



CLAVREUIL
PARIS & LONDON



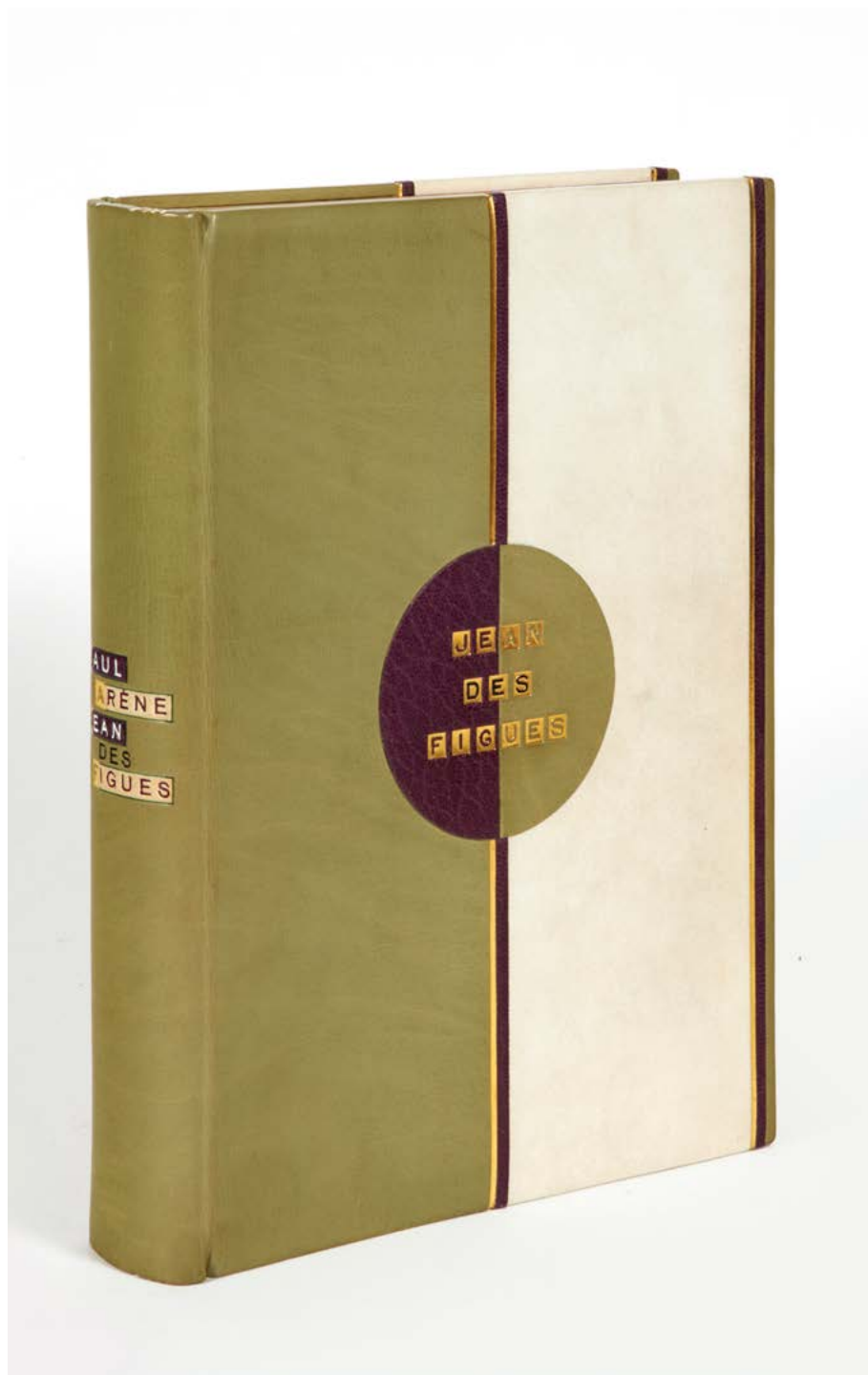
MADRID 2024

28th November - 1st December

XIV FERIA Internacional del Libro Antiguo

Fundacion Carlos De Amberes

CLAVREUIL
PARIS & LONDON



Fine Art Deco binding by Rose Adler

1. ARENE, Paul. Jean des figes. Bois en couleurs de Siméon. Préface de J.-J. Brousson. *Argenteuil, R. Couloumna, 1927*. 4to (251 x 177 mm), 2 nn. ll., 199 pp., profusely illustrated with woodcut illustrations printed in colours by Siméon; inlaid binding in olive green calf, vellum, and bordeaux morocco, gilt title on front cover within an inlaid circle in alternating colours, flat spine with title inlaid, endpapers in flexible purple coloured wood, original matching slipcase (*Rose Adler 1935*). 18 000 €

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

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

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

A VERY FINE COPY, WELL PRESERVED IN ITS MAGNIFICENT ART DECO BINDING BY ROSE ADLER, SIGNED, DATED, AND BEARING HER LABEL WITH HER ADDRESS AT 44 RUE CARDINET (PARIS 17).



One of the earliest illustrations of Mexico City

2. BALLINO, Giulio. De' disegni delle più illustri città et fortezze del mondo. Parte I. *Venise, Bolognino Zaltieri, 1569.* 4to (265 x 200 mm) 3 unnl. (engraved title, engraved dedication leaf, index with the map of Transsylvania recto), 50 unnl. with 49 double-page maps and plans and two single page maps and plans, 1 unnl. with the index. Modern flexible vellum, bound in style. 28 000 €

Tooley, Maps and Mapmakers (1984) ; Frangenberg, Chorographies of Florence. The Use of City Views and City Plans in the Sixteenth Century, in: Imago Mundi, 46, 41-64.

RARE FIRST AND ONLY EDITION OF THE FIRST CITY ATLAS PRODUCED IN ITALY, INAUGURATING A SIGNIFICANT MOVEMENT IN ITALIAN CHOROGRAPHY WHICH GATHERED STEAM DURING THE 1570S AND 80S.

Depicting views ranging from Venice to Tenochtitlan, Mexico, the work appeared during the Golden Age of Venetian cartography and promises the reader the most up-to-date catalogue of city plans and views. Ballino's work was evidently produced to feed the demand for comprehensive collections of maps during this period, as noted by Tooley (pp 20-21). As was customary in books which might contain valuable military knowledge, Ballino has populated his maps with the occasional human figure – a practice stated by many cartographers of the period to ensure that they could not be used by Muslim invaders for reasons of idolatry. Ballino's atlas is in fact notably militaristic, emphasizing fortifications and historic military events in many of his maps - Hale's Renaissance War Studies cites the Disegni delle piu illustri Citta as "the first topographical work aimed at an audience primarily interested in war" (p 456). Nevertheless many of his views also imply a concerted interest in the architecture and urban design of these cities. Rome is depicted in four different views, including its antique appearance, its modern reincarnation, and a bird's eye view of a particular 'borgo di Roma'. Other cities appear as battlefields, with buildings of significant strategic interest noted in the legend. Several non-European city plans are of significance, including the Mexican capital of Tenochtitlan, replete with boatmen and Aztec-style flat-roofed houses. The quality of the engravings, many signed by Domenico Zenoi, is very high, while almost every map bears a caption attesting to its credibility: "The true design of the plan of Milan as it is truly found today", etc.

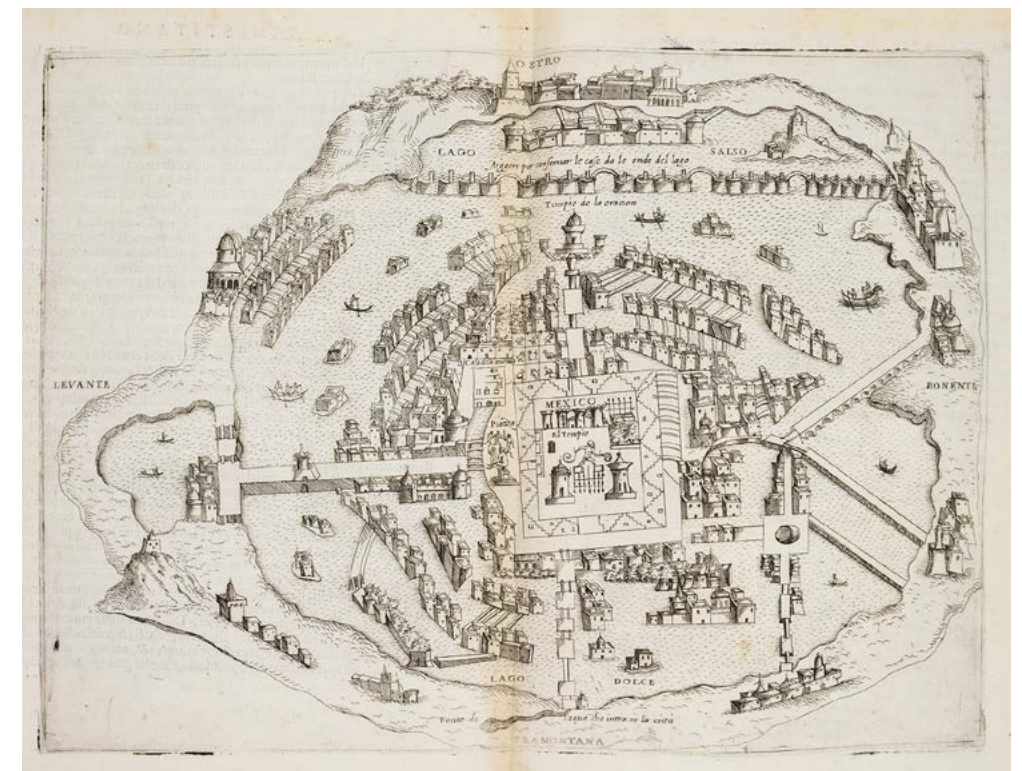
Several commentators have remarked upon Ballino's use of legends; Thomas Frangenberg calling his map of Florence the "first to provide a key", while Alfred Franklin was similarly impressed with the amount of information Ballino is able to depict in his map of Paris, far surpassing Münster's efforts. Ballino's legends not infrequently run to 30 or 40 sites of interest, while his map of Messina in the present work depicts no less than 167 numbered features of the Sicilian town.

"Ballino's key allows the user of his chorography of Florence to locate a large number of monuments, and not only the most conspicuous ones, within the urban context" (Frangenberg). Ballino's work was the first Italian atlas of its

kind, preceded among city atlases only by Antoine Du Pinet's *Plants, Pourtraitz et Descriptions de Plusieurs Villes* (Lyon, 1564), which drew most of its illustrations from the *Cosmographies* of Guillaume Guérout and Sebastian Münster. There appear to be issues of the present work, as yet undescribed.

The 52 engravings depict: Transsylvania, Venice, Fano, Mirandola, Florence, Siena, Rome (4), Ostia, Nettuno, Civitella, Vicovarro, Naples, Messina, Genova, Parma, Piacenza, Milan, Crescentino, Paris, Perpignan, Metz, Tionville, Calais, Guînes (printed upside-down), Antwerp, Gravelines, Augsburg, Frankfurt, Geneva, Gotha, Wittenberg, Vienna, Agria (Hungaria), Giavarino (Hungaria), Comar (Austria), Gyula, Tocai, Sziget, Saaca, Constantinople, siege at Tokay (signed by Forlani in the copper plate), Jerusalem, Tiberiade, Malta (one view of the island, the other showing the fortifications), Tripolis, Zerbe (Africa), the Rock of Vélez de Gomera, and Tenochtitlan.

Very good copy, small occasional marginal waterstain, view of Siena with small ink stains.



3. BARROS, João de. Vida do Apostolico Padre Antonio Vieyra da Companhia de Jesus (...) restaurador das missones do Maranhãõ, e Parà. *Lisbonne, Sylva, 1746.* Folio (295 x 196 mm) 14 nn.ll. including the author's engraved portrait, 686 pp. 18th century mottled sheep, spine gilt with raised bands, red speckled edges (rubbed and scuffed, spine and corners with old restorations). 6 000 €

Sabin, 3645; Borba de Moraes, I, 69; Streit, III, 1258; Alden, 1746/19.

FIRST EDITION OF THIS BIOGRAPHY OF ANTÓNIO VIEIRA (1608-1697), JESUIT PRIEST AND PORTUGUESE DIPLOMATE IN BRAZIL SINCE 1614. He is considered one of the most important Portuguese writers of the Baroque period.

Having discovered his vocation as a missionary in 1624, Vieira alternated between diplomatic activity (returning frequently to Portugal) and the evangelization of the populations of the Brazilian interior. Removed from office more than once because of his stance in favor of the Indians and the Jews persecuted by the Inquisition, suspected of heresy for his millenarian theories, he ended his life in Brazil, devoting himself to correcting his sermons (he composed more than two hundred).

The author of this important biography, the Jesuit Father André de Barros (1675-1745), was one of the first members of the Royal Academy of Portuguese History, located in Lisbon in the Braganza palace, a family whose rights in Brazil Father Vieira had defended as early as 1641 by personally assisting King John IV, the first monarch of this dynasty.

This edition is illustrated with a large plate showing Father Vieira evangelizing the natives of Brazil, 5 head pieces, a vignette on the title with the coat of arms of the Jesuit order, and 2 initials, all engraved on copper.



Spain in the late 17th century

With the plates in magnificent contemporary colouring

4. BERGE, Pieter van den. Theatrum Hispania, exhibens Regni Urbes, Villas ac Viridaria magis illustria *Amsterdam, Pieter van den Berge.* Oblong folio (294 x 411mm), Title with an engraved vignette and 61 engraved plates, including a large folding plan of Madrid, all finely and fully coloured by a contemporary hand, with gilt-ruled borders, some highlighted in gold, title in Latin, Dutch, Spanish and French, plates with explanatory captions in Spanish and French (small closed tear within title vignette, minor marginal soiling in places, small closed tears in folding map). 19th-century red morocco by Chambolle-Duru, spine with raised bands, inner dentelles, gilt edges (extremities rubbed). 25 000 €

Bobins V, 1677; Palau 331373 (dated circa 1660). For Pieter van den Berge, see Thieme-Becker III 393.

FIRST EDITION OF THIS EXTREMELY RARE SERIES OF FINELY ENGRAVED PLATES, BEAUTIFULLY HAND-COLOURED AND HEIGHTENED IN GOLD, DEPICTING VARIOUS VIEWS, BUILDINGS AND INHABITANTS OF SPAIN.



The illustrations include a representation of Minerva on the title page, an allegory of Spain and numerous views of Madrid, El Escorial, Aranjuez, Granada, Toledo, Seville, Segovia, Burgos, Barcelona, Cadiz, Malaga, Gibraltar, Bilbao, Monserrat, Valladolid and Lisbon.

Pieter van den Berge (1659-1737), a Dutch artist and engraver, worked in Amsterdam mainly after Gérard de Lairesse and on geographical and political subjects.

A superb album in magnificent contemporary colouring and heightened with gold.

First edition of this translation and commentaries by Theodor Beza

5. BIBLIA. Novum D.N. Iesu Christi Testamentum. Latine iam olim a Veteri interprete, nunc denuo a Theodoro Beza... redditur. Genève, Robert Estienne, 1556. Folio (375 x 236 mm) 336 num.ll., 42 num.ll (including last blank). Eighteenth-century French speckled calf, spine gilt with raised bands, speckled edges (some overall restoration). 3 000 €

Renouard, 87:1; Schreiber, 113 (indicates erroneously 46 num.ll.); Darlow-Moule, 6139.



FIRST EDITION OF THE *NEW TESTAMENT* WITH NOTES AND CORRECTIONS BY THEODOR BEZA, overall, the fifth Estienne edition of the Bible.

It remained the model for many later editions. The *New Testament* was made available separately and this copy bears the date of 1556 on the title (although the colophon is dated 1557 such as the title of the *Old Testament*, not present here). Printed in two columns, the first of which contains the text of the Vulgate text; the second is occupied by Theodore Beza's translation; the important commentary by the translator (here in first edition) is printed at the lower part and occupies almost a third of the leaves. There are numerous references to Greek texts with quotations. The last 41 leaves of the volume containing the index of *Hebraea, Chaldaea, Graeca & Latina nomina*, is missing in many copies.

«Le Nouveau Testament se trouve parfois séparément, et il parait que ces exemplaires séparés sont datés de 1556» (Renouard).

“First edition of the popular Latin Translation of the New Testament by Theodore Beza, which forms the basis of numerous later editions... The index

of *Hebraea, Chaldaea, Graeca & Latina nomina* is often not present” (Schreiber).

Copy ruled in red, some occasional spotting, else fine.

Provenance: Boullay (17th century signature) - De Seigeulai (signature dated 1692) Congregation of the Lazarist fathers in Paris, ex dono Ruffé (inscription on the title) - Couvent St Dominique (rubber stamp with number ‘49’).

The first moveable scenes in the history of theatre

6. BONARELLI, Prospero. Il Solimano. Tragedia. Florence, Pietro Cecconelli, 1620. 4to (218 x 160 mm) engraved title, 5 unnl., 162 pp., 1 unnl. (errata and colophon), 5 double page engraved plates of stage settings by Jacques Callot after Giulio Parigi. Contemporary flexible vellum, flat spine with manuscript title (some light staining, ties missing). 7 500 €

Kat. Berlin 4112; Brunet, I, 1089; Cicognara, 1086; Gamba, 1810; Lieure 363-368.

