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FINE BOOK # 3

«Für Andor Foldes herzlichst ...»

Die Sammlung von Widmungsexemplaren des Pianisten und Weltbürgers

Book descriptions Peter Bichsel, Zurich

Catalogue design Ueli Kleeb + Caroline Lötcher, Zug

500 copies printed by DMG Druckerei, Zug

Frontispiece Francis Barlow/Robert L'Estrange, no. 9

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1 **OGILBY.** – **Aesop.** The Fables ... Paraphras'd in Verse, and adorn'd with Sculpture by John Ogilby. 4 parts in 1 vol. With portrait plate of Ogilby, figurative frontispiece showing Aesop surrounded by animals, and 81 (i.e. 80, since nos. 14 and 15 are one plate only) numbered copper plates, all engr. by Franz Cleyn. (16), 64 pp.; 55, (1) pp.; 55, (1) pp.; 64 pp. 4to. Full calf over four raised bands with spine label and gilt stamped year on spine (expertly rebacked). Armorial ex-libris William Slaney Kenyon-Slaney on first paste-down.

London, Andrew Crook, 1651.

CHF 12'000.– (EUR 8'000.–)

First edition of Ogilby's verse paraphrase of Aesop, the first important fable edition in England since Caxton's paraphrase in 1484. The fables, a free adaptation of Aesop and addressed to children and adults alike, express quite frankly Ogilby's (1600–1676) criticism of Cromwell's (1649–1660) government. Franz Cleyn (1582–1658) was appointed by James I as teacher to the Royal Tapestry Works in Morlake in 1625. His drawings, which follow very closely the text of Ogilby, are influenced by those of Marcus Gheeraerts in his Dutch edition of 1567. – *Bodemann 70.1; Fabula docet 41.* – Tear in margin of plate no. 6 reinforced on verso. 4 plates with marginal paper restoration. Some browning and minor spots throughout.

2 **GRIMM.** – **Aesop.** Mythoi Aisopikoi. L. [i.e. 50] Esopische Fabeln. 2 parts in 1. Suite of 54 copperplates by Simon Grimm plus 4 additional plates after H. Goltz. With some interleaved blank sheets. 4to. Recent half vellum with contemp. marbled boards (expertly rebacked).

Augsburg, Simon Grimm, (c. 1657–c. 1668).

CHF 12'800.– (EUR 8'530.–)

First and only edition of this illustrated and fully engraved «Aesop», each plate with a figurative allegoric medallion and accompanied by a title, a Latin distichon and a German four-line verse. Our copy with 25 plates in part I and 29 plates in part II is probably the only complete copy known. The Bodemann and «Fabula docet» catalogues list incomplete copies, and the copy held by the Augsburg Staats- and Stadtbibliothek also contains but 48 plates. The title shows no date, while some plates bear engraved dates between 1657 and 1668. The allegoric motifs are often embedded in German landscapes, some declared as real existing sites (e.g. «Ziegelhütte bey Frankfort am Main», «zue Bergen», «Rhein fl.», «Zu S. Gowär»). The 17th-century Augsburg painter and engraver Simon Grimm is documented between 1654 and 1669. Apart from his present masterpiece, he is known as the engraver of «Die vornehmsten Gebäude, Brunnen und Tore von Augsburg» (1678). In addition to the fable plates by Grimm, our copy contains four plates depicting the four elements «Terra», «Aqua», «Aer», «Ignis», the first one signed «H. Goltz invent». However, we couldn't trace these plates in W. L. Strauss' catalogue raisonné of the en-

gravings of Hendrik Goltzius (1558–1617). – *Bodemann 72.1 (47 plates only)*; *Fabula docet 108 (35 plates only)*; *Hoffmann I, 76f.*; *Thieme/Becker XV, 50 (Grimm)*. – Plate «F» with restored marginal tear touching the plate margin. Inner margins affected by old wormholes in places.

3 **Laurentius, Johannes, S. J., ed.** *Fabularum Aesopiarum libri quinque*. With frontispiece engr. by Chr. Hagens, and 103 engr. vignettes. Title, (60), 462 pp., blank leaf, (204) pp. index, 2 blank leaves. 8vo. Contemp. full vellum.

Amsterdam, Johannes Jansson van Waesberge and widow of Elizeus Weyerstraet, 1667. CHF 1'600.– (EUR 1'070.–)

Authoritative edition of Phaedrus, compiled and annotated by the jurist and Jesuit Johannes Laurentius. His commentaries have a special focus on juridical use. The 103 anonymous illustrations to the fables don't follow any known examples. Their motifs point forward to the illustrations of Jan van Vianen in the early 18th century. In the present copy the correct illustrations to the prologue and fable XV of book III are separately inserted as mounted single leaves to replace the wrong engravings printed onto the page. – *Bodemann 75.1*; *Fabula docet 68*; *Brunet IV, 588 («recherchée ... par rapport aux figures»)*; *Ebert 16583. Not in Landwehr.* – Engr. ex-libris with erased owner's name on first paste-down. A very clean copy.

4 **La Fontaine, (Jean) de.** *Fables choisies, mises en vers*. With 118 vignettes by François Chauveau. (56), 284 pp., (3) leaves. Small 4to. Orig. printed wrappers in transparent dust-jacket, untrimmed.

Paris, Denys Thierry, 1668 (repr. Firmin-Didot 1930). CHF 1'200.– (EUR 800.–)

One of 600 numbered copies of the Firmin-Didot reprint of the famous first edition of La Fontaine's first 124 fables, dedicated to the six-year old Dauphin Louis, son of Louis XIV. La Fontaine's (1621–1695) fables are a landmark in the history of world literature. The first six books were re-issued three times in the year of the first edition and the year after. Books VII and VIII followed in 1678, books IX to XI in 1679. A XIIth book published in 1694 rounded off the work which elevated its author to one of the most famous poets. Here: one of the few reprints which are quite as rare as their original. – *Cf. Bodemann 77.1 (1st ed.)*; *Fabula docet 47.* – Clean copy.

5 **VAN DER BORCHT. – Baudoin, J(ean), ed.** *Les Fables d'Esoppe Phrygien. Illustrées de Discours Moraux, Philosophiques, et Politiques. Nouvelle édition*. With engr. frontispiece and 147 engr. vignettes by Pieter van der Borch. (5) leaves, 86, 412, (8) pp. 12mo. Contemp. calf, spine gilt, with labels (rebacked).

Bruxelles, François Foppens, 1669. CHF 1'400.– (EUR 930.–)



John Ogilby, no. 1

Collection of 117 Aesopian fables compiled by the French scholar Jean Baudoin (1590–1650) with his life of Aesop. Baudoin's collection was first published in 1631 in Paris. The Brussels editions like the present contain a different series of illustrations from the earlier Paris editions. Pieter van der Borcht (1545–1608) worked for the famous Plantin printers in Antwerp. – *Landwehr* 90 (*erroneously calls for frontisp.* + 148 engr.); cf. *Bodemann* 67.3; *Fabula docet* 12 (*both listing the 1682 ed.*). – Frontispiece with ms. date in white margin. Slight browning throughout. Some dampstain to upper margin of the last leaves.

6 CAUSE. – La Fontaine, (Jean de). Fables choisies mises en vers. 12 books in 6 parts in 1 vol. Title in red and black. With engr. frontispiece by Romeyn de Hooghe and 220 (of 235) engr. illus. by Hendrik Cause. (38), 123 pp. (lacking pp. 1–6, 11–16, 97/98, and 2 unkn. pp. of index); (2) pp., pp. 141–268 (lacking pp. 219/20, 233/34), (2) pp.; 117 (lacking pp. 1/2, 49–64), (3) pp.; (2) pp., pp. 119–233, (3) pp.; (8), 108, (2) pp. Small 8vo. 19th-century half calf, spine gilt (recent end-papers). *The Hague, Henry van Bulderen, 1700.* CHF 950.– (EUR 630.–)

Second edition of La Fontaine's fables with the famous copper illus. by the Antwerp engraver Hendrik Cause (1648–1699), pupil of Richard Collin, and with the engr. frontispiece by R. de Hooghe (or: de Hooch; 1645–1708) showing a satyr with pan-pipe and terrestrial globe. This second edition, the only one revised by the author himself, was first published in 1688 (parts I to IV) and 1694 (part V). Hendrik Cause produced the plates after the illustrations by François Chauveau in the Paris first edition. But soon Cause's series became famous in its own right and is considered to be the best of all Chauveau adaptations. The present copy is the The Hague re-issue of the year 1700 (parts I to IV) with part V from the original 1794 The Hague edition which is designated «livre VII» instead of «livre VI». Although being an incomplete copy, it gives a valuable impression of the intrinsic quality and value of Cause's illustrations. – *Bodemann* 77.4 (*part V*) and 77.8 (*parts I–IV*); *Fabula docet* 48 (*2nd vol. only*); *Landwehr* 194. – Frontispiece with minor portion torn off at lower inner margin. Some minor marginal tears and few pencil traces. Few spots, no browning or foxing.

7 PHAEDRUS. – Hoogstraten, David Franz van, ed. and transl. Phaedri Fabularum Aesopiarum Libri V ... in usum serenissimi principis Nassauii. Title printed in red and black. With engr. figurative frontispiece by Boutats after Goeree, folding portrait by P. van Gunst after B. Vaillant, 18 engr. plates by Jan van Vianen, each showing 6 emblematic medallions, many engr. initials, head- and tail-pieces, and engr. title-vignette. (16) leaves (incl. frontispiece and title), 160 pp., (42)

leaves index. 4to. Contemp. blind tooled calf with gilt lettered spine (rebacked).

Amsterdam, Franziskus Halma, 1701.

CHF 1'800.– (EUR 1'200.–)

First edition of this exquisitely illustrated edition of 94 fables of the Roman fabulist Phaedrus (1st cent. AD), translated and annotated by D. F. van Hoogstraten (1658–1724) and dedicated to Crown Prince John William Friso of Nassau (1687–1711), whose portrait opens the work. The collection is completed by five fables adapted by Marquard Gude (1635–1689) and by Phaedrus' life compiled by the Strasburg philologist Johannes Scheffer (1621–1679), who assembled all known biographical details of this slave liberated by Augustus. The finest Dutch Phaedrus edition. – *Bodemann 94.1; Fabula docet 42; Landwehr 247; Cohen/de Ricci 797f.* («très belle édition, bien illustrée»); *Sander 1543; Dibdin II, 280.* – Recent engr. ex-libris on first paste-down. Frontispiece with small perforation, folding plate with tear repaired on verso. No foxing or spotting throughout. A good copy in all.

8

REINEKE. – (Hackmann, Friedrich August, ed.). Reineke de

Vos mit dem Koker. With engr. frontispiece and 2 woodcut figurative vignettes in the text. (9) leaves, 380 pp. Large 8vo. Somewhat later marbled boards with spine label.

Wolfenbüttel, Frytag, 1711.

CHF 1'600.– (EUR 1'070.–)

First edition of Hackmann's (1678–1734) revision of the Reineke epos, a re-edition of the 1498 Lubeck incunabula, together with the «Koker» (quiver) by Hermann Bote (c. 1460–1520), a collection of proverbs and moral sentences, here in its first printed edition. In the introductory «Programma» Hackmann offers the proof that Hinric von Alkmar (and not Nicolaus Baumann) is the first editor of this popular Low-German verse epos. Hackmann's edition was the basis of Gottsched's High-German prose translation of 1752. – *Goedeke I, 483, 18; Borchling/Clausen II, 3885; Ebert 18846; Jantz 1264; KLL 5206 («Koker»); DBE IV, 299 (Hackmann).* – Somewhat browned or foxed. Frontisp. re-fixed. Ms. inscr. in ink dated 1826 at the end of the book.

9

BARLOW. – L'Estrange, (Roger), ed. Les Fables d'Esop, et

de plusieurs autres excellens mythologistes, accompagnées du sens moral et des reflexions ... Traduites de l'Anglois. With 136 etchings (of which 1 frontispiece and 1 plate) by Francis Barlow, partly engr. by Thomas Dudley. LXXXIV, 222, (2) pp. Small 4to. 18th-century style half calf over six raised bands with gilt-lettered spine label.

Amsterdam, Estienne Roger, 1714.

CHF 3'200.– (EUR 2'130.–)

First edition of the French translation of 111 fables selected and annotated by Sir Roger L'Estrange (1617–1705) and of his life of Aesop. L'Estrange's version was first published in London in 1692. Francis Barlow's (1626–1704) etchings, highly influenced by the Dutch Marcus

Gheeraerts, were published for the first time in 1666. Text and illustrations were published together for the first time in the present edition by Estienne Roger, who took over Barlow's plates in 1704. – *Bodemann 101.1; Fabula docet 13; Landwehr 99; Cohen/de Ricci 350* («livre assez rare»); *Sander 620*. – Modern ex-libris «L. H. Dorrenboom» on first paste-down. Few contemp. ms. additions to the «reflexions». Tear in lower white margin of leaf k1. Leaf A3 restored on verso with loss of some text. Frontispiece reinforced from verso, plate between pages LX and LXI with supplied lower margin. Spot on title. Minor browning throughout, a good copy in all.

10 **La Motte, (Antoine Houdard de).** *Fables nouvelles, dédiées au roy. Avec un discours sur la fable.* With engr. frontispiece, after Coypel by Tardieu, engr. title-vignette, and 101 engr. vignettes in the text by Gillot, Picart, a.o. XLII, 358, (2) pp. Royal 4to. Contemp. calf over 5 raised bands. Spine gilt with label. Marbled end-papers (outer front hinge starting).

Paris, (J. B. Coignard for) Grégoire Dupuis, 1719. CHF 4'800.– (EUR 3'200.–)

First edition (large paper copy) of La Motte's 100 fables, divided into five books and together with his theoretical «Discours sur la fable». La Motte (1672–1731), a progressive exponent in the second so called «querelle des anciens et des modernes», can be considered the most important fabulist after La Fontaine. His personal aim was to achieve the renown of both Aesop and La Fontaine at the same time. With the introducing dedicatory fable «La Belle et le miroir», La Motte tries not only to honour and advise the young King Louis XV but also to give an example of his own stylistic ideals like «vraisemblance», «unité», and «bienséance». The copper vignettes of which two thirds are designed and engraved by Watteau's master Claude Gillot (1673–1722) are an early highlight of French rococo illustration. «The unerring taste, the originality of composition, and a great ability to create with a few strokes a background and a mood, all these acted together to bring forth one of the most beautiful illustrated books of the 18th century» (*Fürstenberg, Das französische Buch im 18. Jahrhundert, p. 53*). In some later copies an index printed on different paper is found at the end of the preface. Our copy has a title index in a contemporary hand at the end of the book. – *Bodemann 105.1; Fabula docet 94; Cohen/de Ricci 594f.* («Très belle édition rare et recherchée»); *Cioranescu 36530; Brunet III, 801; Sander 1095*. – Few small marginal tears, minor waterstain to lower margins in book V. Some foxing to margins of first leaves, occasional spots throughout.

11 **Gay, (John).** *Fables.* 2 vols. With engr. title vignette, and 51 text vignettes by John Wootton and William Kent (vol. I) and frontispiece, 16 copper plates, and title vignette by Hubert-François Gravelot (vol. II). (7) leaves, 173 pp.; (4) lea-

ves, 155 pp. Small 4to (vol. I) and 8vo (vol. II). Modern half grained morocco (vol. I) and contemp. full calf over raised bands, spine gilt, boards framed with double gilt fillets (vol. II; with outer hinges starting and defective upper spine end).

London, J. Tonson and J. Watts; J. and P. Knapton and T. Cox, 1727–1738.

CHF 5'500.– (EUR 3'670.–)

First edition of both volumes of the fables of John Gay (1685–1732, author of the famous «Beggars's Opera», 1728) who stylistically follows the French examples of La Fontaine and La Motte-Houdart. The first volume is dedicated to prince William, Duke of Cumberland (b. 1721). The 50 fables are designed for the education of the prince. The 16 fables of the posthumously published second volume are all dedicated to an individual personality of public renown and include satirical reflexions about the court-life. The frontispiece to vol. II by the French rococo master H.-F. Gravelot (1699–1773) shows the epitaph of John Gay in Westminster Abbey. – *Bodemann 110.1 and 110.5; cf. Fabula docet 97 (6th ed. only) and 98 (3rd ed. only).* – Some browning and marginal spotting in vol. I. Vol. II with contemp. ms. ownership entry on title and with small brown spot to inner hinge of the first quire, else a clean copy.

