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Catalogue 160



CATALOGUE 160

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January 2012



2

1

ADAM, VICTOR

[Les charades alphabétiques.] 25 lithographic plates, each with multiple vignette illustrations within dec. figurative borders; (1)f. (table). (8)-pp. publisher's catalogue at end. The plates carry printers' credits to Aubert and to Benard et Frey. Sm. oblong folio. Cloth, 3/4 red morocco, with morocco supralibros title. The album was simultaneously published in London (Ch. Tilt) and New York (Bailly Ward & Co.). Its title appeared on the front wrapper (not present with this copy). A few small marginal tears, binding slightly worn.

[Paris (Aubert), 1840?]

\$650.00

Beraldi: Les graveurs du 19. siècle I.19; Bibliothèque Nationale, Dept. des Estampes: Inventaire du fonds française après 1800, I.49

2

AESOP

Aesop's Fables with his Life: in English, French and Latin. Newly translated. Illustrated with one hundred and twelve sculptures. To this edition are likewise added, thirty one new figures representing his life. By Francis Barlow. (10), 40, 40, 17, 221, (3)pp. (including engraved half-title with elaborate border of animals, full-page engraved arms of William Cavendish, Earl of Devonshire, and full-page frontispiece

composition of Aesop with animals, repeated from the first edition). 31 engraved plates hors texte. 110 half-page engraved illus. Signatures: [pi]1 (engraved) 2[pi]1, a2, B-L2, 2B-L2, 3B-Ppp2. Sm. folio. Contemporary mottled calf, gilt rules, fleurons in corners (rebacked preserving the original spine). A.e.g.

"One of the few English productions worthy to stand beside its best foreign contemporaries" (Bland). First published 1666; this is the second edition, enlarged, for which Barlow furnished a set of 31 full-page plates illustrating the life of Aesop, in addition to the original 110 half-page vignette illustrations featured in the first. Of the new plates, 5 were engraved by Barlow; the balance are by Thomas Dudley, a pupil of Wenceslaus Hollar (who himself engraved much of Barlow's best work). All 110 of the vignette illustrations, or "sculptures" as they were termed in the title, were both drawn and engraved by Barlow for the first edition and are reprinted here, as is the touchingly beautiful frontispiece. It is often noted (and sometimes disputed) that the great rarity of the first edition is due to the destruction of the Great Fire of London, which devastated the printer's premises in 1666. Barlow's original drawings are today in the British Museum and the Ashmolean.

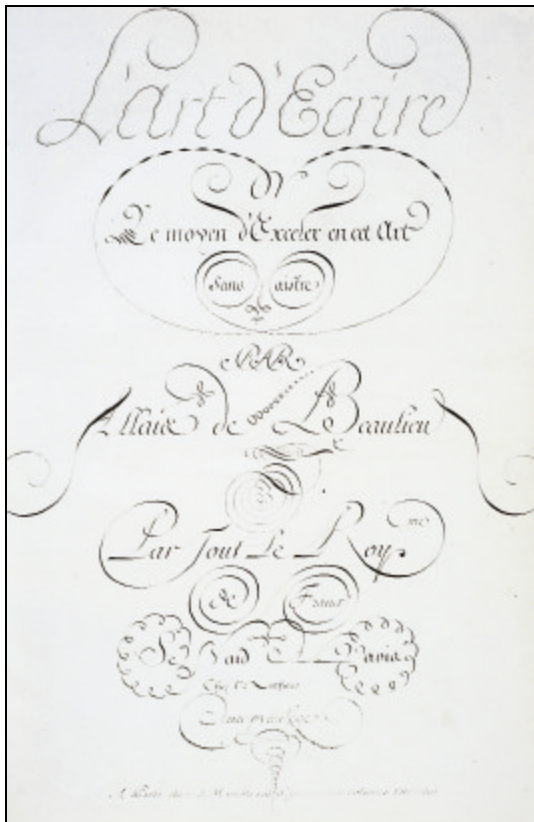
"The Baroque period contributed greatly to the popularization of the 'Fables' of Aesop, which the Renaissance had

brought to new life. Hundreds of new editions appeared, transformed and adapted to the modern time. La Fontaine created the modern fable. The animal story with moral allusions to the life of men paralleled the current taste for emblems. Illustrations for Aesop's fables were one of Barlow's outstanding works (1666). They prove his gift for dramatic, vivid narration" (Benesch). In Hofer's estimation, "Barlow, while not an artist of the very first rank, is a top rank illustrator—the best native Englishman before Hogarth, and one of the best in any period. His Aesop is his masterpiece." A fine, clean copy. Ex-libris Thomas Baring (1826-1904), First Earl of Northbrook, Viceroy of India; Peter A. Wick. London (H. Hills jun. for Francis Barlow), 1687. \$17,500.00 Hofer, Philip: "Francis Barlow's Aesop" (in: *Harvard Library Bulletin*, Vol. II No. 3 [1948], p. 279ff.); Hodnett: *Francis Barlow*, pp. 197-222; Wing A703; Hoffmann I.94; Hofer: *Baroque Book Illustration*, 8; Bland p. 184f.; Benesch: *Artistic and Intellectual Trends from Rubens to Daumier*, p. 41f.; Brunet I.102

3

AESOP

Aesop's Fables. Translated by Sir Roger L'Estrange, Kt., with plates & decorations by Stephen Gooden. 312, (2)pp. 12 copper-engravings by Stephen Gooden, including title and tail-piece, and 198 large historiated engraved initials. 4to. Orig. full vellum, stamped in gold with double fillets, a fox in the center of the upper cover and grapes and vine-leaves in the angles of both covers. T.e.g. Slipcase (marbled boards with label; light wear). One of 525 hand-numbered copies on handmade paper from the edition of 533 in all



7



1

(this one designated a review copy), signed by the artist in the colophon. A very fine copy. Ex-libris Peter A. Wick. London (George S. Harrap & Co.), 1936. \$1,250.00 Dodgson, Campbell: *An Iconography of the Engravings of Stephen Gooden* (London, 1944), nos. 104-115

4

AGUILAR, JOHANNES BAPTISTA DE

Ad Sanctissimum D.N.D. Sixtum V. Pont. Opt. Max. ... In dedicationem Obelisci Vaticani epigrammata. (8)ff. Sm. 4to. Self-wraps. Title a little dusty, with a tear in the blank inner margin, otherwise very good.

First edition of these twelve epigrams on the celebrated moving of the great Egyptian obelisk from Caligula's circus to St. Peter's Square, an engineering feat that took four months and a huge workforce to effect in mid-1586, and which is memorialized best in the illustrated folio account (1590) by the papal architect Domenico Fontana. Aguilar is described on the title of this little tribute as 'Doctoris Theologi ac Sanctae Hispalensis Ecclesiae portionarii.' Bartolomeo Grassi, the publisher of his "Epigrammata," also issued several other booklets about the move in 1586-7, some evidently during the operation, including Filippo Pigafetta's "Discorsi," another "Epigrammata" by Guilielmus Blancus of Albi, Pietro Gallesini's "Obeliscus Vaticanus," and an 86-page assembly of neo-Latin verse, "Sequuntur carmina a variis auctoribus." Grassi re-issued eight of these in 1587, in a nonce collection headed by Gallesini's "Obeliscus," which in its entirety is as rare as any of the original constituents. OCLC records two copies at the National Gallery of Art and Yale University in the US in addition to its reissue as 'Part 6' of the 1587 nonce collection at Harvard. Romae (Ex Officina Bartholomaei Grassii), 1586.

\$1,250.00

Cicognara 2542

5

ALBERTI, LEONE BATTISTA

Della architettura, della pittura, e della statua. Traduzione di Cosimo Bartoli. xiii, (3), 341, (3)pp., 69 plates (4 folding). Engraved title-page vignette and culs-de-lampe by Pio Panfili. Folio. Contemporary vellum over boards, titled in pen at the spine. A handsome eighteenth-century edition using Bartoli's Italian translation, first published in 1550; the editor states that the text relies on the Venice editions of 1565 and

1568. Leoni's edition of 1726 served as the model for the unsigned plates, which are reversed and slightly reduced. "Très belle édition faite avec beaucoup de soin" (Olschki). Intermittent very light wear; a handsome copy. From the library of Leo Steinberg (though not marked as such). Bologna (Nell' Instituto delle Scienze), 1782. \$2,500.00
Fowler 12; Schlosser p. 126; Olschki, 8054; Gamba 1188; Brunet I.131; Graesse I.52

6

ALGAROTTI [FRANCESCO]

Saggio sopra la pittura. 178. (2)pp. Original signatures, stitched, loosely inserted in modern marbled wrapper. Uncut, with large margins. First published Bologna, 1762, and duly translated into English (London, 1764), French (Paris, 1769) and German (Kassel, 1769); a number of editions such as this appeared in Italy before the end of the eighteenth century. Count Francesco Algarotti (Venice, 1712-1764) was internationally esteemed as a connoisseur, particularly in Germany, where he was an agent and advisor to Frederick the Great, Augustus III and Count Brühl. Venezia (Stamperia Graziosi), 1784. \$450.00
Cf.: Borroni I.854; Schlosser p. 682; Cicognara 7

7

ALLAIS, JEAN-BAPTISTE

L'art d'écrire par Allais. 12pp., 24 unnumbered engraved plates (including engraved title). Four of the plates are signed both by Allais and by the engraver Louis Senault. Sm. folio. Boards, 1/4 green vellum. A second issue of the first edition of 1680, which included an identical section of plates; the letterpress has been reset. "Allais' book is a valuable treatise on the art of calligraphy. There are few purely ornamental decorations, major importance having been given by the calligrapher to the instructions, illustrations, tables of exercises and diagrams which explain the technique of a perfect French hand" (Marzoli). Vellum split at front hinge; generally a fine, fresh copy. Paris (Chez Jean Mariette, rue Saint Jacques, aux Colonnes d'Hercules), 1698. \$4,500.00



4



5

Becker: Hofer Collection 92; Jammes 34. Cf. the following, citing the 1680 edition: Bonacini 27, Berlin 5117, Marzoli 56

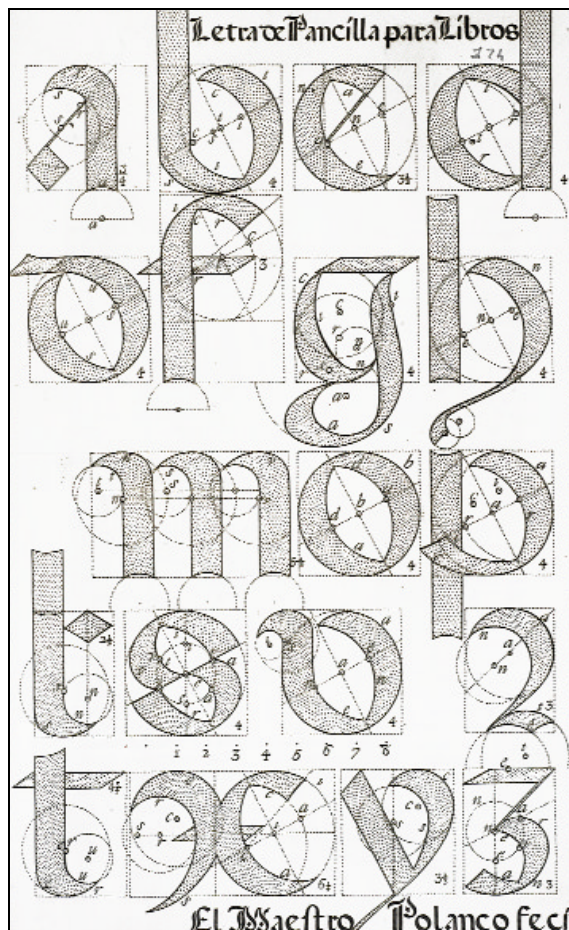
8

(ALMANAC)

Almanac américain pour l'année 1802. (26), 224pp. Stipple-engraved allegorical frontispiece of Liberty feeding the American eagle, with the American flag and French revolutionary cap in the distant clouds; 7 engraved plates hors texte, including 4 delicately hand-colored neoclassical costume plates, and 3 portraits, of Lavater, Washington and Jefferson (after Peale). Engraved title-page. Publisher's hand-colored engraved boards with ornamental border, with antique vases (different on each cover) within medallions and ornamental borders (slightly chipped at spine). A.e.g. Blue calf pull-off box by Rivière.

This almanac for the American market, a literary miscellany preceded by a calendar, was modeled on successful French and German versions of the period. Contents include an essay on Lavater; "La France toujours la même: Dialogue;" "Histoire de Pérourou, ou du raccommodeur de soufflets, écrit par lui-même;" "La perruque blonde;" and other texts. The stylish Parisian costume plates ("très gentiment coloriés," Grand-Carteret) are very charming. From the library of Sir David Lionel Goldsmid-Stern-Salomons, with his engraved ex-libris.

"Philadelphie" [1802]. \$1,200.00
Grand-Carteret 1373; Shaw & Shoemaker 42; Drake, M. Almanacs, 10572



11

11

AZNAR DE POLANCO, JUAN CLAUDIO

Arte nuevo de escribir por preceptos geometricos, y reglas mathematicas. Engraved title, engraved frontispiece with portraits of four saints (printed in bistre), portrait of the author, (10)ff., 165ff., 39 plates (partly folding; partly hors texte; partly printed in bistre). Wood-engraved culs-de-lampe. Lrg. 4to. New vellum, in period style, lettered at spine.

"Aznar de Polanco was not only a writing master and calligrapher, but also a mathematician, architect and fencing master. 'Arte nuevo de escribir' was his most important work on calligraphy. It is based on the firm belief that writing should depend on geometrical principles" (Victoria and Albert). The collation of the work is eccentric; this copy, with 39 plates in addition to the preliminaries, is complete. Some plates cut a little short; last leaf renewed at top outer corner, with loss of a few letters.

[colophon: Madrid] (En la Imprenta de los Herederos de Manuel Ruiz de Murga, à la Calle de la Habada), 1719.

\$3,500.00

Bonacini 123; Becker: Hofer Collection 137 (two copies, both incomplete); Berlin 5245; Cotarelo y Mori I.134ff.; Victoria and Albert 117; Jammes 47; Whalley 1980 p. 79f.; Palau 21133; Heredia 595; Aguilar Piñal I.3217



12

12

BAERS, JAN

Kabinet der Schrijf-konst, door Jan Baers. Eerste [-tweede] deel. 2 parts in 1 vol. Engraved title-page, plates 1-30; engraved title-page, plates 31-58. Oblong 4to. 19th-century marbled boards, 3/4 cloth. Commenting on the Hofer copy, Becker writes "First edition. There is no prefatory or instructional text. The eccentric order of the plates conforms precisely with all copies examined or recorded. The titles to each volume were signed by the engraver Christiaan Sepp. Two of the sample plates for business letters carry a 1740 date." A few minor smudges, generally a fine copy of this handsome book.

Amsterdam (Adam Meyer), 1761.

\$2,800.00

Bonacini 128; Becker: Hofer Collection 158; Berlin 5037; Hutton 6

13

BARETTI, GIUSEPPE MARC' ANTONIO

A Journey from London to Genoa, through England, Portugal, Spain and France. By Joseph Baretti. 4 vols. vii, 306, 320, 319, 311, (13)pp. Sm. 4to. Contemporary mottled calf, the spines gilt in six compartments. First English edition; based on his travels from 1761 to 1765, the book originally appeared as "Lettere famigliari." A prolific literary critic, the Italian-born Baretti was secretary for Foreign Correspondence to the Royal Academy of Painting and Sculpture, and a friend of Samuel Johnson and David Garrick. Joshua Reynolds wrote a spoof of the book (not published until the twentieth century) entitled "A Journey from London to Brentford" shortly after its appearance. The present work follows Baretti's "An Account of the Manners and Customs of Italy" (1768). Slight loss at top corner of 12 leaves of Vol. IV; small splits in spines (but sound). Occasional mid-nineteenth-century pencilled annotations.

London (T. Davies/ L. Davis), 1770.

\$950.00

Dobai II.810., 1361

14

BAROTTI, CESARE

Pitture e sculture che si trovano nelle chiese, luoghi pubblici, e sobborghi della città di Ferrara. 223pp. Large folding engraved bird's-eye view after Barotti. Wood-engraved culs-de-lampe, lettrines. Sm. 4to. Nineteenth-century speckled boards, 1/4 calf (backstrip mended). Light wear.

Ferrara (Giuseppe Rinaldi), 1770.

\$1,200.00

Schlosser p. 584; Cicognara 4196; Fossati Bellani 2787; Lichtenthal p. 167



17

15

[BAZIN, GILLES AUGUSTIN & RÉAUMER, RENÉ ANTOINE FERCHAULT DE]

The Natural History of Bees. Containing an account of their production, their oeconomy, the manner of their making wax and honey, and the best methods for the improvement and preservation of them. Translated from the French. (16), 452, (16)pp., 12 copper-engraved folding plates. Lrg. 8vo. Contemporary calf.; raised bands, spine gilt in compartments.

An English translation of Bazin's "Histoire naturelle des abeilles," which the author arranged to have published simultaneously with the French edition. Based directly on Réaumur's "Mémoires pour servir à l'histoire des insectes," it takes the form of a dialogue between Clarissa, the mistress of a country estate, and Eugenio, the author. Eighteenth-century engraved ex-libris "Downfield," with contemporary inscription "Ja: Rigg" on flyleaf. A handsome copy.

London (J. and P. Knapton/ P. Vailant), 1744. \$1,200.00
Cf Brunet 6437

16

BEDE, CUTHBERT [PSEUD. BRADLEY, EDWARD]

The Adventures of Mr. Verdant Green, an Oxford Freshman. By Cuthbert Bede, B.A. With numerous illustrations designed and drawn on wood by the author. iv, 188pp. Numerous wood-engraved illus. Sm. 4to. Fine polished calf; raised bands, spine gilt in compartments, a.e.g. (Morrell, London).

Bound with: The Further Adventures of Mr. Verdant Green: an Oxford Under-Graduate. Being a continuation of "The Adventures of Mr. Verdant Green, an Oxford Freshman." vii, 108pp. Numerous wood-engraved illus.

Bound with: Mr. Verdant Green, Married and Done for. Being the third and concluding part of the "Adventures of Mr. Verdant Green, an Oxford Freshman." iv, 112pp. Numerous wood-engraved illus.

The Reverend Edward Bradley (1827-1889), who wrote under the name Cuthbert Bede, drew occasionally for "Punch."

London (Nathaniel Cooke), 1853; London (H. Ingram & Co.), 1854; London (James Blackwood), 1857. \$200.00
Sadleir 3432; Wolff 755

17

[BENSERADE, ISAAC DE]

Metamorphoses d'Ovide en rondeaux imprimez et enrichis de figures par ordre de sa majesté. (12), 463, (9)pp. Engraved frontispiece by Sébastien Le Clerc after Charles Le Brun, engraved royal arms on title, 226 engraved illustrations by Le Clerc, François Chauveau, and Jean Le Pautre. Text printed in Roman type by Jules Jannon. Sm. folio. Contemporary calf with large gilt supralibros arms of Louis XIV in centre of covers, gilt ornament at each corner, spine gilt in compartments, morocco label. Minor restoration to extremities of spine.

This superbly illustrated edition of Ovid, commissioned for the edification of the Dauphin and paid for by Louis XIV, contains some of the finest work of François Chauveau and Sébastien Le Clerc. Benserade, who composed the rondeaux, was the librettist for Lully, and the author of verses for ballets du cour, or masques, at the court of Louis XIV, where he had a flourishing career. Two acrostic verses at the end spell out the names of Madame de Ludre, one of Louis' latest conquests, and a rival, for a time, of Madame de Montespan.

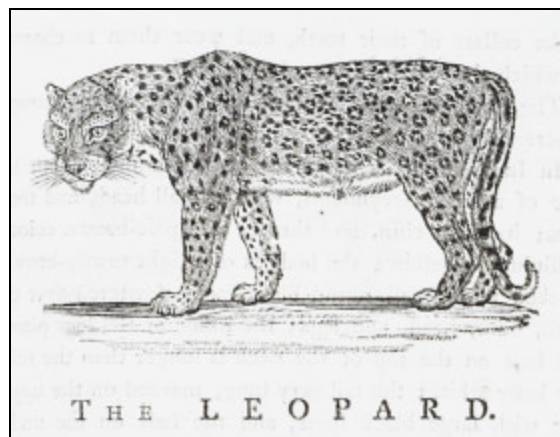
Speaking of Chauveau's designs for the first edition of La Fontaine's "Fables" (1668), Bland remarks "They must be compared with Leclerc's vignettes in Ovid's 'Metamorphoses' (translated in 1676 by Benserade) which had also the advantage of being impeccably printed at the Imprimerie Royale. It is probable that Chauveau collaborated with Leclerc in this book—he may have designed while Leclerc engraved—but if so the delicacy and lightness of touch which he never achieved elsewhere, and which clearly presages the work of the next century."

Paris (Imprimerie Royale), 1676. \$4,800.00
Jombert Catalogue raisonné de l'oeuvre de S. le Clerc, i, 124; Weigert Inventaire: Chauveau 1173-1274; Silin, Charles I.: Benserade and His Ballets de Cour (1940), p. 113f.; Tchemerzine ii, 139; Bland p. 180, fig. 142; Brunet IV.288

18

BERLIN. KÖNIGLICHE MUSEEN. ABTHEILUNG DER AEGYPTISCHEN ALTERTHÜMER.

Die Wandgemaelde der verschiedenen Raeume. [Von R. Lepsius.] (2), 21, (1)pp., 37 plates (1 folding). Lrg. oblong 4to. Contemporary boards, 3/4 leather. The rare first edition;



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OCLC lists 5 copies in American libraries. None of the great Egyptological libraries which Ars Libri has handled in the past (Elmar Edel, Alexandre Varille, Erich Lüddeckens, W. Erichsen, William Kelly Simpson, Günter Dreyer, Alfred Grimm) included a copy of this work by Richard Lepsius. Light pencilled annotations, light marginal waterstain on the title-page.

Berlin, 1855.

\$1,500.00

Beinlich-Seeber 12054; Ibrahim-Hilmy I.379

19

BEWICK, THOMAS

A General History of Quadrupeds. The figures engraved on wood by T. Bewick. viii, 456pp. 200 woodcut figures of animals. 103 woodcut vignettes and tail-pieces. Lrg. 8vo. (Demy format). Contemporary calf gilt. Ex-libris Rt. Hon. William Henry Smith.

First edition of Bewick's first book. "Desiring to instruct his readers in an agreeable way, Bewick faithfully depicted each quadruped in proper sequence. Exotic creatures like the lion and the hippopotamus, which he took from books, may be unconvincing, but he never fails with the dogs, sheep and cats, which he drew from life. As the book progresses, the formal ornaments which serve as tailpieces to the sections give way to the glimpses of country life in which Bewick strikes his distinctive note" (Ray). Front cover split at spine (sewing intact); loss at top margin of one leaf, affecting catchword; otherwise a fine copy. Ex-libris Rt. Hon. William Henry Smith.

Newcastle Upon Tyne (Printed by and for S. Hodgson, R. Beilby, & T. Bewick), 1790.

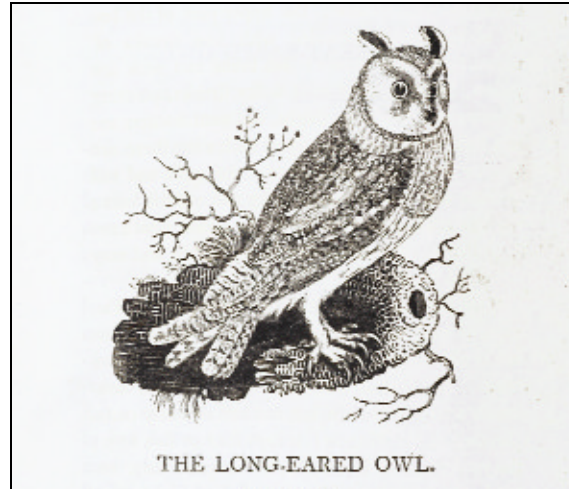
\$950.00

Tattersfield TB1.1; Ray: The Illustrator and the Book in England from 1790 to 1914, 49.

20

(BEWICK) Goldsmith, Oliver & Parnell, Thomas

Poems by Goldsmith and Parnell. xx, (2), 76pp., 5 wood-engraved plates by Thomas and John Bewick. 8 wood-engraved vignettes by the Bewicks. Lrg. 4to. Contemporary marbled boards, 3/4 calf gilt. Raised bands. T.e.g. First edition; a second was published in 1804. "By far the handsomest of contemporary volumes containing Bewick's work" (Ray); "the first really finely printed book illustrated by the Bewicks" (Updike). This copy is accompanied by a suite of



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the five wood-engraved plates on Whatman paper, which Tattersfield suggests are unbound specimens of the original printing. Originally accompanied by a title-page ("Woodcut Illustrations for Goldsmith's and Parnell's Poems") and placed in a grey sugar-paper wrapper, these plates may have been issued by Edwin Pearson about 1875. Intermittent light foxing.

London (W. Bulmer and Co.), 1795.

