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CATALOGUE 152

CONTINENTAL BOOKS FROM
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March 2010

A note about the catalogue:

This selection of books represents a small portion of the library of the late Peter A. Wick. The major part of his library is currently offered for sale in three separate collections, which are available from Ars Libri *en bloc* only, as intact collections. These are: "Writing and Calligraphy Books" (171 items), "Fables" (171 items), and "French Romantic Literature, Etc." (234 items). Further details about these collections will be found at the end of this catalogue.

Also available from Ars Libri are individual drawings and watercolors from the Wick collection, including works by Mola, Parrocel, Cochin, Reynolds, Pillement, Augustin de Saint-Aubin, Desprez, Flaxman, Horace Vernet, Grandville, Gavarni, Forain, Signac, Vuillard, Rouault, Marquet, and others. Details on application.

We will be happy to provide photographs of any items not illustrated in the catalogue.



1

1

[ALBRIZZI, GIOVANNI BATTISTA]

Forestiére illuminato intorno le cose più rare, e curiose, antiche, e moderne della città di Venezia, e dell'isole circonvicine; con la descrizione delle chiese, monisterj, ospedali, tesoro di San Marco, fabbriche pubbliche, pitture celebri, e di quanto v' à, di più riguardevole. (16), 343, (9)pp. Fine engraved frontis. by Francesco Zucchi, double-page schematic aerial view of the city and lagoon (possibly trimmed of credit). 42 engraved plates hors texte, of which 16 signed by Zucchi (including 5 plates with double subjects) and 23 by G. Filosi, and possibly others (23 with double subjects). 8vo. Contemporary Venetian mottled calf, gilt with rococo arms on both sides, spine gilt (somewhat rubbed, lacking title-label at spine).

First edition of this charming guide, with gemlike plates by Zucchi; there are apparently two issues—both dated 1740, but differing as to plates and text—of which this is the second. The work was frequently reprinted, and progressively degraded, until at least 1822. G.B. Albrizzi, the publisher, was one of the great figures in the cultural and intellectual panorama of rococo Venice, and a patron and collector of distinction. It is likely that several of the uncredited plates are also by Zucchi, including the last one, which depicts the grand Chinese barge (peota) honoring the Elector of Saxony in the regatta of May 1716. With the ex libris of the distinguished neoclassical scenographer and collector Pelagio Palagi. Venezia (Giovambattista Albrizzi q. Girol.), 1740. \$4,000.00 *Schlosser* 549, 563; *Fossati Bellani* 2277; *Cicogna* 4479; cf. *Cicognara* 4365 (citing 1796 edition)

2

ANDRADE, MANOEL CARLOS DE

Luz da liberal, e nobre arte da cavallaria. Primeira [-segunda] parte. Por Manoel Carlos de Andrade, picador da Picaria Real de Sua Magestade Fidelissima. 2 parts in 1. xxvi, 454, (2)pp. Engraved portrait and 93 hors-texte plates (21 double-page). Lettrines. Folio. Modern full vellum over boards with gilt leather label, finely bound by Bernard Middleton. Edition limited to 1000 copies.

Engraved plates (chiefly full- or double-page) by Gaspar Fróis Machado, Manuel Alegre and others, after Joachim Carneiro da Silva; many are equestrian portraits of courtiers.

Andrade's treatise on 'The Noble Art of Riding,' one of the most beautiful illustrated books published in Portugal in the eighteenth century, is regarded as perhaps the most important—the most complete, the most detailed, the quintessential—description of the practice of horsemanship of its time, and one of the most important sources for the study of classical European *manège* riding and the origins of modern dressage. It is also the first work in equestrian literature to attempt a fully interdisciplinary scientific approach to training and riding, based on contemporary knowledge of anatomy, behavioral psychology and other fields. An extremely fine, fresh, bright copy, uncut.

Lisboa (Na Regia Officina Tipografica), 1790. \$15,000.00 *Brunet I.* 264; *Graesse I.* 118; *Silva V.* 286; *Torrecilla, Índice de bibliografía hipica española y portuguesa*, 25; *Soares, História da gravura artística em Portugal I.* 1076



3

BARROS, BRAZ DE

Livro das constitucioens e costvmes q se guardá em os Moesteyos da cogregacam de sancta Cruz de Coibra , dos Canonicos regulares da ordem de nosso Padre sancto Augustinho. Ivi ff. Dec. title, with large woodcut illus. of angels bearing the Crucifix within a tabernacle frame; woodcut frontis., 43 woodcut lettrines (of multiple origins). Sm. 4to. Contemporary binding utilizing a vellum manuscript music leaf. Modern clamshell box (cloth, 1/4 calf).

Seventh edition; Peter Wick notes that six copies are recorded in Portuguese libraries; of the prior editions (first 1532), he locates a total of five copies (of the sixth edition, no copies are known). Rarissime. The frontispiece of this copy is illustrated in José V. de Pina Martins's "Sobre o conceito de humanismo e alguns aspectos históric-doutrinários da cultura renascentista" (Paris: Fundação Calouste Gulbenkian, 1970).

Bound with:

Regra do bemaventurado nosso padre sancto Augustinho Bispo & Doutorda ygreia & constituyções & estatutos dos Canonicos regulares da sua cogregação de scotá Cruz de coimbra. (14)pp. Title with dec. wood-engraved border. 7 woodcut lettrines. First edition. Wick notes three copies recorded in Portuguese libraries. Occasional contemporary annotations; 2 small iron-gall ink losses in inscriptions at foot of title-page of the first work; intermittent waterstaining and marginal tears, and other wear; several leaves loose.

Coimbra, 1558; 1561. \$8,500.00

[I:]Silva Vol. 13, p. 307; Anselmo p. 125 no. 460, p. 126 no. 463; Palha 2438; [II:] Silva Vol. 18, p. 166



3

Contemporary full red straightgrain morocco gilt, with crowned arms on front and back covers within floral fillets, gilt ornaments at spine.

William Carr Beresford, 1st Viscount Beresford, 1st Count of Trancoso, 1st Marquess of Campo Maior (1768-1856), general in the British Army and a marshal in the Portuguese army, who fought with the Duke of Wellington in the Peninsular War. A leading figure in the military history of the period, he served for a time as Commander in Chief of the Portuguese army. This is Beresford's own copy of his book, which is the 1817 volume of a series of 12 volumes in all, published between 1809 and 1823. OCLC cites another edition of the same, in which Beresford is identified on the title-page by name, published in Lisbon by Antonio Nunes dos Santos. Inscribed at the head of the title-page, "This book belongs to Lord Beresford's Library at Bedgebury Park."

Lisboa (Manoel Pedro de Lacerda, Impressor do Quartel-General), 1817. \$2,000.00

5

BIZOT, PIERRE

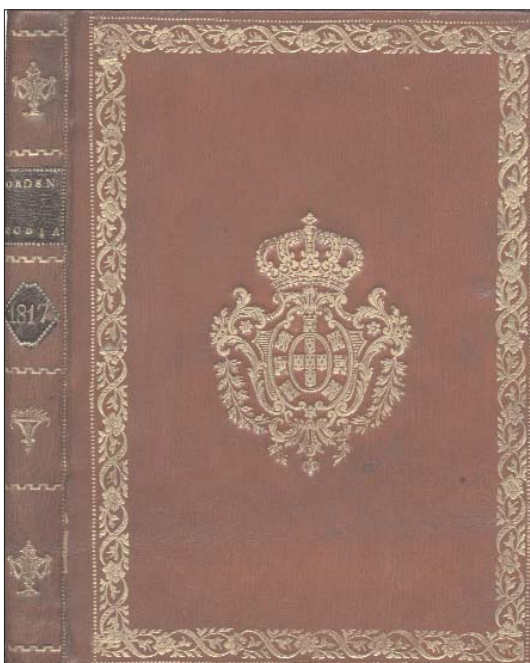
Histoire metallique de la Republique de Hollande. Par M.r Bizot. (14), 317, (17)pp., 12 plates with engraved illus. Allegorical half-title by Sébastien Le Clerc, engraved by Lalouette. Prof. illus. in text with numismatic and medallig figures. Culs-de-lampe and vignettes (occasionally pictorial, in large format), lettrines. Folio. Contemporary mottled calf.

First edition of the famous work by the French numismatist Pierre Bizot (1630-1696) on the history of the coins and medals of the Dutch Republic. The specimens themselves were struck between 1566 to 1680. Intermittent light wear;

4

[BERESFORD, WILLIAM CARR]

Collecção das Ordens do dia. Do Illustrissimo e Excellentissimo Senhor Marechal General, Marquez de Campo Maior, Commandante em Chefe do Exercito de sua Magestade Fidelissima Elrei do Reino Unido de Portugal, Brazil, e Algarve. 236, (4)pp., 1 folding letterpress chart. Sm. 4to.



4



6

front hinge mostly split, backstrip defective at foot. Nonetheless, a fresh copy internally, with brilliant impressions of the of the illustrations. Fragmentary eighteenth-century ex-libris of the John, Lord Welheaven.

Paris (Daniel Horthemels), 1687.
Brunet 25154; Graesse 1.433

\$1,250.00

6

BOSSE, ABRAHAM

Manière universelle de M. Desargues, pour pratiquer la perspective par petit-pied, comme le géométral. Ensemble les places et proportions des fortes & foibles touches, teintes ou couleurs. 2 parts in 1. (16), 342, (2)pp., 156 engraved plates. Engraved allegorical half-title, portrait, and divisional title. Cul-de-lampe. Stout sm. 4to. Early nineteenth-century full calf gilt. A.e.g.

A rare large-paper copy of the first edition of this important treatise, promoting the new, and highly controversial 'universal perspective' of Gérard Desargues, for the use of architects, civil and military engineers, and also painters and sculptors. Beautifully illustrated by Bosse, the work concentrates particularly on the depiction of shadows and spatial constructions such as domes, vaults and ceilings, and, in the second part, on the application of color and shade for illusionistic perspectival effect.

"Bosse's interest in the theoretical aspects of his art grew out

of his friendship with the geometer Gérard Desargues and the etcher and engraver Jacques Callot. Desargues's studies on perspective, which Bosse published in popular editions, enabled Bosse to develop his own theories, and in 1648 the Académie Royale gave him permission to lecture on perspective. His influence was recognized three years later when he was made an honorary member of the Académie" (Colin Harrison, in the Dictionary of Art). "The added engraved title page shows two seated female figures representing geometry and perspective with title at bottom which, like the beautifully engraved portrait of Larcher, bears the date 1647.... As in all the books by Bosse, the engraving is very skillful and even plates of diagrams, which predominate in this work, are effectively composed" (Fowler). Intermittent light browning, but crisp and clean. Ex-libris Fort Hill and Lurley Manor [Leonard Baskin].

Paris (Pierre Des-Hayes), 1648.

\$4,500.00

Berlin 2540 ; Fowler 55; Cicognara 817; Duplessis 356-503; Kemp: *The Science of Art*, p. 122f.

7

BOUTEMIE, DANIEL

[Calendrier grotesque.] 12 engraved plates by I.B.H. Bonnart after Boutemie, on buff-colored paper. Sm. 8vo. Modern pastepaper boards, 3/4 calf gilt, with calf title-panel on front cover.

The twelve months, each represented by a caricatural figure—fantastical creatures as well as subjects from mythology and amusing types from real life—somewhat in the manner of Callot, but with a distinct individual style. Each is headed with the name of the month and the credit “Boutemi in.” within the image. At the bottom of the frame, “I.B.H. Bonnart ex.” alternates, from month to month, with Bonnart’s address, on the rue St. Jacques, suggesting that the prints were issued in lateral pairs, two to the sheet. Boutemi (also Boutemie and Boutmie), a goldsmith, medallist and printmaker, was born in Beauvais, and was active in Paris 1628-1636; Guilnard notes a suite by him of fantastical hats and coiffures. The printmaker Jean Baptiste Henri Bonnart (1678-1726) published, among other things, “La folie des hommes” and “Le moyen d’avoir de l’argent sans rien fair.”

Paris, n.d. \$6,500.00
Inventaire du fonds français: graveurs du XVIIe siècle (Roger-Armand Weigert, ed.), II.73f.; Guilnard p. 52, no. 61

8
CAMOES, LUIS DE

Obras de Luis de Camoes, principe dos poetas de Hespanha. Segunda edição, da que, na Officina Luisiana, se fez em Lisboa nos annos de 1779, e 1780. 4 vols. in 5. 156, 200pp., 320, 448, 382, 374, (8)pp. Engraved frontis. portrait. Contemporary full calf, richly gilt at spine, red and green leather labels. Edited by T. J. de Aquino, this edition contains an index to the “Lusiads” by Franco Barreto, a preface by Fernão Rodrigues Lobo Surrupita, and a preface and an eclogue, “Cintra,” compiled from quotations from Camões’s work, both by Manuel de Faria. Vol. 1 issued in 2 parts. Though dated 1782-1783 on the title-pages, the portrait is dated



7



10

1784. “Édition estimée” (Palha). Slightly rubbed, a few unobtrusive repairs at heads of spines.
 Lisboa (Simão Thaddeo Ferreira), 1782-1783 [1784?].

\$650.00

Palha 1652; Brunet I.1515; Graesse II.26

9
CARACCIOLI, LUIGI ANTONIO

Os caracteres da Amizade. Pelo Marquez Caraccioli, coronel no serviço d’El Rey de Polonia, Eleitor de Saxonía. Nova edição, corregida, e augmentada. 175, (1)pp. Sm. 8vo. Contemporary Portuguese dark-red morocco, the covers richly gilt with floral decorations and swags, the spine gilt in compartments. A few annotations in pencil. Rare, not in OCLC. A charming eighteenth-century Portuguese binding.
 Lisboa (Domingo Gonsalves), 1776.

\$850.00

10
CARAMUEL LOBKOWITZ, JOHANN

Philippus Prudens Caroli V Imp. Filius Lusitaniae Algarbiae, Indiae, Brasiliae legitimus rex demonstratus. (32), 430, (25)pp. Engraved arms on verso of half-title, fine engraved title, allegorical engraving of Portugal, and 25 portraits of the kings and queens of Portugal, all engraved by I. Neefs after E. Quellinus. Woodcut initials. Sm. folio. Contemporary full vellum over boards, with handwritten paper shelf label.

First edition of a work on the legitimacy of Philip II of Spain, and on the monarchs of Portugal, contending the rightful claim of Philip and his successors to the Portuguese throne. The engravings, by Neefs after Erasmus Quellinus, are of exceptional quality, as is the printing of the book, by Balthasar Moretus. Properly speaking, the work contains 25 portrait engravings in all, not 26 as frequently stated, the first being an allegorical representation of Lusitania. A very fine, crisp copy with superb impressions of the engravings. From the Auersperg library, with their ex-libris.

Antwerpen (Plantin-Moretus), 1639. **SOLD**
Palau 43538; Palha 2982; Funck p. 289f.; Azevedo & Samodães 582

11

COELHO DE SOUSA, MANOEL

Resumo para os principiantes da explicaçãõ das oyro partes da Oraçãõ. Com algumas noticias mais accessarias para a construcçãõ della, a que vulgarmente chamaõ Syntaxinha. 77, (1)pp. 8vo. Handsome contemporary Portuguese dark red morocco, the covers richly gilt with filigreed central medallions within fillets and cornerpieces, and ornamental borders. Raised bands, the spine gilt in compartments. Handsome buntpapier endpapers and flyleaves in contrasting green and red-gilt patterns. Not in OCLC. Small split at top of front hinge, inconspicuous small loss at head of spine. A fine early eighteenth-century Portuguese binding.

Lisboa Occidental (Miguel Rodrigues), 1726. \$950.00

12

LES CONSOLATIONS DES MISÈRES DE LA VIE, OU RECUEIL DE ROMANCES

97ff. Prof. illus. Manuscript album in skillful imitation of a printed book, with calligraphed texts and appliqué trimmed engravings which have been fastidiously colored by hand, as full-page plates, culs-de-lampe, borders, and other decorative elements. Lrg. 8vo. Contemporary calf gilt (backstrip separating). The text on the first title-page is actually printed, but has been altered by hand from the original "Les consolations de ma vie, ou recueil d'airs, romances et duos" adapted from a musical edition based on Jean-Jacques Rousseau. The second title, "Recueil de chansons et de romances," is calligraphed in imitation of the first. All unsigned, the texts address such romantic subjects as "La folie, la vin et l'amour," and "Le mariage de l'amitié et l'amour." The album is not quite completed, there being partly decorated pages near the end without text.