FIRST EDITION.

Bonarelli's great tragedy was performed in Florence in 1618. Jacques Callot illustrated the work, following the designs of his tutor and colleague, Giulio Parigi, an architect and the chief designer of courtly festivities under the Grand Duke, Cosimo II de' Medici. Both Parigi and Callot were employed by the Medici, and under their patronage Callot made his many improvements in etching. This is one of the last books he produced for the Medici, since he returned to his native Nancy following the death of Cosimo II in 1621.

“The dramatic finale shows the city of the tyrant Soliman in flames, The moveable scenes--the first in the history of the theatre - picture contemporary Florence. The whole of its effective contrasts of dark and light, seems fantastic, yet it is the rational and realistic portrait of a fantastic, imaginary subject” (Otto Benesch, *Artistic and Intellectual Trends from Rubens to Daumier*, Cambridge, 1942, p.17).

“The theatrical perspective that Callot developed in this image would come to dominate his organization of space for subjects as diverse as martyrdoms and landscapes. The dramatic setting records the stage backdrop used during the production of the play *Il Solimano*, written by Prospero Bonarelli for the Medici court in Florence. Two symmetrically disposed rows of houses recede along a sloping stage floor toward a vanishing point, while Callot's use of the stepped etching technique creates atmospheric space in the far distance. The spatial configuration of the stage design flattered the duke, who sat in a central seat corresponding to the vanishing point during the performance. The play's fictionalized account of the 16th century court of Soliman I the Magnificent reveals the Medici's fascination with the Ottoman Empire. In this first act,

Soliman tells Rusteno, his son, and Acmat, his counselor, that the war between Persia and the Ottoman Empire will soon end” (RISD Museum.org, plate I).

Title in second state - as is always the case for the printed book.

The engraving had previously been used for Callot's set of prints *Deux combats de galères*.

Some occasional light staining at inner margin.

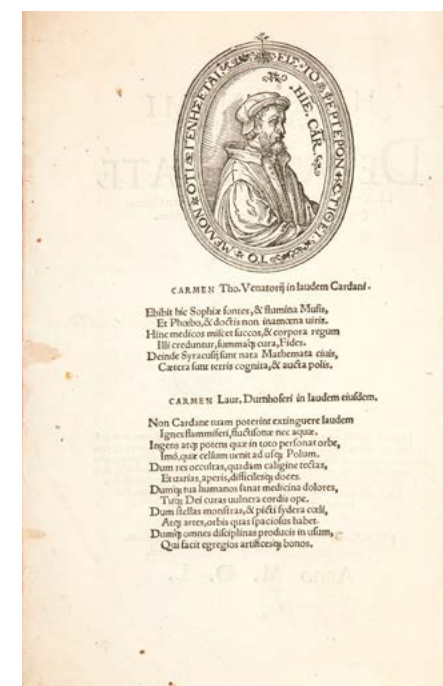


Cardano's Encyclopaedia

7. CARDANO, Girolamo. *De Subtilitate libri XXI.* Nuremberg, Johann Petreius, 1550. Folio (285 x 190 mm) 18 un.ll. (including last blank), 371 pp. 18th century calf, spine gilt with raised bands (binding expertly restored). 25 000 €

Norman, I, 401; Adams, C-668; Dibner, 139; Caillet, 2017; Duveen, pp. 116-117; Hoover, 205; Wellcome, 1290; Sinkankas, I, 1145 (“substantial content of information on gemstones”); Neville only for the 1580 Lyon edition; Thorndike, V, 570-571; DSB, III, 64-66. Not in NLM.

FIRST EDITION OF CARDANO'S MOST CELEBRATED WORK.



Encyclopaedical in nature, this book contains sections on technology, medicine, chemistry, mathematics, various branches of the occult, mineralogy, gemology, mechanics, hydrodynamics, geology, electricity etc. and describes numerous experiments and apparatus (including pumps and the screw of Archimedes).

“Cardano’s encyclopedic *De subtilitate* was the most advanced presentation of physical knowledge up to its time. It contains many remarkable observations and ideas, including Cardano’s distinction between the attractive power of rubbed amber (electric) and the lodestone (magnetic), his pre-evolutionary belief in creation as progressive development, and the premise that natural law was unified and could be known through observation and experiment. The similarity of many

of Cardano’s scientific opinions to those in the unpublished works of Leonardo da Vinci have led some scholars to speculate that Cardano had access to Leonardo’s manuscripts, although others argue that the similitude is coincidental” (Norman).

“Includes a description of a touch-system not unlike Braille, as an aid to the blind and a suggestion regarding a sign-language for the deaf. According to Garrison, Cardano’s biological concepts tended toward evolution... Cardano refers to the electro-magnetic powers of the lodestone, magnetic declination, and electrification by friction... His concepts regarding heat and various other matters veered toward the modern” (Stillwell, the Awakening of Science during the first century of Printing 1450-1550).

The German typographer, established in Basel, Johann Petreius (1497-1550), printed many important science books including the first edition of Copernicus' *De revolutionibus orbium coelestium* in 1543.

“Cardano published two encyclopedias of natural science : *De Subtilitate libri XXI* (1550) and *De rerum varietate* (1557) a supplement to *De Subtilitate*. The two works, written in an elliptical and often obscure Latin, contain a little of everything: from cosmology to the construction of machines; from the usefulness of natural sciences to the evil influence of demons; from the laws of mechanics to cryptology. It is a mine of facts, both real and imaginary; of notes of the state of the sciences; of superstition, technology, alchemy, and various branches of the occult” (DSB).

Woodcut arms on title, woodcut portrait of Cardano and woodcut illustration in the text.

Some occasional light waterstain, small burnhole to inner margin of 6 leaves not touching text.

Provenance: Johannes Morellus (contemporary inscription on the title and marginalia) - Pierre Levesque (received as prize on 3 August 1716 as 3rd year student of Latin as the Jesuit school in the city of Mesnil-Garnier in the region of Normandy).

A superb Mexican illustrated Carta Executoria on vellum

8. CARTA EXECUTORIA. Despacho confirmatorio de los escudos de armas, nobleza, y genealogia a Don Martin Antonio de Olasagasti, Barriola, Zurutuza, y Aramburo, de la villa de Isasondo en Guipuzcoa, y vecino de la ciudad de Veracruz en el Reyno de Mexico, a consecuencia de una real provision de Hidalguia Despachada a su favor en la real chancilleria de valladolid. *Madrid, s.n., 1805.* Folio (310 x 213 mm) 54 nn.ll, manuscript on vellum, including 1 nn.l. title page, 1 nn.l. coat of arms page, 1 nn.l. folding page (family tree). Contemporary red morocco, flat spine, gilt fillet and triple roulette, one of which with floral decoration on the covers, gilt inner roulette, and gilt roulette on the edges, gilt edges, silk endpapers. 9 500 €

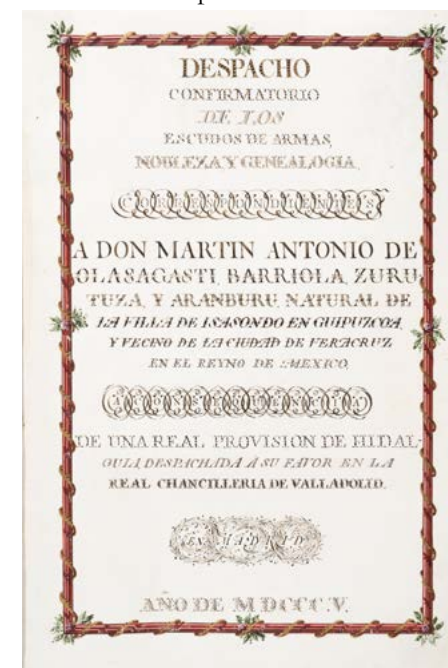
A RARE CERTIFICATE OF NOBILITY FOR MARTIN ANTONIO DE OLASAGASTI (BORN IN 1759). NATIVE OF ISASONDO IN THE BASQUE COUNTRY AND CITIZEN OF THE MEXICAN CITY OF VERACRUZ.

Magnificent manuscript on vellum, entirely ruled with a double frame of red triple lines.

It opens with a title page with a red frame enhanced with gold. This is followed by a representation of the coat of arms of Martin Antonio de Olasagasti, also

enhanced with gold. Then, a magnificent decorative page in gouache and gold showing the name of the issuer Don Juan Felix de Rujula in the central frame, topped by the seal of King Charles IV of Spain. The lower part of the illustration shows a beautiful lion resting on a blue sphere and adjoining the royal coat of arms of Spain.

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



This work details the family history of Martin Antonio de Olasagasti, the genealogical indications are precise and are accompanied by heraldic representations which allow us to understand how the recipient's coat of arms is composed. As is customary, the coat of arms is made up of the shields and charges of his ancestors.

On the penultimate sheet is Rujula's signature with the date 6 August 1805 and his paper-covered seal. On the back and last leaf are four other signatures, including that of the civil servant Vicente Lorenzo Verdugo, with his paper-covered seal, dated 26 August 1805. The signatures of Antonio Lopes de Salazar, Claudio Sanz[o] (?) and Antonio Gomenez (?) also appear.

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

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

9 500 €

CARTA EXECUTORIA FOR A CITIZEN OF LOS ANGELES, WHOSE ANCESTOR LIVED IN PALAM, SPAIN.



Carta executoria or illuminated certificate of nobility, in favour of Gabriel de Segura, citizen of the Mexican city of Puebla de Zaragoza ("Puebla de los Angeles de la nueva España"). With detailed genealogical information; the coat

of arms of the ancestors, which generate his own coat of arms divided into four, is shown once again in miniature. Issued by the King of Arms (Rey de armas) Francisco Zazo y Rosillo, whose name is calligraphed in gold, with the royal seal, on the third richly decorated leaf. The penultimate page, signed by him on 30 April 1762, has his seal covered with paper; on the reverse and on the last page with other signatures is that of the official Lopez de Huexta with another seal covered with paper and the date 6 May 1762.

A very good copy.

Pompeii illustrated

10. CERILLO, Edoardo. Dipinti murali di Pompei. Medaglie. Istituto d'incoraggiamento di Napoli. Esposizioni di Londra e Milano. Versione francese pel Cav. Giulio Cottau. *Naples, Proprieta Cav. Uff. Pasquale D'Amelio (Richter & Co. lit. edit), 1886.* Large folio (552 x 420 mm) IX, 20 pp., 20 numbered plates, printed in chromolithography. Contemporary red half-calf, spine gilt with raised bands, large lettering piece on front cover (slightly rubbed). 6 000 €

FIRST EDITION.

In his note to the reader, Giulio di Petra indicates that this text, written by the architect Edoardo Cerillo, is illustrated with plates based on the work of the famous French archaeologist Raoul-Rochette (1789-1854). Published in 1886, this collection, introduced by the eulogies of Giulio de Petra, is one of the most important works of its time.

For the first time since their discovery, the painted walls discovered at Pompeii were considered as a whole, without the focus being exclusively on the figurative frames, which had hitherto been studied out of context and considered as autonomous representations. In this way, the twenty walls presented are treated analytically, and the architectural decoration is given its rightful place alongside the figurative representations. The paintings are presented in twenty chromolithographs captioned with the name of the house in which they were discovered.

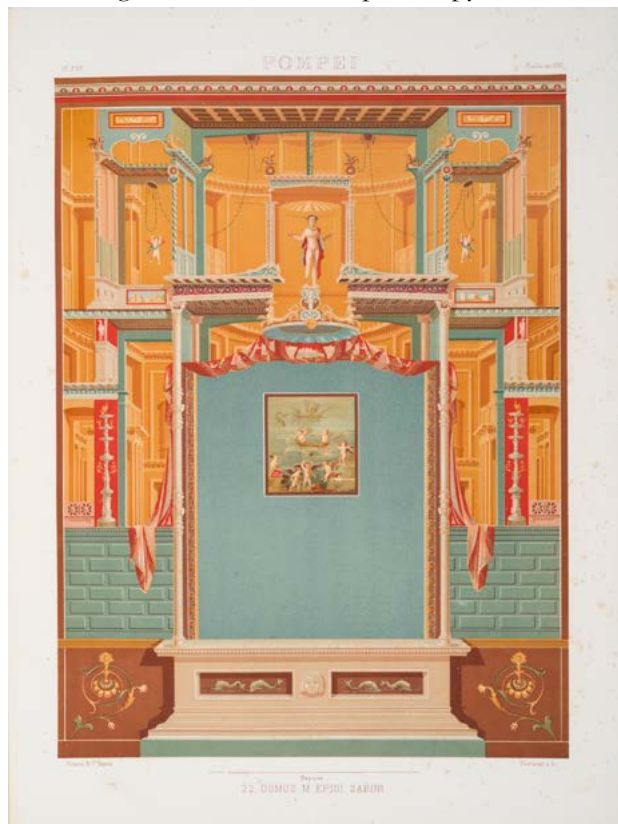
These reproductions, by Vincenzo Loria, display a chromatic richness that is rare for editions of the period, and represent an important source of information for us today. Each plate is accompanied by a rich commentary in French and Italian by the architect and engineer Edoardo Cerillo, translated by Giulio Cottau. Cerillo's technical eye is expressed in his skilful mastery of architectural details, which provide the observer with keys to interpretation. Among the paintings left in situ, Plate III reproduces the eastern wall of one of the two tablinums in the house at La fontana piccola (VI 7, 23-24).

Excavated between 1826 and 1827, this house was under construction at the time

of the eruption of Mount Vesuvius in 79 AD. The architectural composition chosen by D'Amelio, a remarkable example of the 4th Pompeian style, was created after the earthquake of 62/63 AD, the tremors of which did not spare this domus. Organised in three superimposed fields, this decoration reproduces the very layout of the tablinum flanked by two lateral passages where, in reality, the lack of space did not allow for such an architectural solution, as Edoardo Cirillo points out. In this interplay of references, the reality of the house's planimetry is complemented by the painting, which can only be fully understood by looking at it as a whole.

The twenty plates, drawn by Vincenzo Lorai (1850-1939), show in particular : House of Princess Marguerite; House of Vedius Siricus; House of the small mosaic fountain; House of Arianne; the abandoned House of Arianne; House of Marcus Lucretius; House of the Black Wall ; House of the Tragic Poet; House of Castor and Pollux; House of Orpheus; Pantheon; House of the Notary; House of Salluste; House of Apollo; House of Vedius Siricus; House of the Wueen of Italy; House of Elpidius Sabinus; House of Adonis; House of Decumanus Maior; Stabian Thermal Baths.

Some occasional foxing, else a fine and complete copy.

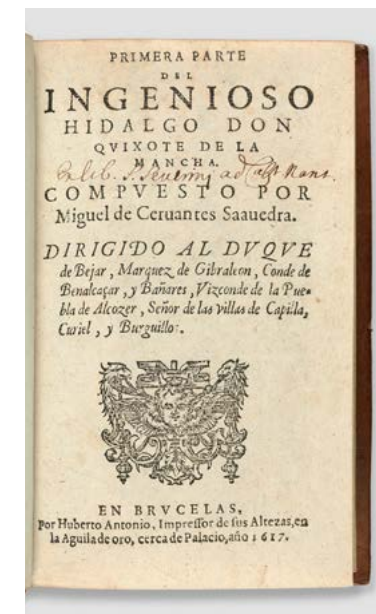


First homogeneous edition

11. CERVANTES, Miguel de. Primera parte del ingenioso Hidalgo Don Quixote de la Mancha. (With:) Segunda parte del ingenioso caballero Don Quixote de la Mancha. *Brussels, Huberto Antonio, 1617-1616*. 2 volumes 8vo (165 x 105 mm). Early 19th 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 17th century hand on the title page of each of the volumes: “Ex lib[er]aria. S[an]tum 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 19th 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[er]aria. S[an]tum 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.



An early 17th century edition of one Cervantes' masterpieces

12. CERVANTES, Miguel de. *Novelas exemplares.* Bruxelles, Huberto Antonio, 1625. 8vo (167 x 100 mm) 8 nn.ll., 608 pp. Old vellum, yapp edges, flat spine with manuscript title. 8 500 €

Ford-Lansing, p. 23 ; Rius, I, 233 ; Heredia, II, 2641 ; Salvá, 1747 ; Losada Goya, 189.



VERY RARE 17TH CENTURY EDITION OF ONE OF CERVANTES' MASTER PIECES.

The *Novelas exemplares*, published for the first time by Juan de la Cuesta in Madrid in 1613 were received by the public with the same enthusiasm as *Don Quijote*. This collection of novels is seminal for all subsequently published “Spanish Novels” all over Europe and even found his way into the library of Spinoza who owned an edition published in Sevilla in 1627.

This 1625 edition is based on the one published in 1614, also in Brussels, by Huberto Antonio and Roger Velpio and reproduces without modifications the original text.

All early 17th century editions of *Novelas* and *Don Quijote* are rare. Paper slightly toned and some occasional foxing.

