

SPECIAL LIST 12

VIRTUAL BOOK FAIR
STUTT GART 2022

February 18–22, 2022



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Wir nehmen teil an der virtuellen Antiquariatsmesse Stuttgart 2022
mit einem vierseitigen Beitrag im Messekatalog (S. 146-149).

Die 20 Bücher in dieser Special List finden sich
auch im Online Messeangebot unter

<http://www.antiquariatsmesse-stuttgart.de>



I

GESCHÄFTSBEDINGUNGEN

Die Geschäftsbedingungen, insbesondere der Eigentumsvorbehalt bis zur vollständigen Bezahlung und das Widerrufsrecht innerhalb von 14 Tagen nach Erhalt der Ware mit ausführlicher Widerrufsbelehrung, finden Sie auf meiner Website.

SPECIAL LIST 12



RENOUARD'S EXCEPTIONAL COPY IN SUPERB MOROCCO BY DEROME LE JEUNE

I **Caesar, Caius Julius.** *Commentariorum de bello Gallico... De bello civili Pompeiano... De bello Alexandrino... De bello Africano... De bello Hispaniensi...* 8° (170×105 mm). With three Aldine anchor and dolphin printer devices, printed in Aldine Italic, in initial spaces with printed guides. Two double-page woodcut-maps (Gaul & Spain) and five full-page woodcuts showing Roman fortifications at Massilia (Marseille) and the siege of Uxellodunum (now just an archeological site) and other arms and machinery. With one additional engraved portrait of Caesar bound in. 16 f., 296 f. Venice, Aldus Manutius & Andreas Torresanus, January 1518 (1513). € 9.500,-

Elegant dark-green-blue morocco richly gilt by DEROME LE JEUNE (with his engraved ticket): multiple roll-tooled borders round sides, flat spine divided into six compartments by a chain-roll between fillets, second compartment gilt-lettered, the others gilt with a central ornament surrounded by small tools; edges of boards and turn-ins gilt; liners and endleaves of salmon-pink watered-silk; two pink silk markers; gilt edges. With Renouard's shelf mark number in brown ink "No 1219 +" on upper second flyleaf. In green lined cloth case with light-brown label gilt-lettered.

AN OUTSTANDING, BROAD-MARGINED UNIQUE 'MIXED' COPY OF THE SECOND / FIRST ALDUS EDITION, BOUND FOR THE FAMOUS ALDINE COLLECTOR, EMINENT ALDUS-BIBLIOGRAPHER AND GREAT BIBLIOPHILE ANTOINE AUGUSTE RENOUARD (1765-1853), IN A VERY ATTRACTIVE MOROCCO BINDING BY NICOLAS-DENIS DEROME, CALLED DEROME LE JEUNE (1731-1790), considered "the greatest French bookbinder of his time" (Breslauer).

Reprinted from the first edition of 1513, with the preface by Aldo and Giovanni Giocondo, dedicated to Giuliano de' Medici. This is a SPECIAL COPY of the SECOND EDITION with the last 32 leaves supplied from the FIRST EDITION of 1513, see below Renouard's own remarks. – Spine only slightly faded, otherwise in remarkably good condition. At the end a pencil collation note by Quaritch.

Reproduction upper cover verso, p. 1 and below

♣ Renouard, *Les Aldes*, p. 88, no. 11: with extensive commentary to this special copy where the last 32 leaves are supplied from the first edition of 1513 and with only the year 1518 printed, instead of 1518 and 1519 as usual for the second edition; SB Berlin 339.



ONLY ALDINE EDITION

2 **Plautus, Titus Maccius.** *Ex Plauti comoediis XX.* 4° (206 x 135 mm). 14 f., 284 f. Aldine-device on title and on verso of last leaf, initial spaces with guide-letter. Italic type and a few words in Greek. English morocco of ca. 1840, gilt crown on spine. Bookplate of Alice Marion Trusted. On upper flyleaf ownership inscription "Bought by H. S. at Molini's Florence in 1863." Venice, in Aedibus Aldi, et Andreae Asulani Soceri (i.e. sons of Aldus & Andrea d'Asola), July 1522. € 3.900,- RARE FIRST AND ONLY ALDINE EDITION. In his prefatory letter to Nicolaus Sconbergus, the editor Franciscus Asulanus (son of Andrea) states that this edition was published on the basis of a version prepared by Aldus Manutius and Erasmus as early as 1508. A few early manuscript notes in margins. – Occasional light soiling, upper joint slightly wormed, some early manuscript notes in margins, altogether in a very bright and broad-margined state. Reproduction p. 3

♣ Renouard 94.2; Brunet IV, 708: « on recherche assez cette édition ».



2



2

REMARKABLE COMBINATION
OF THREE EDITIONS BY SIMON DE COLINES
ELEGANTLY BOUND FOR LOUIS BIZEAU

3 **Horatius.** *Odarum sive Carminum libri quatuor. Epodon liber unus.* (Bound with:) *Epistolarum libri duo. Sermonum sive Satyarum libri duo, ad Mecoenatem. Ars poetica, ad Pisones...* Paris, apud Simonem Colinaeum, 1539. – (And:) Juvenalis. *Satyrae decem et sex.* Paris, apud Simonem Colinaeum, 1528. – (And:) PERSIUS FLACCUS. *Satyrae sex.* Paris, apud Simonem Colinaeum, 1528. € 2.900,-

Three works bound in one. 8° (165 x 103 mm). With two different “Tempus” printer devices; fine criblé initials, ruled in red throughout. 96, 75 ff., 1 f. blank; 68 ff.; 12 ff. (of 13, f. 11 in 17th century MS), 1 f. blank. – Early seventeenth century olive morocco, sides panelled in gilt with central gilt floral ornament and gilt monogram LB at corners; spine raised on five bands, in second and third compartment the authors lettered in gilt, in the others the gilt monogram LB; edges of board gilt with a dot roll.

I The text is based on the 1519 Aldine edition. The first part ends with Niccolo Perotti’s essay on Horatian meters: *Libellus de metris odarum horatianarum* (p. 90-97).

II First Colines edition of Juvenal’s *Satyrae*. “The marginal *Annotatiunculae*, first printed in this edition, have been attributed to Caelius Secundus Curio (1503-1569) ... (they were) intended for school use (and) were widely and frequently reprinted” (Schreiber).

III First Colines edition of Persius Flaccus’ *Satyrae*. The marginal *Annotatiunculae*, first printed in this edition, have also been attributed to Caelius Secundus Curio. Persius Flaccus (34-62 AD) is a curious and intriguing figure. He wrote six satires before an early death. He was much admired and imitated by the satirists of the English Renaissance. He describes himself as ‘*iunctura callidus acri*’ (clever at the pungent combining of words, cf. 5.10). Folio 11 is here supplied in a neat and very fine seventeenth century hand and may have been included when the works were bound together for its first owner Louis Bizeau.

PROVENANCE: The first owner, Louis Bizeau (with his initials on binding), is little known, however « il devait posséder une bibliothèque fort important ... malheureusement, malgré nos recherches, nous n’avons pu recueillir sur lui aucun renseignement. » (Olivier). – Some leaves slightly browned, otherwise a very good copy of this remarkable combination of Colines editions. Interestingly, the central arms on our copy have been removed and replaced in the eighteenth century by an arabesque ornament (by the then owner). Reproduction p. 5

♣ Schreiber: Colines, nos. 166, 38 & 40; Renouard 312, 125 & 128; for the binding cf. Olivier pl. 486.



