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Catalogue 300

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AGASSIZ No. 1.

1. **AGASSIZ**, Louis and Carl **VOGT**. *Histoire naturelle des poissons d'eau douce de l'Europe Centrale*. 58 leaves of printed text in French, German and English by L. Agassiz. Illustrated with 27 lithographic plates, 20 of them hand-coloured and some heightened with silver, by von Dinkel, Minsinger and Thez. Neuchâtel: De Petitpierre, 1839.

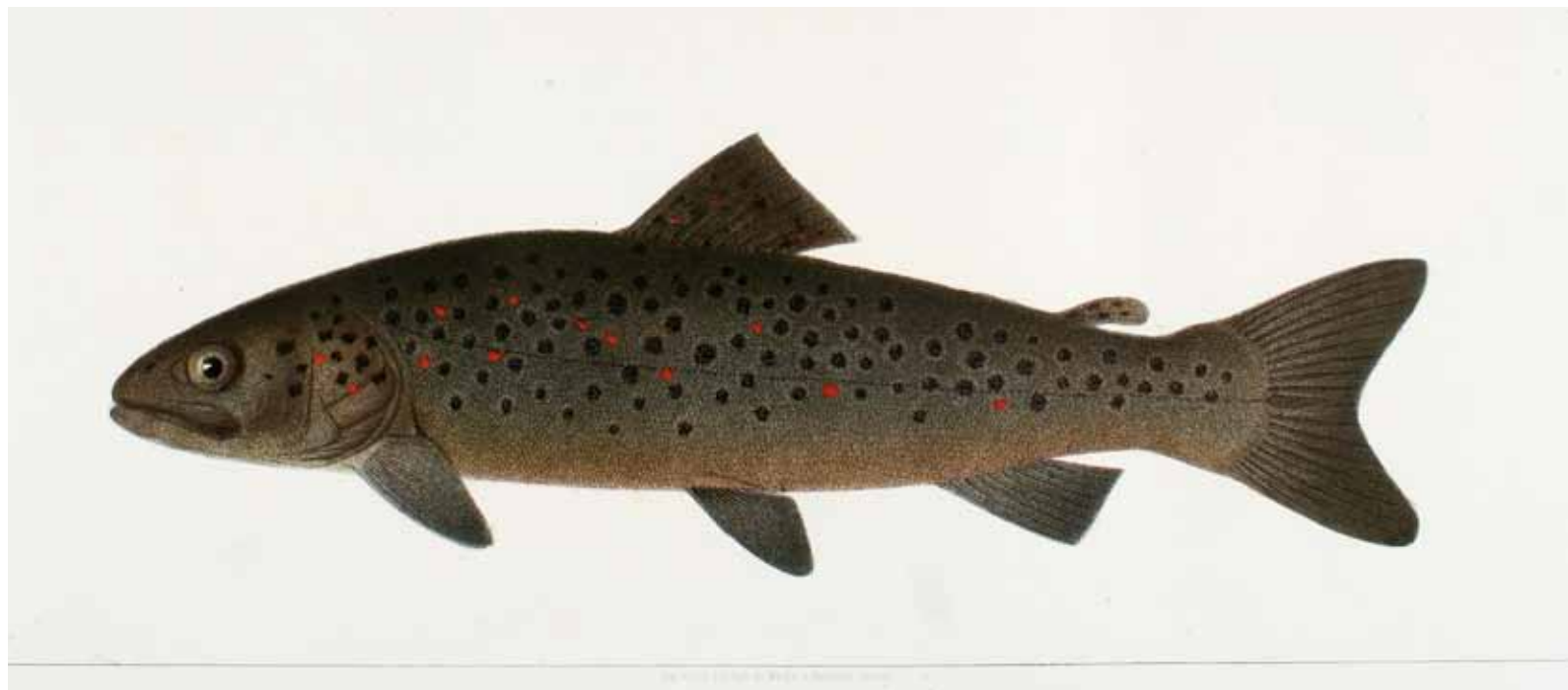
\$ 12,500.00

An album of the finest quality depicting freshwater trout and salmon in the most delicate, hand-coloured renderings. The Atlas volume comprises 27 lithographic plates, twenty of them with sublime hand-colouring, several heightened in silver. The exquisite coloured lithographs reproduce varieties of the *Salmo trutta* and *Salmo fario* (brown trout and brook trout).

“The *Histoire naturelle des poissons d'eau douce de l'Europe Centrale* remained unfinished and has a rather curious history. Agassiz began it as far back as 1828, when he was a student at Munich.

At that time his artist friend, Joseph Dinkel, was already producing drawings of freshwater fish for him. In 1839 appeared the first “livraison” of a folio atlas, published “aux frais de l'Auteur,” and dedicated to the British Association to the Advancement of Science.

This first monograph treated of the salmon family, and was divided into two parts: the first, containing the twenty-seven well-executed and luxuriously printed plates by Dinkel, Sonrel and Nicolet, illustrating the genera *Salmo* and *Thymalus*, with explanations in French, German and English, with a cover designed by Dinkel, representing fishes in all sorts of attitudes and groups, with a boy of four years old – Alexander Agassiz– fishing on the shore of the Lake of Neuchâtel” (Marcou, James. *Life Letters and Works of Louis Agassiz*, p. 232). Very fine copy; very rare.



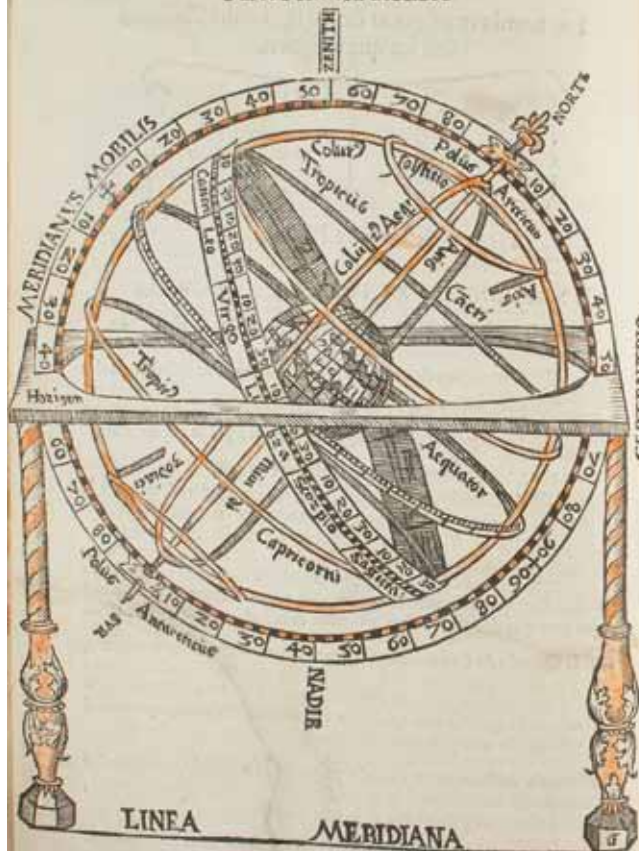
2. **APIANUS**, Petrus. *Libro de la Cosmographia De Pedro Apiano, el qual trata la descripcion del Mundo.... augmetado por el doctissimo varon Gemma Frisio... con otros dos libros del dicho Gemma.* 68, [2] ff. Illustrated with woodcut globe on title-page, one double-spread world map, 3 volvelles with moveable parts and strings, 47 woodcuts throughout text, 2 ½ pages of lunar and solar eclipses, woodcut printer's mark on final leaf, and elaborate historiated and ornamental initials throughout, most with early red outline colouring in an early hand. Small 4to, 200 x 140 mm, bound in nineteenth-century Dutch/French? vellum over boards, raised bands, spine gilt, a.e.g., signed Mont Serrat. [Antwerp]: Gregorio Bontio, 1548.
\$ 6000.00

Peter Apian's masterpiece was his *Cosmographia*, this version printed in Spanish. First published in 1524; it went through no fewer than forty-five editions, published in four languages, and manufactured in seven cities, by at least eighteen publisher/ printers. The *Cosmographia* was a fundamental scientific treatise used throughout the sixteenth-century. This Spanish edition is furnished with lavish illustrations including many of detailed scientific instruments and revolving volvelles, etc..

Apianus' *Cosmographia* includes a full chapter devoted to America, Chapter IV beginning on folio 34. The discovery of America is described therein, with notes on the pagan beliefs of the natives. The "Insulae Americae" appears on folio 52.

The enormous popularity enjoyed by Apian's *Cosmographia* was undoubtedly due in part to its discussion of the newly discovered lands in the New World. Another reason certainly was the book's inclusion of ingenious calculating devices called volvelles, which enabled readers to solve practical mathematical problems relating to time-telling, the calendar, and astronomy and astrology.

The famous and exceptionally fine world map is remarkable; it includes the whole of Central and South America and the then known parts of North America. It is one of the earliest known maps to include the complete length and shape of the East Coast of the US. As well, it is the first map to show the Yucatan as a peninsula, instead of an island, which pre-dates Ruscelli's 1561 map of New Spain.



¶ *Añadida.* Por el Zenith entiende el punto vertical en el cielo sobre nuestra cabeza. E por el Nadir el punto contrario a nuestro Zenith, que responde de baxo de nuestros pies.
 ¶ Capitulo .4. de las cinco Zonas.

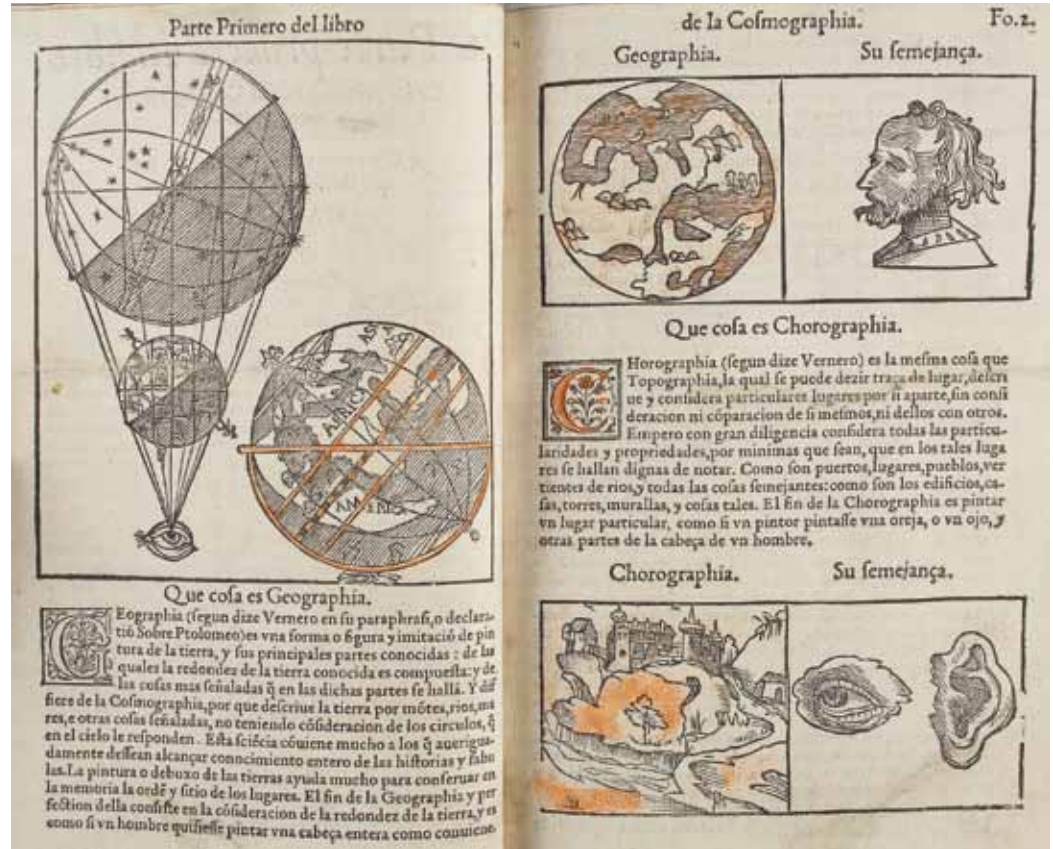
Como la tierra y agua esten cōprehendidas juntamente debaxo de vna redondez comun a los dos: entrambas juntas hazē vna Sphera: loqual se demuestra por la sombra que se haze en el Eclipsi de la luna, por poner se la tierra entre ella y el Sol, de las dos sale la sombra redonda, segun la figura que entrambas juntas tienen en si. Esta Sphera esta en medio del mundo immouible: y en si contiene otros tantos circulos como el cielo, de los quales antes diximos, q̄ son Equinoctial, dos Tropicos, Arctico, y Antarcticos los quales sin q̄ tēgamos cōsideraciō de la Equinoctial distinguē y departē la tierra en cinco partes dichas Zonas: q̄ respondē a las cinco del cielo: de las quales, las dos mas estremas, q̄ estan cerca de los polos, aunq̄ se habitan, es con gran dificultad: por causa del gran frio, q̄ haze en ellas. La tercera q̄ esta cōprehēdida entre los dos tropicos, por el cōtinuo mouimēto del Sol sobre ella, por q̄ los rayos caen derechamēte: se dize la zona torrida o tostada, la qual tambien es de difficil habitaciō. Los q̄ han navegado por ella dize ser templada, mayormente debaxo de la Equinoctial. Y alli lo sentio Auicēna y algunos antiguos: aunque la comun opinion dixo ser inhabitable. Las otras dos q̄ estan entre los tropicos, y los circulos Arctico, y Antarcticos, se dizen templadas y habitables: templante por el calor de la torrida zona, y por el frio de los polos: de las quales, nosotros habitamos la vna: y en la otra habitā los Antichthonos, que quiere dezir, hombres que habitan en la parte a nosotros contraria.

La forma dela diuision sobre dicha.



In 1533, the original, corrected work was enlarged by the addition of two short works by Gemma Frisius: *De locorum describendorum ratione* (Concerning the method of describing places) and *De eorum distantijs inueniendis* (Concerning determining their distances). It was with Gemma's additions that the popularity of *Cosmographia* soared.

Petrus Apianus (1495– 1552) “was a pioneer in astronomical and geographical instrumentation, and one of the most successful popularizers of these subjects during the sixteenth century.... Apian's first major work, *Cosmographia seu descriptio totius orbis* (1524), was based on Ptolemy.



Starting with the distinction between cosmography, geography, and chorography, and using an ingenious and simple diagram, the book defines terrestrial grids; describes the use of maps and simple surveying; defines weather and climate; and provides thumbnail sketches of the continents. In its later form, as modified by Gemma Frisius, the *Cosmographia* was one of the most popular texts of the time and was translated in all major European languages” (Kish, George, *Dictionary of Scientific Biography*, I, 178-9). Some cropping to a few plates, text cleaned.

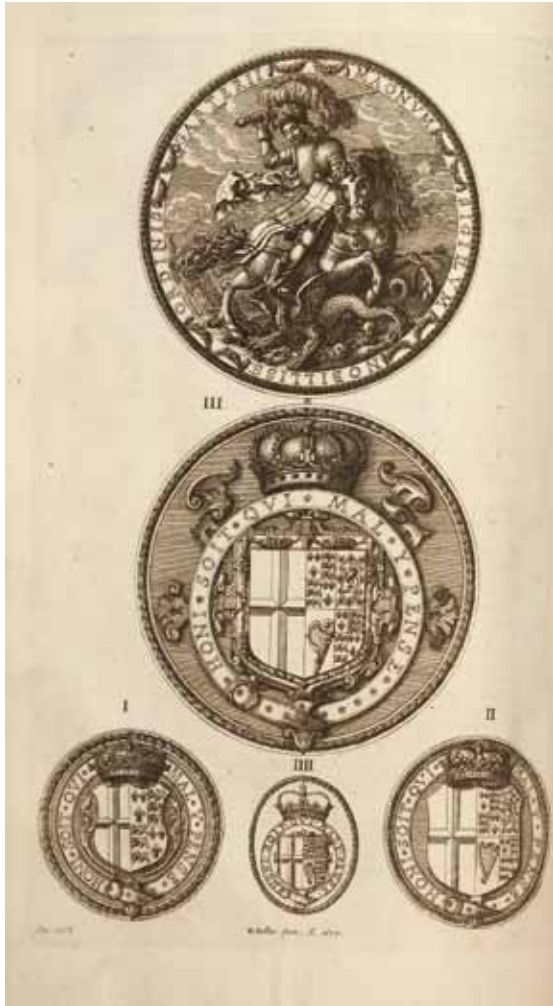
Van Ortrooy, *Bibliographie de l'oeuvre de Pierre Apian*, 39. Sabin 1749. Adams A-1280. BM STC Dutch 12. European Americana I, 550/3. HARRISSE 298. Index Aureliensis 106.444. JCB I, 158.

HONI SOIT QUI MAL Y PENSE

3. **ASHMOLE**, Elias. *The Institution, Laws & Ceremonies of the Noble Order of the Garter*. [12], 720, [106] pp. Illustrated with a total of 54 engraved plates, including a full-page engraved portrait of Charles II, 15 double-spread engravings, 22 full-page engravings and 16 small engravings, most after Wenceslaus Hollar. Folio, 350 x 220 mm, bound in near-contemporary English speckled calf, spine with intricate gilt tooling and red leather title-label. London: J. Macock, 1672.

\$ 4500.00

First Edition. Ashmole's exhaustive treatise concerns all aspects of "The Most Noble Order of the Garter" the highest order of chivalry or knighthood in Great Britain. Founded in 1348, the Order is dedicated to the image and arms of Saint George, England's patron saint. 'After peerages it remains the pinnacle of the honours system in the United Kingdom. Membership in the order is limited to the Sovereign, the Prince of Wales, and no more than twenty-four members, or Companions; the order also comprises knights and ladies (e.g., members of the British Royal Family and foreign monarchs). Bestowing the honour has been described as one of the Monarch's few remaining truly personal, executive prerogatives.'

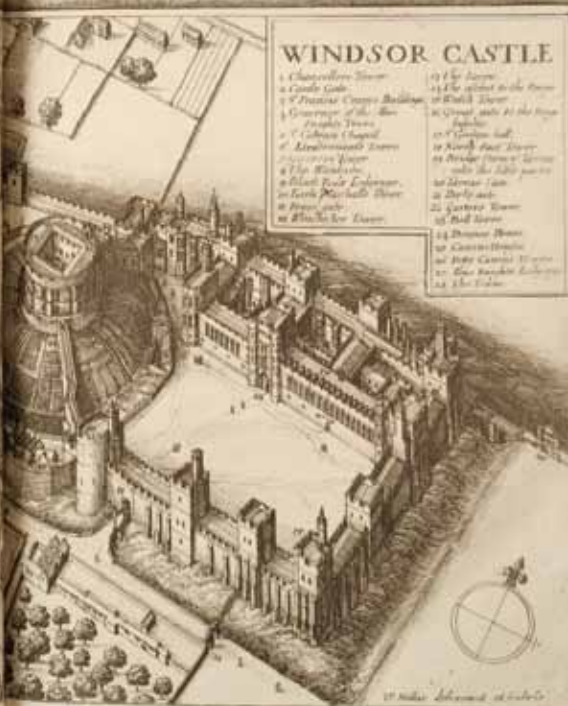


Wenceslaus Hollar (1607-1677) was hired by Ashmole to produce the illustrations for this lavish volume. Despite the fact that Ashmole's treatise "includes all available information on the Garter and much peripheral material on the Continental orders and ceremonies... without illustrations the book would be incomparably poorer, and Hollar's signed and unsigned work is clearly the chief part of the illustrations" (Van Eerde, *Wenceslaus Hollar, Delineator of His Time*, p. 95). One often encounters copies without a number of the engravings in *The Institution, Laws & Ceremonies of the Noble Order of the Garter*. This copy has a full complement of 54 engraved plates, including all the views of Windsor Castle, the scarce portrait of Charles II and the fireworks display for Charles XI of Sweden.

Elias Ashmole (1617-1692), celebrated English antiquary, author, officer of arms, collector, politician, astrologer, alchemist, botanist, etc., was a strong supporter of the royalist side during the Civil War, ending in the restoration of his later patron, Charles II. A founding member of the Royal Society, he was often engaged in mystical works on alchemy and astrology instead of on experimental science. As an early member of the order of Freemasons, he met John Tradescant around 1650 and helped catalogue the renowned family collection of exotic plants, minerals



Prospect from the W.



WINDSOR CASTLE

1. Chapel of St. George
2. Castle Gate
3. St. George's Chapel
4. Governor's Palace
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100. St. George's Chapel



10 miles distance of London

and curiosities gathered from travels around the world and housed at the Tradescant house in Lambeth. In 1656 Ashmole financed the publication of the catalogue, *The Museum Tradescantianum*.

In the late 1670s Ashmole inherited the Tradescant collection and added it to his own growing collections of antiquities, manuscripts, coins and books. He donated most of his collection to the University of Oxford to create the Ashmolean Museum in 1683 “considered by some to be the first truly public museum in Europe.” Volume rebaked with original spine laid-down. Overall, fine.

PROVENANCE: Richard Blake Deverell (1675–1820) of Clifton with his exlibris.

Wing A3983. See: Katherine Van Eerde, *Wenceslaus Hollar, Delineator of His Time*, p. 95–100 with six reproductions.



4. **BERNARD**, Claude. *Sur une nouvelle fonction du foie chez l'homme et les animaux. (Séance du Lundi 21 Octobre 1850)*. In: *Compte Rendu*. Tome 31, no. 17, 1850, pp. 571-574. 4to., 275 x 220 mm, late nineteenth-century French red half morocco over marbled boards. Paris: *Compte Rendu*, 1850.

\$ 1250.00

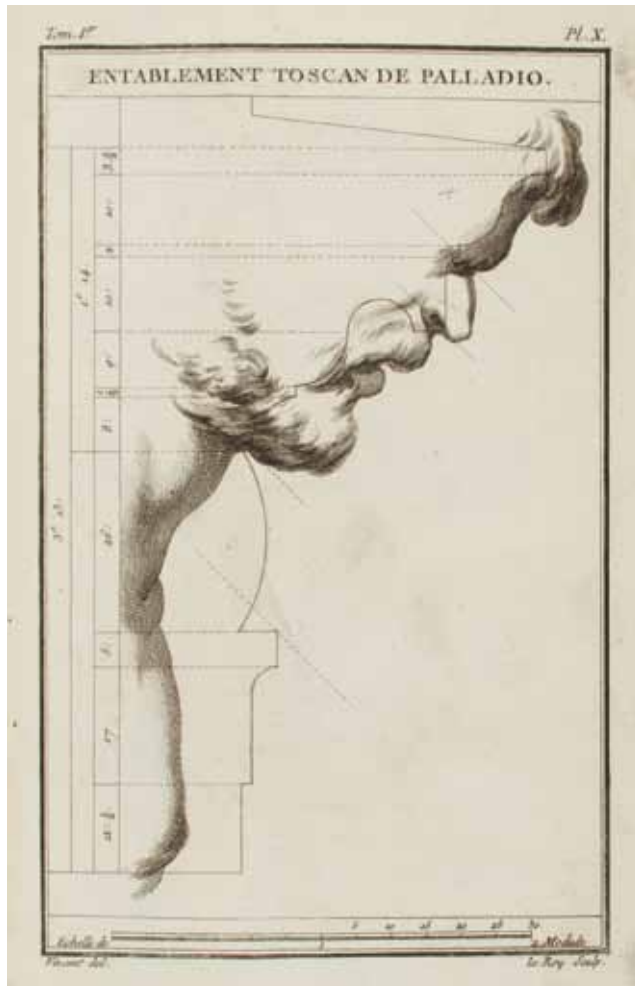
First Appearance of this landmark of biochemistry, written by one of the greatest physiologists of the 19th century and the founder of experimental medicine. It contains the first announcement of the theory of the glycogenic function of the liver. This four-page report was one of a half dozen which Bernard had printed on the subject between 1843 and 1854.

This particular paper describes his findings on the functions of the liver. He later expanded it into a 92-page dissertation for which he received his doctorate from the Sorbonne in 1853. His study revealed that the liver builds up certain complex substances, including glycogen, from simple nutrients which are brought to the liver via the blood and which are themselves the products of digestion.

Bernard's discoveries had a major influence on how we have come to understand diabetes, hypoglycemia, insulin production, and glycogen depletion from endurance exercise.

Glycogen, the analogue for starch, is a molecule that serves as the secondary long-term energy storage in the human body and is produced primarily by the liver and in muscles. The importance of Bernard's investigations would be difficult to over-emphasize. Extremely rare first appearance of his discoveries.

Dibner, *Heralds of Science*, no. 131. Horblitt, *Grolier Science 100*, no. 11a (for the dissertation of 1853). DSB II 24-34.



5. **BLONDEL, J.-F.** *Cours d'Architecture, ou traité de la décoration, distribution & construction des bâtiments... continue* [vols. 5-6] *par M. Patte*. Together 9 volumes. Text (vols. 1-6): xxxiv, 478, [2]; [4], lxiv, 468, [4]; [4], cii, [2], 460; [4], cxiv, [2], 432; xxxii, 504; xxviii, 520 pp. Plates (vols. 7-9): title, 2 ff., 22 plates, title, 93 plates; title, 1 f., plates 1-40, 40bis, 41-73, half-title, title, 51 plates; 1 f., 85 plates, 1 f., plates 86-136. Altogether 377 engraved plates, of which 89 are folding and 38 are double-page. 8vo., 201 x 120 mm; bound in early twentieth-century French calf over eighteenth-century French marbled paper boards, red labels, compartments gilt. Paris: Desaint, 1771-1773 & 1777.

\$ 6000.00

First Edition of the 'Petit Blondel,' the most influential and authoritative textbook on architecture of its day. "The century's most eminent and prolific author [on architecture] was Jacques-François Blondel, an energetic practitioner and teacher (who apparently was no relation to his great seventeenth-century namesake). His *Architecture française* was published in four volumes between 1752 and 1756.

ARC DE TRIOMPHE
ÉLEVÉ AU FAUBOURG
Sur les Dessins

DU THRÔNE
S^t ANTOINE EN 1670.
de Claude Perrault.

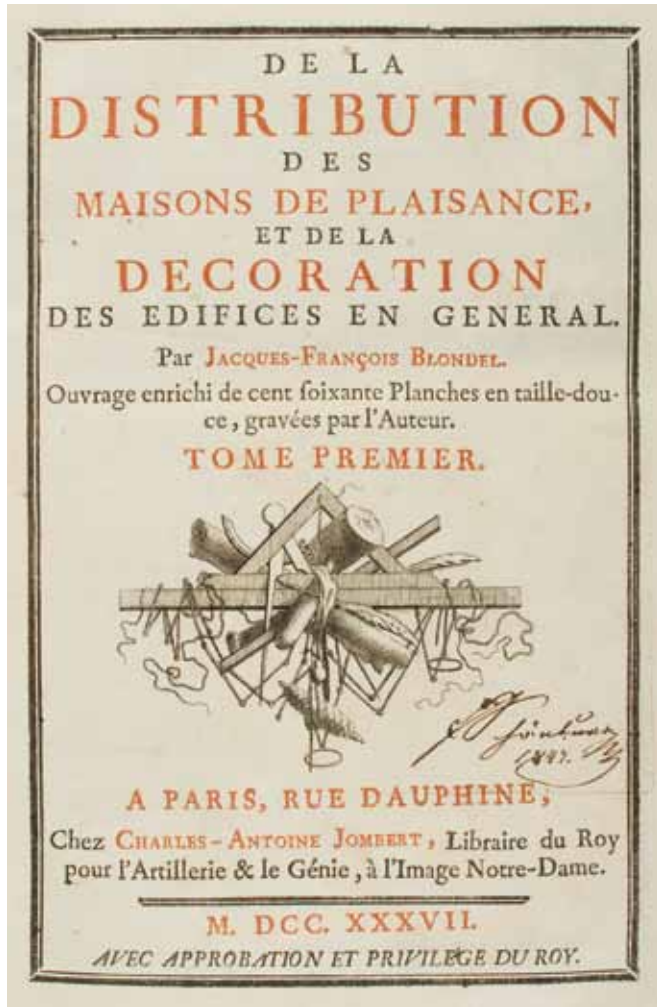


It was followed by his nine-volume *Cours d'architecture* which appeared between 1771 and 1777. This included lectures he had given in his own school of arts since 1750, and at the Académie Royale d'Architecture since 1756.

The *Cours d'architecture* marked a move away from the orders and proportions which had preoccupied François Blondel a century before, towards the emulation of good examples from recent French architecture... Jacques-François Blondel chose to present a great array of building types and decorative features, echoing his massive survey of the French achievement in *Architecture française* and stressing the variety of external appearance that could be achieved within classical proportions... Perhaps the most novel feature of Blondel's lectures was his interest in the houses of the middle class. Here, Blondel made a strong call for proportion and simplicity. He wanted decoration to be reserved for palaces and *hôtels*. He nevertheless hoped that a range of harmonious domestic styles could be developed for Paris, with each district having its own character" (Anthony Sutcliff, *Paris: An Architectural History*, pp. 48-49).

In 1743 Blondel opened the first independent school of architecture in France; it was to become a major center for training the leaders of the neo-classical movement, including Sir William Chambers, Pierre Patte, Desprez, Boullée, and Ledoux. After Blondel's death (in 1774) the work was completed by Pierre Patte, his disciple and former student. The work is illustrated with 377 engraved plates (many folding), mainly designs by contemporary architects. For an extensive assessment of the work, see especially Robin Middleton's "J.F. Blondel and the *Cours d'Architecture*" in: *International Society of Architectural Historians*, December, 1959. A fine copy.