No copy in a French institution

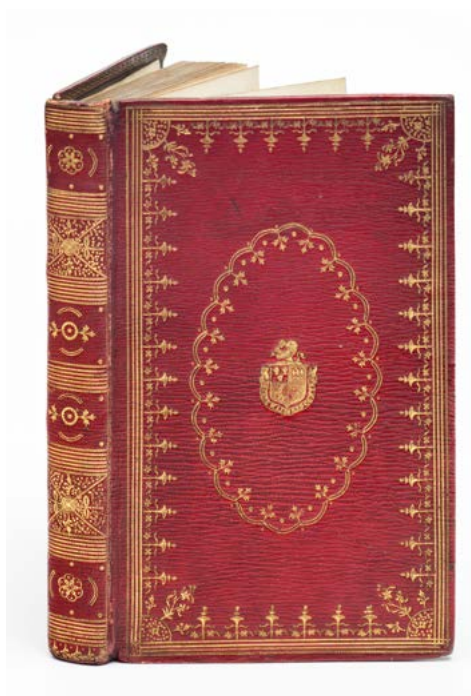
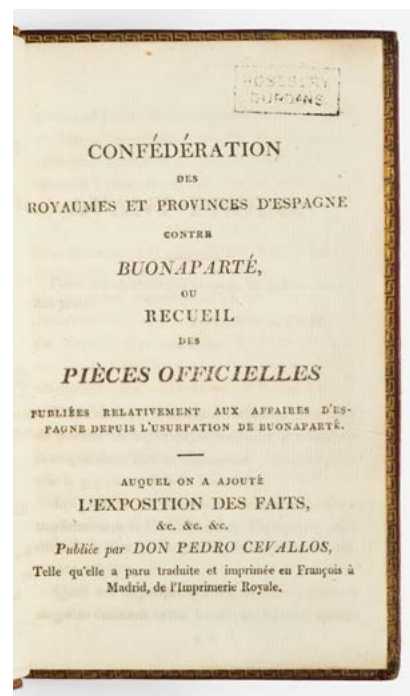
Handwritten inscription by the Count of Antraigues

13. CEVALLOS, Pedro & NAPOLEON. *Confédération des royaumes et provinces d’Espagne contre Buonaparte, ou, Recueil des pièces officielles publiées relativement aux affaires d’Espagne depuis l’usurpation de Buonaparte, auquel on a ajouté l’exposition des faits, &c. &c. &c.,* publiée par Don Pedro Cevallos. Londres, *imprimerie de T. Harper*, 1810. 12mo (156 x 96 mm) de XIII pp., 258 pp., 1nn.l. (achevé d’imprimer). Long-grained red morocco with the arms of the Canning family on the boards, flat spine gilt, inner roll, gilt edges (*English contemporary binding*). 1 200 €

FIRST EDITION OF THIS EXTREMELY RARE WORK.

Handwritten inscription at the end of the foreword : “*Comte d’Antraigues?*”. The signature is that of Louis-Alexandre de Launay, Count of Antraigues (<https://www.traces-ecrites.com/document/louis-dantraigues-ecrit-a-saint-huberti/>).

In 1805 he published *Traduction d'un fragment du XVIII. Livre de Polybe trouvé dans le monastère Sainte Laure au Mont Athos*, which was in fact a violent pamphlet aimed at Napoleon and the First Empire.



The foreword praises the patient and determined Spanish people, who can only defeat the Corsican tyrant: "Savoir mourir, et savoir haïr ; voilà les gages de la Victoire pour les Espagnols [...] L'œuvre qu'ils ont entreprise [sic] seroit elle la plus héroïque de toutes les gloires, si les succès constans étoient le partage de tous ceux qui résistent à la tyrannie.»

The official documents presented afterwards look back at the politics and events of 1808. This was a decisive year for Spain, marking the start of the War of Independence.

Provenance: Canning family (coat of arms on boards), possibly George Canning (1770-1827), Prime Minister of the United Kingdom and Foreign Secretary; or Charles Canning (1812-1862) Governor General of India from 1856 to 1862 then 1st Viceroy of India. Lord of Rosebery (bookplate of his estate, the Durdans, on the upper flyleaf and stamps on the spine and title pages). Probably Archibald Philip Primrose (1847 -1929), 5th Earl of Rosebery, also British Prime Minister from 1894 to 1895.

14. CHARDIN, Jean. Voyages en Perse et autres lieux de l'Orient. *Amsterdam, Jean Louis de Lorme, 1711.* 3 volumes 4to (250 x 192 mm) engraved portrait frontispiece, 4 nn.l., 279 pp., 18 engraved numbered plated (including 10 folded) for volume I; 454 pp. , engraved plates numbered 19 to 33 (including 7 folded) for volume II; 254 pp. 13 nn.l. engraved plates numbered 34 to 78 (including 40 folded) for volume III. Contemporary brown calf, spine gilt with raised bands, speckled edges (skillfully rebacked). 4 500 €

Koç collection, 84a (tirage in-4) ; Atabey, 219 (tirage in-8). Manque à Blackmer.

FIRST COMPLETE EDITION OF CHARDIN'S VOYAGE. THE RARE LARGE-FORMAT 4TO EDITION.



The son of a Protestant jeweller in the Place Dauphine, Chardin made two journeys to Persia and India, staying at length with Shah Abbas II between 1665 and 1680. He hired a skilled draughtsman, Grelot, who reproduced the sites (such as Persepolis), costumes and ceremonies.

On his return from his second voyage, persecution of Protestants in France forced him to settle in England, where he was appointed a Chevalier, devoting his time to the account of his travels, the first part of the manuscript of which was first published in 1686.

This 1711 edition therefore contains the complete account of Chardin's travels. The first volume is devoted to

the journey from Paris to Isfahan, volume II continues with a description of the Persian Empire (sciences, arts, politics, and religion), the third and last volume gives details of the city of Isfahan as well as the account of the journey from Isfahan to Bandar-Abassi.

A complete copy of the 78 engraved plates required with a large map of the Black Sea, views (notably of Tiflis, Erivan, Kashan, etc.) and transcriptions of inscriptions and remains. The fine frontispiece portrait was engraved by Thomassin.

"This is the 4to issue, in 3 volumes, of the first complete edition of Chardin's work" (Koç).

Some leaves toned or with small tears, else a good copy.

Inscribed by both Colette and Dunoyer de Segonzac

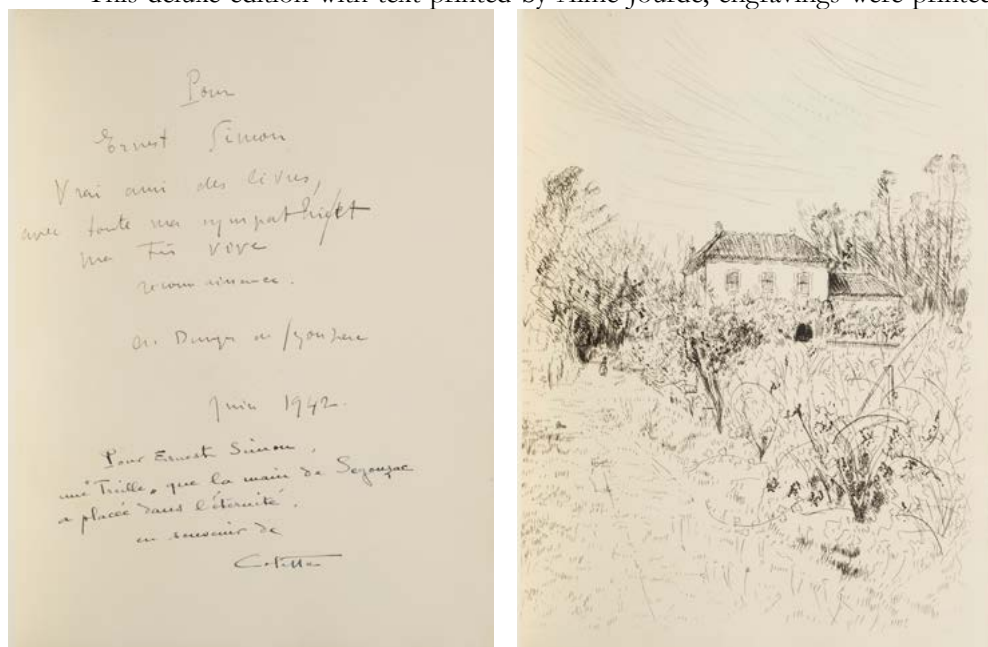
And with a large original and signed drawing

15. COLETTE. *La Treille Muscate*. Eaux-fortes par Dunoyer de Segonzac. Paris, pour l'artiste, 1932. 4to (329 x 252 mm) 86 pp., 5 nn.ll., 18 full-page etchings. Green morocco signed "G. Cretté succr. de Marius Michel", covers decorated with a stylized trellis and special tools (small grapes or tendrils), flat spine decorated similarly, endpapers and paste down in polished white calf decorated with same special tools, gilt edges, original printed wrappers and spine bound in, matching chemise and slipcase (minor wear to the dust jacket and slipcase). 12 000 €

Garvey, The Artist and the Book, 280; Monod, 3047.

FIRST EDITION ILLUSTRATED BY ANDRÉ DUNOYER DE SEGONZAC WITH A TOTAL OF 36 ETCHINGS, 18 OF WHICH ARE FULL-PAGE (13 HORS TEXTE) AND 18 VIGNETTES.

This deluxe edition with text printed by Aimé Jourde, engravings were printed



by Vernant and Brunel. The engravings were created in 1930 by Dunoyer de Segonzac in the homonymous *Treille Muscate* where he regularly visited his friend Colette. Limited edition of 165 copies on Hollande van Gelder, this one of 100 copies (numbered 51 to 150, number 129).

An exceptional copy, enriched with a double dedication on one of the first blank leaves, signed by both author and artist.

«Pour Ernest Simon, vrai ami des livres, avec toute ma sympathie et ma très vive reconnaissance. A. Dunoyer de Segonzac, juin 1942»

«Pour Ernest Simon, une «Treille» que la main de Segonzac a placée dans l'éternité, en souvenir de Colette»

Large original and signed drawing

The copy is further embellished with a large original Indian ink drawing signed by Dunoyer de Segonzac, depicting Colette's property in Saint-Tropez with the autograph note "pour la Treille Muscate de Colette. A. Dunoyer de Segonzac". In November 1925 Colette bought a house in Saint Tropez, which she later named "La Treille Muscate". She spent a lot of time there until 1939, when she sold the house to the actor Charles Vanel.

"Segonzac had long wanted to illustrate Colette, his neighbor at St. Tropez. This pictorial portrait of her villa was the first of their collaborations" (Garvey).

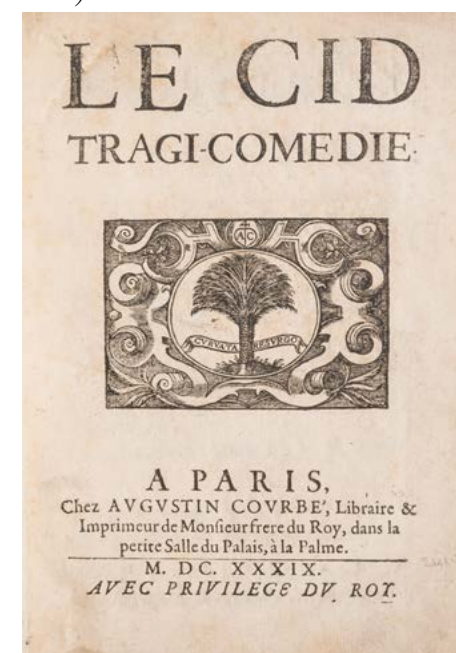
A fine copy.

Provenance: François Ragazzoni (book plate, library sold in Paris, 2003, lot 226).

Contemporary flexible vellum

16. CORNEILLE, Pierre. *Le Cid*. Tragi-comédie. Paris, Augustin Courbé, 1639. 4to (216 x 160 mm) 4 nn.ll., 112 pp. (misnumbered 110). Contemporary flexible vellum, flat spine with 19th century paper label. 15 000 €

Picot, 11 ; Tchermersine-Scheler, II, 536d ; see En français dans le Texte, 91 (first edition 1637).



SECOND EDITION OF CORNEILLE'S *THE CID*, INSPIRED BY GUILLÉN DE CASTRO'S *LAS MOCEDADES DEL CID* PUBLISHED IN 1631.

The *Cid* is Corneille's ninth theatre play and is «sans doute une des plus célèbres de tout le théâtre français, la richesse composite de cuve qui avait jusqualors préparé l'éclosion de son génie lyrique et héroïque : cette célébration de la «gloire», sentiment complexe et contradictoire au nom duquel le personnage cornélien définit à quelles conditions il se jugera digne de sa propre estime» (Patrick Berthier, in : *En français dans le texte*).

Very nice copy, well preserved in its first binding.

17. DESCARTES, René. Lettres où sont traitées les plus belles question de la morale, de la physique, de la médecine, & des mathématiques.- Où sont expliquées plusieurs belles difficultéz touchant ses autres ouvrages.- Où il répond à plusieurs difficultez qui lui ont esté proposées sur la Dioptrique, la géométrie & sur plusieurs autres sujets. *Paris, Henry Le Gras, 1657-1667.* 3 volumes, 4to (222 x 158 mm) of 15 unnl., 663 pp. for the volume I ; 12 unnl., 564 pp., 1 nn.l. (privilege) for the volume II ; 12 ff.n.ch., 646 pp. for the volume III. Blond calf, spine gilt with raised bands, caisson at head and tail with the twin arms of Louis Nicolas Fouquet and Jeanne Guyon, speckled edges (*contemporary binding*).

4 500 €

Guibert, 83:7

FIRST COMPLETE EDITION OF THE *LETTRES* (volume I in 3rd issue with some pagination errors corrected; volume II in 2nd issue with the addition of 'Tome Second' on the title; volume III in first edition) as described by Guibert.

This first complete edition brings together a large number of letters, most of them scientific (and sometimes with replies), notably to Morin and Mersenne. Some of the letters deal with questions of geometry, optics or medicine and are illustrated with engravings or diagrams.

[Together with, in identical binding:]

DESCARTES, René. L'Homme et un traité de la formation du foetus. Avec les remarques de Louis de La Forge. *Paris, Jacques le Gras, 1664.* 4to, 35 nn.l, 448 pp., 4 nn.l.



Guibert, 198:3.

FIRST FRENCH EDITION.

Decorated with woodcuts "imaginées par Descartes" (Guibert).

Provenance

A copy bearing the arms of Jeanne Guyon (1676-1736) and Louis Nicolas Fouquet (1653-1707), viscount of Vaux, son of the famous magistrate and businessman Nicolas Fouquet (1615-1680).

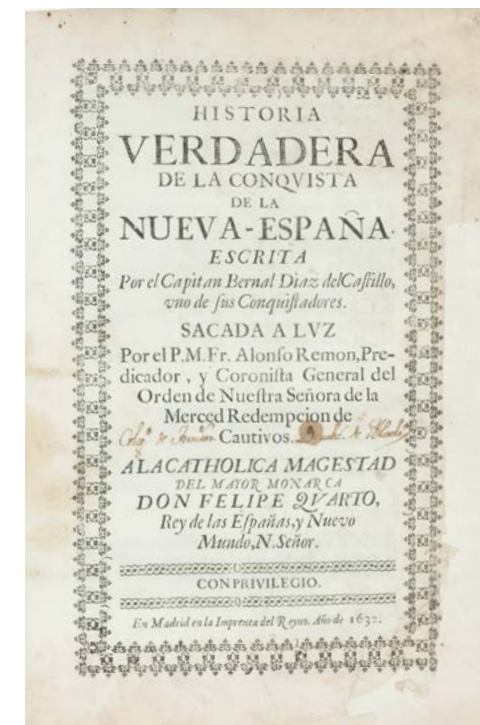
Other provenance: La Hamonais (bookplate)

Pleasant copy despite small stains on the binding and a few passages underlined in pencil

18. DIAZ DEL CASTILLO, Bernal. Historia Verdadera de la Conquista de la Nueva España. *Madrid, Imprenta Real, 1632.* Folio (285 x 192 mm) 6 nn.ll. (approbation and dedication), 254 num.ll., 6 nn.ll. (index). Contemporary limp vellum, flat spine with manuscript title. 18 000 €

Alden, 632/27; Sabin, 19978; Medina, BHA, 898; Streit, II, 1609; Palau, 72354n; Delgado-Gomez, Spanish Historical writing about the New World, 10.

FIRST EDITION, FIRST ISSUE, MUCH RARER THAN THE SECOND ISSUE, APPEARING IN THE SAME YEAR WITHOUT DATE.



In itself the book hardly needs any appraisal, being the principal work on the explorations of Hernan Cortez and the conquest of Mexico and functioning as the most prominent source for all historiographers writing on this subject ever since its publication.

Diaz participated in some 120 battles during Cortez' expedition through Central America and was an eyewitness to all dealings with the Aztecs and other Indians. But more than a minute chronicler, Diaz was a keen observer gifted with perspicacity and knowledge of the human psyche. His account of Cortez's meeting with Montezuma, the imprisonment of the Aztec prince, the escape from Mexico and the final return remains the most impressive parts of the book, though the descriptions of the internal

dissensions in the Spanish army and Cortez's character give a clear picture of the circumstances of the enterprise.

