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PARIS & LONDON



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Centre

15th - 17th June

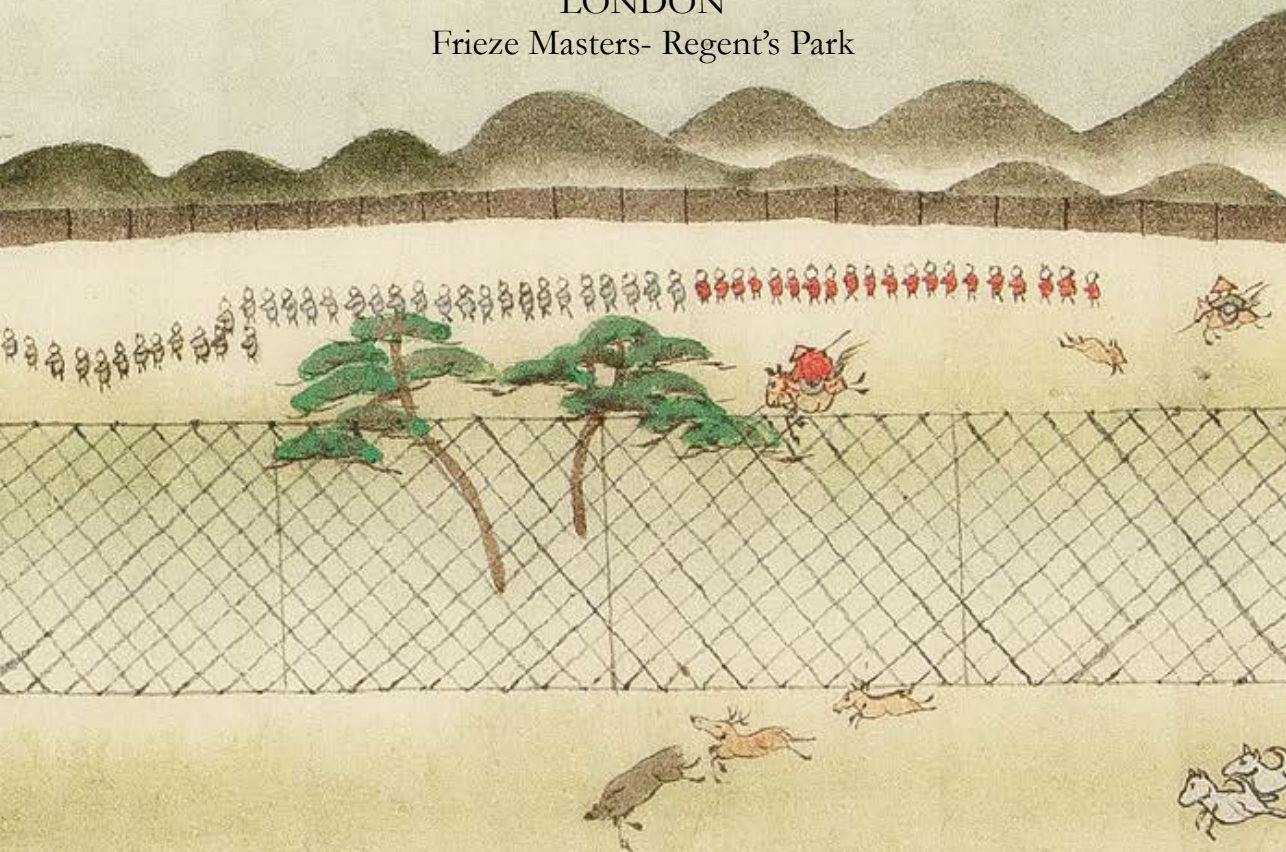
BRUSSELS

Mont des Arts - Écuries royales, Académie royale de Belgique

11th - 15th October

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Frieze Masters- Regent's Park



TEFAF 2023
MECC Maastricht Forum
9th - 19th March
Booth 600





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SLAM

Front cover : 33. [NAPLES]. Panorama de Naples *Naples, G. F. Heilmann de Rondchatel, 1841.*

Inner cover : 44. SHOGUN IENARI & DEER HUNTING. Picture scroll, depicting scenes of the famous 1795 deer hunt (oshishigari), led by Shogun Ienari. *Japan, dated on first line of first text "5 March 1795," but this is a later-Edo copy.*

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

*Armes
de tous de
Fer.*



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

1. AL-HASAN IBN MUHAMMAD AL-WAZZAN AL-FASI (C. 1494-C. 1554) OR AFRICANUS, Johannes.

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

Price upon request

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

FIRST EDITION IN FRENCH OF LEO AFRICANUS' DESCRIPTION OF AFRICA AND FIRST FRENCH EDITION OF LUDOVICO DE VARTHEMA'S VOYAGE, THE EARLIEST DESCRIPTION OF MECCA AND MEDINA MADE BY A NON-MUSLIM EUROPEAN. THE MOST IMPORTANT AND EARLIEST EUROPEAN BOOK TO DESCRIBE ARABIA AND INDIA. THIS COLLECTION OF VOYAGES WAS THE MOST AUTHORITATIVE SOURCE REGARDING THE GEOGRAPHICAL AND CULTURAL KNOWLEDGE OF NORTH AFRICA AND THE MIDDLE EAST FOR SCHOLARS IN THE RENAISSANCE AND THE CENTURIES BEYOND. AN OUTSTANDING COPY WITH THE WOODCUTS IN CONTEMPORARY COLOURING.

The learned traveler provided recent and first-hand information for a western European audience. Moreover, this edition is also the first illustrated collection of

voyages printed in French. It combines descriptions of early travels in the Middle East such as Varthema's description of Arabia, in Africa, among which those of Leo Africanus number, along with the famous voyages to America by Amerigo Vespucci, and to Asia by Vasco da Gama.



The geographer 'Leo the African' was born as al-Hasan ibn Muhammad al-Wazzan al-Fasi (c. 1494-c. 1554) probably in Granada, but soon after the family moved to Fez (modern-day Morocco), where he studied law and theology at the University of al-Qarawiyyin. As a young man he began to travel widely in North Africa, Turkey, Arabia, and other countries, even crossing the Sahara and reaching as far as Timbuktu. In 1518, while returning from a journey to Egypt and Arabia, he was captured in the Mediterranean by Christian pirates and eventually handed over to the Pope Leo X. After being held in Castel Sant'Angelo for some time, he agreed to convert to Christianity. In 1520, al-Hasan ibn Muhammad was baptized and received the name Johannes Leo de Medicis after his noble patron, Pope Leo X (Giovanni de' Medici). It is presumed that he went back to North Africa around 1528. According to the contemporary orientalist Johann Albrecht Widmanstetter (in the preface of his edition of the New Testament in Syriac, Vienna 1555), Leo re-converted to Islam and lived in Tunis, but nothing is recorded about his later years.

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

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

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

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

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

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

The work is very rare on the market and the present copy is exceptional with its illustration coloured by a contemporary hand. A fine binding and a continuous provenance from a French noble family add to the magnificence of the present copy.

Provenance:

1. Family Chardon des Roys, with 16th-century ownership inscription on first flyleaf and second title page: “*Chardon*”, which probably refers to Benoît de Chardon (1539-1618). His son, Jean de Chardon, married Marie de Chalencon-Rochebaron in 1615, who brought the land and farm of de Roys that she inherited from her first husband.

The family thus became Chardon des Roys, and a later hand added “*Ex libris*” and “*Des Roys*” to the name on the flyleaf.

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

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

A rare colour plate hunting book

2. ANDRASY, Emmanuel, comte. Les Chasses et le sport en Hongrie d’après l’original hongrois de Mr. Mrs. les comtes Emman. Andrasy, Maur, Sandor, Bela Festetits, et les barons Bela Orczy, Fréd. Podmaniczky, Bela Wenckheim et George Szalbek. Traduit par J.B. Durringer et F.A. Schwiedland. *Pest, Armand Geibel, 1857.* Folio (595 x 430 mm) de 28 unnl., 13 lithographed plates. Contemporary half bronze morocco with corners, gilded title on the top cover, raised band.

18 000 €

Schwerdt, I, 31 ; Thiébaud, 21 ; Souhart, 13.

FIRST AND ONLY EDITION OF THIS MAGNIFICENT HUNTING COLOUR PLATE BOOK.

The originaltext in Hungarian was never published. It was translated into French by J.B. Durringer and F.A. Schwiedland,

This beautiful edition is illustrated with 13 plates (including the author’s portrait) detailing a good number of leisure activities practiced at the time by Hungarian nobles, and in which hunting is largely represented. The hunting iconography is complemented by 12 coloured lithographed vignettes in the text. The plates are lithographed by Arnz & Company, Eugène Charles Francois Guérard, Adolphe Jean-Baptiste Bayot and others, after various Hungarian artists.

“A magnificent book which illustrates every form of sport as practised by the Hungarian nobility in this unrivalled corner of pre-war Europe” (Schwerdt).

Scattered foxing, otherwise a very fine copy.



VADDÍZMŰ-YADÁSZAT.

CHASSE AUX SANGLIERS.

3. APOLLINAIRE, Guillaume. Calligrammes. Poèmes de la paix et de la guerre (1913-1916). Ondes - Étendards - Cas d'armes - Lueurs des tirs - Obus couleur de lune la tête - La Tête étoilée. Paris, *Mercur 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*). Price upon request

Talvart-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* [Iliazd] and for *De nos Oiseaux* [Tzara]), and one

in black sheep without decoration for the proofs of *Détours* (Crevel). A recent census by the MNAM accounts 23 bindings by Sonia Delaunay from her first series (1912-1914) and only four (including the 3 leather-bound ones mentioned above, all in the MNAM, as well as the present one) from her second series (1921-1924).

Exhibitions:

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

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



4. ARENE, Paul. Jean des figues. Bois en couleurs de Siméon. Préface de J.-J. Brousseau. 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, 1935*). 18 000 €

A WONDERFUL 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 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).



5. 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, Niccolo 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.

One of the very few copies printed on large paper

6. BAUDELAIRE, Charles. *Les Fleurs du mal.* Paris, Poulet-Malassis et de Broise, 1857. 12mo (195 x 119 mm) 2 unnl., 248 pp., 2 unnl. Jansenist hazelnut morocco, raised band, olive morocco lining decorated with a mosaic macabre decoration (skull and crossbones), mauve moire endpapers, top edge gilt, yellow cover without spine preserved, matching slipcase (*S. David*). Price on request

Carteret, I, 118 Chalvet, 18.

FIRST EDITION. ONE OF THE VERY RARE COPIES PRINTED ON LARGE HOLLANDE PAPER OF WHICH CHALVET LISTS 22.

This exceptional copy contains added material:

1. The reduced suite of 9 engravings by Odilon Redon illustrating *Les Fleurs du Mal*.
2. The frontispiece by Bracquemond, refused by Baudelaire.
3. An autograph letter from Baudelaire to La Fizelière dated 22 February 1864.
4. A letter from Manet to Poulet-Malassis asking for two copies of *Les Fleurs du mal*.
5. A portrait of Baudelaire engraved by Marcellin-Gilbert Desboustin. This portrait is not mentioned by Chalvet.

A very fine copy, with the cover in its definitive state (good date of the notice on Jean Schelandre and the name of Olympe de Gouges corrected).

The suite of engravings by Redon:

In 1890, Redon's engravings were published separately as a collection of drawings in Brussels by Edmond Deman. Although the text was not printed with the suite, a page presents the order of the plates with their associated poems and pages according to the edition of Baudelaire's *Oeuvres complètes* published by Michel Lévy in 1868. In our copy, the plates are inserted opposite the poems they illustrate.

LES
FLEURS DU MAL

PAR
CHARLES BAUDELAIRE

On dit qu'il faut couler les execrables choses
Dans le puits de l'oubli et au sepulchre enclôses,
Et que par les écrits le mal resuscité
Infectera les mœurs de la postérité ;
Mais le vice n'a point pour mère la science,
Et la vertu n'est pas fille de l'ignorance.

(THÉODORE AGRIPPA D'AUBIGNÉ, *Les Tragiques*, liv. II)



PARIS
POULET-MALASSIS ET DE BROISE
LIBRAIRES-ÉDITEURS
4, rue de Buci.

1857

Redon entitled his collection of plates *Les Fleurs du Mal. Interpretations* by Odilon Redon. The artist has always denied being an illustrator, no doubt associating a form of depreciation with the work of an artist who intervenes after the writer and follows his creation. He therefore preferred to interpret. Redon did not extract a passage to put it into an image but tried to concentrate the whole text into an image. He tried to understand the atmosphere of Baudelaire's verses, of his universe, and then to disperse it in each image.

Bracquemond's frontispiece:

This frontispiece was the subject of numerous exchanges between Braquemond, Baudelaire and Poulet-Malassis in 1860. Baudelaire seemed increasingly worried and put an end to the artist's attempts on 20 August. As Baudelaire received the third state of the engraving, he wrote to Poulet-Malassis: « Voici l'horreur de Braquemond. Je lui ai dit que c'était bien. Je ne savais que dire, tant j'étais étonné. Ce squelette marche et il est appuyé sur un éventail de rameaux qui partent des côtes au lieu de partir des bras. À quoi a servi le dessin décalqué d'après Langlois ? Je ne souffrirai pas que cela paraisse ».

This episode was the origin of a quarrel between Baudelaire and Braquemond. The author often mentioned his regret at not having addressed himself directly to Octave Penguilly, who puts a number of fantastic tales into pictures.

Braquemond's illustration seemed too literal for Baudelaire, he adorned his composition with 7 flowers dressed in headbands that are to be named after the 7 deadly sins. The skeleton was Baudelaire's idea, he wanted it to be arborescent. He probably regretted that this idea could not be put into practice and so he used it again for *Les Epaves*. This time the frontispiece was executed by Félicien Rops.

The letter to La Fizelière:

Albert de la Fizelière was a friend of Baudelaire's and they corresponded. In 1868, La Fizelière published a biography of Baudelaire with George Decaux at L'Académie des Bibliophiles.

In this letter, Baudelaire mentions several press articles and aesthetic theories that seem to interest him. He begins his letter by asking for an explanation of the serpentine line developed by the painter-engraver William Hogarth in his essay, *The Analysis of Beauty*. The English painter, undoubtedly influenced by Vinci and the picturesque aesthetics prevalent in Great Britain, considered the curved and sinuous line to be a graceful element in a pictorial composition.

He also praises the article by the historian Horace Viel de Castel in *La France* of 22 February. He finds it absolutely incredible and marvelous.



Manet's letter to Poulet-Malassis:

Manet writes to Baudelaire's publisher asking for two unexpurgated copies of *Les Fleurs du Mal*. He quotes two poems that he considers to be condemned: "*Les Femmes damnées*", which is banned, and "*Une martyre*", which is not.

Manet and Baudelaire were close friends, and the artist painted a portrait of the poet in the 1860s, which was later included in the biography by Asselineau (1869).

Engraved portrait by Marcellin-Gilbert Desboustin:

Marcellin Desboustin was a specialist in drypoint and etching, and his portrait of Baudelaire is mentioned in Bérardi's *Grand Guide de l'Amateur de Gravure*. Specialised in portraits, he produced those of the literary circle close to Baudelaire such as Jules Claretie, Alphonse Daudet and Sar Péladan.

Provenance: Mrs. Henry Walters (sale in New York, Parke Bernet Galleries, 23-25 April 1941, lot 118) - Louis de Sadeleer (ex-libris).

The First English Book on Land Surveying

7. BENESE, Richard. This boke sheweth the maner of measuryng of all maner of lande, as well of woodlande, as of lande in the felde, and comptynge the true nombre of acres of the same. Newlye invented and compyled by... *London, Prynted in Southwarke in Saynt Thomas Hospitall, by me James Nicolson, [1537]*. Small 4to. [208] pp. Printed in black letter. Modern calf. 45 000 €

ODNB. NSTC 1873.

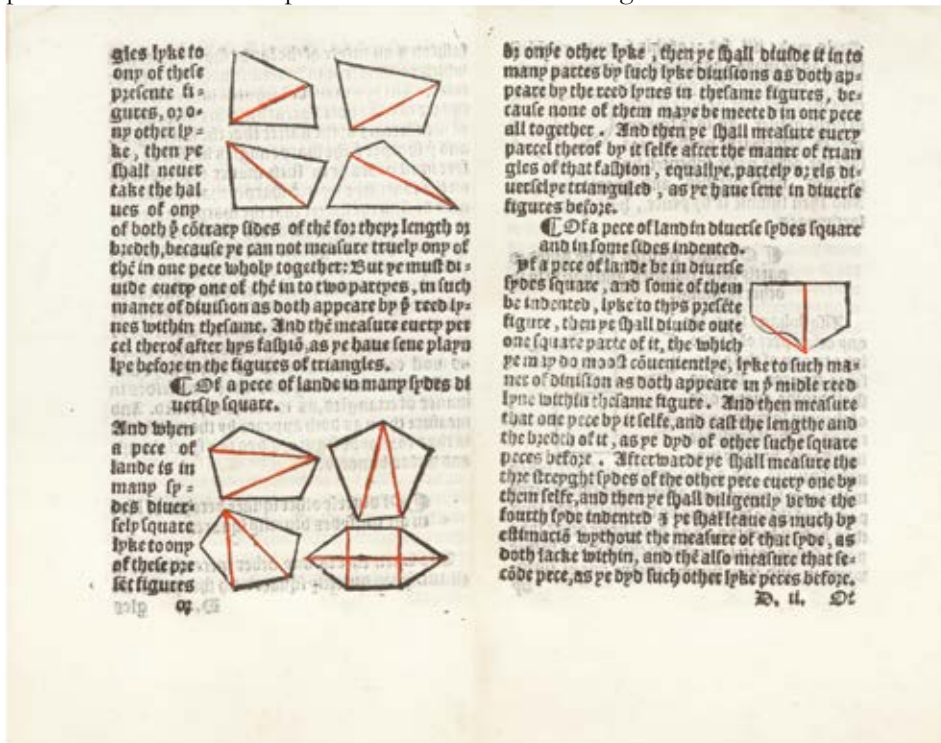
FIRST EDITION OF THE FIRST ENGLISH WORK ON SURVEYING IN THE MODERN SENSE: THE MEASURING AND PLOTTING OF LAND.

In the 16th century, "surveying" could also mean giving instructions to land stewards and overseers of the manor; John Fitzherbert wrote the first book on that subject in 1523. Our book is very rare and is a fine copy.

Benese (d. 1547), Augustinian canon and surveyor to Henry VIII, noted that sellers tended to overestimate the size of the land they were selling and buyers underestimated. He set out to devise geometric rules for the accurate measuring of land to be sold.

This book "represents the first real attempt to put into the hands of the surveyor or land measurer, as distinguished from the sixteenth-century manager of a manor, a

simple practical treatise on land surveying. The style is simple, and the explanations are clear and direct; the book gives every evidence of having been written by a person familiar with the practical art of land measuring...



"The book is not divided into chapters, but each unnumbered section is headed with an appropriate title. The text as a whole is illustrated with forty-eight well-drawn and appropriate figures. In the first three folios, the author defines the units of line measures, stating that the standard foot should be the London standard of 12 inches...

"After the units of length and land measures have been defined and discussed, the author gives methods of finding the areas of certain simple geometrical figures, principally triangles, rectangles, trapeziums, and circles. Benese does not give a general method of finding the area of any of these but discusses each type of figure as a special case... Benese realized the lack of computational skill on the part of most of his readers; to meet this difficulty he prepared four sets of tables... to aid in the determination of the areas of figures and also in laying out parcels of land of different sizes and shapes."—Richeson, *English Land Measuring to 1800: Instruments and Practices*, pp. 36-37—(& see pp. 35-40 for a full account of the importance and contents of this work).

The preface to this work was written by Thomas Paynell, the prodigious translator and humanist. He places this work in the noble and learned scientific tradition of geometry that had enabled Archimedes to measure altitudes and the motions of the planets.

The title appears within architectural woodcut border & many woodcuts are present in the text, many highlighted in red.

Fine copy. A few ink annotations in two early hands. Title with a few minor stains.

*The most beautiful illustrated book on Savoy
Bound for the Duke Choiseul-Praslin*

8. BLAEU, Jean. Theatre des Etats de Son Altesse Royale le Duc de Savoye, Prince de Piemont, Roy de Cypre. Tome I : Le Piémont - Tome II : la Savoye. *La Haye, Adrian Moetjens, 1700.* 2 volumes, large folio (555 x 360 mm) engraved title, letterpress title printed in red and black, engraved portrait of Amédée II, 2 unnl. (introduction), 1 plate with the coat of arms of the Savoy family, engraved portrait of Emmanuel II, 1 unnl., engraved portrait of Marie Anne Baptiste of Savoy, 1 unnl., 129 pp., 70 plates (including one additional portrait depicting Carolus Emmanuel) for volume I ; engraved title, letterpress title printed in red and black, 3 unnl. (introduction), 1 unnl., 183 pp., 71 plates for volume II. Contemporary mottled calf, double gilt fillet, central coat of arms of Duke Choiseul-Praslin (see OHR, 815), spine gilt with raised bands, red edges. 35 000 €

Koeman, BL-81-82.

FIRST EDITION OF THE FRENCH TRANSLATION OF THIS CELEBRATED WORK ON THE HISTORY AND THE TOPOGRAPHY OF PIEDMONT AND SAVOY.

The *Theatrum Sabaudiae* is the reference work of the Humbertian dynasty. With a vast iconographic and cartographic programme, it also offers a historical, geographical, economic, cultural, social, and religious description of the regions and main towns of the whole of the States of Savoy-Piedmont placed under the sovereignty of a Duke who aspired to become King. The concrete realization of this editorial enterprise, which began in 1657, required a large part of the intellectual, financial, and administrative resources of the duchy and its capital, Turin, for twenty-five years. It was a work of prestige intended to promote the greatness of the Duchy of Savoy to the monarchies of the whole of Europe. In January 1682, the renowned Dutch publisher-printers Blaeu announced that the *Theatrum Sabaudiae* was complete.

The first edition, published in Latin, was printed only in fifty copies reserved exclusively for the House of Savoy. The book proved to be a success wherever the Regent Marie-Christine de France (1606-1663), known as Madame Royale, who offered it as a royal gift. However, the perpetual financial shortage of such customers caused serious damage to the publishers' finances, who were constantly obliged to advance funds without being paid in return. The Blaeus fought back in

their own way. In 1693, Pieter and Joan Blaeu, with the agreement of their partners, decided to publish an edition in Dutch to make the work accessible to a wide audience of bibliophiles and print lovers. Later, in 1697, their son-in-law, Adrian Moetijens, a merchant-librarian in The Hague, bought the entire printing business, the publishing house, its copperplates and archives, and the rights and privileges attached to the *Theatrum Sabaudiae* from the last Blaeu. In 1700, he published the French translation by a Jesuit who respected the text, the order of the plates and the original presentation (see Anne Weigel, Online Archive, Savoy).



Anxious to control this detailed inventory of the riches of their territories, the regents and dukes of Savoy were attentive to the progress of the enterprise, without however ensuring its financing, which was often left to the municipality of Turin. The regent, Marie-Christine of France (1606-1663), her son, Duke Charles-Emmanuel II (1634-1675), then the second regent, Duchess Jeanne-Baptiste of Savoy-Nemours (1644-1724), and the young Victor-Amédée II, who was crowned king in 1713, followed closely the printing of the beautiful work. Their portraits figure prominently in the *Theatrum*.