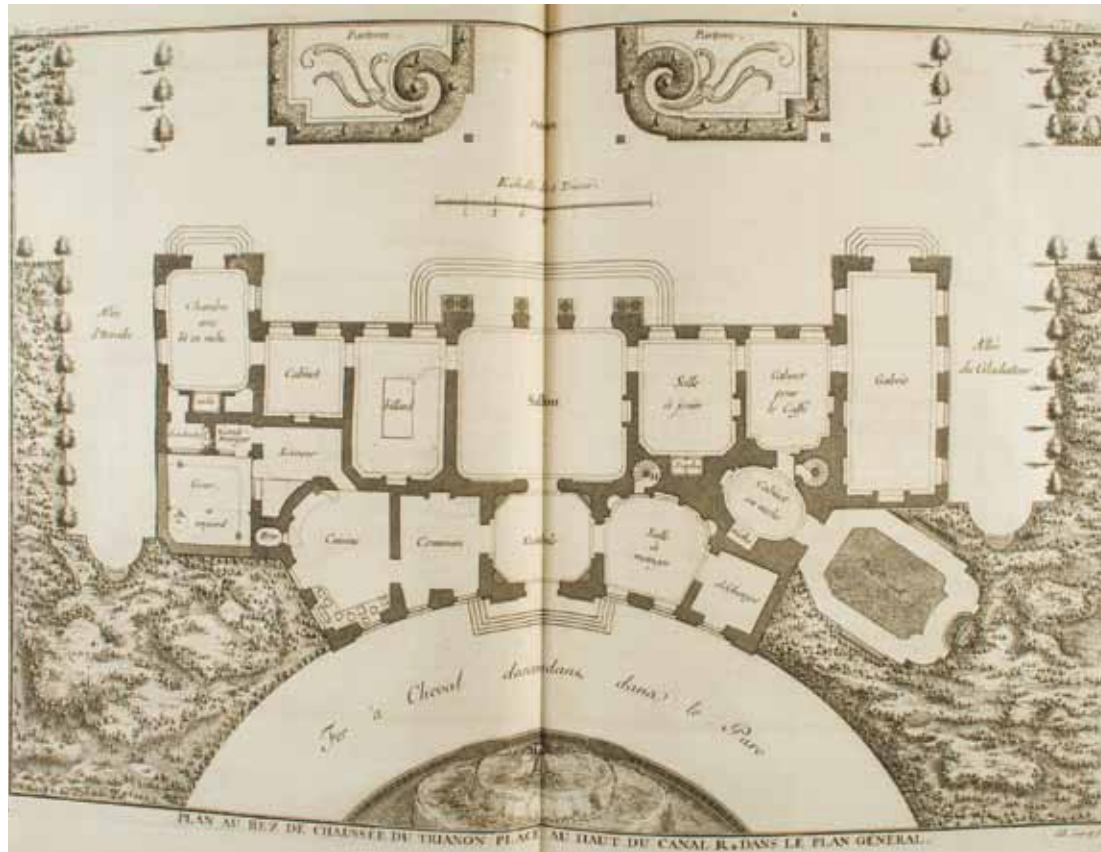
Fowler 51. Berlin Katalog 2429. Millard *French*, 29.



6. **BLONDEL**, Jacques-François. *De la Distribution des Maisons de Plaisance, et de la Decoration des Edifices en général*. Two volumes. viii, xvi, 198; viii, 180 pp. With engraved frontispiece after Cochin, 1 engraved dedication, 44 + 111 plates after designs by Blondel, mainly engraved by the artist, numerous engraved initials and head- and tailpieces throughout. 4to., 288 x 212 mm, bound in contemporary French mottled calf, beige morocco spine labels, red edges. Paris: Charles-Antoine Jombert, 1737-38. \$ 6500.00

First Edition, second issue (with points as per Fowler, including Jombert's address at Rue Dauphine). An early and influential textbook by "the most significant French architectural educator of the eighteenth century... Blondel intended this early publication for the educated amateur, and for the owners and builders of country houses... In the *Distribution*, Blondel began to develop the design principals which he promoted in his other publications.

Blondel's objective was to establish design principles for domestic architecture that correspond to the classical principles already in practice on civic structures.



Blondel wished to follow the manner of both the “Ancients” and the “Moderns” with regard to construction, distribution, and decoration, to reintroduce simple and noble design on the exterior, and to establish rules for interior distribution and ornament...

Volume I examines a widely varied series of house designs.

Volume 2 discusses and illustrates exterior ornament, interior decoration, and by no means least, gardens” (Millard).

Without the half-titles as in the Fowler copy. Corners bumped and light binding wear to extremities, else a beautiful copy in contemporary French mottled calf.

PROVENANCE: signature in ink on titles (?) dated 1847.

Fowler 49 (first issue). Berlin Katalog 2400 (first issue).
Millard, French 25 (second issue).



DUKES OF d'ARENBERG COPY

7. **BOLOGNESE BAROQUE ARTISTS.**

Emblemata. By Paolo Maccio. 331, [5] pp. Illustrated with engraved title-page, full-page copperplate dedicatory leaf of Virgin and Child, and 81 numbered copperplate etchings by various Bolognese artists. 4to., 200 x 142 mm, bound in contemporary Italian ruled and ornamental stamped binding. Bologna: Clemente Ferroni, 1628.

\$ 9500.00

First Edition. An extremely fine Italian emblem book "Belonging to the Best Bolognese Illustrations" (Goldschmidt, *Auktionskatalog* 146, #98).

Little is known of the author Paolo Maccio (ca. 1570–ca. 1640). In general the text of Maccio's emblem book differs little from emblemata of the period, except in his case, a regional emphasis infuses the text, illustration and dedications. Along with the moral and devotional meanings, one finds political and societal themes intermixed. Maccio ascribes names of contemporary Bolognese politicians, church figures, and prominent citizens as dedicatory recipients of individual emblems throughout the book.



Each of the 81 emblems consists of four pages, comprising the *pictura* (illustration), and the *verse* (subscriptio) at head in Latin and translation into Italian below. On the verso appears a quote from classical literature from Horace, Virgil, Pliny, Aristophanes, Justinus, Sophocles, Plato, Juvenal, Ovid, Lucretius, etc., relating to the particular emblem. Then follow two pages of explanation of the emblem's meaning, in either Italian or Latin. With an index of the illustrations and name index printed on the final five pages.

The illustrations are the combined work of a number of **artists from the Carracci school in Bologna**. Ludovico and Agostino Carracci established their academy in Bologna in 1582; it became the training ground for many of the best known artists of the seventeenth century. The artists of the Carracci school revolted against the prevailing Mannerist style by showing greater naturalism and directness of expression. These attributes are found in nearly every etching in Maccio's *Emblemata*.

The title-page is signed “Corio(lano) f.” i.e. Giovanni Battista Coriolano (1595–1649), who executed a further 26 of the emblems (#s 80–106); 2 of the copperplates are signed by Florius Macchius (#s 76 & 79), a few are signed with the monogram AP for Augustino Parisini (active 1625–1638); and finally Oliviero Gatti (1598–1646), to whom 52 of the copperplates are attributed. **Emblem III depicts an early representation of the telescope.** Very minor repairs to binding extremities, an exceptionally fine copy with a distinguished provenance. Fine copies of this title are extremely rare.

PROVENANCE: Dukes of d’Arenberg, with the Nordkirchen ex-libris; Comte Le Moyne de Martigny, with ex-libris.

Landwehr, *Romantic*, 496. Praz I, 409. Cicognara 1913. BL, *Seventeenth-Century Italian Books* II, 512. Brunet III, 1268.





Der! seint gehorsamere

ren Väteren in dem Herren, dann das ist billig.
Ihe Väter und Kindes, dar ist der erste gebot,
das die Wessung ist. und das die erste gebot
und lang lebst und faden. und so die Wessung
und der Kindes erst zu sein, und der erste
ist und in der ersten und Wessung sein
Bitten. Ihe Kindes lebst gesegnet werden. bis
hien zu sein, und faden und faden, in der
Lichtheit eines Kindes, und der erste, und
und der erste alle die ersten. Eph. 6. 1.

8. **CALLIGRAPHY-GERMAN.** *German Calligraphic Manuscript.* [28] pp. Consisting of original coloured German calligraphy on heavy fortified paper. Oblong 4to., 230 x 300 mm, bound in contemporary German decorative paper over boards. Preserved in yellow half-morocco box. Augsburg; ca. 1720-1730.

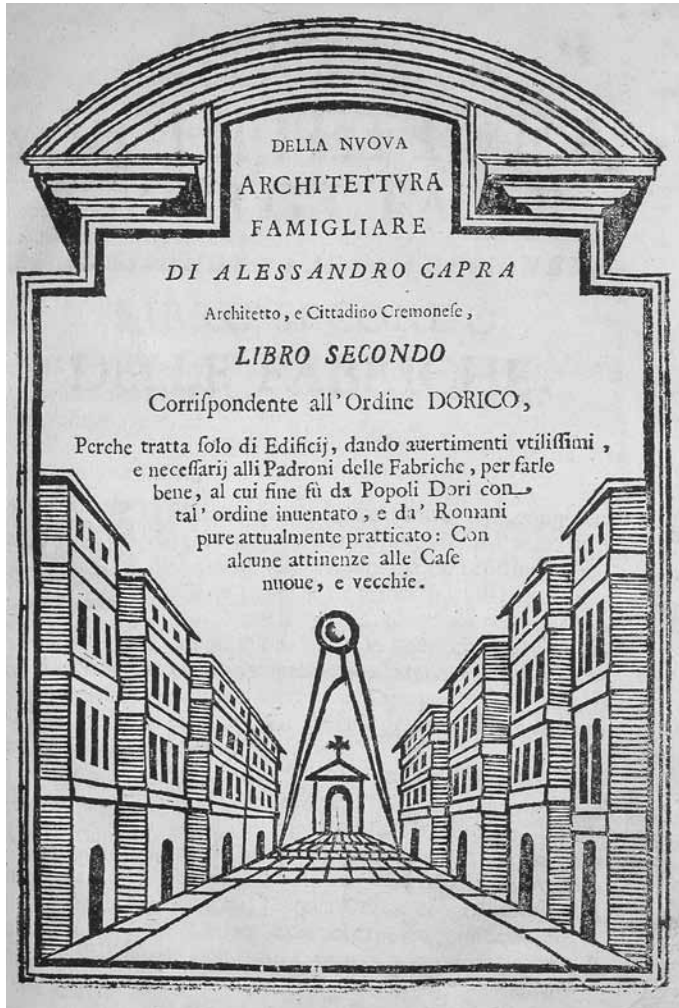
\$ 12,500.00

Exceptional Early Eighteenth-Century Calligraphic Manuscript from the Augsburg area in Southern Germany. The manuscript represents an abecedarium starting with a large letter “A” and passing in order through the alphabet to “Z” on page 25. The first page consists of a Dedication for this “Vorschrift” in German gothic text written in red ink with black pen flourishes within a red and green rectangular border. It is surrounded by painted coloured tulips and poppies connected by a dark green spray vine.

Each of the following 25 pages comprises a large calligraphic gothic initial in red, blue, yellow or green. The large initials are highlighted with further intricate black ink floral designs and painted wash of reds, blues, yellows, greens and heavy China black.

The final two pages consist of various upper and lower case alphabets in cursive, and the facing page displays a calligraphic Roman alphabet above a flourished Gothic alphabet and a lower case Gothic alphabet.

The text, which follows each letter, consists of moral sayings and religious prayers and precepts. The decorative calligraphy and the *mis-en-page* of the continuous alphabet is extremely attractive and artistic in presentation. There is some show-through from black ink and very minor soiling. The spine of the binding is frayed and the boards show signs of shelf wear.



INNOVATIVE ENGINEERING MANUAL

9. **CAPRA**, Alessandro. *La Nuova Architettura Familiare*. viii, 366 pp. With a woodcut portrait and 140 woodcuts in the text (including a sequence of full-page woodcuts numbered 1– 44) and 2 folding plates. Small 4to., 198 x 140 mm, bound in recent vellum, blue edges. Bologna: Giacomo Monti, 1678.

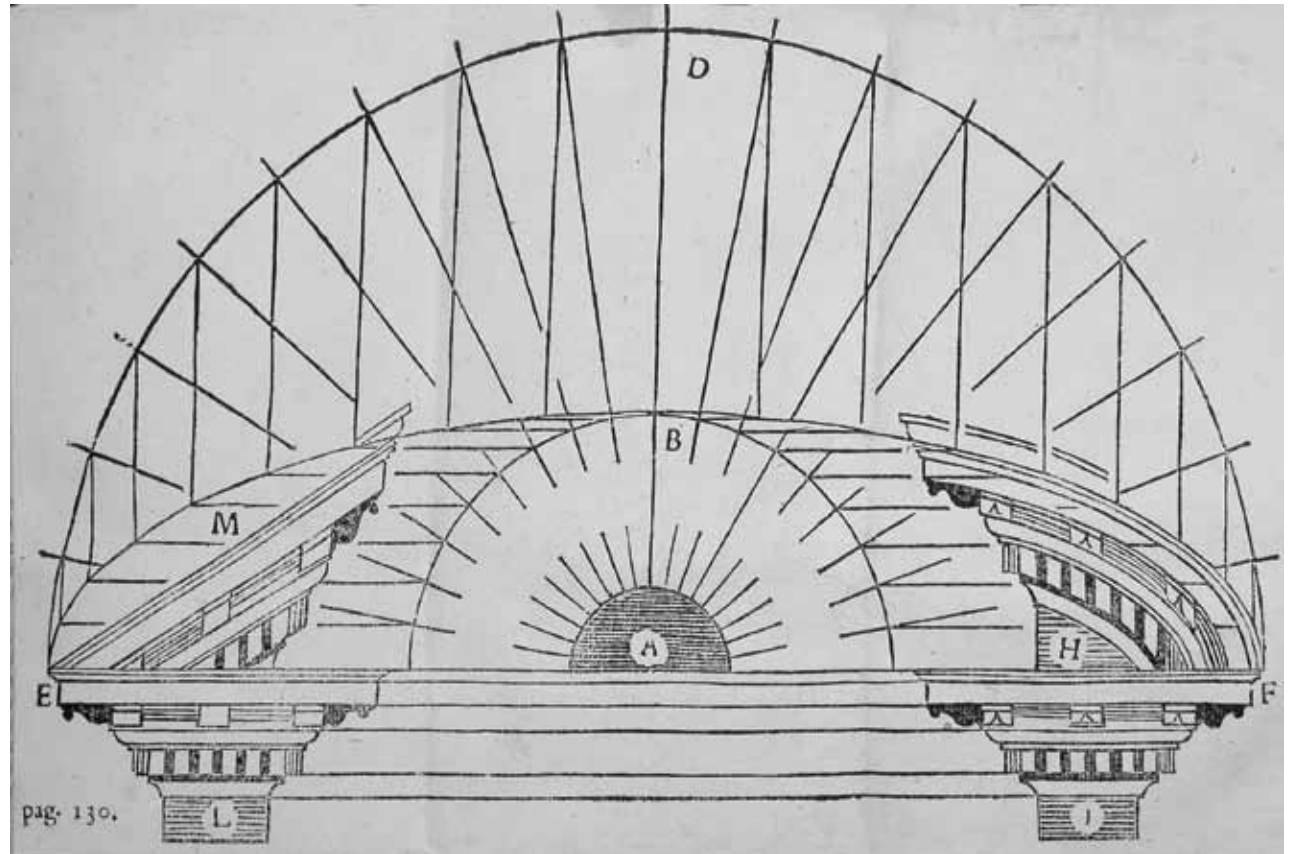
\$ 4750.00

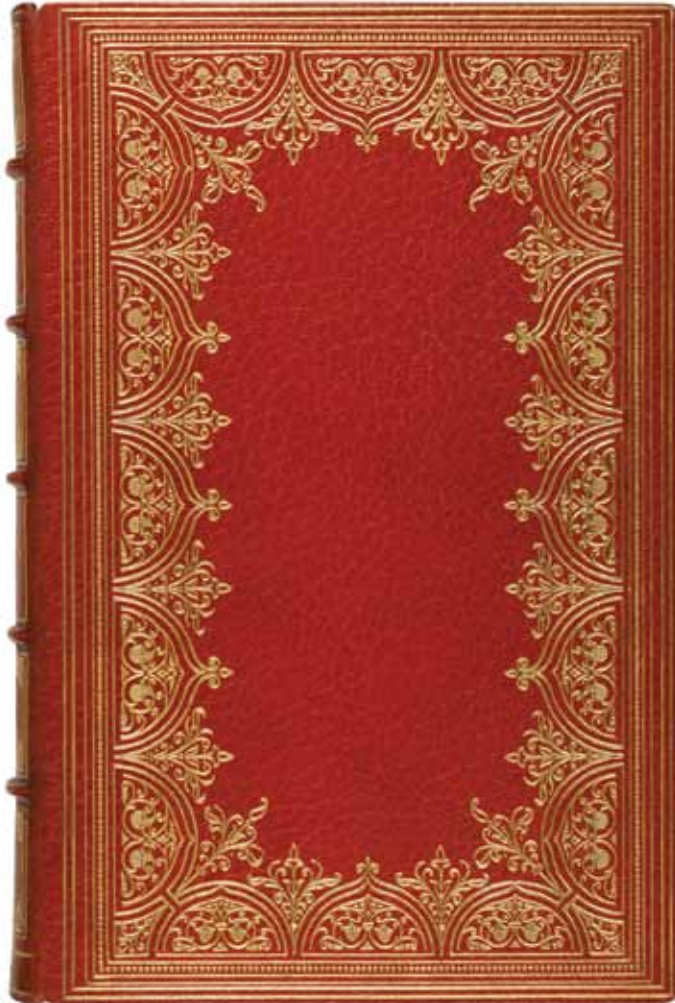
First Edition of this original and profusely illustrated manual by Alessandro Capra (ca. 1610–1683), an architect and engineer of Cremona. Divided into five books, the most important of these is the final one, devoted to machinery. Here Capra describes and illustrates a number of his own inventions, including one for refrigeration of rooms (!) and another for counting miles. See for instance p. 351 which depicts a mechanism for counting the number of revolutions of carriage wheels; the second folding plate shows a machine for irrigating fields. In the third book, “Delle Misure” Capra explains the methods of calculating distances, volumes, etc., and in the fourth book, those of surveying and hydraulic engineering. Throughout the work are illustrations of various wheels, pulleys, and devices employed by builders.

The “Catalogo de gli autori citati nell’opera” on p. [7] represents **one of the earliest architectural engineering bibliographies.**

Early repair to plate opposite p. 308; a very crisp copy.

Fowler 79. Berlin Katalog 2752.
Riccardi I, 234.
Besterman, *Old Art Books* p. 20.





10. **CELLINI**, Benvenuto. *The Life of Benvenuto Cellini Written by Himself*. Edited and Translated by John Addington Symonds. Two volumes. xxix, [1], 359, [1]; vii, [1], 386, [1] pp. With 2 title-pages executed in photogravure and 40 photogravure plates. 8vo., 235 x 150 mm, uniformly bound by Stikeman in full red crushed morocco, covers elaborately gilt, on spine raised bands, compartments gilt. New York: [The Merrymount Press], 1906.

\$ 1250.00

The Fine Merrymount imprint of Cellini's autobiography, in splendid state. The present edition includes an assessment of Cellini's work as both an artist and writer, and an introduction to the life of Cellini by John Addington Symonds. Symonds' English translation of the *Life* may well be the best that has ever been published. A fine copy, in an exceptional binding.

Smith, *Merrymount* 239. See also The Grolier Club, *Daniel B. Updike and the Merrymount Press* (1940).

11. **CERVANTES.** *Les Principals Aventures de Don Quichote.* Complete suite of 31 plates, 1 headpiece, and 1 vignette, by Coppel, Picart et al., some mounted on strong paper. Folio, 368 x 252 mm, bound in nineteenth-century French red half morocco over embossed paper boards, embossed white endpapers. The Hague: De Hondt, 1746.

\$ 4500.00

A rare suite in first issue of the Coppel-Picart engravings produced to illustrate Cervantes text of 1746. The original paintings by Charles Coppel (1694-1752) illustrating Don Quixote (now hanging at Compiègne-French Royal residence of Louis XV) are considered his greatest works; the paintings were first reproduced in a large-folio suite of 25 prints issued in Paris in 1723. The above volume belongs to the reduced format edition, issued in 1746 by De Hondt (French and Dutch texts were available). This project was begun by Picart, who died in 1733, necessitating the participation of Schley.

(Continued)





Twenty five plates were executed after Coypel's designs; the others were after Boucher, Cochin, Le Bas and Tremolière. "It is not too much to say that the pictorial tradition associated with Cervantes' masterpiece owes as much to Coypel as to any other artist" (Ray p. 13).

PROVENANCE: Lenormand du Coudray (1712-1789), famed Orléans print-collector, to whom Lugt, nos. 1704-1706, devotes more than a column. Lugt's assertion that Lenormand du Coudray affixed his signature to the verso of nearly every print he owned holds true in the present volume: each plate is elaborately inscribed with his monogram and date of acquisition ("2 Feb. [17]56"), i.e. only ten years after they were published. It makes sense that Lenormand du Coudray would purchase the suite without text, as he was interested in graphic art, and further, they are consecutively numbered by him in contemporary MS.

Ashbee, *Iconography of Don Quixote*, no. 43. Ray, *French* no. 4 (error in collation: the "frontispiece" is a ghost).

12. **CHINESE GRAMMAR.** *Elémens de la grammaire chinoise, ou, Principes généraux du kou-wen ou style antique, et du kouan-hoa.* By Jean-Pierre (Abel) Remusat. xxxii, 214, [2] pp. Illustrated with 2 folding plates and innumerable Chinese characters executed in woodcut throughout. 8vo., 230 x 155 mm, bound in publisher's blue printed wrappers in a new blue cloth box. Paris: Imprimerie Royale, 1822.
\$ 4750.00

First Edition, a fine copy of this early Chinese grammar book which features both Literary Chinese and Mandarin. It was a major achievement of Chinese philology in the early nineteenth century, as well as being one of the earliest successful books with movable Chinese and Roman types. The folding lithograph plates were executed by Charles Philibert de Lasteyrie de Saillant.

Rémusat (1788-1832), along with Julius Klaproth, is recognized as one of the founders of modern Oriental scholarship in the West. In 1811 he produced an *Essai sur la langue de la littérature chinoise*, and a paper on foreign languages among the Chinese, which procured him the patronage of Silvestre de Sacy. In 1814 a chair of Chinese was founded at the Collège de France for Rémusat.

(Continued)



13. **CLARKE, S.** *A Mirrour or Looking-Glass both for Saints and Sinners, held forth in some thousands of examples; wherein is presented, as Gods wonderful Mercies to the One, so his Severe Judgements against the Other. Collected out of the most classic authors, both ancient and modern, with some late examples observed by my self, and others. Whereunto are added a Geographical Description of all the countries in the known world: as also the wonders of God in Nature; and the rare, stupendious, and costly works made by the art, and industry of man. As the most famous cities, temples, structures, statues, cabinets of rarities, etc. which have been, or are now in the world.* [16], 702, [10] pp. With engraved portrait frontispiece and engraved allegorical title-page. London: Thomas Newberry, 1657. BOUND WITH:

_____. *A Geographicall Description of all the Countries in the Known World. Also of the Greatest and famousest Cities and Fabricks which have been, or are now remaining: Together with the gtreatest Rivers, the strangest Fountains, the various Minerals, Stones, Trees, Hearbs, Plants, Fruits, Gums, &c., which are to bee found in every Country. Unto which is added, a Description of the Rarest Beasts, Fowls, Birds, Fishes, and Serpents which are least known amongst us. Collected out of the Most Approved Authors, and from such as were eye-witnesses of most of the things contained herein.*



[2], 225, [9] pp. With engraved allegorical title-page. Two volumes bound in one. Folio, 291 x 287 mm, bound in contemporary English calf. London: Thomas Newberry, 1657.

\$ 2500.00

First Edition of his *Geographicall Description* and Third Edition of Clarke's *Mirroure*. Clarke's *Geographicall Description* holds a bit more interest to the modern reader in offering seventeenth-century observations on newly discovered parts of the world; including parts of America, Virginia, Jamaica, Mexico, Peru (with a discussion of the Incan capital Cuzco), Mexico, Brazil, Newfoundland, Greenland, plus long observations on England's cities and the capitals of Europe.

The first title was a popular work that went through several editions in Clarke's lifetime. Puritantal in method it spelled out accepted social and moral behavior by touching on subjects such as Abstinence, Arrogance, Witches and Enchanters, Backsliders, Card and Dice players, Children's education, False witnesses and liars, Humility, Idleness, Parasites, Parents Unnatural to their Children, Providence, Prudence and wisdom, Sabbath breakers, and Zeal- blind and bloody.



Samuel Clarke (1599-1683) English clergyman and Puritan biographer whose unyielding demeanor bounced him from one post another, including becoming a member of the Nonconformists, which lead to his final ejection from the Church of England. He decamped to Isleworth during the final years of his life where he compiled a number of peculiar but popular books. Rebacked with new title label on spine. Some isolated soiling internally.

See: Sabin 13447 & 13444. Wing C-4551 & C-4516.

14. **COLLAERT**, Adrian. *Florilegium Ab Hadriano Collaert coelatum, et á Philip. Galleo editum*. 24 ff. Engraved title page and 23 engraved plates numbered 2 – 24. 4to., 176 x 265 mm, bound in full nineteenth-century Dutch vellum binding with MS “COLLAERT A. --- Florilegium --- Anvers, ca. 1590” reading down on spine, in recent marbled slipcase. [Anvers]: P. Galle, [c. 1590].

\$ 17,500.00

Rare and important in the history of botanical illustration, Collaert's *Florilegium* shares the honor with J. Camerarius the Younger's *Symbolorum Centuria Una*, as **the first book with floral engravings**. According to both Blunt and Johnston, Collaert's influence can be seen in a number of later botanical artists in various mediums, most notably in van de Passe's *Hortus Floridus*.

A suite of 23 plates, with all but two portraying groups of various flowers. Plate 2 portrays a man and a woman in a garden with quotes from the *Canticles* below (according to Johnston it is Jesus, while Christie's website asserts it is representative of the *Song of Solomon*). Plate 3 is a vase of flowers with fallen petals.

(Continued)



Many of the engraved images are identified with manuscript initials above various flowers. Repair to floral embellishment on title-page, some ink-spotting and minor staining throughout, else fine copy.

Rare: Only two copies appearing at auction listed in ABPC, one of which lacked 2 plates. OCLC lists three copies in America: New York Botanical Garden, Hunt Institute and Holden Arboretum, and four in Europe: Wellcome Library, British Library, University of Oxford and Bibliothèque Interuniversitaire de Médecine, Paris.

PROVENANCE: Signature (with flourish) of Jeremias Erlgrölnusse. (illegible) AD 1687 on front free endpaper.

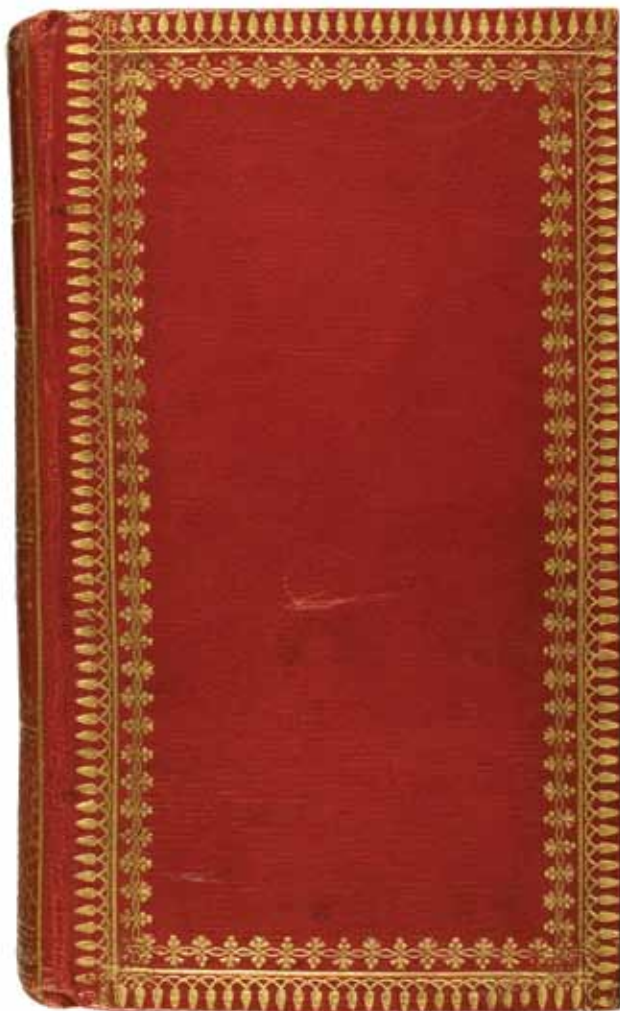
Berlin Katalog 4406. Hunt 159. Johnston 132. Pritzel 1803. Nissen *BBI* 383.