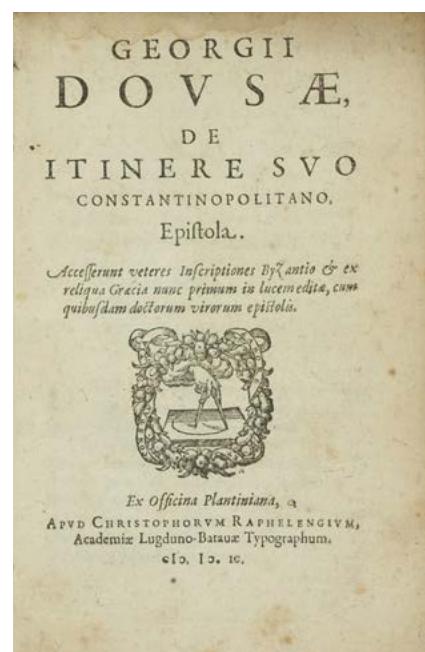
"He provided memorable descriptions of Tenochtilan, and lively portraits of Cortez, Alvarado, Montezuma, Cuauhtemoc and many others. His account is also enriched with innumerable personal anecdotes not recorded anywhere else. His major success lies in his ability to recreate and evaluate his own perceptions and feelings as a conquistador, which he conveys in a sincere and almost conversational style. The Historia verdadera was published long after Diaz's death by Fr. Alonso Remon, a Mercedarian who edited the text so as to praise his

order. In the last two centuries it has become one of the most popular books on colonial Spanish America” (Delgado-Gomez).

Small restoration on the title page affecting the border, some stains on a few leaves but a good copy in its first binding of this extremely rare book.

19. DOUSA, Georgius. De Itinere suo Constantinopolitano epistola. *Plantin, Leyde, 1590.* 8vo (172 x 109 mm) 141 pp., 1 blanc at end. Contemporary flexible vellum, flat spine with manuscript title, no ties. 3 500 €

Blackmer, 496 ; Koç Collection, 27 ; Göllner, 2398 ; Adams, D-865 ; not in Atabey.



FIRST EDITION.

Gregorius Dousa (1574-1599) travelled to Constantinople with the Polish ambassador's suite, reaching the city in 1597. He spent several months at the house of Edward Barton, the English ambassador, and was in touch with Theodosios Zygomalas, the correspondent of Crusius, who loaned him a number of Greek manuscripts. Dousa brought back copies of these, but he did not live to undertake the publication of these important texts, e.g. that of Akropolites.

The account of his journey consists of a long letter to his father Janus Dousa, and also includes Greek inscriptions and letters from Meletius Piga, Simon Simonides and B. Vulcanius. Dousa's only other published work is a translation of

Kodinos's account of the antiquities of Constantinople, *Selecta de Originibus Constantinopolitanis* (Heidelberg, 1596).

[Bound in at end:]

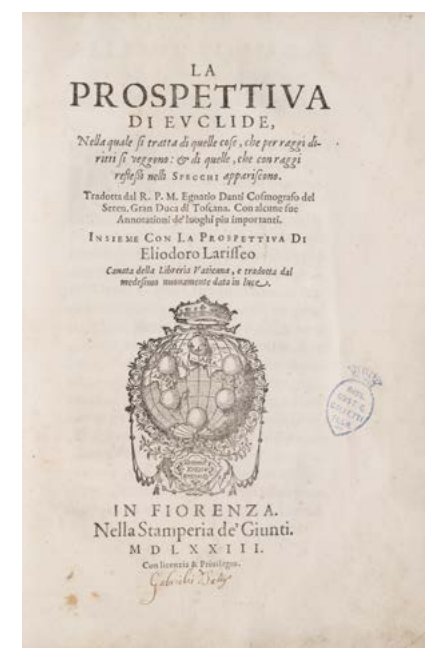
CASSIUS OF PARMA. Orpheus, et in eum Nathanis Chytraei commentariolum. *Frankfurt, Johannes Wechel, 1585.* 60pp. First edition of this poetry by Cassius of Parma, who took part in the assassination of Julius Caesar.

Fine copy, well preserved in its first vellum binding.

Provenance : van der Talen (18th century book plate).

20. ELIODORUS LARISSEUS & EUCLIDE. La Prospettiva di Euclide... Insieme con la prospettiva di Eliodor Larisseo. Cavata della libreria Vaticana, e tradotta dal reverendo padre M. Egnatio Danti. *Florence, Giunta, 1573.* 4to (236 x 167 mm) 4 nn.l., 110 pp., 1 nn.l. (blank), 18 nn.l. (including last blank). Contemporary flexible vellum, flat spine with manuscript title. 4 000 €

Riccardi I, 391.4; Vagnetti, Cb10 ; DSB, III, 558-559 ; Gamba, 1385.



TWO RARE WORKS ON PERSPECTIVE WITH THE FIRST EDITION IN ITALIAN OF EUCLID'S WORK ON PERSPECTIVE, AND EDITIO PRINCEPS OF THE WORK BY ELIODORUS LARISSEUS.

The latter is followed by the original Greek text together with the Latin translation, printed after the manuscript held in the Vatican library.

Dominican monk, mathematician, astronomer and cosmographer, Egnazio Danti (1536-1586) settled in Florence in 1562 in the service of Cosimo I. He was in charge of the scientific education of the children of the great Florentine families. He is also known for his translations of the astronomical works of Sacrobosco and Proclus. His calculations on the Julian calendar were at the origin of the change to the Gregorian calendar. The

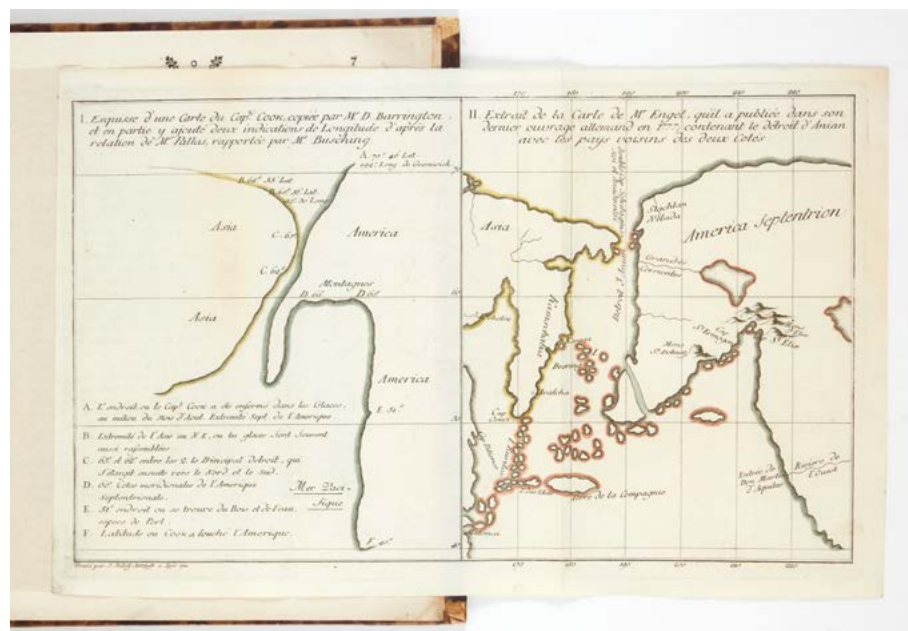
work is illustrated with numerous woodcut scientific diagrams in the text. A very good, broad margined copy, albeit some occasional foxing.

Provenance : Gabriel Salti (signature on the title and occasional notes) - Riccardi de Vernaccia (engraved book plate) - Horace Landau (book plate) - Gust. C. Galletti (rubber stamp).

Bering Strait and the Northwest Passage

21. ENGEL, Samuel. Remarques sur la partie de la relation du voyage du capitaine Cook, qui concerne le détroit entre l'Asie et l'Amérique, dans une lettre. Traduite de l'allemand, pouvant servir de suite au mémoire du même auteur de 1779. *Genève, Jean-Emmanuel Didier, 1781.* 4to (233 x 190 mm) title-page and 26 pp., 1 folding map with 2 maps coloured in outline. Modern calf backed boards, bound in style. 12 000 €

Sabin, 22575 ; Lada-Mocarski, 30 (note) ; Hordern House, Captain James Cook Collection (Robert & Mary Anne Parks collection), 63 (Berne issue) ; Forbes, Hawaiian National Bibliography, 29 ("the text of this is printed from the same setting of type as the Berne edition, the title leaf only having been reset ; the woodcut vignettes on the title and at end of the text and the folding map are identical to those in the Berne edition"); not in Hill.



FIRST EDITION OF THE FRENCH TRANSLATION, GENEVA ISSUE (THERE WAS ANOTHER ISSUE PUBLISHED IN BERN THE SAME YEAR).

A very scarce book relating to Cook's third voyage. The exploration of the Bering Strait and the search for the Northwest passage had been one of the most important tasks for Cook's last voyage in the Pacific. The region was explored at length by Cook in 1778, and again by Clerke, after his former commander's death, in 1779.

The folding map contains two separate charts of Bering Strait and the northwest coast; it was engraved in Zürich by Rodolf Holzhalb. New regarding their findings was keenly awaited in Europe, where a controversy raged between Engle on the one hand and geographers Anton Friedrich Büsching and G.F. Müller on the other. Engel's opponents had attacked his "theory and assumptions regarding the Bering Strait. This was the era of passionate controversy about the figuration of Alaska and northwest coast, as well as the existence of the Northwest passage" (Lada-Mocarski). Engel, the distinguished Swiss geographer and economist, was a prolific writer on the North Pacific. This book had first appeared in a much slighter form in German in 1780, but without the map. It is worth pointing out that the catalyst for this publication was the entry of the death of Captain

Cook and the discovery of Hawaii in Büsching's influential weekly journal the *Wöchentliche Nachrichten*, now better known as the first entry in Forbes' Hawaiian National Bibliography. Engel had taken exception to Büsching's critique of his theory, and this work was his response.

Very good copy, upper corner of the title restored.

A rare Mexican imprint

in a binding using the colours of the Mexican flag

22. ESPINOSA, José Ygnacio. Memoria que en el cumplimiento del artículo 120 de la constitucion federal de los Estados-Unidos Mexicanos, leyó el Secretario de Estado y del Despacho universal de Justicia y Negocios Ecclesiásticos en la Cámara de Diputados el día 8 y en la de Senadores el día 11 de Enero del año del 1831, sobre los ramos del Ministerio de su cargo. *Mexico, Imprenta del Aguila, 1831.* 4to (266 x 187 mm) 1 nn.l., 15 pp., 1 nn.l., 12 tables including 3 folding. Contemporary Mexican red morocco binding, richly gilt, flat spine gilt, inner covers with three bands in different colours (green, red and beige) inspired by the Mexican flag, divided by a special tool, pink silk endpapers. 3 500 €

Manuel Ferrer Muñoz, *La Formación de un estado nacional en México. El Imperio y la Republica federal: 1821-1835, Mexico, 1995, p. 366.*

INTERESTING DOCUMENT PRINTED IN MEXICO IN A LOVELY MEXICAN BINDING.



The work contains the speech held by the liberal politician José Ygnacio de Espinosa, held before the Chamber of Deputies of the young Mexican Republic. Minister of Justice and of Religion under the presidency of Anatolio Bustamante, Espinosa had to retire from his post in 1832 at the arrival of General Antonio López de Santa Anna.

The text contains many references on prison, jurisdiction in the various districts, the status of Missions (Zacatecas, Tarahumaras, Chihuahua, Monterrey, Durango, etc.), births, status of California, and others.

Beautiful specimen of Mexican craftsmanship.

23. EUCLIDE. Euclidis megarensis philosophi Platonici mathematicarum disciplinarum Janitoris... Bartholomeo Zamberti Veneziae interprete. *Venise, Johannes Tacuinis, 1510.* Folio (297 x 203 mm) 231 unnl. (last blank removed by the binder). Collation : 110 A-Z AA-EE8 F5-6. 18th century vellum, flat spine with manuscript title, speckled edges, modern clam-shell box. 15 000 €

Sander, 2609 (note); see PMM 25 (for the 1482 edition), and Stanford 5 (1505 edition); this edition not in Adams; Vitry, 262 and 263.

SECOND TACUINO EDITION WHICH IS IN FACT A REISSUE 1505 EDITION WITH THE DATE CHANGED IN THE COLOPHON.



We could not locate this edition in USTC and the electronic catalogue Karlsruhe (KVK) localtes one single copy at Leipzig an none in the United States.

“Euclid’s Elements of Geometry is the oldest mathematical textbook in the world still in common use today. [It] is a compilation of all earlier Greek mathematical knowledge since Pythagoras, organized into a consistent system so that each theorem follows logically from it’s predecessor; and in this simplicity lies the secret of its success” (PMM).

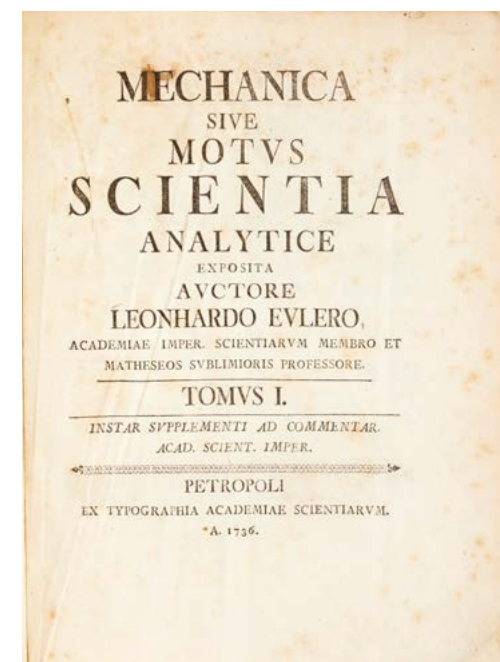
The title is decorated with a nice woodcut vignette, the beginning of the text (leaf AA1r) is printed in red and black within an ornamental woodcut border.

The text is profusely illustrated with geometrical ornaments.

A very good copy.

24. EULER, Leonhard. *Mechanica sive motus scientia Analytice exposita. Saint-Petersbourg, Imprimerie de l’Académie des Sciences, 1736.* 2 volumes 4to (263 x 205 mm) 8 nn.ll., 480 pp., 14 engraved folding plates for volume I; 4 nn.ll., 500pp., 18 engraved folding plates for volume II. Contemporary boards (light wear). 6 500 €

Roberts-Trent, Bibliotheca Mechanica, p.103; Poggendorff, I, 689.



FIRST EDITION OF EULER’S FIRST MAJOR PUBLICATION AND THE FIRST WORK TO APPLY ANALYSIS TO THE STUDY OF MECHANICS.

“This work serves as an introduction to his later works on celestial mechanics. The first volume is devoted to a discussion of the free motion of the point-mass in a vacuum and in a resisting media. The discussion of such motion under a force directed to a fixed center is a brilliant re-formulation of the corresponding section in Newton’s “Principia.”” *Bibl. Mechanica.*

Illustrated with 32 folding engraved plates.

A good copy.

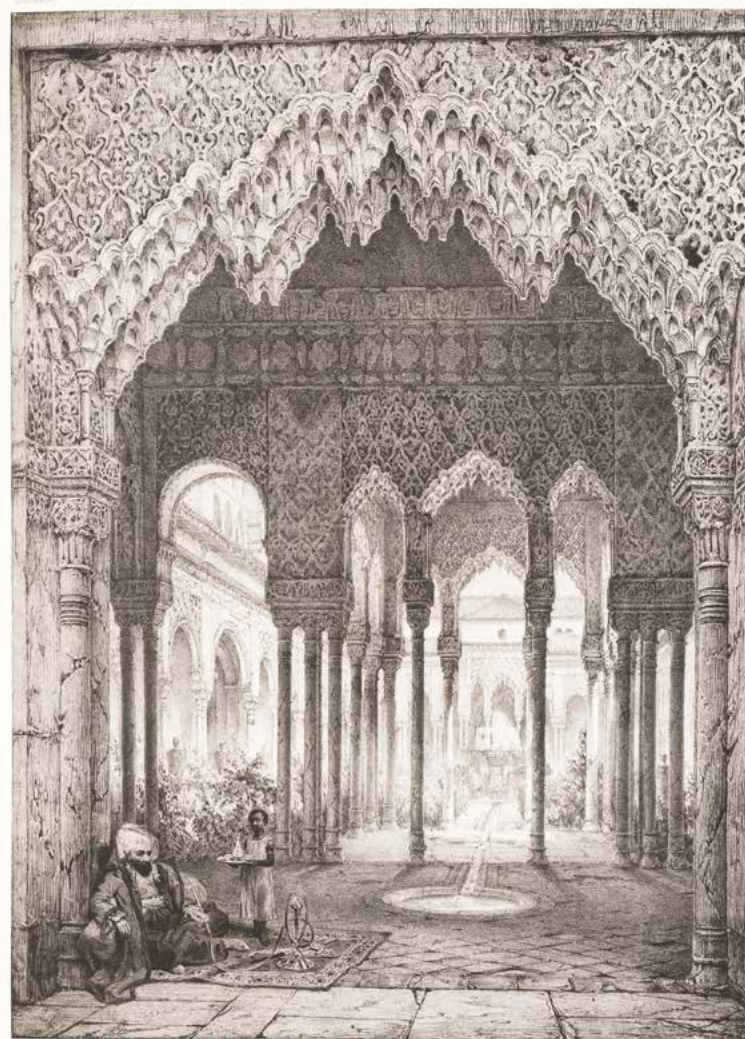
An important work on Arabic Architecture

25. 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.* 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*).

