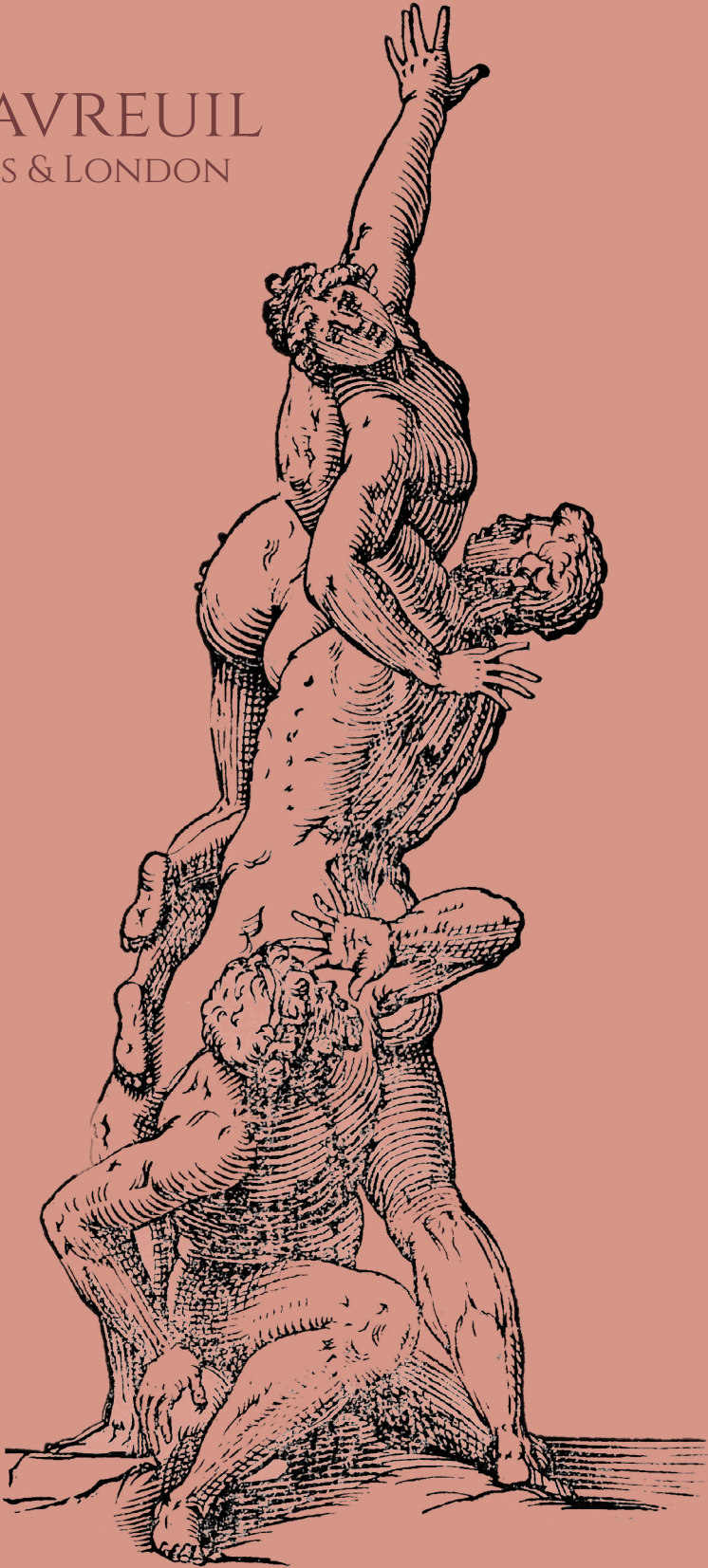


CLAVREUIL  
PARIS & LONDON





STÉPHANE CLAVREUIL RARE BOOKS  
23 Berkeley Square, W1J6HE London, UK.

+44 798 325 2200 — [stephane@clavreuil.co.uk](mailto:stephane@clavreuil.co.uk)

EORI : GB 1573 41 902 000



LIBRAIRIE CLAVREUIL  
19 rue de Tournon, 75006 Paris.

+33 (0)1 43 26 97 69 — [basane@librairieclavreuil.com](mailto:basane@librairieclavreuil.com)  
[www.librairieclavreuil.com](http://www.librairieclavreuil.com)

TVA : FR93 582 004 974

TEFAF 2025  
MECC Maastricht Forum  
13<sup>th</sup> - 20<sup>th</sup> March  
Booth 600

---

Covers : **SERMARTELLI**. Alcune composizioni di diversi autori in lode del ritratto della Sabina,  
Scolpito in Marmo dall'Eccellentissimo M. Giovanni Bologna, posto nella piazza del Serenissimo  
Grand Duca di Toscana. *Florence, stamperia di Bartolomeo Sermartelli, 1583*

CLAVREUIL  
PARIS & LONDON



1. **AESOP.** *Fabulae.* *Bâle, Jacob Wolff de Pforzheim, 1501.* Folio (305 x 205 mm) 204 nn.ll. Collation : a-b<sup>8</sup>, c<sup>6</sup>, d<sup>8</sup>, e<sup>6</sup>, f<sup>8</sup>, g<sup>6</sup>, h<sup>8</sup>, i<sup>6</sup>, k<sup>8</sup>, l<sup>6</sup>, m<sup>8</sup>, n<sup>6</sup>, o<sup>8</sup>, p-s<sup>6</sup>, A-B<sup>8</sup>, C-D<sup>6</sup>, E<sup>8</sup>, F<sup>6</sup>, G<sup>8</sup>, H<sup>6</sup>, I<sup>8</sup>, K<sup>6</sup>, L<sup>4</sup>, M<sup>6-1</sup> (s6 blank ; last leaf 'M6' blank, removed by the binder). Half blind stamped pigskin over wooden boards in contemporary style, traces of clasps.

180 000 €

*Fairfax Murray (German, p. 37-41) ; Adams A-291 ; VD16, A-435 ; Panzer, VI, 174, 3 ; Proctor, 14080 ; British Museum, STC (German), p. 6 ; Isaac 14080 ; Rabir II, 314 ; Contemporaries of Erasmus, p. 190-191.*

AN IMPORTANT AND RARE ILLUSTRATED EDITION OF AESOP FABLES PUBLISHED BY SEBASTIAN BRANT.

In addition to the Latin Aesopic corpus, it contains new fables composed by Brant (1458-1521), the literary scholar from Strasbourg who wrote the famous satirical poem *Narrenschiff* (The Ship of Fools).

Dean of the Faculty of Basel between 1492 and 1500, Brant was a regular visitor to the Swiss city, which was a lively cultural center at the time. He was also very much involved in publishing, including this fascinating 'augmented' Aesop.

The verso of the title, printed in three lines, contains a full-page woodcut portrait of Aesop, followed by a dedication by Brant to the dean of the Basel church, Adalbert de Rapperg, dated Strasbourg, 'vii kal. Feb. 1501'. Next come the Life of Aesop and the fables, in verse and prose: the four canonical books, the *Extravagantes*, the *Fabulae Novae*, those of Avianus, Poggio, Alphonsus, etc. The last leaf of this first part (s6) is blank.

The second part is entirely devoted to the 140 fables published by Brant, 'some of a very remarkable character', according to Hugh W. Davies (cat. Fairfax Murray). These compositions in verse, with abundant commentary in prose, are taken from the works of Stace, Juvenal, Virgil, Ovid, Lucian, etc. The first account, taken from Hesiod, is thought to be the oldest known fable.

The volume is illustrated with 335 woodcuts in a style that is as evocative as it is varied. The 194 figures in the first part, in an archaic and 'rough' style, are almost all taken from the Basel edition printed around 1490 and attributed to Michael Furter, Johann Amerbach or the latter's associate, Jacobus Wolff of Pforzheim (the printer of our Aesop). The extraordinary suite illustrating Brant's *Fables* consists of 141 woodcuts by a completely different, more flexible and 'modern' hand, celebrated by Hugh W. Davies: "The remainder of the cuts are by a new artist, the style entirely differing from the older blocks. These are heavily shaded by thin close parallel lines, amalgamating into a solid mass in the deepest shadows. The perspective as a rule is fair : the faces are well rounded, the noses being broad at the bridge but well-shaped. The cuts have the appearance of metal, but they nevertheless are probably on wood".

These very lively images give us an insight into the cultural environment and iconographic background of Strasbourg's great humanist. The interest of these woodcuts goes beyond the strict framework of the fable: several figures illustrate with great finesse the costumes and customs of the period; others show scenes of everyday life in the city or in the fields; still others contain references to civil or ecclesiastical history, mythology and literature (it even includes a portrait of Dante).

Not forgetting the fantastic animals, or the alcove scenes mentioned by Hugh W. Davies: "Several are bed-chamber scenes, in each case showing the absence of night-clothing".

Sebastian Brant is shown kneeling next to his coat of arms on the verso of the first leaf of the second part. The printer Jacobus Wolff from Pforzheim was also known as 'Jacob der Drucker' from 1481. He became a citizen of Basel in 1482, and in the same year joined forces with Johann Amerbach to become one of Basel's most successful printers. Several unsigned editions, long attributed to his partner, actually came from his presses. Jacobus continued to print in the early years of the 16th century; he died in 1519.

A very fine, wide-margined copy of this magnificent illustrated book.

A few old annotations in black ink in the margins; a few leaves with small tears or small portions missing in white margins formerly restored (notably leaves 'b8', 'l2', 'p5-6', 'A8', 'C3', 'E7', 'H4', 'K3', 'M4'), small wormhole filled at the inner margin of the last 4 quires without affecting the text).

Provenance : Ebert (note in blue crayon and shelf number on the title).

*Bound by the Pecking crow binder*

**2. ALAMANNI, Luigi.** *La Coltivazione di Luigi Alamanni al Christianissimo Re Francesco Primo. Paris, Robert Estienne, 1546.* Small 4to (207 x 136 mm) 154 leaves. Contemporary Parisian black morocco, large gilt decor of arabesque on cover, quadruple gilt fillets around covers, title and name of the author gilt in the center surrounded by gilt SSS, flat spine gilt, gilt edges. 50 000 €

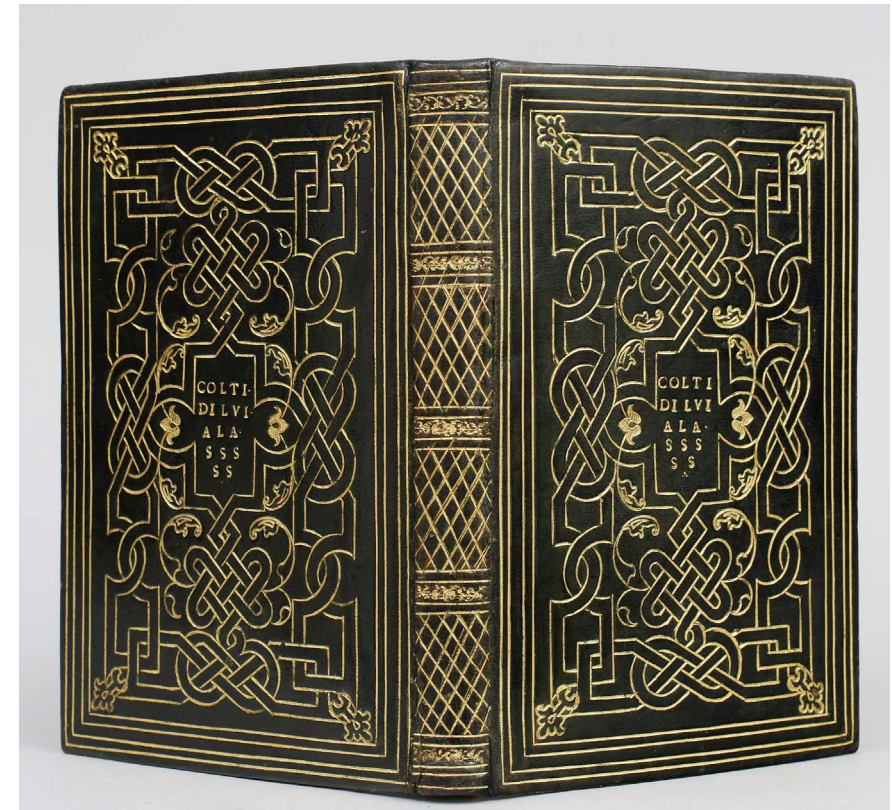
*Brunet, I, 125 ; Renouard, p. 68, n° 22 ; Schreiber, 88 ; Mortimer, French, I, 10 ; Fairfax Murray, French, I, 3.*

FIRST EDITION OF THIS POEM ON HUSBANDRY, BASED ON VIRGIL'S GEORGICS. A MAGNIFICENT COPY BOUND IN CONTEMPORARY GILT BLACK MOROCCO.

Born in Florence, but politically against the Medici Party, Luigi Alamanni had to flee to France after an unsuccessful conspiracy against Giulio de Medici. That is where he composed the greater part of his works and spent most of his life. He was a favourite with Francis I, who sent him as ambassador to Charles V after the Peace of Crepy in 1544. After the death of Francis, Alamanni enjoyed the confidence of his successor Henry II, and in 1551 was sent by him as his ambassador to Genoa. He died at Amboise on April 18, 1556. Alamanni wrote a large number of poems, distinguished by the purity and excellence of their style. The best is this didactic poem, *La Coltivazione*.

A magnificent copy, ruled in pink ink, bound in contemporary gilt black morocco, very similar to the binding made in Paris around 1550 for Thomas Wotton and attributed by Mirjam Foot (Henry Davis Gift, I, p. 143) to the workshop of the Pecking Crow Binder. Very rare to find complete with the epistle: "Alla Serenissima madama la Dalphina", and the errata.

Provenance: 18th century anonymous owner with his notes about the importance of this first edition and a copy of an extract from the preface of the Padova, 1718 edition of this work ; initials S. W., stamped on title ; label BP on the last end leaf.



*Callot illustrating sacred monuments in Jerusalem*

**3. AMICO, Bernardino.** *Trattato delle Pianta & Immagini de Sacri Edifizi di Terra Santa Disegnate in Ierusalemme secondo le regole della Prospettiva, & uera misura Florence, Pietro Ceccanelli, 1620.* Small folio (285 x 220mm) engraved title-frontispiece gravé, 4 nn.ll., 65pp. Early 18th century mottled calf, spine gilt with raised bands, marbled edges (expert restorations to hinges and corners). 6 500 €

*Atabey, 20 ; Berlin Kat. 2782 ; Blackmer 31 ; Fowler 19 ; Lugt, Callot, 306-352.*

FIRST EDITION ILLUSTRATED BY JACQUES CALLOT.

Bernardino Amici, from Gallipoli in the Kingdom of Naples, a Franciscan monk, was the prior of his order in Jerusalem in 1596. During a five-year stay, he drew and accurately described the holy places; and, on his return to Italy, he published this curious and interesting work in Italian.

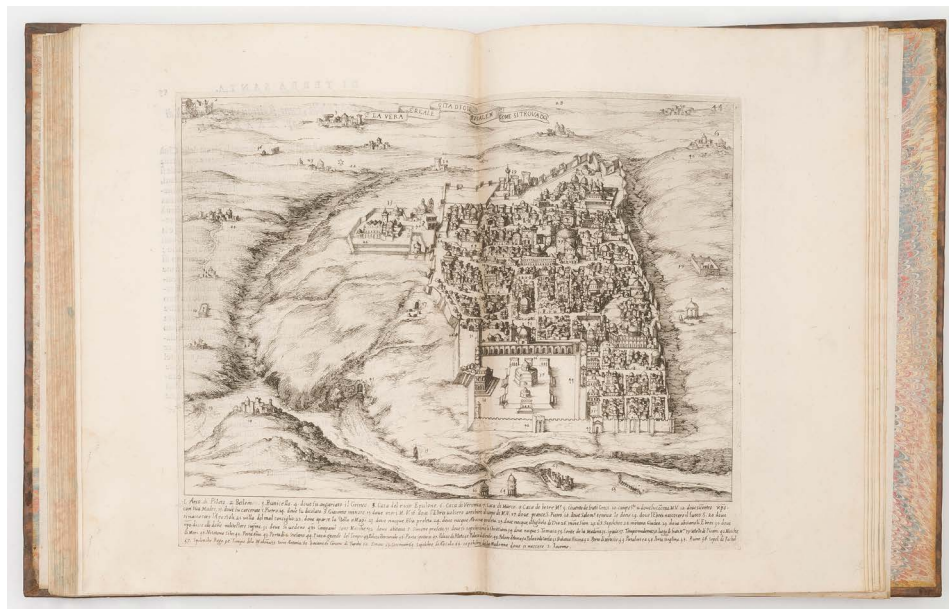
It contains 46 plates (numbered 1 to 47, number 42 omitted) engraved by Jacques Callot, printed on 34 double page sheets. The work had been previously published in 1609 by Antonio Tempesta with only 38 engravings. According to Lugt this is the only issue of the plates by Callot who indicates that they are unique in the artist's oeuvre ("On ne rencontre nulle autre part ce genre de travail dans l'oeuvre de l'artiste?"). He then pursues about the uniqueness of this suite by citing Mariette (the plates «sont gravées d'une manière très ferme et le peu de figures qui s'y rencontrent sont des mieux qu'ai faites Callots»).

"Second edition, but the first with the plates engraved by Jacques Callot. The first edition was printed at Rome in 1609 with 38 plates and views engraved by Antonio Tempesta. Callot later worked with Tempesta, and in fact had gone to Florence in 1614 on his business - where legend has it that he was restrained by Cosimo II de Medici. At any rate Cosimo himself commissioned the engravings for the second edition; it is dedicated to him and his arms appear on the title. Callot re-engraved and occasionally re-worked the original plates, adding nine new plates for the new edition. These engravings were done by Callot just at the beginning of his most productive period, and they are unique in his oeuvre... The plates were apparently printed first, on double page sheets, then the descriptive letterpress text for each plate was set up to be printed on the versos of the plates" (Blackmer).

Due to the complicated printing process in this copy plate number 20 is present up-side down

Fine, clean, and well-preserved copy

Provenance : Jean-Philippe Bernard, marquis de Cordouan (ex-libris armorié, possesseur du château de Montebise) – Mortemart family.

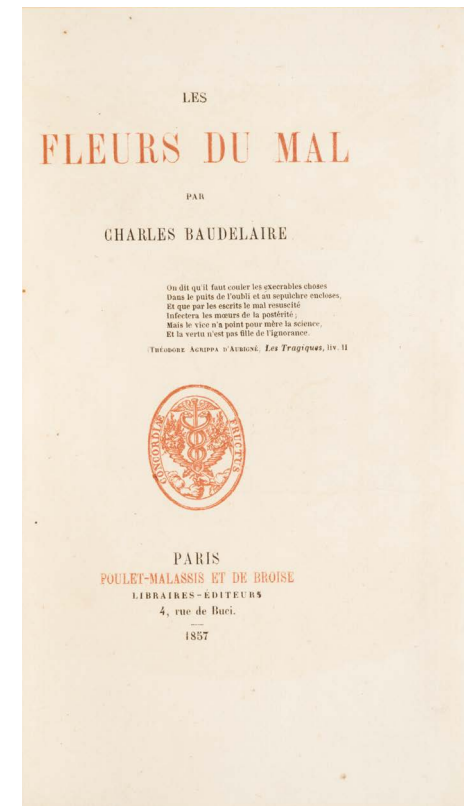


One of the very few copies printed on large paper

**4. BAUDELAIRE, Charles.** Les Fleurs du mal. Paris, Poulet-Malassis et de Broise, 1857. 12mo (195 x 119 mm) 2 unnl., 248 pp., 2 unnl. Jansenist hazelnut morocco, raised band, olive morocco lining decorated with a mosaic macabre decoration (skull and crossbones), mauve moire endpapers, top edge gilt, yellow cover without spine preserved, matching slipcase (S. David). 350 000 €

Carteret, I, 118; Clouzot, 43; Chalvet, 18.

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



This exceptional copy contains added material:

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

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

#### THE SUITE OF ENGRAVINGS BY REDON

In 1890, Redon's engravings were published separately as a collection of drawings in Brussels by Edmond Deman. Although the text was not printed with the suite, a page presents the order of the plates with their associated poems and pages according to the edition of Baudelaire's *Oeuvres complètes* published by Michel Lévy in 1868. In our copy, the plates are inserted opposite the poems they illustrate. Redon entitled his collection of plates *Les Fleurs du Mal. Interpretations by Odilon Redon*. The artist has always denied being an illustrator, no doubt associating a form of depreciation with the work of an artist who intervenes after the writer and follows his creation. He therefore preferred to interpret. Redon did not extract a passage to put it into an image but tried to concentrate the whole text into an image. He tried to understand the atmosphere of Baudelaire's verses, of his universe, and then to disperse it in each image.

#### BRACQUEMOND'S FRONTISPIECE

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

This episode was the origin of a quarrel between Baudelaire and Braquemond. The author often mentioned his regret at not having addressed himself directly to Octave Penguilly, who puts a number of fantastic tales into pictures. Braquemond's illustration seemed too literal for Baudelaire, he adorned his composition with 7 flowers dressed in headbands that are to be named after the 7 deadly sins. The skeleton was Baudelaire's idea, he wanted it to be arborescent. He probably regretted that this idea could not be put into practice and so he used it again for *Les Épaves*. This time the frontispiece was executed by Félicien Rops.

#### THE LETTER TO LA FIZELIÈRE

Albert de la Fizelière was a friend of Baudelaire's and they corresponded. In 1868, La Fizelière published a biography of Baudelaire with George Decaux at L'Académie des Bibliophiles. In this letter, Baudelaire mentions several press articles and aesthetic theories that seem to interest him. He begins his letter by asking for an explanation of the serpentine line developed by the painter-engraver William Hogarth in his essay, *The Analysis of Beauty*. The English painter, undoubtedly influenced by Vinci and the picturesque aesthetics prevalent in Great Britain, considered the curved and sinuous line to be a graceful element in a pictorial composition. He also praises the article by the historian Horace Viel de Castel in *La France* of 22 February. He finds it absolutely incredible and marvelous.

#### MANET'S LETTER TO POULET-MALASSIS

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

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

#### ENGRAVED PORTRAIT BY MARCELLIN-GILBERT DESBOUSTIN

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

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

**5. BICCI, Antonio & Gaetano.** I Contadini della Toscana espressi al naturale *Florence, Niccolò Pagni & Giuseppe Bardi, 1796*. Folio (490 x 332mm). Engraved title-page and 60 etched stipple engravings, printed in colours and finished by hand by C. Lasinio after Antonio and Gaetano Bicci (light scattered spotting, first few leaves with minor marginal soiling, minor dampstain at some extreme lower margins). 20th century red longgrained half morocco, gilt spine. 40 000 €

*Colas 325; Lipperheide 1320; Bobins II, 575; Rabir, La Bibliothèque de l'amateur, 323.*



FIRST EDITION OF THIS VERY RARE COSTUME WORK DEPICTING LIFE ACROSS TUSCANY.

It consists of 60 prints engraved in colour and enhanced by hand by Carlo Lasinio depicting the costumes of the inhabitants of all the provinces of Tuscany: Florence, Arezzo, Grosseto, Livorno, Lucca, Massa Carrara, Pisa, Pistoia, Prato, Siena, etc. Lasinio depicted street vendors, peasant families, couples, etc. in scenes of everyday life, with the superb Tuscan landscapes as a background. The artist and engraver Carlo Lasinio (Treviso 1759 - Pisa 1838) was an engraver, painter and draughtsman who worked in Florence and Pisa. He was a pupil of Edouard Gautier d'Agoty, in whose workshop he

learned the technique of colour engraving. Returning to Italy, he worked in Florence and then became curator of the Pisa Gallery. In the present collection, however, Lasinio does not use the method taught by Gautier d'Agoty, but instead adopts the even more recent technique, the so-called "à la poupée" technique: the 60 prints were engraved in colour, the inking of several colours on the same plate thanks to the use of small pads and templates, then finely finished with a brush by the artist. These beautiful plates were engraved by G. Canacci, Cavini, Cecchi, C. Lasinio, Mugnon, G. Pera, Vascellini and Zancon after drawings by Antonio (57) and Gaetano Bicci, Ant. Fedi and G. Piattoli.

This work is of the greatest interest for the history of costume. The artist endeavoured to portray each scene with great realism, depicting in detail the costumes and accessories of the various professions and provinces, as well as the Tuscan landscape.

A very fine copy of one of the rarest costume books, with very wide margins, untrimmed and well preserved, in which all 60 prints were finely hand-enhanced at the time in bright, shimmering colours. According to our investigations, of all the world's public libraries, only the National Art Library Victoria & Albert Museum has a coloured copy of this work.

**6. BOCQUET, Nicolas.** *Coutumes et Costumes de Rome Paris, Chez Touvain & Rochefort, 1700.* Folio (370 x 23mm). 12 engravings coloured by a contemporary hand and heightened in gold and silver within yellow wash borders, text in Italian and French below (closed tear in lower blank margin of plate 4 restored, occasional minor marginal chips and tiny tears in outer margins restored, minor thumb soiling in places, ink spot in café scene). Contemporary marbled paper over thin paste boards (a little rubbed and soiled at edges). 15 000 €

*Bobins V, 1487; Leblanc I, p.395.*

A SPLENDID AND RARE SERIES ILLUSTRATING THE PEOPLE OF ROME AND THEIR DRESS, THIS COPY WITH BEAUTIFUL COLOURING HEIGHTENED WITH GOLD AND SILVER, INCLUDING A FINE SCENE OF A ROMAN CAFÉ.

Nicolas François Bocquet was a French artist active in Rome for the greater part of his career. In Rome, he was recorded as pensionnaire of French Academy in Rome, established there in 1666 as a branch of the Royal Academy of Painting and Sculpture in Paris.

While in Rome he copied Raphael's frescoes in the Vatican (see 'Correspondance' of La Teulière to Villacerf, 22 August, 30 October 1691). He then returned to France later that year, having abandoned painting for engraving.

A very fine copy of this charming work.



*Capitano delli Todeschi del Papa.*

*Questo Capitano è di casa nobile:  
e a cura sopra tutta la guardia  
delle porte de i palazi di su santità.*

*Capitaine des Suisses du Pape.*

*Ce Capitaine est noble et à le soin  
de toutes la garde de sa Sainteté  
et de toutes les portes de ses Palais.*

*A Paris Chez Touvain rue St Jacques au G<sup>e</sup> Monarque.*

**7. CALLIGRAPHY.** Master Book of Calligraphy. *Italy, circa 1500.* 4to (204 x 134 mm) manuscript on paper, 108 nn.ll. Contemporary Italian brown morocco over wooden boards, covers panelled with gilt and blind rules, gauffred edges (some expert restorations). 70 000 €

A PRECIOUS COLLECTION OF WRITING EXAMPLES BY A MASTER CALLIGRAPHER, PRODUCED IN ITALY IN THE EARLY 16TH CENTURY IN THE STYLE OF FRANCESCO ALLUNO.

The volume contains four alphabet samplers presenting four different types of writing, preceded by a beautiful floral title painted in full colour. The first leaf of the manuscript is richly decorated: in the center, a bust of a knight in armour, in profile, and a large coat of arms bearing a coat of arms - a gilded pinecone on a red and white field - all set against a background of flowers, foliage scrolls and pinecones set in a gilded fillet. These decorated coats of arms are surrounded by a rich border very similar to the frames of books of hours: red flowers and green foliage, a mask painted in wash in the upper part, cherubs' heads on the sides (different) and, on either side, two medallion compositions showing a rabbit and a duck against a landscape background.

The first alphabet book (26 letters), the most luxurious, features large capitals in fine gold (from 5 to 12 cm high, depending on the letter) surmounted by sentences calligraphed in a fine humanistic style. These maxims are taken from ancient writers and moralists (Sallustus, Seneca, Macrobius, etc.), the Fathers of the Church and theologians such as Boethius. On the reverse of each leaf are quotations from ancient authors in scripts of different styles and sizes, set in painted cartouches of various shapes.

The second alphabet consists of 23 large *textura* capital letters in black ink, accompanied by a full word calligraphed in the same script. Below the letter A is a coat of arms bearing the same coat of arms as the title (a golden pine cone on a red and white background), flanked by two capital P's.

The third alphabet, a very elaborate *rotunda*, consists of 15 leaves, some with several letters each, in black ink, topped by two lines of text in different scripts. Finally, the last alphabet features two 'Antica' letters per page, with large areas of ink, also accompanied by calligraphic quotations.

The last part of the volume contains various quotations in *cancellaria*, followed by texts in a large floral script: it is clearly unfinished. The volume obviously continued to be used by subsequent generations, with more modern hands adding new quotations in more or less skillful calligraphy.

The illustrations in the manuscript are very interesting. Sparse but highly attractive, it embroiders the classic themes of ephemerality and the dangers of female seduction, combining images with quotations from scripture or from the works of the greatest Italian poets. The verso of the last three pages of the first alphabet book features some very elaborate drawings. The first, in ink and wash, depicts the tree of life, with painted bird and foliage. The second is a composition in ink depicting a standing woman holding a mask in one hand and hiding her nudity with a green vine leaf; on her bust she bears the following quotation: *Femina est pulchrum palatium constructum super cloacâ*; a later hand has added at the top of the page a tercet on the inconstancy

of women taken from Petrarch's *Canzoniere* and, at the bottom of the page, an extract from a satire by Juvenal on the same subject. Finally, the last drawing, watercoloured and more accomplished than the previous ones, shows the naked man at the entrance to a cave, holding a phylactery bearing an extract from the Book of Job: *Vita hominis militia super terrâ*; above the miniature, a cartouche bears a quotation by Petrarch from the *Trionfo della Morte*: *O ciechi, el tanto affaticar che giova? / Tutti tornate a la gran madre antica / e'l vostro nome a pena si ritrova*; at the bottom of the page is a medallion with a citation of the *Divine Comedie*: *"Siate Christiani a movervi più gravi / Non siate, come penna ad ogni vento / E non crediate ch'ogni acque vi lavi"*.



The author of this manuscript remains a mystery: the repeated coat of arms with a pine cone and the initials PP may suggest a calligrapher from a patrician family called Pigna ('pine cone'), a surname that we have not yet been able to locate precisely.

The watermark on the paper - an anchor in a circle, used around 1500 in southern Germany, Austria and northern Italy - and the decorated binding, typically Venetian, suggest that the manuscript was produced in Venice, a particularly active center for calligraphy in the 16th century.

An interesting example of the golden age of calligraphy.

Alongside the extraordinary flowering of printing in the late fifteenth and early sixteenth centuries, calligraphy also underwent a major boom, characterized by advanced aesthetic research, particularly in northern Italy. On the one hand, calligraphy was used to make luxury copies, competing with printing in terms



of innovation and creativity; on the other, it was aimed at a prosperous business clientele, eager for copies of official documents from the various chancelleries, bills of exchange, diplomas, insurance contracts and other notarial deeds. The names of some of the great calligraphers of the period have gone down in history, such as Francesco Alunno and those who - like Ludovico Arrighi, Giovambattista Palatino and Giovanni Francesco Cresci - printed an *Arte di scrivere* that has been reprinted several times. But most of these calligraphers remained anonymous.

Very few calligraphic master books such as this have survived: these handwritten documents, which were necessarily ephemeral, were used both as a catalogue of the calligrapher's work and as models for training student scribes, which did not help their survival.

"Actual manuscripts by Italian writing-masters of the sixteenth century are not common" (cf. Nicholas Barker, *The Glory of the Art of Writing: The Calligraphic Work of Francesco Alunno*, Los Angeles, 2009).

A few occasional stains.

**8. CAMERARIUS, Joachim.** Hortus medicus et philosophicus... Bound with: THAL, J. Sylva Hercynia... Bound with: CAMERARIUS, Joachim. Icones... descriptiones term in horto quam in Sylva Hercynia. *Frankfurt, Johann Feyerabend, 1588.* 3 parts in one volume 4to, contemporary blue morocco, sides decorated with a set of gilt fillets forming a frame, on both sides gilt corner patterns, fleuron or large arabesque borders, on the first cover, gilt tool featuring a botanist, on the second, azure tool, semis of stars, the whole decorated with a repeating roulette, spine decorated with gilt stars and an azure tool repeated several times, gilt and gauffered edges. 85 000 €

*Stafleu and Cowan, Taxonomic Literature 14.006; Nissen, BBI 311; Pritzel, 1.440; Arents, Tobacco, part 2, n° 88, p.93.*

FIRST EDITION OF THIS IMPORTANT BOTANICAL BOOK. MAGNIFICENT CONTEMPORARY COLOURED COPY FROM CAMERARIUS' LIBRARY, CERTAINLY BOUND FOR HIM BY JACOB KRAUSE'S PUPIL, CASPAR MEUSER.

German physician and son of a humanist and philologist of the same name, Joachim Camerarius the younger was born in Nuremberg and began his studies in Germany before moving to Italy. Here he continued his education at the universities of Padua and Bologna, from the latter of which he received his doctorate in 1562. Camerarius published several early botanical works such as *Opuscula de re Rustica* (1577) and *Hortus medicus et philosophicus* (1588). The same year he brought out his *Icones praecipuarum stirpium* with fantastic illustrations of plant varieties. Renowned for his skills as a physician and botanist, Joachim Camerarius had built up a private garden just outside Nuremberg, where he cultivated a large number of plants whose seeds had been sent to him from various countries. His book, *Hortus medicus et philosophicus*, considered by some to be one of the most important of the 16<sup>th</sup> century, is a sort of catalogue of the plants in his garden, including the American aloe in flower (see *Icones...*, p. V), which appears to be shown here for the first time.

III.

*Alcea arborescens. Pag. 9.*



Plantulam hic exhibemus, qualis apud nos enata  
fuit ex semine. Florem vero communicavit CL. Vir  
D. Rauyvolffius.

Aa 3 Alcea

“On leaf X3 occurs a passage which describes tobacco; there several comments showing its medical use in Germany at this period.” Arents.

The work by Johann Thal (1548-1583) studies the flora of Saxony, the Black Forest and the Hartz mountain range.

The *Icones...* reproduces 56 of the plants described in the previous works. Engraved on wood, this iconography is the work of Jost Amman J. Jung, Peterlin... Jost Amman (1539-1591) had previously illustrated Camerarius' *De plantis Epitome*, published in 1526 by the same printer. Born in Zurich, he practiced in Nuremberg and used two techniques, etching mixed with burin and wood engraving.

Magnificent contemporary coloured copy from Camerarius' library.

On the verso of the third endpaper is a handwritten note from the 18th century:

*Ex-Bibliotheca Joachim Camerarii, Auctoris, codicem hunc eleganter conservatum, et nitide pictum conservatus sum pretio non vili. C.C. Schmiedel D. Med. Anat. et Bot. P.P.V.*

“From the library of Joachim Camerarius, the author, this catalogue I have conserved with distinction and superbly painted and not at a low price.” C.C. Schmiedel D. Med. Anat. et Bot. P.P.V.

C.C. Schmiedel or Schmidel is the eminent German botanist, physician and anatomist, born in Bayreuth in 1718 and died in 1792. Professor at the University of Erlangen, then physician to Charles-Alexandre, he published the first part of Conrad Gesner's “Opera botanica” and part of the second (1751-1771).

This is therefore certainly the author's copy, who was famous for his large collection of botanical books and manuscripts.

In addition, on the first back cover, a sheet of paper has been waxed over with a handwritten note from the period. It mentions a certain *Casp. Wolfius*. Certainly Kaspar Wolf, who was commissioned by Gesner (1515-1565) on the eve of his death to continue his work on publishing a kind of encyclopedia on plants (“Opera Botanica”). Kaspar Wolf (c. 1532–1601), Gessner's former pupil, publicly announced his intention to edit the botanical legacy of his mentor. Wolf's announcement, entitled “Promise” (*Pollicitatio*), is of prime importance concerning the unfinished plant history and has influenced many researchers' views.

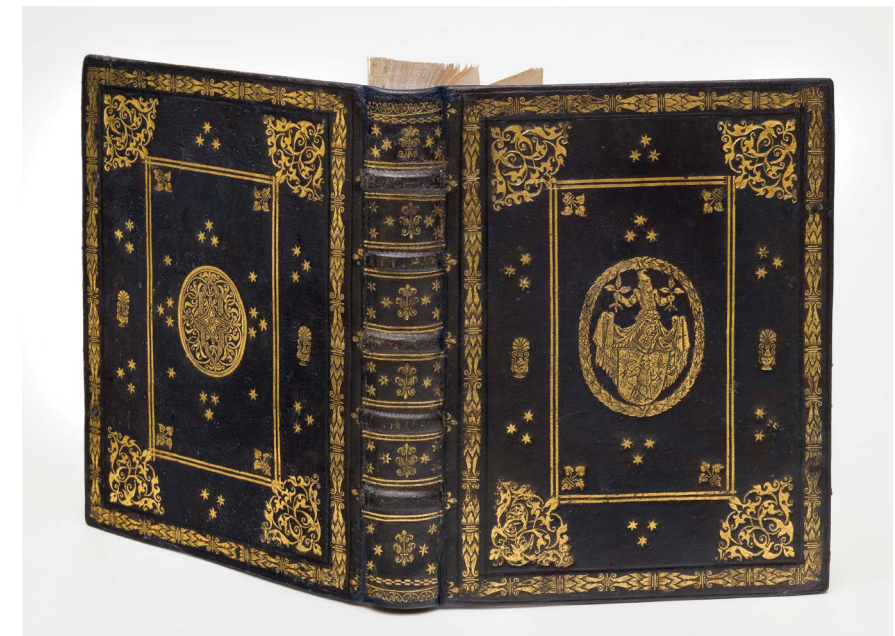
“Gessner died of the plague on December 13th 1565. His estate went to Caspar Wolf (1525–1601), who succeeded him as town physician. In March 1566 Wolf promised to finish Gessner's “Historia plantarum” and also noted that he owned his predecessor's library. He had bought the papers and books from Gessner for a fair price before the latter deceased, but unlike the libraries of Zwingli and Bullinger, we do not know the exact price Wolf payed for Gessner's library. Unfortunately, it was too difficult and time-consuming for Wolf to revise and edit Gessner's unfinished studies. Between 1566 and 1587 he published several of Gessner's works, among them the “Epistolae medicinales” (Zürich 1577) and the “Physicarum meditationum annotationum et scholiorum libri”, containing the lectures on Natural History held at the Schola Tigurina in Zürich (Zürich 1586). Other works, especially the “Historia plantarum”, remained unfinished. In 1580 Wolf sold the botanical studies together

with more than 1'500 illustrations of plants for 150 Gulden (ca. 300 pounds) – the same price he himself had paid to the heirs – and Gessner's copies of Dioscorides (1st cent. AD), Pliny the Elder († 79 AD) and Theophrastus (370—about 285 BC) for 25 Gulden (ca. 50 pounds) to Joachim Camerarius the Younger (1534–1598), physician in Nuremberg. Gessner had corresponded with Camerarius since 1558. It was also Camerarius' aim, to publish Gessner's voluminous botanical work, but his intention was similarly hindered. After his death in 1598, Gessner's botanical studies were owned by Ludwig Joachim Camerarius (1566–1642), then by Johann Georg Volkamer (1662–1744), and finally ended up in 1744 with Christoph Jacob Trew (1696–1769), town physician of Nuremberg, who entrusted the edition to Casimir Christoph Schmiedel (1718–1793) in Erlangen. Today two volumes with plant drawings as well as Gessner's Pliny are still preserved at the University Library of Erlangen. Other plant drawings from Gessner's “Historia plantarum” were bought from the University Library in Tartu (Estland), were also Gessner's copy of his Theophrastus is kept. His Dioscorides is lost” (Brill, The History of Gessner's Library).

The richly decorated German blue morroco binding is extremely interesting for its ornamental vocabulary. Some of the tools used are similar to those used on magnificent bindings made by the most important German bookbinder of the Renaissance, Jakob Krause (1532(?)–1585) and his pupil Caspar Meuser (d. 1593). In 1573, Camerarius made Jacob Krause godfather to his son Ludovicus, who is also mentioned in the note on the back cover. The central lovely gilt tool depict a botanist or a gardener holding flowers in his hands.

A magnificent copy of this rare book.

The title page and the last two leaves of the *Icones* seem to come from a shorter copy.



*Queen Marie-Antoinette's copy*

**9. CARBURI DE CEFFALONIE, Marin.** Monument élevé à la gloire de Pierre-Le-Grand, ou Relation des travaux et des moyens mécaniques qui ont été employés... Paris, chez Nyon & Stoupe, 1777. Folio (433 x 278mm) 47 pp., 12 engraved plates (5 double page and 7 folding) by R. Delvaux et Sellier after L.-N. Van Blarenbergh and de Fossier. Contemporary red morocco, triple gilt filet on covers, central coat of arms of Queen Marie-Antoinette (OHR, 2508, no. 8), spine gilt with raised bands, compartments decorated with fleur-de-lys tool, gilt inner border, gilt edges.

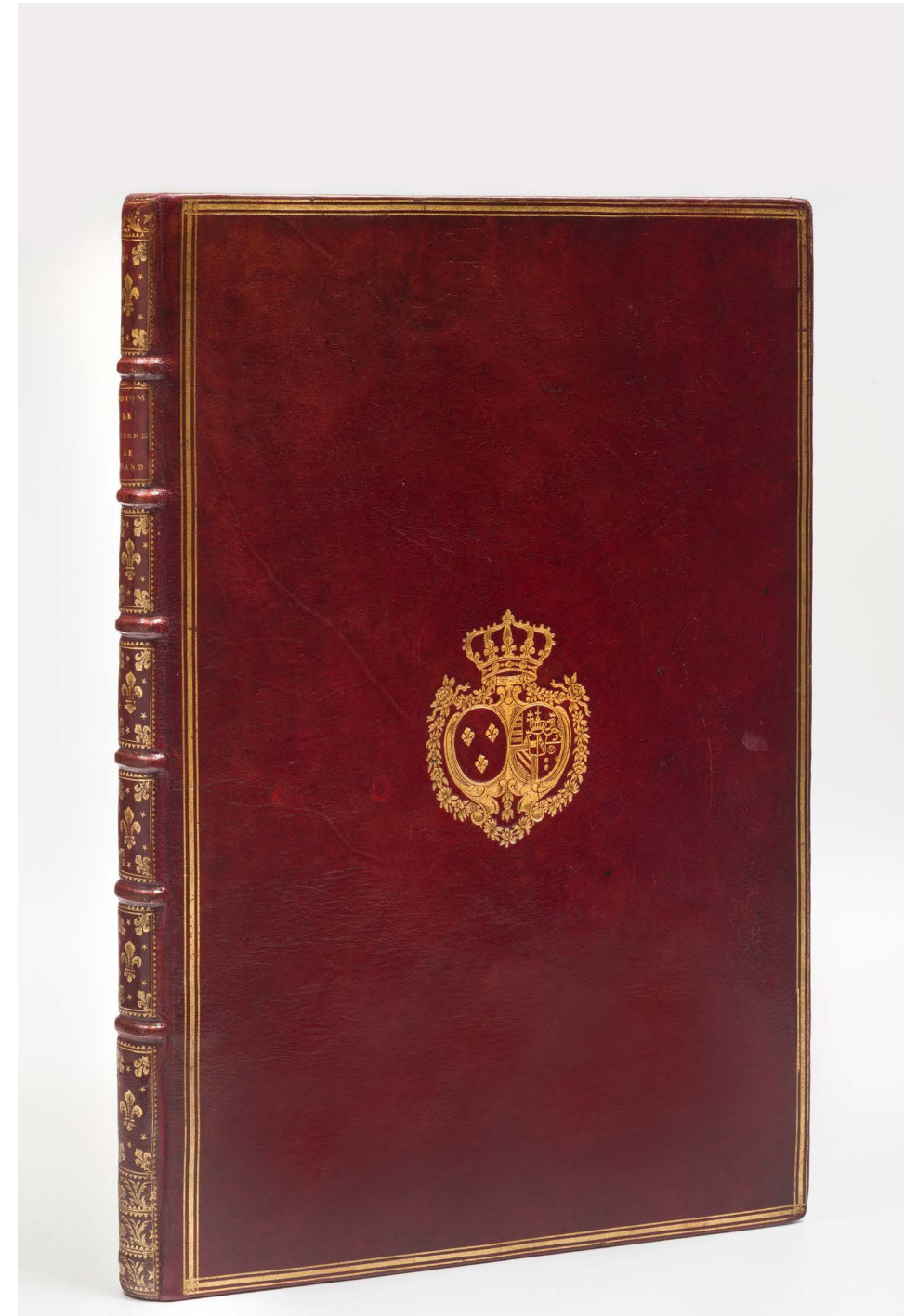
60 000 €

OHR, 2508, *fer 8* (citing this copy); Kat. Berlin, no. 1794; Pierre-Charles Levesque, *Encyclopédie méthodique. Beaux-Arts*, 1788, pp. 262-263; Hoefer, VIII, col. 679; not mentioned by Quentin-Bauchart.