12 **Faerno, Gabriele.** *Fabulae centum ex antiquis auctoribus delectae, carminibus explicatae ... Editio nova.* – Cent fables choisies des anciens auteurs, mises en vers latins par G. F. et traduites par Mr. Perrault. Nouvelle édition. With engr. frontispiece and 100 engr. vignettes in the text by Claude du Bosc. II pp., 1 index leaf, 45, (19), 238, (2) pp. 4to. Contemp. full calf over 7 raised bands with spine label. Marbled endpapers (covers rubbed, spine ends defective, lacking last flyleaf).

London, Guill. Darres and Claude Du Bosc, 1743. CHF 1'400.– (EUR 930.–)

First Latin-French edition of Faerno's collection. An English-French edition was published two years before. Gabriele Faerno (d. 1561) was commissioned to compile a selection of Aesopian fables by his protector Pope Pius IV in c. 1550. The collection of 100 fables was published in 1563 only, after Faerno's death. Charles Perrault's (1628–1703) French translation in verses was first published in 1699. His aim was to achieve an ideal combination of closeness to the Latin text with La Fontaine's subtle poetry. The present Latin-French edition was in use as a text book at the time. – *Bodemann 119.2; Cohen/de Ricci 371; cf. Fabula docet 36.* – Frontispiece somewhat soiled and creased. Restored tear in white margin of leaf Hh2. Leaves a4 and b4 with marginal dampstain, else a very clean copy.

13 **Gellert, C(hristian) F(ürchtegott).** *Fabeln und Erzählungen.* Zweyte Auflage. 2 parts in 1 vol. With 2 engr. title-vignettes and 1 engr. head-piece by

J. M. Seligmann after J. M. Bernigeroth, and with numerous woodcut decorative pieces. Title, (34), 138, (2) pp.; 5 leaves, 161, (5) pp. 8vo. Contemp. vellum (spotting). *Leipzig, (F. G. Jacobäer for) Johann Wendler, 1748–51. CHF 600.– (EUR 400.–)* One of the most popular poetical works in 18th-century Germany. Apart from the present edition, Gellert's (1715–1769) fables were illustrated by major illustrators of his time such as Johann Heinrich Meil or Daniel Chodowiecki. – *Bodemann 125.3; cf. Fabula docet 101 (first ed.)* – **(Bound with:) The same.** Briefe, nebst einer praktischen Abhandlung von dem guten Geschmacke in Briefen. With engr. title- and end-vignettes. (11) leaves, 304 pp. Leipzig, Johann Wendler, 1751. – First edition. – *Wilpert/Gühring 15.* – Copy of Paul Scherrer-Bylund, former director of the Zentralbibliothek Zürich, with his armorial ex-libris. Some browning throughout, spots in parts.

14 **Aesopi Phrygis et Aliorum Fabulae.** With woodcut title vignettes and 80 woodcut vignettes in the text. 279, (9) pp. 12mo. Modern vellum with spine label. Untrimmed.

Lucca, Marescandoli, 1752.

CHF 600.– (EUR 400.–)

Unusual Lucca edition of a collection of Aesopian fables. Other authors or editors collected here are Laurentius Valla, Guglielmus Gudanus, Hadrianus Barlandus, Guglielmus Hermanus, Rimicius, Angelus Politianus, Petrus Crinitus, Plinius Secundus, and Aulus Gellius. Editions bringing together this group of authors were published since the 16th century. We couldn't trace the present edition in any pertinent bibliography. – Title leaf with two repaired tears. Some white outer margins with small worm traces. A good copy in all.

From the Estate of Alfred Reinhart, Winterthur

15 **OUDRY. – La Fontaine, J(ean) de.** Fables choisies mises en vers. (Ed. by L. R. de Montenaunt). 4 vols. With engr. frontispiece by Charles Nicolas Cochin after Jean Baptiste Oudry, 275 plates redesigned by Cochin after Oudry and engr. by 42 of the best engravers of the time, and many woodcut culs-de-lampe after Jean-Jacques Bachelier. (4), XXX, XVIII, 124 pp.; (4), II, 135 pp.; (4), VI, 146 pp.; (4), II, 188 pp. Folio (420 x 280 mm). Contemp. mottled calf over six raised bands. Covers framed with triple gilt fillets, edges gilt. Marbled endpapers (some bumping to corners, spine ends partly restored).

Paris, Charles-Antoine Jombert for Desaint & Saillant and Durand, 1755–1759.

CHF 22'000.– (EUR 14'670.–)

The great Paris edition of La Fontaine's fables in a copy on «papier moyen de Hollande» and with the plate of «Le Singe et le Léopard» (vol. III, p. 113) in the first state without lettering on the banner. One of the most ambitious works of French 18th-century book illustration. It was J. B. Oudry (1685–1755) who, between 1729 and 1734, created drawings inspired from La Fontaine's fables as patterns for Gobelin tapestry. The financier Montenault bought these sketches and commissioned C. N. Cochin the younger (1715–1790) to redraw Oudry's freehand drawings for the present edition. In 1755, when the first volume was finished, financial support by wealthy friends and by King Louis XV allowed de Montenault to accomplish the work within four years. Copy from the estate of Alfred Reinhart, Winterthur/Switzerland, with his ex-libris in the first volume. – *Bodemann 135.1; Fabula docet 51; Cohen/de Ricci 548–550; Lewine 274; Tchemezine III, 874f.; Sander 1065.* – Paper defect towards inner margin of first quires («Vie de La Fontaine») of vol. I. The printed leaves in all volumes somewhat browned and with occasional foxing or spotting. Plates mostly clean, few of them marginally foxed.

Copy of the German Banker Paul Wallich (1882–1938)

16 **BONER.** – (**Bodmer, Johann Jacob and Johann Jacob Breiting**
er, eds.). Fabeln aus den Zeiten der Minnesinger. Engr. title by Rudolf Füssli. (7)
leaves., 350 pp. Small 8vo. Contemp. boards with spine label (somewhat rubbed).
Zurich, Orell u. Comp. auf Kosten der Gesellschaft, 1757. CHF 980.– (EUR 650.–)
First critical edition of Ulrich Boner's (15th cent.) «Edelstein» by the Zurich philologists Bodmer and Breiting. One of the outstanding documents of early German philology in the 18th century. Bodmer and Breiting didn't know yet about the autorship. It was only G. E. Lessing in 1773 who identified Ulrich Boner as the author of this fable collection which was first printed in 1461 by Albrecht Pfister in Bamberg. According to Baechtold, *Geschichte der deutschen Literatur in der Schweiz* (1892), p. 175, Boner is without doubt the most important fabulist of elder German literature and the first treating fables as a separate type of literary narration. Copy of the German banker Paul Wallich (1882–1938) with his ex-libris on first paste-down. – *Bodemann 137.1; Fabula docet 1757; Vetter II, 14; Goedeke I, 269 and IV/1, 17, 113; Rümman 106; Holzmann/Bohatta II, 2769; Baechtold, 172ff., 676 and notes 188, 61.* – Slightly browned.

17 (**Bodmer, Johann Jacob und Johann Jacob Breiting**). Les-
singische unäsoische Fabeln. Enthaltend die sinnreichen Einfälle und weisen
Sprüche der Thiere. Nebst damit einschlagender Untersuchung der Abhandlung
Herrn Lessings von der Kunst Fabeln zu verfertigen. With engr. frontispiece, engr.

title vignette and numerous woodcut text vignettes. XIV, 360 pp. Small 8vo. Contemp. marbled boards with ms. spine label (edges somewhat rubbed).

Zurich, Orell und Compagnie, 1760.

CHF 900.– (EUR 600.–)

First edition. Bodmer's 116 fables in Lessing's un-Aesopical manner, published here together with a sharp anti-Lessingian treatise on fables by Breitingner, were a satirical answer to Lessing's collection of fables published one year before. In his 127th «Literaturbrief» Lessing protests against Bodmer's and Breitingner's attack. The frontispiece shows a humpback in the tradition of the classical depiction of Aesop and the inscription «Stope Magus», to be understood as a mocking allusion to Daniel Stoppe, whose fables published between 1738 and 1740 were highly esteemed by Gottsched and Lessing. – *Bodemann 143.1; Fabula docet 128; Vetter 47; Wilpert/Gühning 82; Goedeke IV/1, 13, 48; Borst 104; Rümman 103; Deneke 17; Baechtold, Geschichte der deutschen Literatur in der Schweiz (1892), pp. 658–59 and note p. 191.* – Leaf A5 somewhat cropped at head. Otherwise a mostly clean and wide-margined copy.

18 FESSARD. – La Fontaine, J(ean) de. Fables choisies, mises en vers. Nouvelle Édition Gravée en taille-douce. Les Figures par Fessard. Le Texte par Montulay. Dediées aux Enfants de France. 6 vols. Titles and text fully engraved. With frontispiece in vol. I and 244 engr. plates by Etienne Fessard as well as many engr. endpieces. Together c. 750 pp. 8vo. 19th-century red half morocco. Spine richly gilt over five raised bands. Marbled endpapers, top edge gilt (signed Raparlier).

Paris, chez l'Auteur, 1765–75.

CHF 5'900.– (EUR 3'930.–)

First Fessard edition and first completely engraved edition of La Fontaine's fables. Original edition, superior to the reprint naming Deslauriers as publisher. Etienne Fessard (1714–1777), engraver to the Royal Cabinet, knew well that his edition rivaled the great Oudry edition published only ten years ago. Thus Fessard's work was hardly criticized in its time, as Cohen states. – *Bodemann 150.1; Cohen/de Ricci 551; Brunet III, 753. Not in Fabula docet.* – Nice and clean copy in a decent and decorative French binding.

19 BUSCH. – Bellegarde, (Jean Baptiste Morvand) de, ed. Les fables d'Esop phrygien avec celles de Philelphe. Traduction nouvelle enrichie de Discours Moraux et Historiques, et de Quatrains Title in red and black. With engr. frontispiece by Johann Michael Stock, engr. title-vignette, and 60 engr. plates by Georg Paul Busch. 478, (10) pp. 12mo. Contemp. full calf over five raised bands. Spine gilt with label (front cover with worm traces).

Copenhagen, heirs of Rothe and Proft, 1773.

CHF 1'400.– (EUR 930.–)



Attractively illustrated edition of Bellegarde's compilation of fables by Aesop, Philephus, Babrius, and Avianus, first published in Amsterdam in 1708. The neat illustrations to the 117 Aesopian fables are by the Berlin engraver G. P. Busch (d. 1756). We could trace these illustrations – Aesop's life in 6 scenes on 1 plate, 59 plates with 2 fable motifs each – also in an Amsterdam edition of the year 1736, while Bodemann lists them in the Copenhagen edition of 1757. The frontispiece by the Nuremberg born J. M. Stock (d. 1773) shows Aesop with human and animal audience, and we suppose it to be first published in the present edition. Stock was teacher of Goethe in 1766. – Cf. *Bodemann 97.3; Fabula docet 124; Bénézit II, 223 (Busch) and VIII, 130 (Stock)*. – Small stamp on title verso. Some browning throughout, but still a very nice copy.

20 Dorat, Claude-Joseph. *Fables nouvelles*. 4 parts in 2 vols. With engr. frontispiece, engr. portrait plate showing Dorat, engr. allegorical full-page illus. (repeated in vol. II), 99 engr. vignettes (incl. repeats), 99 end-pieces, engr. title vignette to vol. I, and engr. title to vol. II, all after Clément-Pierre Marillier. XXII pp., 1 leaf, 144 pp.; pp. (145)–309, (3) pp. 8vo. Contemp. marbled calf, spine gilt with labels, covers surrounded by triple gilt fillets. Edges gilt.

La Haye and Paris, Delalain, 1773 (recte 1775). CHF 3'800.– (EUR 2'530.–)

Revised and enlarged de luxe edition of Dorat's 99 fables in its re-dated impression of c. 1775 (many vignettes dated 1774 and 1775), but still showing the typographic characteristics of the first impression in vol. I as listed by Cohen and Lewine. Most desirable copy on «papier de Hollande». Claude-Joseph Dorat (1734–1780) published a first proof of 83 of his witty fables in 1772. This first edition had great success and was re-issued in the present enlarged edition, sumptuously illustrated by Clément-Pierre Marillier (1740–1808), the outstanding illustrator of the Louis XVI period. More than 25 engravers executed his drawings showing the motifs of the fables within an ornamental frame. – *Bodemann 157.2; Fabula docet 102; Landwehr 142; Cohen/de Ricci 313–316 («chef-d'oeuvre de Marillier»); Lewine 150f.; Sander 508*. – Ex-libris «Bibli. de Mr. de Beaumont» on paste-down of vol. I. Very good copy without any flaws.

21 Fénelon, François de Salignac de la Motte. *Dialogues des morts anciens et modernes, avec quelques fables composés pour l'éducation d'un prince ... Nouvelle édition*. 442 pp. Small 8vo. Mottled contemp. calf with spine label. Spine and outer edges gilt (corners somewhat bumped).

Paris, Fonds des frères Estienne resp. Nyon l'ainé, 1783. CHF 140.– (EUR 93.–)

The first edition containing the fables was published in 1718, a preceding edition with only the dialogues in 1712. – Cf. *Brunet II, 1219; Quérard, La France littéraire III, 98*. – Good copy.

22 **CROXALL.** – **Aesop.** Fables. With a Life of the Author. 2 vols. With 2 engr. titles and 110 copperplates after Stothard and Metz by Grainger, Wilson, Eastgate, and many others. LXV, 189 pp.; XI, 248 pp. Large 8vo. Somewhat later full marbled calf, spine and edges gilt. Covers framed with double gilt fillet (signed Kelly & Sons. Outer hinges cracking).

London, (T. Bensley for) John Stockdale, 1793. CHF 1'400.– (EUR 930.–)

Lavishly illustrated edition of 110 Aesopian fables in the version of Samuel Croxall. The illustrations are an adaptation of those of Francis Barlow in the 17th century. The present two volumes are often seen together with Stockdale's edition of John Gay's fables of the same year. – *Bodemann 182.1.* – Date on title of vol. I partly cut off, date on title of vol. II entirely cut off as often found. A beautiful and clean copy.

23 **MOREAU.** – **La Fontaine, (Jean de).** Fables. Avec de nouvelles gravures exécutées en relief. 2 vols. in 1. With 269 «gravures en relief» in Duplat manner after drawings by Jean Michel Moreau le jeune. CVI, 245 pp.; 382 pp. Small 8vo. Contemp. half calf with spine label.

Paris, Ant. Aug. Renouard, 1811. CHF 900.– (EUR 600.–)

Complete edition of «La Fontaine» with all his 240 fables, at the same time the first La Fontaine edition with an illustrated life of Aesop. In 1810, the xylographer Jean Louis Duplat (1747–1833) got awarded for his invention of the «gravure en relief», a printing technique similar to lithography but based on a metal cliché which, when printing, was used like a wooden block. At the time, this relief technique was used for few editions only and was forgotten soon. – *Bodemann 212.1; Vicaire IV, 888. Not in Fabula docet, Brivois, or Sander.* – With modern ex-libris «L. H. Dorrenbohm». Some marginal foxing, a nice copy in all.

24 **Bewick, Thomas.** Fables of Aesop. With 188 framed oval head-pieces, title vignette, and many tail-pieces, all engr. in wood by Thomas Bewick. XXIV, 376 pp. 8vo. Later red morocco over five raised bands, boards with triple gilt fillets, spine and all edges gilt. Marbled doublures (signed Rivière & Son).

Newcastle, E. Walker for T. Bewick and Son, 1818. CHF 1'150.– (EUR 770.–)

First edition. A collection of 188 Aesopian prose fables after English authors of the 17th and 18th centuries, pedagogically adapted and beautifully illustrated by Thomas Bewick (1753–1828). Bewick earned great renown as the restorer of the art of engraving in wood, a technique which became representative for book illustration in the entire 19th century. Each fable is followed by an «application» in which Bewick exhorts the youth to sincerity, modesty and patrio-

tism. Copy from the estate of Vernon J. Watney, Cornbury, with his stamped ownership entry. – *Bodemann* 236.1; cf. *Fabula docet* (later ed. only); *Lowndes I*, 17. – Some foxing to the beginning and the end of the book, mainly to flyleaves. A beautiful copy in all in an elegant binding. Without thumbprint receipt inserted in some other copies.

