



RARE BOOK LIST

XV



ERASMUSHAUS
ANTIQUARIAT SEIT 1800

Rare Book List

XV



In uasa, quæ quinq; hæ machinæ trahunt, pueri uel uiri terras & saxorum
 gementa baullis inieciunt, uel manib. eadem isdē ingerunt : unde ingeffores
 sunt nominati: eadē uero machinæ non sicca modo, ut dixi, leuant onera
 sed etiam

fed etiam humida siue aqua. Verum prius quæ exponam uaria & diuersa ge-
 nera machinarum, quibus metallici aquas solum excitare solent, dicam quo
 modo res graues, quod genus sunt axes, catenæ, ferreæ, fistulæ, ligna grandia
 in puteos rectos & profundos demittendæ sunt. Machina erigitur, cuius siue
 cula, utrinq; quatuor uectes rectas habens, in tignis statuis includitur, & cir-
 ca eam ductarius inuoluitur funis, cuiusq; caput alterum, ad eandem assigitur,
 alterum alligatur ad res illas graues: quæ rectâ sensim operarijs reuoluentibus
 demittuntur: atq; si in aliqua putei parte subsisterint, paululum retrahuntur.
 Cum uero eadē sunt grauissima, tunc secundû hanc machinâ altera ei pro-
 fusus affilims erigitur, ut & oneri robore pares sint, & idipsum sensim demitti
 possit: quin etiam interdum isdem de caulis trochlea funiculis ad trabem relis-
 gatur: per cuius orbiculos ductarius funis traductus descendit & ascendit.

Sacula A. Vectes recti B. Tigna statua C. Funis D.
 Trochlea E. Ligna demittenda F.



Aque autem ex puteis aut extrahuntur, aut hauriuntur. Extrahuntur uerò
 in uasa uel utres aquarios infusa: hos porissimum trahit machina, cuius ro-
 ta duplices habet pinnas: illa quinq; machinæ iam explicatæ: quanq; quaer-
 ta in quibusdam locis etiam utres mediocres trahit: at hauriuntur situlis uel
 orbiculis, quibus foramina sunt, uel pilis. Cum aut paucae sunt, aut extrahuntur
 tur in

1 AGRICOLA, Georg (1494-1555). *De re metallica Libri XII.*Folio (330x220 mm).[10], 538 (recte 502) pp., 37 ll. of index. With 2 woodcut plates and 273 text woodcuts by Hans Rudolf Manuel Deutsch.17th century limp vellum, name of author and title penned along the spine, red half-morocco slipcase.Slightly browned throughout, with worming in the margins of the index (some restored), tiny repairs to the outer margin of title. A good wide margined copy. *Basel, Hieronymus Froben & Nicolaus Episcopus, March 1556.*
CHF 40000

First edition of the celebrated first systematic treatise on mining and metallurgy and one of the first technological books of modern times.

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

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

The *De re metallica* embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seventy-three large woodcut illustrations by Hans Rudolf Manuel Deutsch add to its value. Some of the most important sections are those on mechanical engineering and the use of water-power, hauling, pumps,

ventilation, blowing of furnaces, transport of ores, etc., showing a very elaborate technique.

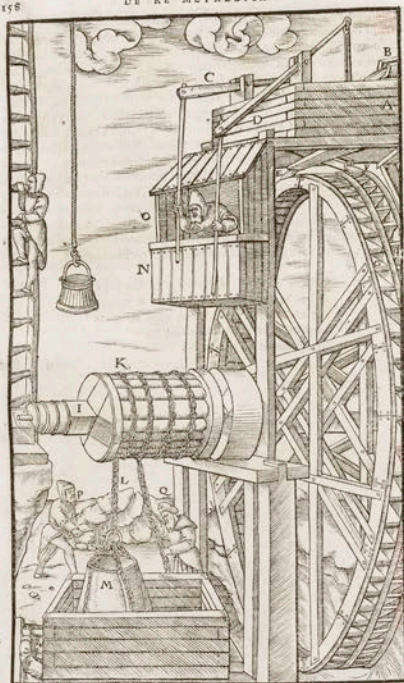
In Book V, and also in his *De Ortu et Causis Sub-terraneorum* (Basel, 1546) Agricola made an important contribution to physical geology. He recognized the influence of water and wind on the shaping of the landscape and gave a clear account of the order of the strata he saw in the mines. Writing on the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

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

PROVENANCE: Manuscript owner’s entry of a convent of St. Mary, another ms. entry cancelled.

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

2 AUDOUIN DE GÉRONVAL, Maurice-Ernest (1802-1839). *Lettres sur la Champagne ou mémoires historiques et critiques sur les arts, les lettres, l’industrie et les moeurs dans cette province et ses environs.* Deuxième édition. 12° (177 x 107 mm). XI, 192 pp. Fawn calf gilt by Lardièrre (with his ticket), coat of arms within double fillet border on covers. Slightly rubbed, upper corners bumped. *Paris, (J. P. Jacob, Versailles pour) B. Mondor, 1823.*
CHF 400



Sed de machinis tractorijs fatiscunt dicā de spiritalib. Cūm puteus fuerit unde profundus ad quē nullus cuniculus, nullaue fossa latēs ex altero puteo perueniat: aut cuniculus admodū longus ad quē nullus puteus peringit, tūc aer, quod extenuari nō possit, fossorib. crassus offunditur, atq; difficulter spū

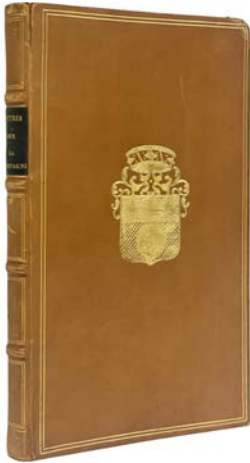
rant.

Interdū etiā suffocantur: ardentēs quoq; lucernae extinguuntur. Itaq; opus est machinis, quas etiā Graeci *ωσφυαριστας*, Latini spiritales appellā: rēfētū uocē nō mittūt: nam ipse efficit ut suffores ex facili spiritales & opus institūtū perficere possint. Earū tria sūt genera. Primum ueni flatus excessus in puteū deducēs in tres species diuiditur: quarū prima sic se habet. Super puteū, ad quē nullus cuniculus pertinet, tria tigna, quam puteus paulō longiora, collocātur: primū super eius frontē, alterū super mediū puteū, tertiu super eiusdē tergū. Eorū capita habēt foramina, in qua pali, ad imū cuneatiore, immissi altius, pariter ac primae machinae tigna, in terrā adiguntur ut maneat immobilia. Quodq; illorū tignorū habet tres formas in quib. inclusa sunt tria tigna transferraria: quorū unū dextrū putei latus occupat: alterū sinistrū: tertiu, mediū puteū. Ad hoc & ad illud alterū, quod etiā super mediū puteū collocatū est, affiguntur asseres sic alternē coagmentati, ut semper antecedentis modicā cōmilluram sequens obtineat: quo sanē modo figunt quatuor anguli et tōidē intermedia caua, quae uentos undiq; flantes cōcipiunt. Vt uero ad superiora sublati nō elucentur, sed retrō ferantur, asseres operculo, in orbis figurā formato, superius tecti sunt, inferius patēt: quare uentis necessitate quadā putei quatuor istis foraminib. inspirantur. Attamen id genus machinā operculo tegere necesse nō est in his locis, in quibus sic locari potest, ut uentus per supremam eius partem statim inspirat.

Tigna sraea A. Pelicantē B. Tigna transferraria C. Asseres D. Casa E. Venti F. Operculum G. Puteus H. Machina cereu operculo I.



o 2 Secun



Second edition, dedicated to the celebrated novelist comtesse de Genlis and with a new preface by the publisher Mondor. A historical and economic essay, which of course also deals with champagne wine and the unveiling of Joan of Arc's statue at Domrémy on 10 September 1820.

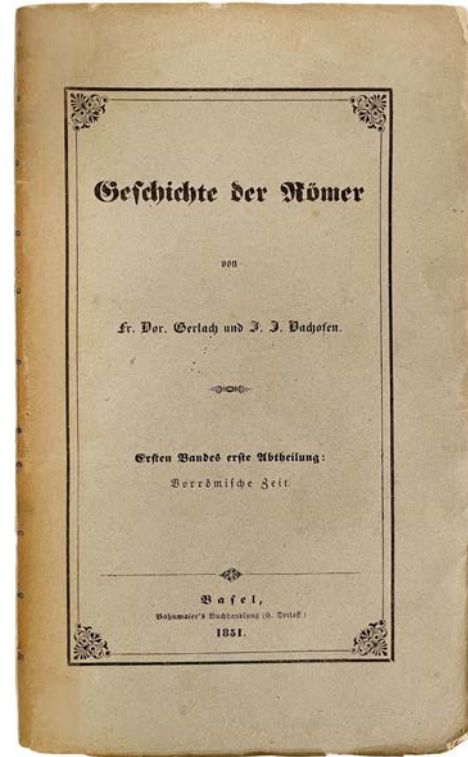
The first owner of this copy, Baron Pavée de Vandœuvre, was an industrialist in the department of Aube, and Pair de France.

PROVENANCE: Guillaume Gabriel Pavée de Vandœuvre (1779-1870), with his coat of arms on binding.

REFERENCES: Quérard, *La France littéraire* I, 124.

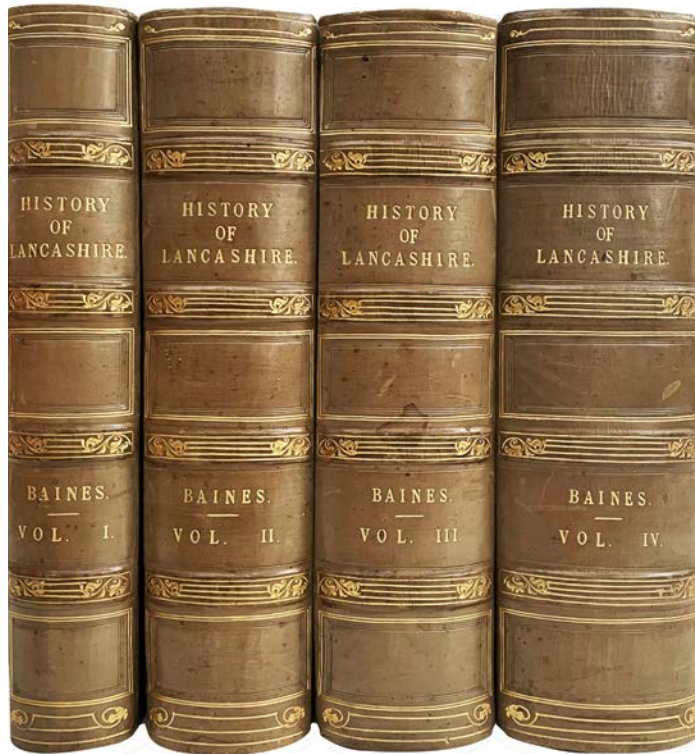
3 BACHOFEN, Johann Jakob (1815-1887) & Franz Dorotheus GERLACH (1793-1876). *Die Geschichte der Römer.*

Erster Band, erste Abtheilung: Aelteste Geschichte bis zur Gründung der Stadt. – Erster Band, zweite Abtheilung: Die Zeiten der Könige. [All published]. 2 volumes. 8° (225x140 mm). [2], X, 297; [4], 372 pp. Publisher's wrappers, unopened. Some wear to spine. Somewhat foxed. *Basel, Bahnmaier's Buchhandlung (C. Detloff), 1851.* CHF 650



First edition of a work attempting the great synthesis of all areas of Roman history, placing an emphasis on the history of religion. – Fine copy in the publisher's wrappers.

REFERENCES: Hildebrandt 17; Bessmertny 7; M. Gelzer in: Bachofen GAI (1943), p. 490f.

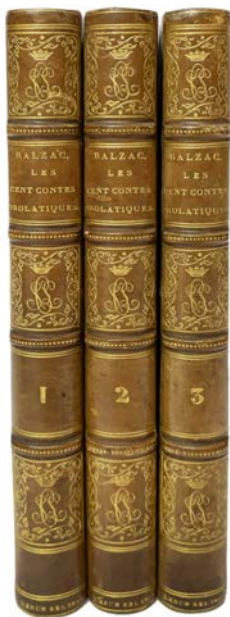


4 BAINES, Edward (1774-1848). The History of the County Palatine and Duchy of Lancaster. The Biographical department by the late W[illiam] R[obert] Whatton. 4 volumes 4° (282x225 mm). XVIII, [2], 624; [6], 680; [6], 760, [6], 876 pp. With 1 engraved portrait frontispiece, 5 maps of which 2 folding and 2 double-page with border colouring, showing Manchester, Liverpool, Preston etc., 160 steel engraved plates, 14 folding or double-page genealogical plates and numerous wood engravings in the text. Contemporary diced Russia gilt, spine rebacked in calf. Some scratching to the covers. Slightly foxed in places. *London, Fisher, Son, & Co., 1836.* CHF 750

First edition. Deluxe copy with 40 additional plates of this monumental history. A considerably enlarged edition based on Baines' *History, Directory, and Gazetteer of the County Palatine of Lancashire* of 1824. It also contains a significant contribution to the history of the textile industry in Lincolnshire.

5 BALZAC, Honoré de (1799-1850). Les cent contes drôlatiques, colligez ès Abbaïes de Touraine, et mis en lumière par le sieur de Balzac, pour l'esbattement des pantagruelisiste et non aultres. 3 volumes 8° (210x125 mm). 382, [2]; 416; 369, [6] pp. Fawn half calf gilt signed Lebrun and dated 1853; spine on four raised bands, second and third panel for the title and volume numbers, the rest containing a crowned monogram SCL within a border of tendrils. Marbled edges. Foxed throughout. *Paris, Charles Gosselin, 1832-1833 and Ed. Werdet, 1837.* CHF 1200

One of the rarest books of the romantic period. It is difficult to assemble all three volumes, the third having been published four years after the



second. Moreover, a number of copies of the first two volumes and a stock of sheets of the third were destroyed in December 1835 in the fire that ravaged the printshop in the rue du Pot de Fer. Volumes 2 and 3 in first edition, volume 1 in the second edition printed by Everat.

Copies in uniform contemporary bindings are rare. This one is signed by Louis Jacob Lebrun (c. 1806-1855), who was an apprentice of René Simier and then had his own workshop between 1830 and 1855. His clients included Armand Bertin, Jules Janin, Baron Taylor, etc.

PROVENANCE: Bibliothèque du Château de Sully, sale Kundig, Geneva

21-24 Sept. 1937, lot nr. 254 and ill. on plate XXIX. – Féodorovna (empress Alexandra 1872-1918?), with the motto: “Naught but the highest shall content my soul”, engraved bookplate by W.P. Barrett (1904).

REFERENCES: Vicaire, I, 188 ; Escoffier, 970 ; Carteret, I, 63

6 BARANTE, Amable Guillaume Prosper Brugière, Baron de (1782-1866). *Histoire des Ducs de Bourgogne et la maison de Valois 1364-1477*. 13 volumes 8° (225x145 mm). Contemporary quarter calf, title gilt on spine. Untrimmed. Rubbed, four caps slightly worn. Foxed in places. *Paris, (J. Tastu für) Ladvocat, 1824-26.* CHF 450

First edition of Barante’s masterpiece. French historian, author and liberal representative under the Bourbon restoration Barante became one of the leading members of the narrative school of Romanticist historians who portrayed historical episodes with high literary style and in a vivid and intimate manner of a reportage of current events.

REFERENCES: Brunet I, 643; Vicaire I, 284.

7 [BEGER, Lorenz; pseud. Daphnaeus Arcuarius, 1653-1705]. *Kurtze, Doch unpartheyisch- und Gewissenhafte Betrachtung Deß In dem Natur- und Göttlichen Recht gegründeten Heiligen Ehstandes, In welcher Die seither strittige Fragen Vom Ehbruch, Der Ehscheidung, Und sonderlich Von dem vielen Weiber-nehmen, Mit allem beyderseits gegebenen Beweißthumb, Dem Christlichen Leser vorgestellt werden.* 4° (205x170 mm). [12], 249 pp., titel printed in balck and red

19th century half calf. Somewhat browned and dampstained.
[Amsterdam?], no printer, 1679. CHF 600

First edition of a treatise on polygamy, which is documented in two or three print variants. Possibly written by Karl Ludwig von der Pfalz (1617-1680) himself or on his behalf by the Heidelberg numismatist, librarian, and curator of the Palatine collections, Lorenz Beger, with the intention of justifying the prince's morganatic marriage with Luise von Degenfeld.

REFERENCES: Bircher/Bürger C 1311-1312; Paisey B-620; ADB II, 272; Hayn/Gotendorff VI, 232.

