





ERASMUSHAUS  
ANTIQUARIAT SEIT 1800

## RARE BOOKS

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# CATALOGUE 928

Albertus dei gratia Dux Austriae Sty-  
rie Carinthie et Carniole Comes  
Tyrolenſis. Venerabilibus ſincere  
nobis dilectis Rectori et vniuerſitati  
Magiſtrorum et Scholarum in Studio  
virore. Salute et ſinceri in domino  
annui complacendi. **C**upientes

fundatione Studij hancum apud nos luterani torulianum  
doctrinarum atq; morum laudabilium in ſalutem omnium ſemp  
adaugeri profectum. Intelligimus hominum minime poſſe fieri  
ſine decentibus et rationabilibus ſtatutis et legibus circa modum  
docendi et viuendi ſtudere volentium. Eapropter deſideranter  
exhortamur et conſulte volumus ac mandando ordinamus. quod  
quidquid iure deceuerit circa preſati nra Studij diſpoſitiones  
et ordinacionem in predictis Congregatione doctorum Magiſtrorum  
Graduatorum procuratorum et aliorum vniuerſitatis diſcretos quos  
ultra predictos Rector causa conſilij deceuerit ad congregandum  
vniuersos cenſeatur nomine vniuerſitatis ſibi in vigore huius  
ſtatuti ab omnibus de vniuerſitate in violabiliter obſeruandi  
ſub pena nra indignationis atq; publice reſeruationis a noſtra  
vniuerſitate talium transgreſſorum. Et ſdem volumus de ſtatutis  
a qualibet facultate in eius demum reſpectu ſuppoſitorum  
cuiuslibet determinate facultatis. Advenientes ve ſingule fa-  
cultates mayou ſtrictam nexu concordie et ſolidiora eorum  
habeantur ſtatuta et ſtatueda quod ipſa dicta vniuerſitatis  
conſilium habeat approbare. Datum virore. v. die menſis  
Octobris. Anno domini. M. ccc. lxxxviii. **S**  
ignatur nos Cholomannus Rector dicta vniuerſitatis doctor  
argens ceteri quod ut preſcribitur tam ſancti et ſalubre votum  
Illuſtriſſimi principis ac dñi nra dñi Alberti Tertii ducis  
Austriae Styrie Carinthie et diligenter impleri ſtudent

**STATUTA UNIVERSITATIS VINDOBONENSIS.** Manuscript in Latin on vellum. *Vienna, mid-15<sup>th</sup> century.*

Small folio (270x190 mm). 69 (of 70) ll., [I-VI<sup>10</sup>, VII<sup>9</sup>] six quires of ten leaves, the final leaf of the last quire is missing. Remains of (cropped) signatures on first leaves of quires: I, IV, VI and VII. No foliation.

BINDING: Contemporary brown calf over wooden boards with blind tooling (see comment).

REFERENCES: Rudolf Kink, *Geschichte der kaiserlichen Universität Wien*. II: Statutenbuch (1854), pp. 72-87, 89-93, 88 et seq., 93-226, nrs. 11-15; Uiblein, *Die Universität Wien im Mittelalter: Beiträge und Forschungen* (1999), p. 77 et seq.

**A BEAUTIFUL MANUSCRIPT IN A CONTEMPORARY BINDING RELATED TO THOSE FROM THE WORKSHOP OF MASTER MATTHIAS.**

„Next to the University of Prague that of Vienna is the oldest university of the former Holy Roman Empire. It was founded on 12 March 1365 by Rudolph IV, Duke of Austria, and its charter confirmed on 18 July of the same year by Urban V, a faculty of theology not being included in the papal authorization. The school, planned on too large a scale and not sufficiently endowed, did not prosper; moreover the duke died on 27 July at Milan. About 1380 his successor, Albert III, called teachers from Paris and obtained permission from Urban VI, 20 Feb. 1384, for the establishment of a theological faculty. After the drawing up of the university statutes in 1385, and of the statutes of the faculties of theology, law, medicine, and philosophy on 1 April, 1389, the organization of the university on the model of Paris was complete.” (The Catholic Encyclopedia).

The statutes of the University of Vienna were used as a model when Albrecht VI founded a *Studium Generale* in Further Austria at Freiburg in 1457. It is however hard to say, whether this copy of the Statutes was actually related to the foundation. Since the endpaper contains the Oath on the register of the university of Freiburg, an early presence of the manuscript within the scope of the university can be reasonably assumed.

CONTENT

[Pastedown]: Novum testamentum, Io 1,1-14. 15th century addition. Inicium sancti Ewangelii secundum Iohannem. In principio erat verbum ... - ... plenum gratie et veritatis.

[Endpaper]: Oath on the register of the university of Freiburg (Breisgau), 15th century addition. *Iuramentum in tytulandorum in matriculam alme universitatis Friburgensis. Primo obedire cuilibet rectori alme huius universitatis, similiter et eius vicem tenenti legitime intran-*

*ti in omnibus licitis et honestis. Secundo omnia statuta et stautenda universitatis et eciam vestre facultatis pro toto nostre observare. Tercio si quod absit in universitate vel quarumque facultate eiusdem cuiuscumque de causa, discordia vel controversia vel differentia suborta fuerit, pro totis viribus collaborare pro eiusdem vel earundem honesta et paciffica concordia et unione. Quarto bonum huius alme universitatis promovere nec contra honorem inclite domus Austrie tempore quo hic vos morari contigerit aliquid attemptare, dolo, fraude, amore, gratia, invidia, aut quacumque sinistra machinacionis calliditate, in singulis predictis penitus cesantibus.*

[1r]: Statuta universitatis Vindobonensis. Privilege of Albrecht III regarding the right of the university to set up its own statutes (5 October 1384). General Statutes (1385). Statutes of 24 and 15 March 1387. Statutes of the faculties of theology, law, medicine, and arts (1 April 1389). *Albertus dei gratia dux Austrie, Styrie, Karinthie et Carinole, comes Tyrolensis etc. Venerabilibus sincere nobis dilectus Rectorum et universitati magistrorum et scoliarum nostri studii Wyennensis salutem et sincerum in domino animum complatendi. Cupientes fundatione studii literarum apud nos lucernam coruscantium doctrinarum atque morum laudabilium in salutem omnibus semper adaugeri ...*

[7v]: *>Incipit statutum universitatis concorditer factum de ordine suppositorum universitatis in Rotulo ponendorum publico instrumento roboratum. Quod sequitur sub hac forma<. In nomine domini Amen. Anno nativitatis eiusdem m° ccc° lxxxvii° indictioni undecima die vero vicesima-quarta mensis Marcii ...*

[10r]: *>Principium statutorum facultatis Theoloyce studii Wyennensis<. Cum ab irrigue fecundatis scienciarum diluvio alme matris universitatis studii Parisiensis nova in agro ecclesie plantatio universitas literarum Wyennensis ...*

[22r]: *Sacre utriusque iuris sapiencie venerabile facultatis ...*

[34v]: *>Hec sunt statuta facultatis Medicine<. Quoniam ait princeps Abobali Avicenna ...*

[41r]: *>Incipiunt statuta facultatis Artium<. Omnes querunt sapienciam quia omnes homines naturaliter scire desiderant ... - ... Item quocienscumque facultas artium novum bedellum assumpserit ... expressius continetur.*

[66v-69v]: blank.

#### RULING, SCRIPT, AND DECORATION

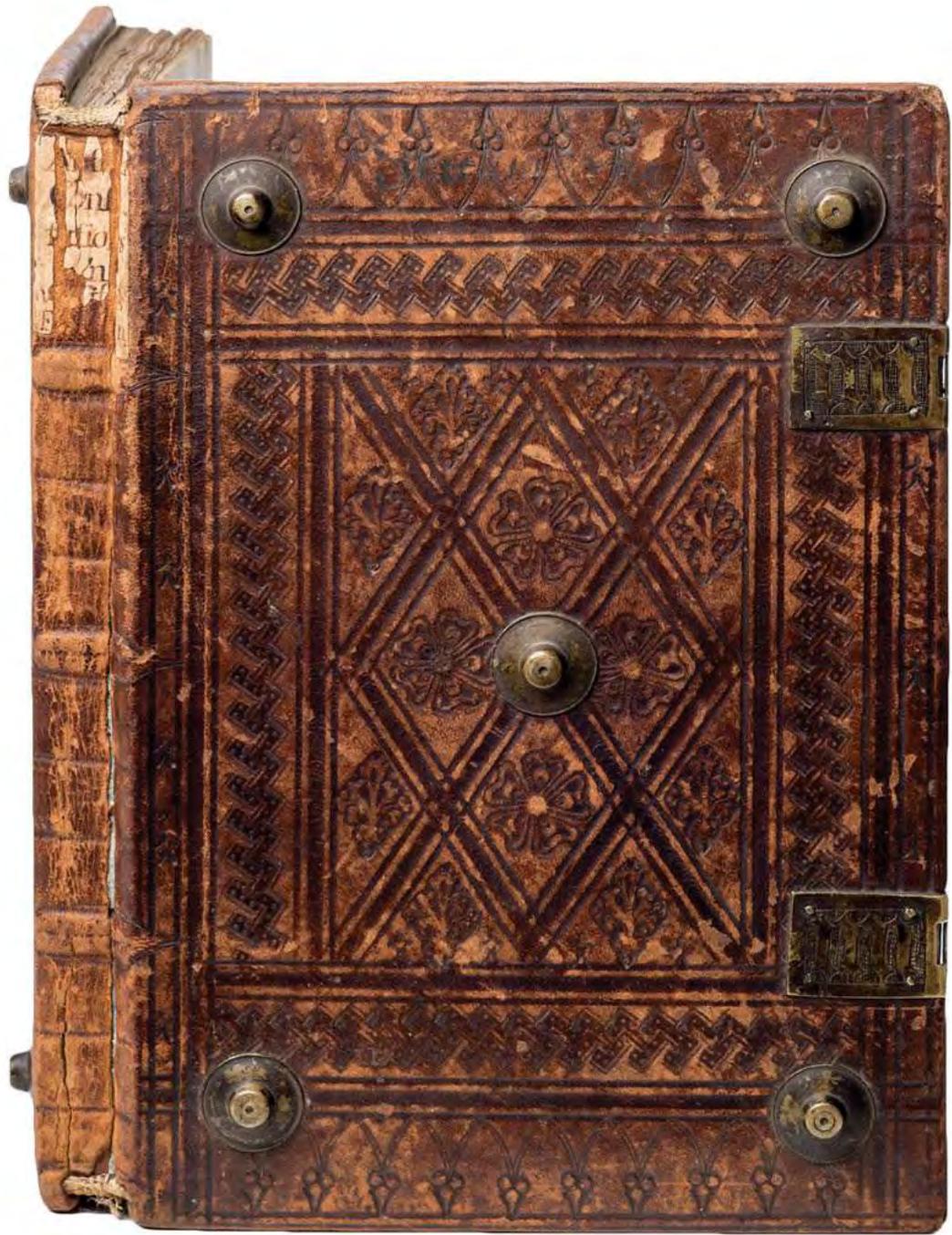
Lead point ruling, ruled space 175-180x110-115 mm, 31-32 lines. Written in gothic minuscule script (by a single scribe). Rubricated, red headings. Versalia with cadels and red contour; [6v] blue pieds de mouche. Three- and four-line filigree initials (lombards), alternating red and blue with blue and red flourishing respectively. [1r], [10r], [22r], [34v] and [41r] with six- or seven-line pen-flourished initials, blue with red fleuroné, [1r] with a small integrated pen drawing (face) at the bottom of the rod. Script and decoration can be dated to the mid-15<sup>th</sup> century; the fleuroné could possibly be further specified as to its origin when compared systematically to related specimens.

#### BINDING

Contemporary brown calf over wooden boards. Front and back cover with the same blind tooled decoration. Pointed row of cresting along the top and bottom margins. The center bordered by a braid of crotchets, inner panel diagonally ruled forming lozanges filled with rosettes and fleurons. Five hat-shaped brass bosses on each

side. Two brass engraved (letters I M) catches on the front fore-edge and two engraved (letters I I or U) brass fixing plates on the back, clasps missing with remains of the straps. Untinged headbands, vellum pastedowns, front endpaper loose with its lower third cut away. On the top of front cover added in manuscript: *Statuta Univer.* (?). On the spine a (damaged) manuscript paper label, 18th century: A[n]t[iqu]a[e] Cons[ti]tutio[ne]s Un[ivers]it[at]is F[riburge]n.

The tools used for the binding are recorded in the database for bindings (Einbanddatenbank) of the Staatsbibliothek in Berlin under the quotation nr. EBDB w003297, ascribing them to a workshop in Czechia active around 1448-1456. The tools as well as the decorative composition show striking similarities with Viennese workshops of the time and specially with the bindings by Master Mathias, active in Vienna, 1467-1475 according to EBDB w000166, or 1446-1476 according to Kurt Holter (*Verzierte Wiener Bucheinbände der Spätgotik und Frührenaissance*. Wien, 1977; *Codices manuscripti, Sonderheft*). Schunke (Schwenke-Sammlung, p. 283) says, that Master Mathias founded or co-founded the Viennese style of the time. Therefore it is very likely that our binding was made either in Vienna or a Czech workshop related to Master Mathias (cf. Kyriss 5; Laurin, *Materialien aus steirischen Bibliotheken; zu Geschichte der Werkstatt des Wiener Buchbinders Mathias*, in *Gutenberg-Jahrbuch* 1961, pp. 296-304; C. A. Keil and K. H. Staub, *Eine zweibändige Bibel mit Einbänden des Wiener Buchbinders Mathias in der Kirchenbibliothek zu Michelstadt* in *Gutenberg-Jahrbuch* 1984, pp. 328-331; A. Rie, and K. H. Staub, *Wien, Werkstatt des Buchbinders Mathias (Ergänzungen zu Keil-Staub)* in *Einband-Forschung* 3, 1998, p. 24)



**ARISTOTELES.** *Problemata*. [transl. by Theodorus Gaza]. *Mantua, Johann Wurster & Johann Baumeister, [ca. 1472/1473]*.

Folio (287x201 mm). [96] ll. (sixth leaf blank). 39 lines, Roman type 1:98. Capitals and running titles supplied in red and blue ink.

BINDING: Modern boards covered with a manuscript leaf of the 15<sup>th</sup> century (covers somewhat warped).

PROVENANCE: With the signature and notes of Tobias Faber, very probably the Lutheran minister and author of *Theses Medicae* (Basel: 1580) who flourished c. 1580.

REFERENCES: GW 2452; HCR 1729; BMC VII, 929; BN-Inc A-543; Goff A-1030; IBP 525; IGI 846; Klebs 95.1; Madsen 331; Pell 1217; Pr 6886; Sajó/Soltész 307; Hoffmann I, 368; Monfasani, *The Pseudo-Aristotelian Problemata and Aristotle's De Animalibus in the Renaissance*, in: Grafton/Sraisi, *Natural Particulars* (1999), 205f.; De Leemans/Goyens, *Aristotele's Problemata in Different Times and Tongues* (2006), 275f.

**EDITIO PRINCEPS. THE EARLIEST OF ANY OF THE TEXTS BY ARISTOTLE TO BE PUBLISHED.**

The *Problemata*, a collection of scientific dissertations in the form of questions and answers and though not a genuine work of Aristotle it is nevertheless included in the Aristotelian corpus. As a monument of Peripatetic observation and curiosity the text known under this title is a combination of materials from different sources and different periods, in which genuine Aristotelian texts have been mixed with later texts. Subjects include medicine, mathematics, meteorology, wine, botany, vision, and colour. During the Middle Ages, the treatise was translated various times, into Arabic, Latin, and the vernacular. The first Latin version was written by David of Dinant in the 12th century. More important was the translation by Bartholomew of Messina from the 13th century. In the Renaissance the present translation of Theodor of Gaza (c. 1400-1475) became the standard version. Aldus Manutius tells us in his preface to his editio princeps of Aristotle's works in Greek (Venice, 1495-98) that he and Poliziano, Pico della Mirandola, Barbaro, and Donato all learned Greek by studying the translations of Theodor Gaza.

It is little known that Gaza – who was the first to translate all thirty-eight books of the Aristotelian *Problemata* into Latin – in fact wrote two versions of Aristotle's text. The first time, in 1454, he dedicated it to Pope Nicholas V. After his translated text was attacked by another Greek émigré, George Trapezuntius, Gaza revised his translation considerably. „*Strange to say, the version of the Problemata*

*that first made it into print was Gaza's original translation ... Gaza's second edition appeared posthumously at Rome in 1475*“ (John Monfasani). Gaza also wrote a preface to his first translation which however never appeared in print and only survives in a handful of manuscripts (cf. Monfasani, p. 276). The preface of the 1475 edition which was addressed to Pope Sixtus IV is not by Gaza, but by Gaza's disciple, the Venice physician Nicolaus Gupalatinus. All subsequent printed editions of Aristotle's *Problemata* offer the revised second version of Gaza's Latin translation.

The printer Johann Wurster, Swabian by birth, was at work between 1472 and 1477 in the Italian cities of Mantua, Modena and Bologna. Ten different printings are known in all, mostly printed in partnership with other printers such as Johann Baumeister (of whom nothing else is known) or Thomas Septemcastrensis with whom, in 1472, he printed Petrus de Albanos': *Conciliator differentiarum philosophorum et medicorum*. In 1479 Wurster's name appeared in Basel where he also became a citizen in 1482. Even though there are no Basel editions that carry his name, it is believed that Wurster, apart from his presumed activity as a bookseller and bookbinder, worked with or for Johann Meister and Jacob (Wolff) of Pforzheim.

A FINE COPY AND VERY RARE; ISTC locates only three copies in the U.S. (Harvard, LC, and PML).

Theodori Gazae

**Q**UADRVCTIO. NOVA. PROBLEMATVM.  
ARISTOTELIS. AD. NICOLAVM. QVIN-  
TYM. PONTIFICEM. PER. THEODOR.  
VM. GAZES. GRAECVM. PER. PARTI.  
CVLARVM. DIVISIONEM.

- I. Quae ad Medicinam pertinent.
- II. Quae pertinent ad sudorem.
- III. Quae pertinent ad Vini potum. & uinolentiam.
- III. Quae ad rem ueneream pertinent.
- V. Quae ad laborem quietemque & habitum corporis.
- VI. Quae ad consensum naturae animantium.
- VII. Quae ad rigorem. & horrere n.
- VIII. Quae ad res naturales.
- VIII. Quae ad uocis sonique rationem.
- X. Quae ad res tam bene quam male olidas.
- XI. Quae ad Regionum habitus.
- XII. Quae ad litterarum studia.
- XIII. Quae ad res Mathematicas.
- XIII. Quae ad stripium genus. ad panem farinam.  
massam. pulcem ceteraque id genus pertinent.
- XV. Quae ad fructus arborum.
- XVI. Quae ad mare salis que omnem.  
aquarum atque aquae calidae rationem.
- XVII. Quae ad aere n. & uentos.
- XVIII. Quae ad metum. fortitudinem. mores denique.  
affectusque uarios. & civile ius pertinent.
- XIX. Quae ad animi rationales uirtutes.
- XX. Quae ad oculos. aures. nares os tactum uniuersam  
faciem corpus totum atque colorem pertinent.

Theodori Gazae

**AESOP.** *Vita et Fabulae. Milan, Bonus Accursius, c. 1478.*

3 parts in 1 vol. 4to (mm 211x155). 168 unnumbered leaves, (h)4 blank. 25 lines to a page. Part I: Aesop's Life and Fables in Latin, translated by Rinucius of Arezzo (c. 1395 – 1453), 60 ll. Part II: Select Aesopean Fables, with Greek and Latin parallel texts, the latter translated by Accursius, 38 ll. Part III: Aesop's Life and Fables in the original Greek, 70 ff. The Greek type (119 mm) identical with that of Dionysius Paravisinus Brothers: Roman type (108 mm). Capital spaces with Greek or Roman guide letters.

**BINDING:** bound in London c. 1840 by Charles Stanley Bevan in brown coarse-grained morocco over bevelled wooden boards, richly blind tooled, single gilt fillet round sides, in the centre is the gilt crest of W Stuart of Tempsford Hall, surmounted by his motto 'Nobilis Ira'. Gilt edges. Modern brown morocco slipcase with gilt title on spine.

**PROVENANCE:** W Stuart of Tempsford Hall, bookplate; Richard Copley Christie, bookplate; John Rylands University Library, Manchester, bookplate, front flyleaf *v* (sold as a duplicate, 1988)

**REFERENCES:** H \*265; GW 313; Pr 5963; BMC VI, 754 (IB. 26555, 26555a-b); Goff A-98; IGI 61; Rogledi Manni 13; Flodr, Aesopus 2; Proctor, *Printing of Greek* pp. 49, 59-61; Barker, *Greek Script & Type* p. 31; N.G. Wilson, *From Byzantium to Italy* p. 96. Botfield 171-72.

**THE EXTREMELY SCARCE EDITIO PRINCEPS OF AESOP'S FABLES.**

'*D'une insigne rareté*' (Legrand), this is the first printing of a Greek or indeed any classical text, excepting only, perhaps, the pseudo-Homeric *Batrachomyomachia* (Brescia c. 1474?) of which only one copy has survived (in the John Rylands Library, Manchester). It is also one of the earliest books to have been printed throughout in Greek. Émile Legrand, the eminent bibliographer of Greek books, in an observation which has been overlooked by bibliographers of fifteenth century literature, found that the Aesop was printed on the same paper as the Justinus printed by Valdarfer at Milan in 1476 (see E. Legrand, *Bibliographie Hellenique* (1903), III, p. 59).

The sequence of the three parts of the Aesop varies in different copies. Accursius added the part containing select Aesopean fables with their parallel renderings into Latin for the benefit of beginners in Greek studies. While

the date of the *Batrachomyomachia* remains uncertain, the Aesop, often dated c. 1480, was no doubt printed in 1478, if not earlier.

Both it and Accursius's edition of the Greek-Latin dictionary by Crastonus are dedicated by Accursius to Giovanni Francesco Torrigiani (Turresanus), the finance minister or 'quaestor' of the Duke of Milan: the latter work is known to have been printed in 1478 and by September 1480 Accursius was using a different Greek type.

This extremely fine copy was bequeathed by Richard Copley Christie (1830-1901) to the University Library, Manchester; when its rare book collection was united with the Rylands Library, the volume was disposed of as a duplicate.

ΑΙΣΩΠΟΥ ΒΙΟΣ ΤΟΥ ΜΥΘΟΠΟΙΟΥ · ΜΑ  
ΖΙΜΩ ΤΩ ΠΛΑΝΟΥΔΗ ΣΥΓΓΡΑΦΕΙΣ ·

Ἐν ἁγμάτων φύσιν τῶν ἐν ἀνθρώποις ἠκρί-  
βωσαν μὲν καὶ ἄλλοι, καὶ τοῖς μετ' αὐ-  
τοὺς παρέδωκαν φέροντες · αἰσώπος  
δὲ δοκῆ μὴ πόρρω θηοτέρας ἐπιτηροί-  
ασ τῆς ἠθικῆς διδασκαλίας ἀφάμε-  
ρος, πολλῶ τῶ μέτρῳ τοὺς πολλοὺς αὐτῶν παρε-  
λάσαι · καὶ γὰρ οὐτ' ἀποφαιρόμενος οὔτε συλλογί-  
ζόμενος, οὔτε μὴν ἐξ ἰσορίας, ἢ ἢ πρὸ τῆς κατ'-  
αὐτὸν ἡλικίας ἠνεγκε χρόνος, τῶ μινθεσίαν δια-  
τιθέμενος, ἀλλὰ μύθοισι τὰ πάντα παιδοτρῖβῶν,  
οὕτω τὰς τῶν ἀκροωμένων ἀγρὰν ψυχὰς, ὡς ἀ-  
σχῆσθαι τοὺς λογικοὺς ποιῆν ἢ φρονεῖν, ἀ μὴ τ'-  
ὄργιθες μὴ τ' ἀλώπεκες · καὶ αὖ πάλιν μὲν προσέ-  
χην ἐκείνοις, οἷς πολλὰ τῶν ἀλόγων ἐν καιρῶν  
μεχῶς προσεσχικότα μιν θάλα · ἐξ ὧν, ἀ μὲν κιν-  
δύωνος ἐπιτημένους αὐτοῖς διέδρα ἀ δὲ μεγίστης  
ἐν τοῖς καιρίοις τῆς ἀφελῆας ἐτυχεν · οὗτος  
τοῖσιν ὅτ' οὐ κατὰ τὸν βίον φιλοσόφου πολιτε-  
ας ἔκοντα προθέμενος, καὶ ἔργοις μᾶλλον ἢ λό-  
γοις φιλοσοφῆσας, τὸ μὲν γένος ἐξ ἀμορίου τῆσ'  
φρυγίας κατ' ἠγετῆς μεγάλης ἐπίκλησιν · τῶ δὲ  
τύχην γέγονε δούλος · ἐφ' ᾧ καὶ σφόδρα μοι δοκῆ

**JEAN CHARLIER DE GERSON.** Opera. [Edited by Johann Geiler von Kaysersberg, Peter Schott the Elder and Jakob Wimpfeling]. (Vols. I-III: *Strassburg, Joh. Grüninger* – partly with types of Joh. Prüß –, 3 July-10 September 1488; vol. IV: *M. Flach & M. Schürer*, 3 March 1502).

4 parts and index in 4 vols. Folio (306x211 mm). Printed in two columns in a gothic type, 53 lines. – Bound in vol. I: 4 ll. At the beginning with a manuscript index of the four volumes and between ll. G<sup>8</sup> and a<sup>1</sup> a quire of 8 leaves containing an index of the sermons (6 ½ pp.). With 5 (4 repeated) full-page woodcuts showing Gersons as a pilgrim, of which 4 coloured and heightened with gold and silver. Rubricated throughout, initials, capital letters and paragraph marks in red and blue. Illuminated initials on gilt background with scroll work and gilt escutcheons on leaves a<sup>2</sup>r<sup>o</sup> of first vol., A<sup>3</sup>r<sup>o</sup> of second vol. and aa<sup>3</sup>v<sup>o</sup> of third vol.; in fourth vol. gilt coat of arms on aa<sup>2</sup>r<sup>o</sup> and illuminated initial with scroll work on a<sup>1</sup>r<sup>o</sup>.

Scattered marginalia in red and brown ink, paste-down of first volume with a note concerning the text in brown ink and more recent bibliographical entry.

BINDING: Contemporary blind-stamped calf on wooden boards, back on three double bands, 4 (of 8) clasps. The first three volumes with similar decoration using the tools of the same binder's shop, fourth vol. slightly differing (details in comment).

Scattered worming and light browning. Bindings a trifle rubbed, tears at head and tail with slight loss in vol. IV, joints starting. On the whole an exceptionally well preserved copy.

PROVENANCE: Petrus (Rauch or Rauh) of Anspach in Franconia (c. 1495-1558) and by legacy to the Dominicans of Bamberg (owner's manuscript entries). Rauch was a Dominican and Auxiliary Bishop of Bamberg. – We could not identify the painted coat of arms, which must have been that of the first owner.

REFERENCES: GW 10714; HC 7622\*; Goff G-186; BMC I, 170; Polain (B) 1590; Walsh 164-165; BSB-Ink G-183. – (Vol. IV): VD 16, J-559; Hieronymus, *Oberrheinische Buchillustration I*, 96 and 99; Albrecht Dürer 1471-1971 (Exhibition catalogue) nrs. 146 and 162.

#### MAGNIFICENT COPY WITH ALL FOUR VOLUMES IN THEIR FIRST BINDINGS.

Jean Charlier from Gerson, near Rethel in the Ardennes, is regarded as one of the early mystics and precursor of the Devotio Moderna. He was one of the most important theologians of the late Middle Ages and his works exerted, notably in the German speaking countries, a great influence on religious authors. He was Chancellor of the University of Paris from 1395 until 1415 and, as such, at the heart of the dispute between Armagnacs and Burgundians and the Great Schism. An exponent of the councilary cause, Gerson was one of the leading theologians of the Council of Constance (trial of Jan Hus) in 1415 and an important protagonist acting on the settlement of the Schism.

He began his theological studies with two famous teachers, Gilles des Champs (Aegidius Campensis) and Pierre d'Ailly (Petrus de Alliaco), rector of the college of Navarre, Chancellor of the University, and then bishop of Puy, Archbishop of Cambrai and Cardinal. Pierre d'Ailly remained his friend throughout his life.

As an outstanding theologian, given the title of *Doctor Christianissimus*, Gerson was known for his concept of a return to Pure Faith and his exegesis of the Mystical Theology of Pseudo-Dionysius based on the principles of St. Bonaventure. His intellectual output was characterised by the combat against neo-Platonism and the logic of Duns Scotus.

Notable parts of the *Opera* include a plan for the reform of universities, a comprehensive Harmony of the Gospels (*Monotesseron*) and a commentary on the Song of Songs, works on the poems of the Bible culminating in a large collection of twelve treatises on the Magnificat, and an extensive literary correspondence on mysticism and other spiritual issues with, among others, members of the Carthusian Order.

In his treatise *Contra romantiam rosa* in volume IV he warns against the „irreverent” *Roman de la Rose* – a position in which he was joined by Christine de Pisan.



Te  
mens  
templi

beate  
Carme  
to Lib  
Lentil  
Devit  
Lentil  
Demp  
Demp  
Dein  
ologie  
Larmi  
moua  
Dereu  
De con  
monis  
Dege  
Deme  
Defim  
sticari  
Larmé  
Dedri  
Deilla  
limar  
Doci  
Deren  
Detér  
Lonn  
Deyd  
Deeo  
Docu  
mente  
Epist  
Depe  
Larm  
Dem  
Epist  
Dem  
Rippe

Furthermore he ranks among the earliest musical authors; the third volume contains his short tract on chant, *Canticorum originali ratione*.

This edition of the works of Gerson is the culmination and the most important achievement of a circle of reform-oriented humanists, grouped around the great preacher Johannes Geiler von Kaisersberg, the Strasbourg magistrate Peter Schott the elder, and the poet and historian Jakob Wimpfeling.

Compared to the first edition of 1483-84 printed by John Koelhoff in Cologne, the work was amended and corrected on the basis of newly compiled manuscripts by Kaisersberg and Schott. The work was also improved by a new sequential arrangement based on objective criteria, giving a more logical access to key of Gerson's works.

Of the three volumes printed by Gruening, partly with the types of Johann Prüss and Martin Flach, the second volume was issued first on 3<sup>rd</sup> of July 1488, followed by the third volume on the 6<sup>th</sup> of September and the first volume four days later. The *Inventarium* (a table of contents of the three first volumes) is, in our copy, bound at the beginning of the first volume, together with two manuscript indexes, one presenting the contents of all the four volumes, the other a list of the sermons.

The fourth volume, containing, in particular, newly discovered sermons and treatises, was edited by Wimpfeling and printed by Flach and Schürer in March 1502. The Latin translations of the French texts were made by the Freiburg theologian Johann Sutter (Brisgoicus), whose name, however, was omitted in the book. Although it appeared independently as the final volume of Flach's „pirate“ edition of 1494, it often complements other incunabula editions of Gerson.

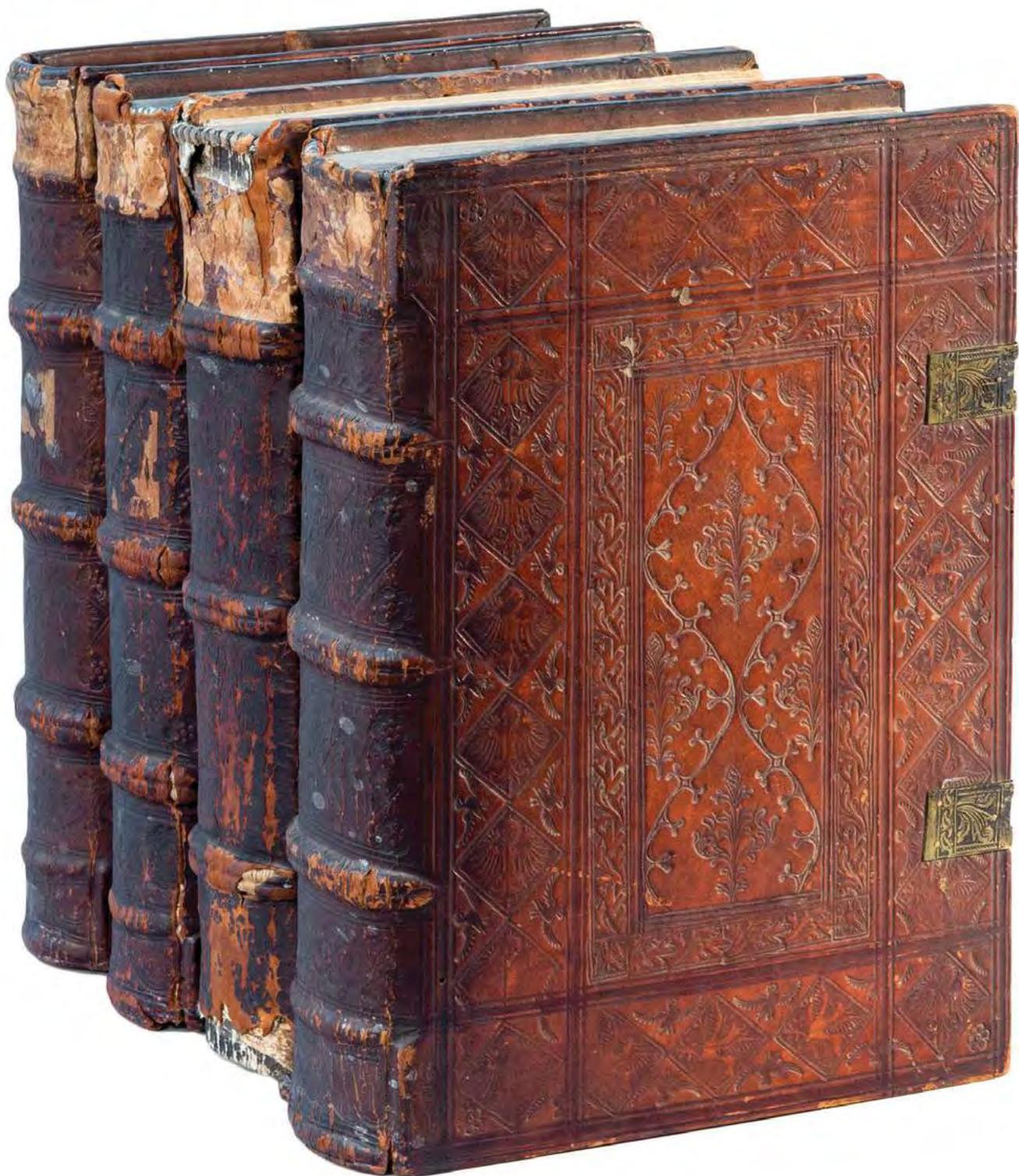
The importance of this edition is not only due to the fact that it was authoritative for over two centuries, but

also that it was the first containing the famous woodcut showing Gerson as a pilgrim; in the background a mountainous landscape, which represents the Inn valley with castle Rattenberg, where Gerson was exiled during the summer following the Council of Constance. He is bearing his distinctive coat of arms with mystical emblems, of which Gerson gives an explanation in his letter of January 1<sup>st</sup> 1416 printed at the beginning of the first volume. In our copy four of the five woodcuts are in lavish contemporary colouring, the escutcheon and his pilgrim's staff being heightened with gold resp. silver.

These woodcuts, established once and for all the iconography of the great theologian. That illustrating the first three volumes was certainly cut by a local craftsman, but the woodcut in the last volume has been ascribed to Albrecht Dürer, notably by Giesecke, Musper and Winkler and more recently in the exhibition catalogue for the fifth centenary in 1971 (nr. 162). However recent research has cast a doubt on Dürer's authorship (Schoch/Mende/Scherbaum, *Dürer, Das druckgraphische Werk*, III, A36).

#### BINDING:

Remarkably well preserved copy in contemporary bindings. The first three volumes of 1488, which are blind-stamped with an almost identical pattern, are by the so-called Bishop's Master from the Carmelite monastery in Bamberg. The tools are those used in the second workshop active 1478-1520 (see: w000076 EBDB, Schunke/von Rabenau 2, pp. 19 ff); the researches of Ferdinand Geldner revealed that the Bishop's Master must have been a secular bookbinder. The fourth volume of 1502, however, was made at the workshop of the Augustinians in Nuremberg (see EBDB w000090, Schunke/von Rabenau 2, p. 197 et seq.). Though the bindings differ slightly, the set must have been put together not later than in the beginning of the 16<sup>th</sup> century.





## Epistola Jo. gerson ad frēm

### Johānes cācellarius parisiens. Germano

suo carissimo Johāni ordinis celestino:um Inclinauit cor meū vel curiositas / vel vanitas  
vel vrpie cōfido caritas illi? cui dixit cor meū. de? cordis mei ⁊ pars mea deus in eternū / vt  
mibi describerem arma / scutum cordis ⁊ fidei / quale militiā mibi necessariā et accōmodam fi  
guraret p presenti vita . que teste iob . est militiā hominis sup terrā / Deditatus sum cū corde  
meo plurima. Tādē ascēdit mens in hūc affectū cordis / vt sibi sibi cor alarū ⁊ ignitū signatū  
signo thau aureo / poneret i etheris saphirini medio / radiātibz illic aureo colore / sole / luna  
et stellis / quatinus ego peregrinus ⁊ aduena (sic enī Gerson interpretatum significat) assidua  
meditatio e recordarer vrbī celestis peregrini pauli / Nostra cōuersatio in celis est. Nec me  
proptus sefellit hec meditatio cordis / dū illud tu dñe dilatasti. dum libero sibi volatu / p am  
plissimos sacre scripture celestes cāpos spaciari donatū est / vbi scotiens de? corde fit sermo vi  
uus ⁊ efficit. que ad sensus / nūc allegoricos / nunc morales / nūc anagogicos fructuosissima  
iocunditate trahi pōt / vt iugiter insonet illud ecclie: Sursum corda. Doctibi germane si  
gnificare volui / q cōfusus es peregrinatiois mee / tibi meū et mibi tecū debet esse cor vnū / et  
anima vna / quatinus edificatiois hui? nō ingrate / particeps esse velis / q? scies ⁊ potes / co  
operante illo q cor regis ⁊ hoim inclinat quocūq? voluerit / q? finxit sigillatim corda eorum  
In quo bñ vale feliciter ⁊ euola. Scriptum cōstantie prima Januarij .ii. 16.

Dic precor / iste quis est qui carmina condit ista  
Bratia nomen ei / cognomen et aduena fecit  
Esse perigrinus signis agnoscitur aptis  
Lassidolum dextro / sartum dependet ab armo  
Ad latus oppositū . celsum caput orbicularis  
Pilleus obnubis / soles quo pellat et imbres  
A vultu infestos . baculusq; teres regit artus  
Ferreā cui cuspis . munitur sura coturno  
Scutum leua gerit / saphiro celo ve sereno  
Lonicolor . hic auro septē radiare planetas  
Inspiceres . medio cor pennatum velur ignis  
Emicat . et thau rutilo sibi signat in anro  
Egide protectus hac hostica tela retundit  
Nec caret angelico duce / sed caro visibus obstat  
Sedulus hunc catulus vt thobiam comitatur  
Gerson origo fuit . dat cancellarius almo  
Lustris quinq; gradus studio tibi parisi:um

### Cōpendiosa laus

Johānis de gerson Cancellarij parisiensis.

**T**hannem de Ber  
son parisiensis quon  
dam studij cancellari  
um . si quis doctorem  
christianissimum vo  
cet . is certe videbitur  
eius merito ac digni  
tati non imperunēs  
nomen / indecentem  
ve titulus attribuisse

Si enim autor christiani nominis Lbri  
stus . finē et consummationē legis sue dile  
ctionē constituit . si leue et sacramētis pau

cis astrictū iugū posteris suis imposuit . si  
pharisaicū illud paternā ⁊ traditionū on?  
a suorū humeris excussit . quis obsecro in  
ter doctores legis hui? christiani agnomi  
nationē iustius sortiet? Johāne de gerson?  
qui operosa et pia industria p oēm etatē in  
litteris sacris versatus . omne studij in id  
cōtulit . ei soli operā impēdit . vt christianis  
qui succedētibz sub inde . multiplicatisq; p  
ceptis hominū . ac innumera viuēdi varie  
tate . inextricabili ferme cōscietie la  
byrinto circūerare viderent . et egrediendi  
et hoc callē nūtū faceret . ⁊ planā securā ac  
regiā dilectiois christiane viā quenam es  
set luculentissime demonstraret . Plane si  
q̄s forte dubitatio: de hoc fuerit . huic nul

**MARTIN WALDSEEMÜLLER.** *Cosmographiae Introductio cum Quibus dam Geometriae ac Astronomiae Principiis ad eam rem Necessariis. Insuper quatuor Americi Vespuccii navigationes. Universalis Cosmographiae descriptio tam in solido quam plano, eis etiam insertis quae Ptholomeo ignota a nuperis reperta sunt.* [*Saint-Dié, Guillaume Ludd?*], August 29, 1507.

4to. [190 x 142 mm]. (52) ff., with 1 folding woodcut. Signatures: A6, B6, C4, D4, A8, b4, c4, d8, e4, f4.

BINDING: Gilt-ruled brown morocco with gilt emblem on covers and title on spine signed L. Claessens (1828-1909).

