

مكتبة كلافريل



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Cover - 2. **AL-HASAN IBN MUHAMMAD AL-WAZZAN AL-FASI OR AFRICANUS, Johannes.** Description de l'Afrique. *Lyon, Jean Temporal, (4 January and 20 June) 1556.*

معرض أبوظبي الدولي للكتاب

Abu Dhabi International Book Fair

National Exhibition Centre

23- 29 May 2022

Hall 9 - Stand F42

OCTAVII
HORATIANI
rerum Medicarum LIB. Quatuor.

- I. Logicus, De curationibus omnium ferme morborum corporis humani, ad Euporistum. 1
II. De Acutis & Chronicis passionibus, ad eundem. 31
III. Gynecia, De Mulierum accidentibus, & curis eorundem, ad Victoriam. 72
III. De Physica scientia, Experimentorum liber, ad Eusebium filium. *La vignon* 90

¶ Per Heremānum Comitem a Neüenar, integro candori nuper restitutus Autor.

ALBU
CASIS CHIRUR
GICORVM omniū Prismaticarum, LIB. tres.

- I. De Cauterio cum igne, & medicinis acutis per singula corporis humani membra. Cum Instrumetorum delimitatione. 119
II. De Sectione & Perforatione, Phlebotomia, & Ventosis. De Vulneribus, & extractione sagittarū, & ceteris similibus. Cum formis Instrumetorū. 149
III. De restauratione & curatione dislocationis membrorum. Cum typis item Instrumetorum. 177

✦ Cum gratia & Priuilegio Cæs. Maiestatis ad Quinquennium.

¶ ARGENT. apud Ioannem Schottum M. D. XXXII.

Important sammelband combining two highly important medical texts on Arabic Medicine

1. [ALBUCASIS (Abu Al-Qasim Al-Zahrawi أبو القاسم بن خلف بن العباس الزهراوي) & PRISCIANUS, Theodorus]. PRISCIANUS, Theodorus. Octavii Horatiani rerum medicarum libri quatuor. I. Logicus... II. De acutis & chronicis passionibus... III. Gynecia, de mulierum accidentibus... IV. De physica scientia... ALBUCASIS libri tres [chirurgiae]... I. De cauterio... II. De Sectione & Perforatione... Cum formis intrumentorum... III. De restauratione & curatione dislocationis membrorum. *Strassburg, Jean Schott, 1532*. Small folio (294 x 197 mm); 4 unnl., 319 pp. Title within engraved woodcut border. Two works bound in one volume. 17th century speckled calf, spine gilt with raised bands lettering on spine, title "Chirur. Princip.", speckled edges.

AED 200,000

Adams P-2119; Choulant 217; Durling, 3764 ("The Latin version of Abulcasis is that of Gerardus Cremonensis"); Wellcome, 5255; Parkinson, Manchester, 1965; see Garrison-Morton 3666,82.

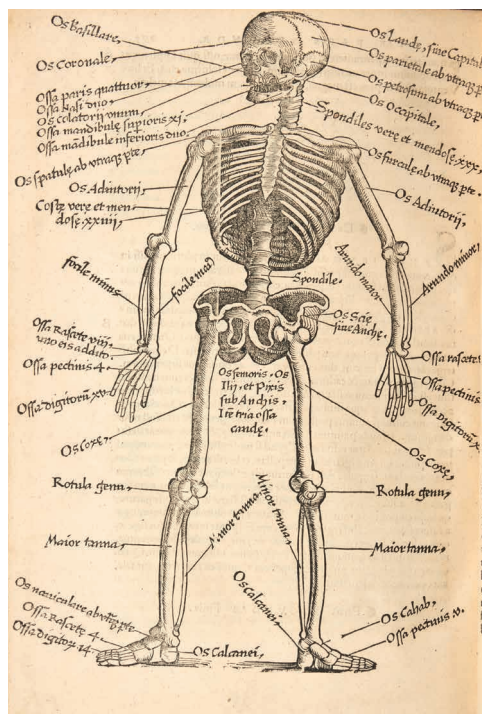
FIRST EDITION OF THIS COLLECTION OF HIGHLY IMPORTANT MEDICAL TEXTS OF ARABIC SURGERY.

THIS WORK IS THE ONLY SURVIVING WORK FROM THE ARAB WORLD DEVOTED EXCLUSIVELY TO SURGERY AND SURGICAL INSTRUMENTS FROM THE *Kitab al-Tasrif*, THE FOUNDATIONAL ARABIC MEDICAL TREATISE BY 10TH CENTURY ANDALUSIAN PHYSICIAN ABU'L-QASIM AL-ZAHRAWI (CIRCA 936-1013), 'THE GREATEST SURGEON OF THE MEDIEVAL AGES', AND KNOWN IN THE LATIN WEST AS ABULCASIS.

The *Kitab al-Tasrif* is divided into thirty chapters. The present work is the 30th and most popular chapter, that can without doubt be regarded as the principal work of Abulcasis, which established his authority.

Abū l-Qāsim Ḥalaf az-Zahrāwī (circa 936-1013) was the greatest authority on surgery in the Latin Middle Ages and, via quotations in the work of Guy de Chauliac (d. 1368), also in the early Renaissance, until humanist surgery eclipsed his influence. We do not know much more about az-Zahrāwī other than that he was a practicing physician in Cordoba at the time of the Caliph 'Abd ar-Raḥmān III, who reigned 912-961. The Latin image of Albucasis as an author on surgery and pharmacology rests on the fact that only two of the thirty books of his medical summa, apparently his sole work, were translated into Latin in the Middle Ages. The original title of this work is *Kitāb at-Taṣrif li-man 'aḡiḏu 'an at-ta'lif* ("The distribution to those who are incapable of collecting it"). Book 30 on surgery was translated in the twelfth century by Gerard of Cremona. Albucasis' work is at the basis of surgical treatises of earlier medieval authors. His contributions to ophthalmology, and dentistry and stomatology are remarkable (Cambra, 2003, 11). It was a major contribution to the development of surgery in Western Christian nations (Leclerc, 1861, p. vvii).

Translated into Latin and illustrated from the 12th century onwards, Abulcasis' texts were the main medical source in Europe and served as a reference for physicians and surgeons for several centuries. The famous physician described and performed many surgical procedures such as trepanning, amputation, lithotomy, cauterisation, and general anaesthesia.



“Of great importance for the development of practical dentistry. Chapter 28 [p. 172 ff.] discusses excision of epulis. Chapter 29 deals with calculus. Abulcasis understood that calculus on the teeth is a major cause of periodontal disease and gave explicit instructions for scaling the teeth, describing the instruments which he invented for this purpose. Chapter 30 covers tooth extraction, and chapter 33 contains one of the earliest discussions of tooth prostheses” (Garrison Morton, *Cyrurgia*, published with Guy de Chauliac’s *Chirurgia parva*, Venise 1500/01).

“The surgical section of Abulcasis’s *Altasrif*, the first rational, complete and illustrated treatise on surgery and surgical instruments. During the Middle Ages it was the leading textbook on surgery until superseded by Saliceto” (Garrison Morton).

This edition published by Johannes Schott is richly illustrated with 174 woodcuts, including 8 full-page, by Hans Waechtlin some having previously been used to illustrate the 1517 edition of *Feldtbuch der Wundartzney* by Hans von Gersdorff. Al-Zahrawi’s text is preceded by a companion work, *Rerum medicarum libri quatuor*, which is the Latin translation by Byzantine physician Theodorus Priscianus (fl. 4th century CE) of his own compendium of medical remedies, the *Euporista*, originally written in Greek, it is attributed here to ‘Octavianus Horatianus’.

The work of Priscianus and Abulcasis are bound here with an early Venetian edition of a classic work by Guy de Chauliac, also including surgical treatises by Bruno da Longoburgo, Theodoric, the Bishop of Cervia, Roland of Palma, Lanfranchi of Milan, Roger of Palermo, and Leonardo Bertapaglia. These comprise most of the great works of medieval surgery. There is abundant evidence that Chauliac’s latin text drew directly on the Abulcasis Latin, as he quotes the famous arabic physician more than 200 times in his work.

Small marginal waterstain, brown stains to pp. 208/209.

[Bound after:]

CHAULIAC, Guy de. *Cyrurgia Guidonis de cauliaco, et Chirurgia Bruni, Theodorici Rogerii, Rolandi, Bertapalie, Lanfranci.* Venice, Bernardinus Venetis de Vitalibus, 1519. 267 pp., title in red and black (formerly reinserted), numerous woodcut initials throughout.

Durling, 2233 ; Waller, 3819 ; Wellcome, 3019.

IMPORTANT 16th CENTURY EDITION OF THE SO-CALLED *GREAT SURGERY* OF GUY DE CHAULIAC (CA. 1300-1368). A FRENCH SURGEON NAMED AFTER HIS BIRTHPLACE IN THE COMMUNE OF CHAULAC IN LOZÈRE, GUY DE CHAULIAC IS CONSIDERED TODAY AS THE FATHER OF MEDICAL SURGERY.

HE WAS GREATLY INFLUENCED BY THE WORKS OF GALEN, AND HIS WORK, WRITTEN IN 1363, SHOWS A STRONG INFLUENCE BY ARAB SCIENTISTS, NOTABLY AVICENNA AND ABULCASIS. CHAULIAC QUOTES ABULCASIS MORE THAN 200 TIMES IN THIS WORK.

Guy de Chauliac (1300-1368) was clearly the most influential European surgeon of the 14th and 15th centuries. He was so highly respected that he became physician to three popes at Avignon (Clement VI, Innocent VI, and Urban V) and leading surgeon and educator at the school of Montpellier. Guy was educated in Toulouse, Paris, Montpellier, and Bologna. He was an early proponent of anatomic dissection of a human cadaver. He stated, “In these two ways we must teach anatomy on the bodies of men, apes, swine, and other animals, and not from pictures, as did Henri de Mondeville who had thirteen pictures for demonstration of anatomy.” His writings were popular and continued to exert an influence on surgery until well into the 17th century. His principal didactic surgical text, scribed in 1363, was titled the *Collectorium Chirurgie*. There are 34 known manuscripts of this work; the first printed edition appeared in 1478, and more than seventy editions have been published since.

“Guy de Chauliac was the most eminent surgeon of his time ; his authority remained for some 200 years. He distinguished the various kinds of hernia from varicocele, hydrocele, and sarcocele, and described an operation for the radical cure of hernia. The book, which was originally written about 1363, includes Guy’s views on fractures, and gives an excellent summary of the dentistry of that period. It is the greatest surgical text of the time” (Garrison Morton).

Provenance : signature of an 18th century physian on the title : Lemonnier bac. med. pour 1739, most likely Louis-Guillaume Le Monnier who worked in physics, geology, medicine, and botany. In 1739 he accompanied the expedition of César-François Cassini de Thury and Nicolas Louis de Lacaille to extend the Meridian of Paris and documented

manches larges, à la mode des magnifiques de Venise, qui sont collo-
quez aux plus grans honneurs, & offices. Finablement les personnes plus

Les femmes
de couleur de
peau



infimes & de moindre reputation, vsent d'aucuns gros draps de laine
blanche du pays, avec leur barnusse de la mesme étoffe. Les femmes
vont assez bien en ordre; mais en temps d'esté portent seulement vne
chemise, & se ceignent les tamples avec certains rubans, plus tôt de
laide façon qu'autrement. En yuer elles se vétent de certaines gonnelles
à manches larges, & cousues par le deuant à la mode des hommes. Mais
quand elles viennent à sortir dehors, elles se mettent des marines sillon-
gues

mines and the geology and botany along the route. In the same year, he also began working at the hospital of Saint Germain en Laye as a physician. In his later career, he became in 1770 "Premier médecin ordinaire" and in 1788 "Premier médecin du Roi". Another 18th century signature shaved at head, unidentified engraved book plate (roaring lion headed by the sun).

A fine copy, some expert restorations to the binding.

ي طانغلا نازولا دمحم ن با ن سح

In contemporary colouring

2. AL-HASAN IBN MUHAMMAD AL-WAZZAN AL-FASI (C. 1494-C. 1554) OR AFRICANUS, Johannes. Description de l'Afrique, tierce partie du monde, contenant ses royaumes, regions, viles, cités, chateaux & forteresses: iles, fleuves, animaux, tant aquatiques, que terrestres: coutumes, loix, religion et façon de faire des habita[n]s, avec pourtraits de leurs habis: ensemble autres choses memorables, & singulieres nouveautés: écrite de nôtre tems par Jean Leon African, premierement en langue arabesque, puis en Toscane, & à present mise en françois. Plus, Cinq navigations au païs des Noirs, avec discours sur icelles. Lyon, Jean Temporal, (4 January and 20 June) 1556. Folio (341 x 218 mm.), two volumes in one, ff. [20], pp. 495 [recte 499], ff. [12]; [6], pp. 160, ff. [12], pp. 70 [recte 71], 307. – Two titles with illustrated woodcut border, one woodcut publisher's device, 36 woodcut illustrations (3 repeated), and 3 woodcut maps (1 double-page repeated), all in contemporary colouring, except for 1 small uncoloured diagram. Contemporary Parisian binding: brown calf, tooled to a panel design of multiple fillets in gilt and blind, both sides with gilt fleurons at outer angles and an oval centre piece with arabesque ornaments on gold ground, six raised bands on spine, compartments with small flower stamp gilt. Slightly rubbed, restored, housed in a quarter morocco Solander box. AED 950,000

Adams, 1967, L-482 ; Baudrier, *Bibliographie Lyonnaise IV*, pp. 385-87 ; BM, *STC, French*, p. 216 ; *Books published in France before 1601*, FB 34264 ; Alden/Landis, *European Americana*, 1980, no. 556/25 ; Howgego, *Encyclopedia of Exploration 1*, 2003, A17 ; Sabin, *Dictionary of Books Relating to America*, no. 40044 ; Borba de Moraes, *Bibliographia Brasiliana 1*, 398 ; USTC 1136 ; Black, Crofton. "Leo Africanus's *Descrittione dell'Africa and its Sixteenth-Century Translations*." *Journal of the Warburg and Courtauld Institutes* 65 (2002), pp. 262-72 ; Masonen, Pekka. "Leo Africanus: The Man with Many Names." *Al-Andalus-Magreb* 8-9, fasc. 1 (2000-2001), pp. 115-43. Acc. Feb. 2019: Rauchenberger, Dietrich. *Johannes Leo der Afrikaner*. Wiesbaden 1999 ; Thomas, David, and John Chesword. *Christian-Muslim Relations: A Bibliographical History*. Vol. 6, *Western Europe (1500-1600)*. Leiden 2014, pp. 439 ; Davis, Natalie Zemon. *Trickster Travels: A Sixteenth-Century Muslim between Worlds*. New York 2006.

FIRST EDITION IN FRENCH OF LEO AFRICANUS' DESCRIPTION OF AFRICA. THIS WORK WAS THE MOST AUTHORITATIVE SOURCE REGARDING THE GEOGRAPHICAL AND CULTURAL KNOWLEDGE



OF NORTH AFRICA FOR SCHOLARS IN THE RENAISSANCE AND THE CENTURIES BEYOND.

The learned traveler provided recent and first-hand information for a western European audience. Moreover, this edition is also the first illustrated collection of voyages printed in French. It combines descriptions of early travels in Africa, among which those of Leo Africanus number, along with the famous voyages to America by Amerigo Vespucci, and to Asia by Vasco da Gama.

The geographer 'Leo the African' was born as al-Hasan ibn Muhammad al-Wazzan al-Fasi (c. 1494-c. 1554) probably in Granada, but soon after the family moved to Fez (modern-day Morocco),

where he studied law and theology at the University of al-Qarawiyyin. As a young man he began to travel widely in North Africa, Turkey, Arabia, and other countries, even crossing the Sahara and reaching as far as Timbuktu. In 1518, while returning from a journey to Egypt and Arabia, he was captured in the Mediterranean by Christian pirates and eventually handed over to the Pope Leo X. After being held in Castel Sant'Angelo for some time, he agreed to convert to Christianity. In 1520, al-Hasan ibn Muhammad was baptized and received the name Johannes Leo de Medicis after his noble patron, Pope Leo X (Giovanni de' Medici). It is presumed that he went back to North Africa around 1528. According to the contemporary orientalist Johann Albrecht Widmanstetter (in the preface of his edition of the New Testament in Syriac, Vienna 1555), Leo re-converted to Islam and lived in Tunis, but nothing is recorded about his later years.

According to Leo Africanus himself, he completed the description of Africa by 10 March 1526. According to our title page, he translated his own Arabic manuscript into Italian. It is still a matter of discussion among scholars, however, whether he actually composed his work directly in Italian (Masonen 2000-2001). In any case, the first edition was published in Italian.

It appeared in May 1550 in Venice as *Della descrizione dell'Africa et delle cose notabili che inì sono*, published by Giovanni Battista Ramusio within his collection of travels and discoveries, *Delle navigationi et viaggi*. The work was an immediate success: the Italian edition was reprinted in Venice five times between 1554 and 1613; the present French and a Latin translation both appeared in 1556, with many subsequent reprints.

The present, first French edition was translated by the Lyon publisher Jean Temporal.

Leo's work comprises pp. 1-394 of the first volume and is the principal text of the book. Temporal added further translations of several other travel accounts from Ramusio's collection, mostly regarding Africa: such as the voyages of Alvise Cadamosto and Pedro de Sintra to the West African coast, a description of Sao Tomé, but also the letters of Amerigo Vespucci to Piero Soderini. The second volume covers various voyagers to Southeast Asia: Vasco da Gama who discovered the sea-route around the Cape of Good Hope to India; Pedro Alvarez Cabral; Thomas Lopez; Giovanni da Empoli; and Andrea Corsali; as well as Ludovico Varthema; Francisco Alvarez' extensive description of Ethiopia (the legendary kingdom of Prester John); and, finally, Ramusio's treatise on the Nile.

EACH OF THE TWO VOLUMES CARRIES THE SAME DOUBLE-PAGE WOODCUT MAP PRECEDING THE TEXT, SHOWING THE ENTIRE CONTINENT OF AFRICA, INCLUDING ALSO THE MAJORITY OF THE ARABIAN PENINSULA. The map is oriented upside down, with the Cape of Good Hope on top and the Mediterranean at the bottom of the pages. Another full-page map – also oriented from south to north – shows the course of the Nile. It accompanies Ramusio's text on the Nile.

The illustration of the text includes personifications of countries and regions functioning as openings to their respective sections: Africa, Arabia, Egypt, Alexandria, and the Nile. Nineteen large (three-quarter-page) woodcuts depict various inhabitants in their respective costumes, warriors with their arms, a man riding a camel, another on horseback, dancing women, etc. Botanical illustrations include a date palm, banana plant, and coffee tree.

The colouring in our copy is identical to that of the copy in Munich Bayerische Staatsbibliothek, suggesting that a part of the edition was coloured on request of the publisher.

THE WORK IS VERY RARE ON THE MARKET AND THE PRESENT COPY IS EXCEPTIONAL WITH ITS ILLUSTRATION COLOURED BY A CONTEMPORARY HAND. A FINE BINDING AND A CONTINUOUS PROVENANCE FROM A FRENCH NOBLE FAMILY ADD TO THE MAGNIFICENCE OF THE PRESENT COPY.

Provenance:

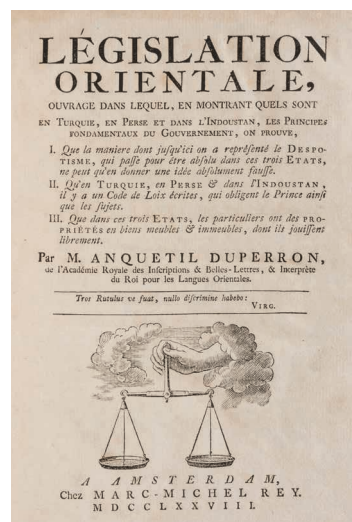
1. Family Chardon des Roys, with 16th century ownership inscription on first flyleaf and second title page: "*Chardon*", which probably refers to Benoît de Chardon (1539-1618). His son, Jean de Chardon, married Marie de Chalencon-Rochebaron in 1615, who brought the land and farm of de Roys that she inherited from her first husband. The family thus became Chardon des Roys, and a later hand added "*Ex libris*" and "*Des Roys*" to the name on the flyleaf.

2. By descent to Jean de Saint-Genys (1860-1944), his engraved armorial bookplate *Bibliothèque de Chirat en Bourbonnois* with motto "*Sic itur ad astra*" on pastedown.

3. Paris, collection Pierre Bergé (1930-2017), his bookplate. In 2007, Bergé acquired Villa Léon l'Africain in Tanger, named in honour of the voyager by the first owner (1912).

3. ANQUETIL-DUPERRON, Abraham Hyacinthe. Législation orientale, ouvrage dans lequel, en montrant quels sont en Turquie, en Perse et dans l'Indoustan, les principes fondamentaux du gouvernement. *Amsterdam, Marc-Michel Rey, 1778.* 4to (260 x 207 mm) 12 unnl. including half-title and title), VI, 312 pp., 19 unnl. Contemporary marbled sheep, spine gilt with raised bands, red edges. AED 8,000

Quérard, I, 67; Blackmer, 225; Atabey, 24.



First edition.

Abraham Hyacinthe Anquetil-Duperron (1731-1805) was interested in oriental languages from an early age. He joined the French East India Company as a soldier, which enabled him to visit his favourite regions in 1755 at the age of 23. Repatriated to France in 1762 after the capture of Pondicherry by the English, he brought with him a fine collection of oriental manuscripts that the Austrian missionary Joseph Tieffenthaler had entrusted to him. They were immediately given to the King's library and are now part of the Bibliothèque nationale de France.

"First edition of this important work on Muslim law, politics, and government in Turkey, Persia and India, in which Anquetil-Duperron endeavored to prove that the nature of oriental despotism had been misrepresented. This work also contains 'Dow's dissertation concerning the origin and the nature of Despotism in Hindostan' [p. 211-232]. Anquetil reprinted it in the original, from Dow's translation of Frishta's history of Hindoustan" (Atabey).

Fine copy.

Provenance: Jacques Laget (ex-libris).

The most indispensable book for a hunting library (Salvá)
The first hunting book printed in Spain

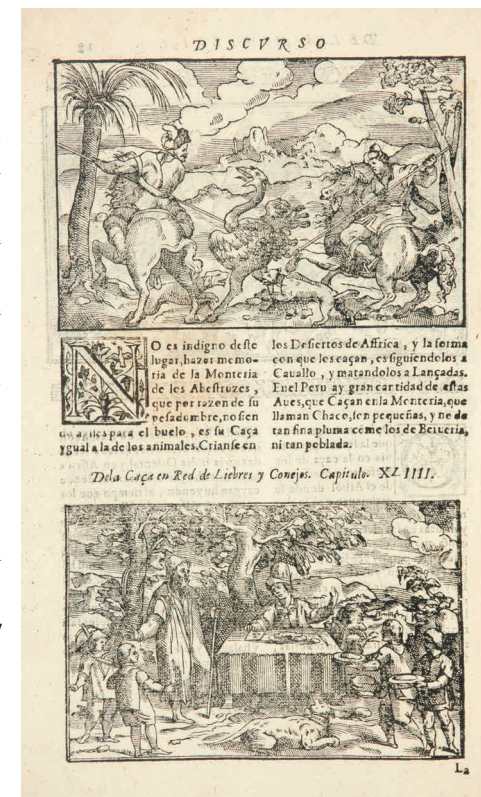
4. ARGOTE DE MOLINA, Gonzalo. Libro, de la Monteria que mando escribir el muy alto y muy poderoso Rey Don Alonso de Castilla, y de Leon, Ultimo deste nombre... *Sevilla, Andrea Pescioni, 1582.* Folio (279 x 181 mm) 6 nn.ll., 91 num. ll., 23 num. ll. (misnumbered 25) and 1 nn.l. with the printer's device. Green long grained morocco in the style of Bozerian, covers richly gilt, spine gilt with raised bands, gilt edges. AED 175,000

Schwerdt, I, p. 44 ; Souhart, 24 ; Harting, 242 ; Ubagon & Leguina, 11 ; Palau, I, 16167 ; Salvá, 2635 ; Heredia, I, 675 ; Maggs, Spanish Books (1927), n° 55 "very rare" ; Escudero (Sevilla), 726 ; JCB (3), I, 288 ; Alden, 582/4 (6 copies).

FIRST EDITION OF THE MOST PRECIOUS SPANISH HUNTING BOOK. THE FIRST PRINTED ILLUSTRATED SPANISH HUNTING BOOK.

"Salvá describes this as 'the most indispensable book for a hunting library and as, without doubt, the rarest, not only because copies are always being diligently searched for, but because it was not reprinted for the space of nearly three centuries... It is almost impossible to find a copy in a perfect condition'... This work contains numerous chapters in each of the three "books", on all forms of sport which were then known to the writers, and much interesting geographical information on the sporting districts of Leon and Castile in the fourteenth century" (Maggs).

"Harting describes this as one of the rarest of Spanish book on the chase; Souhart as 'livre fort rare. That it is held in high esteem is proved by Gutierrez de la Vega placing it at the head of all Spanish classics in his 'Bibliotheca Venatoria'... The work is the earliest Spanish treatise on the subject, and the edition is the first recorded" (Schwerdt).



The marvellous illustrations include 35 half-page wood cuts (some repeated) depicting the hunt of various animals (wolf, bear, deer, lion, tiger, elephant, and others). Three vignettes show hunting scenes in America. ONE WOODCUT IS DEVOTED TO BULL FIGHTING : THIS IS ONE OF THE EARLIEST ILLUSTRATIONS SHOWING THIS PARTICULAR EVENT.

The text printed in two columns and in round letters is richly ornamented with engraved borders and letters.

Fine, sympathetically washed copy; minute restoration in the margin of the title page and on last leaf, some occasional light worming.

Note on the title page: "Bibliotheca episcopal de Cordoba"; stamp on title, repeated on last text leaf.

*The most important commentary on Avicenna
in late medieval Western world*

5. AVICENNA (Abu- Ali al-Husain Ibn Abdallah Ibn-Sina) & GENTILE da Foligno. Primus [- tertius] Avic(enna). Canon cum argutissima Gentilis expositione: habes lector candide Gentilem Fulgi. e corruptissimo castigatissimum ... auctoritates inquam Hypo. Gal. Arist. ejusve commentatoris Aver. Rasis Sera. Avicen. Halyab. : Mesue Jesushaly Alcanamosali Avenzoar Haly Albucasis Alberti Trusiani Conciliatoris plurimorumque aliorum ex modernis & veteribus ... (Edited by Bassanus Politus, comm. by Gentilis de Florentia and others). Pavia, Giacomo Pocatela (Jacob de Burgofranco) for L. Castello & B. Morandi, 1510-1511. 4 parts (1-3/pt.1 & 3/pt.2) in 1 volume. Folio (435 x 310 mm), 192 num. ll., 6 un.l. ; 4 un.ll., 73 (recte 70) num.ll.; 8 un.ll., 240 num.ll.; 6 un.ll., num. ll. 241-503 (= *Secunda pars Gentilis super Tertio Avic.*). With 4 repeated woodcuts on the title and 3 (two identical) printer's marks. Blind-stamped pigskin of the early 18th century over wooden boards and with clasps, both covers with central coat of arms of the Abbot of Lambach Maximilian Pagl (gold stamped on the front cover).

AED 300,000

Not in Wellcome & Parkinson; EDIT 16, CNCE, 3538; LA 110.585 (see Choulant / Sander and 110.585; Durling, 379; Choulant, 364 (only 1-4). Sander 712: "Sur le titre de chaque partie, grand bois répété. Galenus, Avicenna et Hippocrates"; KVK: Trier (as here Canon 1-3.2.; only parts); Jena (only parts ?), Rostock, Wolfenbüttel; Genoa, Roma, Fermo (all only individual parts); Yale, NY Academy of Medicine; Becker Library; NLM.

SCARCE EDITION AND A BEAUTIFULLY PRINTED COMMENTARY OF AVICENNA'S CANON BY GENTILE DA FOLIGNO (DIED 1348), PRINTED IN PADUA BY GIACOMO POCATELI.

Edited by Bassanus Politus, it includes the commentaries of Jacques Desparts, Giovanni Matteo Ferrari de Gradi, Gentilis de Florentia and Thaddaeus Florentinus; Avicenna's *De viribus cordis* translated by Arnaldus de Villanova and his *Cantica*, translated by Armengandus Blasii, with the commentary of Averroës; and several works by Gentile da Foligno. The typographer and publisher Giacomo Pocateli (Jacopo da Burgofranco) settled in Pavia from 1490 until 1525 as a publisher of works related to the teaching at Pavia University. He moved to Venice in 1528 and published there a beautiful and well-edited edition of Dante's *Commedia*, commissioned by Lucantonio Giunta. This is the first important work of his Venetian period, during which, under the suggestion of the Manuzio's, he would become the printer of Terence, Homer and Aristophanes.

The *Canon*, an encyclopedia written by Avicenna in the early eleventh century and translated into Latin in the late twelfth century, became for several centuries the Cornerstone manual of medical teaching in Italy. After a slow start, the book by Ibn Sina gradually made its mark on the academic programs of the fledging universities, asserting its intellectual preferences and its philosophical views. Indeed, the slow but steady integration of the



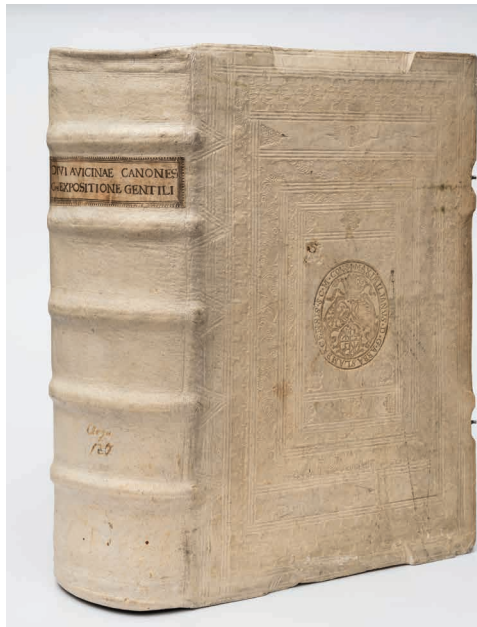
**Secundapars Gentilis super Tertio Avic.
cum supplementis Jacobi de partibus
parisiensis ac Joānis matthei de
gradi mediolanensis vbi
Gentilis vel breuiter
vel tacite per-
trāsīuit.**



Cum gratia & priuilegio.

book into the curriculum, happening in an Italian scientific community characterized by the competition between masters and universities, starts with Taddeo Alderotti (d. 1295), first commentator of the *Canon*, to reach its peak with the work of Gentile da Foligno (d. 1348), who examined almost the entire work and had labored to produce a commentary covering all five books of Avicenna's *Canon*.

ACCORDING TO WILLIAM OSLER, AVICENNA'S *CANON* IS „THE MOST FAMOUS MEDICAL TEXTBOOK EVER WRITTEN“, AND IT HAS REMAINED „A MEDICAL BIBLE FOR A LONGER PERIOD THAN ANY OTHER WORK“ (OSLER, 1922). Avicenna needs little or no introduction to those familiar with the history of medicine. Known in the Arabian and Persian world as the *Chief* or the second doctor (Aristotle having been the first), Avicenna was an accomplished physician as well as a noted philosopher. He wrote widely on theology, metaphysics, astronomy, philosophy, law, and of course on medicine. The present work was his greatest medical compilation and „stands for the epitome of all precedent development, the final codification of all Graeco-Arabic medicine“. A large encyclopedic work on medicine, it is, for the most part, based on the writings of Hippocrates and Galen although Avicenna included many original observations and noteworthy clinical descriptions. The *Canon medicinae* went through many editions and was a dominant force in medical thought, practice, and writing for more than five centuries.



Gentile da Foligno (died 18 June 1348) was an Italian professor and Doctor of Medicine, trained at Padua and the University of Bologna, and teaching probably first at Bologna, then at the University of Perugia, Siena (1322-24), where his annual stipend was 60 gold florins; he was called to Padua (1325 - 1335) by Ubertino I. da Carrara, Lord of Padua, then returned to Perugia for the remainder of his career. He was among the first European physicians to perform a dissection on a human being (1341), a practice that had been taboo during in Roman times. Gentile wrote several widely copied and read texts and commentaries, notably his massive commentary covering all five books of the Canon of Medicine by the 11th century Persian polymath Avicenna, the comprehensive encyclopedia that, in

Latin translation, was fundamental to medieval medicine. Long after his death, Gentile da Foligno was remembered in the Nuremberg Chronicle (1493) as *Subtilissimus rimator verborum Avicenne*, “that most subtle investigator of Avicenna’s teachings”. A mark of the respect in which Gentile’s work continued to be held, more than a century after his death,

was the rapidity with which they appeared in print from the Italian presses, beginning in the 1470s. For the originality of his thought Mario Timio suggested that Gentile could be indicated as the “first” cardio nephrologist in the history of medicine. He prepared a widely read treatise on the Black Death, recommending theriac among other prophylaxis, but died of the plague himself.

Avicenna's Canon of Medicine is divided into five books: 1.) Essays on basic medical and physiological principles, anatomy, regimen and general therapeutic procedures; 2.) List of medical substances, arranged alphabetically, following an essay on their general properties; 3.) Diagnosis and treatment of diseases specific to one part of the body; 4.) Diagnosis and treatment of conditions covering multiple body parts or the entire body; 5.) Formulary of compound remedies.

The first book, called *Al-Kulliyat*, concerns general medical principles. It often circulated separately from the rest of the encyclopedia, especially in Europe. This book contains a definition of medicine as a science, which is distinguished in theory and practice. It refers to the cosmic elements that make up the cosmos and the human body, the causes of health and disease, the mutual interaction of elements (temperaments), and the fluids of the body (humours), where Avicenna systematized for the first time the teachings of Galen of Pergamum. According to these aspects, the physicians have the following five tools: nutrition therapy, fresh air, a balance of exercise and rest, as well as the last treatment by medications or by surgery. Furthermore, the book deals with anatomy and physiology. The Book I is divided in 4 large chapters (“Fen”): The first one covers the study on the elements: air, fire, water and earth. The second one is on etiology and symptoms. The third one deals with hygiene, the cause of health and sickness, and the inevitability of death. And the fourth refers to classification of therapy modes. The second book is on *Materia Medica* and simple drugs. It lists in 758 chapters about 800 simple remedies and medicines, organized in alphabetical order: plants, animal substances and minerals. In this book Avicenna took Indian and Greek sources and added his own comments, highlighting differences between recipes from different sources, and sometimes giving his own recipes. He also gave his opinion of the effectiveness of some remedies and mentions details of the provenance of specific ingredients, and their preparation. He preferred the remedies which had been tested through experience, cautioning that compounds could have unexpected or much stronger effects than might be expected from the effects of the individual components.

The Book II contains seven rules for experimenting with new drugs, taken partly from Galen: The drug should not be affected by heat, cold, or proximity to other drugs. The experiment of any drug must done on a single status; in other words it should not be tested on a patient who has complex or multiple illnesses. The drug must be tested on two contrary conditions. A drug not only should act directly on a disease but also it should be effective against a different disease by relieving its symptoms. The potency of the drug should be appropriate to the strength of the disease. One should consider

the time needed for the drug to take effect. If the drug has an immediate effect, this shows that it has acted against the disease itself. The effect of the drug should be the same in all cases, or at least at most. Experiments should be performed in humans, not animals. The third book, divided in 22 chapters (“Fen”), refers to pathology and therapy, arranged in order of the site of the ailment from head to foot. It also includes anatomical descriptions of heterogeneous organs. The anatomy of the *Canon* is found between the Book I and the Book III.

Our copy contains here books one to three, without books four and five, sometimes missing.

Provenance: Maximilian Pagl, abbot of Lambach Monastery (1705-1725).

Some occasional staining, few light scuff marks. A few pages waterstained, occasionally stronger. Overall a very fine and clean copy of an exceedingly rare work, preserved in a very attractive German binding.

The most important collection of works on balneology of the 16th century

6. [AVICENNA (Abu- Ali al-Husain Ibn Abdallah Ibn-Sina)]. De Balneis, omnia quae extant apud Graecos, Latinos, et Arabas, tam medicos quam quoscumque ceterarum artium probatos scriptores... *Venice, Giunta, 1553.* Folio (297 x 200 mm) 14 & 497 num.ll. Modern panelled calf bound in style, gilt corner pieces, spine with raised bands.

AED 30,000

Garrison-Morton, 1986 (“it gives an extensive history of balneology and an exact description of all the then known watering-places”); NLM, 1101; Norman, 113; Wellcome I, 652.

First edition.



This florilegium unites works of more than 70 authors including Avicenna, Avenzoar, Gesner, Savonarole, Petrus de Abano, Maimonides, Agricola, Hippocrates, Galen, and more. “*It gives an extensive history of balneology and an exact description of all the then known watering-places (about two hundred)*” (Garrison-Morton).

The book is illustrated with a variety of woodcuts including a sight of the spa in the French town Plombière in the area of the Vosges, as well as a map of the Adriatic sea. The chapters start with a large historiated woodcut initial. The final quire ‘3q’ with numbered leaves 489-497 contains the supplement by Antonius Siccus.

“*The most complete collection of early writings on balneology, incorporating writings and extracts from over seventy classical, Arabic and modern authorities including Aristotle, ibn Sina, Celsus, Gesner, Galen, Hippocrates, Agricola, Petrus de Albano, Massa, Pliny, Savonarola and Vitruvius. Signature 3q, containing Johannes Antonius Siccus’s De balneis compendium ex Hippocrate et Galeno appears to have been added as an extra sheet while the book was in press*” (Norman).

Good copy, complete with the last quire not present in many copies. Some occasional old marginalia, title with restored tears (no loss), small wormhole in upper white margin.

The first city atlas produced in Italy

7. BALLINO, Giulio. De’ disegni delle più illustri città et fortezze del mondo. Parte I. *Venice, Bolognino Zaltieri, 1569.* 4to (265 x 200 mm) 3 nn.ll. (engraved title, engraved dedication leaf, index with the map of Transsylvania recto), 50 nn.ll. with 49 double page maps and plan and two single page maps and plans, 1 nn.l. with the index. Modern flexible vellum, bound to style.

AED 150,000

Tooley, Maps and Mapmakers (1984) ; Frangenberg, Chorographies of Florence. The Use of City Views and City Plans in the Sixteenth Century, in: Imago Mundi, 46, 41-64.

RARE FIRST AND ONLY EDITION OF THE FIRST CITY ATLAS PRODUCED IN ITALY, INAUGURATING A SIGNIFICANT MOVEMENT IN ITALIAN CHOROGRAPHY WHICH GATHERED STEAM DURING THE 1570s AND 80s. Depicting views ranging from Venice to Tenochtitlan, Mexico, the work appeared during the Golden Age of Venetian cartography and promises the reader the most up-to-date catalogue of city plans and views.

Ballino’s work was evidently produced to feed the demand for comprehensive collections of maps during this period, as noted by Tooley (pp 20-21). As was customary in books which might contain valuable military knowledge, Ballino has populated his maps with the occasional human figure – a practice stated by many cartographers of the period to ensure that they could not be used by Muslim invaders for reasons of idolatry. Ballino’s

atlas is in fact notably militaristic, emphasizing fortifications and historic military events in many of his maps - Hale's *Renaissance War Studies* cites the *Disegni delle piu illustri Citta* as "the first topographical work aimed at an audience primarily interested in war" (p 456). Nevertheless many of his views also imply a concerted interest in the architecture and urban design of these cities. Rome is depicted in four different views, including its antique appearance, its modern reincarnation, and a bird's eye view of a particular 'borgo di Roma'. Other cities appear as battlefields, with buildings of significant strategic interest noted in the legend. Several non-European city plans are of significance, including the Mexican capital of Tenochtitlan, replete with boatmen and Aztec-style flat-roofed houses. The quality of the engravings, many signed by Domenico Zenoi, is very high, while almost every map bears a caption attesting to its credibility: "The true design of the plan of Milan as it is truly found today", etc.



