

le Jeune on first title, covers richly gilt, arms in gilt on both covers of Philippe Laurent de Joubert, spine divided into six compartments, four richly gilt, the second & third with red morocco labels gilt, inner covers with doublures of olive morocco borders & inlaid panel of red morocco, both richly gilt, gold metallic endpapers, a.e.g. London: J. Pine, 1733-37.
\$9500.00

First edition, issue with "potest" on page 108, of this magnificently engraved book, "the most elegant of English eighteenth-century books in which text and illustrations alike are entirely engraved."—Ray, p. 3. This is a particularly fine and luxurious copy, bound by Padeloup le Jeune for Philippe Laurent de Joubert, art collector and financier (president of the Cour des Comptes of Montpellier and later treasurer of the États de Languedoc). This copy later belonged to Thomas Westwood (1814–88), poet and bibliographer of angling and Edward J. Bullrich (both with bookplates).

"John Pine (1690-1756) may well have been the pupil of Bernard Picart, the great French engraver at Amsterdam: he was the best English engraver in the first half of the century. His edition of Horace is engraved throughout, text as well as ornament...

"The results are a unity between decoration and text which at times suggests Didot's *Horace* of 1799; a contrast between thick and thin strokes in the letters which naturally follows from the engraving process but which foreshadows the type design of Baskerville, Bodoni, and Didot; and the wide 'leading' between the lines of text which did so much to give their pages a brilliant effect."—*Printing & the Mind of Man, Exhibition of Fine Printing*, no. 105.

"The subscription list printed at the beginning of the book must be one of the most illustrious of its kind, naming the great and the good from every corner of Europe, including the kings of England, Spain, and Portugal."—ODNB.

A fine copy in an outstanding *doublée* binding by Padeloup le Jeune. Quite uncommon in a fine contemporary French binding with arms. With the slightest of rubbing at a few extremities.

♣ Blumenthal, *Art of the Printed Book*, p. 24—"a tour de force."

Color Theory

236. HUNDERTPFUND, Liberat. *Die Malerei auf ihre einfachsten und sichersten Grundsätze zurückgeführt. Eine Anweisung, mit ganzen Farben alle Halbtöne und Schatten ohne Mischung zu malen.* One folding printed table & 26 lithographed plates (of which 22 are finely printed in a variety of colors). 8vo, orig. marbled boards (a bit rubbed). Augsburg: J. Walch, 1847.
\$3500.00

First edition of this rare work on color theory and the art of painting. Hundertpfund (1805-78), moved to Munich in 1832 and "gained a huge

reputation as a result of his *Portrait of Johann Georg von Dilles*, director of the museum in Munich. He mostly painted portraits, but also did a number of genre paintings."—Benezit, Vol. 7, p. 450.

"Of the theorists, Liberat Hundertpfund came closest to Goethe's neo-Aristotelianism, arguing that light 'upon its first entrance into Darkness... is absorbed by it, and its splendour diminishes — it becomes blue.' As the light begins to triumph over darkness, so 'this blue becomes tinged with red,' and so on — in a continuous progression towards yellow, the colour which represents the almost complete dominance of light. Also like Goethe, he proposes a series of significances for the poles of colour, ranging from negative (blue) to positive (yellow)." —Kemp, *The Science of Art*, pp. 298-99.

Twenty of the lithographed plates depict in various colors (including one in black and white) the different shadings one could achieve on the same image of a draped cloth. Another plate depicts an idealized artist's pallet and one more depicts six kinds of brushes.

A fine copy. This book was translated into English and published in 1849.

Searching for Gold in the Interior of Africa

237. JOBSON, Richard. *The Golden Trade: or, A discovery of the River Gambia, and the Golden Trade of the Aethiopians. Also, the Commerce with a great blacke Merchant, called Buckor Sano, and his report of the houses covered with Gold, and other strange observations for the good of our owne countrey; set downe as they were collected in travelling, part of the yeares, 1620. and 1621.* 4 p.l., (1st leaf a blank), 143, 152-66 pp., one blank leaf. Small 4to, cont. calf (a little rubbed & worn), double gilt fillet round sides, central panel in gilt with gilt fleurons in each corner. London: N. Okes for N. Bourne, 1623.
\$25,000.00

First edition of one of the great early English accounts of the exploration of the interior of Africa and the first to be published separately; it is a classic account of the search for gold.

Ghana, the earliest known empire of the western Sudan, first entered the historical consciousness of North Africa near the end of the eighth century but probably originated long before. Famous to North Africans as the "Land of Gold," Ghana (which, apart from its name, has no historical connection with modern-day Ghana) was said to possess sophisticated methods of administration and taxation, large armies, and a monopoly over the notoriously well-concealed gold mines. Ghana was the main supplier of gold, the chief commodity of the trans-Saharan trade which linked the Mediterranean economies that demanded gold — and could supply salt — to the sub-Saharan economies, where gold was abundant.

In 1620, "Jobson (fl. 1620–23), merchant and travel writer... was sent as one of

the supercargoes on the third of a series of expeditions up the Gambia River undertaken by a group of London entrepreneurs who had in 1619 been granted a crown patent to trade in west Africa. Although the area was already frequented by English traders, the first two expeditions to tap the age-old trans-Saharan gold trade, still known in Europe only from its terminus in the Moorish states of north Africa, had failed. Jobson and his companions reached the Gambia in November 1620, established a base near the mouth, and then sailed some 200 miles up the river until it became too shallow to continue. Jobson, with nine of the crew and some African guides, then went on in an open rowing boat to Tenda (in modern Senegal), where, he had been told, he would find an itinerant gold trader, Buckor Sano. Sano was delighted to meet him. He had no gold then available but promised that if they returned he could easily supply it in exchange for imported trade goods. After ten days Jobson and his party returned, rejoined the ship, and left the Gambia in June 1621...

"On his return Jobson published an account of the expedition, hoping to persuade the 'gentlemen adventurers' to send out another. But none was sent. His book, however, entitled *The Golden Trade*... (1623; reprinted 1904), the first account of the area in English, attracted interest. It is a garrulous, disorganized production, but full of detailed accounts of the country — the geography, the customs he observed among the inhabitants, and the flora and fauna."—ODNB. There is also much about the mining of gold.