Top of folding plate cropped, resulting in loss of perhaps 1.5 cm of the woodcut; some minor restoration to small wormhole intermittently through text of initial quires; very minor restoration to several blank corners. Pages generally clean, sympathetically washed, a handsome copy.

PROVENANCE: Ownership inscription on title of Monastery of Sint-Truiden in the Netherlands (*Liber monasterii sancti Trudonis*) and occasional 16<sup>th</sup> c. annotations (some slightly trimmed) especially in the second part (the Vespucci narratives).

REFERENCES: HARRISSE BAV 47; Sabin 101,022; see Magnaghi's *Amerigo Vespucci, studio critico*, Rome 1926 which finds numerous incongruities and inconsistencies in the Vespucci text, casting doubt on its authenticity; Borba II.932 (and on Magnaghi's arguments against the authenticity of the Vespucci letter, see II.906); Streeter I.4 (3rd ed.) & *Beginnings* 2; Shirley, *Mapping of the World* #26-27; & #179 on Severt map; Church 24.

#### THE BOOK WHICH NAMED AMERICA.

Extremely rare early edition, published just four months after the first, of one of the icons of discovery literature -- the work which named America. „For the first time it is proposed here that the New World be called ‘America’, and it is the first time that the word ‘America’ ever appeared in print.” (Borba II.931). The work also contains the first collected edition of *Vespucci's Quatuor navigationes*, purporting to describe 4 voyages made by the explorer, including an early account of the discovery of Brazil which probably received wider circulation here than in the ephemeral newsletters describing Vespucci's two voyages. It is striking that all these publications should come *not* from one of the ports or capitals of Europe, but from St. Dié, an obscure town in the middle of the Vosges mountains. Here a group of scholars on the cutting edge of contemporary geography gathered, centered around the geographer Martin Waldseemüller. All 1507 editions of the *Cosmographiae* are extremely rare, far rarer than such ephemeral documents as the Columbus Letter (see below for census).

The work begins with an introduction to geography and the globe, providing definitions of basic technical terms, terrestrial and celestial zones, descriptions of the winds, and, in the final chapter, descriptions of the continents and other geographical features of the earth's surface. It is here that the name ‘America’ is proposed: „in the

6th climactic region, towards the Antarctic, are situated the extreme part of Africa, recently discovered, the islands of Zanzibar, Java minor and Seula, and the fourth part of the world which, since it was discovered by Amerigo, it is permissible to call ‘Amerigen’, that is, the land of Amerigo or America.” (Chapter ix, C3v). The designation was adopted almost immediately by cosmographers (see Borba II.931 for its descent).

Throughout the work, Waldseemüller refers to a map and a globe of his design, which are known independently to have been issued in the spring of 1507, thus suggesting that the work doubled as a guide to their use. The map survives in a single copy (Shirley #26) in the Library of Congress, purchased several years ago for \$10,000,000; no globe survives, but three sets of uncut gores do (Shirley #27): one at the University of Minnesota (Bell Library), and two others in private collections

The *Cosmographiae Introductio* was first published on April 25, 1507 and received no less than a total of 4 editions within four months: a second edition dated as above and two subsequent editions dated Aug 29. The criteria for distinguishing editions is set out by HARRISSE, with more or less precision depending on the edition. While the relative chronology of these 4 editions and the criteria for identifying them stand in need of re-examination,

COSMOGRAPHIAE INTRODV-  
CTIO / CVM QVIBVS  
DAM GEOME-  
TRIAE  
AC  
ASTRONO-  
MIAE PRINCIPIIS AD  
EAM REM NECESSARIIS:

Insuper quatuor Americi Ves-  
pucij navigationes.

Vniuersalis Cosmographiæ descriptio  
tam in solido q̄ plano / eis etiam  
inertis quæ Ptholomæo  
ignota a nuperis  
reperta sunt.

*Liber primus Geographiæ*

DISTICHON:

Cum deus astra regat / & terræ climata Cæsar  
Nec tellus nec eis sydera maius habent.

following the traditional view of HARRISSE, this edition is considered fourth (BAV #47). As with many early books printed in a quick succession of editions, this edition was compiled by combining sheets from two prior editions: the NYPL record for the Lenox copy, the only U.S. copy of the present edition, specifies that 4 leaves (a1-2, a5-6) were taken from the first edition, with minor alterations, and is otherwise a reprint of HARRISSE #46. One simple indication of this combination is the gap in the text between A6 v and B1 r: the text should read *Georgicis sit*, but reads instead nonsense: *Georgi Quinque*. Comparatively, HARRISSE is less specific and less clear, claiming that the present edition is an „amalgamation” of sheets from the first edition for the first part, without specifying the extent, and the 3<sup>rd</sup> edition for the Vespucci. Note: this edition is considered by HARRISSE and all other bibliographers as an independent edition assembled at or near the time of publication, listed in BAV as a bonafide, integral edition. Further, and this suggests the need for additional investigation, HARRISSE plausibly suggests that there may well be other editions formed from the sheets of even more editions (see HARRISSE p. 96b). This view is shared by the entry for the third edition (BAV 46) offered by Kraus in Cat. 185.10.

It is difficult to understand how a book published 4 times within four months of 1507 should be so very rare. The reason for the multiple publications and perhaps their

extreme rarity as well may be connected with the fortunes of the large world map, to which the cosmography serves as guide. One might hypothesize that given the enormous size of the map, it was printed according to demand in relatively small numbers, with the present work following suit.

#### WORLDWIDE CENSUS OF COPIES OF 1507 EDITIONS

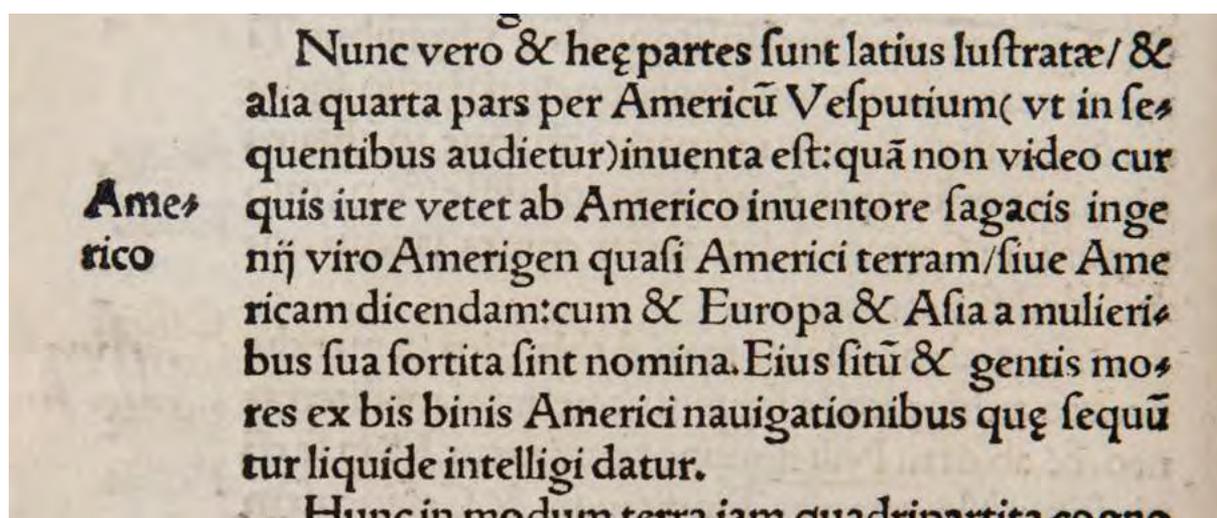
First: (BAV 44; Additions 24) NYPL (Lenox): According to notes in the copy in Lenox' hand, this copy was bought from the sale of Wm Marshall, Esq in May of 1854; BnF; Michel de Bry copy, bought by Berès Dec 6, XXXX.

Second: (BAV 45): JCB, Huntington, LC, NYPL (Arnts), BL, BnF.

Third: (BAV 46): Huntington, Yale, Newberry, Lilly, Harvard, Michigan (Clements), NYPL, JCB, BL, BN; Americana Exchange lists 7 copies at auction or on the market between 1912-1992, though these are most likely the same 2 sold multiple times. One of these becomes the Kraus copy of Cat.185.10.

Fourth: NYPL, Munich

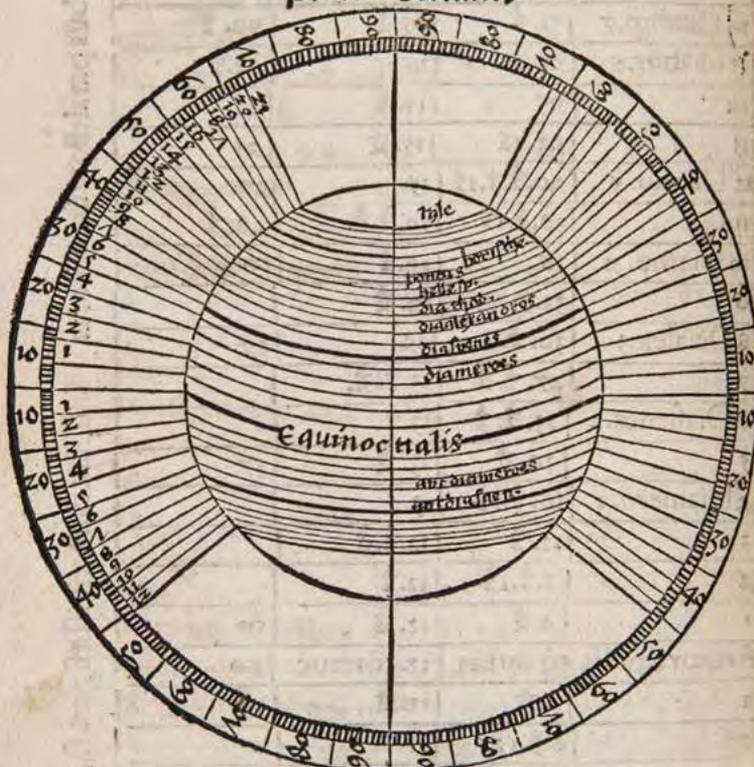
“Another Issue”: (Alden/Landis 507/14; not in BAV): containing 6 ff. from one of the April 25 editions: Innsbruck



Para. & cli.	Gradus	Hore	Milliaria
6 Antidialienes	23. $\frac{2}{3}$	13. $\frac{1}{2}$	52
7	27. $\frac{1}{6}$	13. $\frac{1}{2}$	

Et ita deinceps versus Antarcticū polū. Quod  
& subsequens figura cōmonstrat.

Polus Arcticus



Polus Antarcticus

**ALBRECHT DÜRER.** [Life of the Virgin – Marienleben] – Epitomae in divae parthenices Mariae historiam. Nürnberg, per Albertum Durer pictorem, 1511.

Folio (405x310 mm). 20 woodcuts mounted.

BINDING: Red morocco by H. Fikentscher (dated: Leipzig 1920), gilt fillets around sides on the spine and turn-ins, title gilt on front cover, edges gilt, slipcase.

PROVENANCE: Gerhard Güttler (1889-1966), cf. comment; Hans Fürstenberg (1890-1982), with his bookplate,

REFERENCES: Schoch/Mende/Scherbaum (SMS), *Albrecht Dürer - Das druckgraphische Werk*, II, pp. 214-279; Meder, *Dürer-Katalog*, pp. 165-180; Scherbaum, *Albrecht Dürers „Marienleben“* (2004); K. Feulner, *Bestseller Marienleben. Verkaufsstrategien, Plagiate und Copyright*, in: Sander, Dürer. Kunst, Künstler, Kontext (2014), p. 235 et seq.

ONE OF THE MOST INFLUENTIAL WOODCUT SERIES IN THE HISTORY OF WESTERN ART, WHICH THE ARTIST HIMSELF RANKED, TOGETHER WITH THE *PASSION* AND THE *APOCALYPSE*, AS HIS THREE „GREAT BOOKS“.

Made between 1502 and 1510 the scenes of the *Marienleben* were issued as single woodcuts till Dürer decided to arrange them according to the Stations of the Vita of Mary and to publish them in book form with the Latin distichs by the Nuremberg humanist Benedictus Chelidonius (1460-1521) in 1511.

Although there is no clear chronology to *The Life of the Virgin* a development in form and graphic treatment discernible in the series gives aid in dating them. On the other hand specialists still argue about whether Dürer was guided by Chelidonius' distichs when putting them together in book form.

*The Life of the Virgin*, together with the *Passion* and the *Apocalypse* – Dürer himself used to call them his „Three Great Books“ – established his reputation and influence across Europe and ensured that the artist enjoyed a certain degree of financial independence from then on.

Among the earliest is the *Adoration of the Virgin* (c. 1502) which was initially intended to form the first leave of the series, whereas the woodcut of the actual title page was made at the time of the publishing in 1510/11.

All woodcuts in our copy are from the book edition with the corresponding watermarks 127 and 259 mentioned by Meder except the title woodcut which is from a later issue without any text (watermark unrecognisable).

They are stamped throughout on the back with the collector's mark of Gerhard Güttler (Lugt 2807b: „... Güttler vécut longtemps à Reichenstein (Silésie), puis à Berlin, et réside actuellement en Bavière. Il a réuni une collection restreinte, mais de très bonne qualité, d'estampes allemandes du XV<sup>e</sup> et du commencement du XVI<sup>e</sup> siècle, dont

*beaucoup de pièces rares*“). Leaves 4, 7, and 14, are additionally stamped with the monogram *SFC* (19<sup>th</sup> century, unknown to Lugt), leave 8 with the small oval mark of the d'Arenberg collection (Lugt 567; probably included in the 14 July and following days 1902 sale, Christies, London), and the last leaf with a mark showing a crest with a pelican (Lugt 2820 unidentified, probably English early 19<sup>th</sup> century).

LIST OF THE WOODCUTS with the reference of Meder and Schoch/Mende/Scherbaum(SMS):

- Madonna of the Apocalypse*, c. 1510 (222x210 mm; Meder 188b, SMS 166b). Without any text.
- Refusal of Joachim's Offering*, c. 1504 (299x211mm; Meder 189, SMS 167)
- Angel Appearing to Joachim*, c. 1505(301x209 mm; Meder 190, SMS 168)
- Joachim and Anna Embracing under the Golden Gate*, c. 1504 (301x209 mm; Meder 191, SMS 169)
- Birth of Mary*, c. 1503 (300x209 mm; Meder 192, SMS 170)
- Presentation of Mary in the Temple*, c. 1504/05 (303x212 mm; Meder 193, SMS 171)
- Marriage of Mary and Joseph*, c. 1505 (298x209 mm; Meder 194, SMS 172)
- Annunciation*, c. 1502 (299x209 mm; Meder 195, SMS 173)
- Visitation*, c. 1503 (301x209 mm; Meder 196, SMS 174)
- Nativity*, c. 1502 (304x207 mm; Meder 197, SMS 175)
- Circumcision*, c. 1505 (296x207 mm; Meder 198, SMS 176)
- Adoration of the Kings*, c. 1502 (301x209 mm; Meder 199, SMS 177)
- Presentation in the Temple*, c. 1505 (294x206 mm; Meder 200, SMS 178)

*Flight into Egypt, c. 1503 (301x210 mm; Meder 201, SMS 179)*

*Repose in Egypt, c. 1505 (308x214 mm; Meder 202, SMS 180)*

*Christ among the Doctors in the Temple, c. 1503 (298x205 mm; Meder 203, SMS 181)*

*Christ Taking Leave of His Mother, c. 1505 (309x217 mm; Meder 204, SMS 182)*

*Death of Mary, c. 1510 (301x208 mm; Meder 205, SMS 183)*

*Assumption, c. 1510 (294x205 mm; Meder 206, SMS 184)*

*Adoration of the Virgin, c. 1502 (313x212 mm; Meder 207, SMS 185). With the imprint, but without the warning, claiming an Imperial privilege.*







**CLAUDIUS PTOLEMAEUS.** Geographiae opus novissima traductione e Grecorum archetypis castigatissime pressum. *Strasbourg, Johannes Schott, 12 March 1513.*

Folio [45.6x32 cm]. (181) ll., with 45 double-page and 2 single-page maps, of which one (Lorraine) is printed in three colors.

BINDING: 18<sup>th</sup> century Italian vellum.

Some light browning and occasional marginal staining, maps mounted on vellum guards; blank corner of A2 renewed, 6 maps [„Europ Sexta Italiae“, „Septima Europe“, „Octava-Nona-Decima-Undecima-Asia“ tabula], with minor worming along centerfold, 2 tiny wormholes to 3 maps [„Quinta-Sexta-Septima-Asia“], „Septima Asia“ with neatly repaired tear affecting image, early ink marginalia to „Aphricae“, last 15 text leaves with minor marginal worming, a few short tears repaired or corners renewed. Generally very good.

REFERENCES: Harrisse 74; Shirley, *World Encompassed*, 56; Nordenskiöld p. 19, plates 35 & 36; Streeter Sale I, 6; Skelton, *Introduction to Claudius Ptolemaeus Geography*; Winsor, *A Bibliography of Ptolemy's Geography*, 11f.; Phillips 359; Pastoureau 371-373; Lindgren, *Die Geographie des Claudius Ptolemaeus in München*, in: *Archives Internationales d'Histoire des Sciences XXXV* (1985), 183f.; VD 16, P-5207; Alden/Landis I, 513/6; Sabin 66478; Fairfax Murray, (German) II, 348-348A.

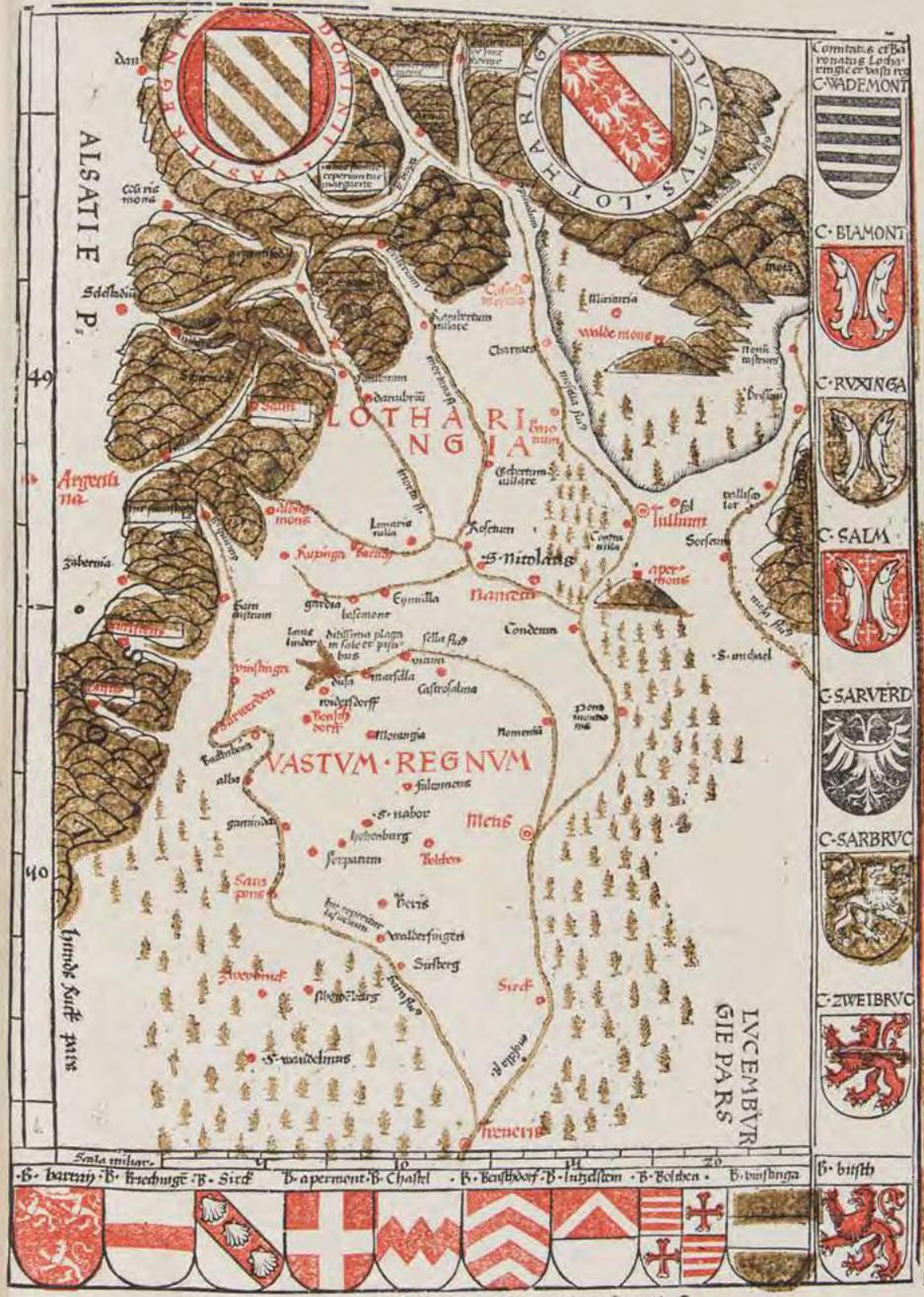
**„THE FIRST MODERN ATLAS OF THE WORLD“ (NORDENSKIÖLD).**

This is „the most important of all the Ptolemy editions; its supplement of ‘new’ maps marked the beginning of modern map-making. The new maps, based on contemporary observations, were published alongside the long-authoritative Ptolemaic models whose deficiencies were clearly recognized“ (Streeter). The work contains the first map of America to appear in an atlas, and among printed books, is preceded only by the map which should accompany the 1511 Peter Martyr, of which Burden was only able to locate ten copies worldwide.

First and foremost, this atlas contains the map of the world known as „the admiral’s map“, variously attributed to either Columbus or, rather less probably, Vespucci. This map (‘Orbis Typus Universalis’) first appears in this edition. Two other maps are also of American interest: ‘Tabula Terre Nova’, one of the earliest printed maps devoted entirely to the New World; and ‘Tabula Moderna Norbergie et Gottie’ which shows ‘Engronelandt’ and ‘Engroneland.’ Of decidedly less import, but worth mentioning: the map of Lorraine is the earliest attempt at color printing on a map, and the map of Switzerland is the first printed map of that nation. For comprehensiveness and the geo-

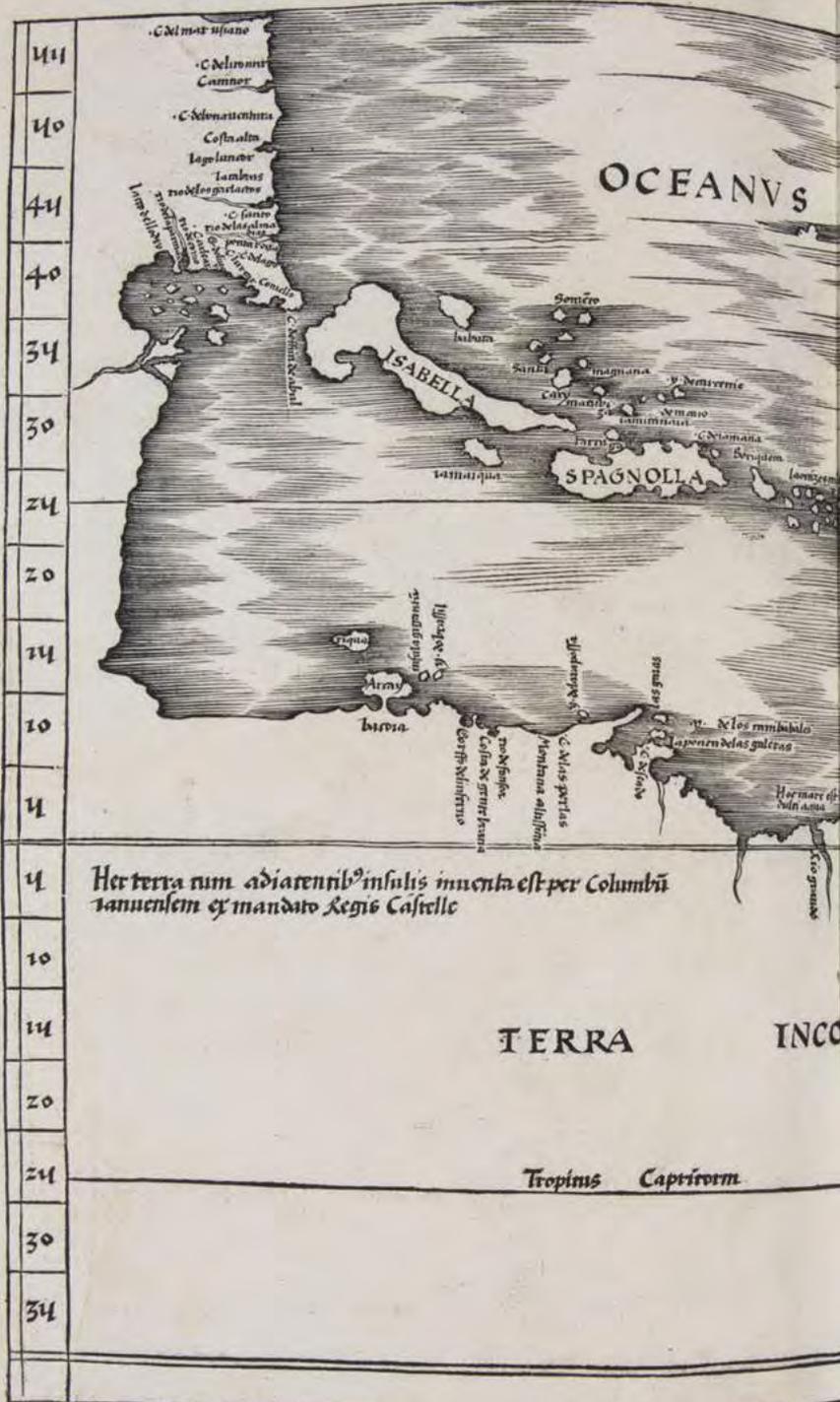
graphical accuracy of its contents, especially for the dissemination of the most recent and epochal transatlantic discoveries, this was the most important atlas of the 16<sup>th</sup> century until the publication of Ortelius (1570).

The participation and principal responsibility for the drawing of the maps are pretty universally attributed to Martin Waldseemüller, although his name appears nowhere in the atlas. Waldseemüller was the center of a group of geographers who, notwithstanding their comparative isolation in the middle of the Vosges, kept abreast of the most recent geographical explorations of the Spanish and the Portuguese as well as other geographical evidence housed in the libraries of Basel and Strassbourg. His *Cosmographiae introductio* (1507) is generally regarded as the book that ‘named’ America. Owing to the present atlas and the two separately issued maps he produced, Waldseemüller is called by Karrow „probably the most important cartographer of the early 16th century.“ A condensed sketch of the present work’s somewhat complicated publishing history can be found in Karrow, *Mapmakers of the Sixteenth Century and their Maps*, pp. 577-78.



Secunde partis Ptolemæi finis: opera Ioannis Schotti Argentinei.  
 ANNO CHRISTI OPT. MAX. 1513

# TABVLA TER





**MARTIN LUTHER.** Eyn sermon von dem Wucher. *Wittenberg, Johann Rhau-Grünenberg, (February) 1520.*

4to (198x147 mm). [16] ll. Large woodcut on title.

BINDING: Modern boards.

REFERENCES: WA VI, 33a; Benzing 559; VD-16, L-6447; Pegg, *Swiss*, 3484; Dommer 122; Köhler 2852; Richard C. Kessler Reformation Collection 209; Brecht, *Martin Luther* I (1994), p. 340.

#### THE SCARCE FIRST EDITION OF LUTHER'S TREATISE ON ECONOMIC ETHICS.

Shortly after Luther had published his first small tract on usury, with his thoughts on economics and the charging of interest on loans in November 1519, he decided on 18<sup>th</sup> December to write an enlarged and more comprehensive version of the subject. The so-called 'Large Sermon on Usury' was first published on February 1520.

This is one of the capital treatises on the practice of moneylending during the Reformation and is indicative of how Luther could condemn usury whilst still upholding the legality of lending money at interest. Subsequently Luther came back to the issue in publishing *Von Kaufhandlung und Wucher* in 1524 and *An die Pfarrherrn wider den Wucher* in 1540.

A disturbing feature is notably the title woodcut showing a bearded figure in a landscape, the identity of which is revealed by the caption and the figure's armband which bears pseudo-hebraic characters. It is clearly intended as a mocking representation of a Jewish usurer and the caption reads: *Pay or give interest, for I seek profit.* The woodcut appears to have been used by the publisher, without Luther's knowledge, as a method of boosting sales. Luther did not mention explicitly the Jews in his text, and declared that he couldn't possibly assume responsibility for the choice of the illustrations; however, the pamphlet became a best-seller and was reprinted nine times before an official second Wittenberg edition was published in 1522.

Eyn Sermon von dem Wucher.  
Doctoris Martini Luther  
Augustiner zu Wittenbergk.



**DESIDERIUS ERASMUS OF ROTTERDAM.** *Apophthegmatum, sive scite dictorum libri sex. Basel, in officina Frobeniana (March) 1531.*

4to (225x155 mm). [8] ll., 671 pp., [12] ll. With Froben's device on title resp. a larger one on last leaf and 7 large initials by Hans Holbein the Younger.

**BINDING:** Contemporary dark brown calf with blind-tooling over wooden boards, spine on five raised bands with paper label, fragments of ties.

Slightly worn at head and foot of spine.

**PROVENANCE:** Title with contemporary mark in ink (.M.4. and C.H.), obliterated old ownership entry on first endpaper. – Gilhofer & Ranschburg, *Erasmus*, (Lucerne, 1965), cat. 50, nr. 49.

**REFERENCES:** Bezzel 194; VD16, E-2035; Rummel/Schrag, HAB Wolfenbüttel, *Erasmus Collection*, n° 156; Bibliotheca Erasmiana 3-12; Rummel, *Erasmus as a translator of the classics* (1985), 120 et seq.; Opera omnia, tom. IV (2010), p. 3 et seq.; Tineke ter Meer, *A True Mirror of the Mind: Some Observations on the Apophthegmata of Erasmus*, in: Erasmus of Rotterdam Society Yearbook XXIII (2003), p. 67 et seq.

**A SPLENDID COPY OF THE RARE FIRST EDITION**

The *Apophthegms*, together with the *Adagia* and the *Colloquia*, proved to be among the most popular of Erasmus' works, and early copies were no doubt literally 'read to pieces'.

The *Apophthegms*, published towards the end of his life, are similar in design and in purpose to his *Adagia*, a thesaurus of sophisticated anecdotes, poignant words, and wise actions, gathered from classical authors after the model of Plutarch's work. A programmatic explanation of the tendencies of this work is contained in the dedication to William of Cleves: *Sunt illa quidem scitu dignissima quae philosophi de moribus de republica administranda deque bello gerendo literis prodiderunt*; two years earlier Erasmus already addressed his *De pueris statim ac liberaliter instituendis* to the thirteen years old future Duke.

Just with his other books, edition followed edition, and it was translated into French (1539), English (1542, by Nicolas Udall), Italian, Spanish and Dutch. The text however, did not undergo many versions (only two more chapters were added in 1532). Erasmus by then was an old man, and the youthful fervor with which he revised his *Adagia* was gone.

The decoration of the book is confined to the woodcut initials by Hans Holbein the younger (cf. Christian Müller, *Holbein, die Druckgraphik im Kupferstichkabinett Basel*, p. 210, nr. 141).

We could only trace three complete copies in the trade for the last sixty years, including the present one, offered by Gilhofer & Ranschburg in 1965.



Handwritten text on a paper label affixed to the spine, likely indicating the book's title or author. The text is written in a cursive script and includes the words "Cathodiani".

**GIOVANNI ALBERTO ALBICANTE.** Trattato del' intrar in Milano di Carlo V. (*Milano, Andrea Calvo, 1541*).

4to (180x144 mm). [28] ll. With 4 full-page woodcuts and a title-woodcut (imperial coat-of-arms of Charles V).

**BINDING:** Maroon morocco gilt by Chambolle-Duru, back and inner borders lavishly decorated, covers bordered with a triple fillet, oval supralibros in centre (depicting a fireworker, signed Baticle), all edges gilt, marbled endpapers.

**PROVENANCE:** Désiré Ruggieri (1818-1885), with his gilt supralibros on binding. Ruggieri was the most famous pyrotechnician of his time and a fine collector of fête books. This copy was item no. 906 of his collection auctioned in Paris in 1873.

**REFERENCES:** Sander I, 203; Cat. Rothschild III, 2721; ICCU (Online Kat.) 000802; L. Sorrento, *Stampe popolari e libri figurati del rinascimento Lombardo* (1942), S. 27; Jacquot, *Les fêtes de la Renaissance* II, 442f.; *Carolus*. Exhib. Cat. of Museo de Santa Cruz, Toledo 2001, nr. 243; Bibliothèque Ruggieri, Paris 1873, nr. 906 (our copy); Palau 5240; S. Polano, *Giulio Romano* (1989), p. 500 et seq.

**VERY RARE MILAN FÊTEBOOK ILLUSTRATED BY GIULIO ROMANO. – THE RUGGIERI COPY.**

First edition of the first printed account of Emperor Charles V's festive entry into the city of Milan on 27 August 1541. The Emperor's visit took place shortly after the Diet of Regensburg and only a few weeks before the unsuccessful attack on Algiers in the second half of October. During that stay the emperor also approved and signed the *Novae Constitutiones Mediolanensis Domini*.

The festivities were organized by the governor of Milan, Alfonso d'Avalos, Marchese del Vasto, who by the way was the patron of the author of the *Trattato*. The design for the decorations and the sumptuous series of triumphal arches were entrusted to no less than Giulio Romano, the famous artist highly esteemed by Charles V.

The *Trattato* is illustrated with four woodcuts attributed to Giulio Romano himself. They show triumphal arches sumptuously decorated, alluding to the world of classical mythology and ancient history and aiming „to

affirm that the fame of Charles V had not only equaled that of his classical predecessors, but had indeed surpassed it.“ (Matteo Mancini, in: *Carolus*). In this context the last woodcut is of particular interest showing the victorious Emperor on horseback crushing the Empire's enemies: the infidel Saracens in Tunis, the Turks, and the Indians of America.

The text in Ottava Rima is by the Milanese man of letters Albicante who is especially known to have been involved in some squabbles with famous contemporaries such as Aretino and Doni.

There must have been only a handful copies printed, some presumably offered to the chief noble families of Milan, each copy with a personalised motto on the title page; the motto of the Ruggieri copy reads: *Per virtù s'ascende al Cielo, ove si posa & ivi s'è contento*.



**LEONHART FUCHS.** De historia stirpium commentarii insignes. (Basel, Michael Isingrin, [March] 1542).

Folio (377x270 mm). [14] ll., 896 pp., [2] ll. With 4 portraits in woodcut and 512 large woodcuts of plants.

BINDING: Contemporary blind-tooled half pigskin over wooden boards, back on five raised bands, clasps gone.

Inobtrusive worming at beginning and end of volume, scattered inkstains on ll. \*4-5.

PROVENANCE: Bavarian court library in Munich, founded 1558 (large engraved bookplate of the 18<sup>th</sup> century).

REFERENCES: PMM 69; Dibner, *Heralds of Science*, 19; Hieronymus, *Theophrast und Galen – Celsus und Paracelsus I* (2005), 123; Plesch, 272; Nissen, BBI, 658; Hunt, 48; Mägdefrau, *Geschichte der Botanik* (1973).

„PERHAPS THE MOST CELEBRATED AND MOST BEAUTIFUL HERBAL EVER PUBLISHED“ (PMM)

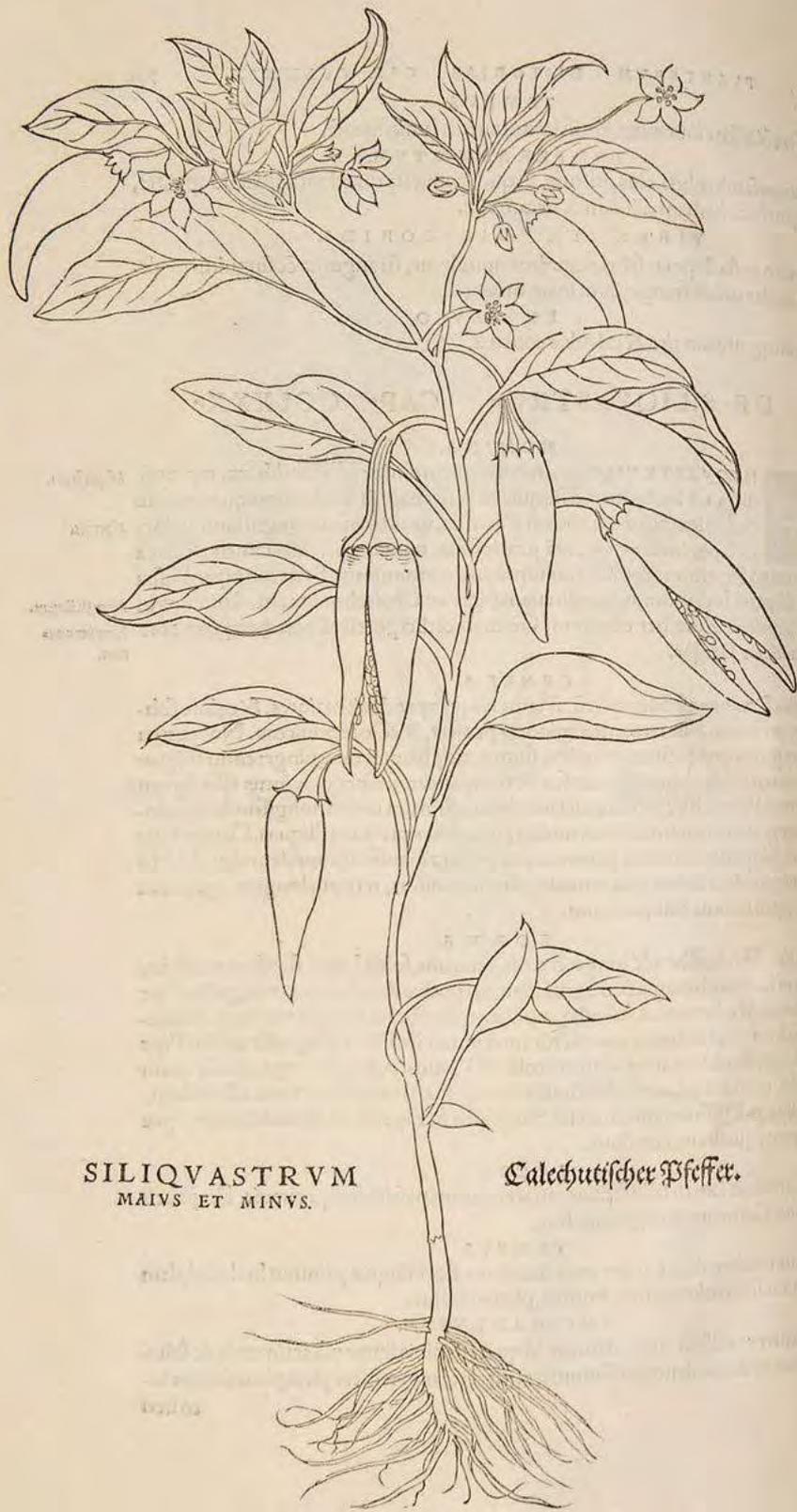
Fuchs was professor of medicine at Tübingen University and as such his primary objectives were to improve the knowledge of *Materia Medica* and to present the largest possible number of plants which could be used as drugs and medicinal herbs.

Fuchs' herbal contains descriptions of 400 German and 100 foreign plants, amongst them a considerable number of newly discovered flora from the Americas (e.g. maize, the pumpkin, and the Fuchsia, named after the author). Images of the plants are reproduced in over 500

superbly engraved woodcuts. They are based on first-hand observations of living examples and establish a standard of plant illustration which has remained authoritative ever since. At the end of the book are portraits of artists Albrecht Meyer and Heinrich Fuellmaurer, and of the engraver Veit Rudolph Speckle; these images rank as one of the earliest examples of a tribute paid to artists in a printed book.