Several commentators have remarked upon Ballino's use of legends; Thomas Frangenberg calling his map of Florence the "first to provide a key", while Alfred Franklin was similarly impressed with the amount of information Ballino is able to depict in his map of Paris, far surpassing Münster's efforts. Ballino's legends not infrequently run to 30 or 40 sites of interest, while his map of Messina in the present work depicts no less than 167 numbered features of the Sicilian town. "Ballino's key allows the user of his chorography of Florence to locate a large number of monuments, and not only the most conspicuous ones, within the urban context" (Frangenberg).

Ballino's work was the first Italian atlas of its kind, preceded among city atlases only by Antoine Du Pinet's *Plants, Pourtraicts et Descriptions de Plusieurs Villes* (Lyon, 1564), which drew most of its illustrations from the *Cosmographies* of Guillaume Guérout and Sebastian Münster. There appear to be issues of the present work, as yet undescribed.

The 52 engravings depict: Transsylvania, Venice, Fano, Mirandola, Florence, Siena, Rome (4), Ostia, Nettuno, Civitella, Vicovarro, Naples, Messina, Genova, Parma, Piacenza, Milan, Crescentino, Paris, Perpignan, Metz, Tionville, Calais, Guînes (printed upside-down), Antverp, Gravelines, Augsburg, Frankfurt, Geneva, Gotha, Wittenberg, Vienna, Agria (Hungaria), Giavarino (Hungaria), Comar (Austria), Gyula, Tocaï, Sziget, Saaca, Constantinople, siege at Tokay (signed by Forlani in the copper plate), Jerusalem, Tiberiade, Malta (one view of the island, the other showing the fortifications), Tripolis, Zerbe (Africa), the Rock of Vélez de Gomera, and Tenochtitlan.

Very good copy, small occasional marginal waterstain, view of Siena with small ink stains.

8. BELON, Pierre. *L'Histoire de la nature des oyseaux, avec leurs descriptions, & naïfs portraits retirez du naturel : escrite en sept livres...* Paris, Gilles Corrozet, 1555. Folio (326 x 212 mm) 14 nn.ll., 381 pp. 18th century French marbled calf, spine gilt with raised bands, red edges. AED 70,000

Nissen, IVB, 86 ; Ronsil, 189 ; Zimmer, 52 ; Delaunay, La Zoologie au XVI^e siècle, pp. 267-268 (note) ; Thiébaud, 65-66 ; Soubart, 45 ; Renouard (Cavellat), 81 ; Brun, p. 119 ; Aug. Bernard, Geofroy Tory, p. 320 ; see DSB, pp. 595-596, & Daumas, Histoire de la science, p. 1172.

FIRST EDITION.

THE FIRST SCIENTIFIC FRENCH WORK ON ORNITHOLOGY.

The important work is divided into seven books, each headed by an individual title. The books treat the anatomy and physiology of birds, then in more detail birds of prey, aquatic birds (sea and river), chickens, crows and related specimens, and finally songbirds. CHAPTER TWO CONTAINS AN IMPORTANT TREATISE ON FALCONRY.

"Belon can be considered the originator of comparative anatomy. By the same token, he depicted a porpoise embryo and set forth the first notions of embryology. Belon enriched the biological sciences by new observations and contributed greatly to the progress of the natural sciences in the sixteenth century. His learning was not derived solely from books. He was one of the first explorer-naturalists; and between 1546 and 1550 he undertook long voyages through Greece, Asia, Judaea, Egypt, Arabia, and other foreign countries. Belon discarded the bases of the comparative method and was not all afraid of drawing parallels between human and bird skeletons. He was the first to bring order into the world of feathered animals distinguishing between raptorial birds, field birds, etc." (DSB).

The fine 160 woodcuts are executed after the Parisian artist Pierre Goudet (or Gourdelles) (see number 33 of this catalogue), and other draughtsman that have remained unnamed.

Auguste Bernard attributes the portrait of Belon as well as seven engravings depicting birds to Geofroy Tory (see : *Geoffroy Tory Peintre et graveur, premier imprimeur royal*, Paris, 1865).



“One of the earliest works dealing entirely with birds. The subject is discussed from a variety of aspects. Book 1 (pp. 1-180) is of general nature and, among other things, presents a comparison between the skeletons of birds and men- probably (according to Newton’s Dictionary of Birds) the first published account of this subject. Book 2 (pp. 81-148) discusses ‘la nature des oyseaux vivant de rapine’ ; 3, ‘des oyseaux vivants de long des rivières, ayants le pied plat’ ; 4, idem ‘qui ont le pied plat’ ; 5, ‘des oyseaux de campagne, qui ont leurs nids sur terre’ ; 6, ‘des oyseaux qui habitent indifféremment’ ; and 7, ‘des oysillons, qui hantent les hayes, buschettes, & buissons’» (Zimmer).

Other than the scientific interest, Belon also describes the culinary virtues of poultry.

«Belon apprécie, pour chaque type, les qualitez et temperaments que leur consommation apporte au corps humain. S'appuyant sur le De alimentum facultatibus de Galien et sur la théorie des humeurs, il souligne par exemple combien les palmipèdes, toujours au contact de l'eau, ont une chair humide et excrémenteuse qui épaissit le sang et digère mal... Il détaille aussi les habitudes alimentaires et l'ordonnancement des repas selon les pays, les religions et les classes sociales» (Livres en bouche).

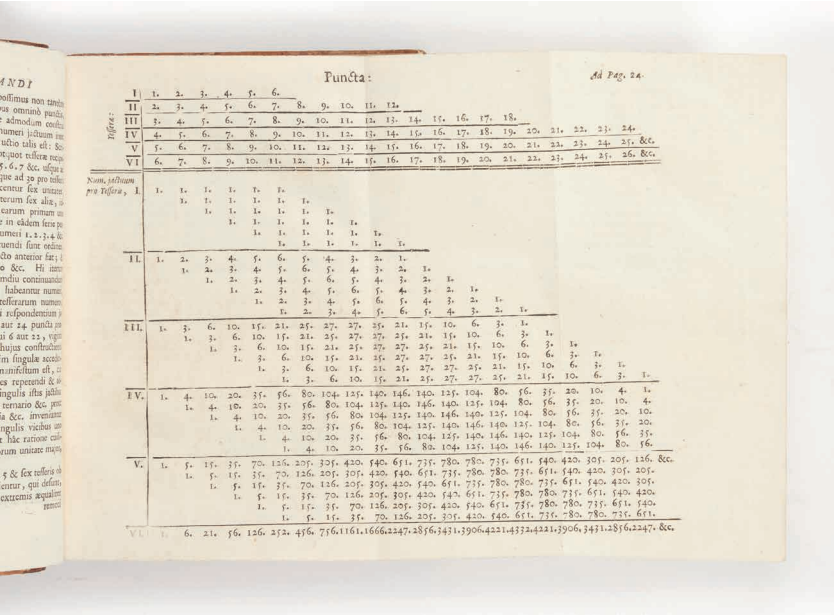
Fine, broad margined copy (binding slightly restored; some occasional slight foxing).

The establishment of the fundamental principles of the calculus of probabilities

9. BERNOULLI, Jakob. *Ars coniectandi*, opus posthumum. Accedit Tractatus de seriebus infinitis, et Epistola Gallicè scripta De ludo pilæ reticularis. Basel, Thurneysen brothers, 1713. 4to (197 x 148 mm) 2 nn.ll., 35 pp., 306 pp., 2 tables and 1 folding plate. Contemporary calf-backed boards, flat spine. AED 110,000

Dibner, 110; D.S.B., II, pp. 46-51; Evans, 8; Horblit, 12; Printing & the Mind of Man, 179.

FIRST EDITION OF THE “ESTABLISHMENT OF THE FUNDAMENTAL PRINCIPLES OF THE CALCULUS OF PROBABILITIES” (HORBLIT).



The *Ars Coniectandi* “was the first systematic attempt to place the theory of probability on a firm basis and is still the foundation of much modern practice in all fields where probability is concerned -insurance, statistics, and mathematical heredity tables” (PMM).

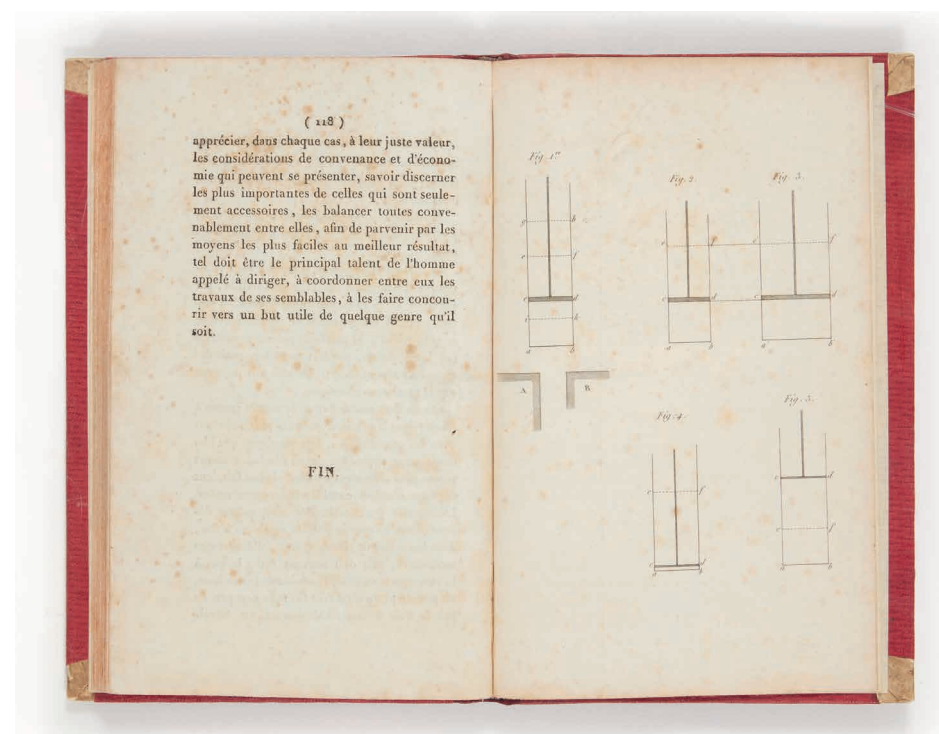
“Bernoulli’s ideas on the theory of probability have contributed decisively to the further development of the field. They were incorporated in the second edition of Rémond de Montmort’s *Essai* (1713) and were considered by Abraham de Moivre in his *Doctrine of Chances* (1718). Bernoulli greatly advanced algebra, the infinitesimal calculus, the calculus of variations, mechanics, the theory of series, and the theory of probability... Bernoulli was one of the most significant promoters of the formal methods of higher analysis” (DSB).

A fine copy in its original condition.

10. CARNOT, Nicolas Léonard Sadi. Réflexions sur la puissance Motrice du Feu et sur les machines propres à développer cette Puissance. Paris, Bachelier, 1824. 8vo (193 x 123 mm) 2 unnl., 118 pp., 1 engraved plate. Early 20th century red-morocco backed boards. AED 135,000

Dibner, 155; D.S.B., III, pp. 79-84; En Français dans le texte, 239; Bibliotheca Mechanica, pp. 63-64.

FIRST EDITION. THIS LANDMARK BOOK ANTICIPATED BOTH THE FIRST AND SECOND LAWS OF THERMODYNAMICS; IT IS THE AUTHOR'S ONLY PUBLICATION.



“Using the fallible analogy of a water-wheel and the language of caloric theory, the book was essentially an attempt to calculate the mechanical equivalent of heat; Carnot devised the type of apparatus afterwards used by J.P. Joule to produce exact figures in 1841. His work led directly to the enunciation of the theory of the conservation of energy by Helmholtz in 1847.” (PMM, 285).

It is known that only 600 copies of this book were printed.

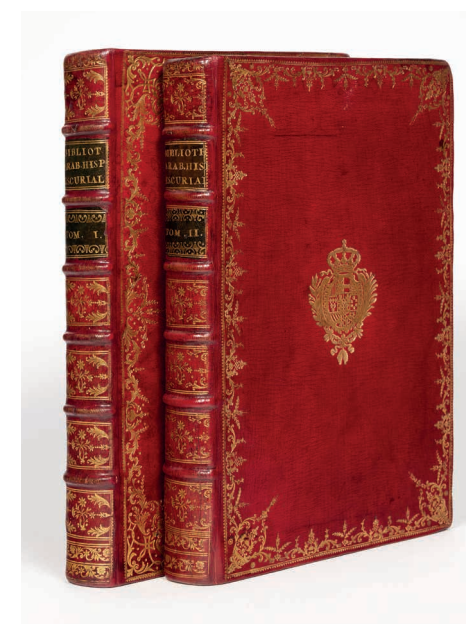
Illustrated with one engraved plate. Some spottings, generally a good copy.

Presentation Copy Bound in Contemporary red Morocco with the coat of arms of Charles III of Spain

11. CASIRI, Miguel. Bibliotheca Arabico-Hispana Escorialensis sive librorum omnium mss. quo Arabice ab auctoribus magnam partem Arabo-Hispanis compositos bibliotheca Coenobii Escorialensis complectitur, recensio & explanatio. Madrid, Antonio Perrez de Soto, 1760-1770. 2 volumes, folio (356 x 231 mm and 348 x 234 mm) 7 unnl. (without the half-title), XXIV, 544 pp. for volume I; 4 unnl. (including half-title), 352 pp., 107 unnl. (index and errata). Printed in single and double columns in roman, italic, and arabic types. Contemporary red morocco, large dentelle on covers, central coat of arms of Spanish King Charles III, spine with raised bands, compartments richly gilt, black morocco lettering pieces, marbled past-downs, gilt edges. AED 135,000

Palau, 47287; Guigard, I, 79.

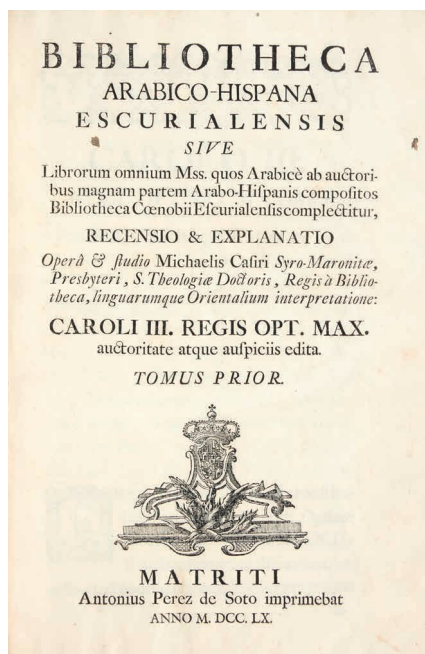
FIRST EDITION OF THIS IMPORTANT CATALOGUE OF THE ARABIC MANUSCRIPTS IN THE ESCORIAL, INCLUDING NUMEROUS LONG EXTRACTS ILLUSTRATING THE ARABIC HISTORY OF SPAIN. A MAGNIFICENT COPY, BOUND FOR CHARLES III, THE DEDICATEE IN RICHLY GILT AND TOOLED RED MOROCCO AND PRINTED ON THICKER PAPER.



The book was printed at the expense of the king Charles III. A small number of copies were provided with such precious binding for distribution among the Royal household. The Arabic manuscript collection at the Royal Library in El Escorial, founded by king Philip II around 1565, includes valuable volumes, such as the autograph copy of the *Lubâb al-Muḥaṣṣal fî Uṣûl al-Dîn* (Principles of Theology) by Ibn Khaldûn in 752 A.H./1351 A.D., and a copy of *Kitâb al-Maqâmât* (Book of Assemblies) by al-Ḥarîrî, transcribed during the life of its author in 483 A.H./1090 A.D., the original Arabic text of Ibn al Khatib's *Muqni'at al-Sâ'il 'an al-Maraḍ al-Hâ'il*, a treatise from c. 1362 about the Black Death MS Arabic 1785. In his treatise about the plague Ibn al-Khatib explores the idea of

transmission of disease through contagion, centuries before Louis Pasteur conducted his experiments in Europe. and many other valuable titles.

The Royal Library of El Escorial possesses one of the best collections of Arabic manuscripts, having begun the acquisition of such works in 1571 through Juan Páez



de Castro. As of that date, the books purchased formed a collection which also included works seized in various battles, such as the Battle of Lepanto. The collection was increased by the manuscripts that belonged to the Library of the Sultan of Morocco Muley Zaydan which were incorporated to the Library of Philip III of Spain. By coincidence, the complete library of the sultan, known as the *Zaydani Library*, has been transmitted to us to the present day. During the revolt of Ahmed ibn Abi Mahalli in 1612, Muley Zaydan commissioned a French privateer, Jehan Philippe de Castelane, to shift his household goods from Safi to Santa Cruz do Cabo, Agadir, for a sum of 3000 escudos after suffering a defeat at Marrakesh. After waiting 6 days, without being paid, Castelane sailed north for Marseille, with the cargo still aboard, hoping to sell the goods to recoup his losses. Some 4 ships from the fleet of

Spanish Admiral Luis Fajardo intercepted the vessel near Mehdy and took it to Lisbon (then part of Spain) and convicted the crew of piracy. From Lisbon, the Zaydani library was then taken to Cadiz and inventoried. After Cadiz, the collection would continue on its journey, by order of Phillip III and taken to the home of council member Juan de Idiáquez in Madrid. Two years later in 1614 the collection was transmitted to El Escorial for permanent storage. In 1671, a fire engulfed El Escorial, burning a large portion of the manuscripts. Only approximately 2,000 (from about 4,000) were saved, and these are what remain of the *Zaydani library* today.

It is considered the most important collection of Arabic manuscripts in Spain and one of the most relevant in Europe. Interestingly, at the time of this seizure of Zaydan's manuscripts, written Arabic was largely prohibited in Spain, with the Spanish Inquisition behind the destruction of many Arabic works. During this period, officials would search the homes of Spanish Muslims to confiscate and destroy Arabic-language manuscripts. However, the wealthy and influential were somewhat exempt from these prohibitions and were able to save some Arabic manuscripts by sending them to the Escorial for study. Such was the case for the Zaydani collection. Idiáquez's nephew, Francisco Gurmendi along with Juan de Peralta requested that the collection be brought to the Escorial for this purpose. Peralta was also interested in the Escorial's acquisition of the collection since the addition would bolster the library's prominence. Others, such as Thomas Erpenius, also advocated for the study of the Arabic language to use as a tool in forcing Muslims to convert to Christianity. Even so, the saved manuscripts, including Zaydani library, were not made available to the public, and kept separate from the rest of the Escorial's collection.

Miguel Casiri (Mikhael Ghaziri, 1710-1791) was a learned Maronite and Orientalist from Lebanon. The name Al-Ghaziri is related to the village of Ghazir, in the Kisrawan district of Central Lebanon, from where his grandparents had emigrated to Tripoli where he was born in 1710. He studied in Rome at the Roman Maronite College, run by the Jesuits, where he arrived in 1721, and where he learned Arabic, Syriac, Chaldean, philosophy and theology. He was ordained a priest in Rome, in the monastery of St. Peter and St. Marcellin on 29 September 1734. In 1736 he travelled to Lebanon, sent by Pope Clement XII, together with Joseph Assemani, as theologian of the apostolic legate at the provincial synod held on Mount Lebanon, in Louiase, and as keeper of the seal of the diocese of Tripoli. In 1747, Felipe Ramírez, governor of Jaca, urged him to come to Spain as an interpreter of oriental languages for the Inquisition. Once in Jaca, he was slow to be given the job and also fell ill, so he moved to Saragossa and in 1748 contacted his former theology professor in Rome, the Jesuit priest Francisco de Rávago, confessor to King Ferdinand VI and director of the Royal Library in Madrid. The latter transferred him to Madrid to take up the post of advisor for oriental languages in the Royal Library. On 18 April 1748 he is appointed supernumerary scribe in the Royal Library of Madrid to be employed "in the translations that seem convenient of oriental books [...]", and in 1750 he is granted the post of scribe on his own account; in 1763 he is appointed librarian on his own account.



Juan de Santander, Blas de Nassarre, librarian of the kingdom, Juan de Iriarte and Father Rávago urged King Ferdinand VI to have Casiri study and catalogue the Arabic manuscripts in the Royal Library of El Escorial. It was published under the title *Bibliotheca Arabico-Hispana Escorialensis*, and includes a catalogue of 1851 Arabic manuscripts, with

several excerpts of biography and history. The manuscripts are classified according to subjects. The work took the form of an annotated bibliography with excerpts, in Arabic, demonstrating the value of the manuscripts of particular importance, and translations of these excerpts into Latin. The second volume gives an account of a large collection of geographical and historical manuscripts, which contain valuable information regarding the wars between the Moors and the Christians in Spain. His work is linked to the Royal Library's objectives of publishing useful works: "Spanish Arabism [...] is driven by [...] the conviction [...] that in these manuscripts they were bound to find solutions to the problems of the time".

A VERY FINE COPY BOUND FOR PRESENTATION.

Some small stains to cover of volume I, some occasional slight marginal stain to volume II.

12. CHALCONDYLE, Laonicus. *Histoire générale des Turcs, contenant l'histoire de Chalcondyle, traduite par Blaise de Vigenaire, avec les illustrations du même auteur. Et continuée jusques en l'an M.D.C.XII par Thomas Artus; et en cette édition, par le sieur de Mézeray, jusques en l'année 1661. De plus l'histoire du Sérail par le sieur Baudier. Les figures et descriptions des principaux officiers et autres personnes de l'Empire Turc, par Nicolai. Paris, Augustin Courbé, 1662.* 2 volumes folio (364 x 230 mm) engraved allegorical title, 5 unnl. (including half-title), 907 pp., 14 unnl., 20 copper engraved full-page portraits for volume I; engraved allegorical title, 5 unnl., 204 pp., 8 unnl. (including 6 unnl. index, a divisional title and a summary), 5 copper engraved full-page portraits; 89 pp., 1 unnl., large engraved plan of Constantinople; 85 pp., 5 unnl. (table), 64 num. ll. with 62 full-page copper engraved portraits, 1 unnl., pp. 67-116, 2 unnl., 17 full-page copper plates; 273 columns, 1 unnl., 2 full-page engravings, 1 double-page woodcut plan showing the Turkish army (between columns 114/117) for volume II. Contemporary speckled calf, spine gilt with raised bands, speckled edges (expertly rebaked in style).

AED 25,000

Atabey, I, 214 (missing the plan of the Turkish army); Koç Collection, 59; not in Blackmer.

IMPORTANT COLLECTIVE EDITION (THE FIRST DATES FROM 1632, WITH NOTES BY THOMAS ARTUS) OF THE FRENCH TRANSLATION OF ONE OF THE MOST FAMOUS BOOKS ON TURKISH HISTORY. IT IS ALSO WELL KNOWN FOR ITS ICONOGRAPHY OF THE SULTANS AND OTHER CHARACTERS WHOSE ENGRAVINGS ARE INSPIRED BY THE WOODCUTS ILLUSTRATING NICOLAI'S EDITION (*LES NAVIGATIONS, PÉRÉGRINATIONS ET VOYAGES...* ANTWERP 1576).

"These collected editions of the history of Chalcondyles are particularly important as the vehicle by which Nicolay's plates of Levantine costumes became known" (Atabey).



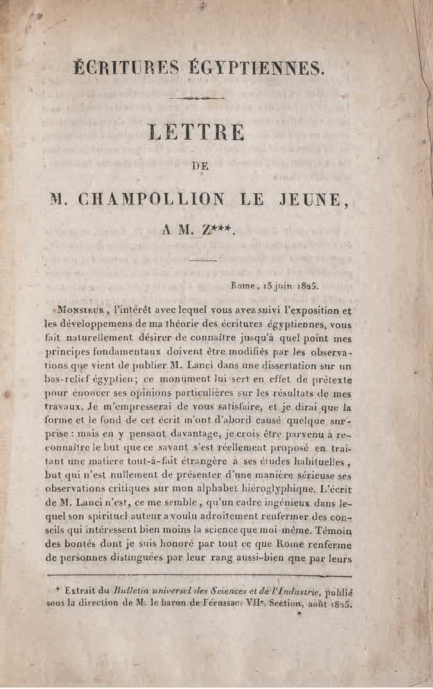
“Laonicus Chacondyles, c. 1423-1490, was a Byzantine Greek historian from Athens. His work is one of the main sources of historical knowledge about the Byzantine Empire from 1298 to 1463. It first appeared in a Latin translation in 1556 (Basel, Oporinus), and the French translation by Blaise de Vigenère was first published in 1577 (Paris, N. Chesneau). Although a parallel Greek/Latin text was published by Petrus de la Rouière in Geneva in 1615, it was the folio editions in French, with Artus’ additions, that became famous for their iconography of the sultans: the first of these editions appeared in Paris under the imprint of the widow l’Angelier in 1612, and this and many other successive editions helped to bring Nicolay’s costume images to a wider audience” (Koç).

A complete copy with the 106 full-page engravings, together with the large copper-engraved plan of Constantinople, and the woodcut plan of the Turkish army which was missing from the Atabey copy.

Occasional foxing and traces of waterstain notably in the first volume, small wormholes.

13. CHAMPOLLION, Jean François. Ecritures égyptiennes. Lettre... a M. Z***, Rome, 15 juin 1825. *Paris, Fain, August 1825.* 8vo (209 x 128 mm) 8 pp. Disbound, marbled wrappers. AED 4,500

Off-print from: *Bulletin universel des sciences et de l’industrie*, August 1825.



Strong article against Michelangelo Lanci, historian and egyptologist whose views were opposed to the conclusions by Champollion. The young scientist systematically disarms Lanci’s theories as communicated in a study on an egyptian relief preserved in the city of Carpentras.

«L’écrit de M. Lanci n’est, ce me semble, qu’un cadre ingénieux dans lequel son spirituel auteur a voulu adroitement renfermer des conseils qui intéressent bien moins la science que moi-même... Pour attaquer plus directement le mal dans sa racine; il cherche à me prémunir contre la turba degli adulatori (pag.23), en se jetant de propos délibéré dans l’extrême contraire. Il affirme donc que le docteur Young qui a fait la découverte des signes hiéroglyphiques représentant des sons, et que tout mon système d’écritures égyptiennes n’est qu’un pur développement de ce qu’a trouvé le savant Anglais».

[bound with:]

CHAMPOLLION le jeune. Papyrus égyptiens historiques du musée royal de Turin. Extrait des lettres. [*Paris, Fain, 1824*]. In-8 (198 x 126 mm), de 8 pp.

Off-print from: *Bulletin des sciences et de l’industrie*, November 1824.

Interesting essay with the short descriptions by Champollion of the papyri from the collection of Drovetti, preserved in the Royal Museum of Torino.

14. CHAMPOLLION, Jean François. Explication de la principale scène peinte des papyrus funéraires égyptiens. *Paris, Fain, 1825.* 8vo (196 x 130 mm) 10 pp. Marbled paper, disbound. AED 4,500

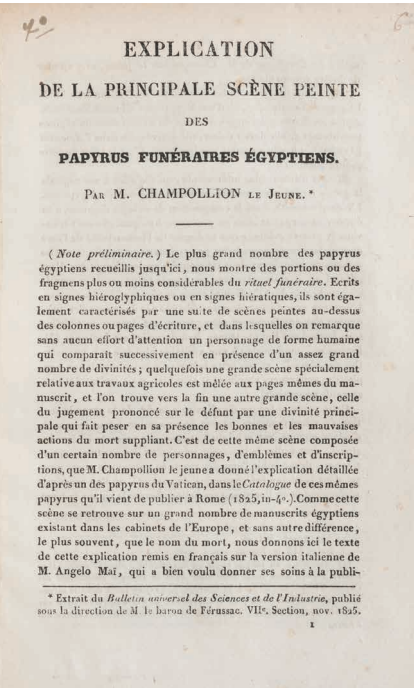
Off-print of: *Bulletin universel des sciences et de l’industrie*, November 1825.

Important study of the papyrus preserved in the Vatican under Pope Pius VII, published by Champollion the younger slightly after his first important hieroglyphic translations (in: *Panthéon égyptien*, published between 1823 and 1825). The papyri of the Vatican are described at length in his *Catalogue des papyrus égyptiens du Vatican, et notice plus étendue d’un de ces papyrus, avec un discours préliminaire*, published the same year in Rome.

The very detailed physical description of the papyrus is followed by an interpretation of the influence of Egyptian funeral rites on occidental religions.

«Nous n’insisterons pas davantage sur de tels rapprochements, parce qu’il suffit de les avoir indiqués pour faire comprendre quels précieux renseignements sur les origines de la religion des Grecs et des Romains, peut fournir l’étude approfondie des monuments de tout genre qui nous restent de l’antique Égypte».

“Under their [Pius VII and Leo XII] pontificates, the Vatican acquired a collection of Egyptian papyri from the Franciscan missionary Angelo da Pofi and from Giovanni Battista Belzoni, a circus strongman and turned adventurer who was the first European, in 1817, to enter the burial chamber of the pyramid of Chefred in Giza, and who, that same year, discovered the tomb of

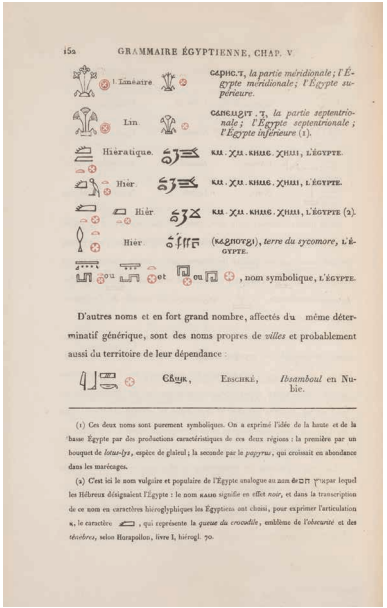


Seti I in the valley of the Kings. The care of the papyrus collection was entrusted to Angelo Mai (1782-1854), Prefect of the Vatican Library. Aware of Champollion's theories, Mai invited him to Rome to work on the papyri when antagonism towards the Frenchman was strongest. Abbot Michelangelo Lanci condemned Champollion's findings as false, since, in the abbot's opinion, they contradicted the Bible" (The Vatican Collections: The Papacy and Art, p. 175).

The true first Egyptian Grammar

15. CHAMPOLLION, Jean-François. Grammaire égyptienne, ou Principes généraux de l'écriture sacrée égyptienne appliquée à la représentation de la langue parlée, par Champollion de Jeune; publiée sur le manuscrit autographe, par l'ordre de M. Guizot, Ministre de l'Instruction publique. Paris, Firmin-Didot, 1836-41. 4to (337 x 222 mm) 4 nn.ll., VIII, XXIII, & 555 pp. Contemporary cloth-backed boards. AED 25,000

Gay, 1729 ; Jammes, Les Didot, 174.



FIRST EDITION, PUBLISHED POSHUMOUSLY. INDISPENSABLE TOOL FOR ANY HISTORIC WORK ON EGYPT THE GRAMMAIRE ÉGYPTIENNE SHOULD BE CONSIDERED THE HEIGHT OF CHAMPOLLION'S WORKS.

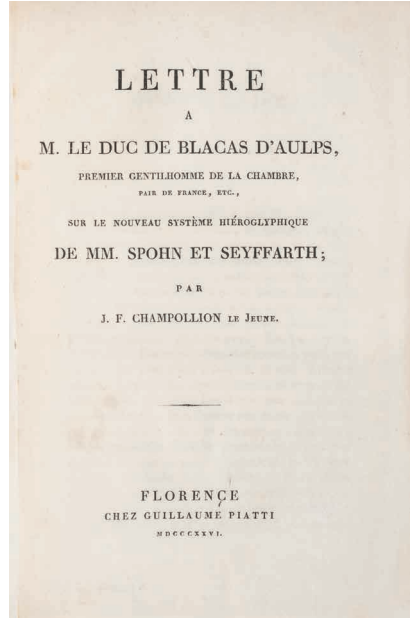
“La Grammaire offre un grand intérêt d'un point de vue typographique et lithographique. Firmin Didot frères et Champollion-Figeac furent en effet confrontés au problème de la reproduction des hiéroglyphes insérés tout au long du texte. Après avoir écarté les méthodes traditionnelles d'impression typographique qui auraient exigé la gravure de plus de 2.000 types comme l'explique Champollion-Figeac dans la préface du livre, les éditeurs ont opté pour une technique originale alliant typographie et lithographie. Les textes furent composés en caractères mobiles, les espaces étant réservés pour les hiéroglyphes» (André Jammes).

“The Grammar set out Champollion's theory and classification of hieroglyphic signs, with their values and their equivalents in hieratic; in addition, it showed how the different parts of speech, including verb conjugations and noun declensions, were represented in hieroglyphic signs, with illustrative phrases taken from the monuments” (Robinson, The Revolutionary Life of Jean-Francois Champollion, 2012).

Good, complete copy.

16. CHAMPOLLION, Jean François. Lettre à M. le Duc de Blacas d'Aulps, premier gentilhomme de la chambre, pair de France, etc. sur le nouveau système hiéroglyphique de MM. Spohn et Seyffarth. Florence, Piatti, 1826. 8vo (209 x 130 mm) 23 pp. Disbound, marbled wrappers. AED 6,000

Intriguing paper, addressed to Champollion's sponsor the Duke of Blacas, in which the young linguist reveals the mistakes committed by his fellow researchers Seyffarth and Spohn. According to the Frenchman, the authors should have worked on the originals (“ils s'abandonnent à des illusions que l'étude des monumens originaux pouvait seule dissiper”) and compares their system of interpration to the obsolete method used centuries ago by the jesuit scientist Athanasius Kircher.



“How was the impecunious Champollion le jeune to travel there [to Italy] and study [ancient texts]? The solution came in a chance meeting in Paris over some fragments of papyri with the Duke of Blacas, one of Louis XVIII's most influential ministers, that developed into a warm friendship. Such an affinity between the ultra-royalist Blacas and the former Republican and Bonapartist Champollion might seem unlikely, but Blacas was also an ardent Egyptophile, so the two men found much in common... Blacas used his influence to persuade Louis XVIII to provide partial support for Champollion's research tour of Italy. The rest Blacas paid from his own pocket” (J. Thompson. Wonderful Things: A History of Egyptology, vol. I, p. 124).

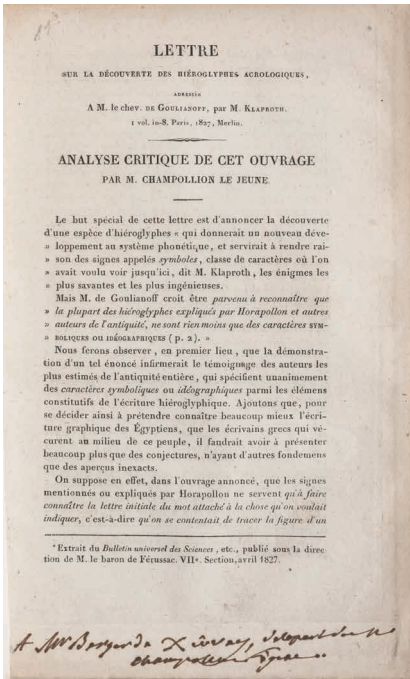
Inscribed by Champollion-Figeac to the philologist Jules Berger de Xivray

17. CHAMPOLLION, Jean François. Lettre sur la découverte des hieroglyphes acrologiques adressée à M le chev. de Goulianoff, par M. Klaproth. Analyse critique de cet ouvrage. Paris, Fain, 1827. 8vo (209 x 130 mm) 11 pp.; disbound, marbled wrappers. AED 30,000

Off-print from: *Bulletin universel des sciences*, April 1827.

Champollion defends strongly his solution of the lecture of the hieroglyphs against the method suggested by Goulianoff and Klaproth and methodologically disarms the pseudo-scientific explanation given by the fellow scientists who know nothing about Coptic or Egyptian.

«...un grand nombre enfin, cités en témoignage, ne démontrent autre chose, sinon que l'auteur du système ne connaît même pas les premiers élémens de la grammaire copte ou égyptienne. Ce jugement peut paraître sévère; aussi nous bâterons-nous d'établir sur des preuves matérielles, en montrant que la plus grande partie des applications des idées de M. de Goulianoﬀ au livre d'Horapollon, n'ont aucun résultat raisonnable, et en nous servant aussi du livre même qu'il cite à l'appui de son système, pour en démontrer au contraire le peu de fondement et les bases ruineuses...»



Champollion finishes the essay with a strong defense of the Egyptian culture. «Mais il eût été convenable, il nous semble, d'attendre d'abord que le système annoncé eût reçu l'approbation définitive des savans qui ont seuls le droit de prononcer sur une semblable matière, avant de se croire permis de traiter les anciens Égyptiens de peuple à esprit borné et à idées puériles, avant de penser que les prêtres de Diospolis et de Memphis ne s'occupaient qu'à apprendre par cœur un tas de mauvais rébus et d'insipides calembours».

SIGNIFICANT ASSOCIATION COPY, INSCRIBED BY CHAMPOLLION FIGEAC «A M BERGER DE XIVREY DE LA PART DE M. CHAMPOLLION FIGEAC».

Jules Berger de Xivrey (1801-1863) started his education at the school in Saint Cyr, pursued at the lycée in Nancy and is given by the Duke of Orleans a post in 1819 in the administration of the forests. He quickly abandoned this place in order to study

ancient Greek and published in 1823 his adaptation of Homer's *Batrachomyomachie*. He was elected member of the *Académie des inscriptions et belles-lettres*, where he succeeded Émeric David, and took furthermore an important role in the committee of the *Antiquités nationales*.

The copy is accompanied by a lengthy manuscript note, probably by Berger de Xivray, on the works by Goulianoﬀ and Klaproth.

«Hiéroglyphes acrologiques de Goulianoﬀ (qui est en grec Joulianos, russifié)

En 1827 M Brown publia en Angleterre un Aperçu sur les hiéroglyphes des l'Egypte et du progrès fait...; cette brochure anglaise fut traduite et publiée en français, à Paris et à Leipzig, et le traducteur français y ajouta ces mots page 8:

«L'auteur anglais a cru ne pas devoir parler de la découverte des hiéroglyphes acrologiques annoncées par le chevalier Goulianoﬀ, découverte que nous ne connaissons en effet que par la lettre adressée par M Klaproth à ce savant. Le ton ironique qui règne dans cet écrit nous fait croire que l'auteur a plutôt voulu

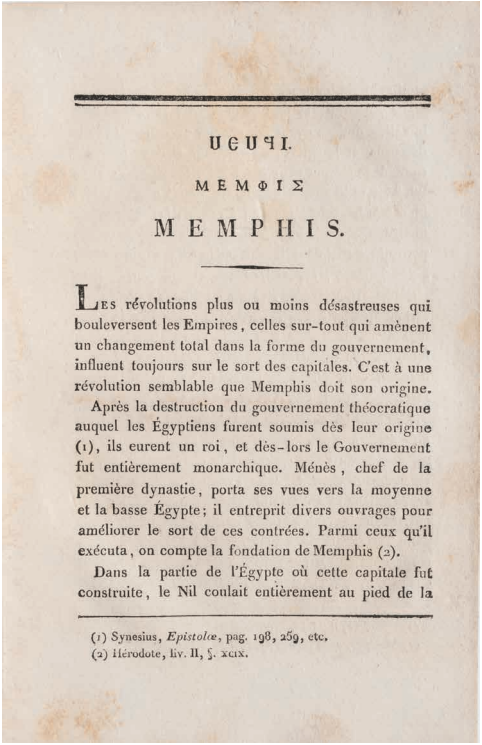
plaisanter son correspondant, que montrer une franche adhésion à ce système burlesque, qui ne repose que sur les explications hiéroglyphiques données par Horapollon tandis que jusqu'à présent on n'a découvert sur les monuments qui en constant ??? ou qui de bon semble à une acrologie qui peut??? d'ailleurs d'un système d'écriture d'après lequel on pourrait désigner un dieu par un diable, et exprimer l'idiom nature par un nain, un nez ou une nêfle.