French, ca. 1800. \$3,500.00

13

CRÉBILLON, CLAUDE-PROSPER JOLYOT DE

Oeuvres de Crébillon. 2 vols. I: Engraved frontispiece portrait by Auguste de Saint-Aubin, (6), 448pp., 5 plates engraved by Moreau le jeune. II: (4), 411, (1)pp., 4 plates engraved by Moreau le jeune. Handsome contemporary marbled boards, 1/4 calf gilt. Cover of vol. II somewhat rubbed. Paris (Chez Antoine-Augustin Renouard), 1818. \$350.00
Brunet II.412f.; Graesse II.297

14

CULTOS DE DEVOÇÃO, E OBSEQUIOS, QUE SE DEDICÃO AO THAUMATURGO PORTUGUEZ S.TO ANTONIO DE LISBOA, EM OS DIAS DA SUA NOVA TREZENA

Ordenados por hum devoto do mesmo Sante, para se praticarem na sua propria casa. 128pp., of which the last 45pp. are printed with musical scores, of hymns and other offerings. Engraved frontis. of the saint. 8vo. Contemporary Portuguese red morocco, the covers richly gilt with floral sprays and ornaments, the spine in compartments. A.e.g., with gauffered decoration. A charming Portuguese binding.

Lisboa (Simão Thaddeo Ferreira), 1802. \$1,200.00

15

CUNHA, JOSÉ ANASTÁCIO DA

Principios mathematicos para instrucçao dos alumnos do Collegio de Saõ Lucas, da real casa pia do castello de Saõ Jorge.... (2), 315, (3)pp., 18 folding plates. Lrg. 8vo. Contemporary Portuguese full red morocco gilt, the covers with floral centerpieces and borders. Pastepaper endpapers. A.e.g. Signed by João Ignacio da Cunha on the title-page, with presentation on the first blank leaf. A charming eighteenth-century Portuguese binding, bright and well-preserved.

Lisboa (Na Offic. de Antonio Rodrigues Galhardo), 1790.

\$850.00

16

DEFINIÇÕES, E ESTATUTOS DOS CAVALLEIROS, E FREIRES DA ORDEM DE NOSSO SENHOR JESUS CRISTO,

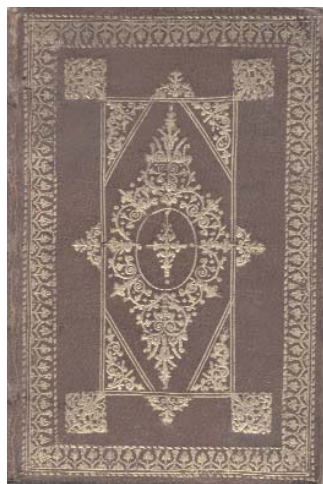
com a historie da origem, e principio della. (68), 194, (2)pp. Title-page in red and black; 4 full-page plates printed entirely in red. Wood-engraved cul-de-lampe, lettrines. 4to. Contemporary mottled calf. Fourth edition; first published 1628. Documents of the military religious Order of Christ, with a history of its founding in the fourteenth century, and regulations regarding the duties and privileges of its members. The striking plates, printed in red, illustrate cruciform insignia for ecclesiastical garments, for novices and knights.

Lisboa (Miguel Manescal da Costa), 1746. \$500.00

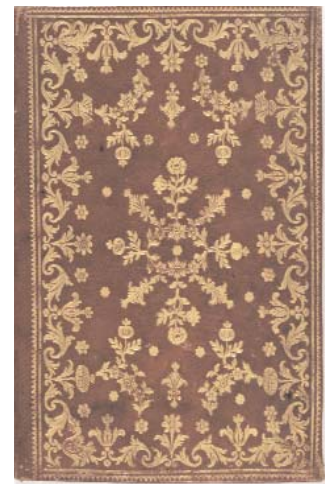
Innocência II, 132; Pinto de Mattos p. 241.; Ameal 778; Avila-Perez 2263; Souza da Camara 1000.



9



11



14



19

19

EPISTOLAE ET EUANGELIA TOTIUS ANNI,

ex praescripto Missalis Romani, sacrosancti Concilii Tridentini decreto restituti, S. Pii V Pontificis Maximi jussu editi, et Clementis VIII primum, nunc denuo Urbani Papae Octavi auctoritate recogniti ad majorem Ecclesiarum commoditatem. (8), 276, xlviii pp. Engraved title-page vignette and frontis.; wood-engraved lettrines throughout. Portions printed in red and black, including musical scores. Folio. In a very fine and elaborate contemporary Portuguese rococo red morocco binding, the covers richly gilt with centerpieces of floral ornament and interlaced borders on both covers, and with massive rocaille metal clasps. Raised bands. Inner dentelles, all edges gaufered and gilt, ribbon markers, each finished with a braided knot at its end.

Antwerpiae (Ex Architypographia Plantiniana), 1781.

\$6,000.00

20

ERASMUS, DESIDERIUS

Des. Erasmi Roterodami Colloquia : cum notis selectis variorum, addito indice novo / accurante Corn. Schrevelio. (10), 784, (20)pp., including fully engraved title-page. Stout sm. 4to. Green silk ties (one fragmentary). In a fine contemporary Dutch full vellum prize binding, gilt on both covers with a wreathed medallion emblem of a stork holding a snake in its beak, within fillets and floral corner-pieces; green silk ties. The first blank leaf is handsomely calligraphed with a full-page prize inscription to the pupil, from the governors of the school (Hagenau?), dated the Ides of February 1667. Emblem on the covers faintly crossed out.

Leiden/Rotterdam (Ex officina Hackiana), 1664. \$1,500.00
Brunet II.1041; Graesse II.495

21

L'ESPRIT DES ESPRITS, OU, PENSÉES CHOISIES; POUR SERVIR DE SUITE AUX MAXIMES DE LA ROCHEFOUCAULT

(4), 104pp. 8vo. Full speckled calf, covers gilt with the arms of vicomte Théodore de Jongh, supported by figures holding standards; arms repeated at foot of spine. From the library of

17

DE ROSSI, GIOVANNI GHERARDO

Scherzi poetici e pittorici. (10), 61, (3)pp. Frontispiece and 40 plates, engraved by Francesco Rosaspina after designs by José Teixeira Barreto, printed in black without borders. 8vo. Contemporary marbled boards, 1/4 calf gilt.

"Engraved title-page and 40 engravings by Giuseppe Tekira on the subject of love, some of them having an emblematical character: each picture is followed by a little poem. There are 4 editions dated 1795" (Praz). Some of the engravings were later republished in Bodoni's "Cimelio tipografico" (Parma, 1811), printed in color within ornamental borders. Fragment of inscription, "dell'autore," on the rear flyleaf, possibly from a presentation from Rossi.

Parma (Co' tipi Bodoniani), 1795. \$800.00
Brooks 602; Giani 73; Praz 479-480; De Lama, p. 115

18

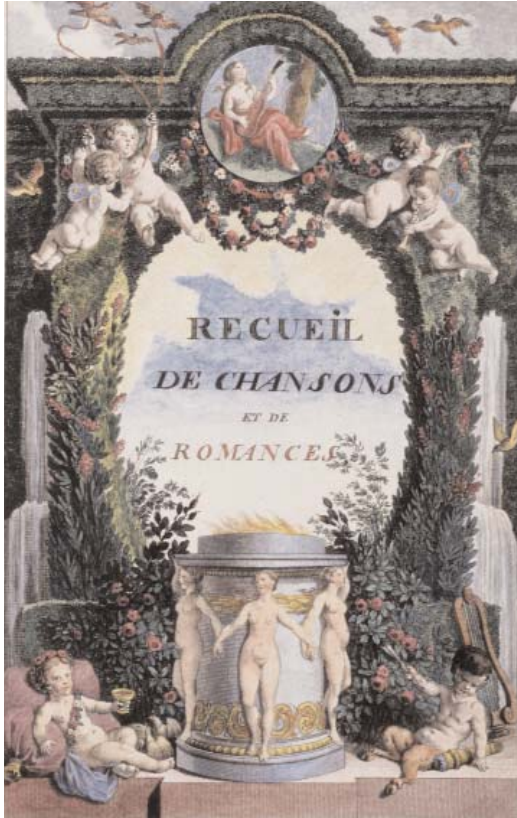
DUCARNE DE BLANGY, JACQUES JOSEPH

Traité de l'éducation économique des abeilles, où se trouve aussi leur histoire naturelle. Avec figures. 2 parts & supplément in 1 vol. (4)ff., xxi, (1), 358pp.; (2)ff., 209, (3)pp.; 47, (1)pp., 2 folding plates. Sm. 8vo. Contemporary mottled calf. First edition. Bound with: Supplément au Traité de l'éducation économique des abeilles... ou l'art de former soi-même les essaims quand on juge à propos de le faire, sans être obligé d'attendre qu'ils viennent d'eux-mêmes. Lightly waterstained at foot.

Paris (Chez P. Fr. Gueffier), 1771, 1776. \$850.00
Brunet 6442



20



12

the bibliophile Théodore de Jonghe (d. 1829), with his ex libris. OCLC cites one copy, at the Staatsbibliothek Berlin. Londres, et se trouve à Bruxelles (Chez Emman. Flon), 1784. \$250.00

22

FERREIRA DA GRAÇA, FRANCISCO

Estatutos literarios dos religiosos Carmelitas calçados da Provincia de Portugal, en conformidade das... disposições dos novos estatutos da Universidade de Coimbra. 200, (4)pp. Sm. folio. Contemporary Portuguese crimson morocco gilt, the covers with lavish dentelle borders of floral and leafy arabesques, the centers with the arms of Pombal surmounted by a marquess's coronet and surrounded by the chain and cross of the Order of Christ; six raised bands on spine, the compartments filled with flowers and arabesques. A.e.g.

A large-paper copy, on strong Dutch paper, magnificently bound for the Marquês de Pombal. The statutes for the Carmelite schools for higher education, modelled on the new statutes of Coimbra University and embodying the progressive reforms of Sebastião Jose de Carvalho e Mello, Marquess of Pombal (1699-1782), for whom this copy was bound. Pombal, the greatest Portuguese statesman since the end of the sixteenth century, was also, in 1768, the founder of the Royal Printing Press, which printed this volume. Books in his bindings are of great rarity, especially with those with his arms as Marquess of Pombal. Fine Portuguese bindings are themselves rare, many having perished in the earthquake of 1755, after which economic conditions were unfavorable to the production of richly decorated bindings for many years.

Lisboa (Regia Officina Typographica), 1776.

SOLD

SEE FRONT AND BACK COVERS

23

FIGUEREDO, ALPHONSE DE

Le Portugal. Considérations sur l'état de l'administration, des finances, de l'industrie et du commerce de ce royaume. Éditeur: François Lallemand. 268pp. Contemporary Portuguese full red morocco, the covers elaborately blindstamped and gilt, with crowned initials V.M. A.e.g. The binding is signed Lisboa & Companhia at the foot of the front cover. Possibly bound for Vittore Emanuele II, Victor Emmanuel, the first King of a united Italy. Annotations on title-page.

Lisbonne (Imprimerie Franco-Portugaise), 1866. \$600.00

24

FRANCISCO DE SANTA MARIA

Sermoens. I. parte. (8), 382pp. Lrg. 8vo. Contemporary full tan calf gilt; a.e.g. with gauffered edges. **Presumably the dedication copy, the covers gilt with the arms of Dom Pedro II, "the Pacific," (1648-1706), King of Portugal.** OCLC records that five volumes of Francisco de Santa Maria's sermons were published between 1689 and 1738. The binding with a few small worm holes, lacking ties, but quite handsome. Ex- libris Mathias Lima.

Lisboa (Na Officina de Manoel Lopes Ferreira), 1689.

\$2,500.00

Barbosa 2.190; Da Silva 2.462

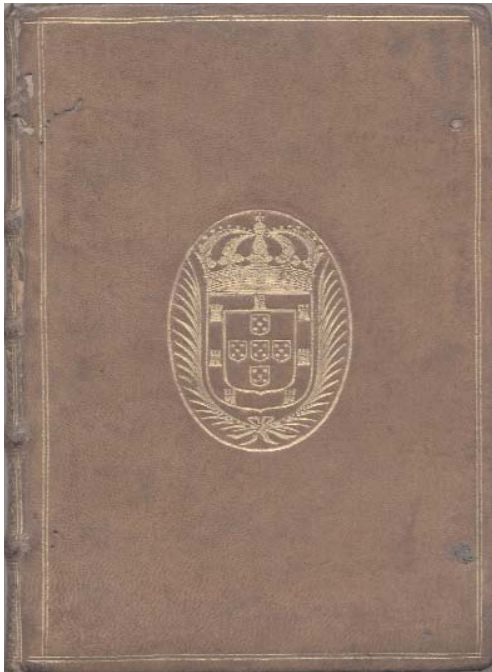
25

FULIGATTO, IACOBO

Vita Roberti Bellarmini Politiani e Societate Iesv Marcelli II. Pont. Max. Sororis Filii S.R.E. Presbyteri Cardinalis Archiepiscopi Capvae Fidei Propugnatoris Urbano VIII. Pontifici Maximo Dicata Italice Primum Scripta a Iacobo Fuligatto. (590)pp. Fine engraved allegorical half-title-page and portrait, both by



26



24

Leodij I. Valdor. 4to. Contemporary calf, double gilt rule, the covers gilt at center with the arms of Jacques-Auguste de Thou and his second wife Gasparde de la Chastre; raised bands, the spine in six compartments gilt with de Thou's monogram. De Thou shelfmark in ink on upper cover and pastedown.

From the library of Jacques-Auguste de Thou (1553-1617), historian, statesman, bibliophile and Royal librarian. "From the time Henri IV became king in 1589, de Thou was among his chief counsellors, and had an important part in the negotiations which culminated in the Edict of Nantes in 1598... for more than 20 years de Thou collected books and manuscripts... the ruination of many monasteries threw thousands of these on the market and his library became the greatest private collection of books in France... in 1593 Henri IV made de Thou Grand Maître of the Royal Library" (Thompson, *History of Historical Writing*, I). Some shelf wear; Lower corner of text partly dampstained; portions of hinges expertly renewed; the binding is, on the whole, attractively preserved. Leodii (Ioannis Ouvverx), 1626. \$1,500.00
Thompson, James Westfall: A History of Historical Writing (New York, 1942), p. 569

26

[GLORIA, MAGDALENA DA]

Reyno de Babylonia, ganhado pleas armas do Emypreo; discurso moral, escrito por Leonarda Gil da Gama. [pseud.]... (40), 296pp. Engraved frontispiece by G.F.L. Debrie and 16 copperplate engraved plates (of which 4 by Debrie). Sm. 4to. Contemporary calf gilt at spine. Raised bands. Landwehr remarks that this is one of the few Portuguese emblem books. He notes the stylistic resemblance of the plates to those in Hugo's "Pia Desideria," but attributes all 16 to Debrie (whereas the last 12 are clearly the work of a naive artist in imitation of him). The author was a Franciscan nun at the convent of N.S. de Esperança in Lisbon who used the pseudonym Leonarda Gil da Gama, an anagram of her own

name. Her works were much admired by her contemporaries, who dubbed D. Magdalena "phenix dos ingenhos." G.F.L. Debrie, a Frenchman probably of Netherlandish descent, and a pupil of Bernard Picart, spent part of his career in Portugal. Early inscription on title-page noting the the author's real name. Some worming on cover and spine.

Lisboa (Pedro Ferreira), 1749. \$3,500.00
Praz p. 410; Landwehr: French, Italian, Spanish and Portuguese Books of Devices and Emblems, 1534-1827, no. 321; Princeton University Emblem Books 511; Innocencio V.344; Fonseca, Pseud. 53-54; Soares 665

27

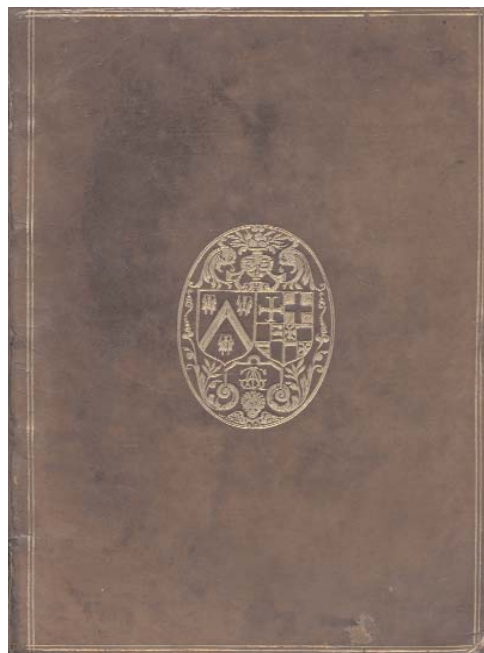
GRAFIGNY, FRANÇOISE D'ISSEMBOURG D'HAPPON-COURT DE

Lettres d'une péruvienne. Par Mme. de Grafigny. Nouvelle édition, augmentée d'une suite qui n'a point encore été imprimée. 2 vols. 255, (1)pp.; 239, (1)pp. Frontis. portrait by R. de Launay, 8 engraved plates by Coigny after Levèvre hors texte. 8vo. Handsome contemporary full calf gilt. A.e.g. Mme. de Grafigny's "Letters of a Peruvian Woman," first published in 1747 and reissued in more than 130 editions in various languages, was one of the most widely read novels of the eighteenth century. A critique of French society, it had little to do with South America, and its heroine, an Inca princess, was really a mouthpiece for Grafigny herself. The book is a classic example of early literature advocating the liberation of women. Paris (Imprimerie de P. Didot l'aîné), 1797. \$650.00

28

GUÉRIN, JEAN URBAIN & FIESINGER, FRANS GABRIEL

Recueil de portraits de quelques députés célèbres, à l'Assemblée Nationale de France, en 1789. Dessinés par J. Guérin, gravés par Fiesinger. Title (on front wrapper, printed in deep letterpress on blue paper), 13 hinged fine stipple-engraved plates, each an oval profile portrait, engraved beneath with the name and title of the subject. Guards (attached to the right edge of each platemark). Sm. 4to. Old



25

boards, painted pale red, with contemporary shelf label hand inscribed 6169.

