BOOKS & PRINTS
FROM THE COLLECTION OF
ARTHUR & CHARLOTTE VERSHBOW

RIVERRUN BOOKS & MANUSCRIPTS
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The Middle Ages & The Renaissance (nos. 1-33)
The Baroque & The Rococo Periods (nos. 34-93)
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BOOK OF HOURS, use of Rome, in Latin and French. ILLUMINATED MANUSCRIPT ON VELLUM. [West-central France, late-15th century and southern France circa 1550].

This remarkable manuscript was purchased, completed and illuminated by Denis Faucher (1487-1562), and is made up of two distinct components: the first part, pages 1-318, is a Book of Hours written in the 15th century, while pages 320-386 were added around the middle of the 16th century. With, possibly, a few minor exceptions the entire manuscript was illuminated at the later date. The presence of Sts. Leodegar and Radegund in the Litany may indicate that the 15th-century unilluminated manuscript was intended for Poitiers (Vienne).

Illumination: The historian Vincentius Barrali drew attention to Faucher’s artistic skill and wrote, “among the foremost works of art of the aforementioned Denis is a book of hours written and delicately adorned with wondrous paintings by Denis’ own hand.” He goes on to quote the note dated 9 April 1554 of the present manuscript. It is quite evident that the principal portion of the manuscript was written in the 15th-century and acquired by Faucher in an unillustrated and undecorated state. He set about correcting this, providing a cycle of illustrations and decoration of a wealth and variety unplanned by the original scribe. The eight arch-topped miniatures were all that were catered for in the layout, all the other miniatures and accompanying full-page borders fill the margins of this early section. The artist includes Benedictines among the protagonists of several miniatures but, not content with this, he wrote additional leaves with devotions of particular relevance to himself, his Abbey and his Order and furnished these with large and marginal miniatures and borders. The texts he added include the Suffrage to St Honoratus, founder of Lérins which he illustrated with both a large miniature of the enthroned saint and, in the border below, a view of the island and monastery of Lérins (p. 373).

The richness and variety of the miniatures are matched by the borders: some echo 15th-century French illumination and combine naturalistic flowers with scrolling sprays of colored acanthus, others are thoroughly renaissance and Italianate with vases, candelabra and balusters, the richest are on gold grounds and most include birds, beasts and insects. Virtually all of them contain miniatures in the lower border and some have lateral scenes as well. On Calendar pages they usually include both the relevant zodiac sign at the top of the page while the occupation of the month, shown in contemporary and secular terms, is shown in the bas-de-page.

Subjects of the large (mostly) arch-topped miniatures comprise: p. 96 Tree of Jesse; p. 97 Annunciation; p. 197 Crucifixion; p. 204 Pentecost and Moses in prayer; p. 210 Trinity; p. 216 St Martin; p. 225 David in prayer and David and Goliath; p. 265 Job on his dungheap. The remaining miniatures and borders are found on the following pages: 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 61, 72, 77, 82, 90, 127, 146, 152, 158, 163, 168, 177, 197, 225, 321, 345, 350, 351, 355, 356, 359, 360, 364, 367, 373, 374, 376, 377, 380.

continued
Provenance: Denis Faucher (1487-1562) Benedictine monk, author, and poet of Lérins: his note on p. 386 recording his gift of the manuscript to his brother Jean Faucher on 9 April 1554, on condition that it remain in their family. A note on the following leaf records the continuous possession of the manuscript by the family until the 1731 marriage of its final surviving member, Marie Xavier Faucher, to Jacques de Viguier, marquis of Caseneuve, seigneur of Montroux and Peloux, and that the de Viguier family undertook to maintain the condition imposed by Faucher and to keep it in their family as a perpetual symbol of the joining of the two families. A note on the front flyleaf reveals that Marie Xavier survived her husband and left the Hours to Maria de Latour, who in 1802 gave the book to the priest Petro Gay; P. Desq of Lyons: his bookplate inside upper cover and no 39 in his sale, L. Potier, Paris 25 April 186; Ambroise Firmin Didot: his bookplate inside upper cover and no 25 in his sale Paris, June, 1884; purchased from the Boston Book Company, 1992.

Denis Faucher’s writings – including Latin verses, sermons and spiritual treatises – were collected and published in 1613 by Vincentius Barrali in his Chronologia Sanctorum et aliorum virorum illustrium ac abbatum sacrae insulae Lerinensis, part II, p.212 et seq. Barrali discusses the present manuscript and records its ownership by Jean Faucher’s great-grandson François (pp. 223-24). Denis Faucher’s life and literary output were also studied by Mariano Armellini in his Bibliotheca Benedictino Casinensis sive scriptorum Casinensis congregationis, 1731 (the present manuscript is described on p. 150). M. Mouan in his Études sur Denis Faucher, moine de Lérins (1847), also references the Book of Hours, transcribes the later note concerning the marriage of Marie Xavier Faucher into the de Viguier family, and identifies the manuscript’s current owner as the abbé Mercier, curé of the parish of Tholonet.

$60,000

175 x 110 mm. 194 leaves, COMPLETE, 18th-century ink pagination 1-386 followed here, 18 lines in various bookhands in black ink between 19 horizontals and two verticals ruled in pink, text justification: 80 x 50mm, rubrics in red, one-line initials alternately gold with black flourishing or blue with red, two- to four-line illuminated initials throughout, TWENTY-TWO LARGE MINIATURES and FORTY-FOUR PAGES WITH A LARGE BAS-DE-PAGE MINIATURE, all miniatures surrounded or within FULL-PAGE BORDERS OFTEN INCORPORATING FURTHER MARGINAL SCENES, the borders with fruit, flowers, birds and acanthus, some on grounds of liquid gold. 18th-century red morocco, gilt and gauffered edges; red morocco box. Some rubbing and repair to the binding; box worn and split. Slight thumbing of margin and lower corner of border of p.1, small losses from borders with gold grounds, more severe on p. 96, occasional inconsequential marginal spotting or staining.
AESOP (circa 620-560 B.C.). *Vita et fabulae*. Latin prose version of Romulus, fables of Remigius and others. Translated from Greek into Latin by Rinucius Aretinus. [Augsburg: Anton Sorg, not before 1483.]

One of four Sorg editions to contain the original woodcuts from Johannes Zainer’s Ulm circa 1476-77 edition, the first illustrated edition of the group of Greek fables generally ascribed to Aesop. All of the woodcuts were printed from Zainer’s much-copied original blocks with the exception of the large frontispiece cut, a slightly reduced copy of that of the Ulm edition. Sorg also printed three editions with these cuts of Steinhöwel’s German translation, apparently all preceding this Latin edition. Three other editions of Aesop, illustrated with the original Zainer blocks, were published before 1493, by different Augsburg presses (Schöbser: GW 358 and 359, and Schönsperger: GW 361, printed respectively in 1485, 1487 and 1491). All are very rare; of the present edition, ISTC records 19 other copies, while most of the other editions are known in fewer than five copies. According to auction records only one copy of this edition (or any other edition with Zainer woodcuts) has sold in the last 35 years: Christie’s New York, 22 April 1994, lot 75 for $189,500. BMC II 356 (IB 6075); BSB-Ink A-75. Fairfax Murray *German* 18 (dated c. 1486); Goff A-112 (4 copies); GW 347; HC 326*; Proctor 1723; Schreiber 3022 (“perhaps the finest illustrations of any 15th century German book”). *Fact and Fantasy* 3.

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$60,000

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*perhaps the finest illustrations of any 15th century German Book*

Bonellis' first edition of Aesop’s Fables, illustrated with a superb series of woodcuts that were in part based on the first Venetian series, used by Bernardinus Benalius in his 20 November 1487 edition (GW 431, only a single imperfect copy known). “The book is charmingly illustrated; the designs being redrawn and improved from those in the Venice Aesop of 1487. There is so much artistic freedom in the treatment of the cuts, that they are fully entitled to be regarded as new and independent compositions. The animal-figures are full of spirit and are sketched with great boldness and precision; a more delicate grace marks the drawing of the human figures. Tasteful borders, composed of separate pieces frequently repeated in various combinations, serve as frames to the pictures. The engraving is executed in fine outlines” (Friedrich Lippmann, *The Art of Wood-Engraving in Italy in the Fifteenth Century*, London, 1888, p. 98).

According to Giovannni Mardersteig, half of the woodcuts are based on those printed by Benalius, and the “other half are original and are designed and cut by an able artist.” Hind rates these cuts as finer than Benalius’s, and the artist to be “nearly related to (if not identical with) the designer of the Mallermi Bible of 1493, [who] has a fine classic sense, and is well served by the delicate draughtsmanship of his cutter” (p. 414). The 31 January 1491 date in the colophon may be interpreted as 31 January 1491/92 with year-change on March 1. Bonellis reprinted his *Fabulae* in at least five later editions. The cuts continued to be used in octavo editions in Venice by Simone de Prello into the 1530s.

Scarce: In fifty years, only the Otto Schäfer copy is recorded at auction, bound with Bonelli’s 1492 edition of the *Vita Aesopi* (Goff A-110). Arnim 4; Essling 360; GW 432; HR 349 = H 346; IGI 105; Mardersteig, pp. 259-277; Sander 58; Goff A-151.

$60,000
Area lenteis contenue A. Eiusque canis canaliculis plenum B. in alaeum lente
saepe C. Area habens casam quadrangulam D. Area ad cuius afferre minuas regiones
neque reimus E. Scopa f. Peltasearum g. Rastum lignorum h.

Second edition of the “first systematic treatise on mining and metallurgy and one of the first technological books of modern times” (*PMM*). First published in 1556, *De re metallica* remained the standard work on the subject for over two centuries. The vivid and large woodcut illustrations by Hans Rudolf Manuel Deutsch after Blasius Weffring depict a wide variety of mining techniques and processes, engineering and equipment in action. Based on Agricola’s own drawings of processes and phenomena, they were integrated with this text, and used for over a century in subsequent editions. This second edition in Latin is a page-for-page reprint of the 1556 first edition, with errata corrected. Adams A-350; Dibner *Heralds* 88; STC/BMC German 8; Durling 53; Ferguson I, p.9; Hoover 18; Horblit, *One Hundred Books Famous in Science*, 2 (1556 first edition); *PMM* 79 (1556 first edition); Wellcome I, 68.

$12,000

Folio (322 x 224 mm). Roman and italic types, printer’s woodcut device on title and at end, ruled in red, over 270 pictorial and technical woodcuts by Hans Rudolf Manuel Deutsch (1525-1571) and Blasius Weffring (fl.1525-1572), many full-page, full sheet containing 7 woodcut illustrations intended to be cut up and pasted to pp. 97 and 100 is here inserted intact between h6 and i1. Contemporary German blind-stamped pigskin over pasteboard. Some slight darkening and staining; some light marginal dampstaining. Provenance: Jan Streba (inscription dated 1905 and owner’s stamp on title and x3); François Reuleaux (bookplate); purchased from Ars Libri, 1981.

In the 16th century, Du Cerceau and Jan Vredeman de Vries each issued albums of furniture designs, the first of their kind to appear. The plates show beds, tables, one chair, twenty buffets and armoires so elaborate that no ordinary cabinetmaker could have made them. The buffets are especially ornate, displaying caryatids, sphinxes, masks, garlands of fruit or flowers, trophies, vases, etc. “Although many pieces are shown built on platforms to raise them off cold stone and tile floors, comfort appears to have been a minor consideration. The beds are shallow wooden boxes with all sorts of decorative protuberances – lion masks, swans, snakes, and monsters – on which to bruise the human body” (Janet Byrne, *Renaissance Ornament Prints and Drawings*, New York, 1981, p. 110).

The set of 46 engravings, plates 190 x 140 mm, sheets 320 x 210 mm, good impressions, watermark Edmond de (?), with margins. 19th-century calf gilt. Four plates re-margined, old reinforcements along gutters, occasional pale staining and paper toning, otherwise in good condition. Provenance: purchased from Librairie de Nobele, 1982.
ANDROUET DU CERCEAU, Jacques (circa 1510-1585). Second livre d’architecture Contenant plusieurs et diverses ordonnances de cheminees, lucarnes, portes, fontaines, puis, & pavillons, pour enrichir tant le dedans que le dehors de tous edifices. Paris: For the Author, 1561.

FIRST EDITION IN FRENCH, the issue with the ornament in the middle of the title and Du Cerceau’s name in the imprint (the other French issue has André Wechel’s). Du Cerceau’s first book on architecture was printed in Latin and French editions in 1559; this French edition of the second book was published in the same year as the edition in Latin. The plates are of architectural details, including fountains, doors, arches, fireplaces and wells. Brunet I:279; Destailleur p. 38; Fowler 22; Geymuller pp. 310, 332.

$3,000

BIBLE, in German. [Lübeck: Steffen Arndes, 1494].

A leaf from the so-called Lübeck Bible. The woodcut is by the Master of the Lübeck Bible active circa 1485 to 1520. He was closely associated with the Ghent-based artist, the Master of James IV of Scotland, which may indicate that he too was active in Ghent. BSB-Ink B-495; GW 4309; Goff B-638.

Folio (351 x 256 mm). Single leaf, fol. 129, with woodcut depicting Queen of Sheba visiting Solomon, text on verso. Provenance: Werther Collection.

$450
Hans Holbein the Younger


SECOND LATIN BIBLE FROM THIS PRESS TO INCLUDE THE HOLBEIN ILLUSTRATIONS; the first was printed in 1538. The text follows the Vulgate, edited with notes by Robert Estienne, which were proscribed by the theological faculties of Louvain and Paris and placed on the first papal Index. In 1538, Melchior and Gaspar Trechsel printed both the first edition of Holbein’s Icones (including eighty-six of the cuts used here in the Old Testament), for the Frellons, and the first Bible to contain the Holbein cuts, for Hugues de La Porte. La Porte published new editions of the Holbein Bible in 1544 and 1551 with only minor changes in the cuts. Holbein’s woodblocks, which may date from 1529-1530, were influenced by other illustrated Lyonnese Bibles, most notably the 1521 Bailly edition (itself modeled on earlier Giunta editions) and the 1520 Gueynard edition. Holbein’s illustrations set a new standard for Bible illustration and were widely copied for later editions published in Lyons, Paris, Zurich and Antwerp.

Although this 1544 edition does follow the 1538 closely, it is not a page-for-page reprint. In this edition, one Icones block for II Kings I has been added between nos. 37 and 38, but no 42, Abisag, is omitted and replaced by a repetition of no. 63, Esther. Two other subjects by a different hand have been added at Genesis iv and ix. Brun, p.153; Harvard/Mortimer French 72; Woltmann, Holbein II, p.173.

$7,500


The third and most important Estienne edition of the Greek New Testament and the first edition to contain a critical apparatus. Known as the “Editio Regia” for its elegant use of Greek type, this edition includes Estienne’s marginal insertions of variant readings from 15 Greek manuscripts, as well as the Complutensian Polyglot. Although he omitted many further variants, his third edition shows the first steps towards modern textual criticism and remained the normative text of the Greek New Testament until the Oxford University Press edition of 1880. This work is most directly responsible for Robert Estienne’s departure for Geneva, “following his final clash with the theologians of the Sorbonne, who saw in Estienne’s marginal variant readings an instance of the most brazen heresy” (Schreiber).

The “Editio Regia” is of great typographical importance, marking the first use of all three founts of grecs du roi in a single volume and the very first use of the largest size. Adams B-1661; Darlow & Moule 4622; Harvard/Mortimer French 78; Renouard *Estiennes*, p. 75, no.1; Scholderer *Greek Printing Types*, p. 10; Schreiber *Estiennes* 105.

$12,500
10 **BREVIARY, use of Rome, in German.** *Das deutsch römisch Brevier.* Translated by Kristof Frangepán (Christoph Frangipani), Prince and Count of Segna, Mordrus and Beglia (1482-1527). Edited by Jakob Wyck. Venice: Gregorio de’ Gregori for the author, 31 October 1518.

A SUPERB VENETIAN WOODCUT BOOK OF WHICH ONLY FOUR HUNDRED COPIES WERE PRIVATELY PRINTED, AND THE FIRST TRANSLATION OF THE ROMAN BREVIARY INTO ANY MODERN LANGUAGE.

A remarkable and rare liturgical book, containing the complete Roman Breviary, translated into German by Count Christopher Frangipani. The preface and colophon provide great detail surrounding the circumstances of the production of this curious book. Count Frangepán, prince of the Holy Roman Empire, had followed Emperor Maximilian in his campaign against the Venetians, was captured in 1515 and held for five years as prisoner of war in the fortress of “Dorasel” (Torcello) near Venice. His wife Apollonia (the erstwhile mistress of Emperor Maximilian) braved great dangers in joining him in his captivity, and they are both portrayed kneeling in prayer beneath a woodcut of the Coronation of the Virgin, which is repeated twice in this book. Apollonia tragically died during her voluntary imprisonment before her husband was set free. Frangipani was handed over to the French in Milan where he continued to be held until he eventually made his escape. He later died in the civil war between Hungarian factions.
The Breviary was printed during Frangipani’s captivity at his own expense by Gregor de Gregoriis, in an edition of 400 copies, to be given to those who prayed for his release. Although the statement in the colophon is unclear, there is no doubt the Count himself was the translator, most likely assisted by his wife. The colophon specifically mentions that Jakob Wyg, Discalced Carmelite of Colmar, corrected and arranged the translation. Although Bohatta records twelve copies in permanent collections, the book is EXTREMELY RARE IN THE MARKET: only one copy (Schäfer) has appeared at auction in at least 35 years according to records. Bohatta Breviere 63; Essling 988; Harvard/Mortimer Italian 88; Rosenwald 786; Sander 1368.

$15,000

4to (239 x 170 mm). Gothic letter, printed throughout in red and black. 324 woodcuts (including repeats), including 11 finely executed full-page woodcuts, 5 of them signed “IA” and “ZA” (by Zuan Andrea Vavassore), 12 woodcut borders, the twelve occupations of the months in the Calendar and numerous woodcut initials of different sizes in the text. Modern vellum. A2 with repair in lower margin just touching letters, small marginal repairs on II, y2, T1, A4-8 and BB6, repaired tear on EE6 crossing text, two lines slightly abraded on BB1r-v, two repairs on BB5 one affecting text. Provenance: purchased from Scribner’s, 1969.

FINELY COLORED COPY of the second edition of volume I (the first was 1530) and FIRST EDITION OF VOLUME TWO OF THE FIRST BOTANICAL BOOK TO CONTAIN REALISTIC AND ACCURATE ILLUSTRATIONS. Referred to as “the first great mind in modern botany” (Hunt), Brunfels’ most revolutionary contribution was his choice of artist accurately to portray these “living portraits of plants.” The magnificent woodcuts executed by Weiditz were taken from watercolors drawn directly from nature and delineate botanical details well beyond their known function in the taxonomic literature of the time.

The first volume was reprinted to be sold with the second, and this is how many sets are constituted. The appendix at the end of the second volume contains the first published writings of both Jerome Bock and Leonhardt Fuchs. After Brunfels’ death, a third volume was published (1536-39) and was illustrated after different artists. Adams B-2924 and B-2925; Fairfax Murray *German* 462 (1530 edition); Garrison-Morton 1803; Grolier/Horblit 33a; Hunt 30 (mixed edition); Nissen *BBI* 257, Ib, IIA and 257,III; Norman 361; Stafleu & Cowan *TL2* 852 and 853; Pritzel 1283. *Fact and Fantasy* 27.

$40,000

FIRST EDITION OF THIS RARE GENEALOGICAL HISTORY OF THE DUKES OF LORRAINE, ILLUSTRATED WITH FINELY ENGRAVED PORTRAIT MEDALLIONS BY PIERRE WOEIRIOT.

The Lorraine author Clément was a close friend of the antiquarian and poet Boissard, whom he mentions in his dedication to this work. Clément presumably died shortly after the dedication date of 1573, and the book remained unpublished until the manuscript and copperplates were discovered in 1591 by Sieur de Blondefontaine, who in turn entrusted them to his friend François Guibaudet of Dijon for publication. Each delicately engraved portrait is accompanied by a Latin epigram and a short biographical sketch. A French translation was issued simultaneously to the Latin edition, and it has been suggested by Beaupré and Didot that the work was not printed in Cologne as stated on the title, but was actually printed in Nancy or Pont-A-Mousson. This copy belongs to the rarer issue with the engraved portrait of Charles III wearing a plumed bonnet—in the other issue he wears no headgear.

The goldsmith and engraver Woeiriot was for a time sculptor to the Duke of Lorraine. Following studies in Italy, he settled in Lyons in 1555 as an engraver, producing many historical plates and portraits, as well as a large number of patterns for goldsmiths. He is particularly noted for his skill at portraiture, and this ranks among the finest illustrated French books of the 16th century. Beaupré, pp. 313ff; BM/STC *German* 213; Brunet II:97; Cioranesco 6701; Didot, *Woeiriot*, 290; Lipperheide Fa5 (French edition); Robert-Dumesnil XI, p. 344; Rothschild III:2335.

$1,500

4to (208 x 143 mm). Large engraved printer’s device on title and 63 engraved portraits in text by Pierre Woeiriot de Bouzey (ca 1531-1596). 20th-century brown morocco, edges gilt, by Huser. Provenance: Sylvain Brunschwig (booklabel); purchased from Arthur Freeman, 1962.