Or le traducteur français est M. Klaproth lui même. =il avait alors changé d'avis au sujet du ch. Goulianoﬀ & voulait se sauver du ridicule...

18. CHAMPOLLION, Jean François. Memphis (Off-print: Égypte sous les Pharaons, tome Ier, page 336). Paris, de Bure frères, 1814. 8vo (202 x 132 mm) 31 pages. Disbound. AED 4,500

Rare off-print of Jean-François Champollion's first work on Egyptology describing the history of Memphis and citing important sources such as Strabo, Herodotus, Abd-Allatif, Shaw, Castera, and others.

«Dès 1808, il avait mis en évidence l'existence des ligatures dans les signes cursifs. Le 7 août 1810, devant l'Académie des arts et des sciences de Grenoble, il signale que les hiéroglyphes, pour transcrire des noms grecs, doivent nécessairement produire des sons. En 1814, dans L'Égypte sous les Pharaons (I, p. 105), se fondant sur l'examen de la structure des mots autochtones en copte (il existe également des mots grécoptes, dans une moindre proportion), qui possèdent de rares voyelles, il inférait que l'égyptien présentait des caractéristiques similaires et présumait que les "Égyptiens négligeaient beaucoup les voyelles et très souvent ne les écrivaient pas". En mai 1821, dans un mémoire publié avant de quitter Grenoble, il établit que l'écriture hiératique simplifie l'écriture hiéroglyphique, quoiqu'il eût pensé, d'après un écrit publié en 1812, et ce contre l'opinion, que l'écriture hiératique "n'[était] point alphabétique", c'est-à-dire qu'elle ne rappelait pas des signes de la langue parlée» (Institut national de l'histoire de l'art).



Good copy, with the indication "par M Champollion le jeune" on the half-title.

Last two pages slightly glued and with loss of some letters.

19. [CONSULADO DE MAR]. Libro llamado Consulado de Mar. *Valencia, Francisco Diaz Romano, 4 January 1539.* 4to (212 x 148 mm) 8 nn.ll., CLVIII num. ll., title page printed in red and black with woodcut borderpieces, 9-line woodcut on title page (depicting ship in harbor and sailors on shore praying to Madonna and Child), 17-line woodcut on verso of fol. cxxxvi (twelve seated merchants or sailors or lawyers in discussion), woodcut initials throughout. Modern flexible vellum, bound to style. AED 175,000

*Palau 59533 ; Maggs, Spanish, 270 ; Salvà, 3643 ; Kress, 49 ; Wilkinson, Iberian Books, 3686 ; J. Chiner and J. Galiana, eds., Libro llamado Consulado de mar (Valencia, 1539): Estudio y Transcripción, (Valencia: Camera Oficial de Comercio, Industria y Navegación, 2003); Stanley Jados, Consulate of the Sea and Related Documents, (Tuscaloosa: University of Alabama, 1975); M. Edelstein, "Some Early Editions of the Consulate of the Sea," *Papers of the Bibliographic Society of America* 51 (1957): 119-25 (this Castilian edition mentioned only in a note, p. 121); Travers Twiss, *Monumenta Juridica: The Black Book of the Admiralty*, (London: Longman, 1874). Not in Goldsmith.*

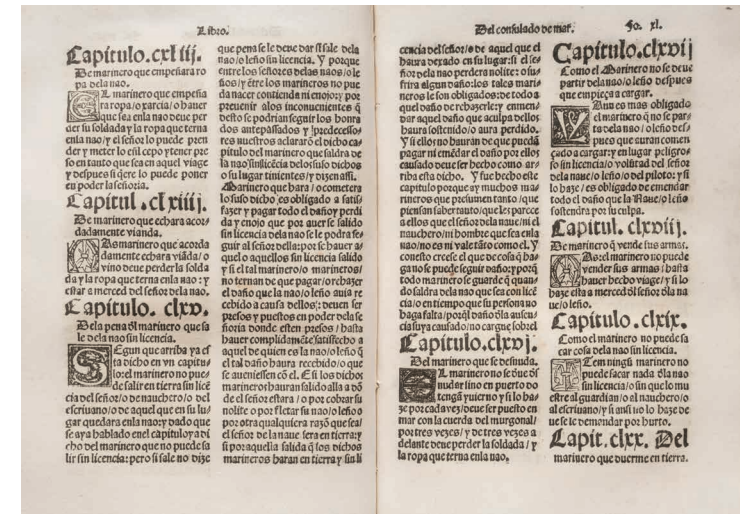


RARE FIRST SPANISH (CASTILIAN) EDITION (1539) OF THE CONSULATE OF THE SEA, THE MARITIME LEGAL CODE DEVELOPED IN LATE-MEDIEVAL BARCELONA TO GOVERN MEDITERRANEAN COMMERCE, AND A BOOK CONSIDERED BY EARLY SPANISH AND ITALIAN EXPLORERS AS A DOCUMENT "WHOSE AUTHORITY WAS ABOVE ALL OTHERS" (Jados, xiii).

First compiled in Catalan by a certain Francis Celelles around 1350, the *Consulado* formed the core of international maritime law until the Napoleonic reforms of the nineteenth century. The low survival rate of pre-1550 editions and the use of the vernacular in all early versions of the text (Palau does not locate a Latin translation) likely point to the book's value as a working reference tool among investors, merchants and

seamen. The need for a Spanish-language edition of the *Consulate* (in addition to the Catalan version) likely grew from the increasing political and cultural hegemony of a united Spain following the unification of Castillo and Aragon at the 1469 marriage of Isabella I and Ferdinand II, and from the expanding role of Spanish vessels in 16th century global exploration.

The *Consulado de mar* discusses legal jurisdictions ; legal procedures; partnerships and shareholding; the commissioning of shipwrights; the staffing of ships (with patron, merchant, clerk, helmsman, cook, servants, etc.); responsibilities for damaged cargos; obligations to vessels in distress; procedures for jettisoning cargo; provisioning and equipping vessels; protocols for arriving at port; responsibility for vessel repairs; salvage laws; etiquette concerning passengers; divvying up the personal property of deceased passengers and sailors; the hire and discharge of sailors; matters of fees, payments, and wages; disputes between captains and sailors; enlistment and discharge; punishments for sailor theft, desertion and violence; appropriate dress and arms for sailors; the laws surrounding shipwreck; special wine shipping procedures; engagements and ransom with armed enemy vessels; the breakage of cargo aboard ships; property rights after mutiny; rules for commanding armed vessels; privateer ordinances; dividing booty; outfitting privateer vessels (with sailors, crossbowmen, lookouts, barbers, guards, ruddermen, ensigns, jolly-boat men, an attack force, grappling-hook men, admiral's guards, authenticators, carpenters, caulkers, consuls, captains, clerks, stewards, navigators, servants, etc.), and the strict requirement that cats be purchased to defend cargo from mice.



THE *CONSULADO* GIVES SOME ATTENTION TO THE COMPLICATED MATTER OF MARITIME ENCOUNTERS BETWEEN CHRISTIAN AND ISLAMIC NATIONS. When a vessel is sold in Muslim territory, for example, the sellers must pay for the safe passage of sailors back to a Christian land. We read that on privateer vessels one of the roles of servants is to nurse ill Muslims from captured ships. A concatenation of laws details the portion of Muslim booty and ransom owed each official position on a privateer ship: A captain, for example, is entitled to at least 25 shares of the booty, all broadswords carried as side arms, flags attached to the ropes "by pins or with threads" (the ship's ensign is entitled to flags flown from the prow), all raincoats no matter of what material, and ransom of between 1 and 5 gold *bezans* for each man, woman or child sold back to Muslim territories; members of the jolly-boat crew must settle for the daggers of captured Muslim oarsmen and the

heads of animals being eaten aboard the captured vessel (!). Even matters of maritime insurance are inflected by potential Islamic encounters: The insuring of ships passing along the Barbary Coast through the Straits of Gibraltar is guaranteed from west to east, but not east to west (i.e., imports, not exports).

The first 1484 Barcelona (Catalan) edition, the first Italian edition (Rome in 1519), and the 1577 first French edition (Aix) are each outstandingly rare today.

OCLC identifies only four institutional copies (of which are 3 imperfect) in the United States of this first Spanish edition : 1. Yale; 2. Harvard (imperfect); 3. Michigan (imperfect); 4. Kansas (imperfect).

Very good copy, albeit some smaller stains and small marginal worming.

Bound in contemporary green morocco

20. DESMAREST, Anselme-Gaëtan. *Histoire naturelle des Tangaras, des Manakins et des Todiers. Avec figures imprimées en couleurs. Paris, imprimerie de L.-É. Herban pour Garnery, 1805 [-1807].* 4 parts in 1 volume, folio (502 x 344 mm) 3 unnl., 8 pp., 49 stipple engraved plates, printed in colours and finished by hand with facing text for part one containing **Histoire naturelle des tangaras**; 12 pp., 17 stipple engraved plates, printed in colours and finished by hand with facing text for part two containing **Histoire naturelle des manakins**; 2 unnl., 5 stipple engraved plates, printed in colours and finished by hand with facing text for part three containing **Histoire naturelle des todiers**; 1 unl., 1 stipple engraved plate, printed in colours and finished by hand with facing text, and the index leaf for part four containing **Histoire naturelle des platyrinques**. Contemporary green morocco, decorative gilt border on covers, spine gilt with raised bands decorated with a tool of unidentified coat of arms, gilt edges. AED 75,000

Ronsil, 840; Nissen, IVB, 238; Anker, 116; Zimmer, 167; Brunet, II, 631; Jackson, p. 318.

FIRST EDITION, PUBLISHED IN 12 INSTALMENTS AND ILLUSTRATED WITH 72 STIPPLE ENGRAVED PLATES, PRINTED IN COLOUR AND FINISHED BY HAND AFTER DRAWINGS BY THE NATURAL HISTORY ARTIST PAULINE DE COURCELLES.

This magnificently illustrated work describes and illustrates four ornithological species. The scientific text is written by Anselm-Gaëtan Desmarest.

“Under the individual forms figured on the beautifully executed plates the text contains a diagnosis in French and Latin, further synonyms, a description, brief or long, information of the geographical occurrence and other data of interest” (Anker).



Manakin rouge (Varicete orangée.)

Pauline DeCourcelles pinxit

de l'imprimerie de Millon.

Grenouillet sculpit

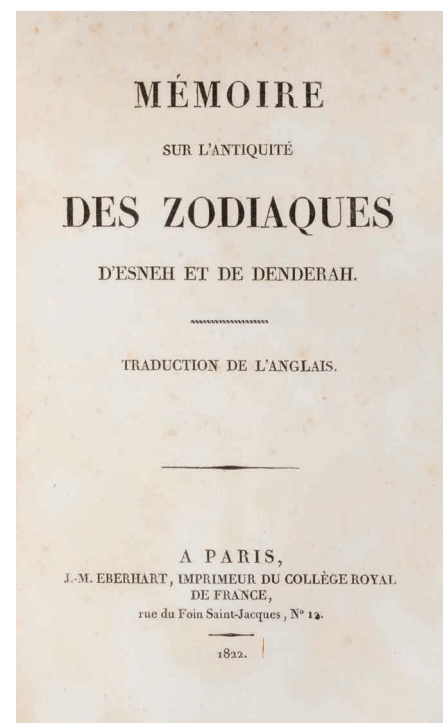
“[Antoinette Pauline Jacqueline Knip’s] plates are impressive in their quality of coloring. Nissen states they are to be reckoned among the best achievements of ornithological art in books. She was a gifted pupil of Barraband, exhibited at the salon in 1808 and 1814, and began to paint birds. She accumulated 72 plates of exotics that were published, with a short text by A.G. Desmarest in 1805-07 in Paris under the title *Histoire naturelle des Tangaras et des Todiers*. Mlle de Courcelles became famous, married the Dutch flower painter Joseph August Knip in 1808, and began to make a collection of paintings of pigeons and to search for a special to write the text for her next book, *Histoire naturelle des Pigeons*” (Jackson).

Some occasional foxing, old ownership discretely erased; else a magnificent copy finely bound at the time.

21. [DRUMMOND, William]. *Mémoire sur l’antiquité des zodiaques d’Esneh et de Denderah*. Traduction de l’anglais. Paris, J.-M. Eberhart, 1822. 8vo (221 x 138 mm) 4 unnl., 184 pp., 3 engraved plates (2 folding). Slightly later vellum backed marbled boards with vellum corners, flat spine gilt, lettering pieces in red and black morocco, marbled edges. AED 3,500

Brunet, II, 842.

FIRST EDITION OF THE FRENCH TRANSLATION BY FRESNEL.



Sir William Drummond of Logialmond (1770-1828), Scottish diplomat, member of Parliament, poet and writer, was ambassador to Naples and to the Ottoman Empire. This work on the great bas-relief discovered at Denderah was printed in only 60 copies, all reserved for the author (see Brunet).

The controversy about the dating of the famous Egyptian zodiac of Denderah involved such prestigious figures as the mathematician Joseph Fourier, Champollion and Cuvier. Sir William Drummond of Logialmond had first published in English his “Memoir on the Antiquity of the Zodiacs of Esneh and Dendera” in 1821.

Fine copy albeit some light foxing, printed on thick paper and attractively bound. It bears an ex-dono on the flyleaf “James Mellinger, given by the author. Naples, January 1824”.

The very elegant Schwerdt copy in contemporary flexible vellum

22. DU FOUILLOUX, Jacques. *La Vénérerie de Jacques du Fouilloux, Gentilhomme, seigneur dudit lieu, pays de Gastine en Poitou... Avec plusieurs Receptes & Remèdes pour guérir les chiens de diverses maladies. Poitiers, par les de Marnefz et Bouchet, freres, 1562*. 4to (231 x 166 mm) 4 nn.ll., 294 pp. Contemporary vellum, flat spine, housed in a modern morocco clam-shell box. AED 350,000

Thiébaud, 295-296 ; Souhart, 148 ; Schwerdt, I, p. 152 (this copy) ; Mortimer (French), 187.

ONE OF THE MOST IMPORTANT FRENCH HUNTING BOOK. SECOND EDITION, VERY RARE, “POSSIBLY AS RARE AS THE FIRST” (THIÉBAUD).

Jacques du Fouilloux, a noble man from the Poitou region, was born at the château du Fouilloux close to Parthenay (Deux-Sèvres) in 1519, and died in 1580. This celebrated work, dedicated to King Charles IX, was first published in 1561. The importance of Du Fouilloux’s *La Vénérerie* can hardly be overstated. It was the first major work on the subject since Gaston Phébus’s *Livre de chasse*, written in the late 14th century, and it remained pre-eminent for two hundred years.

THE EDITION IS RICHLY ILLUSTRATED WITH 56 LARGE WOODCUTS IN THE TEXT.

This copy, as is often the case, has the date of 1562 changed to 1564 in ink. Thiébaud suggests this being a ruse of the editors. «*Cette falsification de la date est vraisemblablement une supercherie des éditeurs, qui auraient ainsi essayé de rajeunir leur édition*» (Thiébaud).

Despite a small hole in the spine, this is one of the most elegant copies we have ever handled.

Provenance: Bulletin Morgand - Schwerdt (book plate) - Gloucester (bookplate).



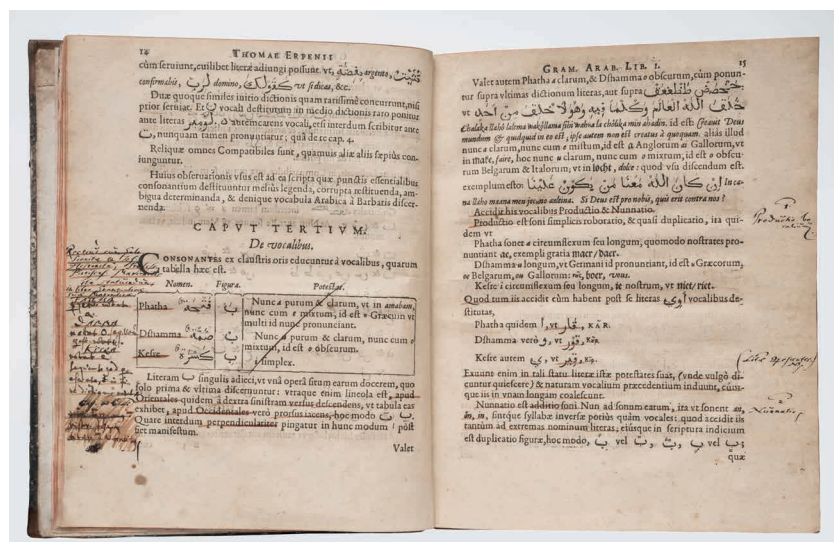
*The first scientific Arabic Grammar
written by a European scholar
The famous scholar of Arabic languages,
Andreas Sennert's copy*

23. ERPENIUS, Thomas. *Grammatica Arabica. Leiden, Raphelengius, 1613.* Large 4to (250 x 197 mm), 4 un. l., 124 pp. 18th century German calf backed boards (restored).
AED 45,000

Middle Eastern Languages and the Print Revolution (Gutenberg Museum Mainz 2002), p. 485 (ill. 71a/b) ; Schnurrer 49 ; Vater/Jülg 26 ; ADB VI, 329 ; Smitskamp 68 ; Fück 148.

FIRST ISSUE OF THE FIRST EDITION OF THE FIRST SCIENTIFIC GRAMMAR OF ARABIC WRITTEN BY A WESTERN SCHOLAR, PRINTED ON LARGE PAPER.

PRECIOUS COPY HAVING BELONGED TO ANDREAS SENNERT (1606-1689), SCHOLAR OF ARABIC LANGUAGES IN WITTENBERG, WITH HIS OWN NOTES WHICH POSSIBLY SERVED HIM FOR HIS OWN ARABIC GRAMMAR, *ARABISMUS PRAECEPTA*, PRINTED IN 1658.



The *Grammatica Arabica* by Erpenius was the first scientific Arabic grammar to be written in Europe, and it was reprinted many times and used as an Arabic language textbook until the 19th century in European universities.

Erpenius (1584-1624), professor of oriental languages at Leiden, revolutionized Arabic scholarship in Europe and made the Netherlands the most important European centre of Arabic studies before he died of the plague in 1624. His grammar remained the standard work in the field for two centuries.

Erpenius “is one of the men whom the study of oriental languages owes its resurrection [...] He set up his own printing shop with Hebrew, Arabic, Syrian, Ethiopian, and Turkish type” (cf. ADB).

This book was published in two versions nearly identical in content but differing in size and page number: a 124-page issue in large quarto and a 192-page issue in small quarto.

“The rules are rendered in a clear and precise manner throughout, the examples are aptly chosen, and the needs of the learner are always taken into account. The great value of this work is most amply evidenced by the fact that it served teachers and learners of Arabic in the west for two centuries, unchallenged. It was reprinted again and again, without any material changes except for the addition of various passages for reading practice” (cf. Fück 148).

A very interesting copy from the Arabic scholar, Andreas Sennert's library, with his signature on the title page and his annotations throughout. Sennert (1606-1689) studied under Trost at Wittenberg, but also studied Arabic under Jacob Golius at Leiden. After Trost's death, Sennert returned to Wittenberg as professor of philosophy in 1638 and succeeded Jakob Weller as professor of oriental languages there in 1640. He published his own Arabic Grammar, *Arabismus Praecepta*, in 1658.

A fine copy with very broad margins.

24. EUCLIDE. *Elementa* [in Greek]. Basel, Johannes Hervagen, 1533. Folio (301 x 197 mm) 6 un. ll., 268 pp., 115 pp. 18th century mottled calf (upper blank margin of title -- 2.7 cm -- renewed & title carefully backed at an early date), double gilt fillet round sides, spine richly gilt, red morocco lettering piece on spine.
AED 100,000

Thomas-Stanford, 7; Norman, 730.

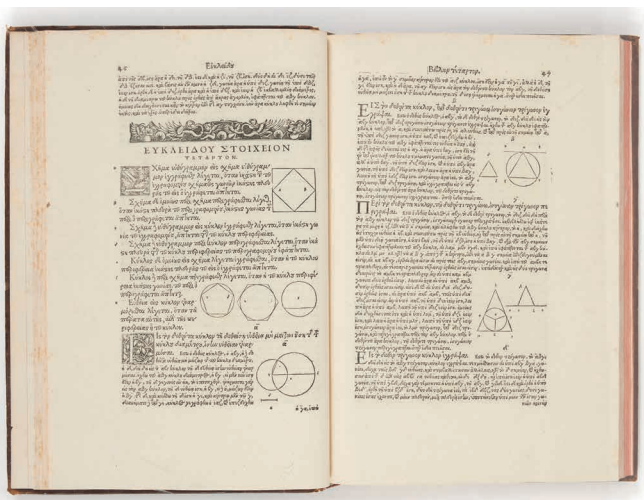
EDITIO PRINCEPS IN GREEK OF EUCLID'S *ELEMENTS*. THE FIRST PRINTING OF EUCLID WAS A LATIN TRANSLATION AFTER AN ARABIC MANUSCRIPT IN 1482, BUT THE ORIGINAL GREEK TEXT HAD TO WAIT 55 YEARS TO BE PUBLISHED.

It also contains the first edition of Proclus's commentary on the first book of the *Elements*.

This edition was edited by Simon Grynaeus, a German protestant theologian and philologist. Grynaeus used two manuscripts: one sent by Lazarus Bayfius from Venice and the other supplied by John Claymond, president of Magdalen and later of Corpus Christi College, Oxford. The *Elements* occupy 268 pages, followed by 115 pages containing the four books of the commentary of Proclus on the first book of the *Elements*. This commentary “is of considerable value for the study of ancient Greek geometry

because of the historical information which it contains, derived from the lost works of Eudemos . . . and Geminus.” Sarton, I, p. 403.

“Because of his interest in the principles underlying mathematical thought and their relation to ultimate philosophical principles, Proclus’ commentary is a notable -and also the earliest- contribution to the philosophy of mathematics. Its numerous references to the views of Euclid’s predecessors and successors, many of them otherwise unknown to us, render it an invaluable source for the history of science.” D.S.B.



Grynaeus dedicated this edition to Cuthbert Tunstall, Bishop of Durham and the author of the first English arithmetic.

A fine crisp copy, title page reinforced at the time of binding with upper margin cropped not touching text.

Provenance: Earls of Macclesfield (bookplate, blind stamp on title, shelf numbers on fly leaf).

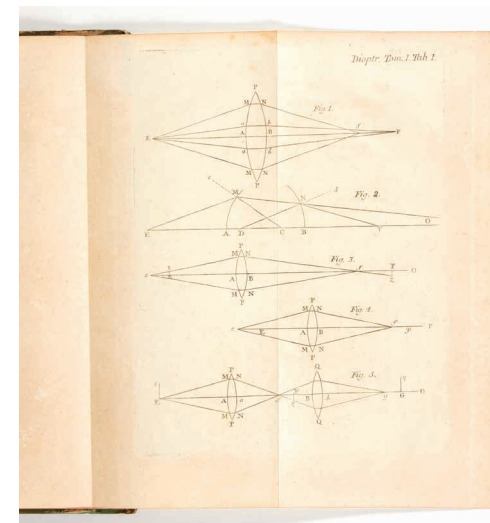
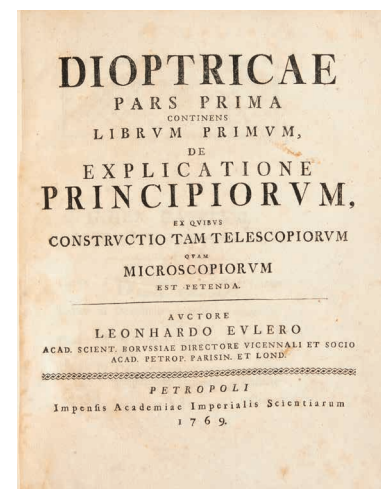
Lalande's copy

25. EULER, Leonhard. *Dioptricae. Pars prima continens librum primum de explicatione principiorum ex quibus constructio tam telescopiorum quam microscopiorum est petenda. Pars 2 continens librum secundum de constructione telescopiorum dioptricum. Pars 3 continens librum tertium de constructione microscopiorum. Petropolis [Saint-Petersbourg], Impensis Academiae Imperialis Scientiarum, 1769-1771. 3 volumes, 4to (242 x 192 mm) 2 nn.ll., 337 pp. and 3 engraved folding plates for vol. I ; 3 nn.ll., 583 pp. (misnumbered 592) and 3 engraved folding plates for vol. II ; 4 nn.ll. and 440 pp. for vol. III. Contemporary calf-backed boards, spines gilt with raised bands. AED 60,000*

DSB, IV, 467-482 ; Daumas. *Les Instruments scientifiques*, pp. 202-205.

FIRST EDITION OF THE FOUNDATION OF THE CALCULATION OF OPTICAL SYSTEMS. THE ASTRONOMER JOSEPH JÉRÔME LEFRANÇOIS DE LALANDE’S (1732-1807) OWN COPY.

“The result of this polemic, in which both parties were partly right and partly wrong, was the creation by Dollond of achromatic telescopes (1757), a turning point in optical technology. For his part, Euler, in his *Dioptrica*, laid the foundations of the calculation of optical systems” (D.S.B.).



«C’est grâce à l’invention de l’objectif achromatique, par exemple, que l’on put songer à établir le mètre étalon sur la mesure du quart du méridien, ou encore que Claude Chappe put réaliser son télégraphe optique» (cf. Daumas, *Histoire de la science*, p. 911).

Director of the “Observatoire de Paris” from 1769 until his death, Lalande’s celebrity is in part based on his observations on the orbit of Venus. “In 1760 he succeeded Delisle as professor of astronomy at the Collège Royal. Lalande was an excellent teacher and had many distinguished pupils during his forty-six years of service at the Collège Royal, including J.B.J. Delambre, G. Piazzzi, P. Méchain, and his nephew, Michel Lalande... The most important calculations of the solar parallax from the transit of 1769 were those of Lalande (published in his *Mémoire sur le passage de Vénus observé le 3 juin 1769*)” (DSB).

The great astronomer is also the author of the indispensable work, the *Bibliographie astronomique* published in 1804.

Lalande’s signature is placed on the inside covers of each volume, the fly-leaf of vol. II contains the following note : «il rejette encore les lunettes achromatiques, p. 331».

Broad margined copy; spines rubbed and slightly restored.

26. FERRIOL, Charles. Recueil de cent estampes représentant différentes nations du Levant tirées sur les tableaux peints d'après nature en 1707 et 1708.- Explication... avec de nouvelles estampes des cérémonies turques. Paris, Le Hay, Duchange & Collombat, 1714-1715. Large folio (475 x 313 mm) engraved title page dated 1714, 2 nn.ll. (introduction), 1 nn.l. printed title page dated 1715, 26 pp., 1 engraved plate of musical scores, 102 engraved plates (numbered 1 to 100, followed two not numbered). Contemporary German brown sheep, spine gilt with raised bands. AED 60,000

Atabey, 429; Blackmer, 591; Colas, 391-392; Brunet, III, 947-948; Cohen-de Ricci, 391-392; Lipperbeide, 1413-1414; Koç collection, 105.

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL BOOKS ABOUT TURKISH COSTUMES.

"The eccentric ambassador Charles, marquis de Ferriol (he had provoked a diplomatic incident by his insistence on wearing a sword for his first audience with the Sultan, whereupon he was denied entrance, and never returned to the Palace), commissioned Jean-Baptiste Van Mour or Vanmour (Valenciennes 1671 - Istanbul 1737) to paint 100 portraits of Turkish officials and other figures, which as published here form the basis of all later costume books and plates, including the handmade ones for the tourist trade" (Koç).

This 'Recueil de cent estampes' «représentant différentes nations du Levant, qui paraît en France en 1714 quelques années après le retour de l'ambassadeur Charles de Ferriol (1652-1722) en mission à Constantinople de 1699 à 1711, est un témoignage évocateur du nouvel engouement au XVIII^e siècle pour l'Orient. Les cent estampes qu'il contient ont été réalisées par Gérard Scotin (1671-1716) et huit autres graveurs en 1712-1713, à partir de tableaux commandés en 1707 par Ferriol à un peintre de sa suite, le valençiennois Jean-Baptiste Van Mour (1671-1737). L'album, communément appelé recueil Ferriol, paraît à Paris chez Jacques Le Hay et Gaspard Duchange en 1714. Dans ce livre, une attention particulière est accordée à la représentation des costumes, pour permettre au « lecteur savant de trouver dans cette variété d'ajustements, les différents caractères des esprits, sachant que, de tout temps, les Turcs ont distingué les états et dignités par la différence des habits, mais plus particulièrement par celle des turbans et autres ornements de la tête. De fait, le recueil Ferriol est le premier album gravé qui décrit avec soin la hiérarchie de la société ottomane, en montrant successivement les costumes des officiers du sérail affectés au service du sultan, les activités quotidiennes des femmes dans l'intimité du harem, les codes vestimentaires imposés aux nombreuses minorités soumises à l'autorité impériale. Les auteurs du recueil sont également les premiers à revendiquer la supériorité de l'image sur le texte pour rendre compte des observations réalisées par les voyageurs en Orient. (voir : «Le Recueil Ferriol (1714) et la mode des turqueries» by Jeff Moronville. Université de Picardie Jules Verne).

Complete copy, with the engraved music for the Dervishes and the 3 double page plates: Turkish Wedding, Turkish Funeral, and the Dervishes in their temple at Pera

Some internal occasional thumbing or traces of use ; binding slightly stained and with old restorations to head and foot of spine.

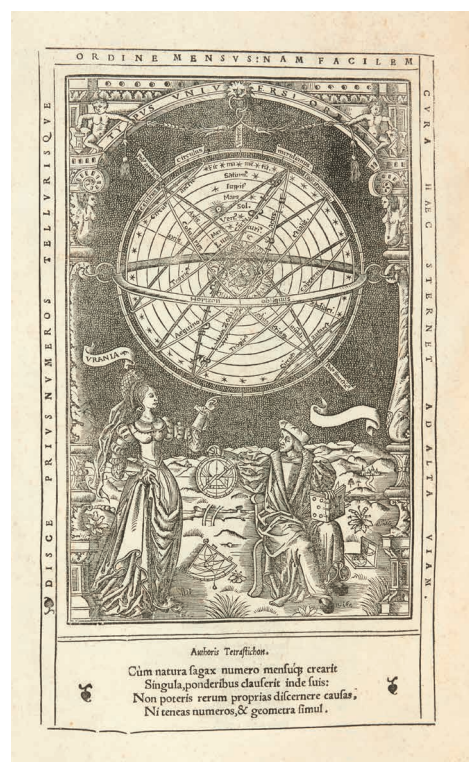


27. FINE, Oronce. *Protomathesis: Opus varium, ac scitu non minus utile quam iucundum.* Paris, Gerard Morrhy & Jean Pierre, 1532-1530. Large folio (382 x 249 mm) 8 unnl. including the title printed within large architectural woodcut border, 214 num.ll. (misnumbered 209). Contemporary flexible vellum, flat spine with manuscript label.

AED 120,000

Moreau, IV, 417; Smith, Rara arithmetica, pp.160-161; Mortimer, 225; Brun, 189; Hillard et Poulle, 8; Vitry, 387.

FIRST AND ONLY COLLECTED EDITION AND FIRST PRINTING OF MUCH OF FINÉ'S TEXTS.



Finé was regius professor of mathematics and dedicated the volume to François I. The *Protomathesis* is Oronce Fine's finest book. It brings together the main scientific knowledge of the early 16th century: the first part is devoted to arithmetic, the second to geometry, the third to cosmography and the fourth to gnomonics.

In addition to its scientific interest, the work is remarkable for its layout and its profusion of woodcuts; they range from simple outline diagrams to views of surveying operations and scientific instruments, including a clepsydra, or water-clock, which Fine invented. The title in a beautiful architectural frame, a large plate representing Urania and the author under a celestial sphere (repeated), a large woodcut representing a hydraulic clock and more than 280 engravings in the text. Among the other decorative elements of *Protomathesis* is

an alphabet of large woodcut initials, one of which includes a self-portrait of the author (f.130v), others show the royal Salamander associated to French King François I.

“*[Fine's] work as a designer is closely related to his major fields of mathematics, astronomy and geography, and his contribution to book production is particularly interesting in extending beyond the illustration to the ornamentation of scientific texts*” (Mortimer).

Fine, broad margined copy. Endpapers renewed at an earlier stage.

Provenance: Thomas Vroom (bookplate).

Of Royal Provenance

28. FORBIN, Louis Nicolas Philippe Auguste, comte de. *Voyage dans le Levant* (en 1817 et 1818). Paris, imprimerie royale, 1819. Broadsheets (720 x 505 mm) 4 unnl., 132 pp., 80 plates (including 70 lithographs, 8 aquatinte plates by Debucourt, and 2 plans by Nicolas-Auguste Leisnier). Contemporary red morocco backed boards, flat spine gilt with the royal cipher of Louise d'Orléans (OHR, 2576) at foot (bound by Tessier, rue de la Harpe, with his sticker on front paste down).

AED 120,000

Colas, 1089; Blackmer, 614; Weber, 70; Atabey, 447; Koç collection, 209; Quérard, III, 160.

FIRST EDITION OF THIS LAVISHLY PRODUCED BOOK, PRINTED IN A LIMITED EDITION OF 325 COPIES ONLY. A MAGNIFICENT COPY BOUND FOR LOUISE D'ORLÉANS WITH HER ROYAL CIPHER GILT ON THE SPINE OF THE BINDING.

«*On n'a tiré que 325 exemplaires de ce magnifique ouvrage* (Quérard).



“*This impressive work is a very early example of the use of lithography in France for illustrated books.*” (Atabey).

“*Forbin's was one of the first important French books to use lithography on a grand scale, and*

the standard of production is equal to that of Napoléon's 'Description de l'Égypte' or Denon's 'Voyage' (Navari, Blackmer).

"One of the first French illustrated books to make extensive use of lithography. The work was translated into English (in Sir Richard Phillip's series Voyages and travels...), and German. Forbin was a painter and antiquary who succeeded Dominique Vivant Denon as curator of the Louvre and other museums in 1816. In August 1817 he sailed from Toulon in the Cléopâtre on a year-long expedition to the Levant to buy antiquities; the party did visit Constantinople (the book contains two views, after Castellan), but the plague prevented Forbin from venturing much outside the ambassador's residence" (Koç). His journey took him to Melos, Athens, Constantinople, Smyrna, Ephesus, Acre, Jaffa, Jerusalem, Cairo, Luxor, and Thebes.



Richly illustrated, the magnificent, highly desirable plates (after Carle Vernet, Fragonard, Isabey, and Forbin himself, as well as Prevost) show fine views of Greece, the Dead Sea, Jerusalem, Ramla, Gaza, and Egypt. antiquities of Cairo (3), and the temples at Carnak in Thebes (2).

Beautiful copy albeit some occasional foxing or spotting, entirely uncut and of royal provenance (book plate of Antoine d'Orléans).

29. FÜRER VON HAIMENDORF, Christoph. Itinerarium Aegypti, Arabiae, Palestinae, Syriae... Nürnberg, Wagenmann, 1620. 4to (190 x 145 mm) 8 nn.ll. including the portrait, 4 engraved folding plates, 118 pp., 57 nn.ll. 19th century polished calf, unidentified coat of arms on both covers (Closs). AED 20,000

Blackmer 640; Röhrich, *Bibl. Palestinae*, 741; Tobler, p.79.

FIRST EDITION, FIRST ISSUE, WITH THE TITLE PAGE DATED 1620 OF THIS RARE TRAVEL BOOK DESCRIBING THE MIDDLE EAST.



The illustrations include the author's portrait as well as his coat of arms, and views of Mount Sinai and the monastery Ste. Catherine, a birds-eye view of Jerusalem, and two views of the Holy Grave (exterior and interior). Blackmer indicates that the copy held by the British Library is extra illustrated with a view of Mount Calvarius but which is not part of this edition.

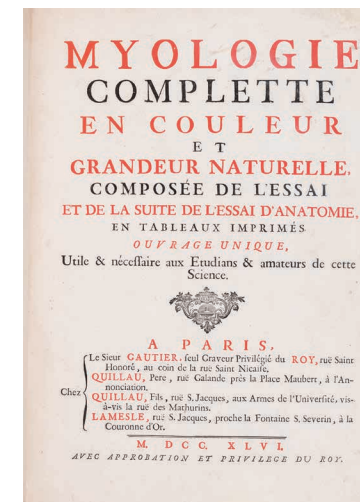
"Fürer von Haimendorf was one of the most well-known travellers of the 17th century. In his book, he describes his experiences from his tour in the Middle East which he visited between the years 1565 and 1566. The book is a great source of information as far as the national, religious and social status of the Middle East at that time is concerned" (P. Tzoumerkas. Arabic Heritage via rare editions found in the patriarchal library of the Greek orthodox patriarchate of Alexandria and all Africa).

Binding slightly rubbed.



30. GAUTIER D'AGOTY, Jacques Fabien. *Myologie Complète en couleur et grandeur naturelle*, composée de l'Essai et de la suite de l'Essai d'Anatomie, en tableaux imprimés. Paris, le Sieur Gautier, seul graveur Privilégié du Roy, Quillau père, Quillau fils, 1745-1746. Large folio (520 x 370 mm) 25 leaves of text and 20 plates printed in colour. Contemporary marbled calf (expertly rebacked). AED 390,000

Garrison-Morton, 398; Singer, 1-20; Wellcome, p.97; B.N. Anatomie de la couleur, B.N.F. n°92-101.



FIRST EDITION OF ONE OF THE FIRST BOOKS ILLUSTRATED WITH PLATES PRINTED IN COLOUR.

Jacques-Fabien Gautier d'Agoty (1711-1786) began an ambitious plan for the publication of colour printed anatomy plates and descriptive text, with the issue in 1745 of eight prints of the muscles of the face, neck, head, tongue and larynx; followed one year later by a second group of twelve, larger prints showing muscles of the pharynx, torso, arms and legs. All these corpses were dissected and prepared by another man, Duverney, lecturer in anatomy "Au Jardin du Roi", and Gautier was the artist-engraver. The two works were assembled under the general title "*Myologie Complète*".

The present copy has been bound with both title pages (1745 and 1746) and is complete with all the text leaves, dedication leaves and the apologia or "Advertissement" on the verso of which is the explicit and somewhat boastful statement of official copyright.

The dedication and copyright notices make no bones about Gautier's claims as inventor and skilled practitioner in this new art of colour printing. Duverney, the academic partner, signs the dedication (to Lapeyronie the King's doctor), asserting that colour printing can nowhere make a greater contribution to scientific understanding than in anatomy.

The second series includes the fascinating "L'Ange Anatomique", so called by the surrealists painters, the muscles of the back being stripped out like an angel's wings; while she, with her hair arranged neatly in the style of her day, looks back over her shoulder in a spirit of calm inquiry.

