros. das söllicher
 vozmals nicht was erschynen. in allem dē land
 egypt. seyr das dz volck was gestufft in im. Vñ
 d' hagel schlug in allem dē land egypt. alle ding
 die do waren an den eckern von dē mensche bis
 zu dē vñ. Vñ der hagel schlug alles das kraut
 des ackers. vñ zerbrach alles holtz diser gegēt.
 Alkyn in dē land yessen. do d'ye sūn israhel wa-

ren do viel kein hagel. Vñnd pharaon sandt vñ
 rufft moysen vñnd aaron sagend zu in. Ich hab
 auch nun gesundt. Der herr ist gerecht. ich vñnd
 meyn volck wir seyn vngütig. Bitte den herren
 das die thummer gotz auffhören vñnd der hagel
 vñnd ich wil euch lassen. vñ mitmichtē Beleybend
 ir sūrd hie. Moyses sprach. So ich auffgee von
 der stat. ich streck meyn hend zu dem herren. vñ
 werden auffhören d'ye tonner vñnd der hagel
 wirt mit das du wissest. das d'ye erd ist des her/
 ren. Vñnd ich hab erkant. das du vñnd dein knecht
 noch mit fürchten den herren got. Darumb d'
 kein vñ die gerst ist verfert. darumb dz die gerst
 was grünend. vñnd der kein yertzund hett gepli/
 et. Aber der weitze. vñnd dy veryst seyn nit ver/
 fert. wan sy waren spat. Vñnd moyses der gieng

auff von der statt von pharaon vnd strackte die hend zu dem herren. vnd dy thunner hörtte auff vnd die hagel vnd der regen tropfft fürbas nit auff dy erde. Vnd do pharaon sah das der regen hett auffgehört vnd der hagel vñ dy thunner er meret dyc funde. vñd seyn hertz war be-

schwert größlich. vnd lieh mit dy sijn israhel als d' herr hett gebotten durch die hand moysi.

Das .X. Capitel. wie

got sendet die hewschrecken vber alles egipten land. vnd wie vinstet das ward. Das nymant de andern gesehen kund.



ND der herr sprach zu moyses. Gehe ein zu pharaon. Man ich hab erbittert seyn hertz vñd seyner knecht. Das ich thun dyc meyne zeychen in in vñd verkund es in die ozen dymes sijn vñd seiner emiglein. wie dick ich hab zekimschet dy egiptier. vñd tette meyne zeychen in yn. vñd das ir wissent das ich byn der herr. Darib moyses vñd aaron dyc giengen eyn zu pharaon. vñd sprach zu im. Dise ding spuchet der herre got der hebreer. Wie lang wiltu mir nit seyn vñd er tenig. Laß mein volck das es mir opfer. Widersteest du. vñ wilt es nicht lassen. Sij morgē füze ich eyn dyc hewschrecken in deyn ende. dyc do bedeckend das antlitz der erde. Das seyn keyn ding erscheynt. Aber sy werden essen. was dem hagel ist oberbeliben. vñd sy benagen alle dyc höltzer. dyc do grumend in den eckern vñd erfüllen deyn hewser vñd deyn knecht vñd aller der egiptier. als vil deyn veter vñd dem anhern nich gesehen haben. seyt das sy wurden geböze auff der erde bis an disen gegenwürtigen tag. Vñd er umbkeret sich vñd gieng auff von pharaon. Vñd die knecht pharaons dy sprachen zu

im. bis wie lang erleyden wir dyc schande. Laß die leut das sy opfern ire herren got. Sijstu deij nicht das egipt verdirbet. Vñd sy rüsten wider dem moyses vñd aaron zu pharaon. Er sprach zu in. Geet vñd opfert ewern herre got. Wann welsche seyn die. dyc do geen werden. Moyses sprach. Wir geen mit vnsern kinden vñd mit den alten. vñd mit den sünen vñd mit den töchtern. mit den schafften vñd mit de schwaigen. Wann es ist dyc höhzyt oder dyc löbligkeyt vnser herren gotz. Vñd pharaon der antwort. Also sey der herre got mit euch. In welcher weys laß ich euch. vñd ewer kinde. wer zweyfelt daran das ir bößlich gedenckt. Nit also soll es werden. Aber ir mann silend alleyn geen vñd opfert dem herren. Wann ditzselb habt ir gebetten. vñd zu hand wurde sy aufgeworffen von dem angesehen pharaons. So sprach der herre zu moyses. Streck dei hand vber das land egipti zu dem hewschreck. Das er auffsteyg vber das ertrich. vñd verwüst alles das kraut das do ist oberblibe dem hagel. Vñ moyses strackte die rutt vber das land egipt vñ der herre fürt in ein brennendē wmd de gantzē

STEPHAN FRIDOLIN. *Der Schatzbehälter der wahren Reichtümer des Heils. Nuremberg, Anton Koberger, 8 November 1491.*

Folio (333x226 mm). 352 ll. (of 354, lacking first and last blank) 40 lines and headline, double column, printed guide-letters. Illuminated by a contemporary South German, probably Nuremberg artist: 8- 9- and 11-line opening initial in various colors on gilt ground, each with wide floral border extension in blue, red, green and gilt on fore- and lower-margins, a 6-line initial in blue and red, other 2-4-line initials and paragraph marks in alternating red and blue, some leaves ruled in red. 96 full-page woodcuts from 91 blocks by Michael Wolgemut, Michael Pleydenwurff and their workshop, woodcut Hebrew letters on d⁴.

Binding: Blind-tooled russet calf; 19th century pastiche of a 15th century binding.

G², t¹ and t⁶ probably supplied from another copy, a few leaves with marginal repairs, P⁶ with marginal worming and P¹ with upper inner corner renewed, affecting a few letters.

Provenance: Michael Balehus (contemporary inscription on a^{2r}); Edgar S. Oppenheimer (pencil note on front paste-down).

References : HC 14507* = H 6236*; GW 10329; BSB Ink. F-263; BMC II, 434 (333x233 mm); Goff S-306; Muther 423; Schreiber 5202; Schramm XVII, pp. 4-5 and 9, ill. 315-406; Hind I, 372-375; Kunze, *Buchillustration* I, pp. 362-368; Fairfax Murray 392; M. von Arnim, *Kat. Bibl. Otto Schäfer*, 134 (322x225 mm).

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

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

The work of illustration was carried out in the workshop of Michael Wolgemut (1437-1519) and his stepson Wilhelm Pleydenwurff (1494). The attribution of most of the cuts to one or the other remains a moot point, all the more complicated because Pleydenwurff was also involved when Wolgemut's designs had to be transferred on the block. As the execution was partly done by journeymen, one of them is thought to have been the young Albrecht Dürer,

Koberger's godson. It is true he had finished his three years of apprenticeship in Wolgemut's shop on December 1st 1489 and since Easter 1490 had taken the road to the Upper-Rhine, but taking into account the expenditure of time for Koberger's large projects for Wolgemut's workshop – *Schatzbehälter* and the Nuremberg Chronicle of 1493 (H 14508) – Dürer must have (at least) met with both of them.

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

Die funffundzweintzigst figur zum andern mal



HARTMAN SCHEDEL. [Liber Chronicarum] Registrum huius operis Libri cronicarum cu[m] figuris et ymagi[ni]bus ab inicio mu[n]di. (*Nuremberg, Anton Koberger, 12 July 1493*).

Folio (455x305 mm). 326 leaves (of 328; without two final blanks, 55¹-55⁵ bound in at end), ff. CCLVIII-CCLXI left blank except for printed headlines for readers' manuscript supplements. 64 lines and headline, table and parts of text double column. Gothic types. 1809 woodcut illustrations from 645 blocks (Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including the young Albrecht Durer; the illustrations include 29 double-page town views, 8 full-page cuts and double-page maps of the World (Shirley 19) and of Europe by Hieronymus Münzer after Nicolas Khrypffs.

Binding: 16th century blindtooled pigskin on wooden boards with two brass clasps.

Provenance : Christoph I (the Elder) of Wolkenstein-Rodenegg (1530-1600), with his woodcut bookplate dated 1594. He was one of the wealthiest lords in Tyrol, councilor in 1553 then vice-governor from 1566 to 1568. Christoph I was a patron of the Arts and owned a collection of paintings, coins, weapons and a precious library which was housed in his ancestral seat of Rodenegg.

References : HC 14508; BMC II, 437; Goff S-307; Polain 3469; Klebs 889; Walch 726; Schreiber 5203; Schramm XVII, p. 9 & plates 155-271; Fairfax Murray 394.

First edition of the most extensive and illustrated book of the 15th century.

The publication history of the Nuremberg Chronicle is perhaps the best documented of any book printed in the 15th century, owing to the survival of the contract between Koberger and his financial partners Sebald Schreyer and Sebastian Kammermeister, the contract between Koberger and the artists, and the manuscript exemplars of both the Latin and German editions (see A. Wilson *The making of the Nuremberg Chronicle* 1976).

Albrecht Dürer, godson of Koberger, was apprenticed to Wolgemut from 1486-89, exactly during the period Wolgemut's shop was busy creating the woodcuts for this volume. For Cockerell's analysis of a copy

owned by William Morris, and his now traditional count of the woodcuts, see Paul Needham, *William Morris and the art of the book* (1976).

Christoph I of Wolkenstein-Rodenegg's copy. He was one of the wealthiest lords in Tyrol, councilor in 1553 then vice-governor from 1566 to 1568. Christoph I was a patron of the Arts and owned a collection of paintings, coins, weapons and a precious library which was housed in his ancestral seat of Rodenegg.

A large and crisp copy.



Bexta etas mundi

Argentina ciuitas vetustissima ac pmagnifica argētūaria dicta apud heluetios ppe rhenū sita. Cum treueris metropolis belge puincia tpiibus abzabe cōstrui cepta sit. inde potētati aucta. hec vrbs pri mo sub dominio treueresū fuit. quā postmodū iulius cesar cū vniuersas puincias heluetiorū z beduorū tra tecto rheno fluuio subiecit. Cui p̄sulē z questorē dedit: qui in ea vrbe camerā romanorū p̄ tributis soluenti bus p̄fecerūt. Inde nomē argentine assumpsit. qui vsq; ad imperij inclinationē ibidē p̄stiterūt. Attila po stea egressus de sicambria primo illiricos inuasisse dicit. deinde omni pene germania puagata. ac cunctis ciuitatib; z castris que occurrebant subuersis. Intrauit tandē in regnū cōstātie. cui sigismūdus rex eiusdē terre princeps circa basileā cū exercitu magno occurit. quē attila cū oī expeditione cōrito z fugato suo to minio subiugauit. A loco illo egressus attila iuxta rhenū argentinā ciuitatē munitissimā (quā romanorū nullus cesar penit; expugnare potuit) obsedit expugnauitq; diruēdo murū ei; in diuersis locis vt cunctis aduentantib; sine difficultate via libera z patens introitus p̄beret. edicēs firmissime ne ipsius mur; rege ipso viuēte repararet; vt eadem ciuitas nō argentina sed p̄pter viarū pluralitatē: quas in muro ei; fecerat Strasburg vocaret; deinde animoto exercitu de argētina luxoniū; bizantiū; chalon; masticon; lingonē; bur. gundiā z lugdunū ciuitates munitas destrui fecit. Post aliqua tpa cū reges francoz apud heluetios comi niū ponti sunt. in ea vrbe domiciliū habuerūt. qui deinde duces in ea p̄stiterūt. Pater qz sancte otlie ne dum vrbs: sed z puincia ducatu habuit. qui hohenburg z alia cōstruxit. post eū albert; filius z succeden tes gubernarūt. Tandē p̄ romanos impatores in libertatē ac ius imperij cessit. A diuo vero materno q; a sancto petro aplo ad rhenanas ciuitates cū eucharīo z valerio missus fuit. fidē orthodoxam accepit: qui apud eos post obitū baculo petri reuicxit. ac eccliam ad sanctū petrum antiquū; appellatā cōstruxit. Habet hec vrbs preter amenitatē z ciuū vrbānitatē. templū pmagnificū. z turrim pulcherrimā singulari p̄stan tio cōstructā. Nobilitatē qz p̄ vicina oppida: perq; finitimas vrbes dispersam cū summa cōcordia. ea ciui tas collegit. qui dignissimis priuilegijs liberū magistratū ac rempublicā cū ciuib; p̄ vicissitudinē guber nant. Episcopatu quoq; nobilem habet cui z principes p̄fuerūt. Abluit aut; preter rhenū. hec vrbs in si gnis duobus fluuijs nauigabilibus quos rhenus excipit.



De obitu Athile regis hunorum.

Profectum italia athila vt p̄missum est: auxilio leonis pape. ⁊ tam in nozico supetiori que nunc pars austria: pars baioaria dicit: statua ducentē athila honora valētiani impatoris soroz p̄ cunuchū pellexit: vt sese cupiētissimā in vxore p̄abus minisq; a fratre extorqueret. Id aut magna verborū instantia athila intentauit: impetraturū se nouit: ⁊ tamen homo luxu perditissimus cōtinere nequiuit: quin multis quas haberet: ⁊ secum in exercitu traheret vxorib;: aliā (cui ildicomi erat nomen) adderet. Cuius nuptiarū beneficio: mors eum oportuna e medio sustulit. Nāq; post cōtinuū pfusi⁹ hilaritasq; celebratū: resupin⁹ alto in sopore cū demersus esset: sanguis e naribus p̄fluens vitalibus opletis meatib; cum necauit. Quod quidē illa nocte scribūt multi cognouisse p̄ somniū apud constantinopolim marcanū: cui visum sit videre athile arcū (quo armoz gere re hui in primis vterent) fractū esse. Et intra id tempus germaniā omnem: datiamq; sar maciā ⁊ ceteras puincias ad danubiū rhenumq; sitas perdidit romana res publica. Hispania quoq; vterior aquitania ⁊ vasconia atq; illa eduensim vefunciouūq; gallic pars: quam burgundiones anno vrbis capte secundo ceperunt: sunt amisse. pariter factum est annis sequentibus de senonensi parisiōz francis subiecta. quozum omnū puinciarū nullo postmodum p̄ romanōz imperio est recepta.

Euthices hereticus

Euthices heresiarcha constantinopolitanus abbas: p̄ hoc tempus suū dogmatizat errozē. ⁊ ne sentire euz nestozio vt dicit diuinā cū humana natura: in idem cōpositū recidisse affirmabat vnūq; factū: nec ylo modo inter se distingui debere. hāc heresim euz flauianus cōstantinopolitan⁹ ep̄s damnasset. Theodosio annuente synodus ephesina indicat. In qua dioscoro alexandro ep̄o p̄fidete. euthices ipse iam damnat⁹: exilio relegatur. Euthimothus quoq; hereticus infamens multos errores disseminauit. Is concilio calce/ donensi: perpetuo exilio damnatus est.



ANICIUS MANLIUS TORQUATUS SEVERINUS BOETHIUS. De philosophico consolatu sive de consolatōe philosophie: cum figur^s ornatissimis novit' expolit⁹. (*Strassburg, Johann Grüninger, Kalendas VIII. Septembris [25 August] 1501*).

Folio (2,82x200 mm). [10], cxxvi (recte 128) ll. With 78 woodcuts from 60 woodblocks and about 70 larger and smaller woodcut initials. Printer's device at the end. Title underscored in brown ink, the register rubricated and Lombardic capitals supplied in red and blue. First woodcut in contemporary colouring, some initials and details of some woodcuts heightened with yellow wash.

Binding: 19th century brown morocco gilt by Clarke & Bedford, back on five double-bands and lavishly gilt in compartments, second and third with label for the title resp. the impressum, sides with borders, cover edges and turn-ins with a double fillet, all edges gilt.

Hinges slightly rubbed. Small inkblot on first leaf, some leaves toned.

Provenance : Dominican convent of Rottweil in southwest Germany (contemporary ownership entry on title), Edward Bond (1844-1920) with his bookplate.

Refer ences : VD 16, B-6404; Index Aurel. 121.016; Adams B 2283; Schmidt, *Grüninger* 57; Muller 22, 8; Muther 555; Ritter, *Répertoire bibliographique*, 225; Dupeux/Wirth, *La gravure d'illustration en Alsace au XVIe siècle; Jean Gruninger* I, n° 3.

First illustrated edition of this seminal text : „A golden volume not unworthy of the leisure of Plato or Tully” (Edward Gibbon)

The Consolation of Philosophy has been described as having had the single most important influence on the Christianity of the Middle Ages and early Renaissance and as the last great work of the Classical Period. (Introduction to *The Consolation of Philosophy*, Oxford World's Classics, 2000).

It was written while the author was under sentence of death after having fallen into disfavour with the Ostrogothic king Theodric. It is in the form of a dialogue between Boethius and Philosophy personified, wherein are set forth the consolations associated with the contemplative state of mind. It has been qualified as „by far the most interesting example of prison literature the world has ever seen“ (H. F. Stewart, *Boethius, an essay*, 1891, p. 107)

The influence of Boethius has been traced in *Beowulf*; it permeates Dante, Boccaccio, Petrarca, and Chaucer. The closing words of the *Paradiso* – „Already my desire and will were rolled, even as a wheel that moveth equally, by the love that moves the sun and the other stars” – owe their

origin to *The Consolation of Philosophy*. (The Cambridge History of English and American Literature, vol. I, Ch. VI, 5).

The edition with the commentary of Thomas Aquinas was prepared by Sebastian Brant with his preface in verse. It marks the beginning of a fruitful collaboration between Brant and Grüninger, but its importance lies in the illustration which is featured prominently in the title (*cum figuris ornatissimis noviter expolitus – newly perfected with the most decorative illustrations*). The printer Johann Grüninger, active in Strassburg from 1483-1531, was the first to construct single woodcut scenes by mounting two to four woodcut blocks within a single frame that extended horizontally across the printed page. He first used this technique with his Terence (1496) and Horace (1498) and perfected it with this edition of Boethius. Among the 4 large woodcuts is an early depiction of Rome. The artists of the woodcuts remain unknown, but are referred to as the work of Grüninger's workshop.

An unwashed copy with good margins.

Hec figura Romā aliquantulum figurat. In qua
 Boetius cum suis filijs in Capitolium ascendens tubis alijsq; summis excipitur
 honoribus. Ipsi filijs itaq; in Senatores electis: Boetius orationem ad Romanos
 facundissime peroravit: sicuti ipse in isto primo libro de se manifestat.



Præfatus liber Boetij prima sui divisione dividitur
in quinque libros parciales quos continet. In
 primo conqueritur se miseris subiectum. In secundo ponit remedia consolati-
 ua. In tertio determinat de vera felicitate: in qua sita: & quomodo ad eam per-
 ueniat. In quarto mouet quasdam questiones ipsi philosophię. In quinto deter-
 minat de casu & prouidentia diuina. Primus liber incipit hic (Carmina) Secundus
 liber incipit ibi (post hec paulisper) Tertius ibi (Iam cantum illa finierat) Quar-
 tus ibi (Hec cum philosophia) Quintus ibi (Dixerat orationisq; cursum) Quid &
 de quo agatur in quolibet libro patebit loco suo. Primus liber diuiditur in trede-
 cim partes: quia huius primi libri sunt septem metra: & sex prosę que partes pa-
 tebunt: que autem sit materia & intentio cuiuslibet partis similiter patebit.

MARCUS VITRUVIUS POLLIO. [De Architectura libri decem]. M. Vitruvius per Iocundum solito castigatior factus cum figuris et tabula ut iam legi et intelligi possit. (*Venezia, Giovanni Tacuino, 22 May 1511*).

Folio (299x292mm). [4], 110, [9] ll. (without the last blank). Title within a large woodcut border, 136 woodcuts in the text, initials and printer's device.

Binding: 18th century mottled calf, back with bands, compartments gilt with fleurons, red resp. green morocco labels for the title resp. imprint year.

Extremities slightly chafed, lower corners somewhat worn. A small stain in the inner margin of the first 22 leaves, closed tear in the lower margin of leaf 22. – Front endpaper with a bibliographical note of the 18th century.

Provenance : Bibliothèque du Château d'Oberhofen, with library label of the second half of the 19th century (Wegmann 5674). In 1844 Oberhofen castle on Lake Thun was bought and refurbished by the diplomat Albert Alexander de Pourtalès (1812-1861).

References : BAL IV, 3491; Millard, *Italian*, 156; Adams V-902; Fowler 393; Edit 16 (Online Kat.) CNCE 48320; Mortimer 543; Cicognara 696; Essling 1702; Sander 7694; PMM 26 (note); Ciapponi, *Fra Giocondo da Verona and his edition of Vitruvius*, in: *Journal of the Warburg and Courtauld Institutes* XLVII (1984), 72f.; Krufft, *A History of Architectural Theory* (1994), pp. 66-67.

First illustrated edition and the first architectural book with illustrations.

The editor, Fra Giovanni Giocondo (1433-1515) of Verona, was a Dominican friar, Humanist, architecture theoretician and a prolific architect and engineer who had worked in Verona, Venice, Naples, Paris and Rome where he was made part of a team with Raphael and Giuliano da Sangallo to superintend the erection of the new St. Peter's Basilica. While building the Notre-Dame bridge in Paris, he used hydraulic machines inspired by Vitruvius and a diopter or theodolite of his own invention.

The first printed edition of Vitruvius edited by Giovanni Sulpicio of Veroli (c. 1483-1490) followed by three other editions (Venice, 1495; Florence, 1496; Venice, 1497) were seen as being unacceptably corrupt. „In 1511, however, there appeared a lavish edition by Fra Giocondo which provided a reliable text, contained an alphabetic index, and above all contributed to the understanding of the work by the inclusion of one hundred and forty [!] woodcuts. In his dedication to Pope Julius II, Giocondo not only indicates the textual criteria for his edition; he also plays

upon the preamble to Vitruvius's first book by drawing a parallel between Julius II and Augustus as great builders: 'You have surpassed not only the leaders of our time, but also those of the past in the number and magnificence [of your buildings]'.

Fra Giocondo's illustrations had a decisive influence on the majority of later editions of Vitruvius both in the passages selected for depiction and as models. For example Giocondo illustrates the stories of the Caryatids and conquered Persians, whose effigies were introduced into architecture as supports of entablatures as a visible reminder of their punishment, although Vitruvius (I.1) relates these stories merely as an example of the necessity of historical knowledge in the formation of an architect. There is probably not one later edition of Vitruvius that forgoes the opportunity of illustrating this essentially peripheral passage. Were it not for the interest in this passage and the illustrations of it, the introduction of caryatids into Renaissance architecture would scarcely be explicable, since the Caryatids of the Erechtheion in

Athens only became known (other than through Roman copies) through eighteenth-century publications on Greece.

The methods of architectural representation described by Vitruvius (I. 2) as *ichnographia*, *orthographia* and *scaenographia* are illustrated by Giocondo as plan, elevation and perspective view. Vitruvian man

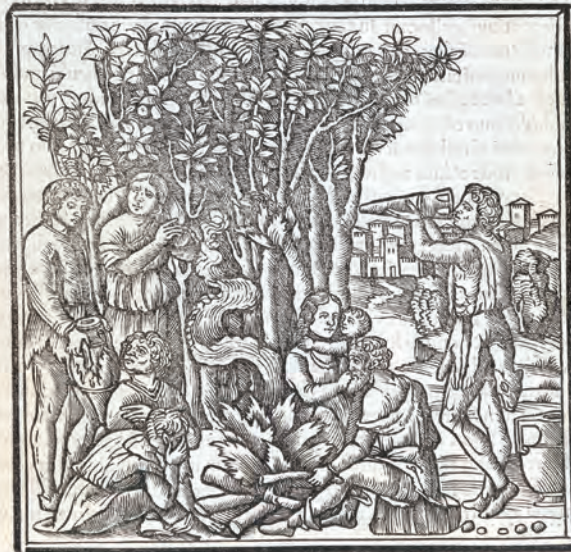
(III. 1) is reproduced by Giocondo in two illustrations which provide the starting-point for almost all later illustrations of the passage. Giocondo is the first to illustrate the basilica at Fano described by Vitruvius (V. 1), though he provides only a plan. This remote building of Vitruvius, to which he refers in his text, plays an important role in all illustrations of Vitruvius' (Kruft, p. 66-67).

priuatīs, q̄b̄ p̄portōib̄ & ſymmetriis debeāt eē, vt̄ explicēt̄, n̄ putauī ān̄ p̄o
nēdū, niſi p̄rī de materia copijs e q̄b̄ collatis, aedificia, ſtructuris, & matēria
rōnib̄ p̄ficiūt̄, q̄s hēant ī vſu virtutes expoſuiſſem: q̄buſq; reꝝ natura p̄ci
piis eēt tēperata dixiſſe. Sed ān̄ q̄ naturales reſicipiā explicare, de aedificio
rū rōnib̄ v̄n̄ initia ceperit, & vt̄ creuerit coḡ iuētioēs, ān̄ p̄onā: & inſc̄r̄ in
ḡreſſus antiq̄tatis reꝝ natura, & coḡ q̄ initia hūanitat̄ & iuētioēs p̄q̄htas,
ſcriptoꝝ p̄ceptis dedicauerūt. Itaq; quēadmodū ab his ſū iſtitut̄, exponā.

De p̄ſcorum hominum vita, et de initiis humanitat̄ atq; tēctorum et
incrementis eorum.

Caput. I.

Homines veteri more, vt̄ ferā, ī ſyluis & ſpelūcis & nemoribus naſcebant̄, ci
boq; agreſti veſcēdo, vitā exigebāt. Interea quodā ī loco ab tēpeſtatib̄ et v̄
tis, deſc̄e crebritatib̄ arbores agitatae, & iter ſe terētes ramos, ignē excitaue
rūt: ex eo flāma vehemētī p̄teriti q̄ circa eū locū fuerūt, ſūt fugati: poſtea
regeta p̄pius accedētes, cū aīaduertiſſēt cōmoditatē eē magnā corporibus,
ad ignis teporem ligna adiicientes, & eum conſeruātes, alios adducebāt: &
nutu mōſtrātes, oſtēdebāt quas haberent ex eo vtilitates. In eo hoiū cō
ḡreſſu cū p̄ſidebāt aliter e ſpū voces, quotidiana cōſuetudine vocabula vt̄
obtingerāt, cōſtituerūt: deide ſignificādo reſ ſepius, in vſu, ex euētū fari for
tuito ceperunt: & ita ſermones inter ſe procreauerunt.



PLATO. *Ἡ ἀπαντὰ τοῦ Πλάτωνος. Omnia Platonis Opera. Venetiis, in aedib. Aldi et Andreae soceri, (September) 1513.*

2 parts in one volume folio [16] ll., 502 pp., [1] l.; 439, [1] pp. 2 parts in one volume. With woodcut Aldine device on title and colophon, initial spaces with printed guide letters. Greek type (with some Roman on Greek and Latin title, Aldus' dedication, Latin table of contents, Greek and Latin colophon).

Binding : 18th century Italian vellum.

Modern annotations in pencil.

