CLAVREUIL

Paris & London

Cover - 5. APOLLINAIRE, Guillaume. Calligrammes. Poèmes de la paix et de la guerre (1913-1916). Ondes - Étendards - Cas d'armons - Lueurs des tirs - Obus couleur de lune la tête - La Tête étoilé. *Paris, Mercure de France, 1918*.

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1. ADAMS, John Quincy. Oration on the Life and Character of Gilbert Motier de Lafayette. *Washington (DC), Printed by Gales and Seaton, 1835.* 8vo (202 x 132 mm) 94 pp., 1 unn.l. Contemporary American red morocco, covers with single gilt rule border, spine gilt in five compartments, title in second. \$\$4,000

Sabin, 295.

First edition of Adams' stirring Oration honouring Lafayette following his death at the age of 78, delivered by Adams before Congress on December 31, 1834.

A MAGNIFICENT COPY IN A FINE PRESENTATION BINDING PRINTED ON THICK PAPER.



John Quincy Adams, America's sixth president and secretary of state under Monroe, was a longtime friend of General Lafayette, having spent time at his estate near Paris while Adams was engaged in diplomatic duties. Later, as Monroe's secretary of state and shortly before his election to the presidency, Adams arranged to bring Lafayette to America in 1824 to celebrate the 50th anniversary of the American Revolution. Following his triumphant national tour, Lafayette stayed with President Adams in the White House before departing for France in the fall of 1825. At Lafayette's death in 1834, Adams, then in the House of Representatives, delivered this Oration to commemorate Lafavette who, in Adams' words, devoted himself, his life, his fortune, his hereditary honours, his towering ambition, his splendid hopes— all to the cause of liberty... He became one of the most effective champions of our Independence.

Lower corner of title torn away; few pages browned.

Provenance: Robert S. Pirie with his bookplate.

2. AESOP. Aesopi fabule cu[m] Ordine vulgari & historiis ad communem omnium utilitatem impresse. *Parma, Francesco Ugoleto, 18 May 1526.* 4to (194 x 145 mm) 44 nn.ll. 18th century flexible boards, light brown lettering piece, housed in a modern clam-shell box with see-through cover. \$68,000

Sander, 92; Landau (1885), I, p. 14; Hervieux, Les Fabulistes latins..., I, pp. 434-577; Jacqueline de Weever, Aesop and the Imprint of Medieval Thought..., Jefferson, 2011, p. 10 passim; Ireneo Affò, Memorie degli scrittori e letterati Parmigiani, 1789, pp. 17-25; Pezzana, II, 1827, 19-29; Janelli, Dizionario biografico dei Parmigiani, 1877, pp. 360-361.

Rare bilingual and illustrated edition of Aesop's Fables.

Designed for educational purposes in the spirit of the *Aesopus moralisatus* of Gualterus Anglicus, this beautiful book contains, besides the text in verses and the paraphrase of Latin prose Fables, a version in dialect for students of Parma and its region.

The text is present in the Latin translation of 64 fables arranged in couplets and printed in a large gothic typeface. Between these couplets are, printed in smaller type, a Latin prose adaptation and translation in the vernacular language of Parma. The poetic version of the fable is attributed to Salone da Parma (Salo Parmensis), a Latin writer of the sixth century. A very valuable Aesop manuscript, transcribed by the latter, is preserved at the *Biblioteca Ambrosiana*.

1.5.16 Law Shares 1444 4 3 S Susa ve napi quentar naterpornigi auren te ventra feruere negatade venter nonem 2. o mperuborat operusati ost attara man State of the local division of the local div Elalpeance reapt sentesied sure precesa fe faturmatie ve milji te de con emem. ic poecea iteramiterum fa un sita pacemin Bu homachifando torpei obilis cilot. Conference cande para milei parna top. trin. End prodefi turnia campoa asicalpere candar Encol milji prodefictuell tala pondina mero. scrafame nationa fragmens arrida fances Øbfer atre folstarn non fast ne obam. la referitamico comune de pondere caudam. Est becurer logi leurope duo camina dueres. ult epolas bare fra moune fed corpora egn Pordeta vas refagtionaciona tora port. zibalo verrat burnama paun st niv canta becorio. Enamicgaturmundas reo bene munda sates. Fierno fibi fatis etheget omnie ansei Stinou vio alus parcerie parce nor. Cite diffusion. unnumbergy mense extends ogenerer into credio guare minista. De Gimia v Unipe. Setul. lett. CDc Thing optante mottern. Asbala. Jonit. O o peti Bufatour peeffum pondere fulle premit. 6 2

This issue is of great literary interest: the incessant transition from the Late Latin Salone, and its modernized version of Italian Parma create an exciting diachronic context. The attentive reader - even poor Latin scholar - is sure to appreciate these linguistic effects in depth. The use of the Parma dialect invigorates the Aesopian text : the adaptation from Latin to a lively spoken dialect opens a window to the Italian civilization of the sixteenth century and brings the poetry to a new level.

The first sheet serves as both title and introduction: this text, composed on the model of fables, is a spiritual instruction for using the book.

The remarkable illustration consists of 63 charming woodcut figures.

The woodcut vignettes (53 x 70 mm), drawn and engraved in a plain and expressive style, also contain a few more decorative components: a peacock fanning out, fantastic animals, checkerboard pavement suggesting a perspective, etc... Far from limiting itself to draw the typical picture of the animal animating a fable - this book is also an amazing bestiary - the anonymous artist has sought to paint the human (kings, princes, jugglers, citizens, farmers, hunters, falconers merchants, horsemen or soldiers) in their contemporary clothing. All people are camping in landscapes or interiors and are displayed with admirable sense of economy and proportions.

The title is decorated with three different floral borders and a fine and large initial. The large woodcut border ($35 \times 130 \text{ mm}$) at the bottom of the page shows a master at class with students sitting or standing in the scriptorium, book in hand.

The typographer Ugoleto Francesco had already published in 1514 together with Saladi Ottaviano, an edition of 64 Aesopian fables in the translation by Salone: the booklet in 20 sheets, does not contain the vernacular Italian version nor the illustrations, is described by Sander (No. 89). See also FJ Norton, *Italian Printers 1501-1520*, London, 1958, p. 72.

A VERY RARE EDITION MISSING IN MOST OF THE IMPORTANT INTERNATIONAL PUBLIC LIBRARIES.

We could only trace 4 copies of 1526 Parma *Fabule*: three in Italy (Central Firenze, Pistoia Fabroniana, Siena Intronati) and a single copy in the US (New York Public Library). The latter provided the basis for the study published by Jacqueline de Weever. The copies kept in Siena and New York are very damaged.

A very fine copy, preserved in handsome eighteenth-century flexible boards.

Some occasional waterstains; calculations on verso of the last leaf.

3. AGUSTIN Y ALBANELL, Antonio. Dialoghi intorno alle medaglie inscrittioni et altres antichita. Tradotti di lingua spagnuola in italiana da Dionigio Otaviano Sada & dal medesimo accresciuti con diverse annotationi, y illustrati con & disegni di molte medaglie & altre figure. *Rome, Guiglielmo Facciotto, 1592.* Folio (330 x 215 mm) 6 unn.l., 300 pp., and 6 num.l. supplement, 16 unn.l. (index). Contemporary French crimson morocco, triple gilt filet on covers, central coat of arms of Jaques Auguste de Thou and



his second wife Gasparde de la Chastre (OHR, 216, n° 7) spine gilt with raised bands, gilt cipher 'JAAG' (OHR, 216, n°9), gilt edges. \$50,000

Palau, 4099; not in Mortimer, Italian.

FIRST EDITION OF THIS ITALIAN TRANSLATION BY DIONISIO SADA OF THE FAMOUS WORK ON NUMISMATICS BY ANTONIO AGUSTIN (1516-1586), HUMANIST HISTORIAN, JURIST, AND ROMAN CATHOLIC ARCHBISHOP BISHOP OF TARRAGONA. THE FIRST SPANISH EDITION WAS POSTHUMOUSLY PUBLISHED IN 1587. BOUND FOR JACQUES AUGUSTE DE THOU AND HIS SECOND WIFE.

The work is richly illustrated with a title within an elaborate architectural border, and numerous woodcuts in the text. It is most notable as being one of the earliest, if not the earliest book illustrated by a woman, Geromina Cagnaccia Parasole (circa 1567-1622).

IMPORTANT PROVENANCE

This copy had belonged to the famous bibliophile Jacques Auguste de Thou and its binding dates from 1602 or slightly after when he married his second wife, Gasparde de la Chastre.

The first, and last 5 sheets of blank paper, added later, contain annotations numerous and drawings of coin related to the book. They are dedicated to the emperors Augustus, Nero, Claudius, Domitian (2 leaves), and Titus, and are neatly covered with 89 minutely executed pen drawings of medals followed by transcriptions and short explanations.

Provenance: Beckford (sale I, lot 85, not mentioning the added sheets) - Michel de Bry (sale 6.12.1966, lot 4, mentioning the added sheets).



The first collection of voyages printed in French And the first French work on the American discoveries

4. ANGHIERA, Peter Martyr d'. Extraict ou recueil des Isles nouvellement trouvees en la grand mer Oceane (...) faict premierement en latin... *Paris, Simon de Colines, 12 January 1532.* 4to (194 x 131 mm) 4to (200 x 135 cm), 8 un. leaves, 207 num. leaves (lacking final blank). 18th century French red morocco, covers gilt panelled, flat spine gilt in six compartments, gilt edges. \$280,000

Harrisse 167; not in Adams; Borba de Moraes, II, pp. 530-31; Church 64; Alden/Landis 532/1; Brunet I.293; JCB I.105; Sabin 1554 (and 16,952n).

A spectacular example in 18Th century red morocco of the very rare first edition of Peter Martyr in French and the first travel anthology in the French language.



Apart from a French translation of Cortés's second letter (Antwerp, 1522? extant in 2 incomplete copies only), Martyr's Extraict ou Recueil des Isles nouvellement trouvees is the earliest printed work in French exclusively on America and the first to treat the recent American discoveries. (Cortés's second letter was restricted to the Yucatan peninsula.) Among vulgate translations of Peter Martyr, the present work is preceded only by an extremely rare German translation of Martyr's first letter (1520 BAV 102). The present work contains an abridged translation of the first three Decades (from De orbo novo, first published in 1516 in Alcalá) and three additional accounts: a résumé of the fourth decade taken from the Basel edition of 1521 and abbreviated

translations of the second and third letters of Cortés (Nuremberg, 1524).

Peter Martyr's *Decades* were based upon his extensive correspondence with many of the most important figures of the Age of Discovery, "but were written with more care and give more ample details. His works were held in the highest esteem by his contemporaries and have always been placed in the highest rank of authorities on the history of the first association of the Indians with the Europeans, and are indispensable as a primary source for the history of early American discoveries" (Church I, p. 86). The first three Decades, covering the period from 1492 until 1514, contain the earliest accounts of Columbus' voyages, as well as the first printed reference to the Cabot exploration and to the discovery of the Pacific Ocean by Balboa. The entire First Decade relates to Columbus and his expedition, and to that of Pinzon. In Book X, Martyr refutes Columbus's theory that he had reached the Indies, and explains that Cuba, long considered to be a continent, had been found to be an island. The second Decade reports on the exploits of Alfonso Hojeda, Diego de Nicuesa, Pedro Arias de Avilá, Vasco Nunes de Balboa and others, while the third opens with the narrative of Balboa (here Vascus), gives an account of the fourth voyage of Columbus (f. 105v), and reports on Cabot in the sixth book (f. 114v). (The First Decade was first printed in Seville in 1511, and Decades One through Three appeared together in an Alcalá edition in 1516.)

EXTRAICT OV RECVEIL DES Isles nouvellemét trouvees en la grand mer Oceane ou temps du roy Despaigne Fernad & Eliza beth fa femme, faict premierement en latin par Pierre Martyr de Millan, & depuis translate en languaige francoys. Item trois Narrations : dont la premiere est de Cuba, & commence ou fueillet 132. La feconde, qui est de la mer Oceane, commence ou fueillet 155. La tierce, qui est de la prinse de Tenustitan, com mence ou fucillet 192. On les vend a Paris rue fainEl Ieban de Beauuais, chez Simon de Colines au foleil dor. 1852 Cum puullegio.

Following the first three Decades, there appears a text entitled "Narration premiere prinse de Pierre Martire" 1518 (f. 132), which is a distillation of the Fourth Decade. This

important tract continues the *De Orbo Novo* up through the year 1520, and is considered a replacement for the first lost letter of Cortés. There had been a passing reference to the most famous of the conquistadors in a German newsletter (Nuremberg, 1520), but this is the first substantial report of his actions and discoveries: the first and second embassies of Montezuma, the founding of the Port of Vera Cruz, and an account of the Aztec calendar, the practice of human sacrifice and Mayan hieroglyphics. Martyr was especially interested in the career of Cortés, and resisted believing the calumnies repeated about him in Spain. This translation is based on the 1521 Basel adaptation, which appeared under the title *De Nuper... Repertis Insulis...* Streeter points out that *De Nuper* "supplements, rather than overlaps other narratives by the author" (Streeter Sale 1, 8). It also includes an account of Diego de Velasquez's conquest of Cuba.

The final two sections of the volume consist of French translations of Cortés's second (1520, f. 155v) and third (1522, f. 192v) letters, including the famed description of Temixtitlan, the seat of Montezuma's power. The editor notes that this version is based on the Latin translation of the original Spanish done by Pietro Savorgnano Foroiuliense, doctor of laws—"although the good doctor does not have Peter Martyr's graceful way of describing history, there are still many interesting things to note and worth remembering" (f. 132v).

Martyr had originally dedicated the books of the First Decade to Pope Alexander VI and several cardinals including the nephew of King Ferdinand of Spain while the Second and Third Decades were addressed to Pope Leo X. The French editor has included new dedicatory letters (the second dated 1530), addressed to the two youngest children of Francis I: the first and final sections were dedicated to Charles, Duc d'Angoulême (1522-45), and the second to his sister Marguerite (1523-74). "And when you see your name at the beginning of the book, may you be inspired to read... You will see many strange things declared in this book, from a part of the world which has only been known for the last dozen years" (f. 132r).

Pietro Martire d'Anghiera (1485-1547) was a papal diplomat resident in Spain during the golden age of New World discovery, contemporary of Columbus (whom he knew personally), Cabot, Cortés, Magellan, Vasco da Gama and Vespucci. As a member of the Council for the Indies, he had access to their reports and although he never travelled to the New World himself (a term he was responsible for coining, no less), he is generally regarded as the first historian of America (Penrose, p. 291).

First and last leaves somewhat soiled; some occasional slight spotting, a few leaves browned, marginal tears on A7 & A8. Overall in very good condition.

Provenance : The Pierre S. Dupont III collection of navigation, Christie's New York, 8 Octobre 1991, lot 162 (then the first copy having been offered at auction since 1955).

Apollinaire's, Derain's and Kahnweiler's first book

5. APOLLINAIRE, Guillaume. L'Enchanteur pourrissant. Illustré de gravures sur bois par André Derain. *Paris, Henry Kahnweiler, 1909.* 4to (265 x 200 mm) 40 unn.l. (including last blank), title printed in red and black, 32 original woodcuts by André Derain including the title vignette and 12 full-page. Fexible brown calf, signed 'P-L Martin', original vellum wrappers preserved, matching chemise and slipcase.

\$45,000

Garvey, 78; Castleman, pp. 32 & 90; Andel, Avant-Garde Pager design, p. 68-70; Monod, 348.

FIRST EDITION OF APOLLINAIRE'S FIRST BOOK.

THE FIRST BOOK PUBLISHED BY THE YOUNG HENRY KAHNWEILER IN PARIS.

ANDRÉ DERAIN'S FIRST ILLUSTRATED BOOK.

Not only did the young artist illustrate the book, he also designed the title vignette which Kahnweiller would continue to use for all further books published by him.

"A triple monument in the history of 20th century books" (Garvey).

Published in a limited edition of 100 numbered copies (there were an additional 6 hors commerce copies), all signed by both the author and the artist in black ink on the justification leaf. This copy number 46 is one of 75 copies (numbered 26 to 100) printed on laid Arches paper ('Papier vergé fort des papéteries d'Arches').

"In contrast to the perceptible conservatism of Vollard, Daniel henry Kahnweiler enjoyed the challenge and excitement of working with avant-garde artists and writers. When, as a young man, he arrived in Paris from Germany, he too was expected to pursue an economically sound profession. Instead, he began to sell art and meet the members of the new bohemia. His idea of commissioning and artist and writer to create a book together bore its first fruit in L'Enchanteur pourrissant (1909), Apollinaire's first book with provocative woodcuts by his friend André Derain... Because the woodcut imagery that Derain devised for Apollinaire's tale is inspired by African carvings, it might be argued that this book marks the true origin of the modern artist's book. It shares with avant-garde painting of the time concerns about representation, but uses figurative imagery in full-page plates and figurative initials as decorations in a traditional manner. Nevertheless, the bold forms of black against white accentuate the revolutionary intent of Derain's illustrations" (Castleman).

A very fine copy albeit some light smudging to the lower endpapers.



With a letter by Sonia Delaunay

6. APOLLINAIRE, Guillaume & DELAUNAY, Robert. Les Fenêtres. Paris, imprimerie d'André Marty, [November 1912]. 4to (340 x 267 mm) 16 unn.ll. with 11 tippedin reproductions of paintings by Robert Delaunay. Original wrappers, original stitching preserved, upper cover decorated with a mounted original pochoir illustration, modern perspex box. \$68,000

FIRST EDITION.

An exceptional copy, enriched with a beautiful autograph letter written in coloured pencils "To Roger Allard, in memory of the tower in motion 1910 1911, r delaunay". It also contains autograph indications for plates 10 and 11, as well as an additional silver print of plate 2 (Saint Séverin).

This catalogue, produced according to Sonia Delaunay's layout, is executed with great refinement. Guillaume Apollinaire's poem is printed on gold-coloured imitation Japanese paper. It precedes the reproduction of eleven paintings by the painter Robert Delaunay, including one in colour, mounted on strong purple paper.



It was published on the occasion of the exhibition of Robert Delaunay's works in Berlin, at Der Sturm gallery February (17)January-20 1913). Apollinaire accompanied the painter to Germany in order to participate in the preparations for the exhibition, which brought together not only Delaunay but also Ardengo Soffici and Julie Baum. There the poet gave a lecture on 18 January. On this occasion, he met Herwarth Walden, the director of the gallery and the magazine Der Sturm, and recommended to him, among others, a young painter friend of his, Marc Chagall: the latter exhibited three paintings at the first Autumn Salon organised by Walden in September 1913, who subsequently gave him his first solo exhibition in April 1914.

This deluxe catalogue opens with the famous "poem-conversation", which was to poetry what "simultaneism" was to painting. It is the expression, according to the author,

DE S 3 Feorice 1914 3,7. Sreundlugestin 1 the ami Mon mari m'a dit Vous avoi leveoutre', j'ai élé contense d'aron eu ve vos nondelles Voule, Vous venie avec Mondana alland since avec nous & mand le 8 Fcorier. Tesera contente de May renou tour deux. Bonnes Amilie, à Madaue at Non, Delauna

of "a brand-new aesthetic whose springs I have no longer found" [d'une esthétique toute neuve dont je n'ai plus retrouvé les ressorts"]. It is a collage of fragments of conversation, ambient noises, words captured on a poster, simplification of syntax; the deconstruction achieves "from the outset a writing of a highly innovative intensity and diversity" (Michel Décaudin). The title of the poem is an echo of Robert Delaunay's paintings which belonged to the series of *Fenêtres*.

The work, simultaneously an exhibition catalogue and a book of poetry, inaugurates the year of the revolution in the arts which also saw the magnificent *Prose du Transsibérien*, a *Simultaneous poem* by Sonia Delaunay and Blaise Cendrars.

This copy is accompanied by an autograph letter from Sonia Delaunay, decorated with an original coloured stencil. Written in red ink and dated 3 February 1914, it is addressed to the critic Roger Allard with an invitation to dinner. Roger Allard (1885-1961), himself a poet, edited, among others, books on painting for the NRF.



Important association copy.

Provenance: Roger Allard (inscription and letter).

Unique embroidered binding by Sonia Delaunay

7. APOLLINAIRE, Guillaume. Calligrammes. Poèmes de la paix et de la guerre (1913-1916). Ondes - Étendards - Cas d'armons - Lueurs des tirs - Obus couleur de lune la tête - La Tête étoilé. *Paris, Mercure de France, 1918.* 8vo (218 x 137 mm) author's portrait as frontispiece after Pablo Picasso by R. Jaudon, 205 pp. Green and red taffeta, upper cover with title 'Calligrammes' embroidered with white, black, red, green, yellow, blue and pink coloured letters of various fabric (binding by Sonia Delaunay-Terk).

\$ 380,000

Talvart-Place, I, p. 80/15; Connolly, Cent livres-clés de la littérature moderne, nº 32.

FIRST EDITION.

Sonia Delaunay's own copy, bound by her and for herself, her only embroidered binding and one of two or three of her bindings still in private hands.



Copy of the current issue on regular paper. *Calligrammes* is the second major collection of the soldier-poet's most daring innovations.

"Some of the best war poems in any language are gathered in this collection, alongside experimental works such as *Les Fenêtres* (close to cubism) and *La Jolie Rousse*, which were far ahead of their time". André Breton praised the "rocket-gladiolas, bursting like muslin roses in this "splendid collection of meteors [...]. This work, while remaining in the popular tradition of graffiti, on the borders of the art of writing and the art of painting, inaugurates a series of experiments [...]. The poet has become a herald (Connolly).

Unique binding by Sonia Delaunay made in 1921 on her return from Madrid "in memory of Guillaume Apollinaire", whom she never saw again after her departure in 1914. It is her only embroidered binding, and the only one in private hands (of the four and last bindings) she made on her return to Paris after World War I. Made for her own pleasure, these special copies were part of her personal library: "I bound the books I liked" (Sonia Delaunay, Collages de Sonia et Robert Delaunay, xxe siècle, n°6, January 1956, p 19).

RARITY

Relieve faite pour Sourie Relauvan - Terk, en Souvenir de Gullanne apollesain Lannée 1921.

Sonia Delaunay's bindings are extremely rare and most are held in public collections. At the time of the exhibition "Sonia et Robert Delaunay" in 1977 at the French Bibliothèque Nationale, the catalogue listed "all the known bindings", including ten cut paper bindings (1913-1914), three painted bindings, and a binding of cloth glued to sheep leather (for the proofs of Ricciotto Canudo's *Les transplantés*), which, along with the present embroidered binding, is the only known binding by Sonia Delaunay assembling cloth. In 1922 and 1923-1924 she also produced two sewn leather bindings (for *Ledentiu Faram* [Iliazd] and for *De nos Oiseaux* [Tzara]), and one in black sheep without decoration for the proofs of *Détours* (Crevel). A recent census by the MNAM accounts 23 bindings by Sonia Delaunay from her first series (1912-1914) and only four

(including the 3 leather-bound ones mentioned above, all in the MNAM, as well as the present one) from her second series (1921-1924).



Exhibitions:

- Livres en broderie, reliures françaises du Moyen-Âge à nos jours, Bibliothèque Nationale de France / Bibliothèque de l'Arsenal, Paris, 1995-1996, no. 127.

- Surrealism [the Daniel Filipacchi Collection without mentioning the name]: Two Private Eyes, Guggenheim museum, New York, 1999, n° 771.

Provenance: - Sonia Delaunay - Edmée Maus (bookplate) - Daniel Filipacchi - Julien Bogousslavsky.

"God gave me chastity and temperance, but not yet"

8. AUGUSTINUS, Aurelius Saint. Confessiones. *Milan, Johannes Bonus, 21 July 1475.* 4to (202 x 148 mm), 164 un. leaves, collation: [a-v⁸ x⁴]; 26 lines. Type 1:105R. 4- and 5-line capital spaces, some with printed guide letters. Roman capitals supplied in red. 18th-century (Italian?) calf, spine gilt. \$30,000

Goff A-1251; GW 2894; Bod-inc A-536; ISTC ia01251000; BMC VI xxiii and 728; CIBN A-693; Walsh 3082. See PMM 7 (first edition).

Second edition of the *Confessions* of Saint Augustine, printed five years after the first (Strassburg, Mentelin, [not after 1470]).

Saint Augustine's pervasive intellectual legacy is in many ways characterized by his *Confessions*, which marries painfully candid emotional autopsy with serious and deep theological considerations—all in a bright and sometimes quippy prose style. From the tales of his seedy, sinful life in Carthage where he prayed that God "give me chastity and temperance, but not yet!" to his intellectual journey to Christianity by way of Neo-Platonism, the *Confessions* has been a beloved and influential text for over a thousand years.

Only four fifteenth-century editions of Augustine's spiritual autobiography are recorded, each printed in a different city. Praised by Luther, the *Confessions* only regained popularity with the Reformation.

IN LERO BUTS ACTATION

This was the first and only dated edition of three produced on the second press of Johannes Bonus, who identified himself as a German Augustinian in his verse colophons. He had worked previously for the Augustinians in Savona, near Genoa, where he printed at least two books in 1474. Victor Scholderer commented on this edition in the introduction to BMC VI: "This is a most attractive little book, well printed with a roman fount differing from that used at Savona, and apparently influenced by the type-styles of Rome as much as those of Venice, which deserves the epithet 'very beautiful' bestowed upon it by Proctor where its effect is not ruined by swarms of peculiar `double-decker' contractions."

As noted in Scholderer's description of the British Library copy, an extra (27th) line was added at the end of p. [b]6r after printing off.

Initials painted in red, signed in manuscript in red ink (fore-margin of first leaf and penultimate 4 leaves reinforced, final leaf laid down. (some expert repairs to spine).

Provenance: two numerical library labels, one manuscript and one printed ; William H. Schab (1888-1975, an important Austrian-American book dealer, cat. 24, no. 21) ; George S. Heyer Jr. (1930-2015, Texan theologian).

9. AZARA, Félix de. Apuntamientos para la historia natural de los paxaros del Paraguay y Rio de la Plata. *Madrid, V da. de Ibarra, 1802-1805.* 3 volumes, small 4to (205 x 143 mm) 2 unn.ll., XX [=XII] 399 pp., 399 [repeated]-534, 1 unn.l. (errata) for volume I ; VIII, 562 pp., 1 unn.l. (errata)à for volume II ; 2 unn.ll., VI, 479 pp. for volume III. Contemporary sheep-backed boards, flat spine gilt, yellow edges (spines skilfully restored).

\$ 5,000

Palau, 20974 ; Zimmer, 28, note ; DSB, I, 351

First edition, very rare, as described by Zimmer calling it "a rare ornithological work". It is frequently cited after its translations into German or French. "On account of the rarity of the original work, the present translation [for the note in the French edition of *Voyages dans l'Amerique méridionale*] is often cited in its stead, as is Harlaub's "Systematischer Index to Don Felix de Azara's Apuntamientos" (Zimmer).



"In 1781 the learned traveller Felix de Azara (1746-ca. 1811) was one of the commissioners charged, in execution of the treaty of Saint-Ildefonse, with tracing the limits of the possessions of Spain and Portugal in America, and took advantage of his stay in the new world to draw up a map of the vast regions whose borders he had just surveyed" (see, Grand Larousse).

"Azara's contributions to natural history place him in the first rank among original observers... His descriptions of the forms and habits of both mammalia are exceedingly accurate" (The Biographical Dictionary, IV, p. 392).