25 **LEFÈVRE.** – **Aesop.** Fables choisies avec le sens moral en quatre vers, et les quatrains de Benserade. With 52 (of 53) plates engr. by Achille Désiré Lefèvre. 128 pp. Oblong 8vo. Recent half cloth.

Paris, Tardieu-Denesle, 1818.

CHF 480.– (EUR 320.–)

First edition of Lefèvre’s illustrations being adaptations of the Barlow illustrations from 1666. The anonymously compiled text includes the Quatrains (four-line verses) by Benserade, first published in 1678. – *Bodemann* 232.1. – Modern ex-libris «Chr. Winner» on first paste-down. Without plate no. 7 «La truie et le loup».

26 **Bewick, Thomas.** Select Fables ... Together with a Memoir; and a Descriptive Catalogue of the Works of Messrs. Bewick. With frontispiece portrait, title-vignette, and numerous oval wood-engravings in rectangles in the text, all by Thomas and John Bewick and some others. Title, XL, 332 pp. 8vo. Green contemp. half morocco, spine gilt. Endpapers and edges marbled (first inner hinge reinforced). *Newcastle, S. Hodgson for Emerson Charnley a.o., 1820.* *CHF 650.– (EUR 430.–)*

Re-edition of some 340 wood-engravings by the brothers Bewick, printed from the original blocks. The publisher could take over a great number of the cuts of the Bewick brothers, many of them published already in the «Select fables» of 1784. Thomas Bewick (1753–1828) himself compiled the fables following texts of English fabulists of the 17th and 18th centuries. – *Bodemann* 240.1; *Fabula docet* 103. – Armorial bookplate on first paste-down. A nice copy.

27 **DISTELI.** – **Fröhlich, Abraham Emanuel.** Fabeln. Zweite vermehrte Aufl. mit einem Heft Zeichnungen von Martin Disteli. – (And:) Umrisse zu A. E. Fröhlichs Fabeln. Text and plates. 2 vols. Suite of engr. title and 9 engr. plates by M. Disteli. 200, (4) pp.; 10 leaves. Small 8vo and oblong 4to. Orig. printed wrappers. *Aarau, H. R. Sauerländer, 1829.* *CHF 900.– (EUR 600.–)*

First enlarged edition, published together with the separate suite of the illustrations by Martin Disteli (1802–1844). This suite, Disteli’s first publication, suddenly founded his wide renown as the most talented Swiss illustrator and cartoonist in the 19th century. Disteli’s satirical cartoons are congenial to the fables of his friend A. E. Fröhlich (1796–1865), which, first publish-

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ed in 1825 under the title «Hundert neue Fabeln», focus on the author's entire social and natural environment. – *Bodemann 266.1; Fabula docet 133; Lonchamp 1105; Rümman 328.* – Text volume with minor foxing, the plates very clean.

28 **GRANDVILLE. – La Fontaine, (Jean de).** Fables. Nouvelle édition. 2 vols. With frontispiece on China paper in vol. I, a total of 120 plates, and many vignettes in the text, all engr. in wood by J. J. Grandville. (2) leaves, XVIII, 292 pp.; (2) leaves, 312 pp. Large 8vo. Contemp. olive morocco. Spine with two labels, gilt. Covers framed by gilt- and blind-tooled ornaments. Edges gilt (joints reinforced). *Paris, Fournier aîné, 1838.* CHF 900.– (EUR 600.–)

Second edition of the same year as the first, showing the initial «N» to the life of Aesop (p. XIII) composed in small squares. – *Bodemann 288.2; Fabula docet 56; Vicaire IV, 899f.; Brivois 233.* – Ex-libris «E. C. Matthews» on first paste-down and ownership entry in both vols. Some foxing mainly to first and last leaves of both vols. and partly to white margins throughout.

29 **GRANDVILLE. – Florian, (Jean-Pierre-Claris de).** Fables illustrées par J. J. Grandville suivies de Tobie et de Ruth poèmes tirés de l'Écriture Sainte et précédées d'une notice sur la vie et les ouvrages de Florian par P.-J. Stahl. With frontispiece, 79 plates, and numerous vignettes in wood-engraving by J. J. Grandville. XX, 292 pp. 8vo. 19th-century half calf over five raised bands. Spine gilt with label. Marbled end-papers (front board somewhat loose).

Paris, (Lacrampe for) J.-J. Dubochet, 1843. CHF 480.– (EUR 320.–)

First edition, second impression (though still showing the last line of page 207 identical to the first impression, which, according to Brivois, should be different). 1842, four years after his «La Fontaine», Grandville published his ironic illustrations to the fables of J.-P.-Clariss de Florian (1755–1794). The edition is introduced by P.-J. Stahl (i.e. Pierre-Jules Hetzel) who had published Grandville's masterpiece «Scènes de la vie privée et publique des animaux» in the same year. – *Bodemann 301.2; Fabula docet 141; Vicaire III, 746; Brivois 151f.; Sander 268.* – Contemp. bookplate «John Rayner» on first paste-down. Pencil notes on p. 99 and on last flyleaf. Plate in front of fable XIII of book V marginally soiled and with restored tear.

30 **TENNIEL. – James, Thomas.** Aesop's Fables: A new version, chiefly from original sources, by the Rev. Thomas James. With figurative frontisp. and 104 illus. by John Tenniel, engr. in wood by Leopold Martin. XXV, 232. 8vo. Red grained morocco over five raised bands. Spine and all edges gilt. Covers with gilt tooled

ornament and corner fleur de lis. Marbled doublures (signed Bayntun Rivière, Bath).
London, John Murray, 1848. CHF 800.– (EUR 530.–)

First edition of Thomas James' fable versions after antique and modern English sources. Rev. James purged the morals from obsolete ancient tendencies and turned them into common and timeless wisdom. John Tenniel (1820–1914) worked as a cartoonist for «Punch» and was later well-known for his illustrations to Lewis Carroll's «Alice in Wonderland» (1865). – *Bodemann 314.1; Fabula docet 71.* – A perfect copy in a tasteful luxurious master binding.

31 GRANDVILLE. – La Fontaine, (Jean de). Fables. With frontispiece, title vignette, 240 wood-engravings, and some ornamental pieces by J. J. Grandville. XXXII, 667 SS. 4to. Orig. red cloth, spine and edges gilt (edges and raised bands somewhat rubbed, boards partly dampstained, corners bumped).
Paris, Garnier, (1868). CHF 300.– (EUR 200.–)

32 FOULQUIER. – La Fontaine, (Jean de). Fables. Notices par M. Poujoulat. With mounted portrait frontispiece on China paper and 50 dry-point illus. by Jean Adolphe Valentin Foulquier, all printed on China paper and mounted. XLIV, 484 pp. 4to. Contemp. red half morocco over five raised bands, spine and edges gilt (corners somewhat bumped).
Tours, Alfred Mame, 1875. CHF 250.– (EUR 170.–)

«Collection des chefs-d'oeuvre de la langue française au XVIIIe siècle». First edition of Foulquier's (1822–1896) celebrated fable illustrations. – *Bodemann 351.1; Carteret IV, 227; Vicaire IV, 908; Monod 6714.* – Inside but occasionally foxed. A nice copy.

33 CRANE. – Aesop. The Baby's Own Aesop Being the Fables Condensed in Rhyme with Portable Morals Pictorially Pointed. Illustrated throughout with coloured wood-engravings by Walter Crane, reproduced in photoetching by Edmund Evans. 56 pp. 8vo. Orig. half cloth with illus. boards (edges and corners worn).
London and New York, Routledge, 1887. CHF 300.– (EUR 200.–)

First edition. Text by William J. Linton. Series of 66 limericks of political content. The misleading title tries to cover the political brisance of the publication. Orig. addenda leaf inserted between pp. 8 and 9. – *Bodemann 366.1* – Ms. name on half title. Minor foxing at the beginning.

34 DETMOLD. – Aesop. The Fables. With 23 mounted colour plates after water-colours and with 16 drawings by Edward J. Detmold. XVI, 152 pp. 4to.



Orig. brown cloth with gilt tooled cover illustration by E. J. Detmold. Illus. end-papers (spine ends somewhat frayed, inner hinges cracking).

London, New York, Toronto, Hodder & Stoughton, (1909). CHF 250.– (EUR 170.–)

First edition of these illustrations. Edward Julius Detmold (1883–1957) was one of the major English book illustrators in the early 20th century, mainly known for his animal illustrations, among them Rudyard Kipling's «Jungle Book». In the present title, the decorative illustrations in pastel colours are reminiscent of Japanese painting. The black-and-white drawings show some Art déco elements. – *Bodemann 390.1.* – A good copy.

35 **RACKHAM.** – **Aesops Fabelbuch.** In neuer Bearbeitung von Stora Max. With 13 colour plates and 39 full-page illus. in black and white by Arthur Rackham. XVI, 152 pp. 8vo. Orig. red cloth with front title and front vignette.

Munich, Georg W. Dietrich, n. d. (1915). CHF 320.– (EUR 213.–)

«Kleinodien der Weltliteratur», I. First German edition of Arthur Rackham's (1867–1937) famous fable illustrations, first published two years before together with the English version by V. S. Vernon. – *Cf. Bodemann 393.1.* – Ex-libris on first paste-down. A good to very good copy.

36 **JUNGNICKEL.** – **Fleischer, Victor.** Tierfabeln des klassischen Altertums. Ausgewählt und erzählt. With 24 colour lithographs on plates and 24 vignettes by Ludwig Heinrich Jungnickel. 52, (4) pp. Large 8vo. Orig. boards with illus. front cover (delicate spine with broken outer hinges, waterstain to upper cover).

Vienna, Anton Scholl, (1919). CHF 280.– (EUR 187.–)

First edition. Adaptations of classic fables by the Austrian writer Victor Fleischer (1882–1951), founder of the Frankfurter Verlags-Anstalt in 1920. L. H. Jungnickel (1881–1965), friend of Hoffmann and Klimt and collaborator at the «Wiener Werkstätte», created striking expressionistic interpretations. The physiognomies of his animals are a mirror of the psychological condition of human beings in a modern world. – *Bodemann 399.1; Fabula docet 74 (second ed. only).* – Contemp. ex-libris «Herta and Friedel Binswanger» on first paste-down. Inside clean.

37 **GAUL.** – **(Ramler, Karl Wilhelm).** Alte Tier Fabeln. With title and 66 illus. of which 14 full-page by August Gaul. 106 pp. Small 4to. Orig. boards with front label. Orig. d.-j. (faded and reinforced in parts; small tears to spine ends).

(Berlin), Paul Cassirer, (1920). CHF 140.– (EUR 93.–)

Selected fables by Ramler, first published in his «Fabellese» (1783). Reissue of the limited edition published by the Pan Press in 1919. – *Bodemann 401.2; Fabula docet 149.* – Internally fine.

38 **NEBEL.** – **Lessing, G(otthold) E(phraim).** Fabeln drey Bücher 1759–1777 und Anhang. With 19 hand-coloured orig. woodcuts by Kay H. Nebel. 71 pp., (5) leaves (all double leaves). Small 8vo. Red orig. grained morocco (spine rubbed).

Darmstadt, Kleukens-Presse, 1920.

CHF 800.– (EUR 530.–)

«Sechster Druck der Kleukens-Presse». One of 225 numbered copies of a total edition of 250. Kay Nebel (1888–1953) was professor at the Kassel art school. – *Bodemann 403.1; Rodenberg I, 104.* – Two modern ex-libris on first paste-down. Inside fine.

39 **SEEWALD.** – **Gellert, Christian Fürchtegott.** Fabeln. With 10 coloured full-page illus., 10 initials, and 1 end-piece in woodcut, all by Richard Seewald. 23 unnn. leaves. Folio. Orig. half cloth with coloured front board by R. S.

Berlin, Fritz Gurlitt, 1920.

CHF 1'900.– (EUR 1'270.–)

«Die neuen Bilderbücher», 3. Folge. One of 125 copies (no. 97) on tinted handmade paper with the first woodcut signed by the artist, of a total edition of 175. The first book illustrated with woodcuts by Richard Seewald (1889–1976). – *Bodemann 402.1; Jentsch, Illustrierte Bücher des Expressionismus (1990), no. 77; Sammlung von Kritter VII/7; Rodenberg 393.* – Margins of front cover somewhat rubbed or dustsoiled.

40 **BOUQUET.** – **La Fontaine, (Jean de).** Dix fables. With 71 (18 full-page) woodcuts by Louis Bouquet, coloured in pochoir manner. 52 unnn. leaves. 4to. Red half morocco over 5 raised bands. Spine with title gilt. Marbled endpapers. Top edge gilt, else untrimmed. Orig. wrappers bound in (minor rubbing to edges).

Paris, (Jacomet & Marty for) Éds. de la Sirène, 1921. *CHF 1'400.– (EUR 930.–)*

One of 350 numbered copies on vélin de Rives of a total edition of 390. One of the first illustrated masterpieces by the French artist Louis Bouquet (1885–1952). – *Bénézit II, 66. Monod 6705.* Not in *Bodemann, Fabula docet, or Carteret.* – Clean copy of this uncommon work.

41 **CHODOWIECKI.** – **Aus Lessings Fabeln.** Title printed in blue. With 12 orig. copper plates by Daniel Chodowiecki. 36, (6) pp. Large 8vo. Orig. red cloth with gilt- and blind-tooled decoration, untrimmed (some loss of gilt decor.).

Berlin, Eigenbrödler-Verlag, n. d. (1922).

CHF 150.– (EUR 100.–)

One of 1000 numbered copies on strong hand-made paper. First edition assembling Chodowiecki's illustrations of Lessing's fables with the text. The copper plates were first published in 1780, in the French «Almanach de Gotha». – *Cf. Engelmann 320; Bauer 676–687.*

42 CHODOWIECKI. – Fabeln des achtzehnten Jahrhunderts.

Eingleitet und herausgegeben von Willy Kurth. Printed in blue and black. With 24 orig. etched vignettes on plates. 88 pp. 8vo. Blue half morocco, spine with gilt floral decoration. Decorative end-papers, top edge gilt, outer and lower edge untrimmed (designed by Erwin Rechenberg).

Berlin, Eigenbrödler-Verlag, n. d. (1923).

CHF 160.– (EUR 107.–)

One of 850 copies. First edition assembling Daniel Chodowiecki's 24 fable illustrations published in two series in the «Kleiner Taschen Calendar» in 1794 and 1795. – *Cf. Engelmann 680 and 711; Bauer 1566–77 and 1665–76.* – Good copy.

43 Kleukens, Ch(ristian) H(einrich). Die Fabel vom Wind und

andere Fabeln. Text with cross-hatched background fully cut in wood (printed as block book). 12 unnn. leaves. Small 8vo. Orig. boards with spine title and crowned monogram «ELP» on front cover, signed «Kleukens-Binderei». Lower margin untrimmed (spine somewhat darkened).

Darmstadt, Ernst Ludwig Presse, February 1923.

CHF 230.– (EUR 150.–)

One of 200 copies, of a total edition of 250 on hand-made paper, of this extraordinary block book cut and printed by C. H. Kleukens and Oskar Becker. The German printer and typographer C. H. Kleukens (1880–1954) was, from 1914 to 1937, head of the exclusive Darmstadt private press of Grand Duke Ernst Ludwig von Hessen. The Kleukens bindery was set up in 1919 when Christian's brother Friedrich Wilhelm Kleukens began his Kleukens Presse. – *Rodenberg 82. Not in Bodemann or Fabula docet.* – Good copy.

44 RIPART. – La Fontaine, (Jean de). Fables Complètes Suivies

de Philémon et Baucis. 2 vols. With 12 orig. coloured etchings on plates, each plate repeated in black and white, and with 13 woodcut vignettes and 13 end-pieces after drawings, all by Georges Ripart. 234, (6) pp. 8vo. Orig. printed wrappers with front vignette, in transparent dust-jacket. Untrimmed.