\$2,000.00

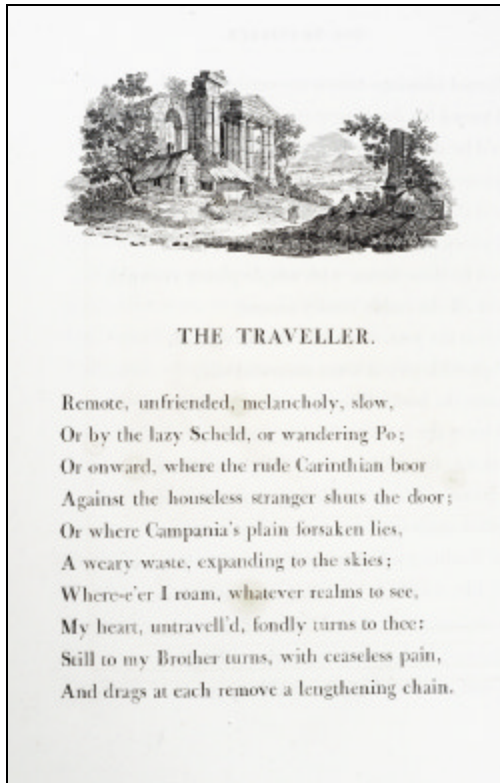
Tattersfield 2.481; Hugo 78; Ray, Gordon N.: The Illustrator and the Book in England from 1790 to 1914 (New York, 1976), no. 50

21

BEWICK, THOMAS

A History of British Birds. The figures engraved on wood by T. Bewick. 2 vols. and Supplement. Vol. I: Containing the History and Description of Land Birds. xxx, (2), 335, (1)pp. 208 wood-engraved vignettes of birds, tailpieces, etc. Vol. II: Containing the History and Description of Water Birds. xx, 400pp. 237 wood-engraved vignettes of birds, tailpieces, etc. [Vol. III:] A Supplement to the History of British Birds. 2 parts in 1. Part I. Containing the History and Description of Land Birds. 50, (2)pp. 43 vignettes. Part II. Containing the History and Description of Water Birds. 49, (3)pp. 40 vignettes. 4to. Vols. I-II: Contemporary marbled boards, 3/4 calf, handsomely rebaked at a recent date in matching calf gilt, the spine in compartments with raised bands, morocco labels. Supplement: Original publisher's brown boards (buff at spine), with octagonally trimmed printed dark pink supralibros label ("Supplement to Bewick's British Birds. Royal"); contemporary signature on front cover.

First editions, and earliest issues, of both the "Land Birds" and the "Water Birds," Vol. I with the cuts of the Sea Eagle and the Magpie, and the vignette at p. 285, all in first state, and with the advertisement for the third edition of the "Quadrupeds" at the end; second, expanded, edition of the "Supplement" (preserving the 1821 date on the title-page, but printed in 1822). The stated price of 13s. at the foot of the title-page of the "Land Birds" indicates that volume to be in the Old Royal issue (of which only 134 copies were printed); the price of 15s. on the title-page of the "Water Birds" indicates it to be in the Royal (thin paper) issue (900 copies printed). The "Supplement" is stated to be in the Royal issue in the publisher's supralibros on the boards. As Bewick had



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extra copies of these leaves run off, the "Supplement" is much more often encountered inserted at the end of rebound copies of the "Birds" than in its original boards.

"As he continued his effort 'to render a delightful portion of Natural History more interesting and generally known,' Bewick put to good use the lessons he had learned from the 'Quadrupeds.' He limited himself to British birds, which he could observe at first hand, and the scenes of English life, previously confined to tailpieces, became more numerous and elaborate, more varied and poetic. The 'History of British Birds' is consequently his masterpiece with respect both to craftsmanship and creative imagination" (Ray). Occasional unobtrusive spotting, small mend at foot of title-page of Vol. II; a remarkable set, with all three volumes uncut and unpressed.

Newcastle (Printed by Sol. Hodgson, for Beilby & Bewick: Sold by Them, and C.G. & J. Robinson, London/ Printed by Edward Walker, for T. Bewick: Sold by Him, and Longman and Rees, London/ Printed by Edward Walker, for T. Bewick: Sold by Him, and E. Charnley, Newcastle, and Longman and Co., London), 1797, 1804, 1821 [1822]. \$3,500.00
Tattersfield TB1.13, TB1.16, TB1.25; Roscoe 14c, 17c, 25/27b; Ray 51

22

BEWICK, THOMAS

A History of British Birds. The figures engraved on wood by Thomas Bewick. 2 vols. Vol. I: Containing the History and Description of Land Birds. xxx, (2), 335, (1)pp. 208 wood-engraved vignettes of birds, tailpieces, etc. Vol. II: Containing the History and Description of Water Birds. xx, 400pp. 237 wood-engraved vignettes of birds, tailpieces, etc. Sm. 4to. Contemporary polished calf gilt, finely rebacked by Rivière &

Son, the spine gilt in compartments; inner dentelles; a.e.g. First editions, and earliest issues, of the two volumes. Ex-libris of W. van R. Whittall, Henry Andrews Ingraham.

Newcastle (Printed by Sol. Hodgson, for Beilby & Bewick: Sold by Them, and C.G. & J. Robinson, London/ Printed by Edward Walker, for T. Bewick: Sold by Him, and Longman and Rees, London), 1797-1804. \$2,000.00
Tattersfield TB1.13, TB1.16; Ray 51

23

(BEWICK) Thomson, James

The Seasons. By J. Thomson. Embellished with engravings on wood by Bewick, from Thurston's designs. xx, (8), 286, (6)pp. 8 wood-engraved illus. Sm. 4to. Contemporary boards, 1/4 cloth; paper spine label (front board detached). Uncut. Of the two 1805 editions, Hugo calls this the "much finer book, printed on very thick paper and with remarkable fine impressions of the cuts." The prospectus describes it as the "splendid Royal Octavo edition, printed in the best style by Bensley, on a superfine wove paper, upon a new and very large type." Loosely inserted: extra signature from another copy (=pp. 279-286, [6]), including the print entitled "Hymn." Somewhat worn, with some foxing on the tissue guards; nonetheless uncut and in its original binding. London (Printed for James Wallis), 1805. \$600.00
Tattersfield TB2.569; Hugo 203

24

(BEWICK) Marris, Robert

Poetic Flights; or, Traits of the Imagination. With other poems. 102pp. Contemporary polished calf gilt, hand-painted in black, the front cover with the figure of a lion, and the back with that of a tiger (the eyes of both creatures touched with gilt). Fitted clamshell case (1/4 calf gilt). The paintings on the covers of this striking binding appear to be based on cuts in Bewick's "General History of the Quadrupeds," and the outlines of the lion are punched from transfer, clearly from a print. A handsome volume.

Wisbech (Privately Printed), 1813.

\$800.00

25

BEWICK, THOMAS

Memoir of Thomas Bewick, Written by Himself. Embellished by numerous wood engravings, designed and engraved by the author for a work on British fishes, and never before published. Preface by J.B. [Jane Bewick]. xix, (3), 344pp. Most prof. illus. and extra-illustrated. Sm. 4to. Contemporary tree calf gilt, finely rebacked by Bernard Middleton utilizing the original backstrip. A.e.g.

In addition to Bewick's autobiography, the volume includes an appendix with a fable by him, originally meant for his



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"Aesop's Fables," a selection of correspondence, and other short texts. Publication of the memoir was delayed after Bewick's death so as not to offend any of his contemporaries; the tailpieces of the book were among the last blocks he drew.

Elaborately grangerised, this copy contains more than 150 clipped illustrations by the Bewicks and others, including a careful perspectival view of Bewick's kitchen in Gateshead drawn by his son and partner Robert Elliot Bewick in pen and tinted wash (85 x 115 mm.), titled, signed and dated (183-) beneath. The volume is also signed on the title-page by Thomas Bewick's daughter Isabella, who continued to sell copies of the book up to 1881. This may perhaps be one of the copies assembled by Bewick's widow, as described by Tattersfield. "On its publication in 1862, Jane Bewick set the sheets of 20 copies aside, 'properly folded by the binder for the express purpose of interleaving.' From 1867 to 1875 she prepared from these sheets ten 'Illustrated Memoirs' at prices between 5 guineas and 8 guineas for the 'bibliomanists' her father had so deplored. Other favoured collectors had previously been supplied with proofs of birds and vignettes, 'some of which may be suitable to bind up interleaved with your copy,' as she wrote to one of the most acquisitive" (Tattersfield).

Newcastle-on-Tyne/London (Printed by Robert Ward, for Jane Bewick, Gateshead/ Longman, Green, Longman, and Roberts), 1862. \$1,800.00

Tattersfield TB2.379

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BIBLE. NEW TESTAMENT: KALMYK

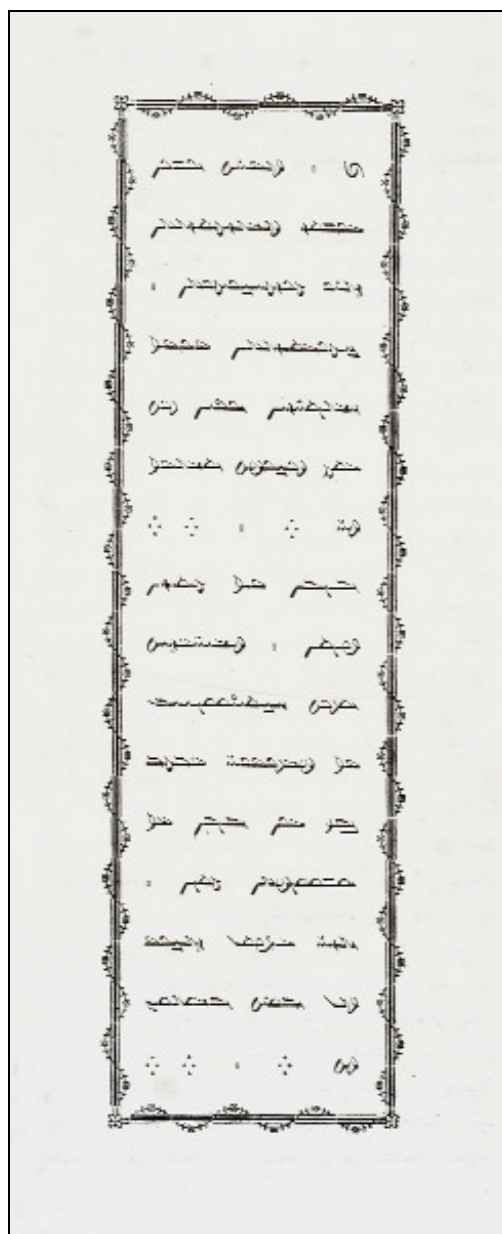
Bidan ba ejan eisos keristos.... Translated by Isaak Jakob Schmidt. 5 parts in 3 vols., as follows:

[1:] [Gospels of St. Matthew and St. John]. 2 parts bound in 1 vol. Matthew: (59)ff. John: 97pp. Each Gospel with a separate title-page. [2:] [Acts of the Apostles]. 137pp. [3:] [Gospels of St. Mark and St. Luke]. 2 parts bound in 1 vol. 225pp., continuously paginated, each Gospel with a separate title-page. Tall 4to. (325 x 135 mm.). The Gospels and the Acts in contemporary full leather; Mark and Luke in contemporary marbled boards, 3/4 leather. Russian dated watermarks, cropped, but reading 1820.

The first complete translation of the Gospels and the Acts of the Apostles into Kalmyk (formerly called Mongolian Kalmyk and now also known as Kalmyk-Oirat) by Isaak Jakob Schmidt, a Moravian missionary to the Kalmyks. It is printed in a modification of the Mongolian alphabet by the Russian Bible Society in Saint Petersburg.

The version used in this edition is not genuine Kalmyk, but an adaptation of ordinary Mongolian intended for the use of the Kalmyks, a branch of the Mongolian people who live in Western Mongolia and the Northern part of Chinese Turkestan (Xinjiang). Largely Muslim and partly adhering to Lamaism, they were the object of Christian evangelizing from the latter part of the 18th century.

The script is the Kalmyk version of Uyghur or Mongolian script, with the peculiarity that the lines of script are read and written vertically; therefore, despite western pagination, the pages are to be read at right angles to the spine. Following Syriac and Muslim practice the pages are turned from left to right. The Mongolian font used here is not the same as that used in the British and Foreign Bible Society's Kalmyk Mongolian edition of 1887, nor that used in the



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Classical Mongolian or Khalka editions. The Matthew translation by Schmidt had previously been published with a Latin title-page in 1815. From the libraries of Hans Conon von der Gabelentz (1807-1874), the distinguished German linguist of the Manchu language, and V.D. Gabelentz-Poschwitz, with the latter's bookplate in all three volumes. The volume containing St. Matthew and St. John bears the circular blindstamp of the Russian Bible Society on the upper cover, and is signed by H.C. von der Gabelentz, and with his inscription "Das Evangelium Matthaei & Johanni Kalmuckisch." The volume containing the Acts is inscribed "Kalmückisch" by H.C. von der Gabelentz on the front free endpaper (the last two pages containing the Imperial printing privilege). The volume containing Mark and Luke is signed by H.C. von der Gabelentz on the inside front cover and dated 1856, with a tipped-in slip inscribed in his hand "Die evangelien des Marcus und des Lucas in kalmykischer [crossed out: Sprache] übersetzung."

An exceptionally beautiful piece of printing, extremely rare. WorldCat lists copies of all five parts only at Cambridge University, and copies of St. John, St. Matthew and the Acts at the University of Pennsylvania, with no copies of St. Mark and St. Luke in any American library.

[St. Petersburg (Rossiskoe Bibleiskoe Obshchestvo), 1820-1821] \$15,000.00

Darlow and Moule 6832, 6831, 6833, 6834; Walravens, Hartmut: Isaak Jacob Schmidt (1779-1847). *Leben und Werk des Pioniers der mongolischen und tibetischen Studien. Eine Dokumentation*. Wiesbaden (Harrassowitz), 2005



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BICKHAM, JOHN

Fables, and Other Short Poems; Collected from the Most Celebrated English Authors. The whole curiously engrav'd, for the practice & amusement of young gentlemen & ladies, in the art of writing. Printed and sold by William and Cluer Dicey at the Printing-Office in Bow Church-Yard, London, where may be also had curiously engrav'd by the same hand, the second and third vols. 32 engraved plates (including handsome dec. title-page). Medallion portrait and, 12 engraved illus. after drawings by William Kent and John Wootton. Sm. 4to. Contemporary marbled wraps. (rebacked).

The first edition was published in London in 1731 ("rarisimo," Bonacini). "This volume is the first of three parts eventually issued of John Bickham's abridgment of the first volume of John Gay's fables, which were first published in 1727. Eventually all three parts were issued together with a collective title. The illustrations in this version were engraved by George Bickham, Junior, copying those in Gay's first edition, themselves based on drawings by William Kent and John Wootton" (Becker). Ownership inscription, Washington 1850, on front flyleaf. Old mends inside hinges, cut slightly close, nonetheless a neat copy.

[London] (William and Cluer Dicey), 1737. \$850.00

Cf. Becker: Hofer Collection 199; cf. the following, citing 1731 edition: Bonacini 205; Becker: Hofer Collection 198; Heal p. 181

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BISSCHOP, JAN DE

Paradigmata graphices variorum artificum. [Bound with: Signorum veterum icones.] Per loh. Episcopium ex formis Nicolai Visscher. Etched dec. title-page by Gerard de Lairesse, 57 through-numbered etched plates; etched dec. title-page, 100 through-numbered etched plates. All etchings are by Jan de Bisschop, and signed with the artist's Latin monogram, JE. Printed on heavy laid paper, with more than one watermark. Sm. folio. Contemporary mottled boards, handsomely rebacked in brown morocco, with gilt label.

First published in The Hague, 1671; this edition apparently issued by Hendrik de Leth sometime between 1731, when he took charge of the firm after his father's death, and 1741, when copies are noted in private libraries, though it is possible that de Leth continued to use the plates in later years.

An important drawing book by the painter Jan de Bisschop (1628-1671), and equally an important source for the study of classical sculpture in European collections. "[De Bisschop] certainly depended on drawings by other artists, as well as the illustrations from François Perrier's 'Icones' (Paris, 1645) for his two influential series of prints in book form, the 'Signorum veterum icones' (1668-9), with 100 prints after classical sculptures, dedicated to Johannes Wtenbogaard and Constantijn Huygens, and the 'Paradigmata graphices variorum artificum' (1671), with prints after old master drawings and dedicated to Jan Six. Some of the classical sculptures reproduced in de Bisschop's 'Icones' were from the seventeenth-century collections of Gerrit Uylenburgh and Hendrik Scholten, to which de Bisschop had direct access; most of the old master drawings in the 'Paradigmata' were based on works by Italians: Annibale Carracci, Domenichino, Francesco Salviati, Cavaliere d'Arpino, Giulio Romano and others. The sequence of the 'Icones' adhered strictly to the classical tradition: first the individual parts of the body were illustrated (this section was left unfinished at de Bisschop's premature death), then complete figures, followed by poses and suggestions for compositions with more than one figure. The prints were intended to provide artists with examples of ideal poses. From the paintings of Adriaen van der Werff and Nicolaes Verkolje, it is clear just how influential these studies were in the development of Dutch classical painting during the late 17th century" (Ger Luijten).

Plate 14 in the first work with an early pencil sketch filling the top margin; plate 14 in the second with a small marginal hole. In general an exceptionally clean and fresh copy, with sparkling impressions of the plates. From the library of Leo Steinberg, with his ownership inscription, 1967, and loosely inserted notes.

Amsterdam (Hendrik de Leth), n.d. (ca. 1731-1741?).

\$12,000.00

Cicognara 3429; Brunet II.1020, III.401; Graesse II.487, III.409; Gelder, J.G. van & Joost, Ingrid: Jan de Bisschop and His Icones & Paradigmata (Doomspijk, 1985); Luijten, Ger: "Jan de Bisschop" (in: The Dictionary of Art IV.95f.)

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BOCCACCIO, GIOVANNI

La genealogia de gli dei de gentili. Con la spositione de sensi allegorici delle favole, & con la dichiarazione dell'istorie appartenenti a detta materia. Tradotta per M. Giosepe

Betussi da Bassano. (16), 263ff. Woodcut title-page device, lettrines. Sm. 4to. Contemporary vellum over boards, titled in pen at the spine. Front hinge shaken (secured with cords); cut somewhat close at top edge; intermittent light wear and soiling. From the library of Leo Steinberg, with his ownership inscription, Venice.

Venetia (Giovan Antonio Bertano), 1574.

\$900.00

Cf.: Brunet I.986; Graesse I.446

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BOURGOING, JEAN-FRANÇOIS, BARON DE

Travels in Spain: Containing a New, Accurate, and Comprehensive View of the Present State of That Country. By the chevalier de Bourgoanne, to which are added copious extracts from the essays on Spain of Mr. Peyron. Translated from the French. xiii, (1), 386, (2), 431, (1), x pp. Large folding engraved map as frontis. to Vol. I. Text printed on pale blue stock. Sm. 4to. Contemporary mottled calf, with red and green gilt labels. Second edition, following the three-volume illustrated London edition. The book includes remarks on monuments and works of art; the portions adapted from Jean-François Peyron's 'Travels' include an account of the Alhambra deemed by the translator a worthy supplement to Swinburne's description of 1779. A fine copy.

Dublin (P. Byrne/ W. Jones), 1790.

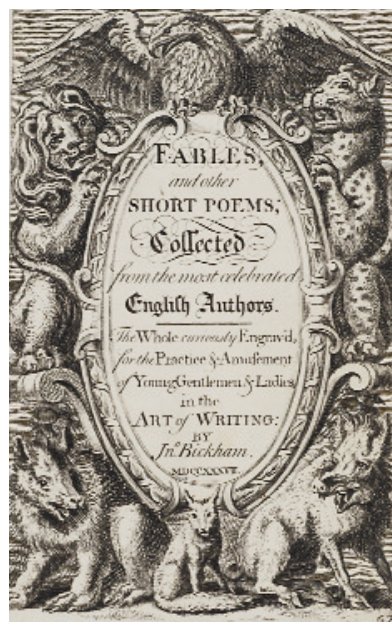
\$450.00

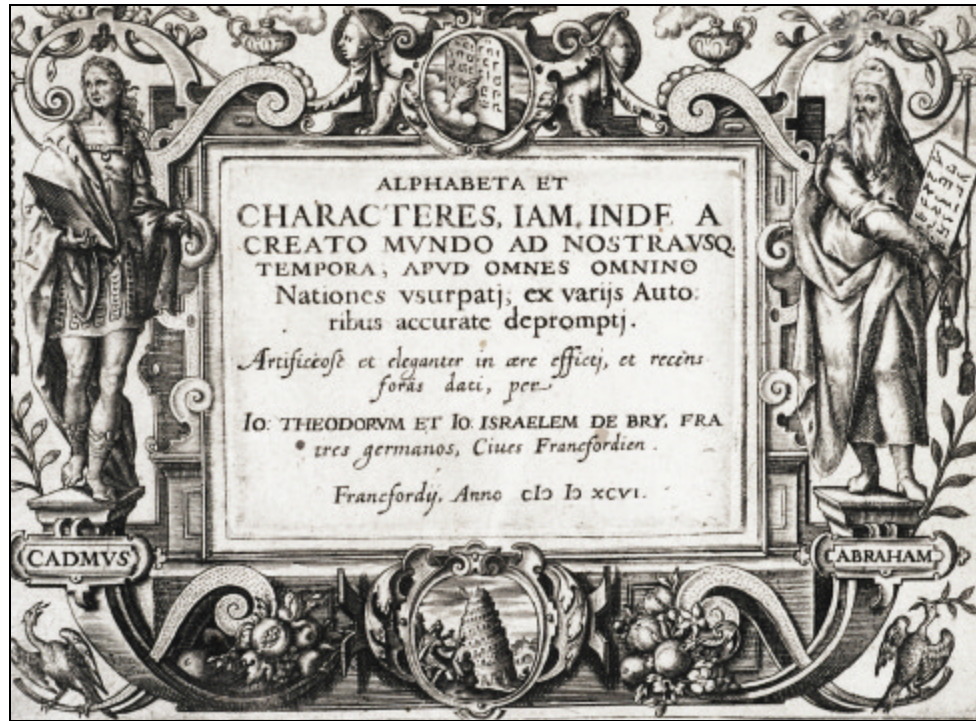
García-Romeral XVIII.121; Santos Madrazo p. 803

31

(BRES DIN) Champfleury [Jules-François-Félix Husson-Fleury]

Chien-caillou. Fantaisies d'hiver. 144pp. Fine marbled boards, 3/4 brown morocco gilt (Petit, succ. de Simier). T.e.g. Champfleury's first novel, dedicated to Victor Hugo, "Chien-caillou" is a contemporary *roman à clef* about Rodolphe Bresdin; "a romantic portrait of an eccentric, poverty-stricken artist. The title was Bresdin's nickname, actually a fractured version of Chingachgook, the hero of James Fenimore Cooper's novel, 'The Last of the Mohicans' (1826)" (David P.





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Becker, in *The Dictionary of Art*). Intermittent light foxing. Loosely inserted, a brief autograph note signed, from Champfleury to an unnamed journalist, dated without year (1f., on recto only, on Champfleury's monogrammed stationery).

Paris (Librairie Pittoresque de Martinon), 1847. \$1,250.00

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BRY, JAN THEODOR DE & BRY, JAN ISRAEL DE.

Alphabeta et characteres, iam inde a creato mundo ad nostra usq. tempora; apud omnes omnino nationes usurpati; ex varijs autoribus accurate depromptj. artificiosè et eleganter in aere efficti et recens foras dati. 6ff. including fully engraved dec. title, and letterpress text (including dedication with large engraved design), and 51 engraved plates (including a repeat of the dedication engraving with no surrounding letterpress, and a decorated alphabet arranged two letters to the plate on 12 plates; lacking plate N1). Fine modern marbled boards, 3/4 brown morocco gilt. Slipcase case (cloth, edged in morocco).

First edition, published simultaneously with a German-language issue ("Alphabeten, und aller art Characteren..."). The alphabet plates include representations of Chaldaean, Syriac, Hebrew, Coptic, Arabic, Samaritan, Greek, Illyrian, Croatian, Armenian, and Roman, among others, many of these in several different varieties, as well as national varieties of lettering styles—German, Flemish, French, and other—also demonstrating upper and lower cases and styles of script. Following these are 12 plates with an alphabet of 24 elaborate Mannerist initial letters by the de Bry brothers, exquisitely ornamented with lions, horses, unicorns, dogs, monkeys, cats, peacocks, turkeys, pelicans, owls, butterflies, beetles, spiders, bees, and a profusion of flowers, berries, and vines. The final three plates (of four published in the concluding section) include six handsome

monogram devices for the brothers themselves and others, and two quatrains of verse in rebus form.

This copy lacks one plate in the final series, a fine acrobatic alphabet. It includes, however, the beautiful and very elaborate dedication engraving, which is not always present—a complex wreathed monogram for Count Philip Louis II of Hanau-Münzenberg, set between elegant figures of Justice and Truth, who stride forward from columned niches bearing scales and a mirror. This engraving is also added to the letterpress dedication leaf (which in some copies is left blank in this area).

Like all other copies we have seen described, this volume does not include plate A1, and it would appear that it was never present, as Becker speculates with reference to the German issue of the work. Several leaves newly mounted on stubs, lower right corner of final plate renewed in blank margin; title with expertly mended clean tear and one small abrasion at platemark; generally a fine, clean copy.

Francfordij (Io. Theodorum et Io. Israellem de Bry), 1596.