A fine copy of a book of considerable rarity. Early note on front free endpaper: "1 Sh. Lond. 1706." Original stab-holes in gutters.

• NTSC 14623.

A Source for Chaucer & Shakespeare

238. JOSEPH OF EXETER [attrib. to DARES PHRYGIUS]. *Daretis Phrygii... De Bello Troiano, ... Libri Sex, a Cornelio Nepote Latino carmine heroico donati... Item, Pindari Thebani Homericae Iliados Epitome... Ad haec, Homeri Ilias, quatenus a Nicolao Valla, & V. Obsopoeo Carmine reddita.* [Edited by Alban Thorer]. Italic type, with some printing in Greek & one line of Hebrew in Thorer's preface. Woodcut initials. 8 p.l., 612 pp., one leaf (colophon). 8vo, 18th-cent. half-vellum & boards (light dampstains in first four quires), two vellum lettering pieces on spine. Basel: no printer, [March 1541]. \$6000.00

editio princeps of the Latin epic poem *De Bello Troiano* ("On the Trojan War"), the only surviving work of the 12th-century English poet who wrote in Latin, Joseph of Exeter (Iosephus Iscanus, fl. 1190).

During the Middle Ages, when knowledge of Homeric texts in the original, was lost in Western Europe, such Latin retellings of the events of the Trojan War became immensely important. One of the most popular of these accounts was

De Exidio Troiae Historia ("History of the Fall of Troy") by "Dares the Phrygian," which purports to be an eyewitness account of the Trojan War, and which is known to us through a medieval Latin version believed to have been composed in the early sixth century A.D.

In the late 12th century the English poet Joseph of Exeter adapted Dares' prose work into Latin hexameters, and it is this version that is printed here for the first time, but erroneously attributed to Dares — it was not until the Frankfurt edition of 1620 that Joseph's name was correctly attached to the poem.

Scholars have suggested that Joseph's version was the principal source (through Boccaccio's *Il Filostrato*) of Chaucer's *Troilus and Criseyde*, which in turn inspired Shakespeare's *Troilus and Cressida*.

Following Joseph's epic is printed the so-called *Ilias Latina* ("Latin Iliad"), a Latin verse epitome in 1070 hexameters of Homer's *Iliad* attributed to one "Pindarus Thebanus" in the manuscripts and in early editions (as here); its date is unknown, although internal evidence places it before A.D. 68. The main importance of this Latin *Iliad* lies in preserving the events of the epic for those ignorant of Greek.

The second half of the volume is taken up by twelve Books of Homer's *Iliad* in the Latin verse translations by the Bavarian humanist Vincentius Opsopoeus (Books I, II, and IX), and Niccolò della Valle (Books III-V, XIII, XVIII, XX, XXII-XXIV).

✦ Adams D-128 (assigning printing to J. Parcus [= Kuendig], who, however, is not recorded as a Basel printer before 1546). *D.N.B.*, X, pp. 1093-94. Shaaber, *Check-list of Works of British Authors Printed Abroad*, J-331. VD16, D 127.

Louis XIV Satirically Attacked

239. KONINGLYKE ALMANACH, *Beginnende van 't Jaar 1705...&c. Waar in zeer duidelyk vertoon word De Loop der Zon des Ongerechtigheids; ofte Tooneel des Oorlogs in Europa, behelzende de Zinnebeelden der VII. Helde-Deugden, &c. &c. &c....Almanac Royal, commençant par Année 1705...&c. : Où est parfaitement observé le Cours du Soleil d'Injustice, ou Theatre de la Guerre en Europe, qui comprend des Emblemes des VII. Vertus heroïques, &c. &c. &c.* Seven finely engraved plates. Two printed leaves (incl. title). Small folio, cont. red half-morocco & speckled boards, spine richly gilt, upper cover with an in-laid green morocco label with the title in gilt. Brussels: "au depens de la Compagnie de L.v.S. L.L.T. F.G. M.D.F.d.L. C.I.C. & L.d.D.C. &c.", [1705]. \$3950.00

First edition of this extremely rare satiric piece concerning Louis XIV and the War of Spanish Succession; the only copy located by OCLC — at Yale — lacks six of the seven plates. The accompanying text, in French and Dutch and explaining each plate, virulently attacks the motives of Louis XIV in bringing

about the War of Spanish Succession (1701-14).

The first plate depicts Louis XIV as the Sun King in the center with rays extending out from him, each describing crimes and murders perpetrated by him during his long reign. Some of them are "Vendre des Offices," "Inceste avec la Femme du Dauphin en 1680," "Violer des Accords comme le Traité de Partage de la Monarchie d'Espagne," "Empoisonner le Fils du Duc de Baviere Heretier d'Espagne," "Brûler dans le Palatinat en 1689," "Adultre avec Me. de Montespan en 1670," "Legitimer des Enfants Batards," "Massacrer en 1673, dans les Villages d'Hollande," etc.

The remaining plates all deal with related themes, each brutally satiric. The plates have been signed with false names or false addresses: "A Gand chez C. le Courier a la Fuite de Flandre," "A Venise chez Maximilian Douleur a la Cour solitaire," etc.

Fine copy in a very pleasant contemporary binding.

♣ Brunet, I, 195.

240. [LACOMBE, Jacques]. *Dictionnaire Portatif des Beaux-Arts, ou, Abregé de ce qui concerne l'Architecture, la Sculpture, la Peinture, la Gravure, la Poésie & la Musique; avec la définition de ces Arts, l'explication des Termes & des choses qui leur appartiennent . . .* Par M. L.**. Avocat. Finely engraved vignette on first leaf of text. 2 p.l., viii, 707, [3] pp. Thick 8vo, cont. marbled calf (foot of spine with slightest wear), spine nicely gilt, red morocco lettering piece on spine. Paris: la Veuve Estienne & Fils & J.T. Herissant, 1752. \$1500.00

First edition of this very popular and useful dictionary of art and artists, including architecture, sculpture, painting, and engraving as well as poetry and music. This was a very influential book which went through many editions into the 19th century. Lacombe (1724-1811), French man of letters and lawyer, wrote an extended series of historical, scientific, and literary works; "il est auteur de plusieurs ouvrages estimés."—*N.B.G.*, Vol. 28, col. 540.

