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Electronic List 73: Rare Books, Paris April 2012

- 1 **AESOP. Aesop's Fables with his Life: in English, French and Latin.** Newly translated. Illustrated with one hundred and twelve sculptures. To this edition are likewise added, thirty one new figures representing his life. By Francis Barlow. (10), 40, 40, 17, 221, (3)pp. (including engraved half-title with elaborate border of animals, full-page engraved arms of William Cavendish, Earl of Devonshire, and full-page frontispiece composition of Aesop with animals, repeated from the first edition). 31 engraved plates hors texte. 110 half-page engraved illus. Signatures: [pi]1 (engraved) 2[pi]1, a2, B-L2, 2B-L2, 3B-Ppp2. Sm. folio. Contemporary mottled calf, gilt rules, fleurons in corners (rebacked preserving the original spine). A.e.g.
"One of the few English productions worthy to stand beside its best foreign contemporaries" (Bland). First published 1666; this is the second edition, enlarged, for which Barlow furnished a set of 31 full-page plates illustrating the life of Aesop, in addition to the original 110 half-page vignette illustrations featured in the the first. Of the new plates, 5 were engraved by Barlow; the balance are by Thomas Dudley, a pupil of Wenceslaus Hollar (who himself engraved much of Barlow's best work). All 110 of the vignette illustrations, or "sculptures" as they were termed in the title, were both drawn and engraved by Barlow for the first edition and are reprinted here, as is the touchingly beautiful frontispiece. It is often noted (and sometimes disputed) that the great rarity of the first edition is due to the destruction of the Great Fire of London, which devastated the printer's premises in 1666. Barlow's original drawings are today in the British Museum and the Ashmolean.
"The Baroque period contributed greatly to the popularization of the 'Fables' of Aesop, which the Renaissance had brought to new life. Hundreds of new editions appeared, transformed and adapted to the modern time. La Fontaine created the modern fable. The animal story with moral allusions to the life of men paralleled the current taste for emblems. Illustrations for Aesop's fables were one of Barlow's outstanding works (1666). They prove his gift for dramatic, vivid narration" (Benesch). In Hofer's estimation, "Barlow, while not an artist of the very first rank, is a top rank illustrator—the best native Englishman before Hogarth, and one of the best in any period. His Aesop is his masterpiece." A fine, clean copy. Ex-libris Thomas Baring (1826-1904), First Earl of Northbrook, Viceroy of India; Peter A. Wick.
London (H. Hills jun. for Francis Barlow), 1687. \$17,500.00
Hofer, Philip: "Francis Barlow's Aesop" (in: Harvard Library Bulletin, Vol. II No. 3 [1948], p. 279ff.); Hodnett: Francis Barlow, pp. 197-222; Wing A703; Hoffmann I.94; Hofer: Baroque Book Illustration, 8; Bland p. 184f.; Benesch: Artistic and Intellectual Trends from Rubens to Daumier, p. 41f.; Brunet I.102
- 2 **ALBERTI, LEONE BATTISTA. Della architettura, della pittura, e della statua.** Traduzione di Cosimo Bartoli. xiii, (3), 341, (3)pp., 69 plates (4 folding). Engraved title-page vignette and culs-de-lampe by Pio Panfili. Folio. Contemporary vellum over boards, titled in pen at the spine. A handsome eighteenth-century edition using Bartoli's Italian translation, first published in 1550; the editor states that the text relies on the Venice editions of 1565 and 1568. Leoni's edition of 1726 served as the model for the unsigned plates, which are reversed and slightly reduced. "Très belle édition faite avec beaucoup de soin" (Olschki). Intermittent very light wear; a handsome copy. From the library of Leo Steinberg (though not marked as such).
Bologna (Nell' Instituto delle Scienze), 1782. \$2,500.00
Fowler 12; Schlosser p. 126; Olschki, 8054; Gamba 1188; Brunet I.131; Graesse I.52
- 3 **AZNAR DE POLANCO, JUAN CLAUDIO. Arte nuevo de escribir por preceptos geometricos, y reglas mathematicas.** Engraved title, engraved frontispiece with portraits of four saints (printed in bistre), portrait of the author, (10)ff., 165ff., 39 plates (partly folding; partly hors texte; partly printed in bistre). Wood-engraved culs-de-lampe. Lrg. 4to. New vellum, in period style, lettered at spine. "Aznar de Polanco was not only a writing master and calligrapher, but also a mathematician, architect and fencing master. 'Arte nuevo de escribir' was his most important work on calligraphy. It is based on the firm belief that writing should depend on geometrical principles" (Victoria and Albert). The collation of the work is eccentric; this copy, with 39 plates in addition to the preliminaries, is complete. Some plates cut a little short; last leaf renewed at top outer corner, with loss of a few letters.
[colophon: Madrid] (En la Imprenta de los Herederos de Manuel Ruiz de Murga, à la Calle de la Habada), 1719. \$3,500.00
Bonacini 123; Becker: Hofer Collection 137 (two copies, both incomplete); Berlin 5245; Cotarelo y Mori I.134ff.; Victoria and Albert 117; Jammes 47; Whalley 1980 p. 279f.; Palau 21133; Heredia 595; Aguilar Piñal I.3217

