

CLAVREUIL
PARIS & LONDON



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6th - 8th December

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CLAVREUIL
PARIS & LONDON

The first handbook of modern systematic mineralogy

Preserved in contemporary limp vellum

1. AGRICOLA, Georges. De ortu & causis subterraneorum Lib. V. De natura eorum quae effluent ex terra Lib. IIII. De natura fossilium Lib. X. De veteribus & novis metallis Lib. II. Bermannus, sive de re metallica dialogus. Interpretatio Germanica vocum rei metallicae, addito Indice foecundissimo *Bâle, Hieronymus Froben, 1546.* Folio (310 x 210 mm) 487 pp., 26 nn.ll. (g6 and M6 are blanks). Printer's woodcut device on title and at end, numerous woodcut initials. Contemporary limp vellum (minor repairs). 18 000 €

Adams, A-345; BM/STC, German, p. 8; Grolier/Horblit, 2a; Neville, p. 15; Hoover, 14; Norman, 19.

FIRST EDITION OF THE BOOK THAT MARKED THE BEGINNING OF MINERALOGY AS A SCIENCE.

The collection discusses the origin and distribution of ground water and mineralizing juices, the origin of subterranean heat, the origin of ore channels, and the principal divisions of the mineral kingdom as given in *De Natura Fossilium*.

“The ‘First handbook of modern systematic mineralogy ‘ (Horblit). It contains four new works and an enlargement of the *Bergmannus*, which first appeared in 1530. In addition to containing the first work on physical geology and ore deposits, it contains the first worthwhile book on on mineralogy, plus a history of mining and metallurgy from ancient times, with a glossary in Latin and German. Of chemical importance are the contemporary views on the composition of metals” (Neville).

De Natura Fossilium is often cited as the publication that marked the beginning of mineralogy as a science, 10 years before Agricola's *De Re Metallica*. In this work, Agricola rejected the general view of Aristotle that stones, metals, and gems had their origin in the influence of heavenly bodies. Instead, he looked to natural causes, to the solution of minerals in liquids and their precipitation by gravity, heat, cold, and evaporation. Agricola's system of classification exhibits a degree of generalization not found in earlier handbooks.

The *De Natura Fossilium* contains detailed descriptions of the characteristics of minerals such as color, brilliance, taste, shape, hardness, etc. Among the substances described are salt, soda, potash, saltpeter, alum, vitriol, orpiment, camphor, bitumen, coal, amber, lodestone, bloodstone, gypsum, talc, asbestos, mica, geodes and various fossils, fluorite, quartz, marble, serpentine, onyx, alabaster, limestone, gold, silver, copper, lead, quicksilver, iron, tin, antimony, and zinc. Also included are descriptions of useful operations such as gilding and making brass.

From 1518 to 1522, Agricola studied medicine and chemistry and in 1527, he

GEORGII AGRICOLAE

De ortu & causis subterraneorum Lib. v
De natura eorum quae effluunt ex terra Lib. IIII
De natura fossilium Lib. x
De veteribus & novis metallis Lib. II
Bermannus, sive De re metallica Dialogus.
Interpretatio Germanica uocum rei metallicae,
addito Indice foecundissimo.



BASILEAE M D XLVI

Cum priuilegio Imp. Maiestatis ad quinquennium.

opened a medical practice in Joachimsthal, Czechoslovakia. In this locality, with the mining activities of the surrounding area impacting his daily life, Agricola began to study mining techniques and mineralogy, and he became one of the most extraordinary scientists of his age. For his works that dealt with mining and mineralogy, he was labeled “the father of mineralogy.”

Good copy, preserved in a box. Minor damp staining to outer upper corners in second half of book. Final leaf with two careful and small paper repairs to fore edges.

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

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

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

FIRST EDITION OF APOLLINAIRE'S FIRST BOOK. THE FIRST BOOK PUBLISHED BY THE YOUNG HENRY KAHNWEILER IN PARIS. ANDRÉ DERAIN'S FIRST ILLUSTRATED BOOK.

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

When, towards the end of 1908, Kahnweiler asked Apollinaire for a text that a young artist could illustrate, the poet reworked and expanded *L'Enchanteur pourrissant*, published in the review *Le Festin d'Ésope*, adding a first and last chapter entitled *Onirocritique*.

Kahnweiler had in mind one of the youngest painters he was exhibiting at the time: André Derain, whom Apollinaire had known since 1904 and whom he saw as the eldest of the new generation of painters, master of Matisse and Picasso. To illustrate this book inspired by the *Roman de Merlin et de Lancelot du Lac*, Derain designed these woodcuts in a primitive vein that he wanted to be close to the early days of printing. Although he was thus following in the tradition of wood engraving, he also departed from it by drawing inspiration from African statuary. Apollinaire, who described *L'Enchanteur* as 'one of the most mysterious and lyrical books of the new generation', always had a particular fondness for it, and often mentioned it in his correspondence as one of his major works.

The illustration includes 32 original woodcuts by André Derain, 12 of which are full-page.

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

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

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

Provenance: Pierre Malle – Bernard Malle.



The essential work for the history of Spanish and Portuguese exploration in the East Indies

3. ARGENSOLA, B.L. Conquista de las Malucas. *Madrid, Alonso Martin, 1609.* Folio (287 x 190 mm) 6 nn.ll. (including engraved title), 407 pp. Contemporary flexible vellum, manuscript title on flat spine, remains of ties. 15 000 €

Palau, 16089; Medina, BHA, II, 551 ; Medina, Filipinas, 48 ; Pardo de Tavera, 121 ; Vindel, 2162; Salvá, 3349 ; Sabin, 1946 ; Retana, I, 67 ; Maggs, Spanish Books, 1927, p. 45, n° 54a.

RARE FIRST EDITION RELATING THE CONQUEST OF THE MOLUCCA ISLANDS.



It is regarded by Hill as an “essential work for the history of Spanish and Portuguese exploration in the East Indies,” Argensola’s narrative is noted for its breadth of knowledge and over-all grasp of world politics”.

“In his digressions on people and places,” writes Lach (Asia in the making of Europe, III, pp. 311-12), “Argensola adds significantly to the stockpile of information on Asia, especially on the Moluccas, Java, Sumatra, and Ceylon. His book also ties together neatly the affairs of Europe with struggles in the overseas areas, for he sees the spice trade in its world wide ramifications and makes his reader acutely aware of its immediate and potential interest for Japan and China.”

«Su Conquista de Malucas es una obra importante para la historia de las posesiones españolas en Malasia, llena de datos curiosos para el estudio de aquellas razas... Es además, una excelente obra bajo el punto de vista literario, digno al fin de la pluma de tan distinguido escritor que se cuenta entre los más notables de los siglos XVI y XVII» (Pardo de Tavera).

“Few narratives of [East] Indian affairs are written with so much judgement and elegance as his history of the conquest of the Molucca Islands” (cf. Bouterwek, cité par Sabin).

The work contains interesting information on Magellan’s travels.

Pages 15-19, contain an account of Fernand de Magellan’s last navigation, as well as the relation on the navigator’s tragic death together with companions Juan Serrano et Duarte Barbosa in the Philippines, at the end of April 1521.

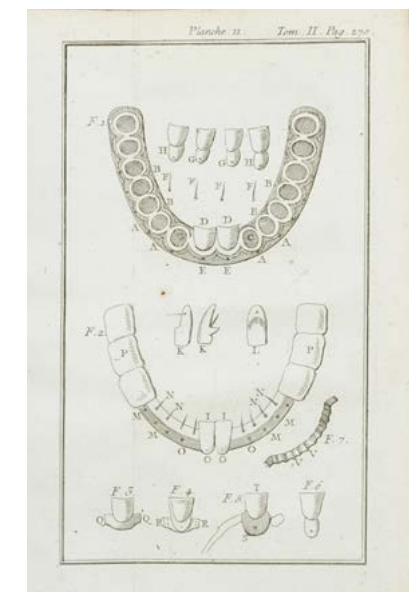
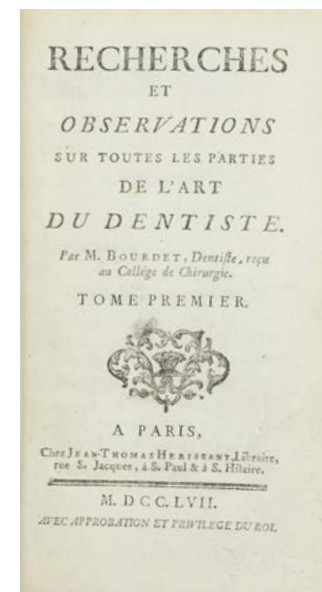
The fine title page, engraved by Pieter Perret, within an architectural border is an allegory on the Molucca islands. Perret (1555 - 1639) was a pupil of Maarten de Vos and Gerard de Jode. After his debuts in Rome in the early 1580’s he settled in Madrid in 1583. Having returned to his native town Antwerp in 1590, he moved back to the Iberian Peninsula where he is known to have worked in Portugal (1600-1610) before moving back to Spain where he died in 1639.

A fine copy in its first binding. (Slight restorations to front and back covers, front-end papers renewed, small waterstain and restorations to inner margins of first quire not touching text).

4. BOURDET, Bernard. Recherches et observations sur toutes les parties de l’art du dentiste. *Paris, Jean-Thomas Hérisant, 1757.* 2 volumes, 12mo (166 x 98 mm) XX, 310 pp., 2 engraved plates for volume I; 2 nn.ll., 333 pp., 1 nn.l., 11 engraved plates for volume II. Contemporary marbled calf, spine gilt with raised bands, red edges. 3 500 €

Garrison-Morton, 3673,1; David, p. 39; Weinberger, Dental Bibliography, p. 21; Poletti, p. 30; Wellcome, p. 213; Blake, p. 61.

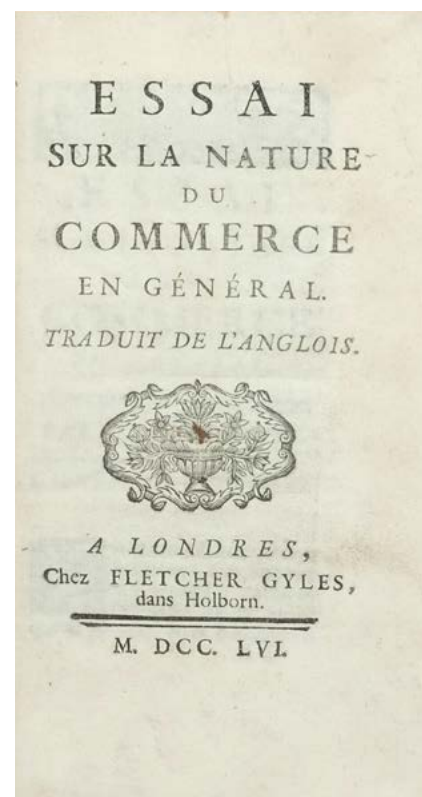
FIRST EDITION. “PROBABLY THE MOST SIGNIFICANT [FRENCH DENTAL.] AUTHOR AFTER FAUCHARD” (GARRISON-MORTON).



In this important work, Bourdet (1722-1789), royal dentist and private surgeon to the Comte de Provence, devotes several chapters to dental prosthetics. The first volume is devoted to everything related to morphology, physiology, dental and gum pathologies; the second deals with therapeutics for straightening teeth, for filling them, extracting them, strengthening them and replacing them. Finally, the last chapter lists all the compositions for the conservation of teeth and gums. The chapters are very well structured and pleasant to read, and Bourdet's language is more fluid than that of his "guide" – the famous *Chirurgien dentiste* by Fauchard - mentioned in the preface. Building on his spiritual father in dentistry, Bourdet brings in many improvements in this new specialty.

The work is richly illustrated with 13 engraved plates depicting tools and mechanical orthodontal apparatus.

Fine copy.



5. CANTILLON, Richard. Essai sur la nature du commerce en général. *Londres, Fletcher Gyles, 1756.* 12mo (163 x 93 mm) of 427 pp. and 2 nn.l. Contemporary marbled sheep, spine gilt with raised bands (light wear to head of spine).

4 500 €

INED, 933.

SECOND EDITION, PUBLISHED ONE YEAR AFTER THE FIRST.

A banker, economist and demographer of Irish origin, Cantillon was one of the main beneficiaries of John Law's experiment.

His *Essay*, published some twenty years after his death and which greatly inspired the Physiocrats and Adam Smith, makes him one of the most important economists of the eighteenth century.

A good copy.

6. CARDUCHO, Vicente. Dialogos de la pintura y defensa, origen, essencia, definicion, modos y diferencias. *Madrid, Francisco Martinez, 1633.* 4to (199 x 142 mm) engraved title, 8 nn.ll., 229 num.ll., 12 nn.ll. Contemporary vellum, yapp eges. 6 000 €

Palau, 44114; Brunet I, 1575 «volume recherché et peu commun».

FIRST EDITION, ILLUSTRATED WITH 9 FULL-PAGE ETCHINGS.

The painter Vicente Carducho (Florence 1578 - Madrid, 1638) came to Madrid as a young child, where he was educated at the court of Phillip III together with his brother Bartholomy. At his brother's death Vincente became the official court painter and finished his brother's work at the Prado. Until the arrival of Velazquez Vicente was seen as the most important painter of the time. His work, dedicated to Phillip IV, «est un excellent traité qui prolongeait son enseignement et son influence» (Bénézit).

Palau already indicates the rarity of the book "actualmente es muy dificil hacerse con un ejemplar perfecto de esta obra"; it was reprinted in 1865.

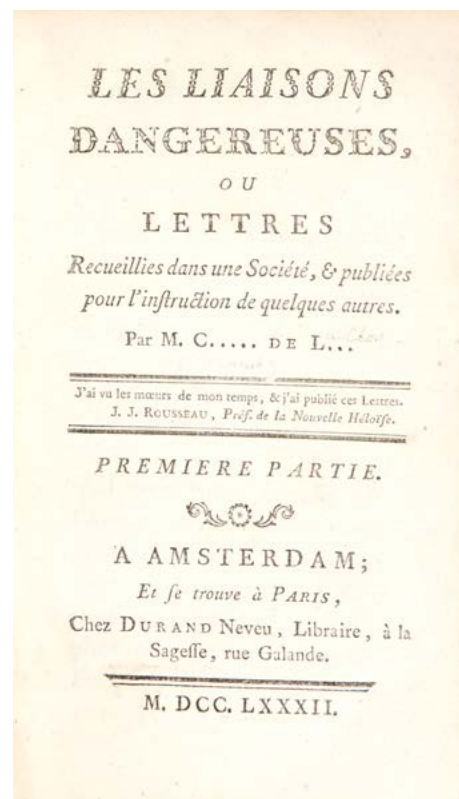
Fine copy, some quires toned.

Unidentified monogram on the title-page.



7. CHODERLOS DE LACLOS, Pierre-Ambroise-François. Les Liaisons dangereuses. Première [-quatrième] partie. *Amsterdam et se trouve à Paris, Chez Durand, 1782.* 4 parts in 2 volumes, 12mo (163 x 90 mm) 248 pp. for part I; 242 pp. for part II ; 231 pp. for part III ; 257 pp. for part IV. Contemporary calf, triple gilt filet on covers, flat spine gilt, gilt edges (some expert restorations), in a modern black-morocco backed clam-shell box. 3 500 €

Ducup de Saint-Paul, n° 2 ; Max Brun, Étude des éditions des Liaisons dangereuses portant le millésime 1782, n° 3 ; En français dans le texte, 174.



DEFINITIVE EDITION, CALLED BY DUCUP DE SAINT-PAUL "SECOND ISSUE OF THE FIRST EDITION, GIVEN BY LACLOS HIMSELF".

A copy corresponding to all details given by Ducup de Saint-Paul, with the corrected printing mistakes of the first edition. There is therefore no printed errata leaf for this edition.

«Bible du libertinage pour certains, le livre s'impose surtout comme chef-d'œuvre du roman d'analyse, comme un des romans les plus abstraits et les plus intelligents. [...] Aussi l'audace des Liaisons dangereuses ne consiste-t-elle ni dans la débauche facile au langage cru, ni dans la perversité au premier degré ou la jouissance de faire le mal propre à Sade, mais dans l'art de le dire ou plutôt de l'écrire [...]» (Laurent Versini, *En français dans le texte*).

«Dans la simplicité de sa condition, [il] conserve le roman de Laclos tel qu'il

parut au moment où il faisait événement, et tel que l'habitude d'en relier les quatre parties en deux volumes en a presque entièrement fait oublier l'aspect originel, celui que décrivaient les Mémoires secrets de Bachaumont en 1782 [le 28 mai] : 'Les Liaisons dangereuses... tel est le titre du nouveau roman qui fait tant de bruit aujourd'hui et qu'on prétend devoir marquer dans ce siècle : il est en quatre parties formant quatre petits volumes'» (Jean-Marc Châtelain, catalogue d'exposition, Chantilly, 2003-2004).

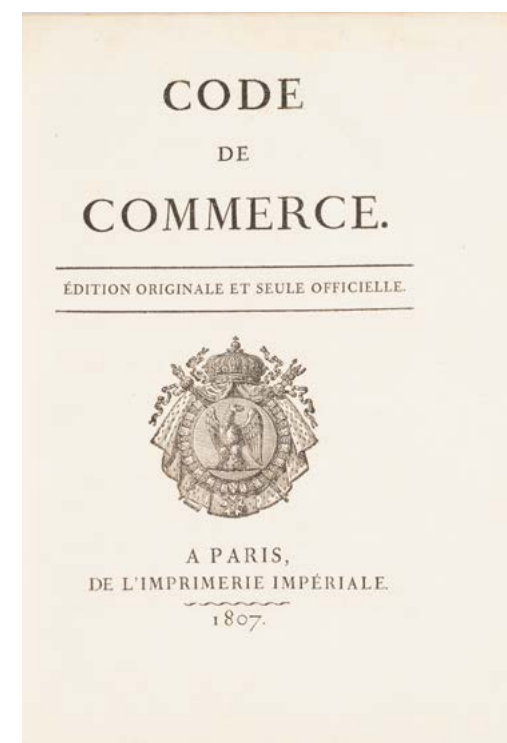
Part II, pp. 39/40 with small marginal loss not affecting the text. Else a good copy.