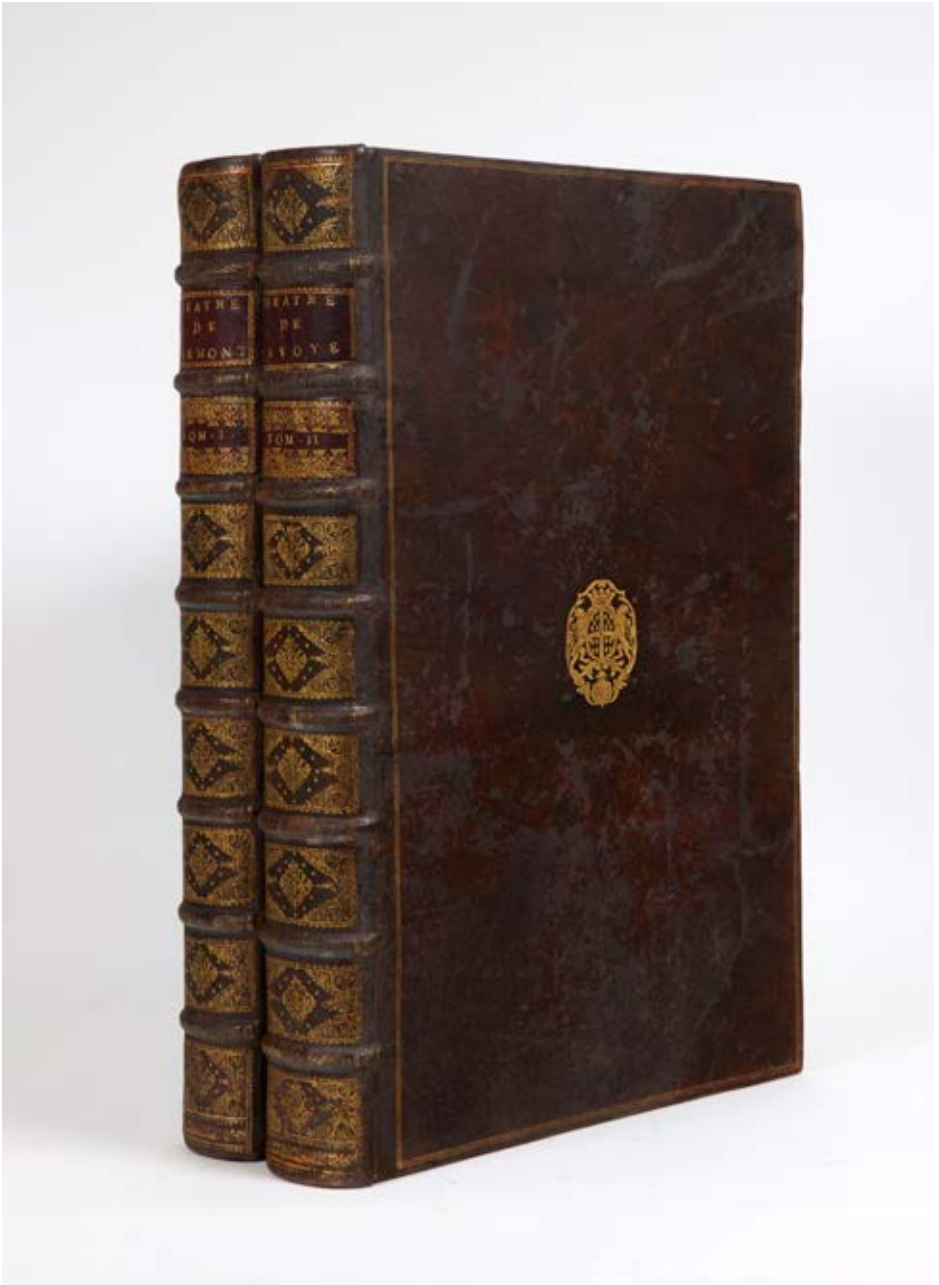
The topographical surveys of the landscapes and urban sites were carried out by the most experienced military engineers, including the draughtsman G. T. Borgonio, author of two maps of the area (Savoie and Chablais with Lake Geneva) and the fifteen views of Savoie: St Jean de Maurienne, Rumilly, Chambéry, Montmélian, Mouÿtiers, Annecy, Sallanches, Bonneville, Evian, La Roche, Thonon, Aix-les-Bains, the Roman Arch, Hautecombe, the Chemin des Echelles. He took care to enlist the help of the best engravers in Amsterdam, such as J. de Broen, C. Decker, J. de Ram and Romeyn de Hooghe (see Anne Weigel, Archives online, Savoie).



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This copy is complete with all plates called for : 70 in volume I including an plate with the engraved portrait of Carolus Emanuel II, for which Koemn only calls for in the Dutch edition, and 71 plates in volume II.

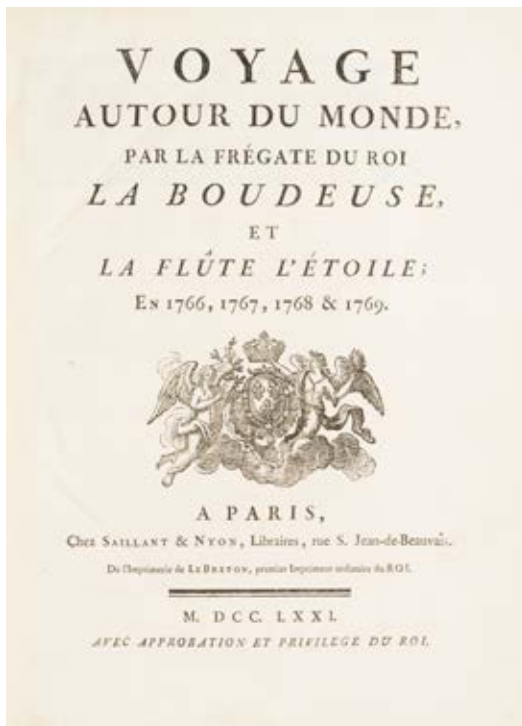
Fine copy bound for Duke Cesar-Gabriel Choiseul-Praslin with his central coat of arms on all covers.



9. BOUGAINVILLE, Louis de. Voyage autour du monde, par la frégate du Roi La Boudeuse, et la flûte l'Etoile, en 1766, 1767, 1768 & 1769. Paris, Saillant & Nyon, 1771. 4to (252 x 194 mm) de 4 unnl., 417 pp., 1 unnl., 20 folding engraved maps (numbered 1-19, and 16bis) and 3 engraved plates. Contemporary marbled calf, gilt triple fillet, spine gilt, marbled edges. 6 000 €

Sabin, 6864; O'Reilly & Reitman, 283; En français dans le texte, 167; Hill, 163.

FIRST EDITION OF THE FIRST FRENCH CIRCUMNAVIGATION VOYAGE, UNDERTAKEN ON THE ORDERS OF LOUIS XV, DURING WHICH BOUGAINVILLE DISCOVERED VARIOUS POLYNESIAN ARCHIPELAGOS AND TOOK POSSESSION OF TAHITI.



The publication of Bougainville's narrative did a great deal to build the notion of a romantic paradise in the South Seas. Bougainville showed the influence of Jean-Jacques Rousseau in naming Tahiti "Nouvelle Cythère" after the small island off the coast of southern Greece which, in Greek mythology, provided a sanctuary for Aphrodite, goddess of love. The reality was less sublime: he took Aoutourou back with him from Tahiti to Paris, giving him lessons in French for the remainder of the voyage. He was allowed to go home on a subsequent voyage but died of smallpox on the way. Bougainville sailed from Nantes in November 1766 to the Falkland

Islands. They picked up a supply ship, the *Etoile*, and both ships passed through the Strait of Magellan in January 1768, spent time looking for the mythical "Davis Land", said to be off the Chilean coast, and then started on a direct route across the Pacific. Bougainville discovered the Tuamotus, and in April sighted and claimed possession of Tahiti, unaware of Wallis's visit less than a year before. He continued on, finally reaching the New Hebrides and *La Australia del Espíritu Santo*, discovered by Quirós in 1606 and believed to be part of the supposed Southern Continent. The only way to determine this, Bougainville resolved, was to head further to the west in the hope of sighting the eastern coast of New Holland. "This he did, only to be impeded by

the Great Barrier Reef and, although several of his crew claimed to have sighted land, this was not confirmed and the ships were headed to the N. Nevertheless, Bougainville concluded that he was close to some extensive land and, in running westwards from Espiritu Santo, he had dared to face the risk of the legendary lee-shore of New Holland and New Guinea, even though prudence, shortage of food and the condition of his vessels would have justified his heading northwards at an earlier date' (Colin Jack-Hinton, *The Search for the Islands of Solomon*, p. 256). G. A. Wood (*The Discovery of Australia*, pp. 369-79), observes that had Bougainville persevered 'he would have come to the Australian coast near Cooktown, and would, likely enough, have been wrecked where Cook was wrecked two years later'.



«L'enthousiasme lyrique avec lequel il narrait son séjour à Tabiti ébranla les imaginations européennes et acclimata dans notre littérature, déjà ouverte au thème du «bon sauvage», l'idée de «l'île heureuse», celle d'une vie de bonheur, toute proche de la nature, dans l'idyllique décor d'une plage tropicale: le mythe tabitien était né, et le mirage des mers du Sud allait commencer d'exercer son charme» (O'Reilly & Reitman).

"The voyage of the Boudeuse and the Etoile under Bougainville became the first official French circumnavigation" (Hill).

The volume, illustrated with 20 maps, ends with a Tahitian-French vocabulary.

A fine copy, some expert restorations to the binding.

10. CARLETTI, Nicolo. Mappa topografica di Napoli e dei contorni. *Sans lieu [Naples], 1750-1775.* 35 leaves (520 x 720mm) forming a large wall map (2500 x 4500 mm). 45 000 €

Giulio Pane e Vladimiro Valerio, La città di Napoli tra vedutismo e cartografia, piante e vedute dal XV al XIX secolo, 1987.

GIGANTIC WALL PLAN OF NAPLES IN THE AGE OF THE ENLIGHTENMENT. THE THIRD MOST POPULATED CITY IN EUROPE AFTER LONDON AND PARIS AT THAT TIME.

FIRST ACCURATE PLAN OF THE BOURBON CAPITAL, FAR SUPERIOR TO THE PREVIOUS SIMPLE PLANS OF VOLO D'UCCELO.

Large cartouche of dedication to Charles III of Spain, illustrated with a bull carried by Mercury, in the upper left-hand corner of the map, family tree composed of coats of arms in the upper right-hand corner, large panoramic view of the city of Naples, in the centre, with index of places.

It took twenty-five years to complete this monumental map of Naples. The realization of such a work went through several phases. It began in 1750 under the direction of Giovanni Carafa, Duke of Noja. When he died in 1769, Giovanni Pignatelli, Prince of Monteroduni succeeded him. The engravers were Aloja, Campana and Lamarra. Niccolo Carletti (1723-1796), geographer and professor of geography, made numerous topographical corrections to the plan and wrote the historical index. A copy of this map with Niccolo Carletti's autograph corrections can be found in the Museum of Capodimonte.

“Ma l'opera di maggiore impegno del Carletti fu certo il contributo da lui fornito alla realizzazione della celebre mappa di Napoli dovuta a Giovanni Carafa, duca di Noia. La mappa, non terminata alla morte del Carafa, fu completata da Giovanni Pignatelli, Principe di Monteroduni, con correzioni e aggiunte del Carletti e dell'architetto Gaetano Bronzuoli, e venne pubblicata in trentacinque rami nel 1775 su scala 1:3.808 (un'altra edizione, del 1777, è in scala minore 1:20.040).

L'uso della tavoletta pretoriana rese assai precisa l'opera di rilevamento, sì che fu questa la prima vera mappa della città, assai più aderente alla realtà topografica di quanto non fossero le precedenti vedute a volo d'uccello dei secc. XVI e XVII. Il Carletti, indicato come «professor delle Architetture e Matemat.», tenne ad aggiungere all'opera un'ampia didascalia, ossia la «storiografia dell'antico e del moderno della città di Napoli», seguita da un vasto rettangolo contenente la spiegazione del 580 numeri segnati sui principali monumenti e luoghi della città, eretti sino al 1775. Nel Museo di Capodimonte (sezione disegni e stampe) sono stati ritrovati (Alisio, 1971) venti fogli non catalogati della mappa, con le correzioni del Carletti e riportate a penna le scritte esplicative. Poiché le notizie storiche fornite nella didascalia della

MAPPA TOPOGRAFICA DELLA CIT



LA DI NAPOLI E DE SUOI CONTORNI



mappa apparivano al C. troppo sintetiche, egli le pubblicò (a Napoli) l'anno seguente, in forma più estesa in un volume a parte dal titolo *Topografia universale della città di Napoli*. Esso si aggiunse alla copiosa letteratura artistica locale con caratteri di originalità e completezza bibliografica.” ([https://www.treccani.it/enciclopedia/nicolo-carletti_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/nicolo-carletti_(Dizionario-Biografico)/)).

A magnificent copy of this extremely rare and beautiful plan.

A superb Mexican illustrated Carta Executoria on vellum

11. [CARTA EXECUTORIA- MEXICO]. Despacho confirmatorio de los escudos de armas, nobleza, y genealogia a Don Martin Antonio de Olasagasti, Barriola, Zurutuza, y Aramburo, de la villa de Isasondo en Guipuzcoa, y vecino de la ciudad de Veracruz en el Reyno de Mexico, a consecuencia de una real provision de Hidalguia Despachada a su favor en la real chancilleria de valladolid. *Madrid, 1805*. Folio (310 x 213 mm) 54 unnl on vellum, including 1 unnl. title page, 1 unnl. coat of arms page, 1 unnl. folding page (family tree). Contemporary red morocco, flat spine, gilt fillet and triple roulette, one of which with floral decoration on the covers, gilt inner roulette, and gilt roulette on the edges, gilt edges, silk endpapers.

9 500 €

A RARE CERTIFICATE OF NOBILITY FOR MARTIN ANTONIO DE OLASAGASTI (BORN IN 1759). NATIVE OF ISASONDO IN THE BASQUE COUNTRY AND CITIZEN OF THE MEXICAN CITY OF VERACRUZ.

Magnificent manuscript on vellum, entirely ruled with a double frame of red triple lines. It opens with a title page with a red frame enhanced with gold. This is followed by a representation of the coat of arms of Martin Antonio de Olasagasti, also enhanced with gold. Then, a magnificent decorative page in gouache and gold showing the name of the issuer Don Juan Felix de Rujula in the central frame, topped by the seal of King Charles IV of Spain. The lower part of the illustration shows a beautiful lion resting on a blue sphere and adjoining the royal coat of arms of Spain.

The manuscript is written in black ink, with some inscriptions in red (names and beginning of paragraphs). The names of the persons in the family tree at the end are calligraphed in the text. The titles are inscribed in gold and placed in a decorative blue, pink and gold frame. 15 coloured historiated initials in gold also decorate the text as well as 4 small miniatures of coats of arms in gouache. A fold-out family tree tracing the lineage of Martin Antonio de Olasagasti is bound in the manuscript.

This work details the family history of Martin Antonio de Olasagasti, the genealogical indications are precise and are accompanied by heraldic representations which allow



us to understand how the recipient's coat of arms is composed. As is customary, the coat of arms is made up of the shields and charges of his ancestors.

On the penultimate sheet is Rujula's signature with the date 6 August 1805 and his paper-covered seal.

On the back and last leaf are four other signatures, including that of the civil servant Vicente Lorenzo Verdugo, with his paper-covered seal, dated 26 August 1805. The signatures of Antonio Lopes de Salazar, Claudio Sanz[o] (?) and Antonio Gomenez (?) also appear.

The border of the decorative page is slightly rubbed in places, and the silver parts of the large painted coat of arms are a little oxidized, but generally the manuscript is in pristine condition.

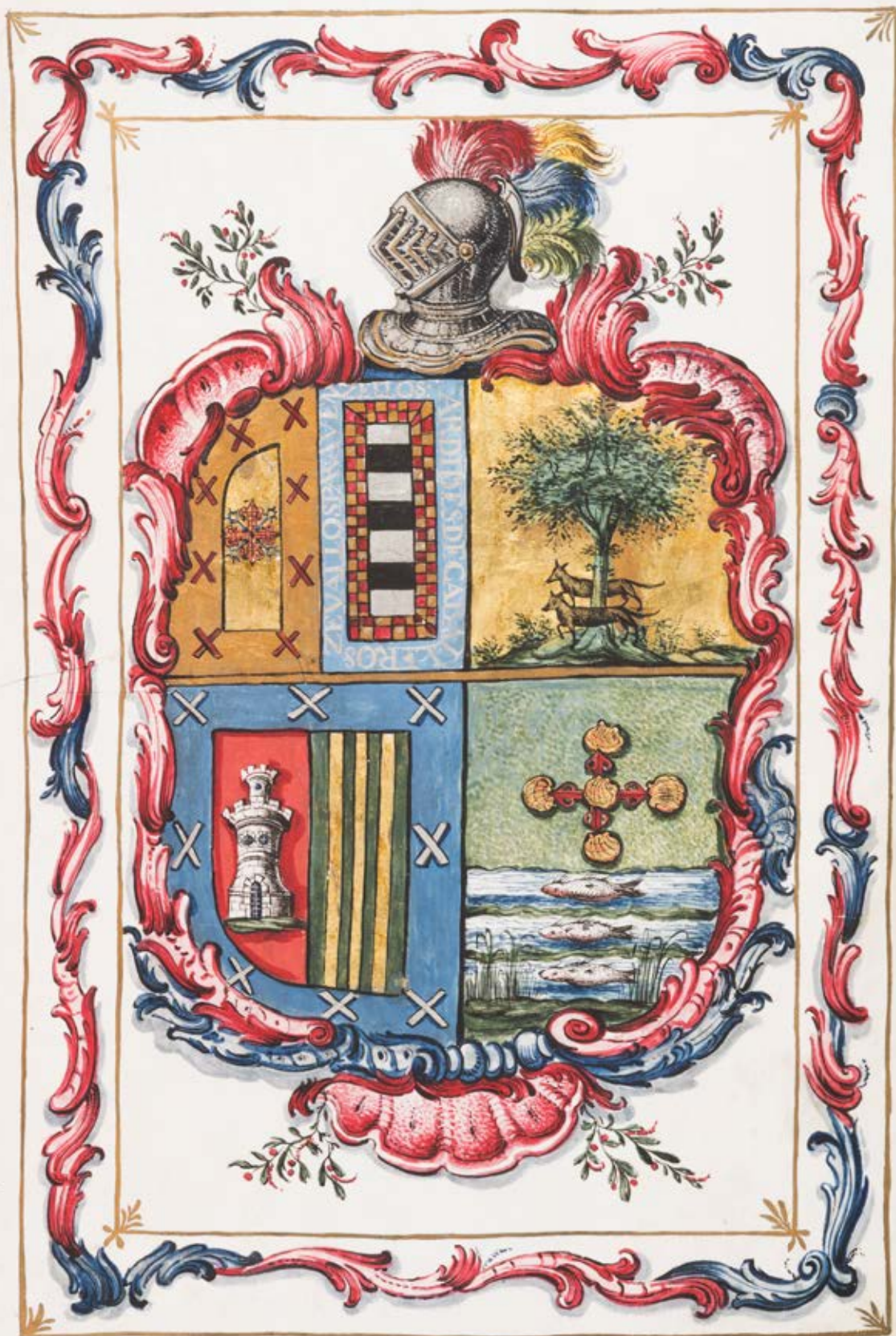
12. [CARTA EXECUTORIA- MEXICO]. Certification y despacho genealogico de lustre, nobleza, y antigüedad d(e) las casas, y apellidos de Segura, Zevallos, Blanco, Lopez, y Riva de Neyra (etc.). *Madrid, 30 april / 6 may 1762*. Folio (300 x 200 mm) 52 ff.n.ch. (including the last blank). Illuminated manuscript on vellum in brown and red ink, calligraphic text of 19 lines in a double frame ruled in red. Illustration: 1 full-page illuminated coat of arms, 5 small-format coats of arms, 8 decorative borders, 5 initials, 1 large folding family tree. Contemporary red morocco, wide gilt border of small fleur-de-lys, corner fleurons, spine decorated with fleur-de-lys, roulette on the edges, marbled endpapers and lining, illuminations protected by a red silk serpente, gilt edges, two intact silver clasps in the shape of a shell. 8 500 €

RARE *CARTA EXECUTORIA* FOR A CITIZEN OF LOS ANGELES, MEXICO, WHOSE ANCESTORS LIVED IN PALMA, SPAIN.

Carta executoria or illuminated certificate of nobility, in favour of Gabriel de Segura, citizen of the Mexican city of Puebla de Zaragoza ("Puebla de los Angeles de la nueva España"). With detailed genealogical information, the coat of arms of the ancestors, which generate his own coat of arms divided into four, is shown once again in miniature.

Issued by the King of Arms (Rey de armas) Francisco Zazo y Rosillo, whose name is calligraphed in gold, with the royal seal, on the third richly decorated leaf.

The penultimate page, signed by him on 30 April 1762, has his seal covered with paper; on the reverse and on the last page with other signatures is that of the official Lopez de Huexta with another seal covered with paper and the date 6 May 1762.



*Presentation copy bound in contemporary red morocco
with the coat of arms of Charles III of Spain*

13. CASIRI, Miguel. Bibliotheca Arabico-Hispana Escorialensis sive librorum omnium mss. quo Arabice ab auctoribus magnam partem Arabo-Hispanis compositos bibliotheca Coenobii Escorialensis complectitur, recensio & explanatio. *Madrid, Antonio Perrez de Soto, 1760-1770.* 2 volumes, folio (356 x 231 mm and 348 x 234 mm) 7 unnl. (without the half-title), XXIV, 544 pp. for volume I; 4 unnl. (including half-title), 352 pp., 107 unnl. (index and errata). Printed in single and double columns in roman, italic, and arabic types. Contemporary red morocco, large dentelle on covers, central coat of arms of Spanish King Charles III, spine with raised bands, compartments richly gilt, black morocco lettering pieces, marbled past-downs, gilt edges. 35 000 €

Palau, 47287; Guigard, I, 79.

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



The book was printed at the expense of the king Charles III. A small number of copies were provided with such precious binding for distribution among the Royal household. The Arabic manuscript collection at the Royal Library in El Escorial, founded by king Philip II around 1565, includes incredibly valuable volumes, such as the autograph copy of the *Lubâb al-Muḥaṣṣal fî Uṣûl al-Dîn* (Principles of Theology) by Ibn Khaldûn in 752 A.H./1351 A.D., and a copy of *Kitâb al-Maqâmât* (Book of Assemblies) by al-Ḥarîrî, transcribed during the life of its author in 483 A.H./1090

A.D., the original Arabic text of Ibn al Khatib's *Muqni'at al-Sâ'il 'an al-Maraḍ al-Hâ'il*, a treatise from c. 1362 about the Black Death, MS Arabic 1785. In his treatise about the plague Ibn al-Khatib explores the idea of transmission of disease through contagion, centuries before Louis Pasteur conducted his experiments in Europe. and many other valuable titles.

The Royal Library of El Escorial owns one of the best collections of Arabic manuscripts in the world, having begun the acquisition of such works in 1571 through Juan Páez de Castro. As of that date, the books purchased formed a collection which also included works seized in various battles, such as the Battle of Lepanto. The collection was increased by the manuscripts that belonged to the Library of the Sultan of Morocco Muley Zaydan which were incorporated to the Library of Philip III of Spain. By coincidence, the complete library of the sultan, known as the *Zaydani Library*, has been transmitted to us to the present day. During the revolt of Ahmed ibn Abi Mahalli in 1612, Muley Zaydan commissioned a French privateer, Jehan Philippe de Castelane, to shift his household goods from Safi to Santa Cruz do Cabo, Agadir, for a sum of 3000 escudos after suffering a defeat at Marrakesh. After waiting 6 days, without being paid, Castelane sailed north for Marseille, with the cargo still aboard, hoping to sell the goods to recoup his losses. Some 4 ships from the fleet of Spanish Admiral Luis Fajardo intercepted the vessel near Mehdyia and took it to Lisbon (then part of Spain) and convicted the crew of piracy. From Lisbon, the Zaydani library was then taken to Cadiz and inventoried. After Cadiz, the collection would continue on its journey, by order of Phillip III and taken to the home of council member Juan de Idiáquez in Madrid. Two years later in 1614 the collection was transmitted to El Escorial for permanent storage. In 1671, a fire engulfed El Escorial, burning a large portion of the manuscripts. Only approximately 2,000 (of about 4,000) were saved, and these are what remain of the *Zaydani library* today.



It is considered the most important collection of Arabic manuscripts in Spain and one of the most relevant in Europe. Interestingly, at the time of this seizure of Zaydan's manuscripts, written Arabic was largely prohibited in Spain, with the Spanish Inquisition behind the destruction of many Arabic works. During this period, officials would search the homes of Spanish Muslims to confiscate and destroy Arabic-language manuscripts. However, the wealthy and influential were somewhat exempt from these prohibitions and were able to save some Arabic manuscripts by sending them to the Escorial for study. Such was the case for the Zaydani collection. Idiáquez's nephew, Francisco Gurmendi along with Juan de Peralta requested that the collection be brought to the Escorial for this purpose. Peralta was also interested in the Escorial's acquisition of the collection since the addition would bolster the

library's prominence. Others, such as Thomas Erpenius, also advocated for the study of the Arabic language to use as a tool in forcing Muslims to convert to Christianity. Even so, the saved manuscripts, including Zaydani library, were not made available to the public, and kept separate from the rest of the Escorial's collection.



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

Juan de Santander, Blas de Nassarre, librarian of the kingdom, Juan de Iriarte and Father Rávago urged King Ferdinand VI to have Casiri study and catalogue the Arabic manuscripts in the Royal Library of El Escorial. The catalogue describes 1851 Arabic manuscripts, with several excerpts of biography and history. The manuscripts are classified according to subjects. The work took the form of an annotated bibliography with excerpts, in Arabic, demonstrating the value of the manuscripts of particular importance, and translations of these excerpts into Latin. The second volume gives an account of a large collection of geographical and historical manuscripts, which contain valuable information regarding the wars between the Moors and the Christians in Spain. His work is linked to the Royal Library's objectives of publishing useful works: "Spanish Arabism [...] is driven by [...] the conviction [...] that in these manuscripts they were bound to find solutions to the problems of the time".