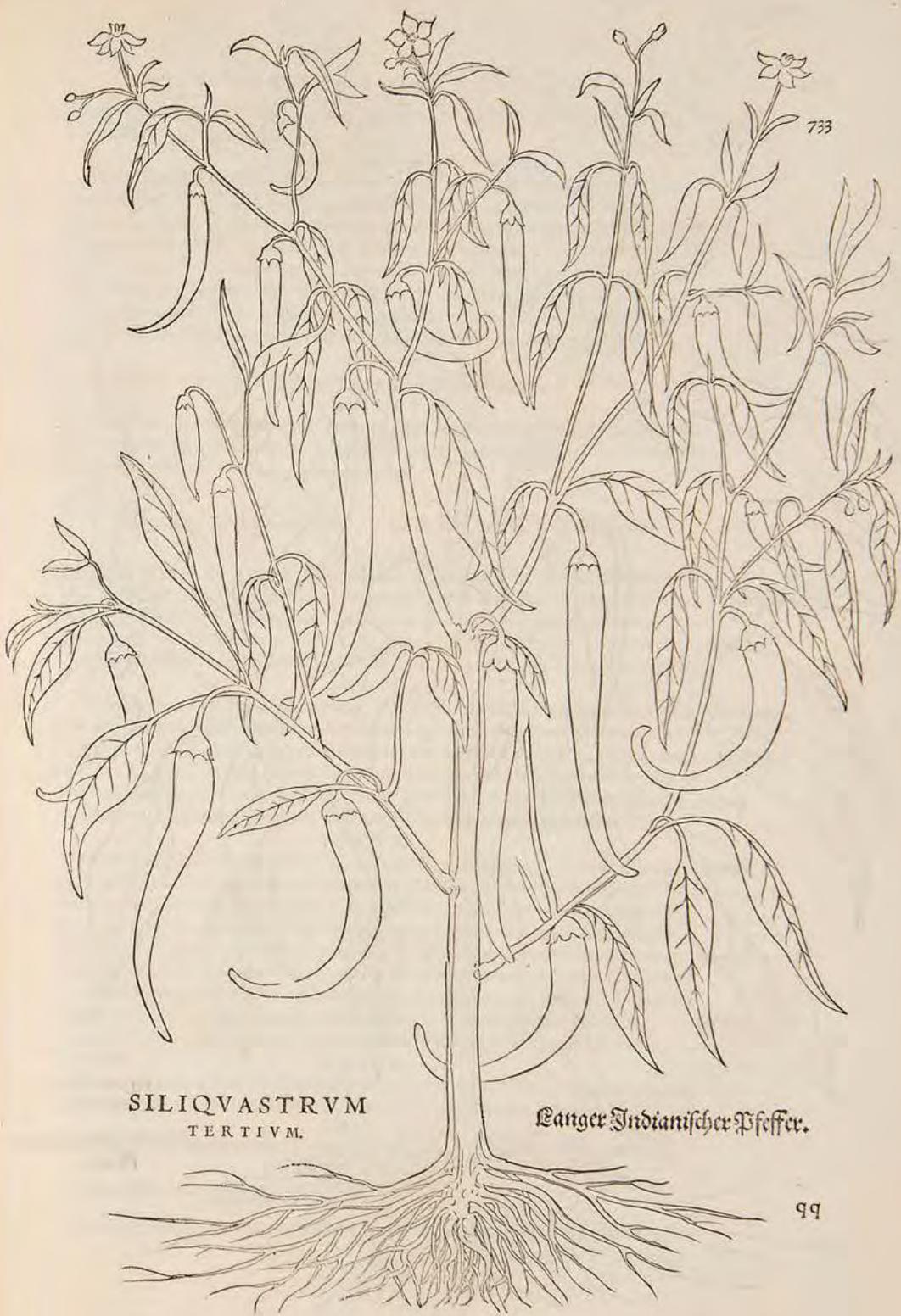
A FINE COPY IN ITS FIRST BINDING, FORMERLY PART OF THE BAVARIAN COURT LIBRARY IN MUNICH.





SILIQVASTRUM  
MAIVS ET MINVS.

Calcuttischer Pfeffer.



733

SILIQVASTRUM  
TERTIVM.

Langer Indianischer Pfeffer.

99

**ANDREAS VESALIUS.** *Suorum de humani corporis fabrica librorum epitome.* Basel, Johannes Oporinus, June 1543.

Folio [480x365 mm], 14 printed ll. with woodcuts

BINDING: quarter morocco and early vellum, title penned on front cover in an early hand.

Binding a bit bruised, title-page slightly thumbed and lightly toned with scored ownership inscription at upper margin (not affecting text). Horizontal crease to center of leaves where once folded, as usual; small puncture in upper edge of one leaf (C), not affecting text; a few scattered inkstains; some waterstaining and thumbing to leaves. Generally very good.

REFERENCES: Cushing, *A Bio-Bibliography of Andreas Vesalius*, pp. 109-114; Flamm & Pozeg, *Vesalius and the 1543 Epitome of his De humani corporis Fabrica librorum: A Uniquely Illuminated Copy*, pp. 210-213; Vons, *André Vésale. Résumé de ses livres sur la fabrique du corps humain*, pp. LXI-LXXIX.

**AN ATTRACTIVE COPY IN AN EARLY BINDING OF THE SCARCE FIRST EDITION OF THIS SEMINAL WORK IN THE HISTORY OF ANATOMICAL SCIENCE. — WITH THE REQUISITE SHEET OF ANATOMICAL OVERLAYS.**

The *Epitome*, despite its name and contrary to a widely held misconception, is not a mere abbreviation of Vesalius' groundbreaking anatomical work, *De humani corporis fabrica*, published earlier the same year. Vesalius disapproved of summaries, as he expressly notes in his address to the reader at the bottom of the *Epitome's* title page. Rather, he makes the *Epitome* a completely different work, commissioning a separate set of original woodcuts and writing new descriptions to accompany them. In addition, Vesalius provides specific instructions on how the *Epitome* ought to be used: the reader should begin by looking at the last illustrations, the nude figures of Adam and Eve, then follow the series of illustrations that gradually uncover the body's soft matter down to the skeleton, and then reconstruct the human body using the sheet of manikins and organs designed specially to be cut out. According to Vons' recent detailed study, this suggests that the *Epitome* served a quite different pedagogical and intellectual function from the *Fabrica*.

The present volume includes the requisite sheet of unmounted anatomical manikins, which has not, in this instance, been excised by medical students in order to cut and assemble the two figures and their organs. Preceding this intact sheet, the volume also includes the celebrated

frontispiece of Vesalius performing a dissection, a portrait of Vesalius, and the 9 full-page woodcuts representing the figures of Adam and Eve, muscle manikins, skeletons, veins, arteries and nerves. Flamm and Pozeg remark that Vesalius intended the work for the use of artists as well as medical students.

The *Epitome* is considerably rarer than the *Fabrica*. Although, as Flamm and Pozeg speculate, similar numbers of each work were probably printed, many copies of the *Epitome* were doubtless lost due to heavy use, chiefly because the illustrations were primarily intended as wall charts such that only a fraction would have been preserved in book form. Cushing identified 20 extant copies, to which Flamm and Pozeg add 10 more. OCLC lists just eight copies in North America.

The *Epitome's* exceptionally detailed illustrations are thought to be the work of Jan Stephen van Calcar (c. 1499-1546), a pupil of Titian's, whom Vesalius is recorded as having wanted to engage as the illustrator. As a complement to the *Fabrica*, they demonstrate as never before in print the naturalism of the human body, and thus represent one of the most significant achievements in Renaissance anatomical science.



EXTERNARVM HVMANI CORPORIS SEDIVM PARTIVMVE



IC NON prolixior nominum externas hominis sedes loca ue indicantium enumeratio instituitur, quam comode imaginū virilis muliebrisq; corporis superficiei experimentū maribus adhiberi potest. Quamquam succinctam eorum descriptionem, ac uelut presentium figurarum indicem duntaxat proponere nihil obstat, quum eadem serē nomina externis corporis sedibus ac ossibus, partibus que externae sedi subditis, accommodentur, quorum praecipua, ab hisq; qui rectius dissecandirationem aggressi fuerunt instituta, iam prius in orationis contextu, quantum proposita nobis Epitome requirit, recensimus. Solet itaque uniuersa corporis superficies ab illius nominum institutoribus primū in magnas sedes diuidi, ac dein illarum partes rursus uarijs nomenclaturis donari. Atque ita Aegyptij medici corpus in Caput, Thoracem, Manus, & Crura diuidebant; Thoraquem, perinde ac Aristoteles, nominantes uniuersum corporis truncum, a iugulo aut collo clauiculis ue ad inguina & pubem, aut magis ad femorum usque superiora pertinentem: non autem tantum, ut Galenus, nonnulliq; Anatomicorum prius, corporis sedem costis septam. Alij facultatum corpus uniuersum dispensantium, animarumq; sedibus mentem adhibentes, quadrifariam quidem similiter ac Aegyptij corporis superficiem discernunt, uerū secus quam illi corporis truncum in duas sedes primū distinguētes, manus & crura unius partis loco prima hac diuisione enumerat, illa quae Artus proprie uocatos constituunt, extremorū nomine complectētes. Ac in corporis trunco duas praecipuas locat sedes, secundū duas cavitates fecantibus inibi obuias: quarum inferior ab elatori, interuentu septi transuersi senēta, secur naturalis altricis ue animae sedem sanguificationisq; officinā, ac in super huius subintrantem uagina complectitur, partibus quoque generationi famulantibus parata. Superior cavitatis cordi trascibilis animae fons uitalisq; spiritus fontis, illiq; subservientibus organis ascribitur. Caterū tertia corporis cavitatis tribuitur, cerebro que potissimū principis animae sedi, animalis que spiritus promptuario sacrat. Corpore in hunc modum obiter diuiso, singularum partium superficies ita rursus distinguuntur, ut capitis totius pars anterior super cilijs superposita, ac crinibus nuda, lineas que quasdam proponens, Frons nominetur. Hac superior & uersus capitis medium uergens, Sinciput. Vtrinque ad sincipitis latus, supra que Aures, cuius Auditorius meatus inest, consistens, Tempus. Media capitis sedes sinciput uersus posteriora superans, Vertex, qui ueluti centrum est circuli crinum originem circumscribentis. Post uerticem usque ad musculorum qui utrinque in ceruicis summo prominentes, in medio foueam ostendunt, ac plerisq; Tendines dicuntur, elastillam sedem. Occiput spectatur. Prior autē capitis pars a fronte ad mentū usq; protensa, Facies. Inferior enim frontis pars, Superior cilijs ueluti eminentibus, pilisq; costis terminis, eorundemq; medio circumscribitur. His subiunguntur Oculi, inferius & superius Palpebris intertū: quarum sedes ubi inuicem coniuuent, & erectis ordinatae que, ut in nauibus remos spectamus, serie positae pilis, quos Cilia nuncupamus, ornatur, quodammodo que cartilagineae sunt, Tarsi habentur. Commissionis huius termini, Anguli sunt, quorum maior nasum, minor tempus spectat. In distinctarum palpebrarum medio praeter Carunculam in maiori angulo conspicuam, Album candidum ue oculorum apparet: in cuius medio duo se offerunt circuli, quorum amplior Iris & Corona est, minor Pupilla. Nasus oculos interiacet, cuius foramina, Nares uocantur: quarum externa latera nasi, Pinnulis seu Alis, interna uerò Interlacinae nasi constituntur. Sedes ad nasi latera mali in modum prominunt.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Flava

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Interlacinae nasi constituntur. Sedes ad nasi latera mali in modum prominunt.

CITRA DISSECTIONEM OCCURRENTIUM APPELLATIONES.



mitulæ ac rubentes, Malæ, & quibusdam Genæ uocantur. Sedes inter nasum & malas medice nonnullis Concaua dicuntur, quo nomine alij rotam oculorum sedem à palpebris ad malas metitam uocant. Faciæ pars quam inflamus Bucca est. tota uero ipsius pars à supercilij ad clatorem usque dentium seriem pertinet. Superior maxilla nominatur, reliqua autem quæ in uiris Barba decoratur, inferior, cuius anterior extremum, Mentum nonnunquam fovea ornatum educit, sub Labri inferioris rubore consistens. Elevationis labri sedes naso subdita, Sulculog donata, Mustax censetur. Quod labris circumferitur & continetur, Os, quo hiante Lingua, Palati, Gargarcon, Dentes, Gingiua, internaq; Faucium sedes occurrit. Quod caput ad clauiculas usq; aut thoracem excipit, Collum & Cervix est, & si posterius nomen magis posteriori parti accommodetur, uti & anteriorem qua aspera arteria, & potissimum ipsius caput tangentibus occurrit, Guttur dictam legimus. Humerus ueteribus uocabatur brachij ossis cum scapula articulus, unde & partem maxime ad collum radice thoracisq; latera eminentem, Summum humerum dixerunt. Quod ab illo prorsum uersus Iugulum foueam ue in collum radice obuium uocant, Clauicula est. Quod autem ab ipso ad extremam digitorum aciem protenditur, Manus: cuius prima pars (sub qua cauitas Axilla aut Ala appellata, & musculus quos Tendines permulti illic uocant septa, consistit) ad proximum usque articulum Cubij uel flexum producta, Brachium, & Latinorum quibusdam Humerus dicitur. Posterior flexus illius sedes Gibberus est. Pars ab hoc ad conterminum articulum ducta, Cubitus, & Latinorum quibusdam Brachium & Vlna. Ad cubiti extremum Summa manus incipit, cuius pars à cubito ad quatuor digitorum radices porrecta, in duas sedes partitur: ac cubito propinquior Brachiale est, alia Postbrachiale, quæ à constructionis specie cum pectore etiam Pectus, à quibusdam Palma nuncupatur. Huius interior sedes caua ac uarijs monticulis septa, multisq; lineis interstructa, Volam efficit. Reliqua summe manus pars, Dignis sunt, singuli ternis partibus tantum in acie locati efformati, & exterius Unguis ornati. Horum maior alijq; actione oppositus Pollex est, illi proximus Index, dein Medius seu Impudicus, cui proximus est Medicus & Anularis. Extimam uero sedem occupat Paruus, Auricularis ue. Thoracem hic nominamus corporis trunci partem. Costis septem, maximamq; sedem Laterum efformantem: cuius anterior sedes Pectus est, quam Mamillæ, atq; in illarum medio Papillæ cum obfusco ipsas ambiente circulo occupant. Reliqua anterior trunci sedes Abdomen constituit, cuius regio pectoris ossis cartilagini & costarum cartilaginibus illa humilioribus proxima, perinde Subcartilaginea nuncupatur, ac uiscera cartilaginibus illis complexa. Sic quibus septem transuersum præcordia appellatur, sedes in quam id cartilaginibus inferitur, Præcordiorum nomen obtrinit. quamquam rursus alij ita etiam thoracis anteriorem sedem nuncupent. Quod sub imis costis & ilium ossis spina (quæ mulieribus multo magis quam uiris educitur) ossibus desinitur, tangentibusq; cedit, Inania sunt & Illa in quoru ueluti medio Umbilicus cernitur, sub quo mox Sumen, cuius infima sedes trunci terminè proxima, Aqualiculus nuncupatur. Terminus autem ubi hic Pudenda & Naturalia consistunt, Pubes est & Pecten, ad cuius latera in femorum flexu Inguina recensemus. Maris pudendi pars citra sectionem conspicua, Penis & Coles uocatur: cuius summitas magis quam reliqua longitudo crassectis, Glandem efformat, in cuius medio meatus urine feminiq; communis conspicitur. Huius inuolucrum Præputium est, licet alij tota penis summitas ita nuncupetur. In inuolucro reliquaq; ad anum cute protuberantē futuræ modo lineam uocamus. Sururam, & totam hæc exprorectam exuberantēq; ad anum usque penis partem Taurum. Vn & sedem inter testium inuolucrum (quod ex cute paratum Scortum dicitur) & anum conspiciam, Intersternium nuncupamus. Muliebris pudendissima, quæ utriq; ceruicis est orificium, Sinus uocatur, quem Alæ & Colles utrinque prominentes, & cuticularis in ipsius summo apprensus caro ornant. Recti intestini orificium per sedem prodians, à figura Anulus, & ab officio Strictior appellatur. Posterior trunci corporis pars, Dorsum aut Tergū ferè nuncupatur, cuius latera in elatiori posterioriq; thoracis sede Scapulis constituunt. Inter ipsas uero mediu & dorsi sedes hinc ad lumbas usq; costas, aut ubi id maxime in flexu protuberat, pertinet, thoraci allentib, ac post septimum transuersum consistit. Sedes uero hæc ad nates usq; sequens, Lumbos complectitur. Sumcaute Nates carneæ & globosæ sedes, illi ossi occupantes dorsum, in quarum medio sacri ossis & coccygis posteriores processus uelut excarnes ad anum usq; occurrunt. Vbi articulus femoris percipitur, magnusq; Rotator exuberat, Coxendix est, aut Coxa, quod nomen alij Femori afferunt, ab inguimibus ad Geni pertinent: cuius posterior sedes & flexus Poples nuncupatur. Geni ad proximum usq; articulum pedis uenit. Tibia subsequitur, quæ nonnullis Crus nominatur, & si plures id nomen simul tibie femorisq; uelint esse comune. Anterior tibie sedes ossa tangentibus occurrit, posterior aut ubi ipsius Venter seu Sura cernitur, carnea. Tibera ad tibie unum utriusq; uelut ossa tangentibus obuia, Malleoli, neuiqua uero Talus illis exceptus reconditusq; nominantur. Postica pedis pars extra tibie rectitudinem retrorsum prominens, Calx appellatur. Reliquæ uero pedis superficialiæ sedes prorsus ossium nomen claturæ assumunt, potissimum autem Tarsi, Pedj seu Pectoris, quod

digiti hic etiam unguibus ornati sequuntur. Quam ubi de integro pede sermo instituitur, infima sedes qua calcamus plerumq; Planta, & Velligium, ipsiusq; internūlati Concaui, superior uero Tarsus nuncupetur.

**JEAN CALVIN.** *Admonitio adversus Astrologiam, quam iudicarium vocant ... Genevae, per Ioannem Girardum, 1549.*

4to (210x140 mm). 69, [3] pp. Gérard's printer's device on last leaf (Heitz 22).

BINDING: Dark blue half morocco gilt of the 19<sup>th</sup> century (somewhat rubbed).

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

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

#### CALVIN'S PAMPHLET AGAINST ASTROLOGY.

First Latin edition. The *Admonitio adversus Astrologiam* written in the second half of 1548 is a pamphlet addressed against an anonymous publication by the court poet of king Francis I, Mellin de Saint-Gelais (*Avertissement sur les jugemens d'astrologie à une studieuse Damoyelle*), and an unequivocal response to the bulk of apocalyptic writings of the period. Calvin also ridicules the alchemists, and discredits the ingenious speculations of Pseudo-Dionysius on the Celestial Hierarchy, as „mere babbling“.

The text was transcribed by Calvin's secretary and assistant François Hotman who also made the translation, added some specifications, completed and slightly changed some passages of his Latin edition. The Latin version was clearly addressed to an international audience, especially in Wittenberg and Rome. According to the bibliographers the French and Latin editions appeared simultaneously.

ADMONITIO IOANNIS  
CALVINI ADVERSUS A-  
STROLOGIAM, QVAM  
IVDICIARIAM VOCANT:  
ALIASQVE PRAETEREA  
CVRIOSITATES NON-  
NULLAS, QVAE HODIE  
PER VNIVERSVM FERET  
ORBEM GRASSANTVR.

E Gallico sermone in Latinum conuersa.

GENEVAE,

Per Ioannem Girardum,

M. D. XLIX.

**URBAN WYSS.** Cantzly und Formular Buch mit vyl hüpschen Copien, Missiven vnd frundtlichen Geschriffen, Bultbryeffenn ... *Bern, Urban Wyss, 1553.*

Folio (300x205 mm). With two woodcuts, the text partly printed from woodblocks.

BINDING: Contemporary limp vellum.

PROVENANCE: Christian Willading, with his purchase and owner's entry dated 1629 resp. 1632.

REFERENCES: VD 16, ZV-24240; Fluri, *Wie unsere Väter schrieben*, in: Schweizer. Evangelisches Schulblatt LXIII (1928), S. 155, 162, 171, 179, 204, 211, 221 und 225; J. Lindt, Beitrag zur Forschung über Urban Wyss, in: Ders., Berner Einbände, Buchbinder und Buchdrucker (1969), p. 106 et seq.; F. Juntke's postscript to the facsimile edition of: Urban Wyss, Ein schön Cantzleysch Tittelbuch ... 1553 (1979). Not in Doede.

**FIRST EDITION OF A SWISS WRITING MANUAL. ONE OF ONLY FOUR COPIES KNOWN.**

Urban Wyss was the most important and prolific Swiss writing master of the 16<sup>th</sup> century and in no way inferior to his better known contemporary and confrère Johann Neudörffer. The history of his background and education remains to be established, but his activity as a calligrapher, woodcutter, printer, schoolmaster and *Rechenmeister* (Arithmetician) in several Swiss cities can be traced from his various publications.

Around 1544 his name appears for the first time in an undated writing manual *Von Mancherley Geschriffen ein Zierlich nüw fundament büchle* (Doede 5) printed at Bischofszell (Thurgovia) where he was employed as a schoolmaster. Later the same year he married Magdalena Goeldi in Zurich where, in 1549, he published his *Libellus valde doctus elegans* (Doede 14). In June of the same year he is appointed as a schoolmaster in Bern, where it is likely he stayed until his death, for in 1561 his wife Magdalena obtained permission to become a teacher.

In Bern Wyss produced three publications which, rather strangely, all appeared in 1553, namely the present

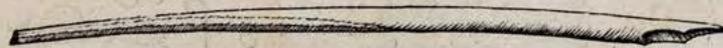
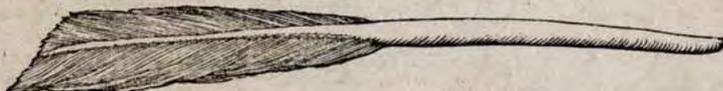
writing manual and another one entitled *Cantzleysche Tittelbuch* (not in Doede) and an official waiver abrogating the use of coins from Lorraine.

Of particular interest is the technique Wyss used to produce his manuals. They were thought to be entirely block printed, but, in fact, they are the result of a combination of the use of movable type and woodblock. Thus in the *Cantzly und Formularbuch* the calligraphic parts of the title page – the ornate capitals and initials – are from woodblocks whereas the bulk of the text is set in chancery type and the headlines in Fraktur. The illustration is comprised of two woodcuts, the first showing how to prepare a quill and the second one its correct and incorrect use. Particularly noteworthy is the introduction in which is given an account of a method of teaching reading.

Of utmost rarity. We could only trace three other copies; two in Switzerland (University Library in Bern, Cantonal Library Sion) and one in Germany (University and State Library, Halle).



undericht wie du die  
fäden truppieren  
rund beraiten / und  
dunnere schreyen  
von soet /



Nicht dir ein gültig fäden zu rüsten und  
Sagen den erunen / So soet dir für das  
erst war nemmen / wie du gewon schreyen  
die fäden am die hand zünemmen / oder



**GEORG AGRICOLA.** *De re metallica Libri XII.* Basel, Hieronymus Froben & Nicolaus Episcopijs, March 1556.

Folio (330x220 mm). [10], 538 (recte 502) pp., 37 ll. of index. With 273 woodcuts in the text by Hans Rudolf Manuel Deutsch.

BINDING: contemporary limp vellum, name of author and title penned along the spine, red half-morocco slipcase.

Slightly browned throughout, with scattered wormholes in the margins (some restored). Title page with small repairs in outer edge. A good wide margined copy.

PROVENANCE: slightly later owner's entry of a convent of St. Mary, another ms. entry cancelled.

REFERENCES: F. Hieronymus, *Theophrast und Galen, Celsus und Paracelsus* II (2005), 289; Adams, A-349; PMM 79; Horblit, *One Hundred Books Famous in Science*, 2b; Duveen pp. 4-5; Ferguson I, p.9; Kress I, 71; Norman Library 20.

**FIRST EDITION OF THE FIRST SYSTEMATIC TREATISE ON MINING AND METALLURGY AND ONE OF THE EARLIEST TECHNOLOGICAL BOOKS OF MODERN TIMES.**

„Agricola – he latinized his name from Georg Bauer – studied in Leipzig, Bologna and Padua, became town physician of the mining centre of Joachimsthal in Bohemia and physician at Chemnitz in Saxony from 1534 until his death. Living in mining regions all his life made it possible for him to study mining practices at first hand, and these direct observations made his book particularly valuable and effective ...

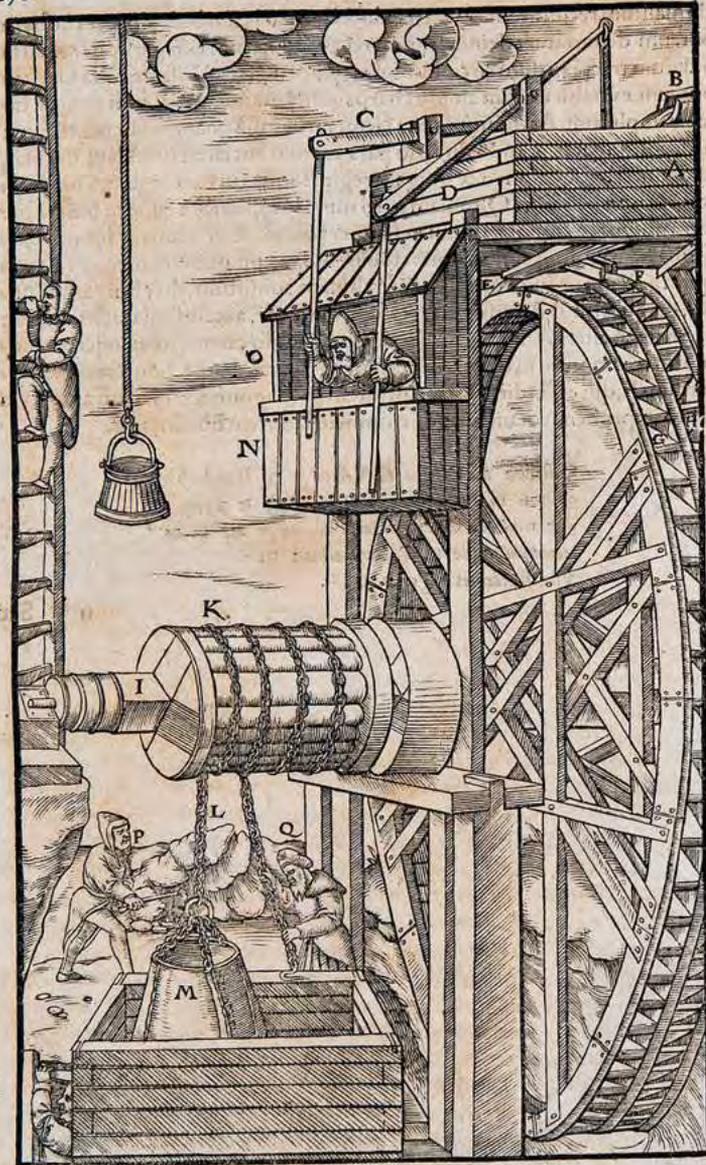
In the late Middle Ages there were very important advances in mining and metallurgy, reflected first in the *Proberbüchlein* of c. 1510 (the first printed book on the subject), then in Biringuccio's fine *Pirotechnia* (1540) and finally in this great work of Agricola's, by far the most authoritative account of south German technology.

The *De re metallica* embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seven-

ty-three large woodcut illustrations by Hans Rudolf Manuel Deutsch add to its value. Some of the most important sections are those on mechanical engineering and the use of water-power, hauling, pumps, ventilation, blowing of furnaces, transport of ores, etc., showing a very elaborate technique.

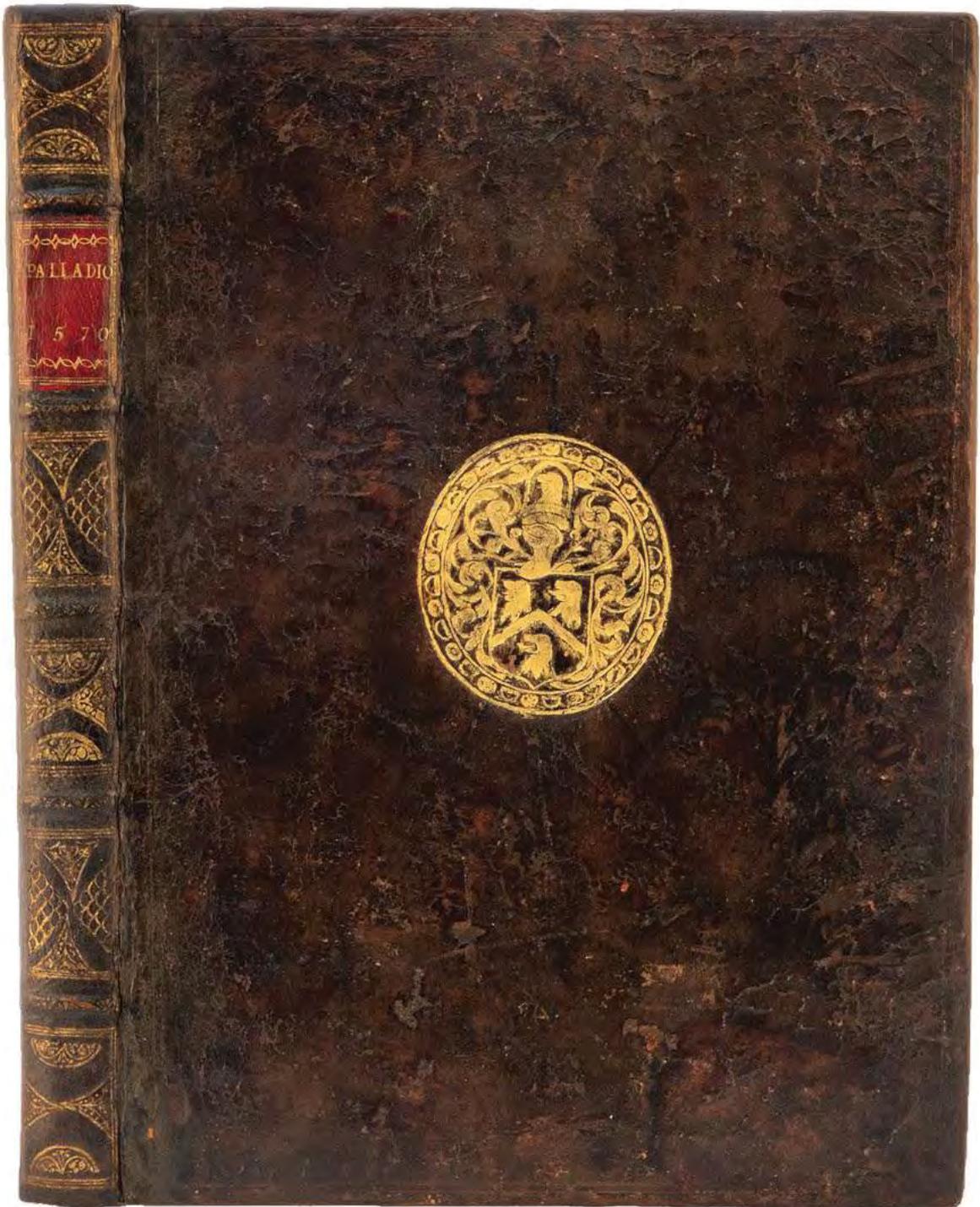
In Book V, and also in his *De Ortu et Causis Subterraneorum* (Basel, 1546) Agricola made an important contribution to physical geology. He recognized the influence of water and wind on the shaping of the landscape and gave a clear account of the order of the strata he saw in the mines. Writing on the origin of mountains, he describes the eroding action of water as their cause with a perspicacity much in advance of his time.“ (PMM).

The *De re metallica* was frequently reprinted and translated into many other languages – the first being the German translation by Philip Bechius (1521-1560), a friend of Agricola and professor at the University of Basel – and is said to have reached China in the 17th century.



Sed de machinis tractorijs satis: nūc dicā de spiritalib. Cū puteus fuerit ualde profundus ad quē nullus cuniculus, nullaue fossa latēs ex altero puteo pertinet: aut cuniculus admodū longus ad quē nullus puteus pertingit, tūc aer, quod extenuari nō possit, fossorib. crassus offunditur, atq; difficulter spirant.





PALLADIO

1570

**BIBLIA GERMANICA.** Biblia, das ist die gantze heilige Schrifft deudsch. *Wittenberg, Hans Krafft the Elder, 1576.*

2 parts in 1 volume folio (384x245 mm). [20], 391 ll., [1] blank, 447 ll., ruled throughout in red. Both titles with a large woodcut border, a portrait of the Elector of Saxony, 222 woodcuts mainly by Johann Teufel, and numerous initials, all in lavish contemporary colouring. Additionally bound in are 48 large engravings by Johann Sadeler, Gerard de Joode et al., all hand-coloured.

**BINDING:** 19<sup>th</sup> century red velvet over the original wooden boards, two large silver clasps engraved and bejeweled with turquoise cabochons and garnets, the edges gilt and elaborately tooled.

Toned throughout and slightly fingermarked or stained, a few marginal tears crudely mended. Title reinforced. The velvet covering of the binding somewhat abraded in places, joint of front cover split.

**PROVENANCE:** initials CB with comital crown on lower margin of title.

**REFERENCES:** VD 16, B-2785; Bibelsammlung Württemberg, E 499; Schmidt, *Die Illustration der Lutherbibel 1522-1700*, S. 274-296 und Abb. 199-216; H. Reinitzer, *Biblia deutsch. Luthers Bibelübersetzung und ihre Tradition* (1983), nr. 158; H. Reinitzer, *Die Revision der Lutherbibel im 16. und 17. Jh.*, in: Wolfenbütteler Beiträge VI, 303 et seq.; Volz, *Hundert Jahre Wittenberger Bibeldruck 1522-1626* (1954), p. 158. – For the additional plates see Hans Mielke, *Antwerpener Graphik in der 2. Hälfte des 16. Jhdts.*, in *Zeitschrift für Kunstgeschichte* XXVIII, p. 29 et seq. and Dackerman, *Painted Prints* (2003), p. 216 et seq.

**SUMPTUOUS COPY WITH ALL ILLUSTRATIONS IN LAVISH CONTEMPORARY COLOURING HEIGHTENED WITH GOLD, GRANGERIZED WITH 48 LARGE COLOURED PLATES.**

This is one of the most lavishly illustrated protestant Bibles. It was printed by Hans Krafft the Elder who was active since 1549 at Wittenberg, where he became one of the leading printers in the second half of the 16<sup>th</sup> century, the highlight being this Bible first published in 1572.

The Bible contains the text of Luther's last revision with at the beginning of each chapter commented summaries by Veit Dietrich (1506-1549), which he drafted while a preacher at St. Sebald in Nuremberg; they were first published at Wittenberg in 1541 (Old Testament) and 1544 (New Testament).

The illustration is comprised of 222 woodcuts (some repeated), mainly by the Wittenberg cutter Johann Teufel, all of which are in magnificent original colouring heightened with gold. The large woodcut representing the His-

tory of Creation is by Hans Brosamer, some other images are signed by an unknown artist with the initials CE, two others are by Lukas Meier and another two are signed HB (Hans Bockberger?) respectively HF.

There are 48 large engravings added to this copy, all in contemporary colouring and lavishly heightened with gold. They are engraved by Maarten de Vos, Crispin van der Broe, Maarten van Heemskerck and others and engraved by Jan Sadeler (1550-1600), Hieronymus Cock, Hans Collaert etc. appeared first as single sheets and later as part of various series in the second half of the 16<sup>th</sup> century at Antwerp. The smart publisher, engraver and cartographer Gerard de Jode (1509-1591) published in 1585 an extended collection of these etchings as a 'Pictorial-Bible' under the title *Thesaurus sacrarum historiarum veteris et novi testamenti*.

Sup. 15. 10

wegnehmen/ vnd wil von Ahab ausrotten/ auch den der an die Wand pisset/ vnd der verschlossen vnd obgelassen ist in Israel. Vnd wil dein Haus machen/ wie das Haus Zeboram des Sons Nebat/ vnd wie das Haus Baesa des sons Ahia / vmb des reitzens willen/ damit du mich erzürnet/ vnd Israel sündigen gemacht hast.

Vnd ober Isebel redet der HERR auch/ vnd sprach/ Die Hunde sollen Isebel fressen an der Mawren Isebel. Wer von Ahab stirbt in der Stad/ den sollen die Hunde fressen/ vnd wer auff dem Felde stirbt/ den sollen die Vogel vnter dem Himmel fressen. Also war niemand/ der so gar verkaufft were vbel zu thun fur dem HERR als Ahab. Vnd sein Weib Isebel oberredet in also/ vnd er machte sich zum grossen Grewel / das er den Götzen nachwandelt/ aller dinge/ wie die Amoriter gethan hatten/ die der HERR fur den kindern Israel vertrieben hatte.

Sack / Das ist / be- trübte / geringe Klei- der. Als wenn man leide trägt / oder er- bettet.

Da aber Ahab solche wort höret/ zureis er seine Kleider/ vnd legt einen Sack an seinen Leib/ vnd fastet/ vnd schlieff im Sack/ vnd gieng seuerlich her. Vnd das Wort des HERR kam zu Elia dem Thesbiten/ vnd sprach/ Hastu nicht gesehen / wie sich Ahab fur mir bücket? Weil er sich nu fur mir bücket/ wil ich das vnglück nicht einführen bey seinem leben. Aber bey seines Sons leben wil ich vnglück ober sein Haus führen.

XXII.

Es ist ein wunderbarliche Historia/ wie Gott verhenget/ das der König Ahab / so on das Gote vnd seines Wortes nicht viel achtet/ durch falsche Propheten verführt wird/ vnd endlich vmbkomet / wie im 2ten vnter durch einen Propheten gewissaget. Sein Bruder der König zu Syrien mit dem Ahab ein Bund machte/ vnd sich seiner Macht reißete/ gibt im seinen rechten lobn/ darumb/ das er in hatte los gelassen. Das sibe man wie die falschen Propheten mit iren lügen trogen/ vnd die fromen vnd rechtschaffenen Propheten sich von ihnen leiden mü- ssen. Aber es wecket beides nur ein zeitlang.

Der König Israel sprach/ Nim Micha vnd las in bleiben bey Amon/ etc. Ist erstlich eine Hi- storia/ wie der frome Prophet Micha / darumb das er die Warheit sagt/ vom Gottlosen Könige Ahab gefangen wird. Zum andern/ das Ahab im Krieg vmbkomet. Zum dritten/ ist ein sonderliche seine historia/ das Josaphat die Abgötterey so noch im Lande war vberleben/ vollends ausrottet. Denn bis siehet sonderlich Christlicher Oberkeit zu / das sie die götterey nicht dulden/ sondern Gott zu ehren/ vnd den Leuten vnd gemeinen Zug zu gut/ dieselbigen mit ernst abschaf- fen vnd stessen soll.



Vnd es kamen drey Jar omb das kein Krieg war zwi- schen den Syren vnd Israel. Im dritten Jar aber zog Josaphat der König Juda hinab zum Könige Israel. Vnd der König Israel sprach zu seinen Knechten / Wisset ir nicht / das Ramoth in Gilead vnser ist/ vnd wir sitzen stille/ vnd nemen sie nicht von der Hand des Königes zu Syrien

Josaphat

hin sieben mal. Vnd im siebenden mal sprach er/ Sihe/ es gehet ein kleine Wolcke auff aus dem Meer/ wie ein Mans hand. Er sprach/ Gehe hinauff vnd sage Ahab / Span an/ vnd fare hinab/ das dich der Regen nicht ergreiffe. Vnd ehe man zusah/ ward der Himmel schwarz von Wolcken vnd Wind/ vnd kam ein grosser Regen. Ahab aber fuhr vnd zog gen Tisreel. Vnd die Wand des HERR kam ober Elia/ vnd er gurtet seine Lenden vnd lieff fur Ahab hin/ bis er kam gen Tisreel.

XIX.

**S**ie ein Historia/ in welcher man sihet/ wie allweg die Propheten vmb des Worts vnd rechten Gottesdiensts willen/ sich haben leiden müssen/ Vnd hilfft sie nichts/ ob gleich Gott mit öffentlichen Wunderzeiten vom Himmel besuget hat/ das ire Lere vnd Wesen recht sey. Solches macht die heiligen oft flehentlich/ wie Elias die fur grosse Angst vnd trawrigkeit begert zu sterben / Aber Gott tröstet sie/ vnd hilfft men aus aller not. Vm andern/ Ist ein sein Exempel hie/ das Gott die sieben tausent/ so Baal nicht gedienet haben/ behütet wil/ da er den andern/ so dem Baal dienet/drauet/ sie sollen durchs Schwert hasael/ Jehu/ vnd Eliso fallen. Denn Gott wil die Abgötterey nimmermehr vngestrafte lassen.



**V**nd Ahab saget Isebel an/ alles was Elia gethan hatte/ vnd wie er alle Propheten Baal mit dem Schwert erwürget. Da sandte Isebel einen Boten zu Elia/ vnd lies im sagen/ Die Götter thun mir dis vnd das/ wo ich nicht morgen vmb diese zeit/ deiner Seelen thu/ wie dieser Seelen eine.

Alj Timuit.

**D**er das sahe/ machet er sich auff vnd gieng wo er hin wolt/ vnd kam gen Berseba in Juda/ vnd lies seinen Knaben daselbs. Er aber gieng hin in die Wüsten eine Tagreise/ vnd kam hinein vnd setzet sich vnter eine Wachholdern/ vnd bat/ das seine Seele stürbe/ vnd sprach/ Es ist gnug. So nim nu HERR meine Seele/ Ich bin nicht besser/ denn meine Vetter. Vnd legt sich/ vnd schlief vnter den Wachholdern.

**V**nd sihe/ der Engel rüret im/ vnd sprach zu im/ Stehe auff vnd iss. Vnd er sahe sich vmb/ Vnd sihe/ zu seinen Heubten lag ein geröstet Brot/ vnd eine Kanne mit Wasser. Vnd da er gessen vnd getruncken hatte/ legt er sich wider schlaffen. Vnd der Engel des HERR kam zum andern mal wider/ vnd rüret im/ vnd sprach/ Stehe auff vnd iss/ denn du hast einen grossen Weg fur dir. Vnd er stund auff vnd aß vnd tranck/ vnd gieng durch krafft derselben Speise vierzig tage vnd vierzig nacht/ bis an den Berg Gottes Horeb.