Fine and handsome copy. Signature of "Caroli Dionisii Seguini," dated 1st February 1769 with the price of "3.10."

*The First Book "Computer" Book; Woven entirely in Silk
Predating the "Livre de Prières tissé"
One of Only Three Known Copies*

241. LAMARTINE, Alphonse de. *Les Laboureurs. Poème tiré de Jocelyn. Reproduit en caractères tissés avec license des propriétaires éditeurs.* Title with the armorial device of the City of Lyon on verso & 20 pp., all woven in silver and black silk thread, each page surrounded by a fine interlocking

ornamental border. Large 16mo, orig. dark green janseniste morocco, original ornamental woven silk doublures, the opposing leaves bearing the same motif but woven in reverse, original monochrome silk endleaves (joints almost invisibly repaired, extremely minor wear to extremities). Lyon: J.A. Henry, 1883. \$45,000.00

The first book woven entirely in silk by the Jacquard loom method. Of the greatest rarity: only three copies are recorded; ours is the only one in private ownership. Now virtually unknown, the silk-woven Lamartine precedes by at least three years the celebrated *Livre de Prières tissé* (1886-87). There can be no doubt that our volume represents the very first book created by an automated machine, with hundreds of thousands of programmed operations generated by highly complex algorithms through the use of punched cards.

At the time of its invention, in 1801, the Jacquard loom was the most complex programmable machine in existence, for which thousands of punched cards were employed as automated weaving instructions for a mechanized loom. The incredible potential of Jacquard's punched card system, with its binary data and disarmingly modern "input / output" capabilities, was seized upon by English visionary Charles Babbage (1791-1871), who integrated the process into his theoretical "Analytical Engine." James Essinger argues convincingly that the Jacquard Loom was pivotal in the development of computer science (see *Jacquard's Web: How a Hand-loom led to the Birth of the Information Age*, 2004). It is of the greatest significance that present creation precedes the celebrated *Livre de Prières tissé* (1886-87) by at least three years, and thus remains the very first example of a "computer generated" book. With uncanny prescience, the data input mechanisms and intricate algorithms that were responsible for creating the present volume prefigure modern computer automation and computer programming.

It is an inescapable truth that the silk-woven Lamartine disappeared from the world of science and bibliography for more than a century. The most recent description of the book appeared in 1900, namely in Vicaire's *Manuel de l'Amateur*, Vol. 4, cols. 979-980. Contemporary chroniclers to whom the book was known are few in number, yet they all agree upon three fundamental facts: that it was created before the *Livres de Prières tissé*; that it was extremely rare even in the 19th century; and that no copies of the book were ever offered for sale. It would appear that only two examples of J.A. Henry's silk woven Lamartine have been hitherto described. Ours, recently rediscovered, has remained unrecorded for 128 years; apparently it is the only copy remaining in private ownership.

Information about the creation of the present volume is scant, but a highly interesting account of it is given in the August 1889 issue of *Le Correspondant*. While describing the *Livre de Prières tissé* as a marvel of technology and a model of bibliophilic refinement, the author freely acknowledges that "this is not the first time that the Lyon manufacturer [J.A. Henry] had performed a similar feat: several years ago there appeared Lamartine's poem *Les Laboureurs* — a complete

curiosity; examples of it are rare and have never been offered for sale on the open market. One of them is in the Bibliothèque Mazarine; another copy, unique and even richer than the preceding, was ordered by the Comte de Paris on the condition that no other examples would be created; it now holds an honored place in the library of the Château d'Eu" (see "Une Merveille artistique: un Livre de Prières tissé en soie," Vol. 156, pp. 602 et seq.).

Additional details about the book appeared in the 1889 periodical *Le Livre / Bibliographie moderne (Revue mensuelle)* in which is related an exchange between Émile Egger, author of *L'Histoire du Livre* (1880) and M. Heinrich, Dean of the Faculty of Arts in Lyon. Egger was informed that from his extensive study of bookmaking techniques, he had mistakenly omitted one very important book, namely "a book that was not printed, but woven in silk by a disciple of Jacquard, namely J.A. Henry, a Lyonnais manufacturer. The text of this book was Lamartine's poem *Les Laboureurs*. It was an experiment of weaving...and is the true prototype of the *Livre de Prières*, the latter being the direct result of the Lamartine experiments" (Vol. 10, 4e Livraison [10 April 1889], p. 207).

Of the three recorded copies, two issues exist. The title-page of our copy is clearly dated 1883 and gives the address of publisher, J.A. Henry, as 24, rue Lafont, Lyon. The Bibliothèque Nationale copy is not dated, but it does supply some very significant information about the work, namely that it was created as a souvenir of the 1878 Paris Exposition by J.A. Henry (stated address: 3, rue du Garet, Lyon). Messieurs Prignol were responsible for "mise en carte" (i.e., the creation of the punched cards that "programmed" the Jacquard loom). Lespinasse & Paquet undertook operations ("usage") and Messieurs Vallet engaged in the actual weaving process ("tissage").

Apart from its monumental scientific and technical significance, it can be stated without exaggeration that the present volume is a joy to behold. Every page simply gleams on account of the fine silver and black silk, here almost microscopically woven into typographic and artistic perfection: there are exactly 400 weft threads per 2.5 centimeters, for which the movement of the weaving machine was strictly limited to one tenth of a millimeter. It is in every way an extraordinary book.

❖ Unknown to Michael Laird, "Le Livre de Prières tissé" in *The World From Here: Treasures of the Great Libraries of Los Angeles*, 2001, no. 63—"other books woven by this firm have not been located."

