

TEFAF 2022



CLAVREUIL
PARIS & LONDON

OUR PRESENCE AT EVENTS IN 2022 :

15-18 September

LONDON

Firsts at the Saatchi Gallery

22-25 September

PARIS

Salon du Livre Rare at the Grand Palais Éphémère

12-16 October

LONDON

Frieze Masters at Regent's Park

9-13 November

PARIS

Fine Arts at the Carrousel du Louvre

Cover **50. SONNERAT, Pierre.** Voyage aux Indes Orientales et à la Chine. *Paris, for the author, Froule, Nyon, Barrois, 1782.*

TEFAF
THE EUROPEAN FINE ART FAIR 2022

MECC Maastricht Forum
24th - 30th June
Booth 722-724



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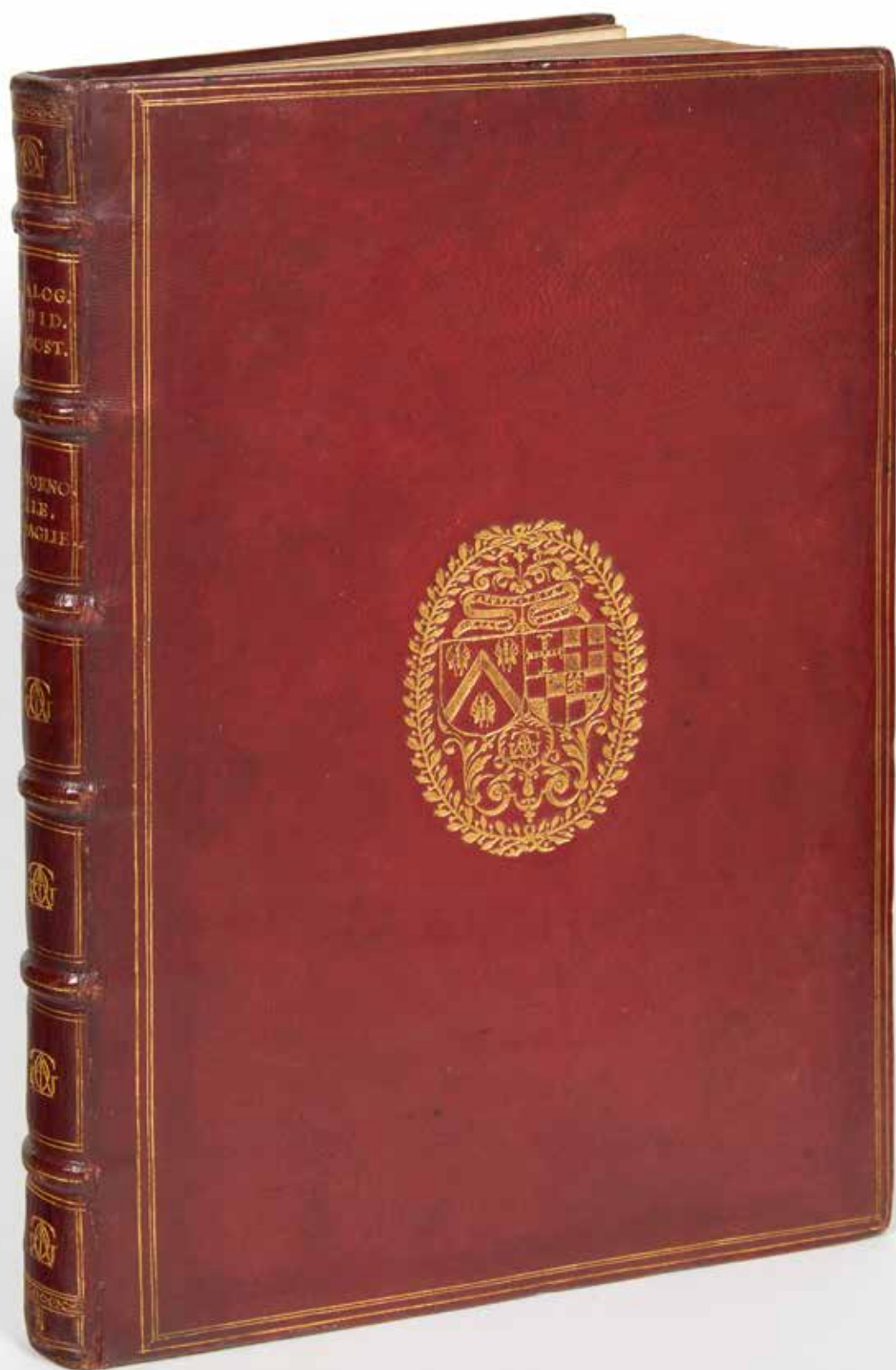


A SELECTION OF 60 RARE BOOKS AND MANUSCRIPTS
From 15th to 20th century

TEFAF
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CLAVREUIL
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1. AGUSTIN Y ALBANELL, Antonio. Dialoghi intorno alle medaglie inscrittioni et altres antichita. Tradotti di lingua spagnuola in italiana da Dionigio Otaviano Sada & dal medesimo accresciuti con diverse annotationi, y illustrati con & disegni di molte medaglie & altre figure. *Rome, Guiglielmo Facciotto, 1592.* Folio (330 x 215 mm) 6 unnl., 300 pp., and 6 num.l. supplement, 16 unnl. (index). Contemporary French crimson morocco, triple gilt filet on covers, central coat of arms of Jaques Auguste de Thou and his second wife Gasparde de la Chastre (OHR, 216, n° 7) spine gilt with raised bands, gilt cipher 'JAAG' (OHR, 216, n°9), gilt edges. 45 000 €

Palau, 4099; not in Mortimer, Italian.

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

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

Magnificent copy with important provenances. This copy first belonged to the famous bibliophile Jacques Auguste de Thou and its binding dates from 1602 or slightly after when he married his second wife, Gasparde de la Chastre. It was then part of 2 celebrated libraries, William Beckford and Michel de Bry.



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

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

Unique embroidered binding by Sonia Delaunay-Terk

2. APOLLINAIRE, Guillaume. Calligrammes. Poèmes de la paix et de la guerre (1913-1916). Ondes - Étendards - Cas d'armons - Lueurs des tirs - Obus couleur de lune la tête - La Tête étoilé. *Paris, Mercure de France, 1918.* 8vo (218 x 137 mm) author's portrait as frontispiece after Pablo Picasso by R. Jaudon, 205 pp. Green and red taffeta, upper cover with title 'Calligrammes' embroidered with white, black, red, green, yellow, blue and pink coloured letters of various fabric (*binding by Sonia Delaunay-Terk*). 360 000 €

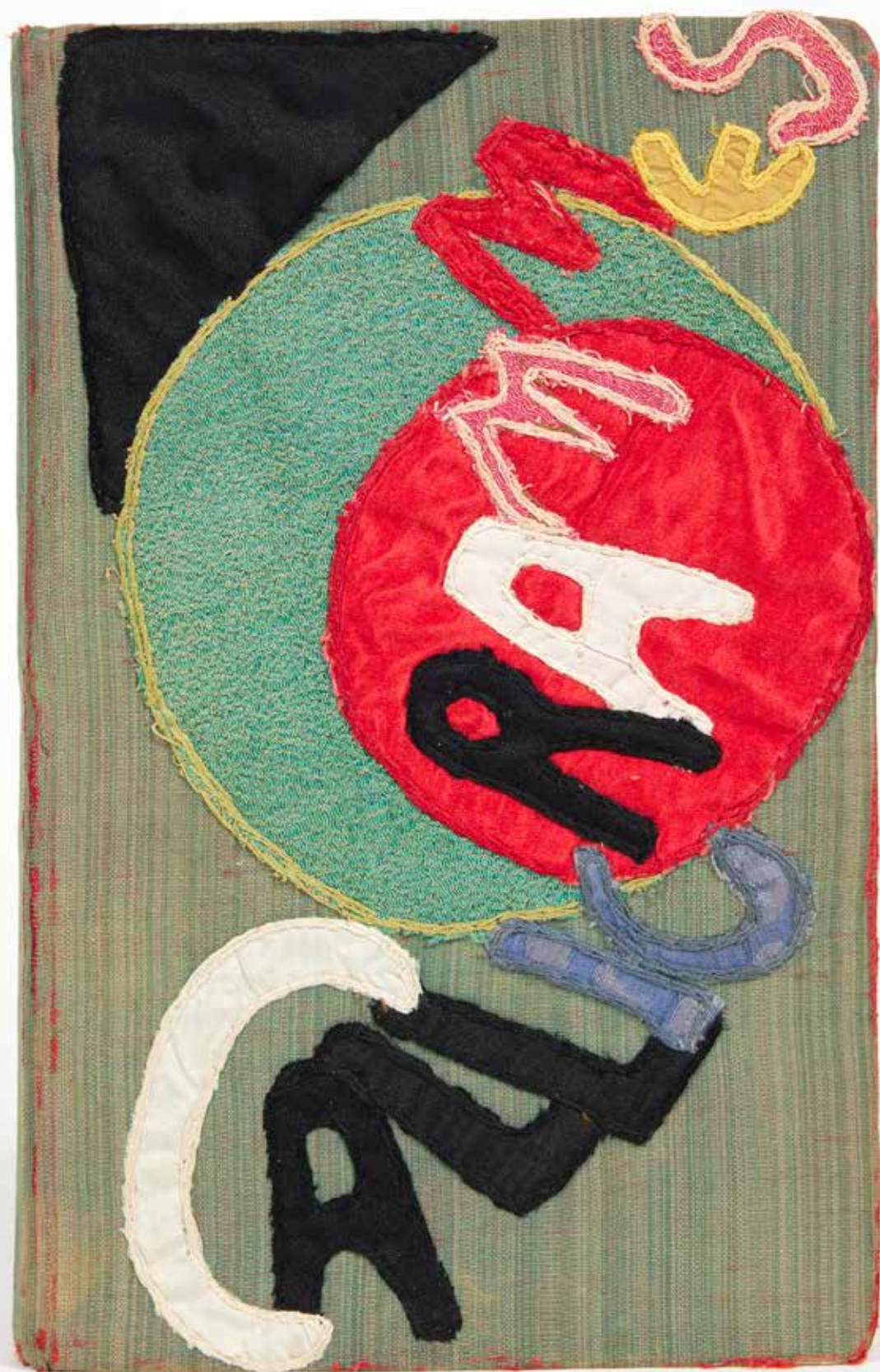
Tahart-Place, I, p. 80/15 ; Connolly, Cent livres-clés de la littérature moderne, n° 32.

FIRST EDITION.

SONIA DELAUNAY'S OWN COPY, BOUND BY HER AND FOR HERSELF, HER ONLY EMBROIDERED BINDING AND ONE OF TWO OR THREE OF HER BINDINGS STILL IN PRIVATE HANDS.

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

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



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

Rarity:



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

MNAM accounts 23 bindings by Sonia Delaunay from her first series (1912-1914) and only four (including the 3 leather-bound ones mentioned above, all in the MNAM, as well as the present one) from her second series (1921-1924).

Exhibitions:

- Livres en broderie, reliures françaises du Moyen-Âge à nos jours, Bibliothèque Nationale de France / Bibliothèque de l’Arsenal, Paris, 1995-1996, no. 127.
- Surrealism [the Daniel Filipacchi Collection without mentioning the name]: Two Private Eyes, Guggenheim museum, New York, 1999, n° 771.

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

3. APOLLINAIRE, Guillaume. *L'Enchanteur pourrissant*. Illustré de gravures sur bois par André Derain. Paris, Henry Kahnweiler, 1909. 4to (265 x 200 mm) 40 unnl. (including last blank), title printed in red and black, 32 original woodcuts by André Derain including the title vignette and 12 full-page. Modern flexible brown calf, signed 'P-L Martin', original vellum wrappers preserved, matching chemise and slipcase. 40 000 €

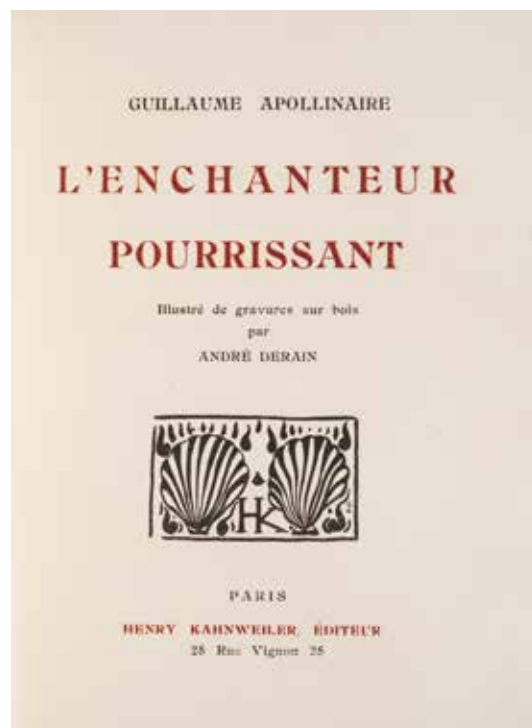
Garvey, 78; Castleman, pp. 32 & 90; Andel, Avant-Garde Pager design, p. 68-70; Monod, 348.

FIRST EDITION OF APOLLINAIRE'S FIRST BOOK.

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

ANDRÉ DERAÏN'S FIRST ILLUSTRATED BOOK.

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



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

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

"In contrast to the perceptible conservatism of Vollard, Daniel Henry Kahnweiler enjoyed the challenge and excitement of working with avant-garde artists and writers. When, as a young man, he arrived in Paris from Germany, he too was

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

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



With a letter by Sonia Delaunay

4. APOLLINAIRE, Guillaume & DELAUNAY, Robert. *Les Fenêtres. Paris, imprimerie d'André Marty, [novembre 1912].* 4to (340 x 267 mm) 16 unnl. with 11 tipped-in reproductions of paintings by Robert Delaunay. Original wrappers, stitched with the original stitching preserved, upper cover decorated with a mounted original pochoir illustration, modern perspex box. 60 000 €

FIRST EDITION.

AN EXCEPTIONAL COPY, ENRICHED WITH A BEAUTIFUL AUTOGRAPH LETTER WRITTEN IN COLOURED PENCILS "TO ROGER ALLARD, IN MEMORY OF THE TOWER IN MOTION 1910 1911, R DELAUNAY". IT ALSO CONTAINS AUTOGRAPH INDICATIONS FOR PLATES 10 AND 11, AS WELL AS AN ADDITIONAL SILVER PRINT OF PLATE 2 (SAINT SÉVERIN).



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

It was published on the occasion of the exhibition of Robert Delaunay's works in Berlin, at *Der Sturm* gallery (17 January-20 February 1913). Apollinaire accompanied the painter to Germany in order to participate in the preparations for the exhibition,

which brought together not only Delaunay but also Ardengo Soffici and Julie Baum. There the poet gave a lecture on 18 January. On this occasion, he met Herwarth Walden, the director of the gallery and the magazine *Der Sturm*, and recommended to him, among others, a young painter friend of his, Marc Chagall: the latter exhibited three paintings at the first Autumn Salon organised by Walden in September 1913, who subsequently gave him his first solo exhibition in April 1914.

This deluxe catalogue opens with the famous “poem-conversation”, which was to poetry what “simultaneism” was to painting. It is the expression, according to the author, of “a brand-new aesthetic whose springs I have no longer found” [d’une esthétique toute neuve dont je n’ai plus retrouvé les ressorts]. It is a collage of fragments of conversation, ambient noises, words captured on a poster, simplification of syntax; the deconstruction achieves “from the outset a writing of a highly innovative intensity and diversity” (Michel Décaudin). The title of the poem is an echo of Robert Delaunay’s paintings which belonged to the series of *Fenêtres*.



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

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

Important association copy.

Provenance: Roger Allard (inscription and letter).



3,7. J. de launay Paris 3 Février 1914
feux

Cher ami,

Mou mari m'a dit vous aviez
rencontré, j'ai été contente
d'avoir eu vos nouvelles.
Voulez vous venir avec Madame
Allard dîner avec nous dimanche
le 8 Février.

J'espère contente de vous
verrez tous deux.

Bonnes Amitiés à Madame et à
vous, L. de launay

5. ARENE, Paul. Jean des figues. Bois en couleurs de Siméon. Préface de J.-J . Brousson. Bois en couleurs de Siméon. *Argenteuil, R. Coulouma, 1927.* 4to (251 x 177 mm), 2 nn. ll., 199 pp., profusely illustrated with woodcut illustrations printed in colours by Siméon ; inlaid binding in olive green calf, vellum, and bordeaux morocco, gilt title on front cover within an inlaid circle in alternating colours, flat spine with title inlaid, endpapers in flexible purple coloured wood, original matching slipcase (*Rose Adler*). 15 000 €

BEAUTIFUL ART DECO BINDING BY ROSE ADLER, WITH HER LABEL ON THE FRONT FLY-LEAF.



Written in Sisteron, in 1868, *Jean des-Figues* is an early work of Paul Arene dedicated to Alphonse Daudet. The life of the author merges with the life of his hero Jean-des-Figues, so called because he walks on his donkey with dried figs in his pocket. This is the story of a young provençal abandoning his native country because he is bored. Thus, he decided to “go up” in Paris. For two years he tries out all the aspects of the bohemian life, enduring the capital in the middle of the 19th century. But, in the end, he will have to realize that Paris is not worth the quiet life of Sateron and his Provence.



It is the limited edition of 150 numbered copies, this one of 120 (number 44) on arches vellum. The copy contains an additional original charcoal drawing (212 x 128 mm), signed by Siméon and showing two pigeons. Bound at the end is a suite of vignettes, printed in black.

A very fine copy, well preserved in its magnificent art deco binding by Rose Adler, signed, dated, and bearing her label with her address at 44 rue Cardinet (Paris 17).

PAUL
ARÈNE
JEAN
DES
FIGUES

JEAN
DES
FIGUES

6. AVELINE, Pierre. [Views of the Chateau Versailles, and of other monuments and gardens in or around Paris]. *Paris, Aveline, ca. 1700-1720.* Folio oblong (248 x 352 mm) 47 etchings, mostly signed in the copper plate by Aveline, coloured and heightened in gold and silver at the time. Contemporary speckled calf, spine gilt with raised bands, red edges (expertly rebacked). 18 000 €

A VERY ATTRACTIVE COMPOSITE ALBUM WITH 47 VIEWS OF GARDENS AND FOUNTAINS OF THE ROYAL OR ARISTOCRATIC RESIDENCES IN OR AROUND PARIS, THE LARGER PORTION DEPICTING VERSAILLES. ALL THESE PLATES ARE BRILLIANTLY COLOURED AND ILLUMINATED, HEIGHTENED WITH GOLD AND SILVER.

Other than Versailles (24), it contains views of Marly (5), Saint Cloud (3), Meudon (3), Fontainebleau (3), Chantilly (2), Arcueil (1), Conflans (1), Choisy (1), Ruel (1), St Cyr (1), St Germain-en -Laye (1), and Vincennes (1). The Chateau Ruel, one of the residences of Cardinal Richelieu, was demolished in 1832; this view is therefore one of the rare testimonies of the wonderful garden and its spectacular cascade fountain.



Pierre Aveline (1656-1722), engraver, publisher and print dealer, was specialized in the representation of gardens, palaces and monuments in France. More than 400 of these views are attributed to him. In 1686 he obtained the privilege, for ten years, to engrave, print and sell “the profile of the royal houses”. In 1695 he sold it to Nicolas de Poilly. He then engraved and printed Views of Versailles and other gardens, of which about a hundred are known (according to Weigert). At the same time he published theatre sets designed by Giacomo Torelli, Niccolò Enea Bartolini, and C. Carpoli.



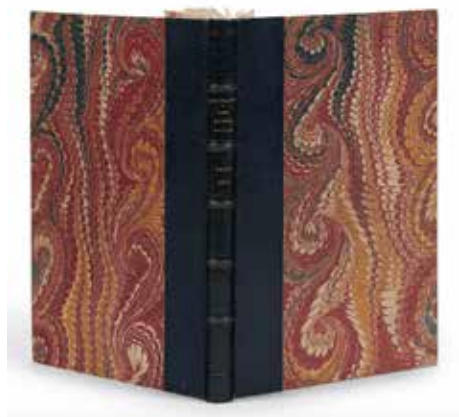
Provenance : member of the Becdelièvre et de Coutance family, with a note dated 1773, as well as four wax seals on the endpapers and a childish drawing on the verso of the first plate.

A magnificent copy, inscribed by Baudelaire bound by Lortic

7. BAUDELAIRE, Charles. Les Fleurs du Mal. Poulet-Malassis & de Broise, Paris, 1857. Large 12mo (188 x 123 mm). Blue morocco backed boards by Lortic, spine with raised bands, top edge gilt. 250 000 €

Bibliothèque nationale, En français dans le texte, 1990, n° 276 ; Bogousslavsky, Les Exemplaires avec envoi de l'édition originale des Fleurs du Mal, in Histoires littéraires n° 64, 2015, pp. 7-39: l'exemplaire est décrit sous le numéro 49 ; Pichois, Dictionnaire Baudelaire, pp. 217-218.

FIRST EDITION OF THE MOST FAMOUS AND IMPORTANT BOOK IN 19TH CENTURY FRENCH LITERATURE.



One of 1 300 copies on Angouleme wove paper including approx. 200 author's copies, plus approximately 20 large paper copies on laid Holland paper.

COPY OF THE FIRST ISSUE, WITH THE MISPRINT 'FEURS' ON PAGES 31 AND 108, AND THE ERROR "CAPTIEUX" FOR "CAPITEUX" ON PAGE 201; THIS COPY CONTAINS THE 6 POEMS SUPPRESSED AFTER THE LAW-SUIT AGAINST BAUDELAIRE.

It took Baudelaire about 20 years to finish the *Fleurs du mal*, after multiple revisions and reworking many of the poems. After its successful launch, the book was quickly condemned as its poems were against current morals. A lawsuit followed after which the remaining 200 copies, still available at the distributors, had to be censored and 6 poems were physically removed.

A MAGNIFICENT COPY, INSCRIBED BY BAUDELAIRE ON THE HALF-TITLE IN PENCIL:

à M. Grandguillot, Charles Baudelaire

Baudelaire also wrote on the fly-leaf before the half-title the suppressed poems after the law-suit on 20 August 1857:

«Poèmes condamnés par jugement du 20 aout 1857./Les Bijoux/Le Léthé/à celle qui est trop
gaie/Lesbos /
Femmes damnées: à la pâle clarté.../Les métamorphoses du Vampire.»

This copy also has 5 autograph corrections (on the dedication leaf, and on pages 29, 43, 44 et 110).

Important provenance:

Editor in chief for the *Constitutionnel et du Pays*, Alcide-Pierre Grandguillot (Rouen 1829-1891) occupied an important position in the small world of journalism. Baudelaire had sent multiple articles to Grandguillot hoping the journal would publish some of them and the name of the journalist and editor is frequently mentioned in the poet's note books between 1860 and 1863. Although Granguillot did not accept any of the works to be published in his journal, he conceded a small fee to the poet who was always short of money.



This copy contains an added portrait of the author, printed in thin China paper, drawn and etched by Braquemond for the second edition published in 1861.

A VERY FAMOUS COPY COMING FROM THE CELEBRATED LIBRARIES OF THE FRENCH BIBLIOPHILES MAURICE CHALVET, BERNARD MALLE AND PIERRE BERGÉ. IT IS BOUND BY BAUDELAIRE'S FAVOURITE BINDER AND CLOSEST FRIEND PIERRE-MARCELIN LORTIC.

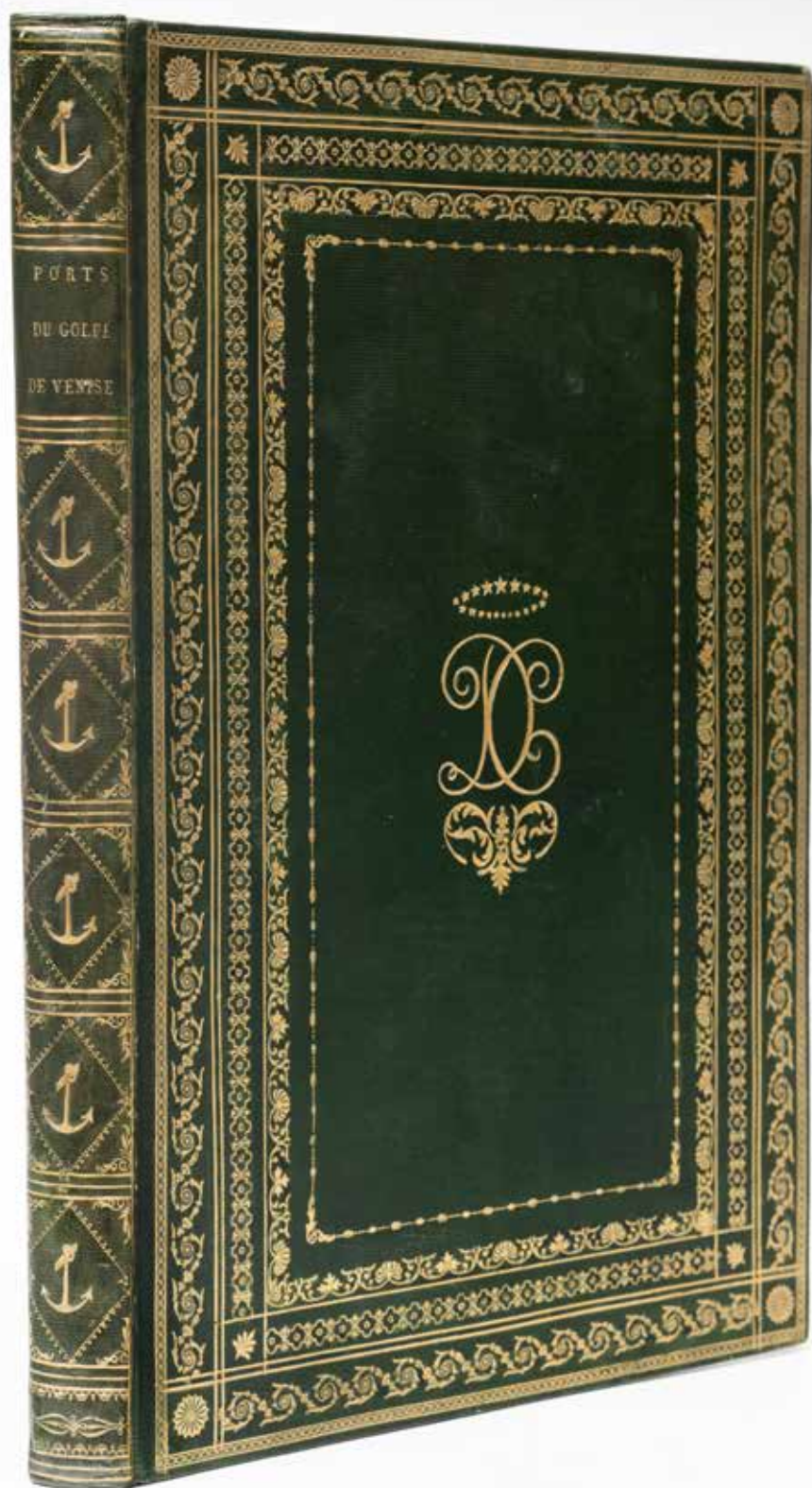
Signed manuscript presented to vice-admiral Decrès and bound for him.

8. BEAUTEMPS-BEAUPRÉ, Charles-François. Rapport sur les Rades, Ports et Mouillages de la Côte Orientale du Golfe de Venise visités, en 1808 et 1809, par ordre de Sa Majesté l'Empereur et Roi sous le Ministère de son Excellence le comte Decrès, Vice-Amiral, Grand Officier de l'Empire, Inspecteur Général des Côtes de la Méditerranée... *Sans lieu [Paris], May, 1st 1810.* Folio (348 x 230mm), 146 pages numbered 1-143, calligraphed in black ink and in italics, 19 lines per page on beautiful vellum paper. Contemporary green long grain morocco, large gilt decor frame in wheels, numbers in the center of the sides, flat gilt spine with an anchor in compartments and title: Ports et golfe de Venise, gilt edges, end papers and doublures of pink silk. 25 000 €

Olivier Chapuis, A la mer comme au ciel, Beautemps-Beaupré et la naissance de l'hydrographie moderne (1700-1850), Presses de l'Université de Paris-Sorbonne, 1999 ; Georges Six, Dictionnaire biographique des généraux et amiraux français de la Révolution et de l'Empire (1792-1814). Paris, Librairie Georges Saffroy, 1934, t. I, p. 424.

IMPORTANT MANUSCRIPT BY THE FRENCH FATHER OF HYDROGRAPHY, RELATING A MISSION OF EXPLORATION IN THE GULF OF VENICE AIMED AT THE CREATION OF A LARGE NEW MILITARY PORT IN THE NORTH OF THE ADRIATIC. THE MAGNIFICENT DEDICATION COPY BOUND IN GREEN MOROCCO FOR DENIS DECRÈS, NAPOLEON'S NAVY MINISTER.

CONTENTS: [1]: title, [2r]: Table of articles contained in this report, [3r] p. 1: text starts with: "The Mission results that I will make known"...p. 2: author's remark: "General observations on the effects of the winds, the tides and currants in the Gulf of Venice", p. 11: Tides, p. 12: Currants, p. 14: Gulf of Cattaro, p. 17: Entrance and Exit of the Gulf of Cattaro, p. 31: Western basin. "When the ships of the Venetians and Turkish lines are let into the Gulf of Cattaro", p. 36: Central basin, p. 40: Eastern basin, p. 45: Defense of the Gulf of Cattaro, p. 50: Observations [on the inhabitants of Cattaro and their navigational talents], p. 55: Descrizione della Costa del Littorale delle Bocche di Cattaro, p. 61: Second Part. Around Ragusa. "The hydrographic survey of the area surrounding Ragusa is perhaps the biggest and most beautiful operation that I have fulfilled", p. 62: Calamota Canal, p. 63: Isles and Reefs of the Calamota canal, p. 67: Channels of the Calamota canal, p. 70: Channel between Calamota and Mezzo, p. 71: Channel between Mezzo and Giupana, p. 73: Channel between Giupana and Iaklian, p. 75: Channel between Iaklian and Olipa, p. 77: Channel between Olipa and the Sabioncello peninsula, p. 79: Moorings in the Calamota canal, p. 89: Ports located in the Calamota canal, p. 89: Gravosa and Ombla, p. 99: Port of Malfi, p. 104: Port



of Stano, p. 111: Gulf of Stagno, p. 117: On defense of the Calamota canal, p. 120: Port of Ragusa and Croma canal, p. 123: Breno harbor, p. 129: Port of Ragusi-Vecchio, p. 132: Ports of Molonta, p. 138: Observations, p. 140: Conclusion. “The Calamota canal assembles all the advantages that the Navy would find in the Gulf of Cattaro, the inestimable advantage of offering a safe shelter at all times to the largest naval forces”. At the end, signature and autograph date of Beautemps-Baupré



Denis Decrès (1761-1820), was a naval officer, took part in numerous campaigns against the English in the Caribbean, the Indies and Ireland. In 1793, he was made captain. He was promoted to Division Chief in March 1797, then Rear Admiral in April 1798. Bonaparte chose him to command Brueys' frigates in the Egyptian expedition. He took part in the battle of Aboukir, from where he managed to reach Malta with Villeneuve. He supported a siege of the English Navy led by Nelson. He was taken prisoner and was an unintentional visitor with the English Admiral who treated him with respect. He was returned to France in a prisoner exchange in August 1800. The First Consul appointed him to the position of Minister of the Navy on October 2, 1801, Vice-Admiral May 30,

1804, Duke in April 1813. He remained Minister until 1814. He was given back his portfolio during the Hundred-Days war (March-June 1815). Inheriting a fleet that did not have the means to be assigned missions, he efficiently seconded Napoleon in the job of rebuilding the Navy, before and after Trafalgar.

Charles-François Beautemps-Baupré (1766-1854) was member of the Academy of Sciences and the Bureau des Longitudes. He is considered as the father of modern hydrography. Initially employed as a student without salary, under the orders of his cousin Jean-Nicolas Buache, chief hydrographer of the Navy depot in 1783, Beautemps-Baupré soon demonstrated exceptional qualities in the field of hydrography. He became an engineer in 1785 and was the author of the charts of the Neptune of the Baltic, before embarking on La Recherche under the orders of Entrecasteaux as the first hydrographic engineer, to search for La Pérouse (1791), whose whereabouts had been lost since 1788.

From 1791 to 1796, Beautemps-Beaupré took advantage of the expedition to survey the coasts of the countries he visited. It was during this mission that he experimented with new methods, in particular the reflection circle of Jean-Charles de Borda, and laid the foundations that made hydrography a true science and that were soon adopted by all navies.

Back to France in 1796, he was appointed in 1799 as sub-custodian of the marine maps and plans repository and proceeded from 1799 to the reconnaissance of the French Empire's coastline. He was in charge, under the Empire and then under the Restoration, of the execution of all major hydrographic works.

Decrès gave very confidential missions to Beautemps-Beaupré. In 1806, he was asked to undertake the survey of the coasts of the eastern part of the Gulf of Venice of which there was no real map. The naval powers coveted the forest of Istria and Dalmatia as the wood for naval construction was being exhausted in Europe. In addition, Napoléon wanted to open a great trade route to the Orient from Venice, so he imagined the construction of a large military port with a new arsenal in the Gulf of Venice. Beautemps-Baupré undertook three reconnaissance campaigns: 1806, 1808 and 1809. The report dated May 1, 1810 completed his mission. He immediately presented the beautiful maps illuminated by his draughtsman Portier, to Emperor Napoleon in person. The map is known in only a single copy, and has always been preserved at the National Archives (MAP. 6 JJ/54/ter/A/19). His navy minister, Denis Decrès, was sent this copy, bound in green morocco with his cypher.

In 1814 he was appointed chief hydrographic engineer and from 1814 to 1838 he directed the drafting of new charts of the French coast. With Beautemps-Beaupré began the era of methodical coastal surveys and, under his direction, the hydrographic service undertook a complete new survey of the northern and western coasts of France. *Le Pilote Français* (printed in 1844 in 6 large folio atlases), testimony of twenty sea campaigns directed by Beautemps-Beaupré, studies all the western and northern coasts of France. These documents contain no less than 150 maps and plans, 279 views and 184 tables of high and low tides, forming a set of 613 distinct works which are as many treasures for navigation. This work is still admired by the maritime world and, in the words of Frédéric Chassériau « restera, le plus beau titre de l'hydrographie contemporaine aux yeux de la postérité ».

Provenance : Denis Duc Decrès, Minister of the Navy of Napoléon -- Dukes of Albuféra, at the château de Bizy

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

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

THE IMPORTANT 'EDITIO REGIA' OF THE NEW TESTAMENT, THE THIRD AND MOST IMPORTANT ESTIENNE EDITION OF THE NEW TESTAMENT IN GREEK. A MAGNIFICENT COPY BOUND FOR JOHN EVELYN.



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

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

importance as well, since it marks the first use of all three fonts of 'grecs du roi' - the third and largest size was used here for the first time" (Schreiber).