FIRST EDITION. A SUPERB COPY FOR MARIE-ANTOINETTE, BOUND IN RED MOROCCO WITH HER COAT OF ARMS.



This work relates the transportation of the huge granite block destined to form the base of the equestrian statue of Peter the Great in Saint Petersburg. The statue had been commissioned by Catherine II from the French sculptor Etienne Falconet. The base, a boulder weighing 600 tonnes and measuring 11 x 6 x 7 metres in height, came from the Gulf of Finland. The block was moved to the seaside, over hills, using ingenious devices such as copper spheres rolling on wooden rails and teams of hundreds of muzhiks pulling cables to the beat of drums. From there, a huge raft tied up between two ships carried the rock across the sea to the mouth of the Neva in St Petersburg. The statue of Peter the Great, on his Finnish rock, still dominates Senate Square in St Petersburg (called 'Decembrist Square' after the revolution), facing the Neva.



Marin Carhuri (1729-1782), a Greek engineer in the service of Catherine II, went to France after this mission and had this beautifully illustrated work printed. He then returned to Celaphonia (then under the control of Venice) to develop agriculture there but was murdered by his workers in 1782.

A magnificent copy with many prestigious provenances.

Provenance: Marie-Antoinette, Queen of France (1755-1793) - comte de La Béraudière (sale 1885) - Jacques Hennessy (sale 3 July 1929, no. 148) - Librairie Pierre Chrétien - Paul-Louis Weiller (sale Paris, 8 April 2011, lot 672) - Alain Moatti (bookplate).

*Presentation Copy Bound in Contemporary red Morocco*

*with the coat of arms of Charles III of Spain*

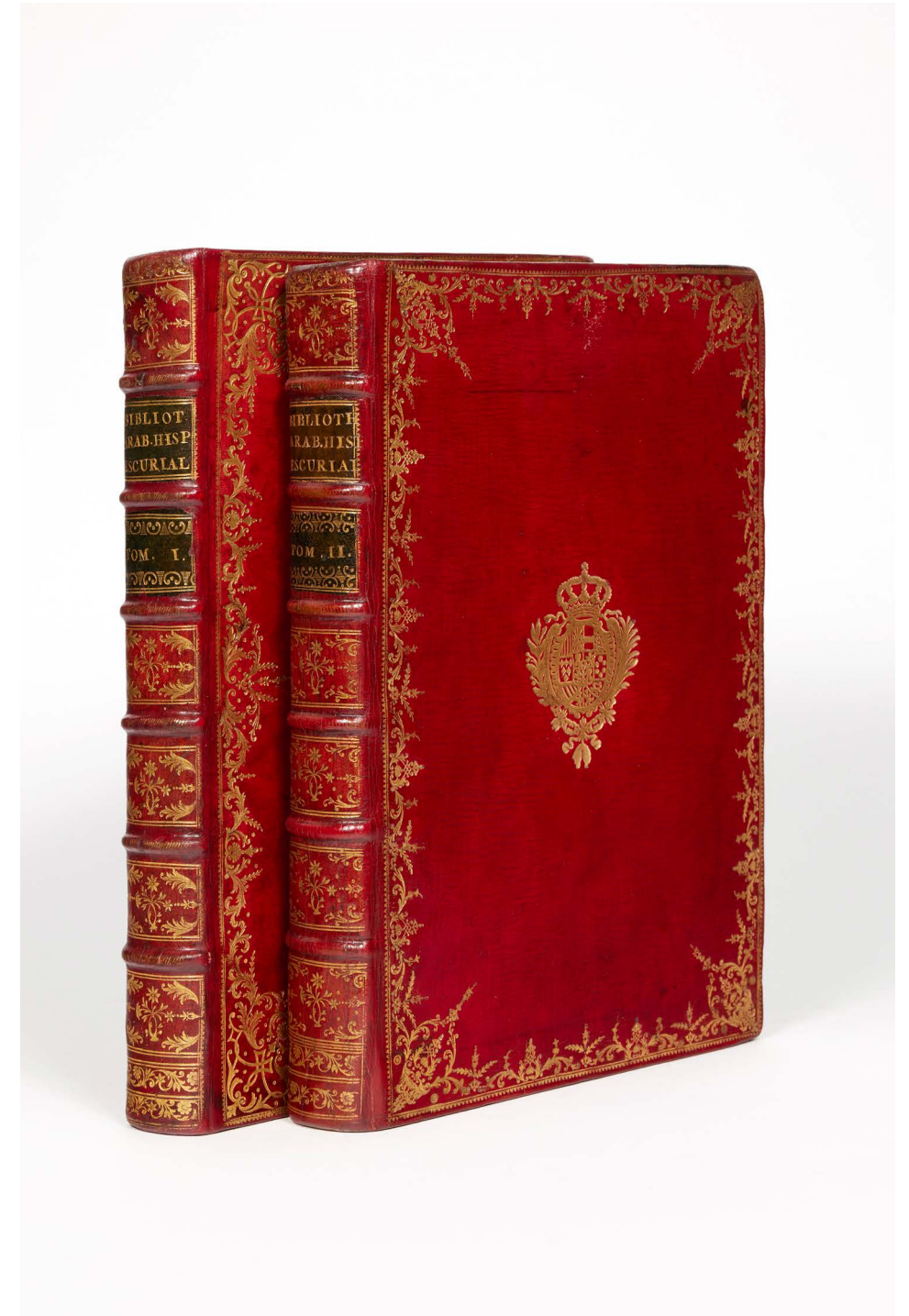
**10. CASIRI, Miguel.** Bibliotheca Arabico-Hispana Escorialensis sive librorum omnium mss. quo Arabice ab auctoribus magnam partem Arabo-Hispanis compositos bibliotheca Coenobii Escorialensis complectitur, recensio & explanatio. *Madrid, Antonio Perrez de Soto.* 2 volumes, folio (356 x 231 mm and 348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

*Palau, 47287; Guigard, I, 79.*

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

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

The Royal Library of El Escorial owns one of the best collections of Arabic manuscripts in the world, having begun the acquisition of such works in 1571 through Juan Páez de Castro. As of that date, the books purchased formed a collection which also included works seized in various battles, such as the Battle of Lepanto.



The collection was increased by the manuscripts that belonged to the Library of the Sultan of Morocco Muley Zaydan which were incorporated to the Library of Philip III of Spain. By coincidence, the complete library of the sultan, known as the Zaydani Library, has been transmitted to us to the present day. During the revolt of Ahmed ibn Abi Mahalli in 1612, Muley Zaydan commissioned a French privateer, Jehan Philippe de Castellane, to shift his household goods from Safi to Santa Cruz do Cabo, Agadir, for a sum of 3000 escudos after suffering a defeat at Marrakesh. After waiting 6 days, without being paid, Castellane sailed north for Marseille, with the cargo still aboard, hoping to sell the goods to recoup his losses. Some 4 ships from the fleet of Spanish Admiral Luis Fajardo intercepted the vessel near Mehdyia and took it to Lisbon (then part of Spain) and convicted the crew of piracy. From Lisbon, the Zaydani library was then taken to Cadiz and inventoried. After Cadiz, the collection would continue on its journey, by order of Phillip III and taken to the home of council member Juan de Idiáquez in Madrid. Two years later in 1614 the collection was transmitted to El Escorial for permanent storage.

In 1671, a fire engulfed El Escorial, burning a large portion of the manuscripts. Only approximately 2,000 (of about 4,000) were saved, and these are what remain of the Zaydani library today. It is considered the most important collection of Arabic manuscripts in Spain and one of the most relevant in Europe. Interestingly, at the time of this seizure of Zaydan's manuscripts, written Arabic was largely prohibited in Spain, with the Spanish Inquisition behind the destruction of many Arabic works. During this period, officials would search the homes of Spanish Muslims to confiscate and destroy Arabic-language manuscripts. However, the wealthy and influential were somewhat exempt from these prohibitions and were able to save some Arabic manuscripts by sending them to the Escorial for study. Such was the case for the Zaydani collection. Idiáquez's nephew, Francisco Gurmendi along with Juan de Peralta requested that the collection be brought to the Escorial for this purpose. Peralta was also interested in the Escorial's acquisition of the collection since the addition would bolster the library's prominence. Others, such as Thomas Erpenius, also advocated for the study of the Arabic language to use as a tool in forcing Muslims to convert to Christianity. Even so, the saved manuscripts, including Zaydani library, were not made available to the public, and kept separate from the rest of the Escorial's collection.

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

post of advisor for oriental languages in the Royal Library. On 18 April 1748 he is appointed supernumerary scribe in the Royal Library of Madrid to be employed "in the translations that seem convenient of oriental books [...]", and in 1750 he is granted the post of scribe on his own account; in 1763 he is appointed librarian on his own account. Juan de Santander, Blas de Nassarre, librarian of the kingdom, Juan de Iriarte and Father Rávago urged King Ferdinand VI to have Casiri study and catalogue the Arabic manuscripts in the Royal Library of El Escorial.

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

A very fine copy bound for presentation.

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



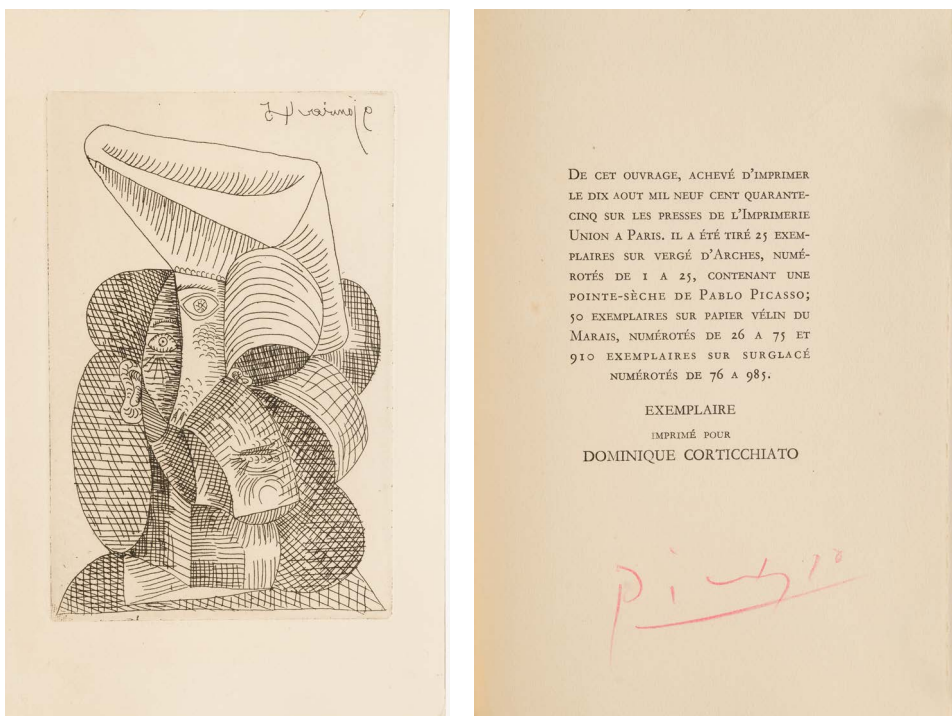
Large paper copy with the original etching by Picasso

Together with 2 printers' proofs for further editions

**11. CHAR, René & PICASSO, Pablo.** *Le Marteau sans maître.* Suivi de *Moulin Premier* 1927-1935. Version définitive. Paris, José Corti, 1945. 8vo (230 x 142 mm) engraved frontispiece (original etching) by Pablo Picasso, 105 pp., 1 nn.l. (justification). Original printed stiff wrappers, in a modern brick coloured chemise and matching slipcase. 25 000 €

Goeppert/Cramer, 42.

FIRST EDITION ILLUSTRATED BY PICASSO.



One of 25 copies of the large paper issue on Arches wove paper, the only one to contain the original etching (and not a drypoint as erroneously indicated in the justification) by Picasso, who signed the justification in red pencil.

An association copy, printed for Dominique Corticchiato, none other than the son of the publisher and printer José Corti.

“It was Paul Eluard, one of Picasso’s closest friends since 1936, who told René Char how much Picasso liked his first book, *Le Marteau sans maître*, which had been published in 1934 by José Corti’s Édition Surréalistes. That edition of the book was accompanied by a drypoint by Wassily Kandinsky... In 1945, when the second edition of *Le Marteau sans maître* was to be published, Picasso gladly seized the opportunity

of making an etching for the book he liked to much. The etching is dated January 9, 1945 and shows a face in which cubist and surrealist stylistic elements complement each other. The second edition of *Le Marteau sans maître* includes the original five collections of poems (*Arsenal*, 1929 ; *Artine*, 1930; *L’Action de la justice est éteinte*, 1931 ; *Poèmes militants*, 1932 ; and *Abondance viendra*, 1933), as well as a new series entitled *Moulin premier* (1936). The title of the book expresses the author’s desire to destroy the world with its empty idols and meaningless words in order to let the pure sounds of ‘verbal magic’ resound. These poems, primarily surrealist in inspiration, are dedicated to André Breton, Paul Eluard, Christian and Yvonne Zervos, among others” (Goeppert/Cramer).

COPY WITH CORRECTED PROOFS

This copy is exceptionally enriched with 2 sets of corrected proofs. The first contains the additions and corrections made by René Char to a copy of the 1945 edition. To avoid too many changes to the edition, René Char notes at the beginning: ‘Attention! In order not to be obliged to change the entire pagination, we will use the extra blank page at the beginning of the book by moving back the half-title and the title page, etc.’. The poet corrected the list of his works, printed opposite the title page, and moved the dedication to his wife (which he had copied by hand). Page 11 now contains his poem ‘*Vers quelle mer enragée*’, which he took from a printed copy, mounted on a loose leaf and with the word ‘pressentie’ added to line 13. The body of the work is interspersed with a few typographical corrections and the pagination given in the table of contents is up to date. The printed cover contains several notes and corrections and reads: ‘Exemplaire corrigé pour la 3e édition’ (Corrected copy for the 3rd edition).

The second set of proofs was used for the 4th edition, published in 1963. It contains a number of autograph corrections, as well as handwritten observations relating in particular to the justification for this new edition.

A very fine set of this significant work by René Char.

*The renaissance of Hellenistic studies*

**12. CHOISEUL-GOUFFIER, M.-G.-F.-A..** *Voyage pittoresque de la Grèce* Paris, Tillard, puis Blaise l’aîné, 1782-1809-1822 (1824). 2 parts in 3 volumes, folio (535 x 352mm). Collation et illustration : Volume I : 4 nn.ll., XII, 204 pp., 2 large double page maps (ancient and modern Greece), 126 numbered illustrations 1 - 126 including maps, with plate 110 in first issue with the title *Tournoi-turc*. Volume II : 4 nn.ll., 346 pp., 34 illustrations numbered 1 to 33 (including 1 folding and plate numbered 8bis), 1 typographical table for page 184. Volume III : engraved portrait frontispiece, 2 nn.ll., 1 nn.l. (introduction by the bookseller Blaise), 12 pp. with *Notice sur la vie et les ouvrages de M. le comte de Choiseul-Gouffier* by Bon-Joseph Dacier, followed by necrologies and the *Table générale des planches des trois volumes*, pp. 347-518, illustrations numbered 34 to 157 and plate 76bis (plate 68, large plan of Istanbul, is folding). Uniformly bound in about 1825 in half-red morocco, flat spine with gilt lettering, entirely uncut and with deckle edges. 25 000 €

Blackmer, 342; Koç, 145 (third issue of the preface); Atabey, 241 (first issue of the preface); F.

Barbier, *Le Rêve grec de Monsieur de Choiseul. Les voyages d'un Européen des Lumières*, Paris, 2010; Brunet, 1, 1847: «Le premier volume de cet ouvrage, à l'époque où il parut pour la première fois, était incontestablement, sous le rapport de la gravure, la plus belle production en ce genre qu'on eût encore vue; aussi eut-il beaucoup de succès.»; *Coben-de Ricci*, col. 238.

FIRST EDITION. SECOND STATE OF THE PREFACE, ENDING WITH THE WORDS *EXORLARE ALIQUIS* (SEE DETAILS BY KOÇ AND BY BLACKMER).



A passionate and refined archaeologist, Marie-Gabriel, comte de Choiseul-Gouffier (1752-1857) was the last ambassador of the French monarchy to the Sublime Porte. He was appointed in 1784. Refusing to return to France during the Revolution, he opposed the appointment of his successor for a year. The Republic put a price on his head and the Jacobins destroyed his collections. He had to seek refuge in Russia with his old adversary Catherine II. Paul I of Russia then appointed him director of the Academy of Fine Arts and the Imperial Library, before Talleyrand intervened to encourage his return to France in 1802.

Talleyrand, met at the Collège d'Harcourt, had been a dear friend during the heydays of the Ancien Régime. "Monsieur de Choiseul is the man I loved most," wrote Talleyrand in his Memoirs. They had both shared many court intrigues. But it was in the entourage of his cousin the Duc de Choiseul that the talented Choiseul-Gouffier, a good draughtsman and cartographer, learned about Greece from Abbé Barthélémy, one of the pillars of Chanteloup, the famous château in Touraine where the Duc had been exiled. From April 1776 to January 1777, Choiseul-Gouffier sailed on the

Atalante, a frigate captained by a prestigious sailor, the Marquis de Chabert, who was on a scientific mission:

«Choiseul-Gouffier, comme il sied pour un voyage à prétention scientifique, ne part pas seulement en compagnie de son valet de chambre, le fidèle Chartier: il est accompagné d'un secrétaire, l'ingénieur P. Kauffer, d'un architecte sorti de la nouvelle École des Ponts et Chaussées, J. Foucherot; d'un dessinateur, Jean-Baptiste Hilair, qui le secondera jusqu'à la fin de sa vie» (B. Holtzmann).

Choiseul-Gouffier preferred the discovery of the Levant to the Grand Tour of the young English lords. He brought back an original philhellenic vision, envisaging the creation of an independent Greece on the Morea peninsula under Russian protection. The publication of the first volume earned him a place in the Académie. In 1784, he was appointed ambassador to the Sublime Porte from where he began a famous collection of antiques that made him the equal of Lord Elgin. Choiseul-Gouffier died in 1817 before the third part of his work, the second of which had appeared in 1809, saw the light of day. These last two volumes were innovative in content. The 1809 volume dealt with the Troad and Asia Minor, which were still little known at the time, while the last volume presented Turkey in a new light, with long passages devoted to the Dardanelles and Istanbul.

The illustrations, mainly by Moreau le jeune, A. de Saint-Aubin, Choffard, Huet, Monnet and the famous Louis-Sébastien-François Fauvel, comprise a total of 285 figures on 168 plates, some double-page and some folded, showing maps, plans, surveys, sites, costumes and so on. There are also 22 vignettes (head- and tail-pieces), two large fold-out maps, 3 engraved titles and a portrait of the author engraved by M.-F. Dien after Boilly. The typographical table, bound at page 184 of volume II contains the genealogy of the Dardannus family.

A choice copy comprising the first volume in a second printing. It contains the preliminary Discourse in twelve pages ending at the 22nd line. Written by Choiseul-Gouffier in collaboration with Chamfort, the very philhellenic and anti-turkish content of this Discourse had to be toned down after Choiseul-Gouffier's appointment to the Constantinople embassy.

Plate 50 depicts the Battle of Tchesmé, won on 6 July 1770 by Count Alexiei Grigorievitch Orlov's (1737-1807) Russian fleet against a vastly superior Turkish fleet. It was the greatest defeat suffered by the Ottoman Empire since the Battle of Lepanto. The Russian navy was now in control of the Aegean Sea, where it remained for five years. This Russian victory, on the same day as that of Larga and two weeks before that of Kagul, put Catherine II in a strong position for the peace negotiations ending the Russo-Turkish war.

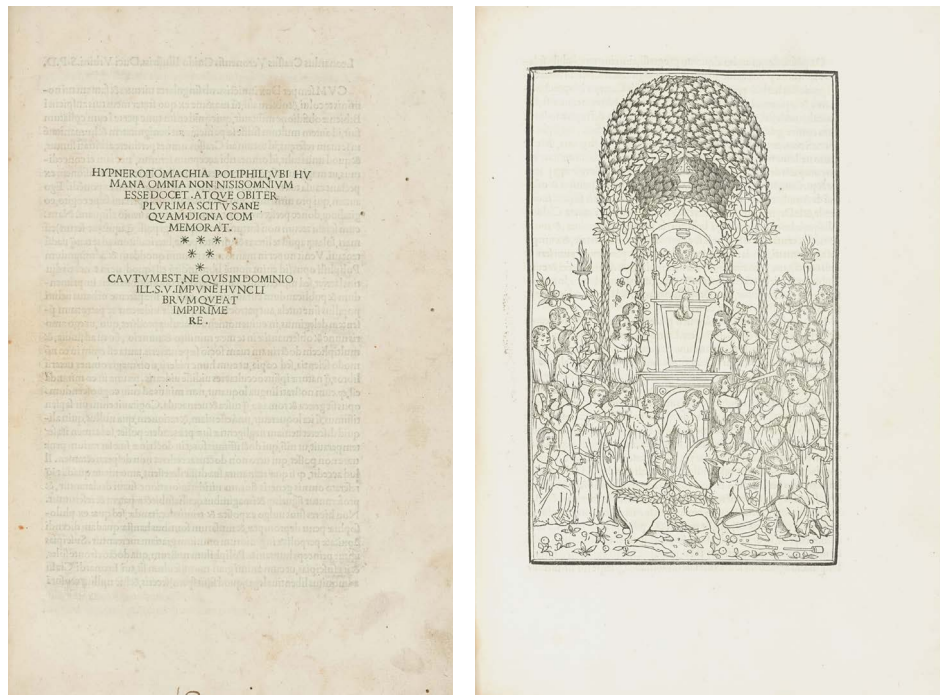
Some occasional spotting, margins of a few rare plates slightly foxed, marginal paper loss on p. 12, plate 119 incorrectly bound after plate 116, plate 125 incorrectly numbered 126. A few rare leaves slightly toned in vol. 2. and vol. 3.

A magnificent copy, uniformly bound, untrimmed and with deckle edges preserved.

**13. COLONNA, Francesco.** *Hypnerotomachia Poliphili*. Venice, Aldus Manutius, 1499. Folio (300 x 206 mm) of 234 ff.n.ch. Collation: \Kp\k4 a-y8 z10 A-E8 F4 (with last leaf with errata). Typography: 115R, 7:114G, 10:82R, 9:84G. 39 lines. The letters 'AM' hand-printed on folio a1r. 172 woodcuts attributed to Benedetto Bordon, of which 11 full-page (the engraving of Priapus in fine condition), the 39 large initials form the name of Franciscus Columna; brown calf, gilt roulette and fillet framing the covers, flat spine (early 19<sup>th</sup> century Italian binding), modern slipcase. 350 000 €

*Goff, C-767; Renouard, p.21, 5; B.M.C., V, 561; Essling, I,2,2, 1198; G.W., 7223; Hain-Copinger, 5501; Sander, I, 365.*

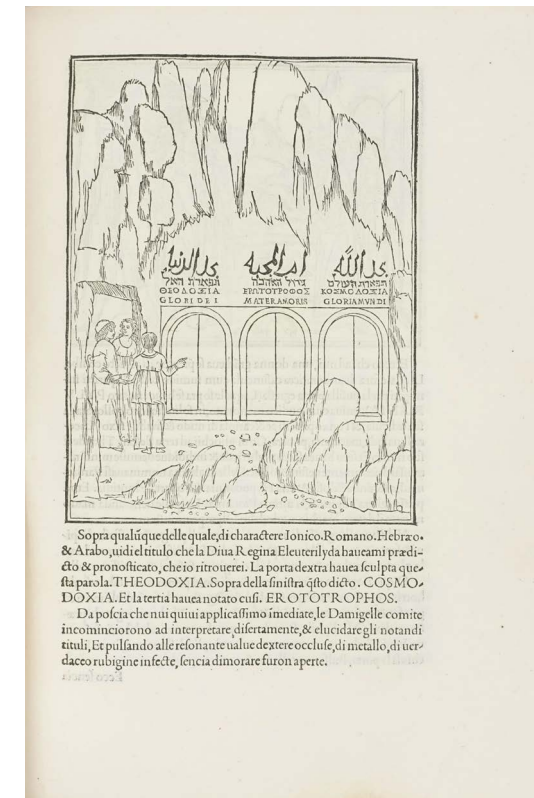
FIRST EDITION. A TYPOGRAPHIC MASTERPIECE BY ALDUS MANUTIUS AND WITHOUT DOUBT ONE OF THE MOST BEAUTIFUL ILLUSTRATED BOOKS OF ALL TIME.



The very famous *Dream of Poliphilus* is a kind of allegorical love novel, written in a curious mixture of Italian and Latin, in a refined style full of artifice. Francesco Colonna (1433-1527), who joined the Order of Saint Dominic at a very young age, tried to express, in an attitude dear to the humanists, an acute awareness of the splendour of life, as underlined by the title *Hypnerotomachia*, which means the struggle between sleep and love. The Renaissance taste for Antiquity is apparent in his descriptions of sumptuously decorated palaces surrounded by extraordinary gardens.

“The reconciliation of heterogeneous literary, philosophical or religious elements belonging to different cultures and a syncretistic integration (Pettazzoni 1934: 24 ff.) of different cultural and intellectual experiences, which is characteristic of the Mediterranean and Middle Eastern area, dates back to antiquity. These tendencies,

taken up by 15th-century philosophers and men of letters, manifested themselves in Francesco Colonna’s work, which Renaissance scholars unanimously consider the most beautiful book ever written and certainly the most famous of the time. Published in Venice in 1499, in the workshop of Aldo Manuzio, the *Hypnerotomachia Poliphili* belongs to the rarest and most precious of incunabula: adorned with splendid engravings by an unknown artist, it contains the text arranged in a refined graphic form and is distinguished by a harmonious distribution of silographs and letters printed with elegant characters, engraved by Francesco Griffo himself. It is the most original and heteronomous work of the second half of the 15th century. The book, written by a humanist of great wisdom and prodigious memory, creates a universal philosophical-artistic vision that becomes a testimony to the legacy of a culture that had changed Europe: ancient and present worlds mingle, Christianity does not exist without Greek, Latin without Hebrew and Arabic, and all cultures influence each other. Arabic language and writing became one of the foundations of humanistic culture and acquired a place alongside Latin and Greek: it was a philological conquest of the intellectuals of the 15th century who broadened their studies and directed their research towards the Eastern world and traditions. The phenomenon takes on particular importance when Giovanni Pico della Mirandola expresses the project of a reconciliation of conflicting but collectable testamentary writings and Marsilio Ficino proposes a doctrinal comparison between the Jewish, Christian and Muslim religions” (Anna Klimkiewicz, Uniwersytet Jagielloński w Krakowi, in : The Syncretic Culture in *Hypnerotomachia Poliphili* by Francesco Colonna).



«The action of the *Hypnerotomachia Poliphili* takes place in a dream. The book opens on the hero, Poliphilo, who has spent a restless night because his beloved, Polia, has shunned him. At the break of day, he finally falls into a deep slumber and his *Hypnerotomachia*, or, as it can be roughly translated, “struggle for love in a dream,” begins. Poliphilo is transported into a wild forest. He gets lost, escapes, and falls asleep once more. He then awakens in a second dream, dreamed inside the first. Within it, he is taken by some nymphs to meet their queen. There he is asked to declare his love for Polia, which he does. He is then directed by two nymphs to three gates. He chooses the third, and there he discovers his beloved. They are taken by some more nymphs to a temple to be engaged. Along



the way they come across no less than five triumphal processions celebrating the union of the lovers. Then they are taken to the island of Cythera by barge, with Cupid as the boatswain; there they see another triumphal procession celebrating their union. The narrative is uninterrupted, and a second voice takes over, as Polia describes the erotomachia from her own point of view. They are blissfully wed, but Polia vanishes into thin air as Poliphilo is about to take her into his arms.” (L. Lefavre, Leon Battista Alberti’s *Hyperotomachia Poliphili*, 1997. The MIT Press).

A TYPOGRAPHIC MASTERPIECE BY ALDUS MANUTIUS AND WITHOUT DOUBT ONE OF THE MOST BEAUTIFUL ILLUSTRATED BOOKS OF ALL TIME.

The illustrations include one hundred and seventy superb woodcuts, ten of which are full-page. For more than five centuries, this iconography has been the subject of the most varied attributions. Although the names of Bellini and Mantegna were initially put forward, scholars today attribute these engravings to Benedetto Bordone of Padua.

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

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

This book «a exercé une influence considérable, non seulement sur l’esthétique du livre à cette époque mais aussi dans les multiples applications de l’art décoratif.» (Brun)

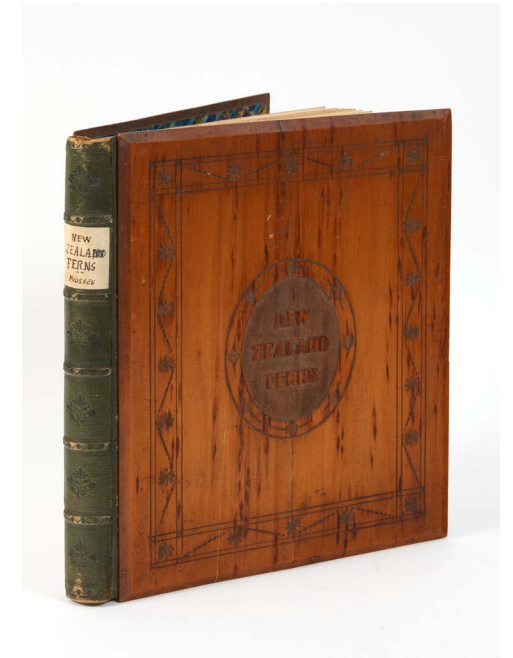
A very good unwashed and crisp copy with the Priapus engraving in fine condition.

**14. CRANWELL, Thomas.** *New Zealand Ferns.* *Auckland, Thomas Cranwell, 1870.* 4to (268 x 217 mm) 30 sheets on stubs with 30 original specimens of ferns from New-Zealand, each with a small, printed label bearing the respective botanical name. Original green sheep-backed wooden bevelled boards made of local kauri wood, large floral sculptured border, central sculptured oval medallion with the title, original marbled endpapers (*original publisher’s binding by Anton Seuffert*). 7 500 €

BEAUTIFUL ALBUM OF NEW ZEALAND FERNS, PREPARED AND MOUNTED BY THOMAS CRANWELL (1824-1908), ONE OF THE BEST-KNOWN MAKERS OF PRESSED FERN ALBUM MAKERS, THE EMBLEMATIC PLANT OF NEW ZEALAND IN THE 19TH CENTURY.

It contains 30 different species of ferns with printed legends of their Latin names. The publisher’s binding with engraved wooden boards was probably made by the Viennese cabinetmaker Anton Seuffert, a collaborator of Cranwell, who had emigrated to New Zealand in 1859. The Te Papa Tongarewa Museum in Wellington

holds three different examples of fern albums composed by Cranwell between 1870 and 1878, featuring kauri (an indigenous conifer species) wood plates, one of which is identical to ours.



The silver fern became the symbol of New Zealand from the beginning of British colonization in the 1840s. Thomas Cranwell, one of the three main specialist preparers, took advantage of the popularity of the plant to offer individual plates and souvenir albums of pressed ferns to botanists and tourists around the world. A singing teacher by profession, he had arrived in New Zealand from Lincolnshire in 1862 and settled in Parnell. In order to distinguish his products from other albums on the market, he joined forces with the Austrian cabinetmaker Anton Seuffert, who made elaborate bindings for him from native woods. Collecting and pressing local fern specimens had become popular pastime in New Zealand, usually bound in native timbers such as kauri or rimu.

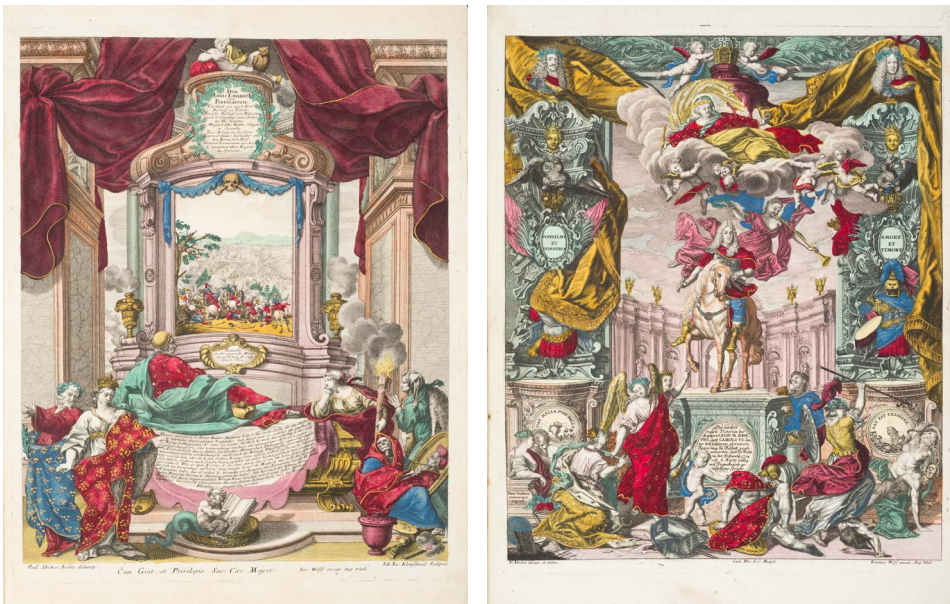
These albums were much appreciated and sought after as souvenirs. The inner-cover bears the author’s original label, printed on orange paper : “Prepared and mounted / by / T. Cranwell, / Parnell, / Auckland, N.Z.”

Fine album, boards slightly split but intact.

**15. DECKER, Paul the Elder & DECKER, Paul the Younger & RUGENDAS, Georg Philipp & DRENTWETT, Abraham the Elder.** *Repraesentatio Belli, ob successionem in Regno Hispanico ... Der Spanische Successions Krieg Augsburg, béritiers Jeremias Wolff , 1714.* Folio (554 x 423 mm). Engraved title and 56 plates, by Johann August Corvinus, Johann Jacob Kleinschmid, Karl Rembshart, Martin Engelbrecht, Georg Heinrich Schifflin after Paul Decker the Elder, Paul Decker the Younger, Georg Philipp (I) Rugendas, Abraham Drentwett the Elder and others, one letterpress text leaf in German (occasional faint offsetting and spotting). Contemporary calf, covers with wide elaborate gilt neoclassical borders, composed of fillets, foliate and rope-work tools and a large foliate scroll of helianthus with vases on two sides and grotesque masks at corners, framing a gilt central lozenge filled with foliate tools surrounding an astantia tool within wheel, the grotesque mask tools repeated, gilt spine and turn-ins, red speckled edges (expertly re-backed, new spine richly gilt and tooled, extremities lightly rubbed, corners slightly bumped). 75 000 €

*Berlin Kat. 103 (incomplete); Bobins III, 1165; Brunet V, 626 (French edition). No other copy with hand-coloured plates has appeared at auction (RBH).*

VERY RARE SET OF PLATES ILLUSTRATING SCENES FROM THE WAR OF THE SPANISH SUCCESSION (1701-1714), ALL BEAUTIFULLY COLOURED AND HEIGHTENED WITH GOLD BY A CONTEMPORARY HAND.



Decker's suite depicts the battles of the complex series of engagements that became known as the War of the Spanish Succession (1701 - 1714). Prompted by the death of the last of the Spanish Habsburg Kings, the childless Charles II, and with a shifting group of alliances and a field of warfare that included not only Continental Europe and the Mediterranean, but also the Caribbean and North America, the War of the Spanish Succession has a case to be a true world war. In part an attempt to check French hegemony, the war featured a number of outstanding victories for the Duke

of Marlborough and Prince Eugene of Savoy, including Blenheim, although the war was ultimately, at best, indecisive.

Each of Decker's magnificent plates features a single engagement, depicted in the central portion of the plate, the whole image surrounded with a decorative border composed of architectural, allegorical and armorial symbols and motifs in the Baroque manner and a descriptive text concerning the battle. Many of the plates feature an additional small vignette of the battlefield keyed to the descriptive text and illustrating the placement of the armies and the key figures involved. There are both naval and military scenes, with the following depictions of battles with small, but highly detailed maps: Augsburg, Barcelona (2), Bethune, Bonn, Brugge, Casale, Douai, Gaeta, Ghent, Gibraltar (2), Huy, Kaiserswerth, Landau, Lisbon, Liege, Milan, Mallorca, Nenen, Nons, Oostende, Oudenaarde, Rissel (Lille), Sardinia, Schellenberg, Susa, Tortona, Tournai, Traben-Trarbach, Turin, Ulm, etc.

It is a measure of the importance attached to Decker's suite that the painter Ignaz Preissler used Decker's plates as the basis for the decoration of an important tea service and garniture now (at least partly) in the collection of the Metropolitan Museum in New York (see 'Repraesentatio Belli, ob successionem in Regno Hispanico ... A Tea Service and Garniture by the Schwarzlot Decorator Ignaz Preissler' by Maureen Cassidy-Geiger).

'Such commemorative series were considered works of art as well as encapsulations of recent events and were highly valued by collectors of the period, who acquired them for their libraries or print cabinets.' (Maureen Cassidy-Geiger).

Decker's suite is very rare outside Germany: COPAC lists copies at the British Library and V & A only, while KVK lists copies at the Polish National Library, the Bibliothèque Nationale and the Université de Charles de Gaulle (Lille) in France and the Rijksmuseum Amsterdam; the only traceable copy in North America is at Brown University.

*A Princely copy*

**16. DOUJAT, Jean.** *Eloges des personnes illustres de l'Ancien Testament, pour donner quelque teinture de l'histoire sacrée. A l'usage de Monseigneur le duc de Bourgogne. Paris, Gabriel Martin, 1688.* 8vo (175 x 115 mm) 8 nn.ll., 99 pp. Contemporary red morocco, central coat of arms within gilt fillets of Marie Anne de Bavière, spine with raised band, compartments gilt with a special tool depicting a dolphin, gilt turn-ins, gilt edges. 25 000 €

*Cioranescu, 26110 ; OHR, 2523.*

FIRST EDITION. A MAGNIFICENT COPY IN CONTEMPORARY COLOURING HEIGHTENED WITH GOLD.

Jean Doujat, lawyer at the parliament of Toulouse and Paris and member of the Académie Française, had been commissioned by Louis de France, called 'Le Grand Dauphin' – he was the eldest son of Louis XIV and the heir apparent to the French throne – to instruct and teach his son, Louis duke of Burgundy (1682-1712). It was

for his noble pupil, that Doujat composed this book, “*en souvenir de l’honneur que j’avois eu il y a vingt ans de contribuer quelque chose aux premières études de ce digne héritier.*”



The book is illustrated by 54 engraved portrait medallions, each embellished by a symbol relative to the person depicted: an apple for Adam, an arc for Noah, the whale for Jonas, etc. thus forming a very charming emblem book. The portraits are accompanied by a text written in verses and giving biographical details on the personalities from the Old Testament.

ILLUMINATED COPY

EXCEPTIONAL COPY WITH THE TITLE PAGE AND THE ENGRAVINGS COLOURED AND HEIGHTENED WITH GOLD AT THE TIME. It is preserved in a luxurious contemporary binding decorated with the coat of arms of Marie-Anne of Bavaria, the mother of Louis of Burgundy, for who this book was written. Louis de France had married the Bavarian princesse, his second cousin, in 1680 and they had three children: Louis de France, Duke of Burgundy, Philippe de France, Duke of Anjou, and Charles de France, Duke of Berry.

Some occasional spotting, some light thumbing to title. Signature “Vienot” on the title.

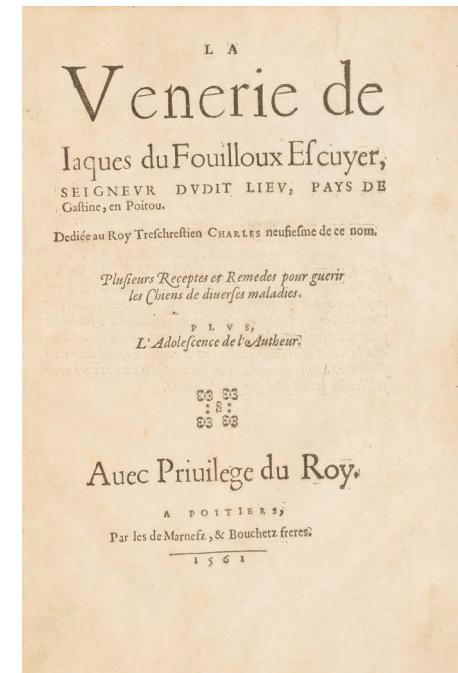


Cardinal Strozzi's copy in contemporary flexible vellum

**17. DU FOUILLOUX, Jacques.** *La Vénerie de Jacques du Fouilloux Escuyer, Seigneur dudit lieu, pays de Gastine en Poitou. Dédicée au Roy Treschrestien Charles, neufiesme de ce nom. Plusieurs receptes et remedes pour guérir les Chiens de diverses maladies. Plus l'Adolescence de l'Authour. Poitiers, Par les de Marnefz & Bouchetz, freres, 1561.* Small-folio (279 x 193mm) 4 nn.ll., 214 pp., 1 nn.l. (with *La Complainte du Cerf...* by Guillaume Bouchet, printed recto-verso in two columns). Contemporary flexible vellum, manuscript title on front cover and spine, with the original endpapers (see Briquet 10.935, between 1559 and 1575), no ties. 250 000 €

*Thièband, 294-295 (erroneous count of woodcuts) ; Souhart, 148 (erroneous count of woodcuts) ; Schwerdt, I, p. 152 ; Brun, p. 173 ; François Remigereau, Jacques Du Fouilloux et son traité de la vénerie. Étude biographique et bibliographique, Paris, 1952. See Mortimer, French, 187 (1562 edition).*

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL FRENCH XVI<sup>TH</sup> CENTURY ILLUSTRATED BOOKS AND ONE OF THE MOST IMPORTANT FRENCH HUNTING BOOK.



Jacques du Fouilloux, a noble man from the Poitou region, was born at the château du Fouilloux close to Parthenay (Deux-Sèvres) in 1519, and died in 1580. This celebrated work is dedicated to King Charles IX, who was very fond of hunting.

The importance of Du Fouilloux's *La Vénerie* can hardly be overstated. It was the first major work on the subject since Gaston Phébus's *Livre de chasse*, written in the late 14th century, and it remained pre-eminent for two hundred years.

A SUPERB COPY, ONE OF THE VERY FEW PRESERVED IN ITS ORIGINAL FLEXIBLE VELLUM BINDING. IT IS THE ONLY COPY KNOWN TODAY WITH A CONTEMPORARY PROVENANCE, THAT OF CARDINAL STROZZI (1513-1571), NEPHEW OF QUEEN CATHERINE DE MEDICI.

This copy subsequently entered the collections of the Borghese princes, who sold it in 1892. It was included in the Bulletin Morgand and later in the collections of Paul Muret and Henri Burton.

Thiébaud notes that this first edition is 'extremely rare'. He goes on to say that 'it is also one of the most beautiful, with its elegant italic characters; it is the only one in small folio format'.

The illustrations comprise a total of 56 engravings, including the one on the dedication leaf (and not in addition to it, as Thiébaud and Souhart erroneously state), and 55 in the text.