*The Earliest Bibliography Exclusively Devoted to Art;
The Fine Macclesfield Copy*

242. LEONARDO DA VINCI. *Trattato della Pittura di Lionardo da Vinci. Novamente dato in luce, con la vita dell'istesso autore, scritta da Rafaelle du Fresne.* Added engraved title, fine large engraved vignette on title, fine full-page engraved port. of Alberti, numerous engraved illus. in the text,

& many engraved initials, head-, & tail-pieces. 10 p.l. (incl. added engraved title), 112 pp., [8] leaves (incl. a plate & a blank leaf); 8 p.l. (incl. the port. of Alberti), 62 pp. Two parts in one vol. Folio, early 18th-cent. mottled calf (very careful repairs to spine & corners), double gilt fillet round sides, spine richly gilt. Paris: G. Langlois, 1651. \$20,000.00

First edition and a lovely copy from the Macclesfield library; this book had a great influence on French and Western art history. Our Italian edition is considered preferable as it contains the *Della Pittura* and *Della Statua* of Leon Battista Alberti (the French edition of the same year does not).

Leonardo's treatise on painting was brought together from many notes by his pupil Francesco Melzi. A manuscript copy made for Fréart de Chanteloup and illustrated by Nicolas Poussin, formed the basis for this edition. "The first edition of the *Trattato della pittura* was designed to represent Leonardo monumentally. The format of the book is large, the typography elaborate."—Steinitz, *Leonardo da Vinci's Trattato della Pittura...A Bibliography*, pp. 145-50 & Belt 1. The book was edited by Raphael Trichet du Fresne (1611-61), numismatist and art historian. He was corrector of the press at the Imprimerie Royale and later librarian to Queen Christina of Sweden, succeeding Naudé in the post. Trichet was himself one of the great bibliophiles and collectors of the 17th century.

Following the biography of Leonardo in the preliminary leaves of the first part is three-page list of 35 arts books; this is the first bibliography exclusively devoted to art.

Again, in the second part, following the biography of Alberti is the earliest bibliography of his writings. It is divided into several sections: printed works in Latin, writings which remain in manuscript, and editions translated into Italian.

Of the fifty diagrams and illustrations in the text, thirty-five pertain to Leonardo's work and fifteen to Alberti's treatise.

Fine, fresh, and large copy. Signature of "Leonorius Aubry 1663" on front paste-down endpaper.

♣ Cicognara 232.

243. THE LONDON AND COUNTRY BREWER. *Containing the Whole Art of Brewing all Sorts of Malt-Liquors, as practised both in Town and Country; according to Observations made by the Author in Four Years Travels through the several Counties in England. Also the Method of preserving Liquors in the Cask, and Directions to be observed in Bottling them.* 4 p.l., 332 pp., 2 leaves of index. Four parts in one vol., each part with a special title-page. 8vo, attractive modern marbled boards, red morocco lettering piece on spine. London: Printed for T. Astley & sold by R. Baldwin, jun., 1750.

\$650.00

"Sixth edition." This was a very successful and popular book with many editions. The first edition was issued in 1735-38. All editions are rare. Very good

copy.

*Presentation Copy from Baron Holbach;
Bound in Contemporary Red Morocco*

244. MARIETTE, Pierre Jean. *Traité des Pierres graveés.* Finely engraved title-pages, engraved dedication leaf to Louis XV, engraved head- & tail-pieces, & many engravings in the text. Vol. I: two engraved plates & Vol. II: 63 engraved plates. 5 p.l., 468, [2] pp.; 2 p.l., xii, [4], 132 (i.e. 135 leaves incl. 47*, 86*, & 107*); 2 leaves. Two vols. Folio, cont. red morocco, triple gilt fillet round sides, spines richly gilt, a.e.g. Paris: 1750. \$20,000.00

First edition and a magnificent large set bound in contemporary red morocco; this is a presentation copy from Baron Holbach, inscribed on the free front-endpaper: "This Book I receiv'd from the Baron D'Holbach. Paris – October – 1763."

"This is the earliest analytical work on engraved gems and one that fully retains value even today. However, the two volumes are actually two distinct works combined together for the author's convenience as publisher as well as writer. The first volume is by far the most important because of its authoritative summary of the knowledge of engraved gems and that enormously increased in value by its lengthy discourses on previous works published on engraved gems, with a large, nearly exhaustive list of same...

"The first volume begins with a history of engraved gems in general, followed by an essay on modern gem engravers and their work, and a large description of the art of engraving, divided into 4 chapters: I. descriptions of gemstones and other stones used in engraved gems, pp. 153-94, i.e., diamond (including its faceted forms with text & a fig of same), ruby, glass, zircon, garnet, emerald, beryl, peridot, chrysolite, topaz, sapphire, amethyst, other quartz varieties, opal, turquoise, malachite, jade, lapis, coral, amber, and ivory. The authorities cited here are mostly Pliny, De Berquen, and De Boodt. II. Lapidary processes, tools, equipment, etc, required to engrave gems and with the famous engraved plate showing an engraver in his atelier, and beneath, diagrams of the engraving head, accessories, and points. III. Falsifications, and IV. Making impressions. The last portion of the first volume, p. 239 to the end, comments on previous writers and engravers of plates for illustrative purposes, as well as the bibliography...

"In contrast, the second volume is entirely devoted to descriptions of engraved gems in the cabinet of Louis XV(1710-1774), King of France, and it is this volume that aroused the keenest interest on the part of C. W. King, *Antique Gems and Rings*, I, 1872, pp. 465-6, who lauds the first volume but criticizes the second, noting that 'the large number of engravings, by Bouchardon [1698-1762], after gems in the royal cabinet, are, however, in too loose and flowing style to give any accurate idea of their originals.' The drawings of the gems were supervised by Comte de Caylus(1692-1765), the noted French art connoisseur and

antiquarian."—Sinkankas 4208.

The above-mentioned bibliography (pp. 239-468) in Vol. I is an extremely comprehensive and valuable guide (see Peignot, p. 249).

Holbach (1723-89), a nobleman of immense wealth and with considerable learning, was the host of a brilliant salon in Paris for many years and a prolific contributor to the *Encyclopédie*.

