



RARE BOOK LIST

XIV





ERASMUSHAUS
ANTIQUARIAT SEIT 1800

Rare Book List

XIV



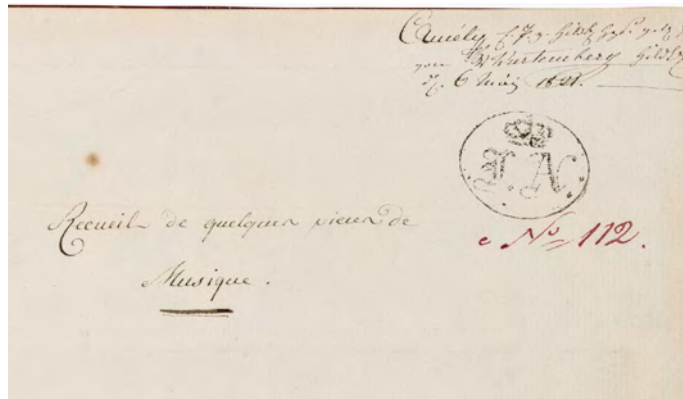
n° 1

1 AMALIE OF WÜRTTEMBERG (1799-1848) – *Recueil de quelques pièces de Musique*. Musical manuscript in ink on paper. Oblong 8° (132x203 mm). 154 ff. of which 19 blank. Contemporary red morocco, covers panelled with gilt fillets, floral rolls and large acanthus leaves, smooth spine gilt with a trellis pattern and the initial A, all edges gilt. Slightly rubbed. *Hildburghausen [ca. 1821-1830]*. **SOLD**

Beautiful musical album of Amalia of Württemberg.

With fifty-three pieces of music for one, two or several voices and pianoforte or guitar accompaniment, comprising Lieder by Reichardt, C. M. v. Weber, Schubert, and C. Kreutzer; duets by F. Blangini, opera arias by C. M. v. Weber (from *Der Freischütz*), Auber (from *La neige* and *Le maçon*) and Méhul; famous vaudeville airs by C. E. Horn (*Cherry ripe*) or by C. A. Pohlenz (*Der kleine Tambour*); Folksongs such as *Wenn i schon an Schatz möcht*, *Mei Schatz is a Reuter*, *La vie militaire*, as well as Boleros, Tyroliennes (yodeling) etc. Of the lesser-known composers, the following are worth mentioning: Beauplan, Sterkel, Sophie Gail, Danzi, Gleichmann, Mlle Delieu, Seidel, and Zingarelli.

The volume is inscribed by Amalie of Württemberg and dated Hildburghausen 6th of June 1821. Amalie was a daughter of Duke Louis of Württemberg and Princess Henrietta of Nassau-Weilburg and married Joseph, Duke of Saxe-Altenburg (1789-1868) on 24 April 1817. Through three of their six daughters Amalie was an ancestor of the British, Greek, Romanian, Yugoslavian and Spanish Royal Families. Princess Marie was married to King George V of Hannover, Duke of Cumberland, Elisabeth to Peter II, Grand Duke of Oldenburg and Alexandra to Grand Duke Konstantin, the second son of Czar Nicholas I and thus the great grandmother of Philipp, Duke of Edinburgh.



PROVENANCE: Amalie of Württemberg and by descent the Royal House of Hannover (stamp with the initials I. A. and royal crown, and inventory number in red ink e N° 112).

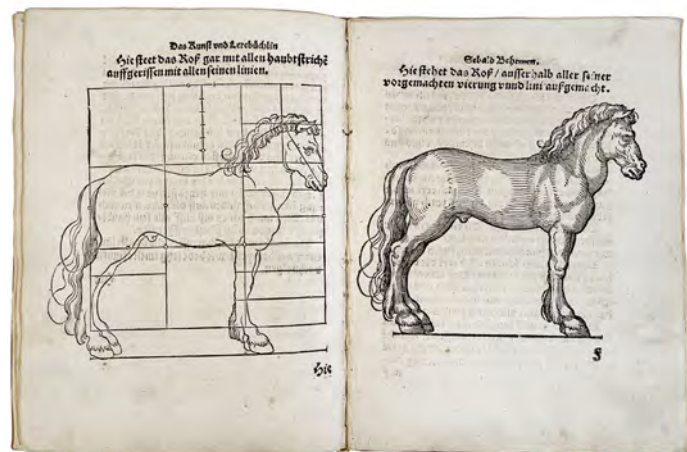
2 BEHAM, Hans Sebald (1500-1550). *Das Kunst und Lere Büchlin, Sebalden Behems. Malen und Reissen zu lernen, Nach rechter Proportion, Maß vnd außteylung des Circckels. Angehenden Malern und Kunstbaren Werckleuten dienlich*. 4° (198x152 mm). [28] ff. last blank, with 41 woodcuts and many diagrams. Late 19th century fawn calf gilt. Thumbed throughout, a few inkblots and stains, scribbles to the woodcuts on D1-2. Closed tear to title page, some margins or corners. *Frankfurt, Christian Egenolff, (1552)*. **CHF 12000**

First edition of this very rare artist's manual.



The textbook is a compiled collection of instructions for the art of perspective drawing, geometric measurements and proportions. The section on proportion is mainly devoted to human heads and horses and their construction using quadrature.

The genre of the *Kunstbüchlein* aimed to reconcile theoretical and practical knowledge. It was widely used in artists' studios and academies and often mentioned in estate inventories. Dürer with his *Unterweisung der Messung* and *Vier Bücher von menschlicher Proportion* crucially paved the way for the emergence of the genre. Focused on a limited set of topics, authors such as Sebald Beham, Heinrich Voghterr, Heinrich Lautensack, and Erhard Schön claimed to be closer to practice and to respond more effectively to the needs of their apprentices than Dürer and others in their publications.



Shortly after Dürer's death, but before the publication of his *Theory of Proportion*, Beham had announced the publication of a work with a similar content (*Dises Buchlein zeyget an und lernet ein maß oder Proporcion der Ross*). Dürer's widow obtained a decree from the Nuremberg City Council that Beham had to wait with the publication until Dürer's work had appeared. When Beham then announced his book on the *Proportion of Horses*, he was ordered not to print this book because Dürer's widow suspected that it was the stolen part of the manuscript of Dürer's *Theory of Proportion*. Beham defended himself against the accusations and, despite the ban, had the *Proporcion der Ross* published at Nuremberg in 1528. This book was later integrated in Beham's *Kunst- und Lehrbüchlein*, using the same woodcuts except one (Pauli 1267).

The *Kunst- und Lehrbüchlein* reached at least six editions from 1552

to 1605, when it was published by Vincenz Steinmeyer. The editions of 1552, 1557, 1565, 1582, 1594 and 1605 can still be found in libraries today. This does not apply to the editions of 1546 and 1584. Contrary to the hitherto undoubted statement in research that the booklet was first published in 1546, an examination of the indexes of Beham's graphic works revealed that the edition of 1552 is probably the posthumous first edition (cf. Sabine Peinelt. *Der Verleger als Vollender? Zum Kuns- und Lehrbüchlein von Sebald Beham*, in: *Die gottlosen Maler von Nürnberg*, 2011, pp. 136-37).

In any case, all editions of this work are very rare and especially the present one of which WorldCat lists only 7 copies in libraries and Pauli additionally two. To our knowledge, no copy of the 1552 edition has appeared in the trade in the last 40 years, the last one at Bassenge, Auction 37, April 1981, lot no. 724 (most probably the same copy auctioned at Sotheby's in April 1975).

PROVENANCE: "J. Storch a Milan, 1797" with his inventory number 630; apparently he was a print dealer in Milano.

REFERENCES: VD16 B1477; USTC 627597; Adams B 463; Graesse I, 322; Schlosser p. 245; Pauli p. 494 and nrs. 1262-1266, 1268-1269, 1270-1287; cf. Berlin Cat. 4756 (1565 edition).

3 BERTRAND DE MOLEVILLE, Antoine François (1744-1818). The Costume of the Hereditary States of the House of Austria, displayed in fifty coloured engravings; with descriptions, and an introduction. Translated by Robert Charles Dallas. – *Costumes des états héréditaires de la Maison d'Autriche ...* 4° (351x265 mm). [2], XXVIII, [51] leaves with the descriptive text to the plates in English and French. 50 hand-



coloured aquatint plates by William Poole and William Ellis after Vinzenz Georg Kininger. Contemporary English Russia, covers with a gilt border of fillets and a chain roll, gilt lily-of-the-valley corner pieces and coat of arms in the centre, spine divided by bands into six panels, lettered in the second the rest gilt tooled, cover edges and turn-ins gilt, marbled endpapers. Gilding oxydised in places. Plate X with marginal stain, plate XVIII and adjacent text leaves foxed. *London, printed for William Miller by William Bulmer and Co, 1804.* CHF 6800

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

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

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



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

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

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

4 BIRGITTA OF SWEDEN (1303-1373). *Revelationes sancte Birgitte.* Folio (302x216 mm). 310 (of 312) ff., lacking blanks H6 and g6. With 58 woodcuts from 30 blocks on 18 pages, of which 7 full-page, the others are composed of two to eight smaller woodcuts. Contemporary blind-tooled calf over wooden boards. Seven (of eight) corner pieces and two centre pieces as well as two clasps and catches of chased brass. Vellum sewing guards from a medieval manuscript in Carolingian minuscules. Binding dampstained and slightly scratched, spine somewhat chapped, neatly repaired at head and foot. Toned in places, first two leaves a trifle soiled and with small closed wormtracks in the margins. *Nuremberg, A. Koberger, 21st September 1500.*

SOLD

The most important religious work from Scandinavia in the late Middle Ages. One of the finest books from Koberger's printshop.



The Revelations of St. Birgitta were translated from Swedish into Latin by her confessor Petrus Olavi of Alvastra, with a preface by Matthias of Linköping and an epistle by John of Turrecremata.

Birgitta of Sweden or Birgitta Birgersdotter was arguably the most important mystic of the time, patron saint of Sweden and founder of the Bridgettines, still in existence today. She is revered by the Roman Catholic Church, as well as the Protestant and Anglican Churches. She was also important for her advocacy of a peace policy, particularly during the Hundred Years' War between England and France.

This second Latin edition was commissioned by Emperor Maximilian and published by his secretary Florian Waldauf von Waldenstein. The woodcuts are based thematically and iconographically on the illustrations of the Lübeck first edition of 1492. The authorship of the woodcuts is somewhat controversial. First Passavant and later Winkler, ascribe them to Dürer. In 1903 Dodgson comprehensively explains why he denies Dürer's authorship. In 1931, Meder attributes only one of the woodcuts (Maximilian's coat of arms) to Dürer; for the crucifixion scene, he presumes the authorship of Lukas Cranach. Although recent research by Schoch and Mende has denied Dürer's authorship, it is nonetheless suggested that at least the drafts and sketches for the prints were made by Albrecht Dürer himself (cf. exhibition catalogue Meister um Albrecht Dürer). Yet the illustrations of the book of Birgitta still form the pivotal point of a long-disputed, insufficiently clarified complex of drawings and woodcuts that could be attributed neither to Dürer himself nor to his pupils (cf. Schoch). Therefore we have to resort to the name of convenience "Birgittenmeister".

A fine copy in its original binding.

REFERENCES: HC 3025; Goff B-688; GW 4392; Pell-Pol 3001; BMC II, 445; BSB Ink-B-531; Schreiber 3504; Schramm XVII, 600-617; Meder p. 278, XII.





Fili dei loquit. Ecclesia mea nimis longe recessit a me in tantis q' nisi peccato meo teruerit entis effect ipso misericordie. Nunc autē ppter prececo matris mee omni san

ctos: adhuc ita misericors sum q' mittere volo vba mea q' de ore meo pcesserunt: et offerre ois misericordiam. Si recipere voluerint placabo: sin autē sentient iusticiam meam.



Filius dei misit hec verba benedicti ois sui mundo q' q'libet audierit et securi fuc sine felice erunt et beati: eterna beatitudine.



Ego sum familia carpentario qui pcedido ligna deponat in ro-
mū et inde fabri-
cat imaginē pul-
crā et ornat eā
coloribus et luit
amentis. Cuius
amici videntes
imaginem q' ad
huc pteritis
colorib' ornari
possit: appoue-
runt et illi colo-
res suos depun-
gendo super eā.
¶ Sic ego deus
pcedidi de filia
destrario mee: et
banca q' posui i
cor tuum. Amis

ci vo mei rede-
gerunt ea in li-
bros s'm gratiā
eis dotamēt co-
locauerunt: et co-
nauerunt illa.
¶ Nunc ergo ve
plurib' linguis
conueniant tra-
de omnes libros
reuelationum
corund' verborū
meorū episcopo
meo: Alphonso
beremite. Qui
conferbat et elu-
cider: et catholi-
cum fontem ip-
ritas mei reue-
ar. et dic ei q' fa-
ciar et impleat
ostij euāgelisti.

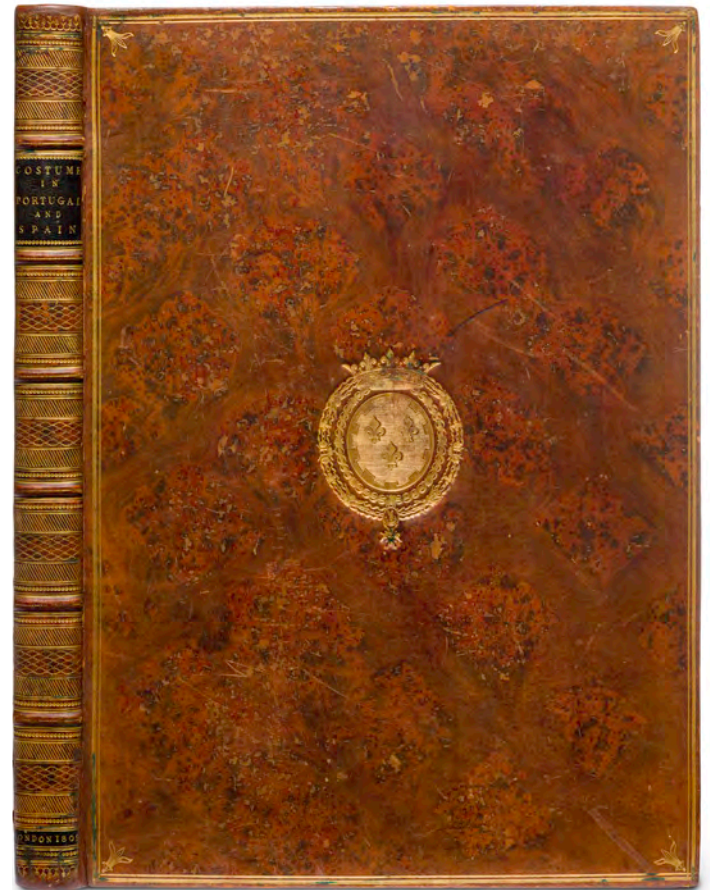


5 BRADFORD, William, (1780-1857). Sketches of the Country, Character, and Costume, in Portugal and Spain, made during the campaign, and on the route of the British Army, in 1808 and 1809 [Sketches of the Military Costume...intended as a supplement ...]. 2 parts in one volume. 4° (365x245 mm). [3], 38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

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

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

Charles-Ferdinand de Bourbon, Duc de Berry was the youngest son of Charles X of France. During the Revolution he served in the émigré army of his cousin, Louis Joseph, Prince of Condé and lived in England from 1806 to 1814. He was assassinated in 1820 by the Bonapartist Louis Pierre Louvel. In June 1832, two years after the overthrow of his



father, Charles X, his widow, Marie-Caroline de Bourbon-Sicile, led a royalist insurrection in the Vendée in a failed attempt to restore their son, the Comte de Chambord, to the French throne.