8 BIBLIA GERMANICA – Biblia, das ist die gantze Heilige Schrifft Alten und Neuen Testaments, Durch Martin Luther verdeutschet: Mit D. Pauli Tossani ... hiebevorn ausgegangenen Glossen und Auslegungen ... , so dann auch hie und da aus Herrn [Giovanni] Deodati und anderer ... Annotationen ansehnlich vermehret ... Nebst nöthigen Land-Charten alle Jüdische Heiligthums-Antiquitaeten in dieser neuen Edition ... beygefügt ... Samt einer Neuen Vorrede Herrn Johann Jacob Ulrichs ... Pfarrherrn am Waysen-Hause in Zürich. Folio (400x255 mm). [20] ff. (incl. engraved title), 48, [4] Bl. (calender by Andreas Hyperius), 680, 320, 104, 422, [2] pp. Title engraved by Peter Aubry after Johann Jakob Arhardt, letterpress title in black and red, 6 engraved double-page maps incl. world map and 16 plates engraved by Johann Carl Joseph Störchlin. Contemporary oxhide over wooden boards, with eight embossed cornerpieces 2 centerpieces and two solid clasps with large heartshaped catches, pastedowns of brocade paper, gauffered





edges gilt. Caps worn. Small marginal inkstain to the first and last leaves. *Basel, Emanuel und Johann Rudolf Thurneysen, 1729.* CHF 3800

A fine copy of the Basel edition of the so-called Tossanus Bible. Tossanus or Toussaint graduated from the theological faculty in Basel and later taught as a professor in Heidelberg. Toussaint gained importance through his revision of Luther's Bible translation (1611-1616) and his important contributions to the doctrine of predestination, which he delivered on the occasion of the Synod in Dordrecht (1618/19). The "Tossanus Bible" (1617) was reprinted until the 18th century because of its clarifying translation of passages that had previously been difficult to understand and because of its rich commentary. Toussain's glosses and interpretations are the main characteristic of this edition of the Bible. The Calvinist influence was reinforced in the Basel editions by the considerable additions from the interpretations of Giovanni Diodati as well as from the Dutch Statenbijbel, authorised by the States General and first published in 1637. The Tossanus Bible enjoyed great popularity for a long time, especially among the Reformed in Switzerland. The illustration include a world map (after Nicolas Visscher), maps of Palestine, Egypt and Asia Minor (Anatolia), a bird's eye view of Jerusalem costumes, antiquities etc and were engraved by Johann Joseph Stoerchlin from Zug. – a lengthy manuscript entry on one of the front endleaves dated 1819 resp. 1822.

REFERENCES: Lüthi, *Die Bibel in der Schweiz*, 13; Darlow/Moule 4230; *Bibelsammlung der WLB Stuttgart*, E 1252.

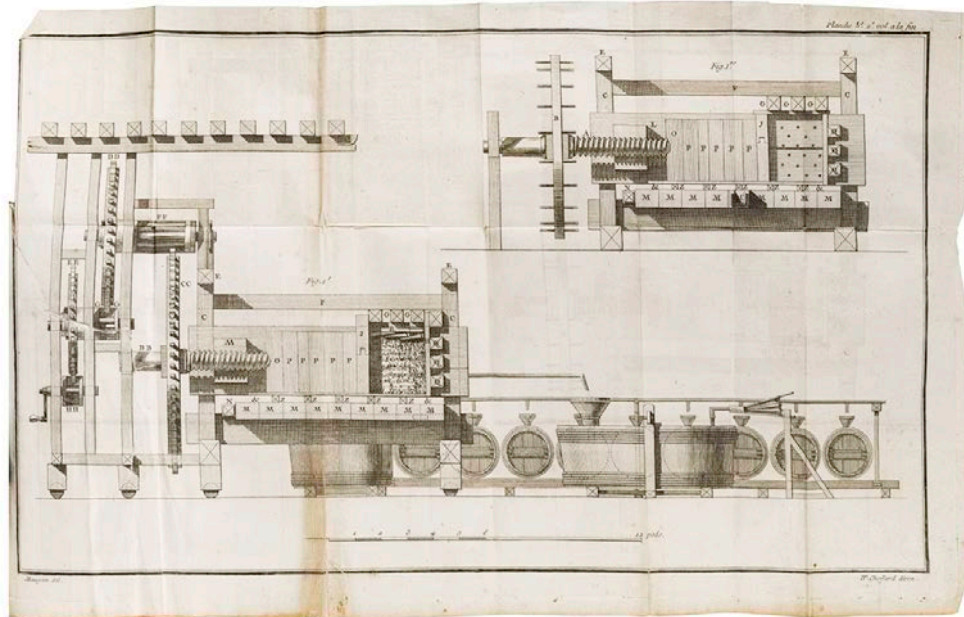
9 BIDERMANN, Jakob (1578-1638). *Utopia didaci Bemardini, ... sales musici, quibus ludicra mixtim & seria litteratè ac festivè denarrantur.* [Hrsg. von Georg Stengel]. 12° (130x75

mm). [10], 396 (recte 394), [2] pp. Contemporary vellum with yapp edges, ties gone. Slightly dampstained. *Dillingen, Formis Academicis, 1644.* CHF 300

Didactic novel, first published in 1640, intended to discourage Jesuit pupils from frivolous activities and to instruct them in music, rhetoric and, above all, virtue.

REFERENCES: Gibson/Patrick 627; Dünnhaupt I, 43.2; De Backer/Sommervogel I, 1453; Negley 1282; Jantz I, 503.

10 BIDET, Nicolas (1702-1782). *Traité sur la nature et sur la culture de la vigne, sur le vin, la façon de le faire, et la manière de le bien gouverner. À l'usage des différens vignobles du royaume de France. Seconde édition, augmentée et corrigée.* 2 volumes 12° (166x95 mm). XXIV, 534 pp., 1 l. (Approbation und Privilège); [10], 304 pp. With 15 very large folding plates engraved by Choffard after M.T. de Maugin, 1 folding table. Contemporary mottled calf, back divided by raised bands into six panels, second and third with gilt lettering on red resp. vol. numbers on citron morocco labels, the rest gilt tooled, red edges.



Corners slightly scuffed. Plates uncarefully folded, a few with repaired tears or marginally dust soiling. *Paris, Chez Savoye, rue Saint Jacques, à l'Espérance, 1759.* CHF 2400

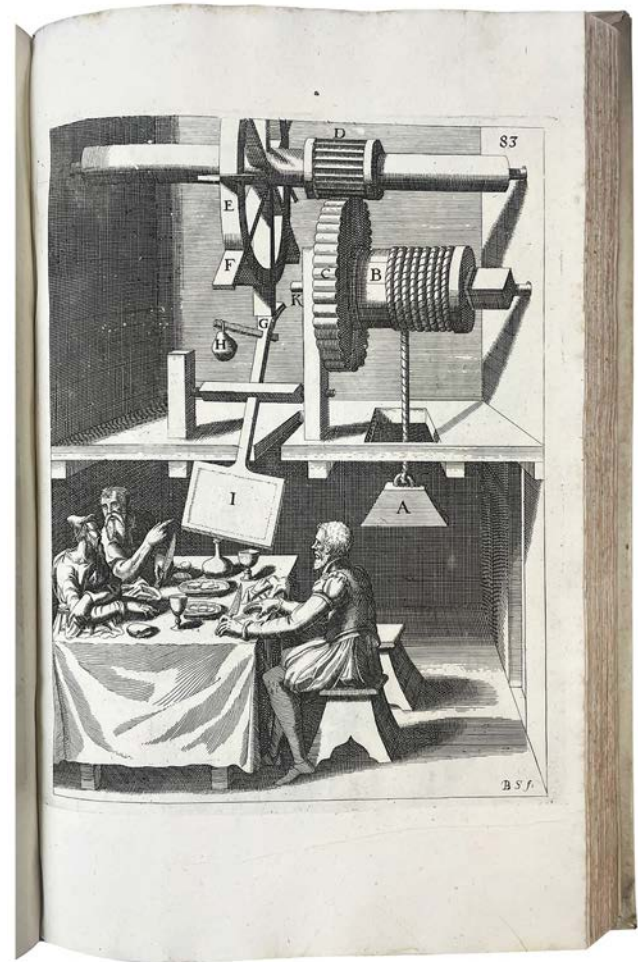
The treatise first appeared in one volume of 102 pages in 1752. This second edition is so much enlarged that it is almost entirely a new book. It is one of the capital works on viticulture of the 18th century, done under the supervision and with notes of Duhamel Du Monceau (c.f. Gérard Oberlé).

Born in Reims, the capital of Champagne, Bidet served as an Officier de la Chambre et des Ecuries du Roy, he became a member of the Académie impériale d'agriculture in Florence and worked for some time as queen Marie Antoinette's sommelier.

The illustrations by Marguerite Thérèse de Maugeins (1736-1783) were etched by Pierre-Philippe Choffard (1731-1809) and depict grapevines, wine barrels, a wine press and other implements for the wine production.

REFERENCES: Oberlé, Bibliothèque bachique, 91; Vicaire 93; Simon 533; Schraemli 151; Higgs, Bibliography of Economics 1927.

11 BÖCKLER, Georg Andreas (1617-1687). *Theatrum machinarum novum, exhibens aquarias, alatas, iumentarias, manuaris; pedibus, ac ponderibus versatiles, plures, et diversas molas* (translated into Latin by Heinrich Schmitz). Folio (530x210 mm). [10], 55 pp. Frontispiece engraved by Paul van Somer after Boekler and 154 engraved plates, some signed BS or EK. Contemporary vellum with title penned in ink on spine. Some foxing to text leaves, frontispiece minimally cropped at foredge, plate 17 with small tear, else fine. *Cologne, at the expense of Paul Fürst in Nuremberg, 1662.* CHF 7500





A fine copy of this classic in early machine book in its first Latin edition.

A lavishly illustrated display of mechanical art with plates showing the construction of gigantic mill wheels and hydraulic machinery to be operated not only by water or wind, but weights, horse power or human energy.

The work by the Nuremberg architect and engineer Böckler is based on the treatises by Besson, Strada and Ramelli. The excellent engravings – the same as in the German first edition of 1661 – are partly engraved by B. Schwan and E. Kiefer and show various types of mills, water-raising devices and fire extinguishers. Particularly noteworthy is the fire pump newly developed by H. Hautsch in 1655 with a pumping capacity of up to 25 meters in height, as well as the very early depiction of a vane turbine and a perpetual motion machine driven by Archimedean screws. The work is also unusual among baroque machine books because it primarily contains actually realised devices and not just the fantasies of inventors.

A copy with wide margins, the title and some leaves retaining the deckle edges.

PROVENANCE: Brathnaver (manuscript name on frontispiece) and J. Gilbert F. Crompton (19th century engraved bookplate).

REFERENCES: Hilz, *Theatrum machinarum* (2008), p. 102f.; Bacher, *Das Theatrum machinarum*, in: H. Holländer, *Erkenntnis, Erfindung* (2004), 512f.; Klemm, *Die Mühlenbücher des 17. und 18. Jhs.*, in: *Aus dem Antiquariat* (1951), A173f.; Thorndike VII, 617f.; Moon, *The Machines of Leonardo da Vinci* (2007), 385f.; VD 17 (Online Kat.) 23:296774F; Wellcome II, 186.

12 BODONI – ROSSI, Giovanni Bernardo de (1742-1831). *Della lingua propria di Cristo e degli Ebrei nazionali della Palestina da' tempi de' Maccabei. Parma, dalla Stamperia Reale (Giambattista Bodoni), 1772.*

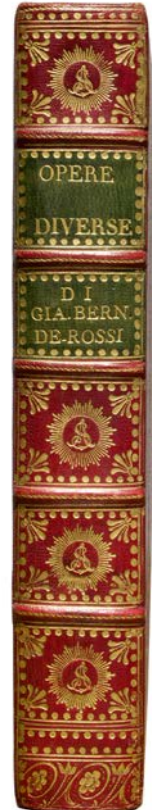
Bound with his:

Della vana aspettazione degli ebrei del loro re messia dal comprimento di tutte le epoche. Parma, dalla Stamperia Reale (Giambattista Bodoni), 1773. 2 works in 1 vol. 8° (208x140 mm). [8], XVI, 244 pp. With an engraved effigy of Christ on titlepage. Some passages printed in Hebrew, Arabic and Greek. Contemporary straight-grained red morocco backed boards, spine on 5 raised bands, panels gilt with fleurons and monogram AS within an aureola, two green morocco labels, marbled endpapers, yellow edges. Second part of vol. slightly foxed. CHF 3200

Albert of Saxony-Teschen's copy of two early printings by Bodoni.

First editions of two treatises by the well-known Hebrew scholar and pioneer bibliographer of Hebrew incunables G. B. de Rossi.

Della lingua propria di Cristo examines the question of the language spoken in the Holy Land in the time of Jesus and argues against the hypothesis developed by a “recente scrittore italiano” (i.e. Domenico Diodati) that Jesus language was Greek. The book is dedicated to the Spanish Infant and duke of Parma Ferdinand I.



Della vana aspettazione degli ebrei is an important work on the faith of the Jews on the return of the Messiah, dedicated to Vittorio Amadeo III, king of Sardinia.

A virtually identical binding for Albert of Saxony-Teschen signed by Georg Friedrich Krauss (B. H. Breslasuer's catalogue 110, nr. 167) shows the same tooling as on the present volume and can therefore be attributed to the great Viennese bookbinder.

PROVENANCE: Albert Casimir August of Saxony, Duke of Teschen (1738-1822), with his monogram on the back of the binding and his distinctive shelf ticket on front pastedown.

REFERENCES: 1) Brooks 26; Brunet IV, 1407. – 2) Brooks 41. Brunet IV, 1407.

13 CALLOT, Jacques – [BIGRES DE JUSSY, Pierre-Louis, +1668]. *Le Vainqueur de la Mort, ou Jesus mourant*, poeme de P.L.B., dernière édition. 8° (162x111 mm). Title, 67 pp. and 10 etched plates. Red morocco by Koehler, covers panelled with gilt triple fillets and corner pieces, spine divided by raised bands into six compartments, the second and third lettered, the rest bordered by fine gilt double-fillets, board edges and turn-ins gilt, all edges gilt. Rear cover with tiny scratches. *Paris, Charles de Sercy, 1652.* CHF 2500

First illustrated edition of this poem in tail-rhyme stanzas with ten of Callot's splendid etchings from the *Petite Passion*.

Although the compositions are undated, research suggests that it was after Callot abandoned an earlier *Passion*, begun in Florence in 1618, and returned to Nancy to work on a new series, which he completed in about 1624. More modest in size and with a vertical format, where its



predecessor favoured wide horizontal views, this *Petite Passion* is also notable for the treatment of the scenes chosen. Callot plays with the constraints of the format, and, by using quasi-trompe l'oeil, manages to suggest scenes that extend beyond what is shown in the composition. The eye is also seduced by the remarkable impression of depth created by the presence of figures in the foreground, while the main subject,

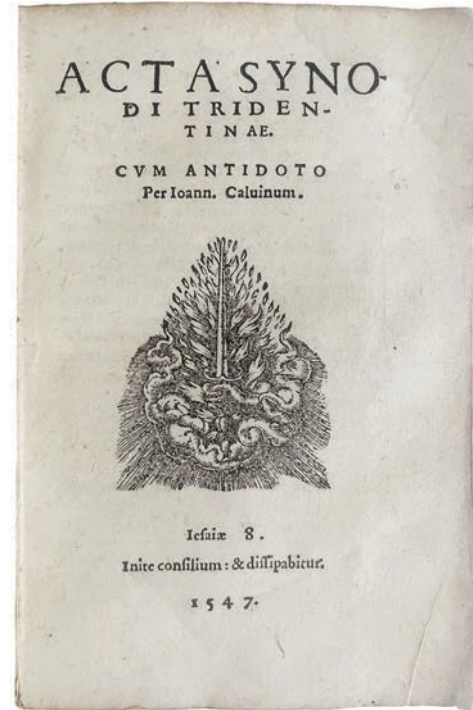
towards which it is guided, is often in the background. Although the complete series comprises twelve etchings, the first two were never included in this edition.

A fine copy of this rare book, bound by François Koehler, a pupil of Thouvenin, active in 1834-1850 and much appreciated by Charles Nodier.

REFERENCES: Brunet, III, col. 572; Quérard, III, col. 187; Jacques Callot 1592-1635, Museum of Art, Rhode Island School of Design, March 5-April 11 1970, cat. 28; Cat. Nancy, 1992, 471-486; Jacques Callot (1592-1635), Musée du Louvre et Ville de Nancy, 25-27 June 1992, pp. 366-367 and 602; Russell, Jacques Callot. Print & Related Drawings, National Gallery of Art, Washington, 1975, cat. 161-169 (The Great Passion); Jacques Callot 1592-1635. Loan Exhibition of Prints and Drawings. September 18 through October 20, Los Angeles County Museum, 1957, cat. 159-170.

14 CALVIN, Jean (1509-1564). *Acta synodi Tridentinae. Cum antidoto.* 288 pp. With printer's device in woodcut on title. Contemporary limp vellum. Binding somewhat worn, loss at the foot of the spine, lacking ties. Slightly dampstained in places, small crease to title. (*Geneva, J. Gérard, 1547.* CHF 6800)

First edition of Calvin's work on the first session of the Council of Trent and in particular on its decree on the doctrine of justification, one of the central points of controversy between Protestants and Catholics. Calvin saw the Council's decree as a provocation for the Protestant camp. His writing is a kind of review in which the decree is reproduced before he comments on it with his *Antidote*. It is unclear how the Council text reached Calvin's Geneva so quickly, only to appear in print there soon afterwards. It is noticeable in his commentary that he was also informed



about the discussions in Trent that preceded the adoption of the text, for example between the Augustinian general Seripando and the Jesuits Salmeron and Lainez (cf. Eberhard Busch. *Glaube und gute Werke. Calvins Verständnis der Rechtfertigungslehre*, in *Zwingliana XXVIII*, 2001, pp. 27-44).

An unsophisticated copy in its original binding and with some contemporary underlinings and marginalia in brown ink. – Exceedingly rare on the market; we could trace only one other copy in the last thirty years.