Elia fleh  
her fur Ise  
bel.

Exod. 24  
Matth. 4

Vnd kam



Elias Israhelens fugiens. & in deserto sub impetro dormiens, per angelum, pane & aqua reficitur, ambulantiq; in fortitudine cibi illius quadraginta dieb. & noctib. usque ad montem Dei Horeb. iii Reg. xix.

**WENDEL DIETTERLIN.** *Architectura von Austheilung symmetria und Proportion der fünff Seulen und aller darauß volgender Kunst Arbeit von Fenstern, Caminen, Thürgerichten, Portalen, Bronnen und Epitaphien ... Nürnberg, Hubrecht & Balthasar Caymox, 1598.*

4 parts in 1 vol. folio (356x256 mm). [9] ll., etched portrait, 4 etched title pages, 195 etched plates. General title printed in red and black. Leaves of letterpress and plates numbered consecutively, sometimes by hand 1-209, excluding the portrait. As in many copies the colophon leaf had not been bound in.

**BINDING:** Contemporary brown calf, sides ruled in blind with gilt arabesque center and cornerpieces, spine on five raised bands with gilt fleurons.

Some restoration to the binding.

**PROVENANCE:** William Horatio Crawford (1812-1888), with his bookplate. – Helmuth Domizlaff (1902-1983), German antiquarian book dealer, with his circular blindstamp in lower margin of general title.

**REFERENCES:** BAL 881; Berlin Catalog 1942. Fairfax Murray, German I, 134. Fowler 105. Millard Collection, III, 29; Pitt, *Die Architectura des W. Dietterlin* (1938); G. U. Großmann, *Die verschiedenen Ausgaben der Architectura des Wendel Dietterlin*, in: *Anzeiger des Germanischen Nationalmuseums* (1997), 157 et seq.; Irmscher, *Kölner Architektur- und Säulenbücher um 1600* (Bonn, 1999), 51f; Kruff, *A History of Architectural Theory*, 169-171.

**A WORK OF GERMAN ARCHITECTURAL FANTASY; IT RANKS AS „AMONG THE OUTSTANDING ARTISTIC ACHIEVEMENTS OF THE LATE 16<sup>TH</sup> CENTURY“ (Kruff).**

First issue of the first collected edition. A first part with the single primary columns, capitals, beams, pilasters, and the five classical architectural orders of columns had appeared first in 1593. The following year, the author Wendel Grab, called Dietterlin (1550-1599), published a supplement with portals at Strasbourg, and in 1598 finally appears the present first collected edition which covers all design aspects of architectural and ornamental motives of a contemporary building. The book is dedicated to Daniel Soriau, together with Sandrart the most distinguished German painter at the time, and who had since 1597 been in employment as a master builder at Hanau near Frankfurt.

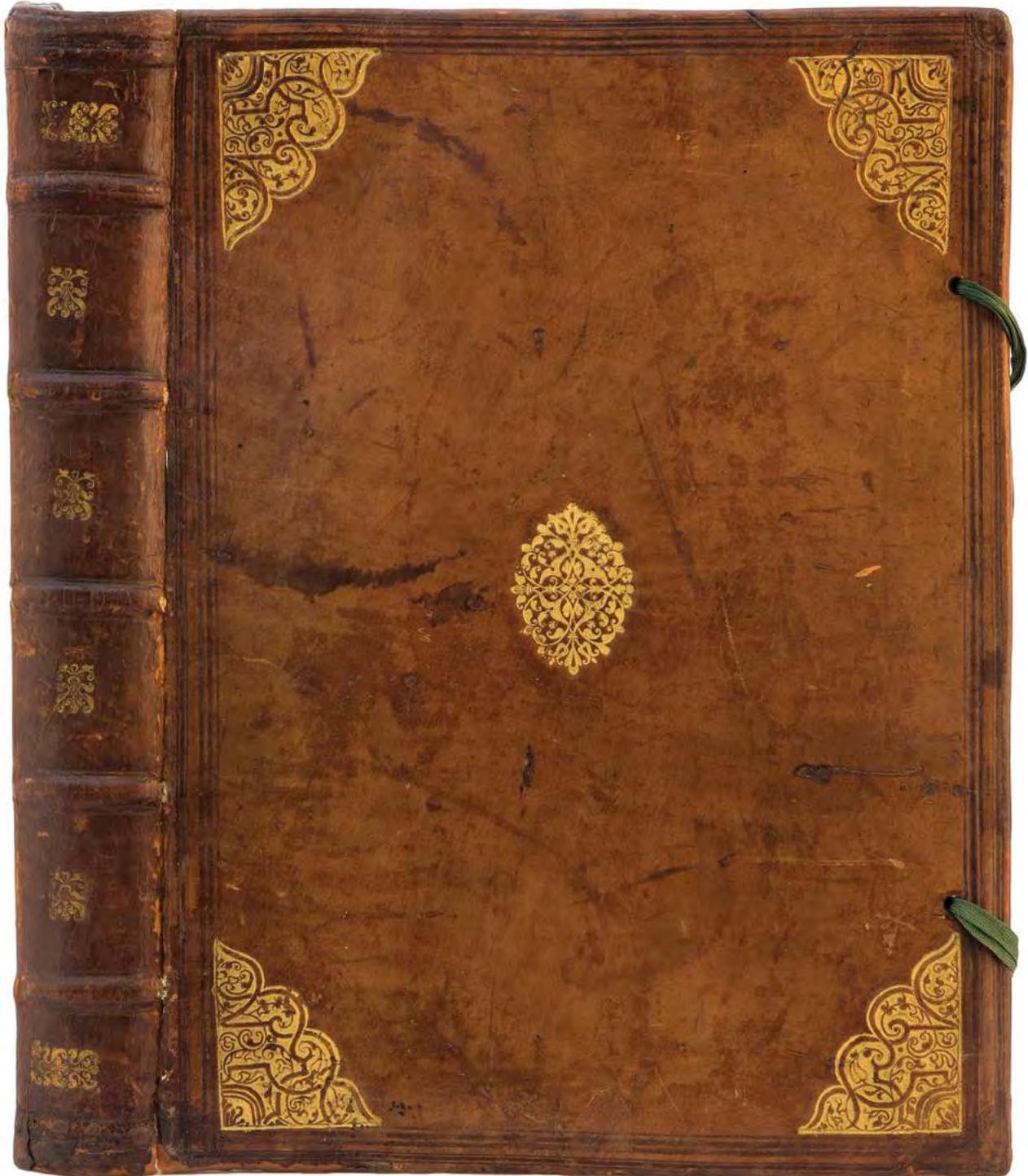
Dietterlin's *Architectura* was instrumental in disseminating Renaissance decorative forms in Germany. Depicted are columns, pediments, chimneys, fountains, altarpieces, picture and window frames, doorways, gateways, extraordinary aperçus through giant keyholes, etc., many with human figures, all in an inexhaustibly imaginative Mannerist style, and most incorporating a fantastical element, whether of detail or overall perspective. Some of the plates, with their plunging views and simultaneous perspectives, prefigure the „impossible realities“ of the twentieth-century Dutch artist M. C. Escher. „Each

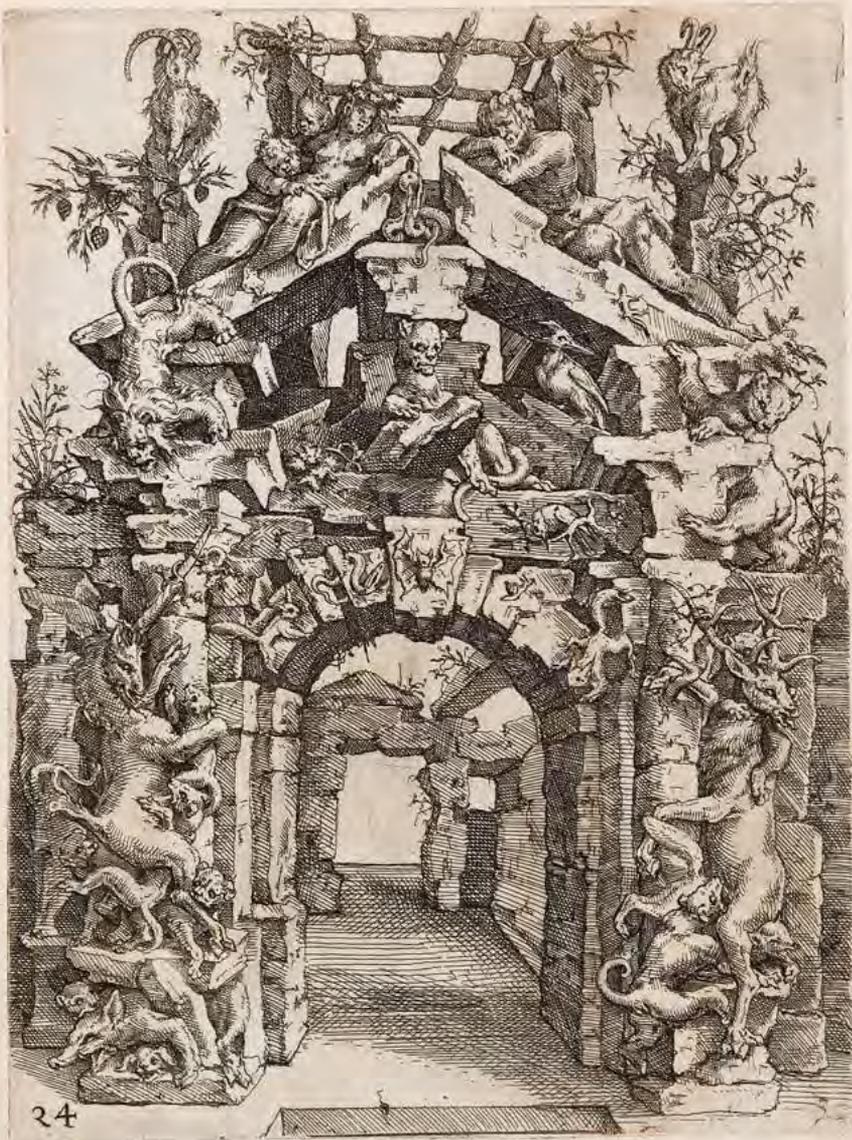
book begins with plates relating the order's basic geometry or proportions, before passing to its decorative appurtenances with a lively if not sometimes nightmarish sensitivity. Terror and dementia are sometimes the impressions evoked by these images, as Dietterlin combines architectonic, human and animal forms with a pre-Piranesian sense of fantasy and humor that is unparalleled within the architectural literature of this time...“ (Millard Collection, III, introduction by H. F. Malgrave, pp. 25-28).

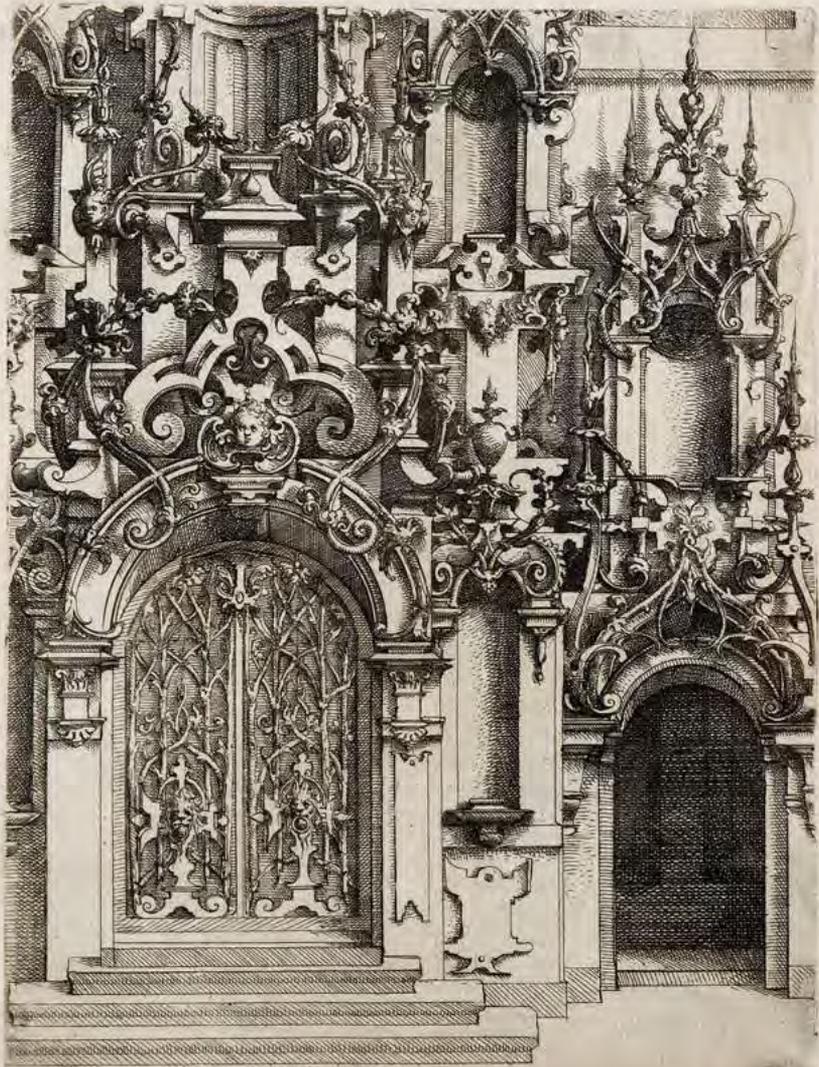
According to Irmscher there are at least three variants of this edition with the general title printed in red and black and the publisher's imprint „Hubrecht und Balthasar Caymox“, and that he had never seen copies exactly alike. In the second issue the general title is printed in black and the imprint has only the name of Balthasar Caymox.

A previous owner of the copy was William Horatio Crawford (1812-1888), the benefactor of the construction of the building which stands today as the Crawford Art Gallery. His house at Lakelands, Co. Cork was richly furnished with rare books, paintings and engravings.

AN EXCEPTIONAL COPY IN ITS FIRST BINDING.







**WILLIAM GILBERT.** De magnete, magneticisque corporibus, et de magno magnete tellure; physiologia nova, plurimis & argumentis, & experimentis demonstrata. *London, Peter Short, 1600.*

4to (276x180 mm). [8] ll, 240 pp. Title with printer's device, coat of arms on the back, a folding plate with a diagram and 87 woodcuts in the text.

BINDING: 17th century dark brown calf gilt, spine on five raised bands, covers ruled, with a lozenge shaped center piece, ties gone. In solander box of dark green morocco.

Some toning, unobtrusive waterstains in lower margins, else a very well-preserved copy. Binding expertly restored.

REFERENCES: PMM 107; Dibner, *Heralds of Science*, 54; Horblit 41; Wheeler-Gift 72; Roller, *The De Magnete of W. Gilbert* (1959), 174; Balmer, *Beiträge zur Geschichte der Erkenntnis des Erdmagnetismus* (1956), 149f. und 362f.; Pumphrey, *Latitude & The Magnetic Earth* (2003), 98f.

**A MILESTONE IN THE HISTORY OF MODERN SCIENCE.**

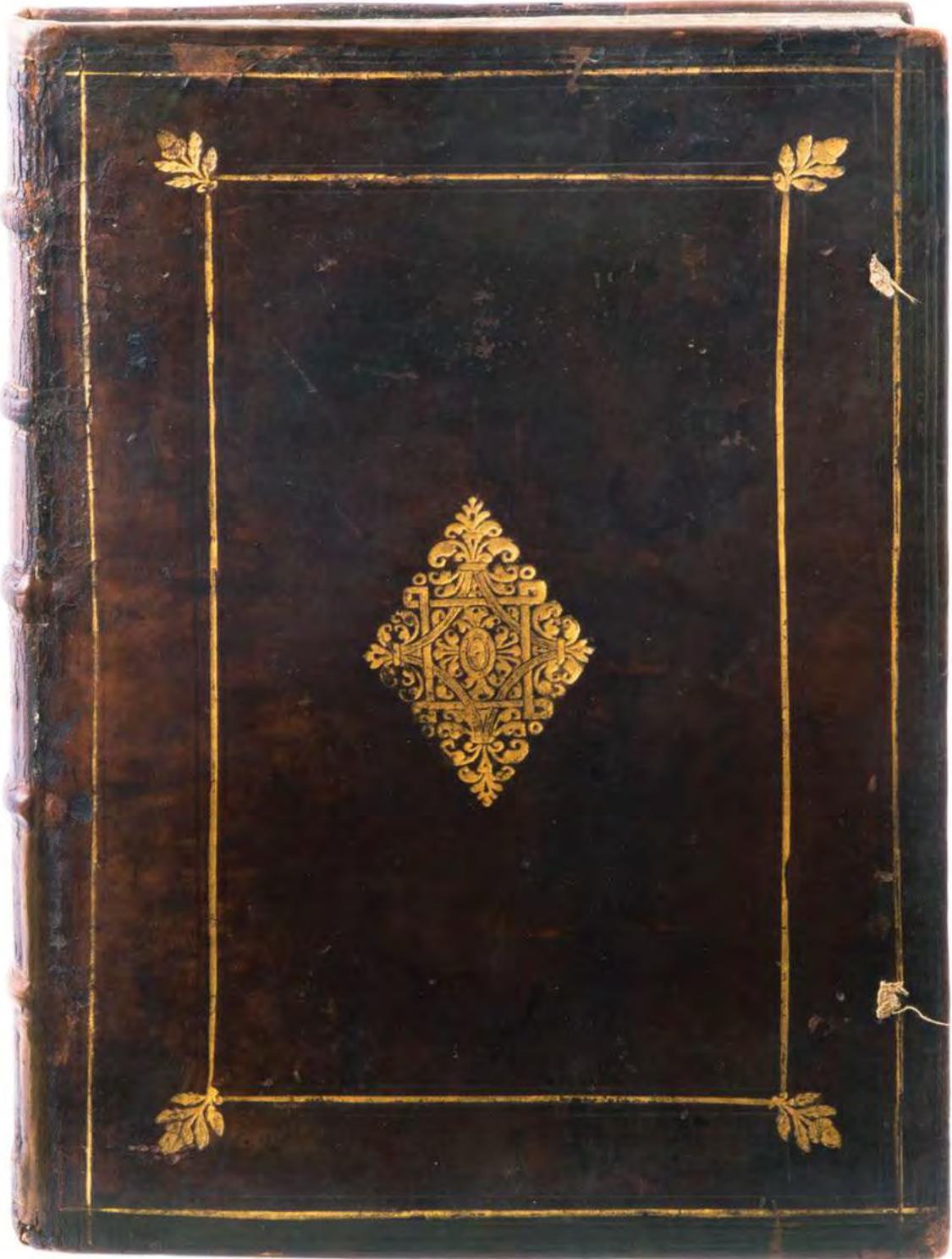
First edition. „His book ‘On the Magnet’ was the first major English scientific treatise based on experimental methods of research. Gilbert was chiefly concerned with magnetism; but as a digression he discusses in his second book the attractive effect of amber (electrum), and thus may be regarded as the founder of electrical science. He coined the terms ‘electricity’ ‘electric force’ and ‘electric attraction’. His ‘versorium’, a short needle balanced on a sharp point to enable it to move freely, is the first instrument designed for the study of electrical phenomena, serving both as an electroscope and electrometer. He contended that the earth was one great magnet; he distinguished magnetic mass from weight; and he worked on the application of terrestrial magnetism to navigation.

Gilbert’s book influenced Kepler, Bacon, Boyle, Newton and, in particular, Galileo, who used his theories to support his own proof of the correctness of the findings of Copernicus in cosmology.” (PMM).

The book was reissued in Latin four times up to 1633 and was translated into English and Russian. All known copies show ink emendations (for example on p. 22 and 42), which may indicate that Gilbert revised his book in Peter Short’s Bread Street shop, near Wingfield House.

**A FINE COPY IN ITS FIRST BINDING.**





**CHRISTOPH JAMNITZER.** *Neuw Grotteßken Buch. Nürnberg, C. Jamnitzer, 1610.*

3 parts in 1 vol. Oblong 4to (230x280 mm) containing 60 etched grotesques, 3 etched decorative title-pages and 2 sheets of letterpress, hinged to the album sheets. Lacking one leaf of letterpress.

**BINDING:** 18<sup>th</sup> century style marbled brown calf with gilt Greek key fillet on the front and back, gilt cartouches and gilt lettering on plain brown morocco title label on the spine, and blind tooled turn-ins. With a slipcase.

**REFERENCES:** Andresen IV, pp. 244-264; Berlin Katalog 32; Hollstein XVa, pp. 207-210; Peter A. Wick, *A New Book of Grotesques by C. J.*, in *Bulletin of the Museum of Fine Arts*, Vol. 60, no. 321, pp. 83-104 (MFA Boston, 1962); C. P. Warncke, *Christoph Jamnitzers New Grottesken Buch - ein Unikat in Wolfenbüttel* in *Wolfenbütteler Beiträge* 3 (1978), pp. 65-87. *Fact and Fantasy* 51.

**EXCELLENT AND COMPLETE SET OF IMPRESSIONS FOR THIS FAMOUS AND VERY RARE PATTERN BOOK.**

Christoph Jamnitzer was one of the most virtuosic Baroque goldsmiths and engravers in Nürnberg. This book of grotesque designs showcases his originality and burgeoning creativity. As each plate was printed on a divided half-sheet, the book could not be quired and plates therefore occur in a variety of sequences, after the dated general titlepage which is naturally put at the beginning. The titlepages only describe the image they depict (*Antiquischer Tempel*, *Radesco Baum* and *SchnackenMarckt*) but give no information on the sections that follow. The dedication is to Carl Ludwig von Fernberg zu Egenberg and is followed by two pages of German verse addressed to all lovers of art and apprentices, the audience Jamnitzer envisages for his work.

Engraving was from the first closely associated with metalwork; the combination of goldsmith-engraver became particularly prevalent in Germany, where during the fifteenth century an engraver would invariably begin by training in the more reputable profession of a goldsmith. Christoph's grandfather Wenzel (1508-1585), called 'the German Cellini', was among the most gifted and credited with originating the so-called 'style rustique', which combined ornamental Renaissance grotesque with natural forms such as frogs, insects and plants. His son and grandson continued in this tradition; Christoph became a

master at the age of twenty-nine. This book, in late Mannerist or early baroque style, combines in fantastical fashion all manner of grotesque animals with scrolls, spirals and tendrils: one group incorporates children or putti in landscape settings, another uses architectural forms such as cornucopia, urns, caryatids, yet others seem to be intended for candelabra or chandeliers, while still others involve winged amoretti with extraordinary headdresses, heraldic standards, or clusters of fruit and flowers. This set has been annotated in German, in a twentieth century hand by a previous owner with references to examples using or deriving from the designs.

Pattern books like this were a rich source of design serving the needs of goldsmiths, jewelers, furniture and furnishing makers, artists and weaponry manufacturers, distributed widely throughout Europe. Being intended for practical use, they rarely survive and examples that do are often in poor condition.

This book is rarely found intact: of the 22 located in libraries and museums, more than half are incomplete; only two are known in private hands. This copy is not only complete as regards the plates, but is in particularly fine condition. - The Vershbow copy lacking a plate sold for \$159 750 in 2013.



**MATTHÄUS MERIAN & LUDWIG VON ANHALT-KÖTHEN.** Der Fruchtbringenden Gesellschaft Nahmen, Vorhaben, Gemähldt und Wörter: Nach jedes Einnahme ordentlich in Kupfer gestochen, und in achtzeilige Reimgesetze verfasst. *Frankfurt am Main, Matthäus Merian, 1646.*

4 parts in 1 vol. 4to (195x151 mm). With 4 engraved frontispieces, 4 letterpress titles, [2] ll. Introduction, and 400 engraved plates.

BINDING: contemporary vellum

Scattered faint dampstains, binding slightly stained and rubbed.

PROVENANCE: Emil C. Schmidl (Austrian industrialist and bibliophile, 1856-1933), with his stamp on title and bookplate of Richard Martin Baxter.

REFERENCES: Wüthrich II, 22; Nissen, *BBI* 75; Praz, *Studies in 17th Century Imagery* II, 63; Rümman, *Embleme-Bücher* in: *Philobiblon* IX (1936), 175 („one of the best illustrated works of the 17<sup>th</sup> century”); *Dunnhaupt* 6. 6; *Goedeke* III, 6; *Faber du Faur* 166; *Jantz* I, 1673; *Landwehr* 402.

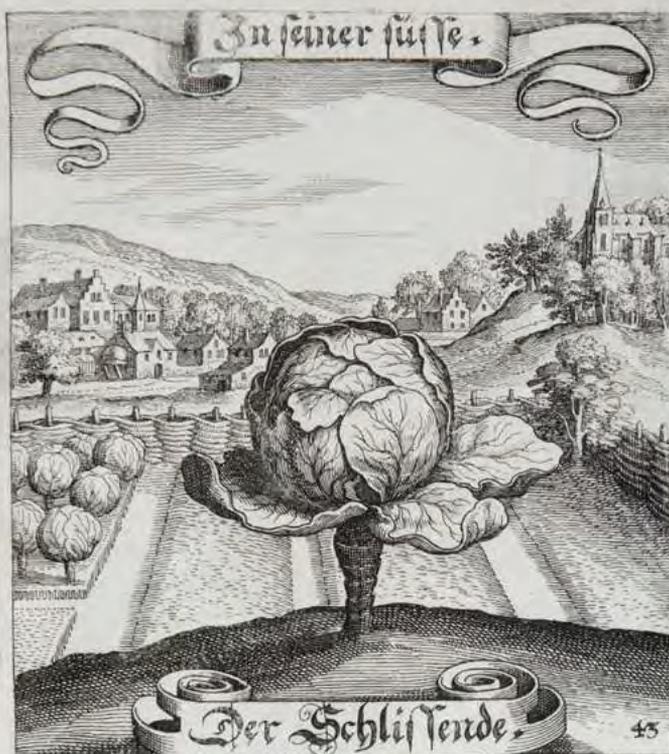
FIRST EDITION OF THIS MASTERPIECE OF GERMAN EMBLEMATICS, WITH THE SPLENDID ENGRAVINGS BY MERIAN.

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

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

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

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



**D**er Kohlkopf schliessen man in seiner Süße sieht/  
 Darbey das Sauer' er dan kan gar sehr wol missen:  
 Im Namen und der that mich Schliessend' an sich zücht  
 Ein ieder Hauswirt/der auf verrath ist beflissen:  
 Der laster unrath gern' ein edel herze sticht/  
 Wiltugend/lieb' und ehr' in sich verwahret schliessen/  
 Das ieder mann' es geb' auch nutz und frucht zugleich/  
 So wird die rechte Süß' uns alle machen reich.  
 H. D. G. S.

**OTTO VON GUERICKE.** *Experimenta Nova (ut vocantur) Magdeburgica de vacuo spatio. Amsterdam, Johannes Jansson zu Waesberge, (March/April) 1672.*

Folio (320x194 mm). [8] ll. (incl. engraved title), 244 pp., [3] ll. of index and errata. With title and portrait engraved after Anselmus van Hulle by Comelius Galle the Younger, 2 double-page folding plates and 20 (9 full-page) engravings in the text.

BINDING: Contemporary vellum, gilt title on spine.

PROVENANCE: Marchese di Salsa-Malaspina (18<sup>th</sup> century bookplate); Earl of Dudley, with bookplate of the 19<sup>th</sup> century with motto *Comme je fus*.

REFERENCES: Houzeau-Lancaster 8775; Dibner 55; Grolier/Horblit 44; Ekelöf 150; Wheeler Gift 170.

**FIRST EDITION OF ONE OF THE GREATEST BOOKS IN THE HISTORY OF EXPERIMENTAL PHYSICS.**

The Magdeburg engineer and politician presents in his publication both the results and interpretations of his experimental discoveries, themselves a consequence of Guericke's profound Copernican cosmological views on the nature and composition of space. There are certain moments crucial to the process of historical change, during which different paths leading to subsequent events may be taken: Guericke's *Experimenta* was one such moment.

His work on the vacuum pump led to research into the composition of gas and, in particular, of air. This led to the discovery of oxygen, which led in turn to Guericke's work on combustion, respiratory disease, and the analysis of the elements. It also helped to solve the problems of mine drainage, and produced significant advances in metallurgy, notably steel production. His examination of gases would eventually lead to investigations into how light

passes through a gas, which in turn led to the discovery of cathode rays and ultimately to the television set. His experiments involving the sulphur ball revealed yet more. The force which Guericke had seen at work, glowing and crackling, was none other than electricity; there is no need to detail the impact that resulted from consequent inventions and discoveries.

The primary manuscript of his book was completed in 1663, but was subsequently altered and augmented by its author. After unfruitful negotiations with the Leiden printer Joan Blaeu, Guericke made preliminary contact with the Amsterdam publisher Joan Jansson of Waesberge in 1669. On 31 March 1671 the two men signed a publishing contract which granted 75 complementary copies to the author.

A FINE COPY.

ICONISMUS XI

Cap. 23 Lib. III



**JOHANN CASPAR WEISSENBACH.** Eydgnößsches Contrafeth Auff- und Abnemrender Jungfrawen Helvetiae. Zug, *Jacob Ammon, 1673.*

8vo. 316 pp. of which 6 ll. of music. With a frontispiece and a folding plate engraved by Conrad Meyer.

BINDING: Contemporary vellum with manuscript title on the back.

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

Light toning due to poor paper quality.

REFERENCES: Goedeke III, 224,65a; Faber du Faur 457; H. Thomke, *Joh. C. Weissenbach: Eydgnößsches Contrafeth*, Schweizer Texte, Neue Folge, Bd. XXIV (2007).

**RARE FIRST EDITION OF THE MOST IMPORTANT CATHOLIC BAROQUE DRAMA OF SWITZERLAND.**

Weissenbach's „most important work is a kind of Helvetic *Welttheater*, a baroque *Gesamtkunstwerk* with magnificent scenery, dances, and music ... Despite its pronounced national character it is in close relationship with the Jesuit drama and the German baroque poets Friedrich von Spee, Jakob Balde, Laurentius von Schnüffis and others. Essentially grown out of the indigenous theatrical culture established by Johannes Mahler in the city of Zug, Weissenbach's drama became the mirror of Confederate history seen from a point of view of Catholic Central Switzerland ... In addition, it reflects the history of the Swiss usage of the German language since the poet deliberately makes use of a mix of standard German and the vernacular according to the character's class affiliation ... With the intention of political education the play shows in the first part the rise of the XIII Cantons up to the Burgundian wars and the Italian campaigns, and in the second part the decline due to moral decay, falling

off from God and the confessional schism; Helvetia, admonished to see sense by the patron saint of Switzerland, Nicholas of Flüe, is pardoned by Christ on Mary's intercession ..." (cf. Thomke).

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

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



**JACOB BERNOULLI.** *Ars conjectandi, opus posthumum. Accedit tractatus de seriebus infinitis, et epistola gallicè scripta de ludo pilae reticularis. Basel, Gebrüder Thurneysen, [August] 1713.*

4to (192x150 mm). [2] ll., 306, 35 pp. With 2 folding tables and a folding woodcut plate with geometrical diagrams.

BINDING: Contemporary vellum.

REFERENCES: PMM 179; DSB II, 50; Cantor III, 327; Horblit 12; Sparrow p. 21 and illus. 87; Norman 216; Dibner 110.

**FIRST EDITION OF ONE OF THE FUNDAMENTAL WORKS IN MODERN MATHEMATICS.**

Bernoulli's great vision was to extend the doctrine of chance towards a probability theory for treating uncertain events in civil, moral, and economic affairs. He had established many of his ideas on probability around 1690; publication was delayed however, due to the author's intention to find data enabling him to illustrate how experience could be used to weigh arguments. When Jacob Bernoulli died on 16th August 1705, his pupil Jacob Hermann revealed the existence and 'unfinished' character of *Ars conjectandi* to mathematicians in Paris, thus establishing a small but ever-growing clamour for completion and publication of the work. Leibniz, Saurin, and Montmort wrote to Hermann's brother Johann urging him to complete the book and bring it to publication. Johann responded that the heirs would not let him anywhere near the manuscript. Even after Montmort offered payment to have the book finally printed in 1710, nothing happened. It was only in August 1713, after a long period of family indecision, that the book finally left the press, with a preface and errata by the author's nephew, the mathematician Nikolaus Bernoulli (1687-1759).

The *Ars Conjectandi* „covers most notably his theory of permutations and combinations; the standard foundations of combinatorics today and subsets of the foundational problems today known as the twelvefold way. It also discusses the motivation and applications of a sequence of numbers more closely related to number theory than probability; these Bernoulli numbers bear his name today, and are one of his more notable achievements.” (Encyclopædia Britannica 2008)

The Latin word *conjectandi* in the title can be taken to refer literally to the throwing or casting of dice, though the 'art of conjecture' or doctrine of chance is implied equally strongly. The first part forms a commentary on Huygens' *De ratiociniis in aleae ludo* which had been published as an appendix to Schooten's *Exercitationes mathe-*

*maticae* of 1675; in dealing with the theory of combinations in the second part, Bernoulli assesses contributions made by van Schooten in 1675, Leibniz in 1666, Wallis in 1685, and Jean Prestet's *Elémens de mathématique* in 1675 and himself introduces the term 'permutations' for the first time. The third part offers twenty-four examples of the expectation of profit in various games of chance; while the fourth part contains the philosophical thoughts on probability especially characteristic of Bernoulli: probability as a measurable degree of certainty; necessity and chance; moral versus mathematical expectation; a priori and a posteriori probability, expectation of winning when the players are divided according to dexterity; regard of all available arguments, their valuation, and their calculable evaluation; law of large numbers; and reference to the „Art de penser“ (Logique de Port Royal, Antoine Arnauld and Pierre Nicole, eds., 1662). „Bernoulli's ideas on the theory of probability have contributed decisively to the further development of the field. They were incorporated in the second edition of Pierre-Rémond de Montmort's *Essai d'analyse sur les jeux de hasard* (1713) and were considered by Abraham de Moivre in his *Doctrine of chances* of 1718.“ (Biographical Dictionary of Mathematicians I, 224).

Bound together with three doctoral theses of the University of Basel:

NEBEL, Wilhelm Bernhard. *Dissertatio physica mercurio lucente in vacuo ... Basel, F. Lüdin, 1719.*

ISELIN, Johann Rudolf. *Positiones physicae de origine fontium ... Basel, Thurneysen, 1721.*

BERNOULLI, Daniel. *Dissertatio inauguralis physico-medica de respiratione ... Basel, J. L. Brandmüller, 1721.*

A FINE COPY.

JACOBI BERNOULLI,  
Profess. Basil. & utriusque Societ. Reg. Scientiar.  
Gall. & Pruss. Sodal.  
MATHEMATICI CELEBERRIMI,

**ARS CONJECTANDI,**  
OPUS POSTHUMUM.

*Accedit*

TRACTATUS  
DE SERIEBUS INFINITIS,

Et EPISTOLA Gallicè scripta

DE LUDO PILÆ  
RETICULARIS.



BASILEÆ,  
Impensis THURNISIORUM, Fratrum.

cl<sup>o</sup> lccc xiii.

**CHARLES DE FERRIOL.** Recueil de cent estampes representant differentes nations du Levant. Paris, Le Hay & Duchange, 1714 (engraved title) et des caractères & de l'Imprimerie de Jacques Colombat, 1715 (letterpress title).

2 parts in 1 folio vol. Title and 26 pp. Engraved title, 1 leaf of engraved music and 102 plates (of which 3 double-page) by J. B. van Mour engraved by Gérard and Jean Baptiste Scotin, Philippe Simonneau, Charles Nicolas Cochin, Claude du Bosc, Bernard Baron, Pierre (Massart dit) de Rochefort, Jean-Baptiste Haussard, and Jacques de Franssières.

**BINDING:** Contemporary English red morocco elaborately gilt, with coat of arms on covers.

**PROVENANCE:** John Ker, 3d Duke of Roxburghe (1740-1804).

**REFERENCES:** Navari, *The Ottoman World I*, 429; Blackmer Collection 591; Hage Chahine 2737 (Le Hay); Cohen/De Ricci 391f. and 618 (Le Hay); Pouillon, *Dictionnaire des Orientalistes* (2008), 949f.; Lipperheide 413; Hiler/Hiler 629; *The Amsassador, the Sultan and the Artist* (Rijksmuseum 2003), 19ff.; M. E. Pape, *Turquie im 18. Jh. und der Recueil Ferriol*, in: Sievernich/Budde, *Europa und der Orient* (1989), 305-323; Landweber, *Celebrating Identity: Charting the History of Turkish Masquerade in Early Modern France*, in: *Romance Studies Quarterly* XXIII (2005), 175ff.

#### FIRST EDITION OF THE MOST FAMOUS BOOK ON LEVANTINE COSTUME. – THE DUKE OF ROXBURGHE'S COPY.

The so-called *Recueil Ferriol* – the authorship of which is sometimes attributed to its publisher Le Hay – was first published as a mere collection of plates to which was added, the following year, a second part containing the explanatory text, either written by Ferriol, or based on information he supplied to Le Hay, plus two supplementary plates of Turkish ceremonies (the dance of the Dervishes and a Turkish funeral).

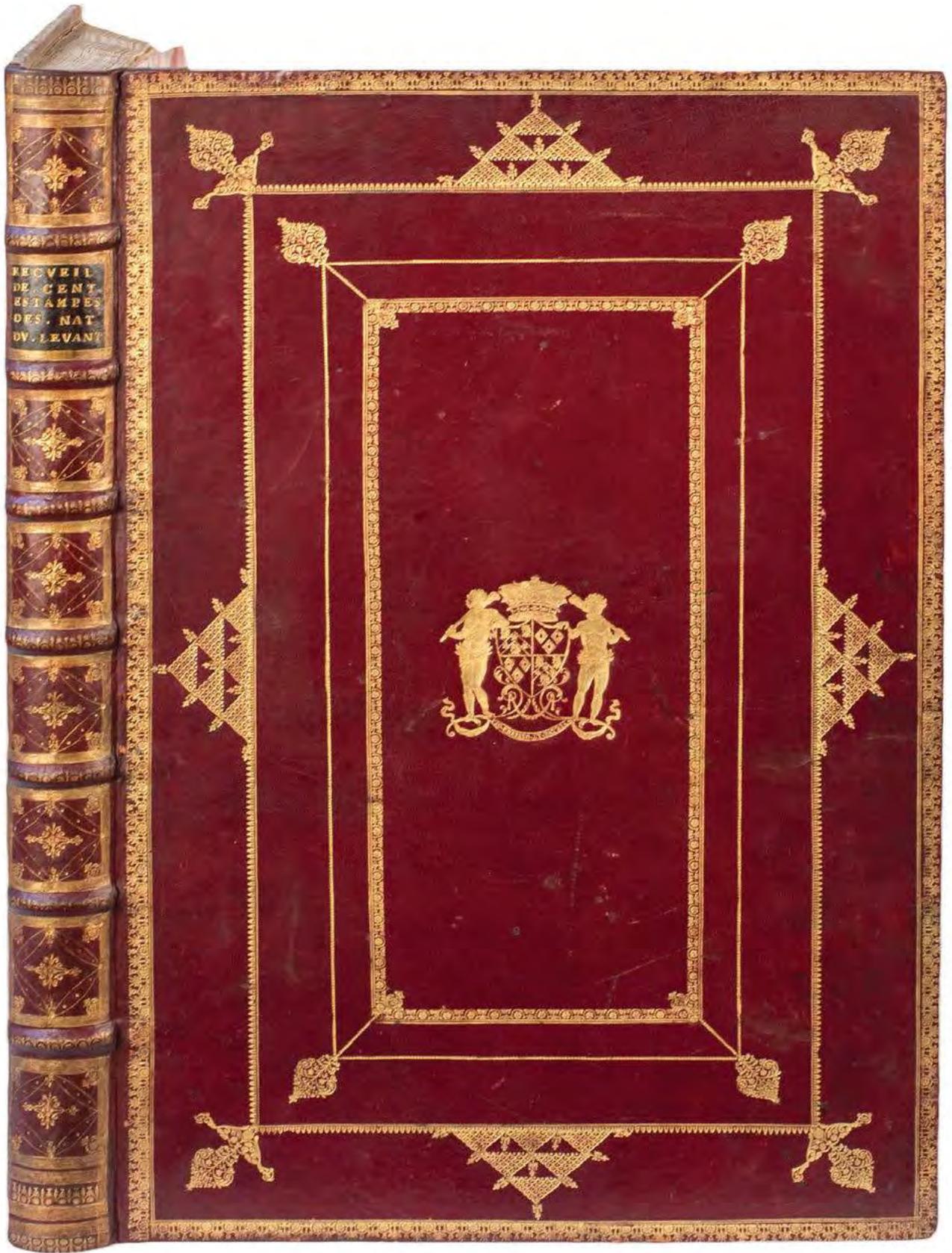
Charles de Ferriol was a French ambassador sent by Louis XIV to the Ottoman Empire from 1699 to 1711, during the rule of Sultan Ahmed III. He is also known as the man who brought to France the epistolary writer Mlle Aïsse, a Circassian slave he had bought in Constantinople. His attempts to gain sexual favors from her became the subject of numerous books and biographies, notably Abbé Prévost's *Histoire d'une Grecque moderne* (1740).