"In 1781 Azara received a commission to establish the frontier between Brazil and the neighbouring Spanish colonies. Upon his arrival in Montevideo, Uruguay, he was appointed captain of a frigate by the Spanish viceroy, who then sent him to Rio Grande and later to Asuncion, Paraguay; this was the area Azar was to explore as both a geographer and a naturalist for thirteen years... Azara enlarged natural history by discovering a large number of new species. He also visualized great biological concepts expanded by Cuvier and Darwin both of whom quoted an accepted his views; for instance on the variation undergone by horses under domestication" (DSB).

Proveannce : gilt initials at foot of spine 'S.M.'.

Very good copy of this rare book.

10. BELLANGE. Baladins, Acrobates et Sauteurs de Corde et de Cerceaux. *No place, no date [Paris], Claude Rocher, approx. 1660.* 4to (233 x 167 mm) 20 numbered copper engravings. 19th century stiff vellum. \$28,000

Colas, 282; Bulletin Morgan, 39753 (this copy).

FIRST EDITION OF THIS COMPLETE SUITE, VERY RARE.

The plates depict circus performers and acrobats, men and women, British, Dutch or Turks, in full costume within a landscape. Each plate is accompanied by an engraved distich explaining each action.

The high-rope acrobats are rarely depicted in the early times. This speciality, well performed by the ancient Greeks and surpassing the Romans, was highly appreciated by the French. The Italian Acrobat Archange Tuccaro received from French King Charles IX the title of *saltarin du roi.* Following a complaint of the clergymen, the acrobats were nevertheless obliged to perform their art only at fairs and could not be sedentary.

The engravings are signed in the copper plate "Bellange inv. avec privilège du Roi". They



are most likely the work of Henri Bellange (born in 1613), son of Jacques Bellange, court painter for the Duke of Lorraine.

Fine, broad margined copy.

John Evelyn's copy bound in red morocco

11. BIBLIA. Novum Iesu Christi D.N. Testamentum [Graece]. *Paris, Robert Estienne, 1550.* Folio (340 x 220 mm) 16 unn.ll., 272 & 202 pp., 1 unn.l. 17th century French panelled red morocco, central coat of arms of John Evelyn, gilt corner pieces with his interlaced cipher, spine with raised bands, compartments gilt with the same cipher, gilt turn-ins, marbled and gilt edges. \$65,000

Renouard, Estienne, 75:1; Schreiber, 105; Darlow-Moule, 4222; Mortimer, French, 78; Adams, B-1661.

The important 'Editio Regia' of the New Testament, the third and most important Estienne edition of the New Testament in Greek. A magnificent copy bound for John Evelyn.



It contains here for the first time the important notes, and it is the first Estienne edition to be printed with the three different fonts of the 'King's Greeks', of which one finds here the largest application for the first time.

"The sumptuous Editio Regia, the third and most important Estienne edition of the Greek Testament. It is the first edition of the Greek New Testament to contain a critical apparatus, recording variant readings from 15 manuscripts, including the famous Codex Bezae, first used here. The text of this edition became standard for over two centuries, especially in England; it served as the basis of the English translation prepared by William Whittingham and his fellow Protestant refugees from England. This is universally recognized as the best-known and most influential of Robert Estienne's works. The volume is of great typographical importance as well, since it marks the first use of all three fonts of 'grecs du roi' - the third an largest size was used here for the first time' (Schreiber).

IMPORTANT PROVENANCE

John Evelyn (1620-1706) was a writer, landscape artist and memoirist, who maintained an important correspondence with Samuel Pepys. Educated at Balliol College (Oxford) and the Middle Temple, John Evelyn sailed to Italy in the early 1640s. While in France in 1647, he married Mary Browne, the daughter of the English ambassador in Paris. On his return to his native country he met the sculptor Grinling Gibbons and the architect and scholar Christopher Wren. In 1660 Evelyn was one of the founding members (along with John Boyle, Robert Hooke, William Petty, and others) of the famous Royal Society for the promotion of science.

The books in his extensive library, acquired before 1652, bear the handwritten note of either John Evelyn himself or his librarian Richard Hoare. Hoare was also responsible for supervising the production of the bindings in Parisian workshops; those executed before 1652 were decorated with ironwork designed by the famous engraver Abraham Bosse.



A perfectly well preserved copy of this important edition, with a great provenance.

Provenance: Sir Richard Browne (ambassador and father-in-law of John Evelyn, with his engraved coat of arms bound before the title) - John Evelyn (his coat of arms on the binding, and shelf-mark 'A.17' at the lower margin of the printed title) - Helmut Friedlaender (bookplate, his sale, Christie's New York, 23 April 2001, lot 136).



The Photographers Carlos Relvas and Louis Alphonse Davanne's copy

12. BLANQUART-EVRART, Louis-Désiré. La Photographie, ses origines, ses progrès, ses transformations. *Lille, imprimerie L. Danel, 1869.* 4to (310 x 235 mm) 2 unn.ll., 61 pp., 14 photographic plates (in various photographic printing procedures). Contemporary green roan backed boards, front cover with gilt title within triple gilt border and other decorations in blind, spine gilt with raised bands, speckled edges (*binding signed Lisboa & Companhia*). \$35,000

FIRST EDITION.

The work *LA Photographie, ses origines, ses transformations* is considered a precise and fundamental work for the history of the first three decades of photography. Illustrated with contemporary examples collected by the author, it contains a discussion of the genesis of photomechanical printing and photo-typographic illustration.

This is the first work on these new methods which would result in letterpress printing with the same quality as photographic printing. Blanquart-Evrard clearly understood that ink-based imagery would eventually completely replace silver-based printing in all future books.



This copy contains the following photographic images

1. Phototype, printed in Lille in 1852 and illustrating the work by Maxime Du Camp on Egypt, Nubia, Palestine and Syria. (pp.26/27)

2. Photolithography after Poitevin (pp. 32-33).

3. Photolithography after the method by Zurcher, depicting the Wellington (pp.40/41).

4. Photolithography after the method by Zurcher taken from Gavarni's Works (pp. 40/41).

5. Salt print by Goupil repdroducing a painting ("La Grande Soeur") by Bougereau (pp. 42/43).

6. Photogravure ("Vue de la Galerie des Beaux-Arts ») after the method by Garnier (pp. 42/43).

7. Heliogravure (« La Force ») after the method by Baldus (pp. 42/43).

8. Another Héliogravure after the Method by Baldus ("Morceau de reception d'Étienne Falconet") (pp. 42/43).

9. Facsimile reproduction of a manuscript (pp. 42/43).

10. Relief photogravure (« Vue du Baptistère Louis XIII ») after the method by Garnier (pp. 42/43)

11. Relief photogravure (« Plafond du Louvre ») after the method by Garnier (pp. 44/45).

12. Carbon print ("portrait d'après nature ») after the method by Ernest Edwards, London (pp. 46/47).

13. Facsimile of a drawing by Raphael («La Vierge et l'enfant») after the method by Adolphe Braun (pp. 48/49).

14. Woodbury print («Un Fripier») by Goupil.

Copies of this book differ from each other as the photographic plates are not always identical. Later editions contain different - and more illustrations.

Important Provenances

This copy bears two very important inscriptions at the top of the title: the first (in the upper right corner) is addressed to Alphonse Davanne, founding member and president of the French Photography Society from 1876 to 1901: « à Monsieur Davanne hommage affectueux »... Davanne, who in turn, presented this copy to the Portuguese photographer Carlos Relvas, writing "A Mr. Carlos Relvas in Golegã (Portugal) par Mr. Davanne".

Louis Désiré Blanquart-Évrard was born in Lille in 1802. In 1826, he studied with Frédéric Kuhlmann, an important chemist, then developed his photographic work from 1844 following the announcement of the negative-positive method of William Fox Talbot. He published a summary of the work of developing and improving his method about

Talbot. He focused on adapting photography to industrial production and established a photographic printing factory. He founded his "Imprimerie Photographique" in 1851 in Loos-lès-Lille, the first of its kind in France. He catalogued 555 images and also contributed to the publication of works by other publishers. A major figure in the development of photography during the second half of the 19th century, Blanquart-Evrard devoted the rest of his life to research. In 1863, he published the important treatise *Intervention de l'art dans la photographie*, but his great contribution after the closure of the "Imprimerie Photographique" was the publication of his book in which he gives a valuable, important and accurate description of first three decades of photography.

Maine Carlos Relos Mension Darannel Scjollega Portugal forman Jarannel Sete port Se M. Davanne Francis Stanguass - Torran

Louis Alphonse Davanne (1824-1912) was a chemist, professor, inventor and primitive French photographer, co-founder of the *Société française de photographie* in 1854 and, above all, the publisher of the serial production of albumen photography processes. He is, with Édouard Baldus, Roger Fenton and Henri Le Secq, one of the pioneering inventors of the photolithographic process, otherwise known as photoengraving. Teaching among others at the Sorbonne he contributed to the popularization of photographic techniques.

Carlos Relvas (1838-1894) has been a member of the *Société Française de Photographie* since 1869 and was one of the most prestigious photographers in Europe at his time. An eclectic spirit, Relvas produced a work of great magnitude. He was a photographer, politician, inventor, farmer, horse breeder and bullfighting knight and musician. His work has been recognized at international exhibitions in Madrid, Paris, Brussels, Amsterdam, Vienna and Philadelphia, among others. His belongings were bequeathed to the Portuguese State an ar housed in the purposely built *Casa-Estidio Carlos Relvas*, whose construction began in 1872 and ended three years later. It was built in honor of the grand inventors of photography: Joseph Niepce and Louis Daguerre.

Very fine copy of this rare book.

13. BOCK, Hieronymus. De stirpium, maxime earum quae in Germania nostra nascuntur, usitatis, nomenclaturis, propriisque diferentiis neque non temperaturis ac facultatibus Commentariorum libri tres... interprete Davide Kybero... His accesserunt praefationes duae : altera Conradi Gesneri... adjectus est Benedicti Textoris Segusiani de Stirpium differentiis, ex Dioscoride secundum locos communes. *Argentinae, Wendel Rihel, 1552.* 4to, contemporary blind tooled pigskin, metal clasps.

Durling 597; Hunt 66; Nissen BBI, 183; Stafleu & Cowan TL2 576; Wellcome 911; Pritzel, 867.

FIRST LATIN EDITION OF BOCK'S FAMOUS HERBAL, WITH 38 WOODCUTS NEWLY ADDED, AND THE FIRST EDITION WIT THE ADDITIONS BY GESNER AND TESSIER.

The first illustrated German edition of Bock, was published in 1546, and contained 468 woodcuts (enlarged to 530 in the 1551 edition) by David Kandel. Kandel for the most part based his woodcuts on those of Fuchs and Brunfels, but some one hundred are entirely original, and include several with charming genre scenes accompanying the plant depictions, many with his initials. This edition is illustrated with a woodcut portrait of Bock and 568 woodcuts in the text.

Bock was one of the 'Fathers of German Botany', the triumvirate that included Brunfels and Fuchs. As a botanist Bock was their decided superior. He was not shackled to the classical authority of Dioscorides and Pliny, and therefore could recognise new plants without his perception being clouded by supposed classical precedents. He pioneered descriptive botany, giving a detailed developmental history of each plant in its stages of growth, and was the first to discuss plant communities, thus foreshadowing the science of ecology.



Gesner's contribution to this edition comprises a preface to the work and a 50-page bibliography of botanical writers, constituting the first botanical bibliography. Tessier provided a commentary on Dioscorides.

A beautiful copy in its contemporary blind tooled binding, a few wormholes on last pages. Signatures on title (one dated 1556); Gloucestershire library's stamp.

The first moveable scenes in the history of theatre

14. BONARELLI, Prospero. Il Solimano. Tragedia. *Florence, Pietro Cecconelli, 1620.*4to (218 x 160 mm) engraved title, 5 unn.ll., 162 pp., 1 unn.l. (errata and colophon),
5 double page engraved plates of stage settings by Jacques Callot after Giulio Parigi.
Contemporary flexible vellum, flat spine with manuscript title (some light staining, ties missing).
\$ 8,500

Kat. Berlin 4112 ; Brunet, I, 1089 ; Cicognara, 1086 ; Gamba, 1810 ; Lieure 363-368.

FIRST EDITION OF THIS LOVELY BOOK, ILLUSTRATED BY JACQUES CALLOT.

Bonarelli's great tragedy was performed in Florence in 1618. Jacques Callot illustrated the work, following the designs of his tutor and colleague, Giulio Parigi, an architect and the chief designer of courtly festivities under the Grand Duke, Cosimo II de'



Medici. Both Parigi and Callot were employed by the Medicis, and under their patronage Callot made his many improvements in etching. This is one of the last books he produced for the Medicis, since he returned to his native Nancy following the death of Cosimo II in 1621.

"The dramatic finale shows the city of the tyrant Soliman in flames, The moveable scenes--the first in the hitory of the theatre - picture contemporary Florence. The whole of its effective contrasts of dark and light, seems fantastic, yet it is the rational and realistic portrait of a fantastic, imaginary subject" (Otto Benesch, Artistic and Intellectual Trends from Rubens to Daumier, Cambridge, 1942, p.17).

"The theatrical perspective that Callot developed in this image would come to dominate his organization of space for subjects as diverse as martyrdoms and landscapes. The dramatic setting records the stage backdrop used during the production of the play Il Solimano, written by Prospero Bonarelli for the Medici court in Florence. Two symmetrically disposed rows of houses recede along a sloping stage floor toward a vanishing point, while Callot's use of the stepped etching technique creates atmospheric space in the far distance. The spatial configuration of the stage design flattered the duke, who sat in a central seat corresponding to the vanishing point during the performance. The play's fictionalized account of the 16th century court of Soliman I the Magnificent reveals the Medici's fascination with the Ottoman Empire. In this first act, Soliman tells Rusteno, his son, and Acmat, his counselor, that the war between Persia and the Ottoman Empire will soon end" (RISD Museum org, plate I).

Title in second state - as is always the case for the printed book. The engraving had previously been used for Callot's set of prints *Deux combats de galères*.

Some occasional light staining at inner margin.

Excessively rare separate suite of illustrations of the quadrupeds

15. BUFFON, Georges-Louis Leclerc comte de. Collection des Animaux Quadrupèdes de Buffon, Formant 362 planches d'animaux, coloriées, servant à toutes les éditions des Œuvres de cet auteur. Avec deux tables. *Paris, Hôtel de Thou, no date [1788].* 2 volumes, 4to (247 x 186 mm) de 7 nn.ll. and 182 plates for volume I; 1 nn.l. and 160 plates for volume II. Contemporary marbled calf, gilt filet on covers, spine gilt with raised bands. \$30,000

Not in Nissen or any other specialized bibliography.

Very rare separately published suite of the engravings created for Buffon's *Animaux quadrupèdes* and organized after the Linnean system. All of the 362 plates have been delicately coloured by hand at the time of publication.

The publication of Buffon's monumental *Histoire Naturelle*, started in 1749 and continued by Lacépède covered a span of more than 50 years. Its success was immediate, and Buffon mentions in his correspondence that the first 3 volumes went out of print after only 6 weeks. The following year a smaller format edition saw the light. Its illustrations were based on the same drawings but engraved on plates in reduced format.

The painter and excellent draughtsman Jacques de Sève was the artist having produced almost all of the images for this *Histoire naturelle*. Most of the original drawings are dispersed today; a collection of 152 original drawings that had belonged to the collection of Count Mirabeau was sold in 1791.

The quality of the illustrations contributed immensely to the universal success and popularity of the work, proof of which this separately published suite. The quadrupeds are here *classés par ordres et genres sur le système animal de Linné*.



LE BRAQUE DE BENGALE.

This collection is of great rarity and is not mentioned by any specialized bibliography. For France the *Catalogue Collectif de France* indicates two institutional copies (Bibliothèque nationale de France, and Troyes; the database KVK localises one complete copy in Torino and one single volume at the Russian State Library.

Fine copy.

One of the very few scientific texts published by Fermat during his lifetime

16. CASTELLI, TORRICELLI [& FERMAT]. Traicté de la mesure des eaux courantes... Traduit d'italien en françois. Avec un discours de la ionction des Mers... Ensemble un Traicté du mouvement des eaux d'Evangeliste Torricelli... [et une Observation sur Synesius par Pierre de Fermat]. Castres, Bernard Barcouda, 1664. 4to. Contemporary calf, spine gilt, red edges. \$25,000

Brunet, I, 1625; Riccardi, I, 291; Bibl. Aureliana (Castres), I, pp. 106-107, n° 95 & 96: three copies (BnF, Albi BM, Bordeaux BM); see Roberts & Trent, pp. 66-67; DSB, III, pp. 115-116; Pierre Chabbert, «Fermat à Castres», in : Revue d'histoire des sciences et de leurs applications, 1967, vol. 20, n° 20-4, pp. 337-348.

FIRST EDITIONS IN FRENCH OF THE TWO WORKS CONSIDERED TO BE THE BEGINING OF MODERN HYDRAULICS.

Della misura dell'acque by Benedetto Castelli (1578-1643), published in 1628, and De motu aquarum by Evangelista Torricelli (1608-1647), published in 1644 in his Opera geometrica.

"Castelli work is considered one of the cornerstones of modern hydraulics, and its importance is such that he is often claimed to have been the founder of the Italian hydraulics school... Castelli proposed the first accurate and effective methods for measuring the volume of moving water... He also discusses the relation of velocity and head-in flux through an orifice" (Roberts & Trent).

This extremely rare book, which bears an uncommon provincial imprint, is of considerable interest for its connection to Fermat. The Torricelli text is dedicated by the translator, Saporta, to Fermat one year before his death during a time when he was almost forgotten. It was Castres where Fermat died in January 1665. The translator Saporta, a very close friend of Fermat, was a lawyer in Montpelliers, member of the Castres Academy from 1658. He published Fermat's observations relative to the aerometer on pages 84-87 and we learn from his dedication that is was Fermat who recognized the importance of Torricelli's work and recommended it to be translated.

This is one of the very few text published by Fermat during his lifetime.

Castelli's woork is considered as the begining of modern hydraulics (D.S.B. III, p.116) and Torricelli's treatise is so important that Ernst Mach proclaimed Torricelli as the founder of hydrodynamics (D.S.B. XIII, p.437)

Illustrated with 25 woodcut diagram in the text.

Provenance : Vidal, 1738 (manuscript signature) - Dr Maurice Villaret (bookplate).



One of the earliest books on Christopher Columbus in Japanese No copy in the US

 [COLUMBUS, Christopher] - HIROOKA, Haruki (translator). Koronbasu Denki (Columbus' logbook). *Kumamoto, privately printed by Haruli Hirooka, Meiji 3 (1870)*.
 Small 4to, (225 x 151 mm), 8 un. leaves ; contemporary blue wrapper, title slip on cover. \$ 15,000

FIRST EDITION OF THE FIRST JAPANESE TRANSLATION BY HARUKI HIROOKA, OF ONE OF THE EARLIEST BOOKS ON CHRISTOPHER COLUMBUS IN JAPANESE.

This translation was made after an unknown work about Christopher Columbus and his discoveries described in his logbook.

It is interesting to note that this book is printed in Kyushu, near Nagasaki. During the Age of Exploration, a wave of Western civilization swept over Japan. Starting from 1550, when the first Portuguese ship to visit Japan arrived in Hirado, the people of Nagasaki came into contact with Europeans. Missionaries from Spain, Portugal and elsewhere arrived to spread Christianity and the whole of the Nagasaki region became one of the main centers of this missionary work. A feudal lord of Omura became Japan's first Christian daimyo (lord), and dispatched four young Japanese men as ambassadors to visit the Pope in 1582. Many churches were built in Nagasaki after that and Christian culture flourished here to such an extent that the city earned the nickname "Little Rome". Later the Nagasaki foreign settlement, sometimes called the Oura foreign settlement, was an area in Nagasaki settled by foreigners as Japan opened its doors to Western trade. The area was established by treaties between the West and Japan in the mid-to-late 1850s. Haruki Hirooka, the Japanese translator of this work, certainly found a copy of a western book relating to Columbus and his logbook in this region.

This charming book is illustrated with two full page woodcuts. The first one represent Christopher Columbus on a doorstep, talking to a noble man, and the second one shows Columbus landing on a beach, with hat and sword, offering gifts to « American Indians », carrying long spears and wearing feathers on their heads, two « Indian » women seating behind, a flag carrier in the background, as well as a small boat led by Spaniards.

This is an extremely rare book with no copy recorded in world catalogue.



"No known surviving copy" (USTC)

18. COQUILLART, Guillaume. Les Oeuvres nouvellemêt reveues & corrigees. *Lyon, François Juste, demourant devant Nostre Dame de Confort, 20 aoust 1540.* 16mo (103 x 66 mm) de 122 ff.ch. Collation : A-P⁸ Q⁴ (last 2 blank). Early 17th century polished sheep, spine gilt with raised bands, red edges. \$30 000

Bechtel, C-645; Baudrier, Supplément, I, 96; Brunet, II, 267; Gültlingen, IV, 217, n°836 (not seen, mentioned after Brunet); Tchemerzine, II, 515.

Excessively rare Lyons edition printed by François Juste.

This second Lyons edition containing the same text as the 1535 edition, is also printed by Juste. USTC locates no institutional copy of this 1540 edition and only one copy of the 1535 edition (located at the BnF).

All 16th century editions by Coquillart are rare, especially when preserved in old, or near contemporary bindings; one single copy of the 1540 edition (rebound in the 19th century) is recorded in the Anglo-Saxon auction records since 1959.

A fine copy in an elegant binding.



Bound in Contemporary Spanish Flexible Vellum With the rare woodcut map of the New World

19. CORTÉS, Martin. Breve compendio de la sphera y de la arte de navegar - con nuevos instrumentos y reglas - exemplificado con muy subtiles demonstraciones. *Seville, Anton Alvarez, 1551.* Small folio (279 x 195 mm) title printed in red and black decorated with the royal Spanish coat of arms within an architectural border, 95 num. ll., 2 unn.ll. (index), with a woodcut map of the New World and Atlantic Ocean on leaf H3r. Contemporary Spanish flexible vellum, double filet in brown ink, flat spine with manuscript title. \$ 180,000
PMM 76; Borba de Moraes, I, 185-6; Burden 14 (the Medina printing of the map); Heredia 542; JCB, I, 163; Medina (BHA), 145; Nordesnkiöld, p. 85a & p. 107 (with illustration); Palau, 63378; Sabin, 16966 ("A volume of great rarity, frequently reprinted. A map of the New World is on the recto of the sixty-seventh leaf"); Salva, 3763.

First edition of this important text, which includes early information about places discovered in America, such as Peru, Brazil, Rio de la Plata and others.

When it appeared in English translation in 1561, Cortes's book provided Elizabethan navigators their first key to the mastery of the sea. While the book was eventually superseded by the work of Mercator and Wright, it is significant that an entire chapter of the latter's *Errors in Navigation* is a translation from Cortes.



Cortes discovered the magnetic declination of the earth and the magnetic north pole, developed the nocturlabe, and invented and developed the spherical map. His most notable contribution was the estimation of the magnetic poles, which differ from the terrestrial poles and explain the deviations of the compass in different places. He located the North Magnetic Pole in Greenland. The latter has gradually moved until it is now in northern Canada, which supports the variability of magnetic declination.

"His instructions for making charts and for plotting courses of ships on them were widely followed. Most important of all, he first understood and described the magnetic variation of the compass, suggesting that the magnetic pole and the true pole of the earth were not the same" (PMM).

The great editorial success of his work demonstrates its great importance and necessity of such a work at the time of its publication. Indeed, Cortés brought new methods and instruments for navigation, which until then had used the astronomical system of Ptolemy, still in force, instead of that of Copernicus. The Spanish credit Martin Cortes and Alonso de Santa Cruz with the invention of the cylindrical projection in cartography or spherical marine charts based on the progressive separation of parallels, an invention that is in fact due to the Dutchman Gerardo Kremer, better known as Mercator.



Divided into three parts, the last portion of the work deals with practical navigation and includes rules for the construction and use of cross-staffs, astrolabes and compasses. "Extremely rare... It is a book of grand and sumptuous appearance, printed in very large Gothic type with thirty-two lines to the page. This work revolutionised the science of Navigation, and was the first to point out the deflection of the needle. The date at which it was written appears in some of the passages of the earlier part of the book as 1545, but a year or two probably elapsed before the author could finish it and get it ready for the press. The instructions for map-making are not the least interesting part of the text, and would be found useful by many persons who are unable to understand the principle of the wind-roses and rhumb-lines which cover the surface of old hydrographic charts. But even here the acute intelligence of Cortes indicated the defects of the plane systems long before Mercator" (Quaritch Little Catalogue of Geography, Americana, Voyages, 1895).

The important map has previously been used to illustrate Medina's Arte de Navegar (Valladolid, 1545).

"Notwithstanding its small size this map is remarkable for its correct delineation of the Isthmus of Panama, for the insertion of the famous papal line of demarcation between the ultramarine possessions of the Spain and Portugal, and finally, on the account of its original being one of the few maps printed in the Pyrenean peninsula before A.D. 1570" (Nordenskiöld).

Other than the map the illustrations include the author's portrait (title page verso) and technical woodcuts for nautical calculations.

The copy lacks the final leaf M3 (added to the quire) with the volvelles to be cut out.

The book is exceedingly rare in all early editions and conditions. We could trace only 3 copies that sold at auction over the past six decades: Frank Streeter Collection (Christie's New York, April 2007, lot 125, without the volvelles as the present copy); Christie's London, 30 May 1984 (anonymous sale), and the Honeyman copy (a volvelle in facsimile and a supplied leaf, sold at Sotheby's London, 30 April 1979).

Some faint occasional marginal waterstaining, light worming to lower part of pastedowns not touching text. A very crisp and clean copy, in its first binding.

Provenance : old ownership inscription, partly erased on title page (ecclesiastical library, 1637).



20. CRANWELL, Thomas. New Zealand Ferns [title on upper cover]. *Auckland, Thomas Cranwell, ca. 1870.* 4to (268 x 217 mm) 30 sheets on stubs with 30 original specimens of ferns from New-Zealand, each with a small, printed label bearing the respective botanical name. Original green sheep-backed wooden bevelled boards made of local kauri wood, large floral sculptured border, central sculptured oval medallion with the title, original marbled endpapers *(original publisher's binding by Anton Seuffert).*

\$ 8,500

Beautiful album of New Zealand Ferns, prepared and mounted by Thomas Cranwell (1824-1908), one of the best-known makers of pressed fern album makers, the emblematic plant of New Zealand in the 19^{TH} century.

It contains 30 different species of ferns with printed legends of their Latin names. The publisher's binding with engraved wooden boards was probably made by the Viennese cabinetmaker Anton Seuffert, a collaborator of Cranwell, who had emigrated to New Zealand in 1859. The Te Papa Tongarewa Museum in Wellington holds several different examples of fern albums composed by Cranwell between 1870 and 1878, featuring kauri (an indigenous conifer species) wood plates, one of which is identical to ours. The silver fern became the symbol of New Zealand from the beginning of British colonization in the 1840s. Thomas Cranwell, one of the three main specialist preparers, took advantage of the popularity of the plant to offer individual plates and souvenir albums of pressed ferns to botanists and



tourists around the world. A singing teacher by profession, he had arrived in New Zealand from Lincolnshire in 1862 and settled in Parnell. In order to distinguish his products from other albums on the market, he joined forces with the Austrian cabinetmaker Anton Seuffert, who made elaborate bindings for him from native woods.