12 000 €

Palau, VI, 102630.

FIRST EDITION OF THIS IMPORTANT ACCOUNT OF THE ISLAMIC ARCHITECTURE OF SOUTHERN SPAIN, BASED ON THE AUTHOR'S EXTENDED TOUR OF SPAIN HE HAD UNDERTAKEN IN 1832 AND 1833,



VUE DE LA COUR DES LIONS, ALHAMBRA

One of the finest view books produced at the time; Girault de Prangey used the most skilled artists to interpret his drawings in the lithographic stone. Includes views, architectural details, ornaments and plans; the figures in the foreground of the views add charm as well as recording costume and customs. The documentation of Prangey has an immense value because of the destruction and changes that have taken place on the Arab monuments in Spain. Part titles and the numbered plates are signed as drawn by Girault de Prangey (Granada 18, 26 as painted by him) but for Cordoba 1, after Asselineau, and Granada 27, after Bayot and Sabatier. The three parts are as follows: 1- Mosquée de Cordoue, vues générales intérieurs détails et plans dessinés et mesurés sur les lieux en 1833. II- La Giralda et L'Alcazar de Séville. III- Souvenirs De Grenade et de L'Alhambra. After the publication of Murphy's "The Arabian Antiquities of Spain" in 1816, this book is considered the first detailed study of the Arabian architecture in Al-Andalus. Girault de Prangey was at first interested in the Roman and Greek architecture, but later he concentrated on studying Arab arts. He travelled in 1832 to Granada, Cordoba and Seville and spent three years there after which he produced this monumental work.

A very good copy, complete with the 44 plates called for.

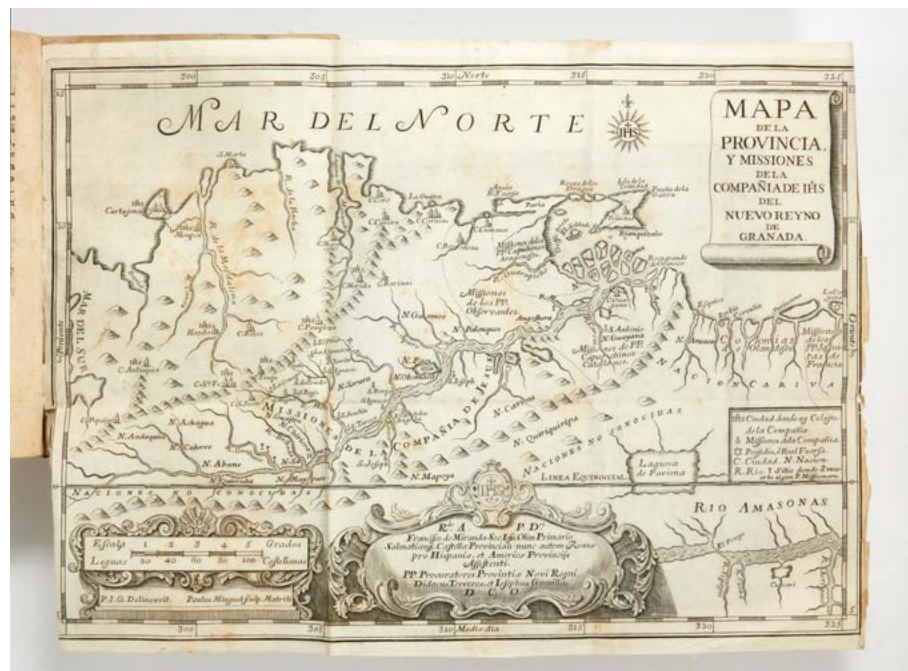
South American geography and gastronomy

26. GUMILLA, Padre Joseph. El Orinoco ilustrado, Historia Natural, civil, y geographica de este gran rio, y de sus caudalosas vertientes : gobierno, usos, y costumbres de los Indios sus habitantes, con nuevas y utiles noticias de Animales, Arboles, Frutos, Aceytes, Resinas, Yervas, y Raices medicinales... *Madrid, Manuel Fernandez, 1741.* 4to (208 x 149 mm) 20 nn.ll., 560 pp. (misnumbered 580), 1 large engraved folding map, 2 engraved plates. Contemporary flexible vellum, flat spine with manuscript title, ties missing. 12 000 €

Sabin, 29274; Palau, 111191; de Backer-Sommervogel, III, 949.3; Howgego, G-115; not in Leclerc.

FIRST EDITION OF THIS IMPORTANT ACCOUNT BY THE MISSIONARY JOSEPH GUMILLA WHO SPENT 30 YEARS IN SOUTH AMERICA. A LEARNED MAN HE BECAME FLUENT IN MANY DIFFERENT DIALECTS OF THE LOCAL TRIBES.

"Gumilla departed in 1705 for South America, arriving at Santa Fe de Bogota in the following year... He travelled widely on the Middle Orinoco and had ascended the Apure, Arauca and Meta rivers. Gumilla returned to Spain in 1739 and in 1741 published what was the first descriptive account of the Orinoco and its tributaries, from its delta (which he attempted to chart) as far as the confluence with the Meta... In this book Gumilla spoke bitterly of the slave traders who invaded his territory" (Howgego).



Gumilla has devoted an important portion of his book on local food and drink. Chapters 18 to 22 (pp. 449-498) contain a large variety of details on exotic and hitherto little-known produce consumed by the indigenous people. Chapter 18 contains a long article on caymans and crocodiles, the virtues attributed to their fangs, and how to hunt. Details are given on how to find the nests, and about the delicacy of their eggs (eaten raw or cooked). Chapter 19 enumerates the ways on how the locals prepare the fields and what sort of fruits is found in their area (*Modo de cultivar sus tierras los Indios, y los frutos principales que cogen*). He explains the people living in the forest would first clear a small field by hand (men would cut the bushes, and women would carry the timber and debris away) just enough to nourish the tribe. The remainder of the field would then be burned down to plant corn, yuca and pepper. The corn used could be harvested already after a maturation of only 2 months (*maíz de dos meses*). Uncultivated produce includes wild rice (*abunda el arroz silvestre*), and watermelon. Details are given on monkeys ravaging the harvested corn. Hunted and trapped by the natives their cooked meat is considered a delicacy (*los monos son para ellos gran regalo*). Chapter 20 gives information on other fruit mixed into the corn flour including yuca and patalcas (*yuca & chaco*), potatoes (*batatas*). The plantain plant is also mentioned as well as a variety of uses (*Platanos, Figura del arbol platano ; Su racimo y flor ; De vianda, y conserva, Sirven de Bebida*) ; fermented corn beer and how to produce it (*Cerbeza de Maíz ; Modo de cocerlo*), followed by the description of the pineapple

(*De Pinas ; Figura des estas*), the spiky palm tree and the drink made of (*Palma Corozo ; El vino destila*). Chapter 21 contains information on cultivated fruit trees by the natives (*Arboles frutales, que cultivan los Indios*) including Papaya, varieties of palm trees (*Palma Cachipae, é Palma Jijirri ; Palma Camuirre*), specially mentioned are the medicinal virtues of the tutuma fruit (*Tutumo, su figura, y utilidad ; Su carne es remedio muy experimentado*), of Verbena (*Bervena, yerva admirable*). Chapter 22 contains information on animal proteins as consumed by the locals including poultry armadillo, and ants (*Pollo del Monte ; Aramdillo o Cachicamos ; Fritadas de Hormigas*).

The fine large folding map (303 x 407 mm) depicts the provinces of the missions of the Society of Jesus (*"Mapa de la provincia, y Misiones de la Compania des IHS del nuevo Reyno de Granada"*), with the lower part showing a detail of the Amazonas river; the two plates show muscial instruments including a war drum.

Good copy, some quires toned.

Provenance: Pedro Cladera (old inscription on the title page) - Modern stamp of a Spanish library on the fly leaf.

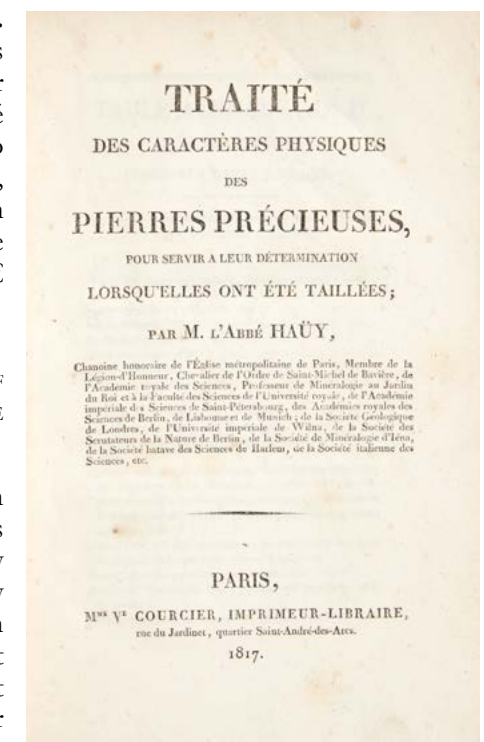
The first determinative gemmology worthy of that name (Sinkankas)

27. HAÜY, abbé René-Just.
Traité des caractères physiques des pierres précieuses pour servir à leur détermination lorsqu'elles ont été taillées. Paris, veuve Courcier, 1817. 8vo (195 x 123 mm) VIII, XXII, 253 pp., 3 engraved plates. Slightly later green half-sheep, spine decorated with the monogram 'F.G.' at foot. 1 500 €

Wheatland 111; Sinkankas, I, 2811.

FIRST EDITION OF THIS WORK OF FUNDAMENTAL IMPORTANCE IN THE SCIENCE OF GEMOLOGY.

"Typically precise and detailed in his statements, Haüy here provides the first determinative gemmology worthy of that name. The lengthy introduction discusses progress in mineralogy, especially in respect to the now outmoded idea that gemstones by virtue of their superior



hardness and resistance to traditional methods of chemical decomposition, were mineralogically in a class distinct from other species. Recent work in chemistry and crystallography clearly demonstrated that gemstones are no more than purer specimens of common species, citing the work of Klaproth in recognizing zirconium in zircon and of Vauquelin who found glucinum (beryllium) in beryl... A work of fundamental importance in the science of gemology and marking the transition from a purely descriptive method to accurate determination of properties and applying them to identification" (Sinkankas).

The three plates by Cloquet show stones and minerals as well as instruments, including Nicholson's hydrometer.

Very good copy despite some occasional foxing. With the bookseller's catalogue by Asselin bound between pages 250/251.

28. HEURES. Heures à l'usage de Rouen. Manuscrit enluminé sur vélin. *Normandie, Rouen, c. 1470-1490.* Illuminated manuscript in Latin and French on vellum, illuminated by an artist in the circle of the Master of the Geneva Latini. 133 leaves (lacking a single leaf after f. 53, 2 leaves after f. 95, and probably 3 leaves after f. 124, else complete). Collation: iii + 1-2⁶, 3⁸, 4⁽⁸⁺¹⁾ (f. 29 added to complete the section), 5-7⁸, 8⁸⁻¹, 9-12⁸, 13⁸⁻², 14-16⁸, 17⁽⁶⁻²⁾, 18⁶; without signatures or catchwords; modern pencil foliation. – Text justification: 98 x 64 mm. 16 lines, 1-column, ruled in red with separate ruled compartments for panel borders in the outer margins (c. 98-100 x c. 29-33 mm), written in dark brown ink in late Gothic Textura with calendar in blue and red alternating with emphasised feasts in burnished gold, capitals touched in yellow, rubrics in red. – 1-line initials and line-fillers throughout in burnished gold on red and blue grounds with white tracery, 2- to 4-line initials throughout mostly in formal leafy designs in blue and orange (sometimes also with red and green) with white tracery on burnished gold grounds, initials at the openings of two Principal divisions of the text (ff. 13, 200) in pink with grey/white heightening and with coloured flowers on liquid gold grounds, initials at three other principal divisions of the text (ff. 30, 77, and 97) in red or blue on grounds of black or in black and blue or red with delicate liquid gold tracery including a prancing animal on f. 77, **24 calendar miniatures** in gently arched compartments in the lower margins of pages with full borders, **15** (of likely 16) **large miniatures** within full borders; **panel borders throughout** in outer margins of every page in designs of blue and gold acanthus leaves with sprays of flowers and fruit, apparently by two border painters. – Late 16th-century additions at end, extreme edges of some borders cropped by the binder, some wear and signs of use, glue along interior of gutters in a few places, tiny rip in parchment near gutter at f. 37, generally in fine state. 18th-century red velvet over pasteboards, mottled pink and gilt paper endleaves, gilt edges, green silk marker, slightly worn at edges, in a quarter brown Morocco fitted case, title gilt. In brown solander box with red morocco at spine. 100 000 €

A VERY FINE ILLUMINATED BOOK OF HOURS ILLUSTRATED WITH 39 MINIATURES.



The miniatures style and palette here are so characteristic of works created around 1460-1470 in the circle of the Master of the Geneva Latini (cf. no. 35) in Rouen. It can be assumed that the manuscript was produced in the same studio in which, among other things, the medallion scenes known from the tradition of the Bedford Master in Paris were adopted in order to decorate the first miniature of the Maria officium more elaborately and to enhance its value - as the title image of the entire manuscript, as it were.

Details of miniatures on request.

Provenance

1. In the border of f. 13 is a seated bear holding a banner surmounted by a macehead and with the initials *I* and *M* joined by a love-knot. perhaps the book was made for a member of the well-known family of Jovenel des Ursins.
2. A 16th-century verse on f. 131 records that its writer married his love Pont St-Pierre in the year 59, and that God gave them 16 children but took back five sons and six daughters. The Norman barony of Pont St-Pierre carried with it the hereditary title of Conseiller d'honneur au parlement de Rouen, and the bride here may be Anne, daughter of Philippe de Roncherelles, baron of Pont St-Pierre, who on 18 September 1560 (apparently) married André de Bourbon-Vendôme, governor of Abbeville, and whose many children (one of which grand archidiacon of Rouen) are listed by Anselm.
3. Stuttgart, Dr. Helmut Beck (1919-2001), ms. 34, his ex-libris; his sale, Sotheby's London, 16 June 1997, lot 27.
4. Europe, private collection.

29. HEURES. Heures à l'usage de Paris *France, Paris, c.1500*. Illuminated manuscript in Latin and French on vellum, illuminated by a follower of Jean Pichore. 8vo (190 x 124 mm). 136 leaves, complete. Collation: iv + 1-2⁶, 3⁸, 4⁴ (iii and iv singletons, iv with a miniature), 5-11⁸, 12², 13-18⁸, 19⁶ + iii; infrequent modern pencil foliation at gutter. – Text justification: 122 x 68 mm. 20 lines, 1 column, ruled in mauve. Written in black ink in gothic bookhand; calendar in alternating blue, mauve, and burnished gold; rubrics in mauve, capitals touched yellow. – 1-line initials of burnished gold with grounds and infills of blue with white penwork decoration and mauve with gold decoration, line endings of the same colours, 2-to 4-line initials of blue or red on grounds of burnished gold with ivy-leaf sprays or paired disks of red and blue in the infill; **24 calendar miniatures**, within full-page architectural borders, **15 small miniatures**, **14 large arch-topped miniatures** with full-page borders, and **1 full-page miniature** in an architectural border; panel borders throughout, mostly with divided grounds with sprays of blue and gold acanthus against unpainted vellum and shaped fields of liquid gold with sprays of naturalistic flowers or fruit, a few with foliage sprays against coloured fields and others against continuous liquid gold. – Condition: tiny pigment losses across several miniatures, slight wear to the liquid gold grounds of a few borders, sewing holes from pilgrim badges in the lower margins, staining (tops, ff. 134-136), and a few discreet repairs to parchment (ff. 44, 47, 92). 19th century brown morocco with multi-coloured inlays in the style of French 16th-century strapwork design (*Cape*). 150 000 €

A HANDSOME, RICHLY DECORATED MANUSCRIPT, ILLUSTRATED WITH 54 MINITAURES. IT IS A FINE EXAMPLE OF PARISIAN BOOK PRODUCTION AT THE END OF THE 15TH CENTURY.

By this time Paris was an established centre for the production of printed Books of Hours. The present manuscript is a fine example of the type of illumination that was popular in the era of crossover with profusely illustrated printed Hours. Every opportunity for illustration and decoration is taken. As well as the small and large miniatures planned for by the scribe, there are panel borders on every page, marginal scenes of occupations and of the zodiac signs in the Calendar, and an inserted full-page miniature of the Fall of Man (f. 24v) faces the opening of the Office of the Virgin. Eve is shown taking the apple from the female serpent twined around the Tree of Knowledge: the action that created the need for the Incarnation of the Son of God to redeem mankind, which is shown in the Annunciation on the facing page (f. 25).