This richly illustrated work, which contains more than 200 engravings, is in very fine condition. Engraved armorial bookplate of Kirknvall.

The Father of the Modern Epigram

245. MARTIAL (or MARTIALIS, Marcus Valerius). *Martialis cum duobus comentis*. Woodcut publisher's device on title. 158 numbered leaves, one unnumbered leaf, one blank leaf. Folio (305 x 205 mm.), fine cont. Milanese binding of blind-stamped calf (minor worming, ends of spine a bit worn), sides panelled in blind with elaborate knotwork stamping, ties gone. [Milano: J.A. Scinzenzeler] for Joannes Jacobus & Bros. Legnano, [20 February 1505]. \$25,000.00

A handsome and rare edition in a most attractive contemporary Milanese blind-stamped binding of the epigrams of Martial (born ca. 38/41-d. 102 A.D.), the Roman author whose poetry "embraces the whole range of the life of a man about town. From this point of view their value to the student of Roman life and manners is inestimable. They bear witness alike to the nobler aspects of that life and to the more ignoble."—*Encyc. Brit.* Many of his epigrams are obscene and written to titillate.

The epigrams are accompanied by the extensive commentaries of Domizio Calderini (1447-78), and Giorgio Merula (ca. 1430/1-94). Calderini, part of the circle of humanists whose center was the Greek Cardinal Bessarion, also wrote commentaries on Juvenal, Ovid, Ptolemy, Virgil, and other classical authors. Merula taught in Milan and was responsible for several editions of Latin authors as well as commentaries on such authors as Cicero, Juvenal, Martial, Virgil, and Pliny.

This is a most handsome book, finely printed in Roman type. The printer, Johann Angelus Scinzenzeler, was active in Milan from 1501 to 1526 and printed extensively for the Legnano brothers.

A crisp and tall copy with many lower edges uncut. Early ownership inscriptions on title: "1592 Emptus af Carolo" and the "Bibliothecae [erased] Augustae." Late 18th-century signature of Joseph von Lassberg, the German scholar and bibliophile on the free front endpaper (which suggests this book comes from the library of His Serene Highness the Prince Fürstenberg at Donaueschingen).

• Balsamo, *Scinzenzeler*, 48—"Bella edizione." Not in Adams.

Printed in "Frivolipolis"

246. [MERCIER DE COMPIÈGNE, Claude François Xavier]. *Mon Serre-Tête ou les Après-Soupers d'un Petit Commis, Brochure comme il y en a tant.* Woodcut head- & tailpieces in the text. 4 p.l., 141, [2] pp. Small 8vo, modern green morocco with morocco inlays suggesting a penis & gonads (minor dampstaining). "Frivolipolis. Chez moi & chez les Marchands de Nouveautés, 1788" [but printed in Paris]. \$1500.00

First edition of this very rare collection of poems and songs of a satiric and libertine nature; this seems to be the author's first or second book (of many). Mercier (1763-1800), was an author and editor known for his poetry. During the French Revolution, he opened a bookshop which specialized in his numerous publications.

Fine copy in a slipcase.

• Brunet, *Imprimeurs imaginaires et Libraires supposés*, p. 249. Cioranescu 44651. N.B.G., Vol. 35, cols. Weller, II, p. 237.

A Utopian Classic

247. [MERCIER, Louis Sébastien]. *L'An Deux Mille Quatre Cent Quarante. Rêve s'il en fut jamais.* 6 p.l., 458 pp. 8vo, cont. grey boards, manuscript labels on spine. London [but probably printed in Dresden]: 1772. \$950.00

An early edition of this utopian classic, one of Robert Darnton's "key texts" which he discusses at length in his *The Forbidden Best-Sellers of Pre-Revolutionary France*, Chap. 4. Darnton writes "There is no better writer to consult if one wants to get some idea of how Paris looked, sounded, smelled, and felt on the eve of the Revolution...[It is] a general indictment of life under the Old Regime...Mercier describes a society without monks, priests, prostitutes, beggars, dancing masters, pastry chefs, cooks, a standing army (all nations have accepted an arrangement for perpetual peace), slavery, arbitrary arrest, taxes, credit (everyone always pays in cash), guilds, foreign trade (every country is essentially agricultural and self-sufficient), coffee, tea, or tobacco."

Fine copy from the library of the Princes and Electors of Bavaria.

A Pioneering Dialect Glossary

248. [MERITON, George]. *The Praise of York-shire Ale Wherein is enumerated several sorts of Drink, with a Discription of the Humors of most sorts of Drunckards. To which is added, a York-shire Dialogue, in its pure natural dialect, as is now commonly spoken in the North parts of York-shire. The third edition. With the Addition of some Observations, of the Dialect and*

Pronuntiation of Words in the East Ryding of York-shire. Together with a Collection of significant and usefull proverbs. By G.M. Gent. 2 p.l., 124 pp. Small 8vo, early 19th-cent. blue morocco by C. Lewis (title a little dusty, small portion of outer upper corner of title carefully renewed at an early date), triple gilt fillet round sides, spine richly gilt, orange morocco lettering piece on spine, a.e.g. York: J. White for F. Hildyard, 1697.

\$6500.00

Third edition and best edition, greatly enlarged, of this important contribution to the study of contemporary northern English dialect and pronunciation. George Meriton (1634-ca. 1711), was a legal writer and owner of Castle Leavington in the North Riding of Yorkshire. "In 1683 he published *A York-shire Dialogue in its Pure Natural Dialect* at York. A second edition appeared in 1685, also at York, with his poem 'The Praise of York-shire Ale' and a pioneering dialect glossary, preceded in print only by John Ray's; a third edition with additional dialect material was published in 1697."—ODNB.

The book is divided into four parts. The first part (pp. 1-78) provides the poem, a lively narrative of a Rabelaisian jaunt by Bacchus and his court to Northallerton, Easingwold and York, consuming astonishing quantities of the "humming Yorkshire ale." The second (pp. 79-81) is entitled "Some Observations concerning the Dialect and various Pronunciation of words in the East-Riding of Yorkshire." The third part (pp. 83-85) is a "Collection of Significant and usefull Proverbs, some of which are appropriated to York-shire" and the fourth part (pp. 89-124) is the glossary.

