Catalogue 336

A Selection of Rare Books

Ursus Rare Books
New York City
1. Edwin Abbott ABBOTT

*Flatland: A Romance of Many Dimensions.*


One of 275 copies printed Monotype Univers on T.H. Saunders hot-press mould-made paper. Andrew Hoyem’s radical design and illustrations realize many implications of this satire about a two-dimensional world. Signed by Ray Bradbury. Scarce.

*Arion Press Checklist 7.*
2. Cosimo BARTOLI

Del modo di misurare le distanze, le superficie, i corpi, le piante, le provincie, le prospettive, & tutte le altre cose terrene, che possono occorrere a gli huomini, Secondo le uere regole d’Euclide, & de gli altri piu lodati scrittori.

[4], 141, [3] ff. Illustrated with 163 woodcut diagrams in text (two repetitions), of which six are full-page including a medallion portrait of the Author, plus two folding woodcut plates, title-page in an elaborate architectural frame with arms of the dedicatee Cosimo de’ Medici, and numerous woodcut historiated initials in two sizes. 4to., 228 x 170 mm, bound in original vellum, with remnants of four leather ties, with early ink author, title, and date on spine. In Venetia: Per Francesco Franceschi Sanese, 1564.

$ 7500.00

First Edition, Talleyrand’s copy, of this famous early illustrated manual on applied mathematics, used for measuring architectural elevations, heights and angles. Florentine polymath Cosimo Bartoli (1503-1572) drew on ancient and modern sources, including Euclid, Archimedes, Leon Battista Alberti, Ptolemy, Vitruvius, Juan de Rojas Sarmiento, and “Alberto Durero” (i.e., Albrecht Durer) inter alios, listed on the second leaf verso, for these instructions on using astrolabes, quadrants, and compasses for measuring distances, elevations, heights, and angles. Many of the illustrations show surveyors in the field, and objects in three-dimensional perspective. With four pages of square root charts in the final chapter followed by a handy index to the methods presented in the text, for instance, “how to measure the incline of a mountain with a quadrant,” and “how to draw buildings in perspective.”

Copious contemporary annotations in Italian and calculations throughout, by the same reader save for one note at the bottom of f. 49, in another early hand. Clearly this copy was used by a professional for the very purpose it was published. Vellum soiled, spine crack repaired and another small repair on rear cover, minor lacing on title-page from early ink, very minor marginal worming on first two and last two leaves. Final leaf (formerly used as pastedown) repaired.
PROVENANCE: Bibliothèque du Château de Valençay, the library of French diplomat Charles Maurice de Talleyrand-Périgord (1754-1838), armorial bookplate incorporating his motto “Re que Diou” on front pastedown; and twentieth-century bookplate with initials ABPM. A few contemporary ownership inscriptions cancelled in the same ink.

龍書大正
記喜大正
3. Theophilus Gottlieb Siegfried BAYER
*Museum Sinicum in quo Sinicae Linguae et Literaturae ratio explicatur.*

Two volumes bound in one. [22], 146, [2], 190; [2], 263, 263-372, [2] pp. Illustrated with 74 engraved plates of Chinese characters with many engraved characters and few illustrations in text. 8vo., 205 x 120, bound in contemporary calf, 5 raised bands, spine compartments and label gilt, in a new half dark blue morocco folding box. Petropoli [St. Petersburg]: Academiae Imperatoriae, 1730.

$ 7500.00

First Edition. According to Björn Löwendahl in his catalogue of the Löwendahl - von der Burg collection, *Museum Sinicum* “contains the first grammatical account of the Chinese language published in Europe.” Christoph Harbsmeier, Professor of Oriental Studies at the University of Oslo, explains that Bayer’s work “was the beginning of a great tradition of Chinese Linguistics in Russia, a tradition which was to have a very profound influence on modern linguistic developments in the People’s Republic of China […] Bayer’s introduction to his Museum Sinicum contains a most remarkable document: a detailed history of sinology from its beginnings to 1730.”

T.S. Bayer (1694-1738) was a Prussian born scholar who’s first work relating to China was published in Königsberg in 1718. It describes a much debated solar eclipse that occurred in China in 31 AD and its relationship to an event in the New Testament. The last nine pages of that work contain an introduction to the Chinese language which appears to be a summary of the present expansive work on the subject. Bayer became keeper of Greek and Roman Antiquities at the Imperial Academy of Sciences in St. Petersburg in 1726.

A very scarce book, with OCLC listing only 6 copies in America. The binding has been professionally restored, some inconsequential foxing, still an appealing copy.

4. William BLAKE

*Illustrations of the Book of Job.*

Engraved title and 21 engraved plates, executed by William Blake after his own designs. Folio, 420 x 275 mm, bound in contemporary blue paper covered boards, grey paper spine. London: Published by the Author, 1825.

$85,000.00

First Edition of Blake’s final masterpiece, his last completed prophetic book, and the last series of engravings completed before his death.

As is well known, most copies of this first edition are plagued with foxing. Copies tend either to be foxed or, if clean, they have been washed. This copy is unwashed and suffers from only some light scattered foxing. The first edition is comprised of three different issues: 150 copies on laid India paper (with the word “Proof”), 65 copies on French paper (with the word “Proof”), and 100 copies on English drawing paper (with the word “Proof” erased and watermarked “J. Whatman 1825”). The present copy is one of 65 copies on French paper.

After Blake’s illuminated books, the *Illustrations of the Book of Job* represent his most important achievement as a printmaker, “ranking with the supreme masterpieces of graphic art” (Ray, *Illustrator and the Book in England* 8). “Among [Blake’s] finest work are the illustrations to the *Book of Job* published in 1825. Blake had made a renewed study of the engravings of Marcantonio and Dürer, achieving a masterly technique and subtlety seldom conveyed in his earlier manner of the ‘dot and lozenge’ technique learned from Basire. The *Book of Job* plates were his last experiment in the combination of text and image. The page is dominated by the central engravings whose imagery is complemented by the designs in the margins, interwoven with texts either from the *Book of Job* in the Old Testament or other biblical passages” (British Museum Fact Sheet).

(Continued)
Throughout his life, Blake was obsessed by the story of Job; the present illustrations remain enduring monuments to this visionary artist, and **must be seen to be fully appreciated**. “Blake saw Job’s trials and eventual spiritual rebirth as parallels to the creative struggles of the artist. Above each image appears a quotation stressing Job’s submission to his trials. The borders of the prints, which include extra images and text, complement the main engravings” (Tate Gallery, *British Art 1500-1900*, Exhibition, May 2003).

As per a letter from John Linell Jr. to Bernard Quaritch quoted in G.E. Bentley’s *Blake Books* ‘At the time of the publication of the Job a certain number of copies of ‘proofs’ were stuck into books of paper in boards...’ of which our copy appears to be one of these. Although Linell goes on to say that ‘These copies have become more or less spotted through damp’, our copy suffers only from some minor foxing and the plates are sharp and clear. Binding renewed, otherwise and exceptional untrimmed copy.

Then a Spirit gazed before my face
the hair of my flesh stood up.
5. Carlo di BLASIS
*L’uomo fisico, intellettuale e morale.*

[4], 224, 108 pp. Illustrated with 2 frontispieces, 5 engraved plates, and various technical drawings in the appendix. 8vo., 250 x 175 mm, bound in contemporary green and black morocco-backed boards, with the original illustrated wrappers preserved. Milano: Tipografia Guglielmini, 1857.

$ 3500.00

A rare work by Carlo Di Blasis, an important teacher and writer on the technique, history, and theory of dancing. He was the first to codify and publish an analysis of the classic ballet technique in his *Traité élémentaire, théorique, et pratique de l’art de la danse* (1820). In 1837 Di Blasis was appointed director of the ballet school at La Scala, where he trained many of the most brilliant dancers of the 19th century. Carlotta Grisi and Fanny Cerrito studied with him as established stars.

Blasis is credited with creating the position of attitude with inspiration from Giambologna’s statue of Mercury; in this, the dancer’s working leg is raised and extended to the back but bent at the knee. He also discovered the technique for preventing dizziness while turning, called spotting, by which the dancer snaps his head around more quickly than the rest of his body, and so be able to maintain a focus on one “spot” and not become dizzy. Many of Blasis’s traditions and innovations, were handed down directly through his pupils and were also recorded in his second book, *The Code of Terpsichore* (1830). They still form the basis of classic dance training. A little edgeworn, overall an exceptional copy with the original wrappers bound in.

OCLC lists only two copies in the US, at Harvard and the New York Public Library.
6. **Marco BOSCHINI**  
*La Carta del Navegar Pitoresco.*


$ 9750.00

First Edition, an important work by this early Venetian connoisseur. It is one of the most influential works on Italian art of the seventeenth century, and that which placed the Venetian school of painting before all others (Benezit).

Marco Boschini (1613-1678) was a Venetian painter, engraver and art dealer whose most important client, Cardinal Leopoldo de’ Medici, commissioned him to purchase Venetian paintings for the Medici collection. Filippo Baldinucci (1624-1697) was placed in charge of the Tuscan school and Carlo Cesare Malvasia (1616-1693) the Bolognese school.

Boschini’s book is written in Venetian dialect and takes the form of a tour through Venice by the author and a companion, discussing in detail the art that they encounter. The conversation touches on the technique, the style and the regional flavor of the Venetian paintings at hand. The English pioneer connoisseur of Italian baroque art, Sir Denis Mahon, considered Boschini “the most remarkable writer in the minority (anti-classic) camp in Seicento Italy.” Magnificent copy.

7. Johann Theodor DE BRY and J. I. DE BRY

*Nova Alphati Effictio...*

Engraved title-page, 24 elaborately engraved plates of letters, all with grotesque Mannerist ornamentation. 4to., 325 x 212 mm, bound by Rivière in full crushed brown morocco, a.e.g. Frankfurt: [De Bry], 1595.

$17,500.00


The letters appear in uppercase and are embedded within elaborate ornamentation consisting of Biblical figures, nymphs, fauns, musical instruments, cherubs, birds, fish, flowers, splendid entrelacs and luxurious arabesques. These extravagant illustrations are characterized by a disintegration of reality, in which the forms have been redistributed in accordance with the fantasy of the De Bry brothers. The mixture of grotesque, classical and symbolic imagery executed with supreme artistic bravado elevates this work to the pinnacle of published ornamental alphabet books.

The rarity of this first edition is attested by the recent facsimile of it (Ravensburg, 1997). This copy had the engravings cut out and mounted during the nineteenth century on large *papier Hollande* in a folio format. However, the size of the cut-out sheets (195 x 150 mm) remains fully intact; the folio sheets measure 325 x 212 mm. Some insignificant spots to interleaved sheets, binding with minor rubbing to extremities. This copy lacks the two dedication leaves, which includes the text to the letter A on the verso of the second leaf. A desirable copy nonetheless.

PROVENANCE: Sir John Stirling Maxwell (1818-1878) with his private ex-libris, his sale Christie’s London 1958, Lot 59 and with the Nether Pollok “Arts of Design” ex-libris.

8. **John CASSIN**


viii, 298 plus 2 pp ads. Illustrated with 50 hand-coloured lithographs. 4to., 268 x 175 mm, bound in publisher’s brown cloth. Philadelphia: J.B. Lippincott, 1862.