Paris, Maurice Glomeau, 1923.

CHF 1'800.– (EUR 1'200.–)

First edition of these illustrations by the French artist Georges Ripart (1871–1933). One of 41 numbered de luxe copies on pur Chiffon des Papeteries du Marais with the double suite of the plates and with an artist's original drawing of a reproduced cul-de-lampe, added loose as issued, of a total edition of 300. Monogrammed by the publisher. Together with a typed presentation letter (carbon copy) with publisher's printed letter-head, signed and annotated in writing by the publisher himself. – *Not in Bodemann, F. d., or Monod.* – Good copy of this rare limited edition.

45 (Steinhöwel, Heinrich). Buch und Leben des hochberühmten Fabeldichters Aesopi. (Ulm 1476). Mit einer Einführung von W. Worringer und in sprachlicher Erneuerung von R. Benz. With frontispiece, 1 plate, and 34 vignettes after the orig. Ulm woodcuts. 67, (1) pp. Small 4to. Orig. cloth.
Munich, Piper, 1925. CHF 40.– (EUR 27.–)

«Hauptwerke des Holzschnittes: Der Ulmer Aesop». Abridged and commented reissue of Heinrich Steinhöwel's «Vita et fabulae Esopi» from 1476/77, one of the most important and beautiful fable editions of the incunabula period. – Slightly browned. A good copy.

*In a Unique Art Déco Binding by Georges Cretté –
 One of the Most Luxurious Copies Ever*

46 CHADEL. – La Fontaine, (Jean de). Quelques fables. Préface de Albert Thibaudet. With 74 orig. woodcuts «en camaïeu» of which 7 full page (1 signed) by Jules Chadel, cut by the artist and G. de Coster and hand-printed in Japanese manner. (8), XIV, (2), 103, (3) pp. Royal 4to. Full green grained morocco Cretté binding over four raised bands. Front cover with inlaid ivory relief «Les femmes et le secret» by Yvonne Couïbes, framed with quadruple gilt fillets. Both doublures fitted with orig. signed ink drawings on gilt silk by Jules Chadel, framed by gilt fillet. Marbled endpapers covered with raw silk facing the doublures. In a chemise of the same green grained morocco, front and rear covers recovered with marbled paper in green and gold. Edges untrimmed, gilt. In matching slipcase (this one starting at two edges). (*Dijon, Maurice Darantière for Les Cent Bibliophiles, (1st of December) 1927.*)

CHF 24'000.– (EUR 16'000.–)

One of 121 numbered copies (no. 73) on «Japon ancien» printed for Victor Mercier and bought by Daniel Zierer (ex-libris «Et quasi cursores vitai lampada tradunt» cut by Chadel) at the Mercier sale in 1937. It was Zierer's aim to embellish the copy and to upgrade it to one of the most luxurious ever, equal to those of other most famous collectors. In a letter of May 2, 1937, bound in towards the end, Chadel writes to Zierer: «Soyez assuré que j'apporterai tous mes soins pour en faire un livre qui soit l'égal de ceux de Monsieur Henri et des Barthou». Thus the present copy is not only bound by Georges Cretté (1893–1969), successor of Marius Michel, it is furthermore enriched with the separate suite of the woodcuts «avant la lettre» on «Japon mince» (with 15 additional woodcuts of which one as black-and-white proof only) and with a large amount of orig. drawings by Chadel and ephemera concerning the book in general or the present copy in particular. They are as follows: 2 watercolours («Philemon et Baucis»; «L'homme entre deux

âges»), both signed by the artist; 5 orig. ink drawings (2 of them mounted on China, unsigned; 3 signed), 5 ink drawings (4 red-stamped with Chadel's monogram, 1 with autograph letter by Chadel on verso) interleaved to the extra suite; 1 ink drawing with Chadel's red stamp; 1 leaf with orig. figurative studies in ink (with autograph letter on verso); 1 autograph letter with Chadel's red stamp; 3 autograph letters with orig. ink drawing or watercolour (2); printed letter by Henri Prost announcing the publication of the present book; invitation, program and menu of the «La Fontaine» dinner held by the Cent Bibliophiles on January 31, 1928; text booklet for the occasion of the book exhibition in the Palais du Louvre in March/April 1927 containing a biography of Chadel by Ulrich Odin (a doublette additionally mounted on single leaves); six orig. signed pencil sketches by Yvonne Couïbes regarding her ivory relief on the front cover; 7 autograph letters by Couïbes to Daniel Zierer.

The woodblocks, cut with the assistance of Germaine de Coster, were hand-printed in Paris by Yoshijiro Urushibara under the direction of Jules Chadel (1870–1941). It was Urushibara, an excellent Japanese master, who taught Chadel this printing technique which requires up to 8 blocks and several printing processes per illustration. – *Bodemann 415.1; Fabula docet p. 60f.; Carteret III, 200 and IV, 229 («Bel ouvrage, très recherché et très coté»); Monod 6735; Zierer cat. (1960), no. 182; Garrigou, Georges Cretté (1984), no. 279.* – Unique copy. Unsurpassed.

47 **HARWERTH.** – **Lessing, Gotthold Ephraim.** Klingspor-Kalender 1929. Mit Fabeln von G. E. Lessing. Printed in red and black. Illus. throughout with coloured wood engravings by Willi Harwerth. 18 unnn. leaves. 12mo. Orig. illus. boards (outer hinges cracking).

Offenbach, Gebr. Klingspor, (1928). CHF 30.– (EUR 20.–)

Set in «Kleist»-Fraktur and printed on Zerkall paper. The book artist W. Harwerth (1894–1982) worked for Klingspor where he designed the calendars from 1922 to 1939. – Minor browning.

48 **Klemm, Walther.** Reineke Fuchs. Ein Tierbuch in 40 Holzschnitten. Mit einem Geleitwort von Edwin Redslob und Textworten nach Goethes Dichtung. With 40 woodcuts in black and white (some full-page) by W. Klemm. 47, (1) pp. Large 8vo. Orig. half cloth with illus. front board and dust-jacket (the latter with tears and small spots).

Berlin, Furche, (1928). CHF 130.– (EUR 87.–)

First edition. Influenced by Cuno Amiet and Emil Orlik, Walter Klemm (1885–1957), became professor at the Weimar academy in 1913. Besides the present work Klemm got famous with his illustrations to «Robinson Crusoe» and Kipling's «Jungle Book». – A good to very good copy.

Par ordre du seigneur, car il eût été mal

Qu'on n'eût pu de justice venir tout à bout

Le lendemain d'aujourd'hui, le jour d'aujourd'hui

Mais le lendemain d'aujourd'hui, le jour d'aujourd'hui

Pour



L'ÂNE ET LE PETIT CHÉRI

49 **RUSSELL. – Stevenson, R(ober) L(ouis).** Ten Fables. With 21 woodcuts by Rachel Russell. 22 unnn. leaves (the first and last three blank). Large 8vo. Orig. half cloth with spine label and illus. boards. Untrimmed and unopened.

London/Chelsea, The Swan Press, 1928.

CHF 200.– (130.–)

One of 240 numbered copies printed in Baskerville type on hand-made paper, of a total edition of 250. R. L. Stevenson's (1850–1894) modern fables were first published posthumously in 1896. – *Not in Bodemann or Fabula docet.* – First and last blank leaf browned. Owner's inscription on first blank leaf.

50 **JOUVE. – La Fontaine, Jean de.** Fables. With 33 (13 full-page) colour wood-engravings, decorative initials and vignettes by Paul Jouve and ornamental design by F.-L. Schmied. Engr. under the direction of Jules Léon Perrichon. 78, (4) pp. Royal 4to. Loose and untrimmed double leaves as issued, in illus. chemise on Japan paper and in transparent dust-jacket. In vellum box and card slipcase.

(Lausanne and Paris), Gonin et Cie., 1929.

CHF 3'500.– (EUR 2'330.–)

One of 130 copies on vélin paper signed by the publisher, of a total edition of 150. The second illustrated work of the Swiss publishers Gonin, active in Lausanne and Paris and famous for their collaboration with highly reputed artists. The French artist Paul Jouve (1878–1973), though developing his own style in the tradition of the French animal painting, can stylistically be considered part of the Art nouveau movement. Together with the Swiss François Louis Schmied (1873–1941) Jouve successfully illustrated Kipling's «Jungle book» in 1919. – *Bodemann 419.1; Carteret III, 241 and IV 227 («Belle publication très cotée. Une des meilleures collaborations de ces deux artistes réputés»); Monod 6718.* – Ex-libris facing half title.

51 **RUZICKA. – La Fontaine, Jean de.** The Fables. Newly translated into English Verse by Joseph Auslander and Jacques Le Clercq. 2 vols. With 2 engr. title pages (repeated) and 12 engr. vignettes by Rudolph Ruzicka. XX, (2), 265, (1) pp.; XIV, 398, (6) pp. 8vo. Orig. blue cloth, gilt-lettered spine and gilt decoration on front cover. Top edge gilt, else uncut. In orig. blue slipcase (edges somewhat worn). *New York, (Merrymount Press, Boston, for) The Limited Editions Club, 1930.*

CHF 120.– (EUR 80.–)

One of 1500 num. copies printed for the members of The Limited Editions Club and signed in the colophon by the artist. The American graphic artist Rudolph Ruzicka (1883–1978) was awarded the gold medal from the American Institute of Graphic Arts in 1935. He often worked for D. B. Updike's Merrymount Press. – *Bodemann 422.1.* – Except for the slipcase a fine set.

52 **BAUDIER/LAPRADE. – La Fontaine, Jean de.** Fables choisies mises en vers. 3 vols. With c. 250 coloured wood-engravings after Edmond Malassis and Fred-Money engr. by André and Paul Baudier, portrait drawn and engr. by Paul Baudier, and 12 decorative compositions by Pierre Laprade and Paul Baudier. LXII, 234, (2) pp.; 290, (3) pp.; 355, (1) pp. 8vo. Red grained half morocco with blind tooled spine label.

Paris, Louis Conard, 1930–33.

CHF 450.– (EUR 300.–)

First edition with the illustrations by Laprade, Malassis, Money, and Baudier. After Laprade's death in 1931, Baudier completed the introducing composition to books VIII to XII and added the portrait of Lafontaine as frontispiece to the already published vol. I. Copy of a small edition on Papier de pur Chiffon. – *Bodemann 425.1; Carteret IV, 228 («intéressante publication»); Monod 6709.* – Good copy.

The Doheny Copy

53 **GRABHORN PRESS. – The Subtly Historyes and Fables of Esope.** Translated out of Frensshe in to Englysshe by William Caxton at Westmynstre in the yere of oure Lorde M[C]CCC.LXXXIII. Coloured title woodcut and initials in colour by Valenti Angelo. (8), 167, (1) pp. 8vo. Orig. red morocco over five raised bands, with gilt-lettered spine. Untrimmed (joints and edges somewhat rubbed).

San Francisco, The Grabhorn Press, (Dec.) 1930.

CHF 1'500.– (EUR 1'000.–)

One of 175 hand-numbered trade copies (no. 51) of a total edition of 200 on unbleached Arnold paper from England. Together with the illustrated promotional leaflet printed in the same manner as the book. With the hand-corrected year «MCCCC.LXXXIII» on the title page. Nice example of the work of the illustrious San Francisco letterpress, founded in 1920 by the brothers Edwin and Robert Grabhorn and succeeded in 1974 by Andrew Hoyem's Arion Press. The heritage of the Grabhorn brothers is now preserved by the Grabhorn Institute. – *Heller/Magee no. 142. Not in Bodemann or Fabula docet.* – From the estates of the book collector Carrie Estelle Doheny (1875–1958) and Paul A. Bennett (1897–1966), typographic director of the Mergenthaler Linotype Company, with their ex-libris on first paste-down. Some browning to untrimmed margins, else fine.

54 **GOODEN. – La Fontaine, Jean de.** The Fables. Translated into English Verse by Edward Marsh. 2 vols. With 2 engr. titles and 24 original copper engravings on plates by Stephen Gooden. LXXI, 235, (5) pp.; XXII, 336, (2) pp. 4to.

Orig. full vellum with gilt stamped title on spine, untrimmed. In transparent dust-jackets and orig. card slipcase (dust-jackets somewhat worn).

London and New York, (The Windmill Press for) William Heinemann and Random House, 1931. CHF 600.– (EUR 400.–)

One of 525 numbered copies on hand-made specially toned wove paper, of which 250 were for sale in Great Britain and Ireland and 250 in the United States of America, signed by the translator and the illustrator in vol. I. Set in Monotype Garamond. In his striking engravings, the British artist Stephen Gooden (1892–1955) imitates technique and style of the great 16th- or 17th-century engravers in his own way. – *Bodemann 426.1.* – Mint copy. Plates with tissue guards.

55 **MILLER PARKER.** – **Aesop.** The Fables of Esop. Translated out of Frensshe in to Englysshe by William Caxton. With engr. title illus. and 36 wood-engr. illus. in the text by Agnes Miller Parker, and many wood-engr. initials designed and engr. by the printer. 146 pp, 1 leaf. Small folio. Orig. full Welsh natural sheepskin, untrimmed. With black title on spine. Signed by Gregynog Press Bindery (some rubbing to spine, spine ends, and outer edges, bumping to lower corners).

Newtown/Montgomery, Gregynog Press, 1931. CHF 6'500.– (EUR 4'330.–)

Limited to 250 numbered copies (this one no. 175) on paper made by J. Barcham Green of Maidstone. Text hand-set in Bembo type by Richard O. Jones and printed by William McCance. Contains 97 fables collected by the «Latin Aesop» Romulus (c. 400 AD), and 17 more Aesopian fables not transmitted by Romulus, all written in the late medieval English of the literary translator William Caxton (1422–1491), who, at the same time, was the first printer in England. One of the best works produced by the Gregynog Press and one of the masterpieces of the Scottish illustrator Agnes Miller Parker (1895–1980), who worked also for the Limited Editions Club of New York. – *Bodemann 427.1. Not in Fabula docet.* – Internally fine.

56 **HARWERTH.** – **Aesop.** Ein Kalender für das Jahr 1933. Mit Fabeln nach Aesop und anderen. Printed in red and black. Illus. throughout with wood engravings by Willi Harwerth. 32 pp. 12mo. Orig. illus. boards.

Offenbach, Gebr. Klingspor, (1932). CHF 40.– (EUR 27.–)

Set in «Wallau» and «Magere Wallau», designed by Rudolf Koch and cut by Klingspor, Offenbach. Printed on Zerkall paper.

57 **ROGERS.** – **Aesop's Fables** Samuel Croxall's Translation with a Bibliographical Note by Victor Scholderer. Printed in red and black. With 48 facsi-

miles of Florentine woodcuts redrawn by Bruce Rogers. (20), 210, (2) pp. Small 4to. Orig. half vellum with gilt-lettered spine and marbled boards. In orig. card slipcase. *Oxford, (Univ. Press for) The Limited Editions Club, 1933. CHF 250.– (EUR 170.–)* One of 1500 copies, signed in the colophon by Bruce Rogers who arranged this edition and who redrew the Florentine woodcuts. Rogers (1870–1957) is one of the most prominent American typographers and book designers of the early 20th century. His artistic legacy is now held in the Beinecke Rare Book and Manuscript Library at Yale University, New Haven. – *Not in Bodemann or Fabula docet.* – Good copy.

58 **THIRIOT. – La Fontaine, Jean de.** *Fables choisies.* (Oiseaux). With 23 + 2 orig. colour gouache illus. by Pierre Thiriot. 32 unnn. leaves. Folio. Loose sheets as issued in printed wrappers and half cloth chemise with printed spine label. Untrimmed. In orig. card slipcase. *Paris, Gonin, 1935.* CHF 9'500.– (EUR 6'330.–)

One of 25 numbered copies only on heavy hand-made paper, the present one (no. 22) with two additional orig. full-page gouaches signed by the artist. Pierre Thiriot (b. 1904) is a striking exponent of French Art nouveau painting. His present work illustrating a selection of 10 bird fables by La Fontaine is one of the most sumptuous and sought after Gonin productions. – *Carteret IV, 228 («belle publication cotée»); Monod 6711.* *Not in Bodemann or Fabula docet.* – Occasional minor foxing. A good to very good copy of this rare work.