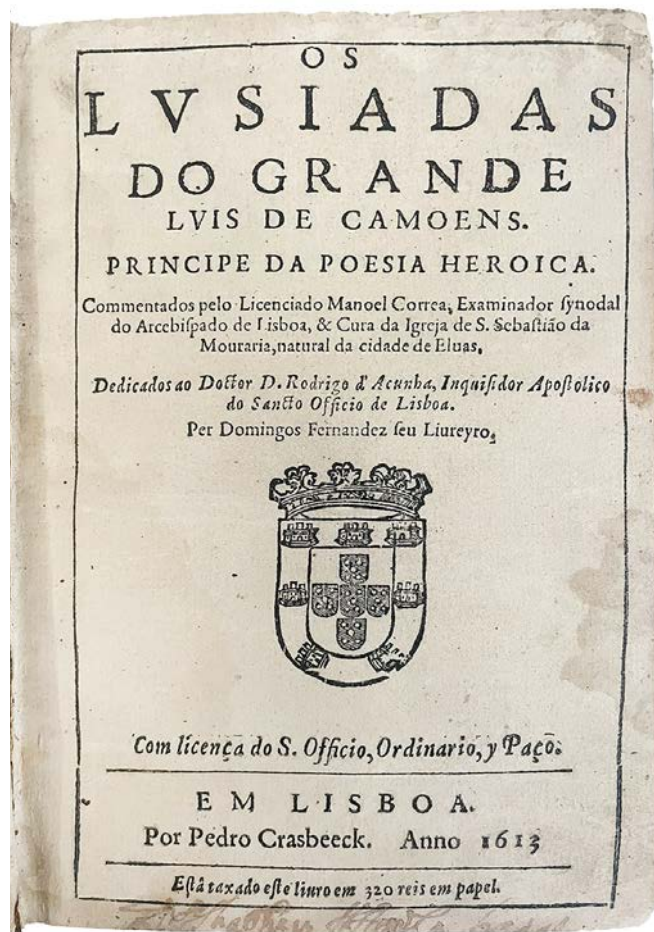
PROVENANCE: Samuel V[er?]ablata, inscription on front enleaf dated 1731.

REFERENCES: USTC 450008; Peter/Gilmont 47/3; GLN-102; Erichson, *Calviniana*, p. 7.

15 CAMÕES, Luis Vaz de (1524-1580). *Os Lusíadas*. 4to. [6], 308 ff., text in italic letter, commentary in roman letter, woodcut arms of Portugal on title and that of the dedicatee on +2v. 17th century calf, spine lavishly gilt, with red label. Somewhat dampstained, first two leaves slightly frayed at top edge. *Em Lisboa, por Pedro Crasbeeck, 1613.* CHF 9000

First annotated edition containing the first biography of the author.

“Also highly relevant (and arguably more so) is the work of the scholar Father Manuel Correia (Montenegro), who compiled the commentary to the text of the 1613 edition of Camoes’s epic poem (to which Mariz’s biography of Camoes provides the introduction). Mariz was born around 1550, spending his early career in Coimbra, working in the book trade at the University. He later transferred to Lisbon, becoming an *escrivão* at the Torre do Tombo, in which capacity he is likely to have had some acquaintance with Camoes in the late 1570s ... Apart from the six pages of biography that he provides at the beginning of the 1613 edition of *Os Lusíadas*, it is clear from his comments on the last two pages of the biographical introduction that he also put the finishing editorial touches to Correia’s commentary. He died in 1615” (Clive Willis, *Camões, China and Macau*, in *Portuguese Studies*, vol. 17, 2001, pp. 86-99).



Brito Aranho records one of the four copies in the Bibliotheca Nacional, Lisbon, as having on the title a woodcut device (perhaps of the bookseller Domingos Fernandes) instead of the arms of Portugal.

The copy at hand contains an interesting handwritten subject index (38 pp.) at the end.

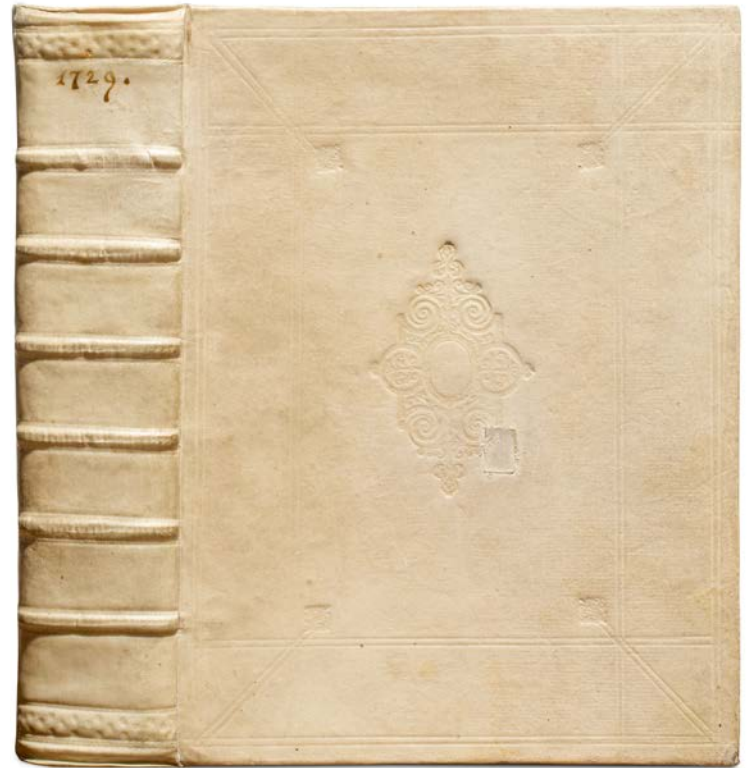
PROVENANCE: Contemporary signature in ink on title (crabbed).

REFERENCES: Brito Aranha 18; Canto 18; Early Portuguese Books III, 49.

16 CLUEVER, Philipp (1580-1622). Introductionis in universam geographiam, tam veterem quam novam libri sex. Cum integris Ioannis Bunonis, Joh. Frid. Hekelii et Joh. Reiskii etselectis Londinensibus notis. Textum ad optimas editiones recognovit ... Augustinus Bruzen la Martiniere. Editio omnium locupletissima. 4° (260x204 mm). [42], 688, [60] pp. Title printed in black and red, 47 engraved maps of which 16 folding and 31 double page, 4 (one folding) plate and a letterpress table. Contemporary blind-tooled Dutch vellum, covers panelled with double fillets, fleurons in the corners, central arabesque medallion. *Amsterdam, Johann Pauli, 1729.* CHF 3200

Most comprehensive and best edition of the most important work of the founder of scientific historical geography.

Cluever's text was first published posthumously by Joseph Vorstius in 1624. Over the years the text was revised by Johann Friedrich Heckkel and Johannes Reiske. The Parisian geographer Antoine Augustin Bruzen de La Martinière (1662-1746) edited the edition, which was richly illustrated with world and regional maps. Thirty-three of the maps were engraved after Guillaume de l'Isle (1675-1726). In its present version,

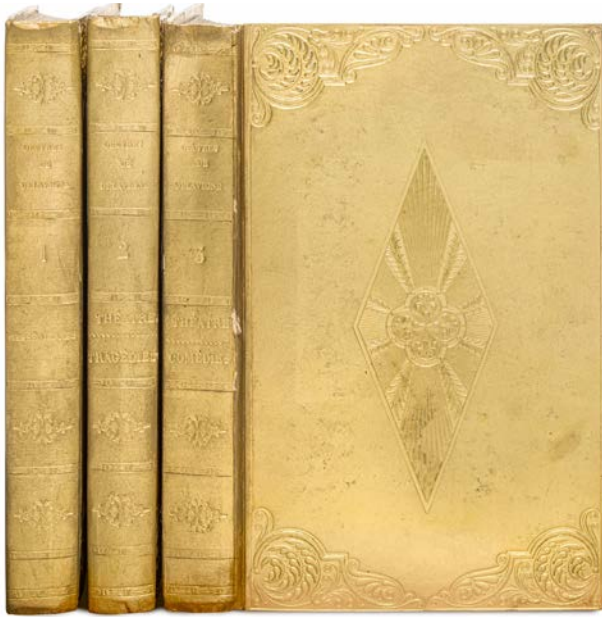


the work remained for a long time the basic textbook for geography lessons. – A very fine copy

PROVENANCE: Leonhard Sutter, armorial bookplate.

REFERENCES: Alden/Landis VI, 729/56; Sabin 13085: Graesse II, 204.





17 DELAVIGNE, Jean-François Casimir (1793-1843). *Messéniennes et poésies diverses*. Neuvième édition. [and] Théâtre Paris, Ladvocat & Barba, 1824-1826. 2 works in 3 volumes 8° (205x125 mm). 293; 298; [4], XV, 336 pp. With 3 titles and 10 plates on chine appliqué engraved by Burdet, Mougeot, Godefroy et al. and woodcut vignettes by Thompson, all after Achille Devéria. Contemporary blind tooled boards covered with gilt paper. Covers with palmette corner pieces and

a large lozenge with a starbust motive in the centre. Gilt edges, paste downs and fly leaves lined with pink glossy paper. Some browning and foxing in places. Paris, (*J. Pinard et H. Fournier pour*) Ladvocat, 1824-1826. CHF 2400

A very rare sample of a charming gold paper binding.

One of the copies on 'vélín fin' with the steel engravings after Devéria on chine appliqué. Delavigne's stirring pieces, termed by him *Messéniennes*, found an echo in the hearts of the French people.

PROVENANCE: Silvain Brunschwig (Erasmushaus, 2001, cat. 904, lot 109).

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

18 DU HALDE, Jean-Baptiste (1674-1743). *Description géographique, historique, chronologique, politique, et physique de l'empire de la Chine et de la Tartarie chinoise*. 4 volumes 4° (260x210 mm). Titles printed in red and black with engraved device, 5 engraved head-pieces, 4 text engravings, 53 engraved plates (some folding), including a number of city plans, and 4 lettre-press tables. Contemporary tan calf, spine gilt and divided into six panels, lettered in the second and numbered in the third, the rest tooled with corner pieces and fleurons; cover edges gilt, all edges marbled. Minimally rubbed, one corner of volume 3 bumped; slightly foxed and toned in places, else fine. *La Haye, Henri Scheurleer, 1736.* CHF 9800

The Bible of European sinophilia (Löwendahl).

A monumental work, which is of paramount importance for the reception of China in the 18th century.

Du Halde, a Jesuit, was never in China but recorded the accounts of twenty-seven Chinese missionaries, who sent material to Paris (listed in volume I, pp. li-lij), which he selected for his work on the basis of encyclopaedic criteria.

This is the first quarto edition, with a new preface and bibliography, first published in Paris the previous year in a folio edition but without the maps d'Anville added there; they appeared separately in 1737 in an atlas volume.

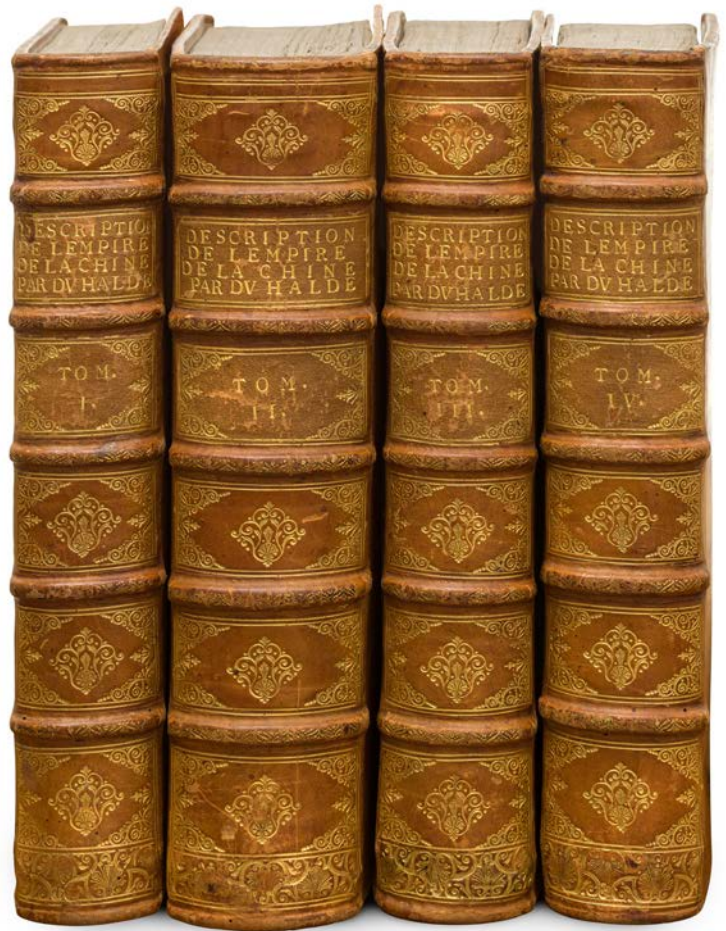
It covers a wide range of subjects such as geography, literature, science, philosophy, art, technology, medicine, porcelain and silk manufacturing, Confucian traditions, costumes, and agriculture. The great value of Du Halde's description of China lies in the abundance of interesting details that gave readers in Europe an impression of the greatness of the Chinese Empire (cf. Löwendahl).

The first volume of is devoted to geography and travel; the second volume deals with crafts, arts, language, finance and imperial ordinances; the third volume describes, among other things, the religions of Taoism, Buddhism, the spread of Christianity in China and Chinese medicine; the fourth volume contains travel descriptions, including those of Verbiest, Gerbillon, Golovin, Régis and notably the first printed account of Vitus Bering's first expedition to Alaska in 1725-1728.

A fine copy.

PROVENANCE: Franz Pollack-Parnau (1903-1981), bookplate.

REFERENCES: De Backer/Sommervogel IV, 36; Cordier, Biblioteca Sinica, I, 48; Löwendahl I, 398; Hill 498; Löwendahl I, 398.





J. Bouchard del.

J. C. Moreau sculp.

OBSEQUES DES CHINOIS.

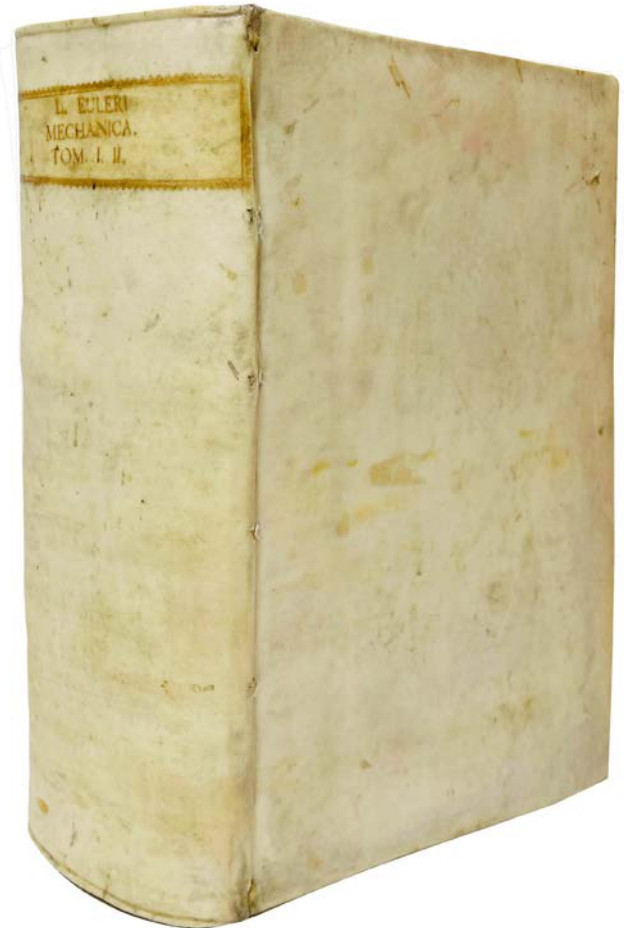
19 EULER, Leonhard (1707-1783). *Mechanica sive motus scientia analyticae*. 2 volumes in one 4° (255x195 mm). [16], 480 (recte 488); [8] 500 pp. With an engraved vignette and 32 engraved folding plates. Contemporary vellum, gilt title on spine. Upper corners scuffed. *St. Petersburg, Academy of Sciences, 1736.*
CHF 7500

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

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

PROVENANCE: Dr. Alfred Steinberger, presentation entry on title dated 1887.

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

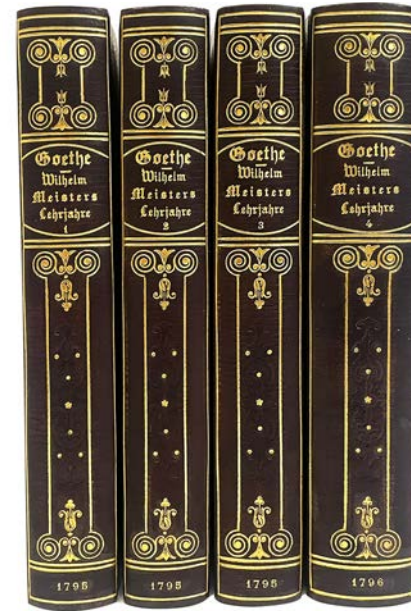


20 GOETHE, Johann Wolfgang von (1749-1832). Wilhelm Meisters Lehrjahre. Ein Roman. 4 volumes 8° (170x110 mm). 8 folding plates of printed music (the last supplied from another copy). Title pages of “Goethe’s Neue Schriften, dritter-sechster Band” bound in. Purple half-morocco by Carayon, spine richly gilt, entirely untrimmed. *Berlin, Johann Friedrich Unger, 1795-1796.* CHF 3200

First printing of the first edition of the prototype of the German Bildungsroman.