A very fine copy bound for presentation.

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

The earliest great artist to travel extensively among the Plains Indians of North America

14. CATLIN, George. Catlin's North American Indian Portfolio. Hunting scenes and amusements of the Rocky Mountains and Prairies of America. *London, George Catlin, Egyptian Hall, Piccadilly (Henry Bohn), 1844.* Large folio (576 x 432 mm) 20 pp., 25 lithographed plates, coloured by hand and mounted on cardboard, the accompanying explanatory text stitched as issued, in the original printed yellow wrappers. Green cloth portfolio. Price upon request

Sabin, 11532; Jeanson, 113; Schwerdt I, p.100; Abbey, 653 (identical portfolio).

FIRST EDITION, THIRD ISSUE, ALSO KNOWN AS THE "FIRST BOHN ISSUE", OF ONE OF THE MOST IMPORTANT ACCOUNTS OF NATIVE AMERICAN LIFE.

This magnificent work contains 25 lithographed plates by Catlin himself and by McGahey, enhanced with colours and heightened with gum Arabic, representing scenes of buffalo and bear hunting, ritual dances, portraits of Indian chiefs, wild horses, etc.

Leaving behind him earlier careers as a Philadelphia attorney and a portrait miniaturist, George Catlin (1794-1872) began a series of journeys in 1832 with the intention of examining and deepening his knowledge of the life of the North American Indians. His goal was perhaps best expressed in the preface to the first edition of his North

American Indian Portfolio: *“The history and customs of such a people, preserved by pictorial illustrations, are themes worthy the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian.”*

Armed with rolls of canvas, an easel, and a case of fish bladders filled with oil paints, he spent six years among various tribes, participating in their rituals and activities, especially hunting. Aware that their traditional way of life would soon disappear, he described the Indians as: *“truly lofty and noble race... A numerous nation of human beings... three-fourths of whose country has fallen into the possession of civilized man... twelve millions of whose bodies have fattened the soil in the meantime; who have fallen victims to whiskey, the small-pox, and the bayonet”*.



Catlin began his journey up the Missouri River, deep into Indian territory, to what is now the western boundary of North Dakota. Landscape scenes Catlin completed on this journey became the first comprehensive pictorial record of the country west of the Mississippi River. Catlin painted the landscapes directly, whether from the deck of a steamboat or from the high bluffs on the shore. When Catlin arrived in St. Louis, Missouri, he met General William Clark of the Lewis and Clark Expedition, who had been made Superintendent of Indian Affairs for the western tribes. Clark was impressed by his portfolio of Iroquois paintings and agreed to help him visit various Native settlements in the West.

St. Louis became Catlin's base of operations for five trips he took between 1832 and 1836, eventually visiting fifty tribes, the Pawnee, Omaha, Ponca, Mandan, Hidatsa, Cheyenne, Crow, Assiniboine, and Blackfeet among them.

Catlin was not content with being just a painter, he became an advocate for the Indians: putting his personal resources at the service of his cause, he undertook to make their way of life known by organising a travelling “museum” in some of the main European cities: a display of his paintings and various ethnographic objects, enlivened by the presence of several “Redskins” troops. In Paris, the presentation of Catlin’s Indian Museum and the show given by the Iowas, from May to September 1845, were immediately relayed by the magazine *l’Illustration*. The reactions of Théophile Gautier, George Sand, Gérard de Nerval, Champfleury and Baudelaire animated the public debate.

BECAUSE MOST OF CATLIN’S PAINTINGS AND COLLECTIONS WERE DESTROYED BY FIRE OR NEGLECT, HIS LITHOGRAPHS REMAIN THE PRINCIPAL MEDIUM BY WHICH HIS MESSAGE WAS CONVEYED, AND THEY HAVE COME TO HOLD EVEN GREATER SIGNIFICANCE TODAY THAN WHEN THEY WERE FIRST PUBLISHED.

The plates are here mounted on strong cardboard and framed in brown ink.

“In his time, Catlin was considered a B painter, but he was a complex and fascinating figure. His collection is the largest of pre-photographic material of Native Americans. It’s an incredible record” (cited after George Gurney, coccurator of the exhibition, George Caitlin’s Obsession, Smithsonian Institutue, December 2002 - January 2003).

A fine copy. Old ownership inscription by Anne Eastham.

The founder of French colourism

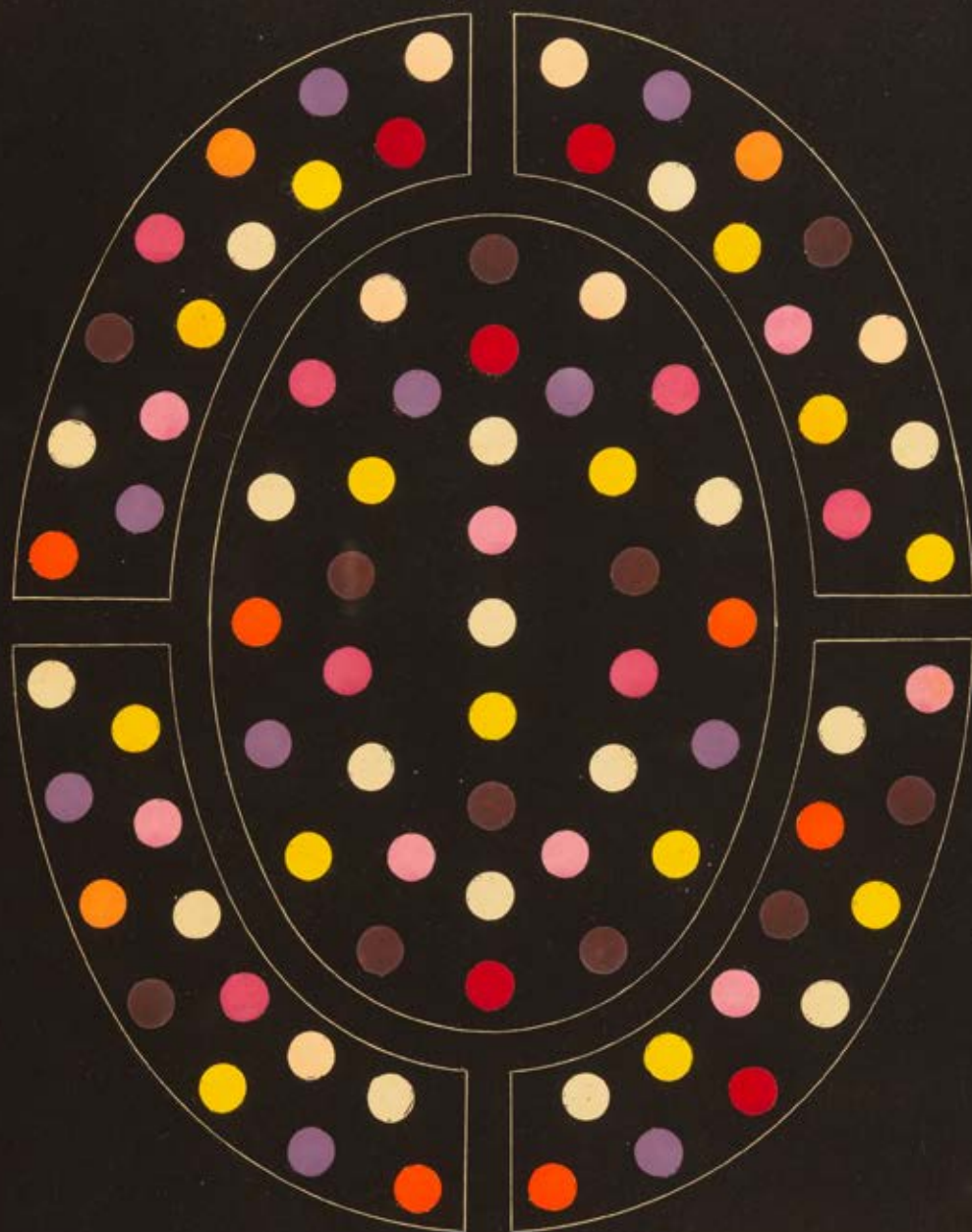
15. CHEVREUL, Eugène. De la Loi du Contraste simultanée des Couleurs, et de l’Assortiment des Objets colorés, considéré d’après cette Loi dans ses Rapports avec la Peinture, les Tapisseries des Gobelins, les Tapisseries de Beauvais pour Meubles, les Tapis, la Mosaique, les Vitraux colorés, l’Impression des Étoffes, l’Imprimerie, l’Enluminure, la Décoration des Édifices, l’Habillement et l’Horticulture. *Paris, Pitois-Levrault, 1839.* 2 vols, text vol in 8vo, 2 folding printed tables. xv, 735 pp., one leaf of errata. Atlas vol in large 4to., 40 plates, most of them colored & folded, many of them signed by the author, and nine printed sheets, each of a different color, and two printed leaves of text (including title). Uniformly bound in an attractive antique calf-backed marbled boards (several signatures foxed), flat spine gilt.

25 000 €

En Français dans le Texte 237. Kemp, The Science of Art, pp. 306-07.

FIRST EDITION OF THIS CLASSIC WORK — ONE OF THE MOST INFLUENTIAL TREATISES ON COLOUR OF THE 19TH CENTURY — BY THE GREAT FRENCH CHEMIST CHEVREUL (1786-1889).

Figure 89



In 1824, soon after his appointment as director of dyeing at the tapestry works in Gobelin, Chevreul received complaints about the lack of vigour in tapestry colours. He found that the problem was not chemical in nature but optical. His lengthy investigation into the optical mixing of colours led to his finding several types of contrast of colour and tone and a formulation of the law of simultaneous contrast: colours mutually influence one another when juxtaposed, each imposing its own complementary colour on the other.

The fruit of his colour studies was *De la loi du contraste simultané des couleurs*, his most influential book. He provided many examples of how juxtaposed colours can enhance or diminish each other's intensity, and he described many ways to produce desired colour effects, such as with massed monochromatic dots. To represent colours by definite standards, he brought together all of the colours of the visible spectrum, relating them to each other in a circular system, and he also produced scales of thousands of tints. He applied his findings to Gobelin tapestries and textiles, wallpaper, horticulture, mapmaking, colour printing, mosaics, and painting. Indeed, he "wrote the book" for artists, designers, and decorators. His book, with its English and German translations, became the most widely used colour manual of the 19th century.

Chevreul and the French painter Eugène Delacroix were major influences in the development of Impressionism. Delacroix experimented with broken tones, seeking to obtain vibrant and luminous colours. Inspired by Chevreul's 1839 treatise, he took copious notes and passed his enthusiasm on to young artists. The Impressionists, in their search for ways to make light and colour appear more brilliant, found valuable Chevreul's advice that they should apply separate brushstrokes of pure colour to a canvas and allow the viewer's eye to combine them optically. In the 1880s, the French Postimpressionist painters Georges Seurat and Paul Signac went further. They united Chevreul's colour schemes with painters' practices as closely as possible, developing the pointillist technique of applying a multitude of tints and tones in the form of dots to their canvases. In 1884 they visited Chevreul to pay homage to the man they regarded as the founder of French colourism.

"Chevreul made an intensive study of the principles governing the contrast of colors, which resulted in his monumental *De la loi du contraste simultané des couleurs* (1839), the most influential of his many books. This book was the outcome of his discovery that the apparent intensity and vigor of colors depended less on the pigmentation of the material used than on the hue of the neighboring fabric. After many experiments on color contrast Chevreul formulated for the first time the general principles and effects of simultaneous contrast, the modification in hue and tone that occurs when juxtaposed colors are seen simultaneously...Chevreul designed his *De la loi du contraste simultané* less for scientists than for painters, designers, and decorators. He devoted much of the book to the applications of the principles of contrast to the various problems that the artist and designer encounter in the use of color and to the harmonizing of colors and their use as agents of pictorial harmony...The neo-impressionist painters derived their methods of painting from Chevreul's principles,

applying separate touches of pure colors to the canvas and allowing the eye of the observer to combine them.”—D.S.B., III, p. 241.

Nice set.

*The first Printed Arabic text
Unwashed and unpressed copy*

16. COLONNA, Francesco. *Hypnerotomachia Poliphili. Venice, Aldus Manutius, 1499.* Folio (307 x 210 mm) 234 un.ll. Italian 17th century mottled calf, spine gilt with raised bands, red morocco spine label indicating erroneously ‘1467’, marbled edges. Price upon request

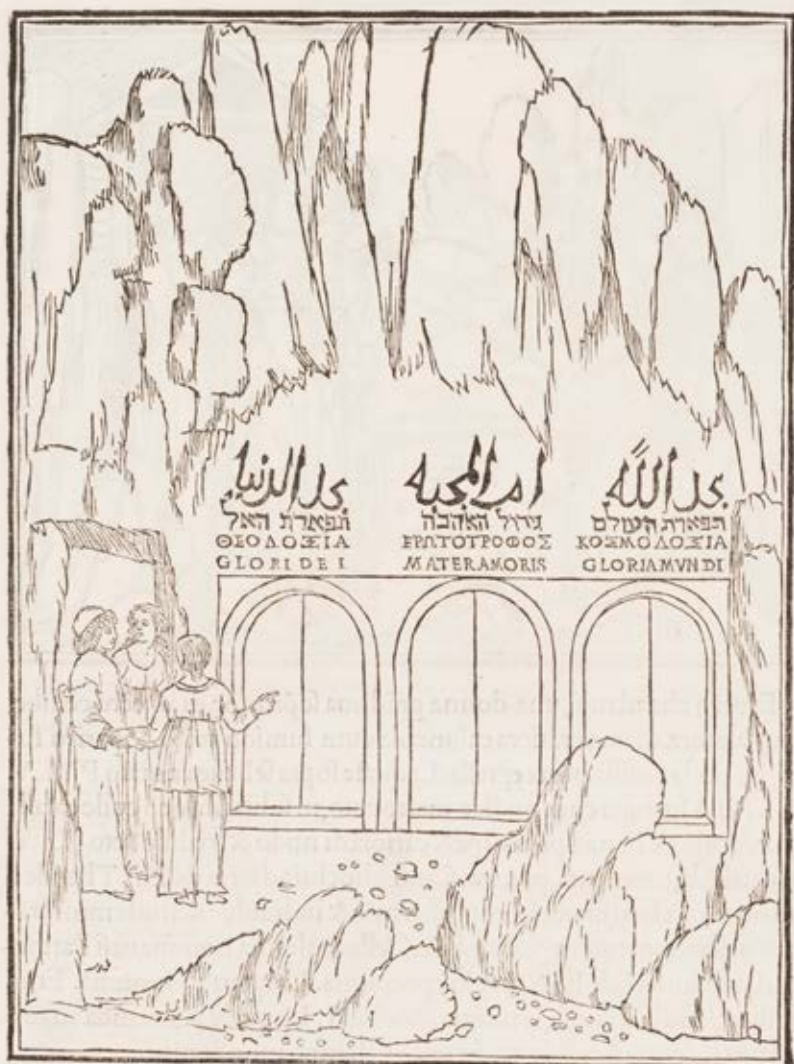
Goff, C-767; Renouard, p.21, 5; BMC, V, 561; Essling, I,2.2, 1198; G.W., 7223; Hain-Copinger, 5501; Sander, I, 365.

FIRST EDITION OF THE MOST IMPORTANT BOOK AND MOST FAMOUS BOOK OF THE RENAISSANCE ILLUSTRATED WITH 170 OUTSTANDING WOODCUTS. IT ALSO CONTAINS THE FIRST PRINTED ARABIC TEXT EVER.

“The *Hypnerotomachia* was not only the first book in the vernacular that the erudite, classically leaning Aldus printed (the need for revenue played no small role in this decision), it was also the first illustrated book released by the Aldine Press. But the *Hypnerotomachia* was more than merely ‘illustrated’; the execution of the illustrations and the balance of images and text were more sophisticated than other illustrated books printed during the same period. Indeed, the woodcuts were rendered with such tremendous skill that they are thought to be the work of the famed Italian artist, Andrea Mantegna (pronounced in 1550 by Giorgio Vasari as *stimato onorato e premiato* – esteemed, honored and rare).

The *Hypnerotomachia Poliphili* is a veritable litany of other ‘firsts’ as well: It marks the first time that Aldus’ aforementioned colophon appeared, one of the first appearances of an improved Greek font, one of the first books to include Hebrew script, the first book in Europe to attempt Arabic words, the first to feature illustrations that unfolded across two pages – in short, with the *Hypnerotomachia*, the Aldine Press printed a text unlike anything seen before” (Alan Shilling, in: The e-Hypnerotomachia Poliphili, The Fortnightly Review, september 2012).

“The reconciliation of heterogeneous literary, philosophical or religious elements belonging to different cultures and a syncretistic integration (Pettazzoni 1934: 24 ff.) of different cultural and intellectual experiences, which is characteristic of the Mediterranean and Middle Eastern area, dates back to antiquity. These tendencies, taken up by 15th-century philosophers and men of letters, manifested themselves



Sopra qualũque dellequale, di caractere Ionico. Romano. Hebræo. & Arabo, uidi el titolo che la Diua Regina Eleuterilyda haueami prædicto & pronosticato, che io ritrouerei. La porta dextra hauea sculpta questa parola. THEODOXIA. Sopra della sinistra q̃sto dicto. COSMO-DOXIA. Et la tertia hauea notato cusi. ER OTOTROPHOS.

Da poscia che nui quiui applicassimo imediate, le Damigelle comite incominciorono ad interpretare, disertamente, & elucidare gli notandi rituli, Et pulsando alle resonante ualue dextere occluse, di metallo, di uerdaceo rubigine infecte, sencia dimorare furon aperte.

in Francesco Colonna's work, which Renaissance scholars unanimously consider the most beautiful book ever written and certainly the most famous of the time.

Published in Venice in 1499, in the workshop of Aldo Manuzio, the *Hypnerotomachia Poliphili* belongs to the rarest and most precious of incunabula: adorned with splendid engravings by an unknown artist, it contains the text arranged in a refined graphic form and is distinguished by a harmonious distribution of silographs and letters printed with elegant characters, engraved by Francesco Griffo himself. It is the most original and heteronomous work of the second half of the 15th century.

The book, written by a humanist of great wisdom and prodigious memory, creates a universal philosophical-artistic vision that becomes a testimony to the legacy of a culture that had changed Europe: ancient and present worlds mingle, Christianity does not exist without Greek, Latin without Hebrew and Arabic, and all cultures influence each other.

Arabic language and writing became one of the foundations of humanistic culture and acquired a place alongside Latin and Greek: it was a philological conquest of the intellectuals of the 15th century who broadened their studies and directed their research towards the Eastern world and traditions. The phenomenon takes on particular importance when Giovanni Pico della Mirandola expresses the project of a reconciliation of conflicting but collectable testamentary writings and Marsilio Ficino proposes a doctrinal comparison between the Jewish, Christian and Muslim religions" (Anna Klimkiewicz, Uniwersytet Jagielloński w Krakowi, in : *The Syncretic Culture in Hypnerotomachia Poliphili by Francesco Colonna*).

"The action of the *Hypnerotomachia Poliphili* takes place in a dream. The book opens on the hero, Poliphilo, who has spent a restless night because his beloved, Polia, has shunned him. At the break of day, he finally falls into a deep slumber and his "Hypnerotomachia," or, as it can be roughly translated, "struggle for love in a dream," begins. Poliphilo is transported into a wild forest. He gets lost, escapes, and falls asleep once more. He then awakens in a second dream, dreamed inside the first. Within it, he is taken by some nymphs to meet their queen. There he is asked to declare his love for Polia, which he does. He is then directed by two nymphs to three gates. He chooses the third, and there he discovers his beloved. They are taken by some more nymphs to a temple to be engaged. Along the way they come across no less than five triumphal processions celebrating the union of the lovers. Then they are taken to the island of Cythera by barge, with Cupid as the boatswain; there they see another triumphal procession celebrating their union. The narrative is uninterrupted, and a second voice takes over, as Polia describes the *erotomachia* from her own point of view. They are blissfully wed, but Polia vanishes into thin air as Poliphilo is about to take her into his arms." (L. Lefavre, Leon Battista Alberti's *Hypnerotomachia Poliphili*, 1997. The MIT Press).

The illustration includes one hundred and seventy superb woodcuts, ten of which

are full-page. For more than five centuries, this iconography has been the subject of the most varied attributions. The names of Bellini and Mantegna were initially proposed, but today researchers attribute these engravings to Benedetto Bordone of Padua.

«Sans doute parce que le sujet lui convenait, l'illustrateur, quel qu'il fut, produisit un chef-d'oeuvre sans égal, où texte et image s'intégraient parfaitement. Arches, temples, vases, sculptures, inscriptions, chars de triomphe correspondaient admirablement aux descriptions de l'auteur, avec en plus une sorte de verve qui donnait au livre entier son brio... C'était une plongée sensuelle dans les splendeurs ressuscitées du passé païen» (M. Lowry, *Le Monde d'Alde Manuce*).

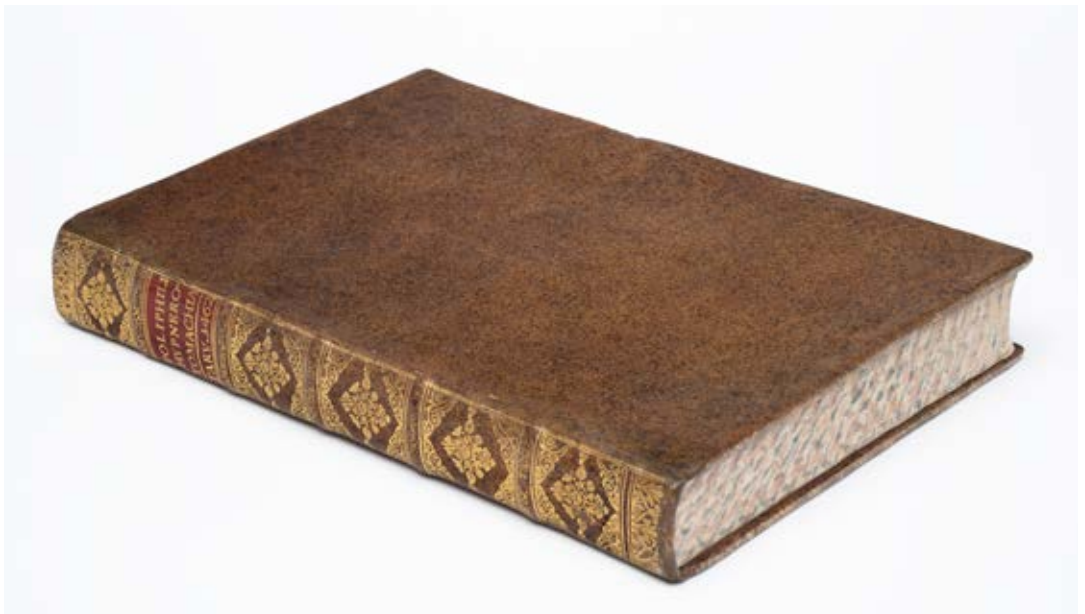
"As regards the authorship of the wonderful illustrations, the signature b. on the third has led to their being attributed to numerous celebrated artists" (A.W. Pollard).

This book "exerted a considerable influence, not only on the aesthetics of the book at that time but also in the multiple applications of decorative art" (see Brun).

Some occasional light waterstains at beginning and at end, some occasional small wormholes to first 6 quires lightly affecting 50 leaves.

Light expert restorations to spine and corners magnificent, broad margined, unwashed and unpressed copy.

Provenance : Paul Schlesinger (engraved 20th century book plate).



17. DELLA GATTA, Xavier. Costumes of Naples, 1822. *No place, no date [Naples, 1822]*. 35 watercolours, each approximately 288 x 190mm, and 170 x 120mm., some signed "Xav. Della Gatta", "X. della Gatta 1822", some with pencil captions on mounts, mounted in a folio album (495 x 370mm.). Contemporary green morocco tooled in gilt and blind, gilt lettering "Costumes of Naples 1822" on upper cover.

75 000 €

A SUPERB ALBUM CONTAINING 35 WATERCOLOURS BY THE NEAPOLITAN PAINTER SAVERIO XAVIER DELLA GATTA.



The album comprises: a view of Naples from the harbour (not signed); seven small vertical watercolours, each containing two figures; 27 larger horizontal watercolours of multiple figures, each of which is signed and dated 1822 and numbered in sequence.

Saverio Xavier della Gatta (fl. 1777-1829) was a Neapolitan artist, student of Jacopo Cestaro. He specialized in producing views of Naples and its people for tourists and travelers. The city and its region were among the most popular subjects of the time. The foreign travelers on the Grand Tour were eager to buy these productions. Naples offered many treasures to these particular travelers in search of the past. Antiquity was visible and tangible there.