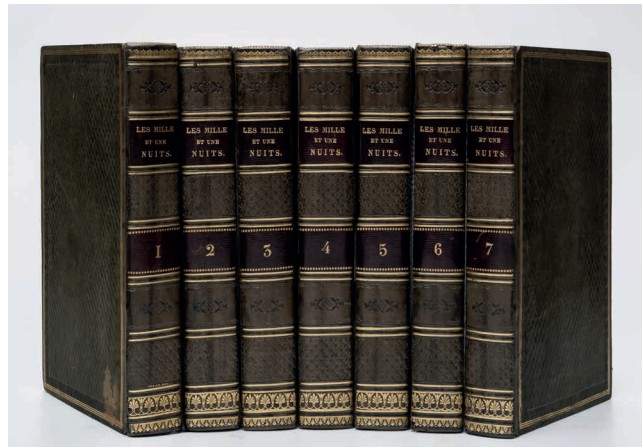
«*La myologie reste sans conteste le chef-d'oeuvre de Gautier, le livre auquel il accorde le plus de soin, tant dans l'invention de ses images que dans le traitement de la technique*» (Anatomie de la couleur, exhibition Bibliothèque nationale de France, 1996).

A fine copy of this important work, the text leaves have all been window mounted to the size of the large plates at the time of the binding in order to keep the plates in their original state, without folding them.

31. GAUTTIER, Édouard (éditeur). Les Mille et une nuits, contes arabes, traduits en français par Galland. Nouvelle édition, revue, accompagnée de notes, augmentée de plusieurs contes traduits pour la première fois, ornée de 21 gravures. Paris, Firmin Didot for J.A.S. Collin de Plancy, 1822-1823. 7 volumes 8vo (205 x 123 mm) XXXII, 404 pp., 3 engraved plates for volume I ; 2 unnl., 427 pp., 3 engraved plates for volume II ; 2 unnl., 468 pp., 3 engraved plates for volume III ; 2 unnl., 467 pp., 3 engraved plates for volume IV ; 2 unnl., 436 pp., 3 engraved plates for planches for volume V ; VII, 425 pp., 3 engraved plates for volume VI ; 2 unnl., 407 pp., 3 engraved plates for volume VII. Contemporary light green polished diced calf, flat spines gilt, title and lettering labels in black morocco, marbled edges (*signed Joyal*). AED 7,000

See Brunet III, 1716 (indicates Rapilly as editor) ; not in Fléty.

BEAUTIFULLY PRINTED EDITION BY DIDOT, RICHLY ILLUSTRATED OF THE *ARABIAN NIGHTS*.



Complete copy, with its 21 plates called for, engraved by Bacquoy, Delvaux, Derly, Fauchery, Godefroy, Koenig, Lecomte, Lejeune, Massard, Pfitzer, Rouargue and Ruhierre after drawings by Chasselat.

The last volume states that “all the tales that make up this seventh volume are newly translated. Most of them had never been published in any edition of the *Arabian Nights*. Several of these new tales, extracted in part from manuscripts which we owe to the kindness of the late respectable M. Langlès, appear for the first time in any European language”.

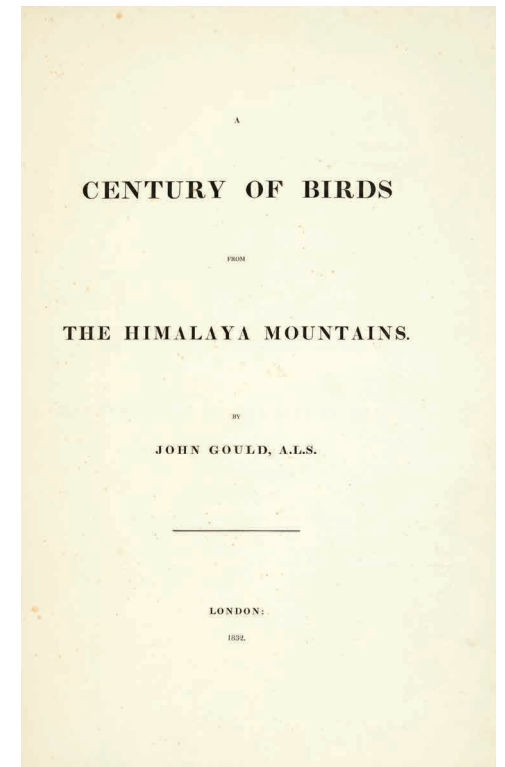
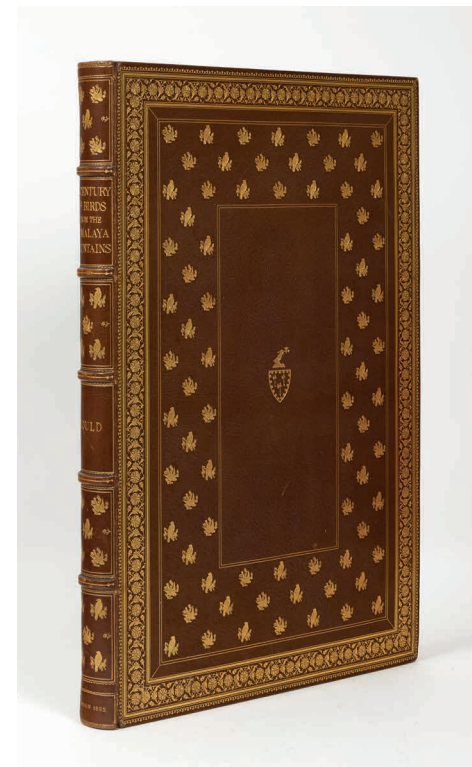
Exceptional copy, well preserved in its contemporary and signed binding. Volume III, quire printed in disorder and with one corner torn (not touching text), small scratch to cover of volume I.

32. GOULD, John. A Century of Birds from the Himalaya Mountains. London, [for the author], [1831-] 1832. Large folio (553 x 367 mm) 6 unnl. (title, dedication, introduction, preface, list of subscribers, list of plates), 80 plates after John Gould, lithographed by Elizabeth Gould, coloured at the time and printed by C. Hullmandel. Light brown morocco, boards richly decorated with special tools representing birds, central arms of Henry Martin Gibbs, spine decorated with the same special tools, gilt edges (*Zaehnsdorf*). AED 150,000

Nissen IVB 374 ; *Fine Bird Books*, pp. 35 & 101 (“no publisher would risk undertakings so large a scale as he was planning, and henceforward Gould was his own publisher”) ; Wood, p. 364 ; Zimmer, p. 251 ; Jackson, *Dictionary of Bird Artists*, p. 259).

FIRST EDITION OF THE FIRST WORK BY JOHN GOULD (1804-1881).

FIRST ISSUE, WITH THE BACKGROUNDS OF THE PLATES IN BLACK. MAGNIFICENT COPY BOUND BY ZAEHNSDORF.



Taxidermist of the ornithological collection at the Zoological Society of London, Gould realized that the Himalayan bird section was the most complete in Europe and set about publishing it. His friend and colleague, N.A. Vigours, Secretary of the Zoological Society, provided him with the scientific texts. Encouraged by the success of this publication, John Gould decided to continue producing large-scale works and remained one of the most prolific editors and dominated this market for nearly fifty years, supported by his wife Elizabeth who initially transposed her husband's drawings onto lithographic stones.



“It was Elizabeth’s talent as a watercolour painter and then her skill in learning to draw on lithographic stones, that laid the foundation for his successful career as an author and publisher of his own bird books. During the 12 years of their marriage, Elizabeth drew and lithographed some 600 illustrations for John Gould’s books, had eight (six surviving) children, and accompanied him on one of the bravest expeditions that could then have been devised, a trip to Australia and Tasmania lasting two years” (Jackson).

Very fine and broad margined copy, albeit some faint occasional spotting.

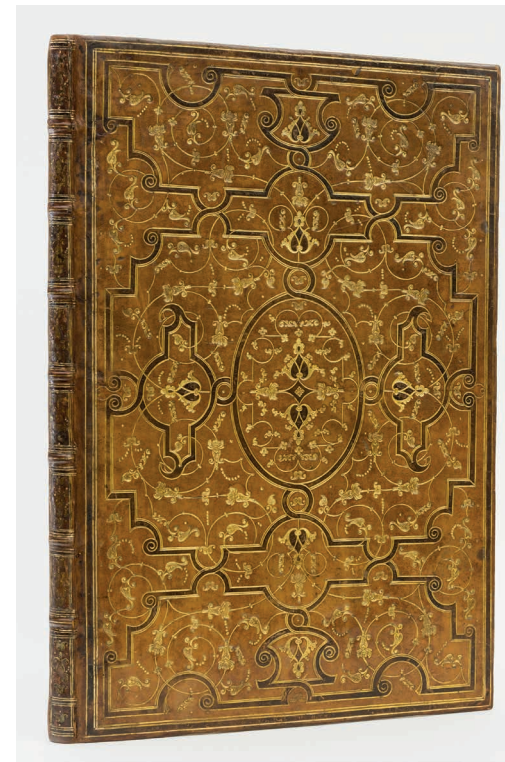
Provenance : Henry Martin Gibbs (book plate and special armorial tools).

*One of the oldest French albums of ornithological drawings
used for the publication of Pierre Belon’s Histoire de la nature des oiseaux
preserved in a magnificent fanfare binding*

33. GOURDELLE, Pierre. [Album of ornithological watercolours]. [Paris], approx. 1550-1560. Folio (420 x 280 mm) one single sheet bearing the painted coat of arms of a previous owner and 50 sheets with 60 original 16th century watercolours depicting European and Exotic specimens. 16th century French calf covers richly decorated in fanfare style in gilt and painted black, spine gilt with raised bands, gilt edges, preserved in a modern clam-shell box in green morocco. AED 11,000,000

G.D. Hobson, les Reliures à la Fanfare, le problème de l’S fermé, 1970, p. 4, n° 13; Museum national d’histoire naturelle, catalogue général des manuscrits, p.267, mss 1914.

ONE OF THE EARLIEST FRENCH ALBUMS OF ORNITHOLOGICAL DRAWINGS PRESERVED IN A MAGNIFICENT PARISIAN FANFARE DECORATED BINDING, CALLED BY HOBSON “FANFARE DE TYPE PRIMITIF”. AN EXQUISITE MONUMENT OF FRENCH RENAISSANCE ART AND SCIENCE.



The 60 drawings depict both French and international specimen of birds including birds used for hunting and falconry. One drawing depicts a Phoenix - frequently used mythological specimen, present in the French literature of the time.

The album had been closely examined for the exhibition organized at the Chateau Chantilly in 2003 where the Pierre Berès collection was presented to the public. IT APPEARS THAT THE DRAWINGS RELATE VERY CLOSELY TO THE WOODCUTS USED FOR THE HIGHLY IMPORTANT WORK BY PIERRE BELON (1518-1564), *L’HISTOIRE DE LA NATURE DES OISEAUX*, PUBLISHED IN PARIS IN 1555 (SEE NUMBER 8 OF THIS CATALOGUE). THE CURATOR OF THE EXHIBITION ESTABLISHED THAT THESES DRAWINGS PRECEDED THE PUBLICATION OF THE BOOK, AS THE INTRODUCTION STATES THAT PIERRE GOURDELLE WAS ONE OF THE CONTRIBUTORS.

«Mais entre les autres, ne voulants celer les noms de ceux qui nous y ont le plus servy, avons usé de l'artifice de maître Pierre Goudet [sic!] Parisien, peintre vrayment ingenieux» (Pierre Belon, Histoire de la Nature des Oiseaux, Paris 1555, Epistre au lecteur, leaf aiiii/r)

The art of Gourdelle (or Gourdet) in his implication in the publishing of the work by Belon was also recognized by one of the great connoisseurs of Master drawings. In his *Abecedario*, Pierre-Jean Mariette declares that «Pierre Gourdet a dessiné d'après le naturel presque tous les oiseaux qui se trouvaient dans le livre» (*Abecedario*, éditions de Nobele, p. 324).

Active in the second half of the 16th century, Pierre Gourdelle, close to Clouet and the court, had married Suzanne Caron, daughter of Antoine Caron (1521-1599), the appointed court painter to Catherine de Medici and King Henry II of France. Gourdelle worked for Catherine de Medici and the Guise and Clèves families.

The date of the paper production corresponds precisely to the artistic activities of Gourdelle hence the attribution to the gifted painter. The album is composed of paper bearing the watermark described in Briquet under numbers 13170 and 13154 - a paperstock used before 1555. Each sheet has been carefully prepared and rubricated at the time. The fly leaves correspond to Briquet n° 8078 and were supplied by Nicolas Lebé and can be placed and dated at Nancy, 1566.

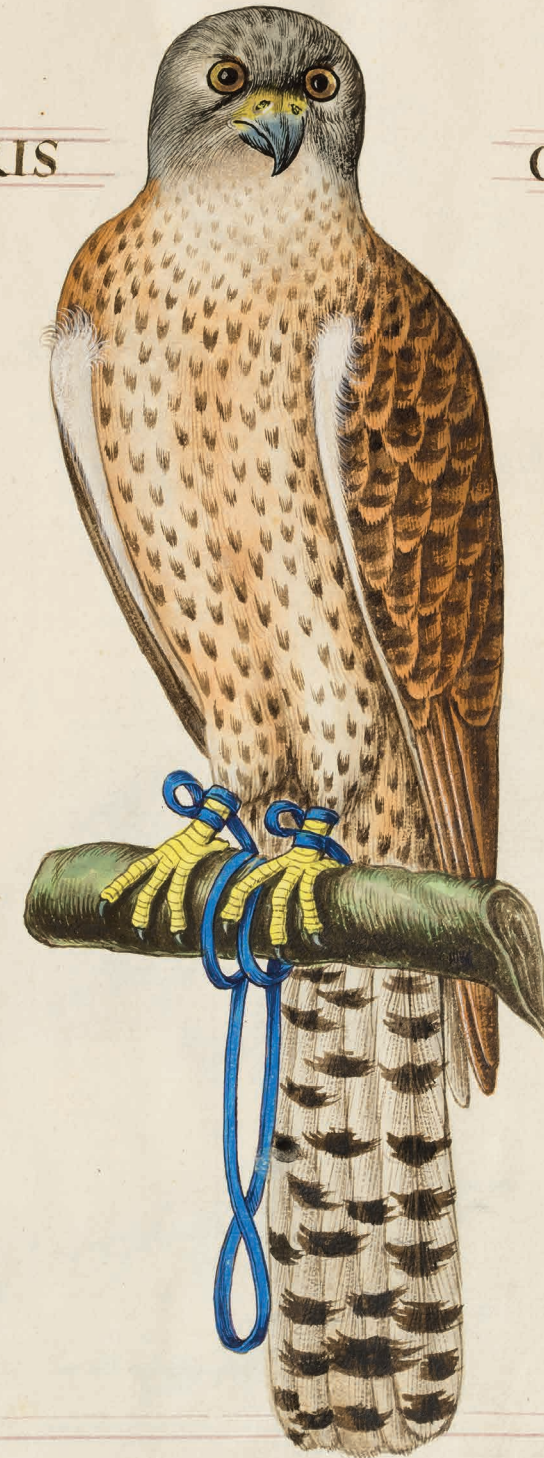
Only one other album of the same quality is recorded in institutional collections. It is housed in the library of the *Museum national d'histoire naturelle* in Paris and preserved in a similarly richly gilt and decorated binding. We could not trace any earlier French collection of ornithological drawings.

List of drawings :

1. Gallus / Coq
2. Cuculus / Coucou
3. Aquila Marina / Aigle de mer [eating a fish]
4. Accipiter / Esparvier
5. Subteo / Hobereau
6. Calidirs / Chevalier
7. Perdix / Perdis
8. Gallina Rustica / Gellinette de Boys
9. Torquata / Cane Petiere
10. Gallopavus / Poulle Dinde. With the following note : "The small Bustard shot on Mr Banks estate in Dorsetshire 1781 - sent to Sr A. Lever - not supposed to have been in England but common in the South of France"
11. Otis / Ostarde
12. Sthio Africus / Autruche
13. Perdix / Perdris
14. Coturnix / Caille

CENCRIS

CRECERELLE



15. Aluco / Hibou
16. Vespertilio / Chauve Souris
17. Asio / Moien Duc
18. Bubo / Hibou
19. Hematopus / Pie de Mer
20. Colurio Minot / Pie Grièche
21. Molliceps / Jay
22. Picus Maximus / Picmart
23. Turtur / Tourterelle
24. Fasianus / Fesan
25. Psitacus / Perroquet
26. Cicognia / Cigogne
27. Anas Libica / Cane de la Guinée
28. Phalaris / Piète
29. Boscas / Cercelle
30. Boscas / Sarcelle
31. Anas / Canard
32. Anser / Oye
33. Colimbus / Plongeon
34. Colimbus Major / Plonjon
35. Pivoine - Rouge Gorge - Verdier [3 drawings]
36. Regulus / Roitelet - Parus Minor / Petite Mésange - Apus / Martinet Pescheur [3 drawings]
37. Thrapupis / Tarin - Linaria / Linotte - Carduelis / Chardonneret - Parus Major / Mézanange [4 drawings]
38. Papegay - Bréan [2 drawings]
39. Falco / Faucon
40. Buteo / Sacre
41. Graculus / Gioram (devouring a snake)
42. Stellaris / Autour
43. Vultur / Vautour
44. Milvus / Milan
45. Aquila / Aigle
46. Cencris / Crecerelle
47. Gallina Africana / Poulle de la Guinée
48. Pelicanus / Pelicus, Pelicam [3 drawings: mother and two chicks]
49. Phenix / Phenix
50. Pavus / Paon

THIS MARVELLOUS PIECE WAS CERTAINLY MADE TO BE PART OF A WUNDERKAMMER WHERE WOULD HAVE BEEN GATHERED ARTIFICIALIA (MADE BY MEN) AND NATURALIA (MADE BY GOD), WHAT LA CROIX DU MAINE CALLED "ROOM OF MARVELS".



Provenance : Unknown patron to order the drawings - Member of the Richouftz family (painted coat of arms at the beginning of the volume), German family allied to the Gueldre and Clèves, moved to France in the early 16th century and participated at the battle of Marignan. Eric de Richoufts was naturalised by Francis 1st - Possibly Thomas Ballard (auctioneer in London with a long note on the inner cover detailing the drawings and suggesting a provenance from “Groglieri” :: This came of the collection of M. Groglieri, a French nobleman who resided at Venice and was famous for having an exceeding fine library of books mostly bound in a very elegant rich manner and great number of them printed on a particular sort of fine paper which he procured to be made for his own uses. Said library was sold in France about fifty years ago & produced a large sum of money”) - Unknown English owner (note on the drawing leaf 10 depicting a Turkey) - Thomas Snodgrass (XXth century book plate) - Bulletin Morgand, March 1909, n° 427 (with reproduction) - H.P. Kraus (New York Bookseller. Purchased by Pierre Berès in January 1949, with his coded price on lower cover - Pierre Berès (Pierre Berès, 80 ans de passion, sale IV, Le Cabinet des livres, 20 June 2006, lot 16).

A most impressive giant codex

34. [GRADUAL]. Gradual, Winter Part – Illuminated manuscript written on vellum. *Upper or Middle Rhine, Latin Germany, ca. 1450.* Elephant folio (584 x 414 mm); 350 (of 364 + last quire) leaves. Quires of 10 are usual. Collation: I-XX¹⁰, XXI⁸, [irregular between fol. 208-210], XXII¹⁰⁻¹⁺¹ [fol. 211 cancelled and new inserted], XXIII-XXV¹⁰, XXVI¹²⁻² [1 cancelled after fol. 256, -1 after fol. 259, in old foliation 260], XXVII⁸⁻¹ [-1 after fol. 262, in old foliation 263], XXVIII¹⁰, XXIX¹⁰⁻¹ [-1 after fol. 289], XXX¹⁰⁻¹ [-1 after fol. 295], XXXI¹⁰⁻¹ [-1 after fol. 303], XXXII⁸⁻¹ [-1 after fol. 312], XXXIII¹⁰⁻³ [-1 after fol. 314, -1 after fol. 319, -1 after fol. 321], XXXIV¹²⁻³ [-3 after fol. 328], XXXV-XXXVI¹⁰, [XXXVII missing].

Binding: a monumental, contemporary 15th century binding in chamois leather over wooden boards sewn on 7 double thongs. Elaborately adorned metal corner- and centerpieces (underneath: red velvet), 2 clasp straps secured by metal fittings (matching) on edge of lower cover reaching to corresponding metal pins on upper cover, all intact (thongs front board expertly repaired). Pastedowns (old) and flyleaves (modern, but not recent) at each end.

AED 1,350,000

A MAGNIFICENT ILLUMINATED MANUSCRIPT DECORATED WITH NUMEROUS INITIALS ALTERNATELY IN RED OR BLUE, ILLUMINATED WITH C. 450 CALLIGRAPHIC INITIALS SURROUNDED BY PORTRAITS, FIGURES AND PLAYFUL ANIMALS (UNICORNS, DEER, DOGS, HARES, SAINTS, VIRGIN AND CHILD, CHRIST CHILD ETC.), 95 LARGE, FILIGREE INITIALS PAINTED IN COLOURS WITH BORDER DECORATION OF PEN- FLOURISHES, OF WHICH 45 INITIALS IN GOLD WITH PEN-FLOURISHES IN

COLOURS OR PAINTED FOLIATE DECORATION, 1 LEAF SURROUNDED BY FOUR BORDERS, WITH A LARGE INITIAL A PAINTED IN SHADED BLUE ON A GOLD FIELD, FILLED WITH FINELY PAINTED DECORATION OF GREEN VINES WITH FLOWERS IN BLUE, PURPLE, ROSE, AND BRIGHT ORANGE ON A GOLD FIELD AND SURROUNDED BY FOUR BORDERS WITH HALF-LENGTH ANGELS AND SEVEN MEDALLIONS CONTAINING HISTORIATED SCENES WITH VIRGIN AND CHILD, ANGELS PLAYING MUSIC, CRUCIFIXION, CHRIST AS MAN OF SORROWS.

CONTENTS



As a missal contains the texts for Mass celebrated each day according to the order of the liturgical year, the chants with music notation sung by the priest or the choir are contained in supplementary choir books, often of large format. All chants, whether those of the Mass (usually in a Gradual) or those of the Divine Office (usually in an Antiphonary), are sung antiphonally. Thus it happens that all might be comprised in one general title of ‘Antiphonary’.

Often these books are so large, that the texts have to be divided into two volumes, a Winter and a Summer Part, arranged in the order of the Liturgical year. The present manuscript is a so-called Gradual, a choir book that includes, in addition to graduals, all other liturgical chants for Mass, such as introits, tracts, sequences, offertories, communions, as well as the fixed texts of the ‘Ordinary of Mass’ or ‘Kyriale’.

The name ‘Gradual’ comes from the most ancient and important psalm chant that was sung between the Epistle and the Gospel. This Gradual chant was part of the Proper of the Mass – that is, the texts for Mass that change according to the feast or season of the liturgical year. The other three Proper chants of the Mass, the Introit, Offertory, and Communion, were introduced later, and are usually verses from psalms or other Scripture texts. The fixed texts that do not vary, such as the *Kyrie*, the *Gloria*, *Credo*, *Agnus Dei*, etc., are known as the Ordinary of the Mass. Not all Graduals are the same. Monastic orders, for instance, with their own rite of Mass, have their own Gradual.

A Gradual opens with the *Temporale*, consisting of chants for the Masses for Advent, Christmas, Epiphany, Easter, Ascension, Pentecost, Trinity, Dedication of a Church. The

Dilectio
ni animam
meam de
us meus inter confido non e
ru bestiam neque irridant
me inimici mei etenim uni
uer si qui te expectant non

Duerna tuis e
no bis a fi li
us da tuis est no bis ciui
impe rium super hu
merum e ius et uoca
bitur nomen e ius mag
ni consilij an ge lus

present book is the Winter Part, beginning at Advent and ending before Easter. All texts listed below begin with a decorated initial.

ILLUMINATION

Finely painted initials introduce the texts for the major celebrations of the church calendar (feasts of Christ, the Virgin and the apostles) and numerous pen-flourish initials mark the beginning of the remaining readings, many are executed in gold, red and azure, filled in and surrounded with paint or elaborate pen-flourishes, extending over the border with curling lines. Most charming are the inhabited initials (cadels with human figures or animals) some 450 in number, continued almost to the end (until fol. 319v).



Throughout the book, the ornamental patterns and complex swirls show a high level of refinement, and all decoration is professionally executed. Even though three major levels of decoration can be identified (painted initials, pen-flourish initials and decorated cadels) and even though more than one hand may have been involved, small characteristic details return at all the levels throughout the book. These small unicorns, deer and dragons show that all decoration was executed in one and the same workshop.

The decoration of the first leaf is the finest and stands out with the large initial A (c. 180 x 250 mm), painted in shaded blue on a gold field, filled with finely painted decoration of green vines with flowers in blue, purple, yellow, purple and bright orange on gold and surrounded by four borders with half-length angels and seven medallions containing historiated scenes with Virgin and Child, Angels playing music, Crucifixion and Christ as Man of Sorrows. Elaborately ornamented with paint, gold and pen-flourishes are also the pages of the Ordinary of Mass (fols. 291r-318v), where more than 30 initials are highlighted with gold. The decoration of the pages containing the chants for the Vigil and feast of St Andrew (fols. 284- 286v) – when the beginning of the winter season is celebrated – is also remarkable. However, none of the finely decorated openings in this

book offer specific indications of its use. Regrettably, the chants for St Benedictus Abbot (with an introit for Gertrude, fol. 258r) miss the opening leaf – which in itself may be an indication, as we may perhaps assume that what is missing were the most elaborate pages.

The pen-flourish decoration follows the style used in books made in the circles of the *Devotio Moderna*, the spiritual movement of the late 14th century that soon spread from Deventer over the Eastern Netherlands, over Westphalia and beyond. This would point us to a skilled workshop in the Middle Rhine region, south of Cologne, upstream to Mainz – and as far as Strasbourg and Freiburg – where many of the early printed books also were decorated with fine pen-flourishes.

The somewhat angular style, the palette that was used and the fashion of the cloths the figures are wearing, with pointed shoes and brimmed robes, the high hats refer to a date of origin c. 1450. The sweet style of the portraits, with their high foreheads and cheeks with red dashes points perhaps most likely to an origin in the Upper Rhine. We may also assume that early printed models such as the imagery of the earliest woodcuts and engravings by the Master of the Playing Cards may have offered examples (*Strasbourg 1400*, 2008, pp. 176-177). Whether or not several hands were involved is difficult to determine. As the playful animals, for instance, are also found in pen-flourishes as well as in figured initials and painted decoration, the decoration of this lavishly illustrated book is made into a harmonious entity.

EPILOGUE

Further research into the specific style of the pen-flourish initials, extending from the Middle Rhine region from Mainz southwards towards the Alsace, might perhaps provide an answer to the question of localizing the origin of this manuscript more precisely. It is most exciting that such a voluminous codex comes on the market with a complete unknown origin – forming a great challenge to the scholarly world. Be that as it may, this extraordinary, monumental Gradual that has not yet given up all its secrets, still presents us its lavishly illuminated opening page and numerous other decorated leaves. All illumination and decoration are of a high and sometimes charming quality and datable to the 1450s, presumably originating in the Upper to Middle Rhine region.

While origin and use of this ‘so-called Oettingen-Wallerstein’ Gradual still offer riddles, it was suggested that the book was part of the collection of the Prince of Oettingen-Wallerstein in Harburg (the part that was auctioned in 1933 as the famous ‘Marcus Fugger sale’, where it was Lot 1). That library had grown through the efforts of Count Ernst II of Oettingen-Wallerstein (1594-1670) who united various collections of books from his relatives and added, shortly after 1653, those of his brother in law, Marquart Fugger (including those of grandfather Marcus Fugger). To this was added in 1794 the complete collection of Franz Wilhelm von Oettingen-Baldern, who since 1745 had been attached to the Cologne Cathedral Chapter and became its treasurer. In 1801, as a result of politics and secularisation, the family received 5000 volumes of five monastic institutions: two

Cistercian convents at Kirchheim and Maihingen and three Benedictine monasteries of Mönchsdeggingen (Ries), Holy Cross (Donauwörth) and St. Mang (Füssen). Later impoverished, the family sold part of the collections. Many of the books are now at the University Library of Augsburg. This history and the various provenances also offer options for further research related to the present choir book – yet none of these early provenances, neither Oettingen-Wallerstein itself, have left notes or traces in the book that was once no. 1 of that sale.

PROVENANCE

1. Made in the middle of the 15th century, presumably in the Upper or Middle Rhine area (based on the decoration) for an unknown church.
2. Sold as lot no. 1 at the auction of Fürst Oettingen-Wallerstein collection (Harburg) at Karl & Faber, Munich, 6-7 November 1933, (possibly) as part of the Marcus Fugger 'Bibliophile Kostbarkeiten, II. Teil', lot 1, with plate XII.
3. Private collection.



35. GUER, Jean Antoine. Moeurs et usages des Turcs. Paris, Constelier, 1746. 2 volumes, 4to (285 x 212 mm) XXIV, 453 pp., 9 nn.ll., 10 engraved plates for volume I; 2 nn.ll., VIII, 537 pp., 1 nn.l., 20 engraved plates for volume II. Contemporary marbled calf, spine gilt with raised bands, red edges. AED 20,000

Atabey, 534; Blackmer, 762 (second edition only); Cohen, 465 (for the first issue).

FIRST EDITION OF THIS INTERESTING WORK ON TURKEY (volume two in second issue).



The 30 very fine plates engraved by Duflos include two folding depicting the Bosphorus and the Harem in Constantinople.

"Guer did not travel in the Levant; the text of the work is compiled from Grelot, Busbecq, Belon, Rycaut, Maillet, etc. His Turkish work is of considerable interest for its plates, which were engraved by Duflos after designs by Boucher and Hallé and which consist of views and scenes illustrating Turkish characters and costumes. They also include a folding double-page panorama of Constantinople. These plates are particularly charming" (Blackmer).

Good copy, from the collection of Georges Bourdon (bookplate).

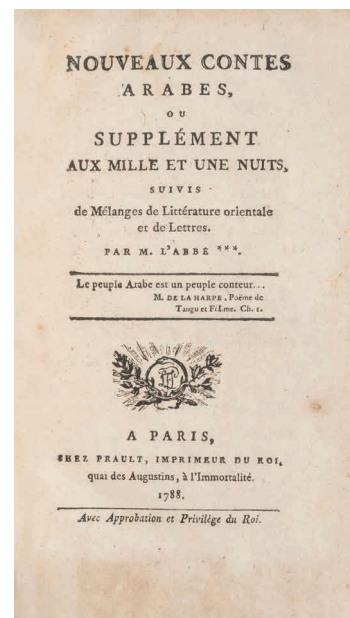


36. GUILLON, Marie-Nicolas-Silvestre. Nouveaux contes Arabes, ou Supplément aux Mille et une Nuits, suivies de mélanges de littérature orientale et de lettres. Paris, Prault, 1788. 12mo (162 x 94 mm) 3, 42 pp., 1 unnl. (errata). Contemporary polished calf, triple gilt filet on covers, flat spine gilt, red edges (spine expertly restored).

AED 4,000

Barbier, III, 527.

FIRST EDITION OF THESE NEW ARABIAN TALES OR SUPPLEMENT TO THE ARABIAN NIGHTS PRINTED IN FRENCH AND ARABIC. IT IS GUILLON'S (1759-1847) FIRST PUBLICATION.



After having been educated at the Collège du Plessis and the Collège Louis le Grand, Guillon devoted himself to the study of eloquence, medicine, and science. In 1789 he was awarded the *agrégation de rhétorique* by the University and entered the orders the same year. He was chaplain to the Princess of Lamballe until her imprisonment in 1792, when he moved to Sceaux where he practised as a medical doctor. In 1801 he was appointed honorary canon and librarian of the archbishopric of Paris. He was appointed professor of sacred eloquence at the Faculty of Theology of the Sorbonne in 1822.

This work contains, besides Arabic tales, oriental anecdotes (*Le Marché conclu*, *Belle réponse de Schirin*, *Mot qui ne plaira point à tous les rois*, etc.), various essays (Baharam, Kosroès, Mohammed, nicknamed Pêhelvan-Zaman), erotic fragments, spurious fragments, religious thoughts, war songs, victory songs, adages, and letters on a point of criticism relating to Arabic literature.

A fine copy of this rare edition.

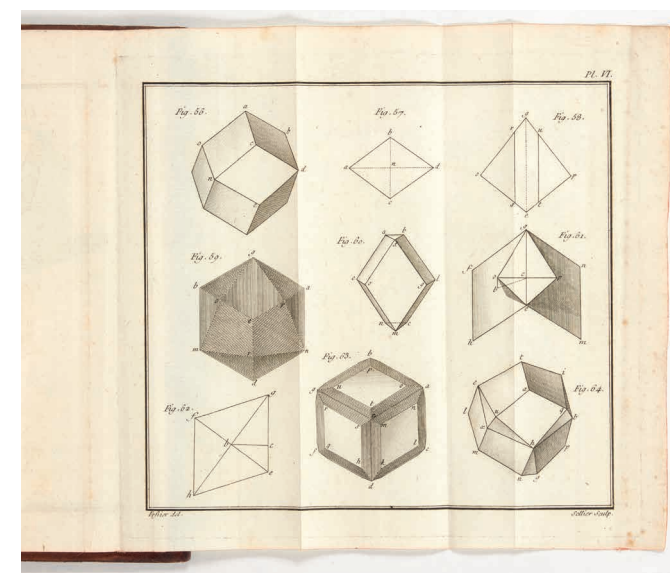
Haiüy's law of rational indices of the faces of crystals (Horblit)

37. HAÜY, abbé René-Just. Essai d'une théorie sur la structure des cristaux, appliquée à plusieurs genres de substances cristallisées. Paris, Gogné & Née de La Rochelle, 1784. 8vo (192 x 119 mm) 4 unnl., 236 pp., 8 engraved folding plates. Contemporary sheep, flat spine gilt, red edges. AED 35,000

Horblit, 47 ; Dibner, *Heralds of Science*, 92 ; Sparrow, 94 ; DSB, VI, 178 ; *En français dans le texte*, 176 ; Neville, I, 602 ; see Cole, 611 (note only).

First edition of the author's first publication.

«Haiüy is often called the founder of crystallography, and the law of rational indices still bears his name. In this work he showed how the structure of a crystal could be accounted for by the various geometrical arrangements of its integrant molecules in three dimensions. He not only explained using geometrical principles the six basic forms of crystals; he also explained the phenomena of twinning, pseudomorphism, etc. The *Essai* is the first truly scientific treatise on crystallography, and Haiüy's mathematical explanations of the structure of crystals greatly assisted in the discovery and classification of new minerals» (Neville).



René Just Haiüy (1743-1822), «founder of the science of crystallography, [this work] enunciated 'Haiüy's law of rational indices' of the faces of crystals» (Horblit).

«In 1784 [Haiüy] published *Essai d'une théorie sur la structure des cristaux* which laid the foundation of the mathematical theory of crystal structure» (DSB).

Some occasional foxing, binding expertly restored.

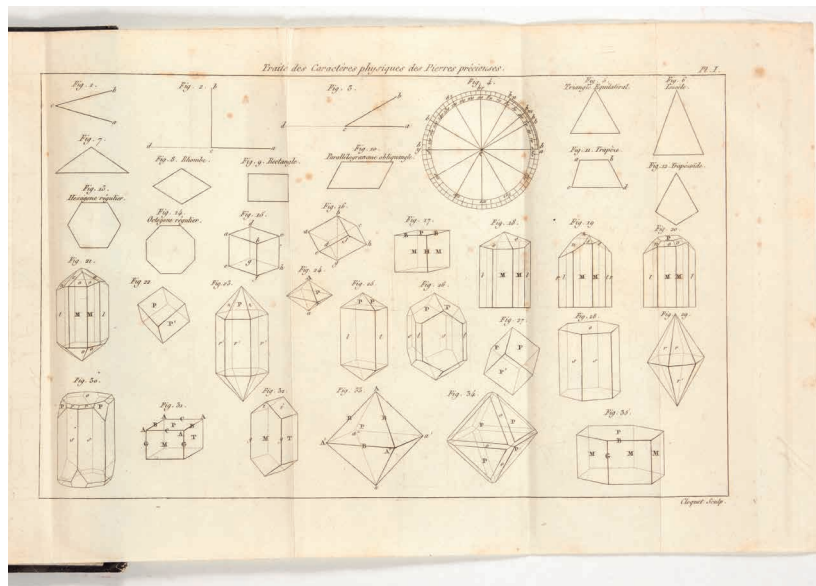
The first determinative gemmology worthy of that name (*Sinkankas*)

38. HAÛY, abbé René-Just. *Traité des caractères physiques des pierres précieuses pour servir à leur détermination lorsqu'elles ont été taillées.* Paris, veuve Courcier, 1817. 8vo (195 x 123 mm) VIII, XXII, 253 pp., 3 engraved plates. Slightly later green sheep backed boards, spine decorated with the monogram 'F.G.' at foot. AED 7,000

Wheatland 111 ; Sinkankas, I, 2811.

FIRST EDITION OF THIS WORK OF FUNDAMENTAL IMPORTANCE IN THE SCIENCE OF GEMOLOGY.

"Typically precise and detailed in his statements, Haüy here provides the first determinative gemmology worthy of that name. The lengthy introduction discusses progress in mineralogy, especially in respect to the now outmoded idea that gemstones by virtue of their superior hardness and resistance to traditional methods of chemical decomposition, were mineralogically in a class distinct from other species. Recent work in chemistry and crystallography clearly demonstrated that gemstones are no more than purer specimens of common species, citing the work of Klaproth in recognizing zirconium in zircon and of Vauquelin who found glucinum (beryllium) in beryl... A work of fundamental importance in the science of gemology and marking the transition from a purely descriptive method to accurate determination of properties and applying them to identification" (*Sinkankas*).



The three plates by Cloquet show stones and minerals as well as instruments, including Nicholson's hydrometer.

Very good copy despite some occasional foxing. With the bookseller's catalogue by Asselin bound between pages 250/251.

39. [HERBAL]. *Herbarius Patavie impressus anno domi[ni] &cetera.* lxxxv. Passau, Johann Petri, 1485. 4to (181 x 126 mm) 4 unnl., CL num.l., 20 unnl. including one blank. Green morocco in the style of Bozerian, spine gilt with double raised bands, inlaid with red morocco, gilt edges.

AED 385,000

GW, X, 2000, n° 12270 ; BMC II, 616 ; CIBN, H-33 ; Goff, H-64 ; Hunger, *Early Herbals*, 1951, n° 6 ; Plesch, *Mille et un livres botaniques*, 1973, p. 255 ; Murray, *Early German Books I*, n° 191 ; Klebs, *Incunabula scientifica et medica*, 1938, n° 506.6 ; Anderson, *An Illustrated History of the Herbals*, 1977, pp. 82-88.



FIRST OF THREE EDITIONS OF THE PASSAU *HERBARIUS*, AND THE FIRST DATED BOOK FROM THE PRESS OF JOHANN PETRI AT PASSAU (THE SECOND PRINTER OF THAT CITY).

The text is an almost unaltered reprint of the first edition, printed by Peter Schoeffer in Mainz in 1484, with the woodcuts copied in reverse. The *Herbarius Latinus* was the prototype for all later fifteenth-century herbals and the most popular herbal of the incunable period. Strictly medieval in its text, derived largely from Vincent de Beauvais's *Speculum naturale* and arranged in alphabetical order of plant name, and in the simplicity of its schematic woodcut illustrations, the *Herbarius* was intended to address the needs of laymen who lacked access to physicians. The 96 chapters of parts 2-7 treat the classic *materia medica*, including animal and mineral products as well as fruits, spices, gums and resins. Thirteen fifteenth-century editions are recorded of this text. In Petri's editions "the text and the arrangement are identical with Schoeffer's edition. Only the German names of plants are sometimes spelt differently on account of the varying dialects, and sometimes they are quite different, a fact which gives a special interest to this edition" (Klebs).