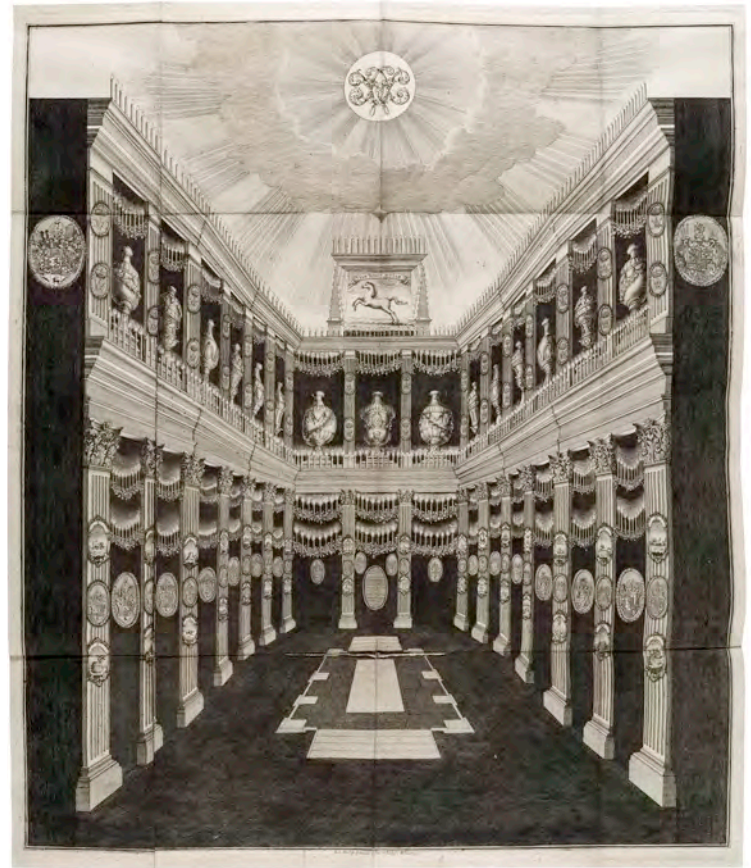
PROVENANCE: Charles-Ferdinand de Bourbon, Duc de Berry (1778-1820), with his coat of arms on the binding.

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

6 BRAUNSCHWEIG-LÜNEBURG

DREISSIGMARK, Philipp Ludwig (1676-1750). Als die Fürstliche Leiche Des weyland Durchlauchtigsten Fürsten und Herrn, Herrn August Wilhelm, Regierenden Herzogs zu Braunschweig und Lüneburg, [et]c., Welcher Den 23. Mart. in Jahr 1731 ... Seinen so frommen als Fürstlichen Geist aufgegeben, ... Von dem Schlosse nach der Haupt-Kirche ... abgeführt wurde, Hat vorhero Den Weg des Lebens zum Grabe der Väter Aus Philipp. III. v. 13. 14. Bey solenner Trauer-Versam[m]lung ... gezeiget Und Diese Abführungs-Predigt ... zum Druck übergeben ... 30 pp. With a large folding portrait of the duke engraved by Johann Georg Wolfgang after B. C. Francke, two large folding plates engraved by Johann Georg Schmidt, and an engraved headpiece. *Wolfenbüttel, Christian Bartsch, [1731].* – With:

II) SCHILLING, Peter. Der Herrliche Vorzug wahrer Christen für andern Menschen : Wurde Am Tage Der Solennen Exequien, Des weyland Durchleuchtigsten Fürsten und



Herren/ Herren August Wilhelms, Regierenden Herzogs zu Braunschweig und Lüneburg/ [et]c. War der 27. May dieses 1731. Jahres/ In einer Gedächtniß-Predigt Vormittags In der Fürstl. Schloß-Kirche vorgetragen. 24 pp. *Ibidem, idem.* – And:

III) HAGEMANN, Johann Georg (1684-1765).

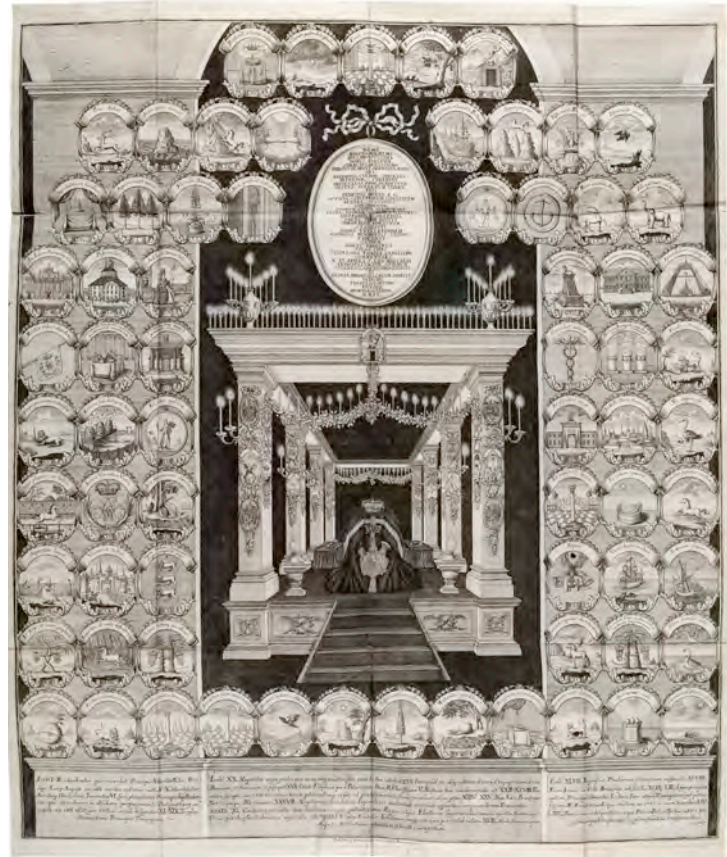
Christliche Leich-Predigt über die Worte Pauli: Unser keiner lebt ihm selber, unser keiner stirbt ... Herr sey. Rom. XIV, v. 7. 8. 9. Zum Preyß-würdigsten Christ-Fürstl. Andencken Des weyland Durchlauchtigsten Fürsten ... Herrn August Wilhelms, Regierenden Herzogs zu Braunschweig und Lüneburg. Nachdem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

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

Musicalische Kirchen-Andachten, welche bey der Abführung und dem Begräbniß des am 23ten Merz in Gott abgeschiedenen weyland Durchleuchtigsten Fürsten und Herrn, Herrn August Wilhelms, Herzogs zu Braunschweig und Lüneburg, [et]c. in der Schloß-Kirche ... zu Wolfenbüttel von der Fürstl. Capelle daselbst am 25sten und 27sten May 1731. aufgeführt worden. [24] pp. *Ibidem, idem.* Contemporary funeral binding of boards covered with black paper. Back worn. Text somewhat browned and foxed.

SOLD

Four very rare eulogies for August Wilhelm, duke of Braunschweig-Lüneburg (1662-1731). The large plates, by the Augsburg engraver



Johann Georg Schmidt (1694-1767), show the two sides of the bronze coffin, respectively the castrum doloris and the catafalque surrounded by 69 emblems. The portrait to I) is often lacking and the two plates with the coffin are sometimes assigned either to Dreissigmark's or to Schilling's eulogy.

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

7 [BRUCKNER, Daniel (1707-1781)]. Versuch einer Beschreibung historischer und natürlicher Merkwürdigkeiten der Landschaft Basel. 23 parts in 7 volumes 8° (190x116 mm). 3077, [15] pp. With 6 folding maps (5 coloured), 103 (97 folding) plates engraved by Johann Rudolf Holzhalb and others, and many text woodcuts. Contemporary vellum with calligraphic title in ink on spine. Some plates slightly spotted, one plate mended with adhesive tape, one map with tear. *Basel, Emanuel Thurneysen, 1748-1763 (part I in the second edition of 1764).* CHF 17500



First edition of this most important regional history of Switzerland of its time with detailed description of topography, local history, genealogy, archeology, botany, zoology and mineralogy of the Basle region. It was compiled by the Basle scribe and archivist Bruckner and lavishly illustrated with engravings by Johann Rudolf Holzhalb after drawings by the Basle artist Emanuel Büchel. They depict, often for the first time, villages and small towns in the surroundings of Basle, fossils (23 plates), as well as archeological finds (25 plates) which illustrate the last volume dedicated to the Roman ruins of Augusta Raurica. The work is supplemented with contributions on flora and fauna by the

physician to the margrave of Baden-Durlach, Friedrich Zwinger, and on minerals and fossils by Johann Jakob Bavier, a dealer in natural artifacts. *Die Reise nach der Birsquelle* by August Johann Buxtorf with an own title occupies the pages 1623-1702; it was published separately and then integrated into part XIV of the present work (bound here in modern boards). The bird's eye views show: Arboldswil, Arisdorf, Augst, Bennwil, Bettingen, Biel-Benken, Binningen, Bottmingen, Bretzwil, Bubendorf, Buckten, Buus, Eptingen, Diegten, Gelterkinden, Giebenach, Hölstein, Kleinhüningen, Klybeck, Liestal, Lausen, Muttenz, Münchenstein, Oltingen, Ormalingen, Pratteln, Reigoldswil,



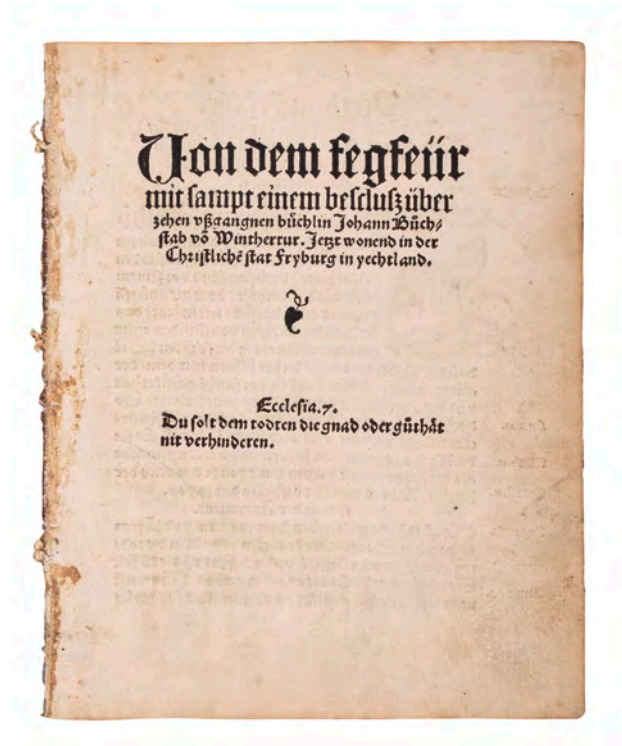
Riehen, Rothenfluh, Seltisberg, Sissach, Tenniken, Waldenburg, Wintersingen, Wisen, etc. – Part I in second edition of 1764. Text of part XVIII and its plate of fossils are bound twice.

REFERENCES: Haller I, 841 (very detailed); Trachsler, Das vielseitige Werk von Emanuel Büchel (1973), 37f.; Lonchamp 465; Wäber 112; Feller/Bonjour II, 560f.; P. Kamber, Wissenssuche in der Aufklärung – Daniel Bruckner ... , in: Die Grosse Kunstkammer (2011), p. 96ff.

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

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

REFERENCES: VD16, B 9057; USTC 700075.



9 CABEO, Niccolò (1586-1650). *Philosophia magnetica, in qua magnetis natura penitus explicatur, et omnium quae hoc lapide cernuntur, causae propriae afferuntur. Nova etiam pycis construitur, quae propriam poli elevationem, sum suo meridiano, ubique demonstrat.* Folio (310x220 mm). [16] (incl. engraved title), 412, [12] pp., with an engraved title, 4 text engravings and approx. 240 text woodcuts. Contemporary limp vellum, ms. title and shelf number in ink on spine. Lower edge of front cover slightly frayed. Slightly toned and with scattered foxing. Title with small ink blots, corroded in upper corner. Small waterstain in lower inner margin in the first 160 pages. *Ferrara, Francesco Suzzi, 1629.* **SOLD**

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

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



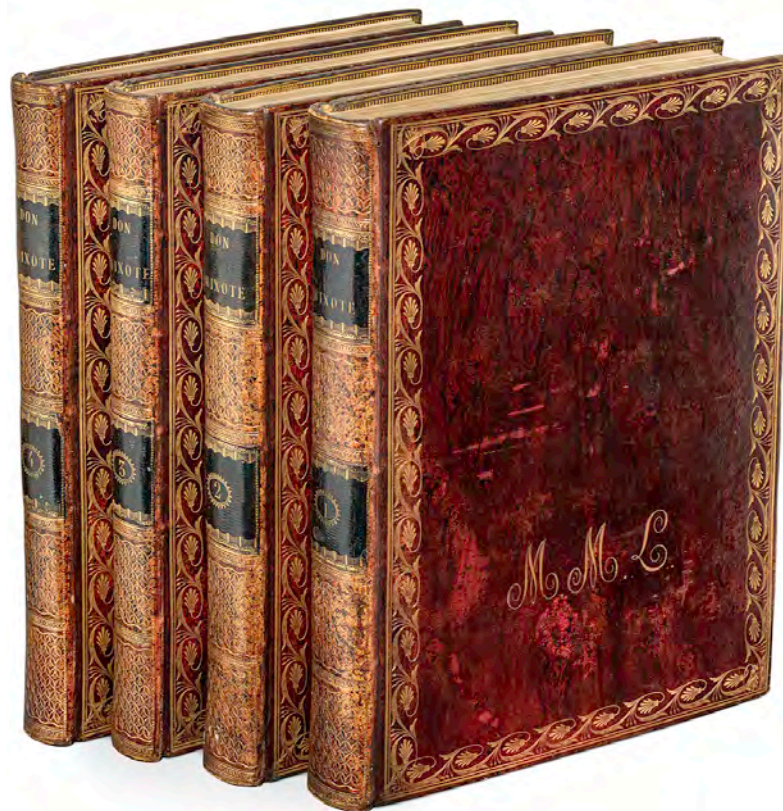
Among the many woodcuts in the text is “the first representation of the kind that we have of the magnetic field, and as such is of special interest” (Wheeler Gift), on p. 93 (and repeated on p. 220) the engraved map of the world, with the continents of the Americas, of Europe and Africa, Asia and in the bottom the huge Terra Australis incognita.

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

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

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

10 CERVANTES SAAVEDRA, Miguel de (1547-1616). *El Ingenioso Hidalgo Don Quixote de la Mancha*. Nueva Edición, corregida por la Real Academia Española. Four volumes 4° (288x215 mm). 4 frontispieces after Antonio Carnicero engraved by Fernando Selma, portrait of the author, folding map with route outlined in red, and 31 plates after Barranco, Brunette, Carnicero, Del Castillo, Ferro, and Gil engraved by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona, and Selma, engraved initials (14), head- (22) and tail-pieces (20). Spanish mahogany tree-calf of ca. 1800, covers with a gilt border consisting of a double fillet and palmette scroll, bottom



centre of front cover with gilt initials M. M. L., spine divided into six panels, the second and fourth with green lettering resp. numbering labels, the rest gilt with a trellis pattern, cover edges and turn-ins gilt, marbled fly-leaves and paste-downs, all edges gilt. *Madrid, Joaquín Ibarra, 1780.* CHF 17000

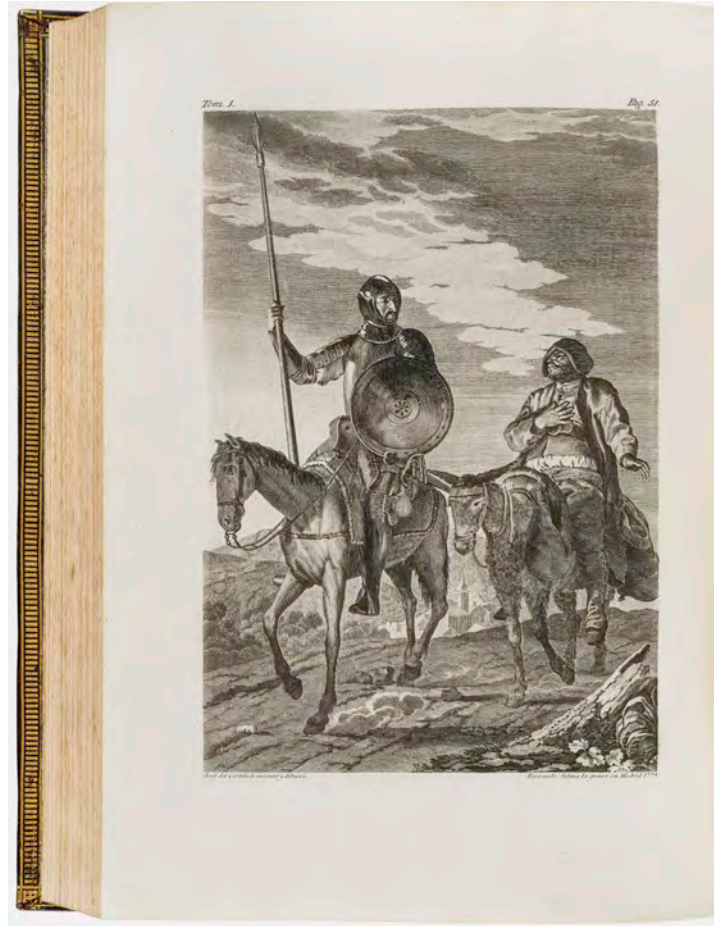
A fine set of this masterpiece of Spanish typography and book design.

Don Quixote is the main literary work of the Golden Age and the most celebrated novel in Spanish literature, combining elements of the picaresque genre and the epic-chivalric novel. The edition is complemented by the life of Cervantes and the analysis of the novel by Vincente de Los Rios.