- 4 **BAERS, JAN. Kabinet der Schrijf-konst, door Jan Baers.** Eerste [-tweede] deel. 2 parts in 1 vol. Engraved title-page, plates 1-30; engraved title-page, plates 31-58. Oblong 4to. 19th-century marbled boards, 3/4 cloth. Commenting on the Hofer copy, Becker writes "First edition. There is no prefatory or instructional text. The eccentric order of the plates conforms precisely with all copies examined or recorded. The titles to each volume were signed by the engraver Christiaan Sepp. Two of the sample plates for business letters carry a 1740 date." A few minor smudges, generally a fine copy of this handsome book.
Amsterdam (Adam Meyer), 1761. \$2,800.00
Bonacini 128; Becker: Hofer Collection 158; Berlin 5037; Hutton 6
- 5 **BISSCHOP, JAN DE. Paradigmata graphices variorum artificum. [Bound with: Signorum veterum icones.]** Per Ioh. Episcopium ex formis Nicolai Visscher. Etched dec. title-page by Gerard de Lairesse, 57 through-numbered etched plates; etched dec. title-page, 100 through-numbered etched plates. All etchings are by Jan de Bisschop, and signed with the artist's Latin monogram, JE. Printed on heavy laid paper, with more than one watermark. Sm. folio. Contemporary mottled boards, handsomely rebaked in brown morocco, with gilt label. First published in The Hague, 1671; this edition apparently issued by Hendrik de Leth sometime between 1731, when he took charge of the firm after his father's death, and 1741, when copies are noted in private libraries, though it is possible that de Leth continued to use the plates in later years.
An important drawing book by the painter Jan de Bisschop (1628-1671), and equally an important source for the study of classical sculpture in European collections. "[De Bisschop] certainly depended on drawings by other artists, as well as the illustrations from François Perrier's 'Icones' (Paris, 1645) for his two influential series of prints in book form, the 'Signorum veterum icones' (1668-9), with 100 prints after classical sculptures, dedicated to Johannes Wtenbogaard and Constantijn Huygens, and the 'Paradigmata graphices variorum artificum' (1671), with prints after old master drawings and dedicated to Jan Six. Some of the classical sculptures reproduced in de Bisschop's 'Icones' were from the seventeenth-century collections of Gerrit Uylenburgh and Hendrik Scholten, to which de Bisschop had direct access; most of the old master drawings in the 'Paradigmata' were based on works by Italians: Annibale Carracci, Domenichino, Francesco Salviati, Cavaliere d'Arpino, Giulio Romano and others. The sequence of the 'Icones' adhered strictly to the classical tradition: first the individual parts of the body were illustrated (this section was left unfinished at de Bisschop's premature death), then complete figures, followed by poses and suggestions for compositions with more than one figure. The prints were intended to provide artists with examples of ideal poses. From the paintings of Adriaen van der Werff and Nicolaes Verkolje, it is clear just how influential these studies were in the development of Dutch classical painting during the late 17th century" (Ger Luijten). Plate 14 in the first work with an early pencil sketch filling the top margin; plate 14 in the second with a small marginal hole. In general an exceptionally clean and fresh copy, with sparkling impressions of the plates. From the library of Leo Steinberg, with his ownership inscription, 1967, and loosely inserted notes.
Amsterdam (Hendrik de Leth), n.d. (ca. 1731-1741?). \$12,000.00
Cicognara 3429; Brunet II.1020, III.401; Graesse II.487, III.409; Gelder, J.G. van & Joost, Ingrid: Jan de Bisschop and His Icones & Paradigmata (Doornspijk, 1985); Luijten, Ger: "Jan de Bisschop" (in: The Dictionary of Art IV.95f.)
- 6 **BRY, JAN THEODOR DE & BRY, JAN ISRAEL DE. Alphabeta et characteres, iam inde a creato mundo ad nostra usq. tempora; apud omnes omnino nationes usurpati; ex variis autoribus accurate depromptj. artificiosè et eleganter in aere efficti et recèns forâs dati.** 6ff. including fully engraved dec. title, and letterpress text (including dedication with large engraved design), and 51 engraved plates (including a repeat of the dedication engraving with no surrounding letterpress, and a decorated alphabet arranged two letters to the plate on 12 plates; lacking plate N1). Fine modern marbled boards, 3/4 brown morocco gilt. Slipcase case (cloth, edged in morocco).
First edition, published simultaneously with a German-language issue ("Alphabeten, und aller art Characteren..."). The alphabet plates include representations of Chaldaean, Syriac, Hebrew, Coptic, Arabic, Samaritan, Greek, Illyrian, Croatian, Armenian, and Roman, among others, many of these in several different varieties, as well as national varieties of lettering styles--German, Flemish, French, and other--also demonstrating upper and lower cases and styles of script. Following these are 12 plates with an alphabet of 24 elaborate Mannerist initial letters by the de Bry brothers, exquisitely ornamented with lions, horses, unicorns, dogs, monkeys, cats, peacocks, turkeys, pelicans, owls, butterflies, beetles, spiders, bees, and a profusion of flowers, berries, and vines. The final three plates (of four published in the concluding section) include six handsome monogram devices for the brothers themselves and others, and two quatrains of verse in rebus form.
This copy lacks one plate in the final series, a fine acrobatic alphabet. It includes, however, the beautiful and very elaborate dedication engraving, which is not always present--a complex wreathed monogram for Count Philip Louis II of Hanau-Münzenberg, set between elegant figures of Justice and Truth, who stride forward from columned niches bearing scales and a mirror. This engraving is also added to the letterpress dedication leaf (which in some copies is left blank in this area).
Like all other copies we have seen described, this volume does not include plate A1, and it would appear that it was never present, as Becker speculates with reference to the German issue of the work. Several leaves newly mounted on stubs,

lower right corner of final plate renewed in blank margin; title with expertly mended clean tear and one small abrasion at platemark; generally a fine, clean copy.

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

\$25,000.00

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

- 7 **CANINI, GIOVAN ANGELO. Iconografia.** Cioè disegni d'imagini de famosissimi monarchi, regi filosofi, poeti et oratori dell'antichità, cavati da frammenti de marmi antichi, e di gioie, medaglie, d'argento, d'oro, e simili metalli, con le prove dell'istesso autenticate da più classici autori di quei medesimi secoli. Data in luce con aggiunta di alcune annotationi, da Marc' Antonio Canini fratello dell'autore. 7ff. (including elaborate engraved allegorical half-title by Marc' Antonio Canini), 133, (1)pp. (misnumbered). 116 portrait plates hors texte, engraved by Guillaume Vallet, Étienne Picard and Marc' Antonio Canini (including two versions each of plates 37 and 101, by Vallet and Picard both). Woodcut culs-de-lampe. Plate numbers in the descriptive text for plates 1-71 hand-stamped in each case. Folio. Contemporary full vellum, titled in pen at the spine.

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

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

\$3,500.00

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

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

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

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

Firenze (Velente Panizzi & Marco Peri), 1568.

\$9,500.00

Borroni I.1671; Cicognara 273; Schlosser p. 398; Gamba 281; Adams C-1240; Brunet I.1725; Graesse II.99; Arntzen/Rainwater H36

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

First editions of the three volumes appeared in 1758, 1759, and 1762 respectively; this set uniformly 1762. The set includes musical compositions by Arne, Purcell, Handel (from "Jephtha"), Boyce, and Rameau, as well as Baildon, Bell, Defesch, Green, Oswald, Riley, Stanley, and others, and texts from Shakespeare ("Cymbeline" and "The Tempest"), Dryden, Pope, Swift et al: ballads, art songs and cantatas based on classical mythology and sentimental narratives, as sung at Vauxhall Gardens, Ranelagh and other elegant venues. An extremely charming specimen of English rococo illustration, profusely illustrated with Watteauian vignettes by the indefatigable engraver and printseller Henry Roberts, who in 1738-1739 had issued the similar "Calliope, or English Harmony." A few very pale waterstains, intermittent light soiling. Engraved armorial ex-libris of The Right Honourable Charles Lindley, Viscount Halifax (1891).

London (Henry Roberts), 1762.

