



ultet iam anglica turba celos

BERLIN

exultet divina misteria et penitus rursus

SEPTEMBER 2026

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Front cover: 1 Antiphonal; left: 32 Magrath



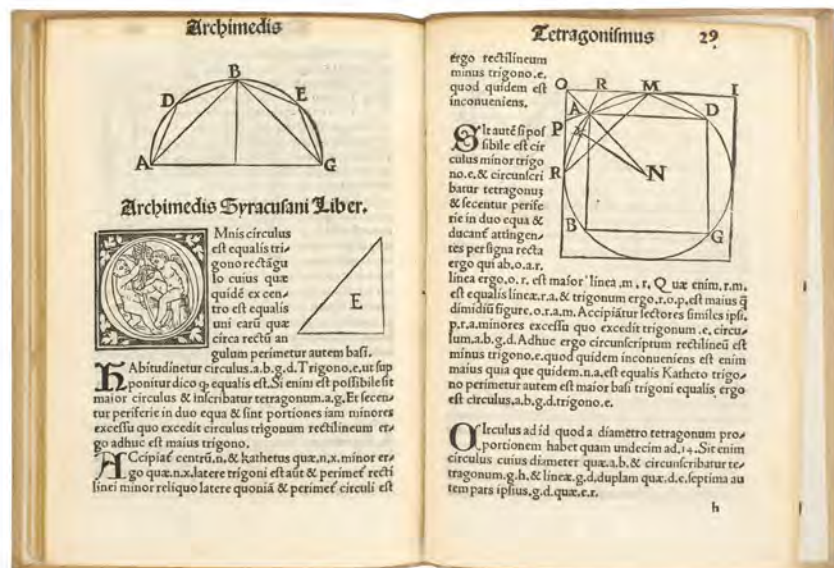
Golden Notes

1. [ANTIPHONAL.] Antiphonal, with neumes, containing music for the blessing of the Paschal Candle on Holy Saturday. *Southern Germany or Bohemia, mid-fifteenth century.*

A complete folio leaf (388 × 287 mm, text area 297 × 205 mm), ten lines written in red ink in a gothic liturgical script, ruled in red ink, **diamond-shaped musical notation entirely in burnished gold** outlined in dark brown ink on ten four-line red staves, **large illuminated initial 'E'** (*Exultet jam angelica*, 78 × 74 mm) of blue leafy design set against a quadrangular panel of burnished and shell gold framed in pink and enclosing two leafy x-shaped motifs in green, border extension of green foliage enclosing burnished gold bezants, smaller initials in green ink, green ink dividers indicating the relationship of the notes to the words, extensive penwork flourishing in green ink in lower margin of recto and in both upper and lower margins of verso, penwork flourishing in brown ink along inner and outer margins of both recto and verso, rubrics; some light soiling and smudging but generally in excellent condition. **£3500***

An unusual and striking antiphonal leaf written entirely in red and notated entirely in burnished gold, signalling the importance of the text for Holy Saturday.

The *Exultet* or *Exsultet*, also known as the *praeconium paschale*, is a hymn of praise sung by the deacon in celebration of the Resurrection after the *Lumen Christi* procession has entered the church for the solemn service of the Easter Vigil. It is sung in connection with the blessing and offering of the Paschal Candle, the light of which symbolizes the glory of the risen Christ. The burnished gold notes here may thus have served a practical as well as a symbolic and sacramental purpose, remaining visible to the deacon in the semi-darkness of the church.



The First Archimedes

2. **ARCHIMEDES; BOETHIUS; CAMPANO da Novara; Luca GAURICO, editor.** Tetragonismus id est circuli quadratura per Campanum Archimedes Syracusanum atque Boetium mathematicae perspicacissimos adinventa. Venice, [Giacomo Penzio for] Giovanni Battista Sessa, 28 August 1503.

4to, ff. 32; small woodcut Sessa device on title-page and different device below colophon, title with woodcut illustration of Archimedes standing on a map and looking up at the heavens, woodcut initials and diagrams; title-page slightly dust-soiled with small repair at foot, title tipped in and (conjoint) leaf a4 strengthened along gutter, a few headlines shaved, occasional light spotting, final verso with slight offsetting; a good copy in nineteenth-century boards, green morocco spine label, year of publication lettered to upper cover in manuscript, remains of index tabs; binding a little soiled; bookplate of 'Progel' (probably Joseph Bonaventura Progel, of Munich, d. 1851). **£18,000**

The first appearance in print of any complete work by Archimedes, 'generally regarded as one of the greatest mathematicians the world has ever known' (PMM), including one of the earliest approximations of the value of π .



**Tetragonismus idest circuli quadratura per Cā
panū archimedē Syracusanū atqz boetium ma
thematicae perspicacissimos adinuenta.**



This work contains Archimedes' mathematical treatises *Quadratura circuli* and *Quadratura parabolae*, in the Latin translation of William of Moerbeke, which accompanied similar works on the quadrature of the circle by Campano da Novara and Boethius. In *Quadratura circuli*, Archimedes 'calculated the ratio of circumference to diameter (not called π until early modern times) as being less than $3\frac{1}{7}$ and greater than $3\frac{10}{71}$. In the course of this proof Archimedes showed that he had an accurate measurement of approximating the roots of large numbers' (DSB I, p. 222). *Quadratura parabolae* proved that the area enclosed by a straight line and a parabola is equal to $\frac{4}{3}$ the area of a triangle with equal height and base. 'Archimedes demonstrated the quadrature of the parabola by purely geometric methods. In the first part of the tract he demonstrated the same thing by means of a balancing method. By the use of the law of the lever and a knowledge of the centers of gravity of triangles and trapezia, coupled with a *reductio* procedure, the quadrature is demonstrated' (*ibid.*, p. 219).

Tetragonismus represents the earliest appearance of any work by Archimedes in Latin, predated only by excerpts in Valla's *De expetendis et fugiendis rebus opus* (Venice, 1501). The first printing of Archimedes in Greek was not until 1544, accompanied by Regiomontanus's version of the Latin text. These publications, along with Tartaglia's reprint of these two Archimedean texts in 1543, facilitated the use of Archimedes by Galileo, Torricelli, and Kepler.

BM STC Italian, p. 292; EDIT16 CNCE 8810; USTC 818222; Adams C 470; raesse VII, p. 151; Riccardi I, col. 40, no. 1*.



Plates for Little Painters

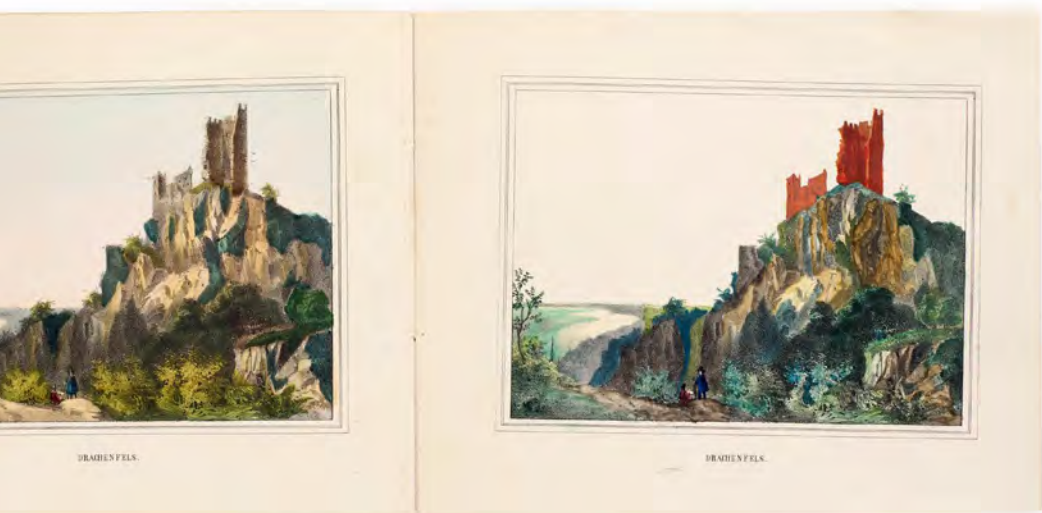
3. [ART EDUCATION.] Der kleine Maler. [*Germany, mid-nineteenth century.*]

Oblong 8vo, 8 hand-coloured lithographic plates; pamphlet-stitched in publisher's printed purple wrappers, 'N: 11' added in manuscript at foot of front wrapper; somewhat sunned with a few small spots; 8 hand-coloured engravings (c. 65 × 62 mm) loosely inserted. **£450**

A delightful suite of plates intended to teach children painting by copying hand-coloured exemplars.

The volume comprises four pairs of lithographs, each with a professionally hand-coloured view facing a copy coloured – somewhat more crudely – by an early owner. The views, no doubt chosen to appeal to young painters, show castles from around the German *Sprachraum*: the Osthofentor in Soest, Westphalia; Franzensburg in Laxenburg, Lower Austria; the ruined Drachenfels Castle in the Wasgau; and Brunnenburg in South Tyrol. Loosely inserted are eight smaller views, seemingly coloured by the same juvenile hand.

OCLC finds a single copy, at the Goethe-Universität in Frankfurt; not on Library Hub.



Revellers' Rule Book

4. [BEER.] Jenaischer allgemeiner Bier-Comment nebst angehängtem Bier-Prozess. *'Eschwig, Otter & Kunitz, 183*.'*

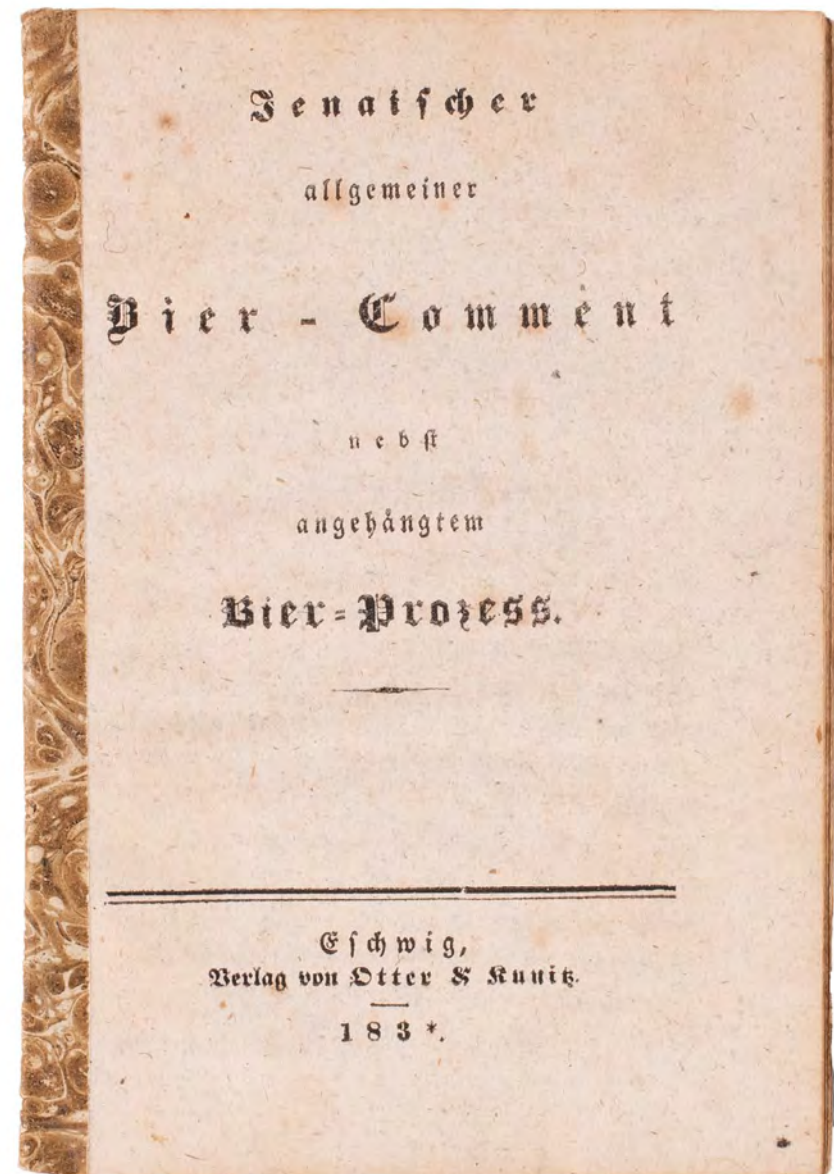
12mo, pp. iv, 28; a little light foxing, light dampstaining to lower margins, but a very good copy; stitched, with strip of contemporary marbled paper to spine.

£375

An apparently unrecorded humorous handbook of drinking rules for students at the university of Jena, famous both as a centre of German idealism and Romanticism, and for its professors, who included Schiller, Fichte, Hegel, and Schlegel.

Arranged in numbered paragraphs, in parodical imitation of contemporary legal codes, the text covers pre-drinking etiquette; drinking games, including duels known as 'Bierscandal'; disqualification due to improper behaviour or drunkenness, called 'Bierverschiss'; rejoining festivities upon recovering some semblance of sobriety; singing; and 'legal' matters, including the settling of disputes with recourse to the 'Codex Cerevisiae' (a reference both to the peakless student cap known as a 'cerevis' and to beer itself).

No copies are recorded on OCLC or KVK, which list comparable codes around the same period for Göttingen and Heidelberg.



The Power of Persuasion



5. **BEROALDO, Filippo.** Opusculum eruditum quo continetur Declamatio philosophi medici & oratoris de excellentia disceptantium. [(Colophon:) Paris], Denis Roce, [1 August 1501].

[bound with:]

BEROALDO, Filippo. [Drophead title:] Libellus de optimo statu. [(Colophon:) Paris, Denis Roce, 'decimo nono ydus Augusti' (26 July?) 1501.]

Two works in one vol., 4to, *Opusculum*: ff. [8], A2.7 misbound; metalcut printer's device to title-page, full-page woodcut of the Virgin Mary to verso of title with the letterpress caption 'Ave gratia plena', woodcut initials, full-page woodcut of Christ to final verso with the letterpress caption 'Spes mea deus'; *Libellus*: ff. [14], Bb2.5 misbound; woodcut initials, repeated woodcut of Christ to final verso; backfolds repaired, marginal repair to final leaf, short marginal tears, a few small wormholes, a few scattered stains, otherwise a good copy; recased in old vellum over boards.

£3750

Second Paris editions (first 1500) of Beroaldo's short texts on the power of persuasion and the ideal state; these are the first editions with illustrations, large and striking woodcuts of the Virgin Mary and Christ.

These two works by Filippo Beroaldo (1453–1505) were first printed together in Bologna in 1497. He dedicated *De optimo statu* (On the ideal state) to the *de facto* ruler of Bologna, Giovanni Bentivoglio; other editions were entitled *De optimo statu et de principe*, preempting Machiavelli's choice of title for his own short work of political theory. However, Beroaldo provides what is essentially a list of princely virtues, in the manner of earlier *specula principum*; he concludes that a monarchy is the best form of government, where the monarch acts in the best interests of the state. Although they approached princely behaviour from different angles, it has been suggested that Machiavelli did indeed read Beroaldo's treatise, though he was more influenced in his other writings by Beroaldo's commentaries on Roman drama.

These second Parisian editions, printed by Michel Tholoze for Roce, follow Kerver's editions of the previous year; they omit Beroaldo's preface, and the absence of a separate title-page for the second part perhaps indicates that the two were intended to be issued together. Roce published numerous short works by Beroaldo, for students at the university to pick and choose which ones to buy.

The woodcuts are somewhat large and crude, perhaps more in the manner of a pilgrim badge than a book illustration. 'The blocks are cut with unusually strong lines, and the uneven edges suggest that these subjects may originally have been part of a larger block divided into panels' (Mortimer, p. 71). They also seem somewhat incongruous, given the secular nature of the texts that they accompany.

Uncommon: we have traced copies of both works in the British Library, Harvard, and the Newberry; the first work is also in Christ's College, Cambridge and the National Library of Medicine; the second is also held by the LSE.

USTC 142763 & 142758; BP16 100016 & 100015; *Declamatio*: Mortimer, *Harvard French* 53. Not in Adams.



Philippi Beroaldo
lofopho & medico a



Aug: opera præcū: ritu
matoria dictione pluderē:
rum declamator: controu
condituræ nostræ concin:
a me dicent ea & animos
gas pfactiones recidamus
diligēter ac libenter atten

Dater q tres libe
tores: moriēs t
ciuitati p^o mor
ditas paterna
bus agnecausam a quo cū

Cemitor iudice
tribus fratribu
philosophia sit
mētū deos: Pl
bono: ut ipsi? Platōis ver
ē a diis ne cūq dabit: Hæ
expultrix: lumē legū: magi
trix: Cæli & mūdi pteplat:
sublimiora qpiā velligat. E
di tergo degit: Hæc iternūci
ri? loqr dii terreni effidunt:
tūcia illa phia: q supra hæc
qd agasti cælo: Meritoq: S

The First 'Protestant' Greek Bible

6. [BIBLE – OLD TESTAMENT *and* APOCRYPHA, *Greek*; Johann LONITZER, *editor.*] Της θειας γραφης παλαιας δηλαδη και νεας απαντα. Divinae scripturae, veteris noveque omnia. *Strasbourg, Wolfgang Köpfel, 1526.*

Three vols, 8vo, ff. I: [iv], 275, [1], II: 344, III: [1], 455; titles printed within woodcut borders by Hans Weiditz, vol. I title printed in red and black and f. 1 with woodcut headpiece and initial printed in red, ruled in red, woodcut initials and headpieces throughout, woodcut printer's devices to titles of vols II and III, to final versos, and to vol. III f. 263^v; occasional light marginal staining, minor wormhole to lower margin of quires I cy-ee, small rust-hole to I AA1 (affecting a few characters without loss of sense), neat old repairs to vol. I title verso (with small loss to lower inner corner of border), nonetheless a very good set; bound in late eighteenth-century French marbled calf, spines gilt in compartments with gilt red paper lettering-pieces, edges stained red, green ribbon place-markers; skilful repairs to joints and extremities, very slightly rubbed; ink stamp to first and third title-pages of the Jesuits of Lyons. **£8500**

The first edition of the Old Testament in Greek to be printed in Germany, and the first aimed at a Protestant readership, with the Apocrypha separated along the lines of Luther's German translation.

The prolific Protestant printer Wolfgang Köpfel established his own press in Strasbourg in 1523, printing a Greek Psalter and New Testament the following year and two volumes of Homer in 1525, all edited by Johann Lonitzer (or Lonicerus, c. 1499–1569) before his appointment as Professor of Greek (and later of Hebrew) at the newly founded University of Marburg in 1527.





Although basing the text on the Aldine Bible, Lonitzer's arrangement of the books followed Luther's German Bible which – following the Hebrew rather than the Septuagint – did not include the Apocrypha. 'Lonicerus performed two novel pieces of surgery: he removed whole books designated as Apocrypha to a separate section of their own, and made cuts in books like Daniel and Esther to remove extra material contained in the Greek. In this, Lonicerus was following the lead of Luther, as he made clear in his "Ratio Partitionis", which introduces the work' (Grillo, p. 27). The relegation of the Apocrypha to a separate section enabled purchasers to have it bound separately or even not to acquire it at all; three of the six copies Adams records in Cambridge are bound without them.

This Protestant edition of the Septuagint is positioned at a significant moment in the early printing history of the Bible in Greek. It is the third printing overall, following the Complutensian Polyglot (Alcalá, 1514–1517) and the Aldine Greek Bible (Venice, 1518), both of which were issued alongside Erasmus's controversial *New Instrument* (Basel, 1516), which sought to provide an alternative Latin version based on the Greek text rather than Jerome's Vulgate.

'The content and organization of the Greek Old Testament, in particular its relationship to what Luther and his followers determined were apocryphal texts, were subjects of intervention (whether on the part of editors in print or readers in manuscript annotation) from all sides in editions of the Septuagint that appeared from the mid-1520s onward. The majority of such interventions in print were the product of Protestant rejection of the Vulgate, rather than concern for the manuscript tradition' (Mandelbrote).

Despite being placed on the *Index of Prohibited Books* as a work of Protestant origin, this copy was owned by the Jesuits of Lyons without suffering any mutilation (the preface by Lonitzer with its mention of Luther was often removed in Catholic settings).

USTC 696163 & 710172 (with New Testament); VD16 B 2575 (with New Testament); Adams B 977; Darlow & Moule 4602 (with New Testament); Delaveau & Hillard, *Bibles imprimées* 91 (with New Testament); Muller, *Bibliographie Strasbourgeoise*, Köpfel 81 (with New Testament). See Grillo, 'Out of print: Excising and preserving the Daniel tradition in early printed Greek Bibles', in *The Journal of Theological Studies* 73 (2022), pp. 22–42; Mandelbrote, 'The Septuagint in Early Modern Europe', in *The T&T Clark Handbook of Septuagint Research* (2021), pp. 299–310.

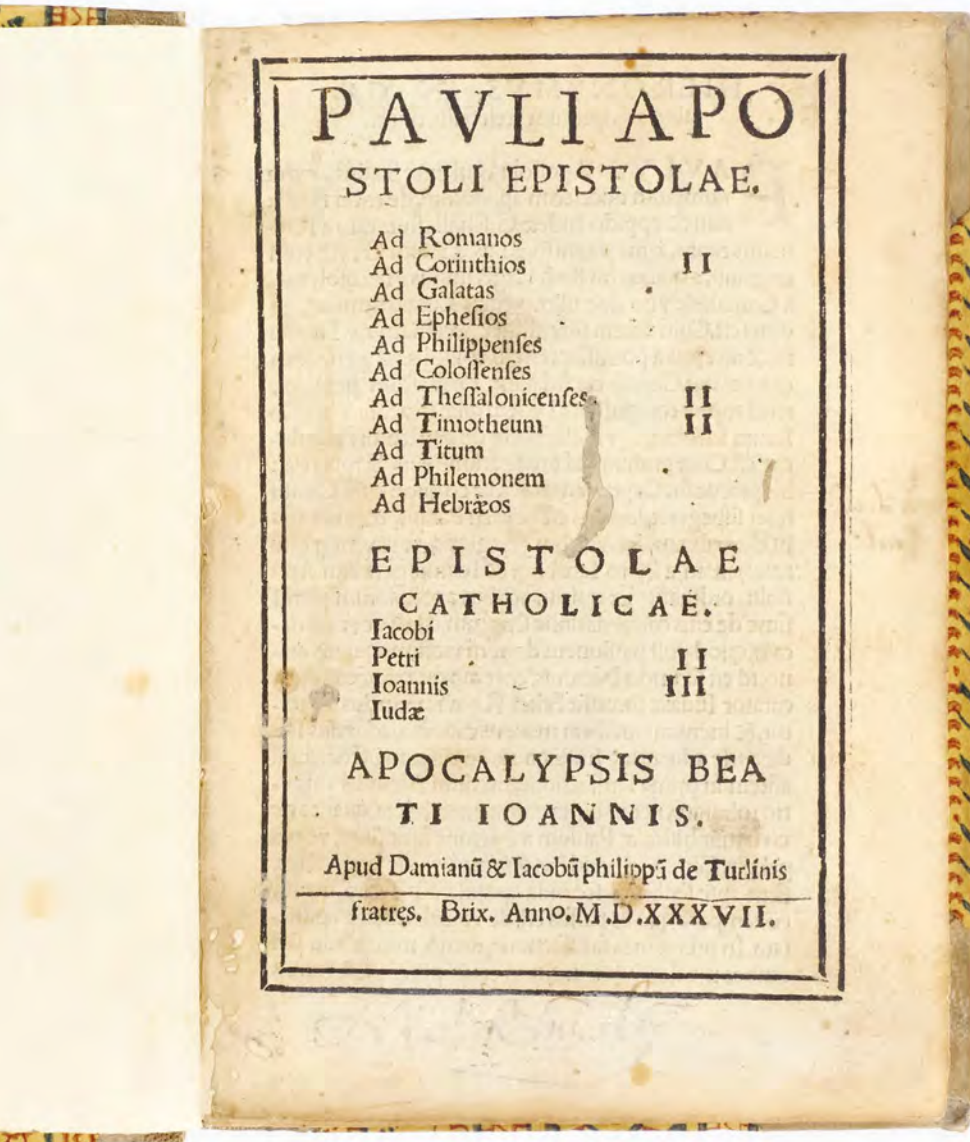
Annotated by an Italian Protestant Sympathiser

7. [BIBLE – NEW TESTAMENT.] Pauli Apostoli epistolae ... Epistolae Catholicae ... Apocalypsis Beati Ioannis. *Brescia, Damiano and Giacomo Filippo Turlino, May 1537.*

8vo, ff. 112; title and colophon within double ruled border, large metalcut to f. 2^v (see below), woodcut initials, woodcut device to colophon; some worming to title-page and following 2 leaves (old repairs) touching some words and the metalcut, some worming to final 3 leaves (old repairs), some light dampstaining and creasing to corners, erasure at head of last page; otherwise good in twentieth-century half vellum, decorative printed paper to covers; repair to foot of spine; cancelled contemporary ownership inscription ?Nicholo Benedetti to foot of title, several contemporary marginalia to first quire (see below), armorial bookplate 'Ex libris Familiae Vinciorum' (i.e. the Vinci family) to front pastedown. **£2500**

Scarce Brescia edition of the Epistles of St Paul, St James, St Peter, St John, and St Jude, and of the Book of Revelation, in the Vulgate version, with a remarkable metalcut depicting St Peter and St Paul holding a Holy Shroud bearing the face of Christ, owned by an Italian Protestant-sympathiser.

The annotations in the margins of the first quire are of interest, particularly in relation to the cancelled early ownership inscription at the foot of the title (?Nicholo Benedetti). The attention reserved exclusively to the Epistle to the Romans, a text explicitly concerned with the problem of salvation as deriving from faith alone or works, chimes with the contested reading of such text in the years preceding the Council of Trent: in the preface to his German translation of Romans, Luther had hailed this epistle as 'the most important piece in the New Testament. It is purest Gospel. It is well worth a Christian's while not only to memorize it word for word but also to occupy himself with it daily, as though it were the daily bread of the soul'. Our early reader underlines and repeats in the margin the phrase 'Virtus Dei in salutem...' (f. 3v), indicating an emphasis on the belief in salvation by faith alone.



ARGVMENTVM IN EPI STOLAM PAVLI AD ROMANOS.

ROmani, sunt partis Italiae. Hi praeventi sunt a falsis apostolis, & sub nomine domini nostri Iesu Christi, in legem & prophetas erant inducti. Hos reuocat Apostolus ad veram & euangelicam fidem, scribens eis a Corintho, per Phoebe ministram ecclesiae Cenchreensis.



EPISTOLA STOLI A



A cundum spiritum tuorum Iesu Christi gratiam & apostolus gentibus praedicati Iesu Christi, vocatis sanctis, gno nostro Iesu Christo per Iesum Christum vestra annuntiatio mihi est deus, cuius, quod sine inter in orationibus aliquando prospiciendi ad vos. De partiar vobis gratia id est simul consolatio vestram a tres, quia saepe sum usque adhuc cut & in ceteris bus & insipienti

Additionally, the *lectio* '...de filio suo qui factus' in Rom. I, 1 is cancelled and supplanted in manuscript with '...de filio suo qui genitus...', reflecting Erasmus' choice of translation as published in his *Novum Testamentum* since 1516. The Council of Trent sanctioned the old Vulgate as the only accepted version, rejecting Erasmus' theologically important innovations. The early annotator of this text may perhaps have felt it necessary to cancel his name from a book which carried evidence of Erasmian parallel reading, and of engagement in one of the most central religious controversies of the age.

Rava writes at length on the metalcut: 'This image, extremely curious and interesting, of a primitive and even archaic character (particularly noticeable in the almost Byzantine face of Christ on the shroud) belongs to the style of sets of images of the "Passio Christi" and "Horologium devotionis" engraved with a technique called "schrottblatt" in Germany around the middle of the fifteenth century ... The appearance of an image of this kind in a book printed in Brescia in 1537 is something completely unexpected. The image is framed by a border composed of four blocks of different provenance: the upper block of enlaced pinnacles is found very frequently in Venetian books of the first quarter of the sixteenth century; on the left, a fragment of a very fine Venetian border of the fifteenth century decorated with sirens, birds, does etc. among acanthus scrolls; on the right, ornaments on a black ground emanating from a central rosette [found in other books printed in Brescia] ... the lower block, a fragment of a black ground border, decorated with cornucopiae, scrolls, and acanthus leaves, is probably Milanese' (Rava, *Supplement à Max Sander: Le livre à figures Italien de la Renaissance* (1969), p. 118, *trans.*) He also describes two repeated initials, showing God blessing and a pope, as primitive in style.