Trade under the Empire

8. CODE. Code de Commerce. Édition originale et seule officielle. *Paris, imprimerie impériale par J.J. Marcel et se trouve chez Galland, 1807.* 4to (253 x 193 mm) 2 nn.l., 212 pp., 2 nn.l., 47 pp. (index). Contemporary tree calf, decorative gilt ruling on covers, flat spine gilt and partially decorated in black, inner gilt ruling, gilt edges. 2 000 €

Brunet, II, 118 ; Tulard, p. 431 ff.

FIRST EDITION OF THE CODE DE COMMERCE.



Usually also called *Code des boutiquiers* it was officially adopted on 15 Septembre 1807 and stayed in place until 18 Septembre 2000 when it was replaced by a new version.

“The 1807 code left a big legacy. It was the son of the French Revolution and carried certain values. By affirming the superiority of the law over commercial practices, it confirmed the idea of the equality of citizens before the law. It also took up the concept of freedom of enterprise and association, a distant inspiration for the freedom of movement of persons, goods and services and the freedom of contract of the Treaty of Rome. The 1807 code was also intended to be universal.

“It is finally of great importance that the commercial code of the French Empire be drafted in accordance with principles that will prepare it for universal influence, in accordance with principles that are in harmony with the great commercial habits that embrace and subjugate the two worlds”, declared the rapporteur of the Council of State in his explanatory memorandum. Napoleon had already understood that commercial law is a factor of development” (see Ministère de la justice, Bicentenaire du Code de Commerce).

“The Code de Commerce of 1807 crowns the constant efforts made throughout the 18th century to adapt and update the ordinance of 1673, or the Merchant Code, whose imperfections had quickly become apparent” (see Tulard).

Copy complete with the extensive subject index, followed by the *Exposé des motifs du Code de Commerce, présenté au corps législatif* (Paris, Galland, 1807. Title, 58 pp.).

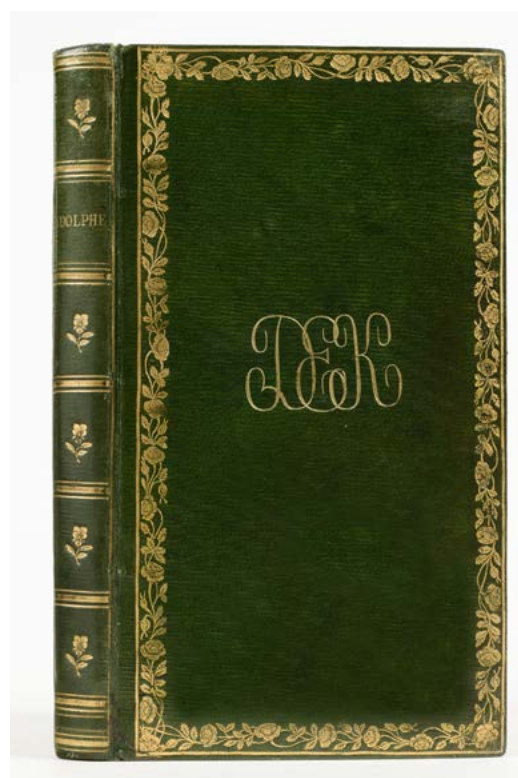
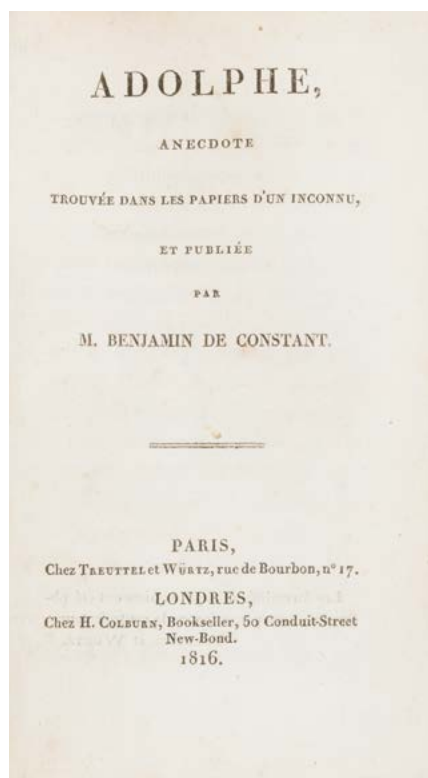
Attractive copy, albeit a scratch on the front cover.

Magnificent copy bound in contemporary green morocco

9. CONSTANT, Benjamin.. Adolphe, anecdote trouvée dans les papiers d'un inconnu. Paris, Londres, Crapelet pour Treuttel et Würtz, H. Colburn, 1816. 12mo (168 x 96 mm) VII, 228 pp.; contemporary long grained green morocco, covers with gilt filet and floral border, central gilt monogram 'DEK', flat spine gilt, gilt turn ins, gilt edges. 25 000 €

Carteret, I, 179 «ouvrage très rare et d'une grande valeur littéraire» ; Clouzot, 71.

FIRST PARIS EDITION, FIRST ISSUE, WITH THE INDICATIONS ON THE VERSO OF THE TITLE PAGES AND THE NAME OF THE PRINTER (CRAPELET) AT END.



Constant's book is today considered one of the founding works in psycho-analytical literature : « ...type même du roman d'analyse psychologique. L'auteur a

publié cet ouvrage comme « une anecdote trouvée dans les papiers d'un inconnu », pour montrer à quelles sombres tragédies peut conduire la sècheresse de cœur. Sous cette forme, qui lui permet de paraître détaché de ses propres passions d'homme de son temps, ce partisan tenace des libertés constitutionnelles a pu professer une désillusion amoureuse et défendre des idées politiques avec une ferveur accrue... En réalité l'écrivain s'est placé en dehors de sa propre vie tourmentée pour pouvoir contempler les passions avec objectivité. Adolphe est souvent cité comme exemple du héros romantique et du mal de siècle, avec René de Chateaubriand et Oberman de Senancour : mais héros sans cesse poursuivi par tous les moments de son évolution psychologique, il paraît porter en lui un violent conflit spirituel qui naît du désir d'agir et de la connaissance des erreurs du monde » (Laffont-Bompiani).

The bibliographer Clouzot lists three 1816 editions and indicates that the chronology has not yet been established as all were published within days, but all are "rares et très recherchées". About the bindings he indicates that they are all modestly bound : « presque toujours sobrement reliés à l'époque : demi-basane ou demi-veau » .

Exceptional and broad margined copy, preserved in an exquisit contemporary binding in green morocco possibly Swiss.

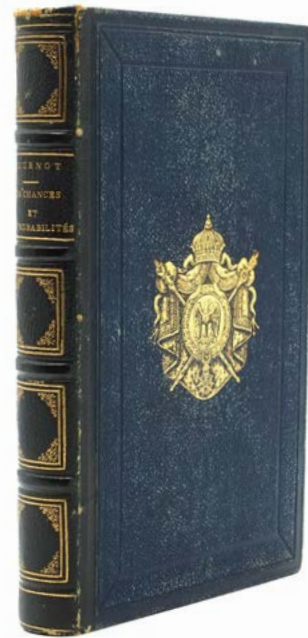
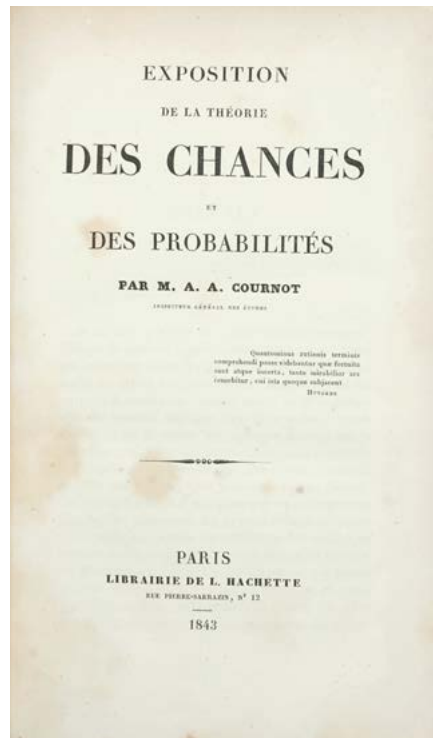
Provenance: unidentified monogram 'DEK' on covers - Henriette von Wickenburg (signature on the fly-leaf) - Pierre Berès (his catalogue, Paris 1953, no. 118) - Raoul Simonson (book plate).

10. COURNOT, Augustin. Exposition de la théorie des chances et des probabilités. Paris, Hachette, 1843. 8vo (212 x 129 mm) 2 unnl., VIII, 448 pp. and 1 plate. Contemporary half blue shagreen, gilt stamp of the imperial lycée on the first cover. 1 800 €

D.S.B., III, p.450.

FIRST EDITION. THE FOUNDATION OF THE CALCULUS OF PROBABILITY.

French economist and mathematician, Cournot was born at Gray (Haute-Saône) on the 28th of August' 1801. Trained for the scholastic profession, he was appointed assistant professor at the Academy of Paris in 1831, professor of mathematics at Lyons in 1834, rector of the Academy of Grenoble in 1835, inspector-general of studies in 1838, rector of the Academy of Dijon and honorary inspector general in 1854, retiring in 1862. He died in Paris on the 31st of March 1877. Cournot was the first who, with a competent knowledge of both subjects, endeavoured to apply mathematics to the treatment of economic questions.



“Cournot’s work on the “theory of chance occurrences” ... is important in the history of the calculus of probability, since it examines in an original way the interpretation and foundations of this calculus and its applications” (D.S.B.)

A fine copy.

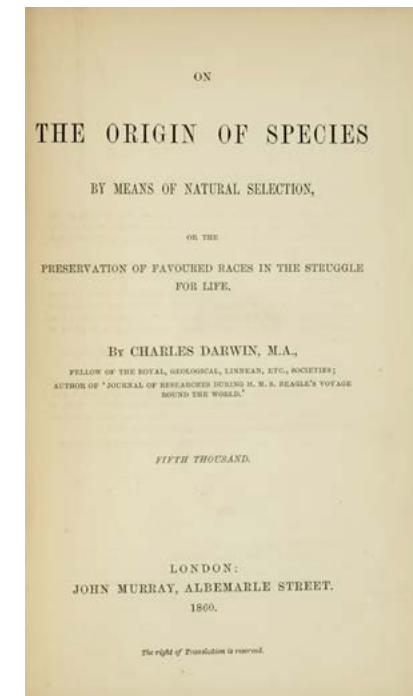
11. DARWIN, Charles. On the Origin of Species by means of natural Selection, of the Preservation of favoured Races in the Struggle for Life. Fifth thousand. London, John Murray, 1860. 8vo (201 x 124 mm) IX, 502pp., 1 folding table (between pp. 116/17), 32 pp. booksellers catalogue dated January 1860). Original publisher’s green buckram, cover decorated in blind, flat spine gilt (Freeman, 376, Variant a), original brown endpapers (some wear to spine, upper and inner front-hinge partly split). 6 500 €

Freeman, F-376, variant a ; Horblit 23b and PMM, 344 b (both for the first edition 1859).

SECOND EDITION, CONTAINING MOSTLY THE ORIGINAL TEXT OF THE FIRST EDITION BUT WITH A FEW AUTHORIAL CORRECTIONS.

The most notable correction being the dilution of Darwin’s “whale-bear” story, where he speculated that a bear scooping insects from the water may evolve into a whale-like creature. The hypothesis was seen as absurd at the time and was

seized upon by Darwin’s critics to ridicule and criticize both the scientist and his evolutionary theory; Charles Lyell advised him to remove it entirely.



This copy is dated 1860 (there are very few known copies bearing the date 1859) and bears the usual indication of ‘Fifth Thousand’ on the title page, noting the total number of copies printed since the first; there is no printed indication of ‘Second edition’ on the title.

“[In The Origin of Species] Darwin not only drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken. The scientific-cum-theological dogma of the immutability of species had been proof against sceptics, from Lucretius to Lamarck, who guessed at what Darwin was the first to prove. From being an a priori anticipation the theory

of evolution became with Darwin an interpretation of nature and eventually a causal theory affecting every department of scientific research” (PMM).

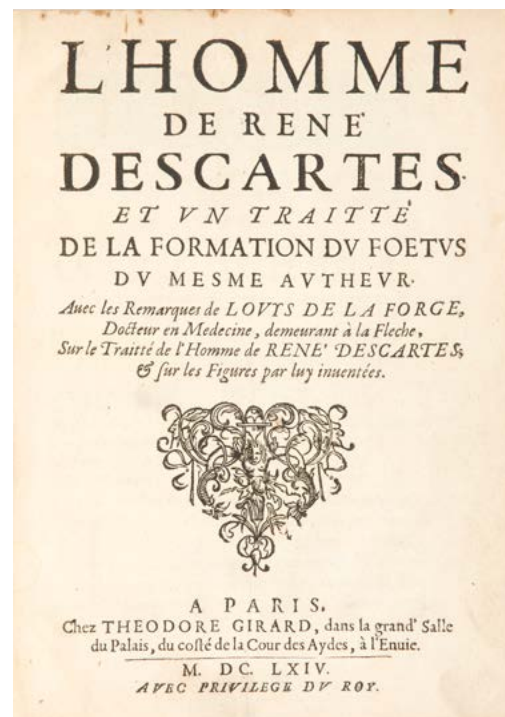
Association copy

This copy belonged to the French scientist and medical doctor Henry Gueneau de Mussy (1814-1892) and bears his bookplate. Henry Gueneau de Mussy is well connected to the scientists and doctors of his time: his father Philibert is one of the founding fathers of the Université de France, his mother Augustine de Hallé, daughter Jean Noël Hallé, a famous French physician of the early 19th century. The Gueneau de Mussy family was also related to Voltaire and Buffon. Having finished his secondary studies at the age of 16, Henry Gueneau de Mussy studies natural sciences and anatomy and started his medical career as an intern with the famous medical doctor Dupuytren in 1832. Having received a Gold medal in 1837 of the École pratique he continues his work under the guidance of Chomel, another well-known physician of the time. Having published his thesis in 1839 his is offered the position of medical doctor at French Public Hospitals in 1842, from 1847 onwards he teaches at the Faculté de Médecine until his retirement 1878.

Some overall wear.

12. DESCARTES, René. *L'Homme, et un traité de la formation du foetus du mesme auteur. Avec les remarques de Louys de La Forge.* Paris, Théodore Girard, 1664. 4to (230 x 170 mm) 35 nn.ll., 448 pp., 4 nn.ll. Contemporary mottled calf, spine gilt with raised bands, speckled edges (some expert restorations). 4 500 €

Guibert, p.198; Norman, 628; DSB, IV, pp. 51-65. Cf. Becker coll., 99.



FIRST EDITION IN FRENCH. IT CONTAINS FOR THE FIRST TIME THE CHAPTER "DE LA FORMATION DU FOETUS".

L'Homme was written by Descartes in the early 1630s, at the same time as *Le Monde ou Traité de la lumière*, of which it was to form the final chapter. It too remained unfinished, and was not published in French until 1664, fourteen years after the philosopher's death.

This philosophical treatise is a work of fiction: Descartes tells us the story of a 'statue or machine of earth' created by God, which in appearance and structure is similar to a human being. An advocate of a new science, he conceived of the functioning of this machine that he called 'man' based solely on the laws of mechanics, without

bringing in any metaphysical principles that could not be verified by experience. While this approach marked his absolute originality in relation to earlier anatomy treatises, it reinforced the accusations of materialism that supported the blacklisting of his work by the religious authorities.

L'Homme set out to explain the various functions of the human body in a purely mechanical way, without appealing to any soul or 'life principle' other than the 'warmth of the heart'. Coming on the heels of William Harvey's discovery of the circulation of blood, this description of the 'machine of the human body', its structure and functioning, had a huge impact on both philosophy and medicine.

It was edited by «Clerselier qui en a rédigé l'Épître. Louis de La Forge y a ajouté ses annotations» (Guibert).

Copy issued by Girard (the printing privilege was shared between Charles Angot, Jacques & Nicolas le Gras, and Théodore Girard).

"Published two years after Schuyt's Latin translation, this French edition of *De hominis figuris* was the first to contain Descartes's '*De la formation du foetus*', an attempt to explain reproductive generation in mechanistic physiological terms" (Norman).

"The greater part of *De l'Homme* is given to a detailed examination of sensation, and of the physiology of vision in particular. According to Stephen Polyak, Descartes stated "for the first time, a clearly conceived and expressed idea of a topographical projection or representation of the retina on the brain" (Becker coll.)

"The impact of the Cartesian physiological program, once it was publicly known, was enormous. In two ways - philosophically and physiologically - Descartes transformed long-standing beliefs about animals and men... Physiologically Descartes's conceptions had an impact that in many ways was even more impressive than the philosophical influence, because it affected the actual course of contemporary science" (DSB).

Very good copy. Some expert restorations to the binding.

Provenance: old ownership inscription on endpapers crossed out.

Empress Marie-Louise's copy

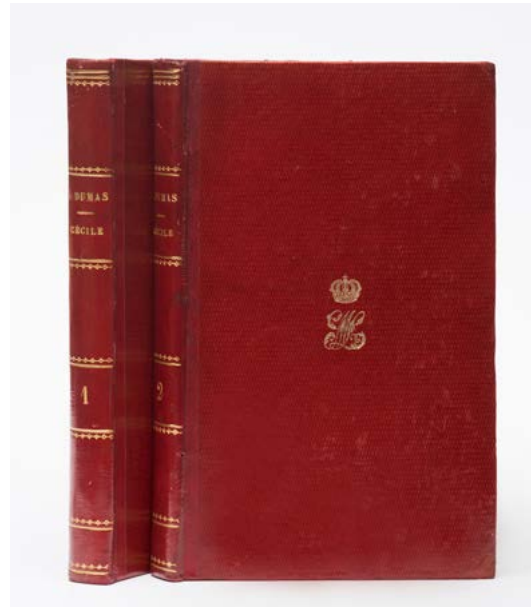
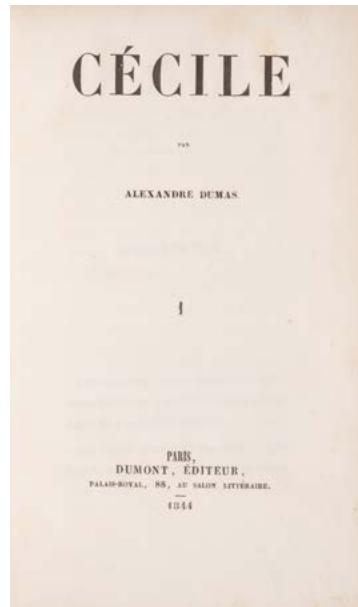
13. DUMAS, Alexandre. *Cécile Paris, imprimerie hydraulique Giroum et Vialat pour Dumont, 1844.* 2 volumes 8vo (214 x 132 mm) of 330 pp. for volume I; 324 pp. for volume II. Contemporary red-morocco backed long grained boards, flat spines gilt, with the gilt crowned cipher 'ML' on each cover. 12 000 €

Clouzot, 98 ; Vicaire, III, 363 ; not in Carteret.