A WONDERFUL ILLUSTRATED INCUNABLE WITH 150 HALF-PAGE WOODCUTS OF PLANTS COLOURED BY A CONTEMPORARY HAND.

Some leaves short in the upper margin but a very good copy.

40. HIDALGO ORTIZ DE ZUGASTI, Carlos. Cartilla de Cazadores para aprender la teoria de la caza. *Madrid, imprenta de C. Moliner y Compañia, 1868.* 8vo (208 x 136 mm) lithographed hunting frontispiece (included in pagination), XXXII, 178 pp., 3 unnl., 9 planches photographic plates including the author's portrait. Original publisher's purple morocco backed boards, coat of armes of the Duke of Asturias on covers, spine gilt with raised bands, gilt edges. AED 6,000

Palau, VI, 114647 ; not in Schwerdt.

First and only edition.

This treatise on hunting was written, in the author's opinion, to fill the gaps left by previous treatises. Written in short chapters, it deals with both big game and small game, the use of hunting dogs and how to breed them; it also discusses the different types of birds (poultry hunting), fur-bearing animals, as well as many other vermin, for which it gives many tips on how to hunt them.

The illustration of this fine edition includes a lithographed frontispiece, followed by 9 photographic plates (including the portrait of the author, and 8 plates by Gutierrez after paintings).

Fine copy, well preserved in the original publisher's binding decorated with the coat of arms of Duke of Asturias, the dedicatee of this edition.



41. HIDALGO ORTIZ DE ZUGASTI, Carlos & GUTIERREZ GONZALES, Antonio. Tratado de caza escrito por los aficionados à ella. *Madrid, Manuel Alvarez, 1845.* 8vo (191 x 136 mm) lithographed title, VII, 7pp., pp. 17-188, 2 unnl. (index), 4 lithographed plates. Contemporary sheep-backed marbled boards (*rebacked, with original spine laid down*). AED 6,000

Schwerdt, I, 242 (identical collation); Palau, VI, 114648.

First and only edition.

As the author's explains, this treatise on hunting was written to fill the gaps left by previous treatises. Written in short chapters, it deals with both big game and small game, the use of hunting dogs and how to breed them. It also discusses the different types of birds (and their hunting), fur-bearing animals, as well as many other vermin, for which it gives many tips on how to hunt them.

The fine lithographed title is decorated with hunting ornaments. The four plates, lithographed after Urrabieta, show hunters at rest, followed by hunting scenes (birds, fox, and deer).

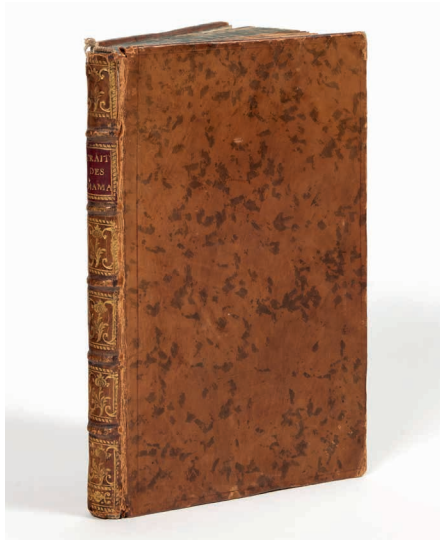
A fine copy of this rare book.



42. JEFFRIES, David. *Traité des diamants et des perles ; où l'on considère leur importance, on établit des règles certaines pour en connoître la juste valeur, et l'on donne la vraie méthode de les tailler.* Paris, Debure & Tillard, 1753. 8vo (199 x 121 mm) 4 unnl., XXXV, 104pp., 10 engraved plates. Contemporary marbled calf, spine gilt with raised bands, marbled edges (some wear to top of spine). AED 4,800

Sinkankas, 3198; see Hoover, 453 (for the second English edition 1751).

FIRST EDITION OF THE FRENCH TRANSLATION OF THIS IMPORTANT BOOK ON DIAMONDS AND PEARLS.



The fine plates depict size of brilliant cut, and rose cut diamonds, and a tool.

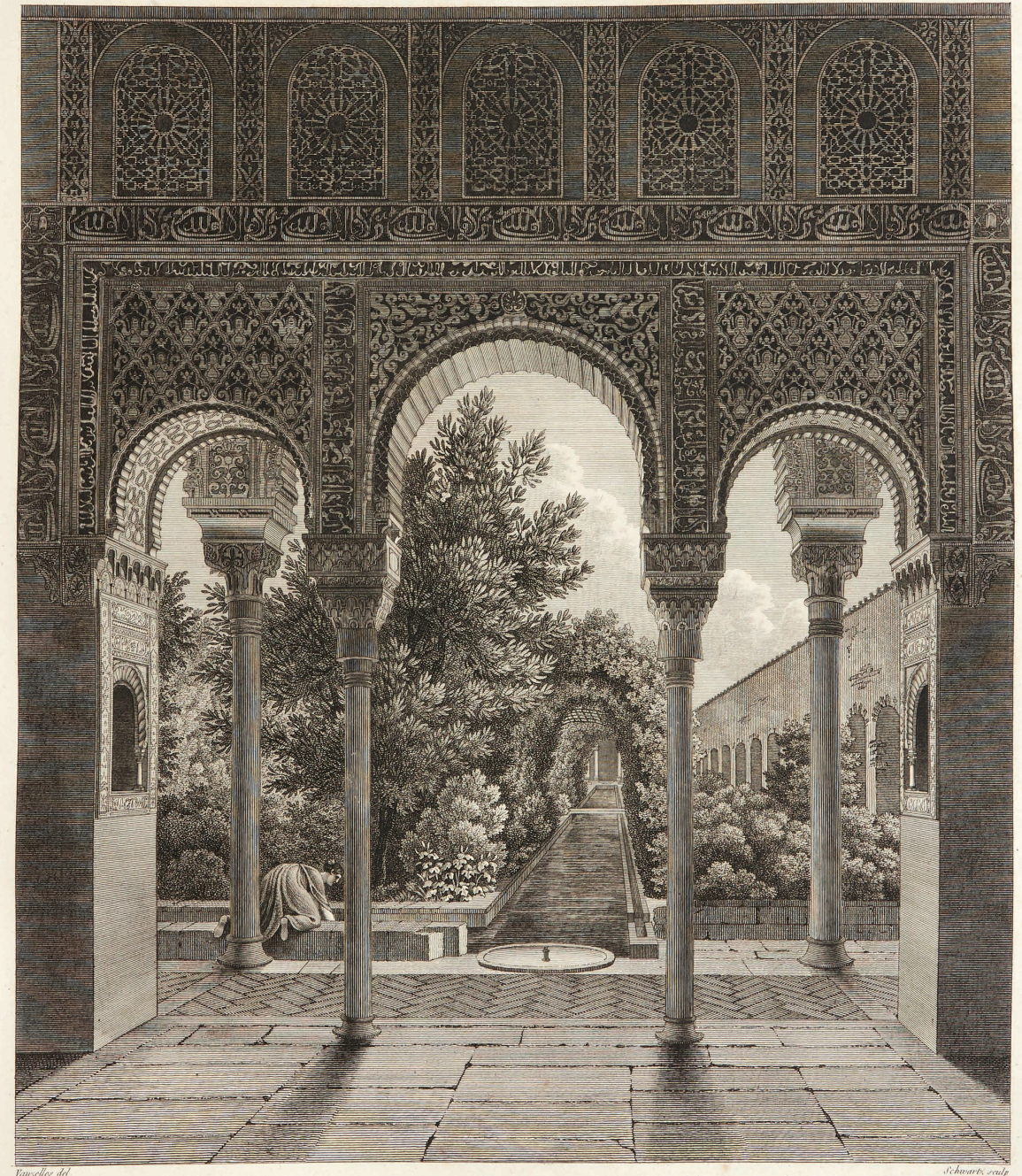
“This edition is the translation by Chappotin S. Laurent, of the Royal Library, Paris, in which considerable differences may be noted, principally in the preliminaries, but the text itself remains faithful to the original. The preliminary discourse generally discusses a variety of topics that others have treated in earlier works on gemstones and specific comments are made on certain books that are recommended to the reader for further study” (Sinkankas).

Very good copy.

The most magnificent, extensive and accurate work published on Spain to that date (Millard)

43. LABORDE, Alexandre de. *Voyage pittoresque et historique de l'Espagne.* Paris, Pierre Didot, 1806-1820. 2 parts in 4 volumes in-plano (570 x 426 mm) half-title, XLVI, 72 pp., 1 unnl. (index), 2 unll. (engraved title and engraved portrait), 88 engraved plates [numbered I-LXXXVIII] printed on 60 sheets for volume I/1 ; 2 unnl., pp. [73]-132, numbered plates LXXXIX-CLXXXIX printed on 76 sheets for volume I/2 ; 2 unnl., XLV, 6 pp., 90 engraved plates [numbered I-XC] printed on 80 sheets for volume II/1 ; 2 unnl., XCI [recte LXXXI, pagination omits pp. XXXV-XLIV but the quire is complete], 38 pp., 70 pp., 70 engraved plates [numbered I-LXX] printed on 56 sheets, 2 engraved double-page maps. Contemporary red morocco backed boards by Boullanger with his label *Boullanger fils, papetier*, spine gilt with raised bands.

AED 100,000



Jardin del Generalife en GRANADA.

Jardin du Généralife à GRENADE. || Garden of the Generalife at GRANADA.

Millard, French, 83; Brunet, III, 713 ; Quérard, IV, 344 ; Kat. Berlin, 2769 (wrong collation).

FIRST EDITION OF THIS MAGNIFICENT BOOK ON SPAIN, PARTICULARLY IMPORTANT FOR THE STUDY OF THE ALHAMBRA AND THE ARABIC ARCHITECTURE.

Published in 48 parts, this copy is complete with its engraved title and engraved portrait, 349 plates (pulled on 272 sheets), as well as the 2 double-page engraved maps. the collation of plates and engravings is identical to the one given by Millard, who does not mention the erroneous pagination in volume II/2. The digital copy belonging to the *Institut national de l'histoire de l'art* (France) bears the same peculiarity. All plates are trilingual in French, Spanish and English.



Archaeologist and politician, Alexandre de Laborde (1773-1842) was part of Louis Bonaparte's Embassy to Spain in 1800. He fell under the spell of Spain and returned a few years later at the head of a group of twenty artists (including Jacques Moulinier, Dutailly, François Ligier, Six, Vivant Denon, Bourgeois, Vauzelle, etc.) to produce this magnificent work, the drawings of which were entrusted to some thirty engravers.

The book is divided into the following sections : 'La España romana' (Cataluña, Valencia, Extremadura), 'La España árabe' (Andalucía, including Alhambra and the Palace in Grenada), 'España gótica y medieval' (Basque-Country, Aragón, Asturias, León), and 'La España moderna' (Navarra, Aragón, Castilla, especially Madrid).

THE ALHAMBRA

The second part (volumes 3 and 4 of the present copy) is particularly important for the study of the Alhambra. It contains a multitude of details including architecture, interior, objects, and inscriptions of the monumental building, followed by general details of other Spanish mosques.

"Laborde chose Spain as his subject, not only because of his firsthand knowledge of the country, but because it was one of the least-known regions to that date, with a variety of monuments, and interesting history, rich natural resources, and a strong cultural inheritance.

Laborde published his work, which he privately prepared and financed by subscription, during the same years in which the government-sponsored *Description de l'Égypte*, also influenced by the earlier *Voyages pittoresques*, was brought out... Laborde began his studies accompanied by a 'troop' of draftsmen who travelled with him to all ancient cities throughout the Spanish peninsula. They sketched and measured Arab monument and buildings of the Middle ages and the Renaissance and classified his collection methodically by province, period, style, and influence. The results, united in four volumes, are a monumental, comprehensive, encyclopaedic report, in which are recorded many monuments that now have disappeared. The detailed records of architecture, antiquities, decorative arts and utensils, and Moorish inscriptions are of much archaeological value...

The *Voyage* established the literary reputation of its author, although it ruined his fortune. It was the most magnificent, extensive, and accurate work published on Spain to that date" (Millard).

Some occasional foxing, one text-leaf (tome II/1, p. 33) insufficiently inked with loss of text.

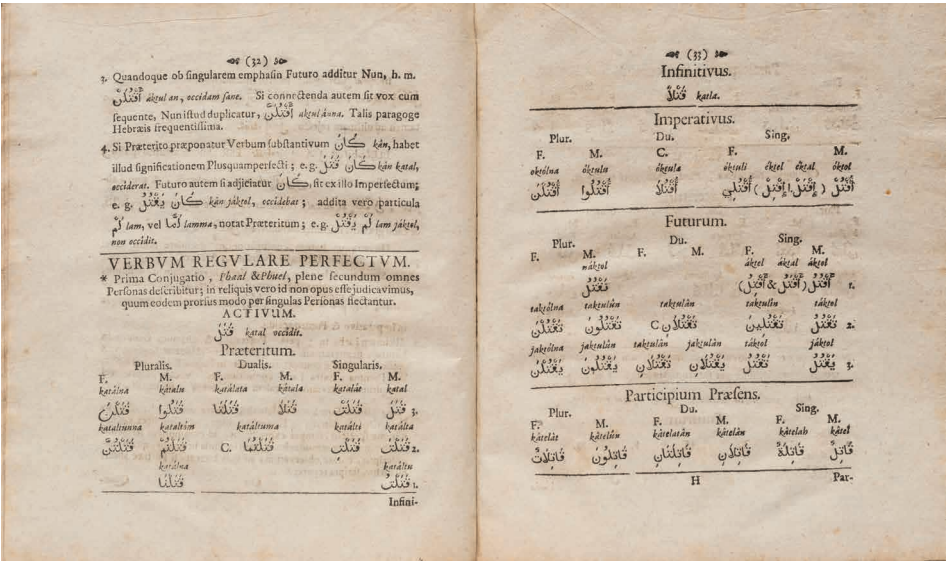
Provenance : Fernand Pouillon (his book plate and motto 'Artium Genio', sale of his collection in Paris, 12 June 1995).



44. LAKEMACHER, Johann Gottfried. *Elementa Arabicae in quibus omnia ad solidam huius linguae cognitionem necessaria paradigmata exhibentur. Accedunt textus aliquot Arabici et iustae analyseos exemplum. Cum praefatione Hermanni von der Hardt. Helmstadt, Hermann Daniel Hamm, 1718.* 4to (197 x 168 mm) 4 unnl., 88 pp. Contemporary boards (worn). AED 7,500

FIRST EDITION OF THIS INTERESTING ARABIC LANGUAGE INSTRUCTION MANUAL. IT IS THE FIRST BOOK PUBLISHED BY JOHANN GOTTFRIED LAKEMACHER (1695-1736).

The preface, written by Hermann von der Hardt (1660-1746), his professor of oriental languages at the University of Halmstad, ends with the praise of his disciple whose abilities in Arabic he praises.



Little is known about the biography of this German scholar, except that he was first a professor of ancient Greek and then a professor of Oriental languages at Halmstad.

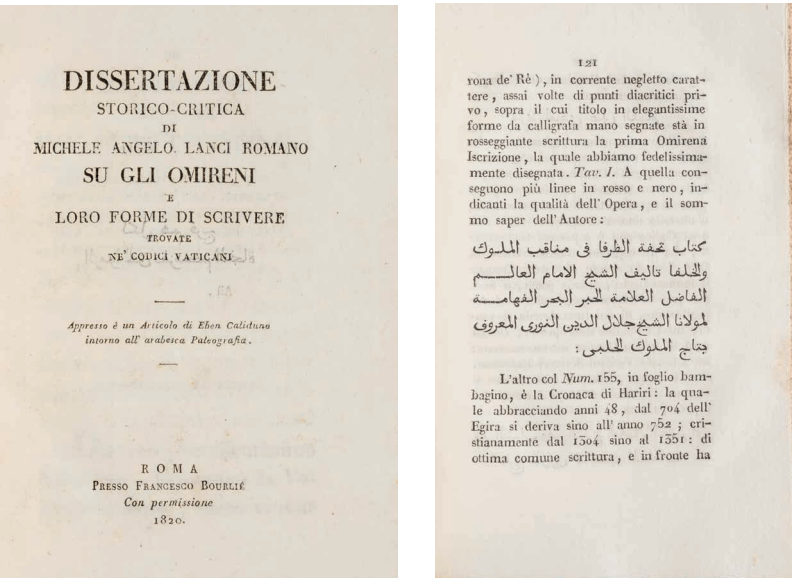
This Arabic language instruction manual begins with a general overview of the Arabic script and its transcription according to the Golianus method, followed by the different use of prefixes, and other elements of grammar, including declinations and conjugations. THE END OF THE BOOK (PP. 66 TO END) CONTAINS SOME SECTIONS OF THE QUR'AN, AS WELL AS THE ARABIC TRANSLATIONS OF THE BOOK OF GENESIS ACCORDING TO WALTON'S POLYGLOT BIBLE.

Of this rare edition Wordlcat locates 13 copies in European universities (11 in Germany, 1 in the UK, 1 in Spain) but no institutional copies in the USA.

45. LANCI, Michele Angelo. *Dissertazione storico-critica su gli Omireni e loro forme di scrivere trovate ne'codici vaticani...* [Bound with :] *Articolo di Eben Caliduno sull'antica varia arte di scrivere appresso gli arabi. Rome, Bourlié, 1820.* 8vo (210 x 135 mm) VII, 184 pp., 2 engraved plates including 1 in colour, 30 pp. (text by Eben Caliduno). 19th century Italian vellum backed boards. AED 4,500

FIRST EDITION OF THIS INTERESTING DISSERTATION ON HIMYARITE SCRIPT.

Lanci is the author of several dissertations, this one on the ancient Himyarite or Homerite script. "In spite of the author's scientific knowledge and the comparisons he has made, we are not more advanced on this point of antiquity, and we still do not know what the ancient writing of the Arabs of Yemen was" (Journal Asiatique).



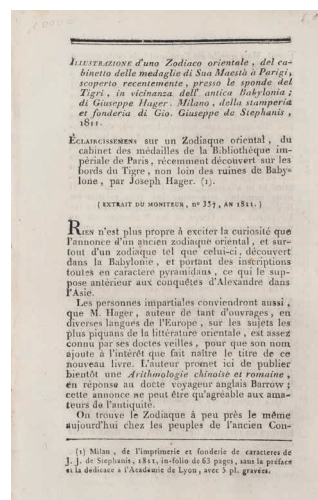
HIMYAR WAS AN ANCIENT PRE-ISLAMIC KINGDOM IN YEMEN THAT REACHED ITS PEAK IN THE EARLY 1ST CENTURY, FORMING AN EMPIRE THAT CONTROLLED MUCH OF SOUTHERN ARABIA.

Michelangelo Lanci (1779-1867) was enrolled at the Nolfi College where he studied Italian, French, and Latin, before graduating in 1804 with a degree in philosophy, theology, civil and canon law. He then went to Rome where he studied Greek, Hebrew, Siro-Chaldean, and Arabic and obtained the chair of Arabic languages at the University La Sapienza.

THE BOOK ALSO CONTAINS THE PUBLICATION OF AN ARABIC FRAGMENT BY IBN-KHALDUN, RELATING TO ANCIENT ARABIC SCRIPTS. The plates reproduce the Homerite script and a comparison with modern Arabic letters.

Very fine copy.

46. LANJUINAIS, Jean-Denis. Illustrazione d'uno Zodiaco orientale... di Giuseppe Hager... Éclaircissements sur un Zodiaque oriental, du cabinet des médailles de la Bibliothèque impériale de Paris, récemment découverte sur les bords du Tigre, non loin des ruines de Babylone. Paris, le Moniteur, 1811. 8vo (188 x 119 mm) 16 pp. Disbound. AED 3,800



Off-print from: Moniteur, no 337, An 1811.

Critical essay by Jean-René Lanjuinais (1753-1827), French lawyer and politic from the city of Rennes. His work concerns a recent work by Hager on the discovery of a Babylonian relief depicting a zodiac and is in praise of the knowledge of its author.

«Rien n'est plus propre à exciter la curiosité que l'annonce d'un ancien zodiaque oriental, et surtout d'un zodiaque tel que celui-ci, découvert dans la Babylone... Les personnes impartiales conviendront aussi, que M. Hager, auteur de tant d'ouvrages, en diverses langues de l'Europe, sur les sujets les plus piquans de la littérature orientale, est assez connu par ses doctes veilles, pour que son nom ajoute à l'intérêt que fait naître le titre de ce nouveau livre. L'auteur promet ici de publier bientôt une *Archéologie chinoise et romaine*, en réponse au digne voyageur anglais Barrow; cette annonce ne peut être qu'agréable aux amateurs de l'antiquité. On trouve le Zodiaque à peu près le même aujourd'hui chez les peuples de l'ancien Con-

fait naître le titre de ce nouveau livre... Des Français de l'expédition d'Egypte ont cru appercevoir dans les fameux zodiaques de Dendera et d'Esné de quoi appuyer les hypothèses hardies du membre de l'Institut que nous avons désigné... La nouveauté relative des deux zodiaques trouvés en Egypte a été soutenue par les plus habiles antiquaires, et particulièrement celle du zodiaque de Dendera, par le célèbre M. Visconti, membre de l'Institut... Ce nouveau livre est l'utile résultat de rares connaissances, d'une longue méditation, d'une grande sagacité et d'un long travail.

Provenance: Encyclopédie Bénédictine (library stamp).

A landmark work on the Alhambra and the Mezquita of Córdoba, One of the earliest state-sponsored initiatives in the 18th century to preserve and restore an Islamic palace

47. [LOZANO Y CASELA, Pablo]. Antigüedades Arabes de España [bound with] Antigüedades arabes de España parte segunda, que contiene los letereros arabigos que quedan en el palacio de la Alhambra de Granada, y algunos de la ciudad de Córdoba publicados por la Real Academia de San Fernando N.p. [Madrid]., 1780-1787 & 1804. The second work printed at the Imprenta real. Folio, two volumes bound in one. I: engraved title-page, 31 plates (14 folded), and [4] p. list of plates, all the plates relate to Granada except 5, which illustrate Cordoba; letterpress title-page, [26] p. of text and 29 leaves of plates. Contemporary half calf over boards, spine with lettering piece, tooled in gilt, rebacked preserving the original spine. AED 250,000



Almagro Gorbea, Antonio 'Las antigüedades árabes en la Real Academia de San Fernando' in El Legado de Al-Andalus. Las Antigüedades Árabes en los dibujos de la Academia, edited by Antonio Almagro Gorbea, (Granada, 2015), pp. 13-29 . Rodríguez Ruiz, Delfín 'Las antigüedades árabes de España y José de Hermosilla: 'Historia, arquitectura e ilustración en el siglo XVIII' El Legado de Al-Andalus o. cit. 93- 105.

FIRST EDITION, EXTREMELY RARE AND LAVISHLY ILLUSTRATED SPANISH WORK, THE PUBLICATION OF THE *ANTIGÜEDADES ÁRABES* WAS A MAJOR CULTURAL ENTERPRISE OF THE SPANISH MONARCHY IN THE 18TH CENTURY.

‘Obra de tanta transcendencia’ (Antonio Almagro Gorbea).

‘Una obra de enorme repercusión internacional’ (Delfín Rodríguez Ruiz).



Historical background:

The Alhambra had been a royal palace since the conquest of Granada by the Catholic Kings in 1492, in the 18th century some of the new Bourbon kings stayed in the palace while visiting Granada. They entrusted the supervision of its preservation to the recently founded Real Academia de la Historia and the Real Academia de Fernando, both products of the Enlightenment. Since 1730 both Academies commissioned paintings illustrating the state of the Alhambra, its architecture, inscriptions, and decorative elements, so that they could monitor their conservation as well as their restoration. Although in December 1762 the Academy of San Fernando and the Real Academia de la Historia had decided in principle to engrave the illustrations that they had commissioned,

eventually they decided that these illustrations were unsatisfactory. In 1766 the Academia de San Fernando sent a team of three architects to draw detailed plans of the palace and the adjoining Palace of the Charles V and Carlos III gave his approval for their publication. The team was headed by José de Hermosilla accompanied by his young disciples Juan de Villanueva and Juan Pedro Arnal. Villanueva became one of the most outstanding Spanish architects of the second part of the 18th century. Among his numerous works is the building of what became the Prado Museum in Madrid.

The two volumes were published with a gap of some 20 years. As Brunet already noted it is extraordinarily rare to find them together (Brunet, I, 317). It is even rarer to find them bound together as in our copy.

Some plates signed by Manuel Salvador Carmona one of the foremost engravers of the period.

The work carried out by Hermosilla's team, as Almagro Gorbea has pointed out, represented a historical shift because architects moved from studying the traditional architecture of the classical world to that of the Moorish past in Spain although they could not avoid doing so with classical eyes. It was also one of the earliest state-sponsored initiatives in the 18th century to preserve and restore buildings of the medieval past and is of particular interest because it was an Islamic palace. They carried out the first archaeological study of the whole palatial structure carefully distinguishing the original Islamic parts from those added by the Christians. The drawings of the Alhambra by Hermosilla's team are of an outstanding quality and accuracy and are regarded as the first scientific representation of the palace. They were used as the blueprint for later representations for well over a century. The designs were not bettered, according to Almagro, until well into the 20th century. The drawings have the added historical value of containing detailed images of part of the Alhambra that had disappeared when it was blown up during the French occupation in 1812. From the Alhambra, Hermosilla's team moved to draw detailed plans of the Mezquita of Cordoba, a work that they finished in 1767 and which is also reproduced in the *Antigüedades*. Last but not least, the *Antigüedades* was a very early attempt by a state, following the ideals of the Enlightenment, to divulge the richness of its architectural inheritance.

The publication of the *Antigüedades Árabes* was a long process that took nearly 40 years from the completion of the drawings in 1766-1767 to the publication of the second and final volume in 1804. It was a process which also involved the participation of the two most important Spanish Arabists of the time, Miguel Casiri and Pablo Lozano y Casela who checked the exactitude of the transcriptions of the inscriptions which partly accounts for delay in publication. It is remarkable that despite its importance in the history of art and the declared aim of divulging the publication, only a very few copies were printed.

A very clean and wide margined copy overall, excellent condition.

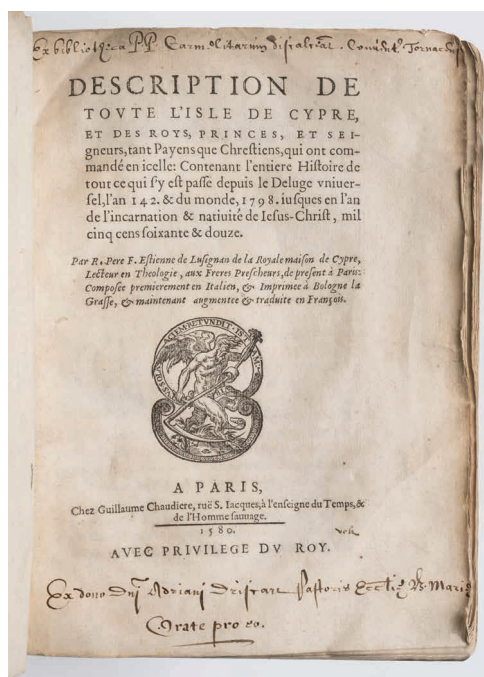
Rare: according to OCLC in the United States we locate copies of both parts in Boston Athenaeum, Getty, Newark Public Library, and Library of Congress.

48. LUSIGNAN, Étienne de. Description de toute l'Isle de Cypre, et des Roys, Princes, et Seigneurs, tant Payens que Chrestiens, qui ont commandé en icelle (...) iusques en l'an (...) mil cinq cent soixante & douze. *Paris, Guillaume Chaudière, 1580.* 4to (217 x 161 mm) 8 unnl., 292 num.ll., 20 unnl. Contemporary flexible vellum, manuscript title on flat spine, traces of ties. AED 60,000

Brunet, III, 1239 ; Cioranescu, 13849 ; not in Adams.

FIRST EDITION OF THE FIRST FRENCH TRANSLATION OF THIS IMPORTANT HISTORICAL AND PHYSICAL DESCRIPTION OF CYPRUS.

It was first published in Bologna in 1573 under the title *Chorographia et brevis historia universale dell'isola de Cipro*.



The author, a Dominican historian born in Nicosia (Cyprus), was bishop of Limassol before living in Italy and then in France, where he died in 1590. He is the author of several historical and religious works, four of which are devoted to the illustrious house of the Lusignans. Originally from the Poitou region, the family took part in the Crusades, and subsequently became kings of Cyprus, Jerusalem and Little Armenia.

The work included a description of the situation of the island, anchorages, climate, towns, villages, origins of the Cypriots, kings of Cyprus and Jerusalem, kings of Armenia (descendants of Hugues de Lusignan), coats of arms, domination of the Venetians, advent of the Turks,

governments, men and women of Cyprus, natural resources (agriculture, stockbreeding, horticulture, simple, minerals), etc.

The work concludes with two writings by the Dominican friar Angelo Calepio: *La Vraye et fidele narration du succes des assauls, defenses, & prinse de Nicosie*, and *La Vraye & fidele narration de l'expugnation & defense de Famagoste*.

A very good copy in its first binding.

Genealogical annotations in ink in the margins of some leaves; quires R and S bound in reverse order ; vellum a little creased and shrunken, small holes on the lower board.

Provenance: bookplate and ex-dono in ink from the 17th century (religious institutions). - Paul du Chastel de la Howarderie (ex-libris in pen, 1871). - Count Paul-Armand du Chastel de la Howarderie (bookplate printed in Latin).

One of the most fascinating medieval works,
not excluding masterpieces like
the *Canterbury Tales* or the *Divine Comedy* (Higgins)

49. MANDEVILLE, Jean de. Questo sie el libro Iohanne de Mandauilla. Milan, Pietro Martire Mantegatii ad impensa Giovanni da Legnano, 26 June 1502. Small 4to, ff. [58] (a-g8, h2), with a large woodcut to title and woodcut initials throughout, text printed in double columns of 45 lines. Early 20th century full blue levant with spine lettered in gilt, all edges gilt, gilt dentelles. AED 250,000

Bennett, J. W., *The Rediscovery of John Mandeville* (New York, 1954) p. 381, no. 14 in Italian printed editions; Hazlitt, W. C., *Bibliographical Collections and Notes on Early English Literature. IVth series (1893–1903)* (London, 1903) vol. IV, p. 243; Leighton, J. & J., *Catalogue of Early-Printed, and other Interesting Books, Manuscripts and Fine Bindings* (London, November 1905) Pt V, no. 3288; Letts, M., *Mandeville's Travels: Texts and translations* 2 vols. (London, 1953) pp. xxxvi–xxxvii; and Sander, M., *Le Livre à Figures Italiens (1467–1530)* (New York, 1941) 4176.

SECOND EDITION IN ITALIAN OF MANDEVILLE'S *TRAVELS* TO INCLUDE A PICTORIAL ILLUSTRATION.

The origins of Mandeville's book of travels and the very identity of Sir John Mandeville are uncertain. The work was composed soon after the middle of the fourteenth century with the earliest known manuscript being a French version dated 1371 and it is generally accepted that it was originally written in French while the English, Latin and other texts were all derived from it. The author, purportedly intending the travels to act as a guide for pilgrims visiting Jerusalem, describes his supposed travels through Turkey, Great and Little Armenia, Tartary, Persia, Syria, Arabia, Upper and Lower Egypt, Libya, Ethiopia, Chaldaea, Amazonia and Lesser, Greater and Middle India but these are considered largely imaginary and the work is, in fact, 'a compilation drawn from practically every source then available' (Letts, p. xxvii). The author styles himself in the prologue as Jehan de Mandeville or John Maundeville, a knight, born and bred in England, of the town of St. Aubin or St. Albans but there are strong grounds 'for the belief that his name is as fictitious as his travels' (*Oxford DNB*). While 'the author may have traveled everywhere he says he did, or nowhere, or somewhere in between', the work is variously 'brilliant, entertaining, unpredictable, disturbing, even baffling and boring in places' and 'one of the most fascinating medieval works, not excluding masterpieces like the *Canterbury Tales* or the *Divine Comedy*' (Higgins, I. M., ed., *The Book of John Mandeville, with related texts* (Indianapolis, 2011) p. ix).

The *Travels* of Sir John Mandeville 'first circulated in French, Anglo-French, and English, but was translated into many languages, from Danish to Gaelic to Latin. A "bestseller" in manuscript and print, Mandeville's *Book* reflects far more than medieval ideas of what lay



beyond Europe on the eve of the age of Discovery' (Bennett, p. x). 'The success of the "Travels" was remarkable. Avowedly written for the unlearned and combining interest of matter and a quaint simplicity of style, the book hit the popular taste, and in a marvel-loving age its most extravagant features probably had the greatest charm. No mediæval work was more widely diffused in the vernacular' (*Oxford DNB*).

According to Cordier the first printed edition was the German version of Otto von Diemeringen, probably at Basel about 1475, but it is thought that there could have been an earlier edition in Dutch at least as early as 1470. The earliest edition of the French text is dated Lyons, 4 April 1480, the same year in which an edition in Italian was first published. This first Italian edition which is thought to be a translation from the French was printed in Milan by Petri de Cornero and was, as Letts notes, 'a readable version without illustrations or alphabets' but 'other, and fuller, editions appeared later' (Letts, pp. xxxvi–xxxvii). In Italy in particular the discovery of America by Christopher Columbus in 1492 fostered curiosity in unknown marvels and encouraged publication of Mandeville's *Travels*. Six editions were published before Columbus' return, a further six or seven appeared before the end of the century and, between 1504 and 1567, there were another ten editions (Bennet, pp. 235–36, 242).

An earlier 1492 Florence edition also contained an illustrated title page but it was significantly different from the one in this Milan edition. The 'large wood engraving' (Hazlitt) in this edition is divided by a river that runs through the middle of the woodcut, to the left there is a troop of cavalry while to the right a seated Roman emperor, protected by three soldiers, is faced by a kneeling figure attired in oriental apparel. The background consists of a fortified citadel facing towards the sea where several ships are depicted.

'A very rare edition, unknown to Brunet and Deschamps' (Leighton). USTC records four copies only: three in Italy, at the Biblioteca universitaria (Genoa), Biblioteca civica Angelo Mai (Bergamo) and Biblioteche della Fondazione Giorgio Cini (Venice); and, one in the United States, at the Chapel Hill Library, North Carolina University (incomplete, without the large woodcut).

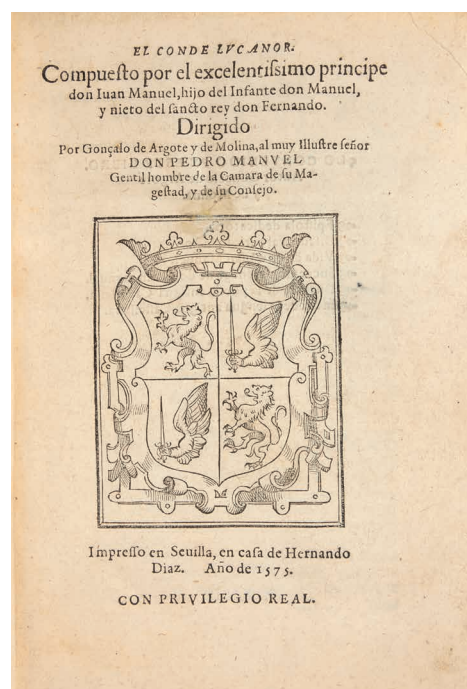
One flyleaf detached, a touch of rubbing to extremities, old bibliographical clippings tipped on to pastedown and flyleaf, contents excellent with a mild and consistent age-tone and only a few minor instances of light soiling.

Provenance. Dr. Charles Lemuel Nichols (1851–1929), with his bookplate to pastedown. Nichols, of Worcester, Mass., was an eminent physician, founder of the Worcester Welfare Federation, president of the American Antiquarian Society, bibliographer and collector of early printed works. He is best known for his *Bibliography of Worcester* (1918) and *Isaiah Thomas, Printer, Writer and Collector* (1912).

50. MANUEL, Prince Juan. El Conde Lucanor Compuesto por el excelentissimo principe don Juan Manuel, hijo del Infante don Manuel, y nieto del dancto rey don Fernando. Dirigido por Gonçalo de Argote y de Molina... *Sevilla, Hernando Diaz, 1575.* Small 4to (195 x 137 mm), with woodcut heraldic device on title-page, and printer's device on last leaf. Collation : a-g⁸ h² A-M⁸ N⁶. 19th century green morocco, spine richly gilt, gilt edges (*Ménard*). AED 250,000

Palau, V, 43; Salva, 1885 ; Heredia 2626 ; Maggs, Spanish Books, 562 ("excessively rare first edition").

EDITIO PRINCEPS, EXTREMELY RARE, OF ONE OF THE MOST IMPORTANT PIECE OF SPANISH LITERATURE.



El Conde Lucanor is a collection of historical tales and anecdotes with a proverb summarizing the moral of each tale. It is a masterpiece that influenced many European writers in the following centuries. His motive was to give knowledge to the laymen, and to teach young noblemen how to defend their high rank in the society into which they were born.

Don Juan Manuel (1282-1348) was highborn as the son of Don Manuel of Castile and grandson of Ferdinand III, King of Leon and of Castile. He also was the nephew of Alfonso X the Wise, King of the Kingdom of Castille, who in his lifetime gathered books and knowledge from the Arab world and had them translated into Castilian. Don

Juan Manuel was a favourite of King Ferdinand IV, who made him his chief steward and a member of his Council of State. On the King's death, Don Juan became the joint guardian, with the Infante Philippe and Don Juan el Tuerto, of the Infant Alfonso XI, then only 13 months old. Don Juan great prowess in the battlefield and his intellectual gifts were thoroughly appreciated by the young king who endeavoured to cement the ties of relationship by becoming betrothed to Don Juan's daughter, Doña Constança Manuel, and appointing Don Juan Governor of the district along the Moorish frontier of Granada, where he achieved a great victory for the Castilian army.

This edition, arranged by Gonçalo de Argote de Molina, contains the editor's dedication

and *Discurso al curioso lector*, a life of Don Juan Manuel; the very interesting pedigree of the royal house of Manuel; the *Conde Lucanor*; an essay on ancient Spanish poetry by Argote de Molina; and a valuable vocabulary explaining the ancient Spanish terms used in Don Juan Manuel's original story. It is a book of the highest importance and one which must always be held as marking a great epoch in literary history. "*The honour of being the forerunner of the real modern short story must be awarded to the Spanish prince. The book was enormously popular, and versions of it soon found their way to France and Italy and thence many of the tales drifted to England. In more than one of the Canterbury Tales the influence of Don Juan Manuel may be seen*" Martin Hume, *Spanish Influence on English Literature*.

Morover, Shakespeare's "*Taming of The Shrew*" testifies the influence from the Spanish writer's story, "*What Happened To The Lad Who Married A Girl With A Very Bad Character*". A translation of the story, by Mr. F. W. Cosens, was separately printed a short time since, and was copied into the Athæneum of June 29, 1867, with some preliminary remarks calling attention to its remarkable resemblance in general idea to the "*Taming of the Shrew*". As *El Conde Lucanor* was published in 1575, it is, of course, possible that Shakespeare may have seen the book, or, if not, that he may have heard the story from one of the wits and poets of Elizabeth's court.