The miniatures of this manuscript Hours are by a follower of Jean Pichore, who is known to have published and designed metalcuts for printed Books of Hours. Pichore's large, prolific workshop was active in Paris during the end of the 15th and the first decade of the 16th century, working on both printed books and illumination of manuscripts.

Details of miniatures on request.

PROVENANCE

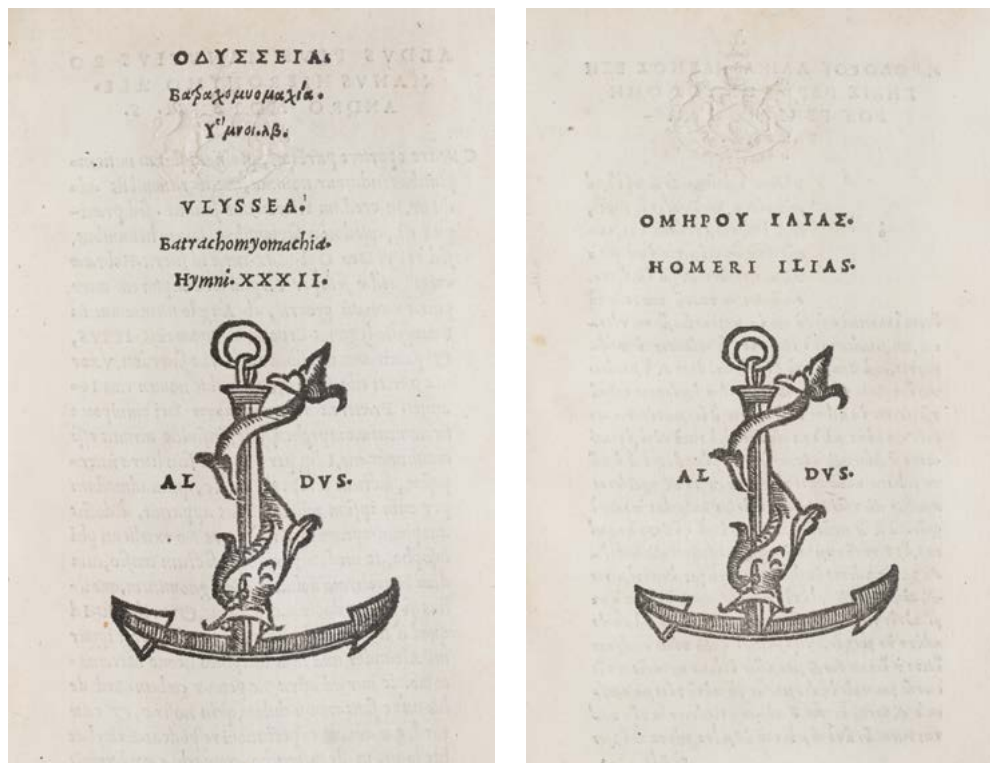
1. The style of illumination, the Feasts of the Calendar and the use of both the Offices of the Virgin and the Dead indicate that the manuscript was made in and intended for use in Paris. A possible personal motto is painted in a scroll in the border of f. 47: *IOVE: SOL ET DIEU*.
2. Sale, Christie's London, 9 July 2001, lot 29
3. Europe, private collection.



30. HOMERE. Iliade.- [Et] : Odyssée. Batrachomyomachie. Hymnes. [Graece]. Venise, Héritiers d'Alde Manuce, 1524. 2 volumes, small 8vo (155 x 91 mm) 56 num.l., 227 num. l., 1 nn.ll. for volume I ; 251 num.l., 1 nn.l. for the second volume. Eighteenth-century century red morocco, covers richly tooled, spine gilt, compartments gilt and decorated with a special tool (arrows piercing a heart), gilt edges. 25 000 €

Renouard 98-1 ; Abmanson-Murphy, 226 ; Adams, H745 ; cf. PMM, 31 (for the edition Florence ca. 1488/89).

VERY ELEGANT EARLY ALDINE EDITION OF HOMER'S DIPTYCH.



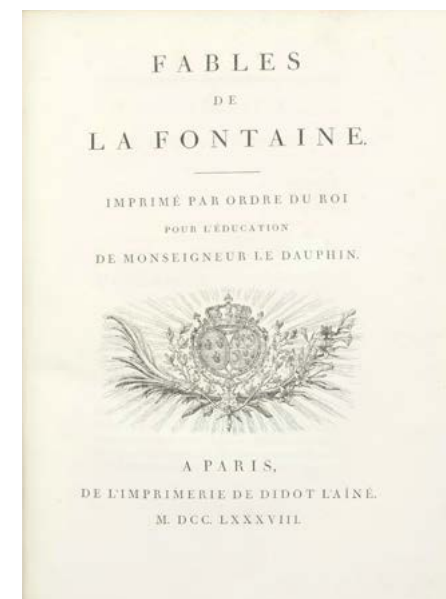
The text reproduces that of the edition from 1517; it contains the preface written by Aldus Manutius for his Homer edition of 1504. The titles in Greek and Latin bear the Aldine anchor.

Beautiful, broad margined copy from the library of the earls of Macclesfield.

Bound in fine 18th-century red morocco

31. LA FONTAINE, Jean de. Fables, Imprimé par ordre du Roi pour l'éducation de Monseigneur le Dauphin Paris, De l'imprimerie de P. Didot l'aîné, 1788. Large 4to (300 x 225 mm). 3 nn.ll. (half-title, patent, title), XCV, 482 pp., 1 nn.l. (bookseller's catalogue). Contemporary red morocco, triple gilt filet on covers, spine gilt with raised bands, gilt turn ins, gilt edges. 4 500 €

Rochambeau, 134.



SUPERB EDITION OF ONLY 250 COPIES PRINTED ON WOVE PAPER.

The colophon states that "250 copies of this edition were printed with the new typefaces from the foundry of Didot l'aîné, engraved by Firmin his 2nd son".

The half-title indicates that it was published in the *Collection des auteurs classiques françois et latins*. This important edition has been revised from the editions of 1668, 1678 and 1694, which were revised by La Fontaine himself.

A very fine copy, complete with the patent granted by Louis XVI to Didot l'aîné for the printing of this volume, bound-in after the half-title.

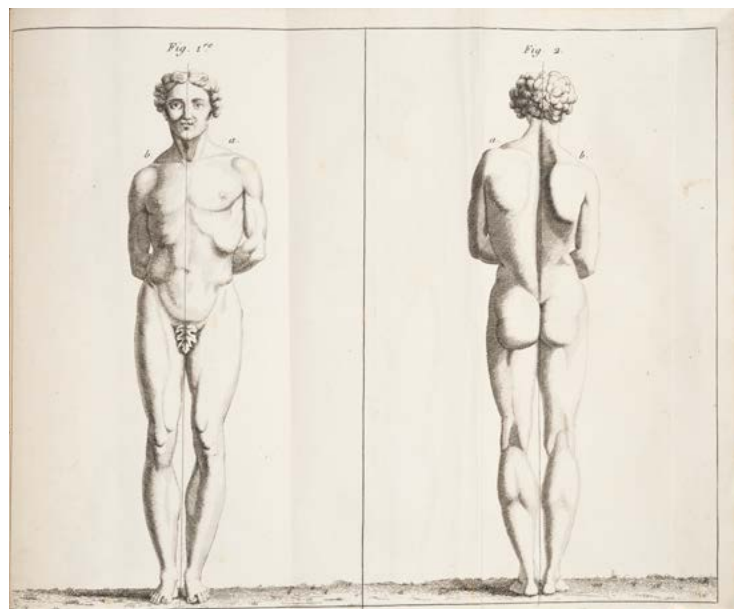
32. LAENNEC, R.T.H. De l'auscultation médiate ou traité du diagnostic des maladies des poumons et du coeur, fondé principalement sur ce nouveau moyen d'exploration. Paris, J.A. Brosson & J.S. Chaudé, 1819. 2 volumes, 8vo (202 x 120 mm) XLVI (misnumbered XLVIII), 456 pp., 4 nn.ll., 4 engraved folding plates for volume I; XVI, 472 pp. for volume II. Contemporary half-sheep, flat spine gilt. 5 000 €

Garrison-Morton, 2673; P.M.M., 280; Norman, 100 books famous in medicine, 57; Norman cat., 1253; Heirs of Hippocrates 1364.

FIRST EDITION, FIRST ISSUE.

"Laennec's invention of the stethoscope provided the first adequate method for diagnosing diseases of the thorax and represented the greatest advance in physical diagnosis between Auenbrugger's percussion and Röntgen's discovery of x-rays" (Norman).

“Laënnec was undoubtedly the most prominent French internist of his day. His ingenious use of a roll of paper as a first stethoscope opened an entirely new field of physical diagnosis, and by this means he virtually created the physical diagnose of pulmonary diseases, giving clear, concise definitions of phtisis, pneumothorax, emphysema, etc.” (Heirs of Hippocrates).



Good copy despite partly split hinges.

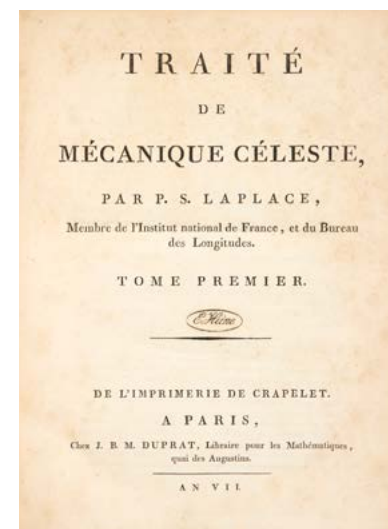
Laplace's masterpiece

33. LAPLACE, Pierre Simon. *Traité de Mécanique Céleste.* Duprat, Bachelier, An VII (1798)-1827. 5 volumes, 4to (244 x 182 mm) XXXII, 368 pp. for volume I; 2 unnl., 382 pp. for volume II; XXIV, 303 & 24 pp. for volume III; XL, 347 pp., 1 unnl., 65 pp., 1 unnl., 78 pp., 1 folding plate for volume IV; VIII, 419, 1 unnl., 35 pp. for volume V. Attractively bound in style in modern green sheep backed boards. 15 000 €

Printing and the Mind of Man, 252; *Norman*, 1277; *Horblit*, 63; *Dibner*, 14; *En français dans le texte*, 201; *Bibl. Mechanica*, p.197.

FIRST EDITION OF LAPLACE'S MASTERPIECE, HIS FUNDAMENTAL WORK ON CELESTIAL MECHANICS.

Published over a period of 27 years, Laplace's *Traité* codified and developed the theories and achievements of Newton, Euler, d'Alembert and his contemporary



Lagrange. In the tradition of Newton's *Principia*, Laplace “applied his analytical mathematical theories to celestial bodies and concluded that the apparent changes in the motion of planets and their satellites are changes of long periods, and that the solar system is in all probability very stable” (Dibner).

“Newton remained uncertain with respect to the continuity of our solar system. In this work Laplace also offered “a brilliant explanation of the secular inequalities of the mean motion of the moon about the earth - a problem which Euler and Lagrange had failed to solve. He proved that these irregularities are connected with certain solar actions and changes in the orbit of

earth. He also investigated the theory of the tides and calculated from them the mass of the moon” (PMM).

“Termed the eighteenth-century *Almagest* and a sequel to Newton's *Principia*, this work deals with general laws of mechanics, gravitation and motions of celestial bodies” (Horblit).

A fine copy, complete with the three very rare supplements.

Modern chemistry

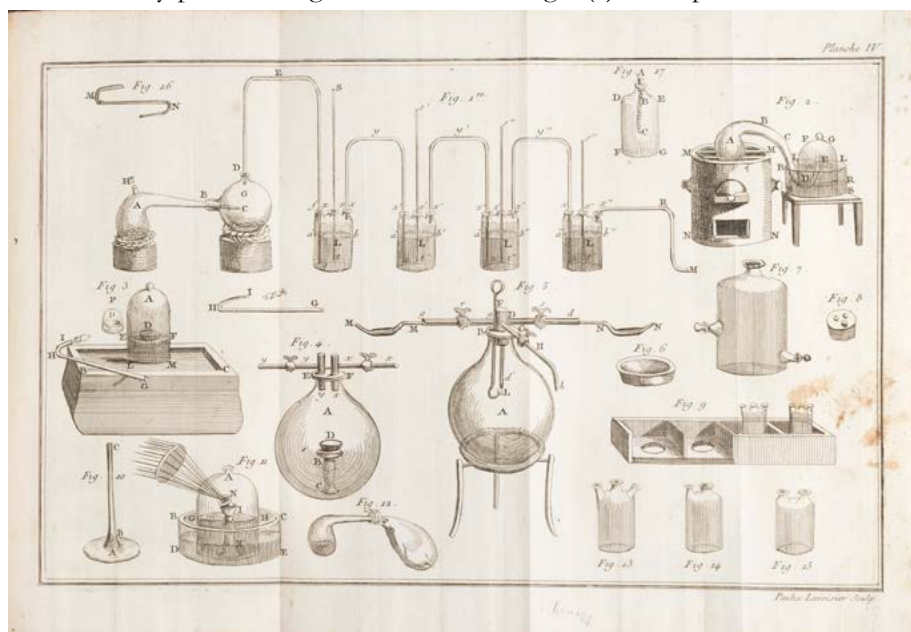
34. LAVOISIER, Antoine-Laurent de. *Traité élémentaire de Chimie*, présenté dans un ordre nouveau, et d'après les découvertes modernes. Paris, Cuchet, 1789. 2 volumes 8vo (197 x 122 mm) XLIV, 322 pp., 2 folding tables for volume I; VIII, pp. 324 to 653, 1 nn.l., 13 engraved plates for volume II. Contemporary marbled sheep, spine gilt with raised bands, red edges (expertly rebacked retaining old spine). 8 500 €

Duveen et Klickstein, 154; *PMM*, 238; *Horblit*, 64; *Dibner*, 43.

FIRST EDITION OF LAVOISIER'S REVOLUTIONARY WORK. THIS IS THE SO-CALLED SECOND ISSUE OF THE FIRST EDITION IN TWO VOLUMES.

The first “trial” issue is in one volume, arranges material slightly differently and is known in only two or three copies. This second issue contains ten tables and several extracts from the registers of the Académie des Sciences and other learned societies, not included in the single volume issue - making this in fact the first complete edition.

Lavoisier's revolutionary work outlined in this book had as much impact on chemistry as the French upheaval of the same year had on politics. This is a fundamental work in the history of modern chemistry containing a number of foundational ideas necessary to the progress of chemistry. Several critical ideas that appear in this book laid the firm foundation for Lavoisier's claim to the title as "the father of modern chemistry": (1) his use of accurate measurement for chemical research by using a balance with weight determinations being made at every possible stage of chemical change, (2) his experimental research



on combustion which established that oxygen was the component in air that combined with metals during combustion and his naming of the resulting substances "oxides", (3) his exposition of the law of the conservation of mass, proving that matter remains constant throughout all chemical change and (4) his definitive reform of chemical nomenclature, whereby every substance was named by an aggregate of its component elements.

In addition, Lavoisier finally established the modern conception of elements as substances which cannot be further decomposed. In this work, he identified twenty three such elements - all of which are still recognized as such today. The broadest and most significant effect of Lavoisier's treatise was that it once and for all put to rest the phlogiston theory (that had mislead scientists for over a century) and destroyed any residual belief in alchemy.

A fine copy in good condition.

35. LEWIS, Matthew Gregory. Lewis' Sketches of Spain & Spanish Character, made during his Tour in that Country, in the years 1833-4. Drawn on Stone from his original Sketches entirely by himself. *Londres, Published by F.G. Moon, Printseller to the King, 20, Threadneedle Street, and, 1836.* Folio (536 x 360 mm), title page, & leaf of engraved dedication and List of Subjects, 25 unum. plates (including frontispiece). Contemporary red morocco backed boards. 12 000 €

Travel in Aquatint and Lithography 1770-1860 from the Library of J. R. Abbey ... A bibliographical catalogue, volume I (1956, repr. 1972, 1991), no. 149, p. 129; R.V

FIRST EDITION OF THIS BEAUTIFUL ILLUSTRATED BOOK ON SPAIN. A RARE COPY IN CONTEMPORARY COLOURING.



The plates show country people, smugglers, bullfighters, friars or buildings (churches, convents, squares, arenas, a posada) - mostly in Andalusia (Granada, Seville, Sierra Nevada, Ronda, Gibraltar) but also in Madrid, Toledo and Segovia. The title-plate vignette shows an arena after a bull-fight. The List of Subjects gives also the names of the then owners of the original sketches.

Following his Spanish tour Lewis not only published this book of lithographs and *Lewis's Sketches and Drawings of the Alhambra* (1835) but also exhibited between 1833 and 1838 many watercolours of Spain at the Royal Academy and at the Old Watercolour Society.

According to the advertisement tipped-in between the front endpapers of the Royal Academy's copy, as well as being published in Imperial Folio (at £4. 4s.) copies were also available 'Coloured and Mounted ... in a Portfolio' (at £10. 10s.).

Strong spotting throughout.

Magnificent copy bound in gilt red morocco

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

FIRST EDITION.