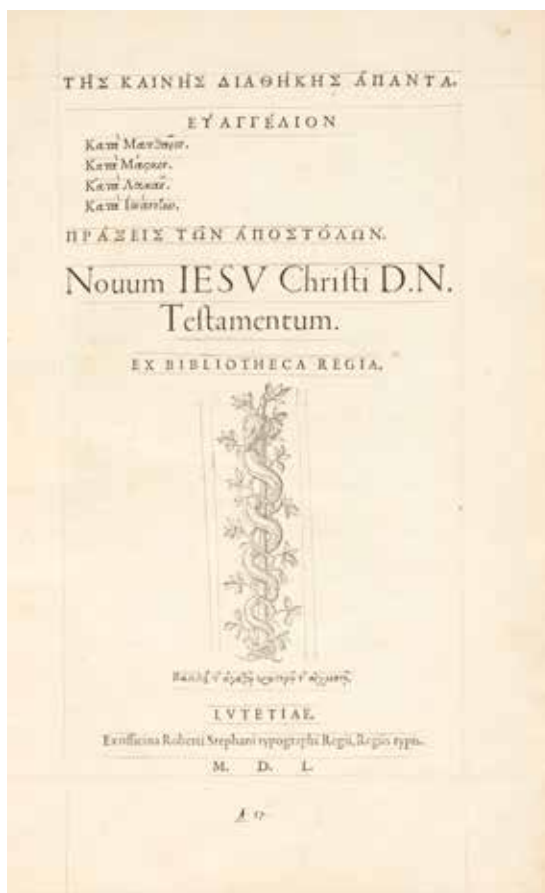
IMPORTANT PROVENANCE

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

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

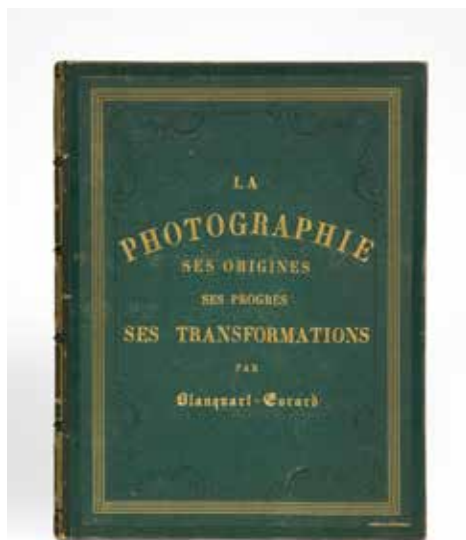
A PERFECTLY WELL PRESERVED COPY OF THIS IMPORTANT EDITION, WITH A GREAT PROVENANCE.

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



10. BLANQUART-EVRART, Louis-Désiré. *La Photographie, ses origines, ses progrès, ses transformations.* Lille, imprimerie L. Danel, 1869. 4to (310 x 235 mm) 2 unnl., 61 pp., 14 photographic plates (in various photographic printing procedures). Contemporary green roan backed boards, front cover with gilt title within triple gilt border and other decorations in blind, spine gilt with raised bands, speckled edges (binding signed *Lisboa & Companhia*). 30 000 €

FIRST EDITION.



THE WORK *LA PHOTOGRAPHIE, SES ORIGINES, SES TRANSFORMATIONS* IS CONSIDERED A PRECISE AND FUNDAMENTAL WORK FOR THE HISTORY OF THE FIRST THREE DECADES OF PHOTOGRAPHY. ILLUSTRATED WITH CONTEMPORARY EXAMPLES COLLECTED BY THE AUTHOR, IT CONTAINS A DISCUSSION OF THE GENESIS OF PHOTOMECHANICAL PRINTING AND PHOTO-TYPOGRAPHIC ILLUSTRATION.

This is the first work on these new methods which would result in letterpress printing with the same quality as photographic printing. Blanquart-Evrard

clearly understood that ink-based imagery would eventually completely replace silver-based printing in all future books.

This copy contains the following photographic images

1. Phototype, printed in Lille in 1852 and illustrating the work by Maxime Du Camp on Egypt, Nubia, Palestine and Syria. (pp.26/27)
2. Photolithography after Poitevin (pp. 32-33).
3. Photolithography after the method by Zurcher, depicting the Wellington (pp.40/41).
4. Photolithography after the method by Zurcher taken from Gavarni's Works (pp. 40/41).
5. Salt print by Goupil reproducing a painting ("La Grande Socur") by Bougereau (pp. 42/43).

6. Photogravure (“Vue de la Galerie des Beaux-Arts ») after the method by Garnier (pp. 42/43).
7. Heliogravure (« La Force ») after the method by Baldus (pp. 42/43).
8. Another Héliogravure after the Method by Baldus (“Morceau de reception d’Étienne Falconet”) (pp. 42/43).
9. Facsimile reproduction of a manuscript (pp. 42/43).
10. Relief photogravure (« Vue du Baptistère Louis XIII ») after the method by Garnier (pp. 42/43)
11. Relief photogravure (« Plafond du Louvre ») after the method by Garnier (pp. 44/45).
12. Carbon print (“portrait d’après nature ») after the method by Ernest Edwards, London (pp. 46/47).
13. Facsimile of a drawing by Raphael («La Vierge et l’enfant») after the method by Adolphe Braun (pp. 48/49).
14. Woodbury print («Un Fripier») by Goupil.

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

IMPORTANT PROVENANCES

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

Louis Désiré Blanquart-Évrard was born in Lille in 1802. In 1826, he studied with Frédéric Kuhlmann, an important chemist, then developed his photographic work from 1844 following the announcement of the negative-positive method of William Fox Talbot. He published a summary of the work of developing and improving his method about Talbot. He focused on adapting photography to industrial production and established a photographic printing factory. He founded his “Imprimerie Photographique” in 1851 in Loos-lès-Lille, the first of its kind in France. He catalogued 555 images and also contributed to the publication of works by other publishers. A major figure in the development of photography during the second half of the 19th century, Blanquart-Evrard devoted the rest of his life to research. In 1863, he published the important treatise *Intervention de l’art dans la photographie*, but his great contribution after the closure of the “Imprimerie

Photographique” was the publication of his book in which he gives a valuable, important and accurate description of first three decades of photography.

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

Carlos Relvas (1838-1894) has been a member of the *Société Française de Photographie*



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

Very fine copy of this rare book.

11. BUSUTTIL, Salvatore. Solenne processione vaticana del Corpus Domini. Diretta da uno de Cerimonieri di sua santita Gregorio XVI. *Rome, Deodato Minelli, [1837-1839]*. Large folding panorama with a title page, an explanatory leaf with Italian and French text, followed by 33 oblong plates (313 x 405 mm), all mounted on silk. Contemporary red morocco slipcase, decorated with the papal arms and followed by the inscription 'Solenne Processione Vaticana Del Corpus Domini'.

35 000 €

Abbey, Life, 538 (for an incomplete copy).

VERY RARE AND BEAUTIFUL PANORAMA REPRESENTING THE SOLEMN PROCESSION OF THE BLESSED SACRAMENT WHICH TOOK PLACE EVERY YEAR IN THE VATICAN, ON "THURSDAY AFTER PENTECOST". IT CONSISTS OF A TITLE, AN ILLUSTRATED SHEET WITH THE TEXT GIVING THE HISTORY OF THIS PROCESSION, PRINTED IN ITALIAN AND FRENCH, AND 33 SUPERB PLATES FORMING A FRIEZE OF MORE THAN 13 METERS, ALL HAND COLORED AND HEIGHTENED WITH GOLD. ABSOLUTELY COMPLETE COPY, PRESERVED IN ITS ORIGINAL CASE IN FULL MOROCCO WITH THE ARMS OF POPE GREGORY XVI (1765-1846).



These plates were engraved after drawings by the Maltese artist Salvatore Busuttil (1798-1854). The latter realistically represented more than 750 people there, as well representatives of the people of all levels of society, both Italian and foreign personalities, ecclesiastics, soldiers, etc. Each representative character bears a

number which refers to a caption in the lower margin of each plate. It is therefore not only a historical document but also a painting of the society of the time and a formidable gallery of costumes. The plates are in perfect condition, all magnificently handcoloured and heightened with gold.



Very rare on the market, the copy described in the Abbey collection was incomplete.

Some occasional foxing, some occasional restoration to the silk joints; some light restoration to the original slipcase.

Provenance : John Vincent Hornyold (book plate).

Uniformly bound in red morocco for J.-J. Amelot de Chaillou

12. CASSINI, Jacques. Éléments dastronomie.

[And:]

Tables astronomique du soleil, de la lune, des planètes, des étoiles fixes, et des satellites de Jupiter et de Saturne ; avec l'explication & l'usage de ces mêmes tables. *Paris, imprimerie royale, 1740.* 2 volumes, 4to (253 x 193 mm) 643 pp., 21 engraved folding plates for *Éléments* ; XIV pp., 3 unnl., 120, 222 pp., 1 unnl. (errata), 5 engraved folding plates for *Tables*. Uniformly bound in contemporary French

red morocco, triple gilt filet, central coat of arms of de Jean-Jacques Amelot de Chaillou (see OHR, 1247, this tool not reproduced), spines gilt with raised bands, gilt edges. 18 000 €

DSB, III, 104-105 ; Quérard, II, 71.

FIRST EDITIONS OF THESE TWO IMPORTANT WORKS ON ASTRONOMY MANUAL AND THEIR TABLES.

A SPECTACULAR COPY BOUND IN CONTEMPORARY RED MOROCCO WITH THE ARMS OF JEAN-JACQUES AMELOT DE CHAILLOU.



After some considerations on the different systems, astronomical refractions and parallax, Cassini's treatise is divided into 9 parts, dealing successively with the fixed stars, the Sun, the Moon, Saturn, Jupiter, Mars, Venus, Mercury and the satellites of Jupiter and Saturn. The data in the Astronomical Tables have long been authoritative.

The illustration consists of 26 engraved folding plates, most of them by Simonneau (21 for the *Elements* and 5 for the *Tables*), a beautiful vignette representing the Observatory of Paris engraved on copper by Tomassin, a few initials and some geometrical figures in the text.

Son of the famous astronomer Jean-Dominique Cassini and Geneviève de Laistre, Jacques Cassini (1677 - 1756) was born at the Observatory itself. He studied there before entering the Mazarin College and naturally turned to astronomy. He was admitted as a student to the *Académie des Sciences* in 1694 and succeeded his father as a boarder in 1712, shortly after succeeding him as head of the Observatory. Cassini was also entrusted with important administrative duties: *maître ordinaire of the chambre des comptes de Paris* in 1706, then magistrate at the chambre de justice and state councillor. He wrote several memoirs for the Academy and contributed to the measurement of the meridian at the Observatory from 1700 to 1718. After the publication of his *Elements of Astronomy*, he gradually gave way to his son and successor César-François.

“In astronomy proper Cassini’s work is vast. Besides working patiently as an observer and directing frequently effective work while head of the Paris observatory he published a great number of memoirs in the *Histoire de l’Académie* and two books on astronomy (1740) : a collection of tables and a manual. Cassini’s principal areas of interest were the study of the planets and their satellites - particularly the inclination of the orbits of the satellites and the structure of Saturn’s ring - the observation and the theory of the comets, and the tides” (DSB).

Important provenance

Both copies bound at the time for Jean-Jacques Amelot de Chaillou (1689-1749), a financial advisor at La Rochelle, elected member of the *Académie Française* in 1727 and honorary member of the *Académie Royale des Sciences* since 1741. Very fine copy, well preserved in their armorial bindings, rare thus.

*One of “the most widely published translated and commented upon book of all time”
The last edition revised by Cervantes*

13. CERVANTES, Miguel de. El Ingenioso Hidalgo don Quixote de la Mancha. Madrid, Juan de la Cuesta, 1608. 4to (185 x 132 mm) 12 unnl., 277 pp., 3 unnl. 19th century red janseniste morocco by F. Niedrée, spine with raised bands, gilt run-ins, gilt edges. 250 000 €

Palau, 51982 ; Maggs, Spanish Books, 176 ; Ford-Lansing, p. 5 ; see PMM, 111 (for the first edition Madrid 1605) ; Rius, Bibliografía crítica de las obras de Miguel Cervantes, I, n° 8 ; Salva 1549; Ruis 8.

THIRD MADRID EDITION, THE BEST PRINTED BY CUESTA, OF THE FIRST PART OF CERVANTES’S MASTERPIECE. WIDELY BELIEVED TO HAVE BEEN REVISED BY THE AUTHOR — WHO WAS LIVING “TWO STEPS AWAY FROM THE PRINTING SHOP” (RICO, P. XCII) — THIS EDITION CONTAINS ADDITIONS AND ALTERATIONS OF FUNDAMENTAL IMPORTANCE FOR THE MODERN CRITICAL EDITIONS.

“The first part of Don Quixote came out in 1605. ... It was the variety, the liveliness, and the gibes at the famous, which won it instant fame. ... Within months Don Quixote and Sancho Panza had become legendary... Don Quixote is

one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be Don Quixote confronting the windmills of Sancho Panza at the inn” (PMM).



For Cervantes and the readers of his day, Don Quixote was a one-volume book published in 1605, divided internally into four parts, not the first part of a two-part set. The mention in the 1605 book of further adventures yet to be told was totally conventional, does not indicate any authorial plans for a continuation, and was not taken seriously by the book’s first readers. The second part, which is more serious and philosophical about the theme of deception and “sophistry”, was not published for a decade after the first part, in 1615, the year before Cervantes’s death.

«Esta edición de Cuesta aparece mas cuidada que las anteriores, y hasta se habia dicho que la corrigió el mismo

Cervantes, pero los modernos estudios lo niegan. Suelta tiene gran valor comercial” (Palau).

“In a review of a BBC radio version of *Don Quixote* in 1980, Val Arnold-Foster observed that, after the Bible, *Don Quixote* was one of ‘the most widely published translated and commented upon books of all time... [and] also one of the great unread’. He went on to say, significantly: ‘No of course, that we don’t know about Quixote: windmills, old gents on rickety horseback, even a familiar adjective’.

“Cervantes’ novel has in recent years benefitted from a critical appreciation of its relevance to a range of contemporary issues, from the themes of the human relationship to technological change, to the idea of cultural clash and commonality in an age of globalization. The embodiment of his aged anti-hero on our present-day imaginations remains palpable. It is a testament o our own prodigious digital abilities and cultural mindset that some have even got so far as to virtually reconstruct windmills from seventeenth century La Mancha... In *Don Quixote* Cervantes illustrates the contrast between a presumed golden age and the

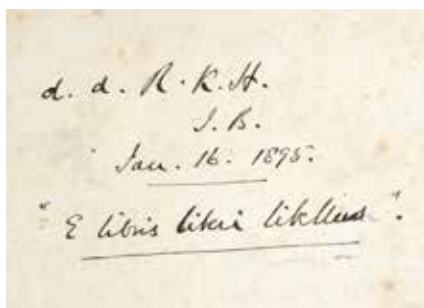
modern by using images of windmills and machinery as well as the firearms that maimed him in battle” Michael Anton Budd, in : Cervantes, Stendhal and Tolstoy: Three Romantic-Realist Soldiers Encountering Technology, ICOHTEC, 2008, vol. 14, pp. 84-105.

«La presente edición es la mejor de las tres de Cuesta. Sus notables adiciones y variantes hacen presumir que la corrigió el mismo autor.» (Rius).

A VERY FINE COPY OF THIS LANDMARK OF WESTERN LITERATURE AND ONE OF THE MOST-TRANSLATED BOOKS IN THE WORLD.

Tiny spot to front cover, joints very slightly rubbed, glue traces to verso of front free endpaper, title page and last leaf dusty, small hole to one leaf due to paper flaw affecting three words, crease to one lower outer corner also due to a paper flaw causing minor offset of a few words on three lines, short closed tear to one outer margin skilfully repaired, small light ink stain to two leaves and rare light spots not affecting reading, contents thoroughly washed.

Provenance : Kirkman Daniel Hodgson (1814–1879), British banker, partner in the mercantile firm Baring Brothers and Co. (Barings Bank), then governor of the Bank of England and Member of Parliament; with his bookplate. An inscription on the recto of the front free endpaper indicates that this volume was gifted by “R.K.H.”, highly likely Daniel’s son Robert Kirkman Hodgson (c.1850-1924), to “J.B.”, presumably John Baring, second Baron Ravelstoke (1863-1929), on 16 January 1895; from 1890, Robert and John were partner-directors of Barings Bank. The dedication ends with the Latin sentence: “A little book from the library of the son”; The Newberry Library, with book plate and deaccession label; Karl Tilden Keller (1872-1955), American businessman, Harvard College graduate (AB 1894), and collector of rare books and objects relating to Don Quixote; with his bookplate; Offered by Keller as a gift to the Harvard College Library; with bookplate and deaccession stamp of the Library ; privately owned since.



*The first appearance of Champlain's seminal two-sheet map of the Great Lakes
First collected edition of this landmark of discovery Americana
Count Hoym's copy
The finest copy extant*

14. CHAMPLAIN, Samuel de. *Les Voyages de la Nouvelle France Occidentale, dicte Canada.* Paris, Pierre Le-Mur, 1632. Large 4to (246 x 173 mm), 1 volume in three parts: 16, 308, 310 pp; 1 blank; 8, 54, 1 blank; 20 pp. and one large folding map on two sheets (560 x 875), including 6 engravings in the text, of which two are full-page. Contemporary red morocco, arms of Charles-Henri Comte d'Hoym (1694-1736), plenipotentiary of August II, elector of Saxony and King of Poland, to the French court (Olivier 672.1), spine richly gilt, gilt edges.

550 000 €

Church 420; Lande 118 (incomplete); JCB 3.II.239; Harrisse Nouvelle France 51; Pilling, Algonquin, 79; Field 268; Burden, The Mapping of North America, 237; Jérôme Pichon, Vie de Charles-Henry, Comte de Hoym, Ambassadeur de Saxe-Pologne en France: et Célèbre Amateur des Livres (1694-1736); Catalogus librorum bibliothecae illustrissimi viri Caroli Henrici Comititis de Hoym, #3262 (Paris, Martin, 1738).



FIRST COLLECTED EDITION OF THIS LANDMARK OF DISCOVERY AMERICANA, AUGMENTED WITH NEW MATERIAL, ABOVE ALL, THE FIRST APPEARANCE OF CHAMPLAIN'S SEMINAL TWO-SHEET MAP OF THE GREAT LAKES. THIS COPY COMES IN THE RARE FIRST ISSUE OF BOTH TEXT AND MAP, IN A HIGHLY UNUSUAL, BIBLIOPHILIC COPY WITH A DISTINGUISHED PROVENANCE, THE FAMOUS BOOK COLLECTOR CHARLES-HENRI COMTE D'HOYM.

“Champlain's majestic account of his life's work, the Voyages de la Nouvelle France (1632) constitutes the principal source for these early decades. In the context of a year by year narrative, Champlain highlights the colonial potential of New France. He identifies its agricultural and natural resources and provides useful information about Amerindian cultures.” – Les Nouvelles Frances, JCB Cat., p. 24. Considered the most complete edition, this is the last edition to be published in Champlain's lifetime, and its second and third parts augment Champlain's previous works with a ninth voyage undertaken by Champlain, and brings the history of Canada up to date (1620-31); further,

it contains a treatise on navigation and two pastoral works, both in Algonquin/French. This copy contains the first state of the leaves supposedly offensive to Cardinal Richelieu (a joke about rulers of state making lousy sailors), found corrected in a majority of copies. Finally, the map is in the rare first state, as defined by Burden, showing the east side of the Grand Banks before alterations and showing Cape Breton with an inland lake rather than a mountain range.



“Champlain’s last map accompanies his most complete publication which described the events of Nouvelle France up to 1629. Very rare, it consists of two sheets, and could be labeled the first to depict the existence of the entire Great Lakes network. Lac St Louis is Lake Ontario, leading up to number ‘90’, marking ‘a fall of water at the end of the falls of St Louis, very high, where many kinds of fish are stunned in descending’. Above La nation neutre appears a rudimentary Lake Erie followed by a more recognizable Mer douce, Lake Huron, the ‘freshwater sea’. Grand Lac or Lake Superior, which Champlain never actually saw, is here depicted for the first time in a recognizable form on a map...The map covers the same territory as that of [the manuscript map of] c. 1616, but contains far greater details extending as far south as the Virginia colonies. The New Netherlands provides one of the areas of most interest in using nomenclature that is of unknown origin. The Hudson River is here called the Riviere des trettes, and Long Island, Isle de l’Ascencion. Above these is a reference to an unidentified tribe, ‘Habitation de sauvages manigananaticouoit.’ The church depicted is clearly an indication of the Dutch presence in the region and must be construed as the first delineation of present day NYC on a printed map.” – Burden, Mapping of America, 237.

Bound in magnificent, elaborately gilt red morocco, in itself unusual for a travel book in the 17th century, both copy and binding were sufficiently splendid to attract the attention of one of the 18th century's greatest bibliophiles, Charles-Henri, Comte d'Hoym, who added his arms to the covers when he purchased the book. GIVEN THE RARE FIRST STATES OF BOTH TEXT AND MAP AND THE HIGHLY UNUSUAL LUXURY BINDING AND PROVENANCE, THE PRESENT COPY MUST BE RECKONED ONE OF THE MOST BIBLIOPHILIC AND DESIRABLE EXTANT.

A wealthy nobleman and Polish ambassador to France, Comte d'Hoym began collecting books in 1715; his sale in 1738 (including the present work, #3262) fetched 85,000 livres. Buying his books at the most important sales of his day (those of du Fay, Jean Baptiste Colbert, and Michel Brochard), Hoym sought only the finest morocco bindings, or had them made himself with specially-sourced skins from Turkey. Hoym bindings are eagerly sought after by collectors.

Some inconsequential spotting; expert repair to map without loss; minor repair to front cover slightly affecting gilding. A magnificent copy.

*Bound in contemporary Spanish flexible vellum
With the rare woodcut map of the New World*

15. CORTÉS, Martin. Breve compendio de la sphaera y de la arte de navegar - con nuevos instrumentos y reglas - exemplificado con muy subtiles demonstraciones. *Seville, Anton Alvarez, 1551.* Small folio (279 x 195 mm) title printed in red and black decorated with the royal Spanish coat of arms within an architectural border, 95 num.ll., 2 unnl. (index), with a woodcut map of the New World and Atlantic Ocean on leaf H3r. Contemporary Spanish flexible vellum, double filet in brown ink, flat spine with manuscript title. 160 000 €

PMM 76 ; Borba de Moraes, I, 185-6; Burden 14 (the Medina printing of the map) ; Heredia 542 ; JCB, I, 163 ; Medina (BHA), 145 ; Nordenskiöld, p. 85a & p. 107 (with illustration) ; Palau, 63378; Sabin, 16966 ("A volume of great rarity, frequently reprinted. A map of the New World is on the recto of the sixty-seventh leaf") ; Salva, 3763.

FIRST EDITION OF THIS IMPORTANT TEXT, WHICH INCLUDES EARLY INFORMATION ABOUT PLACES DISCOVERED IN AMERICA, SUCH AS PERU, BRAZIL, RIO DE LA PLATA AND OTHERS.

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



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

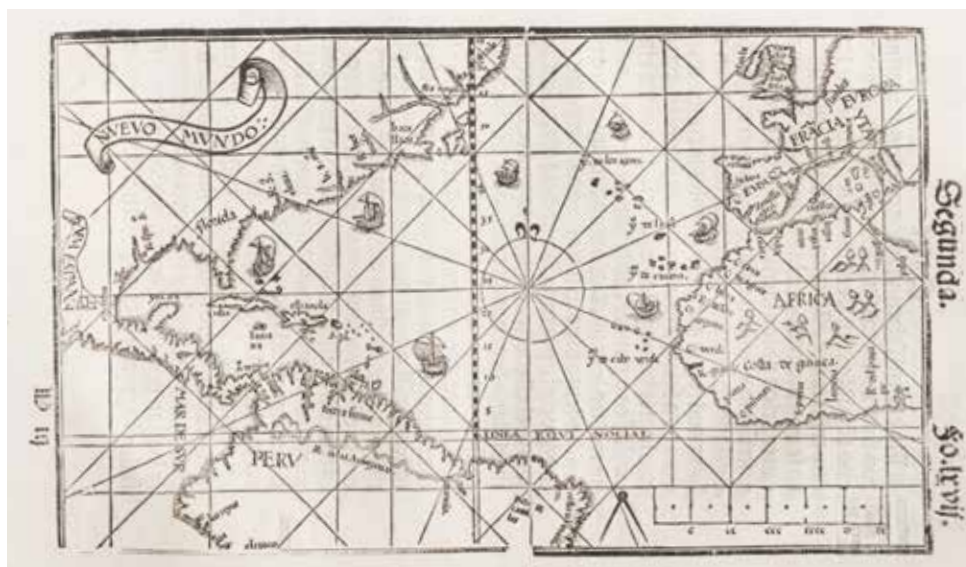
“His instructions for making charts and for plotting courses of ships on them were widely followed. Most important of all, he first understood and described the magnetic variation of the compass, suggesting that the magnetic pole and the true pole of the earth were not the same” (PMM).

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

Divided into three parts, the last portion of the work deals with practical navigation and includes rules for the construction and use of cross-staffs, astrolabes and compasses.

“Extremely rare... It is a book of grand and sumptuous appearance, printed in very large Gothic type with thirty-two lines to the page. This work revolutionised the science of Navigation, and was the first to point out the deflection of the needle. The date at which it was written appears in some of the passages of the earlier part of the book as 1545, but a year or two probably elapsed before the

author could finish it and get it ready for the press. The instructions for map-making are not the least interesting part of the text, and would be found useful by many persons who are unable to understand the principle of the wind-roses and rhumb-lines which cover the surface of old hydrographic charts. But even here the acute intelligence of Cortes indicated the defects of the plane systems long before Mercator” (Quaritch Little Catalogue of Geography, Americana, Voyages, 1895).



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

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

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

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

The book is exceedingly rare in all early editions and conditions. We could trace only 3 copies that sold at auction over the past six decades: Frank Streeter

Collection (Christie's New York, April 2007, lot 125, without the volvelles as the present copy); Christie's London, 30 May 1984 (anonymous sale), and the Honeyman copy (a volvelle in facsimile and a supplied leaf, sold at Sotheby's London, 30 April 1979).

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

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

*Saint John Crèvecoeur's copy
Presented by him to Benjamin Franklin*

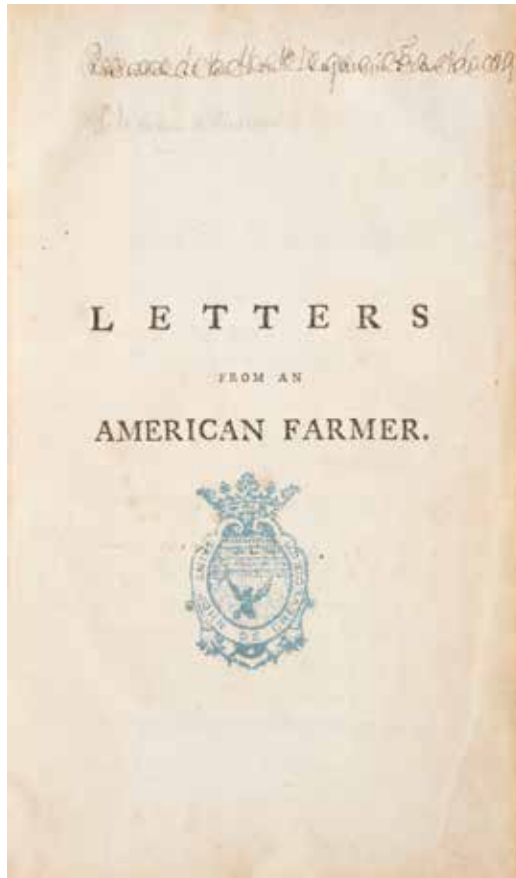
16. CRÈVECOEUR, Michel Guillaume SAINT JEAN de, or J. Hector SAINT JOHN (1735-1813). Letters from an American Farmer; describing certain provincial situations, manners, and customs, not generally known; and conveying some idea of the late and present interior circumstances of the British Colonies in North America. Written for the information of a friend in England by J. Hector St. John, A Farmer in Pennsylvania. *London, Thomas Davies and Lockyer Davis, 1782.* 8vo (210 x 125 mm), 8 un. leaves, 318 pp., 1 un. leaf, without the 2 folding plates. Contemporary English sheep, spine gilt, red morocco title piece.

75 000 €

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

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

«Presented to the Honble Benjamin Franklin Esq. ».



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

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

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

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

“With the outbreak of the American Revolutionary War, however, the farm country north of

New York City was transformed from an idyllic rustic setting to a main theater of war. In the atmosphere of uncertainty and fear that Crèvecoeur details so vividly in the final chapter of his book, a letter entitled “Distresses of a Frontier Man,” he decided to journey back to France with his eldest son.

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

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

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

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

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

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

The presentation being crossed out, it is difficult to know if this copy was ever offered by Crèvecoeur to Franklin. Another copy of these 1782 *Letters*, without any autograph inscription by Crèvecoeur, is described in Edwin Wolff, *The Library of Benjamin Franklin*, n° 760. It contains a letter from the lawyer Target to Franklin:

Ce 13. juillet 1782

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

Target

This friend of Crèvecoeur’s was one of the most famous lawyers of his day. Like his colleague and close friend Elie de Beaumont, he was concerned with social justice and was associated with the Jansenist opposition to the Maupeou *parlement*. He became a member of the Académie française in 1785, the first lawyer to be

elected in more than a century, and helped draft the Declaration of the Rights of Man.

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

Vellutello's Dante, perfectly preserved

17. DANTE ALIGHIERI. La Comedia di Dante Alighieri con la nova esposizione di Alessandro Vellutello. Venice, Francesco Marcolini, June 1544. 4to (233 x 160 mm) 442 un. leaves (last blank), Italic and Roman type, with a full-page woodcut at the beginning of each of the three cantica, and eighty-four woodcut vignettes in the text. Original yapped vellum, spine lettered in ms. 35 000 €

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

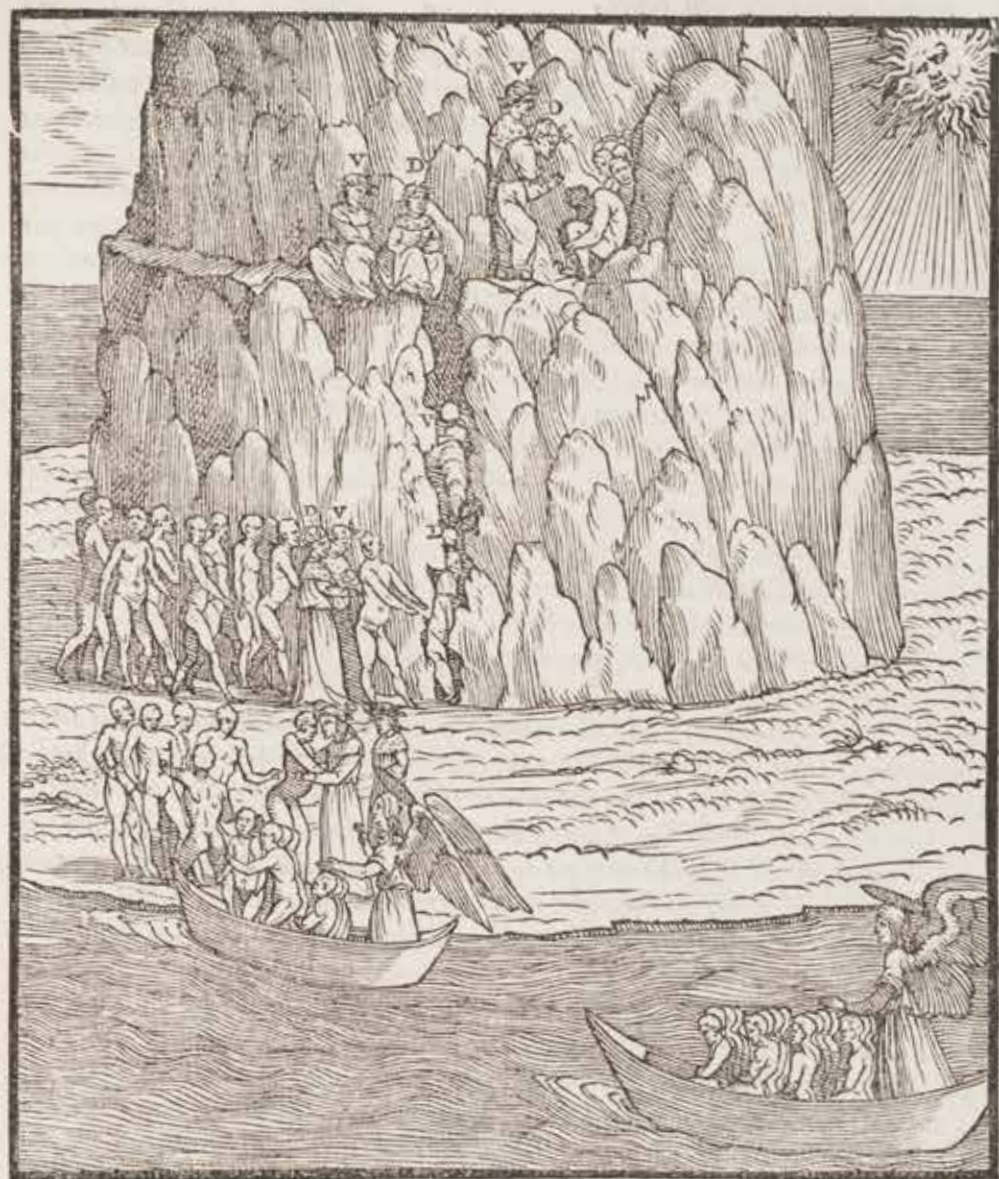
A WONDERFUL COPY OF THIS IMPORTANT EDITION, PRESENTING FOR THE FIRST TIME ALESSANDRO VELLUTELLO'S COMMENTARY ON THE POEM, THE FIRST OF TWO NEW COMMENTARIES TO BE PUBLISHED DURING THE 16TH CENTURY. ILLUSTRATED WITH 87 MAGNIFICENT WOODCUTS.



Born in the Tuscan city of Lucca, Vellutello was active in Venice during the early part of the century. He first made a name for himself by publishing a commentary on Petrarch in 1525 and an edition of Virgil's works in 1533. By the time he turned to Dante, the Petrarch commentary had been twice reprinted and was well on its way to becoming one of the great editorial successes of the period. A sign of the commentator's stature: Vellutello dedicates his Dante to Pope Paul III (1534-1549), sometimes known as "the last Renaissance

CANTO PRIMO.

rispetto a quelli, che tal cosa non intendono, Et in questo imita Virg. nel vi. oue pone, che immedieate che Enea ruppe ne la selua il ramo de l'oro, ue ne nacque un altro, Onde dice, Primo ausulso non deficit alter Aureus, & simili frondefcit uirga metallo.



CANTO SECONDO.

Gia era il sole a l'orizzonte giunto,
Lo cui meridian cerchio couerchia
Ierusalem col suo piu alto punto;
E la notte, che opposta a lui cerchia,
Vscia di Ganze fuor con le balance,

Dopo la discriptione del principio de la prima hora del di, il poeta nel presente canto dimostra, come essendo anchora lungo il lito del mare, oue in fine del precedente canto habbiamo ueduto che Virg. l'hauea ricinto de lo schietto giunco, uide da lons

pope” for his nepotism, his broad culture and patronage of the arts and letters.