Other famous writers were inspired by Don Juan Manuel: Miguel de Cervantes in his interlude "*The Alterpiece Of Wonders*" and Jean de la Fontaine in his fable, "*The Raven And The Fox*" after the story, "*What Happened To A Fox With A Raven Which Had A Piece Of Cheese In His Beak*".

Don Juan Manuel wrote in the Romance or Castilian language, not in Latin as most writers before him. His uncle, King Alfonso X the Wise had dedicated his life, before and during his reign, to culture and had had almost everything written in the Arab countries translated into Romance, a language developed and established by the king himself. The subjects were law, history, science, literature, astrology, medicine, and games like chess and dice. All knowledge was important to him. A GREAT DEAL OF DON JUAN MANUEL'S TALES DERIVED FROM STORIES FROM THE ARABIC COUNTRIES OR FROM COUNTRIES EVEN FURTHER AWAY LIKE INDIA. IMPORTANT SOURCES WERE "*A THOUSAND AND ONE NIGHTS*", "*BARLAAM AND JOSEFAT*", "*DISCIPLINA CLERICALIS*", "*CALILA AND DIMNA*", "*PANCHATANTRA*", AND "*SINBAD*".

His book is of great novelistic value. It was among the first in the Romance language, it was written in a clear and concise style with the fewest words possible. Don Juan Manuel was very conscious of his language. His book may also be credited for being the first book written as stories to entertain.

A very fine copy of this extremely rare and important book.

51. MATTIOLI, Pier Andrea. Kreutterbuch, jetzt widerumb mit vielen schönen neuen Figuren, auch nützlichen Arzneyen und anderen guten Stücken auss sonderem Fleiss gemehret und verfertigt durch Joachimum Camerarius. *Francfort, Siegmund Feyerabend, Peter Fischer & Heinrich Dacken, 1586.* Folio (365 x 241 mm) 8 unnn.ll., 460 num. ll., 37 unnn.ll., engraved woodcut title and almost 1000 woodcuts in the text, all neatly handcoloured at the time. Contemporary blind stamped pigskin over beveled wooden boards, spine with raised bands, remains of 2 clasps, later manuscript spine label (some light overall wear).

AED 135,000

Nissen, BBI, 1311 (with wrong collation); VD 16, M-1614.

FIRST EDITION TO CONTAIN THE IMPORTANT ADDITIONS AND REVISIONS BY THE FAMOUS SCIENTIST JOACHIM CAMERARIUS. THIS IS THE SECOND GERMAN LANGUAGE EDITION OF THE *KREUTTERBUCH*, BUT THE FIRST TO BE PRINTED IN FRANKFURT.

Rare first Frankfurt edition of Camerarius' version of Mattioli's great herbal. This edition contains the Gesner/Camerarius suite of woodcuts. Gesner had been preparing material for a massive *historia plantarum* but died before finishing the task; Camerarius acquired the material, used Gesner's woodcuts and supplemented them with his own. They are remarkable in their scientific detail, especially the enlarged depictions of floral structure, seeds, and fruit. This is the first time that such representation was consistently followed and marks the beginning of what much later became a convention in scientific botanical illustration, when the taxonomic importance of these details was fully appreciated. They first appeared in Camerarius' recension of Mattioli's *De plantis epitome utilissima* of the same year (which is a different text than the above, and not merely a Latin version of the same). In addition to the botanical woodcuts, this German edition contains seven woodcuts of distilling apparatuses. In the preface, Camerarius describes in detail the editorial history of this book, and of the woodblocks in particular. Not all of the Gesner woodblocks were finished when Camerarius set out to edit Mattioli's text. In supervising the cutting of the already executed designs of the blocks, he took great care in assuring they were botanically correct. He gives a list of woodcuts already finished, but not botanically correct, and describes how the depicted configurations and shapes of leaves differ from nature. The fine title woodcut has, within an oval at top, a female figure seated and feeding a snake.

Some occasional thumbing, else a fine copy in beautiful contemporary colouring.

Of this rare edition USTC locates only 7 institutional copies (4 in Germany, 1 in Switzerland, and 2 copies in the United States both at the National Library of Medicine in Bethesda).



52. MAYR, Heinrich von. *Malerische Ansichten aus dem Orient gesammelt auf der Reise Sr. Hoheit des Herrn Herzogs Maximilian in Bayern im Jahre MDCCCXXXVIII* Munich, Im Verlage des Herausgebers, 1839-40. Ten parts, landscape elephant folio (394 x 517 mm), text in German and French, 60 hand-coloured lithographed plates, hand-coloured lithographed pictorial title and dedication page; hand-coloured pictorial wrappers.
AED 150,000

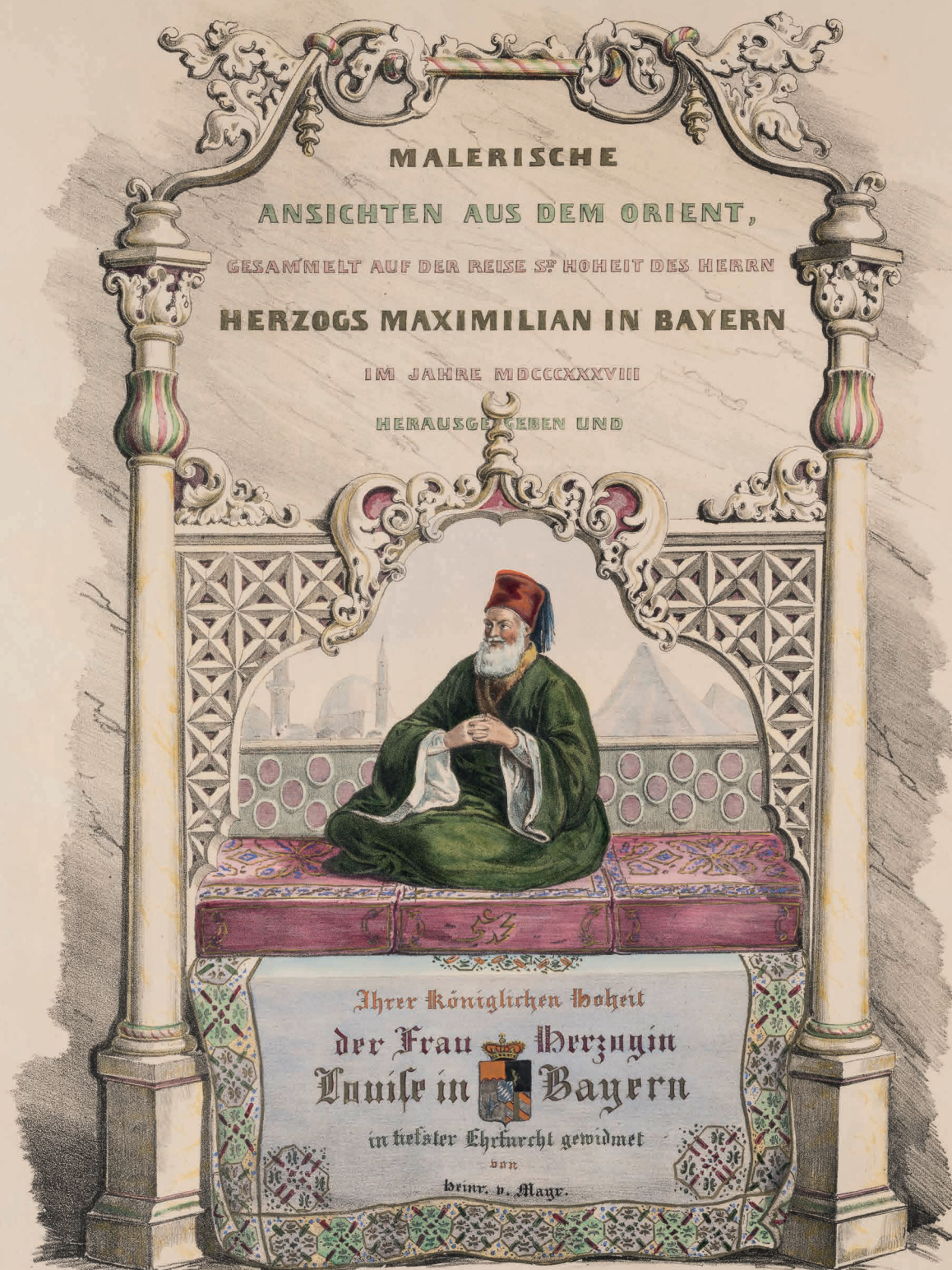
A RARE, COMPLETE, HAND-COLOURED COPY, AS ISSUED, OF THE MAGNIFICENT, LARGE, ILLUSTRATIONS OF THE HOLY LAND, MIDDLE EAST AND MALTA.



Mayr accompanied Archduke Maximilian of Bavaria on his travels through Egypt, Syria, and Palestine in 1838. This is a splendid collection of engravings of the highest artistic quality. A large section of the work is devoted to the Nubian part of Maximilian's journey. Illustrations depict the customs of the inhabitants of the area who are described as 'robust and handsome, with a graceful carriage, armed with a spear and a shield made from crocodile skin'. The temples of Abu Simbel and the other lesser temples are also depicted. The illustrations of Gerf Hussein are particularly interesting, not only are they the first depictions of the site but they are now also the best depiction of it as it has been submerged as a result of the Aswan dam project. (See Siliotti, *Egypt Lost and Found*).

The illustrations show ancient monuments as well as ordinary life, including views of street life in Cairo, various views of Bethlehem, Nazareth and Jerusalem, Karnak, and Luxor; the Sphinx and Great Pyramids of Giza, and many others, including Alexandria, Malta, etc.

Occasional light spotting.



The first biography illustrating the life of Muhammad

53. MOHAMMED - BRY, Jean Théodore de & BRY, Jean Israël de. I. Acta Mechmeti I Saracenorum Principis. Natales, Vitam, Victorias, Imperium et Mortem eius ominosam complectentia... II. Vaticinia. Severi et Leonis in Oriente... regni Turcici sub Mechmete hoc III. praedicentia. *Frankfurt, Jean Théodore & Jean Israël de Bry, 1597.* 4to (195 x 148 mm) 4 nn.ll. (including engraved and illustrated title page), 58 pp., 1 nn.l. (blank), pp. 59-96, 3 nn.ll. (table). 18th century German or Austrian calf, flat spine gilt, blue printed endpapers. AED 58,000

Atabey 331 (incomplete copy missing the 3 index leaves); Göllner 2286 ("Beachtung verdienen die Kupferstiche... von Johann Dietrich und Johann Israel"); Adams B-2978; not in Blackmer (citing only the German language edition, translated after this Latin edition published the same year) and not in the catalogue of the Koç Collection.



FIRST EDITION OF THE FIRST ILLUSTRATED
LIFE OF THE PROPHET MUHAMMAD.

Richly illustrated with a title within a large engraved frame and with 26 copper engravings in the text, the book is published by the famous two brothers de Bry, universally known for their edition of 'small' and 'large' voyages to America.

The illustration opens with the fine allegorical title depicting Muhammad and the Emperor Leo III, followed by 10 vignettes depicting different moments in the life of the Prophet. The second part of the book illustrated with another 16 vignettes, is entirely devoted to the prophecies on the decline of the ottoman empire.

This important biography as well as the illustrations have later been re-used in the 1664 of the *Chronica Turcica* by Wilhelm Serlin.

“The first section concerns Mubammad the Prophet, with 10 engravings which illustrate scenes from his life... The second part, which includes 16 emblematical engravings, records a prophecy of the fall of the Turkish empire” (Blackmer).

96

18

De origine & incremento

& ex miraculis cognoscerent suas leges autoritate diuina esse latas. Et cum ibi, coram totius populi frequentissima corona, audacter sine rubore aliquandiu, egregie omnes suas actiones præclare expoliisset, & potissimum de suis legibus plausibiliter nugatus fuisset, derepente columba, longovsu sic consuefacta, per aerē se demittens, humeris eius insedit, ac rostrū auribus eius, in quibus grana habebat occultata, infigebat, sicuti ea esuriens cibum ex auribus Mahometis petere iam olim



consueuerat. Stultus ecce, & fascinator populus Spiritum sanctum in specie columbæ apparuisse, ac Mahometi leges dictare firmissime cœpit credere, non animaduertens columbam ex eius aure cibum capere, sed permissione diuina, factum est, vt Diabolus populum impium excaret, & pro meritis excarnificaret. Bos

“It was not until the very end of the 16th century that the Prophet was first represented in the guise of an Ottoman sovereign. The first printed image of Muhammad in distinctly Ottoman dress is to be found in the I. Acta Mehmeti I. Saracenorum Principis published by Johann Theodor and Johann Israel de Bry in 1597 in Frankfurt... Muhammad is described as a historical figure given the name ‘Mehmet I’ and is depicted according to conventional representations of Turkish sultans, wearing a moustache and dressed in a lavish royal caftan and a large ottoman turban” (Avinam Sheilem: Constructing the Image Muhammad in Europe, p. 107-108).

“The Acts were distinguished as the first printed Western book to illustrate the life of the Prophet Muhammad. The circumstances of the book’s 1597 publication suggest that this innovative project was a Protestant initiative. The book was first dedicated to Frederick IV, Elector Palatine (1574-1610), a stern supporter of Calvinism and a leading figure in the union of German protestant princes... In the second half of the sixteenth century, publishing a book on the life Muhammad and Islamic religious laws carried a certain risk for the author as well as for the editor... In the case of the acts, the editor de Bry was not alone in acting with caution. The compiler of the text showed an even greater reserve: nowhere in the book does he reveal his identity - probably for the same reason as Theodore de Bry. Nevertheless internal evidence suggests that the anonymous author was Jean-Jacques Boissard... The text of the title page suggests that the book consists of only two parts, a biography of the prophet, and a series of prophecies, attributed to the Byzantine emperor Leo VI, on the imminent downfall of the Ottoman Empire. The engraved title page alludes to both of the sections of the book: the left side features the figure of Muhammad; the right a Byzantine emperor in his official robes. However, an examination of the text reveals the works organization into five segments of unequal length: the first section includes a biography of Muhammad as well as a presentation of the basic principles of the Islamic religion. The following section provides brief information on the sequence of the Saracen rulers and the Tartar kings. This second section also summarizes the most important events related to their reigns up to the year 1300. Part three consists of a short summary of the religion and customs of the Armenians and the Georgians. The following chapter contains an abbreviated history of the Ottoman sultans from 1300 to 1595, most of which is reserved for the deeds of Suleiman the great and his grandson Murad III. The remaining half of the book discussed the aforementioned prophecies allegedly of Byzantine origins” (Ulrike Ilg, in : Religious Polemics and Visual Realism in a late 16th Century Biography of the Prophet Muhammad; de Gruyter).

Fine copy, complete with the blank leaf H2 and the index. Six leaves with a corner restored (2 touching the index).

Provenance: Joh. Piscator (signature at the bottom of the title page en bas de la page de titre) - princely German or Austrian library with a crowned stamp on the verso bearing the initials ‘FID.C’ & ‘F.P.’.

This copy might have belonged to Johannes Piscator (1546-1625), the German theologian and writer, author of several religious works; he is well known for his monumental translation of the Bible, published in the German town Herborn in 1604.

Famous 1595 edition edited by Marie de Gournay
Montaigne’s covenant daughter

54. MONTAIGNE, Michel Eyquem de. Les Essais. Edition nouvelle, trouvée après le décès de l’auteur, revue & augmentée par luy d’un tiers plus qu’aux précédentes impressions. Paris, Abel L’Angelier, 1595. Folio (325 x 207 mm) 12 unnl., 523, 231 pp. 18th century calf-backed boards, spine gilt with raised bands, red morocco spine label.

AED 150,000

Sayce & Maskell, 7A ; Desan, 21 ; Tchermersine-Scheler, IV, 876 ; Adams, M-1622.

FIRST COMPLETE POSTHUMOUS EDITION, PARTLY ORIGINAL. EDITED BY MARIE DE GOURNAY, MONTAIGNE’S COVENANT DAUGHTER.



The privilege for this edition was shared between the printers L’Angelier and Sonnius.

After Montaigne’s death on 13 September 1592, the discovery of a copy of the 1588 edition of the Essays, heavily annotated by the author, led to this new, corrected and expanded edition, given by Mademoiselle de Gournay. This edition, in which the Bordeaux poet Pierre de Brach collaborated and which included 1,409 additions taken from Montaigne’s personal copy, established the definitive text of the *Essays*. Mademoiselle de Gournay, who wanted this edition to be as close as possible to Montaigne’s thought, prefaced the text of the 1595 edition with a long explanatory preface which she corrected in the 1598 edition : “[Cette édition] n’est pas si loing de la perfection, qu’on soit assuré si les suivantes la pourront

approcher d’aussi pres, elle est au moins diligemment redressée par un Errata: sauf en quelques si légères fautes, qu’elles se restituent elles mesmes. Et de peur qu’on ne reiecte comme temerairement ingereux certains traictz de plume qui corrigent cinq ou six caracteres, ou que quelqu’un à leur adveu n’en meslast d’autres de sa teste : ie donne advis qu’ils sont en ces mots, si, demesler, deuil, osté, Indique, estacade, affreré, paelle, m’a, engagez, & quelques poincts de moindre consequence. Je ne puis apporter trop de précaution ny de curiosité, sur une chose de tel merite, & non mienne”.

EDITION ENTIRELY CORRECTED AND EDITED BY MARIE DE GOURNAY

Having learned, that this edition had already been printed Marie de Gournay rushed to printers in order to check the production and make corrections where needed: “It is clear that exceptional care was taken to ensure the accuracy of this edition. This was no doubt partly due to the vigilance of the printer [L’Angelier had in fact already printed an earlier edition in 1588, and he produced 4 further ones until 1604] but especially due to the zeal

of Mlle de Gournay. “Probably working on the sheets before binding, she corrected by hand about twenty further errors and these ink-corrections are found in almost all copies. Since Mlle de Gournay explains and lists these ink corrections at the end of her preface we may assume that the last page of the preface was printed after the first series of ink-corrections.” (Sayce).

It is also due to Marie de Gournay’s efforts that his edition contains the introduction as written by Montaigne but that had been lost since his death. “Montaigne’s *Au lecteur*, corrected by the author, was not available when printing started. Mlle de Gournay explained this later when was at the Château de Montaigne and was able to supply the corrected text to printers who might produce new editions of the *Essais*: ‘Cette préface corrigée de la dernière main de l’auteur ayant esté égarée en la première impression depuis sa mort, a naguere esté retrouvée. Montaigne’s *Au lecteur* is lacking in the Sonnius copies but it was made good in nearly all the L’Angelier ones” (Sayce).

Having befriended Montaigne since 1584, Marie de Gournay “had found in his thoughts a kindred mind. A year and half after Montaigne death his widow Françoise de La Chassaigne sent to Marie de Gournay in Paris one of the final drafts of the *Essais* to have them printed. Françoise also included Marie de Gournay’s novella, which had been found in his papers, and invited to visit her and her daughter Léonor. Marie published her Novella that year, and in the following year produced the 1595 posthumous edition of the *Essais* with a long preface by herself as editor. Her literary career begun, she spent about 16 months from early 1595 to 1597 at the Château of Montaigne. Here she continued her friendship with Montaigne through friendship with his widow and daughter and through long hours of work in the tower lined with the thousands of volumes which had inspired Montaigne’s essays. Eight more editions were to appear through her editorship” (Maryanne Cline Horowitz, Marie de Gournay, Editor of the *Essais* of Michel de Montaigne, in : Sixteenth Century Journal, XVII, 3).

AUTHOGRAPH CORRECTIONS

This copy contains at least 17 autograph corrections by Marie de Gournay :
Part I : preface, leaf i2r line 38; p.7, line 1 ; p.23, lines 11 & 18 ; p. 114 line 15 ; p. 175, line 38 ; p. 201, line 2 ; p. 339 line 41 ; p. 445, line 28 ; p. 449, line 34 ; p. 454, line 24.
Part II: p. 30, line 10 ; p. 32, line 35 ; p. 39, line 21 ; p. 77, line 26 ; p. 113, line 21 ; p. 138, line 24.

Cancels for pages 63-64 et 69, the errata leaf is in first state (with 46 errors) and bears the printed title *Fautes à corriger en l’Impression de quelques Exemplaires*, pages 87-88 are misnumbered 96-97, and page 92 misnumbered 76. The verso of the title with the printer’s privilege dated 15 Octobre 1594. The *Avis* by Montaigne, not present in all copies, is here to be found on the verso of the last index leaf of the index.

Some occasional spotting or staining but generally a fine copy.

The first anatomy book published in Spanish & the introduction of Vesalius to Spain

55. MONTANA DE MONTSERRATE, Bernardino. Libro de la Anothomia del hombre. *Valladolid, Sebastian Martinez, 1551.* Folio (272 x 185 mm) 8 nn.ll., CXXXVI num.ll., 12 large woodcuts in the text. Contemporary limp vellum. AED 125,000

Garrison-Morton, 378.01; NLM, 3239; Wellcome, 4406; Waller, 6647; Salva, 2726; Norman, 1540.

FIRST EDITION EXTREMELY RARE OF THE BOOK THAT INTRODUCED VESALIUS TO SPAIN. “THE FIRST SPANISH ANATOMY BOOK IN THE SPANISH LANGUAGE, THE SECOND ANATOMY BOOK EVER PUBLISHED IN SPAIN” (GARRISON-MORTON).

Montaña, who probably studied in Montpellier and returned to Spain to be a royal physician, has often been credited in Spanish medical history with precursing Harvey on the circulation in his *Anatomy*, but while he does not appear to modern historians to have understood the circulation in Harvey’s sense, he did apparently present some untraditional ideas and original observations from life on the cardiac cycle.



The twelve anatomical woodcuts at the end of this work are versions of the famous musculomen from the *Fabrica*, and the venous and arterial systems from the *Fabrica* and *Epitome*. The cuts are unsigned but they may have been executed by the printer himself, Sebastian Martinez.

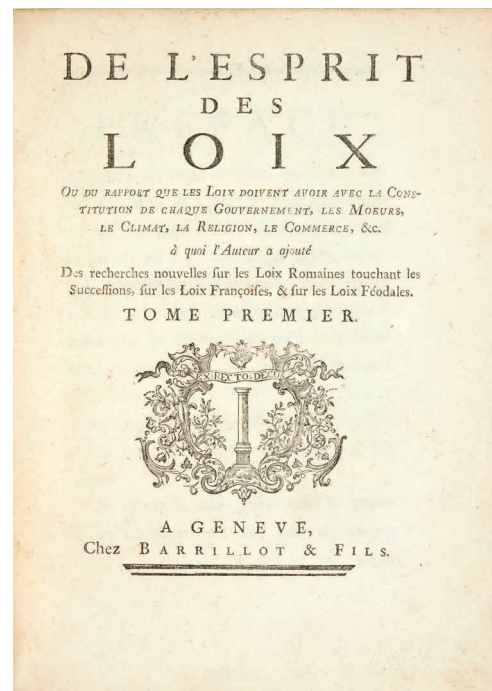
“Montana did not write entirely within the Galenic-Arabic tradition, however : he presented several observations from life on the cardiac cycle, and he probably owed to Vesalius his knowledge of the function of the valves of the heart and the correct relationship of cardiac systole and diastole to the arterial pulse” (Norman).

Some paper restoration in the first 20 leaves, a good copy in contemporary Spanish vellum.

56. MONTESQUIEU, Charles de Secondat, Baron de. De l'esprit des loix. *Geneva, Barrillot [sic] & Fils, no date [1748]*. 2 volumes, 4to (248 x 183 mm) 4 nn.ll., XXIV, 522 pp. for volume I; 2 nn.ll., XVI, 564 pp. for volume II. Late 18th century speckled sheep, flat spines gilt. AED 100,000

Tchemerzine-Scheler, IV, 929 ; PMM, 197 ; En français dans le texte, 138. – On the publishing history of De L'Esprit des lois, see : C. Volpilhac-Auger, G. Sabbagh and F. Weil, Un auteur en quête d'éditeurs ? Histoire éditoriale de l'œuvre de Montesquieu, Paris, 2011, pp. 24-146.

FIRST EDITION OF ONE OF THE FUNDAMENTAL WORKS OF MODERN POLITICAL SCIENCE.



“In many ways one of the most remarkable works of the 18th century, The Spirit of Law, owing in the main to the high plane of generalization on which it is written, defies easy classification and for that reason has never enjoyed a great popularity. So, too, its author puzzled his contemporaries, and very diverse opinions were passed on him and his work even by the philosophes, whose predecessor Montesquieu was... His theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated” (PMM).

«Distinguant, selon les degrés de liberté qu'ils comportent, trois formes de gouvernement, la république (démocratie et aristocratie), la monarchie et le despotisme», Montesquieu se livre à l'analyse de «la forme de chaque gouvernement

pour découvrir les lois propres, c'est-à-dire fondamentales, à chacun, et en déduire les lois positives que chacun de ces gouvernements doit adopter» cf. (Louis Desgraves, in : En français dans le texte).

This copy contains all the cancels as described by Tchemerzine.

Some smaller stains, mostly in the margins and the occasional small tear; bindings slightly restored.

57. NICOLAY, Nicolas de. Der Erst Theil vonn der Schiffart unnd Raiss in die Türckey unnd gegen Orient beschriben. Mit schönen Figuren wie beede Man und Weib irer Landsart nach bekleidet seyen. Aus französischer Sprach inn die Teutsch gebracht. *Nuremberg, Dietrich Gerlass, 1572*. Folio (310 x 204 mm), 1 engraved title printed in red and black, 3 un. leaves (final blank), CVIII num. leaves, 60 engraved plates. Contemporary limp vellum, silver fillet (oxidized) around sides, silver initials “P.E.F.” on upper cover, calligraphic title on spine. AED 200,000

Colas 2206; Lipperheide Lb 3; BM, German, 652; Not in Adams, Blackmer, Atabey nor Koç.

FIRST GERMAN TRANSLATION, EXTREMELY RARE, OF THIS LANDMARK IN THE HISTORY OF THE TRAVELS TO THE NEAR EAST, HANDSOMELY ILLUSTRATED.



This is the first translation ever published after the original French text. The Italian was published in 1576, the Dutch in 1577 and the English in 1585.

This beautiful book is illustrated with 60 full-length copperplates (or iron plates?) after Nicolay's original drawings, portraits of male and female figures of all ages and ranks in local costume. According to Mortimer, Nicolay's illustrations are *“the first to represent the costumes of the Near East in detail”* and were widely copied in the 16th century.

Book I describes the Balearic islands, Algiers, Pantelleria, Malta and Tripoli. Book II deals briefly with the Greek islands (Kithira, Khios, and Paros) and then concentrates on Constantinople describing in detail its antiquities, monuments, harem, mosques (St. Sophia in particular), and

Turkish baths. Book III is all dedicated to Janizaries, the Sultan's valets, semi-naked wrestlers, the Sultan's cook, doctors, judges, relatives of Mahomet, pilgrims going and coming from the Mecca, and representatives of four religious confessions, one of whom has his penis pierced with a ring in order to preserve his chastity. Book IV deals with Persia, Saudi Arabia, Greece and other Middle Eastern provinces. Its plates include an Arab and an Armenian merchant, a black slave, a Jewish merchant and a Jewish woman, a Turkish courtesan and a 'Delly', i.e. a 'mad and bold man' with plumed hat and shield here is double state with the man riding a horse and standing.

Nicolay (1517-83) was extensively travelling and was one of the best draughtsmen of his time. In 1551 he followed Gabriel d'Aramon, the French ambassador, to Constantinople, and visited all of the places mentioned in this book. He could speak nearly every European language and wrote several travel books. “*His (Nicolay's) illustrations have been called the most influential introduction to Turkish costumes*” Blackmer. Colas notes “*c'est la première série de documents sérieux sur les habillements du proche Orient*”.

A MAGNIFICENT AND CRISP COPY WITH INTENSE IMPRESSION OF THE ENGRAVED PLATES.

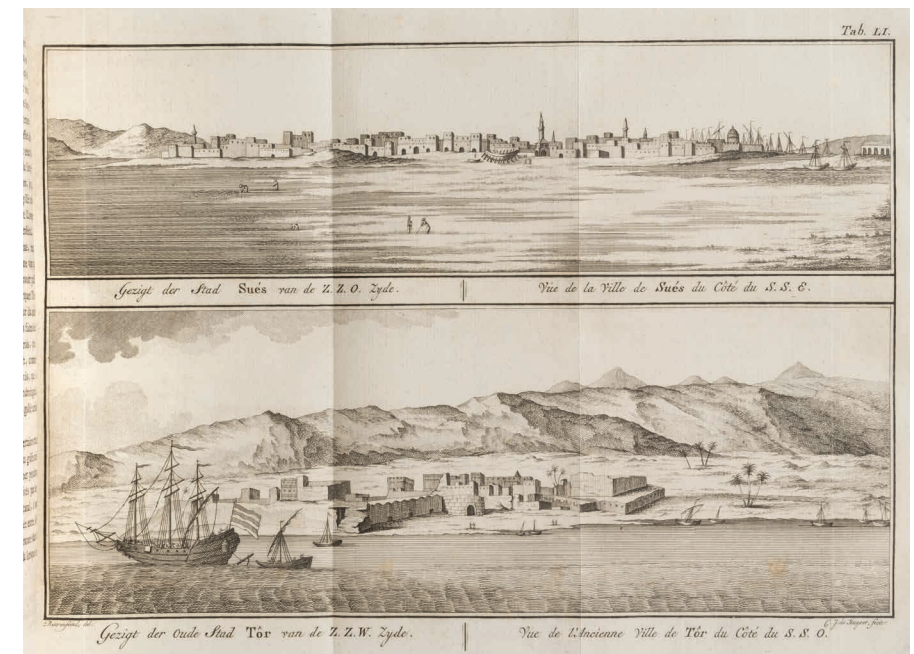
Provenance: Philipp Eduard Graf Fugger (1546-1618) with his initials on the upper cover of the binding.



58. NIEBUHR, Carsten. Voyage en Arabie et en d'autres pays circonvoisins... traduit de l'allemand. *Amsterdam, S.J. Baulde, 1776-1780.* 2 volumes, 4to (250 x 205 mm) 2 nn.ll.,[V]-[VIII], 3 nn.ll., [410] pp., 72 engraved plates and 1 map for volume I; 2 nn.ll., [V]-[VI], 5 nn.ll., [390] pp. and 52 engraved plates. Contemporary mottled calf, double fillet in blind on covers, spine gilt with raised bands, red edges. AED 15,000

Gay, 3589; Koç, 144; see Atabey 873 (note).

FIRST EDITION UNDER THIS TITLE OF THE FRENCH TRANSLATION OF THIS HIGHLY IMPORTANT DESCRIPTION OF ARABIA.



“Niebuhr joined the expedition for the exploration for the exploration of Egypt, Arabia and Syria organized in 1760 by Frederick V of Denmark. Among the other members of the expedition were the philologist Van Haven, the naturalist Forskal, and a surgeon and an artist. They left Denmark in January 1761 for Egypt, where they made the ascent of the Nile, journeyed to Suez and Mount Sinai, went to Jeddah and from there travelled overland to Mecha which they reached in 1763. Conditions were so severe that all the members of the expedition except for Niebuhr had died by the end of the stay in Mecha. Niebuhr himself reached India and returned overland via Persia, Cyprus and Constantinople in 1767” (Atabey).

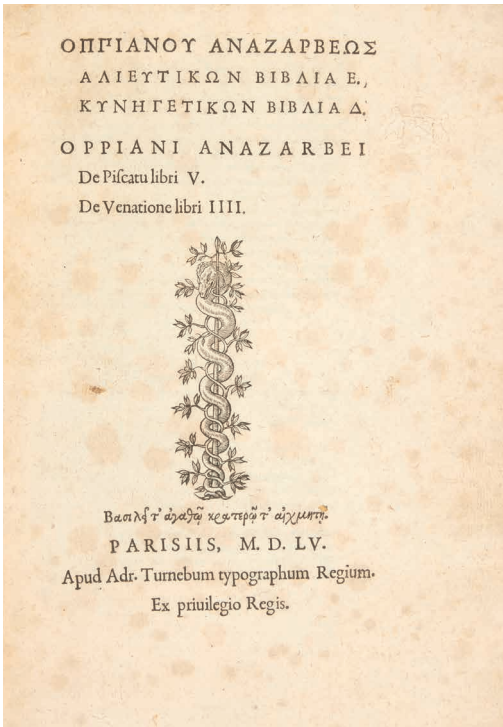
The rich illustrations (124 plates and 1 map) include sketches of Persepolis and copies of the cuneiform scripture which served later as the basis for the decyphering.

Some overall wear.

59. OPIANUS. De piscatu libri V. De venatione libri IIII. [graece et latine]. Paris, Adrien Turnèbe, et Guillaume Morel, 1555. 2 works in one volume, 4to (221 x 155 mm) 2 nn.ll., 207 pp., 4 nn.ll. for part I (Greek text); 3 nn.ll. (last blank removed by the binder), 202 pp. for the Latin translation. English 18th century calf, spine gilt with raised bands, gilt edges. AED 15,000

Adams O-204 & 206 ; Thiébaud, 696 : «très belle édition, texte grec et traduction latine, remarquablement imprimée» ; Souhart, 358.

FINELY PRINTED EDITIONS OF THESE GREEK POEMS ON HUNTING AND FISHING.



Oppian of Anazarbus *Cynegeticks* and the *Halientics* by his homonym Oppia of Apameus are here published under the name of the first author, as both works were then catalogued under the general name of Oppian without distinction.

The *Cynegeticks* comprise 2042 verses in four chants, the last one has only been transmitted incomplete. The first chant concern horses and dogs, the second on hunting animals such as buffalo, oryx, etc., part three is on hunting great cats and exotic animals (lion, panther, giraffe, camel, ostrich, for example), and the last part describes different hunting techniques.

The *Halientics* describe in 3506 verses, divided into five chants, different types of fish (2 chants) and the art of fishing

(3 chants). The described species comprise 16 mollusks, 7 crustaceans, 2 worms, 2 echinoderms, 1 porifera, 5 mammals, 1 reptile and 122 different fish.

Although published previously, the edition of the Greek as established by Turnebus is the most accurate one, purged from the errors and mistakes added over the centuries. The elegant Latin edition is given by the translator and poet by Lorenzo Lippi (1440-1485). After having studied in Florence where he was in the circle of Laurent of Medici, he taught humanities in Pisa.

«On remarquera que le texte grec a été imprimée par Adrien Turnèbe et la traduction latine par Guillaume Morel. La raison en est qu'au cours de l'année 1555, Adrien Turnèbe obtint la place

de Professeur royal en grec et se démit de l'emploi d'Imprimeur du Roi, en faveur de Guillaume Morel. – Peut-être existe-t-il des ex. portant la même firme pour les deux parties ; nous n'en avons jamais rencontré» (Thiébaud).

Fine, broad margined copy.

Some occasional spotting, binding expertly restored.

From the library of the Earls of Macclesfield with their bookplate and blind stamp on the title page.

60. PARE, Ambroise. Les Oeuvres de M. Ambroise Paré, conseiller et premier Chirurgien du Roy. Avec les figures et portraicts tant de l'Anatomie que des instruments de Chirurgie et de plusieurs monstres. Paris, Gabriel Buon, 1575. Folio (310 x 208 mm) 10 unnl., 945 pp., 22 unnl. Modern stiff vellum. AED 330,000

Brun, p.267; Garrison-Morton, 5565; Doe, pp.101-108.



FIRST EDITION, VERY RARE, OF THE COLLECTED WORKS OF THE FIRST GREAT FRENCH SURGEON.

The book is lavishly illustrated with a large architectural woodcut border on the title, the author's portrait, and 291 woodcut illustrations in the text depicting anatomy, surgical instruments, operations, monsters, distillation apparatus, etc.

“This splendid folio, the darling of Paré’s heart, was at once the culmination of its author’s naïve hopes to place surgery in its rightful place among the arts, to put the understanding of it within reach of the humblest barber-surgeon, and to confound his own enemies. Paré’s book appeared at the psychological moment, satisfying the surgical need of the epoch. Its manner of conception and the renown of the author made it, from its first appearance, the surgical code of its era. As Packard says, Paré did for surgery what Vesalius did for anatomy and

what Paracelsus, in spite of his charlatanry, did for medicine... The illustrations accompanying the text Paré had labored over with loving care, though, of course, it is unknown whether he made the original drawings for any of them. Many had already appeared in one or another of Paré’s separate books. Most of the anatomical one he frankly admits are taken from Vesalius. The pictures illustrating gunshot

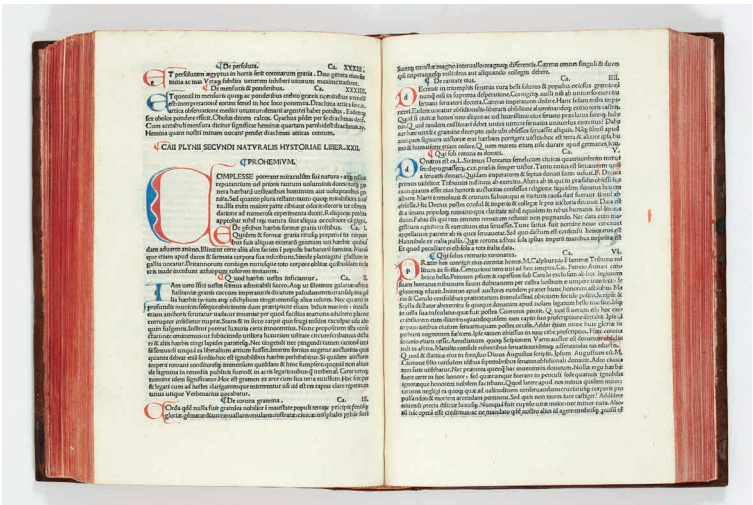
wounds, however, are the children of his own brain; and it is these in these particular drawings that Goldschmid declares, in connection with illustrations of gunshot wounds, are still unsurpassed today” (Doe)

Title restored in upper margin touching the illustration, first text leaf and last four index leaves with old restorations to tears and reinforced in outer margin.

61. PLINY THE ELDER. *Historia naturalis.* Venice, Reynaldus de Novimagio, 1483. Folio (299 x 203 mm) 355 unnl. (without the first blank). Collation : aa⁸⁻¹ bbb¹⁰ a-s¹⁰ s-z¹⁰ &⁸ ç⁸ R⁸ A-H⁸ I¹⁰. Initials painted in blue and red. 18th century calf, spine gilt with raised bands, red edges (some light expert restaurations). AED 135,000

Goff, P-794 ; HC, 13095* ; Klebs, 786.9 ; Polain (B), 3200 ; IGI, 7886 ; Proctor, 4445 ; BMC, V, 257-258 ; CIBN, P-465 ; see also : PMM, 5 (for the 1469 edition) ; DSB, XI, 38-40 ; Garrison-Morton, 89 (for the 1469 edition).

FINELY PRINTED INCUNABULA EDITION OF PLINY’S WORK ON NATURAL HISTORY.



Remarkably printed, this edition was prepared by the printshop of Reynaldus de Novimagio (Rainald von Nimwegen), a typographer from Nijmegen (Netherlands) who worked in Venice from 1477 to 1496, and whose early work was done in collaboration with Theodorus de Reynoldsburch. This is the third Venetian edition of the *Historia Naturalis*.

Benefiting from an important manuscript translation, and printed for the first time in Venice in 1469, the work of the Roman compiler Pliny (23-79), which remained unfinished, is much more than a natural history: it is a true encyclopaedia of ancient knowledge.

