

CLAVREUIL



PARIS & LONDON



STÉPHANE CLAVREUIL RARE BOOKS

23 Berkeley Square  
W1J 6HE London  
United Kingdom

EORI : GB 1573 41 902 000

+ 44 (0) 798 325 2200

[stephane@clavreuil.co.uk](mailto:stephane@clavreuil.co.uk)

[@stephaneclavreuilrarebooks](https://www.instagram.com/stephaneclavreuilrarebooks)



LIBRAIRIE CLAVREUIL

19 rue de Tournon  
75006 Paris  
France

TVA : FR 93 582 004 974

+33 (0)1 43 26 97 69

[basane@librairieclavreuil.com](mailto:basane@librairieclavreuil.com)

[www.librairieclavreuil.com](http://www.librairieclavreuil.com)

[@librairieclavreuil](https://www.instagram.com/librairieclavreuil)

SLAM

FRIEZE MASTERS 2023

The Regent's Park

11 - 15 October

Stand G08

CLAVREUIL  
PARIS & LONDON



*Large paper copy printed on wove Hollande paper  
Bound in red morocco and with a double suite of the engravings*

**1. BARTOLI, Pietro-Sante.** Recueil de peintures antiques trouvées à Rome ; imitées fidèlement, pour les couleurs et le trait, d'après les dessins coloriés. Seconde édition.- [Bound with :]

**RIVE, Abbé.** Histoire critique de la pyramide de Caius Cestius, avec une dissertation sur le Sacerdoce des VII. virs épulons. Paris, Didot l'aîné aux dépens de Molini et de Lamy, 1783 & 1787. 3 parts in one volume folio (511 x 323 mm). Texte : 2 un. ll. (half-title and title), 73 pp. for part I; 1 un. l. (title), 47 pp., 1 engraved plate (tomb of Caius Cestius) for part II; 1 un. l. (title), 90 pp. for *Histoire* by abbé de Rive. Plate volume : 1 un. l. (half-title for part II used here as title for the separately bound plates), 54 plates in two states : in black and white, and finely coloured (except for plate 35 which is present in black and white only). Uniformly bound in contemporary red Morocco, triple gilt fillet on covers, floral corner pieces, spine gilt with raised bands, compartments gilt with special tools (lyra, chalice, and a decorative bouquet composed of smaller tools), gilt inner dentelle, gilt edges. £ 45,000

*Brunet, I, 682 ; Bartoli, 845 ; Kat. Berlin, 3948 ; Cicognara, 3598 ; Jammes, Didot, 78.*

SECOND EDITION, CONSIDERABLY ENLARGED AFTER THE FIRST PUBLISHED IN 1757 WHICH WAS ILLUSTRATED WITH ONLY 33 PLATES. ONE OF 6 ON HOLLANDE PAPER, EXCEPTIONALLY CONTAINS 53 NUMBERED ENGRAVINGS IN TWO STATES - LINE ENGRAVINGS PRINTED IN BLACK AND PRINTED IN BISTRE FINELY COLOURED AND ENHANCED WITH BODY COLOUR.

The texts are by Mariette and count Caylus.

One of the 6 copies printed on large paper of an edition limited to 100 copies according to Brunet. All in wonderful contemporary colouring with the exception of plate 35 (present in line engraving only). The digitised copy in the New York Public Library does not contain plate 35 either, which bears the caption: *Noms des animaux tels qu'ils sont inscrits sur la mosaïque de Palestrine*. It would appear that this plate does not exist in two states - neither did the copy from the collection of Beriah Botfield (Christie's sale, Longleat, 13 June 2002, lot 78, bound by Smith in the early 19th century) contain this plate in two states.

The copies containing the coloured plates are not always composed in the same way: for example, the copy in the Abdy collection (Paris, 11 June 1975, lot 22) contained a second set of plates 36 to 41 (once in the suite, and a second time in the second part of the text volume where they are described in detail).

Copies containing the double suite of plates are very rare on the market and we have only been able to trace the two already mentioned.

A very fine and fresh copy.

**2. BELLANGE.** Baladins, Acrobates et Sauteurs de Corde et de Cerceaux. *No place, no date [Paris], Claude Rocher, approx. 1660.* 4to (233 x 167 mm) 20 numbered copper engravings. 19th century stiff vellum. £ 20,000

*Colas, 282 ; Bulletin Morgan, 39753 (this copy).*

COMPLETE SUITE OF ACROBATS, VERY RARE.

The plates depict circus performers and acrobats, men and women, British, Dutch or Turks, in full costume within a landscape. Each plate is accompanied by an engraved distich explaining each action.

The high-rope acrobats are rarely depicted in the early times. This specialty, well performed by the ancient Greeks and surpassing the Romans, was highly appreciated by the French. The Italian Acrobat Archange Tuccaro received from French King Charles IX the title of *saltarin du roi*. Following a complaint of the clergymen, the acrobats were nevertheless obliged to perform their art only at fairs and could not be sedentary.

The engravings are signed in the copper plate "*Bellange inv. avec privilège du Roi*". They are most likely the work of Henri Bellange (born in 1613), son of Jacques Bellange, court painter for the Duke of Lorraine.

Fine, broad margined copy.



**3. [BIBLIA LATINA].** Biblia Sacra vulgatae editionis Sixti Quinti Pont. Max. iussu recognita atque edita. *Rome, typographia Apostolica Vaticana (=Aldus Manutius the Younger), 1593.* Thick 4to (231 x 174 mm) 4 unnl., 1088 pp, 20 pp, 6 unnl. (*prologus Galeatus* of Jerome of Stridon), 17 unnl. (index, last blank removed by the binder). Seventeenth century French bronze morocco, double gilt fillet on covers, central coat of arms of Kenelm Digby and his wife Venetia Stanley, flat spine within double gilt fillet, gilt edges. £ 12,000

*Renouard, 250:1 ; Adams, B-1103 ; see Darlow-Moule, 6184 (note) ; not in Ahmanson-Murphy.*

SECOND - RENOUARD CLASSIFIES IT AS THE THIRD - CORRECTED EDITION OF THE SO-CALLED 'CLEMENTINE' BIBLE, FIRST PUBLISHED IN 1592 AND BASED ON THE ONE GIVEN BY POPE SIXTUS V IN 1590. IT WAS THIS EDITION THAT SERVED AS THE MODEL FOR SUBSEQUENT EDITIONS OF THE VULGATE FOR ALMOST THREE CENTURIES. KENELM DIGBY AND HIS WIFE VENETIA STANLEY'S COPY.

«On eut l'intention de rendre cette troisième édition supérieure non seulement à l'édition trop imparfaite de 1590, mais même à la réimpression plus exacte de 1592, et on y réussit. Également placée dans le rang des Bibles canoniques dont le texte doit être suivi avant toutes les réimpression de la Vulgate, celle-ci est, dans l'ensemble, préférable même à l'in-folio de 1592. Elle est rare» (Renouard).

IMPORTANT PROVENANCE

This copy belonged to Kenelm Digby (1603-1665) and his wife Venetia Stanley (1600-1633), whom he married in 1625. He was an English philosopher and scientist who became friends with Descartes. Attached to Charles I of England (1600-1649) during the Civil War, he was imprisoned by order of Parliament but obtained his freedom thanks to the intervention of Anne of Austria, Queen Regent of France.

A glassmaker himself and owner of a glass factory, Kenelm Digby is regarded as the inventor of the modern wine bottle.

In addition to the coat of arms on the boards with the motto 'Equites aurati insignia Kenelm Digby', this copy also bears Digby's autograph motto 'Vacate et videte' ('Come and contemplate') on the title page.

The 6 leaves containing Jerome de Stridon's *Prologus Galeatus* bound before the index are misplaced and should have been placed after the 4 leaves of preface by Vestrius Barbianus.

Other provenance : Claude Henri Le Pelletier de la Houssaye (signature on the title, dated 1714) - Robert S. Pirie (bookplate, Sotheby's, New York, 2015, lot 247)

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

**4. BLAEU, Jean.** Theatre des Etats de Son Altesse Royale le Duc de Savoye, Prince de Piemont, Roy de Cypre. Tome I : Le Piémont - Tome II : la Savoye. *La Haye, Adrian Moetjens, 1700.* 2 volumes, large folio (555 x 360 mm) engraved title, letterpress title printed in red and black, engraved portrait of Amédée II, 2 unnl. (introduction), 1 plate with the coat of arms of the Savoy family, engraved portrait of Emmanuel II, 1 unnl., engraved portrait of Marie Anne Baptiste of Savoy, 1 unnl., 129 pp., 70 plates (including one additional portrait depicting Carolus Emmanuel) for volume I ; engraved title, letterpress title printed in red and black, 3 unnl. (introduction), 1 unnl., 183 pp., 71 plates for volume II. Contemporary mottled calf, double gilt fillet, central coat of arms of Duke Choiseul-Praslin (see OHR, 815), spine gilt with raised bands red edges. £ 30,000

*Koeman, BL-81-82.*

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



The *Theatrum Sabaudiae* is the reference work of the Humbertian dynasty. With a vast iconographic and cartographic programme, it also offers a historical, geographical, economic, cultural, social, and religious description of the regions and main towns of the whole of the States of Savoy-Piedmont placed under the sovereignty of a Duke who aspired to become King. The concrete realization of this editorial enterprise, which began in 1657, required a large part of the intellectual, financial,

and administrative resources of the duchy and its capital, Turin, for twenty-five years. It was a work of prestige intended to promote the greatness of the Duchy of Savoy to the monarchies of the whole of Europe. In January 1682, the renowned Dutch publisher-printers Blaeu announced that the *Theatrum Sabaudiae* was complete.

The first edition, published in Latin, was printed only in fifty copies reserved exclusively for the House of Savoy. The book proved to be a success wherever the Regent Marie-Christine de France (1606-1663), known as Madame Royale, offered it as a royal gift. However, the perpetual financial shortage of such customers caused serious damage to the publishers' finances, who were constantly obliged to advance funds without being paid in return. The Blaeus fought back in their own way. In 1693, Pieter and Joan Blaeu, with the agreement of their partners, decided to publish an edition in Dutch to make the work accessible to a wide audience of bibliophiles and print lovers. Later, in 1697, their son-in-law, Adrian Moetjens, a merchant-librarian in The Hague, bought the entire printing business, the publishing house, its copperplates and archives, and the rights and privileges attached to the *Theatrum Sabaudiae* from the last Blaeu. In 1700, he published the French translation by a Jesuit who respected the text, the order of the plates and the original presentation (see Anne Weigel, Online Archive, Savoy).

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

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

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

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

*The discovery of Tahiti*

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

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

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

The publication of Bougainville's narrative did a great deal to build the notion of a romantic paradise in the South Seas. Bougainville showed the influence of Jean-Jacques Rousseau in naming Tahiti "Nouvelle Cythère" after the small island off the coast of southern Greece which, in Greek mythology, provided a sanctuary for Aphrodite, goddess of love. The reality was less sublime: he took Aoutourou back with him from Tahiti to Paris, giving him lessons in French for the remainder of the voyage. He was allowed to go home on a subsequent voyage but died of smallpox on the way. Bougainville sailed from Nantes in November 1766 to the Falkland Islands. They picked up a supply ship, the *Etoile*, and both ships passed through the Strait of Magellan in January 1768, spent time looking for the mythical "Davis Land", said to be off the Chilean coast, and then started on a direct route across the Pacific. Bougainville discovered the Tuamotus, and in April sighted and claimed possession of Tahiti, unaware of Wallis's visit less than a year before. He continued on, finally reaching the New Hebrides and *'La Australialia del Espíritu Santo'*, discovered by Quirós in 1606 and believed to be part of the supposed Southern Continent. The only way to determine this, Bougainville resolved, was to head further to the west in the hope of sighting the eastern coast of New Holland. "This he did, only to be impeded by the Great Barrier Reef and, although several of his crew claimed to have sighted land, this was not confirmed and the ships were headed to the N. Nevertheless, Bougainville concluded that he was close to some extensive land and, in running westwards from *Espíritu Santo*, he had dared to face the risk of the legendary leeshore of New Holland and New Guinea, even though prudence, shortage of food and the condition of his vessels would have justified his heading northwards at an earlier date" (Colin Jack-Hinton, *The Search for the Islands of Solomon*, p. 256). G. A. Wood (*The Discovery of Australia*, pp. 369-79), observes that had Bougainville persevered 'he would have come to the Australian coast near Cooktown, and would, likely enough, have been wrecked where Cook was wrecked two years later'.

*«L'enthousiasme lyrique avec lequel il narrait son séjour à Tahiti ébranla les imaginations européennes et acclimata dans notre littérature, déjà ouverte au thème du «bon sauvage», l'idée de*

*«l'île heureuse», celle d'une vie de bonheur, toute proche de la nature, dans l'idyllique décor d'une plage tropicale: le mythe tahitien était né, et le mirage des mers du Sud allait commencer d'exercer son charme» (O'Reilly & Reitman).*

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

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

A fine copy, some expert restorations to the binding.

*Complete with the rare second part*

**6. CAILLIAUD, Frédéric.** Voyage à l'oasis de Thèbes et dans les déserts situés à l'orient et à l'occident de la Thèbaïde, fait pendant les années 1815, 1816, 1817, et 1818. Rédigé et publié par M. Jomard. Contenant: 1°. Le voyage à l'Oasis du Dakel, par M. le chevalier Drovetti. 2°. Le Journal du premier voyage de M. Cailliaud en Nubie. 3°. Des Recherches sur les oasis, sur les mines d'émeraude, et sur l'ancienne route du commerce entre le Nil et la Mer Rouge. Paris, imprimerie royale & imprimerie de L. Toïnon, 1821 & 1862. 2 parts in one volume, large folio (526 x 345 mm) one blank, XVII, 120 pp., 24 engraved and numbered plates (including 2 maps, 1 coloured plate, and 1 double page) for part I; 2 unnl., V, 27 pp., 21 engraved plates, numbered 25 to 45 (including 10 coloured, and 4 double-page) for part II. Red-morocco backed boards (modern binding bound in style), flat spine gilt, red speckled edges.

£ 20,000

*Blackmer, 269; Brunet, I, 1466; Quérard, II, 16.*

FIRST EDITION. A COPY COMPLETE OF THE SECOND PART, PUBLISHED 41 YEARS AFTER THE FIRST. COMPLETE COPIES OF BOTH VOLUMES ARE VERY RARE.

Frédéric Caillaud (1787-1869), explorer, took part in two expeditions to Egypt, the first of which took place between 1815 and 1819, and the next between 1819 and 1822.

Appointed official mineralogist to Mehmet Ali in 1816, the latter commissioned him to explore the deserts east and west of the Nile. He then travelled through Upper Egypt with Bernardino Drovetti (1776-1852), penetrated Nubia, and explored the monuments located towards the last cataracts of the Nile. He crossed a large part of the desert to reach the great Oasis and the city of Thebes where he stayed for nine months before returning to France in 1819.

Returning to Egypt in September 1819, Caillaud travelled from Fayun westwards



to Siwa, where he carried out important research that formed the basis for the scientific discovery and exploration of the Siwa oasis. In 1820, Bernardino Drovetti arrived in Siwa with Mehmed Ali's expedition. Accompanied by two draughtsmen and protected by Egyptian troops, Drovetti was able to explore the oasis and have plans and views drawn. He thus managed to complete the image that Cailliaud had previously given of Siwa.

The two explorers then sent their reports which Jomard had published.

The account of the *Voyage à l'oasis de Thèbes* was the first to be published; it was followed by the *Voyage à Méroe* (1823-1827), as well as the *Voyage à l'oasis de Syouah* (1823).

The *Voyage à l'oasis de Thèbes* is richly illustrated with 45 large plates, including 2 maps. The plates show views as well as relics and objects found during the archaeological excavations.

“Volume II was published over 40 years after volume I and is scarce. Jomard edited this work from Cailliaud's notes and journal. Volume II contains a description of the objects which Cailliaud brought back to Paris with him. He had been travelling in the Levant ; in May, 1815 he left Constantinople for Egypt where he was well received by Mehmet Ali and engaged by him to explore the desert ad to search for the emerald mines of Mt. Zabarah known to the ancient Egyptians. He found the mines, which had been exhausted by previous workings and were no longer commercially viable. During this expedition he explored the grand oasis of Kargeh and found temples mentioned neither by Poncet nor Browne. When he returned to Paris in 1819 his collection was acquired by the ministry of public instruction and entrusted to Jomard, who was keeper of the geographical collection in the Imperial Library and had been a member of the scientific commission which accompanied Napoleon's Egyptian expedition” (Blackmer).

Very nice copy.

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

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

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

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

The book was printed at the expense of the king Charles III. A small number of copies were provided with such precious binding for distribution among the Royal household. The Arabic manuscript collection at the Royal Library in El Escorial, founded by king Philip II around 1565, includes incredibly valuable volumes, such as the autograph copy of the the *Lubāb al-Muḥaṣṣal fī Uṣūl al-Dīn* (Principles of Theology) by Ibn Khaldūn in 752 A.H./1351 A.D., and a copy of *Kitāb al-Maqāmāt* (Book of Assemblies) by al-Ḥarīrī, 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-Sā'il 'an al-Maraḍ al-Hā'il*, a treatise from c. 1362 about the Black Death, MS Arabic 1785. In his treatise about the plague Ibn al-Khatib explores the idea of transmission of disease through contagion, centuries before Louis Pasteur conducted his experiments in Europe. and many other valuable titles.