59 **GOODEN. – Aesop's Fables.** Translated by Roger L'Estrange. With engr. title, 11 original copper engravings on plates, and many decorative woodcut initials by Stephen Gooden. 312, (2) pp. 4to. Orig. vellum with gilt-lettered spine and covers ornated with double gilt fillets, grapes on corners and jumping fox in the centre of front cover. Top edge gilt. In orig. card slipcase (edges partly cracking). *London, (Cambr. Univ. Press for) G.G. Harrap, 1936. CHF 1'800.– (EUR 1'200.–)* One of 525 numbered copies on hand-made paper, signed in the colophon by the artist. Re-impression of the seventh corrected 1724 edition of L'Estrange's (1617–1705) translation. Stephen Gooden's (1892–1955) masterpiece. The animals are rendered with such plasticity that they seem to jump out of the leaf. – *Bodemann 434.1.* – Ex-libris on first paste-down. Mint copy.

60 **Pestalozzi, Johann Heinrich.** *Aus den Fabeln* J. H. P.s (ed. by Kurt Englert-Faye). Printed in red and black. 192 pp. Large 8vo. Orig. cloth with d.-j. *St. Gallen, Zollikofer, (1936).* CHF 50.– (EUR 33.–)

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61 **CHOPARD. – Florian, (Jean-Pierre-Claris de).** Fables. With 12 orig. full-page lithographs and 20 orig. lithographed vignettes in the text by Gaston Chopard. 152, (4) pp. Royal 4to. Loose sheets as issued in orig. printed wrappers and half vellum chemise with title on spine. Untrimmed. In orig. card slipcase.

Lausanne and Paris, Frères Gonin, 1937.

CHF 1'400.– (EUR 930.–)

One of 115 numbered copies on Gaspard Maillol paper, signed by the publisher and the artist. Typography, book design and printing of the text by Philipp Gonin on his own press at 15, rue de Lille, Paris. The lithographs were printed by E. Desjobert, the stones destroyed after printing. Complete edition of all 110 fables by Florian. In the present work, one of the really rare ones of the Gonin press, the French artist Gaston Chopard (1883–1942) offers proof of his genius as a painter of animals. – *Bodemann 437.1; Carteret IV, 163 («édition recherchée»); Monod 4759. Not in Fabula docet.* – Some foxing to untrimmed margins, otherwise fine.

62 **VALLETTE. – La Fontaine, (Jean de).** Fables. 2 vols. With 70 colour illus. (10 on plates) by H. Vallette. XLII, (4) pp., pp. 7–278, (1) pp.; 350, (2) pp. 8vo. Orig. printed wrappers in transparent dust-jacket. Untrimmed. In card slipcase.

Paris, H. Piazza, (1937).

CHF 180.– (EUR 120.–)

First edition with these illustrations by the Swiss born Henri Vallette (1877–1962) who, besides his illustrations, is chiefly known as a sculptor. – *Bodemann 436.1 (one of 300 limited copies on papier de Hollande); Carteret IV, 228 («Édition recherchée»); Monod 6723.* – Mint set.

63 **DUFY. – Florian, (Jean-Pierre-Claris de).** Fables choisies. With 12 orig. colour lithographs (some double-page) and a suite of 12 orig. proofs of these lithographs in different states by Jean Dufy. 28 unnumbered leaves. Royal 4to. Loose sheets as issued in orig. printed chemise in orig. half cloth box.

Paris, (Gonin), October 1938.

CHF 3'200.– (EUR 2'130.–)

One of 25 numbered copies, signed by the artist. Typography and printing by Philippe Gonin on his own press at 15, rue de Lille, Paris. Early and very rare work of the Paris Gonin press. Carteret considers some of the Gonin publications as «très estimées» because of the famous artists invited to work with, a fact which certainly applies to the present book. Jean Dufy (1888–1964) is, besides his brother Raoul, one of the chief representatives of post-impressionist artists of the École de Paris. – *Carteret III, 242; Monod 4755. Not in Bodemann.* – Good copy.

64 **MASJUTIN. – Zobel, Victor, ed.** Fabeln des Aesop nach Steinhöwels «Erneuertem Esopus». Printed in red and black. With orig. woodcut printed in

QUINTUS

fayenge: I render graces and thanks to god: that I may ones see thyh hyghe and excellent wyfedom in the arte and crafte



of fyflhyng: ¶ And thenne the foxe fayd to hym: My lord abyde me here: And I fhalle fetche fome to helpe vs for to haue and take the fyflhe oute of the bafket: And in fayenge thefe wordes: the foxe ranne in to the ftrete: where he fond men: to whome he fayd in this manere: My lordes what doo ye here: why are yow werklefs: fee yonder the wulf: which ete your fheep: your lambes: and your beeftes: and yet now he taketh your fyflhes oute of the Ryuer: and ete them: ¶ And thenne alle the men came to gyder: fomme with flynges: and fomme

red on title and 10 orig. full-page woodcuts by Wassilij Masjutin. 39, (1) pp. Small 4to. Orig. half calf with gilt stamped title on spine and front board (inlaid calf label). Outer and lower margins uncut (corners slightly bumped, book block starting after p. 4).

(*Berlin, Gebr. Feyl, 1938*).

CHF 200.– (EUR 130.–)

First printing of these woodcuts. One of 1000 numbered copies on Zerkall hand-made paper. – *Bodemann 439.1*. – Margins minimally browned. A good copy in all.

65 **ROUSSEAU. – Florian, (Jean-Pierre-Claris de).** Quelques fables. With 6 colour illus. on plates (one promotional without reference to the text) and 46 vignettes in black and white by Jean-Jacques Rousseau. 65, (3) pp. Small 4to. Loose quires in orig. limp wrappers with transparent dust-jacket.

Paris, Laboratoires Bouillet/Roger Dacosta, 1938.

CHF 60.– (EUR 40.–)

Humoristically illustrated selection of fables by the French fabulist Florian (1755–1794), published for promotional purpose by the Paris medical house Laboratoires Bouillet. Not for trade. The illustrator's name Jean-Jacques Rousseau seems to be a pseudonym. – *Bodemann 438.1*. *Not in Monod*. – Top edge somewhat foxed. Few leaves marginally creased.

66 **HAINARD. – Roman de Renart** Aventures de Maître Renart et d'Ysengrin son compère d'après le texte établi par Paulin Paris. With 11 full-page colour woodcuts and 40 woodcut vignettes by Robert Hainard. 211, (1) pp., 2 leaves. Folio. Loose quires as published in printed card wrapper and orig. half vellum chemise with spine title. In orig. card slipcase.

(*Lausanne*), *André Gonin, (1946)*.

CHF 2'800.– (EUR 1'870.–)

«Collection André Gonin», 7. One of 125 copies of the regular edition on Vélín du Marais, of a total edition of 150. Signed in the colophon by the artist and the publisher. The Geneva artist Robert Hainard (1906–1999) dealt with animal depiction all his life. The present woodcuts can be considered as his masterpiece. As in the Japanese manner of woodblock printing, in this work more than 120 woodblocks were necessary to achieve this most differentiated polychromy. – *Not in Monod*. – Perfect copy.

67 **KREDEL. – Aesop's Fables** . With 10 colour plates and many drawings in the text by Fritz Kredel. XV, 234, (6) pp. 8vo. Illus. original cloth with illus. dust-jacket. Illus. end-papers (dust-jacket marginally worn).

(*New York*), *Grosset & Dunlap, (1947)*.

CHF 40.– (EUR 27.–)

«Illustrated Junior Library». First edition. 153 fables, translated and adapted by Alan Doe. His

text as well as Fritz Kredel's (1900–1974) illustrations are aimed at a contemporary children's world. – *Bodemann 455.1*; cf. *Fabula docet 20* (reprint of 1981). – Occ. reader's inscriptions.

68 **Zehn Fabeln.** Suite of 10 printed and illus. single leaves. With 4 orig. colour woodcuts by Walter Heisig, 2 orig. colour woodcuts after drawings by Max Debus, 2 orig. colour woodcuts by Otto Bunzel, and 2 orig. colour woodcuts after drawings by Hans Leistikow. Folio. Loose as issued, in orig. illustrated portfolio. *Potsdam, Eduard Stichnote, n. d. (1947).* CHF 90.– (EUR 60.–)

This portfolio contains: «Der grüne Esel», «Das Pferd und die Bremse», «Der Blinde und der Lahme», «Der Zeisig» by Chr. F. Gellert; «Der Hamster und die Ameise», «Der Pelikan», «Das Huhn und die Birne» by G. E. Lessing; «Die Grille und die Ameise» by E. Geibel after J. de La Fontaine; «Der Rabe und der Fuchs» by J. de La Fontaine, and «Der Fuch und die Schelle», an Indian fable. Two leaves («Der grüne Esel», «Der Blinde und der Lahme») are present twice. – *Not in Bodemann or Fabula docet.* – Portfolio marginally worn, with short tear to foot of spine.

69 **FISCHER. – La Fontaine, (Jean de).** Fables choisies. Illustrées par Hans Fischer. With 87 orig. illus. by Hans Fischer, drawn on the stone by himself. 125, (3) pp., 2 blank leaves, loose as issued. 4to. Orig. wrappers in orig. half vellum sleeve with title on spine, in matching slipcase.

Lausanne, (Kundig, Genève, for) A. Gonin, (Dec. 1948). CHF 850.– (EUR 570.–)
«Collection des Flambeaux», X. One of 250 copies on Vélin du Marais of a total edition of 300 trade copies, signed in the colophon by the artist and the publisher. The lithographs were printed by J. E. Wolfensberger under the direction of the artist; the stones were erased after printing. The illustration of La Fontaine's fables is to be considered as a striking highlight within the work of the Swiss artist Hans Fischer (1909–1958). – *Bodemann 456.1*; *Fabula docet 134*. *Not in Monod.* – The slipcase with minor spots and a tear to upper edge. Otherwise fine.

70 **Krylow, I(van) A(ndrejewich).** Fabeln. (Nachdichtung aus dem Russischen von Martin Remané). With numerous partly tinted and full-page illus. by Soviet artists. 109, (3) pp. Small 4to. Orig. cloth with blind-tooled front portrait. *Berlin, SWA (Sowjetskaja Wojennaja Administratia), 1948.* CHF 40.– (EUR 27.–)
Twenty-five fables, illus. by A. Kanewskij, A. Gontscharov, W. Bajuskin, F. Konstantinov, P. Aljakrinskij, D. Moor, N. Iljin, A. Mogilewskij, M. Gorschman, Kurrynyksy, W. Milaschewskij, G. Jetscheïstow, B. Dechterew, W. Faworskij, M. Taranow, D. Mitrochin, J. Wasnezow, S. Posharskij, S. Gerassimow, and F. Domogazkij. – *Sammlung v. Ritterer VIII/21*. – A good copy.

71 **HEGENBARTH.** – **Aesop.** Fabeln. With title illus., 61 pen drawings in the text, and 1 end-vignette by J. Hegenbarth. 94, (2) pp. Large 8vo. Orig. boards with red title in spine and front board. Dust-jacket (defective at top of spine).

Hamburg, Ernst Hauswedell, (1949). CHF 60.– (EUR 40.–)

First edition of these illustrations and of the translation by Berthold Hack. After World War II, Josef Hegenbarth (1884–1962) became one of the most important illustrators in the German Democratic Republic. – *Fabula docet* 75; *Bodemann* 460.I. – Good copy.

72 **LORIOUX.** – **La Fontaine, (Jean de).** Fables. Présentées par Jean de la Varende. Illustrated throughout in colour by Félix Lorioux. 49, (5) SS. 4to. Orig. half cloth with illustrated boards.

Paris, Marcus, October 1949. CHF 250.– (EUR 170.–)

First edition. Children's edition with Varende's (1887–1959) preface «A l'usage des petits enfants et loin des grandes personnes». Félix Lorioux (1872–1964) worked for Walt Disney before their different opinions about stylistic matters made him leave. For Hachette, Lorioux illustrated Charles Perrault's tales, before moving to Marcus publishers. – *Not in Bodemann, Fabula docet, or Monod.* – Few minor marginal tears. Some thumbing to outer white margins.

73 **PONCY.** – **La Fontaine, (Jean de).** Dix Fables. (Texte de Louis Loze). Text printed in colour. With 10 full-page colour illustrations by Eric Poncy. 27, (5) pp. 8vo. Stitched wrappers with raised printing on front cover and flaps on rear cover containing promotional leaves.

(La Chaux-de-Fonds, Fiedler for) Doxa, (October 1949). CHF 60.– (EUR 40.–)

Numbered copy of a promotional publication on the occasion of the 60th anniversary of the Swiss watch manufacturers Doxa in La Chaux-de-Fonds, founded in 1889 by Georges Ducommun. The Geneva artist Eric Poncy (1903–1983) worked on book design and scenography.

74 **ABBE.** – **Aesop.** Fables. Retold, illustrated and printed by Elfriede Abbe. With woodcut title and many woodcuts in the text by E. Abbe. 70, (2) pp. Royal 4to. Orig. boards with labels on spine and with orig. woodcut on front cover, untrimmed (very slight fading to spine and front cover).

Ithaca, The Artist's Press, 1950. CHF 500.– (EUR 330.–)

One of 500 numbered copies, signed by the artist. The woodcuts were printed from the original blocks, the text was printed from hand-set type. Since 1974, Elfriede Abbe (b. 1919) lives in Vermont where she works mostly on sculpture and woodcut. – *Not in Bodemann.* – Very good.

75 **LURÇAT. – La Fontaine, (Jean de).** Vingt fables. Illustrées de lithographies originales et d'ornements par Jean Lurçat. With 20 orig. full-size lithographs und 8 vignettes by Jean Lurçat. 85, (3) pp., 1 leaf, loose as issued. Folio. Orig. wrappers in orig. half vellum sleeve and matching slipcase.

Lausanne, André Gonin, 1950.

CHF 950.– (EUR 630.–)

One of 213 numbered copies, of a total edition of 275 copies printed on Rives teinté, signed in the colophon by Gonin and Lurçat. The striking color lithographs were printed by the artist at the Ateliers d'Armand Kratz in Zurich with the assistance of Emile Matthieu, the text was printed by Kundig, Geneva. – *Bodemann 467.1; Fabula docet 156; Monod 6743; Rauch, Les peintres et le livre, 162; Strachan, The Artist and the Book in France, 336f.* – Minor traces of wear to the slipcase, otherwise good.

76 **MARCKS. – Aesop.** Tierfabeln des Aesop. Woodcut title. With 27 woodcut vignettes in the text and several woodcut initials by Gerhard Marcks. 31, (3) pp. Royal 4to. Loose quires as issued in orig. wrappers with title on spine and front cover. In orig. card slipcase.

(Berlin, Sichowsky, Hamburg, for K. H. Henssel, 1950). *CHF 700.– (EUR 470.–)*

«Grillenpresse», no. 1. One of 150 numbered copies of a total edition of 175, signed by Gerhard Marcks. Translation by August Hausrath. In his early works, Gerhard Marcks (1889–1991) was influenced by Lionel Feininger. In 1919, he became a teacher at the Weimar Bauhaus. Marcks was present with his sculptural work at the first three Kassel «documentas» in 1955, 1959, and 1964. – *Bodemann 465.1; Fabula docet 155.* – Good copy.

77 **Trilussa (i.e. Carlo Alberto Salustri).** Die bekehrte Schlange und siebenundzwanzig andere Fabeln. Aus dem römischen Volksdialekt übertragen von Hans von Hülsen. With 6 full-page brush drawings by Werner von Scheidt. 30 unnn. pp. 4to. Orig. half cloth with spine label and illus. boards.

Frankfurt a. M., Trajanus Presse (for Insel), (1952).

CHF 160.– (EUR 107.–)

«Dritter Druck der Trajanus-Presse». One of 750 numbered copies. First use of the «Balzac» type of the Stempel foundry in Frankfurt/M., which imitates brush strokes. First German edition of C. A. Salustri's (1873–1950) popular fables in Romanesco dialect. – *Bodemann 470.1; Sarkowski 1779.* – Good copy.