Collecting and pressing local fern specimens had become popular pastime in New Zealand, usually bound in native timbers such kauri or rimu. These albums were much appreciated and sought after as souvenirs.

The inner-cover bears the author's original label, printed on orange paper : "Prepared and mounted / by / T. Cranwell, / Parnell, / Auckland, N.Z." Fine album, boards slightly split but intact.



21. CRASTONUS, Johannes. Lexicon latino-graecum [Vocabulista]. *Reggio Emilia, Dionysius Bertochus & Marcus Antonius de Bazaleriis, 1497.* Small 4to (189 x 128 mm) 114 unn.ll. (first and last blank removed by the binder). Collation: A-O⁸⁻¹ P⁴⁻¹; impression in two columns, 29 lines. Dark blue morocco in the style of Bozerian, quadruple gilt and blind stamped rules on covers, flat spine gilt, compartments richly decorated with floral tools over pointillé ground, gilt edges. \$22,500

Goff, C-964; CIBN, C-664; BMC, VII, 1091; GW, 7818.

Rare edition printed in Reggio Emilia by Dionysius Bertochus and his associate Marcus Antonius de Bazaleriis.

This third edition repeats the one previously given by Bertochus in Vincenza in 1483 (the true first was published in Milano by Bonus Accursius ca. 1480)

Crastone is the author of the first printed Greek-Latin vocabulary (Milan, not after 1478). This work is an extract of it, but is much rarer on the market. These two books were first printed in Milan by Bonus Accursius, and were then printed by Dionysius Bertochus at his press in Vicenza around 1483.

Bertochus' career was important, with presses in Bologna, Treviso, Vicenza, Venice, Reggio Emilia and Modena. The *Vocabulista* is the eighth work printed in Reggio Emilia.

Of this edition ISTC locates only 2 institutional copies in the USA (Harvard, Countway Library; Newberry).

A very good copy, with a small wormhole occasionally affecting a few letters, leaf P1 with restored tear (without loss).

Provenance: Bibliotheca Regia Parmensis (engraved bookplate mounted on leaf A1v).

Saint John Crevecoeur's own copy Presented by him to Benjamin Franklin

22. CRÈVECOEUR, Michel Guillaume SAINT JEAN de or J. Hector SAINT JOHN. Letters from an American Farmer; describing certain provincial situations, manners, and customs, not generally known; and conveying some idea of the late and present interior circumstances of the British Colonies in North America. Written for the information of a friend in England by J. Hector St. John, A Farmer in Pennsylvania. (London, Thomas Davies and Lockyer Davis, 1782). 8vo, [8 ff.]-318 pp.-[1 f.], without the 2 plates ; Contemporary English sheep, spine gilt, red morocco title piece.

Howes, C883; Clark, I, 218; Streeter, 711; Sabin, 17496; Monaghan, 497; Merisel, III, p. 352; Howard C. Rice, Le Cultivateur américain: étude sur l'œuvre de Saint John de Crèvecœur (Paris, 1933), pp. 59–106; Julia Post Mitchell, St. Jean de Crèvecœur (New York, 1916), pp. 73–8.

FIRST EDITION OF THE CERTAINLY ONE OF THE CHIEF WORKS OF LITERATURE, AND ONE OF THE MOST IMPORTANT OBSERVATIONS ON AMERICA DURING THE ERA OF THE REVOLUTION. CREVECOEUR'S PERSONAL COPY WITH HIS AUTOGRAPH CORRECTIONS. PRESENTATION COPY TO BENJAMIN FRANKLIN WITH CREVECOEUR'S AUTOGRAPH PRESENTATION (CROSSED OUT BUT EASY TO READ) ON THE UPPER PART OF THE FLYLEAF :

«Presented to the Honble Benjamin Franklin Esq. ».

Resard detection to la garain to a eldo

Crèvecoeur came to America during the French and Indian War and served with the French forces. Afterwards he settled in the British colonies, becoming a farmer. This work, which describes his experiences in America, is justly famous for its vivid picture of a colonial world slipping into the chaos of war, revolution, and nationhood. Two of the essays, "What is an American?" and "Distresses of a Frontier Man," particularly address the confusion of the times. Crèvecoeur gives a negative assessment of slavery in his section on South Carolina, and one of the "letters" is written from Culpeper County, Virginia. There is also much on the natural history of British North America, and ethnographic information on American Indians. Also notable are Crèvecoeur's account of Nantucket.

"As literature unexcelled by any American work of the eighteenth century" - Howes.

"Crevecoeur is best known for introducing the symbol of the "Melting Pot" into American culture and for his depictions of Americans as a new race... Both Benjamin Franklin and Georges Washington recommended his Letters to potential American immigrants". Readings in American Political and Social Thoughts, p. 181.

Crevecoeur was introduced to Benjamin Franklin by Madame d'Houdetot. In August 1781, she wrote to her friend Benjamin Franklin, then in Paris, recommending a young American to him: "He is a Frenchman by birth, but for a long time has been established in your country, under the protection of your laws, to which he is faithful. He has come here to see his family after having lost the greater part of his possessions through the present war. His name is Crevecoeur, and he is the son of a friend, of more than twenty years' standing, of my husband and myself."

"With the outbreak of the American Revolutionary War, however, the farm country north of New York City was transformed from an idyllic rustic setting to a main theater of war. In the atmosphere of uncertainty and fear that Crèvecoeur details so vividly in the final chapter of his book, a letter entitled "Distresses of a Frontier Man," he decided to journey back to France with his eldest son.

During this time, Crèvecoeur became a minor celebrity in Paris. A true American farmer, and a Frenchman to boot, Crèvecoeur shared a glimmer of the enlightened enthusiasm which Benjamin Franklin enjoyed in his days in France... Crèvecoeur was warmly received in d'Houdetot's salon, which featured a group of writers that were starting to dominate the Académie française in the 1780s, and included men such as d'Alembert, La Harpe, Target, Marmontel, and the poet Saint-Lambert. If Benjamin Franklin had been the ideal American Statesman, a thinker of great wit, wisdom and simplicity, in Crèvecoeur they found the ideal American Farmer." Andrew Moore, The American Farmer as French Diplomat: J. Hector St. John de Crèvecoeur in New York after 1783. Notre Dame, University of Maryland, Volume 39, 2011.

This exceptional copy and been annotated by the author on more than 30 pages. Some of the most interesting notes among others being:

p. 10: he crosses out the sentence «which is the principal characteristic of these colonies», to put «the Ameriquans»;

p. 13 : «Yale college» is completed by «in New Haven State of Connecticut»;

p. 51 : the Latin citation Ubi panis ibi patria is completed by et libertas;

p. 53: the first word of «British America» is crossed out to leave only the word «America».

THAT IL AN AMERICAN for the sound of a formal, and TERST IS AN AMERICAN tion that it found the control of his stand making. They defined as preparation is of of our pergins and thus

The presentation being crossed out, it it is difficult to know if this copy was ever offered by Crèvecoeur to Franklin. Another copy of these 1782 *Letters*, without any autograph

inscription by Crevecoeur, is described in Edwin Wolff, *The Library of Benjamin Franklin*, n° 760. It contains a letter from the lawyer Target to Franklin :

Ce 13. juillet 1782

J'ai l'honneur de présenter mes respectueux hommages a Monsieur Franklin, et de lui adresser un ouvrage anglois que M. de Crevecœur me charge de lui faire parvenir. Je dois des remercimens a M. de Crevecœur de m'avoir procuré L'occasion de me rapeller au Souvenir de Monsieur Franklin et de Lui offrir Lassurance de mon dévouement et de mon respect Target

This friend of Crèvecœur's was one of the most famous lawyers of his day. Like his colleague and close friend Elie de Beaumont, he was concerned with social justice and was associated with the Jansenist opposition to the Maupeou *parlement*. He became a member of the Académie française in 1785, the first lawyer to be elected in more than a century, and helped draft the Declaration of the Rights of Man.

The half title and the last fly-leaf contain the large stamp of Saint John de Crèvecoeur with his coat of arms, in blue-green ink. Early 20th century pencil note on the verso of the first fly-leaf: *«Cet exemplaire appartenait à l'auteur et a été conservé dans sa famille»*, and below the presentation to Benjamin Franklin : *«de la main de Crèvecoeur»*.

Dante illustrated by Sandro Botticelli

23. DANTE ALIGHIERI. La Comedia, con la Vita di Dante e il Commento di Cristoforo Landino. *Florence, Nicolo di Lorenzo, 1481*. Folio (400 x 267 mm) 369 leaves (of 372 ; 3 blancs removed by the binder). Collation : ð⁸ 2ð6 a¹⁰ b⁸ c-e¹⁰ f⁸ g10 h-i⁸ l10 m-n⁸ o-r¹⁰ s⁶ 2a-g¹⁰ 2h¹² 2l-m¹⁰ ²o⁶ A⁸ B-H¹⁰ I⁶ L¹²., 18th century English blind stamped green morroco, gilt edges.

\$ 220,000

Goff, D-29; GW, 7966; Polain, 1223; IGI, 360; Sander, 2312; BMC VI, 628. Pellechet 4114. Cat.Martini 145. De Batines I, 36-40: «Prima ed. figurata, in buon car.romano tondo e su buona carta grave, per l'esecuzione tipografica bellissima... ediz. veramente magnifica». Mambelli 17-22: «stampata in bellissima veste con bellissimi car.tondi, assai ricercata».

FIRST EDITION OF THE *COMEDLA* WITH LANDINO'S COMMENTARY, FIRST ILLUSTRATED EDITION OF DANTE AND THE SECOND FLORENTINE ILLUSTRATED BOOK.

One of the most monumental illustrated printed book of the fifteenth century. Hind and most other authorities in alliance with Vasari's account, have agreed that the designs of the engravings derive from Botticelli. The engraver has been identified as Bacio Baldini. The original plan was to provide headpiece illustrations for each of the 100 cantos, to be pulled within spaces provided in the typographic composition, but something interfered and only 19 of the 100 engravings were finally executed. The reasons for the failure of the plan are not certain. It is known that Botticelli left Florence in the spring of 1481 for a year in Roma. Van Praet's suggestion is also not to be neglected: the plan was abandoned, "*le burin du graveur n'ayant pu aller aussi vite que l'impression du texte...*": for the necessary close coordination between the twin printing methods, especially given for the large edition run, would not have been easy to achieve. All or virtually all paper copies contain engraved illustrations, printed directly on the page, for Inferno cantos 1 and 2. At canto 3 the planned production system began to break down: a few copies have the correct engraving printed directly on the page; a large number have a faulty repetition of the plate for canto 2; many copies have only a blank space; and the relatively small number of "fully" illustrated copies, of which this is one, have the illustration pasted in.



This copy is illustrated with 4 copper engravings (one repeated). The first two etchings (*Canto I* and *Canto II*) were printed in black at the same time as the text (the first, as usual, is a little short of the lower margin). The two other etchings (*Canto III*, f. c2v et *Canto XVII*, f. l8r) printed in brown ink, were pasted on some years after the text was printed. The etching of *Canto III* is identical to that of *Canto II*, but printed in a different ink (cf. Hind classification, *Form B, op. cit.*, p. 102). The etching of *Canto XVII* is in its second state, with the letters reversed in the bottom left-hand corner (Hind, (17, II), p. 115). As it contains more than three prints, this copy is also classified under *Form E* by Hind.

"The first Florentine edition of the Comedy appeared 30 August 1481. A product of the cultural circle surrounding Lorenzo (Il Magnifico) de' Medici (1449-1492), this edition was conceived as

CANTO

ferita manifeftamente da alchuno fpatio al pronedere alla difenfione. Onde el magnanimo prende cö fidenza: Ma la fraude prima o percuore che la poffiamo prenedere. Il perche non puo lhuomo genero fo exercitare o dimoltrare alchuna fua forza per repugnare a quelle : et per quefto molto teme di tali affalti. Intendi adunque perche Danche la uedea per lacre obforro et groffo:perche uenia notando: per che uenia dal baffo in alto : perche era pauentofa etiam a gibuomini ficuri : i t finalmente dimoftra che uenendo in fu faceua chome chi e/ ito nel fondo dellacqua per fferrare una inchora attacchata o afcoglo o ad altra chofa coperta dallacqua : elquale tornando in fu diftende le prime parti : cioe el collo : et le braccia : etiultime che fono le gambe rattrappa: cioe rannicchia: Et ueramente el fraudulento fempre diftende le prime partí : perche cominda da alchuna cofa uera: et quella ugole che fia manifefta . Di goi mel fine aggiugne el falfo : et quefto rannicchia : et rinniluppa acoche fita nafcofo: et non fia itefo



CANTO. XVII. DELLA PRIMA CANTICA DI DANTHE

Cco la fiera con la choda aguza e che paffa monti et rope mura et armi ecco colei che rutto elmondo apuza . Si comincio elmio duca a parlarmi et accennolla che ueniffi a proda uicinalfin de paffeggiati marmi. Et quella foza imagine di froda fen uenne et arriuo la tefta elbufto: manfu la proda non traxe la coda: La faccia fua era faccia dhuom giufto tanto benigna hauea di fuor la pelle et dun ferpente luno et laltro fufto . Due branche hauea pilofe infin lafcelle lodoffo elperto et ambedue le chofte dipincte hauea di nodi et di rotelle.

N questo canto, xyii, pone lauctore lafor ma di Gerione ; laquale intende che fia in figura di fraude : perche na atractare de fraudu lenti : Et prima dimoftra quella hauere la coda fi aguza che chon epía puo trapaffare emonta : et rompere muri et armi : Et certamente lafratide non dimoftra nocumento fe non nella coda coe nei fine. Imperoche el fraudulento e la er alcen de el penfiero et configlo fuo: Et fobro couerca dalchun bene unganna, et fempre e fine della fraude e/ noceuole. Ne tipuo accorgere delion ganno le non nella fine. Onde c/ nato el rouer bio che nella coda fta eluelono: Et e/t nro pocen te lafraude che paffa monti cice unce ogra gran potencia, ET RCMPE Mura et arme, ilche di nota che neffun riparo uale comoro aquella, ne di difensione: ne deffensione. QVESTA E/CO Lei che tutto il mondo ppuza. E/ il mondo in Euono odore ; et incorropto quando glhuomin

a polemical work. It was directed towards other Italian centers which had produced editions of the poem, especially those of Venice (1477) and Milan (1478). This monumental book represented the Florentine attempt to reclaim the great poet who, since the 14th century, had become a classic throughout Italy. Accordingly, the edition was to have been accompanied by a figurative commentary inspired by one of the most important Florentine artists of the time, Sandro Botticelli. Moreover, the text appeared together with a completely new commentary authored by the most authoritative literary critic then teaching in Florence, Cristoforo Landino." Cachey & Jordan, Rennaissance Dante in print.

A fine copy of one of the most important fifteeenth century Italian book.

Paper restoration in the inner margin of 2c10 with some letters supplied in ink, marginal restoration not affecting text in the outer margin of a2; spine of the binding restored. Provenance : contemporary manuscript annotations on e1v and 2a7 -- Sir Mark Masterman Sykes (1771-1823), 3rd Baronet, of Sledmere House, one of the founders of the Roxburgh Club in 1818 and the Lorenzo of Dibdin, with his autograph monogram and ink shelfmark on endleaf : "cat. v. 1. 2 195 mms [Mark Masterman Sykes] Sledmer" -- Sir John Hayford Thorold (1773-1831; with his boopkplates). It was lot 653 of the sale catalogue and mentionned in the Preface : "Dante, with 4 excessively rare Engravings from design by Sandro Botticelli" (Catalogue of an Important Portion of the extensive and valuable Library of the late Sir John Hayford Thorold, Baronet, removed from Syston Park, Lincolnshire, Londres, Sotheby's, 1884, p. IV) -- Private collection

Vellutello's Dante, perfectly preserved

24. DANTE ALIGHIERI. La Comedia di Dante Aligieri con la nova espositione di Alessandro Vellutello. *Venice, Francesco Marcolini, June 1544.* 4to (233 x 160 mm) 442 un.leaves (last blank), italic and roman type, with a full-page woodcut at the beginning of each of the three cantica, and eighty-four woodcut vignettes in the text. Original yapped vellum, spine lettered in ms. \$40,000

Adams D 94; Mortimer, Italian 146; Casali Annali, 72; Batines I, pp. 82-84; Mambelli 30; Essling 545; Sander 2328.

A wonderful copy of this important edition, presenting for the first time alessandro vellutello's commentary on the poem, the first of two new commentaries to be published during the 16th century. Illustrated with 87 magnificent woodcuts.

Born in the Tuscan city of Lucca, Vellutello was active in Venice during the early part of the century. He first made a name for himself by publishing a commentary on Petrarch in 1525 and an edition of Virgil's works in 1533. By the time he turned to Dante, the Petrarch commentary had been twice reprinted and was well on its way



to becoming one of the great editorial successes of the period. A sign of the commentator's stature: Vellutello dedicates his Dante to Pope Paul III (1534-1549), sometimes known as "the last Renaissance pope" for his nepotism, his broad culture and patronage of the arts and letters.

Antonfrancesco Doni notes in his 1550 Libraria, Vellutello strained his mind, expenses and expended considerable time in having the 87 illustrations engraved. Possibly executed by Giovanni Britto, who worked as an engraver for the printer Francesco Marcolini, these illustrations are the most distinctive Renaissance renditions of the poem after Botticelli's. Each scene records

one or more scenes from the cantos illustrated.

For the *Inferno*, the illustrator uses a striking a circular design and aerial-like perspective. Unlike the majority of illustrations which accompany sixteenth-century printed editions of the *Commedia*, these depictions are closely related to Vellutello's glosses. The illustrations seek to render the narrative accurately, much as Vellutello's exposition seeks to do.

It is virtually impossible to find a copy of in magnificent state as here, clean, crisp, and completely unrestored in its original vellum binding.

Presentation copy to Lady Mount Cashell

25. DRUMMOND, William. Byblis, A Tragedy. London, [Privately] Printed by W. Bulmer, 1802. Small 4to (238 x 173 mm) 2 p.l., 67 pp., original wrappers (a bit of foxing). \$25,000

FIRST EDITION, PRESENTATION COPY, INSCRIBED ON THE UPPER WRAPPER "FOR LADY MOUNT CASHELL AT THE AQUILA NERA" IN WHAT IS QUITE CERTAINLY THE HAND OF THE AUTHOR. The "Aquila Nera" in the inscription is very probably the same inn at Livorno where the Shelley family stayed for a week — arriving on the 17th of June 1819 — while searching for a villa. The inn seems to have been a favourite stop for English travelers while travelling in Tuscany. We know that Drummond and Lady Mount Cashell were both in Italy in the second half of 1802, close to Livorno.

Drummond (1770?-1828), Scottish diplomat, classical scholar, and M.P., was very influential in the development of the ideas of the Shelley. Drummond's researches into comparative mythology and, especially, his sceptical opinions on the Bible influenced a generation of free thinkers, including Shelley. Drummond's *Academical Questions* (1805), a manifesto for immaterialism, convinced Shelley to abandon his French materialist philosophical beliefs.



Lady Mount Cashell (1773-1835), born Margaret King, had Mary Wollstonecraft as her tutor, who inculcated republican sympathies in her student. Later, Lady Mount Cashell became an intimate friend of Mary Shelley, the daughter of Mary Wollstonecraft, and her husband Percy Bysshe Shelley. While travelling in Europe, Lady Mount Cashell met George William Tighe, an Irishman, and they fell madly in love. She left her husband and children in 1803, travelled in Italy with Tighe — calling herself "Mrs. Mason," taking the name from Mary Wollstonecraft's *Original Stories from Real Life*. Claire Clairmont remembered her as to have studied medicine in Jena dressed as a man. Tighe and "Mrs. Mason" finally settled in Pisa and received the Shelleys, introducing them to the intellectual and social world of their adopted city.

This copy bears authorial changes: on page 35, one line of text has been completely erased. On page 40, Drummond has made three corrections.

Fine copy in original state. Rare. Preserved in a box.

The first practical guide to sailing in American waters

26. ENCISO, Martín Fernández de. Suma de geografia que trata de todas las partidas y prouincias del mundo: en especial de las Indias. Y trata largamente del arte del marear: juntamente con la espera en romance: con el regimiento del sol y del norte: nuevamente hecha. *Seville, Jacob Cromberger, 1519*. Folio (271 x 198 mm), ff. [75], with a large woodcut of a sphere within woodcut border on title, and two woodcut diagrams in the text; bound without the final blank; the early leaves with old foliation in ink; the chronological list on f. 25 extended in ink to include Spanish kings up to the eighteenth century; the early leaves very gently cleaned; a very few minor marginal repairs and a few wormholes filled in. 18th-century vellum, spine lettered in ink. \$280,000

Alden, 519/4; Church, 42; Harrisse, 97; Palau, 88433; Sabin, 22551; Stillwell, VI, 836.

THE FIRST EDITION OF THE FIRST BOOK PRINTED IN SPANISH RELATING TO AMERICA, THE FIRST PRACTICAL GUIDE TO SAILING IN AMERICAN WATERS, AND THE FIRST NAVIGATIONAL MANUAL PRINTED IN SPAIN.

'Martín Fernández de Enciso's *Suma de geographía* (1519) is one of the cornerstones of Spanish cartographic and navigational literature in the first half of the sixteenth century. Although the book is known today mainly for containing the first printed description of America in Spanish, the *Suma* was in fact a synthesis of the geographic knowledge of all the known world' (Andrès Prieto, *Alexander and the Geographer's Eye: Allegories of Knowledge in Martín Fernández de Enciso's 'Suma de geographía'*, in: Hispanic Review, Vol. 78 (2010), p. 169).



'Fernández de Enciso (ca.1470-ca.1528) was one of the earliest settlers in Santo Domingo, the capital of Hispaniola, where he practiced law and participated actively in sea expeditions. The Suma attempts to cover the world's geography, but its most valuable information is the chapter on the West Indies. The word "America" was here used for the first time in a Spanish printed text, a denomination that in Spain remained rare until the nineteenth-century, the word "Indies" being the preferred term. Using a great variety of both oral and written sources plus his own experience, Enciso compiled a practical book with useful information, especially for pilots. In his description of the natives he gives precise information about the distinct physical characteristics of each tribe

as well as their particular attitude towards the Spanish' (The John Carter Brown Library, *Spanish Historical Writing about the New World*).

'It is not known when, why, or with whom he went to America, but in 1508 [Enciso] was living on the island of Santo Domingo, where he had accumulated a fortune in the practice of law. In 1509 Alonzo de Ojeda (or Hojeda) had been granted the government of Terra Firme (the region about the Isthmus of Darien), but he lacked the funds necessary to colonize the country. He then applied to Enciso, who had the reputation of being rich, able, and adventurous, and the latter agreed to provide a vessel with men and provisions. Ojeda set out in advance in 1509, and it was agreed that Enciso was to equip his vessel and follow him in 1510. When the latter arrived, he found that Ojeda, having been beset by hostile Indians, and having exhausted his supplies and ammunition, had returned in search of him. Taking the survivors of Ojeda's expedition, Enciso founded the town of Santa María la Antigua del Darien (1510).

Among his followers was one Vasco Nuñez de Balboa who afterwards became famous for his discovery of the Pacific Ocean, then called the South Sea (Mar del Sur), and who had joined the expedition without Enciso's knowledge or authority, seeking to escape his creditors. Soon after the founding of the new city, Balboa stirred up rebellion among the men, and was able to depose Enciso, whom he banished to Spain. Here, the latter complained to the king of Balboa's arbitrary conduct and injustice, and the king, partly owing to these accusations, sent Pedrarias Dávila to America in 1514 as Governor of Darien, with instructions to have the wrongs of Enciso righted. Enciso accompanied the expedition as "alguacil mayor" and continued to oppose Balboa until the latter's execution by Dávila in 1517. He soon afterwards returned to Spain where he published his "Suma de Geografia que trata de todas las partidas del mundo", the first account in Spanish of the discoveries in the New World. The work was published in 1519 at Seville and was reprinted in 1530 and in 1549. It is dedicated to the Emperor Charles V, and in it, according to Navarrete, Enciso has embodied all that was then known of the theory and practice of navigation.

"The geographical portion is given with great care, and contains the first descriptions of the lands discovered in the western seas, that is, the results of the explorations of the Spaniards up to 1519. It is, on the whole, a more accurate work than the other early works of its kind' (*Catholic Encyclopedia*).

Enciso 'fixed the latitudes of the islands discovered, and of several points on the mainland. Cape Higuey, in Santo Domingo, is marked 20°, and Cape Cruz 23°, and those positions, although incorrect, are less so than those found in Ruysch, Peter Martyr de Anghiera, and others' (*Edited Appleton's Encyclopedia*).

'A great hydrographer and explorer, his work is invaluable for the early geographical history of this continent' (Harrisse).



Whilst copies are held in a number of institutional libraries, the first edition of Enciso' *Suma de Geografia* very rarely appears on the market. The last complete copy to appear for sale was the Streeter copy, sold by Christie's, New York, on April 17, 2007 (lot 178, \$288,000), and with which the copy offered here well compares.

The first dated edition of the Praise of Folly

27. ERASMUS, Desiderius. Moriae encomium...declamatio. Strasburg, for Mathias Schuerer, August 1511. 4to (197x135 mm), 48 un. leaves (final blank). Period style blind stamped calf. \$85,000

Bezzel, 1298; Printing and the Mind of Man, 43 (Paris edition); Vander Haeghen, Bibliotheca Erasmiana, 122.

The first dated and earliest procurable edition of the *PrAise of Folly*, Erasmus' most enduring work.

BADWART TO BE WARASH MORIAE ENCOMI VM ERA SMI ROTERODAMI DECLAMATIO. AdLeftorema Habethie Leftor la productor via prophysica eff laur dem fulnciat, libella oppido à faccuffinit, ab Erafmo Roterodamo Germanoge deco reconcimati an quo vari homi nifi fants mire taxant. Home rufe meire, & logent, disperei fund impe dio gaudebia. Vale.

This edition was preceded only by the undated edition, printed secretly two months earlier at Paris by Gilles de Gourmont, of which only a handful of copies now survive, all of them in institutional libraries. The present edition, almost as rare, is not merely a reprint of the earlier, but contains added material, including an address and laudatory letter to Erasmus by his fellow humanist, Jakob Wimpfeling.

An excellent example of a classic work of paradoxical satire, in which folly is personified and holds up a mirror to mankind. An extremely significant work both in its own right and for its influence on the Protestant Reformation in general. Sir Thomas More's magnum opus *Utopia* was at least in part written as a response to *Moriae Encomium*. Erasmus wrote his *Moriae encomium* in England, during his stay at Thomas More's house, in the winter of 1509-1510, and dedicated it to his host, whose name is delicately commemorated in its title (Morus/Moriae).