$ 5750.00

First Edition in book form. The work was originally published in ten parts between 1852 and 1855. It was intended to complement the octavo edition of Audubon’s celebrated work “The Birds of America, from Drawings Made in the United States and their Territories.” The annexation of Texas and the addition of California and New Mexico to the United States had led to increased exploration and research in the South West.

“At first the Audubons were receptive...however, Cassin wanted shared credit on the title page and a free hand in correcting the errors of nomenclature of the elder Audubon, a touchy point with the sons. In the end, Cassin went on his own, although clearly following the Audubon format and also using J.T. Bowen as lithographer” (Reese).

9. CHINESE EXPORT GOUACHES
Two Albums of 29 Chinese Gouaches on pith paper.

Illustrated with 17 gouaches on pith paper ranging in size from 145 x 244 mm to 174 x 300 mm, each with tissue guard and ornamental gold foil border, mounted on thick paper stock. Oblong folio, 260 x 355 mm, bound in an elaborate Romantic French full tan calf mosaic binding, elaborately stamped in gilt, with geometric panels painted by hand, silk label in the center stamped “Album” in gilt, gilt foil inside dentelles, wood panel patterned endpapers, a.e.g. [Canton: ca. 1840]. WITH:

Album of Twelve Chinese Gouaches on pith paper. Illustrated with 12 gouaches on pith paper ranging in size from 174 x 285 mm to 193 x 306 mm, each with tissue guard and ornamental gold foil border mounted on thick paper stock. Oblong folio, 255 x 360 mm, bound in a Romantic French full purple morocco binding, elaborately stamped in gilt with hand painted silk inlays of natural history scenes and three gentleman playing a board game, gilt foil inside dentelles, pastedowns painted in deep blue with gold ornamental boarders, a.e.g. [Canton: ca. 1840].

$ 40,000.00

Two albums of Chinese Export paintings of high quality, luxuriously bound for a French patron who most likely commissioned the gouaches. The first album depicts three courtly portraits, a fully realized interior scene of a woman and a man playing go with a third woman looking on, followed by a series of twelve gouaches showing the tea trade from its planting, harvesting, transportation to the ports and eventual sale to a Western merchant. The second album presents two court scenes, followed by depictions of street scenes that include images of a hat maker, net maker, a theatrical performance, rice seller and several characters more difficult to identify.

The present two albums are unusual and exceptional for a number of reasons. First and foremost, the high quality of the painting, which, as in most examples, was likely done by several hands. The courtly attire is well achieved with gilt highlights and tight brushwork in the ornate flowing costume of the dignitaries. The depictions of the tea trade in the first album demonstrate a mastery of perspective showing landscapes of the planting fields, architectural elements and interiors inhabited by pickers,
labourers and merchants. The street scenes in the second album achieve an engaging composition as they provide the sense of a bustling street populated by Chinese characters with expressive, individual faces.

Although examples on Western paper are considered more luxurious, the size of the pith paper sheets in both albums is larger than most examples, as the delicate process of making pith paper rendered larger sheets difficult to make. The albums are preserved in deluxe French Romantic bindings, the second binding with the painted onlays was most certainly commissioned specifically by the collector for the Chinese content. Also the gold foil borders in lieu of the blue silk borders which normally surround pith paintings adds to the sense of luxury.

In recent times albums such as these, due to their decorative properties, have been broken up to sell as individual plates. Having remained in albums and unexposed to sunlight, the gouaches are fresh and vibrant, often appearing to float off the page. A few unobtrusive cracks in the pith paper, the bindings in beautiful condition, overall fine.

De Triumpha Antwerpen,
10. **Pieter COECKE VAN AELST**

*De seer wonderlijke, schoone, triumphelijke Incompst, van den hooghmoegenden Prince Philips, Prince van Spaignen, Caroli des vijfden, Keysers sone* [The Triumph of Antwerp].

By Cornelius Graphaeus (Scribonius). [56] ff. Illustrated with 31 woodcut illustrations by Pieter Coecke van Aelst comprising: 19 full-page including half-title and privilege borders, 3 double-page, and 4 in-text (2 double-page, including one folding), all in contemporary hand-colouring; and 4 full-page and one in-text black and white plans. 4to., 276 x 190 mm, bound in Dutch 18th-century speckled calf with gilt armorial device of Aaron Joseph de Pinto on both covers framed by gilt triple fillet and roll border, spine in seven compartments with raised bands, gilt extra, board edges gilt, marbled endpapers and blue edges. [Antwerp: Pieter Coecke van Aelst for Gillis van Diest, 1550.]

$ 45,000.00

Rare First Edition of this hand-coloured fête book celebrating the entrance of Philip II into Antwerp on September 10, 1549. The thirty-one woodcuts were designed and published by Pieter Coecke van Aelst, court painter to Charles V. In all, 21 *arcs de triomphe* were financed and built by the city, with five erected by foreign merchants from Germany, Spain, England, Florence, and Geneva, plus elaborate *tableaux vivants* staged in open-air theaters decorated in tapestries, stucco, and trompe l’œil. There were 895 carpenters, 234 painters, and 498 workers employed to create the grand passage, with the city of Antwerp alone spending 130,000 ecus on the magnificent project (Vinset). **Hans Vredeman de Vries, Antonio Palermo, Jan Mandijn, Frans Floris, and Lambert van Noort** were among the artists who contributed to “one of the most impressive festive celebrations ever held in the Low Countries” (Bussels, p. 10).

Coecke’s taste for architectural detail is on full display in these delicate woodcut illustrations of arches and theaters, Fontainebeau-like structures, in this copy embellished with subtle contemporary hand-colouring in red, blue, pink, green, stone gray, and orange. “Coecke’s book is among the first to illustrate this hybrid Netherlandish approach to architecture” (*Grand Design*, p. 107), combining Florentine classicism, Renaissance strapwork, and Mannerism.

*(Continued)*
De Triumphe van Antwerpen was also published in Latin and French in 1550 with the same illustrations. The various translations seem to have been simultaneously published and priority cannot be established, though it is notable that both the author and artist were Flemish, the language of this printing. However, Landwehr states that the Dutch was translated from the Latin text. OCLC finds only four copies of the Dutch version in the U.S. (University of Pennsylvania, Brown, National Gallery, Boston Athenaeum). Final leaf (O4) laid down.

PROVENANCE: Aaron Joseph de Pinto (1710-1758), wealthy Amsterdam merchant of Jewish/Portuguese origin, de Pinto sale in 1785 at Jan Willem Smit; Museum Kunstniverheid, stamp to front fly-leaf.

De geheel hoogte. 1 f. voeren.
De diepte. 1.
De diepte. C.X.V.
11. **Miguel COVARRUBIAS**  
*Pageant of the Pacific.*

Contents include four lithographed maps measuring 630 x 960 mm, two lithographed maps measuring 480 x 630 mm, 12 pp pamphlet of descriptive text, original wood dowel all housed in the original screen-printed portfolio.  
[San Francisco]: Pacific House, 1940.  

$ 5000.00

First Edition. A rare complete set of these lithographic reproductions of Miguel Covarrubias’s six cartographic murals for Pacific House at the Golden Gate International Exposition of 1939 and 1940. The four larger maps represent the murals in the main hall that measured 15 x 24 feet;
Peoples of the Pacific, Flora and Fauna of the Pacific, Art Forms of the Pacific Area and Economy of the Pacific. The two smaller maps depict the murals for the main entrance measuring 9 x 13 feet; The Native Means of Transportation and Native Types of Dwellings. The prints faithfully reproduce the colourful pictograph laden maps centered on the Pacific.

Miguel Covarrubias (1904-1957) was an accomplished artist and burgeoning anthropologist when he was commissioned to create the murals. Drawing from both disciplines the results were at once graphically stimulating and informative. Some edge wear, overall bright and clean, complete with the original text, wood dowel and portfolio. Rare thus.

12. **Joanes DAVID**

*Christeliicken waerseggher in 100 Vraegen ende Antwoorden Voorgestelt door den e.p. Joannes David.*

Contents include a mounted engraved title and 100 mounted plates [plate size 155 x 90 mm]. Small 4to., 182 x 153 mm, bound in contemporary calf. T’Antwerpen: Met Beelden verciert door Joannes Galle, ND [1630?].

**WITH:**

DAVID, Joanes. *Christeliicken waerseggher, de principale stucken van t’Christen geloof en leuen int cort begrijpende Christeliicken waerseggher; Schild-wacht tot seker waerschouwinghe teghen de valsche waersegghers, tooveraers, en derghelijke ongoddelyckheyt; Schild-wacht tot seker waerschouwinghe teghen de valsche waersegghers, tooveraers, en derghelijke ongoddelyckheyt; Schild-wacht.* [14], 372, [4]; xxxvii, [10] pp. Illustrated with engraved title and 69 of 100 engraved plates. Small 4to., 205 x 145 mm, bound in old vellum. T’Antwerpen: Inde Plantijnsche Druckerije, by Ian Moerentorf, 1602.

$ 3500.00

A complete copy of this rare and attractive emblem book, in the version issued without text, accompanied by an incomplete copy of the version published by Plantin with the text. This text version has an extra part with a particularly splendid illustrated title page. The illustrations, many of which are quite surreal, are by Theodore Galle (1571-1633), although those in the version without text were presumably copies made by his son, Jan (1600-1676), whose name appears on the title-page. The text version lacks 11 text leaves in addition to the 31 plates mentioned above. Generally good copies of both, spine worn on Ad. 1.

PROVENANCE of Ad. 1: Early ownership inscription on front past-down. Bibliotheque Schorsch, with armorial bookplate on front pastedown.

13. Gerald DE GAURY  
*A Saudi Arabian Note Book.*

[8], 50 pp. Illustrated with 39 black and white photographic plates, plus a map and 2 fold-out genealogical tables. 4to., 234 x 170 mm, bound in publisher’s black and blue designed wrappers in a new blue cloth folding box. Cairo: Imprimerie Misr., 1943.

$ 8500.00

First Edition. A rare photo book and guide to Saudi Arabia authored by British officer and Arabist, Gerald De Gaury. De Gaury (1897 - 1984) was granted permission by Ibn Saud to visit the closed country and he became one of the rare British visitors to Riyadh at that time. As stated in the foreword: “Photography is still unwelcome to many of the inhabitants, and it was only after receiving special permission that the photographs in this book were taken.” Worldcat finds two copies in the U.S. at NYPL and Georgetown. A near fine copy.
14. Jean DUBREUIL
La Perspective practique.

Contents include title, added engraved title, 9 ff of dedication, preface and instructive table, followed by 150 full page engraved plates with letterpress text on the verso of each plate describing the facing plate. Paris: Chez Melchoir Tavernier, 1642. BOUND WITH:


$ 12,500.00

Ad1: First Edition of this classic text on perspective. Jean Dubreuil’s (1602-1670) La Perspective practique would go on to be enlarged by two volumes in 1647 and 1649 and be republished numerous times in both French and English. The work contains 150 strikingly modern plates illustrating perspective as related to geometry, architecture, interiors, landscape and painting. “His work on perspective is probably the most influential ever published expressly for the use of a lay audience.” (Millard, French Books).