The tourists were also looking for the original landscape of Naples and its surroundings, such as the famous volcano, Vesuvius, whose incessant eruptions aroused the interest of many. Indeed, della Gatta produced drawings of Vesuvius for Sir William Hamilton.

He belonged to this young generation of vedute painters who responded to the demands of a privileged tourist clientele passing through Naples. However, he differed from the other artists, giving his compositions a more popular character, and willingly enlivening them with picturesque and sometimes anecdotal scenes.

His work also attests to a great pictorial quality in the rendering of details and the use of light, conferring a poetic atmosphere on a subject that was intended to be above all realistic. This particular aspect is visible on the view of the cave in our album.

Provenance:

John Gray, 15th Lord Gray (1798-1867), Kinfauns Castle, Perthshire, armorial bookplate



18. ELUARD, Paul. Quelques animaux d'Henri Michaux. *Paul Éluard, 1944.* Square 8vo (161 x 122 mm) autograph manuscript with original paintings, 10 unnl. facing poetry by Michaux, written by Paul Éluard and 9 original paintings (bodycolour), also by Éluard. Orange calf, lettered in gilt on upper cover, flat spine, gilt edges, with matching slipcase (F. Saulnier). 60 000 €

SUPERB AUTOGRAPH POETIC MANUSCRIPT ILLUSTRATED WITH 9 ORIGINAL GOUACHES, FORMING IMAGINARY ANIMALS IN THE FORM OF RORSCHACH TESTS, WITH VERSES BY MICHAUX TAKEN FROM *MES PROPRIÉTÉS* (GALLIMARD, 1929 - REPRINTED IN *LA NUIT REMUE* IN 1935) AND *ANIMAUX FANTASTIQUES* (PLUME, 1938) CALLIGRAPHICALLY WRITTEN OUT BY ÉLUARD HIMSELF.



It contains :

- « La fièvre fit plus d'animaux que les ovaires n'en firent jamais ».
- « La Grande guêpe-paradis. Un crapaud vaut deux guêpes »
- « Privé d'eau il meurt, le reste est mystère »
- « Certaines parures peuvent pendant des heures modifier leurs yeux. On ne se fatigue pas de les contempler, «des étangs qui vivaient» dit Astrose. »
- « La Bichuterie des Trêmes plates et basses des punaises »
- « La Darelette »
- « L'Emanglom »
- « Je ne peux faire d'un seul coup de baguette des animaux entiers... Le Cartuis avec son odeur de chocolat » [...]
- « Le Barebatte »

The last leaf contains the following thought : « On n'a même pas la mort pour se défendre » (One does not even have death to defend oneself).

The manuscript is inscribed by Eluard to his daughter Cécile, whom he had with Gala, future wife to Salvador Dali. The inscription is at the bottom of the last leaf, written in multicoloured pencil, indicating a new-year's gift : « *Pour les étrennes de Cécile 1944* ». It is signed in ink.

Spine rubbed, small stains to spine and to the slipcase.



*The great French voyage of the Napoleonic period
Empress Marie-Louise's copy*

19. FREYCINET, Louis de & PÉRON, François. Voyages et découvertes aux terres australes, fait par ordre du gouvernement, sur les corvettes Le Géographe, Le Naturaliste et la goélette Le Casuarina, pendant les années 1800, 1801, 1802, 1803 et 1804. Seconde édition, revue, corrigée et augmentée par M. Louis de Freycinet. *Paris, Arthus Bertrand, 1824.* 4 text-volumes, 8vo (218 x 132 mm) and the atlas volume, folio (364 x 271 mm). Text: XXIV, 400 pp. for volume I 2 un.ll., 532 pp. for volume II; 2 un.l., 432 pp. for volume III; 2 un.l., 355 (mis numbered 356) for volume IV. Atlas: engraved title page, 68 engraved plates (including 27 in colours), 5 un.l. plate index. Uniformly bound in contemporary red-morocco backed long grained boards, flat spines gilt, the text volumes with the gilt crowned cipher 'ML' on each cover.

60 000 €

Chadenat, 4378; Ferguson, 978. See Hill, 1329 (for the first edition 1807-1816).

SECOND AND DEFINITIVE EDITION OF THIS FAMOUS VOYAGE, THE FULL ACCOUNT OF THE BAUDIN VOYAGE. THIS EDITION CONTAINS A MORE IMPORTANT ICONOGRAPHY THAN THE FIRST. EXCEPTIONAL COPY FROM EMPRESS MARIE-LOUISE'S LIBRARY.



The great French voyage of the Napoleonic period, the ambitious voyage to the “terres Australes” or southern continent under Baudin, chronicled by its participants Louis de Freycinet (later to command his own voyage) and the scientist François Péron. The Baudin voyage has been characterised as the last great Enlightenment voyage, and was perhaps its purest expression, combining as it did scientific curiosity



H. Bosc del.

J. Bouché sculp.

A. Beyer sculp.

TIMOR.

CANDA Jeune, fille Malaise.

and research, territorial and geo-political ambition, and the spirit of enquiry on the widest scale.



Sent out in 1800, in the first year of Napoleon's consulate, and only two years after the Napoleonic expedition to Egypt, the ships of the expedition returned to France laden with specimens and replete with information in March of 1804, just two months before the Senate's proclamation of Napoleon as Emperor. Live specimens from the "terres Australes" went directly to Joséphine and Napoleon's château at Malmaison on the outskirts of Paris, where kangaroos, emus and black swans would make their unlikely home in the imperial parkland under young gum and wattle trees brought back by the explorers.

Although the iconography of the southern land may not otherwise have translated into art, design and couture as completely as did the iconographic results of the Egyptian campaign, nonetheless the two

can bear comparison in the collection of artefacts and natural curiosities, as well as topographical and other details, and their absorption into their host culture. Although Péron and Freycinet's lengthy account of the Baudin voyage was by no means on the scale of the astonishing *Description de l'Égypte*, which took twice as long to publish (the twenty years from 1809 to 1829) and consisted of 23 volumes in the first edition, nonetheless the two works whose publication overlapped have a certain similarity of approach and are equal testaments to the ambitions of the Emperor.

The atlas volume contains 68 wonderful plates including 27 coloured, depicting the collection of artefacts, natives and natural curiosities (animals and plants), as well as topographical and other details.

The images, mostly after drawings made on the spot by the expedition's two most important artists Charles-Alexandre Lesueur and Nicolas-Martin Petit, are among the most beautiful ever conceived in their depiction of Australian Aborigines, particularly those of Tasmania, and of the natural history of the southern lands.

The cartography of the voyage was of crucial interest: Baudin's instructions had included specific orders to complete the cartographic survey of the Australian coast; their examination of the western and southern coasts and Tasmania, as well as parts of the northern and eastern coasts, coincided with Flinders' circumnavigation, the two expeditions famously meeting up at the consequently named Encounter Bay in South Australia.

"In 1800 an expedition organized by the Institute of France and placed under the Command of Nicolas Baudin sailed for the South Seas. Their particular instructions were to make a full and minute examination of the Australian coasts, and especially to explore the southern coasts, 'where there is supposed to be a strait communicating with the Gulf of Carpentaria, and which subsequently would divide New Holland into two large and almost equal islands'... Péron, the naturalist of the voyage, was able to prepare a huge zoological collection that was known for years for its excellence" (Hill).

This copy was bound without the rare portrait, sometimes bound into the first text volume.

Highly important provenance:

This copy has belonged to the Empress Marie-Louis (1794-1847), Napoléon's second wife, and bears her crowned cipher on the covers of the text volumes.

Autre provenance : Calvin Bullock (ex-libris)

In brilliant contemporary colouring

20. FUCHS, Leonhard. Commentaires très excellens de l'hystoire des plantes, composez premièrement en latin... Et depuis, nouvellement tratduictz 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. 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 follows 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.

This 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, binding expertly restored.



21. GALLE, Joannes. *Speculum diversarum imaginum speculativarum.* Antwerp, Jean Galle, 1638. Oblong large 4to (249 x 323 mm). Illustrated general title page, and 37 series composed of 211 engraved plates, mostly within single line border. The first 30 series (except one) are alphabetically marked in the upper left corner and each sheet is individually numbered. The plates are all between first and fifth state, with wide margins, often with a few lines of Latin text. 19th century vellum backed boards, flat spine, in a modern cloth slipcase with red spine label. 75 000 €

EXTREMELY RARE, EXTENSIVE COLLECTION OF PLATES, EDITED AND PUBLISHED WITH A NEW GENERAL TITLE PAGE BY THE ARTIST AND ART- DEALER JEAN GALLE (1600-1676), THE ELDEST SON OF THEODOR GALLE.

The following series are present, marked **a** to **z**, **aa** to **ff**, followed by seven sets without marking :

a - *Triplex lex*: 3 engraved plates on the three most important contemporary laws, the law of nature, the New Testament, engraved by Hieronymus Wierix after Maarten de Vos. Hollstein 1803-1805. (2-4).

[b] - *Theatrum vitae humanae* : the stages of life, engraved by Hieronymus Wierix after Hans Vredeman de Vries. Engraved title (dated Antwerp 1638) and 6 engraved plates. Mauquoy-Hendrickx 1499-1505. V. ; Hollstein, LXVII, 1987-1993. (5-11).



c - *Typus naturae humanae* : the Four Seasons or ages, and the youngest court of justice, engraved by Hieronymus Wierix. 5 engraved plates. Mauquoy-Hendrickx 1550-54, V. Hollstein, LXVII, 1982-1986. (12-16).

d - *Quinque hominum sensus* : The Five senses. 5 engraved plates after Maarten de Vos by Pieter Cool. Hollstein 1501-05, IL (17-21).



e - *Septem artes liberales speculative* : The Seven, often depicted by female and male teachers, the art of reading, rhetorics, dialectics, arithmetic, geometric, astrology and music. 7 engraved plates by Cornelis Cort after Frans Floris I. Bartsch 224-30. III. (22-28).

f - *Artes practicae, manuales et honesta* : the eight handicrafts or practical art, depicted through female figures: agriculture, cattle breeding, housekeeping, architecture, navigation and trade, military industry, medicine and pharmacy, and the structure of life. 8 engraved plates after Frans Floris. (29-36).

g - *Septem planetarum signa et operations* : the 7 planets as figures in a wagon on the clouds, over landscapes with fishing equipment, the arts, festivities and music, sports, military, the emperor's crowning, human activities, 7 engraved plates after Maarten van Heemskerck, by Herman Jansz Muller. New Hollstein 546-552. III. (37- 43).

h – *Quatuor Praedominantes Complexiones* : The four temperaments, depicted as figures on clouds looking over the activities assigned to them : dance and music; war and battle; law, order and misery; fishing and bird catching. 4 engraved plates after Marten van Heemskerck by Herman Jansz. Muller. New Hollstein 542-5, III. (44-47)
i – *Quatuor quae in terra fortissimo sunt* : The four world-powers: truth; women: rulers with Wisdom and Justitia; and wine. 4 beautifully engraved leaves very animated. (48-51).

k – *Quatuor elementa eorumque effectus* : The Four elements : Aqua, Ignis, Aer and Terra. 4 engraved plates after Maarten de Voss by Adriaen Collaert. Hollstein 1349-52. II. (52-55).

l – *Quattuor anni tempestates* : The Four Seasons. 4 engraved plates after Maarten van Heemskerck, by Philipp Galle. Hollstein 538-41, II. (56-59).

[m] – [*Complexiones*] : The Four temperaments of man : Sanguineus, Phlegmaticus, Cholericus, Melancholicus. 4 engraved plates (of ?) by Raphael Sadler after Marten de Vos. Hollstein 50-3. Plates cut down and mounted. (60-63).

n - *Menses XII. Anni solaris* : Illustrated title and 12 engraved plates of the months by Adriaen and Hans Collaert, after Josse de Momper. Hollstein 559-70. (64-76).

o - *Circulus vicissitudinis rerum humanarum* : illustrated title and 7 engraved plates depicting the virtues and weaknesses of the human soul. After Maarten de Vos by Hans Collaert, Theodor Galle and Karel van Mallery: Hollstein 1266-73, III. (77-84).

p - *Temporis vices et diversitas* : Vicissitudes of the human being. 9 engraved plates by Cornelis Cort after Maarten van Heemskerck (85-93).

q - *Quatuor mundi aetates* ; the four ages gold, silver, bronze and iron. 4 engraved plates by Hans Collaert after Tobias Verhaecht. Hollstein 121-4. (94-97).

r - *Triumphus Cupidinis*...: Triumphal chariots as a symbol for love, chastity, death, fame, time and (Christian) salvation. 6 engraved plates after Maarten van Heemskerck, by Philipp Galle. New Hollstein 491-6. II (98-103).

s - *Divitum miseria* : (The down side of wealth): 6 allegorical engraved plates by Philipp Galle after Maarten van Heemskerck. New Hollstein 476-81, III. (104-109).

t - *Laboris et solartiae natura, commode, praemium* : The reward for righteousness diligence on earth and in heaven. 6 engraved plates by Philipp Galle, after Maarten van Heemskerck. New Hollstein 501-6. III. (110-115).

u - *Litis abusus* : The Abuse of processes in 8 engraved plates by Theodor and Cornelis Galle, and Karel van Mander. Hollstein 401-8. (116-123).

w- *Animae incuriae ob nimiam corporis curam* : Carnal desires, neglected by the soul. 4 engraved plates on 2 sheets (124-127).

x- *Iuditi popularis vanitas et stoliditas* : The Power of the public opinion. Ornamental title in three languages, and 5 engraved plates after Ambrosius Francken by Karel van Mallery Hollstein 6-11. (128-133).

y- *Octo mundi miracula* : The eight wonders of the world. 8 engraved plates by Philipp Galle, after Maarten van Heemskerck, New Hollstein 513-20, III. (133-141)

z- *Nova Reperta* : Title and 19 engraved plates after Johannes Stradamus, by Hans Collaert and Theodor Galle depicting the newest inventions and discoveries of the time, such as the discovery of America, and of book printing, water and windmills, olive oil presses, astrolabes, and the procedure of engraving copperplates. Beautiful and complete, very rare, series. Hollstein VII, 410-30 ; 129-48. (142-161).

aa- *Americae relectio* : The Discovery of America by Christopher Columbus, Amerigo Vespucci, and Ferdinand Magellan. Illustrated title and 3 engraved plates after Johannes Stradanus by Adriaen Collaert. Hollstein 467-70. (162-165).

bb- *Vermis sericus* : Illustrated title and 5 engraved plates after Johannes Stradanus, by Jean Galle on the breeding of silk worms. Hollstein 115-20 (166-171).

cc- *Triplex hominum status, et uniusquisquae munia ac partes* : The Three classes created by God: Pope, emperor, and farmers. Illustrated title and 3 engraved plates by Philipp Galle, after Maarten van Heemskerck Hollstein 497-500, II. (172-175).

dd- *Duces sub triplici lege selectissimi* : The Nine Heroes rulers Hektor, Alexander, Julius Caesar, King David, King Artus, Charles V, etc. 3 engraved plates by Herman Jansz. Muller after Maarten von Heemskerck. Hollstein 521-3, III. (176-178).

ee- *Patientiae Triumphus elegantissimis imaginibus expressus* : The Triumph of patience shown through biblical heroes and martyrs. Illustrated title and 7 engraved plates by Dirk Volkertz. Coornhert, after Maarten van Heemskerck. Hollstein 436-43, IV. (179-186).

ff- *Tempus omnia et singular consumens* : Time consumes everything. Engraved plate by Philipp Galle after Pieter Brueghel. (187).

- *Lucretiae romanae Historia* : Roman history. 4 engraved plates by Philipp Galle after Goltzius. (188-191).

- *Quatuor virtutes heroicae in Scipione Africano eminentes* : The Four virtues of Scipio. 4 engravings by Johann Galle. (192-195).

- *Tria Homini exoptatissima* : Three things to go for in life. Intelligence, mildness, and salvation. 3 engraved plates after Franz Floris, by Johan Wierix and Galle. Hollstein,

LXVII, 1843-1845. (196-198).

- [*Quatuor Aetatis*]: The Four Seasons. 4 engraved plates by Vissscher after Brueghel and Hans Bol, the last one dated 1570. (199-202).

- [*Atrocities of war*]. One plate with engraved portrait medallions of Johannes and Cornelius de Witte. Cut down to platemark and mounted. (203).

- *Quatuor Servitutes Hominum* : The Four human servitudes : carnis, mundi, diaboli, Christi. 4 engraved plates by Johann Galle after Frans Floris. (204-207).

- *Temporis utendi commodo* : Use and abuse of time. 4 engraved plates with text in Latin, French and Dutch. (208-211).



Complete copies of this suite are of greatest rarity. Individual suites appear occasionally on the market but we were unable to trace complete, or substantially complete sets on the market over the past decades. The suite marked [m] in this set is a collection of 4 plates engraved by Vos after Sadler and replaces most likely the set usually found in the collection under the title *Quatuor temporis partes inter valla*.

The digital copies of this 1638 edition held by the New Public Library and the other at the Smithsonian Institute contain only 30 suites (all without individual lettering) preceded by the engraved title page and a letterpress index leaf which is not included here. We were unable to trace copies at the National Gallery (Washington) nor at the Chicago Art Institute.

Provenance : purchase note on title : Van der Emyssen Antwerp 1730.

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

100 000 €

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

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

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

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

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

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

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

A fine copy of this important work.



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

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

Price upon request

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

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

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

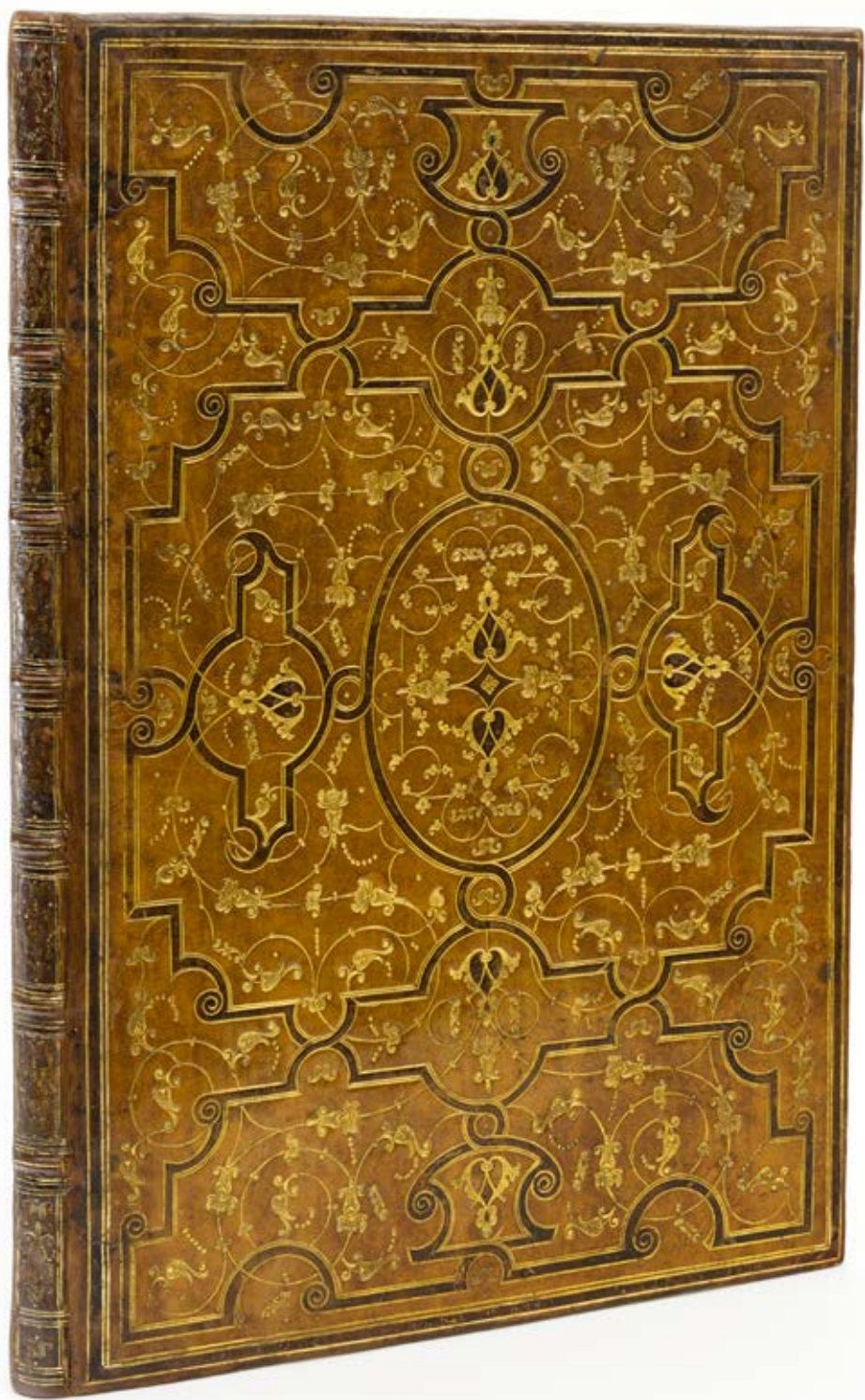
The album had been closely examined for the exhibition organized at the Chateau Chantilly in 2003 where the Pierre Berès collection was presented to the public. It appears that the drawings relate very closely to the woodcuts used for the highly important work by Pierre Belon (1518-1564), *L'Histoire de la Nature des oiseaux*, published in Paris in 1555. The curator of the exhibition established that these drawings preceded the publication of the book, as the introduction states that Pierre Gourdelle was one of the contributors.

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

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

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





Gourdelle worked for Catherine de Medici and the Guise and Clèves families.

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

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

List of drawings :

1. Gallus / Coq
2. Cuculus / Coucou
3. Aquila Marina / Aigle de mer [eating a fish]
4. Accipiter / Esparvier
5. Subteo / Hobereau
6. Calidirs / Chevalier
7. Perdix / Perdis
8. Gallina Rustica / Gellinette de Boys
9. Torquata / Cane Petiere
10. Gallopavus / Poulle Dinde. With the following note : "The small Bustard shot on Mr Banks estate in Dorsetshire 1781 - sent to Sr A. Lever - not supposed to have been in England but common in the South of France"
11. Otis / Ostarde
12. Stthio Africus / Autruche
13. Perdix / Perdris
14. Coturnix / Caille
15. Aluco / Hibou
16. Vespertilio / Chauve Souris
17. Asio / Moien Duc
18. Bubo / Hibou
19. Hematopus / Pie de Mer
20. Colurio Minot / Pie Grièsche
21. Mollicept / Jay
22. Picus Maximus / Picmart
23. Turtur / Tourterelle
24. Fasianus / Fesan
25. Psitacus / Perroquet
26. Cicognia / Cigogne
27. Anas Libica / Cane de la Guinée
28. Phalaris / Piète

29. Boscas / Cercelle
30. Boscas / Sarcelle
31. Anas / Canard
32. Anser / Oye
33. Colimbus / Plongeon
34. Colimbus Major / Plonjon
35. Pivoine - Rouge Gorge - Verdier [3 drawings]
36. Regulus / Roitelet - Parus Minor / Petite Mésange - Apus / Martinet Pêcheur [3 drawings]
37. Thrapupis / Tarin - Linaria / Linotte - Carduelis / Chardonneret - Parus Major / Mézanange [4 drawings]
38. Papegay - Bréan [2 drawings]
39. Falco / Faucon
40. Buteo / Sacre
41. Graculus / Gioram (devouring a snake)
42. Stellaris / Autour
43. Vultur / Vautour
44. Milvus / Milan
45. Aquila / Aigle
46. Cencris / Crecerelle
47. Gallina Africana / Poulle de la Guinée
48. Pelicanus / Pelicus, Pelicam [3 drawings: mother and two chicks]
49. Phenix / Phenix
50. Pavus / Paon

This marvellous piece was certainly made to be part of a wunderkammer where would have been gathered Artificialia (made by men) and Naturalia (made by God), what La Croix du Maine called “room of marvels”.