\$25,000.00

Hollstein Dutch and Flemish IV.37, nos. 119-169, Bonacini 290; cf. Becker: Hofer Collection 59 (citing German-language edition); Berlin 5283; Guilmar p. 369; Brunet I.1309; Graesse VIII.124

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CANINI, GIOVAN ANGELO

Iconografia. Cioè disegni d'imagini de famosissimi monarchi, regi filosofi, poeti et oratori dell'antichità, cavati da frammenti de marmi antichi, e di gioie, medaglie, d'argento, d'oro, e simili metalli, con le prove dell'istesso autentiche da più classici autori di quei medesimi secoli. Data in luce con aggiunta di alcune annotationi, da Marc' Antonio Canini fratello dell'autore. 7ff. (including elaborate engraved allegorical half-title by Marc' Antonio Canini),

133, (1)pp. (misnumbered). 116 portrait plates hors texte, engraved by Guillaume Vallet, Étienne Picard and Marc' Antonio Canini (including two versions each of plates 37 and 101, by Vallet and Picard both). Woodcut culs-de-lampe. Plate numbers in the descriptive text for plates 1-71 hand-stamped in each case. Folio. Contemporary full vellum, titled in pen at the spine.

The work includes portraits of mythological, as well as historical, figures. The painter and engraver Giovanni Angelo Canini (1617-1666) was a pupil of Domenichino, and an accomplished artist, patronized by Christina of Sweden, as well as a learned amateur of archaeology. Dedicated to Louis XIV, this work was undertaken with the encouragement of minister Colbert in Paris, to which Canini had accompanied Cardinal Chigi from Rome; it was completed by his brother Marc' Antonio, after Canini's death. Inner front hinge somewhat shaken. Occasional very faint foxing; a fine copy, crisp and clean. From the library of Leo Steinberg (though not marked as such).

Roma (Nella Stamparia [sic] d'Ignatio de' Lazari), 1669.

\$3,500.00

Borroni II.13601; Cicognara 2791; Haym IV.159.n7; Brunet I.1541; Graesse II.35

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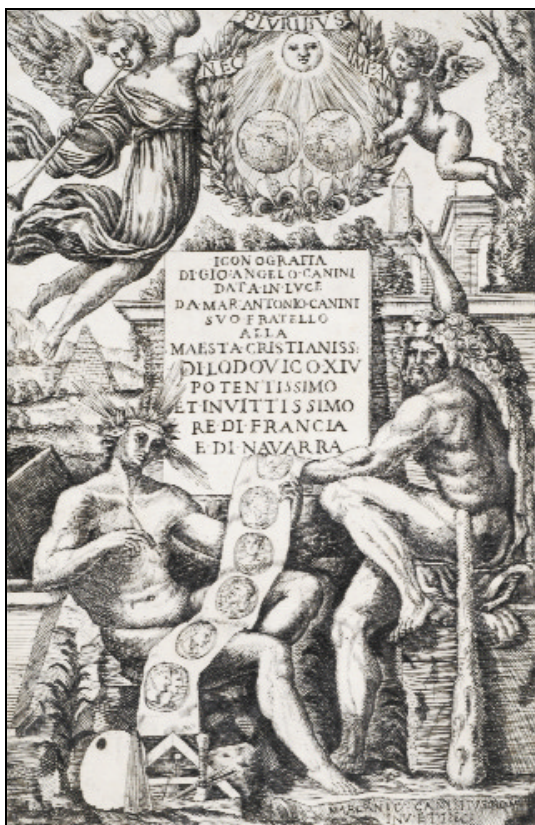
CARASI, CARLO

Le pubbliche pitture di Piacenza. 158, (6)pp. Handsome engraved title-page vignette. Sm. 4to. Early nineteenth-century boards.

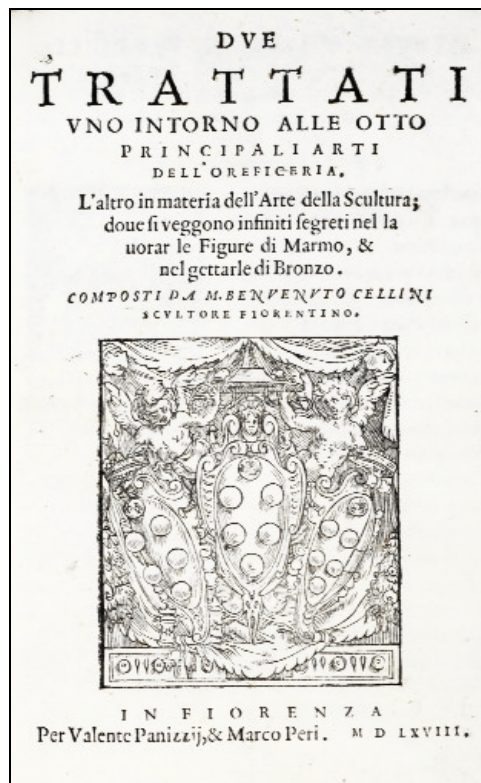
Piacenza (Giuseppe Tedeschi), 1780.

\$750.00

Schlosser p. 577; Cicognara 4307; Fossati Bellani 2857



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CASTIGLIONE, BALDASSARE

Lettere del conte Baldassar Castiglione, ora per la prima volta date in luce, e con annotazioni storiche illustrate dall'abate Pierantonio Serassi. 2 vols. xiv, 222, (2), xii, 384pp. Engraved title-page vignettes, wood-engraved culs-de-lampe, lettrines. 4to. Contemporary mottled calf, gilt at spine. Vol. primo "contenente le famigliari, e i tre primi libri di negozj &c.," Vol. secondo "contenente i tre ultimi libri di negozj ed altre opere delle quali vedi l'avviso ai lettori." "Pregevole e bella edizione" (Gamba). Bindings somewhat rubbed, slight cracks at hinges, small losses at foot of spines. From the library of Leo Steinberg, with his ownership inscription in each volume.

Padova (Giuseppe Comino), 1769-1771.

\$1,500.00

Gamba 1300; Brunet I.1631

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CELLINI, BENVENUTO

Due trattati uno intorno alle otto principali arti dell'oreficeria, l'altro in materia dell'arte della scultura; dove si veggono infiniti segreti nel lavorar le figure di marmo, & nel gettarle di bronzo. Composti da M. Benvenuto Cellini scultore fiorentino. (6), 60, (8)ff. (misnumbered). 36 fine woodcut lettrines with pictorial and architectural views of Italian cities and landscapes. Fine woodcut title-page vignette with Medici arms. Sm. 4to. 214 x 149 mm. Eighteenth-century buff paper boards, spine label, red sprinkled edges (foot of spine slightly chipped).

First edition of Cellini's two treatises, concerning the techniques of goldsmithing and sculpture in marble and bronze, with remarks on architecture and design. These are a highly important source for the study of Florentine sculpture, with



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notably interesting comments on other artists' techniques, Michelangelo's in particular. Cellini discusses at length his difficulties in creating the bronze Perseus and Medusa, commissioned for the Loggia dei Lanzi by Cosimo de' Medici, father of the book's dedicatee, Cardinal Fernando de' Medici. This first edition is the only one to contain the sonnets by Angelo Bronzino, Benedetto Varchi and others at the end, celebrating Cellini's monumental sculpture and other works. It is also the only work by Cellini published during his lifetime—or for that matter up to the eighteenth century, the "Vita" not having been issued until 1728. A second edition of the treatises appeared in Florence in 1731, revised and rewritten in the authorized Italian of the Accademia Crusca. A little spotting, small marginal puncture in final leaf. Intermittent marginal annotations in a neat early hand. This copy with an early eighteenth-century inscription regarding the loan of the book by (or to) the Brescian goldsmith Gasparo Rossi. A fine large copy, complete with blank leaf A6.

Firenze (Velente Panizzi & Marco Peri), 1568. \$9,500.00
 Borroni I.1671; Cicognara 273; Schlosser p. 398; Gamba 281; Adams C-1240; Brunet I.1725; Graesse II.99; Amtzen/Rainwater H36

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CHIZZOLA, LUIGI

Le pitture e sculture di Brescia che sono espote al pubblico. Con un' appendice di alcune private gallerie. xxiv, 196pp. Very fine unsigned etched decorations throughout, including allegorical frontispiece, title-page, 4 culs-de-lampe and 2 lettrines, all by the same artist; 1 additional cul-de-lampe by a

different hand. Sm. 4to. Contemporary heavy drab paper wraps. Though the work was published by Luigi Chizzola, who also contributed the preface, it is based on the researches of the Brescian sculptor G.B. Carboni (d. 1783), who is often named as its author. The etchings are quite artistic, the culs-de-lampe being rococo compositions reminiscent of Piranesi, incorporating monuments of the city. This copy has occasional intelligent annotations in two contemporary hands. A fine copy, uncut and as issued.

Brescia (Dalle Stampe di Giambattista Bossini), 1760.

\$1,250.00

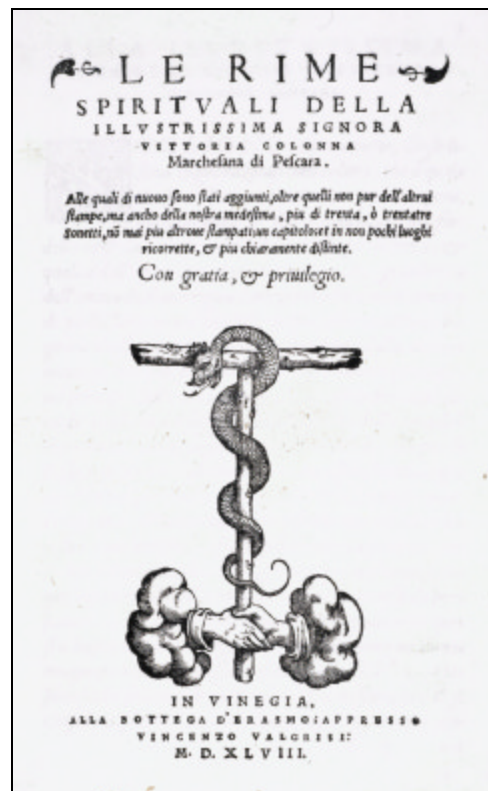
Schlosser p. 569; Cicognara 4185; Fossati Bellani 2101; Lichtenthal p. 5

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CLIO AND EUTERPE, OR, BRITISH HARMONY

A collection of celebrated songs and cantatas by the most approv'd masters. Curiously engrav'd, with the thorough bass for the harpsicord and transposition for the German flute. Embellish'd with designs adapted to each song. 3 vols., entirely engraved. (8), 200pp.; (8), 200pp.; (8), 200pp. Elaborately illustrated throughout by Henry Roberts, with engraved allegorical frontispiece repeated in each volume, and engraved pictorial headpieces for every song. Lrg. 8vo. Nineteenth-century brown speckled calf, gilt, inner dentelles (hinges weak). A.e.g.

First editions of the three volumes appeared in 1758, 1759, and 1762 respectively; this set uniformly 1762. The set includes musical compositions by Arne, Purcell, Handel (from "Jephtha"), Boyce, and Rameau, as well as Baildon, Bell, Defesch, Green, Oswald, Riley, Stanley, and others, and texts from Shakespeare ("Cymbeline" and "The Tempest"), Dryden, Pope, Swift et al: ballads, art songs and cantatas based on



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classical mythology and sentimental narratives, as sung at Vauxhall Gardens, Ranelagh and other elegant venues. An extremely charming specimen of English rococo illustration, profusely illustrated with Watteauvian vignettes by the indefatigable engraver and printseller Henry Roberts, who in 1738-1739 had issued the similar "Calliope, or English Harmony." A few very pale waterstains, intermittent light soiling. Engraved armorial ex-libris of The Right Honourable Charles Lindley, Viscount Halifax (1891). London (Henry Roberts), 1762. \$4,500.00

39

COLONNA, VITTORIA

Le rime spirituali della illustrissima signora Vittoria Colonna marchesana di Pescara. Alle quali di nuouo sono stati aggiunti, oltre quelli non pur dell'altrui stampe, ma ancho della nostra medesima, piu di trenta, ò trentatre sonetti, nō mai piu altroue stampati; un capitolo; et in non pochi luoghi ricorrette, & piu chiaramente distinte. 120pp. Woodcut title-page vignette printer's mark. Sm. 4to. Full dark green crushed levant morocco gilt (small split at foot of front hinge). Inner edges gilt.

Dedication by Apollonio Campano. A first edition of Colonna's "Rime" was published in 1538, and was followed by twelve further published editions before the poet's death in 1547, a year before the publication of the present edition. Spiritual verse by Vittoria Colonna, marchesana di Pescara (1490-1546), the distinguished friend and muse of Michelangelo.

"Colonna's poetry is stylistically impeccable, drawing on the Petrarchan linguistic and imitative models recommended by Pietro Bembo and others in the period, but also, particularly in the more mature work, rich, sensuous and innovative in ways that may surprise the uninitiated reader. Although the

earlier, so-called 'amorous' poems are more traditionally Petrarchan in their emphasis on loss and longing for the deceased consort, later 'spiritual' sonnets embrace instead a far more positive celebration of divine love for Christ which is flavoured significantly by the poet's personal interest in the ideas and doctrines of reform" (Brundin). Intermittent light soiling and foxing. Early inscription at foot of title. Ex libris Pietro Ginori Conti. From the library of Leo Steinberg, with his ownership inscription, 1980.

Vinegia (Appresso Vincenzo Valgrisi), 1548. \$3,000.00
Gamba 1325; Brunet II.161; Graesse II.227; cf. Brundin, Abigail: "Vittoria Colonna" (in: University of Chicago Library: "Italian Women Writers")

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

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

France, circa 1800.

\$3,500.00

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COURT, PIETER DE LA

Sinryke fabulen, verklaart en toegepast tot alderley zeedelezen, dienstig om waargenoomen te werden in het menschelijke en burgerlijke leeven.. (20), 727, (1)pp. Engraved frontispiece and 100 copperplate-engraved emblems by Jacob Gole, each with a Latin motto engraved, a Dutch motto, and subscriptio in prose. Lrg. stout 4to. Fine contemporary blind-stamped vellum, the spine richly gilt in compartments.

First and only edition of this handsomely illustrated book, with "Latin and Dutch proverbs by way of mottoes" (Landwehr), and detailed commentary by La Court on the meanings both of the tales and the illustrations. The plates were later reused in 1731 by J. van Hoogstraten for "Staat en zedekundige Zinneprenten." Sometimes classified as an emblem book, the work more properly belongs to the literature of fables, as Praz has pointed out. A very fine copy, with large margins. Ex-libris Auguste van Assche, Gand; Peter A. Wick.

Amsterdam (Hieronymus Sweerts), 1685.

\$2,250.00

Landwehr: Emblem Books in the Low Countries 1554-1949, no. 433; Praz p. 392

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CULTOS DE DEVOÇÃO,

e obsequios, que se dedicão ao thaumaturgo Portuguez S.to Antonio de Lisboa, em os dias da sua nova trezena. Ordenados por hum devoto do mesmo Sante, para se praticarem na sua propria casa. 128pp., of which the last 45pp.



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are printed with musical scores, of hymns and other offerings. Engraved frontis. of the saint. 8vo. Contemporary Portuguese red morocco, the covers richly gilt with floral sprays and ornaments, the spine in compartments. A.e.g., with gauffered decoration. A charming Portuguese binding. Lisboa (Simão Thaddeo Ferreira), 1802. \$1,200.00

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DELLA VALLE, PIETRO.

Voyages de Pietro Della Valle, gentilhomme romain, dans la Turquie, l'Égypte, la Palestine, la Perse, les Indes Orientales, & autres lieux. Nouvelle édition, revuë, corrigée & augmentée. 8 vols. 2 engraved portraits, and 6 copper-engraved plates (of which 5 are plans). Fine contemporary mottled calf, handsomely gilt at spine.

A later French edition of the work first published in Rome in 1650-1653, written in the form of 54 letters from the author to the Neapolitan physician Schipano; the first French translation appeared in 1661-1664. "The prince of all such travellers is Pietro de la Valle, the most insatiate in curiosity, the most intelligent in apprehension, the fullest and most accurate in description" (H. Yule, after Cox). Della Valle's journey, undertaken over twelve years, took him through the Near East, Persia, and India, and, on his return, through Arabia, Cyprus, Malta and Sicily. "Della Valle left Venice in 1614 on a pilgrimage to the Holy Land. From there he travelled through Syria to Persia, where he married the Circassian Setti Manni and spent some time at the Court of Shah Abbas. He carried on his travels to the west coast of India, finally returning to Italy in 1626. The greatest number of letters are dated from Persia.... Ten letters are dated from Constantinople"

(Blackmer). A very handsome and fresh copy, with the rococo ex-libris throughout of M. Huvier du Mée. Rouen (Robert Machuel), 1745. \$4,500.00
Cf. *Blackmer* 1712; *Tobler* 95; *Cox* 1.273; *Wilson* p. 234

44

DILLON, JOHN TALBOT

Travels through Spain, with a View to Illustrate the Natural History and Physical Geography of that Kingdom in a Series of Letters. Interspersed with historical anecdotes; adorned with copper-plates and a new map of Spain; written in the course of a late tour through that kingdom. The second edition, with improvements and corrections. viii, 459, (1)pp. Engraved frontis. portrait of Charles III after Antonio Velásquez, engraved dec. dedication, large folding engraved map of Spain, and 6 engraved plates (2 folding). 1 engraved tailpiece. Lrg. 4to. Early nineteenth-century marbled boards, 3/4 calf gilt (joints expertly repaired). Short clean tear in the folding map; a trifle foxed at the conclusion; a clean, handsome copy. Ex-libris of the Howard Vyse family.

London/Birmingham (R. Baldwin/ Pearson and Rollason), 1782. \$1,500.00

Palau 73960

45

DORÉ, GUSTAVE

Les différents publics de Paris. Lithographic printed title and 20 contemporary hand-coloured lithographic plates, all mounted on stubs. Oblong 4to. (262 x 350 mm.). Later three-quarter brown cloth with blue/brown marbled paper over boards, green morocco title-label on front cover.

A remarkable and very important suite of lithographs from early in Doré's career, "Les différents publics de Paris" contains a total of 21 original lithographs, superbly coloured by a contemporary (publisher's?) hand. The



46



45

series depicts Parisian society at the circus, the theater, the public garden, at magic performances, a puppet show in the park, a reading in the imperial library (this is a particularly famous Doré image), and at the amphitheater of the medical school, among other settings.

"These twenty lithographs are studies of massed humanity, ranging from audiences at the great Parisian theaters to the crowds at a wrestling match or a Punch and Judy show. Without exception they are striking in conception and fertile in detail... each of Doré's scenes is based on close observation, and the album provides valuable testimony to the manners of the day" (Ray).

"['Les Travaux d'Hercule'] and the more imposing albums which followed remain too little known even among Doré's ardent admirers because of their great scarcity. They show the artist at his most engaging, bearing witness to a lively sense of humor, now broad, now sophisticated, which was muted in his later illustrations" (Ray p. 327). "All three of these lithographic albums are rare. Most copies were long ago taken apart to sell the lithographs individually. There are also full-color versions of the *Ménagerie* and *Publics*, and those are particularly desirable" (Dan Malan, in "Gustave Doré"). A fine copy. Provenance: Samuel Clapp, London, from his renowned Doré collection.

Paris (Au Bureau du Journal Amusant), n.d. [1854].

\$18,500.00

Ray: *Art of the French Illustrated Book* 241; Rahr: *Bibliothèque de l'amateur*, 404; Beraldi VI.30; Leblanc 90

46

EPISTOLAE ET EUANGELIA TOTIUS ANNI,

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

Antwerpiae (Ex Architypographia Plantiniana), 1781.

\$6,000.00

47

ERASMUS, DESIDERIUS

Des. Erasmi Roterodami Colloquia : cum notis selectis variorum, addito indice novo / accurate Corn. Schreve-lio. (10), 784, (20)pp., including fully engraved title-page. Stout sm. 4to. Green silk ties (one fragmentary). A fine contemporary Dutch full vellum prize binding, gilt on both covers with a wreathed medallion emblem of a stork holding a snake in its beak, within fillets and floral cornerpieces; green silk ties. The first blank leaf is handsomely

calligraphed with a full-page prize inscription to the pupil, from the governors of the school (Hagenau?), dated the Ides of February 1667. Emblem on the covers faintly crossed out.

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

48

FAERNO, GABRIELE

Gabrielis Faerni Cremonensis Fabulae centvm. Ex antiqvis avctoribvs delectae carminibvsqve explicatae, et eivsdem carmina varia. (4), 3, (1), xii, (2), 160, (2)pp., 50 engraved plates (including frontis.). Lrg. 4to. Nineteenth-century full brown calf gilt; blind-tooled inner dentelles. Unstated second edition, reprinting the original dated title-page of 1793, though published three years later. A Bodoni publication. Brooks and Giani note that the first edition was commissioned by Renouard in an edition of 125 copies (on somewhat heavier laid paper than here), "per ricavarne 100 buone." There were two issues: illustrated (as here) and unillustrated (the more common form). The uncredited compositions are quite charming and fresh. Last two leaves (in indices) mended; intermittent light staining, other light wear. Ex-libris Peter A. Wick.

Parmae (In aedibvs Palatinis, typis Bodonianis), 1793 [1796]. \$3,500.00

Brooks 520; Giani 48

49

[FOKKE, JAN]

Historie van den nieuwen Amsterdamschen Schouwburg. Met fraaije afbeeldingen. (4), 56pp., 5 folding engraved plates (signed N. v.d. Meer Jun.). Title-page vignette (also v.d. Meer). Sm. 4to. Contemporary combed marbled boards, 1/4 red calf (rubbed and a bit worn).

The neoclassical theatre on the Leidseplein, designed by Jacob Eduard Witte, was built in 1773, replacing the famous old theatre on the Keizersgracht (1637) designed by Jacob van Campen, which had been destroyed by fire. Among the new building's more remarkable features were double outer walls, which were filled with sawdust to keep out the street noise. Like its predecessor, the new theatre burned to the ground, in 1890.

The authorship of the book is generally ascribed to Jan Fokke. It includes finely engraved interior and exterior views of the new structure, and concludes with a seven-page poem by Myndert de Boer, to whom the work has also been ascribed. The book follows a 1772 commemorative publication on the earlier theatre, with plates of the conflagration. Interestingly, the title-page vignettes of the two books correspond: the first with an image of the old building in flames, borne by dolorous putti; and the present book with a corresponding elevation of the new theatre, the putti having cheered up markedly.

Amsterdam (G. Warnars/ P. den Hengst), 1775.

\$1,500.00

Graesse III.308; Dictionary of Art 33.268 (Jacob Eduard Witte)

50

FOSSATI, GIORGIO

Raccolta di varie favole. Delineate, ed incise in rame da Giorgio Fossati, architetto, &c./ Recueil de diverses fables.... 6 vols., bound in 2. (12), 44, (8)pp.; (8), 48, (8)pp.; (8), 76pp.; (8), 59, (1)pp.; (8), 59, (1)pp.; (8), 36pp. 216 engraved plates hors texte throughout (versos blank). Engraved title-page borders (Vol. I), engraved title-page vignettes (Vols. II-VI), 3 engraved culs-de-lampe (1 repeat), Woodcut lettrines. Each volume with separate titles in parallel Italian and French (the French preceding). Lrg. 4to. Contemporary vellum. Parallel texts in Italian and French.

The Swiss-born Fossati (1705-1785) had a dual career in Venice as a practicing architect, responsible for the façade of the Scuola di San Rocco, and for designs for the theatre and prestigious festivities, and as the editor, translator and illustrator of a number of classic treatises on art and architecture. This elaborately illustrated edition of fables, regarded as his most important work, clearly evinces a flair for architecture in the best of its compositions. Keenly interested in printmaking, he was noted for his experiments with multi-colored inks. In some copies of this edition, some or all of the illustrations were printed in a variety of colors; in this one, the plate for Fable 18 in Vol. 3 is printed in pale grey-green, and the title-page





50

vignettes for Vol. 6 in sepia. Expert mend to vellum at front hinge of Vol. I. Ex-libris Case Memorial Library, Hartford Seminary Foundation (with stamp and discreet blind-stamp); Peter A. Wick.

Venezia (Carlo Pecora), 1744.

\$20,000.00

Brunet II, 1354; *Cohen-De Ricci* 410; *Sander* 727; *Morazoni* p. 232; *Lapicciarella* 168; *Lanckoronska* p. 22f., illus. 107-109; *Martineau, Jane & Robison, Andrew (eds.): The Glory of Venice. Art in the eighteenth century* (London/Washington, 1995), cat. 190, illus. p. 291

SEE FRONTISPIECE

51

FRANCISCO DE SANTA MARIA

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

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

\$2,500.00

Barbosa 2.190; *Da Silva* 2.462

52

GAUTIER, HENRI

L'art de laver, oder Die Kunst zu Tuschen. Das ist: Die allerneueste Manier Bestungen und andere Risse mit gehörigen Farben zu mahlen und zu tuschen.... Anfangs in französischer Sprach herausgegeben... Nunmehr aber ins Teutsche übersetzt, vermehrt und mit dienlichen Kupfern versehen.... Nunmehr aber ins Teutsche übersetzt, vermehrt und mit dienlichen Kupfern versehen. (14), 96pp.



50

Engraved frontis., 1 large folding engraved plate of fortifications hors texte. Sm. 8vo. Contemporary marbled boards, 1/4 calf, finely gilt at spine.

Nürnberg (Peter Conrad Monath), 1716.

Bound with:

J., J.N. *Gründlicher Unterricht von der Graphice, oder Zeichen= und Mahl=Kunst, worinn von derselben Beschaffenheit unterschiedlichen Arten....* 106, (2)pp. Engraved frontis.

Halle (Zu finden im Wäysenhouse), 1717.

Bound with:

Olearius, Johann Christoph. *Curiose Münz=Wissen=schafft, darinne von dero unfehlbaren Nussbarkeit allerhand merckwürdigen Münz=Arten so auch nöthigsten dazugehörigen Mitteln ausführlich gehandelt hat*. 116pp.