The beginnings go back to 1777, when Goethe first outlined his autobiographically tinged theatre novel *Wilhelms theatralische Sendung*. On the basis of his publishing agreement with Unger and also at the urging of Schiller, with whom Goethe began the first correspondence in June and who was too keen to publish the novel as a sequel in his newly founded periodical *Die Horen*, Goethe completed the first section on the *Lehrjahre* for the planned edition of his works in the spring of 1795 (*Neue Schriften* as volumes 3 to 6), which was then followed by the remaining chapters in the autumn. The compositions for the poems are by Johann Friedrich Reichardt. Goethe wrote to him in December 1795: «The songs for the novel are full of grace and meanings»; they include: *Kennst du das Land wo die Citronen blühen; Nur wer die Sehnsucht kennt, Heiß nicht nicht reden, heiß mich schweigen ; So laßt mich scheinen, bis ich werde; Wer nie sein Brot mit Tränen aß; Wer sich der Einsamkeit ergibt; An die Türen will ich schleichen; and Singt nicht in Trauertönen.*

While initial reactions among fellow writers were mixed after the publication of the work, the book’s impact on German literature was immense. Testimony to this are works such as Jean Paul’s *Titan*, Novalis’ *Heinrich von Ofterdingen*, Eichendorff’s *Ahnung und Gegenwart*, Adalbert Stifter’s *Nachsommer*, Gottfried Keller’s *Grüner Heinrich*

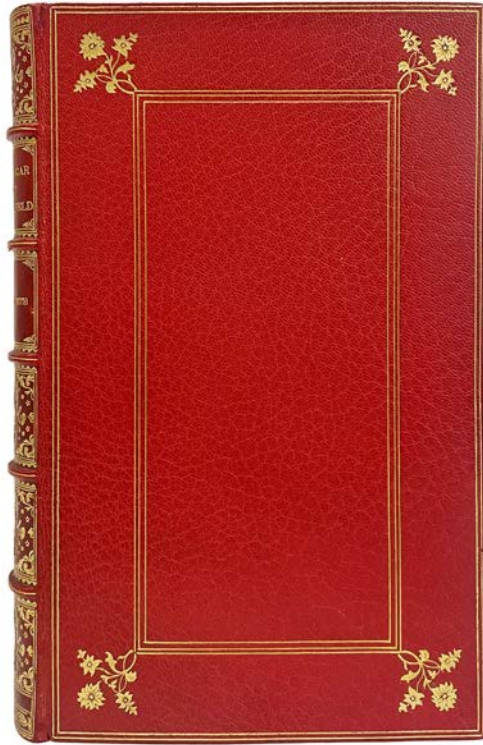


and, in the 20th century, Thomas Mann’s *Zauberberg* and *Felix Krull* as well as Hermann Hesse’s *Siddhartha*.

An exceptionally large copy on strong paper, untrimmed and bound by Emile Adolphe Carayon (1843-1909).

PROVENANCE: Prof. Heinrich Stilling (1853-1911), his catalogue, Zürich 1946, n° 91. – Albert Natural (bookplate).

REFERENCES: Hagen 14/3-6/N and 221; Hirzel A 210/211; Kippenberg I,373; Borst 373; Goedeke IV/3, 416.



21 GOLDSMITH, Oliver (1728-1774). *The Vicar of Wakefield.* 8° (Title, 8, 254 pp. and 24 hand-coloured aquatints by Thomas Rowlandson. Crimson morocco gilt by Riviere & Son, double fillet border and triple fillet panel with floral corner pieces on covers, spine on raised bands, second and third

panel lettered the rest adorned with floral tools, double fillet on board edges, dentelle roll on turn-ins, all edges gilt. *London, R. Ackermann, 1817.* CHF 1500

A beautiful copy of the famous edition congenially illustrated by Rowlandson. – *See illustration on front cover.*

REFERENCES: Tooley 436.

22 GUASCO, Ottaviano di (1712-1781). *De l'usage des statues chez les Anciens. Essai historique.* 4° (257x198 mm). XXIII, 504 8recte 505) pp. Title printed in black and red with engraved vignette, armorial headpiece, numismatic vignette and 14 plates engraved by J. L. de Boubers. Contemporary vellum gilt; armorial center piece within floral frieze border and fleurons in the corners, spine decorated with fleurons, marbled endpapers, all edges gilt. Lower corners minimally scuffed; some toning. *Bruxelles, chez J. L. de Boubers, 1768.* CHF 3000

Sole edition. A Piedmontese scholar and historian and member of several learned societies, Guasco was Montesquieu's friend and translator into Italian. He is best known for having published the present work, in which he approached the study of ancient sculpture from an intellectual perspective quite opposite to that followed by Winckelmann in *Geschichte der Kunst des Alterthums* (Dresden 1764). Instead of developing an approach that privileges the historical, artistic and aesthetic dimensions, he prefers to investigate the 'philosophical' meanings behind the statues. Guasco is convinced that a sculpture is first and foremost the expression of a religious, moral or political need. This conception of statuary is influenced by the decisive encounter he has from 1738 onwards with Montesquieu and his most famous work, the



Esprit des lois. The oblivion that fell upon Guasco's work immediately after its release was mainly due to the hegemonic role exercised by art history in recent centuries, which, having made objects that were born without a necessary aesthetic character its own, subjected them almost exclusively to formal and iconological investigations, neglecting to investigate their real cultural and social function. (cf. Stefano Ferrari, *La scultura antica tra Montesquieu e Winckelmann: il De l'usage des statues chez les anciens* di Ottaviano Guasco. in *Anabases*, 21/2015, 11-24).

Copy of Vittorio Amadeo III (1726-1796), at the time Duke of Savoy and from 1773 King of Sardinia. The printed dedication is headed by the duke's coat of arms and the binding is decorated with the Savoy coat of arms embossed in gold on the covers.

Vittorio Amadeo was educated in the spirit of the enlightenment. This included reading the French and Italian classics and contemporary authors such as Voltaire and notably Montesquieu, whose *Considerations sur le causes de la grandeur des Romains et de leur decadence* had a formative influence on his view of the history of antiquity. Although conservative in spirit, he carried out numerous administrative reforms in his reign. In the field of arts and sciences, he established the first astronomical observatory in Turin, re-established the schools of painting and sculpture (1778) and endowed the academy of sciences in Turin. At the end of his life, he was politically isolated and left behind a kingdom that was in economic ruin, whose coffers were completely empty, which was deprived of two important provinces – Savoy and Nice – and devastated by revolutionary movements.

PROVENANCE: Vittorio Amadeo III, Duke of Savoy (see comment); Biblioteca Piavissana, stamp on title and last leaf; Princess Marie-Gabrielle of Savoy, label with the crowned cipher M.G. on spine.



23 HORNSTEIN, Johann Baptist von (1726-1788). *Dialectica analogicis imaginibus illustrata, in phantasiae, et localis memoriae auxilium, ad faciliorem rerum logicarum percetpionem et mentis, et oculorum aciei subjecta.* 4° (240x185 mm). [8], 88 pp. With 9 engraved folding plates, title vignette and some headpieces in woodcut..Profusely gilt tooled contemporary roan, all edges gilt. Slightly rubbed, gilding oxydised, lacking rear endleaf. *Freiburg i. Br., Johann Andreas Satron, 1771.* **SOLD**

First edition of this rare textbook on dialectics, illustrated with beautiful mnemonic illustrations.

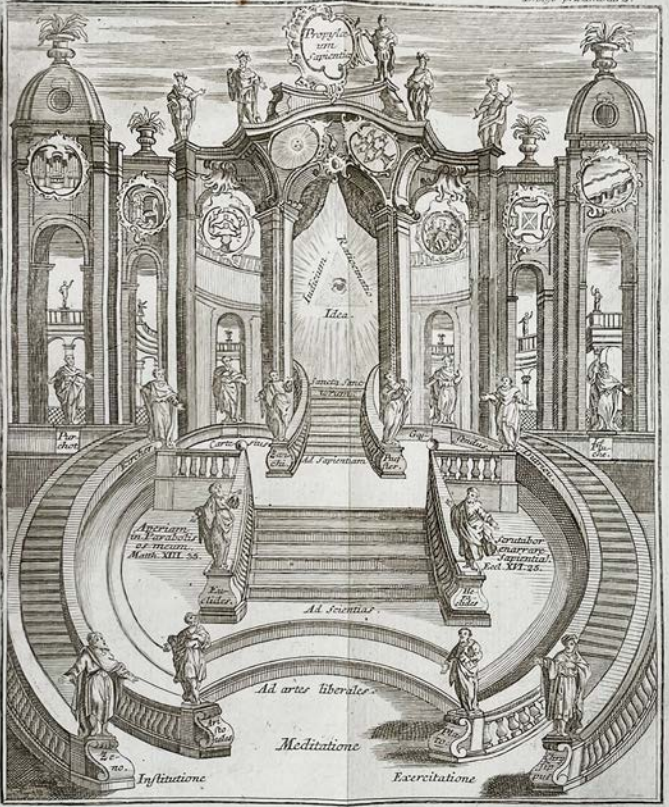
Hornstein entered the Jesuit order in 1744 and later held the professorship of philosophy and moral theology at Dillingen and Freiburg. Between 1768 and 1770 he served as Amanuensis Germaniae at the seat of the General of the Jeusites in Rome, before becoming a Scholasticus at Ellwangen in 1773.

The illustration comprises nine curious mnemonic plates and is divided into eight chapters, each with the following titles: *Propylaeum sapientiae; Idearum idea; Terminorum usus; Arbor systematica; Iudicium; Suppositionis officina; Pugna contradicitionis; Organum Aristotelicum; Inventio et criterium veritatis.*

The beautiful binding could have been realised in the bookbinder's workshop at Ettal Abbey.

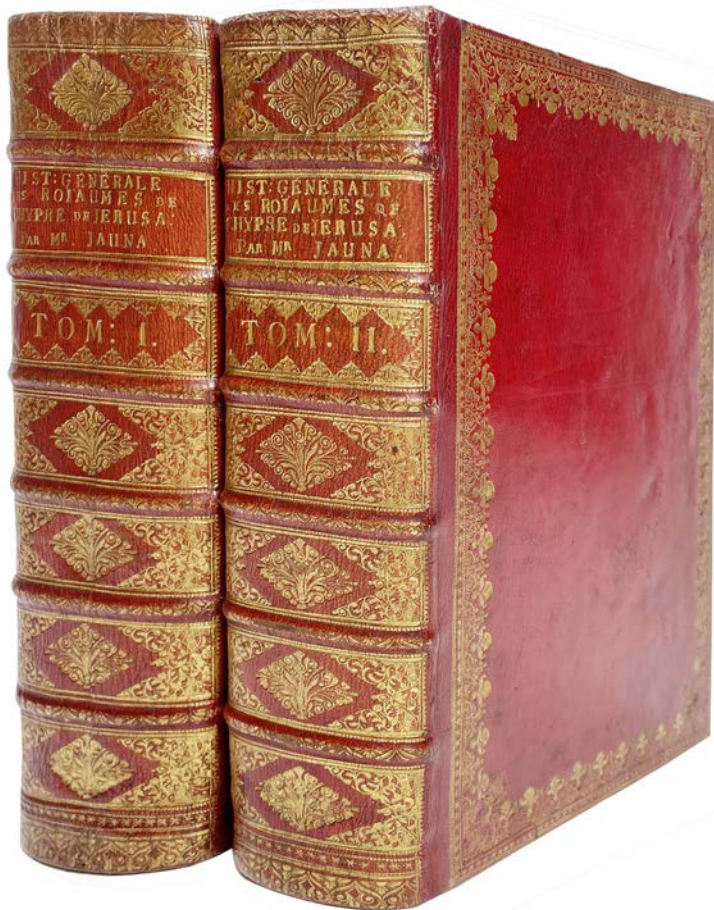
REFERENCES: Young 163; De Backer/Sommervogel IV, 462, 1.

Imago praesentata.



Imag. V.





24 JAUNA, Dominicus von (1662-after 1747). *Histoire générale des royaumes de Chypre, de Jérusalem, d'Arménie et d'Égypte*, comprenant les croisades et les faits le plus mémorables de l'empire ottoman avec plus d'exactitude qu'aucun auteur moderne les a encore rapportés. 2 volumes 4° (273x203 mm). IV, [62], 760; [2], 761-1439 pp. title-pages printed in red and black, 2 engraved portraits (1 folding), 6 folding maps and plans, engraved headpieces to each chapter. Contemporary red morocco, gilt lace-work roll border to covers, spine on raised bands richly decorated, board edges and turn-ins gilt, edges gilt over marbling. Binding minimally spotted, small repair to front cover of volume II. *A Leyde, Jean Luzac, 1747.* CHF 15000

First edition of this intriguing propaganda piece for the reconquest of the Levant.

Duke Albert of Saxe-Teschen's copy, one of the few printed on Dutch laid paper and beautifully bound in morocco.

“Born in 1662 in Turin, Dominique Jauna emigrated to the Levant very early in his life and pursued a parallel career as a trader and a consular administrator. Following the looting of his warehouses at Damietta, Jauna returned to France in 1705. He met the Maurists at Saint-Germain des Prés from whom he acquired his training as a historian. Thanks to the palaeographer Bernard de Montfaucon, Dominique Jauna found employment with Charles VI in Vienna as a consultant and Inspector-General of Trade in 1730. This post allowed him to write his *Histoire générale*, enabling him to reflect on readings in libraries and archives and on memories gleaned from his years of activity in Cyprus and Egypt.”

The division of the book into four distinct parts reflects the author's awareness of the diversity of the areas he wished to cover. The first and

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most voluminous part (1204 pp.) clearly belongs to the historiography of the kingdom of Cyprus and the crusades, interrupted by descriptions of the main towns which were the theatres of the events described: Jerusalem, Damietta, Tyre and Acre. Yet the Inspector-General for Trade of the Austrian Crown, who dedicated his book to Maria Theresa, could not resist flattering his protectors by emphasising the heroic deeds of the Austrian crusaders.

In the second part, entitled *Etat présent de l’Egypte*, the author’s ultimate aim is not to capture the memories of a Levantine merchant, but rather to put the project of **PIERCING A CANAL BETWEEN THE RED SEA AND THE MEDITERRANEAN** on the agenda of European sovereigns. In the last part of the work Jauna advocates a union of the main European heads of state to prepare for the conquest of Egypt and Cyprus.

“On the one hand, Jauna was premonitory with his project for a canal between the Red Sea and the Mediterranean, but on the other, his support for the conquest of Egypt was completely out of step with the times and the political context. It is this complexity that makes this work so worthy of our attention” (cf. Trélat).

The book is illustrated with the large portrait of the dedicatee, Empress Maria Theresa, and that of the author, both engraved by P. Tanjé after Jos. Schell; furthermore there are the beautiful maps of Cyprus, Palestine, Egypt and Greece as well as a city map of Accon and a cross-section of the Great Pyramid.

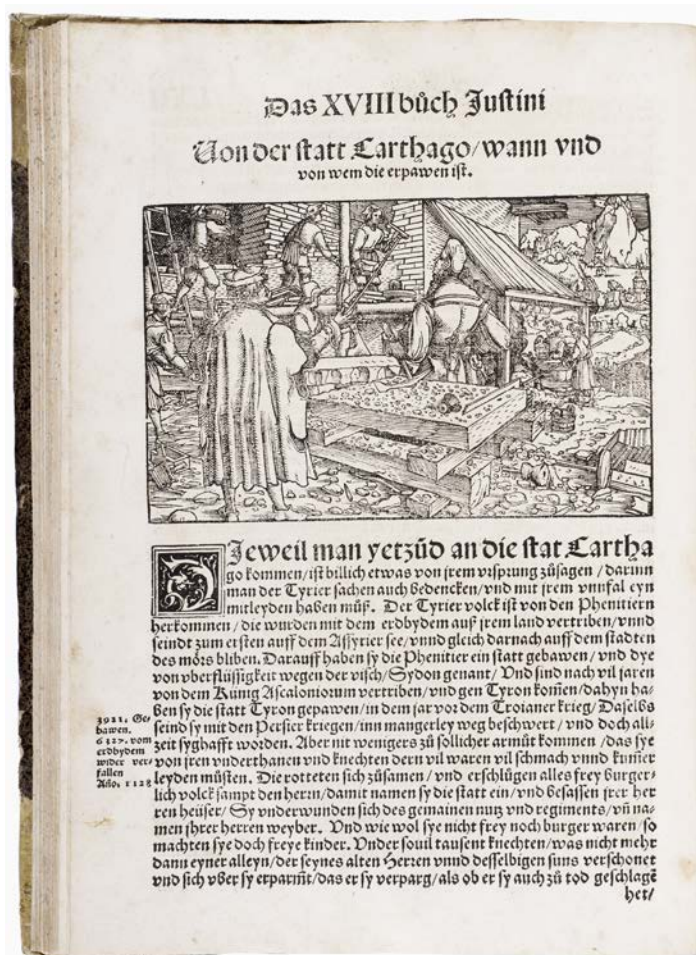
A copy with prestigious provenance having belonged to **PRINCE ALBERT CASIMIR OF SAXONY, DUKE OF TESCHEN** (1738-1822), the founder and patron of the Albertina in Vienna. Duke Albert’s collections passed to his universal heir and adopted son Archduke Charles in 1822 and was then administered by Archdukes Albrecht and Frederick. After the end of the monarchy, the buildings and art

collection became Austrian state property, while the library, comprising 25,000 volumes, remained the private property of Archduke Frederick and was sold at various auctions in the 1930s. All the volumes from Duke Albert's library bear the characteristic shelf ticket on the front paste-down.