The 'index' at the end lists Epistle and Gospel readings for the year from Advent to All Saints, as well as for the feasts of Apostles, Martyrs, Confessors, and Virgins, for the dedication of a church, and for marriages, according to Parisian and Roman use.

EDIT16 CNCE 6001; USTC 802779; Sander/Rava 5467a. **Not in Darlow & Moule. Only one copy traced in the UK (Bodleian) and two in the US (Folger, UCLA).**



A Rare Passau Breviary

8. [BREVARIY, Use of Passau.] Breviarium s[ecundu]m chorum alme Ecclesie Pataviensis. [(Colophon:) Venice, Petrus Liechtenstein for Vienna, Lukas and Leonhard Alantsee, 25 May 1515.]

Part II only (of II), 8vo, ff. [xii], '382' (recte 394); printed in red and black throughout, title-page with woodcut portrait of Saints Stephen and Valentine incorporating the Alantsee device with letterpress name of Leonhard Alantsee within the frame, full-page woodcut of the Crucifixion, four other full-page woodcuts with historiated woodcut borders on facing pages, smaller woodcut illustrations throughout; upper margin of title-page excised and repaired, marginal wormholes to first 3 ff., marginal paper-flaws to a few leaves, small stains to x8, the odd mark, else a very good copy; bound in contemporary Austrian blind-stamped sheep over wooden boards, front board lettered 'BREVIER E' in blind, spine blind-tooled in compartments with an eighteenth-century gilt paper lettering-piece, traces of nails from bosses at centre and corners, remains of two clasps, index tabs, sewn on 3 split tawed thongs, spine lined with manuscript waste on vellum; somewhat worn and rubbed, spine defective at head and foot, endpapers renewed; late sixteenth- or early seventeenth-century notes on m2-4, inscription of the Augustinian Canons Regular of Klosterneuburg to title dated 26 May 1656.

£4500

A rare Passau breviary with numerous woodcut illustrations in a contemporary Austrian binding, printed in Venice for the Austrian market.

This volume contains the summer part of the breviary (*aestivalis* or *estivalis*); the winter section was issued by Liechtenstein on 26 July 1515. The calendar (in the first twelve leaves), however, covers the whole year.



Breviarium fm

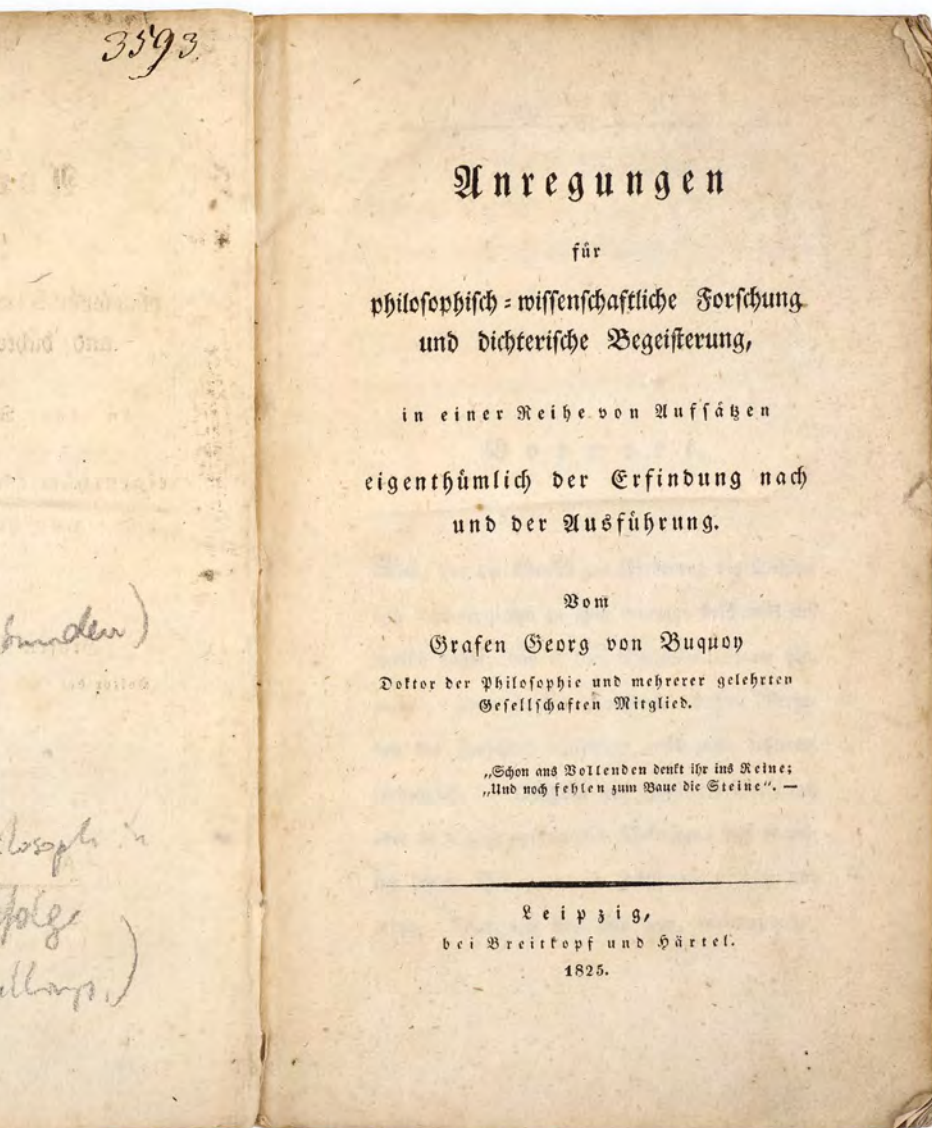
Can. Reg. chorum alme Ecclesie Claustrum
Klosterneuburg. Pataulensis. Bibliotheca
iure sum. S. Stephanus inscripty S. Valentinus 26. May. 1656.



The diocese of Passau (now in eastern Bavaria) covered much of modern-day Austria, and its liturgy had an even wider spread, so it is not surprising that its liturgy was in use hundreds of miles away in Klosterneuburg, just north of Vienna. The first Passau liturgy was printed in Passau in 1481, and the first Venetian printing was in 1499. Petrus Liechtenstein of Venice specialised in liturgical printing, in particular for central European dioceses; this is the fourth small format Passau Breviary he printed between 1505 and 1515, on behalf of the Viennese bookselling brothers Lukas and Leonhard Alantsee. The title-page depicts two of the patron saints of Passau, St Stephen and St Valentine, and was used in other Passau liturgies, including the 1517 Passau Breviary in folio, which was printed by Luc'Antonio Giunta rather than Liechtenstein.

OCLC records a single incomplete copy in the US (Illinois), and Library Hub adds copies in the British Library (summer part only) and Cambridge University Library. Bohatta located copies in various monastic libraries in Germany and Austria (including another at Klosterneuburg, with both parts, and in a pigskin binding; it was added to the catalogue on 3 December 1656, and had the ex-libris of the abbot Thomas von Ruef; see Ludwig, *Klosterneuburger Altdrucke* (1501–1520), 140).

EDIT16 CNCE 36443; USTC 846986; Bohatta, *Breviere* 2580; VD16 ZV 28324; Sander 1315 (all for both parts); cf. Mortimer, *Harvard Italian* 86 (the 1517 Giunta/Alantsee Passau Breviary).



Poetry and Philosophy

9. BUQUOY, Georg Franz August de Longueval, Freiherr von Vaux, Graf von. Anregungen für philosophisch-wissenschaftliche Forschung und dichterische Begeisterung ... Leipzig, Breitkopf & Härtel, 1825.

8vo, pp. xxiv, 792; pp. [xvii]–xxiv (table of contents) misbound into the final gathering; small chip to outer margin of title, else a very good copy; in contemporary marbled wrappers, remains of paper spine label; a little rubbed, spine chipped. **£950**

First edition, rare, of a comprehensive discussion by the author of his personal philosophy, with c. 50 pages of his poetry thrown in at the end for good measure.

Samuel Hahnemann refers to the work in *Die chronischen Krankheiten* (1828–30), calling Buquoy a 'deep-thinking, many-sided scholar and indefatigable investigator of truth'. He also notes Buquoy as a practical connoisseur of homeopathy. Born in Brussels into a distinguished noble family and educated in Vienna and Prague, Buquoy (1781–1851) took over his uncle's entailed estates in Bohemia at the age of twenty-two, where he set about introducing improvements in the various local industries, such as glass manufacture. The several glass factories were renowned for the quality of their production, especially of hyalith (black opaque glass, in imitation of stone), the recipe for which was discovered by Buquoy himself in 1816; the finished articles were sold in Prague and Carlsbad and also exported to a wider European market, including Vienna and Budapest. Although a student of law and philosophy, Buquoy's interests were broad, and included mathematics, technology, physics, chemistry and economics. His *Die Theorie der Nationalwirthschaft* (1815–8) is an early 'strikingly modern' work in that latter field (see Robertson, 'Mathematical economics before Cournot', *Journal of Political Economy* LVII (1949), 527). Schumpeter calls Buquoy 'a very interesting man: a great Austrian nobleman, very wealthy, very radical (as an old man he took part in the revolution of 1848) ... Man and writings are forgotten unjustly, so I think' (*History of Economic Analysis*, p. 502). A second edition of the present work appeared in 1827.

Outside continental Europe, OCLC a single copy in North America (Fisher) and none in the UK; not in Library Hub.



Brindley in Brocade

10. [CLASSICS.] A group of eleven editions in twenty-one volumes from Brindley's series of Latin classics. *London, J. Brindley, 1744–1754.*

Eleven works in twenty-one vols, 12mo, with engraved title with Prince of Wales's feathers to each vol., 6 engraved plates in Lucretius, 2 folding engraved plates in Caesar; Tacitus vol. III bound with a duplicated quire R bound in place of quire P; woodcut and typographic ornaments throughout; occasional moderate foxing and toning, otherwise excellent copies; bound in contemporary (likely French) burgundy morocco gilt, edges gilt, yellow silk placemarkers, star-and-dot brocade endpapers by Johann Michael Munck of Augsburg (signed variously 'In Augsp.', 'Bey Johann Michael Munck', 'No. 30'); some minute worming to a few spines, three endcaps chipped; engraved armorial device cut out of paper depicting a griffin segreant contourné to front flyleaf verso of all but one vol.

£2500

An attractive set of twenty-one volumes from Brindley's series of Latin classics, handsomely bound and with resplendent gilt brocade endpapers signed by the well-known Augsburg papermaker Johann Michael Munck (fl. 1730–1760).

Published and 'very well printed' (Plomer) by J. Brindley (fl. 1724–1758) – bookseller and binder to the Royal Family (hence the Prince of Wales's feathers to each title here) – the present series was largely edited by the Irish classicist and coinier Usher Gahagan (d. 1749). Arrested and sentenced to death while the series was ongoing for 'diminishing the coin of the realm', Gahagan attempted to win a pardon by translating Pope's 'The Temple of Fame' and 'The Messiah' into Latin verse dedicated to Newcastle, the then prime minister. His efforts were in vain, and he was hanged at Tyburn.

Our set comprises the works of Caesar (2 vols, 1744, ESTC T136731), Curtius Rufus (2 vols, 1746, T144277), Horace (1744, T46227), Lucan (2 vols, 1751, T114117), Lucretius (1749, T32128), Nepos (1744, T83013), Ovid (5 vols, 1745, T99863), Phaedrus (1750, T141020), Sallust (1744, T133040), Tacitus (4 vols, 1754, T152387), and Virgil (1744, T139210).

For the endpapers, see Haemmerle 250; Kopylov 126.



An Altered Imprint Bound for a Norman Nobleman



II. DIONYSIUS of Halicarnassus. *Antiquitatum Rom. libri XI. Ab Aemylio Porto recens & post aliorum interpretationes Latine redditi. Geneva, Jacob Stoer, 1614.*

16mo, pp. [xxxii], 1010, [30]; woodcut Stoer device to title, imprint ('Coloniae Allobrogum') obscured in ink and 'Genevæ' added in type (*see below*), woodcut initials and headpieces; title-page and final leaf slightly soiled, a few tiny wormholes to first few quires, lower outer corner of final two leaves torn away (affecting a few characters without loss of sense), otherwise a good copy; bound in contemporary brown morocco gilt, large oval armorial of Poërier d'Amfreville (Olivier 257 *fer* 1) to each board with small fan tooling at corners, spine gilt in compartments with later ink label on orange paper, edges gilt; binding somewhat rubbed and wormed, loss to upper outer corner of front board, cracks to joints and spine, headcap and -band lost, front flyleaf becoming detached; contemporary ink inscription 'Joannes Poubelle | Dominicus Ab[...]' to front free endpaper, a few illegible inscriptions on title-page. **£450**

A rare pocket-sized edition of Dionysius of Halicarnassus on the early history of Rome, in an armorial binding for Adrien Poërier.

Stoer had previously printed Dionysius of Halicarnassus in 1590 and 1603, on both occasions omitting Geneva from the imprint. This third edition was printed with a false 'Cologne' imprint, a common ruse among Genevan booksellers hoping to circumvent restrictions on the import of Swiss books into France; in our copy 'Coloniae Allobrogum' has, however, been curiously obscured from the imprint and replaced with 'Genevæ'.

Provenance:

Adrien Poërier (or Poirier), baron d'Amfreville and sieur de Fontenay (Normandy), who became president of the Parlement of Rouen in 1657; his family had obtained the seigneurie of Amfreville during the French Wars of Religion.

OCLC finds no copies in North America, while Library Hub finds only three in the UK (BL, Middle Temple, Senate House). USTC 6703604.



The Pope as Antichrist

12. [DU ROSIER, Simon.] Antithesis Christi et Antichristi, videlicet Papae, id est, exemplorum, factorum, vitae & doctrinae utriusque, ex adverso collata comparatio, versibus & figuris venustissimis illustrata. Recens aucta & recognita. [Geneva], Eustache Vignon, 1578.

8vo, pp. 147, [1, blank]; with 36 woodcut illustrations, woodcut printer's device to title, woodcut initials and headpieces; some very faint foxing, nonetheless a very good copy; bound in eighteenth-century polished calf, spine gilt à travers with gilt brown morocco lettering-piece, edges gilt, marbled endpapers, silk place-marker; extremities lightly rubbed; 'Bibliotheca Heberiana' ink stamp to front flyleaf, with pencilled note 'from the Beckford and Heber Collections' below, bookplate of Samuel Ashton Thompson Yates to front pastedown.

£2500

First expanded edition of this satirical attack on the Catholic Church and the Pope by the Protestant minister Simon Du Rosier (or Rosarius), with facing woodcuts juxtaposing images of the Pope's corruption with scenes from the Life of Christ; the Beckford-Heber-Thompson Yates copy.

First published in Geneva in 1557 as *Antithesis de praeclaris Christi et indignis Papae facinoribus*, the work is an excellent example of the 'antithesis genre', of which the 1521 *Passional Christi und Antichristi* (attributed to Luther) is the most famous expression. Du Rosier's work, translated into both French and German, cleverly juxtaposes the humility of Christ with the luxury and avarice of the Pope on facing pages, affirming the Lutheran tenet of the Pope as the Antichrist. This is illustrated by a series of striking woodcuts attributed to Bernard Salomon or Pierre Eskrich after Lucas Cranach the Elder, who had designed the original woodcuts for the *Passional*.

ANTITHESIS
CHRISTI ET
ANTICHRISTI,

videlicet Papæ,

id est,

*Exemplorum, factorum, vite & doctrine utriusque,
ex aduerso collata comparatio,*

Versibus & figuris venustissimis illustrata.

Recens aucta & recognita.



APUD EVSTATHIUM VIGNON.

M. D. LXXVIII.

Among the thirty-six woodcuts are depictions of Christ washing the feet of the disciples, shown opposite the Pope having his feet kissed; Christ crowned with thorns and the Pope with a tiara; Christ bearing the cross while the Pope is carried on an extravagant litter; and the Resurrection opposite the Pope being cast into the flames of Hell; and a final juxtaposition of Moses receiving the Ten Commandments and the Pope collaborating with Satan, a motif not present in the *Passional*. The present edition is seemingly the first to be expanded with a biography of Gregory VII, a satirical life of Pope Joan, and a letter on the death and apotheosis of Paul III; the last was attributed in the nineteenth century to Matthias Flacius Illyricus. Vignon printed two versions, one with Geneva stated on the title-page (GLN 15-16 2699) and one without, as here.

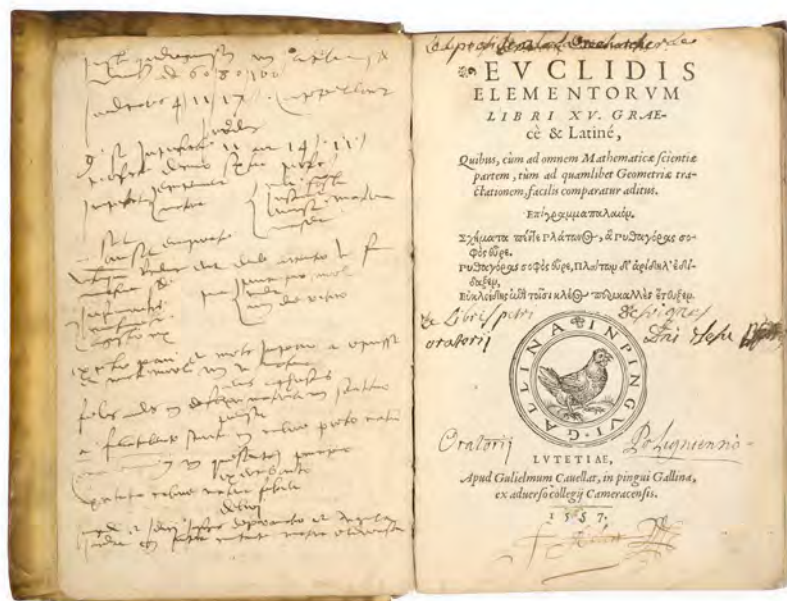
Provenance:

1. According to the pencilled note, 'from the Beckford and Heber Collections', this copy belonged to William Beckford (1760-1844), who 'spent considerable sums of money on his library at Fonthill in Wiltshire ... he sold Fonthill, in 1822, to John Farquhar (who re-sold the contents, including the Library)' (De Ricci, p. 84). Our copy is most likely the one listed in that sale catalogue, *The Valuable Library of Books in Fonthill Abbey*, 9 September 1823, lot 3592 (18s). The remainder of Beckford's collection went to the tenth Duke of Hamilton, his son-in-law, and was later dispersed between 1881 and 1884 (this book was not in those sales).

2. Richard Heber (1773-1833); his sale, Sotheby's, 10 April-9 May 1834, lot 278.

3. Samuel Ashton Thompson Yates (1843-1903), bibliophile, curate in Lytham and patron of the Thompson-Yates Health Sciences building at the University of Liverpool; this volume is listed in his catalogue *Ex Bibliotheca ... being a selection from that part of his library under the heads of Books of Emblems and General Literature I* (1896), no. 88.

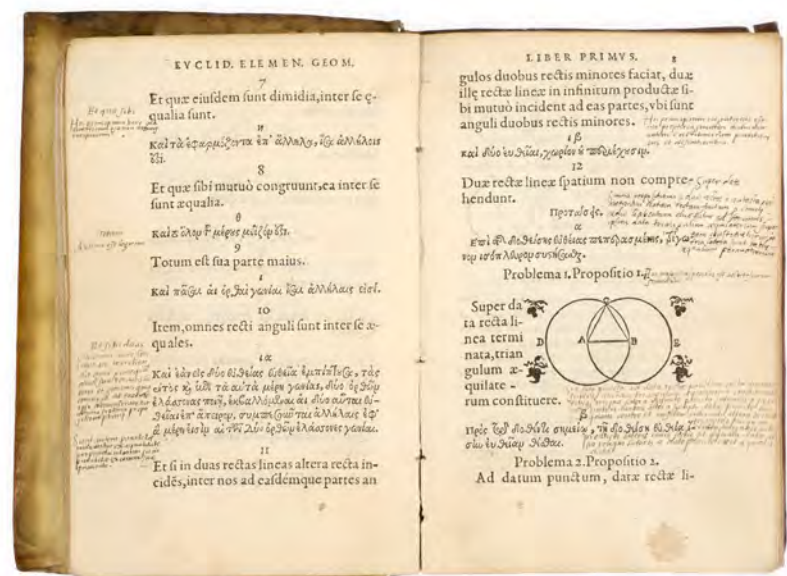
GLN 15-16 2692; USTC 450773; Fairfax Murray, *German* 371 (calling for thirty-four woodcuts); Graesse I, p. 150 ('les gravures sont les mêmes, mais le texte est augmenté'). See Manning, *The Emblem* (2002), pp. 206-207.



Annotated Euclid

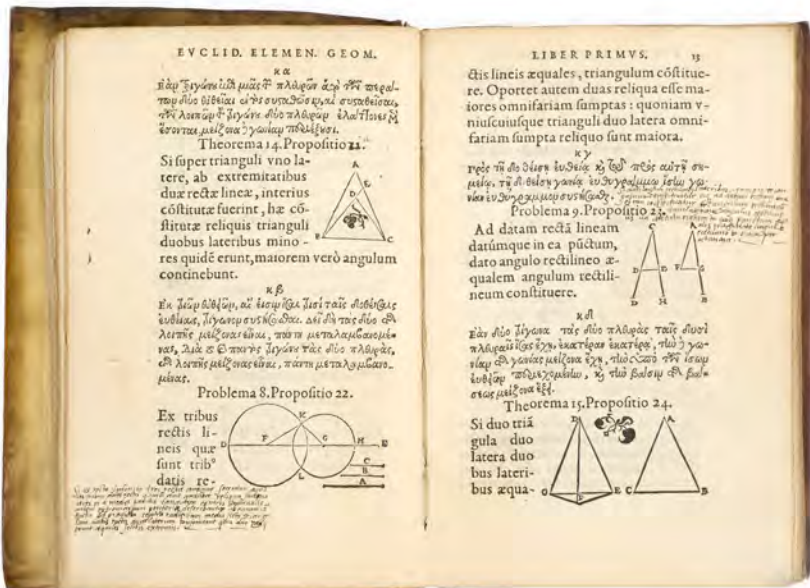
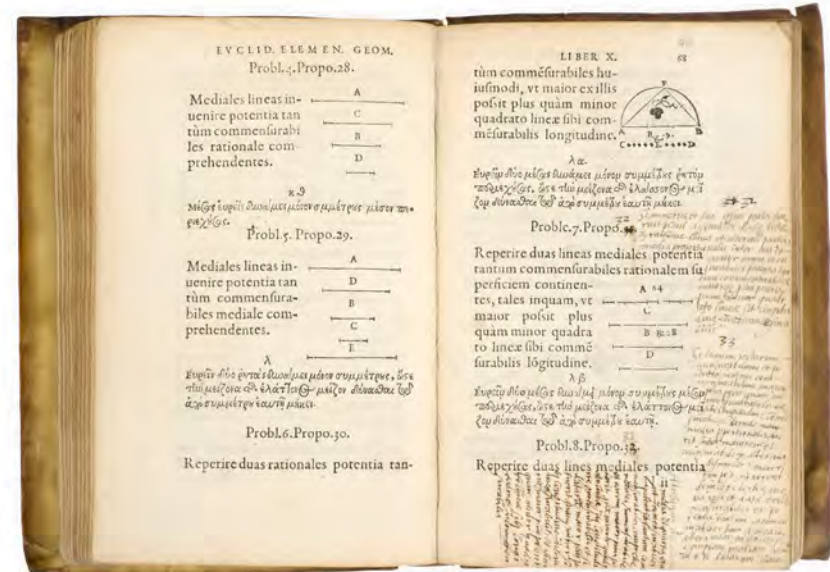
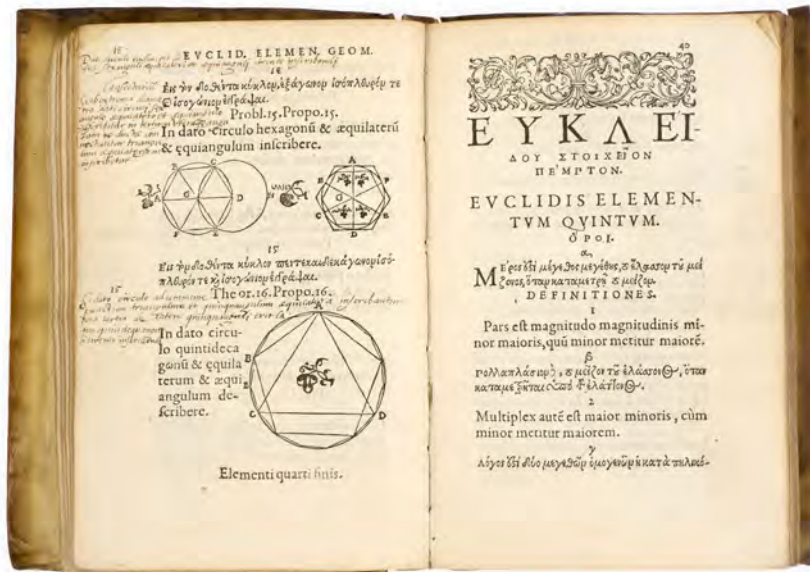
13. EUCLID; Jean MAGNIEN and Stephanus GRACILIS, editors. Euclidis elementorum libri XV Graece et Latine, quibus, cum ad omnem mathematicae scientiae partem, tum ad quamlibet geometriae tractationem, facilis comparatur aditus ... *Paris, Guillaume Cavellat, 1557.*

8vo, ff. [xvi], 88, '59-130' (i.e. 89-160); text in Greek and Latin, woodcut printer's devices to title-page and last page, woodcut diagrams throughout, woodcut initials and headpieces; very slight marginal dampstaining and toning, a few marks, last page dusty, but overall a very good copy; bound in contemporary vellum, yapp fore-edges, geometric patterns drawn with dividers on covers, [...] Commissaire du Roy [?] [...] in manuscript to front cover, later paper spine label, vestigial ties to fore-edge, sewn on 4 split tawed thongs laced in, endguards of manuscript waste on vellum, spine lined with printed waste on paper; somewhat worn and stained, upper hinge split, rear endpapers removed; early ownership inscriptions 'Chabaud', 'ex libris Petri Desvignes oratorii Dni Jesu', 'Oratorii Poligniensis' (Poligny), **annotations in a handsome contemporary italic hand to 56 pp., and 3 pp. of notes in a contemporary cursive hand to front endpapers** (see below); nineteenth-century printed book label of A. M. Faivre to inner front cover. **£5500**



First edition of Euclid's *Elements* as edited by Jean Magnien and Stephanus Gracilis, with woodcut diagrams throughout, this copy extensively annotated by a contemporary student.

The French mathematician and professor at the Collège royal, Jean Magnien (d. 1556), had projected an edition of Euclid's *Elements* with the Parisian publisher Guillaume Cavellat, but the enterprise was stalled by Magnien's premature death, prompting Cavellat to seek the assistance of Gracilis to bring the work to completion. The resulting edition contains Euclid's propositions in Greek and Latin, but not the proofs.



The contemporary annotations, in an elegant italic hand, elaborate, occasionally at great length, upon the text. The content suggests that they were taken down by a student from a teacher. They begin with definitions of mathematics and its parts and show a particular interest in points, lines, triangles, rectangles, parallelograms, circles, proportions, and commensurability. Our annotator provides summaries at the opening of books VI and X and makes references to Aristotle, Ptolemy, and Philoponus. Further mathematical notes in a contemporary cursive hand appear on the front endpapers.

USTC 152265; Pettegree & Walsby, *French Books* 70021; Smith, *Rara Arithmetica*, p. 240; Steck III.56.

Lying in State

14. [GAVARD, Franz.] 'Ritratto di Francesco Gavard Tedesco, figlio del quondam Claudio Gavard, di anni 45. Morto in Ro.^{ma} nel Ospedale di S. Spirito, li 4. aprile 1787. Trasportato nella V.^{le} chies. di S. Michele in Borgo'. *Rome, 'si stampeno [sic] incontro il Palazzo di Fiorenza', [1787].*

Copper-engraved *Andachtsbild* (145 × 210 mm, platemark 120 × 180 mm); two minute wormholes, slight creasing where folded, else very good. **£350***

Seemingly unrecorded popular engraving depicting Franz Gavard of Wurzburg lying in state, a pious man who moved to Rome and whose body was displayed for three days after his death.