15. **COLOURED AND ILLUMINATED PRAYERBOOK.** *Exercice Spirituel, Contenant La maniere d'employer toutes les heures du jour au service de Dieu.* [16], 637, [3] pp. Illustrated with 17 full-page hand-coloured engraved plates, each window-mounted, several illuminated with gold. 12mo., 153 x 88 mm, bound in late eighteenth/early nineteenth-century French red morocco, gilt-ornamental borders on covers, intricate gilt-tooled spine, blue silk endpapers, a.e.g. A Paris: Damien Foucault, 1685.

\$ 7500.00

Perhaps a Unique Copy in remarkably fine condition of Ignace de Loyola's "Spiritual Exercises" with engraved plates hand coloured and heightened in gold. The *Exercice Spirituel* is written in French and comprises the first 248 pages. Then follows the *Office of the Virgin, the Seven Psalms of Penitence, the Litany of the Saints, Prayers for the Sick, Vespers for the Dead and Hymns*- all in Latin. A refined, elegant example of book making. No copy listed in OCLC and no copy appearing at auction as per ABPC.

PROVENANCE: unidentified armorial exlibris.



16. **COLUMBUS**, Christopher. *L'Ammiraglio dell' Indie. Poema di Ormildo Emeressio, pastor arcade*. By Alvisè Querini. xv, [1], 236 pp. Illustrated with engraved title-page vignette and 10 engraved plates. 8vo., 237 x 70 mm, bound in contemporary Italian limp vellum, on spine the title gilt within a brown lettering piece, sprinkled red edges. In blue cloth slipcase. In Venezia: Appresso Francesco Pitleri, 1759.

\$ 2250.00

First Edition of these enchanting poems on the conquest of the Indies, which includes a poem on Christopher Columbus, illustrated with ten engraved plates executed by Pietro Sardi after Domenico Pasquali. The subjects of the plates include Columbus in Conquistador costume, The Rescue of a man at sea, An Indian Feast attended by Spanish Conquistadors, The Conversion of the Indians, A Procession of the Spanish soldiers, An Escape from the Savages, A Soldier and an Indian Lady of quality, The Fortress, and finally, The Conquest completed.

The *Ammiraglio dell' Indie*, which was written by Alvisè Querini under the pseudonym of Ormildo Emeressio, was re-issued in 1761 by Novelli in Venice. Lower corner of first three leaves extended; light stain at the head through gathering B.



A very nice copy of a scarce Venetian imprint.

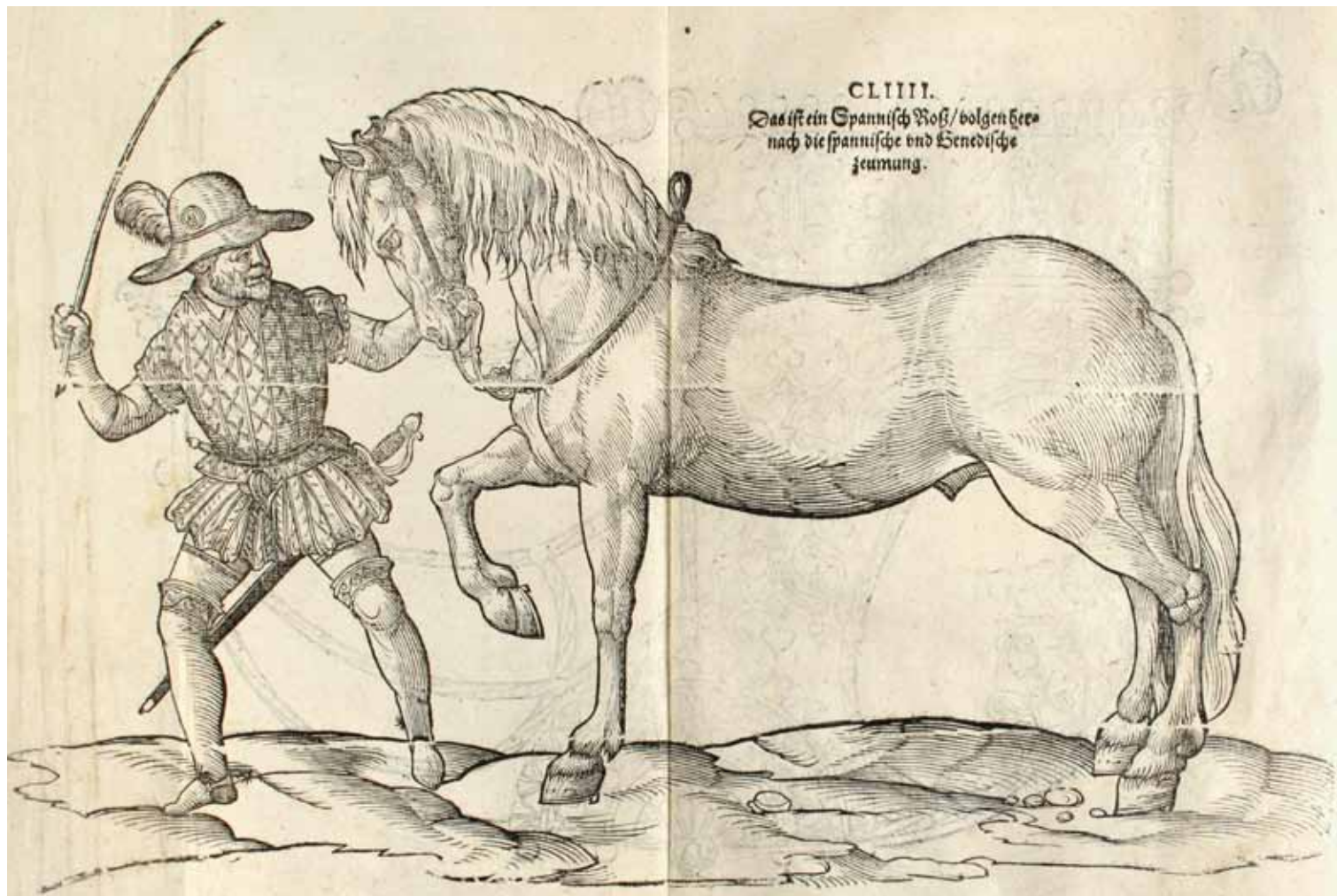
Morazzoni 246. Lanckoronska 175. Sabin 22416. JCB (1870) III, 1215. Fumagalli & Amat, *Bibliografia degli Scritti Italiani o Stampati in Italia sopra Cristoforo Colombo* 422.

17. **CREUTZBERGER, Hans.** *Eigentliche Wolgerissene Contrafactur und Formen der Gebiss für mängel auch underrichtung der pferdt mit aller zugehörung Cappetzoni Nassbender und was einem jeden pferdt seinem Reutter gehorsam zumachen vonnöthen ist.* 3 ff., 3-409, [5] pp. Title in red and black with woodcut portrait of the author, 206 leaves with 409 elaborate woodcuts of bits and bridles, of which 6 are folding, full-length woodcut portraits of the author with his horse. Folio, 303 x 205 mm, bound in contemporary German blind-tooled parchment over paste-paper boards. Vienna: Nicolaus Pierius, 1591.

\$ 7500.00

A rare and elaborately-illustrated equestrian book from Baroque Vienna, depicting an impressive array of refined woodcuts of sixteenth-century harness and saddlery, mainly comprised of bits and bridles (over 400 are represented). This virtually unknown work is one of the exceptional documents of its type, and stands comparison with the better-known pattern and ornament books of the sixteenth century. The large and highly intricate renderings of bits and bridles, in the center of which appears German descriptive text in Gothic letterforms, are remarkable for the variety of design and the refinement of execution.





CLIIII.

Das ist ein Spanisch Ross/ volgen hier
nach die spanische vnd Benedische
zeumung.

The addition of human figures in contemporary, sometimes exotic dress, as they parade the horses by hand, are extremely fine sixteenth-century German woodcut portraits. The book was dedicated by Creutzberger to Emperor Maximilian, who was so impressed with this lovely book that he installed Creutzberger as *Hofsporer* (spurmaker) at his court in Vienna.

First published in 1562, this copy belongs to the first of two editions published in 1591, both containing the same woodcuts and text, but with the type completely reset and with different paginations. These two editions may be easily distinguished thusly: in Edition A the text fol. (:)2 begins with an ornamental Gothic initial; in Edition B this same leaf is signed (:)ii and the text begins with a historiated Roman initial. In Edition A the impression of the double-page woodcut of the Turk and his horse on fig. CCCLXXVIII is clear and strong; in Edition B this same woodcut appears as fig. CCCLXXII and is quite worn. The present copy conforms to Edition A (as does the Metropolitan Museum of Art, Arms and Armor copy; Edition B is represented by copies at NYPL Spencer and Metropolitan Museum, Watson Library).

Attractive contemporary German binding worn but sound, spine chipped at foot, corners strengthened; outer blank margins of several leaves repaired; some isolated soiling, mainly at beginning and end; overall a very good, appealing copy. Evidently rare in any condition: ABPC lists only two copies sold at auction, one in 1978 and the last one in 1982. Mennessier, Nissen or Cicognara; the Berlin Katalog 1397 lists the 1562 edition only. OCLC lists 4 copies in America: NYPL, Met. Museum, Newberry and Clark Art Institute, plus 8 copies in European libraries.

PROVENANCE: Aegidius Udesheim (armorial bookplate engraved by M.E. Wyons) -- Oliver Belmont (founder of the Belmont Stakes, with his engraved armorial bookplate) -- Dr. Ulrich Jahn -- Leonard and Lisa Baskin (Fort Hill booklabel, printed by the Gehenna Press) -- Henry Sarasin, Swiss collector of horse books, with his ex-libris.

VD 16 K-2379. Mayer, *Wiens Buchdruckgeschichte* I, p. 186, no. 879 and p. 187 (with reproduction of the title-page). See: Lipperheide Tc7.



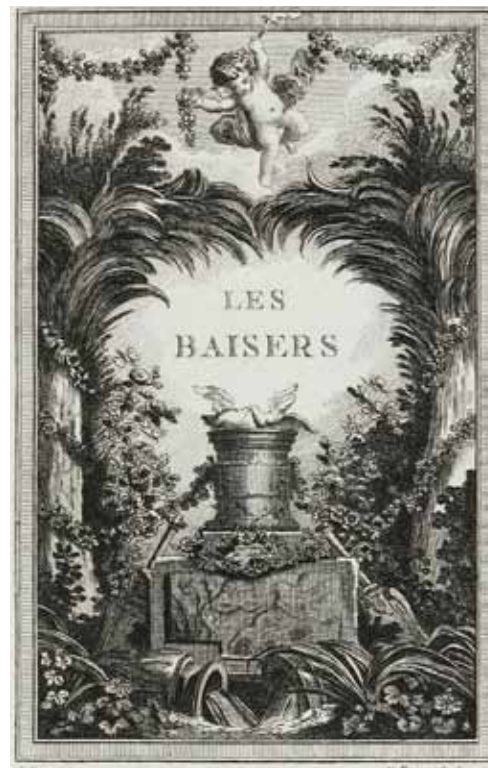
18. **DORAT**, Claude Joseph. *Les Baisers, précédés du Mois de Mai, poëme*. 119 pp. Illustrated with engraved additional title-page, engraved title-vignette, engraved frontispiece, 22 vignettes and 22 culs-de-lampe, all after Charles Eisen. BOUND WITH:

Supplément a l'édition des baisers... Imitations de poëtes latins. 47 pp. 8vo., 210 x 133 mm, bound by Riviere in early twentieth-century crushed red morocco, spine gilt with small tools, comb-marbled endpapers, a.e.g. La Haye & Paris: Lambert et Delalain, 1770.

\$ 2500.00

First Edition, second issue, acclaimed by both Portalis and Cohen as “the masterpiece of the eighteenth century” and by Salomons as “one of the most gracefully and beautifully illustrated books ever produced...”

“The twenty-two headpieces and twenty tailpieces with which Eisen adorned Dorat’s hundred odd pages of text turn the book into a veritable paean to voluptuousness...”



This triumph of miniature art is the apotheosis of the vignette” (Ray). Title-page repaired, front free endpaper remargined.

Cohen-De Ricci 308-11. Salomons, *Eisen* pp. 80-1. Ray, *French* 31.

19. **DORAT**, Claude Joseph. *Fables nouvelles*. Two volumes. [xxii], [2], 176; [177]-309, [3] pp. Illustrated with 2 engraved title-pages, 1 full-page plate (repeated), 1 title-page fleuron, 99 vignettes, and 99 *culs-de-lampe* all executed after designs by Pierre-Clément Marillier. 8vo., 204 x 131 mm, bound nineteenth-century calf-backed boards. A La Haye, Et se trouve à Paris: Chez Delalain, 1773.

\$ 3500.00

First Edition, first issue, of Dorat's *Fables nouvelles*. Gordon N. Ray described this edition as an "eighteenth-century masterpiece of miniature illustration." Cohen-De Ricci claimed that this work remains the "*chef-d'oeuvre de Marillier, sous le rapport de la finesse de l'exécution et de l'esprit qui règne dans tous les jolis sujets qui l'ornent.*"

Pierre-Clément Marillier (1740-1808) was praised by Dorat for these delightful interpretations of the author's verse. It was with good reason that Baron Roger Portalis described this artist as "The Master of the Infinitely Small." Of the two-hundred and two engravings herein there are indeed many masterpieces in miniature. Lewine quite simply states that, "In delicacy of execution, as well as in the beauty of the embellishments, the book rivals *Les Baisers* and must be regarded as Marillier's masterpiece."

A very nice copy with fine impressions of all the plates.

Lewine 150-151. Cohen-De Ricci 313-316. Ray, *French* 43 (with 4 reproductions). Portalis *Les dessinateurs au XVIIIe siècle* I, 367. Fürstenberg, *Französische illustrierte Bücher des 18. Jahrhunderts* 77. Sander 508.





20. **DURANTI**, Durante. *Rime*. viii pp., 1 f., ccxxxiv pp. Illustrated with an engraved frontispiece, title-vignette, portrait of Carl Emmanuel the dedicatee, portrait of the author with his coat of arms below, 9 engraved headpieces, 8 engraved tailpieces, 110 engraved historiated initials. 4to., 283 x 187 mm, bound in contemporary Italian full vellum, brown morocco label, sprinkled edges. Brescia: Gian-Maria Rizzardi, 1755.

\$ 2500.00

Second Edition, printed in the same year as the first, a fine copy in original condition of the poems by Count Durante Duranti of Brescia, a superbly printed work dedicated to King Carl Emmanuel III. The text is a series of eight letters, written in verse form, followed by one hundred sonnets. This is a charming piece of mid-eighteenth-century Italian printing, with a frontispiece engraved by Crivellari after Scalvini, the portrait of the author and title-vignette by Zucchi, and dedicatee's portrait engraved by Crivellari and Zucchi after Scalvini.

Count Durante (1718-1780), the celebrated Brescian poet, began his studies at the University of Bologna where his poetic gifts were soon recognized. In 1750 an unhappy series of events forced him into a dual with a "man of quality" who died from the wounds inflicted on him by



the count. For several years after the event Durante took refuge in the principality of Castiglione, where his family held several considerable estates. Finally he was allowed to return to Brescia, and in time the poet was received by the court of Carl Emmanuel. The literary king found Durante's talents worthy of royal patronage, and conferred upon him the Noble Order of SS. Maurice and Lazare. Durante received similar patronage from Carl Emmanuel's successor, Victor Amadeus III.

This copy, like that of the Houghton Library, has engraved initials pasted over typographical ones on pp. cxx, cxxix-cxxxvii, cxli-cxlix. It also has one pasted on p. clx (apparently not present in the Houghton copy), but not on ccxvii. In very fine state.

21. **DUSART**, Cornelius. *Les Héros de la Ligue. Ou La Procession Monacale. Conduite par Louis XIV, pour la Conversion des Protestants de Son Royaume.* Comprising 26 leaves, including an engraved title-page and an engraved Sonnet. Illustrated with 24 mezzotints with contemporary hand-colouring, engraved by J. Gole after Dusart and Picart. 4to., 220 x 165 mm, bound in contemporary 3/4 Dutch tan calf, speckled paper over boards, red leather title-label on spine. A Paris: Chez Père Peters, 1691.

\$ 18,500.00

First Edition. Dutuit state one, with the date on title.

This is the only copy we could locate of this rare book with the plates in contemporary colour.

Normally, if the book can be found, the mezzotints appear in black and white only.

Les Héros de la Ligue carries a fictitious imprint of "A Paris" and lists an imaginary printer "Père Peters." It was, in fact, printed in Holland as a virulent anti-Catholic satire during the turbulent times of Louis XIV's revocation of the Edit of Nantes.

(Continued)



Cornelius Dusart (1660–1707) worked in the genre of his master/teacher Adriaen van Ostade, the celebrated painter and engraver of portraits and Dutch peasant life. Byran’s *Biographical Dictionary of Painters and Engravers* II, 107 states that Dusart “executed some very spirited etchings, and a few plates in mezzotint, which are full of humorous character.”

The preface, only published in the later 1693 Amsterdam edition, describes at length the source of inspiration for Dusart’s satirical portraits, which certainly follow in the

tradition set by Dusart’s fellow countryman Erasmus in “The Praise of Folly.” The grotesque mezzotint portraits depict Bishops, clerics, monks, i.e. Jesuits, in unflattering poses, each emphasizing a specific vice: drunkenness, avarice, lust, etc. The first eighteen portraits portray individuals identified in French at the top of the plate, such as Guillaume de Fustemberg, the Archeveque de Rheims, the Archeveque de Paris, Marillac- Intendant de Poitou, Madame de Maintenon- Veuve de Scarron, etc. At the bottom of each plate appears a quatrain of satirical verse, ridiculing the particular faults of the individual portrayed. The final six plates are more generic portraits





of Jesuit monks with two lines of descriptive text in Dutch at the head of the plate and the satirical quatrain in French at the foot.

Hollstein cites that 12 of the original coloured drawings for this book are preserved in Leiden. According to Hollstein these mezzotints were executed by Jacob Gole after drawings by Dusart and Picart. Cliff Ackley states in his work *Printmaking in the Age of Rembrandt*, “it is difficult to determine how many mezzotints were executed by Dusart himself because of his close collaboration with his friend Jacob Gole, the Amsterdam mezzotinter and

publisher, who made a large number of mezzotints after Dusart’s designs.” Ackley goes on to state that “Dusart’s style was primarily formed by his teacher’s art (Adriaen van Ostade) and by the more caricatural, satirical art of the painter Jan Steen.” (Ackley p. 287). A fine copy with exceptional colouring to these powerful works of seventeenth-century graphic art. Quite Rare in black and white as well.

Hollstein, F.W.H. *Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700*, VI, 63-88. Thieme-Becker X, 224. Dutuit IV, 145-147.



22. **EGYPTIAN HIEROGLYPHS.** *Mensa Isiaca*....

By Lorenzo Pignoria. [With:] *De Magna deum Matre discursus*. [And:] Giacomo Filippo Tomasini. *Manus Aeneae, Cecropii Votum referentis, dilucidatio*. Three parts in one, separately titled, part 1 paginated separately. [8], 96, [12]; [8], 28, [29-32] 33-96 pp. Additional engraved allegorical title by A. Blotelingh, engraved vignettes on each of the three letterpress titles (parts 2 and 3 repeated), 11 engraved plates of which 10 large and folding; numerous engraved illustrations in text of which 8 full-page (five in part 1, two in part II, and one in part III), woodcut initials. 4to., 236 x 180 mm, bound in eighteenth-century English calf, sides with triple gilt fillet and blind roll-tool border, gilt star tools in compartments of spine, red calf lettering-piece, red-stained edges. Amsterdam: Andreas Frisius, 1669.

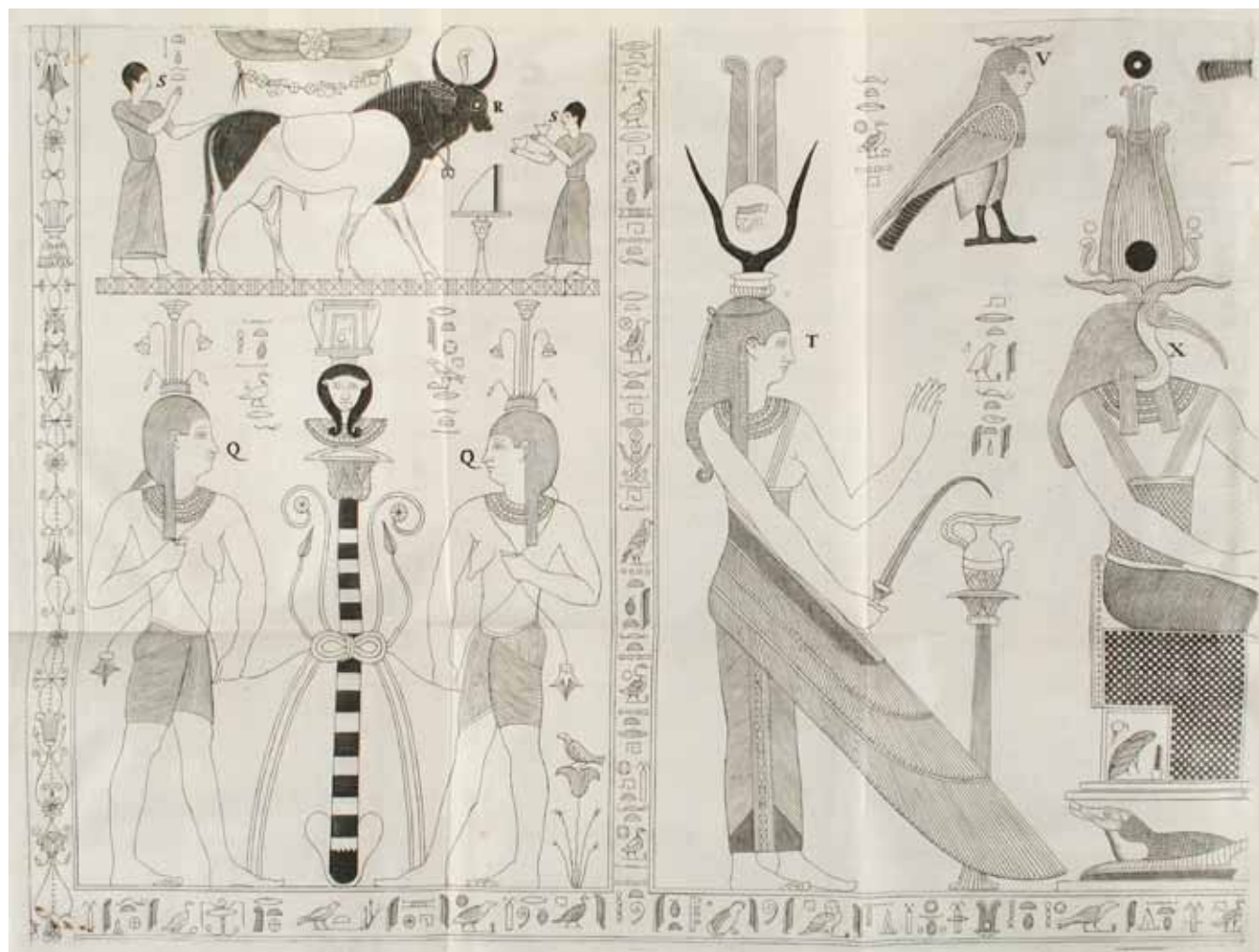
\$ 8500.00

Second Edition of this important treatise on the Table of Isis by the Padovan scholar and antiquary Lorenzo Pignoria (1571-1631). The Table of Isis or *Mensa Isiaca*, a very large bronze tablet covered in a dark varnish or enamel and worked in silver with hieroglyphs and figures of Isis, Osiris, Thoth, Apis and other Egyptian deities, is said to have first come to light during the sack of Rome in 1527.

Known as the Bembine table after its first owner, the humanist scholar Pietro Bembo, the table was an object of fascination to Renaissance scholars, and was later studied by Kircher, Montfaucon, Jablonski, and Caylus. In the nineteenth century it was recognized as a Roman or Alexandrian work of the early Imperial period (ca. the first century AD). After many peregrinations, the table made its way into the Museo Egizio in Turin, where it remains today.

Pignoria's description, first published in 1605, was the first detailed printed account of the Table. In his description Pignoria compared the table to other known archeological objects, particularly Egyptian amulets and engraved gems. Unlike some of his contemporaries, who saw the table as a mystical relic from the dawn of creation, Pignoria concluded that the table was a Roman work of the Augustan period.

The large folding plates of this edition were engraved by the Venetian engraver and publisher Giacomo Franco in 1600 to replicate the various parts of the Table, and were included, variously assembled and folded, in a handful of copies of the first edition, published by Franco in 1605.

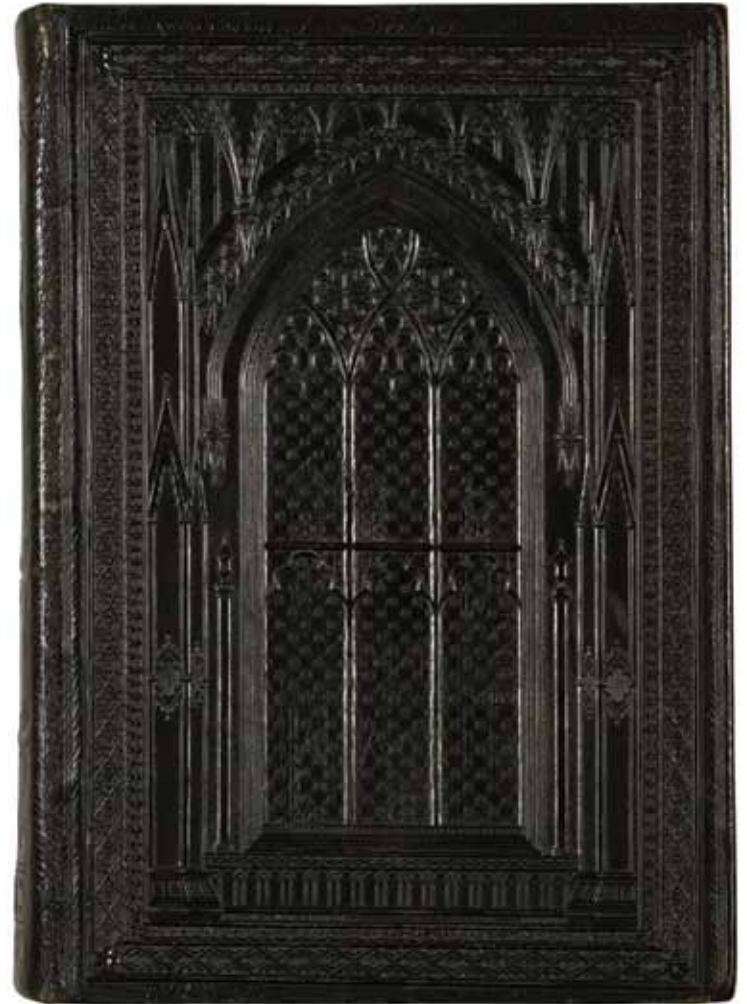


The full-page engravings in this edition reproduce the exceedingly rare woodcut illustrations from the first edition.

The Amsterdam publisher Andreas Frisius re-issued Pignoria's important work here with two related treatises on other votive objects (both previously published). At end is Tomasini's account of Pignoria's life, with a detailed bibliography of his publications and a catalogue of his collections of art, objects of antiquity, and books. Some stains to front flyleaves, with faint traces to first 2 leaves, overall, a very fine fresh copy.

PROVENANCE: Edward Winnington, engraved bookplate, the date 1796 supplied in manuscript.

Brunet IV, 653. Blackmer 1312. Ibrahim-Hilmy II:119. Cf. Anne Rouillet, *The Egyptian and Egyptianizing Monuments of Imperial Rome* (1972), pp. 143-144.



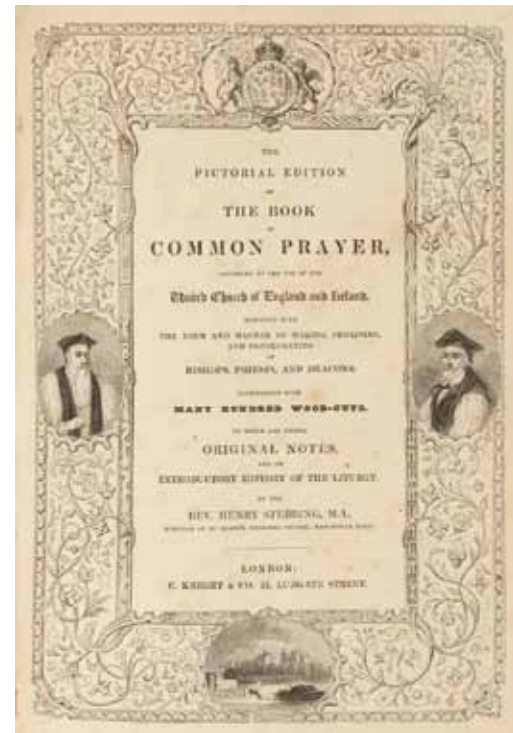
23. **ENGLISH CATHEDRAL BINDING.** *The Pictorial Edition of the Book of Common Prayer, According to the Use of the United Church of England and Ireland. Together with the Form and Manner of Making, Ordaining and Consecrating of Bishops, Priests, and Deacons. Illustrated with Many Hundred Wood-Cuts. To Which are Added, Original Notes, and an Introductory History of the Liturgy. By the Rev. Henry Stebbing, MA.* xl, 711, [1] pp. Woodcut illustrations. 4to., contemporary fine black morocco cathedral binding by Remnant & Edmonds, edges gilt, modern folding case. London: C. Knight & Co, [1839].