MORUA Israilfaniifaliquantuli nobis Andah Gelian Idaj Iongi apieviceimo fecendo. En Platonis Gergia Iongi X eleganti fententi cirans. SiciX nobie foo Iongia, giteologiliad vibolam loquaciaren Xut Gerfon atuad chyneriad muthemakii redigliag Anllocida. Auronis di Autora giuneeristemi ya elefanatis delta faste lega ex-photises esti pelio SA politokis adducti niki, fragile pantdan pelefenfandia delta faste lega ex-photises esti pelio SA politokis adducti nucli faste lega pantanti pelefenfandia delta faste lega ex-photises esti peleista faste lega esti politica esti peleista faste lega esti peleista esti peleista faste lega esti peleista esti peleista faste lega esti peleista esti peleista esti peleista esti peleista esti peleista fasta la faste lega esti peleista esti peleista fasta la faste lega esti peleista esti peleista esti peleista fasta la faste lega esti faste lega esti peleista esti peleista esti peleista fasta la faste lega esti peleista esti MORIA Sebafilaní Brant Hexaftichon, its Modum Erufini Roterodamij. Valgares nofba fluitos vestile carina Vidgees noltas itulos vezilis carina Controlistandam liguiomas de togan Morianun epecitis,que bythum dymaes,fafors Texanis,philolophos conuchités drindas Hon mili-quas turbas, ques fanguinis da litaras Eliciri,biles,cum litomachalig ciena. Argentoratiin adibus Manhia Schmerifs menfe Augufto Anno M. D. XI. fore-an Lia Benkelere. Affective Syntis Bounches secondon needles (Educational Synthesis Synthesis) endon needles (Educational deux Synthesis Synthesis france abini oga forenni ambaraninas gelitianskiefa dala quantidis Indonémat doork. Qua paper mi Era fanosfiverindip nofime animita veche pipechan fase ris-seceruz Monia meze defenditione perfusione en tage molecularite and the second second second gending meze Matthia Schneeris, denuto a fa im-peratifium into e plantimi coltrati transe lacederation fectores analithiin fire-off exerce applicative/output-tern. Bene vale in domino. Era Argentoraco aniji, Kal. Septormineta-Anni falutis nolitra M.D.XI. Conrado Duntzenhemio.II.dichatore Argenteeat. REGNANTE CAESARE MAXI MILIANO PIO FOELICI A V G.

"Its subject-matter is a brilliant, biting satire on the folly to be found in all walks of life. The book stemmed from the decision which Erasmus had taken when he left Rome to come to England, that no form of preferment could be obtained at the sacrifice of his freedom to read, think and write what he liked. In it Kings and Popes, Princes of the Church and temporal rulers are alike shown to be ruled by Folly, and it seems almost inconceivable, that an age of absolute authority should have allowed him to remain unscathed... His inherent scepticism has led people to call Erasmus the father of 18th century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent" Printing and the Mind of Man.

Despite the risky nature of the work and its explicit and implicit attacks on established religion and authority figures of the time, its rapid popularity ensured that the author and the work were left unmolested by church and state, at least until Erasmus' death in 1536, after which his previously untainted reputation was diminished. By 1559, all of his works had been proscribed under the insidious *Index Auctorum et Librorum Prohibitorum*. All early editions are exceedingly scarce, with only three appearing at auction in the last 100 years that we could trace.

A fine copy of this extremely rare and important book.

28. ETYMOLOGICUM MAGNUM GRAECUM. Venice, Zacharias Callierges for Nicolaus Blastos and Anna Notaras, 8 July 1499. Folio (411 x 280 mm), 224 leaves, 50 lines, double column, greek types. 18th century French calf, spine gilt. \$120,000

Goff, E-112; Dibdin, III, 556; Proctor, 5644; IGI, 3720; Oates, 2213; Sander, 7110; Essling, 1184; Pellechet, 4629; GKW, 9426; BMC, V, p.580; Hain-Copinger, *6691.

FIRST EDITION, EDITED BY MARCUS MUSURUS. A LANDMARK IN THE HISTORY OF GREEK PRINTING.

"It is justly said by De Bure, 'that the present is one of the most magnificent publications which ever issued from the press'. Whether the appearance of it damped the ardor, or rendered useless, the exertions of Aldus, we cannot perhaps accurately determine; but it is certain that his promise of publishing the 'Etymologicum Magnum'... was never carried into execution...Even if it had been executed under the care of Aldus himself, it could not have been more correctly and perhaps so beautifully, printed; since, with all his zeal for the cause of literature... Aldus never produced anything, for solidity and skill of workmanship, at all comparable with the *Ammonius* and *Simplicius*, the *Therapeutica* of Galen and the *Etymologicum Magnum*; each printed by Callierges in the XVth century. The frequent and successful introduction of the red letter gives a splendour as well as peculiarity to the efforts of the printer whose work is now under consideration" (Dibdin, Bibliotheca Spenceriana).

Callierges spent five years developing the Greek type which was first used to print the *Etymologicum*. It differed from the Aldine Greek type, which according to Nicolas Barker (*Aldus Manutius and the development of Greek Script and Type*, 1985) was modelled on the handwriting of Immanuel Rhusotas, in that it was cast in one piece with its accents, whereas the Aldine type needed separate accentuation. Callierges printed for the bookseller Nicolaus Blastos, a wealthy fellow cretan, who had already obtained in 1498 a privilege for all books printed with Callierges's type.

Musurus's elegiac poem on the first page is one of the earliest and most important documents about the technicalities of type-casting. (cf Proctor, *The Printing of Greek in the Fifteenth century*, Oxford, 1900, pp.120-124).

A very fine copy of this marvelous incunable.

Provenance: St Benedict's Library, Scotland (bookplate).

29. EUSTACHIUS, Bartholomaeus. Libellus de dentibus. [In Opuscula anatomica]. *Venice, Vincentius Luchinus excudebat, 1564.* 4to (201 x 142 mm) ; 26 un. leaves, pp. 1 [1] 2-4 [1] 5-8 [1] 9-12 [1] 13-15 [1] 16-17 [1] 18 [1] 19 [1] 20-323 [1], [8] 1-95 pp., 82 un. leaves, including 8 engraved plates, printed on recto or verso of the letterpress pages 1, 4, 9, 12, 15, 18, 19, 20, but not included in the pagination ; 20th century vellum.

\$ 20,000

Garrison-Morton 801, 1093, 1139, 1228, 1538, and 3668; Grolier One Hundred Books Famous in Medicine 21; Heirs of Hippocrates 322; Norman 739; Adams E-1103; Choulant-Frank pp. 200-01; NLM/Durling 1408; Wellcome 2091.

FIRST EDITION OF ONE OF THE MOST IMPORTANT OF ALL ANATOMICAL BOOKS.



It includes the first specific treatise on the kidney, the first account of the Eustachian tube in the ear, the first description of the thoracic duct, and the Eustachian valve, as well as the first systematic study of teeth.

«In 1562 and 1563 Eustachi wrote a series of anatomical treatises on the kidneys ("De renum structura"), the organ of hearing ("De auditus organis"), the venous system ("De vena quae azygos graecis dicitur") and the teeth ("De dentibus"), which he issued together under the title Opuscula anatomica. The treatise on the kidney, the first work devoted specifically to the organ, showed a detailed knowledge of the kidney surpassing any earlier work; it contained the first account of the adrenal (suprarenal) gland and a correct determination of the relative levels of the kidneys. The treatise on the ear provided the first post-classical account of the Eustachian tube, while the work on the azygos vein contained the first description of the thoracic duct and of the valvula venae in the right ventricle of the heart, the so-called "Eustachian valve." In his treatise on dentistry Eustachi was the first to study the teeth in any great detail: basing his work on the dissection of fetuses and stillborn infants, he gave an important description of the first and second dentitions, described the hard outer tissue and soft inner structure of the teeth, and attempted an explanation of the problem (not yet completely solved) of the sensitivity of the tooth's hard structure. This last work was also issued separately: it bears its own title-leaf dated 1563. » (Norman). The fine etchings illustrating the edition "were the first eight in an intended series of forty-seven anatomical plates engraved by Giulio de' Musi after drawings by Eustachi and his relative, Pier Matteo Pini, an artist. These were prepared in 1552 to illustrate a projected book entitled De dissensionibus ac controversiis anatomicis, the text of which was lost after Eustachi's death. Had the full series of plates been published at the time of their completion, Eustachi would have ranked with Vesalius as a founder of modern anatomy" (Norman).

A washed copy, first 5 leaves slightly shorter. From the library of Jean Blondelet with his signature and annotations on the end papers of the book.

30. FAULHABER, Johann. Newe geometrische und perspectivische Inventiones etlicher sonderbarer Instrument, die zum perspectivischen Grundreissen der Pasteyen und Vestungen, wie auch zum planimetrischen Grundlegen der Stätt, Feldläger und Landtschafften, dessgleichen zur Büchsenmeisterey sehr nützlich unnd gebrauchsam seynd. *Frankfurt, Wolffgang Richter for Anton Hummen, 1610.* 4to (191 x 147 mm) 38 pp., 2 engraved folding plates. Contemporary flexible vellum, covers decorated with floral corner pieces and a central fleur-de-lys, manuscript title on spine, traces of ties.

\$12,500

Vagnetti, EIIIb5; DSB, IV, 552.



FIRST EDITION OF THE DESCRIPTION OF A NEWLY INVENTED PERSPECTIVAL INSTRUMENT.

Johann Faulhaber (1580-1635) was a teacher of mathematics in the city of Ulm, where the Faulhabers resided since the 15th century. Destined to follow the family tradition to become a weaver, Faulhaber soon found his vocation in mathematics. Having helped Johann Kraft to publish an arithmetic text, "he founded his own school in Ulm in 1600. From 16040on, Faulhaber received a salary of 30 guldens for running this school, but it was withdrawn in 1610 for a few months because he was concerning himself more and

more with physical and technical inventions and developing an extensive literary activity that took him away from his pedagogic duties... About this time Faulhaber set up the formulas for the sum of the powers for natural numbers up to the thirteenth power, a problem with which Leonhard Euler was later concerned in a general way" (DSB).



Faulhaber's reputation as a learned mathematician grew quickly, and he counted Descartes among his student and had lively contact with Kepler. Upon the order of the magistrate, Faulhaber designed together with Kepler a gauging kettle for the measurement of length, volume and weight. "Faulhaber's lasting accomplishment was the dissemination and explanation of the logarithmic method of calculation" (DSB).

Illustration include a beautifully engraved border on the title page with portraits of the author (?), instruments and a perspectival view with a draughtsman using Faulhaber's tool, the engraved coat of arms of the dedicatee Wilhelm Schnoeden, a full-page engraving depicting the perspectival use of the instrument, and 3 folding plates of other measuring tools of the author's own invention.

A magnificent copy of this rare book.

Provenance: Donaueschingen (rubber stamp on the title page verso).

31. FRÉMAUX, Léon J. New Orléans Characters. New Orleans, Peychaud & Garcia 48 Camp Street, 1876. Folio (350 x 250 mm) title followed by 16 lithographed, numbered and coloured plates. Original publisher's sheep backed boards, gilt title on upper cover, modern slipcase in bronze morocco backed cloth. \$22,000

Bobins, The Exotic and the Beautiful, III, 809; Howes, F-362; Hiler, 342.

FIRST AND ONLY EDITION OF THIS VERY RARE AMERICAN COLOUR PLATE BOOK OFFERING AN ORIGINAL INTERPRETATION OF EUROPEAN STYLE BOOK ILLUSTRATIONS PAIRING A SUITE OF PLATES DEPICTING LOCAL COSTUME WITH STREET CRIES.



"Costume books and illustrations of typical trades and occupations so common in European colour plates are comparatively rare in America. This book of New Orleans street characters may be the best example of the genre printed in the United States" (Bobins, citing Reese).

Frémaux, a Louisiana native, empathised with his subjects. He has managed to truly capture not only the individuals but to embody the varied and colourful character of New Orleans. Frémaux was an engineer and cartographer by training and trade, which may have helped him to achieve these penetrating observations.

Small portions missing on spine, corners worn. A very good and complete copy, preserved in its original publisher's binding.



The merry Roustabouts.

32. GHISI, Adamo Scultori, dit. [Paintings of the Sixtine Chapel.] Michael Angelus pinxit. Adam Sculptor Mantuanus incidit. *No place, no date [16th century].* 4to (195 x 143 mm) 73 engraved and numbered plates including the title page. Early 18th century mottled calf, both covers with the coat of arms of Louis-Urbain Lefèvre de Caumartin (OHR 651), spine with raised bands, gilt edges. \$32,500

Bartsch, XV, 426 (nos27-98); Brunet, I, 1393 (mentions a portrait but which does not belong to this edition); not in the Katalog der Ornamentstichsammlung, Berlin (mentioning another work by Ghisi).

RARE FIRST EDITION OF THE COMPLETE SUITE OF ENGRAVINGS OF MICHELANGELO'S FRESCOES FOR THE SISTINE CHAPEL BY THE MANTUAN ENGRAVER ADAMO SCULTORI, THE EARLIEST COMPREHENSIVE GRAPHIC RECORD OF THIS MONUMENTAL CYCLE.



Of great art historical interest on two counts, the series was an important means for the dissemination of designs that revolutionized Renaissance painting, and it includes images of the Prophet Jonah and surrounding figures which Michelangelo destroyed in 1535 in order to make room for the Last Judgement (nos. 62-65). Differences between the engraved images and the extant frescoes have led scholars to believe that the source of the engravings were not the frescoes themselves, but either preparatory drawings by Michelangelo, such as those conserved at Windsor Castle, or an album of copies of the designs by Scultori's father, commissioned by Perrenot de Granvelle in 1547 (now in the

Biblioteca Nacional in Madrid, see Bellini, p. 64

"This series occupies an elevated place in the history of depicting Michelangelo's frescoes, as, with the exception of only a few of the central characters, it constitutes the first complete reproduction - and the only one until the 1700's - of all the figures on the ceiling" (Moltedo, p. 95). The limited number of earlier depictions of the Sistine Chapel tended to reproduce the entire ceiling rather than the individual figures, or to focus on the Last Judgement. Although Michelangelo completed the frescoes in 1512, dissemination through the medium of engraving did not really begin his work did not attract great attention until roughly 30 years later (partly due to the sack of Rome). Interest in the figures on the chapel's ceiling began growing in the 1540s: Georg Pencz produced a miniature image of Judith and Holofernes in 1541, Nicolaus Beatrizel and Enea Vico depicted Hieremias and Esaias c. 1547, and Giulio Bonasone reproduced Eve and the Jesse David and Salomon lunette c. 1544. Giorgio Ghisi was the first to attempt

a comprehensive reproduction of the ceiling, but the project proved too ambitious; he issued *I Veggenti* (c. 1549), a limited series of 6 plates depicting only the prophets and sibyls enthroned atop of columns.

Attesting to the growing interest in Michelangelo across Europe, the French Cardinal de Granvelle commissioned G.B. Scultori to produce a set of drawings from the "capella del Papa" based on paintings that Cardinal Ercole had recently ordered from Marcello Venusti. (This exchange is documented in a series of letters dated 1547-49.) When the elder Scultori sent 59 sketched figures to de Granvelle, he included one of his son's engravings in hopes of obtaining patronage for his son. De Granvelle's opinion of the young Adamo's work is not known, but he was displeased by the Michelangelo series and evidently returned the album to Mantua (Lincoln, p. 119). Scultori may have adapted his father's images, augmented with several additional figures, into this suite of engravings at this time. The final eight figures (nos. 66-73) are somewhat less polished than the earlier plates, and may have originated elsewhere.



Three states of the suite are recorded: avant la lettre (the existence of which is debated), the state seen here, and a third published by Carlo Losi in 1773, with 68 engravings on 17 sheets arranged thematically; which were given new numbers. Bellini records 4 editions between the original and Losi's, published by G.B. de Rossi between 1640-1672 with updated frontispieces: the first with only 72 plates, and the subsequent 3 with a 73rd image, as well as variations of the Bonasone portrait (see below).

The date of the first edition of the suite is still debated, as is the question of whether the 73rd plate is an integral part. Moltedo disagrees with the *Illustrated Bartsch* about its presence in the original edition; she cites an inverted copy of the family grouping from plate 73, anonymously published in 1552, as evidence that the plate was engraved at the same time as the rest of the series (*La Sistina riprodotta* p. 96). The Bartsch records would suggest that for some unknown reason, the plate was not printed for the first time until Rossi's second reprint. The plate is present in at least one of the two Metropolitan Museum of Art copies (Dept. of Prints & Drawings), to which the present copy has been carefully compared; and the strike in the Met copy is comparable to ours. Partly based on the evidence of the 1552 print, Moltedo concludes that the suite is some of Scultori's earliest work, produced while he was in his late twenties (in the late 1540s/ early 1550s), and not, as Bellini, the Sternberg Collection and other bibliographies suggest, towards the end of his life, c. 1585.



Adamo Scultori (c. 1530-c. 1585) was a member of the Mantuan family of engravers whose close association with Giorgio Ghisi led Vasari and subsequent authorities to mistakenly take their surname as Ghisi - this mistake abides in many catalogue attributions. Son of Giovanni Battista Scultori, he was trained by his father (who had also trained Ghisi); and he attempts to emulate Ghisi. The present cycle is his best-known work and represents the lion's share of his graphic oeuvre - Bartsch reckons that he produced a total of 129 prints. He was also active as a publisher in Rome (1577-80), in which he may have collaborated with Antonio Lafreri. He is also supposed by Lincoln to have assisted his sister Diana in many prints signed by her.

A fine copy bound for the famous 18th century French collector Louis-Urbain Lefèvre de Caumartin.

33. GIDE, André. Le Voyage d'Urien. [Illustrated by Maurice Denis]. *Paris, Librairie de l'Art Indépendant, 1893.* Square 8vo (201 x 191 mm) 4 unn.ll., 105 pp., 2 unn.ll. Original illustrated and printed wrappers, later slipcase. \$20,000

Garvey, 76 ; Monod, 5370 ; Chapon, Le Peintre et le livre, p. 278 ; Y. Peyré, Peinture et poésie, p. 106 («Ce livre est la trace la plus accentuée du symbolisme, la ratification - par les Nabis du principe du livre de dialogue»).

First edition. This magnificent book, produced in complete harmony between author and illustrator, is also Maurice Denis' (1870-1945) first illustrated book. An exceptional copy inscribed by Gide to Rodenbach.

The work is divided into two large chapters, *Voyage sur l'océan pathétique*, and *Voyage vers une mer glaciale*, the latter being dedicated to "à Georges Pouchet, qui y est allé". Georges Pouchet (Rouen 1833-1894), natural scientist and anatomist. Professor of comparative anatomy - he is the creator of the Gallery of Comparative Anatomy at the Museum d'histoire naturelle - took part in a polar expedition in 1892

THIRTY ILLUSTRATIONS BY MAURICE DENIS



This first book illustration contains 30 tinted lithographs in the text by Maurice Denis to which is added the woodcut vignette decorating the printed cover.

"Denis' first published book illustration. The compressed, elongated composition demonstrates his theories of expression through abstract linear design. After seeing Denis' unpublished drawings for *Sagesse* in1891, Gide requested him to illustrate *Le Voyage d'Urien*, and the importance the author attached to the artist's contribution is indicated by the title-page, which is headed 'André Gide – Maurice Denis'. Here Denis best achieved his goal in book illustration, which he considered to be 'the decoration of a book, without servitude to the text, but with an embroidery of arabesques on the pages, an accompaniment of expressive lines'. This little-known item is a masterpiece of Art Nouveau, the style of the nineties to which the graphic work of Denis and the Nabis made an important contribution" (Garvey).

IMPORTANT ASSOCIATION COPY

This copy is inscribed and signed by Gide "à Georges Rodenbach, en hommage, André Gide". Rodenbach (1855-1898), Belgian symbolist poet and writer. Well introduced into society he counted many writers (Émile Verhaeren, Stéphane Mallarmé, Alphonse Daudet, Huysmans) as well as artists (Rodin, Rops, Chéret, Monet, Cézanne), just to name a few, amongst his close friends.



Limited edition of 300 numbered copies on wove paper (this copy numbered 49). Less than a handful large paper copies (not mentioned in the colophon) are recorded: one or two copies on Japan (one of which is located at Harvard), and again one or two copies on China paper.

Small traces of adhesive paper on the fly leaves, else a fine and well-preserved copy of important provenance.

Jacques-Auguste de Thou's copy

34. GUEVARA, Antonio de & MARC AURELE. Vita, gesti, costumi, discorsi, lettere di Marco Aurelio imperatore, sapientissimo filosofo, & oratore eloquentissimo: con la gionta di molte cose, che nello spagnuolo non erano, e delle cose spagnuole, che mancavano nella tradottione italiana. *Venice, Alde, 1546*.

[Bound with :]

- LUCIEN. La Vita de cortegiani di Luciano filosofo, dove si mostrano le infinite miserie che essi continuamente nelle corti sopportano. Interprete Giulio Roselli fiorentino. *Venice, Venturino Rossinelli, 1542*.

- **ARIOSTE.** Herbolato, nel quale figura mastro Antonio Faentino, che parla della nobiltà dell' huomo, e dell' arte della medicina cosa non meno utile, che dilettevole, con alquante stanze del medesimo, novamente stampate. *Venice, Giovanni Antonio & Pietro fratelli de Nicolini da Sabio, 1545*.

3 works in 1 volume small-8vo (149 x 97 mm) 148, 4 unn.ll.; 12 unn.ll. including last blank; 16 unn.ll. Contemporary pannelled calf, covers panelled in blind, central gilt medallion, gilt floral corner pieces, spine gilt with raised bands (spine expertly renewed).

\$ 12,500

Ahmanson-Murphy, 364; Renouard, Aldine, 139:28; Adams, G-1500.

PRECIOUS COLLECTION OF THREE VENETIAN PRINTS FROM THE 1540S HAVING BELONGED TO THE FAMOUS COLLECTOR JACQUES-AUGUSTE DE THOU.

The first volume is a fine Aldine printing in italic script: a translation of Guevara's



L'Horloge des princes, a treatise intended for Charles V, whose European success is attested by the numerous editions and translations. The letters of the emperor Marcus Aurelius occupy folios 95 sq.

The second book contains the first edition of Lucian's translation given by G. Roselli.

The third work is the first edition of the *Erbolato* (BM, Italian, 38; missing from Adams): the title page is decorated with the engraved portrait of the author. The only prose work by Ariosto, in which a charlatan praises a miraculous drug. The author is called "the divine" for the first time.

The following twelve stanzas by Ariosto are enriched on the last leaf by a handwritten French translation of one of them: *Come la notte ogni fiammella è viva...* This beautifully calligraphed translation is signed by Laurencin.

Com la nuyct toutte flamme petitte Luyt vivement & puis au jour s'estainct Quant mon soleil aussi me désheritte De sa clairte, craincte faulse m'estrainct Mais aussi tost qu'a lorizon retorne Espoir me vient & la paour se destorne Las viens a moy Reviens chere lumiere Et tout ce feu craintif mestz en arriere

Fine copy, well preserved in its contemporary calf binding decorated in the style of the ones known to have been commissioned in Paris for Marcus Fugger.

IMPORTANT BIBLIOPHILIC PROVENANCE



This copy has belonged to the great French bibliophile Jacques Auguste de Thou (1553-1617), with his signature (Iac. Aug. Thuani) on each title page. It is mentioned in the sale catalogue by Antoine-Augustin Renouard (Catalogue de la bibliothèque d'un amateur, IV, 1819, p. 106).

Other provenance : 'DC' (bookplate).

A lovely Italian 16th century manuscript illustrating eighty proverbs

35. ITALIAN PROVERBS. Illustrated manuscript in Italian on paper. *Italy, Tuscany, c. 1580.* Oblong, 155 x 210 mm. 3 + 80 +13 leaves, paper (complete, first 3 blanks, final 13 blanks). Collation: 12, 2-812, 98, 102. Text in black ink in a script hand. Decorated with 80 pen-and wash drawings in ink and colours. Early black morocco over boards. \$95,000

A VERY UNUSUAL AND UNIQUE MANUSCRIPT OFFERING EIGHTY ILLUSTRATED ITALIAN PROVERBS RELATED TO VIRTUES AND VICES.

Proverbs, often provided as rhymed verses, put sage or even mundane insights into a – frequently witty – formula. They have a long tradition, and they often resemble each other in most European languages. Sayings reach back into antiquity and many of us

learned in their first Latin lessons that to err is human (Errare humanum est). A whole chapter in the Old Testament is called Proverbia and goes back to King Solomon, whose sayings were happily adopted in popular wisdom or by renowned authors: 'A *merry heart lives long*' (Shakespeare, King Henry IV, II:5) goes back to Proverbs 15:13: 'A *merry heart maketh a cheerful countenance: but by sorrow of the heart the spirit is broken*'.



Proverbs in all languages have been of utmost interest for linguists and have been collected and systematized according to different vernacular regions since the beginning of linguist studies. The *Academia della Crusca* was founded in 1583 in Florence and is the oldest known linguistic academy worldwide. On the Crusca's website an exhaustive database of Italian proverbs is published, including the rich variety of Italian patois regions. These sayings were collected by scholars since the 19th century. One can probably claim that nearly every known Italian saying is registered in this database in at least one occurrence. Interestingly, of our 80 proverbs in this manuscript only 32 are to be found in the Crusca's inventory. They correspond with an engraved leaf, published in 1564 by the Venetian artist Niccolò Nelli and the publisher Ferrando Bertelli, illustrating thirty-two proverbs in a similar way as in our manuscript and with almost identical wording. The fact that there are significant differences in composition and visual interpretation of the proverbs stands for the fact, that the sayings have been known to both artists but often they come to very different results. Other depictions are so close to each other that one might think that they are based on the same models.

The same artist duo, Nelli and Bertelli, published around the same time two similarly composed leaves with the titles "Land of Cockaigne" and "Upside-Down World".

This combination of topics leads us straight to the Netherlands, where in 1559 Pieter Brueghel the Elder accomplished a painting that illustrates over one-hundred Dutch proverbs. The work is sometimes also called "Upside Down World". It may have been inspired by a slightly earlier engraving called "De blauwe huik" (The Blue Cloak, 1558) by the Dutch artist Frans Hogenberg, who not only illustrated forty-three proverbs but also inscribed them. Brueghel's painting "The Land of Cockaigne" is dated 1566.

However, content and appearance of Hogenberg's engraving and Brueghel's painting are very different from our painted proverbs and Niccolò Nelli's engraving. There is, however, an undated leaf with thirty-two proverbs by an artist named Adriaen Huybrechts, also known as Adriaen Huberti, who was active in Antwerp from the second half of the 16th century until 1614. His interpretation of the proverbs is the perfect mirror-inverted counterpart to Nelli's engraving and renders the sayings in a literal Spanish version. Thus, one of the two engravings seems to be the key to our manuscript. The Rijksmuseum Amsterdam tentatively dates Huybrechts' engraving between 1560-90. Thus, it could have been either the model for or copy after the dated leaf by Nelli and Bertelli. How our manuscript fits into the game of copy and model has yet to be solved and should be the subject of a more thorough investigation.



Manuscripts with extensive collections of illustrated proverbs – like ours – are exceedingly rare and have not yet been the subject of scholarly surveys. Single scenes in manuscript borders could be interpreted as visual exemplifications of proverbs; in medieval calendars mottos and aphorisms refer to rural or health habits. Our manuscript, however, seems more connected to the species of emblem books and libri amicorum that became very popular in the 16th and 17th centuries. The oblong format also quarto format also hints to the album amicorum that almost exclusively



have this shape. How a set of presumably Dutch proverbs may have arrived in Italy is not so hard to explain. In 1567 the Florentine merchant, historian and cartographer Lodovico Guiccardini published in Italian and in Dutch his famous "Description of the Netherlands". He, who lived for decades in Antwerp could have brought copies of Hogenberg's and Huybrechts' proverb engravings back to Florence on one of his visits. Still, the question remains, how the fourty-eight remaining proverbs from our manuscript are to be explained.