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

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

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



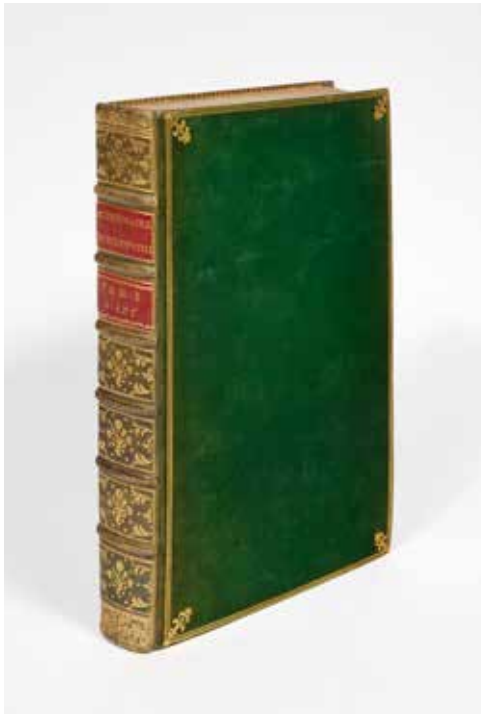
18. DIDEROT et D'ALEMBERT. *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*, par une Société de gens de lettres *Paris, Neufchâtel [=Geneva], Amsterdam, Briasson, Rey, Panckoucke, Panckoucke, 1751-1780*. 35 volumes, folio (385 by 250mm) engraved allegorical frontispiece and 2795 engraved copper plates, 8 folding or double page tables (1 volume I ; 1 volume VIII ; 3 in Supplément I ; 1 in Supplément 2 ; 1 in Supplément 3 ; 1 in volume Table I). Some occasional staining to text volumes 12 and 17; plate volumes 1, 7 and 8 with small stain. Several plates in volume 9 mounted, and with some occasional small tears. Contemporary light green morocco, gilt rule on covers, spine gilt with raised bands, gilt edges. 850 000 €

PMM, 200; En français dans le texte, 156; Grolier/Horblit 25b; John Lough, Essays on the Encyclopédie (London 1968); Schwab, Rex, and Lough, Inventory of Diderot's Encyclopédie, I (1971), VII (1984) [Studies on Voltaire and the Eighteenth Century 80, 223 ; Adams, Diderot, I, G-5.



A MONUMENT IN THE HISTORY OF EUROPEAN THOUGHT; THE ACME OF THE AGE OF REASON. THIS EXCEPTIONAL COPY OF THE *ENCYCLOPÉDIE*, POSSIBLY UNIQUE, IS PRESERVED IN ITS CONTEMPORARY LIGHT GREEN MOROCCO BINDING. KNOWN AFFECTIONATELY AS “LA POMME VERTE” BY A SMALL GROUP OF BIBLIOPHILES AWARE OF THE EXISTENCE OF THIS EXAMPLE, IT IS ALMOST CERTAINLY THE FINEST EXAMPLE IN PRIVATE HANDS.

The Geneva edition (according to Adams) of this monument in the history of ideas. It is complete with the allegorical frontispiece and all plates and tables called for.



The aim of the Encyclopaedists was above all to make reason and modernity triumph, at a time when, after centuries of obscurantism, there was a renaissance of intelligence. Diderot, who had been entrusted with the direction of the Encyclopaedia, devoted 20 years to this undertaking for which he made corrections, syntheses and wrote more than a thousand articles on subjects as diverse as philosophy, aesthetics, morality, and the mechanical arts. In the early years he was assisted by D'Alembert, who abandoned the edition in 1759 after the condemnation of the encyclopaedic enterprise. From then on, d'Alembert only dealt with the mathematical part. Among the contributors to this prestigious

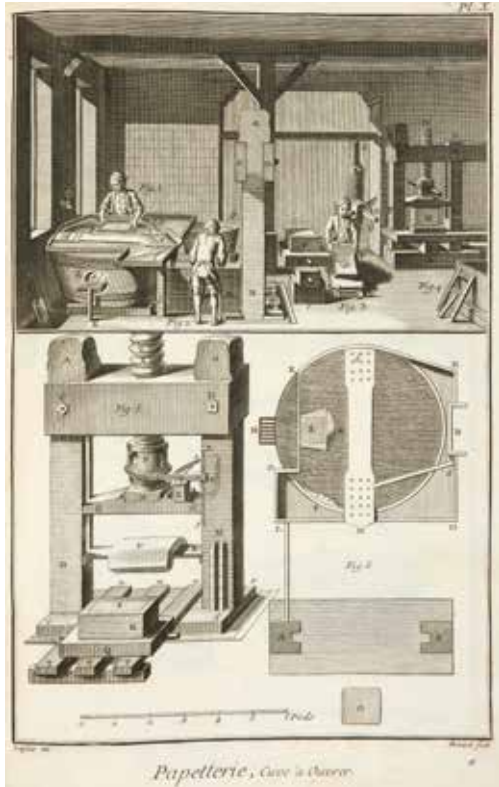
enterprise were Voltaire, Rousseau, and Montesquieu.

«Sous la direction de Diderot et d'Alembert, plus de deux cents collaborateurs connus ont collaboré à cette entreprise, l'une des plus ambitieuses qu'ait tentées l'édition française sous l'Ancien Régime. Médecins, écrivains, juristes, artisans, artistes, grands commis, officiers, amateurs d'art, prêtres ou pasteurs, ils avaient le projet commun de présenter à l'Europe cultivée de leur temps un tableau aussi clair que possible de l'ensemble des connaissances acquises depuis la Renaissance» (from the text)

[Under the leadership of Diderot and d'Alembert, more than two hundred well-known collaborators worked on this enterprise, one of the most ambitious that the French edition attempted under the Ancien Régime. Doctors, writers, jurists, craftsmen, artists, great clerks, officers, art lovers, priests or pastors, they had the common project of presenting to the cultivated Europe of their time a picture as clear as possible of all the knowledge acquired since the Renaissance].

The work was published in 35 volumes, issued over a period of nearly 30 years. It contains 17 volumes of the primary text, 11 volumes of plates, 5 volumes of supplements, and 2 volumes of tables, the latter often missing.

“A monument in the history of European thought; the acme of the age of reason; a prime motive force in undermining the ancien régime and in heralding the French Revolution; a permanent source for all aspects of eighteenth-century civilization and a classic example of how not to arrange... Each volume as it appeared caused a sensation throughout Europe. The court, the church, the judiciary were outraged; the number of subscribers, originally one thousand, rose to four thousand. In 1759, the seven volumes so far published were banned by the French Attorney General and condemned by the Pope “(PMM).



‘The greatest encyclopaedia of science, which had widespread effect in establishing uniformity of terminology, concept, and procedure in all fields of science and technology’ (Grolier/Horblit).

Provenance : André Tissot-Dupont (book plate), Paris.

*The first practical guide to sailing in American waters,
and the first navigational manual printed in Spain*

19. ENCISO, Martín Fernández de. Suma de geografia que trata de todas las partidas y prouincias del mundo: en especial de las Indias. Y trata largamente del arte del marear: juntamente con la espera en romance: con el regimiento del sol y del norte: nueuamente hecha. *Seville, Jacob Cromberger, 1519.* Folio (271 x 198 mm), ff. [75], with a large woodcut of a sphere within woodcut border on title, and two woodcut diagrams in the text; bound without the final blank; the early leaves with old foliation in ink; the chronological list on f. 25 extended in ink to include Spanish kings up to the eighteenth century. An excellent copy in 18th century Spanish vellum, spine lettered in ink. 250 000 €

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



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

‘Martín Fernández de Enciso’s *Suma de geographía* (1519) is one of the cornerstones of Spanish cartographic and navigational literature in the first half of the sixteenth century. Although the book is known today mainly for containing the first printed description of America in Spanish, the *Suma* was in fact a synthesis of the geographic knowledge of all the known world’ (Andrès

Prieto, *Alexander and the Geographer’s Eye: Allegories of Knowledge in Martín Fernández de Enciso’s ‘Suma de geographía’*, in: *Hispanic Review*, Vol. 78 (2010), p. 169).

‘Fernández de Enciso (ca.1470-ca.1528) was one of the earliest settlers in Santo Domingo, the capital of Hispaniola, where he practiced law and participated actively in sea expeditions. The *Suma* attempts to cover the world’s geography, but its most valuable information is the chapter on the West Indies. The word “America” was here used for the first time in a Spanish printed text, a denomination that in Spain remained rare until the nineteenth-century, the word “Indies” being

the preferred term. Using a great variety of both oral and written sources plus his own experience, Enciso compiled a practical book with useful information, especially for pilots. In his description of the natives he gives precise information about the distinct physical characteristics of each tribe as well as their particular attitude towards the Spanish' (The John Carter Brown Library, *Spanish Historical Writing about the New World*).

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



Among his followers was one Vasco Nuñez de Balboa who afterwards became famous for his discovery of the Pacific Ocean, then called the South Sea (Mar del Sur), and who had joined the expedition without Enciso's knowledge or authority, seeking to escape his creditors. Soon after the founding of the new city, Balboa stirred up rebellion among the men, and was able to depose Enciso, whom he banished to Spain. Here, the latter complained to the king of Balboa's arbitrary conduct and injustice, and the king, partly owing to these accusations, sent Pedrarias Dávila to America in 1514 as Governor of Darien, with instructions to have the wrongs of Enciso righted. Enciso accompanied the expedition as

“alguacil mayor” and continued to oppose Balboa until the latter’s execution by Dávila in 1517. He soon afterwards returned to Spain where he published his “Suma de Geografia que trata de todas las partidas del mundo”, the first account in Spanish of the discoveries in the New World. The work was published in 1519 at Seville and was reprinted in 1530 and in 1549. It is dedicated to the Emperor Charles V, and in it, according to Navarrete, Enciso has embodied all that was then known of the theory and practice of navigation.



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

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

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

Early leaves very gently cleaned; a very few minor marginal repairs and a few wormholes filled in but a very attractive copy of this great book.

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

20. ERNST, Jean-Jacques & ENGRAMELLE, Jacques-Louis-Florentin. Papillons d'Europe, peints d'après nature. Tome premier [- huit] *Paris, de Laguerre, Basan & Poignant, 1779-1792.* 2 tomes in 8 volumes large 4to (350 x 260 mm) an engraved and coloured frontispiece title, 5 unnn.ll. (half-title, title, one blank leaf, engraved dedication leaf, 1 l. of foreword), XI, XXXIV, 86 pp., 24 engraved and coloured plates (numbered 1 à 24) for part I ; 2 unnn.ll pp. [87]-343, 1 un.l. of notice to bookbinder, 3 plates printed in black, plates numbered 25-84, et 8 additional plates (numbered 1 à 8) engraved and coloured for the part II ; engraved and coloured title-frontispiece, 2 unnn.ll. (half-title and title), X, 132 pp., plates numbered 85-122 engraved and coloured for the part III ; engraved frontispiece printed in black, 2 ff.n.ch. (half-title and title), 90 pp., 1 unnn.l., pp. [91]-215, 1 unnn.l. of errata, plates 123-171 engraved and coloured for the part IV ; 2 unnn.ll. (half-title and title), 152 pp., 1 unnn.l. of notice to subscribers, plates 172 - 210 engraved and coloured for the part V ; 2 unnn.ll. (half-title and title), 176 pp., 1 unnn.l. of errata, plates 211 - 257 engraved and coloured for the part VI ; 2 unnn.ll. (half title and title), 173 pp., 1 unnn.l. of errata, plates 258 - 305 engraved and coloured for the part VII ; 2 unnn.ll. (half-title and title), 157 pp., 1 unnn.l. of notice to subscribers, plates 306 - 342 engraved and coloured for the part VIII. Blue morocco backed boards, spine with raised bands (*Ducastin*). 25 000 €

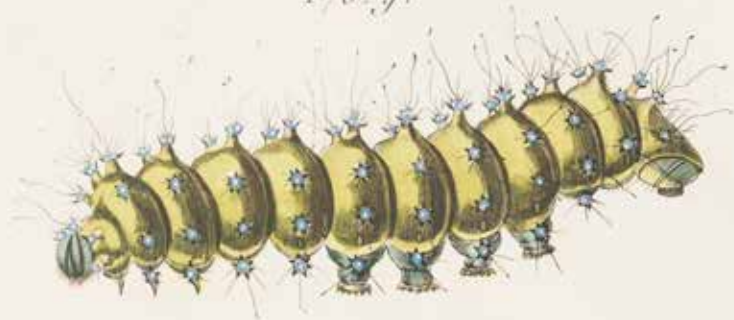
Nissen, ZBI, 1300 ; Horn-Schenkling, 6051 ; Brunet, II, 1048-1049 ; Flety, 62.



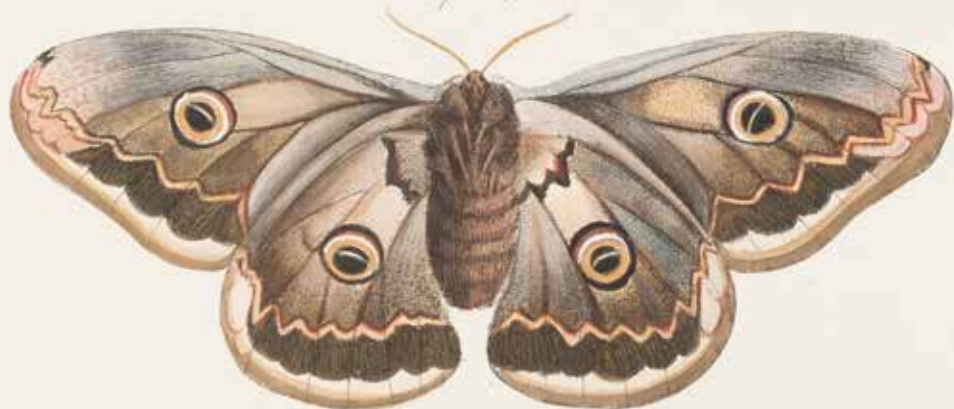
FIRST EDITION DEDICATED TO JEAN GIGOT D'ORCY (1733-1793) OF ONE OF THE MOST BEAUTIFUL BOOKS ABOUT BUTTERFLIES. ONLY 250 COPIES PUBLISHED, RESERVED TO SUBSCRIBERS, ILLUSTRATED WITH 350 MAGNIFICENT COLOURED PLATES.

The Reverend Father Jacques Louis Florentin Engramelle (1734-1814), a monk at the Petits-Augustins convent, was commissioned by the wealthy collector Jean Gigot d'Orcy (1733-1793) to produce a large book describing in detail his magnificent natural history collection. Gigot d'Orcy associated him with the Alsatian naturalist illustrator Jean-

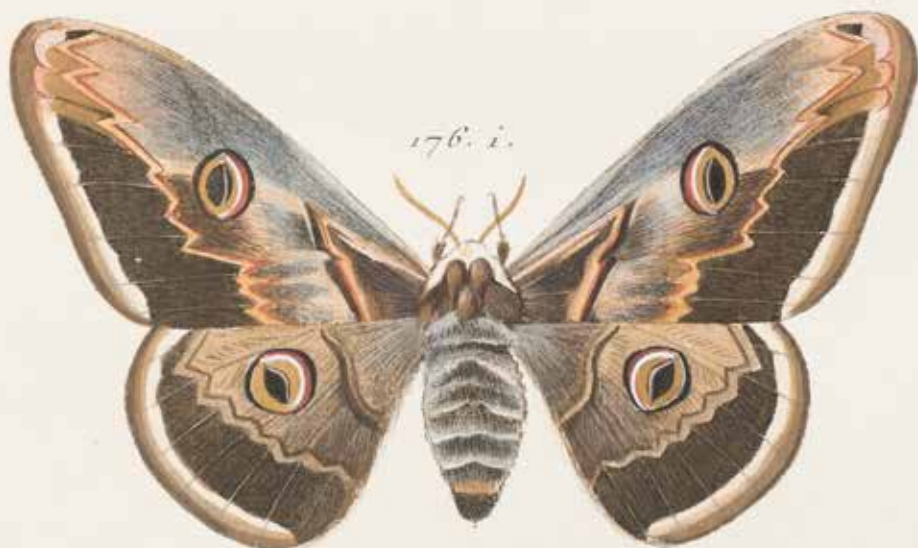
176. g.



176. h.



176. i.



587. a.



587. b.



588. a.



587. d.



587. c.



588. c.



588. d.



588. b.



588. f.



588. e.

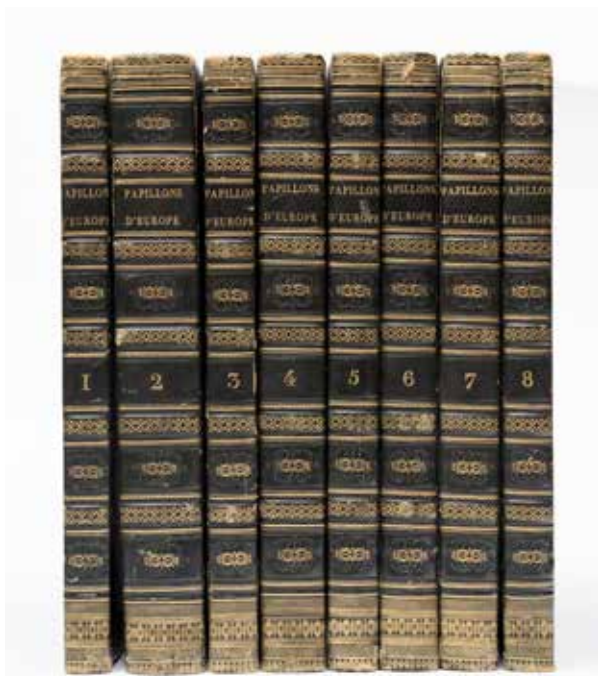


Jacques Ernst, also a butterfly collector. The first volume was published by subscription in Paris in March 1779. From 1779 to 1792, twenty-nine fascicules in eight successive volumes, describing more than 3,000 specimens. Most of them are described in three states, the first being the caterpillar, the second the chrysalis, and the third, the so-called “perfect state”, being the imago.

Gigot d’Orcy assembled the most important entomologist’s collection of his time. He kept it in his hotel on the Place Vendôme, today the headquarters of the Boucheron company, which he had bought for 180,000 livres in 1780. At his death, his rich and elegant library was sold at auction (*Catalogue des livres de feu citoyen Gigot d’Orcy*, Paris, Veuve Tillard et fils, 1794) and the natural history cabinet followed ten years later (*Catalogue abrégé des minéraux, coquilles, madrépores et autres objets faisant partie du cabinet de feu M. Gigot d’Orcy*, Paris, 1804).

The illustration of this magnificent publication includes 3 engraved frontispieces (2 of which are coloured), 350 plates (1-342, and 8 additional plates) coloured at the time, including a few rare plates enhanced with gold or silver, 3 technical plates printed in black (butterfly hunting instruments), as well as the engraved dedication leaf.

A magnificent copy, with full margins, bound around 1820 by Ducastin, a family of printers and bookbinder since Henry IV.

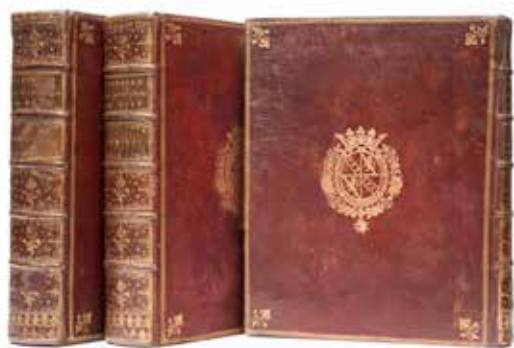


Large paper copy bound in red morocco for comte du Muy

21. ESPAGNAC, Jean Baptiste Joseph d'Amarzit de Sahuguet, chevalier d'.

Histoire de Maurice, comte de Saxe, duc de Courlande et de Sémigalle. Nouvelle édition. corrigée & considérablement augmentée. *Paris, Philippe-Denys Pierres, 1775.* 3 volumes (text and atlas) 4to (280 x 218 mm) engraved portrait frontispiece, 2 un.l., XVI, 526 pp. for volume I ; 2 un.l., 524 pp., 2 un.l. (privilege) for volume II ; 2 un.l., 8 pp., 4 un.l., 24 (including 21bis) engraved maps, views and plans for volume I, and 21 planches (14 is in two parts) for volume II, united in the atlas. Contemporary red morocco, triple gilt filet, gilt cornerpieces, central coat of arms of Count du Muy, spine gilt with raised bands (scuffed and rubbed, some expert restorations). 5 000 €

Quérard, III, 35 ; see OHR, 1064.



NEW EDITION OF THE FAMOUS BIOGRAPHY OF THE GREAT SAXON MARSHAL (DIED AT CHAMBORD IN 1750). LARGE PAPER COPY BOUND IN RED MOROCCO FOR COMTE DU MUY

He was placed in the service of France by his father, the Elector of Saxony, owner of Chambord by gift of Louis XV, author of

Mes rêveries, lover of Adrienne Lecouvreur and Madame Favart, and ancestor of George Sand

Maurice de Saxe (1696-1750), the winner of the battle of Fontenoy, is considered the greatest military strategist of his time. His memoirs were written by Baron d'Espagnac (1713-1788), governor of the Invalides in 1766.

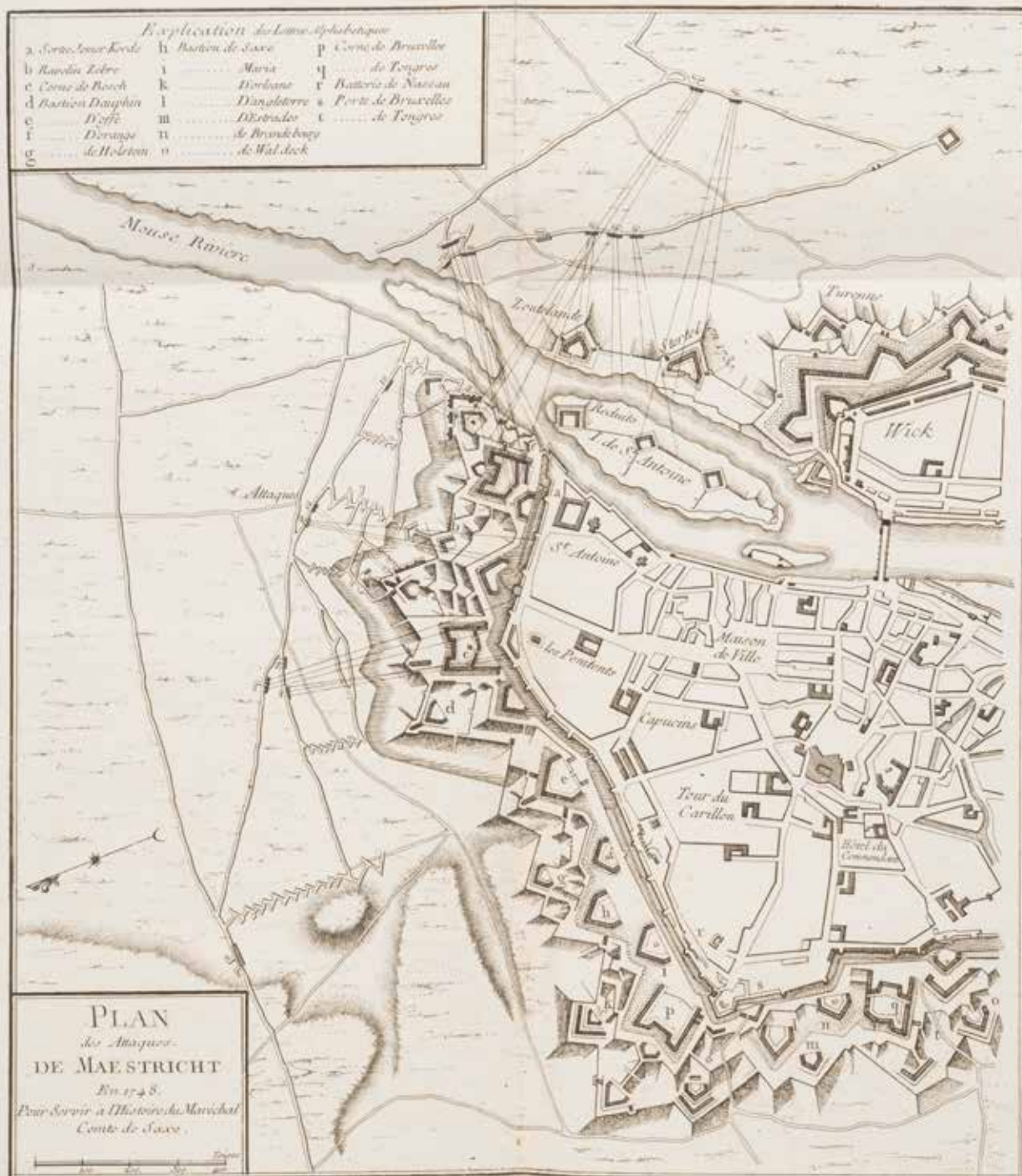
This beautiful illustrated book describes in particular the battles of Maastricht, Malplaquet, Czaslau, Sahay, Dettingen, the retreat from Prague, maps of Germany, the course of the Rhine from Basel to Coblenz, Bohemia, etc.

The text is decorated in the first volume with his engraved portrait after Hyacinthe Rigaud.

A rare copy complete with its 45 maps and plans, bound with the arms of Louis-Nicolas Victor de Félix d'Ollières, comte du Muy (Aix 1711- Versailles 1775).

Explication des Lettres Alphabétiques

a. Fort de la Kocke	h. Bastion de Saxe	p. Corn de Bruxelles
b. Ravin de Zebra	i. Maria	q. de Tongres
c. Corn de Bosch	k. Dordane	r. Batterie de Nassau
d. Bastion Dauphin	l. D'Anstetter	s. Fort de Bruxelles
e. D'effe	m. D'Anstetter	t. de Tongres
f. D'orange	n. de Brandebourg	
g. de Holsten	o. de Waldeck	



PLAN
des Attaques
DE MAASTRICHT

En 1748.

Pour servir à l'Histoire du Maréchal
Comte de Saxe.

100 200 300 Toises

22. FERNANDEZ DE AVELLANEDA, Alonso. Segundo tomo del Ingenioso Hidalgo Don Quixote de la Mancha, que contiene su tercera salida : y es la quinta parte de sus aventuras. Compuesto por el Licenciado Alonso Fernandez de Avellaneda, natural de la villa de Tordesillas. *Tarragon, Felipe Roberto, 1614.* 8vo (152 x 100 mm) 4 unnl., 282 num.ll., 6 unnl. (including last blanc). Contemporary French red morocco, double gilt filet on covers, flat spine paneled with double gilt filet. 125 000 €

Palau, V, 88033.

FIRST EDITION EXTREMELY RARE OF THE FAMOUS APOCRYPHAL QUIXOTE. A SUPERLATIVE COPY BOUND IN CONTEMPORARY FRENCH RED MOROCCO.



Alonso Fernández de Avellaneda is the pseudonym of a Spanish writer known to be the author of this apocryphal sequel to Cervantes' *Don Quixote*. On the character who hid behind this name, historians have made several assumptions. It could be Lope de Vega, or Juan Ruiz de Alarcón y Mendoza, or Tirso de Molina.

While the second part of *Don Quixote* was being announced by Cervantes and awaited by the public, an unknown writer, Alonso Fernández de Avellaneda, published an apocryphal continuation of the adventures of the knight errant, in Tarragona in the summer of 1614. The work, signed by a pseudonym, is presented as the Second Volume of the Ingenious Hidalgo Don

Quixote of La Mancha, which contains his third outing, and is the fifth part of his adventures. It exploits the narrative program announced by Cervantes in the epilogue of his First Part. It is often referred to as the apocryphal Quixote.

Avellaneda's continuation has given rise to many works, but these are primarily concerned with the identity of its author, who has never been unmasked. This continuation offers a precious testimony on the reception of the First Part by Cervantes' contemporaries and is indispensable to the understanding of certain episodes of the Second Part.

This work is mentioned in the second volume of Cervantes' *Don Quixote*, published in 1615, where it is denounced by the hero as a fake unworthy of the original.

In the 21st century, Alfonso Mateo-Sagasta's novel *Ladrones de tinta* (Thieves of Ink) features an investigation by the proofreader of the first Quixote to uncover Avellaneda's identity; in addition to the names mentioned above, Francisco de Quevedo, Luis de Góngora and the Duke of Osuna also appear in the story.

Illustrated with a woodcut vignette of Don Quichotte on the title page.

Very fine copy, albeit some occasional browning as usual, well preserved in its handsome French binding.

Provenance : Dubrocard de Lamothe (17th century signature on the titlepage) - 20th century bookplates of Antonio Villalonga and Barba Casanovas.

*The first appearance in book form
of the seal of the United States,
designed by Benjamin Franklin*

23. FRANKLIN, Benjamin (printer). Constitutions des treize Etats-Unis de l'Amerique. *Philadelphia and Paris, [Printed for Franklin] by Philippe-Denys Pierres and Pissot, 1783.* 4to (251 x 191 mm). Printed on wove paper. 4 unnl. (blank leaf, title page, half-title, table of contents), vignette of the Great Seal of the United States on the title page, 540 pp. Contemporary French red morocco gilt, covers with triple-fillet border, floral corner pieces, central gilt coat of arms of Joseph Marie François de Lassonne (OHR, 2030, n° 2), gilt turn ins, original contemporary speckled blue paste down and endpapers, spine gilt with raised bands, compartments decorated with floral tools, gilt edges. 250 000 €

Howes C-716; Livingston, Franklin and His Press at Passy, pp.181-188; Sabin 16118; Streeter sale III : 1035 (copy on Johannot wove-paper, bound in contemporary calf); Olivier-Hermal-Rotton, 2030, n°2 (citing this copy); Echeverria, Durand, "French Publications of the Declaration of Independence and the American Constitutions, 1776-1783," Bibliographical Society of America, Papers, 47 (1953) p.313.

FIRST EDITION IN FRENCH OF THE CONSTITUTIONS OF THE ORIGINAL THIRTEEN STATES OF THE NEWLY-CREATED UNITED STATES, WITH THE FIRST APPEARANCE IN BOOK FORM OF THE SEAL OF THE UNITED STATES. THIS MAGNIFICENT COPY IS THE VERY RARE, LARGE-PAPER QUARTO ISSUE AND BOUND IN RED MOROCCO FOR PRESENTATION BY FRANKLIN.



Franklin was then ambassador to the French Court and had just completed negotiations with Great Britain for the independence of the United States. The work was translated by the Duc de la Rouchefoucauld at Franklin's suggestion, incorporating over fifty footnote annotations by Franklin and printed under his supervision. Besides the thirteen state constitutions, the work includes the *Declaration of Independence* (pp.419-425, with all Signers named), the *Articles of Confederation and treaties with France, the Netherlands and Sweden*.

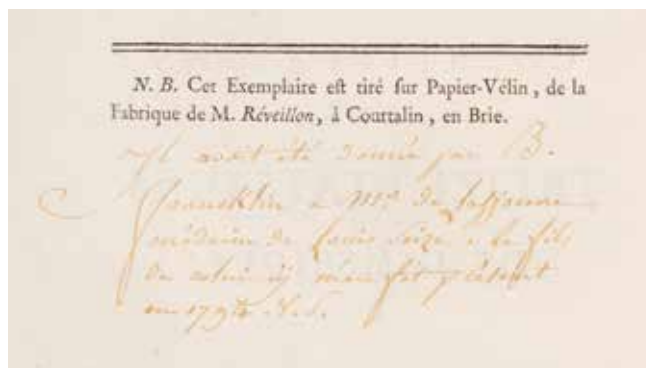
THE TITLEPAGE BEARS THE FIRST APPEARANCE IN BOOK FORM OF THE SEAL OF THE UNITED STATES, DESIGNED BY FRANKLIN; I.E. THE EAGLE, STARS, AND STRIPES. "The 'Great seal', which, as we know it, was mainly the design of Charles Thomson, was adopted by Congress on June 22, 1782. The seal was shortly after cut in brass by some unknown engraver, the earliest impression found by Dr. Gaillard Hunt, being upon a document dated September 16, 1782. Franklin probably had it engraved from an impression in wax sent to him on some document. The saw-tooth border was doubtless his idea, in imitation of the round piece of paper put upon the wax in taking an impression of the seal. The same cut was used on the title-page of the 'Definite Treaty' printed for him a few weeks later. The block was brought to America by Franklin and appears to on the specimen sheet that was issued by Benjamin Franklin out 1790" (Livingston).

Franklin's aims in publishing the edition were expressed in a letter to Thomas Mifflin of 25 December 1783:" ... The extravagant Misrepresentations of our Political State, in foreign Countries, made it appear necessary to give them better Information, which I thought could not be more effectually and authentically done than by publishing a Translation into French, now the most general Language in Europe, of the Book of Constitutions which had been printed by Order of Congress. This I accordingly got well done, and presented two Copies handsomely bound to every foreign Minister here ... It has been well taken, and

has afforded Matter of Surprise to many, who had conceived mean Ideas of the State of Civilization in America, and could not have expected so much political Knowledge and Sagacity had existed in our Wilderness. And from all Parts I have the Satisfaction to hear that our Constitutions in general are much admired. I am persuaded that this Step will not only tend to promote the Emigration to our Country of substantial People from all Parts of Europe, by the numerous Copies I shall dispense, but will facilitate our future Treaties with Foreign Courts, who could not before know what kind of Government and People they had to treat with. As in doing this I have endeavour'd to further the apparent Views of Congress in the first Publication, I hope it may be approved, and the Expence allow'd ...”

The project of publishing a French edition the American Constitution was also mentioned by Benjamin Franklin in a letter to Comte de Vergennes (1719-1787), Foreign State Secretary under Louis XVI, on March 24, 1783. His request was granted almost immediately on April 5th and was put up to printing on June 7th of that same year.

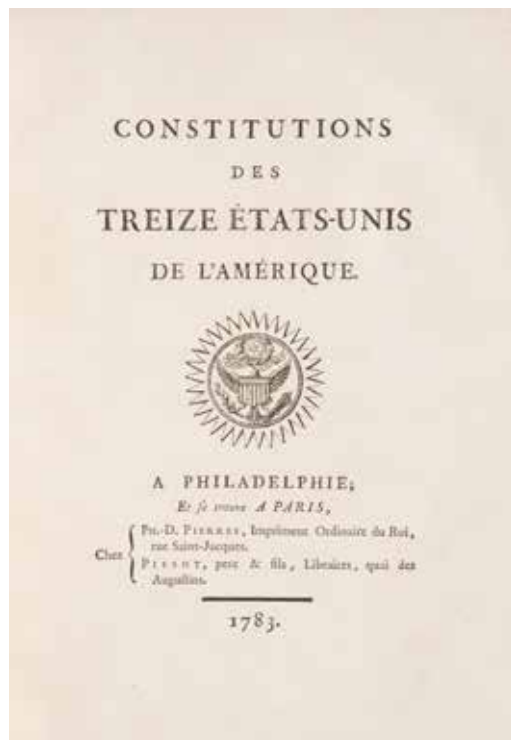
THE EXCESSIVELY RARE LARGE PAPER ISSUE, PRINTED IN 100 COPIES ON WOVE PAPER. The half-title verso of the half-title indicates. “Cet exemplaire est tiré sur papier vélin, de la fabrique de M. Réveillon, à Courtalin, en Brie.



