Catalogue 347
1. **Torelli SARAYNA**  
*De Origine et amplitudine civitatis Veronae.*

70 leaves including illustrations, erratic pagination (*see below*). Illustrated with woodcut printer's device on the title, woodcut portrait of the author and 26 woodcut plates, many double-page or fold-out plates, with several in-text woodcuts designed by Giovanni Caroto. Verona: Ex Officina Antonii Putelleti, 1540. BOUND AFTER:


$12,500.00

Ad 1. First Edition. A Renaissance guide to the antiquities of Verona with illustrations designed by the artist Giovanni Caroto including a handsome woodcut portrait of the author, Torelli Sarayna, signed with Caroto's monogram. The large-scale woodcuts illustrate buildings, plans, inscriptions and details of the extensive Roman ruins plus a woodcut map of the area surrounding Verona. The most impressive is the large fold-out plate depicting Verona's famous Roman amphitheater. The panoramic plate, measuring 400 x 890 mm and comprising three woodblocks on three conjoined sheets.

The unusually large format of the woodcuts provides both a dynamic viewing experience and a bit of a bibliographical conundrum. Many of the woodcuts spread over entire uncut sheets bound as folding plates, and because they are counted in the collation this often leads to erratic signatures and pagination, and confusion over the plate count. See Mortimer.

Ad 2. First Edition of this popular history of Venice by the Venetian senator and hisorian Pietro Giustinian (1490-1576).

One folding plate with a clean mended tear. Spine rubbed and top hinge cracked, but sound. All together a fine wide margined sammelband of two important works in an appealing contemporary binding.

(#168506)
2. **Pieter COECKE VAN AELST**

*De seer wonderlijke, schoone, triumphelijke Incompst, van den hooghmogenden Prince Philips, Prince van Spaignen, Caroli des vijdten, 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.]

$38,500.00

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’oeil. 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 (Vinet). **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).

*De Trumphi va[n] 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.

3. Ioachim Fortius RINGELBERG

Ioachimi Fortii Ringelbergii Andoverpiani opera, quae proxima pagina enumerantur.


$ 4950.00


Joachim Sterck van Ringelberg (1499-1531) was an itinerant scholar from Antwerp who lectured all over Europe on almost every imaginable subject. This compendium covers all of his encyclopedic interests, ranging from science, mathematics and astronomy to Greek grammar and the occult arts (for which the book was placed on the Papal Index in 1559). Of particular beauty are the plates related to perspective inspired by the works of Viator and Rodler.


Adams R562 (#168537)
4. 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

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 di Re, christianissimo Suo copare 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 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, NYPL Syracuse, Newberry Library and Illinois State University. 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.


5. EGYPTIAN HIEROGLYPHICS.

Mensa Isiaca. [Bembine Tablet of Isis.]

Engraving (293 x 443 mm) reproducing the 1st century CE Egyptian bronze tablet known variously as the “Mensa Isiaca,” “Isiac Table” (or Tablet), or “Bembine Tablet of Isis.” The present engraving was extracted by Evelyn from his copy of Johann Georg Herwart von Hohenburg's Thesaurus Hieroglyphicorum, Augsburg/Munich?, 1610 (for more on this see below). This engraving has numerous annotations in Latin in brown ink in the hand of John Evelyn, on different paper stock pasted to the top of the engraved sheet is a long manuscript note by Evelyn in Latin and English. Sheet size: 334 x 443 mm (13 ½ x 17 ½ inches). Engraving with late sixteenth-century Augsburg watermark (see Briquet 2118, Augsburg dated 1566-1600). Professionally framed. [Augsburg/Munich?, 1610].

SOLD

Evelyn's annotations to the engraving consist mainly of identifications of the Egyptian deities (Isis being the central figure), and directions (e.g., “Nord,” “Nord-est,” “Sud”), testifying to the then current interpretation of these mysterious hieroglyphs. In the longer section at top he notes (in both Latin and English) that the plate is a reverse image of the table (as was Vico's earlier engraving, see below). Although the location of the Mensa Isiaca from ca. 1630 to 1666 remains unknown, it is unlikely that Evelyn saw it in person; but he certainly had read Pignoria's description of it, as is clear from the accompanying manuscript notes. Written on a sheet that may have been torn from a large notebook, the manuscript lists titles (translated into English) of books and prints relating to Roman antiquities, presumably some of Evelyn's other acquisitions. At the top is a capital “L” next to the planetary symbol for Mercury.

Evelyn's manuscript notes on the attached paper stock include a list of titles such as Onofrio Panvinio's rare suite of 11 prints of triumphs, the Amplissimi ornatissimiq[ue] triumphi (Rome, 1618, copied after Martin van Heemskerck); Pignoria's aforementioned study of the Isiac Tablet (Tabulae Isiacae Pignorij with Severall other Aegyptian Hieroglyphics…); an unidentified “Collection” of “Phil. Tomassinus,” i.e., Giacomo Filippo Tomasini 1595-1655; Tomasini also wrote an essay on the Isiac Tablet, published in the 1669 edition of Pignoria's work on the subject; and
Enea Vico’s suite of engravings of antique gems and cameos, published posthumously by Giacomo Rossi, ca. 1650. The last named item provides a termiunus post quem for this document.

The present engraving with annotations by John Evelyn was extracted by Evelyn from his own copy of Herwart von Hohenburg’s *Thesaurus Hieroglyphicorum*, Augsburg/Munich? 1610. In 1655 Evelyn made a presentation of four books from his private collection to the Bodleian Library, one of them being Herwart von Hohenburg’s *Thesaurus Hieroglyphicorum*. The four books given by Evelyn in 1655 remain in the Bodleian to this day; Herwart von Hohenburg’s *Thesaurus Hieroglyphicorum* (Bodleian shelf mark Arch.Bb.2) is bound in Evelyn’s Parisian armorial binding and lacks 4 of the engraved plates, one being the annotated engraving offered herewith.

PROVENANCE: Ad. 1: John Evelyn’s private collection, by descent to J. H. C. Evelyn and Major Peter Evelyn, from whose estates the library and prints were sold in 1977 & 1978.
6. Paul PFINZING VON HENFENFELD

*Optica, das ist Gründliche doch kurze Anzeigung wie notwendig die löffliche Kunst der Geometriae seye inn der Perspectiv. Samt einem nutzlichen Extract dreyerley Sorten und Wege darauff die Perspectiva zu verstehen und zugebrauchen.*


$ 3850.00

A handsome seventeenth century edition of this rare work on practical perspective for painters, architects, stone-cutters, joiners, etc., in which the author explains the systems of a dozen theorists from Euclid to Sirigatti, with most of his attention being devoted to Dürer, Lautensack, Lencker and Jamnitzer. This is a reprint of the author’s *Ein Schoener kurtzer Extract der Geometriae und Perspectivae* of 1598 with a new title and dedication printed by Michelspacher. With an original contemporary drawing of a perspectival instrument on the verso of the final blank.

OCLC lists no copies at all of the 1598 edition and lists copies of this edition in the US at Yale, NYPL, Oberlin and the National Gallery. Title with a marginal professional paper repair, in all a fine clean copy.

PROVENANCE: Thomas Vroom with his bookplate on the front paste-down. (#168582)
7.  Andreas ALBRECHT
Zwey Bücher, das erste von der ohne und durch die Arithmetica gefundenen Perspectiva, das andere von dem dartzu gehörigen Schatten.

2 parts in 1 volume. Part 1: Title-page, dedication, 75 pp., illustrated with 6 fold-out engraved plates. Part 2, Title-page, 1 page to the reader, pp. 77-125. Illustrated with 11 engraved plates, 5 of which are folding, 5 full page and one double-page. Small folio, 310 x 190 mm, bound in modern vellum with matching vellum slipcase. Nuremberg: for Simon Halbmayrn, the author's publishing house, 1623.

$ 7500.00

Rare First Edition of this important treatise on architecture and perspective. The splendid title-page, and presumably the plates too, were engraved by the Nuremberg engraver Hans Troschel. The plates show the rules of perspective and optics, interior views, and a double page view of a tournament in the Halsprunnerhof in Nuremberg. Perhaps most intriguing, are the three engravings of fortresses, in which geometrically dynamic structures sit within barren landscapes to an almost surreal effect.

OCLC calls for 15 plates and only lists copies in the US at Columbia, Yale, Illinois and Harvard. Some light scattered foxing, near fine.

PROVENANCE: Thomas Vroom with his bookplate on the front paste-down. (#168571)
8. Daniel LORIS
Le thresor des parterres de l'univers, contenant les figures et pourtraits des plus beaux Compartiments, Cabanes et Labyrinthes des Jardinages, tant à l'Allemande qu'à la Françoise. Avec la manière de les construire, compasser et former dextremment. Descripts en Latin, François, Allemand et Anglais et distingué en trois livres par D. Loris B. docteur et médecin ordinaire de Son Altesse de Montbéliard.

[14 ff], 200 pp. Illustrated with 195 full-page woodcut designs. 4to., 225 x 160 mm, bound in contemporary limp vellum, in a new green half morocco folding box. Geneva: Estienne Gamonet, 1629.

$ 35,000.00

First and only Edition. A fine copy of one of the earliest and rarest books on garden design, intended not just for the use of gardeners, but also for such craftsmen as tapestry makers, embroiderers, carpenters and saddlers. The text is printed in four languages, each with a specific typographic character: Roman for Latin, Italic for French, Gothic for German, and a smaller Roman for English. The 195 beautifully engraved plates show a substantial array of parterres, labyrinths and flowerbeds. Prior to this copy, the sole copy at auction appeared in 1935.

PROVENANCE: From the celebrated library of Pierre Berge with his bookplate on the front paste-down.