FIRST EDITION OF THIS RARE NOVEL. EMPRESS MARIE-LOUISE'S COPY.

This melodrama was published the same year as *The Three Musketeers*, *Epstein's Castle*, *Amaury*, and others. This little-known novel by Alexandre Dumas, in a thoroughly romantic vein, deals with the exile of the aristocracy after the fall of Louis XVI and the difficulty for some members of the court to accept the situation.

The characters navigate between the hope of a return to France, the decline of their fortunes and their social decline. It is also a tragic love story with Homeric accents, as Cécile embroiders her wedding dress while waiting for her beloved to return.



Provenance

A fine copy with full margins having belonged to Marie-Louise of Austria (1791-1841), Empress of the French from 1810 to 1814. It bears her crowned monogram on each cover.

Minor foxing.

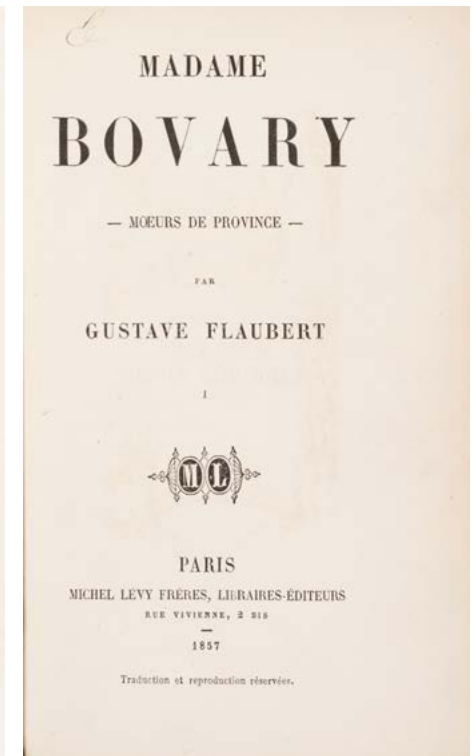
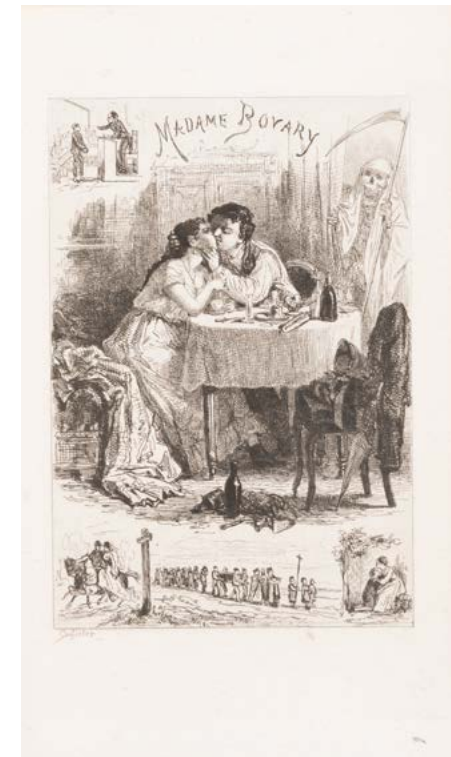
14. FLAUBERT, Gustave. Madame Bovary - Mœurs de Province-. Paris, imp. de Mme Vve Dondey-Dupré pour Michel Lévy frères, 1857. 2 in 1 volume, 12mo (177 x 112 mm) 4 nn.ll., pp. [5]-232 for part I; 2 nn.ll., pp. [233]-490, 1 final blank for part II. Light brown morocco, triple gilt fillet on covers, spine gilt with raised bands and with inlaid ornamental star alternating in red and black morocco, spine labels in red and black morocco, inner dentelle, gilt edges (David). 6 000 €

Carteret, I, 265 ; *Vicaire*, III, 721 ; *Clouzet*, 121 ; *Flety*, 53.

FIRST EDITION.

Exquisite copy with an added frontispiece etching by Cuisinier printed on China, as well as a suite of 7 plates before the letter by Boilvin. Cuisinier's frontispiece is usually part of the edition given by Quantin in 1885 (see *Vicaire*, III, 724). Boilvin's suite illustrated the last edition published during the author's lifetime

in 1874 (see *Vicaire*, III, 723). Printed before the letter, the plate of *l'Hôtellerie de Boulogne*, bound after page 172, is present in its first state (Madame Bovary with her bosom bare and with her lover lying in bed).



A very fine copy, beautifully bound by David towards the end of the 19th century.

Freud's greatest work (Garrison-Morton)

15. FREUD, Sigmund. Die Traumdeutung. Leipzig et Vienne, Franz Deuticke, 1911. 8vo (223 x 143 mm) IX, 414 pp., 2 nn.ll. (bibliography and bookseller's catalogue). Modern grey cloth. 2 500 €

Norman, F37 ; cf. *One Hundred Books Famous in Medicine*, 87, *Garrison-Morton*, 4980 & *PMM* for the first edition.

THIRD EDITION, ENLARGED BY FREUD IN COLLABORATION WITH OTTO RANK.

“Freud's greatest work, the influence of which has been felt far beyond the psychiatric and medical community” (Garrison-Morton).

Good copy.

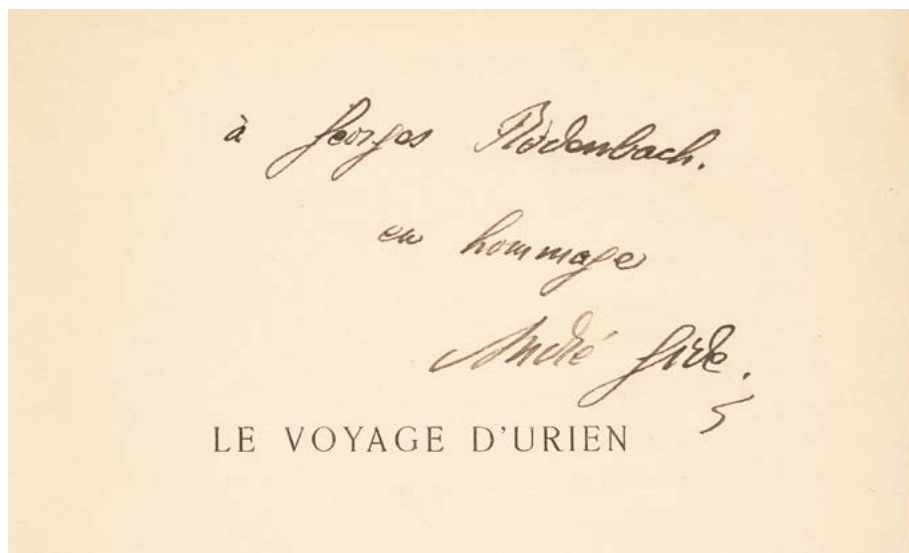
Inscribed to the Belgian symbolist writer Georges Rodenbach

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

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

FIRST EDITION OF THIS MAGNIFICENT BOOK, PRODUCED IN COMPLETE HARMONY BETWEEN AUTHOR AND ILLUSTRATOR, IS ALSO MAURICE DENIS' (1870-1945) FIRST ILLUSTRATED BOOK.

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



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

Thirty illustrations by Maurice Denis



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

“Denis’ first published book illustration. The compressed, elongated composition demonstrates his theories of expression through abstract linear design. After seeing Denis’ unpublished drawings for *Sagesse* in 1891, Gide requested him to illustrate *Le Voyage d'Urien*, and the importance the author attached to the artist’s contribution is indicated by

the title-page, which is headed ‘André Gide – Maurice Denis’. Here Denis best achieved his goal in book illustration, which he considered to be ‘the decoration of a book, without servitude to the text, but with an embroidery of arabesques on the pages, an accompaniment of expressive lines’. This little-known item is a masterpiece of Art Nouveau, the style of the nineties to which the graphic work of Denis and the Nabis made an important contribution” (Garvey).

Important association copy

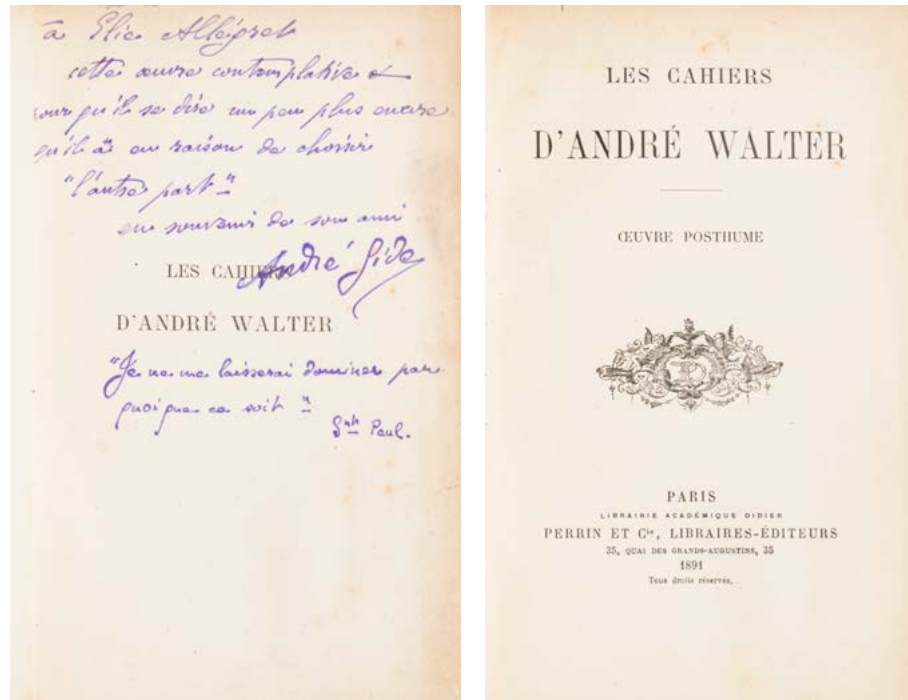
This copy is inscribed and signed by Gide “à Georges Rodenbach, en hommage, André Gide”. Geroges Rodenbach (1855-1898) was a very famous Belgian symbolist poet and writer. Well introduced into the intellectual society of his time, he counted many writers (Émile Verhaeren, Stéphane Mallarmé, Alphonse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

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

Pastor Elie Allégret's copy

17. GIDE, André. *Les Cahiers d'André Walter*. Œuvre posthume. Paris, *librairie académique Didier Perrin et Cie.*, 1891. 12mo (180 x 117 mm) 2 nn.l., 279 pp. Contemporary half-sheep, flat spine, slipcase. 12 000 €

FIRST EDITION OF ANDRÉ GIDE’S FIRST BOOK. AN EXCEPTIONAL COPY INSCRIBED TO ELIE ALLÉGRET.



In June 1890 André Gide isolates himself in a chalet on the shores of Lake Annecy to write *Les Cahiers d'André Walter*, a 'summing up' of his youth and a declaration of love to his cousin Madeleine.

The work takes the form of a fictional diary, written by the hero who lives in seclusion in Brittany after his dying mother asks him to give up the idea of marrying his cousin Emmanuèle.

« Le premier ouvrage de M. André Gide, *Les Cahiers d'André Walter*, parut en 1891, sans nom d'auteur, à la librairie de l'Art indépendant (...). André Gide ... écrit, dirait-on, pour lui-même, ou tout au plus, comme Stendhal, pour cent lecteurs. C'est un esprit foncièrement subjectif. Ses livres ne sont que des confidences (...) qui par la suite ne lui paraissent pas plus importantes que les paperasses jaunies ou les fleurs fanées. Peut-être relit-il parfois André Walter ; mais il ne désire point que nous le relisions. Étant homme de lettres (...) il n'a pu complètement résister au désir de l'impression ; mais il se replie et rentre dans la retraite, avec délices ; il est l'homme du volume introuvable. C'est comme une « œuvre posthume » que se présentaient *Les Cahiers d'André Walter* : M. André Gide n'avait même pas mis sa signature, selon l'usage, à titre d'éditeur des papiers d'un ami défunt. Cependant, je me souviens que dans les milieux symbolistes où je fréquentais alors, on avait su tout de suite qui était l'auteur véritable, et bien que le hasard ne m'eût point permis de rencontrer M. André Gide, je n'avais plus

oublié ce nom. André Walter, dont le journal en deux cahiers – cahier blanc et cahier noir – était livré au public, avait eu le chagrin d'aimer vainement sa cousine Emmanuèle, qui ne s'en était même point aperçue et qui avait épousé un M. T... La mère d'André lui avait, en mourant, conseillé la résignation. Quelques mois après, Emmanuèle meurt à son tour. André brûle pour la morte d'un amour rétrospectif, mais ardent et halluciné, qui le conduit au tombeau par les voies rapides de la fièvre cérébrale. Bien entendu, André Walter est un jeune homme de lettres. Ses méditations esthétiques alternent avec ses effusions sentimentales. J'ai peut-être trop insisté sur ce premier volume, mais il explique toute l'œuvre de M. André Gide. » (Paul Souday)

An exceptional copy, enriched with this autograph inscription the half title: « A Elie Allégret, cette œuvre contemplative et pour qu'il se dise un peu plus, œuvre qu'il a eu raison de choisir «l'autre part» - en souvenir de son ami André Gide. Je ne me laisserai dominer par quoi que ce soit'. St. Paul. »

Born in Paris on 22 November 1869. In 1885, at the family castle of La Roque-Baignard, he studied for a while under a tutor. It was a family friend, the Protestant pastor Élie Allégret (1865-1940), whom Gide's mother chose to supervise both the reading and the religious education of her son. The teacher was 20, the pupil 16, and from this meeting a lasting friendship was born. Later, having become a missionary, Pastor Allégret was sent on a mission to Cameroon. For the Allégret family, Gide was 'Uncle André', the one you could always count on, the one you could confide in, and who often took care of day-to-day things. The former tutor officially entrusted his friend with the education of his son Marc. The two men maintained a relationship that ended after their trip to the Congo in 1927.

Precious provenance.

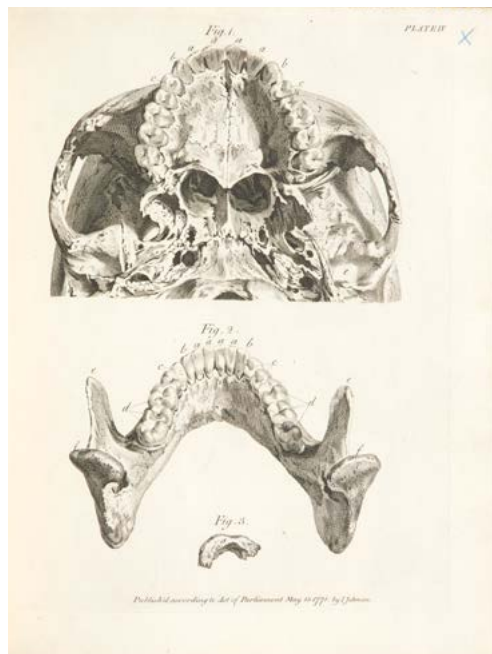
Some foxing and traces of reading.

Early experiments with tooth transplantation

18. HUNTER, John. The natural history of the teeth: explaining their structure, use, formation, growth, and diseases. [suivi de :] A practical treatise on the diseases of the teeth (intended as a supplement). *London, Printed for J. Johnson, 1771-1778.* 2 volumes, 4to (respectively 258 x 205 mm and 277 x 218 mm) 4 nn.ll., 128 pp., 16 plates and 16 leaves of explanatory text; 3 nn.ll., IV & 128 pp., 4 nn.ll. for volume II (supplement). Contemporary citron morocco for volume 1 and contemporary boards for volume 2, both volumes preserved in a modern box in half calf. 12 000 €

Garrison-Morton, 3675-3676; Weinberger, p. 70; Wellcome III, 317; Norman, 1116; Poletti, p. 105 ; NLM, p.226 for the first part.

FIRST EDITION OF BOTH TEXTS BY JOHN HUNTER THAT “REVOLUTIONIZED THE PRACTICE OF DENTISTRY AND PROVIDED A BASIS FOR LATER DENTAL RESEARCH” (GARRISON-MORTON).



Hunter was one of the greatest surgeons of the eighteenth century. Though not a dentist, he wrote several works that laid the foundation for much future dental research. His first major treatise was this meticulous study of the mouth, jaws, and teeth, which described with unparalleled accuracy the growth of the jaws and their relationship to the muscles of mastication. The work also did much to popularize the terms cuspids, bicuspid, molars, and incisors. The illustrations by the Dutch-born artist Jan van Riemsdyck are renowned both for their accuracy and for their beauty. The second volume contains the very rare *Practical treatise...* intended as a supplement.

“Hunter was the first to state the necessity of completely removing the diseased pulp to insure the success of a filling; he also gave a minute description of periodontal infections, and detailed his experiments with tooth transplantation” (Norman).

Spine to volume I restored, else fine copies. Bookplate of “Eli Cope, surgeon” on volume I ; signature of Anne Fitz-William, December 1778 on volume II.

Indian Tour 1888-1889 With photographs by Samuel Bourne & Lala Deen Dayal

19. [INDIA- EGYPT- MALTA]. Indian Tour 1888-9. [Titre doré sur le plat] *Inde, 1888-1889*. Large 4to oblong album (394 x 330 mm) with 54 large albumen prints (ca. 205 x 265 mm) of which 39 depict sites of India, mounted on strong boards. Contemporary 3/4 green morocco backed boards, captioned ‘Indian Tour 1888-9’ on front cover]. 7 500 €

A FINE ALBUM DOCUMENTING A JOURNEY FROM THE MEDITERRANEAN SEA TO INDIA, WITH IMPRESSIVE PICTURES OF GIBRALTAR, MALTA, EGYPT AND THE SUEZ CANAL, GULF OF ADEN, AND INDIA (39).

It includes two panoramic views (each composed of 2 images), one of the Gulf of Aden, the other of Jaipur.

Artists include : Laurent, Agius, H. Arnoux, Samuel Bourne (1834-1912), or are attributed to Lala Deen Dayal (1844-1905).