This copy from the famous print collection of King Augustus II of Saxony (with ex-libris mounted on the back of the front wrapper), and from the collection of Jean Fürstenberg (with his ex-libris in the binding). OCLC records one copy in the U.S. (Indiana), listed with 21 leaves, and 2 others in Leipzig and Lyon. Fürstenberg publishes the date as "an III (1795)." The subjects include the marquis de La Fayette, the comte de Clermont-Tonnerre, F.M.A. Fezenzac de Montesquiou, the comte de Mirabeau, and others.

Paris (Chez l'auteur) [1795?]. \$2,500.00
Fürstenberg, Hans: Das französische Buch im achtzehnten Jahrhundert und in der Empirezeit, no. 117; Schloss Ludwigsburg 1965, p. 151; cf. Lugt 971-972 (Friedrich August II)

29

GUIJARRO Y RIPOLL, ANTONIO

Principios de armonia y modulaci3n. Dispuestos en doce lecciones para instrucci3n de los aficionados que tengan conocimiento de las notas y de su valor, con breve diccionario de musica a continuaci3n para la mas facil inteligencia. 27, (1)pp. Engraved title vignette. Sm. 4to. Contemporary full mottled calf gilt (the front cover slightly scraped). A musical primer.

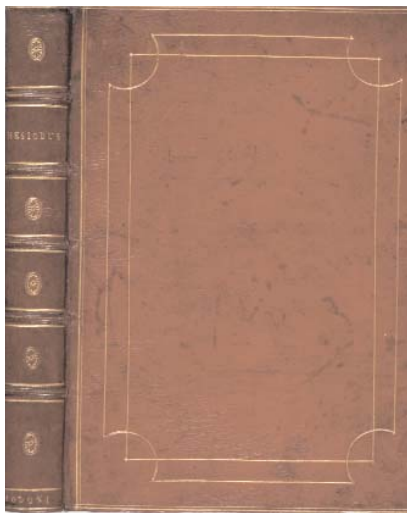
Valencia (Oficina de Manuel Lopez), 1831. \$450.00
Palau 11089

30

HESIOD

[Esi3dou tou Ascraiou ta Euriskomena.] Hesiodi Ascraei Opera omnia. Latinis versibus expressa atque illustrata a Bernardo Zamagna ragvsino. (2), 16, xxxv, (5), 110pp. Lrg. 4to. Bound by Bradel, with his engraved ticket on the verso of the front flyleaf ("Reli3 par Bradel l'Ain3, successeur du Sr. Derome le Jeune son Oncle") in fine full red straightgrain morocco gilt, with cover frames and neoclassical medallions at spine, gilt-stamped "Bodoni" at foot of spine. Raised bands. Inner dentelles. Turquoise silk moir3 doublures and flyleaves. A.e.g. Medaillon portrait of Hesiod engraved on title page. Printed by Bodoni. Slightly darkened at spine, a few small marks on covers. A magnificent volume.

[Parma] (Ex Regio Parmensi Typographio), 1785. \$4,000.00
Brunet 141; Brooks 290



30



31



32

31

HORAS PORTUGUEZAS,

do Officio da Virgem N. Senhora, e Ramilhete manual de diversas ora33es. (54), 528pp. Woodcut frontispiece and 60 small illustrations (one for each month in the calendar of saints' days, and 48 in text). Culs-de-lampe; text within ruled borders. 8vo. Contemporary Portuguese red calf, the covers with double-ruled gilt borders incorporating spray roll, enclosing central panels densely decorated with small floral and cherub-head tools, the spine ornately gilt in five compartments; fleur-de-lys shaped brass clasps, gauffered edges, a.e.g. A charming Portuguese Book of Hours, in a fine contemporary binding. Small loss at head of spine.

Lisboa (Na Officina dos Herdeiros de Antonio Pedrozo Galra3), 1741. \$2,500.00

32

HORAS DA SEMANA SANTA,

empregadas na li33o, e medita33o dos principaes officios, e sagrados mysterios deste santo tempo.... Com varias illustra33es historicas, oportunas reflex3es moraes, e diferentes pr3ticas de piedade... decima-quinta impress3o. Seu author Fr. Francisco de Jesus Maria Sarmento. 584, (2)pp., 7 engraved plates. Stout 8vo. Contemporary dark red morocco, the covers richly gilt with floral and foliate ornament, corner-piece urns, and chainlink frame, the spine gilt in compartments with floral decoration. A.e.g., gauffered. A delicately bound Portuguese book of Hours. OCLC records one other copy, in a similar binding, at the Pierpont Morgan Library.

Lisboa (Sim3o Thaddeo Ferreira), 1814. \$1,200.00

33

KRAUSS, ANTON, EDLER VON

Geist der 3sterreichischen Gesetzgebung zur Aufmunterung der Erfindung im Fache der Industrie. vi, (2), 203, (1)pp. Sm. 4to. Contemporary Austrian full cherry red calf, the covers with gilt design of leafy volutes and triple fillets, gilt back, inner dentelles, and gilt-bordered grey moir3 doublures and flyleaves, gilt edges. The book concerns commercial law, especially those affecting inventions, in the Austrian Empire. An attractive nineteenth-century Austrian binding. A little very faint foxing, the binding beautifully preserved.

Wien (Kommission bei J.G. Ritter von M3sle's Witwe u. Braum3ller), 1838. \$650.00



28

34

[LE CLERC, JEAN]

La Vie du Cardinal Duc de Richelieu, Principal Ministre d'État de Louis XIII, roi de France et de Navarre. 2 vols. (22), 551, (1)pp.; 606pp. 2 engraved frontispieces and a folding engraved aerial view of the siege of La Rochelle by Jan van Vianen. Sm. 8vo. Fine 19th-century brown morocco gilt. Raised bands; inner dentelles. A.e.g. Title in red and black. The Cologne imprint is fictitious. Ex-libris Musaeo Huthii. Inside front hinge of Vol. I neatly separated.

Cologne [Amsterdam] (Chez **** [Hugeutan]), 1694. \$650.00

35

[LE CLERC, SÉBASTIEN]

Verdadeiros principios do desenho. Conforme o caracter das piaxoens. Por M. le Clerc para uso da mocidade portugueza.... 92 engraved illus. on 52 engraved plates. Lrg. oblong 8vo. New calf gilt. Includes on 19 leaves numbered LI-Ggg (illus. 72-92) "Caracteres das piaxoens segundo M. le Brun por M. le Clerc para uso da mocidade portugueza..." The work is adapted from Le Clerc's "Principes de dessein" (Paris [Audran], 1700). Unobtrusive small waterstain at foot of first few leaves. No copy listed in OCLC.

[Lisboa] (Vendese nas Lojas da Impressao' Regia...), n.d. \$1,500.00

36

[LE PRIEUR, J.C.]

Description d'une partie de la vallée de Montmorenci, et de ses plus agréables jardins. Par M. ***, ancien professeur de grammaire à l'École Militaire. Bound with: Albon, Charlotte Angélique [comtesse] d'. Vue des monumens construits dans les jardins de Franconville-la-Garenne, appartenans à Madame la comtesse d'Albon, gravés d'après ses dessins & ceux de M. de Lussi. I: iv, 43, (1)pp. II: (2)pp., 23 copperplate-engraved plates (5 folding, of which 1 printed in sanguine), by

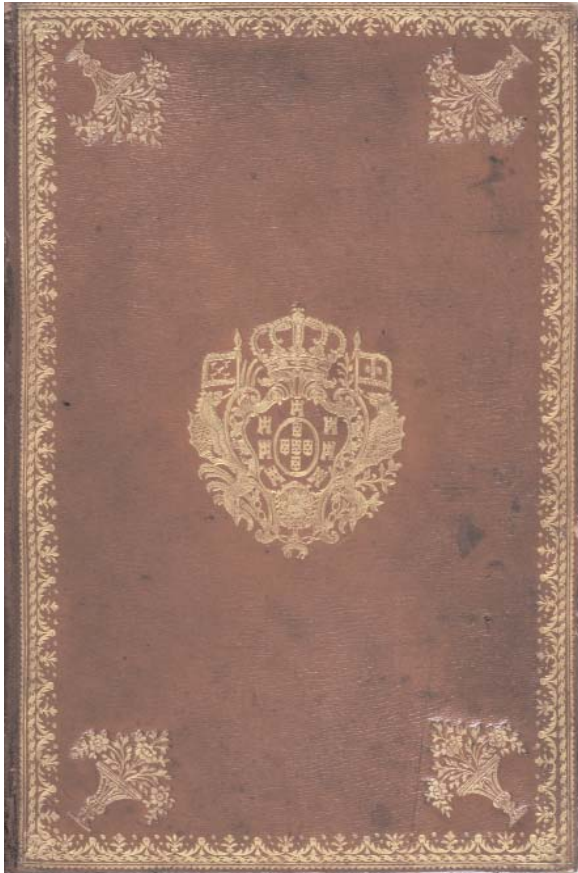
F. Marie de Lussy [or Lussi], E. Lepagelet [or Le Pagelet], the comtesse d'Albon and Benoit, engraved by Le Pagelet and Benoit. Early pastepaper boards (frayed at edges). New fitted clamshell box (marbled boards, 1/4 calf gilt). The imprint statement, "A Tempé, et se trouve à Paris," is false: the work was printed and published in Paris.

This volume contains two different issues of the same work. The second title here, "Vue des monumens construits dans les jardins de Franconville-la-Garenne," was actually the first published, consisting solely of a title-page and 19 plates. The "Description d'une partie de la vallée de Montmorenci, et de ses plus agréables jardins," published later in the same year, was expanded to include an avertissement and 43 pages of text, in addition to the same plates. Following these two issues of 1784, there was a second edition in 1788, in which the number of plates was expanded to 25. The present volume must have been put together shortly after 1788, adding four of the new plates from the second edition to the original group, including an illustrated folding plan of the property.

Most of the plates are engraved by E. Lepagelet after Marie de Lussy, and if in places naive, they are of notable artistic quality. The gardens of Count Claude-François-Camille d'Albon were noted for their extravagant follies and monuments, in addition to the beauty of the landscape. Here, plates illustrate a temple of the muses, the Cascade d'Ésope, a grand obelisk, the Bosque de l'Amitié, a Kiosque in Chinese taste, fountains, waterfalls, a number of Swiss chalets, a ruined classical tomb, a column erected to the honor of M. Mirabeau (with a portrait bust at the top), rustic bridges, a primitivistic monument to William Tell, the classical Palais de l'Aurore, and other attractions. Of special interest is the



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single sanguine plate, which depicts a balloon ascent from the garden at Franconville on 16 January 1784. Cohen notes two states of the image, one with sails around the balloon (as here), and one without; normally it is printed in black but "on la trouve parfois tirée en sanguine." In this copy, every plate (and each title-page) is boldly, perhaps obsessively, inscribed in ink "Milon l'aîné La Monfrrière."

[Paris] (Chez Moutard/ Chez Moutard), 1784. \$5,500.00
Cohen 624-615; Sander 1169; De Ganay 117

37

LE SAGE, ALAIN RENÉ, et al.

Le theatre de la foire, ou, L'opera comique, contenant les meilleures pieces qui ont été représentées aux foires de S. Germain & de S. Laurent.... Avec une table de tous les vaudevilles & autres airs gravez-notez à la fin de chaque volume. 10 vols. 637pp. Frontispiece after Bernard Picart. 84 plates after Picart and Bonnart by Demarne, Scotin, Poilly and others. 8vo. Contemporary marbled boards, 3/4 tan glazed calf gilt, indistinctly signed on the spines L. Dixon.

Cohen (637-639) describes the only Paris edition, published 1721-1737. Vols. I-IX are devoted to the comic operas of Le Sage, D'Orneval and their collaborators (including Fuzelier, Autreau, Lafont, Piron, and Fromaget); Vol. X to the plays by Carolet. The plates depict early performances of the works. The publication includes 637pp. of engraved musical scores to accompany the text.

This copy is from the library of Tsarskoe Selo, with its handsome imperial ex-libris (probably of the early nineteenth-century) stamped on the second leaf of each volume.

The library was sold at auction at the Plaza Galleries in New York, in 1933. Intermittent light wear to the bindings; a handsome set.

Amsterdam/Leipzig (Arkstee & Merkus), 1764. \$1,500.00

38

[LEONE, EVASIO]

Le virtù del trono. Cantata per la nascità di S.A.R. Don Antonio di Braganza, principe di Beira. (14), 35, (11)pp. Allegorical cul-de-lampe in dedication engraved by Francesco Rosaspina, signed "F. Vieira inv. Roma 1796, F.R. f." Watermark "D&C Blauw." Folio. Contemporary full crimson straight-grain morocco, richly gilt with royal arms on covers, within floral borders and cornerpieces. Inner dentelles. Green silk doublures and flyleaves. Mounted at the foot of the inside from cover, the engraved ticket of the binder, J.E.G. Rebello da Fontoura.

A Bodoni edition. **The Dedication Copy, in a contemporary Portuguese royal binding** lavishly decorated with the arms of the dedicatee, João de Bragança, Prince of Brazil. The dedication is signed Rodrigo de Souza Coutinho, minister plenipotentiary to the king of Sardinia, who apparently commissioned it. João VI (1769-1826), who reigned as King of Portugal from 1816 to 1826, received the title of Prince of Brazil in 1788. With the French invasion of Portugal in 1807, he and his family fled to Brazil, and João lived there in exile even after his accession, returning to Lisbon only in 1822. His son Dom Pedro, who remained in São Paulo, declared independence for Brazil in the same year, assuming the title of Emperor of Brazil as Pedro I. A trace foxed; light wear to the binding. Ex-libris of King Manuel II (1908-1910) mounted on the verso of the front flyleaf.

Parma (Nel Regal Palazzo, co' tipi Bodoniani), 1796.

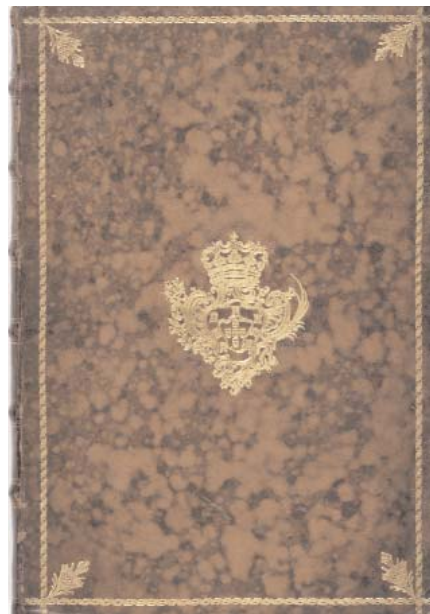
SOLD

Brooks 644; Giani 87

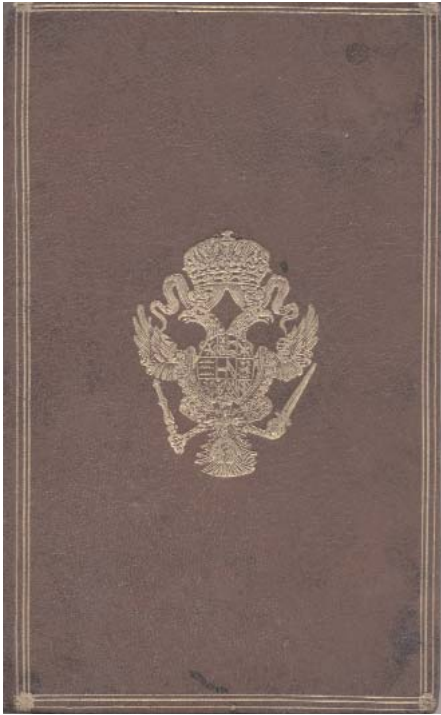
39

LEVESQUE, P.CH.