\$4,500.00

- 10 **ERASMUS, DESIDERIUS. Des. Erasmi Roterodami Colloquia : cum notis selectis variorum, addito indice novo / accurante Corn. Schrevelio.** (10), 784, (20)pp., including fully engraved title-page. Stout sm. 4to. Green silk ties (one fragmentary). A fine contemporary Dutch full vellum prize binding, gilt on both covers with a wreathed medallion emblem of a stork holding a snake in its beak, within fillets and floral cornerpieces; green silk ties. The first blank leaf is handsomely calligraphed with a full-page prize inscription to the pupil, from the governors of the school (Hagenau?), dated the Ides of February 1667. Emblem on the covers faintly crossed out. Leiden/Rotterdam (Ex officina Hackiana), 1664. \$1,500.00
Brunet II.1041; Graesse II.495
- 11 **FAERNO, GABRIELE. Gabrielis Faerni Cremonensis Fabvlae centvm.** Ex antiqvis avctoribvs delectae carminibvsqve explicatae, et eivsdem carmina varia. (4), 3, (1), xii, (2), 160, (2)pp., 50 engraved plates (including frontis.). Lrg. 4to. Nineteenth-century full brown calf gilt; blind-tooled inner dentelles. Unstated second edition, reprinting the original dated title-page of 1793, though published three years later. A Bodoni publication. Brooks and Giani note that the first edition was commissioned by Renouard in an edition of 125 copies (on somewhat heavier laid paper than here), "per ricavarne 100 buone." There were two issues: illustrated (as here) and unillustrated (the more common form). The uncredited compositions are quite charming and fresh. Last two leaves (in indices) mended; intermittent light staining, other light wear. Ex-libris Peter A. Wick. Parmae (In aedibvs Palatinis, typis Bodonianis), 1793 [1796]. \$3,500.00
Brooks 520; Giani 48
- 12 **FONTANA, DOMENICO. Della trasportatione dell'obelisco vaticano et delle fabbriche di nostro signore Papa Sisto V.** Libro primo. Intagliato da Natal Bonifatio a Sibeniccio. Etched and engraved title-page, ff. [1]-108 (including elaborately etched and engraved frontispiece, and 38 etched and engraved plates, of which 2 folding and 2 printed on a single folding bifolium), (8)pp. The frontispiece incorporates an elaborate portrait of Fontana clasping a miniature version of the obelisk, within an architectural border incorporating measuring implements. Plates by Natale Bonifazio, after drawings by both Giovanni Guerra and Domenico Fontana himself. Folio. New full limp vellum. ties, new endpapers. Cloth slipcase. We quote at length from Martha Pollok's excellent discussion of the book in the Millard catalogue: "Critics of this influential book focus almost exclusively on the movement and placement of the Egyptian obelisk from the side to the front of the church of Saint Peter's in Rome, but it also documents the thirty-five architectural and urbanistic projects all designed by the Lombard architect Domenico Fontana, begun and realized during the short and extremely energetic reign of Pope Sixtus V (1585-1590). The ambitious scale and successful realization of Fontana's interventions, which definitively altered the appearance of the city, have received a great deal of attention from historians of the papacy and of Roman architecture. Since it concerns the movement of huge, invaluable and monolithic objects that had fascinated the ancient Romans, the obelisk project has also been exhaustively considered by archaeologists and historians of science. Thus the secondary literature about the subjects and author of this book is remarkable extensive, and ranges from polemical and panegyric writings contemporary with the pope's and his architect's lifetime, through scientific studies made in the seventeenth and eighteenth centuries, to the historical interpretations and engineering evaluations of the twentieth century. "Fontana authored not only the architectural and urbanistic projects of Pope Sixtus V, but also this book, which commemorates them. Fontana's twenty-five year in Rome took him from a positions as stone carver (c. 1563), stuccoist (1576), and surveyor, to the architect of Cardinal Peretti in 1574, to papal architect from 1585. His work in Rome, buttressed by a team of relatives (two brothers and his nephew Carlo Maderno, who became an important architect by completing the interior and façade of Saint Peter's) brought him honors and renown, as well as remarkable wealth. He reached the apogee of his career at forty-two, when, despite his 'youthful' age, Sixtus V appointed him to direct the moving of the Vatican obelisk, the principal feat celebrated in 'Della trasportatione.' After the successful completion of this project, which cost two and a half times more than he had budgeted, Fontana was named count palatine and knight of the Speron d'oro--thoughhe was better known as 'cavaliere della guglia,' or knight of the obelisk--and awarded various income-producing securities. This generous papal recognition earned him the envy of the Romans, and after the death of Sixtus V in 1590, he left for Naples where he stayed until his death. "His book, published before the pope's death in 1590 and republished in Naples in 1607, has become one of the most important texts on architecture and building technology. One of the most original sixteenth-century books on architecture, its visual attraction is due to the successful balance between the descriptive details of its copperplate engravings and beautifully laid-out typographic composition. Most of the engravings are surrounded by an ornate frame composed of two fillets and one column of astragals, which may be a result of Fontana's work as a stuccoist and is consistent with his taste in architectural design, correctly balanced between elegance and obviousness.... Besides its great graphic virtues, then, this book by Fontana is an important source for the history of architecture. It is differentiated from contemporary theoretical publications by its dominant technical and pragmatic approach to architectural problems, and specifically by its interest in the organization of the construction site, its vast vision, and its research in architectural typology." Sporadic

SALON INTERNATIONAL DU LIVRE ANCIEN, PARIS 2012

slight foxing; several leaves expertly mended at corners, 1 text leaf with short clean marginal tear. A fine copy, with considerable plate tone, and in fresh condition.

Roma (Domenico Basa), 1590.

\$27,500.00

Berlin 2652; Cicognara 3736; Schlosser p. 598; Mortimer Italian 193; Besterman Old Art Books p. 41; Fowler 124; Millard Italian and Spanish 40; Berlin: Architektur in Darstellung und Theorie 11; Riccardi I.466f.; cf. Dibner, Bern: Moving the Obelisks (Norwalk, 1950; Cambridge/London, 1970).