3



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4

BEMBO'S CELEBRATED LETTERS
IN A MOST INTERESTING VENETIAN BINDING

4 **Bembo, Pietro.** *Delle lettere ...* Primo volume. 4to (198 x 129 mm). 5 f., 398 p., 4 f. Italic letter, initial spaces with printed guide letters. Rome, Valerio & Luigi Dorico ad instantia di Carlo Gualteruzzi, 1548. € 8.900,-

Contemporary Venetian maroon morocco over pasteboards profusely gilt: on sides large outer frame composed of gilt and blind fillets enclosing gilt Aldus leaves and floral ornaments, central panel composed of knotwork border, in centres an eight-pointed star formed by two interlacing squares of double gilt fillets containing in upper cover the author's name "CARD./BEMBO" and on lower cover the original owner's name "C./CLAUDIA/RANGO/NA", both on red ground, surrounded by gilt arabesques, tiny stars and fleurons; spine raised on three half bands, the compartments hatched with gilt lines (spine re-backed to style in the 19th cent.); edges gilt and gauffered (19th cent.); traces of four pairs of ties. In modern cloth box with red leather label gilt-lettered on spine.



A MAGNIFICENT BINDING EXECUTED BY AN IMPORTANT VENETIAN BINDERY, CONTAINING THE RARE FIRST EDITION OF ONE OF THE MOST CELEBRATED COLLECTIONS OF RENAISSANCE LETTERS, BEAUTIFULLY PRINTED IN AN ELEGANT ITALIC BY THE BROTHERS VALERIO AND LUIGI DORICO, WITH A VERY INTERESTING PROVENANCE: COUNTESS CLAUDIA RANGONA (c. 1535-1593).

THE BINDING COMES FROM THE SAME VENETIAN WORKSHOP AS ANOTHER binding on the same book, described and reproduced by De Marinis in: *De Legatura Artistica II*, no. 2220, pl. C50. The design is similar and some of the tools are identical. The provenance of De Marinis' copy is of particular interest: the first owner, named on the cover as "C. FULVIO/RANGONE", is the brother of the present item's owner, Claudia Rangona. They come from a noble family from Modena. Several letters of Claudia are known. Their elegant style was praised by Marcantonio Piccolomini, Torquato Tasso, Annibale Caro and Dionigi Atanagi.

PIETRO BEMBO (Venice 1470-1547 Rome), scholar, poet, diplomat and from 1539 cardinal, was the ideal courtly poet-savant, were we to believe the portrait of him in book IV of Castiglione's *Cortegiano*. His *Letters* were written to Pope Leo X, whose secretary he was from 1513 until 1521, to the two Popes Clement VII and Paul III, and to Cardinals and other personalities of the Italian Renaissance. He greatly influenced the development of the Tuscan dialect, which was to become the modern Italian language.

THE PUBLISHER CARLO GUALTERUZZI could only publish the first volume. The 'Secondo Libro' of Bembo's Letters were published by the sons of Aldo Manuzio

in Venice in 1550, and the third and fourth by Scoto in Venice in 1552. At the end of our item, Carlo Gualteruzzi expresses thanks for the privilege granted to him by Pope Paul III (and other princes) and issues a warning not to infringe his copyright: “niuno possa queste Lettere stampare, ne stampate vendere ne loro luoghi sotto le pene che in essi Privilegi si contengono; se non coloro a quali dal predetto M. Carlo espressamente sarà cio permesso.” – The nearly spotless text was probably carefully washed when the binding was restored in the 19th century (the original morocco covers were mounted on new pasteboards, re-backed gilt to style and endpapers renewed); apart from some rubbings at the hinges a very fine broad-margined copy. Reproduction upper cover, p. 5, 6

♣ BMC S.T., p. 80; Gamba 138: “rara”; Barberi: *Tipografi romani del Cinquecento*, 117: “suntuosamente stampato”. Balsamo-Tinto: *Origine del corsivo nella tipografia italiana del Cinquecento*, Milan 1967, p. 156 & 159. – To be noted that Aretino knew a Count Claudio Rangone, whom he addressed in his letter dated 1535, on f. 30 in his work *Le lettere*.

RARE

5 (Jesuits – Ignatius of Loyola). *Constitutiones Societatis Iesu cum earum Declarationibus*. 8vo (167 x 120 mm). With engraved frontispiece. 309 p.; (2); 34 f. Index & Errata. Roman letter, shoulder notes in italics. Attractive engraved architectural title border with some Jesuit symbols included; several decorative initials. – Contemporary reddish-brown calf gilt and blind stamped, central gilt Jesuit device (rubbed), lacking clasps. Rome, In Collegio eiusdem Societatis (Jesuit Press of the Collegio Romano), 1583. € 3.200,-

RARE DEFINITIVE EDITION (THE LAST AND FULLEST) WITH THE REVISED AND AUTHORISED LATIN TEXT OF THE CONSTITUTIONS, fundamental for the history, the organisation and the practical life of the Society of Jesus. The constitutions were essentially written by Ignatius of Loyola himself, the founder of the Society (papal approval in 1540), with the important contribution of his secretary, Juan Alfonso de Polanco, one of the earliest members of the Society. The procedure to establish the definitive text took quite a time so that the authorized Latin could only be published with the approval of the third congregation of the Society in 1583. All the prints of the Jesuit Press in the Collegio Romano, set up by order of Ignatius Loyola in 1556, are quite rare. – Binding slightly rubbed, spine with old restorations, light thin dampstain in upper margin of title and the following 30 pages, otherwise text in very good condition. Rare. Reproduction p. 30

♣ Sommervogel V, 77; not in Palau, not in Quaritch Cat. 1226, *The Society of Jesus 1548-1773*.

ST MARK'S BASILICA IN VENICE
IN FINE ITALIAN ARMORIAL MOROCCO

6 Stringa, Giovanni. *La Chiesa di S. Marco; Capella del Serenissimo Principe di Venetia ... Con infinite altre cose molto notabili, & degne da intendersi.* 8vo (152 x 93 mm). 88 f. Venice, Francesco Rampazzetto, 1610.

(And:) **Stringa, G.** *Vita di S. Marco Evangelista.* 12 f., 98 f. (badly numbered 100). Both titles with woodcut vignette (lion of Venice), woodcut initials and 1 endpiece. Venice, Francesco Rampazzetto, 1610. € 3.600,-

Eighteenth-century brown morocco profusely gilt: on covers a lavish dentelles-border, in centres large coat of arms containing a cock on three mounts, a feather, a star and a crescent; spine raised on five half bands, in compartments the heraldic figures of the coat of arms surrounded by tiny tools; inside dentelles; brocade paper on liners & endleaves.