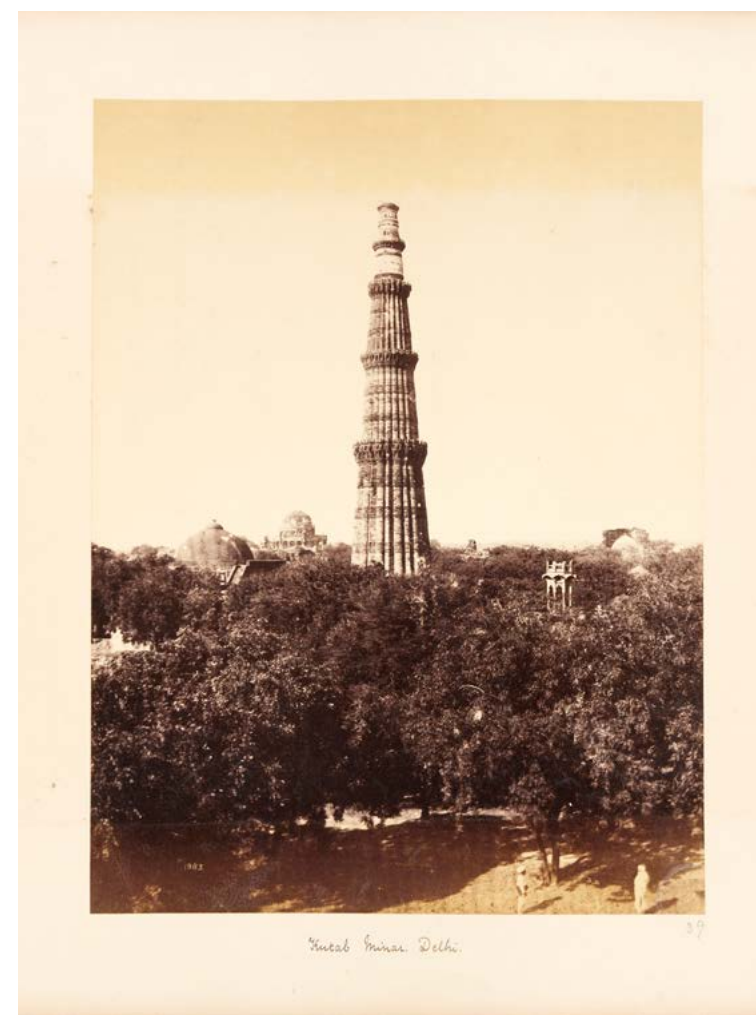
Details:

- Europe (5) :
 - Gibraltar. (Y. Laurent y Companhia)
 - Isola Point. Malta. (G. Agius).
 - Entrance of the Great Harbour. Malta. (G. Agius).
 - Street of St. Lucia. Malta. (G. Agius).
 - High Altar of St. John’s Church. Malta. (G. Agius).
- Egypte (5) :
 - Port Saïd. (Arnoux).
 - Suez Canal.
 - Ferry on the Canal. (Zangalli).
 - Station on the Canal. (H. Arnoux).
 - Moses Well. Suez. (Arnoux).
- Yémen (4 images of 3 locations) :
 - Aden. (Panoramic view, 2 pictures).
 - [Water] Tanks at Aden.
 - Wood Market. Aden.
- Inde (40 images de 39 sites) :
 - Street in Colombo.
 - Road near Colombo.
 - Native bazaar. Ceylon. (S. Owen).
 - Kandy. - Kandy.
 - Buddhist Temple. Kandy.
 - Newera Elyia.

- Hotel at Newara Elyia.
- Hindoo Temple. Madura.
- [Other view of Hindoo Temple. Madura].
- Darjeeling. (signed : Bourne, 1871).
- Benares [Samuel Bourne].
- Benares [attributed to Samuel Bourne, see <https://www.brooklynmuseum.org/opencollection/objects/114604>]
- Lucknow. [attributed to Samuel Bourne].
- Building at Lucknow. [attributed to Samuel Bourne].
- The Same. [attributed to Samuel Bourne].
- English Club. Lucknow.
- Memorial Well & Garden. Cawnpore.
- Taj Mahal. Agra.
- Taj Mahal [from a different angle].
- Interior of the Taj [numbered 3413]
- Pearl Mosque. Agra.
- The Fort. Agra.
- Tomb of Itmad doo Dowlah. Agra.
- Jumma Musjid. Delhi. [Numbered 1958, attributed to Lala Deen Dayal].
- Kutab Minar. Delhi. [Numbered 1983, attributed to Lala Deen Dayal].
- Colonnade at the Kutab Minar. Demlhi [Signed Bourne, 1374].
- Main Street. Ulwur. [attributed to Lala Deen Dayal].
- Jeypur. [2 sheet panorama. Signed in the negative: Manakh Chowk. Jeypur].
- Palace at Amber. Old Jeypur.
- Courtyard of Palace.
- Interior of Palace. [Numbered in the negative : 144].
- Aimere. [Attributed to Lala Deen Dayal].
- Aimere. [Numbered in the negative: 1716, attributed to Lala Deen Dayal].

- Mosque at Aimere. [Numbered in the negative: 1727, attributed to Lala Deen Dayal].
- “Two and a half days Temple”. Aimere. [Numbered in the negativef : 1722, attributed to Lala Deen Dayal].
- Mosque at Ahmedabad. [Numbered in the negative 1170, attributed to Lala Deen Dayal].
- Bombay. From Malabar Hill.
- Elephanta Caves. Bombay.

A very fine album, well preserved in its contemporary binding.



20. JESUITES. Lettres édifiantes et curieuses, écrites des missions étrangères, par quelques missionnaires de la Compagnie de Jésus. Paris, Nicolas Le Clerc, Le Mercier, Boudet, Guérin, Ruault, de Hansy, Berton, 1707-1776. 34 parts in 32 volumes, 12mo (160 x 90 mm). Almost uniformly bound (except for *Letters* VI, XXI, XXVII, XXVIII) in contemporary marbled calf, spine gilt with raised bands, red edges (skilfully restored). 12 000 €

Sabin, 40697 ; de Backer-Sommervogel, III, 1514 (under the name of the editor Le Gobien with only parts I à XXVI) - V, 35-36 (for the parts edited by Du Halde) - VI, 353-354 (for the volumes edited by Father Patouillet) ; Alden-Landis, 703/78) ; Cordier, Sinica, 927-930 ; Streeter collection, vol. IV, 2424 (only part V with the map by Kino on California, published in 1705) ; Hill, 1014 (only 2nd edition, 1780-1783) ; Löwendahl, p. XLV, number 'b' & 299 (7), 301 (8), 324 (3), 328 (11), 330-331 (1-2), 335 (13), 337 (14), 340 (15) 343 (6), 346 (16) 347 (5), 353 (17), 358 (18), 360 (19), 367 (9), 370 (20), 376 (10), 387 (21), 400 (22), 405 (23), 410 (24), 418 (12), 419 (25), 426 (26), 451 (27), 495 (28), 579-580 (31-32), 590-591 (33-34).

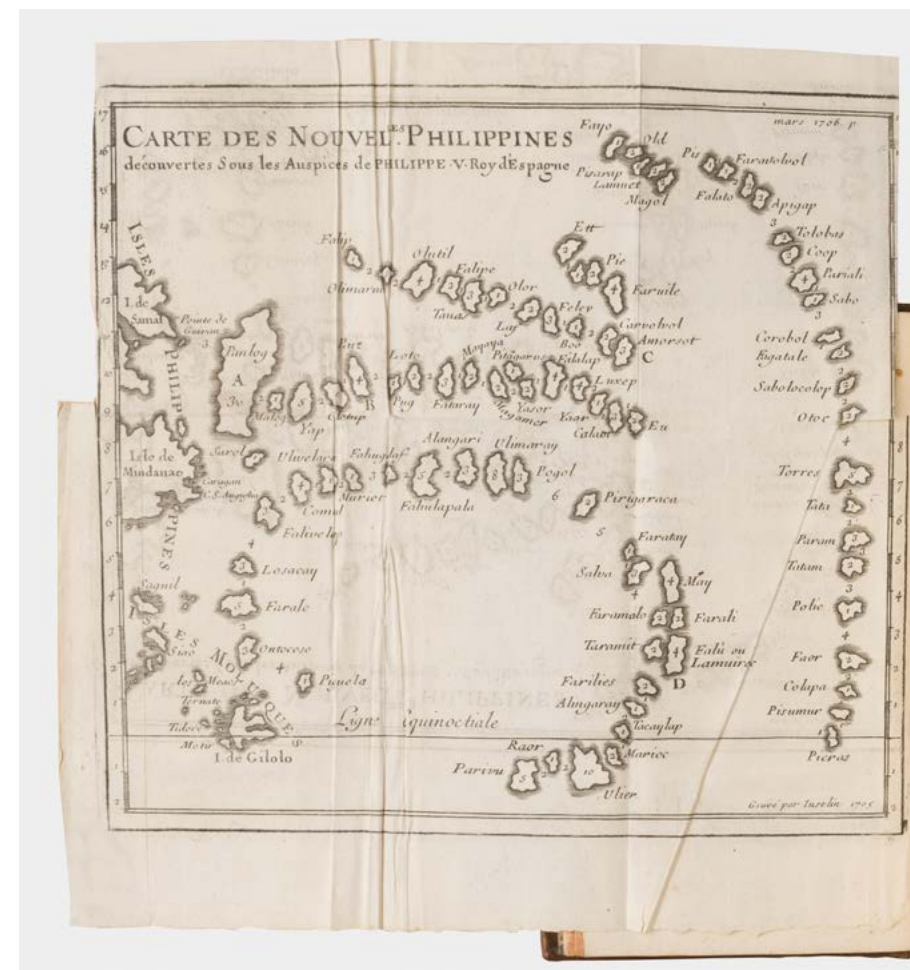
A FINE COPY OF THIS EXTREMELY RARE BOOK, THE SUM OF THE KNOWLEDGE OF JESUIT TRAVELLERS IN THE XVIIITH CENTURY. IT IS ABSOLUTELY COMPLETE WITH ALL 34 VOLUMES, MOST OF THEM IN FIRST EDITION.



Volumes VIII, XII, and XIII-XXXIV in first edition; the others in re-issues. The *Lettres édifiantes* were a system of correspondence established by Ignatius of Loyola, founder of the Society of Jesus, in which missionaries gave news and details of their countries. Initially published individually, it was the Breton priest Le Gobien (1652-1708) who published them systematically from 1702 onwards.

This monumental series, begun under the direction of Charles le Gobien, was intended to provide a history of the Jesuit missions and news from China. Subsequently, accounts of many of the Jesuits' missionary missives from all the regions where they were active were added, along with information on science, medicine, natural history, technology and geography, as well as theological issues. After Le Gobien, the editorship passed to Jean-Baptiste du Halde, a great supporter of Jesuit science as a means of winning imperial favour in China, and then to several other editors until the publication of the last volume in 1776.

Each letter is preceded by a preface by the French Jesuit fathers. These prefaces are not reproduced in the other editions. Volume V contains Father François Mari Picolo's very important letter on California, illustrated by a map drawn by Kino with details of California, the Gulf of California, and New Mexico with locations of some Indian tribes (Apaches, Alchedomas, Quiquimas, Yumas, Cocmaricopas, and others).



“The map is the famous Kino map of California, which appeared for the first time in this book. The map is remarkably accurate, and remained the best map of much of the area until the twentieth century” (Streeter).

There were many authors of the letters published, some of whom are listed below: for China, Fathers Contancin, Premare, Parennin, Gaubil, d’Entrecolles, Amiot and Cibot; for the East Indies, Fathers Bouchet, Tachard, Pons, Martin and de Bourzes; for the Americas, Fathers Rasles, Marest, du Poisson, Le Petit, Fauque, Lombard and Chômé; for the Levant, Fathers Siccard, Souciet, Chabert and Fromage.

“The Lettres are the most valuable 18th-century source on Jesuit activities in frontier regions throughout the world” (Hill).

Some edifying letters were sent from India, where a major mission had developed. As in China, a quarrel over rites had taken hold of the missionaries, to their detriment. “A quarrel over Malabar rites developed in the East Indies, over a question of cultural adaptation. Whereas in China they resembled mandarins, in India the Jesuits presented themselves as ‘Saniassi Brahmins’ from the North. They had to abide by the laws of the castes and adapted the religious ceremonies somewhat to Indian society. Their attitude led to protests, complicated by diplomatic difficulties with the Portuguese in India. Less resounding than the Chinese affair, this quarrel raged at the beginning of the seventeenth century, and resurfaced in 1703 with the mandate of Father Mailla de Tournon, legate of the Holy See; but there the local clergy was to calm the conflict” (see : Dictionnaire des journaux 1600-1789).

The iconography consists of an engraved portrait of Father Verjus (bound as a frontispiece) and 38 plates (maps, views and natural history), including the famous map of California, a large map (2 parts) of Tong King, a map of the Philippines and the Mariana Islands, two maps of Peru, the Amazon River, Formosa, India, etc. A large fold-out plate (volume XXIV) shows the beheading of four Jesuit fathers, notably Barthélémy Alvarez, Emmanuel de Abreu, Jean Gaspard Cratz, and Vincent da Cunha at Tong King on 12 January 1737. Another (volume XII) illustrates Catherine Tekah Koita “Iroquois woman who died in the odour of sanctity in Canada”.

A very good copy, despite minor occasional worming: beginning of volumes V, VII, XIV, XVI (notably in the last 3 quires), XVII slightly waterstained.

Copies complete with all volumes, the portrait and all 38 engravings are extremely rare. Lowendahl (who was missing a map in volume 27) mentions 2 maps for volume 8 (we have one), 2 maps for volume 11 (we have one). The digitised copies of volumes 8 and 11 in the Bayerische Staatsbibliothek are like ours (each illustrated with a single map). The only complete copy recently offered for sale contained the same number of plates as here (portrait and 38 plates and maps in total). Another (Duc d’Aumont copy, auctioned in 2020) contained only the

portrait and 36 plates. The classic bibliographies (de Backer and Cordier) do not give a detailed collation and do not list any plates, maps or portraits. Detailed collation on request.

21. JOHANNES DE PECKHAM. *Perspectiva Communis.* Leipzig, Martin Herbipolensis, 1504. Folio (308 x 214 mm) 38 nn.ll. Modern vellum, in a modern clam-shell box. 12 000 €

See Brunet, III, 534; Durling, 3579; Becker, 291.2; Mortimer, 367; Essling, n°1427 for other editions; Smith, *History of Mathematics*, II, p. 341; DiLaura, 8 (for the 1504 edition by Sessa, Venice).

RARE EARLY EDITION. THE *PERSPECTIVA COMMUNIS* IS ONE OF THE EARLIEST TREATISES ON PERSPECTIVE AND OPTICS, AND THE FIRST ‘MODERN’ SCIENCE BOOK, ALONG WITH THE ORIGINAL EDITION OF EUCLID’S ELEMENTS.



Johannes de Peckham (c. 1230-1292) was a Franciscan priest born in Sussex. After studying in Paris under Bonaventure of Bagnorea (Saint Bonaventure), Peckham succeeded Eustace d’Arras as Franciscan master of the Paris faculty. After a brief stay in Rome, he returned to England, where he was appointed Archbishop of Canterbury in 1279. It was probably during his stay in Rome that he wrote his *Perspectiva Communis*, based on his research into the manuscripts of the texts of the great Arab scientist Ibn-al-Haytam, also known as Alhazen (965-1039).

The text is composed according to the model given by Euclid in his *Elements*, using texts by Al-Kindi, Aristotle, Saint Augustine and Miamonides.

“The work on which Pecham’s fame has chiefly rested is the *Perspectiva communis*, probably written between 1277 and 1279 during Pecham’s professorship at the Papal Curia. In the first book Pecham discussed propagation of light and colour, the anatomy and physiology of the eye, the act of visual perception, physical requirements for vision. In book II he discussed vision by reflected rays... Book III was devoted to the phenomena of refraction, the rainbow and the milky way (...) The *Perspectiva Communis* was one of the most widely used of all optical texts from the early fourteenth century until the close of the sixteenth century [influencing Leonardo da Vinci and Johannes Kepler among others], and it remains today the best index of what was known to the scientific community in general on the subject.” (D.S.B.).

Illustrated with numerous woodcut figures in the margins, including the famous image representing the eye mechanism. A good copy.

The only work to be published during his lifetime

22. KAEMPFER, Engelbert. *Amoenitatum exoticarum politico-physicomedicarum Fasciculi V, Quibus continentur Variæ Relationes, Observationes & Descriptiones Rerum Persicarum & Ulterioris Asiae Lemgoviae, Henrici Wilhelmi Meyeri, 1712.* 4to (216 x 176 mm) engraved allegorical frontispiece after D. Marot, 10 nn.ll., pp. 3-912, 16 nn.ll. (index), 15 engraved plates. Contemporary vellum. 8 500 €

Cordier, BS, 443; BJ, 411-412; Nissen, BBI, 1018; Stafleu-C, 3483; Hunt, 427.

FIRST EDITION. THE ONLY WORK BY KAEMPFER TO BE PUBLISHED IN HIS LIFETIME.

A significant portion of the work is devoted to the study on Japan, including the important list of Japanese flora. The author was part of the 1683 Swedish embassy to the Shah of Persia. From Isfahan he joined the Dutch East India Company as physician to the company’s station at Bandar Abbas. He reached Java in 1689 and joined the annual voyage to Japan in the following year; he spent 2 years in Japan, mostly in Nagasaki, but visited Edo twice.

“It is an extremely important book botanically because of Fasc. V which describes and illustrates the plants of the Orient. Here is pictured for the first time for Western eyes such flowers as the Camellia, under its Japanese name ‘Tsubaki’” (Hunt).