References : Ahmanson-Murphy I, 97; UCLA 114; Adams P-1436; Renouard 62:4; Hoffmann III, 117; Legrand, *Bibl. Hellénique aux 15^e et 16^e siècles*, n° 39; Staikos, *Charta of Greek Printing*, 325 f.; Hankins, *Plato in the Italian Renaissance*, 480; Graecogermani n° 32 and pp. 62; Angerhofer, *In aedibus Aldi – The legacy of Aldus Manutius and his press* (1995), n° 61.

Ediō princeps of Plato's collected works.

Printed by the Aldine Press almost thirty years after the first Latin translation by Marsilio Ficino in 1484, it was praised by scholars for its editorial excellence and aesthetic beauty.

Considered the greatest Greek classical scholar of the Renaissance, along with his teacher Janus Lascaris, the editor Marcos Mousouros (1470-1517) collaborated with the humanist printer Aldo Manuzio from 1494 and was a key member of the so-called 'Aldine Republic of Letters'. He distinguished between what he believed to be genuine dialogues and letters of Plato from writings of uncertain authorship, such as the six pseudo-Platonic writings *Axiochus*, *De virtute*, *Demodochus*, *Sisyphus*, *Eryxias* and *Definitiones*.

To his most important philological work, prefaced in Latin by Manuzio (who also refers to America „*aliis populis, quos in orbe occidentali Hispani superioribus*“), Mousouros inserted his famous elegiac *Ode to Plato*, a masterpiece of Greek poetry produced during the Renaissance. Addressed to Pope Leo X (Giovanni de Medici) – who three years later was to give his

invaluable and lasting support to Erasmus of Rotterdam's New Testament – Mousouros' poem conveys to the reader not only an eulogistic image of the dedicatee but also the atmosphere of the Platonic revival and enthusiasm for Greek studies in Italian cities. Aldo Manuzio hoped that the pontiff would provide financial support for the arts and, more specifically, set up a new Platonic academy at Rome, which would act as a focus for scholars of Greek. He made much of the fact that his Plato edition would not have been possible but for the financial aid given by Lorenzo de Medici to Janus Lascaris in the latter's search for Greek manuscripts in the East. Indeed Lascaris was credited with the discovery of a number of manuscripts of Plato's works on Mount Athos, works which were finally incorporated into the corpus of the Aldine Plato. The colophon in Greek informs the reader that only old and trustworthy manuscripts were used for the edition, wishes long life and health to the Pope Leo X, and hopes that he will be a renewer of Greek letters and true education and a nurturer both of war-torn Italy and enslaved Greece.

MELCHIOR PFINTZING. [Theuerdank]. Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberümbten helds und Ritters herr Tewrdannckhs. *Augsburg, Johann Schönsperger, 1519.*

Folio (355 x 240 mm). [289] Bl. (without blank P⁵). 118 numbered woodcuts by Leonhard Beck (77), Hans Burgkmair (13), Hans Schüfelein (20), and others engraved by Jost de Negker and Heinrich Kupferworin, all coloured probably by two different hands of late 16th or early 17th century.

Binding: Seventeenth century vellum with manuscript title in ink on the back.

Provenance : Georg Andreas Will (1727-1798), with his bookplate engraved by Georg Christoph Walwert. The Nuremberg historian, Will owned a library of about 15,000 volumes which he bequeathed to the city of Nuremberg. With three other bookplates of prestigious collectors: the Augsburg theologian, Otto Friederich Hoerner (1746-1781), Bibliothek zu Noethnitz, an extensive library formed by Heinrich Graf von Büнау, and Baron Finck, of the banking family.

Refer ences : VD 16, M-1650; Davies, Fairfax Murrey, 330 A; Haltaus, *Ueber die Ausgaben des Theuerdank*, in *Bibliothek der gesammten deutschen National-Literatur*, vol. II (1836), p. 35 ff.; Oldenbourg L-120; Dodgson I, 509, 19 and II, 58, 7; Hollstein V, 112.

Handc ol our ed c opy of the finest ill ustra ted book of the German Renaissance.

The amazing tales of the knight Theuerdank and his companion, Ehrenhold, comprise the last great epic verse of the late Middle Ages. The courageous knight's journey to woo his future wife, Mary of Burgundy, and his triumph in battles and other dangerous situations are the focus of this highly embellished story of Emperor Maximilian I.

Holy Roman Emperor since 1508, Maximilian was a great patron of the arts and commissioned a trilogy of ornate, illustrated books to immortalise his existence. *Theuerdank*, the only volume to be published during his lifetime, was composed by the Emperor's private secretary Marx Treitzauerwein (1450-1527) and his *Silberkammerer* (finance director) Sigismund von Dietrichstein based on Maximilian's rather fanciful draft. The supervision of the ambitious production lay in the hands of the Humanist Konrad Peutinger and was revised before printing by the provost Melchior Pfintzing.

The 118 woodcuts, one for each chapter were made by Hans Burgkmair the Elder, Hans Schüfelein, and Leonhard Beck, while the typeface (known as the

Theuerdank typeface and characterised by its striking flourishes) was specially designed for the book by the Imperial secretary Vincenz Rockner. The so-called Fraktur or Theuerdank typeface became the standard letterform used by German printers up to the 20th century.

Wheras the first edition was privately printed only for presentation, this second edition was destined to the public at large. Except for the new woodcut title, bearing on its verso a dedication to the recently deceased Maximilian, the rest of the book is identical to the first edition. Descriptions of this 1519 edition vary; while Haltaus treats it as a single edition in two states, more recent works (Davies) refer to it as two editions A and B, ours being a copy of the A edition.

The original woodblocks were re-used later by printers at Augsburg and Frankfurt, e.g. by Heinrich Steiner in his *Pontus and Sidonia* of 1548 and Christian Egenolph in his *Thournier Kampffunnd Ritterspiel* of 1550.

A fine and l ar ge c opy splendl y col our ed.

Dann die weg sein schmal vnd nie preye
 Onfalo was im herzen layd
 Das Teurdannet niches was gescheyen
 Der Held ist im cheereichen
 Ich dannet belich dem werden goe
 Das Er mit auch aus dieser noe
 Hat gescholffen on alle far
 Dann Ich an wal in angien war
 In denein pferd das du so her
 Lobst darauf sum Ich nicht mer
 Der sog ein andern auch darnit
 Teurdannet ansein andern pferd rit
 Dan selben groffen schwein nach
 So lang bis Er das hülere sach
 Des was Er fro don sein herzen
 Vergas dardurch all seine schmerzen
 So Er im fall erlucen he
 Infalo im gedencken che
 Wie Er dem Held ein anders hül
 Hülte als Ich Buch sagen wil

Wie Teurdannet aus Infalo ansehung das wecker
 erschlagen haben solt.



Infalo im vilist erdacht
 Bis Er den Held in das sed bracht
 Dann Er sah andem himmel wol
 Das ein gros wecker thomen sol
 Sprach hi dem Helden vüerlepe
 Her wolt Ir riepen an die hand
 Vnd sehen die hafen lauffen
 So wil Ich die wal ein lauffen



Als Infalo den brief gelas
 Grunmig vnd sonig Er darab was
 Von sein herzen Er hat erschack
 Belich an demselbigen tag
 Die im ein an ander ore
 Daran Er hofte zuiffen more
 Dem haubman the Er darauf schaben
 Das Er den Held hies betaben

Bey im vnd dardop her kan rü
 Soudet richte ein groß schiff hi
 Vnd wann das selb wer sügeriche
 Do solt Er als dann lassen niche
 Soudet etlich siche bestellen
 Die kunde andern schiff stellen
 Vnd die mit dem schiff faren lan
 Wann Teurdannet der Teurliche man
 Die seinen schiff auso wasser kan
 Vnd der schiffman sein darinn war nan
 Das Er hies die ruder ruckten
 Vnd des Heds schiff für si stuckten
 Do der haubman gelas den brief
 Gar weng noch Er überschleiff
 Bis all sach wurden bestelt mit sieg
 Er machet auch die cheffte weys
 Wides Heds schiff ein gestalt was
 Dami Ho mochen kenen das
 Der Held für auso wasser hunden
 Das thet auch der bestelt schiffman
 Vnd als Er des Heds schiff erschach
 Auf das küfarn was Im gach
 Vnd crast des Heds schiff so grob
 Das es sich halb von ander flob

ALBRECHT DÜRER. *Underweysung der messung, mit dem zirckel unnd richtscheyt in Linien ebenen unnd gantzen corporen. Nürnberg, (Hieronymus Andreas, Formschneider), 1525.*

Folio. [89] ff. With 2 large woodcuts of artists & woodcuts on nearly every page of geometrical diagrams, designs, & lettering, of which several are full-page & 1 is double-page; diagrams on C^{5v} & K^{1r} printed on pasted-in cancel slips. – Woodcuts on P^{4v} & Q^{1r} extended with pasted-in folding slips.

Binding: 18th century German vellum.

Trimmed closely touching one letter on H³, I¹ and image on M⁶ and Q³, some minor staining. Binding without the ties, some light darkening, small repair to lower cover.

Provenance: Zwiefalten, Benedictines (inscription on front paste-down dated 1743).

Refer ences: Adams D-1057; Berlin Kat 4607; Bohatta Ia; Meder XXVI 1; Norman 665; *PMM* 54; Stillwell 161. Bohatta 1.

Bound together with his:

Etliche underricht, zu befestigung der Stett, Schlosz, und Flecken. Nuremberg: [Hieronymus Andreas Formschneider], October 1527.

36 leaves, including the folding extensions form part of each quire (without G¹ errata-leaf). Title with large woodcut arms of Ferdinand I, 20 woodcut illustrations or diagrams of fortifications; woodcut fraktur initials (C³ verso and D³ recto trimmed closely, a few soft creases some minor staining).

Refer ences: Adams D-1057 (as Part II of the *Underweysung*); Fairfax Murray *German* 151 (“second edition”); Bohatta 11a; Cockle 766; Meder XXVIII 1; Stillwell *Science* 835.

A fine sammelband of two first editions. Containing the first treatise on descriptive geometry and linear perspective in German and Dürer’s treatise on fortification.

Dürer’s treatise on mensuration is one of the earliest mathematical works published in German. Although written after his treatise on human proportion, the *Underweysung der Messung* was the first of Dürer’s three theoretical works on art to be published. Conceived as a practical guide to the rules of geometry and principles of perspective for artists, architects, sculptors, stonemasons and other craftsmen, the work introduced to northern Europe a system of projection that had been refined by the artists of the Italian Renaissance. In it Dürer formulated a comprehensive and mathematically sound basis for the realistic depiction of natural objects in space. “The connection of the beautiful with the natural, of the work of art with what is correct (i.e. mathematical)

was a typical concept of the Renaissance. In the illustration of these principles lies the great historical importance of Dürer’s theoretical writings... they were the foundation of accepted aesthetic dogma until the nineteenth century” (*PMM*). “Except for the *Geometria Deutsch* (ca. 1486-1487), a book of arithmetical rules for builders which Dürer knew and used, the *Underweysung der Messung* is the first mathematics book in German. With its publication Dürer could claim a place in the front ranks of Renaissance mathematicians” (*DSB*).

Bohatta states three issues of the text; our’s with the title corresponding to the first issue and the variant without the imprint on the last leaf.

The treatise on the fortification of city, castle and marketplace was a practical work, inspired by the menace of a Turkish invasion. "As well as summarizing the science of fortification it contains some of Dürer's chief architectural work... Many of his ideas were put to use..." (DSB). Two editions were printed in the same month, the first with uncorrected text and an errata

leaf (as here), and the other without the errata and the errors in the text corrected. A minority of copies of this first edition contain an extra folding sheet with a monogrammed woodcut dated 1527 showing a fortress under siege (Bartsch 137, not present here).



Ein ander meynung.

Doch drey sedit magst du ein recht ding das du mit erzeuchen kanst in ein gemel bringen
 auf ein daseit züversprechen den ihu. also.
 Nimm du in einem sal so schlag ein große nadel mit einem wepen er die darzu gemacht ist in
 ein wand; und sein das für ein aug dar durch zeuch einen starken faden; und heuch vuden ein ylen ge
 wech daran; darnach für einen nisch oder laßel so wep von dem nadel er darinn der faden ist als du
 wilt; darauff stellet ein aufrechter ram zuewech gegen dem nadel er hoch oder nider auf welche se
 ten du wilt; die ein tülein hab das man auf und zu müg than; die thurem sey dein tafsel darauff du
 malen wilt. Darnach nagel zwen sedit die als lang sind als die aufrechter ram lang und vrent ist eben
 end mitten in die ram; und den anderen auf einer seiten auch mitten in die ram und laß sie hangen.
 Darnach mach ein eyntzen langen stift der zu forderst am stift ein nadel er hab dazeyn sedit den lan
 gen faden der durch das nadel er an der wand gezogen ist; und far mit der nadel vund langen faden
 durch die ram hinauf; und gib sie einem anderen in die hand und wart du der anderen zweyer sedit
 die an der ram hangen. Nun brauch duß also; leg ein lauten oder was dir sunst gefelt so fer; von der
 ram als du wilt; und das sie vnuetrecht peyß so lang du jr bedarfft; und laß deinen gefellen die nadel
 mit dem faden hinauf strecken; auf die nödigsten punct der lauten; und so oft er auf einen stillt de
 vund den langen faden anstreckt so schlag abweg die zwen sedit an der ram freuwerß gestrackt
 an den langen faden; und fleß sie zu peden orten mit einem wachs an die ram; und heuch deinen gesel
 len seinen langen faden nach lassen. Darnach schlag die tülein zu vund seuchen den selben puncten
 da die sedit freuwerß ober einander gen auf die tafsel; darnach thū das tülein wider auf; und thū

mit einem anderen puncten aber also yß das du die ganzen lauten gar an die tafsel ynterlaß; Darin
 zeuch all puncten die auf der tafsel von der lauten wuden sind mit linien züsamen so siehst du was darz
 auß vire; also magst du ander ding auch abzeichnen. Dese meynung hab ich hernach außgehofft.



Und damit gütlicher lieber Herr; will ich meinem schreibern end geben; und so mit Got genad ver
 sprecht die bücher so ich von menschlicher proportion vñ anderen darzu gehörend geschrieben hab mit
 der zeich in druck yngen; und darzup ineniglich gewarnt haben; es sich yemand wider
 stent vund mir diß außgangen büchlein wider nach zu drucken; das ich das
 selb auch wider drucken will; vñ auß lassen gen mit meren vñ
 größeren zūsay; daß ich beschreiben ist; darnach mag
 sich ein vntlicher richter; Vor dem Herrn
 sey lob end er ewiglich.

Gedruckt zu Nürnberg.
 Im. 1525. Jar.



10

MARTIN LUTHER. *De servo arbitrio ad D. Erasmus Roterodamum.* Wittenberg, (Hans Lufft, December) 1525.

8° (143x95 mm). [192] ll. Title within woodcut border by Georg Lemberger (Reindl H-1525.3), partly coloured in yellow by a contemporary hand, and one initial (5-lines).

Binding: Contemporary blind tooled calf over wooden boards. Sides surrounded by a roll showing Salvator, Isaiah, Jeremiah, Daniel and Ezekiel; front cover with the initials D I B. Back on three raised bands, clasps gone.

Some dampstaining at the beginning and end of volumes and marginal worming in places (worn at head and foot).

Provenance : Heinrich Kleinschmitz of Paderborn with his owner's entries (16th century) on first pastedown and endleaf and an ex dono to Stephanus Cratius. With some contemporary marginalia (probably by Kleinschmitz) in brown ink.

References : Benzing 2201; VD 16, L-6660; Kuczynski 3222-23; WA vol. 18, pp. 551 and 597A; Kessler Reformation Collection 624; Lohse, *Luthers Theologie in ihrer historischen Entwicklung und in ihrem systematischen Zusammenhang* (1995), pp. 181 et seq.; Reinhuber, *Kämpfender Glaube. Studien zu Luthers Bekenntnis am Ende von De servo arbitrio* (2000), pp. 11 et seq.

Very rare first edition of one of the most important theological texts of Martin Luther.

De servo arbitrio was the overdue response to Erasmus' *De libero arbitrio* published the previous year on 1 September. Erasmus had kept himself out of any direct involvement in Luther's controversy with the Catholic Church. However under pressure of the papacy and King Henry VIII of England, and probably provoked by the personal attacks upon him of Luther and Ulrich von Hutten, Erasmus had decided in 1524 to attack the Wittenberg Reformer theologically.

The central question was whether men were able to contribute to their salvation or entirely foreordained by divine predestination. The Humanist wanted to leave salvation almost entirely up to divine grace, but at the same time he wanted to emphasise a person's moral motivation; beyond that he did not want to speculate about such elusive questions as predestination.

Luther took his time to write what he considered himself among his most important writings. Driven by the deepest insights of his faith, he insisted on clarity about the human will and on the certainty of salvation according to God's merciful grace. In his text „he addressed such daunting problems as God's inscrutability and the origin of evil. Although the dispute was not conducted dogmatically but exegetically in terms of understandings of specific biblical

passages, *De servo arbitrio* is probably Luther's most significant theological tract“ (M. Brecht in: *The Oxford Encyclopedia of Reformation*, vol. II, p. 465). Luther's widely reissued reply to Erasmus found a rejoinder in 1526 (*Hyperaspistes*) and the Zurich Reformer Huldreich Zwingli joined in on the side of predestination in his *De vera et falsa religione commentarius* printed in the very same 1525, followed by Jean Calvin's definitive statement in the *Institutio christianae religionis* of 1536.

Bound together with:

SPANGENBERG, Johannes (1484-1550). *Margarita theologica, continens praecipuos locos doctrinae Christianae, per quaestiones breviter et ordine explicatos ... Cum praefatione D. Gasparis Cruciger. (Leipzig, Michael Blum), 1547. [9], 154, [2] pp., [8] ll. index (last blank).*

Margarita theologica (first Latin edition 1540) is a dialogical workup of Melancthon's *Loci communes* for the clergy of the Duchy of Brunswick-Grubenhagen. – VD 16, S-7850.

An attractive copy in a contemporary binding.

11

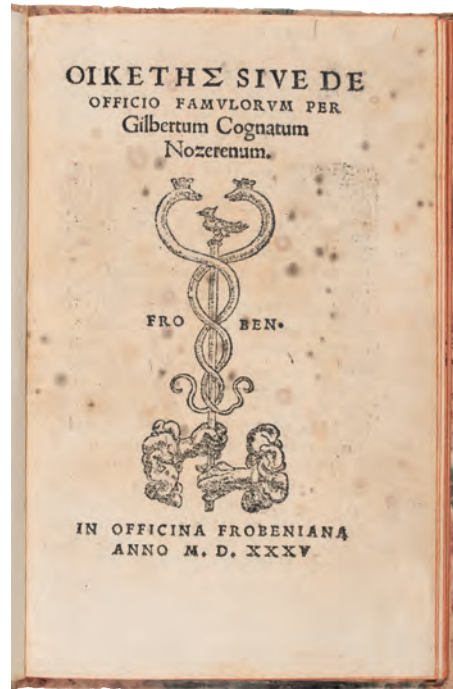
GILBERT COUSIN. *Oiketes sive de officio famulorum. Basel, in officina Frobeniana [per Hieronymum Frobenium ac Nicolaum Epscopium, mense Augusto], 1535.*

8° (152x95 mm). [16] ll. With 2 initials resp. printer's device in woodcut.

Binding: modern wrappers of mabled paper.

Somewhat dampstained.

References: VD16, C-5621 and ZV-27054 ; Index Aurel. 146.116; Panzer VI, 305, 1002; B. Moreau, *Inventaire chronologique des éditions parisiennes du XVIe siècle*, IV, n° 1276; Pidoux de Maduère, *Un humaniste comtois: Gilbert Cousin, chanoine de Nozeroy, secrétaire d'Erasmus* (1910), p. 72 f.; W. Behrend, *Lehr-, Wehr- und Nährstand. Haustafelliteratur und Dreiständelehre im 16. Jhdt.*, thesis., (2009), p. 112 f.



Erasmus' secretary on the duties of the master and his domestics.

First edition of the first work written by the humanist Gilbert Cousin (lat. G. Cognatus) who was Erasmus' amenuensis from 1530 to 1535.

A native of Nozeroy in the Habsburg Franche-Comté he studied law, theology, and medicine at the University of Dole and went to Freiburg where he was employed as a secretary by Erasmus. „It seems that he was available when Erasmus badly needed an amenuensis in the summer of 1530 (Epp 2348, 2349, 2381). Thus Cousin found a position for which he was exceptionally well suited through his neat handwriting, his fine memory, and his reliability in everyday matters. Erasmus later said that he was not so much a famulus as a companion and associate in scholarly study (Ep 2889). In return Cousin showed how seriously he took his position when theorizing about the office of famulus as well as the duties of the master in his *Oiketēs*” (Bietenholz, *Contemporaries of Erasmus*, I, 350).

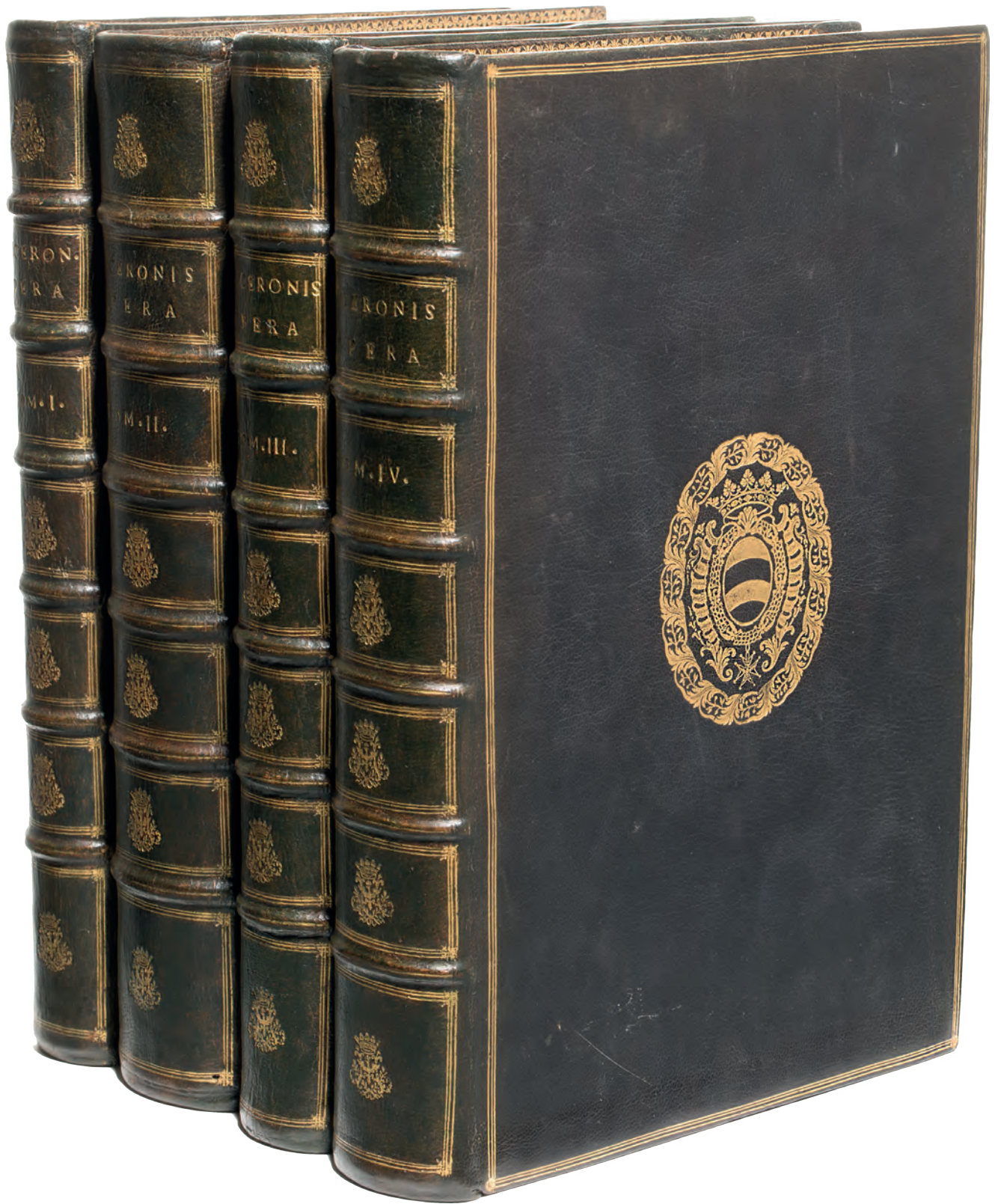
Oiketēs is one of the early examples of a literary genre, which in German is commonly called *Gesindeliteratur* (servant's literature) and apparently the first of its kind in the German speaking countries. It is dedicated to his uncle Louis de Vers, abbot of the Cistercians of Mont-Sainte-Marie in the diocese of

Besançon. At the end there is a distich to the reader by Zachaeus Caderus who is most probably identical with Jacques Cadier, a printer later active in Basel and Lyons under the latinized name of Jacopus Parucus (=Jakob Kündig).

Even though precedence is usually given to the Paris edition of the same year, the printing place of the first edition is Basel. This is notably evidenced by the fact that Cousin moved together with his beloved master from Freiburg to Basel in the summer of 1535; also Moreau, *Inventaire*, considers the first edition to be printed in Basel.

A first vernacular edition in German, translated by the latinist Martin Roth (*Der Haushalter oder vom Ampt der Diener*) was printed in 1538 followed by a second edition translated by the Gotha deacon and principal, Johannes Dinckel (Erfurt, 1583). The first English translation by Thomas Chaloner was printed at London in 1543 (*Of the Office of Servauntes*).

Very rare. We could only trace a handful of copies in European libraries and none in the United States.



12 Cicero, Opera

MARCUS TULLIUS CICERO. Opera, omnium quae hactenus excusa sunt, castigatissima nunc primum in lucem edita. *Venezia, Luc Antonio Giunti, 1536-1538.*

4 vols. folio (340x220 mm). [52] ll. (last blank), 366 pp.; [8] ll., 840 pp.; 554 pp.; 550 pp. [84] ll. Ruled throughout in brown red ink.

Binding : 18th century midnight-blue morocco gilt. Back on raised bands, compartments outlined with a triple-fillet with a heraldic piece (Polish eagle), covers with triple-fillet border and coat of arms in centre, double-fillet on cover edges, inner dentelles, marbled endpapers and pastedowns, all edges gilt.

Provenance : Karl Heinrich Graf von Hoym (1694-1736), with his coat of arms on the bindings (Olivier 672), see his catalogue n° 1532. – William Cavendish, Duke of Devonshire (1808-1891), *Catalogue of the Library at Chatsworth*, vol. 1, p. 378.

References : Camerini 371; Dibdin 394 f.; Schweiger III, 103; Bogeng, *Die grossen Bibliophilen*, p. 132.

Count Hoym's copy of the famous Vettori edition.