RARE FIRST EDITIONS of the description of St Mark's Basilica and the life of St Mark by the cathedral's canon. – Binding slightly rubbed, otherwise in very good condition. Reproduction p. 9

SPLENDID HERRING-BONE BINDING

7 THE KAINHΣ ΔΙΑΘΗΚΗΣ ΑΠΑΝΤΑ (Novum Testamentum in Greek). 24mo (105 x 54 mm). Illustrated title, borders ruled throughout, 454 p., 3 f. Amsterdam, William Blaeu, 1633. € 2.800,-

Eighteenth-century Scottish red morocco exquisitely gilt, on covers fillet and dog-tooth border, the panel elaborately tooled to a particularly elegant "Herring-Bone" design, the rest filled with small tools (dots, stars, flower heads, &c.); spine raised on four half-bands, in second compartment green Morocco label gilt-lettered, the others gilt to a saltier and floral design; edges of boards and turn-ins gilt; liners and endleaves of marbled paper; edges gilt. Engraved bookplate.

SPLENDID HERRING-BONE BINDING WITH A PARTICULARLY EXQUISITE DESIGN. It contains a finely printed Greek New Testament. The edition is based on Beza's third edition, amending it in places with the help of other editions, especially Estienne's second edition.

Provenance: J. Cookson, see gift inscription on flyleaf. Francis Henry Leighton (armorial bookplate). From the Wardington Library Bibles. – Title and bottom of final leaf in facsimile, text nearly spotless, in a highly attractive binding in best condition; quite rare since NTs were usually read to pieces. Reproduction p. 30



☛ Delaveau and Hillard 3719; Darlow and Moule 4681.



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6

ERSTE DEUTSCHE AUSGABE DES ANTIMACHIAVELL

8 (Friedrich der Große). *Anti-Machiavel oder Prüfung der Regeln Nic. Machiavells von der Regierungskunst eines Fürsten. Mit historischen und politischen Anmerkungen aus dem Französischen übersetzt.* 8vo (194 x 116 mm). Mit gestochener Titelvignette, zahlreichen Holzschnitt-Initialen, Kopf- und Schlußstücken; XIV, 3 f., 268 S. Marmorierter Lederband der Zeit mit Rückenschild u. Rückenvergoldung, attraktiven Marmorpapiervorsätzen, Rotschnitt. Göttingen, Universitets (sic)-Buchhandlung, 1741. € 3.200,-

SELTENE ERSTE DEUTSCHE AUSGABE von Friedrichs bekanntestem staatspolitischen Werk, das er noch als Kronprinz ein Jahr vor seinem Regierungsantritt geschrieben hat. Die Übersetzung folgt der französischen Originalausgabe von Guillaume Mayer (Londres, 1740), die auch mit der Verlagsangabe »Den Haag, Jean van Duren, 1740« erschienen ist. Das Buch fand reißenden Absatz. Es machte den jungen König als aufgeklärten Fürsten weiten Teilen der deutschen Öffentlichkeit bekannt. Ca. 50 Ausgaben inkl. Übersetzungen (Knoll) erschienen bereits zu seinen Lebzeiten. Der bekannteste Satz für sein Herrschaftsverständnis findet sich im ersten Kapitel auf Seite 3: »Ein Fürst ist keines Weges ein unumschränkter Herr derer Völker die unter seiner Bothmäßigkeit stehen; weit gefehlet. Er ist unter denselben nichts mehr als der vornehmste Hausgenosse.« (in späteren Übersetzungen lautet das Ende: »... nicht mehr als der erste Diener.«).– Titel leicht fleckig, ansonsten in bemerkenswert frischem, fleckenlosen Zustand.

Abbildung S. 11

♣ Leitäuser/Knoll 307, mit ausführlichem Kommentar zu den div. Ausgaben auf Seite 14 f.; Brieger 540; W.J. Kaiser: *Die Bücher des Königs*, Nr. 43.6.

HENRY YATES THOMPSON'S COPY
ELEGANTLY BOUND BY FRANCIS BEDFORD

9 (Sterne, Laurence). *A Sentimental Journey through France and Italy. By Mr. Yorick.* 2 vols. in small 8vo (154 x 97 mm). XX, 203 p.; 2 f., 208 p. printed on Holland paper. 19th-century light brown calf gilt, signed by F. Bedford on upper end leaf verso: double fillet round sides; spine raised on five bands, in 2nd and 3rd compartment green morocco lettering pieces with inlaid small red ovals with vol. number, in the others small tools around an urn; double fillet on edges of boards; gilt turn-ins; attractive marbled paper on liners and endleaves; gilt edges. London, T. Becket and P. A. De Hondt, 1768. € 3.500,-

RARE FIRST EDITION of Sterne's popular and influential work. He was considered the most eminent novelist of the period. The item is complete with half titles and with the rare subscribers list. With text variant in vol. 1 (p. 150, 12 line: "vous": 1st issue) and text variant in vol. 2 (p. 133, last line: "who have": 2nd issue).



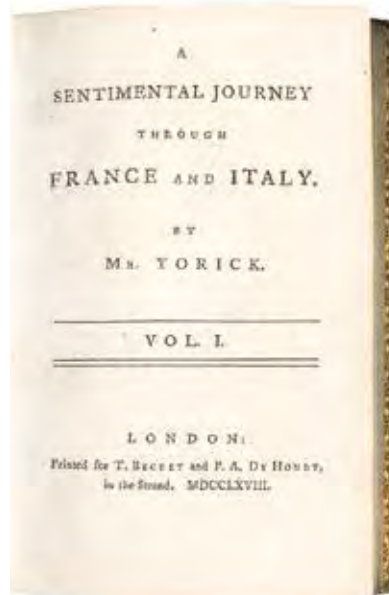
8



8



9



9

The attractive binding was executed by FRANCIS BEDFORD (1799-1883), one of the most prominent and successful London binders of his period.

Distinguished Provenance: HENRY YATES THOMPSON (1838-1928), British newspaper proprietor and bibliophile collector of books, with his bookplate in the first volume. – Apart from slight rubbing of outer edge of upper cover of vol. 2, a beautiful, spotless copy in a remarkably fine state.



Reproduction p. 11

♣ Rothschild 1971-1972; Lowndes VI, 2509; Ramsden: *London Bookbinders*, p. 36.

SEHR SELTEN

10 Goethe, Johann Wolfgang. *Clavigo. Ein Trauerspiel.* 8vo (175 x 111 mm). 100 S. Mit Holzschnitt-Titelvignette (zwei Knaben unter einem Palmbaum) und je einer Vignette am Anfang und Ende des Textes. Pappband der Zeit mit Buntpapierbezug und Rückenschild. Leipzig, Weygandsche Buchhandlung, 1774. € 1.950,- SEHR SELTENER ERSTER DRUCK DER ERSTEN AUSGABE (S. 96, 7. Zeile von unten: »Trutz« statt »Trotz«. Mit allen bei Hagen genannten Merkmalen) und zugleich das erste unter Goethes Namen erschienene Werk. Er schrieb das Künstlerdrama im Mai 1774 in nur acht Tagen, kurz vor Erscheinen seines Werthers. Goethes »erstes bühnengerechtes Stück« (S. Unsel) dramatisiert den Streits zwischen Beaumarchais und seinem windigen Schwager Clavigo auf der Grundlage von Beaumarchais' *Fragment de mon voyage en Espagne*. Danach hat der spanische Beamte Clavigo sein der Schwester von Beaumarchais gegebenes Eheversprechen nicht eingehalten. Beaumarchais war bei der Uraufführung des *Clavigo* in Augsburg 1774 anwesend.

Provenienz: Aus der bedeutenden Literatursammlung von RICHARD DOETSCH-BENZIGER (kl. Stempel »R.D.-B.« auf Vorderdeckel innen; später Sammlung Dr. Ernst Hauswedell). – Schönes, unbeschnittenes Exemplar, frisch und nahezu fleckenfrei.