Ad2: First Edition. Another important work on perspective, this one authored by the mathematician and instrument builder in the service of the French Court, Jacques Aleaume (1562-1627). Aleaume emphasizes the role of perspective as a technical science as opposed to a creative art with clear illustrations demonstrating ways to determine the perspective field, sight lines and perspective points. The manuscript for the work remained unedited at the time of Aleaume’s death, a task eventually taken on by Debreuil resulting in the present work. A fine copy of two complimentary works on the subject, bound in a contemporary armorial binding (spine expertly renewed), with an excellent provenance.

PROVENANCE: Louis Treslon-Cauchon dit Hesselin (1602-1662), an important figure in the court of Louis XIV, being the master behind the ballet productions at Versaille; Arnaud de Vitry, with his abstract bookplate bound in after the front fly-leaf.

Millard, French, no.’s 3 & 63.
15. **EAST ASIA**


Five volumes. I: [2], LXXXVI, 350 pp., illustrated with 17 colour folding maps, 16 black and white photographic plates, plus a folding map in rear pastedown pocket. II: [2], CCIV, 370 pp., illustrated with a colour reproduction of woodcut by Shimbi Shoin, 15 colour maps (of which 10 folding), and 5 black and white photographic plates. III: [2], X, 488 pp., illustrated with a colour reproduction of a woodcut by Shimbi Shoin, 27 colour maps (25 folding), and 5 black and white photographic plates. IV: [2], xviii, CXXIV, 414 pp., illustrated with a colour reproduction of unidentified woodcut, 22 colour maps (21 folding), 8 black and white photographic plates, plus a folding map in rear pastedown pocket. V: xxx, 519 pp., illustrated with 20 colour maps (14 folding), 6 black and white photographic plates, plus folding map in rear pastedown pocket. Additional photographic illustrations throughout text. 8vo., 105 x 158 mm, bound in publisher’s terracotta limp cloth. Tokyo: The Imperial Japanese Government Railways, 1913-1915, 1917.

$ 3500.00
First Editions, a complete set. A series of thorough guide books in English printed at the Tokyo Tsukiji Type Foundry for travelers from Europe and America, tourists as well as “business men and capitalists” (Preface, vol. I). A newly opened trans-continental passage via Siberian and Manchurian Railways paved the way for this guide book series, which began in 1908 with dispatches of “experts” to Chosen, China, Manchuria, India, and the South Sea Islands to gather information.

The guide books are filled with practical information; large folding maps; historical notes; directions from various locations like Australia, North America, and Suez; useful phrases in English, Russian, Chinese, and Japanese; and many illustrations of sites. Fifth volume ex-library with neat markings on spine, library bookplate, stamp on title-page and first page of Preface, and library card at back. Hinge cracked in vol. IV yet a fine set.

16. **Luis FERNANDEZ**  
*Tratado Instructivo, y Práctico sobre el Arte de la Tintura: Reglas Experimentadas y Metódicas para tintar Sedas, Lanas, Hilos de todas clases, y Esparto en rama.*

xxx, 250 pp. Illustrated with 13 full-page copperplates, including the final large folding copperplate. Folio, 286 x 196 mm, bound in full Spanish limp vellum, title lettered in brown ink on spine. Madrid: En la Imprenta de Blas Roman, 1778.

$ 7750.00

First Edition. A Spanish manual for the dyeing of fabrics in the textile industry in late eighteenth-century Madrid. The text discusses in precise detail the treatment of silks, wools, and yarns; the preparing of the textiles; and the steps in the progression of dying— with in-depth instructions given for the methods and natural pigments required to achieve the proper hue and density for a desired colour.

The copperplates demonstrate the principal operations used at the Madrid Royal Factory for dying fabrics, with workers engaged in the specifics of dying, and the equipment needed to execute the colouring process. The final large folding copperplate depicts the layout of the factory floor with all the steps being performed.

Don Luis Fernandez, born in Toledo and a resident of Valencia, became a master dyer (Maestro Tintorero) in Madrid and was appointed Director of La Real Fabrica (the Royal Factory). Some brown spots to vellum binding, overall, text, plates and binding in immaculate condition. No copies at auction as listed in ABPC.

Palau Dulcet V, 296, 87929. BL STC 18th-C. Spanish F45. *Bibliotheca Tinctoria* 371 (“An 18th-century Spanish theoretical and practical handbook on dyeing, among the first printed there”).
17. Johann Bernhard FISCHER VON ERLACH

*A Plan of the Civil and Historical Architecture, in the Representation of the Most noted Buildings of Foreign Nations...*


$18,500.00

A fine copy of the English translation, very rare thus. Fischer von Erlach’s engraved architectural history of the buildings and monuments of different ages and civilizations provided the first comparative pictorial study of world architecture. First published in Vienna in 1721, this is the second edition in English, issued at the expense of the translator Thomas Lediard, following the first edition of 1730 (see below for rarity). All the superb engravings were based on Fischer’s own drawings, and were executed by many of the great names in German Baroque illustration, i.a., J.A. Delsenbach, J.U. Kraus, C. Engelbrecht, J.A. Pfeffel, B. Kenckel, and C. de la Haye.

Fischer von Erlach (1656-1723) was celebrated in his own day as one of the foremost Austrian architects and was almost exclusively responsible for the major advances made in Austrian Baroque architecture. He begins his architectural history with Solomon’s Temple (as reconstructed by Villapando) and traces the development of architecture via illustration through Babylon and Egypt to the Greek and Roman classical periods, and finally to Stonehenge and the Isola Bella on Lago Maggiore. The next section illustrates major monuments of Arab, Turkish, and Oriental design. The fourth part is devoted to Fischer’s own time and includes several impressive engravings of buildings he designed, including the Prince Eugene and Trautson Palaces, Schönbrunn, and naturally the Karlskirche in Vienna. The final section contains thirteen plates of ancient Egyptian, Grecian, and Roman urns and vases.

The two English editions are scarce, with the only recorded copies of the 1730 edition being in English institutions: at RIBA, the V & A, and Eton Collge. OCLC lists copies of our second 1737 edition at U. of Illinois, Washington U., and Oberlin. ABPC lists only one copy, and that with only 85 plates. Professionally rebacked, a fine copy of this highly influential work.

Harris, *British Architectural Books* 228. ESTC T95720.
18. **Domenico FONTANA**

*Della Trasportazione dell’ Obelisco Vaticano.*

108 (i.e., 110), [4] ff. Illustrated with an engraved title-page, an engraved portrait frontispiece of Fontana, and 38 engraved plates continuously foliated, of which three are double-page and folding, mostly by Natale Bonifacio. Folio, 394 x 260 mm, bound in recent Italian half vellum, eighteenth-century Italian pastepaper boards. Rome: The Vatican Press, directed by Domenico Basa, 1590.

$ 22,500.00

First Edition to record one of the most challenging technological feats of the Renaissance: the moving and erecting of the Vatican obelisk in front of St. Peter’s Cathedral, Rome. The illustrations are based on drawings by Fontana, engraved by Natale Bonifacio. These often-reprinted engravings were executed by Natale Bonifacio after Giovanni Guerra whose preparatory drawings for this work survive (at Paris).

This thirteenth-century BC Egyptian obelisk was brought to Rome by Caligula in 37 AD where it was installed as the centerpiece of the Gai et Neronis Circus. Relocated by Fontana in 1586 to the Vatican it was the first monumental obelisk raised in the modern period, and it is the only obelisk in Rome that has not toppled since classical Roman times.

Slight differences between copies have been noted, but so far no priority has been determined; the present copy has the following characteristics: f. D3 is signed D2 and corrected in contemporary ink manuscript; f. G3v has the paste-on cancel at line “G”; neither of the superfluous engravings of the catafalque of Sixtus V (dated 1591) is present (cf. Fowler catalogue). Binding with soiling, internally fresh and clean, overall, a beautiful copy.

19. Giorgio FOSSATI
Raccolta di Varie Favole delineate, ed incise in Rame.

Six volumes in two. [16], 44; [16], 48; [8], 76; [8], 59; [8], 59; [8], 36 pp. Title-pages in vol. I with engraved ornamental borders printed in red. Illustrated with 3 engraved headpieces and 216 engraved plates, printed in red, green, blue, brown and black. 4to., 295 x 205 mm, bound in full Venetian contemporary vellum boards. Venice: Carlo Pecora, 1744.

$ 47,500.00

First Edition of one of the most sought-after Venetian eighteenth-century colour-printed works. The two hundred plus engravings are printed in the following colour inks: blue, olive green, sepia, madder rose, chocolate brown, yellow brown, Payne’s grey, reddish brown, cadmium orange, black and blue-grey.

This scarce Venetian edition of classical fables with coloured engravings was designed and executed by the architect Giorgio Fossati. Birds, beasts, plants and humans are placed in Venetian pastoral or architectural settings. The latter are especially noteworthy and reveal the practiced hand and eye of their author; in plate XXXIII (“The Gentleman and the Ape”) the grand illusionistic stage setting recalls the work of the Bibiena.

Fossati (1705-1785) specialized in books with illustrations printed in colour. The colour-technique he employed involved no overprinting or mixing, just pure colour printed on heavy white Italian paper giving his books an extravagant Venetian character. Fine copies in contemporary Venetian bindings are very rare on the market. This is a fresh, fine and attractive copy in its contemporary Venetian binding.

PROVENANCE: With later bookplate bearing a crossed monogram “L.L.” surrounded in each corner by the emblem of medicine (a serpent entwining the staff of Asclepius).

20. **Pierre FOUQUET**

*Afbildingen van de wyd-vermaarde koopstad Amsterdam, benevens des zelvs voornaamste gebouwen en gezigten, alle naar het leeven getekend.*

Comprised of 102 full-page engraved plates, including a large plan of Amsterdam and 99 engraved views of the canals, streets, market scenes, buildings, churches, and town squares of Amsterdam, plus 2 extra views of Amsterdam from the 1783 series laid-in at back of volume. Oblong folio, 358 x 504 mm, bound in contemporary three-quarter Dutch dark-brown calf, original blue paper over boards. Amsterdam: [ca. 1780].

$30,000.00

Spectacular Suite of views of eighteenth century Amsterdam in the original, unfolded state. Printed on special thick paper. These views are not only the finest visual record of the architecture of Amsterdam at the time, but they are also among the most artistic views produced in the eighteenth century of any city. The engravings offer a finely-detailed, encyclopedic summary of Amsterdam architecture; each of the scenes incorporates Dutch inhabitants plying their trades and performing daily routines, transforming the album into a unique record of contemporary life in Amsterdam.

These engraved views were issued before the addition of text and, most importantly, in the original unfolded format. Printed on deluxe, thick paper, these often-exceptional townscapes and landscapes were initially printed and sold as individual prints. The first in the series to be issued were those engraved by Paul van Liender and Simon Fokke after drawings by the renowned Dutch artist Jan de Beyer (1703-1780), known for his drawings of towns and buildings in Holland, Belgium, and Germany. These are dated in the plate legend 1760 and 1762; in our suite they are seen in plate numbers: 2, 4, 5, 10, 11, 12, 15, 30, 34, 42, 43, 44, 45, 50, 52, 53, 61, & 72.