Another copy in an identical binding kept in the Austrian National Library in Vienna suggests that these copies were intended for presentation.

REFERENCES: Blackmer 870; Atabey 614 (second edition only); Hilmy I, 330; Stylianou 169; Cobham-Jeffery p.28; not in Tobler; Brunet III, 518 (the only one mentioning copies on *grand papier*). – Philippe Trélat. *Clio sous le regard d'Hermès: itinéraire et oeuvre de Dominique Jauna, historien de Chypre et des croisades*, in: *Crusades* 10 (2011), p. 147-168.

25 JUSTINUS, Marcus Junianus (active 3^d c. AD). Des Hochberümptesten Geschicht schreybers Justini, warhafftige Hystorien, die er auß Trogo Pompeio gezoge[n], un[d] inn Viertzig vier Bücher außgeteylt, darinn er von vil Künigreychen der welt, wie die auff unnd abgang genom[m]en, beschryben. Die Hieronymus Boner der zeyt Schultheys zu Colmar, auß dem Latein inn diß volgend Teütsch vertolmetscht hat, welche nit allein zu lesen lustig, sonder einem yeden Menschen zu wyssen nutzlich un not ist. Folio (290x202 mm). [4], CXIX ff. With 50 text woodcuts by Jörg Breu and Hans Weiditz, some initials and 21 chapter tail-pieces in woodcut by the Master DS. 18th century vellum backed boards (remboîtage). Toned throughout, scattered soiling, mended marginal tears on ff. XC and CIII. *Augsburg, Heinrich Steyner, 7 December 1531.* CHF 3600



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

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

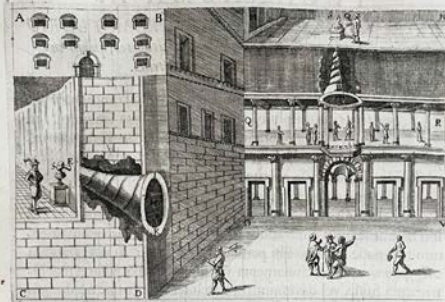
26 KIRCHER, Athanasius (1602-1680). *Phonurgia nova sive conjugium mechanico-pyhsicum artis & naturae paranympha phonosophia ...* Folio (330x205 mm). [21] ll. (incl. frontispiece and portrait), 229 S., [8] ll. Title with engraved vignette showing the convent in Kempten, frontispiece by Felix Cheurier and a portrait of Emperor Leopold I by Franz Herman, both engraved by Georg Andreas Wolfgang, 2 engraved plates (one folding), 17 engravings and numerous woodcuts in the text. Contemporary vellum, title penned on spine. Binding barely rubbed. Half-title somewhat soiled, scattered foxing, slight worming at the beginning and end of the volume touching the frontispiece and the portrait. *Kempten, Rudolf Dreher, 1673.* CHF 6500

“The first book published in Europe devoted entirely to acoustics” (Merrill).



“This treatise was written during the dispute with the contemporary English engineer Samuel Morland, who claimed responsibility for the invention of the tuba stentoro-phonica, a ‘trumpet with a strong sound’. This musical instrument aroused great interest among many contemporary scientists, due to its incredible sound emission potential. Kircher declared that he was the first to have invented it and provided the evidence for this claim in his *Musurgia Universalis*, written twenty years previously. In this work he had already described the ‘tuba’. Besides, the polemical intention of Kirchers *Phonurgia nova* [a neologism meaning *New Method of Sound Production*] expresses a wish to enrich and widen already existing knowledge in the field of room and musical acoustics” (L. Tronchin, *Athanasius Kirchers Phonurgia Nova: The Marvelous World of Sound during the 17th Century in Acoustics Today*, January 2009, p. 10)

The book is the outcome of the tradition of literature on echo, as studied by the mathematicians Giuseppe Biancani, Marin Mersenne, and Daniello Bartoli, in which the model of optics was applied in acoustics to the behavior of sound. Attacking British acoustics traditions, Athanasius Kircher argues that the “origin of the Acoustical Art” (p. 111) lay in his own earlier experiments with sounding tubes at the Collegio Romano in 1649 and sketches the ideology of a Christian baroque science of acoustics designed to dominate the world by exploiting the “boundless powers of sound” (p. 2). In the first of the two books or chapters (*Phonosophia nova* and *Phonosophia anacampctica*) the author deals with the influence of music on the human being, whereas the shorter second part analyses the sound propagation in enclosure. Kircher describes correctly the trumpet’s harmonic series, and he has a brief note on the mechanism of trombones, but does not explain how it serves to produce a chromatic scale. He seems to have been much more interested in echos and the projection of sound over distance. He offers a section explaining how a chorus of three singers, given the right acoustics, can sound like a hundred, and regrets that it has never been



Admirandum flammam omnium generis sonos exprimens prodigium

cavo præcisè respondeat, habebisque statuam quilibet articulatè proferentem perfectam, consummatamque. Nam hæc statua perpetuò garriet, jam voces humanas proferendo, jam voces animalium, jam ridere & cachinnari, nunc cantare, subinde flere & ejulare, nonnunquam vehementissimos ventos exufflans cum admiratione audietur. Cum enim Orificium cochleæ publico loco respondeat, omnia verba hominum extra prolata intra tubum cochleatum recepta sese intra os statuæ se prodent; Si canes latent, statua latrabit, si quis cantaverit, cantu respondebit &c. Si ventus spiraverit, is intra cochleam receptus, vehementissimos ventos statuam evomere coeget; unde applicata illi fistula ludere videbitur; Si tubam ori admovertis, tuba clanget, innumerâque hujusmodi ludicra omnia occulti canalî cochleati dispositione exhibebit. Vide schema Iconisimî præcedentis, in quo conclave seu penetrale ab omni hominum consortio secretum sit A B C D. statua verò sit E. tubus cochleatus crassissimo muro D E. insertus sit, orificium tubi latè patens I H K. contingit igitur, ut quilibet in publico loco seu foro prolatus, atque intra os tubi collectum in conclavi à statua E. reddatur. Si verò tubum hunc cochleatum verticaliter disponas, meliorem effectum res forietur, juxta ca,

tried out in St. Peter's in Rome. Furthermore he explains how two people on opposite sides of a mountain can talk to each other and recommends the reader to try it out for himself. The volume concludes with a letter to Kircher by the Italian mathematician and philosopher Francesco Eschinardi (1623-1703).

The Book contains the earliest known complete illustrations of devices to convey and amplify sound: the large woodcut on p. 158 shows how sound amplification was used in dome shaped construction such as council halls; another woodcut on page 160 (*Ellipsis otica*) is one of the oldest illustrations of a hearing aid; the illustration on p. 84 depicts the "ears" of the Tyrant Dionysius of Syracuse, used to transfer sound from the dungeon up to the room, allowing the keeper to be informed of escape plans of the prisoners.

This is the only book by Kircher which was printed at Kempten (Allgäu, Bavarian Swabia), due to the closure of the shop of Kircher's printer Johann Janszoon for military unrest in Amsterdam and to the solicitation of the convent in Kempten to assign them with the honour of printing the book.

PROVENANCE: Augustin Erath von Erathsberg (1648-1719), Bavarian theologian and author, with his engraved bookplate as the canon of the convent of St. Andree an der Traisen in Austria.

REFERENCES: Dünnhaupt 2345, 6; Hein, *Die Drucker und Verleger A. Kirchers*, 42; De Backer/Sommervogel IV, 1068, 31; Merrill 25; Scharlau, *A. Kircher als Musikschriststeller* (1969), 52f.

27 LA CHESNÉE MONSTEREUL, Charles de (1623- c. 1700). *Le Floriste François traittant de l'Origine des Tulipes. De l'ordre qu'on doit observer pour les cultiver & planter. Comme la Nature leur donne la diversté de leurs couleurs. Du moyen*



de les faire embellir. Et de leurs maladies, & remedes. Avec un Catalogue des noms des Tulipes, & distinctions de leurs couleurs. 8° (158x105 mm). [44], 250, [4] pp. With the frontispiece of the 1658 edition engraved by Dacquet. Contemporary vellum, spine with manuscript title. Some browning and staining in places. *Caen, Eleazar Mangeant, 1654.* CHF 4800

Very rare first edition. The first French treatise and one of the first ever on the cultivation of tulips.

Tulips are best remembered as the object of inflated expectation during

the Dutch Tulipmania in the early 17th century. Even after prices tanked in 1637, the tulip remained an elite commodity. As interest in cultivating exotic and distinguished gardens increased throughout the seventeenth century, the tulip took on new meanings as a symbol of personal distinction and connoisseurship .

Le Floriste François is one of the earliest treatises on tulips to be published after the bubble burst in 1637. It was written by a gentlemen gardener, the Sieur de la Chesnée Monstereul who dedicated it to a noblewoman, Mademoiselle de Beuvron, a scion of the House of d'Harcourt, who is mentioned by Tallemant des Réaux in his *Historiettes* as “une des plus belles personnes de la cour”. The text contains a history of the tulip, how to cultivate the flower, a catalogue of tulip names and, most importantly, the first serious consideration of the nature and causes of tulip breaking, a phenomenon in which multi-coloured streaks appear in the petals of the tulip. “La Chesnée Monstereul claims to know the secret to breaking tulips ... He insists, however, that this knowledge was only suitable for manuscript circulation so not to allow such secrets of Divinity to be profaned by the vulgar. Instead, he cryptically encodes this process into a bizarre poem so as only to be understood by Sages Curieux (curious sages). He justifies his secrecy by citing Francis Bacon's treatise on Art and Nature: it is not reasonable that such a curious person has obtained some knowledge by his industry, to publish it to all; especially since it is madness to give lettuce to an Ass, seeing that the thistles suffice for him.”

The volume is introduced by dedicatory poems written by prominent members of the Norman elite including Madame de Scudéry (one of the central figures of the Précieuses movement), the dramatist Tristan l'Hermite and the founder of the Caen Académie, Jacques Moisan de Brieux (cf. Claire McLeod).

The book was printed by Eleazar Mangeant, the son of the prominent

Protestant printer Simon Mangeant, then reprinted by Louis du Mesnil at Rouen in 1658 and again several times in the 17th and 18th, both in Paris and the French provinces.

Although available in some libraries, the book is very rarely found on the market.

PROVENANCE: J. B. de Locquenghien, a monk from Reims, manuscript entry on front pastedown with date 1752. – La Germonière, with bookplate.

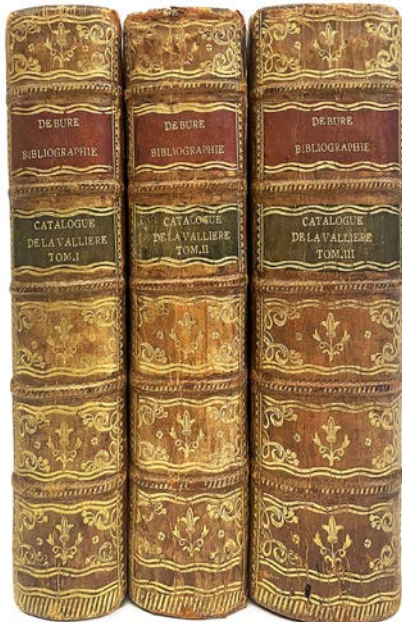
REFERENCES: Lindley Library Catalogue, p. 244; National Agricultural Library, 90, p. 53; G. Gibault, Jour. Soc. nat. hort. France, vol. IV, 1905, p. 734; Meritte-Longchamp, Catalogue des livres publiés à Caen (1842), 43; Claire MacLeod. Roses are Red, Violets are Blue, this Book about Tulips is Too Good for You. USTC News, 5 April 2021.

28 LA VALLIÈRE SALE – DEBURE, Guillaume (1734-1820). Catalogue des Livres de la Bibliothèque de feu M Le Duc de la Vallière Première partie contenant les manuscrits, les premières éditions, les livres imprimés sur vélin & sur grand papier, les livres rares, & précieux par leur belle conservation, les livres d'estampes, etc dont la vente se fera dans les premiers jours du mois de décembre 1783. Three volumes 8° (197x119 mm). [4], LXIV, 71 (additions), 602; [4], 758; [4], 388, 376 (table des noms) 92 (table der titres), X, 90 (supplément), 42, [1] (price list and note) pp. Frontispiece portrait, one folding engraved plate, and four facsimile plates. Contemporary calf, spine gilt with red and green lettering pieces. Wear to corners and caps, toned in places, first line of title of vol. 2 a touch cropped. *Paris, chez Guillaume de Bure fils aîné, 1783.* CHF 1800

A fine copy with the supplement and the rare printed price list.

The catalogue of the first part of the most important book and manuscript collection of the 18th century, prepared by De Bure and Van Praet. The sale, consisting of 5668 lots, made the enormous sum of 464,677 liv. 8 s. The second part in 6 volumes appeared in 1788. The price list was printed in 1784 and reads as follows: *Prix des livres de la bibliothèque de M. le duc de la Vallière . Première partie, disposée en 3 vol. in-8°, et vendue à l'enchère par De Bure aîné depuis le 12 janvier 1784, jusques et compris le 5 mai suivant.*

REFERENCES: Brunet II,554; Peignot, pp. 128-29; Pollard & Ehrman n° 297.



29 [LESSING, Gotthold Ephraim (1729-1781)]. Die Erziehung des Menschengeschlechts. 8° (152x90 mm). 90 pp. and 2 blank leaves. Night-blue full-morocco, signed Canape. Covers with triple fillet and dotted line border with shell tools in the corners, spine on raised bands gilt, board edges and turn-ins gilt, paste-downs and free endleaves lined with marbled paper, all edges gilt. Berlin, C. F. Voss & Sohn, [März] 1780. **SOLD**



First issue of the first edition of Lessing's main work on the philosophy of religion.

The work consists of one hundred paragraphs. Paragraphs 1 – 53 appeared as early as 1777, but without Augustine's Latin motto (Hac

omnia inde esse in quibusdam vera, unde in quibusdam falsa sunt – All this is true in certain respects for the same reasons that it is false in certain respects) and without the preface. This copy contains the uncorrected text with “weit” instead of “weicht” on p. 55 line 6, resp. “nun” instead of “nur” on p. 69 line 5.

The education of the human race is related to Lessing’s publication of the Bible-critical fragments by Hermann Samuel Reimarus (1694-1768) and the dispute (Fragment Controversy) that arose with the Hamburg pastor Johann Melchior Goeze (1717-1786). In it, Lessing opposes the literalism of theological orthodoxy. He sees divine revelation as an educational process in which the enlightened religion of reason represents the highest level. The work had some influence on philosophers such as Søren Kierkegaard, Wilhelm Dilthey, Rudolph Steiner and Karl Jaspers. – A perfect copy bound by Georges Canape (1864-1940).

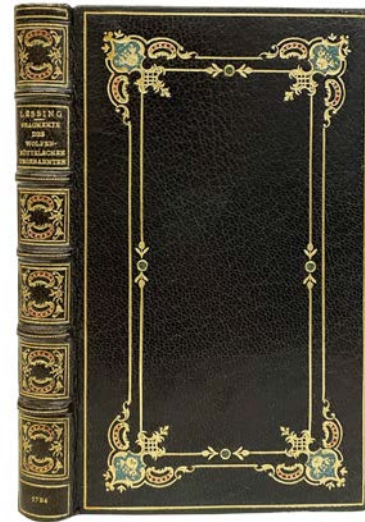
REFERENCES: Goedeke IV/1,470, 181; Seifert 541; Brieger 1613; Borst 401; Böttcher u.a., *Aufklärung. Erneuerung zur deutschen Literatur* (1983), 554ff.; Lessing und Hamburg (1929), 254.

30 LESSING, Gotthold Ephraim (1729-1781). *Fragmente des Wolfenbüttelschen Ungenannten: ein Anhang zu dem Fragment vom Zweck Jesu und seiner Jünger. Bekanntgemacht von G. E. Lessing.* 8° (165x94 mm), Title, 298 pp. Dark-green full-morocco gilt and with inlays of turquoise and red morocco, signed Visinand. Covers with a single fillet border and a panel composed of two fillets and corners with rokoko-style tooling, spine on raised bands gilt, double fillets on board edges, inside joints and turn-ins gilt tooled, doublures and endleaves lined with orange silk, all edges gilt. *Berlin, Arnold Wever, 1784.* CHF 750

First separate edition of Lessing’s second publication of the Bible-critical fragments by Hermann Samuel Reimarus (1694-1768), which sparked the dispute (Fragmentenstreit) with the Hamburg pastor Johann Melchior Goeze (1717-1786). The fragments were first printed in January 1777 in the fourth part of Lessing’s *Zur Geschichte und Litteratur*.

A fine copy in a binding by A. Visinand, who was active in Paris between 1895 and 1930.

REFERENCES: Goedeke IV/1,433,VI b; Muncker 476; Seifert 1763; Bibliothek Otto Deneke (1909), Nr. 172.