The Royal Library of El Escorial owns one of the best collections of Arabic manuscripts in the world, having begun the acquisition of such works in 1571 through Juan Páez de Castro. As of that date, the books purchased formed a collection which also included works seized in various battles, such as the Battle of Lepanto. The collection was increased by the manuscripts that belonged to the Library of the Sultan of Morocco Muley Zaydan which were incorporated to the Library of Philip III of Spain. By coincidence, the complete library of the sultan, known as the *Zaydani Library*, has been transmitted to us to the present day. During the revolt of Ahmed ibn Abi Mahalli in 1612, Muley Zaydan commissioned a French privateer, Jehan Philippe de Castelane, to shift his household goods from Safi to

Santa Cruz do Cabo, Agadir, for a sum of 3000 escudos after suffering a defeat at Marrakesh. After waiting 6 days, without being paid, Castelane sailed north for Marseille, with the cargo still aboard, hoping to sell the goods to recoup his losses. Some 4 ships from the fleet of Spanish Admiral Luis Fajardo intercepted the vessel near Mehdy and took it to Lisbon (then part of Spain) and convicted the crew of piracy. From Lisbon, the Zaydani library was then taken to Cadiz and inventoried. After Cadiz, the collection would continue on its journey, by order of Phillip III and taken to the home of council member Juan de Idiáquez in Madrid. Two years later in 1614 the collection was transmitted to El Escorial for permanent storage. In 1671, a fire engulfed El Escorial, burning a large portion of the manuscripts. Only approximately 2,000 (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 Louiáze, 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.

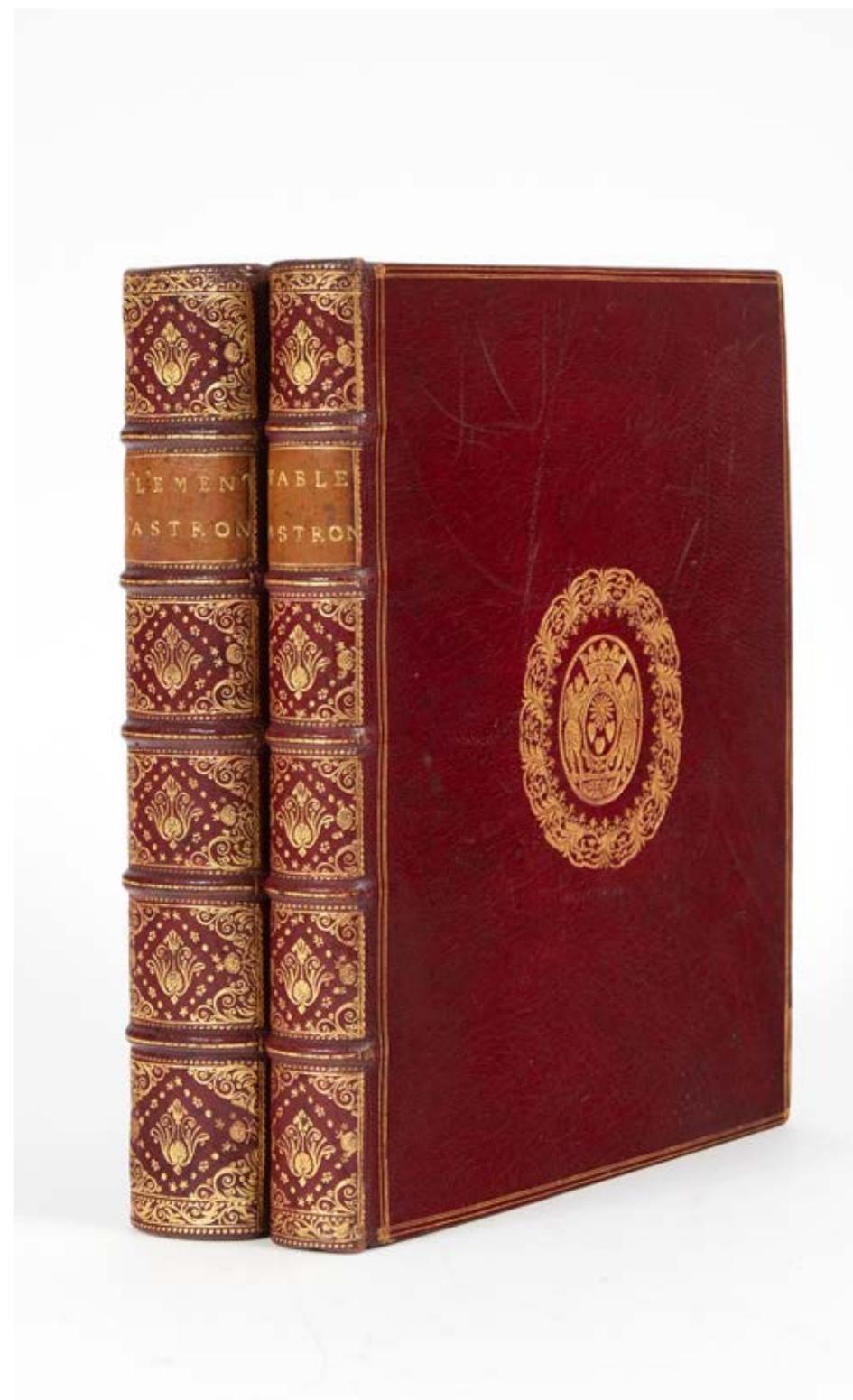
Some small stains to cover of volume I, some occasional slight marginal stain to volume II.

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

**8. CASSINI, Jacques.** *Éléments d’astronomie.* [And:] *Tables astronomique du soleil, de la lune, des planètes, des étoiles fixes, et des satellites de Jupiter et de Saturne ; avec l’explication & l’usage de ces mêmes tables.* Paris, *imprimerie royale*, 1740. 2 volumes, 4to (253 x 193 mm) 643 pp., 21 engraved folding plates for *Éléments* ; XIV pp., 3 unnl., 120, 222 pp., 1 unnl. (errata), 5 engraved folding plates for *Tables*. Uniformly bound in contemporary French red morocco, triple gilt fillet, central coat of arms of de Jean-Jacques Amelot de Chaillou (see OHR, 1247, this tool not reproduced), spines gilt with raised bands, gilt edges. £ 15,000

*DSB, III, 104-105 ; Quérard, II, 71.*

FIRST EDITIONS OF THESE TWO IMPORTANT WORKS ON ASTRONOMY MANUAL AND THEIR TABLES. A SPECTACULAR COPY BOUND IN CONTEMPORARY RED MOROCCO WITH THE ARMS OF JEAN-JACQUES AMELOT DE CHAILLOU.



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

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

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

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

Important provenance

Both copies bound at the time for Jean-Jacques Amelot de Chaillou (1689-1749), a financial advisor at La Rochelle, elected member of the *Académie Française* in 1727 and honorary member of the *Académie Royale des Sciences* since 1741.

Very fine copy, well preserved in their armorial bindings, rare thus.

**9. CATLIN, George.** Catlin's North American Indian Portfolio. Hunting scenes and amusements of the Rocky Mountains and Prairies of America. *London, George Catlin, Egyptian Hall, Piccadilly (Henry Bohn), 1844.* Large folio (576 x 432 mm) 20 pp., 25 lithographed plates, coloured by hand and mounted on cardboard, the accompanying explanatory text stitched as issued, in the original printed yellow wrappers. Green cloth portfolio. £ 100,000

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

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

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



Leaving behind him earlier careers as a Philadelphia attorney and a portrait miniaturist, George Catlin (1794-1872) began a series of journeys in 1832 with the intention of examining and deepening his knowledge of the life of the North American Indians. His goal was perhaps best expressed in the preface to the first edition of his *North American Indian Portfolio*: "*The history and customs of such a people, preserved by pictorial illustrations, are themes worthy the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country and becoming their historian.*"

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

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

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

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

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

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

"In his time, Catlin was considered a B painter, but he was a complex and fascinating figure. His collection is the largest of pre-photographic material of Native Americans. It's an incredible record" (cited after George Gurney, co-curator of the exhibition, *George Catlin's Obsession*, Smithsonian Institute, December 2002 - January 2003).

A fine copy. Old ownership inscription by Anne Eastham.



**10. CERVANTES, Miguel de.** Primera parte del ingenioso Hidalgo Don Quixote de la Mancha. (With:) Segunda parte del ingenioso cavallero Don Quixote de la Mancha. *Brussels, Huberto Antonio, 1617 / 1616.* Two volumes 8vo (165 x 105 mm). Early 19<sup>th</sup> century marbled calf, gilt and decorated spines, deckled edges.

£ 80,000

*Brunet, Manuel du libraire, I, 1748 ; L. Rius, Bibliografía crítica de las obras de Miguel de Cervantes Saavedra, Madrid, 1895, I, 13.*

FIRST HOMOGENEOUS EDITION OF *DON QUIXOTE*.

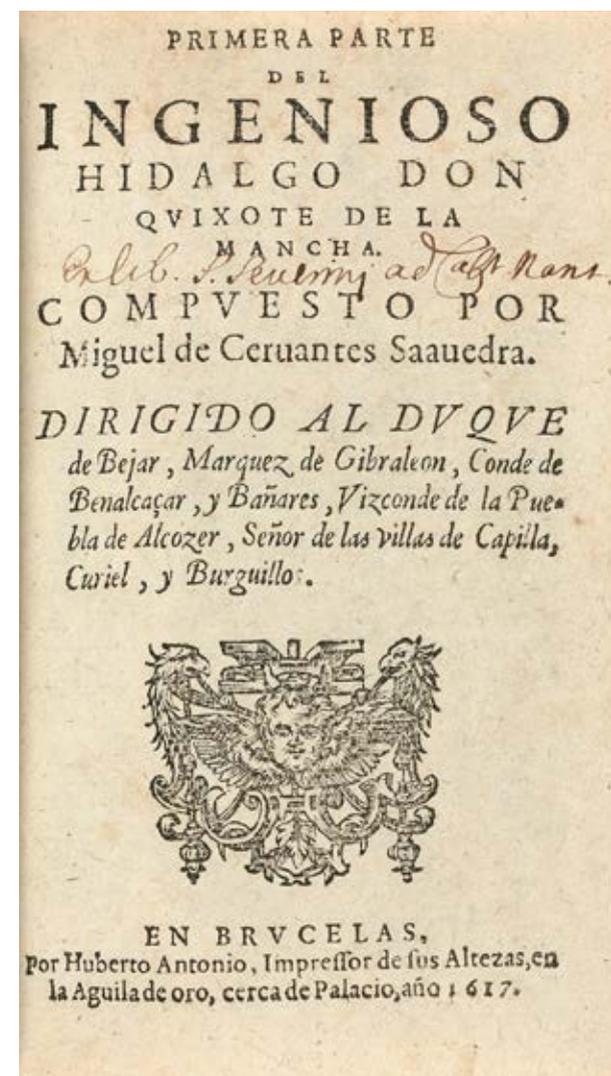
Second edition of the second part, and third Brussels edition of the first part. One year after the publication of the second part by Cuesta in Madrid, a simultaneous edition of the two parts of *Don Quixote* printed by the same publisher was finally undertaken in Brussels: first the *Segunda parte*, in 1616 – resuming the just-published edition of 1615 – then the *Primera parte*, in 1617. This Brussels edition thus constitutes the first homogeneous edition of *Don Quixote*.

“Only one other edition of the *Segunda Parte* (after the first of Cuesta) is known to have been published in Cervantes’ lifetime, namely, that of Brussels, in 1616 by Huberto Antonio, in which the approbation of Marquez Torres is omitted... The edition printed in Barcelona in 1617 is, according to Salva, the first complete edition of the two parts of *Don Quixote*, published the year after the author’s death. The two parts, however, are not printed uniformly, nor by the same printers, and it is doubtful whether they were intended to be issued together.” (Henry Edward Watts, *Miguel de Cervantes his life and works*. London, Adam and Charles Black 1895, page 263-264) It should be noted that Brussels appears early in the first editions of *Don Quixote*, becoming the first non-Iberian city where the Spanish novel was published in 1607. The publication, ten years apart, of the two parts of the first edition of *Don Quixote* would have a lasting effect on the constitution of the first copies of the great Spanish novel. The first part had known nine editions since its first edition of 1605 before the second part of *Don Quixote* appeared for the first time in 1615. An editorial discrepancy made it impossible to acquire a copy of the first edition and the following in older uniform binding. The copies of the first editions of *Don Quixote* are either composite – the two parts belonging to different editions – or in modern binding, implying an à posteriori gathering of the two parts of the same edition.

The particularity of this copy of *Don Quixote*, in addition to its remarkable binding, is the possession of a proven older provenance. We read the inscription by a 17<sup>th</sup> century hand on the title page of each of the volumes: “Ex lib[reria]. S[antum] Severini ad Cast[rum] Nant[onis]”. The royal abbey of Saint-Séverin, in Château-Landon, was of Augustinian obedience. The Archbishop of Canterbury, Thomas Beckett made a stop there in 1167 during his travels in France. The abbey and its

contents would be sold as national property during the French Revolution. This copy of *Don Quixote* would go to the library of Alexandre-Christian Becker, a Danish merchant and Danish consul in Arkhangelsk (Russia) in the first half of the 19<sup>th</sup> century. Becker had acquired the Château de la Houssaye-en-Brie (Seine-and-Marne region) in 1817, not far from the abbey de Saint-Séverin. The following year, he married Adèle Hottinguer (1799-1847), daughter of Baron Jean-Conrad Hottinguer (1764-1841), founder of the bank of the same name.

Marginal annotations in ink (Spanish) and pencil in (French) by two different hands. Manuscript ex-libris from the seventeenth century, in brown ink on the headpiece of each volume: “Ex lib[reria]. S[antum] Severini ad Cast[rum] Nant[onis]”, meaning: “of the abbey of Saint- Séverin in Château-Landon” -- Alexandre-Christian Becker (ex-libris). Quires t to z of the first volume slightly burnished, slight tear to leaf u2.



**11. CERVANTES, Miguel de.** Les Nouvelles de Miguel Cervantes. Traduction nouvelle [by Charles Cotelendi]. Paris, Claude Barbin, 1678. 2 volumes, 12mo (155 x 86 mm) 7 unnl., 295 pp. for volume I; 1 un.l., 386 pp. for volume II. Contemporary red morocco, spine gilt with raised bands, triple gilt filet on covers, central coat of arms, gilt edges. £ 15,000

*Ford-Lansing, 88; Rius, I, 893; Losada Goya, 190; Cioreanescu, 22074; Lever, p. 322.*

FIRST EDITION OF THIS TRANSLATION BY THE WRITER CHARLES COTOLENDI, BASED ON THE ONE GIVEN BY ROSSET AND AUDIGUIER PUBLISHED IN 1614.

It contains: *La Jeune Égyptienne - Léocadie, ou la force du sang - Le Docteur Vidriera - L'Amant libéral - Rinconet et Cortadille - Isabelle, ou l'Espagnole angloise.*

VERY FINE COPY FROM THE LIBRARY OF CHARLES-MAURICE LE TELLIER (1642-1710), ARCHBISHOP AND DUKE OF REIMS, SECOND SON OF THE CHANCELOR OF FRANCE

Other Provenance: "Et<sup>nc</sup> Suz<sup>e</sup> d'Esmazieres" (signature on slips of paper mounted on the inner covers) – Abbaye Sainte Geneviève, 1743 (manuscript note on titles).

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

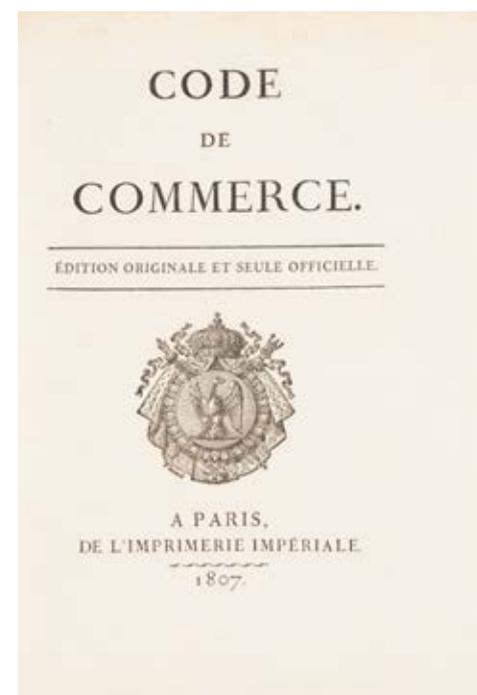
*Brunet, II, 118; Tulard, p. 431 ff.*

FIRST EDITION OF THE *CODE DE COMMERCE*.

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

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

The 1807 code was also intended to be universal. "It is finally of great importance that the commercial code of the French Empire be drafted in accordance with



principles that will prepare it for universal influence, in accordance with principles that are in harmony with the great commercial habits that embrace and subjugate the two worlds", declared the rapporteur of the Council of State in his explanatory memorandum.

Napoleon had already understood that commercial law is a factor of development" (see Ministère de la justice, Bicentenaire du Code de Commerce).

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

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

Attractive copy, albeit a scratch on the front cover.

**13. [CODE].** Code de Procédure civile. Édition originale et seule officielle. Paris, imprimerie impériale par J.J. Marcel, 1806. 4to (251 x 200 mm) 2 unnl., 358 pp. Contemporary tree calf, decorative gilt ruling on covers, flat spine gilt, yellow edges. £ 1, 200

*Brunet, II, 118; Tulard, 435.*

FIRST EDITION.

"The Code of Civil Procedure, decreed on 12 April 1806 and promulgated on 24 April 1806, is the first code of civil procedure in French law. It is a collection of various procedural laws enacted during the Revolution, the Directory, the Consulate and the beginning of the Empire, as well as a revival of certain provisions of the Ancien Droit. This code of civil procedure comprises 1,042 articles and is applicable from 1 January 1807" (see Wikipedia).