Complete sets of these views are rare; no copies listed at auction by ABPC. OCLC records nine copies (3 in USA: NYPL, Harvard, Trinity College CT; 4 in UK: Cambridge University, British Library,
Victoria & Albert, and National Art Library; 2 in Holland: Bibliotheek Universiteit van Amsterdam, and Twente University in Enschede, Holland. Our copy does not have the words “HET YE” printed in the foreground of the map, as NYPL, Harvard, Amsterdam, and Twente University do have in their copies. Thus, it can be postulated that our copy represents an earlier issue. Our volume is lacking the general title-page and table on contents… never present in this contemporary bound volume. Laid-in at back are plates 20 (“Gezicht na de Leydsche Poort”) and 34 (“Het Stads nieuwe Werk-huys”) in impressions from the 1783 edition. Throughout very fine impressions.

21. **Charles FUCHS**

*Hamburgs Neubau: Sammlung von Façaden der Gebäude an den neubebauten Strassen; für Architekten, Bauhandwerker etc., so wie für alle welche sich für den Wiederaufbau Hamburg’s und den herrschenden Geschmack in den verschiedenen Baustilen interessiren.*

Illustrated with original lithographic wrapper printed on green paper followed by 60 full-page lithographic plates. Oblong folio, 267 x 430 mm, bound in contemporary half morocco over marbled paper covered boards. Hamburg: Charles Fuchs, [1844-1848].

$ 4750.00
First Edition. Following the great fire of 1842, in which one third of Hamburg was destroyed, the city was completely rebuilt along modern lines. This detailed depiction of the new city is invaluable, since Hamburg was destroyed again almost exactly 100 years later during the Second World War.

This is a rare work which was published in 12 parts in 1844 and 1848, of which OCLC lists only two copies in the U.S., at Cal State (only 30 plates) and BL; and 4 copies in Europe. Plates 46 and 55 trimmed to fit, with lower margin of plate 55 folded in and slightly soiled, and a small tear to lower margin of plate 49, else in very good condition.

PROVENANCE: A. Weitzer, his ownership signature in pencil on title-page, and small drawings on a few leaves.
22. **A.L. GIKMAN and A. F. MARKS**

*Vseobshchii geograficheskii i statisticheskii karmannyi Atlas.*

[2], 74 pp. Illustrated with 55 folded leaves of chromolithographic plates, numbered up to 57 (two on one sheet twice). 8vo., 170 x 95 mm, bound in publisher’s illustrated brick red cloth. Saint Petersburg: A. F. Marks, ND, [1900].

$4750.00

**Very rare first edition** of this Russian geographical and statistical pocket atlas, beautifully printed on heavy paper stock, containing plates on the military strength of the European powers, coins (printed in silver and gold), one heraldic plate, economic and statistical charts, among the maps. It’s utilization of graphical elements to distill and display complex data is evocative of Francis Amasa Walker’s great *Statistical Atlas of the United States* published in 1874. A fascinating juxtaposition of Victorian and Modern design.

An exceptional copy suffering from some rubbing to the bottom third of the binding. Worldcat locates copies in NYPL and at Kansas University only; not in COPAC.

<table>
<thead>
<tr>
<th>Страна</th>
<th>Валюты (млн. руб.)</th>
</tr>
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<tbody>
<tr>
<td>Сербия</td>
<td>17</td>
</tr>
<tr>
<td>Болгария</td>
<td>27</td>
</tr>
<tr>
<td>Греция</td>
<td>28</td>
</tr>
<tr>
<td>Португалия</td>
<td>51</td>
</tr>
<tr>
<td>Норвегия</td>
<td>63</td>
</tr>
<tr>
<td>Румыния</td>
<td>111</td>
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<tr>
<td>Данія</td>
<td>116</td>
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<tr>
<td>Турция</td>
<td>133</td>
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<tr>
<td>Швеция</td>
<td>156</td>
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<td>Швейцария</td>
<td>233</td>
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<td>Испания</td>
<td>236</td>
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<tr>
<td>Италия</td>
<td>385</td>
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<tr>
<td>Бельгия</td>
<td>489</td>
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<tr>
<td>Австро-Венгрия</td>
<td>626</td>
</tr>
<tr>
<td>Нидерланды</td>
<td>871</td>
</tr>
<tr>
<td>Россия (Европ.)</td>
<td>932</td>
</tr>
<tr>
<td>Франция</td>
<td>1152</td>
</tr>
<tr>
<td>Германия</td>
<td>1493</td>
</tr>
<tr>
<td>Великобритания</td>
<td>2042</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Сравнение</th>
<th>Результат</th>
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</tbody>
</table>
23. **J.-J. GRANDVILLE**

*Un Autre Monde. Transformations, visions, incarnations... et autres choses.*


$ 5500.00

First Edition of Grandville’s masterpiece. One of the spectacular, surreal illustrated books of the nineteenth century. “In this remarkable book, of the boldest possible originality, Grandville dared to reveal his dream world to the public” (Ray). The illustrations expose an imagination which was unlike anything that appeared in print before. Ray points out that the designs of Grandville certainly influenced Tenniel when he created the characters for Lewis Carroll’s *Alice in Wonderland*.

In this copy the hand-coloured plates, which have been carefully and well coloured, have captions in white letter as per Rebeyrat, except for that of the “Concert a la Vapeur”, “Bal Masqué” and “Apocalypse due Ballet”, which are in black letter. The text has occasional minor foxing throughout, but overall a pleasing copy in a contemporary binding, which is now hard to find thus.

PÉRÉGRINATIONS D'UNE COMÈTE.
24. **Edouard GUICHARD and Georg KREBS**

*Die Harmonie der Farben: 1300 Zusammenstellungen von Farbenverbindungen für die Kunst-Industrie, für Dekorative Zimmerausstattungen, Kostüme and Toilette.*


$ 9500.00

First and Only German Edition of *L’Harmonie des Couleurs*, the plates for which are the same as in the French edition. An important work heavily influenced by the 1839 work *De la loi du contraste simulânt des Couleurs* by M.E. Chevreul.

A spectacular book, profusely illustrated with designs in stunning colours which were used in the decorative arts such as wallpaper, panels, doors, shelves, molding, curtains, and textiles and costumes. There is a total of 1,300 combinations on 166 (8 double-page) descriptive plates of which 135 (71 mounted) are in pochoir, including screen-printed text posters, as well as 29 multicoloured lithographs.

A rare work, with OCLC listing only eight copies, six in Germany, one in the British Library and one in the US at Berkeley, and of the original French edition OCLC lists only nine copies Worldwide. A handful of plates have minor foxing or discoloration, but overall a fine copy.
25. Chretien-Louis-Joseph de GUIGNES

*Dictionnaire chinois, français et latin.*


$15,000.00

First Edition. A massive, imposing Chinese dictionary commissioned by Napoleon in 1809, and an important work in the development of Western scholarship on China. Although given no credit in the book, the dictionary is actually a re-edit of work compiled by the Franciscan friar, Basilio de Glemona Brollo (1648-1704) during his thirty years of missionary work in China in the seventeenth-century. His work was considered among the finest of the Missionary lexicons.

Chretien-Louis-Joseph de Guignes (1759-1845), listed on the title-page as the sole author, was in fact only responsible for the editing and the French translations of the ideograms. Despite this overstated role in the creation of the dictionary, de Guignes was a prominent sinologist who lived, traveled and worked in China for 17 years, and was the son of another great sinologist, Josef de Guignes. His was the author of an extensive travel guide of China entitled *Voyages à Peking, Manille et l’île de France, faits dans l’intervalle des années 1784 à 1801.*

The dictionary is an impressive piece of typography containing over 13,000 woodcut Chinese characters. Interestingly they were cut nearly one hundred years earlier for a separate project involving the Chinese works in the Royal Library. The characters are arranged by the order of their complexity, each with the phonetic pronunciation and the Latin and French translation, including several indexes at the end on tones and numeric characters. Some light marginal waterstains to a few leaves, professionally rebacked with the original spine laid down, still a fine copy.

<table>
<thead>
<tr>
<th>Trait</th>
<th>Signification</th>
</tr>
</thead>
<tbody>
<tr>
<td>瘡</td>
<td>Désaturation, démanger, envie de se gratter.</td>
</tr>
<tr>
<td>瘡</td>
<td>Prétige, pretige, prætære, necesse esse delibarent. Triplicium, tríntíó, tria quæ est nón est, non plus libenter, comme peut être nœu, nocte et sœcum, prætígio non est sœrberdla.</td>
</tr>
<tr>
<td>瘡</td>
<td>Vidit apud (445).</td>
</tr>
<tr>
<td>瘡</td>
<td>Frisson.</td>
</tr>
<tr>
<td>瘡</td>
<td>Douleur, souffrir.</td>
</tr>
<tr>
<td>瘡</td>
<td>Dolor, dolore, condoleo. Vidit apud (439).</td>
</tr>
<tr>
<td>瘡</td>
<td>Obstruction, maladie ou humeur amassée dans le ventre.</td>
</tr>
<tr>
<td>瘡</td>
<td>Obstructiones, morbidi seu humores à ventre angulatores, mové, movendi quos quæ morte confirmat suntque horribile appetit.</td>
</tr>
<tr>
<td>瘡</td>
<td>Douleurs de cœur.</td>
</tr>
<tr>
<td>瘡</td>
<td>Corás dolores, morbos in partibus seríundis. (Cod. XVIII, pag. 26.)</td>
</tr>
<tr>
<td>瘡</td>
<td>Lepra, écroulement.</td>
</tr>
<tr>
<td>瘡</td>
<td>Scorbutus, varie, ò-volitio, uemedo.</td>
</tr>
<tr>
<td>瘡</td>
<td>Maladie causée par un trop grand vomissement.</td>
</tr>
<tr>
<td>瘡</td>
<td>Était même constamment, vómiti morbor.</td>
</tr>
<tr>
<td>瘡</td>
<td>Lépreux.</td>
</tr>
<tr>
<td>瘡</td>
<td>Lépreux, vulgo Mlézang.</td>
</tr>
<tr>
<td>瘡</td>
<td>Sourd.</td>
</tr>
<tr>
<td>瘡</td>
<td>Sourds. Vidit lig. (213)</td>
</tr>
<tr>
<td>瘡</td>
<td>Autres vivés.</td>
</tr>
<tr>
<td>瘡</td>
<td>Lepptigines, humor sese, morbus ex hun in altum caris perturbaverunt, transferre, mortuus.</td>
</tr>
<tr>
<td>瘡</td>
<td>Gueule, tumeur qui vient à la gorge.</td>
</tr>
<tr>
<td>瘡</td>
<td>Gueule, tumeur nœu en mammam homini, anteriore solii parte. (Cod. XVIII, pag. 27.)</td>
</tr>
<tr>
<td>瘡</td>
<td>Maigre.</td>
</tr>
<tr>
<td>瘡</td>
<td>Maigre, malheureux, gauchis.</td>
</tr>
<tr>
<td>瘡</td>
<td>Se mettre en colère, avec de l'énervement, abhorrant.</td>
</tr>
<tr>
<td>瘡</td>
<td>Iissi, abhorrant, sérare, semper, venus.</td>
</tr>
<tr>
<td>瘡</td>
<td>Furuncule ou chou très considérable.</td>
</tr>
<tr>
<td>瘡</td>
<td>Furunculae vel Pré magnus.</td>
</tr>
<tr>
<td>瘡</td>
<td>Paralyse, paralysis.</td>
</tr>
<tr>
<td>瘡</td>
<td>Paralyse, parallyse, sœcum supra paralysis.</td>
</tr>
</tbody>
</table>
26. **Kawanabe GYOSAI**

*Gyosai Gadan.*

Two parts in 4 volumes. Xylographically printed and illustrated throughout, including many double-page woodcut illustrations. 4to., 178 x 257 mm, bound in original woodblock wrappers with paper labels, sewn Japanese-style, together in original blue shizumu box with coloured woodblock label on front cover. [Tokyo]: Iwamoto Shun, 1887.