9. Jacques BOYCEAU

_Traité du Jardinage, selon les raisons de la nature et de l’art. Divise en trois livres. Ensemble divers desseins de Parterres, Pelouzes, Bosquets et autres ornements servans à l’embellissement des Jardins._

[8], 87, [1] pp. Illustrated with an engraved title-page by Van Lochom, engraved portrait of Boyceau after De Vris, 61 plates comprising a total of 79 copper-engraved subjects printed on 36 single-page engraved plates (including one with 2 engravings on the page), 24 double-page engraved plates, and 1 quadruple folding engraved plate, plus numerous engraved head- and tailpieces and large engraved initials, and one half-page engraving depicting winds. **Plus** there are 9 extra engravings of garden plans published by Bonnart bound in at the rear. Folio, 384 x 273 mm, bound in eighteenth-century French speckled calf, gilt-tooled compartments on spine, red morocco title-label. Paris: Michel Van Lochom, 1638.

$35,000.00

First Edition of the first treatise devoted primarily to the pleasure garden. Boyceau offered a new aesthetic approach to garden design and in so doing elevated the metier of garden design into an art.

The _Traité du Jardinage_, published posthumously by his nephew Jacques de Nemours, determined the character of the French seventeenth- and eighteenth-century formal garden that was brought to its climax by André Le Nôtre a generation later. The creative significance of Boyceau’s book in relation to the history of European garden design cannot be overestimated, as there is no comparable basic statement of principles either for the Italian or English garden, and therefore it remains one of the single most influential works on the art of garden design in Europe.

The collation of Boyceau’s _Traité du Jardinage_ is complex in the extreme; inconsistencies exist among nearly every bibliography. We have collated our copy against the 1997 Nördlingen facsimile. The introduction to the Nördlingen facsimile declares that no two copies are exactly alike; the engraved plates were never numbered, and there is no reference in the text to particular plates. We have determined that: the present copy contains two single-page plates that are not present in the Nördlingen facsimile, and there are two plates in the facsimile not in our copy.

(Continued)
The quadruple plate repaired, some occasional marginal waterstaining, but overall in good condition. The only copy listed at auction by ABPC is the seriously defective John Evelyn copy (44 double page plates, sold in 1977 to Weinreb of London).

PROVENANCE: Bibliotheca de Bresse with ex-libris. Château de Pierre-de-Bresse is in the Bourgogne region of eastern France. Ownership traces back to 1092, however, it was Jacques de Thyard, Marquis de Bissy (1648-1744) who was likely the first owner to engage in construction of the gardens surrounding this historic Chateau under the influence of Boyceau’s Traité du Jardinage.


10. Crispijn van de PASSE, the younger

Four parts in one, separately titled. 57 leaves, including engravings, most with text on versos. Titles and text in French and Dutch. Woodcut music. Illustrated with an engraved additional title (“Le Bouquet des Bergeres”), 36 engravings containing 72 oval engraved portraits of women, printed on rectos with the letterpress verse captions on facing versos, and a final allegorical engraving of the Sphinx and the Shepherd, all by Crispijn van de Passe. Oblong 8vo., 145 x 190 mm, bound in later vellum over pasteboards. Amsterdam: Joost Broersz for the author, 1640.

$ 22,500.00

First Edition of this famous series of engraved portraits of women, picturing sovereigns and noble ladies of Europe, noble young (unmarried) women, and wives and daughters of the prosperous merchant class. The work is of interest for historians of the Dutch Golden Age, as the 72 portraits are of real, individual women, their identity disguised
by pseudonyms, including members of the most distinguished Dutch families. It is also a significant document in the history of costume. All but a few of the women are dressed in the fashionable disguise of shepherdesses, an idyllic pastoral mode made popular by paintings of the Utrecht school in the 1620s, which by 1640 had spread to theatre, literature, and fashion. Pastoral dress was, significantly, thought to be “above” the constant changes of fashion, and Crispijn explains in his preface that he chose to dress his ladies in this manner in order to avoid the “almost ridiculous” appearance of fashions gone stale.

Among the ladies depicted are “Marie de Medicis, the queens of Spain, England, Sweden and Denmark, Amalia van Solms, the Duchess of Lorraine and the Countess of Culemborg” (Veldman). The women of the burgher class, shown in part 3, were mostly members of Crispijn’s circle of friends in Amsterdam and Utrecht and have proven most difficult for later scholars to identify. Part 4 is devoted to artistic women known to the author personally, portrayed as different muses. Several gifted artists have been identified from this group, including Anna and Cornelia Vossius, the painter and engraver Barbara van den Broeck, and one Maria van der Heyden, whom he refers to as his cousin.

Slight soiling to title, some faint marginal discoloration, small light dampstain in upper margins of first few leaves and lower margins of last few leaves. It is important to stress that this copy offers the rare first impressions of these portraits, not to be confused with the inferior reprints.

PROVENANCE: Sir Thomas Brooke, with ex-libris; Édouard Rahir, with ex-libris (his sale, Part V, Paris 1937, lot 1517).

First Edition with the finest impressions of these magnificent, historically-important engravings. Arnoldus Montanus (1625-1683), Dutch missionary and editor of the present book, was responsible for both the highly significant text and and the arresting engravings that describe and illustrate Japanese customs and costumes, their cities, towns and villages, the flora and fauna, their religious ceremonies and practices, Japanese war practices, and a general recounting of Japanese history and culture.

The important folding map (420 x 530 mm) comprises two panels, the lower map charts the sea route along the coast from Nagasaki to Osaka, and the upper map shows the land route next to the coast from Osaka to Yedo (Tokyo). From 1641 the VOC (Dutch East India Company) were the only foreigners allowed to trade with Japan. The VOC had to renew permission to trade with Shogunate annually, which required a delegation to be sent from Deshima Island to the Shogun in Yedo. Montanus based his text on the unpublished reports from the VOC archives and on records of Jesuit missions to Japan in 1649 and 1661. Upper hinge repaired; internally clean and crisp. It is requisite to point out that only via this original Dutch edition can one acquire the finest impressions of these important engraved plates.

12. Claude-François MENESTRIER -- Louis Charles de, Prince de Turenne LA TOUR D’AUVERGNE

Ludovico Magno theses ex universa philosophia dicat et consecrat Ludovicus a Turre-Arvernia princeps Turennius.


MENESTRIER, Claude-François and René d’ORIVAL. “A son Altesse Serenissime Monseigneur Louis-Auguste Prince Souverain de Dombes, sur son Imprimerie de Trévoux…” 4 ff., folio (405 x 267 mm), deckle edges. [N.p., ca. 1701-1704]. Folio, 447 x 300 mm, bound in early 18th-century French red morocco gilt, sides paneled à la Du Seuil.

$ 18,500.00

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

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

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

PROVENANCE: de Bardonelle, contemporary signature at foot of title; Paul Allut, inscription on front flyleaf (sale 10 Feb. 1868); Joseph Renard, bookplate (sale, 21 March 1881, OR 12 May 1884). Allut pp. 192-3.

Rawles and Saunders in their Bibliography of French emblem books of the sixteenth and seventeenth centuries. F.570.(#166958)
13. Cornelius DUSART


Comprising 26 leaves, including an engraved title-page and an engraved Sonnet. Illustrated with 24 mezzotints with contemporary hand-colouring, engraved by J. Gole after Dusart and Picart. 4to., 220 x 165 mm, bound in contemporary three-quarter Dutch tan calf, speckled paper over boards, red leather title-label on spine. Paris: Chez Père Peters, 1691.

$18,500.00

First Edition. Dutuit state one, with the date on title. This is the only copy we could locate of this rare book with the plates in contemporary colour. Normally, if the book can be found, the mezzotints appear in black and white only.

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

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

Hollstein cites that 12 of the original coloured drawings for this book are preserved in Leiden. According to Hollstein these mezzotints were executed by Jacob Gole after drawings by Dusart and Picart. Cliff Ackley states in his work Printmaking in the Age of Rembrandt, “it is difficult to determine how many mezzotints were executed by Dusart himself because of his close collaboration with his friend Jacob Gole, the Amsterdam mezzotinter and publisher, who made a large number of mezzotints after Dusart’s designs.” Ackley goes on to state that “Dusart’s style was primarily formed by his teacher’s art (Adriaen van Ostade) and by the more caricatural, satirical art of the painter Jan Steen.” (Ackley p. 287). A fine copy with exceptional colouring to these powerful works of seventeenth-century graphic art. Quite Rare in black and white as well.

14. François-Maximilien MISSON
*Nouveau Voyage D'Italie, Avec un Mémoire contenant des avis utiles à ceux qui voudront faire le même voyage.*

Three volumes. [26], 248, [21]; 352, [28]; [18], 413 (i.e., 417), [21] pp. Illustrated with a total of 65 engraved plates of which 39 are folding, plus one folding letterpress plate. 12mo., 155 x 95 mm., uniformly bound in near-contemporary French dark blue morocco, central gold-blocked arms of Lorenzo Marziani, Prince of Furnari in Sicily (Guigard II, 344). The Hague: Henri van Bulderen, 1694-1698.

$ 15,000.00

Second, Enlarged Edition of the description of a voyage to Italy made by the author in 1687-88, which served for fifty years as an essential European guide book to the Grand Tour. This copy was handsomely bound for a Sicilian noble. Volume III is not called for in the 1694-98 publication; it has been taken from the third edition and uniformly bound with our set.

François-Maximilien Misson’s (ca. 1650-1722) work, in the form of a series of letters, describes every locale visited and is “resoundingly modern” in tone, containing an orderly account of “first-hand factual observations… augmented by the critical perspective of a protestant travelling through a Catholic country” (Oxford DNB). First published in 1691, translated into English in 1695, the work was hugely popular and was frequently reprinted with additions and enlargements.