Divided into 37 books, the *Historia* covers the whole range of knowledge and ideas during the reigns of Nero and Vespasian: mathematics, physics, geography, astronomy, medicine, zoology, anthropology, physiology, philosophy, history, agriculture, mineralogy - not forgetting the arts and letters. The work had an enormous influence throughout late antiquity and the Middle Ages.

“The Historia soon became a standard book of reference : abstracts and abridgements appeared by the third century. Bede owned a copy, Alcuin sent the early books to Charlemagne, and Dicuil, the Irish geographer, quotes him in the ninth century. It was the basis of Isidore’s Etimologiae and such medieval encyclopaedias as the Speculum Majus of Vincent of Beauvais and the Catholicon of Balbus” (PMM).

FINE, RUBRICATED COPY WITH THE INITIALS NICELY PAINTED IN RED AND BLUE WITH BROAD MARGINS.

Some occasional 16th century notes in brown ink to corners and margins of first leaves, followed by a signature of the same period at the end : *A. de Lays* (?) - old library marking on top margin of first leaf : *quatre vingt dix* (?).

Very light worming at beginning touching the occasional letter, as well as on inner margin of 3 quires.

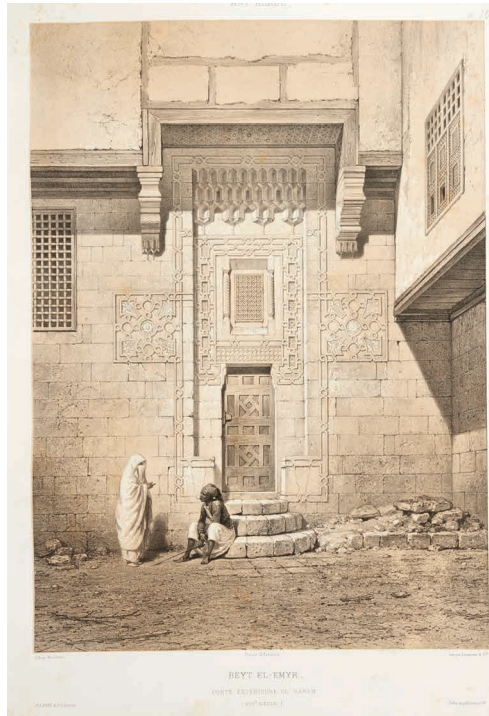
62. PRISSE D’AVENNES, Émile. *L’Art Arabe* d’après les monuments du Caire depuis le VII^e siècle jusqu’à la fin du XVIII^e. Paris, veuve A. Morel et Cie., 1877. 1 text volume 4to (303 x 231 mm) 2 unnl., VIII, 296 pp., 34 plates. And 3 atlas volumes (543 x 410 mm). Collation : 4 unnl., 67 plates for volume I; 4 unnl., 66 plates for volume II; 4 unnl., 67 plates for volume III. A total of 200 plates, mostly lithographed, including many in colors or heightened with gold. Uniformly bound in contemporary red morocco backed boards. AED 175,000

Not in Blackmer nor Atabey.

FIRST EDITION. ONE OF THE MOST IMPORTANT BOOKS ON ISLAMIC ART AND ARCHITECTURE, FOCUSING ON MONUMENTS IN EGYPT.

Emile Prisse d’Avennes, orientalist & Muslim convert, obsessive in his attention to detail, was, after Champollion, the greatest late 19th century Egyptologist. A French nobleman by birth, though impoverished, Prisse d’Avennes seems to have spent his life in the pursuit of the exotic. After a period fighting for Greek independence he travelled to India, a journey that prefigured his extensive Middle Eastern travels, which during the next 40 years took him to Palestine, Syria, Sudan, Ethiopia, Arabia, Persia, and most

importantly Egypt and Algeria where he lived. Like Coste, Prisse d'Avennes worked for the Viceroy Mohammed Ali, though he quarreled with Mohammed Ali subsequently and left his service.



In 1860, Prisse d'Avennes returned to France with the fruits of his travels: 300 folio drawings, 400 meters of bas-reliefs, 150 photographs of important architectural details, 150 sketches, daguerreotypes and numerous plans, details and elevations copied on the scene; he also returned with 29 skulls from ancient mummies, to each of which he had succeeded in ascribing a date, name and function. Until his death in 1877 this wealth of material was to occupy him completely as he sought to organise it for publication. Teams of artists, trained specifically for the purpose, attested to the 'constant and jealous attention' he lavished on his work, the result of which is this majestic and important book.

Many of the examples produced have since disappeared, so the importance of the book, which post-dates the *Description de l'Egypte* by 3 decades and can be seen in some ways as a commentary upon it, cannot be underestimated.

The beautifully printed plates include some images after the famous photographer Girault de Prangey. They depict architecture, woodwork, tiling, interiors, furniture, arms and armour, glass and enamels, carpets, manuscripts and Qur'ans, the Kaaba, etc.

Scattered light foxing to the plate volume, text with a light waterstain in lower third.



63. PRISSE D'AVENNES, Émile. *Oriental Album*. Characters, costumes and modes of life in the valley of the Nile. London, James Madden, 1848. Folio (575 x 442 mm), chromolithographic additional title, hand-coloured tinted lithographic frontispiece and 30 hand-coloured plates by Lemoine, Lehnert, Moulleron, Le Roux and others after Prisse d'Avennes, printed by Lemerrier, all mounted on card and loose as issued, titled in pencil below image. Letterpress title, dedication, plate list and 60 pp. of descriptive text by St. John with 35 wood-engraved illustrations, original plain wrappers. Original morocco-backed portfolio with gilt-lettered morocco cover label. AED 285,000

Atabey 1001; Blackmer 1357; Brunet IV, 885; Colas 2427; Lipperheide Ma30; not in Abbey.

A DELUXE COPY OF THE FIRST EDITION WITH THE 30 PLATES FULLY COLOURED AND MOUNTED ON CARD. PROBABLY NO MORE THAN 100 COPIES PRINTED WITH FEW SURVIVING INTACT.

Who was Who in Egyptology (London, 1972) describes Prisse as the 'most mysterious of all the great pioneer figures in Egyptology,' and this early album, published in the same decade that he undertook excavations at Thebes and discovered the Table of the Kings at Karnak, justifies his reputation as 'a fine artist and outstandingly brilliant observer,' equally interested in the costumes of men and women. The Anglo-Indian in Arab dress seen in the frontispiece is the botanist



George Lloyd (1815-1843), and the artist's posthumous dedication records that the young man had suggested 'this series of drawings, illustrative of the valley of the Nile,' before his untimely death in a shooting accident. St. John, who was responsible for the letterpress, was also the author of the two-volume *Egypt and Mohamed Ali, or Travels in the Valley of the Nile* (1834).

Rebacked, flaps with morocco renewed, new ties, minor wear to card edges and corners, old waterstain to end leaves, portfolio covers rubbed and a little worn, plates clean and fresh, generally an excellent copy.



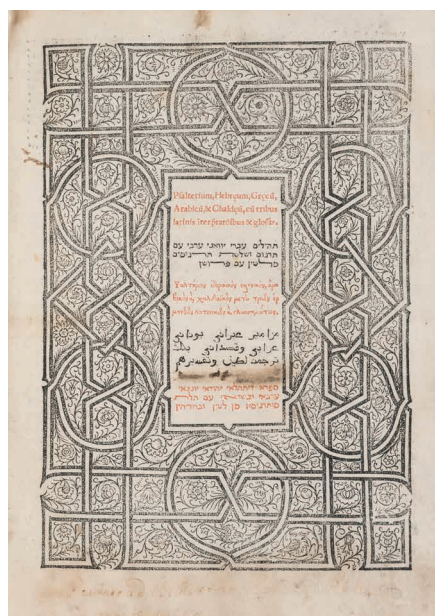
First polyglot portion of any part of the Bible
The Second book printed in Arabic

64. PSALTERIUM HEBRAEUM, GRAECU[M], ARABICU[M], & CHALDAEU[M], cu[m] tribus Latinsi i[n]terp[re]tat[i]o[n]ibus & glossis. Edited by Agostino Giustiniani (1476–1536). *Genoa, Pietro Paolo Porro, 16 November 1516.* Small folio in quires of 8 (327 x 234 mm) 200 unnl. Collation : A¹⁰ B-Z⁸ & ⁸ J⁶. Title printed in red and black within a fine woodcut arabesque border, printed on paper in Hebrew, Arabic, Greek, and Roman types, eight parallel columns across page openings with four columns to the page, headings to beginning of text as well as a prefatory paragraph printed in red, 13 woodcut floriated initials (5 Latin, 4 Hebrew, 2 Greek, and 2 Arabic), no pagination, registrum and woodcut printer's device on recto of terminal leaf. 18th century Spanish mottled sheep, spine gilt with raised bands (some scratching, corners bumped).

AED 175,000

Adams, B-1370 ; Alden & Landis, 526/4 ; BM, STC, Italian, 97 ; Darlow & Moule, 1411 ; Sabin, 66468.

FIRST POLYGLOT EDITION OF ANY PART OF THE BIBLE, THE SECOND BOOK PRINTED IN ARABIC, AND THE ONLY BOOK PRINTED AT GENOA IN THE FIRST QUARTER OF THE SIXTEENTH CENTURY.

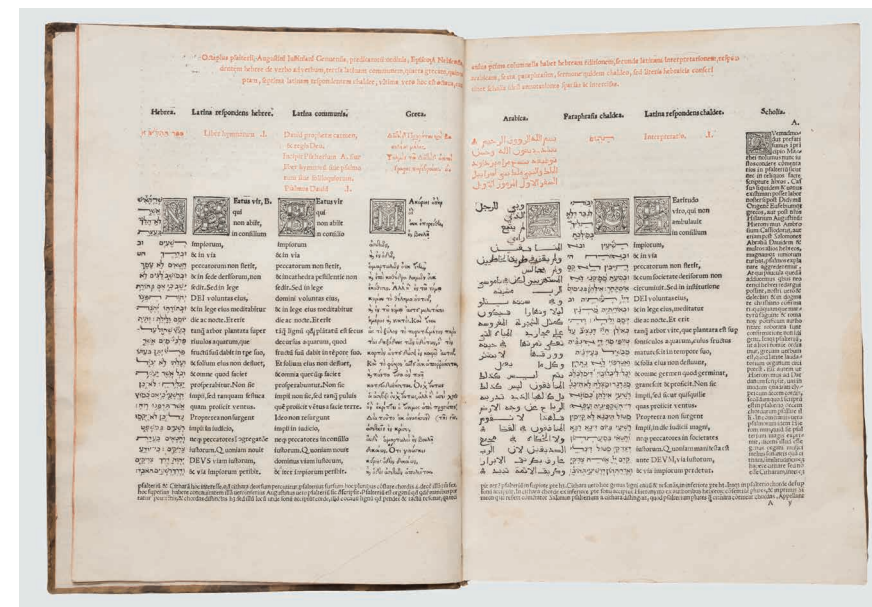


The Milanese printer Pietro Paolo Porro maintained a press at Turin with his brother Galeazzo. Some time between 1512 and 1516 the learned Dominican Agostino Giustiniani, Bishop of Nebbio in Corsica from 1514 and later Professor of Hebrew at Paris, summoned Porro to Genoa expressly for the production of this work. A monument of Renaissance typography, the fonts were designed and cut for this edition under the Porro's direction. Giustiniani supervised and financed the work and wrote the commentary for it.

Of particular interest is his long note to Psalm 19:4 on the life of Christopher Columbus and his discoveries (C7r–D1r), prompted by the phrase “and their words shall go to the ends of the earth.” Giustiniani's comments contain

previously unpublished information about the second voyage of the explorer and Genoese native, thus constituting the first biography of Columbus. Another notable example is the correction of “unicorn” in the Vulgate with a scientific description of a rhinoceros on E3r (Formatting the Word of God).

Shortly after the book was printed, Columbus's son, Ferdinand, Duke of Veragua, complained to the Genoese Senate about Giustiniani's somewhat unflattering representation of his father. It seems he was offended that the Bishop had revealed the Admiral's working-class origins. Giustiniani described his difficulties in selling the edition in his history of Genoa (1537) and recorded an edition size of 2,000 paper copies and 50 copies on vellum. The Senate ultimately ordered the Psalter destroyed.



Some occasional waterstain, small repair to the title page in the blank.

65. PTOLEMAEUS, Claudius. Geografia cioè Descrittione universale d la terra partita in due volumi, nel primo de'quali si contengono gli otto libri de la geografia di Cl. Tolomeo, nuovamente con singolare studio rincontrati, & correttida Gio. Antonio Magini Padovanao... Nuovamente corretto, et accresciuto. Tradotte dal R.D. Leonardo Cernoti. *Padova, Paolo & Francesco Galignani, 1621 & 1620.* Folio (360 x 255 mm) 16 unnl. ll., 21 num.ll., 1 unnl. (blank), 62 num.ll. for part I ; 18 unnl. ll., 1 unnl. (worldmap), num. ll. [19]-212, unnl. ll. (index). Contemporary vellum (rebacked retaining old endpapers).

AED 55,000

Sabin, 66508 ; Alden-Landis, 621:102 (“first published as here”; John Carter Brown, II, p.157 (“It is a reprint of the 1598 edition, but the work has been reset”); see Shirley, Mapping of the World, 202.

NEW VENETIAN EDITION PRINTED ON STRONG PAPER OF THE ITALIAN TRANSLATION BY CERNOTI, ENTIRELY RESET AFTER THE FIRST, PRINTED IN VENICE IN 1598 BY THE SAME WORKSHOP.

The illustration of this edition consists of 63 maps in the text (10 of which are printed on 5 sheets) as well as an full-page world map based on the Rumolt Mercator model (Shirley 202). These maps, engraved by Porro, already illustrated the Latin editions of Magini 1596, 1597, 1608 and 1617, as well as the Italian translation of 1597-1598.



Occasional small stains, small hole in the last leaf (index) affecting some letters.
A broad-margined copy, complete.

Monumental Qur'an, honouring the last mughal emperor

66. QUR'AN in Arabic Northern India (perhaps Delhi), dated 1288 AH (1870/71 AD). Vast manuscript on prepared paper (approximately 1120 x 2060 mm), 217 exceptionally long lines of an accomplished minuscule *naskh* in black ink, each *sura* indicated by a small disc flanked by leaf-shaped motifs, the large rectangular writing surface formed from six large sheets of thick paper carefully joined together and skilfully painted in imitation of patterned textile with geometric decoration in shell gold over a salmon pink ground, wide border painted in dark blue with floral motifs in shell gold and incorporating a cartouche at top for the title (*Al-Qur'an al-karim*) and at foot for the colophon; a few corrections in the hand of the scribe; some light creasing and minute losses of the painted surface, but generally in excellent condition. Later linen backing, with holes for suspension.

AED 580,000

A MONUMENTAL AND HIGHLY UNUSUAL QUR'AN MANUSCRIPT, CONTAINING THE ENTIRE TEXT OF THE QUR'AN IN MINUSCULE SCRIPT ACROSS A SINGLE WRITING SURFACE FORMED FROM SIX SHEETS OF PAPER JOINED TOGETHER AND PAINTED TO EVOKE EMBROIDERED SILK.

The colophon states that the Qur'an was written and designed by those who supported the Bakht during the time and in the court of the Shah, i.e. presumably Bahadur Shah II Zafar (1775–1862), the last Mughal Emperor. Two of the Shah's sons were Mirza Dara Bakht (1790– 1849) and Mirza Jawan Bakht (1841–1884); the latter was promoted by his mother Zinat Mahal as heir to the throne over the Emperor's remaining eldest son Mirza Fath-ul-Mulk Bahadur. Bahadur Shah and Mirza Jawan Bakht had been exiled to Rangoon following the Indian Rebellion in 1857, and the Qur'an would thus seem partly to have a commemorative function, harking back to the last years before direct British control.



Although it may appear merely ornamental on account of its unusual format and its decorative scheme in imitation of a textile wall-hanging, the Qur'an was almost certainly intended for a religious rather than a domestic setting. It was common in Sufi *khanqahs* to place the Qur'an in the open to allow for full access, and it is in the context of this practice that such Qur'ans should perhaps be seen.

While the manuscript itself presents no strong evidence to argue either for or against Sufi patronage, it should be remembered that Bahadur Shah Zafar was himself a devout Sufi under whom Sufi philosophy and poetry flourished.

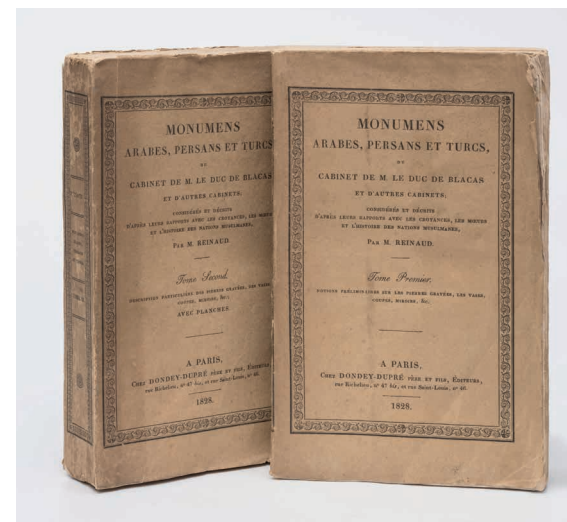


While not legible from a distance on account of the small size of the script, as with any other Qur'an the sacred text nevertheless had to be clear, legible and accurate. The few corrections here are evidence of the care taken by the scribe in this regard. The copying out of the Qur'an was of course a devotional act in itself.

We are aware of only one other comparable Qur'an on the market in recent years, a smaller and later example signed by one Ghulam Khaydar Sirhindi in Malerkotla and dated 1296 AH.

67. REINAUD, Joseph Toussaint. Monumens arabes, persans et turcs, du cabinet de M. le duc de Blacas et d'autres cabinets ; considérés et décrits d'après leurs rapports avec les croyances, les moeurs et l'histoire des nations musulmanes. Paris, Dondey-Dupré, 1828. 2 volumes 8vo (239 x 215 mm) 3 unnl., pp.III to XV, 400 pp. for volume I; 2 unnl., 488 pp., 10 engraved plates for volume II. Original printed wrappers, uncut. AED 6,000

FIRST EDITION OF THIS INTERESTING WORK DESCRIPTION THE DUKE BLACAS' COLLECTIONS OF ARABIC ART.



«Cet ouvrage n'est pas seulement fait pour les personnes vouées par état et par goût aux études orientales. Sous un titre trop modeste, il renferme le tableau méthodique et complet de la religion, des mœurs, des usages et de l'histoire des peuples musulmans» (Quérard).

A note on the verso of the half-titles indicates that some copies had been distributed under a different title : «Quelques exemplaires de cet ouvrage ont déjà été distribués sous le titre de Description des Monumens

musulmans du Cabinet de M. le Duc de Blacas».

Duke Blacas (1771-1839), friend and protector of Champollion, is one of the founding fathers of the Egyptian section in the Museum in Paris. In the present work, Reinaud describes the personal collection of antiquities of the rich benefactor.

Very good copy, well preserved in the original printed wrappers, entirely uncut.

Remarkable Spanish treatise on the Turks, first and only edition

68. ROCCA, Vicente. Hystoria en la qual se trata dela origen y guerras que han tenido los Turcos, desde su comienço hasta nuestros tiempos. Con muy notables sucessosque con diversas getes y nasciones les han acotecido: y de las costubres y vida dllos. Valencia, Juan Navarro, 1556. Folio (303 x 214 mm) 4 un.ll., CLIII num.ll. 18th century stiff vellum, raised bands to spine, lettered in ink (expertly rebacked). AED 70,000

Salva, 3388; Palau, 271434. Not in Atabey, Blackmer, or Koç.

FIRST AND ONLY EDITION OF THE BEST 16TH CENTURY SPANISH WORK ON THE TURKS.

During the greater part of century of discoveries, Soliman the Magnificent's expansion through the Mediterranean and across central Europe threatened Europe and Spain to the point only a large-scale invasion could; Valencian-born Rocca narrates the campaigns, battles and privateering activities of the Berbers on the coasts of Valencia and Andalusia.

The *Hystoria* is divided into three parts, the first deals with the crusades done to Jerusalem, the second with victories of Charles V and Venice over the Turks at the African coasts, and the third deals extensively with the way of life and customs of the Turks –which allows us a glimpse of Spanish perception of what was one of the greatest nations of the 16th century.



“This historical work, which was presumably completed not long before it was published (at the end the date 31 October 1555 is given, while it is generally thought to have been published in 1556), comprises three books. The first discusses the origins of the Turks, a people who, author says, have not been described before. It deals briefly with various crusades, among them the crusades led by Frederick Barbarossa of Germany and Louis IX of France, and describes the conquests of the Ottoman sultans, ending with the disputes and battles that took place before Sultan Selim came to power. The second book focuses on the sultanates of Selim and Suleyman, with special emphasis on Suleyman’s military campaigns. The rivalry that existed between Emperor Charles V and Sultan Suleyman is the main focus, with the naval confrontation with Turgut Reis and Barbarossa given prominence. The third book

describes the day-to-day life of Turks, from the religion they practice to the manner in which the sultan’s court in Istanbul is organized.

Rocca writes under the strong belief that the war being waged in Mediterranean is between Christianity and Islam, represented by the king of Spain and the sultan of the Turks. Yet even though he acknowledges the clear religious, political, civil, and cultural rivalries between the two sides, he does not fail to acknowledge that there are certain virtues in the ways Turkish society is organized and the sultans administer justice. There are evident objectivities in the work.

This work, the first written in Spanish about the Ottomans Turk, was one of the most popular in the 16th century. Rocca compiled the book by collecting most of the printed material available about the Ottomans. In Europe in the 1550s, and he always cites the sources he uses, among them the Italians Menavio, Spanduno, and Sansovino. He is mainly indebted to Giovanni Menavio’s *I cinque libri della legge, religione et vita de’ Turchi, et della corte* (Florence, 1551), which might suggest that he travelled to Italy to buy most of the printed material he used. Many of his statements and judgements were borrowed by later authors, particularly the anonymous author of *Viaje de Turquia*” (Christian-Muslim Relations, vol. VI, p. 177).

The work has been considered rare and important since the days of Salva. It is considerably rare; no copies are traced at auction in over 30 years. It is handsomely printed in two columns, with large engraved device to title page, gothic type.

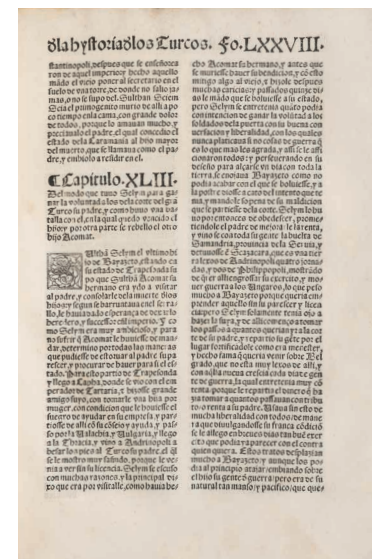
Though well represented institutionally - we can trace copies at the University of Bern, BNE, Universidad de Valencia, Newberry Library, London Library, Houghton Library (Harvard), BNM, National Library of Israel, BL, Mediatheque de Montpellier, and University of Pennsylvania, plus two others in Spain - it is scarce on the market.

A fine, wide-margined and unsophisticated copy, with only minor scattered foxing.

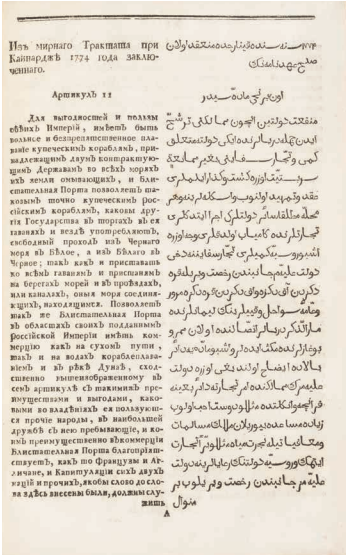
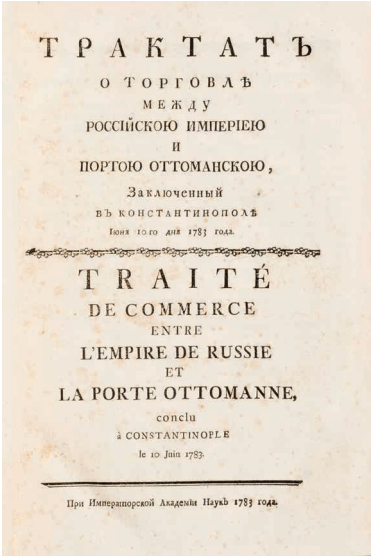
69. RUSSO-OTTOMAN TREATY OF COMMERCE]. Traktat o torgovle mezhdurussyskoyu imperieyu i portoyu ottomanskoyu, zaklyuchenniy v Konstantinopole iyunia 10-go dnia 1783 [BOUND WITH] Tarif o sbore poshlin s privozimyykh i vyvozimyykh iz Konstantinopolia rossyskimi kuptsami tovarov, postanovlenniy mezhdurussyskoyu imperieyu i portoyu ottomanskoyu sentiabria 5 dnia 1782. The treaty of commerce between the Russian Empire and the Ottoman Porte, concluded in Constantinople on the 10th June 1783 [BOUND WITH] Tariffs on the collection of duties on goods imported and exported from Constantinople by Russian merchants. *St Petersburg, Imperial Academy of Sciences, 1783 & 1784*. Small folio (295 x 200 mm); 46 pp. Russian and French title-page and text in two columns, 68 pp. Russian and Turkish title-page and text in two columns, [bound with] 61 pp. of merchandise tables, title-page and text in Russian and Ottoman Turkish in two columns. Contemporary speckled sheep, patterned endpapers, slight worming to lower board, red edges spine with gilt tooling and label with ‘tractatus ruscus’. AED 70,000

FIRST EDITION, VERY RARE. A SCARCE AND IMPORTANT TRADE AGREEMENT BETWEEN THE RUSSIAN AND OTTOMAN EMPIRES PRINTED IN ST. PETERSBURG IN RUSSIAN AND OTTOMAN TURKISH.

This text details the accord allowing free passage for Russian merchant ships in the Black Sea and the Danube. The region had been a stage of war between the two empires since the 15th century and the Ottoman navy had been enjoyed dominance over the Dardenelle straits and around the entire coast of the Black Sea, so much so that it was referred to as a ‘Turkish Lake’.



This supremacy, however, began to wane as the Russian Empire and the fleet of Catherine the Great grew in power. The Russo-Turkish War of 1768-1774 ended in defeat for the Ottomans. Although the Russians didn't gain a substantial amount of territory they did gain the ports of Kerch, Azov and Kherson and the underhand annexation of Crimea.



The articles in this work relate to practical formalities of how the two empires will cooperate in their shared use of the Black Sea. Merchants must be treated fairly and with respect and naval ships must offer each other a sign of 'mutual friendship' when they pass. It also states that the Russian Empire is more than welcome to buy the fruit, salt, dried nuts and wine that are so abundant in the Ottoman Empire.

This copy is bound with a second work listing tariffs of imports and exports. Some of the items which merchants traded included: silk stockings, saffron, elephant teeth, Viennese glassware, dried pears, horse hair, carnations, Circassian cloaks, velvet pillows, atlases from Florence and Venice, and juniper berries.

Despite the peaceful intentions of the treaty and hope of commercial prosperity, the friendly atmosphere between the empires was short-lived. Infringements of the terms on both sides caused increasing friction and turned public opinion against the idea of cordial relations. In 1787, the Ottomans demanded Russia cede its Black Sea ports and retreat from the Crimean peninsula. Catherine II saw this as *casus belli* and war broke out again until 1792.

Covers worn and some loss of leather to lower board, a fine copy.

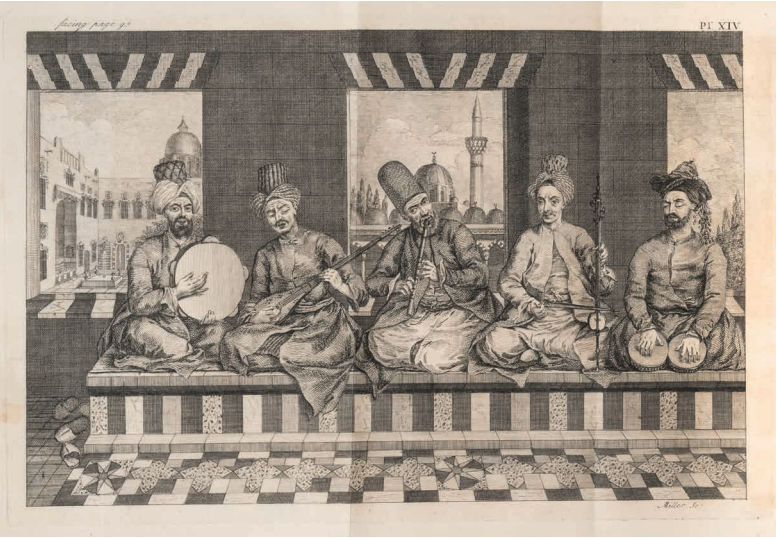
70. RUSSELL, Alexander. The Natural History of Aleppo, and Parts Adjacent. Containing a description of the city, and the principal natural productions in its neighbourhood. *London, A. Millar, 1856 [=1756].* 4to (287 x 225 mm) VIII, 266 pp., 5 unnl., 17 engraved folding plates (numbered 1-16, plus one without number between pp. 52/53). Contemporary brown calf, spine gilt with raised bands (rebacked retaining old spine). AED 7,500

Nissen, BBI, 3534; see Blackmer 1458 (second edition only) & Atabey, 1064 (Dutch edition only).

FIRST EDITION RARE, OF THIS AUTHORITATIVE ACCOUNT OF ALEPPO AND OTTOMAN LIFE BY THE SCOTSMAN ALEXANDER RUSSEL (CA. 1715-1768), WHO SPENT 14 YEAR AT THE ENGLISH FACTORY IN ALEPPO.

After graduating at University of Edinburg with an MD he sailed in 1740 to Aleppo where he was appointed the city's Chief Medical Pratitioner.

"Alexander Russell was physician to the British factory in Aleppo from 1740 to 1753. He learned to speak Arabic fluently and gained great influence with the Pasha and the natives. His work on Aleppo is fascinating, 'one of the most complete pictures of Eastern manners extant according to Pinkerton'" (Blackmer).

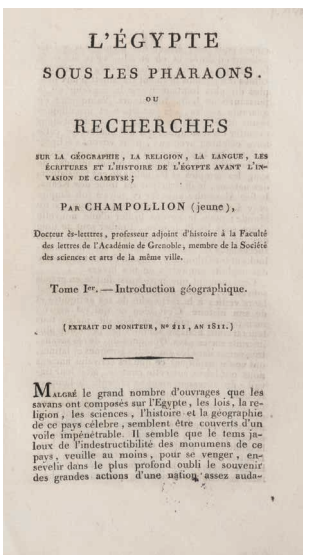


The 17 plates depict flowers and plants (1-8, engraved by the master engraver Georg Dionysius Ehret who also contributed to the famous publications by Trew and Weinmann), sheep (unnumbered plate engraved by J. Mynde), birds (plates 9-11, one signed J.L.M.), fish (12-13 signed F. Perry), and scenes of Ottoman life (14-16 engraved by Miller).

Some occasional foxing or toning, else fine.

71. SAINT-MARTIN, Jean & CHAMPOLLION. L'Égypte sous les Pharaons. Ou recherches sur la géographie, la religion, la langue, les écritures et l'histoire de l'Égypte avant l'invasino de Cambyse. Par Champollion (jeune)... Paris, le Moniteur, 1811. 8vo (188 x 119 mm) 7 pp. Disbound. AED 3,000

Off-print from: le Moniteur, number 211.



Critical literary note by Antoine-Jean Saint-Martin (1791-1832), famous orientalist and one of the pioneers of Armenian studies in France. He died during the Cholera epidemic in July 1832.

The orientalist praises young Champollion's excellent work on Ancient Egypt.

«[Les] savans n'ont pas, à beaucoup près, fixé l'opinion des gens instruits, sur ce qu'était l'Égypte aux jours de sa splendeur. M. Champollion jeune, professeur adjoint d'histoire à l'Académie de Grenoble, ose entreprendre cette tâche difficile ; la grandeur et les difficultés du sujets n'arrêtent pas son zèle : une connaissance profonde des langues copte et grecque; celle des langues hébraïques et arabe, qui le mettent à la portée de pouvoir se servir des renseignements que les écrivains sacrés et autres donnent sur l'Égypte ; celle des monumens

écrits que l'Égypte nous a laissés, nous assurent en quelque sorte d'un ouvrage solide... Outre l'exactitude des recherches qui distingue éminemment son ouvrage, l'auteur a encore eu la précaution de soigner son style».

Provenance : Encyclopédie Benedictine (stamp).

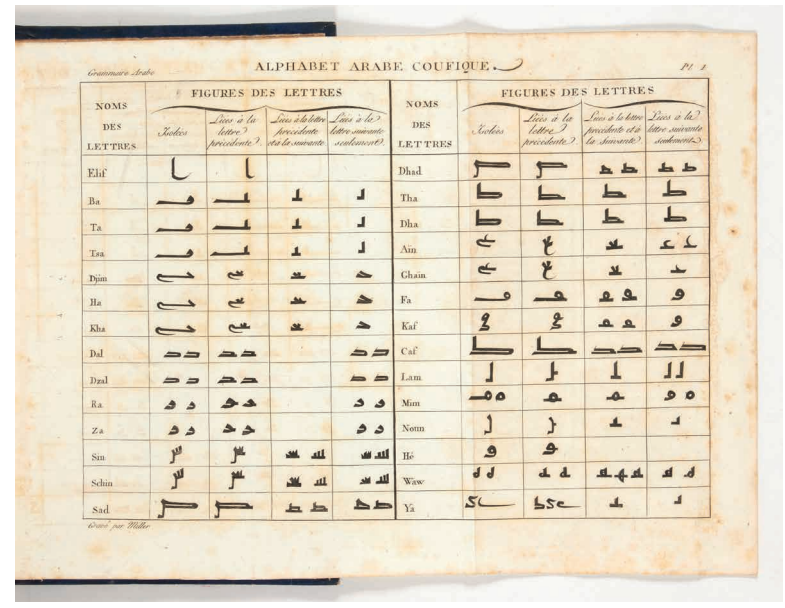
72. SILVESTRE DE SACY, Antoine-Isaac. Grammaire arabe à l'usage des élèves de l'Ecole spéciale des langues orientales vivantes. Paris, Imprimerie Royale, 1831. 2 volumes, 8° (231 x 147 mm) XX, 608 pp., 8 engraved plates and 11 tables for volume I; XII, 697 pp., et 2 tables for volume II. Publisher's blue boards, printed spine labels. AED 12,000

Not in Blackmer or Atabey (neither first, nor second edition).

SECOND EDITION OF THIS VERY IMPORTANT ARABIC GRAMMAR.

Antoine-Isaac Silvestre de Sacy (1758-1838), a French linguist and orientalist, discovered at an early age his preference for oriental languages. He was the first Frenchman to attempt to read the Rosetta stone and eventually made some progress in identifying

proper names in the demotic inscriptions. From 1807 to 1809 he was the teacher of Jean-François Champollion, but their relationship would not endure for long as their political credos were opposed - Champollion being sympathetic for Napoleon while Silvestre de Sacy was a Royalist.



This second, enlarged edition, contains for the first time the *Traité de la prosodie et de la métrique des Arabes*.

Some occasional foxing, else fine.

*The dedication copy printed on large paper
Bound for Jacques Auguste de Thou*

73. SIONITA, Gabriel. Grammatica arabica Maronitarum in libros quinque divisa, authoribus Gabriele Sionita... et Johanne Hesronita. Paris, ex typographia Savariana, excudebat Hieronymus Blageart, 1616. 4to (279 x 199 mm) 4 unnl., 48 pp. Contemporary green morocco, gilt decor "à la Du Seuil" around sides, gilt arms of J.A. de Thou in the center, gilt edges AED 250,000

FIRST AND ONLY EDITION OF THIS RARE ARABIC GRAMMAR PRINTED IN THE FIRST FRENCH ORIENTAL PRINTING SHOP. THE MAGNIFICENT DEDICATION COPY, RULED, PRINTED ON LARGE PAPER AND BOUND IN CONTEMPORARY GREEN MOROCCO FOR JACQUES-AUGUSTE DE THOU, WITH HIS ARMS AND HIS SECOND WIFE GASPARD DE LA CHASTRE.

كتاب في صناعة النحوية

يُشتمل على خمسة أجزاء

لغتي جبرائيل المصوري الهذلي وشمس برهنا المحمدي

الماروني

GRAMMATICA

ARABICA

MARONITARVM,

IN LIBROS QVINQVE DIVISA.

Authoribus Gabriele Sionita Chaldaicarum, & Arabicarum
literarum in Academia Parisiensi Professore Regio, &
Ioanne Hefronita, Maronitis è Libano, Philosophiæ, &
sacrae Theologiæ D. D.

*Nunc primum in lucem edita, munificentia Illustriss. D. D. Francisci
Savary de Breues, Regis Christianissimi à consilijs, &
Serenissimi Ducis Andegauensis eiusdem Regis
Christianiss. fratris vnici, Gubernatoris,*

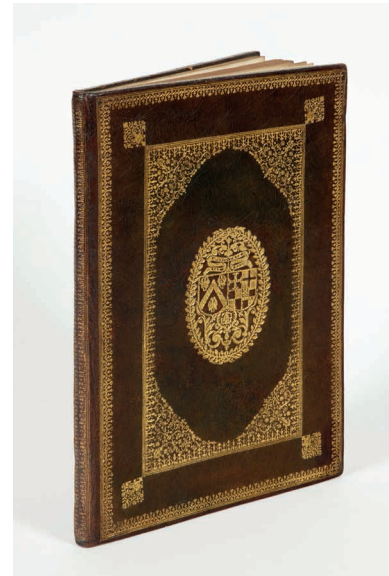
LV TETIÆ,

EX TYPOGRAPHIA SAVARIANA.

Excudebat HIERONYMVS BLAGEART, in Collegio
Longobardorum, propè Templum
D. HILARII.

M. DC. XVI.

Gabriel Sionita (1577, Edhen-Lebanon-1648, Paris) was a learned Maronite, famous for his role in the publication of the 1645 Parisian polyglot edition of the Bible.



Although Sionita came to Rome at the age of seven, he always considered Arabic as his mother tongue. In Rome, he learnt Latin and Syriac, and acquired a slight knowledge of Hebrew. He studied theology, but only went into the priesthood later, in Paris, aged 45.

In 1607, Savary de Brèves, one of the most important French orientalists of the 17th century, became French ambassador in Rome. He married Anne de Thou, the famous historian and bibliophile's niece in the same year. While in Rome, Savary had created to his own expenses, sets of Arabic, Syriac and Persian type fonts.

When Savary was recalled from Rome, he asked the Maronites scholars Gabriel Sionita and Victor Sciliac to come to Paris with him in order to assist in the publication of the polyglot under the auspices of Jacques Auguste de Thou, the royal librarian, and his friend Cardinal Duperron.

Thanks to the oriental type fonts he had realized in Rome, Savary established the first Oriental printing shop in France, the *Typographia Savariana*.

Both de Thou and Duperron died within four years, and serious financial difficulties arose. That is why only this first part, containing the rules for reading, of the *Grammatica Arabica* was published, although a much larger work was supposed to be published.

In 1619, the assembly of the French clergy granted 8,000 livres to support the undertaking of the Polyglot Bible; but through some malversation of funds, this money was never actually paid; at least, such is the accusation brought by Gabriel in his preface to the *Syriac Psalter*, which he published. The Maronites seem to have become involved in pecuniary embarrassments, which led to feuds with the leaders of the undertaking. In 1619, however, by royal diploma, Gabriel's stipend had been raised to 1,200 livres. The following year he received a doctorate, and two years later, the priesthood.