Born in Wurzburg to Catholic parents, Gavard studied literature and left his homeland to dedicate himself to God in Rome, where he lived in humble basement lodgings near the Vatican. Known for his piety, modesty, and dedication to giving alms, he was hospitalised at Santo Spirito on 15 February 1787 with a fever, and died there on 4 April at the age of forty-five.

Shortly after his death he was taken to 'questa chiesa dedicate in onore dei Santi Michele Arcangelo, e Magno Vescovo' immediately next to St Peter's (*Copia dell'elogio posto dentro la cassa di Francesco Gavard defonto in Roma (1787)*), i.e. the church of SS Michele e Magno; the present engraving seems to erroneously identify the church as S. Michele Arcangelo ai Corridori di Borgo. There, he lay in state for three days, until the evening of 7 April, and hordes of people from all walks of life came to pay their respects; following his death, numerous engravings of his dead body circulated as reminders of his piety.

Prior to moving to Rome he was known for the miraculous pear tree in his garden, which bloomed for a full six weeks each year starting on the first day of Advent. Unlike other examples we have found, which show close-up views of Gavard's face after his death or three-quarter profiles showing him alive, with tattered clothing covered in patches, the present engraving depicts Gavard stretched out on a bed, barefoot, wearing a head-covering and with his hands folded across his chest.

Not on OCLC or Library Hub.

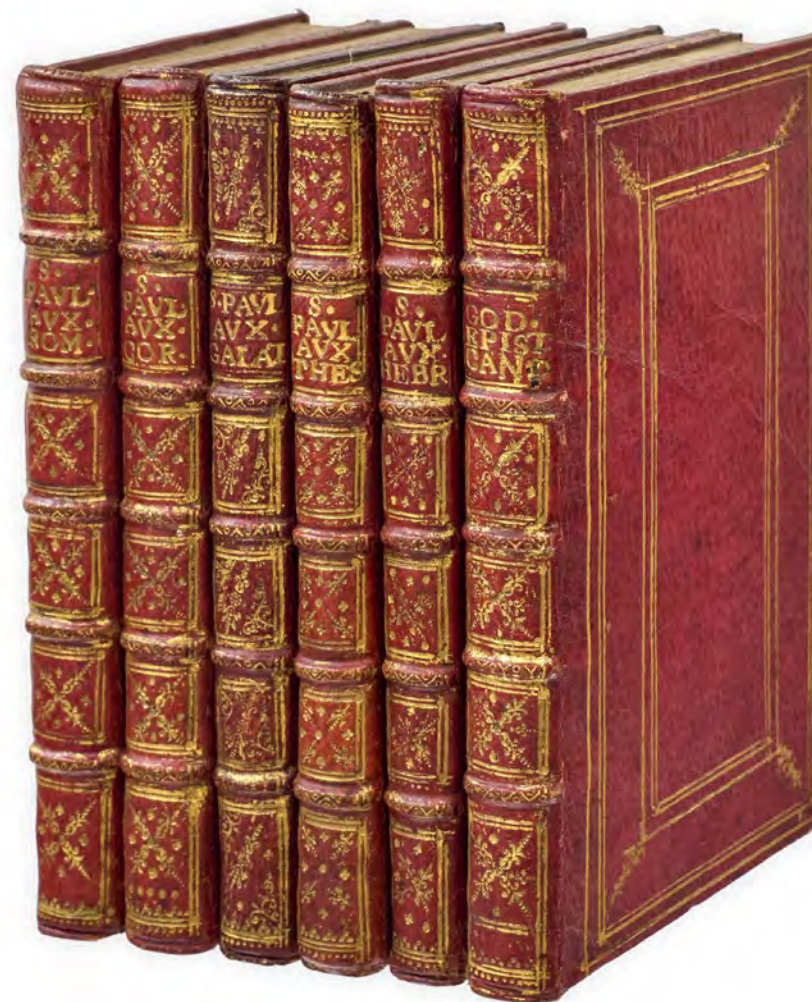


*Ritratto di Francesco Gavard Tedesco, figlio del quondam Claudio Gavard, di anni 45.
Morto in Ro.^{ma} nel Ospedale di S. Spirito, li 4. Aprile 1787. Trasportato nella V.^{le} Chies. di S. Michele in Borgo.
Si Stampeno incontro il Palazzo di Fiorenza, a Roma*

15. GODEAU, Antoine, *Bishop of Grasse*. Paraphrase sur l'epistre [- les epistres] de Saint Paul aux Romains [- aux Corinthiens; - aux Galates, Ephesiens, Philipiens, Colossiens; - aux Thessaloniciens, a Timothee, a Tite, a Philemon; - aux Hebreux] ... nouvelle edition, reveüe et corrigée [- Paraphrase sur les epistres canoniques]. *Paris, widow Jean Camusat [Denise de Courbes], 1641 [- 1640].*

Six vols, 12mo in 8s and 4s, *Romans*: pp. [xxiv], 264, *Corinthians*: pp. 96, '95-267' (i.e. 97-269), [1 (blank)], 167-168 (P1 cancellans), *Galatians*: pp. 211, [5], *Thessalonians*: pp. 200, [4], *Hebrews*: pp. 60, 74, [8], *Catholic*: pp. [xxxv], [1 (blank)], 3-221, [7]; each title-page copper-engraved, woodcut initials and head- and tailpieces, typographic ornaments; some inoffensive browning, occasional light staining, small marginal paper-flaw to *Corinthians* D4, a few titles very slightly trimmed at head; uniformly bound in contemporary red morocco, boards panelled in gilt, spines gilt in compartments and lettered directly in gilt, edges gilt, marbled pastedowns; very slightly rubbed at extremities, but an excellent set. **£2850**

Six Biblical paraphrases by Bishop Godeau, each rare in its own right, together forming a complete paraphrase of the Epistles, printed by the recently widowed Denise de Courbes with attractive engraved titles and handsomely bound in red morocco.





Among the most significant works of the prolific poet and prelate Antoine Godeau (1605–1672), a founding member of the Academie française and Richelieu's appointment as Bishop of Grasse in 1636, the paraphrases of the New Testament Epistles were, in 1913, 'still recommended and useful, the sense and connexion of ideas being brought out clearly by the insertion of the fewest possible words' (*Catholic Encyclopedia*).

The five Pauline epistles were published over the course of the 1630s, the majority printed by Jean Camusat, who had been named printer to the Academie in 1634 and whose widow – after his death in 1639 – successfully lobbied to retain her husband's position, against Richelieu's attempts to appoint a new printer in his stead. She went on to print the first edition of Godeau's paraphrase of the Catholic Epistles in 1640 and to gather the Pauline paraphrases, previously published separately, as a 'new edition, revised and corrected' and printed uniformly in 1641. In three volumes the privileges, or added comments, assert De Courbes's right to continue printing under privileges granted to her late husband.

The *Corinthians* here includes both the cancelland P1 and, with textual corrections, the cancellans printed and bound as the final Aa2.

Library Hub finds parts at only two locations in the UK: the Pauline Epistles only, at the British Library, and *Thessalonians* 'with a number of other paraphrases' at Blickling Hall. OCLC finds **only scattered holdings in the US:** three parts at the Newberry (*Romans*, *Hebrews*, and *Catholic*), two parts at UCLA (*Romans* and *Corinthians*), single volumes of *Romans* at Cornell and Huntington, of *Corinthians* at the Library of Congress, St Thomas, and University of Washington, and **no copies of Galatians or Thessalonians**.



Polyamorous Goethe: 'One Home, One Bed, and One Grave'

16. GOETHE, Johann Wolfgang von. *Stella. Ein Schauspiel für Liebende in fünf Akten. Berlin, August Mylius, 1776.*

Small 8vo, pp. [4], 115; woodcut ornament to title, woodcut headpiece; a very good copy in contemporary half calf with marbled sides, spine gilt with gilt green morocco lettering-piece; contemporary English ownership inscription 'J. Reed, Vienna' on title, Skinos booklabel to front pastedown. **£1800**

First edition, scarce, of Goethe's early play about a man caught between his love for two women, which ends with reconciliation and a *mariage à trois*.

The play can be seen as a sort of companion piece to *Werther*. The publisher Mylius had taken a risk with publication, primarily to make Goethe's acquaintance, and the work appeared on bookstalls in January 1776. When *Stella* was premiered in Hamburg on 8 February 1776, it was immediately prohibited.

Goethe changed the ending for a performance in Weimar in 1806 (published in 1816), turning the play into a tragedy in which Stella takes poison and Fernando shoots himself.

Goedeke IV/3, 131, 113; Hagen 121; Wilpert/Gühning 14.



HERMAN AND DOROTHEA.

A POEM,

FROM THE GERMAN OF

GOETHE,

By THOMAS HOLCROFT.

LONDON:

PRINTED FOR T. N. LONGMAN AND O. REES, PATERNOSTER-ROW,

BY BIGGS AND COTTE, BRISTOL.

1801.

17. GOETHE, Johann Wolfgang von; Thomas HOLCROFT, translator. *Herman and Dorothea. A Poem, from the German ... London, Biggs and Cottle (Bristol), for T. N. Longman and O. Rees, 1801.*

8vo, pp. xxii, [2], 211, [1], with an engraved frontispiece and nine other engraved plates after Franz Ludwig Catel; a couple of leaves coming loose, but a good copy in contemporary half calf and marbled boards; spine worn and chipped at head and foot. **£350**

First edition in English of *Hermann und Dorothea* (1798), translated into verse by the radical, novelist, and friend of Godwin, Thomas Holcroft. Goethe's epic, set against the background of the French Revolutionary Wars, was immensely popular in its day; Goethe praised Holcroft's rendition in a letter of 29 May 1801.

The poem was printed in Bristol by Cottle, favourite of the Romantics, and the advertisements at the end include those for the important second edition of *Lyrical Ballads*, as well as Cottle's own *Poems*.



An Influence on Schubert

18. GOETHE, [Johann Wolfgang von]; Johann Friedrich REICHARDT, *composer*. Goethe's Lieder, Oden, Balladen und Romanzen mit Musik von J.F. Reichardt. Erste [- Viertel] Abtheilung. Leipzig, Breitkopf & Härtel, [1809-II].

Four parts, oblong folio (c. 325 × 245 mm); pp. [6], 50; [4], 62; [4], 29; [4], 44; plate nos. 1411-1413, 1479; with engraved title-pages and engraved music; early signature to upper margin of title-pages scored through; some spotting throughout, occasionally heavy, a few light stains here and there, but nonetheless a very good copy **in the original green illustrated wrappers**, lightly spotted, spines professionally restored; in a folding cloth box. **£6500**

Very rare first complete edition of Reichardt's musical settings of Goethe's poetry, comprising 128 settings of which thirty-nine appear here for the first time.

The German composer and writer on music Johann Friedrich Reichardt (1752-1814) was master of the royal music in Berlin from 1775 to 1794, when he was dismissed after publishing a book sympathetic to the French Revolution. He left Berlin to settle on a country estate in Giebichenstein, near Halle, which became a 'hostel of Romanticism' for such artists and intellectuals as Goethe, von Arnim, Brentano, E.T.A. Hoffmann, Tieck, the brothers Grimm, Fichte, Jean Paul, Schleiermacher, Novalis, Schlegel and J.H. Voss. It was a centre of *Lieder* and romantic poetry, folksong and folk art, *Singspiel* and German opera.

'In at least two categories Reichardt's abandonment of the typically limited outlook of the German Kapellmeister proved beneficial: his songs departed from the rigid plainness of the 'Berlin School' odes towards the folk styles and dramatic gestures of early Romanticism; and his stage works, instead of centring on older styles of *opera seria*, favoured forward-looking Italian opera, French opera (the works of Gluck), *Singspiel* and other German theatrical forms.

'The songs - he composed about 1500 of them, on texts by some 125 poets - cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably. One extreme of this range is represented by the *Lieder für Kinder aus Campes Kinderbibliothek*, settings of edifying or pious verses by such poets as Gleim, Claudius, Hölty and Kleist... At the other extreme are songs known as

"declamations", which present free lyrical reflections or dramatic scenes: among his Goethe settings, for instance, Prometheus contains declamations against static harmonies, quick-changing dynamic indications and sudden alterations of tempo; the Monolog des Tasso is through-composed like an operatic scena; the rondo-like form of Johanna Sebus is determined by alternate representations of a flood and a child's attempt to rescue its mother. (Goethe was to write of Reichardt as "the first to make my lyrical works known to the general public through music, in a serious and steady manner".) Reichardt's songs of all sorts show their composer's preference for the song "as a correct, complete whole, its real value consisting in the unity of the song", and for a style of text-setting whose clarity is probably still unsurpassed, a deference to the spirit and structure of the poem, and an idealistic adherence to the dignified simplicity that he admired in folk art' (*New Grove*).

Goedeke IV/3, 74, 22; Hirsch III, 1031; RISM R 856-859.

8 Glückliche Fahrt.

Die Ne - bel zer - reis - sen, auf ein - mal wird's hel - le und Ae - o - lus lö - set das angst - li - che

Band. Es stau - sen die Win - de, es rührt sich der Schiffer ge - schwin - de, ge - schwin - de!

Es theilt sich die Wel - le, es naht sich die Fer - ne, schon seh' ich das Land, schon seh' ich das Land!

Feurig und stark deklamirt. Rastlose Liebe.

Dem Schnee, dem Re - gen, dem Wind ent - ge - gen, im Dampf der Klüf - te, durch Ne - bel - düf - te, in - mer zu!

piano.

Conversations with Goethe

19. [GOETHE, Johann Wolfgang von.] ECKERMANN, Johann Peter; Dmitry Vasilievich AVERKIEV, translator.

Разговоры Гете, собранные Эккерманномъ, переводъ съ иѣмецкаго Д. В. Аверкиева, часть первая [– вторая] [*Razgovory Gete, sobrannye Ekkermannom, perevod s nemetskago D[mitriia] V[asil'evicha] Averkieva, chast' pervaiia [– vtoraiia]*]; 'Conversations with Goethe, collected by Eckermann, translated from the German by D[mitry] V[asilievich] Averkiev, first [– second] part'. St Petersburg, A. S. Suvorin, 1891.

Two vols, 8vo, pp. I: xix, [1], 358, [12 (advertisements)], II: [2], 416, xxvi, [16 (advertisements)]; slightly browned, titles a little spotted, a couple of short marginal tears, but generally a very good copy; in the original light grey-blue publisher's cloth over bevelled boards, blocked in black and lettered gilt; rubbed, with some light soiling and abrasion; part-printed prize label of Elizaveta Nikolaevna Popova of the Tambovskii Aleksandrinskii Institut for girls, dated 1892, to front free endpaper of vol. I. **£1500**

First edition in Russian, very rare, of Eckermann's famous *Gespräche mit Goethe* (1836-48). A professor of English and German at the University of Jena and later librarian at Weimar, Eckermann was Goethe's companion and unpaid secretary from 1823 until Goethe's death in 1832, and he actively assisted in the preparation of the definitive edition of his works, the *Ausgabe letzter Hand*. His *Gespräche* record conversations with Goethe over the last nine years of his life, documenting the poet's thoughts about drama, poetry, music, painting, philosophy, prominent figures of the day, and much else. Nietzsche famously described the *Gespräche mit Goethe* as 'Das beste deutsche Buch, das es gibt'.

OCLC finds only one set worldwide, at the Anna Amalia Bibliothek in Weimar.

The British Library holds the first volume only, and the Library of Congress the second volume, with vol. I supplied from the second edition of 1905.

Goedeke IV/2, 503, η (second edition).

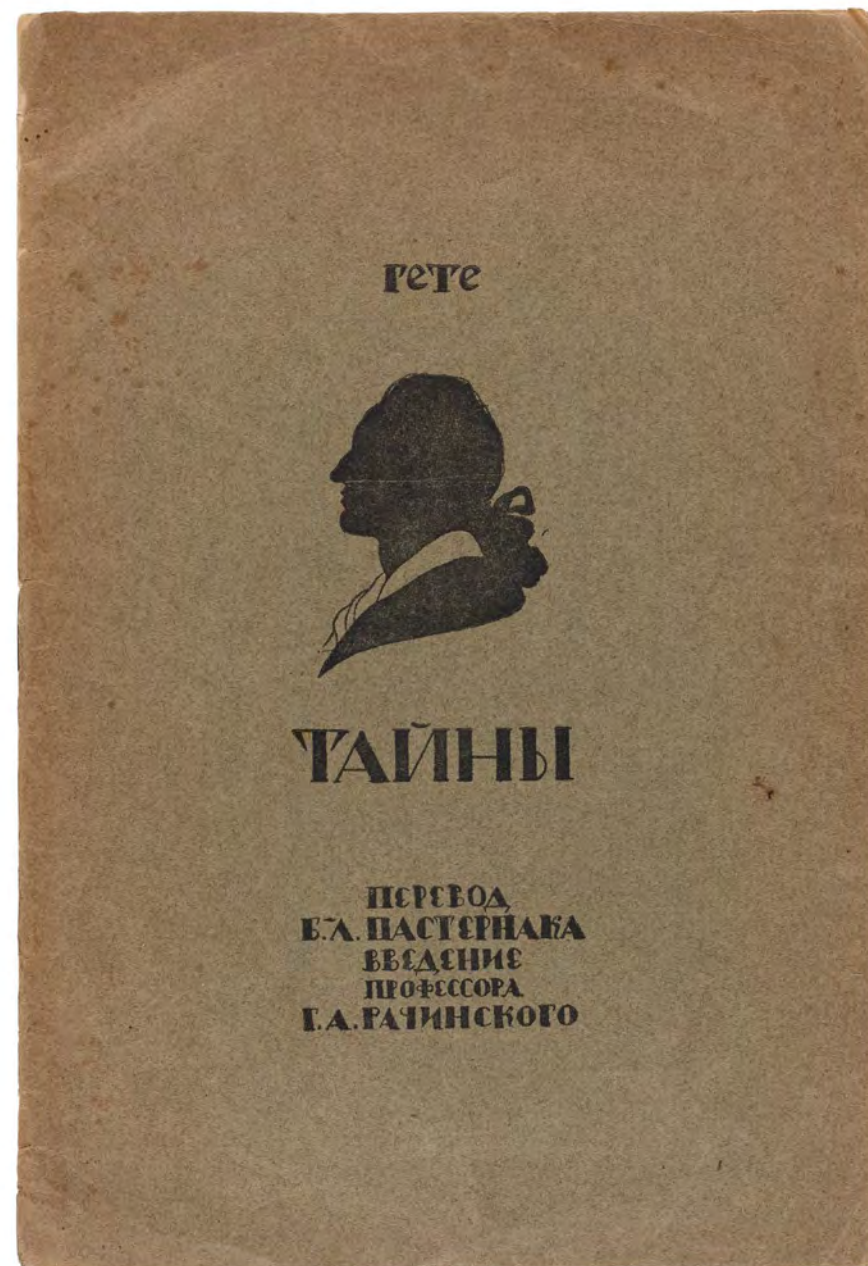


20. GOETHE, Johan Wolfgang von; Boris Leonidovich PASTERNAK, *translator*. Тайны [*Tainy*; 'Die Geheimnisse' or 'The Mysteries']. *Moscow, Izdatel'stvo Sovremennik, 1922.*

8vo, pp. 32; silhouette portrait of Goethe on title and front cover; small ink initials to title, bookseller's marks inside back cover, but a very good, large, fresh copy in the original printed wrappers, slightly discoloured, spine worn. **£1200**

First and only edition, very rare, of Pasternak's early translation of Goethe's epic fragment *Die Geheimnisse* (*The Mysteries*); with a long introductory note by Professor Grigorii Rachinskii.

Tarasenkova p. 295. OCLC records copies at Yale, Harvard, and Amherst only.

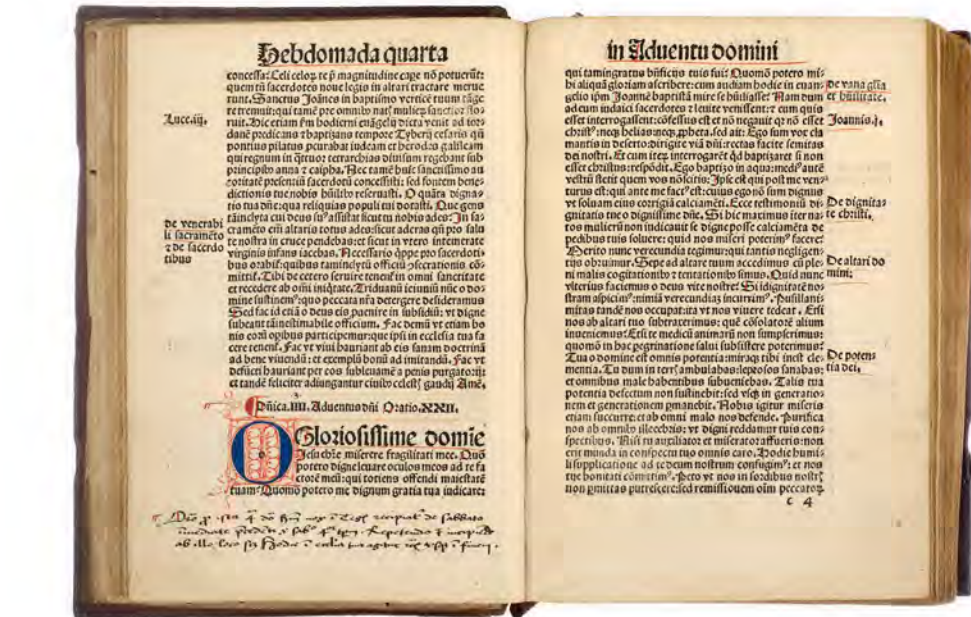


With Contemporary Reference to Luther and the Diet of Worms

21. HIERONYMUS de Villa Vitis. Panis quotidianus de tempore [- de sanctis scilicet pars hyemalis estivalis]. Iste liber i[de]o sic dictus est q[ui]a[] quotidie p[er] totu[m] annu[m] [con]tinet speciale[m] oratione[m] cu[m] utilibus et eva[n]gelicis doctrinis insertis in q[ui]bus devotio et v[ir]tutu[m] dilectio faciliter hauriri poterit q[ui]a[] p[re]cipua dilige[n]tia o[mn]ia illa p[ro] salute viventiu[m] edita. [(Colophon:) Hagenau, Heinrich Gran for Johann Rynmann von Öhringen, 1509.]

Two parts in one vol., 4to, ff. I: [326], II: [304] (of 312, bound without first quire 2ⁿ containing the calendar); with blanks M8 and R8; **capitals supplied in alternating blue and red by Paulus Wigg, some with pen flourishing and infilling**, paragraph marks in blue and red, small capitals highlighted in red, underlining in red; some marginal wormholes at beginning of each part, occasional small marks, wormhole to outer margin of R8–aa5, D4.5 short at head, old marginal repair to E2, but overall a very good copy; **bound at Tegersee in near-contemporary calf over bevelled wooden boards (see below)**, boards roll-tooled and stamped in blind to a panel design, later paper labels to spine, fore-edge tabs, sewn on 3 pairs of cords with single kettlebands, spine lined with manuscript waste on vellum, several backfolds repaired before rubrication, quires numbered in Arabic numerals at backfolds; a little rubbed and scuffed, spine worn with losses to spine ends and some splitting to joints, wanting metal corner- and centrepieces, clasps, and catches, minor worming to endpapers; inscriptions to first title '1521', and 'HR 1524 Vital[i]s no[m]in[e]', 'memento pauli wigg' (in blue ink) with the date 1521 to aa2' and LL6', a note signed by him 'fr[ater] paulus wigg' to Pp8', a few neat contemporary annotations in black and red ink in Wigg's hand, seventeenth-century inscription 'Mon[aste]rij Tegersee' to first title, bookplate removed from front pastedown. **£5000**

First edition, bound and handsomely rubricated in 1521 at the Benedictine abbey of Tegersee in Bavaria by the scribe Brother Paulus Wigg, whose notes refer to the Diet of Worms ('Würmbs'), Charles V, and the excommunication of Martin Luther by Pope Leo X.



Carmina fratris Iudoci fabricij romuli Ordinis Canonicoꝝ regulariū sup̄ scripta fratris Hieronymi de villa vitis eiusdem ordinis p̄fessi.

In supero placidā qui pergis condere sedem
Vertice celicolum/fac bona: linque malū.
Dum subitis mors atra modis iuueniq; seniq;
Obstrepe extimeas tum peritura sequi
Lalle igit virtutis adhuc vitalib; auris
Inspiratus eas/erul ab arce poli
Foeda licet forefacta luens superos vereare.
Ad quēuis sanctum vertere mente pia
Blanda dabit selectus ad hos causator adorsa
Remq; tuam supplet patrocinator aget
In terris sedenim quē sic venerare beatū
Consectare libens moribus atq; fide
Inclita gesta tenes varijs mandata libellis
In quib; astripetum p̄speculare vias
Rursus ego q̄ddam deuotus texere gliscens
Obtrulerim seruis o bone christe tuis
Munera doctus amet mea quib; inertia passim
Vendicer illa sibi nec ea despiciet
Libret ⁊ inueniet ad laudem cūctipotentis
Id factum sanctis me peregisle pium

Anno dñi .1521. quo Carolus rex hispanie
et electus rex romanorū tenuit dietam
imperialem in vincijs. martini luteri
eadem tempe floruit. et condemnatus fuit
excommunicatus fuit p̄ dñm aphm. leonem

Carmen choziambicum
eiusdem: de eodem.

Aura quisq; ades lector amabilis
Arcis sidere cūib; aulicis
Noctes atq; dies supplicib; modis
Orans vota resolvere
Ne te p̄tereat temporis horula
In cassum potius quin tua crimina
Collustrās redimas p̄ bona plurima
Iustus qđ probat arbiter
Ritus p̄terea multigenos tibi
Exortos genio p̄tenui licet
Grandi sed studio p̄dere me iubet
Virtus que domat omnia
Lecturus siq̄dem q̄ liber explicat
Applaudēs superis fer pia famina
Recti q̄netiam mens sibi p̄scia
Iustis p̄crepet actibus

Suscipe lector op̄ strictū qđ cōplicat act̄
Sāctoꝝ celebres/lerus ⁊ vīq; vale.

aa 2

.1521.

. memento panh vigg.



The text, compiled by the Augustinian canon Hieronymus de Villa Vitis, of Rebdorf in Upper Bavaria, outlines prayers and readings for each day of the liturgical year – the ‘daily bread’ of the title. The pioneering and prolific Hagenau printer Heinrich Gran (d. c. 1527) primarily issued theological works – sermon collections, treatises on liturgy, pastoral theology, morality, and church history – and writings of the Church Fathers and medieval theologians. From 1497 he worked closely – as here – with the important Augsburg publisher-bookseller Johann Rynmann (d. 1522), ‘one of the most significant booksellers, perhaps the most significant, from the turn of the fifteenth century’ (*Deutsche Biographie, trans.*).

Provenance:

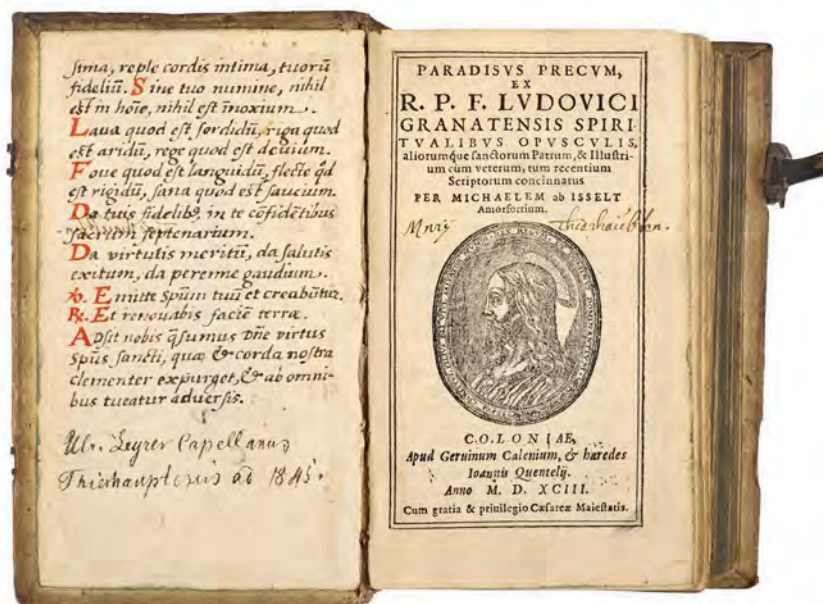
From the Benedictine abbey of Tegernsee in Bavaria. The handsome decorative initials are the work of Paulus Wigg, whose name appears in several places along with the date 1521, and who has added several annotations. The final blank has five lines of prognostics: if the weather is clear on St Paul’s day, then profit will be abundant; if it is cloudy, then animals will die; snow or rain promise costly times ahead; and wind means war; while if the sun shines on the feast of St Vincent, then there will be wine. A liturgical note describing local practice at Tegernsee appears on c3^v.