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

24. [GRADUAL]. Gradual, Winter Part – Illuminated manuscript written on vellum. *Upper or Middle Rhine, Latin Germany, ca. 1450.* Elephant folio (584 x 414 mm); 350 (of 364 + last quire) leaves. Quires of 10 are usual. Collation: I-XX¹⁰, XXI⁸, [irregular between fol. 208-210], XXII¹⁰⁻¹⁺¹ [fol. 211 cancelled and new inserted], XXIII-XXV¹⁰, XXVI¹²⁻² [1 cancelled after fol. 256, -1 after fol. 259, in old foliation 260], XXVII⁸⁻¹ [-1 after fol. 262, in old foliation 263], XXVIII¹⁰, XXIX¹⁰⁻¹ [-1 after fol. 289], XXX¹⁰⁻¹ [-1 after fol. 295], XXXI¹⁰⁻¹ [-1 after fol. 303], XXXII⁸⁻¹ [-1 after fol. 312], XXXIII¹⁰⁻³ [-1 after fol. 314, -1 after fol. 319, -1 after fol. 321], XXXIV¹²⁻³ [-3 after fol. 328], XXXV-XXXVI¹⁰, [XXXVII missing]. Binding: a monumental, contemporary 15th-century binding in chamois leather over wooden boards sewn on 7 double thongs. Elaborately adorned metal corner- and centerpieces (underneath: red velvet), 2 clasp straps secured by metal fittings (matching) on edge of lower cover reaching to corresponding metal pins on upper cover, all intact (thongs front board expertly repaired). Pastedowns (old) and flyleaves (modern, but not recent) at each end. Price upon request

A MAGNIFICENT ILLUMINATED MANUSCRIPT DECORATED WITH NUMEROUS INITIALS ALTERNATELY IN RED OR BLUE, ILLUMINATED WITH C. 450 CALLIGRAPHIC INITIALS SURROUNDED BY PORTRAITS, FIGURES AND PLAYFUL ANIMALS (UNICORNS, DEER, DOGS, HARES, SAINTS, VIRGIN AND CHILD, CHRIST CHILD ETC.), 95 LARGE, FILIGREE INITIALS PAINTED IN COLOURS WITH BORDER DECORATION OF PEN- FLOURISHES, OF WHICH 45 INITIALS IN GOLD WITH PEN-FLOURISHES IN COLOURS OR PAINTED FOLIATE DECORATION, 1 LEAF SURROUNDED BY FOUR BORDERS, WITH A LARGE INITIAL A PAINTED IN SHADED BLUE ON A GOLD FIELD, FILLED WITH FINELY PAINTED DECORATION OF GREEN VINES WITH FLOWERS IN BLUE, PURPLE, ROSE, AND BRIGHT ORANGE ON A GOLD FIELD AND SURROUNDED BY FOUR BORDERS WITH HALF-LENGTH ANGELS AND SEVEN MEDALLIONS CONTAINING HISTORIATED SCENES WITH VIRGIN AND CHILD, ANGELS PLAYING MUSIC, CRUCIFIXION, CHRIST AS MAN OF SORROWS.

CONTENTS

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

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



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

A Gradual opens with the *Temporale*, consisting of chants for the Masses for Advent, Christmas, Epiphany, Easter, Ascension, Pentecost, Trinity, Dedication of a Church. The present book is the Winter Part, beginning at Advent and ending before Easter. All texts listed below begin with a decorated initial.

ILLUMINATION

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

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

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

fol. 258r) miss the opening leaf – which in itself may be an indication, as we may perhaps assume that what is missing were the most elaborate pages.

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

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

EPILOGUE

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

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

Tolle puerum et ma-
terem eius et uade in terram
iuda defuncti sunt enim
qui querebant animam

V puer natus est pro. *Sequitur. Nata*
puerum **In octava domini**

*Sequitur.
De
virginis
natiuitate
trouit*

Cultum tuum depre-
cabuntur omnes diuites

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

PROVENANCE

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

One of the earliest illustrated herbals in contemporary colouring

25. [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.

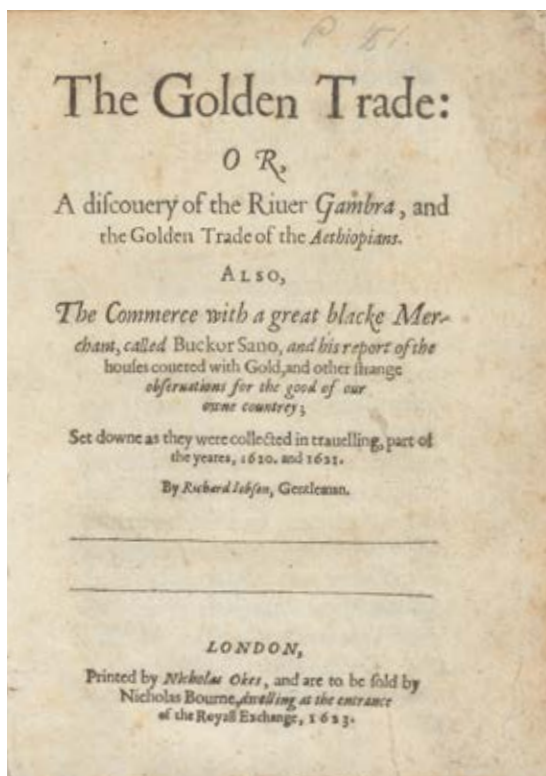
Some leaves short in the upper margin but a very good copy.

*Searching for Gold in the Interior of Africa;
King Manuel of Portugal's Copy*

26. JOBSON, Richard. The Golden Trade: or, A Discovery of the River Gambia, and the Golden Trade of the Aethiopians. Also, the Commerce with a great blacke Merchant, called Buckor Sano, and his report of the houses covered with Gold, and other strange observations for the good of our owne countrey; set downe as they were collected in travelling, part of the yeares, 1620. and 1621. London, N. Okes for N. Bourne, 1623. Small 4to, 3 unnl. (lacking the first leaf, a blank; title a little soiled), 143, 152-66 pp. Contemporary English limp vellum. 45 000 €

NTSC, 14623.

FIRST EDITION OF ONE OF THE GREAT EARLY ENGLISH ACCOUNTS OF THE EXPLORATION OF THE INTERIOR OF AFRICA AND THE FIRST TO BE PUBLISHED SEPARATELY (OTHERS APPEAR IN COLLECTIONS); IT IS A CLASSIC ACCOUNT OF THE SEARCH FOR GOLD.



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

In 1620, “Jobson (fl. 1620–23), merchant and travel writer...was sent as one of the supercargoes on the third of a series of expeditions up the Gambia River undertaken by a group of London entrepreneurs who had in 1619 been granted a crown patent to trade in west Africa. Although the area was already frequented by English traders, the first two expeditions to tap the age-old trans-Saharan gold trade, still known in Europe only from its terminus in the Moorish states of north Africa, had failed. Jobson and his companions reached the Gambia in November 1620, established a base near the mouth, and then sailed some 200 miles up the river until it became too shallow to continue. Jobson, with nine of the crew and some African guides, then went on in an open rowing boat to Tenda (in modern Senegal), where, he had been told, he would find an itinerant gold trader, Buckor Sano. Sano was delighted to meet him. He had no gold then available but promised that if they returned he could easily supply it in exchange for imported trade goods. After ten days Jobson and his party returned, rejoined the ship, and left the Gambia in June 1621...

“On his return Jobson published an account of the expedition, hoping to persuade the ‘gentlemen adventurers’ to send out another. But none was sent. His book,

however, entitled *The Golden Trade...* (1623; reprinted 1904), the first account of the area in English, attracted interest. It is a garrulous, disorganized production, but full of detailed accounts of the country — the geography, the customs he observed among the inhabitants, and the flora and fauna.”—ODNB. There is also much about the mining of gold.

A delicious copy of a book of considerable rarity. With a modern note stating this copy comes from the library of the great collector King Manuel of Portugal.

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

27. LABORDE, Alexandre de. *Voyage pittoresque et historique de l'Espagne.* Paris, Pierre Didot, 1806-1820. 2 parts in 4 volumes in-plano (570 x 426 mm) half-title, XLVI, 72 pp., 1 unnl. (index), 2 un.ll. (engraved title and engraved portrait), 88 engraved plates [numbered I-LXXXVIII] printed on 60 sheets for volume I/1 ; 2 unnl., pp. [73]-132, numbered plates LXXXIX-CLXXXIX printed on 76 sheets for volume I/2 ; 2 unnl., XLV, 6 pp., 90 engraved plates [numbered I-XC] printed on 80 sheets for volume II/1 ; 2 unnl., XCI [recte LXXXI, pagination omits pp. XXXV-XLIV but the quire is complete], 38 pp., 70 pp., 70 engraved plates [numbered I-LXX] printed on 56 sheets, 2 engraved double-page maps. Contemporary red morocco backed boards by Boullanger with his label *Boullanger fils, papetier*, spine gilt with raised bands. 25 000 €



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

FIRST EDITION OF THIS MAGNIFICENT BOOK ON SPAIN.

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

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

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



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

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

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

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

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

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

Exquisite mosaic binding by Rose Adler

28. LAURENCIN, Marie. *Les Petites filles*. Paris, Paul Rosenberg, 1923. 24mo (98 x 101 mm) 24 unnl. including the facsimile of a drawing and 19 watercolours by Marie Laurencin. Pink-chair box, boards decorated with mosaic geometric shapes formed by horizontal lines of multicoloured morocco and superimposed rectangles decorated with a dotted line in palladium and in white, flat spine with author's name in palladium and title in white at the foot, green suede lining, blue suede endpapers, red edges, cover and spine preserved, matching folder and case. (1957 *Imm. Rose Adler* - 1957 *Dor. Ch. Collet*). 35 000 €

FIRST EDITION THIS CHARMING BOOK ILLUSTRATED BY MARIE LAURENCIN IN A WONDERFUL BINDING BY ROSE ADLER. LIMITED EDITION OF 250 NUMBERED COPIES., ONE OF 50 COPIES OF THE DELUXE COPY (NUMBER 42) CONTAINING AN ORIGINAL ETCHING, JUSTIFIED 42/50 AND SIGNED IN FULL NAME BY THE ARTIST IN PENCIL.

Laurencin was not only a painter, but she was also an illustrator, especially during the interwar period. She illustrated 30 books between 1919 and 1939 and 56 over the course of her career. In this corpus, *Les Petites Filles* has a special status. Between the illustration and the artist's book, Laurencin offers a collection of portraits with names as the only caption.

Finally her practice as a painter is felt. Marie Laurencin does not do anything other than what she already does in her painting and which makes her identifiable. She offers a series of women, looking like dolls with a mysterious gaze.

The work is a collection not only of little girls, but also of young women. If Laurencin names them, it is to take them out of the anonymity of a sketch. She tries to give them or suggest a personality. Some of them are in action or surrounded by a setting that gives them depth and personality.

In 1942, a new version of *Les Petites Filles* appeared. This time, the work consisted of eight coloured pencil drawings and a watercolour by Laurencin. This time they accompany a text by Renée de Brimont, thus returning to the practice of illustration.



Lovely mosaic binding by the famous woman binder Rose Adler. «Rose Adler naît à Paris le 23 septembre 1890 dans une famille bourgeoise du 17ème arrondissement. C'est sûrement son mari Léon Roger-Marx (issu d'une famille de collectionneurs et lui-même passionné par les arts décoratifs) qui lui ouvre le chemin vers l'art. La devise de la famille de feu son époux « Rien sans art » incarna les convictions de la relieuse et décoratrice, formée à l'École du Comité des Dames de l'Union Centrale des Arts Décoratifs (UCAD). A l'âge de trente ans ses reliures étaient déjà exposées et son nom déjà connu par les membres de la Société des Artistes Décorateurs qu'elle rejoint en 1923. Rose Adler a formulé son postulat artistique en ces termes : Le relieur moderne est vraiment moderne en ceci : il est au service du texte. Il veut l'entendre, le faire entendre. Il l'épouse, il l'exalte. Pourtant, il se refuse la description, car toute description serait une illustration... Foncièrement séduits par cette vision harmonieuse et novatrice, le couturier Jacques Doucet, le décorateur Pierre Legrain, l'architecte Pierre Chareau ou encore les poètes Pierre André Benoit et René Char furent ses plus proches amis et lui offrirent un grand soutien. C'est à leurs côtés

qu'elle exalta l'élégance et la modernité de ses reliures, couplant incrustations de pierres semi-précieuses aux doublures « bord à bord ». Ses innovations plurielles alimentèrent d'abord le mouvement Art Déco avant de le dépasser pour rejoindre le courant moderniste dont les codes s'accordaient davantage à son esthétique» (Galerie Marcilhac).

Spine (folder and binding) very slightly faded, otherwise a magnificent copy.

Provenance: Bernard Malle (discreet stamp on the last endpaper).

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

29. 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.

Price upon request

AN EXCEPTIONAL ALBUM OF 171 ORIGINAL WATERCOLOURS AND DRAWINGS MADE DURING REAR ADMIRAL MARCUS LOWTHER'S VOYAGES AROUND THE WORLD 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 Chinch 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.



Marquesan man tattooed.



Mode of disposal of the dead. Nukuhiva. A native tomb.



Marquesan village Nukuhiva.



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’Île 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.

In contemporary colouring

30. MATTIOLI, Pier Andrea. Kreutterbuch, jetzt wiederumb mit vielen schönen newen Figuren, auch nützlichen Arzneyen und anderen guten Stücken auss sonderem Fleiss gemehret und verfertigt durch Joachimum Camerarius. *Frankfurt, Siegmund Feyrerabend, Peter Fischer & Heinrich Dacken, 1586.* Folio (365 x 241 mm) 8 unnn.ll., 460 num. ll., 37 unnn.ll., engraved woodcut title and almost 1000 woodcuts in the text, all neatly handcoloured at the time. Contemporary blindstamped pigskin over bevelled wooden boards, spine with raised bands, remains of 2 clasps, later manuscript spine label (some light overall wear). 35 000 €

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

FIRST EDITION TO CONTAIN THE IMPORTANT ADDITIONS AND REVISIONS BY THE FAMOUS SCIENTIST JOACHIM CAMERARIUS. THIS IS THE SECOND GERMAN LANGUAGE EDITION OF THE *KREUTTERBUCH*, BUT THE FIRST TO BE PRINTED IN FRANKFURT. ILLUSTRATED WITH MORE THAN 1000 WOODCUTS IN BRILLIANT CONTEMPORARY COLOURING.



Rare first Frankfurt edition of Camerarius' version of Mattioli's great herbal. This edition contains the Gesner/Camerarius suite of woodcuts. Gesner had been preparing material for a massive *historia plantarum* but died before finishing the task; Camerarius acquired the material, used Gesner's woodcuts and supplemented them with his own. They are remarkable in their scientific detail, especially the enlarged depictions of floral structure, seeds, and fruit. This is the first time that such representation was consistently followed and marks the beginning of what much later became a convention in scientific botanical illustration, when the taxonomic importance of these details was fully appreciated. They first appeared in Camerarius' recension of Mattioli's *De plantis epitome utilisissima* of the same year (which is a different text than the above, and not merely a Latin version of the same). In addition to the botanical woodcuts, this German edition contains seven woodcuts of distilling apparatuses. In the preface, Camerarius describes

in detail the editorial history of this book, and of the woodblocks in particular. Not all of the Gesner woodblocks were finished when Camerarius set out to edit Mattioli's text. In supervising the cutting of the already executed designs of the blocks, he took great care in assuring they were botanically correct. He gives a list of woodcuts already finished, but not botanically correct, and describes how the depicted configurations and shapes of leaves differ from nature. The fine title woodcut has, within an oval at top, a female figure seated and feeding a snake.



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

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

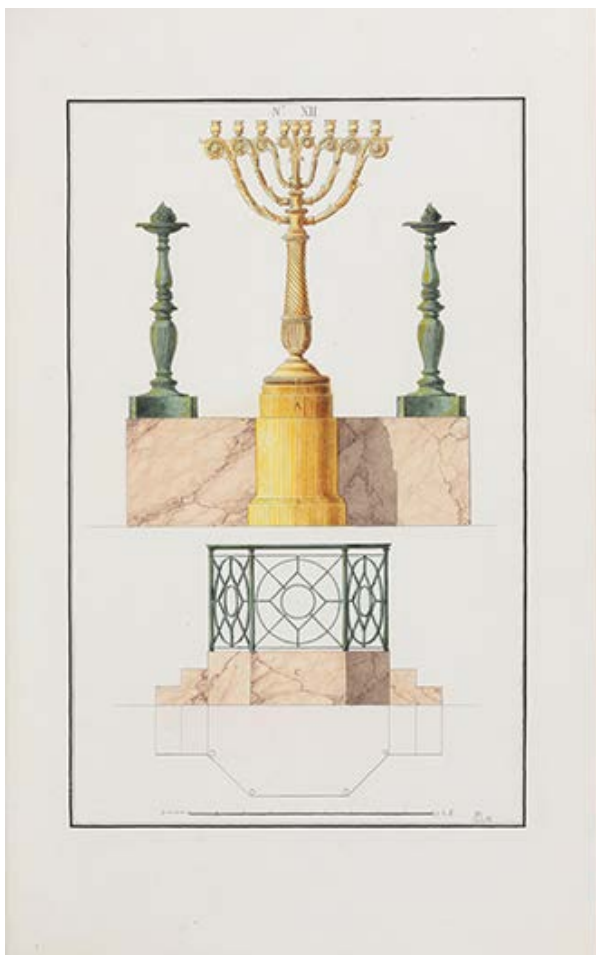
The First Synagogue in Munich

31. MÉTIVIER, Jean Baptiste. Grund-Plaene, Durchschnitte und Façaden nebst einigen Details der Synagoge in München erbaut im Jahre 1824/25. Nach dem Entwurfe und unter der Leitung des K. B. Bauraths und Hofbau-Decorateurs Johann Métivier. *Munich, J.M. Herrmann, n.d. [but ca. 1825]*. Small folio, two suites of 12 lithographed plates, the first set of 12 in black-and-white and the second duplicate set in fine original coloring, 7, [1] pp. Original printed blue upper wrapper bound in original reddish-orange glazed boards, covers with a gilt border, spine gilt, all edges gilt.

25 000 €

Pfister, II, 2100-2111; Thieme-Becker, XXIV, 439; Lentner 1892.

THIS WORK DESCRIBES THE FIRST SYNAGOGUE BUILT IN MUNICH; IT IS THE PRESENTATION COPY GIVEN TO THE ROYAL HOUSE OF BAVARIA, SPECIALLY BOUND AND WITH AN EXTRA SUITE OF HAND-COLORED PLATES. THIS IS A RARE BOOK AND OUR COPY, WITH THE ADDITIONAL SET OF PLATES, APPEARS TO BE ABSOLUTELY UNIQUE.



In 1790 there were only 127 Jews living in Munich. They earned their livelihood as contractors for the army and the royal mint, merchants dealing in luxury wares and livestock, moneylenders, and peddlers. Since there was no legal basis for their residence in Munich, they did not have the right to practice their religion, and every year they had to pay a special tax to enable them to observe Sukkot. In 1805 a “Regulation for Munich Jewry” was issued (it formed the basis for the Bavarian Judenmatrikel of 1813); among other privileges, the Jews were permitted to inherit the right of domicile, to conduct services, and to reside in all parts of the city. During the Napoleonic Wars, the number of Jews was augmented by immigrants, and by 1814 there were 451 Jews in the city. Two years later, the Jewish community was formally organized and in the same year the community was given permission to establish a cemetery. In 1824 a permit was issued for the construction of a synagogue.

The synagogue on the Westenriederstrasse was the first structure initiated by the newly empowered Jewish community. The architect Jean Baptiste Métivier (1781-1857), was royal building inspector who designed many palaces for the nobility as well as furniture. He favored a more classical style for the building and believed it should serve as a model for future synagogues in the Bavarian kingdom. He was supported by the King but his ideas were not carried out as later synagogues were built more in the oriental style.

The Westenriederstrasse synagogue and the St. Emmeram Castle in Regensburg were Métivier's most important commissions. The synagogue was destroyed by the Nazis in 1938 during Kristallnacht.

A fine deluxe copy of a very uncommon book. Several plates a little foxed.

From the Wittelsbach library of the dukes and kings of Bavaria.

*Exceptional illuminated copy
from the library of the Duc de La Vallière*

32. MUNTING, Abraham. Naauwkeurige Beschryving der Aardgewassen, waar in de veelerley Aart en bijzondere Eigenschappen der Boomen, Heesters, Kruiden, Bloemen... neevens derzelver... geneeskrachten. *Leyden & Utrecht, Pieter van der Aa & François Halma, 1696.* Folio (446 x 282 mm) of one engraved title by Jean-Baptiste Monnoyer after Jan Goeree as frontispiece, 2 unnl., (half-title and title) 17 unnl. (introduction, dedication and table), 930 text columns, 32 unnl. of analytical table, 243 engraved plates finely watercoloured, gouached and enhanced with gum arabic. Red morocco, triple gilt fillet, raised bands, spine with title in French indicating "Description des Plantes en Flamant - par Munting - Figures enluminées", gilt inner dentelle, gilt edges (*French binding of the mid 18th century*). Price upon request

Nissen BBI 1428; Hunt I, 396; Oak Spring Flora. 45; Pritzl 6556; Brunet, III, 1947 (wrong collation, this copy); Graesse, IV, 626 (this copy).

FIRST EDITION OF ABRAHAM MUNTING FAMOUS BOTANICAL BOOK. A MAGNIFICENT COPY PRINTED ON LARGE PAPER AND BOUND FOR THE DUKE OF LA VALLIÈRE. ALL ENGRAVINGS AS WELL AS THE FRONTISPIECE, THE VIGNETTES AND THE INITIALS FINELY COLOURED, GOUACHE AND PARTLY HEIGHTENED WITH GUM ARABIC.

Henricus Munting (1583-1658) created the first botanical garden in Groningen in 1626, the *Hortus Botanicus Groninganus*, which was soon placed under the protection of the local scholars. They also offered Henry an ordinary chair of Botany and Chemistry at the Groningen college in 1654.





His son Abraham (1626-1683), contributed greatly to making Munting's name known and to associating it with the science of botany in the long term. After taking over his father's chair and ownership of the botanical garden in 1658, Abraham turned it into one of the most beautiful botanical gardens in the Netherlands and in the world at that time. Contemporaries called it the "Paradise of Groningen" and it was renowned among botanists from other universities in the Netherlands and throughout Europe.

Two of Abraham's botanical works remain famous: *Waare oeffening der planten* in 1672, and the posthumously published *Naaumkeurige beschrijving der aardgewassen* in 1696.

After the publication of the second edition of his *Waare Oeffening der Planten* in 1682, Abraham enlarged the text by two thirds and had additional drawings. He prepared for a third edition. His death in 1683 prevented him from completing this publication, and his son Albert did not pursue the project. On Albert's death in 1694, the drawings (and text) were acquired by a group of 'bekostigers' (financial backers). They decided to continue the expanded edition, but with the text translated from the Groningen dialect into Dutch and Latin, and in folio format.



The *Naaumkeurige Beschrijving der Aardgewassen* is therefore a combination, revision and expansion of his earlier works. In this book, the medicinal flora of Germany and the Netherlands is discussed in greater depth. For this, Munting relies mainly on Dioscorides, Galen and Pliny, but he also seems to rely on Dodens, Renodaeus and Camerarius.

The work is divided into three parts: firstly trees (trees, low trees and shrubs), then low and herbaceous plants, and finally bulbs and flowering plants.

Each plant is described in detail, with its name in Flemish, Latin, and sometimes Italian or French. The books published by Abraham are of real linguistic and taxonomic importance, and remain a major source of Dutch names for European herbs and plants.

Abraham also mentions the type of soil suitable for growing the plants, their flowering time and the different species known. He also gives advice

on how to care for diseased plants and, more generally, how to maintain their cultivation. Working with exotic and American plants, he teaches how to grow them in a Dutch climate.

Today, Abraham Munting's books are best known for their many detailed engravings, some of which were richly coloured at the request of the former owners.

The plates in the *Naanwkeurige* are partly re-used from Munting's earlier works; others are created and added to the corpus. However, they are all redrawn by Jan Goeree (1670-1731), who also provided the title plate and the headbands.

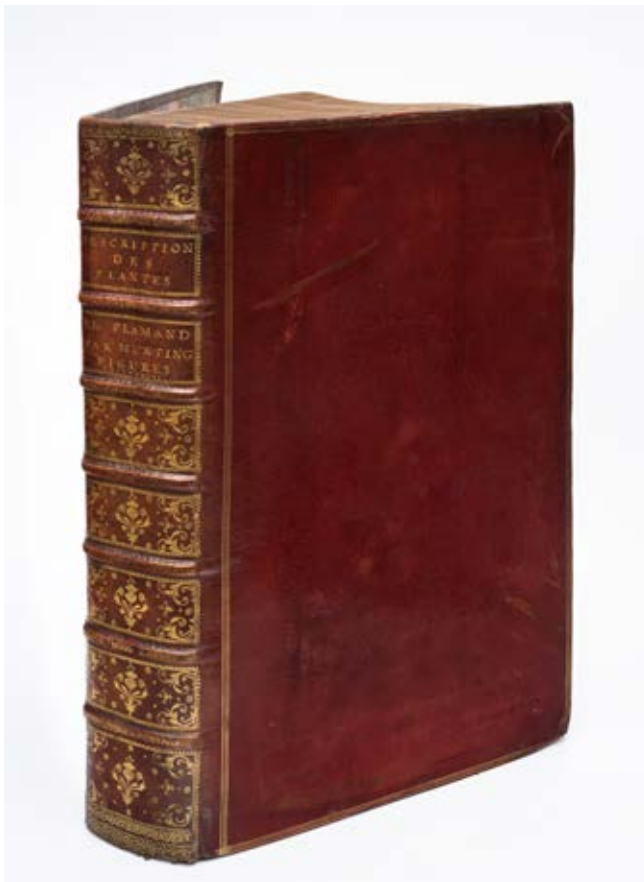
These engravings are distinguished by the landscapes in the background and the inscriptions of the plant names in Latin on phylacteries. Goeree's additions, which are purely artistic, transform the perception of the plates. In the earlier works, there are no landscapes or sketches at the bottom of the plates; the plants appear as portraits, with a frontal view for didactic purposes.