The first (also the largest) woodcut shows « l'auteur agenouillé, en costume de chasse, offrant son livre à Charles IX entouré de plusieurs seigneurs de et de halberdiers. » If French King Charles IX is indeed depicted on this image is heavily doubted by Thiébaud, as the latter was only a child when the book was printed. Thiébaud supposed that the image depicts in reality French King François II, who died on 5<sup>th</sup> of December 1560. As the privilege of the book dates from 23<sup>rd</sup> December 1560 it is most likely that the image had not been changed for the new King. « Le roi, dans la gravure de dédicace est aussi grand que ses courtisans, ce qui ne convient nullement à Charles IX, âgé de dix ans en 1561. On en peut conclure que l'ouvrage, dont le privilège est du 23 décembre 1560, avait été composé pour être dédié à François II, décédé le 5 décembre 1560, et que c'est sa mort qui détermina l'auteur à le dédier à Charles IX, sans que pour cela changer la gravure, qui était déjà faite à l'intention de François II ».

The 55 beautiful woodcuts printed in the text depict numerous scenes of stag, wild boar, hare, badger and fox hunting. They illustrate the instructions given on choosing, training and caring for hounds. One of the most famous engravings is the hunters having a picnic lunch on the grass (p. 81).

"Effective use has been made of solid black areas with details in white in a block of a dog on leaf A8v and two blocks of boards on leaves M1r and M4" (Mortimer).

In addition to the woodcut illustrations, the scores of the hunting fanfares in this edition are printed, as they should be, on different strips of paper and mounted to the original staves, which are transparent and devoid of notes.

#### IMPORTANT PROVENANCES

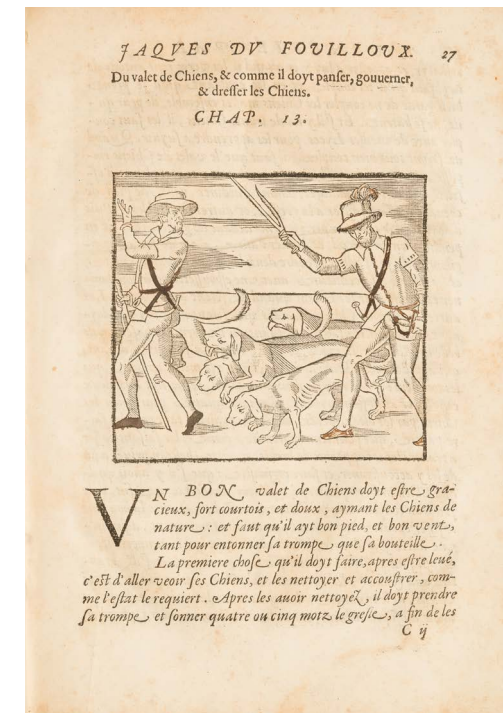
Signature of Cardinal Strozzi on the last endpaper. For almost a century, the Strozzi family was attached to the French court and to the Medici family, to which it was linked by deep family ties. Cardinal Lorenzo Strozzi's mother, Clarice de' Medici, made him a cousin of the Queen. She appointed him to head several abbeys. Henri II entrusted him with the bishopric of Béziers in 1547. He was promoted cardinal by Paul IV in 1557. After triumphantly entering Béziers in 1557, Strozzi spent two years in Rome, then returned to Béziers at the end of 1559. In 1561, Lorenzo Strozzi became bishop of Albi, and his actions soon became rooted in a violent struggle

against the Protestants at the start of the First War of Religion in 1562. Strozzi became Archbishop of Aix in 1567 and died in Avignon in January 1571. The Strozzi family also had interests in Poitou, Jacques Du Fouilloux's region of origin, since Admiral Philippe Strozzi, nephew of the Cardinal, became Lord of Bressuire (Poitou) in 1581.

The signature on the last flyleaf of the copy is certainly an ex-libris, much more than an unlikely inscription or possible ex-dono. The handwriting appears to be Italianate. The location of this bookplate suggests the existence of Cardinal Strozzi's personal library. Numerous provenance searches have failed to find any trace of it. Similarly, we have been unable to find any comparative manuscript documents to establish whether or not the Strozzi ex-libris is autographed (on the rarity of Strozzi manuscripts: 'a very small number of letters by Lorenzo Strozzi exist in France. His correspondence was part of the Coislin manuscripts stolen in 1791 and taken to Russia. In addition, most of the Strozzi papers passed into the archives of the de Fiesque family, into which the Strozzi papers had been merged', M. Bellaud Dessalles, Les Évêques italiens de Béziers, Paris, 1901, p. 33).

Three centuries later, the Strozzi copy was included in the huge sale of Borghese books held in Rome in 1892, following the impoverishment of the family and the poor business dealings of Prince Paolo Borghese. His Italian career remains to be discovered. The opening photograph in the catalogue, showing one of the most beautiful libraries in Europe, is particularly striking. Paradoxically, it is the book's slight defect - the few engravings underlined in ink by a hand that is no doubt childish - that makes it possible to follow the trail. The very precise reference in the catalogue, 'rel. molle vélin (rel. anc.) [...] 3 figures repassées à l'encre', leaves little doubt as to the identification of the copy in this catalogue and in the Bulletin Morgand of 1900, which specifies the Strozzi provenance. Prince Borghese owned a number of hunting books, including the Du Fouilloux of 1573, which was recently re-sold, and a superb copy of the Mitelli.

In 1934 J. Thiébaud listed 'a dozen different known copies', including, for example, a copy now in a private collection bound in 17th-century calf. Of these, it is notable that only the Strozzi-Borghese copy is preserved in a binding strictly of the period. Among the copies known today, we can add the copy bound in blond sheep in Italy towards the end of the 18th century for Ferdinand I (1751-1825), King of the Two Sicilies, now in the collections of Qatar (Cat. Clavreuil, January 2002, no.



45, €200,000, previously sold at auction in 1985 in Paris). Finally, the copy from the Du Verne-Bernis collection in an unsigned nineteenth-century binding, washed, which could be one of the copies in the Thiébaud census, recently came up for sale (Paris, 5 October 2016, lot 71, €267,000). Of all these copies, the only one with a period provenance is that of Cardinal Lorenzo Strozzi, one of the great princes of the Church in the 16th century. Marcel Jeanson, owned two copies of the first edition, the dated and undated issue, but both preserved in a nineteenth-century binding.

Small restoration in the outer margin of the first endpaper and the outer margin of the title page. Small brown stains in the inner margins of book Q without affecting the text, small natural paper tears in the upper corner of R5 without affecting the text, some occasional toning or foxing. A small number of engravings have had their lines redrawn in black ink by a hand probably infantile and certainly pre-dating the eighteenth century: some very faintly (2), others modestly (3) and 4 more strongly. Among the latter, the ink has created small gaps in two engravings (p. 5 and p. 98).

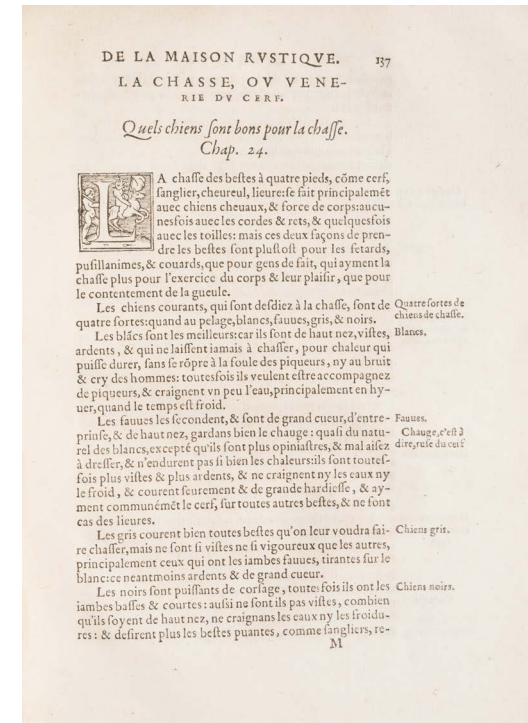
DETAILED PROVENANCE : Cardinal Lorenzo Strozzi (1513-1571) : “A Monseigneur le Révérendissime Cardinal Strozzi”, inscription in ink on the verso of the endpaper - Prince Paolo Borghese (1845-1920), 9th Prince of Sulmona, Catalogue of the library of H. E. D. Paolo Borghese, Prince of Sulmona, Rome, Vinco Menozzi, from 16 May to 7 June 1892, p. 135, lot 844, which states: ‘rel. molle vélin (rel. anc.) [...] : “rel. molle vélin (rel. anc.) [...] 3 figures repassées à l’encre”, cf. : <https://babel.hathitrust.org/cgi/pt?id=mdp.39015033646277&seq=156&q1=fouilloux>). The copy is also mentioned in the preface amongst the highlights of the sale, p. XI : “exemplaire très propre et très frais”. Paolo Borghese, the famous Italian gastronome, squandered his fortune: he sold the Villa Borghese to the Italian state in 1901, to which the art collections were transferred in 1903. The Borghese archives were acquired by the Vatican Library in the time of Leo XIII - copy cited by J. Thiébaud, as it was most likely acquired by Damascène Morgand in this sale; it appears in the Bulletin Morgand of 1900, p. 113, no. 38064.: “exemplaire du cardinal Strozzi, grand de marges, dans son ancienne reliure. Quelques figures ont été repassées à l’encre” – Paul Muret (book-plate, note in his sales from 30 Octobre 1936 or 25 January 1937 of which we were able to consult the sales catalogues thanks to Librairie Giraud-Badin) – Henri Burton (book plate, sale Paris, Drouot, Arcole, 11 mars 1991) – Yves Burrus.

*The first important work on agronomy in French*

**18. ESTIENNE, Charles.** L'Agriculture et Maison Rustique... En laquelle est contenu tout ce qui peut estre requis, pour bastir maison champestre, nourrir & medeciner bestial & volaille de toutes sortes, dresser jardins, tant potagers que parterres, gouverner mouches à miel, planter et enter toute sorte d'arbres fruitiers, entretenir les prez, viviers & estangs, labourer les terres à grains, façonner les vignes, planter bois de haute afustaye & taillis, bastir la Garenne, la Haironniere & le parc pour les bestes sauvages. Plus un bref recueil de la chasse & de la fauconnerie. Paris, Jaques du Puis, 1564. 4to (228 x 156 mm) 10 unnl., (including last blank), 155 num. ll., 13 unnl. (11 index, errata, and the last blank). Contemporary flexible vellum with yapp edges, flat spine with manuscript title, no laces (slightly retracted). 35 000 €

Thiébaud, 338; Souhart, 169; Schwerdt, I, 165 (“very rare”); Jeanson, 211; Brunet II, 1074; LA 165.309 ; Mortimer, French, 214 note ; Simon, Bacchica, II, 224 & Gastronomica, 610 note; Arents, 12 note; Einaudi, 1790 note.

EXTREMELY RARE FIRST EDITION OF THE FIRST MAJOR TREATISE ON AGRONOMY IN FRENCH.



First edition, first issue, with the errata leaf (the Jeanson copy that appeared in the famous 1987 sale was in second issue, with the corrected errata and therefore without the errata leaf).

*La Maison rustique* is a treatise on agriculture, gastronomy, botany, gardening, and domestic medicine. A large part of the book is devoted to livestock, how to make butter and cheese, poultry (hens, geese, peacocks, pheasants, thrushes, quails, pigeons), kennels, horse-breeding, vegetable and ornamental gardens, medicinal plants, orchards, and beekeeping. There are also many recipes for preserved fruit, jams, and oils. Estienne also devotes many chapters to the making of wines, beers, and liqueurs, to the cultivation of the vine; he gives advice on distillation, baking, pastry-making, verjuice and vinegar.

Finally, this work is of great importance in hunting literature, the end of the volume (leaves 136-155) being entirely devoted to venery, fox hunting, boar hunting and falconry. The chapter on falconry opens with general consideration on the subject with a note printed in the margin indicating that this is actually a recently created sport (“*Fauconnerie est un art recent*”). The chapter continues with considerations on which birds of prey are useful for the sport, followed by a general description of vultures, buzzards, etc. The final portion gives details on bird hunting with the help of whistles.

This text was well received by the public and Souhart lists 109 editions of this book printed in five different languages: French, Italian, German, English and Latin.

«Charles Estienne (vers 1504-1564), frère de Robert I, formé dans l’atelier familial et en Italie, devenu tardivement médecin (1542), publie à partir de 1535 des opuscules pédagogiques sur les différents aspects du lexique agricole latin (le jardin, la pépinière, la vigne...), pour lesquels il convoque aussi un riche vocabulaire français spécialisé afin de faciliter la compréhension des textes classiques. En 1554, alors qu’il a pris

la direction de l'atelier parisien après le départ de Robert à Genève, il tire de ces opuscules un vaste traité latin, le *Praedium rusticum* ("domaine rustique"), destiné aux « jeunes gens qui étudient les bonnes lettres », mais que son organisation systématique en 10 livres et son copieux index offrent aussi à une consultation « pratique ». Enfin, en 1564, alors qu'il est emprisonné pour dettes, il fait paraître un livre français au titre analogue, *L'Agriculture, et Maison rustique*, mais au contenu entièrement renouvelé, visant cette fois à réunir « tout ce qui peut estre requis pour la perfection de l'agriculture Française ». Charles Estienne n'est pas lui-même propriétaire terrien. Le savoir qu'il rassemble est issu de ses lectures, de sa connaissance du pays (il en a déjà tiré en 1552 *La Guide des chemins de France*) et de ses enquêtes : il dit avoir été « contraint de rustiquer souventes fois, et familièrement converser avec toute sorte de gents rustiques ». Il peut se présenter alors comme « auteur oculaire et quasi praticien ». Organisé en six livres thématiques (maison, jardin, verger, prairie et étang, labours et vignes, chasses), sur le modèle des traités de Caton et Columelle, rédigé en brefs chapitres et complété par un index, l'ouvrage est à la fois un recueil de conseils pratiques, un vaste tableau des plaisirs rustiques et une somme linguistique sur le lexique agricole français. Il se prête ainsi à des lectures particulièrement variées, ce que va confirmer son impressionnant succès». Michel Jourde, *Le succès de la Maison rustique* (1564). Bibliothèque municipale de Lyon, exposition en ligne.

«Dans son dernier livre qui est plus qu'une traduction du *Praedium rusticum*, *L'Agriculture et Maison rustique...* [Charles Estienne] rêve de la ferme idéale où vivre en autarcie et se mettre à l'abri des maux de la société et de la cour» (Boudou-Kecskemeti, p. 317)

Binding slightly stained and retracted, nevertheless a very fine copy, entirely unsophisticated, preserved in its first binding, comparable to the Schwerdt copy (the former Gallice copy described by Thiébaud).

Provenance : unidentified book plate with the monogram 'E.D.'

*An exceptional "Vernis Martin" binding  
signed by a woman artist Françoise Callier*

**19. ETIENNE, Charles-Guillaume.** *Bruis et Palaprat*, comédie en un acte et en vers. Paris, *Le Normant*, 1807. 8vo (206 x125 mm). [Bound with :] **IDEM.** *Cendrillon*, opéra-féerie en trois actes et en prose, musique de M. Nicolo Isouard. Paris, *Pougens*, 1810. Engraved frontispiece, 77 pp. [And :] **IDEM.** *Les deux gendres*, comédie en cinq actes et en vers. Paris, *Le Normant*, 1811. 110 pp. Total of 3 works in one volume. Contemporary crimson leather spine over paper boards, heavily varnished, the covers decorated with scratched gold-leaf and painted in gold and silver to a classical design, framed borders containing vases, floral garlands, flowers, musical instruments, masks and putti, grape ornament at the corners, full-length figure of the muse Terpsichore in the large central panel (with lyre on front cover, signed by Françoise Callier, née Fixon, with garland on back cover), flat spine in compartments with three morocco lettering-pieces (night-blue for the first two titles, citron for the third) and gold and silver emblems relating to the three plays (including Cinderella's slippers), decorated board-edges and turn-ins, pale blue silk liners, gold-tooled floral border around the doublures, gilt edges, circular blind-stamped certificate "Brevet d'invention" on front-flyleaf. 65 000 €

A VERY IMPORTANT AND IN IMMACULATE CONDITION BINDING DECORATED IN THE SO-CALLED ODOURLESS VARNISHED TECHNIQUE ALSO KNOWN AS 'VERNIS MARTIN' OR "RELIURES EN VERNIS SANS ODEUR".



The lustrous finish was obtained by the application of dozen of layers of lacquer and by carefully rubbing the binding down between each coat of varnish.

This binding is particularly interesting as it is signed by the woman artist, Françoise Callier née Fixon. She was probably a member of the famous family of sculptors and painters active in Paris at the end of the eighteenth century.

Two other Martin varnish bindings bearing the signature of Françoise Callier are known to exist: one in the Morgan Library (Ehrman B-13), the other in the Getty Collection (The Wormsley Library, Maggs, PML, 1999, no. 72), which was listed in Martin Breslauer catalogue 103, no. 139.

Even when not signed, Vernis Martin bindings are of the greatest rarity: just over two dozens examples have so far been recorded.

Albert' Ehrman's census (the Book collector, Winter 1965, pp. 523-529) listed two examples of type A, apparently executed in the technique invented by the brothers

Martin in 1730 (their patent renewed in 1744) for furniture and objects and 18 of type B as reinvented and patented by Théodore-Pierre Bertin in 1811, specifically for book bindings. Our binding is n°4 in Ehrman's list. Several examples can now be added to his census: Paris, Arsenal Library, Brussels, Royal Library (from the Solvay collection, see Georges Colin in the Book collector, Autumn 1969); M. Breslauer cat. 103, n°139, coloured illustration 21 now in The Wormsley Library, n°72.

Our binding is with no doubt one of the finest and best preserved examples of this rare technique. The irreproachable state of conservation, a rarity due to the fragility of the varnish, makes this volume absolutely unique.

Provenance: Cortland F. Bishop, his sale New York 7th December 1948, lot 111; Cornelius Hauck, his sale, lot 618, with their bookplate.

*Magnificent copy, with the plates coloured, heightened with silver and with gold,  
and with flecks of Mica Bound in contemporary green Morocco*

**20. FERRIOL, Charles.** Recueil de cent estampes représentant différentes nations du Levant tirées sur les tableaux peints d'après nature en 1707 et 1708... Et gravées en 1712 et 1713 par les soins de M. Le Hay.- Explication des cent estampes ... avec de nouvelles estampes des cérémonies turques. Paris, Le Hay, Duchange & Collombat, 1714-1715. Large folio (482 x 317 mm) 1 engraved and illuminated title, 1 letterpress title, 2 nn.ll. (introduction to the reader), 26 pp. of explanatory text for plates, 1 engraved plate of musical scores, 102 engraved plates (numbered 1 to 99, and 3 double page plates, the latter not numbered). Contemporary green morocco, triple gilt filet on covers, spine with raised bands, compartments gilt with floral tools, gilt turn-ins, gilt edges (some occasional old restorations to spine and corners). 125 000 €

*Atabey, 429; Blackmer, 591; Colas, 391-392; Brunet, III, 947-948; Coben-de Ricci, 391-392; Lipperbeide, 1413-1414 & Lb 26-Lb 27 (copy with 6 added plates not part of the editio); Koc collection, 105.*

FIRST EDITION.

The *Recueil de cent estampes représentant différentes nations du Levant*, which appeared in France in 1714 a few years after the return of the ambassador Charles de Ferriol (1652-1722) on a mission to Constantinople from 1699 to 1711, is an evocative testimony to the new enthusiasm for the Orient in the 18th century. The prints it contains were produced by Gérard Scotin (1671-1716) and eight other engravers in 1712-1713, based on paintings commissioned in 1707 by Ferriol from a painter in his retinue, the Valencian Jean-Baptiste Van Mour (1671-1737).

MAGNIFICENT COPY, COLOURED, ILLUMINATED AND HEIGHTENED AT THE TIME WITH MICA.

One of the extremely rare copies prepared at the time for a clientele of discerning bibliophiles, as the author explains in the preface: « *Comme il s'est trouvé plusieurs personnes qui, non contents de connoître par les Estampes de ce recueil la véritable forme des Habits du Levant, ont souhaité en connoître aussi la couleur : on a fait enluminer avec soin, & avec le plus d'intelligence qu'il a été possible, plusieurs Recueils de ces estampes d'après les Tableaux Originaux.*



*Le Grand Seigneur  
en habit de Ceremonie le jour du Beiram.*

*P. Simonneau filius sculp.*

1.

*Avec Privil. du Roi.*

3.

*Ainsi ceux qui voudront avoir ces estampes enluminées, les trouveront aussi chez Monsieur Le Hay, rue de Grenelle Fauxbourg Saint Germain, proche de la rue de la Chaise.*

Published in two parts, the first contains 100 plates, the last of which - *Mariage Turc* - is exceptionally presented here before the letter (there is no numbering, nor the name of Le Haye, nor the mention of privilege usually found in the bottom right-hand corner). The second part was completed by two other double-page plates, notably the representation of the *Dervichs Tourneurs* and the *Enterrement Turc*.



*Les Dervichs dans leur Temple de Péra, achevant de tourner.*

In addition to the 102 costume plates, the work also contains a plate of musical scores with the *Air sur lequel tournent les Dervichs de Péra*. In the disclaimer we are told that the music was « notée par le sieur Chabert très-sçavant en musique, qui étoit avec M. de Ferriol ; et qui prenoit souvent plaisir à le faire jouer par les Dervichs musiciens ».

“The true first edition of both parts. The Colombat issue of part 2, dated 1715, confusingly precedes the edition dated 1714 and issued under the imprint of Cars and/or Basan... This splendid production has a number of notable features. On is the lavish quality of the illustrations: many are heightened with gold, and flecks of mica have been used to represent jewelry. Moreover it contains what may be the only wholly original representation of Turkish costumes since Nicolay; in any case, these images were at once enormously influential” (Koç).

This ‘*Recueil de cent estampes*’ «représentant différentes nations du Levant, qui paraît en France en 1714 quelques années après le retour de l’ambassadeur Charles de Ferriol (1652-1722) en mission à Constantinople de 1699 à 1711, est un témoignage

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

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

Last plate with small offsetting at center fold and with two restored tears.

A MAGNIFICENT, ILLUMINATED COPY, WITH ONE PLATE BEFORE LETTERING AND BOUND IN CONTEMPORARY GREEN MOROCCO. IT CONTAINS A TOTAL OF 29 PLATES EMBELLISHED WITH MICA (1, 2, 3, 4, 5, 7, 15, 27, 29, 44, 45, 48, 50, 51, 52, 54, 55, 64, 68, 69, 77, 79, 81, 86, 87, 91, 96, 97, 99).

*Copy on large paper, inscribed to Eugène Bataille.*

**21. FLAUBERT, Gustave.** *Madame Bovary - Mœurs de Province-*. Paris, Michel Lévy frères, 1857. 1 volume 12mo (182 x 126 mm) with 2 unnl. and 490 pp. Havana jansenist morocco, with morocco doublures, spine with raised bands, edges gilt, original cover and spine preserved, in folder and slipcase (P.L. Martin). 50 000 €

*Carteret, I, 265 ; Vicaire, III, 721 ; Clouzot, 121 ; Lambiotte (exemplaire n°43).*

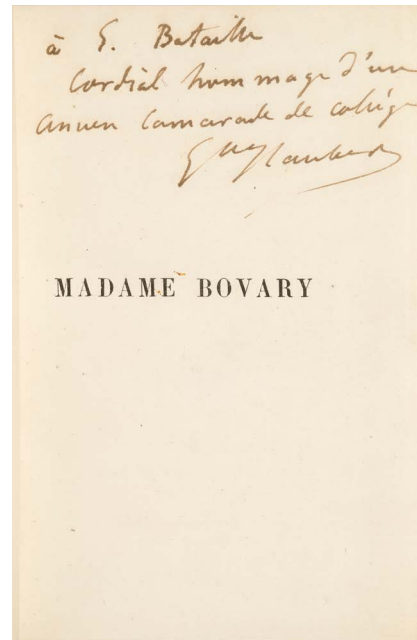
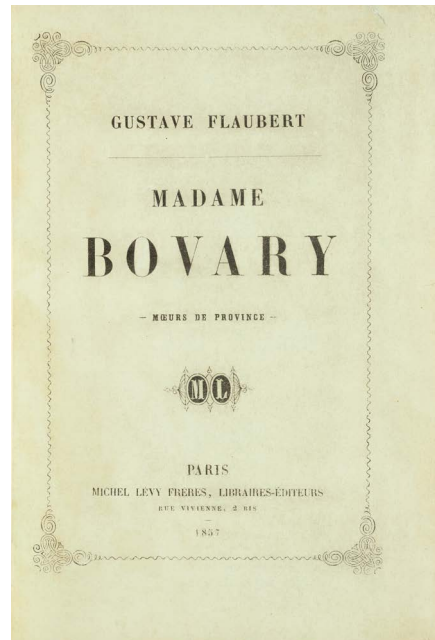
FIRST EDITION, PRINTED ON LARGE PAPER.

Inscribed : « À E. Bataille, cordial hommage d’un ancien camarade de collège. Gve Flaubert ».

Eugène Bataille (1815-1878) started out as a railway engineer, but soon pursued a political career that got him into trouble. Close to Napoleon III, he was imprisoned for his part in the attempt to overthrow King Louis-Philippe. This did not prevent



him from becoming a member of parliament in 1851 and being appointed to the Conseil d'État in 1852. He was then general councillor for the canton of Pavilly, north of Rouen, from 1858 to 1864.



He had a summer residence at Hautot-sur-Seine, near Croisset, where he regularly invited Flaubert. Bataille was also a bibliophile. He shared his love of literature with Flaubert, whom he had met on the benches of the Collège Royal in Rouen.

His attachment to literature and his admiration for his childhood friend are reflected in the letter he wrote to the author on 1<sup>st</sup> of June 1857, in response to the mailing of this large paper copy:

«Mon cher camarade,

Je n'ai voulu vous remercier de la bonne pensée que vous avez eu en m'envoyant votre livre, qu'après l'avoir lu et relu.

C'est tout bonnement un chef d'œuvre.

Bien que vous soyez un fils de Balzac, tout ce que vous avez écrit est d'une originalité extravagante, et d'une vérité telle, que vous vous êtes mis dès votre premier bond dans les limites des grands maîtres. Malgré mon incompetence, j'ose vous prédire une série de succès.

Mille bonnes amitiés

Eugène Bataille»

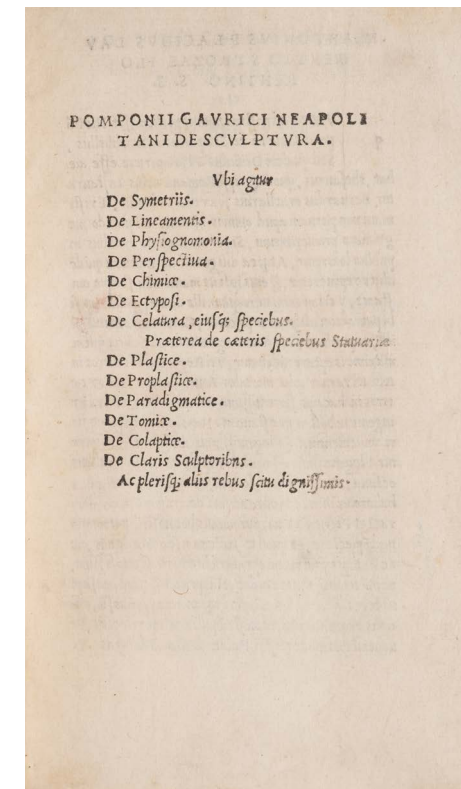
Very nice copy.

*The earliest treatise on art and sculpture*

**22. GAURICO, Pomponio.** De Sculptura, ubi agitur De Symetriis, De Lineamentis, de Physiognomonia, De perspectiva. Florence, Giunta, 1504. 8vo (100 x 62 mm), 48 leaves. Red morocco, inner gilt rool, gilt edges (Binda). 25 000 €

BM Italian 292; Adams, I, 292; Schlosser Magnino, 235-239; M. Kemp, *The science of art*, 1990; Vagnetti, EIIb1: "importante documento informativo circa l'esistenza di procedimenti prospettici differenti dalla costruzione legittima brunelleschiana et dalla costruzione abbreviata albertiana, basati invece sul probabile impiego del punto della distanza"; Adams, I, 292.

RARE FIRST EDITION OF THIS EXTREMELY IMPORTANT BOOK CONSIDERED AS THE EARLIEST TREATISE ON ART, SCULPTURE, PHYSIOGNOMY, CLASSICAL LITERATURE, AND AESTHETICS. IT IS THE FIRST PRINTED BOOK DESCRIBING THE PRINCIPLES OF PERSPECTIVE. IT INAUGURATED A NEW CONCEPTION OF ART HISTORICAL CRITICISM.



The *De Sculptura* is a text with a complex structure and touches on a variety of themes: sculpture is articulated in a first phase, the *ductoria*, in which the idea is mentally elaborated, and the model is prepared. This phase includes, in turn, the *designatio* (which includes symmetry, perspective and physiognomy) and *animatio*, which refers to expression. This is followed by a second, more technical phase, linked to the actual realisation of the work through bronze casting or other systems. The text concludes with a review of famous artists. In this sense, then, one can give credit to Gaurico when he states that no one has so far dealt with this subject. As a humanist and sculptor, Gaurico wanted to give his art-loving friends what had been lacking until then: a treatise on the excellent sculptor, laws, means and the history of ancient and modern sculpture.

"Pomponius Gauricus, a humanist from Padua where Donatello had worked for some ten years, wrote a treatise on the art of sculpture that was

published in 1504. He narrated a 'well known' story about a distinguished young visitor who wished to catch a glimpse of Donatello's abacus; that is to say he hoped to see the device with which Donatello controlled the mathematics in his works." (Kemp).

Lower white margin of b8 restored.

A fine copy.

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

**23. GOURDELLE, Pierre.** [Album of ornithological watercolours]. Paris, ca. 1550-1560. Folio (420 x 280 mm) one single sheet bearing the painted coat of arms of a previous owner and 50 sheets with 60 original 16th century watercolours depicting European and Exotic specimens. Sixteenth century French calf, covers richly decorated in fanfare style in gilt and painted black, spine gilt with raised bands, gilt edges, preserved in a modern clam-shell box in green morocco. 2 800 000 €

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

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

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

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

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

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

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

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



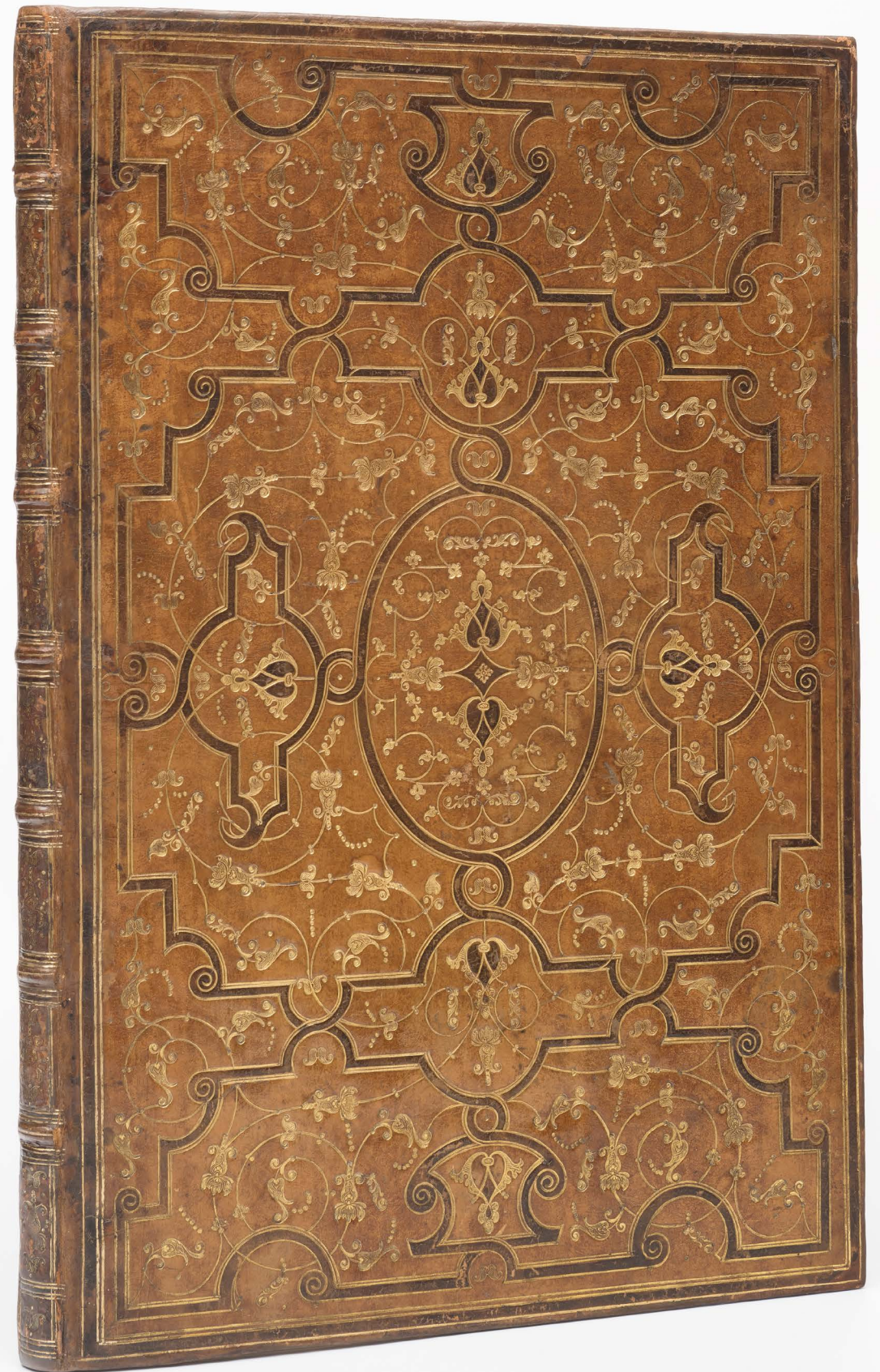
Lebé and can be placed and dated at Nancy, 1566.

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

List of drawings : 1. Gallus / Coq 2. Cuculus / Coucou 3. Aquila Marina / Aigle de mer [eating a fish] 4. Accipiter / Esparvier 5. Subteo / Hobereau 6. Calidris / Chevalier 7. Perdix / Perdrix 8. Gallina Rustica / Gellinette de Boys 9. Torquata / Cane Petiere 10. Gallopavus / Poule Dinde. With the following note : "The small Bustard shot on Mr Banks estate in Dorsetshire 1781 - sent to Sr A. Lever - not supposed to have been in England but common in the South of France" 11. Otis / Ostarde 12. Sthio Africus / Autruche 13. Perdix / Perdrix 14. Coturnix / Caille 15. Aluco / Hibou 16. Vespertilio / Chauve Souris 17. Asio / Moien Duc 18. Bubo / Hibou 19. Hematopus / Pie de Mer 20. Colurio Minot / Pie Grièsche 21. Molliceps / Jay 22. Picus Maximus / Picmart 23. Turtur / Tourterelle 24. Fasianus / Fesan 25. Psitacus / Perroquet 26. Cicognia / Cigogne 27. Anas Libica / Cane de la Guinée 28. Phalaris / Piète 29. Boscas / Cercelle 30. Boscas / Sarcelle 31. Anas / Canard 32. Anser / Oye 33. Colimbus / Plongeon 34. Colimbus Major / Plonjon 35. Pivoine - Rouge Gorge - Verdier [3 drawings] 36. Regulus / Roitelet - Parus Minor / Petite Mésange - Apus / Martinet Pescheur [3 drawings] 37. Thrapupis / Tarin - Linaria / Linotte - Carduelis / Chardonneret - Parus Major / Mézanange [4 drawings] 38. Papegay - Bréan [2 drawings] 39. Falco / Faucon 40. Buteo / Sacre 41. Graculus / Gioram (devouring a snake) 42. Stellaris / Autour 43. Vultur / Vautour 44. Milvus / Milan 45. Aquila / Aigle 46. Cencris / Crecerelle 47. Gallina Africana / Poule de la Guinée 48. Pelicanus / Pelicus, Pelicam [3 drawings: mother and two chicks] 49. Phenix / Phenix 50. Pavus / Paon

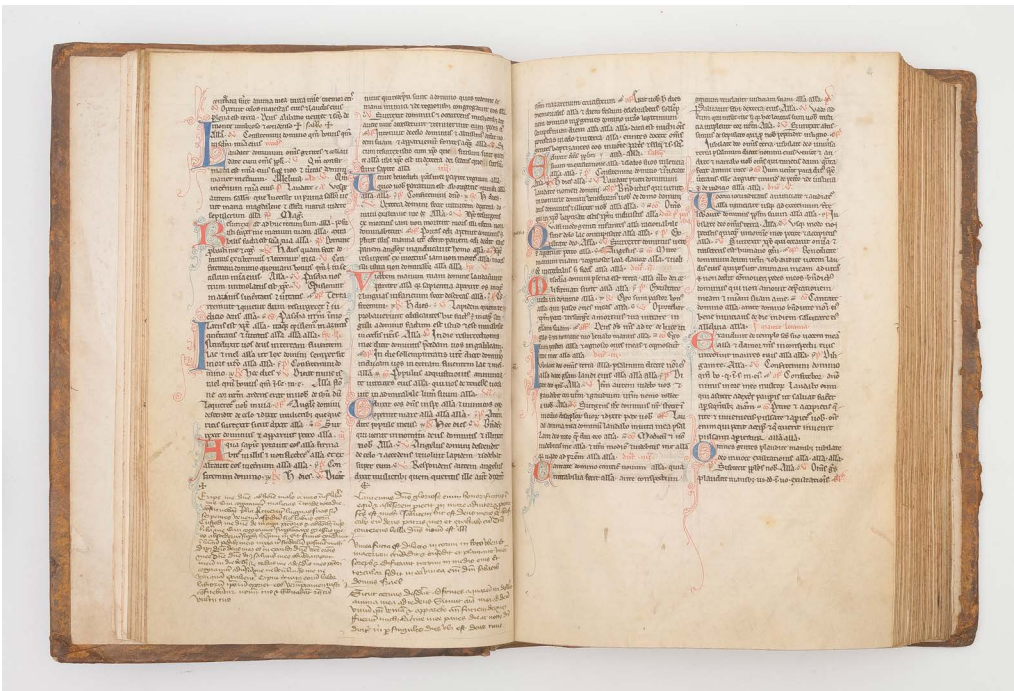
This marvellous piece was certainly made to be part of a wunderkammer where would have been gathered Artificialia (made by men) and Naturalia (made by God), what La Croix du Maine called "room of marvels".

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



**24. GRADUAL-SACRAMENTARY**—Lectionary of the Abbey of St-Victor of Paris. Illuminated manuscript in language on vellum. *France, Paris, c. 1228-1250*. 4to (297 x c. 208-210 mm). iv + 262 + iii leaves on fine vellum, fly leaves on paper. Bound too tightly to properly collate: ff. 19-79v, with signature marks (ff. 19-74v, 7 quires of 8, ff. 75-79v, quire of 5); 2 leaves removed between ff. 18v-19, 2 removed between ff. 77v-78, 1 removed between ff. 94v-95. Modern pencil foliation in upper right corners. — Text justification: 197 x 140 mm. 26-41 lines, 2 columns, ruled in led. Written in black ink in Gothic *Textualis* script, rubrics in red, initials alternating in blue and red, capitals touched in red. 4-5 line musical staves in red (14-16 mm each bracket, 3-4 mm each staff); small marginal notes to rubricator at times still visible — **18 pages of musical notation, thousands of large filagree initials, 3 historiated initials, and 1 two-part miniature** — f. 174v, two impressions of seals or medallions in bottom margin; prickings for lining visible from time to time, trimmed in rebinding, at times affecting decoration; marks of long use evident in thumbing, wear and tear to parchment around the edges, and some areas of staining, notably between ff. 207-218, ff. 255-262v; notes in later hands in margins in a few places (ff. 13v, 17, 38, 163v, 177v, 195) ff. 7v-8, slice of 15<sup>th</sup> century illuminated leaf used as binding material; parchment repaired with paper in spots (ff. 85v, 86, 87v, 90); some doodling in later hands (ff. 241v-242) notably on initial I (f. 131) around which black ink whirls have been traced and the initial filled in with black — 17<sup>th</sup>-century binding in grained calf, ribbed spine with five red morocco title pieces decorating inter-rib spaces, reading: MISSALE ORD. SS. TRINIT. // MSS. // POSITIS SEPARATIM // GRADUA. COLLECT. EPIST. EVANG. // ETC., with gilded Maltese cross at the head and tail. 450 000 €

MADE IN PARIS IN THE SECOND QUARTER OF THE 13<sup>TH</sup> CENTURY, DURING THE REIGN OF



ST. LOUIS IX, FOR THE USE OF THE ABBEY OF SAINT-VICTOR — ONE OF THE ERA'S MAIN CENTRES OF INTELLECTUAL LIFE. THIS LARGE PARISIAN LITURGICAL BOOK CONTAINS A TWO-PART MINIATURE, THREE HISTORIATED INITIALS, THOUSANDS OF LARGE, FILAGREE INITIALS, AND 18 PAGES OF MUSICAL NOTATION.

The present codex is a compilation of liturgical texts, including a Gradual, a Sacramentary, and a Lectionary of the Mass — comprising a type of precursor to the Missal. The Gradual includes the chants for the Mass, here without musical notation. The Sacramentary gathers all the texts required for the clerical celebrant to perform the Mass. The Lectionary presents the Epistles and Gospels for the Mass. The book furthermore includes 18 pages of music in rhythmic modal notation, developed by the Notre Dame school and predominant until the mid-13<sup>th</sup> century when mensural notation took over in popularity.

The manuscript was written by a single scribe who must have been of Germanic origin based on particular spellings (Ewangelium, Chlodowaldi, Wilhelmi...) and his script dates the book to the first half of the 13<sup>th</sup> century. The presence of St. Francis of Assisi (canonized in 1228) serves as a date *post quem* for the creation of the book and the later addition of St. Louis IX of France (canonized in 1297) in the calendar (f. 91v) serves as a date *ante quem*.

Detailed list of text and miniatures on request

Illumination

The artists of the illuminations and the filigree letters use the vocabulary of Parisian illuminators from around 1240, with gold grounds, alternating blue and red frames around the miniatures, and heavy outlines to the figures. The book's main illumination is centred on the beginning of the canon of the Mass (f. 86 v) with a miniature in two registers: Christ in Majesty at top, and the Crucifixion at bottom. It is placed opposite the three major texts of the canon: the *Per Omnium*, the *Vere Dignum*, and the *Te igitur* — themselves decorated with three large historiated initials (f. 87). The iconography for the miniature and the initials is consistent with other books of this type from the period.

Provenance

1. Paris, Made for the Abbey of the Augustinian canons of Saint-Victor
2. Paris, Trinitarians of Paris, also known as the Mathurins, 14<sup>th</sup> century? (before 1514 at the latest)
3. Paris, Rieuinier & Associés, 14 Dec. 2011
4. Europe, private collection.

The text shows indisputably that the manuscript was executed for the famous Parisian abbey of the Augustinian canons of Saint-Victor. 17 June marks the abbey's essential feast: *Susceptio reliquiarum sancti Victoris* (ff. 91) and on 21 July the same Saint Victor enjoys a solemn octave where he is described as *beatissimus*. He is also celebrated in

other areas of the text (ff. 50v, 59v, 91v).

The Abbey of Saint-Victor, in Paris, is one of the city's most famous abbeys, whose



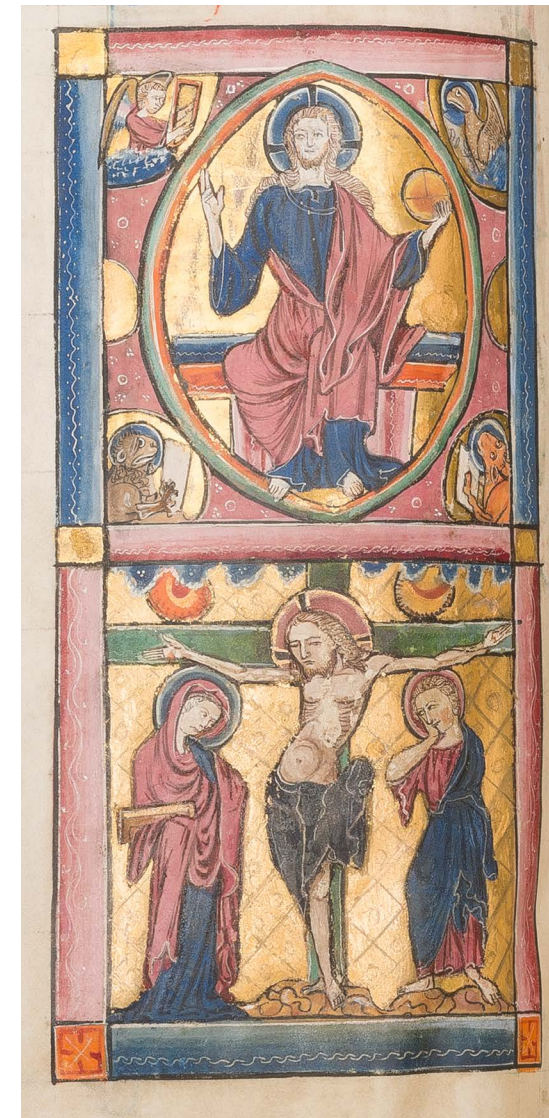
location is today represented in large part by the quadrilateral occupied by the University of Jussieu between the Seine and the streets of Fossés-Saint-Bernard, Jussieu, and Cuvier.