FIRST EDITION OF DANFRIE’S SCIENTIFIC TREATISE ON THE GRAPHOMETER AND TRIGONOMETER, PRINTED BY THE AUTHOR AT HIS OWN PRESS IN HIS FAMOUS “CIVILITÉ” TYPES.

Danfrie was a famous instrument maker, fine metal worker, and printer, who was appointed engraver at the Paris Mint in 1582. As an innovative printer he had been the first to cut a civilité font in Paris (1558), and for this book he created two new sets of civilité types. His was the second civilité fount, following Robert Granjon’s, which was modeled on a different French hand. The civilité types used here “represent the native French handwriting at a stage of development later” than his and Granjon’s types produced at mid-century. In this work Danfrie describes an instrument he invented for measuring angles, the graphometer, which became an essential tool for surveyors. The illustration of his own instruments and of their use which occur here were certainly prepared by him, and he may have engraved the plates himself.

The privilege leaf (R4r) is in its first state, with lines 6, 9 and 10 ending “toutes di-“, “pareil v”, and “sans qu’au”. Carter and Vervliet, Civilité types 280; Harvard/Mortimer French 163.

$6,000

8vo in half-sheets (193 x 125 mm). Printed with Danfrie's second and fourth civilité types, 14 copper-engravings, 11 full-page, from 12 plates, four woodcut illustrations, 2 full-page. 17th-century panelled calf. Joints starting; some minor marginal dampstaining. Provenance: Jean Scheuez de Kembak (early owner’s name on title); Prof. E. Andrade (pencil note); purchased from Goodspeed's Book Shop, 1967.
FRANCISCUS DE RETZA (circa 1343-1427), falsely attributed to. De generatione Christi, sive defensorium inviolatae castitatis B.V.M. [Basel: Lienhart Ysenhut, circa 1490].

EXTREMELY RARE EDITION CONTAINING A REMARKABLE SERIES OF WOODCUTS. The third edition of this curious text in Latin and German, which compares the relative improbabilities of mythical events and natural phenomena with that of the Immaculate Conception, illustrated with a striking series of early Basel woodcuts. The half dozen known productions from this rare Basel press are all illustrated and Ysenhut may have been a wood-engraver as much as a printer. The two full-page cuts of the Virgin were copied from the first Strassburg edition of a decade earlier (Armin 132). According to Fairfax Murray the first leaf of this book was blank when first issued, and it was only after some copies were distributed that it was thought necessary to add a title-page (supplied in facsimile here and bound at end). VERY RARE: according to auction records, only the Morris-Brunschwig copy has sold in the last 35 years: Christie’s London, 27 November 1991, lot 37. BMC III, 780; BSB-Ink. F-253; Fairfax-Murray German 360; Goff R-153; GW 10275; Schreiber 4047. Fact and Fantasy 5.

$25,000

4to (210 x 155 mm). 29 of 30 leaves (lacks first blank or title, see note above). 32 lines. Gothic types. 2 full-page woodcuts and 51 woodcuts in text (each circa 75-62 mm). Rubricated in red. Blue morocco gilt. Lower blank margin of a2 and d6 replaced. Provenance: Fritz Kreisler (his sale Sotheby’s Parke Bernet, 27 January 1927, lot 141); purchased from Maggs Bros., 1966.
Fuchs was an eminent physician and botanist of the early German Reformation who after completing his medical studies in Ingolstadt and teaching in that university, moved to Tübingen, where he served Duke Ulrich of Württemberg. Here he contributed greatly to the reform of the local university, which became the first German institution of its kind to adopt a humanist and Lutheran program. His reputation became immortalized with a plant name—and the color fuchsia itself—being named for him. Fuchs wrote many medical commentaries and treatises, though this herbal was by far his major achievement. As he explains in the preface of the work, he wished his own German translation to reach a broader audience than Latinate scholars and physicians, who had found in herbals a fundamental medical tool since Antiquity and the Middle Ages and hailed with enthusiasm the Latin first edition of the work. Fuchs realized that his own herbal could provide that knowledge not only to the specialist but also to the layman interested in plants and the popular remedies derived from them, or simply interested in the natural world surrounding him. In preparing the German edition Fuchs took the opportunity to augment his text with an index of illnesses treatable with herbs, enhancing its usefulness and popular appeal.

Fuchs's botanical descriptions are very accurate and mark a significant advancement in medical botany in respect of earlier somewhat crude herbals. This work describes over 400 German and 100 foreign plants, each with its own detailed illustration, and includes the first description of several recently-discovered American plants, such as pumpkin, chili pepper, snap bean and maize (mistakenly thought by Fuchs to originate in Turkey). It was highly influential, with many reprints and translations into the main European vernaculars; its woodcuts were reused in all later editions, pirated several times and copied in the works of Hieronymus Bock, Rembert Dodoens, William Turner, amongst others. The drawings were made from life by Albert Meyer, largely relying on the plants carefully gathered by Fuchs in his garden in Tübingen. Heinrich Füllmaurer transferred the illustrations onto woodblocks, which were later cut by Viet Rudolph Speckle. The three artists received the unprecedented honor of having their portraits included in the book. Adams F-1107; Cleveland Collections 62; Nissen BBI 659; Pritzel 3139; Stafleu & Cowan TL2 1910.

Folio (377 x 242 mm). Woodcut printer's device on title, large Isengrin device on final recto, full-page woodcut portrait of Fuchs on title verso, 517 botanical woodcuts by Viet Rudolph Speckle after Heinrich Füllmaurer and Albert Meyer, woodcut portraits of the three artists at end, woodcut historiated initials in several sizes. Contemporary German blindstamped pigskin over pasteboard. Ties lacking, some minor wear at extremities, a few small repairs; title and final leaf with very minor fingersoiling, tiny wormhole in lower margins of second half of volume occasionally touching extreme lower image. Provenance: purchased from Sandbergs Bokhandel, 1962.

see also illustration on final leaf

One of several issues of the second edition, illustrated with the same unusual set of woodcuts representing *danse macabre* subjects that had appeared in the first edition of 1514. Kristeller describes the full-page “Figura Mortis” cut (showing death slaying a whole family) as “a *Dance of Death* scene of the most moving character.” The pictorial *criblé* title border carries the initials “E.W.”, “G.W.” and “V.A.” Geiler’s sermons held in Strasbourg Cathedral were marked by uncommon, bold and often down-to-earth turns of phrase, and great erudition. Kristeller 155; Muller II:35, 126; Muther 1435; Schmidt 146. See Minns, *Dance of Death Collection*, 194. *Fact and Fantasy* 18.

\$5,000

*Folio (272 x 198 mm).* Criblé border around title, 7 woodcut illustrations (one repeat), numerous woodcut initials. Contemporary blind-stamped half pigskin over wooden boards, brass claps. Rebacked preserving old spine, lacking catches; minor worming to title (affecting a few letters) and first few leaves, a few blank margins with minor paper flaws, some light browning. Provenance: early marginalia; Joh. Wigand (signature on title); purchased from John Fleming, 1971.

A reprint of Goltzius’s first edition of 1557, edited and expanded by Caspar Gevartius, using new blocks. This edition adds a suite of ten medallion portraits of the Austrian emperors from Albrecht II through Ferdinand III, the Holy Roman Emperor at the time of publication. The work was published as an independent work, but also comprises the fifth volume of Goltzius’s *Opera omnia* (Plantin, 1644-1645). The chiaroscuro woodcut medallion portraits (*en camaieu*) were cut by Christoffel Jegher and were largely based on coins from Goltzius’s own collection. Brunet II:1653; Cicognara 2568; Graesse II:113; Judson and Van de Velde, *Corpus Rubenianium* 83 (p. 36); W. L. Strauss, *Chiarosuro*, London, 1973, p. 232.

Folio (386 x 246 mm). Roman types, with a little italic and Greek. Half-title. Engraved allegorical title-page after Rubens by Cornelis Galle the elder, 144 chiaroscuro woodcut portrait medallions printed in brown and black from two blocks each (plus 9 empty woodcut roundel frames for never-completed portraits), large woodcut printer’s device on Ggg6r, letterpress half-title; one 10-line, two 6-line, and 156 four-line woodcut initials, 2 woodcut tail-pieces. Contemporary Netherlandish gilt-paneled and -blocked vellum, edges gilt. Minor loss along front board edge, a few small stains; some show-through of coloring on text, ink stain on L2 affecting several letters, Z4 with small loss in lower margin, but generally fine. Provenance: purchased from Michael Dawson, 1969.

$3,000

A FINE PARISIAN BOOK OF HOURS PRINTED ON VELLUM, ILLUMINATED BY A CONTEMPORARY HAND IN GOLD AND COLORS. Germain Hardouin (active 1500-1541) took over the press established by his brother Gilles in Paris in 1491, and produced various, almost simultaneous, editions of books of hours either with gothic or roman type, and with or without printed borders. The present edition is printed in roman type, with wholly painted borders (not applied over a printed base). These Horae contain a series of engravings based on designs from the workshop of Jean Pichore for the Hardouin brothers. Lacombe 304; Brunet V: Heures, 254.

$10,000

8vo (197 x 118 mm). 95 leaves (of 96, lacking F8). Roman type: 19 (of 20) large, 12 smaller metal cuts, and publisher’s device, metalcut Anatomical Man surrounded by 4 small metal cuts, gilt architectural frame to pages with large miniatures, ink-ruled frame with painted floral border on gold ground to other pages, liquid gold initials on blue or red ground. 19th-century brown morocco gilt, by B. Magnin. Lacking F8 containing a large metal cut, owner’s name removed from title. Provenance: purchased from Goodspeed’s Book Shop, 1983.

A FINE COMPLETE COPY OF THE THIRD TORY HOURS, AND THE FIRST APPEARANCE OF THESE ILLUSTRATIONS AND BORDERS. Each of Tory’s three sets of Horae woodcuts represents an independent cycle of design. The renewed privilege granted to Tory on 5 September 1526 appears in both this edition (on a1v-a2r) as well as the octavo edition completed in Simon de Colines’ shop on the previous day. This edition, however, contains the first use of the illustrations and borders “à la moderne” previously mentioned in the privilege of his 1524/25 Horae, which used the woodcuts of his “à l’antique” set.

“Every page is enclosed in a charming border composed, after the manner of illuminated manuscripts, of detached flowers, fruit, foliage, birds, beasts, insects, &c., all in outline, the various portions of the blocks being combined in endless variety throughout. At the foot of each page is seen either a coat-of-arms or a device, personal or otherwise” (Fairfax Murray). Mortimer considered them somewhat less effective in their uncolored state than Tory’s earlier “antique” set, and Pollard suggests that both borders and illustrations were intended to be filled in by an illuminator, as the designs are reminiscent of manuscript Hours. Striking among the illustrations is the dramatic use of black for Death’s horse (and black crow flying overhead) in the Triumph of Death illustration, as well as the black figure for one of the Kings in the Adoration of the Magi. Each of the first three Tory Horae contain different cuts and borders, the second with colophon dated 21 October 1527 is printed in octavo format in roman type. Brun, p.232; Bohatta 330; Fairfax-Murray French 279; Harvard/Mortimer French 304; Lacombe 364-371. Fact and Fantasy 21.

$42,000
One of the finest examples of French Renaissance printed book decoration, in a contemporary Parisian binding


RARE EDITION of the Tory-inspired Book of Hours that was first published by Simon de Colines in 1543, reissued by his successors Regnault I and his son Claude Chaudière. The same blocks were used for the illustrations and borders, from four of which the Lorraine cross signature was removed, presumably because Tory’s shop was no longer active. These two editions are among the finest examples of French Renaissance printed book decoration. Particularly striking are the black arabesque borders, which recall niello-filled metal engraving as well as artists’ pattern books of the period. The male portrait in the border of the Raising of Lazarus cut on m1v represents François I, according to Mortimer, the female portrait probably Eleanor of Austria. No other binding executed for the original female owner, Jeanne Petitroux, has been found. Similar designs and the large open tool above and under the name can be seen on bindings by Wotton Binder B and the Cupid’s Bow Binder, but do not allow a positive identification. Adams L-1046; Fairfax Murray *French* 280; cf. Harvard/Mortimer *French* 306.

$50,000

4to (230 x 158 mm). Collation: a-y 8. 176 leaves. Roman types, printed in red and black. Ruled in red. Renaissance woodcut title-border of termini and festoons, printers’ device (Colines’ ‘Time with his scythe’); 14 FULL-PAGE WOODCUTS, combining illustration and architectural frame on a single block, from the Tory atelier (perhaps Jacquemin Woeiriot, three blocks signed with the Lorraine cross, four others similarly signed in the prior Colines state); every text-page within a four-block woodcut or metalcut border, repeated throughout: 12 are outline borders in Geoffroy Tory’s Italianate style, 8 black arabesque borders in the niello manner.

**Binding:** contemporary Parisian gold-tooled calf over pasteboard, the sides decorated to a complex design of intersecting curved double fillets, with gouges and open tools, the ribbons painted black, green and white à la cire, name of the original owner, IANE PETITROUX, lettered in gilt in the center of both covers, flat spine decorated with the repetition of a large hatched floral tool, gilt and gauffered edges; gilt morocco pull-off case. Paint flaked, extreme corners repaired or worn, joints restored, renewed split in front joint.

**Provenance:** Jeanne Petitroux (binding); Henri-Auguste Brölemann (armorial bookplate, shelf label and inscription); Maggs Bros. (cat. 484, no. 354); Fritz Kreisler (Parke-Bernet Galleries, 27 January 1949, lot 170); purchased from John F. Fleming, 1962.

*see also frontispiece illustration*
HORÆ IN
Laudem beatissimæ virginiæ Mariae, ad vsum Romanum.

PARISIIS.
Ex officina Reginaldi Calderij
& Claudij eius filij.
1549.
The “Little Garden of the Soul” was a popular prayerbook in Germany in the early years of the sixteenth century, with the first known edition printed at Strasbourg by Wilhelm Schaffener of Rappeltsweiler, dated 13 March 1498. Numerous editions appeared between 1498 and 1539, in both Latin (as here) and German, most containing some of the same beautifully designed woodcuts by Hans Springinklee and Erhard Schön, and printed variously at Lyons and Nuremberg (by Stuechs or Peypus) for either A. Koberger or J. Koberger.

“The ‘Hortulus’ bears a general resemblance to the Horæ and Primers which were then the form of prayer book most familiar in France and England. As in these latter, the Little Office of our Lady always occupies the place of honour, but the ‘Hortulus’ contains a greater variety of popular prayers, many of them recommended by curious and probably spurious Indulgences. The name ‘Hortulus Animæ’ was derived not from the æsthetic but from the utilitarian aspects of a garden, as is shown by the three Latin distichs prefixed to most copies of the work” (Catholic Encyclopedia). Fairfax Murray German 209 (1516 edn.). Not in Adams or BM/STC German.

$4,000

8vo (140 x 90 mm). Printed in red and black, gothic types, each page within narrow woodcut borders (scrolling foliage, classical columns, etc.), title-page with large woodcut of the Virgin and Child enthroned; Calendar, Saints Days, Lunar and Solar phases, and other prefatory matter; woodcut capitals, 86 half-page woodcut illustrations by Hans Springinklee, Erhard Schön and others, Z4r with colophon and Peypus's woodcut device. Contemporary blind-panelled sheep, covers with small floral centerpiece, spine in four compartments. Joints worn; title-page a bit soiled, colophon reinforced along gutter margin and a few pale ink stains. Provenance: early owner's signature cropped on upper margin title-page.

FIRST EDITION of the most comprehensive description of the Bedford Hours to date. This spectacular late medieval French book of hours dates to circa 1410-30. The Duke and Duchess of Bedford gave it to their nephew Henry VI in 1430. Later owners included King Henry II of France and his wife Catherine de’ Medici; Frances Worsley; and Edward Harley who bequeathed it to his daughter Margaret Bentinck, Duchess of Portland. James Edwards (1757-1811) acquired the manuscript at the sale of the Duchess of Portland’s collection in 1786. Later, “[it] was purchased at [Edward’s] sale by the Marquis of Blandford, afterwards Duke of Marlborough, for six hundred and eighty-seven pounds, fifteen shillings. It is now in the British Museum” (Fletcher, English Book Collectors, p. 299). This is only the third English monograph on an illuminated manuscript. The rich and detailed illuminations were copied directly from the Missal by James Edward’s brother, John. Brunet II, no.1678; Lowndes II, p. 920.


Second edition of this celebrated emblem book by the Dutch physician and classicist Hadrianus Junius (Adriaan de Jonge). It contains a letter to Johannes Sambucus, and the emblems have some iconography in common with those invented by Sambucus and Alciatus. This edition does not have the elaborate borders of the first, which had been published the previous year. Adams J-445; Landwehr, Low Countries 400; Praz, 17th-Century Imagery II, p. 385.

Eckert’s second edition of the *Vita Christi*, one of the most popular and influential devotional works of the later Middle Ages appearing in many languages by the end of the fifteenth century. Henrick Eckert van Homberch moved to Antwerp from Delft in 1500 and set up his business in the Huys van Delft, where he published until his death in late 1523 or early 1524. He published a continuous flow of works of quite varied nature – including classical authors, romances of chivalry and school books – though chiefly with a religious content. In 1503 he published this edition of *Leven ons liefs heeren Ihesu Cristi*. According to both title-page and colophon this is a second edition, but no traces have been found of an earlier edition by Van Homberch. Most of the cuts in this Dutch edition were formerly used in Snellaert’s edition of 1488, while among those specifically made for Eckert are the small Passion cuts as reused in his 1510 edition.

Ludolphus was Prior of the Carthusian house at Coblenz from 1343–48, and later lived some years in the Charterhouse at Mainz before moving to Strasbourg, where he died in 1377. Written in the form of a dialogue between Man and Scripture, the text relates the life of Christ, occasionally interrupted by meditation or prayer, offering a distillation of patristic, ascetical, and mystical works. **Rare.** Fairfax Murray *German* 247; Rosenwald 1112. *Fact and Fantasy* 13.

**$20,000**

*Small folio (254 x 184 mm). Collation: A a–f G h–z õ A–Z Aa–Gg 8. 336 leaves. 41 lines, double columns. Gothic types. Title in nine lines (the first a xylographic block) over a cut of Salvator Mundi flanked by two blocks of architecture, 149 woodcut illustrations, (some composite, 24 full-page, 125 half-page); woodcut printer’s device at end. 20th-century vellum. Gathering A bound out of sequence, some light dampstaining, mostly marginal, Gg1 with strip torn away from mostly blank fore-margin affecting letters. Provenance: M. J. Schretlen (bookplate); purchased from Marlborough Rare Books, 1960.*
MEDER, Johannes (d. 1518). *Quadragesimale de filio prodigo*. Basel: Michael Furter, 1495.

FIRST EDITION of one of the most important illustrated incunabula printed in Basel following the publication of Sebastian Brant’s *Narrenschiff* (1494) illustrated by Albrecht Dürer. The Franciscan Johann Meder resided in Basel from 1495 to 1502, and was a friend of Sebastian Brant, who provided a prefatory poem for this collection of Lenten sermons. He was closely involved in the printing of his work and requested that Furter include illustrations. The quaint, angular woodcuts done in a vernacular style are attributed by Friedrich Winkler to the Master of Haintz-Narr, Dürer’s main collaborator in the illustration of Brant’s *Narrenschiff* (Basel: Bergmann de Olpe, 1494, GW 5041 and later editions; see F. Winkler, *Dürer und die Illustrationen zum Narrenschiff*, Berlin 1951, p. 92). Each of the fifty sermons opens with a dialogue between an angel and the prodigal son; nearly all conclude with a parable or allegory that Meder explains in Christian terms. HC 13628*; Goff M-421; BMC III 783 (IA. 37781); Kaufmann & Nabholz II 635; Schreiber 4604; Schramm XXII, p. 43.

$8,000

Median 8vo (168 x 112 mm). 224 leaves (of 232, lacking table at end, as often). Gothic types. Double column, 34 lines (variable) and headline, initial spaces. 18 woodcuts printed from 16 blocks, woodcut device (Weil 45). 4- and 3-line initial spaces, some with printed guide-letters. Initials supplied in red and blue. Contemporary blind-tooled pigskin, one catch. Lacking clasp; some mostly marginal worming at beginning and end catching some letters, some occasional pale soiling. Provenance: 1590 ownership and presentation inscription by Hieronymus Komerstad; Wilhering/Oberösterreich Abbey (inkstamp SIGILLUM HILARIAE W on title); Ernst Anspach; purchased from William Schatzki, 1963.
**The earliest published map of the Americas as a separate continent**


FIRST LATIN EDITION OF MÜNSTER’S PTOLEMY, a revision of Willibald Pirckheimer’s translation, textually revised by Münster and with a revision of the maps. It appeared only between 1540 and 1550. Twenty-one new maps are added to this edition including – for the first time – separate maps of the known continents. The decorative borders on the versos of the maps have been attributed to Hans Holbein. Three maps relate to the Americas: the world map, the map of Schonlandia (Scandinavia), showing the “Terra nova sive de Bacalhos” in the upper left, and the “Novae Insulae XVII Nova Tabula”, the earliest known map to show the Americas as a separate continent. The reverse of this map includes an account of Columbus’s discoveries. This is in the first state, which marks and names the Northwest passage, also naming the northern part of North America, “Terra nova sive de Bacalhos,” a reference to the Grand Banks cod fisheries. **Complete copies of the first**
Münster edition are very rare in any condition, especially with contemporary coloring. Adams P-2224; Alden & Landis 540/22; Burden 12 (first state); Burmeister 155; JCB (3) I:127; Nordenskiold Collection 2:210; Phillips Atlases 365; Sabin 66484; Shirley, British Library T.PTOL-8a; Shirley 77. Fact and Fantasy 294.