The *Code de procédure civile* is a complement to the *Code civil*. It is the result of a project directed by Eustache-Nicolas Pigeau (1750-1818), juriconsult and professor of procedure at the École de Droit de Paris since 1805.

Attractive copy, small expert restoration to spine and corners.

**14. [CODE].** Code Napoléon. Édition originale et seule officielle. Paris, *imprimerie impériale par J.J. Marcel et se trouve chez Galland, 1807*. 4to (256 x 195 mm) 2 unnl., 610 pp. Contemporary tree-calf, decorative ruling with vine leaves on covers, flat spine gilt, speckled edges. £ 3,000

*Brunet, II, 118 ; En français dans le texte, 210 ; Tulard, p. 429ff.*

FIRST EDITION OF THE *CODE NAPOLÉON*, OF WHICH THE TEXT WAS FIRST PUBLISHED IN 1804 UNDER A DIFFERENT TITLE, THE *CODE CIVIL*.

In this copy, a former owner has actually corrected by hand the printed title by replacing the word 'Napoleon' with the word 'Civil'.



The Napoleonic Code Civil was the first modern legal code to be adopted with a pan-European score and exercised a great influence on the development of legal codes in Latin America and in the Middle East in an attempt to modernize and defeudalize the countries through a modern legal system.

Le Code civil des Français, promulgué par la loi du 30 ventôse an XII (21 mars 1804), reçut d'une loi de 1807 le nom de Code Napoléon. Ce nom, que lui retirèrent les chartes de 1814 et 1830, lui fut rendu par un décret de 1852, « pour rendre hommage à la vérité historique ». Tombé en désuétude dans la France républicaine, il est encore couramment employé à l'étranger.

«Le *Code civil* a eu le grand mérite d'unifier le droit français partagé sous l'Ancien Régime entre le droit écrit et une multitude de coutumes. Il réalise un juste équilibre entre les principes anciens et les conquêtes révolutionnaires» (En français dans le texte).

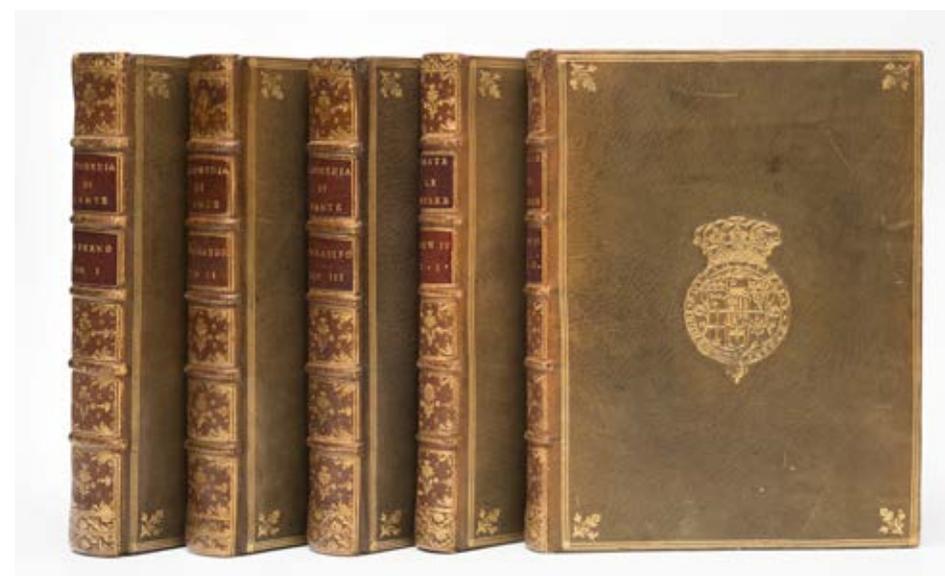
“*Code Civil* published on 21 March 1804, a code that was to be called the *Code Napoleon* in 1807. The style of the Code Civil is remarkable, precise, uncluttered, and has been the subject of much deserved praise” (see Tulard).

Small scratch, small expert restorations. A very attractive copy.

*Bound in olive green morocco for the Duke of Newcastle*

**15. DANTE ALIGHIERI.** La Divina Commedia con varie annotazioni, e copiosi rami adornata. Dedicata alla sagra imperial maesta di Elisabetta Petrowna, imperatrice di tutte le Russie, dal conte Cristoforo Zapata de Cisneros.[And :] Prose, e rime liriche edite, et inedite di Dante Alighieri, con copiose ed erudite aggiunte. Venice, Antonio Zatta, 1757. 5 volumes 4to (269 x 203 mm) 8 unnl., 6 engraved plates (frontispiece, portrait and dedication to Elisabeth Petrovna, 1 plate of engraved medals, 2 portraits illustrating the life of Dante), XXXVIII, CCCCVIII, 72 pp., 35 engraved plates (34 illustrating the Chants et one plan depicting Hell) for volume I (*Inferno*); CCCXIII pp., 1 un.l. of booksellers' catalogue, 33 engraved plates for volume II (*Purgatorio*) ; CCCLII pp., 2 unnl., 103 pp., 33 engraved plates for volume III (*Paradiso*) ; engraved frontispiece gravé, XII, 408 pp., 3 engraved plates, 1 folding letterpress table for volume IV/1 ; 2 unnl., 264 pp., 2 engraved plates (at pp.175, 237), LXXXIV pp., 1 un.l. (errata), 1 engraved plate for volume IV/2. Contemporary French olive green morocco, triple gilt filet on covers, central coat of arms of Henry Pelham-Clinton, 4th Duke of Newcastle, gilt corner pieces, spine gilt with raised bands, red morocco spine labels, inner gilt dentelle, gilt edges (spines slightly sunned). £ 15,000

THE MOST FAMOUS 18<sup>TH</sup> CENTURY ILLUSTRATED EDITION OF DANTE, EMBELLISHED WITH 114 ENGRAVED PLATES. THE DUKE OF NEWCASTLE COPY.



This edition, revised by the editor Cristoforo Zapata de Cisneros, is dedicated to the Empress Elizaveta Petrovna of Russia, daughter of Tsar Peter the Great. This publication launched the *Commedia's* fortunes in Russia: its first translation into Russian appeared in the early 19th century. The text of the Zatta edition of the *Commedia* is based on that printed in Padua in 1727 (the famous *Cominiana* edition) and is accompanied by commentaries by some of the best Dante scholars of the time, such as Pompeo Venturi and Giovanni Antonio Volpi. The second volume of this copy also contains the first edition of Gasparo Gozzi's *Giudizio*, a defense of the Florentine poet against the criticism of Saverio Bettinelli (1707-1808) which greatly contributed to Dante's reputation in the decades to come.

The numerous engraved plates included in the edition were designed by a number of Valencian artists, including the Venetian Francesco Fontebasso (1707-1769), Gaetano Gherardo Sompini of Nervesa near Treviso (1700-1778) and Michelangelo Schiavone of Chioggia (1712-1772), who were also responsible for the drawings of the edition of Petrarca's *Rime*, published by Zatta in 1756. The drawings were skilfully engraved by Giovanni Mangini, Bartolomeo Crivellari and Giuliano Giampicoli, among others.

Very fine copy, well preserved in a contemporary armorial binding.

[Bound with volume II] : (*Purgatorio*): Parere o sia Lettera scritta da un'amico del Friuli ad un'amico di Venezia sopra il poemetto intitolato Le Raccolte con la riposta. *Venice, n.n., 1758.* 39 pp.

[And :]

**GOZZI, Gasparo.** Giudizio degli antichi poeti sopra la moderna censura di Dante. *Venice, n.n., 1758.* Engraved frontispiece, 18, 55 pp.

Provenance : 4th Duke of Newcastle (armorial binding).

**16. DELLA GATTA, Xavier.** Costumes of Naples, 1822. *No place, no date [Naples, 1822].* 35 watercolour drawings, each approximately 288 x 190mm, and 170 x 120mm., some signed "Xav. Della Gatta", "X. della Gatta 1822", some with pencil captions on mounts, mounted in a folio album, folio (495 x 370mm.). Contemporary green morocco tooled in gilt and blind, gilt lettering "Costumes of Naples 1822" on upper cover. £ 70,000

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

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

Saverio Xavier della Gatta (fl. 1777-1829) was a Neapolitan artist, student of Jacopo Cestaro.

He specialized in producing views of Naples and its people for tourists and travelers. The city and its region were among the most popular subjects of the time. The foreign travelers on the Grand Tour were eager to buy these productions. Naples offered many treasures to these particular travelers in search of the past. Antiquity was visible and tangible there.

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



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

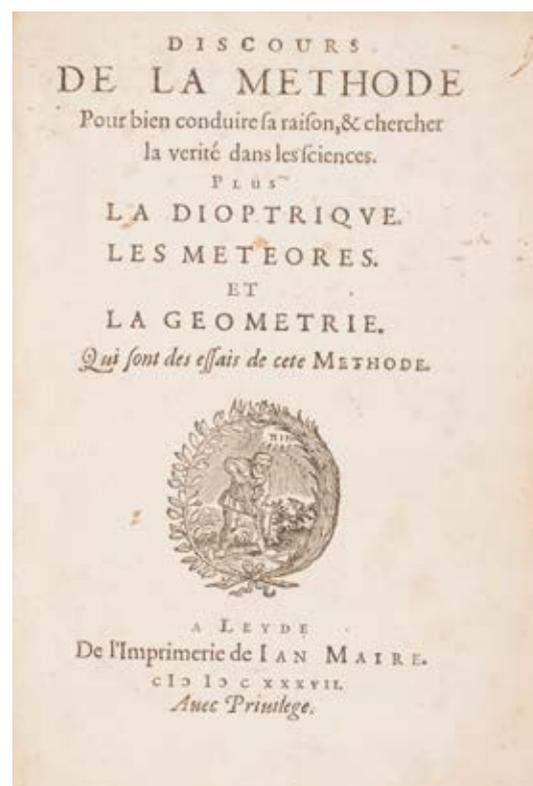
His work also attests to a great pictorial quality in the rendering of details and the use of light, conferring a poetic atmosphere on a subject that was intended to be above all realistic. This particular aspect is visible on the view of the cave in our album.

Provenance:

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

**17. DESCARTES, René.** Discours de la méthode pour bien conduire sa raison, & chercher la vérité dans les sciences. Plus la Dioptrique. Les Météorites. Et la Géométrie. Qui sont des essais de cete méthode. *Leyden, Jan Maire, 1637.* 4to (200 x 140 mm) 78 pp., 1 un.l., 413 pp., 17 unnl. Contemporary light brown calf, double fillets around sides, spine gilt. £100,000

*Dibner, Heralds of Science, 81; Grolier/Horblit 24; PMM 129; En Français dans le texte, 90; DSB, IV, 51-65.*



FIRST EDITION. ONE OF THE MOST INFLUENTIAL WORKS IN THE HISTORY OF MODERN SCIENCE.

It is a method which gives a solid platform from which all modern natural sciences could evolve. In this work, Descartes tackles the problem of skepticism which had been revived from the ancients such as Sextus Empiricus by authors such as Al-Ghazali and Michel de Montaigne. Descartes modified it to account for a truth that he found to be incontrovertible. Descartes started his line of reasoning by doubting everything, to assess the world from a fresh perspective, clear of any preconceived notions.

“Descartes’s purpose is to find the simple indestructible proposition which gives to the universe and

thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus, cogito, ergo sum), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement.” (PMM)

Woodcut device on title page, woodcut initials, woodcut diagrams, extensive XVIII century pencil annotations and markings, mostly emphasising passages with various markings.

**18. DESMAREST, Anselme-Gaëtan.** Histoire naturelle des Tangaras, des Manakins et des Todiers. Avec figures imprimées en couleurs. *Paris, imprimerie de L.-É. Herban pour Garnery, 1805 [-1807].* 4 parts in 1 volume, folio (502 x 344 mm) 3 unnl., 8 pp., 49 stipple engraved plates, printed in colours and finished by hand with facing text for part one containing **Histoire naturelle des tangaras**; 12 pp., 17 stipple engraved plates, printed in colours and finished by hand with facing text for part two containing **Histoire naturelle des manaquins**; 2 unnl., 5 stipple engraved plates, printed in colours and finished by hand with facing text for part three containing **Histoire naturelle des todiers**; 1 un.l., 1 stipple engraved plate, printed in colours and finished by hand with facing text, and the index leaf for part four containing **Histoire naturelle des platyrinques**. Contemporary green morocco, decorative gilt border on covers, spine gilt with raised bands decorated with a tool of unidentified coat of arms, gilt edges. £18,000

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

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

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

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

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

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

**19. DE VITO, Camillo.** Vedute di Napoli. [Italy, early nineteenth-century]. Folio (405 x 270 mm), an album with 59 watercolour drawings in gouache, many signed lower right, captioned at foot. Contemporary green morocco gilt. £ 85,000

SPECTACULAR ALBUM CONTAINING 59 GOUACHE DRAWINGS OF NAPLES AND ENVIRONS, INCLUDING 10 OF AN ERUPTING VESUVIUS.

De Vito was a noted local artist specialized in views of the Neapolitan coast. He worked primarily with gouache, a technique he and his colleagues revived and perfected. Moving in the wake of Pierre-Jacques Voltaire, he specialized in depictions of the eruptions of Vesuvius, rendered with effective colouring and violent contrasts, consequential to the subject depicted. Even in depictions in which Vesuvius expresses itself with more virulence, there is always a group of quiet spectators who admire, without fearing it, the irrepressible force of nature. Because now, for the bourgeois attracted to the 'picturesque', it is essential that 'drama' becomes 'dramatisation', that is, spectacle.

This collection is from the library of the noted bibliophile Frances Mary Richardson Currer (1785–1861). Thomas Frognall Dibdin wrote of her library: "I may honestly say, that with the exception of Althorp, Chatsworth, and Stowe, I know of NO such collection of books, situated in the country that can pretend to break a lance with it." (A Bibliographical and Picturesque Tour).

*Kenelm Digby's copy*

**20. DU CANGE, Charles Du Fresne.** Histoire de l'empire de Constantinople sous les empereurs François, divisée en deux parties, dont la première contient l'histoire de la conquête de la ville de Constantinople par les François & les Vénitiens, écrite par Geoffroy de Villehardouin... Avec la suite jusques en l'an MCCXL de Philippe Mouskes. La seconde contient une histoire générale de ce les François & les Latins ont fait de plus mémorable dans l'empire de Constantinople. Paris, imprimerie royale, 1657. 2 parts in 1 volume, folio (366 x 243 mm) 14 unnl., 370 pp., 4 unnl. for part I; 6 unnl., 331, 86 pp., 1 unl. for part II. Contemporary polished calf, double gilt fillet on covers, central gilt medallion (fleur de lis), spine with raised bands, compartments gilt and decorated with Kenelm Digby interlaced cipher 'KD', gilt ruling, red edges (spine expertly restored with old spine laid down). £ 3,000

*Blackmer, 501; Koç Collection, 21a; not in Atabey.*

FIRST COLLECTED EDITION. DIGBY'S COPY.

It contains the third edition of the account given by Villehardouin, revised, translated

and published by Du Cange, as well as the first edition of the history of the Latin and French empire in the Levant. The first part containing Villehardouin's text is printed in two columns in ancient and modern French. Mouskes' extract is written in verse. Printing must have taken at least two years, as the supplement bound at the end, entitled *Recueil de plusieurs chartes, et autres pièces non imprimées*, is dated 1656.

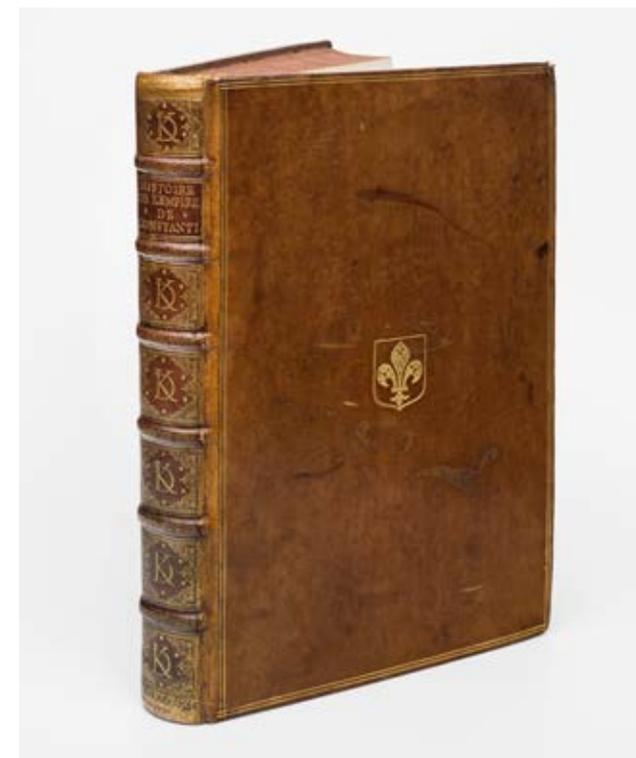
IMPORTANT PROVENANCE

This copy belonged to Kenelm Digby (1603-1665), the English philosopher and scientist who was friends with Descartes. Attached to Charles I of England (1600-1649) during the Civil War, he was imprisoned by order of Parliament but obtained his freedom thanks to the intervention of Anne of Austria, Queen Regent of France.

An "unclassifiable mind, he offered an original synthesis of the philosophical, scientific and religious ideas of his time, in the wake of contemporary intellectual and scientific revolutions" (nubis, digital library).

Kenelm Digby, owner of a glassworks, is considered to be the inventor of the modern wine bottle.

Other provenance : duc de Fezenac (book plate) - Robert S. Pirie (book plate, his library sale New York, 2018).