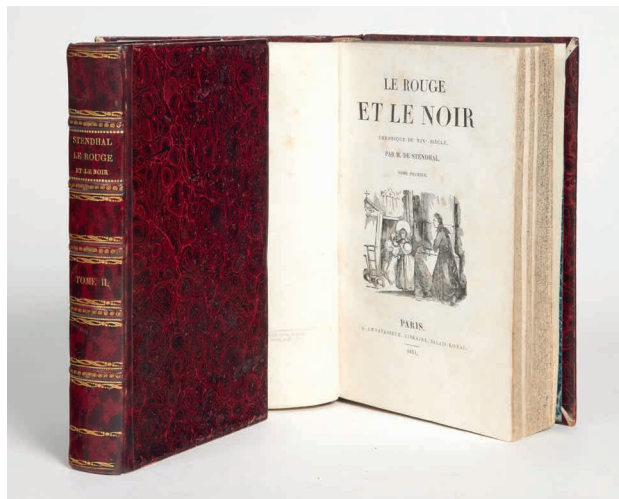
In 1626, as Gabriel held no classes owing to the lack of students, his stipend was curtailed. After some time, however, he was paid on the original offer; and in 1629, his salary was increased to 2,000 livres. In 1630, he recommenced work on the polyglot. He did not apply himself fully to the work and was even accused of carelessness in the work. He again found himself in difficulties.

Gabriel's work in the polyglot included revising and correcting almost all of the Syriac and Arabic texts. He translated the Arabic and Syriac texts into Latin, with the exceptions of the Book of Ruth. Together with John Hesronita and Victor Sciala, he also published a Latin translation of the Arabic Psalter in 1614.

Fine contemporary binding marbled in red and black

Carteret Romantique II, 354 ; *Clouzot* 257 ("Très rare et extrêmement recherché. Généralement fort simplement relié à l'époque") ; *Vicaire* I, 456 ; *Lhermitte* 568.

FIRST EDITION OF ONE OF STENDHAL'S MOST FAMOUS NOVEL.



Provenance: Brienne (book plate) - Stamp 'L. Imperatori' on the first fly-leaf - Dr. Lucien-Graux (book plate, his sale, part IV, 4 June 1957, lot 110).

75. THEVENOT, Melchisedec. Relations de divers voyages curieux, qui n'ont point esté publiées, et qu'on a traduit ou tiré des Originaux des Voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux... Le tout enrichi de figures, de plantes non décrites, d'Animaux inconnus à l'Europe, & de Cartes Geographiques, qui n'ont point encore été publiées. Nouvelle édition, augmentée de plusieurs Relations curieuses. *Paris, Thomas Moette, 1696.* 5 parts in 2 volumes folio (250 x 317 mm). Contemporary sheep, spine richly gilt, red edges. AED 175,000

THE RARE, BEST AND FIRST COMPLETE EDITION OF ONE OF THE MOST IMPORTANT OF ALL TRAVEL COLLECTIONS, LAVISHLY ILLUSTRATED, AND ESPECIALLY SIGNIFICANT FOR THE FIRST APPEARANCE OF NUMEROUS DESCRIPTIONS OF THE PACIFIC, THE FAR EAST, AUSTRALIA AND THE PHILIPPINES. THIS WAS THE FIRST MAJOR WORK ON AUSTRALIA AND THE PACIFIC TO RECEIVE A WIDE EUROPEAN READERSHIP.

Sets of the work, containing all five parts, and particularly all of the required maps, are of great rarity. When complete, the geographical scope of the collection is nearly universal, taking in the Americas, China, Japan, Siam, the Philippines, Mongolia, India, Tartary, Egypt, Persia, Arabia, Asia Minor and Russia. Virtually all the component parts are enriched by illustration, the choice of material sometimes unpredictable and quite idiosyncratic: it ranges from detailed charts of coastlines suitable for navigational purposes, and a number of cartographically important maps, to depictions of botanical specimens, exotic cultural practices and writing systems. The range and quirky variety makes this one of the visual feasts of travel literature.



Thévenot's collection includes Pelsaert's account of his discovery of Australia, documenting the experiences of the earliest European settlers on the continent and describing the Aboriginal people for the first time. Pelsaert recounts details of the wreck of the Batavia and his subsequent struggle with a mutinous crew. Accompanying the Pelsaert account is the rare and famous map of Abel Tasman's discoveries, 'one of the earliest charts devoted entirely to Australia and the first French map of the continent' (Davidson). The first published result of Tasman's great voyages, it was Thévenot's map which gave the world the first clear idea of the shape and location of the new fifth continent.

The Tasman map appeared in at least four different states: in this copy it is in its fourth and final state, with corrections, and with the addition of the Tropic of Capricorn, rhumb lines and Tasman track.



The volumes are illustrated with , with 15 folding maps and charts, including large folding maps of Australia, China, the Pacific, with the Philippines and Japan, and the map of Edo, North Japan (which is often lacking), 13 engraved plates of costumes, plants, animals, alphabets etc., 46 full-page woodcut plates of Mexican inscriptions and pictograms etc... Thévenot's work has one of the most complicated publication histories, since it was published over the course of more than thirty years, and a comparison of copies, even in contemporary bindings like that offered here, inevitably demonstrates some variation in organization and contents. A very full collation of this complete copy has been prepared and is available on request.

76. THOU, Jacques-Auguste de. Il Falconiere... dall'esametro Latino all'endecasillabo italiano transferito, et interpretato coll'uccellatura a Vischio die Pietro Angelio Bargeo. Venice, Giambattista Albrizzi, 1735. 4to (281 x 200 mm) engraved frontispice by Folosi, and engraved portrait of François de Beauveau by Roccus Pozzi after A. David, 19 un.ill., 223 pp., 50 pp., 8 un.ill., 2 engraved title vignettes, and 8 engraved head and tail pieces. Contemporary vellum. AED 1,800

Schwerdt, II, 261; Souhart, 461-462.

FINE ILLUSTRATED EDITION OF THIS ITALIAN TRANSLATION OF AUGUSTE DE THOU'S CELEBRATED WORK ON FALCONRY, FOLLOWED BY THE BOOK ON BIRDS BY BARGA.

“First and best edition of de Thou’s famous latin poem on hawking with an Italian translation” (Schwerdt).



Some smudging or small stains.

Masterpiece of French Renaissance book illustration and typography

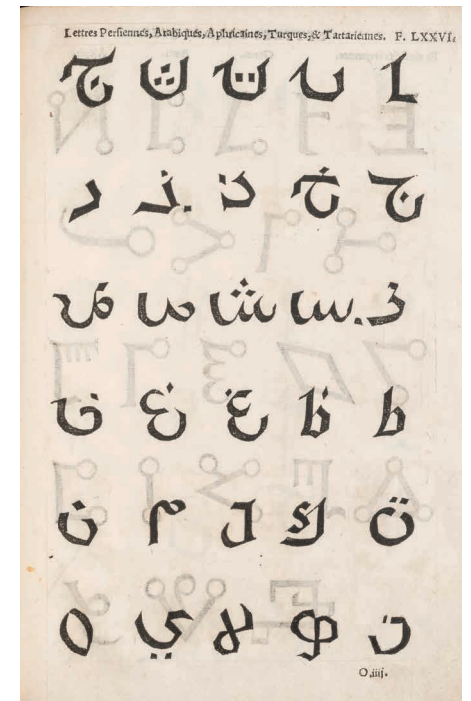
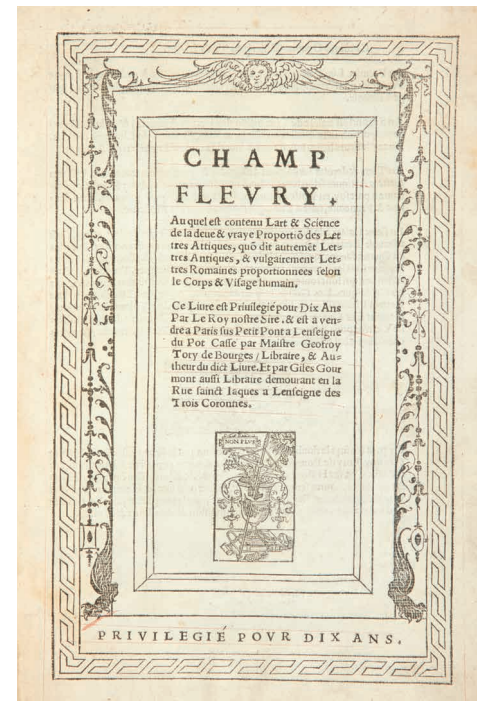
77. TORY, Geoffroy. Champfleury. Au quel est contenu Lart & Science de la deue & vraye Proportion des Lettres Attiques, quon dit autrement lettres antiques, & vulgairement lettres romaines proportionnees selon le corps et visage humain. Paris, Geoffroy Tory & Gilles de Gourmont, 28 April 1529. Folio (242 x 171 mm) 8 nn.ll., LXXX num.ll. 17th century mottled calf, spine gilt with raised bands. AED 235,000

Quentin, Fleurons de la Bodmeriana, Chroniques d’une histoire du livre, 2005, n° 23; En français dans le texte, Paris, 1990, n° 41; Mortimer, French 16th Century Books, n° 524 (“The most famous single work in the early history of French typography”); Cicognara, number 362; Brun, Le Livre illustré français de la Renaissance, pp. 44 & 46-47; Updike, Printing Types I, 188-189; Berlin Kat, 5084.

FIRST EDITION. THE MOST FAMOUS SINGLE WORK IN THE EARLY HISTORY OF FRENCH TYPOGRAPHY.

“Geoffroy Tory (...) was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed, and published books; he designed type in which to print them, and ornaments with which to adorn them. (...) He was a prime mover in introducing roman types and made innovation in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades.” (Updike).

“The most famous single work in the early history of French typography. The three books of the text are concerned with the French language, the origin of Roman letters, and the construction of the letters. This volume is, in addition, the major work upon which Tory’s reputation as renaissance scholar, printer, and artists is based... The imprint of this first issue names both Tory and Gilles de Gourmont as publishers. Bernard attributes this printing to Gourmont, but Johnson belies that this is the first book printed by Tory himself” (Mortimer).



“The result of this work was an immediate and complete revolution in French typography and orthography – the abandonment of the Gothic and the adoption of a new cut of antique face” (Bigmore & Wyman).

The present copy belongs to the first issue as it mentions the names of both printers, Geoffroy Tory and de Gourmont.

THE MAGISTERIAL BOOK ILLUSTRATION INCLUDES 13 FULL-PAGE COMPOSITIONS OF ALPHABETS IN VARIOUS STYLES, AS WELL AS INTERLACED CHARACTERS OR TYPOGRAPHICAL FANTASIES FOR THE USE OF CRAFTSMEN.

Copy ruled in red, leaves LXXII and LXXX remargined and binding with old restorations.

78. [VALLI, Antonio]. Il vero modo di adomesticar gl'Ucelli. 1710. Small oblong 4to (170 x 220 mm) 32 engraved copper plates. Modern flexible morocco bound in style. AED 135,000

Not in Nissen, Anker, Schwerdt, etc.

VERY RARE SUITE OF 32 ORNITHOLOGICAL COPPER PLATES, APPARENTLY UNKNOWN TO THE STANDARD BIBLIOGRAPHIES ON THE SUBJECT.



The attribution of the text to Antonio Valli is based on the initials engraved at the end of the text of the first plate; another indication is to be found on plate 14 depicting hunting techniques by using owls. This technique was used in the regions of Perugia and Todi, in Umbria - Todi was indeed the birthplace of Valli, author of *Il Canto degli Angelli*, an extremely rare work published in 1601 and considered the first Italian book devoted to bird hunting. This work was illustrated with woodcut engravings by Antonio Tempesta [1555-1630] and Giovanni Maggi [1566-1618]; the name of the latter can be found here at the bottom of plate 6.

The texts on a variety of plates include details on the song of birds and the use of calls to hunt them. This very beautiful suite seems to be one of the very first Italian iconographic collections devoted to bird hunting and most likely the first to be illustrated with copper plates (*Il Canto degli Angelli* was illustrated with woodcuts).

THIS MASTERPIECE OF PRE-BAROQUE ORNITHOLOGICAL ICONOGRAPHY IS OF GREAT RARITY.

The first non-Muslim European to enter Mecca as a pilgrim.

79. VARTHEMA, Lodovico di. Novum Itinerarium Aethiopiae : Aegipti : utriusque Arabiae : Persidis : Siriae : ac Indiae : intra et extra Gangem. Milan, Giovanni Angelo Scinzenzeler for Giovanni Giacomo da Legnano and his brothers, 1511. Small folio (285 x 198 mm) 8 unnl. (title, index and dedication), 62 num. ll. 19th century brown morocco by Chambolle-Duru, covers decorated and ruled in blind, spine with raised bands and gilt title, gilt turn-is, gilt edges. AED 1,350,000

Diui geor-
gii ifula.

In uniuersū
feraces insu-
le.

Regē adit.

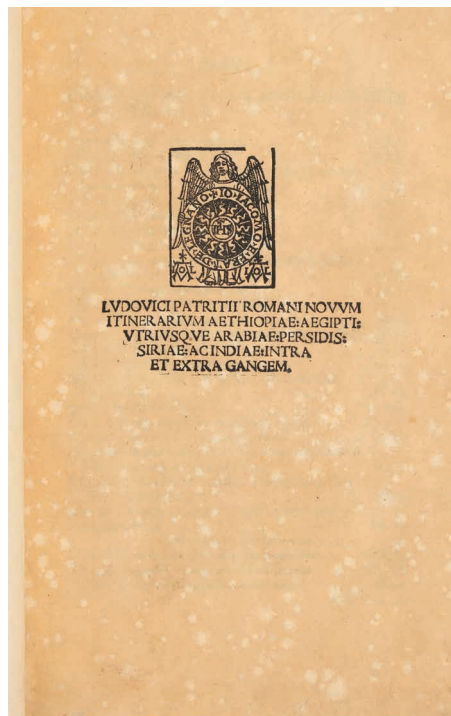
abunde nūttunt. Nā hāc insulā uariis censentur nominibus. alia de no-
mine pici martii. de coruo aliq. de floribus alia denominantur. Est &
diui Georgii insula. & alia quā gratiosa dicitur: & rursum quā faial no-
minatur. inde discedentes ad eam insulam quā tertia dicitur deueni-
mus: ubi bidui moram insumpsimus. Sunt memoratae insulae in uniuersū
sum feraces admodū. quippe quā omnium ferme rex secūditate pol-
lent. Illinc igitur abeuntes septem diez itinere ad ulisbonam lusitaniae
urbem clarissimā deuenimus. quā quidē urbe uix uidi nobiliore. Co-
giter itaq; quisq; lector quā lētitia: quoue imenso gaudio uiso continē-
te sim affectus. Appulsus illico ad regem ducor. Is tūc aberat ab urbe
ulisbona: adq; oppidū (quod Almadan uocant) e regione urbis me-
moratē se cōtulerat. Quo ut perueni uenerabundus regem consalutauit:
deosculatq; eius manibus ceu numen quodpiam uenerabar: is me hu-
manissime excipit. usq; sū eius cōtubernio tantisper dōec doctus est
ea omnia: quae apud indos nactus eram: transactis uero cūplurculis die-
bus ostendi suae eminetiē id Diploma: quo a prorege: quī in india eius
uicaria opera fungitur: i numez aureatorz militū ascitus eram precibus
q; contendis: ut robur regium adderet signaretq; manu regia diploma:
quare uiso diplomate protinus postulatū assensus est. Iussitq; nouum
diploma expediri. quo expedito abeundi prius a rege impetrato cōmea-
tu ad urbem romā (solū patriū) diu desideratā: summis exanclatis la-
boribus superatisq; erumnis innumeris tandem aliquādo deorum mu-
nere me recepi.

Operi supremā manus imposita est auspitiis cultissimī cele-
bratissimiq; Bernardini Caruaial hispani. Epī sabi-
nen. S. R. E. Cardialis cognomēto sancte cru-
cis amplissimī. quō tpe quibus nun-
q̄ antea bellis: Italia cru-
delē imodū ue-
xabat.

FINIS.

Brunet, V, 1095 ; Cordier, Indosinica, I, col. 100.

FIRST EDITION IN LATIN OF THE EARLIEST DESCRIPTION OF MECCA AND MEDINA MADE BY A NON-MUSLIM EUROPEAN. THE MOST IMPORTANT AND EARLIEST EUROPEAN BOOK TO DESCRIBE ARABIA.



This book was published shortly after the true first edition in Italian in 1510. This Latin translation is given by the Cistercian monk Archangelo Madrignano.

Ludovico di Varthema or Barthema (ca. 1470-1517) was a Bolognese adventurer. Curiously, he is referred to on the title as a patrician and is also called a Milanese patrician, Lancinus Curtius, the author of a long poem in honour of the translator which is found at the end of the dedication.

Varthema had embarked in 1502 for Egypt, he learned fluent Arabic during his stay in Cairo. From Egypt, he sailed to Beirut and thence travelled to Tripoli, Aleppo and Damascus, of which he gives a long and interesting description, where he managed to get himself enrolled, under the name of Yunus (Jonah), in the Mamluk garrison.

FROM DAMASCUS, VARTHEMA MADE THE JOURNEY TO MECCA AND MEDINA AS ONE OF THE MAMLUK ESCORTS OF A HAJJ PILGRIM CARAVAN (APRIL-JUNE 1503). HE REACHED THE TOMB OF THE PROPHET, SOMETHING NO 'INFIDEL' HAD EVER DONE BEFORE. He describes the sacred cities of Islam and the chief pilgrim sites and ceremonies with remarkable accuracy, almost all his details being confirmed by later writers.

While in Mecca, Varthema was confronted by a Muslim overseas merchant, who accused him of being a Christian spy. When Varthema protested that he was a Mamluk, the suspicions were allayed. The merchant explained to Varthema that nerves were on edge on account of the activities of the Portuguese, who had recently begun encroaching on the Indian Ocean and attacking Muslim shipping.

Hearing these stories, Varthema conceived of a ruse to get to India. Varthema presented himself as a master cannon founder, seeking to offer his services to the Muslim Sultan of Bijapur ("King of the Deccan"), to cast artillery to fight the Portuguese. Impressed by

Varthema's resolution, the overseas Meccan merchant hid Varthema in his home, and the Mamluk escort returned to Syria without him.

With the Meccan merchant's assistance, Ludovico de Varthema embarked an Arab merchant vessel at Jeddah, a city-port around 80 km west to Mecca, destined for India. It sailed down the Red Sea and through the Straits of Bab-el-Mandeb to Aden. However, upon reaching Aden, he was arrested and imprisoned as a Christian spy. He was accused of being a crew member of some Portuguese ships that had been preying on Arab shipping nearby.

By his own account, Varthema gained his liberty after imprisonment both at Aden and Radaa because of a love affair with one of the sultanas of Yemen. The sultana kept him in her palace at Radaa for a while. Eventually, feigning a malady, Varthema secured the sultana's permission to leave Radaa to seek out a cure with a specialist in Aden. He subsequently took a tour through south-west Arabia (visiting San'a'), before finally returning to Aden again. Then Varthema managed to sail to India where he arrived in Gujarat. He stayed in India for 2 years traveling all around the country: Ceylon, Bengal, Burma, Malaca, Sumatra, Moluccas, and upon his return to Europe he visited Borneo, Java, and Calicut. He arrived in Lisbon in 1507 after a 5 years voyage.

Varthema's voyage was the origin of at least three Portuguese voyages, that of Abreu, Francisco Serrano and Ferdinand Magellan, who, sailing to the Indies in 1512, reached the Moluccas, which led to the settlement of the Portuguese in these regions.

Well presented in European libraries USTC locates only one single institutional copy in the United States (New York Public Library).

A very fine washed copy, title page slightly toned, with remaining white spots.

"The Birth of Modern Anatomy" (PMM)

80. VESALIUS, Andreas. De Humani Corporis Fabrica Libri septem... *Basel, Ioannes Oporinus, 1543.* Folio (399 x 261 mm) 6 un.ll. including engraved title page, 663 pp. (misnumbered 659) and 18 un.ll. (leaves 313 and 353-354 are on double page). 20th century gilt vellum, bound to style, covers gilt, flat spine. AED 1,350,000

Garrison-Morton, 375; Cushing, 79-88; Heralds of Science, 122; Printing and the Mind of Man, 71; Horblit, 98; Grolier, Medicine, 18A; Norman, 2137; Heirs of Hippocrates, 281.

FIRST EDITION OF THIS EPOCHAL BOOK. THE FABRICA IS THE HEART OF ANY LIBRARY OF MEDICAL HISTORY (HEIRS OF HIPPOCRATES).

“With *De humani corporis fabrica*, published when he was only twenty-nine years old, Vesalius revolutionized not only the science of anatomy but how it was taught. Throughout this encyclopedic work on the structure and workings of the human body, Vesalius provided a fuller and more detailed description of human anatomy than any of his predecessors, correcting errors in the traditional anatomical teachings of Galen... The *Fabrica* also broke new ground in its unprecedented blending of scientific exposition, art and typography. Although earlier anatomical books, such as those by Berengario da Carpi had contained some notable anatomical illustrations, they had never appeared in such number or been executed in such minute precision as in the *Fabrica*, and they had usually been introduced rather haphazardly with little or no relationship to the text... The book remains the masterpiece of Johannes Oporinus of Basel, one of the most widely learned and iconoclastic of the so-called ‘scholar-printers’, whose success with this book apparently caused Vesalius to entrust to Oporinus all of his alter publications... Although the illustrations have traditionally been attributed to an associate of Titian, Jan Stephan von Calcar who drew and possibly engraved the three woodcuts of skeletons in Vesalius first series of anatomical charts, *Tabulae anatomicae sex* (1538), there is no reliable basis for this attribution. Modern scholarship attributes the *Fabrica* woodcuts only to an unknown artist or artists in the school of Titian. Vesalius commissioned the illustrations and supervised their production” (Norman).



“It cannot be emphasized too often that this was an epochal book. The beautiful woodcuts, executed under the supervision of Vesalius by the artists Jan Stephan van Calcar, student of Titian, are famous for their beauty, accuracy and lavishness of detail and number. It was E. Jackschath of Tilsit who pointed out that the background scenes of the ‘muscle men’ illustrations are, when collected into a continuum, a dioramic replica of the Paduan countryside of the time of Vesalius... This first edition of the *Fabrica* is the heart of any library of medical history” (Heirs of Hippocrates).

“Vesalius, born in Flanders but of German extraction, was the most commanding figure in European medicine after Galen and before Harvey.... The young Vesalius, with an iconoclastic zeal characteristic of the sixteenth-century, and a forcible style all his own, endeavoured to do all that Galen had done and to do it better. The result was ‘The Structure of the Human Body’, published when he was twenty-nine; a complete anatomical and physiological study of every part of the human body, based on first-hand examination and his five years’ experience as public prosector in the medical school at Padua... Galen was not merely improved upon: he was superseded; and the history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian. The *Fabrica*, a handsomely printed folio, is remarkable for its series of magnificent plates, which set new technical standards of anatomical illustration, and indeed of book illustration in general... No other work of the sixteenth century equals it, though many share its spirit of anatomical enquiry. It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century” (PMM).

Sympathetically washed, title with small restoration, portrait restored and with strengthened inner margin, quires 2C-2D, 2L-2M with tears and occasional loss of text with some letters restruck in black ink, last leaf (colophon), restored and with hole in white margin filled in.

The first French Vesalius

81. VESALE, André & GREVIN, Jaques & GEMINUS, Thomas. Les portraits anatomiques de toutes les parties du corps humain, gravez en taille douce, par le commandement de feu Henry huitiesme Roy d’Angleterre. Ensemble l’abbregé d’André Vesal, & l’explication d’iceux accompagnée d’une déclaration anatomique. *Paris, André Wechel, 1569.* Folio (379 x 253 mm) 4 unnl., 106 pp., 1 unn.l., 40 engraved plates including one folding. Contemporary tan calf, spine gilt. AED 135,000

Cushing, p.139; Waller, 9915; NLM, 2175; Brun, 309; see also Mortimer, French, 541 (for the 1665 Latin edition, and note) ; not in Furling, Adams or Wellcome; Choulant, 194.

FIRST FRENCH EDITION OF ONE OF THE GREATEST MEDICAL BOOKS, ILLUSTRATED WITH 40 MAGNIFICENT FULL-PAGE ANATOMICAL ENGRAVINGS IN GOOD AND CLEAR IMPRESSIONS.



Vesalius’s *Fabrica* was first published in 1543, two years later Geminus’s popular abridged edition in Latin appeared in London, a text that Wechel reprinted in 1564. It was on this edition that Jacques Grévin based his translation, adding a chapter of his own, “*Brefve déclaration des aprties du corps humain*”.

“Much as Vesalius deplored the piracy by Geminus of his text and illustration, the Geminus proved the more successful form for presentation of the Vesalian anatomy.... Grevin’s 1569 version with the title *Les portraits anatomiques de toutes les parties du corps humain*, was the first appearance of the Vesalian texts in French” (Mortimer).

Some restauration to the binding but a very well-preserved copy. Contemporary manuscript ownership mark on title page: *P. Chiron*.

82. VIDIUS, Guido Guidi dit. *Chirurgia e graeco in latinum conversa*, Vido Vido Florentino interprete. Paris, Pierre Gaultier, 1544. Folio (385 x 255 mm) 18 un. ll., 533 pp. Last blank removed by the binder; modern pigskin, dyed in various tones of pink, three smaller panels mounted on each cover, spine with open stitching and applied smaller wooden reinforcements, inside covers in pink calf (Jean de Gonet, 1993).

AED 250,000

Garrison-Morton, 4406.1; Mortimer, 542; Dibner, 118; Norman, 954; Durling, 2204; Choulant, 211-212; Heirs of Hippocrates, 263.

FIRST EDITION OF ONE OF THE MOST IMPORTANT ILLUSTRATED SURGICAL BOOKS OF THE RENAISSANCE.



Guidi's *Chirurgia* derives from the Nicetas codex, a tenth century illustrated Byzantine manuscript of surgical works on the treatment of fractures and luxations. This work contains a collection of works by Hippocrates: *de Ulceribus*, *de Fistulis*, *de Vulneribus Capitis*, *de Fracturis*, *de Articulis*, *de Officina medici*; Galen: *De Fasciis* and Oribasius: *De Laqueis*, *De Machinamentis*, with commentaries by Guidi.

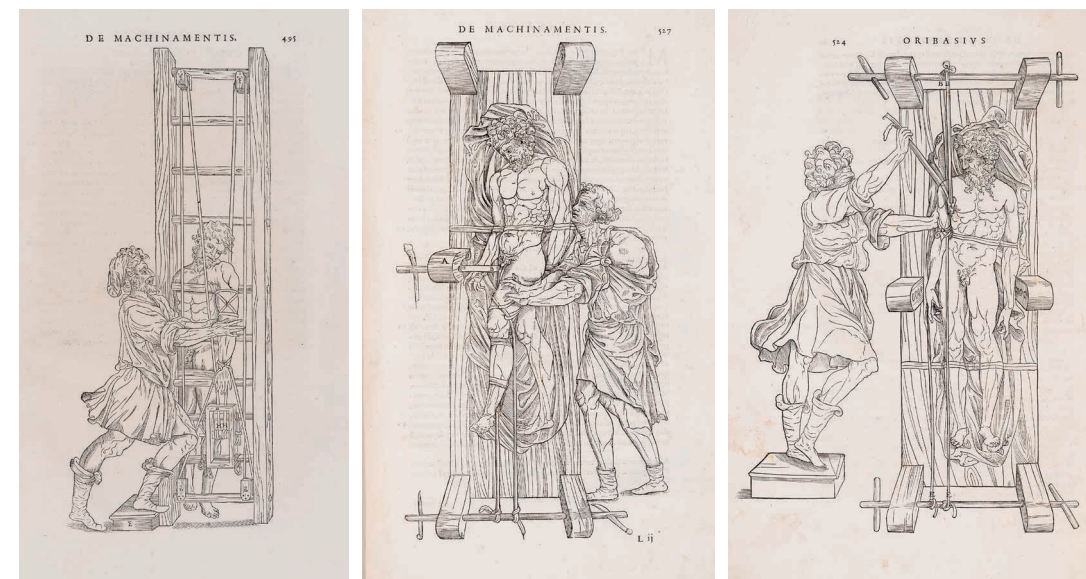
In 1542, Guidi presented an illustrated copy of the manuscript, along with his own Latin translation, to François 1er, to whom he served as royal physician from 1542 until the king's death in 1547. This translation was printed by Pierre Gaultier, a printer residing at the castle

of Benvenuto Cellini, where Guidi also lived during the time he spent in Paris. The *Chirurgia* was the only one of Guidi's works published during his lifetime.

The beautiful woodcuts illustrating the volume are copies of the drawings in Guidi's Latin manuscript. These have been claimed to be the work of the Italian mannerist Francesco Primaticcio. However, for both stylistic and logical reasons, it is more likely that the drawings were made by the school of Francesco Rosso Salviati.

"This book is often considered to be the finest textbook of surgery to be printed in the sixteenth century, and the various instruments, bandages, orthopedic machinery, and surgical procedures are beautifully illustrated" (Heirs).

"One of the most beautiful scientific books of the Renaissance, Guidi's Chirurgia derives from the Nicetas Codex, a tenth-century illustrated Byzantine manuscript of surgical works on the treatment of fractures and luxations by Hippocrates, Galen, and Oribasius" (Norman).



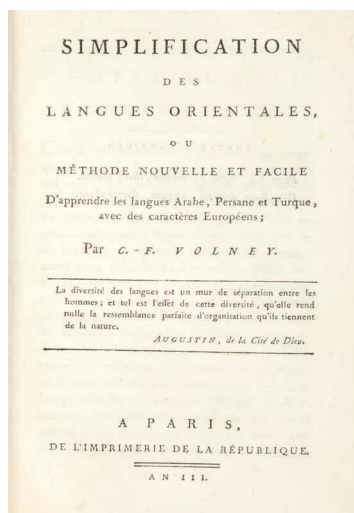
A VERY FINE COPY IN AN EXCEPTIONALLY LARGE BINDING BY THE FRENCH MASTER BINDER JEAN DE GONET. MOSTLY KNOWN FOR THE SMALLER FORMATS THIS IS CERTAINLY ONE OF HIS MOST ELABORATE AND LARGE SIZE WORKS.

83. VOLNEY, Constantin F. de Chassebeuf, comte de. *Simplification des langues orientales, ou méthode nouvelle et facile d'apprendre les langues arabe, persane et turque avec des caractères européens*. Paris, imprimerie de la République, An III [1795]. 8vo (192 x 123 mm) 2 un. ll., (half-title and title), 135 pp., 1 un. l. (table), 3 letterpress tables (of which one is folding), 1 engraved plate. Contemporary-calf-backed boards, flat spine gilt, green morroco lettering piece. AED 9,500

FIRST EDITION OF THIS IMPORTANT GRAMMAR WHICH WAS NOT DESTINED FOR SCHOOLS BUT WRITTEN FOR TRAVELERS AND MERCHANTS.

Count Volney (1757-1820), philosopher, writer and orientalist, was one of the first French scientists to understand the importance of the study of the Arabic language. A friend of Cabanis, Holbach, Condorcet and Benjamin Franklin, Volney travelled to Egypt in 1782 where he stayed for a good 2 years in order to learn Arabic, before moving on to Syria and Israel.

«...ayant formé le projet de visiter l'Égypte et la Syrie, il comprend que son projet exige une préparation



*sérieuse et s'initie à l'arabe qu'il étudie pendant deux ans... Mon meilleur instrument, mon plus efficace passeport, fut de parler couramment la langue et d'agir directement sur les esprits... Le voyageur qui ne peut converser est un sourd et muet' » (Jean Gaulmier, *Volney et la pédagogie de l'arabe*).*

This important grammar was not destined for schools but written for “travellers and merchants”. Much easier to use than the one written by Sylvestre de Sacy (Paris 1810) its application was simplified by using both written and spoken Arabic.

Fine copy, well preserved.

The first author of maps of the Holy Land associated with the Reformation

84. ZIEGLER, Jacob. *Terrae Sanctae, quam Palestinam nominant Syriae, Arabiae, Aegypti & Schondiae doctissima descriptio...* Holmiae plane regiae urbis calamitosissima clades ab eodem decripta. *Terrae Sanctae altera descriptio.* *Strasbourg, Wendelin Rihel, September 1536.* 4° (268 x 188 mm) CXLII num.ll., 14 nn.ll. (index), 2 nn.ll. (errata), 8 double page woodcut maps. Contemporary brown calf, gilt filet on covers, central gilt ornament on covers, spine gilt with raised bands, 17th century spine label (binding skillfully restored). AED 100,000

Alden-Landis 536/22; Sabin 106331; Adams Z-154 ; Röhrich p.183 ; VD16 Z-449 ; Gay 149 ; Harsse, Bibliotheca Americana Vetustissima, n°170 (for the 1532 edition).

FIRST EDITION UNDER THIS NEW TITLE WHICH HAD PREVIOUSLY BEEN PUBLISHED IN 1532 IN STRASSBURG BY PETRUS OPILONUS, UNDER THE TITLE “SYRIA, AD PTOLOMAICI OPERIS RATIONEM...”.

Seven of the maps depict Syria, Phoenicia, Samaria, Judaea, the Marmara region, Egypt and Palestine. The last one is a very important map of Scandinavia showing Finland here for the first time as a separate Peninsula.

“Perhaps the most important and scholarly sixteenth-century for the Holy Land was Jacob Ziegler (born ca. 1470, died in 1549). In 1532 he published his researches into biblical geography in his book *Quae intus continentur*. This appeared in a second edition in 1536, together with *Terrae Sanctae altera descriptio...* which gives biblical references for Ziegler's place-names. Ziegler notes that for his sources he drew on the sacred history from Moses to the Maccabees, from Hieronymus, Strabo, Josephus, Pliny, Ptolemaeus and Antoninus. He also used the accounts of Burchard of Mt Zion, and Bernard von Breidenbach.

Ziegler's maps took their form and orientation from Ptolemy's Quarta Asiae Tabula, and were orientated with north at the top. Degrees of latitude were printed on the left and right margins, and of longitude along the top and bottom, of the maps. Ziegler's text gives coordinates for many of the biblical place-names” (On Stone and Scroll : Essays in Honor of Graham Ivor Davies, p. 172).

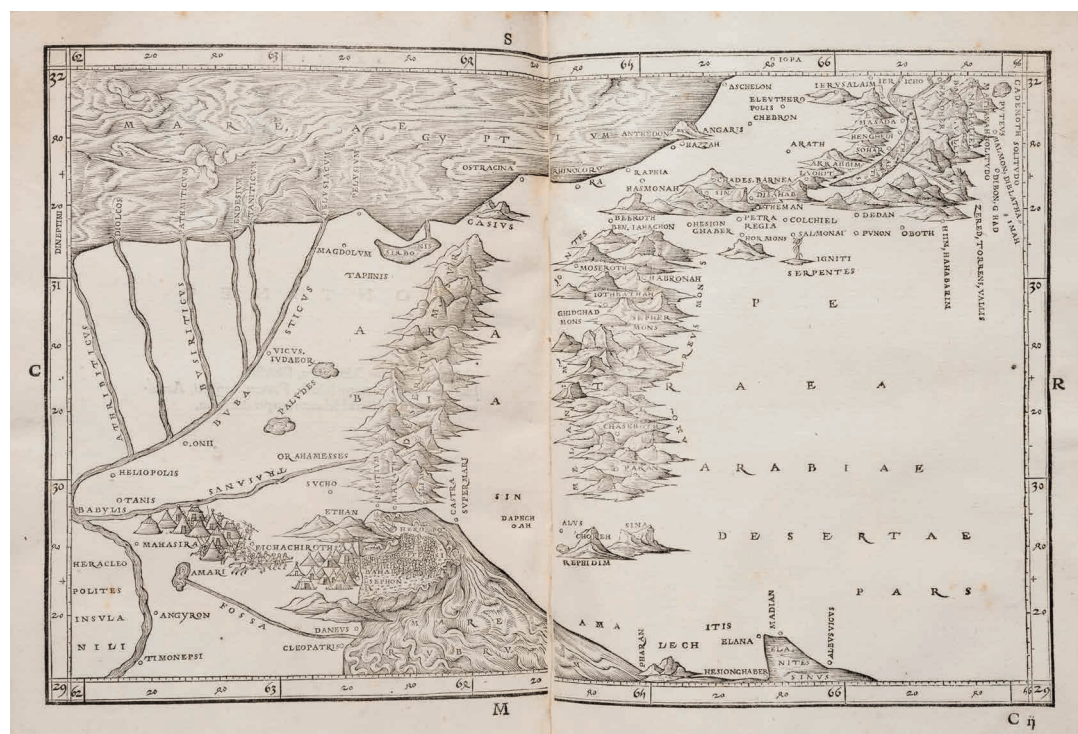


“The first author of maps of the Holy Land associated with the Reformation was the geographer Jacob Ziegler, a fairly restless personality. His studies began with Celtis in Ingolstadt (from 1491) and Vienna (from 1504). After two decades of wandering, he lived from 1531 in the reformed Strasbourg. In 1532, an anthology of his work appeared with writings on the geography of the Near East and northern Europe. This work was the only printed part of the great project of Ziegler's life: a never completed “new Ptolemy.” The anthology included a series of seven maps showing the Holy Land and its parts. Their mathematical construction was based on Ptolemy, the topography on various classical and biblical sources. Distinctive features are the dogleg shape of the Dead Sea and rhumb lines indicating directions and distances from Palestine to cities in Europe and the Middle East. However, Ziegler broke with the Reformation and lived as a professor of Old Testament theology in Vienna (1541–43) and as a private scholar at the Episcopal court

in Passau. Ziegler served as a source for some important wall maps during the next decades. The first was the *Amplissima Terrae Sanctae descriptio ad vtriusque testamenti intelligentiam* by Gerardus Mercator. In this 1537 wall map, the semi-Protestant Mercator accumulated Ziegler's separate maps into one general map, slightly revised based on other sources. The wall map *Descriptio Palaestinae nova* by Reformed preacher and theology professor Wolfgang Wissenburg of Basel, a pupil of Glareanus, appeared in Strasbourg in 1538. This work assembled the separate maps by Ziegler, probably with the author's knowledge and permission as a personal friend. An innovative element is the inclusion of many roads. Other distinctive features are the adjusted shape of the Dead Sea and the depiction of the Exodus in a broad band of successive camp scenes. The map's dedication to Thomas Cranmer, archbishop of Canterbury and promoter of the new religious thinking in England, is an illustrative example of the close links between European reformers" (Peter Meurer, *Cartography in the German Lands, 1450-1650, State Contexts and Renaissance Mapping*, p. 1218).

This book is also important as being an early impression with an account of the New World, mentioning Cabot's and Peter Martyr's travels in the chapter on Greenland, or *Schondia*.

Provenance : Château Dampierre, collection of the Ducs de Luyne (bookplate). 2008.



OUR PRESENCE AT EVENTS IN 2022 :

24-30 June
MAASTRICHT
TEFAF at the MECC Maastricht

15-18 September
LONDON
Firsts at the Saatchi Gallery

22-25 September
PARIS
Salon du Livre Rare at the Grand Palais Éphémère

9-13 November
PARIS
Fine Arts at the Carrousel du Louvre

12-16 Octobre
LONDON
Frieze Masters at Regent's Park

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