Jena (Johann Bielcke), 1701.

A handsome small Sammelband of three quite rare treatises, manuals devoted to the practice of watercolor and drawing, and coins and medals. The first, by Henri Gautier of Nîmes (1660-1737), was originally published in Lyon in 1687. Title-page expertly rebaked at an early date. From the library of the Earls of Macclesfield at Shirburn Castle, (with armorial ex-libris of the South Library and blindstamp on title and frontis.). Very fine.

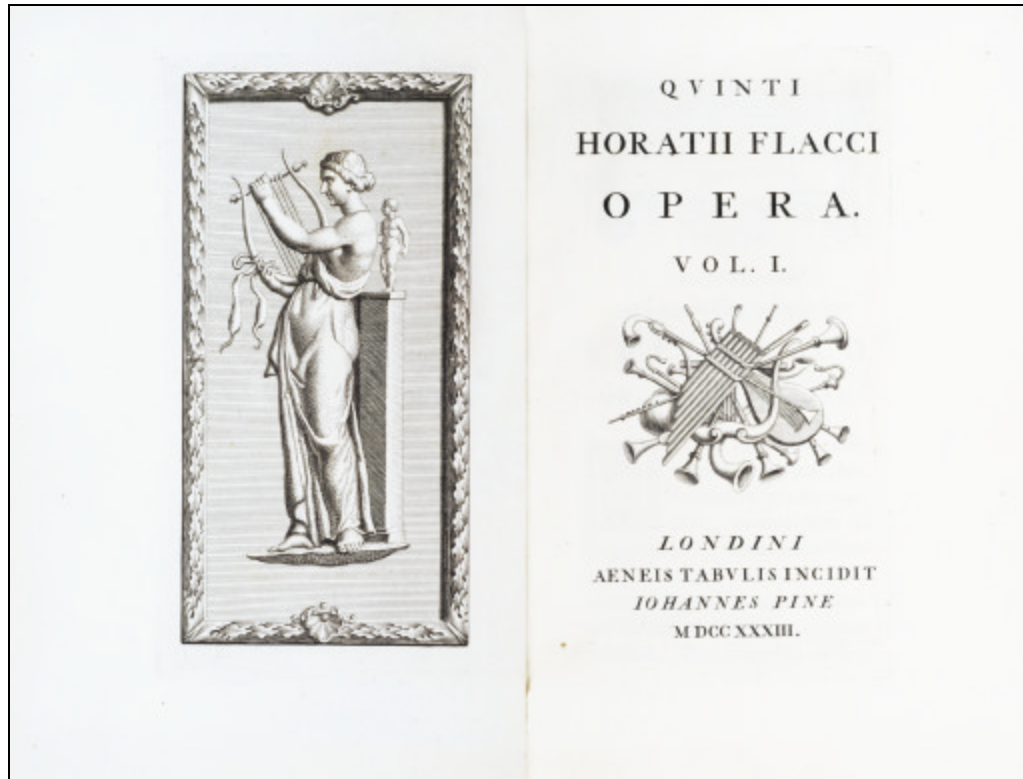
\$3,000.00

53

GILPIN, WILLIAM S

Practical Hints Upon Landscape Gardening. With some remarks on domestic architecture, as connected with scenery. xii, 228, (2)pp., 16 lithographic plates. Tissue guards. 4to. Contemporary marbled boards, 3/4 brown morocco, handsomely blindstamped and gilt at spine.

First edition; a second was published in 1835. Nephew of the influential William Gilpin, William Sawrey Gilpin (1762-1843),



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the artist and landscape designer, continued in the Picturesque mode of his uncle's work. "The great majority of his pictures were landscapes drawn from nature and worked up later; a sketch-book of 'Landscape Studies in Hampshire (London, V&A) is typical of his work done en plein air. As a landscape gardener he could improve nature by practice rather than in theory. He himself saw the connection clearly, stating in his book 'Practical Hints for Landscape Gardening,' published in 1832, his intention to 'apply the principes of painting to the improvement of real scenery'" (Rodgers). Intermittent light foxing. London/Edinburgh (T. Cadell/ W. Blackwood), 1832.

\$700.00

Dobai III.1279, 1291; Rogers, David: "William Sawrey Gilpin" (in: *The Dictionary of Art* XII.647)

54

GIORGI, FELICE

Descrizione istorica del teatro di Tor di Nona. 55, (1)pp., 9 folding engraved plates. 1 half-page engraved illustration in text. Sm. 4to. Eighteenth-century pastepaper wraps.

In 1670, Catherine the Great commissioned Carlo Fontana to build what was to be the first public theatre in Rome, called the Tor di Nona for its location near the ancient Torre dell'Annona. Following a fire, and its demolition, the building was reconstructed first by G. Tarquinio in 1784-85, and then in 1795 by the author of this book, Felice Giorgi, who called it the Teatro Apollo, a name it retained until it was razed in 1888. Felici, an architect in the service of the Pope, here provides a description of the new edifice, with two large plans and two fine views of the interior, and a history of its construction. Donald C. Mullin, in his study "The Development of the Playhouse," writes "The form selected for the shape of the auditorium altered from the simple U popular

in the XVIIth century to the shape of an egg. In such plans, the geometry of the auditorium was related to that of the stage scene. Examples may be seen in plans of the Teatro di Tor di Nona after 1671, in which the extreme side boxes of the house are arranged to follow the same line as the diminishing perspective of the scene. The illusion of distance was accomplished by having each succeeding pair of wings placed a little further onstage, and by having the stage floor raked up from front to back." A fine copy.

Roma (Dalle stampe del Cannetti), 1795. \$3,750.00

Berlin 2814; Cicognara 758; Lozzi 4356 (stating only 8 plates); cf. Mullin, Donald C.: *The Development of the Playhouse* (Berkeley, 1970)

55

HEMM, J.P.

Portraits of the Royal Family in Penmanship. 8 engraved plates (including dedication portrait of George IV). 4-pp. prospectus and list of subscribers (in 4to.), bound in. Blue tissue-guards throughout. Lrg. folio. Contemporary blue wraps., 1/4 cloth, the front cover with calligraphic title, printed on pink paper. A virtuoso turn of post-Regency calligraphy by a Nottinghamshire writing-master, with stipple-engraved heads set on shimmering swirls of penmanship. Short clean tear in title-page; a little light wear and soiling. Nottingham (S. Bennett, Printer), 1831. \$900.00

56

HESIOD

[Esioudou tou Ascraiou ta Euriskomena.] Hesiodi Ascraei Opera omnia. Latinis versibus expressa atque illvstrata a Bernardo Zamagna ragvsino. (2), 16, xxxv, (5), 110pp. Lrg. 4to. Bound by Bradel, with his engraved ticket on the verso



57

of the front flyleaf ("Relié par Bradel l'Ainé, successeur du Sr. Derome le Jeune son Oncle") in fine full red straightgrain morocco gilt, with cover frames and neoclassical medallions at spine, gilt-stamped "Bodoni" at foot of spine. Raised bands. Inner dentelles. Turquoise silk moiré doublures and flyleaves. A.e.g. Medaillon portrait of Hesiod engraved on title page. Printed by Bodoni. Slightly darkened at spine, a few small marks on covers. A magnificent volume. From the library of Peter A. Wick.

[Parma] (Ex Regio Parmensi Typographio), 1785.

\$4,000.00

Brunet 141; Brooks 290

57

[HESS, DAVID]

La rigenerazione dell'Olanda. Specchio a tutti i popoli rigenerati. Engraved title, xxi ff., 20 engraved plates (19 printed in red, 1 in sepia with aquatint), printed on heavy stock. Folio. Flexible marbled boards. Letterpress with parallel commentary in French and Italian.

Sometimes mistakenly attributed to James Gillray, this collection of satirical prints by David Hess caricaturing French republican costumes and manners was originally published as "Hollandia Regenerata" in London, 1797. The engravings were possibly engraved by William Humphrey. "[Un] vivacissimo album satirico antigiacobino" (Morazzoni). A very fine, fresh copy.

Venezia (Appresso Giovanni Zatta di Antonio, Librajo), 1799.

\$4,500.00

Morazzoni 136; Lapicciarella 117; Saks 223; Eschmann, Ernst: David Hess (1770-1843): sein Leben und seine Werke (Aarau, 1910), p. 68ff.

58

HOLLAR, WENCESLAUS

Ornatus muliebris Anglicanus, or The Severall Habits of English Women, from the Nobilitie to the contry woman, as they are in these times, 1640. 27 etched plates by Wenceslaus Hollar (including a duplicate of plate 25), each bordered by hand in red with a frame of double lines. Three plates (the

title, the duplicate no. 25, and no. 26) are trimmed to the plate line, and skillfully laid down on the mounts, conforming to the format of the rest of the suite. 4to. Early nineteenth-century mottled boards, 3/4 leather gilt (rubbed at spine and extremities; front hinge expertly renewed). A.e.g. Originally published circa 1640, Hollar's famous series of fashion plates of English gentlewomen (actually twenty-five ladies and one kitchenmaid) was frequently reissued, even into the early nineteenth century. In his catalogue raisonné, Pennington enumerates as many as nine issues of the suite on the basis of publishers' information.. This copy corresponds to Pennington's state V, dated between circa 1710 and 1717. As he points out, copies are often composed of mixed states of the prints. Here, the trimmed duplicate of plate 25 is actually the first state of the print, whereas the integral example of it is in the second state, as are most others in this issue, which is printed on fine early eighteenth-century laid paper. Occasional very light foxing and wear. A fine copy, with armorial ex-libris and shelf ticket of Lambton Castle.

London (Sold by H. Overton at the White Horse without Newgate), 1640. \$4,500.00

Pennington, Richard: A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar, 1607-1677 (Cambridge/New York, 1982), nos. 1778-1801; Lipperheide Gca 3; Colas 1464

59

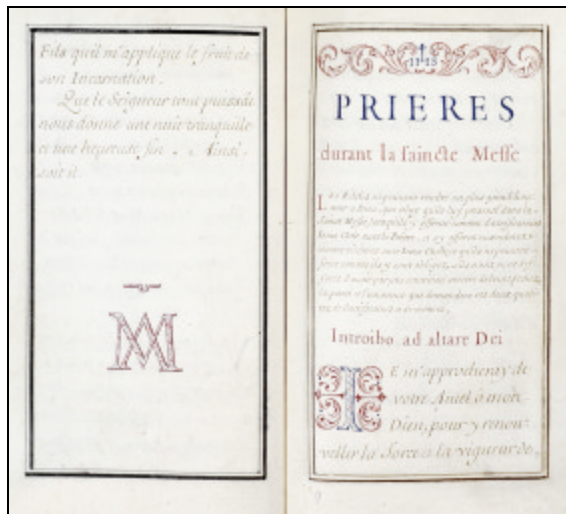
(HOLLIS) Locke, John

Letters Concerning Toleration. (14), 339, (5)pp. Engraved frontispiece portrait. Lrg. 4to. Hollis binding. Polished red goatskin, the covers gilt with single fillets and central emblems of Britannia (front) and Liberty (back); rebacked preserving the original six compartments, five with gilt stamped pileus or liberty-cap.

One of the books privately published by the English libertarian and philanthropist Thomas Hollis for donation, particularly to American colleges, and most especially to Harvard. "Convinced of the decadence of his own times but hopeful for the future, Hollis's principal contribution to public service was the protection and advancement of English liberty by circulating appropriate books on government, for he argued



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that 'if government goes right, all goes right'.... From 1754 onwards he reprinted and distributed literature from the seventeenth-century republican canon, thus keeping the cause of parliamentary reform alive during a difficult period. Among the works were Toland's *Life of Milton*, tracts by Marchmont Nedham, Henry Neville, and Philip Sidney, and John Locke's *Two Treatises of Government*; they were elegantly bound to give them greater effect and tooled with libertarian ornaments such as the liberty cap and owl. He also designed and distributed medals based on Greek and Roman models and prints as part of his plan. Initially the tracts were directed towards libraries throughout Britain and continental Europe; later he turned his generosity to America" (Oxford Dictionary of National Biography). Though he also furnished an introduction to the book, Hollis's name, characteristically, is nowhere mentioned in it.

A fellow of the Royal Society, Hollis was keenly involved in the cultural, as well as political, life of his times, and a friend and patron of Canaletto, of Piranesi (whom he proposed for membership in the Society of Antiquaries) and of Cipriani, who designed the set of 19 gilt republican ornaments that adorned the special red goatskin bindings of his benefactions. After 1758, these were executed for Hollis by John Matthewman. In this copy of the Locke, the two Cipriani emblems on the covers are also recapitulated inside, stamped as smoke prints on the first and last blank leaves. Frontispiece and portions of the text lightly foxed.

London (Printed for A. Millar, H. Woodfall, I Whiston and B. White, ...), 1765. \$6,500.00

Bond, W.H.: *Thomas Hollis of Lincoln's Inn: A Whig and His Books* (Cambridge, 1990), pp. 121f., illus. 25 fig. 4b1, illus. 26 fig 7b, illus. 35 fig. 13c; Bond, W.H.: "From the Great Desire of Promoting Learning: Thomas Hollis's Gifts to the Harvard College Library" (Cambridge: Houghton Library, 2010)

60

HORACE [QUINTUS HORATIUS FLACCUS]

Quinti Horatii Flacci Opera. 2 vols. (30), 264, (22), 191, (13)pp. Engraved throughout, with plates, portraits, vignettes and initials by John Pine. 4to. Very fine contemporary French dark green morocco gilt, the covers ruled with triple fillets, the spine gilt in compartments with scallop

shells. "Pine's Horace marks a high point of Augustan taste.... Pine's complete command of his craft makes this the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved" (Ray). A superb copy.

London (John Pine), 1733.

\$5,000.00

Ray, Gordon N.: *The Illustrator and the Book in England, 1790-1914* (New York, 1976), no. 3, Cicognara 1102; Brunet III.320

61

INSTRUCTION POUR LES FIDELES AVEC LES REGLES DE LA VIE CHRETIENNE TIREE DE L'ECRITURE SAINTE

Manuscript, handsomely calligraphed in pink, blue and black ink, in imitation of a printed book, with floriated initials, culs-de-lampe, and portions of the text in color. Double-ruled borders in black. (100)pp. (the last 4pp. ruled but without text). Superb contemporary black morocco Boyet dentillé binding, richly gilt on covers and at spine, with gilt brown morocco doublures.

An elegant prayer book, calligraphed in the longstanding tradition of Nicolas Jarry. Peter A. Wick has suggested that a cypher with conjoint M and A, found at the end of the "Prières du soir," indicates that the volume was made for Marie Adélaïde of Savoy (1685-1712), duchesse de Bourgogne, who in 1697 married the Dauphin Louis, and in 1711 was named the Dauphine de France; she was the mother of Louis XV. The "Prières durant la sainte Messe" on f. 36v. is closed with a coronet cul-de-lampe. From the library of Mortimer L. Schiff, with his gilt red morocco ex-libris on the front flyleaf.

[Paris, circa 1710?]

\$4,500.00

62

LA FONTAINE, JEAN DE

Fables choisies. Mises en vers par Monsieur de La Fontaine. Et par lui revuës, corrigées & augmentées de nouveau. Avec figures. 5 parts in 1. (44), 2-123, (5), 141-268, (8), 3-117, (5), 119-223, (7), 2-123, (3)pp. Allegorical frontispiece by B. Picart, engraved portrait by Picart after Rigaud, 230 engravings by Henrik Cause. Stout 8vo. Marbled boards, 1/4 calf. The illustrations, by the Antwerp engraver Hendrik Causé (1648-1699) first appeared in the edition published in Antwerp and The Hague in 1688-1694. Lacking the title to part 2; discreet library stamp on verso of title; intermittent light soiling and wear; backstrip cracked.

Amsterdam (Chez Zacharie Chatelain), 1728/1727.

\$1,850.00

Rochambeau 67; Landwehr 204; Landwehr: *Emblem Books in the Low Countries 1554-1949*, F129; Cohen-De Ricci pp. 546-547; Sander 1061; Brunet III.752

63

LA FONTAINE [JEAN DE]

Fables choisies, mises en vers. 4 vols. I: (2), xxx, xviii, 124pp. II: (2), ii, 135, (1)pp. III: (2), iv, 146pp. IV: (2), ii, 188pp. Frontispiece and 275 full-page plates hors texte, after Jean-Baptiste Oudry by Charles-Nicolas Cochin, engraved by Cochin himself, Aliamet, Aubert, Aveline, Baquoy, Beauvarlet, Cars, Choffard, Dupuis, Flipart, Galmard, Le Mire, Moitte, Radigues, Surugue, Tardieu, Teucher, and numerous others. Bound in the first volume, the portrait of Oudry by Tardieu after Largillière ("found in some copies but not integral" per Ray). 421 x 285 mm. (ca.

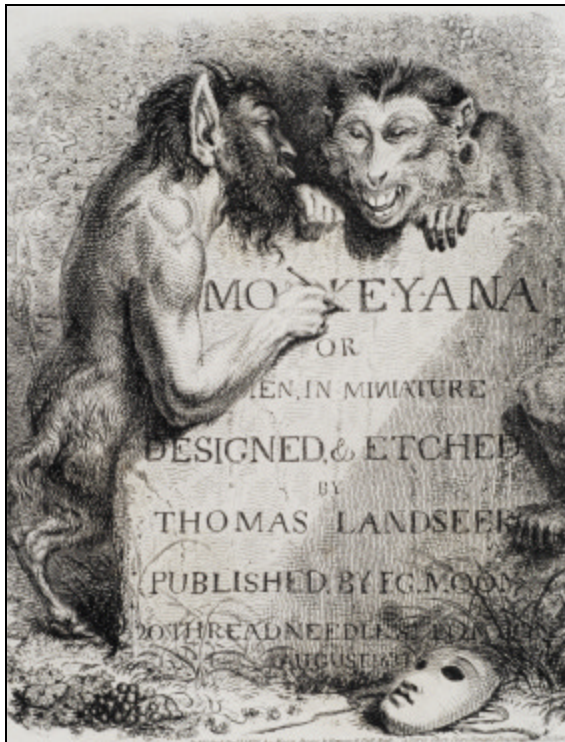


63

16 1/2 x 11 1/8 inches). Folio. Contemporary full mottled calf, the spines gilt in 7 compartments. A.e.g.

We quote at length from David Becker's remarks in *Regency to Empire* on the history of the work: "Oudry began a series of drawings to illustrate the fables of La Fontaine around 1729, more than twenty-five years before their publication in this lavish four-volume set. They were executed during the artist's leisure hours away from his duties as painter for the royal tapestry works at Beauvais. He made a total of 275 designs for the fables, all of which were engraved for the book. The original drawings are often signed and dated, ranging as late as 1734, with a frontispiece added in 1752.... It was not until 1751 when the complete set of drawings for the project was acquired by the financier Montenault that their publication was undertaken. While securing a team of no fewer than forty-two engravers, Montenault also commissioned Charles-Nicolas Cochin fils to redraw Oudry's designs, because their tech-

nique was deemed too free and loose for the engravers to follow. Cochin drew his more precise designs in the same format as Oudry's, and the subsequent engravings were also executed in the same size. Several of the finished engravings were exhibited in the 1753 Salon, and the first three volumes of the book were published in 1755 and 1756. A royal grant enabled the final volume to appear in 1759 after the publishers encountered financial difficulties.... The volumes were printed in a very grand format, among the largest of any illustrated book of the time save for certain royal festival books. Three different sizes and types of paper were used for the text and the plates, with two grander formats issued in one hundred copies each. Oudry's full-page plates were embellished with borders and titles, and the flower painter Jean-Jacques Bachelier (1724-1806) was commissioned to design decorative tailpieces to fill in the spaces at the end of each fable. His ornamental, rustic designs were engraved on wood by



65

Jean-Michel Papillon (1698-1776) and Nicolas Le Sueur (1691-1764). These decorations often serve to counterbalance the complexity of the engraved plates opposite and are sometimes allegorical in nature. In fact, P.P. Choffard issued a suite of metal-engraved copies of these tailpieces soon after their initial publication (ca. 1760)."

Bindings very lightly worn, occasional very light spotting; a fine, attractive set.

Paris (Desaint & Saillant/ Durand), 1755-1759. \$22,000.00
Ray 5; Cohen-de Ricci 548-550, supplement 280; Portalis 483-489; Girardin (1913); Rochambeau 86; Tchemerzine VI.390f.; Sander 1065; Brunet III.753; Graesse IV.73; Guilmard p. 150; Cicognara 1125; Bland (1958) p. 209f.; Blumenthal, Joseph: Art of the Printed Book 1455-1955 (New York, 1973), p. 29; Regency to Empire 41; Opperman, Hal: J.B. Oudry (Fort Worth, 1983), p. 146f.

64

LA FONTAINE [JEAN DE]

Fables ... avec figures gravées par MM. Simon et Coigny. 6 vols. Portrait and 276 copperplate engraved plates by Simon and Coigny after Vivier. Sm 8vo. Contemporary green boards (spines darkened and a little chipped). These illustrations were first published by Didot in 1787. "Vivier, who was first painter to the Prince of Bourbon, performed his exhausting task with skill, and Simon and Coigny ensured that his drawings lost nothing in the engraving. Oudry is omnipresent as a model, but the difference in scale between his designs and Vivier's makes the two series quite different in effect. Indeed, the simplification to which Vivier had to resort is a major factor in rendering his work animated and harmonious" (Ray, citing this edition).

Paris (Chez Bossange, Masson et Besson), an IV (1796 ère vulg.). \$1,800.00

Cohen/De Ricci 554; Ray 90; Sander 1071

65

LANDSEER, THOMAS

Monkey-ana, or Men in Miniature. Designed and etched by Thomas Landseer. Etched title and 24 etched plates on china paper mounted on wove rag (watermark A.H. Holdsworth & R.S. Phillips, Dartmouth.) Folio. Contemporary marbled boards, 3/4 leather (surface of one cornerpiece missing).

The work was issued in six parts, each with four etchings. This copy includes the six original pictorial wrappers (repeating the etched design of the title-page), on chamois-colored paper, bound in at the end. The talented Thomas Landseer, A.R.A. (1795-1880) is best known for his engravings after animal subjects by his brother Edwin Landseer. "Monkey-ana," a suite of mordant social satires captioned with quotations from Shakespeare, Pope, and others, is one of the few works engraved after his own designs. A very fine copy.

London (F.G. Moon), 1827. \$2,500.00

66

[LE CLERC, SÉBASTIEN]

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

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

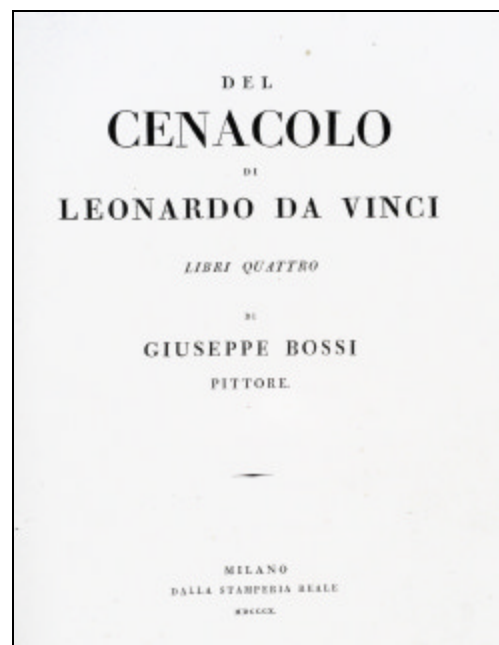
\$1,500.00

Cf. Berlin 4768

67

(LEONARDO DA VINCI) Bossi, Giuseppe

Del Cenacolo di Leonardo Da Vinci. Libri quattro. 263, (1)pp. 7 superb engraved facsimile plates, printed in brown and bistre, by Francesco Rosaspina, Giuseppe Benaglia, and



67



69

Giuseppe Longhi, after drawings by Leonardo and others. Printed on fine uncut wove paper. Folio. Contemporary drab boards (hinges chafed).

A famously learned and beautiful publication on "The Last Supper," by the influential Neoclassical Italian painter, collector and writer Giuseppe Bossi (1777-1815), whose Neoclassical interests brought him into close contact, in Rome, Lyon and Milan, with Angelica Kauffman, Jean-Baptiste Séroux d'Agincourt, Ennio Quirino Visconti, Jacques-Louis David, Anne-Louis Girodet, François Gérard, Felice Giani, Conte Leopoldo Cicognara "and, most significantly, Antonio Canova, who became a great friend and admirer of his work. In 1807 Prince Eugène de Beauharnais commissioned a copy of Leonardo da Vinci's 'Last Supper,' which gave Bossi an opportunity to carry out a detailed study of the work, both as an art historian and as a conservationist. The result was his most ambitious and learned publication, 'Del Cenacolo di Leonardo da Vinci' (Simonetta Prosperi Valenti Rodino, in *The Dictionary of Art*). Closely read by Goethe and Stendahl, among others, Bossi's treatise was much the most scholarly study of Leonardo's fresco ever written, and "played the essential role in the valorization of Leonardo as the 'glory' of Lombard art" (Pietro Marini). A passionate archaeologist, bibliophile and collector, Bossi also amassed a large and very important collection of drawings and prints, particularly of the Lombard School (including Leonardo's celebrated drawing of the 'Vitruvian Man,' reproduced in the present book), which was acquired by the Accademia di Belle Arti in Venice after his death. "L'edizione splendissima à ornata d'un bellissimo ritratto di Leonardo, e di varie tavole tratte da disegni originali del Vinci con una fedeltà, e un gusto insuperabile" (Cicognara).