Remarkably, another copy of this same work (complete with the calendar to part II) at the Bayerische Staatsbibliothek in Munich (Res/4 Asc. 466 m) was likewise bound at Tegernsee Abbey and rubricated by Paulus Wigg, bearing his name beneath the colophon and the date 1524. Several manuscripts by Wigg also survive, e.g. Beinecke MS 28 (a collection of prayers) and BSB Clm 19201 (a Psalter).

Binding:

The binding, with different decoration to the front and rear boards, was executed at Tegernsee Abbey. Several of the tools are identified on the Einbanddatenbank as belonging to Tegernsee, e.g. circular stamps with ‘IHS’ (s011177) and entwined heart-shaped flowers (s011175), and a rosette (s011178). The manuscript slips employed as spine liners have distinctive v-shaped ends, like those in the Munich copy, apparently a quirk of local practice. They are here taken from a near contemporary liturgical manuscript elegantly written in red and black.

Adams H547 (part II); USTC 682476; VD16 H 3478.



A Paradise of Prayers

22. ISSELT, Michael von. *Paradisus precum, ex R. P. F. Ludovici Granatensis spiritualibus opusculis, aliorumque sanctorum patrum, et illustrium cum veterum, tum recentium scriptorum concinnatus per Michaellem ab Isselt Amorfortium. Cologne, Gerwin Calenius and the heirs of Johann Quentel, 1593.*

12mo, pp. [24], 567, [8], [1 (blank)]; woodcut bust of Christ to title, woodcut initials, text within ruled borders throughout; fore-edge tear without loss to p. 287; a very good copy in contemporary blind-tooled pigskin over wooden boards, edges partly bevelled, 'B. G. A. 1595' lettered in black to upper cover, three raised bands to spine, later paper labels at head of spine, two brass catches and one remaining brass clasp, blue edges; rubbed; ownership inscriptions 'M[o]n[aste]rii Thierhaupten' and 'Ulr. Leyrer Capellanus Thierhauptensis a[nn]o 1845' to title and facing page, engraved bookplate 'Closter Thierhaupten Corbinianus Abbas 1667' to front pastedown; Latin prayers added in brown and red ink in an elegant near contemporary hand to front and rear endpapers (7 pp.). **£1400**

Scarce second edition (first 1589) of this collection of prayers for all occasions by the Dutch Catholic exile Michael von Isselt (d. 1597), with additional prayers added in contemporary manuscript, once owned by the Abbot of the Bavarian Benedictine Abbey of Thierhaupten and his successors.





The content collected here, drawn by Isselt from the works of Luis de Granada and others, includes, for example, prayers on leaving home and before studying; against temptation and vice; for times of peril, plague, and drought; for a healthy body and a good reputation; and for pregnant women, widows, and orphans. Prayers to be said by the likes of magistrates, professors, adolescents, and soldiers also feature. The elegantly written manuscript additions to the endpapers include prayers to be recited at the elevation of the host, and for seeking the grace of the Holy Spirit, as well as salutations to the Virgin Mary.

Provenance:

The Benedictine Abbey of Thierhaupten in Bavaria was founded in the eighth century and dissolved in 1803. This volume belonged to Benedikt Gaugenrieder, abbot 1553–97, and bears his initials to the front board. It later passed to Corbinianus Kerle, abbot 1658–70, who added his bookplate. After the abbey's dissolution, it remained in the town of Thierhaupten, coming into the possession of the chaplain Ulrich Leyrer (fl. 1845).

No copies of this edition traced in the US, and only one in the UK (University of Leeds). USTC 682596; VD16 ZV 8616.



Triestine Tales for Teenagers

23. [JUVENILIA.] Racconti per gli adolescenti. Con tavole miniate. Trieste, 'Sezione Letterario-Artistica del Lloyd Austriaco', 1857.

8vo, pp. [2], 134, with 8 hand-coloured lithographic plates; foxed throughout; in publisher's dark blue pictorial cloth, front board blocked in gilt with details in red, blue, white, and green; spine sunned, short splits to front joint. **£350**

First and only edition, extremely rare, of these cautionary tales for adolescents, featuring *inter alia* debates among children on the ethics of taxidermy, a brawl in Latin lessons, arrests for embezzlement, and the unjust incarceration of a schoolboy.

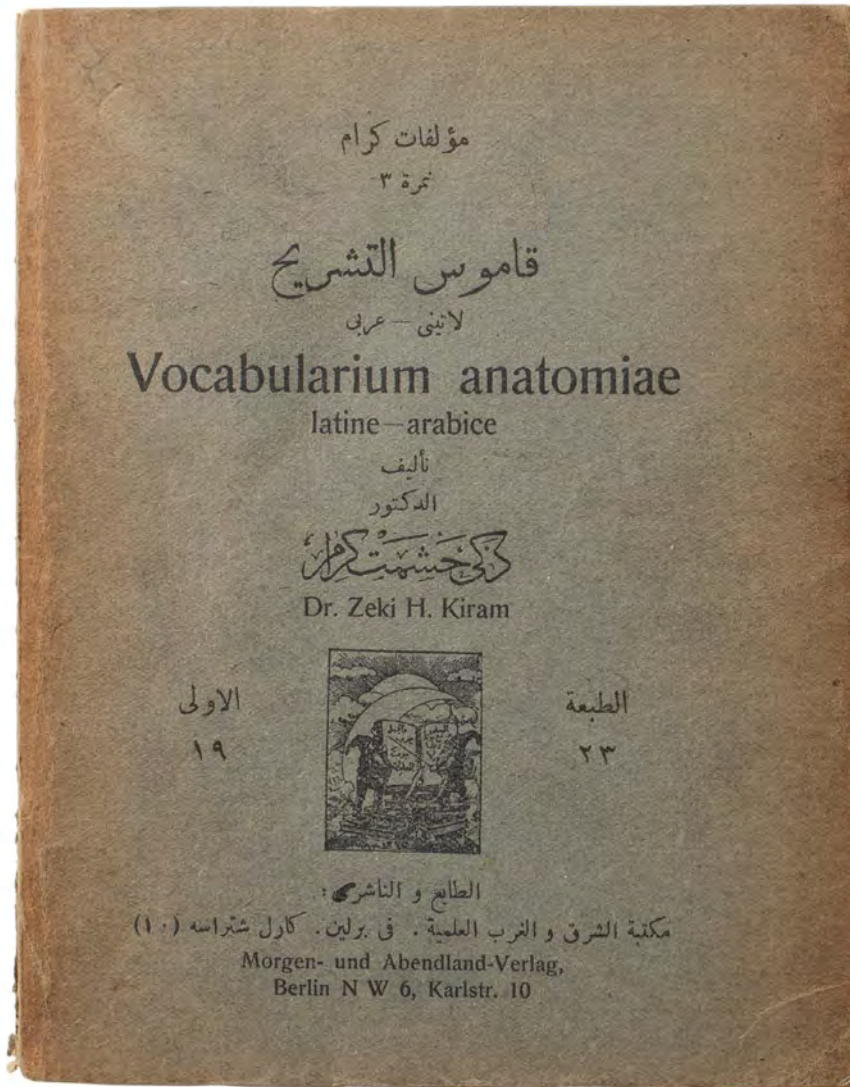
The nine diverting (if somewhat saccharine) stories, accompanied by charming lithographic plates, encourage a virtuous life and promote kindness and respect for one's elders while condemning materialism and cruelty. In 'Il naturalista', for instance, Bice begs her brother, Costantino, to cease strangling small animals and taxidermizing them in pursuit of science; after he sees his pet rabbits eaten by a cat and is himself mauled by a frightened fox, he vows never to harm another animal and instead devotes himself to the pursuit of geology. 'L'avanzamento di classe', on the other hand, promotes studiousness and forgiveness: Eugenio, the school bully, insults Franceschino and his sister, later slapping the former across the face during a Latin oral examination; Eugenio fails his exams and is only able to progress to the next year thanks to the intervention of Franceschino, who quite literally turns the other cheek and becomes Eugenio's loyal friend.

Österreichischer Lloyd, or Lloyd Austriaco, was the largest Austro-Hungarian shipping company, based at Trieste (then under Austrian rule) and providing cargo and passenger services from Trieste and Venice to Africa, Asia, and the Middle East; curiously, the organisation established an Art and Literature Section, with their own printing house, in 1849.

No copies recorded on ICCU, OCLC, or Library Hub.

Allgemeines Deutsches Bucher-Lexikon VI (1858), p. 103.

Medical Glossaries for Muslim Students in Europe



24. **KIRAM, Zeki Hasmet.** *Vocabularium anatomiae latine-arabice.* [Qāmūs al-tašrīḥ Lātīnī-'Arabī]. *Berlin, Morgen- und Abendland-Verlag, 1923.*

[Offered with:]

—. *Vocabularium anatomiae latine-turcice.* [Qāmūs tešriḥ lātīnge-türkçe]. *Berlin, Morgen- und Abendland-Verlag, 1923.*

Two works, 8vo, *Latine-arabice*: pp. 84, [2], [10, advertisements], *Latine-turcice*: pp. 84, [12]; text in Latin and Arabic or Ottoman Turkish throughout; some light uniform browning, but otherwise clean and fresh copies; in the original printed wrappers, ownership inscription to inside of first front wrapper. **£750**

First edition of two uncommon glossaries of anatomical terms in Latin with corresponding translations into Arabic and Ottoman Turkish, intended for Arabic- and Turkish-speaking medical students at European universities, compiled by the army officer turned Berlin publicist, arms dealer, and Muslim activist Zeki Kiram.

'Zekî Hishmat-Bey Kirâm (1886–1946) was a former Syrian officer in the Turkish army. He was transferred to Berlin for medical treatment after being wounded during World War I. After his settlement in Germany, he established himself as a Muslim publicist and took a prominent position in Berlin (1920s–1940s). The Berlin of Kirâm's time witnessed a lengthy history of Muslim émigré activism, boasting numerous Muslim publications and established Muslim institutions. Besides, Kirâm played a rather significant role as an agent in Germany's arms deals with the Muslim world through his mediation with the authorities of Saudi Arabia, Yemen, Iraq and Afghanistan' (Riyad, p. 238).

Kiram studied dentistry at the Friedrich-Wilhelms Universität, and in addition to his medical and publishing interests, he was president of the Berlin branch of the General Islamic Congress, a prolific pamphleteer, and later, an agent dealing with arms exports to Saudi Arabia and Afghanistan in the late 1930s.

کرام آناری
نومرو (۱۰)

قاموس تشريح
لاتينه - تورکجه

Vocabularium anatomiae

latine—turcice

اثر

دكتور

دکتر زکی کرام

Dr. Zeki H. Kiram

طبعی
۱۹



برنجی
۲۳

طابع و ناشری:

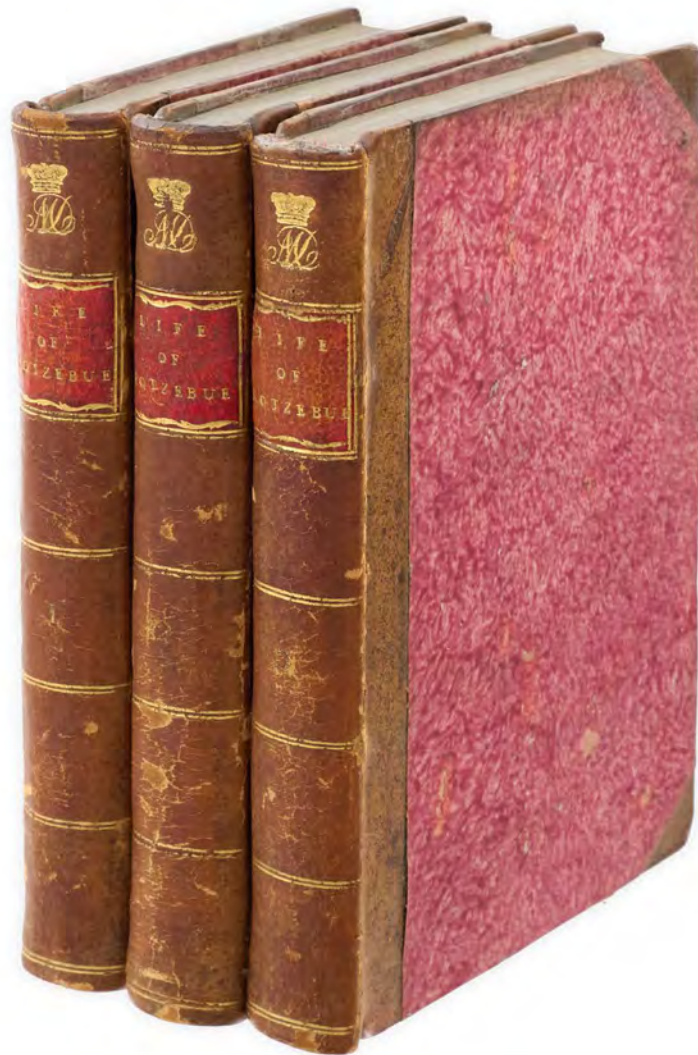
شرق و غرب کتبخانه سی. برلین. قارل شتراسه (۱۰)

Morgen- und Abendland-Verlag,
Berlin N W 6, Karlstr. 10

These two glossaries were the first published works of the newly established Morgen- und Abendland-Verlag (an advertisement for which is to be found at the end of the Arabic volume, alongside advertisements for, among other things, Zeiss microscopes, and the manufacturers and retailers of various types of medical equipment), a publishing house and bookshop founded by Kiram in partnership with his wife Gertrud Neuendorff (1886–1983). Other advertisements include notices in Turkish for, among other things, Zeiss microscopes, and the manufacturers and retailers of various types of medical equipment, suggesting a publication designed specifically for medical students and professionals.

Latine-arabice: OCLC finds four copies in the US, at Columbia, NYPL, NLM, Hebrew Union College, two in Germany, one in Sweden, and one in the Netherlands. *Latine-turcice*: OCLC finds only two copies in North America, at Illinois and McGill, along with copies at National Library of Israel, German National Library, and at the Humboldt-Universität Bibliothek in Berlin; Library Hub finds a single copy in the UK, at the British Library.

See Umar Riyad, 'From an Officer in the Ottoman Army to a Muslim Publicist and Armament Agent in Berlin', *Bibliotheca Orientalis* (2006), pp. 235-268.



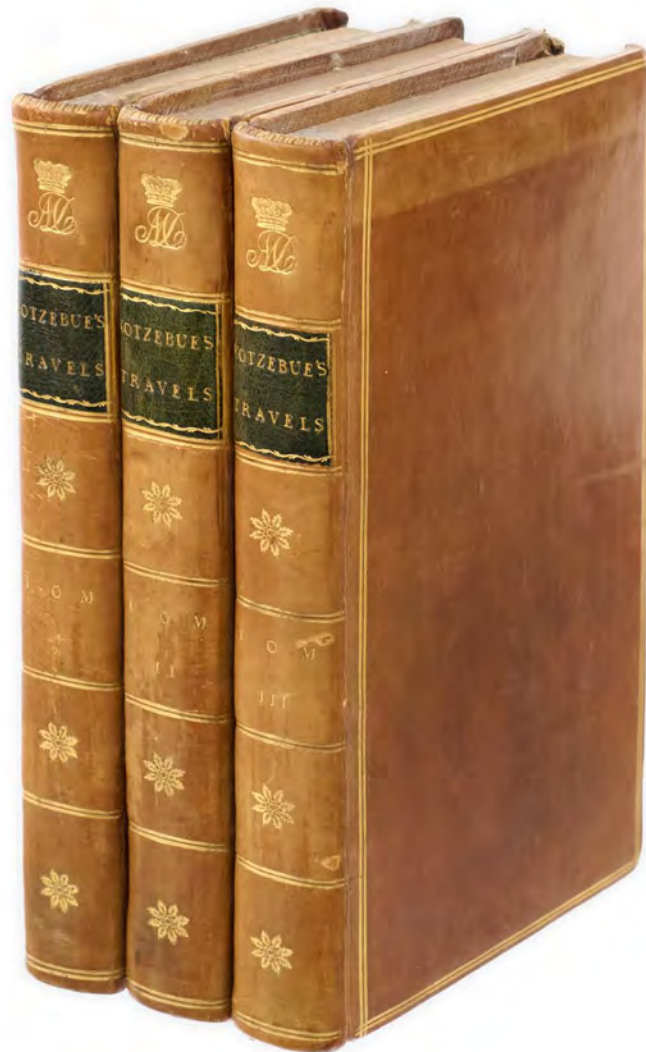
Siberian Exile, Imperial Pardon

25. KOTZEBUE, August Friedrich Ferdinand von. The most remarkable Year in the Life of Augustus von Kotzebue; containing an Account of his Exile into Siberia, and of the other extraordinary Events which happened to him in Russia. Written by himself. Translated from the German, by the Rev. Benjamin Beresford ... *London, Richard Phillips, 1802.*

Three vols, 8vo, pp. I: 278; II: 271, [1]; III: 226, with an engraved frontispiece portrait in vol. I and two further engraved plates; a fine copy, bound without the terminal advertisements in vol. III in contemporary half-calf and pink paste-paper boards; Downshire monogram to spines. **£500**

First edition in English of Kotzebue's *Das merkwürdigste Jahr meines Lebens* (1801), an account of his surprise arrest at the Russian border in 1800 on suspicions of being a Jacobin, and his transport to Tobolsk in Siberia. With some royal flattery, Kotzebue won his freedom back from Paul I, and was made a court councillor and appointed director of the German Theatre in St Petersburg.

Volume III contains a lengthy description of the Michailovsky Palace, written at Paul's request. After the Emperor's assassination in 1801, Kotzebue returned to Germany, where he was himself assassinated (by a liberal nationalist *Burschenschafter*) in 1819.



Memories from Paris

26. KOTZEBUE, August Friedrich Ferdinand von. Travels from Berlin, through Switzerland, to Paris, in the Year 1804 ... Translated from the German ... *London, Richard Phillips, 1804.*

Three vols, 8vo, pp. I: iv, [xvi (Contents)], 220; II: [iii], 264; III: [iii], 226; a very good copy in contemporary full polished calf, double gilt fillet to covers, gilt roll to board edges, green morocco labels, Downshire monogram to head of spine.

£500

First edition in English, quickly translated from Kotzebue's *Erinnerungen aus Paris* (September 1804). As the German title suggests, the *Travels* is in fact largely devoted to Paris, with lively observations on Napoleon, Madame Recamier, the Musée des monuments français and Musée Napoleon, restaurants, David's studio, the theatre, public entertainments, &c.

The chapter on 'Ladies of pleasure' describes large numbers 'sallying forth in swarms from their holes, and exposing their naked charms in all weathers'; they include 'many negro-women', and are trailed in the Palais Royal by people flyering for venereal treatments. The work was popular enough to be reprinted in 1805 and 1806, in which year France's invasion of Prussia led Kotzebue to flee to St Petersburg, whence he returned only in 1817.

Geschichte
des
Fräuleins von Sternheim.

Von einer Freundin derselben aus Original-
Papieren und andern zuverlässigen Quellen
gezogen.

Herausgegeben
von
C. M. Wieland.



Erster Theil.

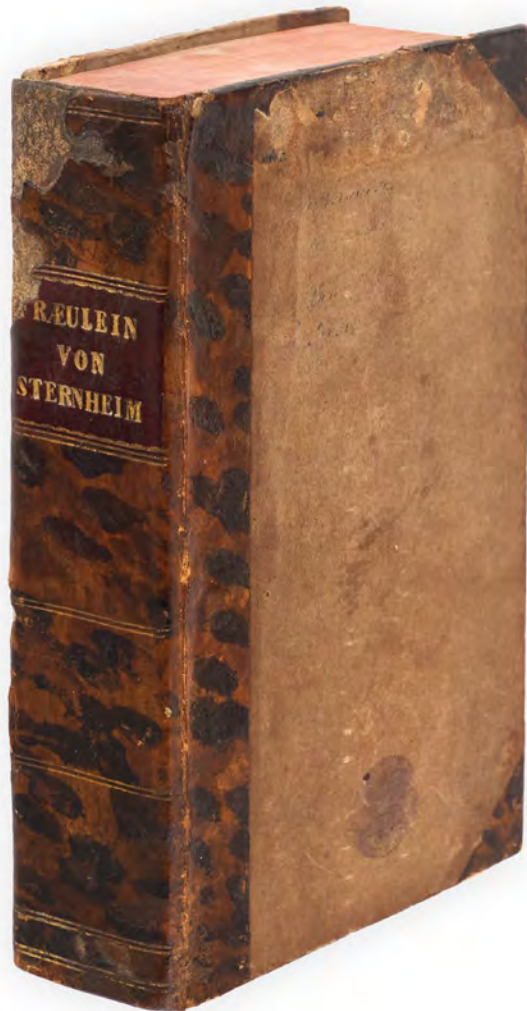
Leipzig,
bey Weidmanns Erben und Reich. 1771.

The Sorrows of Young Sophie

27. [LA ROCHE, Sophie von.] Geschichte des Fräuleins von Sternheim. Von einer Freundin derselben aus Original-Papieren und andern zuverlässigen Quellen gezogen. Herausgegeben von C. M. Wieland. Erster [- Zweyter] Theil. *Leipzig, bey Weidmanns Erben und Reich, 1771.*

Two volumes bound in one, small 8vo, pp. I: xxii, [2 (blanks)], 367, [1 (blank)], II: [2], 302; lightly browned throughout with contemporary ink annotations to a couple of leaves, a good copy in contemporary half calf over boards, spine ruled gilt with a gilt morocco lettering-piece, lower joint cracked, cords holding firm; spine and one corner chipped with loss; several marks to the boards and some faded notes in blue ink in the hand of the book's 1834 owner; neat ink ownership inscription dated 1834, to the front free endpaper and the note 'Began Torquay 20 Oct 1836', pencil landscape to the lower pastedown. **£750**

First edition of Sophie von La Roche's (1730–1807) bestselling epistolary novel, a bestseller featuring kidnapping, travels from Germany to Scotland, and a false wedding ceremony, a direct forerunner to Goethe's *Werther*.



Orphaned at the age of eighteen, Sophie von Sternheim is taken in by her aunt, who hopes to arrange an introduction to the prince; she falls in love with the visiting English diplomat, Lord Seymour; the rakish Lord Derby gains Sophie's favour, marries her in a ceremony which is later revealed to be a hoax, and kidnaps her to Scotland before she ultimately reunites with Lord Seymour. The *Geschichte des Fräuleins von Sternheim* was published anonymously, and edited by La Roche's cousin Christoph Martin Wieland, who provides an introduction. The two were briefly engaged in 1750 when Wieland was seventeen and Sophie nineteen, but were dissuaded from marriage by their families; they corresponded for the rest of their lives. In 1783, continuing in her efforts to foster women's intellectual development, La Roche published the first German journal for women to be written by a woman, the *Pomona für Deutschlands Töchter*.

The novel, which predates *Werther* by three years, was instrumental in establishing the genre of the epistolary novel in Germany. Goethe himself was a friend of La Roche's, and travelled to Ehrenbreitstein to visit the La Roches immediately after leaving Wetzlar in 1772; there, he was introduced to La Roche's literary contacts and regularly frequented her salons, in which letters written by notable individuals were frequently read aloud and discussed. In January 1774, La Roche visited Goethe in Frankfurt, and he began working on *Werther* the day after her departure; he would subsequently send her the first part of *Werther* in manuscript for her perusal as well as a printed copy of the final work (see Piel, 'La Roche and Goethe: Gender, Genre, and Influence' in *Goethe Yearbook* 30 (2023), pp. 41–62).

Goedeke IV/1, 592, 1; Wilpert/Gühring 1.



The Burial of Earthly Pleasures

28. LA SERRE, Jean-Puget de. Grab-Statt der weltlichen Ergötzlichkeiten, einstens in Französischer Sprache zubereitet ... anjetzt zu Nutzen derer in die weltl. Freuden allzusehr verliebt- und der Französischen Sprache nicht kundigen Seelen in die Teutsche übersetzt durch Gaudentium Gläser. *Regensburg, Johann Conrad Peetz und Bader, 1738.*

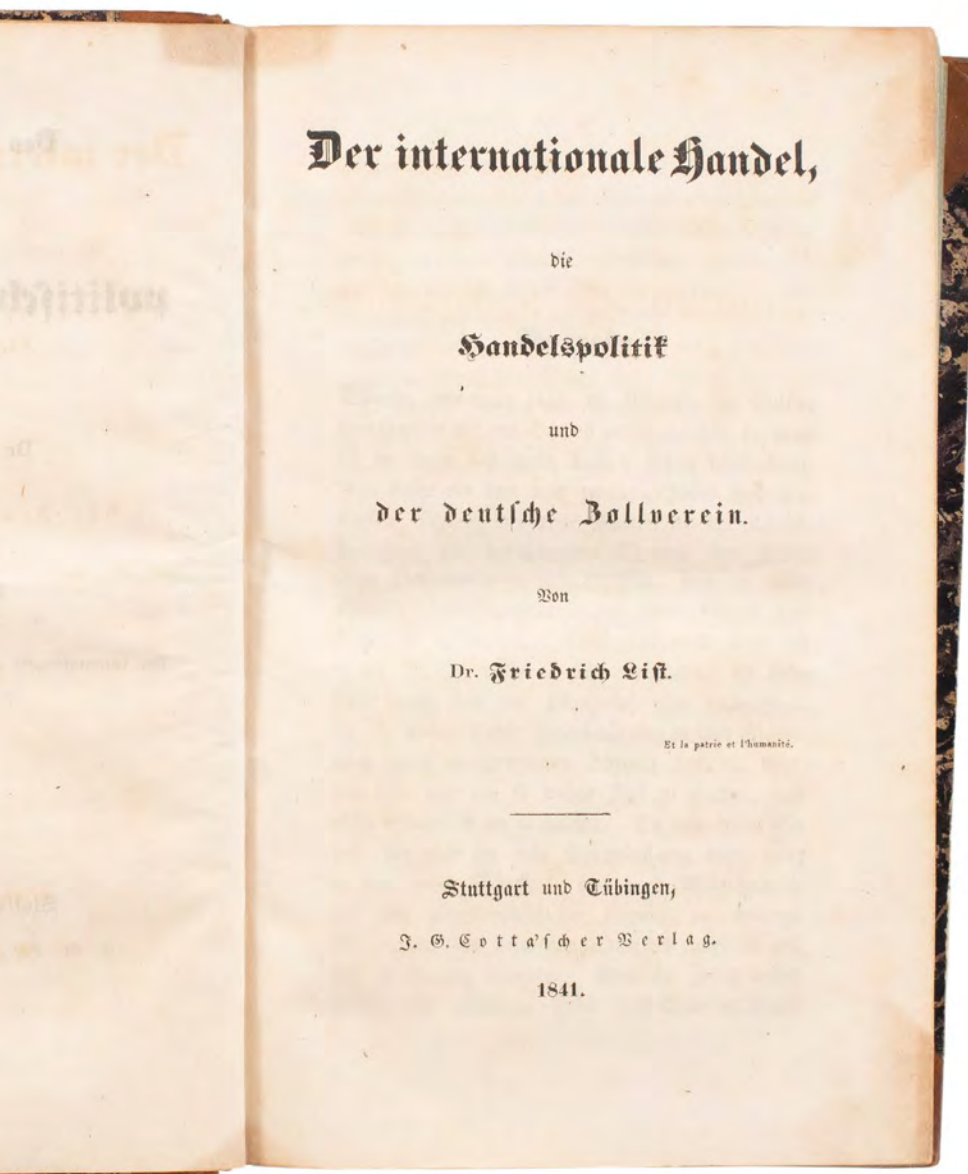
12mo, pp. [6], 231, [1 (blank)]; with engraved frontispiece, engraved portrait on verso of imprimatur leaf, and 5 further engraved plates; some light spotting and browning in places, but largely clean throughout; in later eighteenth-century blue boards, paper label (partly detached) on spine, and crossed out manuscript marks (title?) on spine; some wear and staining, with slight loss to head of spine, contemporary ink ownership marks on title, deleted. **£375**

First edition in German of *Tombeau des délices du monde*, by the French dramatist and historian Jean-Puget de la Serre (1594–1665).