This is the finest edition ever printed, published by the printer Joaquin Ibarra, who spared no effort in its production. It excelled in every respect as to its typographic quality, the specially manufactured paper, and in particular to the magnificent plates designed by artists of the stature of Antonio Carnicero, José del Castillo, Bernardo Barranco, Gerónimo Gil, and Joseph Brunete. Celebrated by Palau as a ‘magnificent edition and superior in its artistic beauty to all those that had been produced until then in Spain and abroad’, an opinion shared by Brunet, who describes it as a typographical masterpiece, Updike, who considers it the most beautiful edition of all time, Cohen, who praises its ornamentation, and Richard Ford, who rightly argues that no large library should be without it.

Fine copy in an attractive Spanish binding with the initials of a distinguished connoisseur.

REFERENCES: Palau 52024; Cohen, 218.



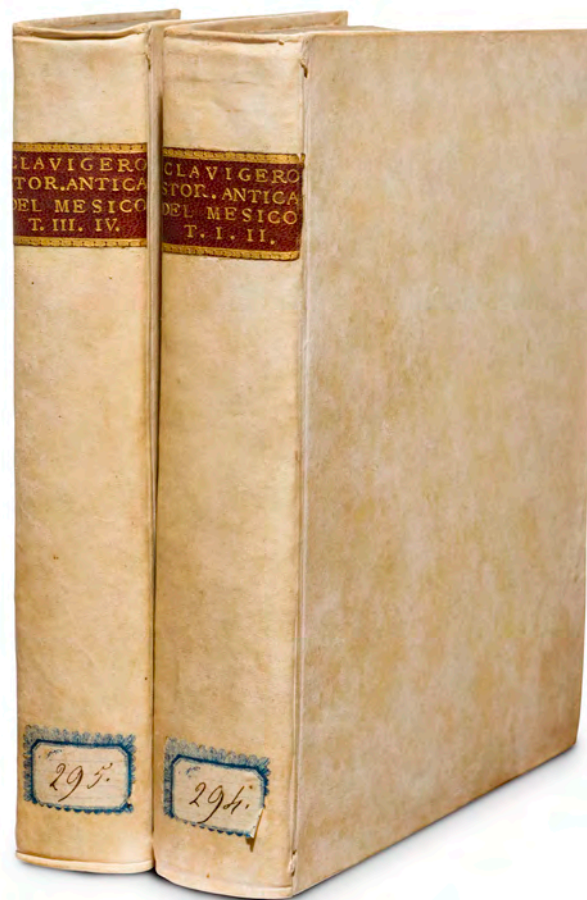
11 CLAVIJERO ECHEGARAY, Francisco Javier (1731-1787). Storia antica del Messico cavata da' migliori storici spagnuoli, e da' manoscritti, e dalle pitture antiche degl' Indiani; divisa in dieci libri, e corredata di carte geografiche, e di varie figure: e dissertazioni sulla terra, sugli animali, e sugli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

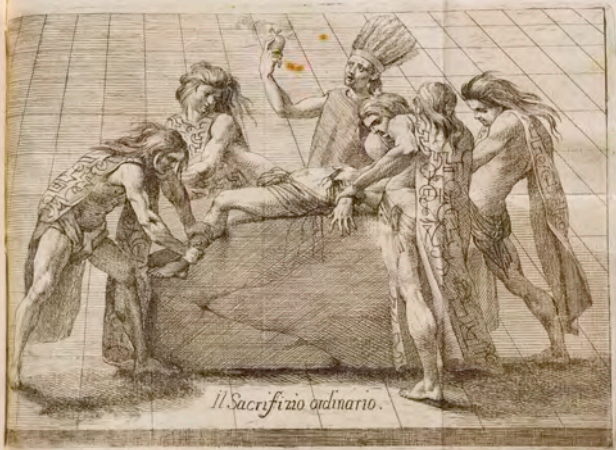
Rare first edition of the first complete history of ancient Mexico.

Clavijero, a Mexican Jesuit scholar, went to live in Italy after the expulsion of his order of the Spanish colonies in 1767. Although written in Spanish it was published in Italian at Cesena. *Storia antica del Messico*, Clavijero's main work, deals with the Aztec people, its political and social organisation, its customs and culture, constituting a wealth of information on the archeology and antiquities of Mexico, referencing many manuscripts including Indian pictograms. It establishes for the first time the chronology of the Indian peoples from the origins to the colonisation. Unlike most of his contemporaries, Clavijero defended the idea that the indigenous peoples were peaceful and good, and criticised vigorously the exactions of the conquistadors, so that the Spanish authorities considered him to be hispanophobic.

A very fine copy.

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





*Modo di fare il pane.
Donna che pella il grano. 2 che il macina. 7 che forma e cuoce il pane.*

12 DANCE OF DEATH – HESS, Hieronymus (1799-1850). (*La danse des morts à Bâle*) 4° (293x220 mm). 40 text leaves and 40 plates lithographed by G. Danzer after Hess, all in contemporary hancolouring. Contemporary purple cloth backed boards, gilt title on front cover. Somewhat scuffed and rubbed. Some leafs with old mendings at fore-edge. [*Basel, Gottlieb Hasler & Co., ca. 1841*]. **SOLD**

One of the rare copies of the first issue with the handcoloured plates.

The famous Basle dance of death was an early 14th century mural painted on a 58m long wall around the churchyard of the Dominicans at Basel, showing life-sized portrayals of the personified death, dancing with figures from all walks of life to the grave. The first garphic reproduction of the series, was not, as one might think, by Hans Holbein – who certainly was inspired by it – but engraved by the none the less famous Matthäus Merian and published in 1621. A hundred and fifty years later the city council of Basle commissioned the topographer and draughtsman Emmanuel Büchel with the copying in watercolour of the dance of death, which in the course of centuries had undergone several brush-ups. The mural was razed in 1805 and hence Büchel's watercolours were the last ones taken from the original. According to the original contract dated 1 March 1840 (sold in our Rare Book List II, 40), Hess was commissioned by Hasler & Comp. to execute copies of Büchel's 40 watercolours and that he will be payed 20 francs each.

As a spirited and witty painter and caricaturist, Hess took certain liberties in copying Buechel's watercolours and added four extra pictures, one of which represented himself (plate 38). Another addition was the Chinese. This is quite an unusual participant in a German-language dance of death, but the explanation is that the First Opium War started in 1839. The Chinese laments: "My opium, it is inspiring, But brings me death by English firing". The participants in the dance



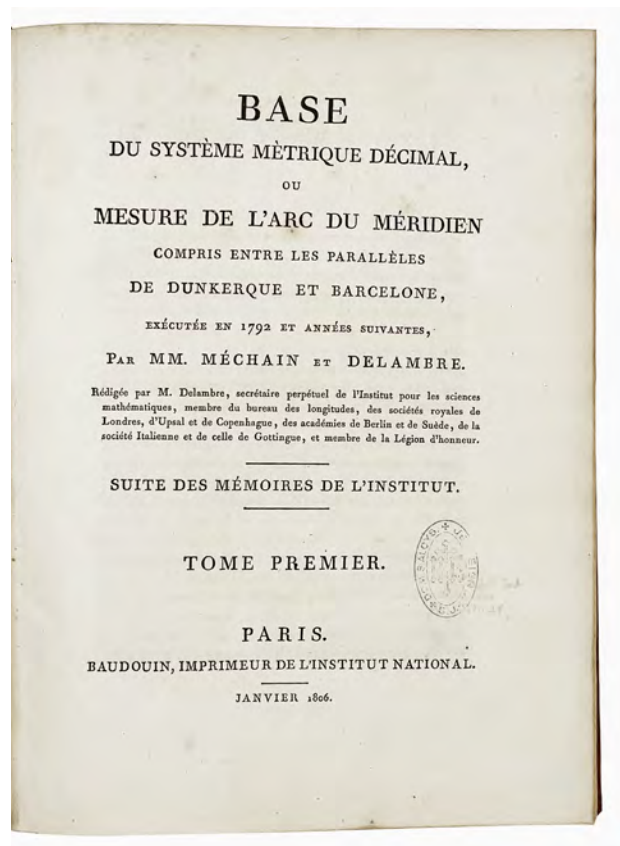
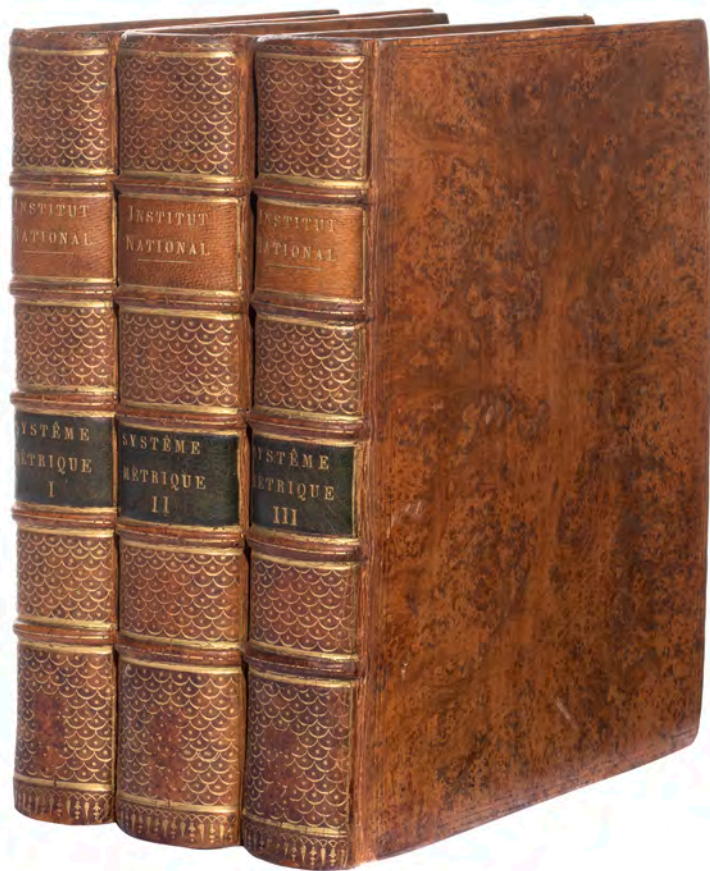


had their physiognomy and faces modeled after well-known citizens of Basel. For instance the cook bears the likeness of Monsieur Barrey, the chef cuisinier of Gasthof zum Storchen.

The copies of the first issue were published without a title page but with a printed wrapper on dark blue paper (cf. the copy at the University Library in Basel). After the publication by Hasler, the lithographs were bought by Albert Sattler, and in 1845 transferred to Frédéric Wentzel in Weissenburg, Alsace. All the plates in the first edition bear Hasler's address at the bottom, whereas in Sattler's edition of 1843 Hasler's address has been mostly removed.

REFERENCES: Minns 36; Lonchamp 780; cf. Pfister, *Tod und Totentänze* (1927), 1135; M. Pfister-Burkhalter, *Hieronymus Hess* (1952), 69f.; F. Egger, *Ihr müsst alle nach meiner Pfeife tanzen* (2000), 190f., n° 60; Trachsler, *Das vielseitige Werk des Basler Zeichners Emanuel Büchel* (1973), 71f.

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

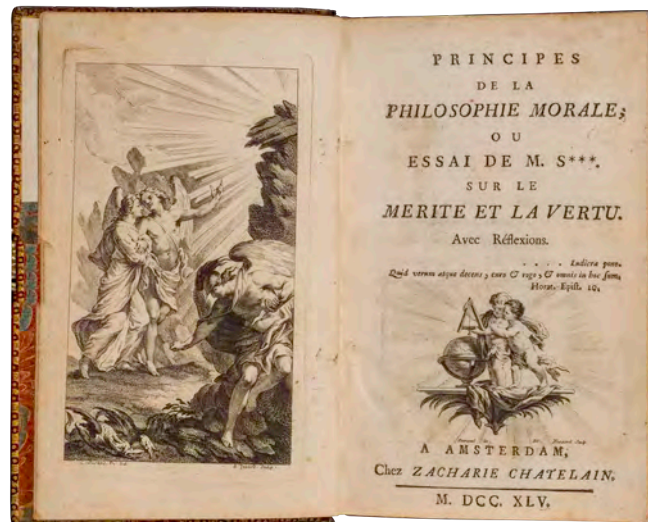


First edition of the foundational work of the metric system. Based on the informations given by Tayllerand and a commission of the Académie des Sciences to find a new fundamental unit of measurement, the French Assembly formally approved the plan for a new system of measures on 26 March 1791. The two astronomers and mathematicians, Jean-Baptiste Joseph Delambre and Pierre-François-André Méchain were charged to undertake the work. Equipped with the latest measuring instruments the two scientists started in summer of 1792 to make accurate measurements of the meridian passing through Dunkirk and Barcelona. During the disturbances of the French Revolution there work had to be interrupted several times so that it lasted until 1799. While the first volume appeared in 1806, two years after the sudden death of Méchain, the second one was pulished in 1807, the year in which Delambre became successor of Joseph Jérôme Lefrançais de Lalandes at the chair of Astronomy in Paris, and the final third was brought to light in 1810. The results of the continuing work by Dominique François Arago and Jean Baptiste Biot were published by the widow of Louis de Courcier in 1821 only, under the title: *Recueil d'observations géodésiques, astronomiques et physiques*.

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

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

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



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

First edition of Diderot's first philosophical work, a free rendering of Shaftesbury's *Inquiry Concerning Virtue and Merit* (1699), with some additional original notes of his own. "Yet it is a very important work, indeed, for the growth and development of his thought. It was Diderot who furnished the *Réflexions* in a preliminary discours and lengthy footnotes to which students of Diderot now turn for precious indications

of the unfolding of his ideas ... It will be noticed that the French version is anonymous, neither Shaftesbury's name nor that of the translator was mentioned. The reason was that there was some danger involved in presenting to the French public a work that declared so boldly for the existence of a natural morality independent of any particular religion or church". (Arthur M. Wilson, Diderot, p. 50). – A fine copy, rare in contemporary red morocco.

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

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



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

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

First Basel edition. Written in Greek, the work of Dionysius of Halicarnassus – about half of which has survived – complements Polybius and deals with the earliest history of Rome until shortly before the Punic War. Galreanus edited and annotated the text in the translation of Lapo Birago and dedicated it to King Ferdinand of Austria. On the recommendation of Erasmus of Rotterdam, Glareanus received from the king a gift of 50 Rhenish gulden for his editorial work (cf. Gulik, Erasmus and his books 299). – A few marginal annotations in ink.

PROVENANCE: Domenico Maroni, inscription on title, other ms. entries cancelled.

REFERENCES: Adams, D 629. BMSTC German Books, 124. VD16 D1970. Hoffmann I, 586.



16 L'ECOLE DES MARIS JALOUX; ou les fureurs de l'amour jaloux. 12° (148x83 mm). [4], 212 pp. With engraved frontispiece and two plate of which one folding. Contemporary speckled calt, spine gilt with red lettering piece. Head cap and corners with old repairs, tiny worm track to front hinge. *Neuchâtel, Matthieu Fortin, 1698.* **SOLD**

An exceedingly rare, well-written little novel about a wife who finds herself tyrannised by her husband's morbid and sickly jealousy, the plot of which revolves around an ever-tightening chastity belt. It is amusing to note that the husband is Florentine, the young girl Venetian, and the lover who frees her from the belt Roman.

It first appeared under the title *L'amour en fureur ou les excès de la jalousie italienne* in 1684 and was later reprinted in paraphrased form under the title *L'école des maris jaloux*, which Jules Gay preferred for his 1874 bibliophilic reproduction because he considered it more complete and it included the curious plate of the chastity belt.

PROVENANCE: Hyacinthe Théodor Baron (1707-87), French military physician and a bibliophile, with his engraved armorial bookplate.

REFERENCES: Gay-Lemonnier. II, 64; not in Pia, Apollinaire, Galitzine, and Nordman.



17 ETTERLIN, Petermann (um 1430/40-1509). *Kronica von der loblichen Eydtnoschaft Jr harkomen und sust seltzam strittenn und geschichten.* Folio (300x210 mm). [8], [1], CXXIV ff.; [*]vij, A6-X5 (A6, blank lacking). Xylographic title with woodcut border pieces and 29 woodcut scenes from 13 blocks, at least 4 of which are by the Master DS: 2 full-page woodcuts, 19 half-page and 8 smaller cuts, printer's device flanked by two border pieces below colophon, woodcut initials from several sets, including Maiblumen, some initial spaces with guide-letter. Contemporary blindstamped calf over wooden boards, head of front cover with blindstamped lettering "Cronica", Corner and centre pieces as well as catches and clasps made of brass. Binding restored at the edges and rebacked, leather somewhat chapped. Inner hinges strengthened, no free endpapers. Minimal staining to some leaves, title slightly soiled, small marginal wormholes to the first 4 leaves, repairs to lower margin and corner of the last leaf. Fore-edge numbered in ink. All woodcuts partly coloured with a light reddish (*Basel, Michael Furter, 24 December 1507*).