Under the reign of St. Louis and when this manuscript was produced, the Saint-Victor abbey had become one of the most important centres of intellectual life in the medieval West, especially in the fields of theology and philosophy. Saint-Victor became a popular retreat for Benard of Clairvaux and Thomas Becket (1118-1170) and the bishops of Paris had an apartment there.

The abbey's rich library was open to the public, with a reading room where the manuscripts were chained. The liturgical manuscripts, such as the book at hand, were kept in the choir. The teaching activity of the abbey encouraged the development of the library's collection. Richly endowed, the abbey could purchase its manuscripts: the scriptorium does not seem to have been very developed. Legacies also greatly enriched the collection. In addition, documents found at the death of a Victorine (sermons for example) were bound and passed into the library.

In the 14<sup>th</sup> century, the manuscript came into use by the Trinitarians of Paris, a

mendicant order better known as the Mathurins, as evidenced by the addition of the Mass of Saint Mathurin at the end of the sanctoral of the sacramentary and the addition to the calendar of a note thus conceived on July 14 (f. 91v): *Obitus Egidii de Campis qui dedit fratibus sancti Maturini centum solidos annualis census*. The Convent of the Mathurins of Paris was in the Latin Quarter from the beginning of the 13<sup>th</sup> century to 1790. The Mathurins were not geographically far from the Abbey of St. Victor and indeed came into possession of other manuscripts originally made for the Abbey.



*Rare deluxe copy with the plates colored and heightened with gum-arabic*

**25. GRENIER, Francis & PALISSE.** Album du Chasseur. Paris, Arnauld de Vresse, ca. 1860. Oblong 4to oblong (265 x 345 mm) 47 pp., title within sporting border and 22 lithographed plates colored and heightened with gum-arabic. Original publisher's green half-morocco, covers in green pebble buckram decorated in blind, upper cover with gilt title, spine gilt with raised bands, endpapers in white moiré paper, modern green cloth box (some wear to hinges and to head and tail of spine).

6 500 €

*Thiébaud, col. 477; Souhart, 226 (indicates 1868 as year of publication); Frank, I, 324; Bobins II, 530; Schwerdt I, 219; Bulletin des Chasseurs Bibliophiles, 49, July-August, 1920, no. 207 (title and 3 plates only).*

FIRST EDITION. RARE COPY OF THE DELUXE ISSUE WITH THE PLATES FINELY COLOURED AND GUMMED AT THE TIME.

The copy is complete with the 22 plates and the title lithographed by Roche. The text was printed by Maurice Loignon in Clichy.

Curiously, the work begins with a short historical overview of the usefulness of hunting and how it is presented today. "Hunting is the pursuit and destruction of all species of wild animals... Hunting is a natural right, like fishing, grazing and gathering... However, this natural right subsequently became a special right, a property right... The right to hunt is an exclusive right belonging to a few... However, [17]89 changed this state of affairs... Hunting has become the property of all, and the masters of the soil now rent out their hunting' (introduction).

The book is divided into several chapters, starting with weapons, ammunition and equipment, followed by details of specific hunts (deer, roe deer, wild boar, wolves, hares, rabbits, pheasants, capercaillie, partridges, rails, quails, pigeons, ducks, woodcock, snipe, moorhens, plovers, swans, herons, small birds, game birds and game birds). The end of the book is devoted to hunting dogs and the Hunter's Code "fait au palais de Tuileries le 3 mai 1844, Louis-Philippe".

Thiébaud indicates that one «rencontre quelquefois cet album avec seulement le frontispice et 3 planches» (see also the copy in *Bulletin des Chasseurs Bibliophiles*).

The 22 plates depict various hunting scenes, each with a printed caption:

- 1) Le noviciat.
- 2) Le départ du garde-chasse.
- 3) Chasse au cerf.
- 4) Chasse aux sangliers.
- 5) Chasse aux loups.
- 6) Le lièvre manqué.
- 7) Chasse aux lapins.

- 8) Chasse aux faisans.
- 9) Chasse aux perdrix.
- 10) Chasse à la caille.
- 11) Chasse aux canards.
- 12) Chasse à la bécasse,
- 13) Le terrain glissant.
- 14) Chasse aux pluviers.
- 15) Le braconnier.
- 16) Le lièvre volé.
- 17) L'affût.
- 18) Le chasseur en jouissance
- 19) Première chasse d'un am
- 20) Le garde de vignes.
- 21) Le port d'armes.
- 22) L'arrêt.

Some occasional foxing, else a very good and complete copy of the rare deluxe issue.



**26. HOURS.** use of Paris. Illuminated manuscript in Latin and French on vellum, illuminated in the style of the Hoo/Popincourt Master. *France, Paris, c. 1450.* 12mo (186 x 140 mm). iii + 168 + iii leaves, complete. Collation: 1<sup>12</sup>, 2<sup>8</sup>, 3<sup>4</sup>, 4-11<sup>8</sup>, 12<sup>4</sup>, 13-21<sup>8</sup>, 22<sup>4</sup>. Sporadic modern pencil foliation in right corners (ff. 40, 59, 70, 79, 90). – Text justification: 101 x 68 mm. 15 lines, 1 column, ruled in red. Written in black ink with rubrics in mauve and red in Gothic *Textura*, f. 70v a prayer written in *Bastarda*. Calendar alternating in red and blue, principal feasts in gold. – With **12 half-page miniatures, of which the first (f. 25, Annunciation) boasts 5 medallion and 2 additional border illuminations.** All miniatures surrounded by broad full-page borders of filigree tendrils with gold leaves, blooms, and fruit in colours as well as gold leaf and blue double borders, from which multicolour acanthus leaves and various flowers sprout and which extend into contouring gilt grounds in centre; with 4-line splendid initial on gold leaf ground below each miniature, in blue or mauve and with white ornamentation, filled with tendrils in blue, mauve, and red, several 3-line initials in gold leaf on blue and mauve ground, and numerous initials over 1 and 2 lines alongside line fillers in same colouring. – Trimmed, some thumbing at edges, very minor pigment loss (ff. 1, 2v, 25), erased note in upper margin of f. 57, otherwise in fine, clean condition. – 18<sup>th</sup>-century red morocco binding with rich floral gilt spine, boards with double frame structure of gilt fillets, corner florets, inside gilt borders and gilt edges, preserved in a red morocco box by Loutrel. 350 000 €

SPLENDID SERIES OF LUMINOUS ILLUSTRATIONS IN THE STYLE OF THE HOO/POPINCOURT MASTER. THIS EXQUISITE PARIS BOOK OF HOURS FROM C. 1450 BOATS 12 MASTERLY MINIATURES BY AN ESPECIALLY REFINED INDEPENDENT ARTIST FROM THE BEDFORD CIRCLE, IN THE STYLE OF THE HOO/POPINCOURT MASTER. WITH ITS LAVISHLY EXECUTED, VIRTUOSO BORDER ORNAMENTS, IT IS A MAGNIFICENT EXAMPLE OF THE TRADITION OF PARISIAN BOOKS OF HOURS FROM THIS ERA.

Detailed list of text on request

Illumination

The present, sumptuous prayerbook has been attributed to an especially refined artist working in the style of the Hoo/Popincourt Master. That master's hand has been the subject of long consideration within the art historical canon. The celebrated Hoo/Popincourt Master is named after the Popincourt Hours. That manuscript represents Parisian illumination at its most sophisticated in the mid-15<sup>th</sup> century.

The Popincourt Master is probably the same as the artist once called the Master of Thomas Hoo, who worked first in Paris and then perhaps moved upstream to Rouen, following the retreat of the English armies during the occupation of France in the Hundred Years' War. He presumably returned with his own atelier to Paris c. 1450, around the time of the creation of the book at hand. In 1975, Leslie Williams wrote a monographic study of a Book of Hours in Dublin, made for Thomas Lord Hoo, chancellor of Normandy and France, and his second wife, Eleanor. Williams recognized that all but one miniature was by a single painter, a follower of the Bedford Master whom he named the Hoo Master. He also ascribed a two-column illumination



in the celebrated Shrewsbury Book (Rouen, 1445-1447) to the same master. In light of this, Williams localized the Hoo Hours to Rouen and dated the manuscript to the mid- to late 1440s. Joachim Plotzek ascribed the Popincourt Hours (Europe, private collection) to the newly minted Popincourt Hours Master. Eberhard König described the Popincourt Hours as the best known by the Hoo Master, to whom König ascribed five more codices. Attributions to the Hoo or Popincourt Master have accrued steadily over the two and a half decades since.

The principal manuscript workshop in Paris between c. 1420 and c. 1445 was that of the prolific Bedford Master, who may be identifiable with the painter Jean Haincelin (fl. 1403 to 1448). In illuminations made towards the end of this period, however, the Bedford Master's distinctive style quite quickly disintegrates into other recognisable hands, presumably those of his former associates or pupils.

The Popincourt Hours, representing the last flowering of the Bedford Master style, has itself become the foundational manuscript for defining the hand of the Hoo/Popincourt Master, who was likely a former apprentice in the Bedford workshop. The Hoo/Popincourt Master's style evolved from that of the Bedford Master himself, and demonstrates delicately painted figures and a palette with soft, pale colours, within formal, rather static compositions that are often set in airy landscapes. The figures of the Hoo or Popincourt Master tend to be short and male physiognomies often square in shape. Both women and men often sport long, wavy cascades of hair, with the individual strands or clumps of hair frequently left undescribed. Landscapes, even very profound ones, are often topped by burnished-gold grounds. At the same time, the miniatures of the Hoo or Popincourt Master and those of other Bedford followers of the 1440s and 1450s are often hard to distinguish from one another; clearly much more study is needed conclusively to separate all of the responsible hands, no small task given the sizable number of manuscripts, especially Books of Hours, that have been identified. The present book falls into this category, adding an additional monument to the Hoo/Popincourt Master tradition.

Detailed list of miniatures on request

Provenance

1. Europe, private collection.

Literature

Unpublished.





**27. HOURS.** The Juvisy Montferrand Hours, use of Rome. Manuscript in Latin and French on vellum, illuminated by the Master of Jean d'Albret and the Master of the *Chronique scandaleuse*. France, Paris, c. 1500. 8vo (c. 205 x c. 136-140 mm). ii + 124 + ii leaves (wrongly numbered 123). Modern pencil foliation, misnumbered from f. 105 as 104. – Text justification: 115 x 65 mm. 22 lines, 1 column, ruled in red. Written in black ink in Gothic *Textura*, rubrics in blue, calendar alternating in red and blue, main feasts in gold, capitals touched in yellow. – Initial letters in the form of white or blue scrolls on gold backgrounds with birds, flowers or flies; small initials on blue and red backgrounds with a gold bodies; line endings in form of trimmed logs or alternating red and blue blocks with gold flourishes; floral gold-ground borders on all leaves with hybrids, acanthus or painted on parchment with diverse shapes in gold grounds with acanthus and flowers; **44 miniatures, of which 1 full-page, 20 half-page, 11 small, and 12 two-part calendar vignettes.** – In fine condition, with small worm holes in f. 1, very minor pigment loss (ff. 1, 24v) some trimming of leaves evident (ff. 2, 5, 41). – 20<sup>th</sup> century red morroco in 17<sup>th</sup>-century style, double frame of gilt fillets around sides, falt spine gilt, gilt edges, preserved in a modern red morroco box by Loutrel. 225 000 €

A FASCINATING COLLABORATION BETWEEN THE MASTER OF JEAN D'ALBRET AND THE MASTER OF THE CHRONIQUE SCANDALEUSE, THIS BRILLIANT EXAMPLE OF LATE PARISIAN DEVOTIONAL ILLUMINATION WAS PASSED DOWN WITHIN THE SAME FAMILY, JUVISY DE MONTFERRAND, FOR CENTURIES.

Detailed list of text on request

#### Illumination

In her private examination of this manuscript, Isabelle Delaunay has attributed its decoration to two principal hands, the Master of Jean d'Albret and the Master of the *Chronique scandaleuse*. In her analysis of the division of the hands, Delaunay posits that the Master of Jean d'Albret was alone responsible for the calendar illuminations (ff. 1-6v), the small miniatures for the Suffrages of the Saints (ff. 118-123), and nine miniatures in the rest of the manuscript. She argues that the Master of the *Chronique scandaleuse* independently painted the Annunciation (f. 26), and that the rest of the book, comprising eleven miniatures, were painted in teamwork between the two artists (hands noted in detail below), with the Master of Jean d'Albret generally responsible for landscapes and subsidiary figures, while the Master of the *Chronique scandaleuse* responsible for the figures of the Virgin and Child.

Delaunay named the Master of Jean d'Albret (fl. c. 1490-1510) in her 2000 doctoral thesis. Active in Paris, he illuminated both manuscripts and printed works and occupies a notable place in Parisian illumination of the years 1490-1510. His name derives from two incunabula painted for Jean III of Navarre, Count of Périgord and Viscount of Limoges, Lord of Albret (1469-1516), namely Raoul Le Fèvre's *Recueil des histories troiennes*, c. 1494, and Sebastian Brant's *La nef des fous* (Paris, A



Bocard for J. Philippe and G. de Marnef, 1497). The Master of Jean d'Albret worked extensively for the printer Antoine Vérard. He also worked for other booksellers such as Thielmann Kerver or in 1510 for Gillet Hardouyn.

We also find him at work, for example, in Jehan Massue, *Les Marguerites hystoriales*, c. 1495, in *La Vie de très Glorieuse royne madame sainte Radegonde*, and in an Office of Saint Hubert, offered in 1493 by the bookseller Geoffroy de Marnef to the brotherhood of that name. His style is easily recognized in the Hours of Master Jean de Launay, attorney at the Parliament of Paris. He is distinguished by the representation of faces with a triangular shape in their lower part. The contours of the eyes are very marked. His illuminations are often surrounded by a black or burgundy line, with hair painted brown or black and enhanced with gold undulating waves.

The Master of the *Chronique scandaleuse* (fl. 1491-1510) owes his name to a manuscript of Jean de Roye's *Chronique parisienne du temps de Louis XI*, the copy of which was completed in 1502 for a member of the Dammartin family. He worked for princely clients and illuminated many incunabula by Antoine Vérard that were intended for King Charles VIII for whom he also produced marvellous *Très Petites Heures*. He illustrated two magnificent manuscripts for Anne of Brittany, that of her Coronation, kept at Waddesdon Manor (22) and of the *Epistles of Ovid*, by Octavien de Saint-Gelais. He was also in the service of Margaret of Austria and Philippa of Guelders, Duchess of Lorraine.

The modern pencil foliation has misnumbered the leaves from f. 104. In the interest of accuracy and clarity, we have noted the correct foliation, followed by the pencil foliation in parentheses.

24 small calendar miniatures by the Master of Jean d'Albret (Detailed list of miniatures on request)

#### Provenance

1. Paris, Charles-Louis-Armand Pajot de Juvisy (1818-1882)
2. Paris, Marie Pajot de Juvisy de Montferrand (1838-1913)
3. Paris, Marie Fernande Caroline Pajot de Juvisy de Montferrand (1862-1913), married to Albert de Sonis, by descent to:
4. Paris, Countess Henriette d'Hespel (née de Sonis; 1882-1973), Hubert d'Hespel (1880-1968);
5. Giselle d'Hespel (1905-2000);
6. Europe, private collection

The manuscript was formerly in a 19<sup>th</sup>-century binding by R. Raparlier, with a crowned gilt number *MJ* in the centre of the upper cover. This monogram is likely linked to Charles-Louis-Armand Pajot de Juvisy, who had the work bound by Raparlier and it is natural that his number is *MJ*, (that is to say that the M is placed before the J given the title of Marquis).

This likely happened shortly after he obtained the right to join the names of his parents by an order of Louis-Philippe dated February 17, 1843 (6 mars 1843 ?). His parents were Charles Pajot de Juvisy (born c. 1769), cavalry captain (*Capitaine de dragons*) and Louise de Montferrand (1780-1865; daughter of Alexandre Louis, Marquis de Montferrand (1742-1831; *vicomte de Rosoy, capitaine de dragons au régiment de la Reine*), 16<sup>th</sup> and last of the name.

Another possibility is that MJ may point to Marie Fernande Caroline Pajot de Juvisy de Montferrand (1862-1913), mother of Henriette de Sonis (1882-1973), through whom the book was passed down to Giselle d'Hespel, after whose death the book entered the trade.

#### Literature

Unpublished.



**28. HOURS.** The Launoit Hours, use of Rome. Manuscript in Latin on vellum, illuminated by the workshop of the Master of the Prayerbooks of 1500. *Flanders, Ghent/Bruges, c. 1500.* 135 x 91. i + 187 + i leaves (including 4 lined but unfoliated flyleaves foliated to 180s). Collation: mostly in gatherings of 8; Modern pencil foliation in bottom right corners, to 180, with inclusion of 47b and 78b, thus true foliation +1 from 47b and +2 from 78b. – Text justification: c. 75 x 48 mm. 16 lines, 1 column, ruled in red. Written in dark brown ink in Gothic *Textura* script, rubrics in red; calendar in dark brown with principal feasts in red. – 1- and 2-line initials in lavender acanthus on burnt orange grounds with liquid gold tracery; line endings of the same type; larger 5- and 6-line initials of liquid gold acanthus *trompe-l'oeil* on various coloured grounds, with rose, pink, blue, lavender, and green, occasionally with a single flower as infill; **46 miniatures of which 24 illuminated calendar vignettes, 5 small, and 17 full-page illuminated miniatures with full *trompe l'oeil* borders and matching full borders on the facing pages.** – In very clean condition, with some thumbing at edges of illuminated leaves, very slight pigment loss in a few places at the beginning of the book (for example, f. 1v), damp staining from ff. 172 (170)-end. – Bound in elaborately gilt-tooled black leather over wooden boards, in the style of 16<sup>th</sup>-century Salamanca bindings, slipcased. Dimensions, 135 x 90 mm.

250 000 €

A JEWEL-LIKE GHENT-BRUGES-STYLE BOOK OF HOURS FROM THE WORKSHOP OF THE MASTER OF THE PRAYERBOOKS OF 1500, SHINING WITH 46 MINIATURES IN ELABORATE TROMPE L'OEIL BORDERS. OF DISTINGUISHED PROVENANCE, IN THE LAST CENTURY BELONGING TO BELGIAN STEEL MAGNATE, THE BARON LAUNOIT.



Detailed list of text on request

Illumination

The present, beautiful prayerbook is illuminated in the “Ghent-Bruges” style by an artist of the circle of the Master of the Prayerbooks. Saints from Ghent and Bruges are in red in the calendar, and the miniatures follow the pictorial legacy of Jan van Eyck.

The height of the Renaissance in manuscript illumination in Northern Europe is represented by the so-called Ghent Bruges style of painting practiced in these two cities around 1500. It is characterized by *trompe l'oeil* decoration of birds, insects, and flowers strewn across grounds of golden yellow and by miniatures that echo paintings by many of the most important masters of the Flemish Renaissance. In clean and fresh condition, the present example is a luxurious version of Ghent-Bruges illumination with many full-page miniatures resembling little panel paintings, with richly imaginative borders of great diversity, and with a fully illuminated calendar portraying the Signs of the Zodiac with the Labors of the Months showing scenes from everyday life. The head of the atelier responsible for the decoration, the Master of the Prayerbooks, was a frequent practitioner of the style, and is a contributor to the Rothschild Hours, which holds the record for the most expensive Book of Hours ever sold.



The Master of the Prayerbooks of 1500 was the leading exponent of the Ghent-Bruges style; his sobriquet, giving by Friedrich Winkler, coming from the fact that many prayer books are associated with his hand. He was probably active in Bruges, although features of Ghent painting figure in his work, and he and/or his workshop may have worked in both locations. His stylistic origins are in the work of the Master

of Mary of Burgundy (note here the *trompe l'oeil* border surrounding the Raising of Lazarus that echoes the Master of Mary of Burgundy's border of the same type in the Hours of Engelbrecht of Nassau) and in monumental Flemish painting (note the *Annunciation in the Church* after Van Eyck's Berlin and Washington *Annunciations* and the *St. Barbara* after Van Eyck's drawing of the same subject). One of his masterpieces, however, by which his style can best be characterised, is not a prayerbook at all but rather a *Roman de la Rose* made for Engelbert of Nassau. The present manuscript is an especially nice example of his workshop's style since it includes a harmonious series of facing border pages for each full-page miniature and in is very clean, fresh condition.

#### Miniatures

NB: The pencil foliation in the manuscript includes double numbering at 47 and 78. In the interest of both accuracy and clarity, we have included the correct foliation, followed by the pencil foliation in parentheses.

Detailed list of miniatures on request

#### Provenance

1. Georges Russell, signature on first parchment flyleaf, and on f. 1, in the same hand: "There was a paper pinned to a leaf which now is lost but it dated this book to year 1501." Possibly Lord George Russel (1790-1846), British soldier, politician, and diplomat.
2. Brussels, Baron de Launoit, 20<sup>th</sup>-century Belgian steel magnates and bankers, founder of the Banque de Bruxelles-Cofindus-Brufina, book-plate inside front cover. Likely Paul Auguste Cyrille, Baron de Launoit (1891-1981): "Bibliophile, Belgian industrialist who served as an advisor to Kings Albert I and Leopold III, for which he was rewarded with titles, being made baron in 1929 and count in 1951. A patron of the arts, de Launoit amassed a significant library, with his large collection of works relating to Voltaire now held in the Royal Library in Brussels."
3. Houston, TX, James and Elizabeth Ferrell Collection.
4. Europe, private collection.

#### Literature

Unpublished.

**29.HOURS.** Heures a l'usage de Rome tout au // long, sans riens reqrir. Auec les figu//res de la Vie de lhôme : & plusieurs aul//tres belles figures. Printed book in Latin and French on vellum, metalcuts by Pichore workshop for Hardouin, illuminated by a painter in Hardoin's workshop. Paris: Gillet Hardouin, [c. 1516]. 8vo (246 x 160 mm). ii + 104 + ii vellum leaves, complete. Collation: A<sup>6</sup>, B-N<sup>8</sup> (H1 printed as F1), O<sup>2</sup>. – Gothic *Bastarda*, in 28 lines in one column, calendar in 2 main and 2 subsidiary columns, almanac in 5 columns. Text decorated with one- and two-line painted initials in shell gold on alternating red and blue grounds. Ruled in red, capitals touched in light red. 43 illuminated miniatures over metalcuts, of which 6 full-page, 15 three-quarter page, and 22 small. Large miniatures surrounded by semi-architectural gold frames Metalcut borders with diverse figures and scenes in multiple compartments on all text pages. – In very good condition; minor thumbing at edges, tiny pigment losses on ff. A1, D6; some repairs in parchment, the most significant of which ff. F4, H1-H2, K1, K4-K5, M4, N1 – Brown leather, tool-stamped, spine with gilt lettering, gilt edges.

100 000 €

AN EXTREMELY RARE EDITION OF HARDOUN'S C. 1516 PARIS BOOK OF HOURS – EXUBERANTLY ILLUMINATED BY HARDOUN'S ATELIER

Gillet Hardouin (also found as Hardouyn; c. 1455-c. 1529) was a Parisian printer who worked with his brother Germain, specializing in printed Books of Hours. He is responsible for the present Book of Hours for the use of Rome, which is one of possibly two to four known copies of the present edition, printed with an almanac from 1516-1530 and with this particular Title and Colophon: (Title) *Heures a l'usage de Rome tout au // long, sans riens reqrir. Auec les figu//res de la Vie de lhôme : & plusieurs aul//tres belles figures.* (Colophon): *Cy finissent ces p[r]esents Heures, a lu//saige de Ro[m]me tout au long sans rie[n]s re//querir. Imprimees nouvellement a Pa//ris par Gillet hardouyn libraire demou//rant au bout du pont Nostre dame de//vant Saint Denis de la Chartre a Len//seigne de la Rose dor.* The copy now in Paris' Petit Palais (LDUT31) is the same edition. Brunet mentions two copies; however, we cannot currently locate them, nor confirm if either of these is one and the same as that of the Petit Palais.

Detailed list of text on request.

#### Illustration

The edition is furnished with a stylistically pure series of 43 metalcuts, of which 6 full-page, 15 three-quarter page, and 22 small finely hand-painted and framed metalcuts (likely painted by a hand active within the workshop of printing brothers Gilles and Germain Hardouin), most of which were designed by the workshop of Jean Pichore for the Hardouin brothers. These include Gillet Hardouin's printer's mark and the bloodletting man in the same style. The borders of all text pages are additionally decorated with a variety of metalcut borders. Although Pichore



H ii

was mainly an illuminator, he was also an entrepreneur at the head of a large and productive workshop in Paris, where the present metalcuts were designed. Pichore also tried his hand at printing, setting up a press with Remi de Laistre in 1503. He designed numerous metalcuts for himself and others, publishing a first series under his own name in 1504. By 1508, he was supplying designs for Books of Hours by other printers, especially Simon Vostre, Thielman Kerver, Guillaume Eustace and, for the present edition, the brothers Gillet and Germain Hardouin.

Detailed list of illustration on request.

#### Illumination

The book at hand has been marvellously individualized through its series of illuminations, surrounded by golden Renaissance frames. The miniatures are consistent with the style of the illuminators in the Hardouin workshop that we find from c. 1515-1525. These painters enjoy the heavy use of liquid gold highlights and delight in elaborate costume details like striped and multi-colored tights, as well as heavy shading of draperies.

#### Provenance

1. Unidentified 16<sup>th</sup>-century (?) coats of arms: (f. A1) *d'argent à paon au naturel, à la bordure d'azur dencée de pourpre bordé d'un filet d'argent*; (f. C1) *d'argent à paon au naturel, à la bordure d'azur dencée de pourpre bordé d'un filet d'argent* (dexter), impaled with *d'azure, au calice d'or, accompagné de cinq fleurs-de-lis du même* (sinister);
2. Paris, Ambroise Firmin Didot (1790-1876), his no. 843, his bookplate on front pastedown;
3. Paris, Georges Wendling, bookplate on front pastedown and ex-libris stamp on first fly leaf;
4. Europe, private collection.

#### Literature

Bohatta, Hanns. *Bibliographie der « livres d'heures » (Horae B.M.V.), Officia, Mortuli animae, Coronae B.M.V., Rosaria und Cursus B.M.V. des 15. und 16. Jahrhunderts...* — Wien, Gilhofer & Ranschburg, 1924, no. 1001 (with incorrect edition information).

Brunet, Jacques-Charles. *Manuel du Libraire et de l'Amateur de Livres*, Vol. 5. Paris 1864, col. 1637, no. 248

*Catalogue des Livres Précieux Manuscrits et Imprimés Faisant Partie de la Bibliothèque de M. Ambroise Firmin-Didot de l'Académie des Inscriptions et Belles-Lettres. Vente 17 Juin 1882, lot. 93, p. 97.*

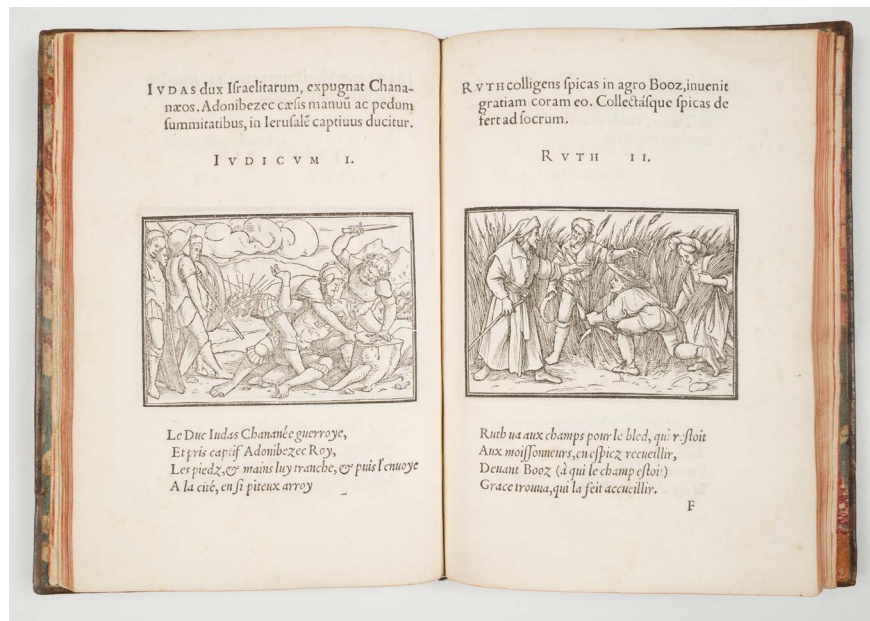
Firmin Didot, Ambroise. *Catalogue Raisonné des Livres de la Bibliothèque de M. Ambroise Firmin Didot. I, Livres avec Figures sur Bois, Solennités, Romans de Chevalerie*. Paris 1867, no. 843.

*The copy of the Marquess of Pompadour*

**30. HOLBEIN, Hans.** Icones historiarum Veteris Testamenti, ad vivum expressæ, extremâque diligentia emendatiores factæ. Lyon, Jean Frelon, 1547. Small 4to (182 x 126mm) 52 nn.ll. Collation : A-N<sup>4</sup> : Text in Latin and in French. Roman and Italic characters. 18th century marbled calf, gilt filet on covers, central coat of arms of Marquess Pompadour (see OHR, 2399, variant of tool 4), flat spine, title gilt in vertical lettering and with 'grotesque' tools, red edges (hinges and corners expertly restored). 25 000 €

USTC 47522 ; Baudrier, V, 209 ; Brunet, III, 252-253 ; Mortimer, French, 282 ; Fairfax Murray, French, I, n° 244 ; Adams, B-1963 ; Gültlingen, Bibliographie des livres imprimés à Lyon au seizième siècle, VIII, p. 27, n° 7 ; Picot, Rothschild, 16 ; Brun, p. 131 ; Martine Delaveau & Denise Hillard, Bibles imprimées du XVe au XVIIIe siècle conservées à Paris, 1259 ; Engammare, «Les figures de la Bible. Le destin oublié d'un genre littéraire en image (XVIe-XVIIe s.)», in *Mélanges de l'École française de Rome. Italie et Méditerranée*, t. 106, n° 2, 1994, p. 549-591 ; Jeudwine, *Art and Style in Printed Books*, I, pp. 168 et 216.

FIRST EDITION OF 1547, ACCORDING TO MORTIMER'S CRITERIA, RECOGNISABLE BY THE CAESURA IN THE TITLE AND THE FRENCH TEXT ENDING THE FIRST LINE OF FOLIO L1R WITH 'VICES'. ONE OF THE FINEST ILLUSTRATED BOOKS OF THE 16TH CENTURY.



The edition is illustrated with 94 woodcuts attributed to Hans Lützelberger, 'the prince of engravers' (Passavant) after Hans Holbein the younger (1497-1543) - 2 of which appear in this edition for the first time, and 4 portraits of the evangelists woodcut by another hand on the verso of folio N3 which also appear here for the first time.

These illustrations from the Old Testament were drawn by Hans Holbein, as can be seen from one of the introductory verses to the work, signed Nicolas Bourbon, de Vandœuvres: '*Hoc opus Holbinae nobile cerne manus*' (I have seen this work by the noble hands of Holbein, folio A2v). The cutting of the blocks is attributed to Hans Lützelburger. The figures were first published in 1538 and again in 1539 in the *Historiarum Veteris Instrumenti Icones*.

The first edition (1538), printed in Lyon by Melchior and Gaspar Treschel, included ninety-two woodcuts. In 1547, the Frelon brothers undertook a new edition. François signed the notice to the reader and his brother Jean II (1517-1568), who had apprenticed as a bookseller in Basel before moving to Lyon in 1536, added the ninety-four quatrains and the eightain in French by Gilles Corrozet to the images in the 1539 edition.

Fine provenance of a bibliophile lady, this copy having belonged to the Marquise de Pompadour and bound with her coat of arms.

Slight restorations to the hinges. The date on the title and colophon has been retouched.

Provenance: Marquise de Pompadour (1721-1764; hear coat of arms on the binding; Catalogue, Paris, 1765, no. 14, with dating error for the work later corrected) - Charles Fairfax Murray (1849-1919; Early French Books, no. 244). Fairfax Murray probably added a line above the dates on the title page and colophon. The line on the title page belongs to R. Mortimer to the second edition of 1547, which Fairfax Murray believed to be a feature of the first.



**31. HYMNARY.** use of Cesena. Illuminated manuscript in Latin on vellum. *Italy, Cesena, c. 1480.* Folio (c. 520-525 x 390 mm). 233 leaves (i + 233 + i). Collation: 1-7<sup>8</sup>, 87 (8-1, before f. 57), 9-17<sup>8</sup>, 18-19<sup>7</sup>(8-1, before 143 and 152), 20<sup>6</sup>, 21<sup>8</sup>, 22<sup>7</sup>(8-1, after f. 169), 23<sup>8</sup>, 24<sup>11</sup>(3+8<sup>2</sup>), 25<sup>8</sup>, 26<sup>2</sup>, 27-29<sup>8</sup>, 30<sup>9</sup>(8+1), missing at least one quire at the end; the back flyleaf and pastedown are made from abandoned leaves of another contemporary Hymnary; catchwords and a few traces of signature notations. Black ink, Roman numeral foliation stopping at f. 50; Modern pencil foliation throughout in top right corner. – Text justification: 380 x 255 mm. 5 lines of text between staves, 1 column, ruled. 4-line, 30 mm staves in red; lined in led, prickings visible along outside edges in places. Written in black ink in a Gothic Rotunda script, rubrics in red. – **4 large historiated initials, 2 with full border decoration, 89 illuminated initials, hundreds of small, flourished initials.** – The Pentecost opening (ff. 113v-114) very dirty and rubbed; with some minor abrasion to the pigments and gold (f. 1); typical minor evidence of handling throughout, generally clean and in fine condition with wide margins. – Contemporary Italian binding over wooden boards with elaborate metal work. 180 000 €

A SUMPTUOUSLY ILLUMINATED HYMNARY MADE FOR CESENA CATHEDRAL, IN AN ELABORATE CONTEMPORARY BINDING.

The present, impressive manuscript is kept in a vast Italian contemporary binding over wooden boards with elaborate metal work and covered with polished brown leather, probably made in a Cesena workshop. The metal corner pieces and a central plate in the shape of a rosette, are covered with various punches and pierced bass bosses, completed by large thorns on the edges. The corners of the front board each with a projecting six-sided boss with a perforated flower-shaped base, set on top of a flat ornamental piece stamped with an oval 'maria' tool, circular tools enclosing a Madonna and Child, an 'IHS' monogram surrounded by a sunburst (symbol of San Bernardino), and a flower, and small rectangular tools with a Paschal Lamb and 'ave'; the centrepiece in a flower-shape with alternating 'IHS' and Madonna and Child stamps; the corners of the lower board with the same projecting bosses set on a flatter panels, without blind-stamped tools and instead with raised circles and vesicas; the leather rough and cracked in places and with minor restorations (see De Marinis, 1960). These kinds of huge bindings were obviously made to protect the books while there were used in the mass or stored in the churches, often accessible to the public.

The codex comprises a Hymnary or Hymnals, which contains the metrical hymns for the Mass, arranged according to the liturgical year.

#### Illumination

The manuscript starts with a lavishly decorated frontispiece for the Sundays of the year, painted by the first artist, whose palette is dominated by purple, green, and blue. We encounter here a large historiated initial *P* showing God the Father in a mandorla, in front of a verdant, hilly landscape. The figure of God has a somewhat youthful appearance, despite a very lush beard, and his draperies are executed in a very painterly manner, using tonal variation rather than line to convey its dense folds; he is set in a charmingly naïve landscape, with a series of ice-cream cone hills and castles in the middle distance. The full, colourful border decoration includes a large medallion at the central bottom margin with a gold leaf frame filled with mauve and blue alter-



nating foliate panels presenting John the Baptist holding a banderol that reads: ECCE AG[N]US DEI. In the upper-centre margin a bishop is depicted in a green, foliated rondel, probably St. Severus.

The rest of the manuscript is decorated by a second, main illuminator, who more clearly outlined his figures and who chose entirely cooler colours. He designed the large historiated initials, exemplified by the St. Severus initial (f. 160v). Here the saint wears a rather two-dimensional cope and mitre against an abstract two-dimensional background, but his face is rendered with remarkable subtlety, with wrinkles around the eyes and touches of white stubble around the chin and upper lip.

Beatrice Alai attributes to this second illuminator the opening initial in a Psalter from Cesena cathedral, probably written in 1475 for its bishop, Giovanni Venturelli. This main illuminator of the manuscript probably belonged to those close to the Ferrarese illuminator Guglielmo Giraldi (d. c. 1480), who was strongly influenced by Piero della Francesca and who fundamentally shaped the art of 15<sup>th</sup>-century book illumination in Ferrara. The miniatures in two psalteries for the cathedral of Ferrara, dating 1471-72 (Biblioteca del Duomo) can be counted among his main works. He seems to have spent his last years at the court of the Duke of Urbino.

#### Provenance

1. Italy, Cesena Cathedral, made c. 1480.
2. Joseph Baer & Co, Frankfurt am Main, several times from 1923 to 1926, including Katalog 698: *Illustrierte Bücher: vom XIII. bis zum XVI. Jahrhundert*, I [1924], no. 149 and pls. II-IV, attributed to Guglielmo Giraldi and described as “*manuscrit de premier ordre avec de magnifiques miniatures de l'école miniaturiste Ferraraise, qui était une des plus célèbres en Italie à cette époque*”; also Katalog 691 (1923), no. 1175; Katalog 706 (1924), no. 753; and Katalog 727 (1926), no. 626.
3. Dr. Jörn Günther Antiquariat, Katalog 3: *Mittelalterliche Handschriften und Miniaturen* (Hamburg, 1995), no. 19 (col. ill.), sold in 2006.
4. Europe, private collection.

The imposing and elaborate book cover encompasses a Hymnary with the liturgical hymns and chants for mass, that was made for the use in the cathedral of Cesena. This is clearly indicated by the rubric *In festo sancti severi cesene episcopi et confessoris* (f. 160) with the accompanying historiated initial of St. Severus, 4<sup>th</sup>-century Bishop of Ravenna, in whose archdiocese Cesena lay (f. 160v). Furthermore, St. John the Baptist, patron of both the cathedral and city of Cesena, is shown in a medallion in the border on the opening leaf of the manuscript (f. 1).

Cesena, diocesan town in the Romagna and suffragan of Ravenna, owes its importance mainly to the house of Malatesta, which was, among others, related by marriage to the counts of Montefeltro and Carpegna. Francesco Petrarca stayed at their court in the 14<sup>th</sup> century, and Domenico Malatesta ‘Novello’ (1418-65) founded the famous *Biblioteca Malatestiana*, a centre of humanistic book culture. A new set of choirbooks was commissioned for the cathedral by Giovanni Venturelli, who was bishop from 1475 until his death in 1486; one of them is signed and dated by its scribe, Henri-

cus of Amsterdam, in 1486. Some of the set (which was not completed until after Venturelli’s death) are still at Cesena in the Biblioteca Malatestiana, but others were alienated as long ago as c. 1685, when the bishop, Vincenzo Maria Orsini (1680-1686) ordered Canon Tommaso Rossi da Cesena ‘to sell the ancient and beautiful choir books, once of the cathedral’ to finance the restoration of the cathedral, and as recently as 1953 the Cathedral sold two more choirbooks (with the permission of the Soprintendenza), again to raise funds for cathedral repairs. Seven of originally eight choir books of the cathedral of Cesena are still preserved in the Biblioteca Malatestiana; the volume which is missing should be a Hymnary, however, the group of choir books differs in size and execution from the present manuscript.

#### Literature

- Illustrierte Bücher: vom XIII. bis zum XVI. Jahrhundert* (Nr. 698): *Italien, Frankreich, Spanien und Portugal*. Frankfurt a M.: Joseph Baer & Co., 1924, no. 149.
- Marinis, Tammaro de. *La legatura artistica in Italia nei secoli XV e XVI*. Florence, 1960, no. 1421, pl. CCXLVI; vol. 2, 32 (binding).

#### EXHIBITED

- Museum für Kunst und Gewerbe, Hamburg, June–July 1998: *Blicke in verborgene Schatzkammern*.
- Mittelalterliche Handschriften und Miniaturen aus Hamburger Sammlungen* (Hamburg, 1998), no. 51 (col. ill.; ‘Privatbesitz’)
- John J. Burns Library, Boston College, Boston, October–November 2000: *The Art of the Book from the Early Middle Ages to the Renaissance: A Journey Through a Thousand Years* (Boston, 2000), no. 48 (col. ill.).





Nicolas Jarry calligrapher - Nicolas Robert illuminator - Nicolas-Denis Derome binder

Calligraphic manuscript illuminated for Armand Prince de Conti

**32. JARRY, Nicolas & MELIAND, Victor.** *Conclusions ex philosophia universa.* Paris, Nicolas Jarry & Nicolas Robert, 1647. Large folio (466 x 346 mm) 10 unnl. (unclinging the first blank), manuscript on vellum, calligraphed by Nicolas Jarry and illuminated by Nicolas Robert. [Bound with:] IDEM. *Serenissimo Regiae Stirpis Principi...* Paris, Pierre Daret, 1647. 10 unnl. (including the last blank) entirely engraved and printed in black. Green morocco, large decorative gilt roll framing the covers, spine gilt with raised bands, gilt edges (Nicolas-Denis Derome, with his label). 280 000 €

*Portalis, Nicolas Jarry, no. 104; McCarthy Reagh, I, 1815, no. 1437.*

A masterpiece of calligraphy and illumination from the grand siècle, produced for the Prince de Conti.

EXCEPTIONAL MANUSCRIPT ATTRIBUTED TO NICOLAS JARRY AND NICOLAS ROBERT OF THE THESIS DEFENDED AT THE COLLÈGE DE CLERMONT IN JULY 1647 BY VICTOR MÉLIAND, DEDICATED TO THE YOUNG ARMAND DE BOURBON, PRINCE DE CONTI (1629-1666).

Armand de Bourbon, Prince de Conti (1629-1666), younger brother of the Grand Condé, whom he compared to at a very young age, was destined for the Church. Educated by the Jesuits at the Collège de Clermont, his fellow student was Molière. He renounced his ecclesiastical state and joined the parliamentary Fronde to become one of its leaders, while his brother led the royal armies. Elected general of the parliamentary army, he intrigued for a while to obtain the regent's cardinal's hat (shown under his illuminated portrait), then threw himself back into politics. After the Peace of Rueil, he spent a year in captivity with his brother. He took an active part in the Condé Fronde but did not follow his elder brother to the Netherlands. Instead, he submitted to the king and was reconciled with the court: whereas his brother had married a niece of Richelieu, Conti had to marry a niece of Mazarin. He replaced Condé, taking over his position as Grand Master of the King's Household, his government of Guyenne and several of his estates. He was also a lover of the theatre and protected Molière and his troupe. At the end of his life, this former libertine converted to religion.

The contents of this extraordinary manuscript are as follows: a calligraphic title page adorned with a large floral decoration, a portrait of the dedicatee surrounded by putti and allegorical images as well as his coat of arms, a double-sided dedication, 40 calligraphic theses surrounded by large, magnificent illuminated borders on 5 leaves, and on the last leaf a representation of a flower, *Fritillaria imperialis*, admirably painted no doubt by Nicolas Robert.