The plates for this work were commissioned by Ferriol and are based on the drawings of the Flemish artist J. B. van Mour who was established at Constantinople for many years during the first half of the 18<sup>th</sup> century. It has been suggested that he came to Constantinople in 1699, possibly as part of Ferriol's entourage. He soon made his

career, painting scenes from the lives of the Western envoys and portraits of many of the leading members of the Ottoman Court. In recognition of van Mour's talents, he was granted the unique post of „Peintre ordinaire du Roi en Levant“.

The *Recueil de cent estampes* is an elaborate costume book containing numerous illustrations depicting the exotic dress of Turkish courtiers, individuals from the different classes of Turkish society, and natives of the various countries that were part of the Ottoman Empire. In addition to the sixty or so plates depicting Turkish Court, noble, military and other costume, the work illustrates the regional, religious or national costume of several other parts of the Turkish Empire. These include Greeks (10), Albanians (2), Jews (3), Hungarians (2), Wallachians (3), Bulgarians (2) Crimean Tartars (1), Armenians (5), Persians (2), Indians (2), Arabs (1), Barbary Coast (4) and Moors (1).

The book was an overwhelming economic success and the plates exerted a long lasting influence as a principal source of turqueries for artists and publishers throughout Europe.



REVEIL  
DE CENT  
ESTAMPES  
DES. NAT.  
DV. LEVANT





**MARTIN ENGELBRECHT.** *Der Menschen Zung und Gurgel Weid, zur Notturfft und Ergötzlichkeit vorgestellt durch die unterschiedliche Arten der Geträncke.* [Augsburg, Martin Engelbrecht, c. 1725].

Folio (372x232 mm). engraved title and 11 plates, numbered 1-12, all coloured and heightened with gold.

BINDING: boards, label on front cover with penned title.

Margins slightly stained, plate 11 with marginal tear.

REFERENCES: Schott, *Martin Engelbrecht*, 3179-87 (incompl, lacking plates 10-12); Brooks, *Tobacco - In the Library of G. Arents, Jr.*, III, n° 540-A; A. Knoll, *Der Augsburger Verleger M. Engelbrecht. Studien zur Produktion und Vertrieb von illustrierten Einblattdrucken des 18. Jhs.* (master's thesis), Augsburg 1990, pp. 63-111.

**EXCEPTIONALLY RARE SUITE IN LAVISH CONTEMPORARY COLOURING, HEIGHTENED WITH GOLD. A SCINTILLATING EXAMPLE OF THE BAROQUE MIND-SET.**

The first plate, containing the title followed by a fourteen-line poem resuming the content, is set in a credence like scroll-frame displaying drinking glasses, goblets, flasks, cups, tankards and bottles. The following eleven plates show persons relishing tobacco and different beverages. According to circumstance of life it begins with an infant sucking milk from his nurse's breast and ends with the taking of medicine. Each representation is enclosed in an oval frame captioned with a motto and the name of the potion (milk, water, beer, wine, coffee and tea, chocolate, tobacco, lemonade, mead, brandy, medicament). Around each tableau are displayed distinctive utensils and at the bottom a German hexastich explaining the scene.

Although none of the plates is signed, they are ascribed to Martin Engelbrecht, one of the most prolific engravers and art publishers in 18<sup>th</sup> century Germany. His career started with an apprenticeship with the Augsburg engraver Gabriel Ehinger. In 1708 he was working in Berlin and then in Vienna and 1711 he entered the shop of his brother Christian as a partner. In 1719, finally, he established his own company provided with an imperial

privilege, protecting him against fraudulent reprints.

In his lifetime he produced a corpus totalling over three thousand engravings, specializing in architecture and ornaments as well as in the allegorical and the grotesque, such as the then very fashionable suites of dwarves. Although the bulk of his engravings are not uncommon, complete series in good condition are scarce, and *Der Menschen Zung und Gurgel Weid* belonging to one of the rarest of them all.

VERY RARE. We can trace only 2 other complete copies: one in the Lipperheide Collection in the Kunstbibliothek Berlin (within a Sammelband which is not properly inventoried yet), and a second one in the Arents collection of Tobacco, kept in the New York Public Library (plates laminated). – Further two incomplete copies are held by the Göttweig Abbey (Austria), resp. the Germanische Nationalmuseum in Nuremberg. – The copy recorded by Faber du Faur at the Beinecke Library, contains the title page, but actually another Engelbrecht series (Twelve Months by Callotto).



Taback, wann ich dich Schmutzich so merckl mein kesser Sun,  
 So bist als Erdacht voll, was ich wahrhaftig bürz,  
 Ein umbetrachter Rauch, ein leichter Mund, ein Schulten,  
 Die irrduer Pfeiffe ist des Leibes Fleisch Gerüst.  
 Wer will dir nicht den Preis in dem Getränck verstaten  
 Da du zugleich so gut, zugleich so Geistlich bist?

**MARQUARD HERRGOTT.** *Genealogia diplomatica augustae gentis Habsburgicae ... Vienna, Ex typographia Leopold Johann Kaliwoda, 1737.*

3 vols. folio (447x280 mm). [12] ll., LXXII, 337, [1] pp., [17] ll.; [16] ll., 411 S.; [16] ll., pp. (413)-851, [44] ll. With 3 engraved titles, 1 folding map with outline colouring, 15 views, 8 heraldic plates and 2 plates with writing specimens, some engraved vignettes and illustrations in the text and 4 letterpress tables.

BINDING: Contemporary Austrian red morocco gilt.

Binding slightly rubbed and scuffed.

PROVENANCE: Albert Casimir of Saxony, duke of Teschen (1738-1822), founder of the Albertina in Vienna (shelfmark).

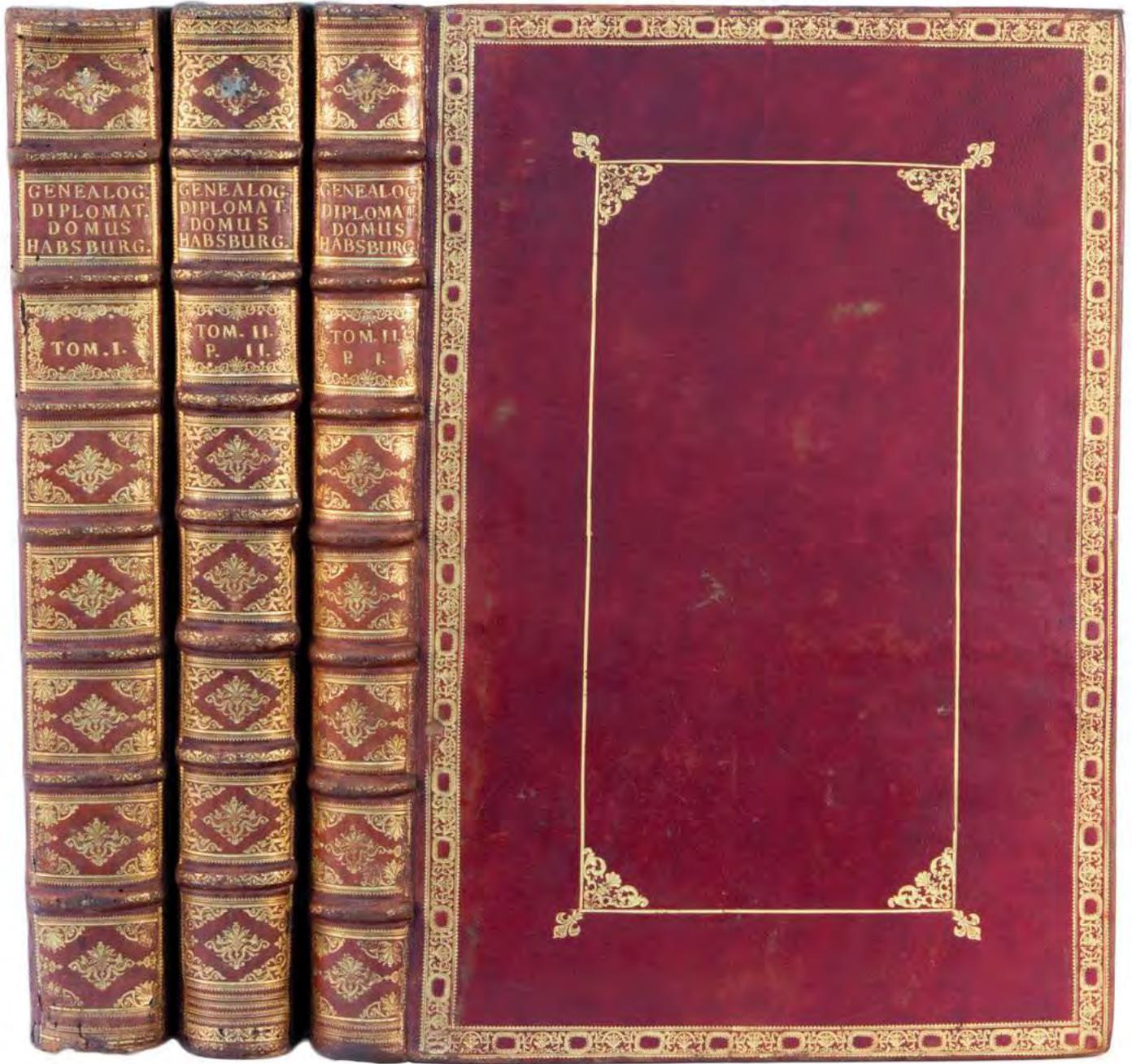
REFERENCES: Ortner, *Marquard Herrgott* (1972), 55f.; Coreth, *Oesterreichische Geschichtsschreibung in der Barockzeit* (1620-1740), 44f.; Oehme, *Die Bedeutung der Genealogia diplomatica ... für die Geschichte der Kartographie und Geographie*, in: *Alemannisches Jahrbuch*, 1970; Haller I, 74 and II, 1908; Feller/Bonjour 503.

**A MONUMENTAL GENEALOGY OF THE HOUSE OF HABSBURG. ALBERT OF SAXONY-TESCHEN'S COPY.**

First edition. The *Genealogia* was written by the learned historian and diplomat Marquard Herrgott (1694-1762), a Benedictine of St. Blasien in the Black Forest. In 1728 he was sent to the imperial Court of Vienna as diplomatic representative of his abbey and the Estates of Breisgau, and filled this position very creditably over twenty years. While at Vienna he made a thorough study of the history of the imperial house of Habsburg and, after eight years of research, published his valuable work, at the instance of emperor Charles VI. As reward for his effort, Herrgott was appointed imperial councillor and historiographer in 1737.

The book is valued, on the one hand, 'as an important archival source' (Feller/Bonjour), and on the other hand, for its topographical illustration. It includes a large map of the southern part of the Black Forest and the lake of Constance, devised by the author and engraved by G. A. Steinberg; the beautiful views by Johann Heinrich Meyer engraved by the brothers Andreas and Joseph Schmutzer show the former possessions of the imperial family in Switzerland, such as the Habsburg, Lenzburg, Kyburg, the new Habsburg at the Lake of Lucerne etc. as well as townscapes of Baden, Rheinfelden, Laufenburg, Rapperswil et al.





GENEALOG.  
DIPLOMAT.  
DOMUS  
HABSBURG.

GENEALOG.  
DIPLOMAT.  
DOMUS  
HABSBURG.

GENEALOG.  
DIPLOMAT.  
DOMUS  
HABSBURG.

TOM. I.

TOM. II.  
P. II.

TOM. II.  
P. I.

**MICHEL ÉTIENNE TURGOT & LOUIS BRETEZ.** Plan de Paris. [*Paris, Pierre Thévenard, imprimeur en taille douce demeurant à Paris rue Saint Jacques près la fontaine Saint Benoist, 1734-1739*].

Large folio. With 20 double-page sectional maps (one folding composed of two sheets containing the title) and one general map with a 4x5 grid showing the layout of the 20 sectional maps.

**BINDING:** Contemporary red morocco gilt, back on bands with label lavishly tooled, sides with a fleur-de-lys border and in the center the coat of arms of Paris, border edges and turn-ins gilt, all edges gilt.

**REFERENCES:** Boutier, *Les plans de Paris des origines à la fin du 18e siècle*, (2002), pp. 252-256; Brunet I, 1224. Cohen 807; Coll. Rothschild 2312. Millard 39.

#### ONE OF THE MOST BEAUTIFUL CITY PLANS EVER MADE.

First issue of the *Plan de Turgot* named after its initiator Michel-Etienne Turgot, head of the municipality as provost of the merchants of Paris, who in 1734 decided to have devised a map to record and promote the city of Paris.

Louis Bretez, member of the Royal Academy of Painting and Sculpture and professor of perspective, was commissioned to draw up the plan of Paris and its suburbs. Bretez, managed to gain entry into private mansions, houses and gardens to take measurements and draw prospects. Turgot, perhaps inspired by a set of tapestries depicting a panoramic view of sixteenth-century Paris that had once decorated the *Hôtel de Ville*, decided against the modern planimetric projection favoured by most cartographers by the early eighteenth century – such as the *Plan de Paris* by Jean de Lagrive – in favour of the more archaic, but undeniably engaging, axonometric projection, which gave a type of birds-eye view of the cityscape. The plan is not oriented to the north, which was the convention, but to the south-east so that the viewer could see the portals of

the city's numerous churches, which face the west.

In 1736, Claude Lucas of the Royal Academy of Sciences, engraved the maps. It was published in 1739 as an atlas of 20 non-overlapping sectional bird's-eye views (at a scale of 1/400). Additionally, there is one simplified general map showing the layout of the 20 sectional maps. The atlas covers an area approximately corresponding to the first eleven of the modern-day arrondissements. Each sectional map measures approx. 50x80 cm and if assembled, the composite is about 250x322cm.

The prints were bound in volumes offered to the King, the members of the Academy, and the Municipality. Additional copies were to serve as representations of France to foreigners.

The best representation of Paris in its time, the plan is of considerable documentary value to historians and archaeologists today, providing a remarkably detailed snapshot of the pre-Haussmanian city.







**JACQUES-FANÇOIS BLONDEL.** Description des fêtes données par la ville de Paris à l'occasion du mariage de madame Louise-Élisabeth de France, & de Dom Philippe, Infant d'Espagne. Paris, imprimerie P.G. Le Mercier, 1740.

Large-folio (620 x 465 mm). 22 p. With 13 (8 double-page) plates by Blondel, Bouchardon, Rigaud and Rousset.

**BINDING:** Contemporary red morocco by Padeloup, sides lavishly gilt with a large border made up of 4 panels, coat of arms in centre; back on raised bands, the compartments tooled with heraldic figures (escallop and ermine), cover edges and turn-ins gilt, edges gilt.

**PROVENANCE:** Marguerite Jacqueline de Carbonnel, dame de Saint Martin Huguenote (d. 1758), with her alliance coat of arms on binding (not in OHR).

**REFERENCES:** Watanabe-O'Kelly 2078; Cohen-deRicci 288; Ruggieri 570; Millard, *French* nr. 26; Rahir 397; Vinet 519; Berlin Cat. 3012; Cicognara 1507; Lotz, *Feuerwerk* 119 ; Werret, *Fireworks: Pyrotechnic Arts and Sciences in European History* (2010), S. 136ff.; Morelon, *Chroniques de l'éphémère. Le livre de fête dans la collection Jacques Doucet*, nr. 5.

**A SPLENDID PRESENTATION COPY BOUND IN FULL ARMORIAL MOROCCO BY PADELOUP.**

The genre of printed fête books reached the apogee with the present volume describing the festivities, organised by the City of Paris for the marriage of the king's favourite daughter princess Marie Louise-Élisabeth of France ('Babette', 1727-1759) with Philip, Infant of Spain and Duke of Parma (1720-1765). The royal marriage that the *fête* celebrated was conducted by proxy on August 26<sup>th</sup>, 1739.

The organisation of the festivities was the result of teamwork, where the best artists of the time were employed to create the decor; as well as Blondel there were Niccolò Servandoni, director of stage designs at the Paris Opera, the *Architecte du Roi*, Jacques Gabriel and Edmé Bouchardon. A small army of architects, outfitters and craftsmen realised the elaborate and expensive plans. Servandoni who nine years earlier had introduced vast *macchine* in the Italian style to the French court also designed the spectacular firework display; in so doing he „initiated a new era in fireworks and theatrical performances in Paris, aggrandizing elements already present in French fireworks to a new, and vast, scale ... A temple of Hymen was constructed at the center of the Pont Neuf, an elaborate viewing stand for the royal party was installed against the facade of the Louvre Museum, and the quais were jammed with a crowd estimated at five hundred thousand

... Finally, around eight, the king gave the signal: bombs went off, then cannon, then flares and firecrackers ... and then every kind of firework erupted“ (S. Werrett).

Designer and engraver in chief of this monumental festival book was the Paris architect Jacques-François Blondel. The beautifully executed series of copper engravings with their concentration on architecture and fireworks provide an immediate sense of theatre. Among others they also show the impressive octagonal floating orchestra pavilion for about two hundred musicians and the illuminated Temple of Hymen. Blondel drew and etched with the eye of an architect on partly double-page copper plates. „The concentration on architecture provides an immediate sense of theatre, especially in the double-page engraved sections through the Hôtel de Ville, focusing on the ballroom. The brilliant engravings, of the first quality, are all by Blondel“ (Millard).

Presentation copy in full red morocco bearing the alliance coat of arms of Marguerite Jacqueline de Carbonnel, dame de Saint Martin Huguenote who married Gabriel Charles de Calmesnil, seigneur de Putot-en-Bessin on 12 November 1742. Both were offsprings of influential families of Lower Normandy.





*Peinture par Goussier*

VEUE GÉNÉRALE DES DÉCORATIONS, ILLUMINATIONS ET FEUX  
sur la Rivière de Seine en présence de leurs Majestés le Vingt Neuf Aoust Mil  
de France, et de Dom





*Journal de France par J. B. Moreau*

D'ARTIFICE, DE LA FESTE DONNÉE PAR LA VILLE DE PARIS  
Sept Cent Trente Neuf a l'occasion du Mariage de Madame Louise Elizabeth  
Philippe Infant d'Espagne.

**ANTONIO CANALETTO.** Vedute prese da i luoghi altre ideate da Antonio Canal e da esso intagliate poste in prospettiva, umiliate All' Ill.mo Signor Giuseppe Smith Console di S. M. Britannica appresso la Ser.<sup>ma</sup> Repubblica di Venezia, in segno di stima ed ossequio. *Venice, c. 1744-1746.*

Set of 31 etchings plus title-page, printed on 18 uniform-sized sheets of laid paper (465x615 mm), in several cases more than one to a sheet. All signed.

Loose as issued, in a leather folding case.

PROVENANCE: Otto Schäfer (1912-2000), with his collector's mark on the verso of all the sheets.

**A COMPLETE SET OF CANALETTO'S ETCHINGS. – OTTO SCHÄFER'S COPY.**

Canaletto's views of Venice and London, where he was resident between 1746 and 1755, made his reputation. A mixture of the real and the ideal, in which he distorted the actual topography to make it more picturesque, Canaletto's landscapes immortalize an idea of a place rather than the cities themselves. As well as the atmospheric paintings, he made etchings, working in the Romantic and rustic genres. In consul William Smith, he found an avid patron from around 1730. Meanwhile, printmaking in 18<sup>th</sup> century Venice was undergoing a great revival, supported by the demand of tourists who bought them as souvenirs of the Grand Tour. Canaletto's own style, was in Bromberg's words 'not that of the professional etcher, but rather the painter, the fine draughtsman, working the etching needle with a certain freedom, much in the manner of drawings, the final aim being the achievement of 'colour'.

The ostentatious dedication of this set to the ambassador William Smith fits into the story of Canaletto's popularity with the wider European market and his subsequent trip to London: they were probably executed between 1735 and 1746, but published after 6<sup>th</sup> June 1744, when Smith was appointed consul, and before Canaletto's departure for the British capital in 1746. The publication was probably financed by the consul, who amassed a significant collection of Canaletto's paintings, drawings and prints. While only one of the etchings is dated, the collection of these thirty-one plates into a uniform set is clearly part retrospective: several of the plates are small and printed more than one to a page, while others are known in earlier states as larger plates that have been cut in half. Bromberg concludes that the majority of the plates belong to a period before 1741, probably from around 1735, executed intermittently over a period of years and falling into three groups (B 29, 27, 34, 35, 22; 31, 30, 7, 8, 9; 15, 16, 17, 23, 25, 18, 19, 20, 21); thereafter, a marked homogeneity develops in the style, although she distinguishes two groups also among these (B 12, 24, 11, 10, 1; 3, 2, 26, 32, 33, 28, 4, 5, 6). Several related drawings are known, as are

unique fragmentary prints, such as two showing additional material to the extreme left of the 'Bishop's Tomb' (B 16), which were excluded from the publication. For the sequence, Bromberg follows an exemplary set in contemporary binding, previously owned by A M Zanetti and now in the Kupferstichkabinett in Berlin.

The markings on the larger, uniform-sized etchings (FF 1-4 and E 1-6) are later additions, although they reflect a desire to impose a retrospective order on the set.

PLATES

*Titlepage:* overgrown ruin, a wall with a pediment, inscribed with the title; a family sitting on steps to the right admire the inscription. 295x425 mm. B 1.I.

*La Torre di Malghera:* view of the 15th century fortification on the right, with mooring posts on the left and fishermen. Inscribed with the title and A Canal d. // E. 4. 300x425 mm. B 2.III

*Mestre:* view of le Barche, the landing place between Mestre and Venice, with a building on the left which has an arcade at the base. Inscribed with the title and A. Canal f. // E 1. 300x48 mm). B 3.II

*Al Dolo:* the Palladian villa Zanon-Bon, on the left bank of the Brenta, facing the church of San Rocco. Inscribed with the title and A Canal f. // FF 3. 300x428 mm. B 4.III

*Alle Porte del Dolo:* a barge leaving the Dolo docks and setting out along the river Brenta. Inscribed with the title and A. Canal f. // FF 2. 298x428 mm. B 5.III

*Le Porte del Dolo:* the oval basin of the Dolo docks, with a butcher's shop on the left and a woman making lace. Inscribed with the title and A. Canal f. // FF 2. 300x428 mm. B 6.III

*S.a Giustina in prà della Valle:* view of the Scuola delle Comari and the basilica of Santa Giustina in Padua, showing six of the eight domes, with many figures on the Prato della Valle in front. Inscribed with the title and A. Canal f. // E 2. 300x430 mm. Left half

- of a panoramic view divided into two plates (the other being B 8); no impression is known of the plate before it was divided, but the outline of a man's coat printed beyond the right-hand platemark of B 7 and repeated in the extreme left of B 8, indicates that they were intended to be joined after printing. B 7.II
- Prà della Valle*: view of the Chiesa della Misericordia across the Prato della Valle. Inscribed with the title and A. Canal f. // E 3. 300x430 mm. Right half of a panorama (see B 7). B 8.II
- View of a town on a riverbank*: with a wooden footbridge in the right foreground and a spindly tree in the centre. Inscribed A. Canal f. // E 5. 300x430 mm. B 9.II
- The portico with the lantern*: view through an archway in an arcade with a lantern hanging from the centre and sails in the distance. Inscribed A. Canal f. V // FF 4. 300x430 mm. B 10.III
- Imaginary view of Padua*: a basilica on the left and monument in the centre, standing on the banks of a river, with a wagon passing under a leafy tree in the left foreground. Inscribed A. Canal f. // E 6. B 11.III
- The house with the inscription*: the date and artist's initials to left, MDCCXLI A C, and view towards a domed church. 300x217 mm. B 13. The right half of a plate divided in two and printed alongside the other half (B 14), with a noticeable join. Bromberg records six impressions of the plate printed as a whole; impressions of the two halves printed separately are also known, as are impressions with the two halves printed alongside each other, as here.
- The house with a peristyle*: with twin chimneys at the corners, and a man sitting on a rooftop in the extreme right. Inscribed A C. 300x217 mm. B 14.II. The left half of a divided plate (see B 13)
- View of a town with a Bishop's tomb*: in the centre, a bridge with a tower to one side. Inscribed A Canal f. V. 302x305 mm. B 16.II. The right half of a larger plate of which two other fragments are known (B 15 and 17).
- La Libreria*: Sansovino's masterful building, with the column of St Mark's square to the left and the Loggetta on the right. Inscribed with the title and A. Canal f. // V. 143x210 mm. B 18.II (title altered from la Ceca). Bronze gates by Antonio Gai added to the Loggetta in 1742 are not shown. One of four plates printed on the same sheet (B 19, 21 and 25)
- La Piera del Bando*: corner of St Mark's square with the comandador reading a decree from the fragment of a Syrian porphyry column in front of the Doge's Palace, shown on the left. Inscribed with the title and A. Canal f. // V. 145x210 mm. B 19.II. One of four plates printed on the same sheet (see B 18).
- The Market on the Molo*: crowded scene with a partial view of the column of St Mark's in the extreme right and a covered barge on which men are hoisting a striped awning. Inscribed A. Canal f. 145x210 mm. B 20.III. One of four prints pasted to the same sheet (B 24, 26, and 30)
- Le Preson*: view of the prison showing its austere side wall and its arcaded façade, seen across a bridge with a seven-arched portico in the left foreground on the Riva degli Schiavone. Inscribed with the title and A. Canal f. // V. 143x210 mm. B 21.II. One of four plates printed on the same sheet (cf. B 18)
- Mountain landscape with five bridges*: a man sitting by the side of the road in the right foreground, near one of the five wooden footbridges, with a carriage passing across another in the middleground. Inscribed with the title and A Canal f. 147x201 mm. B 22.II.A. One of four plates printed on the same sheet (B 23, 27 and 29)
- The Equestrian monument*: a statue on a drum, with a canopied tomb in front of a building on the left. Inscribed A. Canal f. 145x210 mm. B 23. One of four plates printed on the same sheet (see B 22).
- The terrace*: a terrace between two buildings with steps on the right and a woman standing by the edge in the centre, holding up a staff. Inscribed A. Canal f. 145x210 mm. B 24.II. One of four plates printed on the same sheet (see B 20)
- Le Procuratie Niove e S. Ziminian*: view of St Mark's square with the Procuratore Nuove on the left, San Geminiano in the centre and the corner of St mark's basilica in the extreme left. Inscribed with the title and A. Canal f. // V. 145x210 mm. B 25.I. One of four plates printed on the same sheet (see B 18)
- The market at Dolo*: view of the palace formerly called the Andruzzi, on the far side of the Brenta with a market on the near bank and the corner of the church of San Rocco on the left. Inscribed A. Canal f. 145x210 mm. B 26.III. One of four plates printed on the same sheet (see B 20).
- Landscape with a pilgrim at prayer*: standing in front of a small shrine in the right foreground, with a man in a boat just behind it, hill rising to left and ruined classical arch at the summit. Inscribed A Canal f. 145x210 mm. B 27.III. One of four plates printed on the same sheet (see B 22)
- Landscape with a tower and two ruined pillars*: the tower in the middleground, resembling the (now destroyed) Torre di Enzelino at Padua, with a woman on a path in the centre foreground and the ruined pillars to right. Inscribed A. Canal f. 145x210 mm. B 28.II. One of two plates printed on the same sheet (B 31)





*Landscape with a woman at a well:* a barn on the bank of a river in the left foreground, with a large archway under which a woman stands drawing water. Inscribed A.C. 138x208 mm. B 29.II.B. One of four plates printed on the same sheet (see B 22).

*Imaginary view of S. Giacomo di Rialto:* view of the church across the Campo di Rialto, with the Ruga degli Orefici on the right flanked by the sottoportici di Rialto; to left, an imaginary row of three Corinthian columns. Inscribed A. Canal f. 145x210 mm. B 30.I. One of four plates printed on the same sheet (see B 20)

*Landscape with ruined monuments:* view of a ruined monument with a round archway in the centre, a tall square pillar and pyramid to left and two men digging in the extreme left foreground. Inscribed A. Canal f. 145x210 mm. B. 31. One of two plates printed on the same sheet (see B 28)

*The wagon passing over a bridge:* drawn by four oxen, across a single-arched stone bridge, a building on the left with an archway, and men in a boat in the right foreground. Inscribed A. Canal f. 145x127 mm. B 32.II. One of three plates printed on the same sheet

(B 33 and 15). B 32 and 33 originally formed one plate, which was divided in two; no impression is known of the plate prior to the division. B 15 is printed either singly, or with B 32 and B 33 in two different arrangements: 33 on the left, 15 in the centre, 32 on the right, as here; or 15 on the left, 33 on the right above 32.

*The little monument:* a small square pedestal with a pediment and small statue on top, at the edge of a river with a man in a boat in the extreme left foreground and leafy tree overhead. Inscribed A.C. 120x85 mm. B 33.II. One of three plates printed to the same sheet (see B 32)

*The Bishop's tomb:* corner of a tomb with a statue of a saint beside a pinnacle in the extreme right and a statue of the Virgin in the centre, part of a monument with two broken pilasters decorated with grotesques. 123x133 mm. B 15. One of three plates printed on the same sheet (see B 32).

All sheets have the same watermark, of an R (similar to Bromberg watermark 10), except for that with B 18, 19, 21 and 25, which has Bromberg watermarks 1 and 2.



A Canal



La Dama del Canal

**JEAN ANDRÉ LEPAUTE.** *Traité d'horlogerie contenant tout ce qui est nécessaire pour bien connoître et pour régler les pendules et les montres.* Paris, J. & J.-C. Chardon, 1755.

4to (293x200 mm). [2] ll., 308, XXXV, [1] p. With 17 engraved folding plates.

**BINDING:** Contemporary blond calf, sides bordered with a triple fillet and heraldic figure of a lion in the corners, centre with gilt coat of arms, back on bands lavishly tooled, marbled endpapers, gilt edges.

**PROVENANCE:** Michel Ferdinand d'Albert d'Ailly, duke of Chaulnes, with his coat of arms on binding.

**REFERENCES:** Baillie, *Clocks and Watches. An Historical Bibliography*, p. 244 et seq.; Tardy 159; Bromley 538; Leroy 346.

#### LARGE PAPER COPY BOUND FOR A NOBLE ASTRONOMER.

First edition of this important horological treatise, describing the mechanism of recently manufactured clocks and watches. Although not mentioned by name the work contains contributions by three famous astronomers and mathematicians of the day: Lepaute's wife, Nicole-Reine Hortense Etable de Brière, who made her debut in calculating the tables on the oscillations of the pendulum, Jérôme de Lalande, who wrote the two chapters on *Traite des engrenages* and *Remarques sur la maniere de trouver facilement des nombres pour les roues*, and Alexis-Claude Clairaut with his memoir on the center of oscillation of two spherical segments (pp. 291-295).

Lepaute together with his younger brother Jean-Baptiste Lepaute was a founder of one of the outstanding dynasties of French clockmakers of the period, holding the brevet *horlogers du Roi*.

A splendid copy, which belonged to Michel Ferdinand d'Albert d'Ailly Duke of Chaulnes (1714–1769), a peer of

France, but more remarkable as an astronomer and mathematician. *He soon discovered a singular taste and genius for the sciences; and in the tumults of armies and camps, he cultivated mathematics, astronomy, mechanics, &c. He was named honorary academician the 27th of February 1743... where he often brought different constructions and corrections of instruments of astronomy, of dioptrics, and achromatic telescopes. These researches were followed with a new parallactic machine, more solid and convenient than those that were in use; as also with many reflections on the manner of applying the micrometer to those telescopes, and of measuring exactly the value of the parts of that instrument ... Several of his papers are published in the volumes of Memoirs of the Academy of Sciences.* (Chalmers, *General Biographical Dictionary*, 1812). Of particular interest is a memoir describing his discovery of the peculiarities of the diffraction of light rays reflected by a concave mirror which was included in the 1755 edition of Newton's *Optics* (Book II, part 4).



TRAITÉ  
D'HORLOGERIE

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

4 vols. in 2. Folio (422x295 mm). With an engraved portrait of Oudry by Tardieu after Largillière, a frontispice with a 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 red morocco, covers gilt with a border and a central frame of fillets with fleurons in the corners, back on bands lavishly tooled with gilt fleurons, cover edges with gilt fillets, marbled endpapers, gilt edges.

**REFERENCES:** Rochambeau 86; Cohen/De Ricci 548-550; Bodemann, *Katalog illustrierter Fabelaussagen*, 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.

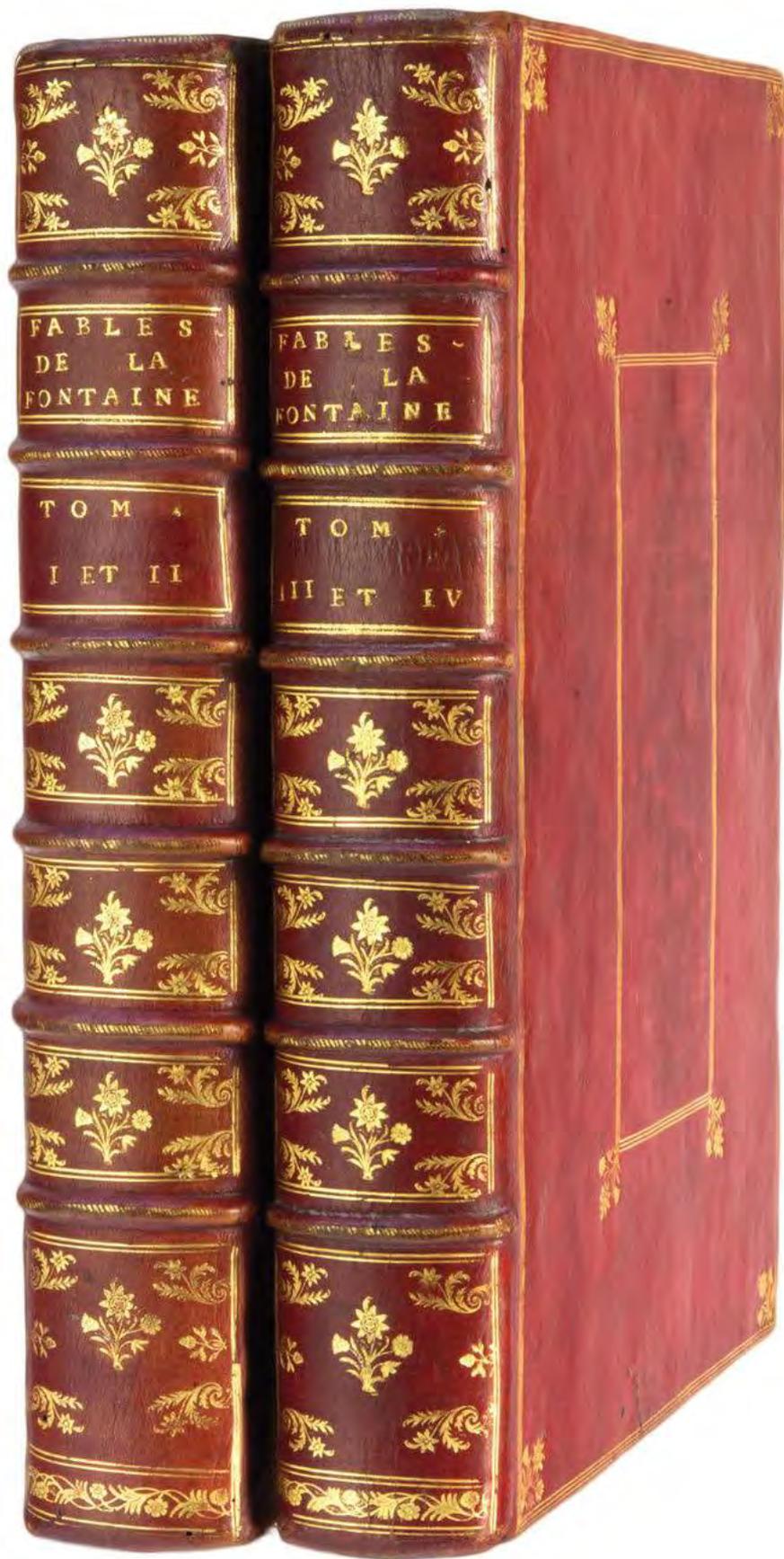
#### ONE OF THE FINEST ILLUSTRATED FRENCH BOOKS OF THE 18<sup>TH</sup> CENTURY

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*. In addition to that it has the portrait of Oudry, which is supplied in only in some copies. The plate *Le singe et le léopard* in volume III, p. 113 is with the lettering *Le léopard* in the banderole.

A FINE COPY.



FABLES  
DE LA  
FONTAINE

TOM  
I ET II

FABLES  
DE LA  
FONTAINE

TOM  
III ET IV

## FABLE II.

LE CORBEAU ET LE RENARD.

Maitre Corbeau sur un arbre perché,  
Tenoit en son bec un fromage:  
Maitre Renard, par l'odeur alléché,  
Lui tint à peu près ce langage.  
Hé bon jour, Monsieur du Corbeau!  
Que vous êtes joli! Que vous me semblez beau!  
Sans mentir, si votre ramage  
Se rapporte à votre plumage,  
Vous êtes le phénix des hôtes de ces bois.  
A ces mots, le Corbeau ne se sent pas de joie:  
Et pour montrer sa belle voix,  
Il ouvre un large bec, laisse tomber sa proie.  
Le Renard s'en saisit, & dit: mon bon Monsieur,  
Apprenez que tout flatteur  
Vit aux dépens de celui qui l'écoute:  
Cette leçon vaut bien un fromage sans doute.  
Le Corbeau honteux & confus  
Jura, mais un peu tard, qu'on ne l'y prendroit plus.





LE CORBEAU ET LE RENARD. Fable II.

**MELCHIOR FRANÇOIS PARENT.** Mémoire sur les privilèges des Suisses. [Paris, 1763].

4to (275x205 mm). French manuscript on heavy laid paper of 356 (of which 28 blank) leaves, all ruled in red.

**BINDING:** Contemporary French red morocco gilt, sides with triple-fillet border and coat of arms in centre, back on 5 raised bands lavishly tooled in compartments and with label in green morocco, border edges and turn-ins gilt, light-blue silk endpapers and pastedowns, edges gilt.

**PROVENANCE:** Daniel-Charles Trudaine (1703-1769), with his coat of arms on binding (cf. Olivier/Hermal/Roton 1194).

**A SUPERB MANUSCRIPT CONTAINING A MEMOIRE ON THE ECONOMIC RELATIONS BETWEEN FRANCE AND SWITZERLAND. THE COPY OF THE INTENDANT DES FINANCES, DANIEL-CHARLES TRUDAINE.**

**CONTENT:** (I) Title *Mémoires sur les privilèges des Suisses*; (II) blank; (III-XXXII) paginated 1-64, *Mémoires historique et critique concernant les Privilèges des Marchands Suisses en France – Première partie*, containing a historical overview covering the period from 1440 to 1715, beginning with the treaty of Ensisheim on 28<sup>th</sup> October 1444 up to the treaties concluded with Louis XIV; (XXXIII-LXXII) paginated 65-143, *Mémoires historique et critique ... Seconde partie*, containing *I Examen des privilèges des Suisses et de leurs Titres* (pp. 65-107), *II Conséquences des privilèges des Suisses* (pp. 107-117), *III Objections et Réponses* (pp. 117-131), *IV Récapitulation et Conclusion* (pp. 131-143); (LXXIII-LXXIX) *Inventaire des Pièces Justificatives du Mémoire sur les Privilèges des Suisses*; (LXXX) blank; (LXXXI-CCCXXIX) Pièces Justificatives, containing copies of 44 documents; (CCCXXX-CCCLVI) blank.

Important historico-critical work which furnishes information on the period from 1440 to 1762 regarding the recruitment of Swiss soldiers in France and the benefits they derived from trade and tax exemptions. It is a beautifully calligraphed transcript by a professional scribe. The original manuscript is held by the Bibliothèque National in Paris (Cat. général des manuscrits français, vol II, 1898, n° 12165); it mentions implicitly the commissioner of the memoir, Henri Léonard Jean Baptiste Bertin, controller general of finances of Louis XV („*Remis au Conseil par Mr. le Contrôleur général des Finances, au mois de novembre 1762*“). Two other manuscripts are located at the Archives du Ministère des Affaires étrangères (Inventaire sommaire - Mémoires et documents - Suisse: n° 12, dated 1763-1789 and n° 38, dated 1762), the latter revealing Parent as being its author.

Melchior François Parent (1718-1782) was director of the Chamber of Commerce in Lyon and general administrator of the Hospital of the city, and as such he became acquainted with Bertin who was Intendant of Lyon. When the latter was called to the General Control in 1759, he appointed Parent director of the Sèvres porcelaine manufacture and then chief Clerk of Finance. In 1775 he holds an office at the Cour des Monnaies. But Parent's profligate lifestyle made him tamper with the funds of the manufacture. He was sentenced to be imprisoned at the Bastille and then, on the request of his family, he was detained at the Charenton asylum where he died in 1782.

The book bears the coat of arms of Daniel-Charles Trudaine (1703-1769), *conseiller* in the Parlement of Paris, then Intendant des Finances. Chairman of the Assemblée des inspecteurs généraux des ponts et chaussées he was one of the primary developers of the present French road system; he is known for the monumental *Atlas de Trudaine* (the Trudaine Road Maps), made under his direction. As well as Bertin, Trudaine was a member of the Académie des Sciences.

The coat of arms is made up of individual tools and does not correspond to any of those listed in Olivier, Hermal & Roton's Manual. If the binding had been made on behalf of Trudaine it would bear his own tools. Consequently the book must have been designed for presentation to Trudaine and it is very likely that it was offered to him by either Bertin or Parent.