31 [MARAT, Jean-Paul, 1743-1793]. Lettres de l'observateur Bons-sens, A. M. de ***, sur la fatale catastrophe des infortunés Pilatre de Rosier & Romain, les Aéronautes & l'Aérostation. 39 pp. and two engraved plates. *A Londres, et se trouve à Paris, chez Méquignon l'aîné, 1785.*

Bound with:

VOLTA, Alessandro Conte di (1745-1827). Lettres ... sur l'air inflammable des Marais auxquelles on a ajouté trois lettres du même auteur tirées du Journal de Milan. Traduites de l'italien. [6], 189 pp. and an engraved folding plate. *Strasbourg, J. H. Heitz, 1778.* Two works in one volume 8° (198x120 mm). Contemporary speckled calf, back gilt and with red morocco label. Worn, one joint partially broken. CHF 3200

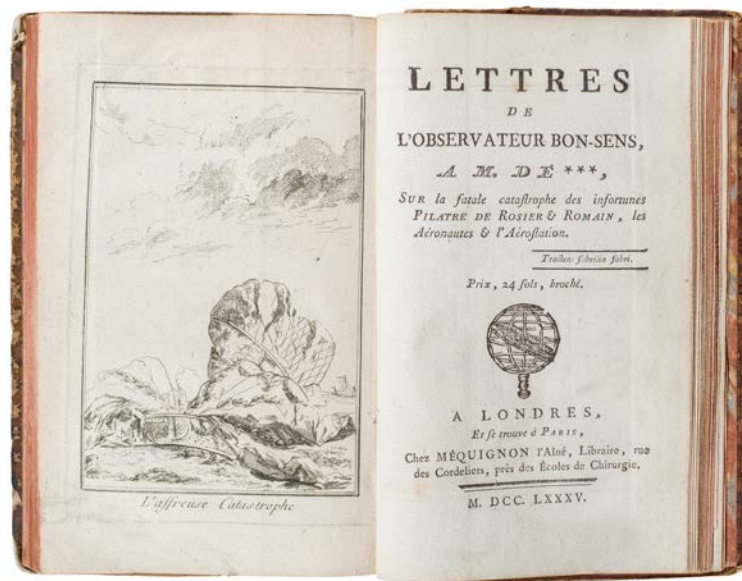
Rare first edition of the account on the first human fatalities in an air crash.

On June 15, 1785, Jean-François Pilâtre de Rozier (1754-1785) and his companion Pierre Romain attempted to cross the Channel but fell to their deaths from a height of about 1500 feet in a burning balloon. Their vehicle was inherently dangerous: a compound structure consisting of a montgolfière with a Charlière, a hydrogen balloon coupled above it. The physician and later protagonist of the French Revolution, Jean-Paul Marat, provides here a detailed description of the balloon, the course of the flight, the crash and its possible cause. Marat's authorship of this anonymously published pamphlet has been questioned by Charles C. Gillispie (*Science and Polity in France at the End of the Old Regime*, 1980, p. 319) and by Marat's biographer C. D. Cowner. The two illustrations show the balloon before and after the crash.

Bound together with the first French edition of Volta's *Lettere sull'aria*

inflammabile of 1777. The book offers Volta's results of his researches on methane, a gas he had discovered while on a boat on Lake Maggiore in 1776, "Volta's work on gases shows the same genius for instrumentation and measurement, and the same failure or reluctance to establish general principles, that characterize his work on electrostatics" (J. L. Heilbron).

PROVENANCE: William Armistead Moale Burden II (1906-1984), Assistant Secretary of Commerce for Air during WWII, with his bookplate. His collection on Aeronautics was bequeathed to the library of Congress.





REFERENCES: Brocket 7481; Gimbel, *The Genesis of Flight* (1999), 198; Cowner, *Jean Paul Marat. Scientist and Revolutionary* (1997), p. 63, note 34. – II) cf. Duveen 606; DSB XIV, 69; Poggendorff II, 1231; Ronalds 520 (other editions).

32 MARMONTEL, Jean-François (1723-1799). *Zémire et Azor, Comédie-Ballet, en vers et en quatre actes; mêlée de chants & de danses; représentée devant Sa Majesté à Fontainebleau le 9 novembre 1771, & sur le théâtre de la Comédie Italienne, le lundi*

16 décembre suivant. 8° (188x122 mm). [4], 68 pp. With a charming head-piece in woodcut engraved by P. Huault. Contemporary red morocco gilt, coat of arms with onlay of green morocco to centre of covers, within a dentelle border and five-pointed star in each corner, spine divided by raised bands into six panel, the second with lettering, the rest decorated with a star and leafy scrolls, rolls on board edges and turn-ins, endpapers and paste-downs of pistachio green brocade paper studded with gilt stars and dots, all edges gilt. Slightly browned in places. *Paris, Louis Vente, 1771.* CHF 2800

A charming copy of the libretto for the comédie-ballet in four acts by the composer André-Ernest-Modeste Grétry, written by Jean-François Marmontel. It is based on the fairy tale *La Belle et la Bête* (Beauty and the Beast) in the version by Jeanne-Marie Leprince de Beaumont (1756) and the comedy *Amour pour Amour* (Love for Love) by Pierre-Claude Nivelle de La Chaussée (1742). One possible source of inspiration was the opéra-comique *La fée Urgèle* (The Fairy Urgèle) by Egidio Duni and Charles-Simon Favart (1765). The choreography was created by Gaetano Vestris.

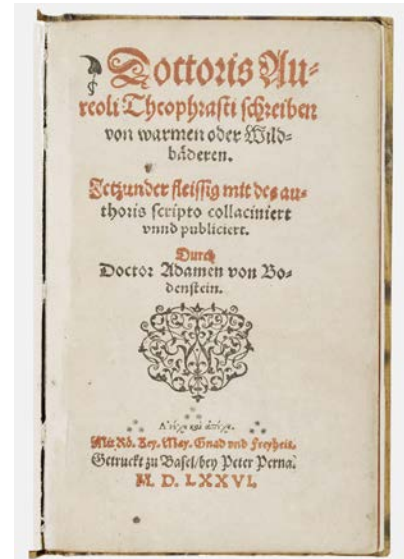
Marmontel seems to have originally written *Zémire et Azor* for the festivities that took place in Fontainebleau after the marriage of the Dauphin (Louis XVI) to Marie-Antoinette in the autumn of 1770. However, the Duke of Aumont, who was responsible for the entertainment programme, rejected the libretto because it offered material for an epigram – probably about the resemblance of the clumsy heir to the throne to the beast. Aumont’s successor, however, the Duke of Duras, had no hesitation in ordering the opera for the festivities of the following year, which took place after the marriage of the Count of Provence (Charles X) to Maria Theresa of Savoy.

We have not been able to identify the arms on the binding (vert with a mullet or).

REFERENCES: Quérard V, 551.

33 PARACELSUS (Theophrastus von Hohenheim 1493-1541). Schreiben von warmen oder Wildbädern. Jetzunder fleissig mit des authoris scripto collacioniert vnnnd publiciert, Durch Doctor Adamen von Bodenstein. 8° (163x103 mm). 94 pp. title printed in black and red. Modern boards. Slight dampstaining. *Basel, Peter Perma, 1576.*

CHF 2800



Rare first edition of a collection of Paracelsus’ balneological treatises compiled by the spagyricist and private physician to the Elector Palatine, Adam von Bodenstein (1528-1577). It contains the six treatises of the *Baderbuchlin* of 1562 as well as the famous description of the bath at Pfäfers (*Von des Bads Pfeffers im Grawen Bundt tugenden*; pp. 65-91). The latter was first printed in 1535 by Froschauer in Zurich and then by Christian Muller in Strasbourg in 1571; both editions are very rare and only three copies of the first printing are known to us (ZB Zurich, BSB Munich and Augsburg City Library). Paracelsus’ treatises are among the earliest works on hydrotherapeutics and include treatments for gout, women’s diseases, lameness, leprosy, etc. The spas described are: Baden in Aargau, Pfäfers, Leukerbad, Bad Gastein, Teplitz, Plombieres, Göppingen etc. – Bodenstein’s postface is dated “Bartholomey 1576” (i.e. 24 August).

REFERENCES: Fürberth, *Bäder-Bibliographie*, n° 13.4; cf. Hieronymus, *Theophrast und Galen – Celsus und Paracelsus I* (2005), n° 192; Perini, *La vita e i tempi di Pietro Perna* (2002), 278; Sudhoff 172; VD 16, P-418; Durling 3505; STC, (German), 137; Reber 29; Kühlmann/Telle, *Der Frühparacelsismus* (2001), I, 534f. and n° 30. – Not in Waller und Wellcome.

34 [PETRUS DE ROSENHEIM, 1380-14]. [*Rationarium evangelistarum*; incipit:] *Hexastichon Sebastiani Brant in memorabiles evangelistarum figuras ...* 4°. [18] ff. (last blank. 15 full-page woodcuts. Brown crushed morocco by Cuzin, gilt arms and monogram on covers resp. spine, board edges and turn-ins gilt, all edges gilt over marbling. (*Pforzheim, Thomas Anshelm, 1502*).
CHF 24000

First printing of the first edition of one of the most strikingly illustrated mnemonic works.

“These small 4to editions are founded on the early block-book *Ars memorandi*: three editions of which are known [ca. 1460-1470]. The cuts are adapted from the originals, reduced in size, and improved in many respects. The prose text is practically the same, but ... have the addition of Latin distichs by Petrus Rosenheim... Instead of a regular title-page, the first leaf bears on the recto Latin verses by Sebastian Brandt ... and Georgius Relmisius (i.e. [Reuchlin’s pupil] Georg Simler), the editor” (Fairfax-Murray).

The extraordinarily beautiful woodcuts show the symbols of the evangelists, which are covered with all kinds of odd objects and figures. According to Hagedstange, they belong stylistically to the school of Schongauer. The printer Anshelm himself was also mentioned several times as the author of the cuts, but no clear authorship has yet been established.

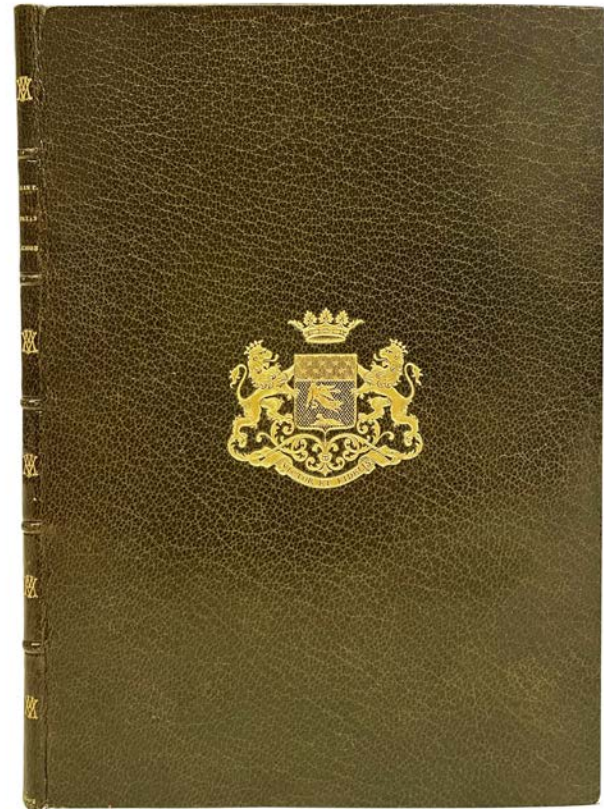


Figura Iohannis Tercia



Intonat horribilis Leo per deserta ferarum
Marcus: dum rectas monstrat inire vias



“The nine sixteenth-century printed editions of the *Rationarium evangelistarum* attest to its popularity as a learning and preaching aid. One component of the text is the series of verses from the *Roseum memoriale* encompassing the Bible’s entire contents by Peter Wiechs of Rosenheim, a Benedictine monk and educational reformer. Separated into the appropriate sequences of Gospel chapters assigned to each woodcut, their inclusion in the present text forms part of a familiar strategy in which oral or silent repetition of mnemonic verses is coordinated with nearby images to foster the reader’s cognitive processes. The initial letters of the first line of each distich follow a sequence arranged in alphabetical order... The importance of images in learning and memory receives recognition in the short prefaces to the volume by Sebastian Brant and by the editor, George Simler, who refers to the *Ad Herennium*, which sets out fundamental principles of mnemonic theory (Clarie Richter Sherman in: *Writing on Hands. Memory and Knowledge in Early Modern Europe* p. 147).

PROVENANCE: Victor Massena, Duc de Rivoli, Prince d’Essling (1836-1910), arms and monogram on binding, sale Zurich 1939, lot 245 – Maurice Burrus, bookplate, sale Christies Paris 2015.

REFERENCES: USTC 662472; VD16 P1905; Alberts, Anshelm 8a; Muther 741; Young 278; Fairfax Murray, *Early German Books*, 43 (1503 edition); Hagelstange, Alfred: *Die Holzschnitte des Rationarium evangelistarum*; in: *Zeitschrift für Bücherfreunde* 9, 1905-06, p. 1-21.

35 REBMANN, Hans Rudolph (1566-1605). Ein Neuw, Lustig, Ernsthaftt, Poetisch Gastmal, und Gespräch zweyer Bergen, In der Löblichen Eydgnößschafft, und im Berner Gebiet gelegen: Nemlich deß Niesens und Stockhorns, als zweyer Nachbaren: Welches Inhalt Ein Physicam Chorographicam unnd Ethica Descriptionem ... Sonneten weiß gestellt ... 8°



(175x100 mm). [16] ll. (incl. title in red and black), 488 pp., [8] ll. Contemporary blindstamped alum tawed calf over wooden boards, with two clasps, green edges. Some browning in places due to minor paper quality, corners of the binding slightly rubbed. *Bern, Johann le Preux, 1606.* CHF 9000

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

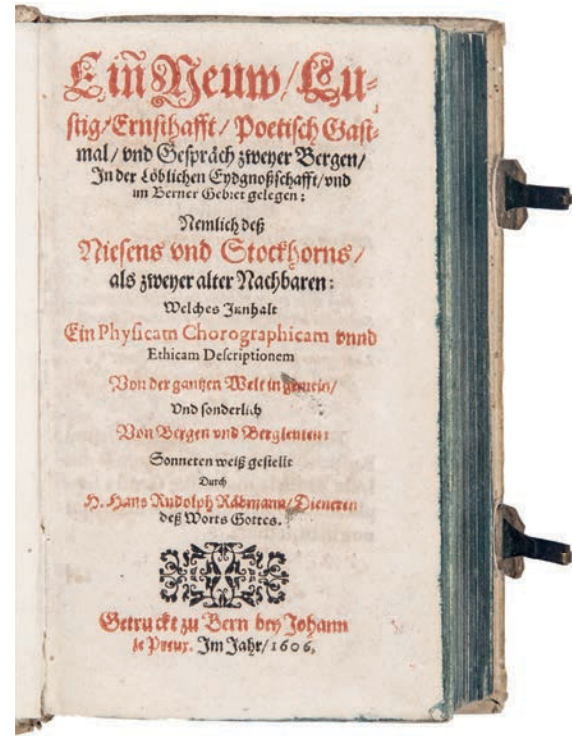
Rebmann (1566-1605) was the son of Valentin Ampelander, professor of ancient languages and grandson of the humanist Wolfgang Musculus. He studied theology at Heidelberg, Basel and Bern, and held the office of pastor at Kirchlindach in 1589, Thun in 1592, and finally at Muri near Bern in 1604.

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

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

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

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



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

A very handsome copy.

PROVENANCE: Reiss, auction 66 (1998), lot n° 609 sold to Joe Freilich, his sale Sotheby’s (2001), lot n° 453.

REFERENCES: VD17, 23:244264X; Goedeke II, 286; Perret, Guide II, 3605; Wäber I, 21; Haller I, 1444. Jenny, Die Alpendichtung der deutschen Schweiz (1905), 34 f.; Forster, H. R. Rebmann und sein Poetisch Gastmahl zweier Berge (1942); E. Moser-Bader, H. R. Rebmann und sein Gespräch zwischen Stockhorn und Niesen, in: Schweizer Alpen-Zeitung, IV (1886), n°s 21-23; G. Eis, Die Sage vom Venusberg bei Rudolf Rebmann, in: Studia Neophilologica XXXIII (1961), 159 f.; R. Zeller, Die Wunderwelt der Berge, Literarische Form und Wissensvermittlung in H. R. Rebmanns Gastmal und Gespräch zweier Berge, in: Scientiae et artes (2004), p. 981 f.

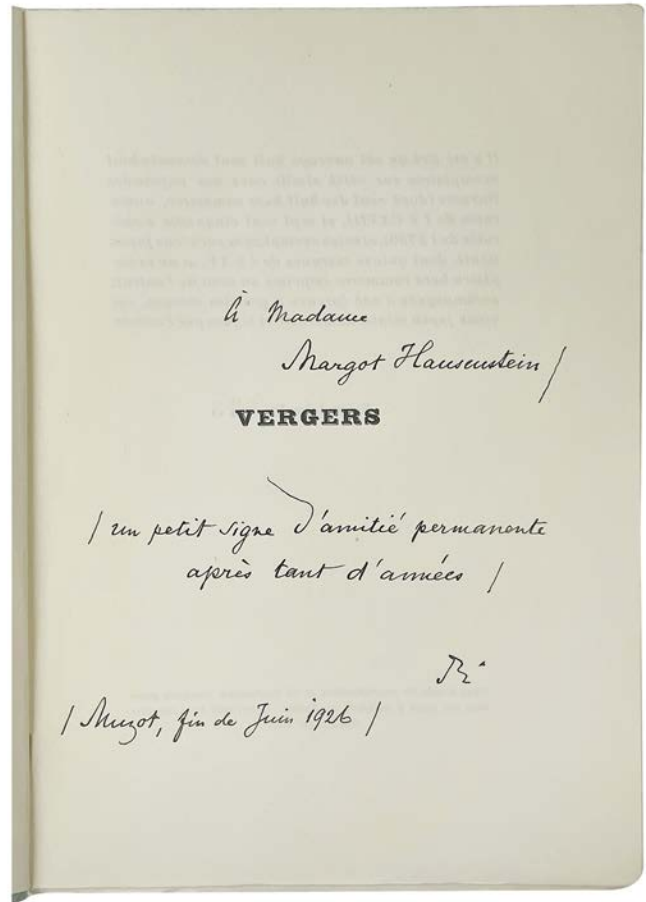
36 RILKE, Rainer Maria (1875-1926). Vergers suivi des quatrains valaisans, avec un portrait de l'auteur par Baladine [Klossowska] gravé sur bois par G[eorges] Aubert. [Collection «Une Oeuvre, un Portrait», Nouvelle Série]. 8° (186x130 mm). 91 pp. Publisher's printed wrappers. Small flaw at the foot of the spine. Paris, Editions de la Nouvelle Revue Française (Gallimard), (31 Mars) 1926.