Abbildung S. 13

♣ Goedeke IV 3, 159, 2; Hagen 64 D1; Kippenberg I, 352.

VON GROSSER SELTENHEIT

11 (Goethe, Johann Wolfgang). *Goetz von Berlichingen mit der eisernen Hand. Ein Schauspiel.* 8vo (192 x 125 mm). 206 S. auf besserem, unbeschnittenen Papier. Unter dem Titel von zeitgen., zierlicher Schrift in Tinte »von J. Göthe«. Marmorierter Pappband der Zeit mit handschriftlichem Rückenschild. In moderner Lwd.-Kasette. (Darmstadt, Hofdruckerei Eylau für Merck), 1773. € 26.000,-



IO



II

SEHR SELTENE ERSTE AUSGABE. Dieser erste Druck des Götz wurde von Goethe und Merck im Selbstverlag in kleiner Auflage anonym herausgegeben. Mit dem bekannten Götz-Zitat in vollem Wortlaut (S. 133 oben): »Er aber, sags ihm, er kann mich im Arsch lecken.« Das Drama erreichte eine sensationelle Wirkung mit der Uraufführung am 14. April 1774 in Berlin. Der junge Autor wurde mit einem Schlag berühmt. Der »Sturm und Drang« als Epoche begann. »Seit Shakespeare hatte niemand mehr Gestalten von so unbezweifelbarer Echtheit auf die Bühne gestellt.« (KNLL). – Sehr schönes, unbeschnittenes Exemplar im orig. Einband und im frischen, nahezu fleckenfreien Zustand, so außerordentlich selten. Abbildung S. 13

FIRST EDITION OF GOETHE'S FIRST IMPORTANT PLAY WHICH MADE HIS NAME IN GERMANY, OF GREAT RARITY. The play dramatizes events at a turning point in German history, that of the Lutheran Reformation. It became famous for its realistic down-to-earth language. The turbulent setting with its spirited and 'real' historical hero Götz von Berlichingen (1480–1562) appealed to the public. The play reached the Berlin stage within a year and was an immediate success. – 8° (192 x 125 mm). Gothic type. 206 p. on better, uncut paper and in the original marbled paper boards. In modern cloth box. In uncut fresh state and in its first, unsophisticated binding, thus extremely rare. Reproduction p. 13

♣ Goedeke IV/3, 143, 2; Hagen 46; Kippenberg I, 348; Deneke: *Die ersten Ausgaben des Götz ...*, Göttingen 1908, pp. 6-8; Speck: *The William A. Speck Collection of Goetheana in the Yale University Library. A Catalogue ...* by F.C. Schreiber, New Haven 1940, 712.

“TRA I PIÙ BEI LIBRI DI BODONI”

IN ELEGANT MOROCCO BY THE DUCAL COURT BINDER LAFERTÉ

12 (Doria Caraffa, Livia & Italian authors honouring the princess). *Prose, e versi per onorare la memoria di Livia Doria Caraffa Principessa del S. R. Imp. e della Rocella, di alcuni Rinomati Autori.* 4to (285 x 210 mm). 6 f., 407 num. f.; 1 f.; 1 errata leaf loosely inserted. With two engraved portraits of Livia Doria and six plates by R. Morghen, Bianchi and others, numerous engraved initials, head and tailpieces, 16 pages with engraved frames. Parma, nella Reale Stamperia, 1784. € 3.800,- Contemporary red morocco gilt: triple gilt fillet round sides with gilt fleuron at corners; spine raised on five bands, in the second compartment dark-green morocco label lettered in gilt, in the others a central fleuron surrounded by smaller tools; two fillets on edges of boards; inside dentelles; liners of blue watered-silk; edges gilt.

PRESTIGIOUS AND VERY RARE FIRST BODONI EDITION, A SPLENDIDLY ILLUSTRATED AND PRINTED LARGE PAPER COPY, IN A HIGHLY ELEGANT MOROCCO BINDING BY LOUIS ANTOINE LAFERTÉ, DUCAL COURT BINDER IN PARMA



12



12



FROM 1765 UNTIL 1790. Although the item is not signed by Laferté (as usual), the used tools, the design and the excellent technical accomplishment make a certain attribution of this superb binding to him possible.

THE CELEBRATED TYPOGRAPHER AND PRINTER GIAMBATTISTA BODONI (1740-1813) created a new, classicistic style which made him, “il maestro della semplicità”, the object of hyperbolic admiration already in his lifetime. Napoleon who admired his beautiful art of printing gave him a pension for life of 3.000 francs.

THE BEAUTIFUL BOOK IS RICHLY ADORNED with numerous engravings, which in itself is already quite rare because the great typographer Bodoni was a purist who thought fine typography and lay-out were ‘illustration’ enough. Thus he did not print many illustrated books. The present item is nevertheless considered one of the finest and scarcest books of this famous printer. Renouard praised « la magnificence de l’exécution, la multitude des gravures et la rareté des exemplaires. » Bodoni’s striving for magnificence has been fully realised in this brilliant masterpiece of book art.

LIVIA DORIA CARAFFA, Principessa della Roccella (Naples 1745-1779), was famous for her charity and piety. On the occasion of her premature death, her husband Vincenzo Maria Caraffa, esteemed member of Naples’ literary clubs, enjoined some Arcadian poets (Academy of the Arcadians, a literary club founded in Rome in 1690), among which Ippolito Pindemonte (pseudonym: Polidete Melpomenio), A. de’ Giorgio Bertola, S. Bettinelli, C. Bondi, &c., all under pseudonym, to write prose texts and poems in honour of his wife Livia. – Text fresh, and nearly spotless in fine binding in pristine state. Reproduction p. 15

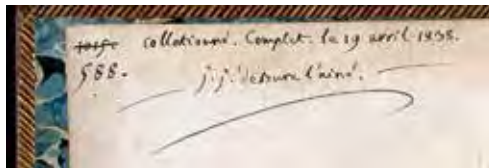
♣ Brooks 250: “Bellissimo libro ... Tra I più bei libri stampati da Bodoni”; Weiss 66; De Lama II, 29-30; Brunet IV, 909: « ... tiré à un petit nombre d’exemplaires pour être distribué en presents. »

ELEGANT FOULIS EDITION
COUNT MACCARTHY-REAGH’S COPY
IN SPLENDID MOROCCO BY RICHARD WIER

13 Aeschylus. *Tragoediae quae extant septem.* 8° (180 x 140 mm). 617 p. Greek text with parallel Latin version. Ruled in purple ink throughout. Contemporary crimson morocco binding by Richard Wier: on covers a characteristic Wier-dentelle-border, composed of acanthus leaves and flowers; spine raised on five half bands, the compartments gilt with small tools forming a lozenge containing a large flower, the second and third gilt lettered with title, date and vol.-no.; edges of boards and turn-ins gilt-diapered, marbled paper liners and endleaves; gilt edges. On verso of front flyleaf De Bure’s MS inscription „588. Collationé. Complet. le 19 avril 1838. j.j. debure l’ainé.“ Glasgow, Foulis, 1746. € 4.900,-