The century of Louis XIV is represented here through symbolism, emblems and allegories. The shades of colour in the identical decorative borders vary in the most beautiful way across the pages.

This manuscript was not signed by either the calligrapher or the illuminator, but since its discovery by Guillaume de Bure in 1815, it has rightly been regarded as an absolute masterpiece, produced by the most famous Parisian calligrapher of the time,



Nicolas Jarry (c. 1610-c. 1674). From 1637, Nicolas Jarry held the title of “noteur de la musique du roi”. This great artist was not only a calligrapher but also, as Portalis points out, an illuminator. On the other hand, Jarry often called on other illuminators, such as Nicolas Robert, to create his most important works, so the attribution of the illumination in our manuscript to Nicolas Robert seems entirely plausible. In 1896 and 1897, Baron Roger Portalis published an overview of Jarry’s life and work in the *Bulletin du Bibliophile*, revealing his work in the form of all his known manuscripts and an introductory text. In it, Portalis reaffirmed the attribution of Guillaume de Bure to Jarry and his enthusiasm for the “plus grande beauté” of our manuscript.

«Thèse manuscrite sur vélin, de la plus grande beauté, que l’on peut attribuer presque avec certitude, suivant de Bure, à Nicolas Jarry, quoique son nom ne s’y trouve point écrit. Chaque page est décorée d’une bordure élégante et riche formée d’emblèmes, d’allégories, de couronnes, de chiffres et d’armoiries, le tout exécuté avec beaucoup de goût et rehaussé d’or. Au commencement, le portrait peint sur vélin du Prince de Conti, frère du grand Condé, pour lequel le grand volume a été exécuté, entouré de plusieurs figures, et à la fin on a peint la plante nommée Couronne Impériale, avec la devise: *Decorat me purpura juncta coronæ*» (Portalis).

The painting of *Fritillaria imperialis* on folio 10 of our manuscript places us in a very specific artistic context. This flower, painted directly on the parchment without a frame, is very much inspired by another work that Jarry calligraphed in 1641 and had illuminated by the painter Nicolas Robert, the famous *Guirlande de Julie* (Portalis, Nicolas Jarry, p. 517 p., n° 16 ; J. Vanuxem, *Enluminures tardives*, in: *L’Oeil* 28, 1957, p. 50 pp.), whose manuscript was in the collection of the Marquis de Ganay before joining the collections of the BnF.

*La Guirlande* is a collection of botanical poems of a symbolic and allegorical nature, with drawings of flowers painted on vellum by Nicolas Robert, the best flower painter in France, alternating with sixty-two madrigals copied by Nicolas Jarry, “famous among all because it was impossible to discern where his pen had stopped to pick up ink”. It begins with the *Fritillaria imperialis*, the imperial crown, the flower with which our work ends.

Furthermore, a comparison of leaves 4v, 5r and 7r of our manuscript and the title page of the *Guirlande de Julie* (Vanuxem, *Late Illuminations*, fig. p. 50) as well as the representations of the flowers and fruit on leaves 3v, 4r, 5v etc. and their symbolic power are by the hand of an artist who knew the *Guirlande de Julie* very well, undoubtedly Nicolas Robert, and was able to place it in a new context in terms of content and form in our manuscript. This also explains the pictorial programme of the volume, which combines princely-spiritual and secular-natural-philosophical allegories and emblems with botanical-poetic symbolism.

«L’on trouve dans la même pièce la Thèse gravée et imprimée sur vélin, avec deux portraits du prince. Toutes les pages sont également ornées de riches bordures gravées» (vente Mac-Carthy).

It is one of a number of large-format theses printed on parchment in very small numbers for those close to the candidate; they are usually lavishly illustrated. This edition is no exception, and includes a medallion portrait of the Prince of Conti, in a 3/4 bust, supported by two angels and several putti holding emblems. The plate is signed by Pierre Daret (1604?-1678). Each page of text is decorated with two types of framing composed of emblems, figures, allegories, the cipher of Armand de Bourbon and his arms, based on the decoration of the manuscript bound at the head. These frames are not signed but are in all likelihood also by Daret.

A talented painter and engraver, Pierre Daret first studied in Paris and then completed his training in Rome. He began and ended his career as a portrait painter. Most of his life, however, was devoted to engraving. His work in this field consists of more than four hundred plates, mainly portraits. His success in this field was considerable: he was commissioned to engrave portraits of the King of England, the Polish royal family and the Pope, among others. During the 1660s, Pierre Daret lived and worked in Italy on several occasions. Pierre Daret was admitted to the Académie royale française as a full member in 1663.

ONE OF THE MOST EXTRAORDINARY ILLUMINATED MANUSCRIPTS OF THE 17<sup>TH</sup> CENTURY STILL IN PRIVATE HANDS FOR THE QUALITY OF ITS EXECUTION AND ITS FORMAT.

Provenance : Armand Prince de Conti - Mac-Carthy Reagh, II, 1815, 1474 - Handschriften Sammlung Ludwig (bookplate engraved by Picasso for Irene & Peter Ludwig and label for the inventory number).

Two scratches on the binding, skilfully restored.



*Magnificent copy bound in citron morocco for Madame Sophie*

**33. LE BRUN.** Voyage au Levant, c'est à dire dans les principaux endroits de l'Asie Mineure, dans les Isles de Chio, de Rhodes, de Chypre etc... De même que dans les plus considérables villes d'Egypte, de Syrie et de la Terre Sainte [...] enrichis d'un grand nombre de figures en taille-douce... Paris, & à Rouen, chez Charles Ferrand & Robert Machuel, Jean-Baptiste-Claude Bauche, 1725. 5 volumes 4to (252 x 188 mm) engraved portrait by Scotin, 8 unnl., 648 pp., 6 unnl., 1 large engraved folding map, 12 engraved plates (including one folding) for volume I; title, 565 pp., 6 unnl., 18 engraved plates (including 3 folding) for volume II ; 3 unnl., 520 pp., 6 unnl., 3 engraved folding maps, 13 engraved plates (including 1 folding) for volume III ; title, 522 pp., 6 unnl., 1 engraved map, 30 engraved plates (including 7 folding) for volume IV ; title, 498 pp., 7 unnl., 12 engraved plates for volume V. Contemporary citron morocco, triple gilt filet on covers, central coat of arms of Madame Sophie (OHR, 2514, n° 5) on each cover, spines gilt with raised bands, gilt inner dentelle, marbled and gilt edges. 65 000 €

*Koç Collection, 99a ; Atabey I, 161 ; Brunet, III, 991 ; this edition not in Blackmer and Chben de Ricci (citing the 1714 edition which does only contain the Voyage au Levant). See Quentin-Bauchard, II, 123 ff. (note on Sophie de France).*

FIRST COLLECTED EDITION OF THE EXTENSIVE TRAVELS OF CORNELIS DE BRUYN (1652-1727). BOUND FOR SOPHIE-PHILIPPINE-ELISABETH-JUSTINE DE FRANCE (1734-1782), THE DAUGHTER OF FRENCH KING LOUIS XV.

Most likely revised by Antoine Banier (1673-1741), the publisher of the travel accounts of Paul Lucas (first edition 1711).

The first two volumes are devoted to the *Voyage au Levant* ; the following three volumes contain the account of his extensive travel to Moscou and Persia.

Copy complete with the portrait, 5 engraved maps (including 4 folding), and 85 engraved plates (including 12 folding).

“Bruyn, traveller and painter, left Holland for Italy in 1674. In 1678 he went on to Smyrna and travelled in the Levant for some years until 1685 where he settled in Venice for 8 years. He returned to Holland in 1693. The very interesting plates in his work are almost all after designs by de Bruyn, who specialized in landscapes and interiors. Most of the plates are views including large panoramic scenes of Constantinople, Smyrna, Alexandria, and Jerusalem. The costume plates are of particular interest since Bruyn has concentrated almost entirely on Greek and Turkish female head-dresses. In 1701 he undertook an extensive journey to Persia and India via Moscow, an account of which was published in Dutch in 1711” (Blackmer, for the edition 1714).

Exceptional Copy

This copy was bound for Sophie-Philippine-Elisabeth-Justine de France (1734-1782), the daughter of French King Louis XV. According to the information given by Olivier-Hermal-Roton the bindings for the daughters of King Louis XV were prepared in Versailles in the workshops of either Fournier or Vente.

Magnificent copy of Royal provenance.

Other provenances : Chamillart de la Suze (book plate) – Violette Murat (book plate) – G.J. Arvanitidi (book plate) – Marcel Lecomte (book plate).

*Large paper copy with the original lithograph by Picasso*

*one of Picasso's first portraits of Marie-Thérèse Walter.*

**34. LEVEL, André.** Picasso. 1928. 4to (268 x 194 mm) original lithographed frontispiece numbered and signed in crayon, 58 pp., 59 plates of reproductions in black and white, 1 nn.l. (photographic portrait) in reproduction, 2 color plates, original printed wrappers with the reproduction of Picasso's signature on front-cover, modern black half-morocco chemise, matching slipcase. 75 000 €

*Cramer, 16 ; Bloch (books), 16.*

FIRST EDITION.

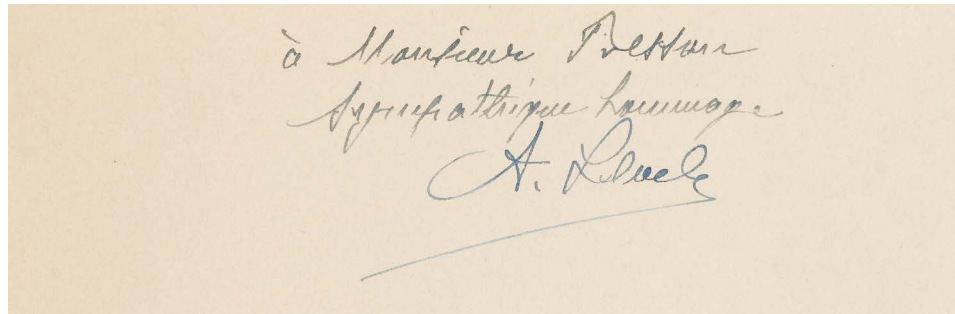
One of 120 large paper copies containing the original lithograph by Pablo Picasso, of which 20 are hors commerce. Curiously this copy is justified 'HC 5/25' (and not '20') in pencil by the publisher, and signed lower right by Picasso in pencil.

The original lithograph bears no title, but it is indeed one of Picasso's first portraits of Marie-Thérèse Walter.

This fine edition is the work of one of Picasso's first patrons, André Level, who made his first acquisitions from the young Spanish artist in 1908.

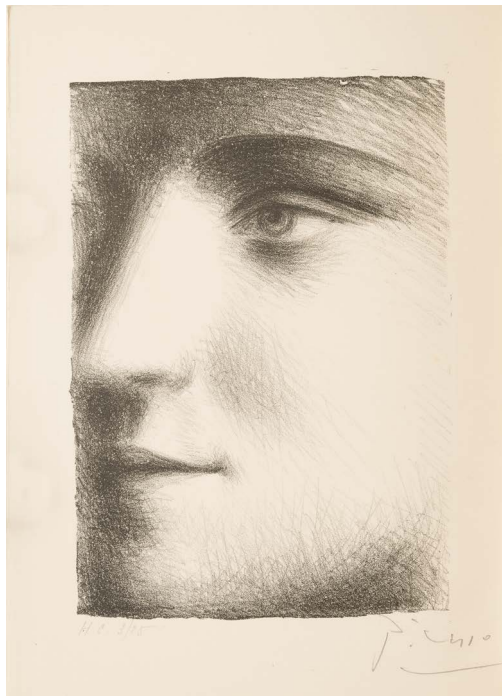


“In 1928, Level published the present volume as part of the “Cahiers d’aujourd’hui” series put out by Editions G. Crès et Cie. This was after Maurice Raynal’s book of 1921 and Waldemar George’s of 1924 and 1926 (see No. 14)-one of the first monographs on Picasso. Level’s book is all the more valuable because it gives not only an artistic evaluation of Picasso’s œuvre, but also copious biographical details concerning the artist’s friendships, travels, and exhibitions, as well as the circumstances under which a great many works were created... The beautiful lithograph, *Visage*, included in the book (Geiser 243, Mourlot XXIII) was executed in 1928. The classic profile depicted is that of Marie-Thérèse Walter; it is one of her first portraits” (Cramer).



Fine association copy, inscribed by André Level «à monsieur Besson, sympathique hommage, A. Level». George Besson was the director of the publishing house Crès & Cie.

Very fine copy, well preserved and uncut.



*Magnificent copy bound in gilt red morocco*

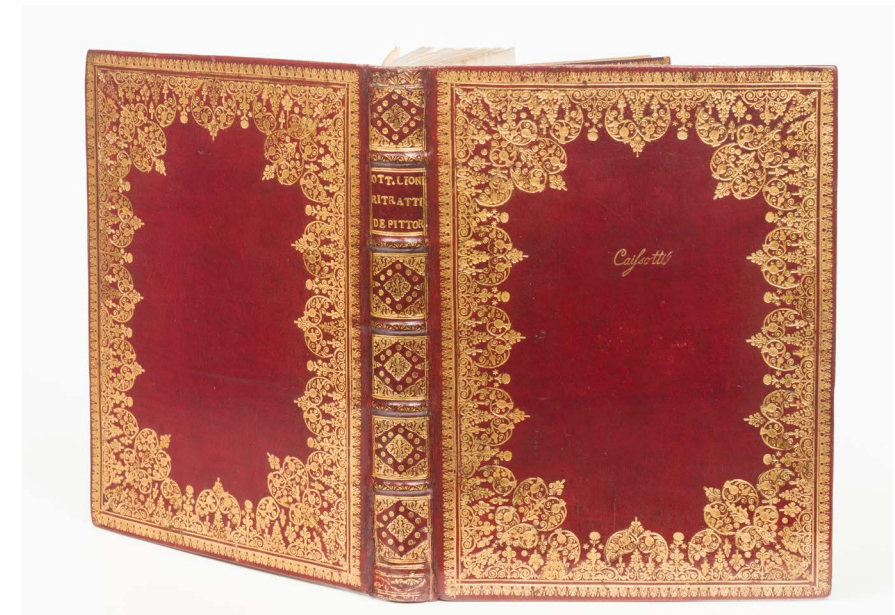
**35. LIONI, Ottavio.** *Ritratti di alcuni celebri pittori del secolo XVII Roma, Antonio de Rossi, 1731.* Large 8vo (237 x 170 mm) 4 nn.ll., 272 pp., 12 engraved portraits (of which 11 signed by Ottavio Leoni). Contemporary Italian red morocco, large border elaborately gilt with special tools, spine gilt with raised bands, end papers and inner cover with red morocco within large double gilt border, marbled and gilt edges, modern red cloth clamshell box. 15 000 €

FIRST EDITION.

*Ritratti di alcuni celebri pittori* is a compilation of biographies of twelve painters, some unpublished at the time, such as those of Cristoforo Roncalli and Giovanni Baglione, and others taken from existing works, such as that of Bernini, published in 1682. Simon Vouets life is anonymous. Some of these lives are very detailed, particularly those of Bernini and Maratti. The last portion contains a description of a painting by Maratti (*Dafne trasforamata in Lauro*) dedicated to the glory of king Louis XIV.

The book contains biographies of the following twelve painters: Ottavio Lioni, Ludovico Lioni, Tommaso Salini, Cristoforo Roncalli, Antonio Tempesta, Marcello Provenzale, Giuseppe Cesari d’Arpino, Simone Vouet, Giovanni Baglione, Giovanni Francesco Barbieri, Lorenzo Bernini, and Carlo Maratti. Of the twelve portraits, engraved in intaglio, eleven are signed by Ottavio Lioni and dated between 1621 and 1625; the twelfth bears no name. Bartsch describes only ten of these plates. The suite of 12 portraits is printed on smaller sheets than those used for the book.

The iconography is completed by 9 ornamental heads-pieces (some repeated) and 3 representing medals by the painters Simon Vouet, Le Bernin and Carlo Maratti (the last 2 signed by Marcus Tüscher).



This copy belonged to Carlo Caissotti, a man devoted to the French Revolution and the Empire. He had assembled a Museo of antique objects and medals, which was dispersed in 1834 along with a catalogue. His very rich library was sold at auction in 1837, without a catalogue.

Some quires toned.

Provenance : Giacinto Caissotti di Chiusano (1754-1831 ; supra-libris) - Pierre Jammes (Paris, 12-13 octobre 2010, n° 155) - Moatti (book plate).

**36. LOSE, Federico & Carolina.** *Viaggio Pittorico nei Monti de Brianza Corredato di Alcuni Cenni Storico-Statistici diviso in Ventiquattro Vedute. Milan, Presso Federico Lose, 1823.* Oblong quarto (276 x 384mm). Title with an engraved vignette map, 24 aquatint plates coloured by a contemporary hand and highlighted in gum arabic, bordered with black line rule, each with a leaf of descriptive text, original brown printed paper wrapper (upper cover) bound in (small tear in lower margin of plate 9, occasional marginal soiling). Contemporary half calf over red speckled paper boards, spine gilt ruled in compartments, green endpapers, edges speckled blue (rebacked).

28 000 €

*Bobins IV, 1449.*

A MAGNIFICENT ILLUSTRATED GUIDE TO THE PROVINCE OF BRIANZA BETWEEN MILAN AND LAKE COMO IN ITALY, FINELY ENGRAVED IN AQUATINT AND EXCEPTIONALLY COLOURED AND HIGHLIGHTED IN GUM ARABIC BY FEDERICO AND CAROLINA LOSE.

Friedrich Lohse (Görlitz, 1776 - Milan, 1833) and Karoline von Schlieben (Dresden, 1784 - Milan, 1837) represent a classic archetype in the History of Art, namely that of a love affair between a man and a woman cemented by the same passion for art: a passion that for them was to all intents and purposes Romantic, in the full sense of the word.

A relationship reminiscent of that of so many couples of young artists who meet in a city of art to study at the Academy, and from that acquaintance a serious affair is born. Federico and Carolina Lose, who really lived their whole lives in love and together until their death in Milan, united by the same passion for art. Friedrich (son of a landowner from Saxony) and Karoline (daughter of a Dresden Court of Appeal councillor) were two young people from a good family, whose parents could afford the luxury of starting them off at the Academy of Art, and not by chance precisely in Dresden, a city considered to be the Florence of the North. They met at one of the most turbulent times in European history, with the French Revolution having just taken place and Napoleon's dazzling star in soliloquy also ruling the German lands after the victory at Austerlitz.

A serious relationship was born between the two and that love lasted: Friedrich Lohse moved to Paris to perfect his artistic training and she decided to leave Prussia and join him. In Paris they were married and from Paris they left in 1805, following the Viceroy of the Kingdom of Italy Eugene Beauharnais, Napoleon's stepson, for Milan, where Friedrich temporarily dropped his lofty artistic ambitions and settled for a job at the French Printing Office, while his wife Caroline adapted to sewing textile decorations.

With the fall of Napoleon Bonaparte and the end of the Kingdom of Italy in 1814, the change of regime, which threw many Italian intellectuals in the Lombardy-Venetia region into crisis and made them reluctant to change their colours, probably played into the hands of the Lohse couple because of their Germanic origin, which allowed them to clear their names and continue working even after the arrival of the Austrians. The Lohse family therefore decided to stay permanently in Milan, Italianized their surname to Lose and devoted themselves passionately to the art of printmaking, immediately dividing their tasks: drawing (him) and engraving (her) Lombard views in their house on the Naviglio, at 299 Contrada San Damiano. Federico and Carolina Lose thus found their artistic style and identity, certainly influenced by the gradual change in European taste from Neoclassicism to the new art more in the Romantic taste, especially in the iconographic representation of nature and truth.



The artistic partnership between the two Lose immediately began to work well: in 1816, the first aquatints drawn by Federico and engraved by Carolina entitled *Le belle bellezze pittoriche di Milano* (The Pictorial Beauties of Milan) were published by the printer Artaria, followed by the prints of the *Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano e Como* (Pictorial and Historical Journey to the Three Lakes of Maggiore, Lugano and Como), published by the publisher Bernucca between 1816 and 1821. These were already original panoramic views of great emotional impact, which began to make the Lose artists known among the discerning and select public of the nobility and the nascent Milanese-Lombard upper middle class.

It was, however, with a lesser-known pictorial subject of the Lombard lakes, namely Brianza, that the Lose couple really hit the jackpot and placed themselves at the



centre of attention: probably thanks to the suggestions and tales of Milanese friends, they decided in the summer of 1822 to make a pictorial foray between the Ville di Delizia and the wooded hills of Brianza, also with the advantage of being a short distance from Milan.

From this four-handed tour came a collection of prints that - to paraphrase today's social media - were clicked on for their enormous initial diffusion among the middle and upper classes, with such a choral success then, that they would soon overflow into popular art. That is, not for the select few eager for the unique copy, but for the general public.

Having made the preparatory drawings directly en plein air in the field, in the autumn and winter of 1822 Carolina patiently dedicated herself to the subsequent engraving and colouring of them, and the following year, in 1823, the Lose presented themselves to collectors and print lovers with their *Viaggio pittorico nei Monti di Brianza* (Pictorial journey through the Brianza

Mountains), an extraordinary collection of etchings in aquatint or hand-coloured, picturesque views of a truly Romantic taste and therefore completely new to the Milanese public: a graphic work of which they were not only the authors, but also the publishers. With this Pictorial Journey, Brianza began to become the tourist dream of all Milanese, just outside the city.

Buoyed by the enormous success of their Brianza graphic work, in 1824 Federico and Carolina Lose subsequently published a new album of 16 watercolours: the *Viaggio pittorico e storico al Monte Spluga da Milano a Coira* (Pictorial and Historical Journey to Mount Spluga from Milan to Chur), the first illustrated guide dedicated to the new tourist route between Lombardy and Europe, after the opening of the new Spluga road, a road that has now become the well-known SS 36 state road from the Grigioni side to Valchiavenna and Milan. After this further artistic endeavour, which did not, however, make an encore with the greater and more enduring success of the Brianza prints, the vein of the Lose partnership came to an end, not least because of the family obligations associated with raising five children: Ernesta, Federico Spiridione, Elisabetta, Carola Augusta and Ferdinando Marco Aurelio. Federico and Carolina Lose both died relatively young, in the Milan that had welcomed them as their new Dresden: in 1833 at the age of 57 he and - only a few years later - in 1837 at the age of 53 she." On line : Il tour dei Lose, <https://sites.google.com/view/tourdeilose/ita>

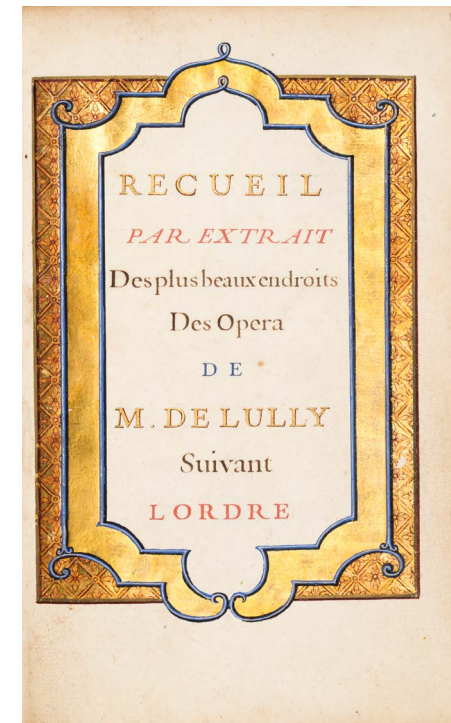
A beautifully coloured copy of a very rare work.

*Magnificent manuscript, by the calligrapher and illuminator Jean-Pierre Rousselet*

**37. LULLY, Jean Baptiste de.** Recueil par extraits Des plus beaux endroits Des Opéra de M. de Lully suivant l'ordre. Paris, après 1687. 8vo (172 x 112 mm) 68 pages on 35 nn.ll. Manuscript on paper, illustrated and illuminated : title calligraphed with illuminated letters, others in red and blue, within a large double gilt border one in the particular style of Jean-Pierre Rousselet, within a fine blue border. Each page and each title within a fine illuminated border. Head- and tail-pieces within red or blue border, extremely fine executed drawings and illuminations with no doubt by the calligrapher and illuminator Jean-Pierre Rousselet, in brown, black, blue or red ink. Paper with no watermarks. Contemporary red morocco, large gilt double border on covers, spine gilt with raised bands, black morocco lettering piece, doublure in black morocco within gilt border, gilt and marbled edges, modern morocco clam-shell box. 300 000 €

J. de La Gorce, *Jean-Baptiste Lully*, Paris, 2002 ; P. Beaussant, *Lully ou le musicien du soleil*, Paris, 1992 ; H. Schneider. *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully (LWV)*, Tutzing, H. Schneider, 1981 ; (Oeuvres complètes (Musique imprimée). Jean-Baptiste Lully; éditées par l'Association Lully: dir, Jérôme de La Gorce et Herbert Schneider....., Zürich, New York, 2004 ; Schneider, *Die Rezeption der Opern Lullys im Frankreich des Ancien Régime*, Tutzing, 1982 ; Baron R. Portalis, «Nicolas Jarry et la calligraphie au XVIIe siècle», *Bulletin du Bibliophile*, 1897, pp. 423 ff.

EXQUISITE MANUSCRIPT OF LULLY UNDOUBTEDLY CALLIGRAPHED AND ILLUMINATED BY JEAN-PIERRE ROUSSELET.



It contains the important Operas by Lully and shows the sets of the operas performed in the royal gardens of Versailles.

An illuminated tribute to the creator of French opera and to a work that had a considerable impact throughout Europe.

This court manuscript belonged to the personal collections of the booksellers Édouard Rahir, then Maurice Chamonal, and H.P. Kraus. it was part for some time of the famous manuscript collection of Peter and Irène Ludwig.

It is a testimony to the important link between king Louis XIV, his court, and the ingenious artist Jean-Baptiste Lully.

Original drawings : the manuscript is ornated with 19 superb head- and 16 tail-pieces in ink (black, grey, or brown, some with grey or black bodycolor) and illuminated in gold. The head-piece *Triomphe de l'amour* (f° 20 r) is elaborately executed in a variety of watercolours and is seemingly by another hand.



Contents: f. 1r : title, 2r : (1) *La Grotte de Versailles* 1670 [LWV 39], 2v : (2) *Les Fêtes de l'amour & de Bacchus* 1671 [LWV 47], 3v : (3) *Cadmus* 1672 (sic) [LWV 49], 5r : (4) *Alceste* 1673 [LWV 50], 7r : (5) *Thésée* 1674 [LWV 51], 9v : (6) *Alys* 1675 [LWV 53], 12r : (7) *Isis* 1676 [LWV 54], 14r : (8) *Psyché* 1678 [LWV 56], 16r : (9) *Bellerophon* 1679 [LWV 57], 17v : (10) *Proserpine* 1680 [LWV 58], 20r : (11) *Le Triomphe de l'amour [et de Bacchus]* 1681 [LWV 59], 22r : (12) *Persée* 1682 [LWV 60], 24r : (13) *Phaéton* 1683 [LWV 61], 25v : (14) *Amadis* 168 (sic) [LWV 63], 27v : (15) *Roland* 1685 [LWV 65], 29v : (16) *Le Temple de la Paix* 1685 [LWV 69], 30v : (17) *Armide* 1686 [LWV 71], 32v : (18) *Acis et Galatée* 1686 [LWV 73], 34r : (19) *Achille* 1687 [LWV 74], 35r : end. Some errors in the dates of the presentations of the operas.

All of Jean-Baptiste Lully's famous fifteen tragédies lyriques are present in the

manuscript. They follow the list given by Jérôme de La Gorce (op. cit., p. 853) who adds *Les Fêtes de l'amour & de Bacchus* 1671 to the list given by Wikipedia. Not one of Lully's great operas is missing - with the exception of the very first tragédie lyrique, which is not yet an opera, *Les Folies d'Espagne* of 1672. These fifteen operas are joined here by *La Grotte de Versailles*, Quinault and Lully's first collaboration placed at the head of the collection, which has 'the appearance of a small opera' (<http://sitelully.free.fr/grotte.htm>), first performed in 1668. The eleventh piece in the collection, *Le Triomphe de l'amour [et de Bacchus]* 1681, and the sixteenth piece *Le Temple de la Paix* 1685 are not operas but court ballets. The eighteenth, *Acis et Galatée* 1686, is a heroic pastoral.

Two or three pages are devoted to each work. They summarise in one sentence the great arias of each piece, so that the important patron for whom this manuscript was written could keep it in his pocket and thus own a *Recueil par extraits des plus beaux endroits des Opéras de Lully suivant l'ordre*, in chronological order and as a mnemonic of the performances as given at the court of Louis XIV. One of Lully's great talents was to compose arias that delighted audiences would appropriate as refrains.

Each musical work opens with a cartouche and often closes with a cul-de-lampe, drawn in ink, wash and/or watercolour, representing the setting for the main act. These sets, treated with great freshness, imagination and verve, announce or evoke the work of Claude Gillot (1673-1722), who is known to have designed opera costumes. According to Dezallier d'Argenville, Gillot 'had a great genius for grotesque figures, fauns, satyrs and opera scenes' (*Abrégé de la vie des plus fameux peintres*, Paris, De Bure, 1745-1752, vol. 2, p. 421). As such, this manuscript also belongs to the bibliophilic genre of illustrating music created by Lully and Quinault and studied by Anthony Soudrais (see below).



In these drawings we find the staging effects typical of French opera under Louis XIV: fantastic animals, palaces falling into ruin, warriors emerging from the ground in Thésée. The singers are depicted in chariots of clouds or in green settings that accurately evoke the Versailles groves in which some of Lully's works were performed.

The calligraphy, illumination, decoration and style of the manuscript are typical of the work of Jean-Pierre Rousselet, who worked for the King and his family, as well as for some of the greatest families of the Court, including the Richelieu, Beauvilliers and Pontchartrain families. This French master calligrapher and illuminator, originally from Liège, was active in Paris between 1677 and 1736. 'Rousselet's manuscripts are generally on paper. The calligraphy is good. An excellent draughtsman, he decorated them himself and his works are remarkable for the richness of their ornamentation, with pages surrounded by painted arabesques, and for the binding, often by Padeloup' (see : Baron Portalis, op. cit., pp. 423-424). But most of Rousselet's manuscripts are religious in character. Those with a purely secular subject can be counted on the fingers of one hand. Portalis cited only two, unaware of the existence of this one. It can thus be compared with the splendid Labyrinth of Versailles created by Rousselet and the painter Bailly for Louis XIV, and kept in the Dutuit collection at the Petit-Palais.

This Lully manuscript is also reminiscent of the *Prières de la messe*, signed by Rousselet and presented by Louis XV to Marie Leszczyńska on 4 September 1725, the day of their first meeting (see Sotheby's, 2 December 2004, lot 178; from the former Bancel La Roche Lacarelle Henri Bordes Robert Hoe and André Langlois collections).

This marvellous manuscript by Lully also remains a double enigma. The first enigma is that the numbers placed at the end of each aria, ranging from 1 to 18, seem to refer to another manuscript consisting of 18 volumes, no doubt logically due to Rousselet, and now considered lost by the musicologists we have been able to interview. These volumes must have contained the scores and lyrics of the same arias. The manuscript presented here was both a kind of summary and, above all, an illustrated and illuminated table. Mr Laurent Guillo, from the Centre de Musique baroque de Versailles, was kind enough to make the following comments.

«Les opéras de Lully ont souvent fait l'objet de «Recueil des plus beaux endroits». Notamment l'éditeur-copiste Henri Foucault a diffusé de nombreux exemplaires de son «Recueil des plus beaux endroits des opéras de Mr de Lully, copié en deux volumes in-folio, avec un classement par opéra, dont il existe encore une quinzaine d'exemplaires. Je suppose donc qu'il a existé une collection calligraphiée de ce «Recueil», faite par un maître écrivain non identifié, et divisée en environ 18 volumes.

Plusieurs choses peuvent expliquer que ce «Recueil» passe de deux volumes (chez Foucault) à environ 18 volumes ici: un tracé de la musique en calligraphie (qui nécessite plus de place), la présence probable d'illustrations et d'ornementations, l'usage d'un meilleur papier et le plus faible nombre de pages dans chaque volume. De fait, les chiffres semblent renvoyer aux numéros des volumes dans cette collection perdue... La logique de cette volumaison n'est pas intuitive pour autant. Elle ne correspond pas à la succession des opéras, ni à l'ordre alphabétique des incipits, ni à la tessiture des voix. Je suppose donc que les airs ont été copiés en désordre et que chaque volume portait sa table des airs propre. C'est peut-être ce désordre qui explique la mention inhabituelle «par extrait» sur le titre de la table générale. On peut imaginer

que cette collection (au prix exorbitant) ait pu être copiée à l'usage d'un royal rejeton. On aimerait bien la retrouver, du reste... [le présent manuscrit] ne serait que la partie émergée de l'iceberg...»

The second enigma is that the very elegant monogram in canivets on the lower inner-cover, which looks Germanic and is surmounted by a marquis's crown, could not be identified. This could be the key.

We are grateful to Nicolas Bucher and Laurent Guillo (Centre de Musique baroque de Versailles) for their help on the manuscript, and to our friend Roland Folter for the details about the Kraus provenance.

PROVENANCE : unknown before Édouard Rahir (1862-1924 ; book plate ; Paris, 1937, n° 1460, 20.000 FF, with color illustration), acquired at that sale by Chamonal against the expert of the sale Le François - collection Chamonal -- acquired by H. P. Kraus (1907-1988) from Maurice Chamonal in the 1950's, then Catalogue H. P. Kraus, n° 100, 1962, item 34 ("price on request") - Dr. Peter and Irène Ludwig (1925-1996), one of the great 20th century collectors of illuminated manuscripts as well as of contemporary art. Their collection was acquired en bloc by the Getty Museum in 1983. This Lully manuscript was purchased by Ludwig in 1963 from H.P. Kraus, and resold to the latter in 1969 -- Catalogue H. P. Kraus, n° 159, 1981, item 21 (priced \$ 65.000).

Two small abrasions of the illumination in the title.

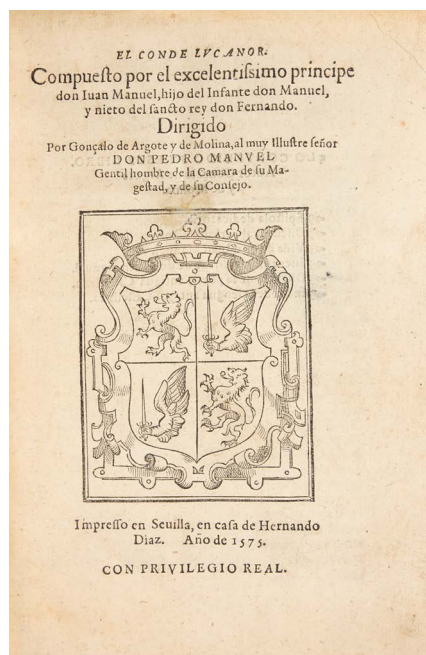




**38. MANUEL, Prince Juan.** El Conde Lucanor Compuesto por el excelentissimo principe don Juan Manuel, hijo del Infante don Manuel, y nieto del dancto rey don Fernando. Dirigido por Gonçalo de Argote y de Molina... *Sevilla, Hernando Diaz, 1575.* Small 4to (195 x 137 mm), with woodcut heraldic device on title-page, and printer's device on last leaf. Collation : a-g8 h2 A-M8 N6. 19th century green morocco, spine richly gilt, gilt edges (*Ménard*). 65 000 €

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

EDITIO PRINCEPS, EXTREMELY RARE, OF ONE OF THE MOST IMPORTANT PIECES OF SPANISH LITERATURE. ONE OF THE EARLIEST WORKS OF PROSE IN CASTILIAN SPANISH.



The “infante” don Juan Manuel lived in Spain from 1282 to 1348. He was highborn as the son of Don Fernando who was the brother of Alfonso X the Wise, king of the Kingdom of Castille, who in his lifetime gathered books and knowledge from the Arab world and had them translated into Castilian.

*El Conde Lucanor* comprises 51 stories collected or written by Don Juan Manuel. It was a masterpiece that influenced many European writers in the following centuries. His motive was to give knowledge to the laymen, and to teach young noblemen how to defend their high rank in the society into which they were born.

A great deal of his stories derived from stories from the Arab countries or from countries even further away like India. Important sources were “*A Thousand and One Nights*”, “*Barlaam and Josefal*”, “*Disciplina Clericalis*”, “*Calila and Dimna*”, “*Panchatantra*”, and “*Sinbad*”.

Don Juan Manuel wrote in the Romance or Castilian language, not in Latin as most writers before him. His uncle, King Alfonso X the Wise had dedicated his life, before and during his reign, to culture and had had almost everything written in the Arab countries translated into Romance, a language developed and established by the king himself. The subjects were law, history, science, literature, astrology, medicine, and games like chess and dice. All knowledge was important to him.

Don Juan’s book deals with nobility, ordinary people, clerics, rogues, historical people, philosophers, moors, the entire social stratification of his time.

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

William Shakespeare’s “*The Taming Of The Shrew*” testifies to influence from our Spanish writer’s story, “*What Happened To The Lad Who Married A Girl With A Very Bad Character*”. A translation of the story, by Mr. F. W. Cosens, was separately printed a short time since, and was copied into the Athæneum of June 29, 1867, with some preliminary remarks calling attention to its remarkable resemblance in general idea to the “*Taming of the Shrew*” — a resemblance which Ticknor was the first to point out in 1848 (“*History of Spanish Literature*,” vol. i. p. 66), and which had escaped the notice of all the Shakespearian editors and commentators. As *El Conde Lucanor* was published in 1575, it is, of course, possible that Shakespeare may have seen the book, or, if not, that he may have heard the story from one of the wits and poets of Elizabeth’s court.

Another writer inspired by Don Juan Manuel is Miguel de Cervantes in his interlude “*The Alterpiece Of Wonders*”.

Jean de la Fontaine let himself be inspired to his fable, “*The Raven And The Fox*” by the story, “*What Happened To A Fox With A Raven Which Had A Piece Of Cheese In His Beak*”. Gotthold Ephraim Lessing was inspired by the same story.

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

**39. MAYNO DE MAYNERIIS.** Dialogus Creaturarum Moralisatus. *Gouda, G. Leu, 3 juin 1480.* Small folio (263 x 190 mm). 97 nn.ll. (of 104 ff.n.ch., without π 1-4, 2π2, m2, m5) Collation : π4 2π6 a-18 m6. Modern brown blindstamped morocco, gilt edges (*C. Honnelaitre*). 75 000 €

CIBN, D-83; *William Martin Conway, The Woodcutters of the Netherlands in the Fifteenth Century, Cambridge, CUP, 1884, pp. 32-34 & pp. 216-220; Goff, N-151; GW, M22260; HC, 6124; ISTC, id00159100; Ina Kok, Woodcuts in Incunabula printed in the Low Countries, I, pp. 154-161; Gregory Kratzmann & Elizabeth Gee, The Dialogues of Creatures Moralsed, A Critical Edition. Leyde, Brill, coll. Medieval and Renaissance Texts, 1988; Pellechet, 8390; Polain, 1263; Proctor, 8920; Pio Rajna, Intorno al codietto Dialogus creaturarum et al suo autore, in : Giornale storico della letteratura italiana, 10 (1887), pp. 75-113; Pierre Ruelle, Le Dialogue des creatures. Bruxelles, Académie royale de Belgique, 1985, pp. 7-12 (for the manuscript copies and incunabula editions of the texte); Gerard van Thienen & John Goldfinch, Incunabula Printed in the Low Countries (ILC), no. 703.*

EXTREMELY RARE EDITIO PRINCEPS OFF THE DIALOGUS CREATURARUM. ONE OF THE MOST BEAUTIFUL DUTCH INCUNABLE.

First use of the woodcuts, the first illustrated book printed by Leeu. The *Dialogus creaturarum* stands alongside Aesop and the Fables of Bidpai (Johannes de Capua) as one of the three great illustrated fable-texts of the early years of printing.

These dialogues, or rather controversies, on the elements of Creation are one of the first manifestations of the fable in the modern sense. It consists of a succession of 122 fables grouped by theme (astronomy, precious stones, metals, birds, fish, etc.), covering everything from heaven, earth and the animal kingdom to man, before concluding with a discussion of death.

Beyond its moralizing and edifying purpose, the plan of the work evokes the order of the medieval world and divine creation. For a long time, the text was attributed to Nicolaus Pergamenus (Nicholas of Bergamo) on the basis of a manuscript preserved in Paris (BnF, shelfmark MS. Lat 8512). At the end of the 19th century, however, Pio Rajna proposed attributing it to the famous Milanese physician and astrologer Mayno de Mayneriis (Magninus Mediolanensis), on the basis of a study of other manuscripts (Ambrosian, Vatican, Cremona and Turin libraries, etc.) and by comparing them with the local references he had found in the text. Whatever the case, the editor had access to a rich library, with so many scholarly and religious references: the Bible, the Fathers of the Church, the *Legenda aurea*, not to mention borrowings from medieval literature and antiquity, notably Pliny, Cicero and Ovid.



ILLUSTRATION

The picturesque illustration is attributed to the *First Gouda Woodcutter* active around 1480/1484, as it was called in 1884 by Conway, who stresses the importance of the printing office founded in Gouda by Gerard Leeu - ‘an energetic hardworking man, above most a passionate man’ - who distinguished himself in the late fifteenth century by his abundant output and the number of woodcutters he employed. He owned

more than 850 original woodcuts, which he used extensively (Ina Kok, 1, p. 147). This is the first illustrated and dated book by Leeu, who chose to accompany each of the 122 dialogues with illustrations. The illustrations (121 in all, plus the large woodcut at the head) were engraved by the same artist. They mainly feature animals: the elephant, crocodile, rhinoceros and panther are among the first representations of these exotic species in a printed book. Gerard Leeu, who had introduced printing to this city in the Burgundian Netherlands, reused these same woodcuts in the successive editions he published of the same text until his death in 1493.

These editions bear witness to the undeniable success of this living representation of the medieval imagination, combining folklore and literary culture: Gerard Leeu went on to print two editions in 1481 (on 4 April and 6 June), three editions in 1482 (on 20 April for a translation into French, as well as on 23 June and 31 August) and two more in 1486 and 1491 in Antwerp, where he had moved. Not counting the one that the printer Christiaan Snellaert delivered to Delft in 1488, borrowing the said woodcuts, there are thus eight editions printed by Gerard Leeu, of which the first, the present one, delivered on 3 June 1480, is undoubtedly the rarest in private hands’ (see Diesbach).

A rubricated copy with letters painted in blue and red.

Copy without the quire π (4 ff. of which the first is blank) and leaves 2π2, m2, and m5 (total of 6 ff. of text, illustrated with 2 woodcuts: one on the opening of the text, and one on leaf m5). Last leaf with colophon and printer’s device with restaurations touching approx. 10 letters.

Copies of this edition are extremely rare on the market. The only complete copy of this book we could trace was part of the Otto Schäfer collection (sale 1995). Another, incomplete copy missing 12 leaves, was offered on the antiquarian book market in 1964.

*James de Rothschild’s copy*

**40. MELLING, Antoine-Ignace.** Voyage pittoresque de Constantinople et des rives du Bosphore. *Paris, Strasbourg & Londres, de l’Imprimerie de P. Didot l’aîné, Treuttel & Würtz, 1819.* 2 volumes, text elephant folio (700 x 533 mm) and atlas large folio (648 x 530 mm). Text : engraved portrait frontispiece, 8 nn.ll., 10 pp., 60 nn.ll. Atlas : engraved title, 3 double page maps, 48 engraved double page plates (with intermitten numbering) mounted on stubbs. Uniformly bound in mid-nineteenth-century red morocco backed marbled boards with morocco corner pieces, central medallion in red morocco with gilt coat of arms of the Rothschild family with their motto “Concordia Industria Integritas”, spine gilt with raised bands, top edge gilt (somewhat rubbed and scuffed). 45 000 €

*Blackmer; 1105 ; Atabey, 798 ; Koç Collection, 214 ; Lipperbeide, 1434 & Lb 41.*

FIRST EDITION, PUBLISHED IN 13 PARTS BETWEEN 1809 AND 1819.