**21. ERNST, Jean-Jacques & ENGRAMELLE, Jacques-Louis-Florentin.**

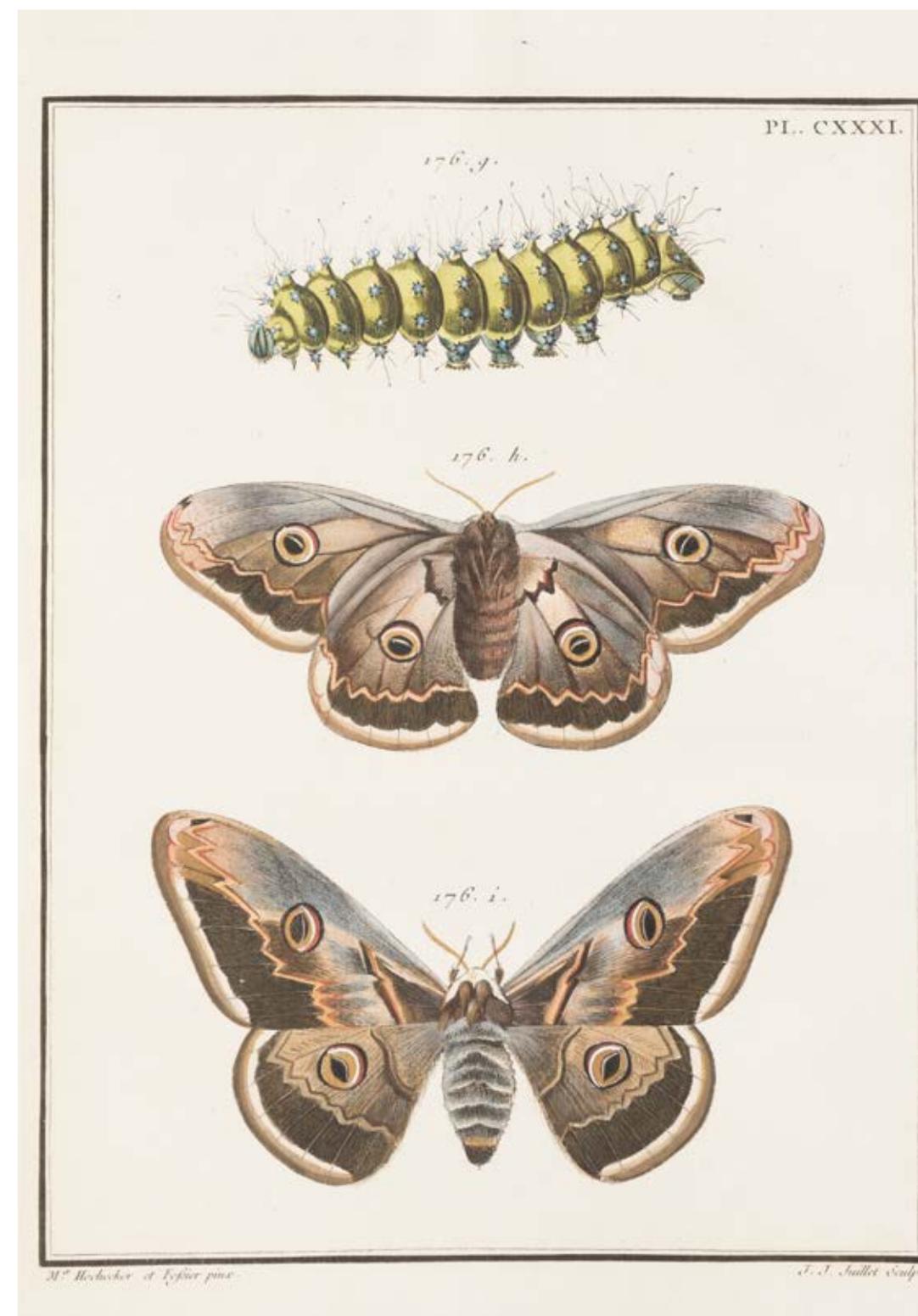
Papillons d'Europe, peints d'après nature. Tome premier [- huit] Paris, de Lagnette, Basan & Poignant, 1779-1792. 2 tomes in 8 volumes, large 4to(350 x 260 mm) an engraved and coloured frontispiece title, 5 unnl. (half-title, title, one blank leaf, engraved dedication leaf, 1 l. of foreword), XI, XXXIV, 86 pp., 24 engraved and coloured plates (numbered 1 à 24) for part I ; 2 unnl. pp. [87]-343, 1 un.l. of notice to bookbinder, 3 plates printed in black, plates numbered 25-84, et 8 additional plates (numbered 1 à 8) engraved and coloured for the part II ; engraved and coloured title-frontispiece, 2 unnl. (half-title and title), X, 132 pp., plates numbered 85-122 engraved and coloured for the part III ; engraved frontispiece printed in black, 2 ff.n.ch. (half-title and title), 90 pp., 1 unnl., pp. [91]-215, 1 unnl. of errata, plates 123-171 engraved and coloured for the part IV ; 2 unnl. (half-title and title), 152 pp., 1 unnl. of notice to subscribers, plates 172 - 210 engraved and coloured for the part V ; 2 unnl. (half-title and title), 176 pp., 1 unnl. of errata, plates 211 - 257 engraved and coloured for the part VI ; 2 unnl. (half title and title), 173 pp., 1 unnl. of errata, plates 258 - 305 engraved and coloured for the part VII ; 2 unnl. (half-title and title), 157 pp., 1 unnl. of notice to subscribers, plates 306 - 342 engraved and coloured for the part VIII. Blue morocco backed boards, spine with raised bands (*Ducastin*). £ 22,000

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

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

The Reverend Father Jacques Louis Florentin Engramelle (1734-1814), a monk at the Petits-Augustins convent, was commissioned by the wealthy collector Jean Gigot d'Orcy (1733-1793) to produce a large book describing in detail his magnificent natural history collection. Gigot d'Orcy associated him with the Alsatian naturalist illustrator Jean-Jacques Ernst, also a butterfly collector. The first volume was published by subscription in Paris in March 1779. From 1779 to 1792, twenty-nine fascicules in eight successive volumes, describing more than 3,000 specimens. Most of them are described in three states, the first being the caterpillar, the second the chrysalis, and the third, the so-called "perfect state", being the imago.

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



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

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

*Royal Provenance*

**22. FORBIN, Louis Nicolas Philippe Auguste, comte de.** Voyage dans le Levant (en 1817 et 1818). Paris, *imprimerie royale*, 1819. Broadsheets (720 x 505 mm) 4 unnl., 132 pp., 80 plates (including 70 lithographs, 8 aquatinta plates by Debucourt, and 2 plans by Nicolas-Auguste Leisnier); contemporary red morocco backed boards, flat spine gilt with the royal cipher of Louise d'Orléans (OHR, 2576) at foot (*bound by Tessier, rue de la Harpe, with his sticker on front paste down*). £ 30,000

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

FIRST EDITION OF THIS LAVISHLY PRODUCED BOOK, PRINTED IN A LIMITED EDITION OF 325 COPIES ONLY. A MAGNIFICENT COPY BOUND FOR LOUISE D'ORLÉANS.



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

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

“Forbin’s was one of the first important French books to use lithography on a grand scale, and the standard of production is equal to that of Napoléon’s ‘Description de l’Egypte’ or Denon’s ‘Voyage’”(Navari, Blackmer).

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

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

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

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

**23. PERON, François & FREYCINET, Louis de.** Voyages et découvertes aux terres australes, fait par ordre du gouvernement, sur les corvettes Le Géographe, Le Naturaliste et la goélette Le Casuarina, pendant les années 1800, 1801, 1802, 1803 et 1804. Seconde édition, revue, corrigée et augmentée par M. Louis de Freycinet. Paris, *Arthus Bertrand*, 1824. 4 text-volumes, 8vo (218 x 132 mm) and the atlas volume, folio (364 x 271 mm). Text: XXIV, 400 pp. for volume I 2 unnl., 532 pp. for volume II; 2 unnl., 432 pp. for volume III; 2 unnl., 355 (mis numbered 356) for volume IV. Atlas: engraved title page, 68 engraved plates (including 27 in colours), 5 unnl. plate index. Uniformly bound in contemporary red-morocco backed long grained boards, flat spines gilt, the text volumes with the gilt crowned cipher ‘ML’ on each cover. £ 50,000

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

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

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

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

Although the iconography of the southern land may not otherwise have translated into art, design and couture as completely as did the iconographic results of the Egyptian campaign, nonetheless the two can bear comparison in the collection of artefacts and natural curiosities, as well as topographical and other details, and their absorption into their host culture. Although Péron and Freycinet's lengthy account of the Baudin voyage was by no means on the scale of the astonishing *Description de l'Égypte*, which took twice as long to publish (the twenty years from 1809 to 1829) and consisted of 23 volumes in the first edition, nonetheless the two works whose publication overlapped have a certain similarity of approach and are equal testaments to the ambitions of the Emperor.

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

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

The cartography of the voyage was of crucial interest: Baudin's instructions had

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

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

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

Highly important provenance:

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

Autre provenance : Calvin Bullock (ex-libris)



**24. GIRAULT DE PRANGEY, Joseph Philibert.** Monuments Arabes et Moresques de Cordoue, Seville et Grenade, dessinés et mesurés en 1832 et 1833 [faux-titre]. Mosquée de Cordoue, vues générales, intérieurs, détails et plans dessinés et mesurés sur les lieux en 1833. Paris, Veith et Hauser, [1836-] 1839. 3 parts in 1 volume, large folio (564 x 413 mm) one half-title, one lithographed title, one page of text in a lithographed frame, 8 lithographed plates for the part I ; one lithographed title, one page of explanatory text in a lithographed frame, 6 lithographed plates, one page of table (parties I et II) for the part II ; one lithographed title, 5 pages of text in a lithographed frame, 30 lithographed plates (the last one on a double page), 1 page of table for the part III. Blue cloth, flat spine (*contemporary binding*). £ 10,000

*Palau, VI, 102630.*

FIRST EDITION OF THIS IMPORTANT PUBLICATION ON ARAB ANTIQUITIES IN SPAIN. ONE OF THE FINEST RECORDS OF MOORISH SPAIN, THE IMAGES CONTAIN NOT ONLY ARCHITECTURAL DETAILS BUT ALSO FINE PERSPECTIVE VIEWS OF THE COURT-YARDS, GARDENS, AND INTERIORS.

Girault de Prangey trained at the school of art in Langres, his birthplace, and the Ecole des Beaux Arts in Paris. He was one of the first artist-travellers to experiment with the daguerrotype. He travelled in Italy, where his strong interest in architectural subjects became evident. On visiting Spain in 1832, he immersed himself in the Moorish art and architecture of Cordoba, Seville and Grenada. When he returned to France, he showed views of the Alhambra and Tunis at the Paris Salon. He would later journey further afield, to Greece, Asia Minor, Palestine and Syria



«Joseph-Philibert Girault de Prangey naquit à Langres en Haute-Marne, le 20 octobre 1804, dans une famille fortunée de l'aristocratie locale. Son intérêt pour l'archéologie et les monuments antiques se manifestait déjà. En 1831, Girault de Prangey commença le premier de ses nombreux voyages, suivant en cela l'exemple de Coignet. Ce périple

l'occupa de 1831 à 1834 : la fortune familiale lui permettait de se consacrer au dessin et à l'archéologie. Il débuta classiquement par l'Italie, visita également l'Algérie, l'Espagne, la Sicile et enfin la Suisse. Il réalisa de très nombreux dessins de monuments et de paysages Il consacra un séjour particulièrement long à la visite de l'Andalousie et de la Sicile. Il décida de publier sous forme de recueil de lithographies ses dessins effectués à Cordoue, Séville et Grenade. La première partie des Monuments arabes et moresques de Cordoue, Séville et Grenade dessinés et mesurés en 1832 et 1832 parut en 1836. La publication des trois tomes s'étendit jusqu'en 1839 : ce sont *Mosquée de Cordoue* (tome I), *La Giralda et l'Alcazar de Séville* (tome II) et les *Souvenirs de Grenade et de l'Alhambra* (tome III). Lors de ce voyage, Girault de Prangey avait été particulièrement intéressé par l'architecture arabe d'Espagne et de Sicile» (Sylvie Aubenas, La redécouverte d'un précurseur : Joseph-Philibert Girault de Prangey (1804-1892), in : *Le Caire dessiné et photographié au XIXe siècle*, Publications de l'Institut national de l'histoire de l'art, 2013).

A very good copy, complete with the 44 required plates.

*First printing of Faust*

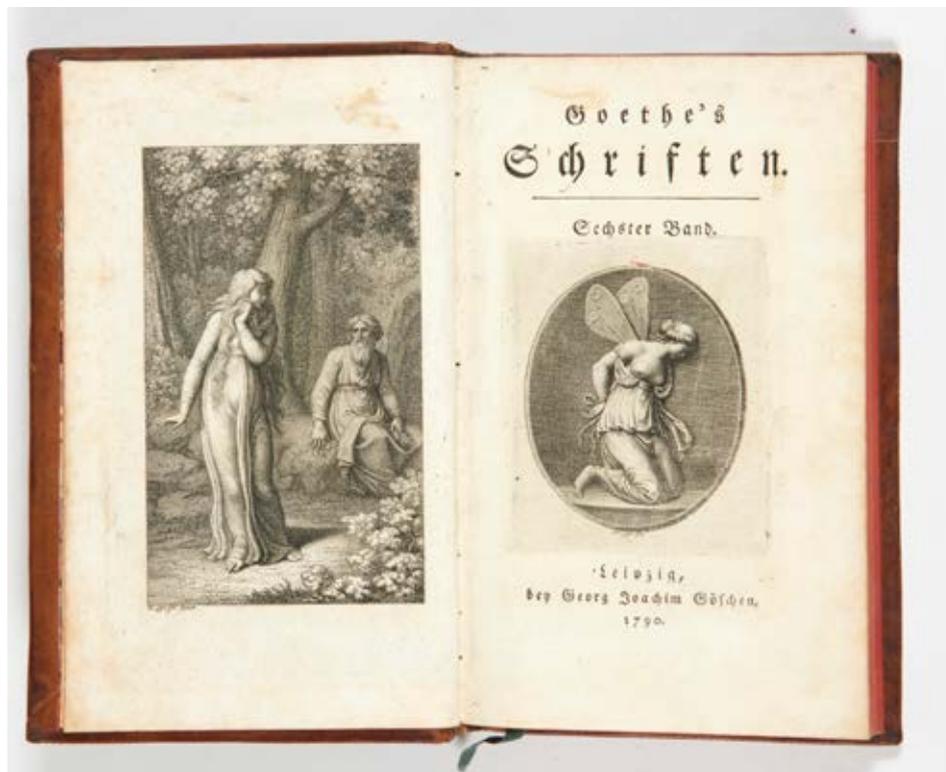
**25. GOETHE, Johann Wolfgang von.** Schriften. Erster [-achter] Band. Leipzig, Johann Georg Göschen, 1787-1790 [vols. I-VII], Vienna & Leipzig, Stabel & Göschen, 1789 [vol. VIII]. 8 volumes, 8vo (161 x 95 mm) XXVI (list of subscribers), 310pp. for volume I; title, 368pp. for volume II; title, 292pp. for volume III; title, IV pp. [additional list of subscribers], 284pp. for volume IV; title, 4 nn.ll., 388pp. for volume V; title, 300pp. for volume VI; title, 320pp. for volume VII; title, 342 pp. for volume VIII. Contemporary polished calf, gilt filet on covers, flat spines richly gilt, red edges. £ 20,000

*Goedecke IV/III, 2-3; Hagen 11.*

FIRST EDITION OF THE *WORKS*, WITH THE FIRST PRINTING OF *FAUST*.

“The first that the world in general knew of Goethe's *Faust* was the work entitled *Faust. Ein Fragment*, published in Leipzig by Göschen, which appeared in 1790 in the seventh volume of the poet's Collected Writings (*Schriften*) and also as a separate publication. Its 2,137 lines present the despairing scholar's opening monologue and his conversation with Wagner, the close of the 'pact' scene and the succeeding scenes from 'Auerbachs Keller' as far as and including the Cathedral scene, giving the story of Faust's introduction into the world and his love for Gretchen, except for its final catastrophe' (Alexander Gillies, *Goethe's Faust. An Interpretation*, 1957).

The edition is illustrated with eight engraved frontispieces by Johann Heinrich Lips, Christian Gottlieb Geysler (after the drawings by Johann Heinrich Ramberg), D. Berger, Jakob Wilhelm Mechau, and Angelica Kauffmann. The engraved vignettes to each of the titles are by Geysler or Grögory after Johann Wilhelm Mail, Daniel Chodowiecki, Adam Friedrich Oeser, and Lips. Volume three has the rare vignettes to pages 3 and 136.



As noted by Hagen, several variant printings of this first edition are known. The present copy with the corrected title page to volume I and volumes IV, V and VII in the corrected state; volume III with the rare vignettes on pages 3 and 136.

A beautifully bound copy in excellent state of conservation of this monument of German literature.

G o e t h e

*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*

**26. GOURDELLE, Pierre.** [Album of ornithological watercolours]. [Paris], approx. 1550-1560. Folio (420 x 280 mm) one single sheet bearing the painted coat of arms of a previous owner and 50 sheets with 60 original 16<sup>th</sup> 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.

£ 2,500,000

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 ingenieux»* (Pierre Belon, *Histoire de la Nature des Oiseaux*, Paris 1555, Epistre au lecteur, leaf aiiii/r)

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

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

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

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

List of drawings on request.