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13

ELEGANTLY PRINTED FOULIS EDITION OF AESCHYLOS' TRAGEDIES IN A MAGNIFICENT MOROCCO BINDING BY RICHARD WIER, EXECUTED FOR THE GREAT BIBLIOPHILE JUSTIN COMTE DE MACCARTHY-REAGH (1744-1811). Wier was an outstanding 18th-century British binder and a one-time collaborator of Roger Payne. He became famous when working from 1770 for three or four years for Count MacCarthy-Reagh, a naturalized Frenchman of Irish origin and one of the greatest collectors of his time. He settled in Toulouse where he created one of the finest libraries in Europe. From the foreword of the catalogue of MacCarthy's library by the De Bure brothers in 1815 (transl. by Ramsden): "Count MacCarthy, desirous that the elegance and beauty of bindings should correspond to the excellence and rarity of his books and, as Toulouse where he always resided did not provide the facility for having them bound, which he could have had if he had lived in Paris, he obtained from London a skillful binder whom he kept for several years solely working for his library." Wier's bindings for MacCarthy are easily recognizable by their style; they are characterized by broad dentelle borders, composed of acanthus leaves, large and small flowers, enclosed by a "broken cable roll" (Ramsden). Nearly all his books are ruled throughout as here. – In very good condition. Reproduction p. 17, 19

♣ Philip Gaskell: *A Bibliography of the Foulis Press*, London 1986, no. 71; Ramsden: *Richard Wier and Count MacCarthy Reagh*, in: *The Book Collector*, Winter 1953; M. Foot: Roger Payne (1978), p. 100 f.; our copy in cat XXII (2016) of Tusculum Rare Books Ltd, no. 4: € 6.900).

AUS DER BIBLIOTHEK MAX VON BADEN

14 **Kotzebue, August von.** *Der hyperboreische Esel oder Die heutige Bildung. Ein deutsches Drama, und philosophisches Lustspiel für Jünglinge, in einem Akt.* Mit einer gestochenen Titelvignette von C. Boettger. 58 S. 3 Bl. Interims-Kartonage der Zeit in Marmorpapier-Schuber. Leipzig, Paul G. Kummer, 1799. € 680,-

ERSTE AUSGABE DER BERÜHMT-BERÜCHTIGTEN SATIRE auf die junge romantische Bewegung. »Unter der Vielzahl seiner Veröffentlichungen ist (diese) wohl diejenige, die noch jetzt mit Vergnügen lesbar ist.« (Schulze). Und C. G. von Maassen kommentiert in seinem *Der grundgescheute Antiquarius*: »Ich muß gestehen, daß diese Kotzebuesche Satire ... unendlich komisch ist und zu hellem Lachen zwingt ...« Provenienz: MAXIMILIAN A. MARKGRAF VON BADEN (1867-1929), Reichskanzler in der Schlussphase des Ersten Weltkrieges, Mitgründer des 1920 eröffneten Reforminternates Schloss Salem (Stempel auf dem Titelblatt). – Frisches, nahezu fleckenfreies Exemplar. Abbildung S. 19

♣ Goedeke V, 279, 58; Borst 841; H. Schulze: *Früher Idealismus und Frühromantik*. Hamburg 1990, S. 244.



13



14

SELTENE ERSTE AUSGABE DER DEUTSCHEN ÜBERSETZUNG

15 Puschkin, Alexander. *Dichtungen.* Aus dem Russischen übersetzt von Robert Lippert. Erster (– Zweiter) Band. 8vo (180 x 111 mm). XVI, 316 S.; 4 Bl., 260 S. Hellbrauner Halblederband der Zeit mit Rückenvergoldung und Blindprägung auf vier Halbbänden. Exlibris. Leipzig, Verlag von Wilhelm Engelmann, 1840.

€ 1.600,-

SELTENE ERSTE DEUTSCHE AUSGABE dieser Übersetzung durch Lippert mit wichtigen Hauptwerken des wohl bekanntesten russischen und in seinem Heimatland beliebtesten Dichters. Es handelt sich um die sog. ‚südlichen‘ Poeme, u.a. *Der Gefangene im Kaukasus*, *Die Zigeuner* und *Der Springbrunnen von Baktchisarai*, den Versroman *Eugen Onägin* [sic], das historische Drama *Boris Godunow*, *Das Gespräch zwischen Buchhändler und Dichter* und v. a. m. In Varnhagens Denkwürdigkeiten (1840), wo er sich eingehend mit dem Werk Puschkins beschäftigt, wird der Übersetzer ROBERT LIPPERT als tüchtig und als Kenner des Russischen erwähnt. Von Lippert stammt auch das Widmungsgedicht an Herzog Maximilian von Leuchtenberg am Anfang von Band I. – Provenienz: 1. Galatti Bibliothek, Nr. 375 (Wappen-Exlibris auf Innendeckel) und 2. Schloß Erlaa Bibliothek, Wien (Familie von Brenner-Felsach), Nr. 1788 (Wappen-Exlibris auf beiden Vortiteln). – Schönes, nahezu fleckenfreies Exemplar. Abbildung S. 21



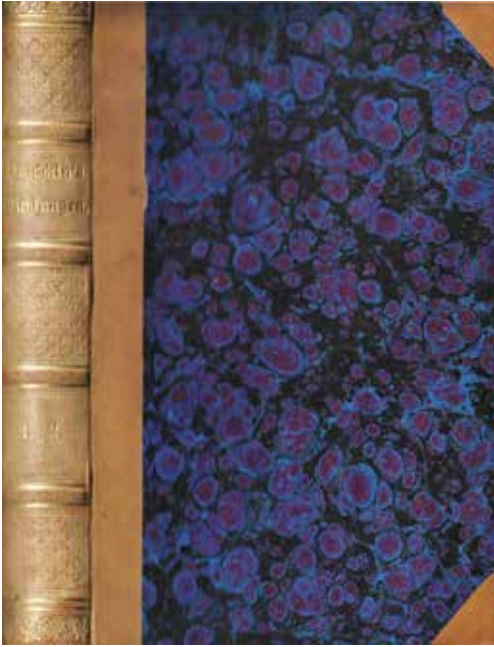
RARE FIRST GERMAN EDITION OF THIS TRANSLATION by Robert Lippert. It contains some of the most important works of the celebrated Russian poet Pushkin. Lippert is the author of the dedication poem to Duke Maximilian of Leuchtenberg. – Fine, nearly spotless copy. Reproduction p. 21

♣ Eppelsheimer 403.

IN ELEGANT CONTEMPORARY ITALIAN BINDING

16 Manzoni, Alessandro. *I Promessi sposi. Storia Milanese del secolo XVII.* Edizione riveduta dall' autore. – *Storia della colonna infame inedita.* 4to (263 x 180 mm). With numerous text illustrations after Gonin. 243 p.; 747–864 p. Milan, Guglielmini & Redaelli, 1840. (Bound with:)

Manzoni, Alessandro. *Sulla tortura. Osservazioni del Conte Pietro Verri ripubblicate per far seguito alla Storia della colonna infame.* IV, 64 p. Milan, Giovanni Silvestri, 1843. € 2.950,-



15



15



16

FIRST ILLUSTRATED AND DEFINITIVE EDITION OF THE FIRST MODERN ITALIAN NOVEL in a very attractive Italian romantic morocco binding. Manzoni's *I promessi sposi* (The Betrothed) was first published in 1827. In 1840 he began publishing in instalments the first illustrated edition, substantially rewritten in Tuscan literary idiom with splendid illustrations by Francesco Gonin. – (With:) The author's first edition of *Storia della colonna infame* (The Column of Infamy). – Bound at the end is Manzoni's republishing of *Sulla tortura* (Observations on Torture), written by the enlightened CONTE PIETRO VERRI in 1777, stressing the uselessness and cruelty of torture. – Contemporary Italian green morocco binding elegantly gilt to a romantic design, marbled paper on doublures and flyleaves, marbled edges. Slightly spotted in a few places, otherwise text and binding in very good condition. Rare in such a good condition and splendid binding.