First published in 1630, and here in a version by the Bavarian priest and prolific translator Gaudentius Glaeser, the *Tombeau* details the temptations and hazards of five types of earthly delight. Each chapter is devoted to one of the senses, starting with sight and concluding with touch, explaining ways in which the vanity of the senses leads to moral and spiritual decay. Although essentially a work of asceticism, La Serre's book is also an interesting essay on aesthetics, discussing *inter alia* female beauty (and how we might better thrill to something more appropriate), the seven wonders of the world, the pleasures of music both sacred and secular, gastronomy, and the nature of luxury. Each sense is illustrated with an engraving offering a hint of its associated dangers.

OCLC records no copies outside Germany.





Inefficacy of the Invisible Hand

29. LIST, Friedrich. Das nationale System der politischen Oekonomie ... Erster Band: Der internationale Handel, die Handelspolitik und der deutsche Zollverein [*all published*]. Stuttgart, J. G. Cotta, 1841.

8vo, pp. lxxviii, [2], 589, [1, blank]; closed tear in one leaf just touching text, some offsetting to titlepage and final blank, occasional light foxing and browning, but a very good copy; in contemporary half calf with marbled sides, spine gilt; spine and extremities lightly rubbed; modern collector's gilt morocco bookplate to upper pastedown. **£8000**

First edition, the first work to articulate developing economies' need for protective regulation, one of the earliest and most severe critiques of Adam Smith and his followers.

List 'held that universal free trade was an ideal that could be achieved only in the far distant future. For the time being, he argued, each nation should foster the development of its own manufactures by import duties and even outright prohibitions. Only by such means could countries like Germany, Russia and the United States ever hope to achieve the industrial efficiency that would enable them to compete on equal terms with Britain.

'List never used the term "infant industry" but the infant industry argument is clearly what he had in mind because he specifically excluded agriculture from all his protectionist arguments and even conceded that global free trade was an ultimate desirable goal ... In recent times, List has been hailed not so much as a spokesman for protectionism as a champion of the ambitions of underdeveloped countries. No doubt he was one of the first to recognise the role of national power in the international division of labour and present-day advocates of the dependency school of economic development may legitimately regard him as a forerunner' (Blaug, *Great Economists before Keynes*, pp. 129 ff.). Though held as generally heterodox in the prevailing economic culture of the West, **List's model has been hailed as a major influence in the development strategies of Asian economies, such as in Japan, South Korea, and China.**

Goldsmiths' 31957; Humpert 8113; Kress C.5545; PMM 311; not in Einaudi or Menger.



Birds, a Frog, and a Monkey with Pointed Red Shoes

30. LUDOLPH of Saxony. Vita Christi. Nuremberg, Anton Koberger, 20 December 1478.

Two volumes, imperial folio, ff. [372]; [a-m⁸ n⁶ o-z⁸ [et]⁶ A-Z⁸]; gothic type printed in two columns, f. 1^r bearing **contemporary south German illumination comprising an initial 'F' in green against a red and gold ground and with extensive marginal decoration of scrolling foliage incorporating two bearded faces, a frog, three birds, and a monkey wearing pointed red shoes and grasping a rope, first leaf of text [a4] bearing a large initial 'D' composed of blue foliage against a burnished and overpainted gold ground and containing the blessing Christ before a richly woven cloth held up by an angel with wings spread, first initial in vol. II in the form of a fish and acanthus leaves against a ground of blue, green and dark pink quatrefoils within a green frame infilled with gold**, smaller initials and paraps in red or blue (some highlighted with a yellow wash), yellow initial strokes, some headings and chapter titles with a coloured wash (presumably once yellow, now darkened), the names of three of the Evangelists written in red in margins of [Y1]; illumination on first leaf trimmed at top and foredge (the foot of the leaf folded up to retain the decoration), [a4] with section of decoration excised at foot and also trimmed at margins, [A1] with decoration at foot cut away, [C1.8] strengthened along gutter, a few small wormholes (more at end of vol. II), final leaf in vol. II somewhat worn, occasional light staining or soiling, but a good crisp copy; bound in eighteenth-century German vellum stained purple (now mostly faded) over pasteboard, green vellum lettering-pieces, blue patterned edges; rubbed, tear in vellum of upper cover of vol. II, flyleaves removed, small paper labels at foot of upper covers; **annotations to c. 15 pp. in an early sixteenth-century hand, and to c. 50 pp. in a late sixteenth- or early seventeenth-century hand**, various manicules, clipping from an English sale catalogue pasted to inside front cover with the price £10-10-0 in pencil, with the bookplates of Bishop John Vertue (1826-1900). **£45,000**

Early incunable edition of Ludolph of Saxony's popular and influential life of Christ, with lively south German illumination.

Dedominazetina

Incipit liber de vita xpi nō ille de in-
fācia saluatois apocripbas: sed ex serie euā-
gelice hystorie collectus.

De diuina et eterna xpi generatōe. Ca. I.



De plenitudine itaq; euangelij
vini. f. boni quod vsq; ad hoc
tempus gratie. dominus ihu
seruauit: qualibz guttas baurire cupit. eo.
sumamus initium a diuina et generatōe. de
q; euangelista iohānes spāliter loquit: quia
oīa ab hoc inuocit. ut diuinitas uerbi mai-
festet: a maxime ptra q; dōz beretico. bica-
te xpm pūz hoies esse: et p dñs pter spālē
natiuitatem. nec sp nec an. Maria fuisse. Et
ideo de eternitate dñi incipit. oīdēs diuinā
xpi naturā. in q; eternitate pcessit. Mariaz.
Et ponit quinq; de diuinitis psonis q; p ordi-
nem tāgunt i subcriptis. Primo declarat
filij a pte eternā generatōes: dicens. In p-
ncipio erat uerbu. i. i ipso deo. qui ab oīto sup-
ponit primū pncipiū: necessario est dñs ipe
dictū. tanq; in ipso cui est. Actū diceret. fili?
erat in pte: patri. f. coeternū. nō i. Maria in-
ceptū esse. sed i pncipio. i. i pte q; est pnci-
piū sū pncipio: a fili? qui est pncipio de
pncipio. dicit at uerbu. dei filiū: q; ihs xpc
dñs nř. quē admodū dñ fili? dei. sic dñ uerbu
dei. sic et uirt? sapientia dei. unū. n. idēz: si-
gnificat unum idēz: sūt. fili? uerbu. uirt? et
sapia. Sed ait uerbu: nō fili? q; hoc nomen
uerbu magis ab apostolū facit q; fili? Albi soe-
ndus: q; uox significatiua dñ uerbu: s; hoc
est tātūmodo large et denotatiue. inq;rum si-
gnificat interiorē mentis pceptū. sic urina
dñ sana. inq;rum est sanitatis inductiua. et
idē sūt illd ipe dñ sanitas. qd p uerba deligē-
ita illud ipe dñ uerbu qd p uoces significat.
Hoc at est interior: mētis pcept? q; uoces ē
notē a signa passiōū q; sunt i aīa. a ita pce-
ptus mētis interior. etiā anteq; p uoces de-
signet. ipe uerbu dñ. Quā hoc nomen dñum
significet uocem uocales. a qd exiit ab ore si-
gnificet etiā mētale. qd a mente gignit. nec

Epigeneratōe. Capla.

ab ea recebit cum emittet. f. uerbu cōceptū: i. v.
fm uīuā acceptōes h sumit. ut p ipm fili?
intelligat: quippe q; a pte pcedit p eternam
natiuitatē. ac cum eo a i eo pmanet p efflu-
rie unitatē. sic cogitatio seu pceptio mētis
q; ex mente nata est. cū ipa pmanet: i. idē ma-
luit dicē uerbum q; fili? Cum igit in ipso deo
ipe et pceptū sit uerbu. uerbum at de sua rōe
dic qd pcedit ab eo cui est uerbu. sic pcept?
a cōcipiente et cum uerbu et fili? sint idē: se-
quē q; ibi sit generatio filij a pte pcedē ibi p-
cessus uerbi a dicente. Itēz potē describit fi-
lium dei sub notē dñi q; sub notē filij: q; filius
uē solū dñc compātōz ab ptem. uerbu dñc
pationē nō solum ab dicentē. sed etiā ab id
qd p uerbum dñ. nec nō ad uocem quam in-
duit: et ad doctrinā q; mediātē dñō i altero
efficit. Quia igit dei fili? debz h describi non
trū i pationē ab ptes a q; pcedit. sed etiāz ab
creaturas q; fecit. et ad carnes quā inuit.
et documēta q; pōuit: cōgruissime et decē-
sime sub notē dñi describit. q; nomen illd ab
oīa supradicta respicit. nec possz sub celo ita
nomen pueniens inueniri. Secūdo declarat
prie et filij psonalem distinctiōem: dicens. Et
dñs erat apd deū. Hoc nomen de i hac clau-
sula est psonale. ut uerbum erat apud deū. i.
apud deum ptes. Temp. n. in pte fili? sp i fi-
lio p. Itēz hoc ppositio apud. q; est trāitua
psonaz. et distinctiua: distantia distinctiua
psonalis deligē nō essentia. Nulla enī res ē
ipe esse apud semetipz. sicut nec aliq; est i
seipō: et ideo inter uerbu et pncipiū apd qd
est uerbu. est psonalis distinctiō. Nō enī dñs
pcedit a pte p actiōem trāseuntē ex. sed ma-
nentēz intra. et idē uerbu manet intra illd.
cui ē dñs. tñ ab eo distinctū. distinctiōe psonali
ut iā dictū est. q; uerbu erat apd deū. ut ali?
apud aliū. Tercio declarat prie et filij cō-
substantialitē: siue sube unitatē: dicens. Et deus
erat dñs. ita q; ly de? ponit a pte pōicari di-
cento uerbu est deus: notā enī a dñā trāspo-
sita idē significat. Hoc nomen de i hac clau-
sula. est essentiale. ut uerbu est de? i. natura
est ihs diuina: ne dicat esse cū deo et nō de?
Nihil enī in deo est qd de? nō sit: q; tot idē ē.
et substantialitē idē. Quia q; uerbu sit apd deū.
nō tñ est aliq; extranee nāse. sicut est uerbu
nřm: sed est nāse diuine q; inuisibilis est et
nō multiplicabilis. qā nllō modo pē esse nisi
una et simplicissima: et idē uerbu et pncipiūz
a q; est. sūt idēz pntē i natura. Quia ut dictū
est distinctiua in psona. Et sic i ita clausula
implicat ut oīes tres persone. pater i hoc
nomine deus. fili? in nomine uerbi. spiritus
sanctus in ppositione apud. Quarto de-
clarat patrem et filij coeternitatem: dicens.
Hoc erat i pncipio apud deum. Hoc scilicet
uerbum de quo locutus fuat. est apud deū.
patrem. a pncipio eternitatis. id est ante

tempore eripi. Sed tādē pē miscē

The *Vita Christi* is the principal work of the Carthusian monk Ludolph of Saxony (d. 1378). It is one of the most comprehensive of such works, bringing together the writings of about sixty authors, from Church Fathers such as Augustine to secular philosophers such as Cicero. Written in a deliberately straightforward style, it was widely disseminated in manuscript in both Latin and German, and first printed in Cologne in about 1472. Two further editions, both of 1474 (Strasbourg and Cologne), precede our edition, and Koberger printed further editions in 1483 and 1495.

The characteristically south German illumination here was produced in numerous centres and is often difficult to localise with any certainty. There are, however, affinities with the work of Augsburg-based illuminators such as Heinrich Molitor and Conrad Wagner, and our volumes may have been decorated for a patron in or near that city. The artist has used silver (now oxidised) as well as gold.

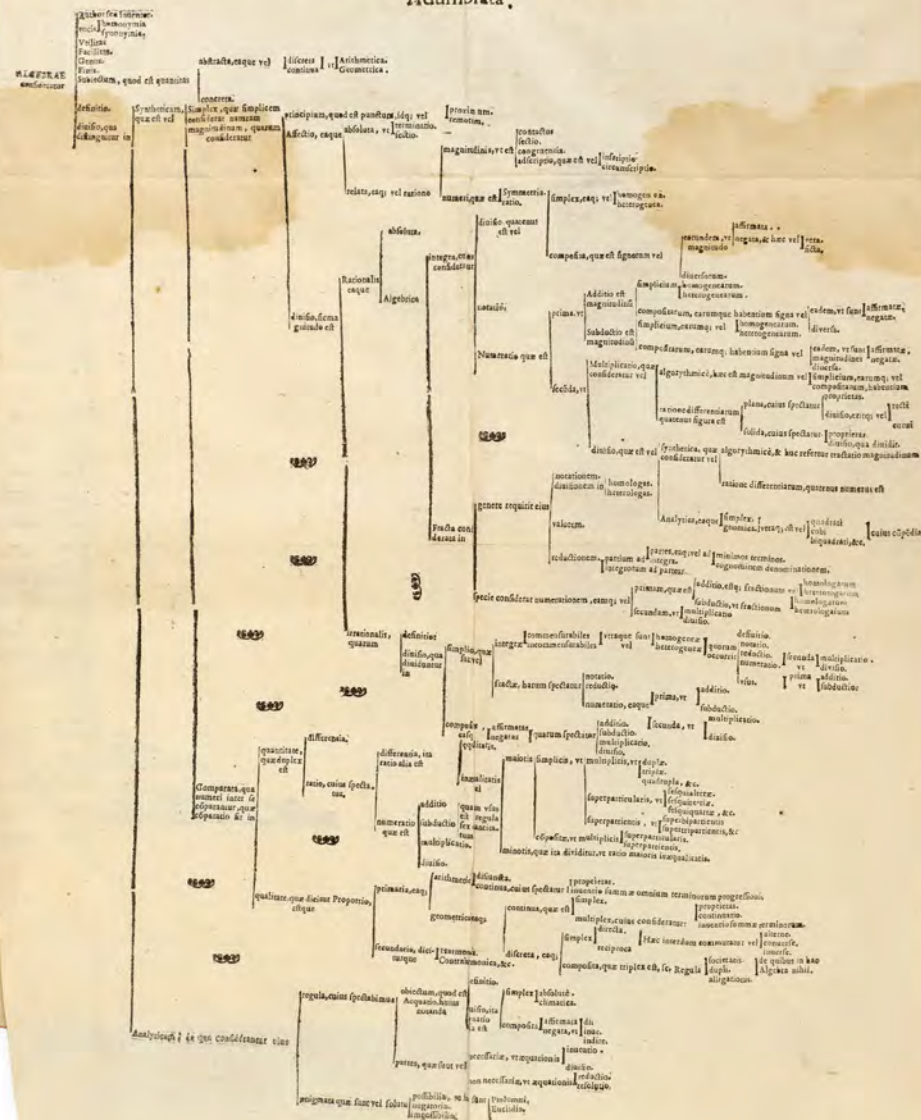
The annotations are concentrated in a few sections of the text; the earlier annotations are mostly single words (or corrections), but the later annotations are more detailed, showing more engagement and understanding of the text. There are numerous manicules appearing throughout, of varying degrees of artistry.

Provenance:

Largely erased inscription at foot of first leaf of vol. I 'Liber Fr[at]rum B MARIAE [...] subscr[...] 1689 [...]'].

H 10292*; BMC II 417; GW M19215; Goff L339; BSB-Ink L-261; Bod-inc L-187; ISTC il00339000.

T A B V L A
H V I V S
VNIVERSAE ALGEBRAE
FACILI METHODO
Adumbrata.

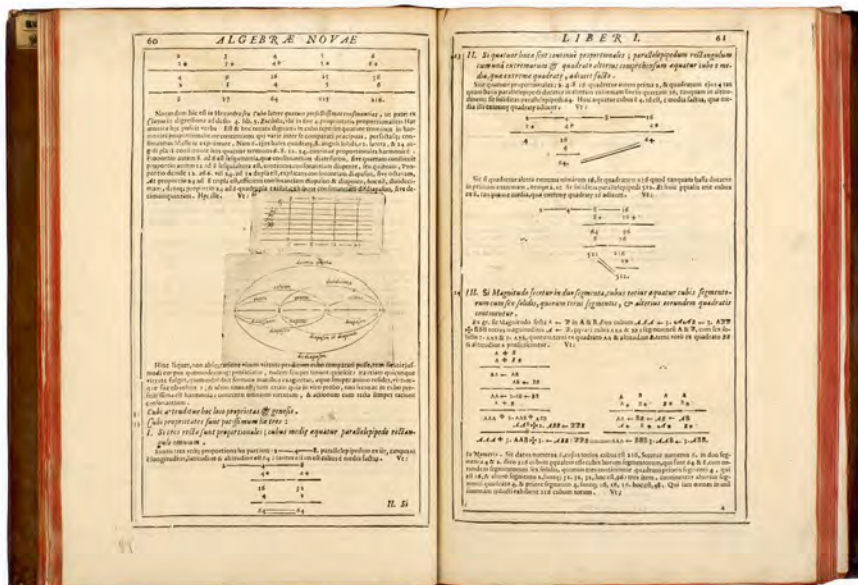


German Mathematics in Padua

31. LUNESCHLOS, Joannes de. Thesaurus mathematicum reseratus per algebram novam tam speciebus quam numeris declaratam et demonstratam. Cui praefixa universae philosophiae mathematicarum in primis disciplinarum synopsis. *Padua, Giulio Crivellari, 1646.*

Folio, pp. [40], 311, [21]; lacking half-title and additional engraved title-page; each page within a printed double border, with occasional marginalia printed vertically within the frame, large engraved armorial of the dedicatee to title-page verso with a small ink drawing above, woodcut initials and tailpieces, 4 folding letterpress tables, woodcut and engraved diagrams; title-page soiled and with section of paper torn away (not affecting text but with loss of blank section of engraving on verso), lower corner of B4 torn (just touching text), occasional marginal soiling, final leaf soiled, though a good copy; bound in near-contemporary English calf over pasteboard, double blind fillet border, red edges; rebaked in leather (by Metcalf of Stonyhurst, with their ticket), a little rubbed, lacking front flyleaves, rear flyleaf defective, upper hinge repaired with a strip of buckram, paper shelf-label pasted to inside front cover. **£8500**

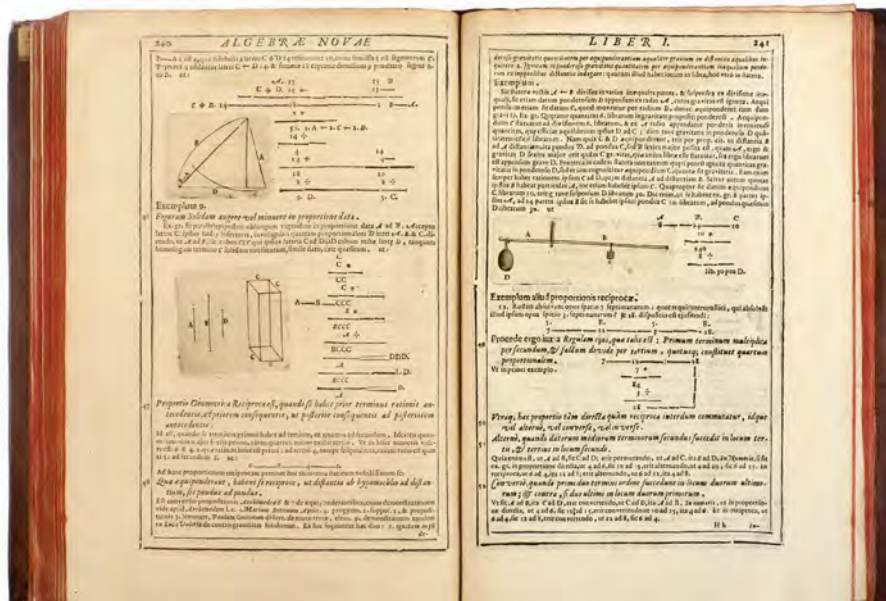
An uncommon mathematical text, written by a German scholar at the University of Padua; this copy arrived in England shortly after publication.



Joannes de Luneschlos (or Leuneschlos, 1620–1699, from Solingen) studied in the Netherlands and at the University of Padua, publishing his survey of mathematics in the year that he matriculated (he was awarded his doctorate in 1648). He dedicated it to the industrialist Lodewijk de Geer, for whom he later worked in Sweden, and he composed a separate preface addressed to students in all faculties from the substantial German Nation at Padua. After travelling around Europe, he became professor of mathematics and physics in 1651 at the newly re-founded University of Heidelberg, a post he retained for forty years. He is known to have discussed Cartesian philosophy with Princess Elizabeth of the Palatinate during her time at Heidelberg in the 1650s; he was instrumental in the dissemination of Cartesianism in Heidelberg.

His work soon became known to English scholars; Robert Payne (1595–1651), a friend of Hobbes and chaplain to the Earl of Newcastle, made notes from Luneschlos (now in the Hobbes manuscripts at Chatsworth), though John Pell was somewhat uncomplimentary, opining that much of the text was taken from other sources, and that some of the propositions that weren't were incorrectly stated.

Uncommon: we have located four copies in the UK (BL, Bodleian, UCL, and RCP), one in the US (Michigan), and the only copy in Germany is in Göttingen. Only the Macclesfield and Honeyman copies have appeared at auction in recent years.



'The Irish Giant'

32. [MAGRATH, Cornelius.] 'Ein Irländer Riss ...' Nuremberg, 1756.

Drawing on paper (c. 410 × 285 mm), in red, yellow, blue, green, and white ink, and gilt, with a black border, lettering in black at the foot; some foxing, old repairs to tears, small portion wanting from head, laid on card, later framed and glazed. £3000

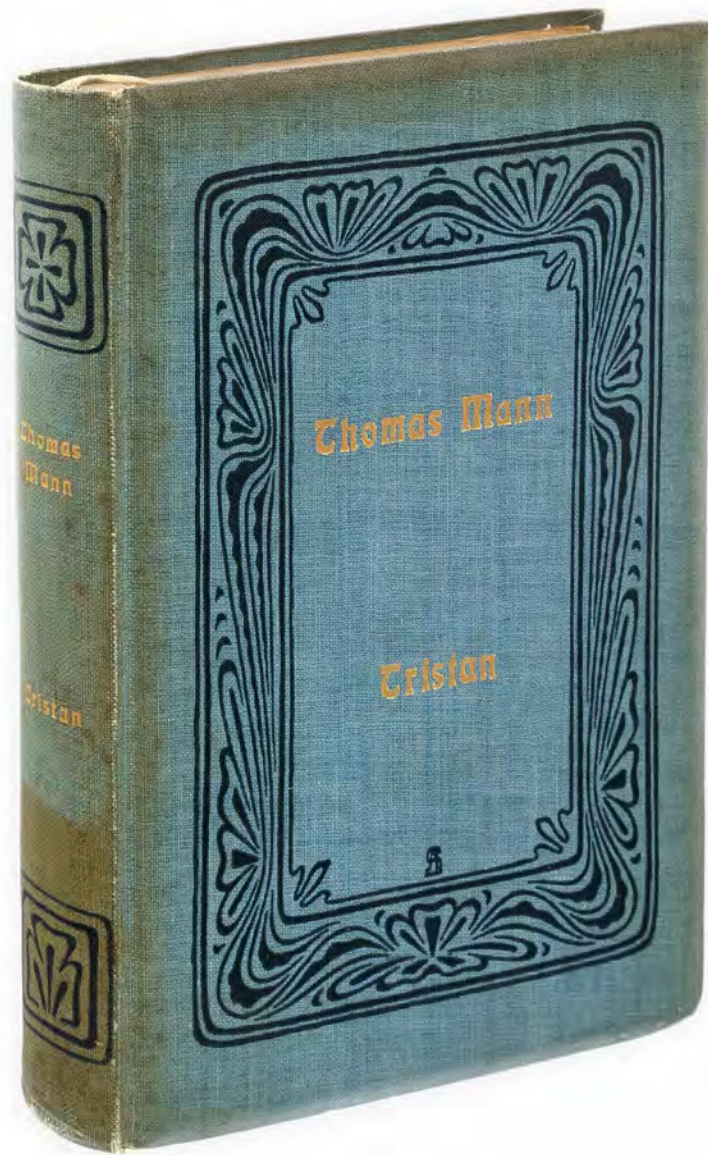
A delightful promotional image for the Continental tour of 'The Irish Giant' Cornelius Magrath, 'To be seen in Nuremberg in the month of July 1756' (trans.).

Cornelius Magrath (1736/7–1760), born in Tipperary, was already famous for his stature by the time he arrived in London in 1753 at the age of sixteen. Reported then as seven foot three inches tall, he had grown an extraordinary twenty-one inches since the age of fifteen. After touring England Magrath progressed to the Continent, where at least two portraits were made of him, an engraving by Johann Nepomuk Maag (c. 1724–1800) made in Regensburg in 1756 and a painting by Pietro Longhi produced in Venice in 1757. The current image proves that he was in Nuremberg in July 1756. He returned to Ireland after becoming ill in Flanders in 1760 (we now know he suffered from phthisis) and died in May that year. After his death his skeleton became part of the anatomy collection at Trinity College Dublin, though the legend that it was stolen by students is almost certainly false.

The current drawing, showing Magrath towering over a Prussian soldier (the Prussians then known as the tallest in Europe), is very similar to the Regensburg engraving by Maag, though the elaborate floral decoration on Magrath's waistcoat is different. The text is largely the same as in the engraving but with two differences ('Irländer' for 'Irländischer', and 'ungemeine' for 'ungewöhnliche'), while an additional line at the foot records his visit to Nuremberg: 'Zu Nürnberg zum anschauen ... in Monath July AC. 1756'. Not enough is known of Magrath's European itinerary to determine whether this image precedes or is derived from Maag's more highly finished engraving.



Ein Irländer Riss
Cornelius Magrath geboren in Irland den 10 Janu. A. 1737. ist 19 Jahr alt, u. besitzt eine ungemeyne große
u. Stürcke also wird das sich Europa durch seine Person einer Nilengebiert diese Zeit rühmte man an seinen Urm
ander hand so 22 Dick u. diesen Mittelst finger breit als eine ausgemessene Maßstabs hand sein gewicht ist 357 lb
Zu Nürnberg zum anschauen ... in Monath July AC. 1756



The First Appearance of *Tonio Kröger*

33. MANN, Thomas. *Tristan. Sechs Novellen ...* Berlin, Simon Fischer, 1903.

8vo, pp. [viii], 264, [8, advertisements]; a very good copy in the original blue-green cloth, upper board blocked in black with a Jugendstil frame, printer's device blocked in black to lower board, upper board and spine lettered directly in gilt, top-edge gilt; lower portion of spine discoloured. **£1500**

First edition, first printing of Thomas Mann's third book, a collection of stories including his principal early novella *Tonio Kröger*, critical to Mann's development of the figure of the artist and of the *Doppelgänger* as well as representations of queer desire, an important forerunner to *Der Tod in Venedig* (*Death in Venice*).

Written when Mann (1875–1955) was twenty-five and rooted in his own experience as a schoolboy, *Tonio Kröger* follows the life of the eponymous young artist from his school days into adulthood, his representation of Kröger's feelings for his classmate, Hans Hansen, later forming the basis of his representations of queer desire in *Der Tod in Venedig*, a 'scene where lover and beloved are profoundly different, and attraction can only work through estrangement', a type of relationship which acted as a 'scene of perpetual recurrence for Mann' (Webber). 'The subject of [Kröger's] first love ... is given a name which famously fails to match itself, the exotic Tonio jarring against the claims of the patronymic. Thus the pattern is set: the subject as non-self-identical, out of kilter, and the object as confirmed in his German, bourgeois, and masculine identity' (*ibid.*). As well as *Tonio Kröger*, Mann's *Sechs Novellen* also comprises *Der Weg zum Friedenhof*; *Tristan* (set in a sanatorium and much inspired by Wagner's *Tristan und Isolde*); *Der Kleiderschrank*; *Luischen*; and *Gladius Dei*.

The Berlin-based German–Jewish publisher Simon Fischer had published Mann's debut novel, *Der kleine Herr Friedemann*, as part of the *Collection Fischer*, and in 1901 published his first novel, *Buddenbrooks*, testimonials for both of which are included in the printer's advertisements here.

Bürgin 1, 3; Wilpert/Gühling 4. See Webber, 'Mann's Man's World: Gender and Sexuality', in *The Cambridge Companion to Thomas Mann* (2001), pp. 64–83.

Bibliotheca maioris Ursinensis.
NOVA, SUPRA NOVA NOVORVM:
IN QVIBVS,
TVM AVTORES,
CONFESSION ET DO-
CTRINA LIBRI, QVEM PATRES
BERGENSES CONCORDIAM VOCANT;
TVM VERÒ SYMBOLA, PRECATIONES,
Epistolæ, adeoq; varia Epigrammata, Secre-
ta, & Acta breuiter & perspi-
cùè continentur.