The editor of this edition, Piero Vettori, was „the most outstanding of the Giunti editors, one of the leading European scholars in the 16th century, and the editor who was most closely involved with the fortunes of the Giunti press for four decades“ (W. A. Pettas, *The Giunti of Florence*, p. 187). After the siege of Florence and the reinstalling of the Medici in 1530 Vettori retired to his manor and dedicated his life to philosophy and the preparation of this edition of Cicero's works. It is based on the editions of Badius Ascensius (1507) and the Aldine of Andrea Navagero (1519). „This is the famous edition of Vettori, printed by Giunta, which has long and so justly received the encomiums of the literary world ... and Vettori is rightly called *Verus Ciceronis Sospitator*“ (Dibdin). „Pier Vettori has been credited with doing more for Cicero ... than all later editions combined up to the end of the 17th century“ (Terence Hunt, in *A Textual History of Cicero's Academici Libri* p. 239).

A beautiful copy bound for Count Charles Henry of Hoym (1694-1736).

He was a royal Polish (hence the Polish eagle on the back of the volumes) and Electoral Saxon diplomat and cabinet minister and was appointed Saxon envoy to the Court of Versailles in 1720. He is best known for his fabulous library housed in his Hôtel at the rue Cassette in Paris. All his books were bound by the best French craftsmen of the time, such as Du Seuil, Girou, Padeloup and in particular Luc-Antoine Boyet; according to Gruel they were gilded by Jean Simon Bailly (Gruel, *Manuel*, pp. 110-111). After Hoym's disgrace and suicide in 1736, the books were auctioned in 1738; the present work is n° 1532 of his catalogue and realised the extraordinary sum of 300 guilders.

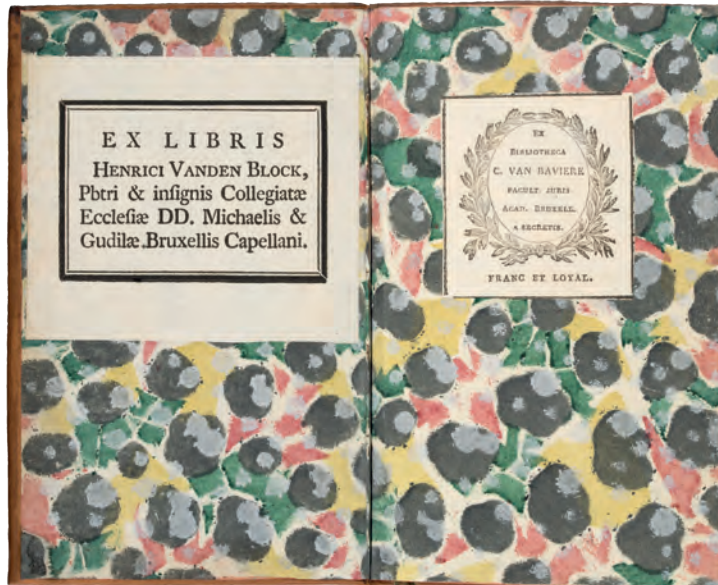
JOHANNES COCHLAEUS. Ex compendio actorum Martini Lutheri caput ultimum, et ex epistola quadam Mansfeldensi historica narratio una cum annotationibus alterius epistolae, ed eiusdem Lutheri ultimis actis & vitae exitu. [De morte Lutheri – Epistolae I et II]. [Mayence], (Franz Behem, September 1548).

8° (155x95mm), [40] ll. (last blank).

Binding: 18th century polished calf, spine elaborately gilt with label, red edges.

Provenance : printed bookplates of Henric Vanden Block and C[harles-Louis] van Baviere (1765-1815), both book collectors from Brussels.

References : Spahn, *Johann Cochlaeus*, 179; VD 16, C-4311; Pegg, *Swiss*, 1106; S. Widmann, *Eine Mainzer Presse der Reformationszeit* (1889), p. 81, n° 8; Brecht, *Martin Luther: The Preservation of the Church, 1532-1546* (1993), p. 376. Not in Knaake, Kuczynsk etc.



First edition of a Catholic view of Luther's last year of life and his death.

The first seven pages, dated 23 August 1548, offer a long dedicatory text by Cochlaeus to Dietrich Hess (Theodoricus Hezius or Dirk van Heese, 1485-1555), a still influential former Inquisitor in the Netherlands and the last private secretary to the (German) pope Adrian VI (1459-1523). A second part follows Cochlaeus' extract from his *Commentaria de actis et scriptis M. Lutheri* covering the year 1546, which was fully published in 1549 by Behem. Then follow the two letters on the death of Luther (*De morte Lutheri*)

by an eyewitness, the Eisleben pharmacist Johann Landau to the theologian Georg Witzel who was a Lutheran for several years before reintegrating the Church of Rome. The volume ends with the editor's *Annotationes*.

Cochlaeus' text on Luther coined for centuries the Catholic image of the Reformer's life and it was only in the beginning of the 20th century that the theologian Adolf Herte pointed out its peculiarity.

NOTITIA DIGNITATUM – Notitia utraque cum orientis tum occidentis ultra Arcadii honorique Caesarum tempora illustre vetustatis monumentum *Basel, Hieronymus Froben und Nicolaus Episcopus, 1552.*

Folio (314x205 mm). [108] ll. 106 woodcut illustrations, including 85 full-page, wood- and metalcut initials, printer's device on title and final verso.

Binding: Red morocco gilt by Jean-Pierre Bruyère, active in Lyons c. 1810-1842.

Provenance : bookplates of Pierre Desq, Samuel Ashton Thompson Yates (1842-1903), and Marigues de Champ Repys.

References : VD 16 N-1884; Schweiger II, 618; Adams N-354; Hieronymus, *Oberrhein. Buchillustration* II (1984), n° 466; Lonchamp 1164; Böcking, *Über die notitia dignitatum utriusque imperii* (1834), p. 53, n° 5.

First complete and illustrated edition.

Notitia Dignitatum is a list of high officials of the Roman Empire compiled in about 400 A.D. It details the administrative organisation of the Eastern and Western Empires, listing several thousand offices from the imperial court down to the provincial level, diplomatic missions and army units. Also printed are a tract by Andrea Alciati on Roman military and civil organisation, a topographical description of Rome by Publius Victor, and a collection of enigmas in the form of a dialogue, the *Altercatio Adriani Augusti et Epicteti philosophi*.

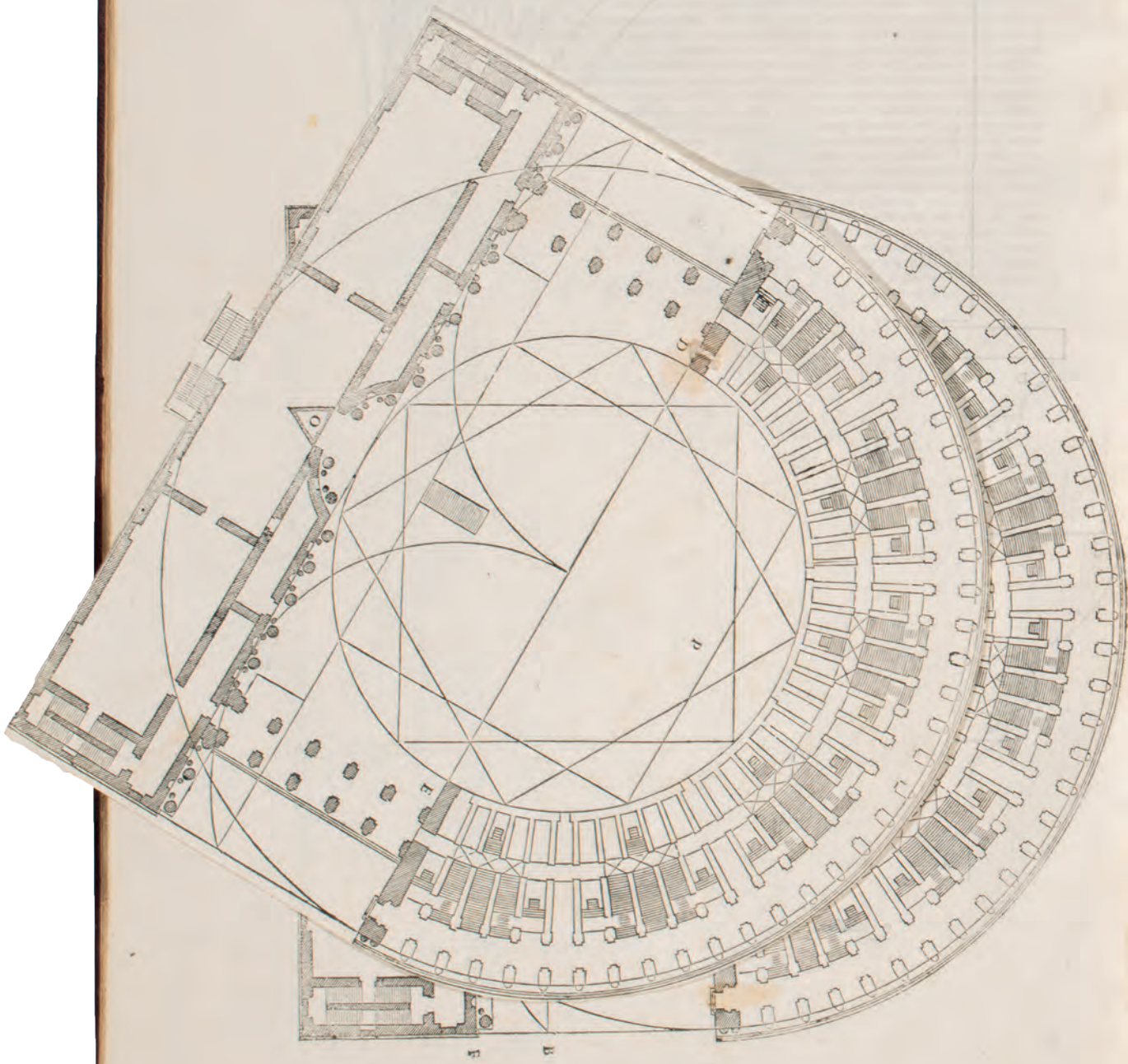
The eminent Greek scholar and humanist Sigismund Gelenius (S. Hrubý; 1497-1554) from Prague edited the book and dedicated it to the famous anatomist and physician Andreas Vesalius. In 1524 Gelenius came to

Basel, where he served as Erasmus's amanuensis and as an editor in Hieronymus Froben's print shop. Gelenius' father, Rehor Hrubý (1460-1514), was the Czech translator of Erasmus' *Moriae encomium*.

The woodcuts are by Conrad Schnitt (1495-1541) from Constance who was active in Basel since 1519, and were modelled after the *Codex Spirensis*, a 10th century illuminated manuscript discovered by Beatus Rhenanus in 1525. *Notitia Dignitatum* was, apparently, to be printed much earlier, since the bulk of the woodcuts were ready as soon as in 1536, except the three on ll. *3^v (*Imperium Orientale*), *4^r (*Imperium Occidentale*) and a4^r (*Constantinople*) which are most probably due to Hans Rudolf Manuel Deutsch (1525-1571).

NOTITIA PROVINCIARVM
Consularis Palestinæ.

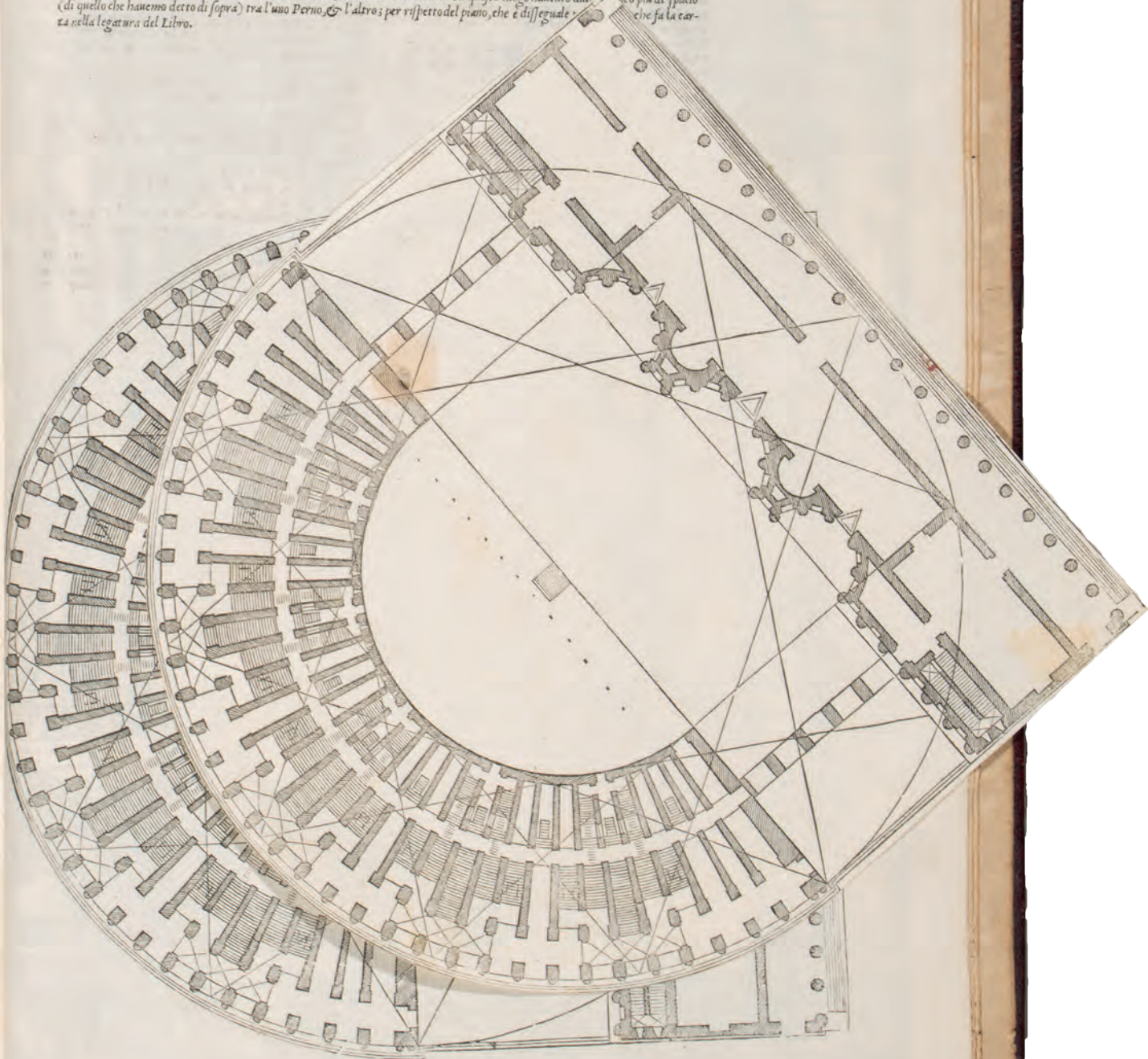




REGOLA COME SI POTEVANO GIRARE
I THEATRI DI CURIONE.



OI non hauemo uoluto mancare di dar maggior chiarezza alle cose dette da noi; riputando, che chi ascolta o
 chi legge, non può hauere altro frutto dell'udita, o della lettura, che lo intendimento. Però sempre, che ci è
 uenuta qualche bella occasione di discorrere, non ci siamo stancati per far, che le cose fussero dette più chiaramen-
 te, che si può. Volendo adunque, che si ueda espeditamente lo effetto del girare de i Theatri di Curione
 (secundo che a carte 162 dietro hauemo) ponendo la opinione di Messer Francesco Marcolmo, come da lui me-
 desimo ci fu esposta. Dico che egli si partirà il Semidiametro del Theatro in parti dieciotto eguali, & si comincerà a numerare
 dalla circonferenza, & dove termina la settima sopra il detto Semidiametro, qui si farà il Centro, dove si ha da collocare il Perno
 sopra il quale i Theatri si deono uoltere con lo aiuto pevo de i Ruotoli di Bronzo (come si è detto nel preallegato luogo) e gli Assi
 de' detti Ruotoli uogliono rispondere al Centro, cioè al Perno; & mancandosi di quest'ordine, pare che impossibil sia, con quanta
 forza u si può mettere, che i Theatri si uoltino; Auuertendo che i Cardini, o Perni siano posti l'un all'incontro dell'altro a linea
 diritta, come qui sotto si uede) la distanza de i detti Perni serà di due Semidiametri, & una decima ottaua parte del Semidia-
 metro d'uso, & uogliono esser uoltrati (come dice Plinio) a uicenda, cioè l'uno prima, & l'altro dappoi, & lo istesso si può fare del
 Theatro Latino, con il Theatro Greco, e de i due Greci, come de i due Latini. In questo luogo hauemo dato poco più di spazio
 (di quello che hauemo detto di sopra) tra l'uno Perno, & l'altro; per rispetto del piano, che è diseguale, & che fa la car-
 ra nella legatura del Libro.



MARCUS VITRUVIUS POLLIO. I dieci libri dell'Architettura di Vitruvio tradutti et commentati da Monsignor Barbaro eletto patriarca d'Aquileggia. Con due tavole, l'una di tutto quello si contiene pei capi dell'opera, l'altra per dechiaratione di tutte le cose d'importanza. *Venezia, Francesco Marcolini, 1556.*

Folio (420x280 mm). 274 pp. (recte 284), [9] ll. 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 Q^{2v}).

Binding: 17th century French binding „à la Duseuil” of red morocco gilt. Covers with a double frame and fleurons in the corners, back profusely gilt, all edges gilt. In clamshell box.

Back at head and foot and corners somewhat chafed. Some light staining and toning.

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.

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).

BIBLIA HEBRAICA. Sefer Tehillîm (hebraicae) – Psalterium Hebraicum. *Basel, H. Froben & Nicolaus Episcopus, 1563.*

Small 8° (112x82 mm). 379, [5] pp. (sinistrograde). With Froben's device on title and last leaf.

Binding: Contemporary blind-tooled pigskin over wooden boards, spine on three raised bands. Sides with a central panel filled with a palmette motive, formed by a roll showing portraits of Reformers; rear cover with the initials MTRO and the date 1578.

Slightly soiled and dampstained in places, scribbling to the last leaf, binding with inobtrusive worming.

Provenance : Fridericus Lederer of Langenzenn in Bavaria, ms. entry on title

References : Prijs, *Die Basler hebräischen Drucke* (1964), n° 110; VD 16, B-3108; Darlow/Moule 5098; Vinograd, *Thesaurus of the Hebrew book* (1993), Basle 107; Burmeister, *Münster* 133.

Rare Hebrew printing of the Book of Psalms and the Pentateuch.

Since 1398 Jews had not been allowed to settle in Basel, yet the city became one of the most important centers of Hebrew printing in Europe in the 16th and 17th centuries. The printers relied on Polish Jews as typesetters and correctors, and employed Jews from nearby Alsace or the territory of the Prince-Bishopric of Basel.

Edited by Sebastian Lepusculus this is the seventh and last of the Basel editions of the *Sefer tehillim* (Book of Psalms), together with the *Chumash* (Pentateuch); the first Basel edition of 1516 was edited by Conrad Pelican and Sebastian Münster.

The Basel born theologian Sebastian Lepusculus (S. Haeslein, 1501-1574) was a pupil of Simon Grynaeus. In 1538 he was parish priest in Basel and in 1542 at Münchenstein. The same year he became professor of Logic at the Basel University. From 1546 to 1548 Lepusculus worked as Deacon of the Lutheran parish *Zu den Barfuessern* at Augsburg. After the *Interim* he had to leave the town and returned to Basel, where he became professor of Greek in 1549, and of Hebrew in 1556.



A fine and well preserved copy.

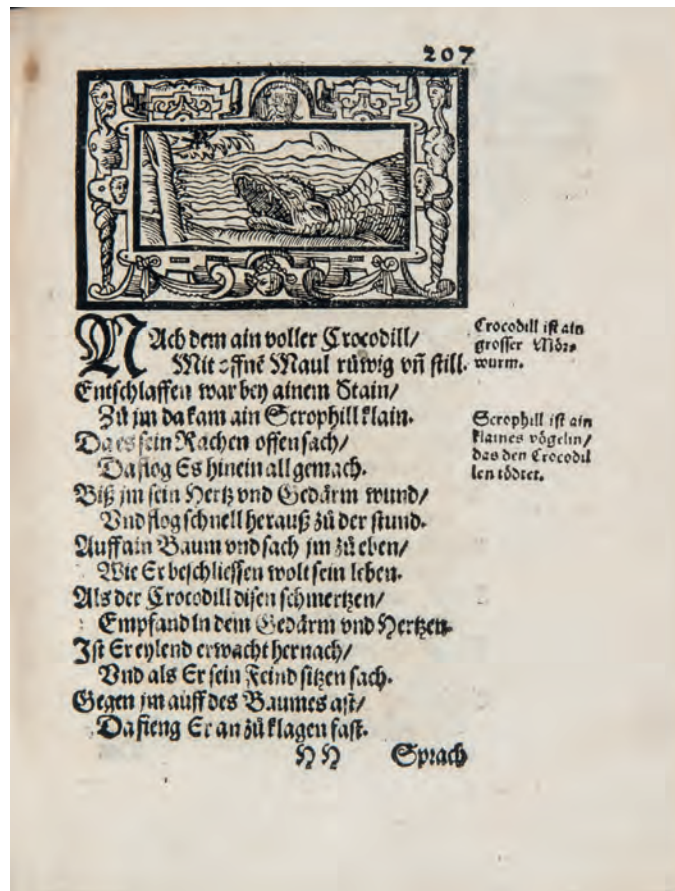
DANIEL HOLTZMANN. Spiegel der Natürlichen Weyßhait durch den alten in Got gelehrte[n] Bischof Cyrillum, mit fünff uñ neüntzig Fablen und schönen Gleichnussen beschriben; yetzund von newem inn Teütsche Reymen, mitt schönen Figuren, auch hüpschen Außlegungen, jederman nutzlich und lieblich zu lesen. (Augsburg, Philip Ulhart d. J.), 1572.

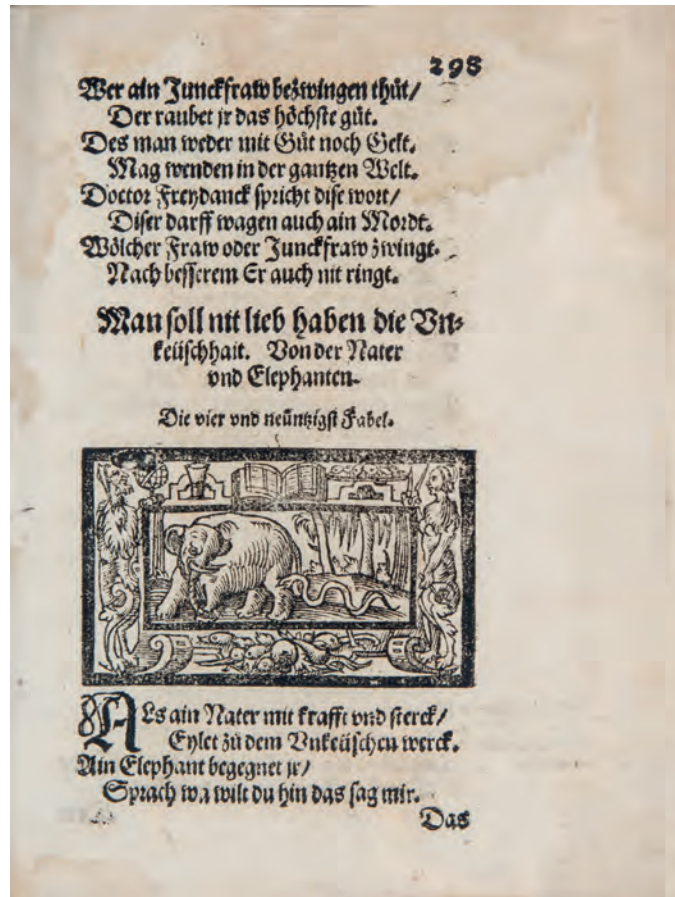
4° (194x150 mm). [6], 302 ll. Title in red and black within a woodcutborder and 95 text woodcuts by Nikolaus Holzmayer.

Binding: early 19th century boards, worn.

Some dampstains, the paper in places toned.

Refer ences : Bodemann, *Katalog illustrierter Fabelausgaben 1461-1990*, no. 43.1; Kühlmann & al., *Frühe Neuzeit in Deutschland 1520-1620* in: *Literaturwissenschaftliches Verfasserlexikon* vol. III (2014), pp. 375-386; Ebert 5606b; Goedeke II, 454, 4, 1; F. Schnell, *Zur Geschichte der Augsburger Meistersingerschule* (1958), p. 16 & 23; Westermann, *Der Meistersinger Daniel Holzman* (1910).





Rare collection of fables with charming illustrations.

Chief work of the Augsburg fur trader Daniel Holtzmann (or Holzmann, 1536-c. 1613/14), one of the most productive *Meistersingers* and authors of popular miracle stories, religious dramas, and theatre plays of his time. He was created *Poeta Laureatus* in 1570.

Spiegel der Natürlichen Weysheit is a versified German version of *Dialogus creaturarum*, a medieval collection of fables by bishop Cyrillus and is directly based on Sebastian Münster's Basel prose translation of 1520. Recent research suggests the Dominican Bongiovanni da Messina as the author of *Dialogus creaturarum*. „The compilation of the 95 fables is characterized by a conscious adaptation of originally rather solitary texts in choice of subject, style and teaching intention to contemporary collections of Aesopian fables, in particular to the collection of Erasmus Alberus

(1534), to whom Holtzmann owes much of the preface ...” (U. Bodemann in Kühlmann).

A curiosity in editorial history, this book was issued nine times between 1571 and 1574 with a different title and dedication in each issue. The rarity of this book suggests the assumption that the body text was printed only once in a small number, and was supplied, each time, with a modified title and a different dedication; our copy is dedicated to the Würzburg canon Reichart von der Khere.

The charming woodcuts are by Nikolaus Holzmayer (some signed NH) each framed with a different border and placed at the beginning of each fable.

JACQUES DU FOUILLOUX. Neuw Jag unnd Weydwerck Buch, Das ist Ein grundtliche beschreibung Vom Anfang der Jagten, Auch vom Jäger, seinem Horn und Stim(m) Hunden, ... (Anderer theil der Adelichen Weydwerck, Nemlich Falckenerey, Beyssen und Federspiel, ...). *Frankfurt am Main, Johann Feyerabend for Sigmund Feyerabend, 1582.*

2 parts in one volume, folio (308x196 mm). [4], 104 (last blank) leaves; 73 leaves. Part 1 title printed in red and black with woodcut of a hunting scene, part 2 title with woodcut of a falconer in his shed with hawks and hounds, 172 woodcuts printed from 90 blocks (part 1: 115 cuts from 73 blocks; part 2: 57 cuts from 19 blocks, of which 2 are repeated from part 1), most or possibly all after Jost Amman, a few signed with the initials of Christoph Maurer, Ludwig Frig, and the unidentified engravers M.B. (Nagler 1651) and H.S. (Nagler 1503); woodcut initials and tailpiece ornaments, two large printer's devices (different), printed music (hunting calls) on ll. 3^v-5.