A contemporary inscription on the inside front cover records that this copy was a gift of Gaetano Cattaneo, first director of the Gabinetto Numismatico of the Brera, and one of the leading intellectuals in early nineteenth-century Milan, who was also a close friend of Bossi, depicted in Bossi's own "Self-Portrait with Gaetano Cattaneo, Giuseppe Taverna, and Carlo Porta," now in the Brera.

Milano (Stamperia Reale), 1810. \$4,000.00
Verga 298; *Cicognara* 3373; *Predari* p. 426; *Brunet* I.1129; *Graesse* I.501

68

LEVETT, JOHN

The Ordering of Bees: or, The True History of Managing Them. From time to time, with their hony and waxe, shewing their nature and breed. As also what trees, plants, and hearbs are good for them, and namely what are hurtfull; together with the extraordinary profit arising from them. Set forth in a dialogue, resolving all doubts whatsoever. (24), 71, (1)pp. Woodcut frontispiece. Sm. 4to. Fine full brown morocco gilt by Rivière & Son; raised bands, inner dentelles, a.e.g. Flyleaves browned at edges.

London (Printed by Thomas Harper, for John Harison), 1634. \$3,000.00

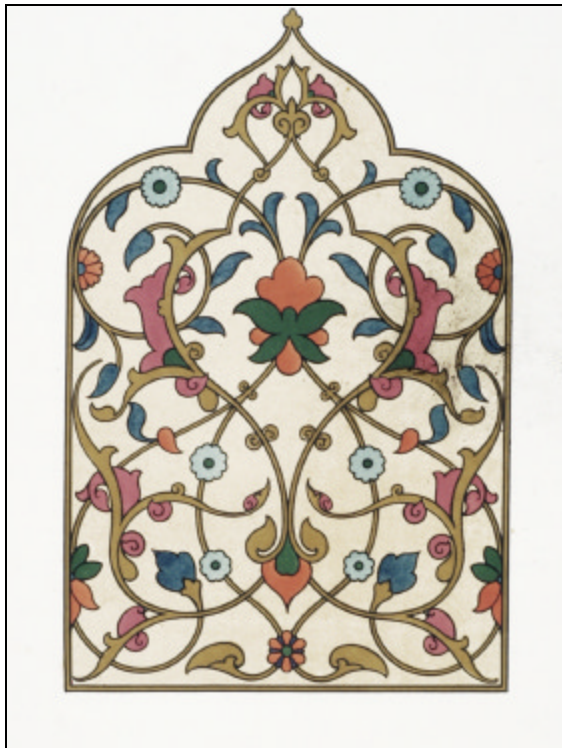
69

(LIECHTENSTEIN COLLECTION)

Fanti, Vincenzo. *Descrizione completa di tutto ciò che trovarsi nella galleria di pittura e scultura di Sua Altezza Giuseppe Wenceslao del S.R.I. Principe Regnante della casa di Lichtenstein.... Dove chiara apparisce tanto la spiegazione de' pensieri di tutti gli autori, quanto il pregio delle storie, e delle favole che ne' quadri si trovano espresse unitamente al compendio delle vite degl'istessi pittori.* (6), 107, (1), 144, (16)pp. 6 fine engraved decorations by Schmutzer after Fanti (1 full-page frontispiece to Part II, and 5 culs-de-lampe). 4to. Very fine German (?) contemporary russet leather, heavily gilt at spine (slightly chafed at head and foot). A.e.g.

First edition; a second edition, in French, was issued by the same publisher in 1780. Part II of the work is a compendium of biographical notices of the artists represented in the collection; this is sometimes encountered as a separate work, which is probably a later issue of the original sheets by the publishers, without change in date. Fanti, a portrait painter, succeeded his father Ercole Gaetano Fanti, as keeper of the Liechtenstein gallery. The work is finely printed, with exceedingly fine engraved decorations. A superb copy, with an eighteenth-century engraved armorial ex-libris.

Vienna (Giovanni Tommaso de Trattner), 1767. \$4,000.00
Schlosser p. 497; *Cicognara* 3389; cf. *Borroni* II.567 (citing 1780 edn.)



74

70

LISTER, MARTIN

A Journey to Paris in the Year 1698. By Dr. Martin Lister. The second edition. (6), 245, (3)pp. 6 engraved plates hors texte (2 folding). Lrg. 8vo. Nineteenth-century polished calf (rebacked).

The first, second and third editions of the work all appeared in 1699. Though a physician, Lister was keenly interested in the arts, and his book is filled with firsthand accounts and opinions on the state of painting, sculpture and architecture in Paris, and in Parisian collections. He reports on the tour he was given by Girardon of the Louvre, including its Egyptian antiquities, and on the aged Le Nôtre's tour of his personal collection, rich in Roman coins and antiquities. Not everything pleased him; he derides Girardon's famous equestrian statue of Louis XIV for its comical classical get-up, as he does the prudish draping of the nude statues in the Mazarin collection. The plates in the book are of natural history specimens, apart from two Roman coins.

London (Jacob Tonson), 1699.

\$1,800.00

Dobai I.883f.,916

71

LUCAS, FRANCISCO

Arte de escrever.... Diuidida en quatro partes. (4), 100ff. (numerous misfoliations). 46 sample pages (some printed in white on black backgrounds). Spanish royal arms on title-page, fine Mannerist woodcut borders repeated within. Lrg. 8vo. Nineteenth-century mottled calf (Leighton), with gilt armorial supralibros of William Stirling-Maxwell on both covers. A.e.g.

Presumably the fourth edition, following those of 1571 and 1577, and that of 1580, in which many errors in foliation were introduced, leading to a chaotic collation ("anarchy," in

Cotarelo's view). "This edition of Lucas's text is apparently the only further one after that of 1580; it is not known if the printer Juan de la Cuesta is the writing master. There are numerous misfoliations" (Becker).

"Lucas has divided his writing book into four parts, the first and longest devoted to bastarda script, the second to redondilla (a rounded hand in which the letters are scarcely joined to one another), the third to grifo (resembling bastarda) and antigua, and the last to Roman lettering. Lucas's influence on Spanish calligraphy was especially important for the bastarda and redondilla hands, which remained in use for almost two hundred years in the form that he gave them" (Victoria and Albert). "Lucas's book is of exceptional importance in the development of Spanish calligraphy" (Baltimore). A few discreet expert mends; a very handsome copy. The Stirling-Maxwell copy, with ex-libris William Stirling and Arts of Design.

Madrid (En casa de Iuan de la Cuesta. Vendese en casa de Francisco de Robles), 1608. \$6,500.00

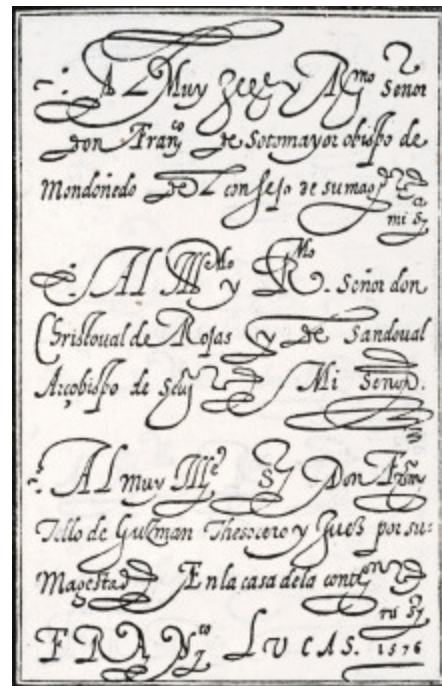
Bonacini 1088; Berlin 5240; Becker: Hofer Collection 40; Palau 143328; Cotarelo i Mori I.432f.; Heredia 590; Pérez Pastor II.1008; cf. Victoria and Albert 76 (citing 1577 edition); cf. Baltimore 80 (citing 1580 edition)

72

MACHADO DE MENDONÇA, JORGE FRANCISCO

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

First and only edition, important for the study of the history of the Hospital de Todos os Santos in Lisbon, which, founded in 1492, was influential in introducing improvements to surgical technique in Portugal in the sixteenth century. Marginal annotations in black and red; minor worming at upper



71

edge of L3-T4. Armorial ex-libris of Luiz Vasquez de Cunha e Ataíde, second Conde de Povolide (1697-1761), on verso of the title-page.

Lisbon (Miguel Manescal da Costa), 1761. \$2,250.00
Innocência IV.171; Silva J2096

73

[MALVASIA, CARLO CESARE]

Le pitture di Bologna, che nella pretesa, e rimostrata fin'ora da altri maggiore antichità, e impareggiabile eccellenza nella pittura, con manifesta evidenza di fatto, rendono il passeggiere disingannato, ed istrutto. Dell'Ascoso. Quinta edizione con nuova, e copiosa aggiunta. xxxvii, (1), 420pp. Sm. stout 8vo. Contemporary vellum, titled in pen at the spine. The fifth, augmented, edition of Malvasia's "Le pitture di Bologna," first published (under the name Ascoso) in 1686 and frequently reissued. "The most important contemporary guidebook" to painting in Bologna (Rudolf Wittkower). "La vera guide di Bologna nel Seicento...ripetutamente ristampata fino alla fine nel secolo XVIII..." (Schlosser). A fine, clean copy, with the armorial ex-libris of Georg Carl von Fechenbach (1749-1808), the last Prince-Bishop of Würzburg.

Bologna (Longhi), 1782. \$1,250.00
Schlosser 546, 581; Cicognara 4176; Fossati Bellani 2708; Zucchini 59; Graesse IV.356Arntzen/Rainwater H67

74

MARIE DE LAUNAY [VICTOR]

L'architecture ottomane./ Usul-i Mi'mari-yi 'Osmani. vii, 86, (1), 58pp., 190 lithographic plates (14 color, by Montani). Lrg. folio. Later board portfolio with ties (worn). Contents loose, as issued. Parallel texts in French and German, with supplementary fascicle (58pp.), containing the text in Osmanli.

Divided into monographic and topical sections, the portfolio gives an overview of Turkish architecture and decoration. Its historical portion includes extremely rich documentation of the Yechil-Djami (Green Mosque) as well as other mosques, tombs, fountains and other classic monuments; the portion devoted to decoration covers floral ornament, decorative borders, window design, sculpture in wood and marble, faience, wall paintings, and other subjects. It includes, on pages 81-86, the first catalogue of the buildings of Sinan.

The work was published under the aegis of the President of the Imperial Ottoman Commission for the Vienna Exhibition of 1873, Edhem Pasha. Its author Victor Marie de Launay—the French-born architect misidentified in OCLC and most bibliographical records as "Launay, Marie de"—was a leading figure in Ottoman intellectual life in the late nineteenth century; he was also the coauthor, with Osman Hamdi Bey (later the director of the Imperial Museum of Antiquities in Constantinople, and Orientalist painter) of an important study, "Les costumes populaires de la Turquie en 1873." The portfolio is noteworthy as well for the participation of the famous photographer and printmaker Pascal Sebah, who was responsible for the production of the plates.

Collation of the work is extremely chaotic, owing to the misnumbering of numerous plates (each section being separately numbered) and the inclusion of plates not called for in the tables. A few plates with marginal tears and other damage; generally in quite fine condition. Rare, particularly with the Osmanli text.

Constantinople (Imprimerie et Lithographie Centrales), 1873. \$7,500.00

Creswell 443; Özge, M.S. Eski harflerle, 22215



75

75

MASEN, JAKOB

Éloge de Charles-Quint, empereur. Traduit du poème latin de Jacques Masénus...par André-Joseph Ansart. (10), 52, 32pp. Engraved frontis. portrait of Marie-Antoinette by Le Beau after Marillier. Sm. 4to. Contemporary full dark red morocco, the covers finely gilt with fillets and central Habsburg arms, spine gilt, inner dentelles.

This book, dedicated in 1774 to Marie-Antoinette, then Dauphine de France, is **from the library of Empress Maria Theresa** (1717-1780), Marie-Antoinette's mother and the last of the House of Hapsburg. Marie-Antoinette was Maria Theresa's fifteenth and penultimate child. She assumed the title of Queen of France and Navarre later in this year, after her husband Louis XVI succeeded his father in May. The binding is in fine condition. OCLC records two copies, at the Bibliothèque Nationale and the Bayerische Staatsbibliothek. Paris (J. Barbou), 1774. \$3,500.00

76

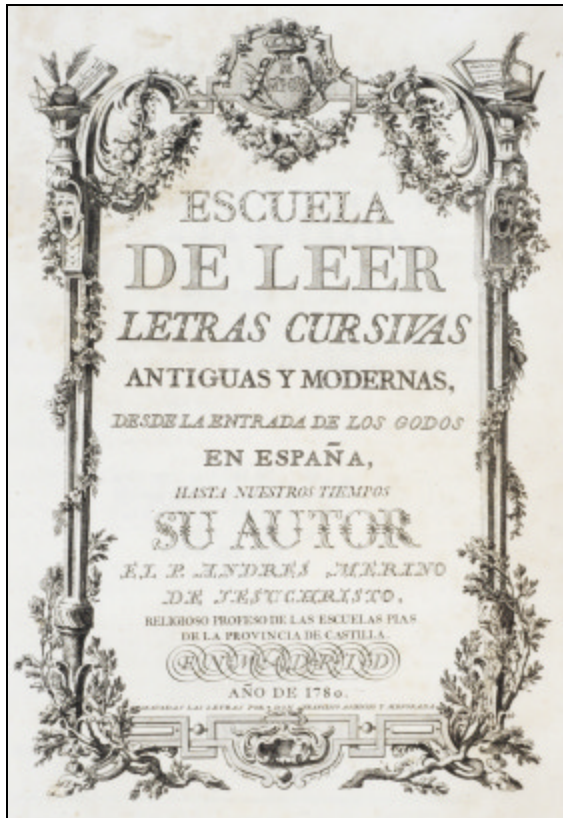
MAURAN, G.

Aviso a' gente do mar sobre a sua saúde. Obra necessaria aos cirurgiões de navios, e em geral a todos os marinheiros, que andão embarcados em navios, aonde não ha cirurgiões. xxx, (2), 475, (3)pp. Lrg. 8vo. Contemporary Portuguese red morocco, the covers with roll-stamped gilt acanthus borders, central medallions with the royal arms of Dom João, Regent of Portugal, spine richly gilt; gilt and gauffered edges.

An unusual treatise on medicine aboard ship written by a French naval surgeon and first published in France in 1766. The OCLC cites three copies, at the Wellcome Library, the New York Academy of Medicine, and the National Library of Medicine. This copy is in a splendid Portuguese royal binding. Unobtrusive small wormhole losses in top and bottom compartments of spine (the head of spine partly loose as a result), otherwise in brilliant condition. Ex-libris Harrison D. Horblit, Peter A. Wick.

Lisboa (Na R. Typ. da João Antonio da Silva), 1794.

\$4,500.00



78

77

MECHEL, CHRISTIAN VON

Verzeichniss der Gemälde der Kaiserlich Königlichen Bilder Gallerie in Wien. Verfasst von Christian von Mechel... nach der von ihm auf allerhöchsten Befehl im Jahre 1781. gemachten neuen Einrichtung. xxii, (2), 392, (4)pp., 4 folding engraved plates, with elevations of the Upper and Lower Belvedere, and a floorplan of the picture arrangement. 5 engraved culs-de-lampe. Stout sm. 4to. Contemporary marbled wraps. (backstrip mostly lost, but with original strong stitching).

The Basel engraver, art dealer and publisher Christian von Mechel, active in France and Germany, was brought to Wien in 1778 by Holy Roman Emperor Joseph II, to reorganize and catalogue the imperial picture collection at the Schloss Belvedere, arranging it by national school. Wechel conducted his friend Goethe on a tour of Basel art collections in 1779, on the latter's second journey through Switzerland. A French translation was published by Mechel in Basel in 1784; this first edition, in German, is particularly rare. Intermittent pale trace of a waterstain at top edge. A fine copy, uncut, unpressed, and in entirely original state.

Wien, 1783. \$1,200.00

Cf. Cicognara 3410 (citing French-language edn., 1784)

78

MERINO DE JESUCHRISTO, ANDRÉS

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

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

Madrid (D. Juan Antonio Lozano), 1780.

\$3,750.00

Bonacini 1168; Palau 165667; Salva 2325; Palha 485; Cotarelo y Mori 706; Jammes 75

79

(MICHELANGELO) Hauchecorne, abbé

Vie de Michel-Ange Buonarroti, peintre, sculpteur, et architecte de Florence. 429, (3)pp. Contemporary mottled calf, gilt at spine. "Beachtenswert als eine der allerersten selbstständigen Biographien Michelangelos" (Steinmann/Wittkower). From the library of Leo Steinberg, with his ownership inscription.

Paris (L. Cellot), 1783.

\$650.00

Steinmann/Wittkower 969

80

MILNS, WILLIAM

The Penman's Repository Containing Seventy Correct Alphabets, a Valuable Selection of Flourishes, and a Variety of New Designs. Engraved title & 35 plates (numbered 2-36), engraved by Harry Ashby. Oblong folio. Contemporary marbled boards, 1/4 calf (a little rubbed). Plates printed by J. Walker.

"Album caractéristique de l'écriture 'anglaise' liée à l'apparition des plumes en acier, écriture qui s'est imposée à toute l'Europe. Chaque alphabet ou modèle de texte est accompagné d'élégants traits de plume et d'ornements représentant des animaux, oiseaux, arbres, personnages allégoriques" (Jammes). Heal lists a 1787 edition with "Twenty



80



83

Correct Alphabets." "The engraver was Harry Ashby; all the plates carry publication dates in 1794 and 1795.... Miins eventually emigrated to the United States and was buried in Boston" (Becker). A handsome copy, ex-libris Benjamin Dickinson, Tiverton.

[London] (Sherwood, Gilbert, and Piper), March 1st, 1795.

\$3,500.00

Bonacini 1194; Becker: Hofer Collection 231 (incomplete); Berlin 5075; Heal p. 194f.; Jammes 82; Hutton 56

81

MINADOI, GIOVANNI TOMMASO

Historia della guerra fra Tvrchi, et Persiani,...divisa in libri noue. Dall'istesso nuouamente rifomata, & aggiuntui i successi dell'anno M.D.LXXXVI. Con vna descrizione di tutte le cose pertinenti alla religione, alle forze, al gouerno, & al paese del Regno de Persiani, et vna lettera all'Ill.re Sigr. Mario Corrado, nella quale si dimostra qual città fosse anticamente quella, c'hora si chiama Tauris.... (32), 383, (29)pp., 1 folding engraved map. Sm. 4to. Contemporary limp vellum.

Second edition of this important account of the war between Murad III and Muhammad Kudabanda by the Rovigan physician Giovanni Tommaso Minadoi. The war (1577-1590) culminated in the Turkish conquest of Georgia and Armenia. The first edition, published in Rome in 1587, was quickly followed by translations into Spanish (Madrid 1588), German (Frankfurt 1592), and English (London 1595). Minadoi (1545-1618) had travelled in Turkey and Syria between 1577 and 1585, and his account is based on his experiences and access to informants with firsthand experience of the war. In his letter to Mario Corrado, Minadoi puts forth the erroneous argument that Tabriz is the ancient city of Ecbatana, the capital of Media, now

known to be Hamadan. A very fine copy, the bottom foreedge with a contemporary inscription "Historia del Minadoi."

Venetia (Appresso Andrea Muschio, & Barezzo Barezzi), 1588. \$4,500.00

Atabey 816; Atabey Sale II, no. 810, Göllner 1830; Graesse IV, 533; Cf. Wilson p. 144; not in Blackmer

82

[MIND, GOTTFRIED]

X Blätter Katzensgruppen von Gottfried Mind. Nebst kurzer Nachricht von dessen Leben. (8)pp., 10 lithographic plates. Oblong folio. Text in loose signatures, with loose plates. Fitted cloth slipcase and chemise. Playful studies of cats by the Swiss artist (1768-1814), an autistic savant who was widely known as "der Katzen-Raffael." The letterpress text is unsigned. A little foxing in the plates, for the most part unobtrusive.

Leipzig (Gerhard Fleischer) [1827]. \$4,000.00

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

83

MITELLI, AGOSTINO, et al.

A Sammelband of three suites of architectural ornament by Bolognese artists of the seventeenth century: Agostino Mitelli, Domenico Santi, and Pietro Beni. 4to. Contemporary flexible boards. All leaves numbered in a contemporary hand, in a different sequence than bound. Title of the first suite with small marginal loss at lower inner corner; intermittent light soiling; generally in fine condition. An album of three Bolognese suites for architectural design and decoration by Agostino Mitelli and others, published as pattern books for artists and designers. Contents as follows:

1. **Santi, Domenico.** Varii modioni del Sig. Domenico Santi cavagliere. [Bologna], 1683. 12 copperplate-engraved plates, including dec. title. Plate size: ca. 160 x 114 mm. (ca. 6 1/4 x 4 1/2 inches). Designs for brackets and corbels, involving foliate and grotesque ornament, all very freely drawn. Unknown to Guilmar, who cites only Santi's "Primo libro di soffitti" ("Nous n'avons pas rencontrés d'autres livres"). *Berlin 576*

2. **Mitelli, Agostino.** Agostino Mitelli inventore e dipinse. Marc'Antonio Chiarini disegnò, et intagliò. Marc'Antonio Fabbri forma in Bologna. 6 etched plates, including dec. title, 5 with credit, "Mitelli inv. et pin.," through-numbered. Plate size: ca. 205 x 125 mm. (ca. 8 1/8 x 4 7/8 inches). Designs for balusters, columns, piers, quoins and other elements, for stairhalls, vestibules, and parapets. Mitelli (1609-1660), father of Giuseppe Maria Mitelli, was one of the preëminent quadratura painters of the century, creating a manner known as the "Bolognese style" that remained in fashion until the advent of Neoclassicism. He produced four sets of prints for architectural design and ornament. "Almost nothing is known about Marcantonio Chiarini (1652-1730) except for several series of prints, like his 'Vedute di prospettiva' of 1699" (Fuhring). The suite is undated, though one plate is dated 1650 over a doorway. *Berlin 2618; Guilmar p. 314; cf. Fuhring, Peter: Design Into Art (London, 1989), no. 187*

3. **Beni, Pietro.** Vasi, et urne, intaliate p Pietro Beni. N.p., n.d. 10 copperplate-engraved plates. Plate size: ca. 120 x



84

90 mm. (ca. 4 3/4 x 3 1/2 inches). Undated, the suite is perhaps circa 1700. Little is known of Pietro Beni, cited as "18th century?" by Thieme-Becker. Some of the designs, which are atmospherically detailed and in landscape or architectural settings, are proposed on a mammoth scale, dwarfing pensive bystanders: monumental funerary urns, an immense foliate vase supported by a horse and two attendants. *Guilmard* p. 321; *Thieme-Becker* III.325

\$9,500.00

84

MITELLI, GIUSEPPE MARIA

Alfabeto in sogno, esemplare per disegnare. Etched title-page, etched preface, 23 etched plates, signed "G.M. Mitelli I. e F." at lower left, printed on buff-colored heavy laid stock with "Panzano" watermark. Lrg. 4to. Marbled boards. Slipcase.

An alphabet (omitting J, U, W) of letters formed from human or mythological figures, in a range of postures and activities, sometimes fantastical (three satyrs leaning on staves: M), sometimes mundane (a servant bearing a fish on a salver: E). In the margins of each are facial elements and other parts of the body intended as models for drawing; above most letters is an animal or bird whose name begins with the letter. Each plate is accompanied by a rhymed tercet below the margin. The preface, "A suoi scolari," is enframed by drawing tools: pens of various types with an ink bottle, a straight-edge, and a compass. "E il capolavoro del Mitelli" (Bonacini).

The date of issue of the book may be open to question. The Getty copy, which conforms to this one in its watermark and other details, is dated "1683 [i.e. 17—?]." Altogether three



84

copies in the US are recorded in OCLC, RLIN, and NUC together, at the Houghton Library, New York Public, and the Getty. The prints are in beautiful, clear impressions, with plate tone. Intermittent wear and soiling, the plates mounted on heavy stubs in the binding; portions of the margins renewed or reinforced.

Bologna, 1683 [?].

\$20,000.00

Bonacini 1196; *Berlin* 5289; *Guilmard* p. 319.38; *Varignana*, F.: *Giuseppe Maria Mitelli* (Bologna, 1978) 243-267; cf. *Reed, Sue Welsh & Wallace, Richard: Italian Etchers of the Renaissance & Baroque* (Boston, 1989), p. 145f.

SEE FRONT COVER

85

MONTFORT, GUILLAUME

Fables d'Ésope. Dédicées au Premier Consul Bonaparte. Écrites par Guillaume Montfort, professeur au Pyrtanée de Paris. Gravées par Beauplé. 20 engraved plates (including title-page and calligraphic portrait of Napoleon Bonaparte), printed on heavy stock. Lrg. folio. Contemporary green boards.

"Chaque texte est un spécimen d'écriture et est illustré d'une vignette symbolisant le sujet de la fable; la 'morale' est ornée de traits de plume avec des figures d'animaux. Le cat. Valdruche indique que les vignettes 'sont gravées par L. Guyot, d'après les dessins d'un artiste qui signe "G. d." et qui serait, selon Nagler (*Monogr.* II, no. 2847) "Gérard, peintre de la manufacture de Sèvres"' (Jammes). Montfort was the author also of "Pièces d'écriture anglaise" (Paris, ca. 1795) and, together with Alexandre Bourgoïn, "Recueil de pièces d'écriture" (Paris, ca. 1800), and three others cited by Bonacini, published between 1797 and 1802. A fine copy in

fresh condition, with a charming printed and inscribed prize label from the "Institution de mesdames Thenet et Bérard-Du Pithon," dated "Fructidor an 12, ou 27 août 1804" to a girl student, signed by the proprietresses.