Fine copy with the bookplate of William Gott. This copy passed on to his son, John Gott (1830-1906), bishop of Truro. He owned a perfect First Folio and a number of Shakespeare quartos. The most important Shakespeare volumes were directly purchased by Folger but the remainder was sold at Sotheby's (see De Ricci, p. 181). This copy sold for the remarkable figure of £215 (20 & 21 March 1908, lot 143). With an early note on the rear free flyleaf: "t/x Hibberts sale. 1839 i/x binding by C. Lewis 1831."

Czar Alexander's Copy in Red Morocco with Arms

249. MIONNET, Théodore Edmé. *De la Rareté et du Prix des Médailles romaines, ou Recueil contenant les types rares et inédits des Médailles d'or, d'argent et de bronze, frappées pendant la durée de la République et de l'Empire romain.* Numerous engravings in the text (each with a tissue guard). 3 p.l., xvi, 567 pp. Thick 8vo, cont. red straight-grained red morocco, sides with elaborate gilt borders, arms in gilt on both covers of Czar Alexander I, Emperor of Russia, flat spine richly gilt, a.e.g., blue silk endpapers. Paris: l'Auteur, Testu, Debure, 1815.

\$4950.00

First edition, and a very fine copy from the library of Czar Alexander I,

Emperor of Russia. Our copy is bound in contemporary red straight-grained morocco, richly decorated in gilt, and with Alexander's arms on each cover.

The present work was one of the standard guides to classical numismatics of the 19th century; it went through several editions. Mionnet (1770-1842), was a leading numismatist of the first half of the 19th century; he invented the "Mionnet scale" and was the author of several other monumental works on coins, including the *Description des Medailles antiques, grecques et romaines* (1806-13) in six volumes.

Fine copy.

One of Two Printed on Vellum

250. MUSGRAVE, Philip, Sir, 2nd Bart. *The Life of Sir Philip Musgrave, Bart., of Hartley Castle, Co. Westmorland, and of Edenhall, Co. Cumberland. Governor of the City of Carlisle, &c. Now first published from an Original MS.* By the Rev. Gilbert Burton. vii, 56 pp. 8vo, cont. calf, sides stamped in blind & gilt, spine nicely gilt, green leather lettering piece on spine, a.e.g. Carlisle: Samuel Jefferson, 1840. \$3750.00

One of two copies only printed on vellum of this rare provincial imprint. This is number 4 of the Carlisle Tracts published by Samuel Jefferson (1808-46), the Carlisle bookseller who published a number of topographical guides to the city and the surrounding areas. On the rear vellum flyleaf, Jefferson has written "Of this edition / on parchment / two copies only were printed. S. Jefferson."

Musgrave, (1607-1678), was a royalist army officer and local politician. "A staunch and uncompromising royalist throughout his active life, Musgrave's loyalty to the crown was never in doubt. Experienced in both military affairs and plotting in the 1640s and 1650s, he was well placed at the Restoration to keep the two counties of Cumberland and Westmorland firmly under royal control. The image of Musgrave from his public life remains very much that of an 'Orlando Furioso' in local politics."—ODNB.

A very fine copy. OCLC locates only the BL copy.

The Earliest Dated Edition; not in Goff

251. NIAVIS, Paulus. *Epistole Longiores Magistri Pauli Niavis.* 22 unnumbered leaves, complete. Small 4to, attractive red morocco-backed marbled boards (evidence of ownership stamp on first leaf, now almost invisible, very minor traces of damp along top margin). "Impressum liptzk per me Cunradum Kacheloffen Anno dni. M.cccc.xciii" [Leipzig: Conrad Kachelofen, 1494]. \$12,500.00

First dated edition (and quite possibly the first edition) of the most significant

collection of letters written by “the champion of German humanism” for the instruction of students in the arts of eloquent writing and critical thought. The letters of Paulus Niavis express praise and admiration for classical Latinity, while assailing the Catholic Church for its anti-intellectualism that is hostile to “pagan [i.e. classical] learning.” Niavis pays tribute to Cicero and Quintillian, and attacks, with bitter sarcasm, the scholastic grammars of his age. This is the first dated edition of the *Epistolae longiores* and may well be the first (see below).

“During the last two decades of the fifteenth century Paulus Niavis wrote Latin dialogues and letters in the desire to equip students with a sufficient and elegant means of expressing themselves on many aspects of their experiences at the University. For the modern reader the letters witness life and thought at a critical stage of early modern German history...It was the eve of both the full flowering of German humanism and the Protestant reformation. The career of Niavis spanned an era of radical curriculum reform in the arts faculties at schools and universities, where a centuries-old program of scholasticism was being replaced by a program based on the Italian *studia humanitatis*. Niavis came to embrace the new program energetically. His letters are a testimony of the blending of Italian and German elements in the cultural phenomenon of German humanism.”—Rand H. Johnson, *Magister Paulus Niavis*, introduction.

Paul Schneevoegel — as a true humanist he Latinized his name to Paulus Niavis — was born about 1460 in Eger in Bohemia. At the University of Ingolstadt he received his Baccalaureate and at the University of Leipzig he was awarded the M.A., becoming a teacher of Latin and Greek. In 1490 he began a seven-year term as city clerk in Zittau, and in 1497 he became chief clerk in Bautzen where he served as town clerk until his death after 1514.

“Great credit is due to Paul Schneevoegel for leading youth to the ancient classic authors of Rome, instead of giving them the works of the middle or latest period of Roman literature, and also for introducing more tasteful and thorough interpretations.”—*American Journal of Education*, IV, 1870, p. 534, “Public Instruction in Saxony.” Niavis was also an accomplished editor of Plato, Lucien, Cicero and other classical writers.