“Antoine-Ignace (or Anton Ignaz) Melling (1763- 1831) was born in Karlsruhe, the son of a sculptor: after his father’s death, he lived with an uncle, a painter, in

Strasbourg. At the age of 19 he left for Italy and the Levant, finally arriving in Constantinople in the retinue of the Russian ambassador. He was introduced to Selim III's sister, Hatice Sultan (1766-1821) by Baron Hübsch, for whom he had designed a garden, and quickly became intimate with the Ottoman court. (Friedrich Hübsch von Grossthal, the envoy of Denmark and Saxony, was a banker and merchant, a native of Pera and a partner in the firm of Hübsch and Timoni; he was ennobled by Emperor Joseph II in 1782, the title *Grossthal* being a translation of *Büyükdere* (or large valley), where he had his summer residence.)



In 1795 Hatice chose Melling as her architect, commissioning first a labyrinth for her palace at Ortaköy, then a redesigned Interior for the building, and ultimately an entire new Neoclassical palace at Defterdarburnu. His privileged position enabled him to produce a large number of highly detailed drawings of the city's buildings, including what is probably the only accurate interior of an imperial harem. In 1803 Melling left Constantinople for Paris and soon started making plans for the publication in instalments of the *Voyage pittoresque*. The first prospectus appeared in 1803-04, inviting subscribers to register with the notary Boulard and naming the printer as Pierre Didot l'aîné. With the patronage of Talleyrand, then minister for foreign affairs, Melling was appointed landscape painter to the Empress Joséphine, and the fascicules which comprised the *Voyage* began to appear in 1809. The engravings after Melling are by Duparc, Schroeder, Née, Dupréel, Dessaux, Marillier and others; the maps are by Barbie du Bocage after Kauffer; the splendid gilt chromo- lithograph tuğra on the engraved title, copied under the aegis of one of the Ottoman court officials, is also noteworthy. The result is one of the finest topographical illustrated books ever produced" (Koç).

Complete copy with the engraved portrait, the 3 engraved maps and the 48 plates depicting views of Constantinople, the riverbanks of the Bosphorus, and a large variety of palaces and their interiors including the Imperial harem.

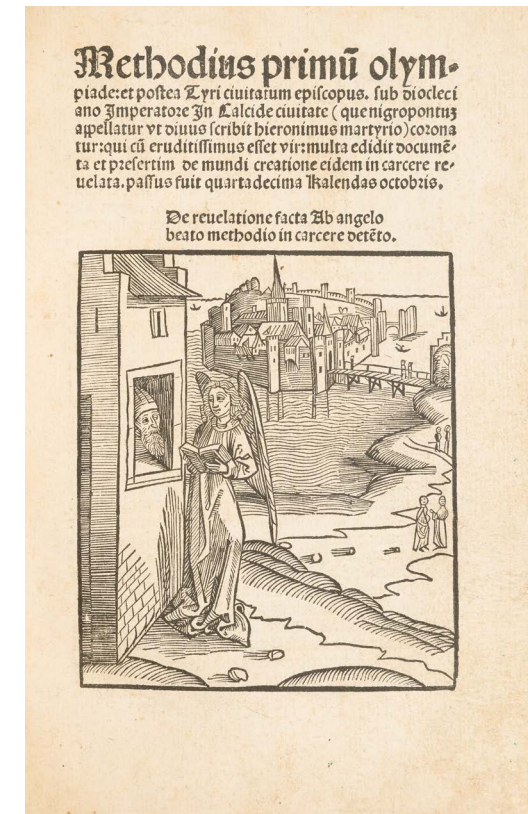
Portrait with old restoration.

Provenance : James de Rothschild (coat of arms on cover, library label 'Ferrières' on the inner cover).

**41. METHODIUS, pseudo.** *Revelationes divinae a sanctis angelis factae. Tractatus super Methodium.* Basel, Michael Furter, 1498. Small 4to (195 x 135 mm) 68 nn.ll. Collation : a-g<sup>8</sup> h-i<sup>6</sup>. Red morocco in the style of the 17th century, gilt geometrical design on covers, spine gilt with raised bands, gilt turn-ins, gilt edges. 38 000 €

Goff, M-524; GW, M-23059; CIBN, M-331; BMC, III, 785. See Fairfax Murray, *German 289* (1504 edition).

FIRST ILLUSTRATED EDITION.



Fairfax states: 'The first separate edition of this work in Latin was apparently that of Froschauer 1496, reprinted (?) by Kunne at Memmingen who also issued a German translation. None of these have cuts'.

This fine edition, edited by Sebastian Brant, is richly illustrated with 61 woodcuts in the text, including one of the earliest depictions of a Caesarian section (birth of the antichrist).

Although attributed to Saint Methodius (martyred in 312) and translated by Aytinger, a monk from Augsburg, it is now thought that the text was composed in Syriac in the 7th century but was only known in its Latin or Greek versions until the 20th century. The work recounts the effects of the Arab conquests of the Middle East on the Christian communities

of the region, seeing them as God's punishment for the downfall of the Christians, but prophesying the advent of a messiah in the form of a Roman emperor who would crush the Turks and Saracens.

This is one of the many apocalyptic texts circulating at the time, and probably the most widespread. This is the first illustrated edition of the text, which was a great success, as Furter regularly reprinted it using the same woodcuts. Some of the woodcuts can be found in other publications, such as the *Nef des Fous* also published by Sebastian Brant. There is also an early depiction of a caesarian (the birth of the Antichrist) and the prophetic conquest of Constantinople in 1509 by the last Roman emperor.

A fine, richly illustrated, incunable.

Some occasional thumbing in margins, printed marginalia of 6 leaves slightly shaved, quire 'd' misplaced after quire 'b'.

**42. MORDANT DE LAUNAY, Jean Claude Michel & LOISELEUR-DESLONGCHAMPS, Jean Louis Auguste.** *Herbier général de l'amateur*, contenant la description, l'histoire, les propriétés et la culture des végétaux utiles et agréables. Paris, imprimerie Didot pour Audot, 1816-1827. 8 volumes 4to (290 x 210 mm) 4 nn.ll., VIIIpp., quires 1-72 with explanatory text and 72 engraved and coloured plates, 2 nn.ll. (index) for volume I ; 4 nn.ll., 2 nn.ll. (table), quires 73-142 with explanatory text and plates 73-142 engraved and colored for volume II ; 4 nn.ll., quires 143-212 with explanatory text and plates 143-212 (numbering of quires 171-172 repeated with different text and plates,; and the additional plate 199bis) engraved and colored for volume III ; 6 nn.ll., quires 213-290 with explanatory text and plates 213-290 engraved and coloured for volume IV ; 6 nn.ll., quires 291-368 with explanatory text and plates 291-368 engraved and coloured for volume V ; 6 nn.ll., quires 369-446 with explanatory text and plates 369-446 engraved and coloured for volume VI ; 6 nn.ll., quires 447-506 with explanatory text and plates 447-507 engraved and coloured for volume VII ; 10 nn.ll., quires 507-572 with explanatory text and plates 507-572 engraved and coloured, 8 pp. of list of subscribers for volume VIII. Contemporary calf gilt by Bibolet, covers paneled with borders tooled in black, gilt, and blind, spines gilt with black labels, gilt edges. 38 000 €

*Nissen, BBI, 2323 & Sitwell, p. 159 (erroneously mentioning that quire 384 was not published) ; Stafleu-Cowan, 4952 ; see Dunthorne, 32 (for Herbier de l'amateur, Bruxelles edition 1828-1835).*

FIRST EDITION ILLUSTRATED WITH 575 ENGRAVED AND FINELY COLOURED PLATES. A SUPERB COPY PRINTED ON LARGE PAPER AND BOUND BY BIBOLET.

This magnificent and important work is complete with the 575 plates required (572, as well as two double-numbered quires 171-172 with 2 plates, and plate 199bis), drawn from life and accompanied by a sheet of descriptive text, each flower being the subject of a printed notice, generally one double-sided page.

The beautiful plates, most of which were drawn by Pancrace Bessa, were engraved by Pierre François Barrois, Séraphin Goulet, Antoine François Dannel, Bigant, Lejeune and other artists. A pupil of Redouté and Van Spaendock, Pancrace Bessa (1772-1846) was a protégé of the Duchess of Berry, to whom he taught floral painting. From 1823 onwards, he was responsible for providing the Natural History Museum with flower paintings and contributed to the illustration of several other botanical works. Bessa's original plates for the *Herbier général de l'amateur* were painted for the future Charles X, who presented them in 1826 to his niece the Duchess of Berry, who in turn presented them to her sister the Empress of Brazil.

Published over a period of 13 years in 96 issues, the first 11 of which featured texts by Mordant de Launay (1750-1816), the rest were edited by Jean Louis Auguste Loiseleur-Deslongchamps (1774-1849). Mordant de Launay was sub-librarian at the Muséum national d'histoire naturelle when it opened to the public in 1794 and was then director of the menagerie from 1798 to 1801.

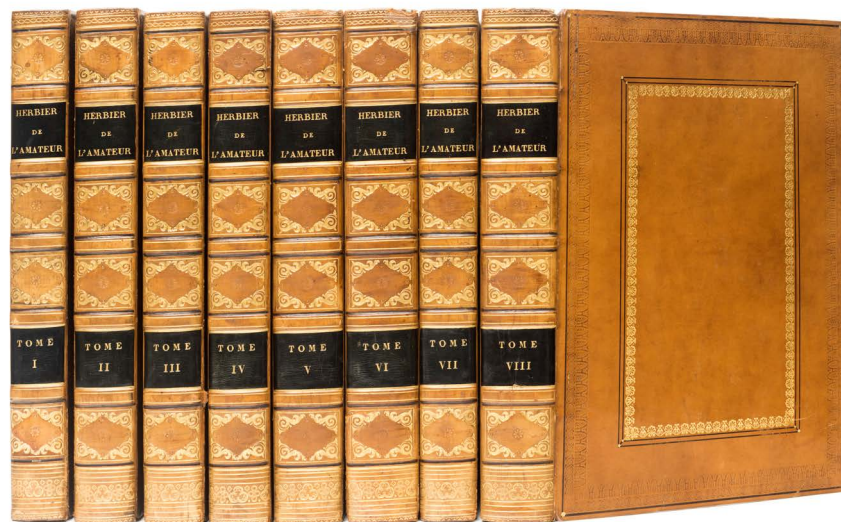
The work, produced at the request of the future Charles X, is dedicated to the King. The author states in his preface that it was written for 'the library of the scholar, the man of taste, the cabinet of the amateur, and the studio of the artist'. This is followed by a long note on the botanical works published in Europe, in which



*Primula auricula*

the author stresses the superior quality of the coloured engravings included in this luxurious production: ‘This advantage, which the *Herbier de l’Amateur* has over the other works with figures that preceded it, comes from the fact that the printing of the plates, instead of being done in colour, is done in grey, which makes it possible to use, in illuminating, a truth of tone and colour that is not supported by colour printing’. The botanist and artist went on to praise the usefulness of this fine publication for ‘artists and manufacturers in certain genres, such as decorative painters, manufacturers of porcelain, earthenware, painted canvas, wallpaper, embroiderers, etc.’.

Nissen and Sitwell indicate that quire 384 would not have been published; it is indeed present here in double quire 383/384. The other double quires are: 79/80; 100/101; 140/141; 177-180; 366-368; 413-415; 435-437; 515-516.



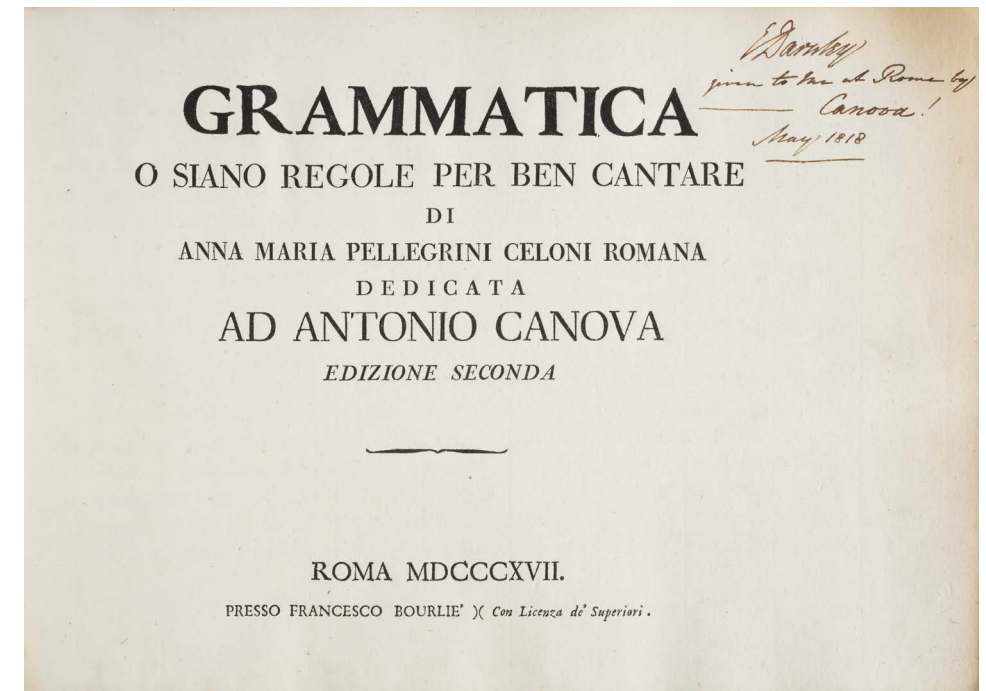
A very fine copy bound by Bibolet, despite a few slightly browned plates in volume VI and a few slightly spotted text leaves. Complete copies in uniform binding are very rare.

*Inscribed by Canova to Lady Darnley*

**43. PELLEGRINI CELONI, Anna Maria.** *Grammatica o siano regole per ben cantare. Dedicata ad Antonio Canova. Edizione seconda. Rome, Francesco Bourlie, 1817.* 4to oblong (246 x 343 mm), [2], V-VIII pages, 56 pages, [1] page as all known copies. Contemporary Roman morocco binding, with the monogram of Antonio Canova on the covers. 35 000 €

*Fétis, VI, 478; John Goldsmith Phillips, "Canova's Reclining Naiad", in the Metropolitan Museum of art bulletin, 1970, vol. XXIX.*

A SPLENDID COPY OF THE SECOND EDITION, ANTONIO CANOVA'S COPY, INSCRIBED BY THE SCULPTOR TO HIS PATRON'S WIFE, LADY DARNLEY.



Magnificent copy bound with the cipher of Antonio Canova, who later gave it to the wife of one of his most prestigious patrons, Lord Darnley.

This method “for singing well” was written by the singer Anna Maria Pellegrini Celoni, a singing teacher in Rome, and a friend to Canova. The only Italian singing method published from 1777 to 1820 was written by a woman: Anna Maria Pellegrini Celoni.

She of the axiom “He who knows how to breath knows how to sing”.

Bound with his cipher, this copy bears an autograph ex-dono signed by Antonio Canova, the dedicatee of the work, on the white sheet bound before the title: “To Milady Darnley, Canova”. This consignment is confirmed by the recipient, who noted on the title: “E. Darnley, given to me in Rome by Canova! May 1818”.

“Anything from Canova’s hand would be acceptable.” (Lord Darnley) John Bligh, 4th Earl of Darnley (1767-1831), was a famous patron of Antonio Canova (1757-1822): in June 1819 he commissioned a magnificent Sleeping Naiad (now in the Metropolitan Museum of Art, New York).

The original plaster model for the Naiad, completed in 1817, is in the Gipsoteca di Possagno. Compositional prototypes include Canova’s Pauline Borghese as Venus Victrix and an ancient Hermaphrodite, both in the Borghese Gallery, Rome. After observing that the marble he was using contained impurities, Canova interrupted his

masterpiece, which was completed by assistants and delivered to the Earl at Cobham Hall in Kent in 1824.



A superlative copy.

**44. PIATTOLI, Giuseppe & LASINIO, Carlo.** *Racolta di quaranta proverbi toscani es pressi in figure de Giuseppe Piattoli Fiorentino* Florence, Niccolò Pagni & Giuseppe Bardi, 1786. Large folio (416 x 296mm). Engraved title and 40 engraved plates coloured by a contemporary hand (plates 4 and 6 inverted, occasional marginal finger-soiling, light marginal spotting on a few plates). Early 19th-century half calf, over green and brown blocked paper boards (extremities of boards slightly worn).

18 000 €

*Bobins V, 1509 ; Cicognara 1758; Colas 2352; Lipperbeide Jbb 4.*

FIRST EDITION OF THIS VERY CHARMING — AND FINELY ENGRAVED — SERIES OF ILLUSTRATIONS TO POPULAR TUSCAN PROVERBS, EXPRESSIVELY DRAWN BY THE CELEBRATED FLORENTINE ARTIST PIATTOLI AND ENGRAVED BY CARLO LASINIO.

The series gives glimpses of the daily life of all classes of people in Florence, illustrating contemporary customs, and traditions, along with the proverbs. Son of the portraitist Gaetano Piattoli, Giuseppe was a painter, draughtsman and printmaker, he taught drawing at the Florence Academy from 1785 to 1807. Throughout his life, Giuseppe



Piattoli, worked in Florence, where he made a name for himself primarily with his genre pictures and series of prints. His reputation was further enhanced by his watercolour illustrations of Italian proverbs which were published in 1786 and 1788 in reproductive prints by Carlo Lasinio.

Piattoli was a charming artist whose drawings and prints brilliantly captured the atmosphere of his period.

The publishers Niccolò Pagni and Giuseppe Bardi were very active in Florence in the last two decades of the 18th and early 19th century. After *Proverbs and Giuochi*, they returned again to a similar theme with *I contadini della Toscana espressi al naturale secondo le diverse loro vestiture* (1796)

(See n°5 of this catalogue). All these works involved the professor of 'carving' at the Accademia di Belle Arti in Florence, Carlo Lasinio, as engraver of the copper matrices or as supervisor of their execution. Giuseppe Piattoli was responsible for the preparatory drawings for the prints.

Carlo Lasinio, a native of Treviso, had been working in Florence since at least 1779. He was a very prolific reproduction engraver, who adopted and reworked engraving techniques with the precise aim of obtaining colour prints. He was therefore a great experimenter, at least until his appointment as conservator of the Pisa Cemetery in 1807, a prestigious position that absorbed his work greatly. He had learned the technique of printing with three or four plates engraved and each inked with a different colour from the Frenchman Edouard Gautier Dagoty during the latter's stay in Florence. This technique involved superimposing various monochrome impressions, which produced specific colour effects and shading on the sheet. He also used the so-called "à la poupée" technique, with the inking of several colours on the same plate thanks to the use of small pads and templates. For this volume, however, he adopted the more traditional etching, where the copper matrix was engraved with acid, then coloured by hand.

A second volume of Tuscan proverbs, containing another 40 plates, was published in 1788 in a different, landscape format.

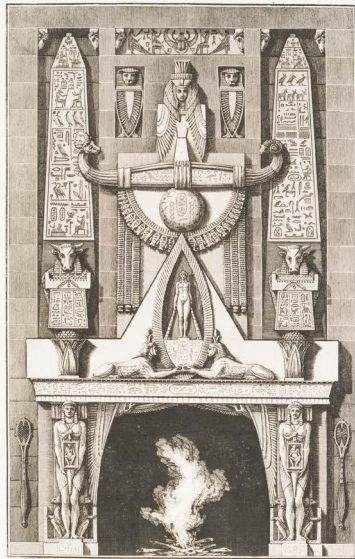
A fine copy.

*The Tsar's copy from Tsarskoye Selo bound in Rome by Salvioni*

**45. PIRANESI, Giovanni Battista.** *Diverse Maniere d'adornare i Cammini / Divers Manners of Ornamenting / Chimneys / Différentes manières d'orner les cheminées. Rome, stamperia di generoso Salmoni, 1769.* Large folio (565 x 415 mm) title in typescript, engraved double page with dedication, 1 leaf of typescript dedication, 35 pp. (with text Italian, English, and French), 4 engraved plates bound in the text (including 2 plates depicting shells, 1 plate depicting details of Etruscan art ; 1 plate depicting household effects including a chair and a commode), 1 index leaf explaining the plate of Etruscan art, 66 engraved plates (mostly numbered). Contemporary Roman calf by the Salvioni bindery, covers richly decorated in Rocaille style, inlaid border in calf richly decorated with a large floral rule, central panel gilt with individual tools large corner piece, spine with raised bands, compartments gilt with a large tool depicting a flower, inner dentelle, endpapers with decorative floral pattern, gilt edges (*some light wear to hinges and to spine*). 75 000 €

*Hind, p. 86 ; Wilton-Ely, II, nos. 815-887 ; Ficacci, nos. 629-699 ; Kat. Berlin, 3820.*

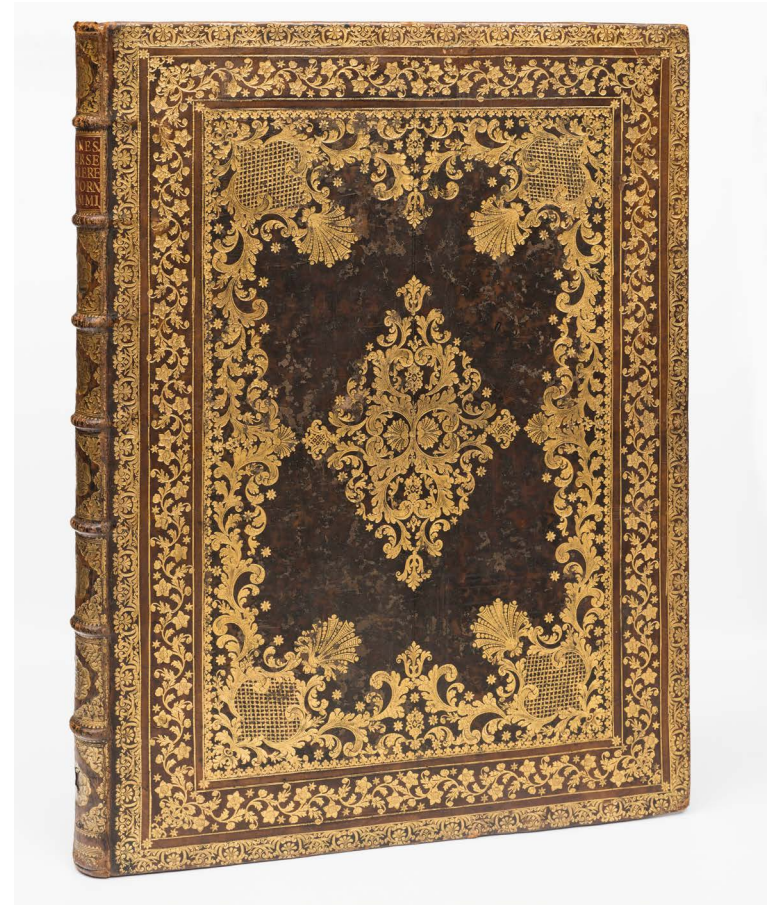
FIRST EDITION OF THIS MAGNIFICENT WORK OF ORNAMENTATION. IT IS DEDICATED TO CARDINAL GIAMBATTISTA REZZONICO, ONE OF PIRANESI'S PATRONS. PUBLISHED AT THE HEIGHT OF PIRANESI'S CAREER AS AN ENGRAVER, IT CELEBRATES THE INFLUENCE OF ETRUSCAN AND EGYPTIAN ART ON CLASSICAL GRAECO-ROMAN ART.



“This work appeared at the end of the most significant and productive decade in Piranesi’s career, in terms of both theory and practice. It appropriately brings together a considered statement of his radical aesthetic, first voice in the *Parere su l’Architettura*, and an impressive corpus of design ostensibly executed according to his theoretical standpoint. Equally appositely the book is dedicated to one of the most sympathetic patrons, Cardinal Giambattista Rezzonico, and is addressed to an international audience of patrons and designers through parallel texts in Italian, French and English... [In the 1764-1765] Piranesi undertook various schemes of interior decorations, often involving furniture, for the Pope at Castel Gandolfo, for the Cardinal at the Lateran and for Senator Abbondio Rezzonico at the Palazzo Senatorio. In this period the artist designed the painted decorations in the Egyptian style for the Caffè degli Inglesi in the Piazza di

Spagna and also devised several ornamental chimneypieces, ingeniously incorporating antique fragments, for various foreign clients. The architectural commissions apart, most of these achievements are represented among the group of 67 plates in the *Diverse Maniere*. These images illustrate the text expounding his philosophy of design, which opens the book.... Piranesi’s criteria are essentially visual rather than literary, and he aired some extremely original ideas on the stylization of natural forms in antiquity. The plates which follow are intended to point out these observations, and Piranesi is anxious to point out that he has given a particular prominence to the chimneypiece. The 61 chimneypiece designs illustrated range from relatively restrained essays, such as those already created for the Earl of Exeter, John Hope and Senator Rezzonico to highly involved confections combining Roman and Etruscan motifs... Notable both in the *Essay* and in the plates is the unprecedented attention given to Egyptian style, which is represented by 11 chimneypieces and illustrations of two walls from the *Caffè degli Inglesi*... The preparation of the *Diverse Maniere*, like that of other publications among Piranesi’s more ambitious works, appears to have covered several years, and the sequence of plates frequently varies from copy to copy” (Wilton-Ely).

THE TSAR’S COPY



The copy bears the seal of the Tsar's library in Tsarskoye Selo. It is likely that Tsarevich Paul Petrovich I (1754-1801) acquired it during his excursion to Rome in 1782 together with his wife Maria Feodorovna, born Princess Sophie Dorothea of Württemberg (1759-1828). This copy was part of a series of major sales organized by the Soviet state in the 1930s.

MAGNIFICENT COPY, WELL PRESERVED IN ITS ORIGINAL BINDING BY THE SALVIONI BINDERY AT ROME. IT IS COMPLETE WITH ALL ITS REQUIRED 73 ENGRAVINGS (1 double leaf of engraved dedication ; 4 plates bound in the text ; 66 mostly numbered plates ; 1 head- and one tail-piece).

Other provenance: Hans Marcus (bookseller at Cologne) – Private collection.

*One of the greatest literary monuments of classical antiquity*

*The earliest and "by far the most detailed account of the coast of the United Arab Emirates"*

**46. PLINE L'ANCIEN, Caius Plinius Secundus.** *Historia naturalis. Rome, Conradus Sweynheym & Arnoldus Pannartz, 1473.* Folio (382 x 267 mm) 400 unnl. (first and last blank removed by the binder). Eighteenth century light brown calf, blind stamped ruled on covers, spine with raised bands, red morocco lettering piece, red edges. 200 000 €

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

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

Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym, who had probably learned the craft of printing in the shop of Fust and Schoeffer in Mainz, and Pannartz, the earliest printers in Italy. First at the Abbey of Subiaco in 1464 and later in Rome from 1467, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. Their press runs were normally only 275 copies, consequently, their books are now extremely rare on the market.

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

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

C. Plinius Secundus Nouocomensis Vespasiano suo salutem.

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

lantia fiat : quod proxime non fieri questus es : in alia procaci epistola nostra : ut in  
quedam acta exeam. Sciantq; omnes : q̄ exequo tecū uiuat Imperium. Triumphalis  
& Censoriū uis : exeatq; Cōsul ac Tribunicie potestatis particeps : Et quod uis nobilitas  
fecisti : dum illud patri pariter & Equestri ordini prestat Prefectus Pretoriū eius :  
omniaq; hec Reipub. Et nobis quidem : qualis in Castrensi cōubernio ? Nec quicq̄  
mutauit in te fortune aplitudo in uis : nisi ut prodesse tantūdem posses : ut uelles. Itaq;  
cum ceteris in ueneratione tui pateant omnia illa nobis ad colendum te familiarius  
audacia sola sup est. Hāc igit tibi imputabis. & in nostra culpa tibi ignosces. perficui  
faciē nec tamen profeci. Quando alia uia occurris ingens : Et longius etiā submoues  
ingenii falsibus. Fulgurat in nullo unq; uerius dicta uis eloquentie : Tribunicie pote /  
statif facundia. Quanto tu ore patris laudes tonas ? Quanto fratris amas ? Quantus  
in Poetica es ? O magna foecunditas animi. Quēadmodū fratrem quoq; imitaretis :  
excogitasti. Sed hec quis possit intrepidus estimare ? subiturus ingenui tui iudicium :  
p̄sertum lacessicum ? Neq; n. similis est conditio publicantiū : & nominatum tibi dicantiū.  
Tū possēs dicere : quid ista legis Imperator ? Humili uulgo scripta sunt. Agricolaram.  
Opificū. turbe. Deniq; studiorum otiosif. Quid te Iudicem facit ? Cum hanc operam  
condicerē non eras in hoc albo. Maiorē te sciebam : qm̄ ut descensuram huc putarem.  
Preterea est quedam publica etiam eruditorum reiectio. Vitur illa & M. Tulius  
extra omnē ingenu aleam positus. Et quod miremur : per aduocatū defenditur. Hec  
doctissimū oīm Persium legere nolo. Lelium Decimū uolo. Quod si hoc Lucilius  
qui primus condidit stultif nasum : dicēdum sibi putauit. Si Cicero mutuandū : p̄sertim  
cum de. Re. Pu. scriberet : quanto nos causatius ab aliquo Iudice defendimur ? Sed  
hec ego mihi nunc patrocina ademi nuncupatione. Quamplurimum refert : sortiatur  
aliquif Iudicem : an eligat. Multumq; apparatus interest apud mutatam hospitem &  
oblatum. Cum apud Catonem illum ambitus hostem : & repulsif tanquam honoribus  
ineptif gaudētē : flagrantibus Comitif pecunias deponeret Candidati : hoc se facere :  
pro innocencia quod in rebus humanis summum esset : profitebantur. Inde illa nobif /  
lis. M. Ciceronis suspiratio. O te felicem. M. Porti a quo rem improbā petere nemo  
audet. Cum Tribunof appellaret. L. Scipio Aziaticus : inter quos erat Gracchus :  
hoc attestabatur : uel inimico Iudici se probari posse. A deo summum quisq; cause sue  
Iudicem facit : quencunq; eligit : Vnde prouocatio appellatur. Te quidē in excellissimo  
humani generif fastigio positum summa eloquentia summa eruditione predictū religiose



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

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

Pliny “completed his ‘Natural History’ in 77 AD and, to judge from his account of the peoples and places of south-eastern Arabia [...], the area of the UAE was full of settlements, tribes, and physical features, the names of which he recorded for posterity” (Ghareeb/Al Abed 54). Books VII through XI treat zoology, beginning with humans (VII), then mammals and reptiles (VIII), fishes and other marine animals (IX), birds (X), and insects (XI). Pliny derived most of the biological data from Aristotle, while his own contributions were concerned with legendary animals and unsupported folklore.

In Books XII through XIX, On botany, Pliny came closest to making a genuine contribution to science. Although he drew heavily upon Theophrastus, he reported some independent observations, particularly those made during his travels in Germany. Pliny is one of the chief sources of modern knowledge of Roman gardens, early botanical writings, and the introduction into Italy of new horticultural and agricultural species.

Book XVIII, on agriculture, is especially important for agricultural techniques such as crop rotation, farm management, and the names of legumes and other crop plants. His description of an ox-driven grain harvester in Gaul, long regarded by scholars as imaginary, was confirmed by the discovery in southern Belgium in 1958 of a 2nd-century stone relief depicting such an implement. Moreover, by recording the Latin synonyms of Greek plant names, he made most of the plants mentioned in earlier Greek writings identifiable.

Books XX through XXXII focus on medicine and drugs. Like many Romans, Pliny criticized luxury on moral and medical grounds. His random comments on diet and on the commercial sources and prices of the ingredients of costly drugs provide valuable evidence relevant to contemporary Roman life.

The subjects of Books XXXIII through XXXVII include minerals, precious stones, and metals, especially those used by Roman craftsmen. In describing their uses, he referred to famous artists and their creations and to Roman architectural styles, art and technology.

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

place in European literature and his authority was unchallenged for many centuries. Pliny was descended from a prosperous family, and he was enabled to complete his studies in Rome.

At the age of 23, he began a military career by serving in Germany, rising to the rank of cavalry commander. He returned to Rome, where he possibly studied law. Until near the end of Nero’s reign, when he became procurator in Spain, Pliny lived in semiretirement, studying and writing. Upon the accession in 69 CE of Vespasian, with whom Pliny had served in Germany, he returned to Rome and assumed various official positions. Pliny’s last assignment was that of commander of the fleet in the Bay of Naples, where he was charged with the suppression of piracy. Learning of an unusual cloud formation—later found to have resulted from an eruption of Mount Vesuvius—Pliny went ashore to ascertain the cause and to reassure the terrified citizens. He was overcome by the fumes resulting from the volcanic activity and died on August 24, 79.

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

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

Of this rare edition ISTC localises 24 institutional copies including 2 in the United-States (Harvard, Countway Library; Loyola University, Cudahy Memorial Library). We could trace no complete copy of this very rare edition on any auction record database over the past 100 years.

A very fine crisp copy with very large margins.

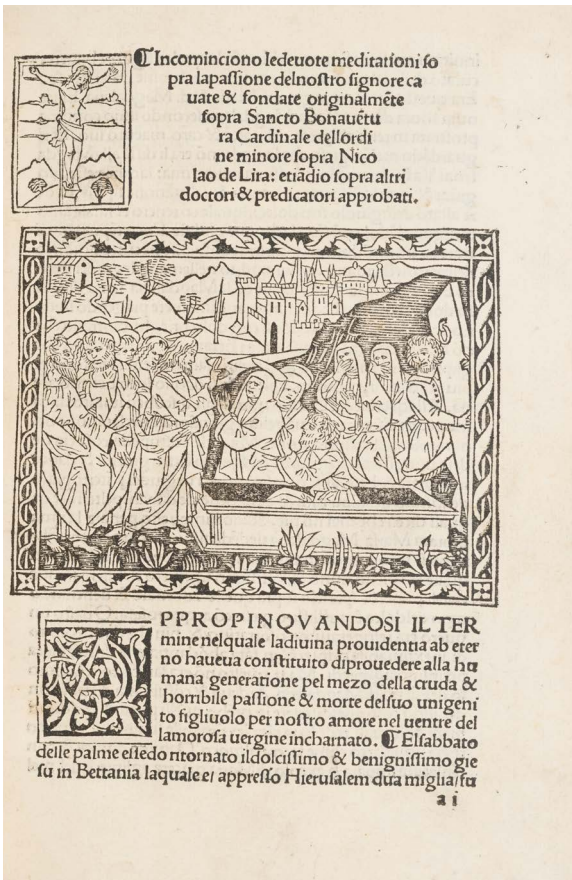
*Some of the finest examples of late fifteenth-century Florentine engraving*

**47. PSEUDO-BONAVENTURE.** Incomincio le devote meditationi sopra la passione del nostro signore... *Florence, Antonio Miscomini, n.d. (circa 1493)*. 4to (217 x 139 mm) 42 nn.l. Havana jansenist morocco, spine with raised bands, inner gilt roll, gilt edges (*Trautz-Bauzonnet*). 85 000 €

*Goff, B-911 (4 copies); Sander, 1179; IGI, 1922; Proctor, 6183; BMC, VI, 646; GW, 4777; Kristeller, 69a; Arnim, 72.*

FIRST FLORENTINE EDITION AND FIRST PRINTING OF THE WOODCUTS OF THIS SUPERB ILLUSTRATED INCUNABLE.

Wrongly attributed to Saint Bonaventure, this work appears to be a compilation of texts by Nicolas de Lyre, Pierre Lombard, etc. It enjoyed great success and influence from the moment of its publication and went through numerous editions between 1480 and 1520.



The present edition was published in Florence by Antonio Miscomini, who worked successively in Venice, Nanantola and Florence until 1495. It contains one more chapter than the previous editions: “*Come le marie andarno al sepulchro & come trovarono chi el nostro signore era resuscitato*”.

But this volume is most remarkable for its illustrations. The 12 woodcuts interspersed in the text are some of the finest examples of late fifteenth-century Florentine engraving. The artist who composed them, who remains anonymous, was inspired by the Venetian illustrations printed by Bernardinus Benali. But the contrasts and landscapes with black backgrounds, characteristic of Florentine engraving of this period, give these prints a particular strength and beauty. Each of these woodcuts is set within beautiful ornate borders with black backgrounds.

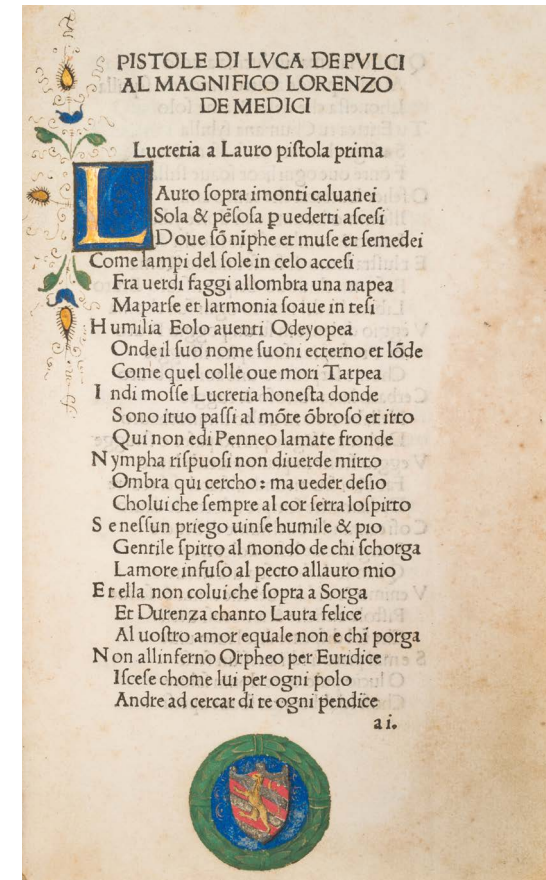
A very fine copy with wide margins.

Cited by Sander, it comes from the libraries of Eugène Piot, Louis Leboeuf de Montgermont, Edouard Rahir, Piero Ginori-Conti and Otto Schäfer with their book plates.

**48. PULCI, Luca.** [Epistole] Pistole di Luca Pulci al magnifico Lorenzo de Medici. Florence, Francesco Bonaccorsi & Antonius Francisci, 28 février 1488. Small 4to (205 x 125 mm). 42 nn.ll. Collation : a-d<sup>8</sup> e<sup>6</sup> f<sup>4</sup> (last blank). Printed in a single column, 30 lines. First initial illuminated on blue background and with small painted and illuminated leafwork. Spaces with printed initials, rubricated in blue and red. Unidentified coat of arms featuring a lion on the lower edge of the title. 18th century Italian brown calf, large gilt fleur-de-lis border on covers, spine gilt with raised bands, red edges (some wear to hinges, rubbed). 18 000 €

ISTC ip01114000; Goff, 1114; BMC, VI, 671; GW, M 36577; see Sander, 6005 (ed. ca. 1495) -- Donatella Bisconti, *Luca Pulci et sa place dans la culture du XV<sup>e</sup> siècle italien*, p. 4-12.

SECOND EDITION OF THIS COLLECTION OF EIGHTEEN EPISTLES IN THE STYLE OF OVID AND THE ANCIENT AUTHORS.



The first edition of *Pistole* by Luca Pulci (1431-1470) appeared in 1481-1482. Along with his two brothers Bernardo and Luigi, the Pulci brothers played an active part in the Medici's efforts to restore the Republic of Letters in Florence.

For Luca, the stylistic element never seems entirely separate from the content: his poetry is not simply a form of lyrical escapism, but reveals itself to be morally and politically engaged poetry at a complex moment in the history of Florence. This was characterized on the one hand by the evolution of customs opposed to the Franciscan Observance and the preaching of the Dominicans, and on the other by the transition of power from the hands of Cosimo de Medici to those of his son Piero. Luca Pulci thus swings between rigorous moralist and supporter of the republican values that civil

humanism had developed in Florence in the early fifteenth century. This duality is reflected in the choice of the *Pistole's* printer, Francesco Bonaccorsi. Bonaccorsi was related to Savonarola. All the books printed by Bonaccorsi are rare and bear witness to the tumult of the Quattrocento.

Sander, quoting Pollard, says: ‘Luca Pulci died when only twenty-two. The eighteen letters which he dedicated to Lorenzo de’ Medici deserve some fuller title, if only to distinguish them from the prose correspondence of Luigi Pulci with Lorenzo. They are poems in the character of ancient lovers, first from a man to a woman, then a woman to a man, beginning with ‘Lucretia a Lauro’ and ‘Tarba re Africano a Dido di Sydonia Regina di Cartagine’ and ending with ‘Marco Bruto ad Portia’ and ‘Cleopatra ad Cesare Augusto’.

The painted coat of arms (unidentified) on the title depicts a lion rearing on a background of four stripes. As the lion is part of armorial catalogue of the city of Florence, it could well have belonged to a nobleman of that city.

Of this rare edition ISTC locates only eight institutional copies, including two in the United States (New York: Morgan Library; San Marino: Huntington), three in Italy,

one in Ireland and two in Great Britain (one of which is incomplete).

Some foxing to the first two leaves, else a good copy of this rare incunabula.

*A series of fantastically bizarre and grotesque figures,*

*reminiscent of some of the more inventive and twisted creations of Brueghel or Bosch*

*The Duke La Vallière's copy*

**49. [RABELAIS, François].** Les Songes drolatiques de Pantagruel, où sont contenues plusieurs figures de l'invention de maistre François Rabelais. Paris, Richard Breton, 1565. Small 8vo (151 x 92 mm) 63 nn.ll. (final blank removed by the binder). Collation : A<sup>3</sup> A<sup>5</sup> B-G<sup>8</sup> G<sup>7</sup>. Illustrated with 120 grotesque full-page woodcuts. 18th century red morocco, triple gilt filet on covers, flat spine gilt with vertical lettering, gilt turn-ins, gilt edges, in a modern black morocco clam-shell box. 250 000 €

*Tchemerzine-Scheler, V, 325 (citing this copy) ; Rawles-Screetch, 113 ; de Bure, Catalogue de la Bibliothèque du duc de la Vallière, II, no. 3871 ; Brun, Le Livre français illustré de la Renaissance, p. 295 ; Mortimer, French, n° 499 ; Brunet IV, 1066 («Petit volume, fort difficile à trouver complet»).*



FIRST AND ONLY EDITION OF THIS ALBUM ILLUSTRATED WITH 120 GROTESQUE FULL-PAGE WOODCUTS.

In 1565, twelve years after the death of François Rabelais (1494-1553), the Parisian bookseller and publisher Richard Breton brought out *Les songes drolatiques de Pantagruel* (The drolatic dreams of Pantagruel). The slim volume, save a short preface from Breton, is made up entirely of images — 120 woodcuts depicting a series of fantastically bizarre and grotesque figures, reminiscent of some of the more inventive and twisted creations of Brueghel or Bosch.

“The great familiarity I had with the late François Rabelais,” Breton writes in the preface, “has moved and even compelled me to bring to light the last of his work, the drolatic dreams of the very excellent and wonderful Patagruel”. Despite the claims (echoed too in the book’s subtitle), the book’s wonderful images are very unlikely to be the work of Rabelais himself — the attribution probably a clever marketing ploy by Breton. Indeed, that this attribution to Rabelais is a ruse might also explain the unusual lack of text beyond the preface, the intimidating task of imitating the comic master’s distinctive literary style perhaps one step too far for Breton. The creator of the prints is now widely thought to be François Desprez, a French engraver and illustrator behind two other sets of imaginative designs, similar in style — *Recueil de la diversité des habits* (A Collection of Diverse Costumes) and *Recueil des effigies des roys de France* (A Collection of Pictures of the Kings of France) — both published through Breton in 1567.

«Recueil de figures sur bois grotesques. Rabelais est entièrement étranger à la composition de ce recueil qui complète cependant une collection rabelaisienne. Plusieurs figures sont copiées sur des oeuvres de Pierre Breughel gravées par Jérôme Cock, publiées après la mort de Rabelais» (Tchemerzine).

The figures are inspired by Gothic drollery, the fashion for grotesques and the works of Brueghel, and also insidiously touch on confessional polemics against the Roman Church: one puppet wears a mitre, another what looks very much like a tiara; a third, an elephant, makes the gesture of blessing... ‘We now know that the printer Richard Breton was committed to the ideas of the Reformation as a Calvinist whose multiple activities covered that of a propagandist of the Gospel’ (see : Wildenstein, L’imprimeur-libraire Richard Breton et son inventaire après décès, 1571, in Bibliothèque d’Humanisme et Renaissance, XXI, 1959, pp. 364-379).