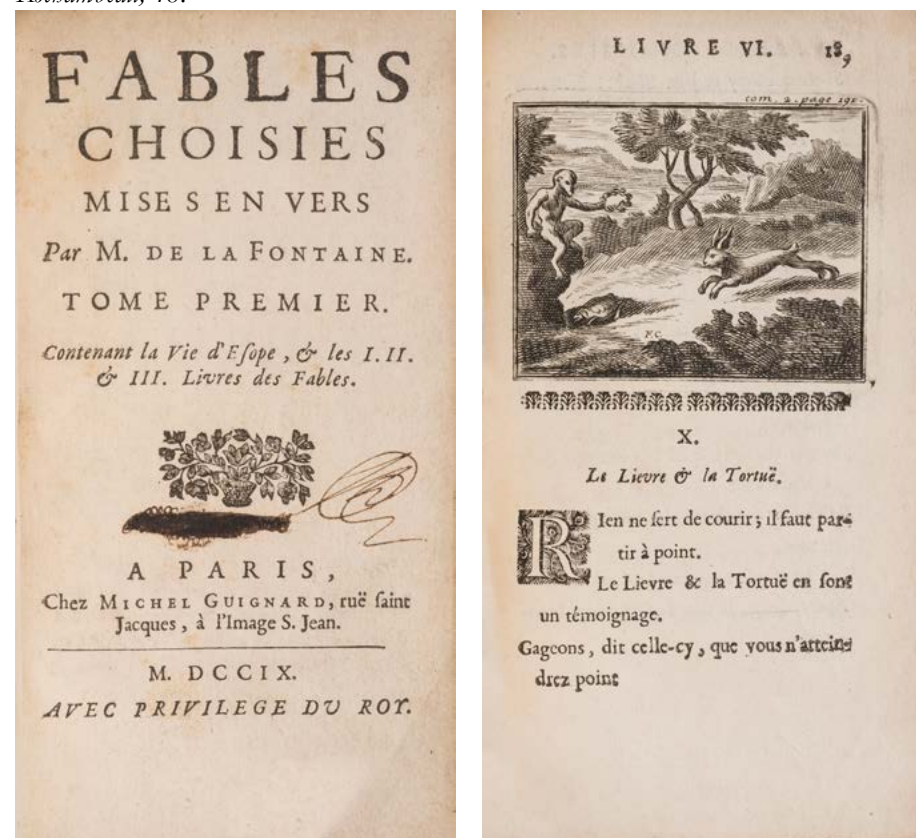
“In this work Kaempfer presents his observations on Persia and adjacent countries; information on Japanese paper-making, and a brief discussion of Japan; a long chapter on the date palm; and finally, a catalogue on Japanese plants that must have been intended as a prodromus for a more complete flora of Japan” (DSB).

A very nice copy bound in contemporary vellum.



23. LA FONTAINE, Jean de. Fables choisies mises en vers. Paris, Michel Guignard, 1709. 5 volumes, 12mo (159 x 83 mm) of 28 nn.l., 216 pp. for the volume I ; 3 nn.l., 29 pp., 1 nn.l. of privilege for the volume II; 4 nn.l. (the last leaf of the table is erroneously bound with the table of volume I), 214 pp. for the volume III; 3 nn.l., 227 pp. for the volume IV; 5 nn.l., 238 pp., 3 nn.l. (the first is blank) for the volume V. Contemporary speckled calf, spine gilt with raised bands, speckled edges. 1 800 €

Rochambeau, 48.



NEW EDITION ILLUSTRATED WITH THE SAME 235 BEAUTIFUL VIGNETTES BY FRANÇOIS CHAUVÉAU THAT ADORNED THE 1678-1694 EDITION.

This is the first time «que les livres sont numérotés d'une façon normale de un à douze» (Rochambeau).

The privilege of this edition was first granted to Michel David, who gave it to the booksellers Guignard, Charpentier, Cavalier, Osmont, Ribou, Clouzier, and the Libraires Associés.

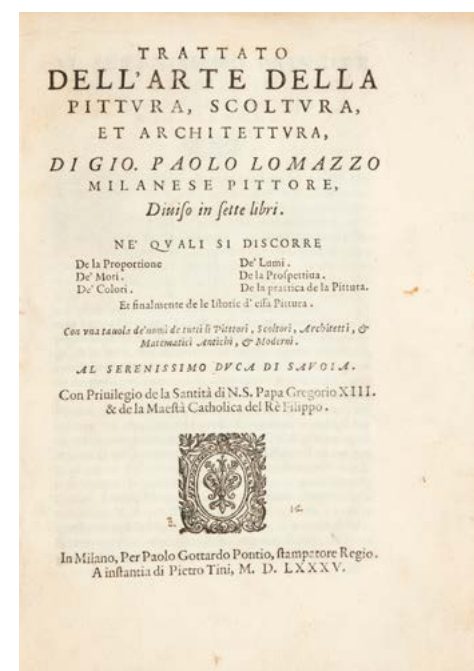
A very good copy of this attractive edition, despite one slightly damaged head of spine.

Bound in contemporary flexible vellum

24. LOMAZZO, Giovanni Paolo. Trattato dell'arte della pittura, scoltura, et architettura, diviso in sette libri. Milan, Paolo Gottardo Pontio, 1585. 4to (224 x 162 mm) 20 nn.l., 700 pp., 1 nn.l., author's woodcut portrait at the beginning of the text. Contemporary flexible vellum, flat spine with manuscript title (spine slightly torn at top of head). 6 000 €

Adams, L-1420; Brunet, III, 1148 Cicognara, 160; Fowler, 186.

FIRST EDITION, SECOND ISSUE, WITH THE NEW TITLE PAGE DATED 1585.



Lomazzo, a trained painter, was a notable figure in the intellectual circles of late-sixteenth-century northern Italy. When blindness forced an end to his life as an artist at the age of thirty-three, Lomazzo devoted himself to writing about art. His treatises on artists and art theories are still recognized as some of the most important works of the period focusing on Mannerism. The *Trattato* is one of his most scholarly and ambitious undertakings. Notable are his biographies of contemporary artists working in northern Italy as well as those of artists of the preceding generation. Especially important is Lomazzo's discussion of Leonardo. Compared to Vasari, however, Lomazzo gives detailed practical instruction on the creation of art.

«Peintre milanais, qui fut aussi poète et théoricien de l'art. Le nom de Lomazzo reste attaché à un vaste traité didactique sur la peinture, *Trattato dell'arte della pittura* (1584), divisé en sept livres correspondant chacun à une « partie » de cet art : proportion, expression, couleur, lumière, perspective, pratique et formes (en fait, iconographie) ; ainsi qu'à un ouvrage, vraisemblablement conçu en même temps que le *Trattato*, présentant, selon une construction allégorique compliquée (héritée de Giulio Camillo), les sept « gouverneurs » canoniques de l'art renvoyant aux sept « parties » énoncées plus haut, *L'Idée del tempio della pittura* (1590). Les deux traités, considérés par certains comme la « bible du maniérisme », entendent offrir au peintre une explication exhaustive du système des arts et prévoir tous les cas qui pourraient se présenter à son invention. Lomazzo se fonde sur une méthode inspirée de la rhétorique en définissant puis en divisant chaque « partie »

de la peinture en sous-catégories, en l'illustrant d'exemples tirés non seulement des arts, mais de la Bible, de la poésie épique (principalement de l'Arioste), de la philosophie, de l'histoire antique et moderne. Avec le *Trattato*, on assiste à un effort systématique d'intellectualiser complètement le contenu de la peinture. Pour la première fois dans la littérature artistique, Lomazzo applique des modèles magiques et astrologiques à l'explication des arts. Comme le magicien, l'artiste doit connaître la planète qui le gouverne pour communiquer certains influx astraux à son œuvre et faire ainsi participer le spectateur à l'istoria représentée. Mieux, il devrait combiner objectivement ces influx pour atteindre à la beauté parfaite et toucher l'ensemble de son public. Lomazzo reconnaît le style personnel (*maniera*) de l'artiste comme valeur positive, mais rêve d'un éclectisme supérieur qui préserverait l'idéal de beau unique qui sous-tendait la théorie des grands artistes de la Renaissance » (in: *Encyclopaedia Universalis*, Marc Le Cannu).

Fine, broad margined copy.

Highly Important Ethnographical Album Documenting

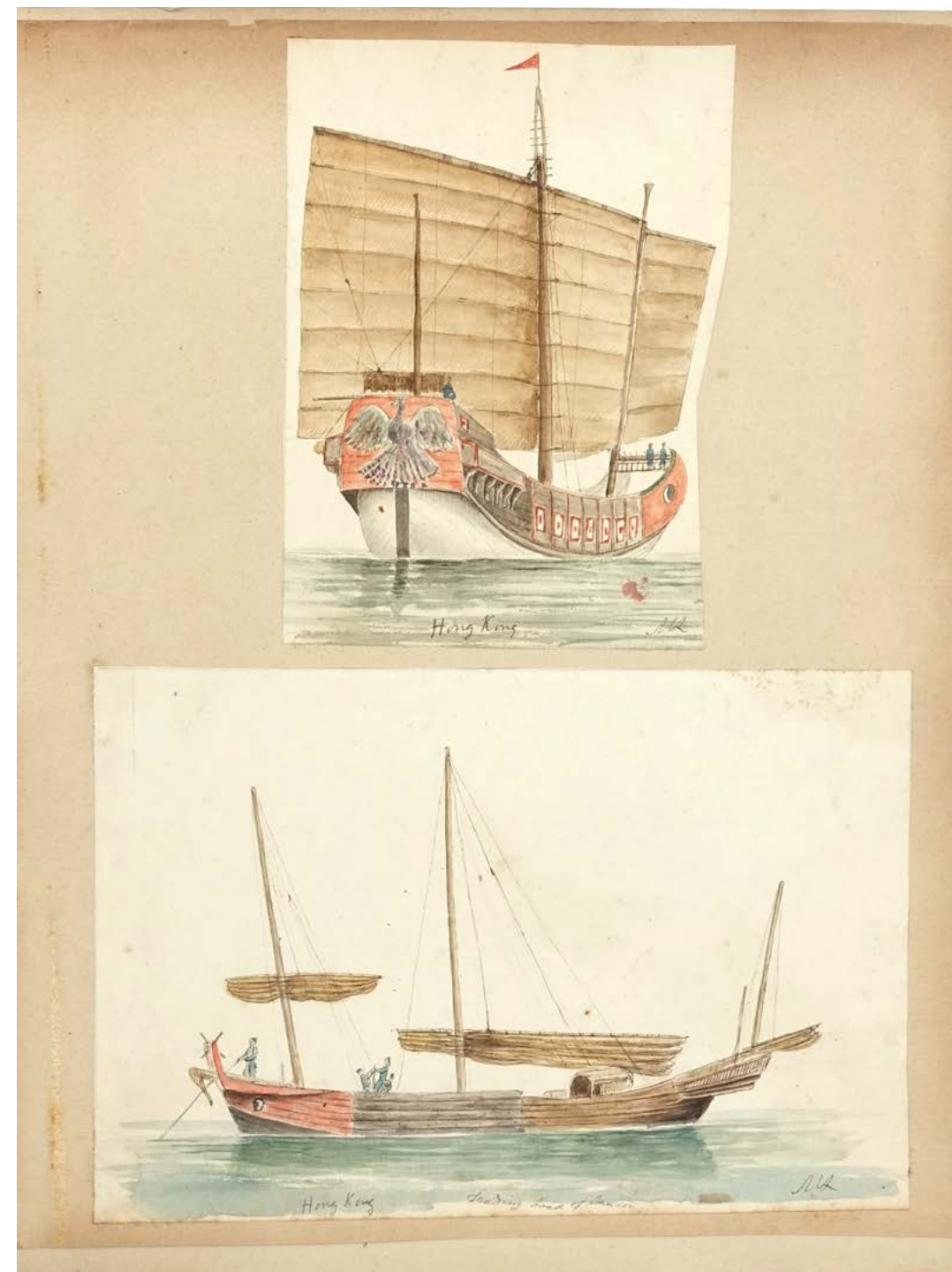
a Visit to the Easter Island in February 1853

One of the earliest representations of surf

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

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

This amazing album covers Lowther's drawings around the globe during more than 10 years. It contains 57 sketches while in China and Hong Kong in the 1840s, including many Chinese sailing vessels, local people, harbour views, landscapes, and studies of temples; with other studies produced while in Malaysia, including Penang and Malacca; Borneo including Brunei; the Philippines; Chile; Argentina; Peru, including the Chincha Islands and Lima by 1851; then Vancouver Island on HMS Portland with 11 studies of the First Nations people; numerous Pacific Ocean islands including 16 studies while on the Marquesas Islands; three from the "Sandwich Islands"; nine from the Pitcairn Islands, including the house and grave of John Adams (the last survivor of the Bounty mutineers of 1790); seven studies while on Easter Island in 1853; and with many others, manuscript title reads 'Admiral Marcus Lowther', 171 drawings, pen and brown inks and watercolours, many with pencil under-drawing, some heightened with



white, detailed inscriptions throughout identifying people, locations, with some monogrammed 'ML' and dated, a few with navigational coordinates, various sizes, four folding landscapes, the rest neatly pasted onto album leaves, together with 12 cuttings and photos pasted towards the end.

“Marcus Lowther entered the Navy in 1830; passed his examination 8 June, 1838; and after serving as Mate of the *Hastings* 72, Capt. John Lawrence, on the Mediterranean station, was employed in that capacity, from 1842 until promoted to the rank of Lieutenant 9 Aug. 1844, on board the *Agincourt* 72, bearing the flag in the East Indies of Sir Thos. John Cochrane. He was then re-appointed to the same ship and continued attached to her until her return to England in 1847. On 19 Aug. 1845 he appears to have had charge of a gun-boat, and to have served with the boats of a squadron, carrying altogether 530 officers, seamen, and marines, at the destruction, under Capt. Chas. Talbot, of the piratical settlement of Malloodo, 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 PICTURE – IF NOT THE EARLIEST – OF A CULTURAL EXCHANGE BETWEEN THE ISLANDS' INHABITANTS AND THE EUROPEAN TRAVELLERS.

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

worth taking on board.”

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

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

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

The watercolors by Admiral Marcus Lowther include two illustrations of Moai kavakava.



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

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 Cheealthuc "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.

The true first edition

26. MACHIAVELLI, Niccolo. *Historie di Nicolo Machiauegli cittadino, et secretario fiorentino.* Rome, Antonio Blado, 1532. Small 4to (197 x 133 mm) 179 num.ll., 1 leaf for colophon. Collation : +4 A-Y8. Printer's device on the title. Modern flexible vellum, bound in style. 25 000 €

Gamba 606 ("princeps et corvo rarior albo"); BM, Italian, 400 ; not in Adams.

FIRST EDITION, RARE.



In 1519, at the suggestion of Cardinal Giulio de' Medici, the future Pope Clement VII, the officers of the *Studdio pubblico* in Florence commissioned Machiavelli to write a history of the city of Florence, for which they agreed to pay him 100 florins annually, expecting him to complete the work in two years. New diplomatic assignments prevented Machiavelli, however, from seriously commencing the work until 1523, and in 1525 he presented the first 8 books out of a projected much longer work to his sponsor, now Pope. Although Machiavelli died before completing the work, it stands on its own as a landmark in the development of historiography.

“It is not so much a chronicle of Florentine affairs, from the commencement of modern history to the death of Lorenzo de’

Medici in 1492, as a critique of that chronicle from the point of view adopted by Machiavelli in his former writings. Having condensed his doctrines in the *Principe* and the *Discorsi*, he applies their abstract principles to the example of the Florentine republic. But the *History of Florence* is not a mere political pamphlet. It is the first example in Italian literature of a national biography, the first attempt in any literature to trace the vicissitudes of a people's life in their logical sequence ...” (John Addington Symonds, *Ency. Brit.*, 1911, 17, p. 236).

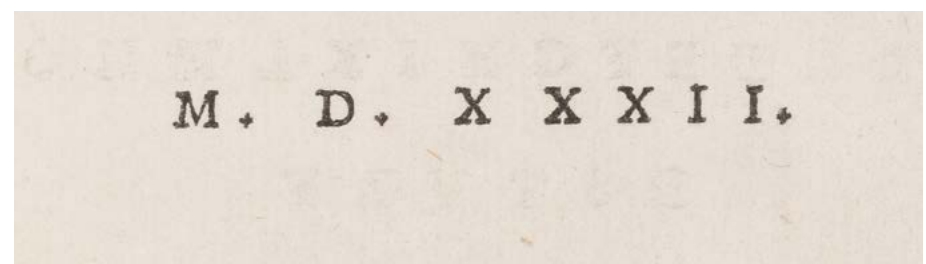
Still in possession of the papal privilege granted to him for the publication of the *Discorsi*, and still plagued by the competition of Bernardo Giunta, whom the Pope had exceptionally granted permission to print his own editions of Machiavelli's works following the confusion surrounding publication of the

Discorsi in 1531, Antonio Blado was able to obtain a manuscript of the *Historie* in time to finish printing his edition just 2 days before Giunta issued his rival edition. Though also rare on the market, the latter remains less scarce than the present extremely rare first edition.

“Between the years 1498 and 1512 Machiavelli served in the Chancery of the Florentine Republic. This afforded him unrivalled opportunities to investigate and consider the political systems and government of half Europe. From the age of twenty-five onwards he was engaged on public duties for the republic, and in many diplomatic missions to the neighbouring Italian states, and as far as France and Germany. In 1502 came a decisive event in his career : the embassy to Cesare Borgia, then engaged in a complicated intrigue to strengthen his army by the removal of its disaffected captains. As he watched, Machiavelli developed a strong degree of admiration for the mixture of audacity and prudence, cruelty and fraud, self-reliance and distrust of others” (PMM).

“An indult issued by Pope Clement VII on 20 December 1531, conceding to the Florentine printer Antonio Giunti a ten-year copyright for the publication of three works by Niccolò Machiavelli in derogation of the earlier exclusive right to print Machiavelli’s works granted to the Roman printer Antonio Blado (23 August 1531). Both privileges claim to offer ‘universal’ protection, covering all of Christendom. Giunti’s privilege mentions two mitigating circumstances: that Blado had already sold out a major part of his output and so Giunti’s edition would not jeopardise his investments; and that Giunti had obtained the concession from Machiavelli’s heirs, whereas Blado had not. The enactment of these two privileges constitutes an important episode in the history of ‘universal’ privileges granted on papal authority and their increasingly controversial nature which pitted the spiritual ‘universal’ power of the Church against local temporal jurisdictions. The commentary describes the background of these two privileges, in particular the politics of papal privileges, their validity and efficiency throughout various jurisdictions in Italy and beyond” (copyrights.org).

11 leaves in quire G3-H5 with restorations affecting the text.