- 13 **FOSSATI, GIORGIO. Raccolta di varie favole.** Delineate, ed incise in rame da Giorgio Fossati, architetto, &c./ Recueil de diverses fables.... 6 vols., bound in 2. (12), 44, (8)pp.; (8), 48, (8)pp.; (8), 76pp.; (8), 59, (1)pp.; (8), 59, (1)pp.; (8), 36pp. 216 engraved plates hors texte throughout (versos blank). Engraved title-page borders (Vol. I), engraved title-page vignettes (Vols. II-VI), 3 engraved culs-de-lampe (1 repeat), Woodcut lettrines. Each volume with separate titles in parallel Italian and French (the French preceding). Lrg. 4to. Contemporary vellum. Parallel texts in Italian and French. The Swiss-born Fossati (1705-1785) had a dual career in Venice as a practicing architect, responsible for the façade of the Scuola di San Rocco, and for designs for the theatre and prestigious festivities, and as the editor, translator and illustrator of a number of classic treatises on art and architecture. This elaborately illustrated edition of fables, regarded as his most important work, clearly evinces a flair for architecture in the best of its compositions. Keenly interested in printmaking, he was noted for his experiments with multi-colored inks. In some copies of this edition, some or all of the illustrations were printed in a variety of colors; in this one, the plate for Fable 18 in Vol. 3 is printed in pale grey-green, and the title-page vignettes for Vol. 6 in sepia. Expert mend to vellum at front hinge of Vol. I. Ex-libris Case Memorial Library, Hartford Seminary Foundation (with stamp and discreet blindstamp); Peter A. Wick.
- Venezia (Carlo Pecora), 1744. \$20,000.00
- Brunet II, 1354; Cohen-De Ricci 410; Sander 727; Morazzoni p. 232; Lapicciarella 168; Lanckoronska p. 22f., illus. 107-109; Martineau, Jane & Robison, Andrew (eds.): The Glory of Venice. Art in the eighteenth century (London/Washington, 1995), cat. 190, illus. p. 291*
- 14 **(HOLLIS) LOCKE, JOHN. Letters Concerning Toleration.** (14), 339, (5)pp. Engraved frontispiece portrait. Lrg. 4to. Hollis binding. Polished red goatskin, the covers gilt with single fillets and central emblems of Britannia (front) and Liberty (back); rebacked preserving the original six compartments, five with gilt stamped pileus or liberty-cap. One of the books privately published by the English libertarian and philanthropist Thomas Hollis for donation, particularly to American colleges, and most especially to Harvard. "Convinced of the decadence of his own times but hopeful for the future, Hollis's principal contribution to public service was the protection and advancement of English liberty by circulating appropriate books on government, for he argued that 'if government goes right, all goes right'.... From 1754 onwards he reprinted and distributed literature from the seventeenth-century republican canon, thus keeping the cause of parliamentary reform alive during a difficult period. Among the works were Toland's Life of Milton, tracts by Marchmont Nedham, Henry Neville, and Philip Sidney, and John Locke's Two Treatises of Government; they were elegantly bound to give them greater effect and tooled with libertarian ornaments such as the liberty cap and owl. He also designed and distributed medals based on Greek and Roman models and prints as part of his plan. Initially the tracts were directed towards libraries throughout Britain and continental Europe; later he turned his generosity to America" (Oxford Dictionary of National Biography). Though he also furnished an introduction to the book, Hollis's name, characteristically, is nowhere mentioned in it.
- A fellow of the Royal Society, Hollis was keenly involved in the cultural, as well as political, life of his times, and a friend and patron of Canaletto, of Piranesi (whom he proposed for membership in the Society of Antiquaries) and of Cipriani, who designed the set of 19 gilt republican ornaments that adorned the special red goatskin bindings of his benefactions. After 1758, these were executed for Hollis by John Matthewman. In this copy of the Locke, the two Cipriani emblems on the covers are also recapitulated inside, stamped as smoke prints on the first and last blank leaves. Frontispiece and portions of the text lightly foxed.
- London (Printed for A. Millar, H. Woodfall, I Whiston and B. White, ...), 1765. \$6,500.00
- Bond, W.H.: Thomas Hollis of Lincoln's Inn: A Whig and His Books (Cambridge, 1990), pp. 121f., illus. 25 fig. 4b1, illus. 26 fig 7b, illus. 35 fig. 13c; Bond, W.H.: "From the Great Desire of Promoting Learning: Thomas Hollis's Gifts to the Harvard College Library" (Cambridge: Houghton Library, 2010)*
- 15 **INSTRUCTION POUR LES FIDELES AVEC LES REGLES DE LA VIE CHRETIENNE TIREE DE L'ECRITURE SAINTE.** Manuscript, handsomely calligraphed in pink, blue and black ink, in imitation of a printed book, with floriated initials, culs-de-lampe, and portions of the text in color. Double-ruled borders in black. (100)pp. (the last 4pp. ruled but without text). Superb contemporary black morocco Boyet dentillé binding, richly gilt on covers and at spine, with gilt brown morocco doublures.
- An elegant prayer book, calligraphed in the longstanding tradition of Nicolas Jarry. Peter A. Wick has suggested that a cypher with conjoint M and A, found at the end of the "Prières du soir," indicates that the volume was made for Marie Adélaïde of Savoy (1685-1712), duchesse de Bourgogne, who in 1697 married the Dauphin Louis, and in 1711 was named the Dauphine de France; she was the mother of Louis XV. The "Prières durant la sainte Messe" on f. 36v. is

closed with a coronet cul-de-lampe. From the library of Mortimer L. Schiff, with his gilt red morocco ex-libris on the front flyleaf.

[Paris, circa 1710?].

\$4,500.00

- 16 **LA FONTAINE [JEAN DE]. Fables choisies, mises en vers.** 4 vols. I: (2), xxx, xviii, 124pp. II: (2), ii, 135, (1)pp. III: (2), iv, 146pp. IV: (2), ii, 188pp. Frontispiece and 275 full-page plates hors texte, after Jean-Baptiste Oudry by Charles-Nicolas Cochin, engraved by Cochin himself, Aliamet, Aubert, Aveline, Baquoy, Beauvarlet, Cars, Choffard, Dupuis, Flipart, Galimard, Le Mire, Moitte, Radigues, Surugue, Tardieu, Teucher, and numerous others. Bound in the first volume, the portrait of Oudry by Tardieu after Largillière ("found in some copies but not integral" per Ray). 421 x 285 mm. (ca. 16 1/2 x 11 1/8 inches). Folio. Contemporary full mottled calf, the spines gilt in 7 compartments. A.e.g.

We quote at length from David Becker's remarks in *Regency to Empire* on the history of the work: "Oudry began a series of drawings to illustrate the fables of La Fontaine around 1729, more than twenty-five years before their publication in this lavish four-volume set. They were executed during the artist's leisure hours away from his duties as painter for the royal tapestry works at Beauvais. He made a total of 275 designs for the fables, all of which were engraved for the book. The original drawings are often signed and dated, ranging as late as 1734, with a frontispiece added in 1752.... It was not until 1751 when the complete set of drawings for the project was acquired by the financier Montenuault that their publication was undertaken. While securing a team of no fewer than forty-two engravers, Montenuault also commissioned Charles-Nicolas Cochin fils to redraw Oudry's designs, because their technique was deemed too free and loose for the engravers to follow. Cochin drew his more precise designs in the same format as Oudry's, and the subsequent engravings were also executed in the same size. Several of the finished engravings were exhibited in the 1753 Salon, and the first three volumes of the book were published in 1755 and 1756. A royal grant enabled the final volume to appear in 1759 after the publishers encountered financial difficulties.... The volumes were printed in a very grand format, among the largest of any illustrated book of the time save for certain royal festival books. Three different sizes and types of paper were used for the text and the plates, with two grander formats issued in one hundred copies each. Oudry's full-page plates were embellished with borders and titles, and the flower painter Jean-Jacques Bachelier (1724-1806) was commissioned to design decorative tailpieces to fill in the spaces at the end of each fable. His ornamental, rustic designs were engraved on wood by Jean-Michel Papillon (1698-1776) and Nicolas Le Sueur (1691-1764). These decorations often serve to counterbalance the complexity of the engraved plates opposite and are sometimes allegorical in nature. In fact, P.P. Choffard issued a suite of metal-engraved copies of these tailpieces soon after their initial publication (ca. 1760)."