Sentences de Théognis, de Phocylide, de Pythagore, et des sages de la Grèce, recueillis et traduites. (Collection des



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moralistes anciens, dédiée au Roi. [10.] 219, (1)pp. 8vo. Bound by Derôme le Jeune, with his engraved ticket on the verso of the first blank leaf, in full green polished calf, the covers with gilt fillets, the spine in compartments with medallions; inner dentelles, a.e.g. Paris (Chez Didot l'aîné...et De Bure l'aîné), 1783. \$450.00

40

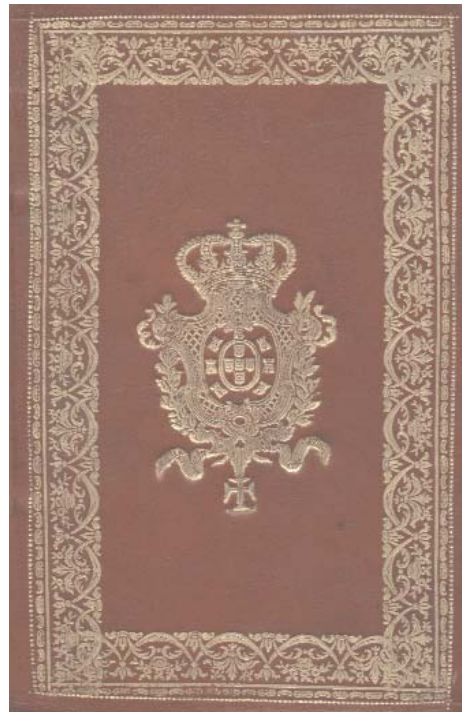
[LIGER, LOUIS]

Traité curieux des mouches à miel, contenant la maniere de les bien gouverner, pour en tirer un profit considérable par la récolte de la cire & du miel. avec un traité des vers a soye. (12), 418, (4)pp., 2 woodcut plates. Contemporary calf. gilt. Raised bands. Somewhat dampstained at lower outer corner, at the end; incidental contemporary pen and ink sketch one one page. Paris (Joseph Saugrain), 1740. \$450.00

41

LISBOA. CAMARA MUNICIPAL

Esgotos de Lisboa. Parcecer e actas da Commissão nomeada pela Camara Municipal de Lisboa. Em 4 de agosto de 1880. 511, (3)pp. 1 folding table. 4to. Full brown morocco, with gilt and blindstamped double fillet frames and cornerpieces, the front cover with crowned gilt royal initials D.F. II (Don Fernando II); raised bands, spine gilt in compartments; inner dentelles. A.e.g. The binding signed at lower right corner of front cover: A. Ferrin Enc., and with his printed ticket on the verso of the front flyleaf. **Bound for Ferdinand of Saxe-Coburg and Gotha** (1816–1885), who as Fernando II (“King Bomba”) was titular King of Portugal, as King Consort of Queen Maria II from 1836 to 1853 and twice Regent, before the accession of his son Peter V, and then again after his son’s early death (1853-1855, 1861). Ex-libris Mathias Lima. Lisboa (Typographia Universal), 1881. \$650.00



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MACHADO DE MENDONÇA, JORGE FRANCISCO

Pelo Breve Memorial expone... o regimen, que tem estabelecido no Hospital Real de Todos os Santos.... Relata-se a fundação deste Hospital.... 148pp. Sm. folio. Contemporary mottled calf, the covers finely gilt with **royal arms of Portugal**, within spiral fillets and thistle cornerpieces. Raised bands, the spine gilt in compartments.

First and only edition, important for the study of the history of the Hospital de Todos os Santos in Lisbon, which, founded in 1492, was influential in introducing improvements to surgical technique in Portugal in the sixteenth century. Marginal annotations in black and red; minor worming at upper edge of L3-T4. Armorial ex-libris of Luiz Vasquez de Cunha e Ataíde, second Conde de Povolide (1697-1761), on verso of the title-page. Lisbon (Miguel Manescal da Costa), 1761. \$2,250.00 *Innocêncio IV.171; Silva J2096*

43

MASEN, JAKOB

Éloge de Charles-Quint, empereur. Traduit du poème latin de Jacques Masénius...par André-Joseph Ansart. (10), 52, 32pp. Engraved frontis. portrait of Marie-Antoinette by Le Beau after Marillier. Sm. 4to. Contemporary full dark red morocco, the covers finely gilt with fillets and central Habsburg arms, spine gilt, inner dentelles. This book, dedicated in 1774 to Marie-Antoinette, then Dauphine de France, is **from the library of Empress Maria Theresa** (1717-1780), Marie Antoinette’s mother, and the last of the House of Hapsburg. Marie-Antoinette was Maria Theresa’s fifteenth and penultimate child, She assumed the title of Queen of France and Navarre later in this year, after the succession of her husband, Louis XVI. The binding is in fine condition. OCLC records two copies, at the Bibliothèque Nationale and the Bayerische Staatsbibliothek. Paris (J. Barbou), 1774. \$3,500.00



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44

MAURAN, G.

Aviso a' gente do mar sobre a sua saúde. Obra necessaria aos cirurgiões de navios, e em geral a todos os marinheiros, que andaõ embarcados em navios, aonde não ha cirurgiões. xxx, (2), 475, (3)pp. Lrg. 8vo. Contemporary Portuguese red morocco, the covers with roll-stamped gilt acanthus borders, central medallions with the royal arms of Dom João, Regent of Portugal, spine richly gilt; gilt and gauffered edges. An unusual treatise on medicine aboard ship written by a French naval surgeon and first published in France in 1766. The OCLC cites three copies, at the Wellcome Library, the New York Academy of Medicine, and the National Library of Medicine. This copy is in a **splendid Portuguese royal binding**. Unobtrusive small wormhole losses in top and bottom compartments of spine (the head of spine partly loose as a result), otherwise in brilliant condition. Ex-libris Harrison D. Horblit. Lisboa (Na R. Typ. da João Antonio da Silva), 1794.

\$4,500.00

45

MERCIER, JEAN

Emblemata. 56, (2)ff. Engraved title within architectural border with putti, signed "Queyr. sculpsit."; engraved coat-of-

arms of the dedicatee, Louis de La Châtre (with typographical ornaments on verso); 50 engraved emblems by the same hand, accompanied by mottoes, with text on facing pages. Sm. 4to. Contemporary limp vellum (a bit worn). Fitted clamshell box (cloth with leather label).

A large-paper copy. First and only edition, issued without imprint or colophon, and dated from the end of the dedication. One of the few books printed at Bourges in the sixteenth century; Landwehr suspected that it was privately printed. "The copperplates are of unusual quality for a provincial engraver and are characterized by luxuriant foliage and careful detail of buildings and city views as background for the emblem subjects" (Mortimer). The engraved architectural title-page is signed "Queyr. sculpsit," an artist of whom there is no information, and the rest of the plates in the book are undoubtedly from his hand. Mercier is thought to have taught law at Bourges (as did Alciati), and was a pupil of the renowned scholar Jacques Cujas, whom he succeeded as dean of the law faculty, and whose tomb is depicted in the final emblem of the book. Light browning.

[Bourges: Nicolas Levez?], 1592.

\$15,000.00

Landwehr: *French, Italian, Spanish and Portuguese Books of Devices and Emblems, 1534-1827*, no. 522; *Mortimer French 373; Praz p. 424f.*

46

MERINO DE JESUCHRISTO, ANDRÉS

Escuela paleographica, ó de leer letras antiguas, desde la entrada de los Godos en España hasta nuestro tiempos. Title-page, (32), 443, (1)pp. Engraved title, 59 engraved plates. 4 text illus. Folio. Contemporary Spanish mottled calf, the spine gilt in compartments.

The first edition of this beautiful Spanish writing book. "Contiene bellissime tavole incise da Francisco Assensio. Quest'opera di insegnamento paleografico è composta innanzi tutto da 29 tavv. di iscrizioni eseguite da Padre Andres, con antichi caratteri dal 4° secolo in poi, con uno sguardo al moderno alfabeto" (Bonacini). Bonacini goes on to quote a commentary on the book by Maggs Bros. "An extremely interesting transcript of Julius Caesar's will is given in the old Roman characters, such as Mabillon had published.... Curious hieroglyphics are also reproduced from ancient Spanish coinage and an interesting chapter is devoted to early Gothic and Moorish money; while the alphabet and various signs and contractions are deciphered from the Saxon, Gothic, Runic, Ulfilan, Roman, Greek and French characters, with passages from old Castilian, Catalan and Valencian manuscripts." Father Andres Merino (1730-c. 1787) taught at the Escuelas Pias in Castile, and had made an intensive study of paleography. A handsome copy, in fresh condition. Ex libris D.F.F. de Navarrete.

Madrid (D. Juan Antonio Lozano), 1780. \$3,750.00
 Bonacini 1168; Palau 165667; Salva 2325; Palha 485; Cotarelo 706

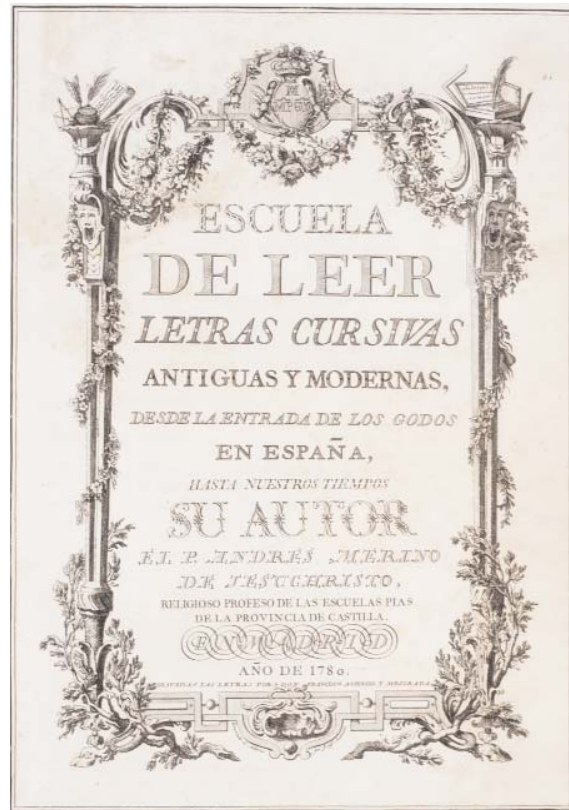
47

MEYRELLES DE TAVORA DO CANTO E CASTRO, ANDRÉ

O Marquez de Sá da Bandeira. Biographia fiel e minuciosa do illustre finado, redigida sobredocumentos officiaes e parlamentares com o auxilio de valiosos apontamentos prestados por elle mesmo em 1873 e de outras informações fidedignas. 93pp. Frontis. 8vo. Contemporary blindstamped buckram, 1/4 leather, gilt with crowned initials DF II. A.e.g. **Bound for Ferdinand of Saxe-Coburg and Gotha** (1816–1885), who as Fernando II ("King Bomba") was titular King of Portugal, as



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King Consort of Queen Maria II from 1836 to 1853) and twice Regent, before the accession of his son Peter V, and then again after his son's early death (1853-1855, 1861). Stamped royal cypher on title-page.

Lisboa (Empreza Editora, Carvalho & C.a), 1876. \$450.00

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[MIND, GOTTFRIED]

X Blätter Katzengruppen von Gottfried Mind. Nebst kurzer Nachricht von dessen Leben. (8)pp., 10 lithographic plates. Oblong folio. Text in loose signatures, with loose plates. Fitted cloth slipcase and chemise.

Playful studies of cats by the Swiss artist (1768-1814), an autistic savant who was widely known as "der Katzen-Raffael." The letterpress text is unsigned. A little foxing in the plates, for the most part unobtrusive.

Leipzig (Gerhard Fleischer), [1827]. \$4,500.00

Cf. Wiedemann, Franz: *Der Katzenraphael. Lebensbild eines seltsamen Künstlers* (Leipzig 1887); Koelsch, Adolf: *Gottfried Mind, der Katzen-Raffael. Versuch eines Lebensbildes* (Zürich/Stuttgart 1924)

49

MOLIÈRE [JEAN-BAPTISTE POQUELIN]

Oeuvres de Molière. Avec des remarques grammaticales, des avertissemens, et des observations sur chaque pièce. Par M. Bret. 6 vols. viii, 520, 576, 776, 560, 776, 704pp. Engraved frontispiece portrait of Molière by Cathelin after Mignard, and 35 plates hors texte, all after Moreau le Jeune by various hands, including De Launay, Duclos, Née, Simonet, de Ghendt, Masquelier, Baquoy, Le Bas, Leveau,



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Legrand, Helman; one by Moreau le Jeune himself. Title-page vignettes for each volume, designed and engraved by Moreau le Jeune. Early marbled boards, 3/4 leather, gilt at spine. "Bonne réimpression" (Cohen), slightly augmented, of the first edition of 1773, illustrated by Moreau le Jeune. Crowned cypher stamped in red on title-pages. Backstrip of Vol. I partly detached.

Paris (Par la compagnie des Libraires Associés), 1788.

\$1,800.00

Cohen 719; Brunet III.1798-99; cf. Ray 50

50

MOLINA, ANTONIO DE

Comunhão perfeita.... Com affectos praticos, e proprios de cada huma das considerações para antes de commungar.... 139, (3)pp. Sm. 8vo. Contemporary Portuguese dark-red morocco, the covers gilt with the arms of King João VI of Portugal, within broad floral roll borders and large floral corner-pieces. A.e.g. **A Portuguese royal binding.** João VI (1769-1826), who reigned as King of Portugal from 1816 to 1826, received the title of Prince of Brazil in 1788. Lacking the front free endpaper.

Lisboa (Impressão Regia), 1820.

\$1,200.00

51

(MOREAU LE JEUNE) Marmontel, Jean-François

Les Incas, ou la destruction de l'empire de Pérou. Par M. Marmontel, historiographe de France, l'un des quarante de l'Academie Française. I. xii, 338, (2)pp.; II. (4), 380, (40)pp. Frontispiece and 10 engraved plates hors texte by J.B. Simonet, J.J. Leveau, Nicholas de Lanay, I.S. Helman, et al. after Moreau le Jeune. Sm. 4to. Contemporary mottled calf gilt, the spines in compartments with red leather labels. A.e.g. An account of the cruelties of the Spanish conquest inspired by religious fanaticism. In effect, the book is Marmontel's retort to the Sorbonne and the archbishop of Paris, who had censured his "Bélisaire," published the year before, for its advocacy of religious toleration. First hinge partly split; first few leaves somewhat browned, text a little rumped, other intermittent light wear.

Paris (Chez Lacombe, Libraire), 1777.

\$600.00

Cohen 690; Fürstenberg 109; Bocher (Moreau) 986-996; Hill 1084; Palau 152444; Sabin 44652

52

LE NÉCROLOGE DES HOMMES CÉLÈBRES DE FRANCE

Par une société de gens de lettres. 226, (2)pp. Engraved title, head- and tailpieces. Sm. 8vo. Contemporary marbled boards, 1/2 calf gilt. Raised bands. One volume of the series, published between 1767 and 1782 under the direction of Charles Palissot de Montenois, in 17 volumes. Texts by Louis Poincette de Sivry, Charles Palissot, Jean Castillon, Joseph-Jerome de Lalande, and others. This volume contains éloges to Nattier, Drouais, Massé, and the abbé de Marsy, author of "Le poème de la peinture," among others.

Paris (G. Desprez, Imprimeur du Roi), 1768.

\$350.00

Barbier, A.A.: Ouvrages anonymes III.col. 405

53

OROZCO Y BERRA, MANUEL

Noticia histórica de la conjuración del Marques del Valle, años de 1565-1568. Formada en vista de nuevos documentos originales, y seguida de un extracto de los mismos documentos. 502, (4)pp. 4to. Contemporary full calf gilt, blind-stamped in cathedral style. First edition of this study of documents relating to accusations against the second marquis del Valle that he attempted to set up Mexico as an independent state under his own rule. **From the library of Sir Thomas Phillips**, with his ink shelfmark, and pencilled "MHC."

Mexico (Tipografía de R. Rafael), 1853.

\$750.00

Palau 204530; Sabin 57645

54

PALTEAU, [GUILLAUME LOUIS FORMANOIR DE]

Nouvelle construction de ruches de bois, avec la façon d'y gouverner les abeilles, inventé par M. Palteau, premier



56



57

Commis du Bureau des Vivres de la Généralité de Metz; et l'histoire naturelle de ces insectes. Le tout arrangé & mis en ordre par M.***. xxviii, (2), 422, (2)pp. Engraved ornamental half-title, 5 folding engraved plates. Contemporary full mottled calf. Raised bands; gilt ornaments within compartments. Metz (Joseph Collignon), 1756. \$850.00
Casteljaou 1258; Brunet VI.6439 ; Oberle: Fastes 655

55

PEREIRA FERREA ARAGÃO, ANTONIO

Diccionario mnemotechnico, e hum breve resumo das regras mais importantes da arte de ajudar a memoria. 72pp. Contemporary calf, with elaborate ornamental gilt presentation inscription on the front cover from the author to Maria II da Gloria, Queen of Portugal, 1826-1834 (splits at hinges of covers). Lisboa (Na Typographia de José Baptista Morando), 1850. \$950.00

56

PERIER, ALEXANDRE

Desengano dos peccadores, necessario a todo genero de pessoas, utilissimo aos missionarios, e aos prégadores desenganados, que só desejão a salvação das almas.... Quinta edição por Pedro Antonio Caldas.... (20), 511, (1)pp., 16 engraved plates (including frontis.). Sm. 4to. Contemporary full calf, gilt at spine.