The style of the images is simple but quite skilful. The artist's palette is quite reduced to a spectrum of 6-7 different watercolours that are applied nicely and expertly to the quite skilful drawings that betray a trained hand.

All eighty images are similarly organised and depict one or more protagonists that illustrate the essence of the saying. A cartouche with the wording is often attached to a tree, a post, or another object of the composition. In few cases the figures hold banderols with the proverbs in their hands.

Detailed list of text and images on request.

Provenance : Italy, Luisa Sormani Busca Arconati Visconti (Milan, 1855 – Castellazzo di Bollate, 1928) from her library at Castellazzo Arconate with the sticker « B IV 10 » and part of her bookplate with coat of arms still preserved on inner cover, also on spine. The Busca family is known in Milan since the early 16th century. Donna Luigia Sormani Busca Arconati Visconti dei Marchesi di Lomagna (1855-1928) inherited the Arconati Villa and its rich library with, among others, a collection of music manuscripts ; Switzerland, private collection.

Some staining and thumbing throughout, some wormholes at final blanks, a fine manuscript generally in very good condition.

One of the most beautiful illustrated medical incunables

36. KETHAM, Johannes de. Fasciculus medicine in quo continentur : videlicet. Primo iudicia urinarum cum suis accidentiis. Secundo tractatus de Flobotomia. Tertio de Cyrogia. Quarto de Matrice mulierum & impregnatione. Quinto Concilia utilissima contra epidimia. Sexto de Anothomia mundini titius corporis humani : Et quamplura alia que hic non explanantur in titulo habentur in hiis opusculis : ut manifestetur legendi. *Venice, Giovanni e Gregorio de Gregori, 15 October 1495.* Folio (317 x 214 mm) 40 nn.ll., printed in two columns, 53 lines (Collation : a-f⁶, g⁴). 19th century Italian black morocco, covers decorated in blind, central coat of arms of the Adda family, spine with raised bands, edges gilt (*Binda Milano*). \$ 175,000
Goff, K-14; HC, 9775; BMC, V, 347; GW, M14179; Essling, 587; Klebs, 573,2; Sander, 3745; Choulant-Frank, 115-122; Wellcome, 3544; Norman, 1211; PMM, 36 (for the edition 1493-94); Heirs of Hippocrates, n° 126 (for the edition printed in Venice 1522); cf. Garrison-Morton, 363 & 363.1.

Second Latin edition of one of the most beautiful medical incunables illustrated with 10 superb woodcuts.



"The book includes sections on surgery, epidemiology, uroscopy, pregnancy and the diseases of women, herbal and other remedies... [The Fasciculus] was the first printed medical book to be illustrated with a series of realistic figures : these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representations of this operation to appear in any book... Between 1491 and 1523 fourteen editions were published, but the influence of the book, particularly through its illustrations, long outlived them" (PMM).

"The work is a collection of medical texts then current among students and practitioners, some of which had been in use for centuries, others more recent. Among the most important is the Anathomia of Mondino, which is the first treatise on anatomy, but which did not appear until the second edition of the Fasciculus Medicinae" (Heirs of Hippocrates, n° 126).

According to Friedrich Lippmann, the drawings of the realistic plates could be attributed to the circle of Gentile Bellini: "There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and

firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of solemn gravity which Venetian art knew so well how to infuse into the representation of important incidents" (The Art of Wood-engraving in Italy in the Fifteenth Century, pp. 99-103).



Diana H. Hook and Jeremy M. Norman underline the importance of the engravings in the history of medical illustration : "It is in the woodcuts prepared for the Italian edition that we see the first evidence of the transition from medieval to modern anatomical illustration. In the 1491 edition, the woodcut of the female viscera – like those of the Zodiac Man, Bloodletting Man, Wound-Man, etc. – was derived from the traditional non-representational squatting figure found in medieval medical manuscripts. However, the illustrations for the Italian edition 'included an entirely redesigned figure showing female anatomy... The scholastic figure from 1491 must have irritated the eyes of the artistic Venetians to such a degree that they immediately abandoned it. After this the female figure actually sits in an armchair, so that the traditional [squatting] position corresponds to a real situation' (Herrlinger, p. 66)."

The printer Giovanni de Gregorio is known to be active in Vicenza since 1476, before moving on to Padova and Venice. From 1483 up to 1516, he was associated with his brother Gregorio : eight editions of Ketham's Fasciculus were printed at their press between 1491 and 1513. From 1517 until 1528 Gregorio continued the printing office on his own.

Provenance : Ios. Cavalieri (bookplate) -- André Hachette (bookplate).

One of only 10 large paper copies printed on Japan With a suite and a double sided original drawing by Bonnard Bound by the French master-binder Pierre-Lucien Martin in 1961

37. LONGUS. Les Pastorales de Longus ou Daphnis et Chloe. Traduction de Messire J. Amyot de son vivant eveque d'Auxerre et grand aumonier de France, revue, corrigée, complétée de nouveau/refaite en grande partie par Paul-Louis Courier vigneron, membre de la Légion d'Honneur/ci-devant canonnier a cheval. Lithographies originales de P. Bonnard. *Paris, imprimerie nationale for Ambroise Vollard, 1902.* 2 volumes large 4to (320 x 253 mm) 310 pp. Printed cover illustrated, 156 original lithographs in the text by Pierre Bonnard, erased after printing, including 1 title vignette, 1 fleuron, 6 headbands, 5 tailpieces and 143 text illustrations. Dark green morocco, covers decorated with a repetition of the title of the work and the names of the author and the illustrator in large mosaic capitals in beige metallic calf, flat spine with the title of the work in mosaic capitals in white calf, ivory calf lining and endpapers, illustrated wrappers bound in, gilt edges, assorted morocco wrappers and slipcase (*P.-L.Martin, 1961*). \$90,000

Monod, 7262 ; Garvey, 28 ; Rauch 22 ; A. Loewy 150, Skira 22 ; Paricaud, I-I7 ; Lang, 211 ; Roudinesco, 156 ; Sabatier, 353.

One of ten large paper copies of the first edition printed on 'Vieux Japon' paper (of which this is copy no. 7) in a magnificent binding by Pierre-Lucien Martin.



It is complete with asuite on Japon printed on "ton rose"paper stock, bound in a second volume. The copy is enriched with two original drawings in ink and graphite by Pierre Bonnard, on a double-sided sheet (125 x 150 mm) bound at the beginning of the suite.

Also included with this copy:

- The rare specimen prospectus "pour paraître le 1er novembre 1901", on Hollande paper, 8 pp. in two double leaves (loosely inserted).

"The book is today considered one of the finest of its period" (Garvey).

Another copy of the extremely rare edition on Japon was included in 1957 as the centrepiece of Nicolas Rauch's famous catalogue of painters' books. All Bonnard's compositions on "belle page" are arranged in a vertical rectangle of almost identical

proportions and enhanced by a few lines of text, rendering the book a superb homogeneity of presentation. The typeface of the Imprimerie Nationale was entirely recut in a new "Grandjean du Roi" type. The translation of the text of Longus (sophist of Lesbos, in the 2nd century) was made by Amyot around 1558, and revised by P.-L. Courier in the 19th century. Published just two years after the edition of *Parallèlement*, this new Vollard-Bonnard collaboration became one of the most emblematic *livre d'artiste* in the 20th century.



A copy of impeccable quality.

Provenance: Alexandre Loewy (bookplate) - Julien Bogousslavsky (bookplate).

38. [LOUISIANA-CANADA]. Real Decreto, que Previene las Reglas, y Condiciones con que se puede hacer el Comercio desde España a la Provincia de la Luisiana. *Madrid, Gabriel Ramírez, 1768.* Folio (313 x 210 mm.), 4 un. leaves; modern wrappers.

\$ 9,000

Palau, 251076; Streeter, I, 147.

FIRST EDITION OF THIS ROYAL DECREE ATTEMPTING TO REGULATE COMMERCE BETWEEN SPAIN AND HER NEW TERRITORY OF LOUISIANA, BY EXCLUDING ALL COMMERCE WITH FRANCE AND HER COLONIES.

Spain had secretly acquired Louisiana from France at the Treaty of Fontainebleau on 3rd November 1762, which followed the Battle of Signal Hill, the last battle in the French and Indian War which had decisively confirmed British control of Canada. Meanwhile the Seven Years War continued to rage, and having already lost Canada to Britain, King Louis XV of France proposed to King Charles III of Spain that France should give Spain "the country known as Louisiana, as well as New Orleans and the island in which the city is situated" to keep it from falling into British hands. In fact the agreement covered all of "Louisiana": the entire valley of the Mississippi River, from the Appalachians to the Rockies. The Treaty of Paris finally ended the war with Britain, and divided Louisiana at the Mississippi: the eastern half was ceded to Britain, while the western half and New Orleans were nominally retained by France; Spain ceded Florida to Britain, and western Louisiana became Spanish by way of compensation. One condition of the Treaty of Paris provided for a period of 18 months in which French Canadian colonists who did not want to live under British rule could freely emigrate to other French colonies. Inevitably many of these emigrants moved to



Louisiana, where they were horrified to discover that had become Spanish, a fact which did not become formally known until 1764 when Louis XV informed the governor, Charles Philippe Aubry, in a letter. Understandably the French colonists in Louisiana were reluctant to accept Spanish governance, and after the Spanish attempted to control commerce with this decree, which excluded all commerce with France and her colonies, they expelled the first Spanish governor and famous navigator Antonio Ulloa, in the Rebellion of 1768 that followed. Alejandro O'Reilly (an Irish émigré) suppressed the rebellion and formally raised the Spanish flag in 1769. In 1800 the territory was retroceded to France under Napoleon, together with six warships, in exchange for the Kingdom of Etruria, (which Charles IV of Spain presented to his nephew the Duke of Parma), who in 1803 sold it to the United States.

Woodcut arms on the title-page.

39. LUTHER, MARTIN. Adversus Execrabilem Antichristi Bullam (Against the Detestable Bull of the Antichrist). *Wittembergae [Wittenberg, Melchior Lotter the younger], [November] 1520.* 4° (208 x 155 mm), 10 leaves, unbound.

\$15,000

Benzing Luth., 724; BNH Cat., L553; VD16, L 3723; William R. Russell, 'Martin Luther's Understanding of the Pope as the Antichrist', in Archiv für Reformationsgeschichte - Archive for Reformation History 2(1994), pp. 32-44.

FIRST EDITION, VERY RARE ON THE MARKET.



In this text, Luther responded to the papal bull "Exsurge Domine" and its threat of excommunication in case he shouldn't renounce withing 60 days in a series of highly polemic rebuttals. He focused particularly on the papacy as the Antichrist, concluding that if the Church restrained and suppressed Christian truth, it was then anti-Christian and thus the opposite of Christ. Particularly, Luther explored this theme in the present text *Adversus execrabilem Antichristi* bullam. He concludes his polemic by noting that the Pope and his cardinals, representing an entirely corrupt system, should be excommunicated, thus turning tables on the pope and assuming ultimate and free authority for himself as a free Christian.

Given the context of events, the text in the present booklet presents and witnesses one of the crucial points of no return in history, that made Luther finally turn his back to the Roman Catholic Church to spread and pursue his own vision of Christianity.

1 decorative woodcut stamp on a1r, 1 decorated woodcut initial F on a2r at the beginning of the text.

A very clean copy, wide and clean margins. Small waterstain in the upper margin of the first 4 leaves. Library stamp of University Library of Heidelberg on a1v, contemporary ownership entry on a1r: *Thomas Apertanzis* (?)

40. [MESMES, Jean-Pierre & MAUGIN, Jean & HERBERAY, Nicolas d']. Le premier livre de l'histoire & ancienne cronique de Gerard d'Euphrate, Duc de Bovrgogne. *Paris, Vincent Sertenas [imprimé par Etienne Groulleau pour Jean Longis et Vincent Sertenas], 1549.* Folio (326 x 200 mm) 6 unn.ll., CXXVII num.ll., 1 unn.blanc. Collation: a⁶ A-Z⁶. 18th century French red morocco, triple gilt filet on covers, spine gilt with raised bands, gilt edges. \$20,000

Brun ; 213; Brunet 2:1546 (this issue by Sertenas); 5Jh. Buchill. 92; Mortimer, French, 246 (the Groulleau issue) ; Fact and Fantasy 34. Bernard, Geoffroy Tory, peintre et graveur, premier imprimeur royal..., Paris, 1865, 308-309. Not in Adams, Fairfax Murray, nor Rothschild.

FIRST EDITION, A COPY OF THE SERTENAS ISSUE, OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED BOOKS OF FRENCH RENAISSANCE.

This chivalric narrative describes the struggles of the rebellious baron Gerard of Euphrates, son of Doolin of Mainz and Flandrin, against Charlemagne and his twelve peers. The first few leaves are occupied by a few introductory pieces: *Epistre de l'Auteur, aux lecteurs*', a series of epigrams in Latin, Italian and French verse, which adopt an ironic tone towards 'Sequanus' (Burgundian, otherwise known as Gerard), and praise the author.



The first two epigrams were written by Jean-Pierre de Mesmes and the third by Jean Maugin, nicknamed Le petit Angevin.

The text is divided into 88 chapters translated into French by Nicolas d'Herberay, sieur des Essarts, based on the verses of an anonymous Walloon poet. The first seven chapters recount the difficult birth of Gérard d'Euphrate and feature the world of the magicians, including King Aldéno - who will play an essential role in the story - and Berfuné, as well as that of the fairies. The fairies crowd around the child's cradle and predict power and happiness in love, but also a pride that will do great harm to Christianity and lead him to a tragic end. This is the beginning of a long series of adventures that combine amorous initiation and chivalrous exploits.

This beautiful volume is remarkably illustrated with 46 woodcuts of various sizes, perhaps from the workshop of Geoffroy Tory. Most of them come from Denis Janot's 1540 edition of Amadis de Gaule and his 1546 edition by Palmerin d'Olive, with the exception of five new large woodcuts engraved especially for this edition, including the famous engraving of the "Ethiopians before the King of Hell". Three of them, "of a very original composition and prestigious workmanship" (Brun, p. 214), are worthy of the talent of Jean Goujon and Jean Cousin le vieux. The other two are signed with the cross of Lorraine.

A very fine copy bound in 18th century French red morocco.

The first French illustrated book

41. LE MIROIR DE LA RÉDEMPTION DE L'HUMAIN LIGNAGE. *Lyon, Matthias Huss, 1483.* Folio (332 x 246 mm) 204 leaves (of 206, first and last blank removed at an earlier stage) of which first 3 unn., then num. I-CCI. Collation: *⁴⁻¹ a-z $\varsigma^8 \mu^{10-1}$. Modern white calf decorated in blind by Louis Bescond dated 2016, additional decoration in red and gilt, flat spine decorated in blind, endpapers with gold leaf, fly-leaves in reversed calf, matching chemise and slipcase. \$95,000

BMC, VIII, p. 259 (IB41685, for the 1482 edition); Anatole Claudin, Histoire de l'Imprimerie en France en XVe et au XVIe siècle, Paris, 1904, tome III; Catalogue des Incunables de la Bibliothèque nationale, II, S-356 -- BnF, Réserve des livres rares, A-1241 (BIS), note : http://classes.bnf.fr/ livre/grand/472.htm ; Goff, S-662 (edition 1484); Brunet, V, 481; GW, M-43031; Adrian Wilson et Joyce Lancaster Wilson, A Medieval Mirror : Speculum Humanae Salvationis 1324– 1500, Berkeley, 1984; Des Livres rares, depuis l'invention de l'imprimerie, Paris, 1998, nos 6, 10 et 109; C. Connochie-Bourgne, in « Miroir ou image... Le choix d'un titre pour un texte didactique », 2003; Frédéric Barbier, Lyon et les livres, Genève, 2006; Gustave Brunet, La France littéraire au XVe siècle, ou, Catalogue raisonné des ouvrages en tout genre imprimés en langue française jusqu'à l'an 1500. Geneva 1967; Dominique Coq, « Les incunables : textes anciens, textes nouveaux », in: H. J. Martin, R. Chartier et J.-P. Vivet (dir.), Le Livre conquérant du Moyen-âge au milieu du XVIIe siècle, Paris, 1983; Geneviève Hasenohr, « La littérature religieuse », in: D. Poirion (dir.), La Littérature française du XIVe et XVe siècles, Heidelberg, 1988; Einar Mar Jonsson, Le miroir : naissance d'un genre littéraire, Paris, 1995.

The first illustrated French book in French language. It is illustrated with 257 woodcuts.

Fchillet

The woodcuts are "*identical to Richel's edition (Goff, S-664) but with one addition (fo. 99v) and two substitutions (a new woodcut on fo. 95v and a repeat on 151r)*" (Bibl. Philosophica et Hermetica). This is the second edition printed by Mathias Huss and the fourth edition of this work. Mathias's relative, Martin Huss, had established the second press at Lyons with Johannes Siber, and in 1478 issued the first edition of the *Speculum* in French adorned with woodcuts; that edition was the first illustrated French book. He issued a second edition in 1479. Martin had procured the woodcuts for both editions from Bernard Richel who had used them in the German edition at Basel two years earlier. They are the same woodcuts used by Mathias in this edition as well. The four or five editions of the *Speculum* printed between 1478 and 1483 made Lyons a center of the French illustrated book.



Based as it is on the Richel edition, this French translation of Julien Macho includes the Epistles and Gospels for Sundays and holy days taken from the *Plenarium*. The joining of these two works highlights the *Plenarium* as a didactic work and the *Speculum* as a liturgical substitute. Not only are these additional Biblical passages, arranged according to the ecclesiastical calendar, a further aid to the lesser clergy looking for inspiration for sermons, but they lend a practical order to the *Speculum*, making it more suited to the regularity in meditation and devotion recommended for a heightened spirituality.

Mathias Huss apparently printed two edition of the *Speculum* in French dated 1483, both of which are usually assigned in the Copinger reference HC 14298. Copinger took his description from the Lyons Public Library copy which matches that in the Bibliotheca Philosophica Hermetica. These two copies represent an edition distinct from the only American copies listed in Goff (Rosenwald 383, PML check list, 1569). Although the page shows a different type-setting, and the colophon of the Bibliotheca Philosophica

Hermetica / Lyons copies give the year only, while that in the Rosenwald / PML copies give the day and the month (3 March as well). (See Bibliotheca Philosophica Hermetica, no. 175, this copy).



Due to the constant use these devotional books are usually quite worn. This copy contains the first leaf in facsimile, all outer margins restored, ocasionally touching some letters.

42. NOSTRADAMUS, Michel de Nostradame, called. Les Propheties de M. Michel Nostradamus. Dont il y en a trois cens qui n'ont encores iamais esté imprimées. Adioustées de nouueau par ledict Autheur. *Lyon, Benoist Rigand, 1568.* 2 parts in one volume, 16mo (115 x 76 mm) 125 pp. (with title), one blank leaf for part one ; 76 pp. (with title) for part two. Contemporary flexible vellum. \$28,000

Guinard, p. 51; Chomarat, 96; Benazra, 11; Ruzo, 21; see also: Jean Paul Barbier, Ma bibliothèque poétique, part IV, pp. 445-462, for another edition at the same date (Guinard, p. 52 & Chomarat, 97) - Guinard locates 6 copies in institutional libraries (including one incomplete) and one in privat hands.

SECOND COMPLETE EDITION OF NOSTRADAMUS' PROPHÉTIES, OF GREAT RARITY.

Most probably printed ca. 1571, this edition has recently been baptized "Édition A" by Patrice Guinard, who placed it second in his chronology of Nostradamus editions by Benoist Rigaud bearing the date of 1568.



Each part is illustrated with a fine woodcut vignette : part one depicts the sky with a sun, moon and five stars as well as sphere held by a hand emerging out of a cloud while another hand is measuring its surface (Chomarat, woodcut no. 2) ; the vignette of part two depicts Atlas carrying the celestial globe, with a seascape in the back ground (Chomarat, woodcut no. 4). Engraved initials, borders and a floral woodcut complete the ornamentation (Chomarat, woodcut no. 17).

The editions by Benoist Rigaud are highly important, especially concerning the establishment of the last three 'centuries' of the new preface which some believed to be apocryphal and of which no printed version is known to be published during the author's lifetime. Patrice Guinard insists on the fact the first 942 quatrains are published here for the very first time (see: *Revue*

française d'histoire du livre, n° 129, Nouvelle série, 2008, pp. 9-142).

«En effet l'édition lyonnaise de 1558 et son hypothétique réplique parisienne sont aujourd'hui perdues, et les éditions dites de 1568, dont la première fut probablement imprimée environ deux ans après le décès de Nostadamus, sont les premiers vestiges du texte originel, et probablement les plus fiables» (Guinard).

The great Peruvian Nostradamus specialist Daniel Ruzo did not own a copy, and Guinard locates only 6 copies : Lyon BM (incomplete) ; Lyon BM (Fonds Chomarat), Châteauroux BM, Heidelberg UB, Wroclaw BU Glowna, Firenze BN – to which one should the copy illustrated in *Der Schlüssel zur Welt des Nostradamus* by René Troyan (Stammham, Merano, 2003), *«acheté chez un libraire selon l'auteur. Estampille de bibliothèque visible au second livre"* (Guinard).

Binding slightly worn, very good copy in its first limp vellum; text slightly browned, small restoration to leaf G5 without loss.

Provenance: 17th century signature inside the first cover "di fran[cesco] Bulgarini": possibly Cardinal Francesco Bulgarini, member of an important Roman family - "Cesare Campori" (19th century printed bookplate).

Illustrated by Lucien Pissarro

43. PERRAULT, Charles. La Belle au bois dormant & le petit chaperon rouge. Deux contes de ma mère Loye. *London, Hacon & Rickets pour Eragny Press, 1899.* 8vo (193 x 126 mm) 38 pp., 1 full-page woodcut. Original decorative publisher's boards, flat spine, title in gilt on front cover. \$2,000

FIRST EDITION THUS.

Limited edition of 224 copies (including 24 hors commerce copies).

It is richly decorated by an elaborate double-page frontispiece (partially gilt), illustrations, and ornamental capitals all designed by Lucien Pissarro and engraved in wood by the artist and his wife, Esther. A lovely production from the Eragny private press, established in England by the son of the French Impressionist painter Camille Pissarro (with assistance from Charles Ricketts - Vale Press).

A very good copy, uncut and with deckle edges.



Edition limited to 15 numbered copies

44. PERRAULT, Charles. Le Petit Chaperon rouge mis en image par Edgard Tijtgat Bruxelles en l'an mille neuf cents dix. *Londres, L'Imagier pour l'auteur, January 1917.* Large folio (406 x 285 mm), 15 num.ll. plus 1 nn.l. printed on rectos only, within one conjoint leaf of Japan paper with justification and colophon. Original illustrated wrappers printed in red, black, and green, modern green morocco backed slipcase.

\$ 70,000

Taillaert, E. Tytgat, catalogue raisonné de l'œuvre gravé, n° 28 ; Vokaer & Desalmand, Edgard Tytgat Illustrateur, No. 4.

Exceedingly rare first illustrated edition by Edgar Tytgat: One of the rarest of modern illustrated and privately printed books. Published in only 15 numbered copies, signed in pencil by the author (this is copy number 13).



Edgar Tytgat, (1879-1957) Belgian painter and book artist, lived in exile during the first World War in London where this book was produced. Choosing the classic French fairy tale of *Little Red Riding Hood*, the book is in every way a personal triumph.

Tytgat designed the illustrations, made the woodcuts, was sole typographer of the text



T LA PETITE FILLE S'EN ALLA PAR LE CHEMIN LE PLUS LONG S'AMUSANT À CEUILLIR DES NOIBETTES À COURIR APRES DES PAPILLONS ET À FAIRE DES BOUQUETS DE PETITES FLEURS QU'ELLE RENCONTRAIT



(partially printed in red ink), and executed the delicately-printed coloured woodcuts on his hand press in London in January 1917. Tytgat appreciated his illustrations for this large format edition immensely and re used them subsequently for subsequent editions – in smaller format – between 1917 and 1921.

Jean-Baptiste Baronion, author of the *Dictionnaire amoureux de la Belgique*, particularly apprecitated the joyful colours that Tytgat used in his creations ("palette de ravissements").

Tytgat's style is reminiscent of the work of his contemporary Gordon Craig. Though a definite French/Belgian colour scheme separates his work from Craig's.

The illustration comprises 16 original woodcuts.

"Peintre, imagier, graveur, typographe mais aussi conteur, Edgar Tytgat est un artiste belge aux multiples talents, célèbre pour son illustration du Petit Chaperon rouge sans cesse remise sur le métier entre 1917 et 1921" (Bibliothèque nationale de France, Éloge de la rareté, n° 67, for : Lendemain de la Saint-Nicolas, 1913).

A very nice copy, unwashed and in a fine state of preservation, some occasional spotting. Extremely rare.

A Diary From the 1599-1602 Persian Embassy by a Secretary in the Company of Sir Anthony Sherley One of the First Persian Travel Accounts on Europe

45. PERSIA, Juan de. Relaciones divididas en tres libros, donde se tratan la cosas notables de Persia, la genealogia de sus reyes, guerras de Persianos, Turcos, y Tartaros, y las que vido en el viaje que hizo a España : y su conversion; y la de otros dos cavalleros Persianos. *Valladolid, Juan de Bostillo, 1604.* Small 4to (190 x 133 mm) 12 unn.ll., 175 num. ll., 13 unn.ll. 20th century green morocco by Brugalla, dated 1948, double gilt filet on covers, spine git with raised bands, gilt turn ins decorated with a special tool (pelican), gilt edges. \$25,000

Palau 223840; Cyrus Ghani, Iran and the West: A Critical Bibliography, p. 379; Nasrin Rahimieh, "A Conversion Gone Awry," in Missing Persians: Discovering Voices in Iranian Cultural History, Syracuse: Syracuse University, 2001), 21-38; Prem Poddar, "Don Juan of Persia: Diaries of Uruch Beg (b. 1560)," in Other Routes: 1500 Years of African and Asian Travel Writing, Tabish Khair, ed., (Bloomington: Indiana University, 2005), 173-183; Don Juan of Persia: A Shi'ah Catholic 1560-1604, Guy Le Strange, trans., (London: Routledge, 1926). FIRST EDITION OF A RARE AND ENIGMATIC TEXT WITH ITS ORIGINS IN A PERSIAN-LANGUAGE TRAVEL DIARY OF URUCH BEG BAYAT (1560-1605), A NOBLEMAN AND SECRETARY IN THE DELEGATION SENT TO EUROPE IN 1599 BY THE SAFAVID RULER SHAH 'ABBAS I AT THE URGING OF SIR ANTHONY SHERLEY (1565-1635), WHOSE OWN PERSIAN NARRATIVE (RELATION OF HIS TRAVELS INTO PERSIA, LONDON, 1613) MIRROR SOME OF THOSE PRESENTED HERE.



Beg converted to Catholicism in Valladolid in 1601, altered the target audience of his text from Iranian court to Spanish public, and took for himself the name "Don Juan of Persia." As Don Juan, and with the substantial help of the his mentor, Alfonso Remón, he translated his text into Castilian, amplified its contents with references to scholarly sources, and published the work in 1604 as the *Relaciones* de Don Juan de Persia. All traces of the Persian "original" have been lost.