Paris (Basset/ Beaublé) [1801]. \$2,500.00

Bonacini 1216; Valdruche 158; Jammes 87; cf. Hutton 57

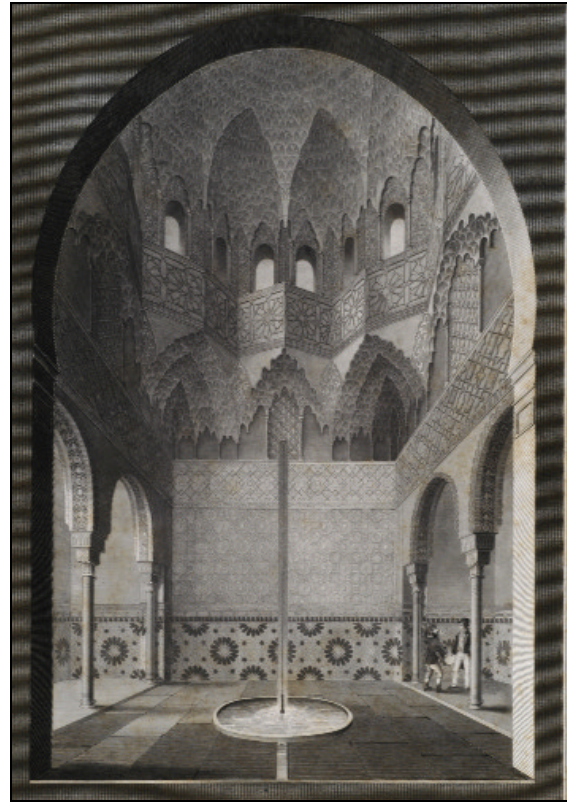
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MURPHY, JAMES CAVANAH

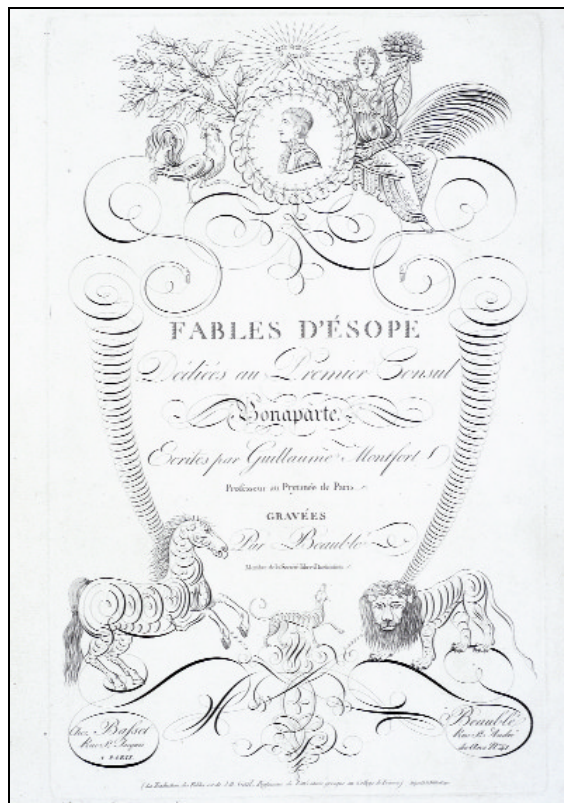
The Arabian Antiquities of Spain. (2), 21, (1)pp., 2 engraved dec. title-pages, 102 engraved plates, by various hands after drawings by Murphy (numbered 1-97, with plates added to nos. 8, 79, 80, and two added to no. 85). Lrg. folio. Contemporary heavy marbled boards, 3/4 calf (newly rebacked, preserving most of the original calf backstrip gilt). A.e.g.

The Irish architect and antiquary James Cavanah Murphy (1760-1814) spent the years 1802-1809 in Spain, where he undertook a concentrated study of Moorish architecture, making detailed drawings and analyses of the Alhambra and the Mosque at Córdoba that formed the basis of this majestic and important book. The work was edited and completed by the antiquary Thomas Hartwell Horne, following Murphy's death in September 1814, when both the text and plates were nearly in a finished state. Apart from plans and elevations, the plates include many interior views and romantic depictions of the monuments in the surrounding countryside, and reproductions of wall paintings, decorative pavements and ceilings, and Kufic inscriptions, vases and other manifestations of Moorish art and decoration.

"The interesting but imperfect descriptions of the remains of Arabian Art, exhibited in the volumes of some modern



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travellers, as existing in the once renowned Mohammeden cities of Granada, Cordova, and Seville, excited in the author an ardent desire to visit them. He accordingly embarked for Spain, and arrived at Cadiz early in May, in the year 1802; whence he proceeded to Granada, through lower Andalusia. The Governor of the Alhambra, desirous that the knowledge of its splendid architectural remains should be accurately transmitted to posterity, obligingly facilitated the author's access to that royal palace, at all hours of the day; while he was employed in the agreeable task of measuring and delineating its interior works. Equal facilities were offered at Cordova, the remains of whose celebrated Mosque and Bridge were delineated in the former part of the present volume. Seven years were unremittingly devoted to these delightful pursuits; and since the author's return to England in 1809, nearly seven years more have been wholly given to preparing for publication the present work. The admirers of the Arts are here presented with the result of fourteen years continued labour, executed at an expense of many thousands of pounds; - in the hope that, by the union of the graphic art with the descriptions of the engravings annexed, such facilities will be afforded, as shall enable the reader to form an accurate estimate of the very high state of excellence, to which the Spanish Arabs attained in the Fine Arts, while the rest of Europe was overwhelmed with ignorance and barbarism" (from the Introduction). Intermittent foxing, browning and spotting; tears in the margins of some 6 plates (1 extending slightly into the subject), first several leaves of text creased; other incidental wear.

London (Cadell & Davies), 1813 [1815-1816]. \$8,000.00
Creswell 329; RIBA: Early Printed Books 2220; Palau 186308; Dobai III.1393, 1475; Brunet III.1955; Graesse IV.631

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OVID

Les Métamorphoses d'Ovide. Traduction nouvelle, avec le texte Latin, suivie d'une analyse de l'explication des fables, de notes géographiques, historiques, mythologiques, et critiques, par M. G. T. Villenave; ornée de gravures d'après les dessins de MM. Lebarbier, Monsiau, et Moreau. 4 vols. I. lxxviii, 331, (3)pp. II. 418pp. III. 460pp. IV. 559, (1)pp. 144 engraved plates hors texte (including portrait and three plates in preliminaries of Vol. I) after drawings by Le Barbier, Monsiau, and Moreau le Jeune, by Baquoy, Courbe, Dambrun, Delaunay, Fortier, Halbou, Hulk, Malbeste, Mariage, Pigeot, Thomas, and others (first three volumes). Tissue guards. The quarto issue, here in small folio dimensions. **Contemporary crimson straightgrain morocco by Doll** (signed at foot of the spine of Vol. I), richly gilt with fillets, leaf and flower ornaments, pointillé corner designs, with blindstamped corner pieces of Oriental inspiration, all covers with crowned arms of Charles X, King of France, then Comte d'Artois. Inner gilt border with gilt pointillé surrounding blindstamped floral motifs, pale green watered silk doublures (gilt with wreaths) and endpapers. A.e.g. **A large paper copy, with plates within borders and before letters** (some before numbers). Page size 13 3/4 x 10 1/8 inches. Printed by P. Didot l'aîné.

The fourth volume did not appear until 1821-1822, although it also carries the date of 1806. In this, some of the engravers remained the same (Vourbe, Mariage), others are new (Manceau, Migneret, Ponce, Reina), but the drawings were the work of Duvivier, Chasselat, with only a few subjects by Moreau le Jeune and Le Barbier. An extraordinary copy, in a spectacular royal binding by Doll, who was binder to Napoléon circa 1821-1822. This copy is cited in Cohen ("En maroquin rouge aux armes du

comte d'Artois, figures avant la lettre..."), and, as Cohen notes, it was no. 160 in the Lebeuf de Montermont sale, 1911, where it fetched 6,600 fr.. Intermittent light foxing, spine of Vol. IV somewhat rubbed, otherwise in brilliant condition. Ex-libris Peter & Kathleen Wick.

Paris (Chez les Éditeurs, F. Gay, Ch. Guestand), 1806 [-1821/1822]. \$22,500.00

Ray 96; *Cohen-de Ricci 773-774*; *Sander 1476*; *Vicaire VI.394*; *Schloss Ludwigsburg: Das Buch als Kunstwerk. Französische illustrierte Bücher des 18. Jahrhunderts aus der Bibliothek Hans Fürstenberg (1965), 138*; *Bocher: Moreau, 1253-1281*

88

PALUZÍE Y CANTALOEZELLA, ESTÉBAN

Paleografía española. Comprende una sucinta historia, de la escritura, adornada con los caracteres antiguos y modernos que cada nacion ha tenido: un resumen del Ensayo sobre los alfabetos de las letras desconcidas que se encuentran en las mas antiguas medallas y monumentos de España, que publicó d. Luis José Velazquez: un estrac-to del Alfabeto de la lengua primitiva de España de d. Juan Bautista Erro y Azpiroz: un diccionario de las abreviaturas romanas que se hallan en las lápidas: varias inscripciones romanas, godas, árabes, hebreas y cristianas: la Biblioteca universal de d. Cristóbal Rodríguez: lo mas selecto de la Paleografía española del p. Estéban de Terreros y Pando: lo mas esencial de la Escuela paleográfica, ó De leer letras antiguas por el p. Andres Merino; y la Paleografía catalana. Lithographed throughout, from manuscript text and facsimiles. Half-title, lithographic frontis. portrait of the author, [v]-viii, 466 [i.e. 477] pp. (5 folding; 1 colored by hand). Page 375 repeated in numbering. Prof. illus. Folio. Contemporary Spanish tree calf gilt.





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"Opera molto rara e utile con numerosi facsimili di manoscritti. Contiene un saggio di Luis José Velazques con alfabeti di lettere ignote, o poco note, da antiche monete e medaglie spagnole; un estratto di un alfabeto del linguaggio, d'origine spagnola, di Juan Bautista Erro; un dizionario di abbreviature e iscrizioni romane, gotiche, arabe, ebreiche e cristiane; nonché altri saggi dalle opere paleografiche di Cristobal Rodriguez, Esteban de Terreros e Andres Merino" (Bonacini). Flyleaf and first two leaves neatly loosening at spine; handsome copy. Loosely inserted: 4 early nineteenth-century calligraphy samples by pupils of José Calasanz (on whom see Cotarelo y Mori p. 152), 2 of them dated 1838. Barcelona (Autografía del Autor), 1846. \$2,500.00
Bonacini 1355; Cotarelo y Mori 825.1; Palau 210864

89

[PERRAULT, CHARLES]

Labyrinthe de Versailles. 34, (4), (2), 79, (5)pp., including engraved plan and 40 full-page engraved plates by Sébastien Le Clerc. Engraved title-page vignette. Contemporary mottled calf, newly rebounded in calf gilt.

Second edition, an extremely rare book. As Hofer remarked in "Baroque Book Illustration," Leclerc's smaller illustrations prefigure the grace and elegance of the best French rococo. This is certainly true of the etchings in "Labyrinthe de

Versailles," which depict a whimsical series of garden ornaments based on subjects from Aesop's Fables. Thirty-nine fountains designed by Le Brun were set at key points within a maze in the gardens of the Château. The scale throughout is intimate, many of the compositions are asymmetrical, and extensive use is made of decorative rockwork.... The accompanying prose description of the labyrinth is by Charles Perrault, and the verses are by Benserade. "Only a few copies are known of the 1677 first edition" and "even this second edition is an extremely rare book" (Hofer Bequest). A trace of foxing and staining; a fine copy.

Paris (L'Imprimerie Royale), 1679.

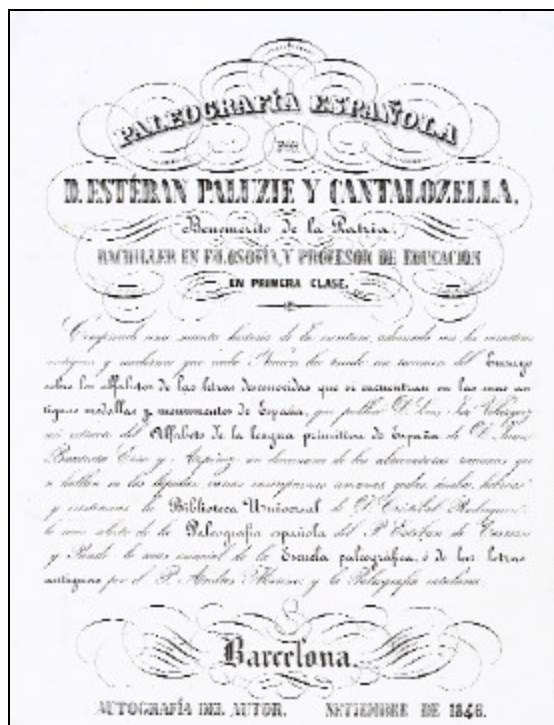
\$4,500.00

Préaud, Maxime: *Sébastien Leclerc II (Inventaire du fonds français: Graveurs du XVII^e siècle, IX)*, 2818-2858; Hofer: *Baroque Book Illustration* 57; Harvard College Library: *Catalogue of an Exhibition of the Philip Hofer Bequest in the Department of Printing and Graphic Arts* (1988), no. 38; Brunet III.723; cf. Berlin 3605 (1677 edition)

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PERRET, CLÉMENT

Exercitatio alphabetica nova & vtilissima, varis expressa lingvis et characteribus: raris ornamentis, vmbris, & recessibus, picture architecturaeque, speciosa. Nusquam ante hac edita. Clementis Perreti Bruxellani, nundum 18. annum egressi, industria. [A new and most useful alphabetical exercise, set out in various languages and characters, resplendent in rare ornamentation, shadings and perspectives derived from imagery and architecture: never previously published. The work of Clemens Perret of Brussels, still in his eighteenth year.] Engraved title-page [plate 1], engraved plates 2-33. Complex grotesque and strapwork Mannerist ornamental borders on all leaves. Watermark: cluster of grapes. Oblong 4to. Nineteenth-century marbled boards, 3/4 cloth, with gilt red leather supralibros. Modern cloth slipcase.



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The exceedingly rare first issue of the first edition of this masterpiece in the history of writing and calligraphy, whose remarkable beauty and innovative character established it as the model par excellence for a whole series of books published in the Netherlands from 1594 on. That it is the work of an eighteen year-old boy is nothing short of astonishing.

"The 'Exercitatio' may be looked upon as a showpiece, a special collector's item suitable for princes, nobility and wealthy burghers, to be coveted by all lovers of penmanship. Presented in a large format, its beautifully written title, and exemplars all set within imaginative, intriguing, and richly decorated borders, no writing-book had hitherto been such a form. An additional feature which will have made the book even more attractive for collectors was the fact that never before had a writing-master's book been reproduced in copper engraving. Quite apart from the aesthetic advantages or disadvantages this method entailed in comparison with woodcut, hitherto used for reproducing script, this was a technical first.... Add to this that until then the models in such a book had never yet been written in so many languages, seven in all, and each of them in its appropriate hand" (Croiset van Uchelen). "With the exception of Neudörffer's early experiments with etched lettering samples, Perret's book is the first intaglio writing manual" (Becker). Among its many marvels of the calligraphic inscriptions are a plate of mirror writing, and a calligram in the form of four mirrored hearts, braided in a single line of text.

Significant aspects of the book's history remain uncertain, as does much of the author's mysterious biography. The design of the 'Exercitatio's' elaborate grotesque and strapwork ornamental borders has been attributed by some authorities to Perret and by others to Hans Vredeman de Vries, and opinion is divided on the engraving of the borders, attributed variously, and uncertainly, to the Doetechum brothers, to Jacob Floris, and to Ameet Tavernier. (The writing samples are assumed to have been engraved by Cornelis de Hooghe.) Perret himself (1551-1591), whose even rarer "Eximiae peritiae alphabetum" followed the "Exercitatio" two years later, in 1571, virtually disappears from view for two decades before his early death. The great seventeenth-century Dutch calligrapher Jan van den Velde, in a testimonial statement discovered by Croiset van Uchelen, implied that Perret had entered the service of Queen Elizabeth I of England as her personal tutor in the Italian hand—a circumstance that could explain Perret's complete absence from Netherlandish documents, though there are equal arguments to dispute its accuracy.

In a census of extant examples, Croiset van Uchelen has located only four copies of the first issue, among the twenty-six copies of the book in public collections throughout the world (Amsterdam University Library; Sächsische Landesbibliothek, Dresden; British Library; Victoria and Albert Museum). Apart from the fact that the plates in the first issue are unnumbered, printed before the addition of roman numerals, the text exhibits numerous differences from later issues; Croiset van Uchelen has identified more than sixty

points, mostly of errata, which were later rectified, beginning with the first word of the title. In addition to changes in spelling and line-breaks, there are other corrections, such as a small panel in the border of the title-page, which in the first issue identifies the engraver Cornelis de Hooghe as "Bredanus Sculpsit"—an error, de Hooghe having been born in The Hague and not Breda. In later issues, the statement is replaced with the words "Sculptor Literarum." Very soon after, the sale and exclusive distribution of the book was contracted to Christopher Plantin, and a privilege leaf was added to copies of it, both in letterpress and in engraved form. Croiset van Uchelen identifies as the second and third issues of the book those copies which include the two versions of the privilege. The fourth issue consists of copies in which the text is fully corrected, but which do not contain the privilege leaf. Croiset van Uchelen speculates that Perret distributed copies of the first issue himself, and that Plantin insisted on correcting the faults of this first "varys" edition before releasing it under his imprint.

The Wick copy is of special interest not only for being one of a very small number of surviving copies of the issue actually handled by the youthful author himself. It also exhibits intriguing additional features which may possibly shed light on the history of the book. To begin with, the two panels on the title identifying Cornelis de Hooghe as "Bredanus Sculpsit" have been scraped away: the frames around them are untouched, but both inscriptions within have been carefully effaced from the surface of the paper. Likewise, where these two inscriptions are repeated on the last leaf, once again in small panels in the elaborate border, they have been once again painstakingly scraped away.

Furthermore, three leaves in the book (ff. 6, 28 and 33) are in the second issue in all particulars of their engraved texts, though at the same time none of these leaves are numbered (which all states after the first are recorded to be). On one these, f. 28, is a short contemporary annotation, "como la" reiterating two words in the first line with an additional flourish above, conceivably a proposed alteration of the engraved calligraphy. (The same hand has added a small six-word annotation on the blank verso opposite, which we are not able to decipher.)

These anomalies suggest that we are dealing with a very early transitional issue, before the work was perfected to Plantin's satisfaction. A noticeable variation in the strength of the impressions throughout this copy—some plates dark and emphatic, some silvery—would be consistent with this

reading. Intermittent light soiling, occasional expert mends (several plates renewed at margins); a fine copy. The Princes Liechtenstein copy, ex-libris Liechtensteinianis.

[Antwerp] 1569. \$28,000.00
Bonacini 1404; *Becker: Hofer Collection* 47; *Berlin* 5002; *Victoria and Albert* 78; *Marzoli* 66; *Jessen* 2491; *Whalley* 1980, p. 177; *Funck* p. 378; *Hollstein Dutch and Flemish IX.117.5-39; Delen II.61; Croiset van Uchelen, A.R.A.: "The Mysterious Writing-master Clemens Perret and His Two Copy-Books" ("Quaerendo," Vol. 17 [1987], pp. 3-44)*

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PETRARCA, FRANCESCO

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

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

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

92

PHAEDRUS

Phaedri, Augusti Caesaris liberti, Fabularum Aesopiarum libri quinque; notis perpetuis illustrati, & cum integris aliorum observationibus, in lucem diti à Johanne Laurentio JCto. (62), 462, (204)pp. Engraved frontispiece by Christian van der Hagen, 103 half-page engraved illus. Lrg. 8vo. Full early nineteenth-century (?) dark green leather, covers ruled in gilt, spine gilt in compartments; inner dentelles; a.e.g. Later slipcase (marbled boards).

First edition, published a year before the "Fables" of La Fontaine, charmingly illustrated in the manner of François



Chauveau, and with contemporary Dutch genre elements. Landwehr terms this the first illustrated edition of Phaedrus published in Holland. As with the two copies at Harvard, the illustrations on pages 194 and 205 have been transposed; the "figure galante" on page 276 is not defaced. Presentation copy from the editor, formally inscribed by Laurentius opposite the frontispiece to a Delft jurist and senator.

Amstelodami (Apud J. Janssonium à Waesberge & viduam E. Weyerstraet), 1667. \$2,500.00

Landwehr: Fable Books, 248; *Landwehr: Emblem Books in the Low Countries 1554-1949*, F143⁴; *Brunet IV.588*; *Graesse V.252*

93

(PIAZZETTA) Tasso, Torquato

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

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

"Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books—the 'Gerusalemme Liberata' which he brought out in 1745. Like most of his enterprises this too was designed for an international public. It was dedicated to the Empress Maria Theresa, whose taste for the luxurious is well attested by the decorations carried out during her rule at Schönbrunn, and the list of subscribers provides a glittering series of names from all over Europe as well as the more familiar connoisseurs and artists in Venice itself such as Marshal Schulenburg and Consul Smith, Rosalba Carriera and Pellegriani. For this book Piazzetta produced some seventy drawings; the dramatic ones show that inability to tell an heroic story which is apparent in many of his paintings, but the pastoral compositions with their elegantly posed shepherds and other country-folk about their ordinary pursuits have some of the quality of Boucher, those Piazzetta's world is much less artificial. The book was in fact a success in France"(Haskell). Eighteenth-century engraved armorial ex-libris Principe Pignatelli.; ex-libris Peter A. Wick. A handsome copy.

Venezia (Stampata da Giambattista Albrizzi Q. Girol.), 1745. \$22,500.00

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

SEE BACK COVER

94

PICINELLI, FILIPPO

Mondo simbolico. Formato d'imprese scelte, spiegate, ed illustrate con sentenze, ed eruditioni, sacre, e profane, che somministrano à gli oratori, predicatori, accademici, poeti, &c. infinito numeri di concetti. In questa impressione da mille, e mille parti ampliato. Seconda impressione Veneta, corretta, & arricchita di molte imprese. (26), 650, (176)pp., including engraved allegorical half-title with Barberini arms, title-page in red and black, with woodcut imperial arms; text in double columns. Prof. illus. with engraved emblematic compositions. Woodcut culs-de-lampe. Folio. Contemporary vellum, titled in pen at the spine.

First published Milano 1654; this edition from Paolo Baglioni appeared in Venice in the same year as that from Combi e La Noù. Praz notes that the "Mondo simbolico" is one of several treatises and encyclopedias of emblems and devices written by ecclesiastics at this time. "Increasingly authors, their editors or publishers, began to think of the emblem book in terms of an overarching design. It is hard to underestimate the Renaissance passion for order and their encyclopaedic curiosity, the fetishistic need to catalogue, compile and classify.... It is therefore no surprise that publishers should seek to appeal to these habits of their reading public.... Among these schematizers none was more ambitious than Picinelli.... When he began sorting his primary materials for his emblematic encyclopaedia, he found them at first a bundle (a 'manipulus'), which grew into a heap ('acervus'), which in turn became a huge, shapeless mass ('molem vastam'). He felt compelled to dispose this chaos into some ordered design, Taking his cue from the Creator at the beginning of the Book of Genesis, he brought order





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and design into the 25 books of his 'Mundus symbolicus.' He first separated things occurring in nature, those created by God, from those that were formed by art, those created by human ingenuity" (Manning, cited in Bernard Quaritch Ltd., "Emblem and Allegory"). Some worm damage in the index, slightly affecting text. From the library of Leo Steinberg. Venetia (Paolo Baglioni), 1678. \$2,000.00

Cf., citing various editions: Praz p. 455; Landwehr: French, Italian, Spanish and Portuguese 592; Berlin 4559; Cicognara 1935; Princeton 588; Manning, John: The Emblem (London, 2003), p. 118ff.

95

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

Poesie per l'ingresso solenne di Sua Eccellenza il Signor Giovanni Colombo Cavaliere e Cancellier Grande. (2), lx pp. Allegorical frontis., containing a portrait of the dedicatee within. Dedication with full-page engraved armorial device;

11 engraved allegorical vignettes throughout. Every page of the volume is set within elaborate rococo pictorial borders, in more than a dozen different designs. Lrg. 4to. Bound alla rustica in contemporary drab heavy wraps. The volume includes poetry by G.M. Manni and G.B. Vicini, as well as Gasparo Gozzi (critic and dramatist, brother of the playwright Carlo Gozzi), Ex-libris Peter A. Wick. Venezia (Gianfrancesco Garbo), 1766. \$4,000.00

Morazzoni 266, Saks 117

96

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

Poesie per le nozze solenni della nobil donna Andriana Barbaro col nobil uomo Nicolò Foscarini. Dedicate a Sue Eccellenze Giovanni Barbaro, fratello, e Chiara Barbarigo Barbaro, cognata della Sposa.