Alexandre Perier, born in Turin circa 1651, was a Jesuit missionary in Brazil for more than thirty years, eventually serving as Father Superior at Paraiba and Cabo Frio, and procurator of missions. In 1722 he was reported to be still alive in Italy, but little else is known of his life. In his introduction, Father Perier explains that plates of the kind shown in the book had been highly effective in the evangelization of the Brazilian Indians, who were horrified into conversion by their appallingly gruesome depiction of the torments of Hell. Evenhandedly, he now commends them to readers of this book for the same purpose. In 1771, after four successful editions, the work was finally put on the list of books suppressed by the Inquisitorial censors, for propounding erroneous doctrines and misleading interpretations of the articles of Faith.

This confiscated fifth edition has fifteen plates beside the title. Three were done by Guilherme Francisco Laurenc

Debrie, a prolific artist who normally used a more conventional, graceful style; three more are signed by one "J. Mathéo," who worked with Debrie on another volume but is otherwise unknown. The book is distinguished from others of its kind not only by its fantastic illustrations, but also by its exceedingly vehement and threatening tone. Several of the examples Perier uses in the text to illustrate sin are Brazilian. In his lengthy description of it, Borba calls this "one of the most curious devotional books published by missionaries from Brazil. The fact that it was banned, and 'prohibited to all bookdealers, printers, and other persons; to sell, print, have, distribute, and spread, in any form or manner whatever,' explains its rarity, and the fact that it is so little known." OCLC lists only 2 copies of this edition (Loyola University of Chicago, Universidad de São Paulo).

Lisboa (Miguel Manescal da Costa), 1765. \$4,000.00
Borba de Moraes II.660-62; cf. Innocencio I.39 (describing only the first edition, Rome 1724, and referring to a second published in Lisbon), and VIII.41 (on the 1771 edict)

57

PETRARCA, FRANCESCO

Le rime del Petrarca. Brevemente esposte per Lodovico Castelvetro. Edizione corretta illustrata, ed accresciuta, siccome dalla... prefazione apparisce. 2 vols. xvi, lxxx, 557, xvi, 615pp. Engraved frontispiece by Giovanni Battista Brustolon after Francesco Fontebasso; engraved dedication, portrait, and other cul-de-lampe illustrations throughout after Gaetano Zompini, by Brustolon, Crivellari, Leonardis, Magnini, et al. Contemporary vellum over boards, gilt at spine (covers slightly bowed).

The work was edited by Cristoforo Zapata de Cisneros, who composed the dedication; it includes a life of Petrarch by Lodovico Beccatelli, and one of Lodovico Castelvetro, by Lodovico Antonio Muratori. There is also another issue of this edition, in which the dedication is signed not by Zapata de Cisneros but by the printer, Antonio Zatta. A fine copy, also with the early notation "Della Libreria Baldigiana" boldly inscribed on the two title-pages. Ex-libris Alexander Stewart, with his shelf-mark, and gilt signet on the front cover of each volume.

Venezia (Presso Antonio Zatta), 1756. \$4,500.00
Morazzoni 248; Lanckoronska 188; Lapidicciella 204

58

(PIAZZETTA) Tasso, Torquato

La Gerusalemme liberata. Con le figure di Giambattista Piazzetta. (xxiii, 1, 512, 4)pp. Etched and engraved allegorical frontispiece, portrait of Maria Theresa, and 20 plates hors texte, all designed by Piazzetta, as are the 40 culs-de-lampe (20 framed headpieces and 20 tailpieces) within the text. Ornate lettrines. Lrg. folio. Contemporary full vellum over boards (slightly chafed at edges). Pastepaper endpapers.

First edition, first issue (indicated by alternating border designs around the plates). One of the greatest books of the eighteenth century. "The publication of Torquato Tasso's epic poem, 'La Gerusalemme Liberata,' by Giovanni Battista Albrizzi (1698-1777) is the supreme achievement of Venetian eighteenth-century book production. Andrew Robison has drawn attention to a copy of the prospectus issued by Albrizzi in The Pierpont Morgan Library, in which the publisher declares; 'Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavored to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated painter Piazzetta, and incised in coppers by the most talented engravers. This printing will satisfy not only the poets, but also the painters, and the sculptors; and I expect that so many, and such fine ornamentations may never again be seen in any book'" (Knox).

"Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books—the 'Gerusalemme Liberata' which he brought out in 1745. Like most of his enterprises this too was designed for an international public. It was dedicated to the Empress Maria Theresa, whose taste for the luxurious is well attested by the decorations carried out during her rule at Schönbrunn, and the list of subscribers provides a glittering series of names from all over

Europe as well as the more familiar connoisseurs and artists in Venice itself such as Marshal Schulenburg and Consul Smith, Rosalba Carriera and Pellegrini. For this book Piazzetta produced some seventy drawings; the dramatic ones show that inability to tell an heroic story which is apparent in many of his paintings, but the pastoral compositions with their elegantly posed shepherds and other country-folk about their ordinary pursuits have some of the quality of Boucher, those Piazzetta's world is much less artificial. The book was in fact a success in France"(Haskell). Eighteenth-century engraved armorial ex-libris Principe Pignatelli. A handsome copy.

Venezia (Stampata da Giambattista Albrizzi q. Girol.), 1745.

\$22,500.00

Morazzoni 256; Lanckoronska 54; Knox, George: Piazzetta. A tercentenary exhibition of drawings, prints, and books (Washington, 1983), p. 168; Haskell, Francis: Patrons and Painters: Art and Society in Baroque Italy (New Haven, 1980), p. 335f.

SEE FRONTISPIECE

59

[PILES, ROGER DE]

Dissertation sur les ouvrages des plus fameux peintres. Dediée à Monseigneur le Duc de Richelieu. 140, (4), 38pp. 12mo. Full contemporary calf gilt. Raised bands. Slightly worn. First edition. *Bound with: Dialogue sur le coloris*. 70pp. Paris, Chez Nicolas Langlois, 1699. Second edition; first published Paris 1673.

Like the copy listed by Cicognara, this example of the "Dissertation" is bound together with the "Dialogue." The "Dissertation" itself contains within it "Le cabinet de Monseigneur le Duc de Richelieu" and "La vie de Rubens."

"The 'Dialogue sur le coloris,' an eloquent defense of the Venetian masters that de Piles published in 1673, continued the argument begun by a lecture on Titian's 'Virgin and Child with Saint John' that Philippe de Champagne delivered in





60

1671 to the Académie Royale and brought de Piles into the centre of current debate on the relative importance in art of design and colour. In this the followers of Poussin were on the side of the pre-eminence of design, and those of Rubens on the side of the primacy of colour. De Piles tirelessly defended Rubens.... In his 'Cabinet de Monseigneur le Duc de Richelieu,' he urged Armand-Jean du Plessis, Duc de Richelieu, to establish a gallery wholly devoted to paintings by Rubens, about which he wrote with passionate enthusiasm. In order to bring the debate once more before the public he also published in 1676 'Conversations sur la connaissance de la peinture,' followed by a 'Dissertation sur Rubens;' and in 1681, the 'Dissertation sur les ouvrages des plus fameux peintres,' followed by 'La vie de Rubens.' De Piles was ultimately rewarded with a triumph for the partisans of colour, when Rubens came eventually to be generally considered as the greatest European master of all time" (Alexandra Skliar-Piguet, in the Dictionary of Art).

Paris (Chez Nicolas Langlois), 1681. \$2,000.00
I: Cicognara 180; Schlosser pp. 481f., 498; II: Cicognara 180; Schlosser pp. 633, 636; Borroni I.1689.1

60

POESIE PEL SOLENNE INGRESSO DI SUA ECCELLENZA IL CAVALIERE PIETRO MOCENIGO ALLA DIGNITÀ DI PROCURATORE DI S. MARCO

1f., lxiv pp., 1f. Apparently printed on half sheets of over-size paper; chain lines are horizontal. Engraved allegorical title-page by Teodoro Viero after Giovanni David; allegorical illustration on last page with Mocenigo arms and engraved colophon. Each page of text within engraved borders by Viero especially designed for this book, some including Mocenigo arms and portraits of members of the

Mocenigo family. Illustrations by Viero after Antonio Visentini and P.A. Novelli. Folio. Fine new pastepaper boards. Fitted cloth slipcase and chemise. Text in Italian or Latin verse by Pietro Berti (who signs the dedication), Parisio Bernardi, Carlo Belli, G.F. Altanesi, Antonio Evangelii, Zaccharia Betti, and others. "Testi entro serie di 16 richissimi fregi" (Morazzoni); "Di gusto squisito ed uno dei pochi libri interamente attribuiti ad un artista, essendo tutto firmato" (Lapicciarella). A very fine, fresh copy. Ex-libris John Saks, W.R. Jeudwine.

Venezia (Simone Occhi), 1780. \$2,500.00
Morazzoni 274; Lapicciarella 58; cf. Soranzo 5796; Saks 125 (this copy)

61

POESIE PER L'INGRESSO SOLENNE DI SUA ECCELLENZA IL SIGNOR GIOVANNI COLOMBO CAVALIERE E CANCELLIER GRANDE

(2), lx pp. Allegorical frontis., containing a portrait of the dedicatee within. Dedication with full-page engraved armorial device; 11 engraved allegorical vignettes throughout. Every page of the volume is set within elaborate rococo pictorial borders, in more than a dozen different designs. Lrg. 4to. Bound alla rustica in contemporary drab heavy wraps. The volume includes poetry by G.M. Manni and G.B. Vicini, as well as Gasparo Gozzi (critic and dramatist, brother of the playwright Carlo Gozzi),

Venezia (Gianfrancesco Garbo), 1766. \$4,000.00
Morazzoni 266; Saks 117



61



62

62

POESIE PER LE NOZZE SOLENNI DELLA NOBIL DONNA ANDRIANA BARBARO COL NOBIL UOMO NICOLÒ FOSCARINI

Dedicate a Sue Eccellenze Giovanni Barbaro, fratello, e Chiara Barbarigo Barbaro, cognata della Sposa.

Bound with:

Poesie per le fauste nozze della Nobil Donna Andriana Barbaro col Nobil Uomo Nicolò Foscarini. Dedicate a S.E. Procuratessa Cecilia Emo Barbaro, madre della Sposa. 2 vols. bound in 1. [I:] lxxx pp. Frontispiece, title-page vignette, and 14 cul-de-lampe illustrations. [II:] lxxii pp. Title-page vignette, printed in blue, 13 cul-de-lampe illustrations (some signed Zatta, after B. Crivellari, F. Magnini, et al.). Folio. Very fine contemporary Venetian brown morocco, the covers richly gilt with arabesque floral lozenges within wreaths and cornered borders, the spine gilt in six compartments. A.e.g. Fitted cloth chemise and slipcase. Both printed on heavy laid paper, with large margins. The first work is stated in the Saks catalogue to have been printed by Albrizzi; the second carries the imprint "Nella Stamperia di Antonio Zatta" at the end. The verses include one by Lord Wardword, in rather exotic English. Ex-libris John Saks, W.R. Jeudwine. A magnificent volume.

Venezia ([Albrizzi]/ Antonio Zatta), 1766. \$9,500.00

I: Morazzoni 298; Saks 174 (this copy); II: Morazzoni 298; Lapicciarella 87; Saks 174 (this copy)

63

POMPIGNAN, JEAN-JACQUES LEFRANC, MARQUIS DE
Éloge historique de Monseigneur le duc de Bourgogne. xx, 88, (2)pp. Engraved frontis. by Beauvarlet after Fredou,

engraved title-page vignette by Baquoy after Cochin, 3 engraved culs-de-lampe by Flipart and Prévost after Cochin. 8vo. Contemporary polished calf (splits at hinges, with slight loss). A memorial to the duc de Bourgogne, son of the Dauphin, who died in 1760 at the age of 10. The frontispiece is a touching portrait of the boy. Manuscript book-label of L.M. Clifford of Irnham; ex libris Charles Weld of Chideock. Paris (Imprimerie Royale), 1761. \$350.00
Cohen 614

64

(PORTUGUESE 18TH CENTURY BINDING)

O Cavalheiro Christao. Dialogo. Sobre a vida, virtudes, e accoes do Senhor Manoel Joze' Soares de Brito, Cavalleiro Professo na Ordem de Christo. (22), 254pp. Engraved frontis. portrait and rococo title vignette. Sm. 8vo. Full red morocco gilt, with ornamental borders, floral corner- and center pieces; spine gilt with flowers in five compartments. Inner dentelles. A.e.g. Title printed in red and black.

Lisboa (Officin de Pedro Ferreira, Impressor da muito Augusta Rainha N.S.), 1761. \$650.00

65

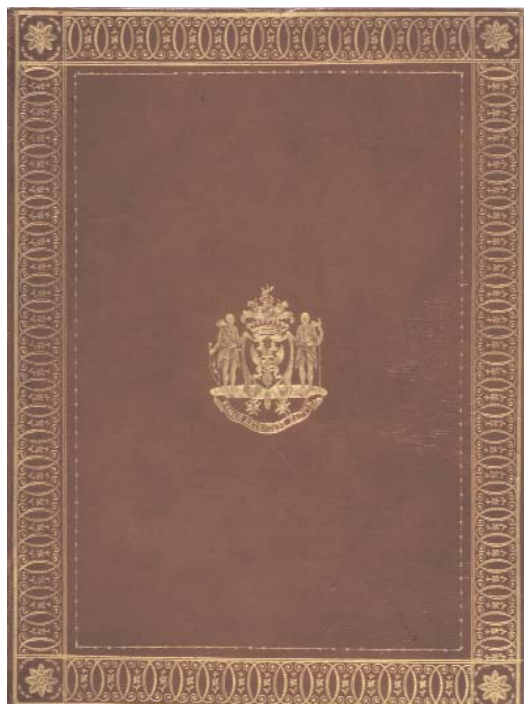
PORTUGUESE MANUSCRIPT

of pen and watercolor plates of different landscape terrains, natural and cultivated, and also fortifications, presumably for the use of mapmakers. 18ff., all with pen and ink and watercolor illustrations, usually 2 to the plate, within formally titled ruled borders. Sm. 4to. Contemporary marbled wraps.