$48,000

Folio (303 x 193 mm). Roman type, double column, index bound after first gathering. 27 maps of the ancient world and 21 of the modern world: together 48 double-page woodcut maps, each within a woodcut border; with contemporary coloring, some of the borders attributed to Hans Holbein, two signed with Adam Petri’s monogram, 7 woodcut text diagrams, printer’s woodcut device on verso of final leaf, woodcut initials. 18th-century calf. Rebacked; first map with repaired tear at corner, maps 7, 21 and 35 with small holes within image, map 12 with repaired tear crossing image, map 34 with long tear crossing image and cracking of the green pigment; repairs to fore-margins extending from title to H5, not affecting margins of maps, some dampstaining to fore-margins of final three text gatherings. Provenance: purchased from Lathrop C. Harper, 1975.
Dutch Colorist


FIRST EDITION IN DUTCH, FULLY COLORED IN A CONTEMPORARY HAND, of the synoptic world chronicle by the erudite Cologne Carthusian, the most widely used historical reference work of the incunable period. This edition contains extensive supplementary chronicles directed to a Dutch and Flemish readership, including histories of the dukes of Brabant, counts of Holland, Zeeland and Hainaut, bishops of Utrecht, and the kings of France and England. The translator and editor have not been identified. This is the second edition of the work printed by Veldener, who printed a Latin edition in 1475 on his first, Louvain, press based textually on the first edition printed at Cologne in 1474 by Ther Hoernen. Eight of the woodcuts of the Dutch edition were first used in the 1475 edition; of the remainder four were copied from the cuts of the *Rudimentum novitiorum* (Lübeck 1475) and the rest, including the coats-of-arms in the supplementary chronicles, are original to this edition. The new cuts include the Creation, the Golden Candlestick of Moses, the Destructions of Niniveh and Babylon and St. Peter at the Gates of Heaven. A professional typecutter and native of Würzburg, Johann Veldener was an important and once unrecognized presence in early Cologne printing; he spent several years casting types for Cologne printers before setting up his own press at Louvain in 1473 or 1474 (cf. HPT, pp. 18-19). During the three years that he spent in Utrecht (1478-81), Veldener concentrated exclusively on vernacular texts, mainly devotional. In 1483 he reappeared at Culemborg, printing three books there before returning to Louvain, where he remained active until 1486 or 1487. The collation in BMC, describing a final quire of 8 leaves, is incorrect (should be 10). HC 9646; BMC IV, 12 (IB. 47086-86a); CIBN R-188; Harvard/Walsh 3868-9; IDL 3950; Schreiber 5122a; Goff R-278.

$22,000

Chancery folio (272 x 197 mm). 338 leaves (of 340, without blank leaves 42/8 and 43/10). 38 lines, table in 3 columns. Bâtarde types. Four-part woodcut scrolling foliate border on 1/2r and 15-line ornamental woodcut initial opening preface on 1/2r, 12-line woodcut opening text on. 35 woodcut illustrations printed from 20 blocks, numerous woodcut coats-of-arms, Veldener’s device (Juchhoff 55) printed twice, woodcut roundels in chronological diagrams throughout; ALL WOODCUT ILLUSTRATIONS, BORDERS, INITIALS, AND COATS-OF-ARMS FULLY COLORED IN AN EARLY HAND, in green, pale yellow, orange, blue, green and pale purple wash. 3- and 4-line initial spaces with printed guide-letters, the larger initials (introducing the separate chronicles) in blue and flourishing in red, smaller initials, paragraph marks, capital strokes and underlines in red. Later blind-stamped paneled calf in period style over the original 15th-century bevelled wooden boards. Rebacked; inner margins of 1/1 and last two leaves renewed just touching letters, woodcut borders on 1/2r and 2/1r cropped as usual, 11/3, 36/4, 38/2, 38/7 and 41/5 with marginal repaired tears, some browning and occasional soiling.

Provenance: Wilhelm Geiger and his sons (contemporary gift inscription paraphed on the last leaf, occasional early ink annotations in Dutch in two hands presumably by the Geigers, with an extensive additional text added on fol. 222r and v; his inscription on the first page records that a foot of snow fell during the night of Easter Sunday on April 1st, 1528, which remained on the ground for the next fortnight); purchased from Lathrop C. Harper, 1974.
Het beginnet het bett god geschapen hemel en eerst sinte Augustijn sepe op de boet(geschenken dat de auteurste de aften sierfken van meere dan de oor aldes menschelijke verfants. En wan de sijt principal die denken te spreken van de eet se best en se beste ons bekertz te tellen te wezen dat begin- sel des eht en waer om schone werckten als de aorderdes sijen. Daer en beginnet van god geschapen sij sijlhehe en elmen vier dagen en niet. En wille gemeins dach en sijn sijn die ouerste mogelijkhepe des soppers. Deze vier hyn aboud gesponten telswel om op dat de duwagen hemel, die engelsche nature, die weder die vier elkenmyn, en dce eir. En die sijt die aorderdes dat werck des soppers dat sijlhehe is voor en dat en ych nach gesmaect moest. Hicet waer volhied dat werck des verschepings. En wille gemeins die ouerste wijckte des soppers en dat gesmaect in die eerst te drie dagen. Daer na volghe dat werck des aorderdes daer die ouerste goot- kepte des soppers in sijn dat gesmaect in die drie and daghen alst neutralck. Se sijen staet der geen sijn en eerste capittel. Met inde weten dat nu en se goud. Daar en werck dat se geschapen ych niet dat se werckende vermeest en se meer dat se of latt te maesen enich newe eavature welle he materie ofse geraetisse niet voor gesmaect en was. Ende sijn sijn se hebbert in sijn wijste capittel. Mijn sijen wercket tot nu doel en je wercket dat in te versucht van en stidt zijnen dienstbij- kepte des eavaturen. Want se hout niet oft te regieren sij nis behouden se gesmaect ych heve. Ende daer in sijn de ouerste volwassentek de soppers want se seeven hegenschop is en en behoor de eavaturen sij en se werk te des soppers is allen eavaturen een teel des wezen, dat on se te seueren nach gesen ausen en heve. Hier of sijn sijn Thoms en ande boet vanbrof sij dat se aorderdes daer op feuisse Ende want de navlochende sij de se we des ons bewiss get tot die vier voorfewen, als die ouerste mogelijkhepe, wijckte-gootelke, en al werckende ooster volwassentek. Nochans bewissse ons mede die godliche kermentickte de eavaturen die. Als daast speert. O hev. Je sij dit sijn der kermentickte en eavaturen die speert. Alen alle die wogen sed sijn kermentickte ende waerckte. Ende kermentickte sijn der sijen, dat se speert, dat is den sijaf alse langhe als we op der erden wandern, welle he sijen gezwegen en weere.

FIRST EDITION IN LATIN, issued the same year in French and Italian, of Rouillé’s comprehensive work of human iconography. Philip’s marriage to 37-year-old Queen Mary of England was arranged by his father and took place on 25 July 1554, two days after their first meeting. Under the terms of the Act for the Marriage of Queen Mary to Philip of Spain, Philip was to enjoy Mary I’s titles and honors for as long as their marriage should last. All official documents, including Acts of Parliament, were to be dated with both their names, and Parliament was to be called under the joint authority of the couple. Philip and Mary appeared on coins together, with a single crown suspended between them as a symbol of joint reign and the coat of arms of England was impaled with Philip’s. Mary died without heir in 1558 before the union could revitalize the Roman Catholic Church in England and upon her death Philip lost his rights to the English throne and ceased being King of England and Ireland.

The medallion portraits are the work of several artists, including Georges Reverdy. The early part of the series of French kings is based on the much copied set in the 1546 Epitome gestorum lviii. Regum Franciae, while the later kings are substantially different. H. Bouchot suggests that the best of the portraits were designed by Corneille de Lyon. The second part has a divisional title-page with an emblematic medallion attributed to Reverdy and a medallion cut of the Nativity at the beginning of the text. See Harvard/Mortimer French 465 (edition in French). Adams P-2161.

$70,000

Two parts in one volume, 4to (243 x 168 mm). First title-page illuminated in gold and colors incorporating the coat of arms of Philip II and Mary I (slightly rubbed). 828 medallion portraits, vignettes and initials equally illuminated. Ruled in red. Contemporary beige velvet. Binding worn at extremities; lacking final leaf of text qq4, title with small loss at lower corner and some flaking of pigment, some marginal worming to last few leaves.

Provenance: KING PHILIP II (1527-1598) and QUEEN MARY I (1516-1558), (arms on title); Maurice Kyffin (d.1599), Welsh poet and translator, author of The Blessedness of Brytaine (1588), pupil of John Dee (signatures on title and a2 dated 1592 [cropped]); Sir Henry Palmer (circa 1623-1706), 3rd Baronet of Wingham, Kent (29 June 1703 ex dono inscription to:) John Battely (?his manuscript list of names on rear endleaf); Thomas Robinson (1738-86), 2nd Baron Grantham, British Foreign Secretary from 1782-83 (armorial bookplate); purchased from Marlborough Rare Books, 1981.
PRIMA PARS

PROMPTVARII ICONVM
INSIGNIORVM A SECULO
hominum, subiectis eorum vitis, per compendium ex probatisimis auctoribus desumptis.

THE FAIRFAX MURRAY COPY OF THE SECOND EDITION, printed by the same printer and using the same cuts as the 1530 first edition. A magnificently printed and illustrated German woodcut book, describing tournaments and festivities. The 36 tournaments held in different German cities are described in the order of the events: arrival, festivities, tournament, celebration of the victor, departure from the town etc. The coats-of-arms are those of the victors of the tournaments and those of the towns where the tournaments were held. The woodcuts are generally attributed to Master H.H., who illustrated another work for Rodler in 1531 (an adaptation of Dürer’s Unterweysung der Messung), and was identified by Bonnemann as Hans von Hunsrück, i.e. Johann II, Count Palatine of Simmern, who financed the publication of Ruxner’s book at his private press. The folding plate depicts all stages of a tournament. Not in Adams. BM/STC German 761; Bonnemann, Rodler, 4; Brunet 1471; Fairfax Murray German 373 (this copy); Lipperheide Tb 10.

$24,000

Folio (319 x 216 mm). 220 leaves. Gothic type. Title with large woodcut initial A and arms of Charles V on verso. One folding woodcut plate of a tournament (between fols. 33 and 34), two full-page and 246 smaller coats-of-arms and 39 half-page woodcuts including repeats. Contemporary blindstamped pigskin over wooden boards, stamped with ornamental rolls forming panels which contain figures of the Evangelists and Virtues. Lacking one clasp and catch, remnants of original leather spine panel; marginal tear in final leaf, some pale dampstaining in fore-margins at beginning and end, some intermittent pale staining and spotting. Provenance: Windhagen Library (17th-century inscription on title); Charles Fairfax Murray (1849-1919, bookplate; sold Christie’s 10 December 1917, lot 386); purchased from William H. Schab, 1959.
und eigentliche anzengung cyns gangen Thurnirs / wie der vor

end vom Adel gehalten. Wie und was darum mit Seyl abhavend durch die Grefswertel Empha-
gmit den folben / Eleynter abhaltung mit den schweren / Erassung des schlagens / Schranckfchens
und auffziehen zt. gehandelt worden.
SAWOMON (891-920), Bishop of Constance and Abbot of St. Gall, attributed to. *Glossae ex illustriessimis auctorialibus collectae*. [Augsburg: Monastery of SS. Ulrich and Afra, circa 1474].

FIRST AND ONLY 15TH-CENTURY EDITION, utilizing for the first time an unusual set of Romanesque woodcut capitals, thought to have been based on the St. Gall manuscript that was used as the copy-text for this edition (see BMC II, p.338). The blocks were later acquired by Ludwig Hohenweng and thereafter by Johann Bämler. This short-lived press stood at the Benedictine monastery of SS. Ulrich and Afra in Augsburg, which had been an important center of manuscript production in the early 15th century. Its abbot Melchior von Stainhaim in 1472 established a monastic press intended for the use of the monks; it ceased operation shortly after his death in January 1474. Anton Sorg worked at the press prior to establishing his own in 1475.

Based principally on the *Liber glossarum* and the *Abavus maior*, this compendium of Latin glossaries in two sequential alphabets was widely copied from the 12th century onwards in southern German-speaking regions. The text was already misattributed in the 12th century to the 9th-century Bishop of Constance and Abbot of St. Gall. The earliest manuscript cites Salomon as the initiator of the work, not its author (*Verfasserlexikon* 2, 10:542-3). HC 14134*; BMC II, 340 (IC. 5767-8); CIBN S-52; GW M39747; Harvard/Walsh 554; Curt Bühler, “Remarks on the Printing of the Augsburg edition (c. 1474) of Bishop Salomon's Glossae,” in *Homage to a Bookman: Essays on Manuscripts, Books and Printing*, written for H. P. Kraus (Berlin, 1967), 133-35; Goff S-21.

$35,000

Royal folio (402 x 268 mm). 287 leaves (of 288, lacking first blank). 55 lines, double-column. Roman type. 12-line woodcut white-vine capitals; spaces for 2-line initials and for one 13-line initial. Printed paragraph marks. Leaves 2/5 and 2/6 disjunct as usual (one or the other a cancel), the stubs preserved. 17th-century German half pigskin, mottled paper boards. Early repair in lower margin of first leaf and old slip mounted over early ownership inscription in upper margin, pale stain in the first 20 leaves and on 28/6, small stains on fore-margin from fol. 139 to end, small mostly marginal wormholes in last thirty leaves touching a few letters, generally very crisp and fresh. Provenance: monastic armorial bookplate of an abbot with initials B.A.Z.W; Geh. Justiz-Rath Gottlieb August Friedrich Barnheim, of Insterburg, East Prussia (name in ink on first text leaf); George and David Wolfe Bruce (bookplate; donated to the Grolier Club in 1894 and sold 15 November 1968); purchased from Goodspeed's Book Shop, 1969.
Asgad dicitur in templo tribus libris ad Radices moserern qui et isam cepit ilibus. Baal herc est caritatiarum id est illa sit uatum, fuit ut quidam putant, et

B


VERY RARE FIRST EDITION, complete with sixty-two woodcuts. An extraordinary set of illustrations, most of which are attributable to Bernard Salomon, from the stock of the Lyons printer Jean de Tournes. Cartier, who had never seen a complete copy, suggested that the volume was probably intended to serve as an Album Amicorum as there is no text and a large space beneath each of the cuts. The twenty-two stage designs are known only from this edition and the reissue of the following year. They were most likely intended for an unrealized edition of Terence. Other cuts identifiable from the de Tournes stock are: two cuts from Maurice Scève’s La Savlsaye 1547 (Mortimer 485); eighteen cuts from Jean Indragine’s Chiromance (Mortimer 325), including illustrations of the seven planets and eleven “physionomie” heads; seven blocks from Jean Bouchet’s 1550 edition of Angoisses et remèdes d’amours; seven cuts (six are ovals) from the 1547 Petrarch, “Triomphi” section (Mortimer 427), and two cuts from Diego de San Pedro’s Petit traite de Amaulte et Lucenda of 1547. The Otto Schäfer copy is the only copy recorded at auction in the past 50 years. Brunet IV:850; Cartier II: 353; see Harvard/Mortimer French 446; Rosenwald 1057.

$7,500

VIVALDI, Giovanni Lodovico (d. 1540). 
Opus Regale. Paris: Jean Barbier for François Regnault, 10 January 1511.

Third edition. The 1507 first edition printed at Saluzzo by Giacomo de’ Circhi and Sisto Somasco, and the Lyons, 1508 edition of Étienne Gueynard both employed woodcuts. In Barbier’s edition for Regnault, up to one dozen small metal plates combined to form each of the large subjects and frames in the final composite images. The subjects include the Descent from the Cross, the Dance of Death, and representations of saints.

Giovanni Lodovico Vivaldi, whose name appears on the verso of the title-page above Andreas de Soncino’s preface, dedicates the work to the Marquess of Salluzzo, Ludovico II (1438-1504) and his second wife, Marguérite de Foix. A Dominican monk and professor of theology from Mondovi, Vivaldi moved to Lombardy to act as their adviser and confessor. His collaboration in this text with Bernardino Dardano represents a “defining link between theological and humanistic culture in print” (Vinay, L’umanesimo subalpino nel secolo XV 1935, p.107). See Harvard/Mortimer, French 552 (the Lyons edition). Renouard, Imprimeurs & Libraires Parisiens du XVIe siècle, 185.

$6,000

4to (142 x 210 mm). Title printed in red and black, 7 metalcut illustrations and borders. Contemporary English limp blind-tooled calf, boards removed, early manuscript pastedowns preserved; cloth folding case. Back cover detached. Provenance: early manuscript annotations, extensive at beginning and end; William Morris (1834-1896), (Kemscott House bookplate, his sale Sotheby’s 5 December 1898, lot 1092, to Chadwick for £6 15s.); John Camp Williams (bookplates, his sale American Art Association, 6 November 1929, lot 1156); purchased from Thomas Taylor, 1978.
ZASIUS, Ulrich, editor (1461-1536).

FIRST EDITION of the municipal laws and statutes of Freiburg, edited by Ulrich Zasius. ONE OF THE FIRST BOOKS ILLUSTRATED BY HANS HOLBEIN, INCLUDING THE MODEL FOR HOLBEIN’S ‘SOLOTHURN MADONNA’.

The woodcut of the Virgin enthroned is signed “HH” on the left side of the platform upon which she is seated. Chamberlain notes: “In composition the Solothurn Madonna bears close resemblance to a large woodcut; designed by Holbein, on the back of the title-page of the Statute Book or Town Laws of Freiburg-im-Breisgau...
The similarity between the two designs is particularly close in the position and movement of the arms and hands of the Infant Christ. The woodcut, which is signed ‘H.H.’ on the edge of the step on the left, and dated 1519, is richly and grandly designed, the figures of the two saints having been conceived with great nobility, and it is possible that Holbein was so satisfied with its composition that he made use of it two years later when Gerster came to him for an altar-piece” (Chamberlain, Hans Holbein the Younger, 1913, p. 111). The original woodblock is preserved in the Augustinermuseum, Freiburg. Adams F-1004; BM/STC German p.319; Muther 1300; Stobbe II, p.306.

Folio (299 x 200 mm). Large woodcut coat-of-arms of Freiburg on title and full-page woodcut illustration of patron saints of Freiburg on verso by Hans Holbein, (repeated on B1), woodcut folding plate of a genealogical tree, woodcut initials. 16th-century German blind-stamped pigskin over paste boards, initials “D.S.D.” and date “1577” stamped on upper cover. Some slight darkening, H3 with small tear within text, folding plate torn and expertly repaired. Provenance: Johannes Jacobus Schmidlin (early 16th-century bookplate on half-sheet facing title); David Sebastian (“IUD” Iuris Utriusque Doctor, Doctor of Laws, gift inscription dated 1577 with motto on title, and binding); early marginalia; 16th-century manuscript continuation on blanks at the end in an early hand); Auer von Herrenkirchen (bookplate); purchased from Bernard M. Rosenthal, 1971.

$4,500

FIRST EDITION, FIRST ISSUE, containing the portrait found only in some copies. Italian literary scholars have speculated that Andreini’s play influenced Milton during his trip to Italy and is therefore a primary source for Paradise Lost. “The action is grandiose. With the Biblical story which forms the groundwork of the picture are interwoven many extravagances and that spectacular display which so pleased the public” (Joseph Spencer Kennard, The Italian Theatre). The performance included fantastical sets, which are captured in Bassano’s engravings after the designs of Carlo Antonio Procaccini.

Vinciana called this 5-act play “the most significant work of theatre in the seventeenth century.” The son of Francesco and Isabella Andreini, the most famous actors of their age, Andreini also acted, using the name Leylio in his comedic performances in Paris. BL 17th-Century Italian I, p. 32; Brunet I:269; Cicognara 1423; Sander 6381; Vinciana 4125.

$6,500

4to (221 x 165 mm). Engraved title, portrait, one engraved head-piece, one full-page and 38 half-page engravings by Cesare Bassano after Carlo Antonio Procaccini. 17th-century mottled calf, gilt spine. Short repaired tear in title and portrait, portrait slightly short, generally a very attractive copy in a near-contemporary binding. Provenance: purchased from E.P. Goldschmidt, 1962.
**AURELI, Aurelio (1652-1708) and Bernardo SABADINI (d.1718, composer). Il favore de gli dei.** Parma: Ducal Press, 1690.

FIRST EDITION, this copy including the scarce leaf at end providing an additional scene. Aureli's opera and ballet was commissioned by Ranuccio II Farnese, Duke of Parma and Piacenza, and performed at Parma to celebrate the wedding of his son Prince Odoardo II Farnese of Parma (1666-93) and Dorothea Sophie of Neuburg (1670-1748), daughter of the Elector of the Palatinate. The choreography was the work of Federico Crivelli and this libretto illustrates the inventive machines made by Bibbiena and the Mauro brothers for staging the productions. The latter invented a spectacular sea creature for use in the second act, taking advantage of the recently-built body of water at the palace. **Scarce:** OCLC/WorldCat lists only two copies, at the British Library and Bayerische Staatsbibliothek. Allacci 329; Berlin Kat. 4137; Watanabe 1122.