The large paper Streeter copy was also printed on paper supplied by the papermaker Réveillon. The Streeter catalogue indicates nevertheless that “most of the known copies of this large paper issue were printed on papier d’Annonay, de la fabrique e MM. Johannot’. It was reportedly Franklin who introduced Baskerville’s wove paper, the *vélin*, to France in 1777... Franklin’s great gesture in publishing and distributing these constitutions, about which there was an intense interest and curiosity among statesmen, was one of his chief achievements as propagandist for the new American republic”.

The large paper issue is a major rarity, and a tribute to Franklin's taste and care as a printer and publisher.

ONE OF 6 COPIES BOUND FOR PRESENTATION.



This elegantly bound quarto copy on papier velin was printed for Franklin strictly for presentation.

In his correspondence to the Royal printer Philip-Denys Pierres, Franklin mentions his desire for a printing of a large papers issue, including 6 copies presented in a luxurious binding : “I desire to have 50 of the 8vos bound in Calf and letter’d, and have 50 half-bound, that is between pasteboards with a sheepskin back, and letter’d, but not cut. I desire also 6 of the 4to copies bound in Morocco” (Livingston).

It is therefore very likely that this copy is part of these six copies, bound in morocco as requested by Benjamin Franklin himself.

This copy bears the arms of Joseph Marie François de Lassone (1717-1788), the first physician to King Louis XVI and to Queens Marie Leszczyńska and Marie Antoinette, and one of the founders of the Royal Academy of Medicine with Félix Vicq d’Azyr, to which Franklin was introduced in 1777. An early inscription on verso of the half title confirms that this copy was presented to the original owner by Franklin himself: “*Il avait été donné par B. Franklin [sic] à M. de Lassone, medecin de Louis Seize, de fils celui-cy m’en fit présent en 1794. V.S.*”

A SUPERLATIVE ASSOCIATION COPY IN MINT CONDITION.

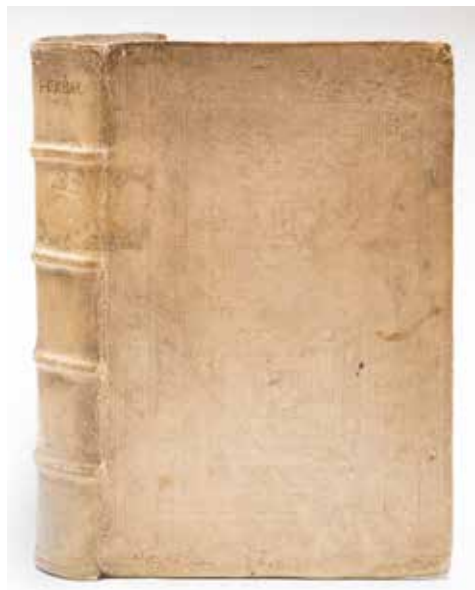
Provenance: Joseph Marie François de Lassone (1717-1788), first physician to King Louis XVI and to Queens Marie Leszczyńska and Marie Antoinette (binding, presentation inscription).

Perhaps the most celebrated and most beautiful herbal ever published (PMM)

24. FUCHS, Leonhard. *New Kreuterbuch.* Basel, Michael Isengrin, 1543. Folio (377 x 242 mm) 444 un.l. Contemporary German blindstamped pigskin over pasteboard (ties lacking, minor wear at extremities). 75 000 €

Adams F-1107; Cleveland Collections 62; Nissen BBI 659; Pritzel 3139; Stafleu & Cowan TL2 1910 ; PMM, 69 (for the Latin edition 1542).

FIRST EDITION OF 'PERHAPS THE MOST CELEBRATED AND MOST BEAUTIFUL HERBAL EVER PUBLISHED' (PMM), WITH AMENDMENTS AND AN ADDITIONAL 5 WOODCUTS NOT PRESENT IN THE LATIN EDITION PUBLISHED THE PREVIOUS YEAR AS *DE HISTORIA STIRPIUM*.



The plates were printed from the same blocks, though the captions and numbering have been changed, many mistakes were corrected, and five additional woodcuts were inserted, namely those depicting 'Hunerbis', 'Spitziger Wegerich', 'klein Schlangenkraut', 'Knabekrautweible', and 'Kuchenschell'.

Illustration comprises woodcut printer's device on title, large Isengrin device on final recto, full-page woodcut portrait of Fuchs on title verso, 517 botanical woodcuts by Viet Rudolph Speckle after Heinrich Füllmaurer and Albert Meyer, woodcut portraits of the three artists at

end, and woodcut historiated initials in several sizes.

Fuchs was an eminent physician and botanist of the early German Reformation who after completing his medical studies in Ingolstadt and teaching in that university, moved to Tübingen, where he served Duke Ulrich of Württemberg. Here he contributed greatly to the reform of the local university, which became the first German institution of its kind to adopt a humanist and Lutheran program. His reputation became immortalized with a plant name and the color fuchsia itself being named for him. Fuchs wrote many medical commentaries and treatises,

though this herbal was by far his major achievement. As he explains in the preface of the work, he wished his own German translation to reach a broader audience than Latinate scholars and physicians, who had found in herbals a fundamental medical tool since Antiquity and the Middle Ages and hailed with enthusiasm the Latin first edition of the work. Fuchs realized that his own herbal could provide that knowledge not only to the specialist but also to the layman interested in plants and the popular remedies derived from them, or simply interested in the natural world surrounding him. In preparing the German edition Fuchs took the opportunity to augment his text with an index of illnesses treatable with herbs, enhancing its usefulness and popular appeal.

Fuchs's botanical descriptions are very accurate and mark a significant advancement in medical botany in respect of earlier somewhat crude herbals. This work describes over 400 German and 100 foreign plants, each with its own detailed illustration, and includes the first description of several recently discovered American plants, such as pumpkin, chili pepper, snap bean and maize (mistakenly thought by Fuchs to originate in Turkey).

The *New Kreuterbuch* was highly influential, with many reprints and translations into the main European vernaculars; its woodcuts were reused in all later editions, pirated several times and copied in the works of Hieronymus Bock, Rembert Dodoens, William Turner, amongst others. The drawings were made from life by Albert Meyer, largely relying on the plants carefully gathered by Fuchs in his garden in Tübingen. Heinrich Füllmaurer transferred the illustrations onto woodblocks, which were later cut by Viet Rudolph Speckle. The three artists received the unprecedented honor of having their portraits included in the book.

Tiny wormhole in lower margins of second half of volume occasionally touching extreme lower image.

A VERY ATTRACTIVE COPY BOUND IN CONTEMPORARY BLIND STAMPED PIGSKIN.

Complete with the often missing plate with the portraits of the three artists and with the last leaf bearing the printer's device.

Provenance: purchased from Sandbergs Bokhandel, 1962 by Arthur & Charlotte Vershbow (bookplate).



Weyler Indianischer
Pfeffer.

CCCCXX.

In brilliant contemporary Colouring

25. FUCHS, Leonhard. Commentaires très excellens de l'hystoire des plantes, composez premièrement en latin... Et depuis, nouvellement traductz en langue françoise, par un homme scavant & bien expert en la matière. *Paris, Jacques Gazeau, 1549.* Folio (302 x 187 mm) 2 unnl. (title and introduction), 9 unnl. (index) (sign aa-aa6 bb3), 287 unnl. (sign. a6-z7). French seventeenth-century brown sheep, gilt gilet, central gilt medallion, spine with raised bands (expertly restored).

50 000 €

Nissen, BBI, 663.

FIRST EDITION OF THIS FRENCH TRANSLATION BY ELOI DE MAIGNAN, OF THE *DE HISTORIA STIRPIUM* BY THE GERMAN PHYSICIAN AND BOTANIST LEONHARDT FUCHS (1501-1566). ILLUSTRATED WITH MORE THAN 500 WOODCUTS IN BRILLIANT CONTEMPORARY COLOURING.

It succeeds the translation by Guillaume Gueroult and the partial translation by Hervé Fayard, published the previous year.

This book, the original Latin version of which appeared in Basel in 1542, is regarded as the first medical botanical monograph that can be described as 'scientific'. It contains more than 400 descriptions of plants including their botanical name, form, location, flowering period, and medicinal virtues) mainly from his native German country.

The edition is illustrated with more than 500 woodcuts of plants, depicted with great scientific realism.

The illustrations are pulled from the original woodcuts previously used by the Basel publisher Michael Isingrin in 1545, reduced and reversed copies of the large woodcuts of the original edition, engraved by Albrecht Meyer, Heinrich Füllmaurer and Veit Rudolf Speckle.

EXCEPTIONAL COPY IN CONTEMPORARY COLOURING.

The colours are very vivid and applied with great accuracy. It also contains several annotations of the period in the margins in Latin and Spanish.

Some leaves have foxing in the margins.

La premiere sorte de Grenoille sauvage.



La premiere sorte de simple Grenoille de iardin.



La premiere sorte de double Grenoille de iardin.



La seconde sorte de Grenoille, ou Pied de coq.



26. GIDE, André. *Le Voyage d'Urien*. [Illustrated by Maurice Denis]. Paris, *Librairie de l'Art Indépendant*, 1893. Square 8vo (201 x 191 mm) 4 unnn.ll., 105 pp., 2 unnn.ll. Original illustrated and printed wrappers, later slipcase. 15 000 €

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

FIRST EDITION OF THIS MAGNIFICENT BOOK, PRODUCED IN COMPLETE HARMONY BETWEEN AUTHOR AND ILLUSTRATOR, IS ALSO MAURICE DENIS' (1870-1945) FIRST ILLUSTRATED BOOK. AN EXCEPTIONAL COPY INSCRIBED BY GIDE TO RODENBACH.

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

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



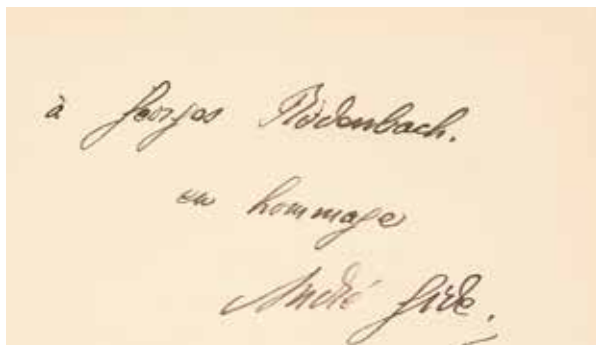
THIRTY ILLUSTRATIONS BY MAURICE DENIS.

THIS FIRST BOOK ILLUSTRATION CONTAINS 30 TINTED LITHOGRAPHS IN THE TEXT BY MAURICE DENIS TO WHICH IS ADDED THE WOODCUT VIGNETTE DECORATING THE PRINTED COVER.

“Denis’ first published book illustration. The compressed, elongated composition demonstrates his theories of expression through abstract linear design. After seeing Denis’ unpublished drawings for *Sagesse* in 1891, Gide requested him to illustrate *Le Voyage d’Urien*, and the importance the author attached to the artist’s contribution is indicated by the title-page, which is headed ‘André Gide – Maurice Denis’. Here Denis best achieved his goal in book illustration, which he considered to be ‘the decoration of a book, without servitude to the text, but with an embroidery of arabesques on the pages, an accompaniment of expressive lines’. This little-known item is a masterpiece of Art Nouveau, the style of the nineties to which the graphic work of Denis and the Nabis made an important contribution” (Garvey).

IMPORTANT ASSOCIATION COPY

This copy is inscribed and signed by Gide “à Georges Rodenbach, en hommage, André Gide”.



Georges Rodenbach (1855-1898) was a very famous Belgian symbolist poet and writer. Well introduced into the intellectual society of his time, he counted many writers (Émile Verhaeren, Stéphane Mallarmé, Alphonse Daudet, Huysmans) as well as artists (Rodin, Rops, Chéret, Monet, Cézanne), just to name a few, amongst his close friends.

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

*Splendid large paper copy bound in red morocco
for a great book collector, chancellor Aguesseau*

27. GUARIN, Pierre. *Lexicon Hebraicum et chaldaeo-Biblicum.* Paris, Jacques François Colombat, 1746. 2 volumes 4to (278 x 208 mm) XII pp. 1416 columns for volume I ; 1 un.l.(title page), columns 1416-3014, 1 un.l. (addenda and privilege) for volume II. Contemporary red morocco, gilt filets and dentelle on covers, central coat of arms of chancellor Aguesseau (OHR 594, n°1), spine with raised bands, compartments decorated with his armorial special tools, spine labels in light brown morocco, marbled and gilt edges. 15 000 €

Brunet, II, 1774 ; Graesse, III, 166 ; OHR 594, no.1 (this copy).

FIRST EDITION OF THIS IMPORTANT SCHOLARLY WORK ON THE HEBREW LANGUAGE, PRINTED ON LARGE PAPER AND BOUND FOR CHANCELOR AGUESSEAU.



This rare and important work, presenting on two columns the Hebrew and Judeo-Aramaic terms of the Bible, is the work of the Benedictines of the Congregation of Saint-Maur. Begun by Pierre Guarin (1678-1729), librarian of Saint-Germain-des-Prés and one of the best orientalist of his time, the work was completed fifteen years after his death by his pupil Nicolas Letournois (1677-1741), who also died before this linguistic monument could be printed.

PRECIOUS AND MAGNIFICENT COPY PRINTED ON LARGE PAPER AND BOUND IN RED MOROCCO FOR CHANCELOR AGUESSEAU

A pupil of Jean Domat, Henri-François d'Aguesseau (1668-1751), a distinguished juriconsult, had a brilliant career in the service of the king; admitted as a lawyer at the Châtelet in 1690, advocate-general at the Parliament and attorney-general in 1700, he was appointed to chancellor of France in 1717. Disgraced and exiled in 1718 for his opposition to John Law's system, he was again chancellor between 1720 and 1722, then from 1737 to 1750. Voltaire, who did not like him very much, still saw in him "the most learned magistrate that France has ever had". He left works of erudite, history and philosophy. His library was one of the most remarkable of his time, containing approximately 20,000 works and open to all fields.

Other provenances: the two volumes later belonged to Alexis-Ferréol de Sanson, whose library, partly composed of that of Aguesseau and Abbé Rive, was sold in 1836 (lot 205 of the sale, his engraved bookplate in each cover). A long note on the author's life is on the first endpaper. Stamp of the library of the École Saint-Geneviève on the titles.

Scattered foxing, a few leaves toned, light stain at the foot of volume one touching about 100 leaves.

The only copy in private hands

28. GUILLAUME DE DIGULLEVILLE. *Le pelerinage de lame.* Paris, Pierre le Caron for Antoine Vérard, 27 April 1499. Folio (246 x 182 mm) 2 unnl., 84 numl. 19th century red morocco, gilt turn ins, gilt edges. (*Thibaron-Joly*). 150 000 €

Tchemerzine III p. 650 ; *GW* n° 11844 : *this copy mentioned* ; *BMC* VIII 88 ; *Goff* G-637 : *Pierpont Morgan Library* ; *Bechtel* G 355 : *this copy mentioned* ; *Claudin* II, pp. 477-78 ; *Faral*, *Guillaume de Digulleville, moine de Chaalis in Histoire littéraire de la France*, tome 39, 1952, pp. 48-72, 129-130 ; *Arnim*, *Katalog der Bibliothek Otto Schäfer* I, 1984, n° 146.

FIRST AND ONLY EDITION, ILLUSTRATED WITH 28 MAGNIFICENT WOODCUTS (8 REPEATS) SPECIALLY CONCEIVED IN VÉRARD'S WORKSHOP FOR THIS BOOK.



The *Pèlerinage de Vie Humaine* was one of the great literary sensations of the 14th century, and the first of a three-book series dealing with the idea of an allegorical pilgrimage (the second being the *Pèlerinage de l'Ame* and the third the *Pèlerinage de Jésus-Christ*). Charles V owned at least five copies; Jean duc de Berry three in the vernacular and one in Latin, and Philip the Bold two. Composed in c.1330 by the Cistercian monk Guillaume de Digulleville (whose authorship is shown by acrostics in the texts of his compositions) and inspired by earlier metaphysical pilgrim-texts such as the 12th-century *Songe d'Enfer* of Raoul de Houdenc and the 13th-century *Voie de Paradis*, it espouses the popular medieval theme of the

homo viator – the travelling Christian pilgrim – and spins it into an epic theological quest to the heavenly Jerusalem, rife with physical and spiritual challenges and existential moral choices. The author/pilgrim recounts how one day, after reading the *Roman de la Rose* (in many ways the antithesis of the *Pèlerinage*) in the abbey of Chaalis, he falls asleep and dreams of a celestial Jerusalem (f.1v), and decides to set out on a pilgrimage to reach it. This he can't do without the help, instruction and protection of the daughter of God Grace-Dieu (f.3), who introduces him to the Church, its teachings and its sacraments. There he encounters Moses, but also Nature, Charity and Reason personified, among others, with whom he debates at length, before he is armed and sets off on his travels, accompanied by Memory (f.46v, with her eyes in the back of her head). On his journey he often makes unhappy decisions, much to the displeasure of Grace-Dieu, and is repeatedly attacked by Vices personified – including Envy, Pride, Hypocrisy and Ire, but is, in the end, rescued by Grace-Dieu. Finally he finds refuge in a monastery, where he encounters Old Age, Infirmary, and Death.

A VERY FINE COPY WITH DISTINGUISHED PROVENANCES OF THIS MARVELOUS ILLUSTRATED INCUNABLE PRINTED BY ANTOINE VÉRARD, THE ONLY ONE IN PRIVATE HANDS AMONGST THE 8 COPIES KNOWN WORLDWIDE.

Provenance : Eugène Piot (cat. 1891, n° 478) ; Charles Fairfax Murray (cat. Early French Books II, n° 644) ; Edmée Maus, with her book plate ; Otto Schäfer (cat. II, 1995, n° 94 : “Goff ’s treatment of this edition as part II of Verard’s edition of the undated *Pèlerinages de la vie humaine* is an error. There is nothing in the title-pages, quiring, or colophons of the two works to connect them bibliographically.”) ; J.R. Ritman, with his book plate (BPH) ; Pierre Bergé, with his book plate.



Superb copy bound in contemporary red morocco

29. HAMILTON, Sir William. *Campi Phlegraei. Observations on the Volcanos of the two Sicilies as They have been communicated to the Royal Society of London. / Observations sur le volcans des deux Siciles telles qu'elles ont été communiquées à la Société Royale de Londres...*

[And:]

Supplément... *Naples, sold by Pierre Fabris, 1776-1779.* 3 parts [including Supplement] in 1 volume, folio (433 x 307 mm). Text in English and French. 90pp., 1 unnl. (avertissement); supplement with 29 pp., 1 unnl. (dedication).

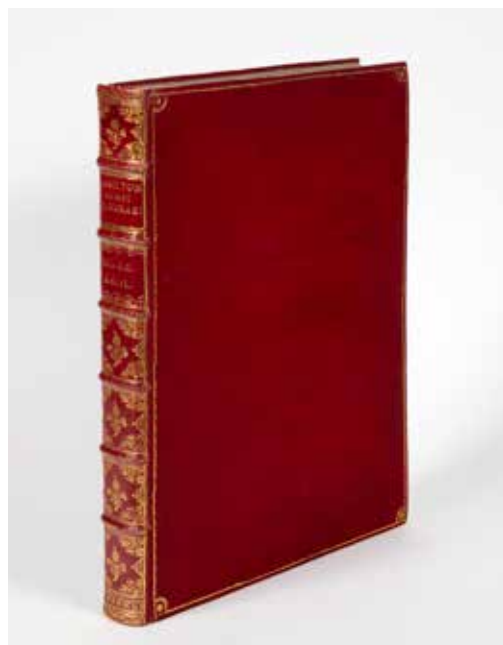
Double-page hand-colored engraved map by Giuseppe Guerra after Fabris and 59 hand-colored etched plates (numbered 1-54 and 1-5) after Fabris; contemporary red morocco (Austrian ?), covers with gilt border, spine gilt with raised bands, gilt edges.

250 000 €

Brunet III, 31 («Ouvrage curieux et bien exécuté»); ESTC T71231 (parts I-II); I. Jenkins and K. Sloan Vases and Volcanoes (London: 1996), «Catalogue» 43; Levine p.232; Lowndes II, p.989.

FIRST EDITION OF HAMILTON'S "MAGNIFICENT PUBLICATION" (JENKINS AND SLOAN).
A SUPERLATIVE COPY IN CONTEMPORARY RED MOROCCO.

Although Hamilton's *Observations on Mount Vesuvius* (published by the Royal



Society in 1772) was well received at the time and ran to three editions, the *Campi Phlegraei* is the best known of Hamilton's four works on volcanic activity, and "provided a clearer, more precise and useful explanation of volcanic activity than ever published before, which underlined Hamilton's own theories about volcanoes being creative forces and enabled him to answer in one publication the lists of questions about volcanoes and rocks he had been receiving from correspondents all over Europe. Its publication in French and English provided it with a market not only in his own country but throughout Europe as well, and an international audience for a British discovery" (Jenkins and Sloan).



Pietro Fabris (fl.1756-1784), an artist living in Naples, was commissioned and trained by Hamilton to sketch the volcanoes of southern Italy. In four years Hamilton climbed Vesuvius at least twenty-two times, sometimes at great risk, since both he and Fabris wished to make sketches at every stage of the eruptions (the figures of Hamilton, often wearing a red coat, and Fabris, in blue, appear in the plates). THE PLATES ARE SO OPAQUELY COLOURED THAT THE ENGRAVED BASE BENEATH IS HARDLY VISIBLE: INDEED, HAMILTON HIMSELF DESCRIBES THEM AS “EXECUTED WITH SUCH DELICACY AND PERFECTION, AS SCARCELY TO BE DISTINGUISHED FROM THE ORIGINAL DRAWINGS THEMSELVES” (Part I, p. 6). Hamilton then asked Fabris to undertake the publication of his letters to the Royal Society, to be illustrated by engravings after the original drawings.

Fabris was the sole distributor of the work, which was originally published at 60 Neapolitan ducats for Part I and Part II; the price of the Supplement is not recorded.

A MAGNIFICENT, CRISP AND CLEAN COPY, BEAUTIFULLY BOUND AT THE TIME IN RED MOROCCO. IT IS COMPLETE WITH ITS 60 PLATES (INCLUDING THE MAP) AND CONTAINS TITLE PAGES FOR EACH PART.



30. [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. 100 000 €

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



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.

*First edition of the Iliad in modern Greek
The most lavishly illustrated edition
of any vernacular Greek work at that time*

31. HOMERE. [Iliad (in demotic Greek)]. Homerou Ilias, metabletheisa palai eis koinen glossan, nyn de diorthotheisa, kai diatetheisa syntomos, kai kata biblia, kathos echei e tou Homerou biblos, para Nikolaou tou Loukanou... *Venice, Stefano Nicolini da Sabbio for Damiano Santa Maria, 1526.* 4to (205 x 147 mm.) 164 nn.ll. with the title page printed in red and black and the last blank leaf ; Greek text printed in two columns, 34 lines ; the colophon (recto leaf 163) reads : *Stampata in venetia per Maestro Stefano da Sabio : il quale habita a Santa Maria formosa : ad instantia di Miser Damian di santa Maria da Spici. M.D.xxvi. nel mese di magio.* Contemporary binding in Greek style, brown morocco richly decorated in blind, remains of claps.
200 000 €

Adams, H-776 ; Brunet, III, 282-283 : «rare et recherchée» ; Layton (Harvard), 23 ; Sander, 3428 : «Un des premiers monuments de la langue grecque moderne» ; Norton, Italian Printers, p. 150 ; Legrand, I, pp. 188-192 ; Enrica Follieri, «Su alcuni libri greci stampati a Venezia nella prima metà del cinquecento», in : Byzantina et Italograeca. Studi di filologia e di paleografia, Roma, 1997, pp. 67-73 (ill.) ; see PMM, 31 (for the edition Florence, ca. 1488/89).

FIRST EDITION OF THE ILIAD IN MODERN GREEK AND FIRST ILLUSTRATED EDITION. A WONDERFUL COPY IN A CONTEMPORARY ALLA GRECA BINDING.



This extremely important edition is illustrated with one hundred thirty-eight superb woodcuts (five of them repeated) specially realized for this edition.

“The Loukanias paraphrase of Homer’s Iliad was the first translation into a vernacular language to be printed, and it was fitting that the language was modern Greek. The full title of the Iliad reads thus as translated by Francis R. Walton : “The Iliad of Homer, transformed long ago into the common tongue and now corrected, abridged, and arranged book by book, as in the Homeric text, by Nikolaos

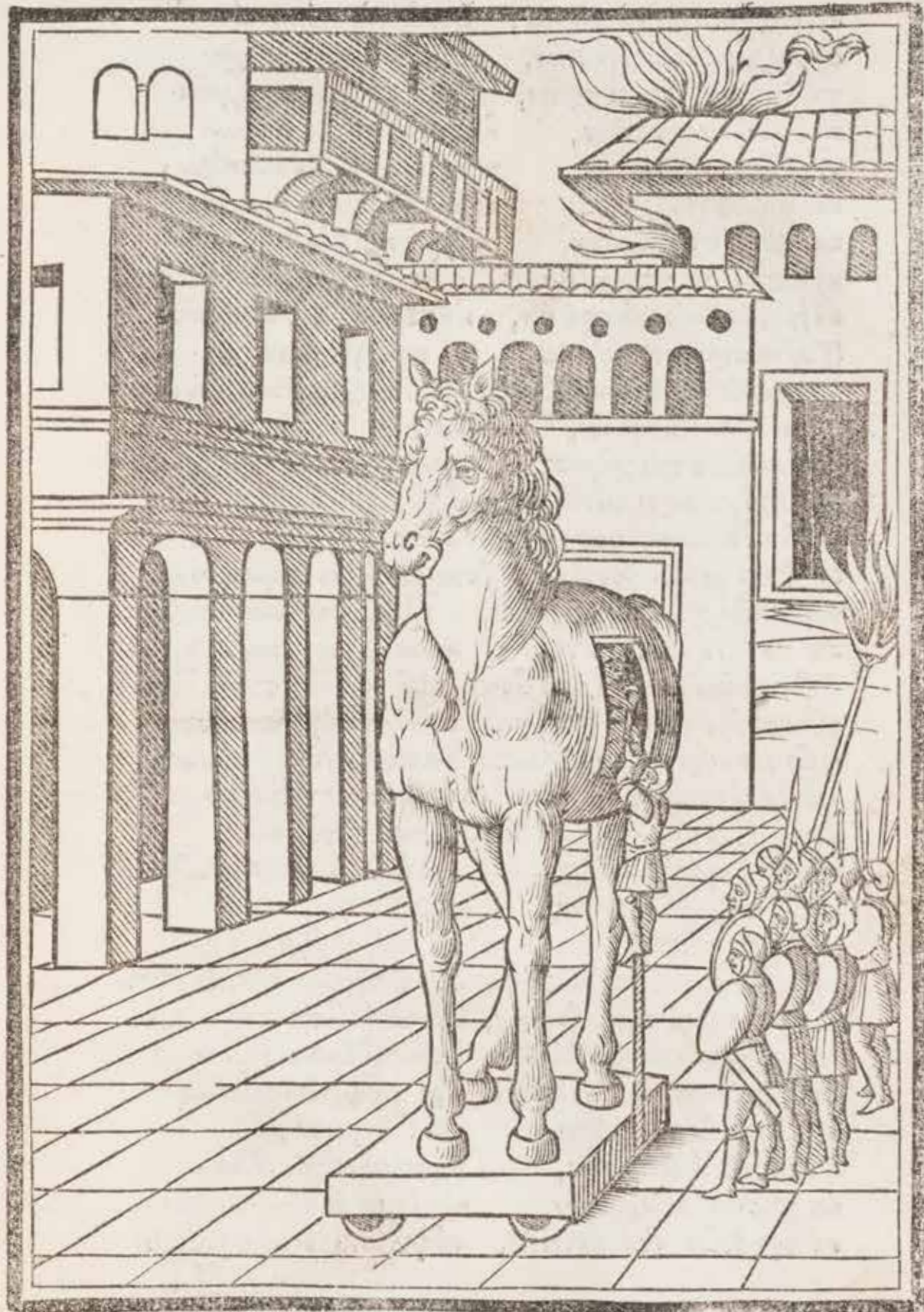
Loukanis. it is a very useful book and one that will delight those who read it. And since many difficult, or Homeric, words occur in it, a list has been provided where you will find these Homeric words simply explained. Accept therefore this book so that you may come to know the manifold achievements of Homer’.

“The translation is based on an earlier paraphrase made by Konstantinos Hermoniakos, who lived under the Despot of Epirus, Ioannes Angelos Doukas (1323-1335). Loukanis’ version follows the Byzantine Homeric tradition of adding at the end of the Iliad the story of the Fall of Troy which is taken from the Byzantine Achilleid.

“Nikolaos Loukanis of Zakynthos was one of the first students to attend the Greek school (Gymnasium) founded by the Medici Popo Leo X in Rome in 1514 and directed by Ianos (Janus) Laskaris. other than this nothing is known about Nikolaos Loukanis.

‘Printed in red below the title is a mark, a marten (in Greek kounadi) within a shield, which is the publisher’s device of Andreas Kounadis. Andreas Kounadis of Patras, a well-t-do businessman residing in Venice, had founded in 1521 or perhaps as early as 1519, a publishing firm in order to print the liturgical books of the Orthodox church and also a series of texts in modern Greek for wider circulation. In order to achieve this he engaged the services of the printers, the brothers Nicolini da Sabio, who had experience in the printing of Greek texts and who at the time had been working with Andrea Torresani, the partner and father-in-law of Aldus Manutius. Andreas Kounadis died prematurely at the end of 1522 but the firm continued to operate until 1553 under the leadership of Kounadis’ father-in-law, Damiano di Santa Maria from Spici in Illyria, concentrating exclusively on the publication of liturgical and modern Greek texts. The mark of Andrea Kounadis came to symbolize Greek books for Greek readers. The publisher of modern Greek texts and liturgical texts, Giacomo Leoncini, purchased the mark and printing types of Kounadis firm and in 1560 launched his own firm, displaying the Kounadis mark along with his own. Thereafter the mark of Kounadis was used by a succession of printers making its last appearance on the title page of a modern Greek edition of Alexander the Great romance in 1600.

“The modern Greek Illiad is illustrated with one hundred thirty-eight woodcuts (five of them repeated) which were later used to illustrate other modern Greek texts printed by the firm, among them editions of the Alexander the Great romance, of the Imberios romance, and others. The woodcuts were fashioned in



the Venetian style of the period, a fact which scandalized classical scholars of the nineteenth century who found them crude and inappropriate for a poem such as the Iliad. The Loukanis Iliad, perhaps because of its length, was not reprinted in the sixteenth century but was printed again 1603 and in 1640” (Harvard Layton).

“In its day, the printed edition of the Iliad of Nikolaos Loukanis (1526) was the most lavishly illustrated edition of any vernacular Greek work. The woodcuts in Greek books printed in Venice are similar to those popular Italian editions of the same period. Various woodcuts from Loukanis’ Iliad were used in editions of other works, such as the Alexander Romance” (Ministry of Culture, National Book Centre of Greece, Greece, Books and Writer, p. 27).

A GREAT CLASSICAL TEXT IN MODERN GREEK, BOUND IN THE SO CALLED ‘ALLA GRAECA STYLE’ AND POSSIBLY ONE OF THE MOST BEAUTIFUL OBTAINABLE COPY OF THIS RARE BOOK.

Only three copies (including two incomplete) were sold at auction over the past five decades. So far only two institutional copies have been located in the United States, one at New York Public Library and the other at Harvard.

Provenance : College of the Oratoire of Troyes (17th century note). – G. J. Arvanitidi (book plate), famous collector of Greek books and works in the Near East.

Binding skillfully restored.

32. ITALIAN PROVERBS. Proverbs in Italian. Proverbs relating to virtues and vices. *Italy, Tuscany, 16th century.* Illustrated manuscript in Italian on paper. Oblong 4to (155 x 210 mm) 3 + 80 +13 leaves, paper (complete, first 3 blanks, final 13 blanks). Collation: 12, 2-812, 98, 102. – Text in black ink in a script. Contemporary black calf over limp boards, expertly restored. 90 000 €

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

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

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



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

The same artist duo, Nelli and Bertelli, published around the same time two similarly composed leaves with the titles “Land of Cockaigne” and “Upside-Down World”. This combination of topics leads us straight to the Netherlands, where in 1559 Pieter Brueghel the Elder accomplished a painting that illustrates over one-hundred Dutch proverbs. The work is sometimes also called “Upside Down World”. It may have been inspired by a slightly earlier engraving called “De blauwe huik” (The Blue Cloak, 1558) by the Dutch artist Frans Hogenberg, who not only illustrated forty-three proverbs but also inscribed them. Brueghel’s painting “The Land of Cockaigne” is dated 1566.



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



Manuscripts with extensive collections of illustrated proverbs – like ours – are exceedingly rare and have not yet been the subject of scholarly surveys. Single scenes in manuscript borders could be interpreted as visual exemplifications of proverbs; in medieval calendars mottos and aphorisms refer to rural or health habits. Our manuscript, however, seems more connected to the species of emblem books and *libri amicorum* that became very popular in the 16th and 17th centuries. The oblong format also quarto format also hints to the *album amicorum* that almost exclusively have this shape. How a set of presumably Dutch proverbs may have arrived in Italy is not so hard to explain. In 1567 the Florentine merchant, historian and cartographer Lodovico Guiccardini published in Italian and in Dutch his famous “Description of the Netherlands”. He, who lived for decades in Antwerp could have brought copies of Hogenberg’s and Huybrechts’ proverb engravings back to Florence on one of his visits. Still, the question remains, how the forty-eight remaining proverbs from our manuscript are to be explained.

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

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

Detailed list of text and images on request.

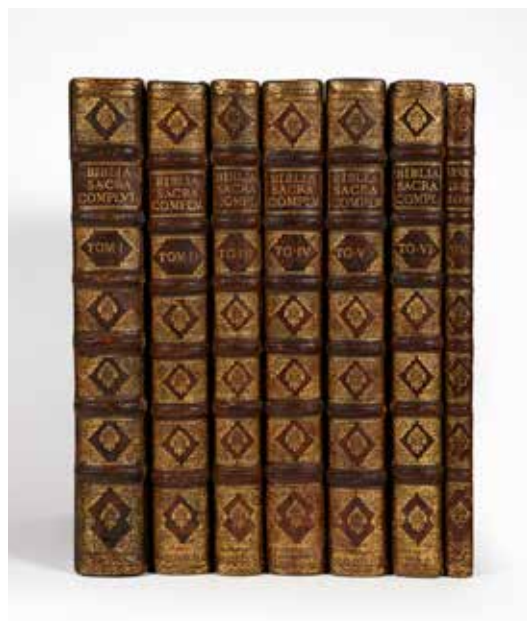
Provenance : Italy, Luisa Sormani Busca Arconati Visconti (Milan, 1855 – Castellazzo di Bollate, 1928) from her library at Castellazzo Arconate with the sticker « B IV 10 » and part of her bookplate with coat of arms still preserved on inner cover, also on spine. The Busca family is known in Milan since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

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

33. [JIMENEZ DE CISNEROS, Francisco]. BIBLE–COMPLUTENSIAN POLYGLOT, in Hebrew, Aramaic, Greek, and Latin. *Alcalá de Henares, Arnald Guillén de Brocar, 1514-1517*. Six volumes bound in seven, folio (365 x 263mm) Collation: Collation: 299 unnl. (first blanc removed by the binder) including 2 leaves of errata for volume I; 260 unnl. including 2 errata leaves for volume II; 202 unnl. for volume III; 268 unnl. (including the 2 errata leaves) for volume IV; 222 unnl. for volume V (the other 49 leaves were supplied at an early stage from a former copy from the British Library and form volume VII of the set); 222 unnl. for volume VI (without the 2 blancs : π1 after the title, and C4 of the *Introductio artis grammaticae hebraice*); 49 unnl. (last blanc removed by the binder) for volume VII. Hebrew, Greek, and Roman types, titles printed in red and black, with woodcut arms of Cardinal Ximenes in woodcut border, woodcut initials in vol. 5, printer's device. 17th-century French speckled calf, spines gilt (volume VII in 20th century calf matching the set). 250 000 €

PMM, 52; Adams, B968; Darlow & Moule, 1412 and 4593; David Stem, The Jewish Bible : A material history, pp. 177-178; Hebrew Bible / Old Testament Alcalá the Renaissance to the Enlightenment, pp. 286-289.