THIS MARVELLOUS PIECE WAS CERTAINLY MADE TO BE PART OF A WUNDERKAMMER WHERE WOULD HAVE BEEN GATHERED ARTIFICALIA (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 16<sup>th</sup> century and participated at the battle of Marignan. Eric de Richoufs was naturalised by Francis 1<sup>st</sup> - 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 (XX<sup>th</sup> 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.



Copy of the first edition of distinguished artistic provenance

**27. GOYA Y LUCIENTES, Francisco de.** Los Caprichos. [Madrid, for the author, 1799]. Small folio (300 x 203 mm) set of 80 engravings (etching, dry-point, and aquatint). Contemporary Spanish tree-calf, flat spine, red morocco gilt lettering piece. £ 450,000

Harris, 36-115; Delteil, 38-117.

FIRST EDITION OF THE COMPLETE SET OF EIGHTY ETCHINGS WITH BURNISHED AQUATINT, DRYPOINT AND ENGRAVING PRINTED IN SEPIA WITH RICH CONTRASTS.

*Los Caprichos* was first published in 1799, and not again until nearly 30 years after Goya's death. The first edition is thought to have sold less than 30 copies, and it is only through the second edition that a larger audience discovered Goya's engravings. Goya's work then quickly went through a further ten editions before the 20th century.

*Los Caprichos* is central to our conception of Goya. The series exposes the vice and corruption that earned Goya's homeland the appellation 'Black Spain'; here Goya mocks the peasantry's superstitious beliefs, the arrogance of the nobility, and the widespread corruption of the Catholic Church. To avoid alienating powerful individuals at Court and to protect himself from the wrath of the Inquisition, the artist masked his satire by means of images that could inspire multiple interpretations. This subtle layering of meanings is one of the hallmarks of Goya's artistry. *Los Caprichos* ultimately became Goya's most popular and influential series; Domenico Tiepolo owned a set, as did Eugène Delacroix, who borrowed freely from Goya's images.



“The year 1799 was a turning point in Francisco de Goya's life and work. Besides being appointed first chamber painter, he enjoyed growing prestige as a portraitist and inaugurated the hermitage of San Antonio de la Florida, which he had decorated; on February 6, the *Diario de Madrid* announced the sale of the eighty prints that make up his *Caprichos* series. [The volume was on offer ‘in the store of liquors and perfumes in the calle de Desengaño’ for the sum of 320 reales, roughly equivalent to one ounce of gold. The advertisement was withdrawn after only two days, the result, perhaps, of Goya's concern that it might attract the attention of the Inquisition.] The publication marked the culmination of an intense period in the painter's life, which had

begun in 1792 when illness led to convalescence at Sebastián Martínez's home in Cadiz. There, he was able to see English satirical prints that would later influence his work. After returning to Madrid, he cultivated the friendship of Leandro Fernández de Moratín, with whom he exchanged ideas that later emerged in his *Caprichos*.

The first drawing from the series now known as *Los Sueños* dates from 1797. These works constitute the visual and conceptual basis for his *Caprichos*, including its forms, ideas and principle subject matter. During those years, Goya began drawing in albums, where he captured image from everyday life and worked out invented compositions in which he satirically addressed aspects of his time. This activity led to the *Álbum de Sanlúcar* and the *Álbum de Madrid*, both of which contain images that are the origin of some of the prints in the later *Caprichos*.



As the advertisement in the *Diario de Madrid* mentions, the *Caprichos* are primarily a satire designed to combat human vice and the absurdities of human behavior. They were the artist's personal declaration that the chains of social backwardness had to be broken if humanity was to advance, attesting to his political liberalism and his contempt for ignorance and intellectual oppression.

Simplifying, we can group the prints from this series around four major subjects, all unquestionably critical in tone. The first addresses deception in relations between men and women: courtship as a customary practice in which modern men busy with their various occupations allowed their wives to go about their lives in company of handsome young men; the prostitution that denigrated and exploited the condition of both sexes; and unequal marriages or marriages of convenience that were a customary practice in Goya's time and were criticized by the Enlightenment.

The second satirizes poor education and ignorance, reflecting the Enlightenment's concern about those matters. In the *Caprichos*, Goya depicts the consequences of improperly educating children, false beliefs and superstitions resulting from ignorance, and witchcraft as the supreme manifestation of superstition or insufficient education.

The third subject consists of a condemnation of vices rooted in society, and especially among the clergy: vanity, gluttony, sloth, lechery, and avarice are caustically portrayed.

Finally, a fourth group of prints contains the artist's protest against the abuse of power: the Inquisition, the arrogance of the ruling class, the exploitation of the people and the injustice of the legal system.

From the very start, the *Caprichos* were often interpreted as biting criticism of that period's society, sometimes in general, but others, directed at specific institutions or figures, including Godoy and the monarchs. Period interpretations appear in handwritten commentaries on the prints, including those on the series at the *Museo del Prado*. This series was closest to Goya's own opinions, as it had belonged to his friend, Agustín Ceán Bermúdez. From then until now, the *Caprichos* have been subject to the most varied interpretations, which proves the ongoing interest of this series whose reflection of humanity's extravagances and errors retains all its relevance two-hundred years after its creation." (Matilla, J. M.: *Caprichos; Goya en tiempos de guerra*, Madrid, Museo del Prado, 2008, pp. 170-171, n. 21).

MAGNIFICENT COPY, OF GREAT RARITY IN A SPANISH CONTEMPORARY BINDING.

Provenance : Cecilio Pla y Gallardo (1860-1934) with his rubber stamp on all plates (except for plate 32). Cecilio Pla was a Spanish impressionist painter whose work is well represented at the Prado Museum in Madrid – Hans Hartung - Purchased directly from the Hans Hartung Foundation, Switzerland - Private collection, Paris.

*The finest 18<sup>th</sup> century book on architecture*  
*A Magnificent presentation copy bound for King Stanislaw Leszczyński*

**28. HÉRÉ, Emmanuel.** Recueil des plans, élévations et coupes tant géométriques qu'en perspective des châteaux, jardins et dépendances que le Roi de Pologne occupe en Lorraine. [Suivi de :] Plans et élévations de la Place Royale de Nancy... Paris, Jean-Charles François, 1753. 3 volumes, folio (650 x 482 mm). With 3 title pages, dedication, 3 ll. of text and 73 plates, all engraved by Jean-Charles François, Badel, Pierre Philippe Choffard, Durand, Claude Donat Jardinier and J. de la Marcade, contemporary uniform French red morocco, gilt arms on sides, large cornerpieces and gilt dentelle on sides, spine with raised bands, gilt edges. £ 200,000

*Millard Collection 78; Brunet III, 113b; Cohen/de Ricci, 485-486; Berlin catalogue, 2511; DBF XVII, 1051; Cicognara 4024; Tyszczyk, The Story of an Architect King (2007); Dennerlein, Die Gartenkunst der Régence und des Rokoko in Frankreich (1982), 80ff.; Rau, Emmanuel Héré. Premier architecte von Stanislas Leszczyński in Lothringen (1973); France-Lanord, Emannuel Héré architecte du roi Stanislas (1977), S. 39f.*

FIRST EDITION OF THE FINEST 18TH CENTURY BOOK ON ARCHITECTURE. A MAGNIFICENT PRESENTATION COPY BEARING THE ARMS OF KING STANISLAS LESZCZYŃSKI.



In 1709 King Stanislaw Leszczyński lost his Kingdom of Poland (although not his royal title) to the Russian invasion under Peter the Great. At this point he became a king without a kingdom, in exile, living on a modest pension. But by some extraordinary chance, the marriage between his daughter, Maria Leszczyńska, and Louis XV, King of France, catapulted the Polish king and his family to the vanguard of the European stage. Stanislaw was conferred the duchies of Lorraine and Bar, which by treaty went back to France after his death. Aroused by its new king, it was at this point that Lorraine began the greatest chapter in its history. In 'his' Estates, Stanislaw implemented social initiatives that were ahead of their time: schools, hospitals, public libraries, collective granaries, and aid to his most destitute subjects, earning him the name "Stanislaw the Benefactor." In terms of refinement, his Court rivaled the splendor of Versailles. The châteaux of Lunéville, Commercy and Malgrange are prime examples of 18th century high taste. Although Stanislaw did not live in Nancy, he wished to make it one of the most beautiful cities of Europe, and to this end he hired new architects and artists, the foremost of which was Emmanuel Héré.

Emmanuel Héré (1705-1763) was first a pupil, then a disciple, of Germain Boffrand (the architect of the Lunéville castle), before being appointed King Stanislaw's primary architect in 1737. Among his major works, Héré designed the buildings and ornaments of the Lunéville Gardens, the Church of Bonsecours in Nancy, the Château of Malgrange, the Château of Commercy, the Château of Einville, and the Château of Chanteheux.

Standing in front of the Château of Chanteheux, Louis XV was so taken by Stanislaw's riches that he exclaimed, "Father, you are better accommodated than I." Between 1750 and 1753 Héré built what would become the Place Royale of Nancy, a masterpiece of 18th century Lorraine, and would later be renamed Place Stanislas. Jean Lamour's ironwork surrounds the square and in two corners facing the Hôtel de Ville are the fountains of Neptune and Amphitrite, designed by the sculptor, Barthélémy Guibal.

*Recueil des Plans, élévations et coupes* is one of the great remaining testimonies to the past splendor of Lorraine. The perspective views contained within it show what the buildings and monuments resembled prior to their completion. The inclusion of people in these perspective views transformed each into a scene of bustling life. This book is far more than a simple architect's tool. Like festival, entry, or coronation books, it glorifies an event and a noble individual: here, the King of Poland as father of the Arts and benefactor of Lorraine. Its historical and architectural importance is immeasurable. It includes many works that have long since disappeared (such as the statue of Louis XV and its plinth) and shows each edifice in its various stages of production, from beginning to end. It was for this reason that in the centuries to come *Recueil des Plans, élévations et coupes* served as the prime body of reference for the numerous renovations that have been performed on Place Stanislas, in an attempt to return it to its original glory.

Fine bound copies of this book carrying the royal coat of arms are rare. The only known copies are: one from the old Pouillon collection in red morocco bearing the twin coats of arms of Stanislaw and the city of Nancy (Paris, May 3, 1985, n° 72, €110,000); one bearing the coat of arms of Louis XV's Dauphin son (private collection); and a few calf-bound copies carrying King Stanislaw's full arms (as King of Poland and Duke of Lorraine), such as the copy that Cohen-de-Ricci listed in the *Bulletin Morgan* (1904). Yet this red morocco-bound copy bearing King Stanislaw's full arms (as King of Poland and Duke of Lorraine), being a dedication/presentation copy between one of the most glorious kings of the Enlightenment and his primary architect, stands at the top of this hierarchy.

Provenance : Stanislaw Leszczyński, King of Poland and Duke of Lorraine (Olivier/Hermal/Roton 2684, tools 2 and 5) -- Sir David Salomons (book plate in vol. 3)  
Faint spotting and joints restored on the covers of the two first volumes.

**29. LA PÉROUSE, Jean-François de Galaup, comte de.** *Voyage autour du monde, publié conformément au décret du 22 avril 1791, et rédigé par M. L[ouis] A[ntoine] Milet-Mureau. Paris, imprimerie de la République, An V (1797).* 4 text volumes, 4to (310 x 237 mm) and the atlas, large folio (554 x 418 mm). Text : engraved portrait, 2 unnl., LXXII, 346 pp., 1 un.l. for volume I; 2 unnl., 398 pp., 1 un.l. for volume II; 2 unnl., 422 pp., 1 un.l. for volume III ; 2 unnl., 309 pp. for volume IV. Atlas : engraved title, 69 engraved and numbered plates (including 35 plates and 34 maps). Texte in original publisher's pink boards, flat spines with printed lettering piece, atlas bound in style in calf backed marbled boards. £ 30,000

*Ferguson, 268 ; Hill, 972 ; Forbes, 272 ; Lada-Mocarski, 52 ;*

FIRST EDITION OF ONE OF THE GREATEST FRENCH VOYAGES, PUBLISHED BY ORDER OF THE FRENCH GOVERNMENT.

La Pérouse, one of the foremost French navigators of the 18th century, left Brest with two vessels in 1785 to explore the northwest coast of America. He arrived there the following summer and explored extensively along the Alaska coast, then sailed south to California. The expedition's goals were to explore the potential for fur trading ventures, pursue the geographical exploration of both America and Siberia, investigate the possibility of a northwest passage, and establish some French claim north of Spanish and south of Russian claims on the American coast. After his California visit, La Pérouse visited China, some Pacific islands, and the Siberian coast. He sent back copies of his journals, both overland across Russia and via British ships met at Botany Bay in the spring of 1788. After he left Australia, his party was never seen again, and it was not until the 1820s that the wrecks of his ships were discovered on a reef in the Santa Cruz group. When it became clear that something had happened to the expedition, a decision was made to publish the



journals he had transmitted home.

“One of the most important scientific explorations ever undertaken to the Pacific and the west coast of North America” (Hill).

The account of his voyage was published by L.-A. Milet-Mureau on the basis of documents that La Pérouse had had the foresight to bring to France, in particular through the intermediary of Barthélémy de Lesseps, who had landed in Kamchatka and who eventually was able to deliver them to the French King after a long, exhausting, and dangerous journey through the Russian territories.

“The most significant results of the voyage are the charts of then imperfectly known Asiatic coast of

the Pacific. En route to Kamchatka, La Pérouse was the first explorer to navigate safely and chart the Japan Sea and the strait between the island of Sakhalin and the northernmost island of Japan, which bears his name... Of particular interest to Hawaii is the plate that depicts the French ships off Makena, Maui. It is the first fully developed view of that island” (Ferguson).

The La Pérouse voyage is notable for its superb mapping of the Alaska and California coasts (discussed at length by Wagner in *CARTOGRAPHY OF THE NORTHWEST COAST*), including maps of San Diego, Monterey, and the entire Northwest Coast. The atlas also contains numerous interesting views of the coast in California and the Pacific, as well as botanical and natural history plates. The text contains a wealth of scientific and ethnographic information.

“It is one of the finest narratives of maritime exploration ever written, and certainly deserves to hold a place of high honor among the great travel accounts of the eighteenth century” (Howell).

The atlas is richly illustrated with a title-frontispiece by Moreau le Jeune and 69 engraved plates, (34 maps and 35 plates). The plates, engraved after La Martinière, Prevost and Duché de Vancy, depict natives and their habits and rituals, birds, insects and shells; the maps, mostly double page, give precise elements on the exploration and details on the coast lines.

A very fine and clean copy; the atlas with stamps from École Artillerie Navale.

**30. LAPLACE, Cyrille Pierre Théodore.** *Campagne de Circumnavigation de la frégate l'Artémise pendant les années 1837, 1838, 1839 & 1840.* Paris, *Arthur Bertrand, 1841-1854.* 6 volumes, 8vo (237 x 153 mm) XXXIX, 343 pp. 1 unnl., 1 large folding map, 7 engraved plates for volume I ; 2 unnl., 467 pp., 2 unnl., 1 large folding plate, 5 engraved plates for volume II ; 2 unnl., 548 pp., 1 unnl., 6 plates for volume III ; 2 unnl., 464 pp., 2 unnl., 5 engraved plates for volume IV ; 2 unnl., III, 542 pp., 1 unnl., 4 engraved plates for volume V ; 2 unnl., 400 pp., 4 engraved plates for volume VI. Original printed green publisher's boards (some light wear or foxing). £15,000

*Sabin, 38983; Judd, 105; O'Reilly & Reitman, 984; not in Hill & Ferguson.*

FIRST EDITION OF LAPLACE'S SECOND VOYAGE OF CIRCUMNAVIGATION, OF THE GREATEST IMPORTANCE IN THE CONSOLIDATION OF FRENCH INTERESTS IN THE PACIFIC.

Begun five years after his earlier voyage in the *Favorite*, the objectives here were to advance wherever possible French political and commercial interests in the Pacific, particularly with respects to Tahiti and Hawaiï. The map of the voyage shows the route travelled by both this and Laplace's earlier voyage on the *Favorite* 1830-32.

John Dunmore, in *French Exploration in the Pacific* discusses this voyage at length and concludes: “The importance of the expeditions of the *Venus*, the *Artémise* and the *Heroine* in laying the foundations for the subsequent sharing-out of Oceania should never be overlooked.”

A visit was made to Tasmania where the captain, who had been instructed to look for possible sites for a penal colony, examined the prison system. A lengthy account is included of the stop at Sydney.

The set is complete with the rare sixth volume, which is often lacking. It gives the account of the *Artémise's* visit to California, includes stops at San Francisco and Monterey, and is illustrated with a fine view of the mission of San Carlos at Monterey.

This important book is illustrated with 31 plates includes views of Port Arthur, Tasmania, Honolulu, Manilla, Macao, Calcutta, Bombay and various places in Indo-China. Other points of interest are the details on commerce of the Arabian Peninsula (Muskat, al-Muka, and Banda-Abbas) as well on trade with Iran.

Some wear to corners and light spotting on some leaves, some views toned, but a very fine set.

**31. LE BRUN, Corneille.** 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 fillet 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. £ 55,000

*Koç Collection, 99a ; Atabey I, 161 ; Brunet, III, 991 ; this edition not in Blackmer and Chhen 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). MAGNIFICENT COPY BOUND FOR SOPHIE-PHILIPPINE-ELISABETH-JUSTINE DE FRANCE (1734-1782), THE DAUGHTER OF FRENCH KING LOUIS XV.

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).



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.