Bound with:

Poesie per le fauste nozze della Nobil Donna Andriana

Barbaro col Nobile Uomo Nicolò Foscari. Dedicate a S.E. Procuratessa Cecilia Emo Barbaro, madre della Sposa. 2 vols. bound in 1. [I:] lxxx pp. Frontispiece, title-page vignette, and 14 cul-de-lampe illustrations. [II:] lxxii pp. Title-page vignette, printed in blue, 13 cul-de-lampe illustrations (some signed Zatta, after B. Crivellari, F. Magnini, et al.). Folio. Very fine contemporary Venetian brown morocco, the covers richly gilt with arabesque floral lozenges within wreaths and cornered borders, the spine gilt in six compartments. A.e.g. Fitted cloth chemise and slipcase. Both printed on heavy laid paper, with large margins. The first work is stated in the Saks catalogue to have been printed by Albrizzi; the second carries the imprint "Nella Stamperia di Antonio Zatta" at the end. The verses include one by Lord Wardword, in rather exotic English. Ex-libris John Saks, W.R. Jeudwine, Peter A. Wick. A magnificent volume.
Venezia ([Albrizzi/] Antonio Zatta), 1766. \$9,500.00
I: Morazzoni 298; Saks 174 (this copy); II: Morazzoni 298; Lapicciarella 87; Saks 174 (this copy)

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RACINE, JEAN

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

Didot's 1816 Racine is a reduction of his folio edition of 1801, about which Ray notes "Pierre Didot saw this as the culmination of his career. He presented it to General Bonaparte, First Consul, as an achievement in the arts comparable to his in arms. In the preface we learn how the fifty-seven



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plates (one for each act) were begun in 1792 and executed at leisure by Didot's artists, in particular 'citizens Girodet, Gérard and Chaudet, who by themselves have made two-thirds.' Firmin-Didot cut new characters for the work. The paper was specially manufactured by 'Citizen Montgolfier' of Annonay. Didot was thus enabled 'to raise to the glory of Racine a typographical monument' which in effect was a national collaboration." In this octavo edition, the plates were re-engraved by Velyn, Guyard, Massard, Dien, and others.

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

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

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RADI, BERNARDINO

Varie inventioni per depositi di Bernardino Radi cortonese. Engraved dec. title and 28 through-numbered engraved plates, with scale indications at foot; plates 27 and 28 after Jacques Francquart. Folio. Modern vellum over boards, with early antiphonal leaves on both covers; ties.

Designs for tabernacles and tombs by Bernardino Radi (1581-1643), first published, according to Guilmar, in Rome in 1618. This 1625 edition was also reissued as a supplement to the 1642 Amsterdam multilingual edition of Vignola, probably from the original plates. Radi was the



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designer also of "Vari disegni de architettura ornati de porte" (Rome, 1619). A very fine copy, with exceptionally large margins, clean and in fine condition

Roma, 1625.

\$4,500.00

Berlin 3644, 2616; cf. Fowler 362; Guilmar p. 317; Bryan IV.175f.

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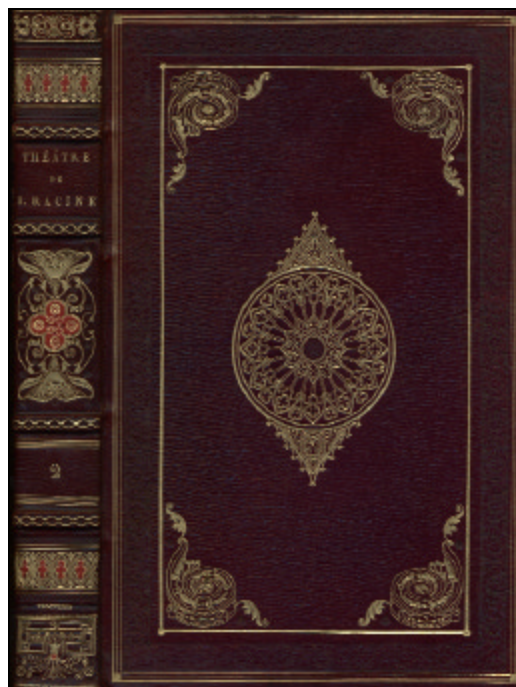
RIDOLFI, CARLO

Le maraviglie dell'arte, ouero le vite de gl'illustri pittori veneti, e dello stato. Oue sono raccolte le opere insigni, i costumi, & i ritratti loro. Con la narratione delle historie della fauole, e della moralità da quelli dipinte. Con tre tauvole copiose de' nomi de' pittori antichi, e moderni, e delle cose notabili. Parte prima (-seconda). 2 parts in 1. (60), 406, (60), 324pp. Fine engraved allegorical half-title after Ridolfi, frontis. portrait, and title to Part II hors texte. Woodcut lettrines, culs-de-lampe. 4to. Contemporary vellum, lettering at spine. First edition of this cardinal work, often called the Venetian counterpart to Vasari. Next to Boschini, it is the most important source for Venetian art of the Seicento, and is valuable also for artists of the terrafirma. A second edition was not published until the nineteenth century (Padova, 1835-1837; "insufficiente" according to Schlosser). "Opera tenuta in gran pregio" (Cicognara).

Venetia (Presso Gio. Battista Sgava), 1648.

\$3,500.00

Arntzen/Rainwater H73; Chamberlin 2037; Schlosser pp. 531, 559; Cicognara 2359; Collins/Land 11; Brunet IV.1300; Graesse VI.120



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ROBIANO, EUGÈNE JEAN BAPTISTE, COMTE DE

Collection des desseins des figures colossales & des groupes qui ont été faits de neige, dans plusieurs ruës, & dans plusieurs cours de maisons de la ville d'Anvers, le mois de janvier 1772, par différens artistes & élèves de l'Académie royale de dessein établie en la meme ville.... Par le comte de Robiano. (16)pp., 24 engraved plates on heavy paper, by Antoine Cardon. Tissue guards. Sm. 4to. Mid-nineteenth century marbled boards, 3/4 black leather (a little rubbed).

With notes on the plates by Vt. A. de Vries. A charming description of the neoclassical ice sculptures erected in Antwerp in January of 1772 by members of the Royal Academy. The subjects, which include a combat of centaurs, a Stubbs-esque horse attacked by a lion, a triton, Hercules, Neptune, Andromeda, Flora, Venus and Cupid, and a number of river gods, were all monumental in scale, ranging from ten to twenty feet in height; a Bacchus by the goldsmith J.B. Verbecke was indeed colossal, at forty feet tall. Judging from the fastidious engravings, they were all finished to a remarkable degree. A few slight traces of foxing, mostly on the tissue guards. Ex libris Bibliotheca Cogelsiana.

Anvers (J.B. Carstiaenssens/ M. Bruers), 1773. \$2,250.00

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RODRÍGUEZ, CRISTÓBAL

Bibliotheca universal de la polygraphia española. Compuesta por Don C. Rodríguez, y que de orden de Su Magestad publica D. Blas Antonio Nassarre y Ferriz. (4), xxvii ff., (72)pp., engraved title-page, 5 engraved half-titles, 123 engraved plates (2 double-page; 2 folding). 39 engraved text illus., numbered I-XXXIX. The plates, including engraved title, five half-titles, and three series printed on both sides of the leaves, are irregularly numbered: 1, 11, 33,



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34, 36-38, 53-93, [94-105 not numbered, on six leaves] 106, [107-117, numbered 1-4, 1-7 on six leaves] 118-125, [126-137, numbered 1-12, on six leaves] 138-181. Folio. Contemporary Spanish mottled calf (head and foot of spine slightly split at hinges; a few scrapes).

First edition of the earliest Spanish treatise on palaeography, published by order of Philip V. "Cotarelo y Mori... has some very harsh things to say about Rodriguez and his publication. Nevertheless, he is forced to concede its importance as the first work of its kind in Spain. It is typical of its period in focusing on a national hand. It is also a splendidly produced book" (Victoria and Albert). Short tears in the front flyleaf and title-page at gutter; intermittent light wear.

Madrid (Antonio Marin), 1738. \$9,500.00

Bonacini 1543; Victoria and Albert 218; Cotarelo y Mori 943 (incorrect collation); Palau 272808; Aguilar Piñal VII.1119 (incorrect collation); Mateu Ibars p. 59; Heredia 3498

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[SACY, CLAUDE-LOUIS-MICHEL]

Les amours de Mirtil. vii, (1), 141, (1)pp. 6 plates hors texte, by Louis Legrand after Gravelot, the prints here present in two suites, one printed in black, and one in pink. Dec. title-page by Legrand (likewise in black and in pink states). Culs-de-lampe. Contemporary red morocco gilt (skillfully rebaked, preserving the original gilt back-strip). T.e.g.

Traditionally ascribed to Fontenelle (Bernard Le Bovier, 1657-1757), the text is now given to the versatile Claude-Louis-Michel Sacy (1746-1794), who, apart from large-scale

historical studies also wrote drama and poetry. A pastoral in the tradition of Tasso's "Aminta," it appeared in English translation in 1770, titled "The Loves of Mirtil, Son of Adonis." The plates are normally printed in black, but special copies such as this are known in which they are included in pink or blue, or in some combination thereof.

Constantinople [i.e. Paris (Joseph-Gérard Barbou)], 1761.

\$3,500.00

Sander 719 ("attrib. à Fontenelle"); Cohen-De Ricci 77

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SAINT-CYRAN, M. DE [PSEUD: PAUL-EDMÉ CRUBLIER]

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

This copy lavishly bound with the arms of the dedicatee, the Prince of Brazil. João VI (1769-1826), who reigned as King of Portugal from 1816 to 1826, received the title of Prince of Brazil in 1788. With the French invasion of Portugal in 1807, he and his family fled to Brazil, and João lived there in exile even after his accession, returning to Lisbon only in 1822. His son Dom Pedro, who remained in São Paulo, declared independence for Brazil in the same year, assuming the title of Emperor of Brazil as Pedro I. A handsome binding, well-preserved. Early ownership inscription of General Don Antonio de Mello, with subsequent presentation, seemingly in his hand, to Costa Goodolphim, "socio da Academia real das Sciencias, prefeessor de mathematica, etc." Lisboa (Regia Officina Typografica), 1797. \$3,500.00

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SAINT-LAMBERT, CHARLES FRANÇOIS DE

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

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

\$2,000.00

Cohen 927; Fürstenberg, Hans: Das französische Buch im achtzehnten Jahrhundert und in der Empirezeit (Weimar 1929), no. 124

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SAMPAIO, FRANCISCO COELHO DE SOUSA E.

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

the spine gilt in compartments with urns and garlands; edges gilt sprinkled.

Bound with:

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

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

Coimbra (Na Real Imprensa da Universidade), 1783.

\$4,500.00

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SANTI, DOMENICO

Rabeschi. Inventati, e delineati da Dom.co Santi. 10 etched plates, through-numbered. Platemark: 117 x 185 mm. (circa 4 1/2 x 7 1/2 inches). Oblong 4to. Eighteenth-century pastepaper on flexible boards.

Vigorous designs for foliate arabesques by the Bolognese artist Domenico Santi (1621-1694), called Il Mengaccino. One of the best pupils of the painter and printmaker Agostino Mitelli, Santi specialized in quadratura painting and other decoration for the churches and palaces of Bologna, as well as in etching and engraving. He is well-known for his portraits of the three Carracci, as well as for several series of armorial devices. The present suite, which was undoubtedly meant as a pattern book for decorative artists, brings together the two focuses of his work. It was unknown to Guilford, who discusses another suite ("Nous n'avons pas rencontrés d'autres livres"). Title-page somewhat spotted, lower right corner of margin expertly renewed; intermittent light wear.

N.p., n.d. [Bologna, circa 1680]

\$6,000.00

Bartsch XIX.122f.; Bellini 1995 p. 357; cf. Guilford p. 321

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SANTIAGO Y PALOMARES, FRANCISCO JAVIER DE.

Arte nueva de escribir, inventada por el insigne maestro Pedro Díaz Morante, e ilustrada con muestras nuevas, y varios discursos conducentes al verdadero magisterio de



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primeras letras, por D. Francisco Xavier de Santiago Palomares, individuo de la Real Sociedad Bascongada de los Amigos del País. Se publica a expensas de la referida Real Sociedad, que la mandó disponer. Engraved title, 40 engraved plates by Francisco Assensio y Mejorada, letterpress title-page, xxviii, (2), 136pp. Lrg. 4to. Contemporary mottled Spanish calf. Endpapers renewed; original early nineteenth-century French hand-colored dec. woodcut endpapers hinged within.

"First edition of this influential text, the result of a commission to design a more efficient national script.... Francisco Assensio y Mejorada (1725-1794) engraved the plates, the last of which was lettered by Maria Josepha Bahamonde, a twelve-year-old student of the author. Palomares took the models of Pedro Díaz Morante as his starting point; his new system inspired at least one direct attack in Anduaga y Garimberti's '*Arte de escribir*'" (Becker).

"Inspired by the copy-books of the seventeenth century Spanish calligrapher Pedro Díaz Morante, Palomares initiated a revival of fine handwriting in eighteenth century Spain. Appalled by the decline of Spanish calligraphy, Palomares sympathized with Morante's ideal of writing well-formed letters with ease and speed.... Born in Toledo, the scribe spent his early years in a cultivated household. His early classical education was surely responsible for the scribe's interest in paleography, a subject which attracted the interest of several contemporary Spanish scribes, notably Servidori" (Baltimore). "He wrote a number of works on calligraphy, but Cotarelo y Mori believes that the publication of '*Arte nueva de escribir*' in 1776 was an event as important for Spanish calligraphy as the publication in 1548 of Juan de Yciar's writing book" (Victoria and Albert).

Madrid (En la Imprenta de D. Antonio de Sancha), 1776.

\$2,800.00

Bonacini 1353; Becker: Hofer Collection 141; Berlin 5248; Cotarelo y Mori 818.1; Heredia 597; Palau 299945; Aguilar Piñal VII.3766; Jessen pp. 134-139; Victoria and Albert 131; cf. Baltimore p. 97; Ekström p. 34f.



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SCHWANDNER, JOHANN GEORG VON

Joannis Georgi Schwandneri, Austriaci Stadelkirchensis dissertatio epistolaris de calligraphiae nomenclature, cultu, praestantia, utilitate. Folding engraved frontis., title, (8)ff., 159 engraved plates (14 double-page; 1 large folding). Folio. Contemporary Austrian calf, the spine gilt in compartments (small chip at foot).

"First and only edition. The engraver Johann Caspar Schwab (1727-ca. 1810) signed only the frontispiece ('Calligraphia Latina'). Schwandner was the Librarian of the Imperial Library in Vienna, and wrote the short text extolling the history and value of fine calligraphy. The introduction to the 1958 facsimile edition notes that Walter Schatzki had recorded a manuscript note by Schwandner in a copy of this book stating that the elaborately decorative penwork of initials, flourishes, cartouches, and one large equestrian portrait that comprise the plates was executed by Ferdinand von Frieslaben" (Becker). Front flyleaf with early mend; a fine copy, with contemporary ownership inscription.

Viennæ (Ex typographeo Kaliwodiano), 1756. \$12,000.00
Bonacini 1663; Becker: Hofer Collection 171; Berlin 4908; Doede 172; Jessen 2359; Jammes 59; Hutton 76; Graesse, VIII.468

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SERRADIFALCO, DOMENICO LO FASO PIETRASANTA, DUCA DI

Del Duomo di Monreale e di altre chiese siculo normanne. Ragionamenti tre. 87, (3)pp.. Engraved half-title, lithographic title, both in Norman lettering (the latter with vignette view of Monreale), 28 plates hors texte after Serradifalco (2 folding; 1 lithographic). 5 engraved culs-de-lampe illus. Woodcut facsimile inscriptions. Lrg. folio. Marbled boards, 3/4 leather (scuffed, rebaked). Intermittent light foxing. The architect and archaeologist Domenico Lo Faso Pietrasanta, duke of Serradifalco (1783-1863) wrote prolifically on the antiquities and medieval remains of Sicily, most notably in his great work "Le antichità della Sicilia esposte ed illustrate" (Palermo, 1834-1842).

Palermo (Tipografia Roberti), 1838. \$1,500.00
Mira Bibliografia Siciliana I.344; RIBA 1910; Brunet V.311; Graesse VI.372

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SWINBURNE, HENRY

Travels through Spain, in the Years 1775 and 1776. In which several monuments of Roman and Moorish architecture are illustrated by accurate drawings taken on the spot. xv, (15), 427, (1)pp. Large folding engraved map and 18 engraved plates hors texte (7 folding), all after designs by Swinburne, engraved by Swinburne himself, and by F. Giomignani and C. Nolli. Lrg. 4to. Fine late eighteenth-century marbled boards, rebaked with the original spine gilt in six compartments.

First edition; the work was reprinted in an octavo edition in 1787, and translated into French in that year, and followed by abridged editions in 1806 and 1813. Praised by Gibbon (in "Decline and Fall"), this was the first British antiquarian book on Spain. Like some copies, this copy is bound with 5 additional plates beyond the 13 called for in the instructions to the binder—delicate views by Swinburne of Córdoba, the Alhambra, the Castle of Segovia, the Palace of the Aranjuez, and others; the folding map as well is not called for. Short clean tear at edge of the map. A very fine, handsome copy.

London (P. Elmsley), 1779. \$2,750.00
Dobai II. 1339, 1347f., 1363; Palau 325909

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TASSO, TORQUATO

Aminta. Favola boschereccia. Ora per la prima volta alla sua vera lezione ridotta. (10), 14, (2), 142pp. Engraved portrait of the author on title-page, engraved cul-de-lampe by Lucatelli. Contemporary crimson morocco, finely gilt on both covers with neoclassical ornament. Inner dentelles. A.e.g. Printed on heavy laid paper. As noted by Brooks, there are two editions of the book, both dated 1789. This is the second, actually printed in 1792 in an edition of 300 copies, identifiable by bibliographic points in the text. The first edition (with the imprint "Co' tipi Bodoniani") was the second book printed by Bodoni. With the printed pink ticket of Théophile Barrois fils, Librairie, Quai Voltaire. Covers and spine a little rubbed. A beautifully bound copy.

Crisopoli [Parma] (Impresso co' Caratteri Bodoniani), 1789 [1792]. \$3,000.00
Brooks 380; Giani 11; De Lama p. 54

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TENSINI, AGOSTINO

La uera regola dello scriuere vtile à giouani. Engraved title-page, 16 engraved plates (numbered 1-16). Sm. oblong 4to. Contemporary heavy wraps.

While Bonacini and other authorities have customarily suggested a date of 1680 for the publication—based on the conjectured date of the author's "Le meraviglie della penna"—David Becker has pointed out that "La vera regola" is not a later reissue of Tensini's 'Le meraviglie,' as stated by Osley and others. It is a completely different set of plates, specified for the use of children. The Remondini credit on the title and its proprietary watermark indicate that this large publishing and printselling firm owned Tensini's plates in the eighteenth century. "The plates are decorated with highly elaborate flourishes. They possess an innocent charm. Tensini tried to amuse and interest his young pupils. One plate shows two drummers and a sheep, in another two dragonflies face each other on the foliage of some root vegetable. There are also a snake, a snail, horses, lions, turtles, etc. The stories in the text are not for squeamish children. 'This very rare little book is remarkable because the author's prodigious technical skill has not extinguished his wit' (Besterman)" (Ekström). "Rarissimo e bellissimo" (Bonacini). The wrappers of this copy are covered inside and out, most charmingly, with a dense net of contemporary childish calligraphic trials, computations, and sketches; the interior, by contrast, is almost completely unmarked, apart from one turtle in the margins, and one chick.

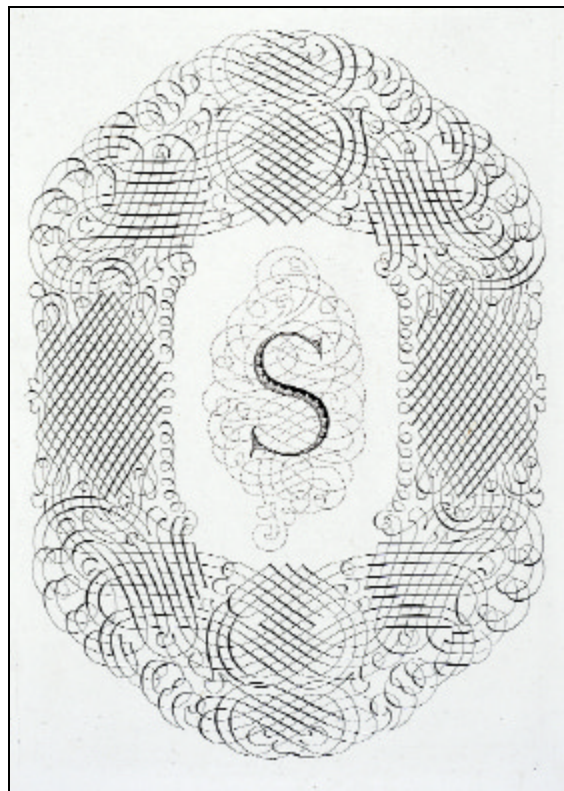
Bassano (Remondini) [ca. 1790?].

\$3,000.00

Becker: *Hofer Collection* 70; Cf. the following, all misdating the book circa 1680: Bonacini 1860; Jammes 30; Ekström p. 26; Osley: *Luminario* p. 162; Besterman: *Old Art Books* p. 99



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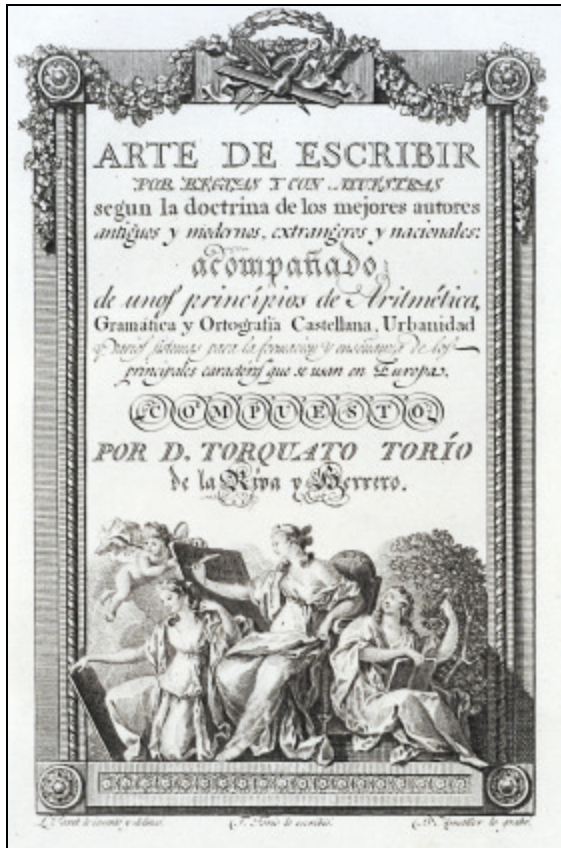
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THACKERAY, WILLIAM MAKEPEACE

The Works of William Makepeace Thackeray. 22 vols. Prof. illus., with hors-texte plates, historiated initials and vignettes throughout. Contents as follows:

Vol. I. *Vanity Fair*. A novel without a hero. With illustrations by the author. In two volumes. Vol. I. viii, 407, (3)pp., 20 plates. Vol. II. *Vanity Fair*. Vol. II. iv, 392pp., 19 plates. Vol. III. *The History of Pendennis*. His fortunes and misfortunes, his friends and his greatest enemy. In two volumes. Vol. I. xii, 448pp., 23 plates. *The History of Pendennis*. Vol. II. iv, 448pp., 23 plates. Vol. V. *The Newcombes*. Memoirs of a most respectable family. Edited by Arthur Pendennis. With illustrations on steel and wood by Richard Doyle. In two volumes. Vol. I. iv, 464pp., 23 plates. Vol. VI. *The Newcombes*. Vol. II. iv, 456pp., 23 plates. Vol. VII. *The History of Henry Esmond*. A colonel in the service of her Majesty Queen Anne. Written by himself. Edited by W.M. Thackeray. With illustrations by George du Maurier. xv, (1), 452pp., 8 plates. Vol. VIII. *The Virginians*. A Tale of the last century. With illustrations by the author. In two volumes. Vol. I. iv, 457, (1)pp., 23 plates. Vol. IX. *The Virginians*. Vol. II. vi, 451, (3)pp., 23 plates. Vol. X. *The Adventures of Philip on His Way Through the World*. Shewing who robbed him, and passed him by. To which is now prefixed *A Shabby Genteel Story*. With illustrations by Frederick Walker and by the author. In two volumes. Vol. I. (10), 359, (3)pp., 9 plates. Vol. XI. *The Adventures of Philip on His Way Through the World*. Vol. II. (2), 343, (1)pp., 11 plates. Vol. XII. *The Paris Sketchbook of Mr. M. A. Titmarsh*, and *The Memoirs of Mr. Charles J. Yellowplush*. With illustrations by the author. vi, (6),



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444pp., 16 plates. Vol. XIII. The Memoirs of Barry Lyndon, Esq. Written by himself, with The History of Samuel Titmarsh and the Great Hoggarty Diamond. With illustrations by the author. iv, (4), 416pp., 9 plates. Vol. XIV. The Irish Sketch Book, and Notes of a Journey from Cornhill to Grand Cairo. With illustrations by the author. viii, (4), 514pp., 2 plates. Vignette illustrations throughout. Vol. XV. The Book of Snobs, and Sketches and Travels in London, etc. With illustrations by the author. vii, (1), 440pp. Vignette illustrations throughout. Vol. XVI. Burlesques. With illustrations by the author and by Richard Doyle. vii, (1), 448pp., 8 plates. Vol. XVII. The Christmas Books of Mr. M.A. Titmarsh. With illustrations by the author. viii, 328pp., 74 plates. Vol. XVIII. Ballads and Tales. vi, (2), 413, (3)pp. Vol. XIX. The Four Georges. The English Humourists of the Eighteenth Century. With portraits. (6), 362pp., 18 plates. Vol. XX. Roundabout Papers. (From the Cornhill Magazine.) To which is added The Second Funeral of Napoleon. With illustrations by the author. vi, 428pp., 3 plates. Vol. XXI. Denis Duval. Lovel the Widower and Other Stories. With illustrations by Frederick Walker and the author. iv, (4), 386pp., 10 plates. Vol. XXII. Catherine: A Story. Little Travels. The Fitz-Boodle Papers. Etc. Etc. With illustrations by the author and a portrait. iv, (4), 390pp., 5 plates.