$ 8750.00

First Edition of Gyosai’s painting manual and biography. Kawanabe Gyosai (Kyosai, 1831-1889) is considered the first political caricaturist of Japan -- “a Japanese Phil May” -- and “the greatest of the Meiji artists published in book form” (Hillier). A student of Kuniyoshi and later Kano Tohaku, Gyosai developed his own virtuosic style that earned him recognition as one of the three greatest Japanese sketch artists, along with Hokusai and Itcho.

“The Life in Art of Gyosai” is heavily illustrated with woodblock prints of finished and draft drawings in colour and black and white, offering a rare glimpse of artworks in progress. In addition to his own illustrations, Gyosai examines the work of fellow masters, imitating their styles in sketches of human anatomy, faces, animals, battles, and crowded scenes, many with captions, partly in (imperfect) English, to guide the reader.

While the first part of the *Gyosai Gadan* is devoted to art history, the second is a biographical account, possibly “the first Japanese biography of a Japanese artist” (Hillier, quoting Scott Johnson), written by one of Gyosai’s students, Baitei Gaso, and illustrated with autobiographical sketches by Gyosai. Gyosai must have been well known to Western contemporaries, as well, since two accounts of his life and work were published by Emile Guimet (*Promenades Japonaises*, 1881) and Josiah Conder (*Paintings and Studies by Kawanabe Kyosai*, 1911), a British architect who actually studied painting with Gyosai. An excellent survey of Japanese art history, illustrated by a master for whom an entire museum was founded in 1977.

27. Charles Henry HITCHCOCK and W.P. BLAKE
Geological Map of the United States Compiled for the 9th Census.

Large folding map, 560 x 880 mm, printed in bright chromolithographic colours, dissected, mounted on linen, and bound in half leather boards, as issued, titled on front cover. New York: Bien, 1872.

$ 3500.00

First Edition of Hitchcock’s important geological map of the United States. In addition to the geology, the large and colourful map depicts railroads, roads, canals, army arsenals and forts. A table at lower left provides an explanatory key to the colors used to indicate the nine distinct geological types. The map was lithographed by Julius Bien who is best known for his attempt to produce a lithographic version of the folio Audubon.

A rare map in a fine state of preservation. There are only 4 copies listed on Worldcat, of which 3 are in the US.
28. **JAPANESE PATTERN PAPER: KYOKARAKAMI**

*Kara nagatezuri mokuhan monyo* [Kara-cho Designs for Hand-Printed Woodcut Pattern Paper.]


$17,500.00

One of 120 copies. A special publication reproducing *kyokarakami* (hand-printed woodcut pattern paper) from actual woodblock specimens from the firm Karacho, the oldest surviving studio producing these papers by hand. Founded in Kyoto in the early seventeenth century, Karacho filled the tremendous demand during the beginning of the Edo period to decorate paper doors (*fusama*), walls, ceilings and folding screens, in temples, imperial villas (as at Katsura) and grand private residences. By the 1830s, thirteen studios were in operation in Kyoto; today, all of them, except Karacho, have disappeared. Karacho preserves more than 600 original woodblocks in its inventory. Of these, some 250 were made in the Edo period after 1789, following a disastrous fire in Kyoto; 200 others date from the Meiji period after 1867, and 150 from the Taisho period, after 1912.

This substantial collection presents a selection of the best designs. The sheets are printed on *Kuratani* (luxurious imported paper) manufactured especially for this publication, and the designs are realized using rare natural materials, such as powdered oyster shell and mica, gold, lacquer, and gouaches derived from natural plants. On account of the fragile nature of the original blocks, many of which have since been withdrawn from use, this publication will never be reprinted. This set of papers, made by Karacho, represent one of the most important source books of Japanese classical design in Kyoto. Some wear to the cases, the papers remain in fine fresh condition.

A complete list describing each paper design is available upon request.
29. **D.J. LAKE**  
*Atlas of Cuyahoga County Ohio.*

205 pp. Illustrated with 48 views, of which two are double page, and 58 hand-coloured maps, of which 27 are double-page, including a double-page map of the United States. Tall folio, 410 x 370 mm, bound in original morocco-backed publisher’s boards. Philadelphia: Titus, Simmons and Titus, 1874.

$7500.00

An impressive example of nineteenth-century American bookmaking at its very best. The splendid hand-coloured maps were engraved by Worley and Bracher and the views were lithographed by H.J.Toudy. The first half of the atlas deals with the city of Cleveland with maps of the various wards and depictions of some of the houses of the more prosperous residents. The second part deals with the surrounding towns and villages. The opening double page view is signed A. Ruger. Presumably this is Albert Ruger a successful nineteenth-century artist who specialized in maps and city views. The views have a certain charming naïve quality, but are a unique pictorial record of the development of America’s cities in the second half of the nineteenth century.

These nineteenth-century American atlases are now very uncommon especially complete and in good condition as here. Most copies have been segmented for the attractive individual views and framed separately. Binding a little worn and rubbed but sound, an unusually fine copy. Subject to a facsimile edition in 1975.
Viennese waltz, Märchenstadt

Moderato

Jenen Dr. V. Eckstein

für fröhliche Feiervergnügen

Brünn 24. Febr. 1926

Wilhelm Lenz

Cavalleria rusticana

Intermezzo

Brünn, 22. Febr. 1925

Pulci
30. Pietro MASCAGNI


_____ PLUS: One page ALS, 118 x 174 mm, on thick, smooth paper, signed “PMascagni” and dated “Brünn, 2 Febbraio 1925.” $ 3500.00

First Edition of the piano vocal score. Considered one of the classic “verismo” operas, Cavalleria premiered on May 17, 1890 at the Teatro Costanzi in Rome, where the composer received an inconceivable 40 curtain calls. The opera was written by a 25 year old Mascagni in eight days. Today the opera is most frequently performed in tandem with Leoncavallo’s Pagliacci. In the 1890s both Cavalleria and Pagliacci were thought to represent something quite modern, with noble and powerful emotions given to low-borne characters (con suprema passione) in settings which were both naturalistic and contemporary.

A highlight of the opera has always been the Intermezzo, performed between the two scenes of the opera, while the stage remains empty. Tipped-in to this first edition is an autograph quotation by Mascagni of four measures on musical stave from the famous Intermezzo. On the verso is a note with musical annotation from Hermann Leopoldi dated “Brünn, 24 II 1926.” Some wear to edges of binding, two pages loose and glue back in at an early date.

PROVENANCE: J. Borowsky with his signature on front fly-leaf and in a few places throughout the volume.

Fuld 301-302.
31. Lowell MASON

*Mammoth Musical Exercises: or, Musical Diagrams for the Singing Class, Designed to save Teachers much Labor at the Blackboard.*

60 ff. of printed music. Elephant folio, 615 x 515 mm, bound in contemporary American marbled boards with new brown calf spine and corners. New York: Mason Brothers, 1856.

$7500.00

Grand-scale printing of this rare American musical specimen. This nineteenth-century American musical printing was issued by the man known as the “father of American music” and the “father of American church music.” His most famous composition is probably “Nearer My God, to Thee.”
Lowell Mason (1792-1872) instituted a program for music education in Boston public schools, which was widely copied around the country. His other great accomplishment was transforming American church music from a practice of having professional choirs and accompaniment to congregational singing accompanied by organ music.

This massive tome, published by his sons, was intended to be used in school classrooms. It was printed in a grand scale so that it could be seen from a distance. The size, and the fact that it was heavily used, has resulted in very few surviving copies. The upper outer corner of the margins are missing a small piece, but the overall condition is exceptional for this type of fragile publication.
32. **Henri MATISSE**  
*Poésies de Stéphane Mallarmé.*


$75,000.00

The Matisse etchings for Mallarmé’s *Poésies* are renowned for their delicate and simple design. “At the beginning of the decade, the etchings he made to illustrate an edition of Mallarmé’s poems had an almost neoclassical quality to their elegant, filament-like lines -- a quality fully appropriate to the mythological themes of antiquity that they introduced into Matisse’s art of this period” (Elderfield, *Henri Matisse: A Retrospective*, p. 357).

This is considered “Skira’s most beautiful book” (Castleman); it represents one of the snowy peaks of the twentieth-century *livre d’artiste*. This copy is one of 95 copies on velin paper, signed by Matisse, from a total edition of 145. The book in perfect condition, with some wear to the box and slipcase.

33. Pietro METASTASIO


Seven volumes. Illustrated with 116 plates, plus the engraved portrait of the author, and an unrequired duplicate plate in vol. VII by Pietro Antonio Novelli. 4to., 269 x 195 mm, bound for Empress Catherine II of Russia in contemporary Italian red morocco, elaborately gilt and inlaid with green and black morocco, highlighted in silver, the arms of the Empress gilt on all covers, turn-ins gilt with a Greek-key roll, green silk pastedowns and endleaves, a.e.g. Venezia: Antonio Zatta, 1782 [1784]. PLUS;

**NOVELLI**, Pietro Antonio. Suite of thirty (30) original pen and brown ink with grey wash pre-drawings by of the artist Pietro Novelli in preparation for the engraved illustrations for the *Opere* of Pietro Metastasio. Each drawing bears the title of the individual play for which it was destined and at times the bottom margin includes a handwritten quotation of dialogue from the scene depicted. Each drawing mounted on board, 127 x 75 mm, laid into red morocco box. **One of the drawings rejected and never used in the publication.** WITH:


$125,000.00

(Continued)
Dedication Copy, bound for Empress Catherine II of Russia, in the extremely rare quarto format. The rarity of this deluxe quarto edition is attested by the printer’s own statement in vol. I (“Lo stampatore a chi legge”) wherein Zatta states that he printed 3500 ordinary small octavo copies, but only a very few copies (“poche Copie”) were printed in quarto format. These “half-dozen” deluxe copies were issued strictly for presentation to important friends or patrons by Catherine the Great and by the publisher Zatta. The present copy belonged to the Dedicatee and was bound at the time of publication in red Italian morocco, richly gilt, and inlaid with green and black morocco, highlighted in silver.
The large plates with the theatrical, ornamental borders surrounding Novelli’s engravings only appear in the few copies of the quarto edition. They were executed in “the most charming and graceful manner” (Se l’edizione grande è una grazionsissima opera d’arte). The borders and small vignettes display elegant Venetian imagery, noble palaces, verdant gardens, rustic scenes, fountains and bridges, dungeons and prisons, architectural ruins, seascapes, and various interior architectural settings.
The full-page etchings and ornamental borders were the work of Pietro Novelli. “Novelli’s illustrations for the works of Metastasio, which began to appear in 1781, show clear signs of heralding the Romantic movement” (Haskell, *Patrons and Painters*, p. 339). Novelli was closely connected with the court of Empress Catherine of Russia, which would certainly account for his illustrations appearing in the *Opere* of Metastasio being dedicated to her. Novelli painted a commissioned picture for Catherine as early as 1772 of *Creusa imploring Aeneas to rescue his father Anchises from the fire of Troy*.