The fine engraved plates show detailed and accurate views of the principal sites from the major Italian and other European cities, monuments, objects, animals and plants of local interest, and regional costumes. This special copy is enlarged with the third volume of the following edition, containing a “Mémoire” for prospective tourists with sections on France, Flanders, and Vesuvius, an alphabetical index of cities; a guide to the principal fairs and markets in various European cities; and lists of most important luxury goods found in various Italian cities, with a blank folding plate for the reader’s own additions. Small tear to lower blank corner of frontispiece, tears to three plates in vol. I, occasional minor small stains, slight wear at joints and extremities of spines. Still a very fine set in a wonderful, near-contemporary French morocco binding.


Rossetti 7093 (describing 38 plates in vol. I but stating that “the number of plates may vary from copy to copy”) and 7094. Borroni, *Bibliografia dell’archeologia classica* (Florence 1962), 3125/1. ( #166964)
15. Petrus SCHENK
_Afbeelding der voornaamste Gebouwen van Amsterdam._

Contents include: title-page, index and 100 fine engraved views with captions in Latin and Dutch. Small oblong folio, 210 x 265 mm, bound in contemporary full English calf with red morocco spine label. Amsterdam: 1700.

$12,500.00

A rare complete copy of this engraved survey of Amsterdam and its surrounding regions produced by the prolific engraver and map publisher Petrus Schenk the Elder (1660-1711). A fine copy with crisp, dark impressions. The work’s importance is attested by several twentieth century reprints.

OCLC locates no copies of this edition in the US. However it is in fact a reissue of *Den hoog-edelgeboren heer C. de Jonge van Ellemeet, heere van Ellemeet, etc. etc. etc. voor desen ontfanger generael vande unie, nu raed ende pensionaris der stadt Rotterdam, etc. etc. etc. word de Afbeeldinge der voornaamste gebouwen van Amsterdam of 1695*, of which OCLC records copies at The National Gallery and Northwestern. Binding with some minor professional restoration.

Hollstein 1098-1197.

(#164542)
16. Charles PLUMIER

*Traité des fougères de l'Amérique.*


$18,500.00

First Complete Edition. One of the most beautiful botanical books by one of the era’s most important botanical explorers. This publication of Plumier’s descriptions and plates of American ferns was compiled by the author the year before his death. In Latin and French.

The first half of this volume contains a preface and descriptions to accompany each of the plates, which detail the characteristics of the various species of American ferns depicted. The text is laid out in two parallel columns, with French in Roman and Latin in Italics. The Latin text appeared for the first time in 1703 under the title *Filicetum Americanum* without illustrations; the present book is the first to contain both the Latin and French text. The first 50 plates originally appeared in 1693 in Plumier’s *Description des plantes de l’Amérique*.

The 172 full-page engravings are masterful works of print-making. Plumier’s attention to detail allows for precise renderings of the fern’s structure and texture. The plants are often printed off-center and/or running off the edge of the page, the bold mise en page gives the viewer a sense that the ferns are sprouting beyond the confines of the book itself. Insiginificant foxing throughout, regular wear to binding, but overall a lovely copy in a contemporary vellum binding. A very scarce book.

17. FREDERIK III


Composed of 19 fully engraved plates by Michael Røg; one portrait of the king and 18 of which include both text and different highly ornamental borders. Large Folio, 530 x 380 mm, bound in contemporary Danish wrappers, preserved in a new linen cloth folding box. Copenhagen: 1709. SOLD

First Edition of the royal law of 1665 providing the constitutional basis for absolute monarchy in Denmark, issued in a spectacular imitation of an illuminated calligraphic manuscript. The intricacy of the printing was intended to prevent counterfeiting. The publication was limited to 500 copies, reserved mostly for monarchs and nobles, thus the present copy, in its humble wrappers is quite unusual as most were bound up in elaborate armorial morocco or calf. Some marginal staining, overall a very good copy.

Harvard College Library, Danish Literature 24. (#168481)
18. John HAMILTON  
*Stereography, or, A compleat body of perspective, in all its branches. Teaching to describe, by mathematical rules, the appearances of lines, plain figures, and solid bodies rectilinear, curvilinear, and mixed in all manner of positions.*


$ 3500.00

Rare First Edition of this important work on perspective by John Hamilton. His work was of major importance for the mathematical theories of perspective and it even appears that Turner consulted the book around 1809 (Tate Gallery, *Diagrams of Harmonic Proportions, after John Hamilton*).

OCLC lists only the Yale copy in the US. Scattered insignificant marginal worming. From the library of Blackheath Proprietary School, with occasional unobtrusive stamps.

PROVENANCE: Blackheath Proprietary School. Thomas Vroom with his bookplate on the front paste-down. (#168574)
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.

The Swiss-born Giorgio Fossati (1705-1785), designer of the facade of the Scuola and church of San Rocco in Venice, was an important promulgator of architectural history, theory, and practice through his many sumptuous publications, including new editions of Vignola, Palladio, and Félibien.

Fossati 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. Franz Christof von SCHEYB
Theresiade, ein Ehren-Gedicht.

Two parts in one volume. [369] pp. Engraved allegorical portrait frontispiece, engraved title-page vignette, engraved dedication leaf, 13 historiated engraved initials, and 29 engraved vignettes by Salomon Kleiner after his own designs and those of Preissler and Buch. Each leaf is enclosed by a narrow ornamental woodcut border. 4to., 300 x 214 mm, full contemporary speckled calf. Vienna: Joh. Jacob Jahn, 1746.

First Edition of one of the high spots of German Baroque book production. “In his Theresiade, Scheyb created the last great Baroque encomium, very impressive and luxuriously executed in twelve books comprising nearly eight thousand lines ... in all, a laudatory poem which entangles its subject in a net of allegory” (Faber du Faur).

In addition to the fine frontispiece portrait of the Empress, the work contains numerous vignettes by Kleiner. The latter have been highly praised by Lanckoronska for their extraordinary refinement and miniature-like precision. Head of spine restored, otherwise in excellent condition.

Faber du Faur 1721. Lanckoronska-Oehler I, 29. (#168271)

21. Juan GARCIA BERRUGUILLA
Verdadera Práctica de las Resoluciones de la Geometría sobre las tres Dimensiones para un perfecto Architecto, con una total Resolución para medir y dividir la Planimetría para los Agrimensores.

Title, [30], 135 pp. Illustrated with 18 folding engraved plates. 8vo., 225 x 150 mm, bound in contemporary Spanish vellum. Madrid: En la Imprenta de Lorenzo Francisco Mojados, 1747.

First Edition of this rare and richly illustrated manual on applied geometry for the use of architects and land surveyors. It also deals extensively with the instruction of drawing architectural plans and perspective. The book consists of six short treatises, each dealing with a given problem and its solution, all nicely illustrated with 18 engraved plates.

OCLC lists just two copies in the US at Columbia and John Carter Brown. Some scattered, minor marginal wear and staining, plate 15 with some repairs, overall a fine, unsophisticated copy.

PROVENANCE: Thomas Vroom with his bookplate on the front paste-down. (#168572)
22. **Giovanni Battista PIRANESI**  
*Il Mercurio Errante delle Grandezze di Roma.*


$ 7500.00

First Edition of the *Mercurio Errante* guidebook to Rome to be illustrated with Piranesi’s etchings; the seventh edition chronologically. This copy contains seven original Piranesi etchings of Roman vedute; they are considered to be “some of his earliest known works; they must have been executed between 1740, the year of his arrival in Rome, and 1741, the date of the first edition of Barbiellini’s publication *Roma antica and Roma moderna*” (*Exploring Rome: Piranesi and His Contemporaries*, p. 73). “They are of particular importance in plotting the development of Piranesi’s graphic skills, as they range from his first tentative efforts to some highly sophisticated compositions” (Wilton-Ely). Piranesi’s etchings were subsequently reissued in the *Varie Vedute* in 1745 and 1748, and following their appearance in the 1750 edition of Rossini’s *Mercurio Errante*, they reappear in the 1760, 1771, and 1789 editions.

“Scott has suggested that all these views were designed like modern-day postcards, and were probably kept loose and then added to the volumes at the request of the buyer. No two editions of the work exhibited here have the same number of plates by the different artists” (*Exploring Rome*, idem.). Rossini calls for 18 plates; the present volume contains 19. Overall a very appealing copy.

Lucidum prospectivae speculum: das ist ein heller Spiegel der Perspective. in welchem so wohl der Grund dieser Kunst als auch die in Praxi täglich vorfallende mannigfaltige Application derselben durch viele behörige Exempel klar gezeigt wird ; wozu noch beygefügt sind achtzehen Plafonds oder Decken-Stücke von diversen Sorten ; den Liebhabern und Anfängern dieser schönen Science zum Besten aufgestellt ; mit 96 Kupfer-Tafeln.

A splendid example of German Baroque book-making. First published in Augsburg in 1727, the present copy is most likely a re-issue with the frontispiece engraved by Nessenthaler still bearing the indication heirs of J. Wolff (publisher of the first edition).

Heineken (1680-1746), a painter from the city of Lubeck, provides highly accomplished illustrations of column orders, confessionals, capitals, altars, pulpits, tombs, stairwells, polyhedra as well as illusionistic ceiling renderings that rival those of Andrea Pozzo in his great work Perspectiva pictorum, et architectorum.

A fine, handsome copy with an important provenance. In the US, OCLC lists only the Harvard copy of this edition and 4 copies of the first edition.