Binding: 17th century vellum over pasteboard, sides panelled in gilt with large central interlaced monogram FK, coronets at corners of inner panel, spine gilt with black-stamped title in second compartment, gilt-stamped shelfmark A 2=12 in lowest spine compartment, sprinkled edges.

Some minor discoloration to covers. Paper toned, dampstain to upper fore-corners throughout.

Provenance: unidentified supralibros as above (probably a member of the Amsterdam family Keer); T. G. (manuscript initials on first title).

References: VD 16, D-2870; Lindner 11.1525.02; Souhart 12 and 156; Thiébaud 312-313; Schwerdt I, 30 (under Amman and cf. p. 155); Becker, *Jost Amman*, 35; Nissen, ZBI, 1175; *The Illustrated Bartsch* XX/2, p. 712; Harting, *Bibliotheca Accipitraria* (1891), n° 94.

A fine copy of the „most significant German work on hunting in the 16th century“ (Lindner).

First edition in German of *La Vénerie* and the first edition thus illustrated. In addition to Du Fouilloux's text, this collection made use of several popular hunting and falconry books, including Jean de Clamorgan's *La chasse du loup*, Jean de Franchières' *La Fauconnerie*, followed by an essay on fishing (part 2), but „there is a quantity of original matter to be found in the work“ (Schwerdt). As stated in the title to the second part, the book was edited by the Frankfurt jurist Johann Heller and the publisher Sigmund Feyerabend, who most probably were the compilers of the text. Following the dedication to Albrecht von Nassau-Weilburg-Ottweiler (1537-1593), the book contains the very first printing of German hunting calls (Jagdsignale) with music (cf. R. Monelle, *The Musical Topic: Hunt, Military and Pastoral*, 2006, p. 35 f.).

The illustration „of inestimable value for the history of hunting“ (Lindner) are by the Zurich born painter and graphic artist Jost Amman who left a huge oeuvre of woodcuts and etchings. Feyerabend used 40 of Amman's fine woodcuts in two other editions published during the same year: a quarto edition of the cuts alone (*Künstliche, wolgerissene new Figuren*), and a quarto edition of Lonitzer, *Venatus et accipium*. A portion of the cuts also appear to have been used in Feyerabend's 1576 and 1581 editions of Noe Meurer, *Jag und Forstrecht* (cf. Hollstein I:52 and Nissen, ZBI 104), but the full series was first published here. The blocks were re-used as late as 1661 (*Adeliche Weydwercke*, Frankfurt, 1661) and possibly as late as 1699, in a Prague edition of the same title.

Rare.

NEUWE
TAG UND
WEYDWERE
BUCH.



2-12

Von Hunden.

Wann ein Hund von einem wil-
den Schwein gehawen / oder von einem Hirsch /
oder auch sonst verlegt / vnd seine Füß verfehret het-
te / wie er zu curiren vnd zu heilen
sey.

Das XXVI. Capitel.

Die Hunde werden zum offtermal von den
wilden Schweinen an vielen orten gehawen vnd ver-
wundet / vnd ist sonderlich der Schad vnden her am Leib
vnd Bauch am gefährlichsten / darumb sol man dieselbi-
gen nach gestalt vnd gelegenheit der Wunden vñ Scha-
dens / widerumb zu recht bringen vnd heilen / So dann der Schad am



Bauch also offen were / daß die Därm / doch noch ganz vnd vnverletzt /
heraufz hiengen / sollestu die Därm erßtlich sein sittiglich vnd lind in jhr
vorige alte statt eynlegen / darzu ein stück Speck in das Loch stecken / vnd
darnach den Schaden mit einer Balbierer's Nadel zusammen hefften /
so offte du aber einen Hafft thust / sollestu denselbigen mit einem Knöpf-
lin zusammen binden / vnd jedes mal den Faden abschneiden / sollest aber
mercken / daß du in alle offene Schäden ein stück Speck stoffest / darumb
sollen die Jägerknecht allwegen Speck / Balbierer Nadel vnd Faden /
wann sie auff der Jagt seyn / bey sich tragen.

Wann

Wann auch ein Hund von einem Hirsch verletzt/ so nimb man Walwurz/ ein Pflaster von Steinleec/ Bechrosen Del/ eines so viel als des andern nehmen/ Pflaster darauß machen/ vnnnd dieselbigen ober den Schaden schlagen/ damit aber das Pflaster desto eher vnd basß haften möge/ soltu das Haar da die Wund oder Schaden ist/ zuvor hinweg scheren/ Ist auch ein Hund sonsten verwundet/ so nimb den Saft von rotem Röl/ vnnnd schlag denselbigen ober den Schaden/ so wirstu sehen/ daß die Wunden davon geschwindt zusammen heilen wirt.

Item wann die Hund in Hecken vnd Stauden/ auch in den Felsigen harten Bergen/ ihre Füß vffgeloffen/ vnnnd zerrißen hetten/ soltu ersilich ire Füß mit scharpffem Salzwasser wol waschen/ vnd darnach vber den Schaden ein Pflaster von Eyerklar/ vnnnd gutem Weinessig/ Neusfohr Saft wol durch einander geklopfft schlagen/ so werden sie davon geheilet.

Wann ein Hund den Ohrenkrebß

hette/ vnd nicht Harnen köndte/ wie ihm zu helfen/

Wie auch zu verhindern/ daß ein Hündtin nimmer
mehr läuffig werde.

Das XXVII. Capitel.



S Ann ein Hund den Ohrenkrebß hette/ vñ denselbigen wenden woltest/ so nimb ein quintlin guter Seiffen/ Weinsteinöl/ Amoniac Saltz/ Schwefel vnnnd Grünspan/ mach solches alles miteinander
S ij mit weis

BERNARDO DE VARGAS MACHUCA. Libro de ejercicios de la gineta, compuesto por el Capitan D. Bernardo de Vargas Machuca, Indiano, natural de Simancas en Castilla la Vieja. *Madrid, Pedro Madrigal, (3 de Marzo) 1600.*

Small 8° (154x97 mm). [16], 120 ll. With coat of arms of the dedicatee on title and a full-page woodcut on verso of l. [16].

Binding: Contemporary morocco gilt, spine in compartments with triple fillets and floral ornaments, sides with triple fillets and cipher in the center.

Toned throughout due to poor paper quality.

Provenance: Claude Fabri de Peiresc (1580-1637; see comment). – Le Camus de Limare (sale 1786). – Charles Antoine de la Serna y Santander (1752-1813), conservateur at the Brussels library (his sale 1809 in Paris). – J. B. Huzard (1755-1838), inspecteur général des écoles vétérinaires, with his autograph entry: „*cet ouvrage n'a passé dans aucune vente, depuis celle de M. Le Camus de Limare, en 1786, jusqu'à celle de M. De la Cerna Santander, en 1809, ou je l'ai acheté*“, his sale 1842, cat. III, nr. 4626. – Charles-Louis-Adélaïde-Henri Mathevon, baron de Curnieu (1811-1871), hippologist and professor at Ecole des Harras; „possédait une très belle bibliothèque hippique ... acquis un grand nombre d'ouvrages rares et précieux à la vente d'Huzard“ (Mennessier de la Lance). – Marquis Pierre Louis François de Luppé (1866-1934), his bookplate.

Refer ences : Dejager 229; Palau 352447; Medina, *Biblioteca Hispano-Americana*, 418; Alden/Landis I, 600/96; E. Otero de Costa, *Biográfica disertación sobre el capitán don Bernardo de Vargas Machuca*, in: *Revista de Indias* XII (1952), S. 49f.; B. Flores Hernández, *La jineta indiana*, in: *Anuario de Estudios Americanos* LIV/2 (1997), 639f.

First edition of one of the earliest and rarest Hispano-American books on horsemanship. The Fabri de Peiresc, Camus de Limare, Serna y Santander, Huzard, Curnieu, and Luppé copy.

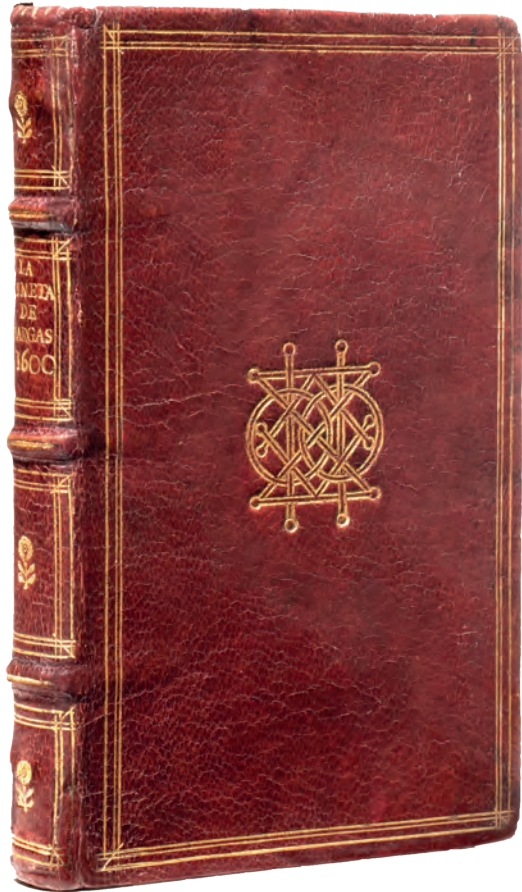
Bernardo de Vargas Machuca, caudillo and capitano general, had become an authority on the subject while serving for sixteen years in Latin America. After his studies at the university of Valladolid, Vargas Machuca entered the military service of the Spanish king and fought for six years against the Turks. In 1578, he left Spain and sailed to Santiago de Cuba. While in Mexico he was enlisted into the Spanish navy, which at the time was engaged in skirmishes with the warships of Sir Francis Drake. Vargas Machuca then travelled via Chile and Peru, to the town of Santa Fé de Bogotá, where he settled for many years. Early in 1594, he returned to Spain and dedicated himself to writing. Four of his works were published during his lifetime. Three of them are technical treatises on military horsemanship, of which the present work was the first to be published. These publications fairly represent the attitude of an intelligent and enlightened

conquistador in the last quarter of the 16th century.

In his preface the author reveals that the book was written at the request of Count Albrecht Fugger (Alberto Fúcar) a member of the powerful Augsburg family of merchants and bankers to whom the work was dedicated. In addition, there are two sonnets by the Columbian poet Alonso de Carvajal of Tunja and by Don Alonso de Bustos.

An exceptional copy in red morocco with the gold-tooled cipher of Nicolas Claude Fabri de Peiresc.

Peiresc (1580-1637) was a French antiquary, Humanist, and influential patron of learning, who also laid claim to the discovery of the Orion Nebula in 1610. He was among the first to emphasise the study



of coins for historical research. He traveled in Italy between 1599 and 1602; while studying at Padua, he became acquainted with Galileo who stimulated Peiresc's antiquarian and astronomical interests. A senator at the Parlement of Aix from 1605, he corresponded with the Flemish painter Peter Paul Rubens and many of the noted scholars of the day. Peiresc was also the first to verify William Harvey's discovery of the circulation of blood. Sir Isaac Newton cited the use of his work on optics. He encouraged the legal studies of the Dutch jurist Hugo Grotius, and was largely responsible for the publication of a well-known political satire of the time, *Argenis*, by the Scottish poet John Barclay (Encyclopedia Britannica).

In his home in Aix en Provence Peiresc amassed a very important collection of books, each of which

he had luxuriously bound by his personal bookbinder and amenuensis Simon Corberan and by the most accomplished Parisian artisans, such as Le Gascon and others. The more „modest“ bindings, just adorned with his cipher (N K Φ), are by Corberan. The library was dispersed after his death and only a handful of his books were bequeathed to his friend and biographer Gassendi.

The illustration comprises the coat-of-arms on the title page which are those of the dedicatee Albrecht Fugger (1574-1614), and a full-page woodcut of a lance-wielding cavalryman; the coat-of-arms above it is probably that of the author.

Ver y rar e.

HANS RUDOLPH REBMANN. Ein Neuw, Lustig, Ernsthaftt, Poetisch Gastmal, und Gespräch zweyer Bergen, In der Löblichen Eydgnößschafft, und im Berner Gebiet gelegen: Nemlich deß Niesens und Stockhorns, als zweyer Nachbaren: Welches Innhalt Ein Physicam Chorographicam unnd Ethica Descriptionem ... *Bern, Johann le Preux, 1606.*

8° (175x100 mm). [16] ll. (incl. title in red and black), 488 pp., [8] ll. (*Danksagung* and index).

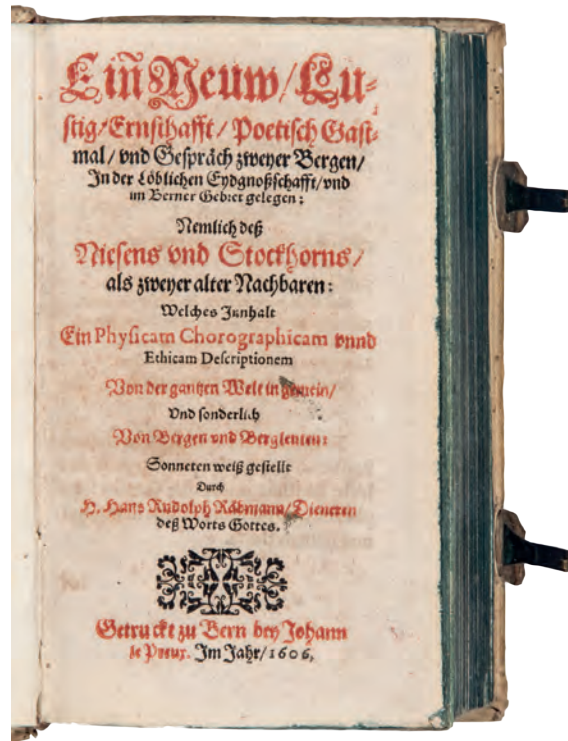
Binding: Contemporary blindstamped white veal over wooden boards, with two clasps, green edges.

Some browning in places due to minor paper quality, corners of the binding slightly rubbed.

Provenance: Reiss Auction 66 (1998) 609; Joe Freilich, his sale Sotheby's (2001), n° 453.

Refer ences: VD 17 online 23:244264X; Goedeke II, 286; Perret, *Guide des livres sur la montagne et l'alpinisme* II, 3605; Wäber I, 21; Haller I, 1444. Jenny, *Die Alpendichtung der deutschen Schweiz* (1905), 34 f.; Forster, *H. R. Rebmann und sein Poetisch Gastmahl zweier Berge* (1942); E. Moser-Bader, *H. R. Rebmann und sein Gespräch zwischen Stockhorn und Niesen*, in: *Schweizer Alpen-Zeitung*, IV (1886), n°s 21-23; G. Eis, *Die Sage vom Venusberg bei Rudolf Rebmann*, in: *Studia Neophilologica* XXXIII (1961), 159 f.; R. Zeller, *Die Wunderwelt der Berge, Literarische Form und Wissensvermittlung in H. R. Rebmanns Gastmal und Gespräch zweier Berge*, in: *Scientiae et artes* (2004), p. 981 f.





A beautiful copy of one of the rarest works in alpine literature.

Rebmann (1566-1605) was the son of Valentin Ampelander, professor of ancient languages and grandson of the humanist Wolfgang Musculus. He studied theology at Heidelberg, Basel and Bern, and held the office of pastor at Kirchlindach in 1589, Thun in 1592, and finally at Muri near Bern in 1604.

His main work, *Ein Neuw, Lustig, Ernsthafft, Poetisch Gastmal*, is a didactic poem in the form of a dialogue between two mountains, referring to the literary genre of the Greek *Symposion* or humanist *Convivium*, and, since the interlocutors are inanimate, to the rhetoric device of the prosopopeia. It consists of approximately 14'250 doggerel verses, 150 lines of Latin and Greek quotations, and marginal glosses guiding the reader and quoting sources of 45 authors consulted.

In fact the work is an encyclopaedia in narrative form, consisting of the following chapters: *Physica Descriptio*, which is a description of the natural history; *Chorographica Descriptio*, a term coined by Pomponius Mela, meaning a geographical description; *Ethica Descriptio*, which is a description of the inhabitants and their customs.

Consequently the first chapter deals with the four elements: fire (comets and other such phenomena), air (thunder and earthquakes originating from winds within the earth), water (fog, dew, frost and hail; why the sea is salty; water cycle of the earth; strange springs and lakes), and earth (trees, herbs, and animals).

The more substantial second chapter – „a very valuable orography and topography of Switzerland, especially of the canton of Bern” (Wäber) – is one of the earliest treatises on the Swiss Alps, with information on their altitude, flora and fauna, volcanos, metals, minerals etc. Then follows a digression on the Americas and their explorers Columbus and Cortez as well as mountains on islands all over the world (Japan, Cuba, Greenland, Iceland, etc.) The last chapter is dedicated to the customs and traditions of the people with special attention to colliers and gold mining.

Rebmann's work is considered as one of the precursors of alpine literature, influencing early 18th century authors such as Scheuchzer and Haller, and even Schiller who is said to have used it for his *William Tell*.

SALVATORE FABRIS. De lo schermo overo scienza d'arme. *Copenhagen, H. Walthkirch, 1606.*

2 parts in one vol., folio (327x215 mm). [6], 256, [2] pp. engraved title, portraits of the King and the author by Melchior Lorck and his pupil Nicolaus Andrea and 191 engraved text illustrations after Francesco Valeggio and Jan van Halbeek showing naked fencers demonstrating positions.

Binding: 17th century calf gilt, back with raised bands, compartments richly decorated, centre of covers with coat of arms, dentelles on cover edges, endpapers and pastedowns of marbled paper.

Provenance: Nicolas-Joseph Foucault, arms and armorial bookplate. – Macclesfield Library, armorial bookplate (sale, Oct. 2007, n° 3477).

Refer ences : Gelli 75f.; Thimm 97; Cockle 754; Brunet II, 1155 („*livre très-difficile à trouver*”); Panconcelli, *Streifzüge durch die Geschichte der Fechtkunst* (1924), p. 9-17; Cammel, *Frühe Bücher über Fechtkunst*, in: *Philobiblon IX* (1936), p. 354; Bruun, *Bibliotheca Danica I*, 1120.





First edition of this very important book on fencing, „the most complete that has ever been written about the art of the sword and dagger as well as the play of cloak and rapier” (Cammel).

This is the first Danish baroque book and the first book printed in Denmark with copper engravings.

„Fabris, Christian IV’s fencing master, divides his work into two books and six parts. The first book treats of the broad principles and of the more academic actions with the rapier, alone – or accompanied with a dagger or a cloak. It discusses in an exhaustive manner the value of past and present methods. In the second book are demonstrated certain rules with which it will be possible to strike the enemy from the moment the sword is drawn, without halting or waiting, principles which have never been treated by any other master or writer” (Thimm, p.97).

It is also said that Fabris choreographed the sword assault in Act IV for the premiere of Shakespeare’s Hamlet (cf. Barbasetti, *The Art of the Foil*).

A fine copy of distinguished provenance.

This book belonged to Nicolas-Joseph Foucault (1643-1721) who was a senior French civil servant, avid bibliophile and keen collector of antiques; he is considered one of the discoverers of the tapestry of Bayeux.

TOMMASO CAMPANELLA. *Civitas solis*, in: *Realis philosophiae epilogisticae partes quatuor ... Frankfurt am Main, (Egenolff Emmel for) Gottfried Tambach, 1623.* – Bound with his:

Astrologicorum Libri VII in quibus astrologia omni superstitione Arabum, & Judaeorum eliminata, physiologicae tractatur. Idem, ibidem, 1630.

2 works in one volume, 4° (207x158mm). I) [40], 508 pp.; II) [4] ll. incl. title, 258 pp. Woodcut diagrams and illustrations in the text, head- and tailpieces.

Binding: Slightly later calf, gilt spine, marbled-paper pastedowns, speckled edges.

Tiny hole to b2 in first work with loss of two letters, occasional light spotting and browning. Binding expertly repaired and refurbished.

Provenance: F.G. Derling (long notes in a late 17th-/early 18th-century hand in Latin cross-referencing the author's other works on recto of first title and verso second title). – Carl Friedrich Dingelstadt (deleted ownership inscription to flyleaf dated Halberstadt, 1743).

Refer ences: Firpo 8a-i; The Same, *Il supplizio di T. Campanella* (1985), pp. 35f.; Gibson/Patrick 650; Mattei, *Le edizioni della Città del sole*, in: *Studi Campanelliani* (1934), 83f.; Negley 181; Canone/Ernst, *T. Campanella. L'iconografia, le opere e la fortuna della Città del Sole* (2001), p. 50, n° 1 (*Civitas Solis*) and p. 35, n° 6 (*Realis philosophiae*); Carli-Favaro 94; Wellcome I, 1238; STC German C188 and C185; Mellon 81 and 73

First edition of one of the most famous early utopias.

Inspired by Plato's *Republic* and the description of Atlantis in *Timaeus*, the *City of the Sun* is written in the form of a 'poetical dialogue' between a grand master of the Knights Hospitaller, and a Genoese shipmaster and companion of Columbus who reports his voyage to the island of Taprobana and his sojourn in the metropolis Sun City.

Originally written in Italian in 1602 and translated by Campanella himself into Latin, it was first edited and prepared for publication by his German disciple, Tobias Adami (1581-1643) as part of *Realis philosophiae epilogisticae partes quatuor* (pp. 415–64) a collection of various texts by Campanella on physiology and the canon of Aristotelian practical philosophy.

The work contains many practical proposals for social, political and educational reform and set the pattern for scores of imitators: in the seventeenth cen-

tury a number of Lutheran thinkers produced utopian schemes showing Campanella's influence (e.g. Andreae's *Christianopolis* and Bacon's *New Atlantis*). Campanella was „moved by a vision in the universalist spirit of Bruno, Andreae, Comenius, and Leibniz, a utopian world in which science and religion strove to achieve a new synthesis for the spiritual renovation of all mankind" (Manuel & Manuel, *Utopian thought in the Western world*, p. 288). A regimented, highly centralized, theocratic society characterized by breeding of human beings in accordance with science (including astrology), subordination of individuals to the state, and absence of private property. „It has been interpreted as variously as More's Utopia, and the literature on it is vast" (Gibson, p. 330).

This volume includes the very scarce second enlarged edition of *Astrologicorum Libri VII* (first published the previous year in Lyon in only six books).



Campanella's heterodox views led to his investigation by the Inquisition and to his imprisonment for many years. Printing of his writings in Italy was therefore dangerous and both of the present works were published in Germany. It is interesting to note that Campanella supported Galileo in his stand against the ecclesiastical authorities and in Adam's prefatory remarks to the first work he argues that Galileo's system of the world is compatible with Scripture (Carli & Favaro); Sun City itself is built on the model of the heliocentric system.

The title-pages of some copies of these works have

an engraved border, but those without the border are usually thought to be an earlier state.

Our copy is without the border and without an errata leaf, which was most probably supplied only in copies of the second state. All copies we could trace had no errata leaf except the one offered in our Utopia catalogue, 927, n° 42 (with title border).

Rar e. Only eight copies recorded at international auctions since 1970.

BIBLIA GALLICA. Le Nouveau Testament. *Se vend à Charenton, par Anthoine Cellier, demeurant à Paris, 1664.* – Bound with:

Les Pseaumes de David, mis en rime Françoisse, par Clément Marot et Théodore de Bèze. *Ibidem, idem, 1659.*

12° (152x99 mm). I) [150] ll. with an engr. title, incl. printed title. – II) [240] ll. mainly of printed music.

Binding : Contemporary embroidered binding of purple sateen over pasteboards with an elaborate needlework of gold, silver and silk threads of various colours. Front and rear cover of very similar design of floral borders enclosing a central panel with two different coat of arms on a yellow resp. red background. Spine decorated with floral elements. Pastedowns of marbled paper, blank endleaves, all edges gilt.

Some light wear mainly on spine and edges, else in very good condition.

Refer ences : Sabine Coron & Martine Lefèvre. *Livres en broderie.* Paris, BNF, 1995.



A beautiful French embroidered armorial binding.

As to its design this binding presents an unusual type which we haven't been able to trace; probably it was made in the eastern part of France (Alsace or Lorraine?).

Normally the decoration aligns with the format of

the book. In our example, however, the coats of arms on the covers are actually fitted in a central rectangle in a landscape format.

We unfortunately have not been able to identify either of the coats of arms.

24

RAFFAELLO SANZIO DA URBINO. *Imagines Veteris ac Novi Testamenti a Raphaelae Sanctio urbinatè in Vaticanani palatii xystis. Roma, Giovanni Giacomo de Rossi, 1675.*

Oblong folio (377x477 mm). With title, a portrait of queen Christina of Sweden and allegorical plate with portrait of Raphael by Carlo Maratti, and 53, engraved by Aquila (15) and Fantetti (38).

Binding: Early 19th century tree calf gilt by Tessier, back covered with green morocco lavishly decorated and bearing a coat of arms at foot, sides with gilt border, marbled endpapers.

Provenance : Maréchal Louis-Alexandre Berthier (1753-1815), with the booklabel of the Bibliothèque de Grosbois, and his gilt coat of arms on spine.

References : W. H. von Lepel, *Catalogue des estampes gravées d'après Rafael* (1819), p. 41; Le Blanc I, 53, 1-15 and II, 218, 2; Berlin cat. 4062; cf. BAL III, 2710; Nagler IV, 454; Nagler I, 152.

Maréchal Berthier's copy of 'Raphael's Bible'.

Superb suite of prints after the frescoes painted by Raphael's workshop in the Vatican Logge, etched by Pietro Aquila and Cesare Fantetti. It was dedicated to Queen Christina of Sweden and published in 1675 by Giangiacomo de Rossi. The first (unnumbered) plate shows the famous fresco of the prophet Isaiah located in the Basilica di Sant'Agostino at Rome.

A delightful copy bound by Tessier for Louis Alexandre Berthier, 1st prince de Wagram, 1st duke

of Valangin, 1st sovereign Prince of Neuchâtel, Marshal and Vice-Constable of France beginning in 1808, and Chief of Staff (*Major général*) under Napoleon. Berthier was granted the Château de Grosbois by Napoléon and spared no expense to embellish his new residence and expand its library.



24 Raffaello, *Images*

MANTEGNA, CARRACCI, CORREGGIO, CORTONA etc. A volume with nine engraved suites. *Rome 1647-1720 and Parma 1700.*

Landscape folio (415 x 535 mm).

Binding : contemporary calf gilt. Front cover with gilt title *Opera An: Carraccii & Aliorum* repeated on a red label at the bottom compartment on the back.

Worn, hinges broken.

A fine collection of rare suites with the plates unfolded.