$4,000


FIRST EDITION. This famous early dramatic fusion of ballet, opera and poetry was commissioned by the Queen Consort of France, Louise de Lorraine (1553-1601), and was performed on 15 October 1581 as part of the festivities celebrating the marriage of her sister, Marguerite de Vaudémont (1564-1625), to Anne, Duc de Joyeuse (1561-1587), King Henri III’s favorite. The Italian dancing-master Baltazarini, called Beaujoyeulx, conceived the production, Jacques Patin designed it; La Chesnaye, Salmon and Beaulieu composed the music and poetry. The novelty was manifested in the dancing – the dancers’ steps measured and performed in synchronicity with the accompanying music and verse consciously reflecting the rules of Jean-Antoine de Baïf’s Académie de Poésie et de Musique. The publisher Patin was also responsible for the lavish illustrations, including a view of the spectators – among them the King and his mother, Catherine de’ Medici – and the decorated sets in the hall, without proscenium or separate stage area. The plates further depict the elaborate chariots, most notably the fountain that carried the Queen; sirens, tritons, allegorical figures and other participants in the drama. The gold medallions were presented by the Queen and nymphs of the ballet, all ladies of the court, to the King and noblemen in the audience.

Beaujoyeulx writes of his intentions in the preface:

“For, as to the Ballet, even though it may be a modern invention, or at least repeated so far distinct from antiquity that it can be so called, being, in truth only some geometric mixtures of several persons dancing together to a diverse harmony of several instruments, I confess to you that simply represented by [means of visual] impression it would have had much novelty, and little beauty, the recitation of a simple comedy. Also it would have been neither very excellent nor worthy of such a great queen, who wished to do something truly magnificent and triumphant.

Because of this I decided it would not be a bad idea to mix one and the other together and to diversify the music with poetry, and most often to merge the two together; for in antiquity they never recited poetry without music, and Orpheus never played without words. I have, however, given first place and honor to the dance, and second place to the substance, which I have called ‘comic’ more for the beautiful, tranquil and happy conclusion than for the quality of the personages, who are almost all gods and goddesses, or other heroic persons.

Thus I have animated and made the Ballet speak, and Comedy sing and resound, and have added many rare and rich scenes and ornaments. I may say that within a single well-proportioned body I have pleased eye, ear, and mind.”

The mythological subject is Circe’s enchantment of Ulysses and his companions and the triumph of the combined gods, representing the French King. It was a coherent choreographic and musical spectacle, staged in the vast Salle Bourbon of the old Louvre palace and lasting from ten in the evening until three the following morning. For analyses of the author’s new art form of court ballet, based mainly on this book, see H. Prunières, *Le ballet de cour en France avant Benserade et Lully* (1914); F. A. Yates, *The French Academies of the sixteenth century* (1947); M. M. McGowan, *L’Art du ballet de cour en France* (1963); and Lincoln Kirstein, *Four Centuries of Ballet* (1984). Destailleur 220; Harvard/Mortimer *French* 48; Picot, Rothschild II, 1445; Ruggieri 314; Vinet 477.

$70,000
4to (231 x 165 mm). Collation: a' e', A-T', including 53 pages of typographical musical notation; 8 full-page etchings of the entertainment and 18 large etchings of pictorial medallions, designed by Jacques Patin, one full-page engraving of the Queen's arms, printers' woodcut device on title, woodcut initials and head-pieces. 18th-century mottled calf, gilt spine; red cloth slipcase. Joints partly split, repairs to spine; the full-page etchings slightly cropped along fore-margin or at bottom, as often. Provenance: Thomas Jolley (1846 owner's inscription on pastedown); Alfred Cortot (1877-1962), Franco-Swiss pianist and conductor (bookplate, small inkstamp on title and several text leaves); Parmenia Ekstrom (1908-1989), ballet historian, author of The Ballerinas: from the Court of Louis XIV to Pavlova, 1972; purchased from Ximenes, 1991.

FIRST EDITION of this suite of etchings, published as an educational deck of cards to teach the Greek myths. They were designed by Jean Desmarests along with a geographical game and originally intended as an amusement for the young Louis XIV. De Vesme 489-541, state 4.

$3,000

The complete set of 53 etchings including title, plates 86 x 55 mm, good impressions. Trimmed close to the subject and mounted in an album, sheets overall 156 x 98 mm. 18th-century calf-backed mottled paper boards. Provenance: G. Lenoir (ownership inscription on title); an unidentified armorial bookplate; purchased from Davis and Orioli, 1967.


Complete set of twelve etchings, plates 110 x 255 mm and similar; sheets 220 x 345 mm, including title, in the first state (of two). Fine impressions, wide margins, pale water stain to plates at center of volume, early ink inscription on title. 18th-century half-vellum, decorated paper boards. De Vesme 757-768. Provenance: purchased from Walter Schatzki, 1964.

$4,000

Bound with: five other series published by Silvestre: Palais D’Orleans, Château de Meudon, St. Cloud et Château de Bourbon, Diverses Perspectives et Paysages and Diverses vues faites sur le Naturel. The plates are sequentially numbered in ink.

FIRST EDITION. Series of posthumous restrikes from the original copper plates. Included is Thomas Dodd’s biographical memoir of the artist.

$2,000

*Folio (368 x 267 mm). Etched frontispiece and 179 etchings on 96 sheets. Contemporary citron straight-grained morocco gilt. Some wear to binding; some minor marginal browning and foxing. Provenance: purchased from Francis Edwards, 1958.*

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40 **BETTI, Zaccaria, Conte (1732-1788). Del Baco da Seta Canti IV, con annotazioni.** Verona: Antonio Andreoni, 1756.

FIRST EDITION. Betti’s charmingly illustrated work celebrates the “remarkable utility of the silkworm: the precious insect and primary source of wealth to the people of Verona” (Dedication). Each of the four cantos in Betti’s poem are illustrated with head- and tail-pieces showing silkworms in various stages of development. Born in Verona, Betti studied at the Jesuit College at Brescia; after falling ill, he returned home to study privately and developed a life-long interest in agriculture, reflected in this georgic verse. Agassiz, I, 277; Graesse, I, 355; Lastri, *Bibliografica georgica*, p. 19; Niccoli, 129; Perechon, I, 26; Wellcome, II, 158.

$1,500

*4to (203 x 162 mm). Engraved vignette on title by Domenico Cunego after Francesco Lorenzi, each canto with opening engraved initial, head- and tail-piece. Contemporary Italian vellum over pasteboard. Provenance: Pope Pius VII (1742-1823, Pope 1800-1823; engraved circular label mounted on title); Mascaro Nicola (bookplate); purchased from Andrew Robison, 1981.*
CALLOT, Jacques (circa 1592-1635). Guerra d’Amore: Three Plates (of four) commissioned to commemorate the carnival in Florence, dedicated by Cosimo II de’ Medici to his wife, Grand Duchess of Tuscany. [Florence, 1616].

Callot’s prints, made after the theatrical spectacles designed by Giulio Parigi, capture the extravagance of the 1616 Florence carnival. The celebrations consisted of a triumphal procession, a mock battle, a ballet on horseback and a tournament in the Piazza Santa Croce, on Shrove Tuesday, 12th February. The premise was the battle between Indamoro, the King of Narsinga (played by Cosimo II) and Gradamento, King of Melinda (played by Lorenzo, Cosimo’s brother) for the love of the Queen of India, represented by a gold statue. Callot’s etchings, which show the various phases of the combat, were part of the souvenir booklet written by the poet Andrea Salvadori and published by Zandri Pignoni in Florence in 1616. The first print represents chariots and characters in costume for the horse ballet and tournament “War of Love”. The second shows the parade in the Amphitheater, and entry of the floats representing Africa and Asia. The third, also in the amphitheater, depicts the battles of the infantries. Lieure 169-171.

$3,500

Three etchings (from the set of four), comprising [Chariots and Characters] (L. 169 “Les chars et les personnages”), a very good impression of the rare first state (of three), watermark fleur-de-lys in double circle with Initial V — Mostra della guerra d’amore (L. 170, “Le Défilé Entrée des Chars de l’Afrique et de l’Aise”), a very good impression of the rare second state (of three), without watermark — and Uno de gl’abbattimenti della guerra d'amore (L. 171, “Le Combat des Sections d’Infanterie”), a good impression of the third, final state, without watermark. All with wide margins, some deckle edges preserved, very minor staining, generally in very good condition. Provenance: unidentified collector’s mark, Dr R in a square (not in Lugt); purchased from Hellmuth Wallach, 1957.
42  CALLOT, Jacques (circa 1592-1635). *Varie Figure*. [Circa 1617-1623].

Lieure contends that the plates were engraved at different dates, but that the majority belongs to Callot’s Florentine period (1611-21). He dates thirteen of them (the ones representing the same character twice) to 1617, and notes that the backgrounds added in the second state of those thirteen plates are technically similar to those executed after Callot’s return to Nancy. Despite arguing that Callot is named as ‘Iacopo’ on the frontispiece (a signature, Lieure says, Callot stopped using from 1618, when he started signing as ‘Iacomo’), he concludes that the backgrounds as well as two plates (Lieure 404, 405) and the frontispiece were executed after Callot’s return to Nancy (1621). Lieure contends that the first thirteen plates of ‘Varie Figure’ are an early trial announcing the ‘Caprices’ set (circa 1617). Daniel Ternois (see catalogue of the exhibition ‘Jacques Callot’, Nancy, 1992, No. 285-300) disagrees, noting that the ‘Varie Figure’ cannot be seen as an experiment technically inferior to ‘Caprices’: the manner is bold, controlled, and the drawings related to the set are more naturalistic than mannerist, thus contrasting with the figures in ‘Caprices’. He therefore concludes that the ‘Varie Figure’ were executed after Callot’s return to Lorraine in 1621. Lieure 201-213, 403-405.

$2,000

The complete set of 16 etchings including title, sheets 80 x 80 mm and similar, good impressions of the second states (of three or four), with thread margins, occasional small thin spots on the reverse, otherwise in good condition. In four mats. Provenance: purchased from Hellmuth Wallach, 1957.
Medici Landscapes


Fine impressions of Callot’s series of Medici landscapes. Lieure 268-77 (“Paysages gravés pour Jean de Medicis”).

$3,500

Complete set of ten etchings, plus the frontispiece by Collignon, sheets 118 x 254 mm and similar, second states (of two or three), very good impressions, on fine laid paper, several with triple fleur-de-lys in a shield watermarks (see Lieure watermarks 50). Trimmed close to or on the platemark, L. 270 with a soft diagonal crease at the right, otherwise in good condition. Matted and laid into later portfolio. Provenance: Dr. R, in a square (not in Lugt).

Matthias (1557-1619), Holy Roman Emperor, died in Vienna in 1619. Callot executed this etching while employed in the Florentine ducal court. It shows the grand catafalque designed by Giulio Parigi, erected in Matthias’s honor at the exequial offices. Lieure 299 II.

$800

Etching, 282 x 210 mm plate, 353 x 287 mm sheet, on laid paper with a Cross of Lorraine watermark, a fine impression of the second state (of three), with wide margins, some minor mostly marginal foxing, taped to the backboard at three corners verso, otherwise in good condition.
Costume Design


The series delineates fashionable costumes of the day, and may also be viewed as containing hidden portraits. Lieure contends that L. 550 is a portrait of Callot himself, L. 549 and 560 apparent portraits of the future Mme. Callot, L. 554 of Jean Callot, the artist’s brother, and L. 556 of Marguerite Callot, the artist’s sister. Lieure 549-60.

*The complete set of 12 etchings, 143 x 93 mm plates, 146 x 95 mm sheets, on thin laid paper without watermarks, very fine, early impressions of the only state (L. 551 first state of two), with thread margins or trimmed to the platemark on three sides, narrow margins below, L. 560 with small paper loss at the lower right corner, otherwise in very good condition.*

$6,000


A fine series of etchings from Callot’s late period, after returning to Lorraine and dedicating himself to religious subjects. Lieure 1404-14.

*The complete set of 11 etchings including title, plates 63 x 82 mm, sheets 66 x 86 mm, on thin laid paper without watermarks, very good impressions of the second state (of three), the title second, final state, with small margins, L.1407 with a small area of skinning at upper right, L. 1408 with some minor staining, otherwise in good condition. Matted together.*

$1,500

FIRST EDITION, second states. This is one of Callot’s final works, dedicated to Cardinal Richelieu. Callot worked on the series from 1632 to 1635, dying with the plates still in his possession. It is characteristic of his late works made at Nancy, which were mostly of a religious nature. The plates here “differed from his contemporaneous work in method, for often they were almost completely drawn in line, with very little shading … The frontispiece is Callot’s Tintoretto-like Assumption of the Virgin” (Bechtel, *Jacques Callot*, 1955, p. 32, pls. 173-5). Lieure 807-1295.

$5,000

Folio (275 x 185 mm). 488 etchings (215 x 120 mm and similar) on 124 sheets including title with the arms of Richelieu, frontispiece, dedication and text. Contemporary vellum. Good impressions of the second states (the frontispiece third state), watermarks Posthorn (similar to Lieure 47). Occasional very pale foxing and toning at the sheet edges, the title-page worn, otherwise in good condition. Provenance: purchased from Davis, 1956.

EXTREMELY RARE FIRST EDITION of this architectural work intended for sculptors, carpenters and stonemasons. Based on Giacomo Barozzi da Vignola’s *Regola delli cinque ordini d’Architettura,* Rome, 1563. The very ornate columns depicted and described in this work are in the late-17th-century fashion. The engraver Wilhelm Pfann was active in Nuremberg in the late 17th century. Berlin Kat. 1969 (plate count corresponds to this copy).

$1,200

Folio (314 x 209 mm). Engraved title and 14 engraved plates (4 folding) by Wilhelm Pfann. 18th-century half vellum. Lacks 3 leaves of dedication and introduction. Provenance: early ink notations at beginning; purchased from Ars Libri, 1981.

FIRST COLLECTED EDITION. Second edition of parts 1-2 (first published in 1606), first edition of the *Pars Altera* and *De Purpura*. Colonna enhanced both the precision of his botanical science and the art of his depictions by being the first to choose the copper plate over the woodblock. He achieved far greater detail, and as Blunt and Stearn note, the plates, “unpretentious though they are have considerable charm” (p. 100). The plates are “executed in pure etching... Moreover, they are botanically accurate, with separate details of flowers and fruit frequently shown” (ibid). The success of *De Purpura* earned Colonna an early appointment to the Accademia dei Lincei, founded in Rome in 1603. Blunt and Stearn, pp. 100-101; Brunet II:172-3; Nissen *BBI* 385; Nissen *ZBI* 927 (Purpura); Pritzel 1823.

$5,000

4 parts in one volume, 4to (218 x 150 mm). Half-title. 3 engraved titles with the Colonna arms and putti, 152 full-page etched plates, most of plants, the remainder of shells, marine life, insects and a hippopotamus. Borders of typographical ornament. Contemporary vellum, manuscript F on upper cover, manuscript title on spine; cloth slipcase. Provenance: Bard Doctoris Medici (early manuscript ex libris on pastedown); purchased from H.P. Kraus, 1963.

FIRST EDITION of the libretto for the masque celebrating the wedding of Vulcan to Venus. This series of etchings by Stefano della Bella was his first major undertaking for the Medici court, after he succeeded Jacques Callot. It is also the only surviving record of Alfonso Parigi’s remarkable designs for the staging of Coppola’s opera with choreography by Agniolo Ricci.

Coppola, Bishop of Muro, was commissioned to commemorate the marriage of Grand Duke Ferdinando II de’ Medici (1610-1670) to Princess Vittoria della Rovere of Urbino (1622-1694) on 8 July 1637. It was the last opera to be held in the Medici court theatres. According to Rondinelli’s contemporary description (Relazione delle nozze degli dei), the libretto was set to music by the five principal composers of Florence, who employed counterpoint and entrancing arias, fitted to the beauty of the story. The composers are unnamed, but evidently included Marco da Gagliano and Francesca Caccini (and, according to The New Grove, Jacopo Peri). The music was organized by the poet and composer Ferdinando Saracinelli, a collaborator with Domenico Mazzocchi, who may also have contributed to the music. Berlin Kat. 4116; Brunet II:262; De Vesme 918-925; Lipperheide 2146; Nagler, Theater Festivals of the Medici, pp. 162-74; Ruggieri 795.

$12,000

Two parts in one volume, 4to (236 x 172 mm). Etched title and seven double-page plates by Stefano della Bella after the set designs of Alfonso Parigi. 19th-century half roan, decorated paper boards. Some minor spotting, generally a fine copy. Provenance: purchased from George Staack, 1962.

FIRST APPEARANCE of Giuseppe Maria Crespi’s images as book illustrations, one of the most splendid Bolognese illustrated books of the eighteenth century. Circa 1710 Mattioli published his first set of etchings after Crespi’s drawings of the popular Bertoldo and Bertoldino stories (Bartsch 23-42). He then reinterpreted the result of this collaborations in a new series of etchings for this edition a quarter of a century later. Croce’s comic, anti-aristocratic stories are re-imagined in ottava rima by G. P. Riva, P. B. Baldi, G. P. Zanotti, and others. Adding commentary is Giovanni Andrea Barotti. Proverbs and folktales are woven through the story of the crude but world-savvy peasant Bertoldo and his son, Bertoldino. Croce, the son of a blacksmith, was one of Italy’s most successful self-taught authors, whose popularity exceeded his social stature. The abbot Adriano Banchieri was one of many who admired his work; his sequel to the work was published in 1620. Brunet I, 820; Gamba 2156.

$3,750

2 parts in one volume, 4to (290 x 211 mm). Engraved frontispiece and 20 plates by Ludovico Mattioli after Giuseppe Maria Crespi, engraved and letterpress folding table, large printer’s device on title, oval author portrait vignette, 16 tail-pieces. Contemporary Italian vellum, red leather lettering-piece. Light wear to binding. Provenance: Ernst and Elise Lipmann (bookplate); purchased from Andrew Robison, 1975.

FIRST COLLECTED EDITION, including Drummond’s biographies of the Five Jameses, essays, letters and descriptions of pageants and festivities he witnessed. In his essay entitled “Of Libraries,” he writes: “Libraries are as Forrests, in which not only tall Cedars and Oaks are to be found, but Bushes too and dwarfish Shrubs.” In 1627, the Scottish poet presented his own library to the University of Edinburgh (see R. H. MacDonald, The Library of Drummond of Hawthornden, 1971). His original archive in the National Library of Scotland represents the most substantial body of working papers to have survived of any British poet of the Caroline period. Lowndes 675.

Folio (335 x 214 mm). Fine engraved frontispiece portrait of the William Drummond of Hawthornden. Contemporary divinity calf. Some light wear, front joint partly split at top; some minor pale marginal dampstaining, occasional pale browning. Provenance: George Edward Dimock (bookplate); Fletcher and Maude Battershall (bookplate); purchased from Goodspeed’s Book Shop, 1975.

$500

A charming series of ornament prints representing Air, Fire, Water, Earth, Venus and Mars. Jean Démosthène Dugourc was a French painter and engraver employed by the Duke of Orléans, the brother of the king. In 1783 he designed costumes and scenery for the opera, and later founded factories for producing wallpaper and playing-cards after his own designs. Berlin Kat. 492; Guilmard, p. 280, no. 95.

$1,000

The complete set of six etchings including title, plates 155 x 115 mm, sheets 275 x 200 mm, good impressions, small marginal repair to each plate, pale dampstain to final two plates, generally in good condition, each sheet mounted on guards. 20th-century mottled calf. Joints rubbed. Provenance: William Odom (bookplate); purchased from William Schab, 1984.


FIRST EDITION, of four eclogues on food and wine by various authors associated with the Accademia dei Granelleschi (as stated in the Introduction), including Daniele Farsetti, Tommaso Giuseppi Farsetti, Francesco Bracciolini, and Bernardino Baldi. The plates include one of the earliest works of Francesco Bartolozzi (1727-1815). The full-page illustrations face text that incorporates a large historiated initial marrying elements found in the opposite scene. For example, a beggar crushes garlic in a bowl, while the facing initial shows a garland of the same. Brunet IV:1005; Morazzoni 251; Moschini 122.

$1,000

4to (204 x 160 mm). 4 full-page engraved plates after Pietro Antonio Novelli (3) and Francesco Bartolozzi (1) by Antonio Baratti, title-page vignette, one head-piece and 5 tail-pieces, 5 ornamental initials. 19th-century quarter vellum, decorated paper boards. Some pale dampstaining to lower corners, generally crisp. Provenance: Philip Hofer; purchased from Andrew Robison, 1981.

FIRST EDITION of this anonymous collection of emblems on human and divine love, published a few years after Vaenius’ *Amores divini emblemata*, with 39 numbered plates, each with Latin caption and French couplet opposite, and 9 additional engraved emblems without text. Landwehr, *Low Countries* 36; Praz, pp. 254.