PROVENANCE:  Count Brühl with his coat of arms on both covers. Brühl (1700-1763), favorite of the August III, King of Poland and elector of Saxony, lived an extravagant lifestyle and had a large important library in the city of Dresden. Thomas Vroom with his bookplate on the front paste-down.

Berlin Kat, 4730. (#168575)
24. **John Joshua KIRBY**

*Dr. Brook Taylor's method of perspective made easy, both in theory and practice. In two books. Illustrated with fifty copper plates; most of which are engrav'd by the author.*

[4], iv, xvi, 78; [2], 84, [18] pp. Illustrated with engraved frontispiece by W. Hogarth, plus 51 full page engraved plates. 4to., 205 x 250 mm, bound in full contemporary English speckled calf. Ipswich: printed by W. Craighton, for the author, 1755.

$ 5750.00

Second Enlarged Edition of a famous work on perspective by Joshua Kirby, representing the first and very successful attempts by an English artist to present Brooke Taylor's *New Principles of Linear Perspective* in a clear and simple manner for the benefit of artists. This second edition has an added appendix, discussing further problems in perspective. Both editions contain the magnificent frontispiece by Hogarth, ‘showing the absurdities caused by a want of knowledge of perspective’. A fine, handsome copy in an unrestored contemporary binding.

PROVENANCE: Gift inscription to ‘Jan from Margaret Koch Xmas 1934’. Thomas Vroom with his bookplate on the front paste-down.

Brunet III, 665 for other editions. (#168573)
25. John Lodge COWLEY

*The Theory of Perspective Demonstrated; in a Method Entirely New: By which the Several Planes, Lines, and Points, used in this Art, are shewn by Moveable Schemes, in the True Positions in which they are to be Considered.*

[8], xi, [1], 117, [1] pp. With 11 full-page geometric engravings printed on heavy paper, of which 10 are cut-out to demonstrate solid forms. 4to., 250 x 200 mm, bound in contemporary calf, rebacked. London: printed for T. Payne, 1766.

$ 12,500.00

First Edition, second issue, of this rare scientific Cut-Out book. Cowley’s *Theory* was designed as a geometrical primer with engraved diagrams that could be removed from the book to form solids, thus demonstrating the doctrines of the 11th, 12th, and 15th books of Euclid.

The present work amends his *Appendix to the Elements to Euclid* (1758), and forms a new and more comprehensive attempt to explain the doctrines of planes as applicable to perspective; it is among the most elaborate and most unusual of all eighteenth-century works on geometry and perspective. Included are the eleven engraved plates, of which ten are cut-out to form regular and irregular solids, prisms, pyramids, cones, etc., each accompanied by Cowley’s analytic text. Plate IX incorporates strands of coloured cotton thread to illustrate the various projected lines from a single vanishing point.

Cowley’s mathematical textbooks were extremely popular in their day, widely disseminated and well used, and are rarely found intact. As early as 1806 this work was recorded as “scarce” by Adam Clarke in *The Bibliographical Miscellany* (cf. Sothean). Two issues of this first edition were published, one by Bennett in 1765, and the present one by T. Payne. A fine copy.

PROVENANCE: Thomas Vroom, with his bookplate on the front paste-down.

26. **Pierre FOUQUET**

_Afbeeldingen van de wyd-vermaarde koopstad Amsterdam, benevens des zeles voornaamste gebouwen en gezigten, alle naar het leven 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, _see below_. Oblong folio, 358 x 504 mm, bound in contemporary three-quarter Dutch dark-brown calf, black leather title-label on spine, original blue paper over boards. Amsterdam: [ca. 1780].

$35,000.00

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.

In 1783, the work was reprinted under the title: _Nieuwe atlas van de voornaamste gebouwen en gezigten der stad Amsterdam_, issued in two large quarto volumes _with all the engravings folded_.

Complete sets of these views are extremely rare, OCLC records three copies in the USA: NYPL, Harvard, Trinity College CT. 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.

Nijhoff-Van Hattum 11. I.H. van Eeghen, _Catalogus 115 prenten Amsterdam, P. Fouquet 1760-1783_, 1a-86. (#144841)
27.  **John Lodge COWLEY**  
*An Illustration and Mensuration of solid Geometry in seven Books: containing forty-two moveable Copper-plate Schemes for forming the various Kinds of Solids and their Sections...*

32 pp.  Illustrated with 42 full-page geometric engravings printed on heavy paper which cut-out to demonstrate solid forms  
London: printed by S. Cosnell for the Editor, 1787.  **BOUND WITH:**  

*A Catalogue of Optical, Mathematical, and Philosophical Instruments, Made and Sold By W. and S. Jones, [No. 30].*  14, 2 pp.  4to., 265 x 200 mm, bound in English full contemporary calf, professionally rebacked.  

$8500.00

One of the three incredibly rare books written by Cowley, and illustrated with elaborate pop-up plates.  
This one was originally published in 1758 entitled *An Appendix to Euclid's elements. In seven Books*, with a second edition being published in 1785.  However, Cowley's mathematical textbooks were extremely popular in their day, widely disseminated and well used, and are rarely found intact and virtually no copies would seem to have survived.

OCLC lists only the copy in the British Architectural Library, and no copies of the other editions.

Ad 2.  A detailed catalogue of scientific instruments made by William Jones, who was responsible for the revisions, corrections and augmentations of the previous work.  
Includes many types of spectacles, telescopes, microscopes, protractors, compasses, barometers etc., all with prices.

**PROVENANCE:** Thomas Kershaw with his armorial bookplate on the front past-down.  Thomas Vroom with his bookplate on the front paste-down.  (#168577)
28. **FRENCH CALLIGRAPHIC MANUSCRIPT**

*Recueil de Chansons et Romances.*

[4], 108 pp. Square 8vo., 178 x 137 mm, bound in contemporary French red morocco, spine richly decorated with gilt-tooled lyres and floral ornaments in alternating spine compartments, French filet borders on covers, blue silk endpapers and flyleaves, a.e.g. Paris: 1788.

$22,500.00

A Superb Calligraphic Manuscript; a masterpiece of eighteenth-century creative text and image. The manuscript is completely written and drawn in black ink on thick *papier vergé* by a French calligrapher of the Ancien Régime.

The pages of this manuscript contain one image per page, each being an incorporation of words and ornament to create a morphological composition. For example, there appears on page 4 a verse “A Eleonore” where each couplet forms the solid part of a cloverleaf, as a symbol of luck to Eleonore; page 22 is a short verse on the body and soul, set inside a shaped heart composed of a triple floral border; on page 51 one finds a pair of eye-glasses (*Les Lunettes*) with four couplets of verse in each lens on the subject of seeing matters of life clearly; several pages contain songs with the border ornamentation comprised of musical staves and notes, while the lyrics can be found in the center ornaments. A number of the morphological compositions are shaped into pieces of jewelry, flowers, trees, snowflakes, or furniture (page 50 shows a couplet of verse inside of a table mirror composed of flowers).

The manuscript is absolutely complete, executed by an exceptional, artistic calligraphic hand. The volume is preserved in a contemporary French red morocco binding in very fine condition. (#166935)

*Morokoshi Meisho Zue. [Illustrated Description of Famous Sites of China]*

Six volumes bound in five. Xylographically printed and illustrated throughout, including many double-page woodcut illustrations. 8vo., 265 x 185 mm, bound Japanese-style in original tan paper wrappers with printed paper lettering pieces, in a modern green cloth chemise. Kyoto, Edo, Byo, and Osaka: Hayashi Ihei et al, Bunka, 1805.

$15,000.00

Very Rare First Edition of this guide to the key sites in China during the Qing dynasty, edited and illustrated by the Japanese artists Okada Gyokuzan (1737-1812), Oka Yugaku (1762-1833), and Ohara Toya (1771-1840). Although the *Morokoshi Meisho Zue* was issued with the imprints of at least thirteen different publishers in the cities of Kyoto, Edo, Byo, and Osaka, very few sets seem to have survived.

This informative work illustrates scenes from Chinese history and legend, as well as topographical views, palaces, and archaeological and sacred sites. The work contains maps of China and Korea, as well as the various provinces of the Qing Empire (1644-1912), and the five holy Buddhist mountains. Other woodcut illustrations depict the Forbidden City with its impressive entrance gates, the imperial seals, the astronomical observatory of Peking established by the Jesuits Johann Adam Schall and Ferdinand Verbiest, and the Great Wall with its numerous military observation posts.

In addition there are illustrations of Chinese costumes, astronomical and musical instruments, and general aspects of every-day Chinese life. The text includes explanations of historical events and offers accounts of Chinese classical literature. While there is some minor age soiling to the wrappers, and some insignificant worming to a few leaves, the set is internally immaculate and with excellent impressions of the woodcuts.

30. Giovanni Antonio ANTOLINI

Progetto sul Foro Bonaparte che doveva Eseguirsi in Milano in 24 Gran Tavole.

Title-page and suite of twenty-four plates, comprising 14 magnificent double-page aquatint views printed in shades of sepia ink and 10 double-page engraved floor-plans and scaled architectural drawings. Large folio, 572 x 440 mm, bound in full contemporary Italian boards. Milan: Bettalli, ND [1814].

$35,000.00

A splendid copy of these magnificent plates. These grand aquatint views document an imposing project that was never constructed and never proceeded beyond the publication of various issues of these plates. The scale and design of the buildings and plazas evoke the visionary work of Antolini’s celebrated contemporaries: Claude-Nicolas Ledoux and Etienne-Louis Boullée. Antolini provided the drawings for all the plates except one, which was executed by Alessandro Sanquirico; the engravings were cut by Fernando Albertolli, Filippo Antolini, Giuseppe Cariani and others.