Reproduction p. 21, inside lower cover

🐾 Brunet III, 1388: « Belle édition »; Parenti: *Prime Edizioni Italiane*, p. 331.

CHISWICK PRESS
THE RARE BIJOU EDITION

17 Pope, Alexander – Beardsley, Aubrey. *The Rape of the Lock*. An Heroic-Comical Poem in Five Cantos. Embroidered with eleven drawings by Aubrey Beardsley. 12mo (148 x 120 mm). XIX, 50 p.; 51-61 p. (Notes), 13 p. (Publisher's List). Bound in the rare original vellum gilt to a design by Beardsley. Large bookplate "From the Library of Helen Lady d'Abernon / Esher Place Surrey". London, Chiswick Press, 1897. € 2.900,-

DELIGHTFUL LITTLE BOOK WITH ELEVEN ILLUSTRATIONS BY THE CELEBRATED ART NOUVEAU STYLE ILLUSTRATOR AUBREY VINCENT BEARDSLEY (1872-1898). In his brief career Beardsley developed a highly romanticised *fin de siècle* style which won him immediate recognition and artistic leadership of a decade often known as *The Beardsley Period* (The Artist and The Book). The graceful illustrations perfectly match Pope's comical poem – published the first time in 1712 – which is considered to be the definitive satirical portrait of the Rococo period.

THE RARE DELUXE COPY, CALLED THE BIJOU EDITION, NUMBER 16 OF ONLY 50 ON JAPANESE VELLUM PAPER (the regular edition: 1000 copies on art paper). The limitation statement was written in purple ink by the publisher Leonard Smithers under the colophon on f. 3 verso: "No. 16 of 50 copies, / L. S." It was finely printed by Charles Whittingham and Co. at the Chiswick Press. The charming binding was specifically designed by Beardsley himself. Smithers was renowned for the publishing of fine books. – This elegant masterpiece of *fin de siècle* illustration is in best condition.

Reproduction p. 23



17



17

☛ Gallatin, A. E.: *Aubrey Beardsley, Catalogue of Drawings and Bibliography*, New York, 1945; Garvey, Eleanor M.: *The Artist and the Book 1860–1960*. Exhibition Cat. Boston/Harvard 1961, p. 18 (Oscar Wilde).

ASHENDENE PRESS

18 Verino, Ugolino. *Vita di Santa Chiara Vergine composta per Ugolino Verino Cittadino Fiorentino*. Reprinted from the original Manuscript with an Introduction and Notes by Walter W. Seton. Chelsea: at the Ashendene Press, 1921. € 1.650,- Large-8vo (208 x 145 mm). 2 f. blank, title, XVI, 1 f., 2 f. collotype facsimiles of the first two leaves of the original manuscript inserted after the Introduction, 95 p. (1), 4 f. blank. Printed in red and black in the Subiaco type on specially made Batchelor hand-made paper with Hornby's own watermark. The large initials are designed by Graily Hewitt and printed in red and blue. One of a limited edition of 236 copies, but only 195 for commerce. Original limp vellum with title gilt on spine, two pairs of green silk ties, fore and lower edges untrimmed. Bookplate.

BEAUTIFUL EDITION PRINTED FOR THE FIRST TIME after the fifteenth century Florentine manuscript by Ugolino Verino. The manuscript was in the private collection of THE PRESS FOUNDER ST HORNBY (bought in 1918). He gave THE FRANCISCAN SCHOLAR WALTER SETON the opportunity to study the hitherto unknown version of the Life of Saint Clare. His introduction summarizes the result of his studies. The press used the SUBIACO TYPEFACE specially made by EMMERY WALKER AND SIR SYDNEY COCKERELL, inspired by the fifteenth century type used by the first printers in Italy, the Germans Arnold Pannartz and Konrad Sweynheim, in Subiaco near Rome. – In very good condition.

Reproduction p. 25

☛ Hornby: *Ashendene Press Bibliography*, XXX; Tomkinson 33.

EXQUISITER HANDEINBAND VON 1923 AUS OTTO DORFNERS NACHLASS

19 Balzac, Honoré de. *Die Chouans oder Die Bretagne im Jahre 1799*. Mit 60 Lithographien von Friedrich Heubner, davon 20 in Röteltönen im Text und 40 auf nicht nummerierten Tafeln. Der Text in Breiskopf-Fraktur. Groß-Quart (268 x 215 mm). 235, (5) S., 40 Tafeln. München, Der Bücherwinkel, 1923. € 3.900,-

Hellroter ekrasierter Maroquinband der Zeit mit Handvergoldung, signiert von »O. Dorfner-Weimar«: Deckel von feinen Fileten eingerahmt, auf Vorderdeckel Titel aus dem Linien- und Bogensatz; Rücken auf drei Halbbänden mit Titel und entspr. Dekor; Innenkantenfilete, Vorsätze aus attraktivem, hellblau-dunkelblauschwarz-silber marmoriertem Papier, handumstochene blaue Seiden-Kapitale, Kopfgoldschnitt. In dem originalen Schutzpapier und Schubert.



18



18



19

Der schöne Handeinband ist unter zurückhaltender Verwendung des Linien- und Bogensatzes brillant gestaltet und technisch perfekt gefertigt von OTTO DORFNER (1885-1955). Bemerkenswert und für Dorfner typisch ist das ungewöhnlich schöne Handvorsatzpapier. Dorfner gilt als einer der bedeutendsten deutschen Einbandkünstler der 20. Jahrhunderts. 1910 übernahm er die Leitung der Buchbinderklasse der Kunstgewerbeschule in Weimar (HENRY VAN DE VELDE). Von 1919 bis 1922 war Dorfner Leiter der Buchbinder-Werkstatt am STAATLICHEN BAUHAUS in Weimar. In diesen und kommenden Jahren wirkte er innovativ auf die deutsche Einbandkunst und bildete den auch hier gezeigten LINEAR-GEOMETRISCHEN STIL (auch „Linienstil“ genannt) heraus, zu dessen Findung er neben dem anderen herausragenden Meister Ignatz Wiemeler maßgeblich beigetragen hat. – Siehe ausführlich Reh Sonderliste 7 OTTO DORFNER / Der Meister der Linie und Schrift, Nr. 1 (von 5 Einbänden).