Niavis published three collections of letters — *Epistola breves, mediocres, and longiores* — that embody his humanistic and pedagogical agenda, all of which were addressed to the Archdeacon Andreas Hubner. The present collection is the longest and fullest of the three, and contains frequent references to great classical orators and philosophers. Niavis defends the humanistic philosophy, and gives examples for the proper conduct of the true humanist. He makes the then unorthodox claim that eloquence was not to be attained through the study of grammar but through the texts of the best authors, specifically Cicero, Quintillian and Terence. Niavis defends his career as a Catholic humanist who chose not to enter religious orders, while attacking the Church for its indifference to classical authors. However, in a “*columnne ecclesie*,” Niavis lists Augustine, Jerome, Lactantius, Ambrose, Gregory, Basil, Hilary, John Chrisostom, and Cyprian, all of whom were familiar with “pagan learning” and

are recommended to students in the pursuit of the humanistic ideal.

It is not without interest that in 1492 Niavis published the *Iudicium Iovis*, a small allegorical fable which is now recognized as one of the earliest radical “green” manifestos; this work remains startlingly modern in its treatment of deforestation, pollution, and sustainability.

Two editions of the *Epistolae longiores* were printed by Conrad Kachelofen (priority indeterminate). Our edition is GW M26046 and is clearly dated “1494” on the colophon. GW M26045 records an undated Kachelofen edition, printed with types that are known to have been used by him from 1487 to 1495 (hence the completely ambiguous assigned date of “ca. 1487-1495” that has been perpetuated throughout the literature). We have collated the two editions, apparently for the first time, and discovered that GW M26046 (dated “1494”) clearly represents the superior text and is very probably the first edition. Our collation has been submitted to the *Gesamtkatalog* for further analysis.

All editions of the *Epistolae longiores* are rare outside Germany. This 1494 edition is not in Goff, and ISTC locates only the BL copy in the British Isles. Of the undated Kachelofen edition, Goff and ISTC list only the Beinecke copy in America — none in Britain or France.

An excellent wide margined copy, with a number of untrimmed edges.

• B.M.C., III, p. 626. BSB-Ink N-42. GW M26046. ISTC in00025100. A. Bömer: “Paulus Niavis. Ein Vorkämpfer des deutschen Humanismus” in *Neues Archiv für Sächsische Geschichte und Altertumskunde*, Vol. 19 (1898), p. 91, No. XII-A. *Magister Paulus Niavis: Epistole breves, Epistole mediocres, Epistole longiores* (ed. Rand Johnson) 1995, passim. Thomas Haye, *Lateinische Oralität*, 2005, p. 76 and Chapter 5.

Monumental Effigies

252. PASSERI, Giovanni Battista. *De Marmoreo Sepulchrali Cinerario Perusiae effosso Arcanis Ethnicorum Sculpturis insignito in quibus Symbolice Sacra quaedam revelatae Religionis Mysteria adumbrantur et Clementi XIV. P.O.M ac sapientissimo ad incrementum Musei Pontificii Vaticani ab Emerico Bolognino.* Engraved frontis., large engraved vignette on title, two engraved head- & tailpieces, & one engraved initial. Title printed in red & black. 32 pp. Large 4to, attractive calf-backed marbled boards (some foxing), spine gilt, red morocco lettering piece on spine. Rome: Praesidium Facultate, 1773. \$750.00

First edition. Passeri (1694-1780), the well-known Italian antiquary, fellow of the London Royal Society, and vicar general of Pesaro, devoted much of his efforts to the archeological studies.

This is a rare work on sepulchral monuments of the Christian era with figures carved in relief, all coming from Pesaro. The examples described and discussed

are now in the Vatican.

Apart from the foxing, which is sometimes rather pronounced, a fine copy.

♣ Cicognara 2618. *N.B.G.*, Vol. 39, cols. 307-08.

Neoclassical Designs

253. PERGOLESI, Michel Angelo. [*A Great Variety of Original Designs of Vases, Figures, Medallions, Friezes, Pilasters, Pannels and other Ornaments, in the Etruscan and Grotesque Style; Executed in the Most Finished Manner*]. 67 engraved plates numbered 1-66 with two different plates numbered 56 (final plate with small portion missing, just touching the image). 13 parts. Large folio (525 x 395 mm.), orig. pink wrappers stitched as issued (upper wrapper of first part & lower wrapper of final part absent for obvious reasons), uncut. [London: published by the Author, 1777-92].

\$14,500.00

First edition of this extremely rare collection of ornamental designs by Pergolesi (d. 1801); they document his great success in London after he left Rome to work for James Adams.

"The present work, his only publication, consists entirely of neoclassical designs for almost every type of ornament — ceilings, doors, wall panels, silverware, furniture, urns and vases, marquetry, etc. — interspersed with arabesques and grotesques. Because no title page or accompanying text was ever issued, the circumstances surrounding its appearance are obscure, although the imprint lines on the plates show that it was issued in parts, and that the first eleven suites of five plates each were published between May 1777 and March 1785 . . . Pergolesi's primary aim in publishing his designs was not to document his achievements, but rather to provide a pattern book for the fashionable Adam style of neo-classical ornament . . . Unlike Richardson, Pergolesi was unwilling to enter into partnerships with publishers, and the limited circulation of his suite seems confirmed by its comparative scarcity today."—*The Mark J. Millard Architectural Collection. Vol. II. British Books*, 55—(& see the rest of the essay for a detailed account of the off-and-on publication history of this book).

In excellent condition. Preserved in a morocco-backed box.

♣ Harris, *British Architectural Books and Writers 1556-1785*, 699.

The French Riviera

254. PETIT, Victor. *Les Plages de France et d'Italie. Nouvelle Collection de Vues représentant les Principaux Sites des Cotes de la Provence et du Piémont. . . Cannes, Antibes et Fréjus*. 17 finely lithographed plates (two are folding). 13 pp., one leaf. Oblong 8vo, orig. red cloth (upper cover

panelled & lettered in gilt. Paris: Monrocq Bros., n.d. [but ca. 1863].
\$1500.00

First edition and rare. A charming album of richly colored views of the coast line of the French Riviera, featuring Cannes, Antibes, and Fréjus. This is the first (and apparently only) of a planned series to depict the most scenic areas of the coastline of the French and Italian Riviéras.