(Continued)
The history of the publication of Antolini’s project is complex. First, two individual plates were printed, consisting of a view accompanied by an architectural plan. Then, the series, consisting of twenty-four plates was offered by subscription, including modified versions of the two previously issued plates. Another version was issued in September of 1804. In 1806 the work was re-published by the Bodoni printing firm as: *Descrizione del Foro Bonaparte*. The Bodoni bibliography lists this volume as: 16 pages text, 24 plates. However, the recorded copies of this book, have 16 pages of text, **but none has any plates**. Our conclusion is that Bodoni only published the text, and never completed the edition of text and plates as planned and described in the bibliography.

Our version, the last published, of Antolini’s work was issued by the firm of Fratelli Betalli in 1814, entitled: *Progetto sul Foro che doveva eseguirsi in Milano: in 24 Tavole in Rame/ del Architetto Professore Giovanni Antolini*. None of the copies of this publication which are recorded in RLIN and OCLC contains any text. In consulting with the Getty Institute (which has copies of both re-issued versions: the Bodoni & the Fratelli Betalli), it seems likely that the Fratelli Betalli publication is, in fact, a remainder issue of the original aquatint plates printed in Milan 1801-04!

All versions of these plates are rare. OCLC records copies only at the National Gallery, CCA, Columbia, and the Getty. No copy listed in any of the standard references. It is certainly curious that such a substantial production, published purportedly in several versions, survives in so few copies.

31. **PARIS**

*Graphic Illustrations of the Most Prominent Features of the French Capital; with Characteristic Figures in the Foregrounds comprised in Twelve Stroke Engravings, From Accurate Designs Taken in Paris during the Imperial Reign of Buonaparte. With Descriptive Notices and Interesting Anecdotes.*


$12,500.00

A fine copy of this extremely rare collection of views of Paris consisting of twelve artistically-conceived views of Paris engraved by English artists. The large double-page engravings incorporate local Parisians participating in daily routines within the setting of each view. Panoramic views include: the Military School and the Church of the Invalides; View of Paris from the South Boulevard; View of Paris from Montmartre; South View of the Old and New Louvre; The Mint and The Façade of the Louvre; View of La Place de la Concorde; The Garden of the West Front of the Tuileries; Palace of the Tuileries Facing La Place du Carrousel; Garden of the Tuileries; The Luxembourg or Palais du Senat with the Gardens; The Elysian Fields, Distant Gardens of the Tuileries; Entrance to Les Champs Élysées and La Place de la Concorde.

Each plate is followed by two pages of text giving historical details and anecdotes about the site illustrated. Minor wear to outer edges of binding, plates and text clean. Rare: OCLC lists 6 copies worldwide, of which only one is held in America (Bowdoin College). (#143576)
32. 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.

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.

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).

Binding renewed, otherwise an exceptional untrimmed copy.

33. Jean MIDOLLE

*Album du Moyen-Âge.*

121 Plates as follows: General Title; Part I: Title, Portrait of Midolle 38 chromolithographs and 2 uncoloured plates; Part II: Title and 39 chromolithographs; Part III: Title and 39 chromolithographs. Folio, 395 x 275 mm, bound in contemporary full morocco gilt. Strasbourg: E. Simon fils, 1834-35-36.

*SOLD*

First Edition. Complete copy of this extraordinary tour de force of chromolithography. A number of the coloured lithographs include gold and silver printing. Midolle's *Album* serves as a history of calligraphic scripts from the beginnings of the written word to the nineteenth century. The three sections include:

- **Part I** *Galerie de Compositions, Écritures Anciennes et Modernes* displays scripts in ornamental backdrops in the styles of Queen Elizabeth, Napoleon, eighteenth-century French Enlightenment, medieval Pater Nosters, Diabolic scripts and ornaments from frescos at the palace of Cardinal Fesch in Rome, Chinoiserie, nineteenth-century English hunting motifs, and French funerary motifs;


Little is known about the artist, Jean Midolle (fl. 1830-1850), except that he was a calligrapher of exceptional abilities; on the title-page of the present volume he designates himself as “artiste écrivain compositeur.” He was a central figure at the dawn of the invention of chromolithography producing several early chromolithographic books of superb quality.

The bibliography is slightly confusing; this copy contains the full complement of 120 plates plus a portrait of Midolle, with the general title serving as the 39th plate for Part I. Some pages slightly browned and occasional marginal foxing, but overall, in fine, perfectly clean condition. Complete copies of the versions with the plates in chromolithography are of the greatest rarity.

34. Michel-Eugène CHEVREUL

Two volumes. I: xv, [1], 735 pp., illustrated with two folding letterpress tables. II: [2], 2 pp. Illustrated with 40 engraved and lithographic plates on 22 ff., of which 13 folding; plates 2 and 3 printed in colour with fig. 12 on plate 2 hand-coloured; plate 4, the chromatic wheel, with over-slip; plates 5-31 and 34-39 stencil-coloured lithographs; plates 32-33 and 40 engraved; plate 33 hand-coloured; plus nine specimens of printing on different coloured papers. 8vo. (text), 215 x 135 mm, bound in new half morocco; and square 4to. (atlas), 290 x 245 mm, bound in publisher’s original printed boards. Paris: Pitois-Levrault, 1839.

$ 17,500.00

The First Edition of this landmark treatise on colour, a work which has influenced artists from Seurat to Ellsworth Kelly and beyond.

A professional chemist, Chevreul became Director of Dyeing at the Gobelins royal tapestry manufactory in 1824. Chevreul’s “law of simultaneous contrast of colours” states that colours seen side by side will always appear to the eye “as dissimilar as possible, both in their optical composition and in the height of their tone.” On this basis Chevreul proceeded to analyze the consequences and applications of colour contrast, i.e., the modifications of hue and tone occurring when juxtaposed colours are viewed at the same time, and he also established a precise nomenclature for colour relationships.

An unusually fine copy of a rare book, without the considerable foxing to the text volume as in almost all copies. In this copy plates 5-7, 8-10, 11-13, 14-16, 17-19, 20-22, 23-25, 26-28, 29-31, 33-39 are signed by Chevreul, the triple plates being signed once.

OCLC lists only 3 copies in the US; SUNY Buffalo, NYPL and Hagley Museum.

Norman 469. Birren Collection 143. En français dans le texte 237.(#168578)
35. CHINESE EXPORT GOUACHES

*Album of Seventeen 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, [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, [Canton: ca. 1840].

$50,000.00

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.

The gouaches are fresh and vibrant, with few unobtrusive cracks in the pith paper, the bindings in beautiful condition, overall fine.

*See:* Clunas, *Chinese Export Watercolours.* (#146488)
36. José PLANELLA y COROMINA

*Esposicion completa y elemental del arte de la perspectiva y aplicacion de ella al palco escénico.*

[4], 94 pp. Illustrated with 100 engraved plates. 8vo., 220 x 145 mm, bound in full contemporary calf, professionally rebacked. Barcelona, J. Verdaguer, 1840.

$ 3500.00

A fine copy of the first edition of this scarce and delightful Spanish perspective book issued for the use of theatrical scenic designers. Complete with its 100 engraved plates depicting geometrical forms, the use of light and shadow, facades, and more. The text printed on fine light blue paper. The publisher has signed and numbered the verso of the title-page.

OCLC lists only copies at The Morgan Library, UCLA and Winterthur.

PROVENANCE: Thomas Vroom with his bookplate on the front paste-down. (#168579)

37. J.J. GRANDVILLE

*Les Etoiles.*


$ 4750.00

A fine copy of this charming work, Grandville’s last book of illustrations. It actually consists of two parts, each having its own title-page, but the parts are always found together. There are fifteen steel engravings by Grandville, all with delicate original hand-coloring. Despite occasional minimal foxing, the impressions are clean—an unusual state for French books of this type from this period.

“The compositions of the ‘last fairy-tale,’ brilliantly engraved on steel by Charles Geoffroy and delicately colored, form a fitting memorial to Grandville. They show that his powers remained unimpaired to the end of his short career” (Ray). A wonderful fresh copy, in a dazzling example of the publisher’s binding, rare thus.

Ray, French 200. (#167498)
WITH AN UNRECORDED 31st MAP

38. Masanori TAMATSU, Muneyasu KAGEYAMA et al.  
*Edo Kiriezu.*

A complete set of 31 Coloured Woodblock Maps of Tokyo. 12mo., each bound in original pale blue wrappers, preserved in a contemporary wooden box.  Edo: Owariya Seishichi, 1852-1864.  

$ 25,000.00

A possibly unique set of these Tokyo maps consisting of a mix of the First and Revised Editions, but containing an unrecorded 31st part. This part covered the Hacchobori district which was composed of the security administration; police, judge, defense, sheriff, etc. This colourful series of late Edo period maps depicts Tokyo's wards and the buildings, temples, shrines, gardens and residences therein. These maps represent not only a fine example of woodblock printing, but also remain an indispensable source of information on the architecture of Tokagawa Edo.

Each map includes a legend delineating geographical and architectural elements by colour and shape: roads and bridges (yellow), rivers, lakes and ocean (blue), shrines and temples (red), fields and hills (green), and merchant houses or *machiya* (grey). Lesser noble residences are indicated by a black circle, higher ranking residences with a black square. Residences of even higher distinction are marked with the families' *mon*, or crest. Remarkably, nearly all residences also include the name of the inhabitant's family.

(Continued)
The most important structures are illustrated with rough, yet charming depictions of the actual buildings, often surrounded by images of trees and gardens. Some of these structures include: The Hie Shrine (lost to bombing in the Second World War); Kanei-ji Temple, burial sight of 6 Tokagawa Shoguns; Senso-ji Temple, the oldest temple in Tokyo; Hamagoten Garden, the villa of the Tokugawa family, and many others.