We note with particular interest that ONLY five copies are located by OCLC & COPAC; the Harvard copy (five volumes only of seven, lacking plate to Act I of *Semiramide*); the Reed College copy (bound in library buckram and waterstained); the British Library; Cambridge; and the Bibliothèque Nationale de France. One title-label on spine repaired; sixteen of the plates are supplied from another copy, otherwise in spectacular condition. Silver highlights on bindings now burnished.

PROVENANCE: Catherine the Great, Empress of Russia (1729-1796), whose 34-year reign is referred to as “Russia’s Golden Age.” Catherine was the longest-ruling female leader of Russia, and was patron of the greatest flowering of literature, art and culture in her country’s long history. This copy with her coat-of-arms in the covers of each volume, and with the shelf mark and paper label from the Winter Palace Library; later the Imperial Public Library of St. Petersburg with the ownership stamp and the official deaccession stamp on title-pages. For the Novelli drawings:


*A complete list of the original Novelli drawings available on request.*
ombra del caro sposo.
Ecco della mia fo' il proprio corrame.
Chieda Siena ultima.
34. **André MICHAUX**

_Histoire des Chênes de l’Amerique on, Descriptions et Figures de toutes les espèces et variétés de Chênes de l’Amérique Septentrionale, Considérées sous les rapports de la Botanique, de leur culture et de leur usage._


$15,000.00

First Edition. A splendid work on American oak trees illustrated with engravings by Joseph Redouté and his brother Henri-Joseph. André Michaux is not to be confused with his son, Francois André Michaux, the author of _The North American Sylva_, which is considered the most important early work on American trees. André originally came to America in 1785 as Royal botanist under Louis XVI, where he undertook extensive travels doing research on behalf of the king. After the Revolution he was asked to undertake a Western expedition by Jefferson, and it is presumably from this and his previous travels that the information in this book was collected. The Redouté brothers provide and elegance to Michaux’s work with engravings displaying both depth and texture to the botanical subject matter.

The linen spine is fraying, and there is occasional foxing and staining, which is pretty much confined to the margins, however this is a nevertheless a very good copy of a rare book, of which there has been no copy at auction since 2004.

Nissen, BBI, 1358.
35. Tekisai NAKAMURA

*Kinmo zu-i.*

21 kan in 14 volumes. Illustrated with hundreds of black and white woodcuts with identifying characters. 4to., 270 x 197 mm, bound Japanese-style, fukuro-toji, in original blue paper wrappers with printed paper labels, housed in a recent navy shiztu case. [Japan]: Yamagataya, [ca. 1666].

$25,000.00

Early edition, complete, of this “all knowledge” series that inaugurated a new genre of illustrated books in early modern Japan. Designed to teach children the names and pronunciation in Japanese and Chinese of animals, plants, peoples, clothing, places, and much more, the *Kinmo zu-i* gained wide readership among adults as well. There were many editions and related publications building on the success of the original, including a new edition as late at the 19th century. The *Kinmo zu-i* has been considered an important, authoritative reference work since its first printing in 1666.

Bartlett and Shiohara identify this as the first edition, however the first was printed with different woodblocks, usually two images to a page. In this series, each page is quartered to show four images with accompanying text. The wide-ranging subject matter is illustrated simply and labeled succinctly by compiler Nakamura Tekisai (1629-1702), a Shushigaku scholar, who had in mind a juvenile audience.

There is evidence to suggest that this is perhaps the first Japanese reference book used by a Western scholar in compiling a history of Japan: the German physician Engelbert Kaempfer purchased a set on a trip to Japan in 1690-91 and reproduced a selection of images in one of his works. This set does not have the word *zoho* (revised) in the title, though it was probably revised and printed within two years of the first edition. Very rare complete set.

36. **Crispijn van de PASSE**

*Hortis Floridus*. Jardin de fleurs, contenant en soy les plus rares et plus excellentes fleurs que pour le present les amateurs dicelles tiennent en grande estime et dignite. Divisees selon les quatre saisons de l’an.

Four parts in one volume. With an engraved title-page bearing portraits of Dodoens and L’Escluse, printed title + 3 sectional title-pages, 1 engraved sectional title-page, (no title-page for either Spring or Altera Pars) 5 plans
of garden designs (3 copies of one and 2 of another), and 160 very fine engraved plates of flowers, all in brilliant impressions, arranged according to the seasons: Spring (41 plates), Summer (19 plates), Autumn (27 plates), and Winter (12 plates). PLUS: Pars altera (61 plates depicting 120 figures). [20] pp. descriptive text in French. Oblong 4to., 288 x 188 mm, bound in Belgium by Dubois d’Enghien in late nineteenth-century red crushed morocco, elaborately gilt with small floral sprays and garlands. a.e.g. Utrecht and Arnheim: J. Jansson, 1614.

$ 50,000.00

First Edition, a fine copy in a handsome binding. De Passe’s Hortus Floridus (i.e. “A Garden of Flowers”) is universally recognized as one of the THE great flower books, a masterpiece of Dutch Golden Age engraving containing more than 160 full-page plates of flowers and herbs that have been coveted by horticulturalists and connoisseurs for over 400 years. There are naturalistic and extremely delicate renderings of flowers of Springtime, including the narcissus, hyacinths, crown imperials, tulips, auriculas, daffodils and more; flowers of Summer, Autumn and Winter include peonies, carnations, pinks, roses, dianthus, sweet william, mallows, lilies, gladiolus, clematis, and more. “Delightful touches of humour enliven De Passe's work: bees and butterflies hover about the flowers; insects crawl among the leaves; a little mouse gnaws contentedly at an uprooted corn” (Blunt, Art of Botanical Illustration, p. 109).

(Continued)
“Perhaps the greatest of the early horticultural works using copperplate engraving, Hortus Floridus shows the great control and detail possible with this technique. De Passe was a member of a famous family of Dutch engravers and went on to become a Professor of Drawing at a school for the education of the royal pages in Paris. Unlike the stiff and artificial look of most seventeenth-century botanical works, Hortus Floridus shows the flowers planted in the earth, sometimes accompanied by insects or animals. Most of the flowers shown in the book are tulips, crocuses, and other flowering bulbs. The Dutch enthusiasm for collecting and planting these flowers led to the ‘tulipomania’ of 1636 and 1637, when speculation in the investment of tulip bulbs caused a nationwide financial crisis” (University of Delaware, Art of Botanical Illustration).

The 1614 Hortus Floridus is bibliographically complex, and virtually no two copies agree in collation, setting of type, or states of the plates. The present copy does not precisely conform to any of Savage’s states, but resembles his first state more closely than any of the other states he describes. This copy parallels the Hunt copy in that the plates are after numbers (and mostly after the addition of various insects), and all the plates, except for those in Pars Altera, which have none, as the Hunt copy, have Latin texts on the versos. Furthermore it has 41 plates in Spring (later states have 54); Summer has 19 plates (later states have 20).

37. Eduard PETZOLD


ix, [1], 68 pp. Illustrated with ten numbered diagrams of which seven were coloured by a contemporary hand on four plates. Small 4to., 220 x 170 mm, bound in early black boards, gilt lettering on red paper spine label and initials in lower outer corner of front board. Jena: Druck und Verlag von Friedrich Fromman, 1853.

$ 5500.00

First Edition of an early monograph on colour in landscape design. Petzold’s treatise lists flowers, trees, and shrubs in warm and cool tones which may be employed to please or challenge the eye, from a distance and up close, for different seasons and occasions. The hand-coloured illustrations are diagrams of colour relationships corresponding to passages in the text.

Carl Eduard Petzold (1815-1891) began his landscaping career at the park estate of Prince Hermann von Pückler-Muskau. He was appointed court gardener at Weimar in 1844 but returned to Muskau in 1852 as garden inspector, a position he held until 1872, during which time he was also Director of Parks for the Netherlands. In all, Petzold designed more than 170 parks in six countries. Rare: OCLC finds just three copies in the U.S., at Columbia, the New York Botanical Garden Library, and Dumbarton Oaks. A facsimile of the present edition was published in 1991 by Brün-Verlag, a testament to its importance. This edition is scarcer internationally than Petzold’s original Beiträße zur Landschafts-Gärtnerei, a shorter version published by Hoffmann at Weimar in 1849. Light foxing not affecting plates, wear to binding with some repair to spine, but a good copy.

Osborne, Books on Colour (Petzold). Cf. Jekyll 1908. Not in Birren or Ron
38. **Louis PIETTE**  
*Traité de la Coloration des Pates a Papier précédé d’un Aperçu sur l’État actuel de la Fabrication du Papier et contenant un Assortiment d’Échantillons de Papier colorés.*

xvii, xxxiv, 189 pp. Illustrated with 229 mounted samples of coloured papers. 8vo., 220 x 135 mm, bound in publisher’s maroon pebbled cloth, spine gilt. Paris: au Bureau du Journal des Fabricants de Papier, 1863.  

$9750.00

Second, Revised Edition of the seminal treatise on colouring paper pulp by Belgian author Maria Ludwig (Louis) Valentin Piette (1803-1862), this copy with a contemporary family provenance, presented by H. Piette (Magdalena Helena, 1815-64) to the Author’s brother, Prosper Piette (1846-1928).

Louis Piette began experimenting with papermaking in 1827, after taking over his father’s paper factory in Dillingen, Prussia. Until the nineteenth century, paper was mostly made by breaking down rags into pulp; but as fabric supplies dwindled and technology advanced, papermakers tried new methods and materials, like straw - the main subject of Piette’s treatise on paper, *Die Fabrikation des Papieres aus Stroh und vielen andern Substanzen* (1838) - to improve manufacture. A prolific, expert author on paper studies, Piette also published the *Traité de la fabrication du papier* (1831) at a time when Delalande’s *L’art de faire le papier* was the only available text on the subject; and edited and published the *Journal des Fabricants de Papier*, a technical journal issued with many paper specimens, from France starting in 1854. For his publications and his advancement in the art of papermaking, Piette received numerous international awards.

This book, printed in a limited edition of 250 copies, is also profusely illustrated with 229 paper samples illustrating as many tints, ranging in color from plain to blues, oranges, greens, pinks, reds, and black, each sample with its formula recorded below for easy reference by paper manufacturers. Of these, nos. 154 and 227 are torn in half (227 with the torn part tucked behind), and no. 108 with early ink writing. Spine faded and lightly rubbed, but a remarkable copy complete with all the samples.

**PROVENANCE:** Prosper Piette, with his ink ownership inscription on front pastedown and his label in upper corner of title-page.
39. **John RIDDELL.**  
*Architectural Designs for Model Country Residences.*


$ 17,500.00

Rare American architectural work, illustrated with chromolithographs which must be seen to be fully appreciated. “The successful architect John Riddell is best remembered for his *Architectural Designs for Model Country Residences*, a book written to encourage prospective clients that -- ironically -- remains his chief monument. Illustrated with twenty lithographs in full colour, *Architectural Designs* is one of the handsomest American books of architecture published in the nineteenth century. Most of the designs are in the Italianate style, all are drawn to a large scale of one quarter of an inch to a foot, and colored in suitable tints, which adds much to the appearance of the rural residence” (Roger Moss, *Philadelphia Architects and Buildings*).