PRIVILEGES  
DES  
SUISSES

**CARL SCHÜTZ & JOHANN ZIEGLER.** Sammlung von 36 Aussichten der Residenzstadt Wien von ihren Vorstädten und einigen umliegenden Oertern. – Collection de 36 vues de la ville de Vienne, de ses fauxbourgs, et quelques environs. *A Vienne, chez Artaria Comp.*, [1779-84 and 1794 for the text].

2 vols. Oblong-folio (405x542 mm). Text volume with an engraved title with a large coloured vignette and [35] ll. printed only on one side. – Plate volume: engraved title with a large coloured vignette by Franz Müller after Schütz and 36 engraved and hand-coloured plates.

BINDING: contemporary quarter calf. (plate volume; stained); modern boards with label on front cover (text volume).

REFERENCES: Schwarz, *Wiener Strassenbilder im Zeitalter des Rokoko* (1914) p. 99 VI, 1; Dürriegl/Witzmann, *Der Verlag Artaria* (1981), S. 15, D9; Witzmann/Békési, *Schöne Aussichten* (2007), p. 44; cf. Nebehay/Wagner 671, 1-36.

**FIRST ISSUE OF UNDOUBTEDLY THE MOST BEAUTIFUL VIEWS OF VIENNA IN THE 18<sup>TH</sup> CENTURY, TOGETHER WITH THE VERY RARE TEXT VOLUME OF 1794.**

These views of the capital of the Habsburg monarchy are amongst the most important and beautiful images of Josephinian Vienna. Strikingly accurate, the plates show the busy streets, squares, churches, palaces and the surroundings of Vienna, a bustling city which, in 1785, had a population of more than 200,000, treble that of a hundred years previously.

This is the very first set of the views all in first issues. A new edition with additional plates was issued in 1786 and the series remained in print in various compilations with re-engraved and updated images as to the costumes of the figures and other details for at least fifty years thereafter.

The Viennese engravers Carl Schuetz and Johann Ziegler used the so-called 'Aberlische Manier', named after the Swiss painter and etcher Johann Ludwig Aberli, where only the outlines were etched and finished with colour. Whereas the Swiss painter used body colour, Schütz and Ziegler opted for watercolour which gave to their images an effect of the utmost luminosity.

A PERFECTLY PRESERVED SET.







**BEAT FIDEL ANTON ZURLAUBEN & JEAN-BENJAMIN DE LABORDE.** Tableaux topographiques, pittoresques, physiques, historiques, moraux, politiques, littéraires, de la Suisse. Paris, J.-G. Clousier et P.-M. Lamy, 1780-1788.

5 parts in 4 volumes. Folio (511x345 mm). With engraved title, frontispiece, 227 plates of views, 7 maps & plans, 11 plates of portraits & 6 plates of medals, vases, etc.

**BINDING:** Uniformly bound in contemporary brown mottled calf, back on raised bands, gilt in compartments, lettered green morocco labels in second and third, covers gilt with ruled border, marbled endpapers, yellow polished edges, green silk markers.

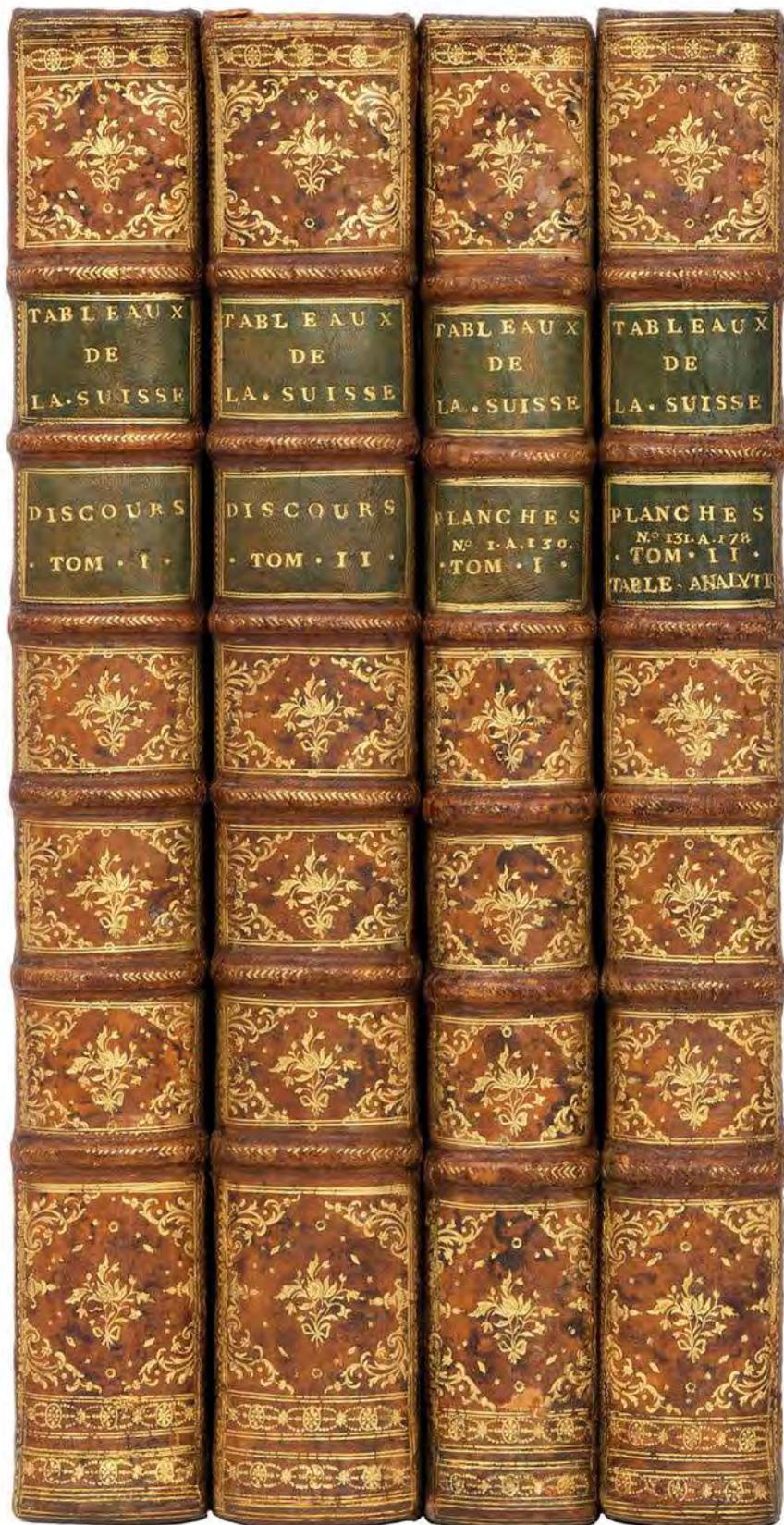
Somewhat foxed at places.

**REFERENCES:** Brunet V, 1546; Lonchamp 3362; Haller I, 235; Lewine 581; Cohen/de Ricci 1075; Hoefer VI, 684; Weber, *Städte und Berge der alten Schweiz* (1973); Wolf & Korey, *Quarter of a Millennium: The library company of Philadelphia 1731-1981. A Selection of Book*, nr. 79

„ONE OF THE MOST COMPREHENSIVE, BEAUTIFUL AND DESIRABLE ILLUSTRATED BOOKS ON SWITZERLAND EVER PRODUCED“ (Wolf & Korey).

The publisher, Jean-Benjamin de Laborde, the wealthy *fermier général*, musician, and courtier of Louis XV, conceived of the idea of a set of Swiss views (with accompanying text) during a tour of the country, and subsequently engaged the services of the recently retired Swiss general Baron von Zurlauben of Zug. The general would provide the text, while a team of artists which included Jean Jacques François Le Barbier and Alexis Nicolas Perignon were assigned the task of illustrating the exhaustive

work. They were joined by the engravers Masquelier, Néé, Alix, Niquet, Longueil, and others. The resulting volumes contain a stunning selection of engravings, depicting every facet of the country - its history, scenery, topography, geology, its major towns, cities, and villages, art, culture, and architecture, to name but a few. Included too, are portraits of famous artists and figures from Swiss history and science. This set also contains the often discarded fifth index volume by François Antoine Quétant.



TABLEAUX  
DE  
LA-SUISSE

DISCOURS  
TOM. I.

TABLEAUX  
DE  
LA-SUISSE

DISCOURS  
TOM. II.

TABLEAUX  
DE  
LA-SUISSE

PLANCHES  
N. 1. A. 130.  
TOM. I.

TABLEAUX  
DE  
LA-SUISSE

PLANCHES  
N. 131. A. 178.  
TOM. II.  
TABLE ANALYTIQUE

**JEAN-BAPTISTE-CLAUDE RICHARD DE SAINT-NON.** *Voyage pittoresque ou description des royaumes de Naples et de Sicile. Paris, (Jacques-Gabriel Clousier imprimeur), 1781-1786.*

4 parts in 5 vols. folio (550x320 mm). With 13 (of which 9 double-leaf) maps, 2 plans by Rizzi Zannoni, Jacques Clermont, et al., 288 plates, 2 full page illustrations in the text and 111 vignettes, some printed in sanguine by Jean-Honoré Fragonard, Hubert Robert, Pierre-Adrien Paris, Claude-Louis Châtelet, Jean-Louis Desprez et al., engraved by Aliamet, Berthault, Dagoty fils, Guttenberg, Le Bas, Le Mire, de Longueil, Choffard, et al.

**BINDING:** contemporary full green morocco gilt, attributable to Derome le jeune, back on six raised bands, triple fillets on sides, spine with floral decoration, all edges gilt.

**PROVENANCE:** George Marquis Townshend (1724-1807), his engraved bookplate.

**REFERENCES:** Cohen/de Ricci 928-930; Brunet V, 55-56; Millard Collection, French, 148; P. Lamers, *Die Voyage pittoresque des Abbé de Saint-Non und ihre Illustrationen* (dissertation, Mainz, 1991) ; Deusch, *Cat. Fürstenberg*, 106; Fürstenberg, *Das französische Buch im 18. Jh.*, 67 and 95-96; Lewine 402.

**MAGNIFICENT COPY OF THIS MONUMENTAL DESCRIPTION OF THE KINGDOM OF NAPLES, THE FIRST OF ITS KIND AND ONE OF THE MOST REMARKABLE ILLUSTRATED BOOKS OF THE 18<sup>TH</sup> CENTURY.**

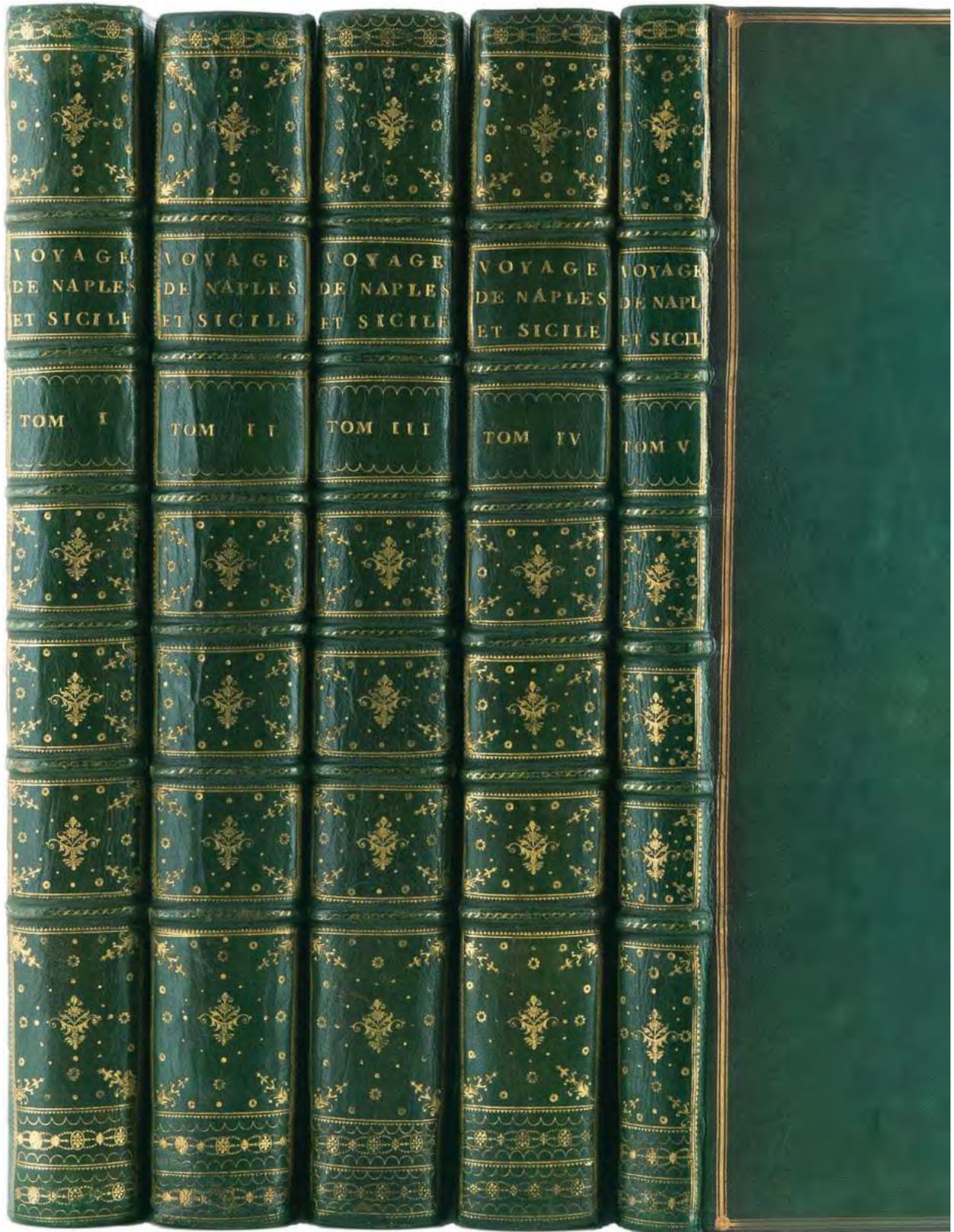
Saint-Non (1727-1791), better known as the Abbé de Saint-Non, was a French engraver, designer, archaeologist and traveller. In this Age of Enlightenment, he rubbed enlightened shoulders with Rousseau and U.S. ambassador, Benjamin Franklin. He was an avid participant in and chronicler of the Grand Tour. In 1759 Saint-Non awarded himself a dispensation from his duties as a deacon and lawyer and went, in the company of the painters Jean-Honoré Fragonard and Hubert Robert, on a grand tour through Italy in the following two years. Initially his plan was to publish a *Voyage pittoresque* comprising five volumes devoted to the whole of Italy and one volume to Switzerland, but then was limited to southern Italy only.

The work was elegant and monumental, containing a political and social history of the Kingdom of Naples, including Sicily, with sections on the recent archaeological findings at Herculaneum and Pompeii, the geology of Vesuvius and the Plegrean Fields, flora and fauna, etc. etc.

It is lavishly adorned with engravings and illustrations by the best artists of the day, including Saint-Non, himself. In all 81 draftsmen and engravers contributed to the more than 420 illustrations, the earliest drawings dating from the years 1760/1761 and being by Fragonard and Hubert Robert. Originally forming part of Saint-Non's private collection they were not intended for publication.

Another group of drawings are those by the landscape painter Claude-Louis Châtelet and the two architectural draftsmen Louis-Jean Desprez and Jean-Augustin Renard who, on behalf of the editor, had travelled under the direction of Dominique Vivant Denon, to Southern Italy in 1777-1778. These are of particular documentary value since they show views of monuments which are now destroyed, rebuilt or weather beaten, for example the Church of the Madonna della Croce in Barletta or the castle of Lucera, „which could be reconstructed in details owing to Desprez' drawings“ (Petra Lamers). A detailed descriptive list of all illustrations can be found in Lamers' thesis published in 1992.

The publication of the *Voyage pittoresque* was financed by a consortium of Saint-Non himself, his older brother Louis Richard de la Bretèche (1722-1804), and most importantly by Jean-Benjamin de Laborde (1734-1794), the immensely wealthy fermier général, musical author and composer. The costs finally brought about Abbe Saint-Non's financial ruin and when he turned to the publication of the third volume in 1783 with a request for more financial support to Laborde, the latter refused, and was then replaced by another partner. (cf. Tuzet, *Une querelle littéraire en 1785 L'Abbé de Saint-Non et ses collaborateurs*, in: *Revue de Littérature comparée*, vol XXI (1947), p. 428 et seq.).



VOYAGE  
DE NAPLES  
ET SICILE

TOM I

VOYAGE  
DE NAPLES  
ET SICILE

TOM II

VOYAGE  
DE NAPLES  
ET SICILE

TOM III

VOYAGE  
DE NAPLES  
ET SICILE

TOM IV

VOYAGE  
DE NAPLES  
ET SICILE

TOM V



*Vue de la Place et du Palais du Roi à Naples*

*29. Gravé par M. de la Roche, d'après le dessin de M. de la Roche.*

171

A.P.D.B.

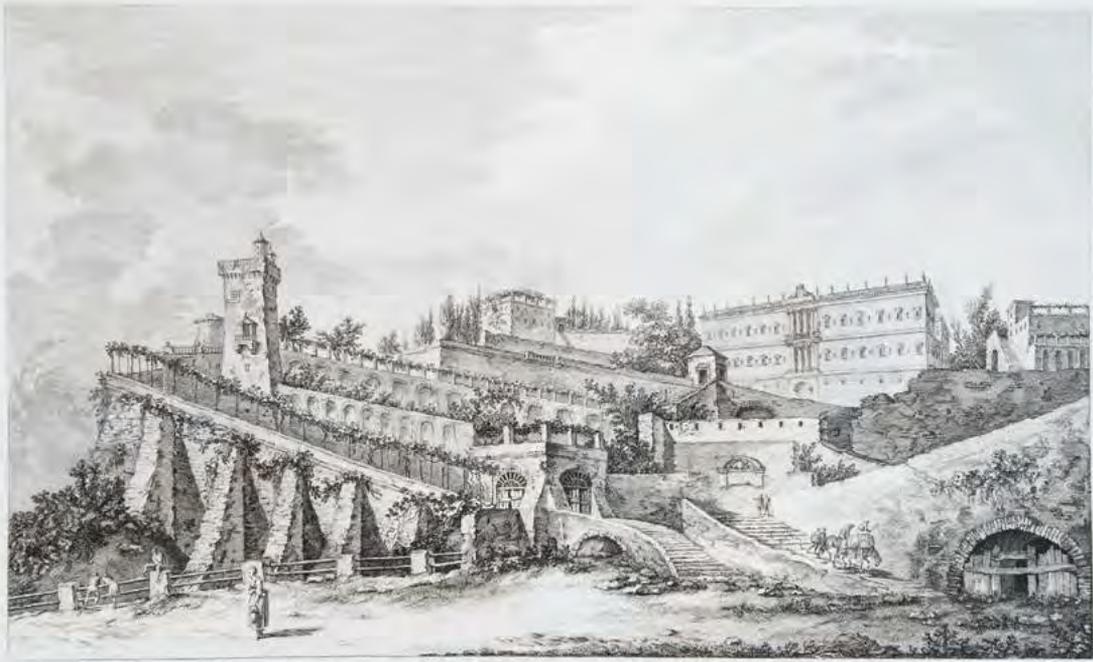


*II<sup>e</sup> Vue de la Ville de Naples prise du Bastion appelle il Torrione del Carmine.*

*Plat. Naples. Auteurs par M. de la Roche, d'après le dessin de M. de la Roche.*

N<sup>o</sup> 17

A.P.D.B.



*Vue d'une partie de la Caste de Pruzzeles prise du dessus de la Caste de Pruzzeles*

*— d'après un Tableau de Virgile, Dessiné d'après Nature par Robert, gravé par lui.*

W.B.

1788



*2.° Vue du Temple de la Concordie, prise Agrigento.*

*Dessiné par Pagnon.*

W.B.

1788

**JEAN-BENJAMIN DE LABORDE.** Description générale et particulière de la France ... (vols. I-IV); Voyage pittoresque de la France, avec la description de toutes ses provinces (vols. V-XII). Paris, Ph.-D. Pierres (I-IV) & P. Lamy, 1781-1800.

12 parts in 10 vols. folio (540x360 mm). 3 engraved titles, 426 plates with 771 views, plans and maps (some folding or double page) and 1 genealogical table.

BINDING: contemporary quarter morocco, back gilt with fillets and title. Completely untrimmed.

Few gatherings toned, some minor foxing

PROVENANCE: A. Kuhnholz-Lorda, with his bookplate.

REFERENCES: Cohen/de Ricci 291f.; Millard Collection, French, 85; Michel, *Charles-Nicolas Cochin et le livre illustré au XVIIIe siècle* (1987), n° 202; vgl. Fürstenberg, *Das französische Buch im 18. Jh.*; Couty, J.-B. *de Laborde ou le bonheur d'être fermier-général* (2001), 198f.

#### FIRST EDITION OF A MONUMENTAL DESCRIPTION OF FRANCE ON THE EVE OF THE FRENCH REVOLUTION.

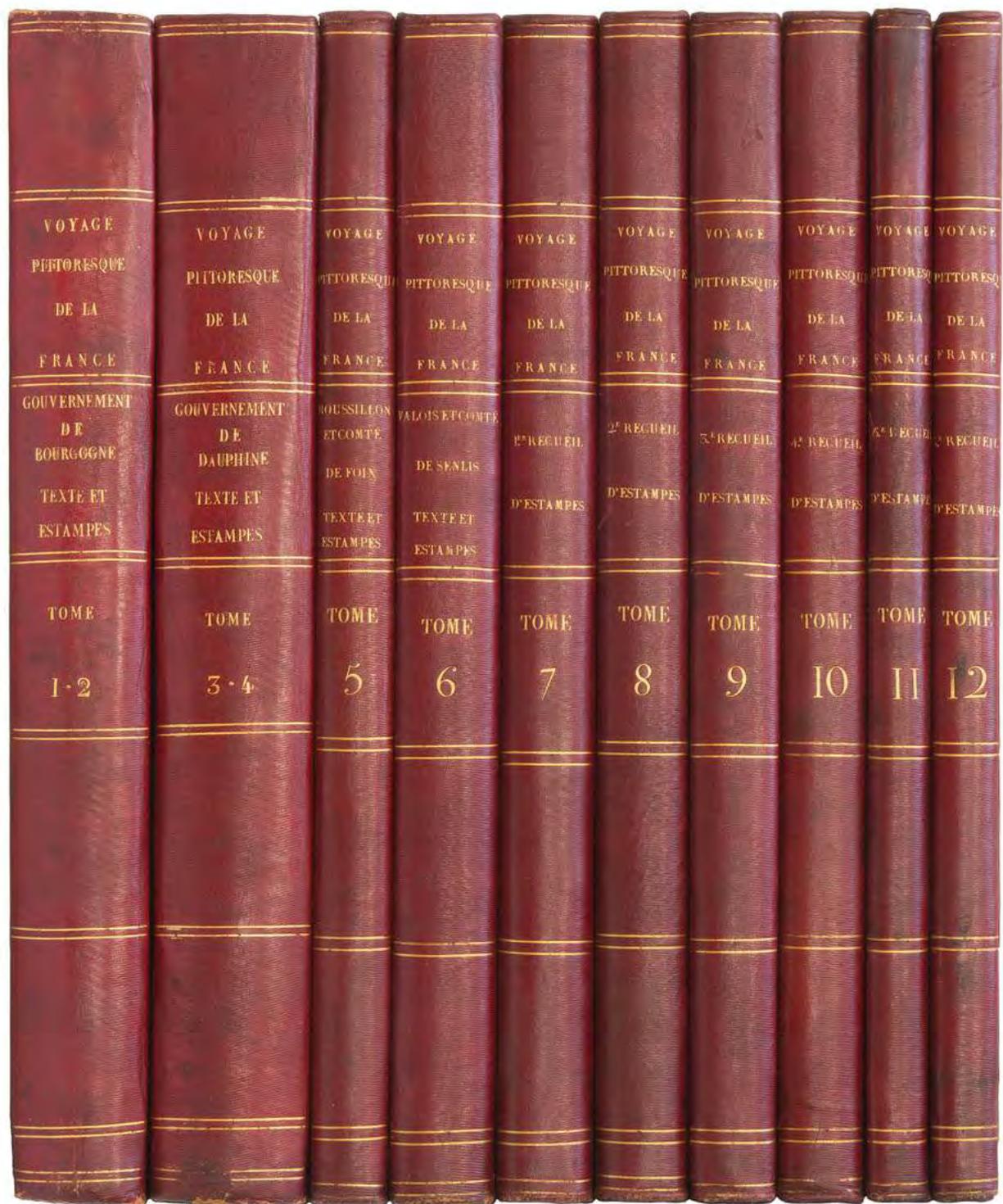
It was published in 87 issues over twenty years and the plates were engraved by Masquelier, Malapeau, Née, Tavernier, Aubigny, etc., after Moreau le jeune, Chenu, Lespinasse, Duché, Carême de Fécamp, etc. 10 plates are here before letters, and seven plates have the captions engraved on slips and pasted.

Premier valet de chambre and a favourite of Louis XV, Jean-Benjamin de Laborde, an accomplished musician and a writer, was appointed *fermier general*; he was guillotined in 1794. Thanks to a large income he was able to provide financial support for or to be the instigator of many publications, such as Zurlauben's *Tableaux de la Suisse* or the present work, his most ambitious one, even if unfinished. „Although it is a product of the ancien regime [...] it was far more ambitious than its predecessors. For, despite Laborde's ties with the monarchy, he developed

his thesis not as the record of the great deeds of kings, but as the history of the manners and customs of the French people and the geography and natural history of the different French regions... [This work] initiates a method of approach that will be the model for later publications. It surely was a prototype for the comprehensive scientific and thoroughly illustrated report on Egypt“ (Millard).

The first four volumes were printed by the royal printer Philipp-Denis Pierres in 1784, but facing straits he was replaced by Pierre Lamy „a specialist in overtaking editions in trouble“ (Mathieu Couty); for marketing reasons the title changed to *Voyage pittoresque de la France* and Lamy expedited the publication, which was even provided with more plates.

A FINE COPY, ENTIRELY UNTRIMMED.



VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

GOUVERNEMENT  
DE  
BOURGOGNE  
TEXTE ET  
ESTAMPES

TOME  
1-2

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

GOUVERNEMENT  
DE  
DAUPHINE  
TEXTE ET  
ESTAMPES

TOME  
3-4

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

ROUSSILLON  
ET COMTE  
DE FOIX  
TEXTE ET  
ESTAMPES

TOME  
5

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

VALOIS ET COMTE  
DE SENLIS  
TEXTE ET  
ESTAMPES

TOME  
6

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

1<sup>er</sup> RECUEIL  
D'ESTAMPES

TOME  
7

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

2<sup>e</sup> RECUEIL  
D'ESTAMPES

TOME  
8

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

3<sup>e</sup> RECUEIL  
D'ESTAMPES

TOME  
9

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

4<sup>e</sup> RECUEIL  
D'ESTAMPES

TOME  
10

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

5<sup>e</sup> RECUEIL  
D'ESTAMPES

TOME  
11

VOYAGE  
PITTORESQUE  
DE LA  
FRANCE

6<sup>e</sup> RECUEIL  
D'ESTAMPES

TOME  
12



PLAN PERSPECTIF DE L'ÉCOLE ROYALE MILITAIRE .



VUE DE L'ENTRÉE DE LA VILLE DE LYON

*par la Route de Chalon sur Saône, du Pont d'Albon sur au bas du Fort St Jean et du Château de Pierre-Envercy.*



VUE D'UNE PARTIE DE LA VILLE DE ROUEN  
*et des promenoirs du vieux Palais, près de l'Embouze St. Sever.*



VUE DE LA GRANDE COLONNADE DU LOUVRE.

**WILLIAM SHAKESPEARE.** The Dramatic Works. Revised by George Steevens. *London, Printed by W. Bulmer and Co., Shakespeare Printing-Office, for John and Josiah Boydell, George and W. Nicol, from the types of W. Martin, [1791-] 1802-03 [-1805].*

9 volumes large 4to (435 x 330 mm) for the text and one volume large folio (695 x 520 mm) for the plates. Text volumes with a frontispiece and 96 plates; Plate volume with 2 title pages with large vignettes, 2 portraits (George III and Queen Charlotte) and 96 plates engraved after the greatest artists of the time by W. Angus, William Blake, R. Earlom, J. Fittler, J. Hogg, T. Milton et al.

**BINDING:** Uniform contemporary blue morocco by Staggemeier lavishly gilt, gilt edges.

**PROVENANCE:** Eugène de Beauharnais (1781-1824), his sale, Hoepli & Erasmushaus, 1935 lot 290, bought by the Swiss industrialist Gustav Eisenmann-Riel (1887-1966; bookplate) for 340 Swiss francs.

**REFERENCES:** Lowndes IV, 2263; Brunet V, 339; Burwick, *The Boydell Shakespeare Gallery* (1996), p. 9 et seqq.; Hammerschmidt-Hummel, *Die Shakespeare-Illustration* (1994-2000), p. 28 et seqq.

**EUGÈNE DE BEAUHARNAIS' COPY OF THE BOYDELL SHAKESPEARE, LAVISHLY BOUND BY STAGGEMEIER.**

This monumental edition was initiated and financed by the London engraver and publisher John Boydell (1719-1804) with the support of his partner and nephew, Josiah Boydell (1752-1812). He commissioned 167 canvases depicting famous scenes from Shakespeare's plays, from the best artists of his time, such as Sir Joshua Reynolds, Robert Smirke, William Hamilton, George Romney, James Barry, Francis Wheatley and the two Swiss artists Henry Fuseli (Johann Heinrich Füssli) and Angelica Kauffmann. Boydell then would have two sets of engravings made from the paintings: large ones to be gathered in an imperial folio album without text; smaller ones to be incorporated in George Steeven's edition of the text. *To avoid duplication of the paintings in these two series, Boydell began in 1794 to commission separate designs for the small engravings* (Frederick Burwick). The paintings for their part were to be shown in his gallery opening in May 1789.

This very promising venture was, however, severely compromised by the outbreak of war with France in

1793, cutting off the lucrative market for prints on the continent. The return from the sale was far below expectations. To make things worse, imitators invaded the market. Boydell who had spared no expense got eventually into financial straits and was forced to close his gallery and all the paintings were sold by lottery.

Our copy was bound by Friedrich Leberecht Staggemeier (1759-1827) bearing his ticket in his own name only, which might lead to the conclusion that the binding has been executed after the end of his partnership with Samuel Welcher in 1811, but „the assumption is that even when they were in partnership, each of the binders did at least some work of his own, but bindings signed by one of them are much scarcer than those signed by both“ (The London Book Trades 1775-1800, p. 123).

UNIFORMLY BOUND SETS OF ALL VOLUMES AND IN SUCH CONDITION ARE EXCEPTIONALLY RARE.



Shakespeare's  
 King Lear  
 Act IV. Scene I.

SHAKESPEARE.  
*King Lear, Sc. I. Act IV.*  
 Cordelia, Gloucester, Edmund, and Lear.

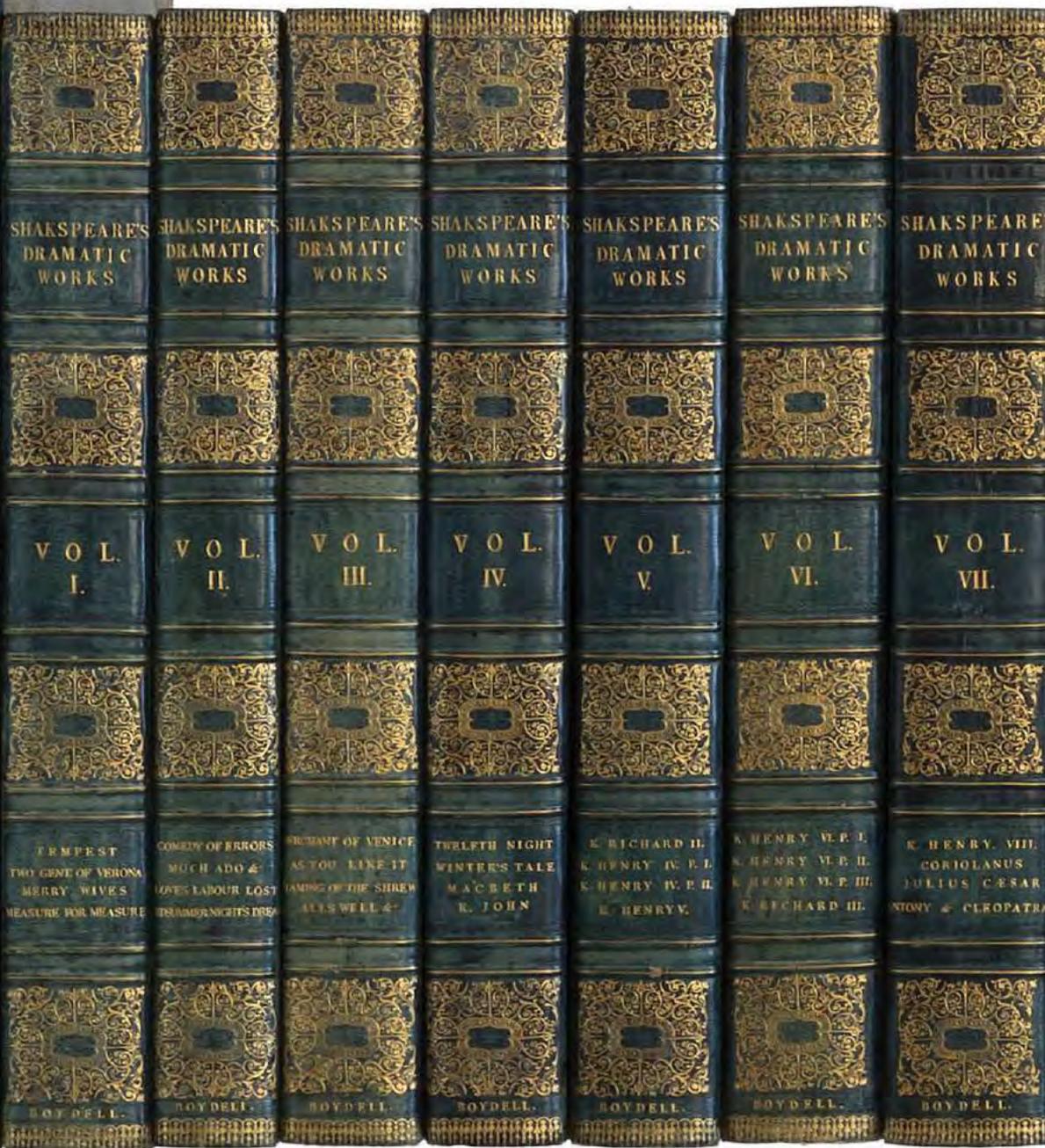
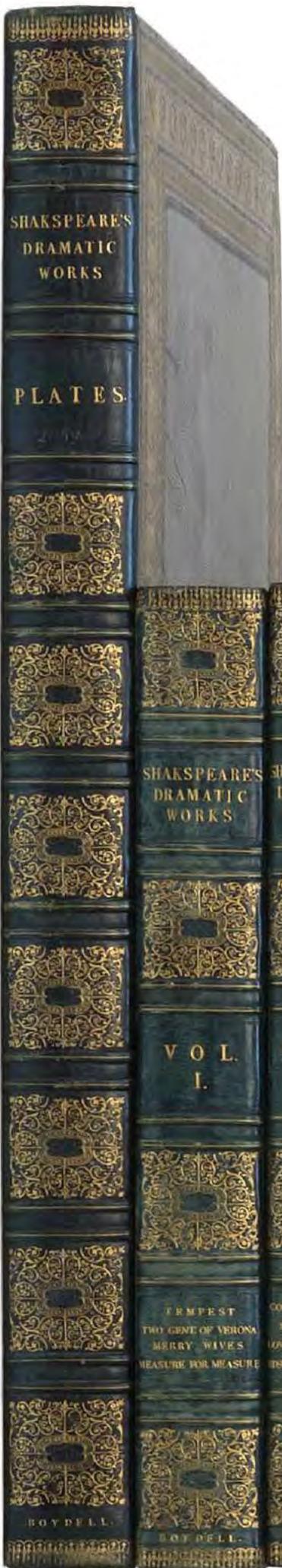
Edgmond, Gloucester, and Lear.  
 The old King Lear, the old King Lear,  
 The old King Lear, the old King Lear.



Shakespeare's  
 Hamlet  
 Act III. Scene III.

SHAKESPEARE.  
*Hamlet, Sc. III. Act III.*  
 Hamlet and Claudius.

Hamlet and Claudius.  
 The old King Lear, the old King Lear,  
 The old King Lear, the old King Lear.



SHAKSPEARE'S  
DRAMATIC  
WORKS

VOL.  
I.

VOL.  
II.

VOL.  
III.

VOL.  
IV.

VOL.  
V.

VOL.  
VI.

VOL.  
VII.

THE TEMPEST  
THE GENE OF VERONA  
MERRY WIVES  
MEASURE FOR MEASURE

COMEDY OF ERRORS  
MUCH ADO &  
LOVE'S LABOUR LOST  
A MIDSUMMERS NIGHTS DREAM

MERCHANT OF VENICE  
AS YOU LIKE IT  
TAMING OF THE SHREW  
ALL'S WELL &

TWELFTH NIGHT  
WINTER'S TALE  
MACBETH  
K. JOHN

K. RICHARD II.  
K. HENRY IV. P. I.  
K. HENRY IV. P. II.  
K. HENRY V.

K. HENRY VI. P. I.  
K. HENRY VI. P. II.  
K. HENRY VI. P. III.  
K. RICHARD III.

K. HENRY VIII.  
CORIOLANUS  
JULIUS CAESAR  
ANTONY & CLEOPATRA

BOYDELL.

BOYDELL.

BOYDELL.

BOYDELL.

BOYDELL.

BOYDELL.

BOYDELL.

BOYDELL.



SHAKSPEARE'S  
DRAMATIC  
WORKS

SHAKSPEARE'S  
DRAMATIC  
WORKS

VOL.  
VIII.

VOL.  
IX.

TIMON OF ATHENS  
TITUS ANDRONICUS  
TROILUS & CRESSIDA  
CYMBELINE

K. LEAR  
ROMEO & JULIET  
HAMLET  
OTHELLO

BOYDELL

BOYDELL

**ADRIAN VON RIEDL.** Reise-Atlas von Bajern oder geographisch-geometrische Darstellung aller bajrischen Haupt- und Landstraßen mit den daranliegenden Ortschaften und Gegenden. Nebst Kurzen Beschreibungen alles dessen, was auf und an einer jeden der gezeichneten Straßen für den Reisenden merkwürdig seyn kann. *München, gedruckt mit Hübschmannischen Schriften und zu haben bey Joseph Lentner, 1796-[1805].*

5 parts in 2 vols. large 4to (290x225 mm). With a portrait Riedl's by J. G. Edlinger and engraved by J. C.. Schleich, engraved title, 65 (5 folding) maps and one plate (commemorative plaque), each with explanatory text, individually paginated (605 pp. in all).

**BINDING:** Contemporary red morocco gilt by L. Wolf in Munich. Covers bordered with a palmette scroll frieze, back with ornamental tooling, with black label for the title and for the volume numbers, the latter set in a diagonal band, board edges and turn-ins with decorative tooling, doublures and endpapers lined with blue silk, edges gilt.

**PROVENANCE:** Albert Kasimir duke of Sachsen-Teschen (1738-1822), with the distinctive shelf-mark on first endpaper.

**REFERENCES:** Phillips VI, 8728; Maderholz, *A. von Riedl und sein Reise-Atlas von Baiern*, in: Archiv für Postgeschichte in Bayern (1992), XX, 109 et seq.; Wolff, *400 Jahre Mercator – 400 Jahre Atlas* (1995), p. 105 et seq. and n° 9.1; Hüttermann, *Reise-Streifen* (2002), 25.

#### THE FIRST SYSTEMATIC MAPPING OF BAVARIA. THE ALBERT OF SACHSEN-TESCHEN COPY IN CONTEMPORARY RED MOROCCO.

The first cartographic activities in Bavaria date back to the 16<sup>th</sup> century. The mathematician and astronomer Philipp Apian (1531-1589) from Ingolstadt drew up a monumental map of the Duchy of Bavaria between 1554 and 1563, the *Bayerischen Landtafeln*. Subsequent attempts to map Bavaria, remained patchwork. Between 1764 and 1768, the French geographer Henri de Saint Michel surveyed the region around Munich and produced two maps.

In 1785, the Bavarian Court Chamber Council and Commissioner for water, bridge and road constructions, Adrian von Riedl (1746-1809), received the privilege to draw up a map of Bavaria. It was planned to bring together several hundred individual maps from different years to form a whole. This ambitious project failed for technical problems and lack of financial resources.

Instead Riedl prepared, at his own expense, his so-called *Traveller's Atlas of Bavaria* showing the most important routes of the Kingdom. Printed in five issues from

1796 to 1805, the two volumes contain a total of 65 road maps and offer insightful regional and cultural studies of 18<sup>th</sup> century Bavaria. Due to its highly detailed information - including accurately recorded carrier and stage coach connections - the work was deservedly also called the „first Baedeker of Bavaria“.