78 **FISCHER. – Aesop.** Sieben Radierungen von Hans Fischer zu sieben Fabeln von Aesop. (34) pp. Large 8vo. Loose quires as issued in orig. paper

chemise with spine label in orig. card slipcase (the latter with some thumbing).
(Bern), *Schweizerische Graphische Gesellschaft*, 1953. CHF 1'100.– (EUR 730.–)
 One of 130 num. copies signed by the artist Hans Fischer (1909–1958). Printed on English
 hand-made paper Crisbrook at the Art. Institut Orell Füssli, Zurich, under the direction of Hans
 Vollenweider. Contains 7 etchings: «Die Fledermaus», «Zwei Frösche», «Fledermaus, Dorn-
 busch und Tauchervogel», «Die kluge Eule», «Von den Krebsen», «Die Katze und der Hahn»,
 «Der Fischer und die Fische». Text transl. by H. Schuhmacher. – *Bodemann 473.1.* – Fine copy.

79 **GIRARDET. – La Fontaine, (Jean de).** Fables. Précédées de la
 Vie d'Esopé, Accompagnées de Notes Nouvelles. With illus. by Karl Girardet. 435 pp.
 12mo. Illus. boards (top of spine defective).

Tours, Mame, 1953. CHF 40.– (EUR 27.–)

Reduced reproductions of the original illustrations by K. Girardet (1813–1871), first published
 by Mame in 1857. – Cf. *Bodemann 330.* – Ms. notes on title, somewhat browned throughout.

80 **EFFEL. – La Fontaine, (Jean de).** 36 ausgewählte Tierfabeln.
 With 36 full-page colour illus. on plates. 79, (1) pp. Large 8vo. Orig. cloth with gilt or-
 nated spine and covers. Dust-jacket. (this one browned and somewhat defective).

Hamburg, Rowohlt, (1954). CHF 40.– (EUR 27.–)

First edition with the illustrations by the French artist Jean Effel (pseud. for François Lejeune,
 1908–1982). – *Bodemann 475.1.* – Internally good.

81 **GOTHEIN. – Aesop.** Fabeln des Äsop. Erzählt und in Holz ge-
 schnitten von Werner Gothein. With 30 woodcuts by Werner Gothein. (4), 30, (2) lea-
 ves. 8vo. Orig. boards with spine title and illus. front board (small defects to top edge).
Schweningen, Hermann Kuhn for the author, Nov. 1954. CHF 90.– (EUR 60.–)

One of 500 copies, numbered and signed by the artist. Presentation copy with the artist's ms. de-
 dication, dated «Weihnachten 1954». First edition of Gothein's adaptation of 30 Aesopian fab-
 les. Gothein (1890–1968) was a student of the MUIIM Institute («Moderner Unterricht in Male-
 rei») in Berlin, founded by Pechstein and Kirchner. Influenced by the work of Frans Masereel,
 Gothein began to work with woodcuts from 1940 on when he lived in the Black Forest and later
 in Unteruhldingen on the Lake of Constance. – *Bodemann 474.1.* Not in *Fabula docet.*

82 **FRASCONI. – Aesop.** Twelve fables newly narrated by Glen-
 way Wescott. Printed in red and black. Illustrated throughout with linocuts by Antonio



Hans Fischer, no. 78

Frasconi. 20 unnn. leaves. Small 4to. Orig. red half cloth with gilt-lettered spine and illus. boards. Uncut. In orig. slipcase with label.

New York, (The Spiral Press for) The MoMA, (1954). CHF 220.– (EUR 147.–)

First edition. One of 975 num. copies of a total edition of 1000 on Rives mould-made paper, signed in the colophon by the artist, the narrator, and the printer. First book of a series of limited editions published by the MoMA under the direction of Monroe Wheeler and designed and printed by Joseph Blumenthal at The Spiral Press. The Emerson type was set by hand, the illustrations separately printed from the artist's original blocks. Antonio Frasconi (b. 1919 in Buenos Aires) grew up in Montevideo. He moved to New York in 1945. By the 1950s he had become widely recognized as a leading graphic artist, especially in woodblock printing and book illustrations. – *Not in Bodemann.* – Corners of slipcase somewhat rubbed, else a very good copy.

83 **KLEMKE. – Michalkow, Sergej.** Der Löwe und der Hase. Fabeln. Nachdichtungen aus dem Russischen von Martin Remané. Book design and numerous illus. in woodcut by Werner Klemke. 46, (2) pp. Large 8vo. Orig. half cloth (corners and edges rubbed).

Berlin, Alfred Holz, (1954). CHF 40.– (EUR 27.–)

First edition. In 1955, this title got the award of «the most beautiful book of the German Democratic Republic». Werner Klemke (1917–1994) was professor of book design and typography at the Berlin academy of applied arts. – A good copy.

84 **EFFEL. – La Fontaine, Jean de.** Fabeln. Nachgedichtet von Martin Remané. Printed in red and black. With 36 full-page colour illus. and 46 vignettes in the text by Jean Effel. 223, (1) pp. Small 4to. Orig. cloth with title on spine and front cover. Dust-jacket (faded and with marginal tears).

Berlin, Aufbau, 1955. CHF 40.– (EUR 27.–)

First edition of this adaptation by Martin Remané. – *Bodemann 475.2.* – Internally fine.

85 **ERNI. – La Fontaine, (Jean de).** Fables. With lithographed frontispiece portrait and 34 orig. lithographs in the text and a suite of orig. proofs by Hans Erni. 53, (7) pp. Royal 4to. Loose sheets as issued in orig. lithographed wrappers and half vellum chemise with illus. boards. Untrimmed. In orig. illus. slipcase.

Lausanne, (André Kundig for) André Gonin, (1955). CHF 1'200.– (EUR 800.–)

One of 294 copies signed by the publisher and the artist of a total edition of 320 trade copies on Rives paper. With a suite of the complete proofs in lithography. Text hand-set in Garamond 24

pt. The lithographs were printed by Hermann Kratz, Zurich, assisted by Emile Matthieu. The stones were destroyed after printing. Selection of 21 fables in the original version of *La Fontaine*. – *Bodemann 478.1; Monod 6727. Not in Fabula docet*. – Good copy.

86 Meyer von Knonau, (Johann) L(udwig). Fabeln 1757. Title in red and black. With numerous text illus. from the 1757 edition. XX, (4), 37, (4) pp. 8vo. Orig. boards with spine and front label. Outer and lower margins uncut. (*Zurich, Gebr. Fretz, Neujahr 1955*). CHF 25.– (EUR 17.–)

«Zürcher Druck», 20. One of 1250 copies on Zerkall handmade paper. – Nice copy.

87 CALDER. – La Fontaine, Jean de. Selected Fables. Translated by Eunice Clark. Title in red and black. With drawings by Alexander Calder. 88 pp., 1 leaf. 4to. Orig. green cloth with gilt title on spine. In orig. dust-jacket (cloth slightly faded in parts, dust-jacked with defects to margins and with reinforced spine). *New York, George Braziller, 1957*. CHF 40.– (EUR 27.–)

Originally published by the Quadrangle Press in 1948. – Slightly browned.

88 Saroyan, William. Armenische Fabeln. With frontispiece and 8 reproduced linocuts by Rolf Lehmann. 72 pp. Small 8vo. Orig. boards with illus. front cover (faded in parts). (*Zurich, Sanssouci, (1959)*). CHF 20.– (EUR 13.–)

«Saroyan's Fables» translated into German by Maria Dessauer. – *Bodemann 484.1*. – Good copy.

89 PREETORIUS. – Krylow, Iwan Andrejewitsch. Sämtliche Fabeln. Deutsch von Rudolf Bächtold. With 70 ink drawings by Wilhelm Preetorius. 309, (10) pp. 8vo. Orig. cloth with gilt-stamped spine titel. Dust-jacket. *Zurich, Die Waage, (1960)*. CHF 30.– (EUR 20.–)

First edition of this new translation. Willy Preetorius (1882–1964) was portraitist of Thomas Mann and the brother of Emil Preetorius. – *Fabula docet 151; Bodemann 487.1*. – Fine copy.

90 HONEGGER-LAVATER. – La Fontaine, (Jean de). Die Grille und die Ameise. Fabel übersetzt von N. O. Scarpi. Illus. throughout in original lithography by Warja Honegger-Lavater. Leoprello. 16mo. *Basel and Stuttgart, Basilius Presse, 1962*. CHF 250.– (EUR 170.–)

«Folded Story», 2. Unnumbered copy, signed by the artist. The total edition was 50 num. and

signed copies. With separate folded leaf containing the artist's biography. The Swiss artist Warja Lavater (1913–2007) became especially famous for her folding books, most of them published in the 1960ies by Maeght in Paris. – *Not in Bodemann*. – Slightly browned, a good copy.

91 **STEINEL.** – **Goethe, Johann Wolfgang (von)**. Reineke Fuchs. In 12 Gesängen. With 20 signed orig. lithographs on plates by Kurt Steinel. 133 pp. 4to. Illus. orig. boards in transparent dust-jacket.

(*Offenbach, Kumm, 1962*). CHF 550.– (EUR 370.–)

The whole edition was signed by the artist in the colophon, while in the present copy, all lithographs are signed individually by Steinel. Kurt Steinel (1929–2005) was professor at the Hochschule für Gestaltung in Offenbach/Main. Printed on hand-made paper. – Very nice copy.

92 **STEINEL.** – **Lessing, Gotthold Ephraim**. Tierfabeln. With orig. signed pencil drawing and 13 (54 double-page) orig. lithographs by Kurt Steinel. 36 unnn. leaves. Small folio. Orig. grey half morocco with tooled spine title. Top edge silvered, marbled boards. In orig. limp card slipcase.

(*Frankfurt a. M., Ludwig & Mayer, 1962*). CHF 480.– (EUR 320.–)

Limited private printing, published by Ludwig & Mayer type foundery. Though not declared as thus, the present copy with its orig. drawing, the lithographs signed and the half morocco binding can be considered a de luxe copy. – *Bodemann 485.1 (counts double-page illus. as two)*.

93 **FRASCONI.** – **Known Fables**. Printed in red and black. With 12 mostly full-page orig. woodcuts by Antonio Frasconi. 32 unnn. leaves. Small 8vo. Marbled boards with front label, in transparent dust-jacket. Untrimmed, top margin unopened. Black endpapers, twice interleaved with red china paper.

(*New York, The Spiral Press, November 1964*). CHF 350.– (EUR 230.–)

One of 500 copies on Goyu paper, signed by the artist. The illustrations were printed from the original blocks. Antonio Frasconi (b. 1919 in Buenos Aires) grew up in Montevideo. He moved to New York in 1945. Here he became widely recognized as a leading graphic artist, especially in woodblock printing and book illustration. – *Not in Bodemann or Fabula docet*. – Good copy.

94 **FRASCONI.** – **Aesop**. Twelve Fables newly narrated by Glenway Wescott. With additional lino-cut title and 17 lino-cut illustrations by Antonio Frasconi. 16 unnn. leaves. 8vo. Stitched. In illus. wrappers (1 double-page soiled).

(*New York, The Museum of Modern Art, 1964*). CHF 60.– (EUR 40.–)

95 **OBERLÄNDER. – La Fontaine, (Jean de).** 12 Tierfabeln illustriert von Gerhard Oberländer. With 12 full-page and 11 smaller reproductions of colour lithographs. (18) leaves. Small 4to. Orig. half cloth with illus. front board and paste-downs (spot on front board, small defects to spine, corners somewhat bumped). (*Frankfurt a. M.*), *Büchergilde Gutenberg*, (1964). *CHF 40.– (EUR 27.–)*

G. Oberländer (1907–1995) was illustrator of many famous texts such as «Robinson Crusoe», «Simplicissimus» or «Don Quichote». – *Bodemann 498.1; Fabula docet 166.* – Internally fine.

96 **HOFFMANN. – Äsop.** Vom Hirtenbuben und dem Wolf, eine Fabel. Folded single leaf, ca. 620 x 205 mm. Loose as issued. With 4 orig. woodcuts by Felix Hoffmann, printed in red.

Bern-Bümpliz and Zurich, Benteli for SJW, (1965). *CHF 120.– (EUR 80.–)*

One of 400 copies numbered and signed by the artist, of a total edition of 1000 on Fabriano hand-made paper. Set in Alt-Schwabacher of the Haas type foundery in Münchenstein/Basel under the direction of Max Cafilisch. Text from Insel-Bücherei, no. 272. Published as new year's gift for 1966 of the Schweizerisches Jugendschriftenwerk. – *Not in Wendland.* – Mint copy.

97 **GAAB. – (La Fontaine, Jean de).** Die Grille und die Ameise. Text in Greek, French, and German. With lithographed ms. original Greek text, 2 double-leaf colour lithographs, and blind-tooled ornament snaking through the entire Leporello. All graphics by Hannes Gaab. (10) Leporello-folded leaves. Folio. Orig. olive cloth with spine title. In matching slipcase (hand-bound by Erhart Köhler).

Mainz, Eggebrecht-Press, 1966. *CHF 1'600.– (EUR 1'070.–)*

One of 70 num. copies (no. 51) on Zerkall hand-made paper, signed by the artist. 50 copies were for trade. Set in Diotima type by Gudrun Zapf-von Hesse. Text from «Fables de La Fontaine», Paris 1782. German translation by Hannes Gaab. The graphic artist Hannes Gaab (1908–1988) was awarded with the «Gutenbergplakette der Stadt Mainz» in 1979. – *Not in Bodemann or Fabula docet.* – Minor foxing to paste-downs and title, a fine copy.

98 **HEGENBARTH. – Äsop.** Die Diebe und der Hahn. Fabeln des Äsop und äsopische Fabeln des Phädrus. Printed in red and black. With ink and pen drawings by Josef Hegenbarth. 126, (10) pp. Large 8vo. Orig. cloth with illus. front board. In illus. and additional transparent dust-jackets.

Berlin, Der Morgen, (1966). *CHF 40.– (EUR 27.–)*

First edition thus. – Dust-jacket and top edge somewhat dusty; margins somewhat browned.

99 **HOFFMANN.** – **Äsop.** Drei Dutzend Fabeln. With woodcut in five colours, loose as issued, and with 36 woodcuts in the text by Felix Hoffmann. 80, (4) pp. Large 8vo. Orig. illus. wrappers. In transparent dust-jacket.

Bern, Angelus Press, n.d. (1966).

CHF 1'100.– (EUR 730.–)

«Angelus-Druck», no. 6. One of 25 unnumbered and signed copies not for trade (total ed. 200 copies) with an original woodcut in five colours, hand-printed and signed by Felix Hoffmann. The illustrator Felix Hoffmann (1911–1975) is probably the most important Swiss graphic artist of the conservative-classical movement of his period. The present edition consists of a selection of Aesopian fables following the Steinhöwel edition of 1476/77. – *Wendland (1998), no. 54; cf. Bodemann 512.1 and Fabula docet 135 (both listing the trade ed. of 1968 only).* – Transparent dust-jacket with few small defects, otherwise a perfect copy.

100 **Tschudi, Fridolin.** Die fünfzehn Fabeln. With illus. from the *Historia naturalis* by Johannes Ionstonus, Frankfurt 1650, and other sources. (2nd ed.). 63, (1) pp. Small 8vo. Orig. boards, dust-jacket (defects to lower spine end and d.-j.). (*Zurich*), *Sanssouci, (1966).*

CHF 25.– (EUR 17.–)

101 **PRÜSSEN.** – **Babrius.** 14 Linolschnitte von Eduard Prüssen zu Babrios' Fabeln. 36 leaves. Bound as block book (lower margins uncut). 8vo. Orig. illus. wrappers.

(Cologne, Donkey-Press, 1967).

CHF 400.– (EUR 270.–)

One of 50 num. copies. Hand-set and hand-printed page after page from the original blocks on hand-made paper. Contains 14 Greek fables by Babrios in an anonymous translation. The Cologne graphic artist Eduard Prüssen (b. 1930) was the founder of the Donkey Press in 1962. – *Bodemann 507.1; Fabula docet 157.* – Nice copy.

102 **HOFFMANN.** – **Äsop.** Drei Dutzend Fabeln. With 36 woodcuts by Felix Hoffmann. 78, (6) pp. Large 8vo. Orig. illus. boards.

Zurich, Flamberg, (1968).