The twenty chromolithographs depict front elevations for villas, cottages, and mansions, each with a black and white floor plan, along with letterpress descriptions and building instructions (including price estimates for the completed building). Riddell’s designs reflect primarily Italian and Gothic styles, with hints of Greek Revival. The homes depicted by Riddell advocated the use of cast ironwork on porches (for columns) and other decoration, and frequently employed towers and belvederes in his Italian Villa and Italianate plans.

Included in the volume is a list of his clients and locations of many of the buildings he had designed in Pennsylvania and New Jersey.
The work first appeared in 1861; the sheets were reissued in 1864 (as here) and 1867. Fine copies such as this one are scarce: the only two copies that have sold at auction since 1978 were in horrible condition. Spine worn but sound, some minor foxing on a few pages, but not detracting from the overall aesthetic of the book.

Hitchcock 1004. Not in Bennett or McGrath.
DELLA VENETIA
CITTA NOBILISSIMA
descritta da
M. FRANCESCO SANSOVINO

Libro Primo.

FERMA Tito Livio, Cornelio Nic.
pepe, & Strabone, con la maggior
parte de gli Scrittori, che gli He-
ter di Pallagonia dopo la morte
di Filemene Re loro, venuti in Ita-
lia con Antenore, & scacciati gli
Euganei, si fermaronò in quella
Prouincia chiamata poi dal no-
meloro Venëtia, i cui habitatorti
nobilissimi fràgli altri, per giudi-
cio della Republica Romana: furono, come attestò Cor-
nelio Tacito nel quindecimo libro de gli Annali, fatti
prima cittadini, & poi Senatori di Roma. A quella Pro-
vincia assegnando alcuni i confini, diffuse che da Occiden-
te era il Mincio, il Lago di Garda, & il fiume Sarda; da
Oriente le foci del Timavo, con parte del mare Adriatico,
da Serenissime l' alpi Taurizane, che dividono l'Italia dal-
la Germania, & da mezzo giorno le bocche dell' Adige,
con le paludi di Melara & di Berryantino. Contiene diuerse
nobili & antiche Città, le quali ripieno di chiarissimi per-
sonaggi per ricchezze, & per fangue, furono illusli ne'
rembrandi: perciò che vi si annovera Padova, Vderzo,

        A. Vicenza.
First Edition of the “first comprehensive guide to the city and the prototype of all subsequent guide books. As the major source for later writings on Venetian art, it proved invaluable to Ridolfi and Boschini in the seventeenth century, to Zanetti in the eighteenth and to Moschini in the early nineteenth. Ruskin acknowledged his debt to Sansovino in the Stones of Venice.

“This book established a sixteenth-century provenance for innumerable works of art. It contains detailed topographical descriptions and gives information on works since lost or destroyed. The iconography of many of the paintings inside the Doge’s Palace is explained, and it becomes clear that Francesco himself devised the literary programme for those in the Sala delle Quattro Porte” (Jennifer Fletcher in her introduction to the facsimile reprint of this edition, 1972).

Cicognara refers to Sansovino’s book as “la miglior illustrazione di Venezia.” Schlosser calls this the first artistic topography of Venice, “di singolar valore, non meno che per l’abbondanza di notizie su uno dei periodi artisticamente più ricchi.”

A substantial contribution to the history of the Republic, Sansovino’s detailed topographical description of Venice accurately maps the sestieri with descriptions of churches (including transcriptions from funerary monuments), schools, palaces, municipal and private buildings. With a 38-leaf timeline at the end, followed by tables listing churches, doges, and authors of Venice. Sparse contemporary marginalia. Board extremities scuffed, occasional mild foxing, overall a very good copy.

PROVENANCE: Achille Conte [...], early ink inscription on title-page.

41. **Miyake SEJIRO**  
*4th Kimono Obi Belt Design Competition...volume 6 Kyoto Meiji 40 1907.*

106 original gouache designs mounted back to back ranging in size from 330 x 275 to 475 x 320 mm. Folio, 535 x 385 mm, bound in a contemporary light blue Japanese block book cloth binding with paper label. Kyoto, 1907. $15,000.00

An extensive collection of original designs for Maru Obi, the most formal of the traditional decorative cloth worn around the middle of a kimono, by the Kyoto kimono draper, Miyake Sejiro. These well achieved, large scale gouaches display an array of Meiji design sensibility featuring natural subject matter intertwined with geometric and abstract elements.

Although not named on the title, this album was originally acquired as part of an archive from Miyake Sijiro Shoten. Covers with some edge wear, some of the gouaches a little scuffed, but overall they are clean and bright and well persevered in the album.
42. **Louis SÜE and André MARE**

*Architectures Recueil 1921.*


$ 5750.00

One of the most spectacular books printed during the height of the Art Deco movement about Art Deco. André Mare and Louis Süe were both trained painters who turned to interior design as early as 1905. Due to their lack of design or craft training, both Süe and Mare were grouped with the Coloristes in Paris before the First World War. Their association in La Compagnie des Arts Francais helped give birth to the Art Deco movement.

Illustrated with a frontispiece and ornaments throughout by Paul Vera. Original wood engravings and etchings in colour and black and white by Roger de la Fresnaye, Laurençin, Laboureur, Segonzac, and Boussingault. Also with thirty-four large handsome plates, several in colour, of plans, façades, interiors, and furniture by Süe and Mare for clients in Madrid and Paris, etched by Jacques Villon. One of 500 numbered copies. Now a rare book, since the majority of copies have been dismembered for the plates.

43. **Alessandro TASSONI**  
*La Secchia Rapita, poema eroicomico...*

lx, 92, 489 pp., 1 f. (errata). With an engraved allegorical frontispiece by Zucchi after Villani, title-page in red and black, title vignette by Lepedi after Manfredi, engraved portrait by Lepedi after Bonvicini, 12 full-page plates, folding genealogical table of the Tassoni family, 2 facsimiles of Tassoni’s handwriting, 2 folding maps, 10 engraved tailpieces, final leaf with woodcut of the “Tower of the City of Modena.” 4to., 267 x 203 mm, bound in contemporary Italian vellum.  

*Modena: Bartolommeo Soliani, 1744.*  

$ 4750.00

Precious Copy Printed on Blue Paper. Most Important Edition of Tassoni’s *La Secchia Rapita*, called by Gamba “stimmatissima edizione” and “belle édition” by Brunet. Two issues were evidently published in 1744, a quarto edition and an octavo edition. Rossi, in his bibliography of 17th-century Italian authors, states that a few copies of this quarto issue exist with the plates printed in blue ink.

This edition contains notes and a biography by two leading scholars of the eighteenth century, Gaspare Salviani and Lodovico Muratori. Tassoni (1565-1635) was a prolific author whose reputation rests mainly on the above satirical work, loosely translated as “the captured bucket” (in reference to the petty warfare between Modena and Bologna). “The poem is pervaded by an exuberant, satirical, and often brillaint humor... There are passages in which the humor is sustained and cumulative, and others in which an apparent seriousness finds its climate in a sudden hilarious absurdity” (Wilkins, *Italian Literature*, pp. 298-9). Fine copy; very rare on blue paper.

PROVENANCE: Marco di Carrobio, with his bookplate.

Rossi 3018. Gamba 2097. Brunet V, 675. Tiraboschi V, 204 “Edizione per ogni riguardo magnifica e da anteporsi a tutte le altre annoverate finora.”
44. **Arcangelo TUCCARO**

*Trois dialogues de l’exercice de sauter et voltiger en l’air.*

[4], 197 ff, (misnumbered throughout). Illustrated with woodcut title vignette, large folding woodcut plate (270 x 385 mm), 87 large woodcuts throughout text (many full-page, some repeating). 4to., 215 x 165 mm, bound nineteenth-century vellum over boards, brown leather spine label stamped in gilt. Paris: Chez Claude de Monstr’oeil, 1599.

$25,000.00
Rare First Edition. Tuccaro’s illustrated work on acrobatics is widely recognized as one of the first tier illustrated books of the Renaissance. The *Trois Dialogues* offers substantial details on theatrical dance during the late sixteenth century, and it represents the first printed work on floor exercises.

Arcangelo Tuccaro (1535-1602) was an Italian gymnastics instructor, tightrope walker and “saltarin du Roi.” In 1570 it is recorded that he accompanied Isabel, daughter of Austrian Emperor Maximilian II, from Vienna to the French court of Charles IX. According to the “Epistle” to King Henri IV appearing at the beginning of the *Trois Dialogues*, he must have instructed King Charles in the art of tumbling. Little else is known about the author other than a slight reference to him by Tomasso Garzoni, who in 1568 called him an extraordinarily gifted tumbler and by Vincenzo Belando, who in 1588 dedicated his *Lettere facete e chiribizzose* to “signor Arcangelo Tuccaro, Saltarino de Re, christianissimo Suo conpare osservandissimo.”

The text is divided into three “dialogues” set during the wedding festivities in Touraine in 1570: the first examines exercise as practiced in antiquity, the art of *saltare* and the importance of dance. The second “dialogue” offers an in-depth description of acrobatic movements and is accompanied by a large number of skillfully-designed woodcuts showing trained acrobats performing leaps, somersaults, handstands, vaulting spins and twists, take-off and landing techniques, etc. The one woodcut that exceeds all others is the large folding plate showing an acrobat in three successive stages
Et le corps étant élevé suffisamment, on gardera le même precepte.
soaring through ten hoops held by ten men; size 270 x 385 mm. This illustration represents a tour-de-force of the French Renaissance woodcut. The third dialogue focuses on the medical benefits of formal exercise and its positive influence on human behavior and physical welfare, often using quite modern-sounding arguments.

The book is rare: six copies are recorded by OCLC in America: Harvard, Getty, New York Public, Syracuse, Newberry Library and Illinois State University; 5 copies have appeared at auction as per ABPC since 1978. Lower right margin professional restored on several leaves, not effecting the text or plates. The illustration on leaf Cc is embellished with an early ink addition of a hat and pipe to the featured acrobat. Overall an exceptionally clean copy of a book often found toned and browned due to the paper stock, with a very nice example of the fold-out plate often lacking in copies.

PROVENANCE: Maurice Jean Monsaingeon, with his bookplate on the front fly-leaf.

45. Carl VAN VECHTEN  
*A Collection of 429 Original Photographs.*

132 x 85mm. Various places and dates.  

$ 50,000.00

The William Earl Collection of Photographs by Carl Van Vechten. A collection of 429 original photographs by Carl Van Vechten of which 391 are portraits and 38 are of miscellaneous subjects, including a few unidentified portraits, with Van Vechten’s blind stamp in the margins. As was often the case with Van Vechten’s photographs, the majority were printed on postcard stock. The collection comes from the dancer William Earl, a friend of Van Vechten’s, and the majority of the photographs are annotated on the verso by Van Vechten, and some are also inscribed by him to Earl.

Carl Van Vechten was an important figure in the cultural life of America during the first half of the twentieth century. He first made his mark as a music critic for the New York *Times*, but was also a prolific novelist and literary critic. In the early 1930s Miguel Covarrubias introduced Van Vechten to the 35 mm Leica camera, and he began photographing his large circle of friends and acquaintances. His earlier career as a writer and his wife’s experience as an actress provided him with access to both fledgling artists and established cultural figures of the time. Van Vechten’s portraits are frequently busts or half-length poses in front of bold backdrops. Dancers were usually photographed on stage. Van Vechten did his own darkroom work, but frequently used an assistant to help set up lights for portrait sittings.