Though much of the attention to the work throughout the centuries has naturally been focused on the imaginative brilliance of Oudry's animal narratives, Gordon N. Ray has perceptively observed that "The appeal that La Fontaine made to Oudry was at least as much in the open-air settings of his Fables as in the doings of his animal actors. Indeed, it has been shown that Oudry led a campaign to replace conventional landscape painting with the picturesque rendering of country scenes based on direct observation. So it came about that Oudry's best designs are often those in which the presence of animals is subordinated, sometimes, as with the frogs of fable LXV or the crayfish of fable CCXXII, presenting creatures so tiny as to be barely noticeable. In the foreground are farmyards, roads, gardens, or meadows, in the background towns, rivers, valleys and hills, these last often of fantastic configuration.... Never before had the French countryside been so comprehensively presented. Indeed, one has to go to the albums of views that marked the emergence in the latter part of the century of what Ruskin called 'the landscape feeling' to find anything comparable in variety and abundance.... In summary, the illustrations offer a world of their own, to which the reader may return again and again for delight and instruction. With such an embarrassment of riches in the plates, it is not surprising that little attention has been paid to the varied and ingenious fleurons appearing at the end of each fable. These constitute almost the only significant series of wood engravings for the adornment of French books during the eighteenth century. In a concluding 'Explication,' indeed, the publisher notes that it was the difficulty of this unaccustomed process which led the artist, Bachelier, 'to place his allegories in the genre of flowers, where one knows that he excels.' Explanations are offered of several of the fleurons. Of that for fable LXXXVI, the reader is informed: 'A snake, symbol of prudence, hidden under the flowers, forms the tailpiece-the image of the insinuating way in which moral lessons ought to be presented.'" Bindings very lightly worn, occasional very light spotting; a fine, attractive set.

Paris (Desaint & Saillant/ Durand), 1755-1759.

\$22,000.00

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

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

The work was issued in six parts, each with four etchings. This copy includes the six original pictorial wrappers (repeating the etched design of the title-page), on chamois-colored paper, bound in at the end. The talented Thomas

Landseer, A.R.A. (1795-1880) is best known for his engravings after animal subjects by his brother Edwin Landseer. "Monkey-ana," a suite of mordant social satires captioned with quotations from Shakespeare, Pope, and others, is one of the few works engraved after his own designs. A very fine copy.

London (F.G. Moon), 1827.

\$2,500.00

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

Presumably the fourth edition, following those of 1571 and 1577, and that of 1580, in which many errors in foliation were introduced, leading to a chaotic collation ("anarchy," in Cotarelo's view). "This edition of Lucas's text is apparently the only further one after that of 1580; it is not known if the printer Juan de la Cuesta is the writing master. There are numerous misfoliations" (Becker).

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

Madrid (En casa de Juan de la Cuesta. Vendese en casa de Francisco de Robles), 1608.

\$6,500.00

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

- 19 **MARIESCHI, MICHELE. Magnificentiores selectioresque urbis Venetiarum prospectus.** Quos olim Michael Marieschi venetus pictor, et architectus in plerisque tabulis depinxit, nunc vero ab insomet accurate delineante, incidente, tijspisque mandante, iterum in sexdeum aereis tabulis in lucem aeduntur. Fully etched dec. frontispiece title (incorporating portrait of Marieschi by Carlo Orsolini after Antonio Trivisan) and 21 etched views of Venice (including preliminary dedication plate). Broadsheets, hinged on stubs into the center of the binding. 470 x 665 mm. (ca. 19 1/2 x 26 1/4 inches). Contemporary English calf gilt.

The suite in first state throughout, before numbers. An exceptionally large copy. This series of 21 large views of Venice, reproducing the finest works of his brief career, was published by Marieschi on being granted a decennial privilege on 3 June 1741. "During the 1740s the art of engraving flourished in Venice, and a host of publications celebrating the city were produced, from the complete edition of Canaletto's views of the Grand Canal (1742), engraved by Visentini, to the series of etchings executed and published a couple of years later by Canaletto himself. Only a few editions were supervised by Marieschi before his death in January 1743, but the success of his collection is evident from the many reprints from the first state right up to c. 1770 when the plates passed to the studio of Joseph Wagner at S. Zulian; the final edition was published by Giovanni Maria Pedrali at the end of the century.... This collection, his masterpiece, combines the apparently perfect vision of Canaletto's paintings with Francesco Guardi's poetic evocations. Using a very personal technique, and drawing on his experience as a scene-painter, he managed to transform his urban views by using an exaggerated perspective that confers the novelty of a capricious invention even on scenes taken from life" (Giorgio Marini, in "The Glory of Venice"). Intermittent light wear, occasional modest marginal smudges, 15 plates with inconspicuous early stabholes in far left margin, 10 plates with short splits at foot of central fold, 1 plate with abrasion on verso; title with mended short marginal tear, 2 other plates with short marginal tears.

Binding somewhat battered and rubbed, with small losses at spine. Eighteenth-century English rococo engraved ex-libris George Colebrooke of Middlesex, Esq. (possibly Sir George Colebrooke, 2nd Baronet, 1729-1809); ex-libris Joseph Aslan Cattai Pasha, Egyptian senator and bibliophile, whose celebrated library was sold at auction in Cairo in December 1950.

Venice, 1741.

\$45,000.00

Berlin 2697; Toledano, Ralph: Michele Marieschi: catalogo ragionato (Milan, 1995), pp. 39-121; Succi, Dario: Michiel Marieschi: catalogo ragionato dell'opera incisa (Torino, 1987); Succi, Dario: Le incisioni di Michele Marieschi 1710-1743 (Padova, 1981); Dreyer, Peter (ed.): Vedute architektonisches Capriccio und Landschaft in der venezianischen Graphik des 18. Jahrhunderts (Berlin: Staatliche Museen Preussischer Kulturbesitz, 1985), p. 46ff.; Martineau, Jane & Robison, Andrew (eds.): The Glory of Venice (London: Royal Academy of Arts/ Washington: National Gallery of Art, 1995), no. 160