Lrg. 8vo. Contemporary full calf gilt (Andrew Grieve, Edinburgh); raised bands, red and green leather labels. A handsome set.

London (Smith, Elder & Co.), 1869.

\$1,200.00

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THEOCRITUS

Idylles de Théocrite. Traduites en français par J.B. Gail. Nouvelle édition, ornée de figures gravées d'après les dessins de Barbier & Boichot.

Bound with:

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

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

Paris (Chez l'auteur/ L'Imprimerie de Baudelot et Eberhart; Chez Gail), L'an IV [1796].

\$1,500.00

Cohen 988; Cf. Ray p. 77

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TORÍO DE LA RÍVA Y HERRERO, TORCUATO

Arte de escribir por reglas y con muestras, según la doctrina de los mejores autores antiguos y modernos, extrangeros y nacionales, acompañado de unos principios de aritmética, gramática y ortografía castellana, urbanidad y varios sistemas para la formación y enseñanza de los principales caracteres que se usan en Europa. Segunda edición. Engraved dec. title-page, xxxi, (1), 445, (1)pp., dedication portrait, 58 engraved (1 woodcut) plates. Sm. folio. Contemporary Spanish calf gilt (covers somewhat battered).

Folio issue ("con grandes márgenes y las láminas en papel marquilla," per Palau) of the second edition of the most important Spanish writing-book of the period. First published Madrid 1798, this is "an extensive and detailed treatise on the origin of the art of writing and its development up to



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Torío's day, with chapters on the theory and teaching of calligraphy, Spanish and foreign calligraphers, principles and rules of arithmetic, etymology and social customs. The 58 calligraphic plates, interspersed throughout the text, were engraved by Asensio, Castro and Gangoiti. They demonstrate the geometric construction of the alphabet, proportions for various sizes of script, and in addition contain several specimens of different types of letter. Many plates are beautifully decorated, and especially to be noted is a series of delicately designed and embellished initial letters" (Marzoli). Becker notes that in 1801 the government mandated that Torío's reforms be instituted in all schools in the kingdom.

The plates in this edition differ slightly from those of the first, including the dramatic full-page black-background plate 36, which appears here for the first time. Significantly, this plate is boldly signed, as part of the inscription, "Torío lo escribió y grabó en 1803." Clearly this date indicates a later issue of the 1802 publication than is stated on the title, but we have no further information on that point; Palau and Cotarelo y Mori are silent on it. Ownership stamp Rodrigo B. Estrada at foot of title.

Madrid (La Viuda de Don Joaquin Ibarra), 1802 [1803?].

\$3,200.00

Bonacini 1891; Palau 334356; Cotarelo y Mori 1116.14; Brunet V.885; Graesse VII.174; Cf. (citing first edition, 1798): Becker: Hofer Collection 147; Heredia 599; Aguilar Piñal VIII.451; Marzoli 71; Jammes 83; Hutton 83

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TORRE DI REZZONICO, CARLO CASTONE DELLA

Versi sciolti e rimati di Dorillo Dafneio, P.A. [pseud.]. 137, (1)pp. Fully engraved title and 30 engraved vignettes and culs-de-lampe by Benigno Bossi. Sm. 4to. Contemporary marbled boards, 1/4 leather gilt. Dedication signed Il conte Castone della Torre di Rezzonico. "Grazioso libro che fa di 'pendant' al ['Discorsi Accademici del Conte Castone Della Torre di Rezzonico, segretario perpetuale della R. Accademia delle Belle Arti']. L'antiporta incisa à bella.... 'Très rare' (Geering)" (Brooks). The Bossi decorations include culs-de-lampe of masks, fountains, birds, and allegorical compositions of putti and other figures. Ex libris Renato Rabaiotti. [Parma (Bodoni), 1773]

\$1,500.00

Brooks 40; Giani p. 84, no. 8

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TOURNEFORT, JOSEPH PITTON DE

Relation d'un voyage du Levant, fait par ordre du Roy. Contenant l'histoire ancienne et moderne de plusieurs isles de l'archipel, de Constantinople, des côtes de la Mer Noire, de l'Arménie, de la Georgie, des frontières de Perse, & de l'Asie Mineure.... 3 vols. (22), 379, 448, 404, (60)pp., 153 engraved plates, plans and maps (6 folding). Stout 8vo. Eighteenth-century French tree-calf gilt, raised bands, with red and green morocco lettering pieces. A.e.g.

Second edition of the work, published in the same year as the Paris first edition, in quarto; a third edition was issued in 1718 (Amsterdam), as was an English translation. "The botanist Pitton de Tournefort was sent on a mission to the Levant by Louis XIV in 1700. He was accompanied by the artist Claude Aubriet and the doctor Gundelsheimer. Pitton de Tournefort traveled extensively in the Archipelago, visiting most of the islands in the Cyclades... He also spent a considerable period in Crete before going to Constantinople and Asia Minor, the coasts of the Black Sea and then



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overland through Armenia to Persia. The travellers returned to Paris in June 1702.... The text takes the form of letters to M. de Pontchartrain, who sponsored Pitton's mission. The very fine plates are after Aubriet's drawings, and illustrate costumes, botanical and zoological specimens, views and maps" (Leonora Navari, in the Blackmer catalogue). An elegant copy.

Lyons (Anisson et Posuel), 1717.

\$4,000.00

Cf.: Blackmer 1318; Hilmy II.292; Atabey 960; Cox I.221; Weber 458; Brunet V.903; Graesse VII.180f.; Wilson p. 230

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TOWNSEND, JOSEPH

A Journey through Spain in the Years 1786 and 1787; with particular attention to the agriculture, manufactures, commerce, population, taxes and revenue of that country; and remarks in passing through a part of France. 3 vols. vii, 402, (6), iv, 414, (10), iv, 356, (12)pp. 7 engraved plates hors texte. Contemporary limp boards, backed in the early nineteenth-century in gilt calf. First edition; a second edition, expanded and corrected, appeared in 1792. A fine copy in the original boards, uncut and unpressed.

London (C. Dilly), 1791.

\$750.00

Cf. Dobai II.1363; Palau 338341

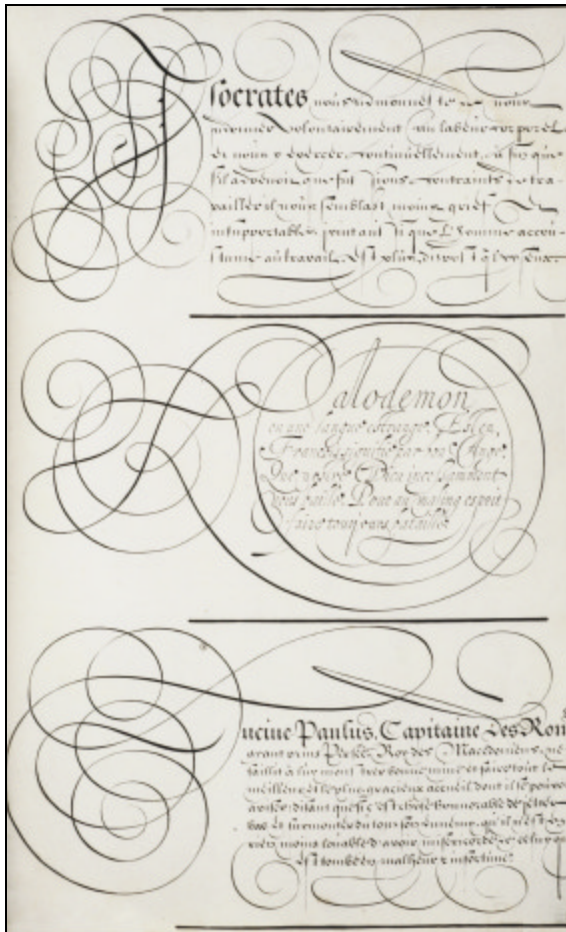
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UNGER, JOHANN GEORG/ UNGER, JOHANN FRIEDRICH

Two works by the elder and younger Unger, bound together. Sm. 4to. Contemporary brown pastepaper boards, 3/4 mottled calf, handsomely gilt at spine.

[I] Unger, Johann Georg. *Fünf in Holz geschnittene Figuren*, nach der Zeichnung F.W. Meil, wobey zugleich eine Untersuchung der Frage: Ob Albrecht Dürer jemals Bilder in Holz geschnitten? Vom Unger, dem ältern, Formschneider. 8pp., 5 woodcut plates. Woodcut title-page vignette and cul-de-lampe.

[II] Unger, Johann Friedrich. *Sechs Figuren für die Liebhaber der schönen Künste*, in Holz geschnitten von Johann Friedrich Gottlieb Unger, dem jüngern, Formschneider zu Berlin; und mit einer Abhandlung begleitet, worinn



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etwas von märkischen Formschneidern und in der Mark gedruckten Büchern, in welchen sich Holzschnitte befinden, gesagt wird. 24pp., 6 woodcut plates. Woodcut cul-de-lampe. Inside front hinge slightly shaken; a fine copy. Rare. Berlin/Breslau (In Commission bey G.A. Lange, Buchhändler/ In Commission bey Johann Friedrich Korn, dem ältern), 1779.

\$5,500.00

Rümann 1172-1173; Thieme-Becker XXXIII.573f.

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VALERIANO BOLZANI, GIOVANNI PIERO

Hieroglyphica, sive de sacris aegyptiorum, aliarumque gentium literis commentarii. A Celio Augustino Curione duobis libris auctii, & multis imaginibus illustrati. (10)ff., 12pp., 13-441ff., 25ff. Woodcut title-page vignette, splendid full-page portrait by Tobias Stimmer in elaborate ornamental frame, and 273 woodcut illus. Lettrines and schematic figs. in text. Stout folio. Contemporary calf, handsomely blindstamped with fillets and oval device at the center of each cover; handsome seventeenth-century calligraphed paper labels on spine, lettered in red and black.

A book of pivotal importance in late Renaissance iconography, first published in Basel, 1556; the present edition follows that of 1567, which was the first to contain the two additional books by Caelio Augustino Curio. Dedicated to Cosimo I de' Medici, Valeriano's "Hieroglyphica" is "a vast compilation of all

the hieroglyphic knowledge of his time; it drew on Horapollon, the 'Physiologus,' the obelisks he saw in Rome, the Cabala and the Bible as sources. It was so popular that eleven editions were published in the first seventy years. At the time it was believed that hieroglyphs were a purely ideographical form of writing used by ancient Egyptian priests to foreshadow divine ideas, and that the Greek philosophers had tapped into 'hieroglyphic wisdom.' In the dedication of his 'Hieroglyphica,' Valeriano writes, '[To] speak hieroglyphically is nothing else but to disclose the true nature of things divine and human. He contributed no revolutionary ideas to the field, but his compilation was instrumental in changing the study of hieroglyphic symbols from a philosophical to a philological pursuit" (Funk).

Valeriano (1477-1558) was Vasari's Latin teacher, and tutor to Giovanni de' Medici (the future Pope Leo X); in 1509, as the private secretary of Cardinal Giulio de' Medici, he travelled to Rome, where he studied the city's antiquities. The "Hieroglyphica" provided a fountain of emblematic imagery for leading artists, while the inscriptions in his historical material were utilized by humanist historians. It was unquestionably the most important source for Ripa's "Iconologia" (1593 and after). "Valeriano supplied Ripa not only with separate figures and with countless individual attributes, but also with many learned references and explanations for the images and attributes that he borrowed from other sources" (Elizabeth McGrath, in the Dictionary of Art). Contemporary ownership inscription effaced on title-page, with two small losses (affecting border of the portrait on verso); intermittent light browning; binding rubbed, with small losses at hinges and corners.

Basel (Thomas Guarinus), March 1575.

\$5,000.00

Praz 521; Landwehr: *German Emblem Books* 616; Adams V.52; Thorndike VI.447; Hilmy II.301; for various editions, cf. Berlin 4503; Cicognara 1966f.; *Encyclopedia of the History of Classical Archaeology* II.1143 (article by David Funk)



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VELDE, JAN VAN DEN

Spiegel der schrijfkunste in den welcken ghesien worden veelderhande gheschriften met hare fondementen ende oderrichtinghe wtgegeven. Engraved title-page (designed by Karel van Mander, engraved by Jacob Matham), second engraved title-page (in Latin), engraved portrait of the author (by Jacob Matham), 50 (of 54) engraved calligraphic plates; 22pp. letterpress text (signed A-E2, F1) with 17 engraved illus. Oblong folio. Full vellum over boards, both covers with blindstamped crests within ruled fillets and small cornerpieces. Modern fitted cloth slipcase and chemise.

An uncut large-paper copy of one of the most beautiful of all writing books. "Apparently without the slightest difficulty Jan van den Velde executed every style of writing with an unparalleled virtuosity which is really astounding. He stands out as a master in the making of letterforms in any conceivable shape, but he also shows himself a great decorative artist in his inimitably complicated, yet always tasteful and harmonious, scrolls, and finally as an able draughtsman of sometimes whimsical, sometimes bizarre, but always lively figures of humans and animals which ornament his calligraphy. The 'Spiegel' owes much to the ability of the engraver, Simon Frisius, who translated van den Velde's art into the medium of the copperplate. The calligrapher praised him lavishly for it" (Verwey).

"Van Mander's design for the title is in the Rijksprentenkabinet, Amsterdam, as are van den Velde's original penned models for this celebrated book. Simon Frisius (ca. 1580-1629) engraved the writing samples; he had previously done the same for Guillaume Le Gangneur. First published in Rotterdam by Jan van Waesberghe in 1605, the 'Spiegel' was soon translated into Latin and French editions and was reprinted several times. The plates were

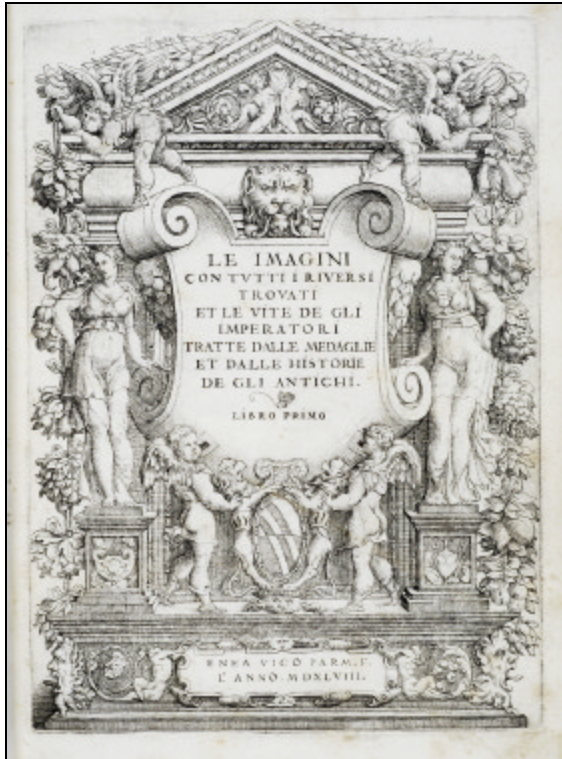
taken over in turn by two Amsterdam publisher-printsellers, Cornelisz Claesz. and Wilhelm Jansz. Blaeu, who added his engraved imprint to the bottom of the title-page for this edition of ca. 1609" (Becker).

"Following Mercator's treatise, van de Velde's copy-book... is usually considered the most important work on calligraphy to be printed in Holland. Van de Velde's scripts are a link between the Italienne-bastarde letters seen in the Frenchmen Materot and Barbedor and the eighteenth-century English round hand. Van de Velde enjoyed considerable fame as a calligrapher; one of his sons was the renowned artist Jan II" (Baltimore).

This copy lacks four plates. The letterpress, though with one leaf less than the Hofer copy, is complete, having been reset in a different issue containing the same texts and cuts. Imposing in its dimensions, this copy measures 308 x 373 mm. (as compared with the Hofer copy's 237 x 340 mm.). The plates are bound first, in a variant sequence (including the second title-page within the body of the plates). The text, mounted on stubs at the end, is of more conventional dimensions, though these leaves (all uncut) vary in height to some extent, one from the next. Occasional very unobtrusive wear and expert mends; in general remarkably fresh and bright; a superb copy.

Amsterdam (By Willem Jansz. inde vergulde Zonnewyser) [ca. 1609]. \$35,000.00

Cf. the following, citing this and the Rotterdam 1605 edition: Bonacini 1931; Berlin 5010-12; Becker: Hofer Collection 100; Ekström p. 38f.; Hollstein: Dutch and Flemish, VII.21 no. 30; Victoria and Albert 99; Marzoli 67; Baltimore 91; Jammes 12; Verwey, H. de La Fontaine: "The Golden Age of Dutch Calligraphy" (in: Litteraræ Textuales IV [1976], p. 69ff.); Ackley, Clifford S.: Printmaking in the Age of Rembrandt (Boston, 1981), no. 26



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VELDE, JAN VAN DEN

Thresor litteraire, contenant plusieurs diverses escritures, les plus usitées és escoles francoyses des Provinces unies du Pays-bas. Engraved title-page, 11 engraved plates by Gerardus Gauw. Lrg. 4to. Contemporary vellum over boards; author and date of publication handsomely calligraphed in ink on front cover.

The "Thresor litteraire" is the second of three tracts on penmanship by van de Velde which are often found bound together. The first is "Duytsche Exemplaren van alderhande Gheschriefften" (Haarlem, 1620), and the third, "Duijtscher ende Franscher scholen exemplaer-boeck" (Haarlem, n.d.). The three are known collectively by the title of the third. "Exquisitely written and skilfully engraved.... The works appeared under the name of Jan van de Velde, but seem to have been executed by the publisher, David Horenbeeck, who signed himself 'Amateur de la plume' and also 'writing-master in the place of Van den Velde'" (Ekström). Intermittent light wear, slight creasing at edges and corners of leaves; a fine copy. Vellum covers quite bowed. Very rare.

[Haarlem] (pour M. D. V. Horenbeeck), 1621. \$9,500.00
Bonacini 1927; Berlin 5020.2; Ekström p. 40; cf. Becker: Hofer Collection 101 (note)

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VESPASIANO AMPHIAREO, DA FERRARA.

Opera di frate Vespasiano Amphiareo da Ferrara, dell' Ord. minore conventuale, nella quale s'insegna scrivere varie Sorti di lettere, e massime vna lettera bastarda da lui nuouamente con sua industria ritrouata, la quale serue al cancelaresco, & mercantesco: poi insfna [sic] a far l'inchiostro negrissimo ... , ancora à macinar l'oro, & scriuere con esso

... , parimente a scriuere con l'azuro ... : aggivntovi di nuovo dve bellissime alphabeti di maiuscole, che nell'altre impressioni non sono più stampati. (56) (of 57)ff. Becker cites an unsigned leaf following D8 which is not present in this copy, correcting an anomalous initial. Lrg. oblong 8vo. Modern full vellum. New slipcase (cloth, 1/4 calf).

First published as "Uno novo modo d'insegnar a scrivere et formar lettere di piu sorte" in 1548, the work was reissued under the present title in at least eighteen editions by 1620. "His only printed work, Amphiareo's manual is an important document in the development of the chancery cursive hand. Amphiareo's use of loops and the joins connecting letters, commonly used in the mercantile scripts, anticipates Cresci's models, and the latter's claims to having originated a more speedy, flowing hand. Although he was an important scribe, little is known about Amphiareo. A Franciscan friar, born in Ferrara, he recorded in the dedication of the 1554 edition of this book that he had been teaching writing for thirty years" (Baltimore). Early ownership inscription at foot of title; contemporary annotations on final verso of letterpress; intermittent light wear; some ten leaves a little dog-eared at lower corner, at the end of the book.

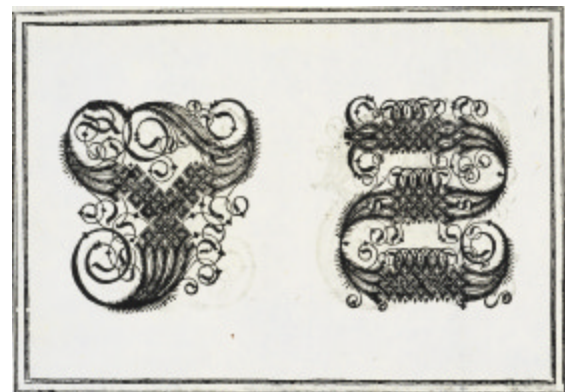
Venetia (Apresso Marco Bindoni), 1596. \$4,000.00
Bonacini 63; Becker: Hofer Collection 22; cf. the following, citing other editions: Ekström p. 18f. (1564); Marzoli 4-5 (1555 and 1556); Baltimore 67 (1548); Victoria and Albert 64 (1548)

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(VICO) [Zantani, Antonio]

Le imagini, con tutti i riversi trovati et le vite de gli imperatori tratte dalle medaglie et dalle historie de gli antichi. Libro primo (all published). (120)pp., with 85 copperplate-engraved plates by Enea Vico, including elaborate dec. title-page, 12 plates with medallion portraits of the Roman emperors set in mannerist cartouches and grotesque borders, and 62 plates of coins and medals. Fine large woodcut printer's device at end. Sm. 4to. Eighteenth-century full leather, the spine richly gilt in compartments (slightly chipped at head).

Text by Antonio Zantani. Only this first volume ("libro primo") was published; a Latin translation, "Omnium Caesarum verissimae imagines," with plates in a second state, substantially reworked, was published in Venice in 1553. "Vico's interest in antiquity, particularly medals and engraved gems, made him important as a scholar. He made prints of antique statues in the collection of Cardinal



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

Philip Hofer cites this as having the first fully-developed engraved title to appear in an Italian book. Binding a little rubbed and stained, intermittent light soiling and wear. Ex libris Ludwig Maximilian von Biegeleben.

[Venice] (Enea Vico), 1548. \$6,500.00
Mortimer Italian 556; Cicognara 3055; Cicogna: Iscrizioni veneziane II.14f.; Brunet V.1174; Hofer, Philip: "Early Book Illustration in the Intaglio Medium" (in: The Print Collector's Quarterly, Vol. 21, 1934), p. 310

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VINCIOLO, FEDERICO DI

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

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

This copy seems to represent an unrecorded variant issue of the third edition, insofar as the medallion portraits of Henri III and Louise de Lorraine, which Lotz and Mortimer state do not appear in the 1587 editions, are in fact present here on the versos of A1 and A2. Given that the first portrait is printed on the verso of the title-page, which states "Troisième édition" and is dated 1587, the discrepancy cannot be due to the leaves having been supplied from a copy of the later edition. Lotz attributes the design of the title border—featuring the arms of Louise de Lorraine at the head and two figures of women making lace—to the younger Jean Cousin, on the basis of a comparison with Cousin's 'Livre de pourtraiture' also published by Le Clerc.

Lotz cites copies of this edition at the British Museum and the Bibliothèque Royale Albert Ier. Very small wormhole in upper margin of D4 & F3 repaired with minimal loss to headline; upper margin of F4 renewed; small burn hole in Q1-Q2; intermittent light wear; joints very slightly rubbed. A handsome copy. Ex-libris Peter A. Wick.

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

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WALPOLE, HORACE

Anecdotes of Painting in England; with some Account of the Principal Artists; and Incidental Notes on Other Arts; Collected by the late Mr. George Vertue... with considerable



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additions by the Rev. James Dallaway. 5 vols. xxii, 367, 414, 312, xxv, 326, viii, 382pp. 88 steel-engraved plates hors texte. Numerous wood-engraved illus. Sm. 4to. Full polished calf by Zaehnsdorf, the spines finely gilt in compartments; inner dentelles. T.e.g.

"Between 1762 and 1771, Walpole issued his four-volume 'Anecdotes of Painting in England,' based on the 'Note-books' of George Vertue, which he had acquired after Vertue's death in 1756, but amplified by his own research. These 'Anecdotes' form a major component of early source material for the historiography of the arts in England, although they are strongly shaped by Walpole's own prejudices. The fourth volume included his 'History of the Modern Taste in Gardening,' reissued separately in 1785. Though it is neither comprehensive nor exact, the fluency of style of this essay and its memorable phrasing have ensured its status as the most important account of the art in 18th-century England" (Michael McCarthy, in The Dictionary of Art).

London (John Major), 1826-1828. \$700.00
Amtnen/Rainwater H127; Schlosser p. 501

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WILDMAN, THOMAS

A Treatise on the Management of Bees; wherein is contained the natural history of those insects; with the various methods of cultivating them, both antient and modern, and the improved treatment of them. To which are added, the natural history of wasps and hornets, and the means of destroying them. xx, 169, (7)pp., 3 fine folding engraved plates with 17 figs. Lrg. 4to. Fine contemporary calf, with gilt borders, the spine elegantly gilt in compartments.

Wildman, himself an innovator in the design of beekeepers' hives, also discusses contributions to apiculture made by Swammerdam, Maraldi, and Réaumur, among others. The work includes a seven-page list of subscribers, including Benjamin Franklin (then resident in London), Lord Chesterfield and Robert Adam.

London (The Author), 1768. \$1,000.00