The plates, which are very subtly and skillfully drawn, demonstrate graphic conventions that may be used to indicate various topographical circumstances: dry fields, riverbanks, marshlands, vineyards, orchards (distinguishing



62



68

among different types of trees), formal gardens, ravines and mountains; and also conventions for depicting arsenals (shown in section) and fortifications. The last leaf provides suggested letter forms. Two leaves have been removed at the beginning, presumably including the title-page. Unobtrusive light waterstain, other light wear.
[Portugal, early 19th century]. \$1,200.00

66

(POTIER SALE) Paris. Helle & [J.B.] Glomy
Catalogue raisonné des tableaux, desseins et estampes des plus grands mairtes [sic], qui composent le Cabinet de feu Monsieur Potier, avocat au Parlement. Par les Sieurs Helle & Glomy. xiv, 166pp. Engraved frontis. by Huquier fils, showing connoisseurs animatedly examining paintings and works on paper. 8vo. Nineteenth-century marbled boards, 1/4 leather. The 751 lots were sold February 28—March 15, 1757. Frontispiece slightly stained in upper left corner, library stamp, otherwise a fine copy.
Paris (Didot), 1757. \$700.00
Lugt Ventes 944; Duplessis 320

67

PROCESSIONALE, RITIBUS ROMANAE ECCLESIAE ACCOMMODATUM;
antiphonas & responsoria aliaque in supplicationibus decantari solita complectens. Jussu & auctoritate Rmi et Illmi D. Matthiae Hovi archiepiscopi Mechliniensis concinnatum atque editum.... (8), 304, ci, (7)pp., printed in red and black throughout, with musical notation (staved in red). Engraved title-page vignette. Lettrines. The staves of the last 6pp. are left blank. Sm. 4to. Contemporary finely tooled binding. Full red morocco gilt, with garland borders, and central panels with fillets, decorative borders, and acorn and leaf decorations. Raised bands, with elaborately gilt-decorated compartments. Inner dentelles. Marbled

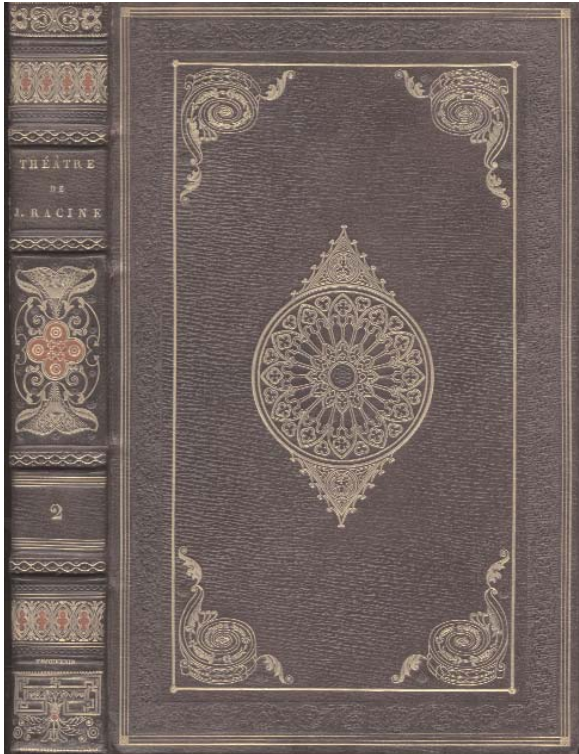


68

endpapers. A. e. g. Ex libris William Lawrence Adye. Antverpiæ (Ex officina Plantiniana B. Moreti), 1629. \$3,000.00

68

(PRUD'HON) Bernard, Pierre Joseph
Oeuvres. Ornées de gravures d'après les desseins de Prud'hon; la dernière estampe gravée par lui-même. (2), xj, (1), 300pp., 4 plates, of which 1 by and 3 after Pierre Paul Prud'hon. Sm. folio. Full crimson straightgrain morocco by Bozerian, signed "Rel. P. Bozerian" at the foot of the spine, finely gilt in neoclassical taste, with crowned arms within borders on covers, and lyres on the spine. Raised bands, inner dentelles. Purple silk doublures and flyleaves. A. e. g. One of 150 copies on papier-vélin fort d'Angoulême, with the plates in proofs before letters, as noted by Didot opposite the title-page.
"Why Pierre Didot deemed the poems of this contemporary of Dorat and La Borde worth reprinting after the revolution is not clear. Fortunately they inspired several of Prud'hon's best designs.... As Didot claims in the verse epistle to Prud'hon which he wrote for this edition, they are indeed wonderful realizations of the sweetness and innocence of young love. The gem of the volume, however, is the design for the second poem, 'Phrosine et Mélidore,' which Prud'hon himself engraved. Phrosine has contrived to rejoin Mélidore, at once her 'lover, husband, and priest,' and in his embrace she quickly recovers from a fainting spell. No rococo design surpasses this in voluptuousness, and Prud'hon has given his scene an air of mystery to which the artists of the previous age did not aspire. Delacroix said of this drawing that it served to place its creator beside Correggio" (Ray).
This copy in a superb Bozerian binding, with Razumovsky arms on both covers, supported by cossacks; thus presumably from the library of Andrey Kirilovich Razumovsky (1752-1836), later Prince Razumovsky, the patron of



69

Beethoven, to whom the composer dedicated his Opus 59, Nos. 1, 2 and 3—the Razumovsky Quartets—and his Fifth and Sixth Symphonies.

Paris (De l'Imprimerie de P. Didot l'Aîné), 1797/ An V.

\$12,500.00

Cohen 133-134; Ray 75; Fürstenberg, Hans: Das französische Buch im achtzehnten Jahrhundert und in der Empirezeit (Weimar, 1929), no. 123f.; Das Buch als Kunstwerk: Französische illustrierte Bücher des 18. Jahrhunderts aus der Bibliothek Hans Fürstenberg (Schloss Ludwigsburg, 1965), no. 144

69

RACINE, JEAN

Théâtre complet de Jean Racine. Orné de cinquante-sept gravures d'après les compositions de Girodet, Gérard, Chaudet, Prud'hon, Taunay, et autres. 3 vols. 332, (2)pp.; 380, (2)pp.; 387, (1)pp. 57 engraved plates hors texte, all before letters. **Splendid cathedral binding, signed "Thouvenin"** at the foot of the spine of Vol. II. Full straight-grained aubergine morocco, gilt and blindstamped, the gilt spines with red mosaic inlays. Covers with gilt central rose-window medallions, blindstamped and fillet borders, outer triple fillets, and smaller corner ornaments. Inner dentelles gilt. Brilliant orange endpapers. A.e.g.

Didot's 1816 Racine is a reduction of his folio edition of 1801, about which Ray notes "Pierre Didot saw this as the culmination of his career. He presented it to General Bonaparte, First Consul, as an achievement in the arts comparable to his in arms. In the preface we learn how the fifty-seven plates (one for each act) were begun in 1792 and executed at leisure by Didot's artists, in particular 'citizens Girodet, Gérard and Chaudet, who by themselves have made two-thirds.' Firmin-Didot cut new characters for the work. The paper was specially manufactured by 'Citizen Montgolfier' of Annonay. Didot

was thus enabled 'to raise to the glory of Racine a typographical monument' which in effect was a national collaboration." In this octavo edition, the plates were re-engraved by Velyn, Guyard, Massard, Dien, and others.

The superb Thouvenin cathedral binding is very similar to one illustrated by Gordon Ray (though with mosaic additions), featuring a gilt central rose-window design identical to that on the covers of the present binding. The motifs on the spine and at the corners, executed with great finesse, are only rarely found in Thouvenin's work. Label of Pierre Berès in Vol. I. Hinges a trifle rubbed, otherwise both the book and the binding in brilliant condition.

Paris (De l'Imprimerie de P. Didot l'Aîné), 1816. \$12,500.00
Ray 73: cf. Ray 72, and also Appendix I: Examples of Fine Bindings, fig. B.

70

RENNEVILLE, CONSTANTIN DE

L'Inquisition françoise ou l'histoire de la Bastille. 5 vols. lxxxvi, 477, (13)pp.; xlv, 412, (18)pp.; vii, 416, (16)pp.; ix, 408, (18)pp.; 438, (14)pp. Engraved frontis. portrait of George I of England, second frontis., and 57 engraved plates hors texte throughout (3 folding). The final volume, unnumbered, is titled "Supplément à l'Histoire de l'inquisition françoise ou de la Bastille." Contemporary calf gilt. Raised bands. Second edition; first published Amsterdam, 1715. The author had been imprisoned in the Bastille for eleven years for writing scurrilous verses against Louis XV and Philip V of Spain; banned in France, the work had much success abroad. Intermittent light wear. Handsome early eighteenth-century engraved ex-libris of Sigmund von Erlach in each volume, showing the interior of his library. Rare.

Amsterdam (Etienne Roger), 1719.

\$1,200.00

Brunet IV.1233; cf. Cohen 869

71

RIBEIRO CABRAL, JOÃO

Relaçam politica das mais particulares aççoens do conde duque de Olivares, e successos da monarchia de Hespanha no tempo do seu governo que fez hum embayxador de Veneza à sua republica estando em Madrid.... (8)ff., 264pp. Title-page vignette, 1 headpiece. Lrg. 8vo. Eighteenth-century Portuguese full red morocco, the covers sumptuously gilt à l'éventail, the spine gilt with flowers in five compartments, gilt dentelles and edges. Small split at bottom of front hinge, some very unobtrusive worming at foot of spine, the binding generally very well preserved and bright. A beautiful example of Portuguese fan binding.

Lisboa (Na Officina Real Deslandesiana), 1711. SOLD

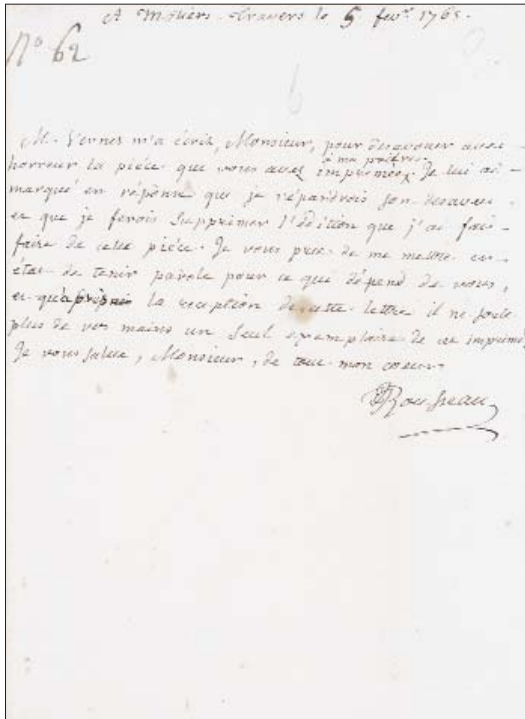
Palha 3931; Palau 266726

72

RICHELIEU, ARMAND-JEAN DU PLESSIS, CARDINAL, DUC DE

Instruction du chrestien. (16), 330pp., including fine engraved allegorical title by Claude Mellan. Engraved culs-de-lampe, letrines. Folio. Raised bands.

A large-paper copy from the library of Jean-Baptiste Colbert, bound for him in full crimson morocco gilt with his arms on both covers and his cypher six times on the spine, and with the inscription "Bibliotheca Colbertiana" in pen at the top of the engraved title (deleted in ink) and his shelf marks on the half-title. "Ce livre, qui avait déjà eu plusieurs éditions avant celle-ci, a été souvent réimprimé sous différents titres, et traduit dans plusieurs langues" (Brunet). Dampstain at foot,



75



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most notable at the outset, somewhat affecting the appearance of the binding; other light wear and soiling. The volume also bears the morocco ex-libris Museo L. Double.

Paris (L'Imprimerie Royale du Louvre), 1642. \$3,500.00
Brunet IV.1292

73

RICHTER, LUDWIG

Richter-Album. Eine Auswahl von Holzschnitten nach Zeichnungen von Ludwig Richter in Dresden. Dritte Ausgabe in zwei Bänden. 2 vols. (2), 24pp., engraved frontis. portrait and 148 wood-engraved plates; (2)pp., 159 wood-engraved plates. 4to. Publisher's dec. embossed and gilt brown buckram. Introduction by Otto Jahn. Third edition; first published Leipzig 1848. "A commission from [Georg] Wigand's brother and fellow publisher Otto Wigand to provide pictures for a new impression of the 'Deutsche Volksbücher des 15. und 16. Jahrhunderts' further encouraged Richter to turn his attention to book illustration. In the following years he prepared woodcut designs for a number of books for these two publishers, thus substantially contributing to the revival of the woodcut as a means of reproduction. ... Within a few years these publications made him the best known and best loved of German book illustrators" (Hans Joachim Neidhardt, in The Dictionary of Art). With the bookplates of Philip Hofer and Theophile Claparede. An extremely fine copy, very fresh.

Leipzig (Veranstaltet und verlegt durch Georg Wigand), 1855. \$450.00

74

[RONCALLI PAROLINO, CONTE CARLO]

Epigrammi francesi tradotti in versi italiani. (2), 107pp. 12mo. Contemporary mottled calf, gilt, red morocco label (head of spine slightly damaged). A Bodoni reissue of the Bodoni 1786 edition. Parallel texts in French and Italian. The translations, which are uncredited, are the work of Count Carlo Roncalli.

They include epigrams, madrigals and epitaphs by La Sablière, Pannard, Le Brun, Cocquard, Pavin, Fontenelle, and anonymous writers, in addition to Marot, Rousseau, Voltaire and Scarron. Early Portuguese ownership inscription. Parma (Co' tipi Bodoniani), 1798. \$350.00
Brooks 708; Giani 110

75

ROUSSEAU, JEAN-JACQUES

Julie, ou La nouvelle Héloïse, ou Lettres de deux amants. Habitants d'une petite fille au pied des Alpes. (Collection des meilleurs ouvrages de la langue française, dédiée aux amateurs de l'art typographique, ou d'éditions soignées et correctes.) 3 vols. (4), 572pp.; (4), 418pp.; (4), 472pp. Sm. 4to. Bound by Thibaron-Echaubard in full crimson levant morocco, with triple gilt fillets, panelled gilt backs with decoration aux petits fers, inner gilt dentelles, gilt over marbled edges. "Papier fin" issue, as noted by Didot in the series statement.

A remarkable copy, enriched and extra-illustrated as follows:

1. An autograph letter, signed, from Jean-Jacques Rousseau to an unnamed correspondent, dated Moitiers-Travers, 5 February 1765. 11 lines. Rousseau writes to his publisher (perhaps Pierre Guy of Duchesne) that M. Vernes has disavowed the piece published at Rousseau's request, and asks him therefore to make sure that no further copy of this text be released. The letter (which is bound in at the outset of Vol. I) is published in Leigh's edition of the Rousseau correspondence (no. 3984, Vol. XXIII, p. 293).

2. The complete series by Copia of 5 etched plates after Prud'hon, and a portrait of Rousseau (à l'antique) after Degault. All six prints are present in two states, both before letters and in finished form; and two of the Prud'hon plates before letters are on papier de chine. This very rare series derives from the collection of the comte de La Bédoyère; Cohen (906) calls them "jolies figures."



80



80

3. The complete series of 12 plates after Gravelot, by Lemire, Saint-Aubin, Choffard, Ouvrier, Flipart, et al., which were made for the Paris 1761 edition of the work (Cohen 904). Gravelot's compositions were based on detailed instructions by Rousseau, which themselves were published as "Les sujets [de la Nouvelle Héloïse]" in 1761, and are reprinted at the end of the present edition. To match the size of the volumes, these plates have been laid into paper mounts.

4. Profile portrait of Rousseau by Augustin de Saint-Aubin, after the bust by Houdon.

The bindings were probably executed in the 1860s. Provenance: E.M. Bancel (sale Paris, 1882, lot 629, sold for fr. 395); Robert Hoe (sale New York 1911, lot 8819, sold for \$410). Ex libris Robert Hoe, E.M. Bancel. Pristine condition.

Paris (Édition de P. Didot, l'aîné, de l'Imprimerie et de la Fonderie de Jules Didot, aîné), 1824. \$12,500.00
Brunet IV.1425; Graesse VI.177

76

SÁ SOTTO MAIOR, ELOY DE

Ribeyras do Mondego. Dirigadas a Dvarte Dalbuquerque Coelho, capitão, & governador perpetuo da Capitania de Pernambuco no Estado do Brasil.... (4), 186 ff. 8vo. Contemporary blindstamped calf, rebaked, preserving central portion of the original gilt spine.

"The pastoral novel originated in the 'Menina e Moça' by Bernardim Ribeiro, a composition in prose and verse which gave rise through its imitation in Spanish by Jorge de Monte Mór (d. 1561) to the school of the Dianas. This style was in its turn imitated in Portuguese by Fernao Alvares do Oriente (b. 1540) in the 'Lusitania Transformada,' and among other examples may be noted the 'Ribeiras do Mondego' (1623) by Eloy de Sá Sotomaio, and the 'Primavera, o Pastor Peregrino' and 'O Desenganado' (1601) by F.R. Lobo" (Britannica). A critical edition of the work (itself scarce) was published in 1932 by Martinho da Fonseca. Trimmed a little close at top edge. Rare: OCLC lists one copy, at Göttingen. Ex libris Annibal Fernandes Thomaz.

Lisboa (Por Pedro Crasbeeck/ Acusta de Thome do Valle mercador de liuros), [1]623. \$2,800.00

77

SAINT-CYRAN, M. DE [pseud: Paul-Edmé Crublier]

Calculo das pensões vitalicias. Traduzido em Portuguez, e dedicado a sua Alteza Real o Serenissimo Principe do Brazil, nosso senhor, por José Maria Dantas Pereira. viii, 33, (1), 44, 22, (2)pp., 27 folding tables. Lrg. 4to. Contemporary Portuguese crimson morocco, richly gilt with the arms of the Prince of Brazil on both covers, within floral borders. Raised bands. All edges gauffered and gilt.

This copy lavishly bound with the arms of the dedicatee, the Prince of Brazil. João VI (1769-1826), who reigned as King of Portugal from 1816 to 1826, received the title of Prince of Brazil in 1788. With the French invasion of Portugal in 1807, he and his family fled to Brazil, and João lived there in exile even after his accession, returning to Lisbon only in 1822. His son Dom Pedro, who remained in São Paulo, declared independence for Brazil in the same year, assuming the title of Emperor of Brazil as Pedro I. A handsome binding, well-preserved. Early ownership inscription of General Don Antonio de Mello, with subsequent presentation, seemingly in his hand, to Costa Goodolphim, "socio da Academia real das Sciencias, preoessor de mathematica, etc."

Lisboa (Regia Officina Typografica), 1797. \$3,500.00

78

SAINT-LAMBERT, CHARLES FRANÇOIS DE

Les saisons. Poëme. (2), xxiv, 406, (2)pp. 4 engraved plates hors texte, by Morel after Chaudet. Wood-engraved vignette on title-page. Sm. folio. Full crimson morocco, finely gilt in neo-classical taste, with Greek key border on covers, and lyres on the spine. Raised bands, inner dentelles. Turquoise silk doublures and flyleaves. A.e.g. Printed on vélin, the plates in early state, before letters. In addition to the main work, the volume also includes the "Pièces fugitives," "Contes," and "Fables orientales." Based on James Thomson's "The Seasons," Saint-Lambert's work was popular from its first appearance in 1769 through the end of the century; other editions were illustrated by Le Prince and Gravelot, and Moreau le jeune. Almost certainly a Bozerian binding. Some light rubbing and chafing, but nonetheless in handsome, bright condition.