First edition of the last collection to appear during the author's lifetime, written directly in French. One of 750 copies on vélin Navarre (n° 573).

A precious copy bearing the following autograph dedication:

À Madame
Margot Hausenstein/
/un petit signe d'amitié permanente
après tant d'années/
R.
/Muzot, fin de Juin 1926/

Margot Hausenstein (1890-1997), née Kohn, was the widow of Richard



Lipper and then married to the writer, art critic and diplomat Wilhelm ("Gilles") Hausenstein (1882-1957). Rilke had been friends with Wilhelm Hausenstein since 1915 and was the best man at his wedding in May 1919, together with the painter and stage designer Emil Praetorius. As a tribute to the poet, the Hausensteins named their daughter Renée-Marie.

The volume is preceded by a portrait of the author by Baladine Klossowska, Rilke's last muse and love, who helped him to establish his residence at the Château de Muzot, where the present poems were written during 1924.

REFERENCES: Von Mises 108; Katalog der Rilke-Sammlung Cornelius Ouwehand, Nr. 234; Glauert-Hesse, Ich sehne mich sehr nach Deinen blauen Briefen, Briefwechsel Rilke – Claire Goll (2000), S. 172f. CHF 4200

37 RIPA, Cesare (1555-1622) & Johann Georg HERTEL (c. 1700-1775). Pars I (-X) des berühmten Italiänischen Ritters, Caesaris Ripae, zu allerley Künsten, und Wissenschaften, dienlich seyender Sinbildern, und Gedancken, welchen jedesmahlen eine hierzu taugliche Historiam, oder Gleichnis, beygefüget 10 parts in 1 volume 4° (237x175 mm). [14] leaves. and 200 leaves of plates, all engraved. Contemporary roan, spine on raised bands gilt with red lettering piece. Somewhat rubbed, edges, coners and caps scuffed. Two small stamps on title-page, one obliterated and the other scratched out. *Augsburg, J. G. Hertel, [c.1758-1760].* CHF 2000

A Rococo interpretation of Ripa's emblems. Ripa's *Iconologia* had a great influence on artists and writers of the 17th and 18th centuries, in particular painters such as Pietro da Cortona, Gerard de Lairese, Willem van Mieris and Vermeer.





The first edition of 1593 was not illustrated and succeeding editions somehow attempted to remedy this deficiency by adding images. The best of these illustrated editions is considered to be that of Hertel.

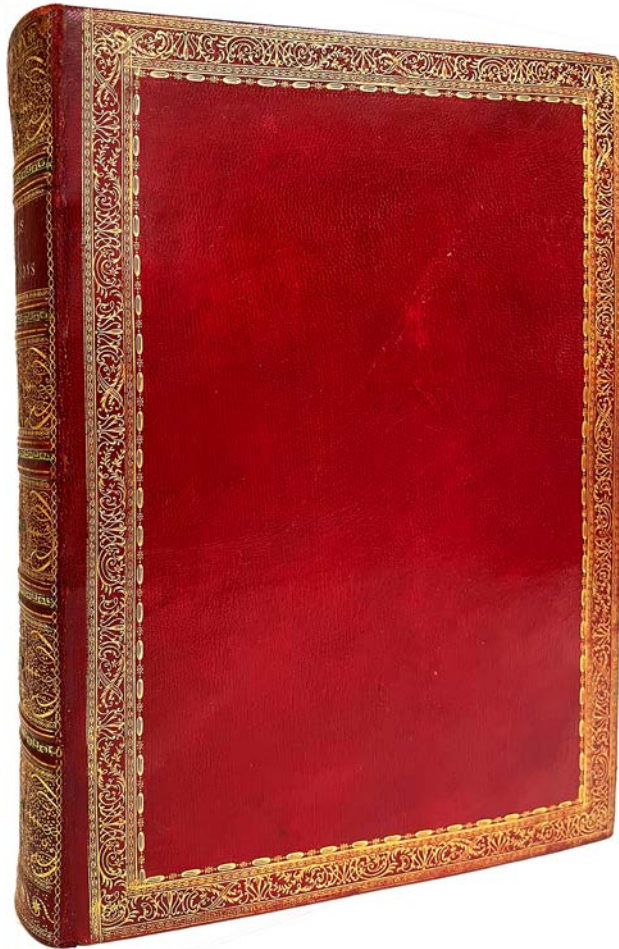
In 1748, Hertel took over part of Jeremias Wolff's art publishing house, where, in addition to his own works, he mainly published engravings of ornamental, religious and allegorical nature.

The present work was issued in 10 parts of 20 plates each, including indexes in German and Latin to parts 1-5 and 6-10. The illustrations after Gottfried Eichler's drawings were etched chiefly by Jeremias Wachsmuth, with some by Emmauel Eichel, Christian Halbaur, & Jakob Wangner. In addition to the allegory, each plate has been supplied with an example of the subject represented, usually taken from the Bible or Classical writers. The allegorical figures or scenes are set in charming architectural landscapes, showing ruins, cottages, temples etc., some with rocaille staffage. Each plate is explained in a Latin title at head and a German couplet at foot.

A fine copy on heavy laid paper.

REFERENCES: Berlin Cat. 4595; Landwehr 505; Praz p. 473f.

38 SAINT-LAMBERT, Jean François de (1716-1803)
Les Saisons. Poëme. Folio (321x232 mm). Half-title, title, XIV, [2], 406, [2] pp. 4 plates engraved by Morel after Chaudet. Contemporary morocco, covers with gilt border composed of ornate fillets and a floral roll. Spine on double bands with green mocco inlays in the interstices, panels elaborately tooled in gilt with central inlayed dot of green morocco, double fillets on board edges, inside joints and turn-ins gilt tooled, doublures and



endpapers lined with cerulean silk, all edges gilt. Edges corners and head cap rubbed. Some foxing, half-title creased. *Paris, P. Didot l'aîné, 1796.* CHF 1800

A large paper copy of this deluxe publication. *Les Saisons*, a descriptive and didactic poem inspired by Thomson, aroused great enthusiasm and earned the author success and admission to the Académie Française. Voltaire even thought that it was “the only work of our century that will go down in history”.

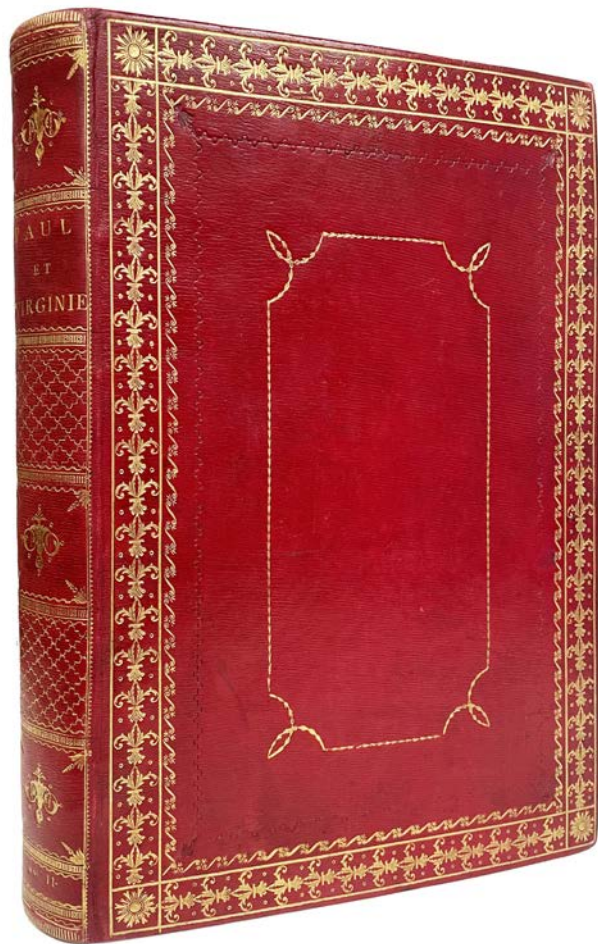
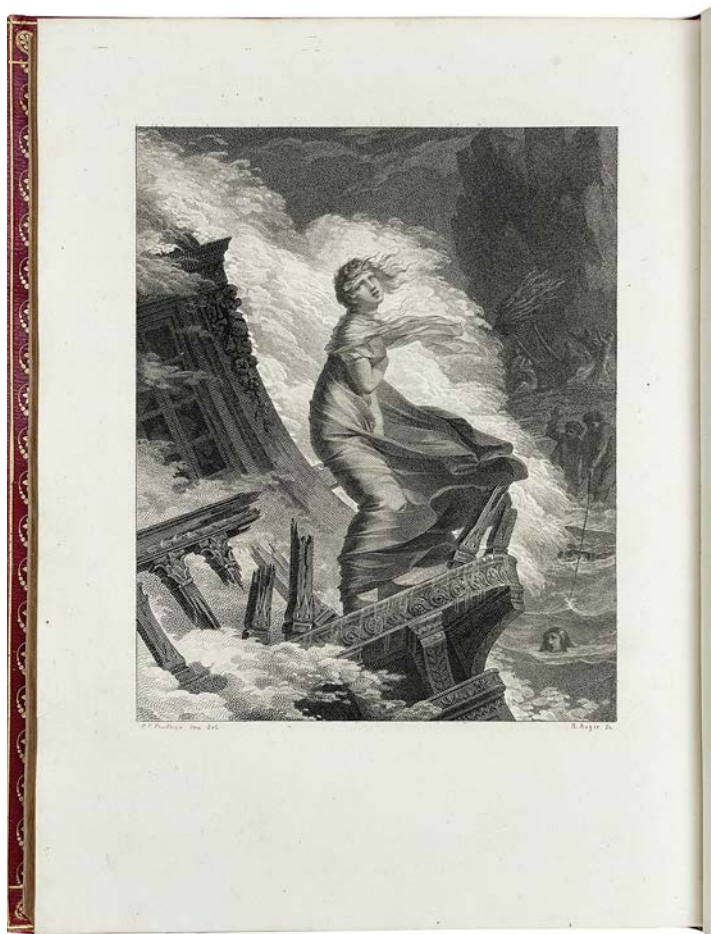
An officer stationed in Nancy, Saint-Lambert lived at the court of Lunéville, where he met Voltaire and the Marquise du Châtelet. But this relationship ended tragically, as Madame du Châtelet died giving birth to Saint-Lambert's child.

The beautiful binding can be attributed to Bradel.

PROVENANCE: Librairie Fl. Tulkens (ticket) and Carlo de Poortere (bookplate), his sale at Sotheby's, 6 November 2014, lot 218.

REFERENCES: Cohen 927.

39 SAINT-PIERRE, J. -H. Bernardin de (1737-1814). *Paul et Virginie*. Folio ([4], XCII, 194 pp. with one portrait and 6 engraved plates. Contemporary crimson straight-grained morocco, the covers gilt with a wide border composed of gilt and blind rolls enclosing an inner panel formed by a leafy roll with curvate corners, smooth spine divided by a metope-and-pentaglyph roll into 6 panels, lettered in the second, the rest alternately tooled with a trellis pattern resp. a large fleuron; double fillet on board edges, floral roll border gilt to inside of cover, doublures and endleaves of purple watered silk with gilt floral roll border, all



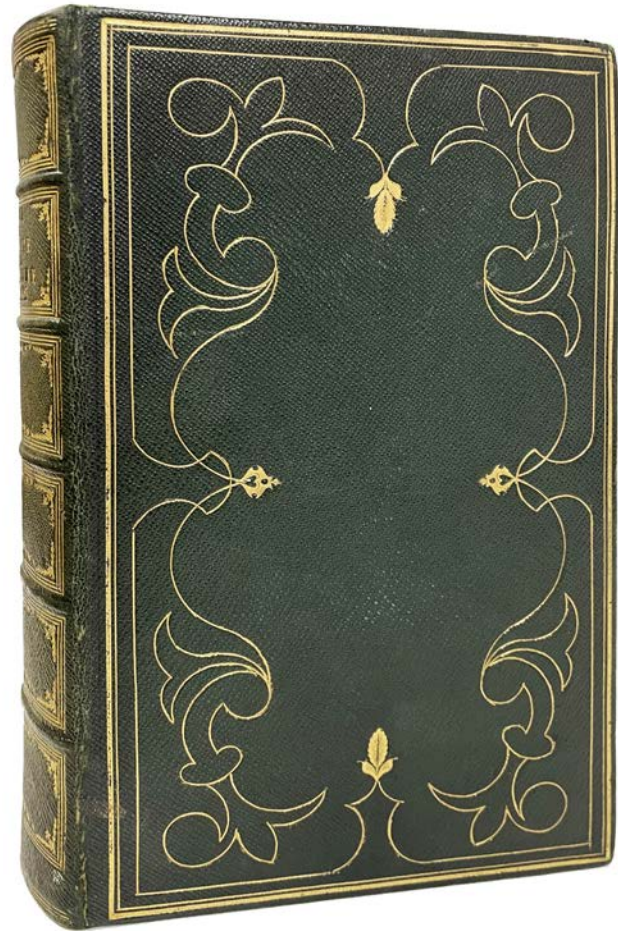
edges gilt. Faint ink stain on front cover. Portrait slightly foxed else fine. *Paris, P. Didot l'ainé, 1806.* **SOLD**

The most beautiful early edition of *Paul et Virginie*, with a portrait by Laffite, engraved by Ribault and 6 plates by Gérard, Girodet, Isabey, Laffite, Moreau and Prudhon, engraved by Bourgeois de la Richardière, Bovinet, Mecou, Pillement fils, Prot and Roger. The touching composition by Moreau and especially the dramatic figure of the shipwreck of Virginie by Prudhon make this volume very interesting (cf. Cohen). All plates before letters.

A nice copy in a somptuous contemporary binding.

REFERENCES: Cohen 931; Graesse VI, 226.

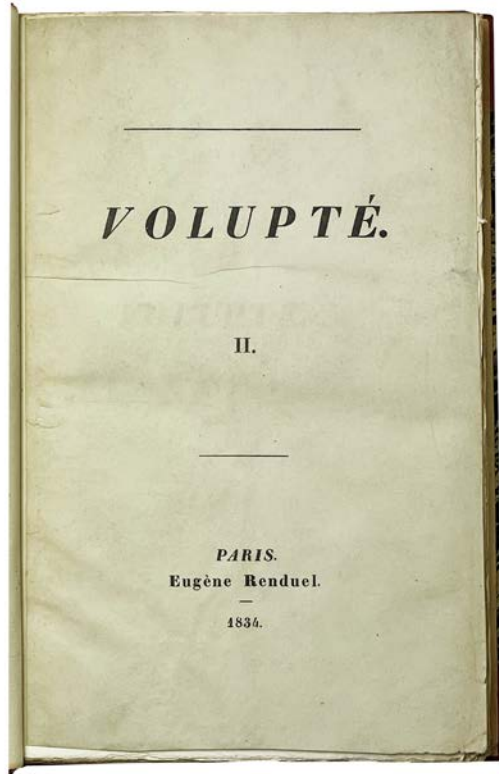
40 SAINT-PIERRE, J. -H. Bernardin de (1737-1814). *Paul et Virginie* (et *La Chaumière indienne*. Précédée d'une notice, par Sainte-Beuve, et suivies d'une Flore de l'Île de France et de l'Inde, par Théodore Descourtilz, illustrés par Tonny Johannot, Français et autres). 2 parts in 1 volume 4° (253x155 mm). LVI, 458, [14] pp. Author's portrait by Lafitte etched by Pelée, frontispiece, coloured map after A. H. Dufour engraved by Dyonnet and 34 plates in woodcut or steel engraving (6) and over 400 text illustrations. All plates are on Chine appliqué each accompanied by a tissue guard with printed captions. Contemporary green chagreen, gilt strapwork within a double-fillet border on covers, spine panels, cover edges and turn-ins gilt, all edges gilt. In a leather tipped slipcase. Edges and corners slightly scuffed. Somewhat foxed, mainly in the margins of the plates. *Paris, (A. Evrat for) Léon Curmer, 25 Rue Sainte-Anne, [1836-] 1838.* CHF 900



A fine copy of this celebrated edition with Tony Johannot's illustrations.

PROVENANCE: Eduard Hoffmann-Krayer, bookplate (sold in our rooms 19-20 Sept. 1947, sale IX, n° 1298).

REFERENCES: Vicaire VII, 42ff.; Carteret III, 532-547; cf. Negley 1551; Fortunati/Trousseau 489f.