*(Continued)*
According to Davis “his work constitutes the single most integrated vision of American arts and letters produced in his era”. Among the subjects who he photographed represented in this collection are: Alvin Ailey, Judith Anderson, Pearl Bailey, Harry Belafonte, Baroness Blixen (Isak Dinesen), Marlon Brando, Dave Brubeck, Truman Capote, Carol Channing, Marc Chagall, Diahann Carroll, William Faulkner, Ben Gazzara, Dizzy Gillespie, Reri Grist, Julie Harris, Melissa Hayden, Al Hirschfield, Geoffrey Holder, Lena Horne, Kim Hunter, Burl Ives, Eartha Kitt, Hugh Laing, Joe Louis, Alicia Markova, Robert Morse, Eugene O’Neill, Laurence Olivier, Leontyne Price, Vincent Price, Ned Rorem, Bobby Short, Simone Signoret, Gertrude Stein, Paul Taylor, Alice B. Toklas, Ethel Waters and George Zoritch.

As a major champion of African-American culture and patron of many of the leading figures of the Harlem Renaissance, it is not surprising that many of his subjects were African-American, and this collection has a fair representation of African American subjects. Van Vechten was also a lover of dance, and this collection contains many photographs of some of the leading dancers of the twentieth century including significant groups of Alicia Markova(68), Melissa Hayden(20), and Hugh Laing(76).

QUA NON NOCET.

II.

PLAVUS.

Amor & molle, & felix est suavisissimum.

Evrip.

Amores unius

Cui accesserint, non hominum faciam,

Rege virtutem assimulare

Hominibus: si temperata accesserit

Venam, non alia Dea

Ad a gratiosa.

DE RAYP.

Cupidoque diu adoratu,

Tost d'un petit arc dore.

Deux traités de diverses sortes;

L'un d'eux rend l'amour honoré,

L'autre trouble & malheur porté.

Grüpiti
46. Adriaen Pietersz van der VENNE

By Jacob Cats. [8], 35, [1]; 315, [1] pp. Illustrated by Adriaen Pietersz van der Venne with a full-page frontispiece and 52 circular emblematic copperplates in full contemporary Dutch colouring and illuminated in gold. The first two emblematic plates signed: “Pdr. a.v. Venne In. / J. Swelinck Fecit 1626.” Others signed with initials “JS.” Tot Rotterdam: Bij Pieter van Waesberge, 1627. BOUND WITH:

Emblemata D. Jacobi Catsii, in linguam Anglicam transfuse. 28 pp. BOUND WITH:

Emblemata Moralia et Aeconomica. 91, [1] pp. Illustrated by van der Venne with 44 circular emblematic copperplates in full contemporary Dutch colouring and illuminated in gold. BOUND WITH:

Argumentum. Phyllis et Anna. 46 pp. Illustrated with a hand-coloured woodcut endpiece of a snail in oval medallion. BOUND WITH:

Galathee ofte Harder Minne-Klachte. By J. Catz. 48, [4], 49-55, [1] pp. Illustrated by van der Venne with 2 full-page allegorical portrait copperplates by J. Matham after van der Venne and 4 half-page copperplates by J. Swelinck after van der Venne, all in full contemporary Dutch colouring and illuminated in gold. BOUND WITH:

Thooneel van de Mannelicke Achtbaerheydt, Aen-Gewesen inde Voor-Sprake, Tegen-Sprake, end VVt-Sprake… Derde Druck. By J. Cats. [16], 49 pp. Illustrated with a half-page woodcut on title-page and a woodcut headpiece, both in full contemporary Dutch colouring and 4 half-page engraved plates after van der Venne in full contemporary Dutch colouring and illuminated in gold. In ‘sGraven-Hage: Adriaen vande Venne, 1632. BOUND WITH:

Aller Princessen-Spiegel, aller Vrouwen-Spoor. 31 pp. Square 4to., 223 x 170 mm, bound in deluxe Dutch polished calf.

$ 75,000.00
A Masterpiece of Dutch Golden Age colouring, possibly coloured by the artist Adriaen Pietersz van der Venne himself (see below). This is the only edition of these emblem books printed in the larger quarto format. The first two, and most spectacular, of the circular emblematic copperplates appear in print in this edition for the first time. The combination of the particularly fine hand-colouring, with ample gold highlights, and a high-quality binding, suggest that this copy was prepared for a high-status owner.

Jacob Cats (1577-1660), poet, statesman, moralist and jurist, was the most influential figure of the Golden Age of Dutch literature. “The most popular author of that period was a productive poet from the province of Zeeland, who was justifiably called “Father Cats,” for he gave the Dutch people didactical and pious ideas in the patronizing manner of a steadfast priest… Cat’s success had begun with a collection of sinne-beelden, which popularized the genre of emblems” (translated from the German in Kindler’s Literatur Lexikon I, 283).

Adriaen Pietersz van der Venne (Delft 1589- The Hague 1662) “was one of the most prolific designers for book illustration. No other seventeenth-century Dutch painter or illustrator recorded in such detail the daily life of all classes of Dutch society” (Ackley, Printmaking in the Age of Rembrandt, p. 105). The exquisite genre illustrations in this volume offer an unparalleled window onto everyday Dutch life, with Dutch citizens portrayed in precisely-delineated indigenous costumes and pursuing activities particular to seventeenth-century life in the Netherlands. Whether emblematic or genre scenes, the copperplates by van der Venne show us prosperous Dutch couples shopping at an open-air market, reading a book before a blazing fire in an interior Dutch household; plus scenes of cooking, dancing, courting, fishing, sailing, smoking, embroidering, playing mandolins, etc. In this special volume van der Venne’s genre scenes have literally been transformed into small genre paintings, achieved with the most aesthetic and artistic application of colour and gold.
The present copy combines a very fine contemporary binding and extraordinary hand colouring. The colouring has clearly been executed by a contemporary colourist of the highest order. The attention to detail, and the careful touches of gold all indicate a wish by the colourist to make the illustrations as beautiful as possible. Many images transcend the “hand-coloured engraving” genre and are akin to miniature paintings. The expert on seventeenth-century Dutch colouring, John Landwehr (see his *Studies in Dutch Books with Coloured Plates Published 1662-1875*, the Hague, 1976) has suggested that the elegant colouring in this copy is by van der Venne himself. Regardless, the result is a masterpiece. Slightest of wear along hinges of the binding.

47. Sanzo WADA
*Shikimei sokan.*

Two volumes. 178 pp. Illustrated with 54 accordion folded plates with 160 mounted colour samples. 8vo., 190 x 105 mm, bound in original wrappers in publisher’s shitzu case. Tokyo: Shunjusha, 1931.

$2750.00

This is Wada’s first serious attempt at colour classification. Wada, who lived from 1883 to 1967 is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the costume design in the film *Gates of Hell.* However, it is really for his pioneering studies in color theory that Wada is perhaps best remembered. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. While not as rare as his fabulous *Colour Dictionary*, it is still uncommon, with OCLC listing 2 copies in Japan and Copies at Yale, Princeton and University of Washington.
48. **W.B. YEATS**  
*Poems of W.B. Yeats.*


$ 4000.00

Limited edition of 426 copies. Yeats’s poems, printed with red titles and black Baskerville monotype, are paired with six of Diebenkorn’s figurative etchings, the first book illustrations he has completed. Helen Vendler describes the synthesis of the two: “The Yeatsian metamorphoses of the coat of the body and the coat of its art are re-embodied in Richard Diebenkorn’s etchings here, in which the coat changes from a real garment to a metaphysical form.” As new.
First Edition of the most significant work on municipal buildings in Brescia. Compiled by Baldassare Zamboni (1723-1797), Abbe of Calvisano, who divided the text into nine chapters treating the architectural history of city offices, piazze, and palazzi, before and after occupation by the Venetian Signoria, with copious footnotes adding historical details and references.

The folding plates illustrate views of the Palazzo delle Ragioni, including the original plan as well as a prospectus by the Neapolitan architect Luigi Vanvitelli (1700-1773) to repair damage from the fire of 1573. A selection of Vanvitelli’s writings appears in the Appendix, along with letters and lists by other local architects and artists: Jacopo Sansovino, Galeazzo Alessio, Giulio Todeschini, Agostino Covo, Lelio Buzzi, Lorenzo Binago, Andrea Palladio writing about the duomo in 1575, and Titian corresponding with city officials in 1565 about very specific designs for three paintings. Rich with detail, this is a fascinating study of Brescian aesthetics and a fine example of Lombardian printing in near original condition. Light stain on just a few leaves and one small hole in middle of outer margin throughout, probably where the sheets were tied for delivery to the binder.

A fascinating, rare and unusual chronogrammatic emblem-book, with over seven hundred acrostics in the form of Roman numerals, and illustrated by one hundred engraved emblems. All of the acrostics are thinly disguised by typography, and when the Roman numerals are added together they all amount to the same number (or year?): 1712. Zoller’s ConCeptVs was first published in 1712 (as was his other emblem book, the Mira Satis), but the full significance of this date is not yet clear. As the Cabbalists have asserted, “Secret mysteries are woven in the numbers of letters.” Both Landwehr and Praz catalogued the ConCeptVs, yet failed to understand the importance of the typographical evidence. It may be that these acrostics are recorded here for the first time.

There are other anomalies: the subjects of these emblems are surprisingly secular, even profane, for a Benedictine work of this nature. Furthermore, the frontispiece and first emblem are signed: “Johann Assem” and “I.C. Banawiz.” These names are unrecorded in T.-B. and elsewhere and we believe that they may be anagrams for someone else. And yet the frontispiece to the ConCeptVs was engraved by Philipp Jakob Leidenhoffer (d. 1714), a known Augsburg engraver who specialized in allegorical work.

A large and unusual format for an emblem book, with only seven copies located in the US by Worldcat, Columbia, Yale, Penn State, SMU, Getty, Cal State and Illinois. In fine state, with an old, barely visible water stain in the lower margin.

PROVENANCE: From the library of Franz Wilhelm Flexeder (seal-maker at Augsburg), with manuscript ex libris on front paste-down and ex libris, H.P.Kraus (and therefore now with a double Kraus provenance).

Cf. Landwehr, German 660-1 and Praz p. 543.
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ADDENDA

51. PHILADELPHIA
The Mercantile Register or Business Man’s Guide. Containing a list of the Principal Business Establishments, including Hotels and Public Institutions in Philadelphia.

284 pp. Profusely illustrated. 8vo., 265 x 165 mm, bound in publisher’s brown cloth, rebacked with the original spine laid down. Philadelphia, 1846.

$ 8500.00

A fine copy of this spectacular example of mid-nineteenth-century American graphic art. The 284 pages are printed in a variety of shades of red, blue, green, brown, and yellow and display hundreds of advertisements for the businesses to be found in Philadelphia, many of them illustrated.

The book is divided into sections, which cover insurance companies, booksellers and publishers, bookbinders, coach and carriage makers, daguerreotype establishments, furniture warerooms, paper dealers and paper hangers, press, refrigerator, and rope makers, perfumers, wigmakers and patent medicines. The book offers a unique window into trade and manufacture in America shortly before the Civil War. Rare, especially in the present condition.
No. 44 Tuccaro