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

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

- 21 **MITELLI, AGOSTINO, et al. A Sammelband of three suites of architectural ornament by Bolognese artists of the seventeenth century: Agostino Mitelli, Domenico Santi, and Pietro Beni.** 4to. Contemporary flexible boards. All leaves numbered in a contemporary hand, in a different sequence than bound. Title of the first suite with small marginal loss at lower inner corner; intermittent light soiling; generally in fine condition. An album of three Bolognese suites for architectural design and decoration by Agostino Mitelli and others, published as pattern books for artists and designers. Contents as follows:
- 1. Santi, Domenico.** Varii modioni del Sig. Domenico Santi cavaliere. [Bologna], 1683. 12 copperplate-engraved plates, including dec. title. Plate size: ca. 160 x 114 mm. (ca. 6 1/4 x 4 1/2 inches). Designs for brackets and corbels, involving foliate and grotesque ornament, all very freely drawn. Unknown to Guilmar, who cites only Santi's "Primo libro di soffitti" ("Nous n'avons pas rencontrés d'autres livres"). Berlin 576
- 2. Mitelli, Agostino.** Agostino Mitelli inventore e dipinse. Marc'Antonio Chiarini disegno, et intagliò. Marc'Antonio Fabbri forma in Bologna. 6 etched plates, including dec. title, 5 with credit, "Mitelli inv. et pin.," through-numbered. Plate size: ca. 205 x 125 mm. (ca. 8 1/8 x 4 7/8 inches). Designs for balusters, columns, piers, quoins and other elements, for stairhalls, vestibules, and parapets. Mitelli (1609-1660), father of Giuseppe Maria Mitelli, was one of the preeminent quadratura painters of the century, creating a manner known as the "Bolognese style" that remained in fashion until the advent of Neoclassicism. He produced four sets of prints for architectural design and ornament. "Almost nothing is known about Marcantonio Chiarini (1652-1730) except for several series of prints, like his 'Vedute di prospettiva' of 1699" (Fuhring). The suite is undated, though one plate is dated 1650 over a doorway. Berlin 2618; Guilmar p. 314; cf. Fuhring, Peter: *Design Into Art* (London, 1989), no. 187
- 3. Beni, Pietro.** Vasi, et urne, intaliate p Pietro Beni. N.p., n.d. 10 copperplate-engraved plates. Plate size: ca. 120 x 90 mm. (ca. 4 3/4 x 3 1/2 inches). Undated, the suite is perhaps circa 1700. Little is known of Pietro Beni, cited as "18th century?" by Thieme-Becker. Some of the designs, which are atmospherically detailed and in landscape or architectural settings, are proposed on a mammoth scale, dwarfing pensive bystanders: monumental funerary urns, an immense foliate vase supported by a horse and two attendants. Guilmar p. 321; Thieme-Becker III.325 \$9,500.00
- 22 **MITELLI, GIUSEPPE MARIA. Alfabeto in sogno, esemplare per disegnare.** Etched title-page, etched preface, 23 etched plates, signed "G.M. Mitelli I. e F." at lower left, printed on buff-colored heavy laid stock with "Panzano" watermark. Lrg. 4to. Marbled boards. Slipcase. An alphabet (omitting J, U, W) of letters formed from human or mythological figures, in a range of postures and activities, sometimes fantastical (three satyrs leaning on staves: M), sometimes mundane (a servant bearing a fish on a salver: E). In the margins of each are facial elements and other parts of the body intended as models for drawing; above most letters is an animal or bird whose name begins with the letter. Each plate is accompanied by a rhymed tercet below the margin. The preface, "A suoi scolari," is framed by drawing tools: pens of various types with an ink bottle, a straight-edge, and a compass. "E il capolavoro del Mitelli" (Bonacini). The date of issue of the book may be open to question. The Getty copy, which conforms to this one in its watermark and other details, is dated "1683 [i.e. 17--?]." Altogether three copies in the US are recorded in OCLC, RLIN, and NUC together, at the Houghton Library, New York Public, and the Getty. The prints are in beautiful, clear impressions, with plate tone. Intermittent wear and soiling, the plates mounted on heavy stubs in the binding; portions of the margins renewed or reinforced. Bologna, 1683 [?]. \$20,000.00
Bonacini 1196; Berlin 5289; Guilmar p. 319.38; Varignana, F.: Giuseppe Maria Mitelli (Bologna, 1978) 243-267; cf. Reed, Sue Welsh & Wallace, Richard: Italian Etchers of the Renaissance & Baroque (Boston, 1989), p. 145f.
- 23 **PERRET, CLÉMENT. Exercitatio alphabetica nova & vtilissima, varys expressa lingvis et characteribvs: rariss ornamentis, vmbris, & recissibus, picture architecturaeque, speciosa.** Nusquam ante hac edita. Clementis Perreti Bruxellani, nundum 18. annum egressi, industria. [A new and most useful alphabetical exercise, set out in various languages and characters, resplendent in rare ornamentation, shadings and perspectives derived from imagery and architecture: never previously published. The work of Clemens Perret of Brussels, still in his eighteenth year.] Engraved title-page [plate 1], engraved plates 2-33. Complex grotesque and strapwork Mannerist ornamental borders on all leaves. Watermark: cluster of grapes. Oblong 4to. Nineteenth-century marbled boards, 3/4 cloth, with gilt red leather supralibros. Modern cloth slipcase.

The exceedingly rare first issue of the first edition of this masterpiece in the history of writing and calligraphy, whose remarkable beauty and innovative character established it as the model par excellence for a whole series of books published in the Netherlands from 1594 on. That it is the work of an eighteen year-old boy is nothing short of astonishing. "The 'Exertatio' may be looked upon as a showpiece, a special collector's item suitable for princes, nobility and wealthy burghers, to be coveted by all lovers of penmanship. Presented in a large format, its beautifully written title, and exemplars all set within imaginative, intriguing, and richly decorated borders, no writing-book had hitherto been such a form. An additional feature which will have made the book even more attractive for collectors was the fact that never before had a writing-master's book been reproduced in copper engraving. Quite apart from the aesthetic advantages or disadvantages this method entailed in comparison with woodcut, hitherto used for reproducing script, this was a technical first.... Add to this that until then the models in such a book had never yet been written in so many languages, seven in all, and each of them in its appropriate hand" (Croiset van Uchelen). "With the exception of Neudörffer's early experiments with etched lettering samples, Perret's book is the first intaglio writing manual" (Becker). Among its many marvels of the calligraphic inscriptions are a plate of mirror writing, and a calligram in the form of four mirrored hearts, braided in a single line of text.

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

In a census of extant examples, Croiset van Uchelen has located only four copies of the first issue, among the twenty-six copies of the book in public collections throughout the world (Amsterdam University Library; Sächsische Landesbibliothek, Dresden; British Library; Victoria and Albert Museum). Apart from the fact that the plates in the first issue are unnumbered, printed before the addition of roman numerals, the text exhibits numerous differences from later issues; Croiset van Uchelen has identified more than sixty points, mostly of errata, which were later rectified, beginning with the first word of the title. In addition to changes in spelling and line-breaks, there are other corrections, such as a small panel in the border of the title-page, which in the first issue identifies the engraver Cornelis de Hooghe as "Bredanus Sculpsit"--an error, de Hooghe having been born in The Hague and not Breda. In later issues, the statement is replaced with the words "Sculptor Literarum."

Very soon after, the sale and exclusive distribution of the book was contracted to Christopher Plantin, and a privilege leaf was added to copies of it, both in letterpress and in engraved form. Croiset van Uchelen identifies as the second and third issues of the book those copies which include the two versions of the privilege. The fourth issue consists of copies in which the text is fully corrected, but which do not contain the privilege leaf. Croiset van Uchelen speculates that Perret distributed copies of the first issue himself, and that Plantin insisted on correcting the faults of this first "varies" edition before releasing it under his imprint.

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

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

These anomalies suggest that we are dealing with a very early transitional issue, before the work was perfected to Plantin's satisfaction. A noticeable variation in the strength of the impressions throughout this copy--some plates dark and emphatic, some silvery--would be consistent with this reading. Intermittent light soiling, occasional expert mends (several plates renewed at margins); a fine copy. The Princes Liechtenstein copy, ex-libris Liechtensteinianis.