$1,750

8vo (132 x 84 mm). Engraved title within border of musical instruments and other emblems, and 48 engraved emblematic plates by Gillis van Schoor and Michael Snyders, all within border frames heightened in gilt. 18th-century mottled cat’s paw sheep. Some light wear to spine ends and corners. Provenance: De Croix (1843 purchase note on rear pastedown); purchased from Bromer Booksellers, 1980.
FIRST EDITION. Fontanieu was keeper of King Louis XVI’s furniture, and this series of designs for turners, casters and chasers was highly influential in inspiring many important vases produced by the Sévres Factory. The style reflects the move away from the rococo towards neoclassicism, and the plates show both the outline of the forms, and the forms fully decorated. The final seven plates show vases in situ on plinths.

A fine association copy from the library of Jean Baptise L’Ecuy, Abbot-General of the Premonstratensian Order and a notable collector of books and scientific instruments. He has written a lengthy presentation inscription in Latin giving the book to his friend and neighbor, Pierre de Launay, Director of the Royal Glass-works at St. Gobain. Berlin Kat. 1089; Cohen-de Ricci 407; Guilmard I, p. 233.

$3,500


Forty specialized in designs for works in metal, particularly those which could be produced by gold- and silversmiths in precious metals. He also designed larger works to be executed in wrought iron such as gates and balustrades for stairs and balconies. The present series of plates shows six designs for chimneys.

$1,000

*The complete set of six engravings by A. Colinet, plates 265 x 195 mm, sheets 320 x 250 mm, fine impressions, with margins. Plate 6 with paper losses to the left sheet edge, otherwise in good condition. Bound with three other works, as detailed below. Modern half calf, marbled boards, gilt-lettered on spine. Provenance: purchased from Bernard M. Rosenthal, 1986.*

Together with: *Cahier de Six Feux de Cheminées* by N. Foin, after Colinet, five plates from the set of six (lacking plate 6). Berlin Kat. 1082. – *Cahier de Bijouterie dans le goût moderne* by J.B. Fay, the complete set of six. Berlin Kat. 874. – *Cahiers de Flambeaux et de Girandoles* by C. D. Vinsac, plates 1, 3 and 4 only. Some browning and a few stains. Berlin Kat. 1106.
FURTENBACH, Joseph, the Elder (1591-1667). *Architectura privata: das ist: Gründtliche Beschreibung ... inn was Form ... ein ... Bürgerliches Wohnhauss ... erbawet ... worden*. Augsburg: Johann Schultes and Mathias Rembold, 1641.

FIRST EDITION of this work on civil architecture by the eminent Ulm architect Joseph Furtenbach the Elder. The *Architectura privata* describes his own dwelling-house and grounds, and the fine copperplates show the basics and elevations of the house, windows, portals, grotto and gardens, among other things. With its small grotto, richly decorated with rare flowers arranged in compartments, Furtenbach’s garden courtyard epitomizes the intimate “secret garden” owned by the wealthy bourgeoisie in early seventeenth-century Germany and the Netherlands. The grotto in his garden is described as being filled with artifice and exotica, including shell-encrusted sculptures and waterworks, painted cosmological imagery, and mirrors. The flowers depicted are identifiable as the most sought after and costly bulbs of the period, the narcissus, tulip, fritillary, and crown imperial, demonstrating Furtenbach’s knowledge of current botanical research.

Following his studies in architecture and engineering in Italy, Furtenbach returned to Ulm where he designed buildings and gardens and published a number of treatises on architecture and fortification. His construction of the Ulm city fortifications were among the strongest of their time, remaining impregnable during the Thirty Years’ War. Berlin Kat. 1958.

$7,500

Folio (300 x 203 mm). Letterpress title printed in red and black (torn and repaired), 15 double-page or folding engraved plates or plans by Matthäus Rembold (1629–1657), on guards. Contemporary vellum. Some plates trimmed closely. Provenance: purchased from Ars Libri, 1990.
GAY, John (1685-1732). *The Beggar’s Opera. As it is Acted at the Theatre-Royal in Lincoln’s-Inn-Fields... The Second Edition: To which is Added The Ouverture in Score; and the Musick prefix’d to each Song*. London: John Watts, 1728.

THE FIRST EXPANDED EDITION TO INCLUDE THE MUSIC PRINTED IN THE TEXT. Gay’s highly successful “ballad opera,” satirizing popular Italian opera was an immediate triumph and ran for a record 62 consecutive performances at the Theatre Royal where it premiered in January 1728. The first edition printed earlier the same year had 16 pages of engraved music at the end. Here the music is printed in the text in woodcut. It featured such memorable low-life characters as Polly Peachum, Jemmy Twitcher, Filch and Sukey Tawdry. For some lyrics, Gay borrowed from Allan Ramsay’s *Gentle Shepherd* (1725). The music was composed by the German born Johann Christoph Pepusch (1667-1752), a contemporary of George Frederick Handel, and also resident in England. It became the model for *The Threepenny Opera* by Bertolt Brecht and Kurt Weil (1928). There are at least six variant printings of this “second edition.” In this copy there are: press figures, p. 45 is correctly numbered, and there are two books advertised on the verso of the title-page; the “names of the Lilliputians” are not listed on the recto of the fourth preliminary leaf. For details of the variants, see the edition of the *Beggar’s Opera* edited by P. E. Lewis (Edinburgh, 1973), pp. 28-33. See Rothschild Catalogue 928.

$450

8vo (197 x 116 mm). Table of 69 songs, overture “Compos’d by Dr. Pepusch,” typographic music throughout the text, woodcut head- and tailpieces. Full speckled calf, gilt ruled, spine with two gilt lettering-pieces, by Riviere & Sons. Provenance: purchased from Goodspeed’s Book Shop, 1984.


FIRST EDITION, FIRST ISSUE, signed by Germain on the title-page. “A valuable collection which contains the most beautiful designs for Parisian silverwork of the time of Louis XV” (Cohen-de Ricci). Included are designs of pitchers, footed trays, wine coolers, vases, cups, censors and other pieces of ecclesiastical silver; also cake baskets, dishes, chocolate and coffee pots, salts, candlesticks, candelabra, clothes brush, and dressing glass. Berlin Kat. 1066; Cohen-De Ricci 429; Guilmard, p. 175.

$800

Two parts in one volume, 4to (230 x 180 mm). 100 engravings (plates 190 x 140 mm) by Jacques Jean Pasquier (d. 1785) and Pierre Charles Baquoy (1759-1829). 19th-century red morocco gilt, edges gilt, by J. Clarke. Front joint cracked. Provenance: Lawrence Currie (bookplate); purchased from Ars Libri, 1983.
GRAY, Thomas (1716-1771). Designs by Mr. R. Bentley for Six Poems by Mr. T. Gray. London: R. Dodsley, 1753.

FIRST EDITION, FIRST ISSUE, with the half-title reading “Drawings, &c,” of this finely-illustrated volume. The plates are by Richard Bentley (1708-1782), a close friend of Walpole’s, and are described as “an extraordinary and skilful combination of classical river gods, rococo lightness, and Strawberry Hill Gothic” (Hammelmann and Boase, Book Illustrators in 18th Century England, 1975, p. 14). It was at Gray’s insistence that the word “Designs” preceded “Poems” in the title, reflecting his feeling that the text played a subordinate part. The Elegy is the final poem, and “A Long Story” is printed here for the first time. Hazen, Horace Walpole 42; Northup 178; Ray English, p. 4; Rothschild 1061; Stokes, p. 43.

$1,500
**Erotic Gems**

62 **HANCARVILLE, Pierre-François-Hugues, Baron d’ (1719 - 1805).** *Veneres uti observantur in gemmis antiquis.* Leiden [i.e. Naples], circa 1771.

FIRST EDITION of Hancarville’s collection of classical erotica, supposedly taken from actual medallions. Hancarville catalogued Sir William Hamilton’s collection of ancient vases in Naples in 1764, from which it is likely he took some inspiration for these images. He went to London in 1777, where he arranged for the second edition of this work with the text also in English. Brunet V:1119; Cohen-de Ricci 476.

$6,500

2 volumes in one, 8vo (210 x 130mm). 2 engraved titles, 70 engraved plates, good impressions with margins. Contemporary French red morocco gilt, edges gilt, in Derome style. Provenance: Robert Peyrefitte, with his bookplate; purchased from H.D. Lyon, 1994.
“The Age of the Vignette”


FIRST EDITION, FIRST STATE of the vignette for L’Horoscope du Lion on p. 33, before letters. “The eighteenth century in France has often been called the age of the vignette... It was of Houdart de la Motte’s Fables Nouvelles (1719) that Bouchot said ‘the whole French school of the eighteenth century may have had its origin in this...book’” (Bland, The History of Book Illustration, p. 200). Modelling his fables after Jean de La Fontaine, Houdart de la Motte’s introduction on the genre is of note, setting out rules to be followed based on classical ideals of true likeness, unity, and proper arrangement. The work introduces rococo miniatures and vignettes to book illustration, and the 62 by interior and costume designer Claude Gillon are among a small number of his works used as book illustrations. Brunet III:801; Cohen-de Ricci 594 (“Très belle édition, rare et recherche. Les vignettes sont spirituelles, surtout celles gravées par Gillot”); Cioranescu 36530; Sander 1095.

$4,000

LASINIO, Carlo (1759-1838). Ornati e graffiti di varie facciate e sfondi che si ritrovano in antichi palazzi e chiese. [Circa 1788.]

FIRST EDITION, FIRST ISSUE, a rare proof copy before changes to the title. A CHARMING SERIES OF PLATES of ornaments, grotesques, wall and ceiling decorations, interlaced ornaments, etc., executed by the gifted designer and decorator Carlo Lasinio from Treviso. These ornaments were taken from various buildings in Florence, originally designed by the most famous artists of the early and later Renaissance: Cosimo Feltrini, Bernardino Poccetti, Michelangelo, Giov. da Udine, Benedetto da Rovezzano. Rare in this state: the NYPL copy has only 23 plates in proof state. Berlin Kat. 598 (incomplete). Guilmard p. 335. See Jessen, Der Ornamentstich, pp. 161, 163, 328. For another work by Lasinio see Cicognara 3402.

$4,000

29 plates (of 40) including title, plates 345 x 220 mm, sheets 495 x 330 mm. Some printed on tinted blue paper. Contemporary half vellum, marbled boards. Plates 26-28 with some pale staining.
Le Brun based his 1688 lecture “Conférence sur l’expression générale et particulière” on René Descartes’ theory of the passions (1649), seeking to present a coherent theory of expression. Its influence was vast, published in sixty-three editions, and opened art to psycho-physiological interpretation. “Rather than picturing the body as a static image, Le Brun mobilized it by showing how the motion of emotions is written” (Giuliana Bruno, Atlas of Emotions: Journeys in Art, Architecture, and Film, New York, 2002, p. 141).

The complete set of 20 engravings including title by Sebastien Le Clerc, the Elder (1637-1714), plates 75 x 155 mm, sheets 110 x 190 mm. Good impressions, with margins. Contemporary sprinkled calf, spine gilt. Front hinge repaired. Provenance: purchased from Librairie De Nobele, 1982.

Bound with four other suites of figural studies: Divers Dessins de Figures, 22 engravings including title, ten plates by Stefano Della Bella, (De Vesme 300-303, 305-6, 315, 317-8, 354) – Divers Desseins de Figures et de Paysages pour apprendre a dessiner a la plume, 19 engravings including title by Le Clerc – Varie Figure (L. 201-213, 403-405) by Jacques Callot, 17 etchings including title (final states) – Veues de plusieurs petits endroits des Faubourgs de Paris, 32 engraved plates including title, by Le Clerc and others. All suites but the one by Callot published by Chereau.

FIRST EDITION of the second of Le Gangneur’s three writing manuals. As scribe in the King’s Chamber under Henri III and Henri IV, Le Gangneur was granted a privilege to publish his manuals on 1 October 1599. The Netherlandish engraver Simon Wynhoutz Frisius captured the fine and florid style of one of the greatest calligraphers of the age. Adams L-387; Becker, *The Practice of Letters* 44; Bonacini 1039-41; Brunet III:934; Destailleur 842.

$3,500

niece lettre de l'alphabet, sè forme joignant i, contre o, e, et jusqu'us trois quarts de son corps, ou a. Il se
va plus leuer la plume. Le b. comme il se voit clairement,
deus tiers de l. et de o, bb. De là forme duquel
être demonstration, pour estre facile, ou a aa. bb.
**Baroque Architectural Ornament**

67 **LE PAUTRE, Jean (1618-82).** Fine collection of 28 full or partial suites of engravings by Jean Le Pautre, with additional plates after him at the end. Mostly Paris: Pierre Mariette, N. Langlois and others, various dates (most mid-17th century).

Collection of 180 seventeenth-century French baroque ornament designs by Jean Le Pautre, comprising engravings from 28 suites (mostly containing 6 plates each including engraved titles), most early impressions, published by Pierre Mariette, several with titles dated 1659-1661. Jombert reprinted most of these Le Pautre plates in a collected edition in 1761.

Jean Le Pautre (or Lepautre) was a French designer and engraver, the elder brother of the architect Antoine Le Pautre and the father of Jacques Le Pautre. He was apprenticed to a carpenter and builder where in addition to learning mechanical and constructive work, he developed considerable skill as a draughtsman. His designs, innumerable in quantity and elaborate in detail, consisted mainly of ceilings, friezes, chimney-pieces, doorways and mural decorations. Le Pautre was employed at the Gobelins manufactory where he devised very flamboyant and elaborate designs for fire-dogs, sideboards, cabinets, console tables, mirrors and other pieces of furniture. While he frequently used amorini and swags, arabesques and cartouches in his work, his chimney-pieces were often simple and elegant. His engraved plates number nearly 1,500 and are almost entirely original. He made many designs for André Charles Boulle and became a member of the academy of Paris in 1677.

$8,000

Small folio (295 x 190 mm). 180 engraved plates, good impressions, with margins, in generally fine condition. 18th-century vellum (earlier manuscript) over boards. Provenance: Heinrich Röttinger (art historian, who wrote a book on Dürer, Beham and Weiditz); purchased from Ars Libri, 1984.

continued
Contains:


Plus 12 miscellaneous plates after Le Pautre at end (Le Blond and Mariette).
A partial set of COLORED PROOF PLATES BEFORE LETTERS FROM THE FIRST EDITION of the work that introduced to Western Europe the architecture of classical Athens, and remained the major source of inspiration for Greek style for many years. Le Roy’s work was the predecessor to Stuart and Revett’s *Antiquities of Athens*, the first part of which did not appear until 1762, and took many years to reach completion. Le Roy was a leading French architect in his time, who was trained by Jacques-François Blondel and later succeeded him as Professor of Architecture at the Académie Royale d’Architecture. He went to Greece in 1754, and published *Les Ruines* after four years of preparation measuring and drawing the ancient monuments and sites.

This collection of plates consists of 24 of 25 views from the first part of Le Roy’s *Ruines des plus beaux Monuments de la Grèce*. The complete work comprises 60 plates. “It is possible that this collection of proof plates was pulled for Le Roy or possibly the engraver Le Bas. These plates are one or two millimeters smaller than ordinary plates; the very thick paper on which they are printed may have something to do with this” (Blackmer). See Berlin Kat. 1888; Blackmer 1010 (this copy); Cicognara 2795; Cohen-de Ricci 627.

$7,000

Folio (480 x 345 mm). 7 plates (4 plans and elevations), 24 (of 60) engraved double-page plates and views in proof states before letters, COLORED IN A CONTEMPORARY HAND. 18th-century blue boards. Rebacked, some wear to edges; a few short marginal tears or repairs, minor darkening and light mostly marginal staining, lacking letterpress title. Provenance: “J.D.H.” (initials on upper margin of title and his? occasional plate numbers and captions in manuscript); B. Dockray (1850 ownership inscription on pastedown); Henry Blackmer (bookplate, his sale Sotheby’s London, 11 October 1989, lot 789); purchased from Marlborough Rare Books, 1989.

FIRST EDITION of this charming emblem book. The fine engravings are the work of Bolognese engravers Oliviero Gatti (b. circa 1595), who designed 52 of the emblems, and Giovanni Battista Coriolano (circa 1587-1649), who signed the title and 26 emblems. Both were pupils of Giovanni Luigi Valesio. The remaining engravings are by Agostino Parisini after designs by Florio Maccio, a pupil of Ludovico Carracci. Quotations from Greek and Latin classics and a short Italian poem accompany the 81 emblems. Cicognara 1913; Landwehr, *Romanic 496*; Praz, *Studies in Seventeenth Century Imagery*, II, pp. 101-102.

$4,000

4to (199 x 141 mm). Roman and italic type. Engraved title within typographical border, dedicatory plate of the Madonna and Child, and 81 engraved emblematic illustrations in text, all surrounded by typographic borders. Contemporary limp vellum. Internal hole in G4 affecting text. Provenance: Lomace Le Patrice (early signature on front free endpaper; contemporary shelfmark in ink on title); purchased from Emil Offenbacher, 1960.

A very fine suite of 48 friezes after drawings by Mitelli of pilaster decorations on the portal of the church of S. Bartolomeo di Porta Ravegnana in Bologna. The Baroque painter Mitelli was a master fresco painter of *quadrature*, illusionist perspectival architectural frameworks. He died in Madrid working for the court of Philip IV of Spain. Berlin Kat. 564.

$2,500

50 engravings, plates 335 x 80 mm, sheets 410 x 270 mm, comprising the complete set of 48 engravings, title and dedication, the plates printed two per page or two single sheets joined, good impressions; also a reverse copy of the penultimate plate loosely inserted; bound with a self-portrait, and a small copy thereof. Sheet III with outer plate inlaid into extended fore-margin, five others on joined sheets, occasional foxing and a few stains, otherwise in generally good condition. Provenance: Edmond Fatio (1871-1959) Swiss architect (bookplate); purchased from Marlborough Rare Books, 1985.

FIRST EDITION, LARGE COPY of Morgan’s very rare treatment of heraldry from a symbolic and mystical point of view, paralleling the alchemical interest and literature of the period. Morgan takes a pseudo-scientific approach to the subject of arms, referencing Boyle on page 24, Hooke on page 175 and Dugdale on page 239. This work is a supplement to Morgan’s 1661 work, The Sphere of Gentry, which is much more common. Wing M-2738.

$1,500

4to (233 x 174 mm). Full-page woodcut coat-of-arms of the dedicatee Edward, Earl of Manchester; on verso of the title, one full-page engraving of coats-of-arms on D4, numerous woodcut and engraved coats-of-arms in text. Contemporary English gold-tooled red morocco, edges gilt. Some wear to spine ends and joints. Provenance: William St. John of Jesus College, Cambridge, 1712 (ownership inscription on front flyleaf); John Lord St. John (armorial bookplates); Dr. Charles Chauncey (armorial bookplate); James Walsh (armorial bookplate); Ashburnham Library (shelfmark, sold Sotheby’s 10 December 1887, lot 2663); Pierre de Chaignon, American heraldic artist (armorial bookplate); acquired in 1966.
OSTADE, Izaak van (1621-1649) and Izaak van der VINNE (1665-1740). *Houtsne Figuren.* Haarlem: Izaak Enschedé, 1731 [later impressions].

A very rare edition containing a collection of 58 woodcuts published by Izaak Enschedé after Ostade’s drawings and engraved by Izaak van der Vinne. These blocks were acquired by Izaak Enschedé when he purchased the contents of the printing firm of Christiaan Vermey of Leiden in 1724. The Haarlem printing house of Enschedé was founded by Isaac Enschedé, who registered with the guild of the booksellers of Haarlem in 1703. He published many popular prints, including *XXXVI. aartige figuuren, geïnventeert door Izaak van Ostade tot Haarlem. J. Enschede Excudit,* a series of thirty-six numbered woodcuts showing mythical figures with human and bestial grotesque features. These woodcuts were first published by Isaak Enschedé in 1730, printed on a single sheet, and republished by him the following year. Many of these same blocks were used in the present collection, expanded with additional woodcuts from unidentified artists and adding a new woodcut title-page. Its imposition suggests that it too was produced from multiple woodcuts printed on single sheets.

Izaak van der Vinne was born in Haarlem in 1665, and employed as an engraver and publisher until his death in 1740. Beyond the 36 woodblocks used in the *XXXVI aartige figuuren,* the publishing house Enschedé was also in possession of another forty eight woodblocks engraved by Van der Vinne. The subjects of these blocks contain a variety of animals and characters and seasons of the year typically depicted in the popular prints of the time, and some of these were incorporated into this collection. Many of the subjects collected in this edition (including 12 Gobbi) were clearly derived from Callot’s “Grotesque Dwarves,” his famous series of etchings which first appeared in 1616.

$1,750

*4to in 8s (240 x 190 mm). Wood-engraved title (incorporating a portrait of Laurens Jasnz. Koster) and 58 small wood engravings. Original blue wrappers; cloth slipcase. Provenance: Bibliothek Wünsch (label on front wrapper); Joseph Wünsch (1964 bookplate); acquired in 1985.*
“One of the most sumptuously produced of all early biological works”


FIRST EDITION. The frontispiece is the first illustration to show the meeting of a learned society, that of the Science Academy in the Royal Library at Versailles, with Louis XIV and his minister Colbert present. It is also one of the first publications of the Académie Royale des Sciences. Twenty-nine species are discussed in the text, many of which were covered in earlier publications by the “Parisians”: a team of comparative anatomists headed by Perrault and including Duverney, Pecquet, Moyse Charas and Philippe de la Hire. They earned their nickname in contemporary scientific literature because of their membership in the Académie Royale des Sciences. “Among the new species described are the lynx, the porcupine, the eagle, the cormorant and the ostrich” (Norman). This copy includes Jean Picard’s important work on measuring the earth’s radius, Mesure de la terre, with five plates (not found in all copies). Picard achieved far greater precision than any of his predecessors, an advance in the fields of geography and cartography that led directly to Newton’s 1684 confirmation of the accuracy of his principle of gravity. Eales I, 673 (also with the arms of Louis XIV); Garrison-Morton 295; Nissen ZBI 3123-3124; Norman 1687.