**SPLENDID COPY IN A QUALITY BINDING BY THE MUNICH BOOKBINDER LORENZ WOLF**, signed on the rear pastedown of the first volume: „*Relié par L. Wolf à Munich*“. On the 29<sup>th</sup> September 1802 he is granted a license for the practice of „fancy bookbindings“ (Galanterie-Buchbinder) „which he is the only one to exercise“, on condition of not producing regular bookbindings (Protokoll des Geheimen Staatsrats, online: [http://138.246.100.12/str/res/Bd2\\_1802/nr66](http://138.246.100.12/str/res/Bd2_1802/nr66)). Lorenz Wolf died in the parish of St. Peter on 9<sup>th</sup> January 1826, aged 51 (Der bayerische Volksfreund, vol. III, 1826, p. 28). This is the only binding by Wolf we have traced so far.



**FRANÇOIS LEVAILLANT.** Histoire naturelle des oiseaux d'Afrique. Paris, Delachaussée, 1805-1808.

6 vols. large folio (530x340 mm). With 300 plates in two states, uncoloured and printed in colour and finished by hand, by J. F. L. Reinhold, engraved by C. M. Fessard, J.-L. Perée, Grémillier and Bouquet.

**BINDING:** Contemporary red straight-grained morocco backed boards. Spines with gilt titles and volume numbers and gilt birds in five compartments; entirely uncut.

Some foxing throughout. Title of first volume creased.

**REFERENCES:** Nissen, IVB, 555; Rookmaaker, *François Levaillant and the Birds of Africa* (2004), 127 et seq.; Rookmaaker, *The Zoological Exploration of Southern Africa* (1989), 177 et seq.; Ripley/Scribner 170; Anker 298; Sitwell/Buchanan/Fisher, *Fine Bird Books*, 118; Ronsil 1780; Balis, *Merveilleux plumages* (1968), 53 („considéré comme le fondateur de l'ornithologie africaine“).

„A RARE LEGACY HARDLY MATCHED IN THE HISTORY OF ORNITHOLOGICAL PUBLICATION“ (Rookmaaker).

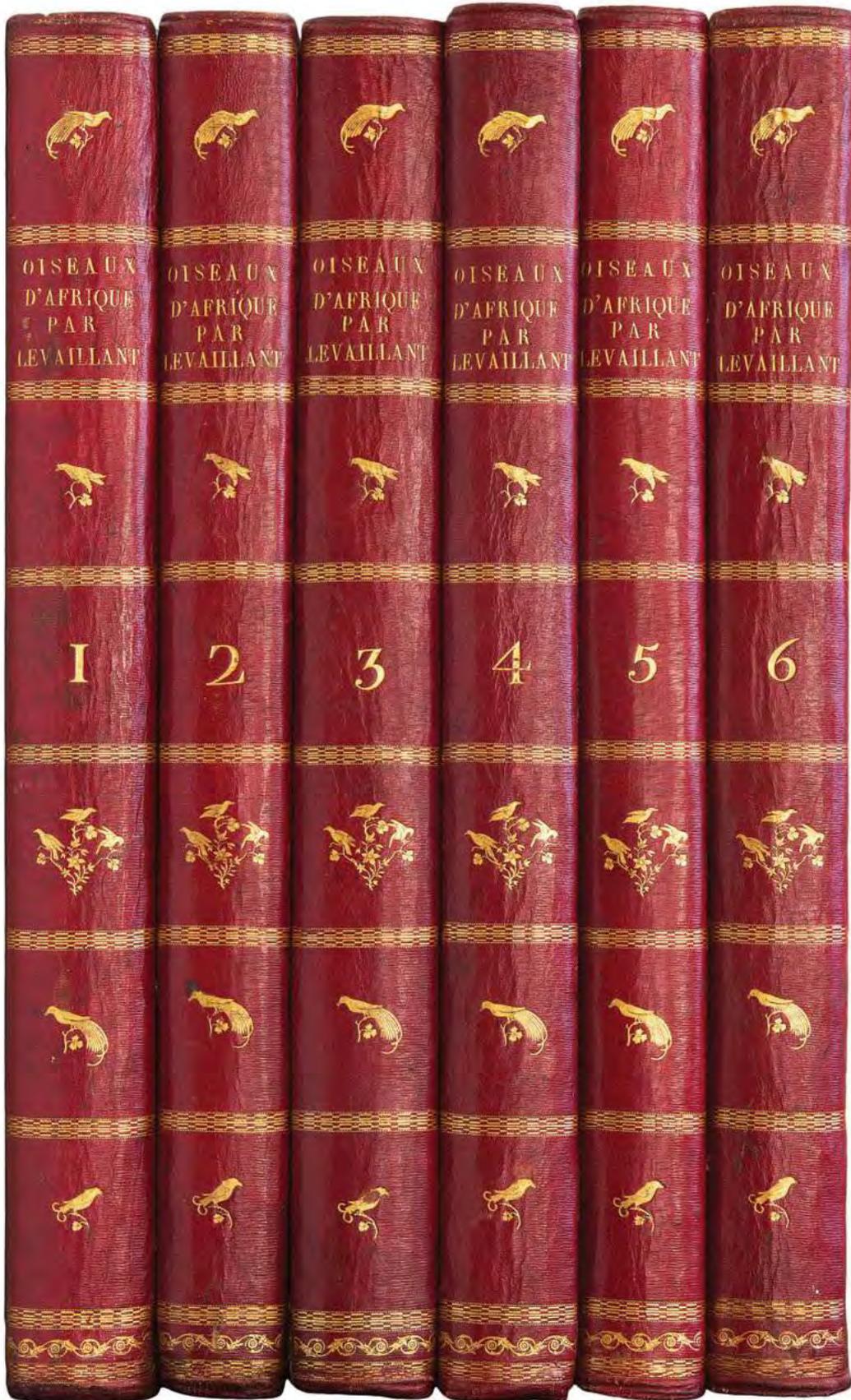
One of the rare copies of the deluxe edition in large folio and with the plates in two states. Three editions were issued simultaneously. The present folio edition, a quarto edition with the plates either coloured or plain, printed respectively on vellum paper or on 'papier fin', and a fragmentary popular edition in duodecimo in two volumes.

The whole set of six volumes was produced over a period of seventeen years by three different publishers. From 1796 to 1798 the first six parts were issued by H. J. Hansen who already had published Levaillant's travel account. He was succeeded by J. H. Fuchs who printed another 18 parts and issued a new title-page for the first volume, dated 1799. Finally Delachaussée took over and issued, in turn, new title-pages for all volumes. According to L. C. Rookmaaker there are only 50 parts and not 51 as claimed by Anker.

Histoire naturelle des oiseaux d'Afrique „... gives a comprehensive account of the birds of South Africa, based

on Levaillant's personal experiences and the collections he made during his journeys in that region. The style of the text is lively, and it gives descriptions not only of the names of the birds, but also of their habits and habitats“ (Anker).

The son of the French consul in Dutch Guiana, Levaillant was born in Paramaribo. In 1780 he met Jacob Temminck, the powerful treasurer of the Dutch East India Company (VOC), who had a lively interest in natural history and maintained both a cabinet and an aviary with living birds. Temminck helped to plan and finance Levaillant's two expeditions to South Africa and, according to Rookmaaker, he may also have commissioned the printing of *The Natural History of African Birds*, as the first volume bears a dedication to him. *Levaillant was until exceeded by Gould the producer of the most comprehensive series of works on exotic birds* (Fine Bird Books, p. 118).



OISEAUX  
D'AFRIQUE  
PAR  
LEVAILLANT

I

2

3

4

5

6



*Le Drongo, Singah.*

*J. Smeathman del.*

*de l'Empire de Singah.*



M. Leblond Peintre D.

Gravé par

*La Piegricche à plastron blanc.*

de l'Amérique de Langhous.

**CARL PETER THUNBERG.** *Voyages au Japon. Par le Cap de Bonne-Espérance, les îles de la Sonde, &c. Paris, chez B. Dandré, Garnery, & Oubé, An IV (1796).*

4 vols. 8vo. With a portrait by Claude Jacques Notté and 28 (some folding) plates by John Niclas Ahl, engraved by François Denis Née.

**BINDING:** Contemporary red morocco gilt, with elaborately tooled borders on sides, center with coat of arms resp. monogram CAG on the rear, board edges and turn-ins decorated, all edges gilt.

Title-page of volume 3 with old repair.

**PROVENANCE:** Count Alexandrovich Golovkin (arms and monogram on cover), most probably Yury Alexandrovich Golovkin (1762-1846). – Prince Alexander Maksutov, Governor of Russian Colonies in America (1832-1854; ink ownership inscription to titles). – Library of Smolensk University (stamp to titles and last pages).

**REFERENCES:** Landwehr, VOC, 343; Cordier, *Bibliotheca japonica*, 447f.; Alt-Japan-Katalog 1514; Stafleu/Cowan VI, 14357; Sreech, Japan extolled and decried (2005), 64f.; Henze V, 320f.

**THE TRAVELS OF „THE FATHER OF SOUTH AFRICAN BOTANY“ AND THE „JAPANESE LINNAEUS“. A BEAUTIFUL COPY IN RED MOROCCO WITH RUSSIAN PROVENANCE.**

Thunberg (1743- 1828), was a Swedish naturalist and favourite pupil and successor of Carl Linné at the university of Uppsala. Through the offices of the Dutch botanists Johannes and Niclas Laurens Burman, he gained the opportunity to participate in an expedition to the Cape, Java, and Japan, organised by the VOC. During his journey from 1772 to 1778 he made long botanical excursions, collected thousands of plant specimens, and was the first botanist to describe hitherto unknown African, Indonesian, and Japanese plants according to Linné's system.

Thunberg's travel account was first published in Swedish (*Resa uti Europa, Africa, Asia, forattad aeren 1770-79*) in 1788-93 and then in English and finally in an unnamed French edition in 1794. This being unsatisfactory a new French translation was made by the young orientalist Louis Mathieu Langlès (1763-1824) containing his notes on religion, government, trade, industry and languages, especially Javanese and Malayan; the chapters on natural history were revised by the famous naturalist Jean Baptiste

de Lamarck (1744-1829) and illustrated with additional engravings. It was published in two formats as was the English edition, in the arrangement in four volumes of the original Swedish version and in a folio format in two volumes. For the illustration the editor Langlès had recut the engravings of John Niclas Ahl and added several new ones, based on Thunberg's *Flora japonica* of 1784 and other sources.

A SPLENDID COPY WITH A REMARKABLE PROVENANCE.

The beautiful bindings bear the gilt Golovkin coat of arms on the first covers and the monogram CAG on the rear covers. Count Yurii Alexandrovich Golovkin (Юрий Александрович Головкин, 1762-1846) was a Russian diplomat who served as Russian Minister in Stuttgart (1813-18) and in Vienna (1818-1822), but is best remembered for his leadership of the ambitious mission to China despatched in 1805.



VOYAGES  
DE  
THUNBERG

VOYAGES  
DE  
THUNBERG

VOYAGES  
DE  
THUNBERG

VOYAGES  
DE  
THUNBERG

1

2

3

4

**MAGAZZINO DI MOBILIA**, o sia serie di modelli di mobilia di ogni genere. [*Florence, Società Calcografica, October 1796-15 November 1798*].

Small folio (318x213 mm). With 29 hand-coloured etchings, numbered I – XXVII, XXIX-XXX (XXVIII and XXIX are mis-numbered XXIX and XXX respectively, as can be deduced from the descriptions), majority with several figures numbered in Arabic numerals. XVI pp., 1 blank leaf, pp. XIX-LVI.

BINDING: Contemporary half calf, corners worn.

REFERENCES: A facsimile of the *Magazzino* was published in 1981 by S.P.E.S., Florence, with an introductory note by Maria Cristina Tonelli.

**A VERY SCARCE COMPLETE RUN OF AN ITALIAN MAGAZINE, SHOWING DESIGNS FOR FURNITURE AND INTERIORS IN THE NEO-CLASSICAL TASTE.**

On the 7th of Mai 1796 was launched a subscription to a quarterly periodical, the *Magazzino di Mobilia*. Seven parts in total were published, illustrated with twenty-nine hand-coloured etchings printed on blueish paper, each plate showing several figures. Both text and illustrations are numbered sequentially.

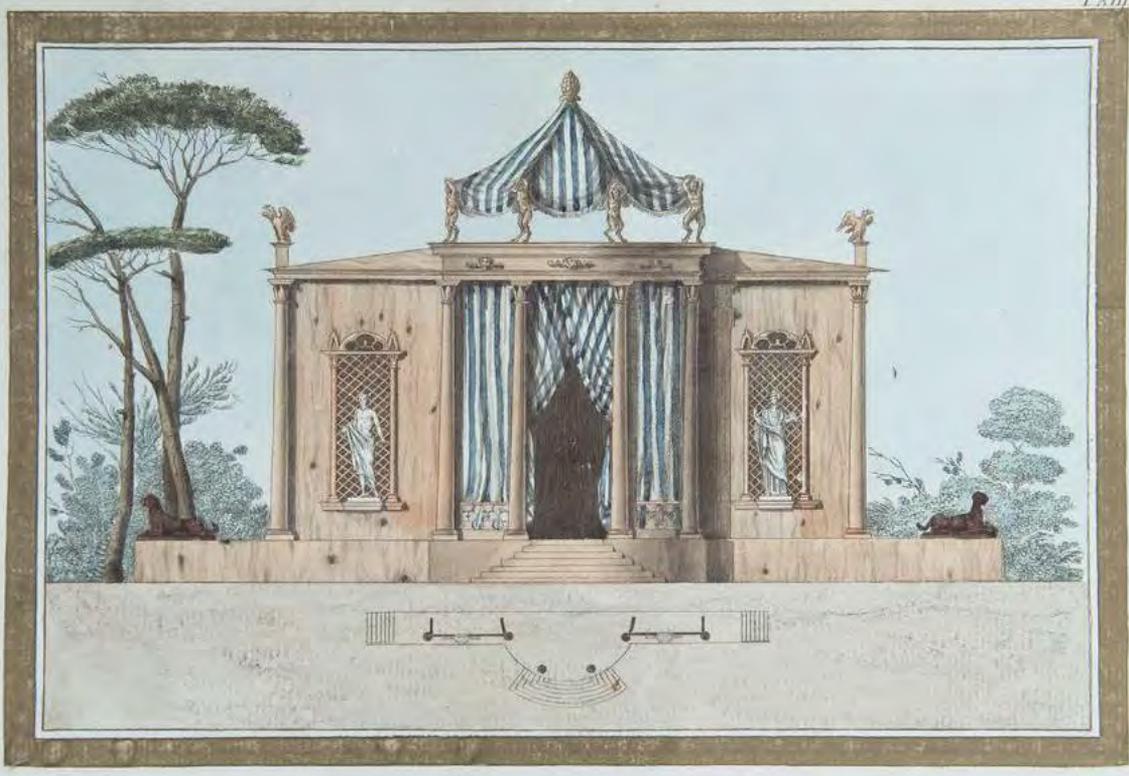
The publication charts the formation of a printmaking and publishing society, the Società Calcografica at Florence. According to the introduction it aimed to propagate models for furniture and interior decoration in the neoclassical taste, exclusively addressing the Italian public.

The plates are accompanied by detailed descriptions of the objects with historical references. They show chairs, benches, tables, sofas, commodes, mirrors etc., as well as canopies, curtains, and other draperies. Other plates show silverware, candelsticks, chandeliers, and a carriage. In addition there are architectural features such as mantelpieces,

doors, painted ceilings and walls, and even a wooden “Caffeaos” (a corruption of the word Coffeehouse) which is a dismountable wooden pavilion.

This copy is unique in including a hand-coloured pen-and-ink drawing of a knife, in a similar style to the rest of the illustrations and on blueish paper, though wove rather than laid like the others, with the word ‘TEMI’ at the bottom. It is pasted onto the verso of the second plate.

VERY RARE. We could locate six copies of which only one complete: New York, Metropolitan Museum of Art, Acc n° 51.540.14(1-7), complete; also a fragment: Acc n° 49.63.221, 222. – Columbia University, Avery Library, AB M275, fragment (parts 1-3). – Paris, INHA, fragment with 25 plates with figures 1-75. – University of Detroit, fragment (parts 3 and 5 only). – Winterthur Museum, Delaware, fragment (parts 1-2 only), Exhib. *American Cornucopia* p.110. – The copy in the Kunstbibliothek, Berlin is lost!



**HUMPHREY REPTON.** *Observations on the Theory and Practice of Landscape Gardening.* London, J. Taylor; 1803.

Folio (330x270 mm). [1-5] 6-16 1-222 [page numbers masked occasionally by illustrative plates]; [A4] B4-Z4 2A4-2F4 [A, B, D, U, X with 2<sup>nd</sup> leaf numbered 2]. Letterpress titlepage and dedication to the King; preface listing 10 common 'errors' against taste; list of the places mentioned; main text; index of subjects covered and list of plates. Illustrated throughout, including 43 plates listed in the index, of which 16 coloured; some folding; the majority aquatints, others etchings, engravings or stipples.

**BINDING:** contemporary English binding of full straight-grained green morocco over five double bands, with gilt decoration, double fillet and stamped foliate border front and back, foliate designs in spine compartments, and gilt edges with gaufering and contemporary fore-edge painting.

**PROVENANCE:** J.B. Garforth (Skipton, Yorkshire) ms. owner's entry on title; monogram WA gilt-stamped on front cover and inner pastedown; Oswell Macleay, his bookplate

**REFERENCES:** Abbey, *Scenery of Great Britain and Ireland in aquatint and lithography*, 390; Tooley, 399.

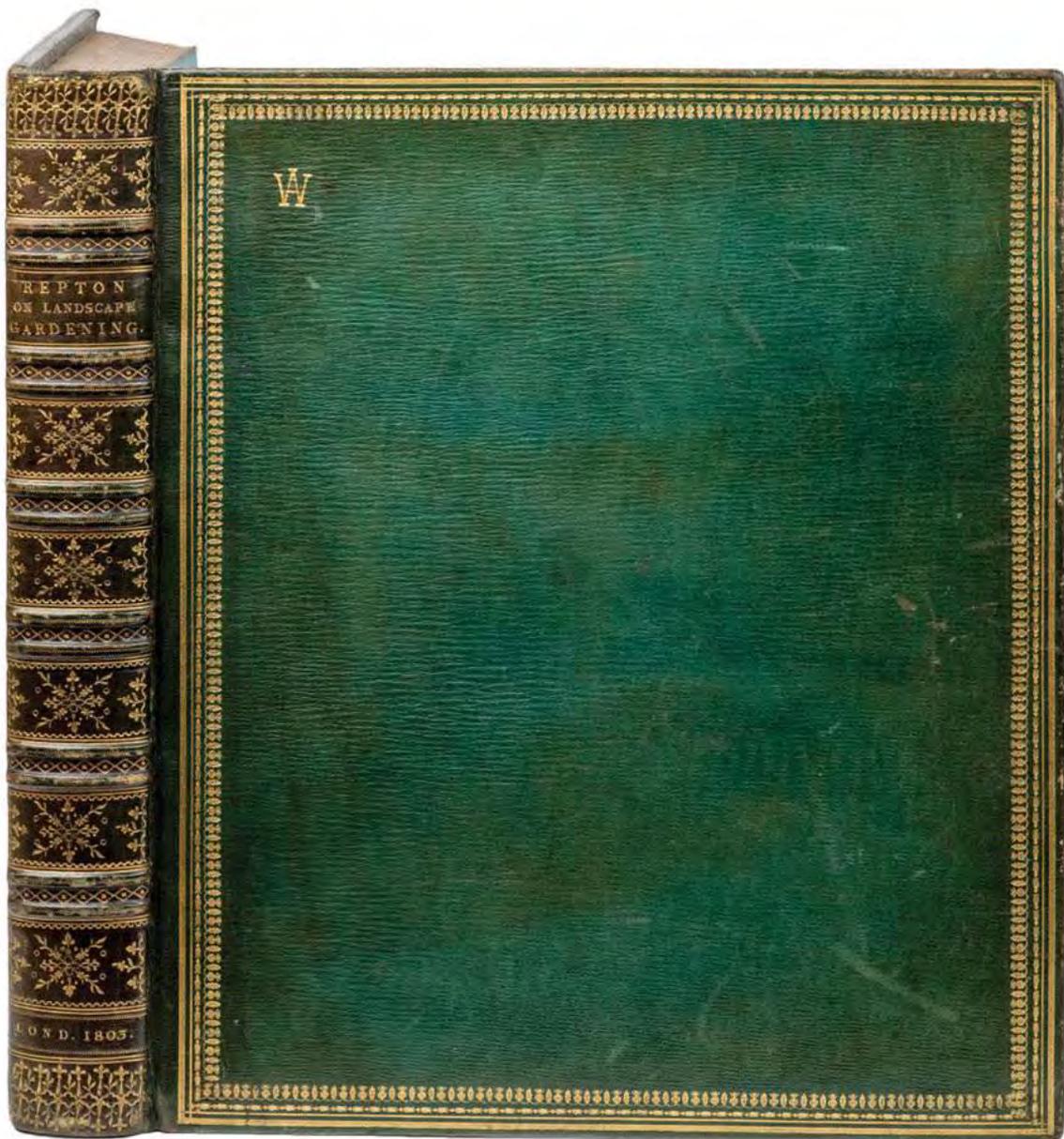
**FIRST EDITION. EXCELLENT COPY IN A FINE CONTEMPORARY BINDING WITH A FORE-EDGE PAINTING.**

Repton's distillation of the science of landscape-gardening, the field in which he had such impact that his name will be forever associated with it. The book is illustrated throughout with full-page and vignette aquatint illustrations, many in this copy with contemporary hand-colouring. In these, Repton continued the innovative practice he developed in the famous 'Red Books' he designed for clients, of presenting the view before and after his intervention by means of a flap, which when lowered gave the prospect as it would appear once altered. In his 'Advertisement' or introduction, Repton notes that the illustrations are 'fac similes of my sketches in the original *Red Books*' and makes reference to recent advances in the colouring of plates 'in imitation of drawings', paying his

respects to a Mr Clarke for the colouring 'under whose directions a number of children have been employed to enrich this volume'. He summarizes his 'fixed Principles' as follows: 'First, it must display the natural beauties and hide the defects of every situation. Secondly, it should give the appearance of extent and freedom by carefully disguising or hiding the boundary. Thirdly it must studiously conceal every interference of art. Fourthly, all objects of mere convenience or comfort, if incapable of being made ornamental, or of becoming proper parts of the general scenery, must be removed or concealed.'

The fore-edge painting shows a ruined abbey (possibly Bolton Abbey in Yorkshire).





REPTON  
OR LANDSCAPE  
GARDENING.

LOND. 1805.



BURLINGTON, N.Y.



T'LANDSHIRE.

**SAMUEL FRIEDRICH HAHNEMANN.** Organon der rationellen Heilkunde. *Dresden, Arnoldische Buchhandlung, 1810.*

8vo (209x130 mm). Title, XLVIII, 222 pp., 1 l. errata.

Bound together with:

Widerlegung der Anfälle Hecker's auf das Organon der rationellen Heilkunde. Ein erläuternder Kommetar zur homöopathischen Heillehre. *Ibid., id., 1811.*

BINDING: contemporary marbled half calf, back lavishly gilt.

PROVENANCE: Dr. Josef Anton Streintz (bookplate).

REFERENCES: PMM 265; Garrison/Morton 1966; Norman 964; Waller 3960; Wellcome III, 191; Schmidt, *Hahnemann* 3; Tischner, *Homöopathie* 14; Müller, *Hahnemann* 122.

**FIRST EDITION OF THE MANIFESTO OF CLASSIC HOMOEOPATHY, STILL REMAINING A PRIMARY SOURCE IN HOMOEOPATHIC MEDICINE.**

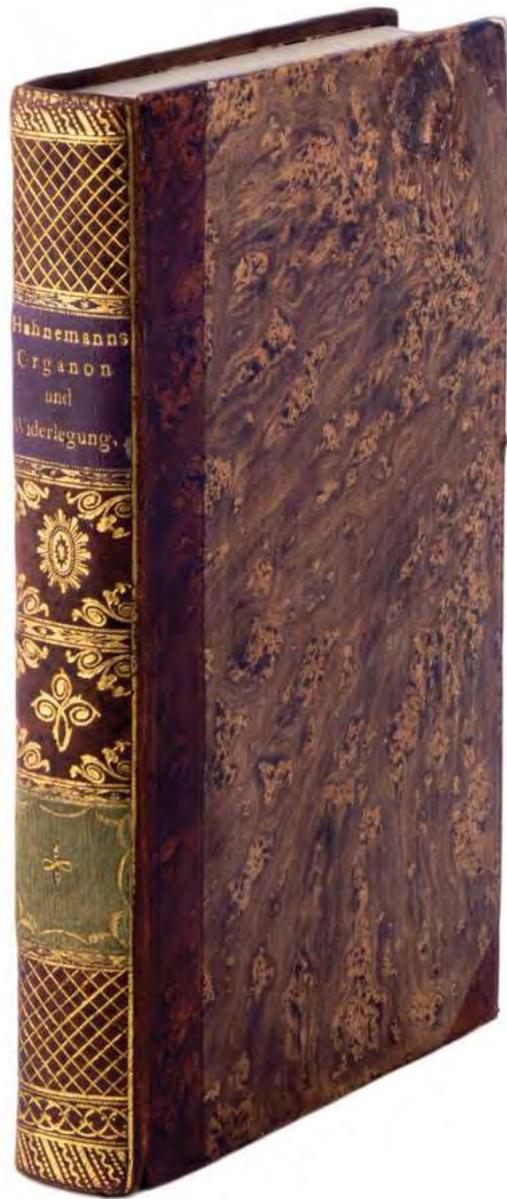
Born into a family of porcelain painters in Meissen, Hahnemann was a gifted individual with an exceptional talent for languages. By the age of twenty-five he had already mastered Latin, Greek, and Hebrew and spoke several modern languages. He had studied medicine at Leipzig, Vienna, and Erlangen.

While translating William Cullen's *A Treatise on the Materia Medica*, Hahnemann encountered the claim that Cinchona, the bark of a Peruvian tree, was effective in treating malaria because of its astringency. Hahnemann claimed that other astringent substances were not effective against malaria and began to research cinchona's effect on the human organism by self-application. He claimed that the drug evoked malaria-like symptoms in himself, and concluded that it would do so in any healthy individual. This led him to postulate a healing principle: *That which can produce a set of symptoms in a healthy individual, can*

*treat a sick individual who is manifesting a similar set of symptoms.*

„Hahneman was convinced that minute doses of drugs in greatly attenuated concentrations were efficacious cures. When modern practice is compared with the indiscriminate and massive prescriptions of his own day it will be seen how much closer we are to his views than to those of his contemporaries. Certainly his treatment showed that the *vis medicatrix naturae*, given a chance, with occasional and gentle assistance, often suffices to effect a cure. He gave great prominence to therapeutics, introduced many new specifics, but ignored the growing science of pathology. In his emphasis on the importance of studying the patient as a whole, he foreshadowed the psychosomatic component of modern medicine.“ (PMM).

A CHARMING COPY.



Hahnemanns  
Organon  
und  
Widerlegung.

**JOHANNES VON MÜLLER.** Der Geschichten Schweizerischer Eidgenossenschaft erster (-fünfter) Theil. *Tübingen*, [Reuß for] J. G. Cotta., 1815-16.

5 vols. 8vo (191x110 mm). XCVI, 382 pp.; XII, 462 pp.; VIII, 452 pp.; VIII, 416 pp.; VIII, 464 pp.

**BINDING:** Contemporary red grained morocco gilt, sides with a border of a palmette-frieze with fleurons in the corners and crowned monogram EA in centre, back lavishly tooled, with prune morocco labels for the title resp. volume numbers, board edges and turn-ins gilt, marbled endpapers, edges gilt.

**PROVENANCE:** Eugène de Beauharnais (1781-1824), with monogram on binding, his sale at Hoepli & Erasmushaus, 1935 lot 165, bought by the Swiss industrialist Gustav Eisenmann-Riel (1887-1966) for 210 Swiss francs (book-plate).

**REFERENCES:** Fischer, *Cotta* II, 1046; Goedeke VI, 294, 33.

**EUGÈNE DE BEAUHARNAIS'S COPY OF A FOUNDATIONAL WORK IN SWISS NATIONAL HISTORIOGRAPHY. 'MAGNIFIQUE EX-EMPLAIRE' (Beauharnais sale).**

The success of this comprehensive *History of the Swiss Confederation* was immediate, and it aroused a surge of interest in the public in both Switzerland and its people, and in the author himself. This phenomenon was all the more surprising in that Johannes von Müller completed only the first five parts of his project, taking Swiss history as far as the period of the Burgundian wars.

A first volume, with the imprint *Boston*, was published in 1780. It was then entirely revised and the first three volumes appeared 1786-1795, followed by the two last volumes in 1805 and 1806. The present edition, published

by Cotta together with the *Collected Works* (1810-1819), was issued on three different papers; this is one of 24 copies on laid-paper.

Eugène de Beauharnais, was the step-son of Napoleon and viceroy of Italy. In 1806 he married Augusta Amalia Ludovica of Bavaria, and was created duke of Leuchtenberg and prince of Eichstädt by his father-in-law Maximilian I, king of Bavaria. The monogram EA stands for Eugène and Amalia and is present on all volumes bound for this exceptional bibliophile.



J. von Müller's  
Geschichten  
der  
Schweizerischen  
Eidgenossenschaft.

1

J. von Müller's  
Geschichten  
der  
Schweizerischen  
Eidgenossenschaft.

2

J. von Müller's  
Geschichten  
der  
Schweizerischen  
Eidgenossenschaft.

3

J. von Müller's  
Geschichten  
der  
Schweizerischen  
Eidgenossenschaft.

4

J. von Müller's  
Geschichten  
der  
Schweizerischen  
Eidgenossenschaft.

5



**ANTONIO ALBERTI.** *Flora Medica ossia catalogo alfabetico ragionato delle piante medicinali.* Milano, Giovanni Giuseppe Destefanis, 1817.

7 vols. 8vo (222 x 145 mm). With a frontispiece by Filippo Pistrucchi and 361 engraved plates by Dall'Acqua, all coloured by Lazaretti.

**BINDING:** Contemporary long grained red morocco lavishly gilt, centre of sides with crowned monogram E A, edges gilt.

**PROVENANCE:** Eugène de Beauharnais (1728-1824), his sale in our premises 1935, nr. 62 and plate VIII: *Exemplaire d'une fraîcheur impeccable, dans une superbe reliure de l'époque, vrai document du style empire.*

**REFERENCES:** Pritzel 82; Nissen, BBI, 10; Brunet I, 134; Graesse I, 52. Not in Stafleu/Cowan/Mennega, Lesky, Wellcome, Honeyman Coll., Arpad Plesch Coll., NUC or BNP.

**THE COPY OF THE DEDICATEE, EUGÈNE DE BEAUHARNAIS, 'EXEMPLAIRE D'UNE FRAÎCHEUR IMPECCABLE, DANS UNE SUPERBE RELIURE DE L'ÉPOQUE, VRAI DOCUMENT DU STYLE EMPIRE' (Beauharnais sale).**

Produced in the Golden Age of botanical book illustration Alberti's *Flora Medica* offers 361 accurate and beautiful engravings of flowers and mushrooms, most probably executed by Giuseppe Dall'Acqua and finely hand-coloured by Lazaretti. All plates are captioned in Italian and in Latin. The last volume with the *Repertorio* – lacking in most of the copies – contains an *Indice sistematico Linneano* and an index in French. It is preceded by a coloured frontispiece by F. Pistrucchi depicting Apollo, Asklepios and his daughter Hygeia.

Printed apparently in a very small edition only, the book is dedicated to Eugène de Beauharnais, step-son of

Napoléon, viceroy of Italy. In 1806 he was married to Augusta Amalia Ludovica of Bavaria, and was created duke of Leuchtenberg and prince of Eichstädt by his father-in-law Maximilian I, king of Bavaria. The monogram EA stands for Eugène and Amalia and is found on all volumes bound for this exceptional bibliophile.

**VERY RARE.** A few copies in European libraries (mostly incomplete), and only one copy in the USA (Mertz Library, New York Botanical Garden).



*all'Acqua inc.*

*Lavarelli color.*

*Cacao. II Theobroma Cacao.*



ALBERTI  
FLORA MEDICA

ALBERTI  
FLORA MEDICA

VOLUME VI.

COL. III.

ALBERTI  
FLORA MEDICA

ALBERTI  
FLORA MEDICA



*Bergamotte. Citrus Medica*



VOL. IV

VOL. V

**ARMAND GUSTAVE HOUBIGANT.** *Moeurs et costumes des Russes. Paris, Firmin Didot, 1817.*

Folio (426x280 mm). [2] ll., 20 pp. With 50 hand-coloured lithographed plates by C. de Lasterrrie after Houbigant, supplied lithographed frontispiece portrait of the artist by Emilio Boggio dated 1820.

**BINDING:** Contemporary quarter calf, tan boards, plain endpapers and edges.

Minor dampstaining to title and notice leaf, light foxing to plate 11, plate 45 browned, frontispiece and title-page guarded.

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

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

**PRESENTATION COPY OF THE FIRST EDITION OF THIS CHARMING ALBUM ON RUSSIAN MANNERS, CUSTOMS, AND AMUSEMENTS.**

The plates include lively depictions of life in rural Russia, including costumes, fairground and market scenes, fishing, dancing, a wedding, and a funeral.

Houbigant was the son of the perfumer Jean-François Houbigant. In addition to being an antiquarian and artist, he also was a perfumer who continued the business after his father's death. He took classes in the atelier of David's pupil A. C. Caraffa and was a close friend of the archaeologist and collector Aubin-Louis Millin.

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

RARE.

offert à Celeste par  
A. G. Goulligant son mari  
comme un témoignage de  
son attachement bien réel  
et bien sincère.  
Nogent-le-Vierge, le 6 mai 1841  
A. G. Goulligant



Portrait de M<sup>lle</sup> G. Doubigant  
64 30 30





**ALOYS WILHELM SCHREIBER.** Trachten Volksfeste und Charakteristische Beschäftigungen im Grossherzogtum Baden in XII malerischen Darstellungen und mit historisch-topographischen Notizen begleitet. *Freiburg, Herder'sche Kunst- und Buchhandlung, (1820-1827).*

Oblong-Folio (304x390 mm). With a lithographed cover sheet serving as title and 12 hand-coloured plates.

BINDING: Later quarter buckram, new endpapers.

REFERENCES: Hiler 787; Colas 2688; Lipperheide 743 (lost!); Lutz Röhrich, introduction to the facsimile edition 1978.

**A SUPERB ALBUM SHOWING COSTUMES, FOLK FESTIVALS AND CRAFTS OF THE BLACK FOREST.**

Initiated by the Freiburg publisher Herder, *Trachten Volksfeste und Charakteristische Beschäftigungen im Grossherzogtum Baden* was conceived as the opening of a much larger undertaking with the title *Teutschlands National-Trachten*. For unknown reasons, it remained at these twelve magnificent images which appeared in four issues by and by between 1820 and 1827.

The beautifully illuminated aquatints with lively folk scenes were drawn by Johann Michael Volz and H. Vollmar and expertly transferred on copperplates by JC Nilson and Christian Meichelt. The text with cultural and historical explanations was written by the historian to the court of the Grand Duchy of Baden A. W. Schreiber, who is particularly known for his very popular travelogues

along the Rhine that are often considered to be precursors of Baedeker guides.

The plates show charming scenes such as an interior of a habitation in the county of Hauenstein, a wedding in the valley of Kirchzarten, different folk dances, glass-blowing and straw plaiting workshops, the manufacturing of the famous cuckoo clock, the preparation of hemp, the grape harvest in Mühlheim, timber rafting and gold panning. The plates measuring 215x285 mm are mounted on fawn card, labeled with engraved captions, and bordered with China ink.



*Die Hämmlanz in Hornberg.*

*Erklärung in Worten.*



*Das Uhrmacher in der Werkstatt.*

*Erklärung in Worten.*

**JEAN HENRI MARLET.** Nouveaux tableaux de Paris. *Paris, Marlet, 1821-1824.*

Oblong 4to. (250x325 mm). 72 hand-coloured lithographs with tone-plate, by Marlet, a few after designs by Brocas, Auger and Fauchère; each accompanied by a page of descriptive text in two columns. – With titlepage inserted: ‘Nouveaux / Tableaux de Paris’; with two original pen-and-ink sketches over graphite included between the titlepage and first number. Occasional printer’s imprint: ‘De L’Imprimerie de Pillet Ainé’.

**BINDING:** full red morocco over five bands, decorated with gilt in triple roll-toothed borders on front and back cover and inside edges, gilt lettering and foliate decoration in the spine compartments, gilt edges and marbled pastedowns.

**REFERENCES:** Bertier de Sauvigny, introd. to the facsimile (1979); Corbineau-Hoffmann, *Brennpunkt der Welt: c’est l’abrégé de l’univers: Grossstadterfahrung und Wissensdiskurs in der pragmatischen Parisliteratur, 1780-1830* (1991), p. 152; not in Colas.

**RARE COMPLETE SET OF THIS SERIES OF 72 LITHOGRAPHS, CONTAINING TWO ORIGINAL SKETCHES BY MARLET WHICH WERE NOT USED IN THE PRINTED VERSION, ONE OF WHICH DEPICTS A SCENE OF HYPNOTISM.**

In the *Arcades Project* (ed. R. Tiedemann, Harvard University Press, 1999) the unfinished, survey of 19<sup>th</sup> century Paris on which he worked from 1927 until he fled the Occupation in 1940, Walter Benjamin described this book as ‘a sort of Hogarth *ad usum Delphini*, i.e., purged of anything which might cause offence, like those classical texts used by the Duc de Montausier for the education of the Dauphin (Louis XV).

Certainly the sketches of street scenes and types, while they portray the lower echelons of society with parodic grotesquerie, such as in ‘Les Joueurs de boules, aux Champs Elisés’, are rarely other than anodyne and more affectionate than satiric. Much of the depiction of wealthier classes is genteel, such as ‘Le Tour de l’An’ or ‘Soirée de la Chaussée d’Antin’, even if occasionally indulging in humour, such as ‘Le Coup de vent’.

Frequently the text verges on the moralistic: ‘*J’ai esquissé les tableaux variés des soirées à différentes époques, c’est toujours le même fond; il n’y a de changement que dans les accessoires et les couleurs. On croit s’amuser dans les grandes sociétés, on s’amuse réellement dans les petites réunions.*’ Yet

it also offers a charming description of the places, the customs, the frequenters, depicted, with a smattering of history and touches of humour: one indiscreet glance from a provincial entranced by a fashionable lady’s décolletage, or (lest that suspicion transgress too far towards the risqué) the presence of a particularly pretty little girl on her mother’s knee, might provoke a crush in the Tuileries, with everyone pushing forward to see what everyone else is looking at. In fact it is in these contexts that the *Tableaux* come into their own: individually rather gentle and rather moral, the combination of text and image leaves room for ambiguity: in that image, ‘Promenade aux Tuileries, Qu’est-ce qu’on regarde?’ the joke is that all the women are looking at the child, while all the men are focused on the other attraction.

The *Tableaux* were originally published serially, in twelve parts of six, with and without colouring, between 1821 and 1824. It forms an important as well as a delightful record of Paris under the Bourbon Restoration.

SETS IN CONTEMPORARY COLOURING ARE RARE.







**FRANCESCO COSMA DAMIANO VALENTINI.** Trattato su la Commedia dell'Arte, ossia improvvisa. Maschere Italiane, ed alcune scene del Carnevale di Roma. – Abhandlung über die Comödie aus dem Stegreif und die italienischen Masken: nebst einigen Scenen des Römischen Carnevals. *Berlin, (A. W. Schade for) Ludwig Wilhelm Wittich, [February] 1826.*

4to (282x225 mm). Text in German and Italian: X, 32 pp., [1] l. of index; VI, 36 pp., [1] l. of index. With 20 handcoloured plates after Johann Heinrich Stürmer etched by Friedrich Jügel, Friedrich Wilhelm Schwechten and Carl Friedrich Thiele.

**BINDING:** Plain publisher's boards, two printed labels on back, endpapers and pastedowns laminated with silk, gilt edges.

**PROVENANCE:** Ludwig Wilhelm Wittich, and by descent Frieda Schottmüller (manuscript entry on endpaper, see comment).

**REFERENCES:** Boerner, Wolfgang: Francesco Valentini (1789-1862) : aus der Frühgeschichte der Italianistik in Berlin (1988) S. 43, nr. 61.

**A DELIGHTFULLY ILLUSTRATED TREATISE ON MASQUERADE AND COMMEDIA DELL'ARTE. – THE PUBLISHER'S COPY.**

At the behest of friends Valentini, a professor of Italian language and literature in Berlin, was asked to give a lecture on theatre and carnival masks of his native Rome. The lecture was then published by the Berlin art dealer and publisher Wittich who had it illustrated with charming hand-coloured etchings after drawings by the Berlin artist Johann Heinrich Stürmer. The book was available either in German or Italian or, as here, with both texts.

Each figure is first detailed on a plate before bringing them together in groups to a scene. The first part is dedicated to characters of the Commedia dell'Arte with *Arlecchino, Pantalone, Dottore Ballanzoni, Brighella, Tartaglia* and *Smeraldina*. They are followed by the characters of the pageant in Rome, such as *Quacquero, Bajaccio, Scopette, Villano, Pulcinella* etc. The last four plates are dedicated to scenes of the Roman Carnival: *Lincontro Fortunato, Il Re de' Pulcinelli, I Gatti in Fasce* and *I Moccoletti*.