THE FIRST AND MOST BEAUTIFUL OF THE GREAT POLYGLOT BIBLES—AND THE FIRST PRINTINGS OF BOTH THE SEPTUAGINT AND THE GREEK NEW TESTAMENT.



CARDINAL FRANCISCO XIMENES COMMISSIONED THIS MONUMENT TO RENAISSANCE SCHOLARSHIP IN HONOR OF THE BIRTH OF THE FUTURE CHARLES V. TO RECONCILE THE MANY VARIATIONS IN THE LATIN VULGATE, THE TEAM OF EDITORS TURNED TO THE ORIGINALS, CONSULTING GREEK AND HEBREW MANUSCRIPTS BORROWED FROM THE VATICAN OR PURCHASED BY JIMENES FOR THE PROJECT. THE PRINTER GUILLÉN DE BROCAR MODELED HIS GREEK TYPEFACE ON ONE OF THESE, CITED BY PROCTOR AS “THE FINEST GREEK FOUNT EVER CUT.”

The Septuagint, comprising vols I-IV, was finished in 1517—a year before the *Aldine Greek Bible*. The fifth volume, containing the *New Testament*, was actually the first to be printed, thus predating Erasmus's 1516 *Greek New Testament*. However, although completed in 1517, the *Complutensian Bible* was not officially published until 1520, the year in which the exclusive privilege for Erasmus's inferior *Greek New Testament* expired. The Papal privilege for the present edition was granted in March 1520 and specifies that as many as 600 copies were printed. Its text was the basis for Robert Estienne's 1550 *Greek New Testament*, known as the 'textus receptus', which became the primary text of Biblical criticism for the next three centuries.

Jimenez was the main character of the ecclesiastic reform that began in Spain in the middle of the 15th century leading to the creation of a religious-cultural-university policy common to Spanish monarchy and church. Its ideology was based in a reformer program and in a reconstruction process of the reign according to postulates of centralization and unification of the political power, the creation of a new Hispanic Monarchy. Jimenez conceived the creation of a citadel for Christianity, in which Renaissance humanism and biblical theology would harmonize; visited by masters, students, monks and reformer friars, writers and printers.



Catholic Monarchs and Jimenez were sure of the importance of education and culture into the reformer project undertaken by the Church and the State. Thanks to the collaboration between monarchs Isabella and Ferdinand, Jimenez, and the Pope Alexander VI, the project of the creation of a new university in Spain arose, more concretely in the reign of Toledo, meeting the necessities of the educational ideals of new times shared by all of them. In order to place such center, Jimenez chose Alcalá, place upon which Toledo's Archbishop had jurisdiction.

Jimenez conceived the new institution of the university as an ideal instrument to carry a reformer program, as a response to the needs of humanistic, intellectual and university renovation of the ecclesiastical pictures of that time and of Castilian society. His idea was to create an institution elevating the spiritual level of society in general and of clergy in particular, by means of a whole organism of teaching, from basics to deep knowledge, mainly oriented to theology. THE *COMPLUTENSE POLYGLOT BIBLE* SYMBOLIZES HIS EXTRAORDINARY AND UNIVERSAL PROJECT.

The Polyglot Bibles published in Europe between 1500 and 1700 offered some of the best expressions of the objectives of late Renaissance humanism. Exquisitely printed, in an increasing number of ancient and Eastern languages, edited by the greatest biblical scholars of the day, they combined the ideals of the bibliophile with those of the philologist.

A very fine copy with distinguished provenances : Petri Ludovici Ruvialis (signatures on volumes I, II, III, IV and VI) ; Andrea Solex (early inscription on title of volume V) ; British Museum (stamp at end of volume VII) ; Augustus Frederick, Duke of Sussex (1773-1843), son of King George III (book plate in each volume) ; Estelle Doheny (book plate in each volume), her sale Christie's 14 December 2001, lot 155 ; Private collection, Spain.

One of the most beautiful illustrated medical incunables

34. KETHAM, Johannes de. Fasciculus medicine in quo continentur : videlicet. Primo iudicia urinarum cum suis accidentiis. Secundo tractatus de Flobotomia. Tertio de Cyrogia. Quarto de Matrice mulierum & impregnatione. Quinto Concilia utilissima contra epidimia. Sexto de Anothomia mundini titius corporis humani : Et quamplura alia que hic non explanantur in titulo habentur in hiis opusculis : ut manifestetur legendi. *Venice, Giovanni e Gregorio de Gregori, 15 October 1495.* Folio (317 x 214 mm) 40 nn.ll., printed in two columns, 53 lines (Collation : a-f⁶, g⁴). 19th century Italian black morocco, covers decorated in blind close to tools used in the 16th century, central coat of arms of the Adde family, spine with raised bands, edges gilt (*signed binding by Binda Milano*). 150 000 €

Goff, K-14 ; HC, 9775 ; BMC, V, 347 ; GW, M14179 ; Essling, 587 ; Klebs, 573,2 ; Sander, 3745 ; Choulant-Frank, 115-122 ; Wellcome, 3544 ; Norman, 1211 ; PMM, 36 (for the edition 1493-94) ; Heirs of Hippocrates, n° 126 (for the edition printed in Venice 1522); cf. Garrison-Morton, 363 & 363.1.

SECOND LATIN EDITION OF ONE OF THE MOST BEAUTIFUL MEDICAL INCUNABLES
ILLUSTRATED WITH 10 SUPERB WOODCUTS.

“The book includes sections on surgery, epidemiology, uroscopy, pregnancy and the diseases of women, herbal and other remedies... [The Fasciculus] was the first printed medical book to be illustrated with a series of realistic figures : these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and notably a dissection scene which is one

Aries est signum mensis martii. Adalū ē mederi
in capite et tunc qui in capite percutitur: aut mo-
ritur: aut remanet leſus.

Taurus est signum mensis aprilis. Adalū est
mederi oculo collo et gutturi: ac gargarina face

Geminis est signum mensis mali:
malū ē mederi spatul bachi:
tor et mād: et fleubetom ā

Cancer est signum mensis iunii. malū
ē mederi pectori: spienti pulmo
inter oculos

Leo est signum mensis
iulii: malū ē mederi
lumbis et dorſo.

Virgo est signum mensis
augusti: malū ē mederi vē-
tre: et testis et viſi agnari

Libra est signum mensis septem-
bris: malū ē mederi ſcru-
tibus vētris. Sicur feo-
et anſio et pino et que ſū:
inferi ad pudibenda.

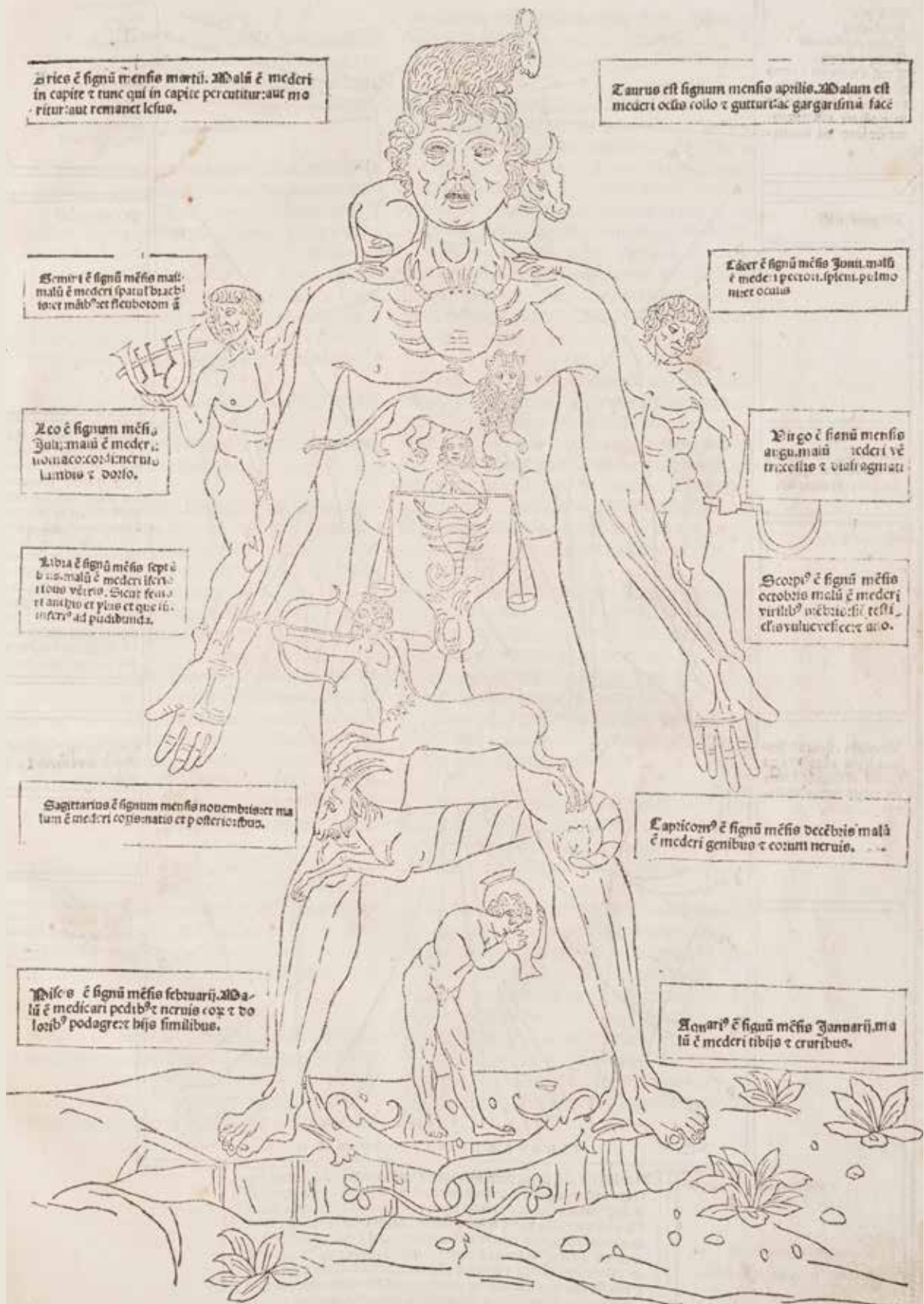
Scorpius est signum mensis
octobris: malū ē mederi
vulvis: et testis: et ſi
diſolueſcere arō.

Sagittarius est signum mensis novembris: et ma-
lum ē mederi copulatione et poſterioribus.

Capricornus est signum mensis decembris: malū
ē mederi genibus et coram nervis.

Aquarius est signum mensis february. Adalū
ē mederi pedibus et nervis cox et do-
loribus podagret: hiſe ſimilibus.

Pisces est signum mensis Januarii: ma-
lum ē mederi tibijs et cruribus.



of the first and finest representations of this operation to appear in any book... Between 1491 and 1523 fourteen editions were published, but the influence of the book, particularly through its illustrations, long outlived them” (PMM).

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

According to Friedrich Lippmann, the drawings of the realistic plates could be attributed to the circle of Gentile Bellini: *“There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of solemn gravity which Venetian art knew so well how to infuse into the representation of important incidents” (The Art of Wood-engraving in Italy in the Fifteenth Century, pp. 99-103).*

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

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

A VERY FINE COPY OF ONE OF THE EARLIEST EDITION OBTAINABLE OF THIS WONDERFUL ILLUSTRATED INCUNABLE.

Provenance : Ios. Cavalieri (book plate) -- André Hachette (book plate).

Gustav Klimt's most important paintings

35. KLIMT, Gustav. *Das Werk. Vienna & Leipzig, Hugo Heller, 1918.* Square folio (510 x 510 mm) ; number 19 of 230 numbered copies, from a total edition of 300; 5 livraisons with 10 collotype plates each, including 10 in colour, some heightened in gold or silver, each livraison with a list of plates and each plate with a unique intaglio signet in gold in the lower margin, facsimile manuscript bifolium text by Viennese poet Peter Altenberg, plates loose as issued. In the original clamshell box with linen spine and brown mottled sides, artist's name and decoration in gilt to upper cover, brown ties (first third sunned, some wear to box). 95 000 €

A SCARCE AND MAGNIFICENT PUBLICATION, THE ONLY MONOGRAPH PUBLISHED DURING GUSTAV KLIMT'S LIFETIME. THIS EXTREMELY RARE PORTFOLIO CONTAINS FIFTY PLATES REPRESENTING KLIMT'S MOST IMPORTANT PAINTINGS BETWEEN 1893 AND 1913.

Many copies of this edition were lost or misplaced as a result of Heller's bankruptcy, subsequent move and Klimt's death soon after the publication. First published in 1914 by the Viennese publisher H. O. Miethke with the plates printed in the *Kaiserlich-Königlichen Hof- und Staatsdruckerei* Hugo Heller purchased the remainder of the original plates, and added a new title page as well as a new introduction by H. Bahr.

THE FIFTY PLATES REPRESENT KLIMT'S MOST IMPORTANT PAINTINGS BETWEEN 1893 AND 1913, INCLUDING ICONIC MASTERPIECES SUCH AS THE KISS, JUDITH I, AND EMILIE FLÖGE. The project began in 1908 with Klimt choosing the works himself and closely supervising the production. Prints were released in groups of ten to subscribers every six months over a space of six years, with two colour plates in each set. The portfolio also remains an important record of the paintings which were destroyed by the Nazi regime, who deemed them too pornographic.



The plates fall into five thematic categories: Allegorical, Mythical or Biblical, Portraits, Erotic-Symbolist and Landscapes. They are either in a square format or a narrow rectangle, reflecting Klimt's predilection for geometric prints and Japanese woodblocks. Klimt also designed a unique Art Nouveau signet for each illustration which is printed in gilt and corresponds to the list of plates in each livraison. These designated symbols were





important to the artist and there is a thematic relationship between the small gold squares and the paintings. the Austrian Emperor Franz Joseph, the most powerful and influential man in Austria, became the first person to purchase a copy of the portfolio of *Das Werk*.

Internally a very fresh copy.



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

36. LONGUS. Les Pastorales de Longus ou Daphnis et Chloe. Traduction de Messire J. Amyot de son vivant eveque d'Auxerre et grand aumonier de France, revue, corrigée, complétée de nouveau/refaite en grande partie par Paul-Louis Courier vigneron, membre de la Légion d'Honneur/ci-devant canonnier a cheval. Lithographies originales de P. Bonnard. Paris, *imprimerie nationale* for *Ambroise Volland*, 1902. 2 volumes large 4to (320 x 253 mm) 310 pp. Printed cover illustrated, 156 original lithographs in the text by Pierre Bonnard, erased after printing, including 1 title vignette, 1 fleuron, 6 headbands, 5 tailpieces and 143 text illustrations. Dark green morocco, covers decorated with a repetition of the title of the work and the names of the author and the illustrator in large mosaic capitals in beige metallic calf, flat spine with the title of the work in mosaic capitals in white calf, ivory calf lining and endpapers, illustrated wrappers bound in, gilt edges, assorted morocco wrappers and slipcase (P.- L. Martin, 1961). 85 000 €

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



ONE OF TEN LARGE PAPER COPIES OF THE FIRST EDITION PRINTED ON 'VIEUX JAPON' PAPER (OF WHICH THIS IS COPY NO. 7) IN A MAGNIFICENT BINDING BY PIERRE-LUCIEN MARTIN.

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



Also included with this copy:

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

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

Another copy of the extremely rare edition on Japon was included in 1957 as the centrepiece of Nicolas Rauch's famous catalogue of painters' books. All Bonnard's compositions on “belle page”

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

A copy of impeccable quality.

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



*Highly Important Ethnographical Album
Documenting a Visit to the Easter Island in February 1853
One of the earliest representations of surf*

37. LOWTHER, Rear Admiral Marcus. Privately composed album of 171 original drawings and watercolours, and 1 original photograph documenting the travels of Rear Admiral Marcus Lowther to Asia (including Macao, China, Hong Kong), South America (Chile, Peru), Southern Pacific (Easter Islands, Marquesas Islands, Pitcairn Island). 1842-1853. Large 4to (350 x 285 mm). 19th century green cloth. 280 000 €

AN EXCEPTIONAL ALBUM OF 171 ORIGINAL WATERCOLOURS AND DRAWINGS MADE DURING REAR ADMIRAL MARCUS LOWTHER'S VOYAGES BETWEEN 1842 AND 1853.



This amazing album covers Lowther's drawings around the globe during more than 10 years. It contains 57 studies while in China and Hong Kong in the 1840s, including many Chinese sailing vessels, local people, harbour views, landscapes, and studies of temples; with other studies produced while in Malaysia, including Penang and Malacca; Borneo including Brunei; the Philippines; Chile; Argentina; Peru, including the Chincha Islands and Lima by 1851; then Vancouver Island on HMS Portland with 11 studies of the First Nations people; numerous Pacific Ocean islands including 16 studies while on the Marquesas Islands; three from the "Sandwich Islands"; nine from the Pitcairn Islands, including the house and grave of John

Adams (the last survivor of the Bounty mutineers of 1790); seven studies while on Easter Island in 1853; and with many others, manuscript title reads 'Admiral Marcus Lowther', 171 drawings, pen and brown inks and watercolours, many with pencil under-drawing, some heightened with white, detailed inscriptions throughout identifying people, locations, with some monogrammed 'ML' and dated, a few with navigational coordinates, various sizes, four folding landscapes, the rest neatly pasted onto album leaves, together with 12 cuttings and photos pasted towards the end.

"Marcus Lowther entered the Navy in 1830; passed his examination 8 June, 1838; and after serving as Mate of the Hastings 72, Capt. John Lawrence, on the

Mediterranean station, was employed in that capacity, from 1842 until promoted to the rank of Lieutenant 9 Aug. 1844, on board the Agincourt 72, bearing the flag in the East Indies of Sir Thos. John Cochrane. He was then re-appointed to the same ship and continued attached to her until her return to England in 1847. On 19 Aug. 1845 he appears to have had charge of a gun-boat, and to have served with the boats of a squadron, carrying altogether 530 officers, seamen, and marines, at the destruction, under Capt. Chas. Talbot, of the piratical settlement of Malloodoo, on the north end of the island of Borneo, where the British encountered a desperate opposition, and sustained a loss of 6 men killed and 15 wounded. We also, in July, 1846, on the occasion of an expedition conducted by the Admiral against the Sultan of Borneo, find him commanding the third company of small-arm men, and assisting at the capture and destruction of the enemy's forts and batteries up the river Brune" (A Naval Biographical Dictionary)



Amongst the studies Lowther produced of daily life, there are a number of military events at which he was also present, with drawings of these in the album including: a bird's-eye plan of Maluda Bay, just before Admiral Thomas Cochrane destroyed a pirate fleet manned by 1000 freebooters, 1845; "The Grand Alligator Battle at Malacca", July 1845; the forts used during the Capture of Brunei, 1846; and a study of the sailing ship of the Imam of Muscat leaving Penang. The album also contains several other studies of sailing ships, including HMS Portland. Early drawings of trading posts, everyday life, houses etc. of Hong Kong in the second half of the 19th century

The fine illustrations prove Marcus Lowther to be an accomplished artist. At least

sixteen drawings of the collection are depicting scenes in Hong Kong, Kowloon, or its surroundings.

EASTER ISLAND



THIS REMARKABLE TIME CAPSULE CONTAINS ONE OF — IF NOT THE EARLIEST PICTURE OF A CULTURAL EXCHANGE BETWEEN THE ISLANDS’ INHABITANTS AND THE EUROPEAN TRAVELLERS.

During his first expedition into the South Pacific James Cook did not prove to be enthusiastic about the Easter Island where he spent four days in March 1774. He wrote in his diary : “No nation need contend for the honour of the discovery of this island, as there can be few places which afford less convenience for shipping than it does. Here is no safe anchorage, no wood for fuel, nor any fresh water worth taking on board.”

Most likely less than one hundred ships have visited the Easter Island between 1795 and 1862 where provisions were scarce, as one could not get even fresh water. As Cook already explained, some of the finer produce include bananas, sweet potatoes, “which are the best I have ever tasted”. Exchange could be made with tobacco, nails, or other metal tools, in order to trade-in for smaller wooden sculptures or some food.

One of the larger illustrations vividly depicts the arrival of the smaller boat from the “Portland”. The boat is surrounded by natives from the islands bringing live-stock such as tame fowls, or even works of art such as Moai Kavakava. The boat is being entered by several young ladies, of which the body is quite extensively decorated with tattoos. This exchange of goods and meeting of the local people has often been related in travel accounts but, to our knowledge, had never before been depicted in an image or, as is the case in the album, in a detailed watercolour.

The Moai kavakava is a small wooden sculpture emanating of the culture of Rapa Nui on the Easter Island. Each sculpture resembles to a standing man, lightly bent, with a very skinny body and an emaciated rib cage. These sculptures were originally shown during festivities such as harvest or fishing season and could be carried either by hand, or with a lace around the neck.

The watercolors by Admiral Marcus Lowther include two illustrations of Moai

kavakava.

OTHER THAN THE PICTURE OF THE MEETING THIS ALBUM CONTAINS A RARE, IF NOT THE EARLIEST IMAGE OF A SURF-BOARD.

Although it was well known that the inhabitants of the Pacific used to swim with the help of a float prepared of totora or water reed, this album shows a young woman with a surfboard. The travel accounts, especially in the early 19th century, therefore allowed to establish a clear geographical zone where surfing was practiced (Society Islands, Marquesas, Rapa Nui, Cook Islands, Hawaiï, Tahiti, and New Zealand). This appears to be the earliest picture showing surfing on the Easter Islands.

EARLY PICTORIAL INFORMATION ON EASTER ISLAND TATTOOS



“De long tatouages bleus, d’une bizarrerie et d’un dessin exquis, courent sur leurs jambes et leurs flancs, sans doute pour en accentuer la sveltesse charmante » (January 1872, Pierre Loti, L’Ile de Pâques, La Revue de Paris, 1899, p. 232)

In Polynesia, the tattoo had a fundamentally spiritual connotation and in some cases the tattoo was seen as the recipient of divine force or *mana*. The priests and the leaders, more tattooed than the rest of the population, affirmed their place within the hierarchy through these symbols as men and women were tattooed with representations that showed their place on the social scale. Very little information about Easter Island tattoos is given to us by navigators of the late 18th century. At the beginning of the 19th century, a single detailed representation of tattoos is illustrated in *The World in Miniature, The South Sea Islands* (London, Ackermann, 1824) and many interpretations are drawn from the rare bark sculptures. It was not until Pierre Loti’s voyage that helped to get a better image with the use of notes

and illustrations of the tattoos of this isolated island. A sketch from Thomson's visit to the island on *USS Mohican* in December 1886 shows the tattoos still present at the end of the 19th century. William Thomson makes it clear that on this visit the practice of tattooing appears to be over and that no young people or children were tattooed, while the older men and women were heavily ornamented with tattoos all over the body.

The traditional tattoo art of Easter Island today is endowed with information that seemed nonexistent. The set of illustrations from February 1853 produced by Rear Admiral Marcus Lowther, nearly twenty years before the drawings by Pierre Loti then observed by the young Viaud during the few days spent on the Easter pile in January 1872, are of considerable importance to the Polynesian culture of the inhabitants of Rapa Nui.

The long tradition of naval survey and natural history sketches produced by naval officers goes back to Cook's first voyage, and the practice appears to have been particularly prevalent on HMS Portland [for comparative drawings by John Linton Palmer, also on board HMS Portland with Lowther, see the Royal Geographical Society, J.L. Palmer, Album No. 4, F30/4, RGS-IBG Collections]. While on HMS Portland Lowther undertook numerous intimate studies of the people of the Marquesas Islands and Easter Islands, many of whom are adorned with tattoos and seen interacting with the ship's crew. While on Vancouver Island, Lowther drew "from nature" portraits of First Nation peoples, including Chief Cheealthluc "King Freezy", and "King George [...] of the Clallam Hathcad Indians", and the "Chief of Neah Bay, Strait of Juan De Fuca".

A FASCINATING ALBUM OF GREAT ETHNOLOGICAL IMPORTANCE COVERING THE EXTENSIVE VOYAGES OF A MID-19TH CENTURY NAVAL OFFICER, COMPREHENSIVELY DOCUMENTING BOTH HIS ENCOUNTERS WITH REMOTE INDIGENOUS COMMUNITIES, AND THE NUMEROUS LOCATIONS THAT HE TRAVELLED THROUGH.



Bound in contemporary Italian richly gilt red morocco

38. MANETTI, Saviero & VANNI, Violante & LORENZO, Lorenzi. *Storia naturale degli Uccelli. Florence, heirs of F. Mouck (vols. I-III), C. Cambiagi (vol. IV), Giuseppe Vanni (vol. V), 1767-1776.* 5 volumes, folio (470 x 360 mm). Engraved title by Lorenzi after Giuseppe Zocchi and letterpress Italian and Latin titles with engraved vignette in each volume, dedication to vols. I-III with engraved first page followed by letterpress text, engraved dedication leaf in vols. IV and V by Lorenzi, the last after Giuliano Traballesi, engraved portrait of Gerini after Zocchi in vol. 1, 4 engraved initials and one engraved measurement illustration in vol. I, letterpress text in Latin and Italian, indices in English, French, Latin and Italian, 600 hand-coloured finely engraved plates by Lorenzi and Vanni, numbered I-DC. Contemporary Italian red morocco, panelled covers richly gilt with rococo décor, spine with raised bands and richly gilt, decorative contemporary paste-downs and endpaper, gilt edges with a decorative border. 250 000 €

Dance p.70; Fine Bird Books p.10; Ager/Zimmer I, 241. Lucia Tongiorgi Tomasi, Naturalistic Illustrations and Collections in Tuscany in the Eighteenth Century, Massachusetts, 2000; S. Frugis, L. Tomasi, P. Tongiorgi, Finding of the original watercolours of the Storia Naturale degli Uccelli, Physis 24, 1982; for the standard work cf. Nissen ZBI 558; Wood p.450; Fine Bird Books p.10: "Manetti's Ornithologia is one of the half dozen or so great Bird Books in the collector's sense »; Jeanson, part II, Ornithology, 55. Not in Zimmer.



A MAGNIFICENT COPY OF THE FIRST EDITION OF THE GREATEST ITALIAN 18TH CENTURY BIRD BOOK - MANETTI'S GRAND PROJET, ILLUSTRATED WITH 600 SUPERB COLOURED PLATES. A SUPERLATIVE COPY BOUND IN CONTEMPORARY ITALIAN RED MOROCCO RICHLY GILT.

Manetti worked almost exclusively from real specimens, beginning with the extensive collection of Marquis Giovanni Gerini. The result was one of the largest surveys of ornithology attempted up to that date, a work "*larger, better engraved and more vividly colored than any previous book on birds,*" notable for its lively posturing of the specimens which seem to reflect "*the habits and mannerisms of contemporary Italian society*" (Dance).

It is "*one of the half-dozen or so Great Bird Books in the collector's sense*" (Fine Bird Books).

Manetti arranged for the drawings of the birds to be prepared from life from examples in Gerini's aviaries or from skins in his or other collections.

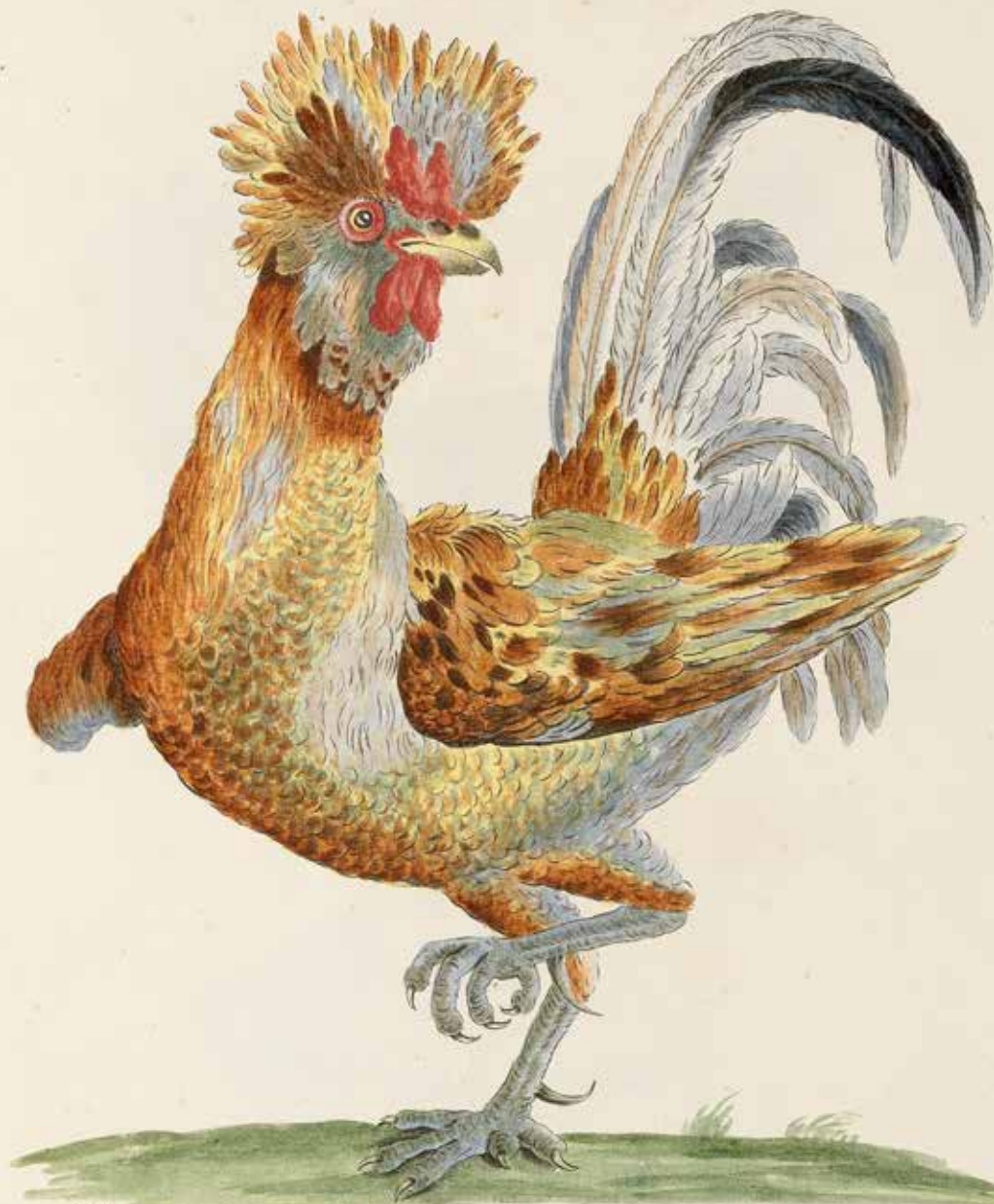
"[Manetti was an] Italian author and illustrator of *Storia naturale degli Ucelli trattata con metodo...* This was one of the finest bird books issued to that date and one of the most sumptuous publications of the 18th century in Italy. The good portraits of birds were placed on stulps of trees and mounds as usual at that date. The 600 copper plates were hand-coloured, after the birds in the collection of Giovanni Gerini?" (Jackson, p. 352).

The introduction to the published work stresses that no bird was drawn that was not from life or had not been sufficiently examined. Abbe Lorenzo Lorenzi and the young Violante Vanni were the artists, engravers and colorists for the work, Manetti was responsible for the text, nomenclature of species and arranging the patrons and distribution of the work. Abbe Lorenzi came from Volterra and was a pupil of Ippolito Cigna and he had already worked for Gerini. Vanni, one of the few women in this field, was a pupil of Robert Strange and is described by a contemporary as a 'woman of very low extraction but of great skill, who having obtained a comfortable way of living in producing feminine frolics, began drawing under the guidance of Abbe Lorenzi, with success matured in age'. One of Vanni's first projects was as an artist on the *Gazetiere Americano* published in 1763 in Leghorn by Marco Coltellini. The engravers were Scacciati and Terrini, and Rossi and Vanni drew the zoological plates, modelled on Edwards's *History of Uncommon Birds* (1745-51) and Merian's *Metamorphosis Insectorum*.

A MAGNIFICENT COPY, PERHAPS THE NICEST EXTANT, OF THE MOST BEAUTIFUL ITALIAN BIRD BOOK.

Gallo Padovano — Gallus Patavinus.

CCIX.



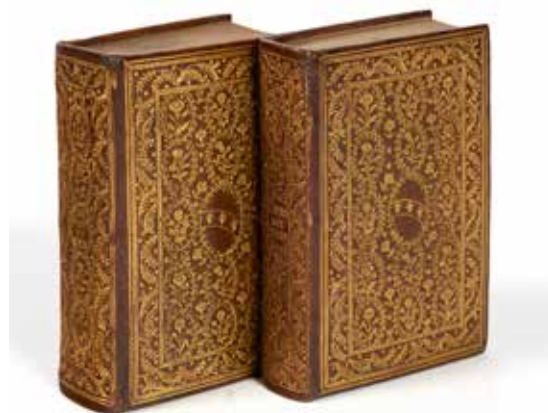
All' Ill.^{mo} Sig.^{re} Girolamo Benascai Senatore, e Patrizio Lucchese.

*One of the most influential works in Western culture
bound for Pietro Duodo,
one of the most delicate book collectors of the 16th century*

39. OVIDIUS. *Metamorphoseon libri XV. [With:] Fastorum. Tristium. De Ponto... adjectæ sunt inerratum. [Bound with :] Heroidum Epistolæ... Paris, Jérôme de Marnef & Veuve de Guillaume Cavellat [Ex Typographia Leonis Cavellat], 1587 & 1587-1585. 3 works in 2 volumes 16mo (122 x 79 mm) 579 pp., 6 unnl. for volume I ; 422 pp., 9 unnl. for volume II/1; 511 pp. (misnumbered 521) for volume II/2.* Contemporary olive morocco profusely gilt, on the covers borders of palm leaves and sprays of laurel interspersed with dots surrounding central panels containing a semé of fourteen oval wreaths enclosing six different flowers, with other floral tools in the interstices, larger ovals in centers enclosing, on the upper cover, Duodo's arms, on the lower covers his motto "Expectata Non Eludet" above an emblematic plant with three flowers, flat spines, with borders composed of palm leaves, branches of laurel and dots surrounding a narrow rectangular panel containing five vertically placed oval wreaths, that in the center with the title lettered in gilt, in the other four of the flowers employed on the covers, gilt edges. 60 000 €

Duplessis (Ovide), 150, 147 & 145 ; Renouard (Cavellat), 480, 479 & 447.