[Antwerp], 1569.

\$28,000.00

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

- 24 **(PIAZZETTA) Tasso, Torquato. La Gerusalemme liberata.** Con le figure di Giambattista Piazzetta. (xxiii, 1, 512, 4)pp. Etched and engraved allegorical frontispiece, portrait of Maria Theresa, and 20 plates hors texte, all designed by Piazzetta, as are the 40 culs-de-lampe (20 framed headpieces and 20 tailpieces) within the text. Ornate letrines. Lrg. folio. Contemporary full vellum over boards (slightly chafed at edges). Pastepaper endpapers. First edition, first issue (indicated by alternating border designs around the plates). One of the greatest books of the eighteenth century. "The publication of Torquato Tasso's epic poem, 'La Gerusalemme Liberata,' by Giovanni Battista Albrizzi (1698-1777) is the supreme achievement of Venetian eighteenth-century book production. Andrew Robison has drawn attention to a copy of the prospectus issued by Albrizzi in The Pierpont Morgan Library, in which the publisher declares; 'Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavored to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated painter Piazzetta, and incised in coppers by the most talented engravers. This printing will satisfy not only the poets, but also the painters, and the sculptors; and I expect that so many, and such fine ornamentalions may never again be seen in any book'" (Knox). "Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books--the 'Gerusalemme Liberata' which he brought out in 1745. Like most of his enterprises this too was designed for an international public. It was dedicated to the Empress Maria Theresa, whose taste for the luxurious is well attested by the decorations carried out during her rule at Schönbrunn, and the list of subscribers provides a glittering series of names from all over Europe as well as the more familiar connoisseurs and artists in Venice itself such as Marshal Schulenburg and Consul Smith, Rosalba Carriera and Pellegrini. For this book Piazzetta produced some seventy drawings; the dramatic ones show that inability to tell a heroic story which is apparent in many of his paintings, but the pastoral compositions with their elegantly posed shepherds and other country-folk about their ordinary pursuits have some of the quality of Boucher, those Piazzetta's world is much less artificial. The book was in fact a success in France"(Haskell). Eighteenth-century engraved armorial ex-libris Principe Pignatelli.; ex-libris Peter A. Wick. A handsome copy. Venezia (Stampata da Giambattista Albrizzi Q. Girol.), 1745. \$22,500.00
Morazzoni 256; Lanckoronska 54; Knox, George: Piazzetta. A tercentenary exhibition of drawings, prints, and books (Washington, 1983), p. 168; Haskell, Francis: Patrons and Painters: Art and Society in Baroque Italy (New Haven, 1980), p. 335f.
- 25 **POESIE PER LE NOZZE SOLENNI DELLA NOBIL DONNA ANDRIANA BARBARO COL NOBIL UOMO NICOLÒ FOSCARINI. Poesie per le nozze solenni della nobil donna Andriana Barbaro col nobil uomo Nicolò Foscarini.** Dedicate a Sue Eccellenze Giovanni Barbaro, fratello, e Chiara Barbarigo Barbaro, cognata della Sposa. **Bound with:** Poesie per le fauste nozze della Nobil Donna Andriana Barbaro col Nobil Uomo Nicolò Foscarini. Dedicate a S.E. Procuratessa Cecilia Emo Barbaro, madre della Sposa. 2 vols. bound in 1. [I:] lxxx pp. Frontispiece, title-page vignette, and 14 cul-de-lampe illustrations. [II:] lxxii pp. Title-page vignette, printed in blue, 13 cul-de-lampe illustrations (some signed Zatta, after B. Crivellari, F. Magnini, et al.). Folio. Very fine contemporary Venetian brown morocco, the covers richly gilt with arabesque floral lozenges within wreaths and cornered borders, the spine gilt in six compartments. A.e.g. Fitted cloth chemise and slipcase. Both printed on heavy laid paper, with large margins. The first work is stated in the Saks catalogue to have been printed by Albrizzi; the second carries the imprint "Nella Stamperia di Antonio Zatta" at the end. The verses include one by Lord Wardword, in rather exotic English. Ex-libris John Saks, W.R. Jeudwine, Peter A. Wick. A magnificent volume. Venezia ([Albrizzi/] Antonio Zatta), 1766. \$9,500.00
I: Morazzoni 298; Saks 174 (this copy); II: Morazzoni 298; Lapicciarella 87; Saks 174 (this copy)
- 26 **RODRÍGUEZ, CRISTÓBAL. Bibliotheca universal de la polygraphia española.** Compuesta por Don C. Rodriguez, y que de orden de Su Magestad publica D. Blas Antonio Nassarre y Ferriz. (4), xxvii ff., (72)pp., engraved title-page, 5 engraved half-titles, 123 engraved plates (2 double-page; 2 folding). 39 engraved text illus., numbered IXXXIX. The plates, including engraved title, five half-titles, and three series printed on both sides of the leaves, are irregularly numbered: 1, 11, 33, 34, 36-38, 53-93, [94-105 not numbered, on six leaves] 106, [107-117, numbered 1-4, 1-7 on six leaves] 118-125, [126-137, numbered 1-12, on six leaves] 138-181. Folio. Contemporary Spanish mottled calf (head and foot of spine slightly split at hinges; a few scrapes). First edition of the earliest Spanish treatise on palaeography, published by order of Philip V. "Cotarelo y Mori... has some very harsh things to say about Rodriguez and his publication. Nevertheless, he is forced to concede its importance as the first work of its kind in Spain. It is typical of its period in focusing on a national hand. It is also a splendidly produced book" (Victoria and Albert). Short tears in the front flyleaf and title-page at gutter; intermittent light wear. Madrid (Antonio Marin), 1738. \$9,500.00
Bonacini 1543; Victoria and Albert 218; Cotarelo y Mori 943 (incorrect collation); Palau 272808; Aguilar Piñal VII.1119 (incorrect collation); Mateu Ibars p. 59; Heredia 3498