UBIQVISTICA NOVA:

Das ist/

Allenthalbische Newzeitung / von der
BERGISCHEN VÆTTER Wunderge-
burt vnd Newangestellten CON-
CORDIEN:

Darinn derselben Autores Lehr/Bekandtnus vnd
Wandel / neben vil andern sonderbaren
Decreten vnd Agenden/kürzlich be-
griffen werden.

Zum theil in Teutscher/zum theil in Lateinischer Sprach/
Vbique, vnd vberal von den Protestierenden zusamen gebracht/
vnd an jeso von neuem in offnen Druck verfer-
tigt / gemacht vnd gebessert.

ANNO

AngeLorVM Urbs pVgnabit pro
Del Veritate ple, IVste & fortiter.

The Devil's own Apostle

34. [NAS, Johannes.] Nova, supra nova novorum: in quibus tum autores, confessio et doctrina libri, quem patres Bergenses Concordiam vocant; tum vero symbola, precationes, epistolae, adeoq[ue] varia epigrammata, secreta, et acta breviter et perspicue continentur ... [Ingolstadt, Wolfgang Eder, December 1581].

Small 4to, ff. [84]; text in German and Latin, chronogram to title, imprint to A4^r, woodcuts to A4^v (repeated to K3^v), G2^r, and H3^r, woodcut initials and tailpieces; loss to upper corner of A4 affecting some text, repair to corner of L3, some cockling, some light damp-staining at the end; overall a good copy in contemporary limp vellum, title in manuscript to spine; cockled and marked, losses to lower cover; early ownership inscription at head of title 'Bibliothecae maioris Ursinensis', numerals at foot of title adding up the chronogram. £1450

Second, much expanded and illustrated edition of this remarkable attack on the Lutheran *Formula and Book of Concord* by the Franciscan theologian and bishop of Brixen, Johannes Nas (1534–1590), illustrated with woodcuts depicting their 'monstrous birth', and representing them as beasts of the Apocalypse. The first edition appeared in June of the same year, with only twenty-eight leaves and no woodcuts.

Die Bergische
IN IMAGINEM MONSTRI
Bergensis, quod numero 9. notatur.



MONSTRUM horrendum, informe, ingens, cui dente Draconum
Os plenum: cuiq[ue] collarum noua fragmina pictis
Sunt oculi: sumantis aretiq[ue] amphora nasus:
Aures formacis testæ: sua cornua capræ

Arietis

Wundergeburt.

Arietis in formam curuata: & cauda caballi
Fuit ei crines: cui Vesperilio cecae
Gaudent in fernis tenebris accommodat alas:
Indignis ungues sani, dextra atque sinistra,
Hamatum ferrum, cui nota cubilia murum
Cuius, & in spiras sinuosis flexibus exit
Cauda recurua pedum centenum, perque gypborum
Vngues
Inf
Ca
Pa
Pa

The *Formula of Concord*, the authoritative Lutheran statement of faith (also known as the *Bergen Book* after Bergen Abbey where it was partly compiled), was published in 1577, and was followed three years later by the *Book of Concord*, a definitive collection of the chief confessional documents of Lutheranism.

Here Nas makes his position clear from the off with an acrostic to the verso of the title-page spelling out *Discordia* and attacking Jakob Andreae, one of the chief compilers of the *Formula* and *Book*: 'Doctor Iacobus Schmidlein Confusor Omnis Religionis, Diaboli Ipsius Apostolus' (Dr Jacob Schmidlein, the confuser of all religion, the devil's own apostle).

The remarkable woodcut depicting the 'monstrous birth' of the *Bergen Book*, shows the Lutheran theologian Johannes Brenz rising from his grave and attempting to cover the nose-, ear-, and hairless baby with goat's horns emerging between the legs of a figure resembling the Whore of Babylon. The six spectators include Andreae and Martin Chemnitz.

Only three holding institutions traced in the UK (BL, Bodleian, Cambridge MMLL).

USTC 678545; VD16 N 125.



Lorely

LAURENT

SOUV

With a Prose Drama by Nerval and Dumas

35. NERVAL, Gérard de. Lorely, souvenirs d'Allemagne. Paris, [Gustave Gratiot for] D. Giraud et J. Dagneau, 1852.

8vo, pp. [4], xvi, 356; with half-title, allegorical engraved frontispiece of the Lorelei by Veyrassat, and lithographed legend; a very good copy, uncut, in the original yellow printed wrappers; spine repaired (wrappers dated 1853 with mention of 'deuxième tirage'). **£800**

First edition, second issue, of a collection of Nerval's writings on Germany.

German Romanticism had a great influence on Nerval, and he was drawn to the country, visiting it seven times. At the age of twenty, he published a translation of *Faust* which Goethe himself praised. His other translations, instrumental in introducing French readers to German Romanticism, include works by Schiller, Bürger, Klopstock, and Heine. *Lorely* opens with a long preface to the writer and critic Jules Janin, and continues with 'Sensations d'un voyageur enthousiaste', 'Rhin et Flandre', 'Les Fêtes de Hollande', and 'Scènes de la vie allemande': **the first complete edition of the prose drama *Leo Burckart* (first edition 1839), written in collaboration with Alexandre Dumas père.**

Carteret II, p. 219.

Pepper for Priests

36. PFEFFER DE WYDENBERG, Johannes. [Directorium sacerdotale.] [Basel, Johann Besicken, after 20 December 1482.]

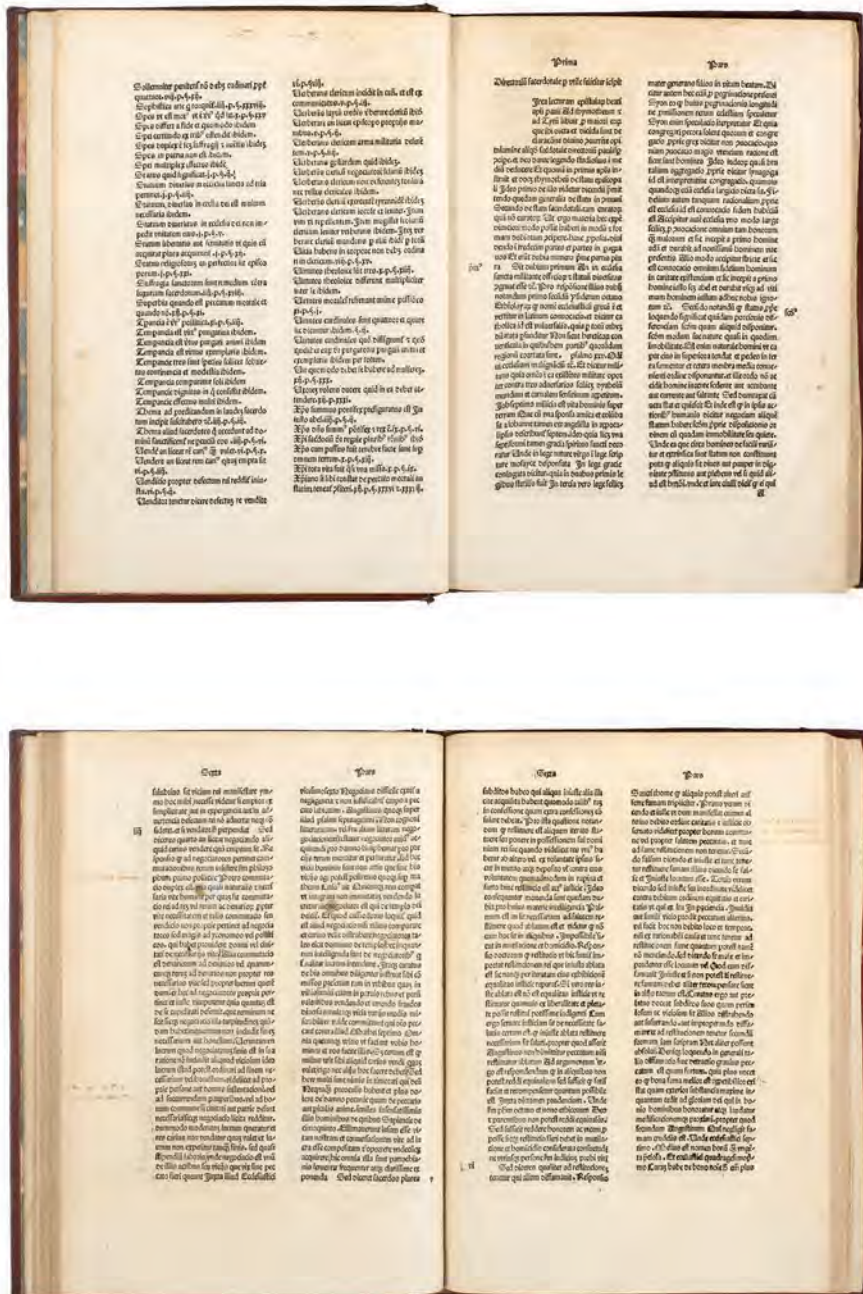
Chancery folio, ff. [104]; *A¹⁰ B-F⁸ G-H⁶ I-L⁸ M-N⁶; gothic letter, double column; a few small stains to *1* (blank) with two small chips to outer margin, 3 small wormholes to first leaves, occasional light foxing, nonetheless a very good copy; eighteenth-century dark red sheep, spine gilt in compartments and lettered directly in gilt, edges speckled red, marbled endpapers; a few small stains and scuffs, neat repairs at extremities; old ink inscription washed from head of A1, a few early annotations (washed but still legible), nineteenth-century armorial bookplates of John Peacock and of John Vertue, Bishop of Portsmouth (1826-1900) to front pastedown. **£6500**

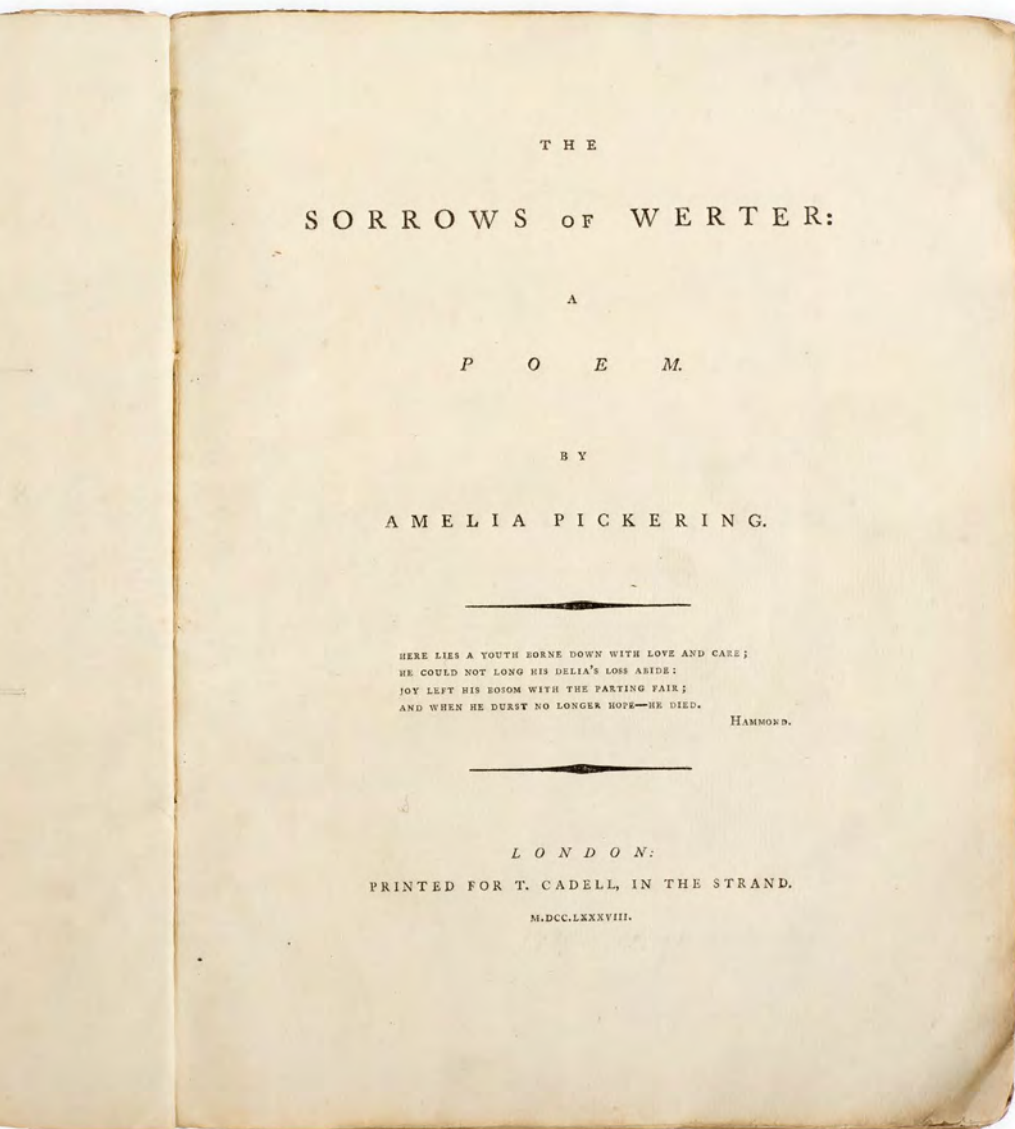
First and only incunable edition, very rare, of a guide for priests written by the first theology professor at the University of Freiburg, provided with a helpful system for locating passages in the text.

Johannes Pfeffer (1415-1493), of Weidenburg, studied in Heidelberg before becoming the first professor of theology at the University of Freiburg in 1460. This guide for priests was based on his lectures regarding the epistles of Paul to Timothy and Titus; it is one of only two works of his to be printed (the other being a treatise on indulgences). The *terminus post quem* for the printing is provided by the date of completion at the end of the text, which is given as 20 December 1482. The text is printed with useful marginal numbering to indicate the sections in the text; the book opens with a list of the thirteen parts followed by an alphabetical index of topics, where the section number within each part is indicated with the symbol §.

This is one of the first books printed by Johann Besicken; he only produced a handful of books in Basel (including both of Johannes Pfeffer's, both undated) and broadsides, including some by Archbishop Andreas von Krain calling for reform against papal abuses such as nepotism. Besicken later moved to Rome where he printed books (and indulgences) in association with Sigismundus Mayr and others.

ISTC lists only two copies in the US (Bryn Mawr, Huntington) and three in the UK (BL, Bodley, Brotherton). BMC III 760; Bod-inc P-237; Goff P540; GW M32794; ISTC ip00540000.





Reviewed by Wollstonecraft

37. PICKERING, Amelia. *The Sorrows of Werter: a Poem ... London, T. Cadell ... 1788.*

4to, pp. xxii, 69, [1, blank]; with half-title and a 16-pp. list of 961 subscribers; first few leaves creased and slightly dust-soiled at lower corner; else a very good copy, uncut, in the original blue-grey wrappers and tan paper spine; edges frayed, a few chips to spine. **£1200**

First edition of this retelling of Goethe's *Sorrows of Young Werther*, here giving a voice to Charlotte, preceded by a list of nearly one thousand subscribers, largely from Bristol and London.

Pickering's (1747–1814) poem, laid out in thirteen elegiac epistles, presents Werther's love as pure and his death as a heroic act of love, and Charlotte as the 'ideal heroine of sensibility', giving Charlotte a voice, 'if rather weakly moralistic, and to Werther suffering which is acute, credible and unhysterical' (Conger). *The Sorrows of Werter* was one of a spate of works in English and German founded on Goethe's novel, including poems by Charlotte Smith (*Elegiac Sonnets*) and Mary Robinson ('Elegy to the Memory of Werter'), both subscribers here. Other subscribers include Joshua Smith and Mrs Smith (their daughter, Emma, married Jane Austen's nephew and biographer, James Edward Austen-Leigh), and Henry Addington, Prime Minister from 1801 to 1804.

Both Pickering and Smith came under fire by contemporary critics for their sympathetic portrayal of Werther's suicide: Charles Moore's 1790 *Inquiry into the Subject of Suicide* accuses both of 'lowering the standard of right and wrong, by giving "soft names" to crimes of magnitude – and such Werther's certainly were'. Mary Wollstonecraft was likewise unenthusiastic about Pickering's work, albeit for different reasons. 'To pity Werter we must read the original ... The energy ... is lost in this smooth, and even faithful, imitation ... Werter is dead from the beginning: we hear his very words; but the spirit which animated them is fled ...' (*Analytical Review*, January 1789).

ESTC T107336; Speck Collection 1155. See Conger, 'The Sorrows of Young Charlotte: Wether's English Sisters 1785–1805', in *Goethe Yearbook* 3 (1986), pp. 21–56.



With a Manuscript Supplement

38. [PSALMS.] Les Pseaumes de David en vers, nouvelle édition, retouchée une dernière fois sur toutes celles qui ont précédé. Et augmentée de quelques cantiques sacrez sur les principales solemnitez. *Berlin, 'chez la veuve Laurent', 1740.*

32mo, pp. 512, '515-534', 533-590 (complete); woodcut frontispiece of King David dated 1741, printed music almost throughout; trimmed close touching date in imprint, some light foxing and spotting; a very good copy in red roan c. 1826, gilt borders to covers, upper cover lettered in gilt 'L. Hopffer 1826', spine lettered and decorated in gilt, gilt board edges and turn-ins, gilt and partly gauffered edges, green watered silk flyleaves; extremities rubbed; with manuscript in black ink 'Recueil de cantiques à l'usage de l'église françoise de Berlin. Avec privilège. Berlin, écrit par L. E. Hopffer 1826' (pp. [2], 33) and numerous blanks bound in at end. **£1250**

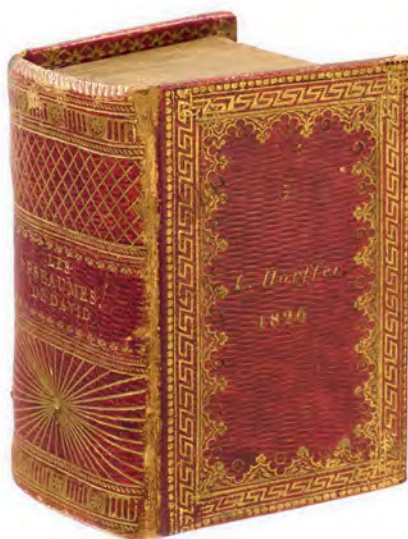
A very rare pocket-sized Psalm book, printed by the widow Lorenz, in an attractive binding, with a later manuscript supplement bound in at the end.

Printed for the French community in Berlin, the British Library credits the translation to Valentin Conrart (1603-1675), a founder of the Académie française. In addition to the Psalms from 1 to 150, the text comprises canticles, prayers, the liturgy for baptism, communion, and marriage, and the catechism. The publisher was the widow of Johann Lorenz (or Lorentz) who was active between 1733 and 1747.

The manuscript supplement at the end comprises various canticles used in the French church in Berlin, written out in 1826 by one L.E. Hopffer, whose name also appears on the front board; perhaps a relative of the Berlin composer Ludwig-Bernard Hopffer (1840-1877)?

The attractive binding features a cross gauffered to the top and bottom edges.

No copies of this edition traced in the US and only one in the UK (BL).



I.
CORRECTORIVM ALCHYMIAE
RICHARDI ANGLICI.

Das ist

Reformierte Al-
chimy / oder Alchimeibesse-
rung / vnd Straffung der Alchimisti-
schen Mißpräch: vom Alten vnd längst
beröhmten Medico / Richardo aus
Engelland beschriben. 4, 2, 27

II.
RAINMVNDI LVLLI APERTO-
rium & Accuratio Vegetabilium.
Von eröffnung vñ entdeckung wach-
sender Sachen / vñ des Philosophischen Steyns /
des Wolbekannten Philosophi vnd Eremi-
ten Rainmundi Lulli Tractat.

III.
Des Königs Gebers auß Hispanien Secretū,
dessen sich die Venetianer hoch austhun.

Alles nun ersimal zu dienst vnd nutz allen Key-
ser vnd Geheymnussreicher Artzney vberden
vñ beliebenden inn Truck gefärrigt.

In Straßburg / bei Bernhart Jobin.
ANNO M. D. LXXXI.

Alchemical Anthology

39. RICHARD of Wendover. *Correctorium alchymiae* ... Das is reformierte Alchimy, oder Alchimeibesserung, und Straffung der Alchimistischen Misspräch ... **II. Rainmundi LULLI** *apertorium & accuratio vegetabilium*. Von eröffnung und entdeckung wachsender Sachen, und des Philosophischen steyns ... **III. Des Königs GEBERS** auss Hispanien *Secretum*, dessen sich die Venetianer hoch austhun ... *Strasbourg, Bernard Jobin, 1581.*

8vo, ff. [8], 151; 12 with small erasure affecting two letters; some side-notes a little shaved; a little light browning and staining, but overall a very good copy in contemporary vellum reusing a fifteenth-century manuscript leaf, lower portion of spine worn, with small loss; some words obscured in ink to ff. 2^v, 70^r, 76^r, 76^v, 80^v, 109^r, a few notes, alchemical symbols, and underlining in red and green ink; later notes in pencil. **£4500**

First edition of 'a very rare collection' (Duveen) of five alchemical treatises, comprising Richard of Wendover's *Correctorium* and *Reformierte Alchimei*, Lull's *Apertorium et accuratio vegetabilium* and *Vom philosophischen Stein*, and Geber's *Secretum*.



The thirteenth-century Richard of Wendover (or Ricardus Anglicus), to whom the first two treatises are attributed, was canon of St Paul's and a famous physician. He had studied medicine at Paris, and wrote several medical treatises, notably the *Micrologus*, a medical encyclopaedia based on Greek and Arabic sources. The first of the two alchemical treatises contained here was first printed as *Correctio fatuorum* in the Latin collection *De alchimia opuscula*, Frankfurt 1550. The other is first printed here.

Although spurious, the Lullian texts exerted great influence on later alchemical literature. The *Apertorium* in this collection is not to be confused with *Apertorium de veri lapidis compositione*. According to the preface of the last treatise, the *Secretum* is an extract from a larger work, written by Geber for his son. Geber's works had enormous influence on the development of Western chemistry, and 'whether they be translations or elaborations, they represent the amount of Arabic chemical knowledge made available to Latin-reading people toward the end of the thirteenth-century' (Sarton II, p. 1044).

The binding comprises a fragment from a fifteenth-century Missal bearing part of the text for the feast of the Seven Sorrows of the Blessed Virgin Mary on 15 September, beginning on the upper cover with the chant 'Virginis Mariae laudes intonent christiani', followed by a reading from John 19, 25–27.

Duveen p. 508; Ferguson II, p. 270; Ritter 2014; Wellcome 5473; not in Adams or Durling (but acquired later); OCLC records one further location, at Huntington.



Following in Leibniz's Footsteps

40. [ROYAL PRUSSIAN SOCIETY OF SCIENCES.] *Miscellanea berolinensia ad incrementum scientiarum, ex scriptis societati regiae scientiarum exhibitis, edita, continuatio I. cum figuris et indice materialium. Berlin, Johann Christoph Papen, 1723.*

4to, pp. [xii], 160, [4], 161–188, with folding engraved frontispiece and 8 folding plates; woodcut initials and illustrations in the text; variable browning with some foxing and offset to plates; bound in contemporary vellum over boards, sewn two-up on 5 cords, edges speckled red and green; dust-stained and a little rubbed, slight rust-marks to front board; nineteenth-century bookseller's label (F. Ostinelli, Como) to front pastedown, bookplate of the University of California, with duplicate release stamp to upper front and unobtrusive perforated stamp to title and plates. **£575**

First continuation of Leibniz's *Miscellanea berolinensia*, the scientific periodical of the Royal Prussian Society of Sciences, comprising articles on literature, mathematics, and mechanics.

First appearing in 1710, the publication of the *Miscellanea* was revived in 1723 as the official journal of the Royal Prussian Society of Sciences after the death of Leibniz, its founding President. The *Continuatio* features contributions by the astronomers Johann Wilhelm Wagner, Johann Philipp von Wurzelbauer, and Christfried Kirch, the mathematicians Christoph Langhansen, Jakob Hermann, and Philippe Naudé the younger, and the linguists Gisbert Cuper, Johann Georg Wachter, and Justus Christoph Dithmar.

VD18 9029534X.



41. RÜCKERT, Friedrich. Die Weisheit des Brahmanen, ein Lebrgedicht in Bruchstücken. Erstes [- Sechstes] Bändchen. *Leipzig, Weidmann'sche Buchhandlung, 1836-39.*

Six vols, small 8vo, some spotting throughout; with neat ownership note 'Charlotte Gysi' on inside cover of each volume; an attractive set in the **original publisher's paper wrappers**, a different colour for each volume, lettering printed in gilt on front covers within gilt border, gilt lines on spines; faint stain on upper cover of first volume, some fading to spines, but generally in very fresh condition; housed in a cloth box. **£500**

First edition of one of the most important poetical works by Rückert, here in the publisher's attractive original paper wrappers.

Rückert's large output of poetry inspired many composers, among them Schubert ('Du bist die Ruh'), Schumann ('Widmung'), and Mahler ('Kindertotenlieder' and 'Rückert-Lieder'). *The Wisdom of the Brahmin* consists of a large number of poems of varying length, of from 2 to 72 distichs, arranged in 12 books or *Stufen*.

Goedeke VIII, 165, 116; Wilpert/Gühning 14.

Curiöse
INAUGURAL DISPUTATION
von dem
Recht/ Natur/ Eigenschaften/ Pri-
vilegiis und Prærogativen
des

Heutzutage bey Hohen und Niedri-
gen weit und breit regierenden

CORNELII.

Welche
unter dem Præsidio
Des durch und durch gelahrten/tieffsinni-
gen und weitberühmten Herrn

Vespasiani Curidemi,
omnium facultatum Doctoris
& p. t. Collegii Cornelianii Vicarii &c.

Pro Gradu
Privilegiis in dignitate A-Corneliorum
rite capeffendis in Collegio subterraneo,
vulgo im Wein-Keller/ zur öffentlichen
Ventilation wider die Melancho-
licos darstellt

Fabius Jocosus Rufiander
Hierosolymitanus,
Utriusque Vini ac Cerevisæ Candidatus.

Teutschland /
Gedruckt in denen Hundes-Tagen/ 1716.

A Mockery of Melancholy

42. 'RUFIAINDER, Fabius Jocosus' [*pseud.* Friedrich Julius ROTTMANN]. Curiöse Inaugural Disputation von dem Recht / Natur / Eigenschaften / Privilegiis und Praerogativen des Heutzutage bey Hohen und Niedrigen weit und breit regierenden Cornelii, welche unter dem Praesidio durch und durch gelahrten, tieffsinnigen und weitberühmten Herrn Vespasiani Curidemi, omnium facultatum Doctoris & p.t. Collegii Cornelianii Vicarii &c. pro Gradu Privilegiis in dignitate A-Corneliorum rite capeffendis in Collegio subterraneo, vulgo im Wein-Keller / zur öffentlichen Ventilation wider die Melancholicos darstellt Fabius Jocosus Rufiander Hierosolymitanus, Utriusque Vini ac Cerevisae Candidatus. *'Teutschland, Gedruckt in denen Hundes-Tagen, 1716.'*

8vo, pp. 62; in Latin and German, gothic and Roman letter; lightly toned with a few occasional spots, a few minor wormholes to first and final leaves (touching a few characters without loss of sense, last two leaves with old adhesive tape repair); sewn two-on at an early date on 2 parchment thongs, now disbound.

£675

First edition, very rare, of this satirical academic disputation on melancholy, dedicated to the author's 'unpleasant and universally despised' peers in the hope of cheering them up (p. [4] *trans.*).

DE CORNELIO.

J. I.

Bgleich die Leute / welche heut zu Tage
die Dedication der Bücher bezahlen/
sehr rar sind / indem sie sich etwa ein-
bilden / dem gemeinen Wesen dadurch einen
Gefallen zu thun / und soviel damit zu verur-
sachen / daß dasselbe mit so vielen elenden
Hirn-Gespunsten nicht so sehr sollte überhäuffet
werden : in Betracht die meisten Bücher nur
um der Dedication willen / dadurch etwa ei-
nen Gewinn zu erlangen / gefertigt werden ;
so scheint es doch / als wenn durch die nicht be-
zahlte Dedication dem vielen Bücher-Schrei-
ben gar nicht gesteuert werde : in Erwägung /
daß täglich so viele Bücher und Schrifften an
das Tages-Licht kommen / daß die Venetia-
ner / wo nicht eine Stadt / dennoch ein Haus
füglich darauf gründen könnten. Dessen aber
ungeachtet / da unsers Wissens bis dahero nie-
mand sich vorgefunden / welcher die sehr nütz-
liche und in praxi täglich vorkommende Mate-
rie von dem Cornelio nach ihren Umständen
vollkommenlich erörtert habe ; und dann nach
dem Ausspruch des Jcti Pauli in *L. legavi.* 25.
A 3 pr.