The *Relaciones* is divided into three parts, the first two treating Persia, and the third focusing on the 1599-1602 European embassy of Shah 'Abbas. Part One presents details of Persian political structures, rituals, customs, and geography, adding to these a history of Islam up until the rise of the Ottoman state. Part Two

focuses on the history of the Safavids from the household's beginnings through their latest conflicts with the Ottomans in 1578-1590. Here Don Juan – and one suspects that Alfonso Remón is behind much of this research – leans heavily on the universal geographies of Giovanni Botero and Petrus Amianus, histories of classical antiquity by Strabo, Procopius, and Nicephorus Callistus, and earlier eyewitness accounts such as the Venetian Thomas Minadoi's Historia della Guerra fra Turchi et Persiani (1588).

Don Juan then offers intriguing first-hand information about the 1599 journey of the Safavid embassy, numbering some 50 people, traveling via the Caspian Sea and Russia to meet with European heads of state. Nominally led by the chief ambassador, Husain Ali Beg, the embassy was conceived in a meeting between Shah 'Abbas and the English adventurer Sir Anthony Sherley, their objective being the opening of trade routes and, more pointedly, the cultivation of a European-Persian alliance against the Ottoman Empire. The embassy was not a success: Although received by the Holy Roman Emperor Rudolph II, the former Duke of Bavaria Wilhelm II, Vincenzo Gonzaga of Mantua, and King Phillip III of Spain, the Safavids were denied a meeting by the Doge of Venice and plans to speak with the courts of France, England, Scotland and Poland were abandoned. Don Juan claims that Sherley sold off a fortune's worth of gifts intended by the Shah for foreign potentates. Several diplomats converted to Catholicism in Rome, more in Valladolid (perhaps a better alternative than returning to Persia to face the wrath of Shah 'Abbas). In 1605 Don Juan of Persia was killed in a street brawl in Valladolid.

OCLC lists U.S. copies at Yale, Harvard, Kansas, Michigan, Minnesota, Columbia, Berkeley, Chicago, Boston Public Library.

Thoroughly washed copy of this rare book.

46. PERSONS (or PARSONS), Robert (known as PHILOPATER, Andreas). Elizabethae Angliae Reginae Haeresim Calvinianam propugnantis saevissimum in Catholicos sui Regni edictum, quod in alios quoq; Reipub. Christiana Principescontumelias continet indignissimas: Promulgatum Londini 29 Novemb. 1591. Cum Responsione ad Singula Capita: qua non tantum saevitia, & impietas tam iniqui edicti, sed mendacia quoque, & fraudes ac impostura deteguntur, & confutantur. *Augustae (Augsburg), Johannes Faber, October 1592.* 8vo (163 x 107 mm) 268 pp., 9 un. leaves. Contemporary limp vellum, title calligraphed in brown ink on the edge *(endpapers renewed).* \$2,500

Adams, E142; Allison & Rogers, I, 885; Mendham P49.

FIRST EDITION. ROBERT PERSONS (1546-1610) WAS A MAJOR FIGURE IN ESTABLISHING THE SIXTEENTH-CENTURY "ENGLISH MISSION" OF THE SOCIETY OF JESUS.



This work is a detailed rebuttal of a proclamation of Elizabeth I of October 1591, against seminary priests and Jesuits. Though Persons' reputation has long suffered from the "black legend" more recent historiography "has shown more sympathy with the complexities of his predicament as a leader in exile, and a higher estimation of his gifts as an organizer and polemicist" (Oxford DNB).

A very lovely copy.

47. PETITOT, Ennemond Alexandre. Raisonnement sur la perspective, pour en faciliter l'usage aux artistes. Dédié aux mêmes. / Ragionamento sopra la perspettiva, per agevolare l'uso a 'professori. *Parme, frères Faure, 1758*. Folio (339 x 237 mm) 5 unn.ll., 20 pp., 9 engraved plates. Contemporary Italian grey board. \$2,500

Vagnetti, EIVb40; Kat. Berlin, 4736.



FIRST EDITION OF THE RAREST OF ALL SUITES OF ENGRAVINGS OF ENNEMOND-ALEXANDRE PETITOT (1727-1801).

The series presents practical solutions to various problems of figure drawing and bas-relief perspective. The Frenchman Paul Petitot had been appointed architect to the Duke of Parma in 1760. According to the preface the treatise had been written and designed by Petitot for a painter friend, and is here edited by the engraver Jacques Gaultier, who got hold of the manuscript.

"Je vous présent un ouvrage que monsieur Petitot architecte, de S.A.R. l'infant D. Philippe écrivit pour un peintre de ses amis, & dont le manuscrit m'est tombé entre les mains".

The book is richly produced, with the text in French and Italian printed in two facing columns and withing double printed borders. A very fine copy, printed on strong paper.

Provenance : M. Favia del Core - Thomas Vroom (bookplates).

48. PETRARCA, Francesco. Canzoniere e Trionfi.- Antonius de Padua: Vita di Petrarca. *Venice, [Gabriele di Pietro, not before 13 August 1473]*. Small folio (272 x 167 mm) 186 unn.ll. (the blanc leaves 8 and 188 removed). Typography R114, with spaces for intials and printed guide letters with some initials supplied in ink. 19th century pigskin signed by *The Guild of Women Binders*, gilt decoration in the Arts-and-Crafts manner on covers, spine decorated with raised bands, gilt edges (spine rubbed and stained).

\$ 80,000

Goff, P-375; Hain-Copinger, 12757; Proctor, 4187; BMC, V, p.199; CIBN P-179; Essling 75; Fiske, p. 73; Hillard 1551; Rhodes 1354; Sheppard 3367; IGI 7521; Pellechet 9265.

EXTREMELY RARE INCUNABLE EDITION.



This rare and early edition of Petrarch's poetry was once thought to have issued from Jenson's press for the elegance of its type but now appears to have been the work of Gabriele di Pietro. As stated in the colophon: *Francisci Petrarcae poetae excellentissimi Triumphus sextus et ultimus de eternitate expliciunt. M.CCCC.LXXIII. Nicolao Marcello principe regnante impressum fuit hoc opus foeliciter in Venetiis.* Niccolò Marcello became doge on 13 August 1473, so this book was printed after this date.

"Petrarch's *Canzoniere* (1304-1374), a monument of universal poetry, a founding work of lyricism in love that so intensely inspired the French poets of the Pléiade and, beyond that, influenced the entire European literature of psychology of love.

Written throughout his life, constantly expanded, composed and recomposed by the Italian poet, the *Canzoniere*, which brings together 366 poems, sonnets, songs, madrigals, ballads and sextines, is not only the voice of the poet's sublime and desperate passion for Laure de Noves, his impossible love, but also a long meditation on the contradictions in man between the impulse of desire and reason, sensuality and idealisation, the precariousness of the body and the eternity of feeling. Laure's death, which occurs as a caesura in the middle of the work, also opens up a reflection on death and absence, combined with a feeling of solitude, an awareness of the fragility of human destiny and therefore of the vanity of glory and perhaps even of writing" (see Gallimard).

The copy has been washed and several leaves have been restored (leaves 6, 9, 18, 25, 69 remargined and leaves 170, 181, 184, 185 restored in the inner margin). IT was BOUND IN THE LATE 19TH / EARLY 20TH CENTURY BY THE GUILD OF WOMEN BINDERS IN LONDON. Frank Karslake founded The Guild of Women-Binders in 1898, which operated until

1904. Besides Ella Bailey, some of the other women binders included Constance Karslake, Edith de Rheims, Florence de Rheims, Helen Schofield, Frances Knight, and Lilian Overton.

A fine, broad margined and ruled copy coming from the Sidney Graves Hamilton library (bookplate), and the bookseller-bibliographer Joseph Martini (bookplate). It was sold at the Martini auction in Zurich in May 1935, lot 153.

49. PINDER, Ulrich. Speculum passionis domini nostri Ihesu christi. *Nuremberg, for the author, 1507.* Folio (308 x 206 mm) 91 ll. including title page and numbered leaves I-XC (Collation: $A-O^6$, $P-Q^4$, without the last blank), 2 columns, 60 lines. Contemporary blindstamped half pigskin over bevelled wooden boards, spine with four raised bands, title on front cover in ink, one central lock (clasp missing). \$38,000

Fairfax Murray (German), 333 ; Brunet, IV, 664-665 ; Dodgson : I, p. 505 (5) ; II, p. 5 (1) & 17 (2-31) ; Muther, 897 ; Proctor, 11031.

One of the most important illustrated German books of the early 16th century.

The magnificent illustrations include 78 woodcuts of which 40 full-page (5 are repeated) and 38 vignettes, the latter occasionally within woodcut borders. Amongst the larger cuts 32 are by Hans Leonhard Schäufelein (v. 1480-v. 1540), apprentice and collaborator of Albrecht Dürer, who also worked with Hans Holbein. His wood cuts are used here for the first time.



'It is fairly evident that Schäufelein in several of these cuts was indebted to Dürer's great Passion ; according to Dodgson he originally worked in Dürer's studio and painted an altarpiece from the latter's designs" (Hugh W. Davies, Fairfax Murray Cat.).

Dodgson attributes two other cuts ($A2^v$ and L^6) to Hans Baldung Grien (v. 1484-1545), who is known to have worked with Dürer in Nuremberg between 1503 and 1507.

Fine, rubricated copy, with initials and small letters in red, broad margined and in a fine, early decorated German binding.

Light wear and small restorations to spine, endpapers renewed in the 19th century.

Provenance : Pietro et Giuseppe Vallardi, book sellers and publishers in Milan in the 19th century (library sticker) - O'Sullivan de Terdek, Bruges (armorial bookplate with the motto "Modestia Victrix").

Probably the MacCarthy-Reagh copy in green morocco Printed on vellum

50. PIUS V. Extensio, Ampliatio, Nova concessio, et Confirmatio Privilegiorum Sanctiss. ac Beatiss. D.D. Pii huius nominis 5. Pont. Max. in Sacros Ordines, et Congregationes claustrales. Pro Canonicis Regularibus Ordinis S. Augustini Congregationis domini Salvatoris. *Rome, Heirs of A. Blado, [text dated 16 December] 1567.* Small 4to, 12 unnumbered leaves. 18th century green morocco, single gilt filet on covers, spine gilt, gilt edges, modern box. \$15,000

Brunet, IV, 681; Fumagalli 460; Van Praet, in his catalogue of the vellum-printed books in the BnF, is mistaken regarding the binding of the MacCarthy-Reagh copy.

First edition of this decrees issued by Pius V (1504-72), in his efforts to reform the Catholic Church. A fine copy printed on veluum.



The book deals with the confirmation and extension of the privileges bestowed by the Pope to the Regular Canons of the Congregation of the Holy Saviour in Lateran, best known as St. John in Lateran. On the 3rd of March of 1566, Pius V appointed Flavio Orsini dean of the Congregation of the Regular Canons of St. Augustin of the Holy Saviour: the original document is stored in the "Archivio Storico Capitolino".

This book was printed by the widow and sons of Antonio Blado who had died earlier in the year, whose printing house was the official papal printer from 1535 to 1589. It is almost entirely printed in the italic based on the one designed by Aldus.

This copy bears the official autograph signatures of Cardinal Flavio Orsini and Matteo Boccarini, Notary of the Apostolic Chamber, on the final page. Boccarini, from Amelia (near Terni), was very close to the Orsini family. He was the notary that wrote the wedding contracts between Federico Sforza of St. Fiora and Beatrice Orsini, to whom Flavio Orsini let a dowry of 22000 scutes (Archivio Orsini, in "Archivio Storico Capitolino", II.A.26,003).

Illustrated with a woodcut printer's device with the *Christus Salvator Mundi*, full-page xylography on verso of titlepage representing St. Augustin in episcopal dress and, by his feet, the arms of Pius V. Woodcut initials.

Provenance: This copy is very likely the MacCarthy-Reagh copy, which was described in his 1815 sale catalogue (lot 1176) as "m. vert." It probably passed to Samuel Butler (1774-1839), Bishop of Lichfield and headmaster of Shrewsbury School, who formed a "nearly perfect set of Aldines" (De Ricci, p. 115) and related books and manuscripts, sold at the second sale of Butler's library (1 June 1840 and eight following days) as lot 1593 in "green morocco." Comte Chandon de Briailles with his bookplate and the manuscript note: "rel.: 130. 1931."

Small repair to upper blank margin of final three leaves.

Complete copy with the plates 34 O 35 in first issue

51. POMODORO, Giovanni. Geometria prattica. Tratta dagl' elementi d'Euclide et altri auttori... Descritta et dichiarata da Giovanni Scala mathematico. Opera non meno utile che necessaria a' misuratori di terreni, di fabriche, et altri simmili, ma'in oltre ancora a, geografi, cosmografi, architetti civile, et militari. *Rome, Stefano de Paulini, 1599.* Folio (340 x 230 mm) engraved title page, 56 engraved unn.ll. with 51 full-page illustrations (numbered 1-44, and 1-7). Contemporary flexible vellum, manuscript title on spine.

\$ 3,500

Mortimer, Italian, 394; Riccardi, I, 300; Honeyman, 2512; de Vitry, 692.

FIRST EDITION, FIRST ISSUE, PUBLISHED POSTHUMOUSLY, OF THIS RICHLY ILLUSTRATED MANUAL ON PRACTICAL GEOMETRY.



With the dedication to Aldobrandini by Pietro Pomodoro, Giovanni's brother, and with the preface by Giovanni Scala explaining that he finished and published the work after the author's death. The second issue was published by Giovanni Martinelli in 1603 with a new engraved title page and a dedication to Vincenzo Gonzaga. The highly successful work was published throughout the 17th century, followed by an 18th century in Rome 1772. Apart from commenting upon Pomodoro's instructive plates, Scala also added a further seven plates of his own invention, the last of the seven probably added at the last moment, as the title calls for 50 plates only.

The plate is placed at the end, bound in after the colophon, and is missing in most copies. The book became especially famous for the rich and velar pictorial instruction on all aspects of practical geometry, perspective, projection, the fall of light and shadows, etc. for the use of draughtsmen of all arts and professions. Together with Scala's addition the work contained all that was known on the subject since Euclid. This first issue is very rare, the British Museum owns only the second, 1603, issue. This copy with plates 33 and 34 in first issue (Mortimer mentions a cancel for those two engravings).

Some light occasional spotting or toning, hole in the title page with old restoration. Else a fine copy in its first binding.

Provenance : Early note on front fly-leaf – Thomas Vroom (bookplate).

Conrad Dasypodius' copy

52. PROCLUS, Diadochus. Procli Diadochi Sphaera. Astronomiam discereincipientibus utilissima. Thoma Linacro Britanno interprete. Apendicula. G.T. Collimitide Ortu & occasu Siderum, ut est apud poetas. Varronç[m]. Columellam, Pliniumq[ue],& caeteros. Ioan. Abhauser Vindelicus. Ad Lectorem. [Vienna, Hieronim Wietor & JohannSingriener, 1511]. 4to (212 x 159 mm) 10 leaves, unbound.\$ 20,000

Denis, Wiens Buchdruckergesch 41; Houzeau-Lancaster 913; Zinner 913.

First edition of these two astronomical texts translated by Thomas Linacre and edited by Georg Tanstetter or Collimitius. An exceptional copy owned and annotated by Conrad Dasypodius (1530-1601).

nacha q libétifsime dico, ea tamen códitione ut maiora & nacia quocinsene auto, en rimerir contone un minera de lange copiolas diffala, me editariŭ, elbi perfuadeas, quuen noftraru Concertariolum in Spharel, quod ium fab incu-de malicolas notiris effigiar , propediem at f. late fabrefa-cham, in multore manus legendi emisternas. Præterea qharum te reru noci apprime fludiofum, utpote quas fludonum teorum expolulat ratio, iduoi animum, me tua donum teorum expolulat ratio, iduoi animum, me tua bencuolétis, clamelium preconem habitură, fi me do nov fitro influtato nemo uel Zeilus uel Ardelio cótrauenerit. Quod fi contra fore animadaerteris, te precor, uti A polliz nis tu facerdos, & mufarú incentis mancipatifsimus (fecu quondá fecit ob filiam fuam Chrifes) ob detrectatam fue quotosa recir do rataminam Connes you correctatamina potius Lefantami, Apollini lites, numen expressi tetis feruida manu deicelis, eos orners profirmat, qui fentnov firorum fludiorum empli. Vale, Vienna: Paenonise priv die Idus Nouembris, Anno. &c. undecimo fupra felquie milcimum-Vite Prochi . . Provelies no pie a provide the basans Jugoraper addressing to simplify in prache Wagon care goe in 12 mapping with being sty is primary purpy change in he opposite per plan and a plante property from and a plante of the plante and a plante property of the plante of the Manual and the plante and strong the plant plante to the Manual and the strong and party the plante strong the Harrison Construction Problem (1997) States and additional construction of Problem (1997) States the additional construction (1997) States and the state of the states of the problem (1997) States and and the states of the problem (1997) States and and the states of the problem (1997) States of the states o Agennie a ...

The first text is the *Sphaera*, here attributed to Proclus, one of the most important Neoplatonic philosophers of late antiquity, but now believed to be by Geminos of Rhodes (fl. c.70 BC): *It is a medieval compilation of extracts from Gemino's work* (Sarton I). This text became one of the most popular introductions to astronomy during the Italian Renaissance, appearing in more than 70 editions in the 16th-century. The second work is the first appearance

of Tanstetter's own work on the rising and the setting of the stars in the texts of the early poets. On the last page is a twelve line poem, taken from Hyginus, to aid in memorizing the fixed stars and constellations.

The translator, Thomas Linacre or Lynaker (c. 1460-1524) was an English

humanist, scholar and physician. "Europe during the Renaissance period of the late 15th century and early 16th century was fermenting with the tensions of new knowledge. Thomas Linacre was one of the new men. Linacre was an extraordinary scholar. He was born into a world of changes; a world that almost simultaneously discovered the printing of books and experienced the revival of classical learning. He studied in Florence, Rome and Padua, where he became Doctor of Medicine. Returning to London, he influenced the course of medical practice by translating Galen from Greek (which physicians could not read), to Latin, which they could, while soon afterwards others translated the Bible

with well-known consequences. He both practised medicine and taught Greek." (Royal College of Physicians Website). Linacre was also the close friend of Sir Thomas More and Erasmus.

The editor, Georg Tanstetter was one of the leading Humanists at the University of Vienna, and was not only an astronomer, mathematician, and cartographer, but also a medical doctor. In 1510, he became the personal physician of emperor Maximilian I, who would six years later ennoble him with the predicate "von Thanau".

This copy belonged to the famous professor of Mathematics in Strasburg, Conrad Dasypodius and contains a 15 lines manuscript biography of Proclus.

Confident that the mathematics of his time was far below the Greek level, Dasypodius desired, as did many of his contemporaries (Commandino and Ramus), to publish most of all Greek mathematical works. Since he himself owned several manuscripts, he was able to make a beginning in that direction. He edited and translated works of Euclid, some fragments of Hero, and in his *Sphaericae doctrinae propositiones*, the propositions of the works of Theodosius of Bythinia, Autolycus of Pitane, and Barlaamo.

In 1568, Dasypodius published a work about the heliocentric theory of Nicolaus Copernicus, *Hypotyposes orbium coelestium congruentes cum tabulis Alfonsinis et Copernici seu etiam tabulis Prutenicis editae a Cunrado Dasypodio.*

Dasypodius' fame is based especially on his construction of an ingenious and accurate an astronomical clock for the Strasbourg Cathedral, built in 1572-1574 with Isaac Habrecht and Josia Habrecht. This monumental clock represented the synthesis of the most advanced scientific knowledge of the era, in the domains of astronomy, mathematics, and physics.

An uncut and very wide margined copy.

A superlative copy in contemporary inlaid morocco by the woman binder Marguerite Félice

53. PROUST, Marcel. A la recherche du temps perdu. *Paris, Grasset (volume I), volume II onwards* NRF, 1913-1927. 14 volumes, 8vo (184 x 116mm) and large 8vo (210 x 163mm). Beige morocco, large floral inlaid decoration in gilt on covers and flat spines, each decoration of individual pattern, surrounded by Greek-style frieze in black morocco, spines with gilt lettering, top edge gilt, printed wrappers bound in *(Marguerite Félice with her distinctive stamp on inside covers)*.

FIRST EDITION OF ALL VOLUMES OF LA RECHERCHE DU TEMPS PERDU INCLUDING DU CÔTÉ DE CHEZ SWANN, edited and published Grasset in 1913, with the misspelling to "Grasslet" [Together with :] Pastiches et mélanges. Paris, NRF, 1919.

Superlative copy in a contemporary decorated binding of light brown morocco, with large floral decor on the sides and the spines, each volume has a different inlaid floral pattern surrounded by an inlaid black morocco frieze, by the French binder Marguerite de Felice.



Marguerite de Felice was a teacher at the Union des Arts Décoratifs school from its inauguration in 1894, specialising in what was then called "art leathers". In 1900, she began her first work on the design of bookbinding. During the World War I, under the impetus of René Kieffer, she created her first handmade endpapers, giving her a certain reputation. She was awarded a gold medal at the 1925 Decorative Arts Exhibition. (See, Flety, Dictionaire des relieurs français ayant exercé de 1800 à nos jours, p. 70).

Marguerite Felice created various other famous objects such as mirror frames during the Art Nouveau period. In the *Bulletin de l'art ancien et moderne*, (June 1912)

Raymond Bouyer, a well-known critic, points out exhibitions of some works created by women : "It is naturally in decorative art that the native ingenuity of women excels: witness the works of Madame Marguerite de Felice and Louise Denise Germain...

Issue: All volumes are printed on wove Pur Fil Lafuma-Navarre paper, with the exception of : $Du \ Coté \ de \ chez \ Swann$, which is on regular paper ; À l'ombre des jeunes filles en fleurs, reset large paper issue in large 8vo on wove Lafuma de Voiron pur fil ; *Pastiches et mélanges*, is present in the regular paper issue.

To our knowledge the only known copy, bound at the time by a woman in a decorated and inlaid morocco binding.

Small restoration to the half-title of *Du Côté de chez Swann*.

Rare pirated edition printed in Lyon One of the first impressions in Italics in France

54. PRUDENTIUS. [Poetae Christiani Veteres] - Johannes Damascenus. Cosmus Hierosolymitanus. Marcus episcopus Talvontis. Theophanes. *[Lyon], [Balthazard de Gabiano], 1503 [or 1502].* 8vo (153 x 97 mm) 266 unn.ll. including last blank. Collation : a-z, &, 9, A-G⁸ H¹⁰. Spaces for initials with small guide intitials printed in. Contemporary calf over bevelled wooden boards, covers decorated with a large gilt border within blind stamped double filet, central panel decorated in blind, gilt and gauffered edges, traces of four clasps, (spine missing), modern red cloth slipcase. \$18,000

Ahmanson-Murphy, 1106 (identical collation); Baudrier, VII, pp. 8-9; Renouard, 306.5; Adams, P-1686; Gültlingen, Lyon, I, 65:18.

One of the first appearances in France of the Italic TypeFace. Partial counterfeit of the Aldine in-4 edition of the *Poetae Christiani* of 1501, with the same preface that Aldus addressed to Daniel Clary.



Invented in Venice by Aldus Manutius in 1501, it was in Lyon that these forgeries of Aldine editions, printed by Gabiano, appeared. Of great elegance, this Lyon typeface is sharper than the Venetian original. In a famous *Monitum* published in 1503, Aldus complains bitterly about these forgeries, pointing out their faults but admitting that the typefaces do not displease the eye. Gabiano, a native of Astie in Piedmont who

had settled in Lyon, soon gave up forgeries and returned to original texts and classical typography.

Of these very rare forgeries, USTC gives 2 distinct editions, one in 266 leaves (anonymous, 1502), the other in 274 leaves (Balthazar de Gabiano). Baudrier locates only 5 institutional copies. The bibliographers (Baudrier and Gültlingen) erroneously give a collation of 273 unn.ll. (of which the last is blank) as leaf count for this edition. Adams and Ahmanson-Murphy on the other hand give the exact collation of the quires and this copy is indeed complete with the required 266 leaves.

A rare copy of this forgery, preserved in a lovely contemporary gilt binding.

A charming 17th century English embroidered binding

55. [PSALMS]. The Whole Book of Psalmes : collected into English metre by T. Sternhold, I. Hopkins and others, conferred with the Hebrew, with apt notes to sing them withall. Set forth and allowed to bee [sic] sung in all churches, of all the people together. *London, printed by E.G. for the Company of the Sationers, 1638.* 16mo (93 x 64 mm) 26 unn.ll., 221 num.ll., 26 unn.ll. Contemporary English embroidered binding, delicate decoration on covers and spine embroidered in coloured silk and silver thread including mainly flower but also depicting a butterfly on the rear cover, binding edges protected by a silver embroidered lining, gilt edges. \$15,000

A very fine and rare example of 17th century embroidered binding, exquisitely executed in cross-stitch.



Thomas Sternhold (1500-1549) was an English courtier and the principal author of the first English metrical version of the Psalms, originally attached to the augmented Prayer Book by John Hopkins.

PROVENANCE

This copy bears a 17th century ownership inscription on the front fly-leaf "Susan Ogden, Her Book, 1695". The Ogden family is documented in England since the 13th century. It is possible that this binding belonged to a descendant of John Ogden (1609-1682) also called "The Pilgrim", of British origin he settled in New England in 1641. John Ogden was a patentee of the Elizabethtown purchase in 1664, which was the first English settlement in the colony of New Jersey.

A large paper copy

56. REDOUTE, Pierre-Joseph. Les Roses. Avec le texte par Cl. Ant. Thory. *Paris, Didot, 1817-1824.* 3 volumes, folio (550 x 360 mm) portrait, frontispiece and 169 stipple engraved plates, engraved in colour and finished by hand. Contemporary red morocco backed boards, spine gilt. \$725,000

Nissen, BBI, 1599; Dunthorne, 232; Stafleu, Redouteana, 19; Pritzel, 7455; Stafleu & Cowan, 8748.

FIRST EDITION, LARGE PAPER COPY.

Illustrated with an engraved portrait of Redouté by Pradier After Gérard, wreath coloured frontispiece and 169 plates, stipple engravings printed in colours and finished by hand.



Redouté's Roses are perhaps his most celebrated images. In each, the flowers are classical 'portraits' which lack backgrounds or settings. The regal simplicity of the compositions allows the viewer to focus without distraction on the beauty and delicate complexity of the plants themselves. Perhaps better than any other engravings that the artist ever made, these images demonstrate the flawless and pristine French style of botanical art that Redouté pioneered and brought to a pinnacle of quality. *Redouté* is unquestionably

the best-known botanical illustrator of any era. The decorative appeal of his original engravings has led to their modern reproduction, which in turn has popularized Redouté's work in a way unique among botanical artists. Yet no reproduction can capture the great and subtle beauty of his original engravings from *Les Roses*, nor can any introductory paragraph fully describe his many achievements. These magnificent engravings demonstrate the full mastery of his abilities, as the forms of the roses are set off dramatically by Redouté's masterful and rich modulations of tone and hue.

The collaboration of Redouté, the most successful flower painter of all time, with Claude-Antoine Thory, an ardent botanist and collector of roses, produced a work not only of great artistic merit, but also an invaluable scientific record. Many of the roses illustrated were rare specimens even in Redouté's time and have not survived.

A magnificent copy one of the 100 copies printed on large paper, uncut.