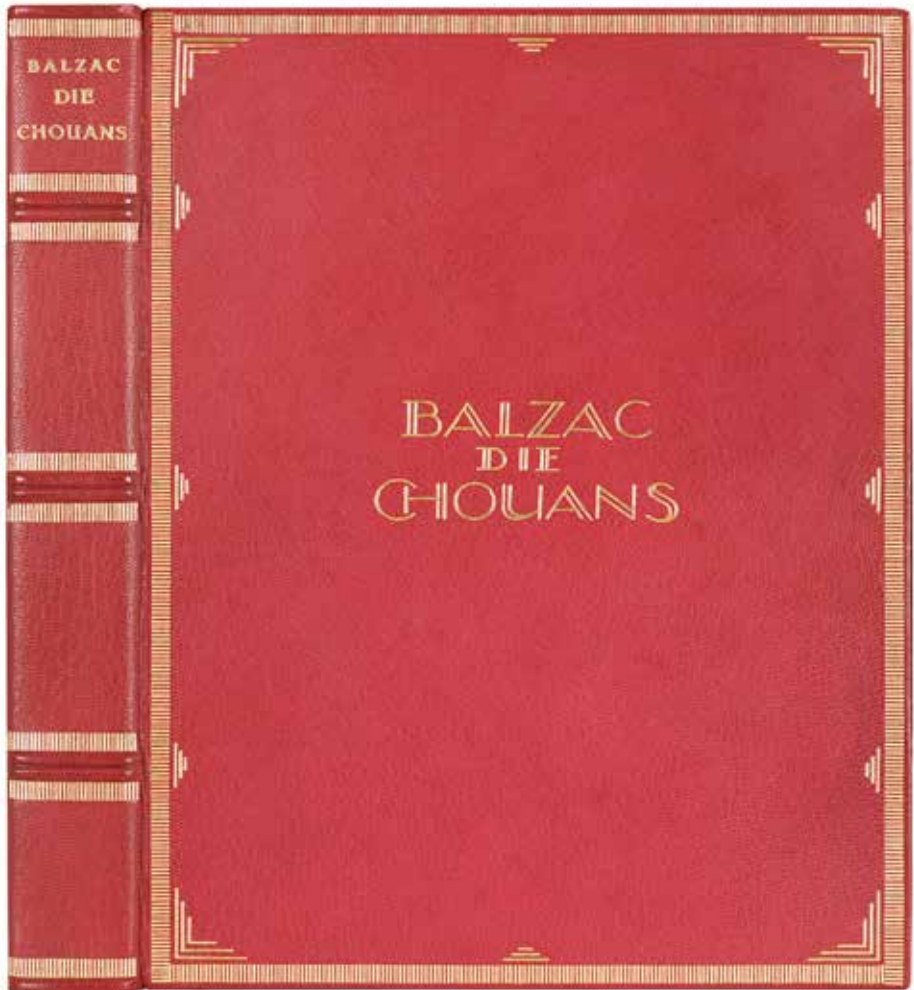
Der zweite Druck des Bücherwinkels enthält die von FRIEDRICH L. HEUBNER (1866-1974) ILLUSTRIERTE ERSTAUSGABE VON BALZACS ROMAN. Eins von 300 Exemplaren (Gesamtauflage 375), signiert vom Künstler unter dem Druckvermerk. Heubner, Maler und Zeichner, ein Schüler von Julius Diez, war Mitglied der *Münchener Secession*. Er zeichnete Karikaturen (u.a. für die *Jugend* und den *Simplissimus*) und Plakate, wurde aber vor allem bekannt für seine Buchillustrationen, die in ihrer zarten, lockeren Manier an Slevogt erinnern (Thieme/B. XVII, 2; Schauer II, 97). Es gilt als das am schönsten illustrierte Buch des Bücherwinkels.

Der erste Roman von HONORÉ DE BALZAC, der unter seinem Namen veröffentlicht wurde, handelt von dem Aufstand der königstreuen bretonischen Landleute gegen die französische Revolution. – Sehr schönes und bestens erhaltenes Exemplar aus dem Nachlass von Otto Dorfner.

Abbildung S. 25, 27

EXQUISITE RED CRUSHED MOROCCO BINDING GILT IN A RETAINED LINEAR STYLE DESIGN, SIGNED BY OTTO DORFNER (1885-1955). Dorfner is acclaimed as one of the outstanding German binders of the twentieth century, called “The Master of the Line”. In 1910 Dorfner worked in the Kunstgewerbeschule in Weimar, directed by the Belgian architect and designer Henry van de Velde. In 1919 he became director of the bindery at the STAATLICHE BAUHAUS in Weimar. His most important bindings are designed in a modern linear style of which our item is a fine example. Of the many prizes Dorfner received, the Grand Prix at the World Exhibition in Paris in 1937 was the most important. – FIRST EDITION OF BALZAC’S NOVEL WITH THE EXPRESSIVE ILLUSTRATIONS BY FRIEDRICH L. HEUBNER (1866-1974), a member of the Munich Secession. It is the second print of the private press „Bücherwinkel“. – In very good condition.

Reproduction p. 25, 27

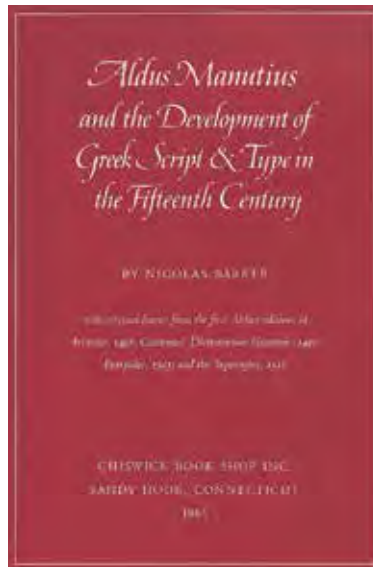


19



19

♣ Rodenberg 350, 2; Sennewald 23,1; Mechthild Lobisch (Hg.) / N. Wiedemeyer u.a.: *Zwischen van de Velde und Bauhaus / Otto Dorfner und ein wichtiges Kapitel der Einbandkunst*. Halle u. Weimar, Otto-Dorfner-Institut der Burg Giebichenstein, 1999. See also our Special List 7 (2022): *OTTO DORFNER / Der Meister der Linie und Schrift / The Master of the Line*, no. 1 (of 5 items)



WITH FOUR ORIGINAL LEAVES OF FIRST ALDINE EDITIONS IN GREEK

20 **Barker, Nicolas.** *Aldus Manutius and the Development of Greek Script & Type in the Fifteenth Century.* With four original leaves and 50 illustrations. Folio (340 x 235 mm). XIV, 115 (i) p, 4 f. Bound in the original red cloth elegantly gilt-lettered on upper cover and spine, designed by Stephen Harvard; in the original red cloth slipcase. Four pages of publisher's prospectus are loosely inserted. Sandy Hook, Chiswick Book Shop Inc., 1985. € 1.950,-

FIRST AND ONLY EDITION. WITH FOUR SPECIMEN LEAVES FROM FIRST ALDINE EDITIONS IN GREEK: 1. Aristotle: *Opera omnia*. June 1497 (type 1). – 2. Crastonus: *Dictionarium Graecum*. December 1497 (type 2). – 3. Septuagint: *Sacrae scripturae*. February 1518 (type 3). – 4. Euripides: *Tragoediae*. February 1503 (type 4). The four original leaves illustrate all four of Aldus's Greek types. "Since every one of the leaves will differ in each copy, photographs are also provided of one page of each book, to provide a uniform record for comparison." (cf. Note on the Specimen Leaves at the end). "In this brilliant study, Barker discusses the sources, accomplishments and influence of Aldus with outstanding insight, describing in fascinating detail the political turmoil, the revival of interest in classical Greek learning, the development of written and printed letterforms in Italy, particularly in the Aldine editions. New light is shown on Aldus' scholarship, his search for correct manuscripts, and the identity of the scribes on whose script his types were based." (publisher's prospectus). One of 150 copies (total edition 200). Printed and bound at the Meriden-Stinehour Press. – In perfect condition. Repr. above and p. 29