We can identify three creators of the maps: Muneyasu Kageyama, Masanori Tamatsu, and Yoshitomo Iyama. Each map was first published by Owariya, Seishichi, between 1849-1855, and some were subsequently reprinted. It has been generally considered that the entire series consisted of 30 maps as identified in Kerlen as well as a set digitized by the University of British Columbia, however most institutional holdings list only the odd map, thus complete runs of the series are extremely rare, and our 31st map in unrecorded. Our group remains in remarkably fine, bright condition and in a contemporary box. A complete list of each map’s creator, title, size and publication date, is available upon request.

39. Amédée VARIN

[4], 310 pp. Illustrated with an engraved frontispiece and 24 engraved plates, all coloured by a contemporary hand. 4to., 266 x 177 mm, bound in publisher's decorated polychrome cloth. Paris: Gabriel de Gonet, [1851].

$7500.00

First Edition. A superb copy in the rare publisher's polychrome binding. A delicately hand-coloured copy of the “Droleries Végétales,” a masterpiece of nineteenth-century French book-illustration in the style of Grandville. The twenty-five plates depict various kinds of vegetables, including carrots, radishes, onions, beans and lettuce, that begin to walk and talk; several of these beings assume human traits, with hilarious results. Witness the asparagus and artichoke fighting (“For too long we have been put in the same sauce; it is finally time to put our foot down!”) or the Parliamentary Carrot (“Three hours on the witness stand without cracking”).

The fine plates by Amédée Varin (1818-1883) and brilliantly conceived and executed. The first edition, with points: “Un ministre...” on line 1 of the last page. It is extremely difficult to find a copy in the original polychrome binding.

40. Owen JONES

*The Grammar of Ornament, illustrated by Examples from various Styles of Ornament.*

Illustrated with 100 folio plates drawn on stone by F. Bedford. Folio, 555 x 395 mm, bound publisher’s three-quarter morooco over boards, with elaborately gilt spine, and title-label on front cover with one of the original wrappers for parts XXII-XXV bound in. London: Day & Son, 1856.

*SOLD*

An exceptional copy of the First Edition of this landmark of Victorian colour printing, in the original binding and with a part wrapper bound in. These famous chromolithographic plates, printed by Day & Son, were issued only one time in this large folio edition and printed from the original stones. The numerous reprints are all much smaller in size and unequivocally less brilliant in colour.

Jones’s classic survey of ornamental art and design begins with ornaments used by the earliest recorded cultures of Egypt, Assyria and Persia. Jones then moves west to the Greek, Pompeian, Roman and Byzantine civilizations. Several beautiful colour plates reproduce designs from Arabian, Turkish and Moresque ornament, followed by chapters on Indian, Hindoo, Chinese, Celtic and Medieval ornament up to the Renaissance, Elizabethan and Italian designs, including short sections on the Maori and other Pacific peoples.

The colour of these chromolithographs is of high quality. Overall an excellent copy of a book which, owing to its massive size and weight -- and its value as a work of scholarly reference for nearly 150 years -- is notoriously difficult to obtain in acceptable condition. And it is becoming scarcer due to the fragmentation of copies by print sellers. Copies in their original binding are being increasingly rare. The part wrapper is stunning, and this is the first one we have ever seen.

PROVENANCE: James Cowan, with ex-libris on the front paste-down.

McLean 122. Friedman 153. See also Percy Muir’s *Victorian Illustrated Books* pp. 154 et seq. (#168430)
41. Gustave DORÉ

La Ménagerie Parisienne.

Comprised of a printed title and 24 lithographic plates. 4to., 243 x 325 mm, disbound, in a new cloth folding box. Paris: Journal Pour Rire, 1854

$ 4750.00

First Edition of this very early work by Dore. Created as a social satire of French culture, La Ménagerie Parisienne was intended by Doré to be witty more than critical. He attributed an animal name to select Parisians, attitudes and fashion in clothing corresponding to the characteristics of the animal. For example: Lions portrays a group of preening, bearded men haughtily studying female pedestrians as they promenade past; Lionnes gives us a portrait of indifferent women of high class speeding in a carriage through a Parisian street; Rats d'opéra reveal three men in a box at the Paris opera house leering at the stage populated with a phalanx of comely ballerinas; and Coq is a sheer delight, displaying a male dancer on tip-toe, nose high in the air, performing a street jig for a captivated audience. Other subjects include: Loups (wolves), Les Buses (buzzards), Chouettes (owls), Panthères (panthers), Pie (magpies), Gens de Bourse (stockbrokers), and Grandes Dames ou Gens du Peuple. This early Doré publication offers lithographs very much in the spirit and under the influence of Honoré Daumier.

“All three of these lithographic albums are rare. Most copies were long ago taken apart to sell the lithographs individually. This copy is without the original wrappers and has some minor foxing and soilng, but is a generally fresh and desirable copy of an early Dore rarity.

Malan, Gustave Doré, 230. Leblanc, Catalogue de L’Oeuvre Complet de Gustave Doré, 237. (#168152)
42. John MORRIS

A Series of large geological Diagrams, illustrating the Principles of this important and practical Science, comprising elementary Section of the Earth's Crust, Table of the Order of Succession of the stratified Rocks, forms of Stratification, Section of the London Basin ... the carboniferous Group - Coal and Iron strata, mining - Section of a copper Mine, Interior of a Staffordshire Coal Mine. With explanatory Notes upon each Diagram.

Contents includes a large hand-coloured fold-out woodcut plate, double page coloured chart, four double-page hand-coloured woodcut plates with text and one double-page hand-coloured lithograph with text. Large folio, 510 x 340 mm, bound in publisher's printed wrappers. In a new green cloth folding box. London: J. Reynolds [ca.1878].

$ 3750.00

A rare set of striking colour pedagogical plates relating to geology and mining. Cross sections of the earth's crust are clearly delineated with careful hand colouring providing the reader with both a useful and attractive publication. The publisher, Reynolds, advertises on the front wrapper that they won a prize medal for their educational diagrams at the International Exhibition, 1862. The work is undated, however one of the plates is dated 1878.

OCLC lists only 2 copies in the US at Cornell and Linda Hall. Wrappers worn, but the interior is fine. (#164759)
43. **KATAGAMI STENCIL DESIGNS**

* A Collection of Meiji Period Original Kimono Stencil Plates.

With 20 stencil plates. Stencil paper was constructed from the bark of mulberry trees then treated with persimmon juice; the sheets measure ca. 220 x 400 mm and the largest measuring 350 x 450 mm. Each in individual mylar sleeves laid into an archival box. [Japan: Meiji Period, ca. 1868-1912]. $ 7500.00

A rare collection of late nineteenth- and early twentieth-century Japanese stencils, created expressly for decoration of cotton, silk and crepe kimonos and yukatas. These stencils survive as artifacts from one of the most ancient crafts in Japan. The elegant beauty of the designs and the consummate skill displayed in the cutting of the stencils endow these original plates with a refined sensibility almost without parallel in the graphic arts.

Some of the stencils are so finely cut that it is difficult to imagine they could withstand the multiple brushing of resist dyes. Many of the fragile stencils have the addition of fine silk threads stretched at regular intervals from top to bottom or side to side to reinforce the strength of the stencil. The threads are so fine that no evidence of their existence is found in the final printed cloth or silk.

The subject matter includes a great variety of interpretations from nature, patterns derived from daily life in Japan, and motifs based on centuries-old formulas. Traditional motifs were often appropriated by Japanese families for use as their hereditary crests, and thus printed on all kimonos used by the family and their retainers. *Katagami* stencilled textiles have also been worn by Japanese courtesans, actors and samurai since the sixteenth century. Besides kimonos, *katagami* stencils were used to decorate bedding, banner designs, shop curtains and tradesmen’s coats.

Occasional makers stamps, notes, a few sheets show ink which has not been fully removed after use. Protective tissue backing on the more delicate sheets. One very small, thin sticker remnant on one sheet. Overall a fine set.

44. **Paul SIGNAC**

Lithograph for the program of the *Théâtre Libre*.

155 x 180 mm. Executed in 1888; this program was issued for the performance on January 31, 1889.

$ 12,500.00

One of Signac’s most striking graphic works. As a Neo-Impressionist associated with the development of Divisionism or Pointillism, the artist has created a work in which the dots of colour were to be mixed by the viewer’s eye to resolve the image and produce intense color effects.

“This lithograph, reproduced on the back of the season’s program of the theatrical company headed by Antoine, actor and producer of the symbolist theater, foreshadows the optical experiments of the Bauhaus and is an ‘application of Charles Henry’s color circle.’ This instrument, like the ‘aesthetic protractor,’ was intended to analyze the accuracy and beauty of the relations between shapes and colors. Signac was fond of citing Delacroix as a forerunner of their researches: ‘The art of the colorist is related in certain aspects to mathematics and music’” (Cachin, *Paul Signac*, p.40).

Kornfeld and Wick, *Catalogue Raisonné de l’Oeuvre gravé et lithographié de Paul Signac* 4. (#164746)
45. JAPANESE TEXTILES

Orimon Ruizan. [Historical textiles compiled by the Imperial Museum].

10 volumes. Illustrated with 1040 colour woodcuts on 520 leaves. 8vo., 250 x 180 mm, bound in publisher's wrappers, in a new chitsu case. Tokyo: Yurindo, 1892.