\$ 3750.00

Exquisitely detailed cathedral binding by Remnant and Edmonds of an arched gothic cathedral window surrounded by buttresses and architectural detailing. The spine is also decorated, having another window as well what appears to be a baptismal font with Pentecostal dove-form. The firm of Remnant & Edmonds specialized in making embossed bindings and was awarded a Prize Medal for them at the Great Exhibition of 1851. Profusely illustrated throughout with head- and tailpieces as well as detailed illustrated initials with Biblical motifs from both the Old and New Testament, angels, the harvest, death and the Hebrew alphabet.

PROVENANCE: Mrs. John Blake with gift inscription in ink from Edward W. Dickson dated 1839; John Henry Taylor with gift inscription in ink from Durrell Blake; Bookplate of Dorothy Jayne Pedrini Shea.

McLean, Ruari. *Victorian book design & colour printing* (1963), p. 151.





24. **ENGLISH LANDSCAPE VIEWS.** *Picturesque Views of the Principal Seats of the Nobility and Gentry, in England and Wales. By the most Eminent British Artists.* Illustrated with an engraved title-page and 100 engraved plates, each with a leaf of descriptive text in letterpress. With the Alphabetical Index bound in at end. Oblong 4to., 212 x 260 mm, bound in contemporary English red morocco, inlaid with green morocco borders, gilt-tooled, spine richly gilt, a.e.g., in red cloth slipcase. London: Harrison & Co., [ca. 1786-1788].

\$ 8500.00

The *Seats of the Nobility and Gentry* remains an important collection of engraved views executed by several British artists, including Malton, Dayes, Corbould, Ellis, Evans, Metz and Burney. John Harris has shown that these views offer valuable contemporary evidence of the architecture and gardens of each estate. Among these are two views of Chiswick House, originally the property of the Earl of Burlington, with its Palladian villa and the grounds designed by Kent and Bridgeman; four views of Blenheim; Ditchley; Harewood House in Yorkshire, the Seat of Edwin Lascelles, with architecture by Robert Adam and the grounds designed by Capability Brown; Leasowes, in Shropshire and the late Seat of the Poet William Shenstone; Osterley Park; Pain's Hill in Surrey; Strawberry

Hill in Middlesex, the Seat of Horace Walpole; Wanstead House in Essex; and Wilton House, the Seat of the Earls of Pembroke, with the House built by Inigo Jones. Some wear to the extremities of the binding; some spotting throughout, though mostly minor.

PROVENANCE: With armorial bookplate of L. de Rambures; from the Blairhame library.

ESTC T113843 (the British Library has 87 leaves only).
Bryan V, 347.





25. **FRAGONARD**, Jean-Honoré. *Figures des Contes de la Fontaine*. With an engraved title-page vignette by Choffard and 20 engraved plates after original drawings by Fragonard. Large 4to., 327 x 264 mm, bound by Pagnant in nineteenth-century speckled French calf, gilt outer border, spine gilt-tooled, t.e.g., others uncut, original publisher's blue wrappers bound in. Paris: Didot, 1795.
\$ 15,000.00

First Issue of Fragonard's graphic masterpiece, one of 150 copies printed on papier vélin with all the plates before letters -- this is the complete suite of engravings for the only illustrated book by Fragonard, the master of the French Rococo. Sixteen of the twenty plates were executed after Fragonard's original drawings. These early proofs surpass the later impressions in capturing the vivacity and inventiveness of the original sketches. This is the very fine Rahr copy, preserved with the exceedingly rare printed blue publisher's wrappers which offer a highly detailed publication history of these important plates, and which are reprinted in full by Cohen-De Ricci.

Fragonard's illustrations to *Les Contes* of La Fontaine have been praised repeatedly for their painterly quality, for which the details of costume, architecture and decoration are rendered with remarkable care and precision.

The immediacy and inspired sense of design displays his true artistic genius. As Gordon Ray notes, each of these illustrations “is in effect a small painting.”

Fragonard began as early as the mid 1760's with a series of 42 black-chalk sketches. Then followed a second series of 57 drawings which were counter-proofs of the black-chalk set reworked in pen, brush, brown ink and wash. It was not until 1789, however, that Didot announced his intention to issue a lavish illustrated edition of the *Contes* and to commission Fragonard to provide the engraved plates.

The French Revolution was not, however, a propitious time for a deluxe, Rococo enterprise. Originally Didot intended this edition of La Fontaine to contain 80 engravings in four volumes; sadly, the work failed to obtain a sufficient number of subscribers, and Fragonard became disheartened with the project. When *Les Contes* was finally issued it was illustrated with only twenty plates.

PROVENANCE: Edouard Rahir with his ex-libris; Jürg Stucker with his ex-libris.

Rahir, *Bibliothèque* lot 820 (this copy). Cohen-De Ricci 573-582. Lewine 281-282. Sander 1055-1056.

Edwin Wolf 2nd, “The Fragonard Plates for the *Contes et Nouvelles* of La Fontaine,” *Bulletin of The New York Public Library* (LIII: 3) March 1949, pp. 107-120. Fürstenberg, *Das Buch als Kunstwerk: Französische illustrierte Bücher* 84. Ray, *French* 77. E. Williams, *Drawings of Fragonard in North American Collections* 53.



26. **FRENCH 17th-C. PERFUMES.** *Le Parfumeur François; qui enseigne Toutes le manières de tirer Les Odeurs des Fleurs; & de faire toutes sortes de compositions de Parfums. Avec le secret de purger le Tabac en Poudre; & de le parfumer de toutes sortes d'Odeurs. Pour le divertissement de la Noblesse & l'utilité des Baignerus & Perruquiers.* By Simon Barbe. 12mo., 140 x 75 mm, bound in early full calf, spine decorated in gilt. [46], 144, [10] pp. Lyon: Hilaire Baritel, Jacquess Guerrierand Jacques Lyons, 1698.

\$ 3850.00

First published in 1693, this handbook of perfumery was designed chiefly for the use of personal attendants of elegant French society and thus contains details on powdering wigs &c. The work also includes recipes for liqueurs, chocolates, oils and colours as well as a “traite du tabac” which gives details of how to make snuff and how to give both snuff and tobacco a floral scent. Spine darkened, else fine. Scarce in all editions.

27. **FRENCH 18th-C. EROTIC SONGS.** *Recueil de Chansons érotiques.* Half-title, title and 81 engraved leaves of music printed on pink, blue and white laid paper. 8vo., 183 x 122 mm, bound in contemporary French half green morocco over marbled boards. NP, ND. [Paris: ca.1790].

\$ 2500.00

A unique collection of engraved erotic songs printed on coloured papers and assembled and bound up at the end of the eighteenth century by a collector who provided his own half-title and title-page. Among the titles are *La Nouvelle Pantoufle, le Pressoir de Vénus, l'Aveugle en bel humeur, le Carquois d'Amour, Gilles le Niais, la jeune écaillère, les Mâtines de Cythère, le Pourpoint déchiré, le Fruit défendu, la Cruche cassée, and l'Éloge de la Plume.* With the bookplate of F. Dupont on front paste-down. One leaf restored with no loss of text, one or two leaves browned, overall in fine condition.

28. **FRENCH POPULAR MUSIC.** *Les A propos de société, ou Chansons de M. L****.* Compiled by Pierre Laujon. Three volumes. iii-x, 302; 316; iii-vi, 319 pp. Illustrated with 3 engraved title-pages and 3 full-page engraved plates **by Moreau le Jeune**. 8vo., 179 x 115 mm, bound in contemporary French mottled calf, spines intricately gilt, sprinkled edges. [Paris? : s.n.], 1776.
\$ 1500.00

First Edition, a beautiful copy of this three-volume set of **eighteenth-century French popular music** compiled by Pierre Laujon (cf. Querard, *Supercheries littéraires dévoilées*) illustrated with engraved decorative title-pages, engraved head and tailpieces, and three fine engraved plates by Moreau le Jeune. Cohen states: "The illustrations are of a ravishing grace, and count among the best by Moreau."

The music features unaccompanied melodies by Blavet, Exaudet, La Borde, and others. The three title-pages were engraved by Moreau himself; the plates were engraved by Launay & Simonet after designs by Moreau. Curiously, vol. III has the title: *Les A propos de la folie, ou Chansons grotesques, grivoises, et annonces de parade*.

RISM B II (*Recueils imprimés*, 18. s.) p. 97. Cohen 604.

COLOUR-PRINTED MYTHOLOGICAL ORNAMENT

29. **GENLIS**, Stéphanie Félicité, Comtesse de. *Arabesques Mythologiques. Ou les Attributs de toutes les Divinités de la Fable; en 54 planches gravées en couleurs... ouvrage fait pour servir à l'éducation de la jeunesse.* [4], xxx, 266 (i.e. 166) pp. Illustrated with 54 plates, of which 47 are colour-printed stipple engravings. 8vo., 220 x 130 mm, bound in original green glazed publisher's boards. Paris: Charles Barrois, 1810.

\$ 2500.00

First Edition, a highly original work, illustrated with colour-printed stipple engraved ornaments... "Vraiment extraordinaire" (Gumuchian). Each plate bears the name (or names) of the pagan gods described in the text printed in calligraphic script. Each name is incorporated into the design of the ornament thusly: the name appears first in cursive; then a reversed mirror-image of the same is cleverly attached to it, with the result that the visual representation of the name becomes hidden within the ornament itself. Surrounding the whole are the various attributes of the god or gods: for instance, the ornament, or "arabesque" for Ceres (pl. 9) comprises imagery of freshly-cut wheat, a scythe, a sickle, a group of autumn



flowers, and of course the mirrored name of the deity: Cérès. [sérèC]. Some plates are signed: “Gravé par Gaitte” -- possibly Antoine Joseph Gaitte (b. 1753).

Madame de Genlis (1746–1830), a popular and prolific authors of her day, possessed a mania for teaching, and the present volume is characteristic of her instructional style. The text contains a history of pagan (or “false”) gods, the worship of same, details of religious ceremonies, sections on general mythology, paganism, and the character, manners, and literature of the ancient Greeks and Romans.

A second volume was issued in 1811, the title-page of which states that the combined set contains “78 planches gravées d’après les dessins coloriés de Madame de Genlis.” Two counterfeit editions appeared in 1811 in Leipzig and Vienna. A fine copy in original publisher’s boards with some minor wear and 7 plates uncoloured.

Querard III, 306. Gumuchian 2699 (“Un des plus curieux ouvrages illustrées de cette époque... une composition vraiment extraordinaire”). Not in Brivois.

30. **GOBELIN**, Abbé. *Le Jardinier Royal, qui enseigne la manière de planter, cultiver, & dresser toutes sortes d'arbres. Avec une briefve méthode pour bien greffer tous fruits à noyau, ensemble le moyen de faire pépinières, & eslever des arbres pour espaliers, contr' espaliers, buissons, & toutes sortes d'autres arbres fruitiers.* [12], 308, [4] pp. 24mo., 132 x 80 mm, bound in contemporary French mottled calf, spine gilt. Paris: Chez Charles de Sercy et Jean Guignard, 1661.

\$ 5750.00

First Edition of this practical garden book published during the time of Molière, This is the only known work by the Abbé Gobelin (the name may have been used pseudonymously). The publishers, Charles de Sercy and Jean Guignard, are known to have issued works by Molière himself.

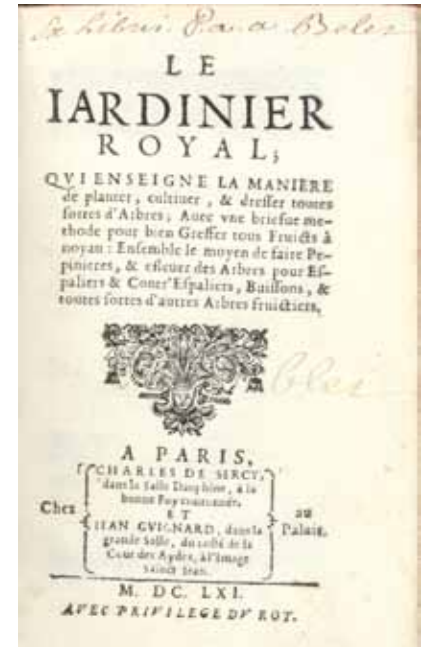
The present work features a dedication by the printers to "Monseigneur le Procureur General, Ministre d'Estat, & Sur-Intendant des Finances." This was none other than Nicolas Fouquet (1615-1680), one of Mazarin's most loyal and wealthiest supporters (Fouquet's wealth even surpassed the Cardinal's). In late 1661, Louis XIV had Fouquet arrested on false charges; the trial lasted three years, and Fouquet spent the rest of his life imprisoned in the fortress of Pignerol. It would appear that Fouquet's fall from grace

did nothing to improve the sales, and subsequent survival, of this little gardening book.

Features practical gardening and husbandry as was then known, including movement of the sun, remedies against the snails, caterpillars, wasps and ants, the means of harvesting fruit, the planting of the hedges and bushes, making seedbeds, the varieties of trees, preparing soil, planting trees and much more.

Headcap repaired; overall an excellent copy. No copy appearing at auction as per ABPC and only four copies listed worldwide in OCLC: Harvard, Brooklyn Public, Michigan State and Bibliothèque Nationale de France.

Barbier III, 982. Vente Baron Pichon, no. 191. Not in Hunt.





31. **GOETHE**, Johann Wolfgang von. *Faust. Ein Fragment* [from Goethe's *Schriften*, Volume 7]. [1 f.], 168 pp. (pp. 169-320 contain two "Singspielen"). Title-leaf printed on thick card paper, with engraved vignette. 8vo., 159 x 95 mm, bound in contemporary half German mottled sheep and marbled paper over boards, green and tan spine labels; preserved in morocco-backed folding case. Leipzig: Georg Joachim Göschen, 1790.

\$ 7750.00

First Edition, **the earliest printed version of Goethe's *Faust***, one of the greatest works of European literature. The legend of Faust, the Renaissance alchemist and charlatan, was an obsession of Goethe's throughout his life. By 1773 he had begun writing a play on the popular theme; its earliest form, known as the *Urfaust*, was copied ca. 1776 by Luisa von Göchhausen and rediscovered and published by Erich Schmidt in 1887. After his Italian journey of 1786-88 Goethe returned to the work, rewriting, adding scenes, and changing some prose passages to verse. That is the version published here, in volume 7 of the first collected edition of his works. A more complete version of Part I was to appear in 1808, and Part II was published only in the last decade of Goethe's life, in 1825.

The earliest, uncorrected sheets of the 1790 edition were

first issued by Göschen in volume 7 of the authorized complete edition of his works, *Goethe's Schriften*. But, like other publishers of the time, Göschen issued *Sonderdrucke* or *Doppeldrucke* to protect himself from the drain which pirate editions made on his profits. A separate printing of 1000 copies, with a letterpress title bearing the identification “*ächte Ausgabe*,” was issued simultaneously. In that issue, which is extremely rare, only quire “D” includes the volume note “Goethe’s W. 7 B.” (“Goethe’s Werke siebenter Band”) in the signature line of the first page of the quire.

The present copy includes this note in every quire. Our copy has the earliest state of the 3 last lines of p. 144 repeated on p. 145, an error that was corrected at press, resulting in two different states, both of which appear in the *Schriften* issue (while only the earlier state appears in the *Sonderdruck*). An excellent copy with only the faintest dampstain to title, some foxing and discoloration as usual, spine and extremities scuffed.

Hagen 204; Goedeke IV, 3, 611. *See*: PMM 298 and “Early Editions of Goethe, Schiller, and Wagner” by D.M. Sutherland in the Bodleian Library Record, IX, #1, February 1973 for a detailed discussion of the various issue points.

32. **GREGORIAN CHANTS.** *Cantorinus, pro his, qui cantum ad chorum pertinentem... In quo facilis modus est additius ad discendam manyn: ac tonos psalmorum.* [8], 104 ff. Printed in red and black throughout, most pages with musical notation of typographic music on six lines of four-lined red staves. Printer’s woodcut device in red on title. Woodcut of Guidonian hand on fol. *2v. Woodcut initials. 8vo., 173 x 113 mm, bound in seventeenth-century Italian limp vellum. Venice: Lucantonio Giunta, 1566.

\$ 3850.00

A handsome copy of this sixteenth-century instructional manual for Gregorian chants and various forms of liturgical music. The sixteenth century witnessed the rise of musical treatises containing discussions of modal theory. The book known generically as a *cantorinus* was the most widespread and practical of these types, intended for the use of anyone who was required to sing the liturgy (mainly priests and choirboys). Printed in red and black throughout.

The *Cantorinus* opens with a review of the principles of solemnization, illustrated with a picture of the Guidonian hand; from there the treatise moves to “simple formulas for mutations and a minimal explanation of the intervals... A manual of basic chants and recitation formulae”



follows (C. C. Judd, “Renaissance modal theory,” in *The Cambridge History of Western Music Theory*, 2002, p. 368).

These manuals are invaluable for our knowledge of Gregorian chant, as they contain music for the mass and chants for the various hours, feast days, offices, and parts of the Mass.

The Venetian branch of the Giunta printing firm, originally from Florence, was the most prominent sixteenth-century Italian publisher of liturgical books. “No competitor produced them in such quantity, or with greater taste and skill... Virtually all are examples of fine printing, usually adorned with handsome woodcuts and decorative initials” (*Grove Dictionary of Music* online). First printed by Luc Antonio Giunta in 1513 (under the title *Compendium musices*), the *Cantorinus* was the equal of their other liturgical and musical publications in the great reliability of its readings. Title remargined at bottom (probably a clipped ownership inscription), small hole to title from acidic ink deletion on verso, affecting a word in fourth line, two small holes in last 2 leaves.

EDIT-16 CNCE 9013. Eitner II, 312. Hirsch III, 679. Cortot, p. 201. Fetis Catalogue 1244 (incorrectly calling this the first edition).

33. **HOEFNAGEL**, Jacob. *Diversae Insectorum Volatilium icones ad vivum accuratissimè depictae per celeberrimum pictorem*. Comprised of engraved title and 15 engraved plates. Oblong 4to., sheet size: 190 x 298 mm, plate mark: 134 x 196 mm, bound in early 20th-century German floral paper boards with green leather and gilt title plate on front cover. [Amsterdam]: Nicolao Ioannis Visscher, 1630.

\$ 9500.00

First Edition of Hoefnagel's rare series of engraved images of butterflies, moths, beetles, and spiders, etc. A total of 320 engraved depictions of insects are included within these fifteen sheets. Hoefnagel's *Diversae Insectorum* represents one of the earliest published works devoted exclusively to insects.

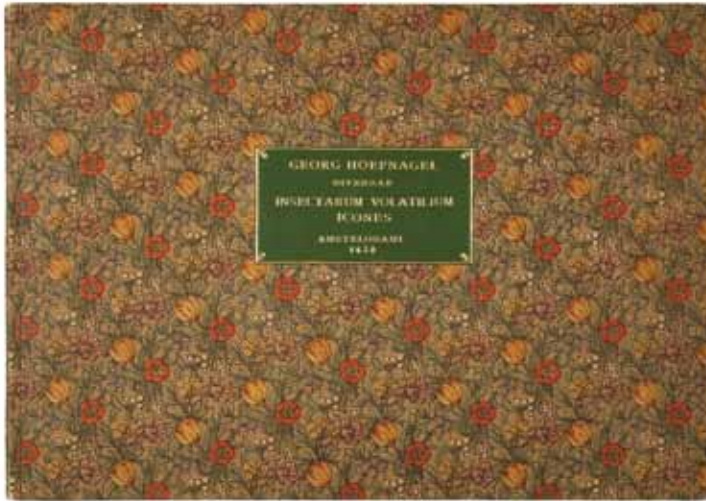
The *Diversae Insectorum* includes 37 Coleoptera, 22 Orthoptera, 14 Odonata, 16 Neuroptera, 72 Lepidoptera, 35 Hymenoptera, 78 Diptera, 21 Hemiptera, and 7 larvae; all belonging to the insect-fauna of central- and northern Germany.

An interesting scientific aspect of this work is that Hoefnagel clearly made use of a microscope prototype while making the preparatory drawings. Around 1590, a

Dutch spectacle maker, Zaccharias Janssen, experimented with placing several lenses on top of each other to enlarge small objects. In 1609, Galileo heard of these early experiments, and immeasurably advanced designs for both the telescope and the microscope. Another Dutchman, Anton van Leeuwenhoek, became known a bit later as the "father of microscopy" for refining the grinding and polishing of tiny lenses of great curvature providing magnifications up to 270 diameters, the most magnification hitherto known. William Locy, in *The Story of Biology*, refers to Hoefnagel's insects as "the earliest printed figures of magnified objects" (p. 199).

Jacob Hoefnagel (1575-1630) was the son of the Flemish painter and engraver Joris Hoefnagel (1545-1600). Joris Hoefnagel was employed by the dukes of Bavaria and later by the Emperor Rudolph II, at Prague, where he made numerous drawings and paintings of botanical and zoological specimens. Jacob was an engraver who learned the craft by engraving copies of his father's paintings and drawings.

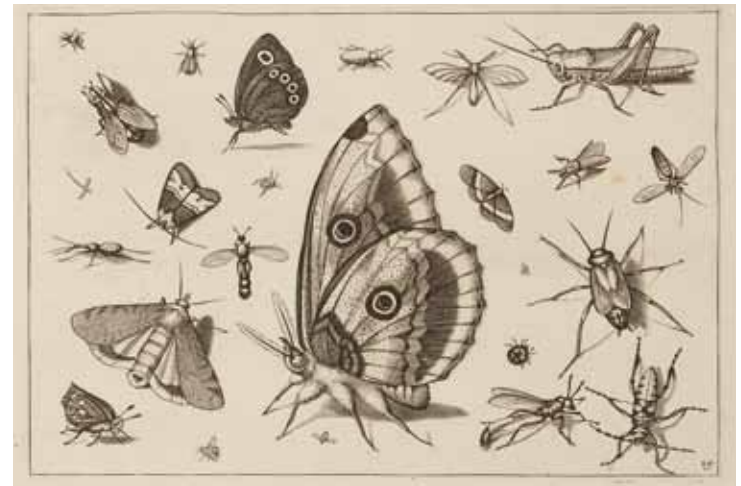
The engravings are preserved in exceptionally large sheets in this copy. The impressions are dark and fresh, only a few isolated spots or stains. Very rare on the market: only one copy in ABPC CD-ROM, incomplete- lacking



two plates, selling in 1975. The book is certainly one of the greatest entomological rarities: in Hagen's *History of Entomology*, he indicated in 1862 that he had seen only one copy for sale in the past twenty years!

PROVENANCE: Fürstlich Waldburg-Wolfegg'sches Kupferstichkabinett (L. 2542), with their circular ownership stamp on the verso of each sheet.

Nissen ZBI, 1955. Ford, *Images of Science* p. 51 (showing 2 plates). Horn-Schenkling 10473. Junk *Rara*, p. 30. Hagen I, 371.



34. **HOGARTH**, William. *Les Satyres de Guillaume Hogarth*. Title-page in French. Illustrated with 79 mounted engraved plates by Hogarth. Folio, 532 x 370 mm, bound in early nineteenth-century English cream-coloured morocco, intricate gilt-tooled ornamental borders on covers, spine with title in gilt and ornamental tooling in compartments, a.e.g. A Londres: Robert Sayer, 1768.

\$ 7500.00

First Edition, thus. The title bears the phrase: “Oeuvre Moral et Comique en LXX[IX] Sujets.” The “IX” is added by hand with pen and ink. The title is in French and the two- page Index to the plates in English. A deluxe large copy with the title, index and engraved plates cut around and window mounted on large sheets. With the often suppressed “Before” and “After” prints.

The publication of Hogarth’s prints is a complex affair; classifying the states, issues and priority of publication is a journey into the history of the nebulous print trade in eighteenth-century England. In general, the Sayer plates of Hogarth conform to the 3rd state, occasionally with the publication line erased and replaced by “London Printed for Robert Sayer, Map and Printseller, at No. 53 Fleet Street.” It must be said many alternate states are





intermingled. Robert Sayer, a prominent printseller in London during the eighteenth-century, printed and sold hundreds of prints by living English artists, his principal artist being Zoffany. Around 1750 he acquired Hogarth's original copper-engraved plates from the Overton firm.

“In the decade of the 1720s when Hogarth worked for book- and printsellers he sold his copperplates outright. Overton and Bowles, the most important printsellers of the period, acquired some of these original plates... the Overton business with their stock of copperplates, was sold to Robert Sayer in 1752” (Paulson p. 66).

In 1767 Parliament issued the famous Copyright Act which vested copyright to the owner of an individual plate, regardless of the artist who designed it or the engraver who cut it. Thus, in this edition, issued the year after the Copyright Act, in several of the early sheets one observes Sayer's name inserted onto the plate to secure his copyright of the Hogarth images. Overall, in strong dark impressions.

PROVENANCE: John Waldie with his exlibris; Fine Arts Club with label and book number.

Paulson, *Hogarth's Graphic Works*, for a complete listing.

35. **HOGARTH**, William. *The Analysis of Beauty*.
Written with a view of fixing the fluctuating ideas of taste. And,
Rules for drawing caricaturas: with An essay on comic painting
by Francis Grose. Unpaginated. [184] pp. Illustrated with
2 full-page engraved plates. 8vo., 238 x 147 mm, bound in
contemporary English smooth polished calf, intricate gilt-
tooled spine. London: Printed for R. Scholey, 1810.
\$ 1750.00

A beautiful but eccentric edition of Hogarth's classic
The Analysis of Beauty, "a remarkable book, probably the
most original work of art theory composed by an artist"
(Lindsay).

This volume "printed verbatim from the original work,
the pages of which are here retained" (from the title-leaf).
The page numbers appear in the center outer margin of
each page. The deluxe English binding is of the highest
quality.

'What! – a book, and by Hogarth! – then twenty to ten,
All he gained by pencil, he'll lose by the pen.'
'Perhaps it maybe so, – howe'er, miss or hit,
He will publish, – here goes – it's double or quit.'
(Hogarth, quoted in Ireland's *Hogarth Illustrated*, III,
102).





In his famous work Hogarth rejects the validity of an academic type of art teaching. He attacks copying and the cult of idealized form, and exalts nature in all her complex variety. The book contains a chapter on colour in which Hogarth described a systematic palette laid out in 'scales' of 'original colours'. Among many other things this work had an important influence on mid-18th century landscape gardening (see *Oxford Companion to Gardens*). A very fine copy.

PROVENANCE: William Mayor, drawings dealer in London ca. 1875 with his armorial bookplate. Lugt 2799.

Vinet 79. Lowndes III, 1082.
See Lindsay, *Hogarth: His Art and His World*, pp. 167-185, and Paulson, *Hogarth: His Life, His Art, and Times*, pp. 153-187.

LOCATE GOD IN NATURE

36. **HOHBERG**, Wolfgang Helmhard von. *Lust-und-Artzeney-Garten des Königlichen Propheten David*. [16], 526, [4] pp. including final blank. Illustrated with an engraved title, 150 engraved emblematic plates and 150 engraved botanical plates. Regensburg: G. S. Freysinger..., 1675.
BOUND WITH:

GERHARDT, Johann. *Tägliche Übung der Gottseeligkeit, aus dem Lateinschen verteutscht. Mit Morgen und Abendsegen... zu mehrerem Nutz und Gebrauch vermehret*. [2], 338, [16] pp. Thick 8vo., 164 x 109 mm, bound in contemporary German calf, gilt-stamped supralibros on front cover. Regensburg: Hanckwitz, 1675.

\$ 12,500.00

First Edition of this rare emblematic work produced in the *Der Fruchtbringenden Gesellschaft* tradition. Hohberg's book is not only dedicated to the President of the *Fruchtbringenden Gesellschaft* in Nurnberg, Georg Christoph Einmart, but the engraved title and all 150 emblems were engraved by him.

This exceptional emblem/botanical book is comprised of 150 interspersed leaves not included in the pagination.



Sapienterides Anatem suum in marino mergi
verum emergentem protinus inde vides:
Sic quoties justum per dura pericula pressum
conspicis, hinc toties exuperare puta.
wo der Herz nicht bey uns were. v. 1
Die Ändten sihestu oft im wasser sich einducten
jedoch sie widerum empor sich alzeit schwinget:
Also so oft ein strom die frommen wil verzuken
so oft sie Gottes gut auß ihrem ungluck bringet.

The recto of each contains an oval engraved emblem beneath a Latin motto, then a four-line Latin epigram and a German poem. Each of the 150 versos contains a copperplate rendering of a botanical flower or plant with its German and Latin name, and an engraved poem in German, indicating the symbolic nature of the flowers.

The volume also includes paraphrases of the Psalms by von Hohberg, and Biblical references and “Meditationes”, plus printed music by H. Gradenthaler. Gerhard’s *Tägliche...*, mentioned on the title-page of Hohberg’s *Lust-und-Atrzeney-Garten*, was written as a companion treatise offering religious “meditations” for separate times of the day on the various emblems and plants in Hohberg’s work; it concludes with an index of the Psalms and an index of the flowers.