These illustrations were then engraved in etching by Joseph Mulder and Jacob Gole.

Provenance

This copy of exceptional quality comes from the famous collection of the Duc de La Vallière where it is very briefly described by Guillaume de Bure in volume I under the number 1548 : "Description des Plantes, en flamand. Par Abraham Munting. Utrecht, Halma, 1696.in fol. G[rand]. P[apier]. m[aroquin.] r[ouge]. Figures coloriées".

Other provenance : Henry Rogers Broughton (modern bookplate).



Very large panoramic view of Naples

33. [NAPLES]. Panorama de Naples et de ses environs pris depuis le fort de S.t Elme.- [And:] Descrizione del panorama di Napoli e suoi dintorni designato dal Castel S. Elmo". *Naples, G. F. Heilmann de Rondchatel, 1841.* 6 sheets, oblong folio (380 x 3420 mm), lithograph on green tinted background, mounted at the time by the publisher on fine canvas. In the publisher's green morocco backed boards, gilt title on upper cover "Panorama di Napoli" (some light wear, back cover with stain). With the original booklet, 4to (265 x 205 mm) 4 unnl., title and text withing border decorated with typographic elements. Contemporary decorative pink wrappers.

15 000 €

EXTREMELY RARE AND LARGE PANORAMIC VIEW OF NAPLES SHOWING THE BAY, AND THE VESUVIUS VOLCANO WITH SOME EMERGING SMOKE. THE VERY DETAILED IMAGES SHOW THE CITY AND ITS STREETS, WITH MANY SHIPS IN THE HARBOUR AND AT LARGE IN THE BAY.

The large view is completed by the rare accompanying booklet with detailed descriptions for each individual sheet.



According to the indications on the view and on the booklet, the work was prepared by G[eorg] F[riedrich] Heilmann de Rondchatel "capitano del 4° reggimento svizzero al servizio di S. M. il Re delle Due Sicilie".

A very fine copy of this rare view, of which we could trace only 3 institutional copies, all in Switzerland (Bern, Lausanne, Aarau), and none abroad.



*The modern interpretation of antique architecture
Bound in contemporary flexible vellum*

34. PALLADIO, Andrea. I Quattro Libri dell'Architettura. Venice, Dominico de'Franceschi, 1570. 4 parts in one volume in-folio (298 x 210 mm) 67, 78 (misnumbered 66), 46 pp., 1 un.l., 128 pp., 3 un.l. (without the last blank). Contemporary flexible vellum with yapp edges, remains of ties. 70 000 €

PMM, 92; Fowler, 212; Brunet, IV, 320-321; Mortimer, Italian, 352; Adams, P-101; Kat. Berlin, 2592; Cicognara, 594; Millard, Italian, 65.

FIRST EDITION OF PALLADIO'S FAMOUS ARCHITECTURAL TREATISE.



Palladio's palazzi, villas, and churches are among the unforgettable monuments of Venice and the Veneto, but it was his "*Quattro libri*" that made the man and his architecture internationally renowned. Palladio's book use classical antiquity as a guide for the construction of buildings. The "*Quattro libri*" can be distinguished from earlier architectural treatises by the prominent discussion of Palladio's own works and by the use of terms familiar to contemporary architects and artisans. His clear, concise prose is enhanced by extensive woodcut illustrations that include plans and elevations of the buildings discussed as well as cross-sections and images of details. Figures and scales are used to indicate proportions and to

provide a sense of the absolute dimensions of each building, giving the reader a new visual ability to comprehend each work. As one of the last great architects of the high Renaissance, Palladio translated the language of classical antiquity into a flexible and distinctive vocabulary that was used internationally by architects well into the nineteenth century.

Book IV, the most illustrated of the treatise, is a selection of the most remarkable temples in Rome and its surroundings (Tivoli), those in Italy (Naples, Trevi, Assisi) and outside Italy (Pola, Nîmes). Like Serlio in the *Terzo libro*, he includes, alongside the most prestigious buildings in Rome (temples of Peace, Mars Ultor, Jupiter Stator, the Pantheon, etc.), Bramante's *Tempietto* at San Pietro in Montorio the modern paragon of good architecture.

The treatise is profusely and superbly illustrated with 217 woodcuts, 156 of which are full-page, attributed by Fowler to Giovanni and Christoforo Chrieger and Christoforo Coriolano (or Lederer), all of German origin and probably also of German training, these masters of woodcutting were active in Venice from the mid-1560s.

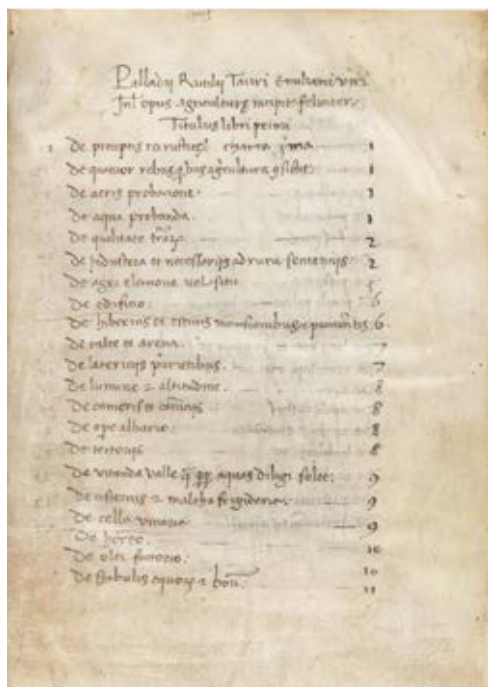
A fine copy of the true first edition; title of part 4 supplied from another copy at an earlier stage, without the two blank leaves 2K4 and 4R4.

Provenance : Princes de Liechtenstein (book plate).

The Duke of Newcastle's Palladius

35. PALLADIUS, Rutilius Taurus Aemilianus. *Opus Agriculturae. Italy, perhaps Tuscany, Early 15th century.* Small 4to (155 x 115 mm.) 112 leaves (the first blank), single column (text block: 120-125 x 80 mm.), Manuscript on vellum of, text written in brown ink in a single minuscule chancery hand throughout, first capital letter of each chapter set out in margin. 19th-century Russia, sides paneled in gilt & blind, gilt arms in center of the Pelham-Clinton family. 95 000 €

A FINE MANUSCRIPT, FROM THE CELEBRATED LIBRARY OF THE DUKES OF NEWCASTLE IN CLUMBER, OF THIS IMPORTANT FOURTH-CENTURY ROMAN TREATISE ON AGRICULTURE.



This text enjoyed wide popularity in the Middle Ages and early Renaissance, owing to its clear arrangement, with the farming and gardening tasks subdivided according to the twelve months of the year. It “was clearly more useful than that of any of Palladius’ predecessors. This fact alone may explain the preservation of his text and its popularity compared with that of Columella.”—R.H. Rodgers, “Palladius Rutilius Taurus Aemilianus” in *Catalogus Translationum et Commentariorum*, Vol. III, pp. 195-99.

Palladius wrote his agricultural treatise with considerable borrowings from his predecessors, mostly Columella, but he consulted other technical writers as well, some of whose texts have not survived. In addition, Palladius seems to have had some practical experience in farming; he mentions his own property in Italy and Sardinia.

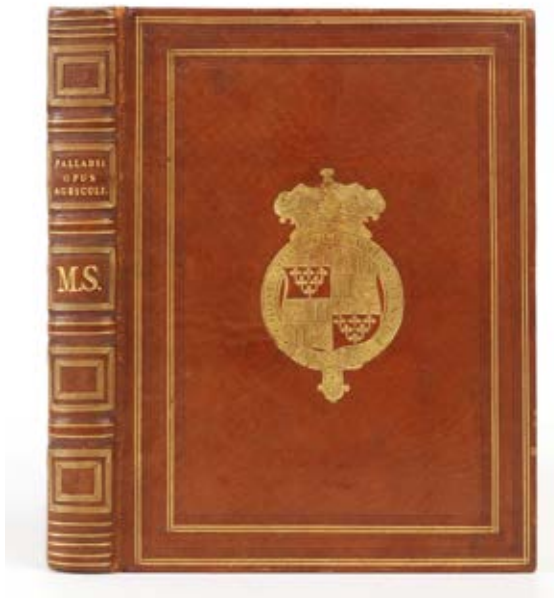
The *Opus Agriculturae* was composed of thirteen books: a general introduction and one book for each year's twelve months.

This text survives in about 100 extant manuscripts, from the ninth to the 16th century. Most of them do not have Book XIV, which was written possibly later and is concerned with special topics of veterinary medicine not already covered in Books I-XIII. The text of Book XIV was separated early and was never widely accessible in the Middle Ages. It was not known to be by Palladius until the 20th century. It was “rediscovered in 1905 by R. Sabbadini, who thought that it was the work of a twelfth-century excerptor of Columella. Identification with the lost book of Palladius was made in 1925 by Svennung.”—Rodgers, p. 198.

Books I-XIII have substantial passages on the care of animals. Palladius also describes a Roman machine reaper and the use of water mills for grinding corn, thereby easing the burden of men and animals. “He mentions corn-mills driven by the water of public baths and aqueducts.”—Singer et al., *A History of Technology*, II, p. 601.

This copy comes from the famous library of the dukes of Newcastle (their third sale “Twenty-Nine Highly Important Illuminated Manuscripts,” Sotheby's, 6 Dec. 1937, lot 960, £28 to Maggs Bros.).

Fine condition. Some browning & spotting due to the varying quality of the vellum used or recycled (several leaves are palimpsests), some natural flaws to vellum including small holes, around which the scribe has written text.



36. PETRUS BLESENSIS. Epistolae. *Bruxelles, Frères de la Vie commune, between 1479 and 1481.* Folio (281 x 200 mm) 208 nn.ll. (the first blank); 18th century calf, gilt border on covers, spine gilt with raised bands, blue speckled edges.

50 000 €

Goff, P-456; Hain-Copinger, 3240; Pellechet, 2418; Polain, 3088; Oates, 3860; Proctor, 9338; BMC, IX, 174, CIBN P-220; GW M-32107.

FIRST EDITION OF THIS RARE BOOK PRINTED BY THE ONLY ESTABLISHED PRINTING SHOP IN BRUSSELS IN THE 15TH CENTURY.



Important collection of 207 letters of high-ranking personalities (kings, popes or other historic figures) concerning events of that period. They include many details on the reigns of Kings Henri II and Richard I and are an important source for cultural and literary history of England, Sicily and France.

French theologian of the twelfth century, Pierre de Blois, whose political and literary fame had spread throughout Europe, played a leading role in the service of Eleanor of Aquitaine and the English king Henry II, who entrusted him with several important negotiations with the king of France and the Holy See. His output in the epistolary genre was amazing: he claimed to be able, while dictating three letters to secretaries, to be writing a fourth.

Run by the Brethren of the Common life, Brussels prototypographers, this printshop was active since the early 1475, while continuing the production of manuscripts. The office produced 36 volumes, all of greatest rarity, including 20 undated, about ten indicating Brussels as the place of printing, and only one with a complete bibliographical address.

The ornaments of this copy include a large initial at the beginning of the text, and numerous smaller initials in red. The text is entirely rubricated.

ISTC locates only 3 institutional copies in the United States (Boston Public, Bridwell Library, and Yale).

A very well preserved and broad margined copy of this important Belgian incunable.

Picasso's Celestina
One of nine impressions

37. PICASSO, Pablo. *La Célestine. Mougins, Printed by Aldo and Piero Crommelynck, 1910.* Single large sheet. (748 x 1051 mm). 66 original etchings and etchings with aquatint, grattoir and dry-point by Pablo Picasso printed on a single large sheet of 'vélin de Rives teinté (jaunâtre)' with deckle edges and the watermark 'B F K RIVES' by Aldo and Piero Crommelynck. Price upon request

ONE OF ONLY NINE IMPRESSIONS OF ONE OF PICASSO'S RAREST AND MOST STARTLINGLY ORIGINAL PRINT COMPOSITIONS: THE ENTIRE SERIES OF THE 66 ENGRAVINGS FOR *LA CÉLESTINE* PRINTED ON A SINGLE LARGE SHEET.

From the edition limited to 9 impressions on vélin de Rives teinté signed and numbered 4 / 9 and dated *le 9.9.70.* at lower right by Picasso in red crayon.

« Il s'agit d'une sorte de tour de force d'impression. » (Brigitte Baer).

La Celestina is considered to be the first European novel and crucial in the development of prose fiction; Cervantes and *Don Quixote* aside, many consider it the greatest work of Spanish literature. Picasso had painted the portrait *La Celestina* (Zervos I, 183) in 1903 during his blue period but it was not until the late 1960s that Picasso returned to the themes as part of *La Suite 347*. As noted by Brigitte Baer, at the commencement of the printing of the illustrated book *La Célestine*, for which Picasso had composed 66 engravings, the artist decided to print all of the prints on a single sheet in a non-chronological order to make a rectangular mosaic of his illustration.

Nine proofs of this composition were printed, all on a tinted Rives paper, and signed, dated 9.9.70 and numbered 1 / 9 to 9 / 9 in red crayon by Picasso; as the Crommelyncks had only nine sheets of paper large enough for the printing at the time only nine impressions were made.

The composition and the printing of only nine impressions of this work using 66 plates makes it a unique experiment in printmaking and combines Picasso's innovative creativity and mastery, the author of the book *La Célestine* Fernando de Rojas' humour and the technical skills of the master printers, Aldo and Piero Crommelynck. The prints of *La Célestine* were the first prints of *La Suite 347* to be printed and these nine proof impressions preceded those for the book.

Again, as per Baer, one copy was dedicated by Picasso for Zette and Michel Leiris (the Galerie Louise Leiris was the publisher of *La Suite 347*), one copy was dedicated to Jacqueline Picasso, one was given to each of the printers Aldo and Piero Crommelynck and three were added to Picasso's own collections (number 1 for example is preserved in the Musée Picasso in Paris). The remaining impressions





4/1 1970
6.9.70.

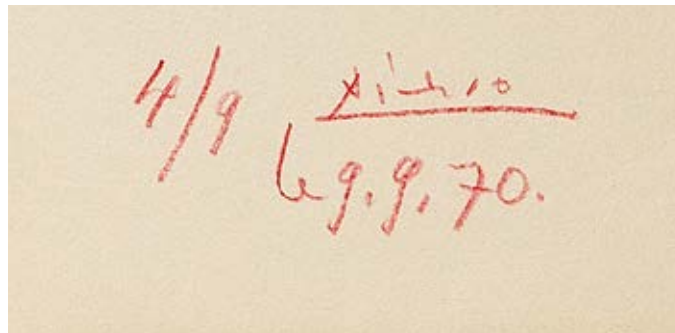
were retained by the artist and later presented as gifts. This impression was given by Picasso to Paul Puaux, the *administrateur permanent* and, after the death of its founder Jean Vilar in 1971, the Director of the Festival d'Avignon.

A major Picasso exhibition had been held at the festival in 1970 at the Palais des Papes at the suggestion of Christian Zervos with Puaux curating Picasso's entire oeuvre - 167 paintings and 50 drawings - executed between January 1969 and January 1970. At the time of Picasso's death in April 1973, he and Puaux had been working on a further exhibition, planned to include all of the works painted subsequently by the artist, from October 1970 up until the end of 1972. The exhibition which included 201 paintings opened in May 1973 and served as a monumental coda to the life and work of arguably the greatest figure of art in the twentieth century. It seems likely that this impression of *La Célestine* was given by Picasso to Puaux after the first exhibition in 1970. A further exhibition was held in 1976, also curated by Puaux, from which 119 paintings were stolen.

Il a été tiré, en outre, en 1970, après le choix effectué par l'artiste parmi les 347 planches, 9 épreuves sur vélin de Rives teinté (jaunâtre). Ces épreuves des planches groupées de 'La Célestine' se présentent comme une sorte de puzzle, les 66 planches étant disposées de façon à s'imbriquer les unes à côté des autres, pour former une composition rectangulaire. Elles ne sont pas évidemment pas disposées selon l'ordre chronologique, ni selon l'ordre dans lequel elles sont incluses dans le livre. (Brigitte Baer).

'La Tragicomedia de Calisto y Melibea', known by the title 'La Celestina', is a dramatised novel in 21 acts, attributed to Fernando de Rojas, who published it in Burgos in 1499. Because of the lively prose dialogue, its well-developed characters, and its striking description of the mores of Spain at the time of the Catholic kings - that is during the transition between the Middle Ages and the Renaissance - 'La Celestine' is one of the major works in Spanish literature. (Patrick Cramer).

[see Baer VI, pg. 198; Baer 1523-1779; see Cramer 149; Bloch 1507; 1529; 1540; 1541; 1558; 1559; 1563; 1564; 1573-1576; 1581-1583; 1587,1588,1592,1593,1596-1603, 1605-1607, 1616, 1617, 1635-1637, 1648-1650, 1654, 1655, 1657, 1658, 1661, 1664, 1665, 1668, -1670,1690, 1691, 1694, 1727, 1729, 1733, 1749, 1751, 1754, 1762].



*A work of considerable importance
A brilliant social history of the ancient world
by one of the greatest biographers and moralists of all time
Illuminated with 54 full page miniatures*

38. PLUTARCH. Vies de Romulus et de Caton d'Utique (Lives of Romulus and Cato the Younger), in the French translation of Simon Bourgoyn. Manuscript on vellum, illuminated by the Master of Philippa of Guelders, Jean Coene IV, and a third talented artist from the Pichore circle. *France, Paris, ca. 1508.* Folio (350 x 220 mm.) 218 leaves (one blank), complete. Collation: Primarily quires of 8 and 10. – Written space: 240 x 128 mm. Ruled in pink for a single column of 28 lines of black and dark brown ink in a fine and accomplished humanistic hand, rubrics and chapter-titles in red and blue. – Numerous small initials in liquid gold on red and blue grounds, some with white penwork or enclosing sprays of foliage on burnished gold, 54 full-page miniatures, each approximately 280 x 180 mm, in detailed architectural gilt-frames. 13 of these with notes for the illuminator in faint ink in the margins (most erased; see below), the miniature on fol. 86v with 4 lines of text on a banner in the lower part of the margin. – Occasional small flaking and smudges, few leaves at the beginning and the end of the volume slightly cockled, else in outstanding condition with wide and clear margins. – 18th-century French olive morocco over pasteboards, gilt tooled in triple fillet with elaborate organic pattern on spine; and marbled endleaves, gilt-edges. Very slight cracking down edge of front board along spine. In fitted green leather-backed case. Price upon request

Avril, François, and Nicole Reynaud. Les manuscrits à peintures en France 1440-1520, exh. cat. Paris 1993 ; Carley, James P., and Myra D. Orth, 'Plus Que Assez': Simon Bourgoyn and his French Translations." Viator 34 (2003), pp. 3283-63 ; Collignon, Albert-Christian. "La Bibliothèque du Duc Antoine." Mémoires de l'Académie de Stanislas (1906-1907), pp. 1-137 ; Durrien, Paul. "Les manuscrits à peintures de la Bibliothèque de Sir Thomas Phillipps à Cheltenham." Bibliothèque de l'école des chartes 50 (1889), pp. 381-432; esp. pp. 409-410, with the arms misidentified as Guise ; König, Eberhard. Boccaccio und Petrarca in Paris. Ramsen 1997, pp. 306-309, fig. on p. 320 ; Nettekoven, Ina. Die Apokalypsenrose der Sainte-Chapelle und die Pariser Buchkunst um 1500. Turnhout 2004, pp. 68-69 ; Pächt, Otto, and Dagmar Thoss. "Fortsetzung des beschreibenden Verzeichnisses der illuminierten Handschriften der Nationalbibliothek". In Französische Schule 2. Vienna 1977, pp. 38, 46, 50, 68 ; Zühl, Caroline. Jean Pichore – Buchmaler Graphiker und Verleger in Paris um 1500. Turnhout 2004, pp. 38, 43, 45-46, passim ; "Meister der Philippa von Geldern". In Allgemeines Künstlerlexikon, vol. 80. Munich 2015.

A HIGHLY IMPORTANT AND MAGNIFICENT ILLUMINATED MANUSCRIPT COMMISSIONED BY PHILLIPA OF GUELTERS FOR HER SON ANTOINE OF LORAIN. IT CONTAINS 54 MONUMENTAL MINIATURES, EACH AS LARGE AS A PANEL PAINTING, IN BREATH-TAKING CONDITION.

Importance

This manuscript, commissioned by Phillippa of Guelders for her son Antoine of Lorraine, was probably meant as educational literature for the adolescent prince. A set of manuscripts that contain a similar coat of arms on the first page as here are today preserved in Vienna at the Österreichische Nationalbibliothek. These all comprise translations of classical texts, richly illuminated by a group of Parisian illuminators that were part of the network centred around the eminent all-rounder Jean Pichore, who was illuminator as well as publisher and illustrator of printed books. It is possible that the artists were working in the same workshop, but they may also have collaborated temporarily to accomplish the enormous task at hand in a reasonable time frame. Three distinct artists participated in the present manuscript's illumination, none of whom, however, recall Pichore's style. The book has been long lost from public view and turned up only recently, complete and in mint condition, a fact bordering on the miraculous.

Companion Manuscripts

This lavishly illuminated secular manuscript is the hitherto unrecognized companion volume of Vienna, ÖNB, cod. 2565, which contains the lives of Demosthenes, Cicero, and Cato the Elder, and was identified by James Carley and Myra Orth as a product of the Parisian illuminator, publisher, and designer of printed books: Jean Pichore.

The scribe is identified by Otto Pächt as Simon Bourgoyn (c. 1480-1530s), *escripuaire et varlet de chambre du roy*. Five volumes of parts of Plutarch's *Parallel Lives* were written and illuminated by this group of associates for the Lorraine family.

Two larger volumes with full-page miniatures and the ducal arms:

1. The present manuscript
2. ÖNB, cod. 2565
3. ÖNB, cod. 2587
4. Phillips ms. 3109, presented by him to the Royal Library, Windsor, in 1845, and now the property of H.M. the Queen: Royal Inv. 1047552
5. Phillips ms. 3110, perhaps later in the collection of D. Coleman
6. Moreover, a French translation of Francesco Petrarch's *Trionfi* in two volumes, that seems to belong to the same body of educational literature, because it carries the Duke's crest on the first page: ÖNB cod. 2581/82

Text

Plutarch's *Parallel Lives of Greeks and Romans* is perhaps the most widely read and influential classical text and was popular in both the ancient world and the Renaissance. This text, above all others, could reach past its scholarly readership to a wider audience, stimulating mass interest in the classics.

Plutarch was a Greek historian and biographer, who lived AD c. 46-120 in Chaeronea, twenty miles east of Delphi. He is best known for the *Parallel Lives*, a series of biographies of famous Greeks and Romans, arranged in pairs to highlight common moral virtues and vices.

The text's focus on the influence of good or bad character on the destinies of men ensured its appeal. Soon after its rediscovery in the early Renaissance, numerous vernacular epitomes of selected lives circulated among the Italian elites and the bourgeoisie. From there its popularity spread to French society, and in 1559 the French translation printed by Jacques Amyot (1513-1593) became the earliest classic in that language recognized by the French Academy.

The present manuscript predates that translation by half a century. It follows the Italian model of selecting several individual lives for their edifying purposes. The lives of Romulus (ff. 1r-89r) and Cato the Younger (ff. 91r-218v) had much to teach a young prince in the Parisian court of François I: Romulus was exemplary for his inspired administrative, military, and political leadership of early Rome, and Cato for his stubbornness and tenacity in his long wars with Julius Caesar, and for his immunity to bribery and corruption.

Illumination

This manuscript contains 54 monumental miniatures, each as large as a panel painting, in breath-taking condition. The subjects are entirely secular and present a wealth of images of late medieval daily life, as well as rarer scenes such as warfare and military equipment, contemporary technology including machines used for building, architecture and garden design, and political assassinations and state funerals.

Vie de Romulus:

1f. 1v: Settlement of Rome: The wandering fleets of the earliest settlers are set on fire by two women to force the nation to settle there.

2f. 5r: Descent of Romulus and Remus from a phantom that appeared to King Tarchetius of the Albans: The two small boys stand in a medieval courtyard next to the king. His daughter and her handmaid are locked in the tower behind.

3 f. 8v: Legend of the she-wolf raising the boys: Teratius is in the woods, having released the boys out of pity. In the foreground, the she-wolf suckles the naked twin brothers.