57. ROGER-MARX, Claude Marx, dit. La Loïe Fuller. Estampes modelées de Pierre Roche. *Évreux, Charles Hérissey, 22 January 1904.* 4to (261 x 213 mm) 24 pp, 1 unn.l. 20 gypsotypes, including the title, frontispiece and cover by Pierre Roche. Brown morocco, upper cover inlaid with a composition forming a large sun within the centre a medallion representing Loïe Fuller surrounded by gilt flames in green, orange, lemon, black, grey and beige morocco, flat spine with vertical title in black, inner fillet in blind, black and gilt silk lining and endpapers with paisley motifs, original decorated wrapper bound in (without spine), slipcase *(Henry de Waroquier, 1912).* \$22,000

Crauzat, La reliure de 1900 à 1925, planche LXXXI (reproduit) ; Monod, 9813.



First edition. Limited edition of 130 numbered copies of which this one bearing the number 90 was printed for Agricol Roux. The first book illustrated with gypsotypes.

The book is a tribute to Loïe Fuller (1862-1928), a dancer of American origin who had revealed herself in France, as she liked to point out. Concerned with aesthetics, she brought more to the performing arts through her play of colour and light than through her dance. Artists, poets, and writers such as Stéphane Mallarmé, Georges Rodenbach, Jean Lorrain and Auguste Rodin regularly attended her performances. Ménades du Thiase de Dionysios et avec les danseuses sublimes qui inspirèrent à Paeonios sa Victoire, aux coroplastes de Tanagra leurs figurines, aux peintres le décor des céramiques précieuses et l'illustration murale des villas pompéiennes.



Le temps qui vit Loïe Fuller chercher à Paris la consécration de sa gloire était cet hiver de l'an dix-huit cent quatre-vingt-douze, pendant lequel le goût français attestait sa lassitude pour les libertés de la chorégraphie fin de siècle et pour l'exotisme des girations musulmanes, invariables comme les mélopées qui les provoquent. En vain se serait-on pris à espérer des théâtres d'État l'exemple des initiatives et des renouvellements; la science du ballet y végète, assujettie à des règles, elles aussi, fixes et 20 gypsotypes by Pierre Roche

Roger Marx (1859-1913) commissioned Pierre Roche, whose real name was Fernand Massignon (1855-1922), to illustrate his text. Roche, who had been a pupil of the painter Alfred Roll and later of the sculptors Jules Dalou and Auguste Rodin, produced a series of gypsotype prints, lightly coloured prints on a pearly background, obtained by a printing process using metal matrices, a technique he had developed from his Japanese embossing. The process was only used again for one other work, *Trois gypsographies d'après José Maria de Heredia*, published in 1911. The text, printed in italics designed by George Auriol; a typeface used here for the first time.

«Pierre Roche était un sculpteur qui se fit graveur. Séduit par l'aspect nacré et résistant des papiers japonais qui arrivaient alors en Europe, il voulut jouer de leur lumière et inventa l'estampe modelée et nuancée. Dès 1892, il moula sur creux de plâtre des estampes qu'il coloriait ensuite au pinceau : ce qu'il appela des aquarelles estampées. Puis il eut l'idée de considérer la matrice de plâtre comme une gravure sur bois où étaient portés différemment l'encre et la couleur et où le papier humide comprimé à la main prenait à la fois teinte et modelé : ce fut la gypsographie. La fragilité du plâtre ne permettait que des petits tirages, aussi le remplaça-t-il par du métal, qui donnait plus de raideur. C'est par ce dernier procédé, la gypsotypie, qu'il appliqua pour la première fois en 1904 sa technique à un livre, *La Loie Fuller* de Roger Marx, où les estampes telles des médailles, s'intégraient à la typographie du texte» (A. Coron, Des livres rares depuis l'invention de l'imprimerie, Paris, BnF, 1998, p. 284).

Fine copy.

Provenance : André Bertaut.

Beautifully bound in contemporary French red moroocco

58. ROUSSEAU, Jean-Jacques. Émile, ou De l'éducation. *La Haye, chez Jean Néaulme, 1762.* 4 volumes 8vo (195 x 121 mm) title printed in red and black, VIII pp., 1 unn.l. (with 'explication des figures' and errata volumes I-II), 466 pp., 3 unn.ll. (including 2 unn.ll. with printer's privilege and 1 unn.l. with errata for volumes III-IV), 2 engraved plates after Eisen for volume I ; 2 unn.ll. (half-title and title), 407 pp., 1 engraved plate after Eisen for volume II; 2 unn.ll. (half-title and title), 384 pp. [pp. 358-361 omitted], 1 engraved plate after Eisen for volume IV. Contemporary red morocco, triple gilt filet on covers, spine elaborately gilt with raised bands, inner gilt border, gilt edges.

McEachern, Émile, IA; Sénelier, 758; Tchemerzine-Scheler, V, 545; Diesbach, Bibliothèque Jean Bonna, le XVIIIe siècle, no 141; Marez Oyens & Alderson, Be Merry and Wise, Pierpont Morgan Library, no. 11.

FIRST EDITION, FIRST PRINTING, PRINTED IN PARIS BY DUCHESNE, UNDER THE NAME OF JEAN NÉAULME IN LA HAYE. A copy in accordance with the details given by McEachern. A magnificent copy bound in contemporary red Morocco.



Complete copy with the 5 required engravings, the first of which is engraved by Longueil and bearing the date 1762.

Copies in fine 18th century red morocco are of greatest rarity. A very fine copy.

59. SACRO BOSCO, Johannes de. Sphaera Mundi cu[m] tribus commentis nuper editis. [Commentaires de] Cicchi Esculani, Francisci Capuani, de Mandfredonia, Jacobi Fabri Stapulensis.

[Followed by :]

PEURBACH, Georg. Theoricae novae planetarum. [Commentary by] Franciscus Capuanus. *Venice, Simon Bevilaqua, 1499.* Folio (299 x 201 mm) 150 ujnn.ll. Collation : a-c⁶ d⁸ ; e-l⁶ ; m-o⁶ ; p-z&⁶ 9⁴. 18th century light brown sheep, spine gilt with raised bands, red edges.

\$45,000

Goff, J-419; BMC, V, 524; Sander, 6666; Essling, 263; CIBN, J-278.

First edition with all the commentaries of this work. The appearance together of the Sacrobosco and Peurbach illustrates the conscious effort at reshaping traditional astronomy during the 15^{th} century.



The *Sphaera mundi* had been the fundamental astronomic text of the Middle Ages and was usually accompanied by Gerard de Cremona's more detailed *Theorica Planetarum*. Peurbach's *Theoricae novae planetarum*, completed in 1454, was written to replace the old text of Gerard which contained many aberrations and errors. The two texts – Sacrobosco and Peurbach – represented the standard school edition and common text by 1480's and 1490's. It is known that Copernicus read and annotated a copy of this edition while studying at the University of Padua from 1501-1503.

"Sacrobosco's fame rests firmly on his *De sphaera*, a small work based on Ptolemy and his Arabic commentators, published about 1220 and antedating the *De sphaera* of Grosseteste. It was quite generally adopted as the fundamental astronomy text, for often it was so clear that it needed little or no explanation... During the Middle Ages the *De sphaera* enjoyed great renown, and from the middle to the thirteenth century it was taught in all schools of Europe. In the sixteenth century it gained the attention of mathematicians, including Clavius. As late as the seventeenth century it was used as a basic astronomic text... After Manilius' *Astronomica*, *The Sphere* was the first printed book on astronomy (Ferrara 1472)" (DSB, XII, 61-62).

The commentators are also notable. Cecco d'Ascoli, professor of astrology and rival of Dante, was burned at the stake in Florence in 1327. Faber Stapulensis was the leading spirit of French Pre-Reformation humanism. Peurbach's treatise is accompanied by

the commentary of Francisco Capuano who was one of the most eminent Italian astronomers and mathematicians of his time. This copy has the rare last leaf which is blank except for the printed title to Peurbach's treatise. Some of the diagrams in the Peurbach appear here for the first time.

A fine and crisp copy, well preserved.

A fine Sammelband by the Ruiz-binder

60. SALVIATI, Leonardo. De Dialogi d'amizia. Florence, Giunta, 1564.

[Bound with]:

Dondi dall'Horologio. L'Ingratudine. Vinegia, Gioliti de'Ferrari, 1562.

[And:]

Dondi dall'Horologio. L'Inganno. Vinegia, Giolito de Ferrari, 1562.

3 works in 1 volume, 8vo. Gold-tooled olive-brown morocco over pasteboard, blind and gilt fillet border, Ruiz armorial stamp at centre flanked by his initials .I. .R., fleur-delis within the coat-of-arms stamped in silver, 4 double and 3 single spinebandds tooled alternately with gilt fillet or short diagonals, single flower-head in compartments, the second and third with title, edges gilt and gauffered. \$18,000 Hobson, Apollo and Pegasus, p. 219, n° 9.

A fine Sammelband bound in Rome circa 1565 by the Ruiz binder for Jeronimo Ruiz.



Jeronimo Ruiz is known to posterity almost exclusively through the books surviving from his library. He was a member of a Valencian familly living at Rome, who founded a chapel in the church of S. Caterina dei Funari, where Jeronimo was buried. He was the nephew of Felipe Ruiz, secretary of the datary office, part of the papal Chancery. His library, however, reveals that he had a taste for history, principally in Italian, and suggests that his, like his older contemporary Grimaldi, was a *libbraria finita*, acquired avec a relatively short period in the 1560s to about 1571. All but one of his extant books are octavos and quartos (one folio at the Biblioteca Braidense at Milan); all are leterred on the spine, indicating that they stood on the shelf spines outward. Ruiz was once thought to have patronised three binders, one of whom was Maestro Luigi, who also worked for Grimaldi, but Hobson has since re-attributed the bindings to a single, anonymous and now eponymous shop, the Ruiz Binder (Hobson-Culot, p.49). The Ruiz binder worked in close imitation of Maesttro Luigi and may have succeeded him.

A very fine copy.

61. SEBASTIAN [King of Portugal]. Leyes, e Provisoes, que el Rey dom Sebastian nosso Senhor fez depois que começou à governar. *Lisbon, Francisco Correa, 1570.* 12mo. Red morocco, gilt fillets, spine gilt, gilt edges, by Lortic fils. \$35,000
Borba de Moraes, I, 478; Anselmo, 498; D. Manoel, III, 127; Portugal-Brazil, the Age of Atlantic Discoveries, Exhibition NYPL, 1990, pp.199-201, n° 110; not in Rodriguez.

FIRST EDITION OF THIS "VERY RARE" (BORBA DE MORAES) BOOK, OF GREAT INTEREST FOR THE HISTORY OF THE RELATIONS BETWEEN PORTUGAL AND BRAZIL.



This interesting little book contains a compilation of laws that covers a wide variety of subjects: extravagance, arms, vagrants and idlers, districts in Lisbon where unmarried women should live, pepper etc... For instance it contains a law about the arms which every person was obliged to have in all of the kingdom and dominions of Portugal in which it is distinctly said that " And in as much as some of the said persons are denizens in the Islands of Madeira, or the Azores, Cape Verde, San Tomé, or the settlements of Brazil, they are not obliged to hold horses, but need only hold the above said arms just as if they held horses, and instead of the horse or horses which by the provisions of this law they should have held, they should hold in addition two harquebuses, a pike or lance and a shield or target for each horse which they should have held."

Of great interest for the history of Brazil is the law issued in Evora, March 20th, 1570, Ley sobre a liberdade dos gentios das terras do Brasil, e em que casas se podem, ou nam podem cativar, on freedom for Indians, which came in response to the oppression and abuses to which the colonists subjected the Brazilian natives. Deriving from the indigenist policies of the governor, Mem de Sà, and of leading Jesuits, the law forbids any slaves to be made in Brazil except in the case of prisoners of war, in wars waged officially by the King's authority or by the Governor's authority. An exception is made in the case of those Indians who are accustomed to "*salt the Portuguese or to eat them*", such as the Aymures.

"This was a progressive policy, in an epoch when scholarly debate raged over whether or not Indians were human beings. The law caused outcries in Brazil and consistently flouted, which obliged Dom Sebastião's successors to clarify or reaffirm it several times. Abuses continued however, forcing the issue in repeated legislative measures during the colonial period." Portugal-Brazil, the Age of Atlantic Discoveries, n° 110.

This "small volume is very rare" Borba de Moraes.

A very nice copy.

Provenance : Antonio Bonchristiano.

A lovely floral pattern decorated binding

62. SENECA, Lucius Annaeus. Tragoediae. *Venice, Aldus Manutius, 1517.* 8vo (152 x 88 mm), 4 un. leaves, 207 num. leaves, 5 un. leaves; early 17th century citron morocco printed with a design of flowers, bordered by a gilt fillet, central gilt oval formed of floral azured tools, spine gilt in 5 compartments each with a gilt fleuron, gilt edges, *"Senec. Trag."* calligraphed over the gilt of the lower edge. \$15,000

Renouard, Alde, 80:4; Ahmanson-Murphy, 155; Adams, S-903.

FIRST AND ONLY ALDINE EDITION OF SENECA'S TEN TRAGEDIES, INCLUDING THE OCTAVIA, WRONGLY ATTRIBUTED TO HIM. FIRST ISSUE WITH SENECA'S NAME MISSPELLED ON THE TITLE PAGE.



An exceptional copy bound in the early 17th century with a charming floral pattern printed chemically on the citron morocco.

The editor, Girolamo Avanzi claims in the preface to have corrected « three thousand errors » from previous printings.

These bindings, made with printed and stencil-colored floral leathers, of Turkish inspiration by their subject, embodying the floral themes characteristic of Iznik ceramics, are of the utmost rarity. These leathers were probably more intended for the realization of objects or wall hangings. But this particular use for bindings seems to respond, in the first third of the seventeenth century, at the initiative of a few collectors in the forefront of which the Dupuy brothers, who could already appreciate the unusual use of these leathers in the library of Jacques-Auguste I de Thou (1553-1617), who owned about thirty volumes with these curious decorated bindings (see Esmerian, I 115 for a similar binding made for de Thou).

Provenance: Comitis de Pace (17^{th} century Italian inscription on the title page and the inside front cover).

The dedication copy bound by Samuel Mearne for King Charles II

63. SPRAT, Thomas. The History of the royal Society of London, for the improving of natural knowledge. *London, printed by T(homas)* R(overoft) for J. Martyn at the Bell without Temple-bar, and, 1667. 4to (235 x 178 mm). Contemporary polished red morocco, presumably by Samuel Mearne, large central compartment paneled by triple gilt fillets, Charles II's addorsed cipher "CC" crowned and wreathed at each outer corner of the panel, double fillet borders, the spine in seven compartments lettered in the second with the others repeating Charles's cipher, the board edges gilt with a floriated roll, plain endpapers, edges gilt. \$ 38,000

Wing S5032; ESTC R16577.

FIRST EDITION. EXCEPTIONAL DEDICATION COPY BOUND BY SAMUEL MEARNE FOR KING CHARLES II.



The Royal Society was founded in 1660 by a group of natural philosophers who had met originally in the mid-1640s to discuss the ideas of Francis Bacon. Francis Bacon is regarded as the pioneer of scientific method, and his emphasis on experiment and investigation was the foundation of the Royal Society's principles. They decided to found a 'Colledge for the Promoting of *Physico-Mathematicall* Experimentall Learning' and in 1661 received the royal patronage of Charles II. A Royal Charter followed in 1662. In 1663 the Royal Society began considering the publication of a history of the society in order to broadcast their intentions to a wider audience. Thomas Sprat, a protégé of Royal Society Fellow John Wilkins, was chosen to write the work.

Charles II (1630-85) granted the Society a royal charter in 1662; ever since then the reigning monarch has been the patron. The Society had varied interests, from the nature of gravity to investigating whether a spider could be captured within a circle of ground unicorn's horns. Uppermost in their concerns, however, was that knowledge be gained from observation and experiment, rather than from preconceived theories. The Royal Society has been described as laying the foundation of the modern scientific world.

Imprimatur leaf A1 with engraved arms of the Royal Society on the verso. Illustrated with a magnificent frontispiece designed by John Evelyn and etched by Wenceslas Hollar, showing a bust of Charles II flanked by Francis Bacon on the right, and on the left by mathematician William, 2nd Viscount Brouncker, the first President of the Society and two engraved folding plates facing pages 173 and 233.

Woodcut initials, letterpress tables, errata leaf at the end (314); a few tiny rust-holes sometimes costing bits of a few letters, and very light, occasional browning.

Provenance : Charles II, King of Great Britain - R. Graham (engraved armorial bookplate lettered with his cursive cipher RG) - Charles Chauncey, M.D. (engraved armorial bookplate) - Howard C. Levis (engraved armorial bookplate; sold to:) - The Rosenbach Company, Booksellers (1929, its stock-number 140/28 on the upper pastedown and again in the gutter of page 23; the Rosenbach Pepys-Evelyn catalogue Free Library, 1933, [Arno no. 59], p. 2) - Raymond and Elizabeth Hartz (sale, Sotheby's New York, 12 December 1991, lot 150) - Robert Pirie.

With 118 original drawings by Pietro Antonio Novelli

64. TASSO, Torquato. La Gerusalemme liberata. *Paris, Didot l'aîné, 1784.* 2 volumes, 4to (316 x 231mm). With the half-titles and list of subscribers. Titles with wood-engraved printer's device, engraved frontispiece by St Aubin and 40 engraved plates by Tilliard, Dambrun, Delignon and others, all after Charles-Nicolas Cochin; extra-illustrated with 118 drawings (most c. 105 x 150mm) signed by Pietro Antonio Novelli, including two larger frontispiece drawings (c.235 x 170mm) one of these a portrait of Tasso after Agostino Carracci, all pen-and-ink and ink wash in sepia and black ink on laid paper, mounted on wove paper within green wash borders; and four manuscripts detailed below. (Light marginal spotting, small expert repair in the margin of leaf 34.3.) Blue straight-grained morocco by H. Walther with his label, spines gilt in compartments with raised bands and titled directly in gilt, turn-ins with gilt rules, marbled salmon-pink glazed endpapers, edges gilt (minor wear at the joints and corners, small loss in the inside margin of one endpaper); housed in custom blue morocco backed clamshell cases. \$300,000

Cohen-De Ricci 976-7; De Ricci, British Signed Bindings in the M.L. Schiff Collection IV, 18 (reproducing this binding); Ray, French 11; biographical note on J. Paul Getty Museum website; see Gamba 948 and Graesse VI, 33 for the 1760-61 Groppo edition.

A UNIQUE AND SUPERLATIVE COPY, EXTRA-ILLUSTRATED WITH 118 ORIGINAL DRAWINGS BY PIETRO ANTONIO NOVELLI, ILLUSTRATING THE WORK, AND ASSOCIATED AUTOGRAPH LETTERS AND DOCUMENTS.

The drawings are bound in the 2 volumes as follows:

- Tasso's Portrait (incipit vol. I)
- Allegorical frontispiece (incipit vol. II)
- Vignette for the title page (*incipit* vol. I)
- Tailpiece for the Tasso's life (explicit vol. I)
- 95 published textual illustrations (passim vols. I&II)

- 19 unpublished textual illustrations (*passim* vols. Iⅈ *written with a pencil at the bottom left corner*, vol. I: nos. 3, 9, 12, 17, 26, 31, 40, 47, 50, vol. II: nos. 57, 64, 66, 74, 78b, 82, 85, 97, 103, 106)



The present copy brings together the highest illustrative interpretations - one by Novelli and one by Cochin - of Tasso's great work, one of the most influential of Western literature, and its renowned typographic treatment by Didot, in a copy celebrated for its fine binding by Walther and with distinguished provenance.

Novelli created his series of drawings for Antonio Groppo's Venice 1760-61 edition of Tasso. Pietro Antonio Novelli (1729-1804), the Venetian draftsman and painter influenced by Guardi and Tiepolo, demonstrated from an early age a great facility for drawing and a vivid imagination. In addition to a deep personal interest in literary culture Novelli produced altar pieces and frescoes throughout northern Italy, and his patrons included Catherine the Great of Russia. The author Giuseppe Avelloni



remarked: 'The drawings and painted works by Novelli showed not just a profound knowledge, but also a supreme degree of fantasy' (Getty). Novelli's extensive suite of drawings is closely linked to its literary source yet imbued with originality; it is among the most interesting interpretations of Tasso's masterpiece. These fine drawings are bound with the first edition of Tasso illustrated by Cochin, in a handsome morocco binding by Walther; this edition of approximately 200 copies only is a 'collector's book on the grand scale, luxurious in format, paper and illustrations' (Ray).

This copy is further enriched by four manuscript insertions, comprising a manuscript in Latin and Italian, a fragment perhaps from a masque ('Quid prodest fuisse coesar? Nihil...'), adapting texts principally from Petrarch and Tasso, 17 lines on one page, folio (the leaf formerly in the O'Callaghan collection, sale 27-28 May 1875, lot 354, where it is described as in Tasso's hand); together with letters signed by Tasso's patron Eleonora d'Este to Charles Emmanuel I, Duke of Savoy, 16 October 1580, and by his father, Bernardo Tasso to the author and scholar Sperone Speroni, Venice, 10 June 1559, referring to Torquato bringing parts of a poem [probably Bernardo's epic L'Amadigi] to Padua, *Le mando per mio figliuolo, il qual viene A la festa del santo, i primi quinterni del Poema, et sette quinterni del fine*', and an autograph manuscript by Bernardo Tasso, a madrigal, 'Sovra la Ill. Segnora violan[ta] Visconta il Passonico suo servitore' (loss to upper right corner, affecting the title and three lines of text).

Provenance: Frances Mary Richardson Currer (1785-1861; 1820 cat., p.80; 1833 cat., p.376;) Frances Mary Richardson Currer was one of the greatest bibliophiles, ranking alongside Earl Spencer and the Duke of Devonshire. Her library at Eshton Hall was celebrated for it rarities, especially in early printing, Bibles, and illustrated books, of which the present Tasso is a superb example. It was after her that Charlotte Bronte devised her pseudonym, Currer Bell. (by bequest to:) ; Matthew Wilson of Eshton Hall (sale, 2 June 1916, lot 695, to Lambert) ; Mortimer L. Schiff (1877-31; sale Sotheby's, 25 March 1938, lot 548; bookplate) ; Pierre Foullon ; Jacques Couppel du Lude (sold, Alde, 23 November 2009, lot 139).

65. TASSO, Torquato. La Gerusalemme liberata. *Paris, Augustin Delalain, Pierre Durand, Jean Claude Molini, 1771.* 2 volumes, large 4to (287 x 218 mm) engraved portrait (Torquato Tasso), engraved title, engraved dedication leaf, 331 pp., 10 engraved plates for volume I; engraved portrait (Gravelot), engraved title, 340 pp., 10 engraved plates for volume II. Contemporary English binding in long grained green morocco, large gilt border on covers, flat spines richly gilt, gilt turn-ins, gilt edges. \$8,000

Cohen-de Ricci, 974; Ray, 22.

First issue of the fine engravings after $G \mbox{ravelot}.$



Rare copy of the large paper issue, printed in quarto format on Holland paper and bound in 18th century richly gilt green morocco.

This edition is illustrated with 2 portrait frontispieces showing portraits of Tasso and Gravelot, 2 engraved titles by Drouët, an engraved dedication leaf by Le Roy, 20 head- and 13 tailpieces by Le Roy, 9 full page vignettes by Le Roy, and 20 plates, all engraved after Gravelot by Baquoy, Duclos, Henriquez, Leveau, Lingee, Le Roy, Masard, Mesnil, Patas, Ponce, Rousseau and Simonet.

For this luxurious large paper issue Cohen notes: «Très belle édition publiée par G. Conti, avec des illustrations superbes. On en connaît des exemplaires tirés in-4". In this copy the names of

the authors are printed in Italian, preferable to the version with names in French.

"This is a handsome and delightful book, particularly in the rare quarto edition where the illustrations are properly set off by ample margins... The headpieces are portraits of the principal figures in the poem with elaborate allegorical frames. The plates tell the story of Tasso's Christian heroes with fidelity and discrimination, even occasionally catching something of the poem's ambiance of mystery and romance. But it is in the tailpieces that Gravelot triumphs. There are twenty-three of them, since nine ar full-page fleurons which in three instances immediately follow smaller tailpieces" (Ray).

Fine copy (plate illustrating chant 10 printed with light smudging in the white margins) well preserved in its fine contemporary English green morocco binding.

Bonnard's first book illustration

66. TERRASSE, Claude. Petites scènes familières. *Paris, E. Fromont, [1893]*. Large 4to (357 x 278 mm) 2 unn.ll., 61 pp. Loose, as issued, original illustrated wrapper.

\$7,500

Garvey, 25; Monod, 10600; François Chapon, Le peintre et le livre, p. 65.

FIRST EDITION. ONE OF TWO MUSICAL TEACHING MANUALS ILLUSTRATED BY BONNARD PUBLISHED JOINTLY WITH HIS BROTHER-IN-LAW THE MUSICIAN CLAUDE TERRASSE.

It is illustrated with 20 magnificent lithographs (one the cover, and 19 in the text).

DANS etites erralie

"Bonnard's first illustrations; songs by Franc-Nohain set to music by Claude Terrasse, Bonnard's brother-in-law, for whom the artist also illustrated the *Petit solfège* (1893, photomechanical reproductions) and with whom he later collaborated in the *Théâtre des Pantins*" (Garvey).

Bonnard "had learned to marry his line to rigid systems, musical notations or typographical orders. This modulation, so particular to his line, which creates an atmosphere around the slightest sketch; these deformations where the Japanese Nabi still reveals itself; and above all this aptitude for the decorative arrangement of a surface, had been exercised around the songs of Claude Terrasse (*Petites Scènes Familières*, Fromont, 1893)" (note translated after Chapon).

Very nice and well-preserved copy of this rare edition.

67. TITTEL, Hans. Sumo, der japanische Ringkampf. Nach japanischen Quellen. Bando, gedruckt und gebunden in der Lagerdruckerei des Kriegsgefangenenlagers, 1919. 4to (270 x 190 mm) folding wood cut frontispiece printed in colour, 2 unn.ll. (title and 1 blank), 42 pp., 2 unn.ll. (errata and 1 blank), 4 woodcut plates printed in colour. Japanese style binding, stitched, as issued, with flexible boards, printed lettering piece on upper coper (publisher's binding). \$15,000 FIRST AND ONLY EDITION, VERY RARE.

This treatise on sumo was printed and bound in a prison camp in Japan during the First World War. The text was copied from the manuscript and then printed on mimeograph.



During World War I, Japan fought on the side of the Allies and in November 1914 captured the German possession of Qingdao in China, taking about 5,000 prisoners who were transferred and interned on the archipelago at Bando camp (Tokushima prefecture). The author of this treaty, a man named H[ans] Tittel, was one of these German POWs.

The book was printed and bound on the spot. The text is in \bar{o} ban format and printed on rice paper.

The beautiful and interesting illustration includes 33 figures in the text and 5 colour plates including the large folding frontispiece, all woodcut, and depicting famous wrestlers, technical holds and accessories of the rikishi (not sumotori as they are wrongly called in France). Among the famous wrestlers are Onishiki, Tochioyiama, and Otori; the frontispiece, inspired by an old woodcut, shows referees.

We have only been able to trace 3 institutional copies, all three located by Worldcat in Germany (1 in Cologne, 2 in Berlin).

Upper spine partly split, otherwise a very good copy of this rare publication.