Goethe pays a tribute to this work in a letter to Marianne von Willemer, dated 19 April 1830: *Ihre frühere Bekanntschaft mit dem torig lustigen Volksgedränge war mir*

*höchst erfreulich auch bei uns wirken diese südlichen Scherze seit langen Jahren immerfort dergestalt, daß mein mit Bildern ausgestattetes Exemplar mir abhanden gekommen. Sollten Sie aber ein gewisses Werk nicht kennen: „Abhandlung über die aus dem Stegreif und die italienischen Masken nebst einigen des römischen Carnevals von Professor Francesco Valentini aus Rom. Mit 20 illuminierten Kupfern. Berlin 1826, bey C. W. Wittich“, so sende solches zu heiterer Unterhaltung. Gern sollte es Ihnen als Erb und Eigentum überlassen sein, wenn es Meine nicht als einen Hausschatz ansähe, der jederzeit im Anfange des Jahrs seine Zinsen tragen müsse. Auch diesmal wurde das Werklein so lebhaft benutzt, daß es dem Buchbinder zu übergeben war, um solches zu retten und wiederherzustellen; und in solcher neuer Kleidung steht es zu Diensten.*

According to a manuscript entry dated 1936, the copy belonged to the publisher of the book Ludwig Wilhelm Wittich (1773-1832) and comes from the estate of his great-granddaughter the Berlin art historian Frieda Schottmüller (1872-1936) who was a pupil of Johann Rudolf Rahn in Zürich.



**GEORG SIMON OHM.** Die galvanische Kette, mathematisch bearbeitet. Berlin, (J. G. F. Knie-  
städt for) T. H. Riemann, 1827.

8vo (205x130 mm). IV, 245 pp. With an engraved plate showing 3 diagrams.

BINDING: contemporary boards, spine with label (slightly rubbed).

Stamp on verso of title removed, causing a thinning of the paper.

REFERENCES: PMM 289; Dibner, *The Founding Fathers of Electricity*, 29f.; Ders., *The Heralds of Science*, 83; Hor-  
blit 81; Sparrow, *Milestones of Science*, 154; Keithley, *The story of electrical and magnetic measurements* (1998),  
S.101f.

**A FUNDAMENTAL ACHIEVEMENT IN THE HISTORY OF ELECTRICITY, ESTABLISHING THE SCIENCE OF ELECTRICAL ENGINEERING.**

First edition. Experimenting with various conductors of electricity, the humbly born physicist used wires of different length and diameter and discovered as early as 1821 that a long, thick wire passes less current than a short, thin wire. He continued to experiment and finally stated what became 'Ohm's law': that the amount of current passing through a wire is inversely proportional to the length and directly proportional to the thickness. His law made it possible for scientists to calculate the amount of current,

voltage, and resistance in circuitry, thus eventually establishing the science of electrical engineering. His theory found general acceptance only after the awarded of the Copley-Medal by the Royal Society in 1841, and it was another eight years later he finally obtained his professorship at the university of Munich.

Die  
**galvanische Kette,**

mathematisch bearbeitet

von

**Dr. G. S. Ohm.**

---

Mit einem Figurenblatte.

---

Berlin, 1827.

Bei T. H. Riemann.

**DAVID ROBERTS.** Egypt & Nubia, from drawings made on the spot. With Historical descriptions by William Brockedon, lithographed by Louis Haghe. *London, Francis Graham Moon, 1846-1849.*

3 volumes large folio (595 × 430 mm). Lithograph vignette title to each volume and 121 lithograph plates on India paper (61 full-page, 60 half-page vignettes), all drawn on stone by Louis Haghe after David Roberts, one engraved map, each with explanatory text and coloured by hand and mounted on card.

**BINDING:** Full contemporary night blue crushed morocco, boards with large highly elaborate decorative gilt borders employing multiple decorative tools (thistles, pineapples and so on), banded spines with gilt titles and elaborate gilt decoration in six compartments, board edges and turn-ins with decorative tooling in gilt, marbled endpapers, a.e.g., each volume with later wool-lined marbled board slipcase.

Some foxing.

**PROVENANCE:** Gilt initials to each upper board: 'V. I. H.'; armorial bookplate of Evan Charles Sutherland-Walker to front pastedown of each volume.

**REFERENCES:** Abbey Travel 272; Tooley 401; Blackmer 1432; Röhricht 1984; Tobler p. 229; Gay 25.

**THE MOST DESIRABLE ISSUE OF THE FIRST EDITION OF ROBERT'S MONUMENTAL WORK, WITH THE PLATES COLOURED BY HAND AND MOUNTED ON CARD.**

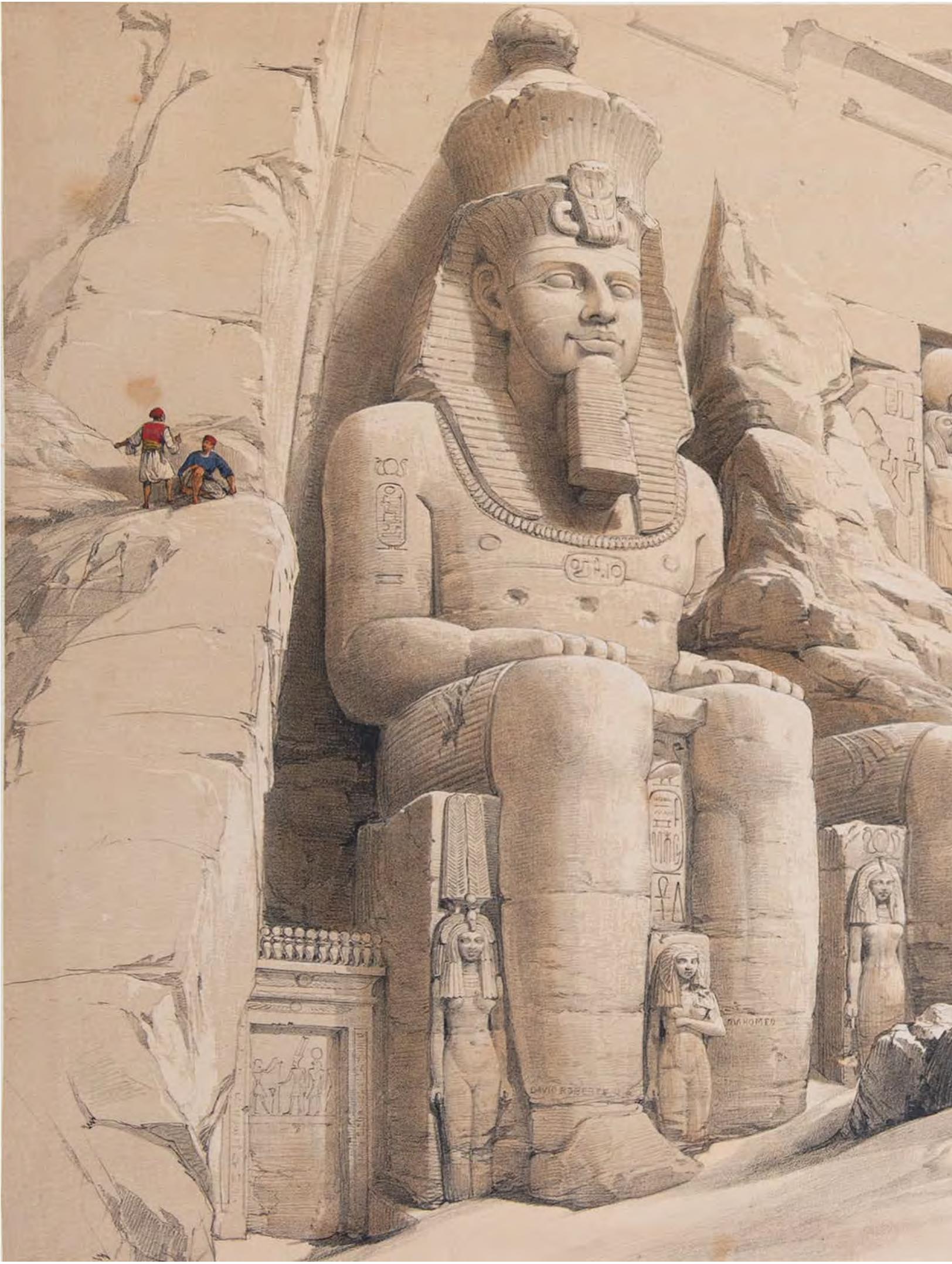
Roberts also issued a companion work, in three volumes, on the Holy Land, Syria, Idumea, Arabia (1842-1845). The work - together with the companion volumes - was issued in 41 parts over 7 years in 2 states: tinted and coloured and mounted on card; the two works were offered as separate publications, as here, or together as a single six volume set.

Both works were beautifully lithographed by Louis Haghe, to whom Roberts paid tribute in glowing terms: „Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stone', while Abbey regarded the work as 'one of the most important and elaborate ventures of nineteenth-century publishing, and ... the apotheosis on the tinted lithograph.' (Abbey).

David Roberts was born at Stockbridge near Edinburgh, and at the early age of 10 apprenticed to Gavin Buego, a house painter. He continued to work for Buego after his apprenticeship carrying out work on imitation stonework and panelling at Scone Palace and Abercairney Abbey. By 1818 Roberts had become assistant scene

painter at the Pantheon theatre in Edinburgh, moving on to theatres in Glasgow and finally in late 1821 to Drury Lane theatre in London, where he worked with Clarkson Stanfield. Both artists exhibited at the Society of British Artists, Royal Academy and British Institution, and by 1830 Roberts was firmly established as a topographical artist and was able to give up his theatre work. In these early years he toured the Continent and Scotland, and in 1832-33 visited Spain. In 1838 he made plans for his journey to the Near East, inspired by a love of artistic adventure; departing in August 1839 for Alexandria, he spent the remaining part of the year in Cairo, visiting the numerous tombs and sites. In February of the following year he set out to cross the desert for the Holy Land by way of Suez, Mount Sinai and Petra arriving in Gaza, and then on to Jerusalem, concluding his tour spending several months visiting the biblical sites of the Holy Land, and finally returning to England at the end of 1839. The drawings of his tour were submitted to F.G. Moon in 1840 who arranged to bring out a work illustrative of Scripture History, paying Roberts £3,000 for the copyright of the sketches, and for his labour in supervising Louis Haghe's lithography.

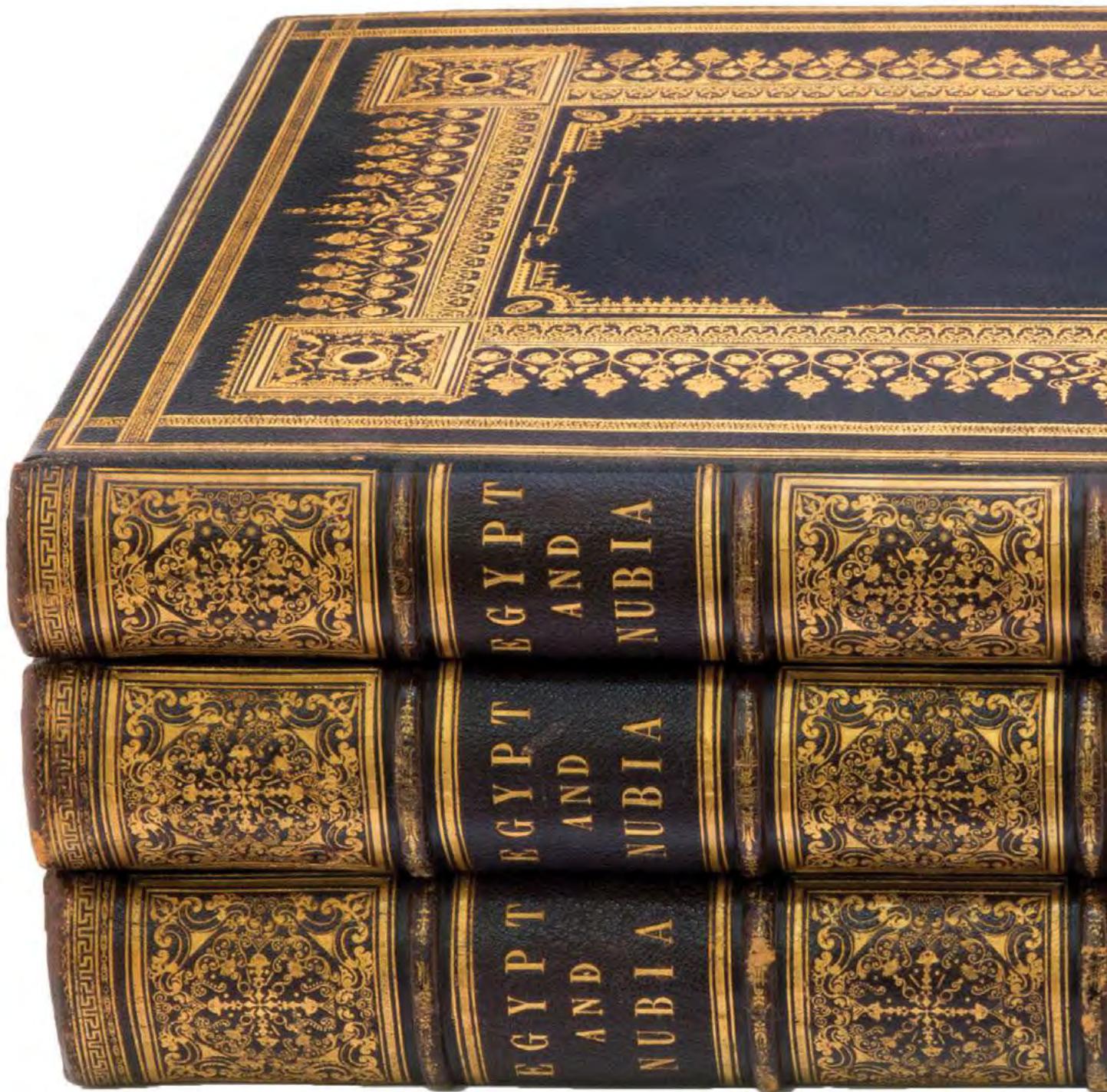






*The Great Temple of Abou Simbel, Nubia*

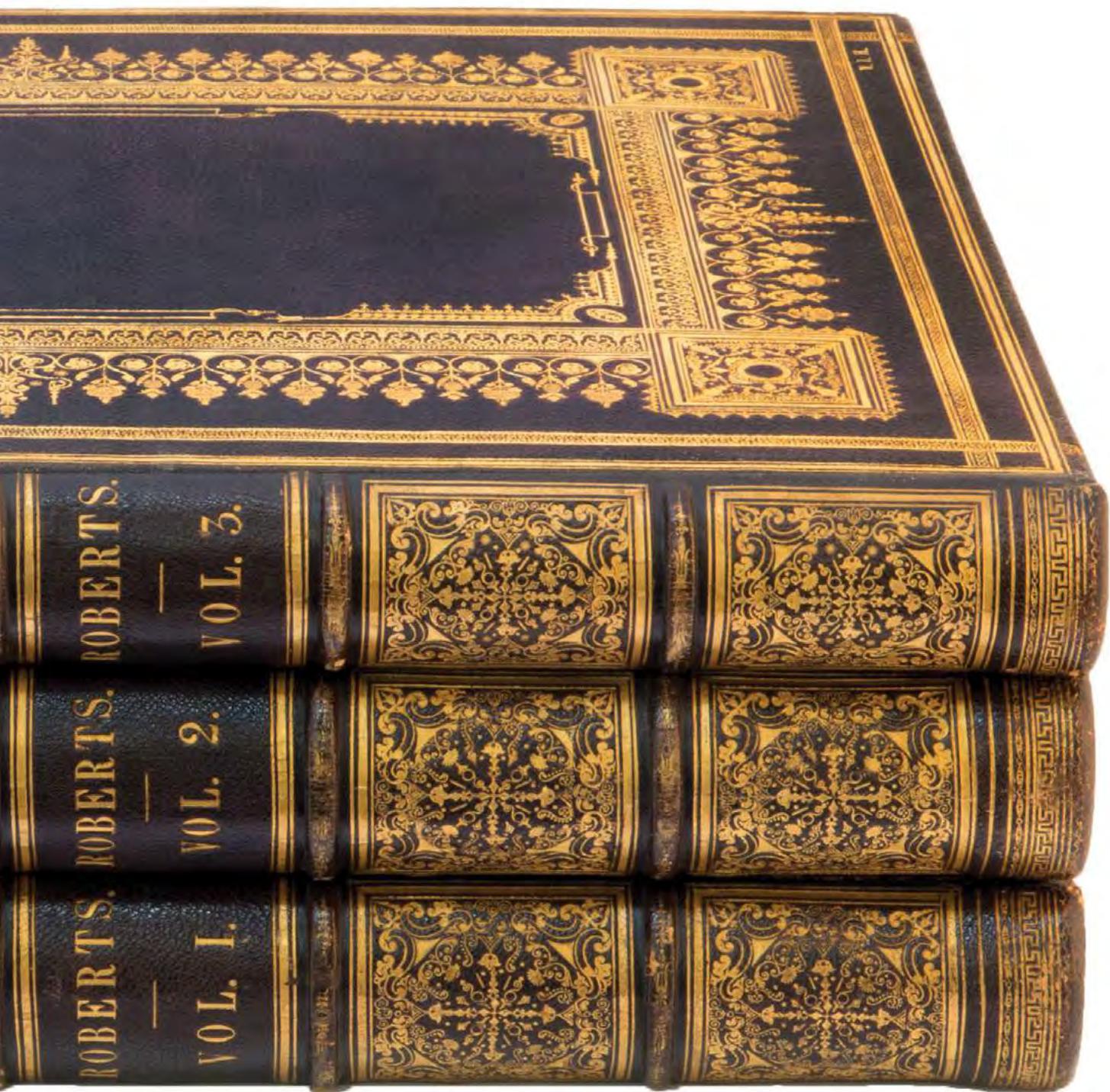
*David Roberts, R.A.  
L. Hasler, lith.*



EGYPT  
AND  
NUBIA

EGYPT  
AND  
NUBIA

EGYPT  
AND  
NUBIA



ROBERTS. ROBERTS. ROBERTS.

VOL. 3.

ROBERTS. ROBERTS. ROBERTS.

VOL. 2.

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VOL. 1.

**ÉTIENNE REY.** Voyage pittoresque en Grèce et dans le Levant, fait en 1843-44 par E. Rey, peintre, et A. Chenavard, architecte, ... et Dalgabio, architecte. Journal de voyage, dessins et planches lithographiées par Étienne Rey. [Notice biographique sur Étienne Rey par Edme-Camille Martin Daussigny]. Lyon, Claude Bonnaviat (lithography) et Louis Perrin (typography), 1867.

2 vols. in 1. Folio (497x330 mm). [2] ll., 82 pp., [1] l. errata; [2] ll., 148 pp., [1] l. errata. With 55 lithographs (some toned and 52 on China paper) with views and maps, and 44 text vignettes of which 2 for the titles. – Together with 14 original drawings for the illustrations by Étienne Rey.

BINDING: Modern calf backed boards gilt.

REFERENCES: Navari, *The Ottoman World*, 1037; Atabay 230; Blackmer 1412; Chahine/Neveu 400; J.-C. Mossière, *L'Hellénisme et Lyon, dans la première moitié du XIXe siècle*, p. 120 et seq.; F. Tomas et al., *Jean-Michel Dalgabio: Lyon - Athènes - Constantinople - les dessins du voyage de 1843* (2002); F. Moureau, *L'Oeil aux aguets ou l'artiste en voyage* (1995) et seq.

**WITH 14 ORIGINAL DRAWINGS FOR THE ILLUSTRATIONS BY ÉTIENNE REY.**

In fulfillment of a childhood dream the painter Etienne Rey traveled in 1843 and 1844 with his friends and colleagues at the Ecole des Beaux-Arts in Lyon, the architects Antoine-Marie Chenavard (1787-1883) and Jean-Michel Dalgabio (1788-1852) to Greece and Turkey, and thence to Egypt. Rey and Chenavard remained together, but Dalgabio often went his own way, and returned home earlier.

The intention was to publish jointly an opulent work in remembrance of their travels, but the plan was thwarted by the Revolution of 1848. Instead Chenavard published in 1858 a *Voyage en Grèce et dans le Levant* illustrated with 79 engravings of which nine after Rey's drawings. But it was not until 1867, shortly after Rey's death, that the *Voyage pittoresque* appeared, together with the author's biography by the history painter Edme Camille Martin-Daussigny (1805-1878). *C'est le meilleur récit de ce voyage, le plus captivant pour notre sujet. La lithographie, plus apte que la gravure à rendre des dessins faits avec liberté et dans de courtes haltes, permet une approche plus sensible de l'image* (François Moureau).

François Tomas says of Rey's drawings: (He) published a beautiful work in two volumes illustrated with sensitive lithographs which make us regret not to have known the originals. These must have been good given the literary sense of the author and his humour which was totally lacking in Chenavard ... We do not possess Etienne Rey's sketches. A few numbered folios which have been appearing on the art market for some years cause us to think that such a collection existed and is today dismantled; tracings made by Chenavard's hands, taken from the painter's drawings, are all that remain.

LIST OF DRAWINGS:

1. Two vignettes 10x18 cm, ink, on card 37.5x50 cm. a) *Vue prise dans l'ancienne Malte autrefois capitale de l'île*. Par Etienne Rey le 9 Septembre 1843, ill. p. 10. – b) *Vue prise dans l'ancienne Malte autrefois capitale de l'île*. Par Etienne Rey le 9 Septembre 1843. I. p. 10, not in the book.
2. Two pencil drawings on one sheet 50x37.5 cm. a) *Portrait of D. Kallerghi*, dated *Athènes 4 Janvier 1844*, not in the book. – b) *Le 19 Sept. 1843 une heure du matin la population d'Athènes fut reveillé en sursaut par le bruit des cloches des tambours et des coups de fusils tirés en l'air. La Garnison conduite par le Colonel Kalergi et des flots de citoyens investirent le palais aux cris de vive la Constitution- I. pl. VI p. 19, plate VI, Le palais du Roi, Athènes.*
3. Two pencil drawings on one sheet 50x37.5 cm. – a) *Un bas-relief du temple de la Victoire sans ailes. Dessin par Etienne Rey l'acropole d'Athènes le 10 Octobre 1843- I. p. 21 vignette on p. 21, Fragment de frise de temple de la Victoire sans ailes.* – b) *Les Propylés et le temple de la Victoire Aptère, Athènes. Dessin sur les lieux par Etienne Rey, le 13 Sept. 1843- I. P. 16, plate XXII, Partie des Propylés et deux colonnes du temple de la Victoire Aptère Athènes.*
4. Ink drawing on one sheet 37.5x50 cm, *VOYAGE EN GRECE Fontaine Callirhoe Athènes. Dessin sur les lieux par Etienne Rey 17 Septembre 1843 - 1/10/24 vignette on p. 24 Fontaine de Callirhoe.*
5. Lithography 37.5x50 cm, *Bourg d'Aracova sur la pente du Parnasse, Grèce E. Rey, plate XII, Aracova au mont Parnasse.*

6. Pencil drawing on one sheet 38.5x50 cm, *VOYAGE EN GRECE La première tribune aux Harangues sur le Pnix Athènes dessin sur les lieux par Etienne Rey le 17 Oct. 1843. I pl. XX p. 60 - Il fut un temps où les Orateurs les yeux tournés vers le port de Pirée que l'on aperçoit distinctement de cette colline n'oublièrent rien pour engager le peuple à tout sacrifier la marine. Après la prise d'Athènes, environ 400 ans avant J.C. les trente tyrans tablis par Lysander s'empresèrent de tourner vers la campagne la tribune aux harangues auparavant dirigé vers la mer, plate XX.*
7. Pencil drawing on one sheet 50x38.5 cm, *VOYAGE EN GRECE Le Stade sur les bords de l'Ilissus Athènes. Dessin sur les lieux par Etienne Rey le 22 Octobre 1843 - I pl. XXIX p. 62, very similar to plate XXIX.*
8. Pencil drawing on one sheet 38.5x50 cm, *VOYAGE EN GRECE La Grotte de pan l'Angle Nord-Ouest de l'Acropole, Athènes. Dessin sur les lieux par Etienne Rey le 23 Octobre 1843 I. pl. XXXI p. 63, plate XXXI, Angle Nord-Est de l'Acropole d'Athènes.*
9. Nine wash drawings, *Grecs et Grecques Dessin sur les lieux par Etienne Rey le 20 Octobre 1843 - I p. 63, studies for the vignette on p. 63, Costumes Grecs.*
10. Three ink drawings on one sheet – a) *Barque vue en longeant l'île de Salamine (retour de Corinthe Athènes le 28 Octobre 1843- I. p. 704, not in the book. – b) L'entrée de l'Acropole d'Athènes 30 Octobre 1843- I.p.71, not in the book. – c) Tombeau de Themistocle Dessin sur les lieux par Etienne Rey le 31 Octobre 1843, vignette on p. 72.*







PENTE DU PARNASSE. (GREECE)

**MANÓ ANDRÁSY.** Les chasses et le sport en Hongrie. D'après l'original hongrois traduit par J. B. Durringer et F. A. Schwiedland. Pest, *Armand Geibel*, (1857).

Large folio (630x440 mm). 28 ll. With a portrait, 12 plates and 11 vignettes by Marko Károly, Orczy Béla a. o., all in chromolithography and heightened with gum arabic.

BINDING: Publisher's printed cover, completely uncut.

REFERENCES: Lipperheide, 11; Schwerdt I, 31; Souhart 13; Thiébaud 21-22; Bibliothèque M. Jeanson 23 („*un livre rare, représentant tous les sports pratiqués par l'aristocratie hongroise*“); Norman R. Bobins Collection II, 431 (Hungarian edition).

#### THE MOST MAGNIFICENT HUNGARIAN HUNTING BOOK OF THE 19<sup>TH</sup> CENTURY.

*Les chasses et le sport en Hongrie* was edited and written by distinguished representatives of the Hungarian nobility such as the counts Mano Andrásy, Maurice Sándor Szlawnicza, Béla Festetics, E. Zichy and the barons Béla Orczy, F. Podmaniczky, Béla Wenckheim and George Szalbek.

The work was published eight years after the lost war of independence (1848/49), by which the Hungarian nobility saw their interests and privileges eroded in the new era of emperor Franz Joseph's neo-absolutism and the Germanising and centralising of the court. Consequently the book was published in Hungarian (*Hazai vadászatok és sport Magyarországon*) and French but not in German.

The letterpress was printed by Jean Herz in Budapest and the plates by Storch & Kramer in Berlin.

The plates show a portrait on horseback of the great Hungarian statesman and reformer István Széchenyi, the hunting lodge at Csákó, scenes of par-force hunting, bear, wolf, bustard, boar, and stag shooting as well as fishing on the lake Theiss. Another plate shows count Sandór demonstrating his prowess on horseback by jumping over a chaise and three. The last chapter and its plate illustrating a charming rural scene with folk dancing the Csardas. The traditional Hungarian folk dance which came into fashion around 1840, accentuate the patriotic character of the book.



## Chasse au Loup.



Il y a longtemps que le chasseur a reconnu chez nous à la facile gloire de tuer lui-même les loups qui devront lui fournir sa nourriture d'hiver; attendu que chacun sait bien qu'il n'y a pas de peau de loup assez grande pour qu'on pût y marquer par des entailles le nombre des moutons et des poulains aux dépens desquels ce vorace carnivore a satisfait son appétit gloton, du moment où il a commencé la série de ses hauts-faits à celui où sa peau, sous le nom de fourrure, passe de son déclin aux mains du pelletier.

À l'exemple de tant d'autres peuples nous aussi, nous amoureux mieux soit cette méchante bête redoute au nombre des animaux rares, au risque de payer nos fourrures plus cher; chacun de nous sachant bien, combien il serait facile de payer la différence avec le prix des moutons et des chevaux qui auraient été épargnés!

Conservons donc un article aux différentes manières de se débarrasser de cet hôte incommode.

Une seule espèce de ce vorace quadrupède nous suffirait à coup sûr; mais comme pour lui servir de pendant, la nature nous a gratifiés du coûteux privilège d'en nourrir une seconde. Ces deux espèces sont: le grand loup des montagnes qui habite les sommets des Carpathes, et le loup dit des rascoux qui, bien que plus petit et d'une forme un peu différente, ne s'en éloigne pas moins les agneaux et les poulains.

Pour la ruse, le loup ne le cède pas au tigre; mais, bien que téméraire à l'excès quand la faim le talonne, nous le voyons, quand il est poursuivi, pousser la lâcheté jusqu'à rebrousser. Son odeur est d'une fétidité extrême et son odorat d'une subtilité peut-être plus grande encore; ces deux sens sont chez

lui d'une délicatesse si grande qu'on pourrait les appeler ses armes défensives. Aussi est-il assez difficile de se servir de la battue pour le prendre; notre rusé gaillard ne manquant pas au premier bruit suspect de deviner ce dont il s'agit, et levant précipitamment le pied, de prendre sans bruit la fuite du côté opposé à celui d'où il vient.

Pour tenter cette espèce de chasse avec plus de probabilité, il faut la faire en été. On épie alors le lieu où il a mis bas; et, se postant quelque part, comme notre compère, en recevant le soir avec sa proie, donne de la voix pour rassembler ses volontaires, il est assez facile de le découvrir et de lui envoyer son coup. On peut bien au hiver découvrir aussi sa retraite, mais comme alors il ne séjourne nulle part longtemps, il ne faut pas tarder de l'en faire sortir par une battue.

Dordinaire, c'est à son gîte que le loup apporte sa proie, en prenant bien soin de ne pas trahir sa retraite; mais si toutefois sa proie est d'un volume par trop grand, si c'est un bœuf ou un cheval par exemple, il s'y arrête plus longtemps.

Ce fut dans la partie supérieure du couloir de Zempin sans peine; car, ayant couru pendant deux jours le pays, je n'eus pas eu la chance d'en rencontrer. Exténué de fatigue et trompé jusqu'au os, je m'étais appuyé, désespéré de l'infatigabilité de mes tentatives, contre un vieux tronc d'arbre pour sommeiller, non sans avoir recommandé au battue d'observer tout ce que j'étais fait suivre, comme à l'ordinaire pour me porter mes armes, de m'éveiller aussitôt que commencent la battue. Mais aussi harassé que moi, mon homme, suivant mon exemple, s'était mis à dormir; de sorte que je ne fus réveillé qu'au bruit de la première décharge et juste au moment où un gros loup,





**JEAN DE LA FONTAINE.** Fables. Avec les dessins de Gustave Doré. Paris, (A. Lahure for) Hachette, 1867.

2 parts in 1 volume folio. [2] ll., LX, 317 pp., [1] l. of imprint; [2] ll., 383, [1] pp. With a portrait by Auguste Sandoz engraved by F. Delannoy, 84 large woodcuts and 248 vignettes.

BINDING: Contemporary red morocco gilt by Hardy-Mesnil, all edges gilt.

REFERENCES: Carteret, III, 361; Rochambeau, 924; Vicaire IV, 904-905; Forberg, *Gustave Doré. Das graphische Werk I*, pp. 410-452; Jürgen Grimm, *La Fontaines Fabeln im Spiegel der Buchillustration*, in: *Fabula docet* (1983), p. 59 et seq.; Bodemann, *Kat. illustrierter Fabelaussgaben*, 142.1.

**THE DELUXE EDITION ON CHINA PAPER, IN A LAVISH BINDING BY HARDY-MESNIL.**

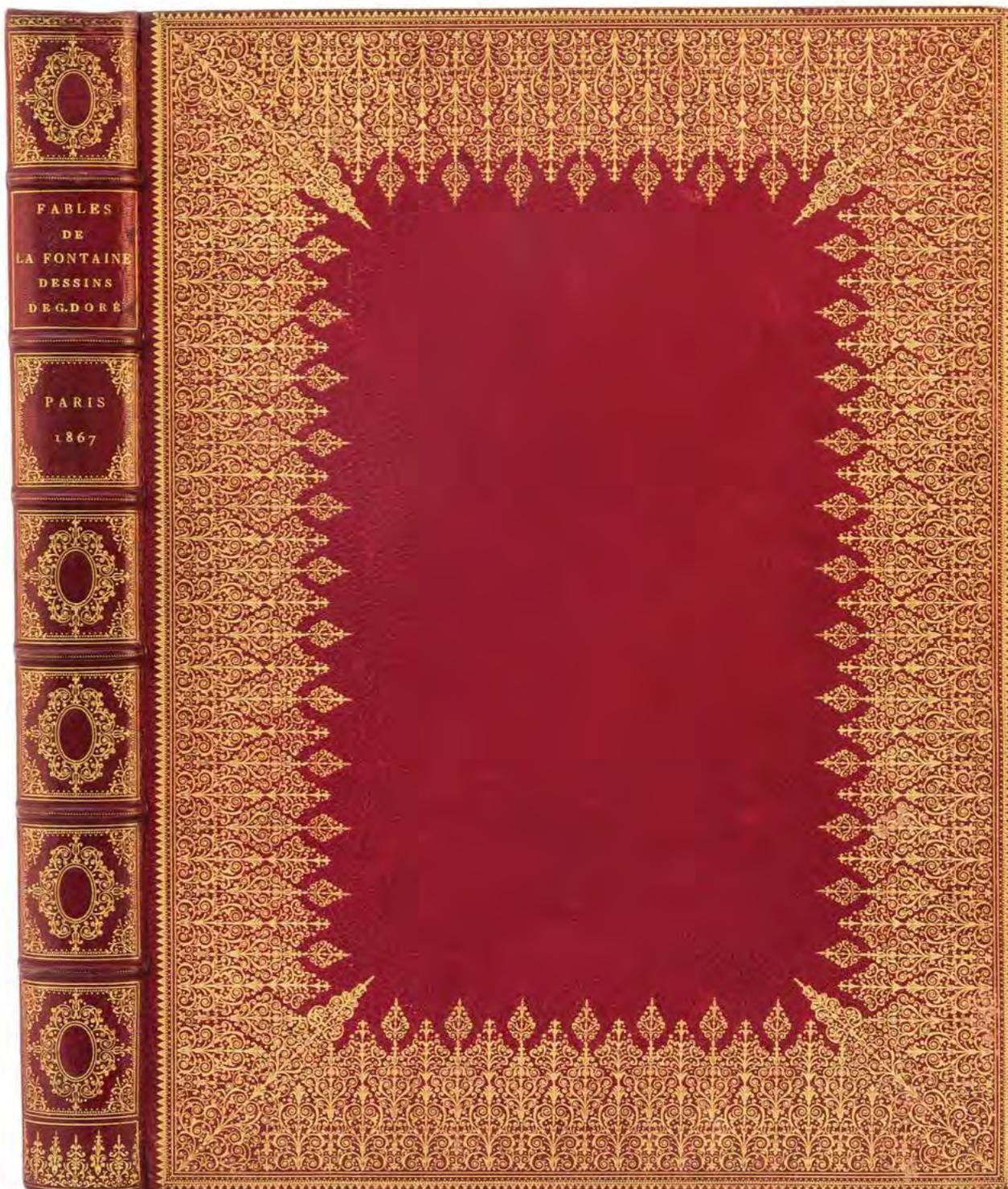
One of only 10 copies entirely printed on China paper. Unlike the regular edition dated 1868, the deluxe edition is dated 1867.

Doré's edition constitutes not only the so far last effort in illustrating the whole of La Fontaine's fables for a broader public, but they also „mark the end of a cognitive process in science that ranges from Buffon, Lamarck and

Michelet to Charles Darwin, and that categorizes Man in the history of evolution as the crown of creation, without discharging him from his burden“ (trans. after Jürgen Grimm).

The most popular illustrator of all time, Doré profoundly influenced Van Gogh and the Symbolists.





FABLES  
DE  
LA FONTAINE  
DESSINS  
DE G. DORÉ

PARIS  
1867

**HEINRICH SCHLIEMANN.** Troja. Ergebnisse meiner neuesten Ausgrabungen auf der Baustelle von Troja, in den Heldengräbern, Bunarbaschi und andern Orten der Troas im Jahre 1882. Mit Vorwort von A. H. Sayce. *Leipzig, F. A. Brockhaus, 1884.*

8vo (237x150 mm). XLV, 462 pp., [1] l. with publisher's advertisement. With 4 (3 folding) maps and plans in colour and 140 text illustrations.

BINDING: Publisher's binding of green buckram gilt (somewhat rubbed).

PROVENANCE: Dr. Otto Lüders (1844-1912), see presentation.

REFERENCES: Runnels, *The Archeology of Heinrich Schliemann* (2002), p. 49, nr. 1884a; Borst 3683; cf. PMM 362; Kosch XV, 180.

**PRESENTATION COPY.**

First edition of Schliemann results of his third campaign of 1881-1882, and the first he undertook together with his most competent assistant, the architect Wilhelm Dörpfeld (1853-1940).

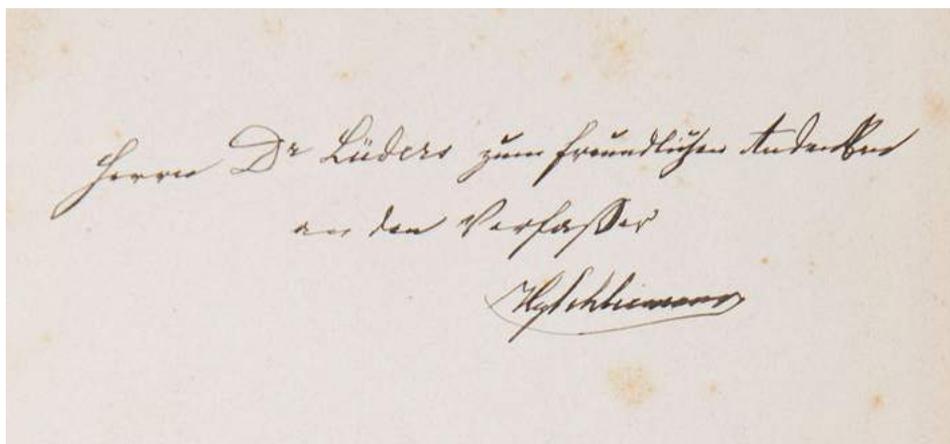
The presentation on half-title reads:

*Herrn Dr. Lüders zum freundlichen Andenken  
an den Verfasser  
H. Schliemann*

The dedicatee Dr. Otto Lüders (1844-1912) had studied classical philology, archeology and ancient history with Friedrich Gottlieb Welcker at the University of Bonn from 1862 to 1865 where he became a member of 'The Bonn Group' at the Department of Classical Philology together with Ulrich von Wilamowitz-Moellendorf, with whom he cultivated a close friendship over the following years. In 1869 he left Bonn to Berlin and entered the ser-

vice of the Prussian army. After serving in the Franco-German War Lüders became Epigraphic Attaché at the Prussian embassy in Athens in 1871. At the founding of the Athenian division of the German Archaeological Institute Lüders was named its first president.

PRESENTATIONS BY HEINRICH SCHLIEMANN ARE RARE.



*Herrn Dr. Lüders zum freundlichen Andenken  
an den Verfasser  
H. Schliemann*

SCHLIEMANN.

TROJA.



LEIPZIG:  
F. A. BROCKHAUS.



TROJA.



SCHLIEMANN.

**EDOUARD ALFRED MARTEL & AUGUST LORRIA.** Les Grandes Alpes. Le Massif de la Bernina. *Zürich, Orell Füssli, 1894.*

Oblong-4to (315x405 mm). 163 pp. With 50 heliogravures on China paper mounted on card, 1 map and 125 illustrations in the text.

**BINDING:** Publisher's binding in red chagreen gilt by Hug Bros. in Zürich, all edges gilt (back a trifle sunned).

**REFERENCES:** Wäber II, 135; Bibliographie und literarische Chronik der Schweiz (Jan. 1895), p. 55; Perret, *Regards sur les Alpes – 100 livres d'exception, 1515-1908* (2011), p. 259; Perret, *Guide des livres sur la montagne et l'alpinisme* (1997), 2689, „*Imposant ouvrage, rare et recherché*“.

**A MAGNIFICENT SURVEY OF THE BERNINA MASSIF, THE GRAND DELUXE EDITION.**

Copy nr. 5 of only 50 of the grand deluxe edition on heavy vellum paper and with the plates on China paper mounted on card. The photographs for the plates were taken by Alexander Flury, W. Müller, Mme. E. Main and the duke of Sermoneta, those for the text by R. Guler, Secondo Bonacossa a. o. The justification slip is signed by both authors.

The text is comprised of a history of the Upper Engadine and the Valley of Bregaglia by the New York born eccentric British mountaineer William Augustus Brevoort

Coolidge (1850-1926), who added a comprehensive bibliography of 300 reference works on the subject. His text was also published separately in an edition of 75 copies only. The section on the topography, statistics and meteorology is by Johann Caviezel (1826-1892), a geographer from Pontresina, and the rest, nearly eighty pages, is about the surveying and climbing of the Bernina Alps by Martel and Lorria.

VERY RARE.





A. FORRIA ET R. A. MARTEL  
LE MASSIF  
DE  
LA BERNINA

LES GRANDES ALPES

LE MASSIF DE LA BERNINA

PAR

*August Forria et R. A. Martel*





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