4 f. 13r: Alternative legend of the boys' birth to a Vestal Virgin, the daughter of Amulius: The daughter sits inside a chapel with a priest dressed as a bishop.

5 f. 16v: Faustulus guides the boys into the care of a matron. In the background, he accepts a parcel.

6 f. 24v: Faustulus' deception is uncovered. He is shown in irons and stocks before a richly clothed and crowned King Numinor.

7 f. 29r: Construction of Rome. In the foreground: Romulus stabs Remus.

8 f. 36r: Abduction of the Sabine women.

9 f. 41v: War between the Romans and the Sabines.

10 f. 44v: Romulus makes a vow to Jupiter for aid in the war with the Sabines.





11 f. 48r: Fall of Rome: The abducted Tarpeia opens the door for the Sabine troops and receives her reward.

12 f. 52v: Tarpeia is assaulted and killed as punishment for her treachery.

13 f. 55v: Battle for Rome between the Romans and Sabines. The Sabine warrior Curtius, having rushed ahead, is stuck in the mud.

14 f. 59r: The Sabine women halt the battle.

15 f. 64r: The Romans and Sabines assemble in peace around the sacred cornel-tree, which grew from a spear cast into the ground by Romulus.

16 f. 68r: Feast of Lupercalia: Three priests dressed only in loincloths worship a golden idol. Another priest herds the sacrificial animals to their destination.

17 f. 71v: Murder of the unjust Tatius: He and Romulus kneel in prayer before an altar on which a sacrificial lamb is being burnt.

18 f. 75r: Burial of Tatius: Monks carrying the coffin while mourners lead the procession through the streets of Rome. In the background, Romulus battles the people of Cameria.

19 f. 79v: Romulus' death: Two senators with swords kill Romulus on his throne.

20 f. 84v: Death of Aristeus of Proconnesus and Cleomedes of Astypaleia: Having struck the roof pillar with his fist in anger, Cleomedes caused the collapse of the building.

21 f. 86v: To accompany the discussion of his surname Quirinus – martial or spear-wielding god, Romulus is depicted here with a spear leading an army out from Rome.

Vie de Cato le jeune :

22 f. 91v: The foreign envoy Pompaedius Silo tries to persuade Cato and his brother Caepio to grant Roman citizenship for him. Cato's innate stubbornness becomes obvious here: he refuses the diplomat's request, even when held out of the window.

23 f. 94v: Emperor Sulla receives the severed heads of eminent men, while Cato declares to his tutor Sarpedon that the dishonourable Sulla must die.

24 f. 98v: Young Cato stands in the forum, blaming the tribunes for their decision to remodel the Basilica Porcia.

25 f. 102v: Cato forces Sulla's representatives to hand over their falsely-gotten treasures after the death of the emperor.

- 26 f. 105v: Cato leading his troops out of the city to Macedonia, looks back to his wife Atilia.
- 27 f. 111r: Cato distributing his inheritance to aid those in need.
- 28 f. 114v: Cato rides into Antioch and is met by the city's nobles, who have erroneously not come to honour him, but Demetius.
- 29 f. 118v: Cato in a large galleon collects the bones of his brother Caepio from Aenus in Thrace.
- 30 f. 122v: Cato as Roman quaestor directs Roman citizens with long-standing debts to the public treasury to pay them.
- 31 f. 126v: Cato as an elderly man on horseback, leaves Rome after his retirement and learns on his way to Lucania that Metellus Nepos is aiming for the tribuneship.
- 32 f. 130r :A crowd flocks into the Forum to hear Cato announce his intention to run for the tribune.
- 33 f. 134v: Cato gives away his second wife, Marcia, to Quintus Hortensius in order to unite their families.
- 34 f. 138r: Cicero and other men debate in the senate, while Cato and his forces receive a note from a messenger.
- 35 f. 142r: Cato and Metellus in the senate. A fight has broken out between their followers.
- 36 f. 146v: Pompey the Great in his garden, counting coins into the hands of bribed men who are to support Metellus.
- 37 f. 148v: The followers of Cato assemble enraged in the Forum, some with lighted torches and spears, upon hearing of Pompey's alliance with Julius Caesar.
- 38 f. 152r: Cato seated in the upper register with Cicero adjuring him to take an oath to uphold the new laws. In the lower part, Cato swears the oath with his fraction.
- 39 f. 156v: Cato's forces with their booty in Cyprus after the death of King Ptolemy. The king's corpse lies at their feet.
- 40 f. 160v: Cato and Munatius embrace, marking an end to their quarrel over the spoils of Cyprus; in the background is Cato's wife Marcia, who negotiated the truce.
- 41 f. 164r: A clerk holds up one of the account books of Cato's administration of Cyprus.
- 42 f. 168r: Pompey and Crassus before Cato announcing their alliance to reinstate Julius Caesar for a second consulship. Cato raises his hands in rejection.

43 f. 172v: The supporters of Pompey and Crassus ambush and attack the alternative candidate Domitius.

44 f. 176r: The nobles of Rome assemble to discuss the political crisis, with Pompey trying to solicit support from Clodius.

45 f. 180v: Cato stands in the forum, making his surprise endorsement of Pompey as sole consul. Shocked senators discuss as other bystanders weep.

46 f. 183v: Julius Caesar writes a letter to the senate; the messenger, who received it, hands it over to a group of senators.

47 f. 188v: Having vowed not to cut his beard, Cato arrives in Sicily to rule as governor.

48 f. 192v: Pompey leads his forces.

49 f. 196v: The city of Utica with Scipio's forces riding over the bodies of dead soldiers to charge into the city; Cato remonstrates the troops within the city walls.

50 f. 200v: Caesar on a white horse, leading his troops.

51 f. 204v: Marcus Rubrius meets with representatives of the soldiers outside Utica.

52 f. 209: Cato within the city of Utica, as the three hundred soldiers march in as guards.

53 f. 213v: Cato on his deathbed sends a servant for his sword.

54 f. 216v: Cato has fallen out of his bed, lying next to his sword and clutching his protruding bowels; his son and servant finding him. Men of the city gather outside in shock.

Artist

The artist responsible for twenty-nine of the present manuscript's paintings is also found in all of the above-mentioned codices, originally from the library of Antoine of Lorraine in Vienna ÖNB. Furthermore, we can trace his hand in a copy of Petrarch's *Triumphs* in the Bibliothèque de l'Arsenal, in which he collaborated with the Master of Philippa of Guelders. This easily identifiable artist is defined by large (sometimes oversized) heads and wide eyes with large whites. His figures have very distinctive circular mouths to depict shock or distress. So far, there is no sobriquet given to this artist, who may have been a member of Pichore's workshop. Although Jean Pichore's style is not represented in the manuscript at hand, he may have been the person who coordinated the enormous project for the Duchess of Lorraine. Scholar Myra Orth suggests identifying this artist with François Bouchier, who presumably learned his craft in Paris in Pichore's workshop.

The nineteen miniatures by one of Philippa's favourite illuminators, the second artist here, are clearly the best in this manuscript. The fact that he illuminated precious

dedication copies for the Duke René and his wife gave him his moniker: Master of Philippa of Guelders. He was active in Paris and is – as the artist introduced above – closely connected to Jean Pichore. He also illuminated printed editions for the Parisian publisher Antoine Vérard and was very active for the cardinal and minister of state Georges d’Amboise. The Master of Philippa of Guelders mostly illustrated secular texts, but liturgical manuscripts and Books of Hours by his hand are also preserved.

The third hand in this volume can be established as the artist Jean Coene IV. Formerly named after Claude de France’s *Entries*, he has been recognized by name because he signed a Crucifixion miniature coming most likely from a Missal with the words *de Ios Coene*. The Coenes formed a dynasty of illuminators who came from Flanders and settled in France in the late 14th century. Jean Coene IV was frequently active for print shops in the capital as an illuminator of wood and metal cuts. Although it is obvious that this artist was accustomed to rapid and fluid work, the miniatures here are of very good quality. The artist does not linger with overly meticulous interpretations of his topics; he prefers clear contouring and swift hatchings in gold to highlight draperies or vegetation. The faces of his protagonists are somewhat stereotypical, which is quite usual for that late period of French illumination.

All the compositions are framed by Renaissance architectural frames in liquid gold. The backdrops are all consistent in style: shrubbery and treetops are characterised by tiny blotches, in different green tones, generously highlighted with gold. Skies and distant sceneries are light, breezy, and tend to be slightly clichéd like the buildings.

It is unlikely that there were elaborate models for the miniatures’ subjects. Many compositions surely had to be invented from scratch and the tiny scribbled notes for the illuminators which survive either below or immediately before thirteen of the miniatures confirm that we are witnessing the rarest thing in medieval art: original compositions by artists reading and interpreting the text. Most have been slightly erased, but those facing the miniature on f. 13r and on the recto of the miniature on f. 16v remain legible. Their brief notes: “*Ung temple, ung posterior arable avec ung dame ...*” and “*Cest ung pasteur ...*”, allow us a fleeting glimpse of the working methods of this Parisian workshop. This manuscript is a treasure trove for medieval studies.

We would like to thank Caroline Zöhl for sharing her knowledge with us.

Provenance

1. Antoine ‘the Good’, Duke of Lorraine (1489-1544).
2. Françoise Louise de Bassompierre († 1758), wife of the Marquis de Stainville and *dame d’honneur* of the Duchess of Lorraine.
3. Louis César de La Baume Le Blanc, duc de La Vallière (1708-80).
4. Jacques-Joseph van den Bloch.
5. Sir Gregory Page-Turner (1748-1805), third Baron Wricklemarch, Blackheath, and Ambrosden, Oxfordshire.
6. Sir Thomas Phillipps (1792-1872).
7. H. Harvey Frost (1873-1969).
8. Frederick Fermor-Hesketh, second Baron Hesketh (1916-1955).
9. Paris, Collection Pierre Bergé.

39. PROUST, Marcel. *A la Recherche du temps perdu. Tome II : A l'Ombre des jeunes filles en fleurs.* Paris, NRF, 1920. 2 tomes in 1 folio volume (327 x 217 mm) frontispiece portrait in heliogravure after Jacques-Émile Blanche painting, 250pp.; 228 pp., 4 unnl. (table and general catalogue of the NRF). In sheets, in publisher's cardboard, folder with painted ties, on a black background, with light blue and hard blue leaves and mauve, white and garnet apples, burgundy morocco slipcase lined with beige suede with a built-in pocket containing the folders, case (*J-P. Mignet*)

Price upon request

DELUXE EDITION, MADE AT THE REQUEST OF MARCEL PROUST, PRINTED IN 50 NUMBERED COPIES IN ROMAN NUMERALS (THIS ONE NUMBERED 35) ON BIBLE PAPER, DECORATED WITH A VERY BEAUTIFUL PORTRAIT-FRONTISPIECE OF PROUST BY JACQUES-ÉMILE BLANCHE. PRINCESS SOUTZO'S COPY WITH A FULL PAGE PRESENTATION TO HER. CERTAINLY THE MOST DESIRABLE COPY EXTANT.

Each copy of this edition is enriched with two corrected and partly recomposed printing proofs (placards) by Marcel Proust. They are here folded and slipped into the pocket inside the slipcase.



Proust made numerous handwritten corrections to almost all of them, giving them the appearance of genuine autograph manuscripts with erasures, corrections and unedited sentences. They are in the form of large proof sheets, partly printed, partly autograph. The first sheet consists of handwritten text. It is numbered 22 in blue ink in the upper left-hand corner. Its subject is Madame Swann's walks in the Avenue du Bois, her elegance, Charles Swann's green leather-lined hat, the narrator's departure for Balbek alone with his grandmother, etc. (corresponding to pages 624-630 of Vol. I of the *Pléiade* and pages 4-7 of Vol. II of the *Pléiade*) 4.

The second placard, numbered 30, less crossed out, concerns the passage in which Madame de Villeparisis mentions her parents' relations with writers such as Chateaubriand, Vigny, Balzac, Hugo, etc., the narrator's walks with his grandmother and Madame de Villeparisis, and the meeting with Saint-Loup (in this case, the Comte de Beauvais) (corresponding to pages 81-92 of T. II of the *Pléiade*)



This outstanding copy is enriched with a very long autograph presentation covering the entire verso of the frontispiece:

« *A Madame la Princesse Soutzo*

C'est un privilège de l'artiste / qui lui permet de situer où il plait un / souvenir béni, de mettre, à la page la plus / secrète de son livre, la triste pensée mauve / encore et jaune comme un soir d'orage

apaisé / qu'il tint si longtemps contre son coeur. Tout déguisement / lui est bon; quelquefois il fait reine une bergère. Ailleurs / pour mieux dérouter ceux qui le liront il transporte / dans le milieu le plus médiocre, le salon d'une / Princesse Vous n'avez pu manquer de reconnaître / le vôtre, chère et incomparable Amie, dans celui que / je dépeins ici, enchanté par le miracle parsiflesque / des boules de neige Swann au lieu de Soutzo / est une méprise volontaire, comme xibeline / au lieu d'hermine est un involontaire / lapsus. A peine deux ou trois de mes / amies, de celles qui curent le pouvoir de me / donner de la joie et de la peine passeront dans A la / Recherche du Temps Perdu. Peut-être êtes vous la / seule qui, du fond de vos 'divans profonds comme / des tombeaux saurez ranimer je n'ose pas dire / 'joyeuse' mais j'espère 'fidèle', 'les miroirs ternis / et les flammes mortes'. Votre respectueux et reconnaissant Marcel Proust. »

Added to this copy is a beautiful photograph (227 mm x 167 mm) of Princess Soutzo taken by Nadar in 1909, showing her in full dress, a diadem on her head. On the back of the photograph, wet stamp of the "Caisse Nationale des Monuments Historiques et des Sites" (...) plate number: 105.637 C Nadar. Reproduction forbidden. Princess Dimitri Soutzo, born Hélène Chrisoveloni (1879-1975) was introduced to Marcel Proust on March 4th 1917 by her future husband, Paul Morand. Proust included her in his revised pastiche of Saint-Simon at the end of 1917, referring to her as 'the only woman who, for my misfortune, could bring me out of retirement'. He had indeed taken the habit of coming to dine several times a week in the flat she occupied at the Ritz. They exchanged an important correspondence which Morand published in *Le Visiteur du soir*.

This copy was included in the exhibition *Marcel Proust et son temps*, held at the Musée Jacquemart André in 1971 (no. 356 a). The photograph is reproduced in *En souvenir de Proust. Les personnages du temps perdu photographiés par Paul Nadar*, Bibliothèque des Arts, 1985, p. 88.

A precious copy, uncut, preserved in the publisher's beautiful stenciled boards with the two-coloured laces.

Provenance: Jean Lanssade (sold on 26 November 1993, lot 125. The letter that accompanied the copy no longer appears) - Bernard Malle.



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

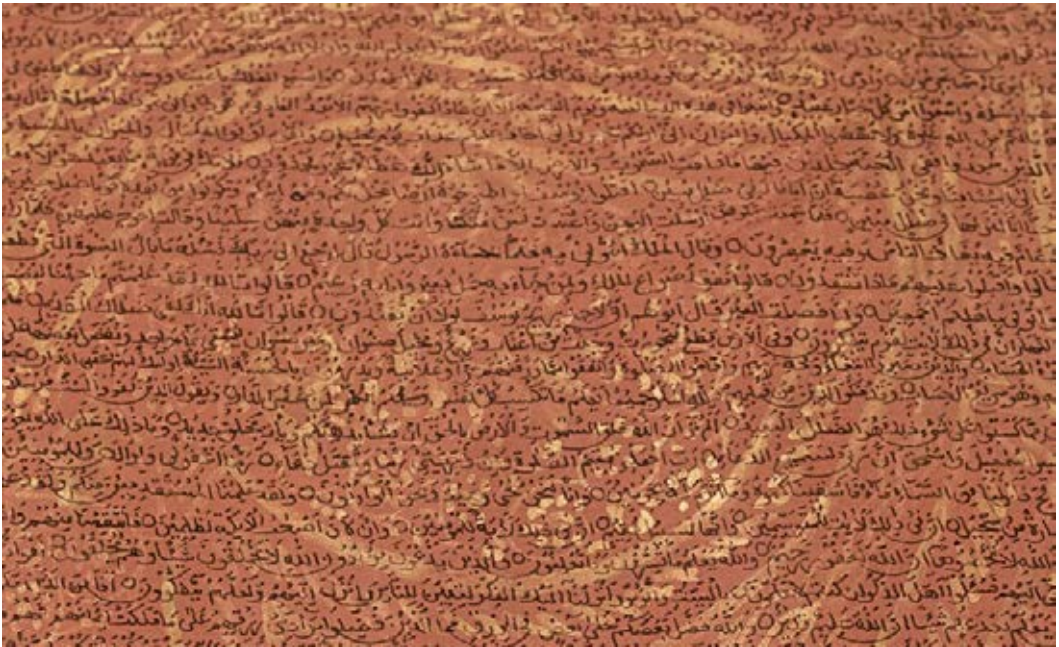
Price upon request

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



The colophon states that the Qur'an was written and designed by those who supported the Bakht during the time and in the court of the Shah, i.e. presumably Bahadur Shah II Zafar (1775–1862), the last Mughal Emperor. Two of the Shah's sons were Mirza Dara Bakht (1790– 1849) and Mirza Jawan Bakht (1841–1884); the latter was promoted by his mother Zinat Mahal as heir to the throne over the

Emperor's remaining eldest son Mirza Fath-ul-Mulk Bahadur. Bahadur Shah and Mirza Jawan Bakht had been exiled to Rangoon following the Indian Rebellion in 1857, and the Qur'an would thus seem partly to have a commemorative function, harking back to the last years before direct British control.



Although it may appear merely ornamental on account of its unusual format and its decorative scheme in imitation of a textile wall-hanging, the Qur'an was almost certainly intended for a religious rather than a domestic setting. It was common in Sufi *khanqahs* to place the Qur'an in the open to allow for full access, and it is in the context of this practice that such Qur'ans should perhaps be seen. While the manuscript itself presents no strong evidence to argue either for or against Sufi patronage, it should be remembered that Bahadur Shah Zafar was himself a devout Sufi under whom Sufi philosophy and poetry flourished.

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

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

Redouté's largest and most ambitious work
Bound in contemporary red morocco backed boards

41. REDOUTE, Pierre-Joseph. *Les Liliacées.* Paris, Didot, 1802-1816. 8 volumes, 2° (515 x 340 mm), portrait and 486 stipple engraved plates, printed in colours and finished by hand; contemporary red morocco backed boards, flat spines gilt.

Price upon request

Nissen, BBL, 1597; Dunthorne, 231; Blunt, pp. 173-180; Stafleu, Redoutéana, 10.

FIRST EDITION OF REDOUTÉ'S LARGEST AND MOST AMBITIOUS WORK.

Illustrated with a portrait of Redouté after a painting by Gérard, and 486 stipple engraved plates after original watercolours by Redouté, printed in colours and finished by hand.



Les Liliacées is generally regarded as Redouté's masterpiece. It was produced under the patronage of Empress Josephine for whom Redouté worked as botanical artist at her estate at Malmaison. Only 200 copies were issued together with an additional 18 copies printed on large paper. The title is misleading as the work is of much broader scope including representatives of the lily, amaryllis, iris, orchid, and other families. The plates of *Les Liliacées* and *Les Roses* were executed by means of stipple engraving (using etched dots), a method ideally suited to render the subtle gradations of tone found in Redouté's original watercolours. The printing in colour was usually done from a single plate, the various colours

being applied by a rag-stump and re-inked before every impression. Redouté claimed to be the inventor of this particular method of colour-printing, for which he was awarded a medal by Louis XVIII.



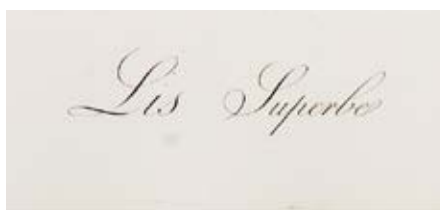
“The highest peak of Redouté’s artistic and botanical achievement... Among the most important monuments of botanical illustration ever to be published” (F.A. Stafleu, Redouté - peintre de fleurs, in : A Catalogue of Redoutéana).

At the time of publication, the Empress subscribed 14 copies, most of which were destined to be offered as a present - only one single copy remained in her possession and is recorded in the inventory after her death. She also acquired regularly Redouté’s original watercolours which were kept at Malmaison and which by descent became part of Prince Eugène’s possessions after his mother’s death. The collection of water colours remained intact within the family at the château Secon in Bavaria until the dispersal of the library of the Dukes of Leuchtenberg in May 1935 in Zurich.

Of this lavish production the Emperor Napoleon himself ordered 80 copies, to be distributed amongst the kings, artists and eminent scientists of the time in order to spread the French culture.

The descriptive texts of the first four volumes are by the scientist Augustin-Pyrame de Candolle, those for volumes 5 and 6 are by François de la Roche and the last two by Alire Raffeneau-Delile.

Very fine copy, broad margined (520 x 340 mm), uncut and with deckle edges.



42. RUGENDAS, Maurice. Voyage pittoresque dans le Brésil. Traduit de l'allemand par Mr. de Golbery. *Paris et Mulhouse, Engelmann, 1835.* Four parts in one volume, folio (550 x 357 mm) engraved title, 48 pp., 30 plates; 34 pp., 20 plates; 51 pp., 30 plates; 32 pp., 20 plates. Contemporary Russia backed marbled boards, spine gilt.
35 000 €

Borba de Moraes, II, 754; Colas, 2594; Lipperheide, Md 12; Palau, 281204; Sabin, 73934; Bosch 377. Not in Abbey.

FIRST EDITION OF THIS MASTERPIECE OF BRAZILIAN 19TH CENTURY SCENERY AND COSTUMES.

Rugendas' plate-book occupies a distinguished position in Brazil's already rich iconography; it is accurate, comprehensive, and strikingly beautiful. The 100-hundred plates show the aboriginal costumes, city views, architecture, landscapes, and urban scenery; in the latter we can appreciate a fascinating visual record of Brazil's important slave history, with 20 plates illustrating the subject. The country's celebrated landscapes are also well represented, with some 30 plates recording cities like and Bahia Rio de Janeiro.

All the plates are after German artist Maurits Rugendas (1802 – 1858), famous for his landscapes and ethnographic subject of the Americas (mostly Brazil, Chile, and Argentina); Rugendas was influenced by earlier artistic works produced after explorations of the American, namely those of Johann Baptist von Spix and Carl von Martius. In the early 1820's Rugendas travelled to Brazil, soon hired by Baron von Langsdorff in the capacity of illustrator for the scientific expedition to Minas Gerais and Sao Paulo, which allowed him a first glance of the country's scenery, his employment however would soon come to an end, when he is replaced by Adrien Taunay; still, the author remained in the country on his own until 1825, travelling through Bahia, Rio de Janeiro, Pernambuco, Mato Grosso, and other regions, recording his impression mostly in drawings and watercolors. His skill as draughtsman left us with a wonderful book in two



respects, first, because of it's beauty, which the reader can enjoy and be transported into a day and time which no longer exists, second, the importance as an iconographic record of Brazil's life in the first quarter of the 19th century, defined as of "genuine documentary value, which are of utmost importance for the study of Brazilian life at the beginning of the 19th century" (Borba de Moraes, at the same time criticizing somewhat the text); Pedro Correa de Lago compares it to Debret "Inferior apenas em termos de fama ao de Debret, o album de Rugendas, de concepcao diversa, e mais rico em vistas e menos atriado pela reconstituicao de cenas urbanas. Mas ambos sao extremamente valiosos na observacao precisa da realidade brasileira" (Pedro Correa do Lago, *Brasiliana Itau*, pp. 192.).



The *Voyage pittoresque dans le Brésil* was published in 1835 while Rugendas was absent from Europe. A selection of a hundred drawings from the numerous ones made on the spot were lithographed by the famous press of Engelmann. The work was published in twenty fascicles.

A very fine copy.