$8,000

Two volumes, large folio (563 x 418 mm). Volume I with engraved frontispiece by Goyton after Sebastien Le Clerc, engraved title-vignettes incorporating the royal arms of Louis XIV, numerous engraved head- and tail-pieces by Le Clerc, together 34 engraved plates and one half-page engraved illustration. Contemporary French mottled calf, with gilt arms of Louis XIV (Olivier 2494 fer 7) on sides. Rebacked; some occasional spotting, pale dampstaining to a few lower margins in first volume. Provenance: unidentified armorial bookplate; C. E. Kenney (his sale, sixth portion, Sotheby’s, 23 May 1967, lot 3280); acquired via Arthur Freeman.

Second edition of the enigmatic Perret’s important series of plates illustrating fortified towns and architectural types. The author, a “gentilhomme savoysien” from Chambéry, was listed as early as 1568 in the archives of Savoy as a “lecteur ès arts d’arithmétique et géométrie” at the Jesuit college of the town of his birth. Perret is also often mentioned in bibliographical notes as a military engineer, a responsibility shared with other contemporary mathematics teachers such as Guillaume Flamant and Renaut Sedanois.


$5,000

Folio (441 x 290 mm). 10 letterpress leaves lettered A-E and G-L, all but the last printed on rectos only. Engraved title and 22 double-page engraved plates. Contemporary vellum. Old repairs to front cover, some staining; lacking the letterpress dedication leaf, marginal repair on A1, title lightly frayed along edges and soiled at bottom. Provenance: Bibliotheque de Presle (inkstamp on title); purchased from Marlborough Rare Books, 1964.
**PHILOSTRATUS of Lemnos**


Paris: Abel l’Angelier...et le veuve M. Guillemot, 1615 [engraved title dated 1614].

**MOST COMPLETE EDITION,** describing a series of paintings (“imagines”) reportedly seen at Naples by Philostratus. His descriptions were taken by Goethe, among others, to be of actual paintings, while other scholars deny their existence and favor the view that Philostratus instead reveals a fictionalized early interpretation of ancient artists’ depictions of mythological subjects. This edition was preceded by an unillustrated 1578 edition and a 1609 edition with only 58 plates. The translator Blaise de Vigenère of the French noble family in Saint-Pourçain studied Greek and Hebrew under Adrianus Turnebus and Jean Dorat and studied cryptography on diplomatic trips to Rome in 1549 and 1566. Hofer, Baroque Book Illustrations 23 (“these fanciful illustrations, though far removed from their classical base, were much admired and imitated throughout the century”); Praz 64 (counting 4 plates only); Landwehr, Romanic 586.

**$5,000**

Folio (415 x 272 mm). Elaborate engraved title by Jasper Isac, depicting architectural and garden perspectives with putti and angelic musicians; 66 large (230 x 180mm) engraved and etched classical subjects by Isac, L. Gaultier and Thomas de Leeu after Antoine Caron and other artists, large woodcut head- and tail-pieces. Contemporary French gilt-paneled russet morocco, spine gilt-lettered. Minor rubbing to binding and a few repairs; some leaves lightly browned, 3 plates lightly spotted, marginal repaired tears to 10 leaves, engraving on p. 463 with ink additions in two places, 14 on a guard. Provenance: Alexis Noisilier (bookplate); purchased from Walter Schatzki, 1961.

**LARGE-PAPER COPY OF THE FIRST EDITION WITH AN ORIGINAL DRAWING BY PICART.** The fine drawing in red crayon is a portrait of Julia Flavia Julia Titi (64 - 91 A.D.), the daughter of the Emperor Titus and his wife Marcia Furnilla, and appears as engraved plate XXXIII. Blacker 1613; Brunet V:552; Cicognara 3216.

*Folio (462 x 309 mm). Title printed in red and black. Engraved title vignettes and 70 engraved plates by Picart (some minor spotting and foxing); this copy WITH AN ORIGINAL DRAWING BY PICART for one of the plates mounted on front flyleaf. Contemporary Dutch gold-tooled red morocco, roll-tooled borders, front cover with title lettered within central cartouche, edges gilt. Minor wear to extremities. Provenance: Silvio Zipoli (bookplate); purchased from H.D. Lyon, 1983 (the drawing was acquired from Yvonne Ffrench via Andrew Robison, 1983).*
Fine impressions of these scarce suites by the French designer and painter Jean Pillement, known for spreading rococo style and the taste for chinoiserie. His designs were used on textiles, porcelain and pottery, wallpaper, and silver. In 1764, he discovered a new method of printing on silk with fast colors. The etcher was one of the few female printmakers in the 18th century. Guilmard, p. 189.

$4,000

A VERY FINE AND EARLY SET OF THE FIRST COLLECTED EDITION, FIRST ISSUE, following the separately printed *Prima parte* of 1743-49. Piranesi wished “to offer a challenge to the mediocrity of the architectural scene in Rome” (Wilton-Ely), and the fantastical works of architecture and perspective in the *Opere varie* matched his ambition. He in part shows the influence of architect and scene-painter Ferdinando Galli da Bibiena, and the four plates of the *Groteschi* are more influenced by Tiepolo than anything else in his body of work. But the genius is Piranesi’s alone. Two important plates in this work are the *Parte di ampio magnifico porto* and *Pianta di ampio magnifico collegio* which inspired young architects of the time. Among them were Académie pensionnaires like Charles de Wailly (1729-1798) and Marie-Joseph Peyre (1730-1785). Piranesi’s drawings provided new design ideas and represented a new creative path in architecture. Though they remained archaeological, the images juxtaposing elements derived from Antiquity with archaic figures and archetypes derived from Egyptian and Etruscan repertoires (see Fatma İpek EK, *The Archaeological Sublime: History and Architecture in Piranesi’s Drawings*, 2006). Horace Walpole wrote of Piranesi’s masterful inventions: “He piles palaces on bridges and temples on palaces, and scales Heaven with mountains of edifices” (Anecdotes of Painting in England, IV, 1771, p. vi). See Andrew Robison, *Piranesi: Early Architectural Fantasies*, Washington/Chicago, 1986, p. 212 (this copy cited). According to Robison, the watermark found in the present copy is the earliest watermark to possibly occur in the *Opera Varie* (see his pencil inscription on pastedown, dated 12/69).

$90,000

*Broadsheets (537 x 370 mm). Letterpress title-page printed in red and black with the vignette by Louis-Joseph Le Lorrain, portrait of Piranesi by F. Polanzani, frontispiece (Robison 1) and 16 plates of the Prima Parte di Architettura, Second Edition, First Issue (R. 2, 3, 5, 15-18, 6-12 [all numbered], 20, 19 [not numbered]); frontispiece of Vedute di Roma (Hind 2, First State), two double-page plates printed in two separate halves on two sheets; Pianta di ampio magnifico Collegio (R. 25), state II as usual, double-page; the four double-page plates of the Groteschi (R. 23, 24, 22, 21), Second Edition, First Issue; Parte di ampio magnifico Porto (R. 26), state III, double-page.*

*All very fine impressions, watermark fleur-de-lys in single circle (R. 4, dated early 1750s), Contemporary Italian vellum, gilt-lettered on spine, edges stained red. Spine partly split; some occasional minor spotting, generally in very good condition. Provenance: purchased from Marlborough Rare Books, 1968.*

continued
Gruppo di Colonne, che regge due archi di un grande Corito. Abbasso i piedestalli delle Colonne sono ornati di Magnifici gruppi di Fontane, e sculture per le quali si monta ad un Altro Dorico, ornato di Statue, Bassi relitti, con altre scale necessarie per ascendere agli Appartamenti.

FIRST EDITION. “THESE EXQUISITE PLATES ... MAY BE CONSIDERED AMONG THE ARTIST’S GRAPHIC MASTERPIECES” – Wilton-Ely. A fine copy with wide margins of Piranesi’s etchings of the antiquities of Rome and of monuments outside Rome, preceding his similarly named magnum opus. Piranesi’s archaeological interests are evident not only in the historical accuracy of the views, but in the 2 plates recording inscriptions on monuments which precede the views. These etchings “possess a unity of and range of experiment lacking in the Varie vedute and even in the early plates of the larger Vedute di Roma, which probably overlap this series in time. [The plates] show
strong evidence of Tiepolo’s decisive influence on Piranesi during the latter’s return visit to Venice in the mid-1740s, together with the first signs of certain compositional ideas which were to be transferred to the larger *Vedute* in the next decade” (Wilton-Ely, p.144). This series is based upon Piranesi’s sketches made during travels in both Rome and Italy between circa 1743 and 1747. Hind p.75; Focillon pp. 287-290; W.-E. 108-118 and 120-133.

PIRANESI, Giovanni Battista (1720-1778). The three works on Lake Albano and its environs, in one volume, comprising:

Antichità d’Albano e di Castel Gandolfo. Rome, 1764-69. 33 etched plates including title-page, dedication page, initial and vignettes.

Supported by Pope Clement XIII, whose Castel Gandolfo overlooked Lake Albano, Piranesi made extensive archeological studies around the lake. This “particularly handsome treatise” (Wilton-Ely) is usually bound with the Descrizione, as follows here. Wilton-Ely 638-670.

Descrizione e Disegno dell’Emissario del Lago Albano. Rome, 1762. 12 etched-plates including title-page and vignettes.

Piranesi produced the Descrizione to celebrate one of the major achievements of Roman engineering: the drainage outlet of Lake Albano. The work includes “a number of Piranesi’s most dramatic vedute, exploiting the maximum rhetoric in support of his passionate belief in Roman originality” (Wilton-Ely, p. 668). This famous Emissarium was constructed in 398 B.C.E., and legends have speculated that it was constructed to drain the lake during the Siege of Veii. Piranesi combines plans, cross-sections, reconstructed elevations, and modern views of the inlet and outlet structures. W.-E. 613-624
Di due spelonche ornate dagli antichi alla Riva del Lago Albano. Rome, 1762. 13 etched plates including title-page and vignette.

The caves with ornamental interiors decorated by the Romans depicted in this series are believed to be on the site of the original Alba. This series serves as a kind of appendix to the *Emissario*. W.-E. 625-637.

$25,000

Three works in one volume, folio (567 x 420 mm). Together 58 plates. Fine impressions, printed in Rome and issued after 1769, with the final, added plate of the Antichità (W.-E. 670, without plate number), watermarks fleur-de-lys in single circle with initial M (R. 22, dated late 1770-80s) and fleur-de-lys in double circle (R. 37 or similiar, dated early 1760-70s), endpapers with watermark fleur-de-lys in single circle with initials AMGS (R. 21, dated late 1770-90s). Contemporary Italian vellum gilt. Rebacked preserving original spine. Provenance: Thomas Percy (1729-1811), Bishop of Dromore; Alexander Du Pre (1777-1839), 2nd Earl of Caledon (bookplate and blindstamps); purchased from Artemis, 1982.
POGGI, Mauro (active mid-18th Century). *Alfabeto di lettere Iniziali*. Florence, circa 1750.

FIRST EDITION, WITH FINE IMPRESSIONS, of this superb rococo alphabet book, similar in style to those of the engraver Giambattista Betti. Berlin Kat. 5295; Bonacini 1453; Guilmard, p. 332.

$3,000

The complete set of 25 engravings including title by Lorenzo Lorenzi, plates 225 x 310 mm, sheets 295 x 410 mm, unidentified small armorial watermark. 19th-century blue boards. Some soiling to the title, wide margins, occasional pale marginal foxing, some staining. Provenance: Alfred Hamill (1856-1967), Newberry trustee, Centaur Press founder, collector of calligraphy and gypsy lore (bookplate); purchased from Marlborough Rare Books, 1986.
PORTAIL, Jacques André (1695-1759), circle of. [A young huntsman holding a dead bird]. [France, mid-18th century].

A charming drawing, presumably by a close follower of Jacques André Portail. Little is known of Portail’s training save that he was the son of an architectural engineer in his native Brest. His use and expertise in the handling of chalks was inspired by his study of Antoine Watteau, and the present image reflects the subtleties achieved by these masters. Portail was appointed designer to the king in 1738 and was soon a familiar face at Versailles. He oversaw the royal maps and paintings, the Salon exhibitions, and undertook the decoration of the public rooms at the Louvre. Portail also painted portraits and landscapes, and made engravings.

$5,500

“One of the most elegantly produced of all technological treatises”


FIRST EDITION of this foundational work in the histories of technology and book design. Ramelli explains in his preface that the extravagance of the book was meant as much to foil a crudely pirated publication of some of his designs (probably in the circa 1583 Timon of Ambroise Bachot, future ingénieur du roi), as to fulfill his desire to show gratitude to his patron Henri III. The work was reprinted only once, in 1620.

Ramelli shows “the unlimited possibilities of machines. For example, the dozens of water-powered pumps and mills shown in his treatise clearly demonstrated that non-muscular power could be substituted for horse- or human-power in any mechanical task requiring continuous or repetitive application of force, and the portrayal of over twenty types of water pump ... destroyed the notion that there were necessary limits to the configuration or arrangement of a machine” (Norman). Most notable among the engravings is the famous “reading wheel” – an innovative device to facilitate handling of multiple books. About half of the engravings depict hydraulic devices, the rest show military machines as well as fountains, bridges, cranes, foundry equipment, etc. The images proved highly influential, and were copied in a number of technical books during the next two centuries. Adams R-52; Brunet IV:1095; Dibner Heralds of Science 173; Harvard/Mortimer French 452; Norman 1777; Riccardi I:341.

Folio (375 x 252 mm). Text in French and Italian, in roman and italic types respectively. Engraved title within architectural frame, engraved portrait of the author on verso of title, title and portrait by Léonard Gaultier, 194 engravings, of which 174 full-page and 20 double-page [numbered to 195, numbers 148-149 a single double-page plate], three signed with the monogram “JG”, text and engravings printed within borders of typographic floral ornaments, 4-line historiated and 2-line floriated initials, woodcut tail-pieces and corner ornaments. Green-stained vellum over boards. Title and a few leaves repaired (including: d4, l1, z2, B2, C7, D1, M1, X2 and Kk1-2), L3 with hole affecting text and image. Provenance: purchased from George Staack, 1963.

$52,500

THE COMPLETE SET OF TEN ETCHINGS WITH AN ADDITIONAL IMPRESSION OF PLATE 6 WITH TOUCHES OF WATERCOLOR, POSSIBLY BY THE ARTIST. Bartsch 1-10; Benezit IX:3; Cohen-de-Ricci 896 (“Recueil fort rare publié en souvenir du voyage à Rome de Watelet et de Marguerite Leconte”).

$10,000

Complete set of ten etchings, including title, each plate 135 x 98 mm, each with narrow margins, hinged at left sheet edge into album, plate 8 with some staining and minor defects, otherwise in very good condition. Modern gilt-lettered red morocco binding, edges gilt. Provenance: Ploos van Amstel (?) “P” (small collector’s stamp [Lugt 2064] on lower margins, cropped); the additional plate signed and dated “Ernst Decaule (?) 1862” on verso; purchased from Librairie Rossignol, 1982.

THE DEDICATION COPY TO FERDINAND I, DUKE OF PARMA. FIRST EDITION of the only significant medical book issued by Giambattista Bodoni, printer to the dedicatee the Duke of Parma, and creator of the modern typeface that bears his name. Published posthumously, this work “belongs to the best of its time..., not only as regards the dissections and illustrations, but also as to the very elaborate commentary” (Choulant-Frank, p.264). The first seventeen plates were originally intended for an enlarged edition of Santorini’s *Observationes anatomicae* [Venice: 1724] which he intended to be his *chef d’oeuvre*, but was left unfinished upon his death in 1737.

Michael Girardi, a professor of anatomy at Parma, issued the plates 38 years after Santorini’s death, and prepared the extensive commentary, using portions of Santorini’s and the anatomist Giovanni Battista Covoli’s posthumous writings. He further added two plates by Covoli, as well as two of his own.

Several complex features of the human body are depicted in the plates, including the facial muscles, olfactory and ocular organs, the pharynx, the breasts, the diaphragm, the intestines, the bladder, and the genitals. Covoli’s plates and Firargi’s first plate show the female breast. Covoli’s second plate shows a partially dissected six-month fetus. Santorini’s contribution to medicine is honored in names given to the arytenoid cartilages, the risorius muscle, and the plexus pudendalis venosus. Choulant-Frank, pp. 262-264; Garrison-Morton 399.1; *Heirs of Hippocrates* 788; Norman 1888.

$9,000

**Folio (360 x 238 mm).** Engraved frontispiece portrait and 42 engraved plates by Giovanni Battista Piazzetta and others, including 21 outline key plates. Dedication binding: contemporary Italian red morocco gilt with central coat-of-arms of Ferdinand I Duke of Parma, triple fillet border and floral corner-pieces, edges gilt. Some restoration to spine ends and corners, some staining to covers. Provenance: Ferdinand I (1751-1802), Duke of Parma (arms on binding); purchased from Marlborough Rare Books, 1970.
Elzevier’s Largest Production

85 THIBAULT, Gérard (circa 1574-1627). Académie de l’Espée ... ou se demostrent per reigles mathematiques sur le fondement d’un cercle mysterieux la theorie et pratique des vrais et jusqu’a present incognus secrets du maniement des armes a pied et a cheval. [Leiden: B. & A. Elzevier], 1628.

THE MOST SUMPTUOUS BOOK ON FENCING EVER PRODUCED: A MASTERPIECE IN THE ART OF BOOK PRODUCTION, BLENDING INSPIRED TYPOGRAPHY WITH VERY FINE ENGRAVING.

The Académie de l’Espée is the finest publication of the Elzevier Press, and one of the 17th-century’s most lavish publications. Gérard Thibault was born at Antwerp around 1574 and followed other members of his family into the wool trade. In about 1603, he was living at Sanlúcar de Barrameda, south of Seville, where he learned the mathematical method of fencing taught by the famous Luis Pacheco de Narvaez. Thibault further refined and elaborated on this system and, soon after returning to Flanders in 1611, presented himself and his system to the Dutch fencing masters assembled at Rotterdam for a competition. After further demonstrations to Prince Maurice and Prince Henry, he conceived of the idea for his book. Thibault’s system is based on the “mystic circle,” a diagram drawn on the floor within a circle, the radius of which is in accurate proportion to the stature of the fencer and the length of his sword. The circle was marked according to the probabilities of strokes and parries, and one contestant was intended to traverse from one intersection to the next. If this stepping was done correctly, the result was a foregone victory, and if both contestants followed the system, they could
fence without fear of injury. The title-page is engraved by Schelte van Bolswert of Brussels with the lettering inscribed on the plate by Gerrit Gauw of Haarlem, engraver of the copybooks of Jan van de Velde. The 46 plates are the work of 16 different engravers from Amsterdam, The Hague, Haarlem, Leiden, Delft, Utrecht, and Germany. Two plates are enlarged copies of emblematic engravings in praise of fencing which Michel le Blon had produced for Thibault around 1615. The preliminaries are not compiled in the same way in all copies, but no priority has been established. The present copy has the standard count of 13 preliminaries. Hofer, Baroque Book Illustration 124; Vigeant p.125; Willems 302.

$35,000

Two parts in one volume, large folio (560 x 408 mm). Engraved title, portrait of the author, 9 plates of coats-of-arms, 46 plates of fencing (45 double-page) by Crispin de Passe (1), Wilhelm Jacob Delff (3), J. Gilli (6), Crispian Quebon (6) and others, divided into 33 sections in the first part, and 13 sections in the second, each separately paginated and preceded by an engraved plate. Contemporary Dutch gilt-paneled vellum, the spine decorated and lettered in red. Plate 15 with short marginal repaired tear, 11 plates with semi-circular dampstain in lower margin, the first just touching lower image, plate 20 with two repaired marginal tears, one just crossing border, plate 7 in the second part with some chipping along lower sheet edge, the last plate somewhat browned and with some soft vertical creases. Provenance: purchased from Marlborough Rare Books, 1968.
The Finest Spanish Festival Book of the Baroque Period

86 TORRE FARFÁN, Fernando de la (1608-1677). Fiestas de la S. Iglesia metropolitana y patriarcal de Sevilla, al nuevo culto del senor Rey S. Fernando el Tercero de Castilla y de Leon. Seville: widow of Nicolas Rodriguez, 1671 [1672].