“Hohberg used his leisure to study gardening, hence the scientifically correct pictures and descriptions of plants on the plates” (Faber du Faur p. 167). The printed music was composed by Hieronymus Gradenthaler (1637-1700). The paraphrase of the Psalms were also the work of Hohberg.

Wolfgang Helmhard von Hohberg (1612-1688), a Protestant nobleman, emigrated from Austria to Regensburg in 1664. Celebrated as the Austrian Homer, he wrote what is considered to be the only German

epic poem to be completed in the 17th century (*Der Habsburgische Ottobert*, 1664).

Four copies in America as listed by OCLC: Columbia, Yale, Detroit Public and Pittsburgh Theological Seminary. Only one copy at auction in last 50 years as listed by ABPC CD-ROM --Christie’s New York, June 27, 2006, lot 306. There is some insignificant spotting to text and a few small tears at margins, one larger paper repair on verso of plate 65, volume recently rebaked.

Ad 1: Praz 343. Dünnhaupt 2154,9.1.1. Nissen *BBI*, 904. Landwehr, *German* 349. Faber du Faur 616. VD 17, 23:235722K. Graesse III, 57. Ad 2:VD 17, 23:235724Z.



37. **HOOGHE**, Romeyn de. "*Esopus in Europa.*" [26 *Political Pamphlets*]. [208] pp. A collection of twenty six separate pamphlets, each with 4 leaves text and an engraved frontispiece by Romeyn de Hooghe. Small square 4to., 198 x 154 mm, bound in contemporary quarter calf with original boards showing, spine with gilt. [Amsterdam: Sebastian Petzold], 1701-1702.

\$ 2500.00

First Editions of these rare satirical "fables," written and illustrated by Romeyn de Hooghe between 1701 and 1702. Print without place or identity of print's name, the *Esopus in Europa* is the general name given to his collection of political pamphlets, each of them satirizing European politics by means of caricature based on Aesop's *Fables*. An engraved frontispiece by de Hooghe introduces each satirical "fable."

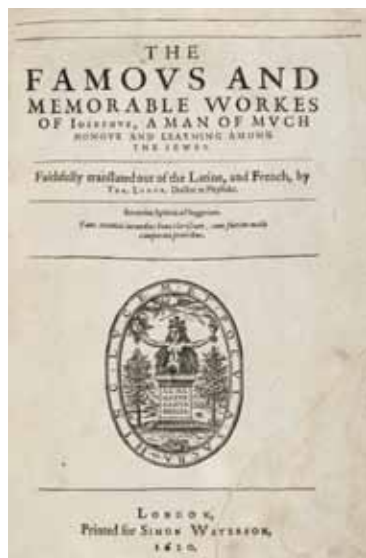
De Hooghe's fables are especially critical of the colonial exploitation of South America and East India, with the attendant cruelties to native populations often the butt of the satire. A satirical book like the *Esopus in Europa* was expectedly subject to censorship.

The rarity of complete sets is due to the fact that the pamphlets were issued separately over a period of two

years, and more important, local censors would have suppressed certain pamphlets deemed especially offensive. De Hooghe issued and circulated a total number of forty pamphlets, but copies with all forty are almost unfindable. Overall good impressions. Binding worn.

Landwehr, R. *de Hooghe as Book Illustrator* 95 (for a list of the complete 40 parts). Hollstein IX, 204-43. Brunet I, 103. Muller 3017.





38. **JOSEPHUS,**
Flavius. *The famous and
venerable workes of Iosephus,
a man of much honour and
learning among the Jewes.*

*Faithfully translated out
of the Latine, and French,
by Tho. Lodge, Doctor in
Physicke.* [10], 811 i.e.
814, [28] pp. Small folio,
330 x 214 mm, bound in
full contemporary English
polished calf, three-line
blind border to covers, in
center the gilt-stamped
arms of a member of the

Mompesson family. London: Simon Waterson, 1620.

\$ 4500.00

A handsome Elizabethan English translation of this classic history of the Jews. Flavius Josephus, a Jewish priest and Pharisee, was put in command of the national resistance in Galilee at the time of Israel's revolt against Rome, but was captured at Jotapata; his life was spared when he predicted that Vespasian would become Roman Emperor, and he agreed to provide his captors with a history of the Jewish

people. His work remains an indispensable source on first century Jewish life and history. It explains to both Eastern and Western audiences, the history of the Jews from Creation to the end of the First Jewish Revolt of A.D. 66-73.

On the verso of the last leaf one finds a hand-written inventory of 28 printed books, mostly religious in character including "Three Bibls [sic] One Testament," "The Pilgrims Progress; to [sic] of them," and "The Practical Divinity of the Papists." More secular works include "Hodder's Arithmetick [sic]," "Culpeppers book of herbs" and "Shepherds kalendar [sic]." Title page backed, 6 leaves throughout text have been strengthened on outer blank margins, spine rebacked.

PROVENANCE: The 17th-century gilt armorial stamp is linked to three members of the Mompesson family living at this time. Sir Richard Mompesson (d. 1627) who is memorialized by a monument in Salisbury Cathedral, Sir Giles Mompesson (b. 1583/4) who fled to France but later returned to Wiltshire, or Thomas Mompesson of Salisbury (c. 1587-1640), father of Sir Thomas Mompesson (1630-1701) and grandfather of Charles Mompesson (1670-1714).

STC 14811a.

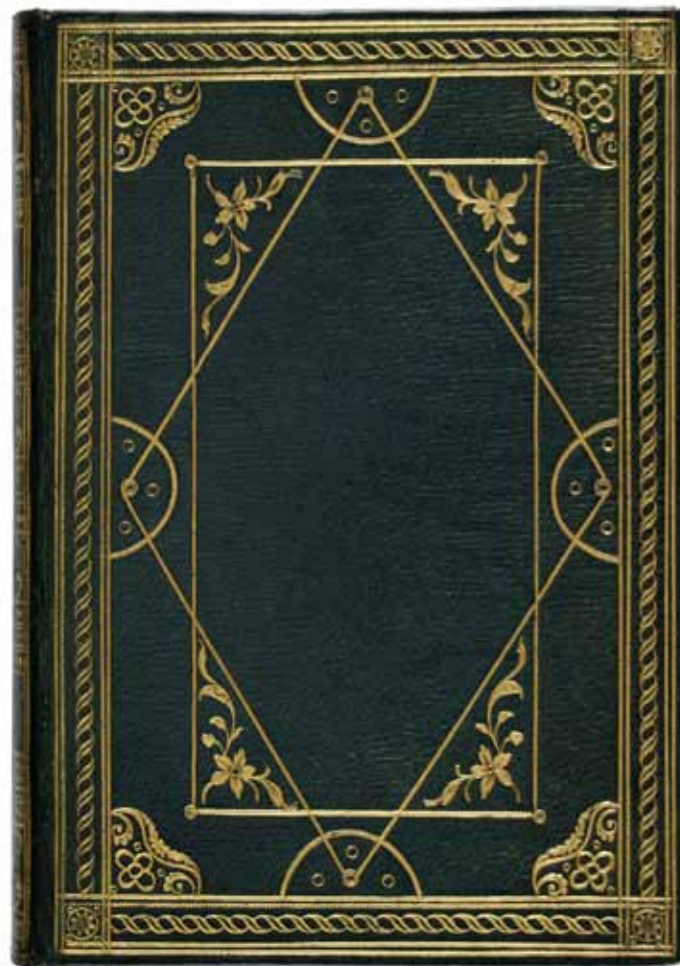
THE WILLIAM BECKFORD -
SAMUEL PUTNAM AVERY COPY

39. **KALTHOEBER BINDING.** *Opus Merlini Cocaii* [pseud.] *poeta Mantuani macaronicorum. Totum in pristinam formam per me magistrum Acquarium Lodolam* [pseud.] *optimè redactum, in his infrà notatis titulis divisum. Zanitonella... Phantasia macaronicon... Moschea facetus liber... Libellus epistolarum, & epigrammatum, ad varias personas directarum.* By Teofilo Folengo. 15 ff., 419, [4] pp. Illustrated with a frontispiece portrait and 26 half-page engravings. 8vo., 154 x 105 mm, bound by Christian Kalthoeber in sky-blue English morocco, richly gilt, covers framed with gilt boards and decorated with small tools, spine richly gilt, turn-ins gilt, pink watered-silk doublures, edges gilt over marbling. Amstelodami [i.e. Naples]: Apud A. à Someren, 1692.

\$ 5500.00

A fine binding by Christian Kalthoeber, signed with ticket, for William Beckford's library at Fonthill Abbey. Beckford's idiosyncratic taste is very much in evidence here, as the binding is reminiscent of the sixteenth-century French design.

This curious work by Teofilo Folengo (1496-1544), the





first complete edition was published in 1521, established the new literary genre of Macaronic verse; the longest and most famous piece in the volume describes the burlesque adventures of Baldus (a prince raised in poverty) and his

associates the giant Fracasso, the rogue Cingar, and the dog-man Falchetto. They meet their doom in a giant pumpkin, where philosophers, poets, and other “liars” suffer from such tortures as diabolic dentistry. The present edition features 26 half-page engravings which illustrate this scholarly edition, prepared by Jacopo Filippo Tomasini (1597-1654).

According to Brunet, this edition was likely printed in Naples, and was “faite sur celle de 1521 dont elle reproduit le titre, et au verso de ce titre l’Hexasticon Joannis Baricocolo. Les anciennes pièces préliminaires y sont précédées de la vie de Théophile Folengi, en latin, ex Phil. Tomasino desumpta [2nd-5th preliminary leaves]; mais il y manque l’épître à Paganino et les autres pièces qui terminent l’édition de 1521.” Lacking initial blank leaf; some wear to upper joint, otherwise an excellent copy.

PROVENANCE: William Beckford, English author, collector and connoisseur (pencilled Fonthill Abbey inventory number; Hamilton Palace sale, lot 3030) — Samuel Putnam Avery, American collector and founder of the Avery Architectural Library, Columbia University (engraved bookplate loosely inserted; sale, 1919, lot 347).

Brunet, *Manuel* II, col. 1319.

40. **LA FONTAINE**, Jean de. *Contes et nouvelles en vers*. Two volumes. xiv, [2], 268, [2], 8; [2], viii, [2], 306, [4], [9]-16 pp. Illustrated with 1 engraved portrait of La Fontaine by Fiquet after Rigault, 1 engraved portrait of Eisen by Fiquet after Vispré, four engraved vignettes and 53 *culs-de-lampe* by Choffard, and 80 full-page engraved plates after Eisen. 8vo., 183 x 117 mm, bound in contemporary French polished beige calf, marbled endpapers, a.e.g. Amsterdam [*i.e.* Paris], 1762.

\$ 9850.00

The celebrated *Fermiers Généraux* edition of La Fontaine, planned as an organic whole by the Chevalier d'Agincourt, who was allowed unlimited resources by the association of *fermiers* which formed the first financial company in the kingdom. The result of this lavish production was “*le chef d'oeuvre d'Eisen*” (Cohen).

The *Fermiers Généraux* edition of the *Contes de La Fontaine* contains eighty elegant engravings after Eisen that are recognized as the liveliest and most adroit that he ever drew. Through his precise visual imagination and his stylistic verve, Eisen reveals the very heart of La Fontaine's lusty stories -- the practical jokes, the intrigue, and the amorous *rendezvous*.





His engraved illustrations are complimented by Choffard's tailpieces in which lively animal genre scenes provide a witty commentary to the plates. On the *Fermier Généraux* edition, Lewine writes: "It must be pronounced Eisen and Choffard's masterpiece, as in the illustration of both the beautiful and the elegant are combined." Occasional light foxing or spotting; spines with almost invisible repairs; overall in fine condition.

PROVENANCE: Filson Lee with ex-libris.

Salomons 116-120 ("Eisen's plates rank among his best work"). Cohen-De Ricci 558-571. Reynaud, *Notes supplémentaires* 285. Rochambeau, *La Fontaine* 79. Lewine 278-280. Sander 1044. Ray 26. Brunet III, 759. Fürstenberg, *Französische illustrierte Bücher des 18. Jahrhunderts* 50.

DE POMPADOUR'S COPY

41. **LA MORLIÈRE**, Chevalier de. *Angola, Histoire Indienne. Ouvrage sans vrai-semblance*. Two volumes in one. [2], 20, [6], 162; [4], 191, [1] pp. Small 8vo., 163 x 90 mm, bound in contemporary French polished calf, triple ruled gilt border on covers, gilt-stamped coat-of-arms of the Marquise de Pompadour on both covers, spine with florette inside blazing sun in compartments, marbled endpapers. A Agra (Paris): Avec Privilege du Grand Mogol, 1746.

\$ 7500.00

First Edition of this “chef d’œuvre de la littérature galante” and the favourite novel of the boudoir in pre-Revolutionary France. Supposedly based on the papers of the Duc de la Trémoille and attributed to Crébillon fils, *Angola, Histoire Indienne* has now been firmly established as the work of Charles Jacques Louis Auguste de la Rochette, Chevalier de La Morlière. It was an overnight best-seller and ran to numerous editions throughout the eighteenth century, with at least ten further ‘Agra’ printings in the decade following publication. Edouard Thiery called this novel ‘le miroir du siècle, le livre des jolies boudoirs, le manuel charmant de la conversation à la mode’.

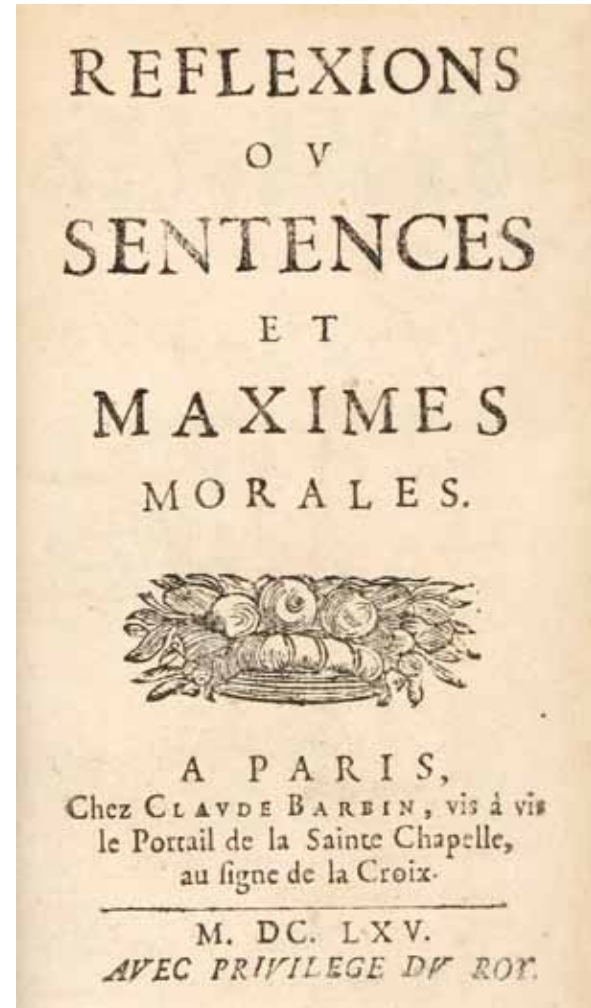


The Chevalier La Morlière (1701-85), musketeer, libertin, and famous in his day as being “one of those marvellous people who possess the pleasant talent of ruining and dishonouring all women.” The ‘Angola’ setting in the Indies allowed La Morlière broad scope for satire, especially in his depiction of the just king Erzeb-Can’s marriage to Princesse Arsenide, darling of the world of luminous fairies on the ‘côte gauche’. Most of the tale is devoted to the adventures of their child Prince Angola, who travels throughout the Indies and Arabia.

The subject matter could not be better suited as a representative volume from the library of Madame de Pompadour. The nature of the exotic tale, the popularity as one of the best selling, licentious novels of the Ancien Régime, and the fact that it was a direct satire on the people and manners of *haute* Parisian society, certainly would have captured Pompadour’s attention and interest. One lower corner with repair, else a very fine copy.

PROVENANCE: Jeanne-Antoinette Poisson, Marquise (later Duchesse) de Pompadour with her coat-of-arms stamped into binding covers.

Pompadour Sale Catalogue No. 2140. Barbier I, p. 191. See: Cioranescu 36472; Jones p. 92; Gay I, 221; Darnton 38; Hartig p. 50; Lewine 374.

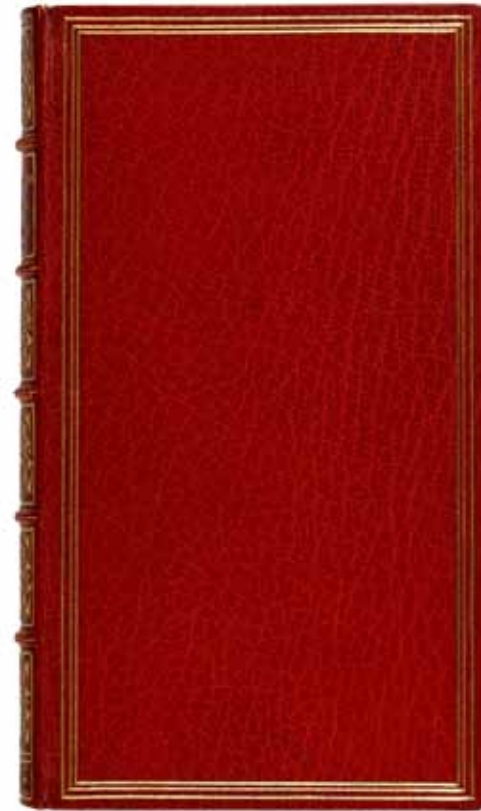


42. **LA ROCHEFOUCAULD**, François, Duc de. *Reflexions ou sentences et maximes morales*. [48], 150, [10] pp. 23 lines per page. With 316 numbered (i.e., 317) maxims. Illustrated with an engraved frontispiece signed “St[e] ph[ane] Picart Ro[ma]no scul.” Title vignette, head- and tailpieces, decorated initials. 12mo., 145 x 80 mm, bound in twentieth-century, French, red crushed morocco with triple gilt fillets, spine gilt in compartments, a.e.g., signed M. Godillot (Flety p. 82). Paris: Claude Barbin, 1665.
\$ 7500.00

First Authorized Edition, second (corrected) state. With this literary *tour-de-force* the Duc de La Rochefoucauld (1613–80) inaugurated the stylish, playful cynicism quintessential to Gallic wit.

La Rochefoucauld’s renowned collection of maxims was first published clandestinely in The Hague in 1664 in a small number of copies. The next year it was issued in Paris in this, the first official edition authorized for publication by La Rochefoucauld himself. According to the bibliographer Jean Marchand, our edition represents the second state of the first edition of the *Maxims*, with corrections made to the text and the appropriate cancels inserted. Paper restorations to leaves Eii–iii; else, a fine copy. Rare.

J. Marchand, “Bibliographies des oeuvres de La Rochefoucauld,” *Bulletin du Bibliophile* (May 1947), 232–52. Brunet III, 343. Picot, *Rothschild I*, 82.





43. **LANGHORNE**, John. *The Fables of Flora*. 73 pp. Illustrated with 11 illustrative head-pieces by Thomas Stothard and 11 floral tailpieces all in contemporary

hand-colouring, extra-illustrated with a black-and-white watercolour of a English farmhouse. 12mo., 180 x 110 mm, bound in contemporary English green straight grain morocco, elaborately ruled in gilt, a.e.g. London: For E. and S. Harding, 1794.

\$ 850.00

Fifth Edition. A special copy of these popular botanical fables by John Langhorne (1735-1779), each fable illustrated with an engraved head-and-tailpiece, coloured in a delicate contemporary hand. Of particular beauty, are the floral tailpieces representing the flower featured in the fable. "The charming illustrations are drawn by Thomas Stothard (1755-1834), who provided fine illustration for various eighteenth-century novelists, Shakespeare, Milton, others." (Hunt). The original full-page drawing consists of a grey wash rustic scene of an English cottage. Spine darkened and a little rubbed, but still a fine clean copy.

Hunt, 731.

BLAKE AND FUSELI

44. **LAVATER**, Johann Caspar. *Essays on Physiognomy, designed to promote the knowledge and the love of mankind. Translated from the French by Henry Hunter.* Three volumes in five. [26], 178, ★175-★178, 179-281, [1]; xii, 238; [6], 239-444; xii, 252; [6], 253-437, [12] pp. With 173 full-page engraved plates and 364 vignettes and engravings illustrating the text, mostly by Thomas Holloway and William Blake after Henry Fuseli. Large 4to., 335 x 273 mm, bound in later three-quarter morocco, marbled edges. London: John Stockdale, 1810.

\$ 3500.00

Lavater's *Physiognomische Fragmente* in a sumptuous English edition, one of the finest and most curious illustrated books published in England. This classic pseudo-scientific analysis of the human face, and all the feelings it is capable of expressing, was partially written by Goethe, a leading expert in craniology. To defend the



science of physiognomy, Lavater drew largely upon the work of such authorities as Haller, Herber, Leibnitz and Sulzer. Although this work remains controversial, it is today highly valued for its superb engraved illustrations by Henry Fuseli, Chodowiecki, Thomas Holloway, Bartolozzi, and William Blake. "Fuseli's drawings are rendered with unusual distinction in the engravings of T. Holloway" (Gordon N. Ray). First published 1789-1798, the sheets

of the work were reissued by Stockdale with the plate numbering effaced (as here).

This English edition contains 537 very fine engravings, of which 173 are full-page plates. There are numerous portraits of famous writers, artists, musicians, scientists, and famous contemporary personages, including Goethe, Samuel Johnson, Locke, George Washington, Voltaire, Heidegger, Wren, Diderot, Isaac Newton, Rousseau, Winckelmann, and Johann Sebastian Bach. The five volumes are filled with hundreds of curiously delightful vignettes; three of these are signed “Blake S” and “Blake Sc” (volume I, pages 127, 206 and 225). Additionally there is a full-page portrait of Democritus engraved by Blake after Rubens (volume I, opposite page 159). The 537 copper-plates were sold at auction on 29 January 1818. Some very minor wear to binding extremities, some foxing or spotting; overall a very fine copy..

Cf. Ray, *English* 20. Ryskamp, *William Blake Engraver: A Descriptive Catalogue of an Exhibition at Princeton University Library* 22. Bentley-Nurmi, *A Blake Bibliography* 390. Bentley, *Blake Books* 481B. Keynes, *A Blake Bibliography* 102. Cohen-De Ricci 606.

45. **LEBRUN**, Gabriel. *Les Quatre Parties du Jour*. Suite of 4 engravings. With the inscription “Ga[briel] leBrun fe[cit]” on *Afternoon*, and “Fr[ançois] Mazot excud[it]” on all four engravings, plus verses in both French and English. Oblong folio, ca. 330 x 430 mm, bound in deluxe French polished tan calf with gilt stamping, champagne silk doublures. Paris: François Mazot, c.1650.
\$ 7500.00

Suite of four rare engravings illustrating the “Four Times of the Day” by Gabriel Lebrun (1625–60), younger brother to Charles Lebrun. In costume, manner and setting, these large-scale engravings reveal the quintessential French love of dress, of food, of *la chasse*, and of nighttime pleasure-seeking, through Lebrun’s artistic lens onto pre-Revolutionary French society.

Gabriel Lebrun’s interpretation of the “Times of the Day” is unusual for its depiction of aristocratic interiors rather than the more typical pastoral scenes associated with this theme. Hence, *Morning* is characterized by an aristocrat and his wife in their dressing room; *Noon*, by the couple dining on a terrace; *Afternoon*, by participation in a hunt; and *Night*, by playing a game of chance while surrounded by masked entertainers.

The quatrains at the bottom of each scene explain the allegory in poetic terms; that the verses appear in both French and English suggests that François Mazot, the publisher, intended to sell these prints internationally.

Gabriel Lebrun is known principally as an engraver of portraits and religious subjects, including images of saints, some of them based on paintings by Charles Lebrun. The *Times of the Day*, the only genre scenes engraved by him, are among his most ambitious works. Plates are mounted onto heavier, larger paper for support. Overall, very fine.



Inventaire du fonds français, graveurs du XVIIe siècle, II, 404-5.
Cf. Thieme-Becker, XXII, 511 for Gabriel Lebrun.



46. **LE PAUTRE**, Jean. *Vases d'Ornemens*. Six etched and engraved ornamental floral plates by and after Le Pautre. Title platemark 229 x 140 mm, remaining platemarks approx. 207 x 142 mm. Loosely tipped into a large quarto blue half-morocco album. Paris: chez N. Langlois, [ca. 1665].

\$ 3500.00

Outstanding impressions of the first issue of this suite of richly imaginative ornament prints by one of the masters of pure ornament design, and a creator of the Louis XIV style. The plates show ornate neo-classical vases from which emerge symmetrically scrolling foliage, arabesques, bouquets, festoons, vines, brocades, ribbons, etc.

The base of the first vase bears the title; all six etchings are signed by Le Pautre with the above imprint. Two of the etchings show double vertical images of half vases, and a third shows two half vases plus three small ornamental compartments. The vases themselves are ornamented with classical and grotesque friezes, a cameo portrait, coquillages and sculpted flowers; one is supported by a pair of fantastical birds, another by a dog-like creature, a third by Bacchus; the title etching shows two putti leaning on the base and sketching a vase, while in the background three figures admire a drawing.

“Einer der bedeutendsten und phantasiereichsten Ornamentstecher aller Zeiten” (Thieme-Becker), Le Pautre (1618-1682) began his career as apprentice to the cabinetmaker Adam Philippon, for whom he executed his first engravings, among the only examples of Le Pautre’s vast oeuvre that were not based on his own designs. The combination of a fertile imagination and remarkable improvisational abilities – Guilmarde claims that he was able to design directly on the plate – enabled him to create a huge body of work, mostly of ornament design, which constitutes a “veritable repertoire of what is called the Louis XIV style” (Bénézit), itself disseminated throughout Europe largely thanks to Le Pautre’s prints.

A lovely set, with brilliant dark impressions and the original imprint (erased in later issues).

Inventaire du Fonds français, nos. 1992-1997. Cf. Thieme-Becker 23:96; cf. Guilmarde, pp. 68-76.



LE ROY No. 47.

47. **LE ROY**, Henri. *Le Jardin des sauterelles et papillions, ensemble la diversité des mouche recueilli au service d'un chasseur.* Illustrated with an allegorical title page and 9 etched plates. Small 4to., 235 x 155 mm, bound in recent half red morocco, gilt spine, marbled paper over boards. [Paris: Herman Weyen?., [ca. 1650].

\$ 4500.00

Nine engraved plates of various Lepidoptera and entomologic specimens situated amongst sprays of flowers. Le Roy's etchings depict butterflies, dragonflies, moths, snails, flies and grasshoppers. The etched title-page depicts a swarm of grasshoppers, butterflies and flying insects surrounding two displeased human figures hoisting a drapery containing a spider and its web, suggesting the spider will assist in eliminating the annoying insects.

The title translates as: "The garden of grasshoppers and butterflies, together with flies of all kinds, gathered for the use of everyone." The British Museum cites a different work by Le Roy with the same title with the etchings executed in a decorative manner. In the description of that work Anthony Griffiths refers to another set of etched butterflies that Le Roy copied after designs by Wenceslaus Hollar.

Little is known of the Parisian artist and engraver, Henri Le Roy (1579-1652), other than the survival of this work done "in the manner of Hollar." Fine copy. Rare: No copies appearing at auction as listed in ABPC CD-ROM and two copies in OCLC: Harvard Houghton Library and *Bibliothèque Interuniversitaire de Médecine*, Paris, France.



48. **LITERARY HOAX.** *Rime scelte di poeti ferraresi antichi e moderni.* Edited by Girolami Barufaldi. [34], 608 pp. With woodcut vignettes and mortised initial blocks. 8vo., 188 x 120 mm, bound in full contemporary vellum, on spine the title lettered in manuscript, in cloth slipcase. Ferrara: Pomatelli, 1713.

\$ 2500.00

First Edition of this important collection of Italian Renaissance poetry, only recently revealed as a complete fabrication, A GRAND-scale literary hoax conceived by the editor Baruffaldi in the eighteenth century.

Recently this work has been subjected to intensive scrutiny by scholars seeking to establish the known *oeuvre* of the Ferrarese poets. Many of the earliest Ferrarese poems existed only in Ferrara's lavish Renaissance mosaics which were severely damaged in the earthquake of 1571. In 1712, during the renovation of the Duomo, the mosaics were permanently destroyed. The following year Baruffaldi published the present volume anonymously, offering it as a collection of poems both ancient and modern, with biographical information for each poet. However, the authenticity of the "Renaissance" poems was hotly contested in linguistic circles throughout Italy.





concluded that this first edition of 1713 was republished by Baruffaldi in 1732, in 1735 by Borsetti, in 1773 by Scalabrini, and by Affo in 1777. Monteverdi writes that the Ferrarese mosaics had been in ruins even before Baruffaldi's day, and that there is no reason to accept the present collection of "Renaissance" poems as genuine. If what Monteverdi believes is true, then the present

In 1959 Angelo Monteverdi published a fascinating article in which he suggested that the present collection of poems was in fact spurious, that Girolamo Baruffaldi invented not only the contents of the collection, but also knowingly assigned them to renown Renaissance masters.

Monteverdi traced the development of this collection, and

volume would represent a major literary hoax which has endured for 250 years. In 1963 Monteverdi offered additional proof to support this hypothesis, and although it would appear that his arguments are conclusive, it is not surprising that these "Renaissance" poems have yet to be renounced universally.