Rotmann (1686–1753), presenting himself as a doctoral candidate in the fictitious ‘faculties of Wine and Beer’, takes as his model the 1627 mock-disputation ‘Disputatio de Cornelio et eiusdem natura ac proprietate’ by the pseudonymous Vespasianus Curidemus and dedicates the work to fifteen men – under such humorous epithets as ‘Carolo Melancholico’, ‘Afflicto de Afflictis’, ‘Antonio Langweile’, and ‘Bernardo Trauerkopff’ – who are ‘almost always melancholy, saddened, or surly, and seldom joyful’ (p. [3] *trans.*).

Rotmann describes his subjects as suffering from the influence of ‘Cornelius’, a personification of excessive melancholy named in reference to the polymath Heinrich Cornelius Agrippa (1486–1535, who associated melancholy with genius and artistic inspiration), and sees melancholy as tantamount to delusion: his fifty-five theses present increasingly absurd anecdotes on the effects of ‘Cornelius’, among them a man who believed his nose was so large that he refused to walk through doorways and another who held in his urine for fear that it would flood the city. ‘Cornelius’ is particularly active after evenings of excessive revelry: one professor consumed so much wine at his own soirée that he joined a group of students in smashing his windows and letting his best calf and rooster escape, only coming to his senses the following morning (p. 25).

Born in Exten, Rotmann received doctorates in civil and church law at the University of Rinteln in 1721 before taking on a role as councillor in Oldenburg, near Bremen; among his other humorous works are *Der lustige Philosophus* (Rinteln, 1715), *Der lustige Poete* (s.l., 1718), and *Der lustige Jurist* (Bremen, 1725). His library, comprising over almost four thousand volumes primarily on legal and medical history, was sold in July 1751 (*Bibliotheca illustris. olim et generosissimi F.J. Rottmanni* (1751)).

No copies traced in the UK or US. OCLC finds four copies only, all of which in Germany.

VD18 13199323; Erman, *Bibliographie der deutschen Universitäten* 7516; Popst (ed.), *Gesamtverzeichnis des deutschsprachigen Schrifttums 1700-1910* 120 (1984), p. 126.



First Illustrated Edition

43. SA'DI, Abu 'Abd Allah Musharrif al-Din; Adam OLEARIUS, *translator*. Persianischer Rosenthal. In welchen viel lustige Historien scharffsinige Reden und nützliche Regeln. Vor 400. Jahren von einem Sinnreichen Poeten Schich Saadi in Persischer Sprach beschrieben. Schleswig, Johann Holwein for Johann Nauman in Hamburg, 1654.

Small folio, pp. [52], 196, [30], with an engraved additional title and an engraved portrait of Duke Christian Ludwig von Braunschweig; text in German with occasional words or phrases in Persian, with 35 engraved illustrations in the text; woodcut head- and tailpieces and initials; engraved additional title trimmed to edge of image and mounted, inner margin of title, lower margins of two leaves (G2-3) and fore-margin of one leaf (B2) strengthened, a few other repaired marginal tears and small burn-holes (text not affected), some minor staining and light browning, but a good copy in contemporary vellum over boards, spine lettered in ink, blue edges; recased, endpapers renewed. **£6500**

Rare first illustrated edition, and the first edition translated by Olearius, of Sa'di's *Gulistān* or 'Rose-garden', with splendid engravings.

The *Gulistān* is a collection of maxims and reflections influenced by the legendary Indian Bidpai. It was introduced to Europe by André Du Ryer who published his translation in 1634. Du Ryer's translation was used as the basis for a German translation printed in 1636, and in 1651 Georgius Gentius published a Latin version in Amsterdam. The itinerant scholar Adam Olearius (1599–1671) prepared the present translation with the help of Haqq-virdi, a Persian (or possibly an Armenian) he had brought from Safavid Iran. 'Everything is reproduced in good concise German, and Olearius fully earned his admission in 1651 to the Fruchtbringende Gesellschaft under the sobriquet "der Vielbemühte"' (Faber du Faur). Whereas the other, earlier editions only had engraved title-pages, Olearius's is the first illustrated edition.

den/und sich seiner Gesellschaft gebrauchet. Fromb werden die Könige/wenn sie sich zu frommen Geistlichen halten/hingegen werden die Geistlichen verführet und Gotts loß/wenn sie sich zu viel bey Hofe befinden/und in dessen Leben verliebt werden.



Was hilft es dir/das du ein geistlich Kleid wilt tragen/
Und wilt im Vergen dich der Laster nicht entschlagen.
Vnnötig/das du wilt mit Wölner Dülle gehn/
Dein Verg sey from/dein Kopff mag wie ein Tarter sehn.

Die 13. Historia.

L Schatte ein König einen Ordens Bruder oder andächtigen Geistlichen zu sich fordern lassen/der Geistliche gedachte/sich will zuvor Arzney einnehmen/damit ich etwas schwachlich werde/und also bey dem Könige einen bessern Schein meiner Kasteiung/Andacht und Gottessüchtigen Lebens zuerkennen geben müge. Man sagt aber das er die Arzney allzu stark genommen/die ihn gleichsam als ein Gift ums Leben gebracht.

Der sich sol der Pint gleichen/
Muß der magern Zipol weichen/
Die hat wenig Kern/viel Däute:
So seynd auch viel Andachts Leute.

(a)

B

Wenn

The epithet "Machiavellian" which has sometimes been applied to Sa'di as a reproach is in many ways a valid characterisation, in that both Machiavelli and Sa'di, writing in turbulent and potentially disastrous political circumstances, strove to provide advice that would ensure their audience's successful negotiation of an exceptionally risky and faction-ridden world. The crucial difference is that, whereas Machiavelli writes directly to and for a central actor in such political upheavals, Sa'di's intended audience . . . would seem to be much more those on the sidelines of major events, hoping to survive by luck and their wits. Further, in Sa'di's case, to this "Machiavellian" preoccupation with survival must be added a strong sympathy for the vulnerable and weak . . . and a constantly reiterated plea for tolerance . . . Perhaps in part because of their self-consciously "international" and unprovincial interests Sa'di's writings were highly influential . . . His popularity in the Ottoman empire and Mughal India led to his name being known in the West at a relatively early period. French, German and Latin translations of parts of his *oeuvre* appeared in the mid-17th century, and Gentius brought out an edition of the *Gulistân* in 1651. The benevolence of Sa'di's usual sentiments and his frequent advocacy of irenic tolerance made him particularly attractive to Enlightenment authors, and Voltaire pretended, tongue in cheek, that his *Zadig* was a translation from Sa'di' (*Encyclopaedia of Islam*).

The engraved additional title and many of the finer engravings are signed by Christian Rothgiesser (d. 1659). One engraving (p. 49) is signed 'F. Mul.'. The remaining, unsigned, engravings include a number which are evidently by another, rather less accomplished, hand.

Faber du Faur 323; Goedeke III 65, 7; VD17 23:282436H. See Faramarz Behzad, *Adam Olearius' 'Persianischer Rosenthal'. Untersuchung zur Übersetzung von Saadis 'Golestan' im 17. Jahrhundert* (Göttingen 1978). OCLC locates no copies in the US.

The Singing Muse

44. [SCHOLZE, Johann Sigismund.] Sperontes singende Muse an der Pleisse in 2 mahl 50 Oden, der neuesten und besten musicalische Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung nebst einem Anhang aus J. J. Günthers Gedichter. *Leipzig, auf kosten der lüstigen Gesellschaft [Breitkopf], 1741.*

[bound with:]

—. Sperontes singende Muse an der Pleisse, erste Forsetzung, in 2 mahl 25 Oden ... *Leipzig, [Breitkopf,] 1742.*

Two parts bound together, 4to, I: pp. [iv], '68' [i.e. 76], [24], with an engraved title-page and folding double-page frontispiece (a view of Leipzig re-used from the first edition of 1736), II: [ii], '50' [i.e. 52], [2, index], with an engraved title-page; each song with engraved music at the head and letterpress verse below (songs 69–102 in the first work are printed without music); woodcut head- and tailpieces, woodcut vignettes or initials (in 1742 the initials are made of printer's tools); a fine copy in contemporary speckled sheep, covers and spine ruled in blind.

£4500

Second edition of the first part, first edition of the second part – a hugely influential collection of German songs that laid the groundwork for the Romantic *Lied*. 'Its engraved titles, imprinted notes and numerous charming woodcut vignettes make this **one of the age's most delightful creations of book art**' (Mannheimer cat. 5, 1398). Two further parts appeared in 1743 and 1745.

'Sperontes' was only identified in the nineteenth-century as Johann Sigismund Scholze (1705–1750), of Leipzig, a poet and anthologist in the circle of Gottsched. 'Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" ... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each' (Grove).





N. 6.



^{* * *}
 Herz, alles bleib ich an;
 Es sey Wahrheit oder Lüge;
 Dennoch laß ich selbster
 Nicht
 Von fernem Zorn betrügen:
 Denn ich glaube mich zu kan.

^{* * *}
 Alles kan ich mit bestehn;
 Aber soll mir es auch thuen;
 That ich mit Demuth erliegen:
 Denn das Herz, (sich meiner) Jaugen
 Will, was frucht, nicht grade wehn.

^{* * *}
 Mein Gedulden betrübt mich nicht;
 Sich und laue kan ich leiden;
 Doch ich mag mich ein Verleide
 Wohl haben zu unterschleiden
 Wenn ihm Kern und Kraft geteide.

 Da capo.

^{* * *}
 Ich mit mein Schicksalge-Kreuz;
 Weil ich, nach kein jähren Schmerz
 Das Verloren und Linnich's Hoffe.
 Auch ist gar mit kein jähren
 Was mein Geist an Gedulden heile.

^{* * *}
 Wenn Demuth nicht genügt;
 Willst und rüht nach Kern und Schlämmen
 Gleich in andrer Muthel-Schlämmen:
 Kan ich auf dem Tugend-Tummen
 Offen Gehand und Geth. kan.

^{* * *}
 Ich bin ich in der Welt;
 Wie ich mit Demuth belade
 Was man oft ver leicht hält;
 Denn ich will nicht Gedul.
 Wie sie in der Demuth heile.

 Da capo.



N. 7.



^{* * *}
 So nicht es bald vertheilen,
 Den Willen zu vertheilen:
 Denn mit der trübsel Stamm
 Gewisse Wäner leidet
 Zuß man nicht zu Wäner
 Wenn vordell hundert an.
 Ich nicht es bald vertheilen,
 Den Willen zu vertheilen:
 Ja, es nicht leidet:
 Es ist nur Duhel's.

^{* * *}
 Ich las mich nicht betrogen
 Wie (selben) Scherz und Lügen;
 Der Wort recht, mich auch
 Was Duhel wils, gemüet,
 Es frucht, als ein man leidet.
 Das ist mein Duhel-Duend.
 Ich las mich nicht betrogen
 Wie (selben) Scherz und Lügen:
 Ders Duhel; Du und Duhel,
 Ich meine Duhel frucht.

^{* * *}
 Ich will mich auch nicht geirren,
 Wenn frucht mich will irren:
 Ich laue nur Duhel,
 Was Duhel (selben) Duhel
 Von Duhel bis auf Duhel
 Zu eingetruet Duhel.
 Ich will mich auch nicht geirren,
 Wenn frucht mich will irren:
 Duhel man es Duhel;
 (Genuß, daß ich in!)

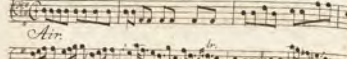
 Da capo.

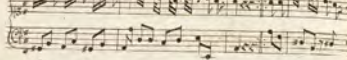
^{* * *}
 So nicht es bald vertheilen,
 Den Willen zu vertheilen:
 Denn mit der trübsel Stamm
 Gewisse Wäner leidet
 Zuß man nicht zu Wäner
 Wenn vordell hundert an.
 Ich nicht es bald vertheilen,
 Den Willen zu vertheilen:
 Ja, es nicht leidet:
 Es ist nur Duhel's.

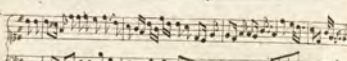
^{* * *}
 Ich las mich nicht betrogen
 Wie (selben) Scherz und Lügen;
 Der Wort recht, mich auch
 Was Duhel wils, gemüet,
 Es frucht, als ein man leidet.
 Das ist mein Duhel-Duend.
 Ich las mich nicht betrogen
 Wie (selben) Scherz und Lügen:
 Ders Duhel; Du und Duhel,
 Ich meine Duhel frucht.

^{* * *}
 Ich will mich auch nicht geirren,
 Wenn frucht mich will irren:
 Ich laue nur Duhel,
 Was Duhel (selben) Duhel
 Von Duhel bis auf Duhel
 Zu eingetruet Duhel.
 Ich will mich auch nicht geirren,
 Wenn frucht mich will irren:
 Duhel man es Duhel;
 (Genuß, daß ich in!)

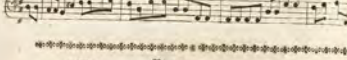
 Da capo.

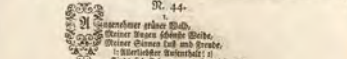


Alc.


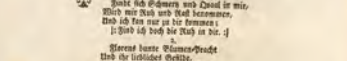


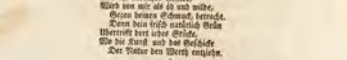
Stück 44.

Alc.


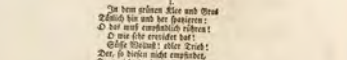


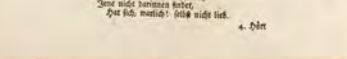
Stück 45.

Alc.




Stück 46.

Alc.




Stück 47.

Alc.




Stück 48.

Alc.


Stück 49.

Alc.

Stück 50.

Alc.

Stück 51.

Alc.

Stück 52.

Alc.

Stück 53.

Alc.

Stück 54.

Alc.

Stück 55.

Alc.

Stück 56.

Alc.

Stück 57.

Alc.

Stück 58.

Alc.

Stück 59.

Alc.

Stück 60.

Alc.

Stück 61.

Alc.

Stück 62.

Alc.

Stück 63.

Alc.

Stück 64.

Alc.

Stück 65.

Alc.

Stück 66.

Alc.

Stück 67.

Alc.

Stück 68.

Alc.

Stück 69.

Alc.

Stück 70.

Alc.

Stück 71.

Alc.

Stück 72.

Alc.

Stück 73.

Alc.

Stück 74.

Alc.

Stück 75.

Alc.

'The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea ... The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses ... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources.' In the first collection **No. 33 'Ich bin nun, wie ich bin', and No. 48 'Dir di Liebe, werthes Hertze'** are ascribed to J.S. Bach (BWV Anh. 40 and 41).

'The remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics' (*ibid.*).

RISM II, p. 372; Hirsch III, 1078; Hayn/G. IV, 128 ('Enormously rare!').



45. SCHUBERT, Franz, *composer*. A fine contemporary volume of ten works containing eighteen Lieder including his most famous early songs 'Erlkönig' and 'Der Wanderer', and several first editions; setting poems by Goethe, Rückert, Schiller, Schlegel, &c. *Vienna, 1821-1833.*

Ten works, oblong folio, pp. 11, 11, 19, 14, 7, 19, 15, 3, 7, 19, engraved music, each work with its own engraved title-page; the first seven with the additional contemporary publisher's stamps 'Prag bei Marco Berra'; a few small stains, dusty in places, but very good copies bound together in contemporary half calf and marbled boards, rubbed, morocco labels; 'Die Rose' (Deutsch 745) includes a list of Schubert's works as published by Diabelli in Vienna up to Opus 87, on which the contents of the present volume have been ticked off. **£7500**

A rare collection of Schubert *Lieder* in a contemporary binding, apparently as retailed by the Czech music publisher Berra, including three first editions.



Erlkönig, *Ballade von Goethe* (Deutsch 328), probably Schubert's most famous *Lied*, chosen by him as his Opus 1, was the last of nearly 150 songs composed by him in 1815. Written at great speed and to an enthusiastic response, it was nevertheless revised several times before its eventual publication, by private subscription, in 1821. 'The response was overwhelming ... The firm of Cappi & Diabelli was commissioned to engrave the works', and as a result Op. 1 - 8 were issued in 1821, each with carefully directed dedications on the title-pages. *Erlkönig* 'spread Schubert's fame far beyond the bounds of his native city. In his own lifetime, and for generations afterwards, it was considered his greatest song' (Grove). It is present here in an edition issued by Diabelli alone after Cappi's retirement in 1824, as is Opus 4, *Der Wanderer von Schmidt v. Lübeck*, *Morgenlied von Werner*, *Wandrer's-Nachtlied von Göthe* (1821, Deutsch 493, 685, and 224). 'Der Wanderer' was one of Schubert's 'most popular songs during his lifetime and for many years afterwards,' becoming 'the delight of Viennese drawing-rooms some time before it was published ... Der Wanderer is said to have brought in 27,000 florins within forty years to Diabelli' (Capell, *Schubert's Songs*).

The works in first edition are: *Der Wanderer und den Mond. Das Züggelglöcklein. Im Freyen* (Deutsch 870, 871 and 880, 1827, setting Seidl); *Das Lied im Grünen von Reil. Wonne der Wehmuth von Göthe. Sprache der Liebe von Fr. v. Schlegel* (Deutsch 917, 260 and 410, 1829); and *Der Blumenbrief, von Al. Schreiber. Vergiss mein nicht, von F. von Schöber* (Deutsch 622 and 792, 1833). 'An Sylvia' (Deutsch 891, 1829), a setting of Shakespeare, is present in its second edition, printed as No. 295 of Diabelli's collection *Philomele*.

Comprising:

SCHUBERT, Franz. Erbkönig, Ballade von Goethe. In Musik gesetzt für eine Singstimme mit Piano-Forte begleitung ... 1tes Werk ... Vienna, Diabelli & Co., [after 1824]. D 328. First published 1821 for Cappi and Diabelli.

SCHUBERT, Franz. Der Wanderer von Schmidt v. Lübeck, Morgenlied von Werner, Wanders-Nachtlid von Göthe, für eine Singstimme mit Begleitung des Piano-Forte-Begleitung ... 4tes Werk ... Vienna, Diabelli & Co., [after 1824]. D 493, 685, and 224. First published 1821 for Cappi and Diabelli.

SCHUBERT, Franz. Der Liedler, Ballade von J. Kenner in Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte ... 38tes Werk ... Vienna, Joseph Czerny, [1825?]. D 209; later issue (first printed for Cappi & Company), but using the first edition plates.

SCHUBERT, Franz. Greisen-Gesang aus den östlichen Rosen von F. Rückert. Und Dithyrambe von F. V. Schiller. In Musik gesetzt für eine Bassstimme mit Begleitung des Pianoforte ... 60tes Werk. Vienna, Joseph Czerny, [1826?]. D 778 and 801. First published by Cappi and Czerny 1821 (without tempo markings); later issue, with Czerny only in the imprint.

SCHUBERT, Franz. Die Rose, Gedicht von Fried. Schlegel. In Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte ... 73tes Werk ... Vienna, Diabelli & Co., [1828?]. D 745. Second edition, first published as supplement to *Wiener Zeitschrift für Kunst*, 7 May 1822.

SCHUBERT, Franz. Der Wanderer an den Mond. Das Züggelöcklein. Im Freyen. Gedichte von J. G. Seidl. In Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte ... 80tes Werk ... Vienna, Tobias Haslinger, [1827]. D 870, 871 and 880. First edition.

SCHUBERT, Franz. Das Lied im Grünen von Reil. Wonne der Wehmuth von Göthe. Sprache der Liebe von Fr. v. Schlegel. 3 Gedichte in Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte ... Op. 115 ... Vienna, M. J. Leidesdorf, [1829]. D 917, 260 and 410. First edition.

SCHUBERT, Franz. 'An Sylvia von Shakespeare' = Philomele, eine Sammlung der beliebsten Gesänge mit Begleitung des Pianoforte ... No. [295]. Vienna, Diabelli & Co., [1829]. D 891. Second edition? First published 1828 by the Lithographisches Institut.

SCHUBERT, Franz. Der blinde Knabe, aus dem Englischen von Craigher. In Musik gesetzt für eine Singstimme mit Begl. des Pianoforte ... 101tes Werk. [= Philomele, No. 242]. Vienna, Diabelli & Co., [1829]. D 833. Second edition, first published as supplement to *Wiener Zeitschrift*.

SCHUBERT, Franz. Der Blumenbrief, von Al. Schreiber. Vergiss mein nicht, von F. von Schober. In Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte ... Nachlass No. 21 ... Vienna, Diabelli & Co., [1833]. D 622 and 792. First edition.



A Draughtsman's Samplebook

46. SCHÜBLER, Johann Jacob, *et al.* Designs for furniture, funerary monuments, garden buildings. *Augsburg*, [c. 1710s–20s].

Eight items in one vol., folio (420 × 260 mm), containing a total of 52 engraved plates; some spotting, foxing, and light soiling, some creasing to corners and edges, marginal tears or chips to a few plates, overall good; sewn longstitch in eighteenth-century *carta rustica*; small tears and losses to spine, marks to covers; pencil sketches inside rear cover. **£3750**

An interesting sammelband containing over fifty handsome engraved plates with late Baroque designs for furniture, monuments, and summerhouses, published at Augsburg by Jeremias Wolff (1663–1724) and his heirs, and by Joseph Friedrich Leopold (1668–1727).

The first four items comprise four parts taken from Johann Jacob Schübler's twenty-part *Ausgab seines vorhabenden Wercks*, specifically the supplement to part 1, and parts 3, 6, and 7. A designer and mathematician, Schübler (1689–1741) published numerous sets of patterns, including furniture designs inspired by late French Baroque which were used all over Europe. Here we find his designs for beds, including folding beds ('Englische Comod-Betten und Französische Feld-Betten', with prefatory explanatory text); funerary monuments and tombs; armchairs and tables, set within handsome rooms; and summerhouses and fountains (all with captions within the plate).

Schübler's work is followed by five designs for ornately legged tables by the influential French sculptor and designer Jean-Bernard Toro (or Turreau, 1661–1731), 'an outstanding draughtsman' (*Grove Art Online*) known above all for his ornamental designs. 'He was inspired by the art of the Renaissance and one of his favourite themes was that of fantastic beings entangled in foliage, from which their angry or sorrowful heads and their helpless wings emerge' (*ibid.*) – in evidence here.

Following this comes a mixed set of plates after designs by Paulus Decker (1677–1713) depicting, *inter alia*, funerary monuments, a chimneypiece and a fountain at the Orangery in Erlangen, mirrors, bases for crucifixes, and candlesticks. Six unsigned designs for elaborate cartouches follow, and the volume closes with six plates carrying designs for tables and tableware.



Ein Castrum Deloris welches bey öffentlicher Beerdigung verschiedener Personen zu Ende einer Kirchen, nach Theatralisch-Opisthen Maler-Kunst mit vielen theils sich überaus, theils vorbeygehenden Lichtern pflegt aufgerichtet zu werden.



Ein. der. Schilde von. d. d. Veron.
 Ein. Französischer Sommer Haus zu Ende eines Lust Gartens mit Eck. Cabouren.
 worauf oben eine kleine Prospekt Loge mit geöffneten Fenster Läden. samt einer frey.
 en Gallerie zu sehen. auf welcher auf beiden Seiten vierzige Seiten Decken an die
 Giebel Zweyer als Stützen gebrauchte kleine Bäume befestigt sind.
 Von Th. Sin. Cor. d. Hg. Veron. der. 1720. an. d.

Contents:

SCHÜBLER, Johann Jacob. Beylag zur ersten Ausgab seines vorhabenden Wercks, worinnen vorgestellet wird, wie die neu inventirte Französische Betten ... L'aggiunta per la prima edizione dell'opera ... nella quale vengone presentate le lettiere d'invenzione piu nuova alla Francese ... *Augsburg, heirs of Jeremias Wolff, [1720s?].* Pp. [4], 6 plates.

—. Dritte Ausgab seines vorhabenden Wercks, welche neue architectonische castra doloris ... Terza edizione dell'opera ... d'architettura, contenente disegni rari di castridolori ... *Augsburg, Jeremias Wolff, [1720s?].* Pp. [2], 6 plates.

—. Sechste Ausgab seines vorhabenden Wercks, worinnen neu-faconirte Commod- und Schlaff-Sessel ... Sesta edizione dell'opera ... nella quale vengono presentate sedie d'invenzione piu nuova molto commode da dormire ... *Augsburg, heirs of Jeremias Wolff, [1720s?].* Pp. [2], 6 plates.

—. Siebende Ausgabe seines vorhabenden Wercks, worinnen vorgestellet werden neu-inventierte Sommer-Häuser ... Edittione settima dell'opera ... per la quale si rappresenta le case per la stagione dell'està ... *Augsburg, heirs of Jeremias Wolff, [1720s?].* Pp. [2], 6 plates.

TORO, Jean-Bernard. Livre de tables de diverses formes inventé par J.B. Toro ... *Augsburg, Jeremias Wolff, [1710s?].* Pp. [2 (engraved title)], 5 plates.

DECKER, Paulus. [Designs after Paulus Decker, engraved by Joseph von Montalegre, Jean Conrad Reiff, and Karl Remshard.] *Augsburg, Jeremias Wolff, [1710s?].* 11 plates.

WOLFF, Jeremias. [Designs for decorative cartouches.] *Augsburg, Jeremias Wolff, [1720s?].* 6 plates.

LEOPOLD, Joseph Friedrich. [Designs for decorative tables and tableware.] [*Augsburg,*] *Joseph Friedrich Leopold, 1720.* 6 plates.



Scottish Shakespeare in German Boards

47. SHAKESPEARE, William; Alexander POPE, *editor*. The Works of Shakespear. In eight Volumes. Collated and corrected by the former Editions, by Mr. Pope. Printed from his second Edition. *Glasgow, Robert and Andrew Foulis, 1766.*

Eight vols, 12mo, **with engraved frontispiece from the 8vo edition**; somewhat foxed; else a very good set in contemporary German light brown paper-covered boards, sewn two-on on 3 sunken cords, gilt paper labels to spines; boards a little worn and soiled; early inscriptions 'Chr. Woertz' and 'Peppy' (and variations thereon) to front pastedowns. **£450**

First and only Foulis edition, issued in both duodecimo and octavo formats, of the collected plays of Shakespeare, a curious and charming set in characteristically German trade bindings of the period.

Based on Pope's pioneering edition of the 1720s, the present edition was put forth by the Glasgow-based Foulis brothers, leading publishers of the Scottish Enlightenment, who were then attempting to break London's monopoly on the printing of English authors. Evidently our set was soon exported abroad, however, for it survives in hollow-backed boards typical of the contemporary trade in Germany, where Bardolatry was just beginning to bloom.

ESTC N25946; Gaskell 460, 12mo 'issue' (recte edition, with minor differences in collation).

Non Angli sed Angeli – A Punning Pilgrimage

48. SPIZEL, Gottlieb. Herrn Joh. Jacob Thurms der freyen Künsten Mag. und der göttlichen Weißheit Candid. selige Abreise auß Leiden in Engelland, an seine hochgeehrte und hertzbetrübte Eltren ... Augsburg, Jacob Koppmayer, 1670.

One part only (see below), 4to, pp. 32, [4], with two folding engraved plates; woodcut initials, woodcut and typographic head- and tailpieces; lightly toned, small damp-stain to upper outer corner of first leaves, nonetheless a very good copy; bound in modern marbled boards, gilt black paper label to spine, edges speckled red; early ownership inscription 'Pauli Friderici Renzii. Ecclesiae | Isnensis Orthod. Minist.' to title. **£850**

First and only edition, very rare, of this account of the travels and death of the young theologian Johann Jakob Thurm, whose death in Leiden en route to England is reinterpreted for pious puns by the theologian and philologist Theophil Gottlieb Spizel.

The son of a merchant from Augsburg, Thurm (1649–1669) studied theology at Leipzig before setting off on an academic tour of Europe, cut short by his death from fever eight days after arriving in Leiden *en route* to England. His death in Leiden ('suffering') is used as the basis for wordplay suggesting a journey from the hardships of earth on to the happiness of Heaven: Thurm is said to have travelled from this unfortunate lower kingdom (the Netherlands) through a wretched land of hunger (a play, no doubt, on Hungary), a strange land of rags (Lapland), a cold-hearted land of ice (no surprises), and a dangerous land of error (Ireland), into a heavenly and incomparable land of angels (England), being the New World and *terra incognita* of the next life.