CHF 32000

Very rare first issue of the first edition of the first printed history of the Swiss Confederation.

Written between 1505 and 1507 by the Lucerne court clerk Petermann Etterlin, this history of the Swiss Confederation covers the period from the founding of Lucerne in 503 to the story of the Lucerne mercenary Hans Spiess, who was sentenced to death for murder of his wife in 1503. It had an immense influence on subsequent historiography and remained the first and only comprehensive chronicle of the Confederation until 1548, the year of publication of Johannes Stumpf's work.



The text is compiled from earlier chronicles such as those of J. von K mighshofen, Lirer, Schedel and the so-called White Book of Sarnen. For the history of Saint Meinrad and Einsiedeln, which he deliberately placed at the beginning, he used a German pilgrimage booklet by Sebastian Brant. For the chapters concerning Lucerne, he relies on local sources such as the chroniclers Melchior Russ, Ludwig Feer and Hans Fr nd. The real value of the chronicle lies in its description of the period 1468-1477, of which he reports as an eyewitness or relies on archival sources.

First of all, Etterlin intended to create a historical textbook for young people that would reflect the self-confidence of the Swiss Confederation, which had grown stronger since the Burgundian Wars. To this end, he also resorted to motifs such as the R tli Oath and the legend of William Tell, narrating the emancipation and founding legend of the Confederation.

The Etterlin Chronicle was held in high esteem not least because of its illustrations, ranking it among the most beautiful and important Swiss books of the 16th century. Among the twenty-nine woodcuts printed from thirteen blocks, several groups can be distinguished. One comprises four images borrowed from the legend of Meinrad printed by Michael Furter in 1496. Two other woodcuts, depicting the battle between Crusaders and Turks and the siege of a city by a Christian ruler, are taken from the Revelaciones of Methodius, first printed by Furter in 1498.

Six woodcuts have been given to the Master DS (Daniel Schwegler), including the Imperial arms, the view of Lucerne, and the scene of William Tell shooting the apple from the head of his son (Bock, *Holzschnitte des Meisters DS*, 1924, B 14-17); two battle scenes may be the work of a pupil (Bock, 47-48).



Das XV blat,
 Von willhelm Tellen dem frommen landt-
 man der sinem eigen kind ein öpfel mißt ab dem boupe schreien
 vnd wie es im ergeing.



Wn was ein redlicher mā im lande der hies
 wilhelm Tell, der hat ouch heymlichen zu dem stößacher vñ siner
 geselschaft geschwoen, der selbig gung nun etwad dick vñ meng
 C. uij

Das XVII blat,
 wie d as gemein volck ein ewigen punt in
 des dry lenden der noch weret zesamen schwüren.



Ein nach hant die dry lender gemeinlich sich
 mit den heymlichen Lybgenossen so hie vor also zu samen ge-
 schworen batten, der embar vñd sich so vast gestercket. Das sy
 meister wurden im lande, vñd vertriben die bösen herschafft etc.

THE WOODCUTS OF LUCERNE AND OF WILLIAM TELL ARE THE EARLIEST DEPICTIONS OF THEIR SUBJECTS.

The work appeared in three print versions, which differ in the composition of the second quire. In the first issue – as in our copy – the second quire is signed A1-A6. On A1 recto is the imperial coat of arms and the verso is blank. A2 recto and verso contains Etterlin's preface followed by the letter to the Basel magistrate, Rudolf Husenegk, – who was entrusted with supervising the printing – and his reply as well as the short introduction. In the second issue the quire is signed A2-A6, beginning with the imperial coat of arms on A2 recto and the verso containing the preface and introductory text, but not the two letters. The third issue lacks the woodcut of the imperial coat of arms and Etterlin's preface, but contains the letters of Etterlin and Husenegk.

A fine wide-margined copy.

REFERENCES: VD 16, E-4110; STC, (German), 287; Muther I/70, 495; Haller IV, 380; Lerch-Bortoli, Anmerkungen zu P. Etterlins Kronika in: Festschrift A. Seebass, 117f.; Günthart, Deutschsprachige Literatur im frühen Basler Buchdruck (2007), 329f.; Hieronymus, Oberrheinische Buchillustration II, 43a-f; Bock, Meister DS, 7f.; Quellenwerke zur Entstehung der Schweizer. Eidgenossenschaft III, 37f.; Zemp, Schweizer Bilderchroniken, 89f.; Feller/Bonjour 63.

18 LES FRANÇAIS PEINTS PAR EUX-MÊMES, encyclopédie morale du dix-neuvième siècle (and Prisme). 9 volumes (5 vols. "Paris" and 3 vols "Province") and suppl. volume "Prisme". Large-8° (253x170 mm). With 8 frontispieces, 406 plates, all in two states in black and colour, a copper-plate portrait of Napoleon engraved by Trimolet after Vernet, a double-page map and over 1500 illustrations in the text. Antique pink







crushed morocco lavishly gilt and inlaid with green, citron, and cendrée morocco, by Ch. de Samblanx. The covers with a ornate border, central panel. Spine with four raised panels, the second lettered the rest gilt with onlays. Cover edges gilt, cendrée morocco doublures with large gilt border composed of fillets, decorative rolls and corner pieces, the free endpapers lined with watered silk. All edges gilt with a fanned fore-edge painting. All wrappers bound in. *Paris, L. Curmer, 1840-1842.* **SOLD**

A superb copy of the first edition, one of the deluxe copies with a double set of the plates and frontispieces in black and in colour heightened with gum Arabic.

This publication is the most important of the Curmer editions, and the publisher had done everything possible to succeed, addressing a whole host of the most renowned literary figures, such as Balzac, Jules Janin, E. de la Bédollière, A. Karr, Soulié, Nodier, Gozlan, Borel, Théophile Gautier, Gérard de Nerval, etc. Among the most esteemed illustrators were Daumier, Garvini, Grandville, Monnier, Meissonnier, Traviès and others. The work contains over 1900 plates and vignettes in the text by renowned engravers such as Lavielle, Porret, Orrin Smith, Hébert, Brugno, Piau, Gérard, Gusman, etc.

The aim was to provide an overview of the types and characters from all walks of life of the French population, from “L’épicier” (The Grocer), which opens Volume I, to “Corse” (Corsican), which concludes the work. In all, this encyclopaedia consists of 5 volumes devoted to the Parisian population, 3 volumes dealing with the provinces and the colonies, and the volume *Prisme* was offered to subscribers only. Our copy comes with the following characteristics: Vol. I contains the rejected plates to *Une femme à la mode* (p. 57) and *Le maître d’études* (p. 333). Altered title; in order to give the ensemble a uniform appearance, Curmer had the titles of the first three volumes reprinted with the addition *encyclopédie*



M. LE GÉNÉRAL SAINT-SIMON.
Général des opérations françaises dans l'Inde, de 1833 à 1840.



L'INDIEN FRANÇAIS.



La péninsule de l'Indoustan présente les mêmes contours géographiques que le continent africain et l'Amérique méridionale : c'est une langue de terre qui s'avance dans la mer à angle aigu comme une proue de navire. Elle est bornée au nord par le Caucase indien et par les monts Himalaya, les plus hauts qui hérissent la surface du globe, une des cimes de cette chaîne, le Dwalagiri, véritable roi des montagnes, s'élève à plus de vingt-quatre mille pieds au-dessus de la mer sa tête superbe coiffée d'un diadème de neiges éternelles. Trois grands cours d'eau se déroulent à la base de l'Himalaya : le Sind, le Gange et le Brahmapoutre. Les Indiens, qui ignorent où ces fleuves prennent leur source, croient qu'ils descendent du ciel, et les regardent comme des envoyés des dieux. Le Sind et le Gange forment, près de leur embouchure, un immense delta pareil à celui du Nil, et leurs eaux sont sujettes à des débordements périodiques comme celles de ce fleuve célèbre qui *submerge l'Égypte afin de la nourrir*. Le Brahmapoutre traverse une contrée si belle, que quelques voyageurs ont prétendu y reconnaître l'Éden de la Genèse, le séjour enchanté d'Adam, le théâtre du premier amour et du premier péché. Le pays qui s'étend depuis le Gange jusqu'au cap Comorin n'est pas moins délicieux. On rencontre à chaque pas des vallées tapissées de lis et de tulipes, ombragées de manguiers et de citronniers; des campagnes si fertiles,

du dix-neuvième siècle and the date 1841. – Vols. II and III with the unchanged titles. – Vol. IV with the often missing printed tissue guards to *Détenus* and *Détenues* (pp. 1 and 61). – Volume I *Province*, with the original text *Le Canut* on pp. 281-288; later altered and erroneously reprinted on pp. 285-292.

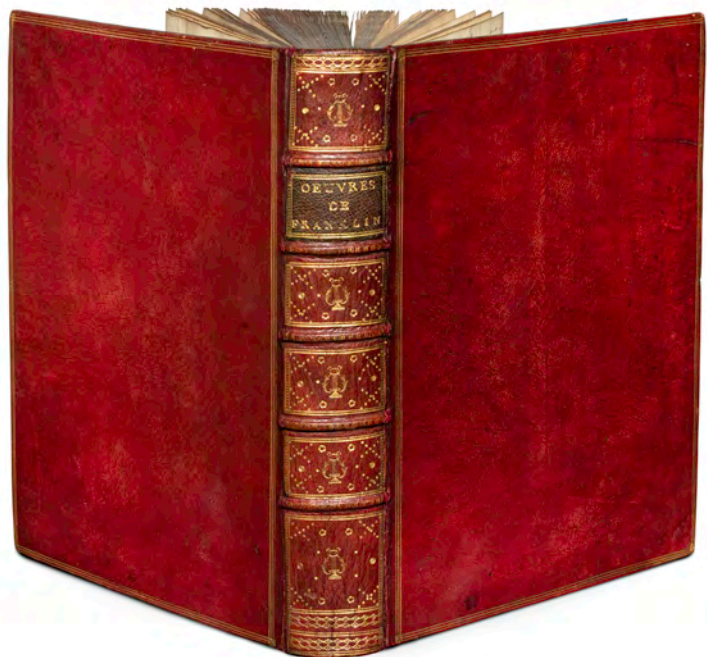
The work was published in issues containing either coloured plates, at a price of 40 centimes, or plates in black, at a price of 50 centimes. Copies containing both black and coloured plates are highly sought-after.

The elegant binding is by the Belgian master Charles De Samblanx (1855-1943), who began his career at the age of 11 as an apprentice to the workshop of Schavye. He eventually established his own firm in 1889 and was in partnership with his gilder Jacques Weckesser from 1905 to 1909; the bindings of this period were signed De Samblanx-Weckesser. His career as a bookbinder spanned several decades and he worked in a variety of styles, sensitively reproducing the bindings of past centuries. His work, often very complex, was always executed with the highest skill.

PROVENANCE: Modern bookplate with initials “awf”.

REFERENCES: Carteret III, 245 ff. – Brivois 157 ff. – Lipperheide Fc 37-38 u. Fe 10 – Sander 275 – Vicaire III, 794 ff.

19 FRANKLIN, Benjamin (1706-1790). Oeuvres. Traduites de l'Anglois sur la quatrième édition par M. Barbeau Dubourg. Avec des additions nouvelles. 2 volumes in 1 4° (265x205 mm). [4], XXII, [2], 338; [4], XIII, [3], 318, [2] pp. Portrait of the author and 12 plates, all engraved by F. N. Martinet. Contemporary French red morocco in the style of Derome, triple fillet gilt on covers, spine on raised bands gilt,



with green morocco lettering piece, all edges gilt. Edges and corners slightly rubbed, somewhat foxed in places, one plate browned. *Paris, Quillau, Esprit, the author, 1773.* CHF 3200

First French edition bound in contemporary morocco.

Edited by Barbeau Dubourg, famous botanist and friend of Franklin, the first volume is devoted entirely to electricity with the additions of

several pieces not included in any former edition. The second volume includes the Pennsylvania fireplace, observations on the increase of mankind, on meteors, inoculation, the art of swimming, politics and economy, the first documented testing for the theory of air conditioning as well as letters to Shirley, Poor Richard, the Craven street letters, and a number of letters from Franklin to the editor. – A good copy in a fine binding.

PROVENANCE: John Symmons (1745-1831), Edwin B. Holden (1861-1906, president of the Grolier Club), and Antoine Bordes with their resp. bookplates.

REFERENCES: Sabin 25607; Roller-G. I, 417; Ekelöf 330; Ford 315.

20 GERHARD, Eduard (1795-1867). Neuerworbene antike Denkmäler des königlichen Museums zu Berlin. Erstes Heft, zugleich als Nachtrag zum Verzeichniss der Vasensammlung. 8° (215x123 mm). VI, 56 pp. and 2 plates in lithography. Contemporary red morocco, covers with an acanthus roll border, central panel with blind embossed geometric pattern, spine, cover edges, and turnins gilt, all edges gilt. Foxed in places. *Berlin, Druckerei der königlichen Akademie der Wissenschaften, 1836.* **SOLD**

Beautiful binding probably from the workshop of the Berlin court bookbindery of Karl Ernst Lehmann (1806-1848).

Gerhard's scientific significance lies primarily in the systematic collection and publication of archaeological monuments. He contributed significantly to the establishment of Classical Archaeology as an independent science; his students included Otto Jahn, Ernst Curtius and Alexander Conze, among others.



n° 20

21 [GESSNER, Salomon, 1730-1788]. Die Nacht. Small-4° (210x174 mm). 6] ff. with a head-piece engraved by the author. Modern limp boards covered with marbled paper. Traces of removal from a previous binding in the gutter of first and last leaf, else very fine. *No place, no name [Zurich, David Gessner] 1753.* CHF 7500

FIRST EDITION OF GESSNER'S FIRST PUBLICATION. THE WOLFSKEHL AND SCHOCKEN COPY.

One of the great treasures of Swiss literature of the 18th century. It is



S Tille Nacht! Wie lieblich überfällt du mich hier! hier am bemoßten Stein. Ich sah noch den Phoebus, wie er hinter den Stufen jener Berge sich verlohrt, er lachte das letzte mahl zurück, durch den leichten Nebel, der wie ein göldner Flohr, entfernte Weinberge, Haine und Fluhren glänzend umflich, die ganze Natur feyerte im sanften Wiedersehen des Purpurs, der auf streiflichten Wolken flammte, seinen Abzug, die Vögel sangen ihm das letzte Lied, und suchten gepaart die sichern Nester,

X 2 der

in the tradition of the anacreontic poetry of such authors as Christian Ewald von Kleist, Johann Wilhelm Ludwig Gleim and Friedrich von Hagedorn. Encouraged by these friends, whose criticism he always

appreciated, Gessner gradually came forward with his poetry. His first independent, still anonymous publication, *Die Nacht*, appeared, at Kleist's instigation, in 1753. It is a thin quarto volume comprised of six leaves with a head-piece etched by Gessner himself (Luna with the Dragon Chariot). Gleim called the poem a masterpiece, Hagedorn expressed himself similarly and Kleist wrote: *So, console yourself over the judgement of the poor theologians in Zurich and only do more of the same if you want to be taken for a genius and a witty mind.* (cf. Leemann van Elck).

PROVENANCE: This is probably the only copy offered for sale since 1975. Originally it was in the collection of Karl Wolfskehl, which Salman Schocken had acquired in 1937 (cf. DLA online catalogue "Buchbesitz Karl Wolfskehl"). Schocken's library was then sold at auction in 1975 (Hauswedell & Nolte, Auction 208, Die Bibliotheken Salman Schocken / Karl Wolfskehl Teil 1. n° 804). Gunnar A. Kaldewey offered a copy (most probably the same) in his catalogue *Hehres & Triviales* 9, n° 141 stating: "Since 1906 only the Schocken copy at a German auction". Then the Wolfskehl/Schocken copy reappears in 1997 in Heribert Tenschert's catalogue XXXIX, n° 12.

REFERENCES: Goedeke IV,82,2; Leemann-van.Elck, Gessner, 501.

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



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

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

23 GOETHE, Johann Wolfgang von (1749-1832). Zur Naturwissenschaft überhaupt, besonders zur Morphologie. Erfahrung, Betrachtung, Folgerung durch Lebensereignisse verbunden. 12 parts in 6 volumes 8° (207x130 mm). 8 engraved plates, and one engraved folding barometric table with partial handcolouring, 2 text-figures, and one letterpress table. Original printed wrappers contained in 2 modern boxes. Split to spines of vol. 1 pts. 1 and 4. Occasional foxing. *Stuttgart, [Frommann, Jena for] J. G. Cotta, 1817-1824.* CHF 18000

First edition of Goethe's most extensive and important contribution to the natural sciences containing his important work on the discovery of the intermaxillary bone in humans.