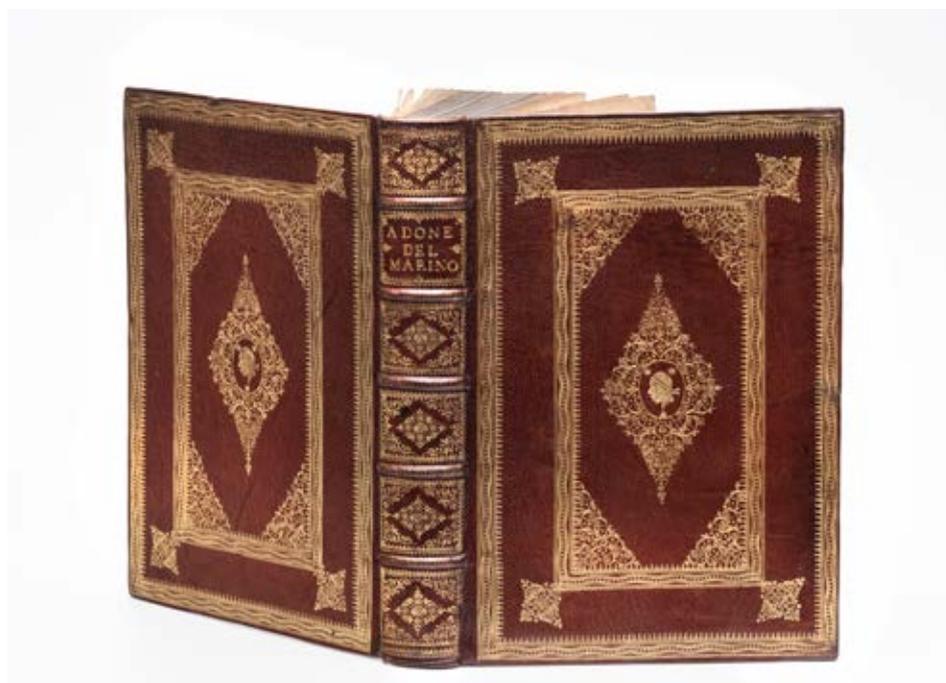
Other provenances : Chamillart de la Suze (book plate) - Duc de Masséna (book plate) – G.J. Arvanitidi (book plate) – Marcel Lecomte (book plate).

Magnificent copy of Royal provenance

**32. MARINO, Giovanni Battista.** L'Adone, poemata con gli argomenti del conte Fortunanio Sanvitale et l'allegarie di don Lorenzo Scoto. Venice, Giacomo Sarzina, 1626. 4to (225 x 154 mm) engraved title by Francesco Valesio, 11 unnl., 577 pp., 1 un.l. (blank). Contemporary red morocco, covers richly gilt within decorative double rule, central piece gilt with small tools surrounding the gilt arms of Le Goux de la Berchère (see OHR 2334), gilt corner pieces, spine richly with raised bands, gilt edges, modern slipcase. £ 6,000

*Guigard, I, 309.*

RARE EARLY EDITION. A MAGNIFICENT COPY BOUND IN CONTEMPORARY RED MOROCCO FOR JEAN-BAPTISTE LE GOUX DE LA BERCHÈRE.



Expelled from his Neapolitan family home for preferring poetry to law, Giambattista Marino found himself obliged to seek out protectors and patrons. He therefore frequented various Italian courts and the literary circles of the cities where they lived, in particular the academies.

In 1609, the favor of Charles Emmanuel I, Duke of Savoy, earned him the dignity of knight of the Order of Saints Maurice and Lazarus, hence the name “Cavalier Marin”.

Marino moved to Paris in 1615, at the invitation of Marie de Médicis. During his stay in France, he published, among other works, *Epithalami* (1616), *La Galeria* and *La Sampogna* (1620). The first edition of *L'Adone* appeared in April 1623.

Shortly afterwards, the Cavalier Marin returned to Italy, where he received a triumphant reception. He died in his native Naples in 1625.

At almost 41,000 lines spread over twenty songs, *L'Adone* is one of the longest poems in Italian literature (almost three times the length of *The Divine Comedy*). The evocation of the love affair between the goddess Venus and the handsome Adonis gives rise to numerous descriptions, digressions and events that are far

removed from the original myth, all in a highly refined style designed to arouse the reader's wonder, the goal of poetry according to Marino.

*L'Adone* is not only one of the longest poems in Italian literature but also one of the most controversial. It was condemned by Pope Urban VIII in 1624 and put on the Index in 1627 because of its lascivious scenes and mixture of the sacred and profane. However, it continued to be widely read in Italy throughout the 17th century.

The engraved title page is illustrated with a very fine plate by Valesio, painter and engraver in Venice between 1597 and 1643. It depicts the eponymous hero flanked by his dog and the boar that mortally wounded them during a hunting party. The framing of flowers and angels also foretells the young man's sad end.

This edition is dedicated to the queen of France Marie de Medici whose dedication is dated June 30, 1623.

#### PROVENANCE

The binding was most probably made for Jean-Baptiste Le Goux de La Berchère (1568-1631), first president of the parliament of Dijon. It is attributable to the workshop of Le Gascon (see Esmerian, II, Appendix A. I: Le Gascon), decorated with a very nice fan-shaped gilt tool in the decoration. The binding itself is perfectly executed.

The book passed into the library of his son, Pierre, and then of his grandson, Charles Le Goux de La Berchère (1647-1719), successively archbishop of Aix, Albi and then of Narbonne in 1703. The latter possessed “one of the most important libraries of the time, embracing all branches of human knowledge, which he bequeathed to the Jesuits; a part of it, however, passed to his successor on the see of Narbonne, Mgr de Beauveau” (OHR, pl. 2334). Part of his library is preserved in Toulouse.

Magnificent copy.

“One of the best English medical classics” (Garrison-Morton)

**33. MAYOW, John.** Tractatus quinque medico-physici. Quorum primus agit de sal-nitro, et spiritu nitro-aereo. Secundus de respiratione. Tertius de respiratione foetus in utero, et ovo. Quartus de motu musculari, et spiritibus animalibus. Ultimus de rhachitide. *Oxford, Sheldonian Theater, 1674.* 8vo (181 x 111 mm) engraved portrait, 20 nn.ll., 335, 152 pp., 6 engraved plates. Contemporary calf, spine gilt, speckled edges (somewhat rubbed and lightly worn). £ 6,000

*Garrison-Morton, 578; Fulton, 108; Waller, 6392; Wellcome, IV, p. 93; NLM, 7653 (sans le portrait).*

FIRST EDITION, RARE OF THIS IMPORTANT WORK BY JOHN MAYOW (1643-1679), ONE OF THE GREAT CLASSICS OF BRITISH MEDICINE.

“Mayow was the first to locate the seat of animal heat in the muscles; he discovered the double articulation of the ribs with the spine and came near to discovering oxygen in his suggestion that the object of breathing was to abstract from the air a definite group of live-living “particles”. He was the first to make the definite suggestion that it is only a special fraction of the air that is of use in respiration. His Tractatus, embodying all his brilliant conclusions, is one of the best English medical classics” (Garrison-Morton).

The fine plates (including 2 folding) depict anatomical details, experiments, etc.

**34. MOLIERE, Jean Baptiste Poquelin, dit.** *Les Oeuvres. Paris, Denys Thierry, Claude Barbin & Pierre Trabuillet, 1682.* 8 volumes, 12mo (160 x 90 mm) title, 11 nn.ll., 304 pp., 2 nn.ll., 4 engraved plates for volume I; 416 pp., 2 nn.ll., 5 engraved plates for volume II; 308 pp., 2 nn.ll., 5 engraved plates for volume III; 296 pp., 2 nn.ll., 3 engraved plates for volume IV; 335 pp., 3 engraved plates for volume V; 92, 195 pp., 2 nn.ll., 3 engraved plates for volume VI; 261 pp., 1 nn.l., 4 engraved plates (comprised within the pagination) for volume VII; 312 pp., 3 engraved plates (comprised within the pagination) for volume VIII. Nineteenth-century red morocco, signed Champs, double gilt file on covers, spine gilt with raised bands, gilt edges. £ 20,000

*Tchemerzine IV, 826; Cat. La Rochebillière, 366; Guibert, I, 609-650.*

FIRST COMPLETE EDITION OF THE WORKS BY MOLIERE, EDITED ON THE ORIGINAL MANUSCRIPT BY THE COMEDIANS VINOT AND LA GRANGE. THIS 1682 EDITION IS ALSO THE FIRST TO BE ILLUSTRATED.

The 30 plates, engraved by Sauvé after drawings by Brissart are an important documentation for 17th century costumes and stage decoration. Molière is depicted several times playing different characters.

SIX PLAYS IN FIRST EDITION

This edition contains 6 plays printed here for the first time (all to be found in volumes 6 to 8):

- Dom Gracie de Navarre
- L'Impromptu de Versailles
- Dom Juan ou le Festin de Pierre
- Melicerte
- Les Amans magnifiques
- La Comtesse d'Escarbagnas

Fine copy, well established by Champs and complete with its 30 plates.

*The exceptional illuminated Duc de La Vallière's copy*

**35. MUNTING, Abraham.** *Nauwkeurige Beschryving der Aardgewassen, waar in de veelerley Aart en bijzondere Eigenschappen der Boomen, Heesters, Kruyden, Bloemen... neevens derzelver... geneeskrachten. Leyden & Utrecht, Pieter van der Aa & François Halma, 1696.* Folio (446 x 282 mm) of one engraved title by Jean-Baptise Monnoyer after Jan Goeree as frontispiece, 2 unnl., (half-title and title) 17 unnl. (introduction, dedication and table), 930 text columns, 32 unnl. of analytical table, 243 engraved plates finely watercoloured, gouached and enhanced with gum arabic. Red morocco, triple gilt fillet, raised bands, spine with title in French indicating “Description des Plantes en Flamant - par Munting - Figures enluminées”, gilt inner dentelle, gilt edges (*French binding of the mid 18<sup>th</sup> century*). £ 280,000

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

FIRST EDITION. A MAGNIFICENT COPY PRINTED ON LARGE PAPER. ALL ENGRAVINGS AS WELL AS THE FRONTISPIECE, THE VIGNETTES AND THE LETTERING ARE FINELY COLOURED, GOUACHED AND PARTLY GUM ARABIC ENHANCED.

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

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

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

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

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

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

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

Abraham also mentions the type of soil suitable for growing the plants, their flowering time and the different species known. He also gives advice on how to care for diseased plants and, more generally, how to maintain their cultivation. Working with exotic and American plants, he teaches how to grow them in a Dutch climate. Today, Abraham Munting's books are best known for their many detailed engravings, some of which were richly coloured at the request of the former owners.

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

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

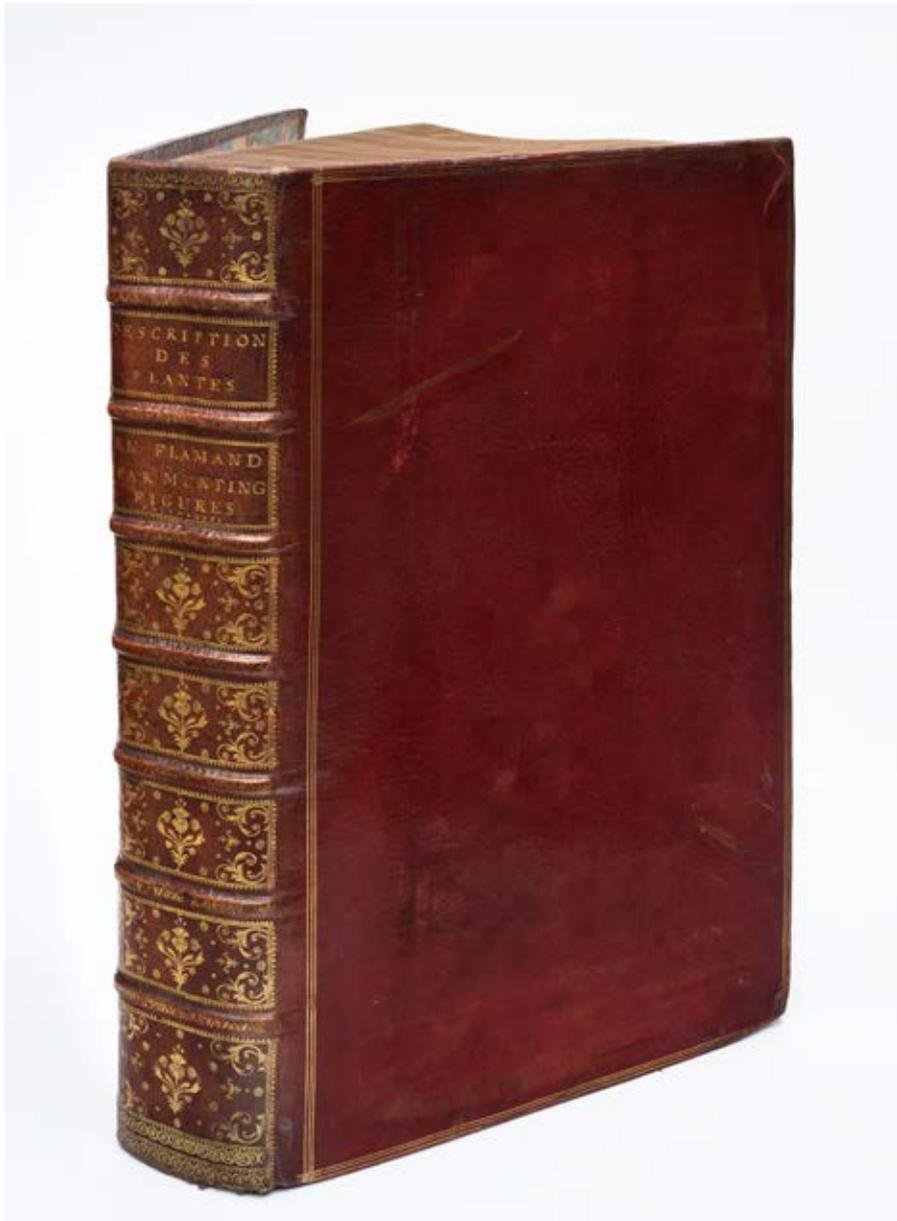
These plates after Goeree's original drawings were then engraved in etching by Joseph Mulder and Jacob Gole.



PROVENANCE

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

Other provenance: Henry Rogers Broughton (modern bookplate).



**36. PARKINSON, Sydney.** A Journal of a Voyage o the South Seas, in his Majesty’s Ship, *The Endeavour*. London, printed for Stanfield Parkinson, 1773. Large 4to (337 x 265 mm) engraved portrait frontispice by James Newton, XXIII, 211 pp., 1 un.l. (errata), 27 engraved and numbered plates. Contemporary spotted calf, triple gilt filet on covers, flat spine, compartments gilt with a special tool depicting a terrestrial globe, red speckled edges. £ 10,000

*Hill, 1308 ; Howgego, C-173 ; Sabin, 58787 ;*

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

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

“Parkinson was engaged as natural history draughtsman by Sir Joseph Banks, to accompany him and Captain Cook in the *Endeavour* to the South Seas. Parkinson made numerous drawings of botanical and other subjects, including landscapes and portraits of native chiefs. After exploring Tahiti, New Zealand, Australia, and the Great Barrier Reef, the expedition reached Batavia ... Banks spoke highly of his ‘unbounded industry’ in making for him a much larger collection of drawings than he anticipated. His observations, too, were valuable, and the vocabularies of South Sea languages given in his journal are of great interest” (Hill).

Of great ethnographic and linguistic importance, Parkinson’s Voyage contains vocabularies of the Otaheite, New Zealand, New Holland (including the name of the Kangaroo for the first time, p. 149), Savoo and Sumatra, as well as the Malayan language spoken in Batavia.

The beautiful plates show members of the tribes encountered, their homes and a few objects. The iconography also includes a map of New Zealand (pl. 26).

A copy discreetly washed after restoration process of the binding.

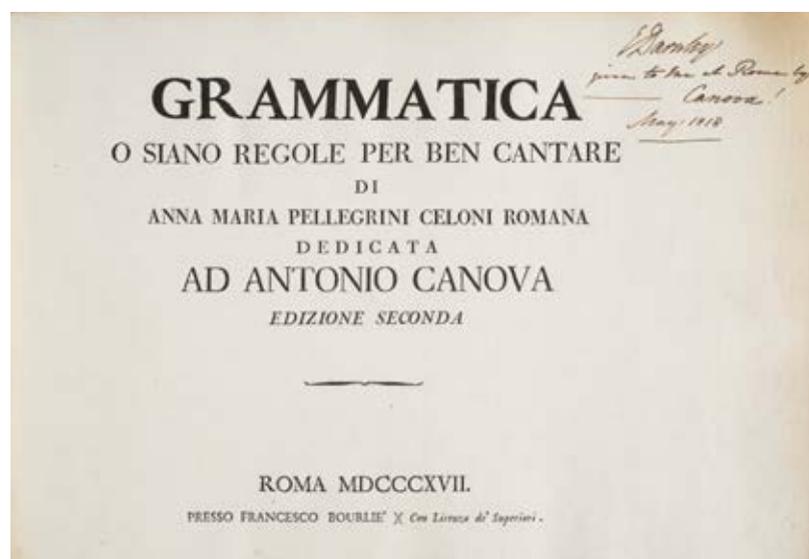


*Inscribed by Canova to Lady Darnley*

**37. 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 £ 30,000

*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, DEDICATED TO ANTONIO CANOVA (THE FIRST, FROM 1810, WAS DEDICATED TO PRINCE FREDERICK OF SAXE-GOTHA). 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.