Victor Petit (1817 or 1818-71), a native of Troyes, illustrated many books concerning the south of France.

Very fine copy from the library of the Kings of Bavaria.

*The Picturesque Begins;
A Beautiful Copy in Contemporary Green Morocco*

255. PLAW, John. *Rural Architecture; or Designs, from the Simple Cottage to the Decorated Villa; including some which have been executed.* Engraved frontis. & 61 engraved plates (many in fine aquatint, all printed in brown ink). 8 pp. of text. Large 4to, cont. green morocco, triple gilt fillets round sides, flat spine richly gilt. London: I. & J. Taylor at the Architectural Library, 1796. \$7500.00

The finest and prettiest copy imaginable of this handsome and influential work. Originally published in 1785, the present work is "the first of the long line of cottage and villa books characteristic of Picturesque aesthetics of the first quarter of the nineteenth century."—Harris, *British Architectural Books and Writers 1556-1785*, p. 11. Archer 260.1 describes this as the first example of a genre of British architectural literature often informally termed the "villa book." He describes it as the first British architectural book to include plates in aquatint.

"Plaw viewed the buildings he designed as part of a picturesque landscape. He was clearly influenced by the writings of Thomas Whately and other such theorists of picturesque landscape. He depicted his buildings in landscape settings, with the natural forms relating directly to those of the architecture. He was the first to do this consistently in an architectural publication. He was also the first to use aquatint for a publication of this sort, grading his lights and shadows with a freedom and variety hitherto unequalled. The buildings he illustrated — thirty designs in all — were mostly domestic and mostly modest. The villas, thirteen in all, were chastely classical, symmetrically composed (though some have projecting wings or bays); the cottages, five in all, include some of the thatched type, but nothing unruly. The very format of the book reflected his decorous aims; it was a thin quarto volume, quite unlike the grand folios that most architects of the period designed to advertise their abilities. Plaw set the model for villa and cottage pattern books that became a feature of architectural publishing in England for the next fifty years."—*The Mark J. Millard Architectural Collection. Vol. II. British Books*, p. 210.

A fine and lovely copy. Bookplate of Osthausen.

*"An Exceedingly Rare Book"—Hunter;
Printed on Paper Made from Conferva*

- 256. SENGER, Gerhard Anton.** *Die älteste Urkunde der Papierfabrikation in der Natur entdeckt nebst Vorschlägen zu neuen Papierstoffen . . .* x, [11]-96 pp. Small 8vo, orig. printed wrappers bound in cont. half-sheep & marbled boards, flat spine gilt, black leather lettering piece on spine. Dortmund & Leipzig: G. Mallinckrodt, 1799. \$19,500.00

First edition. "An exceedingly rare book of ninety-six pages relating to the oldest record of papermaking discovered in nature, with proposals for new materials for making paper. The essay is printed on paper fabricated from conferva, a water plant, called by Senger water wool. He states that water wool, or river paper, was the oldest form of papermaking in nature. This material he termed a coralline product, being the web of water insects, seed capsules, or insects' eggs. Senger discusses the probability of sufficient conferva being found as a substitute for rags in papermaking."—Hunter, *Literature of Papermaking*, pp. 46-47.

Conferva, according to the *O.E.D.*, is a genus of plants consisting of certain fresh water green algae, composed of unbranched many-celled filaments.

Fine copy and pretty copy. This is a truly rare book: Leonard Schlosser, the greatest collector of the 20th century of books on the history of paper, never acquired a copy. His collection is now at the NYPL and several years ago we were able to furnish a copy, thereby filling a conspicuous gap.

• Not in Schlosser's *An Exhibition of Books on Papermaking* (Phila.: 1968).

*The First Arithmetic in the Croatian Language;
A Very Rare Book*

- 257. SILOBOD BOLSIC, Mihalj.** *Arithmetika Horvatszka, koju Za Obchinszku vszega Orszaga haszen, y potrebochu z-vnogemi izebranemi Peldami obilnò iztolnachil, y na szvetlo dâl je: Mihaly Sillobod, drugàch Bolssich.* 8 p.l., 384, [36] pp. Thickish 8vo, cont. Croatian (?) binding of calf over boards (three corners & head of spine a little worn, occasional minor foxing), covers ruled in blind. Zagreb: A. Reiner, 1758. \$12,500.00

First edition of the first Croatian book on arithmetic. This is an extremely rare book with no copy in OCLC. In 2008 a reprint with a new introduction was issued on the occasion of the 250th anniversary of the publication of this work. At the same time, a Croatian postage stamp was issued to commemorate the anniversary.

"Public education in Croatian regions under the rule of the Habsburg Monarchy had not yet been organized even in the first half of the 18th century...

"The growing needs in trade and economy forced the teachers of that time to

and, being printed on satin, was published by his widow in 1768 at the price of eighteen guineas a copy...The frontispiece, dated in 1754, shows Worlidge drawing the Pomfret bust of Cicero; behind on an easel is a portrait of his second wife, Mary. No letterpress was included originally in the volume, but between 1768 and 1780 a few copies were issued with letterpress. After 1780 a new edition in quarto, deceptively bearing the original date of 1768, appeared with letterpress in two volumes."—*D.N.B.*, XXI, p. 944.

Each of the delicate engravings is titled and bears a caption denoting the contemporary owner of the gem depicted. It includes the untitled plate of Hercules slaying the Nemean lion which, like all the other plates in this volume, is not numbered.

The English cabinets represented are those of the Lords Montague, Bessborough, Devonshire, Marlborough Portland, Northumberland, Grey, Exeter, Radnor, Clanbrassil, Warwick, Leeds, Newnham. The gentry are represented by Armytage, Hope, Robinson, Dundas, Dr. Chauncey, John Tomlinson, P. Snell, Jr., Matthew Duane, Dr. Fothergill, Carlisle, P.C. Webb, Seymour, Stanley, and Fitzhugh.

A very fine and fresh copy of this luxurious and remarkable book. Bookplate of Comte Chandon de Briailles, dated "1940" by hand.

• Sinkankas 7331.