These volumes --- very rare in original wrappers --- contain the great German poets valuable studies in morphology, a word and science that he coined. Dorothea Kuhn could not trace a copy of the first part with wrappers.

Goethe's most important scientific writings from the years 1817-1824, but also, with the exception of his Colour Theory, his most important earlier contributions such as his pioneering paper on the discovery of the intermaxillary (premaxillary) bone in humans. Although written in 1784, it was first published here, in 1820, together with a long postscript on the research and history of his controversial discovery. "Goethe believed that to deny man the premaxilla would be to impugn the unity of nature. 'Morphology' was his term for tracing out the unity underlying animal and plant diversity... Goethe thought that the biologist, by comparing a large number of plant and animal forms, can obtain a clear idea of underlying archetypes" (DSB). Another important paper was Goethe's supplement to his Colour Theory on entoptic colours, which he wrote in 1820 at the suggestion of the physicist



Thomas Johann Seebeck. Other contributors were the chief surgeon of the Berlin Charité, Christian Ludwig Mursinna, the botanist Ernst Meyer, the physician and natural philosopher Carl Gustav Carus, the anatomist Josef Wilhelm Eduard d'Alton and the botanist Christian Gottfried Daniel Nees von Esenbeck.

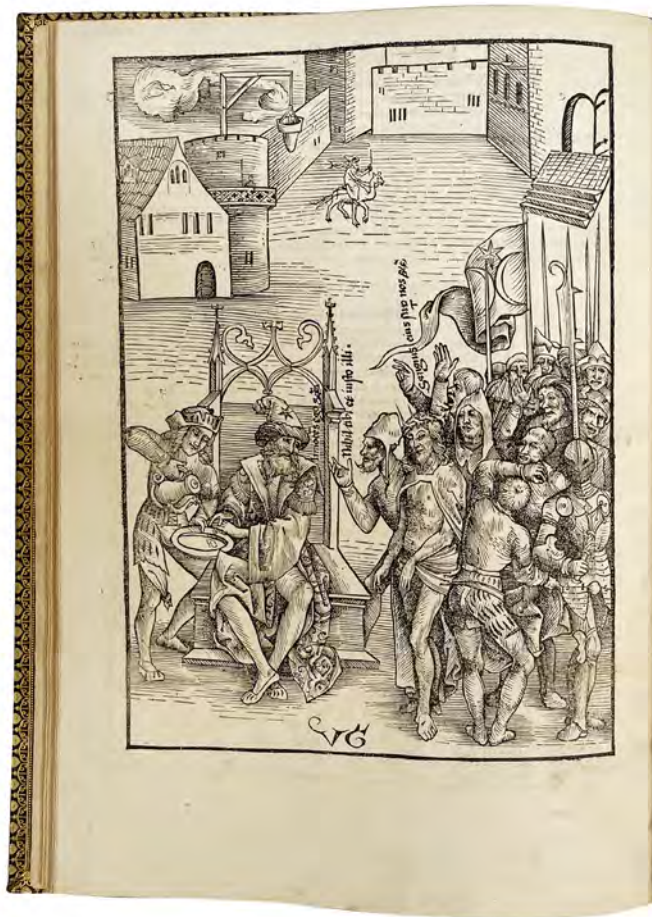
PROVENANCE: Emanuel Stickelberger (1884-1962), Basel bibliophile and author (bookplate).

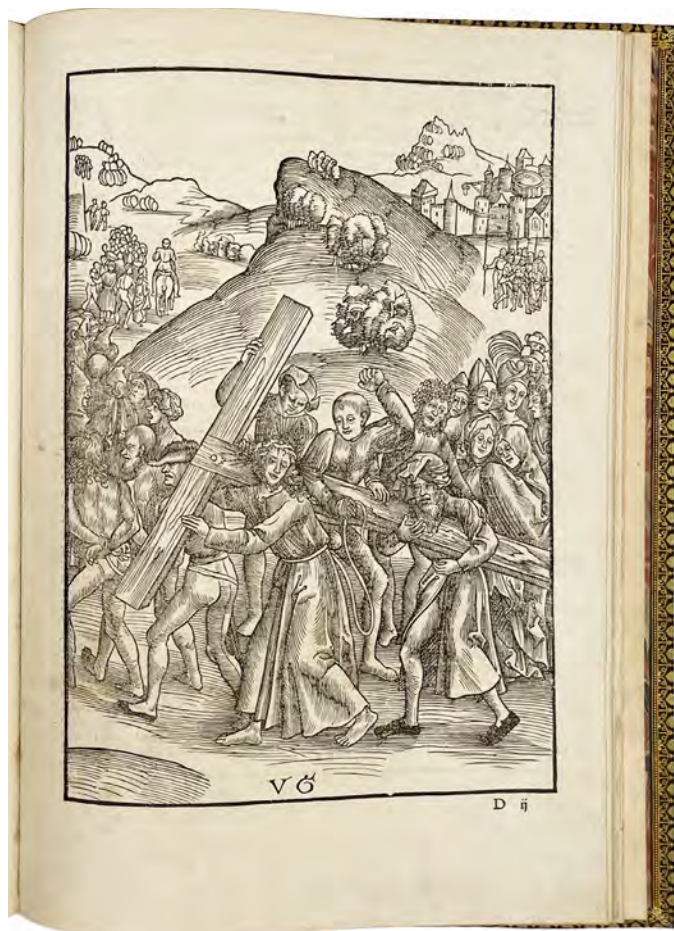
REFERENCES: Hagen 504; Fischer, Cotta 1127/8, 1277/8, 1404/5, 1468/9 and 1525/6; Goedeke IV/3, 589-600; Kippenberg I, 526; Dorothea Kuhn, Goethe. die Schriften zur Naturwissenschaft vol. X,a, pp. 722ff., 758ff., 822, 842ff., 882ff., 919ff., 972ff.; Schmid, 97ff.; Wiederholte Spiegelungen p. 688, n° 19 and p. 660

24 GRAF, Urs – GEILER VON KAYERSBERG, Johann (1445-1510) & Matthias RINGMANN (1482-1511). *Passionis Christi unum ex quatuor evangelistis textum.* Folio (278x197 mm). [26] ff. with 26 woodcuts by Urs Graf, including one repeat, all but three signed with his monogram. 19th century night-blue chagrin, gilt fillets on covers and spine, ornamental roll on cover edes and turn-ins, all edges gilt. Endleaves foxed, marginal light thumbing and some very pale spotting in places, first and last leaf with old mendings. (*Strasbourg, Johann Knobloch*), [1506].
CHF 36000

The very rare first edition of this beautiful woodcut series by Urs Graf.

“According to Richard Muther, this is the first series of woodcuts designed and cut by Graf, a series that he started in 1503 and refined over the three years it took him to find a publisher. In this edition, printed by Johann Knobloch in Strassburg, probably in 1506, the cut





representing the Resurrection and the Visit to the Tomb is repeated. The final woodcut, representing the Man of Sorrows, appears in this and one other edition, being replaced in later editions by the Resurrection by Johann Wechtlin. The Rosenwald copy [and the present] of the book is complete, including the final leaf containing an epistle by Ringmann, which is sometimes missing” (Daniel De Simone, editor, *A Heavenly Craft: The Woodcut in Early Printed Books*, New York, 2004, p. 144).

The woodcuts were used again by Knobloch in another Latin edition of 1508 and in two German-language editions of 1507 and 1509. Matthias Hupfuff and Johann Grüninger used them again in 1513, 1514 and 1515, and copies of twenty-one of them appeared in Antoine Vêrard’s edition of the Passion of 1512.

The text of the Passion was compiled from the four Gospels by the great Strasbourg preacher Johann Geiler of Kaysersberg and edited here by the young humanist Matthias Ringmann, hence called the Ringmann Passion.

Ringmann’s posthumous fame is based on a work on the new discoveries edited together with the cartographer Martin Waldseemüller, the *Cosmographiae Introductio* of 1507, where Ringmann suggested in the introduction that the new continent be called “America” after its alleged discoverer Amerigo Vespucci.

PROVENANCE: Charles-Joseph-Honoré Van der Helle de Perdekerchhof (1794-1868) of Lille, his engraved bookplate; his sale: Catalogue de la bibliothèque de M. Van der Helle, Paris, Bachelin-Deflorenne, 1868, lot 114.

REFERENCES: VD 16 B 4690; Goedecke I, 398, 8 (Geiler); Kirsteller 337; His III, 1-25; Muther pp. 190-193; Hollst. 4-28. Worringer, Urs Graf, *Holzschnitte zur Passion* (1923). Hieronymus, OB II,29; Ritter, Répertoire 947; Major/Gradmann p. 38, n° 130.



Ceres

Tempelherold

Menas

Agathodaimon

25 HIRT, Aloys (1759-1837). Die Weihe des Eros Uranios. Ein festlicher Aufzug mit Tänzen. Gegeben den 8ten Januar 1818 im weissen Saale des Königlichen Schlosses, zur Vermählungsfeier des Prinzen Friedrich von Preussen, Neffen seiner Majestät des Königs, und der Prinzessin Wilhelmine Luise von Anhalt-Bernburg. Wiederholt den 3ten Februar auf der Redoute im Opersaal, in Gegenwart Seiner Majestät des Königs. Landscape 4° (252×315 mm). VI, 21 pp. and 13 engraved plates of which 12 coloured and one folding. Original publisher's boards with printed cover label. Entirely uncut and unopened. Corners and caps slightly scuffed, lower corner of the last four plates a little spotted. *Berlin, (J. Fr. Unger for) L. W. Wittich, 1818.* CHF 3800

The subscriber's copy of Prince Carl of Prussia, the third son of King Frederick William III and Queen Louise.

The festival celebrating the marriage of Prince Frederick of Prussia was a kind of a triumphal pageant in which important and venerable members of the court nobility as well as the crown prince and princess appeared as performers. It was conceived by the art historian and classical archaeologist Hirt who provided the introduction and the description of the classical figures as well as the costume designs. The medieval figures were described by Carl Friedrich Moritz Paul Graf von Brühl, superintendent of the theatres and museums in Berlin. The colourful and splendid costume illustrations were engraved by Johann Friedrich Jügel and Gottlieb Wilhelm Hüllmann after drawings by Johann Heinrich Stürmer. The choreography was by the ballet master Michel Constant Telle and the music by Bernhard Heinrich Romberg.

Hirt was the first professor of archaeology at the newly founded University, co-founder of the Berlin Museum and the Bauakademie, where Karl Friedrich Schinkel and Christian Daniel Rauch were among his students.

Due to criticism in the media, which had propagated that under an Antiquarian pretext Hirt had let the court society virtually act as prostitutes, the performance gave rise to an erudite argument about the role of the Hierodules (cf. Zimmer).

A fine copy printed on heavy vellum paper.

PROVENANCE: Prince Friedrich Carl Alexander of Prussia (1801-1883) with his stamp on the title page.

REFERENCES: Lipperheide Sbb 24; Vinet 702; Jürgen Zimmer, Nachrichten über Aloys Hirt und Bibliographie seiner gedruckten Schriften, in: Jahrbuch der Berliner Museen 41 (1999), p. 152 and n° 81.

26 LAMBERT, Michel (1610-1696). *Airs à une II. III. et IV. parties avec la basse continue, composz par Monsieur Lambert, Maistre de la Musique de la Chambre du Roy.* Folio (380x250 mm). [4], 210, [2] pp., title with printer's device, dedication, printed music (pp. 1-210), table des airs. Contemporary red morocco gilt, covers with coat of arms within a triple fillet border and fleurs-de-lys in the corners, spine on raised bands panels decorated with fleurs-de-lys, turn-ins gilt, marbled endpapers, edges gilt. Toned and barely foxed in places, marginal tear to leaf G4, marginal tear-offs to the white endpapers. *Paris, Christophe Ballard, 1689.* CHF 18000

FIRST EDITION OF THIS IMPORTANT COLLECTION OF BAROQUE MUSIC. THE COPY OF LISELOTTE VON DER PFALZ.

It contains sixty compositions by Michel Lambert, a French maître de chant, theorbist and composer who was one of the most highly regarded musicians of his time.

After the death of his son-in-law Lully, and over a very short period



(1687-1689), Lambert revived and renewed the genre of the air de cour, to which this sumptuous work bears witness. In his role as maître de chant and dramatic composer – which earned him a solid reputation from the middle of the century and praise from Boileau and La Fontaine – Lambert contributed to the birth of French opera. A first collection of engraved arias was published in 1660 by Charles de Sercy in Paris. Pages 57 to 60 contain the musical setting of a famous poem by Jean de La Fontaine, taken from his *Amours de Psyché et de Cupidon*, presented here with a few variations.

In 1689, at a time when opera was triumphing and the air de cour mondain was declining, Michel Lambert had this collection of airs printed, which is so important that it is reminiscent of the editions of Lully's operas. However, Lambert witnessed a worldliness in which music and text forged close links without being constrained by the efficiency required by theatrical performance. The texts of the airs de cour were generally non-dramatic, and the music was still based on a very flexible concept of tonality, influenced by solmisation. From then on, Michel Lambert tried to please an opera-loving public without betraying his reputation as a great master of song, inherited from the mundane.

While Lambert “maintained his characteristic mundane style with a refined treatment of the texts, an analysis of the collection and its arias shows that in some cases he did not hesitate to delete stanzas, thus moving closer to operatic conciseness. He also adopted a taste for choirs and a fuller polyphony by adding more voices. He enriched the harmony to make his music more expressive. He removed the doubles that had made his reputation but which Lully considered to be enemies of the drama. He systematically added ritornellos in trio to meet the expectations of amateur instrumentalists. In so doing, he moved the variation into the air, substituting the ritornello for the double, and finally recomposed his writing. From being ornamental, the variation became melodic and harmonic, which ultimately made it very modern. At the

A I R S
A
UNE, II. III. ET IV.
PARTIES

AVEC LA BASSE-CONTINUE,
COMPOSEZ
PAR MONSIEVR LAMBERT,
*Maitre de la Musique de la Chambre
du Roy.*



A PARIS,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour
la Musique, rue S. Jean de Beauvais, au Mont-Parnasse.

M. DC. LXXXIX.
AVEC PRIVILEGE DE SA MAJESTE.

age of 79, Michel Lambert appears to be a composer who is very much in tune with the times. He is constantly updating the air de cour. He did not write his own texts, but chose his composers, exchanged ideas with them in the salons and forged a harmonious relationship between text and music based on the aesthetics of the tableau. While Lully's opera may appear to preserve this collusion between text and music, as underlined by the terminology "tragedy in music", we know that the sung tragedy is reduced to a quarter of a declaimed version and that the music renounces those roundabout ways that give court arias their full thickness. The gentle harmony between text and music established in the salons could not withstand the efficiency required for dramatic writing and immediate satisfaction. So it was probably the lack of a dramatic conception of the texts that put an end to the highly innovative renovation of the air de cour. And although the production of arias continued beyond this collection by the great master Michel Lambert, the abandonment of an undertaking that was to comprise 7 volumes attests that this conception of the relationship between text and music, which originated in aristocratic society, had come to an end" (cf. Yann Mahé).

A PRECIOUS COPY IN CONTEMPORARY MOROCCO BEARING THE ARMS OF ÉLISABETH CHARLOTTE OF THE PALATINATE, DUCHESS OF ORLÉANS, ALSO KNOWN AS THE PRICSESSE PALATINE OR LISELOTTE VON DER PFALZ.

The sister-in-law of Louis XIV, married the Duke Philippe d'Orléans, the youngest son of Louis XIII in 1671, the Duchess was literate and witty, and even a philosopher (she corresponded with Leibniz), and was one of the finest writers of the Grand Siècle, as can be seen from her correspondence.

REFERENCES: Yann Mahé, «Michel Lambert et son recueil de 1689: un musicien mondain à l'ère de l'opéra», in *Littératures*, n° 67, 2013, pp. 173-188; RISML 387. – For provenance: O.-H.-R., pl. 2564 (iron not reproduced). – Quentin-Bauchart, *Les Femmes bibliophiles de France*, 1886, I, p. 109.