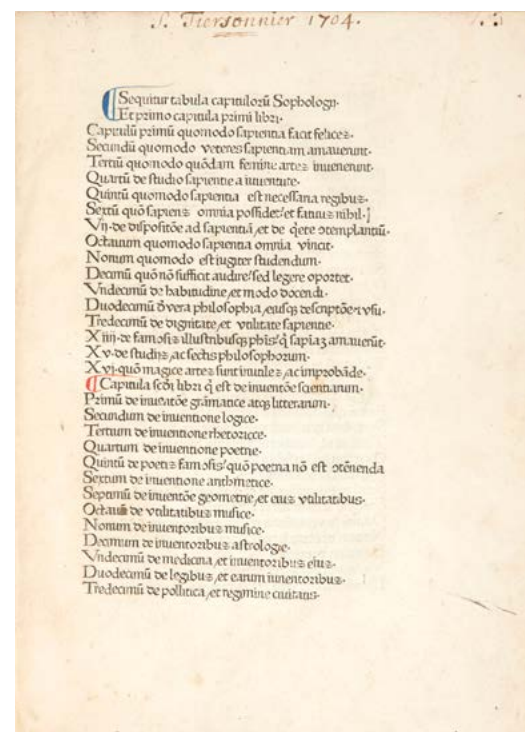


Printed at Rue Saint Jacques by the Prototypographers of Paris

27. MAGNI, JACOBUS. *Sophologium.* Paris, Michael Friburger, Ulrich Gering & Martin Crantz, 1475. Folio (270 x 196 mm) 217 nn.ll. Collation: a-o¹⁰; p-c¹⁰ y⁸. 18th century mottled calf, speckled edges (spine expertly renewed). 35 000 €

Goff M-41; Klebs 595.5; CIBN L-100; Hillard 1210; Bod-inc M-012; BMC, VIII, 7; GW M-17658; Claudin, The First Paris Press, p. 67, XXI.

Important early edition, in fact the second Paris edition, fourth in all, published by the Prototypographers Ulrich, Gering, and Crantz, active at the Sorbonne printshop since 1470 where the same text had already been published in 1472 or 1473 but without a colophon.



The *Sophologium* was one the first great successes of the book trade - 13 incunabula editions in Latin and 2 in French are known; the first English language edition was published in 1500. Legrand drew on the writings of a wide variety of ancient philosophers, from Aristotle and Augustine to Avicenna and Averroes, and added a considerable amount of his own. Very popular in the 15th and 16th centuries, the work is divided into three parts: the arts and sciences, vice and virtue, and good manners and personal conduct.

Jacques Legrand (born ca. 1360, died in 1415), a Saint-Augustin hermit, is a native of the town of Toulouse but spent most of his career in Paris. A well-known preacher and humanist he is

a well-known compiler of many works, most of which remained unpublished today. The *Sophologium* is his most important work.

«L’ouvrage le plus important est le *Sophologium* (vers 1400; dédié à Michel Creney). Cette Somme de citations empruntées de préférence aux poètes, païens ou chrétiens, est destinée dans ses trois parties à provoquer le lecteur à l’amour de la sagesse; à celui des vertus (théologiques, cardinales et capitales) et à la connaissance des divers états de la vie humaine» (Grente).

Legrand produced himself an adaptation of the book into French, known under the title *Livre de bonnes moeurs* (published in Lyon, ca. 1487). This fine edition is of great rarity and we have not been able to trace any other copy on the auction market for over 8 decades. ISCT locates one single copy in the United States (Harvard, Houghton Library).

Provenance: S. Tiersonnier (inscription on the title, dated 1704) - P. Brunet (book plate) - Maurice Burrus (book plate, with his purchase note: Giraud-Badin 1935).

One of the most fascinating medieval works

28. MANDEVILLE, Jean de. *Questo sie el libro Iohanne de Mandauilla. Milan, Pietro Martire Mantegatii ad impensa Giovanni da Legnano, 1502.* Small 4to (191 x 139 mm) 58 nn.ll. Collation : a-g⁸, h², with a large woodcut to title and woodcut initials throughout, text printed in double columns of 45 lines. Early 20th century full blue levant with spine lettered in gilt, all edges gilt, gilt dentelles. 48 000 €

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



The origins of Mandeville's book of travels and the very identity of Sir John Mandeville are uncertain. The work was composed soon after the middle of the fourteenth century with the earliest known manuscript being a French version dated 1371 and it is generally accepted that it was originally written in French while the English, Latin and other texts were all derived from it.

The author, purportedly intending the travels to act as a guide for pilgrims visiting Jerusalem, describes his supposed travels through Turkey, Great and Little Armenia, Tartary, Persia, Syria, Arabia, Upper and Lower Egypt, Libya, Ethiopia, Chaldaea, Amazonia and Lesser, Greater and Middle India but these are considered largely imaginary and the work is, in fact, 'a compilation drawn from practically every source then available' (Letts, p. xxvii).

The author styles himself in the prologue as Jehan de Mandeville or John Maundeville, a knight, born and bred in England, of the town of St. Aubin or St. Albans but there are strong grounds 'for the belief that his name is as fictitious as his travels' (Oxford DNB). While 'the author may have traveled everywhere he says he did, or nowhere, or somewhere in between', the work is variously 'brilliant, entertaining, unpredictable, disturbing, even baffling and boring in places' and 'one of the most fascinating medieval works, not excluding masterpieces like the Canterbury Tales or the Divine Comedy' (Higgins, I. M., ed., *The Book of John Mandeville, with related texts* (Indianapolis, 2011) p. ix).

The *Travels of Sir John Mandeville* 'first circulated in French, Anglo-French, and English, but was translated into many languages, from Danish to Gaelic to Latin. A "bestseller" in manuscript and print, Mandeville's Book reflects far more than medieval ideas of what lay beyond Europe on the eve of the age of Discovery' (Bennett, p. x).

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

According to Cordier the first printed edition was the German version of Otto von Diemeringen, probably at Basel about 1475, but it is thought that there could have been an earlier edition in Dutch at least as early as 1470. The earliest edition of the French text is dated Lyons, 4 April 1480, the same year in which an edition in Italian was first published. This first Italian edition which is thought to be a translation from the French was printed in Milan by Petri de Cornero and was, as Letts notes, 'a readable version without illustrations or alphabets' but 'other, and fuller, editions appeared later' (Letts, pp. xxxvi-xxxvii).

In Italy in particular the discovery of America by Christopher Columbus in 1492 fostered curiosity in unknown marvels and encouraged publication of Mandeville's Travels. Six editions were published before Columbus' return,

a further six or seven appeared before the end of the century and, between 1504 and 1567, there were another ten editions (Bennet, pp. 235–36, 242). An earlier 1492 Florence edition also contained an illustrated title page but it was significantly different from the one in this Milan edition. The 'large wood engraving' (Hazlitt) in this edition is divided by a river that runs through the middle of the woodcut, to the left there is a troop of cavalry while to the right a seated Roman emperor, protected by three soldiers, is faced by a kneeling figure attired in oriental apparel. The background consists of a fortified citadel facing towards the sea where several ships are depicted. 'A very rare edition, unknown to Brunet and Deschamps' (Leighton).

RARITY

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

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

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

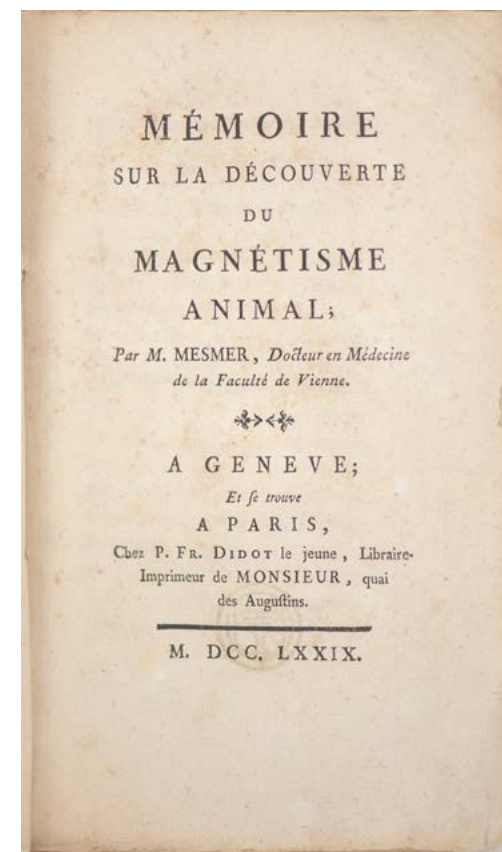
The manifesto of natural magnetism (Norman)

29. MESMER, Franz Anton. *Mémoire sur la découverte du magnétisme animal. Genève, et se trouve à Paris, chez P. Fr. Didot le jeune, 1779.* 12mo (178 x 113 mm) half-title, VI, 85 pp., last leaf blank. Stitched, modern wrappers. 2 500 €

Garrison-Morton, 4992.1; PMM, 225; Norman, 100 books famous in medicine, 47; Norman cat. M-4; D.S.B., IX, pp.3265-28; Heirs of Hippocrates, 1013; En français dans le texte, 171.

FIRST EDITION.

“The manifesto of natural magnetism. On the eve of the French Revolution, Mesmer captured the imagination of the Parisian public with his remarkable ability to effect cures by throwing patients into ‘mesmeric’ trances, and with his philosophical system aimed at creating a more perfect human society through harmony with the physical universe. As much a social movement as a medical



practice, mesmerism spread quickly through Europe and America, and became such a mania in pre-Revolutionary France that between 1779 and 1779 more literature was generated on mesmerism than on any other single topic” (Norman).

«Du somnambulisme provoqué à l’hypnose et à la psychanalyse, l’expérience contemporaine de la psychiatrie dynamique, la découverte de l’inconscient et la guérison par l’esprit trouvent leur origine dans l’audace autoritaire et maladroite des intuitions du précurseur Mesmer» (En Français dans le texte).

«Sa pensée et sa doctrine mélangent à la fois des courants liés aux influences maçonniques, alchimiques, et illuministes. Son mérite est d’avoir attiré l’attention sur les possibilités de l’hypnotisme que son élève Puysegur et par la suite Braid, Bernheim et Charcot

développeront, sans oublier Freud pour qui l’hypnose devait faire le lit de la psychanalyse» (cf. J. Thuillier, *La Folie*, Paris, 1996, p. 624).

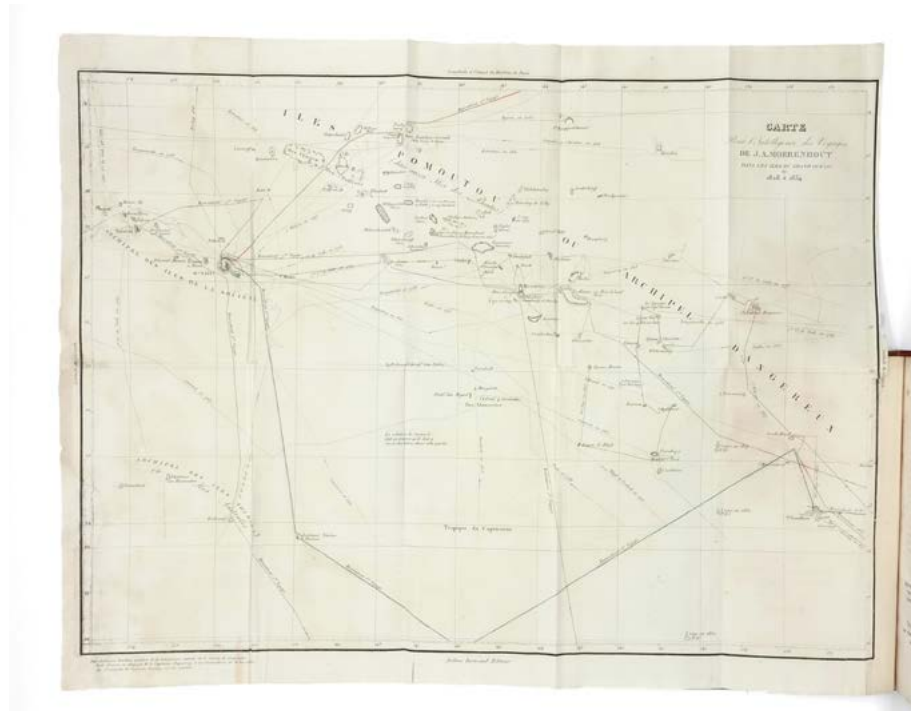
Fine, broad margined copy.

30. MOERENHOUT, Jacques-Antoine. *Voyages aux îles du Grand Océan, contenant des documents nouveaux sur la géographie physique et politique, la langue, la religion, les mœurs, les usages et les coutumes de leurs habitans ; et des considérations sur leur commerce... Paris, Arthus Bertrand, 1837.* 2 volumes 8vo (215 x 129 mm) XV, 574 pp., 2 lithographed plates for volume I; 2 nn.ll., VII, 520 pp., 2 lithographed plates, 1 large engraved folding map for volume II. Contemporary light brown sheep backed boards, flat spines embellished with decorative tools including a ship and a globe. 8 000 €

O’Reilly, 876 & 6845; Hill, 1170; Forbes, 1065; Sabin, 49829 (4 plates and a map).

FIRST EDITION, VERY RARE.

This important work on the Pacific was written by the French consul in Tahiti (actually a Belgian national but also acting as US consul in various Pacific islands). This account of his travels among the Pacific islands is rarely found on the market, with O'Reilly-Reitman describing it as "long an unobtainable book".



The book only regained fame through the twentieth-century facsimile. Moerenhout lived for many years in Chile before setting off for Polynesia with commercial ambitions. He first arrived in Tahiti in 1829 and made two further long stays in the 1830s. O'Reilly-Reitman describes his book as one of the best works on Tahiti in the early period, and notes that Moerenhout was on good terms with a number of Tahitian natives, even living for a time with Tati, the chief of Papara. Moerenhout himself identified an old man in Raiatea, Harepo, as his best informant. He knew all the missionaries, including those who survived the first wave - Nott, Wilson, Henry and Davies - as well as their successors Pritchard, Williams and Darling.

His book is therefore an important record of life on the islands in the late 1820s and early 1830s. The natural history observations in the book are mainly by the Italian naturalist Bertero, who tragically disappeared, along with all his collections and notes, during the shipwreck one of the vessels chartered by Moerenhout for his commercial activities. There are also a few references to Hawaii, and a description of Pitcairn based on Moerenhout's visit to the island in 1829. One of the plates shows the surviving mutineer from the Bounty, John Adams.

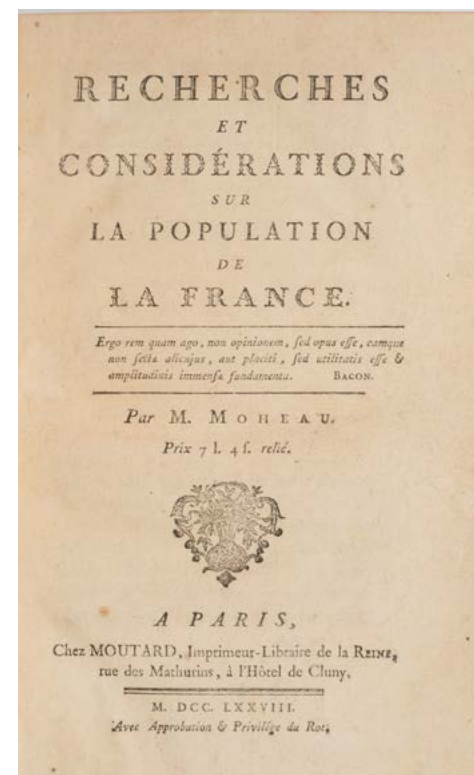
"A very scarce and important work on Tahiti, by a long-time resident who subsequently became United States Consular official. Moerenhout gives a résumé of the discovery and exploration of Tahiti from the time of Captain Cook to the present, examines all aspects of the native culture, and includes an essay on the origins of the Polynesians. There are occasional references to the Hawaiian Islands.... The author made a trip to Pitcairn" (Forbes).

Slight marginal waterstain to volume I, folding map with old restoration slightly touching left border with some numbering. Else a very good copy of the rare book, in its first, decoratively tooled, binding.

Thomas Malthus' precursor

31. MOHEAU, Jean-Baptiste. Recherches et considérations sur la population de la France. Paris, Moutard, 1778. 2 parts in 1 volume 8vo (198 x 125 mm) XV pp., 280 pp., 1 folding table printed on page 279 for volume I; 157 pp, 2 nn.l. (approbation and errata) for volume II. Contemporary speckled calf, flat spine gilt, red edges. 2 000 €

INED, 3221; Einaudi, 3956 (for the second part only); Kress, B135; Goldsmiths, 11690.



FIRST EDITION.

It is sometimes attributed to Auget de Montyon, for whom Moheau worked as a secretary. Moheau (1745-1794), a French demographer, is considered one of the founders of demography. In his important work - which predates Thomas Malthus's An Essay on the Principle of Population (1798) by almost twenty years - he was the first to discuss the mortality differential between different social strata.

«L'originalité des Recherches et Considérations, réside dans le fait que, pour la première fois en France, la démographie, cessant d'être l'annexe d'une philosophie politique ou d'un système économique, devient un champ scientifique autonome. La Première Partie est le fruit d'un important travail statistique. Moheau a rassemblé et soumis à une

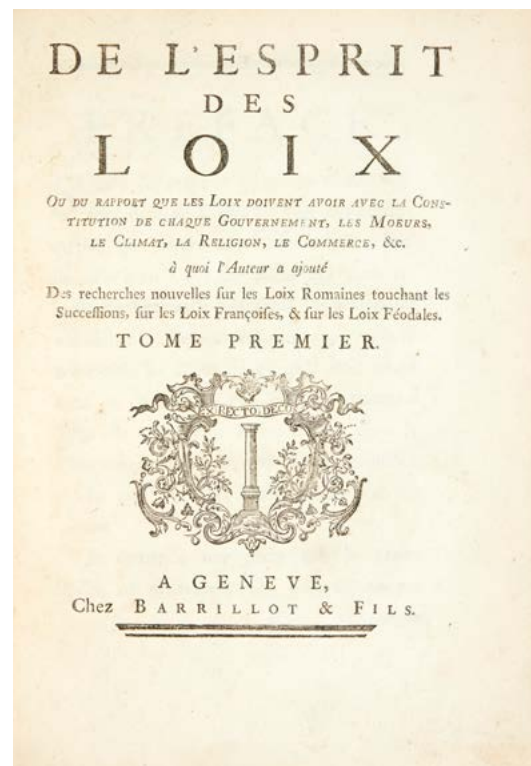
nouvelle analyse une grande quantité de données sur l'état et le mouvement de la population française qui avaient été élaborées par ses prédécesseurs (Deparcieux, Messance, d'Expilly, Buffon, etc.). Il y a ajouté des données réunies par ses propres soins. A l'aide de calculs très simples (proportions, moyennes), il cherche des régularités, sinon des lois» (INED online).