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

The book contains biographies of the following twelve painters: Ottavio Lioni, Ludovico Lioni, T'Omasso Salini, Cristoforo Roncalli, Antonio Tempesta, Marcello Provenzale, Gioseppe Cesari d'Arpino, Simone Vouet, Giovanni Baglione, Giovanni Francesco Barbieri, Lorenzo Bernini, and Carlo Maratti. Of the twelve portraits, engraved in intaglio, eleven are signed by Ottavio Lioni and dated between 1621 and 1625; the twelfth bears no name. Bartsch describes only ten of these plates. The suite of 12 portraits is printed on smaller sheets than those used for the book.

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

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

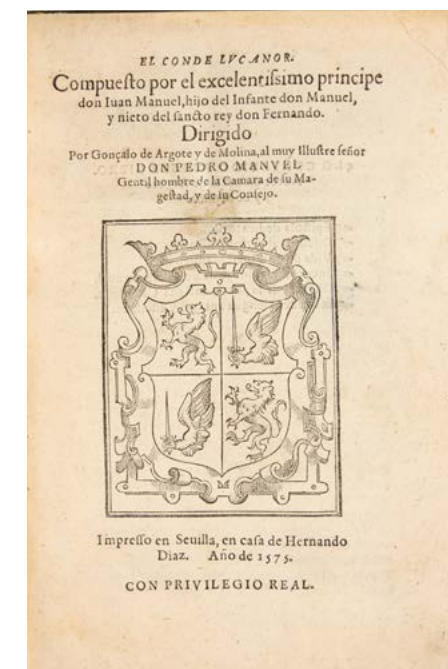
Some quires toned.

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

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

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

EDITIO PRINCEPS, EXTREMELY RARE, OF ONE OF THE MOST IMPORTANT PIECES OF SPANISH LITERATURE.



El Conde Lucanor is a collection of historical tales and anecdotes with a proverb summarizing the moral of each tale. It is a masterpiece that influenced many European writers in the following centuries. His motive was to give knowledge to the laymen, and to teach young noblemen how to defend their high rank in the society into which they were born. Don Juan Manuel (1282-1348) was highborn as the son of Don Manuel of Castile and grandson of Ferdinand III, King of Leon and of Castile. He also was the nephew of Alfonso X the Wise, King of the Kingdom of Castille, who in his lifetime gathered books and knowledge from the Arab world and had them translated into Castilian. Don Juan Manuel was a favourite of King Ferdinand IV, who made him his chief

steward and a member of his Council of State. On the King's death, Don Juan became the joint guardian, with the Infante Philippe and Don Juan el Tuerto, of the Infant Alfonso XI, then only 13 months old. Don Juan great prowess in the battlefield and his intellectual gifts were thoroughly appreciated by the young king who endeavoured to cement the ties of relationship by becoming betrothed to Don Juan's daughter, Doña Constança Manuel, and appointing Don Juan Governor of the district along the Moorish frontier of Granada, where he achieved a great victory for the Castilian army.

This edition, arranged by Gonçalo de Argote de Molina, contains the editor's dedication and *Discurso al curioso lector*, a life of Don Juan Manuel; the very interesting pedigree of the royal house of Manuel; the Conde Lucanor; an essay on ancient Spanish poetry by Argote de Molina; and a valuable vocabulary explaining the ancient Spanish terms used in Don Juan Manuel's original story.

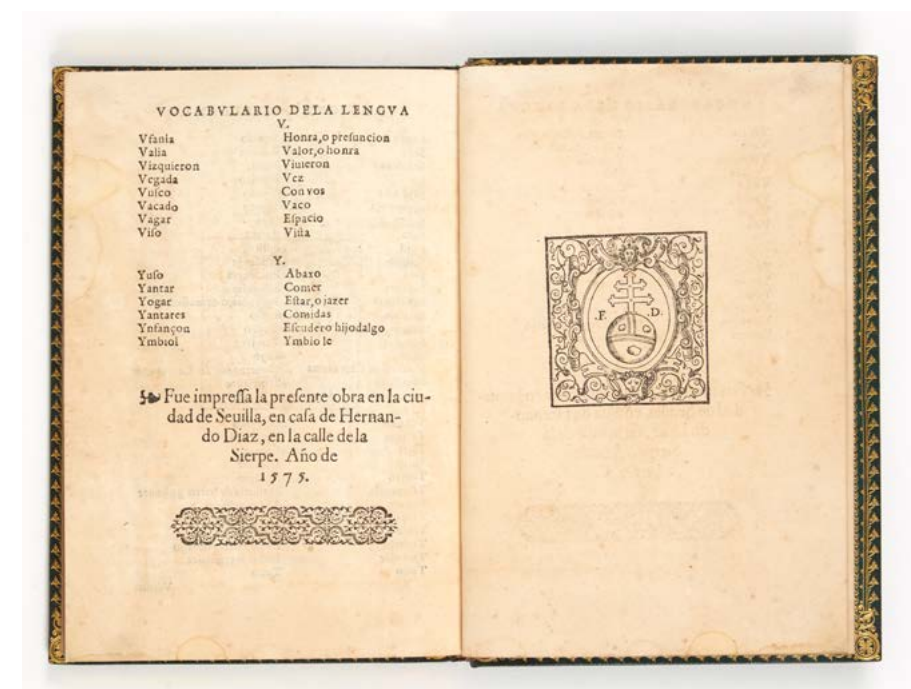
It is a book of the highest importance and one which must always be held as marking a great epoch in literary history. "The honour of being the forerunner of the real modern short story must be awarded to the Spanish prince. The book was enormously popular, and versions of it soon found their way to France and Italy and thence many of the tales drifted to England. In more than one of the Canterbury Tales the influence of Don Juan Manuel may be seen" Martin Hume, Spanish Influence on English Literature.

Morover, Shakespeare's "Taming of The Shrew" testifies the influence from the Spanish writer's story, "What Happened To The Lad Who Married A Girl With A Very Bad Character". A translation of the story, by Mr. F. W. Cosens, was separately printed a short time since, and was copied into the Athæneum of June 29, 1867, with some preliminary remarks calling attention to its remarkable resemblance in general idea to the "Taming of the Shrew".

As *El Conde Lucanor* was published in 1575, it is, of course, possible that Shakespeare may have seen the book, or, if not, that he may have heard the story from one of the wits and poets of Elizabeth's court. Other famous writers were inspired by Don Juan Manuel: Miguel de Cervantes in his interlude "The Alterpiece Of Wonders" and Jean de la Fontaine in his fable, "The Raven And The Fox" after the story, "What Happened To A Fox With A Raven Which Had A Piece Of Cheese In His Beak".

Don Juan Manuel wrote in the Romance or Castilian language, not in Latin as most writers before him. His uncle, King Alfonso X the Wise had dedicated his life, before and during his reign, to culture and had had almost everything written in the Arab countries translated into Romance, a language developed and established by the king himself. The subjects were law, history, science, literature, astrology, medicine, and games like chess and dice. All knowledge was important to him. A great deal of Don Juan Manuel's tales derived from stories from the Arabic countries or from countries even further away like India. Important sources were "A Thousand and One Nights", "Barlaam and Josefai", "Disciplina

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



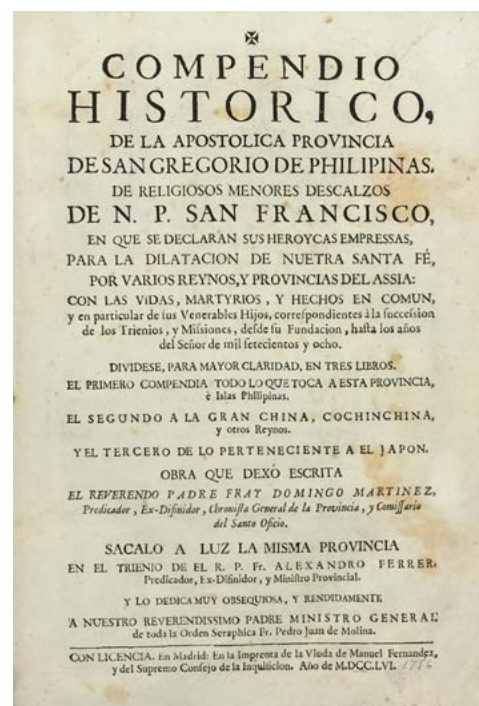
A very fine copy of this extremely rare and important book.

38. MARTINEZ, Domingo. Compendio Historico de la Apostolica Provincia de San Gregorio de Philipinas, de religiosos menores Descalzos de N. P. San Francisco... *Madrid, Imprenta de la Viuda de Manuel Fernandez, y del Supremo Consejo de la Inquisicion, 1756.* Three parts bound in one volume, folio (295 x 205 mm) 14 nn.ll., 342; 116; 248pp., printed in double columns. Contemporary limp vellum, flat spine with manuscript title, lacking ties, manuscript spine title, marca de fuego of the Colegio de San Fernando de Ciudad de México on top edge (no ties, spine darkened, minor chipping at edges). 18 000 €

Palau, 154271; Maggs, Biblioteca Americana, 774; Cordier, Bibl. Japonica, 440; Tavera, 1624; Retana, 309. Medina, Philippines, 483; Streit, VI, 1107; not in Vindel.

FIRST EDITION OF THIS IMPORTANT HISTORY OF FRANCISCAN EXPLORATIONS AND MISSIONARY WORK IN THE FAR EAST. MARTINEZ CHRONICLES SPANISH EVANGELIZING MISSIONS TO SETTLEMENTS IN THE PHILIPPINES, CHINA, AND JAPAN.

The first book pertains to the Philippines, with historical background on the conquest and early exploration of the islands, plus extensive information on the indigenous peoples and their customs. The second book centers on China, while the third book focuses on Japan; both accounts cover early contact with the native peoples, the establishment of missions, local customs, the religious development of the area, and more.



“In the late 1660s and early 1670s, the Franciscan province of San Gregorio in the Philippines sent some of its friars back to Spain to recruit Franciscans missionaries. On 31 August 1671, the Crown granted one of these procuradores, Fray Pedro de Torrenueva, the authorization to recruit Franciscan missionaries, and a guarantee that the royal treasury would cover the costs of the transportation of both the missionaries and their chattels by sea and by land to the Philippines via New Spain (Mexico). A petition submitted by Fray Pedro de Torrenueva on 22 June 1673 informs us that Fray Francisco de Torrejoncillo was amongst a group of thirty- seven Franciscan friars who received permission from the Spanish Crown to set sail for the Philippines. Furthermore, a

surviving passenger manifest reveals that the Franciscans sailed out of the port of Cadiz on the ship Santa Cruz, which was owned by the maestre Baltasar de Olazárraga and part of a convoy of at least 24 ships bound for Mexico under the command of Pedro Corbet. As such, there is no doubt that Fray Torrejoncillo left Spain in 1673 and could not have been there in 1675, as Fray Trujillo stated in his chronicle. In addition to this, since Fray Torrejoncillo left Spain a year before the publication of the first edition of the Centinela, it is perhaps ironic that the author of the most violent anti-Semitic polemic to have been published in early modern Spain in all probability never actually saw his work in print.

The voyage of the Franciscans missionaries from Spain to the Philippines was a long and arduous one. It involved the crossing of the Atlantic Ocean to the Spanish viceroyalty in Mexico and then, after landing at Vera Cruz, an overland trip across Mexico. Once on the pacific coast of Mexico, the missionaries embarked upon another ship and sailed across the Pacific Ocean to Manila from the Mexican port of Acapulco. The only ship to sail from Mexico to Manila in

1674 was the galleon Nuestra Señora del Buen Socorro, which left Acapulco on 31 March and arrived at Manila on 12 August. The Nuestra Señora del Buen Socorro was driven out to sea by a powerful gale whilst anchored off the island of Guam and arrived in the Philippines without her captain, Damián de Esplana, who remained stranded on Guam” (Soyer, *Popularizing Anti-Semitism in Early Modern Spain and its Empire*, Brill, 2014, pp. 52).

Scattered marginal foxing, stain in lower outer corners of some leaves.

A very good, unsophisticated, copy.

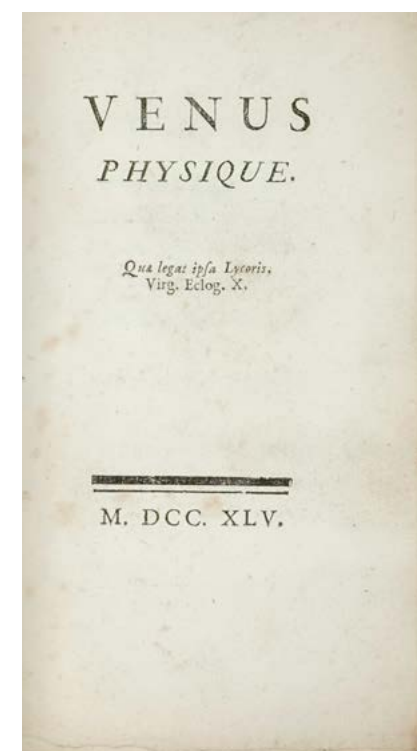
Well represented in institutional libraries, this title is rarely offered in the trade.

A true forerunner of Darwin and Mendel (Heirs)

39. MAUPERTUIS, Pierre Louis Moreau de. *Vénus physique S.L.*, 1745. 12mo (160 x 90 mm) 4 nn.ll., 194 pp., 1 nn.l. (blank). Contemporary grey boards, spine with manuscript label, in a modern box. 2 000 €

Garrison - Morton 215.2 ; Heirs of Hippocrates, 847; Osler, 3350; Norman, 1460.

FIRST EDITION, SUPPOSEDLY PUBLISHED AT EITHER LEYDEN OR THE HAGUE.



Divided into two parts, the first part, *Dissertation physique à l'occasion du nègre blanc* (pp. 1-115) had appeared in Leiden the previous year. The second, *Dissertation sur l'origine des noirs* (pp. [117]-194) appears here for the first time. Maupertuis opposed the theory of the preformation of the embryo, which was then in vogue, by asserting that the father and mother had an equal influence on heredity.

“Maupertuis’s *Venus physique* refuted the preformationist theories of embryonic development held by most of his contemporaries in favor of the h-discredited epigenetic hypothesis, which Maupertuis had adopted after considering the obvious facts of biparental heredity. Maupertuis rejected all vitalist or spiritual interpretations of the hereditary mechanism, arguing that biparental heredity required corporeal contributions from each parent. This argument was

based on research that Maupertuis performed shortly after his arrival in Berlin in 1740, when he began collecting the pedigrees of the polydactylous Ruhe family. These pedigrees showed that the abnormal trait could be passed either by the male or female parent and that the trait tended to weaken and disappear over time as polydactylous individuals continued to marry normal spouses. According to Glass, Maupertuis's theories of biparental heredity and epigenesis substantially anticipated those of Darwin, Mendel and de Vries nearly a century and a half later" (Norman).

"A rare first edition of Maupertuis' remarkable work on embryology and genetics.... A scientist, philosopher, and original thinker, Maupertuis was years ahead of his time in many aspects of biology, particularly embryology and genetics. His arguments against the then-prevailing theory of preformation and for epigenesis were so close to the idea of evolution that he is a true forerunner of Darwin and Mendel" (Heirs).

Pp. 125/126 with lower corner torn without touching text.

Very good copy, entirely uncut and with deckle edges.

Provenance: Haskel F. Norman (book plate; sale II, New York 1998, lot 654).

The Rohan-Chabot copy

40. MIRABEAU, Victor Riqueti & QUESNAY, François. *L'Ami des hommes ou Traité de la population*. Première [-sixième] partie. *Avignon*. 6 parts in 3 volumes, 4to (253 x 195 mm). Volume I: VI, 156 pp., 1 nn.l. for part I; 218 pp., 1 nn.ll. for part II; 216 pp (misnumbered 158), 2 nn.ll. (privilege and errata for the three parts) for part III. Volume II: 4 nn.l., 278, 81 pp. for part IV. Volume III: VIII, 167 pp. for part V; 1 nn.l., 279 pp., 2 nn.ll. for part VI. Contemporary polished calf, triple gilt filet on covers, corner pieces with armorial tools of the Rohan-Chabot family, red edges (some expert restorations, some scuffing).

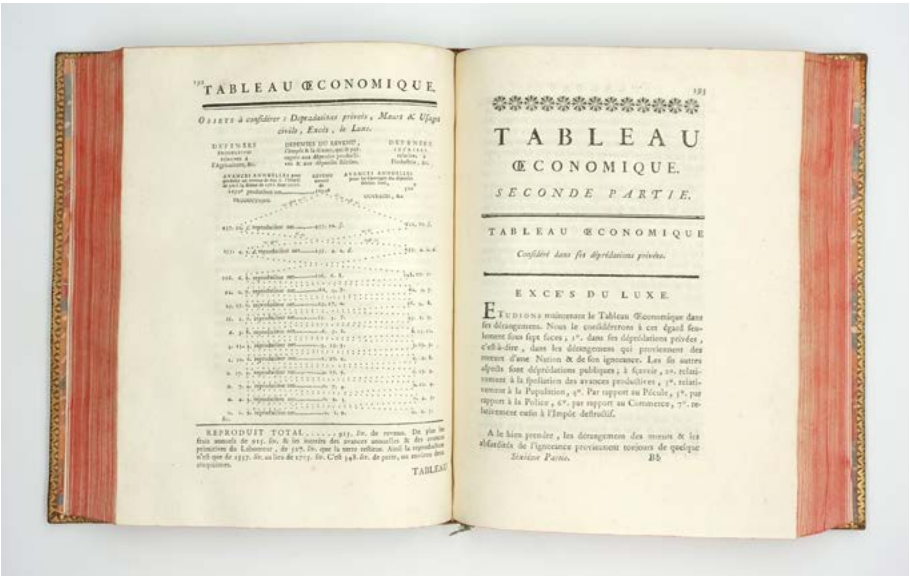
18 000 €

Einaudi, 3941; Goldsmith, 9092; INED, 3194; Kress, 5543; Tchermizine, III, 749-750 (erroneously mentioning a frontispiece, absent in the scanned copy of the Bibliothèque de l'Arsenal, Paris).