$ 15,000.00

A masterpiece of the woodblock maker's art. This collection of 1040 plates is the most comprehensive imaginable encyclopedia of Japanese textile design. The plates are exquisitely printed from original woodblocks, using a superb array of colours including gold and silver. It would be hard to find a more beautiful collection of Japanese designs. Presumably issued in a small edition, this is an extremely rare work, with OCLC listing only one copy under the title Shokubun Ruisan at the Art Institute of Chicago, and one copy at the Buffalo and Erie County Public Library of a German edition of the same date, which is presumably the original Japanese plates with a German imprint. (#165215)
46. **Toyotaro AOYAMA**

*Dainihon Hakuranzu, Tochigi-ken no bu* [Catalog of the Industrial Exhibition (Japan): Tochigi Prefecture].

200 engraved plates on 100 leaves. Oblong folio, 320 x 220 mm, bound in contemporary cloth backed boards, rebacked, with part of the original spine laid down, in a new chitsu case. Tokyo: Seikosha, 1890.

$12,500.00

A spectacular book, with a somewhat misleading title, but which provides a unique vision of Japan at the end of the nineteenth century, not yet in the full throes of its industrial revolution. The 200 superbly engraved plates depict everything from villages, farms, hotels, pawnbrokers, and wine and sauce makers to manure merchants. A rare book, with OCLC listing only the copy in the National Diet Library. (#165229)
47. R.O. EVANS
Evans’ Arithmetical Study.

Title and 16 chromolithographic plates (each 775 x 584 mm), mounted on a contemporary wooden frame. Chicago: R.O. Evans, 1897.

$ 8500.00

An extraordinary survival: a striking set of chromolithographed teaching charts. The illustrations recall Byrne’s *Euclid* in their brightly coloured, at times, abstract presentation. Most of the plates are filled with pictorial elements, e.g. pointing hands, geometrical cubes, cones and pyramids, farms and farm animals, country stores, pints of cherries, and burning houses.

As stated on the title page, Evans’ *Study* applies “the Object Method to the Entire Subject of Practical Arithmetic, Embracing Object Lessons, Illustrating Mathematics & Tables, Mensuration, Surveying, Business Methods, Laws & Correspondence, Legal Forms and Book Keeping.”

The title page is soiled, minor marginal soiling to first three plates, and a small piece missing from the margin of the final plate, otherwise in excellent condition: the colours are in general extremely bright and fresh. A rare work. OCLC lists a copy at Berkeley with 20 plates and a copy at Princeton with only 12 plates. (#168256)
48. Edward Gordon CRAIG


A complete set of eighty-seven issues (bound in seventy-one parts) in sixteen volumes (fifteen volumes of magazines, and an additional volume of covers and inserts from 1911-1915). Volumes I to III have title-pages and index pages dated 1919, as issued. The other volumes have undated title-pages and indices, as issued. Three 4to. volumes, 323 x 218 mm, and thirteen 8vo. volumes 225 x 158 mm, bound in publisher’s half vellum over plain boards, with manuscript titles in black ink on spines, with wrappers, except for two, preserved. Florence [Arena Goldoni]: “The Mask” Offices, [1908-1929].

$15,000.00

*The Mask,* first published monthly, then quarterly, is perhaps one of the finest examples of modernist artwork and thinking of the time, as related to theatre. Edited by Edward Gordon Craig (who also frequently contributed), *The Mask* was published for twenty years, and was a major focus of Craig’s life during that time.

“The format of *The Mask* was governed by the size of the paper, which was hand-made, cheap and came from near-by Fabriano. The typography was dependent on what founts of type the printers had to hand. The firm of Morandi was able to produce a small quantity of Elzivere, which pleased him immensely, so experimental pages were put in hand. The layout was based on an early copy of Vitruvius that he had picked up for a few lire.”  

[Gordon Craig: *The Story of His Life,* p.231.]

Edward Gordon Craig (1872-1966) was one of the most influential theatre figures of the late-nineteenth and early twentieth centuries. He came up with the concept of theatrical lighting, in which the stage was lit from above by specially-designed lights, instead of using footlights. He used shape, color and light to lend depth to his productions, and was a proponent of using masked actors and puppets to evoke emotional reactions in the audience (he apparently disdained actors, even though we was the son of the famous actress, Ellen Terry).

PROVENANCE: From the library of Dr. Rudolf Gebauer, with his bookplates. (#168494)
49. Hendrik Christian Andersen

Creation d’un Centre mondial de Communication.

Two parts in one volume. [6], xv, 128, 102 pp. Recto of dedication leaf in heliogravure. 25 heliogravure plates (9 double-page and 5 double-page and folding), including the plate ‘A World Centre’ at the beginning of part I not called for in the list of illustrations, 123 heliogravure text-illustrations (9 full-page) including that of Athena, Apollo and Herakles on p. iii not called for in the list of illustrations, 2 lithographic plans with manuscript coloured lines depicting public transport systems and central city heating, engraved vignette to pt II, p.30, woodcut head- and tailpieces to pt II. Folio, 455 x 322 mm, bound in publisher’s tan morocco. Paris: P. Renouard, 1913. $7500.00

Rare First Edition of this vision of a utopian world city. Andersen was born in Bergen, Norway, and emigrated as an infant with his family to Newport, Rhode Island. As a young artist, he mingled among Newport’s wealthy elite, and spent some time as Gertrude Vanderbilt Whitney’s art teacher. At the age of 21, Andersen travelled to Europe, eventually settling in Rome. There he pursued his artistic interest in monumental classically inspired pieces, believing that they stimulated in the viewer a desire for self-improvement. He devoted much of his time designing a perfect ‘World City,’ filled with art, which would motivate humanity to achieve a near Utopian state.

The present work is the culmination of his theories, and may be seen as a precursor to later modernist visions, such as Le Corbusier’s Ville Contemporaine, 1922. The book is in two parts. The first deals with the history of the city and monumental architecture, and seeks inspiration in classical and contemporary notions of city planning - Paris and Washington DC feature prominently. The second part details Andersen’s imaginary urban landscape, complete with works of art, for the ‘World City’. Olympic stadia, galleries for the arts and sciences, as well as government buildings are all outlined, and placed upon a defined grid plan with an emphasis on a grand central avenue acting as the axis of the city.

Number LV1 of only 75 copies on Japan paper. There were also 125 copies on Velin. OCLC lists copies in Europe, but only the Cornell copy in the US. Binding with a little wear and some sun fading, overall near fine.

(#167123)
50. Kurt SCHWITERS
Die Kathedrale.


$17,500.00

A superb copy of this rare, important and fragile Dada pamphlet, issued in an unspecified edition, issued as a special issue of Schwitters’ periodical Merz. “The Kathedrale graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics” (Schmalenbach).

51. Albert HASSELWANDER

*Ein Anatomischer Totentanz*


$8500.00

Only Edition, **an inscribed copy**, of this photographic anomaly, offering an “Anatomical Dance of Death,” prepared for the use of artists, with a long preface on the illustrated history of the “Dance of Death” by Hasselwander. There are 25 photographic plates of dramatically positioned nudes, each one accompanied by 25 photographs on the facing plate capturing their skeletal “death” portrait, in mirror position. *Ein Anatomischer Totentanz*, prepared in collaboration with the painter Fritz Stell, is far closer to a photographic “Dance of Death” than a medical work on the musculo-skeletal system.

Dr. Albert Hasselwander (1877-1954) was a professor of Anatomy at the University of Erlangen, Germany and is best known today for his publications *Atlas der Anatomie Menschlichen Körpers in Röntgenbild*, (1926) and *Handbuch der Anatomie des Kindes* (1938).

Viewed artistically, the contrast of the nude photographs with their corresponding skeletons elicits an amusing but also disturbing response in the onlooker. Certainly, “artistic instruction” was the intention of the author Hasselwander, and yet, beyond the moralistic message inherent in Dance of Death works, *Ein Anatomischer Totentanz* evokes a Weimar Republic-like luridness and kinky voyeurism. In excellent condition. (#164781)
52. **Herbert C. WHITE**

*Peking the Beautiful: Comprising Seventy Photographic Studies of the Celebrated Monuments of China's Northern Capital and Its Environs Complete with Descriptive and Historical Notes. Introduction by Dr. Hu Shih.*


$ 8500.00

A stunning copy of this splendid photographic homage to Beijing, preserved in its rare original pictorial box. As Parr says, the city has been so irreparably altered, that it is only through the photographs in books such as White’s that we know what the city used to look like.

Parr & Lundgren, *The Chinese Photobook*, pp. 44-46. (#166814)
53. Pablo PICASSO
*Le Chef-d'Oeuvre Inconnu.*


**SOLD**

An immaculate copy of one of the triumphs of Picasso’s work as a book-illustrator. “The diversity, yet harmony of Picasso’s genius is represented here by the inclusion of both abstract and classical styles in a single volume. The wood-engravings reproduce Cubist figures, still-lifes, and the sparkling ‘constellation drawings’ of 1926, while the etchings are classical in character, combining pure line with cross-hatching” (*The Artist and the Book*).

Balzac’s story is a variant on *Pygmalion*, beginning with the conceit of an artist becoming enamoured with his subject to explore the tensions of artistic creation. Picasso’s etchings do not illustrate the events in the story, but rather scenes with artist, model and canvas shown in various angles and moods. One of 240 copies on Rives, from a total edition of 340 copies.

54. Mikhael Vasilyevich MATYUSHIN


Text pamphlet and 4 sections comprising 30 folded leaves of plates arranged in 4 accordion folded sections. 4to., publisher’s cloth and cardboard slipcase preserved in a new cloth folding box. Moscow: Gos. izd-vo izobrazitel’nykh iskusstv, 1932.

A splendid copy of one of the masterpieces of twentieth century book illustration created by Mikhael Vasilyevich Matyushin who was a major figure in the Russian avant-garde. Matyushin (1861-1934) was an artist, musician and composer, celebrated for composing the music to the futurist opera, Victory over the Sun, by Krutchenykh with sets and costumes by Malevich.