A CHARMING COLLECTION OF THREE ILLUSTRATED EDITIONS OF OVIDIUS AND AN EXCEPTIONAL AND BRILLIANT SET OF TWO OF THE CELEBRATED BINDINGS EXECUTED FOR PIETRO DUODO IN PARIS DURING HIS EMBASSY TO THE COURT OF HENRI IV, BY ONE OF THE GREAT PARISIAN ATELIERS WHICH PRODUCED SOME OF THE MOST ELABORATE BINDINGS IN THE FANFARE STYLE, THE ATELIER OF THE SECOND PALMETTE.



One of the most influential works in Western culture, the *Metamorphoseon* has inspired such authors as Dante, Boccaccio, Chaucer and Skakespeare. Numerous episodes from the poem have been depicted in acclaimed works of sculpture and painting by artists such as Titian. This long poem contains 15 books and over two hundred narratives in hexameters drawn from myth and

legend. The text is introduced by a biography of Ovid, written by Aldus Manutius, originally published in his 1502 Venice edition of the *Metamorphoses*. Each story is preceded by a short argument taken from Johann Spreng's *Metamorphoses Ovidii*. An alphabetical index concludes the book.



The illustration contains 180 lovely woodcuts copied after the celebrated series by Bernard Salomon. This wonderful and extensive illustration cycle was created and designed by the Lyonese artist Bernard Salomon, who had realized 178 woodcuts for Jean de Tournes Lyons edition of the *Metamorphoses* in 1557. Jean de Marnef and Guillaume Cavellat probably acquired the blocks from Jean de Tournes.

The text of the *Fastorum*, *Tristium*, *de Ponto* and the *Heroïdum* bound in the second volume were given by Marnef and Cavellat in 1570 and 1576. They contain 51 woodcuts: 17 for the first work and 34 for the second. The 17 woodcuts for the *Fastorum Libri* in our volume are by a yet unknown artist, but equal the other ones attributed to Jean Cousin the Elder in delicacy and refinement of style and composition. It was Ambroise Firmin-Didot, who saw the connection between the originally 39 woodcuts for the *Héroïdes* employed in this volume and the artistic output of Jean Cousin (Soucy, 1500 - before 1593). Although this artist was mainly a painter and sculptor, he also produced engravings and woodcuts

for book illustrations. Next to the cycle for the 1596 Le Clerc Bible, the cuts for *Ovid's Epistles* are among his most famous. His best-known work, however, is the windows of the Sainte-Chapelle in Vincennes, as he was mainly a glass-painter.

THESE THREE WORKS ARE THE MOST LAVISHLY ILLUSTRATED BOOKS IN DUODO'S LIBRARY.

AN EXTREMELY DELICATE SET IN A LOVELY BINDING AND WITH AN EXTRAORDINARY PROVENANCE: PIETRO DUODO, WHOSE ARMORIAL PLATE AND PERSONAL MOTTO ARE INCORPORATED INTO THE PERSONALIZED BINDING, INTENDED TO ACCUMULATE A PORTABLE GENTLEMAN'S TRAVELLING LIBRARY DURING HIS STAY IN PARIS AS A VENETIAN AMBASSADOR. From 1594 to 1597 Duodo served as ambassador to King Henry IV. All the books he chose were in 16°-format and uniformly bound à la Fanfare by the same exquisite bindery, which was one of the most prolific in late 16th-century Paris. His library consisted of ca. 90 works in 133 volumes, while the bindings were colour-coded by subject. The majority of works was of literary nature (72 volumes), bound in green morocco, 46 volumes relate to theology, philosophy, law and history (red morocco), while a small number was devoted to botany and medicine (15 volumes, citron morocco). The broad range of subjects of his library suggests that Duodo was an erudite Renaissance man. Unfortunately for Duodo, but luckily for the passionate book-collector of our time, the ambassador was never able to enjoy his freshly acquired library, as he was unexpectedly called back to Italy in 1597 and left all his newly bound books behind in Paris. There they remained packed away and untouched for about 200 years, until they were rediscovered in the course of the French Revolution and subsequently appeared on the market. In their untouched condition and with their very refined bindings they became highly prized collectibles very soon. It was only in 1925, long after the library had been dispersed, that Bouland was able to identify Pietro Duodo of Venice as the first owner of these marvellous small volumes.

As Bernard Breslauer was able to prove in 1979 (cf. Martin Breslauer's catalogue 104/195) with a different volume of the same provenance, the binding of this book can be attributed to the prolific "Atelier de la seconde Palmette" as G.D. Hobson had named it.

This set belonged to Sir John Hayford Thorold (1734-1815), famous English bibliophile (1888, n° 1444 & 1445). It is quoted by Michael Kerney amongst the jewels of Thorold's library (cf. *Dictionary of English Book-collectors*, London, Bernard Quartich Ltd, 1892).

Other provenances : Henri Bordes (*Métamorphoseon*) et Edmond Petit (*Fastorum*, etc.), with their bookplates.

*Dedication copy bound in red inlaid Italian morocco
With the plates printed in blue*

40. PALMIERI, Pier Jacopo. Scelta di paesi inventati, ed intagliati da Pier Jacopo Palmieri, e da altri bolognesi per uso de Pittori e diletianti. Dedicati al merito sublime dell'ornatissimo cavaliere signor Valerio Boschi. *Bologna, Luigi Guidotti, 1760.* Small oblong 4to (210 x 282 mm) engraved title page, engraved dedication leaf, 33 numbered plates, all engravings printed in blue. Contemporary Italian red morocco, covers lavishly decorated in gilt dentelle, central gilt coat of arms inlaid in green morocco bearing the arms of Valerio Boschi, large corner pieces with inlaid green morocco decorated with armorial elements (trees) of the dedicatee, flat spine gilt, gilt turn ins, endpapers and fly leaves in green silk, gilt and decorated edges. 12 000 €

FIRST EDITION OF THIS DELICATE SUITE OF 33 PLATES, ENGRAVED BY MINOZZI, RAPINI, AND BETUSSI AFTER PALMIERI AND GUIDOTTI. THE UNIQUE DEDICATION COPY, BOUND IN RED MOROCCO FOR VALERIO BOSCHI.



The title bears the dedicatees coat arms and a fine view of the Bologna in the background; the 33 plates depict a series of landscapes, serving as models for artists and students.

All engravings are exceptionally printed in blue, including titlepage, dedication leaf, and the 33 plates.

The regular copies also contain the dedicatees portrait, which is not present in this copy. It was

apparently never bound in and not necessary to be included in the dedication copy.

«Nella prima fase della sua attività, Palmieri opera largamente anche in qualità di acquafortista, incidendo per lo stampatore et libraio bolognese Luigi Guidotte numerose lastre, tra le quali vanno qui in particolare menzionate le due serie delle bataglie et dei paesaggi realizzate nel 1760 ‘per uso de pittori et diletanti’.

Di particolare interesse l'album dei paesaggi dedicato all' nobile bolognese Valerio

Boschi, attento committente di questo genere artistico, nel quale Palmieri ben dimostra un'attitudine alla commistione di modelli soprattutto olandesi e veneziani, foce veicolata dalla maniera di paesaggisti bolognesi a lui contemporanei quali soprattutto Bernardo Minozzi (che firma le prime due tavole della serie), Ludovico Mattioli, Carlo Lodi, Francesco Bosio, Antonio Maria Monti, Domenico Maria Fratta.... Palmieri abbandonerà gradualmente la pratica incisoria dopo gli anni sessanta, ma la consuetudine con l'acquaforte nei primi periodi di attività deve aver fortemente contribuito allo sviluppo da parte dell'artista di un gusto per l'imitazione degli effete delle tecniche calcografiche a mezzo del disegno, che diventerà tratto distinto del suo lessico» (*Chiara Trivisonni, in : Scambio delle tecniche e citazioni da Francesco Londonio nei disegni di Pietro Giacomo Palmieri, Arte Lombarda, no. 175*).

Some occasional foxing, else a very attractive copy, well preserved in a spectacular Italian Rococo binding.



41. PINDER, Ulrich. *Speculum passionis domini nostri Ihesu christi. Nuremberg, for the author, 1507.* Folio (308 x 206 mm) 91 ll. including title page and numbered leaves I-XC (Collation: A-O⁶, P-Q⁴, without the last blank), 2 columns, 60 lines. Contemporary blind stamped half pigskin over beveled wooden boards, spine with four raised bands, title on front cover in ink, one central lock (clasp missing).

35 000 €

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

FIRST EDITION. ONE OF THE MOST IMPORTANT ILLUSTRATED GERMAN BOOKS OF THE EARLY 16TH CENTURY.

The magnificent illustrations include 78 woodcuts of which 40 full-page (5 are repeated) and 38 vignettes, the latter occasionally within woodcut borders.

Amongst the larger cuts 32 are by Hans Leonhard Schäufelein (v. 1480-v. 1540), apprentice and collaborator of Albrecht Dürer, who also worked with Hans Holbein. His wood cuts are used here for the first time.



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

Dodgson attributes two other cuts (A2^v and L⁶) to Hans Baldung Grien (v. 1484-1545), who is known to have worked with Dürer in Nuremberg between 1503 and 1507.

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

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

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

*One of the greatest literary monuments of classical antiquity
The earliest and "by far the most detailed account
of the coast of the United Arab Emirates"*

42. PLINY THE ELDER. *Historia naturalis.* Rome, Conradus Sweynheym & Arnoldus Pannartz, 7 May 1473. Folio (382 x 267 mm) 400 unnl. (first and last blank removed by the binder). Eighteenth century light brown calf, blind stamped ruled on covers, spine with raised bands, red morocco lettering piece, red edges.

250 000 €

BMC, IV, 17 ; Goff, P-789 ; GW, 34308 ; CIBN, P-460 ; ISTC, ip00789000 ; PMM, 5 (1469 edition).

THE EXTREMELY RARE AND MAJESTIC EDITION OF PLINY'S FAMOUS ENCYCLOPEDIC WORK PRINTED BY THE GERMAN PROTO-TYPOGRAPHERS OF ITALY CONRAD SWEYNHEYM AND ARNOLD PANNARTZ. IT IS THE FOURTH EDITION OF PLINY'S *HISTORIA NATURALIS*, EDITED BY NICCOLÒ PEROTTI, ARCHBISHOP OF SIPONTO.

Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym, who had probably

C. PLYNII SECVNDI NATVRALIS HISTORIAE LIBER
PRIMVS DE HIS QVAE SINGVLIS LIBRIS CONTI
NENTVR. INCIPIT FOELICITER.

C. Plynus Secundus Nouocomensis Vespasiano suo salutem.

Ibros Naturalis Historie nouitū Camenis Quiritū tuorum
opus natum apud me proxima foetura: licentiore Epistola
narrare constitui tibi Iacūdisime Imperator. Sit. n. haec tui
prefatio uerissima: dum maxio consenescit in patre. Nanq tu
solebas putare eē aliqd meas nugas: ut obicere moliar Catullū
conterraneum meum: Agnoscis & hoc castrense uerbum. Ille
enim ut scis: pmutatis prioribus syllabis duriusculum se fecit: q̄
uolebat existimari a uernaculis suis. Simul ut hac mea petu-

lantia fiat: quod proxime non fieri questus es: in alia procaci epistola nostra: ut in
quedam acta exeam. Sciantq omnes: q̄ exequo tecū uiuat Imperium. Triumphalis
& Censoriū ius: exeatq Cōsul ac Tribunicie potestatis particeps: Et quod uis nobilius
fecisti: dum illud patri pariter & Equestri ordini prestas Praefectus Pretorii eius:
omniaq haec Reipub. Et nobis quidem: qualis in Castrensi cōubernio? Nec quicq̄
mutauit in te fortune āplitudo in iis: nisi ut prodesse tantūdem posses: ut uelles. Itaq
cum ceteris in ueneratione tui pateant omnia illa nobis ad colendum te familiaris
audacia sola sup est. Hāc igit tibi imputabis. & in nostra culpa tibi ignosces. perfricu
faciē nec tamen profect. Quando alia uia occurris ingens: Et longius etiā submoues
ingenii fascibus. Fulgurat in nullo unq̄ uerius dicta uis eloquentie: Tribunicie pote/
statifacundia. Quanto tu ore patris laudes tonas? Quanto fratris amas? Quantus
in Poetica es? O magna foecunditas animi. Quēadmodū fratrem quoq̄ imitareris:
excogitasti. Sed hec quis possit intrepidus estimare? subiturus ingenui cui iudicium:
p̄sertim lacescitum? Neq. n. similis est conditio publicantiū: & nominatim tibi dicantiū.
Tū possem dicere: quid ista legis Imperator? Humili uulgo scripta sunt. Agricolarum.
Opificū. turbe. Deniq studiorum octosis. Quid te Iudicem facit? Cum hanc operam
condicerē non eras in hoc albo. Maiorē te sciebam: q̄m ut descensuram huc putarem.
Praeterea est quedam publica etiam eruditorum reiectio. Vitur illa & M. Tullius
extra omnē ingenu aleam positus. Et quod miremur: per aduocatū defenditur. Hec
doctissimū oīm Persium legere nolo. Lelium Decimū uolo. Quod si hoc Lucilius
qui primus condidit stili nasum: dicēdum sibi putant. Si Cicero mutuandū: praesertim
cum de. Re. Pu. scriberet: quanto nos causatiū ab aliquo Iudice defendimur? Sed
hec ego mihi nunc patrocina ademi nuncupatione. Quamplurimum refert: sortiatur
aliquis Iudicem: an eligat. Multumq̄ apparatus interest apud inuitatum hospitem &
oblatum. Cum apud Catonem illum ambitus hostem: & repulsis tanquam honoribus
ineptis gaudentē: flagrantibus Comitib pecunias deponerent Candidati: hoc se facere:
pro innocencia quod in rebus humanis summum esset: profitebantur. Inde illa nobi/
lis. M. Ciceronis suspiratio. O te felicem. M. Porti a quo rem improbā petere nemo
audet. Cum Tribunos appellaret. L. Scipio Aziaticus: inter quos erat Gracchus:
hoc attestabatur: uel inimico Iudici se probari posse. A deo summum quisq̄ cause sue
Iudicem facit: quencunq̄ eligit: Vnde prouocatio appellatur. Te quidē in excelsissimo
humani generis fastigio positum sūma eloquentia summa eruditione predictū religiose

monti Calyro. Orā que praetacet minorum Syrtium uice diximus in accessam ceno plurimū limi deferentibus Bryxa & Ortacea amnibus madēte & ipsa Elymaide ī cātū ut nullas sit nisi circuitu eius a Perside aditus. Infestatur a serpentibus quos flumina deportant pars eius maxime inuita Caracene uocat ab oppido Arabie claudēte regna de quo dicemus exposita prius. M. Agrippe sententia. Nanq̃ il Mediam & Parthiā & Persiden : ab oriente Indo : ab occidente Tigri : a septentrione Tauro Caucaſo a meridie Rubro mari terminatas potere in longitudinem terdecies. xx. M. p. In latitudine. d. ccc. xl. prodidit. Preterea p̃ Mesopotamiā ab oriēte Tigri : ab occasu Euphrate : a septentrione Tauro. a meridie mari Persico uelulā longitudine octingētoꝝ M. p. latitudine. ccc. lx. Carax oppidum Persici sinus intīmū a quo Arabia Eudemō cognominata excurrit habitat in colle māuſactō inter confluentes dextera Tigrin leua Euleum tria milia. p. laxitate conditum est. primū ab Alexandro Magno colōſ ex urbe Regia durine que dum interue deductis milicūq̃ inutilibus ibi relictis Alexandriam appellari iusserat paguumque Pellenem a patria sua : quem proprie Macēdonum fecerat. Flumina id oppidū expugnauere. Postea Antiochus restituit quintus Regum & suo nomine appellauit. Itēq̃ infestatū passiones Sagdonaci filius rex finitiōꝝ Arabū quē Iuba ſatrapē Antiochi fuisse falso tradit : oppositis molibus restituit nom̃q̃ suū dedit emūto ſitu iuxta ī lōgitudinē. vi. M. p. latitudie paulomīus primo fuit a litore ſtadiis. x. & maritimum etiam Ipsanda porticus habet. Iuba uero prodente. L. M. p. nunc abesse a litore. c. xx. M. Legati arabum nostriq̃ negotiatores q̃ inde uenere affirmant. nec in ulla pre plus aut celerius proficere terre fluminibus inueſte. Magis id mirum est estu longe ultra id accedente non repercusa. Hoc in loco genitum eſſe Dyoniſium terrarum orbis ſicut recentiſſimum autorem conſtat quē ad cōmentanda oſa in orientē premisit diuus Auguſtus ituro ī Armeniā ad parthicas Arabicasq̃ res maiore ſilio. Non me preterit : nec ſum oblitus ſui quēq̃ ſicut diligentiſſimum autorem uſū nobis in introitu huius operis. In hac tñ pre arma Romana ſequi placet nobis. Iubamque Regem ad eundem Claudium Ceſarem ſcriptuſ uoluminibus de eadem Arabica expeditione.

CAP. XXVIII. De Arabia nomadibus : Nabartheis & Omal.

Rabia gentium nullis poſſerenda amplitudine longiſſima a monte Amano a regione Cilicie Cōmagenisq̃ descendit ut diximus multis gentibus eoꝝ deductis illo a Tigriane magno : ſponte uero ad mare noſtrū lituſq̃ Egyptiacum ut docuiſ nec non & in media Syrie ad Lybanum montē penetrantibus Nubis quibus iūgunt Ramis. deinde Teranei. deinde Patami. Ipsa uero peninſula Arabia iter duo maria Rubrū perſicūq̃ pcurrent ſquodā nature artificio ad ſimilitudinē atq̃ magnitudinem Itali maris etiā circūſuſa. In eandē etiā celi pte nulla differrētia ſpectat. Hec quoq̃ in illo ſitu. Felix etuſ populūſ. A noſtro mari uſq̃ ad Palmirene ſolitudineſ diximus Reliqua nūc inde peragēuſ. Nomadeſ infestatoreſq̃ Chaldeoꝝ Scenite ut diximus : claudūt & ipſi uagi : ſed a tabernaculiſ cognominati que ciliciſ p̄erantur ubi libuit. Deinde Nabatei oppidum incolunt petrā nomine in conualle paulo miniſ. ii. M. p. āplitudinē circūdatū mōribuſ ſacceſſiſ amne interfluēte. Abest a Gaza oppido litoriſ noſtri. d. c. M. A ſinu Persico : c. xxxii. M. Huc conuenit utrūq̃ biuū eoꝝ q̃ Syrie Palmirā petiere & eorum q̃ ab Gaza uenerunt. A Petra ī coluerunt Omani ad Caracen oppidiſ quodā clariſ ab Semiramide conditiſ ab Elamide & Soroactia. Nunc ſunt ſolitudineſ. Deinde eſt oppidum : quod Caracenorum Regi pareat in Palitigris ripa Forath nomine. In quo a petra conueniunt Characeni. Inde duodecim milia

learned the craft of printing in the shop of Fust and Schoeffer in Mainz, and Pannartz, the earliest printers in Italy. First at the Abbey of Subiaco in 1464 and later in Rome from 1467, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. Their press runs were normally only 275 copies, consequently, their books are now extremely rare on the market.

The *Natural History*, divided into 37 libri, or “books,” was completed in 77 CE. In the preface, dedicated to Titus (who became emperor shortly before Pliny’s death), Pliny justified the title and explained his purpose on utilitarian grounds as the study of “the nature of things, that is, life” (“Preface,” 13). Disdaining high literary style and political mythology, Pliny adopted a plain style—but one with an unusually rich vocabulary—as best suited to his purpose. A novel feature of the *Natural History* is the care taken by Pliny in naming his sources, more than 100 of which are mentioned. Book I, in fact, is a summary of the remaining 36 books, listing the authors and sometimes the titles of the books (many of which are now lost) from which Pliny derived his material.

The *Natural History* properly begins with Book II, which is devoted to cosmology and astronomy. Here, as elsewhere, Pliny demonstrated the extent of his reading, especially of Greek texts. In Books III through VI, *On the physical and historical geography of the ancient world*, he gave much attention to major cities, some of which no longer exist and geography of the then known countries.

Pliny “*gives us by far the most detailed account of the coast of the United Arab Emirates that has come down to us. Chapter 32 of Book 6 (§ 149-152), beginning near the Qatar peninsula, proceeds to describe the Emirates islands, tribes, and coast right up to the Musandam peninsula, before continuing on south along the coast of Oman. As such, it is a mine of invaluable information on the UAE in the late pre-Islamic era*” (UAE History, online).

Pliny “*completed his ‘Natural History’ in 77 AD and, to judge from his account of the peoples and places of south-eastern Arabia [...], the area of the UAE was full of settlements, tribes, and physical features, the names of which he recorded for posterity*” (Ghareeb/ Al Abed 54).

Books VII through XI treat zoology, beginning with humans (VII), then mammals and reptiles (VIII), fishes and other marine animals (IX), birds (X), and insects (XI). Pliny derived most of the biological data from Aristotle, while his own contributions were concerned with legendary animals and unsupported folklore.

In Books XII through XIX, *On botany*, Pliny came closest to making a genuine contribution to science. Although he drew heavily upon Theophrastus, he reported some independent observations, particularly those made during his travels in Germany. Pliny is one of the chief sources of modern knowledge of Roman gardens, early botanical writings, and the introduction into Italy of new horticultural and agricultural species. Book XVIII, on agriculture, is especially important for agricultural techniques such as crop rotation, farm management, and the names of legumes and other crop plants. His description of an ox-driven grain harvester in Gaul, long regarded by scholars as imaginary, was confirmed by the discovery in southern Belgium in 1958 of a 2nd-century stone relief depicting such an implement. Moreover, by recording the Latin synonyms of Greek plant names, he made most of the plants mentioned in earlier Greek writings identifiable.

Books XX through XXXII focus on medicine and drugs. Like many Romans, Pliny criticized luxury on moral and medical grounds. His random comments on diet and on the commercial sources and prices of the ingredients of costly drugs provide valuable evidence relevant to contemporary Roman life. The subjects of Books XXXIII through XXXVII include minerals, precious stones, and metals, especially those used by Roman craftsmen. In describing their uses, he referred to famous artists and their creations and to Roman architectural styles, art and technology.

With the decline of the ancient world and the loss of the Greek texts on which Pliny had so heavily depended, the *Natural History* became a substitute for a general education. In the European Middle Ages many of the larger monastic libraries possessed copies of this work; these and many abridged versions ensured Pliny's place in European literature and his authority was unchallenged for many centuries.

Pliny was descended from a prosperous family, and he was enabled to complete his studies in Rome. At the age of 23, he began a military career by serving in Germany, rising to the rank of cavalry commander. He returned to Rome, where he possibly studied law. Until near the end of Nero's reign, when he became procurator in Spain, Pliny lived in semiretirement, studying and writing. Upon the accession in 69 CE of Vespasian, with whom Pliny had served in Germany, he returned to Rome and assumed various official positions. Pliny's last assignment was that of commander of the fleet in the Bay of Naples, where he was charged with the suppression of piracy. Learning of an unusual cloud formation—later found to have resulted from an eruption of Mount Vesuvius—Pliny went ashore to ascertain the cause and to reassure the terrified citizens. He was overcome by

the fumes resulting from the volcanic activity and died on August 24, 79.

As “a purveyor of information both scientific and nonscientific, Pliny holds a place of exceptional importance in the tradition and diffusion of culture” (DSB).

“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).

Of this rare edition ISTC localises 24 institutional copies including 2 in the United-States (Harvard, Countway Library ; Loyola University, Cudahy Memorial Library).

We could trace no complete copy of this very rare edition on any auction record database over the past 100 years.

A very fine crisp copy with very large margins.

A lovely 17th century English embroidered binding

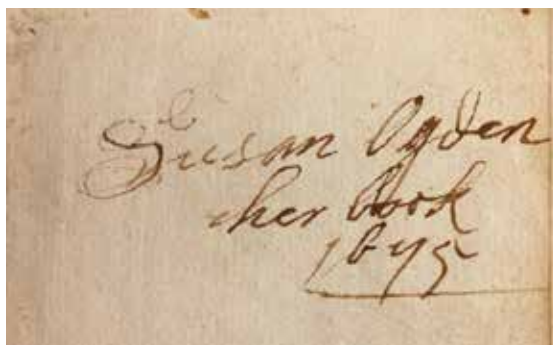
43. [PSALMES]. The Whole Book of Psalmes : collected into English metre by T. Sternhold, I. Hopkins and others, conferred with the Hebrew, with apt notes to sing them withall. Set forth and allowed to bee [sic] sung in all churches, of all the people together. *London, printed by E.G. for the Company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

A VERY FINE AND RARE EXAMPLE OF 17TH CENTURY EMBROIDERED BINDING, EXQUISITELY EXECUTED IN CROSS-STITCH.

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

Provenance

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

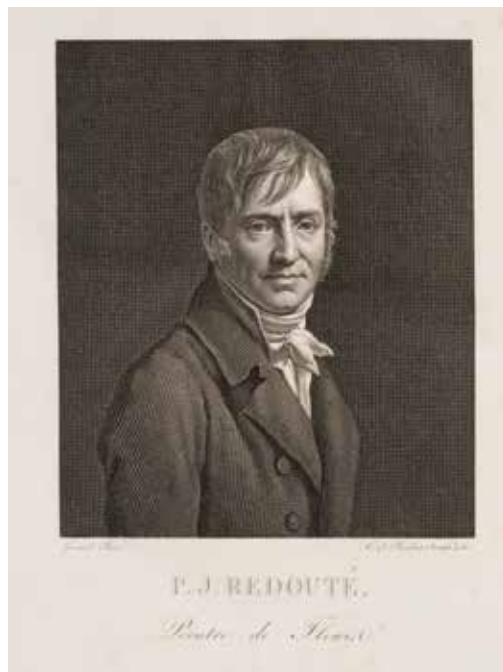


A large paper copy

44. REDOUTE, Pierre-Joseph. *Les Roses*. Avec le texte par Cl. Ant. Thory. Paris, Didot, 1817-1824. 3 volumes, folio (550 x 360 mm) portrait, frontispiece and 169 stipple engraved plates, engraved in color and finished by hand. Contemporary red morocco backed boards, spine gilt. 650 000 €

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

FIRST EDITION, LARGE PAPER COPY, ONE OF 100 PRINTED, OF THE MOST FAMOUS FLOWER BOOK.



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

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

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



Rosa Centifolia polifera foliacea *La Cent feuilles polifère foliacée.*

P. J. Redouté pinx.

Supplément de Bernard

Vallot sculp.



Rosa Gallica Gueriniana

P. T. Redouté pinx.

Superincise de Bernard

Rosier Guerin

Langlois sculp.

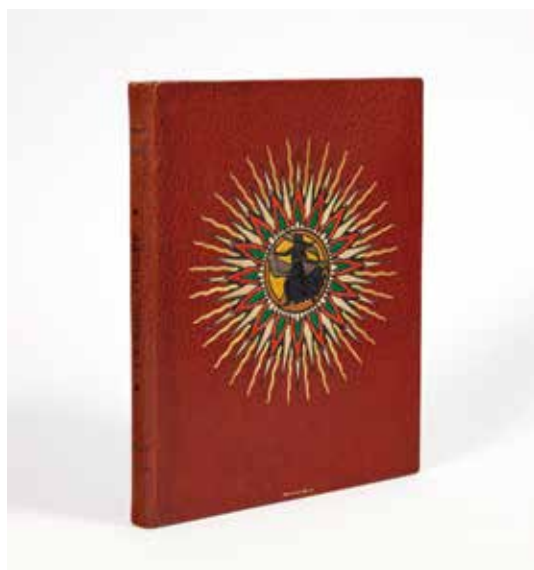
The collaboration of Redouté, the most successful flower painter of all time, with Claude-Antoine Thory, an ardent botanist and collector of roses, produced a work not only of great artistic merit, but also an invaluable scientific record. Many of the roses illustrated were rare specimens even in Redouté's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

A MAGNIFICENT COPY ONE OF THE 100 COPIES PRINTED ON LARGE PAPER, UNCUT.

45. ROGER-MARX, Claude Marx, dit. *La Loïe Fuller*. Estampes modelées de Pierre Roche. *Évreux, Charles Hérissé, 22 January 1904*. 4to (261 x 213 mm) 24 pp, 1 unnl. 20 gypsotypes, including the title, frontispiece and cover by Pierre Roche. Brown morocco, upper cover inlaid with a composition forming a large sun within the centre a medallion representing Loïe Fuller surrounded by gilt flames in green, orange, lemon, black, grey and beige morocco, flat spine with vertical title in black, inner fillet in blind, black and gilt silk lining and endpapers with paisley motifs, original decorated wrapper bound in (without spine), slipcase (*Henry de Waroquier, 1912*). 15 000 €

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

FIRST EDITION. LIMITED EDITION OF 130 NUMBERED COPIES OF WHICH THIS ONE BEARING THE NUMBER 90 WAS PRINTED FOR AGRICOL ROUX. THE FIRST BOOK ILLUSTRATED WITH GYPSOTYPES.



The book is a tribute to Loïe Fuller (1862-1928), a dancer of American origin who had revealed herself in France, as she liked to point out. Concerned with aesthetics, she brought more to the performing arts through her play of colour and light than through her dance. Artists, poets, and writers such as Stéphane Mallarmé, Georges Rodenbach, Jean Lorrain and Auguste Rodin regularly attended her performances.

20 GYPSOTYPES BY PIERRE ROCHE

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

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

Fine copy.

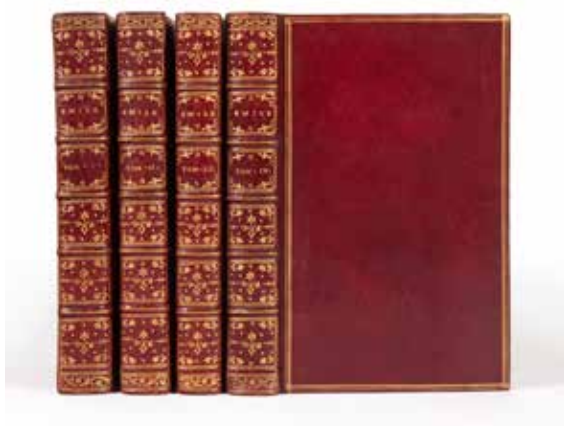
Provenance : André Bertaut.



Beautifully bound in contemporary French red morocco

46. ROUSSEAU, Jean-Jacques. *Émile, ou De l'éducation. La Haye, chez Jean Néaulme, 1762.* 4 volumes 8vo (195 x 121 mm) title printed in red and black, VIII pp., 1 unnl. (with 'explication des figures' and errata volumes I-II), 466 pp., 3 unnl. ll. (including 2 unnl. ll. with printer's privilege and 1 unnl. ll. with errata for volumes III-IV), 2 engraved plates after Eisen for volume I ; 2 unnl. ll. (half-title and title), 407 pp., 1 engraved plate after Eisen for volume II; 2 unnl. ll. (half-title and title), 384 pp. [pp. 358-361 omitted], 1 engraved plate after Eisen for volume III; 2 unnl. ll. (half-title and title), 455 pp., 1 engraved plate after Eisen for volume IV. Contemporary red morocco, triple gilt fillet on covers, spine elaborately gilt with raised bands, inner gilt border, gilt edges. 48 000 €

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



FIRST EDITION, FIRST PRINTING, PRINTED IN PARIS BY DUCHESNE, UNDER THE NAME OF JEAN NÉAULME IN LA HAYE. A MAGNIFICENT COPY BOUND IN CONTEMPORARY RED MOROCCO.

This copy in accordance with the details given by McEachern.

A copy complete with the 5 required engravings, the first of which is engraved by Longueil and bearing the date 1762. No copy of volume one is known to have a half-title.

Copies in fine 18th century red morocco are of great rarity.

A very fine copy.

Provenance: Bernard Malle (his discrete stamp).

47. RUFFINI, Claudii. Officium Beatae Mariae ex decreto sacrosancti Concilii restitutum, et Claudii Ruffini cantoris regii manu exaratum, anno domini millesimo sexentesimo tertio, regna[n]te Henrico 4 Fra[n]ciae et Na[varre] R[ege]. *Paris, 1603.* Illuminated manuscript on vellum, 161 leaves (plus 2 flyleaves at front and 2 at back), 6 1/2 x 3 3/4 in.; 165 x 95 mm, 24 lines (including headings) in black ink in a fine humanist bookhand, one- two three-line initials in gold on red grounds or blue on gold grounds with white tracery with matching line fillers. 17th-century black morocco with wide dentelle borders, spine richly gilt, dentelles, edges gilt, brown morocco doublures, by Boyet; extremities and upper joint rubbed.

135 000 €



A LOVELY MANUSCRIPT WRITTEN AND PREPARED BY THE FRENCH CALLIGRAPHER CLAUDE RUFFIN, OF THE ROYAL CHAPEL OF MUSIC UNDER KING HENRI IV. THE MANUSCRIPT CONTAINS AN ARCHITECTURAL TITLE BORDER AND 21 FULL-PAGE (INCLUDING 1 REPEAT) AND 12 HALF-PAGE ENGRAVED ILLUSTRATIONS BY JEAN MESSENGER AFTER LÉONARD GAULTIER (LeBlanc II, 273), OR CARL DE MALLERY (LeBlanc II, 592), OF WHICH 29 ARE ILLUMINATED IN FULL-COLOURS AND GOLD, AND 4 IN REDDISH-GRISAILLE, EVERY PAGE SURROUNDED WITH A GOLD- AND BLUE-RULED BORDER, ARMS OF HENRI IV PAINTED ON TITLE PAGE IN LOWER CARTOUCHE.

Claude Ruffin seems to have created a small trade in these personally prepared manuscripts illustrated with contemporary engravings beautifully coloured and heightened with gold and silver.

Illumination

Title (f. 1); 12 half-page scenes of the months (f. 3-14); John on Patmos (f. 15); Luke (f. 16v); Matthew (f. 18); Mark (f. 19v); Annunciation (f. 24); Visitation (f. 36v); Nativity (f. 46); Annunciation to the Shepherds (f. 49); Adoration of the Magi (f. 52); Presentation in the Temple (f. 55); Flight into Egypt (f. 58); Assumption of the Virgin (f. 63v); King David (f. 66v); Crucifixion (f. 83v); Pentecost (f. 88); Saints (f. 91v); Annunciation (mono) (f. 104v); Adoration of the Magi (mono) (f. 109v); Resurrection of Christ (mono) (f. 114v); Crucifixion (mono) (f. 119v); David (repeat, in color) (f. 130v).