πειφυιδρ γ'

κεφαλή περικατατόμωλ) ὅ ἐν δὲ θῆμ ἔχει περιγῆμα, ἐλάτεια ἔργα
 φυιδρ. φύδι δὲ καὶ ἄν ὑπὲρ ἰώμ καλὸν μῶμον πῶλον· τοῦτο δὲ
 εἶσ σπαιείον ἐριώδης, μαλακόν· περιπερηνίου σκληρότερον πε
 φυκόσφι χεῖνται πρὸς τοὺς λύχης· καί ται γῆρ καὶ λῶσ, ὡς
 περὶ ἡμέλαια κικίσις· φύδι δὲ ἔτιρον σπαιείον κόμῳ ἔχεν·
 πὸ μῶν ἄλλα, ὡς χεῖν· κατὰ ὅ τῶν ἐκρινῶν ὡραῖ ἐστὶ δὲ ἄπεν χυ
 λῶ μιλί τπειρ, καὶ κατὰ τῶν ἀφῶν δὲ κατὰ τῆν ἰδύσημ· φύ
 δι δὲ περιώνη· ἔπει ποσῶν μαχαλί δας, ἔτιρ σπαιείον ἀμιρεν
 δὲ κοιλόμεν χεμ, ἔθρον, ἠρικί λον· τῶ δὲ ἔσπαιον κῶνηται ὁ μφελι
 ἐπὶ λῶ κους· ἡ ἐπὶ σγί μῶν πε ἔχει μέλαια· τὸ δὲ κῶ μέσση, μελο
 κοβαρῶ δὲ λαμ πρὸς· ἀνοίχθ μῶρον δὲ ἔστ μέλαια καὶ ἐπίσση·
 σπαιείον δὲ περιφύδι καὶ λιθῶρον κιστροφῶδὸς ἐπὶ πῶσσημ·
 τῶ δὲ λον γῆντου σπαιείον φουλλικόν· συμωσπαιήμ ὁ κῶ
 πρὸ μνηκῶ σπαιείον· ἐπὶ δὲ ἔπαι φύλου φύδι κατὰ τῆν ἔρι χῆρ
 σπαιείον λῶκῶρ δὲ αὐτὸς ὡς πῶδης, ὅσση ἀπῶλον· τῶ τῶ ὅ δὲ
 μύκας εἶσ τε ἔνδον ἔχει· τελεθῶ μεμον δὲ, σκληρῶ μεται καὶ κικί
 δας μικρὸς ἰώος σπῶπῶν ἡ μὲν οὖν σφύς· τοσαῦτα φέρει πειρ
 ἄν κερπῆν· οἱ γῆρ μύκητας ἀπὸ τῶ εἰζῶμ καὶ περὶ πῶς εἰζῶσ
 φύομῶναι, κωροὶ ἡ ἔτιρων εἰσῆμ, ὡς ἀνῶς δὲ ἔλ ἡ ἔλ ἔλ ἔλ αὐ
 τῶ φύνται ἡ ἐ ἄλλοισ αὐ μῶδῶν ἡ ἔπαι ὡς περὶ ἐλί χηρ πῶσει
 φῶρον δὲ ἔπαι δὲ γῆρ δὲ καθῆσίοσδον φέρει μέλι καὶ μιλί πῶς, ἔτι
 μά μῶσ· φύεται δὲ ἔν ἡμίλι πῶδης οὐτὸς χυλὸς ἐκ πῶ εἰ
 ρος· ἐπὶ τῶ τῶ μάλισα προσῆξεν· φασὶ ὅ ἡ ὅταν κατεκολυθῆ
 γῆνται λίπῶν ὡς αὐτῆς· τῶ τῶ μῶν ἡ ἰδύα τῆς θῆνός· πῶ μῶν
 δῶσ περὶ ἐλί χηρ τῶ δὲ θῶν ὡς καθῆκας· γῆρ λαβῆσ, διαφορῶν
 πῶσῶς εἰσῆμ ἡ μῶ κοινῶ πῶσῶν ἡ διαφορῶν τῶ θῆλυ καὶ τῶ σφ
 ρῶν τῶ μῶν, καρπεφόρον τῶ ὅ δὲ καρπῶν ἐπὶ τῶν ὡν ὅτ ὅ δὲ μ
 φῶ καρπεφόρα, τῶ θῆλυ καὶ κικίσις· τῶ τῶ πῶσῶν· τῶ τῶ κα
 λῶσιν ἀρρεν καλῶσι γῆρ τῶ τῶ ἀπῶσῶ δὲ τῶ ἀπῶσῶ τῶ φῶσῶ
 ὡς τῶ μῶρον δὲ ἔπαι πῶσῶ τῶ ἀρρεν· ἔτιρ δὲ κατὰ τῶ δὲ



5



5



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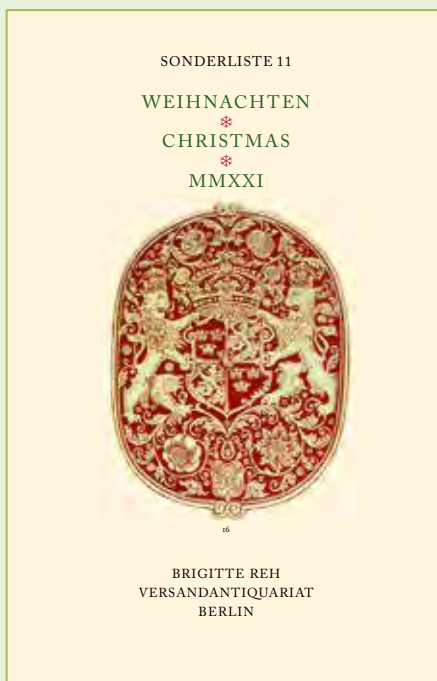
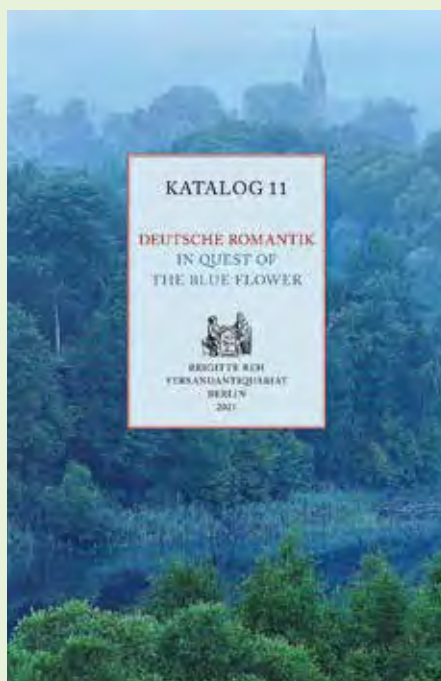
Printed in Germany



16 Manzoni, A. *I Promessi sposi. - Sulla tortura*. Milan 1840/1843.
In a splendid Italian romantic binding



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