CHF 80.– (EUR 53.–)

Trade edition of Hoffmann's «Aesop». – *Wendland (1998), no. 54; Bodemann 512.1; F. d. 135.*

103 **LAIMGRUBER.** – **Antike Tierfabeln.** With frontispiece, title illus., and 46 partly full-page pen drawings by Monika Laimgruber. 69, (3) pp. 8vo. Orig. boards with illus. front board (slightly faded).

Hamburg, Maximilian-Gesellschaft, (1968).

CHF 30.– (EUR 20.–)



Felix Hoffmann, no. 99

One of 1500 copies, signed by the artist. Annual gift for the members of the Maximilian-Gesellschaft. Selection of 85 animal fables after the first edition of the Mader translation published by Artemis-Verlag, Zurich, in 1951. – *Bodemann 511.1; Fabula docet 153.* – Fine copy.

104 **REINER. – Beauclair, Gotthard de.** Äsopische Fabeln. Älteren Überlieferungen nacherzählt und herausgegeben von G. d. B. Printed in red and black. With 8 orig. full-page lino-cuts and 10 ornamental vignettes in the text by Imre Reiner. 12 unnn. double leaves. Small 4to. Orig. blue boards with front label (hand-bound by Thomas Hansen).

Frankfurt a. M., Trajanus-Press, (1968). CHF 150.– (EUR 100.–)

First edition of Beauclair's adaptation of Aesopian fables in a unique and limited edition on light green Fabriano hand-made paper and signed by the artist. Hand-set in Sabon-Antiqua. Imre Reiner (1900–1987) cut his present illustrations around 1922. They are printed here from the original blocks and reissued together with the text by Gotthard de Beauclair (1907–1992), typographer, book designer and lyric writer, who, at the same time, was the artistic director of the present edition. – *Bodemann 514.1; Fabula docet 158.* – Fine copy.

105 **HARNDT. – Lessing, G(otthold) E(phraim).** Zwölf Fabeln. Suite of 11 [sic!] orig. etchings with incorporated text in letterpress, each numbered and signed by Thomas Harndt. Small 8vo. Loose leaves as issued in folding portfolio. *Berlin, Ladengalerie, 1969.* CHF 480.– (EUR 320.–)

One of 70 numbered copies. Selection of 12 prose fables by G. E. Lessing in the original version of 1759. Thomas Harndt's (b. 1932) etchings present the animals in very vivid and naturalistic actions. – *Bodemann 515.1; Fabula docet 159.* – Mint copy.

106 **Honegger-Lavater, Warja.** Die Fabel vom Zufall. Illustrated throughout in lithography and signed on the stone by W. Honegger-Lavater. Small 8vo. Leporello between two illus. card boards. In illus. card slipcase.

Paris & Basel, Adrien Maeght & Basilius Presse, 1969. CHF 380.– (EUR 250.–)

Warja Lavater's own fable, based on Charles Perrault's «Die lächerlichen Wünsche» and «Der Arme und der Reiche» by the brothers Grimm. One of the Swiss artist's famous lithographed «Imageries», i.e. folding books with both text and illustrations written and drawn on the stone. Here, as in other works of this kind, Warja Lavater (1913–2007) created her own system of symbols. An index explaining the symbols helps the reader to follow the story. – *Not in Bodemann or Fabula docet.* – Bookdealer's label on verso of front board, ex-libris on verso of rear board.

107 **REHAGEL.**–**Äsop.** Fabeln. With 10 orig. wood-engravings by Endrik Rehagel. (9) leaves. Large 8vo. Japanese binding, orig. illus. wrappers. (*Essen*), *Folkwangschule für Gestaltung*, (1969). CHF 50.– (EUR 33.–)

«Schrift 24». One of 250 num. copies, signed by the artist. Annual gift of the «Gesellschaft der Freunde und Förderer der Folkwangschulen Essen». – Outer edges minimally rubbed, clean copy.

108 **Winter, Klaus and Helmut Bischoff.** The King and the Parrot and Other Fables. Illus. throughout with reproductions of woodcuts by K. Winter and H. Bischoff, mostly in colour. (16) leaves. Small 4to. Orig. blue cloth with an illustrated and a second protective transparent dust-jacket (the illus. d.-j. with marginal tears, rubbed portion, and with some foxing).

New York, Alfred A. Knopf, 1969. CHF 30.– (EUR 20.–)

«Borzoï Book». English translation of the German «Fabeln aus aller Welt» (Weinheim, J. Beltz, 1965). – Cf. *Bodemann 500.1 (German ed.)*. – Internally good.

109 **FLÖGEL.** – **Bogner, Franz Joseph.** Die Maus mit dem Sparbuch. Fabeln. Illus. throughout with photo-graphics by Walter Flögel. (60) pp. 8vo. Illus. orig. wrappers.

Bern, Zytglogge, 1970. CHF 40.– (EUR 27.–)

First edition of the first publication of the German author F. J. Bogner (b. 1944). Author's presentation copy. With bookmark as part of the book.

110 **KRAAZ.** – **Dankbarkeit der Delphine** und andere Tiergeschichten der Antike. Ed. by Jost Perfahl. With num. and signed original lithograph, frontispiece, and 10 reproduced ink drawings on plates by Gerhart Kraaz. 163, (4) pp. 8vo. Marbled orig. boards with gilt stamped spine label, in card slipcase with label.

(*Bremen*), *Schünemann, (1970).* CHF 120.– (EUR 80.–)

«Sammlung Dieterich». One of 200 num. copies of the special edition published separately from the first edition. An anthology of classical animal fables after German versions of the 18th and 19th centuries. – *Bodemann 519.1; Fabula docet 160.* – Fine copy.

111 **Scarpi, N. O. (pseud. for Fritz Bondy).** Fabeln. Nicht von La Fontaine sondern von dessen Schüler. With drawings by Franco Barberis. 79, (1) pp. Large 8vo. Orig. boards with illus. dust-jacket (marginally browned).

Zurich, Werner Classen, 1970. CHF 45.– (EUR 30.–)

First and only edition of this humorous parody of La Fontaine. Fritz Bondy alias N. O. Scarpi (1888–1980) was a stage manager at the German Theatre in Prague before moving to Zurich where he established himself as publicist. – *Bodemann 520.1*. – Good copy.

112 **GRÜTTNER. – Lichtwer, Magnus Gottfried.** Fabeln in vier Büchern. With 4 separate orig. numbered, signed and stamped etchings, and 44 drawings on plates by Frank-Arno Grüttner. 286, (4) pp. Royal 4to. Orig. silver-stamped black grained morocco. Boards mounted with Japan paper, endpapers in black Ingres. In orig. card slipcase.

(*Aarau*), *Sauerländer*, (1971). CHF 480.– (EUR 320.–)
 «Sauerländer-Druck», 2. One of 144 num. trade copies signed by the artist, of a total edition of 160. Hand-set in 16 pt. Monotype Van Dyck and printed on hand-made paper. Text after M. G. Lichtwer's (1719–1783) «Fabeln in vier Büchern» (Berlin 1762), the last edition during the author's lifetime. F.-A. Grüttner's (b. 1940) surrealist interpretations were created between 1969 and 1971 and focus on the subtle erotic subtext of Lichtwer's fables. The early illustrations are signed with Grüttner's pseudonym «Onra». With folding promotional leaf laid in. – *Bodemann 523.1; Fabula docet 148*. – Mint copy.

113 **BRUNSKILL. – Aesop.** Four Fables. With woodcut title-vignette, 8 tinted etchings signed by Ann Brunskill, and many typographic ornaments. (4), 16 pp. Folio. Loose folded sheets in blue-tinted paper chemise, in dyed batik cloth folder by Brenda Godsell.

N. pl. (*Egerton Ashford*), *World's End Press*, (1972). CHF 1'200.– (EUR 800.–)
 One of 50 numbered copies signed by the artist. Text set in 36 pt. Garamond and wooden letters. Printed by the artist on a Lion hand press on J. Green paper. Etchings printed by Martin Ware. Text taken from the 17th-century version by Samuel Croxall. First work of the book artist Ann Brunskill who did her diploma at the Chelsea College of Art in 1962. – Mint copy.

114 **EBERLEIN. – Aesop.** Fabeln des Aesop. With 17 signed orig. full-page woodcuts (6 in colour) and woodcut end-pieces by Klaus Eberlein. 18 unnumbered double-leaves. 4to. Orig. half vellum, gilt-lettered spine, woodcut illus. on front board. *Memmingen, Curt Visel*, 1972. CHF 1'600.– (EUR 1'070.–)

One of 53 copies on Hahnemühle hand-made paper of a total edition of 63. All woodcuts signed by the artist. The number of 63 copies is probably an allusion on Curt Visel's (b. 1928) «Illustration 63», his private publishing house founded in 1963 and later called «Verlag/Édition Curt

Visel». For the present book, Visel's most convincing work, the German artist Klaus Eberlein (b. 1941) was awarded the price of the Leipzig international exhibition of book art in 1977. – *Bodemann 529.1; Fabula docet 161.* – Without slipcase.

115 **OFFICINA BODONI.** – **Aesop.** The Fables. Printed from the Veronese Edition of MCCCCLXXIX in Latin Verses and the Italian Version by Accio Zucco. – (And:) The First Three Books of Caxton's Aesop Containing the Fables Illustrated in the Verona Aesopus of MCCCCLXXIX. 2 vols. With frontispiece, title border, and 66 woodcuts recut after Liberale di Verona by Anna Bramanti, all hand-coloured by the Atelier Daniel Jacomet, Paris, in vol. I. 277, (1) pp., 1 leaf; 119, (1) pp., 1 leaf. Large 8vo. Green half morocco with gilt-lettered spine and covers decorated with gilt-stamped ornaments. Top edges gilt, outer and lower edges untrimmed. In transparent dust-jackets and orig. morocco-edged slipcase (the latter with torn edge).

Verona, Officina Bodoni, 1973.

CHF 6'000.– (EUR 4'000.–)

One of 160 copies on hand-made Magnani paper, watermarked with a goose like the original paper from 1479. Text set in Centaur type. The woodcuts were coloured after a copy of the 1479 edition in the British Library. With promotional leaf and list of the woodcuts loose as issued in vol. I. In the epilogue, Giovanni Mardersteig demonstrates that the anonymous illustrator of 1479 was none other than Liberale di Verona, the most important Veronese miniaturist of the period. One of the most beautiful books printed at the Officina Bodoni. – *Mardersteig, no. 182.* Not in *Bodemann* or *Fabula docet.* – Mint copies.

116 **WÜRFEL.** – (**Sommer, Klaus Dieter und Ingrid, eds.**). Der Ochse und das Harfenspiel. Fabeln aus aller Welt. With numerous text illus. by Wolfgang Würfel. 381, (1) pp. 8vo. Orig. cloth with title on spine and with illus. on front board. Dust-jacket (spine of dust-jacket faded).

Berlin, Neues Leben, (1974).

CHF 50.– (EUR 33.–)

A good copy, signed by the artist.

117 **HEGENBARTH.** – **Äsop.** Die Diebe und der Hahn. Fabeln des Äsop und äsopische Fabeln des Phädrus. Printed in red and black. With ink and pen drawings by Josef Hegenbarth. 126, (10) pp. Large 8vo. Orig. cloth with illus. front board. Dust-jacket.

Leipzig, Philipp Reclam, (1975).

CHF 30.– (EUR 20.–)

First Reclam ed., first published in 1966. Ed. by Hans Marquardt. – Margins slightly browned.

118 **Dittrich, Simon.** 10 Farbradierungen zu den Fabeln von La Fontaine. Suite of 10 colour etchings, each numbered and signed by the artist. Large folio. Loose sheets as issued in printed wrappers. In orig. cloth box with label on front cover. *Braunschweig, Galerie Schmücking, 1976.* *CHF 2'000.– (EUR 1'330.–)*

One of 100 signed and numbered trade copies of a total edition of 120. The work includes 9 fable motifs and a portrait of La Fontaine. In the graphic work of Simon Dittrich (b. 1940), human and animal creatures are combined in a phantastic and absurd panopticum of life. – *Not in Bodemann or Fabula docet.* – Good copy.

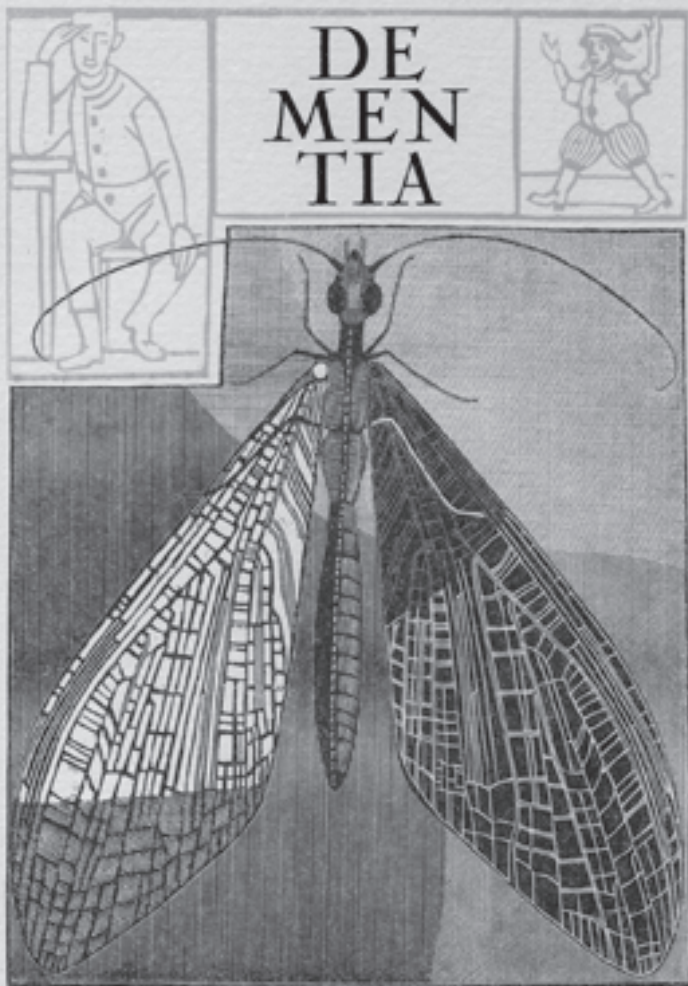
119 **DITTRICH. – Lessing, Gotthold Ephraim.** Ausgewählte Fabeln. With 5 orig. full-page etchings (4 signed, one unsigned on front cover) by Simon Dittrich. 21, (3) pp. (double leaves). Small folio. Orig. silk with inlaid orig. etching on front cover and gilt-lettered spine. In transparent dust-jacket and orig. card slipcase (bound by Helmuth Halbach).

Neu-Isenburg, Trajanus Press for Edition Tiessen, 1977. *CHF 800.– (EUR 530.–)*
 «Vierter Druck der Edition Tiessen». One of 200 num. copies on Vélín d'Arches, of a total edition of 240. Hand-set in original Janson Antiqua. Etchings printed by Max Dunkes, Munich. Selection of 27 fables in the original version by G. E. Lessing. The German artist Simon Ditttrich (b. 1940) created further fable illustrations in 1976 («Fabeln von La Fontaine») and 1978 (8 colour etchings for G. E. Lessing's fables). The Frankfurt Trajanus Press was founded by the typographer G. de Beauclair in 1951. – *Bodemann 542.1; Fabula docet 162.* – Mint copy.

120 **Eichenberg, Fritz.** Endangered Species and Other Fables with a Twist. Title in red and black. With 55 drawings and 26 woodcuts by the artist. 128 pp. 4to. Orig. blind-tooled cloth with gilt-lettered spine. Orange endpapers. In illus. d.-j. *Owings Mills, Stemmer House, 1979.* *CHF 70.– (EUR 47.–)*

First edition. Hardcover version. With an introduction by William Packard. Fritz Eichenberg (1901–1990) exiled to the United States in 1933, where he became one of the major graphic artists and illustrators. World politics and the relation between humans and nature are the subject of the present modern fables. – *Bodemann 553.1.* – Good copy.