«Cette suite de figures décèle une imagination drolatique, une verve caricaturale étourdissante. Toutes sont d’un dessin très ferme et d’une taille vigoureuse quoique paraissant avoir été gravées rapidement» (Brun, pp. 60-61).

The only institutional copies located in the United States are in Cambridge (Harvard) and New York (NYPL).

Last quire with small marginal stains and with lower right corners formerly restored.

A very attractive and complete copy of this rare book with important bibliophile provenance.

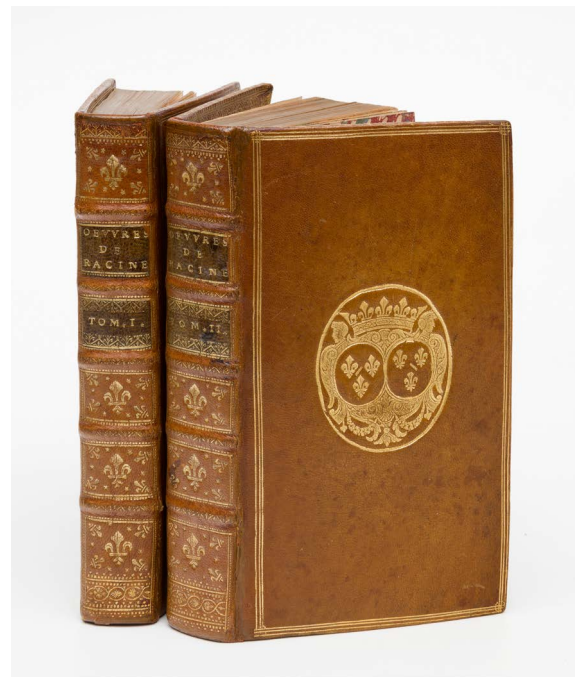
Provenance : Duke La Vallière (de Bure, *Catalogue*, vol. II, 3871).

*The Duchesse du Maine copy bound in a doublé-binding in citron morocco*

**50. RACINE, Jean.** Œuvres. Paris, Denys Thierry, 1702. 2 volumes, 12mo (167 x 95 mm) engraved title, 4 nn.ll., 468 pp., 6 engraved plates for volume I; engraved title, 5 nn.ll., 516 pp., 6 engraved plates for volume II. Contemporary citron morocco, triple gilt filet on covers, central coat of arms of Duchesse du Maine (OHR 2604), spine with raised bands, compartments gilt with leur de lis tool, light brown lettering pieces, gilt borders, inner cover in citron morocco within gilt border, marbled and gilt edges, in a modern light brown morocco clam-shell box. 75 000 €

*Quentin-Bauchart, I, 433sq.; Tchemezine-Scheler, V, 361; Cohen-de Ricci, 844; Guibert, 165-169.*

VERY FINE COLLECTIVE EDITION CONSISTING OF THE SAME PIECES AS THAT OF 1697, BUT MOST LIKELY THE LAST ONE TO BE CORRECTED BY RACINE DURING HIS LIFETIME BEFORE HIS DEATH IN 1699. AMAGNIFICENT COPY BOUND FOR THE DUCHESSE DU MAINE.



«Mais *Esther* y est divisé en cinq actes au lieu de trois. Il est probable que Racine avait commencé à la préparer avant sa mort. Les *Plaideurs* y offrent d'intéressantes variantes et cette pièce présente un texte en grande partie remanié. Il est de tradition que Boileau en aurait surveillé l'impression» (Tchemezine).

Guibert also assumes that this is the last edition corrected by Racine himself : «Nous devons considérer cette édition de 1702 comme la plus conforme au vœu de Racine et il est vraisemblable que l'auteur l'avait révisée avant sa mort survenue en 1699».

The copy is complete with the two engraved titles as well as the 12 engraved plates

illustrating the plays called for by the bibliographers (volume I : Thebaïde ; Alexandre ; Andromaque ; Britannicus ; Bérénice ; Les Plaideurs. Volume II : Bajazet ; Mithridate ; Iphigénie ; Phèdre ; Esther ; Athalie).

Cohen describes this edition - despite its date of printing - as belonging more to the productions of the seventeenth century judging by its layout.

HIGHLY IMPORTANT FEMININE BIBLIOPHILE PROVENANCE

This copy bound for Anne-Louise-Bénédictte de Bourbon (1676-1573), daughter of the Duke of Bourbon and Anne of Bavaria, and granddaughter of the Grand Condé. It bears on each cover her central coat of arms. 'She married Louis-Auguste de Bourbon, Duc du Maine, legitimate son of Louis XIV and the Marquise de Montespan, on 19 March 1692. Her ambition led her to take part in the Cellamare conspiracy in 1718, following a decision by Parliament to strip her husband of any right of succession to the throne. After being arrested and detained for fifteen months, she renounced all political ambitions and returned to Sceaux, where she opened her salon to the 'beaux esprits'' (see OHR).

Magnificent copy of important feminine bibliophile provenance.

*Brilliantly coloured*

**51. RIGAUD, Jacques.** Recueil choisi des plus belles vues des palais, des châteaux et maisons royales de Paris et des environs Paris, Chéreau et Basan, [après 1755]. Oblong folio (361 x 540 mm). Engraved title and 129 engraved plates after Jacques Rigaud, all fully coloured by a contemporary hand, most of the plates numbered in series (colouring just rubbed in one plate, caption in one plate rubbed). 18th-century red morocco-backed paste-paper boards, spine bands bordered in gilt, green leather spine label, blue mottled edges (gently rubbed); modern red morocco folding box.

225 000 €

*Berlin Kat. 2500 (104 plates only, lacking title). Bobins V, 1562; Cohen-de Ricci 895 (129 plates); Millard French 146 (124 plates only).*

EXCEPTIONAL COPY, COMPLETE AND RICHLY COLOURED OF RIGAUD'S MOST IMPORTANT WORK, AND AMONG THE MOST CELEBRATED SERIES OF PRINTS OF THE 18TH CENTURY IN FRANCE.

The magnificent views depict the grandeur of French royal palaces, chateaux and ornamental gardens and parks, and 'are animated with figures ... that suggest the influence of the work of his contemporary Watteau' (Millard). Among those featured are palaces at Paris, Versailles Fontainebleau, Chantilly, Marly, Saint-Cloud, Chambord, Anet, Blois, Monceau, Clagny, Saint-Germain-en-Laye, Vincennes, and Amboise. The present copy is the second issue, with the plates mostly numbered in series and published by Chéreau et Basan.

The son of an apothecary, the draughtsman and engraver Jacques Rigaud was born near Aix-en-Provence and began his career in Marseille, although little is known of his training and early life. He seems to have started his career under the protection and patronage of Nicolas Lamoignon, Marquis de Basville, a magistrate and governor



J. R. Igaut. in. Sulp.

*Veüe de la Cascade de Chantilli.*

C. P. R.

of the Languedoc region. Rigaud's earliest dated drawing is a large and panoramic View of Toulon During the Siege of 1707, executed when the artist was twenty-six years old; the drawing, which was also reproduced as an engraving, is today in the Musée du Vieux Toulon. Rigaud came to be best known as a printmaker, with around two hundred prints. Until 1720 he worked in Marseille and elsewhere in Provence, creating a number of engravings under the themes of *Scènes de jeux et fêtes en Provence* and *Marines où sont représentés divers sujets des galères*; the latter series was dedicated to Jean-Philippe d'Orléans, known as the Chevalier d'Orléans, who served as général des galères for his father, Philippe d'Orléans, Regent of France.

In 1720 Rigaud produced four remarkable views of Marseille during the plague of that year, but soon afterwards settled in Paris, where he worked as a draughtsman and printseller, with a shop on the rue Saint Jacques. Aptly described by the modern architectural and garden historian John Harris as 'a most exquisite draughtsman', Rigaud became known in particular for his drawings of views of Paris and other French cities, châteaux and gardens, most of which were published as sets of engravings, notably *Les Promenades du Luxembourg*, which appeared in 1729, and the magisterial series *Recueil choisi des plus belles vues des palais, des châteaux et maisons royales de Paris et des environs*, which he began the following year. Rigaud's most important work, and among the most celebrated prints of the 18th century in France, the series of *Maisons Royales de France* was eventually completed by the artist's nephew, Jean-Baptiste Rigaud.

In February 1733 Rigaud travelled to London, apparently at the invitation of the Royal Gardener, Charles Bridgeman. He worked in England for about a year and a half, mainly in London, where he produced views of the Royal residences and parks, including St. James's Park, Hampton Court and Richmond. He also worked for a number of aristocratic and noble patrons, producing views of Stowe for Lord Cobham and the garden at Chiswick House for Lord Burlington, as well as views of Claremont for the Duke of Newcastle.

A magnificent copy of this extremely rare work. Only one other coloured copy is recorded in RBH.

Provenance: Thomas de Schietere, seigneur de Lophem (inscription recording the volume's descent to his daughter: – Madame van Heuren (Maria Anna Jozefina de Schietere de Lophem (1764-1804; second wife of Joseph van Heuren ; by descent to); — Baron Charles Gillès de Pélichy (1872-1958; Bruges (20th-century booklabel) – [sold Paris, Alde, 6 May 2011] – Norman Bobins.

**52. RUFFIN, Claude.** *Officium Beatae Mariae ex decreto sacrosancti Concilii restitutum, et Claudii Ruffini cantoris regii manu exaratum, anno domini millesimo sexentesimo tertio, regna[n]te Henrico 4 Fra[n]ciae et Na[va]rre R[eg]e.* Paris, 1603. 8vo (165 x 98 mm) Illuminated manuscript on vellum, 162 leaves : 23 nn.ll., 139 num. ll. (plus 2 flyleaves at front and 2 at back) 24 lines (including headings) in black ink in a fine humanist bookhand, many one- or two-line, and 16 three-line initials in gold on red grounds or blue on gold grounds with white tracery with matching line fillers. 17th-century black morocco with wide dentelle borders, spine richly gilt, dentelles, edges gilt, brown morocco doublures, by Luc-Antoine Boyet. 85 000 €

A LOVELY MANUSCRIPT WRITTEN AND PREPARED BY THE FRENCH CALLIGRAPHER CLAUDE RUFFIN, OF THE ROYAL CHAPEL OF MUSIC UNDER KING HENRI IV.



The manuscript contains an architectural title border and 21 full-page (including 1 repeat) and 12 half-page engraved illustrations by Jean Messager after Léonard Gaultier (LeBlanc II, 273), or Carl de Mallery (LeBlanc II, 592), of which 29 are illuminated in full-colours and gold, and 4 in reddish-grisaille, every page surrounded with a gold- and blue-ruled border, arms of Henri IV painted on title page in lower cartouche.

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

Illumination Title (f. 1); 12 half-page scenes of the months (f. 3-14); John on Patmos (f. 15); Luke (f. 16v); Matthew (f. 18); Mark (f. 19v); Annunciation (f. 24); Visitation (f. 36v); Nativity (f. 46); Annunciation to the Shepherds (f. 49); Adoration of the Magi (f. 52); Presentation in the Temple (f. 55); Flight into Egypt (f. 58); Assumption of the Virgin (f. 63v); King David (f. 66v); Crucifixion (f. 83v); Pentecost (f. 88); Saints (f. 91v); Annunciation (mono) (f. 104v); Adoration of the Magi (mono) (f. 109v); Resurrection of Christ (mono) (f. 114v); Crucifixion (mono) (f. 119v); David (repeat, in color) (f. 130v). Text Title (f. 1); computus table (f. 2); Calendar (f. 3); Gospel Sequences (f. 15); Institutio Christiana (f. 20v); Hours of the Virgin with

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

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

**53. RUPP, LADISLAO.** Raccolta di ventiquattro vedute di Milano dedicate A.S.A.I.R.L'Arciduca Ranieri Viceré del regno Lombardo Veneto *Milan, Paolo Andrea Molina, 1833*. Folio (471 x 368 mm). 26 engraved plates finely coloured by a contemporary hand in watercolour and gouache, heightened with gum arabic, each plate mounted on blue paper with contemporary hand-coloured borders and each with printed caption on the mount (occasional spotting, finger-soiling, marking to hand-painted blue paper). Contemporary calf-backed brown cloth boards, gilt decoration to boards, flat spine lettered and tooled in gilt, (extremities lightly rubbed) original printed buff wrappers bound in. 40 000 €

*Arrighi, Milano nelle vecchie stampe (le vedute) n° 174 (with 26 plates); Bobins IV, 1469.*



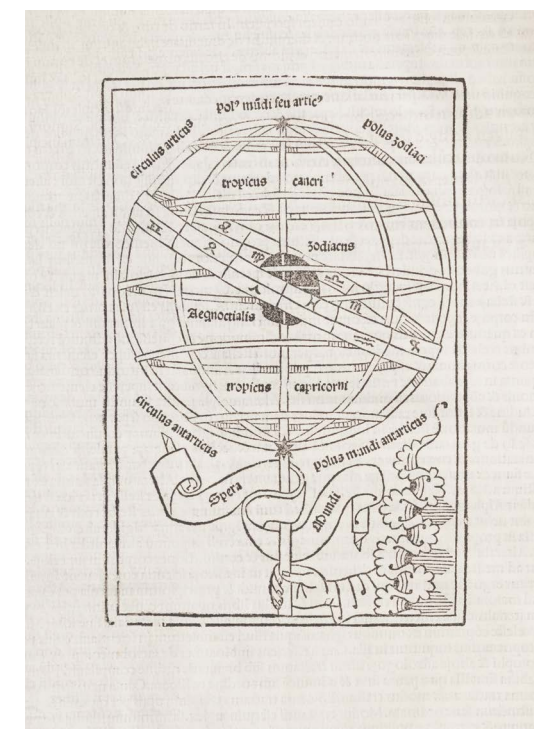
A BEAUTIFUL SERIES OF ONE OF THE RAREST AND MOST BEAUTIFUL SERIES OF VIEWS DEVOTED TO MILAN, DEDICATED TO THE ARCHDUKE RANIERI VICEROY OF THE LOMBARDO-VENETO KINGDOM, WITH TWO ADDITIONAL PLATES.

The plates illustrate Milan's most celebrated buildings and monuments: Teatro alla Scala, Arch of Peace, Arena, Villa Reale, Duomo, S. Ambrogio, S. Lorenzo etc... brought to life with the incorporation of people, details and activities of everyday animated street life in Milan at the beginning of the 19<sup>th</sup> century.

Ladislao Rupp was an Austrian architect, draughtsman, architectural engraver and mosaicist. He was a pupil of Giacomo Raffaelli and spent most of his life in Milan. The plates were etched by Falkeisen, Durelli, Bramati and others after drawings mostly by Rupp himself.

Provenance: Silvii Zipoli (bookplate on front pastedown) - Libreria Antiquaria Mediolanum, Milano (small bookseller's label).

**54. SACRO BOSCO, Johannes de.** Sphaera Mundi cu[m] tribus commentis nuper editis. [Commentaries by] Cicchi Esculani, Francisci Capuani, de Mandfredonia, Jacobi Fabri Stapulensis. [with:] **PEURBACH, Georg.** Theoricae novae planetarum. [Commentaries by] Franciscus Capuanus. *Venice, Simon Bevilacqua, 1499*. Folio (299 x 201 mm) 150 nn.ll. Collation : a-c<sup>6</sup> d<sup>8</sup> ; e-l<sup>6</sup> ; m-o<sup>6</sup> ; p-z&<sup>6</sup> 9<sup>4</sup>. 18th century light brown sheep, spine gilt with raised bands, red edges. 35 000 €



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

FIRST EDITION WITH ALL THE COMMENTARIES OF THESE TWO IMPORTANT ASTRONOMICAL WORKS.

The appearance together of the Sacrobosco and Peurbach illustrates the conscious effort at reshaping traditional astronomy during the 15th century. The *Sphaera mundi* had been the fundamental astronomic text of the Middle Ages and was usually accompanied by Gerard de Cremona's more detailed *Theorica Planetarum*.

Peurbach's *Theoricae novae planetarum*, completed in 1454, was written to replace the old text of Gerard which

contained many aberrations and errors. The two texts – Sacrobosco and Peurbach – represented the standard school edition and common text by 1480's and 1490's. It is known that Copernicus read and annotated a copy of this edition while studying at the University of Padua from 1501-1503.

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

The commentators are also notable. Cecco d'Ascoli, professor of astrology and rival of Dante, was burned at the stake in Florence in 1327. Faber Stapulensis was the leading spirit of French Pre-Reformation humanism. Peurbach's treatise is accompanied by the commentary of Francisco Capuano who was one of the most eminent Italian astronomers and mathematicians of his time.

This copy has the rare last leaf which is blank except for the printed title to Peurbach's treatise.

Some of the diagrams in the Peurbach appear here for the first time.

A fine and crisp copy, well preserved.

**55. SANQUIRICO, Alessandro.** Scene eseguite pel melodramma serio L'ultimo giorno di Pompei *Milan, c. 1827*. Oblong folio (392 x 474mm). Calligraphic title page, 1 tinted plate with view enclosed inside decorative cartouche and 8 aquatint plates in contemporary colouring. Contemporary green morocco backed wavy-grain green boards, covers with gilt Greek key boarder (extremities lightly rubbed, concentrated to head and foot of spine), in a contemporary green paper slipcase. 25 000 €

*Bobins V, 1513; Nagler XIV, p.267; Ricci, La scenografia italiana II, 23.*

MAGNIFICENT SUITE OF PLATES ILLUSTRATING THE SET DESIGN AND COSTUMES FOR THE 1827 LA SCALA PRODUCTION OF GIOVANNI PACINI'S OPERA L'ULTIMO GIORNO DI POMPEI, INCLUDING A DRAMATIC PLATE DEPICTING THE ERUPTION OF VESUVIUS.

*L'ultimo giorno di Pompei* is a drama per musica first performed at the Teatro di San Carlo in Naples, on 19 November 1825. The libretto was written by Andrea Leone Tottola, the music was composed by Giovanni Pacini, and the stage sets were painted by three artists directed by the “architect of the Royal Theaters”, Antonio Niccolini. The reception was moderately good but in fall 1827, when the opera was presented in the Teatro alla Scala in Milan, with a new scenic realization by Alessandro Sanquirico, its success was extraordinary and nearly fanatic. From 1817-1832, Sanquirico was the chief scenic artist at La Scala, and his work became notable for his use of exotic locations and neo-classical architecture in his set designs. From 1817 to 1832 he was

the sole set designer there, designing sets for the productions of operas by Donizetti, Rossini, Bellini, Mozart, Meyerbeer and, as shown here, Pacini. The audience was impressed by the final scene reviving the eruption of Mount Vesuvius that destroyed Pompeii in ad 79: a technical achievement based on the phenomenon of the persistence of vision in the eye. As a consequence of this striking and almost magic apparition, very little notice was given to what happened before it and was possibly even more daring. In order to destroy it, Sanquirico had to rebuild Pompeii and to depict houses, temples, gardens, theaters, streets and forum as he imagined they were during a busy day in the Roman Empire.



“Giovanni Pacini's operatic extravaganza *L'ultimo giorno di Pompei* (The Last Day of Pompeii), premiered in Naples in 1825. While its title resembles that of Edward Bulwer-Lytton's epic novel *The Last Days of Pompeii* (1834), the plot was entirely different, though it naturally climaxed with the eruption of Vesuvius. No expense was spared in simulating the volcanic event and the destruction of Pompeii in the final scene of the opera. Accounts of the original production, in Teatro San Carlo on November 19, 1825, describe how, as the music thundered, parts of the scenery shook violently; massive columns collapsed and broke apart, causing huge pieces of the vaulting to crash down. For the effects of fire, lava, and ash, a complex lighting system was developed, and large quantities of highly flammable powder were ignited at every performance. The opera became exceptionally popular and traveled to Milan (as seen here), Rome, Vienna, Paris, Venice, and London” (Le mie memorie artistiche. Giovanni Pacini. English translation: Adriaan van der Tang, October 2011, p. 28).

A magnificent copy of this beautiful work.



Henry III's copy

**56. SENEQUE.** De Benefiziis. Tradotto in volgar Fiorentino da M. Benedett Varchi. Di nuovo ristampato con la vita dell'autore. *Florence, Giunta, 1574.* 12mo (153 x 95 mm) 16 unnl., 304 pp. Hazelnut morocco, triple silver fillet framing covers, central coat of arms of Henri III (OHR, 2491), flat spine, compartments decorated with a fleur-de-lis, silver edges (*contemporary binding*), modern blue cloth slipcase. 20 000 €

*EDIT16, CNCE 28440 ; BM, Italian, 621 ; Graesse, VI, 356.*

FIRST EDITION IN ITALIAN CONTAINING THE *DE BENEFIZIIS* AND THE LIFE OF SENECA, BOUND FOR KING HENRY III.

It contains for the first time the life of the author written in Latin by Xicone Polentone and translated into Florentine by Giovanni di Tante. The Italian translation of *De beneficiis* was written by Benedetto Varchi in 1554. He dedicated it to Eleonora de Toledo, Duchess of Florence and wife of Cosimo I de Medici. The translation achieved a broad circulation, reprinted in Venice by Gabriele Giolito de' Ferrari in 1564, and reprinted again in 1574.

Seneca's *Benefiziis*, written between 56 and 64, is a treatise divided into seven books. The Roman philosopher addresses his friend, Aebutius Liberali, and gives a Stoic analysis of the ethical notions of gratitude, ingratitude and benefit, as well as numerous proposals for granting, receiving and returning benefits. It is not only the longest of Seneca's works dealing with a single subject, but also the only complete work on what we now call 'gift exchange' to have survived from antiquity. *Benefits* were

of great personal importance to Seneca, who remarked in one of his last letters that philosophy taught above all how to deserve and return benefits well.

HENRI III'S COPY

This copy has a very luxurious binding in hazelnut morocco, certainly made by the workshop of Nicolas Eve, the King's bookbinder 1578-1579 (see Fabienne Le Bars, *reliures.bnf*, for a binding in orange morocco with fleurs-de-lis).

At the court of Henry III, Seneca was read : «Mais précisément en Pologne, Henri avait resserré son amitié avec Guy Faur de Pibrac, son chancelier là-bas, qui allait, philologue lui-même, l'initier à la philosophie du moraliste latin [Sénèque]. ... Depuis l'avènement d'Henri, Monsieur de Pibrac

était devenu l'un des grands sénécisants du royaume et il paraît que la perte de son exemplaire personnel de Sénèque, annoté patiemment de sa main, fut grande et irréparable. [...] En 1583, le seigneur Pressac offre à Henri du Sénèque à son tour, et, lui aussi, en français.» (Sénèque, lecture royale sous le dernier Valois François Préchac. In: *Bulletin de l'Association Guillaume Budé : Lettres d'humanité*, n°9, mars 1950, pages 185-205).

«Henri III aimait beaucoup les livres, comme tous les Valois, et fit travailler pour lui Nicolas et Clovis Eve» (OHR).

Henri III, King of France (1551-1589), was the recipient of many presentation copies, often richly decorated with his coat of arms or emblems. He also commissioned the first bindings for the Order of the Holy Spirit, of which he was the founder, in December 1578. He also had a personal library, for which he favoured bindings with fleur-de-lys and foliate spandrels, in addition to simple bindings.

Henri III (1551-1589), son of Henri II and Catherine de Médicis, was elected King of Poland in 1573 and crowned King of France in 1573. The last king of the Valois dynasty, he was assassinated in 1589.

Small stains on the binding, oxidised silver decoration.

One of the most important books in the history of sculpture

**57. SERMARTELLI, Michelangelo.** Alcune composizioni di diversi autori in lode del ritratto della Sabina, Scolpito in Marmo dall'Eccellentissimo M. Giovanni Bologna, posto nella piazza del Serenissimo Grand Duca di Toscana. *Florence, stamperia di Bartolomeo Sermartelli, 1583.* 4to (220 x 156 mm) 4 nn.ll., bifolium with 3 full page engravings, 50 pp., 1 nn.l. (blank). Collation : \*6 A-F4 G2 (\*6v & G2 blanks). Stitched, modern grey wrappers. 35 000 €

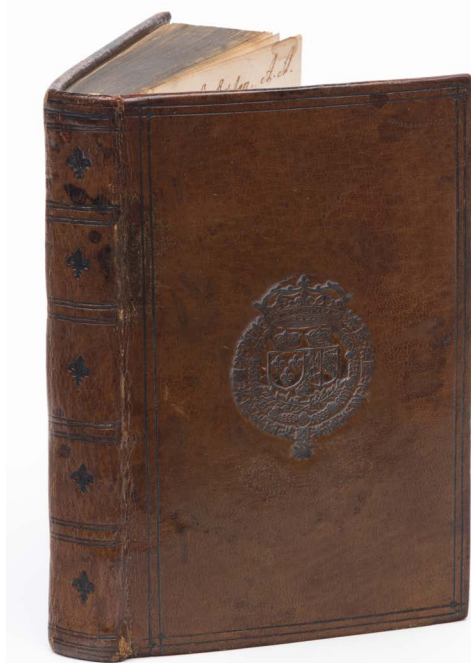
*USTC 805784 ; Mortimer, Italian, II, 478 ; Cicognara, I, 1016 ; Thieme-Becker, IV, pp. 249, 252.*

FIRST EDITION OF THIS ILLUSTRATED COLLECTION OF VERSES IN PRAISE OF GIAMBLOGNA'S SCULPTURE, *THE RAPE OF A SABINE*.

An exceptional copy with the first quire (the preface) in first state with errors corrected in brown ink just like the British Library copy. This variation in condition has hitherto been unreported in bibliographies.

One of the most important books in the history of sculpture: *The Abduction of Sabina* aroused immediate admiration. Giambologna's famous sculpture had remained untitled until it was described by the poets in this book.

Giambologna (1529-1608) was Italy's greatest Mannerist sculptor. Henry Ogden Avery considers this monumental sculpture to be 'the pinnacle of his career as a marble sculptor' (Avery Architectural Library). The work was unveiled on 15 January 1583 to unanimous acclaim. This colossal statue soon became known as the *Abduction of the Sabine*.





Bernardo Vecchiotti (1514-1590), Giambologna's famous client, financed the publication of this book in October 1583. The work contains poems of praise, as well as three woodcuts.

These poems, in praise of Giambologna's masterpiece, were written by Vincenzo Alamanni (1536-1590), the Medici ambassador to the French court, Bernardo Vecchiotti, Bernardo Davanzati (1529-1606), the translator of Tacitus, Cosimo Gaci (1550-1619), a poet who translated the works of Teresa of Avila, the knight Gualtieri, a poet from Arezzo, Piero di Gherardo Capponi, and others. Giambologna's work was intended to inspire writing. Such an approach to a sculpted work was completely new and called for a certain *ingegno*. Part of the spirit of this sculpture lies in the various possible interpretations of its complex execution. The statue was designed so that the scene depicted would change depending on the angle from which it was viewed.

The illustrations

The book is illustrated with three magnificent full-page engravings, two of which show the Sabine sculpture viewed from two different angles, and a very precise view of the famous Piazza showing the new sculpture installed in situ alongside those already there.

Slight stains.

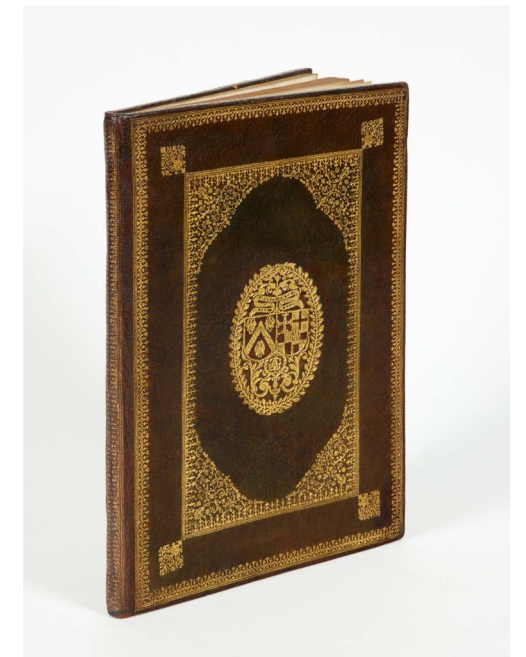
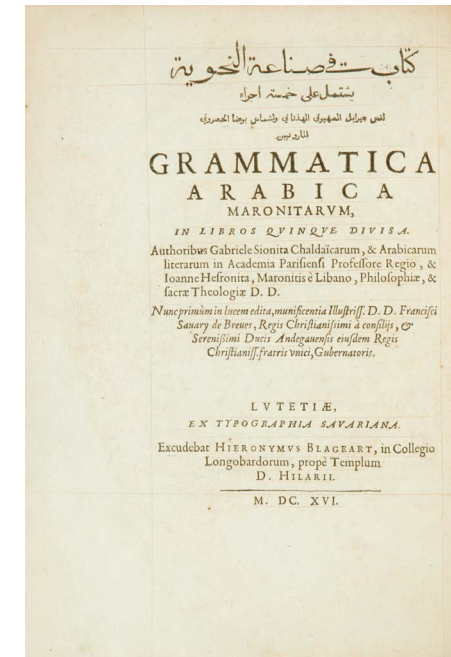
Provenance: Bernard Malle (discreet stamp)

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

**58. SIONITA, Gabriel.** *Grammatica arabica Maronitarum in libros quinque divisa, auctoribus Gabriele Sionita... et Johanne Hesronita. Paris, ex typographia Savariana, excudebat Hieronymus Blageart, 1616.* 4to (279 x 199 mm) 4 nn.ll., 48 pp. Contemporary green morocco, gilt decor « à la Du Seuil » around sides, gilt arms of J.A. de Thou in the center, gilt edges. 60 000 €

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

Gabriel Sionita (1577, Edhen-Lebanon-1648, Paris) was a learned Maronite, famous for his role in the publication of the 1645 Parisian polyglot edition of the Bible. Although Sionita came to Rome at the age of seven, he always considered Arabic as his mother tongue. In Rome, he learned Latin and Syriac, and acquired a slight knowledge of Hebrew. He studied theology, but only went into the priesthood later, in Paris, aged 45.



In 1607, Savary de Brèves, one of the most important French orientalists of the 17th century, became French ambassador in Rome. He married Anne de Thou, the famous historian and bibliophile's niece in the same year. While in Rome, Savary had created to his own expenses, sets of Arabic, Syriac and Persian type fonts. When Savary was recalled from Rome, he asked the Maronites scholars Gabriel Sionita and Victor Sciliac to come to Paris with him in order to assist in the publication of the polyglot under the auspices of Jacques Auguste de Thou, the royal librarian, and his friend Cardinal Duperron.

Thanks to the oriental type fonts he had manufactured in Rome, Savary established the first Oriental printing shop in France, the *Typographia Savariana*. Both de Thou and Duperron died within four years, and serious financial difficulties arose. That is why only this first part, containing the rules for reading, of the *Grammatica Arabica* was published, although a much larger work was supposed to be published.

In 1619, the assembly of the French clergy granted 8,000 livres to support the undertaking of the Polyglot Bible; but through some malversation of funds, this money was never actually paid; at least, such is the accusation brought by Gabriel in his preface to the Syriac Psalter, which he published. The Maronites seem to have become involved in pecuniary embarrassments, which led to feuds with the leaders

of the undertaking. In 1619, however, by royal diploma, Gabriel's stipend had been raised to 1,200 livres. The following year he received a doctorate, and two years later, the priesthood.

In 1626, as Gabriel held no classes owing to the lack of students, his stipend was curtailed. After some time, however, he was paid on the original offer; and in 1629, his salary was increased to 2,000 livres. In 1630, he recommenced work on the polyglot. He did not apply himself fully to the work and was even accused of carelessness in the work. He again found himself in difficulties. In the quarrel which ensued, Richelieu supported the editor, Guy Michel Le Jay, against the Maronites. As it was feared that Sionita might leave the country, the cardinal had him imprisoned in Vincennes in 1640. He was released after three months, when he had signed an undertaking and given sureties that he would prepare the texts for the polyglot. He completed his great task some time before his death, at the age of 71.

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

Provenance : Jacques-Auguste de Thou (de Thou-La Châtre, OHR 217 fer 7) - de Bure (Catalogue 1836, lot 869) - Rahir (Bulletin Morgan, 13738) – Amboise Firmin-Didot (ex-libris, sale 1881, lot 127).

**59. SONNETS SUR LA PASSION DE JESUS** and other poems *France, Paris* (?), circa 1630-50. Oblong 4to (196 x 230 mm). 118 leaves. Collation: iii + 1-10<sup>4</sup>, 11<sup>5</sup>, 12-28<sup>4</sup>, 29<sup>2</sup>, 30<sup>3</sup> + iii. Plates numbered in dark brown ink in Arabic numbers. – Text justification: c. 14 x 17.7 cm. 16-18 lines, 1 column, ruled with thin dark brown, rectangular frames. Written in dark brown ink in a fine French chancery italic script with calligraphic flourishes. – Illuminated in gauche and shell gold and silver, with touches of tempera in at least two hands. With **78 miniatures**: title, 7 circular full-page miniatures and 70 large miniatures on text pages. – Minor tanning, some, mainly marginal thumbing, few faint brownish stains. Minor browning to margins of originally tipped-in paper sheets to verso of f.76-78. Little blurring to miniature f. 7. The mounted laid paper (pp. 76-78) with faint, slightly permeating browning at the glued areas. Richly gilt contemporary French pointillé-binding of dark red morocco, gilt edges; some rubbing to extremities, ties lacking, former library label on spine. In modern elaborate folding hardwood case, partly with leather cover, with gold embossed cover title, in matching slipcase with gold embossed spine label (*Renaud Vernier*). 120 000 €

AN EXCEPTIONAL DEVOTIONAL MANUSCRIPT ON VELLUM ILLUSTRATED WITH 78 EXTRAORDINARY ILLUMINATED MINIATURES ILLUSTRATING FIGURATIVE POEMS FORMING CALLIGRAMS. THIS MANUSCRIPT WAS LIKELY MADE FOR PRESENTATION TO AN IMPORTANT PATRON IN CONNECTION WITH THE CELESTINES DE PARIS.

The present book of religious poetry is strongly linked to another manuscript, which hails from the Library of the Celestines of Paris: Paris, Bibliothèque de l' Arsenal, ms. 5120. That manuscript is longer and contains elaborate Sonnets on the Life as well

as the Passion of Christ. The main part of the present manuscript may represent an excerpted version of that text, focusing entirely on the Passion. In close comparison of the sonnets in both manuscripts, one finds that the same themes are addressed, but that the poet shows his force in turning the poems differently, with sometimes only a few lines shared in common.



Illumination

Painted at the extreme end of the period in which books were written and illuminated by hand, this manuscript is a revelation for its high quality of artwork. An illuminated manuscript in the early 17th century was rare indeed and was likely to be seen as an extravagant curiosity.

The sonnets of this manuscript are beautifully and luxuriously illuminated in gouache with gold and silver highlighting, seamlessly integrated into the text in many places, and augmented with cleverly employed text inscriptions. The iconography here is very strongly linked to that found in Arsenal ms. 5120. That manuscript contains more elaborate scenes painting in grisaille, whereas this book seems to pull figures from those scenes to draw a particularly emotional focus. The addition of illumination here may indicate the manuscript was a presentation book for a wealthy patron of the Celestines.

The main artist's style is soundly in the religious emotionality of the Baroque period, quite effectively evoking the pain and suffering of Christ along his final path to his Crucifixion and Resurrection. This artist uses softer, two-dimensional folds and shadows and also successfully reproduces more complex anatomical foreshortenings. The title page and at least 43 watercolours (including the 8 large ones) can be attributed to this artist.

A smaller proportion of the book is attributable to an artist who depicts folds more sharply, works in greater detail overall, but tends to avoid complicated anatomical foreshortening. At least 12 illuminations can be attributed to this artist.

Particularly noteworthy is the recurring combination of image and text in the form of figure poems in the paintings in the text. Here, individual letters within the painted motif form new words and sentences. These inscriptions frequently relate to the titles of the plates as found in the Arsenal manuscript.

Text :

f. 3 – Illustrated title to *Sonnets sur la Passion de Jésus* (apparently stitched here after binding).

ff. 3v-7 – blanks (3 with framing line)

ff. 7v-10 – Three sonnets to Father, Son, and Holy Spirit

ff. 10v-11 – blanks

ff. 12-79 – *Sonnets sur la Passion de Jésus*. Concludes with “Les sonnetz de la Passion finissent icy” (fol. 79).

ff. 79v-81 – blanks (one with framing line)

ff. 81v-85 – 4 sonnets on the four last things of eschatology in an unusual order: Paradise, Purgatory, Hell, and Death. Three of the text passages on mounted laid paper on the verso.

f. 85v – blank

ff. 86-102 – 32 sonnets in four-line verses on various religious themes.

f. 102v – blank

ff. 103-106v – *Sur la mort du V. Père V. de Lessau Célestin*. 14 stanzas and 1 additional stanza on the same subject. Vincent de Lessau became a brother of the Celestines in Amiens in 1582 but withdrew from the order years later to devote himself to the study of mathematics. He died in 1626 and the present text is probably the ode written by his brother Guillaume de Lessau.

ff. 107-112 – *Cantique sur la naissance de Jesus*. 26 six-line stanzas.

ff. 112v-114 – *Méditation sur le Crucifix*. 10 six-line stanzas

ff. 114v-118 – *Sur le trespas de Monsieur de Saint-Innocent gentilhomme Savoyen et de sa femme qui morut de regret six jours apres sans avoir jamais peu parler tout ce temps*. Ode to Antoine d'Orlié (eldest Savoyard nobleman, vicar of Cuneo 1467-1469, governor of Nice 1469-1476, advisor to Yolande of Savoy, killed in the Battle of Murten 1476) and his wife.

Provenance

1. Thomas Thorpe (1791-1851); his sale, 1811, Leblanc, Pierre-Francois-Jean Baptiste, Livres précieux, manuscrits et imprimés sur peau-vélin, du cabinet de M. \*\*, lot 30;
2. Paris, Auguste Chardin, (entry on the first flyleaf), his sale, De Bure, 9 Feb. 1824, lot 1629;
3. Cheltenham, Sir Thomas Phillipps (1792-1872; his stamp with sign. (MS) 2760 on the first blank sheet); his sale Sotheby's, 30 Nov. 1971, lot 528;
4. Sale, Sotheby's 10. Dec. 1980.
5. Bassenge, auction 54 (3 May 1990), Bücher vor 1600, lot 1566;
6. Private collection, Switzerland.



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

**60. STRABO.** De Situ Orbis *Venice, Vindelinius 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 binding of wooden boards with blind-stamped leather back, two clasps. 180 000 €

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, Eratosthenes (3rd century B.C.), whose writings are now lost, Strabo relied on other Greek sources but paid scant attention to recent Roman records.

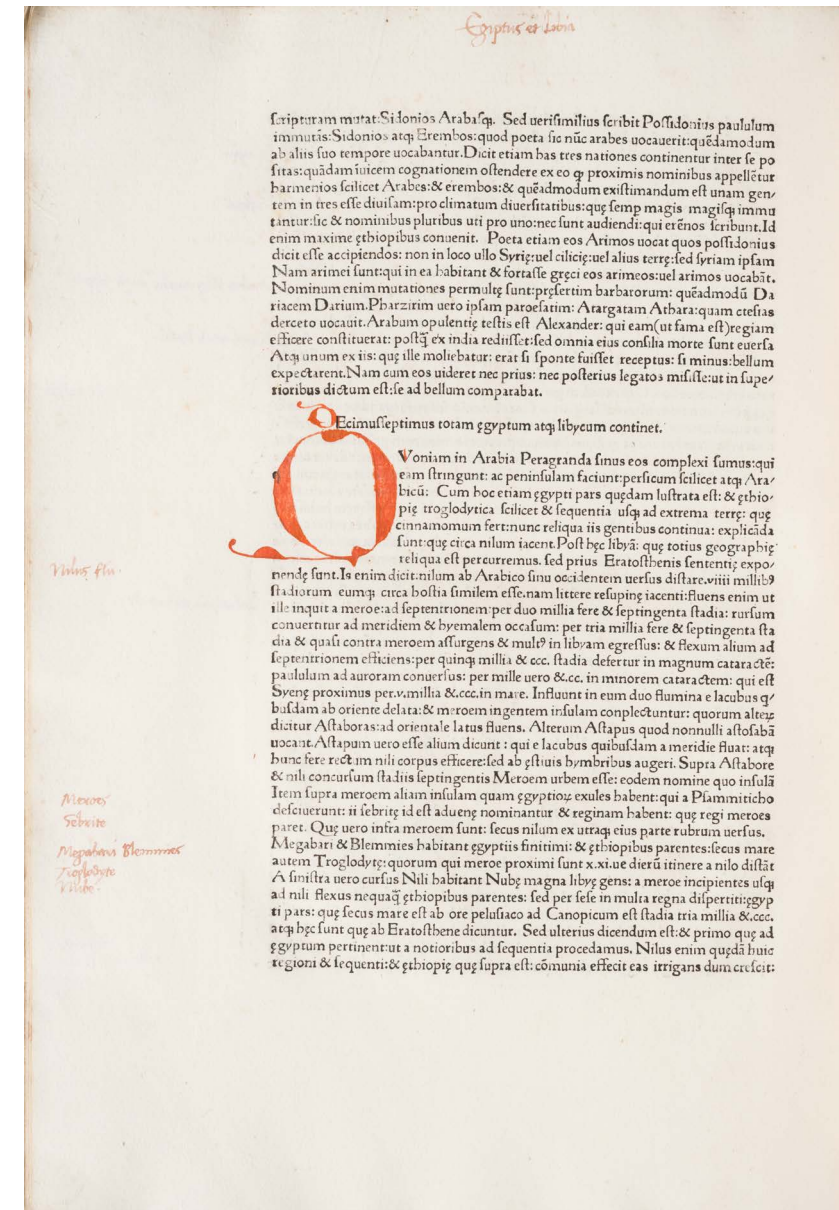
His treatise brought together philosophy, political theory, geology, mathematics, and history. Following Eratosthenes, he presented the world as a single ocean-girt landmass on the northern half of a sphere, immobile within a revolving universe.

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 Pamphylians. » (Book II).

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

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



**61. TRAVEL LIBRARY-MINIATURE BOOKS.** Collection of 19 miniature books preserved in their contemporary travel case. *Heidelberg, Leyden, etc., ex off. Plantiniana, apud Franciscum Raphelengium & others, 1582-1606.* Travel library in case made of fine wooden planks covered with red morocco, richly decorated with special tools (17th century French work). The case (320 x 215 x 165 mm) opens with a large lid giving access to a compartment holding 19 classical texts by a variety of authors including Boethius, Lucretius, and a printed book of Hours in 32mo format, all uniformly bound in red morocco, decorated in the Duseuil style, corner fleurons, ornate flat spine, gilt edges. The lower portion of the box contains a large drawer (302 x 210 x 65 mm) divided into 5 compartments, 4 of which close with a red morocco cover, the largest (220 x 117 mm) lined with blue silk and containing a ruler covered in red morocco. Of the remaining four, two compartments open on a metal hinge and their lids are decorated with a small gilt border of individual tools. The remaining two contain each a small removable wooden box, covered in gilded red morocco and opening with a working functional drawer. A second drawer placed below, also set with blue silk, probably served as a writing desk. Two locks (one with key) and 2 original clasps. 100 000 €

UNIQUE TRAVEL LIBRARY PRESERVED IN ITS ORIGINAL AND EXCEPTIONALLY WELL PRESERVED EARLY-SEVENTEENTH CENTURY CARRYING CASE CONTAINING 19 MINIATURE BOOKS MOSTLY PRINTED IN LEYDEN BY THE SUCCESSOR OF PLANTIN.