Girolamo Baruffaldi (1675-1755), the anonymous compiler and so-called "editor" of the present volume, was certainly not above using anonymity or even anagrams to disguise his own poems in other publications (cf. Melzi, *Diz. di opere anon. e pseud.*). If these poems are his, then it is a testament to Baruffaldi's poetic genius that they remained in the established oeuvre of such men as Giraldi, Paioli, Trotti, Valeriani, Rusca, Zappata, Zanelli, et al. New endpapers; else, a fine copy of this rare work, here in the first edition.

Brunet IV, 1305. DBI II, 6-9. Monteverdi, "Storia dell' Inscrizione Ferrarese dal 1135" (in: *Atti dell' Accademia Nazionale dei Lincei. Classe de scienze, morali, storiche e filologiche*, [1963], pp. 101-38). Monteverdi, "Lingua Italiana e iscrizione Ferrarese" (in: *Atti dello VIII Congresso internazionale di studi romanzi*, II, 1959-60, pp. 299-310).

49. **LONGUS.** *Les Amours Pastorales de Daphnis et de Chloé.* viii, 269 [1] pp. Illustrated with engraved frontispiece after Coypel, 29 engraved plates (retouched versions of the 1718 plates after Philippe d'Orléans executed by Audran), with borders by Simon Focke, 8 engraved headpieces and 8 engraved tailpieces. Small 4to., 197 x 153 mm, bound in contemporary French olive morocco, spine evenly faded to brown, compartments richly gilt, red label, a.e.g. Paris: Imprimées pour les curieux, 1757.

\$ 2750.00

A beautiful copy on strong paper of this captivating edition of the “Régent” Longus, with twenty-nine engravings after designs by Philippe d'Orléans. The early French translation of Longus appears side-by-side with an “improved” one; surrounding all letterpress pages is a typographical border. The engraved plates represents retouched versions of the original 1718 engravings, here within large, elaborate borders; this is the only edition of Longus to appear in this format.

This famous series was engraved by Benoît Audran after drawings by Philippe, duc d'Orléans (1674-1723), Régent from 1715 until his death. The powerful duke, absolute ruler of France during the minority of Louis XV, executed

these drawings under the tutelage of Antoine Coypel, who designed the additional title-page. Audran's expertly engraved plates are suffused with atmosphere, sensuality, and a feeling for nature which are especially appropriate for this classic pastoral

romance. These illustrations were valued by connoisseurs of the eighteenth-century (cf. F. Haskell, *Painters and Patrons* 341 & 370). In very fine condition.

Cohen-De Ricci, 653. Lewine, 321-322.



50. **LOUIS XV1.** *Discours et Opinions sur le Jugement de Louis XV1.* A collection of 62 Pamphlets concerning the Trial of Louis XV1. 8vo., 190 x 118 mm, bound in contemporary French half calf, black speckled paper over boards. Paris: Imprimerie Nationale, 1793.

\$ 3750.00

A unique, fascinating and historically-informative collection of contemporary pamphlets recording the opinions of 62 of the 693 of the deputies who took part in the debate during the trial of Louis XV1.

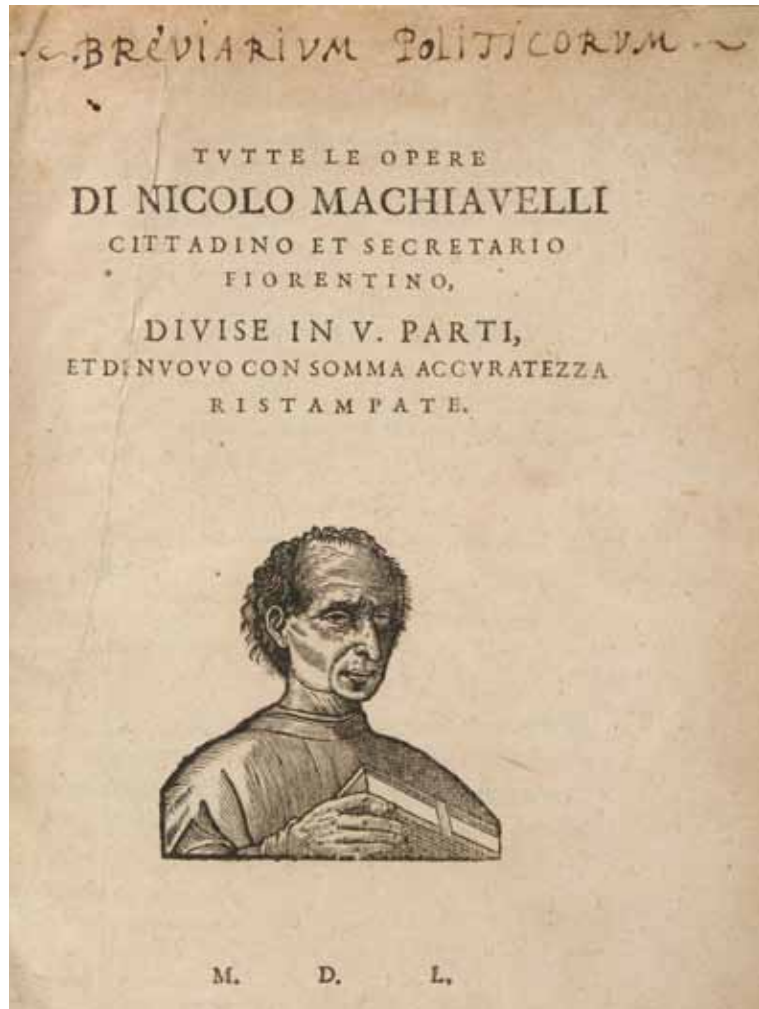
1. POINTE (Noël). Discours, sur la discussion concernant le jugement de Louis Capet. 6 pp.
2. BRISSOT (J. P.). Discours sur le Procès de Louis. Prononcé à la Convention nationale le 1er janvier 1793, l'an deuxième (...). 19 pp.
3. DUSAULX (J.). Opinion sur le Jugement de Louis Capet. 2 pp.
4. GUFFROY (Amand-Benoit-Joseph). Discours contre le surcis à l'arrêt de mort du tyran. Ce discours fut prononcé le 20 janvier 1793. 11 pp.
5. LABOISSIÈRE (J.B.). Résultat des différentes opinions prononcées à la Convention Nationale. 7 pp. Etc., etc.

Please contact us for a full listing of Pamphlets.

51. **MACHIAVELLI**, Niccolò. *Tutte le Opere di Nicolo Machiavelli cittadino et secretario Fiorentino, divise in v. parti, et di nuovo con somma accuratezza ristampate.* 5 volumes bound in one, each separately titled and paginated: [2] (general title and contents leaf); *Historie fiorentine*: “441” (recte 431), [1 blank] pp.; *Il Principe*: [4] ff. (the 4th blank), 140 pp.; *Discorsi sopra la prima deca di Tito Livio*: [8] ff. (the 8th blank), “364” (recte 362) pp., [1 blank] f.; *l'Arte della guerra*: 185, [15] pp. (the last blank), [2] ff.; *L'Asino d'oro... con tutte l'altre sue operette*: [2] ff., 189, [3 blank] pp. Part IV (*L'Arte della guerra*) illustrated with a double-page woodcut view-plan of a military encampment and 12 pages of typographic diagrams of battle formations. Small woodcut portrait of Machiavelli holding his book repeated on all six title-pages. 4to., 217 x 165 mm., bound in seventeenth-century calf. [N.p., n.d.], “1550” [possibly Switzerland, ca. 1610-1619].

\$ 2500.00

First Collected Edition of Machiavelli's principal works: the first of five so-called “la Testina” editions, after the small woodcut bust portraits of the author that appear on the title-pages, of Machiavelli's principal works (no complete edition has yet been published). All were issued with the spurious date of 1550 but in fact published in the first half of the seventeenth century. Some of the



later editions bear a Geneva imprint; hence the tentative attribution of this edition to Switzerland by Machiavelli's bibliographers. Gerber suggested that the printer may have been Italian.

In terms of breadth of scope, fundamental principles, and strategic insight, Machiavelli began and perhaps framed the debates of subsequent military thought" (C. Lynch, editor and translator, *Art of War* (2003), Introduction, pp. xxvi-xxvii).

While the present edition was placed fifth among the "Testina" editions by Gamba, Machiavelli's bibliographer Adolph Gerber considered it to be the earliest of this unusual series of counterfeit editions. He dated it to ca. 1609 and 1619 (revised by Bertelli & Innocenti to 1610-1619). A wide-margined copy (some discoloration, a few quires quite browned, general title rehinged and with clipped signature at bottom; endleaves renewed).

Adolph Gerber, *Niccolo? Machiavelli: die Handschriften, Ausgaben und Uebersetzungen seiner Werke im 16. und 17. Jahrhundert* II:94-98. Bertelli & Innocenti, *Bibliografia machiavelliana*, XVI.203. Gamba 623, edition no. 5. Adams M-9.



GEORGE IV'S COPY

52. **MASONIC BINDING.** *The Free-Masons Calendar for the Year 1802.* 48 pp. Title and calendar painted in red and black. 8vo., 182 x 106 mm, bound in a Masonic binding for George Augustus Frederic, the Prince of Wales and later George IV, in full English black morocco, intricate ornamental border tools encasing gilt-tooled Masonic symbols, a.e.g. Preserved in see-through plexiglass box. London: W.P. Norris, 1802.

\$ 7500.00

First Edition of this Free Mason's Calendar in a deluxe Masonic binding executed for the Prince of Wales, later George IV. This calendar marks the sixth after Leap-year, and it contains a number of articles concerning Masonry, published for the benefit of the Charity Fund under the sanction of the Grand Lodge of England. The library at Freemason's hall in London possesses an almost a complete run of calendars from 1790 to 1813 in similar bindings, many of which contain the Carlton House book plate of the Prince of Wales (later George IV) who was Grand Master of the premier Grand Lodge of England from 1790 to 1813.



The bindings were all by the same binder, or workshop, and whilst all incorporate the same tools each is different in the arrangement of the design and the type of border used. It appears that more than one special binding was prepared for each issue. Unfortunately it is not known who the binder was or at whose instructions the binding was done. It has been suggested that they were prepared for the Prince of Wales's Lodge (now) No. 259 but no record of a commission or payments for binding Calendars has been found in their Minutes and Accounts. Superb copy in excellent state of preservation.

PROVENANCE: George Augustus Frederic, Prince of Wales and later George IV, with his three plume feather ownership stamp on covers; Ernst, Duke of Cumberland, brother of George IV and King of Hannover with his circular ownership stamp on title; Peter Wick with his exlibris.



53. **MENESTRIER**, Claude-François. -- **LA TOUR D'AUVERGNE**, Louis Charles de, Prince de Turenne. *Ludovico Magno theses ex universa philosophia dicat et consecrat Ludovicus a Turre-Arvernæ princeps Turennius*. [16] pp., (page [4] blank). Engraved throughout: calligraphic title and text engraved by Louis Michault within elaborate emblematic and historiated borders engraved by Louis Cossin (i.e., Coquin) after Pierre-Paul Sevin. [Clermont Ferrand?], 1679. BOUND WITH:

MENESTRIER, Claude-François and René **d'ORIVAL**. "A son Altesse Serenissime Monseigneur Louis-Auguste Prince Souverain de Dombes, sur son Imprimerie de Trévoux..." 4 ff., folio (405 x 267 mm.), deckle edges. [N.p., ca. 1701-1704]. Folio, 447 x 300 mm, bound in early 18th-century French red morocco gilt, sides paneled à la Du Seuil with inner and outer triple fillets, arabesque lozenge tools at corners of inner panel, spine intricately gold-tooled in compartments, title gilt-lettered in second compartment, marbled endpapers, gilt edges.

\$ 18,500.00

A splendid association copy of the First Edition of this magnificently-illustrated thesis in philosophy, printed in only a very few copies for private circulation. The large,

full-page engraved plates are impressive: full of allegorical, mythological, emblematic and symbolic imagery. They were designed by the Jesuit monk and antiquarian Claude-François Menestrier.

Dedicated to Louis XIV, the edition is imaginatively illustrated, with an engraved title lettered on a banner set before a background of drapery, emblems of the arts and sciences at foot, and at top a pair of allegorical figures holding the Prince's arms; a medallion portrait of the King within an allegorical composition of putti and mythological figures; and 12 pages of engraved text, each within a different elaborate and carefully conceived allegorical page border, containing mythological and allegorical figures (“*énigmes*”) and four emblems or emblematic scenes within cartouches. 28 of the emblems were devised by the Jesuit antiquarian and *homme de lettres* Claude-François Menestrier, whose manifold interests included heraldry and emblem theory.

At the top of each engraving is a detailed scene representing one of the military exploits of the last two campaigns of Louis XIV, most with Latin inscriptions, several also conceived by Menestrier, and the others by le père La Rue, who wrote the dedicatory epistle. The title is signed by Louis Cossin (né Coquin), after Pierre-Paul



Sevin; the remaining engravings are incorrectly attributed by Guilnard and the authors of *Inventaire du fonds français* to Cossin, who simply reproduced in engraving the original compositions of Sevin, a Lyonese painter known for his renderings of historical scenes, portraits and emblematic suites.

Bound at the end is an undated pamphlet containing laudatory verses by Menestrier and René d'Orival in French and Latin. The first long poem, in French alexandrines, is dedicated to Louis-Auguste de Bourbon, Prince de Dombes (and Duc de Maine) and praises the royal press of Trévoux, founded in 1603 but only achieved prominence under Louis-Auguste's patronage. Also mentioned is the new Catholic French-Latin *Dictionnaire universel français et latin*, later known as the *Dictionnaire de Trévoux*, which the press published in 1704. The *Dictionnaire* is also the subject of one of the shorter Latin poems by Menestrier; according to Allut this appeared in the prefatory material of the *Dictionnaire* itself. The pamphlet may therefore date to 1704, or it may have been printed before publication of the completed dictionary; in his bibliography Allut places it amongst imprints from 1701.

Some minor marginal discoloration, else an impeccable and beautifully bound copy of an extremely rare masterpiece of seventeenth-century French book illustration. A single copy is recorded in an American library (Getty Research Institute). Few survive, and fewer still in the splendid condition of the present copy.

PROVENANCE: de Bardonnelle, contemporary signature at foot of title; Paul Allut, inscription on front flyleaf (sale 10 Feb. 1868); Joseph Renard, bookplate (sale, 21 March 1881, OR 12 May 1884). This copy is especially distinguished in that BOTH the principal bibliographers and biographers of Menestrier, Paul Allut, author of the *Recherches sur la vie et sur les œuvres du P. Claude François Menestrier* (Lyon, 1856), and Joseph Renard, whose *Catalogue des œuvres imprimées de Claude-François Menestrier* was posthumously edited by Carlos Sommervogel and appeared at Lyon in 1883 were owners.

I) Guilnard, *Les Maîtres ornemanistes* I:87, 24. *Inventaire du fonds français, graveurs du XVIIe s.* III:172, 98-111. Allut, *Recherches* pp. 153-4, LXV. Renard, *Catalogue* pp. 52-53, LXIX. II). Allut pp. 192-3. Rawles and Saunders in their *Bibliography of French emblem books of the sixteenth and seventeenth centuries*. F.570.

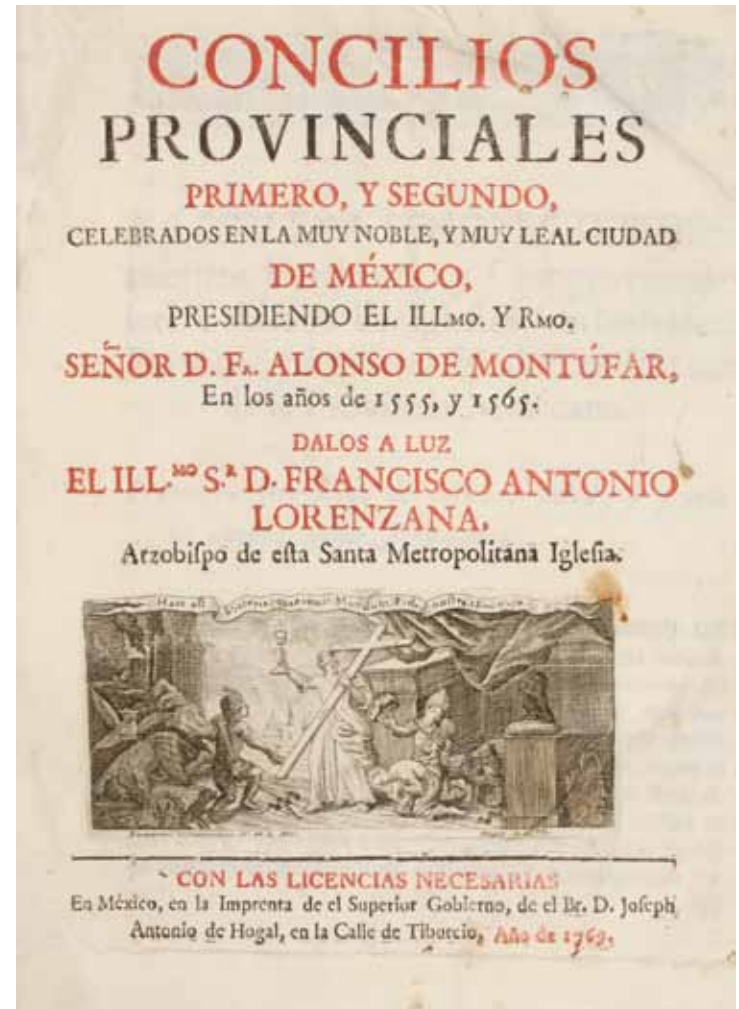
54. **MEXICAN IMPRINT.** *Concilios Provinciales Primero, Segundo, celebrados en la muy noble, y muy leal ciudad de Mexico.* Edited by Francisco Lorenzana. [10], 396, [12] pp. Folio, 272 x 194 mm, bound in full contemporary Spanish vellum, title hand-written in brown ink on spine. Mexico: Hogal, 1769.

\$ 2500.00

First Edition. Sabin states: "The first Council was originally printed in 1556, at Mexico, by Juan Pablos. This collection of Mexican Councils is of importance as containing those of 1535 and 1565, nowhere else to be found." In addition to the Councils is a section that gives the biographical particulars of the Mexican bishops, see by see, as well as four pastoral letters, none of which are published elsewhere.

In the succeeding year, Hogal published the third Council, of 1585, though this is entirely in Latin, and according to Sabin, is also found in the "great collections" of Spanish Church Councils. A beautifully printed volume, with attractive and elaborate tailpieces, from the press of one of Mexico's greatest printer. This copy with excised bottom portion of title-page, presumably to conceal an owner's name; overall, a fine copy.

Palau 142387. Sabin 42063/4.



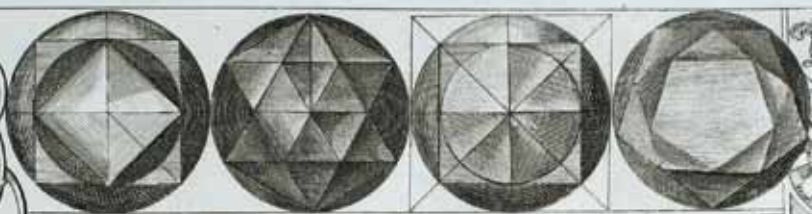
La Joye des Français



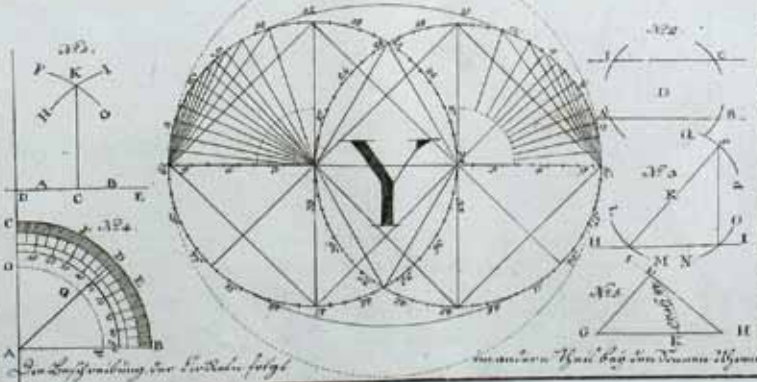
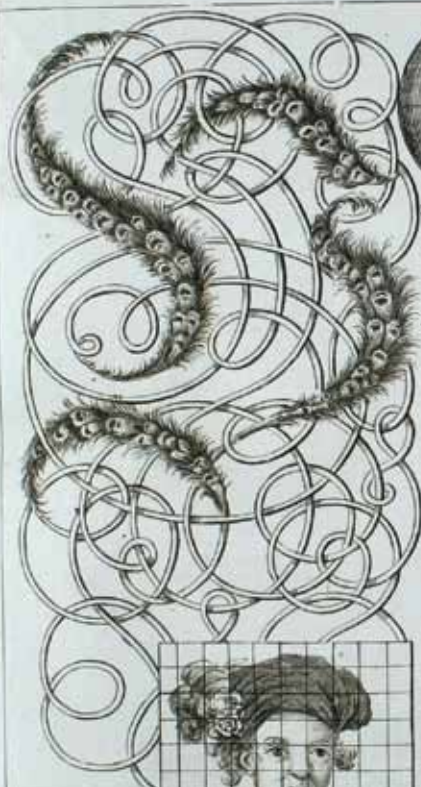
L'Abattement des Detractions



Le Triste des Français



ABCDEF GHI
KLMNOPQ
RSTU VWXZ



Die Längenschnitte von den Räder folgen

Die von dem Kreis bis zum Decanten Rhombus

55. **MERKEN**, Johann. *Liber artificiosus alphabeti maioris, oder: neu inventirtes Kunst- Schreib- und Zeichenbuch, bestehend in 56 künstlich gravirten Kupferstichen, nebst beigefügter Abhandlung der darinn enthaltenen nützlichen und angenehmen Wissenschaften, zum Nutzen und Vergnügen der edlen Jugend in zween Theile vertheilet*. Two parts bound in one volume. [4], 22, 66 pp. Illustrated with 56 engraved plates on blue paper. Oblong folio, 230 x 355 mm, bound in contemporary German three-quarter brown calf over marbled boards, red morocco spine label stamped in gilt. [Mülheim am Rhein: Joh. Contr. Eyrich], 1782, 1785.

\$ 9750.00

First Edition. An artist's manual of exceptional aesthetic quality, offering a treasure trove of information for the aspiring artist and calligrapher with engravings by Heinrich Hugo Cöntgen (1727-1792). Among the fanciful capitals, elaborate letters and alphabets can be found heraldic, geometric, emblematic and alchemical imagery as well as portraiture, natural history scenes and astronomical calendars and charts. A number of artist's instruments are also depicted including optic mechanisms for silhouette drawing and perspective. The final plates illustrate the five orders of architecture.

The text of the first part provides instructions for the artist and calligrapher, while the second part focuses on "art history, detailed catalogues of the Düsseldorf art galleries (with purchase prices) and much information on iconography, ornament etc. Both text and illustration are a treasure of the aesthetic culture in the Goethe period" (Ekström p. 73).

Although held widely by institutions, Merken's *Liber artificiosus alphabeti* is rare with the plates printed on blue paper as here, and very rare when found in such condition. A few old repairs to marginal tears, overall a very fine copy.

Becker, *The Practice of Letters* 175. Berlin 4925. Ekström 73.

(See also Cover Illustration)



MADAME DE POMPADOUR'S COPY

56. **MOUHY**, Chevalier de. *Les Mille et une Faveurs, Contes de Cour, tirez de l'Ancien Gaulois par la Reine de Navarre; et publiez par le Chevalier de Mouhy*. Eight volumes. Small 8vo., 132 x 75 mm, bound in contemporary French polished calf, triple ruled gilt border on covers, gilt-stamped coat-of-arms of the Marquise de Pompadour on both covers, spine with circular intricate spider web in compartments, marbled endpapers. A Londres: Aux dépens de la Compagnie, 1740.

\$ 18,500.00



Very Rare First Edition of this licentious work of the Ancien Régime. The Chevalier de Mouhy's "The Thousand and One Favours" is a long allegorical novel constructed from a number of explicit tales. The bizarre names he has attached to many of the characters are actually composite anagrams. When deconstructed, the anagram names can be recast into obscene and libertine words or sayings. The title suggests that the origin of these tales is the Court of Marguerite, Queen consort of Henry II, King of Navarre 1492-1549, a fictional association.

Charles de Fieux, Chevalier de Mouhy (1701-1784), a man of multiple talents and personalities, was a journalist,

author of over twenty novels, espionage spy, and member of the l'Académie de Dijon. During the 1730–40s he frequented cafés such as La Procope and the theaters of Paris, returning home each night to write down what he had seen and heard, fashioning his early books from the gossip and anecdotes garnered from these nocturne peregrinations.

The subject matter of de Mouhy's *roman allégorique* makes this an intriguing book, especially in a copy from the library of Madame de Pompadour. The nature of this licentious tale of the Ancien Régime, and the fact that it had a number of allegorical and satirical allusions to people and manners of specific habitues of contemporary Parisian society, must certainly have captured Pompadour's attention and interest. Professional restoration to two split hinges, else, a very fine copy. Only four copies listed worldwide in OCLC. No copies listed in ABPC CD-ROM since its inception.

PROVENANCE: Jeanne-Antoinette Poisson, Marquise (later Duchesse) de Pompadour with her coat-of-arms stamped into binding covers.

Pompadour Sale Catalogue No. 2120.



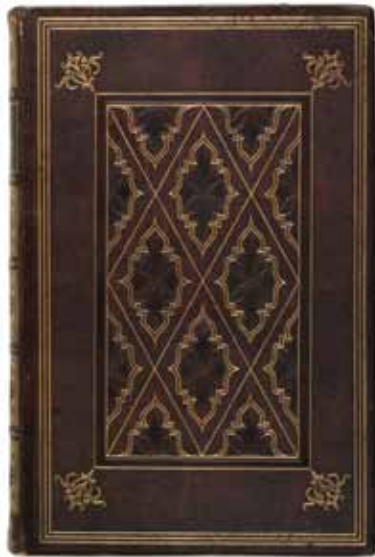
57. **NYC FORE-EDGE.** *The New Testament of Our Lord and Savior Jesus Christ.* [3-4] 5- 488 pp. 8vo, contemporary brown morocco, the spine with gilt raised bands, the compartments with gilt fillet ruled panels with central ornamental designs, the covers with triple gilt fillet borders and central panel designs in gilt and blind, with gilt ornamental tools at the corners of the panels, edges gilt concealing a 19th-century **fore-edge painting of the University of New York.** New York: American Bible Union, 1867.

\$ 1250.00

Second Revision. A superb binding further enhanced by an American fore-edge painting with a view of the University of New York (officially renamed New York University in 1896) and the Dutch Reform Church at University Place, New York City. Founded in 1831, the University of the City of New York initially consisted of fourteen professors and lecturers, among them artist

and inventor Samuel F.B. Morse; it is now one of the largest private universities in the United States. In 1833, construction began on the “Old University Building,” a grand, Gothic structure that would house all the school’s functions. Built by Town, Davis & Dakin, it was the first “Collegiate Gothic” building in America. The old church was demolished in 1895. An appealing piece of history of an American landmark. Fine condition.

PROVENANCE: Book plate of Dorothy Jayne Pedrini Shea.



58. **PARIS.** *Graphic Illustrations of the Most Prominent Features of the French Capital; with Characteristic Figures in the Foregrounds comprised in Twelve Stroke Engravings, From Accurate Designs Taken in Paris during the Imperial Reign of Buonaparte. With Descriptive Notices and Interesting Anecdotes.* Unpaginated [26 pp. of text]. Illustrated with 12 double-page engravings. Folio, 430 x 380 mm, bound in contemporary French three-quarter black morocco over marbled boards, gilt title and floral vignettes on spine, paper label with MS number “20” on front cover and spine. London: Harper and Co., 1816.

\$ 15,000.00

Twelve artistically-conceived views of Paris engraved by English artists incorporating local Parisians interacting within the setting of each view. Panoramic views include: the Military School and the Church of the Invalides; a View of Paris from the South Boulevards; View of Paris from Mont Marte; South View of the Old and New Louvre; The Mint and The Façade of the Louvre; View of La Place de la Concorde; The Garden of the West front of the Tuileries; Palace of the Tuileries facing La Place du Carrousel; Garden of the Tuileries; The Luxembourg or Palais du Senat with the Gardens; The Elysian Fields, Distant Gardens of the Tuileries; Entrance to Les Champs



Elysees and La Place de la Concorde. Each plate is followed by two pages of text giving historical details and anecdotes of site illustrated. Minor wear to outer edges of

binding, plates and text clean. Rare: OCLC lists 6 copies worldwide, of which only one held in America at Bowdoin College.