*One of the first photographically illustrated works on the Middle East*

**38. PERROT, Georges.** Exploration archéologique de la Galatie et la Bithynie, d’une partie de la Mysie, de la Phrygie, de la Cappadoce et du Pont exécutée en 1861 et publiée sous auspices du ministre d’état. Paris, Firmin Didot frères, fils et Cie., 1862-1872. 2 folio volumes, text and plates (455 x 310 mm) 2 un.l., 392, 2 pp. for the text ; 2un.l., 80 numbered plates (including 49 engraved and/or lithographed plates by Erhard, A.F. Lemaitre, Guillaume, J. Laurens, Mangeant and others after Guillaume, including 6 double page plates as well as 12 tinted plates; and 31 photolithographic plates reproduced after the Poitevin-process by Lemerrier after Delbet), 7 engraved route maps marked ‘A’ to ‘G’. Contemporary light blue buckram backed marbled boards. £ 30,000

*Atabey, 940 ; Vinet, 1802. Not in Blackmer.*

FIRST EDITION OF THIS IMPORTANT ACCOUNT BY GEORGES PERROT (1832-1914) OF HIS EXPEDITION TO ASIA MINOR, ONE OF THE EARLIEST PHOTOGRAPHICALLY ILLUSTRATED WORKS ON THE AREA.

Perrot, Guillaume and Delbet undertook their six-month expedition to Asia Minor in 1861 to establish the definitive text of the *Monumentum Ancyranum* (the political testament of the Emperor Augustus), which was of interest to Napoleon III. Their achievement is described thus by Vinet: «L’exploration a durée six mois ; le 2 mai 1861, M. Perrot et ses deux compagnons de voyage mettaient le pied sur la terre d’Asie, et le 17 octobre ils s’embarquaient à Samsoun, l’ancienne Amisus, pour retourner à Constantinople. Pendant ces six mois, ils ont visité la Bithynie, la Mysie, la Phrygie, la Cappadoce et le Pont; recueilli deux cents inscriptions, fait des découvertes, rectifié les erreurs de Texier, complète Hamilton et Barth, mesure, dessine, photographie assez de monuments pour pouvoir publier quatre-vingts planches, et rapporte un véritable joyau épigraphique, la copie la plus fidèle du testament politique d’Auguste, grave en latin et en grec sur les murs du temple élève par la ville d’Ancyrea a ce ruse demi-dieu... De son côté, M. Waddington a exposé devant l’Académie des inscriptions les principaux résultats du voyage et des recherches de M. Perrot... Il a signalé

l'influence assyrienne en Cappadoce comme étant démontrée, et les monuments de cette province, peu connus jusqu'e là, se trouvant soumis pour la première fois à une étude approfondie. Ce n'est pas tout. Grâce à son habile restauration du temple d'Auguste à Ancyre, M. Edmond Guillaume nous a fait connaître un des plus beaux spécimens de l'école d'architecture ionienne après la conquête de l'Asie Mineure par les Romains».

The work is also notable as one of the first photographically illustrated works on Asia Minor, with 31 of the 80 plates being photolithographic plates produced by the Poitevin process after Delbet's images. The plate volume appears to have been issued with the title in two states: the first dated '1862' (cf. Atabey) and then later dated '1872' (as this copy).

#### PROVENANCE

Partially faded inscription on the title page to Emmanuel Guillaume Rey (1837-1916). Emmanuel Guillaume-Rey, born in Chaumont and died in Chartres, was an eminent French archaeologist, topographer and Orientalist. Fluent in Arabic, he made his first trip to the Orient in Syria in 1857. Following this trip, he joined the *Fondation de l'œuvre des Écoles d'Orient*, where he was a member of the board of directors from 1858 until his death in 1916.

Thanks to his scientific, topographical, and historical research, he is regarded today as the founder of crusade archaeology. He was the author of the beautiful *Voyage dans le Haouran et aux bords de la Mer Morte, exécuté pendant les années 1857 et 1858* (Paris, Arthus Bertrand, 1861).

Very good copy, complete with its 80 plates and 7 maps called for. Some occasional foxing.

*Bound in olive green morocco for the Duke of Newcastle*

**39. PETRARCA, Francesco.** Le Rime del Petrarca brevemente esposte per Lodovico Castelvetro. Edizione corretta, illustrata ed accreciuta. Venice, Antonio Zatta, [1755-]1756. 2 volumes 4to (266 x 190 mm) engraved frontispiece and engraved dedication leaf, XVI, LXXX, 557 pp., 1 un.l. (blank), 1 engraved plate with a portrait of Petrarca for volume I; XVI pp. (including first blank, half-title and title page), 1 engraved plate (portrait of Petrarca in 1344, shown in the company of Laura), 615 pp. for volume II. Contemporary French olive green morocco, triple gilt filet on covers, central coat of arms of Henry Pelham-Clinton, 4th Duke of Newcastle, gilt corner pieces, spine gilt with raised bands, red morocco spine labels, inner gilt dentelle, gilt edges (spines slightly sunned). £ 9,500

*Speck, 370.*

THE MOST LUXURIOUS AND IMPORTANT EDITION OF PETRARCA'S RIME IN ITALIAN OF THE 18TH CENTURY.



Printed in two large quarto volumes, it is illustrated with 4 engraved plates (3 in the first volume and 1 in the second) as well as 132 vignettes and culs-de-lampe, engraved by Batta Brustolon, Crivellari and Magnini. The edition, published by Cristoforo Zapata de Cisneros after notes by Lodovico Castelvetro, is dedicated to Marie-Antoinette of Bavaria, Queen of Poland, Electress of Saxony, and by marriage maternal aunt of Kings Louis XVI of France, Charles IV of Spain, and Ferdinand I of the Two Sicilies.

The plate with the portrait of Petrarch and Laura (volume II) is particularly interesting as the architectural background of this image represents the door of a library.

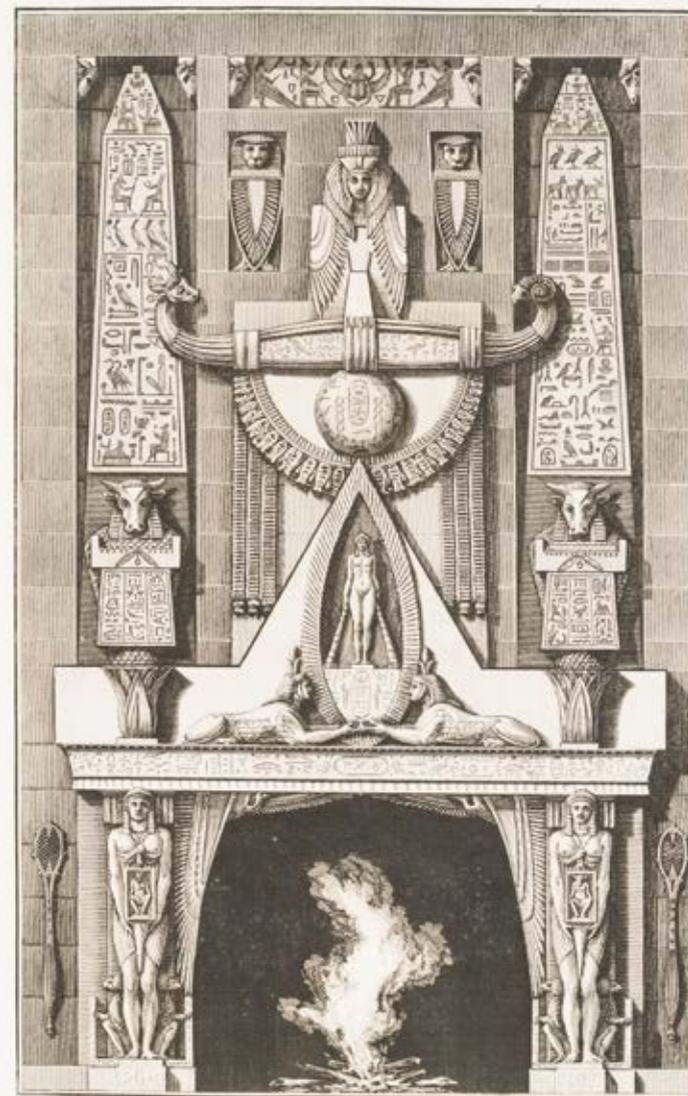
A very fine copy from the Duke of Newcastle's library.

**40. 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 plats 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). £ 65,000

*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



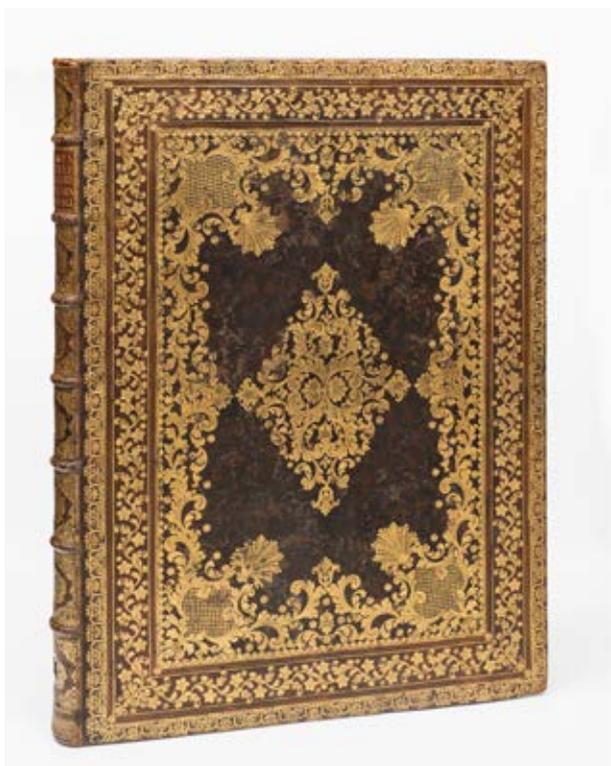
those already created for the Earl of Exeter, John Hope and Senator Rezzonico to highly involved confections combining Roman and Etruscan motifs... Notable both in the *Essay* and in the plates is the unprecedented attention given to Egyptian style, which is represented by 11 chimneypieces and illustrations of two walls from the *Caffè degli Inglesi*... The preparation of the *Diverse Maniere*, like that of other publication 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.



*Bound by Petit in red-morcco backed boards*

**41. PLACE, Victor.** Ninive et l'Assyrie. Avec des conseils de restauration par Félix Thomas. Ouvrage publié d'après les ordres de l'Empereur. Paris, imprimerie impériale, 1857. 3 volumes (2 volumes of text, and the atlas) large folio (625 x 444 mm). Text : 2 unnl., VIII, 324 pp. for volume I; 2 unnl., 323 pp., for volume II. Atlas : 2 unnl., VIII pp., 88 plates printed on 87 sheets (plates 68/69 are printed on one single sheet) numbered 1-82, and 6 plates 'bis' (additional plates 18bis, 31bis, 37bis, 44bis, 50bis, 52bis) of which 16 are in colours (14-17, 21, 24, 27, 28, 29, 30, 31, 32, 36, 37, 77, 78) and 9 double page (plates 2, 4, 5, 7, 8, 11, 19, 20, 21). Contemporary red-morocco backed marbled boards signed Petit Succr. de Simier, spines gilt with raised bands, top edges gilt. £ 25,000

*Vicaire, VI, 698 (with wrong plate count : «L'atlas comprend 87 planches, montées sur onglets, gravées au trait en héliogravure ou coloriées»).*

FIRST EDITION OF THIS MAGNIFICENTLY ILLUSTRATED WORK CONTAINING DETAILS OF THE DISCOVERIES MADE BY THE ARCHAEOLOGIST VICTOR PLACE (1818-1875) DURING HIS EXCAVATIONS AT NIMROUD, ANCIENT NINEVEH.



Place took over from his predecessor Botta, but his discoveries were even more spectacular. This edition was commissioned by Emperor Napoleon III and follows on from the major typographical ventures undertaken by France, including the famous *Description de l'Égypte*.

“The diplomat Victor Place was appointed consul in Mosul in 1851. In the meantime, English teams led by Sir Henry Layard had begun excavating the sites of Nimrud and Tell Kuyunjik, ancient Nineveh. Victor Place took over from Paul-Émile Botta at Khorsabad. Although he did not have all the skills of his predecessor, he was particularly interested in architecture, which led him to carry out excavations that were rather rigorous for their time.

Just when Botta thought the excavation was over, Place excavated more than a hundred areas of the palace as well as the temple sector - which he took to be a harem - and tried to understand the structure of the palace “from the foundations to the roof”. He was assisted in this work by the draughtsman Félix Thomas” (see for the French version at : [archeologie.culture.fr](http://archeologie.culture.fr)).

THE FIRST PHOTOGRAPHIC DOCUMENTATION OF EXCAVATIONS.

Very keen to preserve every detail of the excavations, Victor Place called in the engineer Gabriel Tranchand, who documented the excavations using calotype photographs.

A very attractive and complete copy of this magnificently illustrated scientific work.

*The First French Navigator to enter San Francisco Bay*

**42. ROQUEFEUIL, Camille de.** Journal d'un voyage autour du monde, pendant les années 1816, 1817, 1818 et 1819. *Paris, Pontbien, Lesage, Gide fils, 1823.* 2 volumes 8vo (198 x 124 mm) XLIX, 344 pp., 1 large engraved folding map for volume I ; 2 unnl., 407 pp., 1 large engraved folding map for volume II. Contemporary blue-sheep backed marbled boards, flat spine gilt. £ 10,000

*Forbes, 569 ; Chadenat, 1196 ; Sabin, 73149 ; see Hill, 1483 (only for the abbreviated English edition 1823) ; O'Reilly, 100 ; Lada-Mocarski, 86 ; Numa Broc, Océanie, 341.*

FIRST EDITION OF THE FIRST 19<sup>TH</sup> CENTURY DESCRIPTION OF CALIFORNIA.

The account by Camille de Roquefeuil (1781-1831) contains important information on the Marquesas Islands and California.

“Leaving Bordeaux on 18 October 1816, the ship *Bordelais* crossed the Atlantic diagonally to round South America... The French stayed in Peru for more than two months, and Roquefeuil painted a vivid picture of Creole society in Lima on the eve of independence... The *Bordelais* left Callao on 30 May for San Francisco, where his main mission began: to buy furs on the north-west coast of America and trade

them in China for tea and silks. On 5 August 1817, Roquefeuil was the first French navigator to enter San Francisco Bay, then occupied by the Russians” (see Numa Broc). After a long voyage via the Marquesas Islands, the Sandwich Islands and Macao, the Bordelais finally returned to France and anchored in Gironde on 23 November 1819 after an absence of 37 months. “From a nautical and geographical point of view, the voyage was a success which paved the way, to a certain extent, for the circumnavigations of Freycinet and Duperrey” (see Numa Broc).

“The text has important chapters on California, the Northwest Coast, and Alaska. Hawaii was sighted on January 8, 1819, and the Bordelais remained in Hawaiian waters until the 6th of the month. The author visited the islands of Kahoolawe, Maui, Lanai, Molokai, and ultimately Oahu. Important remarks on Kamehameha appear in a long chapter on pages 339-343” (Forbes).

This copy is complete with its two important maps – one being a world map, the other with details on the North-West coast of North America (New Albion and California). The latter with old, restored tear and mounted sympathetically at the time.

A very good copy, from the library of General Vaudable (book plate).

*Complete with the phallus plate and the 14 plates of coins*

**43. SAINT NON, Jean Claude Richard, abbé de.** Voyage pittoresque ou description des Royaumes de Naples et de Sicile. *Paris, Clousier, 1781-1786.* 4 parts bound in 5 volumes, large folio (515 x 329 mm) 284 engraved plates, numerous vignettes, culs-de-lampe and medals after drawings by Saint-Non, Fragonard, Chauffard, and others. 19<sup>th</sup> century red morocco, covers and spines richly gilt, gilt edges. £ 30,000

*Cohen, 928-929; Millard, French, no. 148.*

FIRST EDITION OF ONE OF THE MOST BEAUTIFUL ILLUSTRATED FRENCH BOOK ABOUT SOUTHERN ITALY.

“The Abbé Jean Claude Richard de Saint-Non was an important and passionate eighteenth-century French amateur and patron of fine arts. As a friend and benefactor to artists, Saint-Non contributed much to the progress of design and engraving in France. Having travelled to Italy in 1759 where he began a strong and enduring friendship with Jean-Honoré Fragonard and Hubert Robert, Saint-Non decided in 1777 to plan a very ambitious publication, a *Voyage pittoresque* of his travels in the southern parts of Italy. The enterprise was beyond the means of a single person,

and several other wealthy amateurs aided him in its funding. Saint-Non's travels to Italy had occurred almost twenty years previously. It was necessary to provide many new illustrations for this ambitious project, as well as information about such recent important events as the eruption of the Vesuvius and the new finds of the excavations at Pompeii. An expedition through the Kingdom of Naples and Sicily was undertaken by a group of young artists, mainly from the French Academy in Rome. Under the leadership of Vivant Denon, their attaché to the French mission in Naples and later a member of Napoleon's Egyptian campaign, their intention was to produce additional illustrations of views and monuments... The large portion of the text of the first two volumes is by Denon, who contributed material to the history, art, literature, natural phenomena, and customs of the people. Among the artists whose designs contributed to the success of volume 1 were Fragonard and Robert, whose work figured extensively in this volume. Robert would also contribute to volumes 2 and 3" (Millard).

A LANDMARK IN FRENCH BOOK PUBLICATION HISTORY OF THE TIME.

It forms the counterpart for Italy - at least for Southern Italy - of Laborde's *Description de la France*, which began to appear the same year. Both works have an equally ambitious and monumental design, and both reach the pinnacle of the genre of artistic topography. They are related by the interest and the variety of their information, by their admirable typographical presentation and by the quality of the artists who illustrated them. In this regard, the prize goes to the book of the Abbot of Saint-Non because the artists, draftsmen, and engravers of the *Voyage Pittoresque* are among the very first of the century. Pierre-Adrien Paris, designer and architect of Louis XIV, Hubert Robert and Fragonard designed most of the compositions, engraved by Fessard, Saint-Aubin, Choffard, Berthault, etc. The plates are a sequence with a great variety; the beauty of sites and monuments is enhanced by the artists' angle of vision and the elegance of their technique. Hubert Robert and Fragonard have represented themselves in several compositions: in the foreground of many ruins or among the temple columns, we can see them with their drawing board or their notebook.