One of his main interests was the process by which the eye perceives colour and space. After the revolution, he continued his theoretical research at the Petrograd (now St. Petersburg) Institute of Artistic Culture, where he became director of the Department of Organic Culture. It was there that he drew up his manifesto Zorved (the name is a combination of the words zorkost, meaning acute vision, and vedaniye, meaning knowledge) and founded a group of the same name, made up of his numerous pupils. The result of many years of work by the Zorved group was Spravochnik po cvetu: zakonomernost izmeniayemosti cvetovych sochetanii.

OCLC lists just two copies, Staatsbibliothek Berlin and NYPL. The plates are all in pristine condition.

PROVENANCE: Thomas Vroom with his bookplate.

Rowell & Wye, The Russian Avant-Garde Book, 1919-1934, No. 997. (#168581) (See cover images)
55.  Celso Maria GARATTI

*Italiani di Mussolini in A.O.*


$ 8500.00

A stupendous object, in a binding that is completely over the top. Fascist bombast at its most preposterous. The binding mimics the fascist fasces, and even though this copy bears the number 1127, presumably, it was not produced in a large quantity, and represents one of the few bindings which could be melted down and put to a more useful existence. The layout shows the surprising influence of the avant garde of the twenties and thirties, which is at variance with the subject matter, namely the brilliant conquest of poorly armed Africans by Mussolini’s military might. Surely one of the most striking and rarest of photobooks.

Very rare, with OCLC recording just five copies in the US and one copy in Italy. (#167196)
56. **Nicolas de STAËL**

*Poèmes.*

By René Char. Unpaginated. Illustrated with 14 full-page black abstract woodcuts by de Staël. Folio, 370 x 285 mm, loose as issued in the original wrappers and coloured lithographic chemise by de Staël, in original decorated slipcase. Paris: (Nicolas de Staël), [Marthe Fequet and Pierre Baudrier], 1952.

$25,000.00

Inscribed on the front fly-leaf from de Staël to André Chastel, important French art historian, and the author of the first catalogue raisonné of de Staël’s work. A superb association copy of de Staël’s magnum opus as a book illustrator. Published at de Staël’s own expense, this book virtually never appears on the market. De Staël produced two major illustrated books, this one and Pierre Lecuire’s *Ballets-Minute*. Both are considered monuments of twentieth-century book illustration and have become legendary rarities.

This collaboration between the celebrated poet and artist recalls the books published by Kahnweiler in the early part of the century, in which he orchestrated the collaboration of artists and writers on so many landmark books. The production of *Poèmes* was conceived and overseen by de Staël, who chose the paper and type, and also designed the book. One of 15 copies hors commerce of a total edition of 120 copies on Arches, signed by Char and de Staël. An immaculate copy.

*A Century of Artists Books*
192. *From Manet to Hockney* 127. (#122769)
Stable Gallery Exhibition Announcement. Red-ink stamped photostat, 11 pp., each 216 x 280 mm (8.5 x 11 inches), folded vertically as issued. In a new black cloth folding box. New York: Stable Gallery, 1962. $12,500.00

This is the legendary announcement of Warhol's second one-man gallery exhibition, and his first New York solo painting exhibition, which was held at Eleanor Ward's Stable Gallery from November 6 through November 24, 1962. It was preceded by the Ferus Gallery exhibition in Los Angeles in July 1962, for which it would appear that no printed material was issued. It can also be considered Warhol's first artist's book publication, and a masterful work of appropriation art, much like his soup can paintings themselves.

The work has a fascinating history: In 1962, critic Lawrence Alloway, during his single year as a professor at Bennington, (then a women's college), showed his “Art & Communication” students slides of Andy Warhol's Campbell Soup Can paintings. The class was assigned to write a paper interpreting the work; student Suzy Stanton returned a droll meta-critique, imagining a distraught and distracted professor reading through a stack of student essays, each more banal than the prior. In this academic-picturesque style, Stanton delivers a total of 16 discreet critiques of Warhol's soup cans, each a glib, but also fine-tuned pastiche of various critical orientations, ranging from the social to the psychological to the political to the angrily hostile and dismissive. In these parodies of a “young-lady” term paper, Stanton anticipates decades of Warhol criticism (while also implying a feminist critique of the male-dominated art world.) Alloway mailed a copy of the paper (with his notes in the margins) to Warhol. In a deft act of camp appropriation, Warhol made photocopies of Stanton's paper, folded them, and ink-stamped the verso with details for his upcoming exhibition.

This particular copy was handed to painter Solomon Ethe by Andy Warhol himself on LaGuardia Place in the West Village. Alloway (who is credited as having coined the term “Pop Art”) would leave his one-year term at Bennington for a curatorial position at the Guggenheim Museum. At the conclusion of her essay, Suzy Stanton has her professor, driven by a distracting hunger, reduced to opening, heating, consuming (and then discarding), a can of Campbell's Soup. In the Summer 1963 issue of Art Journal, Alloway published Stanton's paper: “I sent the paper to Warhol who was enthusiastic about it and reproduced it photostatically for use as an exhibition announcement put out by the Stable Gallery, New York.” [Lawrence Alloway, Art Journal, v. 22, no. 4 (Summer 1963), p. 237.]

Suzy's recontextualized paper is Warhol's first artist's book, and falls within the continuum of appropriation art first defined by Duchamp's “Fountain” to the current total embrace of the form by Richard Prince. OCLC locates only two copies, at MOMA and SFMOMA. An incredibly rare survival. (#167375)
58. KYOKARAKAMI

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


$12,500.00

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 (*fusuma*), 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 *Kurotani* (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. (#163891)
59. Louise BOURGEOIS

*Homely Girl, A Life.*

By Arthur Miller. With 10 drypoints by Bourgeois. Two volumes. Folio, original beige half morocco over grey cloth, preserved in a grey cloth slipcase. New York: Peter Blum, 1992.

$12,500.00

A fine copy of this highly effective example of contemporary bookmaking. The playwright Arthur Miller gave Louise Bourgeois an unpublished story for which she provided two sets of illustrations. The publisher issued both, hence the two volumes, one containing original drypoints, and the other a series of offsets from colour photographs. The publisher also issued two versions. The one most commonly encountered consisted of an edition of 1200 copies with reproductions of the etchings. The limited edition, of which this is one, illustrated with original drypoints, is extremely scarce. One of an edition of 100 copies with the colophon signed by Miller and Bourgeois.

*The American Livre de Peintre* 8. (#168500)
60. **Timothy ELY**

*Diaglyphic Monad. For Doctor Dee.*

One-of-a-kind manuscript book. 80 pp. Illustrated with 40 painted and drawn folios plus painted endpapers, drawn and painted throughout by Timothy Ely with each page containing drawings in ink, dry pigments, watercolour, gouache, dilute acrylics and gilded metals. 8vo., 233 x 140 mm, bound in a hand-painted relief binding consisting of heavy boards, black morocco spine preserved in a new cloth box. Portland, Oregon: T. Ely, 1993.

$25,000.00

Unique painted manuscript. Signed and dated by the artist on the title page. Timothy Ely's *Diaglyphic Monad* is a visual laboratory, a metaphysical realm, consisting of symbolic images of architecture, floor-plans, geometry, perspective, celestial spheres, phantasmagoric spaces, ideograms, horizons, and symbolic mathematical writing.

The mystical text, labeled “cribiform” by the artist, is a hybrid of scripts by ancient scribes, engravers and calligraphers, Chinese characters, ciphers, Egyptian hieroglyphics, cryptographs, codes and various secret writings. The cribiform is meant to function “as an intermediary to other types of meaning.” Certainly, the connection to Carl Jung’s theories on single marks and symbols as messages from the collective unconscious comes immediately to mind.

This painted manuscript echoes the style and interpretative world of illustrated works of Pacioli, Vitruvius, Serlio, Boullée, Tycho Brahe, Mercator, Celarius, Leonardo and Galileo, as well as evoking the modern sensibility of Max Ernst and Iliazd, as seen in their masterpiece *Maximiliana* of 1964.

Timothy Ely began making books in the 1950s with one surviving example from that time: a small cookbook covered in stars. Ely has taught bookbinding, drawing and creativity workshops in many places in the world from Scandinavia to Central America. His books and other works can be found in museums and libraries, in the United States and Europe.

**PROVENANCE:** Thomas Vroom with his bookplate on the front pastedown. (#168584)
ADDENDA

61.  NEW YORK CITY


25 Volumes. Profusely illustrated with lithographic maps, views, diagrams, plans and document facsimiles, many folding and many either tinted in chromolithography or hand-coloured. 12mo. & 8vo., various sizes, bound in late nineteenth-century three-quarter calf over marbled boards, black morocco spine labels. New York: [Various Publishers], 1841-66.

$ 17,500.00

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The entire run is rare in commerce, as most often one finds single volumes on the market. Generally a very nice set with minor offsetting a few tears to the fragile fold-out plates as usual. Our set has every illustration called for in Loring Andrew’s comprehensive Index, except just one plate from vol. 11 (1852), “Castle Garden, New-York,” and one chart from vol. 13 (1854), “Table of the Semi-centennial Mortality...”; however the “Castle Garden” is also listed in the General Index in vol. 18 (1859), p. 396. As the compiler notes, “owing to the carelessness of the binder, the position of many of the inserted plates vary,” as we find occasionally in this set. Of the two issues published in 1857, ours is the one with the plate “Old Houses cor. Water & Pine St.” appearing just once, at page 529. Some volumes with the original black leather spine labels still attached.