Contains the following series:

ANDREA MANTEGNA. C. Julii Caesaris dictatoris triumphhi de Gallia, Aegypto, Panto, Africa, Hispania, quiniqies eodem mense triumphantis ; omnium, qui unquam fuere Ducum, Regum bellica virtute praestantissimi, ab Andrea Mantinea ... pictore Mantuae in ducali aula coloribus expressi. *Rome, Aencis Typis Dominici de Rubeis (Domenico de Rossi), 1692.*

Engraved title and 9 plates.

First issue of a rare suite of etchings after the *Triumphs of Caesar*, a series of nine large paintings created by Andrea Mantegna between 1484 and 1492

for the Gonzaga Ducal Palace at Mantua; acquired by Charles I in 1629, they now form part of the Royal Collection at Hampton Court Palace.



This suite was etched by the Ghent painter and engraver Audenaerde, who in 1685 had settled at Rome where he received advanced training in Carlo Maratta's workshop. It was not made after the originals but after the chiaroscuro woodcuts executed by Andrea Andreani in 1598/99. The dedication at the bottom of the title page, engraved by the calligrapher

Antonio Barbey, is addressed to the Apostolic pro-datary Bandino Panciatici.

References : Grelle Iusco, *Indice delle stampe ... De' Rossi* (1996), c.2; Le Blanc 79-88; Berlin Kat. 4060.

DOMINIQUE BARRIÈRE. *Villa Aldobrandina Tusculana sive varij illius hortorum et fontium prospectus. Roma, Dominique Barrière, 1647.*

22 engravings (incl. title) on 14 plates.



A beautiful pictorial description of the residence of cardinal Pietro Aldobrandini (1571-1621), a nephew of Pope Clement VIII. The plates show mainly views of the villa and gardens and a large prospect of the site. 8 plates reproduce the frescoes by Dominichino which embellished the interiors.

The Marseille born Dominique Barrière settled at Rome in 1640 where he worked as an engraver

and print publisher until his death. His etchings, among them several executed after paintings by his compatriot and neighbour in Rome Claude Lorrain (1600-1682), „can be characterized by their ingenious airiness and certitude in the accomplishment” (trans. after J. Guibert in Thieme/Becker).

The plates are printed by two on one sheet except the large engravings. Copies normally turn up cut

apart, the large images folded and bound as a volume.

This is one of the rare uncut and unfolded copies.

References : BAL 195; *Inventaires du Fonds Français XVIIe siècle*, vol. I, 34-55; Berlin Kat. 3490; Robert-Dumesnil III, n°s 144-165.

ANNIBALE CARRACCI. *Imagines Farnesiani cubiculi cum ipsarum monoeromatibus et ornamentis Romae ... ducis Parmensis. Roma, Giovanni Giacomo de' Rossi, [1692].*

Engraved title and 12 plates.



The famous frescoes of the Hercules cycle in the so-called Camerino in the Palazzo Farnese reproduced on copper by Pietro Aquila and dedicated to the French ambassador to the Holy See, cardinal César d'Estrées.

Second state, with the numbers at the bottom on the right.

The original copperplates are still kept at the archive of the Istituto Nazionale per la Grafica in Rome.

References : Grelle Jusco, *Indice delle stampe ... De' Rossi* (1996), c.3; Borea/Mariani, *A. Carracci e i suoi incisori* (1986), n° XXVIII; Le Blanc 65-77; Berlin Kat. 4086.

PIETRO DA CORTONA. *David trionfante di Golia e de' Filistei. Opera di Pietro Berrettini da Cortona dipinta a fresco nella Galleria del Palazzo del Pigneto del Sig. Marchese Sacchetti ... Roma, nella Stamperia di Domenico de Rossi, [1705].*

Engraved title and 8 etchings on 7 plates.

The decoration for the Palazzo del Pigneto engraved by Filippo Carrocci (Italian, active ca. 1660–70) and dedicated to Abate Giovanni Battista Brancadori, canon of the Basilica of San Lorenzo in Damaso. The *Casino al Pigneto del Marchese Sacchetti* was a villa in Rome, designed and decorated with frescoes by Pietro da Cortona; the villa became dilapidated some

decades after its completion in 1630.

References : Grelle Jusco, *Indice delle stampe ... De' Rossi* (1996), c.12; Le Blanc, *Manuel de l'amateur d'estampes* I, p. 607; Rudolph Weigel, *Kunstkatalog* 8.-14. Abt. (1843), p. 42, n° 22.

ANTONIO ALLEGRI DA CORREGGIO. Ferdinando Tertio magno Hetruriae principi ... Hoc expressissimum exemplar eximii operis nondum incise ab Antonio Corrigiensi in concamerato vertice Parmensis Benedictorum Ecclesia depicti. *Parma, 1700.*

Engraved dedication and 11 plates.

Giacomo Maria Giovannini's suite reproducing Correggio's majestic and illusionistic frescoes for the cupola of San Giovanni Evangelista in Parma. The series is dedicated to Ferdinand III de' Medici by count Aurelio Colli, patrician of Parma and canon of St. John's Church.

Jacob Burckhardt, who in his *Cicerone* of 1860

yet had trouble dealing with Correggio's paintings, revised his views completely in 1878 and wrote effusively about Correggio's cycle of St. John.

References : Le Blanc II, 300, 8-19; Bartsch, *Le peintre graveur*, XIX/4; A. De Angelis, *Notizie degli intagliatori*, vol. X (1812), 166-167; Martini, *Arte incisione a Parma* (1969), 35.

GIOVANNI LANFRANCO. Icones Romae in Ecclesia Sancti Augustini, atque in eius aedicula, ab Eq. Ioanne Lanfranco summa artis elegantia depictae. *Roma, Giovanni Giacomo de' Rossi, [before 1677].*

9 engravings on 7 plates.



Lanfranco's paintings for the Bongiovanni chapel in the Basilica of Sant' Agostino in Rome, engraved by Carlo Cesi.

The series was copied by the Nuremberg painter Johann Jakob von Sandrart (cf. *The New Hollstein*

German, vol. XL, p. 54-59). – The large plate at the end frayed at the top and folded in at the bottom.

Refer ences : Grelle Iusco, *Indice delle stampe ... De' Rossi* (1996), c.5; Illustrated Bartsch 47/1, p. 75 & 47/2, p. 43.

ANNIBALE, LODOVICO & AGOSTINO CARRACCI. *L'Enea vagante pitture dei Caracci intagliate, e dedicate al serenissimo principe Leopoldo Medici. Roma da Giovanni Giacomo de' Rossi alla Pace al insegna di Parigi, 1663.*

Engraved title and 20 plates on 16 leaves.



A series engraved by the famous and prolific Giuseppe Maria Mitelli after the frescos in the Palazzo Fava, Bologna, painted by the Carracci, mainly Annibale. The first plates after the title-page are numbered I-XII, the following plates are the *Termini* or *Telamones* and are unnumbered. Second state with the numbers on the plates and the imprint on the title ending with „*cun Privi*“.

The series was dedicated by Mitelli to Leopoldo de' Medici and is discussed in Malvasia's *Felsina Pittrice*.

Refer ences : Grelle Iusco, *Indice delle stampe ... De' Rossi* (1996), c.3; *Annibale Carracci e i suoi incisori* (1986), pp. 2-12; Bertarelli 59; Bartsch XIX, 289, 46 and Bartsch ill. 42, p. 321.

CRESCENZIO ONOFRI. Varij prospectus sylvestres in oppido Sancti Viti, et in aedibus D. Marchionis Caroli Theodoli ... Roma, Domenico de Rossi, 1696.

12 unnumbered plates.



The complete oeuvre of engravings by the landscape painter Crescenzo Onofri.

Pupil of Poussin's brother-in-law, Gaspard Dughet, Onofri painted almost exclusively for the noble families of Rome, among them the Colonna, Pallavicini and Theodoli. Around 1690 he was commissioned to paint four rooms with mythological scenes in the Castello Theodoli in San Vito Romano, of which five of this series are derived from.

All the etchings are in their second state except the first plate (cat. n° 1 *Il flautista*) which is in third state, and the fourth plate (cat. n° 3 *Due uomini in conversazione*) which exists only in one state.

„... les douze estampes publiées à Rome

consacrent pour des siècles la renommée de Crescenzo Onofri” (Mariano p. 30).

Rar e.

Refer ences : F. Mariano, *Crescenzo Onofri: Catalogo delle acquaforti*, in *Grafica d'arte* 23 (2012) pp. 12-20, n°s 1-12; F. Mariano, *Entre dessin et estampe. Réflexions sur quelques sources littéraires et figurées des oeuvres graphiques de Crescenzo Onofri*, *Nouvelles de l'Estampe*, n. 248 (automne 2014), pp. 18-33; Grelle Iusco, *Indice delle stampe ... De' Rossi* (1996), c.2; Bartsch, *Le peintre graveur XX* (1870), pp. 237-244, n°s 1-12.

ANTONIO ALLEGRI DA CORREGGIO. [Gli affreschi del Correggio nella Cupola del Duomo di Parma].
Roma, Giovanni Giacomo Rossi stampa alla pace, 1642.

15 plates (first and second joint together).

Giovanni Battista Vanni's (1599-1660) scarce and fine suite of etchings after Correggio's celebrated fresco of the *Assumption of the Virgin* decorating the dome of the cathedral of Parma. It is lettered with a dedication to Lorenzo Guicciardini by Giovanni Battista Vanni and dated Florence, 2 February 1642. – Plate 11 cut out and mounted.

Joint at the end of the volume are six engravings by Sisto Baldocchio with details of the same fresco.

Refer ences: Grelle Iusco, *Indice delle stampe ... De' Rossi* (1996), c.1; Le Blanc IV, 93, 3-17; Nagler XXII, 73, 1-3; Bartsch (1920), XX, pp. 67-70, n^{os} 1-15; Mussini, *Correggio Tradotto* (1995), pp.174-176.



JOHANN BERNHARD FISCHER VON ERLACH. Entwurff einer Historischen Architectur, in Abbildung unterschiedener berühmten Gebäude des Alterthums und fremder Völcker; umb aus den Geschichtbüchern, Gedächtnüßmünzen, Ruinen, und eingeholten wahrhafften Abrißen, vor Augen zu stellen ... *Leipzig, no printer, 1725.*

5 parts in 1 vol. oblong folio (395x520 mm). 27 ll. of letterpress, with general title, dedication, 5 section titles, 1 map and 85 plates all engraved by Johann Adam Delsenbach, Johann Ulrich Kraus, Christian Engelbrecht and Johann Andreas Pfeffel.

Binding: contemporary red morocco gilt, back on 6 raised bands lavishly decorated, with label of green morocco, covers ruled with fleurons in the corners, cover edges ruled, inner dentelles, marbled endpapers, all edges gilt.

Some toning and offsetting throughout.

Provenance : A[lfred] Ducat (1827-1898), architect in Besançon with ms. entry on general title.

References : BAL 1066; Fowler 104f. (first ed.); Nebel/Wagner I, 176; Zöllner, *Papierpaläste. Illustrierte Architekturtheorie des 15. bis 18. Jhs.* (2005), n° XIX; Ilg, *Die Fischer von Erlach*, p. 569 f.; Kruft 573 and pp. 183-185; Neville, *The Early Reception of Fischer von Erlach's Entwurff*, in: JSAH 66 (2007), p. 160-175. Georg Kunoth. *Die Historische Architektur Fischers von Erlach*, Düsseldorf, 1956.

The dawn of eclecticism, often referred to as the „first comparative history of world architecture” (Kunoth).

„The best-known architectural treatise of the Baroque period, the Entwurff einer historischen Architectur by Johann Bernhard Fischer von Erlach (1656-1723) is only a fragment. Fischer started his work in 1705 ‘as an innocent pastime’ (preface), and gave the Emperor Charles VI the text in manuscript with proofs of the engravings in 1712; the work eventually appeared in 1721” (Kruft). An eight-year privilege was granted on 24 May 1721, and when Fischer died in 1723, copyright probably past to his son who had the work reprinted in 1725; the two editions are nearly identical, with the differences being the alteration of the imprint and year and the fact that only the French text was reprinted in the letterpress.

As first of its kind, Fischer’s universal history of architecture is one of the most unusual and original works in the history of architectural theory and occupies a central place in early modern architectural literature. The *Outline of a History of Architecture* departed from the tradition of books on the column orders and building types as established by Serlio and later

by Sturm. It broke with the Vasarian biographical tradition found throughout the 18th century in publications by Milizia, Temanza or Marperger. Fischer von Erlach adopted a series of antiquarian reconstructions of ancient monuments that outline the historical development of architecture. While reconstructions of ruins were nothing new, Fischer’s major innovation lies in his presentation of reconstructions in a complete and coherent historical scheme.

The first book begins with Solomon’s Temple, which appears as the divinely ordained origin of all monumental architecture, and continues with the seven wonders of the ancient world (Great Pyramid of Giza, Hanging Gardens of Babylon, Statue of Zeus in Olympia, Temple of Artemis at Ephesus, Mausoleum of Mausollos at Halicarnassus, Colossus of Rhodes and the Lighthouse of Alexandria). The following book addresses Roman architecture. In the third, the author treats various non-European cultures and in the fourth he presents his own works, culminating with the Church of St. Charles Borromeo (Karlskirche) in



Vienna. A semi-independent addendum to the fourth chapter illustrates a number of ancient and modern decorative vases. It is also the first book to represent Chinese architecture in a European architectural survey (plate 117). „Fischer von Erlach has in mind of course the multi-nation state of the Danube

monarchy; and as Imperial Court Architect, one of his chief concerns was to create an ‘Empire style’ (Reichsstil)” (Kruft).

An exceptional copy in contemporary Morocco.

JOHANN ELIAS RIDINGER. Vollkommene und gründliche Vorstellungen der vortrefflichen Fürsten-Lust Oder der Edlen Jagtbarkeit ... Parfaite & exacte representation des divertissemens de grands seigneurs ou parfaite descriptions des chasses de toutes sortes de bêtes ... *Augsburg, Johann Elias Ridinger, 1729.*

Oblong folio (423x550 mm). Letterpress title and 36 engraved plates.

Binding: late 18th century half roan.

The first 6 leaves somewhat toned.

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

„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” (Schwerdt).

Complete sets are rare.





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ANTOINE FRANÇOIS PRÉVOST D'EXILES. Histoire générale des voyages, ou nouvelle collection de toutes les relations de voyages. *La Haye, Pieter de Hondt and Amsterdam, E. Van Harrevelt et D. J. Changuion, 1747-1780.*

25 vols. 4° (262x207 mm). With a portrait, 291 maps, some folding, by Jacques Nicolas Bellin and 472, some folding, by Charles-Nicolas Cochin fils engraved by Jacob van der Schley, B. Bakker, H. Klockhoff et al.

Binding: contemporary diced calf gilt, covers bordered by a triple-fillet with fleurons in the corners, center with coat of arms, back on bands, compartments filled with ornamental fillets, and monogram, labels for title and vol. number, cover edges gilt, decorated endpapers, marbled edges.

Provenance : Count Wenzel Anton von Kaunitz-Rietberg (1711-1794), with his coat of arms and monogram on binding.

Refer ences : Sabin 65404; Alden/Landis 747/131; VOC 266; Boerner, *Die grossen Reisesammlungen im 18. Jh.*, in: Maczak/Teuteberg, *Reiseberichte als Quellen europäischer Kulturgeschichte* (1982), 65 f.; Bitterli, *Die Wilden und die Zivilisierten*, 253 f.; Duchet, *Anthropologie et histoire au siècle des lumières* (1977), 75 f.;

Petermann, *Die Geschichte der Ethnologie*, p. 167; S. Albertan-Coppola, *Les images dans l'Histoire générale des Voyages de l'abbé Prévost*, in: *Etudes de Lettres* (Lausanne 1995), p. 81 f.

Un monument passionnant de la pensée des Lumières.

Due to the lack of travel collections in French, Abbé Prévost was asked by François d'Aguesson, Maréchal de France, to translate John Green's *New General Collection of Voyages and Travels*. However the author of *Manon Lescaut* went far beyond the task, adding many more volumes to the French collection including travel accounts from the Americas and other regions not covered in the English publication. Virtually all the journals authored by the major European explorers were included. Among the writers who assisted Prévost in his editorial work were Alexandre Deleyre, Anne Gabriel Meusnier de Querlon, and Jacques Phillibert Rousselot de Surgy. This highly influential work represents perhaps the most important precursor of Diderot and d'Alembert's *Encyclopédie*.

Commissioned by the Amsterdam publisher Pieter de Hondt, J. P. J. Du Bois who lived in Holland as chargé d'affaires of Poland and the Electorate of Saxony, edited the present revised and enlarged edition. He added vol. X from John Green's manuscript and vol. XVII from other sources. He amplified the denotation of French explorers and voyages and also weaved into those text passages omitted by Prévost for being „petty“ or „perturbing“, such as anti-catholic polemics. Otherwise Prévost's French text was re-

printed without revision out of respect for its elegant style. The twenty-five volumes offer a vast overview of everything that a cultured and educated person should know of the world in the Age of Enlightenment. Scholars insist now in particular on the value of this set as a synopsis of early European ethnography and an indication of the role played by an interest in non-European societies in the creation of 18th century culture. *Histoire générale des voyages* was an important source of empirical data for Rousseau's theory of natural man, and is quoted in the *Discours sur l'inégalité*. Among other writers and philosophers who made more or less extensive use of Prévost's work were Voltaire, Diderot, Demeunier, and Herder.

A stunning copy bound for Count Wenzel Anton von Kaunitz-Rietberg (1711-1794).

Kaunitz-Rietberg was one of the eminent statesmen of Europe. He was made a prince of the Holy Roman Empire and in 1776 prince of the Kingdom of Bohemia. He was foreign minister and counsellor to the empress Maria Theresia and her sons Joseph II and Leopold II. He was a keen patron of the arts and owned a considerable collection of books housed in his palace at Mariahilf in the suburbs of Vienna.

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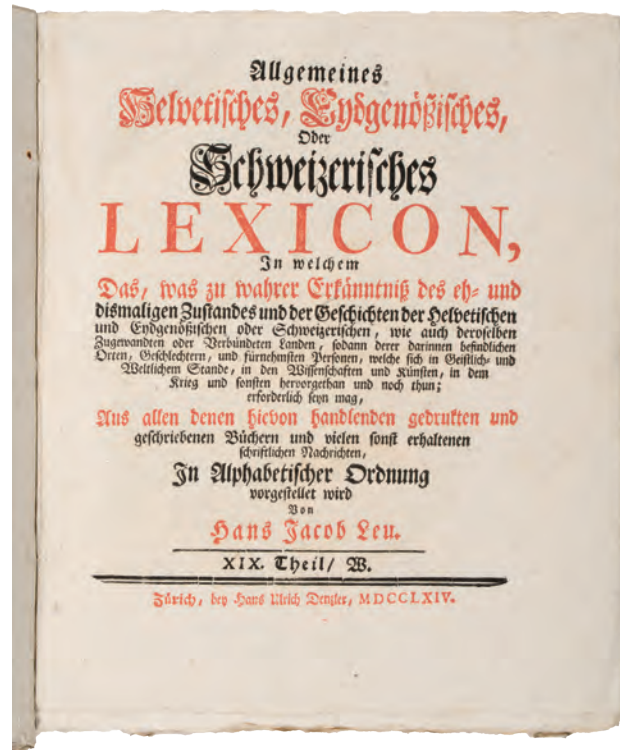
HANS JACOB LEU. Allgemeines Helvetisches, Eydgenössisches, Oder Schweitzerisches Lexicon ... Zürich, H. U. Denzler, 1747-1765, & Zug, J. M. A. Blunschi, 1786-1795.

20 vols. & 6 supplement vols. 4° (235x188 mm). Titles printed in red and black.

Binding: contemporary interim pasteboards, edges entirely uncut.

Provenance : Breiten-Landenberg family, with armorial bookplate(Wegmann 889).

References : Peche, *Bibliotheca Lexicorum* (2001), n° 388; Haller II, 15; Wäber 32; ADB XVIII, 468; Feller/Bonjour 511f.; M. Rüesch, *Lexika als protonationalistische Zeugnisse: Leus Schweizer Lexicon*, in: Eggs/Jorio, *Lexika in der Schweiz* (2008), p. 46 f.; Vogt, *Johann Jacob Leu 1689-1768. Ein zürcherischer Magistrat und Polyhistor* (1976).



The first encyclopedia of Switzerland.

A masterpiece of lexicography by the encyclopedist, Mayor of Zurich, and banker Johann Jacob Leu (1689-1768). It is still one of the essential sources for the history of the Old Confederation, with geographical, historico-cultural, genealogical, biographical and bibliographical information.

More consistently and systematically than Iselin in his *Neu-vermehrtes Historisch-Geographisches Allgemeines Lexicon* (1726) Leu had recourse to informants on site. Close collaborators were Leu's son Johann and above all the naturalist Johannes Gessner (1708-1790) who, next to Leu, can probably be considered as one of the chief editors of the *Lexicon*. The supplementary volumes which Leu had in view were eventually edited by the Zurich pharmacist Hans Jakob Holzhalb (1720-1807).

It is an impressive work resuming all the then known information on the Swiss Confederation in an alphabetic order. It lists mainly locations and places, surnames and individuals, dioceses, subject territories (Gemeine Herrschaften), abbeys, monasteries, castles, mountains, valleys, lakes and spas. Some articles are about legal or political terms as well as matters relating to trade or ethnography. Many of the articles are supplemented by copies of documents or detailed lists of names of office-holders. Furthermore it contains information about the cross-border territories such as Valtellina and the associate member cities of Mulhouse (Alsace) and Rottweil (Württemberg).

JEAN DE LA FONTAINE. *Fables choisies.* (edited by Louis Regnard de Montenault). Paris, Charles-Antoine Jombert for Desaint & Saillant, & Durand, 1755-1759.

4 vols. Folio (450x300 mm). With a frontispice with the bust of La Fontaines by Cochin after Oudry, 275 plates by Oudry engraved by Cochin, Chedel, Moitte, Tardieu, Lempereur, Aveline fils, Baquoy, Fessard, Flipart, Lebas, Legrand, Prévost et al., and 213 woodcut vignettes by Vincent Le Sueur und Jean-Michel Papillon after Jean-Jacques Bachelier.

Binding: Contemporary dark blue morocco gilt, with triple fillet on sides, back on bands lavishly tooled with gilt fleurons, red morocco labels for title and volume numbers, cover edges with gilt fillets, inner dentelles, marbled endpapers, gilt edges.

References : Rochambeau 86; Cohen/De Ricci 548-550; Bodemann, *Katalog illustrierter Fabelaufgaben*, 135.1; Fabula docet (1983), 51 (without the portrait); Deusch, *Cat. Fürstenberg*, 19; Fürstenberg, *Das französische Buch im 18. Jh.*, 75 et seq.; R. Gaucheron, *Die Oudry-Ausgabe der Fabeln des La Fontaine* (1929); Becker et al., *Regency to Empire: French Printmaking, 1715-1814* (1984), 41; Sarah R. Cohen, *Animal Performance in Oudry's Illustrations to the Fables of La Fontaine*, in *Studies in Eighteenth Century Culture*, vol. XXX (2010), p. 35 et seq.; Morton, *Oudry's painted menagerie* (2007), p. 73 et seq.

One of the finest illustrated French books of the 18th century.

This book was probably the most ambitious project in illustration of a literary text of the 18th century. The so-called *La Fontaine d'Oudry* was based originally on a series of ink drawings by the animal painter Oudry, made between 1729 and 1734, designed as a sample book for paintings and tapestries (cf. *Des livres rares depuis l'invention de l'imprimerie*, BNF, p. 258-259). Acquired by the amateur Louis Regnard de Montenault, the drawings were redrawn by Nicolas Cochin in order to be engraved, then were entrusted to over forty engravers selected by Cochin, and finally printed under Montenault's supervision on his personal press. This huge enterprise not only in respect of engraving, but also of typography under the direction

of Charles-Antoine Jombert, lasted nine years, and required immense funds so that the Académie française, then the Court, and the King, as a last resort, were solicited and enabled the completion of the edition.

One thousand copies were printed of which 800 on ordinary paper and 200 on three different Holland papers. This copy is one of 100 copies on *papier moyen de Hollande*.

First issue without the lettering in the banderole of the plate *Le singe et le léopard* in volume III, p. 113.

Copies in blue morocco are extremely rare.



LE SINGE ET LE LEOPARD, Fable CLXXXII

GOTTHOLD EPHRAIM LESSING. *Miß Sara Sampson.* Ein bürgerliches Trauerspiel in fünf Aufzügen. [Berlin, Christian Friedrich Voss], 1757.

12° (165x106 mm). 216 pp.

Binding: Contemporary speckled boards.

Toned throughout, first and last leaves foxed.

Provenance: J. Storck (contemporary owner's entry on first endpaper).

References: Seifert 988; Goedeke IV/1, 396, 101; Muncker 375; C. Wiedemann, *Lessing – Werke und Briefe*, vol. III (2003); *Lessings Sämtliche Schriften* (Lachman ed.), 1886, p. 265.

First edition of the first German bourgeois tragedy, a high point in Lessing's oeuvre.

Miß Sara Sampson was written during a „six-week retreat in a Potsdam summerhouse“ (Wiedemann) in February and March 1755 and was pre-printed in the sixth volume of Lessing's *Schriften* (Works) at Easter of the same year. There were two issues of this sixth volume (1755a und 1755c), of which the ending of scene V of act V was bowdlerised and printed in the veritable first book edition.

It was first performed on 7th July 1755 at the drill hall in Frankfurt-on-the-Oder by the most celebrated German actor of his time, Konrad Ernst Ackermann and his troupe. An eye-witness, the poet Karl Wilhelm Ramler reports to his fellow and friend Johann Ludwig Gleim that the audience sat through the three-and-a-half-hour performance silent as statues and wept.

Very rare. We could trace only 3 copies in public institutions (Niedersächsische Staats- und Universitätsbibliothek Göttingen, Studienbibliothek Dillingen and an incomplete copy in the Staatsbibliothek Berlin) and 2 in the trade, one at Dörfling in Hamburg and the present copy previously auctioned in our premises in 1978.



LE ANTICHTÀ DI ERCOLANO ESPOSTE [And:] Catalogo degli antichi monumenti dissotterrati dalla discoperta citta di Ercolano, di Ottavio Antonio Bayardi. *Napoli, Regia Stamperia, 1754* (Catalogo) & 1757-1792.

9 vols. folio (468x345 mm). With 8 portraits of Charles III, a folding map & 612 plates on 611 leaves, 3 folding, 2 double-page, 836 vignettes and 540 engraved initials.

Binding: Contemporary Etruscan binding. Morocco backed calf gilt and stenciled with a large urn on sides, gilt monogram (XS) with ducal crown in centre.