"The completed work is one of the most beautiful among the sumptuous voyage pittoresque publications. This ambitious undertaking became the model for later voyages pittoresques, and it would be of influence on Alexandre de Laborde's early nineteenth-century publications of Spain and on the related publication on Egypt by the Commission" (Millard).

A fine copy, complete with all its illustrations : 5 vignettes on the titles, the engraved dedication leaf to Marie-Antoinette, 284 plates, 15 vignettes at the beginning of the chapters, 96 cul-de-lampe including many printed in colors (mainly classic amphorae etc.), 6 maps, one plan, one phallus plate, 14 plates of coins.



**44. SONNERAT, Pierre.** *Voyage aux Indes Orientales et à la Chine... dans lequel on traite des Moeurs, de la Religion, des Sciences et des Arts des Indiens, des Chinois, des Pégouins & des Madéguasses ; suivi d'observations sur le Cap de Bonne-Espérance, les Isles de France & de Bourbon, les Maldives, Ceylan, Malacca, les Philippines & les Moluques, & de recherches sur l'Histoire Naturelle de ces pays.* Paris, l'Auteur, Froulé, Nyon, Barrois, 1782. Two volumes 4to (289 x 220 mm), with 140 plates (20 double- page) engraved after drawings by Sonnerat in contemporary coloring. Contemporary red morocco, triplet fillets around sides, spine richly gilt. £95,000

*Cordier, Sinica III, 2102; Chadenat 180.*

FIRST EDITION AND A LARGE PAPER COPY OF THIS CLASSIC RECORD OF NATURAL HISTORY, EXPLORATIONS, AND DISCOVERIES IN THE FAR EAST, WHICH INCLUDED EXPLORATIONS IN CEYLON, THE PHILIPPINES, MOLUCCAS, CAPE OF GOOD HOPE. A MAGNIFICENT COPY WITH ALL THE PLATES IN A BRILLIANT CONTEMPORARY COLOURING AND BOND IN CONTEMPORARY RED MOROCCO.

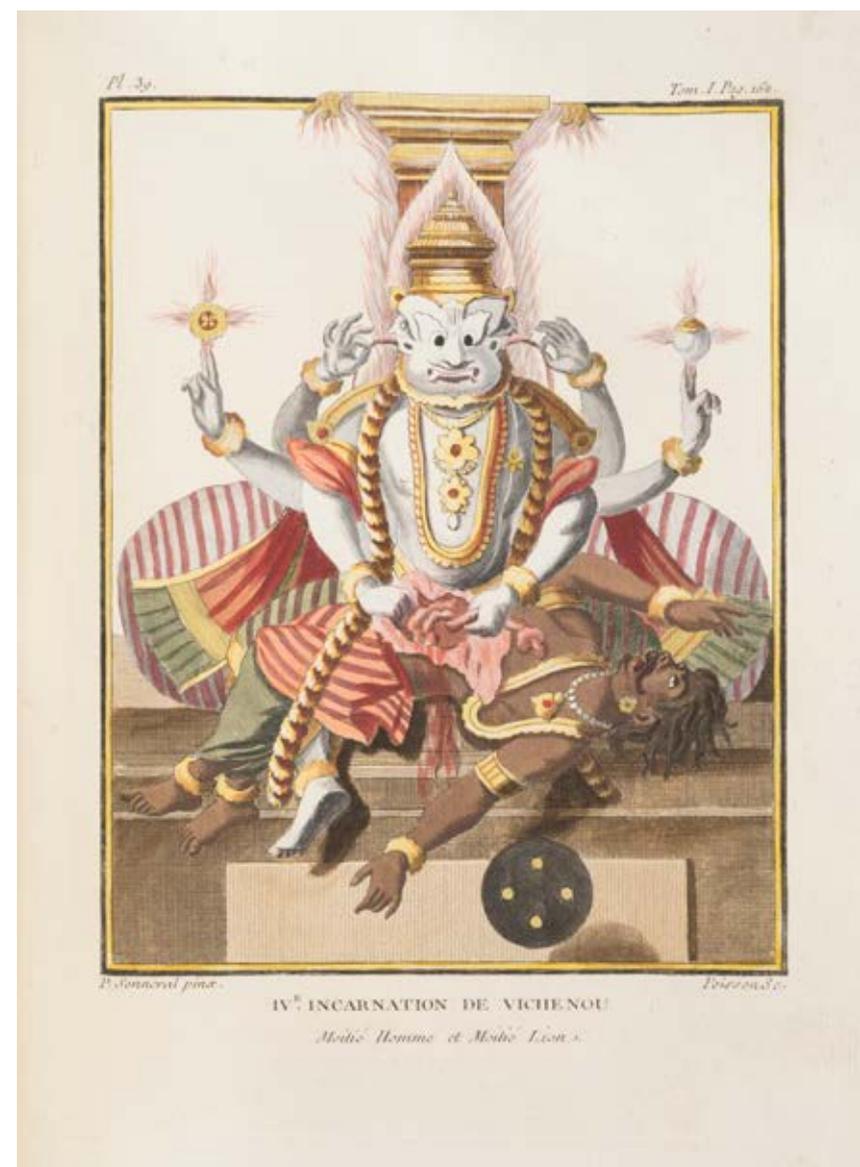
“The text can be classified in three distinct groups: the topographical, already sketched in 1776; the sociological, embodying the studies conducted in Southern India, composed mainly between 1777 and 1779; and finally, the part relative to natural history, based on observations made during different periods of the journey, but mainly completed at Isle de France [i.e. Mauritius] and Madagascar during the years 1779-1780” (Ly-Tio-Fane, p. 105).

A French naturalist and explorer, and a nephew of the botanist Pierre Poivre, Pierre Sonnerat (1748 - 1814) travelled to the Philippines and Moluccas between 1769 and 1772, and India and China between 1774 and 1781. Describing his experiences, he wrote the books *Voyage à la Nouvelle-Guinée* (1776) and *Voyage aux Indes orientales et à la Chine fait depuis 1774 jusqu'à 1781*.

The first volume of this work includes extensive descriptions of the then Indian culture and social systems. Sonnerat admired the Indian social system he saw. He spent considerable time studying and discussing the faith of the Hindus. He was an accomplished artist as well and his book is illustrated with drawings made by him. The second volume is entirely dedicated to China, Madagascar, the Maldives, Mauritius, Ceylon, Indonesia, and the Philippines. Sonnerat was a forthright person. He was outspoken against the racism that prevailed in the Europe of his time. During his visits to Asia, he marveled at the rich Indian culture. In his book, Sonnerat writes: “Ancient India gave to the world its religions and philosophies: Egypt and Greece owe India their wisdom and it is known that Pythagoras went to India to study”.

Sonnerat was an avid, if admittedly indiscriminate, collector. Botanical specimens were sent to Adanson, A. L. de Jussieu, Linnaeus the younger, and Lamarck; collections of reptiles from India and of tropical fishes were sent to Lacépède; and his notes and drawings were used by Cuvier. Sonnerat had a great interest in tropical fishes —attested by the handsome collection of seventeen undated plates in the collection of Vélins du roi; and he seems to have been among the first to study with scientific spirit, those fishes from the lagoons of Ile de France that were reported to cause poisoning.

A very fine copy.



**45. STENDHAL, Henri Beyle, dit.** *La Chartreuse de Parme.* Paris, Ambroise Dupont, 1839. 2 volumes 8vo (230 x 124 mm) 2 unnl. (half-title, title) 402 pp. for volume I; 2 unnl. (half-title, title) et 445 pp. Bound in contemporary half-calf, modern box £ 45,000

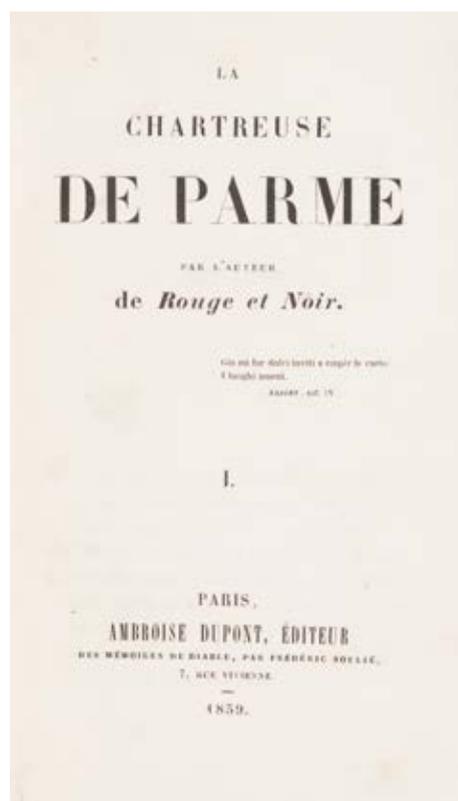
*Carteret II, 358; Clouzot 151; Lbermitte 567; Vicaire I, 458.*

FIRST EDITION OF ONE OF STENDHAL'S MASTERPIECES.

This work is remarkable for its highly sophisticated rendering of human psychology and its subtly drawn portraits. The novel is set mainly in the court of Parma, Italy, in the early 19th century.

“Never before have the hearts of princes, ministers, courtiers, and women been depicted like this,” wrote French novelist and playwright Honoré de Balzac. “Stendhal’s tableau has the dimensions of a fresco but the precision of the Dutch masters.”

A very fine copy from the library of Giannalisa Feltrinelli.



**46. THEVENOT, Melchisedec.** *Relations de divers voyages curieux, qui n'ont point esté publiées, et qu'on a traduit ou tiré des Originaux des Voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux... Le tout enrichi de figures, de plantes non décrites, d'Animaux inconnus à l'Europe, & de Cartes Geographiques, qui n'ont point encore été publiées.* Nouvelle édition, augmentée de plusieurs Relations curieuses. Paris, Thomas Moette, 1696. 5 parts in 2 volumes folio (250 x 317 mm). Contemporary sheep, spine richly gilt, red edges. £ 35,000

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

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



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

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

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

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



**47. [VOLTAIRE, François Marie Arouet, dit].** *Le Micromégas. À Londres, no date [Paris, Michel Lambert, 1752].* 12mo (139 x 81 mm) engraved title, 92 pp. Contemporary marbled calf, flat spine gilt, red morocco lettering piece, marbled edges (*hinges expertly restored*). £ 10,000

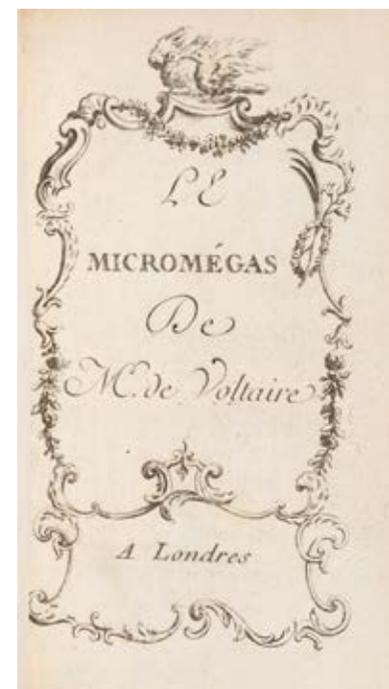
*Bengesco, I, n° 1429 ; Le Petit, Bibliographie des principales éditions originales d'écrivains français du XVe au XVIIIe siècle, p. 545.*

FIRST EDITION, PUBLISHED CLANDESTINELY IN PARIS IN 1752.

A famous philosophical tale inspired by Cyrano de Bergerac's *Voyages dans la lune*, Fontenelle's *La Pluralité des mondes* and Swift's *Gulliver*.

The giant Micromegas is banished from Sirius for having offended "the muphti of his country". After passing through Saturn, he arrives on Earth. "This scientific anticipation deals with the relativity of magnitude on a cosmic scale, the vanity of metaphysics and the pride of man, who still believes himself to be the king of creation. While Voltaire has fun at the expense of Maupertuis and Fontenelle, he respects science and even uses the discovery of universal attraction to get his heroes moving. He also invents a kind of microphone that increases and decreases the volume of voices and allows giants and humans to communicate" (Bibliothèque nationale, Voltaire, 1979, no. 350).

A fine copy in a contemporary binding.

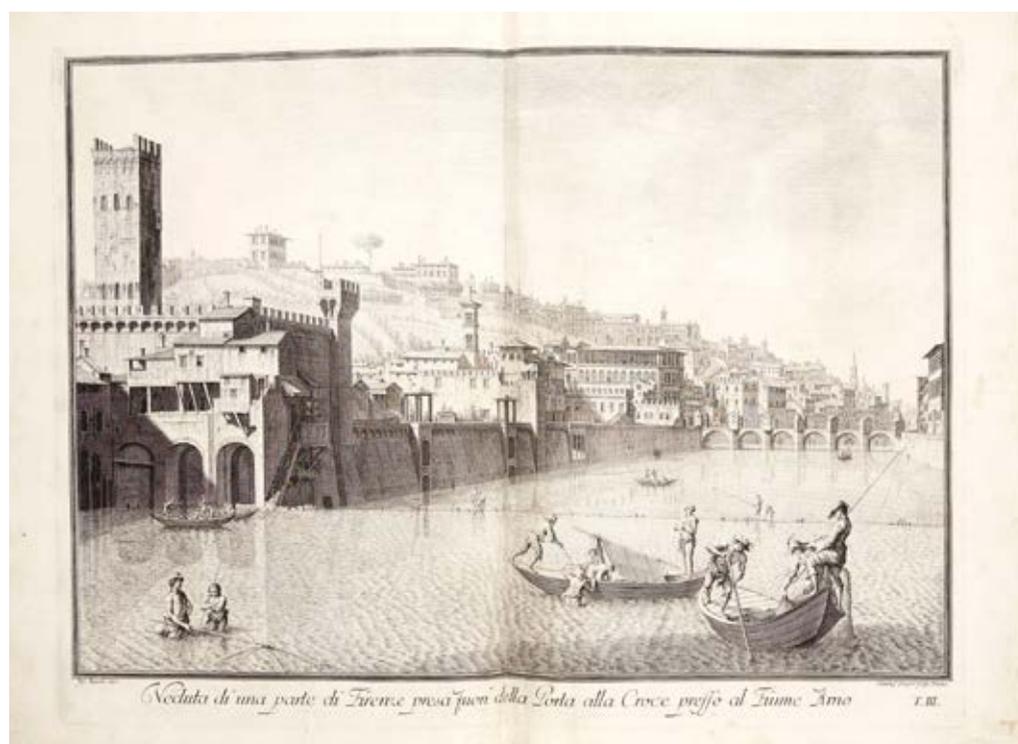


*Bound in red morocco with the arms of the Grand Duke of Tuscany*

**48. 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). £ 70,000

*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 MOROCCO WITH THE ARMS OF THE GRAND DUKE 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 accepti 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. Muller, C. Gregori and others after Zocchi, the five plates by Sgrilli with the figures by Zocchi.

A magnificent copy.

*Florence and the countryside in the 18th century*

**49. ZOCCHI, Giuseppe.** Vedute delle ville, e d’altri luoghi della Toscana. *Florence, Giuseppe Allegrini, 1744.* The complete suite of engraved title page and 50 engraved views (572 x 388 mm) after G. Zocchi ; disbound, in a modern folder. £ 15,000

*Kat. Ornament. Berlin, 2701 ; Hind, 175.*

FIRST ISSUE, PRINTED AND PUBLISHED BY ALLEGRI IN FLORENCE, DEDICATED OF THE MARQUIS GERINI.

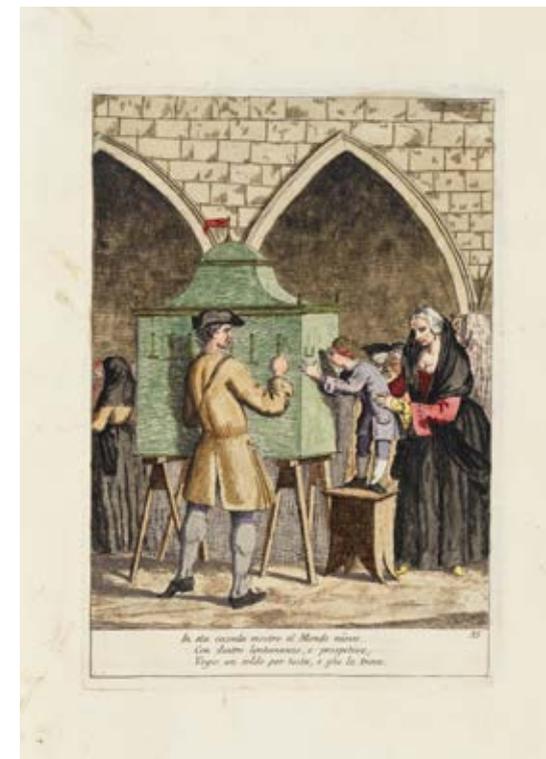
The magnificent plates illustrate some of the most important and impressive Tuscan villas set about by their beautiful gardens and surrounding landscape.

The fine views, numbered and with captions, are engraved by Benedetti, Corsi, Duflos, Filosi, Franceschini, Giapiccoli, Marieschi, Mogalli, Monaco, Morghen, Müller, Piranesi, Vagner (or Wagner), and Zocchi.

A modest copy washed and with some tears, several affecting the plates.

**50. 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. £ 90,000

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.