Text

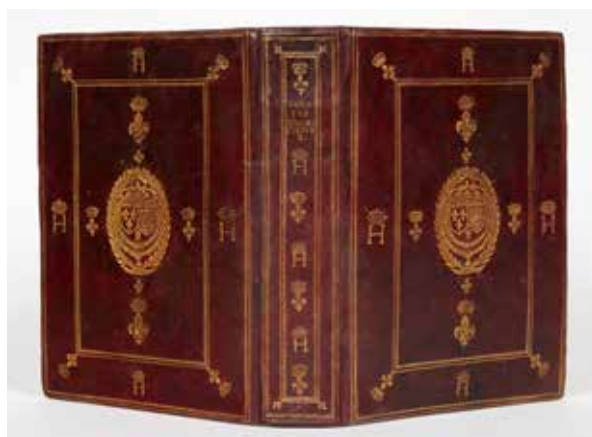
Title (f. 1); computus table (f. 2); Calendar (f. 3); Gospel Sequences (f. 15); *Institutio Christiana* (f. 20v); Hours of the Virgin with Matins (f. 23); Lauds (f. 36v); Prime (f. 46); Terce (f. 49); Sext (f. 52); None (f. 55); Vespers (f. 58); and Compline (63v); Penitential Psalms (f. 66v); Litany of the Saints (f. 74v); prayers (f. 77v); *Paraphrase sur le Libérame Domine* (f. 79); prayers (f. 82); Hours of the Cross (f. 83); and of the Holy Spirit (f. 88); Suffrages of the Saints (f. 91v); prayer for Confession (f. 97v); prayer after Communion (f. 101); *Planctus BMV* (f. 102); *Bref Recueil en forme de Meditation sur la Salutation Angelique* (f. 105); *Paraphrase du Psaume 95* (f. 109); other prayers in French (f. 112); Sunday at Vespers (f. 130v) and Compline (f. 158); other prayers (159v).

A charming manuscript from the library of Baron Jérôme Pichon (gold-stamped leather bookplate, Catalogue, 1897, I, no. 72) and Henri Burton.

Presentation copy bound in red morocco for King Henri IV

48. SERRES, Olivier de. Le Théâtre d'agriculture & mesnage des champs. Quatriesme edition reveuë & augmentée par l'auteur. Paris, Jean Berjon, 1608. 4to (238 x 180 mm) engraved title by L. Gaultier, 19 un.ll., 908 pp., 14 un.ll. (first blank) one folding plate at p. 555; contemporary paneled red morocco, central coat of arms of King Henri IV, corners with fleur de lys, flat spine gilt the crowned monogram 'H', gilt edges. 45 000 €

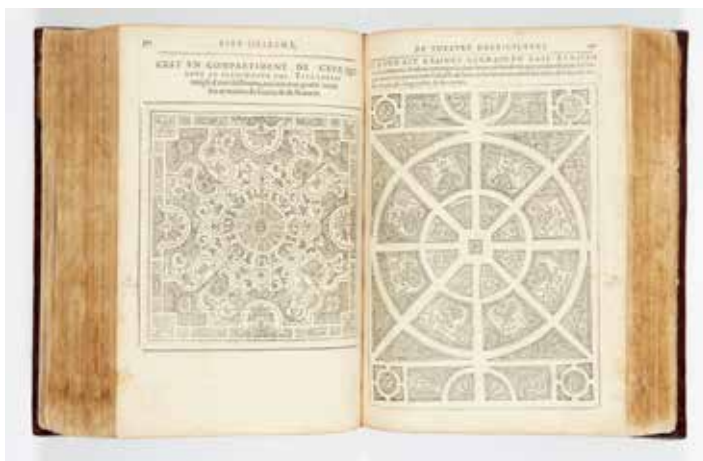
Thiébaud 841; see En français dans le texte, 79 and Schwerdt, II, 157 (for the first edition 1600).



FOURTH EDITION OF THE FIRST FRENCH TREATISE ON AGRONOMY, DEDICATED, LIKE THE FIRST, TO KING HENRI IV. ONE OF THE RARE PRESENTATION COPIES, BOUND IN CONTEMPORARY MOROCCO FOR THE PERSONAL DISTRIBUTION OF KING HENRI IV.

«Son intérêt s'étend à l'irrigation, à l'élevage, aux forêts, à la vigne. Le jardin médicinal ou bouquetier le requiert particulièrement. Il connaît le maïs et la betterave, et, près de deux siècles avant Parmentier, la pomme de terre qu'il compare à la truffe et nomme cartoufle. Il s'intéresse à l'utilisation et à la conservation des produits de la terre et découvre d'ingénieuses recettes. En 1599 il publie un petit volume de cent pages, aussitôt traduit en Angleterre et en Allemagne, sur la cueillette de la soye par la nourriture des vers qui la font. Henri IV lui écrit et lui demande son aide pour l'une des grandes entreprises économiques du règne consistant à planter d'immenses quantités de mûriers. A soixante ans, l'agronome devient le conseiller royal. Il réunit dans son Théâtre d'Agriculture les fruits de son expérience et y prodigue un vaste enseignement inconnu jusqu'alors. Il s'agit du premier grand traité français d'agronomie» (Pierre Berès, in: En français dans le texte).

This edition is illustrated with the 8 identical woodcut vignettes from the first edition but have been used without the border; the vignettes are different and related to each chapter.



The other 12 larger woodcuts show garden design of the Tuileries and of other royal houses; the folding plate with a plan of the medicinal garden.

Presentation copy

One of the rare presentation copies, bound for the personal distribution of King Henri IV. This copy is entirely ruled in red.

Provenance: Bilandre (inscription on the inside cover, dated 14 brumaire an 8 = 5 November 1799).

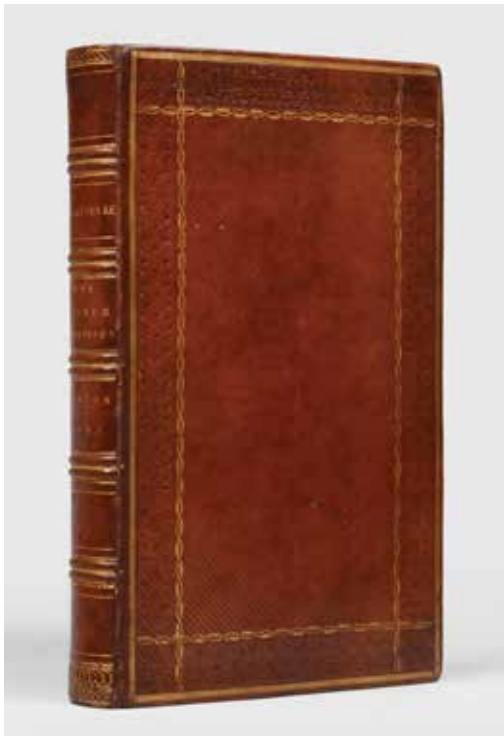
Some occasional stains, title supplied from another copy, first quire with some marginal restoration; binding expertly restored.

The Fourth Folio
A tall copy in handsome diced russia

49. SHAKESPEARE, William. Comedies, Histories and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio *London, for H. Herringman, E. Brewster, and R. Bentley, 1685.* Folio (369 x 234 mm) [12], 96, 99-160, 163-254, 243 [i.e. 253]-272, [2], 328, 303, [1] pp. Collation: [-]2; A4; A-Y6; Z4; Bb-Zz6; *Aaa-*Ddd6; *Eee8; Aaa-Bbbb6; Cccc2: 458 leaves. Late 18th-century diced russia, spine divided in six compartments by double raised bands, gilt-lettered direct in second, third and fourth compartments, first, fifth and sixth with central ornament in blind; sides with wide borders of a thick-and-thin rule in gilt enclosing a blind roll of leaves and acorns and a gilt wavy roll incorporating leaf sprays, gilt acorn roll to turn-ins and leather inner hinge, drab endpapers, gilt edges. Housed in a brown quarter morocco fleeced-line folding case by Sangorski & Sutcliffe. 225 000 €

Bartlett 123; Gregg III, p. 1119; Jaggard p. 497; Pforzheimer 910; Wing S-2915.

A NOTABLY TALL AND HANDSOME COPY OF THE FOURTH FOLIO, THE LAST OF THE 17TH-CENTURY EDITIONS OF SHAKESPEARE'S WORKS, AND THE MOST GRANDLY PRODUCED.



The 1623 first folio was edited by John Heminge (d. 1630) and Henry Condell (d. 1627), and seven plays were added by Philip Chetwin (d. 1680) for the third folio of 1663, of which only one, *Pericles*, is today recognized as the work of Shakespeare. This fourth folio was a straight reprint of the third, and was issued by Henry Herringman in conjunction with other booksellers, with three settings of the title-page. In common with the Third, the Fourth Folio dropped the final “e” from Shakespeare’s name, a spelling that persisted until the beginning of the 19th century.

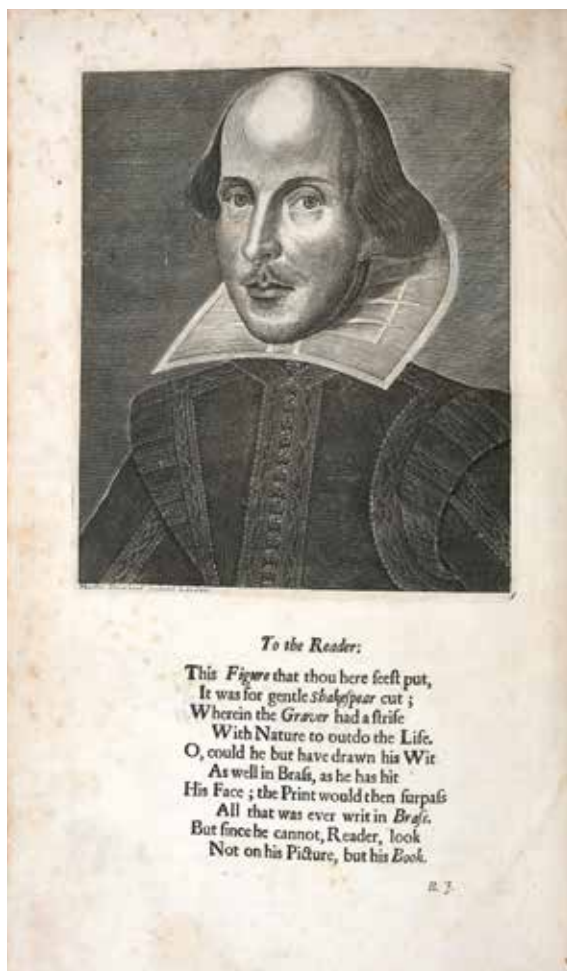
The most immediately striking aspect of the Fourth Folio is its height:

Herringman and his co-publishers used a larger paper size to increase the number of lines per page and decrease the bulk of the book. Although this is the only edition in which each play does not start on a fresh page, it is in a larger font and more liberally spaced than the three earlier editions. (The two pages of L1 are set in smaller type, presumably after the discovery that some text had been omitted.) The printer of the Comedies has been identified from the ornaments as Robert Roberts. The Fourth Folio remained the favoured edition among collectors until the mid-18th century, when Samuel Johnson and Edward Capell argued for the primacy of the First Folio text.

Engraved portrait by Martin Droeshout above the verses To the Reader on verso of the first leaf, title with fleur-de-lis device (McKerrow 263), double column text within typographical rules, woodcut initials.

Engraved bookplate of T. Allen, FSA. Small wormhole(s) in lower inner margin, from beginning through to quire Uu and the extreme lower outer of corner of leaf Hhh5 to end, never touching text area; small hole in title leaf neatly repaired, not touching letters, consequent to a bookplate being sometime removed from the verso; small spill-burns in F3, Dd5,6, Eee1, Ttt5, and Vvv4 affecting the odd word or letter; a few letters marked by a contemporary hand on Bb6r; paper flaw in outer margin of *Ddd5, Ttt5 not affecting text; occasional faint browning;

the odd isolated rust mark; notwithstanding these relatively trivial flaws, an exceptionally good unsophisticated copy.

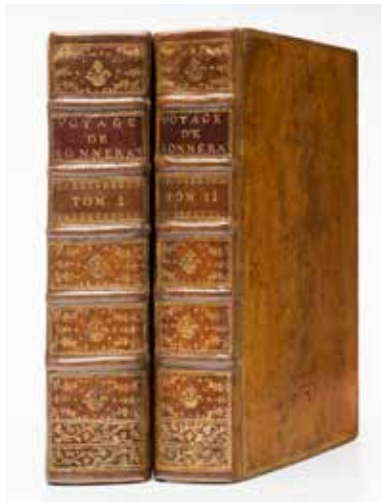


Large paper copy with all plates magnificently coloured

50. SONNERAT, Pierre. Voyage aux Indes Orientales et à la Chine, fait par ordre du roi, depuis 1774 jusqu'en 1781 : dans lequel on traite des Mœurs, de la Religion, des Sciences et des Arts des Indiens, des Chinois, des Pégouins & des Madéagasses ; suivi d'observations sur le Cap de Bonne-Espérance, les Isles de France & de Bourbon, les Maldives, Ceylan, Malacca, les Philippines & les Moluques, & de recherches sur l'Histoire Naturelle de ces pays. *Paris, for the author, Froule, Nyon, Barrois, 1782.* 2 volumes 4to (289 x 226 mm) XV, 4 un.l. (list of subscribers), 317 pp., 80 plates (numbered 1 to 80) engraved and coloured for volume I ; VIII, 298 pp., numbered plates 81 to 140 engraved and coloured for volume II. Contemporary polished calf, triple gilt filet on covers, spine gilt with raised bands, gilt edges (*spines expertly restored*). 45 000 €

Cordier, BS., 2102; Lust 353 ; Grandidier, 4697 ; Nissen, IVB, 886 ; Pritzel 8774 ; DSB, XII, 55.

FIRST EDITION. AN EXCEPTIONAL COPY, PRINTED ON LARGE PAPER WITH ALL ENGRAVED PLATES MAGNIFICENTLY COLOURED.



“Sonnerat’s fame rests on his determination to adhere, despite the lack of sympathy of his traditionally oriented bureaucratic superiors, to the enlightened policy initiated by the last naval ministers under the royal government: that of collecting essential scientific information on the overseas territories they administered. Indeed, he insisted on his title of *‘naturaliste pensionnaire du roi et correspondant de son cabinet’*... Sonnerat was the first to give an account of the Idris (*I. brevicaudatus*) and of the aye-aye (*Daubentonia madagascariensis*) from Madagascar.

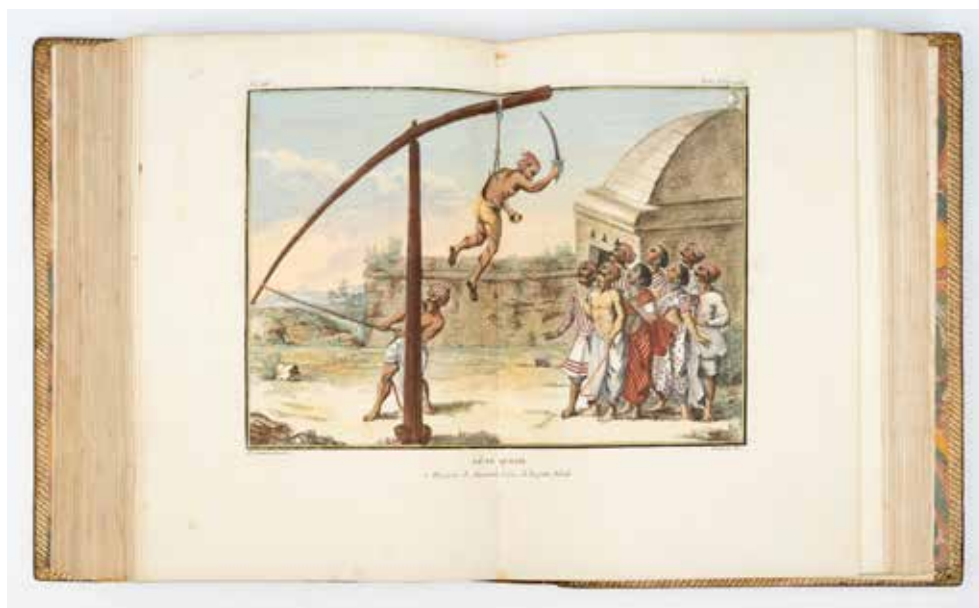
Unfortunately, little is mentioned of his accomplishments as a skillful administrator, or of his understanding of contrasting cultures and civilizations that made him a forerunner of modern social anthropologists. In his two major publications it is evident that his insight into other civilizations gave a strong impetus in Europe to the spread of a fashionable interest in the religion, arts, and customs of India and the Indian Archipelago; this marked the second part of the eighteenth century in Europe, in contrast to the interest in the arts and civilization of China that had

*P. Sonnerat pinx.**Desmoulins. Sculp.**L'aye-aye.*

prevailed earlier. Sonnerat was responsible for nurturing in France a taste for the exotic style of painting known in England as the ‘company painting’” (DSB).

«Monsieur Sonnerat... vient de déposer au Cabinet du Roi plus de 300 oiseaux d’espèces différentes, cinquante quadrupèdes, une suite de papillons & d’insectes, un herbier considérable, des poissons, des reptiles, & des échantillons de différents bois. Avec de pareils matériaux il serait difficile de ne pas donner au public un ouvrage curieux et instructif, surtout lorsqu’on peut y joindre ... des observations sur les peuples chez lesquels on a voyagé, & avec lesquels on a vécu» (*Introduction*, p. VIII, by Lalande et Fougereux de Bondaroy).

THIS FAMOUS PUBLICATION IS ILLUSTRATED WITH 140 ENGRAVED PLATES WHICH ARE HERE IN A MAGNIFICENT CONTEMPORARY COLOURING. THEY DEPICT THE FLORA AND FAUNA OF THE VISITED COUNTRIES, AS WELL AS THE CUSTOMS AND RELIGIONS OF THE PEOPLE. They are engraved by Poisson after Sonnerat’s drawings.



The copy is complete with the list of subscribers mentioning important personalities such as Fleurieu, Lamarck, Linné, Malesherbes, Poivre, Préfontaine, and Turgot.

Provenance : Eugenii Sab. A Cariniano (bookplate).

One of the earliest and most important scientific treatises on historical geography
The first dated edition of the first printed Geography
Highly important for its description of Egypt and Arabia

51. STRABO (64/63 B.C.-ca 25 A.D.). De Situ Orbis. Venice, Vindelinnus de Spira, 1472. Royal folio (401 x 280 mm). Roman and some Greek type. 51 lines. 218 leaves (of 219, final blank not present; 4 leaves and corners of last 4 leaves repaired; 2 leaves stained in margins). Contemporary, probably original binding of wooden boards with blind-stamped leather back, two clasps. 250 000 €

BMC V,161; Goff S-794; HC 15087; Pr 4042.*

FIRST VENETIAN EDITION OF STRABO'S *GEOGRAPHY*, THE FIRST UNIFIED TREATISE OF GEOGRAPHICAL KNOWLEDGE PRINTED BY THE VENETIAN PROTO-TYPOGRAPHER VINDELINO DE SPIRA.



Second edition based on the first Latin edition by Sweynheym and Pannartz, published in 1469. The text was translated from Greek into Latin by Guarinus Veronensis and Gregorius Tiphernas.

Strabo's only surviving work, the *Geography* constituted the first attempt at a unified treatise of geographical knowledge. The work surveys the topography, history, and political characteristics of the principal regions of the Roman world. In bringing up to date the work of the first systematic geographer, Erastothenes (3rd century B.C.), whose writings are now lost, Strabo relied on other Greek sources but paid scant attention to recent Roman records. His treatise brought together philosophy, political theory, geology, mathematics, and history. Following Erastothenes, he presented the world as a single ocean-girt landmass on the northern half of a sphere, immobile within a revolving universe. He "devoted much attention to the forces that had formed the oikoumene [inhabited land]... Strabo suggested that some islands were torn from the mainland by earthquakes, while others (including Sicily) were thrown up by volcanic action. He gave examples of both local and widespread land subsidence and alluded to the uprising of seabeds with consequent flooding; he further described the silting of rivers that form alluvial plains and deltas" (DSB).

De situ orbis describes the inhabited world as Strabo knew it—the lands that are known today as Europe, the Near East, the Middle East, Turkey, the Caucasus, India, and North Africa. His descriptions of the Mediterranean regions, Asia Minor and Egypt are excellent, while those of Gaul, Britain and Greece are weaker.

« *These are: the whole of Arabia Felix (which is bounded by the whole extent of the Arabian Gulf and by the Persian Gulf), and all the country occupied by the Tent-Dwellers and by the Sheikh-governed tribes (which reaches to the Euphrates and Syria). Then come the peoples who live on the other side of the Arabian Gulf and as far as the Nile, namely, the Ethiopians and the Arabs, and the Egyptians who live next to them, and the Syrians, and the Cilicians (including the so-called “Trachiotae2”), and finally the Pamphylians.* » (Book II).

An extremely wide-margined copy. Large and small initials supplied in red. Contemporary lemmata in red ink and contemporary annotations in the margins throughout the whole volume.

A splendidly printed example from the first Venetian press, in a contemporary binding (the back cover of which has been replaced by a similar piece of wood at some time in the past.) Sold by H.P. Kraus, his catalogue 173, lot 56.



With 118 original drawings by Pietro Antonio Novelli

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

250 000 €

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



A UNIQUE AND SUPERLATIVE COPY, EXTRA-ILLUSTRATED WITH 118 ORIGINAL DRAWINGS BY PIETRO ANTONIO NOVELLI, ILLUSTRATING THE WORK, AND ASSOCIATED AUTOGRAPH LETTERS AND DOCUMENTS. THE PRESENT COPY BRINGS TOGETHER THE HIGHEST ILLUSTRATIVE INTERPRETATIONS - ONE BY NOVELLI AND ONE BY COCHIN - OF TASSO'S GREAT WORK, ONE OF THE MOST INFLUENTIAL OF WESTERN LITERATURE, AND ITS RENOWNED TYPOGRAPHIC TREATMENT BY DIDOT, IN A COPY CELEBRATED FOR ITS FINE BINDING BY WALTHER AND WITH DISTINGUISHED PROVENANCE.

The drawings are bound in the 2 volumes as follows:

- Tasso's Portrait (*incipit* vol. I)
- Allegorical frontispiece (*incipit* vol. II)
- Vignette for the title page (*incipit* vol. I)
- Tailpiece for the Tasso's life (*explicit* vol. I)
- 95 published textual illustrations (*passim* vols. I&II)
- 19 unpublished textual illustrations (*passim* vols. I&II; *written with a pencil at the bottom left corner*, vol. I: nos. 3, 9, 12, 17, 26, 31, 40, 47, 50, vol. II: nos. 57, 64, 66, 74, 78b, 82, 85, 97, 103, 106)



Novelli created his series of drawings for Antonio Groppo's Venice 1760-61 edition of Tasso. Pietro Antonio Novelli (1729-1804), the Venetian draftsman and painter influenced by Guardi and Tiepolo, demonstrated from an early age a great facility for drawing and a vivid imagination. In addition to a deep personal interest in literary culture Novelli produced altar pieces and frescoes throughout northern Italy, and his patrons included Catherine the Great of Russia. The author Giuseppe Avelloni remarked: *'The drawings and painted works by Novelli showed not just a profound knowledge, but also a supreme degree of fantasy'* (Getty). Novelli's extensive suite of drawings is closely linked to its literary source yet imbued with originality; it is among the most interesting interpretations of Tasso's masterpiece. These fine drawings are bound with the first edition of Tasso illustrated by Cochin, in a handsome morocco binding by Walther; this edition of approximately 200 copies only is a *'collector's book on the grand scale, luxurious in format, paper and illustrations'* (Ray).

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

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

53. TOCQUEVILLE, Alexis de. *De la Démocratie en Amérique.* Paris, Charles Gosselin, 1835-1840. 2 parts in 4 volumes, 8vo (210 x 129 mm) 2 unnl., XXIV, 367 pp. for volume I; 2 unnl., 459 pp., 1 large folding and partly coloured lithographed map for volume II; 2 unnl., V pp., 1 unnl., 333 pp. for volume III; 2 unnl., 363 pp. for volume IV. Contemporary green morocco backed boards, spines with raised bands, gilt, marbled edges. 60 000 €

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



FIRST EDITION OF ALEXIS DE TOCQUEVILLE'S MASTERPIECE, PUBLISHED IN TWO PARTS (EACH IN 2 VOLUMES), RESPECTIVELY IN 1835 AND 1840.

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

«Alors qu'ils étaient magistrats à Versailles, son ami Gustave de Beaumont et lui-même se firent confier la mission officielle d'aller le système pénitentiaire des États-Unis (1831-1832). Tocqueville put ainsi observer concrètement la démocratie dans le seul grand pays alors en république. En janvier 1835 il publia De la Démocratie en Amérique (Gosselin, 2 volumes) où il décrivait la société politique américaine et concluait que la liberté humaine pouvait surmonter les périls présentés par la société nouvelle. En avril 1840, Tocqueville publia la suite de l'ouvrage (2 volumes) consacrée à la «société civile». Si la portée des volumes de 1835 dépassait déjà la seule Amérique, cette fois celle-ci ne faisait guère que fournir des exemples. L'auteur en réalité, avec une audace novatrice, construisait un «idéal-type» de société démocratique au sein de laquelle il s'efforçait d'imaginer l'horizon intellectuel et sensible, et les moeurs du futur homo democraticus» (André Jardin, in: En français dans le texte).

“Alexis de Tocqueville’s “Democracy in America” is unanimously considered to be one of the most famous foreign attempts to comprehend the ideological basis on which American society rests and to coherently explain its political and societal implications” (Sigrid Karin Amos, in:

Alexis de Tocqueville and the American National Identity: The Reception of *De la Démocratie en Amérique* in the United States in the Nineteenth Century, 1995).

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



“In the opening pages of Democracy in America (1835), Alexis de Tocqueville explained his awareness of the acute necessity for a novel theory in the society which was emerging in the New World. In the new age, ‘the equality of conditions is the fundamental fact from which all others seem to be derived and the central point at which all my observations constantly terminated’. Tocqueville would not have suspected how accurate these remarks would still be, on the other side of the planet, two centuries later. Not only do the requirements carried by ‘the age of equality’ extend to other societies than those spawned by the

European or North American industrial revolution, but they can also prove of great analytical importance in the depiction of the logic of family law reform in the Muslim world of the twentieth century. In the Tocquevillian axioms of the age of equality – gradual, universal, and irreversible – can be found the fundamental principle against which developed the codification of family law in countries with a significant population of Muslim citizens; the equality of women and men before the law” (Chibli Mallat, in : Introduction to Middle Eastern Law, p. 355).

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

54. TOULOUSE-LAUTREC, Henri de. Exposition de la «Dépêche» de Toulouse. Catalogue Illustré de 17 lithographies originales. *Toulouse, la Dépêche, 1894.* 8vo (185 x 137 mm) 18 unnl. Original printed wrappers with titles in black to front cover 12 000 €

ILLUSTRATED WITH 17 ORIGINAL LITHOGRAPHS BY ANQUETIN, BONNARD, DENIS, GRASSET, IBELS, LAUGE, MAUFRA, MAURIN, HERMANN-PAUL, RACHOU, RANFT, RANSON, ROUSSEL, SERUSIER, TOULOUSE-LAUTREC, VALLOTON, AND VUILLARD.



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

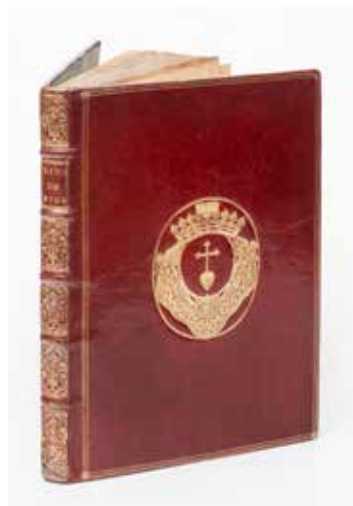
Huc selected the exhibitors from young artists, almost all based in Paris, who had made their reputations at the *Salon des Indépendants* since 1890. Among those invited were a few landscape

painters, notably Maxime Maufra and Achille Lauge; members of the Nabis group including Bonnard and Vuillard; Toulouse-Lautrec and friends such as Charles Maurin and Louis Anquetin; and the decorative artist Eugène Grasset. In summary, it was a good spread of recently emerged, innovative artists active in a range of media.

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

55. TOURVILLE, Anne Hilarion de Costentin de. Signaux généraux de l'armée naval du roy commandée par monsieur le maréchal de Tourville, vice amiral de France en 1690. *No place, [by the author], 1690.* 4to (210 x 147 mm), manuscript on paper, 6 unnl. (title in calligraphy decoerated with an original watercolour vignette mounted on the lower portion of the page ; 2 unnl. of introductory text ; 2 unnl. with a large coloured drawing of a sailing ship, followed explanatory text; 1 leaf with a coat of arms) ; 38 num.ll. of strong paper, each decorated with 6 handcoloured drawings of ships, 6 unnl. of index. Contemporary French red morocco, triple gilt filet on covers, central coat of arms of Jacques III de Mucie, spine gilt with raised bands, inner dentelle, blue silk paste-downs and endpapers, gilt edges. 35 000 €

For the coat of arms see : Aubert de la Chesnaye des Bois, in : Dictionnaire de la Noblesse, tome X, p. 563 («d'azur à une croix fleuronnée, au pied fiché d'or, dans un coeur de même»). <https://archive.org/details/DictionnaireDeLaNoblesseVol101775/page/n573/mode/2up?q=mucie>



PRECIOUS MANUSCRIPT DEDICATED TO THE SIGNALS OF THE NAVAL ARMY, INVENTED AND WRITTEN BY ANNE HILARION DE COSTENTIN (PARIS, 1642 - PARIS, 1701) COUNT DE TOURVILLE, WHO DEFEATED THE ANGLO-DUTCH FLEET AT CAPE BÉVEZIER (BEACHY HEAD IN ENGLISH) IN 1690. A CHARMING ILLUSTRATED MANUSCRIPT WITH FINE WATERCOLOURS, EACH REPRESENTING SHIPS AND THEIR FLAGS.

Thanks to his military exploits he was appointed vice-admiral of the Levant in 1689, then Marshal of France in 1693 after the famous battle of Lagos. During the confrontation the French fleet defeated the Anglo-Dutch fleet escorting a very important convoy to the Levant. Under Tourville's command the Anglo-Dutch loss was so great that it led to a financial disaster and a series of bankruptcies of shipowners in London.

Gatherings of vessels of a certain size required the establishment of a code of signals. This manuscript presents 228 specific cases in as many colourful illustrations to distinguish the many types of signs used by the signals.

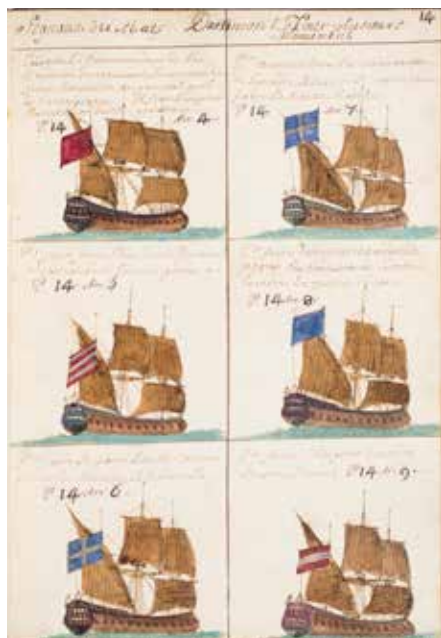
In clear weather, flags and flames sent out in seven locations (ensign staff, mizzen yard, mizzen mast, foremast, small mizzen mast bar, large mizzen mast bars, and bowsprit) are used. In foggy weather, the signals are no longer visual but audible. The use of the cannon is distinguished by varying the number and interval of shots, as is the use of musketry. To this can be added the jingling or ringing of bells, as well as the use of the drum. At night, lanterns are the main resource, their number and location vary. In addition to the lanterns, there are other sources of light, the priming lights, and the cannon fire, which can also be used during the day in combination with the flags or flames.



As de Tourville was not promoted to the title of Marshal until 1693, the manuscript, despite the date 1690 on the title, could not have been completed before his promotion.

Another copy of this manual is known, presented to King Louis XIV by de Tourville himself in 1693. “This little jewel contains 48 finely watercoloured plates, each representing two ships and their flags. The transmission of orders was a real headache. Tourville, famous for having captured a hundred enemy ships at Lagos, off the coast of Smyrna, created an efficient system of signals, and then had this vade mecum of naval manoeuvres produced” (historia.fr).

JACQUES III DE MUCIE’S COPY, PRÉSIDENT À MORTIER AU PARLEMENT DE BOURGOGNE.



Jacques III de Mucie, lord of Neuilly-lès-Dijon and Sennecey, was a councillor (1663) and then *President à mortier* (1681) at the Parliament of Burgundy and Intendant of the Navy in Burgundy and Bresse. He was the son of Jacques II de Mucie, councillor in the parliament. He was married three times and had a daughter, Madeleine, who married Philibert Fyot de la Marche. When he died in 1704, his son-in-law took over the Parliament of Burgundy and inherited his books, as shown by the engraved bookplate mounted on the back cover.

Other provenance: Camille Audenet (ex libris. Audenent, 1824-1885 was a naval engineer and a member of the board of the

Compagnie Transatlantique - this copy was part of an exhibition held at the *Musée de la Marine* organised by Michèle Polak.

56. TUDESCHIS, Nicolaus de. Super libros Decretalium, I-V. *Venice, Andrea Torresanus de Asula, 1482-1483.* 5 parts bound in 6 volumes, folio (420 x 290 mm.) [214], the first blank; [210] the first blank; [134] the first and the last blank; [130] the first and the last blank; [210] the first and the last blank; [162] the first, the last and leaf 41blank, 2 columns, 69-71 lines. Got. Typ. With seven illuminated pages with miniatures and large extending floral borders in green, red, pink, blue and gold by a contemporary South German artist; six printer's devices in red at the end of each volume; contemporary South German binding, half blindstamped calf over bevelled wooden boards, two clasps. 280 000 €

Hain-Copinger 12313; GW 47874; Goff P-49; Proctor 4695; Pellechet 8341 : IGI 9753. 9780. 9797. 9812. 9829. 9846; ISTC ip00049000.

A MAGNIFICENT COPY OF THE COMPLETE *LECTURA SUPER V LIBRIS DECRETALIU*M BY PANORMITANUS THE FAMOUS ITALIAN THEOLOGIAN AND ARCHBISHOP OF PALERMO, NICOLAUS DE TUDESCHIS (1386-1445), WITH SEVEN ILLUMINATED PAGES WITH MINIATURES AND LARGE EXTENDING FLOREAL BORDERS IN GREEN, RED, PINK, BLUE AND GOLD BY A CONTEMPORARY SOUTH GERMAN ARTIST AND IN CONTEMPORARY BINDING.

All the illuminations have a background of incised and punch-dotted burnished gold, within a blue frame, the subjects of the miniatures are: I-Nicolaus de Tudeschis in a pink robe kneeling in front of pope Eugen IV, the throned pope is receiving a copy of the *Decretalia*; II-a trial scene with two standing men debating in front of a seated judge; III- Nicolaus de Tudeschis in a green and pink robe in his studio reading; IV- Nicolaus de Tudeschis in a pink robe in his studio reading; V- a scene taken from the Holy Mass: the priest and a young cleric kneeling in front of the altar; VI- Nicolaus de Tudeschis in cardinalice dress standing between the betrothed couple; VII- a judge seated between two men in a pink robe accusing themselves reciprocally. Beside all the miniatures is depicted an angel holding a shield with the coat of arms of the Gessel family from Augsburg.