Refer ences : Steiner, *Die Anfänge der Archäologie in Folio und Oktav* (2005), n° 1; Cicognara 2645; Brunet I.314; Blackmer 37; Trombetta, *Le edizioni pregiate della Stamperia Reale di Napoli*, in *Bulletin du Bibliophile* 2007, pp. 86-95; Trombetta, *L'edizione de le Antichità di Ercolano esposte*, in: *Rendiconti della Accademia di Archeologia* N.S. LIX (1984), p. 151 f.; Weissert, *Reproduktionsstichwerke* (1999), p. 81 f. & 161; see also

The book which gave impetus to the neoclassical movement in Europe.

Le Antichità di Ercolano Esposte is a crucial work for the study of Antiquity in the eighteenth century. The work is a result of the activities of the Accademia Ercolanese, founded in 1755 at the instance of King Charles of the Two Sicilies and presided over by the marchese Bernardo Tanucci. Its 15 ordinary members were supervising the excavations, studying the finds as they came to light, and publishing them systematically. *Le Antichità di Ercolano esposte* is therefore a collective work of the Herculansian Academicians. The first volume was revised by its secretary Francesco Valletta. Even after the death of King Charles and the accession to the throne of Ferdinand IV, the publication continued at a rapid pace under the regency of Tanucci.

The illustration was entrusted to a group of specialized draftsmen and engravers, active in Por-

tici, among which the most notable were Nicola Vanni, Francesco La Vega, Camillo Paderni, Giovanni Morghen, Pierre Gaultier, Filippo Morghen, Nicola Billy and Francesco Cepparoli. The vignettes and initials were designed by Luigi Vanvitelli and engraved by Carlo Nolli.

Of the 40 volumes planned only 8 were published by the Royal Printing House of Naples. They were not sold but given as a present to notabilities by members of the Neapolitan court, and therefore didn't enjoy wide circulation. However, the work stirred up international interest in Pompeian art, with the result that *Le Antichità di Ercolano Esposte* was straight away plagiarised all over Europe.

A superb copy in its contemporary Etruscan binding.

ANTICHITA
DI
ERCOLANO

CATALOGO

TOM. IX.

NAPOLI 1755

ANTICHITA
DI
ERCOLANO

LUCERNE
ENICANDELABE

TOM. VIII.

NAPOLI 1793

ANTICHITA
DI
ERCOLANO

BRONZI
II.

TOM. VII.

NAPOLI 1771

ANTICHITA
DI
ERCOLANO

BRONZI
I.

TOM. VI.

NAPOLI 1767

ANTICHITA
DI
ERCOLANO

PITTURE
V.

TOM. V.

NAPOLI 1769

ANTICHITA
DI
ERCOLANO

PITTURE
IV.

TOM. IV.

NAPOLI 1765

ANTICHITA
DI
ERCOLANO

PITTURE
III.

TOM. III.

NAPOLI 1762

ANTICHITÀ
DI
ERCOLANO

ANTICHITÀ
DI
ERCOLANO

PITTURE
II.

PITTURE
I.

TOM. II.
NAPOLI 1760

TOM. I.
NAPOLI 1755





PAOLO ANTONIO PAOLI. Antichita di Pozzuoli. Puteolanae antiquitates. – Avanzi delle antichita esistenti a Pozzuoli, Cuma e Baja. Antiquitatum Puteolis, Cumis Balis existentium reliquiae. [Firenze & Napoli, s. n., 1768].

Folio (498x355 mm). With 2 titles, dedication to Ferdinand IV, 36 numbered ll. of text (in Italian and Latin), [2] ll. index and 69 (4 fold.) plates by G. B. Natali, T. Rajola, F. Falciatore et al. Engraved by N. Fiorillo, G. Volpato, F. La Mara et al.

Binding: Half calf of about 1800, back with ornamental gilding.

Head of binding slightly chipped.



provenance : contemporary engraved bookplate with monogram JLR.

Refer ences : BAL 2423; Cicognara 2692 (err. dated 1778); Berlin Kat. 1895; Graesse I, 146; Brunet I, 314; Panza, *Antichità e restauro nell'Italia del Settecento* (1990), p. 227 f.

A masterpiece of 18th century Italian Chalography.

One of the most important collections of eighteenth century views of Pozzuoli and its surroundings. A systematic documentation of ancient remains, many of which are depicted for the first time. The work was printed in a small number of copies and sold for the then very high price of 15 Neapolitan ducats.

The beautiful plates, among them the great *Veduta della Costa di Pozzuoli*, are based on drawings by leading local artists, including those by Gianbattista Natali (1698-1765) and Tommaso Rajola. They were commissioned by Conte Felice Gazzola (1698-1780), who was a very keen amateur of ancient ruins.

JOHANN DAVID STEINGRUBER. *Architectonisches Alphabeth bestehend in Dreysig Grund u. Auff-Rissen ... Schwabach. Johann Gottlieb Mizler. 1773 (1774).*

Folio. (340x235 mm). [72] ll. Engraved pictorial title by D[aniel]. A[dam]. Hauer, printed title, two leaves with dedication to Steingruber's patron the Margrave of Brandenburg, three leaves with introductory text by Steingruber (dated 'Ansbach, den 12. Merz, 1774') and 32 engraved plates, two double-page on single sheets, by I[ohann]. C[hristian]. Berndt after Steingruber, each with leaf of descriptive text, decorative woodcut head- and tail-pieces throughout; sheet size: 333 x 230 mm.

Binding: modern limp vellum, paper title label to spine.

Refer ences: Berlin 2027 (possibly missing); not in Fowler; not in Millard; not in BAL – RIBA.

One of the most ext central ar chitectural tr eatises e ver c onceiv ed or printed.

Johann David Steingruber, the son of a master mason, entered the service of Friedrich Carl Alexander, Margrave of Brandenburg after an apprenticeship working on palaces at Mannheim and Rastatt, rising eventually to the position of court and public surveyor, and, later, principal architect of the board of works. The present treatise, Steingruber's most extraordinary and inventive work on architectural models in the form of letters of the alphabet, is dedicated to the Margrave, as well as to his wife Friederica Carolina, and the double-page architectural plan with vignettes to show the elevations, take the form of the initials of both.

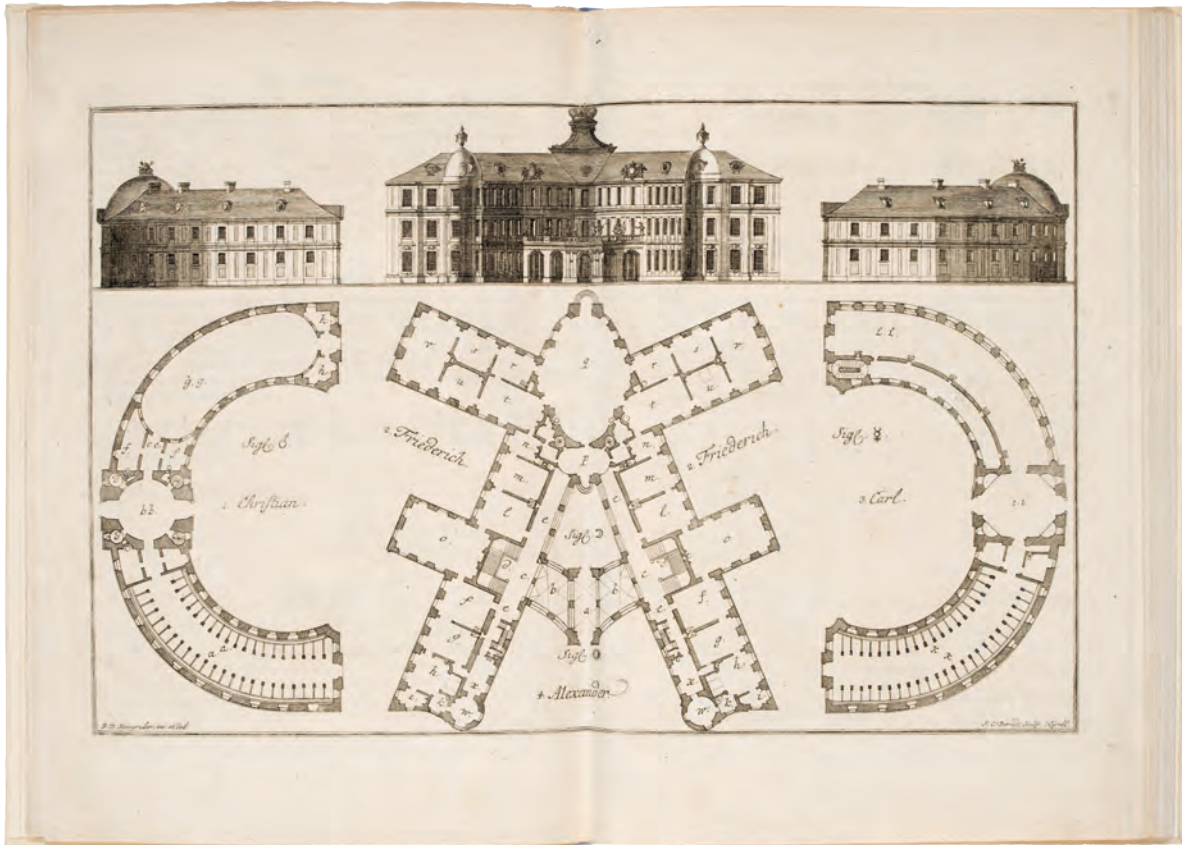
The work opens with an elaborate engraved title-page by Hauer depicting the four figures of 'Geometria', 'Architectura', 'Pictura' and 'Sculptura' surmounting a triumphal arch, the arch decorated with the initials of the dedicatees at the top of the arch and the letters of the alphabet on the supporting columns as depicted in the following plates and serving as a list of contents for the work. The remaining plates in the book follow the same scheme of plan and section as those for the initials, but each of the plates (now on single sheets) illustrate a single letter of the alphabet, although there are additional alternative designs for the letters *A*, *M*, *Q* and *R*. Each of these plates is accompanied by Steingruber's explanatory text in which he indicates problems created by his designs and some of the methods and ideas employed in overcoming them.

„In some cases, as with *A*, there are two alternative

plans. Accompanying texts explain the designs: in the case of *A*, there is a grand hall at the apex of the building, while its crossbar comprises a central passageway flanked by a pair of arcaded hallways, and, at the letter's feet there are 'cabinets' and 'garderobes'. *E* is intended to house two sets of apartments, with main entrances top and bottom, and a chapel in the central prong of the building, which, Steingruber concedes, could equally well be made into a grand staircase, or a special reception room. Some letters make for more conventional buildings than others: *H* 'lends itself admirably to a design for a palace in the country for a personage of consequence,' whereas *S* must yield a 'curiosity, rather than a workable building'. Even so, Steingruber has thought hard at making his *S* a suitably royal residence, with a pair of circular reception rooms, a quartet of spiral staircases, and a dozen servants' rooms at the extremities of the building, some of whose occupants would be granted the peculiar pleasure of inhabiting a serif. The *Z* building is another which provided the architect with a challenge, but by blunting its outward angles, and softening its inward ones with rounded cabinets; and by carefully shaping and arranging rooms and stairwells; he is able to complete the alphabet to his satisfaction" (Giornale Nuovo, <http://www.spamula.net/blog/>).

Steingruber's work is rare.

OCLC lists three copies in Germany, two in the US (Getty and Columbia), one in the UK (British Library), one in Switzerland and one in Denmark;



COPAC adds a copy at the V & A. In addition, the work is rare on the market and we can locate only two copies at auction in the last 35 years.

Steingruber published two additional architectural works, both also rare, the *Architecture Civile* of the late 1740s and the *Practische Bürgerliche Baukunst* of 1773.

35

JOHANN WOLFGANG VON GOETHE. *Das Römische Carneval.* Berlin, gedruckt bei Johann Friedrich Unger; Weimar und Gotha in Commission bey Carl Wilhelm Ettinger, 1789.

4to (270x212 mm). 69 p., [1] l. errata, and a loosely inserted slip with the notice to the bookbinder. With 20 hand coloured plates and vignette on the title.

Binding: entirely uncut in original wrappers with printed borders.

Refer ences : Hagen 193; Kippenberg I, 363; Hirzel A, 156-157; Schütterle, *Untadelige Schönheit* (1993), p. 44, n° 1; *Wiederholte Spiegelungen. Weimarer Klassik* (1999), n° 17; Batley, *Das Römische Carneval oder Gesellschaft und Geschichte*, in: *Goethe Jb.* vol. 105 (1988), p. 128ff.; Lipperheide Sn 15-16.

first edition of the most luxurious of any of Goethe's works; very rare in its original wrappers.

The Carnival of Rome is an extract from Goethe's famous *Italian Journey* published in its entirety in 1816 as part of his autobiography *Poetry and Truth*.

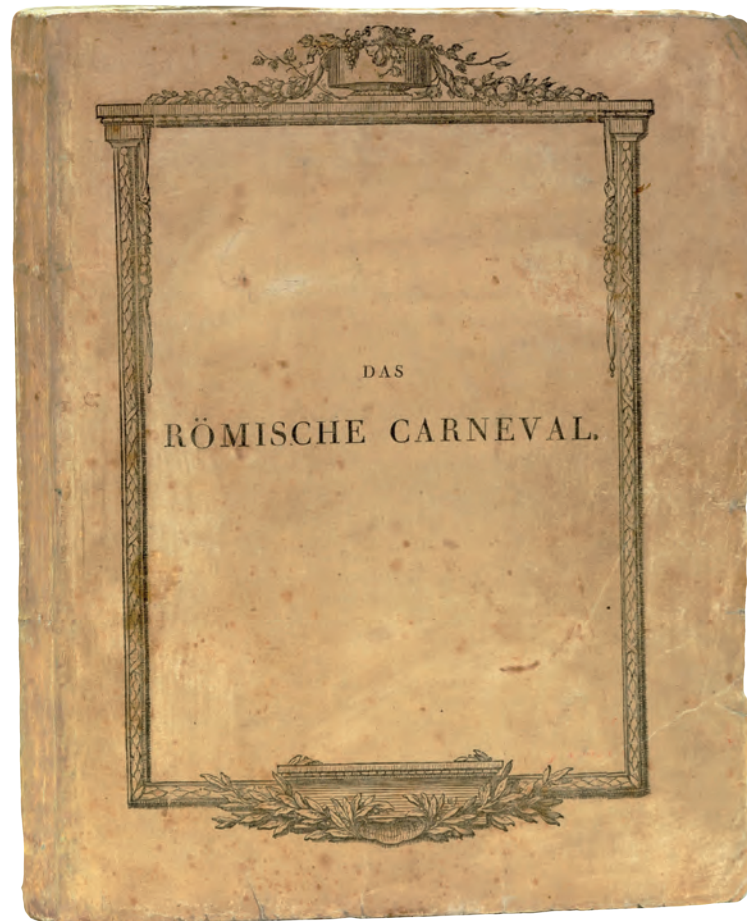
Printed in Didot type this deluxe edition appeared at the instigation of the publisher Friederich Justin Bertuch. The latter intrusted its printing to Johann Friedrich Gottlieb Unger who had the exclusivity of the Didot type in Germany. Hence an adequate typographical form was given to a literary content rooted in the Latin cultural tradition and was enthusiastically received as one of the most beautiful typographical achievements ever produced on German soil.

Das römische Carneval was printed in an edition of only 318 copies which were sold out shortly after publication. Goethe himself complained about the

insufficient number of copies; having offered his own copy to the library of Kassel, he never managed to fill the gap on his shelves.

The drawings for the costume plates were executed by Georg Schütz, Goethe's housemate in Rome, engraved by Georg Melchior Kraus and coloured by the pupils of his academy at Weimar. The much-admired title vignette, showing a vase and three masks, is due to the Zurich engraver Johann Heinrich Lips, who previously had collaborated with the author in the publication of Lavater's *Physiognomy*.

Enclosed is a notice to the bookbinder, which is unknown by the bibliographers.





HEINRICH FÜSSLI. Vues remarquables de la Suisse, dessinées d'après nature, par Henri Fuesli, et accompagnées d'une description historique, par M. le Sénateur Fuesli. *Zürich, Chez Henri & Jean Henri Fuesli, [1796-1802].*

Oblong 4° (205x293 mm). Title and 262 pp. With 24 handcoloured outline-etchings after Füssli, Ludwig Hess, Daniel Lafond, Xaver Triner, Friedrich Christian Reinermann and Johann Balthasar Bullinger; engraved by Füssli, Johann Heinrich Troll, Achilles Bentz and Conrad Caspar Rordorf.

Binding: contemporary morocco gilt, spine decorated with urns, with label, gilt border on sides, gilt edges.

Text with some foxing throughout.

Provenance : Wilhelm zur Helle (1782-1849), Prussian Counselor of Commerce and Deputy Mayor of Aachen.

References : Wäber 51; Lonchamp 1120/1122; Brunet II, 1419; Leemann-van Elck, *Druck, Verlag, Buchhandel im Kanton Zürich* (1950), p. 80.

One of the most charming collections of Swiss views. – Deluxe copy with all plates in contemporary coloring.

The work was published in six issues simultaneously in German as *Historisch-merkwürdige Gegenden der Schweiz* and in French, translated by the author and journalist Jacques-Henri Meister (1744-1826). The text of the first four issues is due to the Zurich historian and Senator, Johann Heinrich Füssli, and the rest to Hans Rudolf Maurer, professor at the Carolinum in Zurich. There is also a normal, uncoloured edition with the plates in sepia.

The illustrator, Henri Füssli the Younger (1755-1829) had received his first artistic education from his uncle Johann Kaspar Füssli and from painters of the influential Bernese publisher Abraham Wagner's circle. In 1779 Füssli accompanied Wagner to Paris, together with Caspar Wolf and his eponymous cousin who later came to fame as Henry Fuseli. In Paris he was sought after as a drawing instructor and remained there until 1792. At his return to Zurich he founded,

together with the bookdealer Johann Heinrich Füssli, the first eminent art publishing house in Switzerland.

The finely hand-colored views depict the following places: 1) Rossberg; 2) Zwing-Uri; 3) Bürglen; 4) Castle of Attinghausen; 5) Rütliwiese; 6) William Tell's Chapel on the Lake of Lucerne; 7) Windisch and Königsfelden; 8) Morgarten on the Lake of Aegeri; 9) The Habsburg castle; 10) Gruyère; 11) Laupen; 12) Old Regensberg; 13) The chapel of Sempach; 14) The battle field near Näfels; 15) Gersau; 16) Am Stoss; 17) Greifensee; 18) St. Jakob near Basel; 19) View of Morat; 20) Rapperswil; 21) Flüeli-Ranft; 22) Dornach; 23) Kappel; 24) The castle of Castels and Strahlegg.

A beautiful copy bound in contemporary morocco.



REGUEILL
DE VUDES
NEMANVILLE
DE LA SUISSE



H. Fournier del. G. Sauter

Ermitage du frere Nicolas, au Banff.

FRIEDRICH HÖLDERLIN. *Hyperion oder der Eremit in Griechenland.* Tübingen, (*Hopfer de l'Orme for*) *Johann Georg Cotta*, (April) 1797-(October) 1799.

2 vols. in 1 8°. Each volume with 124 pp.

Binding : Contemporary boards, gilt fillets on the spine.

Refer ences : Fischer 187 and 255; Goedeke V, 471; Seebass 11; Wilpert/Gühring 3; G. Schulz, *Die deutsche Literatur zwischen Französische Revolution und Restauration*, in: De Boor/Newald *Geschichte der deutschen Literatur* VII,1, p. 403 et seq.

First edition of Hölderlin 's debut novel. „One of the richest and most beautiful books in world literature” (Schulz).

One of the great treasures of German literature, *Hyperion* is a many-faceted lyric epistolary novel set in the 1770s revolt of the Greeks against the Turks.

A first fragmentary version was released in autumn 1794 in Schiller's periodical *Neue Thalia*. In a letter dated 9th of March 1795 Schiller writes to the publisher Johann Friedrich Cotta about Hölderlin: „He has a measure of Genius and I hope to have some influence on it.” Due to Schiller's intercession Cotta agreed to publish Hölderlin in return for a payment of a hundred guilders in the summer of the same year.

Meanwhile the poet had tried to put his novel in a metric form, but soon gave up and presented a new prose draft (*Hyperions Jugend*). In winter 1795/96 he finished the new version and sent it to the publisher in Tübingen. On Cotta's advice the text had been slightly expurgated, and the first volume was eventually printed in an edition of 360 copies; the second volume followed in an equally modest number of copies in October 1799. – See ill. on frontispiece.

Rare!

SALOMON GESSNER. *Oeuvres* [traduites par Michel Huber, Jakob Heinrich Meister et Abbé Bruté de Loirelle] Paris, (*Imprimerie de Crapelet pour*) *Antoine-Augustin Renouard*, An VII (1799).

4 vols. 8° (220x125 mm). With in 51 plates in different states, engraved by Delvaux, Girardet et al. after Jean-Michel Moeau le jeune.

Binding: 19th century full morocco profusely gilt by Émile Mercier. Back on raised bands, compartments decorated with fleurons, covers with a large dentelle in the style of Derome, doublures of turquoise morocco with an oval shaped frame inlaid in dark blue morocco decorated with a festoon and a pendant with musical instruments at the top and a quiver at the bottom with monogram CA in the cartouche underneath, marbled double endpapers, all edges gilt.

Refer ences : Leemann-van Elck, *Gessner*, 715; Reynaud, *Notes supplémentaires sur les livres à gravures du 18e siècle*, p. 203-204; Cohen-De Ricci 435; Lewine 210-211; Deusch, *Die französischen Illustrationsfolgen*



38 Gessner, Oeuvres

zu S. Gessners Werken 5: Die Renouard-Ausgaben mit den Illustrationen von Moreau le jeune, in: *Philobiblon* IX (1965), p. 14ff.; Schéfer, *Moreau le jeune* (1915), p. 88; Deusch, *Das Buch als Kunstwerk. Französische illustrierte Bücher des 18. Jhs. aus der Bibliothek Hans Fürstenberg* (1965), n° 114.

A grangerized copy in a superb letterpress binding by Émile Mercier.

A most lavishly illustrated copy on *gand papier vélin* and in large-octavo of Renouard's de-luxe edition of the works of Salomon Gessner. This is the last grand series of illustrations for the works of the Zurich poet executed by Jean-Michel Moreau le Jeune (1741-1814), one of the leading book illustrators of the time in France. „Moreau le jeune retrouve cependant un instant de jeunesse dans les Oeuvres de Gessner, éditées par Renouard en l'an VII Assurément, l'inspiration classique y est toute puissante, mais avec une grâce qu'il ne connaissait plus“ (Gaston Schéfer).

The illustration comprises in all 165 plates, generally in 3 states including two coloured engravings: an

early proof state of the etching before the intervention of the burin; proof state without the captions and the finished engraving with letters and the frame, as used in the book. Though there are some exceptions: Vol. I: Gessner's portrait only in its final state (front.); two different proofs before caption (p. 71); only 2 states, but with a mirror-inverted variant of the plate. Vol. II: 2 different proofs of the state before caption (p.50, 65, 117). Vol. III: portrait of Huber with only one proof before letters (front.); two proofs before letter, one coloured (p. 42 and 82); two proofs before letter (p 102 and 124); two proofs before letter and an inverted variant in 2 states (p.149).

39

WOLFGANG AMADEUS MOZART. Il Dissoluto Punito o sia Il Don Giovanni Drama giocoso in due Atti posto in Musica da Wolfgang Amadeus Mozart. In Partitura.– Don Juan, oder, der steinerne Gast komische Oper in zwey Aufzügen in Musik gesezt von W. A. Mozart. Mit unterlegtem deutschen Texte nebst sämtlichen von dem Komponisten später eingelegten Stücken. In Partitur. *Leipzig, im Verlag der Breitkopf- und Härtelschen Musikhandlung, [1801]*.

2 vols. oblong 4° (247x327 mm). Engraved title with an oval vignette by Johann Friedrich Bolt after Vincenz Georg Kinninger, 590, XIV pp.

Binding: contemporary half-roan, covers with marbled paper and labelled *Don Juan 1. Theil (Acte II)*. With the two front covers and one back cover of the original printed wrappers.

Binding somewhat worn, some browning and foxing.

Provenance : Heydenreich and presentation entry dated 7th November 1829 on front endpaper (partly illegible due to loss of paper).

References : KV 527; RISM VI, 4502; Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, (1986), vol. I, 295-297; Hirsch, II, 645; Hoboken 341; Wolfheim, II, 1532; R. Schmidt, *Rochlitz' Don Giovanni Uebersetzung*, in: *Wenn mehrere Künste im Spiel sind* (2006), p. 76 f.

First edition of the full score or of „the opera of all operas“.

Don Giovanni is one of the masterpieces in the history of the opera and was premiered in Prague October 29, 1787. It was composed on the libretto of Lorenzo Da Ponte who already had written the text to Mozart's *Le nozze di Figaro*. The 14-page German libretto by

Rochlitz, included with this copy, seems to have been printed separately and is therefore often not present.

One of the rare copies with the original wrappers and the German libretto.



40

FRIEDRICH VON SCHILLER. Die Braut von Messina oder die feindlichen Brüder. Ein Trauerspiel mit Chören. *Tübingen, J. G. Cotta, 1803.*

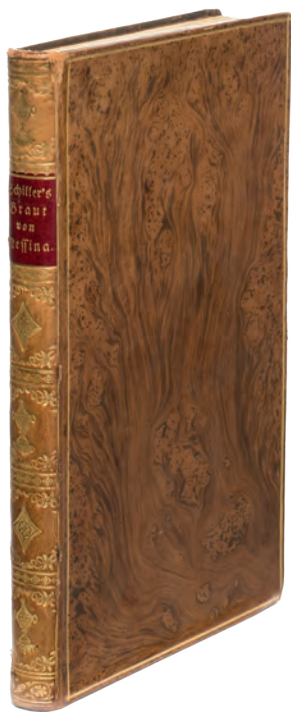
8° (198x114 mm). XIV, 162 pp., 1 l. *Errata.*

Binding: Contemporary marbled calf gilt. Fillets on sides, back with a classicistic décor and red label, marbled endpapers.

Provenance : H. Günther, manuscript entry on title page, dated 1803.

References : Fischer, *Der Verleger Johann Friedrich Cotta*, I, 412; Marcuse 240; Goedeke V, 227, 255, 9; Schiller Exhibition Catalogue, Marbach (1980), p. 195 et seq.

One of the most controversial works by Schiller



First issue of the first edition on superior printing paper. Schiller's *Bride of Messina* is in the tradition of the great Greek tragedy of Euripides or Sophocles, using choruses to recall antiquity; as in its models it ends with the demise of the whole race. It is set in Sicily, at a time when Paganism and Christianity meet. The tragedy premiered on 19 March 1803 in Weimar. Robert Schumann wrote an overture to it, his Opus 100.

A fine copy

41

JAMES STUART & NICHOLAS REVETT. Les antiquités d'Athènes mesurées et dessinées ... [with:] Les antiquités inédites de l'Attique, contenant les restes d'architecture d'Eleusis, de Rhamnus, de Sunium et de Thoricus, par la Société des Dilettanti. Paris, De l'imprimerie de Firmin Didot, 1808-1832.