FIRST EDITION: “the best illustrated Iberian book, by all odds, contained in the Harvard Collection” (Hofer). Celebrating Ferdinand III’s (1199-1252) canonization by Pope Clement X, the work was commissioned by the Cathedral of Seville, and the text written by the poet, chronicler and translator Fernando de la Torre Farfán. Illustrating his text and documenting the elaborate festivities were the best Seville artists of the age. The 1671 procession followed the Corpus Christi model, with bell-ringing, fireworks, and lavish street adornment. “The volume is interesting not only as a curious piece of local history, but as being illustrated wholly by artists of Seville. The Triunfo and the other decorations, in the heavy overloaded style of the day, were designed and executed under the direction of the painter, Juan de Valdés Leal (1630-1690), and the sculptor, Bernardo Simon de Pineda, the former himself engraving two of the plates” (William Stirling Maxwell). See Eleanor Garvey “Francisco Herrera the younger: A drawing for a Spanish festival book” in: Harvard Library Bulletin, 1978, p. 28ff. Hofer 86; Palau 335597; Praz, p. 94; Vinet 815.

$14,500

Folio (292 x 205 mm). Etched frontispiece by Mathias Arteaga after Fr. de Herrera, etched portrait of Ferdinand III by Arteaga after Murillo, portrait of Charles II of Spain by Herrera, 9 etched plates of emblematic devices by Francisco de Arteaga, Lucas Valdes and Luisa Morales, 9 etched folding views and plans of and in the church at Seville by the Arteagas and Juan de Valdes Leal. 18th-century Spanish mottled calf. A few small scuffs to binding; six folding plates with old repairs to tears crossing images, a very occasional pale dampstain at end. Provenance: pale indistinct inkstamp on title; purchased from Paul and Marianne Gourary, 1964.
TREW, Christoph Jakob (1695-1769) and Benedict Christian VOGEL (1745-1825). *Plantae Selectae*. [Nuremberg]: 1750-1773.

FIRST EDITION OF ONE OF THE GREATEST EIGHTEENTH-CENTURY BOTANICAL COLOR-PLATE BOOKS.

Trew and Ehret’s celebrated collaboration, magnificently colored by hand. Nissen considered the *Plantae selectae* to be the finest botanical work ever printed in Germany. Trew, physician at Nuremberg and amateur botanist, admired the talent and skill of his younger countryman, Georg Ehret, a gardener and flower painter. This work is their major collaboration, although Ehret did contribute several drawings to Trew’s *Hortus nitidissimus*. Ehret is one of the great painters of flowering plants in the eighteenth century, and all 100 plates of the *Plantae selectae* were painted by him. Trew died in 1769, leaving the last three parts uncompleted. The work was finished by Benedict Christian Vogel, Professor of Botany at the University of Altdorf.

The work was conceived as early as 1742 when Trew wrote to Christian Thran in Carlsruhe: “Every year I receive some beautifully painted exotic plants (by Ehret) and have already more than one hundred of them, which with other pieces executed by local artists, should later on, Deo volente, constitute an appendicem to Weinmann’s publication but will, I hope, find a better reception than his.” In 1748, agreement was reached that Johann Jacob Haid from Augsburg should provide the engravings, and the first part appeared in 1750. Trew died before the text of the last three *decuriae* was written and before the illustrations of *Decuriae IX* and *X* were printed. The work was then completed by Benedict Christian Vogel. In a letter in Latin to Trew, Linnaeus expressed his opinion: “The miracles of our century in the natural sciences are your work of Ehret’s plants, Edward’s work of birds and Roesel’s of insects, nothing equal was seen in the past or will be in the future” (Gerta Calmann, *Ehret Flower Painter Extraordinary*, 1977, 9.97). This copy with the general title and without the 10 section titles. Other copies include the 10 section titles but not the general title. This copy without the very rare supplement by Vogel (published in two *decuriae* in 1790-1792). Dunthorne 309; *Great Flower Books*, p. 78; Hunt 539; Nissen *BBI* 1997; Pritzel 9499; Stafleu & Cowan TL2 15.131.

$60,000

10 parts in one volume, folio (518 x 353 mm). 3 mezzotint portraits of Trew, G. D. Ehret and J. J. Haid, one engraved general title, heightened in red and gold, 100 hand-colored engraved plates by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Contemporary half calf, spine gilt. Rebacked, with the old spine laid down, corners repaired; some very minor occasional spotting. Provenance: purchased from August Laube, 1967.
ANANAS aculeatus
fructu ovato, carne alta

THE SECOND AND EXPANDED EDITION OF WHAT BLUNT DESCRIBES AS “THE FIRST IMPORTANT FLORILEGIUM,” following the first edition of 1608 which contained only 72 plates.

Pierre Vallet was the first botanical painter at the French Court of the seventeenth century, and also held the titles of royal gardener and royal embroiderer. *Le Jardin du Roy,* published in Paris in 1623, was actually a pattern book for painters, embroiderers, and tapestry weavers. It was inspired by Marie de’ Medici’s great passion for flowers and plants, which set the fashion for floral themes at the French court at the beginning of the 17th century. It had only been preceded by what was perhaps the first florilegium published in Europe – the 1608 edition of *Le Jardin du Roy très Chrestien Henry IV.* The two editions differed only in the number of plates, and all of the drawings were based on plants growing in the King’s Garden and in the personal garden of the royal botanist, Jean Robin.

Born at Orléans around 1575, Vallet was an engraver of such repute that he received a court appointment, and there made the acquaintance of Robin, director of the Royal Gardens of the Louvre, who had brought back several exotic botanical specimens from Spain and the islands off the coast of Guinea, including the *Iris bulbosa* depicted in this work. Tournefort refers to Robin as the most celebrated botanist of his time and Linnaeus named the locust tree (*Robinia*) after him. Vallet and Robin collaborated on several works, but their masterpiece is certainly *Le Jardin du Roy.* The plates are all etched but most also include engraved highlights. Their naturalism set new standards for natural history illustration, and was widely copied and adapted by others including Johann Theodor de Bry, Emanuel Sweert, and Friderico Barbette.

The present copy has 93 plates, which are numbered 1-30, 32-57, 59-95. According to the table of contents, plates 31 and 58 were replaced by plates 94 and 95. The collation of this work varies from copy to copy: Nissen calls for 2 portraits and 90 plates. The BL copy has one portrait and 95 plates. Dunthorne, p. 253; Hunt 187; Nissen *BBI* 2039; *Oak Spring Flora* 8; Pritzel 9672 (91 plates).

$18,000

*Folio (352 x 233 mm).* Engraved title, engraved portrait of Vallet and 93 engraved plates. Modern vellum. Lacks portrait of Robin, plate 28 with repaired break along platemark, plate 32 with repaired marginal tear crossing border. Provenance: Louis Dartigole Fargues (early inscription on title; his? manuscript addition of page numbers in the index and identification of subjects on the plates); four early collectors’ stamps at end on index and in margin of the portrait; purchased from Herbert Reichner, 1962.

Second edition of this compendium of biblical engravings, comprising over 450 religious subjects, largely published by Nicolaus Visscher the Younger in Amsterdam in 1634. The series of plates include 12 by Sadeler and de Vos on subjects from Genesis, 8 on the story of Joseph by P. Furnius, and further series on the stories of Moses, the ten plagues, David, David and Bathsheba, the Song of Songs, Naboth, Ahab and Jezebel, Josiah, Elijah and Elisha, the kings and leaders of Israel, the kings of Persia, Tobias, Susannah, Proverbs, Job, the four evangelists, and scenes and parables from the New Testament, including a series of 4 plates depicting the Good Samaritan by Furnius. The album also contains Visscher’s series of 13 illustrations to accompany the creed, on 7 sheets (under the title *XII fidei apostolicae symbola, iconibus artificiosissimis*), and his set of 35 engravings by Heemskerck and J. Strada entitled *Acta Apostolorum.* The plate count varies, and is especially confusing in the New Testament, where plates have been omitted or replaced with additional plates. See Brunet V: 773 and Graesse VII: 110.

$4,500

5 parts in one volume, oblong folio (275 x 357 mm). Engraved titles and 455 plates (with 502 illustrations, including 34 additional plates, and some plates probably omitted, see above) after Servouer, de Cox, van Heemskerck, de Vos, de Jode, Van de Velde, van den Broeck, Mandor, Goltzius, Strada and others. Contemporary Dutch calf gilt. Rebacked, original spine laid down; some light marginal fraying to a few plates, some light browning, mostly marginal, lacks print “A1”. Provenance: Alexander Hamilton (not the American statesman; bookplate); purchased in 1987.
Saint Mark’s Cathedral

90  
**VISENTINI, Antonio (1688-1782) and Antonio ZATTA (1757-1797). L’Augusta Ducale Basilica dell’evangelista San Marco nell’inclita dominante Di Venezia.** Venice: Antonio Zatta, 1761.

FIRST EDITION of the text, a reissue of the plates first published by Visentini in 1726, which “showed his talent for architectural drawings and perspective” (Millard). Visentini apprenticed with the painter Giovanni Antonio Pellegrini, and later collaborated with artists such as Canaletto, Tiepolo, and Mengozzi-Colonna. For provenance see “Books from Beckford’s Library now at Barnbougle,” *The Book Collector*, Autumn 1965, pp. 324-334. Berlin Kat. 2708; Cicognara 3944; Lanckoronska 19; Morazzoni 214.

$12,500

*Broadsheets (655 x 478 mm). Engraved title, frontispiece, portrait and 8 engraved plates by Antonio Visentini, 18 head- or tail-pieces, engraved initials, including one in green and one in brown. Early 19th-century English half calf gilt with L-shaped corners, by S.C. Kalthoeber. Some minor rubbing, light dampstaining to lower cover; frontispiece cropped, some minor marginal dampstaining at beginning, a few short tears along folds. Provenance: William Beckford, Hamilton Palace (sale, Sotheby’s, part IV, 29 November 1883, lot 639); Earl of Rosebery (armorial bookplate); purchased from Marlborough Rare Books, 1984.*
FIRST QUARTO EDITION OF THIS IMPORTANT WORK IN THE HISTORY OF BAROQUE ILLUSTRATION. An account of the atrocities committed by French troops in Holland in 1672, and of their return through Brabant (siege of Tirlemont is described) and Flanders, written to encourage the Dutch to resist and attributed to the diplomat Abraham de Wicquefort. The expressive etchings by Romeyn de Hooghe (1645-1708) vividly show the atrocities and are considered among his masterpieces. The text is written in French in order to find sympathy for the Dutch in the southern provinces and possibly create outrage among the French citizenry.

“De Hooghe first became known for his political prints in the early 1670s, when Louis XIV invaded the Dutch Republic. First to appear were his illustrations for Abraham de Wicquefort’s work on the atrocities inflicted by the French army on the civilian populations of Bodegraven, Nichtevecht, and Zwammerdam. The narrative folding plates use harsh contrasts of light and shade to depict epic and brutal scenes of destruction and torture” (Checklist of the exhibition From the Library: The Book Illustrations of Romeyn de Hooghe, September 13, 2014 – January 25, 2015. Written by Yuri Long, Washington, D.C.: National Gallery of Art, 2014, item 14, p. 12).

A duodecimo edition was published the same year and Willems states that both editions “come unquestionably from the Steucker brothers’ press, and they are indeed mentioned in the 1674 catalogue with the address of The Hague. Barbier attributes the Advis fidelle to Abraham de Wicquefort. But doubts were raised in Holland about this attribution. A WIDE-MARGINED COPY. Landwehr, De Hooghe 30; Willems 1874.

$4,500

4to (226 x 184 mm). 8 splendid folding etched plates (plates 7 and 8 with two illustrations each) by Romeyn de Hooghe. Contemporary Dutch speckled vellum, spine gilt-decorated. Front endpaper removed; some minor marginal spotting. Provenance: Duplum B.R. (inscription on pastedown); purchased from Emil Offenbacher, 1962.
Second edition (of three) of the greatest series of views of Florence and the best record of the city in the 18th century. 15 etchers brought Zocchi’s beautiful drawings to life, including Bernardo Sgrilli, Carlo Gregori, Johann Sebastian Müller, Antonio Pazzi, and Giuseppe Vasi, and Zocchi himself contributed the figures in five of the plates. Giuseppe Allegrini first published the series in 1744. Bouchard published this second edition, and the third and final edition in 1757. According to Mason, the map of the city was only included in the third edition, but a number of copies with the 1754 imprint, such as the present, include the map. See R.M. Mason, *Giuseppe Zocchi - vedute di Firenze e della Toscana*, Florence, 1981. See Berlin Kat. 2700; Brunet V:1107; Graesse VII, pp. 268-269.
Broadsheets (591 x 800 mm). Double-page engraved allegorical title with dedication by J. G. Seuter after G. Magni, the single-page dedication by F. Morghen, 24 double-page views of Florence by various engravers after Zocchi, and the map of Florence by Ferdinando Ruggieri. Contemporary Italian flexible pasteboard. Fine impressions, full sheets, watermark S P. Rebacked in cloth, pastedowns renewed; each with the central drying crease, occasional minor handling defects and surface soiling at the sheet edges, otherwise in very good condition.

A FINE COPY of the third (second Bouchard) edition, following the first of 1744 and the second (the first published by Bouchard) of 1754. Little is known of Zocchi’s life. Born near Florence, he studied in Venice and Bologna, and became the official designer of the Pietre Dura factory from 1754 to 1750. The present work, and his *Scelta* (see previous item) were the product of his commission by the Marchese Andrea Gerini to record the great landmarks in Florence and its environs. These drawings are now in the Pierpont Morgan Library. Tuscan villas are seen within gardens and surrounding bucolic landscapes, with punctuations of humorous human interactions. Piranesi etched one plate for the work: “La real villa dell’Ambrogiana” (Focillon 19; Wilton-Ely 102). Berlin Kat. 2701; Mason p. 190.

$35,000

*Broadsheets (550 x 376 mm)*. *Etched title and 50 etched plates of the villas of Tuscany after Zocchi by Giuseppe Benedetti (7), Marco Antonio Corsi (4), Philote-François Duflos (2), Giuseppe Filosi (4), Vincenzo Franceschini (1), Giuliano Giampiccoli (1), Michele Marieschi (2), Niccolo Mogalli (3), Pietro Monaco (7), Filippo Morghen (9), Johann Sebastian Müller (1), Giovanni Battista Piranesi (1), Joseph Wagner (6), and Giuseppe Zocchi (2). Contemporary marbled calf gilt. Wear to joints. Provenance: purchased from Ars Libri, 1985.*
La Real Villa dell'Ambrogiana
The Neoclassical, Romantic & Modern Movements


FIRST EDITION. The Swiss-born architect, painter, and sculptor Giocondo Albertolli played a key role in the transition from rococo to neoclassical style in northern Italy. He prepared this work, and two others, while professor of architectural ornament at the Brera Academy in Milan. He worked on numerous North-Italian masterpieces, most notably the famed lakeside Villa Melzi d’Eril in Bellagio. The engravings here show designs of friezes, ceilings and candelabra. Rare in colored state. See Thieme/B. 1, 221. Berlin Kat. 595; Brunet, I:136; Cicognara 390;

$6,000

*Large folio (585 x 430 mm). 24 engraved ornamental illustrations by Giacomo Mercoli after Giocondo Albertolli (the last 4 on 2 plates), all with fine contemporary coloring, contemporary blue tissue guards. Contemporary Italian gilt-paneled sprinkled calf, artist’s name gilt-lettered on covers. Some light staining to covers, a generally fine and fresh set.*
Society of Architects


FIRST EDITION, DELUXE ISSUE, from the second series of the French Grand Prix d’Architecture. Scarce: OCLC/Worldcat record only the copy at the University of Virginia.

The idea of publishing engravings of the Grand Prix of the French Academy of Architecture was conceived by Amant-Parfait Prieur in 1787 and the Academy fully endorsed his proposal. It was continued by Pierre-Louis Van Cléemputte. The themes set by the Academy were topical, each series

continued


$11,000

13 parts in one volume, folio (530 x 365 mm). Manuscript half-title, title and table; 78 engraved plates with contemporary hand-coloring, deluxe issue on Holland paper with china ink wash to the plates. Contemporary green half morocco, original front wrapper bound in; blue quarter morocco folding case. Rebacked, edges repaired. Provenance: M. Janson, engineer (inscription on wrapper); Fernand Pouillon (bookplate); purchased from Ars Libri, 1995.


FIRST EDITION, volume 1 with plate at p. 75 in FIRST STATE, vignette at p. 285 in “uninked” state, vignette on p. 22 Roscoe’s Variant A, volume 2 conforms to Roscoe’s Variant F. The best-known work of the famed wood-engraver Thomas Bewick. Bewick’s imaginative designs and technique are said to have revived the medium of wood-engraving at this time. The work was beloved by the Brontë sisters, and Charlotte Brontë used it to provide escape for Jane Eyre when she was being bullied by her cousins and aunt at Gateshead. “Although the text and images transport Jane to ‘strangely impressive’ worlds, their uncanny paranormal elements frighten her and foreshadow future encounters with the supernatural. Jane is particularly drawn to the allegorical vignettes depicted in Bewick’s tail-pieces” (British Library). Ayer/Zimmer I, 57; Nissen IVB 95; Roscoe 14, 17.

$1,000

Two volumes, thin royal (vol. 1) and demy (vol. 2) 8vo (225 x 135 mm). Wood-engraved title vignette, illustrations, head- and tail-pieces by Bewick. Modern polished calf gilt by R. Wallace. Lacking half-title in volume 1, lightly spotted, one leaf with marginal repair. Provenance: purchased from Goodspeed’s Book Shop, 1983.
THE GOLDEN EAGLE,
(Falco Chrysaetos, Linnaeus.—Le grand Aigle, Buffon.)

Is the largest of the genus: It measures, from the point of the bill to the extremity of the toes,

B 3
COROT, Jean Baptiste Camille (1796-1875); Charles-François DAUBIGNY (1817-1878); Eugène DELACROIX (1798-1863); Jean-François MILLET (1814-1875); and Théodore ROUSSEAU (1812-1867). Quarante Clichés-Glace, tirés sur les plaques provenant de la collection de M. Cuvelier. Paris: Maurice Le Garrec, 1921.

LIMITED EDITION, number 44 of 150 sets. A superb collection by the Parisian art dealer and publisher Maurice Le Garrec reprinting cliché verre plates from Corot, the master of the technique, Daubigny, Delacrois, Millet, and Rousseau, all masters of the Romantic and Barbizon schools. Though they are reproduced in black rather than the characteristic brown inks of the 19th-century impressions, the scarce portfolio increased public awareness of the printmaking process. See Alain Paviot, Le cliché-verre. Corot, Delacroix, Millet, Rousseau, Daubigny, Paris 1995, pp. 9-14.

Comprising:

J. B. C. Corot (19): La Petite Soeur; Le Petit Cavalier sous Bois; Le Songeur; La Jeune Fille et la Mort; Le Grand Cavalier sous Bois; Le Petit Berger, 1ere planche; Le Petit Berger, 2me planche; Le Jardin de Péricles ; L’Allée des Peintres; Griffonnage; Le Grand Bucheron; La Tour d’Henri VIII; Souvenir d’Ostie; Les Jardins d’Horage; Jeune Mère a l’Entrée d’un Bois; Les Arbres dans la Montagne; Un Déjeuner dans la Clairière; La Ronde Gauloise; Souvenir du Bas-Brau (L.D. 41-3, 45-6, 49-50, 52-60, 65-6, 73).

C. Daubigny (16): Le Marais aux Canards; Les Cerfs; Sentier dans les Blés; Le Pont; Le Ruisseau dans la Clairière; Le Grand Parc à Moutons; Le Gu; La Rentrée du Troupeau; La Gardeuse de Chèvres; La Fenaison; L’Ane au Pré; Effet de Nuit; Le Bouquet d’Aunes; Vaches a l’Abreuvoir; La Machine Hydraulique; Vaches sous Bois (L.D. 133-147, 149);

E. Delacroix (1): Tigre en Art (L.D. 131);

J. Millet (2): La Préaution Maternelle; Femme vidant un Sceau (L.D. 27-8);

Th. Rousseau (2): Le Cerisier de la Plante à Biau; La Plaine de la Plante à Biau (L.D. 5-6)

$10,000

Two letterpress bifolia: half-title and title, and ‘Avertissement’ and table. 40 cliché verre prints, originally 1854-1904, on smooth wove paper, each print with the stamp of Sagot - Le Garrec (L. 1766a), and numbered 44/150 in pencil on the reverse, the full sheets as published, hinged at the upper reverse corners, in mounts stamped with the plate numbers. 481 x 394 mm overall, plate sizes vary. Loose in original cloth-board portfolio, gilt-lettered on front. Some staining to text leaves, plates in fine condition.
DAUMIER, Honoré (1808-1879); BENJAMIN; GRANDVILLE, and other artists. *Le Magasin charivarique, muse comique, magasin de charges et de caricatures*. Paris, 1834.

VERY RARE COMPLETE SET. “The only large cuts that Daumier made, aside from two or three odd ones like le Carnaval and le Compliment, that came out in the Charivari, are the series of ‘chalk plate’ caricatures that the Charivari published in the early 1830s, many of which subsequently appeared, printed carefully on one side only of good paper, in the *Magasin Charivarique*… In certain ways these two series exhibit him at the height of his prowess. For sheer brutal dominant power of presentation there are few things to be found in the history of the relief print finer than a number of the early chalk plates” (William Ivins, “Daumier,” in: *The Colophon*, part V, 1931).

$3,500

Two parts in three volumes, 4to (305 x 240 mm). The first volume including nine lithographs by Daumier (D. 219, 220, 223, 224, 225, 229, 231, 234 and 237). Red half roan, title label on cover, green marbled boards. – The second volume (issued in two parts, plates 1-19 and 20-37) containing 14 ‘chalk-plate’ prints (seven in each part), (Bowy 23-36). Original printed paper wrappers. Scattered foxing and minor creasing at the sheet edges, some wear and staining to the covers.