Paris (De l'Imprimerie de P. Didot l'aîné), L'an IV/ 1796.

\$2,000.00

Cohen 927; Fürstenberg, Hans: *Das französische Buch im achtzehnten Jahrhundert und in der Empirezeit*, no. 124

79

SAMPAIO, FRANCISCO COELHO DE SOUSA E

Prelecções de direito patrio público e particular.... 2 vols. in 1. xiv, 202pp.; xv, 202pp. Engraved frontis. portrait of João VI, King of Portugal. Lrg. 8vo. **Contemporary full dark red morocco, richly gilt, covers with the arms of João VI, King of Portugal**, within floral borders and corner-pieces, the spine gilt in compartments with urns and garlands; edges gilt sprinkled.

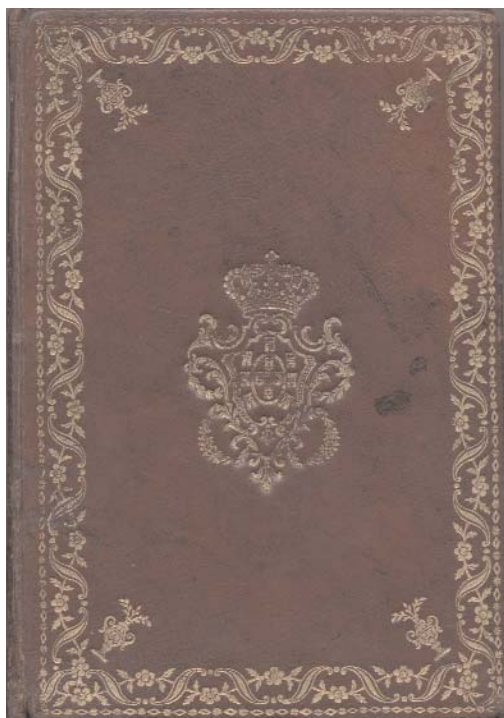
Bound with:

Sampaio, Francisco Coelho de Sousa e. *Observações a's Prelecções de direito patrio público e particular....* (10), 91, (1)pp. Lisboa (Na Impressao Regia), 1805.

João VI (1769-1826) reigned 1816-1826.

Coimbra (Na Real Imprensa da Universidade), 1783.

\$4,500.00



79



77

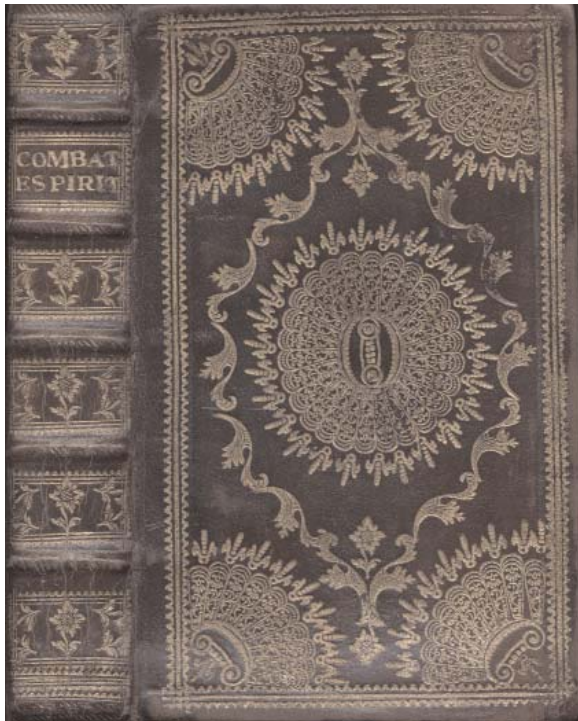
80

(SANTIAGO, ORDER OF)

Reegra [e] statutos: da ordem de Santiago. Signatures and foliation in 2 pts.: [pi]4 a-d8 [bij missigned cij] e6 = ([4], xxxv [i.e. xxxviii] leaves); A-D8 E10 = xxxviii, [4] leaves. Title with ornamental initial "R" in woodcut architectural border, at the top the pelican feeding its young, at the bottom the emblem of the Order of St. James, a sword encircled by a crown of laurel leaves. Woodcut arms of Dom Jorge de Lancastre, Duke of Coimbra on fol. [2] verso; woodcut ill. of the Saint battling the Moors, fol. [4] verso, and of the Apostle resting in a boat on wheels on verso of unnumbered fol. [xxviii]= e6 (listed in King Manuel as fol. 1 vo. of the second part). Second part: four woodcut illus. (listed in King Manuel (p. 128) only for the 1542 ed.), on fol. xxxvj verso, [xxxviii] recto (seals of the Order) and xxxviii verso, [xxxix] recto (banners of the Order); ornamental initials. Text in black letter type, 27 lines. 8vo. Late eighteenth-century maroon straightgrain morocco, blind-tooled in panels with central diamond lozenge, inner dentelles. A.e.g. Colophon (E10 recto): Foy impressa esta copiaçam per Germão galharde frances. Na muy nobre [e] sempre leal cidade de Lixboa: aos quinze dias do mes de lunho. de M.D.xlviii.

This 1548 edition is a re-impression of Galharde's 1542 edition, with some variation in the spelling and a few alterations in the text. The woodcuts are the same, except, importantly, for the introduction of the border on the title-page here, which has become famous through its use in the first edition of the "Lusiadas" of 1572. In the lower border, within the circle of laurels which was left blank in the "Lusiadas" is the emblem of the Order, the sword of St. James of Compostella. Dom Jorge, Duke of Coimbra, was Grand Master of the Order, and in fact the Masters of the Military Orders of Chivalry in Portugal were always princes or king's sons.

The Military Order of Santiago (the Order of the Knights of St.



81

James) played an important part in the history of Portugal, chiefly in the first dynasty. "Legend says that in one of the battles (the battle of Clavigo, according to some writers), when Ramiro I defeated the Moors, the figure of the Apostle St. James was seen, mounted on a white horse, fighting the infidels" (King Manuel). In this edition is a woodcut of St. James on horseback putting the Moors to rout, another woodcut depicting the arms of the Duke of Coimbra. "The order of St. James was legalized by Fernando II of Leon in 1161, or according to some historians, in 1170.... The Military Orders, the warrior monks, play a predominant part in the history of Portugal from its earliest days. For us this book has the charm and poetry of the history of the glorious past. It is an evocation of the times when men fought with faith in a great crusade, fought under the royal banner with love and loyalty to defend the soil of Portugal" (King Manuel). Only 2 copies recorded in OCLC. First blank leaf renewed at top corner; neat ink inscription at head of the title-page (and early ownership inscription effaced at foot); small dampstain at lower corner on first few leaves; first two leaves neatly loosening from binding. Bookplates of A. Moreira Cabral, the Count of Sucena and Boies Penrose (with the latter's inscription, stating himself to be an officer of the Order of Santiago); blind-stamp "Pereira Caldas-Professor Bracaraense" on several leaves.

Lisboa (Germão Galharde), 1548. \$15,000.00
Anninger 196; Anselmo 635; Palha 2576; Palau 256242; King Manuel 63, with illus; Pinto de Mattos p. 481

81

SCUPOLI, LORENZO

Combate espiritual, I. e II. parte. Escritas no idioma italiano pelo veneravel padre D. Lourenço Scupoli, clérigo regular, e agora novamente traduzidas em Portuguez pelo padre D. Thomas Bequeman. Agora reimpresso ácusta de Antonio Jozé. (62), 224, 239, (1)pp. Stout 8vo. Contemporary Portuguese brown

morocco, the covers richly gilt with central fan medallions set within rayonnant arabesque frames and quarter-fan corner-pieces, the spine gilt in compartments with floral designs. A Portuguese translation of the perdurable sixteenth-century manual on moral conduct and spiritual ideals, here in a particularly spirited, even eccentric, rococo fan binding. Light browning. Stamp "Casa da Sagrada Familia, Lisboa" on half-title and title.

Lisboa (Joseph Filippe), 1761.

\$1,800.00

82

SOYÉ, LUIZ RAFAEL

Noites Jozephinas de Mirtilo. Sobre a infausta morte do Serenissimo Senhor D. Joze, Principe do Brazil, dedicadas ao consterna do Povo Luzitano. 148 [i.e. 248]pp., (1)f., advertisement, 12 engraved plates. 12 engraved vignettes at head of each of the 12 'noites.' Sm. 8vo. Contemporary full speckled calf, spine gilt. An elegiac poem on the death of D. José; the first of this genre to be published in Portugal. The work is extremely interesting for its engravings, executed by eight of the most notable Portuguese artists of the late eighteenth century. Among them are Gregorio Francisco de Queiroz, who did the vignettes for noites IV, VII, VIII, IX and XI, and José Lúcio da Costa, who did those for noites I and V. Soyé himself designed the allegorical frontispiece of the volume, which faces his own portrait in the book.

Lisboa (Regia Officina Typografica), 1790.

\$900.00

Innocencio V, 317 (calling for only 248 pages and 15 plates); Blake V, 456-8; Sabin 88837; Bosch 246

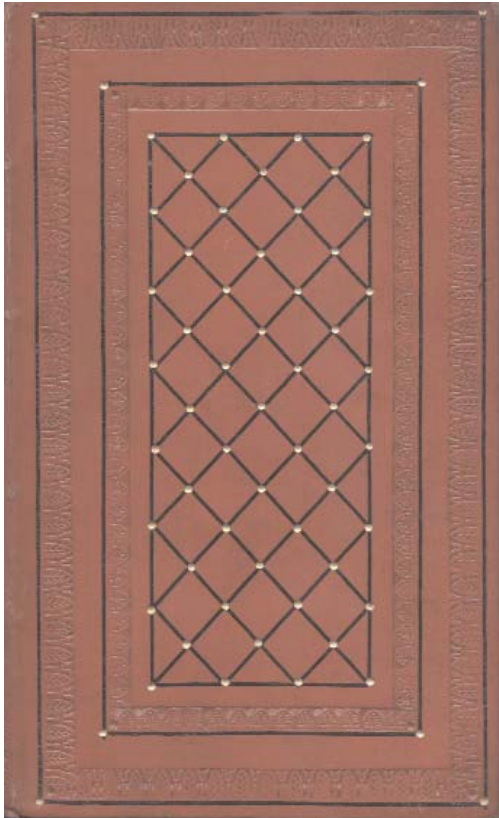
83

SOYÉ, LUIZ RAFAEL

Sonho, poema erotico. 125, (1)pp. Engraved frontis. portrait signed M.S. Godinho, printed in green; engraved title-page vignette, printed in brown; 16 fine engraved culs-de-lampe



84



85

85

SURVILLE, CLOTILDE DE

Poésies de Marguerite-Éléonore Clotilde de Vallon-Chalys, depuis Madame de Surville, poète français du XV^e siècle. Nouvelle édition, publiée par Ch. Vanderbourg, ornée de gravures dans le genre gothique, d'après les dessins de Colin, élève de M. Girodet. cxvii, (1), 312pp. Frontispiece, 5 engraved plates and 4 engraved leaves of music hors texte. 4 engraved headpieces. Sm. 4to. Contemporary full cerise calf gilt, the covers with double blindstamped borders, and central panels with black diamond-pane lattice gilt at intersections. Inner dentelles. A.e.g. *Continued as:* Poésies inédites de Marguerite-Éléonore Clotilde de Vallon et Chalys, depuis Madame de Surville, poète français du 15^e siècle. Publiées par M.rs de Roujoux et Ch. Nodier. Ornées de gravures dans le genre gothique, d'après les dessins de Colin, élève de M. Girodet. xvii, (1), 327, (1)pp. 4 engraved plates hors texte.

The purported Gothic poetess Clotilde de Surville, whose work was first published in 1803, was quickly discovered to be a literary hoax perpetrated by the marquis Joseph-Étienne de Surville, who claimed her as an ancestor, and who himself died some five years before the appearance of the book. Speaking of the texts, Ray comments that "Their authenticity was soon questioned, as the publisher Nepveu admits in the preface to this edition; but enough belief in them remained to make this volume an admissible contribution to Romantic medievalism.... It was one of the most lavish productions of the period."

The superb Restoration binding, unsigned, is probably by Badiejous, active in Toulouse, 1805-1837; a very similar example, dated 1836, is in the Musée de Mariemont. His work is rare.

Paris (Nepveu, Libraire), 1824-1827. \$2,000.00
 Ray 176; Carteret III.577; Brunet II.111; Graesse II.204

after Debric and Le Bordeaux, printed in green or brown. 12mo. Contemporary calf. Soyé's later poems in praise of Napoleon, written after his move to France in 1802, made it impossible for him to return to Portugal after the Bourbon restoration. He therefore went to Rio de Janeiro, where he was eventually appointed secretary of the Academia das Belas-Artes. With the bookplates of Delfim Guimarães and C. Xavier da Costa.

Lisboa (Na Offic. Patr. de Francisco Luiz Ameno), 1786. \$2,800.00

Palha 876; Silva V, p. 317, no. 712; Oliveiro 2685

84

STAFFORD, YGNACIO

Historia de la celestial vocacion, misiones apostolicas, y gloriosa muerte; del padre, Marcelo Franco Mastrili, hijo del Marques de S. Marsano.... Por el P. Ignacio Stafford de la Compañia de Jesus. Engraved title-page with armorial device within elaborate surround of thorns, 1 engraved plate, (4), 136pp. 8vo. Contemporary speckled calf, rebacked preserving most of the original spine.

Stafford relates the history of an Italian Jesuit missionary who spent time in the Philippines before trying to re-establish the Jesuit mission in Japan in the 1630s. The plate is a finished composition depicting the execution of Mastrili. Contemporary ownership inscription on bottom of engraved title-page; ex libris Dom. Prob. Roehampton. OCLC lists only 1 copy in an American library (Indiana University).

[colophon:] Lisboa (Por Antonio Alvarez), 1639. \$5,500.00

Medina, J.T., *Islas filipinas*; 144; *Retana Aparato bibl.*, I:104; Palau 321913



82



87

86

TERNET, CLAUDE

Le martyre de la glorieuse Sainte Reine d'Alyse, tragédie. Composée par Maître Claude Ternet, Professeur es Mathématiques, et Arpenteur Juré pour le Roi au Châlonnois. Dediée à Monseigneur l'Évêque d'Autun. 57, (3)pp. Title vignette and 4 full-page woodcut plates. 12mo. Later boards, leather label. Saint Regina, said to have been martyred in Alésia (Alise-Sainte-Reine) in Burgundy, in the late third century, for refusing to marry the proconsul of the Gauls. Ternet's text went through a number of editions in provincial towns from 1677 on. Like others, this one, which is undated, features charming, naive *imageries populaires*.

Dole (Chez J.-F.-X. Joly), n.d. (early 19th century?). \$750.00
Cf. *Nissard II.181f.*

87

THEOCRITUS

Idylles de Théocrite. Traduites en français par J.B. Gail. Nouvelle édition, ornée de figures gravées d'après les dessins de Barbier & Boichot. Bound with: Les amours de Léandre et de Héro. Poème de Musée le Grammairien, traduit en français, avec le texte grec, la version latine, des notes critiques, & un index; par J.-B. Gail. 3 vols. in 2. xxviii, 197, (3), 209, (3)pp.; viii, 68pp. 11 engraved plates hors texte, after Boichot, Fragonard fils, Le Barbier and Moitte. Lrg. 4to. Contemporary full mottled calf, finely gilt, the spine in compartments with red leather labels; inner dentelles (slightly bowed).

The prolific hellenist Gail had first published his translations of Theocritus in 1792, in an edition printed by Didot l'aîné. Throughout, the facing French and Greek texts are accompanied also by Latin translation, set at the foot of the page. There is a later issue, in which the captions of the plates are boxed. A touch of very light foxing; a handsome copy.

Paris (Chez l'auteur/ L'imprimerie de Baudelot et Eberhart; Chez Gail), L'an IV [1796]. \$1,500.00

Cohen 988; cf. Ray p. 77

88

THOMASSIN, SIMON

Recueil des figures, groupes, thermes, fontaines, vases et autres ornemens tels qu'ils se voyent à present dans le Château et Parc de Versailles; gravé d'après les originaux, par Simon Thomassin graveur du Roy. Engraved title-page, 23, (5)pp., 218 engraved plates (partly folding). Lrg. 8vo. Contemporary brown calf, spine gilt in compartments (slight cracks in front hinge).

A complete engraved catalogue of the statuary, fountains, terms, and monumental vases and urns, in the palace and gardens of Versailles. Commissioned of Thomassin by Louis XIV in 1689, both to commemorate the accomplishments of thirty years, and also to serve as a guide to visitors, the work took five years to complete. Careful and prominent early inscription on the first blank leaf: "Chez Thomassin, Graveur du Roy, ruë S. Jacques, vis à vis la ruë du Platre, à l'enseigne de l'Annonciation." Ex libris Museo van der Helle.