59. **PENNETHORNE**, John. *The Geometry and Optics of Ancient Architecture*. [2], xvi, 249 pp. Illustrated with 55 lithographic plates, 12 double-page, 10 coloured, and 103 text illustrations by James Robinson. Large folio,

560 x 355 mm, bound in contemporary English three-quarter morocco. London: C.F Kell for Williams & Norgate, 1878. \$ 5500.00

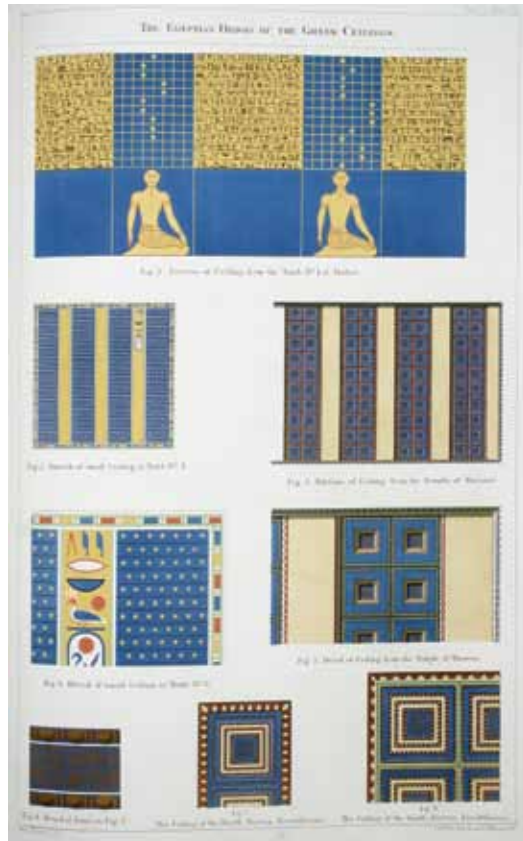
A fine copy of this pioneer work on the geometry, proportions and optical refinements of Egyptian, Greek and Roman

architecture by John Pennethorne (1808-1888). Pennethorne and his better-known brother, the architect James Pennethorne, both studied architecture and worked in the offices of their uncle John Nash in London. In 1830 he went on a grand tour and studied buildings in Europe and Egypt, visiting Paris, Milan, Florence, Venice, Rome, Sicily, Athens, and Thebes.

Pennethorne observed that the lines of the Parthenon where not in fact rectilinear but rather slightly curved in order to make the structure appear better proportioned from a distance. He first published his findings in 1844 in a pamphlet entitled *The Elements and Mathematical Principles of the Greek Architects*. However, it was only in this elaborate work that his complex theories on proportion and curvature are fully presented with large-scale diagrams, plans and views; his discussion of ornament is illustrated with particularly well-accomplished chromolithography. An unusually clean copy, with foxing only on the blank pages at the front and rear. Extremely rare, having been printed in a very small edition at the author's expense.

PROVENANCE: Charles W. Leavitt, the American architect, with his ex-libris.

Blackmer 1280.

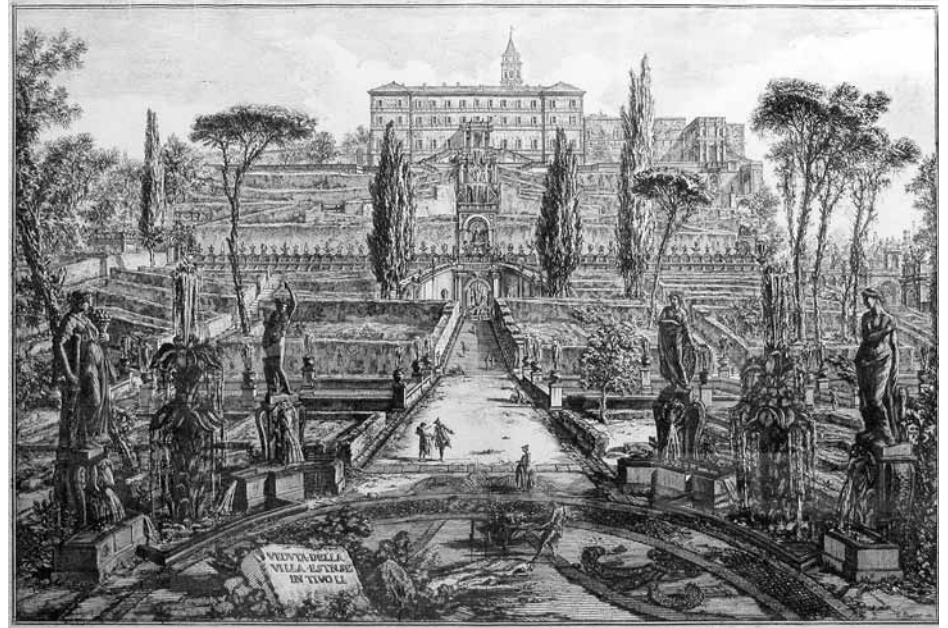


60. **PIRANESI**, Giovanni Battista. *Veduta delle Villa Estense in Tivoli*. Etching on laid paper. Image size: 460 x 695 mm., large margins. Inscribed left of center, on a stone plaque, *Veduta. Della/ Villa. Estnse/In Tivoli*. Engraved signature in lower right inside second etched border: "C. Piranesi inc." Professionally matted and framed. Roma: 1773 [1776?].

\$ 5500.00

First State of Three. Superb view of the Villa D'Este in Tivoli within the surrounding fountains and gardens. A very fine, rich, dark impression. Piranesi regularly stayed with his patron, Pope Clement XIII, at his summer residence the Castel Gandolfo from 1758 to 1769. During one of these stays Piranesi must have been inspired to include Tivoli and the surroundings in his ever-expanding *Vedute di Roma* series. Piranesi eventually devoted 23 plates of the *Vedute* to the sites and monuments of Tivoli.

The gardens and fountains were designed and constructed by Pirro Ligorio (1513-1583), architect and antiquarian, for Cardinal Ippolito d'Este around 1549. The villa itself was modeled after an older Franciscan monastery. It is clear from other depictions of the Villa and gardens



during Piranesi's time, that Piranesi offers the viewer an ideal scene, stripped of overgrown vegetation, to give the spectator an idea of the overall landscape and architecture approaching the original sixteenth-century plan. A fine impression, rare in the unfolded state.

Hind 105, I. Focillon 826. Wilton-Ely 238. Denison, Rosenfeld & Wiles, *Exploring Rome: Piranesi and His Contemporaries*, Pierpont Morgan Library, 1993 No. 56.



61. **POMPEI.** *Pitture di Pompei.* Gold printed title-page. Illustrated with 35 full-page unsigned coloured lithographs of Pompei murals, each within a mounted gold border.. 4to., 320 x 265 mm, bound in contemporary Italian half calf, pebbled cloth over boards. Napoli: Lithog Gatti e Dura, [ca. 1835].

\$ 3500.00

A rare and handsome series of hand-coloured lithographs depicting the murals at Pompeii. Presumably one of the many collections of images published in Naples to satisfy the demand created by the growing numbers of grand tour visitors to Herculaneum and Pompeii. The city of Pompeii, lost for nearly 1700 years until its accidental rediscovery in 1749, has been an incalculable historical and artistic source on the life, interior decoration of houses and religious beliefs during the height of the Roman Empire. No copy listed in OCLC.

CONSULT THE GENIUS OF THE PLACE

62. **POPE**, Alexander. [Of Taste]. *An Epistle to the Right Honourable Richard Earl of Burlington. Occasion'd by his publishing Palladio's designs of the Baths, Arches, Theatres, &c. of Ancient Rome.* 14, [1] pp. Folio, 309 x 204 mm, bound in recent English green morocco over boards. London: Printed for L. Gilliver, 1731.

\$ 2250.00

First Edition. This is the highly influential poem in which Pope proclaimed his rule: “**In all, let Nature never be forgot... Consult the Genius of the Place.**” In this *Epistle* Pope praised the gardens at Burlington's new Palladian villa at Chiswick House; these gardens served as the prototypes of the English school of landscape design and foreshadowed the work of “Capability” Brown.

Using his own collection of drawings purchased in Italy in 1719, Burlington published Palladio's “incomplete” antiquarian studies of baths, amphitheatres and other Roman buildings.

Pope's *Epistle* was to have accompanied Burlington's publication of Palladio's antiquities. “The famous *Epistle* attacked the work of other classical architects such as James Gibbs, who were thought to have misunderstood Palladio and antiquity. It also marked the creation of a social *milieu* of poets, musicians, landscape designers and artists that clustered around the figure of Burlington” (*Palladio and Northern Europe*, 1999, p. 129).

The work proved popular and various issues of the first edition are known to exist, each with small typographical differences; this copy is distinguished by the following points: price on title-page “1 s.”; page 6, line 13 begins: “Oft have have you...” (sic); and with ten books listed on p. (15).

Foxon P908. Griffith 259. ESTC T005700.

63. **RELIGIOUS RITES - ANTIQUITY.**

Explication de Divers Monumens Singuliers, Qui ont Rapport a la Religion des Plus Anciens Peuples. Avec L'Examen de la Dernière Edition des Ouvrages de S. Jerome, & un Traité sur L'Astrologie Judiciaire. By Jacques Martin. [4], [lxviii], 487, [1] pp. Illustrated an engraved allegorical dedication page by Aubin, engraved title vignette by Papillon, 2 large engraved headpieces (one by Piccini and one by Papillon) and 12 engraved plates, most signed by Banquoy, and most folding. 4to., 249 x 187 mm, bound in full contemporary French mottled calf, intricate gilt-tooled spine. Paris: Chez Lambert et Durand, 1739.

\$ 1000.00

First Edition. Curious study on the religious, mythological and astrological cults from Antiquity. The thrust of Martin's work centers upon the surviving sculptural monuments, particularly in the Pavillon Sully, now part of the *Musée du Louvre*.

Jacques Martin (1684-1751), author of an earlier work of a similar nature entitled: *La religion des Gaulois, tirée des plus pures sources de l'antiquité* (1727), concentrates in this treatise on the cultural, funeral and religious rites of the Romans, Egyptians, Druids, French Gauls, and Indians,



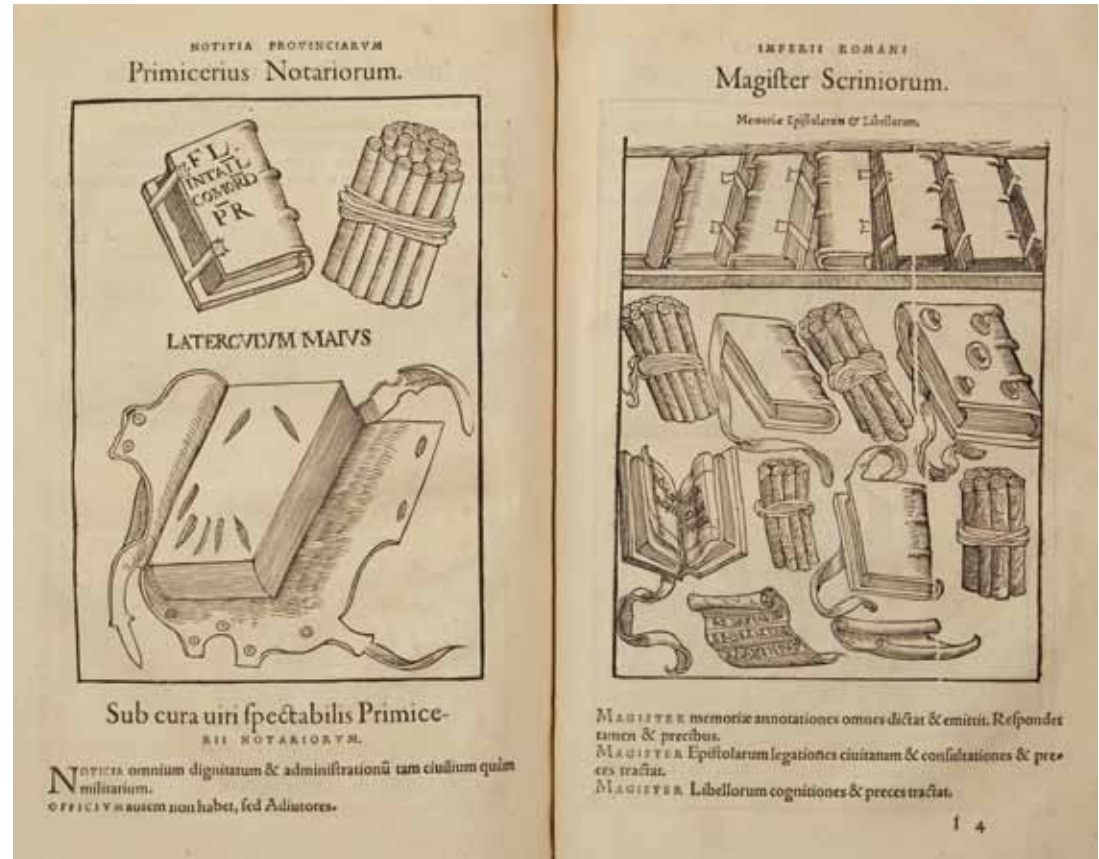
using the bas-reliefs and surviving sculptural monuments to illustrate his points. There is a long chapter discussing the major source for Martin's work, the *Operum Tomus Primus* of Saint Jerome, printed in Verona, 1734-42, and a final chapter with illustration on a astrological talisman with Arabic text. Some rubbing to binding.

PROVENANCE: Sir John Cope, Bart. with ex-libris; Don Cameron Allen with ex-libris.

64. [ROME - NOTITIA DIGNITATUM]. *Notitia utraque cum Orientis tum Occidentis ultra Arcadii Honoriiue Caesarum tempora, illustre vetustatis monumentum.* Sigismund Gelenus, ed. [108] ff. Illustrated with woodcut printers device on title-page and last ff, and 105 woodcuts of which most are full-page. Small folio, 330 x 230 mm, bound in nineteenth-century three-quarters vellum over marbled boards. Basel: Hieronymus Froben & Nicolaus Episcopus, 1552.

\$ 12,500.00

First Complete and First Illustrated Edition. A collection of works on the late Roman Empire, comprising a profusely illustrated guide to the workings of the Imperial Rome during the beginning of the 5th century, derived from a 9th or 10th century Greek manuscript. The manuscript has since disappeared; its content,



however, is preserved in this edition with fine Renaissance woodcut illustrations. A cross-section of Roman life is



depicted in the *Notitia*, including city views, armor, the insignia of Roman Legions, costume, and most interesting, numerous illustrations of codices and books.

The book was edited by the scholar and friend to Erasmus, Sigismund Gelenus, who dedicated the work to the great anatomist Andreas Vesalius. The majority of the illustrations were done by the Swiss painter and engraver Conrad Schitt. The woodcut initials have been attributed to Hans Holbein.

The volume consists of several tracts, including Beatus Rhenanus' description of the Roman province Illyricaum, Alciati's work on Roman military and civil organization, topographical descriptions of Rome and Constantinople, the *Notitia Dignitatum*, an anonymous 4th-century tract on the imperial army and ideas for new engines of war, including a design for a ship propelled by neither wind nor oar, and lastly an early medieval text *Altercatio Adriani Augusti Epiceti philosophi*. Occasional light browning and/or water staining, still a very good copy.

Brunet IV, 111. Adams N-354. Rosenwald 909.
Wellcome 4582.

65. **RYFF**, Walter Hermann. *Der Erste [-drit] Theyl der kleynen Teutschen Apoteck, Confect*. Three volumes in one. I: 8, 110, 6 ff. (final blank); with a fine full-page woodcut of a bloodletting man; II: 4, 155, 5 ff. (final blank); III: 4, 163, 4 ff. (lacking final blank). Square 4to., 197 x 157 mm, bound in contemporary German dark calf, two catches on upper cover, lacking clasps. Strasbourg: (vols. I-II) Samuel Emmel, 1562 & 1559; (vol. III): Heirs of Balthasar Becken, 1552.

\$ 6500.00

Rare Sammelband containing all three volumes of Ryff's manual of domestic medicine and cookery; this copy is especially desirable as it is preserved in its contemporary German binding. Sixteenth-century household books are rare in any condition.

In Part I Ryff recommends diets for invalids and sick persons; additionally there are recipes for melancholy, insanity, and the plague (at the end is a plague-tract, with a fine full-page woodcut of a man being bled). The work offers recipes for meat, fish, fowl, vegetables, herbs, and beverages including wine (for pleasure and for medicine) plus an entire section on herbal infusions. Part II and III offer domestic remedies for various ailments; for instance, Ryff describes distillation of various vegetable and

mineral substances, the preparation of herbal tinctures, the making of laxatives and purgatives, and more.

Walter Hermann Ryff (ca. 1500-1548), the municipal physician of Strasbourg, was the author of numerous textbooks on the subjects of distilling, anatomy and surgery. As the author of the first German anatomy, Ryff's books succeeded in reaching a wide audience.

In this copy, like that of the National Library of Medicine, the colophon to Part II has a different line arrangement from that given by Benzing, and must therefore belong to an undescribed issue, namely: "Getruckt zu Strasz= // burg / durch Samuel Em= // mel / Anno ac. // M. D. LIX." Also, Benzing's issue of Part II calls for five unsigned leaves at the end, whereas the present issue has 4 leaves plus a blank. A few marginal repairs, some spotting or soiling, but an excellent copy of this rare work, of which only 5 copies are located in OCLC: National Library of Medicine DC, Univ. of Michigan, Univ. Zurich, Bayerische Staatsbibliothak, and Wellcome Library.

Benzing, "Ryff" (in: *Philobiblon* 2, 1958, pp. 126-154 and 203-226) nos. 104, 103B, 102B. Simon, *Bibliothèque Gastronomica* 1337. Simon, *Bibliothèque Bachanal* II 576. Durling 4019. Wellcome I, 5674.

66. **SHAKESPEARE PORTRAITS.** *An Inquiry into the Authenticity of Various Pictures and Prints which from the Decease of the Poet to Our Own Times have been offered to the Public as Portraits of Shakespeare.* By James Boaden. vi, 143, [1] pp. Extra-Illustrated with Five India Proofs, and 32 plates, facsimilies and portraits. 4to., 278 x 230 mm, bound by Neumann Binders in full green crushed morocco, intricate gilt fillets and ornaments in corners to covers and in spine compartments, t.e.g., others uncut. London: Robert Triphook, 1824.

\$ 2250.00

A Special, Extra-Illustrated Copy printed on Large Paper. Contained herein are rare India proofs of several plates, and nearly thirty portraits not called for in the original Boaden publication, which was issued in octavo format with 5 portraits.

Boaden's book offers a careful examination of the evidence regarding the authenticity of various Shakespeare portraits; outlining the reasons why some are to be rejected and confirming why others are genuine.

A rare photograph ca. 1862 appears on the specimen facsimile leaf of the first folio title from Lionel Booth's reprint edition. At the bottom of this facsimile leaf appears the following: "The photograph above is only inserted *pro temp.*; its place will be supplied by an Engraving, as much like the original by Droeshout as present art can effect."

A rare use of photography-- no mention of this in Gersheim *Incunabula of British Photographic Literature 1839-1875*. Overall a very fine copy in Large Paper Format.

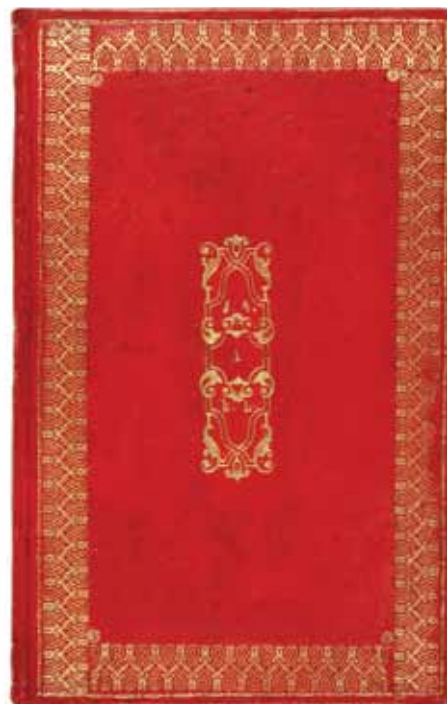
Jaggard 587. Lowndes I, 223.

67. **SILK PATTERNED SAMPLES.** *Amour et Poesie.* Calligraphic Manuscript in French hand. 22 pp. Illustrated with 22 full-page cutout and mounted coloured silk samples meant to serve as illustrations for the facing calligraphic poems. 8vo., 202 x 125 mm, bound in contemporary French red morocco, intricate gilt-tooled ornamental border on both covers, gilt-tooled center piece with presentation initials "J. S. a E. L." in compartments. [Paris: ca. 1840].

\$ 4750.00



Exquisite French calligraphic manuscript most likely written by the initialed person on front cover “E. S.” to his amour “E. L.” Each of the calligraphic love poems is illustrated by a large, full-page sample of French watered silk possessing the most refined patterns and colours. Slightest chaffing to binding extremities. A very fine *bijoux*-like book with most unusual illustrations.





68. **SPANISH DANCE.** *Arte de danzar a la francesa, adornado con quarenta figuras, que enseñan el modo de hacer todos los diferentes passos de la danza del minuete, con todas sus reglas, y de conducir los brazos en cada passo: y en quatro figuras, el modo de danzar los tres Passapies.* By Pablo Minguet E Yrol. [8], 72 pp. Includes 25 woodcut and typographic diagrams of dance position and dance steps, plus 1 engraved folding plate of musical notation. Small 8vo., 147 x 99 mm, bound in contemporary Spanish limp vellum. Madrid: P. Minguet, 1758.

\$ 7250.00

Preferred Second Edition, containing a re-issue of the original sheets of the 1737 first edition (pp. 1-22) to which is added important new material on counterdances of the Minuete (pp. 23-37) and Spanish dances (pp. 38-72); **this augmented material is here published for the first time. The *Arte de danzar* is one of the earliest published documents on Spanish dancing.**

This manual incorporates sections of Raoul-Feuillet's *Choregraphie* (Paris, 1700) and Pierre Rameau's *Le Maître de danser* (Paris, 1725), neither of whom is credited. Part I presents woodcut illustrations of different figures performing the "minuete," the graceful dance that Lully popularized at the court of Louis XIV. Described are

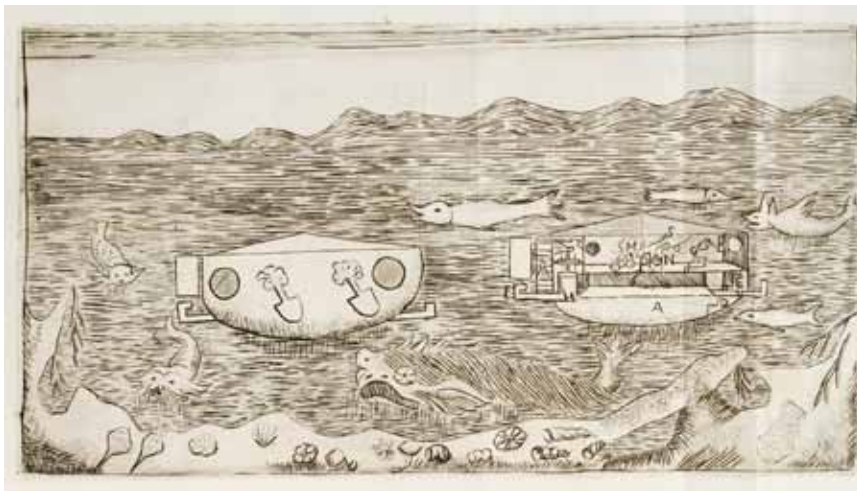
foot positions, the manner of managing one's hat, and a vocabulary of dance steps used in eighteenth-century dance. Part II includes dances by Feuillet and French dancer and choreographer, Guillaume-Louis Pecour. Part III discusses contredances, with advice on how to execute the passages of each dance. The last and most interesting part, gives descriptions for forty-six steps used in Spanish dance; there are long descriptions of important Spanish dances including the graceful Pavana ("Pabana"), Gallarda, Española, Villano, Impossibles, and Hermosa.

The present work is further notable in bearing a folding plate of musical notation (included for practicing dance with musical accompaniment), engraved in copper, not wood (which was, by far, the more the common media in Spain at this date). Minguet é Irol (Barcelona, ca. 1715 – Madrid 1801) was a self-taught engraver and printer, who issued almanacs and works on practical musicianship (including guitar, flute, violin, and other instruments) and dance. Several leaves expertly repaired; binding restored. A very good, complete copy.



PROVENANCE: with contemporary notes on dance throughout, presumably in the hand of "Mollinedo" who inscribed this copy on the verso of the title-page and on p. 36. Front pastedown inscribed: "Henales."

Schwartz & Schlundt, *French Court Dances and Dance Music* I-47 (p. 53). RISM B/VI p. 587. Malkin, *Dancing by the Book* 79 (1737 edition only).



69. **SUBMARINE NAVIGATION.** *Nuovo trattato sulla vera rettificazione del circolo misurato esattamente con il diametro: utile alla trigonometria, alla misura delle curve, e degli spazj curvilinei... Con una dissertazione sul modo di navigare sott'acqua, inventato dallo stesso autore l'anno 1799.* By Gaetano Marchetti Tomassi. 75, [1], 34 pp. Illustrated with 6 etched folding plates. 8vo., 202 x 142 mm, bound in nineteenth-century Italian vellum. Fuglino: Feliciano Campitelli, 1817.

\$ 2500.00

Second Edition. Dedicated to Czar Alexander I of

Russia. Count Gaetano Marchetti Tomassi (1774–1857), born in Foligno near Perugia, was an amateur mathematician who experimented with various methods of squaring the circle, the results of which are documented in this text. The first part of the book concentrates on circles, the second part contains a discussion on conic sections, and part three elucidates his research on various curves.

However, the real interest and value of Tomassi's book is found in the fourth part which discusses his researches "on a mode of navigating under water."

In 34 pages the author describes a crude **model of a submarine** that he has invented. It protected a man while navigating submerged for long periods of time. Tomassi also alludes to the military possibilities of a submarine, and he states that classical artillery could be preserved dry and functionable in his submarine.

The author cites in a footnote on page 3 of Parte Quarta that a first edition of this work exists dated 1814, however, no copy of that edition is listed in OCLC, and no sources turned up a copy anywhere. No copies of either edition at auction as listed in ABPC.

Cat. Weil 6, 275: "very uncommon ... seems to be very rare ...".

70. **THEATER.** *Commentatio de personis vulgo larvis seu mascheris von der Carnevals-Lust.* By Christoph H. Berger. Frontispiece, 8 ff. (including title printed in red and black with vignette), 340 pp., 37 ff. (including errata and binder's instructions). Illustrated with 153 (i.e. 154) engravings on 86 leaves, of which 4 are folding and 5 are pasted in. 8vo., 204 x 166 mm, bound in contemporary German brown calf. Frankfurt & Leipzig: G.M. Knochium, 1723.

\$ 2250.00

Only Edition of this interesting work on the theater of Antiquity - the engraved plates by Johann Georg Wolfgang (1662-1744) show masks and costumes known to be used in the six plays of Terence (*Andria*, *Eunuchus*, *Heautontimoroumenos*, *Adelphi*, *Phormio* and *Hecyra*), deriving from the famous Terence manuscript now known as Vaticanus 3868 (see K.E. Weston, "The Illustrated Terence MSS" in: *Harvard Studies in Classical Philology* XIV, 1903). The work, an expansion of Berger's *Dissertatio de jure personarum* (1720), refers to more than 360 authors listed by name, "quorum scripta et sententiae in primis in hac commemoratione referuntur."

Berger (1687-1737) examines the art of Theatrical Performance and the concepts of Satire and Comedy

through the ages. There is a chapter on Carnival decrees and prohibitions, mainly issued by German princes (these texts are in German). The work is dedicated to King Augustus II (1670-1733) "The Strong," of Poland, Prince Elector of Saxony (a man of extravagant tastes). Text somewhat browned but overall in very good condition.

PROVENANCE: From the library of Count Christian Ernst Stolberg (with engraved armorial bookplate and stamp Stolberg-Wernigerode).

Lipperheide Ub 5. Cicognara 1586 ("Opera dottissima, e non comune in Italia"). Graesse I, 339. Hayn/Gotendorf, *Bibliotheca Germanorum Erotica & Curiosa* I, 538.





COPENHAGEN ARCHITECTURE

71. **THURAH**, Laurids Lauridsen de. *Hafnia Hodierna, Eller udførlig Beskrivelse om den Kongelige Residentz- og Hoved-Stad Kiøbenhavn, med en Forklaring om alle de Merkværdigheder, som denne store Stad nu omstunder*

indbefatter. -- Description circonstanciée de la Residence royale et capitale de Copenhague, avec une explication de toutes les choses dignes de remarque, que renferme de nos jours cette grande ville. -- Ausführliche Beschreibung der Königlichen Residenz- und Hauptstadt Copenhagen, nebst einer Erklärung aller Merkwürdigkeiten, so diese grosse Stadt zu unsern Zeiten enthält. [14], 368 pp. Illustrated with an engraved frontispiece, 110 engraved plates, plus 12 engraved vignettes in the text. 4to., 277 x 222 mm, bound in contemporary Danish mottled calf, blue edges. Copenhagen: Ernst Henrich Berling, 1748.