Provenance: William M. Ivins, Jr. (1881-1961), curator Department of Prints, Metropolitan Museum of Art (pencil note on pastedown, signatures on covers of wrappers); purchased from Goodspeed’s Book Shop, 1986.

Published in L’Association Mensuelle, February 1834, Daumier’s image is “viciously cruel, and full of hatred for the royal heirs and pretenders of the Bourbon line. Charles Philipon’s caption is addressed to the most extreme royalists who fight and slaughter each other for the sake of these ‘Augustes personnages’ whom he simply considers brats and imbecile Bourbons. These are monster children with all the foul and evil characteristics they inherited. The catalogue of the Bibliothèque Nationale states that the persons in this print are the children of Louis-Philippe: Joinville, Aumale, Montpensier and Clementine. However, Provost believes they are: Otto I of Bavaria, future King of Greece; the Duke of Bordeaux (Duc de Chambord, then Henri V); Franz Joseph of Hapsburg, future Emperor of Austria; and Victoria, future Queen of England. The young prince, wearing a crown and holding a sword like a king, is commanding his army as he rides a wooden hobby horse. This pseudo-king is Henry V, the grandson of Charles X. His horse is branded with a coat of arms: an ‘H’ surmounted by a crown and fleur de lys, standing for the Duc de Bordeaux. Although destined to rule France, Henry V’s chances to the throne were ruined by the rebellions in the Vendée of 1832. His mother, the Duchess de Berry, was imprisoned by Thiers while she was pregnant. Upon this news she was released and ridiculed, which terminated Henry’s chances to the throne. As a result, the legitimists in France lost much of their political power” (Brandeis collection). Delteil 132.

$750

Lithograph, 362 x 540 mm. Matted. A few pale stains, soft vertical crease in upper image.
DAUMIER, Honoré (1808-1879). Three sets of prints boxed together, comprising:


$2,000

*Each suite is an assembled set, some prints formerly bound or framed, some with gilt edges. Occasional chipping at edges, occasional soiling.*

FIRST EDITION. Vicaire VI:621.

$175

12mo (140 x 89 mm). Numerous illustrations in text by Daumier and Janet-Lange. Original printed wrappers. Tear to spine.


FIRST EDITION, a fine copy of this profusely-illustrated work by the leading Parisian illustrators of the day. This “XIXe illustre, rare en belle condition, de par son texte sur Paris et par son illustration due a une belle pléiade d’artistes” (Carteret). Vicaire IV:221.

$300

8vo (261 x 174 mm). 350 illustrations in text by Daumier, Grandville, Gavarni, Traviès, Lecurier, and Henri Monnier. Brown morocco gilt by René Kieffer, top edges gilt, others uncut, original yellow printed wrappers bound in. Spine slightly rubbed.

FIRST EDITION of the first volume of this encyclopedia, richly illustrated by the great Parisian illustrators of the period.


$150

DAUMIER, Honoré (1808-1879). Two suites of prints boxed together, comprising:


Both suites are assembled sets, some prints formerly bound or framed, some with gilt edges. Occasional chipping at edges, occasional soiling.

$1,200

**Boxed with:** A collection of 32 lithographs by Daumier, mostly taken from “La Caricature,” including one colored. Included is the scarce “La Tentation” (D.101, state I), Daumier’s parody of David Teniers le jeune’s “La Tentation de Saint Antoine.”
DAUMIER, Honoré (1808-1879); Paul GAVARNI (1804-1866); and other artists. – Louis Adrien HUART; Charles PHILIPON; and other authors. *Paris Comique, revue amusante des caractères, moeurs, modes, folies, ridicules, excentricités...* Paris: Aubert, [1844].

FIRST COLLECTED EDITION, containing four prints by Daumier: Chasse et Pêche (D.309); Paganini (D.922); Scènes Grotesques (D.730); and Croquis d’Expressions (D.518). Aubert was ingenious at marketing his products, and reusing works in multiple formats. Albums such as this were made up of lithographs by several authors with accompanying texts, most of which were unrelated. Aubert remarked that the resulting hodgepodge had “a plan that is easy to follow, for it consists in not having any.” The interest in the volumes rests solely in the lithographs they contain – as the predominant contributing artists were Daumier and Gavarni. See Ray, p. 164. Vicaire VI, p. 379 (“les lithographies qui accompagnent *Paris comique* ne sont pas les mêmes dans tous les exemplaires”).

$1,750

Folio (355 x 255 mm). 20 hand-colored lithographs, including four by Daumier. Original printed wrappers; red cloth slipcase. Wrappers chipped at extremities with some loss, some occasional light spotting and soiling to text and plates. Provenance: Kenneth Clark (1903-1983), British author, art historian, and broadcaster of the Civilisation series (Saltwood bookplate).
DAUMIER, Honoré (1808-1879); GAVARNI; D’AUBIGNY; TRAVIES; MONNIER; and other artists. – Paul de KOCK; Honoré de BALZAC; Alexandre DUMAS; and other authors. *La Grande Villes Nouveau Tableau de Paris Comique, Critique et Philosophique*. Paris: Marescq, 1844.

FIRST EDITION, second issue titles, the dates changed to 1844 (the first edition was 1842-43). Marescq replaced the titles of the first issue to dispose of the edition, and added eleven additional plates *hors-texte*, of which two are by Daumier. Carteret III:279 (“Ouvrage tres important et remarquable par la belle pleiade de litterateurs et d’artistes de la periode romantique qui y ont collabore”).

$400

2 volumes, 8vo (259 x 170 mm). Half-titles. Two frontispieces, two lithographic titles, 28 plates, one table, illustrations in text. Contemporary green half morocco gilt; original yellow printed wrappers bound in. Light wear to joints.

DAUMIER, Honoré (1808-1879); GAVARNI; CHAM; and other artists. *Les Physiologies parisiennes*. Comprising 20 issues of *Bibliothèque pour Rire*. Paris: Aubert, [1850].

FIRST COLLECTED EDITION, nine of the issues containing cuts by Daumier, with his 65 vignettes providing the full complement of illustrations to the “La Portière” issue. Includes texts by Huart, Alhoy, Balzac, and Monnier. Vicaire VI:621-22.

$175


FIRST COLLECTED EDITION, containing the complete run of 52 issues from 1 December 1861 through 28 December 1862. Daumier contributed ten lithographs, including the first appearance of arguably his most enduring image: Nadar Élevant la Photographie à la Hauteur de l’Art (first state (of two), in the 25 May 1862 issue). Nadar had taken the first aerial photograph of Paris four years earlier, in 1858. The print comically typecasts Gaspard-Félix Tournachon (known as Nadar) as a mad scientist who in his quest for the perfect shot is unknowingly about to lose his top hat. Daumier mocks Nadar’s flair for showmanship, and his claims of raising photography to the height of art (see Gernsheim 58).

Daumier’s complete contributions to this 1862 volume comprise: Un zeste, un rien… (D.3243); Le Dimanche au Jardin des Plantes (D.3244); Comme c’est heureux pour les gens pressés… (D.3245); Fichtre!… Epatant!... (D.3246); La Voilà! (D.3247); Photographie Nadar (D.3248); En v’ là un, il pourrait bien être malheureux comes les pierres… (D.3249); Je n’ai jamais tan tri qu’à l’enterrement de la fille à Bourdin (D.3250); Paysagistes au travail… (D.3251); En Chemin de Fer (D.3252).

Among the important authors published in this year are Victor Hugo, Pierre Martin, Charles Bataille, Théodore de Banville, Charles Baudelaire (12 January 1862, p. 7, seven sonnets; 24 August 1862, p. 3; 14 September 1862, pp. 1-2; and 28 December 1862, p. 4), and Gustave Flaubert (30 November 1862, p. 4). Rare.

$8,500

52 issues bound in one volume, folio (427 x 293 mm). Half-title, general title, caption title to each number. Richly illustrated by Daumier, Carjat, and other artists. 20th-century red morocco-backed marbled boards. Last few leaves with tears to foremargins, some occasional pale spotting, generally clean and fresh.

SCARCE LIMITED EDITION, number 2 of 25 copies on Chine monté (there were also 75 copies on Japon), the plates printed by François-Louis Schmied from Daumier’s original blocks. The blocks were distributed to the subscribers, whitened in such a way as to prevent future impressions.

$2,000

*Letterpress title and 36 wood-engravings loose as issued in four cloth portfolios, each print with Schmied’s chopmark and numbered in pencil “2/25”, tipped to mount and matted. Overall 475 x 328 mm.*

FIRST EDITION. “After commencing a career as a sculptor, Delafosse established himself as a prominent architect, designer, and engraver to become one of the originators of the heavy, architectonic, classicizing ornament of the Louis XVI style” (Millard). In six parts each with 5 plates: 1) Attributs d’Eglise; 2) Attributs de Guerre; 3) Attributs Militaires; 4) Attributs Pastorals; 5) Chasse et Peche; 6) Attributs d’Amour et de Musique. At end are 12 additional engraved plates of trophies from various countries, and 10 mantelpiece designs from Delafosse’s *Iconologie* laid-in. See Millard/French French 58.

$5,000

6 parts in one volume, folio (458 x 305 mm). 30 engraved plates including 6 titles and 12 engraved plates by Voisord after Delafosse of trophies from various other countries; 10 engraved plates after Delafosse of mantelpieces laid in. Contemporary calf-backed marbled boards. Some wear at extremities.

FIRST EDITION OF GRANDVILLE’S FIRST MAJOR SUCCESS. “Hélas! Hélas! Quand donc les humains seront-ils aussi vrai, aussi naïfs, aussi charmants que ces illustrations de Granville” (Carteret). In this series, Grandville satirizes the vices of contemporary society by substituting human heads with those of animals. Plates 1-71 are numbered and published by Bulla in Paris; plate 72 unnumbered but with the number added in manuscript (it was published by Borella in Brussels). There was another suppressed plate, not present in this copy. According to Renonciat, eight plates are in the first state and four with titles in French and English. While later impressions of this work are common, the first edition is quite scarce. Carteret III, pp. 282-4; Ray, French Illustrated Books, 132.

$3,500


Third edition. WITH ORIGINAL ETCHINGS BY NUMEROUS CONTEMPORARY ARTISTS, including: Whistler “Billingsgate” (Kennedy 47), Palmer “Sunset” (Lister 3), Haden (Schneiderman 161), Israels, Herkomer, Rajon, Legros, Unger, Beyer, Lalanne, Jacquemart, Appian, Lalauze, and others. Hamerton, a painter, writer and art critic, had great influence on engraving in England and the United States. The first edition was published in 1868 and included 35 plates.

$2,000

4to (314 x 222 mm). Title printed in red and black with engraved vignette, and 48 plates: 26 etchings by various artists and 22 heliogravures by Amant-Durand. Publisher’s roan-backed cloth, edges uncut. Hinges split, rubbed. Provenance: John Hall (bookplate); purchased from Boston Book Company, 1959.

FIRST EDITION, limited to 150 copies, of this anthology of German Expressionism. The six full-page woodcuts are by Erich Heckel (Dube T. 319 b), Wilhelm Plünnecke, Eberhard Viegener, Ernst Barlach (Schult 163), Lyonel Feininger (Prasse W 46 II), and Kurt Schwitters (Schmalenbach-Bolliger 250); the six lithographs are by Max Unold, Richard Seewald (Jentsch L 91), Conrad Felixmüller (Söhn 176 b), Paul Klee (Kornfeld 75b), Max Buchartz, and Otto Gleichmann. The poems and stories are by Thomas Mann, Alfred Döblin, Walt Whitman, Else Lasker-Schüler, Max Pulver, Theodor Dubler and others.

$1,500

4to (281 x 223 mm). 12 original woodcuts and lithographs by various artists, see above. Original cloth-backed boards. Some light dampstaining to spine, minor wear to extremities; some overall light browning. Provenance: purchased from Erasmushaus, 1953.
An important early example of Cubist book illustration


LIMITED EDITION, number 71 of 312 copies, of the only book with original illustrations by de La Fresnaye. Artist and the Book 154; From Manet to Hockney 61.

$1,000

4to (240 x 190 mm). 6 lithographs by de La Fresnaye. Original wrappers. Spine perished.

LEIRIS’S FIRST BOOK, AND THE SECOND BOOK ILLUSTRATED BY MASSON. LIMITED EDITION, number 58 of 90 copies on vérge d’Arches from a total edition of 112 copies signed by Leiris and Masson, numbered on the justification leaf and glassine. “The ‘discursive’ series and the ‘figurative’ series that make up *Simulacre* exist independently of each other, according to Leiris. Nonetheless, it is difficult to believe in a simple juxtaposition of poems and lithographs. The poet who wrote several texts in [Masson’s] studio at rue Blonet certainly found inspiration in certain canvases. Even if the lithographs do not directly illustrate the poems, they set up a dialogue with them” (Renée Rise Hubert, *Surrealism and the Book*, Berkeley, 1988, p. 28). *Artist & the Book* 191; Monod 7071; Saphire 5-11.

$5,000

4to (250 x 200 mm). 7 lithographs by Masson, including that for the cover. Original printed wrappers; original glassine. Some wear and a few short tears to glassine, remnants of owner’s label on front free endpaper.

LIMITED EDITION, number 954 of 1,200 copies signed in pencil by Matisse. The frontispiece lithograph is signed and dated in the plate. 500 years after these poems were composed at court, “Henri Matisse paid Charles d’Orléans a most elaborate homage: he selected and with his own hand copied out a century or so of Charles’ poems and then adorned the manuscript with colored crayon decorations and portraits ... In no other of Matisse’s books does one feel the same sense of the artist’s pleasure in his work as he plays here his subtle games with children’s crayons” (Barr, Matisse, pp. 272-273, 560). Artist & the Book 202; Chapon, pp. 297-298; Duthuit 28; Garvey 35; Rauch 174.

$5,000

Folio (425 x 275 mm). 100 color lithographs. Loose as issued in original pictorial wrappers; card slipcase lacking top edge. A few sheets with pale offsetting, wrapper lightly toned, otherwise in very good condition.

FIRST ILLUSTRATED EDITION, FIRST STATE, before the plates were titled and with plate 54 misnumbered 62. The plates are of flowers, fruits, bulbs, leaves, etc. of flowering plants and trees, some showing whole plants and others showing details, sometimes cut to reveal anatomical details. The book was issued in 1805 in both folio and quarto format. It is not surprising that this folio edition best reflects Redouté’s superb botanical art. John Ruskin was one of many admirers of the work, and in 1878 wrote to his bookseller, F. S. Ellis: “Please at once set your Paris agents to look out for all copies that come up, at any sale, of Rousseau’s Botanique with coloured plates, 1805 – and buy all they can get.”

Rousseau’s letters on botany were written from 1771 to 1773, but were not published in his lifetime. They first appeared in his *Oeuvres* in 1782. Exiled amongst the natural beauties of Switzerland in 1763 or 1764, Rousseau developed his interest in botany, and made various collections of plant specimens or herbaria. See Lawrence *Redouteana* 15. *Cleveland Collections* 698; Dunthorne 252; *Great Flower Books*, p. 134; Nissen *BBI* 1688; Pritzel 7824; Stafleu & Cowan TL2 9688.

$12,500


FIRST EDITION of this scarce and attractive work. The majority of the plates show rollicking cavalry subjects, while the final two depict an elegant, kilted Highlander engaging a grenadier and a dismounted hussar. “The twenty-four plates in coloured aquatint show military exercises and movements of cavalry, but the single figures in the foreground, illustrating sword exercises, are relieved and animated by the introduction in the background of various skirmishes, assaults and battle-scenes, so that the plates lose all sense of formality” (Martin Hardie, English Coloured Books, pp. 164-65). Thimm, Fencing & Dueling, p. 248; Tooley 414.

$2,000

Oblong broadsheets (266 x 333 mm). Two-leaf letterpress dedication, two-leaf list of subscribers. 24 hand-colored aquatints by Rowlandson, including title by Hill after Rowlandson. Early 20th-century calf gilt, all edges gilt. Light rubbing to joints, otherwise fine, colors fresh and bright. Provenance: J. T. Spaulding (note by A. Vershbow).
A Sentimental Journey through France and Italy. By Mr. Yorick. London: Thomas Tegg, 1809.

FIRST EDITION TO INCLUDE ROWLANDSON’S CARICATURES. Sterne’s popular novel was first published in 1768, just three weeks before his death. He is said to have called *A Sentimental Journey* his “work of redemption.” It helped establish travel writing as a dominant genre of the second half of the 18th Century. This edition is illustrated with two caricature prints by Rowlandson. Abbey *Life* 251; Rothschild 1971.

$350

12mo (170 x 99 mm). 2 hand-colored engraved plates by Rowlandson. Later tan half calf gilt, uncut. Plate margins trimmed close, some minor browning and spotting. Provenance: Lord Dorchester (signature in red ink dated 1872 on title-page); Isaac Northrup (ownership stamp); William Foster Stearns (bookplate); purchased from Goodspeed’s Book Shop, 1984.

A fine finished watercolor drawing by Rowlandson, showing three men in grim concentration around a table throwing dice.

$4,500

Pencil, pen and ink, and watercolor, signed “T. Rowlandson.” 325 mm tondo.

FIRST EDITION. A variant issue from Abbey, with no imprint on the title and the first 12 plates with the imprint “Published by J. Boydell in Cheapside Sept. 1775”. The second dozen plates have the imprint as recorded by Abbey, but no title-page. A third part was published in 1777.

The work is dedicated to the Hon. Charles Greville, who learned about the aquatint process from J. B. LePrince, which he passed on to Sandby. Since they aimed to reproduce wash drawings, the plates were not meant to be colored. Later booksellers ignored this, and compensated for the heavy wear and deterioration of the plates by the application of heavy color. The present set reflects the freshness and purity of the artist’s intention. This is also a fine association, copy, owned by the artist’s great nephew William Sandby, who published Thomas and Paul Sandby Lives and Works in 1892.

$12,500

2 works in one volume, oblong folio (334 x 482 mm). Sepia aquatint title and 24 sepia aquatint plates. Modern half morocco. A few pale stains, lacking the title for the second series of plates. Provenance: William Sandby, the artist’s nephew (ownership inscription dated October 1848); purchased from Marlborough Rare Books, 1984.

Tiepolo began making prints in the 1730s, and the Vari Capricci was his first set of etchings. Having studied in the collections of Anton Maria Zanetti the Elder and Zaccaria Sagredo, this series is a personal response to the prints and drawings of Salvator Rosa and Giovanni Benedetto Castiglione. They generally show groups of figures at rest or in contemplation: pastoral landscapes with soldiers and young boys, a horse and rider with a groom, women and children with goats and other animals. The ancient or Arcadian world is occasionally evoked, with figures set beside tombstones, classical urns and fragments of obelisks. In one print the figure of Death is shown reading from an open book, faced by a group of the living.

“From about 1742 Zanetti began including the Vari Capricci in his own volume of woodcuts, the Raccolta di Varie Stampe, writing to the Prince of Lichtenstein in 1751 that he had added prints by Tiepolo, “‘being of a most spirited and piquant taste and worthy of the highest esteem.” These prints were followed by a second series of twenty-three etchings, the Scherzi di fantasia, which was not
widely circulated until after Tiepolo’s death. Tiepolo’s etchings received great acclaim among collectors and connoisseurs, their enigmatic meanings considered a mark of his brilliance and a successful rendering of the term capriccio. In 1774 Pierre-Jean Mariette wrote of Tiepolo’s “rich and fertile genius … it shines above all in his prints.” The dating of Tiepolo’s two etched series, the *Vari Capricci* and the *Scherzi di fantasia*, has been the subject of lengthy debate, most recently by Jaco Rutgers (*Print Quarterly*, XXIII, 3, 2006, pp. 254-63)” (Royal Collection Trust). De Vesme 3-12; Rizzi 29-38.

$25,000

The complete set of ten etchings, plates 140 x 180 mm, sheets 235 x 305 mm, good to very good impressions, with wide margins (occasionally uneven), three plates with a capital R watermark, one with O, and two with an indistinct proprietary mark, presumably from the edition published by G. Manfrin in 1785, with stitching holes in the left margin. In generally good condition. Each sheet mounted in a modern cloth solander box. Provenance: purchased from Hellmuth Wallach, 1954.

Toulouse-Lautrec’s provocative lithograph shows an anonymous French prostitute with Maxime Dethomas, the artist’s close friend and fellow artist. Débauché (deuxième planche) is a crayon, brush, and spatter lithograph printed in three colors from three stones. Despite this reduced palette, the print is filled with impact, most notably in the juxtaposition of the countenances of the two subjects. Arnould’s sale catalogue promotes a collection of posters, and illustrates examples by Toulouse-Lautrec, Steinlen, Beardsley, Mucha, and other artists. Peter Wick, Toulouse-Lautrec Book Covers and Brochures, no. 10. W. 167; D. 178; AD. 187.

8vo (380 x 275 mm). 32 black-and-white plates. Pictorial wrappers with Toulouse-Lautrec’s lithograph [second state, with letters], folded as issued; glassine; morocco-backed chemise, slipcase. Minor splits to the spine, otherwise in very good condition. Provenance: purchased from Valette, 1977.

$3,500
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