A fine copy in its contemporary binding (one part missing in the white margin of a leaf, torn off during the printing process).

The true first edition

32. MONTESQUIEU, Charles de Secondat. De l'esprit des loix. Genève, Barrillot [sic] & Fils, 1748. 2 volumes, 4to (248 x 183 mm) 4 nn.ll., XXIV, 522 pp. for volume I; 2 nn.ll., XVI, 564 pp. for volume II. Late 18th century speckled sheep, flat spines gilt. 25 000 €

Tchemerzine-Scheler, IV, 929 ; PMM, 197 ; En français dans le texte, 138; Dangeau, 15.
 – On the publishing history of *De L'Esprit des lois*, see : C. Volpilbac-Auger, G. Sabbagh and F. Weil, *Un auteur en quête d'éditeurs ? Histoire éditoriale de l'œuvre de Montesquieu*, Paris, 2011, pp. 24-146.



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

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

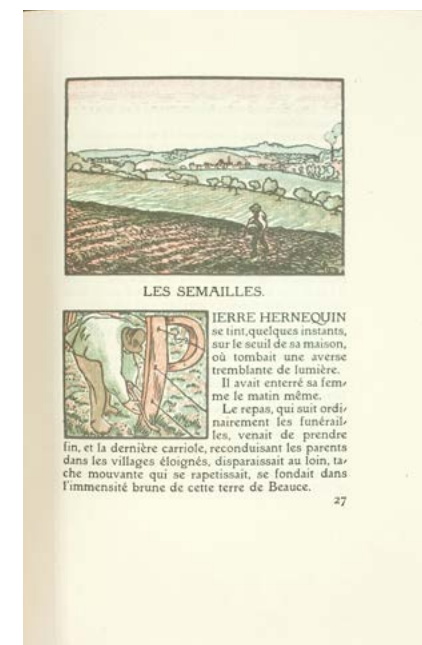
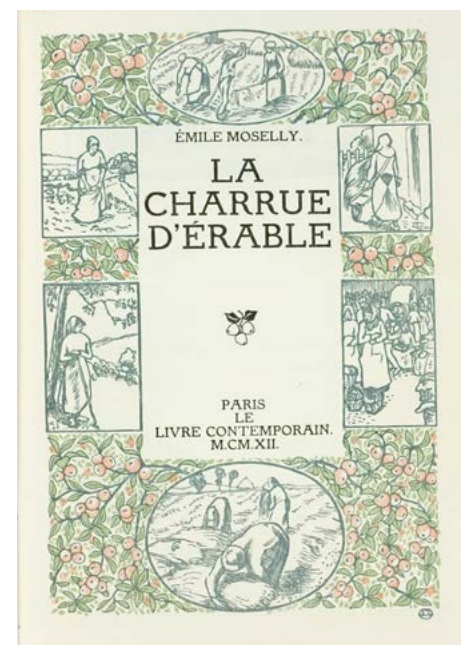
«Distinguant, selon les degrés de liberté qu'ils comportent, trois formes de gouvernement, la république (démocratie et aristocratie), la monarchie et le despotisme», Montesquieu se livre à l'analyse de «la forme de chaque gouvernement pour découvrir les lois propres, c'est-à-dire fondamentales, à chacun, et en déduire les lois positives que chacun de ces gouvernements doit adopter» cf. (Louis Desgraves, in : *En français dans le texte*).

This copy with all the cancels as described by Tchemerzine. Some smaller stains, mostly in the margins and the occasional small tear; bindings slightly restored.

33. MOSELLY, Émile. La Charrue d'érable. Paris, The Eragny Press, The Brook pour Le Livre contemporain, 1912. 8vo (206 x 147 mm) of 105 pp. 1 nn.l. with the 'achevé d'imprimer', 12 plates. Publisher's soft green sheep, gilt title on upper board, flat spine, cream gilt sheep lining. 3 500 €

Monod, 8500; Ray, 394; The Artist & the Book, 247.

FIRST EDITION PRINTED IN 116 NUMBERED COPIES, this copy No. 33, was printed for Géo Coste.



On laid paper with a special watermark for the *Société du Livre Contemporain*, consisting of an architectural design surrounding the letters 'L' and 'C'. The Eragny Press watermark is also visible (two leaves intertwined in a circle).

La Charrue d'érable is unusual in its relationship with illustration. In fact, it predates the text. The 12 hors-texte illustrations were drawn by Camille Pissarro before his death in 1903, with a view to producing a book about working in the fields. Lucien called on Émile Moselly, who had won the Prix Goncourt a few years earlier with *Terres lorraines* and *Jean des Brebis ou le Livre de la misère*. Moselly was asked to write a story about peasant life and farming. He chose the story form to adapt to Camille Pissarro's work, and the 12 drawings were integrated into 10 stories.

Lucien, for his part, took his father's work and engraved it in monochrome, embellishing it with no fewer than 30 auxiliary compositions in colour (headings, culs-de-lampe, lettering). He carried out this work based in particular on documents left by his father.

He also found patrons in the *Société du Livre Contemporain*. Louis Barthou agreed to order the work for the bibliophiles in his circle and helped *La Charrue d'érable* to be one of the works selected for the Salon d'Automne in 1912.

The result is a sensitive work on peasant life, some of the compositions reminiscent of the works of Jean-François Millet, even if we are aware of the rivalry between Pissarro and his contemporary.

Moselly, who grew up in Lorraine, depicted a gentle atmosphere that was sometimes austere, but he managed to give an accurate vision of the countryside and its inhabitants.

Spine slightly faded, first quire loose.

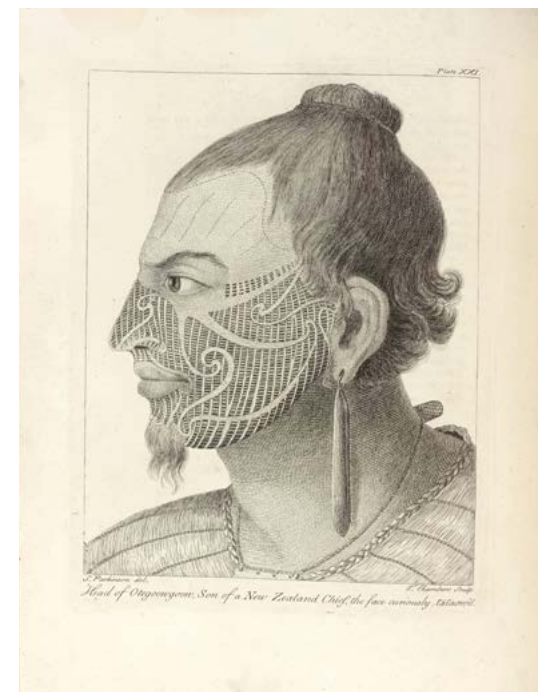
34. PARKINSON, Sydney. *A Journal of a Voyage o the South Seas, in his Majesty's Ship, The Endeavour.* Londres, printed for Stanfield Parkinson, 1773. Large 4to (337 x 265 mm) engraved portrait frontispiece by James Newton, XXIII, 211 pp., 1 un.l. (errata), 27 engraved and numbered plates. Contemporary spotted calf, triple gilt filet on covers, flat spine, compartments gilt with a special tool depicting a terrestrial globe, red speckled edges. 12 000 €

Hill, 1308; Homgego, C-173; Sabin, 58787.

FIRST EDITION, LARGE PAPER COPY, OF THIS IMPORTANT ACCOUNT OF COOK'S FIRST VOYAGE, BASED ON THE DIARY OF PARKINSON, WHO HAD BEEN ENGAGED BY SIR JOSEPH BANKS TO SERVE AS NATURAL HISTORY DRAUGHTSMAN ON BOARD THE *ENDEAVOUR*.

Parkinson died of dysentery on the return voyage, and his account was transcribed and published by his brother Stanfield Parkinson, who was forced by injunction to delay publication until Hawkesworth's official account appeared.

"Parkinson was engaged as natural history draughtsman by Sir Joseph Banks, to accompany him and Captain Cook in the *Endeavour* to the South Seas. Parkinson



made numerous drawings of botanical and other subjects, including landscapes and portraits of native chiefs. After exploring Tahiti, New Zealand, Australia, and the Great Barrier Reef, the expedition reached Batavia ... Banks spoke highly of his 'unbounded industry' in making for him a much larger collection of drawings than he anticipated. His observations, too, were valuable, and the vocabularies of South Sea languages given in his journal are of great interest" (Hill).

Of great ethnographic and linguistic importance, Parkinson's *Voyage* contains vocabularies of the Otaheite, New Zealand, New Holland

(including the name of the Kangaroo for the first time, p. 149), Savoo and Sumatra, as well as the Malayan language spoken in Batavia. The beautiful plates show members of the tribes encountered, their homes and a few objects. The iconography also includes a map of New Zealand (pl. 26).

A copy discreetly washed after restoration process of the binding.

Pioneer of modern pedagogy

35. PESTALOZZI, Johann Heinrich. *Lienhard und Gertrud. Ein Buch für das Volk Berlin und Leipzig, George Jacob Decker, 1781-1787.* 4 volumes, 8vo (167 x 100 mm) 1 nn.l with handwritten notes, 5 nn.ll., 3 nn.l (table), 379 pp., 12 copper-engraved plates by Chodowiecki and 1 folding music plate (Goethe «Der du von dem Himmel sind») for volume I; 1 nn.l with handwritten notes, 5 nn.ll., 1 nn.l. (table), 366 pp., 1 nn.l of handwritten notes for volume II; 8 nn.ll, 416 pp. for volume III; 1 nn.l with handwritten notes, 6 nn.ll., 484 pp. for volume IV. Contemporary half calf with corners, spine gilt with raised bands, red morocco spine label, red edges. 4 500 €

Cohen, 793 (for the French edition with the engravings of the original).

FIRST EDITION OF THIS NOVEL BY THE PIONEER OF MODERN PEDAGOGY.

Pestalozzi's name is associated with all the educational reform movements of the 19th century. In the history of pedagogy, he remains the promoter of popular education. His New Education methods were concrete and direct, based on the progressive development of all faculties.



Lienhard und Gertrud is the perfect combination of a novel, a philosophical work and an educational treatise. In it, the social and educational ideas of the Swiss pedagogue are perfectly set out.

This text combines the idea of the apprenticeship novel inherited from the Enlightenment with a conception of utopia by focusing on the feelings of the characters. In this sense, it foreshadows nineteenth-century Romanticism.

The novel focuses on the poor bricklayer Lienhard and his wife Gertrud, who are trying to escape degradation in the corrupt village of Bonnal. They succeed thanks to the Junker ruler Carl Arner von Arnheim, who instils morality, education and grandeur into the village.

The first part of this work is highly romantic, with the opening scene focusing on the misery suffered by Leihard and Gertrud. As the pages turn, the principles

of the Enlightenment emerge, in particular the ambition to elevate one's soul through learning.

Johann Heinrich Pestalozzi used fiction to set out his ideas on education. He saw it as closely linked to progress and social advances. He saw it as a tool for the emancipation of the poor. Education must be able to make people masters of their own lives. So, in a didactic way, he presents the situation of a village infected by poverty and develops solutions to remedy it.

Education is his spearhead, and it is embodied by three characters: the sovereign, the agent of change; the priest, the guarantor of morality; and the educator, who spreads his knowledge.

The novel was a huge success and spawned other works such as Heinrich Zschokke's *Das Goldmacherdorf* (1817). What's more, the sovereign benefactor, concerned about the misery of the people, is reminiscent of the main character in Eugène Sue's *Mystères de Paris*. Rodolphe embodies the values developed by Pestalozzi. His farm in Bouqueval is a reinterpretation of the village of Bonnal. Rodolphe encouraged hard work, bravery and education. This is where he takes poor Fleur-De-Marie, who learns to read and write under the care of the parish priest and Madame Georges.

Lienhard und Gertrud. Ein Buch für das Volk (A Book for the Nation) is a comprehensive and ambitious work which, while building on the achievements of the seventeenth century, establishes a new idea of pedagogy that will have a lasting impact on literature.

Alfred Berchtold described it as 'the first European rustic novel' (Berchtold, *La Suisse romande au cap du XXe siècle: portrait littéraire et moral*, Payot, 1963, p.385).

A very fine copy in a very fresh contemporary German binding.

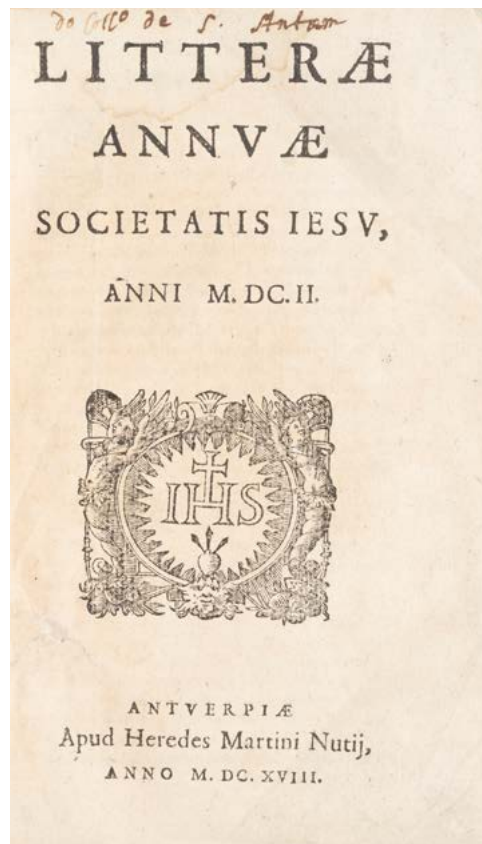
A stain on p. 59 of volume I affecting the text, leaves 6 and 7 of volume III showing a trace of restoration in the lower part of the pages with touching the text, page 7 incorrectly numbered '9' for volume IV.

Jesuit letters on Mexico and the Phillippines

36. SCRIBANIUS, Carolus. *Litterae annuae Societatis Jesu, anni MDCII. Anvers, héritiers Martin Nut, 1618.* 8vo (153 x 95 mm) 775 pp. Contemporary limp vellum, traces of ties, red edges, modern manuscript title on spine (small loss to spine). 3 000 €

Sabin, 1607; Alden-Landis, 618/65; Pardo de Tavera, 1538 (under the supposed date of 1612 questioning the date of 1602).

FIRST EDITION OF THESE LETTERS FROM JESUIT MISSIONS INCLUDING THOSE IN MEXICO (PP. 251-283).



The letters included a long detailed account regarding the general state of the educational institutions in Mexico followed by individual reports from the various colleges, residences, Indian missions, seminaries and other Jesuit institutions. This is followed by similar reports from the Philippines (pp. 284-296); the remainder are from the various European provinces. The colophon consists of a statement by Scribanus given as head of the province “Flandro-Belgicae” and on behalf of Mutio Vitelleschi, S.J. (1563 – 1645; the sixth Superior General of the Society of Jesus) granting the right to print these Jesuit annual letters to the heirs of Martin Nut; dated 12 August 1618.

Carolus Scribanus (1561-1629), an eminent Belgium humanist and author of the seventeenth century, made great contributions in promoting the development of Jesuit works and activities in the

southern Netherlands. He was appointed rector of the College of Antwerp in 1598 and became Provincial in 1613 of his entire order for the South Dutch-Flemish region (Flandro-Belgicae). Scribanus was an important figure in the Counter Reformation, authored a number of anti-Calvinist tracts, opened the new novitiate in Mechelen and during his provincial term Jesuit colleges were opened in Mechelen (1615), Cassel (1617), Bailleul (1618) and Dunkirk (1618). Scribanus was sent to serve as rector to the College of Brussels in 1619 which was a position he held until 1625. OCLC records 8 institutional copies including 3 in the United States (Rutgers, Minnesota, and California State), 1 in Mexico City, 2 in Spain (Madrid and Grenada), and 2 in Italy (both Rome).

Good copy.

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

37. STRABO. De Situ Orbis *Venice, Vindelinus de Spira, 1472.* Royal folio (401 x 280 mm). Roman and some Greek type. 51 lines. 218 leaves (of 219, final blank not present; 4 leaves and corners of last 4 leaves repaired; 2 leaves stained in margins). Contemporary, probably original binding of wooden boards with blind-stamped leather back, two clasps. 225 000 €

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

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



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

Strabo's only surviving work, the *Geography* constituted the first attempt at a unified treatise of geographical knowledge. The work surveys the topography, history, and political characteristics of the principal regions of the Roman world. In bringing up to date the work of the first systematic geographer, Erasthenes (3rd century B.C.), whose writings are now lost, Strabo relied on other Greek sources but paid scant attention to recent Roman records.

His treatise brought together philosophy, political theory, geology, mathematics, and history. Following Erasthenes, he presented the world as a single ocean-girt landmass on the northern half of a sphere, immobile within a revolving universe.

He “devoted much attention to the forces that had formed the oikoumene [inhabited land]... Strabo suggested that some islands were torn from the mainland by earthquakes, while others (including Sicily) were thrown up by volcanic action.

He gave examples of both local and widespread land subsidence and alluded to the uprising of seabeds with consequent flooding; he further described the silting of rivers that form alluvial plains and deltas” (DSB).

De situ orbis describes the inhabited world as Strabo knew it—the lands that are known today as Europe, the Near East, the Middle East, Turkey, the Caucasus, India, and North Africa. His descriptions of the Mediterranean regions, Asia Minor and Egypt are excellent, while those of Gaul, Britain and Greece are weaker. « These are: the whole of Arabia Felix (which is bounded by the whole extent of the Arabian Gulf and by the Persian Gulf), and all the country occupied by the Tent-Dwellers and by the Sheikh-governed tribes (which reaches to the Euphrates and Syria). Then come the peoples who live on the other side of the Arabian Gulf and as far as the Nile, namely, the Ethiopians and the Arabs, and the Egyptians who live next to them, and the Syrians, and the Cilicians (including the so-called “Trachiotae”), and finally the Pamphyliaus. » (Book II).