\$ 3000.00

First Edition of the finest eighteenth-century description of Copenhagen,

written by the most important architect in Denmark at that time, and profusely illustrated throughout. This authoritative work provides important contemporary descriptions, engraved views, and architectural plans of all the principal buildings in Copenhagen, including

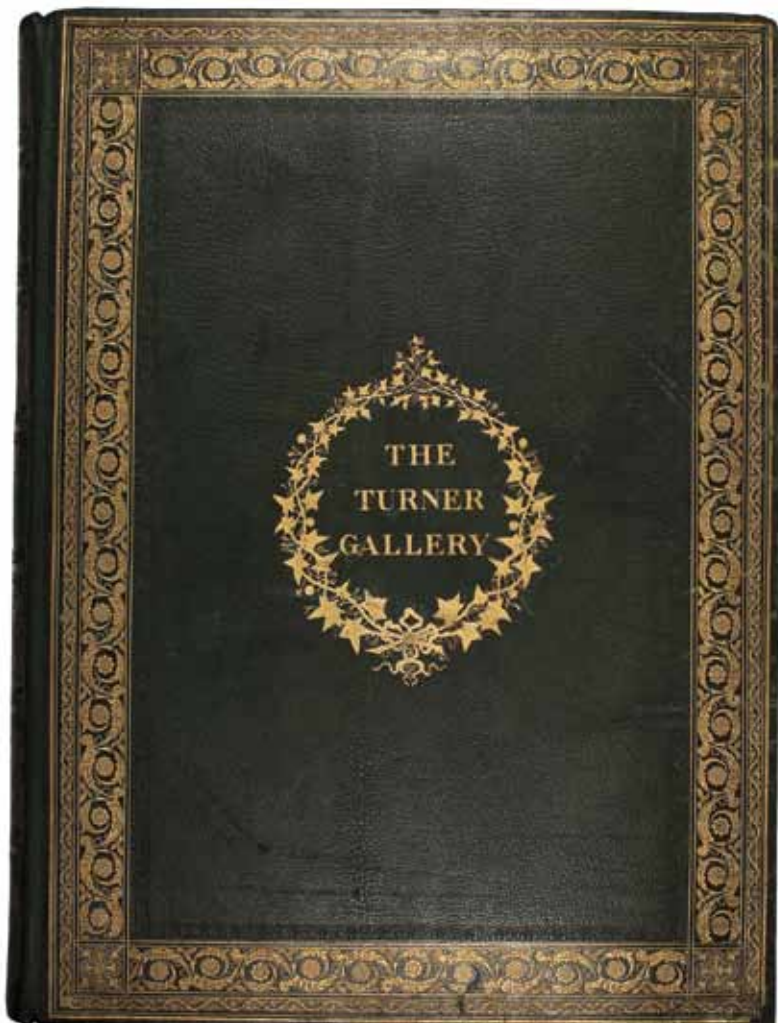
the three Royal Palaces, other government and public buildings, the townhouses of the aristocracy, and the city's numerous churches. That the text appears in Danish, French, and German in parallel columns made it readily accessible to non-Danish readers; that the work was very carefully designed and printed, with attractive architectural head- and tailpieces, gave it further appeal.

The work compliments, without much overlap, the author's *Danske Vitruvius* which focused primarily on surrounding areas (such as Fredensborg). Thurah (1706–1759) was the foremost architect in Denmark during the reign of Christian VI (1730–1746); he had a military education and studied in Germany and Italy, where he witnessed large scale Baroque architectural works, and quickly understood the decorative possibilities offered by the Rococo style.



Binding a little scuffed, two plates supplied from a smaller copy (namely plates 39 and 44), otherwise in very good, fresh condition.

Berlin Katalog 2260. Not in Millard Collection.



72. **TURNER, J.M.W.** *The Turner Gallery. A Series of sixty engravings from the principal works of Joseph Mallord William Turner. With a memoir and illustrative text by Ralph Nicholson Wornum.* Two volumes. xxvi, [2], 52; [2], 53–91, [1] pp. Illustrated with a frontispiece and 60 engraved plates, **each with an additional eaux-forte not called for in the text.** Atlas folio, 656 x 470 mm, bound in contemporary deluxe English green morocco, richly gilt, marbled endpapers, a.e.g. London: James Vertue, n.d. (1861).

\$ 7500.00

Large Paper copy, possibly unique on account of the 60 additional *eaux-forte* proof plates. In this copy all 120 plates are artist's proofs, before letters, and printed on mounted India paper. Justly considered to be the most lavish work on Turner published in the nineteenth century, this copy offers dark and richly engraved plates of Turner's paintings. And it represents one of the first illustrated catalogues of any importance to introduce a substantial portion of Turner's work to the public. The present copy shows with clarity the creation of these exquisite engravings, with an impression on India paper of the first plate (*eaux-forte*), followed by a second impression, likewise on India paper, of the completed plate. We know of no other similar record of engravings after Turner's paintings.

In terms of significance, *The Turner Gallery* was preceded only by Ruskin's *Modern Painters* (1843–1860), which (in its first volume) provides valuable insight into the work of Turner. Thornbury's *Life of J.M.W. Turner* (1862), with all its inaccuracies, was the first full-length biography of Turner; Hamerton's *Life of J.M.W. Turner, R.A.* (1879) was the first serious biography. None of the above mentioned works, however, were as extensively illustrated as the present volumes.

Ralph Nicholson Wornum (1812–1877), art historian, was Keeper of the National Gallery from 1855 until his death. In his introduction to *The Turner Gallery* Wornum pleads for better space



for Turner's 725 works. Very good copy in beautiful contemporary morocco bindings (expertly restored), first blank in vol. II repaired.



73. **UKRAINIAN SERVICE BOOK.** *Posledovanie na den' s[via]tyia Paskhi i na vsiu svetluiu sedmitsu.* [*Order for the Holy Day of Easter and for the Whole of Easter Week*]. [1], 163 leaves. Printed on blue paper. Title printed in red and black within an ornamental woodcut border, woodcut initials and a few head-piece ornaments, occasional text headings and initials printed in red. Each page within a four-part woodcut border. 8vo., 184 x 110 mm, bound in contemporary Ukrainian blind-stamped brown calf, sides with leafy roll-tooled border and central blind-stamped block of Christ on the upper cover and the Virgin on the lower cover. [Kiev]: Kievo-Pechersky Lavra, [ca. 1796].
\$ 4500.00

A handsome Ukrainian Easter service book, **preserved in its original Ukrainian monastic binding**. The book was printed at the so-called Cave Monastery in Kiev, the oldest monastery in Russia, founded in 1051 and still an important center of Eastern Orthodox Christianity. In 1615 the monks founded there the first printing press of Kiev, which remained for centuries the largest press of the Ukraine.

As in many Western European monasteries, the Kiev monks were obliged to create a bookbindery for the books that issued from their press. Their bindings show

the influence of Western European decorative styles, and are distinguished by the use of human and animal figures, unlike the more abstract ornamental bindings of Moscow and central Russia.

The binding of this copy bears traces of devotional practice, the front cover block of Christ with his hand raised in blessing being worn down by the worshipful fingers of the faithful. Occasional slight fingersoiling, binding somewhat rubbed, overall in fine, fresh condition.

Rare: no copies in OCLC, which lists only an 1800 edition at Amsterdam and an edition of 1830 at Göttingen. On the Kiev bindery, cf. S. A Klepikov, "Historical notes on Ukrainian bookbinding," *The Book Collector*, Summer 1966: 135-142.



74. **VARIN**, Amédée. *L'Empire des Légumes. Memoires de Cucurbitus Ier. Recueillis et mis en ordre par MM. Eugène Nus et Antony Meray.* [4], 310 pp. Illustrated with an engraved frontispiece and 23 engraved plates (of which 1 is in woodcut, repeated on wrappers), all coloured by a contemporary hand. 4to., 266 x 177 mm, bound in nineteenth-century contemporary green quarter-roan over marbled boards, spine faded to brown, by Semet and Plumelle. Paris: Gabriel de Gonet, [1851].

\$ 4250.00

Second Edition. A delicately hand-coloured copy of the "Droleries Végétales", a masterpiece of nineteenth-century French book-illustration in the style of Grandville. The

twenty-four steel engraved plates depict various kinds of vegetables, including carrots, radishes, onions, beans and lettuce, that begin to walk and talk; several of these anamorphic beings begin to assume human traits, with hilarious results. Witness the asparagus and artichoke fighting (“For too long we have been put in the same sauce; it is finally time to put our foot down!”) or the Parliamentary Carrot (“Three hours on the witness stand without cracking”). The fine plates by Amédée Varin (1818-1883) and brilliantly conceived and executed.

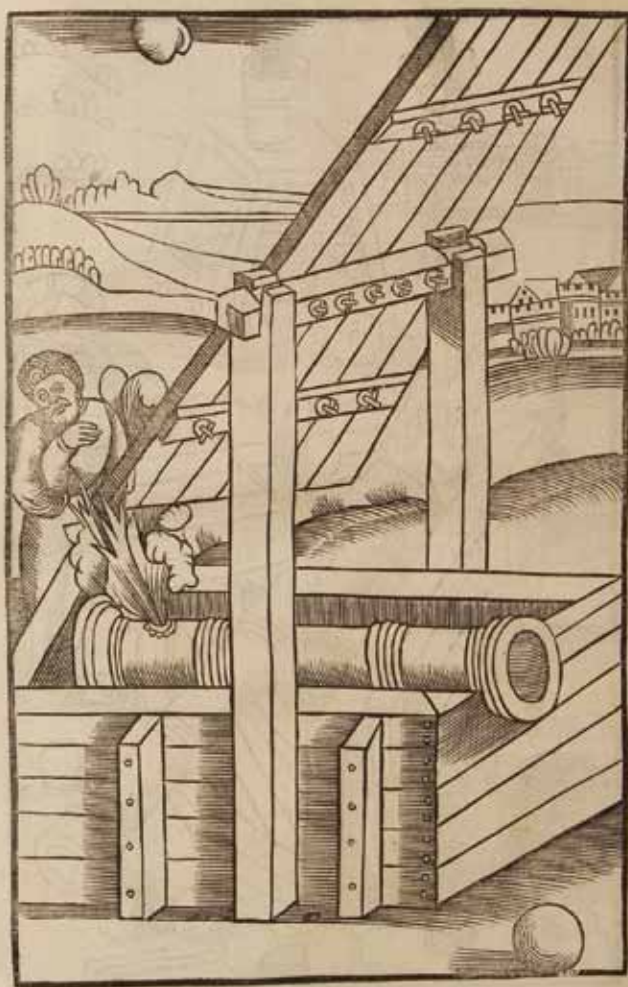
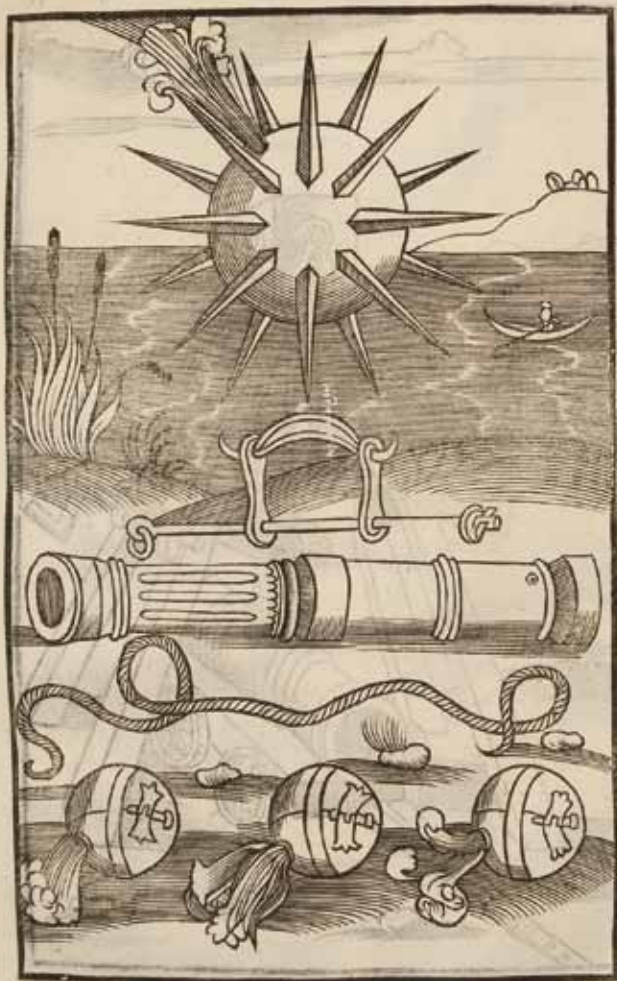
Carteret III, 218. Brivois 134-5. Vicaire VI, 245. Sander 537. Not in Ray.



75. **VEGETIUS RENATUS**, Flavius. *De Re Militari*. Collated and edited from ancient codices by Guillaume Budé. [8], 279, [1] pp. Illustrated with a title-page woodcut, two half-page woodcuts on title verso, one full-page woodcut of a lansquenet (the French corrupted form of the German Landsknecht (qv), a mercenary foot-soldier of the sixteenth century), repeated later, plus 120 woodcuts on warfare throughout text and printer's device at end. Folio, 322 x 205 mm, bound in late sixteenth-early seventeenth-century French dark stained calf, blind panels stamped into covers. Preserved in cloth chemise and slipcase. Paris: Christian Wechel, 10 September 1553.
\$ 15,000.00

Later Edition of the Wechel printing of Vegetius' famous manual on warfare, edited by the great sixteenth-century French humanist scholar Guillaume Budé. This is widely recognized as the best Renaissance edition of the ancient military texts of Vegetius, Frontinus, Aelius Tacitus and Modestus. **It survives as the quintessential illustrated military work of the Sixteenth Century.**

The renowned woodcuts in this volume originated in part from the exceedingly rare Valturius edition of 1472, with woodcuts attributed to Matteo de Pasti; they represent the first printed book illustrated by an Italian artist.



However, much is added in this later Renaissance edition which expands on the “engines of warfare” as illustrated in the Valturius.

Flavius Vegetius Renatus, Roman writer and a man of high social rank (fl. ca.385–400 AD) is the author of *De re militari* [a summary of military matters], which remains one of the most important military works of the ancient world. The third book is the most highly prized, as it deals with tactics and strategy. It was the basis for a military education during the Middle Ages and influenced a great many commanders of note, including Frederick the Great. The Aelianus Tacitus text at the end of the volume is illustrated with attractive typographic illustrations consisting of grouped letter diagrams which elucidate military positions and stratagems. Volume preserved in early binding, three inch tears to head and tail of spine, some staining along fore-edge margins, lacking original ties. Otherwise, a near-fine copy with nice impressions of the plates.

BM/STC *French* 436. Adams V-334. Mortimer, *French* 487. Fairfax Murray, *French* II, 563. Brun 308.

76. **VENETIAN INGRESSO.** MOCENIGO, Pietro. *Pel Solenne Ingresso di Sua Eccellenza Mss. Pietro Mocenigo K. Procuratore di S. Marco. Orazione dell'Ab. Pietro Berti.* WITH: *Poesie pel solenne ingresso di Sua Eccellenza il Cavaliere Pietro Mocenigo alla dignità di Procuratore di S. Marco.* Two works in one volume. 1 f., xxviii pp., 1 f. (port); 1 f., lxiv pp., 1 f. (tailpiece), each page surrounded by an engraved border. Folio, 344 x 240 mm, bound in near-contemporary blue patterned paper wrappers. Preserved in blue half morocco protective box. In Venezia: Presso Simone Occhi, 1780.

\$ 3850.00

Only Edition of the *Ingresso* and *Congratulatoria* of Pietro Mocenigo, Procurator of San Marco in Venice. This lovely printed volume captures the refined taste and the love of luxury of the best of Venetian bookmaking in the late eighteenth century.

The frontispiece portrait of Mocenigo was drawn from life by Andreas Compagnioni and executed by Antonio Baratti; there are two engraved title-pages (drawn by



Giovanni David and engraved by Viero), 7 engraved head- or tailpiece vignettes, one full-page engraved colophon, and 16 different ornamental borders by Teodoro Viero, designed especially for this book.

Lapicciarella calls the first work: “nitido e ben stampato, con grand caratteri.” The two works, frequently bound together, were compiled for this occasion by Pietro Berti, and features writings by P. Bernardi, C. Belli, G.F. Altanesi, Lor. Varutti, and Zacc. Betti. Spine slightly worn; internally a very clean and crisp copy retained in a contemporary Venetian pastepaper binding.

Morazzoni 274. Saks Sale 124-125. Cicogna 3385. Soranzo 5796. Lapicciarella 58 & 59.



77. **VENICE- 18th CENTURY.** *Zeffiro, e Clori.* *Poemetto in quattro canti.* By Alessandro Pepoli. C [i.e. 100] pp. Illustrated with a fine engraved frontispiece, engraved title-page, 4 full-page engraved plates, and 8 engraved vignettes illustrating the text, executed by Galli after designs by Manfredi. 8vo., 172 x 106 mm, bound in contemporary Italian turkey morocco, covers framed by gilt Greek-key roll, on spine the title gilt within a green morocco lettering piece, compartments gilt with small stars, board edges gilt. [Venice], 1781.

\$ 1750.00

First Edition of Pepoli's *Zeffiro e Clori*, an extremely rare volume adorned with six engraved plates and eight engraved vignettes by Giovanni-Battista Galli after designs by Emilio Manfredi. Manfredi (d. 1801) was a Bolognese painter who studied with Ubaldo Gandolfi. Manfredi's designs for the present volume were admirably engraved by Giovanni-Battista Galli, whose plates adorn the *Raccolta delle più belle vedute di Livorno* (1783), and others. For the present work, Morazzoni proposes Venice as the place of imprint; an attribution which is followed by Lanckoronska. Rubbed at foot of spine; otherwise a fine copy, in clean and bright state.

Not in ABPC CD-ROM, RLIN or NUC. Morazzoni 248. Lanckoronska 185.

78. **WINTER**, Georg Simon. *Tractatio nova et auctior De Re Equaria... Neuer und vermehrter Tractat von der Stuterey oder Fohlen-Zucht...* Engraved title-page, [22], 223, [5] pp. Illustrated with 46 engraved equestrian plates. Folio, 331 x 210 mm, bound in near-contemporary German marbled boards. Nuremberg: Wolfgang Moritz Endters, 1703.

\$ 3250.00

One of the few equestrian books of the Baroque period to be published in four languages. "In addition to offering counsel on choosing horses, their various qualities, their hygiene, their upkeep, etc., and of the necessities of the Riding Master and his employees, Winter enlightens us on all sorts of amulets and preservatives against sorcery... these singular principles on the upkeep of the horse were omitted from the first edition of the work [1672], but, happily, were included in later editions [1687 and 1703]" (Mennessier de La Lance).

The text, in Latin, German, Italian and French, appears in parallel columns and is illustrated with 46 full or double-page equestrian plates of high quality, all of considerable interest to breeders, trainers, and veterinarians. Of special interest are the plates of horse-monsters including a horse with two human feet and a long mane; a horse with a



vast tail; a horse with eight hooves; a horse with a human head; a horse with front hooves upturned; a horse with six hooves; a monstrous horse-dog with three legs, including one human leg and foot; and several hermaphrodites. One double-page plate repaired, one full-page plate with corner torn away. Second flyleaf torn, perhaps with the loss of an early inscription. Despite some wear to the binding, in very good condition.

Provenance: G. W. Gunther Nurnberg with small oval ink stamp.

Nissen, ZBI 4426. Mennessier de La Lance II, 649.

79. **WATELET**, Claude-Henri. *L'Art de Peindre*. xxii, 152 pp. Illustrated with an engraved frontispiece, title-page vignette, 13 etched headpiece portrait medallions all by J.B.M. Pierre and engraved by Watelet, 10 elegant tailpieces- 4 by Marguerite Lecomte and 5 by Pierre all etched by Watelet, and two full-page line engravings of Antinoüs and Venus de Medicis by Pierre and etched by Watelet. 12mo., 158 x 89 mm, elegantly bound in near-contemporary English vertical straight-grained morocco, Greek key border ornaments, a.e.g. Paris: Guerin et Delatour, 1760.

\$ 3000.00

First Edition, the octavo edition, issued simultaneously in a quarto format. An elegant French treatise on the art of painting illustrated with a total of 27 images either etched or engraved by the author Claude-Henri Watelet. The portraits include: Michelangelo, Raphael, Leonardo, Titian, Coreggio, Tintoretto, etc.

The French painter Watelet (1718-1786) was a member of the famously wealthy *Fermiers Généraux*, which allowed him to pursue his interests as an amateur painter, a respected etcher, a writer on the arts and a connoisseur of gardens. As a close friend of Francois Boucher, Hubert Robert and Madame de Pompadour, Watelet was well-



positioned to write with some insight on the prevalent theories of painting and art during the Ancien Regime.

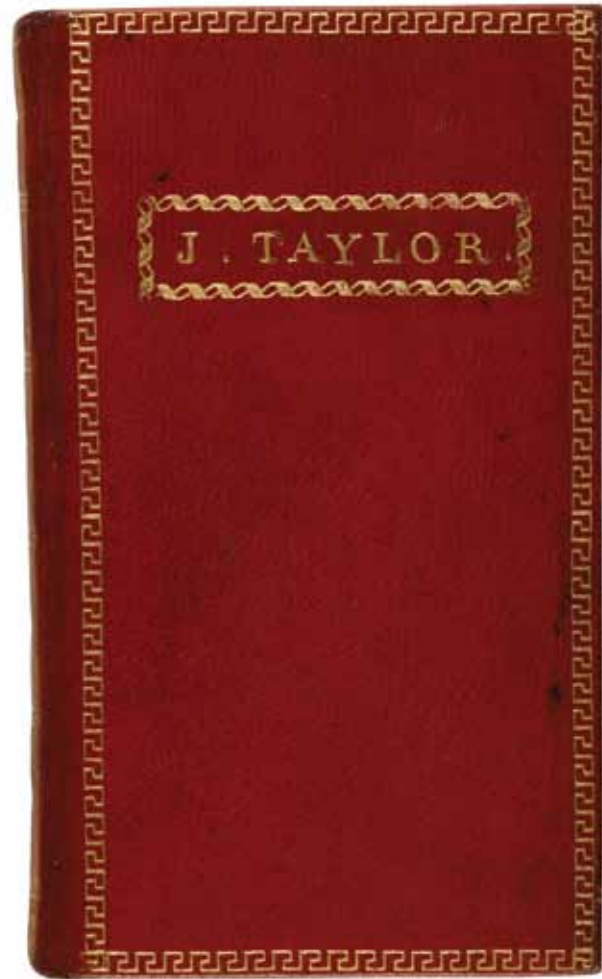
Watelet's book was divided into two parts: the first a long prose poem on the art of painting, containing sections on design, colour, picturesque painting, and poetic invention. The second part offers contemporary reflections of

proportions, painting of the human figure, the movement of figures, aspects of beauty, the harmony of light and colours, the expression of the passions, etc..

He was a contributor to the Diderot *Encyclopédie* on painting and engraving; he an honorary associate of the Académie royale de peinture et de sculpture, and in 1760 he was elected to the Académie française after the publication of his *L'Art de peindre*. Watelet was also an early patron of Greuze, who painted the famous portrait of Watelet dressed in silver-coloured silk, with an artist's calipers in hand facing a bronze reduction of the Venus de' Medici on his table (see plate #2 page 72 of this volume).

PROVENANCE: J. Taylor with his name gilt-stamped on front cover (perhaps John Taylor (1745–1806), English landscape painter, close friend of David Garrick and referred to by Benjamin Franklin as “the best landscape painter in England”; Lucien Tissot Dupont with red leather ex-libris; Peter Wick with ex-libris; Edmond Lincoln.

Cicognara 1004 “Edizione elegantissima.” Schlosser-Magnino 669. Cohen-Ricci 1052. Quérard, *La France littéraire* X, 490. Rahir 682. Lewine 570.

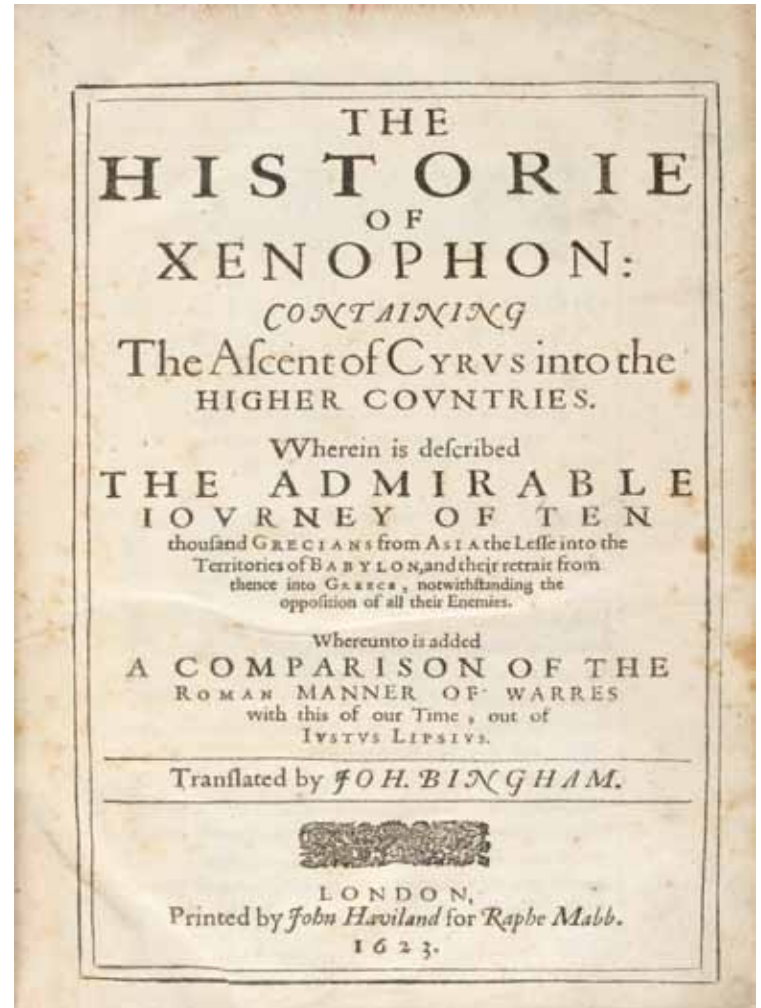


80. **XENOPHON.** *The Historie of Xenophon :* containing the Ascent of Cyrus into the higher Countries, wherein is described the admirable Journey of ten thousand Grecians from Asia the lesse into the Territories of Babylon, and their retrait from thence into Greece, notwithstanding the opposition of all their Enemies. Whereunto is added a comparison of the Roman manner of Warres with this of our time, out of Iustus Lipsius. [6, 146, 12] pp. John Haviland for Ralph Mabb, 1623. BOUND WITH:

_____. *Five Decades of Epistles of Warre.* [10], 200 pp. 4to., bound in contemporary calf, hinges and headcap repaired. London: Augustine Mathews, 1622.

\$ 8500.00

First Edition in English of Xenophon's *Anabasis*, his celebrated account of the Greek invasion of Persia under Cyrus, and the eventual defeat and lengthy retreat of the ten thousand soldiers. Cyrus was an eyewitness to the events he recounts, and his work has remained a classic of military history. As with most of the early translations of Greek and Roman authors, copies of *The Historie* are very scarce, even more so in fine condition as here. Minor repairs to the binding, but overall an extremely fresh and pleasing copy.



81. **ZUBLER**, Leonhardt. *Fabrica et usus instrumenti chorographici. Das ist, Neue Planimetrische Beschreibung: Wie man mit einem leichten und geringen Instrument alle Stätt, Gärten, Weyher und Landschafftten, jedes in sein gewisse Lägerstatt und Proportion auffreissen und verjüngen soll.* [8], 39, [1] pp. Illustrated with an engraved title, engraved dedicatory coat-of-arms and 13 soft-ground etchings by Dietrich Meyer. BOUND WITH: *Novum Instrumentum Geometricum*. Two parts in one. 65, [3] pp. Illustrated with 20 soft-ground etchings by Meyer. Small 4to., 190 x 150 mm, bound in contemporary Swiss vellum. Basel: Ludwig König, 1607.

\$ 4500.00

First Edition of the original printing in German of Zubler's treatise covering the newly invented scientific instruments used in surveying. Three of these instruments were invented by Zubler himself "one of the earliest triangulation instruments" (Kiely). The soft-ground etchings depict: navigational measuring, land surveying of both towns, landscapes and gardens, fortifications, measuring for artillery, and several detailed engravings of the instruments.



Vnderricht von den Instrumenten Das Ander Capitel.

Vnderricht wie man diß Instrument machen
vnd zubereiten soll/so zu dem grund les
gen gebrauchet wirdt.



Läß dir ein eben Brett in allweg vngesehr anderthalben
Schuch machen/vnd anderthalben Zoll dick/vnden ein
Fuß daran/vngesehr drey oder vier Schuch hoch/oben
ein Creutz eines Schuchs lang/vnd oben ein Zapffen für gang
eines Zols lang/der gar satt in das Brett gange/vnd man es
doch

The author, Leonhardt Zubler (1563-1609), Zurich mathematician, instrument maker, and goldsmith not only describes in his text the three new instruments that he had invented, but he employed fellow Swiss artist Dietrich Meyer (1572-1658) a glass painter, portraitist and etcher to produce soft-ground etchings showing surveyors using Zubler's instruments. Zinner records that examples of Zubler's instruments are kept at the Germanisches National Museum,

The *Novum Instrumentum Geometricum* bound in without signature A4, which it seems was never included in this copy. Some staining to a few pages, contemporary vellum covers soiled and worn in places.

STC German Z-292 & Z-297. Berlin Katalog 1714 & 1713. Zinner, *Instrumente* 597. Cockle 947-949. Poggendorff II, 1420. Kiely, *Surveying Instruments*, 224-226, 328-232 (reproducing 3 of the plates).