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

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

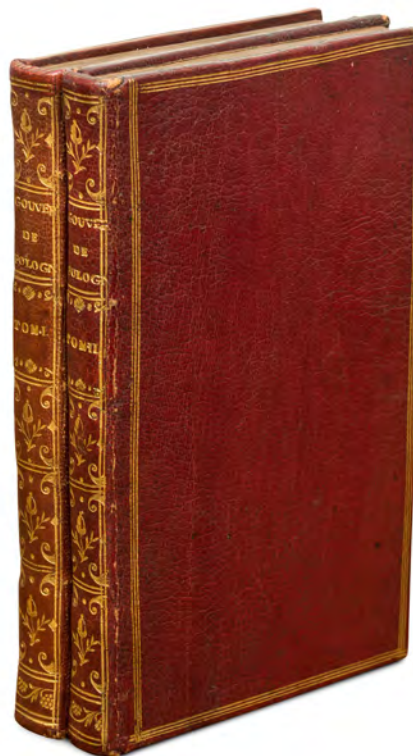
First published in Polish, this work gained the most attention through this French translation by Pierre-Joseph de la Pimpie de Solignac (1687-1773). Leszczyński was twice elected to the throne of Poland, first 1704-1706 and then 1733-1736. Thereupon, at the instance of his son-in-law, King Louis XV,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

La voix libre du citoyen is a brain-child of an enlightened monarch, a treatise calling for deep reform of Poland's political, social and economical system, and the first political pamphlet proposing abolition of serfdom in Poland.

A fine copy in a contemporary morocco binding.

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

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



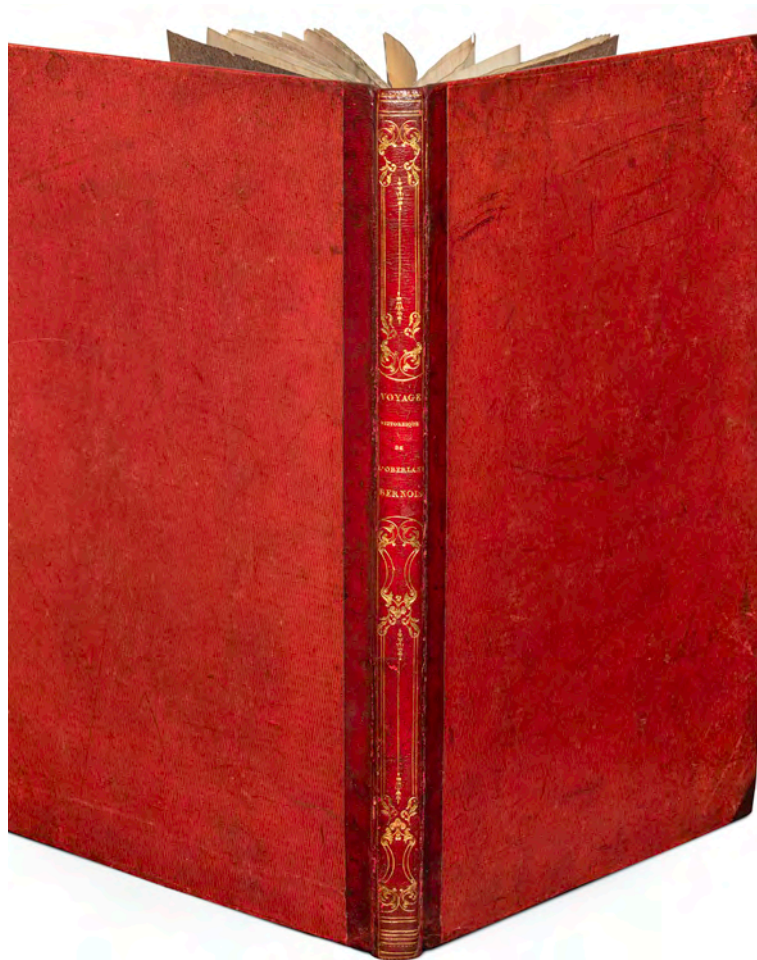
28 LORY, Gabriel Mathias & Gabriel Ludwig – [MONVERT, César-Henri, 1784-1848]. Voyage pittoresque de l'Oberland Bernois. Folio (442x293 mm). [38] ff. of text. With 30 aquatints coloured by hand and highlighted with gum arabic and 4 outline etchings. Contemporary red half morocco, smooth spine decorated lengthwise with gilt straight and curbed fillets ending in foliate scrolls. Entirely untrimmed Binding minimally rubbed, text somewhat foxed. *Paris, J. Didot l'aîné, 1822.* **SOLD**

Large paper copy of one of the most beautiful works on the Bernese Alps."Avec marges de luxe, un coloris net et vif... fort rare" (Conrad de Mandach).

The book was issued in five parts on large paper and very large paper and illustrated with a total of thirty hand-coloured aquatints and four outline plates. This was the first fruit of the collaboration between Lory, residing in Neuchâtel since 1805, and the Neuchâtel scholar César-Henri Monvert, who wrote the descriptive text. Monvert provided the text for all of Lory's publications until 1829 (*Costumes Suisses* 1824-25 and *Souvenirs de la Suisse* 1829).

The drawings and watercolours, together with nine compositions by Lory's father, were masterfully transferred onto copper by the Zurich engraver Johann Hürlimann (1793-1850). The beautifully hand-coloured aquatints, heightened with gum Arabic, are all preserved here in impeccable freshness. The four interspersed outline plates contain numbered topographical details of eighteen of the thirty depictions of places and landscapes.

REFERENCES: Mandach, p. 147f., nos 261-290; Lonchamp 1860; Pfeifer-Helke, *Die Koloristen* (2011), p. 215f.; N. Flüeler, *Malerische Reisen durch die schöne alte Schweiz* (1982), p. 310; Borel-de Rougemont, *Les Lory peintres et leurs amis Monvert et Droz*, in: *Jahrbuch der Schweizer. Gesellschaft für Familienforschung*, 1992, p. 29ff.





2. plan par G. Brey

gravé par A. Winkler

VUE DU CHÂTEAU D'UNSPUNNEN .



VUE DE BRINDELWALD.



VUE D'UNTERSEEN ET D'INTERLACKEN .



29 LUTHER, Martin (1483-1546). Vö beyder gestalt des Sacraments zu nemen und ander neüerung. Doctor Martin Luthers meinung. 4° (198x15 mm). [18] ff. Title within woodcut border. Modern boards backed with a vellum fragment of a hymnal. Dampstained and thumbbed. [*Strasbourg, heirs of Matthias Schürer; 1522*]. CHF 1800

When Luther returned from Wartburg Castle, he preached a series of eight sermons. This is the fifth of the so-called “Invocavit Sermons” of 1522 in which Luther opposes the Wittenberg regulation on how the sacraments are to be taken, which was introduced during his absence



under the influence of Karlstadt. According to Luther, such coercion was incompatible with the freedom that is founded in God’s Word. Sattered contemporary annotations.

REFERENCES: Benzing 1167; VD16 L7087.

30 LUTHER, Martin (1483-1546). Von menschen lere zu meiden. 4° (195x15mm). [12] ff., last blank. With title border in woodcut by Ambrosius Holbein and an ornamental

initial. Modern boards backed with a vellum fragment of a hymnal. [*Basel, Adam Petri, 1522*]. CHF 1800

Sole Basel edition. First published earlier the same year, Luther's pamphlet was one of his most widely read writings. Written in honour of Hans von Belepsch who had hosted Luther at the Wartburg as the reformer translated the New Testament. Luther argues that church teachings that have no basis in the Bible, in particular fasting and celibacy, are illegitimate and are to be avoided (cit. Kessler Reformation Collection).

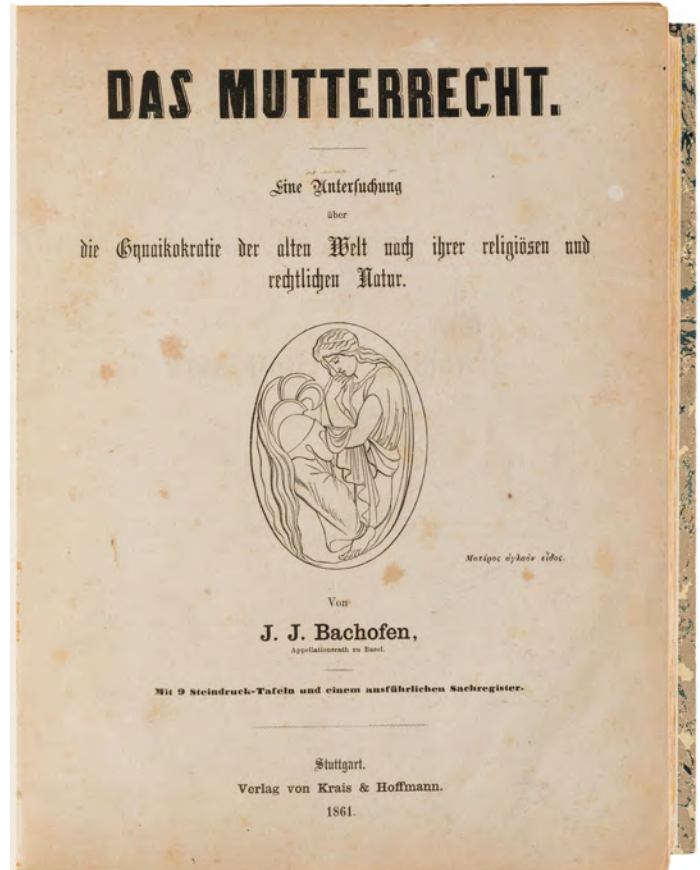
REFERENCES: Benzing 1185; VD16 L7284.

31 MATRIARCHY – BACHOFEN, Johann Jakob (1815-1887). Das Mutterrecht. 4° (261x200 mm). XL, 435, [1] pp. With 9 plates (three folding). Modern boards. *Stuttgart, Kraiss & Hoffmann, 1861.* CHF 2800

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

“Bachofen is an important figure in the history of ethnology inasmuch as he was the first to direct attention to matrilinear descent as a problem. Furthermore, by connecting social structure with religious practice and by studying classical culture in its entirety – including its crudities, which classicists of his time preferred to overlook – he developed general principles which have remained valid for investigating early cultures. His observations on woman's social position influenced Marxist doctrine and helped eventually to lead to a complete change of view in sociological study and law” (PMM).

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



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

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

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

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

From 1617 until 1650, 527 scholars and notables from all over the German speaking countries gained admittance to the society. The



Der 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; ziehe
 Ein ieder Hauswirt/der auf vorraht ist beflissen:
 Der laster unrath gern' ein edel herse flucht/
 Witugend/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. E.

£ iii

162r.

most distinguished members were the poet Martin Opitz, Octavio Piccolomini, general of Wallenstein's armies and commander of his life guards, Sweden's Chancellor Oxenstjerna, adepts of alchemical studies such as August of Anhalt-Zerbst, Moritz of Hesse-Kassel and his private physician, Angelo Sala, and, late but not least, even the author of the Rosicrucian Manifestos, Johann Valentin Andreae.

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

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

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



33 [MIRABEAU, Honoré Gabriel de Riquetti, comte de, 1749-1791]. *Hic-et-Hec* ou l'élève des RR. PP. Jésuites d'Avignon. 2 volumes in one 12° (140x84 mm). 147; 137 pp. with 4 engraved erotic plates. Modern mottled roan, spine gilt, top-edge cut else untrimmed. *A Berlin, 1798.* CHF 4500

Very rare first edition of this work of extreme licentiousness attributed to Mirabeau.

In 1777, Mirabeau, escaped the executioner following his adultery with Sophie de Monnier, but was locked up in the Château de Vincennes where he remained until 1780. There the future orator of the French Revolution met the marquis de Sade and took advantage of his sequestration to write translations of Latin works, political pamphlets and erotic novels. Among these licentious works, which were published



anonymously, *Hic et Hec* recounts the libertine adventures of a pupil of the Jesuits of Avignon who was placed as a tutor in a bourgeois family, the Valbouillant (sizzling valley!). The young androgynous abbot Hic-et-Hec (that's his name) soon tastes all the pleasures of the flesh, engaging in a series of sexual experiences of all kinds (masturbation, homosexuality, incest, paedophilia, sado-masochism, etc.) and the most diverse practices such as "le cheval fondu" (the melted horse), "la main chaude" (the hot hand), "le pet-en-gueule" (the fart-in-the-mouth), etc. Quoting cheerfully from Boccaccio and Petronius, joyfully marrying pornography and philosophy, ridiculing the very rigorous religious puritanism of the time, Mirabeau gives us here a licentious little novel full of joyful eroticism and delicate tenderness. Guillaume Apollinaire was not mistaken, hailing the work as "written with a rare grace and spirit". volume II *Anecdote reçue de Paris (Les Chevaux neufs)*, which is missing in subsequent editions.

REFERENCES: Pia, *Enfer* 613; Gay-Lemonnyer II, 479; Galitzin 815. Coll. Nordmann II, 255.

34 MOLIÈRE, Jean-Baptiste Poquelin de (1622-1673). *Les oeuvres*. 8 volumes 12° (155x89 mm). With 30 plates by Pierre Brissart engraved by Jean Sauvé. Volume I with a supplementary portrait of Molière. Janseniste style garnet morocco by Yseux, spine on 5 raised bands with gilt lettering, elaborately tooled doublures in dark blue morocco, marbled endpapers, all edges gilt. The plate for Psyché misbound between pp. 72/73 of volume VI, creasing to plate for *Le bourgeois gentilhomme* in the fifth volume. *Paris, D. Thierry, C. Barbin, et P. Trabouillet, 1682.* CHF 9800

First illustrated and first complete edition of the works.



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

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

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

An excellent copy finely bound by Louis Yseux, who in 1908 joined Thierry, successor of Petit, himself the successor of Simier son, and took over the business entirely in 1915; he was active until 1951.

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

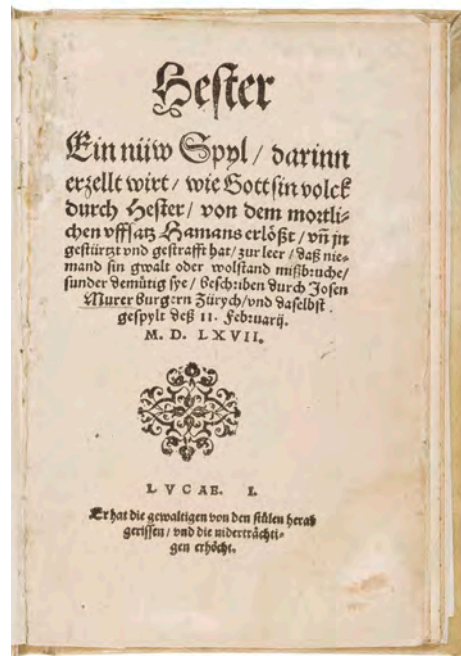


35 MURER, Jos (1530-1580). Hester. Ein nūw Spyl, darinn erzellt wirt, wie Gott sin volck durch Hester, von dem mortlichen vffsatz Hamans erlöbt, vn(d) in gestürtzt vnd gestraffet hat ... 8° (147x97 mm). [32] ff. with Murer's coat of arms in woodcut on last leaf. Modern vellum. Light dampstain to lower margin throughout. (Zürich, Chr. Froschauer, 1567). CHF 9000

Exceedingly rare first edition of a Zurich Renaissance play.

The versatile Zurich craftsman and artist, glass painter, cartographer, illustrator, politician, and poet Jodocus (or Jos) Murer also wrote dramas of which he published between 1556 and 1575 a total of seven plays, all but one (*Der jungen Mannen Spiegel*) based on biblical material (*Naboth, Belägerung der Statt Babylon, Absolom, Ufferstantnus unsers Herren, Hester* and *Zorobabel*). *Hester* was his penultimate drama and was written and performed for the wedding celebration of the official of the bishop of Constance in Zurich, Heinrich Krieg of Bellikon, on 11 February 1567. Although with its twenty-five speaking roles the smallest cast of all of Murer's plays, it does meet the typical large amount of cast in 16th century Swiss dramas, which in addition are characterised by an eventful and detailed plot, with folk-like elements, and not least its accentuation of civic-national disposition. With his *Hester* the Swiss dramatist created a play that fundamentally corresponded to the educative function of plays, highly esteemed in the age of Reformation (cf. Veronika Bachmann, *The Esther Narratives as Reminders – For Jews and for Christians*, in: *The 45th International Jewish-Christian Bible Week – The Book of Esther*, 2013).

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



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

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

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

First edition of Ochs' History of Basle and its surroundings. Important for Swiss historiography since it is the only source for an enormous amount of information which has been lost since. – Complete, but without the often missing index volume by Markus Lutz published in 1832.

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

37 PICART, Bernard (1673-1733), Antoine BANIER (1673-1741) & Jean-Baptiste LE MASCRIER (1697-1760). *Histoire générale des cérémonies, moeurs, et coutumes religieuses de tous les peuples du monde: représentées en 243 figures dessinées de la main de Bernard Picart, avec des explications historiques et curieuses.* 7 volumes Folio (401x265 mm). With a frontispiece and 226 (of which 32 folding or duple-page) plates engraved by Picart, engraved head and tailpieces, initials and title vignettes (by Cochin fils). Contemporary mottled calf, covers with a triple fillet border, spine on raised bands elaborately gilt with lettering and numbering pieces of red morocco, marbled endpapers and edges. Corners slightly scuffed, a small chip to one headcap. *Paris, Rollin fils, 1741.* CHF 7800

An encyclopedia of religious customs and rites, printed in only 350 copies. Published ten years before Diderot and D'Alembert's *Encyclopédie*,





this work marks one of the striking moments of high scholarship of eighteenth century France.