Nicolaus was born at Catania in 1386. At an early age he joined the Benedictine order but was sent at a young age to study in the North. After having received a stipend in either 1405 or 1406 from the Senate of Catania, he matriculated in the law school at Bologna. Antonius de Butrio and Francesco Zabarella, the two leading canonists of the early fifteenth century, may have taught him, but we cannot be certain that he studied with Zabarella, who was teaching at Padua when Nicolaus was studying in Bologna. He began teaching in ca. 1411, at the age of 25, first at Bologna, and then in Parma, and Siena. Having taught in Parma from 1411 to 1418 he then moved to Siena, where he stayed until ca. 1430. Documents refer to him as Doctor *Decretorum* while he taught at Siena, but he did not write a commentary on the *Decretum* until 1436. During his Siennese career, his literary work focussed on the *Decretales* of Gregory IX. During the Council of Siena, 1423-1424, he worked with the ambassadors of the King of Sicily and held a disputation that many of the assembled dignitaries attended. A short time later, Nicolaus was appointed abbot of Santa Maria di Maniace in 1425, which



Rāca de sponsalibus et matrimonio.

**A**pra uisus est i pre

ceden libro de acibus et gerub spe
ctantibus ad clericos et nunc
rebat vide de spectantibus ad laicos.
Et hoc Rāca hz duas ptes. In pma
dic de sponsalibus. i. scda de mrimo
niis. vñ dicit vñt fuit instituti et p que et quot sūt cāc in
stutudi mrimonii. et de impedimento ipius et multis alijs
vide bo. glo. xxv. q. i. in sum. ad declarationē diffini
tōis. plegi gl. ca. ca. q. ii. in pñ. ¶ Quid sint sponsalia vi
de p. ter. xx. q. v. i. e. nōstrato. Sūt. n. futuraz nuptia
rū promissio. vñ se habet ad mrimoniū vt qdā pam
bulū. Et dicuntur a spōdo es qd idē est qd pmitto. vt i
l. i. et ii. ff. de spōsa. hinc spōsua quasi pmissua et spon
sua quasi pmissa. sed post sctū mrimoniū adimpleta est p
missio. vñ prope nō dicuntur spōsua et spōsa sūt maritua
et vxor etiā ante carnalē copulā. nā solus cōsensu aio
rū fac mrimoniū. xxv. q. ii. c. sufficit. Et iō si legat ali
cui certū qd si pñerit mrimoniū cūz berta debet illico
sibi legatū cum pñerit p verba de pñis sūt mrimoniū non
cōsummatū. vt l. l. cūz fuerit. ff. de pñ. et demon. ¶ Qñ
qñ tñ appellatōe mrimoniū cōp. rebendit mrimoniū
dētaxat carnalē copulā psumatū. vt c. ter. i. c. ex publi
co de cōuer. cōiug. vñ ante copulā pñt l. s. pñerit ap
pellat spōsalia vñ mulier spōsa. i. pmissa respectu car
nalis copule et sic pñt intelligi iura q talis nuptiaz ap
pellat spōsalia p verba d. pñt. vt l. c. penul. i. c. eo. Unde
sūt subiecta mās appellatōe mrimoniū qñs cōp. rebē
ditur mrimoniū sctū solo cōsensu. qñs carnalē copu
la cōsumatū. vt plenissime tēgi in qñc facit d. qua vi
de qd dixi l. d. c. ex publico. ¶ Per pñcta determina
tur alia qd dicit statim mulier maritata nō admittat
ad succēssionē pñia cū fratribus. qdā decessit relicto si
lijo masculis et filia de spōsata p vba de futuro. qñt nū
quid ista debeat excludi a succēssionē pñia et dicēdus ē
q nō q. ex qd agū d odio appellatōe maritate nō venit
spōsa. secus si ageat de futuro. p hoc bo. ter. in l. non
sine. Cōde bonis q liber. et ibi per l. et alios. et vide bo
nā glo. ibi. de nup. l. § 4 s. i. vxor. et xxv. q. ii. in pñ. secus
si dicat de filia dotata q nō succēderet. q. inest doti.

De Francia. su pñt nec iualida
tur si pñctudo patre nō seruet. pmo
ponit calum. et diffinit ibi diffinitur.
¶ Nō pmo q valet mrimoniū sctū

cū alienigena. et intellige de alienigena respectu patrie
nō respectu fidei. nā tūc nō teneret mrimoniū vt i. c. ca
ue. xxv. q. i. Debet. n. esse maritus et vxor eiusdē fidei
vt ibi. ¶ Nō iuncta glo. i. et ii. q. appellatōe legio ppe
bendit cōsuetudo. nā cōsuetudo est qdaz l. et. vt l. d. q
bus. ff. d. legi. et j. di. cōsuetudo. ¶ Tertio nō q defect
seu omīssio cōsuetudinis patrie nō vitiat mrimoniū de
quo. j. latius. ¶ Quarto nō q cā mrimonialio pōt tra
ctari in cōcilio. Et q. inest q cōciliū hz iurisdictionem
etiā i causis decidēdis. ¶ Qñ nō ibi sancta synodus q
pñtuitio vel diffinitio cōcilij edat sub noie totius cōcē
lij et nō pape trit. p hoc facit ter. in. c. ofius. de elec. et c.
j. s. de pac. cum subbu. qñs tñ edat sub noie pape cū
cōsilio cōciliij. vt in. c. j. de elect. et c. aduersus. de iuu.
ec. et vide bo. glo. i. c. ad aplice de re iudi. l. vi. p. Inno.
et hosti. i. c. ex gētio de de. non res. do. ant. in. d. c. j. de
pact. p illū ter. simplr colligit q pñtuitio edat sub noie
cōciliij qz hz papa sūt ibi vt caput tñ pñas depōdet ex to
to cōcilio. sed i sctū faciūt ea q statū allegant. s. puto di
cendū q aut mā originat a toto cōcilio et tūc fiat statu
tū sub noie totius cōciliij. et ita loquant iura pmo alle
gata et vide bonū ter. j. q. vi. cōueniēb. et c. hadrian.
lxxij. di. Sūt mā originat a solo papa sed cū cōsilio cō
ciliij et habeant locū iura i. loco iudiciali. ¶ Ultio nō q
notorius peccator pōt cōpelli per eccliam ad agendū
penitentiā. p hoc c. ad audientiā. j. co. et vide glo. xxv.
q. ii. quicūqz. ¶ Item pōt notari ex fine lre q maritus
pōt cōpelli p eccliam vt redeat ad vxorē. et pōdera qz
non dicit p censurā ecclias sed pūe redire cogat.
Et quo pōt inferri q pōt pōt cōpelli vxor. vel mari
tus vt i vñū redeant. nā cū ista obligatio descendat ex
lege diuina et humana pōt qz pūe cōpelli ad faciū
iura nō p. Bar. et alios in l. stipulatioes nō diuiduntur
ff. de ver. obli. ¶ In gl. iij. i. l. ex hac glo. pōt colligi rō
dubitandi et decidendi. sed reuoco i dubiū vñra gl. nū
quid cōsuetudo patrie possit disponere circa mrimo
niū. Inno. dicit q circa substantias mrimoniū dispone
re non pōt. ar. hic s. circa dotes lo ne q sic. ag. in. c. rai
nucias. d. de testa. Do. anto. larius exordit mās dicō
q aut statim patrie disponit circa substantia mrimo
niū puta iualidido sctum vel iualidando pñonā et
nō valet statuti vt hic. Et quo pōt notari q leges ci
uiles prohibentes mrimoniū iter tutorē et pupillaz
rectorē prouincie et pūcialē et inter filios personā nō
teneat. de quo vide latius per fēde. pñlio. xxv. vbi ge
neraliter tenet q statuta et leges laicaz circa mrimoni
um nullius sūt momenti qz bec mā nō est de foro secul
lari sed eccliasitico. vt in. c. nāz. de ordi. cogni. fac qd
nō. bar. in. l. tina. ff. so. ma. et p doc. in. c. fi. de secū. nup.

is located on the north-western shoulder of Mount Etna. He remained in Siena until ca. 1431, when he moved back to Bologna and received a stipend of 600 pounds from the comune to teach the Decretals during the years 1431-1432. During this short stay, we have a *repetitio* that he dated Bologna, 5 May, 1432. The next day, the Florentines invited him to deliver *Lectiones Decretorum* at the Studio Fiorentino. [...] He accepted the offer, even though a few months later Venice bid for his services in Padua. [...] While in Florence, he may have examined the *Littera Florentina*, the late antique copy of Justinian's Digest that had recently been transferred from Pisa. At this point Panormitanus entered the wider stage of papal and conciliar politics. Pope Martin V had convened a general council in Basel according to the provisions of the decree *Haec sancta* that had been promulgated at the Council of Constance.

The new pope, Eugenius IV dissolved the council on 18 December 1431 with a solemn papal bull. He viewed the council as an impediment to the unification of the Eastern and Western churches and as a danger to papal prerogatives. When the council rejected pope's authority to dissolve it, Eugenius sent a delegation of legates to represent him and to negotiate. Panormitanus was an auditor in the papal curia and accepted Eugenius's mandate to join the delegation. After arriving at the council in March, 1433, he defended Eugenius' position with sermons on 9 March and on 13 July before the council. Eugenius's proposals were not well received, and Panormitanus left the council. The death of Ubertino dei Marini, the archbishop of Palermo, presented an opportunity for Panormitanus to hold high office. The king of Sicily, Alfonso V, ignored the rights of the cathedral chapter and placed him in the see. He renounced the abbacy of Maniace and was confirmed by Pope Eugenius IV on 9 March, 1435. As archbishop of Palermo, Panormitanus' role at the Council of Basel changed dramatically. He no longer represented papal interests when he returned to the council as Alfonso's ambassador in 1436. [...]

When Eugenius successfully persuaded a minority of the participants at Basel to convene the council in Ferrara (later, in 1439, transferred to Florence), Panormitanus did not follow Nicolaus of Cusa and many of the Italian bishops to Ferrara in 1437. He remained in Basel, and, with the support of Charles VII, king of France, the council issued a series of documents that affirmed the superiority of the council over the pope. In 1438, Panormitanus was sent to Frankfurt as the council's representative before the Reichstag. The council in Basel declared that Eugenius was deposed, elected Duke Amadeus of Savoy pope. He took the name, Felix V. The new pope created Panormitanus a cardinal in 1440. Felix asked Panormitanus to compile the conciliar decrees of Constance and Basel into a

[illegible]

vel sine ad aliorum consulationē. Docenti vtroq; ad nullum studentem. Collatio vbi quinq; capituli specier; et: et ppe qd pncipo statuit: vt in c. Alitimo. ij. di. et dict. l. sup rubica de offi. iij. Sic nō finale inuenio banno copulationis. hui. n. intencio vt puidet; valenti legenti Et et hoc et qd nōbē collige dicit qd appellatioe fluiditiam nō cōpēbendi leges: et sic nō cōpēbendi tur doctor. si ergo pncipium dñi lebolantibus indultū nō videt doctoribus indultū: multo fo: nūi hoc pcedit in statuto disponētib; de studentibus. Do. aut. dicit qd de ppo significatio vocabuli appellatioe flu dēns cōpēbendi doctor maxime leges. imēdit. n. studio inquantā legit ad hoc adducti tēt. in pmoio sioz in c. Alud v. vbi dicit tēt. qd doctor dicitur studiū pagere et cōmuni vfu loquēdi nō cōpēbendi vt vbi loquēdi attendi dicit vt in c. et hū. et qd ibi nō de spon. et l. l. baro. qd si tū cassino. d. de l. ij. qd videtur pmo qd hoc solutio nō videt idēstine. v. p. ca. tū adduco tēt. in c. aliquid dicit tēt. qd. v. vbi p5 et pncipio iuncto fine qd appellatioe fluidi cōpēbendi doctrina. Sic facit tēt. l. l. c. de eccl. art. l. x. vbi: studii doctri atq; dōctō. et maxime qd docedo qd effi citur pncipio tēt. p5 in illa. l. i. ubi tēt pncipio sic fieri et filios erudire tēt. vñ glo. dat ibi vñ qd: Dicitur si queris doctas sic ipse docet. Nam studio tali nō pñcis atq; sedali. et itellige de eo qd prouenit qd nullus pñt i sci entia ita ēē pncipio cum scia nequar augmēt. in illō studio sapies sapiētiō erit. tū nō minū eruditiō in gressu et c. abbi canōe: Inhabet cōt edificatiō dñi capuli si magis loq; mediat et c. maior tēt. vñ qd c. qualis: et in summa qualis debeat esse maior tēt. alio qd c. vide bo tēt. in c. o5. vñ qd i. m. l. c. de pñf. qd in vñ. cōstam. l. x. vbi tēt facit illius comites qd pncipio iugior p. r. r. an. l. i. in dñm facit multa. et legem. c. si f. de magi. vbi studentes et doctores ponit tēt. vt diuer fac ergo appellati one studentis nō cōpēbendi doctor. ad idē tēt. in c. super spēcia. l. ne de vñ. vbi patet qd studentis cōt nēt in se auditi. nā pmo tēt. ibi pñmū de audientibus et postea sūbmittit qd qpi in qdō doctri studentes et sic pñs ille dicit studentē qd aqō audiat idē tēt. in c. et studijs de pñf. iuncto pñ. tēt. c. i5. qd loquuntur ibi studentio sapientiō tēt. et sciam tū tēt qd studium quibz cōpēbendi alios actio pter meditatiōe scien tiar p5 in c. ij. de pac. ab studiōe agendi c. i. tēt. in l. ij. qd de dona. iter p. et vñ. et iudici vñ c. Inqñq; stu dio puidēdi c. dē. Sic bōt pbat diffinitio nā studentē

canonical collection, but he never seems to have finished the job.

His contemporaries remarked on his ability to switch sides on an issue. Aeneas Sylvius Piccolominus (Pope Pius II) wrote in his *De gestis Panormitanus'* struggle with his conscience and his duty to support his king. Panormitanus had been made leader of the conciliar party at the council not through his own wish, but through necessity alone, and he was bound to obey his prince. He arrived at Basel a supporter of the papacy and left an advocate of conciliar supremacy. His speeches at Basel reflect these two positions. These conciliar sermons can be compared with a quaestio written on 25 April, 1426, *Episcopus et quidam rector curatus* in which Panormitanus dealt with papal authority and supported papal prerogatives within the church before he became involved in ecclesiastical politics. After Alfonso V concluded a treaty with Eugenius IV at Terracina in 1443, he recalled his delegation, and Panormitanus returned to Palermo. His stay was short. On 24 February, 1445 he died of the plague. His legacy was rich and varied. He was without a doubt the most influential jurist of the fifteenth century. His conciliar thought also found resonance in the work of later thinkers. Even Martin Luther admired him. Panormitanus worked his commentary on the *Decretales* over a long period of time and revised his work continuously. He probably began writing when he started teaching in ca. 1411 and must have completed it by the time he began to participate in the Council of Basel. He did not comment on all parts of the *Decretales* equally. Even a superficial reading reveals that he expended much more time and effort on books two and three than on books one, four, and five. Book one is only a bit less detailed than books two and three, but he gave four and five only rudimentary treatment. He never commented on all of book one. There is no evidence that he wrote or taught the titles from X.1.7 to X.1.28'. (legallhistorysources.com).

Provenance: Gessel family Augsburg, illuminated coat of arms at the beginning of each volume; Andreas Perneder (1500 – 1543), famous jurist, counselor of the Duke of Bayern, William IV, and Stadtprokurator of Munich, (armorial ex libris in volume I); Andreas Perneder junior; Anna Reitmor, sister of Andreas Perneder junior, famous Bavarian bibliophile of the XVI century with her note dated 1564 on the first flyleaf of each volume; Antiquariat J. Halle of Munich; auction house Paul Graupe, Berlin 1935 (auction 144, lot. 29); Swedish private collection.

Light worming at the beginning and the end of each volume, a few spots, binding restored, overall a very fine set with a distinguished Bavarian provenance.

Inscribed by Tzara

57. TZARA, Tristan & ARP, Hans. Vingt-cinq poèmes. H. Arp. Dix gravures sur bois. *Zürich, collection dada, 1918.* 8vo (197 x 142 mm) 26 un.l. Original publishers boards, stapled, gilt paper label on top cover with title and decorated with an original woodcut by Hans Arp, modern chemise in bronze coloured calf backed boards and slipcase (*Pierre Lucien Martin*). 20 000 €

Garvey, no. 2.

FIRST EDITION OF THIS LOVELY BOOK ILLUSTRATED WITH 10 ORIGINAL WOODCUTS BY HANS ARP. A VERY FINE COPY INSCRIBED BY TZARA TO THE ARTIST AND PAINTER PIERRE DAVAL.

Regular issue.



The first collection of Tzara's poems, illustrated by Arp, two of the most important figures at the beginning of the newly created Dada style being the artistic expression of the most decisive European avant-garde movement of the 20th century. Composed between 1916 and 1918, these poems in the purest Dadaist vein hold an important place in the history of poetry, privileging pure rhythm over meaning.

They also mark the first meeting between the Romanian poet and the Alsatian painter, both co-founders of the Dada movement.

Dada was born in 1916 in Zurich, a meeting place for artists and writers who had fled the First World War. It was there that Tristan Tzara, Marcel Janco, Hugo Ball, Richard Huelsenbeck and Hans/Jean Arp met.

"In February 1916, Ball and his partner Emmy Hennings founded Cabaret Voltaire, the epicenter of the Dada movement, where artists conceived ideas and organized performances. Dadaism erupted as a reaction to the mechanized atrocities unleashed by the war and quickly established itself in Berlin, Paris, New York, and various European centers. Unlike the Italian Futurists, who glorified militarism,

Dada artists saw the war as the ultimate breakdown of Western civilization” (*Andel, Avant-garde paper Design, p. 124*).

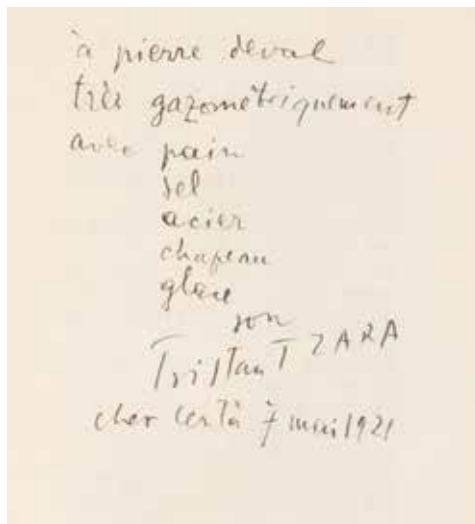
«En janvier 1920, quittant Zürich pour Paris, Tristan Tzara était déjà célèbre. Les manifestations de Dada auxquelles il avait participées avec Hugo Ball ou qu’il avait fomentées, les expositions qu’il avait organisées, la revue *Dada* qu’il dirigeait depuis 1917, la *Collection Dada*, qu’il avait créée, où deux de ses plaquettes avaient paru (*La Première aventure céleste de Monsieur Antipyrine* en 1916, puis *Vingt-cinq poèmes* en 1918) l’avaient situé après le retrait d’Hugo Ball comme la principale figure de Dada» (*Antoine Coron, De Goya à Max Ernst, Bibliothèque de R.M., p. 202*).

The book is illustrated with 10 original woodcuts by Hans Arp, including one repeat for the lettering piece on the front cover.

“An important document of the Dada movement by two of the founders. The non-objective woodcuts are similar to Arp’s wooden reliefs and collages at this time and their free form is expressive of the automatic quality valued by the Dadaists” (*Garvey*).

IMPORTANT PROVENANCE

This copy is inscribed
«à Pierre Deval
très gazométriquement
avec pain
sel
acier
chapeau
glace
son
Tristan Tzara
chez Cerfà 7 mai 1921”



Pierre Deval (1897-1993), artist and painter, born Lyon, moved to Paris in 1921 as an art student. He there met the protagonists of Dada, namely Tzara, Breton et Aragon and participated in the movement.

Very good copy.

58. VALERY, Paul. *Aurore. Paris, extrait du Mercure de France, 1917.* 8vo (220 x 140 mm) 8 un.l. including first and last blank. Light red morocco, covers decorated in an irradiating style with gilt and silver points, turning in geometrical and concentric circles around a stylized sun, flat spine gilt, inside covers and endpapers in blue calf, gilt edges, yellow printed covers bound in, matching chemise and slipcase (Paul Bonet 1947). 15 000 €

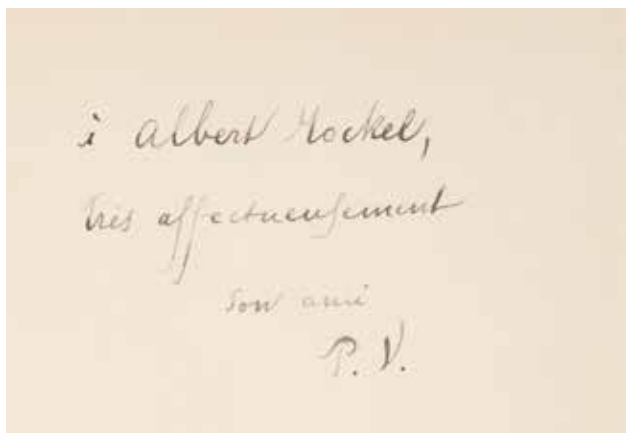
Bonet, Carnets, 812.



FIRST EDITION, PUBLISHED IN THIS RARE OFF-PRINT OF *MERCURE DE FRANCE* WHERE THE POEM WAS INCLUDED ON 16 OCTOBRE 1917, LATER INCLUDED IN THE COLLECTION OF POEMS, *ODES*, IN 1920 AT NRF. A LOVELY INSCRIBED COPY IN A VERY FINE BONET BINDING.

«La confusion morose
Qui me servait de sommeil
Se dissipe dès la rose
Apparence du soleil»

Copy inscribed and signed “à Albert Mockel bien affectueusement son ami P.V.» Mockel (1866-1945), writer and symbolist poet, founder of the symbolist journal in Liège *La Wallonie* had published some of Paul Valéry's first poems.



Bonet notes for this binding, the third he designed for this title : «Il y a longtemps que je n'avais utilisé le point comme seul élément de décor. Il permet de conserver une apparence de grande légèreté malgré une construction rigoureusement géométrique» [It's been a long time since I've used the individual point as the only decorative element. It allows me to maintain an appearance of great lightness despite a rigorously geometric construction].

Very fine copy in perfect condition.

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

59. VASARI, Giorgio. Le Vite de' piu Eccellenti Pittori, Scultori et Architetti. Bologna, Heredi di Evangelista Dozza, 1647. 3 volumes 4to (249 x 172mm). Contemporary Italian red morocco, covers with a very elaborately and richly gilt décor « aux petits fers », spine richly gilt, painted coat-of-arms of Vittoria della Rovere, Granduchessa of Toscana in the center, gilt edges. 175 000 €

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



MAGNIFICENT COPY BOUND FOR VITTORIA DELLA ROVERE, WIFE OF THE DEDICATEE, FERDINANDO DE' MEDICI, THE GRANDUCA DI TOSCANA, OF THE FIRST CRITICAL EDITION OF VASARI'S *LIVES*, IN A SUPERB RICHLY DECORATED BINDING WITH HER PAINTED ARMS. THE VERY IMPORTANT AUGMENTED AND ILLUSTRATED EDITION OF THIS LANDMARK OF ART HISTORICAL CRITICISM AND BIOGRAPHY WITH THE COPIOUS NOTES BY CARLO MANOLESSI.

The first edition of what is regarded as the first art history book, *The Lives of the Artists* by Giorgio Vasari, or more accurately, *Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri* was published in 1550 in Florence. An understanding of Vasari's *The Lives of the Artists*, Paul Barolsky argues, 'yields insight into the aesthetics of Italian Renaissance paintings: Vasari's vocabulary, rightly understood, teaches us how to look at Italian painting.' The book is famous for being an early source of information about Leonardo da Vinci's *Mona Lisa*. Vasari writes a description of the portrait's features and provenance in detail, a description which is still intensely discussed by art historians. A short extract from the page illustrated above reads: 'La bocca, con quella sua sfenditura, con le sue fini unite dal rosso della bocca, con l'incarnatione del viso, che non colori, ma carne pareva veramente' (The mouth, with its cleft, with its ends united by the red of the lips to the embodiment of the face, are not colours but real flesh). Barolsky writes 'by cataloguing the beauty of her face, detail by detail... he appropriately uses the language of the Tuscan poets to bring out her divine grace and loveliness... Vasari's great description... contributes to her enduring fame as a great figure.'



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



LIONARDO DA VINCI PITT.
E SCVLTORE FIOR.

VITA DI LIONARDO DA VINCI PITTORE,
E SCVLTORE FIORENTINO.



LRANDISSIMI doni si veggono piovare da gl'influssi celesti ne' corpi humani, molte volte naturalmente, e sopranaturali tal volta straboccheuolmente accozzarti in vn corpo solo, bellezza, gratia, e virtù, in vna maniera, che douunque si volge quel tale, ciascuna sua attione è tanto diuina, che lasciandosi dietro tutti gli altri huomini, manifestamente si fa conoscere per cosa (come ella è) largita da Dio, e non acquistata per arte humana. Questo lo videro gli huomini in Lionardo da Vinci, nel quale, oltre la bellezza del corpo, non lodata mai à bastanza, era la gratia più che infinita in qualunque sua attione;

*Ascendenti
felici ne gli
huomini dal
Cielo.*

*Piobbero nel
Vinci.*

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

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

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

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

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

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

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

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

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

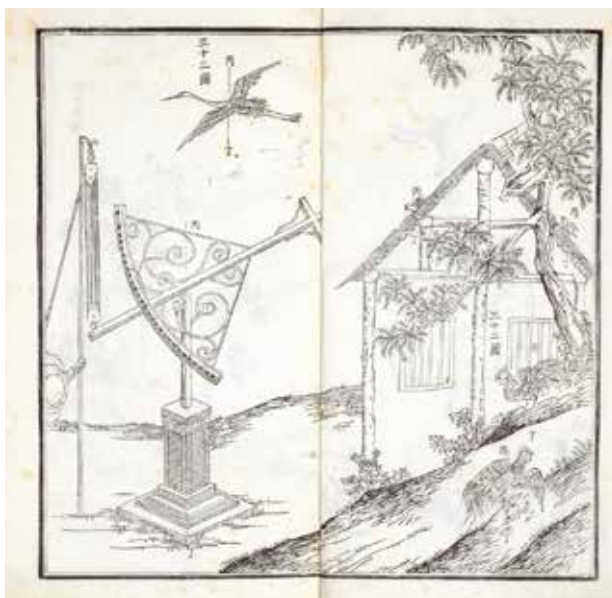
One of the greatest masterpieces of Sino-European printing

60. VERBIEST, Ferdinand. Ling-t'ai I-hsiang t'u or Hsin-chih I-hsiang t'u [trans.: A Newly Made Collection of Astronomical Instruments]. [*Beijing, presented to the Emperor 6 March 1674*]. Two volumes small folio (395 x 199 mm.), 106 double-page woodcuts (the first opening is the Chinese Preface, the remaining 105 openings are woodcut illus. within frames, the images each measuring ca. 315 x 320 mm.), printed on thin white Chinese paper. Original golden-yellow silk over paper wrappers (spines perished & with a little fraying), woodcut Chinese title labels on upper covers as issued. 600 000 €



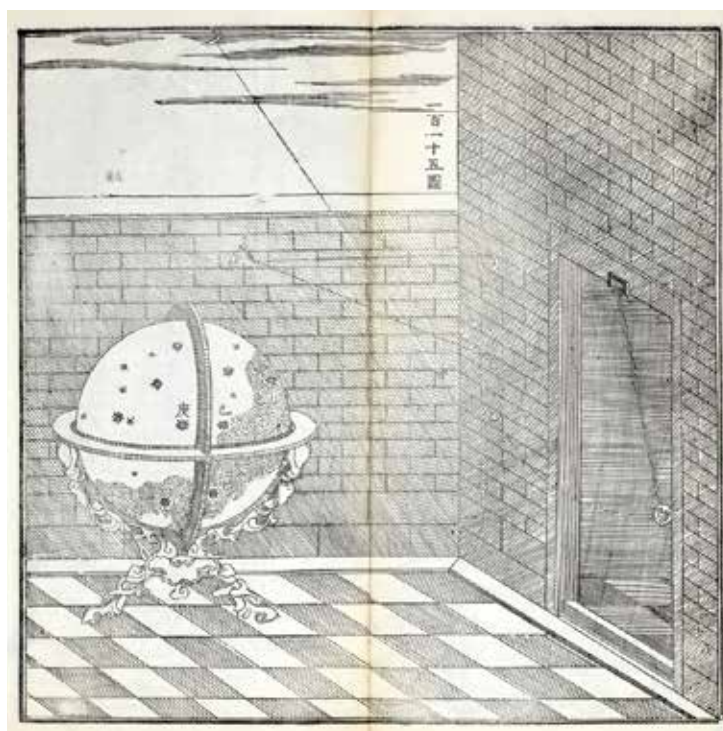
Chapman, Allan, "Tycho Brahe in China: the Jesuit Mission in Peking and the Iconography of European Instrument-making Processes: in *Annals of Science*, Vol. 41 (1984), pp. 417-43—(giving a detailed technical exposition of the illustrations in this work); Cordier, *Sinica*, 1451; Golvers, Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven, no. LO 12 in his census; Sommervogel VIII, 575; Golvers, *The Astronomia Europaea of Ferdinand Verbiest, S. J. (Dillingen, 1687): text, translation, notes and commentaries*, Nettetal, 1993; Isaia Iannoccone, 'Syncretism between European and Chinese culture in the astronomical instruments of Ferdinand Verbiest in the old Beijing observatory', in J. W. Witek, ed., *Ferdinand Verbiest (1623-1688) Jesuit missionary, scientist, engineer and diplomat*, Nettetal, 1994, pp. 93-121.

FIRST EDITION, PRINTED BY THE JESUITS IN BEIJING, OF THIS MAGNIFICENT WOODCUT BOOK DEPICTING THE OBSERVATORY AND SCIENTIFIC INSTRUMENTS DESIGNED BY THE JESUITS FOR THE EMPEROR OF CHINA. OUR COPY WAS PREPARED FOR THE CHINESE MARKET, PROBABLY FOR THE USE OF THE EMPEROR AND THE FUNCTIONARIES AT THE OBSERVATORY.



‘While the Chinese possessed astronomical records extending back over several millennia, and were familiar with a variety of complicated instruments of indigenous design, their astronomy was in a state of stagnation when the first Jesuits arrived at the end of the sixteenth century. Indeed, the early missionaries quickly capitalised on the fact that the superior science and technology of Europe could be turned to advantage in their objective of converting the Chinese to Christianity. Astronomy, in particular, occupied a place of importance among the Jesuit plans, for it was through his ability as a calendar calculator that Verbiest was appointed Director of the [Imperial] Observatory, only to find it equipped with unwieldy instruments of native design: “But Father Verbiest, when he undertook the survey and management of the mathematicks, having judged them very useless, perswaded the Emperor to pull ’em down, and put up new ones of his own contriving” (Louis Le Comte, *Memoirs . . . of China*, 1697, p. 65). It was the contriving of these pieces which obliged Verbiest not only to teach European workshop skills to Chinese artisans, but in addition to produce an illustrated treatise on their manufacture for the delectation of his imperial patrons. The Emperor K’ang Hsi, under whose authority Verbiest built the instruments, was a young and intellectually curious ruler . . . fascinated by European science and

technology, and the Jesuits found him an eager pupil. In consequence Verbiest was not only elevated to Mandarin rank, but often accompanied the emperor on his progresses around the country. K'ang Hsi was proud of his European technical expertise and delighted in showing it off before his courtiers. He had familiarised himself with Euclid, certain aspects of Western mathematics, and the theory and practice of a variety of scientific instruments. Verbiest appreciated the good fortune of the emperor's scientific curiosity in the overall success of the Jesuit mission (. . .) Verbiest's work provides not only an insight into Chinese science, but an account of how a contemporary European would have built a major set of observatory instruments (. . .) In spite of their obviously European technical features, the Verbiest instruments represent a curious cultural confluence, as the European circles and technical parts were mounted upon stands contrived in the form of lions, dragons, flaming pearls, and other oriental motifs. The technology is wholly European, while the decorative features are characteristically Chinese (. . .) In Le Comte's view, the Peking instruments were the finest pieces of their kind to be found anywhere in the world' (Chapman pp. 418-24).



“Very soon after his first visit to Peking in 1601, Matteo Ricci, S.J. (1552-1610), the ‘founding father’ of the Jesuit Mission in China, was well aware of the Emperor’s fondness for European clocks and other instruments such as harpsichords etc., and the former presented an opportunity to enter the Court. Shortly thereafter,

he would understand that European astronomy and mathematics were unbeatable challengers of contemporary Chinese science — for several centuries in a state of decline — in calculating a correct calendar and reliable eclipse predictions, both very important guarantors of social and dynastic stability and continuity. Apart from this, the mechanical sciences would also become a first class vehicle to penetrate the highly sophisticated circles of mandarins and courtiers, whose curiosity about European things never seen and about new astonishing techniques struggled with their loyalty to their own uncontested traditions, with highly varying individual attitudes as a result. By all this European science appeared to be an appropriate vehicle to approach the Chinese upper class, and, implicitly, to introduce Christianity in China.” Golvers, Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven, p. 15.

In 1629 the Jesuits succeeded in establishing an academy for western mathematical sciences in Beijing. The newly established Ch’ing Dynasty nominated Adam Schall von Bell in 1644 as acting director of the ancient Imperial Board of Astronomy, which had the sole authority to calculate and promulgate the yearly Chinese calendar. As a result, Schall and his fellow Jesuits acquired considerable prestige in the highest levels of Chinese society and government.

The newly arrived Verbiest (1623-88), became Schall’s assistant in 1660. With Schall’s death in 1666, Verbiest was the only westerner commanding the astronomical knowledge needed at the Chinese Observatory; he was appointed director in 1669. The Emperor K’ang Hsi was a young and intellectually curious ruler who was fascinated by European science and technology. Verbiest was elevated to Mandarin rank and often accompanied the emperor on his travels around the country.

Verbiest designed and built a series of instruments for observation, including a quadrant, six feet in radius; an azimuth compass, six feet in diameter; a sextant, eight feet in radius; a celestial globe, six feet in diameter; and two armillary spheres, zodiacal and equinoctial, each six feet in diameter. These were all very large, made from brass, and mounted on highly decorated stands contrived in the form of lions, dragons, flaming pearls, and other oriental motifs. The technology is entirely European while the decorative features are very Chinese.

The inspiration and model for this book was clearly Tycho Brahe’s *Astronomiae Instauratae Mechanica* of 1598. In the present work, the woodcuts display not only the instruments themselves, but show in great detail the processes of their manufacture, with the tools and implements used to produce them; the alignment

and adjustment of their flat and curved surfaces; details of the gearing and screws used to adjust and direct the instruments; the civil engineering machinery and processes used in building the instrument mountings and the great observatory tower itself. Other woodcuts depict navigational instruments such as the compass and cross-staff, and their use; astronomical principles; and mechanical powers, such as those of the inclined plane, lever, screw, pulley, winches, etc.

This work is one of the greatest masterpieces of Sino-European printing. The woodcuts are undoubtedly done by Chinese artists working after Verbiest's drawings, or after his directions.

Fine set preserved in a rather luxurious box. There was another issue prepared for export with an additional woodcut opening with the title in Latin, the *Liber Organicus Astronomiae Europaeae*. Both are extremely rare.





Back 57. TZARA, Tristan & ARP, Hans. Vingt-cinq poèmes. H. Arp. Dix gravures sur bois. *Zürich, collection dada, 1918.*

tristan tzara
vingt-cinq poèmes

h arp
dix gravures sur
bois

collection dada
zurich