41 SAINTE-BEUVE, Charles-Augustin (1804-1869). *Volupté*. 335; 291 pp. Pastiche binding of red half calf gilt by Georges Huser. Original wrappers preserved. Entirely uncut. *Paris, Eugène Renduel,* CHF 1800

First edition of Sainte-Beuve's only novel, inspired by his affair with Adèle Foucher, Victor Hugo's neglected wife.

A fine quasi spotless copy preserving the rare original wrappers.

PROVENANCE: François Delachaux, with his bookplate.

REFERENCES: Vicaire VII, 122; Clouzot, 239.

42 SCHELLENBERG – OTT, Hans Caspar, editor (1740-1799). *Icones Virorum Gentis et Stirpis Ottiorum in Helvetia præfertim Tiguri Litteris Armis et Toga Clarorum Propriis Sumptibus Æri incidi cruavit Ut apud Posteris suos Pietatis et Reverentiæ Erga Parenties extaret Monumentum Joh: Casparus Ottius Reip: Thuric: CCVIR. No place, no date [Zürich, ca.1790].* Engraved title and 23 engraved portraits, all interleaved.

And:

Clariorum Familiae Ottiorum Virorum Alterum Monumentum Posuit J. Casp. Ottius Reip. Thuric. Tribunus & Senator MDCCXC. Engraved title and 28 engraved portraits all interleaved. 4° (215x169 mm). Contemporary half-roan, spine on raised bands with label and fillets gilt. Front cover with lengthy ms. owner's entry. Covers slightly marred at lower corners. Somewhat foxed throughout. CHF 950

Presentation copy of two very rare portrait series of the Ott family of Zurich.



Seinem geliebtesten Herren Bruder

Herrn Alt-Diognstiller und Freyhauptmann Hans Conrad Ott d. ä. g.
 präsentiert das Otti'sche Familien-Geheiß
 Nur zu eigenem Gebrauch, nicht als öffentliche Piece,
 Mit dem bebildnen Einseits: Daß dieses Exemplar bekräftigt bey seiner Vererbung
 Verbleiben möge,

Eucherselbsten ergebenen Freund und Diener,
 Hans Caspar Ott, des Rathes und Diognstiller

am Osterstag, 16^{ten} Aprilis 1797.

Sufficiat autem nosse, Ottionum Familiam in antiquissimis
 Tigurinis et Helvetiis esse, Cuiusque Originem adeo accuratè
 investigare non possis; Cives autem bonos, Patriamq; amantes
 Suissæ, ex aliquot rerum helveticarum bene gestarum Monumentis
 patet.
 Joh. Baptistæ Othii, in Vita Henrici factis.



The portraits were based on drawings and paintings by mostly local artists from the collection of the councillor and guild master Hans Caspar Ott and were engraved by J. R. Holzhalb, J. Clausner, W. Bock and J. R. Schellenberg. Ott probably commissioned the first engravings as early as the 1770s, as one plate engraved by Holzhalb bears the date 1777. In 1790 Schellenberg produced an engraved title page, and Ott may have intended to complete the collection by then, but Schellenberg later produced five more plates. The collection was initially intended for family use; this is confirmed by the handwritten inscription from Hans Caspar Ott to his brother Hans Conrad (1744-1816) dated 16 April 1797. The copy bears the bookplate of Hans Conrad engraved by Schellenberg (Wegmann 5395). There are also entries on the endpapers, a few loose handwritten notes and two charming watercolours on the rear pastedown with portraits of Joh. Conrad Ott (1567-1652) and Georg Ott (1536-1592).

PROVENANCE: Hans Conrad Ott (1744-1816), then by descent Mathilde Trümpler-Ott and G. H. Ott of Zürich in 1903.

REFERENCES: Barth 10810 und 10811; Thanner, Schellenberg 714-730.

43 SCHEUCHZER, Johann Jakob (1672-1733). Museum diluvianum quod possidet Joh. Jacobus Scheuchzer. 8° [12], 107, [5] pp. With an engraved frontispiece. Later boards to style. Entirely uncut. Somewhat foxed. *Zürich, Heinrich Bodmer for the author; 1716.* CHF 5800

First edition of the first printed systematic catalogue of a collection of minerals and fossils.

Scheuchzer, a Swiss physician and naturalist from Zurich, built a collection of fossils and minerals, most of which are today in the Paleontological Museum of the University of Zurich. "He donated

278 specimens to John Woodward's (1665-1728) collection, who is considered to be the first true scientific collector of geological objects ..." (Wilson, *History of Mineral collecting* p. 191 and 198). Moreover Scheuchzer was one of the most important Swiss correspondents of the Royal Society. He dedicated his catalogue to Hans Sloane (1660-1753), one of the Society's most eminent members.

The specimens catalogued all support Scheuchzer's belief in the biblical deluge and are paleontological in nature. The work contains the description of 528 Swiss and 985 foreign fossils, as well as 667 Swiss and 1328 foreign minerals and rocks. Fossil plants and crustaceans are by far the most prevalent descriptions, occupying pages 2-99, while animals (pp. 100-102), fish (pp. 102-105) and birds, insects and humans (pp. 106-107) complete the catalogue. At the end is a list of Scheuchzer's hitherto printed works. The frontispiece engraved by Johann Melchior Füssli (1677-1736) shows Scheuchzer in search of specimens in the mountains with Noah's Ark in the background.

Museum Diluvianum "follows pre-Linnaean methods of classification and is possibly the first printed attempt to systematically describe and access a palaeontological collection based on criteria of classification ... For the ammonites, which he now correctly placed in close association with the nautili, he devised his own, detailed classification scheme. In identifying and classifying fossil plants he followed the botanical system of Joseph Pitton de Tournefort (1656-1708), and for the crustaceans he consulted the *Amboinsche Rariteitkammer* by Georg Eberhard Rumpf ... The polymath of Zurich also attached great importance to accurate designation of origin for each piece wherever possible. He appears to have been particularly interested in fossils from Switzerland, which he designated with an asterisk. His museum, therefore, was not only a systematic collection, but also a collection of specimens of Swiss fossil fauna and flora." (Urs B. Leu, *Research Practices in the Early Eighteenth Century: The Example of Johann Jakob Scheuchzer*, in:



Scholars in Action, Boston & Leiden, Brill, 2013, vol. 2, p. 597).

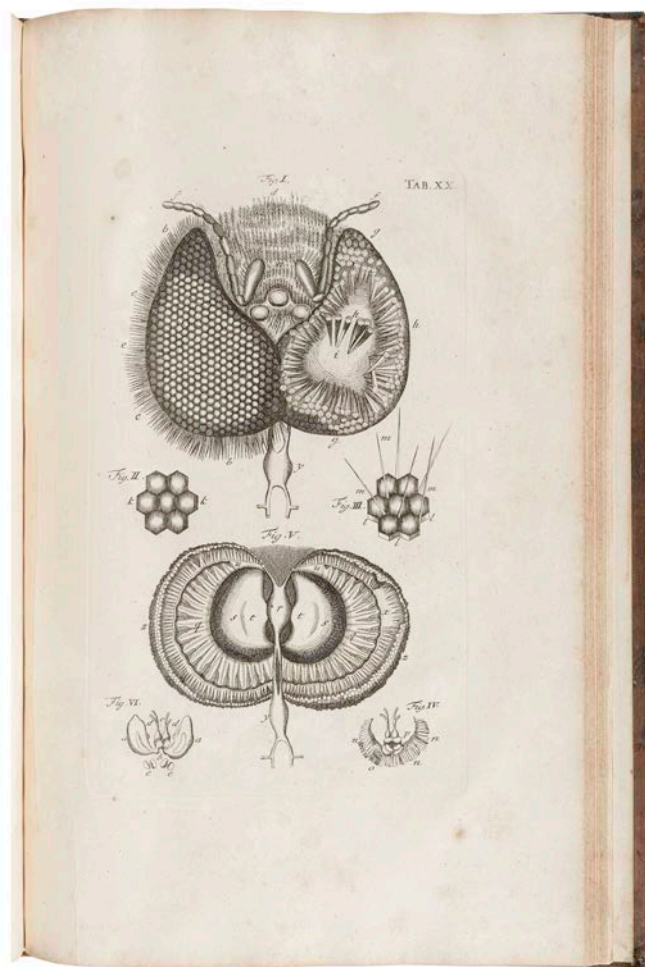
Very rare; only one copy recorded at auction (Macclesfield copy, Sotheby's, March 16, 2004, lot 94).

PROVENANCE: Paul Leeman-van Elck (1884-1960), with his bookplate on front paste-down. He was a Swiss wine merchant who became prominent as a book collector and author on the history of printing.

REFERENCES: Ward/Carozzi, *Geology Emerging* 1969; Roller/Goodman, *The Catalogue of the History of Science Collections of the University of Oklahoma Libraries*, 1976, II, 405; Haller I, 1823.

44 SWAMMERDAM, Jan (1637-1680). *The Book of Nature, or the History of Insects: Reduced to distinct classes, confirmed by particular instances, displayed in the anatomical analysis of many species ... With the life of the author, by Herman Boerhaave. Translated from the Dutch and Latin original edition, by Thomas Flloyd. Revised and improved by notes from Reaumur and others by John Hill. Folio (400 x 245 mm). [6], XX, [6], 236; 153, LXIII, [12] pp. 53 engraved plates. Contemporary speckled calf, back on five raised bands and elaborately gilt. Joints strengthened, the plates somewhat foxed. London, Christlieb Gottreich Seyffert, 1758.* CHF 1400

First English edition. The manuscript of Swammerdam's celebrated entomological work remained in private French hands until 1727 when the famous Dutch physician and botanist Herman Boerhaave (1668-1738) was able to buy it. Ten years later he finally published the work as *Bybel der natuure – Biblia Naturae; sive historia insectorum* with parallel text in Dutch and Latin. "A magnificent folio work which contains perhaps the finest collections of microscopic studies ever produced by a single observer" (Dance, *The Art of Natural History*, p. 183). For this English version the editor John Hill (1716-1775), a committed publicist, physician, apothecary, botanist and novelist, reissued also Boerhaave's important biography of the author and the Latin panegyric of Swammerdam's best friend in Amsterdam, the physician Mattheus Sladus (1628-1689). The German bookseller Christlieb Gottreich Seyffert, active in London since 1757, published the expensive work on subscription. All the 53 plates of the original edition were accurately copied and etched by the Hamburg born engraver Johann Christian Gottfried Fritsch (1720-1802). Hill dedicated the edition to the president of the Royal Society, George Parker, 2nd Earl of Macclesfield (1695-1764).



PROVENANCE: Bookplate of the Chiswick House library.

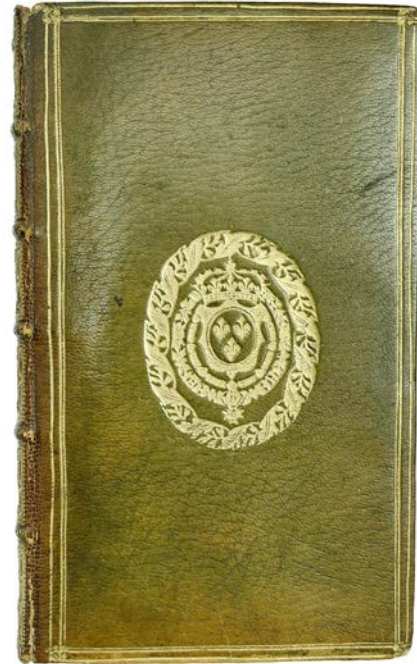
REFERENCES: Nissen, ZBI, 4057; Darmstaedter 35f.; cf. Dibner, *Heralds of Science*, 191; Norman 2037; Lindeboom, Boerhaave, 568.

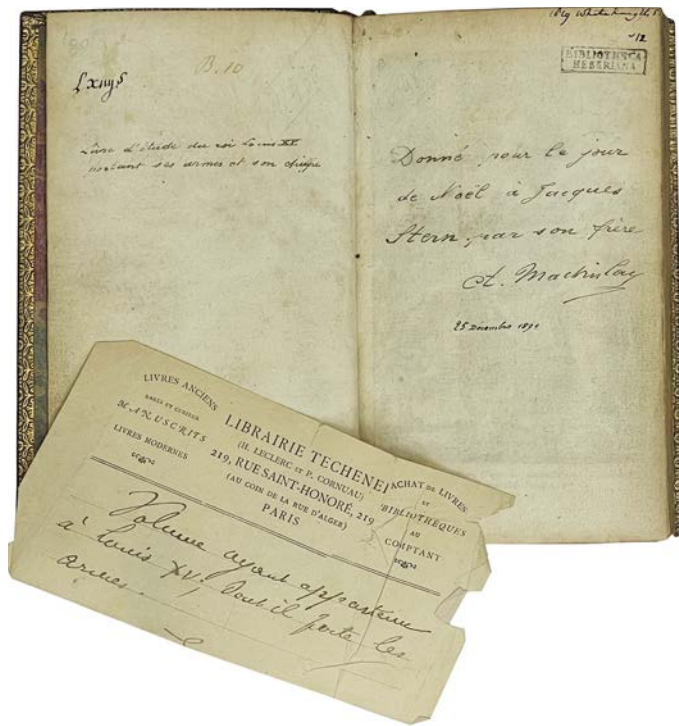


45 TASSO, Torquato (1544-1595). *Il Goffredo. Poema Eroico con gli argomenti del Signor Gio: Vincenzo Imperiale.* 12° (130x78 mm). 23, 550 pp. engraved frontispiece and 20 full-page engravings. Contemporary green morocco gilt, large dentelle tooling on covers, spine gilt with red lettering piece, all edges gilt. *Padova, Stamperia del Seminario, Gio: Manfrè, 1763, CHF 650*

A charming copy.

46 VERGILIUS MARO, Publius (70-19 BC). *Les Eglogues. Traduites en Vers François, avec le Latin à côté, & diverses autres Poësies par Monsieur Richer.* 8° (162x94 mm). [16], 163, [5] pp. with an engraved frontispiece. Contemporary olive morocco gilt, coat of arms within triple fillet border on covers, spine on raised bands, with crowned cipher LL. Corners and head of spine slightly scuffed, some foxing. *Rouen, Hérault, 1717* **SOLD**





First edition of the very popular translation by Henri Richer (1685-1748). An inscription on the first front fly-leaf says that it was the young Louis XV's textbook bearing his coat of arms and cipher (OHR 2495, 2 resp. 20). On the same sheet there is also a somewhat strangely inscribed entry, which might be read as "Louys"; is this possibly the young king's name written by himself?

PROVENANCE: Richard Heber (1773-1833), eminent book-collector and one of the founders of the Roxburghe Club, his sale, 1834, lot n° 7035. – Losely inserted slip of the Librairie Techener. – Ms. presentation by a count Mckinlay to Jacques Stern, dated 1894.

47 [ZURLAUBEN, Beat Fidel Anton (1720-1799) & Jean-Benjamin de LABORDE (1734-1794)]. Tableaux topographiques, pittoresques, phisiques, historiques, moraux, politiques, littéraires, de la Suisse. Tableaux de la Suisse, ou voyage pittoresque fait dans les treize cantons et états alliés du corps helvétique. Ouvrage exécuté aux fraix & par les soins de M.de Laborde, dessinées par MM. Pérignon, Le Barbier, &c. & gravées par MM. Née & Masquelier, &c. Five parts in four volumes-folio (511x345 mm). With engraved title, frontispiece, 227 plates of views, 7 maps & plans, 11 plates of portraits & 6 plates of medals, vases, etc. Uniformly bound in contemporary brown mottled calf, back on raised bands, gilt in compartments, lettered green morocco labels in second and third, covers gilt with ruled border, marbled endpapers, yellow polished edges, green silk markers. Somewhat foxed at places. *Paris, J.-G. Clousier & P.-M. Lamy, 1780-1788.* CHF 28000

“One of the most comprehensive, beautiful and desirable illustrated books on Switzerland ever produced” (Wolf & Korey).

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

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

REFERENCES: Brunet V, 1546; Lonchamp 3362; Haller I, 235; Lewine 581; Cohen/de Ricci 1075; Hoefer VI, 684; Wolf & Korey, Quarter of a Millennium: The library company of Philadelphia 1731-1981. A Selection of Book, n° 79

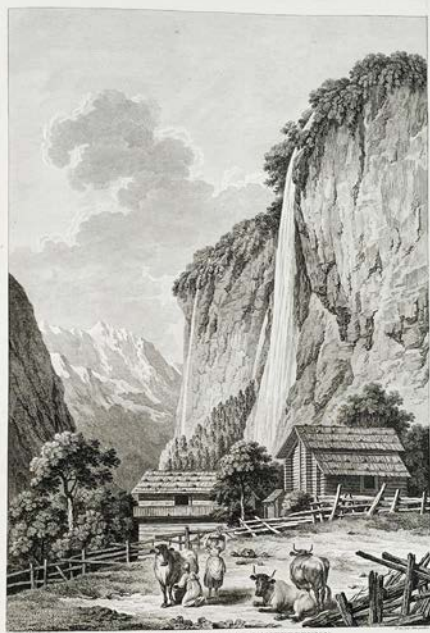




I^{re} VUE DU CHATEAU DE M. LE BARON DE ZUR-LAUBEN.
*Marché de Camp des Armées du Roi, St. Capitaine au Regiment des Châssés Suisses 2.
 En venant de la Vallée de Leig.*
 A. P. D. B.



II^e VUE DU CHATEAU DE M. LE BARON DE ZUR-LAUBEN.
En face de Lac de Leig, et de Saint Pierre de Lucerne.
 A. P. D. B.



VUE DE LA CASCADE DE LAUTERBRUNN,
Près le Village d'Interlaken, Canton de Berne.
 A. P. D. B.