The original copper plates of Jean Frédéric Bernard's and Bernard Picart's celebrated *Cérémonies et coutumes religieuses* (1723-37) were sold at auction in 1737 to the Paris publisher Jacques Rollin, who at the end of the following year already advertised his own contribution to comparative religion. For the text he engaged Antoine Banier and as chief-editor the antiquarian Jean-Baptiste Le Mascrier. "The French clergymen no doubt had complicated motives of their own in revisiting an encyclopedia that had recently been officially condemned by the Church in Rome ... Although they altered the text in many places, they retained not only all the original Picart engravings but also most of Bernard's original text, however much rearranged and recontextualized ... Banier and Le Mascrier strove to maintain a clear distinction between Christian and pagan practice ... True, the emphasis on history allows them to show many supposedly central practices of the Catholic Church did not come into usage until many centuries after the death of Jesus, but they seem more interested in setting up potential comparisons to the practices of Jews, Protestants, Turks, and various pagan peoples ..." (Lynn Hunt). The editors made alterations and left out the invectives against the Roman church. The added new texts include also Joseph-François Lafitau's important report on Brazilian Indians and Banier's *Dissertation préliminaire sur l'origine et le progrès de l'Idolâtrie*, which introduces the section on paganism. The considerably expanded section on Freemasonry in the sixth volume became an important source of information on a fraternal organisation the papacy had condemned in 1738. – A fine copy.

REFERENCES: Lipperheide Oc 24; Cohen 134; Lewine 414; Hunt, L. *The Book that changed Europe: Picart and Bernard's Religious Ceremonies of the World* (2010), p. 195.



n° 38

38 PICCINI, Niccolò (1728-1800). *La buona Figliola.* Drama giocoso. Musica Del Sig:re Nicolo Piccini. Atto Primo (Secondo, Terzo).- Contemporary manuscript of the vocal score. 3 parts in 2 volumes oblong folio (210x 300 mm) [132]; [154]; [64] pp. including title pages to the 3 acts. Contemporary red morocco gilt, covers with leafy frieze border and corner fleurons, spine on bands, second panel with green lettering piece, third with volume numbering, the reste tooled with fleurons, all edges gilt. Minimally rubbed, endleaves somewhat browned. [Venice? ca. 1761-1765]. CHF 5500

A beautiful manuscript of the vocal score of one of the most successful operas of the second half of the eighteenth century.

La buona figliuola is an opera buffa in three acts set to music by Niccolò Piccinni to a libretto by Carlo Goldoni based on Samuel Richardson's novel *Pamela*. It was first performed at the Teatro delle Dame in Rome on 6 February 1760 with an all-male cast. With this opera he made his breakthrough; it triggered storms of enthusiasm and brought him international renown throughout Europe. It is said to have even been performed by Jesuits in China in 1778, namely at the court of the Qianlong Emperor. According to Guinguené, it took him only eighteen days to compose it.

REFERENCES: Guinguené, *Notice sur la vie et les ouvrages de Nicolas Piccinni*, 1809, pp. 10-11; *New Grove* 14, 723.

39 REIDEL, Johann Zacharias. *Gantz Neues Reiß Büchlein Vor die Kunstliebende Jugend ... Libellus linearis picturae in gratiam Inventutis novissimè in lucem editus.* 8° (173x132 mm). 14 ff. all engraved, incl. title page. Contemporary boards. Rubbed,

all leaves somewhat stained, the last four leaves with small tear to the fold. *Augsburg, C. Rad, [ca. 1700].* SOLD

A very uncommon and rare drawing manual for juveniles by the Augsburg draughtsman Reidel, engraved and published by Caspar Rad.

A search in WorldCat. yields only 3 copies in the Bavarian State Library, City Library of Augsburg and Anna Amalia Library in Weimar.





Wie der Wolf mit Stehen die Jungen

Wie der Wolf mit Stehen die Jungen.

L. H. Kellmann von Graun. Kupfer. 18. Jhdh.

Der Wolf fängt die Jungen durch ein großes Netz, das er durch die Bäume zwischen die Äste und die Stämme spannt. Die Jungen sind in dem Netz gefangen und werden von dem Wolf gefressen. Die Leute, die das Netz spannen, sind die Jäger, die den Wolf jagen wollen. Die Jäger sind in der Ferne zu sehen, wie sie das Netz spannen. Die Jäger sind in der Ferne zu sehen, wie sie das Netz spannen. Die Jäger sind in der Ferne zu sehen, wie sie das Netz spannen.

La prise du Loup par moyen des filets.

Le loup se prend par un grand filet que l'on tend entre les arbres et sur les troncs. Les jeunes loups sont pris dans ce filet et mangés par le loup. Les chasseurs sont en lointain, à l'écart, à tendre le filet. Les chasseurs sont en lointain, à l'écart, à tendre le filet. Les chasseurs sont en lointain, à l'écart, à tendre le filet.

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

One of Ridinger's most important sets, engraved by himself.

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

Complete sets are rare.

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

41 SAINT-PIERRE, Jacques Henri Bernardin de (1737-1814). *Études de la nature*. Tome premier (- tome quatrième, containing: *Paul et Virginie*). 4 vols. 12° (170x105 mm). [4],

624; [4], 632; [4], 580; [4], LXXXVIII, 532, [4] pp. With a frontispiece a folding map and 3 botanical folding plates. Contemporary red morocco gilt, covers with coat of arms within triple fillet border, spine on raised bands, second and third panel with lettering resp. numbering piece, the remainder with floral tooling, all edges gilt. *Paris, P. F. Didot le jeune, 1784 (but 1786) and Didot & Mequignon l'aîné, 1788.* SOLD

MADAME DE GENLIS' COPY.

Second edition of the *Études de la Nature* (with the title of the first) and first edition of volume IV. This fourth volume, which is part of the third edition of *Études de la Nature*, was sold separately to the owners of the previous editions which it completed; the gilding of the spine is slightly different from that of the first three volumes. It contains the first edition of *Paul et Virginie*, followed by *L'Arcadie*, first published in 1781.

Études de la nature had a profound influence on French literature and philosophy. Between Rousseauism from which he takes his inspiration and the first Romantics who will be inspired by it, Bernardin de Saint-Pierre paints, in a sumptuous manner, the panorama of a beneficial nature. In *Paul et Virginie* Bernardin de Saint-Pierre tells the story of how the idyll of two young people who have been brought up together from a very young age, in a natural paradise that has made them beautiful, good and virtuous, comes to an end: Virginie drowns in a shipwreck. The author introduces many themes of romantic inspiration. He renews the sense of nature, focusing on the grandiose and sublime rather than the beautiful. The lost paradise, childhood and the abundance of exotic gardens evoked throughout the novel are rooted in the île de France, today's Mauritius. At the same time, he opposes the virtues of life in harmony with nature to the social corruption notably denounced in his narratives on slavery. The first of the exotic and maritime novels, this work was a triumph at the end of the 18th century, arousing enthusiasm



that did not falter in the following century. It is the source of the descriptive lyricism from which Chateaubriand, Balzac, Flaubert, Loti and many others drew (cf. BNF Essentiels).

A PRECIOUS COPY BEARING THE ARMS OF MADAME DE GENLIS, MARQUISE DE BRULART DE SILLERY, A PROVENANCE OF GREAT RARITY (mentioned

by Olivier/Hermal Roton 82,1), and particularly interesting for this work due to Madame de Genlis' relationship with Bernardin de Saint-Pierre, whom she succeeded in introducing into the party of the Prince d'Orléans, from whom she obtained a pension for her protégé. Madame de Genlis never owned Volume V of the *Études de la Nature*, containing *La Chaumière indienne* and *Les Voeux d'un solitaire* and forming the supplementary volume of the fourth and final complete edition; this volume appeared in 1792, but Madame de Genlis had sold her library in 1790 to Philippe-Égalité and used the 1500 francs of proceeds from this sale to endow their natural daughter Paméla.

A prolific writer, gifted musician and occasional painter, Madame de Genlis remained a relentless worker throughout the eighty-four years of her life. Her work comprises some 140 volumes; beginning with *Théâtre à l'usage des jeunes personnes* (Paris 1779-1780), plays for the children of the Duc d'Orléans, followed by the educational novel *Adèle et Théodore* - a copy of which was in Bernardin de Saint-Pierre's library (cf. Malcolm Cook, Bernardin de Saint-Pierre: Unpublished Prose fables, no. 4, pp. 225-226) - and concluding with her *Mémoires* (1825) and *La Bruyère des domestiques* (1828), in which she committed herself to the "negro cause", a topic that had preoccupied her since her youth.

PROVENANCE: Stéphanie-Félicité Ducrest de Saint-Aubin, Comtesse de Genlis (O/H/R 82, 1, citing this copy). – Dr. Armand Ripault, (Catalogue, Paris 1924, lot 81). – Bookplate of the library of the Comte Le Moyne de Martigny at foot of front pastedown.

REFERENCES: Tchermersine X, 148; Negley 1550; Fortunati/Trousseau 489f.; M. Cook, Philosophy and Method in Bernardin de Saint-Pierre's Paul et Virginie, in *The Enterprise of Enlightenment* (2004), p. 95f.

42 SCHROETER, Johann Hieronymus (1745-1816). Selenotopographische Fragmente zur genaueren Kenntniss der Mondfläche, ihrer erlittenen Veränderungen und Atmosphäre, sammt den dazu gehörigen Specialcharten und Zeichnungen. Two volumes 4° (270x210 mm9. [18], XX, 676, [1]; [8], XXII, 565, [1] pp., with engraved title vignettes and 75 (5 folding) engraved plates. Contemporary half-leather binding, spine on raised bands with gilt fillets and red title labels. Binding slightly rubbed. *Lilienthal und Göttingen, auf Kosten des Verfassers, 1791-1802.* CHF 35000

The foundations of modern selenography.

A very nice copy of Schroeter's famous work, clean, entirely untrimmed, and complete with the exceptionally rare second volume.

Schröter studied law at Göttingen, but also attended lectures in mathematics, physics and astronomy, the latter with Kästner. Through his appreciation of music, he met the Herschel family, who revived his interest in astronomy. In 1781 he became Oberamtmann in Lilienthal, a post that left him with free time to devote to astronomy. With the help of the optician J. G. Schrader, he built and set up an observatory, which subsequently became world famous for the quality of its instruments. Some he built in his own workshop, others he bought from Herschel, including a reflector with a focal length of twenty-seven feet, the largest on the continent. George III of England enabled Schröter to continue his astronomical work by buying all his instruments, with the proviso that they should remain in Schröter's possession until his death and then become the property of Göttingen University. Schröter also received a grant to hire an assistant. K. L. Harding and later F. W. Bessel were among those who held this position. For thirty years the observatory in Lilienthal was a centre of astronomical research and was visited by



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in Aenclum

TOB. MAYERI TABULA SELENOGRAPHICA.

Nomina macularum insigniarum
in Aenclum. in Nordum.

TV

Peltis Manis
 Mare Caspium
 Ina Arbia et Ina exb Peru
 Peltis Casia
 Ina Ceruicis
 Mare Pers
 Lac Caspianum
 Mare Hyperboreum
 Populus
 Mare Arcticon
 M. Pamphili
 Ina Arbia et M. Aegyptiac
 Inula Didiama
 Mare Casia et M. medii pass
 Mare medii pass septent
 Ina Apollinis
 Ina Hyperborei
 Mare Almas
 Lac hyperborei inf
 Inula maior
 Per medii Persanti
 Per medii Aegyptiac
 Peta Aegyptiac
 P. medii Persanti
 Lac hyperborei sup
 M. Persanti
 Per M. M. Macrodon
 M. Cassia
 M. Caucasus
 P. Medii Macrodon
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 Per M. M. Aegyptiac
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33 Manis
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foreign astronomers. A congress was held here on 21 September 1800 to search the space between Mars and Jupiter for a planet. During the Napoleonic Wars, Lillienthal was occupied by the French in 1813, who looted the observatory and destroyed it in the year of the war, although most of the instruments could be saved. In the subsequent fire, Schröter lost all copies of his own works, which he had self-published ... Schröter was the first to systematically observe the surface of the moon and the planets over a longer period of time. He made hundreds of drawings of the lunar mountains and other features and discovered and named the lunar grooves (DSB).

The face of the Moon is not only dotted with craters, valleys and seas, but also with narrow crevices or grooves, and the honour of having discovered the first lunar grooves belongs to Johann Schröter ... His *Fragments of Lunar Topography* contains the results of a dozen years of observations; it includes a large re-engraving of Mayer's map of the moon and, more importantly, dozens of engraved views of particular features of the lunar landscape. What was particularly remarkable about Schröter's lunar studies was his method of studying the same feature under different angles of illumination, which gave him a much better idea of the actual lunar topography. He even calculated the heights of many lunar mountains (see Linda Hall exhibition catalogue).

The copy offered here is complete with all plates and additionally contains three folding plates by Bode, including a large map showing the parabolic orbits of 72 comets and a beautiful stereographic sky map in the format 76.5 x 76.5 cm and 67.5 x 66 cm respectively (with short tears at the folding points). The face of the moon is not only criss-crossed by craters, valleys and seas, but also by narrow crevices or grooves, and the honour of having discovered the first lunar grooves belongs to Johann Schröter ... His *Fragments of Lunar Topography* contains the results of a dozen years of observations; it includes a large re-engraving of Mayer's map of the moon and, more importantly,

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REFERENCES: Whitaker, *Mapping and Naming the Moon*, p. 98-109; William B. Ashworth, *The Face of the Moon 14* (vol. I only), Linda Hall Exhib. cat.

43 SFONDRATI, Coelestino (1644-1696). *Innocentia vindicata, in qua gravissimis argumentis ex S. Thoma petitis ostenditur, Angelicum Doctorem pro immaculato conceptu deiparae sensisse & scripsisse. Pars prior theologica* (– posterior symbolica). 2 parts in 1 vol. Folio (324 x 201 mm). [4] ll., 119, [1] pp.; title, [46] ll. (verso lemma and commentary). With engraved frontispiece and 46 emblematic full-page engravings by Gabriel Ehinger. Contemporary sprinkled calf, gilt border around sides, back on six raised bands gilt with label, edges in



red (upper corner of front cover and lower corner of back cover worn). Frontispiece with old repair to tear, some minor stains, else a fine copy. *St. Gallen, Printing Press of the Monastery (Jacob Müller), 1695.* CHF 2800

First issue of the first edition of the most important emblem book printed in Switzerland and the most beautiful work executed in the monastical printing press in St. Gall, which was closed down on 26 July 1696 – and re-opened only in 1705.

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

This first issue was printed just before the author travelled to Rome to

be appointed Curial Cardinal. A re-issue appeared in 1698, and a newly printed second and third edition were published in 1702 and 1708. A German translation was brought to light at Graz in 1717.

REFERENCES: Landwehr, German, 544; Praz 496f.; Stirling Maxwell Coll. 1507; VD 17 (online cat.) 12:122628F; Wunderlich, St. Gallen (1999), I, 400; Helvetia Sacra III/1, 1335f.; Strehler, Ein Emblembuch aus der St. Galler Stiftsdruckerei, in: Gutenberg Jahrbuch 1968, 251f.; Reallexikon zur deutschen Kunstgeschichte V, col. 257f.

44 STADEMANN, Ferdinand von (1791-1872). Panorama von Athen, an Ort und Stelle aufgenommen. Oblong plano (600x720 mm). [38] ff., comprising title printed in blue and lithographed bust of Athena, printed dedication with lithographed vignette, printed list of subscribers, lithographed panorama by Carl August Lebschée on ten sheets (no. 1-10) each with accompanying overlays printed on translucent paper (no. 1-10), series of lithographed vignettes by Lebschée after L. Lange on five sheets (numbered ii-vi; vignette n° i on dedication leaf), unnumbered lithographed plate by Lebschée (Supplementblatt), lithographed map of Athens and its environs, and eight leaves of printed descriptive text (four in German and four in French). Original grey green printed wrappers, title lettered on front cover 'Panorama von Athen' and vignette (an owl on olive branch), within a Greek-key border. *Munich, Franz Wild, 1841.* - And:

SOMMER, Johann Adolph (1798-1867). Répertoire analytique et descriptif pour la carte d'Athènes et ses environs. Folio (440x280 mm). VII, 51 pp. Original grey green wrappers, bust of Perikles printed on front cover. *Munich, Franz Wild,*

1841. Some closed marginal tears to the wrappers. The Panorama foxed throughout, the dedication leaf with closed marginal tears. CHF 18000

A magnificent panoramic atlas of Athens, a unique source for the architectural and urban history of the Greek capital.