- 27 **SAMPAIO, FRANCISCO COELHO DE SOUSA E. Preleções de direito patrio público e particular....** 2 vols. in 1. xiv, 202pp.; xv, 202pp. Engraved frontis. portrait of João VI, King of Portugal. Lrg. 8vo. Contemporary full dark red morocco, richly gilt, covers with the arms of João VI, King of Portugal, within floral borders and corner-pieces, the spine gilt in compartments with urns and garlands; edges gilt sprinkled. Bound with: Sampaio, Francisco Coelho de Sousa e. *Observações a's Preleções de direito patrio público e particular....* (10), 91, (1)pp. Lisboa (Na Impressao Regia), 1805. João VI (1769-1826) reigned 1816-1826. Coimbra (Na Real Imprensa da Universidade), 1783. \$4,500.00
- 28 **SCHWANDNER, JOHANN GEORG VON. Joannis Georgi Schwandneri, Austriaci Stadelkirchensis dissertatio epistolaris de calligraphiæ nomenclatione, cultu, præstantia, utilitate.** Folding engraved frontis., title, (8)ff., 159 engraved plates (14 double-page; 1 large folding). Folio. Contemporary Austrian calf, the spine gilt in compartments (small chip at foot). "First and only edition. The engraver Johann Caspar Schwab (1727-ca. 1810) signed only the frontispiece ('Calligraphia Latina'). Schwandner was the Librarian of the Imperial Library in Vienna, and wrote the short text extolling the history and value of fine calligraphy. The introduction to the 1958 facsimile edition notes that Walter Schatzki had recorded a manuscript note by Schwandner in a copy of this book stating that the elaborately decorative penwork of initials, flourishes, cartouches, and one large equestrian portrait that comprise the plates was executed by Ferdinand von Frieslaben" (Becker). Front flyleaf with early mend; a fine copy, with contemporary ownership inscription. Viennæ (Ex typographeo Kaliwodiano), 1756. \$12,000.00
Bonacini 1663; Becker: Hofer Collection 171; Berlin 4908; Doede 172; Jessen 2359; Jammes 59; Hutton 76; Graesse, VIII.468
- 29 **VELDE, JAN VAN DEN. Spiegel der schrijfkonste in den welcken ghesien worden veelderhande gheschriften met hare fundamenten ende oderrichtinghe wtghegeven.** Engraved title-page (designed by Karel van Mander, engraved by Jacob Matham), second engraved title-page (in Latin), engraved portrait of the author (by Jacob Matham), 50 (of 54) engraved calligraphic plates; 22pp. letterpress text (signed A-E2, F1) with 17 engraved illus. Oblong folio. Full vellum over boards, both covers with blindstamped crests within ruled fillets and small cornerpieces. Modern fitted cloth slipcase and chemise.
An uncut large-paper copy of one of the most beautiful of all writing books. "Apparently without the slightest difficulty Jan van den Velde executed every style of writing with an unparalleled virtuosity which is really astounding. He stands out as a master in the making of letterforms in any conceivable shape, but he also shows himself a great decorative artist in his inimitably complicated, yet always tasteful and harmonious, scrolls, and finally as an able draughtsman of sometimes whimsical, sometimes bizarre, but always lively figures of humans and animals which ornament his calligraphy. The 'Spiegel' owes much to the ability of the engraver, Simon Frisius, who translated van den Velde's art into the medium of the copperplate. The calligrapher praised him lavishly for it" (Verwey). "Van Mander's design for the title is in the Rijksprentenkabinet, Amsterdam, as are van den Velde's original penned models for this celebrated book. Simon Frisius (ca. 1580-1629) engraved the writing samples; he had previously done the same for Guillaume Le Gangneur. First published in Rotterdam by Jan van Waesberghe in 1605, the 'Spiegel' was soon translated into Latin and French editions and was reprinted several times. The plates were taken over in turn by two Amsterdam publisher-printsellers, Cornelisz Claesz. and Wilhelm Jansz. Blaeu, who added his engraved imprint to the bottom of the title-page for this edition of ca. 1609" (Becker). "Following Mercator's treatise, van de Velde's copy-book... is usually considered the most important work on calligraphy to be printed in Holland. Van de Velde's scripts are a link between the Italienn-bastarde letters seen in the Frenchmen Materot and Barbedor and the eighteenth-century English round hand. Van de Velde enjoyed considerable fame as a calligrapher; one of his sons was the renowned artist Jan II" (Baltimore). This copy lacks four plates. The letterpress, though with one leaf less than the Hofer copy, is complete, having been reset in a different issue containing the same texts and cuts. Imposing in its dimensions, this copy measures 308 x 373 mm. (as compared with the Hofer copy's 237 x 340 mm.). The plates are bound first, in a variant sequence (including the second title-page within the body of the plates). The text, mounted on stubs at the end, is of more conventional dimensions, though these leaves (all uncut) vary in height to some extent, one from the next. Occasional very unobtrusive wear and expert mends; in general remarkably fresh and bright; a superb copy. Amsterdam (Bij Willem Iansz. inde vergulde Zonnewyser), [ca. 1609]. \$35,000.00
Cf. the following, citing this and the Rotterdam 1605 edition: Bonacini 1931; Berlin 5010-12; Becker: Hofer Collection 100; Ekström p. 38f.; Hollstein: Dutch and Flemish, VII.21 no. 30; Victoria and Albert 99; Marzoli 67; Baltimore 91; Jammes 12; Verwey, H. de La Fontaine: "The Golden Age of Dutch Calligraphy" (in: Litteraræ Textuales IV [1976], p. 69ff.); Ackley, Clifford S.: Printmaking in the Age of Rembrandt (Boston, 1981), no. 26
- 30 **VELDE, JAN VAN DEN. Thresor litteraire, contenant plusieurs diverses escritures, les plus usitées és écoles francoyses des Provinces unies du Pays-bas.** Engraved title-page, 11 engraved plates by Gerardus Gauw. Lrg. 4to. Contemporary vellum over boards; author and date of publication handsomely calligraphed in ink on front cover. The

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

[Haarlem] (pour M. D. V. Horenbeeck), 1621.

\$9,500.00

Bonacini 1927; Berlin 5020.2; Ekström p. 40; cf. Becker: Hofer Collection 101 (note)

- 31 **VESPASIANO AMPHIAREO, DA FERRARA. Opera di frate Vespasiano Amphiareo da Ferrara**, dell' Ord. minore conventuale, nella quale s'insegna scrivere varie Sorti di lettere, e massime vna lettera bastarda da lui nuouamente con sua industria ritrouata, la quale serue al cancellaresco, & mercantesco : poi insfgna [sic] a far l'inchioistro negrissimo ... , ancora à macinar l'oro, & scriuere con esso ... , parimente a scriuere con l'azuro ... : aggivntovi di nuovo dve bellissime alphabeti di maiuscole, che nell'altre impressioni non sono più stampati. (56) (of 57)ff. Becker cites an unsigned leaf following D8 which is not present in this copy, correcting an anomalous initial. Lrg. oblong 8vo. Modern full vellum. New slipcase (cloth, 1/4 calf).

First published as “Uno novo modo d'insegnar a scrivere et formar lettere di piu sorte” in 1548, the work was reissued under the present title in at least eighteen editions by 1620.

“His only printed work, Amphiareo’s manual is an important document in the development of the chancery cursive hand. Amphiareo’s use of loops and the joins connecting letters, commonly used in the mercantile scripts, anticipates Cresci’s models, and the latter’s claims to having originated a more speedy, flowing hand. Although he was an important scribe, little is known about Amphiareo. A Franciscan friar, born in Ferrara, he recorded in the dedication of the 1554 edition of this book that he had been teaching writing for thirty years” (Baltimore). Early ownership inscription at foot of title; contemporary annotations on final verso of letterpress; intermittent light wear; some ten leaves a little dog-eared at lower corner, at the end of the book.

Venetia (Apresso Marco Bindoni), 1596.

\$4,000.00

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