The text is accompanied by two copper-engraved plates: a masterfully executed portrait of Thurm, engraved by Bartholomäus Kilian after J. Ulrich Mayer, and an unsigned engraving showing Christ rescuing a soul from a ship being wrecked off Leiden, above two emblematic vignettes depicting skeletons destroying a tower and a tended garden, illustrating the motto below ('Well built, and yet soon torn down; well planted, and yet soon withered').

The author, Theophil Gottlieb Spizel (or Spitzel, 1639–1691), a pastor at the Jakobskirche in Thurm's native Augsburg, published prolifically on subjects from theology and Church history to philology and Chinese philosophy; 'none of the Lutheran clergymen from Augsburg in the second half of the seventeenth century has left behind a literary oeuvre of comparable scope' (Blaufuß, p. 413 *trans.*). Among his wide circle of correspondents were his fellow polymath Gottfried Wilhelm Leibniz (also acquainted with Thurm at Leipzig) and the father of Pietism, Philipp Spener.

Provenance:

With the ownership inscription of Paul Friedrich Renz, a minister at Isny im Allgäu from 1696, having previously served as Rector of the Latin school at Biberach.

The work appears to have been issued with other works relating to Thurm, indicated by the catchword on the final leaf; these, however, had a different imprint, and all copies on VD17 are recorded as incomplete.

OCLC records only two copies outside Germany and Switzerland, at Harvard (this part only) and the National Library of Scotland.

VD17 12:148415Y. See Blaufuß, 'Commercium epistolicum in der Reichsstadt: Gottlieb Spizel/Augsburg (1639–1691) und seine Briefwechsel-sammlung im Umkreis von Orthodoxie und Pietismus', in *Stadt und Literatur im deutschen Sprachraum der frühen Neuzeit* (1998), pp. 411–424.



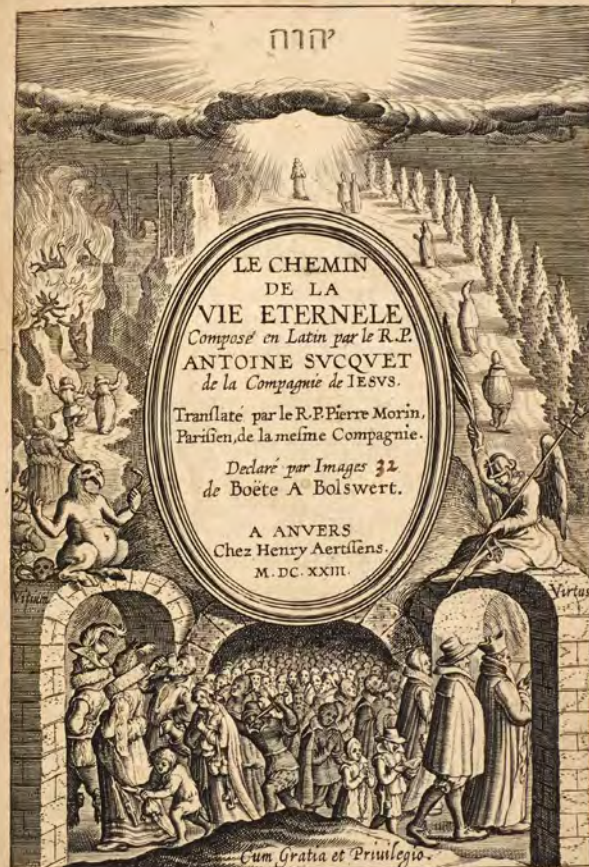
Eternal Life as a Prize for Grammar

49. SUCQUET, Antoine; Pierre MORIN, *translator*; Boetius à BOLSWERT, *illustrator*. *Le chemin de la vie eternele [sic] ... Antwerp, Hendrick Aertssens, 1623.*

Three parts in three vols, 8vo, pp. I: [xvi], 178, II: [179]–648, III: [649]–949, [17], with 32 copper-engraved plates; title-page copper-engraved; a few small light stains and marks, occasional very light toning, nonetheless a very good set; bound in early eighteenth-century speckled calf, spines gilt in compartments with gilt tan morocco lettering-pieces, edges speckled red and green; very lightly rubbed with a few minor marks; contemporary ownership inscription to title ('[...] Jehann[...] Philipp[...]?'), prize inscription from the Antwerp College to Joannes Gillès dated 23 August 1796 to front free endpaper of vol. I, subsequent ink stamp of Louis Gillès to front free endpaper of each vol., posthumous book-labels of Baron Charles Gillès de Pélichy of Bruges to front pastedowns, bookplate 'Ex libris Christiani et Annae de Kethulle Ryhove' to front pastedown of vol. I. **£1450**

First edition in French of this popular Jesuit devotional work, illustrated with thirty-two elaborately engraved plates depicting Heaven and Hell, given as a school prize in Antwerp in 1796.

First published in Latin with illustrations by Boetius à Bolswert (Antwerp, 1620), Antoine Sucquet's (1574–1627) devotional work proved extremely popular and was quickly reprinted and translated into German as well as French. Sucquet includes, *inter alia*, dialogues between man and angel and between man and Christ, discussion of widows (p. 60), and remarks on reading books; reading should be done slowly and during one's leisure time, with breaks in between to pray and contemplate (likened to chickens and pigeons looking up at the sky after they finish eating, p. 475).





'Boetius à Bolswert's image of the solitary man embodies a central tenet of Jesuit spirituality: the ultimate responsibility of the individual. Sucquet's lengthy text ... provides an exhaustive compendium of advice to encourage the reader to recognize the dangers of the path of life and ultimately to achieve salvation. The Jesuit father cannot force his reader to do anything; he can only counsel and trust that the rhetorical eloquence of his words and the thirty-two accompanying engravings will move the reader. The images establish a compelling visual antithesis between good and bad, between Christ and Satan' (Chippis Smith, pp. 23–24).

Provenance:

This set was presented to Joannes Gillès as a prize for the grammar class by the Augustinian College in Antwerp on 23 August 1796, and remained in the family for some two hundred years, owned successively by Louis Gillès, first Baron of Pelichy (1798–1876), Belgian Senator and head of the Catholic Library of Belgium from 1823; his grandson, also a Senator and scholar, Baron Charles Gillès de Pelichy (1872–1958); and finally Anne Gillès de Pélichy (1915–2002), who married Christian de la Kethulle de Ryhove (1917–2009).

STCV 6645787; USTC 1003804; Landwehr, *Low Countries* 639 & *Emblem and fable books of the Low Countries* 770; Sommervogel V, 1325 no. 3 (under Morin); Praz, pp. 506–507. Chippis Smith, *Sensuous Worship: Jesuits and the Art of the early Catholic Reformation in Germany* (2002).



50. VIGNOLA, [Giacomo Barozzi da]. *Regles des cinq ordres d'architecture de Vignole.* Paris, Antoine Humblot the younger, [c. 1750?].

12mo, ff. 'A', 'B', L (i.e. 1–50); engraved throughout; marginal wormtrack to initial leaves not affecting plates, a few minor marginal tears and losses, longer tear without loss to f. V, f. XXII bound upside-down, ff. XLIII and L shaved at foot (the latter trimming an imprint), minor stains, else a good copy; stab-stitched and laced into contemporary French vellum with 2 vellum tackets; a little stained and cockled; early pen trial to rear pastedown, modern ink stamp of the Jesuits of Toulouse to title verso. **£875**

An exceptionally rare French pocket edition of Vignola's classic treatise on the five orders of classical architecture, entirely engraved on fifty-two plates by Antoine Humblot (d. 1758) and published by the same. Humblot was one of the artists involved in Charpentier's 1757 folio edition, 'one of the most curious and aesthetically appealing editions of Vignola ever published' (RIBA).

No complete copies traced: OCLC finds only one substantial fragment, of fifty leaves, at the Plantin–Moretus Museum; a two-leaf fragment, likely the preliminaries, is held by the Hertziana. **Not in CCfr, Library Hub, or KVK.**

Not in Cicognara; not in Fowler; cf. RIBA 3470.

Jesuit *Heroides*

51. VINCART, Jean. *Sacrarum heroidum epistolae editio secunda.* *Munich, Lukas Straub for Johann Wagner, 1652.*

12mo, pp. [x], 181, [1]; title-page copper-engraved, 24 engraved illustrations after Pierre Rucholle printed in-text, woodcut initials and tailpieces, typographic headpieces; neatly repaired closed tear to title, nonetheless a very good copy; bound in nineteenth-century Jansenist red morocco, spine ruled in blind and lettered directly in gilt, edges gilt, marbled endpapers; lightly rubbed at extremities. **£450**

First Munich edition (first Tournai, 1640) of these Jesuit poems with emblems, composed to commemorate the centenary of the Society of Jesus.

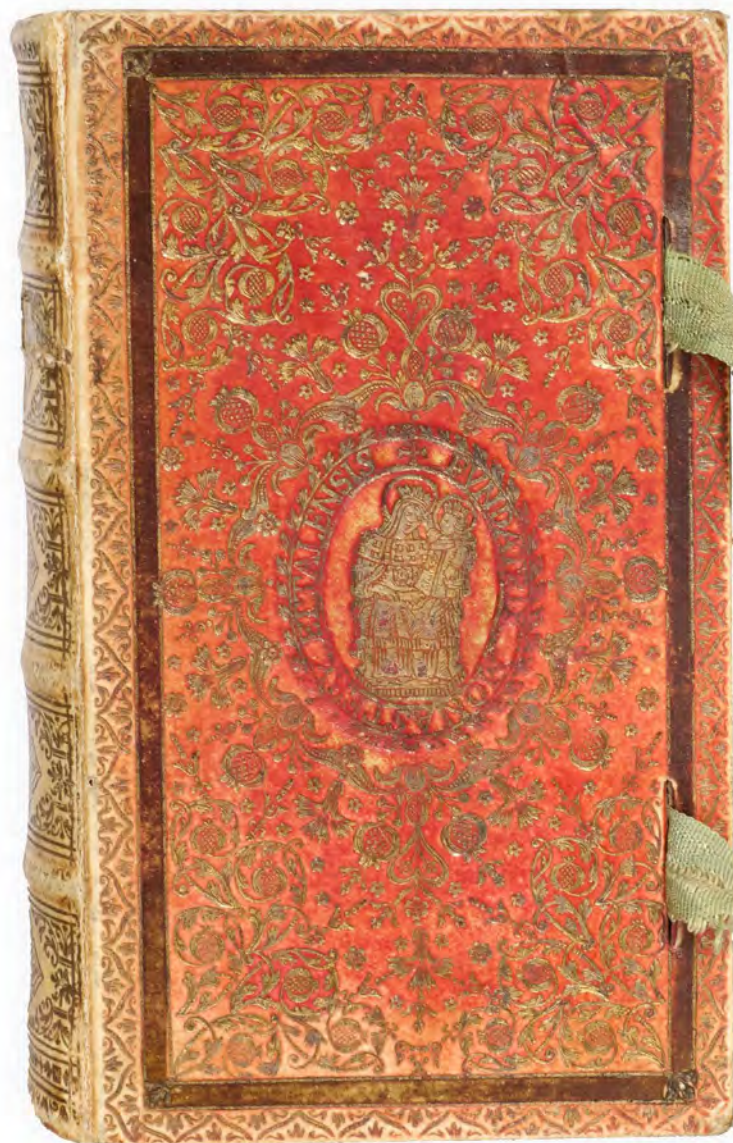
Jean Vincart (1593–1679), of Lille, claimed that the Virgin Mary cured him of a speech impediment, leading to his lifelong devotion to her. He taught at the Jesuit college in Tournai, where this work was first printed, and composed various works of neo-Latin devotion and spirituality. These poetic letters, clearly based on Ovid's *Heroides*, are written from the perspective of 'heroes and heroines' of the Bible and of Christianity both ancient and modern.

In keeping with the tradition of emblem books, each letter opens with an 'argumentum' to explain the 'symbolum' and a motto, and there are even some footnotes to the verses, numbered in the modern style. Arranged in three books, the third is dedicated to Jesuits, from Ignatius Loyola to Francisca de Jesús (the aunt of Francisco Borja, both of them descended from Alexander VI). The engravings, each within an oval frame, often show letters being written or received.

No copies traced in the US, and only one in the UK (BL); OCLC finds a single copy in North America, at Montreal.

VD17 1:062410P; USTC 2561210; Landwehr, *German* 623 (622 appears to be a 1647 Munich ghost edition); Sommervogel VIII, 820 no. 4.





Ettal Binding in Red Vellum

52. WEBER, Johann Adam. *Discursus curiosi et fructuosi [ad praecipuas totius litteraturae humanae scientias illustrandas accommodare ...].* [Salzburg, *Johann Baptist Mayr*, 1690.]

8vo, pp. [14], 916, [34]; bound with the half-title but without the title)(2 and one leaf of the index Nnn8; a little foxed throughout, short tear upper margin C4, old repaired paper-flaw to Kkk1 (touching a few letters); bound in near-contemporary red vellum, boards richly gilt to a floral design within a black stained border, with central block of the Virgin and Child to front board (within legend 'Fundatrix Monastery Ettalensis') and the arms of Ettal Abbey to rear board ('Bernardus Abbas Ettalensis'), green ribbon ties to fore-edge, spine gilt in compartments, gilt edges, floral paste paper pastedowns; spine and edges a little sunned, ties frayed and one lost, else very well-preserved. **£4750**

Third Salzburg edition of Weber's wide-ranging discourses, in a handsome Bavarian binding for the Abbot of Ettal, Bernhard I Oberhauser, attributable to the monk Brother Gregor, a trained bookbinder from Hungary.

Ettal Abbey, situated on the *via imperii* route between Augsburg and Verona, was founded in 1330, with a dodecagonal Gothic church and a carved Madonna which soon became a pilgrimage site and the emblem of the Abbey. Ettal rose to its greatest prominence under Abbot Placidus Seitz (r. 1709–1736), who rebuilt the monastery with a large baroque library and made Ettal a centre of education with the establishment of the *Ritterakademie* in 1710.



The brief flourishing of bookbinding at Ettal during this period can be identified with the arrival in 1720 of the monk Ignaz Michael Kuen (or Khien), under the religious name Brother Gregor, who had previously worked as a bookbinder in Tyrnau (now Trnava, Slovakia). He developed an 'unusually opulent' style characterised by a '*horror vacui*' (Schäfer, *trans.*), with a unique design for each binding made up of rich, dense tooling covering both boards and spine, and central blocks with the Ettal *Gnadenbild* and the arms of the Abbot; the arms of Placidus's successor Bernhard I Oberhauser, previously Professor of Philosophy at Salzburg, makes this one of the 'few, but fine' volumes (Brunner, p. 41, *trans.*) bound between Bernhard's election in 1736 and Kuen's death the following year.

On the death of Abbot Placidus, the library and its 'beautifully bound books' were considered a significant enough achievement to be mentioned in his eulogy (Manhardt, 1736, quoted by Schmalzl, p. 180, *trans.*), and Brother Gregor's entry in the Abbey's death roll records that, in addition to his laudable life as a monk, 'he rendered outstanding services to our library as a bookbinder, acclaimed and artistically experienced as few others are' (quoted by Brunner, p. 36, *trans.*).

The destruction of the monastery by fire in 1744, however, left very few of the bindings executed for the library, with surviving examples disproportionately being *Prachteinbände* prepared for presentation to the Abbot, to donors, or as prizes in the *Ritterakademie*.

The majority of Brother Gregor's bindings are in polished calf, with some distinction between a paler calf for library bindings and a redder calf for liturgical bindings. **Examples of stained vellum, as here, are far scarcer**; Schmalzl notes that this decorative technique originates from Hungary and was likely brought by Gregor from Tyrnau, 'but he very rarely employed it' (pp. 186–7, *trans.*). It is distinguished also by the preservation of its ties, lost from all of the bindings seen by Schmalzl (p. 189).

VD17 23:726082X. See Brunner, 'Der Ettaler Bucheinband' in *Sankt Wiborada 2* (1934), pp. 32–46; and Schmalzl, 'Ettaler Einbandkunst' in *Festschrift zum Ettaler Doppeljubiläum 1980* (1981), pp. 171–205; for further examples see Fletcher, *Foreign Bookbindings in the British Museum* (1896), pl. LIII (misdated as a 'German binding of the end of the seventeenth century'); Foot, *Henry Davis Gift ... North European Bindings* 360; Gumuchian, *Catalogue des reliures* (1929) 189; and Quaritch, *A Catalogue of English and Foreign Bookbindings* (1921) 325.

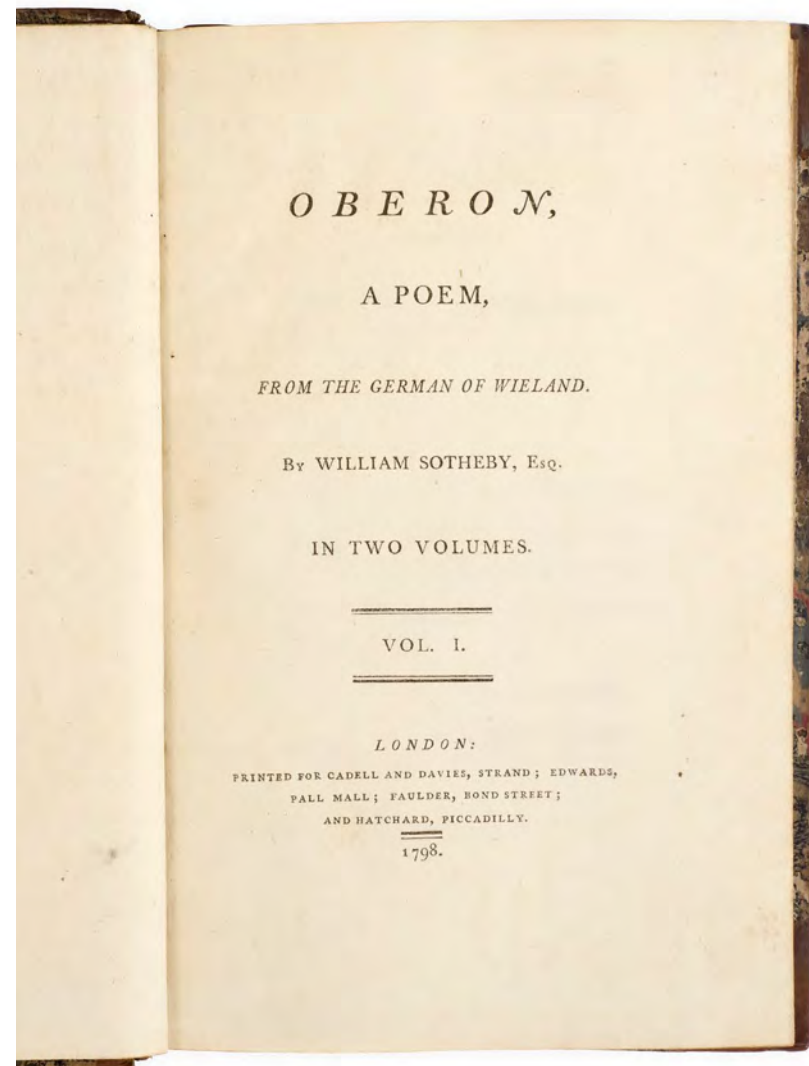
'The Most Valuable Present to our National Literature'

53. WIELAND, Christoph Martin; William SOTHEYBY, translator. *Oberon, a Poem ... London, Cadell and Davies, Edwards, Faulder, and Hatchard, 1798.*

Two vols, 8vo, I: pp. [iv], 206; II: pp. [iii], 234, [2 (errata)]; a fine set; in contemporary half calf with marbled sides, gilt red morocco title-pieces, volume numbers gilt directly, monogram to spine of Mary Hill, Marchioness of Downshire (see below); boards lightly rubbed. **£500**

First octavo edition of Sotheby's (1757–1833) celebrated translation of Wieland's (1733–1813) German epic, *Oberon*, in part based on *A Midsummer Night's Dream*, instrumental in popularising Wieland's works in England.

There was also a large-paper quarto edition for presentation. Wieland's outstanding popularity in England (rivalled only by Solomon Gessner) in the latter half of the eighteenth century was largely due to his light and easy style, perceived as typically un-German. Indeed, he modelled his work on such English writers as Sterne, and was much influenced by French philosophy. With *Oberon*, Wieland's success had already firmly established in Germany – in 1780 Goethe had written 'As long as poetry remains poetry, gold remains gold, and crystal remains crystal, Wieland's *Oberon* will be loved and admired as a poetic masterpiece' (*trans.*) – but Sotheby's translation made Wieland's reputation in England more than any other work. Crabb Robinson described *Oberon* as 'the most valuable present to our national literature from the German'. With this too Sotheby's own literary reputation was established, where his original verse and historical tragedies had met with little success.

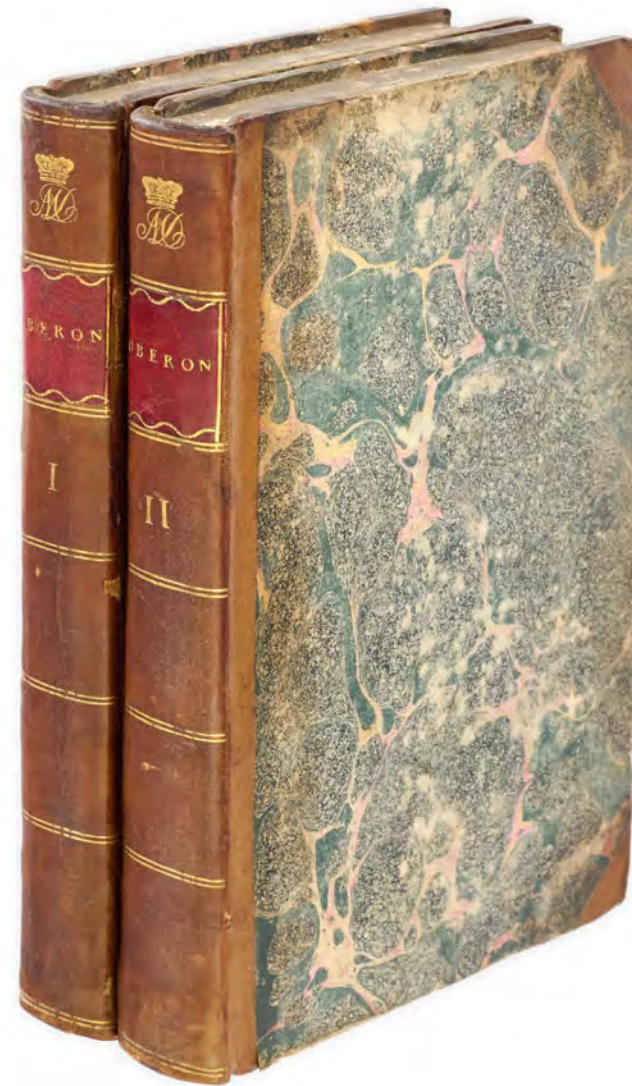


Wieland had previously banned any translation of his work, but Sotheby was unaware of the author's disapproval and sent him a copy. Upon reading it, Wieland appeared to have forgotten his ban, and expressed great satisfaction at the result, 'a true masterpiece' which 'possesses all the grace and delicate lightness of the original and can be considered a model of faithful and conscientious translation' (*trans.*)

Provenance:

From the library of Mary Hill (*née* Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys, a wealthy heiress, society hostess and literary patron, and widow of the politician Arthur Hill. Raised by her uncle, one of Samuel Johnson's 'Streatham Worthies', she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley.

ESTC T99051.





‘What a Gruesome Spectacle’

54. XENOPHON; [Philipp MELANCHTHON, *editor*].
Ξενοφωντος απαντα. Xenophontis opera omnia, in tres partes
distincta, quarum quaeque suos libros ostendet ... *Schwäbisch
Hall, [Peter Braubach], 1540.*

Three parts bound in two vols, 8vo, ff. I: [viii], 418, II: ii: [2], 427–592, ‘601–669’ (i.e. 593–661), [1, blank, used for manuscript title to part iii], iii: 673–983; part iii bound without the preliminary quire *4 (with title and contents to part iii, and extract from Suidas) and without final blank Qq8; large woodcut initials and headpieces; a few very slight stains, small wormholes in last few quires of vol. II (affecting a few characters without loss of sense), but a very good set; bound in contemporary German (plausibly Stuttgart) pigskin over bevelled wooden boards, borders blind-tooled with a roll incorporating a bust of a man in a hat, vol. I with arabesque centrepieces with floral cornerpieces, vol. II with a composite centrepiece of a small leafy tool repeated in corners, spines blind-ruled in compartments with later manuscript lettering, remains of two pairs of clasps; a little rubbed, vol. II with old waterstains to rear board, vol. I front hinge very skilfully reinforced, vol. II endpapers renewed; **extensive sixteenth-century annotations in red and black ink in a German hand throughout**, ink stamp ‘Ex Bibliotheca Billiana’ to part ii title (see below). **£4000**

The first complete edition of Xenophon's works in Greek, the earlier of two issues (see below), richly annotated in Greek, Latin, and German, from the library of Nicolas-Antoine Labbey de Billy.

Xenophon (c. 430–c. 353 BC) served as a mercenary in both the Persian and Spartan armies, resulting in exile from Athens, which he dedicated to writing. His substantial output (most of which survives) covered a broad range of topics on Greek history, philosophy, and political theory, including his renowned biographical study of the sixth-century Persian king Cyrus the Great, and the *Anabasis*, telling of Cyrus the Younger's rebellion and the fate of the Ten Thousand. His writings were considered stylistic models and became a staple for the educational market in the first half of the sixteenth century.





This set of the complete works is based on the 1527 Giunta edition, though with the addition of the *Apology* of Socrates. The first part contains *Cyropaedia* and the *Anabasis*, the second part the Greek historical works, and all the shorter works are in the third part. **This edition is found in two issues, which is not noted in the bibliographies; ours is the earlier of the two.** There is an omission in the text at the end of the pseudo-Xenophon *Constitution of the Athenians* which concludes the second part; the present copy has six leaves in quire gg, whereas another later issue has quire gg reset with ten leaves (our issue accords with the collation in Adams, but is not noted in VD16). The issue with gg¹⁰ also has a printed note in the margin of gg3v: 'Hic totus locus ad finem usque, non est in Florentino, repositus aut[em] in hunc locum is qui in ποροις est' (this entire passage up to the end is not in the Florentine [manuscript], yet restored to this place is that which is in 'Ways and Means'). Similarly, each issue has different text on Ee1'-3', the end of *Ποροι* (*Ways and Means*), and the rest of quire Ee is in different settings but contains the same text.



The introduction to the Loeb edition states that two of the manuscripts containing the *Constitution* in the Laurentian Library in Florence end at the point where the later issue inserts the additional text. The text for the *Constitution* in the Loeb edition is the same as here until chapter 17, after which it conforms to the other 1540 printing, with the additional text inserted from *Ways and Means*.

The marginal annotations, which occur on almost every page, are predominantly in Latin, indicating the characters in the narrative and events taking place, as well as translations and interpretations. The notes in Greek repeat words and phrases from the text and occasionally provide textual corrections. There are also marginal notes in German, somewhat unusually, indicating the nationality of the annotator; on f. 841v is written 'Was ein grusam spektakell' (what a gruesome spectacle). The first volume is annotated in red ink, and the second volume in black and red; the annotations in black ink are in the same hand but perhaps written later, on occasion correcting an annotation in red ink, and there is some underlining of significant passages. While the volumes are annotated throughout, not just in specific works, we can see that the annotator was more interested, for instance, in the sections on economics and tyrants than on horses; in the *Symposium* he notes 'Paupertatis usus iucundi' (the delightful uses of poverty). A later hand, in a blacker ink, has expanded some of the contractions and ligatures in the text, on ff. 655-656, and supplied the manuscript title wording for the third part.



Provenance:

From the library of Nicolas-Antoine Labbey de Billy (1753–1825), priest, historian, and professor at Besançon. He went into exile during the Revolution, returning in the early nineteenth century with a considerable library of historical works and Greek and Latin books and manuscripts. They were put up for auction by his sister in Besançon in March 1826; we have not been able to trace this volume in the sale catalogue, though item 201 is 'Xenophontis Cyropediae. In-12', and 202 'Autres ouvrages grecs. 25 vol. de petits formats'.

USTC 707512; VD16 X 2; Adams X 6.

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