The copy is preserved in the original lithographed wrappers, complete with all the overlays printed on translucent paper, and the very rare separately issued index of the map by Johann Adolph Sommer.

Stademann, a draughtsman and Bavarian official, arrived in Athens in 1833 in the entourage of the young Wittelsbach Prince Otto of Bavaria, who had been appointed King of Greece. Towards the end of his stay in 1835, he produced the extraordinary views, taken from the Hill of the Nymphs. They consist of 10 larger views, which together form an overall panorama, and six smaller ones showing the Acropolis, the Nympheion, the city centre, Athens towards the north, the stadium near Athens and the monastery of Siriani. In the third vignette, the artist portrays himself at work, sitting under a canopy.

The outline lithographs on the translucent overlays are marked with numbers that refer to the accompanying text. The map was designed by Stademann's brother-in-law J. A. Sommer, who also published the separate Répertoire with an index of places.

After his return to Munich in 1835, Stademann began to prepare his drawings for publication, but progress was slow and the first proofs were not available until September 1840. Supplemented with large vignettes by Lebschée after L. Lange and an accompanying text, it was eventually printed at the artist's own expense and offered for subscription in 1841.

Although the work was not a commercial success, Stademann



PANORAMA
VON
ATHE



ΠΕΡΙΚΛΗΣ

mentions in a letter preserved at the Munich Main State Archives that he was ultimately rewarded with the conviction that he had accomplished something purposeful.

REFERENCES: Blackmer 1595; Contominas 689 (incomplete); R.A. McNeal, Athens and 19th-Century Panoramic Art, in: International Journal of the Classical Tradition I (1995), p. 80ff.; Baumstark, Das neu Hellas (1999), p. 569f., n° 428 and p. 518, n° 383 (Sommer).

Fatto colla massima intelligenza da un artista assai distinto

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

«Fatto colla massima intelligenza da un artista assai distinto» (Cicognara).

This is the author's sole publication. Originally built in Rome by Pope Julius III in 1550-1555, the Villa Giulia was restored by Pope Clement XIV between 1769-1777 to the above designs by Stern, and is now state-owned and houses the Museo Nazionale Etrusco.

Born into a family of of artists of Bavarian origin Giovanni Stern was part of a group of talented architects and art critics in Rome – among them Antonio Asprucci and Pietro Camporese – who decisively



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

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

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



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

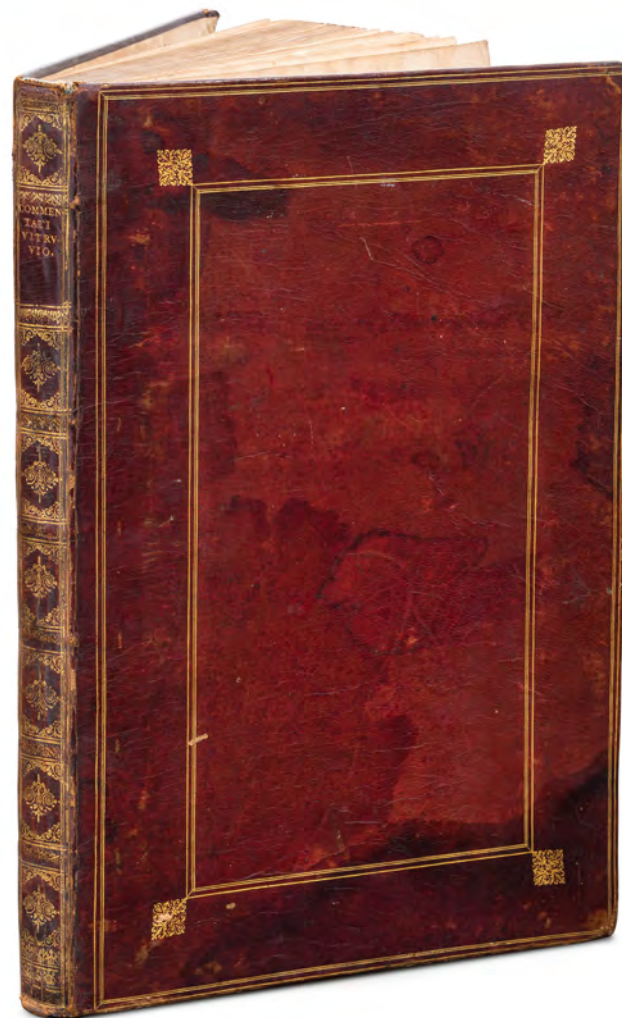
The legal text contains the form of organisation between the Three Leagues and the Valtellina first stipulated in manuscript in 1531. In 1548 it was revised by the Diet of the Three Leagues who decreed it to be translated by Giorgio Traverso and Giacomo Cattaneo into the Italian vernacular and printed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

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

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

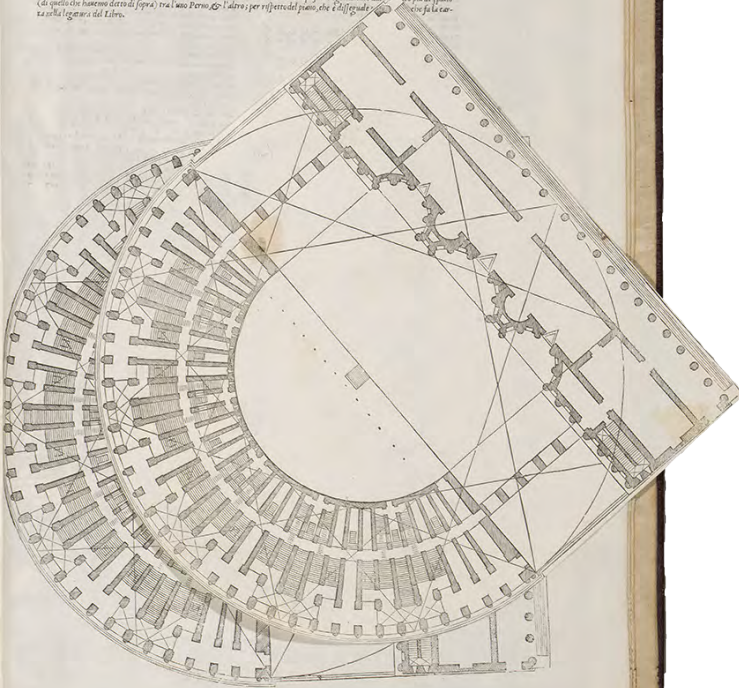
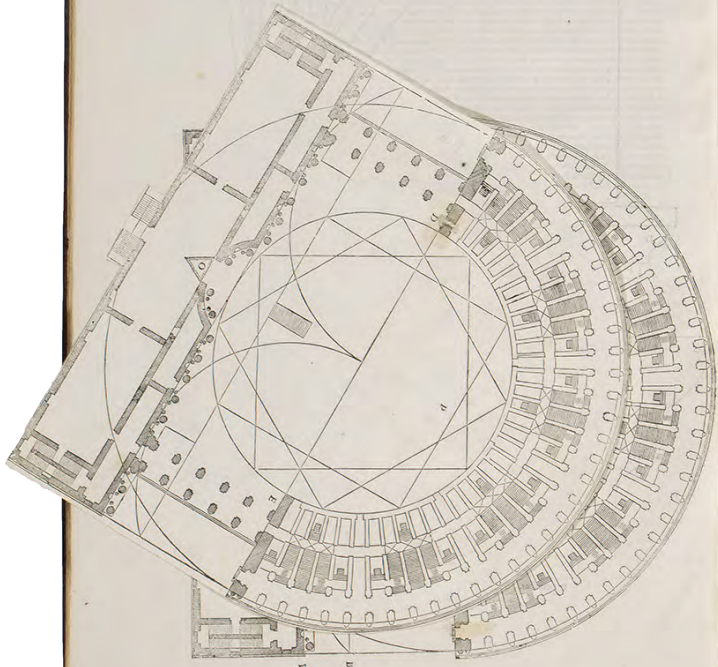
REFERENCES: Broxbourne Library 508; Bornatico, *L'arte tipografica nelle Tre Leghe* (1971), p. 6; J. A. von Sprecher, *Die Offizin der Landolfi in Poschiavo*, in: *Bibliographie und Literarische Chronik der Schweiz IX/III* (1879), 145ff.; Haller VI, 2033; cf. Möller 1214; Bonorand, *Dolfino Landolfi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

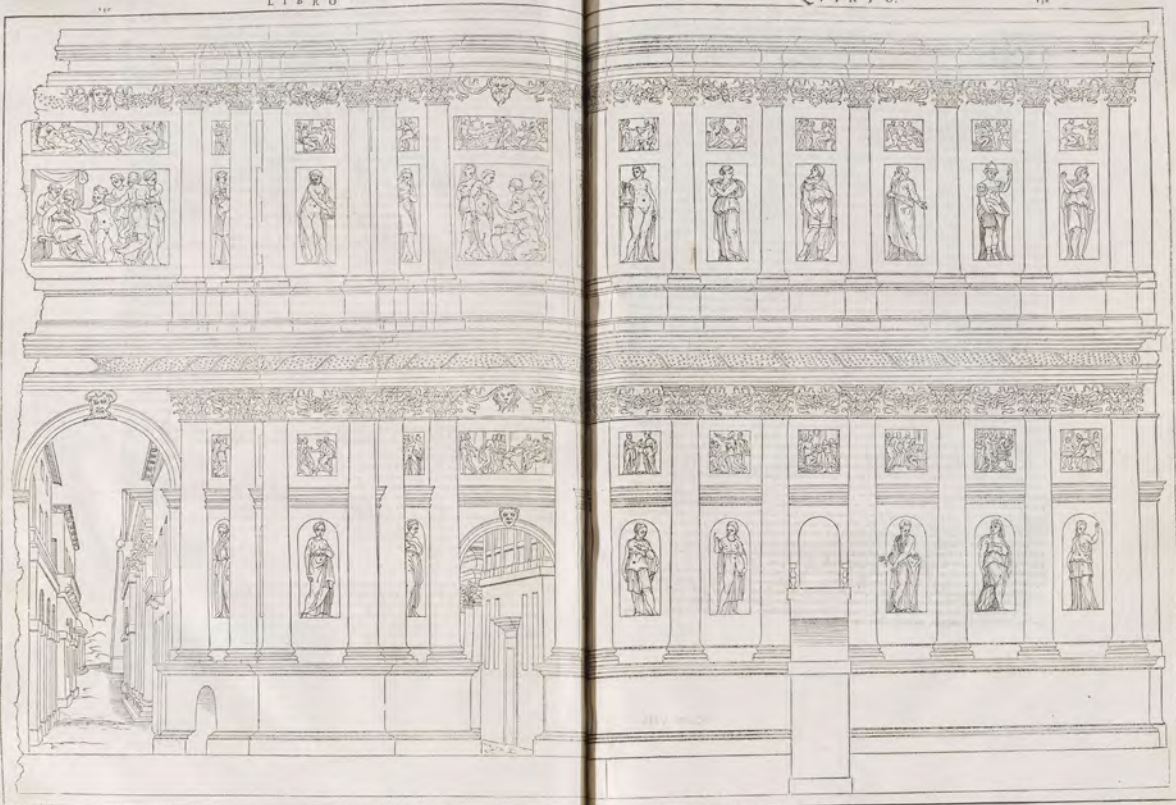
47 VITRUVIUS POLLIO, Marcus (ca. 85-20 BC). I dieci libri dell'Architettura di Vitruvio tradutti et commentati da Monsignor [Daniele] Barbaro eletto patriarca d'Aquileggia. Con due tavole, l'una di tutto quello si contiene nei capi dell'opera,



REGOLA COME SI POTEVANO GIRARE
I THATRI DI CVRIONE.

Qui non hanno voluto mancare di dar maggior chiarezza alle cose dette Lamo e riputando che chi ascolta è che legge non può hanno altro frutto dell'idea, o della lettera, che la intelligenza. Per questo, che si è sempre e qualche volta occasione di disporre, non si fanno flautati per far, che le cose fossero dette più chiaramente, che si può. Volendo dunque, che si veda e s'intendesse lo effetto del girare de' i Thatri di Cvrione (secondo che a carte 1. & 2. detto hanno) presento la opinione di M. J. P. M. Marcelino, come da lui medesimo si può vedere. Dice che egli si partiva al Spoudiametro del Thatro in parti di cinque gradi, & si cominciò a numerare sopra il quale i Thatri si danno ad Lore con la soma per le 1. Ruote di Bronza (come si detto nel precedente luogo) & gli altri gradi di detto Spoudiametro si danno al Corno, & si fanno tutti i suoi all'equinoctiale di detto Thatro. Per questo si può vedere che i Thatri si danno ad Lore con la soma per le 1. Ruote di Bronza, & non da una cetera parte del semicircolo, come qui fatto si vede. La differenza di detto Perno, & mancanti di questi ordine, pare che impossibili sia, con questa maniera di girare, & non come si mostra che si vede in detto libro. In questi luoghi hanno detto, & non può di girare i Thatri Lamo, con i Thatri Cvrione, & de' due Cvrione, come si è detto Lamo. In questi luoghi hanno detto, & non può di girare (di quella che hanno detto di sopra) tra i suoi Perno, & l'altro per rispetto del piano, che è differente, & non per la causa della figura del Libro.





l'altra per dechiaratione di tutte le cose d'importanza. Folio (420x280 mm). 274 pp. (recte 284), [9] ll. Title with a large woodcut border in form of a triumphal arch and 137 text woodcuts after Andrea Palladio and Giuseppe Salviati, of which 5 with overslips and 1 volvelle (on Q2v). 17th century French binding "à la Duseuil" of red moroccoro gilt. Covers with a double frame and fleurons in the corners, spine profusely gilt, all edges gilt. In clamshell box. Edges and corners somewhat chafed. Somewhat stained and toned. *Venezia, F. Marcolini, 1556.*

CHF 28000

First edition of the celebrated Barbaro translation with the illustrations by Palladio.

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

In his grand editorial enterprise, Daniele Barbaro profited from a close collaboration with Andrea Palladio (1508-1580), the architect from Vicenza. Palladio was not satisfied simply to draw the most important illustrations in books I-VI of the 1556 Vitruvius, but also contributed to the annotations and the elucidation of certain obscurities in Vitruvius' text thanks to the vast archeological experience he acquired during the five periods he stayed in Rome between 1541 and 1554. He studied Vitruvius as early as the years 1535/7-1540 during his association with his first patron, the patrician from Vicenza Gian Giorgio Trissino. Armed

with profound knowledge of the authors of antiquity as well as Greek and Latin, Barbaro was a more competent translator and annotator of Vitruvius than his predecessors, in particular Cesare Cesariano, Durantino and Gian Battista Caporali, artists (architects and painters) who had no classical university training. On the other hand, he lacked experience in archeology and architecture, which probably prompted him to appeal to Palladio, who according to Barbaro built buildings in Veneto competing with those of antiquity, "superbi edificij... che contendono con gli antichi" (1567, It. ed., p. 64). The combination of Barbaro's classical erudition and philological abilities and Palladio's archeological and architectural expertise marks the peak of nearly a century of research on Vitruvius' text and confers great scientific value to this editorial collaboration" (L. Cellauro).

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

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

CHF 3200



First edition of the most important catholic baroque drama of Switzerland. One of the copies with the rare illustration of a stage setting.

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

Weissenbach received schooling at the conventual chancery in Einsiedeln and the Jesuit College in Solothurn, entered the service of the monastery of Einsiedeln and became bailiff of the convent's bailiwick

of Gachnang in Thurgovia. In 1668 he settled in his hometown of Zug, where, owing to his fortune, he could dedicate himself to poetry and theatre.

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

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

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

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

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

Ernst Schweinfurth was a German landscape and genre painter from



Karlsruhe. Encouraged by the history painter and engraver Feodor Ivanovich Kalmück and sculptor Johann Christian Lotsch (1790-1873), Schweinfurth began his apprenticeship in 1832 in the studio of Karl Ludwig Frommel, where he learned to engrave, etch and draw. He worked in Karlsruhe, then in Freiburg im Breisgau and later in Munich where he belonged to the circle of friends of Count Adolf Friedrich von Schack and became a member of the Munich Kunstverein in 1871. On behalf of the Austrian Lloyd Schweinfurth traveled in 1852 Dalmatia, Montenegro and Albania, then he settled in Rome, where he stayed for the rest of his life.

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

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

PROVENANCE: Mathilde Wesendonck.

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



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

A fundamental textbook on mathematics.

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

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

German rationalist philosopher, Christian Wolff wrote nearly 200 treatises according to his own "demonstrative" method, as all sciences, according to him, can be related to the system of philosophy and logic.

PROVENANCE: Ricasoli-Firidolfi (armorial bookplate).

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