5 vols. folio (450x285 mm). With a portrait of Stuart resp. Revett on title of vol. I and vol. IV etched by Charles Louis Lingée resp. Jean Prudhon, 250 views, charts, and plans, of which 7 doublepage.

Binding: Contemporary boards covered with red glossy paper, with green leather labels gilt.

Some chippings to edges. Some toning and foxing as usual.

References : BAL 3189; Millard *French* 158; Chatzipanagioti-Sangmeister, *Griechenland, Zypern, Balkan und Levante* II (2006), n° 1090 (without vol. V); cf. Navari, *Blackmer Coll.*, 1617; Steiner, *Die Anfänge der Archäologie in Folio und Oktav* (2005), n°. 239 and 8; L. Lawrence, *Stuart and Revett: Their Literary and Architectural Careers*, in *Journal of the Warburg and Courtauld Institutes* II (1938/39), p. 128 f.

A key source of classical architecture and of the Greek Revival (Millard).

„James ‚Athenian‘ Stuart (1713-88) was an English architect, archaeologist, and painter. After working his way to Rome in 1742, Stuart accompanied Nicholas Revett on an excavation in Naples. In 1751 they travelled to Athens on an expedition organized and funded by the Society of Dilettanti of London.

In Athens they made accurate measurements and drawings of the ancient Greek ruins there, particularly those of the Acropolis, and published their findings in *The Antiquities of Athens*, the first volume of which appeared in 1762. Its excellent illustrations depicted for the first time the architectural achievements of ancient Greece. The work soon became a source book on ancient Greek architecture and acted as an important influence in the ‚Greek revival‘ of the late eighteenth

and nineteenth centuries.“ (British Museum)

This French translation by L.-F. Feuillet (1768-1843) was edited by the art historian C. P. Landon (see cat. n° 46). The supplementary fifth volume was translated and edited with new notes by the Cologne born architect J. I. Hittorff. It „underwent a change in interpretation of the material ... At the time James Stuart and Nicholas Revett’s work was known outside of England only to classical scholars ... according to the introduction to the *Antiquités*, the French knew of the English publication only because of the literary quarrel Julien David Le Roy initiated in 1770 in the second edition of his *Les Ruines des plus beaux monuments de la Grèce.* „ (Millard).



JOHANN GOTTFRIED EBEL. Anleitung, auf die nützlichste und genussvollste Art die Schweiz zu bereisen ... Dritte ganz umgearbeitete und sehr vermehrte Auflage. *Zürich, Orell, Füssli und Comp., 1809-1810.*

4 vols. and a slipcase 8° (198x112 mm). With 4 plates, of which 3 in contemporary colouring by Franz Hegi, 2 folding maps (one coloured; general map of Switzerland by Jakob Samuel Johann Scheurmann), and 3 handcoloured folded panoramas by Heinrich Keller after Ebel.

Binding: contemporary quarter calf gilt, spine decorated with urns and palmettes, green labels for the title and round ones for the volume numbers, edges green. Volume 5 is a slipcase containing the panoramas.

Some corners slightly bumped.

References : Lonchamp 890; Wäber 46; Appenzeller 207-209; Solar, *Das Panorama* (1989), 113ff.; Bruno Weber, *Zeugnisse des Zürcher Buchdrucks aus 6 Jahrhunderten* (1977), p. 116; Th. Germann, *Johann Gottfried Ebel und sein Panorama von der Albisochwacht*, in *Cartographica Helvetica* XIII (1996), p. 23ff.; Cavelti-Hammer, *Panoramen für Touristen*, in *Augenreisen – Das Panorama in der Schweiz* (2001), p. 104 & 37); Faessler, *J. G. Ebel als Reiseliterat*, in the facsimile edition 1983.

The most famous guide through Switzerland and in the 19th century, one of Schiller's sources for his Wilhelm Tell.

Third, considerably enlarged and definite edition. Deluxe copy on vellum paper with coloured plates.

A Guide to Touring Switzerland in the Most Useful and Most Enjoyable Way by the German born physician, Ebel, was the result of his extensive studies of the country and its people. The first edition appeared in a single volume in 1793. A four-volume second edition was published in 1804 which again was enlarged by about 800 pages in this third edition. The first volume is concerned with general information, such as a review of previous guides, suggestions for itineraries, list of books, maps and coloured views of Switzerland, glossaries of Swiss-German and Romansch, and an explanation of the panoramas. The other volumes

contain descriptions of towns and places in alphabetical order. Of particular interest are his geological and mineralogical notices, with extensive information on types of rock, minerals and fossils. It at once superseded all other works of the kind, and was the best Swiss guide-book for a half a century.

The illustration comprises three panoramas with the whole mountain range of the Swiss Alps, and three frontispieces with a view of lake Zurich and the Glarus Alps, the Rhone glacier, and the source of the Hinterrhine at Rheinwald glacier.

A charming copy.



42 Ebel, *Anleitung*

43

JOHANN PETER HEBEL. *Schatzkästlein des rheinischen Hausfreundes.* Tübingen, [Hopfer de l'Orme für] J. G. Cotta, 1811.

8° (189 x 106 mm). 296 pp.

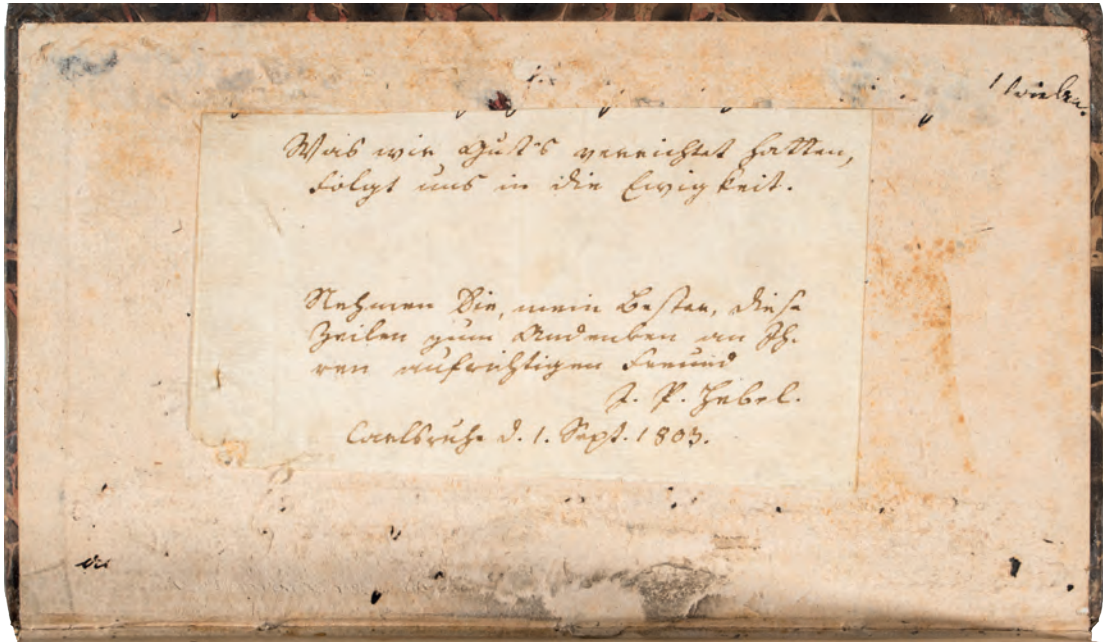
Binding: contemporary boards covered with marbled paper, back gilt with green label.

References : Fischer I, 834; Goedeke VII. 541, 11, Ba; Borst 1135; Neufforge 263.

First edition of one of the most famous collections of short stories, anecdotes and farces in German literature, with an autograph sentence by the author.

Published at the instigation of his publisher Johann Friedrich Cotta it presents a selection of the best pieces that were previously comprised in *Badischen Landeskalendar* (precursor of *Rheinische Hausfreund*).

Walter Benjamin in his eulogy of Hebel at the centenary of his death characterises the *Schatzkästlein* as „one of the purest works of German prose goldsmithery”.



Mounted on the first pastedown is an autograph album leaf signed by Hebel:

*Was wir Gut's verrichtet hatten,
folgt uns in die Ewigkeit*

*Nehmen Sie, mein Bester, diese
Zeilen zum Andenken an Jh-
ren aufrichtigen Freund*

J. P. Hebel

Carlsruhe, d. 1. Sept. 1803

44

JOHANN MARTIN USTERI & JOHANN HEINRICH LIPS. *Der Schatz durch den Schatz.* Handzeichnungen von J: M: Usteri. [Zürich, 1811/12].

Kl.-4° (166x146 mm). Calligraphic title and 9 pen and wash drawings on vellum paper (118x86 mm) by J. H. Lips mounted on brown paper.

Binding: contemporary emeraldgreen morocco, covers with a gilt fillet border, slipcase of marbled paper.

bibliograp hie : cf. Köhring 22; Goedeke V, 517, 22, 16; Baumgärtel 85; Lonchamp 69.



Charming drawings for a Romantic novel.

These drawings by Johann Heinrich Lips were made for illustrating Usteri's historicising novel *Der Schatz durch den Schatz. Biographie Hans Breidbachs des Goldschmidts von Fryburg, aus dem XVI. Jahrhundert*, the story of life and love of a Freiburg goldsmith

during the Reformation era. Eventually they were engraved by Lips himself and published in the Zurich Almanach *Abruna* in 1812; enclosed is a copy of this almanach.

45

CHARLES PAUL LANDON. *Galerie Giustiniani, ou, Catalogue figuré des tableaux de cette célèbre galerie, transportée d'Italie en France, accompagné d'observations critiques et historiques. Paris, Chaigneau aîné pour l'auteur, 1812.*

8° (208x120 mm). 160 pp. With 73 plates.

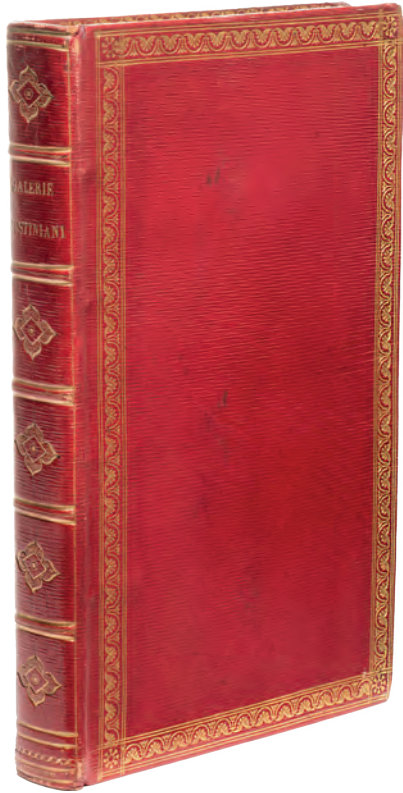
Binding: Contemporary long-grained red morocco gilt by Simier, covers surrounded by a plamette friese cover edges and turn-ins decorated, marbled endpapers, gilt edges.

References : UCBA I, 684; S. D. Squarzina, *The Collections of Cardinal Benedetto Giustiniani*, in *Burlington Magazine* 139 (1997), pp. 766 f.

The core of the Gemäldegalerie in Berlin.

Catalogue of the celebrated art collection of Cardinal Benedetto Giustiniani (1554-1621) and his

brother the Marchese Vincenzo Giustiniani (1564-1637). The collection of ca. 600 paintings from the



15th to the 17th centuries and c. 1800 sculptures was broken up at the beginning of the 19th century and 155 pictures were bought in a joint venture by the French art dealer Féréol Bonnemaïson and the huguenot banker Isaac Thuret (1771-1852). The catalogue lists works by Domenichino, Caracci, Veronese, Dosso Dossi, Le Lorrain, Poussin and five paintings by Caravaggio, among them the famous *Earthly Love*. The collection was eventually sold to the Prussian King Friedrich Wilhelm III in 1815, and became the core of the Gemäldegalerie founded in 1830.

Very nice copy bound by Simier.

46

CHARLES HAMILTON SMITH. *Costume of the Army of the British Empire, according to the last regulations, 1814. Designed by an officer on the staff. London: Printed by W. Bulmer and Co. for Messrs. Colnaghi and Co., [1812]-1815.*

4° (370x256 mm). With a printed title, a frontispiece, engraved dedication leaf, 6 plates with regimental facing colours, and 54 plates of uniforms in aquatint by Joseph Constantine Stadler after C. H. Smith, all in beautiful contemporary colouring.

Binding: contemporary tree calf gilt by Susse. Back divided in compartments decorated alternately with a lattice pattern and a large fleur-de-lis, red label, covers with a dentelle border composed of acanthus and fleur-de-lis, crowned monogram CF in the corners, centre with coat of arms, turn-ins with a meander roll, all edges gilt.

Provenance : Charles Ferdinand d'Artois, duc de Berry (1778-1820), his arms and initials on binding.

References : Colas 2754; Vinet 2195; Hiler/Hiler 803; Lipperheide Qh10; Ogilby 870; Tooley 456; Brunet II, 324; Oxford DNB vol. 51, p. 265 f.



Duc de Berry's copy of this important record of the British Army in the Napoleonic period.

The plates cover all the branches of service including line infantry, light infantry and rifles, heavy and light cavalry, general officers, foreign troops, artillery and engineers, and cadets and veterans. Smith's illustrations are a faithful and delightful record of the uniforms of Wellington's troops during the closing years of the Peninsular War and at the epic battle of Waterloo.

The earliest plates in this work are dated March

1812 and the last June 1815, a reflection of the fact that it first appeared periodically in 15 parts with four plates in each. Ogilby notes that in the parts issue the date of the 'Last Regulations' on the title is 1812, whereas in the bound edition this is altered to 1814.

Smith served in the army between 1797 and 1820, and therefore was well placed to present an accurate and authoritative view on military history. A writer as well as an artist he was responsible for a number of

well-received works on British costume, though the present work is his masterpiece.

The duc de Berry, born at Versailles in 1778, left France with his father at the beginning of the revolution. He served in the French royalist army and then the imperial Russian army before settling in England in 1801 where he remained until 1814. The present work was probably bound for the duc shortly after Waterloo when the royalists were again in charge of Paris. In 1816 he married Princess Maria, the eldest daughter of the Duke of Calabria, and it is she, under her married name of Duchesse de Berry, who is now

the better-known of the two, as a collector and bibliophile.

The binder's label states: „*Susse Papetier de S. A. R. le Duc de Berry. Passage des Panoramas N° 7 à Paris*“. The stationery Susse Frères was founded in 1758 in Paris. The brothers Nicolas and Victor Susse established a shop at Passage des Panoramas n°7 in 1806 and bought the nos 7-8 in 1816. They were suppliers of the Empress, the Duke of Berry, Princess Louise of Orléans and the Queen of the Belgians. Susse is renowned today as one of the best art foundries.

47

MARIE ANTOINE (ANTONIN) CARÊME. *Le pâtissier pittoresque ... Paris, Firmin Didot, 1815.*

8° (650x170 mm). 27 pp. With 125 plates (incl. engr. title) by Carême, engraved by E. J. Thierry and Louis-Marie Normand.

Binding: Modern half calf gilt. Entirely uncut.

Refer ences : Vicaire 145. Berlin cat. 1159 (lost); BAL 554 (only later editions); Bonnet, *Carême ou les derniers feux de la cuisine décorative*, in *Romantisme*, n° 17/18 [1977], pp. 23 f.; J. D. Hunt, *Follies, Fabriques and Picturesque Play*, in: *A World of Gardens* [2012]. pp. 221 f.; A. S. Weiss, *Ingestion – Culinary Landscapes*, in *Cabinet* (Quarterly) 9 (2003).

The Pall adio of Cuisine.

First edition, signed by Carême at the verso of the half-title. The text was written, with the aid of his private secretary Charles Frédéric Alfred Fayot (1797-1861) and printed at the end of 1815 as a complementary volume to his *Le pâtissier royale parisien*.

„Of far greater fame than his *Le pâtissier royale parisien* is his landmark *Le pâtissier pittoresque* (The Picturesque Pastry Chef, 1815), a masterpiece of 123(!) architectural drawings – a Chinese pavilion, a Greek rotunda, a Turkish house of pleasure. All were intended to be created in living color ... It is noteworthy for its evocation of the New Empire style, its soaring imagination, and the sheer joy of leafing through page after page of castles in the air“ (Anne Willan, *The Cookbook Library* [2012], p. 167).

Essentially the book is one of the most unusual architectural textbooks of the 19th century, which combines a part on architectural theory with a practical part with technical instructions. „His spun sugar creations in the forms of pavilions, rotundas, temples, towers, fortresses, mills, hermitages, and ruins of all sorts, were created in a great diversity of styles: Italian, Turkish, Islamic, Russian, Polish, Venetian, Chinese, Irish, Gallic, Egyptian, and so forth. All this was finally combined in an imaginative mélange whose results would transgress the historical limits of both architecture and cuisine. This conflation of styles and epochs is, in the case of both landscape architect and pastry chef, a fantasized, stylized reduction of historical detail to imaginative decorative fancy“ (Allen S. Weiss).



Carême was an early practitioner and exponent of the elaborate style of cooking known as *grande cuisine*, the „high art” of French cooking: a grandiose style of cookery favoured by both international royalty and by the newly rich of Paris. Carême is often considered as one of the first internationally renowned celebrity chefs.

Carême is mainly known as the pastry chef of the French Foreign Minister and gourmet Charles-Maurice de Talleyrand-Périgord. In 1810 Napoleon Bonaparte entrusted him with the wedding menu for his marriage to Marie-Louise of Austria. After the Vienna

Congress, he also worked for other celebrities, such as the English heir to the throne George IV., Baron James and Betty Mayer Rothschild and the Russian Tsar Alexander I, whose Maître d’hôtel, M. Müller, is the dedicatee of *Le pâtissier pittoresque*.

Very rare. No copy in the major gastronomic collections, except the incomplete copy owned by Peter Alicke (Hartung cat. 1993, n° 3075). We could only trace 4 copies in public institutions: Bibliothèque Nationale, Paris (2 copies); Library of Congress, Washington and Universitäts- und Landesbibliothek Bonn.

MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ. Lettres de Madame de Sévigné, de sa famille et de ses amis. Avec portraits, vues et fac-simile. – (And:) Mémoires de M. de Coulanges, suivis de Lettres inédites de Madame de Sévigné, de son fils, de l'abbé de Coulanges, d'Arnauld-d'Andilly, d'Arnauld de Pomponné, de Jean de La Fontaine, et d'autres personnages du même siècle. Publiés par M. de Monmerqué. *Paris, J. J. Blaise, 1818 & 1820.*

11 vols. 8° (293x125 mm). With 9 engraved portraits, 2 numismatic plates, 15 views and 12 facsimiles of lettres.

Binding: contemporary straight grained red morocco gilt by Fauchet. Covers with a double-fillet border and ornate corner pieces, back lavishly decorated, cover edges and inner dentelles gilt, marbled endpapers, all edges gilt.

Refer ences : Quérard, *La France littéraire* IX, 104; Brunet V, 323; Vicaire, VII, 478-481.

„Edition la meilleur e que l'on eût jusq u'al ors de cet te immor telle c orr espondance “ (Brunet)

First critical edition with the rare complementary volume containing the memoirs of Philippe Emanuel de Coulanges (1633-1716), cousin and confidant of Mme. de Sevigne. Further it contains the *Notice bibliographique des différentes éditions* by Jean Louis Nicolas de Monmerqué (1780-1860) and the *Notice sur Madame de Sévigné, sur sa famille et ses amis* by Pierre Tiffon de Saint-Surin (1768-1848). The publisher Monmerqué added a significant number of unpub-

lished letters and complemented letters which were purged in earlier editions.

One of the rar e copies on vell um paper and luxuriously bound b y Fauchet .

Fauchet worked in Paris between about 1820 and 1850, first 11 rue des Mathurins and, then 66 Rue de la Harpe.



ERNST THEODOR AMADEUS HOFFMANN. Prinzessin Brambilla. Ein Capriccio nach Jakob Callot. *Breslau, Josef Max 1821.*

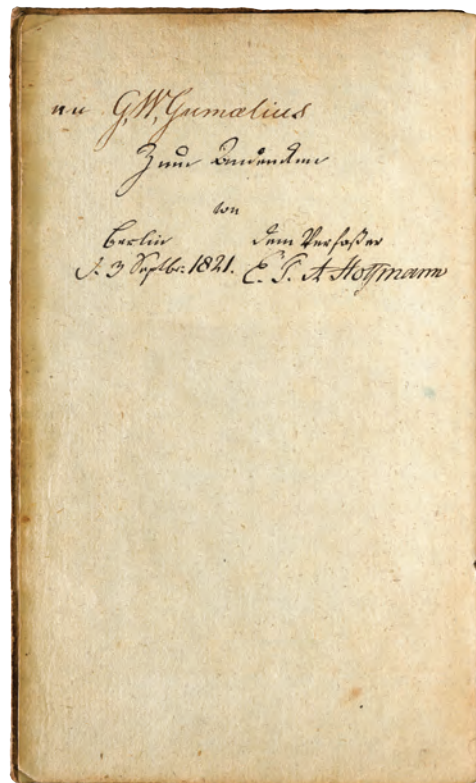
8°. IV, 310 S., 3 ll. (Errata and advertisements). With 8 plates.

Binding: publisher's boards imprinted and with original label on spine.

Some wear to the binding.

References : Salomon 144; Goedeke VIII, 496, 54; Borst 1362.

Present ation c o p y of the first edition of this masterp i e c e of German humor ous litera t u r e .



It is illustrated by 8 aquatints in sepia by CF Thiele. These compositions show characters of the Commedia dell'arte, inspired by Jacques Callot, and were drawn under the author's guidance. They belong to the cycle of *Balli di Sfessania* and are the source of this *Caprice in the manner of Callot*. The novel is set in Rome in the eighteenth century, during Carnival,

the frenzy temporarily suspending the established order and allowing, under the masks, a shift of identity, gender, and social status.

Heinrich Heine considered this fantastic story, a „delicious beauty that makes your head spin”, as the masterpiece of Hoffmann.

Exceptional copy bearing an autograph presentation signed:

*G. W. Gumaelius
Zum Andenken
Von dem Verfasser
Berlin d. 3 Septbr: 1821. E.T.A Hoffmann*

Pastor and parliamentarian Gustav Wilhelm Gumaelius (1789-1877), author of several collections of short stories, was a major figure of the Swedish romanticism.

Presentations by E.T.A. Hoffmann are especially rare.

50

JOSEPH VON EICHENDORFF. Aus dem Leben eines Taugenichts und das Marmorbild. Zwei Novellen nebst einem Anhang von Liedern und Romanzen. Berlin, (J.G.F.Kniestädter) In der Vereinsbuchhandlung [Friedrich Wilhelm Gubitz], [April] 1826.

8° (159x101 mm). IV, 278 pp., [3] ll. of publisher's advertisement.

Binding: Contemporary buckram, blindtooled border on sides, back gilt with roccaille ornaments, chamois endpapers.

References: Goedeke VIII, 187, 12 and 186, 9; Borst 1485; Brieger 414; De Boor/Newald/Schulz VII/2, p. 493; Krabiel 7.

The rare first edition of Eichendorff's novel that shaped like no other in German literature the image of the Romantic period.

The earliest known draft was written in Breslau in autumn of 1817, but the manuscript was not ready until 1825. Two years earlier the first two chapters were pre-printed in the Breslau magazine *Deutsche Blätter für Poesie, Literatur, Kunst und Theater* (nos 18-23). Eventually published in April 1826, it attracted immediate attention and got almost exclusively well-intentioned reviews.

Eichendorff's tale of an antihero is often regarded as an affectionate companion piece to Goethe's famous Bildungsroman *Wilhelm Meisters Lehrjahre* (1791-1796). The story about the adventures of a dreamy, innocent miller's boy, extolling the love and happiness of the open-minded wayfarer, is told in an intentionally plain language. The social world of counts, countess-



es, artists, students and philistine petty bourgeois, in whose existence the protagonist cannot find his place, is drawn in a light-hearted and fanciful style.

From the Life of a Good-for-Nothing is the most famous novel of German Romanticism and highlights its lyrically musical atmosphere.

51

ROBUSTIANO GIRONI. Saggio intorno alle danze dei Greci. *Milano, Tipografia del D. Giulio Ferrario, 1822.*

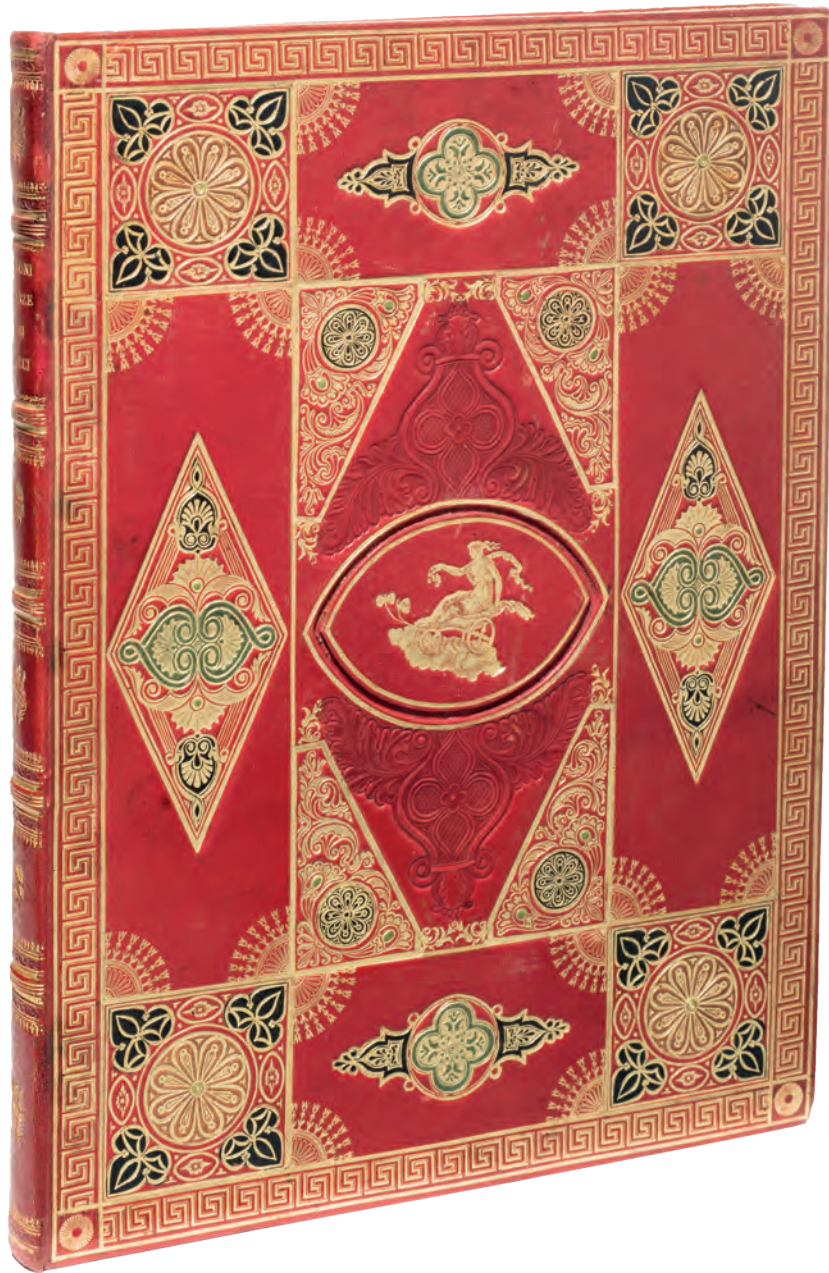
Folio (350x255 mm). Dedication leaf, 65 pp., [3] ll. With a frontispiece by Paolo Fumagalli after Angelo Monticelli and 7 plates by D. K. Bonatti, A. Biasio and G. Gallina, all in aquatint and in contemporary colouring heightened with gum arabic.