Uniformly bound set in first edition

68. TOCQUEVILLE, Alexis de. De la Démocratie en Amérique. *Paris, Charles Gosselin, 1835-1840.* 2 parts in 4 volumes, 8vo (210 x 129 mm) 2 unn.l., XXIV, 367 pp. for volume I; 2 unn.l., 459 pp., 1 large folding and partly coloured lithographed map for volume II; 2 unn.l, V pp., 1 unn.l., 333 pp. for volume III; 2 unn.l., 363 pp. for volume IV. Contemporary green morocco backed boards, spines with raised bands, gilt, marbled edges. \$80,000

PMM, 358 note ("one of the most important texts in political literature"); Goldsmith's, 28902 (part I only); Howes T-278 & T-279; Sabin 96060 & 96061; En français dans le texte, 253.

First edition of both parts. Alexis de Tocqueville's masterpiece was published in two parts (each in 2 volumes), respectively in 1835 and 1840.



While part one was printed in a very exclusive print run of only 500 copies on laid paper, part two benefitted from the success of the previous portion and was printed in 1000 copies on wove paper. The book was such an editorial success that, on the publishing of the first edition of part II, the first part was already at its 8th edition.

«Alors qu'ils étaient magistrats à Versailles, son ami Gustave de Beaumont et lui-même se firent confier la mission officielle d'aller le système pénitentiaire des États-Unis (1831-1832). Tocqueville put ainsi observer concrètement la démocratie dans le seul grand pays alors en république. En janvier 1835 il publia De la Démocratie en Amérique (Gosselin, 2 volumes) où il décrivait la société politique américaine et concluait

que la liberté humaine pouvait surmonter les périls présentés par la société nouvelle. En avril 1840, Tocqueville publia la suite de l'ouvrage (2 volumes) consacrée à la «société civile». Si la portée des volumes de 1835 dépassait déjà la seule Amérique, cette fois celle-ci ne faisait guère que fournir des exemples. L'auteur en réalité, avec une audace novatrice, construisait un «idéal-type» de société démocratique au sein de laquelle il s'efforçait d'imaginer l'horizon intellectuel et sensible, et les moeurs du futur homo democraticus» (André Jardin, in: En français dans le texte).

"Alexis de Tocqueville's 'Democracy in America" is unanimously considered to be one of the most famous foreign attempts to comprehend the ideological basis on which American society rests and to coherently explain its political and societal implications" (Sigrid Karin Amos, in: Alexis de Tocqueville and the American National Identity: The Reception of De la Démocratie en Amérique in the United States in the Nineteenth Century, 1995).

"Until Alexis de Tocqueville published his De la Démocratie en Amérique in 1835-1840, democracy was almost invariably taken to be direct democracy practiced in small communities, such as ancient Athens or eighteenth-century Basle, and democracy and representation were seen as opposed forms of government. In the wake of de Tocqueville's book, the concept of democracy became rapidly connected with the concept of representation, and in 1842 - before the abolition of slavery - the United States were praised as the most perfect example of democracy" (Mogens Herman Hansen, in: Ashgate Research, Direct Democracy, Ancient and Modern).

"In the opening pages of Democracy in America (1835), Alexis de Tocqueville explained his awareness of the acute necessity for a novel theory in the society which was emerging in the New World. In the new age, 'the equality of conditions is the fundament fact from which all others seem to be derived and the central point at which all my observations constantly terminated'. Tocqueville would not have suspected how accurate these remarks would still be, on the other side of the planet, two centuries later. Not only do the requirements carried by 'the age of equality' extend to other societies than those spawned by the European or North American industrial revolution, but they can also prove of great analytical importance in the depiction of the logic of family law reform in the Muslim world of the twentieth century. In the Tocquevillian axioms of the age of equality – gradual, universal, and irreversible – can be found the fundamental principle against which developed the codification of family law in countries with a significant population of Muslim citizens; the equality of women and men before the law" (Chibli Mallat, in : Introduction to Middle Eastern Law, p. 355).

A very fine set uniting both parts in first edition, and preserved uniformly bound at the time - such as the present one - are of the utmost rarity. It is complete with the large folding map, lithographed by Bernard in 1834 and coloured in outline. Some occasional foxing, small tear to map at gutter.

69. TOULOUSE-LAUTREC, Henri de. Exposition de la «Dépêche» de Toulouse. Catalogue Illustré de 17 lithographies originales. *Toulouse, la Dépêche, 1894.* 8vo (185 x 137 mm) 18 unn.ll. Original printed wrappers with titles in black to front cover.

\$15,000

Illustrated with 17 original lithographs by Anquetin, Bonnard, Denis, Grasset, Ibels, Lauge, Maufra, Maurin, Hermann-Paul, Rachou, Ranft, Ranson, Roussel, Serusier, Toulouse-Lautrec, Valloton, and Vuillard.

In May 1894 a regional newspaper, La Dépêche de Toulouse, staged an art exhibition in its offices. The project was the brainchild of the paper's new director, Arthur Huc. His objectives seem to have been to show his provincial readership that the Dépêche was open to the new, to support the work of young artists, and, if possible, to develop a taste for contemporary art in the southwest of France, the paper's territory.



Huc selected the exhibitors from young artists, almost all based in Paris, who had made their reputations at the *Salon des Independants* since 1890. Among those invited were a few landscape painters, notably Maxime Maufra and Achille Lauge; members of the Nabis group including Bonnard and Vuillard; Toulouse-Lautrec and friends such as Charles Maurin and Louis Anquetin; and the decorative artist Eugène Grasset. In summary, it was a good spread of recently emerged, innovative artists active in a range of media.

The catalogue produced for the exhibition is presented here. Each artist submitted an original lithograph to accompany the list of their works. Undoubtedly due to the provincial nature of the exhibition, only a relatively small number were produced, thus this catalogue is somewhat of a rarity.

The First Printed Theoretical Work on Spanish Grammar and Punctuation

70. VANEGAS DEL BUSTO, Alejo. Tractado de orthographia y accentos en las tres lenguas principales... Ha escripto el presente tractado en Romance Castellano para que no menos que los latinos se aprovechen del los que no entienden latin. *Toledo, Lazaro Salvago Ginones*, 7 *October 1531*. Small 4to (191 x 140 mm) 46 leaves, title within large woodcut border showing Harpocrates. Collation: a-e⁸ f^c; 19th century 3/4 calf signed A. Menard, spine gilt, top edge gilt. \$25 000

Palau, 351595.

FIRST EDITION, THE FIRST MODERN GRAMMAR COMPOSED IN CASTILLAN SPANISH, VERY RARE.



"Following the footsteps of Nebrija, a number of grammarians published influential ortografias, starting with Alejo Venegas, in 1531, whose Tractado de orthographia y accentos en las tres lenguas (Treaty of Spelling and Accents in the Three Main Languages), compared Spanish to Greek, Latin, and Hebren" (Nadeau & Barlow, The History of Spanish, 2013, p. 164).

«El Tractatado de orthographia de Alejo Venegas (1531) constituye la primero obra teorética sobre la punctuacion escrita en lengua castellana. Distribuye el tractado en reglas, y es en la regla xviii donde trata «De la puntuacion». Comienza con una justificacion muy similar a la que acabamos de citar de Nebrija, con la mirada puestatambien en el latin como modelo de imitacion... Frente a los dos signos que unicamente reconoce el autor des las Introductiones, Venegas reconoce en la lengua latina seis signos de puntuacion, los cuales se raporten las diversas funciones con la misma imprecision, que reconoceremos en el analisis de los texto contemporaneos, sea cual sea el sistema al que se acojan, prioritariamente. Esto seis signos que Venegas propone como los mas procedentes, para la mejora de la escritura castellana son: comma, colon, parenthesis, virgula, e interrogante» (Mediavilla, La Punctuacion en los siglos XVI y XVII, 2002, p.8).

The beautiful title is surrounded by woodcuts: the largest one depicting Harpocrates in the upper quarter, each side shows a quote from classical authors (Ovid and Horace) presented in a scroll type ornament.

USTC locates 10 copies (3 in the United States; Austin, Harrry Ransom Center; Berkeley; New York: Hispanic Society; 1 in Toronto; the other six in Europe: London, British Library; Madrid : Biblioteca Nacional and Real Academia Espanola del la lengua; Oviedo; Paris: Bibliothèque nationale de France; Vienna.

We could trace no copies offered at auction over the past 100 years.

A made-up copy, the size of the sheets varies between 187 and 189 mm, last leaf with traces of removed paste down.

A prestigious copy printed on large paper Bound for Vittoria della Rovere Granduchessa de Toscana the wife of the dedicatee

71. VASARI, Giorgio. Le Vite de' piu Eccellenti Pittori, Scultori et Architetti. *Bologna, Heredi di Evangelista Dozza, 1647.* 3 volumes 4to (249 x 172mm). Contemporary Italian red morocco, covers with a very elaborately and richly gilt décor « aux petits fers », spine richly gilt, painted coat-of-arms of Vittoria della Rovere, Granduchessa of Toscana in the center, gilt edges. \$225,000

Schlosser, 289 ; Davide Ruggerini, article Manolessi dans DBI, 69 2007. Edward L. Goldberg. After Vasari: History, Art, and Patronage in late Medici Florence. Princeton, 1988Cicognara, 2391 ; PMM 88 (1568 edition) ; W.M. Ivins, « Vasari's Lives » in New York Metropolitan Museum of Art Bulletin, 25 (1930), 15-20 ; Patricia Rubin, Giorgio Vasari : Art and History (1995).

MAGNIFICENT COPY BOUND FOR VITTORIA DELLA ROVERE, WIFE OF THE DEDICATEE, FERDINANDO DE' MEDICI, THE GRANDUCA DI TOSCANA, OF THE FIRST CRITICAL EDITION OF VASARI'S *LIVES*, BOUND IN A SUPERB RICHLY DECORATED BINDING WITH THE PAINTED ARMS OF THE DEDICATEE.

ANDREA MANTEGNA.



VITA DI ANDREA MANTEGNA PITTOR MANTOANO.



VANTO possa il premio nella virtù, colui, che opera virtuofamente, & è in qualche parte premiato, lo sà, percioche Andreasnon fente ne difagio ne incommodo, ne tatica quando n'a-faltato da spetta honore, e premio. E che è più ne diuiene ogni gior-vilissimo na no più chiata, e più illustre esta virtu. Bene è vero, che non fermento à fempre si troua chi la conosca, e la pregi, e la rimuneri, co-grado di Ga me sù quella riconosciuta d'Andrea Mantegna, il quale naclo sua

que d'humiliffima ftirpe nel contado di Mantoa: & ancora, che da fanciullo ne pafceffe gli armenti, fu tanto inalzato dalla forte, e dalla virtù, che merite Adieuo nelle deffer Caualier honorato, come al fuo luogo fi dira. Queffi, eficado già la pittura... grandicello fii condotto nella Città, douc attefe alla pittura fotto Iacopo as Iscopo Squarcione pittore Padoano, il quale, fecondo, che ferine in vna fua epittola squarciones latina. The very important augmented and illustrated edition of this landmark of art historical critisism and biography with the copious notes by Carlo Manolessi.

The first edition of what is regarded as the first art history book, *The Lives of the Artists* by Giorgio Vasari, or more accurately, *Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri* was published in 1550 in Florence.



An understanding of Vasari's *The Lives of the Artists*, Paul Barolsky argues, 'yields insight into the aesthetics of Italian Renaissance paintings: Vasari's vocabulary, rightly understood, teaches us how to look at Italian painting.' The book is famous for being an early source of information about Leonardo da Vinci's Mona Lisa. Vasari writes a description of the portrait's features and provenance in detail, a description which is still intensely discussed by art historians. A short extract from the page illustrated above reads: 'La bocca, con quella sua sfenditura, con le sue fini unite dal rosso della bocca, con l'incarnatione del viso, che non colori, ma carne pareva veramente' (The mouth, with its cleft, with its ends united by the red of the lips to the embodiment of the face, are not colours but real flesh). Barolsky writes 'by cataloguing the beauty of her face, detail by detail... he appropriately uses the language of the Tuscan poets to bring out her divine grace and loveliness...Vasari's great description...contributes to her enduring fame as a great figure.'

Under Manolessi's careful editorship, this Bologna edition of the *Vite* signalled the shift of Vasari's work from a hagiography of secular saints into the nascent world of 17th century antiquarianism, connoisseurship and artistic pilgrimages to view the works of the Masters.

This edition reprints the text and woodcut portraits of the first illustrated edition, published by Giunta in 1568, but adds some half dozen portraits in the Giunta style and several hundred marginal comments not present in the 1568 edition.

The detailed indices show the work's transformation into a reference tool and potential

guidebook by listing : 1- portraits ; 2- portraits in the collection of Cosimo de Medici ; 3- curiosities in the sala of the Pitti Palace ; 4- an extended geographical atlas of the principal towns of Italy, listing structures where important paintings are to be seen in shorthand annotations of "highlights"; 5- a biographical dictionary of artists, indicating cross references to important passages of the *Vite* other than their own etc...

Le Vite "became a model for subsequent writings on the history of art... For its period it has remained the chief authority" PMM.

The liminary text entitled "*Sopra l'ara dell Eternita*" is signed by the 17th century Vasari, Giovanni Pietro Bellori. The beautiful engraved frontispice by Cornelis Bloemaert was realised after a famous drawing by Giovanni Angelo Canini (1617-1666) described in N. Turner, « Drawings by Giovanni Angelo Canini », *Master Drawings*, 1978, XVI, p. 392, fig. 7.

Vittoria della Rovere, Grand Duchess of Tuscany (1622-1694) was the wife of Ferdinando II de'Medici. She was the daughter of Federigo-Ubaldo della Rovere (1604–1648) and Claudia de' Medici. She is best known as the last heir of the art collection assembled by her family in Urbino and as the person who, through marriage, passed them on to the Grand Duchy of Tuscany. Always interested in worldly and cultural affairs, she spoke Spanish and French, knew Latin and sponsored a variety of literati, becoming patroness in 1654 of a literary academy in Siena called *Le Assicurate*, devoted exclusively to women.

As a patron she commissioned various decorations: for example, Baldassare Franceschini worked on a series of commissions for her, including painting the ceiling of the Sala delle Allegorie in the Palazzo Pitti, Florence.

Between 1681 and 1683 she commissioned the decoration of certain rooms in the villa at Poggio Imperiale near Florence, including the ground-floor salone, which was frescoed by the Roman artist Francesco Coralli. Vittoria was also protectress of the *Conservatorio della Quiete*, near Florence, and sponsored the building of the church, begun in 1686 under Pierfrancesco Silvani.

Many portraits of her have survived. Among the most famous likenesses are those by Francesco Furini, Carlo Dolci and Giusto Suttermans, who portrayed her several times from childhood onwards. There are also portrait sculptures by Giovanni Battista Foggini and one in pietre dure created posthumously by Giuseppe Antonio Torricelli, who also portrayed the Grand Duchess, in her later years, on a cameo.

Provenance : Vittoria della Rovere, Grand Duchess of Tuscany (1622-1694) ; Tommaso Caravelli : Francesco Ignazio Merlini Calderini (autograph signature on every volume) ; Acquired in 1938 from Rappaport in Rome by M. Burrus.

The first collection of transatlantic discoveries in French The most important vehicle for the dissemination throughout Renaissance Europe of the news of the great discoveries, East and West

72. [VESPUCCI & FRACANZANO DA MONTALBODDO, Antonio]. Sensuyt le Nouveau monde & navigations : Faictes par Emeric de Vespuce Florentn. [Transl. Mathurin de Redouer]. *Paris, A l'Ecu de France [Jean Trepperel's widow, ca. 1515-1523].* Small 4to (177 x 120 mm) 4 unn.ll., XC (ie 88) num.ll. Collation : A⁴ a-d⁴ e⁸ f-l⁴ m⁸ n-s⁴ t⁸. 18th century mottled calf, spine gilt. \$250,000

Harrisse 83; Alden 515/8; Brunet V, 1159; Atkinson, 10; PMM 42 (Italian edition); cf Borba de Moraes, p. 582-583; Bechtel (Gothiques), V-89. Kemp, W., Les editions du Nouveau Monde... (1517- v. 1534).... Bulletin du bibliophile, no. 2, Paris, 1994.

Exceedingly rare early edition of the first printed collection of voyages and travels of the Age of Discovery in the French language.

For a long time attributed to Amerigo Vespucci, it is, in fact, a translation and adaptation of Fracanzano Montalbodo's *Paesi Novamenti Retrovati*, Vicenza, 1507, "*the most important vehicle for the dissemination throughout Renaissance Europe of the news of the great discoveries, east and west*" (*Printing and the Mind of Man*). For its historically epoch-making contents, which includes the earliest printed description of the voyage of Vasco da Gama, as well as for the literary form it created, the generally sober Penrose has called the work "*one of the most influential books ever published*" (Travel & Discovery, p. 277). From Montalboddo derive the classic 16th century travel anthologies whose realm of interest was neither simply east nor west but global: Grynaeus, Ramusio, Eden, Hakluyt, Purchas, etc. Translated from Italian into Latin, German, Dutch and French, the work had an enormous diffusion throughout continental Europe during the first quarter of the 16th century. All early editions are rare; the French (along with the Dutch) the rarest of all others.

One of the most important travel books relating to the trans-oceanic discoveries ever published, the contents of *Sensuyt le Nouveau Monde* are a veritable feast of early voyage accounts – Columbus' three voyages, Cabral, Pinzon and Vespucci's voyages to Brazil, etc. Moreover, it constitutes the earliest acquirable accounts of Columbus' second and third voyages and, in absolute terms, the earliest in the French language.

Owing to their unqualified first appearance in the present work, the importance of the two letters by the Italian merchant Girolamo Seringi on the voyage of Vasco da Gama to India should also be emphasized:

"Columbus, Magellan, and Vasco da Gama accomplished the three greatest feats of navigation history.

Vasco da Gama's was an even more remarkable performance than that of Columbus, who covered 2600 miles in 5 weeks from Gomera to the Bahamas compared with the 3800 miles in 3 months travelled by Vasco da Gama from the Cape Verdes, crossing almost completely the South Atlantic. Leaving Lisbon on 8 July 1497, he sailed via St. Helena (8 August) to the Cape of Good Hope, up the East African coast to the Bay of Lourenco, Marques, Mozambique, Mombasa to Calcutta, where he arrived on 20 May, 1498. He returned to Lisbon in September, 1499... This voyage in the eastern hemisphere is comparable in importance to Columbus' in the western. Like the discovery of America, this great navigational achievement helped to shift the center of power away from the Mediterranean to the countries with Atlantic seaboards. (PMM 42).

Prior to the appearance of this collection of voyage accounts, discoveries were typically communicated in short, ephemeral, printed public letters of a handful of leaves in length, the most famous example of which is certainly the Columbus letter or the comparable publications attributed to Vespucci. The present work thus represents a dramatic change on two counts: while still retaining a level of newsworthiness for a growing reading public in the vernacular, the present work 1) puts the various discoveries in an historical and geographical context and 2) because of its format reached a much larger circle of readers.

The present text appeared under two slightly different titles in several editions during the first quarter of the 16th century, all very rare. The Trepperel publishers, responsible for the present edition, are credited with producing three editions, none of them dated. The only dated edition of the text appeared under a slightly different title, *Le nouveau monde*, published by Galliot du Pre in 1517. Bibliographers are not of one mind about priority, which has shifted between the undated Trepperel editions and the Galliot edition. Kemp gives priority to the dated Galliot edition which is not 1516 as printed in the privilege but, in fact, 1517 because of the new calendar; he dates the present edition c. 1523, suggesting a *hypothetical* Trepperel edition of c.1518 preceding it. The authoritative John Carter Brown Catalogue Alden/Landis writes in its entry for the 1516 (ie. 1517) edition: 1st published in Paris 1515 (516/9) referring to the Trepperel edition. We have located two US copies of a Trepperel edition in the US (NYPL, Princeton).

Some contemporary marginal annotations on 4 pages; some minor spotting, one leaf gently cleaned but generally a very good copy of this incredibly rare book. No copy has been offered on the market for more than 50 years.



Ensuytle Rouueaumondezna uigations: Fai-

ttes par Emeric de bespuce flozentin/ Des paps silles nouuellemét trouuez/au pauät a no? incogneuz Tant en lethiope q arrabie/ca lichut/et autres pluseurs regions estrages Translate de ytalié en langue francoyse/ par mathurin du redouer licétie es joir rir.



The establishment and progress of missions in Mexico by the first bishop of Mexico

73. ZUMARRAGA, Juan de. Botschafft des Grossmachtigsten Konigs David auss dem grossen un hohen Morenland den man gmeinlich nennet Priester Johan an Babst Clemens den Sibenden... Zu lezt Ein Sendbrieff des Bischoffs der grossen stadt Temixtitan in der Newen erfundeen welt... *n.p.n.d. (Leipsig or Dresden), 1533.* 4to (197 x 144 mm) 20 un. leaves (final blank). 19th century green morocco, spine gilt, gilt edges (*bound by F. Bedford for H. Stevens*). \$35,000

Harrisse, 177; Sabin, 106399; J.C.B., I, p.107.

Very rare first German edition of this highly important Americana.



The book is divided in two parts. The first part contains the description of Ethiopia, the relation of Prester John and the letters to the King of Portugal. The second part is of high American importance for it contains Zumarraga's letter to the general chapter of the Franciscans at Toulouse, written in 1532, describing the establishment and progress of missions in Mexico for the teaching and conversions of the Indians. This text was first published in Latin in Cortes' *De Insulis nuper Inventis*, 1532.

Juan de Zumárraga was born in Tavira de Durango, Vizcaya in 1468. Entering the Franciscan order as a young man. On December 20th, 1527, Zumárraga was recommended by Charles V for the post

of first bishop of Mexico. Without having been consecrated and with only the title of bishop-elect and Protector of the Indians, he left Spain with the first civil officials, the *audiencia* (a court with executive functions) towards the end of August 1528, and reached Mexico on December 6th.

Soon after his arrival in Mexico in 1528, he clashed with the *audiencia*, which Charles V had appointed to govern Mexico in place of Hernan Cortés. The judges proved to be greedy and corrupt men whose main concern was to enrich themselves at the expense of the Indians and the Cortés faction. Since Zumárraga combined with his episcopal office that of protector of the Indians, he attempted to put an end to the abuses committed against the natives by the *audiencia*, but in vain.

The quarrel between Zumárraga and the judges reached such a pitch that he excommunicated the offenders and placed Mexico City under interdict. Summoned to Spain in 1532 to justify his action, he did so with entire success. The first *audiencia*, meanwhile, had been removed and replaced with able and conscientious judges with whom Zumárraga maintained excellent relations.

umbgefen/ vil vo und geplaget vil befräget / fo bat bech windpreferst volt volt no hard tershopte vol herbinger / jo bast bech berjörling vormen öven Handsmennen i meldes min berjörno tast Nemijdi Reich Jampe ter Chulliticken Schle gion ben medlimsterilisenfluture bat/ bas Therlands under berades melgen noteer spese gestere notes vor Reichten Date die netwensteren werdielse Handbellung vergleichnehe und hardesmensteren werdielse Handbellung vergleichnehe dem auch bei berydagfie Øsettes gespererinn bei "manglinze Handes" Berahan (die verste erstellich) bertrenet. Berah (erstehen verst prefer in terst erstellich) Zamme bie Eer ont paroff/wal ber it sund von bintern ber Jubier bis (Errent) peoply (watcher algorithm for on First error for bis may be year allow or work erroritory (i) do supporter 7 bis remain against bis one watcher and bis one provide a for all many structures (algorithm) and the support bis of the effects of the support of the support of the for off the effects of the support of the support of the endodright, Continuing and there (from 6 as non-ficient) for execution with the bis of the support of the forecast of the execution with the bis of the support of the forecast of the execution with the bis of the support of the forecast of the execution with the bis of the support of the forecast of the execution with the bis of the support of the missegregite: "Concombined and specific devices was not if Sectors in the fee room support holdsom blocks blocks." Given a diff per Fleetna years beteen too grang any algoration vol-uniert taken grande garandealer fie potentiale anti-out base ben. Zhe OSagarahisen yar Elean adjusten fie melfare, dol verde benaran fie weinen. Withdom: Construct form withdow converse Eleans garabet, felen abar gehome, beg field hem beneves. Ein Genbbrieff des hodverirdigen herm und sattrens bes Bothoffs bei profien flat Cemitrian / in bé groffen land ber Viener melte / is burdt bie bangelen Zurs. 211a. erfunden (fl/ an bie volere parfofier Ordens in gener employ converse therm gradely lotent abor gettions deer first tensherms. With weights have beer fielder (G. Straneifich har den ans-bet same bannelen) fifte tie harber salerner er nort ten () tiels fabr wardflatten gedannet (mit einen highalten / mit eine fieldeff bann) um einen Medicateit (vin mit einer autochtigtigt Gaptilen. Dieb feinde ble lieben Finder fare bennenig / emmo nem Capittel ju Colojain Standfrich vorfamier, 1532. Capitin. Dass fram bei labien Tänker fart besautig vennt-ben Båben gelsofon van bleden fan de sob bit efferens fan heiden gelsofon van bleden ist ande sob bit efferens fan heiden ven båben van förer ein gutes framerikanse. Om ter kon båben van förer ein gutes framerikanse. Datar kon Därben på beter gelsofonen fan de Barbare wich der das effektigen fan de fan bereiten bestämt make som Bechs lamster i inn fan an beforen fan de son konster inn before som beforen at beforen fan de son fan en before fan er beforen at beforen fan de son fan en before fan er beforen at beforen fan de son fan en before fan er beforen at beforen fan de son de son fan er before fan er beforen at bef Fante pa ber KDe/mut greifen berährt medie bei Albeite köhen glaufenen volg vennersich frånt. Diren bei fante Zu-frein hat ans ösigkenen feche geferte und Genliche reviller behin gefächt ventb bench fechel gesporter (). Das man földe Entwennen hana för gress bas blei földigen unviller, ans gilf ben Zbrijkbefär unvelsmist mediem halten unvelser, ans gilf fört Erliepblaint einres jäcknigen mantbola. Varb olis mend gen en state state eine state interfahren atten state en state fört Erliepblaint einres jäcknigen mantbola. Varb olis mend gen etter state state state einer state state einer Romer (). ng teangene televen, een erenen be opfjere letaart vergen ben ben Begörtenn gerteffere (de opfjere letaart bie môleb Lichen bernen/micht ben traffeln (dester offset ben bieleffel web altmedseigen/ verseliebe opfjer ben lobe/ burch Chaille liche leer und gute enempel unferet benberr. Gott fay allein 使前

Zumárraga made important contributions to the education of Indian youth and to Mexican culture in general. With the aid of Viceroy Antonio de Mendoza he established the famous Colegio de Santa Cruz de Tlatelolco in 1536 to train the sons of Indian chiefs. Before this school began to decline in the second half of the 16th century, it had produced a generation of Indian scholars who assisted Spanish friars in the writing of important works on the history, religion, and customs of the ancient Mexicans. Zumárraga also built hospitals for both races, introduced the printing press to Mexico in 1539, and wrote and published books for the religious instruction of the Indians. Zumárraga was appointed the first archbishop of Mexico in 1547. He died on June 3, 1548, in Mexico City. Strongly influenced by the Christian humanism of Erasmus and Thomas More, Zumárraga drew heavily on Erasmus's books for the preparation of his own writings.

A very fine copy bound by Bedford for the great Americana bookseller Henry Stevens.



[**37. LONGUS.** Les Pastorales de Longus ou Daphnis et Chloe.Lithographies originales de P. Bonnard. *Paris, imprimerie nationale for Ambroise Vollard, 1902.*]

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