[Paris (S. Thomassin), 1694].

\$3,500.00

Brunet V.834; Graesse VII.144; cf. Berlin 4212

89

THOMASSIN, SIMON

Recueil des figures, groupes, thermes, fontaines, vases et autres ornemens de Versailles. Tels qu'ils se voyent à present dans le chateau & parc. Gravé d'après les originaux par Simon Thomassin, graveur du Roy. Le tout en quatre langues. François, latin, italien, & flaman. 4 parts in 1 vol. 59, (1)pp., 4 divisional titles, printed in red and black; 1 folding plan; 218 engraved plates (5 folding). Lrg. 8vo. Contemporary dark brown calf, spine gilt.

First published Paris, 1694. The plates of this second edition are reengraved, and the work reorganized into four books, each with its own title-page—I: Statues, antique and modern (plates 1-53); II: Statuary groups (plates 54-85); III: Fountains &c. (plates 86-172); and IV: Terms and vases (plates 173-218). It is also systematically presented in four languages—French, Latin, Italian and Flemish—for the use of foreign tourists, presumably, in addition to other readers. A large folding plan of the park likewise appears for the first time in this edition. Ex libris Elden Hall, with Albemarle arms.

Amsterdam (Pierre Mortier), 1695.

\$2,500.00

Berlin 4212; cf. Brunet V.834; Graesse VII.144;



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90

TORRE DI REZZONICO, CARLO CASTONE DELLA

Versi sciolti e rimati di Dorillo Dafneio, P.A. [pseud.]. 137, (1)pp. Fully engraved title and 30 engraved vignettes by Benigno Bossi. Sm. 4to. Contemporary marbled boards, 1/4 leather gilt. Dedication signed Il conte Castone della Torre di Rezzonico. "Grazioso libro che fa di 'pendant' al ['Discorsi Accademici del Conte Castone Della Torre di Rezzonico, segretario perpetuale della R. Accademia delle Belle Arti'] (Brooks). The Bossi decorations include culs-de-lampe of masks, fountains, birds, and allegorical compositions of putti and other figures. Ex libris Renato Rabaiotti.

[Parma (Bodoni), 1773]. \$1,500.00
Brooks 40; *Giani p. 84, no. 8*

91

TRAITÉ DE PAIX ENTRE LE ROI, LE ROI D'ESPAGNE, ET LE ROI DE LA GRANDE-BRETAGNE,

conclu à Paris le 10 février 1763, avec l'accession du Roi de Portugal. 56, (2)pp. Wood-engraved title-page vignette (arms of Louis XV) and cul-de-lampe. 4to. Fine French full crimson calf, gilt with royal cypher at the spine. The official text of the Treaty of Paris, known also as the Peace of Paris, which ended the Seven Years' War. With an 1864 inscription tracing the provenance of the volume back to the court of Louis XV. Paris (L'Imprimerie Royale), 1763. \$1,500.00

92

VALDOR, JEAN

Les triomphes de Louis le Juste XIII du nom. roy de France et de Navarre. Contenant les plus grandes actions de Sa Majesté s'est trouvée en personne, représentées en figures énigmatiques exposées par un poème héroïque de Charles Beys, & accompagnées de vers françois sous chaque figure, composez par P. de Corneille. Avec les portraits des rois, princes et généraux d'armées... et leurs devises & expositions en forme d'éloges, par Henry Estienne.... Ensemble le plan des villes, sièges et batailles avec un abrégé de la vie de ce grand monarque, par René Barry... Le tout traduit en latin par le R.P. Nicolai.... Ouvrage entrepris & fini par Jean Valdor ... 3 parts in 1. (66), 87, 142, (2), 110, (8)pp. Prof. illus., including 59 copperplate portraits of the royal family and noted statesmen, and 51 hors-texte double-page copperplate maps of battles won by Louis XIII. Folio. Fine new marbled boards, 1/4 calf gilt. Raised bands.

Magnificently illustrated with plates by Jean Valdor (1616-1670), and illustrations by Stefano della Bella, who contributed fine etched devises in medallion format (as well as several headpieces and lettrines). The book chronicles all the French wars from the surrender of Caen to the capture of Perpignan, with maps of the occupied countries and plans of conquered towns and of battles, and portraits of generals. "The most important illustrated historical publication amongst all those that appeared between 1600 and 1660" (Duportal). "This grandiose folio volume, published by the Imprimerie Royale, has... a clear dual function: while it offers a factual history of the reign of Louis XIII, it is also clearly intended to make a statement about the glory of France. The work stands as a splendid testimony about pride in nationhood, expressed indirectly by means of praise of the monarch, and it is not coincidental that it was actually commissioned by Louis XIII, as we are told in the title" (Saunders). First few leaves slightly soiled, intermittent light wear, generally a fine copy.

Paris (Imprimerie Royale par Antoine Estienne), 1649. \$6,500.00



92

Brunet V.1033; Duportal pp. 39ff., 285ff.; Saunders, Alison: The Seventeenth-Century French Emblem: A Study in Diversity (Genève, 2000), p. 118

93

VALEROT, GUILLAUME

Journal de la France. Contenant par chaque jour des mois. Avec une histoire abrégée de la vie des rois de France, leurs genealogies, et des remarques sur les differens établissemens qui se sont faits tous leurs regnes. Dedie au roy par Monsieur l'Abbé Valerot. 6), 108pp. Allegorical frontispiece, signed L. Boudan. Engraved culs-de-lampe. Contemporary full leather gilt. First published in 1715, the book went through a number of editions, into the mid-eighteenth-century. Somewhat worn; spine partly detached.

Paris (Chez C.L. Thiboust, Imprimeur-Libraire), 1719. \$300.00

94

(VICO, ENEA) [Zantani, Antonio]

Le imagini, con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi. Libro primo (all published). (120)pp., with 85 copperplate-engraved plates by Enea Vico, including elaborate decorative title-page, 12 plates with medallion portraits of the Roman emperors set in mannerist cartouches and grotesque borders, and 62 plates of coins and medals. Fine large woodcut printer's device at end. Sm. 4to. Eighteenth-century English calf, newly rebacked preserving the original backstrip. Text by Antonio Zantani. Only this first volume ("libro primo") was published; a Latin translation, "Omnium Caesarum verissimae imagines," with plates in a second state, substantially reworked, was published in Venice in 1553.

"Vico's interest in antiquity, particularly medals and engraved gems, made him important as a scholar. He made prints of antique statues in the collection of Cardinal



94

Andrea delle Valle in Rome in 1541. He produced 85 prints after ancient medals in 'Le immagini, con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi' (1548, 2/1554; Bartsch 322-406) and 65 portraits of empresses in its companion volume 'Augustarum imagines' (1557, 2/1558; Bartsch 257-319).... Vico's work is of inestimable value for identifying ancient works of art, particularly gems and cameos" (C. Höper, in the Dictionary of Art).

Philip Hofer cites this as having the first fully-developed engraved title to appear in an Italian book. Fine eighteenth-century rococo engraved armorial ex-libris Verney, with coronet, possibly that of Ralph, second Earl Verney 1712-1791), friend of Edmund Burke, who rebuilt Claydon House with great splendor.

[Venice] (Enea Vico), 1548.

\$7,500.00

Mortimer Italian 556; Cicognara 3055; Cicogna: Iscrizioni veneziane II.14f.; Brunet V.1174; Hofer, Philip: "Early Book Illustration in the Intaglio Medium" (in: The Print Collector's Quarterly, Vol. 21, 1934), p. 310

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VINCIOLO, FEDERICO DI

Les singvliers et nouveaux povtraicts pour toutes sortes d'ovrages de lingerie. (91)ff., with early foliation in manuscript. Collation: A - Z4. Title with continuous woodcut border (repeated without alteration on L1), fine woodcut medallion portraits of Henri III and Louise de Lorraine within laurel-wreath borders, 88 woodcut pattern plates (B1 - K4 printed on one side only). Arms of Henri III on verso of last leaf. Fine nineteenth-century straightgrain morocco gilt. A.e.g.

Third, augmented 1587 edition, with November 1587 privilege date, published in the same year as the first edition. "In the second half of the 16th century large quantities of cutwork (point coupé) were imported into France from Flanders and Italy; the Italian style was promoted by Catherine de' Medici, who brought the designer Federico Vinciolo (fl. second half the 16th century) to Paris" (Dictionary of Art).

This copy seems to represent an unrecorded variant issue of the third edition, insofar as the medallion portraits of Henri III and Louise de Lorraine, which Lotz and Mortimer state do not



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95

appear in the 1587 editions, are in fact present here on the versos of A1 and A2. Given that the first portrait is printed on the verso of the title-page, which states "Troisième édition" and is dated 1587, the discrepancy cannot be due to the leaves having been supplied from a copy of the later edition. Lotz attributes the design of the title border—featuring the arms of Louise de Lorraine at the head and two figures of women making lace—to the younger Jean Cousin, on the basis of a comparison with Cousin's 'Livres de pourtraiture' also published by Le Clerc.

Lotz cites copies of this edition at the British Museum and the Bibliothèque Royale Albert Ier. Very small wormhole in upper

margin of D4 & F3 repaired with minimal loss to headline; upper margin of F4 renewed; small burn hole in Q1-Q2; intermittent light wear; joints very slightly rubbed. A handsome copy.

Paris (Jean le Clerc le jeune), 1587. \$15,000.00
 Lotz 110e; cf. Berlin 1582-1585 (later editions); cf. Mortimer French 546 (second edition, 1588, incomplete)

96

(VOUET, SIMON)

Porticus Reginæ in Arcis Fontis-Bellaquæ vestibulo picturæ & ornatus. 10ff. 6 through-numbered engravings by Michel Dorigny after compositions by Simon Vouet at Fontainebleau; to which are added 4 further engraved plates, including 2 studies of decorative architectural ceiling designs, by Jean Marot, and 2 compositions of groups of putti, one by Mosin after Charles Errard, the other by L. Ferdinand after Louis Testelin. Folio. Nineteenth-century marbled boards, 3/4 calf. Intermittent wear and light soiling, one plate with corner margin renewed and waterstain. Collector's mark of Revd. J. Burleigh James (Lugt 1425), with his handwritten annotation on front flyleaf. Reverend James, of Knowbury Park, Shropshire, amassed "une très importante collection d'estampes de toutes les écoles et époques" (Lugt), dispersed at Sotheby's in 1877, in a three-part sale of more than 5000 lots.

[Paris] 1644. \$1,250.00
 Berlin 4004; Guilnard p. 41

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[ZABALLI, A.]

Raccolta dé ritratti dé monarchi, generali d'armata, principi, magistrati, oratori, e personaggi illustri, tanto del secolo presente quanto de secoli passati. Parte I. Fully engraved title, and 72 engraved plates. 4to. Contemporary heavy marbled wraps. (rather rubbed at spine). Some of the plates are signed "A. Zaballi f.," but most are uncredited (and several others signed Bianchi or Ranzani). In addition to figures from all the royal houses of Europe, there are portraits of Necker, Mirabeau, Lafayette, Robespierre, Marat (and Charlotte Corday), the Grand Sultan Selim III, Cagliostro, Voltaire, Rousseau, Catherine the Great, Diderot and Benjamin Franklin; also, for good measure, Dante, Machiavelli, Tasso, and Calvin. Last plate loosely inserted. No copy listed in OCLC. Rare. This copy from the library of Archibald Philip, 5th Earl of Rosebery, with his ex-libris (on gilt yellow paper) pasted at the foot of the title-page.

Napoli (Vincenzo Talani e Nicola Gervasi), 1793. \$3,000.00

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ZIPFER, C.A.

Franz der Erste, Kaiser von Oesterreich, geehrt im Tode wie im Leben. Eine Zusammenstellung von Nachrichten und Empfindungen über die Todesfeier Sr. verew. Majestät in den sämtlichen k.k. österreichischen und den übrigen europäischen Staaten. xii, 504pp., 5 lithographic plates hors texte, depicting the Emperor on his deathbed, and of his catafalque and tomb. Sm. 4to. Contemporary German embossed scarlet morocco with gilt borders and spine. A.e.g. A fine example of an early 19th-century embossed binding in an intricate pattern of squares, circles and half-circles. From the library of Ernst August, Duke of Cumberland, with his library stamp on the verso of the title-page.

Stuttgart (Fr. Brodhagsche Buchhandlung), 1836. \$450.00

ALSO AVAILABLE FROM ARS LIBRI



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HARTMANN SCHEDEL

Das Buch der Croniken.... [Register des Buchs der Croniken und Geschichten mit Figure[n] und Pildnussen von Anbegin der Welt bis auf dise unsere Zeit.] (10), cclxxxvi, (1)ff. (several misnumbered), plus 2 blank leaves. 645 woodblocks, repeated to a total of 1,809 impressions. Stout folio. 431 x 307 mm. Contemporary stamped pigskin over heavy wooden boards, recently rebacked; remains of one metal clasp and one leather thong.

The first German edition of the Nuremberg Chronicle, printed simultaneously with the Latin edition (*Liber Chronicarum*) in July 1493, but published some five months later, on 23 December. The most extensively illustrated book of the fifteenth century and quite arguably the greatest, the Nuremberg Chronicle—a massive history of the world from Creation to the time of its publication—is filled with woodcuts of exceptionally high quality by Michael Wolgemut and Wilhelm Pleydenwurff depicting a vast range of Biblical and historical subjects, and including many detailed views of contemporary European cities, which are of great topographic interest. The significance of Wolgemut's and Pleydenwurff's innovations for the development of a new woodcut style—also to be seen in their "Schatzbehalter" of 1491—is underscored both by the fact that here they are the first artists ever to be named in the colophon of a book, and by the almost certain participation of Wolgemut's young apprentice Albrecht Dürer, whose Apocalypse illustrations are

remarkably close to these. The text, which was translated from the Latin by Georg Alt, covers not only the Old and New Testaments, and classical and mediaeval history, but such recent and contemporary events as the invention of printing in Mainz, the exploration of the Atlantic and of Africa, the heresy of Wycliff and the Hussites, and other subjects. This vernacular German edition was the first history of the world printed in any language other than Latin, and it is notably rarer than the Latin, having been printed in a considerably smaller edition.

Title-page trimmed at all sides; some 50 leaves have been remargined and extended and fitted into the binding; intermittent soiling and light waterstaining, occasional old mends (including marginal reinforcement at the foot of the double-page map), cut rather close at top edge towards the end, slightly cropping the foliation of several leaves; the binding with losses of the pigskin, primarily on the lower cover, exposing small portions of the wooden boards. A desirable copy, complete with the two blank leaves, the Pope Joan text and illustration (f. clxix verso) untouched. Two ownership inscriptions at the foot of the second leaf, one of them sixteenth-century, the other "Mich. [?] Richey 1737"; bookplate and miscellaneous bookseller descriptions mounted inside front cover and on initial blank.

Nürnberg (Anton Koberger), 1493.

\$85,000.00

Goff S-309; HC14510; Proctor 2086; BMC II.437; Schreiber 5203; Schramm XVII p. 9, pls. 155-271; Wilson, Adrian: The Making of the Nuremberg Chronicle (Amsterdam, 1976).

WRITING & CALLIGRAPHY BOOKS from the Library of Peter A. Wick

Writing books—manuals for the instruction of lettering and handwriting—are among the most beautiful of all books in the graphic arts. They are also among the rarest, routinely subjected to the wear and tear of generations of copyists. Bibliographically, they pose formidable challenges to scholars. Culturally, they are fascinating objects of study for a wide range of disciplines.

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FABLES

Rare Books from the Library of Peter A. Wick

This impressive collection of fable literature includes some 171 printed books published between 1570 and 1953, and ranging from an early Lyon edition of Aesop bound with the arms of Elizabeth I to the first issue of Joel Chandler Harris's "Uncle Remus." As with all sections of the Wick library, this collection is marked by a special concentration on books distinguished for their illustration and typographical design.

The collection is available *en bloc* only. Further details and price on request.



FRENCH ROMANTIC LITERATURE, ETC. from the Library of Peter A. Wick

This collection of some 234 books and albums is centered in one of the golden ages of French book illustration, the Romantic period, 1820-1850. Especially rich in the work of Jean-Jacques Grandville (some 50 items), it includes rarities also by Tony Johannot, Henry Monnier, Célestin Nanteuil, Honoré Daumier, Paul Gavarni, Gustave Doré and other artists and illustrators, and literary first editions. There are bindings by Balzac, Chamolle-Duru, Doll, Marius Michel, Simier, Thouvenin, and others. Provenances include Sir David Lionel Salomons; Henri Béraldi; Caroline Ferdinande Louis de Bourbon, Duchesse de Berry; Antoine Augustin Renouard; and Richard Wallace, Marquis of Hertford.

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