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

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

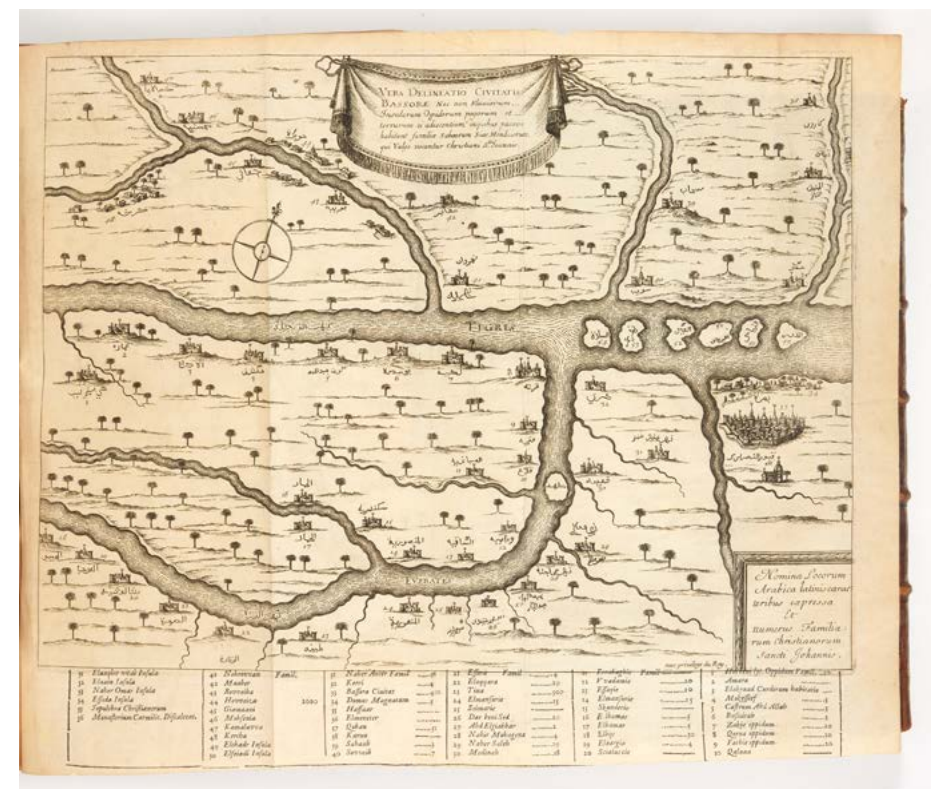
One of the most important of all travel collections

38. THEVENOT, Melchisédech. Relations de divers voyages curieux, qui n'ont point esté publiées, et qu'on a traduit ou tiré des Originaux des Voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux... Le tout enrichi de figures, de plantes non décrites, d'Animaux inconnus à l'Europe, & de Cartes Geographiques, qui n'ont point encore été publiées. Nouvelle édition, augmentée de plusieurs Relations curieuses. Paris, Thomas Moette, 1696. 5 parts in 2 volumes folio (250 x 317 mm). Contemporary sheep, spine richly gilt, red edges. 45 000 €

Bagnall, 5521; Bremer sale, 864; Church, 672 (4 parts only); Davidson Sale, 20; Davidson, 'A Book Collector's Notes', pp. 28-9; Hocken, pp.2-4; JCB (1675-1700), pp. 335-341; Lach, 'Asia in the Making of Europe', III.3.1512-13 & especially 1519-20; Tooley, 23.25 and plate XI; Brunet V, 810-813; Camus (Thévenot), 279-341; Cordier, Sinica, 1944, & Japonica, 33; Gay, 134; Pardo de Tavera, 2701; Sabin, 95334; JCB (4), 335-341 ; Alden, 696/ 214. - See also Palau, Sommervogel, Streit, Medina, Tiele, Navarrete, Retana, etc.

THE RARE, BEST AND FIRST COMPLETE EDITION OF ONE OF THE MOST IMPORTANT OF ALL TRAVEL COLLECTIONS, LAVISHLY ILLUSTRATED, AND ESPECIALLY SIGNIFICANT FOR THE FIRST APPEARANCE OF NUMEROUS DESCRIPTIONS OF THE PACIFIC, THE FAR EAST, AUSTRALIA AND THE PHILIPPINES.

This was the first major work on Australia and the Pacific to receive a wide European readership. Sets of the work, containing all five parts, and particularly all of the required maps, are of great rarity. When complete, the geographical scope of the collection is nearly universal, taking in the Americas, China, Japan, Siam, the Philippines, Mongolia, India, Tartary, Egypt, Persia, Arabia, Asia Minor and Russia. Virtually all the component parts are enriched by illustration, the choice of material sometimes unpredictable and quite idiosyncratic: it ranges from detailed charts of coastlines suitable for navigational purposes, and a number of cartographically important maps, to depictions of botanical specimens, exotic cultural practices and writing systems.



The range and quirky variety makes this one of the visual feasts of travel literature. Melchisédec Thévenot's (1620?-1692) collection includes Pelsaert's account of his discovery of Australia, documenting the experiences of the earliest European settlers on the continent and describing the Aboriginal people for the first time. Pelsaert recounts details of the wreck of the Batavia and his subsequent struggle with a mutinous crew. Accompanying the Pelsaert account is the rare and famous map of Abel Tasman's discoveries, 'one of the earliest charts devoted entirely to Australia and the first French map of the continent' (Davidson).

The first published result of Tasman's great voyages, it was Thévenot's map which gave the world the first clear idea of the shape and location of the new fifth continent. The Tasman map appeared in at least four different states: in this copy it is in its fourth and final state, with corrections, and with the addition of the Tropic of Capricorn, rhumb lines and Tasman track.

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

A very full collation of this complete copy has been prepared and is available on request.

39. TITTEL, Hans. Sumo, der japanische Ringkampf. Nach japanischen Quellen. *Bando, gedruckt und gebunden in der Lagerdruckerei des Kriegsgefangenenlagers, 1919.* 4to (270 x 190 mm) folding wood cut frontispiece printed in colour, 2 unnl. (title and 1 blank), 42 pp., 2 unnl. (errata and 1 blank), 4 woodcut plates printed in colour. Japanese style binding, stitched, as issued, with flexible boards, printed lettering piece on upper cover (*publisher's binding*). 12 000 €

FIRST AND ONLY EDITION, VERY RARE.

This treatise on Sumo was printed and bound in a prison camp in Japan during the First World War.

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

The book was printed and bound on the spot.

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

We have only been able to trace 3 institutional copies, all three located by Worldcat in Germany (1 in Cologne, 2 in Berlin). Upper spine partly split, otherwise a very good copy of this rare publication.

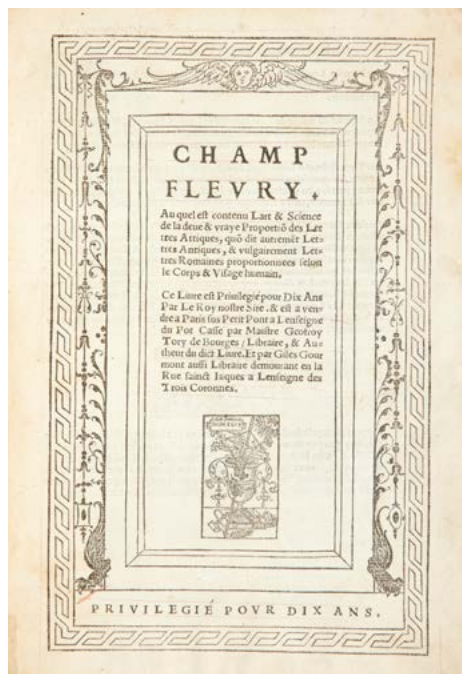


Masterpiece of French Renaissance book illustration and typography

40. TORY, Geoffroy. Champfleury. Au quel est contenu Lart & Science de la deue & vraye Proportion des Lettres Attiques, quon dit autrement lettres antiques, & vulgairement lettres romaines proportionnees selon le corps et visage humain. Paris, Geoffroy Tory et Gilles de Gourmont, 1529. Folio (242 x 171 mm) 8 nn.ll., LXXX num.ll. 17th century mottled calf, spine gilt with raised bands (some light expert restorations). 60 000 €

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

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



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

“The most famous single work in the early history of French typography. The three books of the text are concerned with the French language, the origin of Roman letters, and the construction of the letters. This volume is, in addition, the major

work upon which Tory’s reputation as renaissance scholar, printer, and artists is based... The imprint of this first issue names both Tory and Gilles de Gourmont as publishers. Bernard attributes this printing to Gourmont, but Johnson believes that this is the first book printed by Tory himself” (Mortimer).

“The result of this work was an immediate and complete revolution in French typography and orthography – the abandonment of the Gothic and the adoption

of a new cut of antique face” (Bigmore & Wyman). The present copy belongs to the first issue as it mentions the names of both printers, Geoffroy Tory and de Gourmont. The magisterial book illustration includes 13 full-page compositions of alphabets in various styles, as well as interlaced characters or typographical fantasies for the use of craftsmen.

Copy ruled in red, leaves LXXII and LXXX remargined.

Inscribed by Tzara

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

Garvey, no. 2.

FIRST EDITION OF THIS LOVELY BOOK ILLUSTRATED WITH 10 ORIGINAL WOODCUTS BY HANS ARP.



A very fine copy inscribed by Tzara to the artist and painter Pierre Daval.

Regular issue.

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

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

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

Richard Huelsenbeck and Hans/Jean Arp met.

“In February 1916, Ball and his partner Emmy Hennings founded Cabaret Voltaire, the epicenter of the Dada movement, where artists conveyed ideas and organized performances. Dadaism erupted as a reaction to the mechanized atrocities unleashed by the war and quickly established itself in Berlin, Paris, New York, and various European centers. Unlike the Italian Futurists, who glorified militarism, Dada artists saw the war as the ultimate breakdown of Western civilization” (Andel, *Avant-garde paper Design*, p. 124).

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

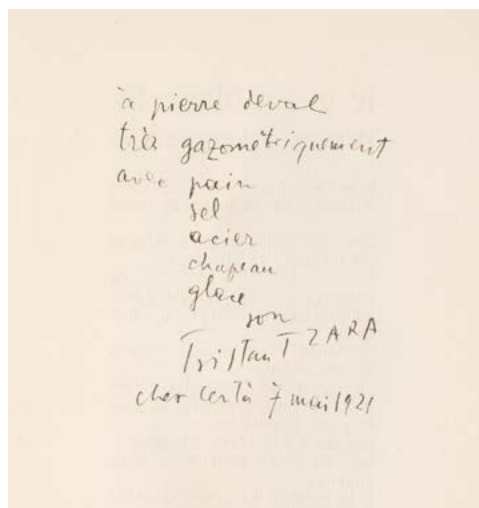
The book is illustrated with 10 original woodcuts by Hans Arp, including one repeat for the lettering piece on the front cover.

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

IMPORTANT PROVENANCE

This copy is inscribed :

«à Pierre Deval
très gazométriquement
avec pain
sel
acier
chapeau
glace
son
Tristan Tzara
chez Cerfà 7 mai 1921»



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

Very good copy.

Inscribed association copy bound by Paul Bonet

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

Bonet, Carnets, 812.

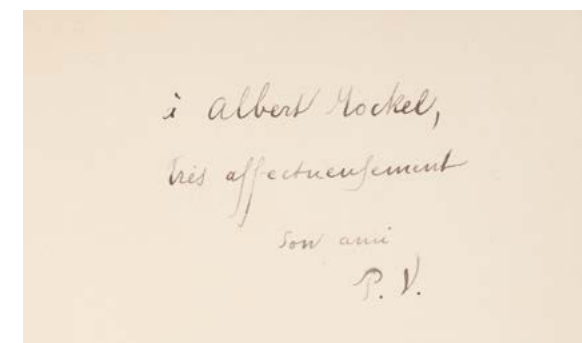
FIRST EDITION, PUBLISHED IN THIS RARE OFF-PRINT OF *MERCURE DE FRANCE* WHERE THE POEM WAS INCLUDED ON 16 OCTOBRE 1917, LATER INCLUDED IN THE COLLECTION OF POEMS, *ODES*, IN 1920 AT NRF. A LOVELY INSCRIBED COPY IN A VERY FINE BONET BINDING.

«La confusion morose

Qui me servait de sommeil

Se dissipe dès la rose

Apparence du soleil»



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

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

Very fine copy in perfect condition.

The first printed Spanish work on the art of carving

43. VILLENA, Henrique de Aragón. *Arte cisoria, o tratado del arte del cortar del cuchillo... La da a la luz (...)* la bibliotheca real de San Lorenzo del Escorial. *Madrid, Antonio Marin, 1766.* 8vo (195 x 140 mm) 12 nn.ll., 197 pp. Contemporary Spanish flexible vellum, flat spine with manuscript title. 3 500 €

Vicaire, 864 ; Simon, 1578 ; Palau, 369.452 ; Salvá, 4069 ; Oberlé, Fastes, 557.

FIRST EDITION OF THE FIRST PRINTED SPANISH WORK ON THE ART OF CARVING.



“Enrique de Villena (1384-1434) was a Spanish nobleman whose interest in science and arcane knowledge led him to write several works, some of which were burned as heretical. Among the survivors are the Arte de trovar, the earliest Spanish study of the rules of poetry, and a treatise on astrology. His Arte Cisoria, or the Art of Carving, is the first book written in Spanish about how to carve and serve at a nobleman’s table. This kind of didactic was not uncommon in the Middle Ages and there are similar works in English. The single surviving manuscript was printed in 1766. The Arte Cisoria’s twenty chapters cover aspects of the carving profession from the kinds of knives to be used and the comportment of servants to precise, detailed instructions of how to carve specific birds, fish, fruits and so forth” (David M. Gitlitz, Linda Kay Davidson, in: A Drizzle of honey, The Life and Recipes of Spain’s Secret Jews).

«Precioso monumento del lenguaje de principios del siglo XV, en el cual los aficionados a los libros de cetrería y caza encontrarán abundante mies de nombres de animales terrestres y aves. Várgas Ponce dice en su Delamacion contra los abusos introducidos en el castellano, que si el Libro de los guisados, manjares y potages de Ruperto Nola es un classico testimonio de la gula de aquella edad, el Arte Cisoria de E. de Villena denota el primor y ciencia con que se satisfacía» (Salvá).

The nine wood-cuts in the book depict knives and forks, printed within pages surrounded by typographical borders.

Very good, broad margined copy.

Provenance: 19th century ownership marks on title, book-plate and ex-dono in ink on last fly-leaf (respectively dated 1837 and 1875).



25. LOWTHER, Rear Admiral Marcus. Privately composed album. 1842-1853.



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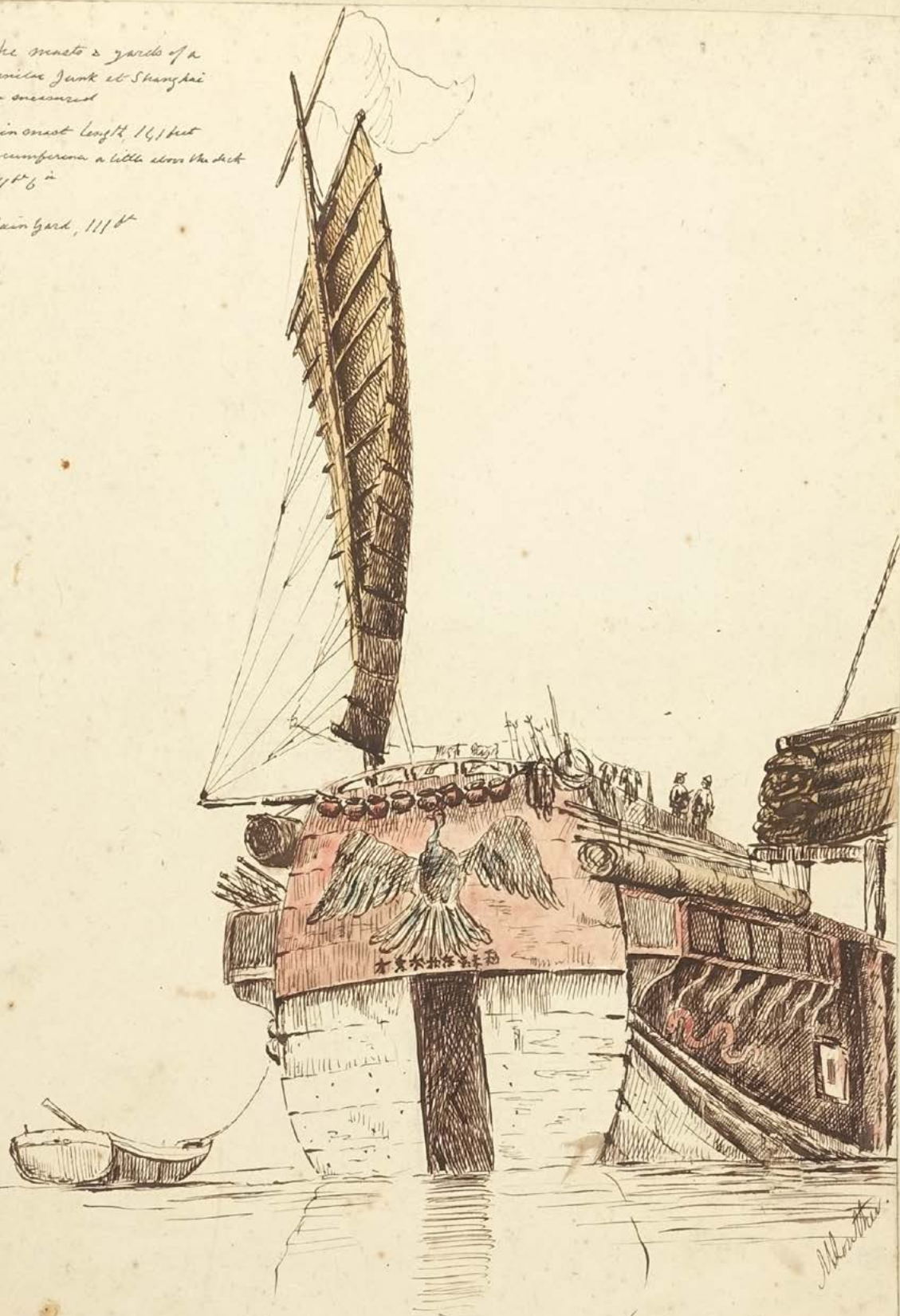
Cover: 25. LOWTHER, Rear Admiral Marcus. Privately composed album. 1842-1853.



The masts & yards of a
similar junk at Shanghai
were measured

Main mast length 161 feet
Circumference a little above the deck
1146 "

Main yard, 111 ft



Stern view of a large trading junk
From Nature, prob. 700 to 800 tons
At Whampoa