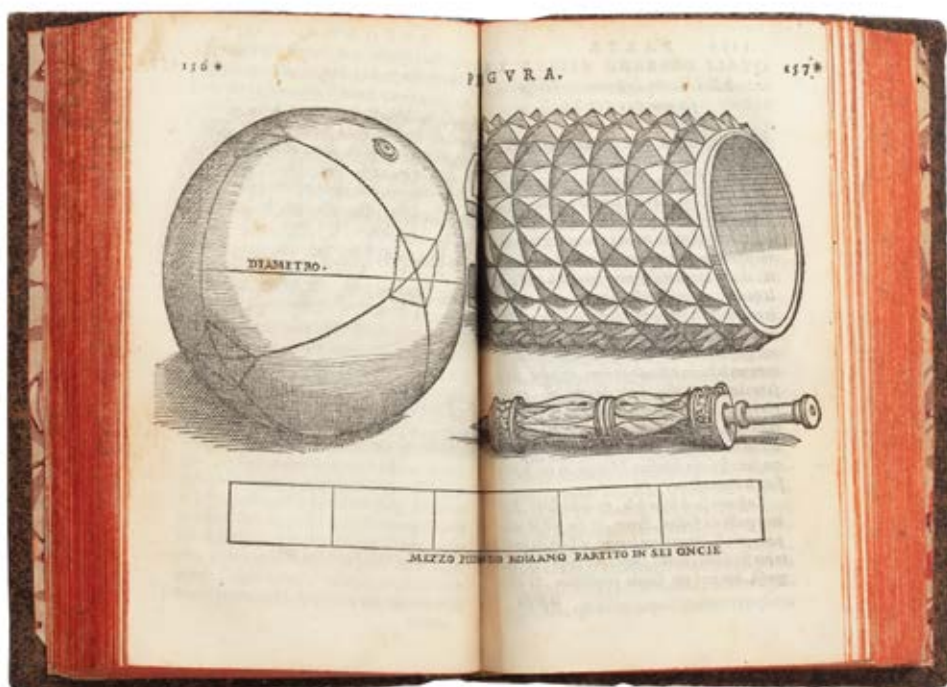


First Book on Tennis
"Fort Rare"-Brunet

43. SCAINO, Antonio. Trattato del Giuoco della Palla di messer Antonio Scaino da Salò, diviso in Tre Parti. Con due Tavole, l'una de' Capitoli, l'altra delle cose piu notabili, che in esso si contengono... *Venice, G. Giolito, 1555.* Small 8vo., 16 unnl., 315, [3] pp. 18th-century Italian mottled sheep (a bit of browning), flat spine gilt, red leather lettering piece on spine. 45 000 €

Brunet V, 178 & Supplement II, 606—"fort rare." ; Mortimer 465.

FIRST EDITION OF THE EARLIEST WORK ON THE GAME OF TENNIS; THIS IS A FINE COPY OF A MOST UNCOMMON BOOK.



In this work, Scaino not only describes the game but, for the first time, codifies the rules, sets the standard court sizes, discusses proper etiquette, and establishes a scoring system. He uses the terms *a due* and *vantaggio* from which our now familiar terms “*deuce*” and “*advantage*” are derived.

Tennis was already an extremely popular game in the 16th century, played by the kings of England and France. The rules for different versions of the game and their various interpretations often led to arguments. It was apparently after one such discussion with his patron, Alfonso II d'Este, the final Duke of Ferrara, that Scaino (1524-1612), decided to write the present book, formalizing and detailing the rules of the game.

Scaino describes the various forms of tennis being played at that time, whether the ball was solid or air-filled, hit with the hand or a racket, etc.

“Trattato” on title within a cartouche of scrollwork, woodcut printer’s device on title, six double-page woodcuts (collation as in Mortimer), & another woodcut printer’s device on verso of final leaf.

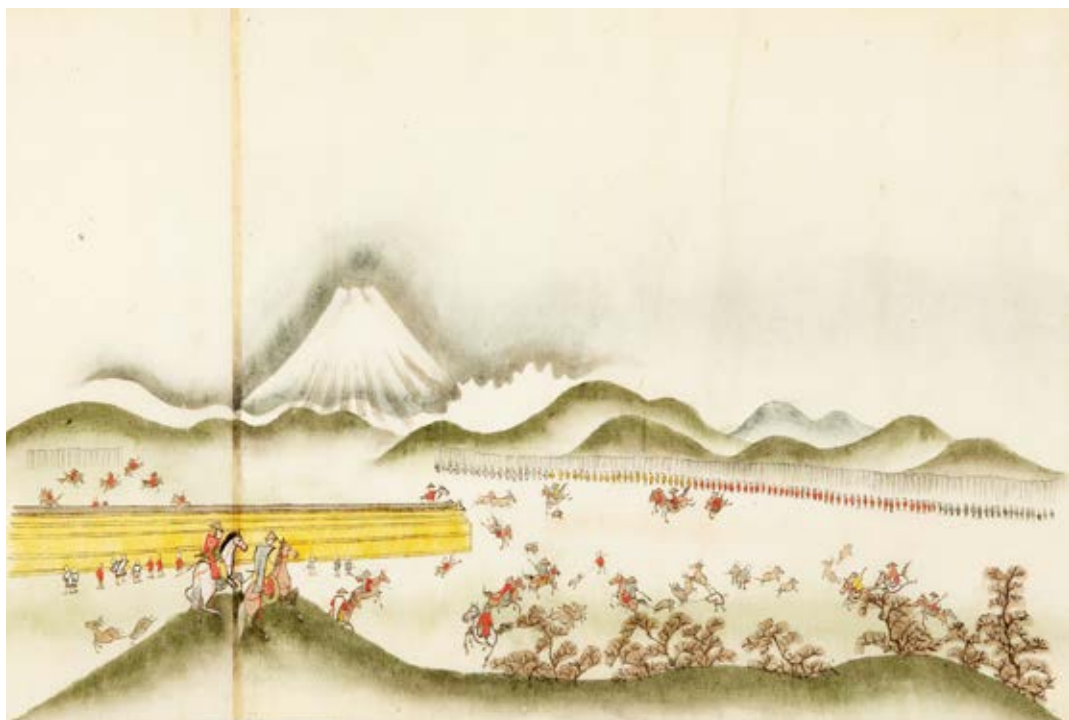
The excellent plates depict equipment and the court layouts.

Fine copy.

The Great Deer Hunt of 1795

44. SHOGUN IENARI & DEER HUNTING. Picture scroll, depicting scenes of the famous 1795 deer hunt (oshishigari), led by Shogun Ienari. *Japan, dated on first line of first text “5 March 1795,” but this is a later-Edo copy.* Scroll (275 x 7465 mm.), on fine thin paper, inside of front endpaper with gold square-cut speckles, outside of endpaper with rubbed silk brocade, wooden roller. 9 500 €

A REMAKABLE SET OF SIX FINE AND LARGE PAINTED SCENES IN BRUSH AND INK WITH FINE & DELICATE COLOR WASHES DEPICTING THE GREAT DEER HUNT ORGANIZED BY SHOGUN IENARI IN 1795.



Ienari (1773-1841; r. 1787-1837), the 11th Tokugawa shogun and the father of over 50 children by numerous concubines, was a devoted deer hunter. In 1795 he held a large-scale hunt in the traditional Tokugawa hunting grounds (Koganegahara Pasture) near today's Matsudo City in Chiba Prefecture (formerly Shimosa Province). This hunt was an enormous undertaking with a retinue of 15,000 men (including samurai, fiefdom representatives, and government officials) and many local farmers assisting as beaters. The hunting expedition used boats departing from Edo to ascend the Edo River to the Mito bridge, and from there used horses to reach the hunting grounds.

Our scroll contains seven sections of text explaining the paintings. It is dated on first line of first text "5 March 1795," but this is a later-Edo copy.



The first image depicts the hunting grounds on the 4th of March, the evening before the start of the hunt. The moon is a crescent. Peasants are making fires, blowing conch shells, and waving banners in order to scare the deer and boars, forcing them in the direction of the hunting grounds. Preparations to drive the prey into increasingly limited areas had started a full week before, involving more than 100,000 peasants.

The following scene shows the temporary campgrounds where a group of fine huts has been built for the most important members of the hunt, including the shogun and fiefdom lords. Each hut has a fiefdom crest painted on its front and a matoi (a flag) and lanterns placed in front. The campground compound also had a dining room.

The third scene, which is very long (ca. 1000 mm.) and quite panoramic, depicts the hunting grounds with all the many participants moving into position. Some of the dignitaries are on horseback, wearing jinbaori (colored vests).

Scene four is even longer (ca. 1320 mm.), and very magnificent. It depicts the otatsuba (an elevated viewpoint about nine meters high), from which the shogun watched the hunt (apparently, he only observed). There is a gozasho (a seating area for the shogun) and, one level lower, the viewing point for the Tayasu and Hitotsubashi families, including the three lords of the shogun's family. From this vantage point, three kinds of flags were raised to direct the hunting activities. Above these flags is a fukinuke (a banner with the shogun's crest). Two long spears, adorned with white bear fur, are planted in the ground of the otatsuba. On both sides of the otatsuba is a long temporary wall built of bamboo (hisidake yarai) to direct the path of the deer and wild boars. We see samurai on horseback carrying spears in pursuit of the deer, forcing the animals into the kishaba (hunting grounds). Many seko (peasants serving as beaters) are running in assistance.

The fifth scene depicts samurai on horseback killing deer with spears. Mt. Fuji is in the distance. Beaters carrying banners are in the background.

The final scene shows peasants tying up the legs of the many slain deer and boars in order to carry them with poles off the hunting grounds to Edo Castle by foot and ship.

Fine copy, preserved in a modern wooden box. Minor worming, well mended on verso.



Large paper copy with all plates magnificently coloured

45. 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 Moeurs, 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 220 mm.), 2 engraved folding maps (of which 1 hand-coloured in outline), 140 hand-coloured engraved folding plates (some folding), woodcut headpieces and printer's ornaments. Contemporary red morocco gilt, spine with raised bands in six compartments, brown morocco labels to spine in second and third compartment, gilt edges, marbled endpapers. 100 000 €

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

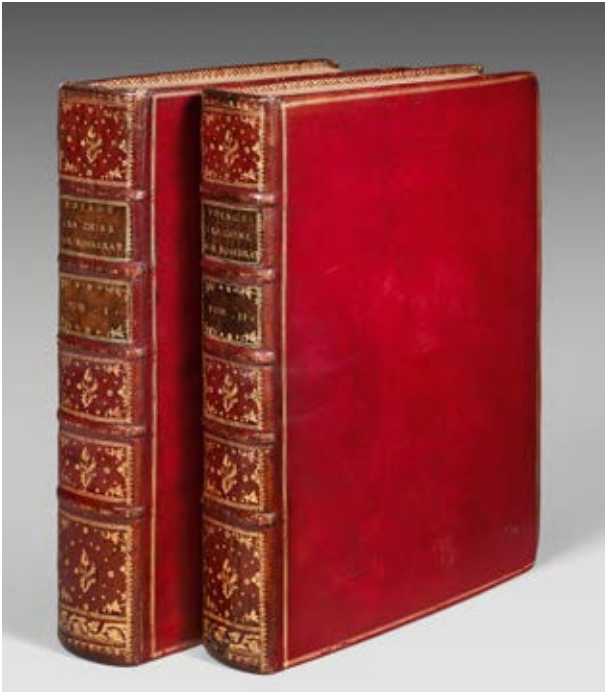
FIRST EDITION OF THIS IMPORTANT WORK ON INDIA AND CHINA. AN EXCEPTIONAL COPY, PRINTED ON LARGE PAPER WITH ALL ENGRAVED PLATES MAGNIFICENTLY COLOURED.



“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 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 Fongeron 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: Viscount Harberton (bookplate) ; Henry Rogers Broughton (bookplate 1900-1973).

*P. Sonnerat pinx.**Poisson sc.*

POUTCHARI

de Darma Raja

*Two Important 16th-Century German Cookbooks Bound
Together in a Fine Contemporary Binding*

46. STAINDL, Balthasar. Ein künstlich und nutz lichs Kochbüch... *Augsburg, H. Stayner, 1544.* Small thickish 4to, fine & large woodcut vignette on title & one large woodcut in the text. 4 unnl., 52 leaves. Contemporary finely blind-stamped panelled calf over bevelled wooden boards, lettered on upper cover "Gemein / Koch Boch," lettered on lower cover "Koch Boch / Der Krancke," panels with blind-stamped biblical scenes, rosettes, & fleurons (small hole to calf of lower board), original catches and clasps. 55 000 €

Simon, Bibliotheca Vinaria, p. 213—(1564 ed.).

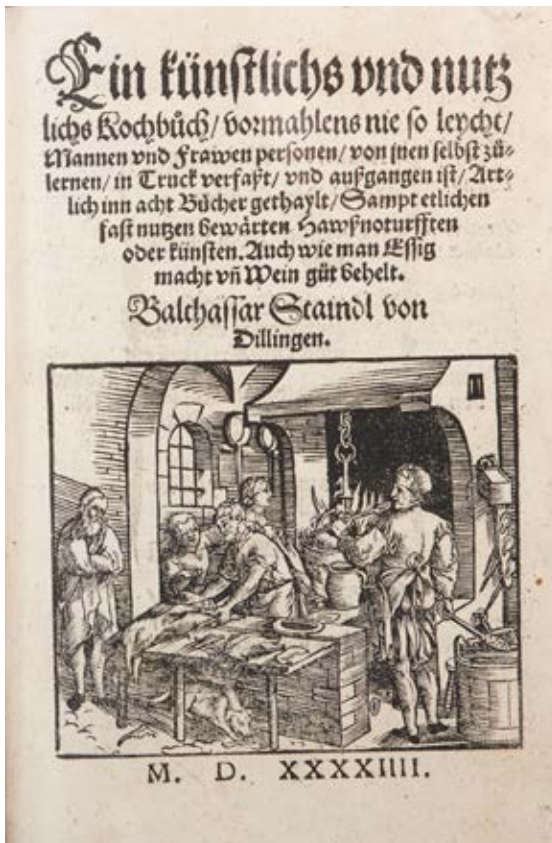
FIRST EDITION OF STAINDL'S *EIN KÜNSTLICH UND NUTZ LICHS KOCHBÜCH*, THE FOURTH COOKBOOK PUBLISHED IN GERMAN; THIS IS A VERY RARE BOOK.

Staindl was a native of "Dillingen in Bavaria, a town that thrived economically and culturally under the leadership of the Fugger banking family. To judge from his writing style, Staindl was a cook himself, possibly an innkeeper or part of the staff in the Fugger household. As a member of the guild system that was strong in the Germanic states, he would have been expected to pass on his skills, and he indeed

declares himself eager to make cooking approachable for the layman in 'a very artistic and useful book...easy for men and women to learn for themselves.'" (Anne Willan & Mark Cherniavsky, *The Cookbook Library*, p. 100.)

In this work, there are "279...numbered recipes organized in eight parts: 1. almonds and grapes; 2. pastry with apples, pears, and quinces; 3. pastry with eggs, milk, and vegetables; 4. fish; 5. meat; 6. bakery; 7. conserves and preserves; 8. soups, and an extra chapter titled 'Underricht wie man wein gütt behalten soll.'" (Notaker, no. 704.1.) According to Notaker, by the year 1700, Staindl's cookbook had been printed in sixteen different editions.

The beautiful title-page woodcut depicts a chef working in his kitchen, with four assistants, one of whom is plucking a bird. The large woodcut in the text is of a man working with large barrels of wine in a cellar.



WorldCat locates only two copies in Germany and one copy in North America.

[Bound with]:

RYFF, Walther Hermann. New Kochbüch, Für die Krancken, [*Frankfurt am Main: C. Egenolff, 1545*]. Small 4to. 4 unnl., 152 num. leaves. One large woodcut vignette on title, printed in red & black, & a few woodcuts in the text. Title printed in red & black.

Hagelin, Old and Rare Books on Materia Medica in the Library of the Swedish Pharmaceutical Society (1997), p. 62. Simon, Bibliotheca Bacchica 573. Simon, Bibliotheca Gastronomica 1334. Vicaire cols. 763-64.

FIRST EDITION OF RYFF'S NUTRITIONAL COOKBOOK, WRITTEN TO GIVE INSTRUCTION IN SELECTING AND PREPARING NOURISHING FOODS FOR THOSE IN BAD HEALTH.

Cookbooks devoted to recipes written to help patients convalesce and regain their health are extremely rare in this early period.

“Ryff gives nutritional advice and recipes against anxiety, melancholy, fevers, lunacy, and the plague, recommending the use of ivory, corals, sea pearls, and sandalwood. The regimen contains recipes for meat dishes, chicken soup, the preparation of pumpkins, fruit, and various beverages including wine and herbal infusions. The last two sections deal with diet during pregnancy and the miraculous effects of guaiac, used as a treatment for syphilis.”—Detlev Auvermann, Quaritch, Catalogue 1276, item 142—(describing the second edition of 1555).

Ryff (d. 1548), was the prominent city physician of Nuremberg, surgeon, and author of many medical, anatomical, surgical, pharmacological, cookery, and technological books. His books were often written in the vernacular and were therefore very popular and influential amongst doctors and the general population.

The title-page woodcut is especially striking, printed in red and black. It depicts a busy kitchen with an active cooking station. In the foreground is an old, obviously sick man being comforted by a woman. In the background are two alcoves where sick patients, lying in beds, are being served food and receiving care. The first text woodcut depicts a mother and her children, accompanied by a doctor, who is offering a drink to a bed-ridden patient. The remaining woodcuts show a man defecating, various apparatus for the sick room, and herbs.



A fine sammelband of first editions of two important early German cookbooks.

As mentioned above, these are wonderfully fresh copies, bound in a most attractive, richly blind-stamped paneled calf binding over wooden boards. The binder proudly proclaims the culinary nature of the two books on the covers.

Sumo Sex

47. UTAGAWA, Kunimaro [Maromaru] & [AZUMA, Otoko Iccho]. Hanazumo shijuhatte [48 Techniques in the Battlefield of Love]. *Japan, sans date [1848]*. 3 vols., 8vo, 14 double-page & six full-page woodcuts, all finely color-printed. 15; 13; 11 folding leaves. Original color-printed patterned & decorated semi-stiff wrappers, original silk color-printed labels on upper covers, new stitching. 8 500 €

FIRST EDITION OF THIS VERY RARE SHUNGA BOOK.

The artist of this work, using the pen name “Maromaru,” is Kunimaro Utagawa (active 1850-75), who was a pupil of Kunisada Utagawa. The title refers to the 48 kimarite or shijuuhatte (winning moves in sumo wrestling), suggesting an abundance of pleasurable positions and sexual techniques.



The fine double-page color-printed woodcuts show peeping “Thomasinas” and couples engaging in sex in many positions. The covers are most unusual, and the color-printed decorations almost suggest Western armorial crests. The single-page color-printed illustrations make constant references to sumo matches and competitions. One of these shows two wooden toy sumo wrestlers grappling (or are they embracing?).

Almost all of the techniques that make Japanese illustrated books so remarkable are utilized here. Finely illustrated and richly colored, this late shunga employs bokashi, the delicate variation of shading of pigments within the image; application of mica; blind-embossing; and the very ample use of metallic pigments. The garments are a mixture of extremely complex textures, colors, and patterns, all accentuated by blind-embossing and multiple woodblock impressions. There are two kinds of black, flat black and shiny black, giving a most unusual appearance.

WorldCat locates only one copy, in Japan.

Very good set, preserved in a modern wooden box. There is some thumbing and occasional stains. Several minor stamps of a Japanese library that, at one time, owned this book. The lower outer covers are somewhat discolored.



48. VALÉRY, Paul. Fragments du Narcisse. Commentaire conçus et gravés par Camille Josso. Paris, *Société des Amis du Livre Moderne*, 1942. Folio (380 x 243 mm) with a title printed in green and black and decorated with a vignette, 14 unnl., 6 full-page engravings by Camille Josso. Water green and cream morocco with mosaic title in different green boxes and gold, palladium and white oeser decoration, continued decoration on the smooth spine with lettering in gold, palladium and white oeser, green suede lining, brown suede endpapers, black paper counterspreads with silver semis, palladium edges, cover and spine preserved, matching folder and slipcase (*Im. Rose Adler 1950 - Guy Raphaël Dor. 1950*). 45 000 €

Not in Monod.

LIMITED EDITION OF 135 NUMBERED COPIES. THIS IS NUMBER 1, SPECIALLY PRINTED FOR THE COLLECTOR AND PATRON ALBERT MALLE, PRESIDENT OF THE SOCIÉTÉ DES AMIS DU LIVRE, BOUND FOR HIM BY ROSE ADLER.



A very luxurious copy, accompanied by a double suite on Malacca vellum and vert d'eau vellum. Each of the additional suites contains 2 refused engravings, not included in the publication of the book.

Albert Malle had this unique copy personally bound by Rose Adler, as can be seen by his name on the inside front cover: *Albert Malle Coll.*

The collector also kept his correspondence with Madame Valéry and with Camille Josso, the illustrator of this edition, bound at the head of the volume.

Josso relates the various events that prevented the publication of the book by Gallimard. Despite the help of Christian Funck Brentano and Jean Denoël, it seems that Madame Valéry did not give her consent for this edition. This is rather surprising since it seems that Valéry himself liked Josso's plates. The letter bound at the beginning of the book bears witness to this.

The copy also contains a descriptive card, written by Albert Malle: « «La naissance de cet ouvrage est due à un échange de lettres entre Paul Valéry et Josso qui au fur et à mesure qu'il créait ses planches les envoyait au maître qui lui prodiguait ses encouragements. L'envoi de la dernière planche est resté sans accusé de réception, Paul Valéry ayant trouvé opportun de mourir entre temps. Josso alors au Maroc s'adresse pour l'impression de l'ouvrage à Gallimard qui déclara que cela ne l'intéressait pas et qu'il veuille bien s'adresser à Madame Valéry. Celle-ci ne répondit pas. Josso se retourna alors vers M. Monod, exécuteur testamentaire pour la partie littéraire de Paul Valéry. Celui-ci était nettement favorable et m'a beaucoup aidé auprès de Mme Valéry qui, elle, était légataire universelle. A la suite des négociations difficiles où il a fallu obtenir l'autorisation non seulement de Mme Valéry mais des fils et gendre j'ai pu procéder à l'impression que j'ai faite avec les protes Gauthier-Villars, réglant moi-même tous les détails».

The theme of Narcissus is recurrent in the work of Paul Valéry. It is found in "Narcisse parle", in *L'Album des vers anciens*, and *Cantate du Narcisse*. The character of Narcissus appears as a myth to be conquered in Valéry's work, sometimes a reflection of his own quest for meaning and self. The construction of the character of Narcissus is very different from that operated by Ovid. He is no longer presented as a proud egoist, he is a poet, seeking a connection with nature to extract its purity. It is also often a reflection on loneliness, which Josso's plates only accentuate.

Josso's compositions seem to fit particularly well with the legend of Narcissus. He constructs his first images with a very high horizon line. The point of view is then that of the water and the reflection. It is by and through it that we can discover the world that is deliberately hidden from us by the composition.

The two rejected engravings bound at the end of the book shed light on the choices made by Josso. The first one is actually reworked to become the final engraving, the point of view moves away somewhat to give more to see. The second, on the other hand, is at odds with the rest of the work. The reflection is minimal. In addition, Echo is shown next to Narcissus.

Spine of the binding very slightly discoloured, as well as that of the folder.

A very nice copy in a superb large format binding designed by Rose Adler.



49. 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. Price upon request

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, Nettetel, 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, Nettetel, 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.

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

Price upon request

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

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

“With *De humani corporis fabrica*, published when he was only twenty-nine years old, Vesalius revolutionized not only the science of anatomy but how it was taught. Throughout this encyclopedic work on the structure and workings of the human body, Vesalius provided a fuller and more detailed description of human anatomy than any of his predecessors, correcting errors in the traditional anatomical teachings of Galen... The *Fabrica* also broke new ground in its unprecedented blending of scientific exposition, art and typography.

Although earlier anatomical books, such as those by Berengario da Carpi had contained some notable anatomical illustrations, they had never appeared in such number or been executed in such minute precision as in the *Fabrica*, and they had usually been introduced rather haphazardly with little or no relationship to the text... The book remains the masterpiece of Johannes Oporinus of Basel, one of the most widely learned and iconoclastic of the so-called ‘scholar-printers’, whose success with this book apparently caused Vesalius to entrust to Oporinus all of his alter publications... Although the illustrations have traditionally been attributed to an associate of Titian, Jan Stephan von Calcar who drew and possibly engraved the three woodcuts of skeletons in Vesalius first series of anatomical charts, *Tabulae anatomicae sex* (1538), there is no reliable basis for this attribution. Modern scholarship



attributes the *Fabrica* woodcuts only to an unknown artist or artists in the school of Titian. Vesalius commissioned the illustrations and supervised their production” (Norman).

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

“Vesalius, born in Flanders but of German extraction, was the most commanding figure in European medicine after Galen and before Harvey.... The young Vesalius, with an iconoclastic zeal characteristic of the sixteenth-century, and a forcible style all his own, endeavoured to do all that Galen had done and to do it better. The result was ‘The Structure of the Human Body’, published when he was twenty-nine; a complete anatomical and physiological study of every part of the human body,

based on first-hand examination and his five years’ experience as public prosector in the medical school at Padua... Galen was not merely improved upon: he was superseded; and the history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian. The *Fabrica*, a handsomely printed folio, is remarkable for its series of magnificent plates, which set new technical standards of anatomical illustration, and indeed of book illustration in general... No other work of the sixteenth century equals it, though many share its spirit of anatomical enquiry. It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century” (PMM).

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