121 **Lessing, Gotthold Ephraim.** Fabeln. Drey Bücher. Nebst Abhandlungen mit dieser Dichtungsart verwandten Inhalts. Title in red and black. Headlines in blue, green, and red. 216, (4) pp. 8vo. Orig. blue cloth with spine label. *Hamburg, Maximilian-Gesellschaft, 1979.* *CHF 40.– (EUR 27.–)*



21/30

Roswitha Quadflieg

One of 1300 copies. The text follows the first edition published in Berlin by Voss in 1759. With a postscript by Walter Killy. – Fine copy.

122 QUADFLIEG. – Novalis (i.e. Friedrich von Hardenberg).

Fabeln. With 8 full-page wood-engravings by Roswitha Quadflieg and an extra suite of these engravings, numbered and signed by the artist. 22, (4) pp. 8vo. Orig. black grained morocco with blind-tooled illus. on front and back cover and blind-tooled title on spine. In orig. board slipcase.

(Hamburg), Raamin-Press, 1979.

CHF 2'800.– (EUR 1'870.–)

«10. Druck der Raamin-Press». One of 30 copies (no. 21) with the extra suite, of a total edition of 150 German and 30 English trade copies. Book and every leaf of the suite numbered and signed by the artist. The wood-engravings were printed from the original blocks. Hand setting (Tertia Bodoni) and printing on hand-made rag paper «Penshurft» by Roswitha Quadflieg. Hand-bound by Christian Zwang, Hamburg. Roswitha Quadflieg (b. 1949) was the founder of the Hamburg Raamin Press where she specializes on rare and remote literary texts as the present selected from Novalis' work. – *Bodemann 554.1; Fabula docet 163.* – Mint copy.

123 WEISSENBORN. – Lessing, Gotthold Ephraim. A Selection

of his Fables in English and German. With 14 orig. woodcuts by Hellmuth Weissenborn. 24 unnumbered leaves. 8vo. Orig. red boards with front label. In orig. card slipcase.

London, The Acorn Press, 1979.

CHF 180.– (EUR 120.–)

One of 100 copies on heavy Mellotex paper, numbered and signed by the artist. Set in 12 pt. Univers. 21 prose fables by Lessing, translated into English by Macdonald. Published in honour of Lessing's 250th birthday. The first of two fable books created by Hellmuth Weissenborn (1898–1982) for the Acorn Press. – *Bodemann 550.1; Fabula docet 164.* – Mint copy.

124 MARCKS. – Aesop. Tierfabeln des Aesop. Woodcut title. With

27 woodcut vignettes in the text and several woodcut initials by Gerhard Marcks. Royal 4to. Orig. half vellum with title on spine and front cover. In orig. card slipcase.

(Leipzig, Andersen Nexö, 1980).

CHF 350.– (EUR 230.–)

One of 200 unnumbered copies, signed by Brigitte Marcks and stamped «Nachlass G. Marcks» of a total edition of 700 on Hahnemühle hand-made paper. Nos. 1 to 500 were published by Kunsthaus Lempertz in Cologne. Marcks' illustrations of Aesop with the translation by August Hausrath was first published in 1950 by Richard von Sichowsky's (1911–1975) «Grillenpresse» in Hamburg. Gerhard Marcks (1889–1991) was a teacher at the Weimar Bauhaus in

1919 and, in his early times, influenced by Lionel Feininger. He was present with his sculptural work at the first three Kassel «documentas» in 1955, 1959, and 1964. – Cf. *Bodemann* 465.1; *Fabula docet* 155. – Mint copy.

125 **RÖSSING.** – **Lessing, Gotthold Ephraim.** Der Rangstreit der Tiere. Fabeln. Printed in red and black. With 29 wood-engravings by Karl Rössing. 131, (1) pp. 12mo. Publisher's olive morocco.

Berlin, Verlag der Nation, (1980).

CHF 30.– (EUR 20.–)

First edition. The wood-engravings by Karl Rössing (1897–1987) were created in the years 1923/24 and are published here for the first time as book illustrations. – *Bodemann* 557.1; *Fabula docet* 150; *Eichhorn/Mair* 1.23. – Good copy.

126 **HUG.** – **Taugwalder, Hannes.** Am bitz fabulieru. With numerous illus. in the text by Fritz Hug. 42 pp. Large 8vo. Orig. wrappers.

Aarau, Glendyn, (1982).

CHF 50.– (EUR 33.–)

First edition of these prose fables in the Swiss German dialect of the Valais. Title signed by the author Hannes Taugwalder (1910–2007). Fritz Hug (1921–1989) can be considered as Switzerland's most popular animal painter. – *Bodemann* 572.1; *Fabula docet* 136. – Fine copy.

127 **LEGGÉ.** – **Aesop.** The Gnat and the Lion. With 2 relief prints by Willow Legge. 4 unnn. leaves, untrimmed. 4to. Stitched. Within olive card covers.

Guildford, Circle Press, 1982.

CHF 300.– (EUR 200.–)

One of 100 copies on strong Somerset rag-made paper. Signed by Willow Legge, wife of Ronald King (b. 1932), printer and owner of the Circle Press, founded in 1967 in Guildford and located in London since 1988. The two blind-intaglios are carved from linoleum. The text was re-written by the artist and hand-printed in 14 pt. Optima by herself. – *Bodemann* 567.1. – Mint copy.

128 **METZKES.** – «... **Wer kann die Wahrheit nackend sehen?**»

Suite of five loose, accordion-style folded leaves. Printed in red and black. With five orig. wood engravings by Harald Metzkes, signed. 8vo. In illus. half cloth slipcase.

Leipzig, Karl Quarch, (1982).

CHF 90.– (EUR 60.–)

Contains: Christian Fürchtegott Gellert, «Der Leichtsin»; Iwan Krylow, «Der Parnass»; Magnus Gottfried Lichtwer, «Die beraubte Fabel»; Daniel Schiebeler, «Pyreneus und die Musen»; and Gotthold Ephraim Lessing, «Die Furien». Harald Metzkes (b. 1929) was awarded for his work with the «Hanna-Höch-Preis des Landes Berlin» in 2007. – *Not in Bodemann.* – Fine copy.

129 **PROVENSEN. – Hagelstange, Rudolf.** Fabeln des Aesop. With numerous colour illus. by Alice and Martin Provensen, some double-page. 76, (2) pp. 4to. Illus. orig. boards.

Ravensburg, Otto Maier, (1982).

CHF 40.– (EUR 27.–)

First publ. in the U SA in 1965. First German ed. in 1966. Alice (b. 1918) and Martin Provensen (1916–1987) created many children's books in artistic teamwork. – *Bodemann 502.1.* – Fine.

130 **WEISSENBORN. – Aesop's Fables.** A Selection. Translated from the Greek by Ian Warren. With 22 woodcuts by Hellmuth Weissenborn, printed from original blocks in red and blue. 16 unnn. leaves. 8vo. Orig. light blue boards with front label (margins of front cover slightly faded).

London, The Acorn Press, 1982.

CHF 120.– (EUR 80.–)

One of 200 copies on heavy Mellotex paper, numbered and signed by the translator. Together with small printed card stating that Hellmuth Weissenborn (b. 1898) died while the book was being bound and that for that reason his signature is lacking. Set in 12 or 13 pt Palatino. First edition of Warren's translation and the second of two fable books created by Hellmuth Weissenborn for the Acorn Press. – *Bodemann 568.1; Fabula docet 165.* – Good copy.

131 **CHAMBERLAIN PRESS. – Aesop.** A Selection of Aesop's Fables. Translated by Boris Artzybasheff. With 10 full-page colour wood engravings, 10 vignettes in black, and some ornamental foliage in green by Sarah Chamberlain. 28 unnn. leaves. 12mo. Orig. illus. boards with morocco spine label. Untrimmed. In orig. cloth box with printed spine label (hand-bound by Barbara Blumenthal).

(Portland), The Chamberlain Press, 1984.

CHF 580.– (EUR 390.–)

One of 150 numbered copies on Rives paper, signed by the artist. Set in Garamond and printed at the Chamberlain Press. The illustrator and book artist Sarah Chamberlain operated the Chamberlain Press in Portland (Oregon) from 1975 to 1987. – *Bodemann 574.1.* – Mint copy.

132 **POHL. – Wiemer, Rudolf Otto.** Sehnsucht der Krokodile. Fabeln. With 11 orig. full-page woodcuts by Alfred Pohl. 49, (9) pp. (double-leaves). Large 8vo. Orig. illus. wrappers.

(Göttingen), Tageblatt und Herodot, (1985).

CHF 40.– (EUR 27.–)

First edition thus (2 fables already published before in «Illustration 63») of R. O. Wiemer's (1905–1998) wise fables in verses, published in honour of the author's 80th birthday. The German graphic artist Alfred Pohl (b. 1928) lives in Göttingen. – *Not in Bodemann.* – Good copy.

133 **Henrisone, Robert.** The Taill of the Paddock & the Mous. From the Morall Fabililliss of Esope. With 4 full-page lino-cuts in colour by Nicholas Perry. 16 unnn. leaves of which the first and last two are blank. 4to. Orig. half cloth with marbled boards and with labels on spine and front board, uncut.

Market Drayton, Tern Press (N. & M. Perry), 1986. *CHF 100.– (EUR 67.–)*

One of 90 numbered copies of the regular edition on H. B. J. paper with the lino-cut illustrations, bound and signed in the colophon by Nicholas and Mary Perry, out of a total edition of 100. – *Not in Bodemann.* – Very good copy.

134 **TRENAMAN. – La Fontaine, Jean de.** The Raven and the Fox and other Fables. With 5 full-page lithographs by Geoffrey Trenaman. 39 pp. Royal 4to. Grey grained half morocco with gilt-lettered spine label and marbled boards.

(London), The Camberwell Press, 1986. *CHF 900.– (EUR 600.–)*

One of 25 num. copies on Old Dutch Printing White Laid paper. Last leaf blind-stamped «Edition Printed by the Artist». Text set in 12 pt. Imprint. Edited and designed by Snake River Press. English transl. by Elizur Wright. The Camberwell Press at the Camberwell College of Arts in London was founded in the early 1980ies by Eileen Hogan. – *Not in Bodemann.* – Mint copy.

135 **Golding, Arthur.** A Moral Fable-Talk. With reproductions of 125 engravings by Marcus Gheeraerts. 353, (5) pp. 8vo. False morocco with gilt decoration inspired by 16th-century covers.

San Francisco, The Arion Press, 1987. *CHF 380.– (EUR 250.–)*

«25th book of the Arion Press». First edition. One of 400 trade copies of a total edition of 425 on mould-made Ingres paper. Handset in Garamond on the Monotype by Mackenzie-Harris Corp. Transcription from Elizabethan writer Arthur Golding's (c. 1536–c. 1605) autograph copy of his «Moral Fable-Talk», hitherto unpublished. Gheeraerts' illustrations are taken from Arnold Freitag's emblematic «Mythologica ethica» (1579), the source of Golding's translation. Together with promotional leaflet. – *Not in Bodemann.* – Good copy.

136 **HIRSCH. – Pfeffel, Gottlieb Conrad.** Der Fuchs und der Bär. With orig. wood-engr. by Karl-Georg Hirsch. (4) pp. 4to. Orig. wrappers, stitched.

Bayreuth, Bear Press Wolfgang Benda, 1988. *CHF 180.– (EUR 120.–)*

«Einblattdruck», XII. One of 120 numbered copies signed by the artist. G. C. Pfeffel (1736–1809) founded the «Académie militaire» in Colmar following the pedagogical principles of Rousseau. K.-G. Hirsch (b. 1937) lives and works in Leipzig. – *Not in Bodemann.* – Mint copy.

- 137** **PRAUSE. – La Fontaine, (Jean de).** Fabeln. (Aus dem Französischen von M. Remané). With title and 10 plates in orig. sepia etching by Josef Prause. 19, (4) pp. 4to. Orig. cloth with gilt-lettered title and stamped illus. on front board. *Genthin, (Amt für Kultur), 1989.* *CHF 580.– (EUR 390.–)*
One of 10 num. copies, signed by the artist, of a total edition of 15. The German artist Josef Prause lived from 1916 to 2007. – *Not in Bodemann.* – Ex-libris on first paste-down. Very good copy.
- 138** **ZWERGER. – Aesop.** 12 Fabeln, neu erzählt von Hans Gärtner. With 12 full-page colour illus. by Lisbeth Zwerger. (13) leaves. 8vo. Orig. illus. boards. *(Salzburg and Munich, Neugebauer, 1989).* *CHF 30.– (EUR 20.–)*
Lisbeth Zwerger (b. 1954) was awarded the «Hans-Christian-Andersen-Preis für Illustration» in 1990. – *Not in Bodemann.* – Fine copy.
- 139** **KÖHLER. – La Fontaine, (Jean de).** Der Rabe und der Fuchs. Die schönsten Fabeln. Translated from the French by Thomas Keck. With an epilogue by Jürgen von Stackelberg. With numerous colour illus. by Rolf Köhler, partly full-page. 120, (8) pp. Large 8vo. Orig. wrappers in illus. dust-jacket. *(Frankfurt a. M., Insel, (1990).* *CHF 40.– (EUR 27.–)*
First edition. – *Bodemann 586.1.* – Nice and clean copy.
- 140** **THOMAS. – Aesop.** Frog Fables. Printed in green and black. With 9 illus. by Donna Thomas. 18 unnn. leaves. 8vo. Green buckskin over four raised bands with tooled title on spine. Untrimmed, top margin unopened. In green card slip-case with gilt front title (hand-bound by the printers). *Santa Cruz, Peter & Donna Thomas, 1990.* *CHF 900.– (EUR 600.–)*
One of 50 num. copies on Peter's hand-made paper. With two separate sheets of different green paper each forming the silhouette of a frog bound in before half title and impressum. Peter and Donna Thomas established their press in 1976 in Santa Cruz (CA). Paper, printing, binding, and illustration is entirely their own work in order to realize their own ideas optimally. – As new.
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Josef Prause, no. 144

142 **POHL. – Brenner, Sibille.** Faultierträume. Fabelhaftes und Satiertierisches. With 13 woodcuts by Alfred Pohl. 151, (1) pp. 12mo. Orig. boards, d.-j. (*Gerlingen*), *Bleicher*, (1992). *CHF 40.– (EUR 27.–)*

First edition. Animal fables in verse, and other humoristic texts. – Fine copy.

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«Fabeln», 2. One of 25 copies of the de luxe edition with the additional etching in separate portfolio, of a total edition of 125 on Hahnemühle paper. Text hand-set in Romulus Antiqua and hand-printed by the Haag-Drugulin Press in Leipzig. Bindings by Susanne Grabe, Rosenheim. Harry Jürgens (b. 1949) studied in Tallinn and with Albert Kapr at the Leipzig Academy of Graphics and Book Art. – Cover margins slightly faded in parts. Otherwise fine.

144 **PRAUSE. – La Fontaine, (Jean de).** Fabeln. (Aus dem Französischen übertragen von Martin Remané). With 11 hand-coloured orig. full-page woodcuts, 11 hand-coloured orig. woodcut initials, 2 separate orig. proofs (1 coloured), and 1 orig. drawing, all by Josef Prause. 20, (2) pp. 4to. Half cloth block binding with limp covers, lower margin untrimmed. In orig. half cloth slipcase.

(*Genthin, Amt für Kultur, 1996?*). *CHF 1'200.– (EUR 800.–)*

One of 12 artist's copies with 2 separate proofs and an original drawing, of a total edition of 50 (38 numbered) copies on Zerkall hand-made paper. Set in 12 pt. Garamond and hand-printed by Lutz Nissing, Berlin.

145 **HIRSCH. – Der Hase und die Füchsin.** With 2 orig. full-page woodcuts on blueberry paper by Karl-Georg Hirsch. 12 unnn. pp. Large 8vo. Orig. printed boards, stitched (bound by Wiedenhöfer, Tangermünde).

Karow, MEG-Art Press, n. d. (1997). *CHF 320.– (EUR 210.–)*

«Erotische Märchen», vol. I. One of 20 numbered and signed copies with the additional signed woodcut on Japan paper, of a total edition of 140 on Japico white paper. Set in Akzidenz Grotesk and Clarendon types and printed by Haag-Drugulin in Leipzig. K.-G. Hirsch (b. 1938) was professor for graphic arts and book design in Leipzig. He runs the MEG-Art Press together with Volker Melchior. – Mint copy.



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