Detail of contains :

- **BOETHIUS.** De Consolatione.- **LIPSIUS.** De Constantia. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1601-1602.* (69 x 44 mm).
- **CAIUS IULIUS CAESAR.** [*Heidelberg*], *Hieronymus Commelinus, 1595.* (108 x 49 mm).
- **CLAUDIUS.** [Opera] quae extant. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1603.* (108 x 53 mm).
- **HORATIUS FLACCUS.** Opera omnia. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1604.* (108 x 51 mm).
- **IUSTINIANUS.** Institutionum. [*N.p.*] *Jacob Stoer, 1605.* (106 x 50 mm)
- **LUCRECE.** De Rerum Natura. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1597.* (106 x 52 mm).
- **MARTIAL.** Epigrammaton. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1600.* (107 x 55 mm).
- *Officium Beatae Mariae Virginis. Paris, Société typographique, 1604.* (74 x 42 mm).
- **OVIDE.** Fastorum libri VI.- Heroidum Epistolae.- Metamorphoseon Libri XV. [*Leyden*], *ex officina Plantiniana Raphelengi, 1582.* (107 x 52 mm).
- **PLAUTUS.** Comoediae. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1603.* (108 x 52 mm)
- **PRUDENTIUS.** Opera. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium,*

*1596.* (103 x 48 mm).

- **PUBLIUS VIRGILIUS.** Opera. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1604.* (105 x 53 mm).
- **QUINTUS CURTIUS.** De Rebus Gestis Alexandri Magni. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1606.* (107 x 54 mm)
- **SALLUSTIUS.** Opera Omnia. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1597.* (102 x 47 mm)
- **SILIUS ITALICUS.** De Secundo Bello Punico. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1600.* (104 x 54 mm).
- **TACITE.** Opera quae extant. [*Heidelberg*], *Hieronymus Commelinus, 1595.* (105 x 48 mm).
- **TERENTIUS.** Comoediae Sex.- **SENECA.** Tragoediae. *Leyden, ex officina Plantiniana apud Franciscum Raphelengium, 1599 & 1601.* (104 x 54 mm)
- **VALERIUS MAXIMUS.** Editionis Phigianae. *Leyden, Officina Plantiniana apud Franciscum Raphelengium, 1596.* (102 x 45 mm).
- **VELLEIUS.** Paterculus. [*Heidelberg*], *H. Commelinus, 1596.* (108 x 51 mm).



Complete and early travel libraries preserved in their original casing are extremely rare in both institutional libraries and private collections. We have only been able to trace the famous Jacobean travel library at Leeds University described as follows : “This Jacobean travelling library is one of four of a similar kind, the others being in the British Library, the Huntington Library and the Toledo Museum of Art, Ohio. When closed, it appears to be a single leather-bound volume measuring approximately 41 x 28cm, but when opened it is revealed to be a wooden box with three shelves containing 43 small books, vellum-bound and mostly printed in Leyden”.

It is striking to see that our library also has books mainly produced in Leyden printing offices. The present copy differs nevertheless in the elaborate decoration executed in the more luxurious binding and decoration material used. Morocco bindings and ornamentation has for centuries been the preferred binding material amongst the bibliophiles.

CASE IN EXTREMELY FINE CONDITION, WITH A FUNCTIONAL KEY. THE BINDINGS ARE VERY WELL PRESERVED.

*Large paper copy with an original etching by Picasso printed by the artist himself*

**62. TZARA, Tristan.** *L'Antitête.* Paris, *Éditions des Cahiers Libres*, 1933. 8vo (197 x 145 mm) original etching by Pablo Picasso as frontispiece included in pagination, 190 pp., 1 nn.l. Original printed wrappers with yapp-edges, in a modern morocco backed chemise and slipcase. 35 000 €

*Cramer 21, Bloch 249 (livres 21).*

FIRST EDITION OF TRISTAN TZARA'S FIRST ILLUSTRATED BOOK BY PICASSO.

One of only 18 large paper copies printed on Japon nacré, including 3 hors commerce. Only the first copies contain the original engraving by Picasso. An unnumbered copy, signed on colophon by both the poet and the artist.

The proofs of Picasso's original etching, *Les Trois grâces ou trois baigneuses*, were all printed in monotype by the artist himself and each print represents variations in inking. The present print, lightly inked, is similar to the one held in the collection of MomA in New York.

*L'Antitête* brings together for the first time three anthologies previously published between 1916 and 1933.

“By reading *L'Antitête*, which brings together, in book form, three anthologies written between 1916 and 1932, one can follow the development of Tzara. “*Monsieur AA l'Anti-philosophe*” consists of texts written in the Dadaist manner. Tzara has dropped the consonants of “Dada” and now one finds M. AA attacking not only the metaphysical systems intending to explain everything from A to Z. but also language itself, which he willfully takes apart in order to put together again, with proverbs and bits of magazine articles added here and there as if he were making collages. The second part of *L'Antitête*, “*Minuits pour géants*”, makes the transition between Dadaist destruction and the free inspiration of Surrealism. In the third part, Tzara

proposes a new language, “*Le Désespéranto*”, which would be capable of expressing the automatism of thought which reveals the subconscious in all its forms; now anxiety, even despair, characterize the collective images of the unconscious” (Cramer).

Fine copy, entirely uncut and well preserved, of this book rarely found on the market.



*Exceptionnal copy, bound with the famous suite of 68 Effigies or portraits  
of Flemish artist engraved by Hondius the Elder*

**63. VAN MANDER, Karel & HONDIUS, Hendrik.** Het Schilder Boeck waerin Voor eerst de Leerlustige-Jeught den gront den Edele Vrye Schilderkonst in verscheyden deelen wort voor-gedragen *Amsterdam, Cornelis Lodewijcksz & Cornelis van der Plasse, 1616-1618.* 6 parts and 1 suite of engravings in 1 volume, 4to (222 x 165 mm). Part I : Het Schilder Boeck waerin Voor eerst de Leerlustige-Jeught. *Amsterdam, Cornelis Lodewijcksz, 1618.* Engraved title by Nicolas Lastman after Warnaar van de Valckert, 14 nn.ll., engraved portrait of Karl Vermander van Molebek, 22 num.ll., 2 nn.ll. (catalogue of paintings). Part II: Het Leven der Oude Antycke Doorluchtighe Schilders, soo wel Egyptenaren, Grieken als Romeynen. *Amsterdam, Cornelis Lodewijcksz, 1617.* 4 nn.ll., 25 num.ll. Part III: Het Leven der Moderne oft dees-tiitsche Doorluchtighe Italienische Schilders. Het tweede Boeck van het Leven der Schilders. *Amsterdam, Cornelis Lodewijcksz, 1616.* Title, num.ll. 27-119. Part IV: Het Leven der Doorluchtighe Nederlandtsche en Hoogh Duytsche Schilders. *Amsterdam, Cornelis Lodewijcksz, 1617.* Title, num.ll. 121-213, 3 nn.ll. Added : *Pictorum aliquot celebrium praecipue Germaniae Inferioris Effigies.* 73 nn.ll. (including 71 engravings by Hondius, 2 nn.ll. of printed text). Part V: Uytlegginh op den Metamorphosis Pub. Ovidii Nasonis. Alles streckende toot voordering des vromen in eerlycken borgherlycken wandels. *Amsterdam, Cornelis Lodewijcksz, 1616.* 8 nn.ll., 109 num.ll. Part VI: Uytbeeldingh der figuren. *Amsterdam, Cornelis Lodewijcksz, 1616.* Title, num.ll. 111-122, 10 nn.ll. Contemporary Dutch mottled calf, spine gilt with raised bands, compartments decorated with a special tool depicting a stork, marbled edges (expert restorations to hinges and corners). 18 000 €

SECOND AND DEFINITE EDITION THE FIRST THEORETICAL BOOK ON DUTCH PAINTING, DRAWING AND PRINTMAKING.

*Het Schilder-Boeck* (The Book of Painters), originally published in 1604 in a slightly different version, was written by the Flemish Mannerist painter and writer Karel van Mander (1548-1606). In publishing this book, the ‘Vasari of the Netherlands’ - who had actually met the Italian historian in Florence in 1571 - wished to highlight the excellence and originality of painters from the northern European schools, somewhat overshadowed by the success of Giorgio Vasari’s *Vite*, which gave pride of place to Italian painters. The fourth part - the most important section of the book - devoted to Flemish and Dutch painters, is divided into two parts: artists who died before 1604 (almost 96 biographies, 71 chapters, ff. 121-181) and those who were active at the same date (more than 40 biographies, 23 chapters, ff. 182-213). A few painters and writers - Ciriaco de’ Pizzicoli, Facio, Giovanni Santi, Rogier, Ghiberti, Vasari, Lampronius, Lambert Lombard and above all Lodovico Guicciardini - had partially explored the field of Northern painters before the publication of Van Mander’s volume, but it was with this “fundamental work” (see Schlosser) that the real, systematic and detailed historiography of the painters of the Northern schools was born.

«L’importance de Van Mander est d’avoir été le premier qui ait vraiment imité et donné vie dans le Nord au modèle italien, connu depuis longtemps dans le domaine historique ; il est en même temps le premier exemple de l’influence croissante de Vasari en Europe. Ce Flamand est un représentant typique de ce “maniérisme” hollandais des romanistes dont la particularité, semblable à celle de leurs contemporains italiens.

Pour lui, tout salut vient de l’Antiquité et de l’Italie ; il montre en termes fort clairs que le voyage à Rome est indispensable - exigence qui est restée en vigueur depuis lors - et son propre exemple renforce sa déclaration.

Pour ce petit-fils du gothique, le Moyen Âge à complètement disparu, il est totalement oublié, alors qu’il était resté à moitié vivant pour les Italiens, tout au moins à l’âge héroïque de leur XIVe siècle. Toutefois, Van Mander n’est rien moins qu’adorateur servile de la doctrine et de la forme italiennes ; il conserve son originalité nordique et flamande, comme en général ces “romanistes” dont la juste appréciation nous a été clairement donnée par notre Heidrich, trop tôt disparu... Tout aussi caractéristique de ce Flamand de naissance, l’énergie qu’il déploie en face du dogme florentino-romain du disegno, devant lequel certes il s’incline avec respect, pour insister sur la couleur vénitienne en tant que partie essentielle de la peinture - c’était sans doute une opinion qui lui tenait à cœur» (see Schlosser).



AN EXCEPTIONAL COPY, ENRICHED WITH THE COMPLETE SUITE OF 71 ENGRAVINGS BY HONDIUS.

It consists of the engraved allegorical title -*Pictorum aliquot celebrium praecipue Germaniae Inferioris Effigies*- printed in The Hague, followed by an allegorical plate dedicated ‘*Ad Philosographum*’ and two typographical leaves, the first of which bears a printed dedication to Jeroen Cock; the next consists of a sonnet in Latin to the glory of lovers



of paintings. This is followed by 68 portraits of Dutch and German painters; the suite ends with a plate illustrating a memento mori. The engravings of the portraits are accompanied by sonnets in Neo-Latin. Most of the engravings are folded and bear annotations of the period on the life of the painters in Dutch on the verso.

These notes are summaries of the lives of the painters based on Van Mander's 1604 text. Some painters have no notes and correspond to those who are absent from the first version of the book. Thus, an amateur collected the portraits with the aim of inserting them in an edition of Van Mander, following the example of the illustrated editions of Vasari. This seems to be the fate of several copies:

“[...] We know that the copies of the second edition of *Het schilder boeck* were provided with portraits printed after the *effigies Pictorum aliquot celebrium Germaniae inferioris* by Lamponius in 1572, according to the wishes of the owners. Hendrik Hondius's reprint of this series in 1618 was entitled *Theatrum honoris*. It may have been printed for consultation at the same time as Van Mander's 'Dutch Lives'. The Rijksmuseum also has a copy of *Het schilder boeck* from 1618, which is accompanied by copper engravings of Hondius's portraits of the painter. (Koot, Geert-Jan, 'Selectie aanwinsten november 2020', *The Art of Information*, 2020.)

In this regard, our copy follows a pioneering trend, since it was not until 1764 that an edition of the text was accompanied by portraits.

Among the portraits are those of van Eyck, Momper, Albrecht Dürer, Jean Strada, Lucas van Leyden, Hieronymus Bosch, Johannes Holbein, Cornelius Visscher, Pierre Brueghel, Hubert Goltzius, Martin Voss, Vredeman de Vries, Paul Brill, Jacob de Gheyn and Abraham Bloemart, to name but a few. This important suite of engraved portraits is part of a project of the Courtauld Institute in London lead by Joanna Woodall and Stephanie Porras.

“The format of the *Effigies*, a series of artists' portraits accompanied by Latin poems, is a distinctively Netherlandish form of 'art literature', forming an alternative to the biographies and academic art theory that were emerging in Italy in the second half of the sixteenth century” (Courtauld Institute, *Picturing the Flemish Canon*).

A very fine, well-preserved copy.

*A prestigious copy printed on large paper*

*Bound for Vittoria della Rovere Granduchessa de Toscana the wife of the dedicatee*

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

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

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



The very important augmented and illustrated edition of this landmark of art historical criticism and biography with the copious notes by Carlo Manolesi.

The first edition of what is regarded as the first art history book, *The Lives of the Artists* by Giorgio Vasari, or more accurately, *Le vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri* was published in 1550 in Florence. An understanding of Vasari's *The Lives of the Artists*, Paul Barolsky argues, 'yields insight into the aesthetics of Italian Renaissance paintings: Vasari's vocabulary, rightly understood, teaches us how to look at Italian painting.'

The book is famous for being an early source of information about Leonardo da Vinci's *Mona Lisa*. Vasari writes a description of the portrait's features and provenance in detail, a description which is still intensely discussed by art historians. A short extract from the page illustrated above reads: 'La bocca, con quella sua sfenditura, con

*le sue fini unite dal rosso della bocca, con l'incarnazione del viso, che non colori, ma carne pareva veramente* (The mouth, with its cleft, with its ends united by the red of the lips to the embodiment of the face, are not colours but real flesh).

Barolsky writes 'by cataloguing the beauty of her face, detail by detail... he appropriately uses the language of the Tuscan poets to bring out her divine grace and loveliness... Vasari's great description... contributes to her enduring fame as a great figure.' Under Manolessi's careful editorship, this Bologna edition of the *Vite* signaled the shift of Vasari's work from a hagiography of secular saints into the nascent world of 17th century antiquarianism, connoisseurship and artistic pilgrimages to view the works of the Masters.

This edition reprints the text and woodcut portraits of the first illustrated edition, published by Giunta in 1568, but adds some half dozen portraits in the Giunta style and several hundred marginal comments not present in the 1568 edition. The detailed indices show the work's transformation into a reference tool and potential guidebook by listing : 1- portraits ; 2- portraits in the collection of Cosimo de Medici ; 3- curiosities in the sala of the Pitti Palace ; 4- an extended geographical atlas of the principal towns of Italy, listing structures where important paintings are to be seen in shorthand annotations of "highlights" ; 5- a biographical dictionary of artists, indicating cross references to important passages of the *Vite* other than their own etc... *Le Vite* "became a model for subsequent writings on the history of art... For its period it has remained the chief authority" PMM. The liminary text entitled "Sopra l'ara dell'Eternita" is signed by the 17th century Vasari, Giovanni Pietro Bellori.

The beautiful engraved frontispice by Cornelis Bloemaert was realised after a famous drawing by Giovanni Angelo Canini (1617-1666) described in N. Turner, « Drawings by Giovanni Angelo Canini », Master Drawings, 1978, XVI, p. 392, fig. 7.

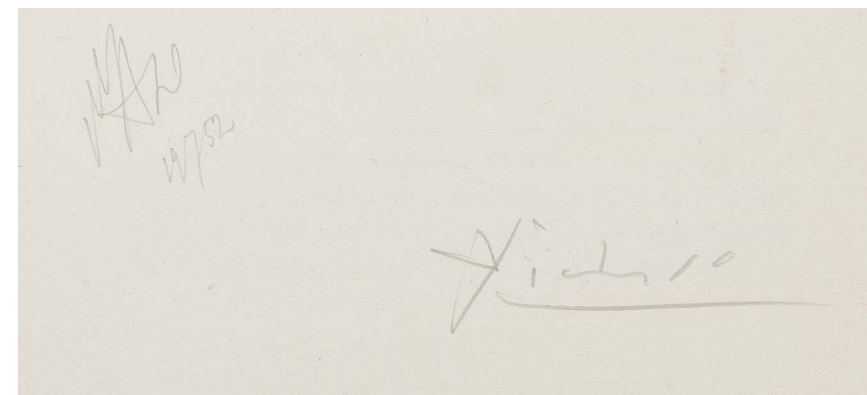
Vittoria della Rovere, Grand Duchess of Tuscany (1622-1694) was the wife of Ferdinando II de' Medici. She was the daughter of Federigo-Ubaldo della Rovere (1604-1648) and Claudia de' Medici. She is best known as the last heir of the art collection assembled by her family in Urbino and as the person who, through marriage, passed them on to the Grand Duchy of Tuscany. Always interested in worldly and cultural affairs, she spoke Spanish and French, knew Latin and sponsored a variety of literati, becoming patroness in 1654 of a literary academy in Siena called *Le Assicurate*, devoted exclusively to women. As a patron she commissioned various decorations: for example, Baldassare Franceschini worked on a series of commissions for her, including painting the ceiling of the *Sala delle Allegorie* in the Palazzo Pitti, Florence. Between 1681 and 1683 she commissioned the decoration of certain rooms in the villa at Poggio Imperiale near Florence, including the ground-floor salone, which was frescoed by the Roman artist Francesco Coralli. Vittoria was also protectress of the Conservatorio della Quietè, near Florence, and sponsored the building of the church, begun in 1686 under Pierfrancesco Silvani. Many portraits of her have survived. Among the most famous likenesses are those by Francesco Furini, Carlo Dolci and Giusto Suttermans, who portrayed her several times from childhood onwards. There are also portrait sculptures by Giovanni Battista Foggini and one in pietre dure created posthumously by Giuseppe Antonio Torricelli, who also portrayed the Grand Duchess, in her later years, on a cameo.

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

**65. VAUX (ADRIAN DE MONLUC), Guillaume.** La Maigre. Mise en lumière et en page par ILIAZD. Illustrée de pointes sèches par Pablo Picasso. Paris, *Le Degré Quarante et Un*, 1952. Folio (433 x 252 mm) 4 nn.ll., 17 pp., 3 nn.ll. Loose as issued, housed in the original wrappers. The first in parchment with an original etching by Picasso on the upper cover, the second in 'Papier Japon Naturel' with the title printed on the upper cover. Preserved in the original folding parchment portfolio. 45 000 €

*Goeppert/Cramer, 63 ; Coron, 50 livres illustrés depuis 1947, no. 15.*

UNIQUE EDITION PRINTED IN 74 COPIES SIGNED BY THE PUBLISHER AND THE ARTIST.



60 copies on chine numbered in Arabic numerals and 14 copies on japon numbered in Roman numerals. This copy bears the number 22, is printed on chine, and is signed and dated 'Iliazd 1952' and signed by Picasso in pencil on the justification.

The edition is illustrated with 10 original drypoints by Picasso, including one on the parchment cover.

The nine engravings in the text have two subjects and are printed on double pages, either as a band at the bottom or two-thirds of a page at the top.

As Cramer/Goeppert explains, this work is the result of a discovery of Iliazd in a second-hand bookshop.

"A discovery at a second-hand bookseller's led to the publication of this remarkable book. While browsing through some books one day, Iliazd (Ilia Zdanovitch) found a text by a certain Guillaume de Vaux, whom he was to identify as Adrian de Monluc, comte de Cramail (1571-1646). The text, written in 1630... Picasso agreed to illustrate the literary discovery of Iliazd, who sent the necessary copperplates to the artist. Several weeks later, Picasso mislaid the plates. Thereupon Iliazd brought new ones, and then went home and waited. At their next meeting, Picasso apologized for his indolence, saying: "I'm not familiar with the text, and the writer is completely unknown". Iliazd brought the artist his copy of de Monluc's book. On reading it, Picasso suddenly became inspired and, on April 13, 1951, the 10 drypoints for *La Maigre* were completed at Vallauris. A year later the book was published, Iliazd himself having designed the lay-out".

The layout and typography of this edition are entirely the work of Iliazd, who later

explained his choices to Étienne Denner, General Administrator of the Bibliothèque Nationale: “C’est dans ce livre que j’ai introduit pour la première fois l’emploi exclusif des espaces variables intercalés entre les lettres afin de les équilibrer et d’alléger les lignes. Cette invention a démontré l’erreur que commettaient les artistes de la Renaissance dans leur recherche de proportions de la lettre ronde, quand ils étudient chaque lettre séparément au lieu d’envisager les ensembles.” (Centre Georges Pompidou, *Iliazd*, 1978, p. 68).

«La mise en pages d’*Iliazd*, qui alterne quatre grandes planches figurant la Maigre et cinq bandeaux, semble au premier abord évidente de simplicité, le texte occupant sous les unes ou au-dessus des autres l’espace libre. Il s’agit en fait d’un tour de force typographique à une construction parfaitement symétrique. L’espacement variable des lettres, qu’*Iliazd* employa ici pour la première fois, donne vie à une aussi stricte composition et, face à l’aisance du trait Picassien, laisse une impression de naturel là où le labeur fut le plus long» (Coron).



François Chapon insiste on the majestic layout of this typographical achievement : «Le volume de *La Maigre* est traversé par le souffle d’un majesté ailée. Un profane peut se représenter le tour de force qui a disposé les pages dans une symétrie de masses absolument homogène du début à la fin. A la première page avec ses cinq lignes soutenues par la gravure en bandeau de Picasso correspond la dernière identiquement bâtie. Pour atteindre cet exact parallélisme, on imagine quel calcul a dû, dans l’intervalle, concerter le rythme des autres feuillets, surmonter ici les compositions allongées en bas de page d’un étagement typographique qui occupe les trois quarts de la page, et là faire reposer au contraire des images, couvrant les trois quarts de la surface du papier, sur un support de caractères, une parfaite alternance suscitant les deux formules d’aménagement de l’espace».

Very fine and well preserved copy despite a small tear in the spine of the printed wrapper on Japon Naturel.

*The book that named the New World*

**66. VESPUCCI, Amerigo.** *Mundus Novus*. Rome, *Eucharius Silber*, 1504. Small quarto, [8] pp., with three diagrams and two woodcut initials. Disbound in a full blue morocco folding box and chemise. 550 000 €

*Borba de Moraes*, II, p.909 ; *Church*, 17; *Alden*, *European Americana*, 504/8; *Harrisse*, BAV, 23; *JCB*, I:40; *Jones*, *Adventures in Americana*, 7; *Medina*, BHA, 22; *Sabin*, 99331.

A PRIMARY ACCOUNT OF THE DISCOVERY OF THE NEW WORLD, AND THE FIRST TO DESCRIBE IT AS SUCH, BY THE MAN AFTER WHOM THE AMERICAS WOULD BE NAMED. IT IS THE FIRST PRINTED ACCOUNT OF BRAZIL, AND VESPUCCI’S FIRST PUBLISHED WORK ABOUT HIS AMERICAN VOYAGES.

In this crucial epistolary report, Amerigo Vespucci informed his patron, Lorenzo di Pier Francesco de’ Medici, about his third voyage to the West, carried out in the service of King Emmanuel of Portugal between May 1501 and September 1502.

“To Brazilians this letter is of unique importance. It describes Vespucci’s voyage along the coast of Brazil during 1501 and 1502, a voyage that has never been disputed even by Portuguese historians” *Borba de Moraes*.

The expedition reached the coast of South America, near Cape St. Roque, and kept coasting southward, possibly sailing as far as 50° south latitude. Coming ashore, Vespucci met natives of both sexes, whom he describes as naked cannibals wearing colorful ornaments in their perforated ears, noses, and lips. He describes their shameless sexual practices and speculates that they lived much longer than Europeans. Spending almost a month ashore, he also describes houses, hammocks, customs, and eating habits. Vespucci particularly notes the new things in America, unlike any things seen before in Europe. He discusses animals and plants, some of which he compares to Old World things, and others that are wholly new. Likewise, he observes that the very sky of the Southern Hemisphere was different. As a skilled astronomer, Vespucci was the first to measure the positions of the most important southern stars, including Canopus. A brief description of them, along with three star diagrams, appears for the first time in this work.

410  
654

Misc. 29  
16

**Mundus nouus.**

**ALBERICVS VESPVTVS LAVRENTIO  
PETRI DE MEDICIS SALVTEM PLVRI  
MAM DICIT.**



**S**uperioribus diebus satis ample tibi scripsi de reditu meo ab nouis illis regionibus: quas & classe: & impensis: et mandato istius serenissimi portugalic regis perquesiimus: et inuenimus: quasq; nouum mundum appellare licet. Quando apud maiores nostros nulla de ipsis fuerit habita cognitio & audientibus omnibus sit nouissima res. Et tamen hec opinio nosterum antiquorum excedit: cum illorum maior pars dicat ultra lineam equinoctialem: & versus meridiem non esse continentem: sed mare tantum quod atlanticum vocare: et si qui earum continentem ibi esse affirmauerunt: eam esse terram habitabilem multis rationibus negauerunt. Sed hanc eorum opinionem esse falsam: et veritati omnino contrariam hec mea vltima nauigatio declarauit: cum in partibus illis meridians continentem inuenerim frequentioribus populis: et animalibus habitatam: q̄ nostram Europam: seu Asiam: vel Africam: et insuper aerem magis temperatum et amenum: q̄ in quauis alia regione a nobis cognita: prout inferius intelliges: ubi succite tantum rerum capita scribemus: et res digniores annotatione: et memoria: que a me vel uise: vel audite in hoc nouo mundo fuerit: ut infra patebit.

**P**rospero cursu quartadecima mensis Maij Millesimoquingentesimo primo recessimus ab Olyssippo mandante prefato rege cum tribus nauibus ad inquirendas nouas regiones versus austrum Viginti mensibus continenter nauigauimus ad meridiem. Cuius nauigationis ordo talis est. Nauigatio nostra fuit per insulas fortunatas: sic olim dictas: nunc autē appellantur insule magne canarie: que sunt in tertio climate: et in confinibus habitati occidentis. Inde per oceanum totum littus africanum: et partem ethiopicam percurrimus usq; ad promontorium ethiopicum: sic a ptolomeo dictum: quod nunc a nostris appellatur Caput viride: et ab ethiopicis Bese gbiice. et regio illa mandinga gradibus 14. intra torridam zonam a linea equinoctiali versus Septentrionem: que a nigris gentibus et populis habitatur. Ibi resumptis viribus: et necessarijs nostre nauigationis extulimus anchoras: et expandimus vela uentis: et nostrum iter per vastissimum oceanum dirigentes versus antarcticum parumper per occidentem infleximus.

Vespucci was a Florentine, whose career was primarily as an agent of the Medici. He went to Barcelona in their employ in 1489, and to Seville in 1493. He was probably involved in equipping the ships for Columbus' second voyage, and went on his own first voyage in 1497 and second in 1499 under the Spanish flag. He switched to the Portuguese for this third voyage.

What we know of Vespucci's voyages comes from two letters by him. The first, printed here, is a letter by him to his patron, Lorenzo de' Medici, about the third voyage, originally written in 1503. The other letter, to Piero Soderini, was made in late 1504 and describes the first four voyages. The 1503 manuscript letter (the original is now lost) appeared in print first in Paris in the same year, and then in Augsburg, Venice, and Rome in 1504.

The present copy is the 1504 Rome edition, printed by Eucharius Silber, mistakenly attributed to a Parisian printer by Church and John Carter Brown catalogues. As Sabin notes, however, the type matches that which was used by Silber in his 1493 printing of the Columbus letter, a fact discovered during the cataloguing of the Hoe copy for his auction. Sabin and Alden & Landis assign final priority to the Rome imprint of the 1504 editions, though all are equally rare and desirable.

A foundational Americanum, announcing the discovery of the New World, and an outstanding rarity.

Scattered contemporary ink annotations. Light tanning and foxing, a few stray ink marks. A very good copy.

**67. VITRUVÉ.** Architecture ou Art de bien bastir. Mis de latin en françoys par Jean Martin. Paris, Jacques Gazeau, 1547. Folio (355 x 220 mm) 4 unnl., 155 num. ll. ff., 1 blank leaf, 24 unnl. including last blank. 18<sup>th</sup> century French mottled calf, spine gilt with raised bands, red edges (hinges very slightly split, some overall occasional wear). 9 500 €

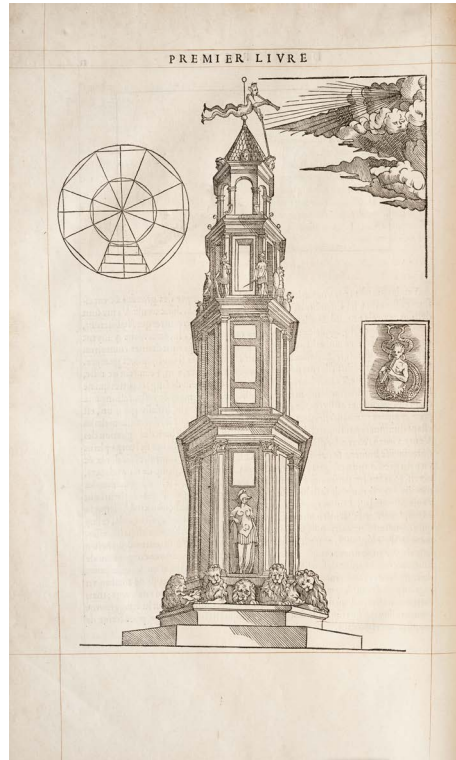
Millard, French, 163; Berlin Kat. I, 1807; Fowler 403; Mortimer, French, 549.

FIRST EDITION IN FRENCH OF THE ONLY SURVIVING ARCHITECTURAL TREATISE FROM ANTIQUITY, WHICH CONTINUED TO DOMINATE THE ARCHITECTURAL THINKING AND BUILDING OF THE RENAISSANCE EVEN AFTER THE TREATISES OF PALLADIO AND SERLIO.

The translation was made by the humanist Jean Martin and illustrated by the major sculptor Jean Goujon. Along with Cousin's perspective treatise, this is one of the few French 16th century books to rival Italian treatises for the graphic interest of its illustrations.

« Jean Martin, secretary to Cardinal de Lenoncourt, is known today as a popularizer who, with his translation, spread the knowledge of Italian Renaissance architectural vocabulary and theory to Northern Europe » (Millard).

« Cette traduction française du traité de Vitruve s'inscrit dans le contexte du renouveau architectural des années 1545-1550 : elle est contemporaine des projets de Philibert De l'Orme pour Anet et de Lescot pour le Louvre. La redécouverte par



les Français du langage ornamental à l'antique rendait nécessaire l'accès au texte fondateur. C'est aussi l'époque où s'élabore le langage moderne de la critique d'art en France. (...) Dans la dédicace au Roi ou l'avertissement aux lecteurs, Martin ne manque pas de rendre hommage à tous ceux dont les ouvrages lui furent précieux (Fra Giocondo, Serlio, Philandrier, Budé) » (Frédérique Lemerle, Cnrs, Cers, Tours, sur le site Architectura).

The illustration of this work is remarkable, consisting of a beautiful woodcut portrait (Jean Martin, Jean Barbé or Vitruvius?) and 150 woodcut figures in the text, 33 of which are full-page. Some of these illustrations are borrowed from the fine Venetian edition of Vitruvius by Fra Giocondo of 1511 and from Cesarino's commented edition of 1521, while the others were specially produced by Jean Goujon in the years 1544-1545, as attested by the presentation manuscript of the first book preserved

in the Bibliothèque nationale de France (ms. fr. 12338).

"The new attitude is most strongly brought out by Goujon in his appended essay on Vitruvius, in which the sculptor states that geometry and perspective are the two most important sciences for the art of building and ornamenting architecture" (Millard).

Pleasant copy, rubricated. Some minor marginal restorations to title and some leaves including folding plates, some very light occasional marginal waterstain.

**68. [NAPLES].** Views from the Naples area. *Italy, circa 1830.* 22 gouaches on paper (approx. 315 x 455 mm) framed (450 x 600 mm). 60 000 €

A very fine set of 22 gouaches depicting the landscapes of Naples and its surroundings. These views can be compared to that of Camillo de Vito and were executed by Neapolitan painters for travellers on the Grand Tour.

Naples was an essential stop on this journey. In the first quarter of the 19th century, the post-Napoleonic nobility travelled to Campania on an artistic pilgrimage to see the great achievements of the Renaissance.

Travellers therefore collected these gouaches, which were often of a high graphic quality and displayed vibrant colours.



List of works:

- Porta a Pompei
- Tombe a Pompei
- Basilica a Pompei
- Sirada che conduce a depoteri a Pompei
- Tempio d'Iside a Pompei
- Quartiere o Foro a Pompei
- Tempio di Serapide a Pozzuoli
- Golfo di Pozzuoli ; ponti du Galligola [Caligola]
- Pozzuoli preso dal Monte nuovo
- L'Arsenale di Napoli
- [Untitled] Villa Reale, Napoli.
- Napoli dal Carmine
- S. Lucia a mare
- Veduta del Chiatamone
- Mareplano e punta di Posillipo

- Tempio di Venere a Baja
- L'Isola d'Ischia
- Capri Isola
- L'Isola d'Procida
- Veduta dei tempj di pesto
- Eruz de 22 Ottobre 1822
- Solfatarata

*Bound in red morocco with the arms of the Grand Duchy of Tuscany*

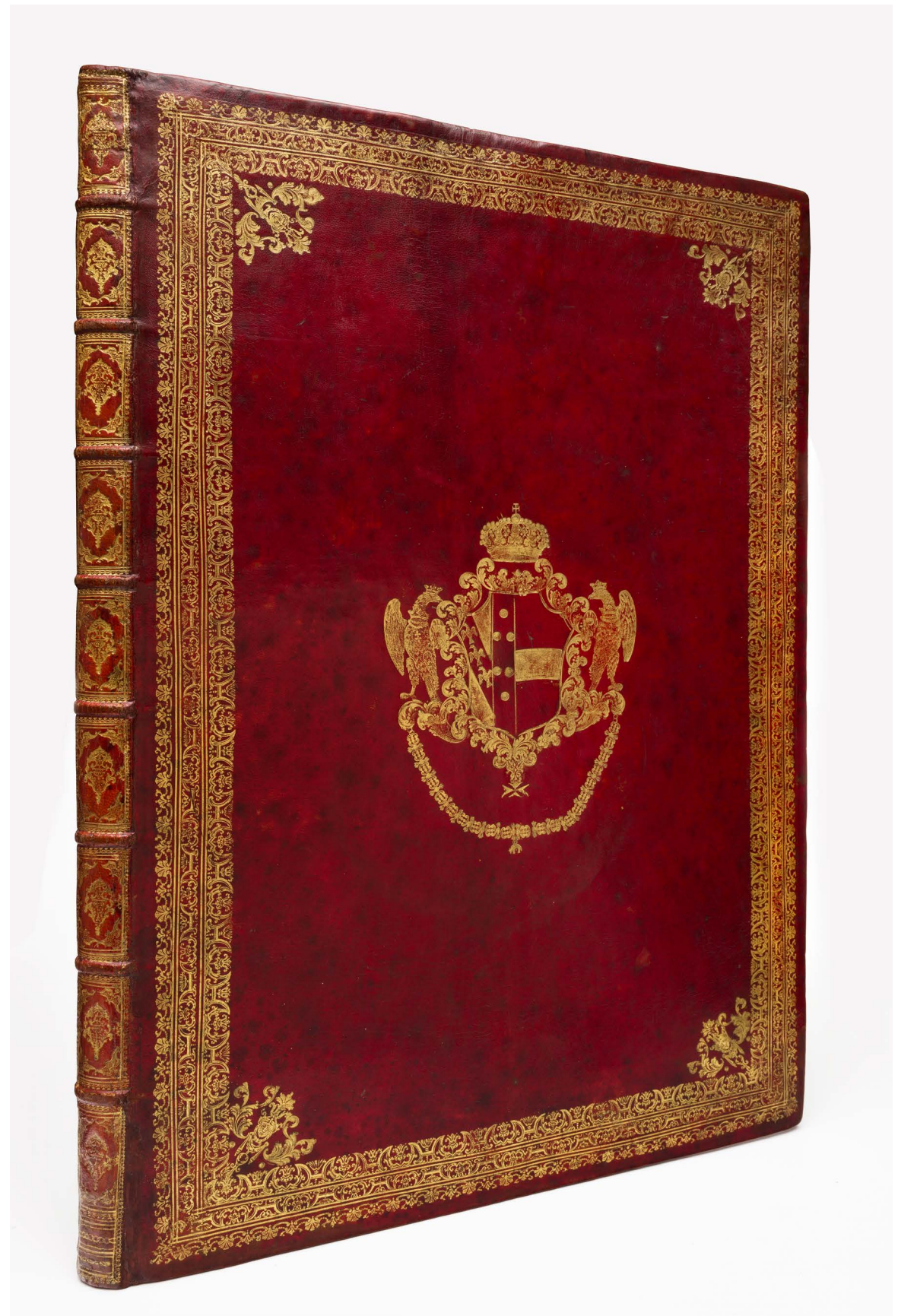
**69. ZOCCHI, Giuseppe.** Scelta di XXIV vedute delle principali contrade, piazze, chiese, e palazzi della città di Firenze. *Florence, Giuseppe Allegrini, 1744.* Folio (590 x 405 mm). Contemporary Italian red morocco with the Coat of arms of the Grand Duke of Tuscany (*Habsburg-Lorraine*). 75 000 €

*Berlin Kat. 2700.*

FIRST EDITION OF THE GREATEST SERIES OF 18TH-CENTURY VIEWS ILLUSTRATING ALL THE MAJOR SIGHTS OF FLORENCE. A MAGNIFICENT COPY BOUND IN RED MORROCO WITH THE ARMS OF OF THE GRAND DUTCHY OF TUSCANY.

The work consists of 24 engraved double-page views of Florence engraved by Corsi, Franceschini, Gabuggiani, Gregori, Papini, Muller, Marieschi, Monaco, Pazzi Pfeffel, Seuter, Sgrilli, Vasi and others after Zocchi's original drawings and produced by the press of the Florentine printer Giuseppe Allegrini, which were commissioned and financed by the Marquis Andrea Gerini, and dedicated to Maria Theresa of Austria, whose husband was Francis I, Holy Roman Emperor and Duke of Tuscany.

The son of a sand-digger from Fiesole, Zocchi "was apprenticed to that important figure of the Florentine Baroque, Ranieri del Pace. On the latter's death (in 1738), it was Gabburri who offered his support, as did the wealthy Marchese Andrea Gerini. Zocchi very probably studied perspective, which he enriched with trips to Rome, Bologna and to the North of Italy. He was awarded the prize for young students in the painting class at the Accademia in 1737, and in 1741 was admitted to the first year. Between 1739 and 1741, he must also have travelled to Venice, where he was Joseph Wagner's student and where he learned the art of engraving. Gabburri had encouraged him in this field by having him draw the paintings of various artists in the churches in Florence to be used as basis for engravings. It must be emphasised, however, that although Zocchi is primarily known in the modern age as a draughtsman and view painter, he was in his own time pre-eminently a figure painter, even in his architectural and landscape works. Proof of this lies in Gabburri's own words, when he mentions how Zocchi would pass from landscape painting "after having painted figures in oil, and architecture a fresco and in tempera"... "Zocchi's most famous work is his two-fold series of engravings published in 1744, promoted and paid for by the Marchese Gerini, entitled Selection of XXIV Views of the principal Districts, Squares, Churches, and Palaces of the City of Florence and of Views of Villas and of



Places in Tuscany, made after Zocchi's own drawings. The complete set of drawings (probably the set owned by Zocchi's patron, Gerini) consisting of seventy-seven sheets, is now in the Pierpont Morgan Library in New York" (Roberto Contini for the Museo Thyssen-Bornemisza).



The series, which was designed to "set before the eyes of curious observers, especially foreign, the noblest and charming views", had such success that it very soon became a prototype for other similar editorial initiatives, undertaken in Rome, Venice, and other European cities.

This copy belonged to Johann Ferdinand Hetzendorf von Hohenberg, the Austrian architect, with a contemporary note "*à Dno Architecto de Hohenberg / Dono accepi 1777.*" He was born in Vienna in 1733. After studying at the Akademie der bildenden Künste in Vienna, he undertook trips to Germany and Italy, where he worked for the time as a theatre decorator. In 1758 he became an honorary member of the newly founded Academy of Augsburg. He was protected by Count Wenzel Anton Kaunitz, Chancellor of Maria Theresia, so that in 1765 he was given the architectural direction of Schönbrunn Palace, which Maria Theresia redesigned after the death of her husband, Emperor Franz Stephan von Lorraine. His first work was the interior decoration of the Schönbrunner Schlosstheater, which was furnished by him in a still Rococo style. Hetzendorf was particularly important as a designer of the palace gardens, where some sculptures were designed according to his plans, such as the Neptune Fountain. The most striking building of the Schlossgarten, the Gloriette (1772-75), also comes from his planning. In 1783 he built the Palais Pallavicini (at that time Palais Fries) at Josephsplatz, opposite the Hofburg. In the following years Hetzendorf von Hohenberg dealt mainly with the transformation of churches,

particularly the Minorite Church and the Augustine Church in Vienna, both originally Gothic churches, later changed to Baroque. He redesigned the interiors in Gothic fashion.

"Consistently celebrative and accomplished, this collection shows a city striving to maintain a placid and prosperous appearance; Zocchi's limpid vision, similar to Carlevaris' and Visentini's interpretations of Venice, endow the city with cohesion and serenity." (Millard)

Double-page title by J. G. Seuter after G. Magni, dedication by F. Morghen after Zocchi, 24 double-page views of Florence by J. A. Pfeffel, J. S. Müller, C. Gregori and others after Zocchi, the five plates by Sgrilli with the figures by Zocchi.

A magnificent copy.

*The most desirable copy*

**70. ZOMPINI, Gaetano.** *Le arti che vanno per via nella città di Venezia. Venice, published by Antonio Maria Zanetti the Elder, 1753.* Broadsheet folio (429 x 291 mm). Etched title, two index plates printed on one leaf, and 60 engraved and etched plates by and after Zompini, each numbered and with engraved caption, all finely coloured, on laid paper (occasional small paint blot). Contemporary Italian mottled calf tooled in gilt with large armorial of A. M. Zanetti the Elder on each cover, gilt spine, exuberant floral endpapers, gilt edges. 85 000 €



FIRST EDITION, AN EXCEPTIONAL COPY FINELY COLOURED AND ELEGANTLY BOUND FOR ANTONIO MARIA ZANETTI, WHO COMMISSIONED THE WORK.

Zompini's most celebrated work, this collection of 60 engravings is an authentic catalogue of the humblest trades and crafts pursued by the working populace of Venice, demonstrates his narrative skill: Zompini obtained a licence to print the volume, which according to the original plan was supposed to contain 100 engravings, on 4 March 1747. The first 40 etchings appeared in 1753 and the next twenty in the following year.

The first edition, of which some copies were delicately hand-coloured by Zompini himself (cat. 188) was small, possibly only 30 or 40 copies. The work did not gain popularity until after Zompini's death, when

the English Resident in Venice, John Strange, acquired the copperplates previously owned by Anton Maria Zanetti the Elder, who had played an important role in Zompini's enterprise and, after his death, that of his heirs.

In 1785 he published a second edition of the collection, with an introductory memoir written by Gianmaria Sasso. The work proved highly popular and further editions followed in 1785 and 1789, and a London edition in 1803. Zompini's etchings, for which 95 preparatory sketches survive in the Museo Correr in Venice, depict the life of the poorest members of the working class of Venice, most of them peasants who came to the city and took on any kind of work to survive. His engraving style is devoid of formal elegance, and thus very unusual for Venice. His realism makes no concessions to the picturesque; it is very direct and displays the artist's understanding of, and sympathy for, his subjects.

This book was published at a moment when social tension was increasing in Venice as the gap between the rich and poor widened rapidly; dedicated as it was to the most

dispossessed it acquired almost the character of an indictment, and this may explain why it was initially a commercial failure. Connoisseur, collector, patron, publisher and artist, Zanetti was a major figure in cultural circles of Venice. He was especially proud of his print collection ('[it] exceeds anything that might be expected of a private citizen'. Haskell, *Patrons and Painters*, p.342), and he published numerous works of prints, most notably by the Tiepolos.

The binding of his copy of Zompini is similar to his copies of Canaletto etchings in the Kupferstichkabinett, Berlin, and Tiepolo Albums in the National Gallery of Art, Washington; it shows his coat of arms with the Habsburg eagle, which he added after 1761 when he was made a count by the Empress Maria Theresa.



## OUR NEXT EVENT :

12<sup>th</sup> - 15<sup>th</sup> June

PARIS

Salon International Du Livre Rare  
& Des Arts Graphiques

Le Carreau Du Temple