Binding: contemporary Milanese Romantic binding in red morocco blindtooled and profusely gilt with inlays in citron, dark and light green morocco. Covers decorated in „gothic” style with rosettes, trefoils, quatrefoils, lozenges with palmettes acanthus scrolls etc. in the centre a panel with the representation of Flora on a chariot drawn by butterflies, cover edges gilt, inner dentelles, doublures and endpapers lined with green moiré-silk bordered by vine tendrils, all edges gilt. Purplish-brown slipcase with ornamental border gilt.

Provenance : Principe di Soragna, 20th century bookplate.

References : L. Navari, *The Blackmer Collection*, 693; Lipperheide 185; Magriel, *Bibliography of Dancing*, 81; Berengo, *Intellettuali e librai nella Milano della Restaurazione* (2012), p. 31 f.





An exquisite sample of Milanese book art.

A work that provides a wealth of previously undiscovered historiographical knowledge (cf. Bruno Ligore, *Visions of Greek and Roman Ancient Dance*, lecture at the 37th Unesco World Congress, 2-6 July Athens 2014). It describes the dances of ancient and modern Greece, using illustrations from vase paintings to suggest ancient dances. Gironi was an archaeologist and librarian at the Brera in Milan who

wrote a number of works on Greek subjects, illustrated with aquatints. They were published in very small numbers.

A first printing with only six plates and in an edition of eighty copies was published on the occasion of the marriage of Archduke Rainier to Maria Elisabetta Francesca di Savoia-Carignano. This second edition

was reprinted with a few changes by Ferrario. According to a note on the verso of the last leaf only 30 copies were printed. Our copy contains a dedicatory leaf to Marchese Diofebo Meli Lupi, Principe di Soragna (1808-1897) and Donna Antonietta Greppi (1817-

1893) on the occasion of their marriage on April 5th 1837.

A splendid copy, very rare in this condition.

52

CASIMIR DELAVIGNE. *Messéniennes et poésies diverses.* Neuvième édition. [and] *Théâtre* Paris, *Ladvocat & Barba*, 1824-1826.

2 works in 3 volumes 8° (205x125 mm). 293; 298; [4], XV, 336 pp. With 3 titles and 10 plates on chine appliqué engraved by Burdet, Mougeot, Godefroy et al. and woodcut vignettes by Thompson, all after Achille Devéria.

Binding: Contemporary blind tooled boards covered with gilt paper. Covers with palmette corner pieces and a large lozenge with a starburst motive in the centre. Gilt edges, paste downs and fly leaves lined with pink glossy paper.

Some browning and foxing in places.



Provenance : Silvain Brunschwig (Erasmushaus, 2001, cat. 904, n° 109).

References : Quérard II, 445 & 446 (ed. 1825 for *Théâtre*); Vicaire III, 109 (ed. 1831 for *Messéniennes*) & 112.

A very rare sample of a charming gold paper binding.

One of the copies on vélin fin with the steel engravings after Devéria on chine appliqué.

Delavigne's stirring pieces, termed by him *Messéniennes*, found an echo in the hearts of the French people.

53

JOHANN HEINRICH VON THÜNEN. Der isolirte Staat in Beziehung auf Landwirthschaft und Nationalökonomie, oder Untersuchungen über den Einfluss, den die Getreidepreise, der Reichthum des Bodens und die Abgaben auf den Ackerbau ausüben. *Hamburg, (Friedrich Vieweg und Sohn in Braunschweig for) Friedrich Perthes, 1826.*

8° (195x120 mm). VIII, 290 pp., [4] ll. (the third blank). With 2 handcoloured plates in lithography.

Binding: contemporary half calf, back gilt with fillets, label.

Front endpaper with ms. entry (*Tom I. pag. 100. D. 27*).

References : Goldsmiths'-Kress n° 24861.9; Humpert 1635 and 7984; Kress C. 5974; New Palgrave IV, 639; Edgar Salin, *J. H. von Thünen in seiner Zeit*, in: *Zeitschrift für Agrargeschichte: Special issue Thünen*, p. 243 f.; Blaug/Lloyd, *Famous Figures and Diagrams in Economics* (2010) p. 170 f.; Kunz, *Klassiker des ökonomischen Denkens* vol. I (2011), p. 140 f.

First edition of one of the greatest achievements of scientific economics in the 19th century.

Thünen received agricultural training with Lucas Andreas Staudinger at Groß Flottbek near Hamburg and Albrecht Thaer at Celle. In 1809, after his studies at Göttingen, Thünen purchased Tellow Manor in Mecklenburg which became a model farm. Here he developed the first serious treatment of spatial economics and economic geography, connecting it with the theory of rent and the basics of the theory of marginal productivity in a mathematically rigorous way.

Thünen assumes that agricultural products are not consumed or processed at the site of their production, hence there are transport costs, which in the 19th century depended on distance, volume and weight of the goods. Therefore Thünen elaborates a concentric geographical model (the famous Thünen Rings) in which the farmer seeks to maximise his profits by reducing



labor and transport costs, by choosing the appropriate production location in relation to the distance to the market.

In the first circle with the city in the centre the free economy dominates. In this zone, theoretically all goods could be produced. However it is mainly used for perishable goods or goods with high carriage costs. This is followed by a zone of forest, which supplies the city with firewood and timber. The next is an area of crop rotation, dedicated to potatoes, carrots, legumes etc., followed by a zone in which the land is used alternately as a field or pasture. The fifth zone is dominated by the three-field system, mainly used for grain farming. The outer fields are used for cattle rearing, that can defray the transport costs due to their high value.

This approach has been central to modern applications of understanding urban land use patterns, urban sprawl and other spatial studies where transportation costs have an influence over decisions on land use.

The author had to be urged by his friends to have his text finally published by the Hamburg publisher Friedrich Vieweg and Son who allegedly offered 75 Thaler in form of books, payable only after the sale of at least 400 copies. A second part was published in 1842 together with the second edition, and a third and a fourth part appeared posthumously in 1850 resp. 1853.

An immaculate copy.



[GIAMBATTISTA DIODATI?]. Armata di Terra e di Mare di S. M. il Re delle Due Sicilie Francesco I. [*Napoli*], 1830.

4to (250x175 mm). Album consisting of 449 leaves: title page and 448 watercolours, partly heightened with gold or silver, of which 439 leaves with uniforms and 9 with military insignia or banners.

Binding: contemporary binding of cream watered silk over boards with velvet inlays and profusely gilt. Covers with a rocaille border and royal coat of arms in the centre, back decorated with fleurs-de-lys and a crown, pastedowns of the same silk as the covers with a double fillet border, fleurs-de-lys in the corners and a crowned initial F in the centre, vellum endpapers, edges gilt. In half-morocco chemise and slipcase.

Provenance: Gustave Julien Henri de Ridder (1861-1945), with a manuscript presentation slip: *Pour M^r D^r G. De Ridder.*

Superb album of army uniforms of the kingdom of Naples.

The album is composed of beautiful watercolours measuring c. 21,5 x 14,5 cm illustrating all uniforms of the army and navy of the Kingdom of the Two

Sicilies under the reign of Francesco I (1825-1830). They show officers or soldiers dressed in all types of uniforms (ordinary, dress, winter, summer etc.). Some





of the images are captioned in pencil by a later hand.

The album was most probably composed as a commemorative volume in honour of King Francesco I. The binding bears the royal arms of Bourbon-Sicily, and the pastedowns are gilt with the crowned initial F, whereas the titlepage and the first leaf shows the guidon of the Sacred Military Constantinian Order of Saint George, a Roman Catholic order of chivalry whose Grand Master was the king of Naples.

As some of the leaves bear a stamp on the verso saying „Commissario di Guerra – Diodati”, we presume Diodati to be the author of the album. Giambattista Diodati sparse biographical data are to be found in a petition of 1863, according to which he

entered the army as early as in 1811 and served his way up until 1848, when he was appointed „Commissario di Guerra”. He had participated in the Napoleonic campaigns of 1813-1815 and was decorated with the Saint Helena Medal in the 1860s.

According to a loosely inserted slip the volume was given, at a time, to the French costume historian and collector Gustave Julien Henri de Ridder (1861-1945). A major part of his outstanding collection of books on uniforms was bequeathed to the Bibliothèque Nationale in Paris in 1946 (cf. *Armées et uniformes de tous pays: Catalogue de la collection de Gustave de Ridder*, Paris 1948).

JOSEPH VON EICHENDORFF. *Gedichte.* Berlin, (Petsch for) Duncker und Humblot, 1837.

8° (165x104 mm). XII, 482 pp., 1 l. errata.

Binding: contemporary tree calf gilt, back with black label, dentelle border on sides, inside dentelle, doublures and endpapers lined with cerulean silk, all edges gilt.

Provenance : Hermine von Schönaich-Carolath, née princess Reuss of Greiz (1887-1947), second wife of Emperor Wilhelm II, with her bookplate on front endpaper and three armorial labels on title.

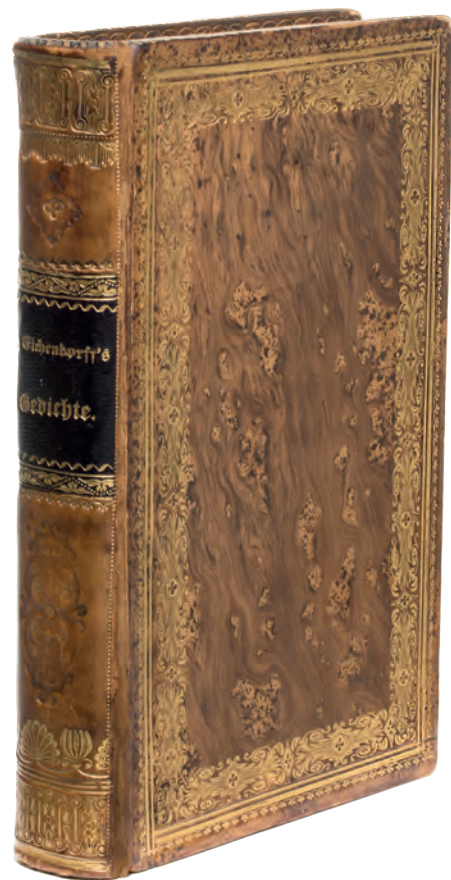
Title page mounted.

References : Goedeke VIII, 190, 29; Wilpert/Gühning 10; Borst 1828; Brieger 420; H. Schulhof, *Die Textgeschichte von Eichendorffs Gedichten*, In: *Zeitschrift für deutsche Philologie* 47 (1918), p. 30 f.

One of the rare copies on vellum paper of the first edition.

First edition of the first anthology of one of the most important German Romantics. Some of Eichendorff's first poems were published in 1808 by Friedrich von Ast in his periodical *Zeitschrift für Wissenschaft und Kunst*, and about 20 years later some others were printed as an annex to his famous novel *Aus dem Leben eines Taugenichts* (see cat. n° 51). Eventually a collected edition together with over 160 hitherto unpublished poems appeared in this current volume dedicated to Eichendorff's elder brother Wilhelm.

His poems have been set to music by many composers, including, Schumann (*Mondnacht*), Mendelssohn, Brahms, Hugo Wolf, Richard Strauss, Friedrich Nietzsche, Hans Pfitzner, Hermann Zilcher, and Alexander Zemlinsky.



ADOLPHE DELESSERT. Souvenirs d'un voyage dans l'Inde exécuté de 1834 à 1839. Paris, (Béthune & Plon pour) Fortin, Masson & Cie., Langlois & Leclerc, 1843.

8° (249x173 mm). [3] ll., III, 134 pp.;[2] ll., 107 pp. Containing 8 views in lithography by V. Dollet, 27 engraved plates of natural history by J. G. Prêtre, delicately coloured and heightened with gum arabic (6 for mammals, 4 for birds and 17 for butterflies), and a folding map with the itinerary of Adolphe Delessert.

Binding: contemporary tobacco brown Russia leather gilt, signed Ottmann-Duplanil and dated 1844. Back and covers with an intricate strapwork of straight and curved fillets. Large turn-ins elaborately gilt and vellum doublures decorated with a trellis-work, endleaves of vellum bordered by a triple fillet, top edge gilt. Modern folder and case of marbled paper.

Provenance : René Descamps-Scrive (1863-1924; Cat. II, 215), Aimé Laurent (i. e. Laurent Meeûs (1872-1950; M. Wittock, *La Bibliothèque de Laurent Meeûs*, 1982, n° 253), Raphael Esmerian (1891-1981; Cat. IV, n° 35, with ill.), with their respective book labels.

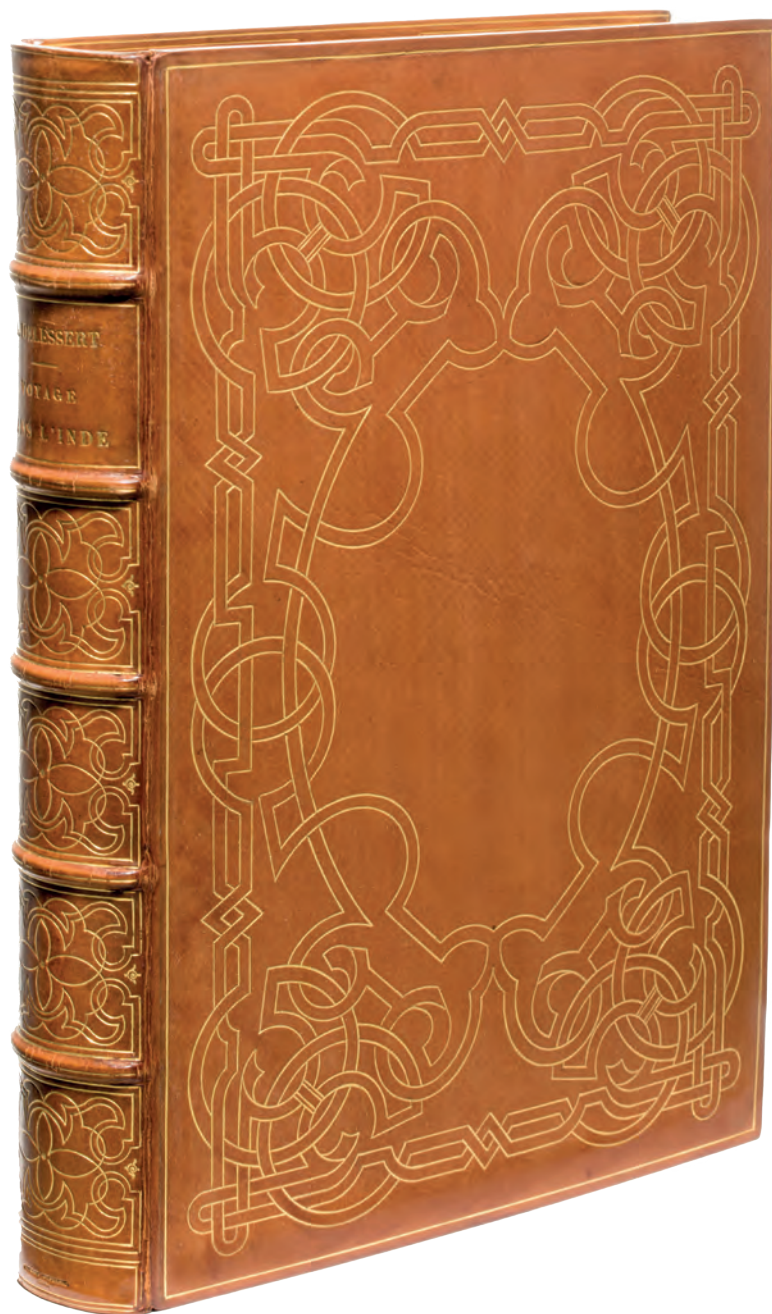
References : Vicaire III, 119; Quérard, *La France littéraire* III, 119; Broc, *Dictionnaire illustré des explorateurs* I, 131 et seq.; Ronsil, *Bibliographie ornithologique française* 788; Nissen, *ZBI* 1067.

A Superbe copy bound by Charles Ottmann.

Adolphe Delessert (1809–1869) was a French explorer and naturalist. A nephew of Baron Benjamin Delessert, he accompanied the Swiss botanist Samuel Perrottet on a journey to India and Southeast Asia. During the course of five years that began on 24 April 1834, he collected several new species of plants and animals including the Wynnaad Laughingthrush which he found on the slopes of the Nilgiris and was named *Garrulax delesserti* in his honour. He travelled through Mauritius, Reunion Island, Penang, Pondicherry, Malay Peninsula, Singapore, Java, and Madras returning on 30 April 1839 (cf. Kinnear, *The history of Indian mammalogy and ornithology*. Part 2, Birds in *J. Bombay Nat. Hist. Soc.* 51, 1, 104–110).

A famous binding described and illustrated by Béraldi in his *La reliure du XIX^e siècle*, vol. II, p. 78, ill. p. 77. It was made by Charles Ottmann for the Exposition des Produits de l'Industrie of 1844 during which he obtained a bronze medal; hence the signature „Ottmann-Duplanil/Exposition 1844”. Referring to this important exhibition Béraldi emphasizes: *Le chercheur d'idées de cette époque, non par les excentricités, mais par les combinaisons de filets, fut Ottmann, gendre et successeur de Duplanil. Son exposition fut remarquable.*





Ottmann was born in Strasburg between 1795 and 1810 and was the son-in-law of the bookbinder Nicolas Duplanil, whence the firm Ottmann-Duplanil (though the Database of Bookbindings of the British Library says that Duplanil's son married the daughter of Ottmann). His activity lasted until at least 1856. – See

Bibliotheca Wittockiana, *Relieurs et reliures*, 1995, p. 533; J. Fléty, *Dictionnaire*, p. 138; C. Ramsden, *French bookbinders*, p. 149.

An impeccable copy from the collections of Descamps-Sriv e, Meeûs, and Esmerian.

MARSYAS. Eine Zweimonatsschrift. Herausgegeben von Theodor Tagger. Erster Jahrgang, Ausgabe in Büttten. *Berlin, Heinrich Hochstim, May 1917-1919.*

6 parts and prospectus folio (395x295 mm). With 87 original prints (of which 20 signed and one in colour).

Binding: illustrated wrappers, untrimmed in publisher's half cloth folders.

Refer ences : Dietzel/Hügel III, 1902; Raabe, *Die Zeitschriften und Sammlungen des literarischen Expressionismus*, n° 35; Schlawe II, 44; Söhn, *Handbuch der Original-Graphik in deutschen Zeitschriften ...* (HDO), n° 138; Ursula Renner, *Marsyas – Zeitschrift und Pathosformel des Expressionismus*, in: Renner/Schneider, *Häutung – Lesarten des Marsyas-Mythos* (2006), 295 f.



The lavish magazine of German expressionist art and literature.

Copy n° 62 of 200 on laid paper (the total edition was 235 copies).

With signed prints by M. Fingesten (1 lithography and 1 etching), W. Geiger (lithography), R. Genin (2 etchings), W. Gramatte (etching), R. Grossmann (etching), W. Jaeckel (lithography), H. Meid (etching), M. Pechstein (2 etchings), A. Pellegrini (etching), E. Pickardt (etching), E. Scharff (etching), A. Schinnerer (engraving), E. Spiro (etching) und G. Tappert (coloured lithography).

The literary contributions are by Franz Kafka (*Ein altes Blatt; Der neue Advokat; Ein Brudermord*), Max Brod, Alfred Döblin, Kasimir Edschmid, Yvan Goll, Hermann Hesse, Carl Sternheim, Ludwig Marcuse, Georg Simmel, Oskar Maria Graf, Iwan Goll, Hugo von Hofmannsthal, Leopold von Wiese and Stefan Zweig.

An excellent copy, complete with the prospectus which is often missing.

58

ALFRED DÖBLIN. Berlin Alexanderplatz. Die Geschichte vom Franz Biberkopf. *Berlin, (Bibliographisches Institut, Leipzig for) S. Fischer, 1929.*

8° (203x124 mm). 528 pp., [2] ll. publisher's list.

Binding: publisher's grey buckram, with illustrated dust jacket by Georg Salter.

References : Huguet 63; Wilpert/Gühring 21; *Alfred Döblin: 1878-1978*. Catalogue to the exhibition at the Deutsches Literaturarchiv, Marbach (1998), p. 233-278; J. Holstein, *Georg Salter. Bucheinbände und Schutzumschläge aus der Berliner Zeit* (2003), N° 24 und Abb. S. 49 („der wohl meistzitierte und plagierte deutsche Buchumschlag“ W. Haefs). Peter Jelavich, *Berlin Alexanderplatz: Radio, Film, and the Death of Weimar Culture*. Berkeley, University of California Press, 2006.

First edition of one of the most important and innovative works of the Weimar Republic.

The novel is set in the working-class neighborhoods near the Alexanderplatz in 1920s Berlin and relates the story of Franz Biberkopf, an ex-convict, who has to deal with misery, lack of opportunities, crime and the imminent Nazism.

Its narrative style is sometimes compared to that of James Joyce; critics such as Walter Benjamin have drawn a distinction between *Ulysses'* interior monologue and *Berlin Alexanderplatz's* use of montage (W. Benjamin, *Selected Writings*, Cambridge, 1999, vol. 2, p. 301). It is told from multiple points of view, and uses sound effects, newspaper articles, songs, speeches, and other books to propel the plot forward.

The novel has been adapted twice for film, the first time in a movie directed by Piel Jutzi (1931, with the co-operation of Döblin) and in 1980 by Rainer Werner Fassbinder.

The book is also famous for the design of the dust jacket by Georg Salter; it is entirely novel, poster like and probably the most quoted and plagiarized German book cover, which overnight established Salter's reputation as a book artist (cf. Peter de Mendelssohn, in *S. Fischer und sein Verlag* (1986), p. 1176).

Very rare with mint dust jacket.



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GEORGES BRAQUE – PIERRE REVERDY. *La liberté des Mers.* Paris, (Mourlot frères for) Maeght, [15 June] 1959 [-May 1960].

Large folio (570x382 mm). 168 pp. and 4 blank leaves. With 7 large colour lithographs of which one for the cover (*gaufrée*) and numerous lithographs in the text of which 2 in colour. The manuscript by Reverdy reproduced by Mourlot in lithography.

Binding: loose as issued in illustrated wrappers, linen covered folder and slipcase.

Refer ences : Vallier, *Braque, l'oeuvre gravé*, 143M; Monod 9683; *Les peintres et les livres* 27; Mourlot 68-75; Engelberts/Hofmann XXX.

One of the most important Livres d'Artiste by Georges Braque.

No. 60 of 200 copies printed on vélin d'Arches (of a total edition of 250), with signatures in pencil by the artist and the author in the colophon.

The last collaboration between the artist and the poet who had become close friends since they had first met in 1910. It left press on May 1960, a few weeks only before the poet's death. Braque and Reverdy produced various books together, including an edition of *Les ardoises du toit* (1918) and *Une aventure méthodique* (1950). On 5 April 1954 Reverdy had finished a transcript of the poem *La liberté des mers*, and this strikingly large manuscript was reproduced in its

actual size. The book's title refers to Hugo de Groot's book on maritime law, *Mare liberum*.

„Braque's lithographs are calm, full-page illustrations in pastel tints. On some text pages, decorations were applied in black and green, which are darker, with a more intense atmosphere, and which were printed using a special process by printer Mourlot frères. Braque's lithographs appear to limit themselves modestly to the background in order to emphasize the text, which is a combination of prose and poetry, based in part on poems that had been published previously.“ (Coll. Louis Koopman).



60

PICASSO – JEAN MARCENAC. *Le goût du bonheur. Trois carnets d'atelier. Paris, Les Éditions Cercle d'Art, 1970.*

Folio (330x250 mm). 31 pp. With 71 high-quality reproductions of Picasso's studio sketchbook drawings, 26 in colour and 1 etching signed by Picasso and dated 5/ XII/ 1970 on the folder.

Binding: loose in beige cloth-covered chemise and box with title name and signature of the artist impressed in red.

References : Goepfert/Cramer 148; Bloch 2013

Picasso's Suite of Happy, Playful and Erotic Drawings. edition de tête with the etching.

Copy n° 6 from the de luxe French edition of 35 (the total French edition was 666; there was also a German and an American edition of the same number of copies). The colophon states that the plates

were produced under the personal supervision of Picasso and using a variety of media including crayon, pencil, charcoal, and lithographic tusche that Picasso employed himself in the creation of the originals.



JASPER JOHNS – SAMUEL BECKETT. *Foirades / Fizzles.* London & New York, Petersburg Press Ltd. 1975-1976.

Small folio. 64 pp. Illustrated with 33 etchings (2 etchings printed in colour) and 2 colour lithographs for the inside lining of the portfolio by Jasper Johns.

Binding: Original publisher's wrappers in linen drop-back book box lined with 2 colour lithographs.

References : Field 215 – 248; Universal 173; Castleman 214-215

One of the greatest artists books of the second half of the twentieth century.

From the edition limited to 250 copies on Richard de Bas handmade paper, watermarked with the initials of Beckett and the signature of Johns, signed by the artist and the author.

„This book contains five texts by Samuel Beckett and thirty-three etchings by Jasper Johns. The French texts first appeared in 1972; the English texts were written by Samuel Beckett in 1974 for this collection“ (from the justification).

„Two of the most enigmatic artists of our time, Samuel Beckett and Jasper Johns, collaborated on this complex yet elegant artists book. Originally written in French between 1960 and 1972, the brooding essays were rewritten in English by Beckett for this project.

Nevertheless, Johns decided to include both texts that expanded his contribution to thirty-three etchings and aquatints plus color lithograph endpapers. Johns imagery is based on a major four-panel painting, *Untitled* (1972), along with his classic imagery related to numbers and body parts. This cerebral volume that provokes more questions than it answers is considered one of the greatest artists books of the second half of the twentieth century“ (cf. *Artists' Books in the Modern Era 1870 – 2000 The Reva and David Logan Collection*).

A virtually perfect copy. Usually the ink blot on the plate *Torse* shows heavy offsetting on the opposite page, this is not the case in our copy.