FIRST EDITION OF THE SIX PARTS OF ONE OF THE FOUNDING TEXTS OF THE PHYSIOCRATIC DOCTRINE, CONTAINING THE FIRST PUBLIC APPEARANCE OF QUESNAY'S *TABEAU ECONOMIQUE*.

Mirabeau was the first economist to follow Quesnay in founding the physiocratic circle and had read and admired Cantillon's theories. In 1756, he began publishing *L'Ami des hommes ou Traité sur la population* (The Friend of Men or Treatise on Population), a work that contributed to the fame of its author, who came from

a line of Italian merchants established in Marseille and ennobled in the 16th century.



Mirabeau had already published the first three parts of *L'Ami des Hommes* when he met François Quesnay. Noticed by Quesnay, who was a friend of Madame de Pompadour, Mirabeau joined the group of Physiocrats led by him. Their motto was: 'Laissez faire, laisser passer'. There he met Dupont de Nemours, as well as Turgot, d'Alembert, Diderot, Helvétius and Buffon. From the fourth part, published in 1758, Quesnay's influence is clearly visible. The last two parts appeared in 1760, the last containing Quesnay's *Tableau économique*, which thus became accessible to the public for the first time. The first edition, which had been printed in very small numbers on Madame de Pompadour's private press in December 1758 at the Château de Versailles, had been carefully suppressed, and almost no copies remain. As for the second printing, which took place at the end of 1759, only three copies are known to exist. So it was thanks to *L'Ami des Hommes* that the *Tableau économique* was finally published.

Parts 4 to 5 each have a subtitle, in particular : *Précis de l'organisation ou mémoire sur les états provinciaux* (part 4); *Mémoire sur l'agriculture envoyé à la très louable société d'agriculture de Berne, avec l'extrait des six premiers livres du corps complet d'oéconomie rustique de feu M. Thomas Hall* (part 5). Part 6 has no individual title but is entitled: *Réponse à l'essai sur les Ponts et Chaussées, la voirie et les corvées*, of which the famous *Tableau économique* is a very large part.

"This remarkable treatise created the greatest sensation throughout the whole of Europe. It is said to have gone through forty editions and was translated into several languages" (Palgrave).

[Bound at the end of volume III:] [MIRABEAU, Victor Riquetti, marquis de]. *Théorie de l'impôt*. Paris, no name, 1760. 4to (253 x 194 mm) VIII, 336 pp.

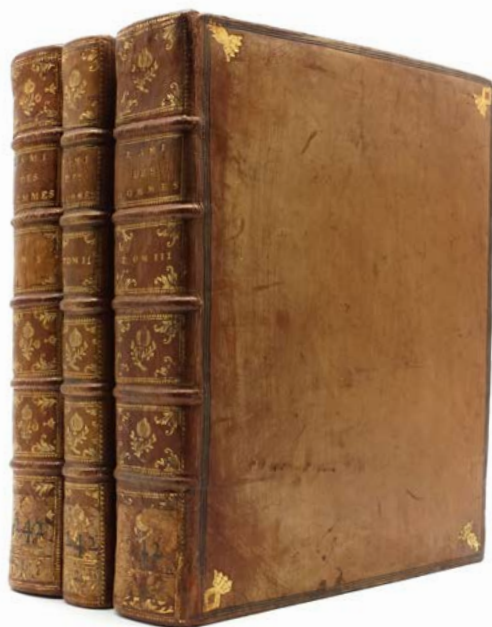
Einaudi, 3946; Kress, 5883; Goldsmiths, 9602; INED, 3209.

FIRST EDITION. RARE. THIS TREATISE, WHICH SETS OUT A PLAN FOR TAX REFORM IN FRANCE, IS ONE OF THE MOST IMPORTANT ECONOMIC AND FINANCIAL WORKS OF THE ANCIEN RÉGIME.

Written in collaboration with Quesnay, *Théorie de l'impôt* helped to establish the ideas of the physiocratic movement, to which it is a highly valuable contribution.

«Ce fut la première œuvre vraiment personnelle de Mirabeau depuis sa conversion [à la physiocratie]. Le succès en fut très vif. Mirabeau développe les principes de la nouvelle école avec un franc-parler qui lui attira de nombreux suffrages et le fit emprisonner. Il s'élève notamment contre les fermiers-généraux, fait une critique sévère du régime fiscal alors en vigueur, et énonce trois conditions nécessaires à une juste imposition» (INED).

Fine copies of these rare first editions.



The First illustrated biography of the life of Mohamed

41. MOHAMMED - BRY, Jean Théodore de & BRY, Théodore de. I. Acta Mechmeti I Saracenorum Principis. Natales, Vitam, Victorias, Imperium et Mortem eius ominosam complectentia... II. Vaticinia. Severi et Leonis in Oriente... regni Turcici sub Mechmete hoc III. praedicentia. *Frankfort, Jean Théodore et Jean Israël de Bry, 1597*. 4to (195 x 148 mm) engraved title, 3 nn.ll., 58 pp., 1 blanc leaf, pp. 59-96, 3 nn.ll. with the table. Eighteenth-century German or Austrian calf, flat spine gilt. 15 000 €

Atabey 331 (incomplete, missing the last leaves with the index); Göllner 2286 ("Beachtung verdienen die Kupferstiche... von Johann Dietrich und Johann Israel") ; Adams B-2978; not in Blackmer (citing only the German language edition, published the same year after this Latin edition) nor in Koç Collection.

FIRST EDITION OF THE FIRST PRINTED WESTERN BOOK TO ILLUSTRATE THE LIFE OF THE PROPHET MUHAMAD.



Beautiful edition, richly illustrated with a large engraved border on the title page and 26 engravings in the text. The edition was overseen and produced by the brothers de Bry in their workshop in Frankfort whose editions of the small and large voyages to the Americas have become world famous.

The illustrations start with an allegorical title border showing Mahomet and the emperor Leo III followed by 10 engravings illustrating the prophet's life. The 16 other engravings found in the second part of the book illustrate the prophecies on the decline of the Ottoman Empire. This important biography as well as the engravings by the brothers De Bry were included in the 1664 edition

of *Chronica Turcica* by Wilhelm Serlin.

“The first section concerns Mohammed the Prophet, with 10 engravings which illustrate scenes from his life... The second part, which includes 16 emblematical engravings, records a prophecy of the fall of the Turkish empire” (Blackmer).

“It was not until the very end of the 16th century that the Prophet was first

represented in the guise of an Ottoman sovereign. The first printed image of Muhammad in distinctly Ottoman dress is to be found in the I. Acta Mechmeti I. Saracenorum Principis published by Johann Theodor and Johann Israel de Bry in 1597 in Frankfurt... Muhammad is described as a historical figure given the name 'Mehmet I' and is depicted according to conventional representations of Turkish sultans, wearing a moustache and dressed in a lavish royal caftan and a large ottoman turban" (Avinam Sheilem: Constructing the Image Muhammad in Europe, p. 107-108).

"The *Acts* were distinguished as the first printed Western book to illustrate the life of the Prophet Muhamad. The circumstances of the book's 1597 publication suggest that this innovative project was a Protestant initiative. The book was first dedicated to Frederick IV, Elector Palatine (1574-1610), a stern supporter of Calvinism and a leading figure in the union of German protestant princes... In the second half of the sixteenth century, publishing a book on the life Muhammad and Islamic religious laws carried a certain risk for the author as well as for the editor... In the case of the acts, the editor de Bry was not alone in acting with caution. The compiler of the text showed an even greater reserve: nowhere in the book does he reveal his identity - probably for the same reason as Theodore de Bry. Nevertheless internal evidence suggests that the anonymous author was Jean-Jacques Boissard... The text of the title page suggests that the book consists of only two parts, a biography of the prophet, and a series of prophecies, attributed to the Byzantine emperor Leo VI, on the imminent downfall of the Ottoman empire. The engraved title page alludes to both of the sections of the book: the left side features the figure of Muhammad; the right a Byzantine emperor in his official robes. However, an examination of the text reveal the works organization into five segments of unequal length: the first section includes a biography of Muhammad as well as a presentation of the basic principles of the Islamic religion. The following section provides brief information on the sequence of the Saracen rulers and the Tartar kings. This second section also summarizes the most important events related to their reigns up to the year 1300. Part three consists of a short summary of the religion and customs of the Armenians and the Georgians. The following chapter contains an abbreviated history of the Ottoman sultans from 1300 to 1595, most of which is reserved for the deeds of Soliman the great and his grandson Murad III. The remaining half of the book discussed the aforementioned prophecies allegedly of Byzantine origins" (Ulrike Ilg, in : Religious Polemics and Visual Realism in a late 16th Century Biography of the Prophet Muhammad; de Gruyter).

Very good copy, complete with the blanc leaf and the index. Binding expertly restored, six leaves with corner restored, the last two touching text).

Provenance: Joh. Piscator (signature on the title) - Princely German or Austrian library (stamp on title verso). It could probably be Johannes Piscator (1546-1625), German theologian and writer, author of religious works and translator of the bible, published in seven volumes in Herborn in 1604.

42. MONTAIGNE, Michel de. Les Essais de Michel de Montaigne. Nouvelle édition. Tome premier [-troisiesme]. Paris, Christophe Journal, 1659. 3 volumes, 12mo (147 x 80 mm) engraved title, 33 nn.ll., 556 pp., 12 nn.ll. for volume I; engraved title, 1 nn.l. (index), 827 pp., 23 nn.ll. for volume II; engraved title, 1 nn.l. (index), 610 pp., 17 nn.ll. for volume III. Contemporary red morocco, double gilt filet on covers, fleur de lis corner piece, spine gilt with raised bands, gilt edges. 3 500 €

Sayce & Maskell, 32; Desan, 76; Tchermersine-Scheler, IV, 907.

CHARMING EDITION OF MONTAIGNE'S ESSAIS.



It is illustrated with three frontispiece titles engraved by Larmessin showing the portrait of Montaigne.

"As with the 1652 and 1657 editions, there are summaries and translations of quotations in the margins. The preface by Marie de Gournay to Cardinal de Richelieu (1635) has also been reproduced. This new three-volume format was adopted by many modern publishers. It has the advantage of separating the three books of the *Essays* in a way that is perhaps more logical. Most public libraries have copies that are incomplete or have a volume from another edition" (see Desan).

Some leaves toned, paper defect in the margin of pp. 9/10 (vol. II) affecting 2 letters: minor wear to the spines. An attractive copy preserved in a very fine contemporary red morocco binding.

The first anatomy book published in Spanish

& the introduction of Vesalius to Spain

43. MONTAÑA DE MONTSERRATE, Bernardino. Libro de la Anothomia del hombre. Valladolid, Sebastian Martinez, 1551. Folio (272 x 185 mm) 8 nn.ll., CXXXVI num.ll., 12 large woodcuts in the text. Contemporary limp vellum, flat spine with manuscript title. 35 000 €

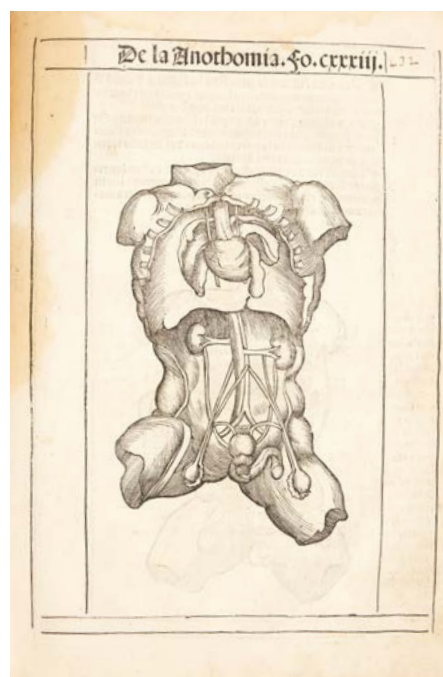
Garrison-Morton, 378.01; NLM, 3239; Wellcome, 4406; Waller, 6647; Salva, 2726; Norman, 1540.

FIRST EDITION EXTREMELY RARE OF THE BOOK THAT INTRODUCED VESALIUS TO SPAIN. "THE FIRST SPANISH ANATOMY BOOK IN THE SPANISH LANGUAGE, THE SECOND ANATOMY BOOK EVER PUBLISHED IN SPAIN" (GARRISON-MORTON).

Montaña, who probably studied in Montpellier and returned to Spain to be a royal physician, has often been credited in Spanish medical history with precursing Harvey on the circulation in his Anatomy, but while he does not appear to modern historians to have understood the circulation in Harvey's sense, he did apparently present some untraditional ideas and original observations from life on the cardiac cycle. The twelve anatomical woodcuts at the end of this work are versions of the famous musculi from the Fabrica, and the venous and arterial systems from the Fabrica and Epitome. The cuts are unsigned but they may have been executed by the printer himself, Sebastian Martinez.

"Montana did not write entirely within the Galenic-Arabic tradition, however : he presented several observations from life on the cardiac cycle, and he probably owed to Vesalius his knowledge of the function of the valves of the heart and the correct relationship of cardiac systole and diastole to the arterial pulse" (Norman).

Some paper restoration in the first 20 leaves, leaf 24 supplied from another copy, still a good copy in contemporary Spanish vellum.



Bound in contemporary olive green morocco

44. MORELLY, Etienne Gabriel. Code de la nature, ou Véritable esprit de ses loix, de tout tems négligé ou méconnu. *Par-Tout, chez le vrai sage*, 1755. 12mo (165 x 97 mm) 236 pp., 2 unnl. (index). Title printed in red and black, decorated with an engraved vignette showing putti and a globe. Contemporary olive green morocco, triple gilt filet on covers, flat spine elaborately gilt in 'à la grotesque' style, inner rules, original endpapers, gilt edges. 9 000 €

INED, 3318; Kress, 5457; Goldsmiths', 9074; Einaudi, 4031.

FIRST EDITION. THE CODE DE LA NATURE IS CONSIDERED A FORERUNNER OF SOCIALISTIC IDEAS.



Published the same year as the *Discours sur l'origine et les fondemens de l'inégalité des hommes*, the *Code de la nature* presents itself as the answers given by an anonymous writer on the attacks of the critical articles published on yet another anonymous book the *Naufrage des Isles Flottantes*, ou *Basiliade du célèbre Pilpai*. In the first three parts of his essay, Morelly returns to the flaws in the political organisation, as well as the morality, on which society is founded. For this philosopher of the Enlightenment, all its ills are attributable to the reign of private property, which, by fracturing the original community, bears responsibility for man's wickedness. He thus opposed the Hobbesian idea of "Homo homini lupus est" by defending the original goodness of mankind and the need for mutual aid. Attributed for some time to Diderot, it is thanks to Babeuf that Morelly's authorship has been ascertained. The book is considered a precursor of communistic ideas since 1917.

«Paru en 1755, le *Code de la nature* est un ouvrage tout à fait essentiel pour qui s'interroge sur ce que l'on appelait naguère le 'pragmatisme' des Lumières : c'est-à-dire non pas une élémentaire mise en projet de simples programmes antérieurement pensés, comme le croient ceux qui rapetissent tout ce qu'ils touchent, mais la recherche d'une forme d'énonciation de ce que l'on pourrait entreprendre qui modifierait radicalement l'ordre des choses et du monde... La signification profonde du Code, paru peu après le *Naufrage des isles flottantes ou Basiliade*, s'éclaire de leur confrontation : le plan de législation imaginé par Morelly n'était pas un dispositif adapté à une situation marginale et exceptionnelle, mais au contraire se voulait un projet majeur de réorganisation de l'ordre social dominant, fondé sur la proposition que la 'communauté des biens doit devenir

la matrice de l'organisation sociale' face à 'la propriété privée' qui en serait son «détournement». Le *Code de la nature* relève donc moins de la poétique que de la théorie sociale» (see Stéphanie Roza, in : Étienne-Gabriel Morelly, le Code de la Nature, étude critique, Montreuil 2011).

Very nice copy of the work rarely found in a contemporary morocco binding.

A masterpiece of the first Spanish Greek printing

"The finest Greek fount ever cut" Proctor

45. MUSAEUS & CHRYSOLORAS, Manuel. Musaei opusculum de erone et leandro [Suivi de :] Erotemata chrysolorae. De formatione temporum ex libro chalcondylae. Quartus gazae de constructione. De anomalis verbis. De encliticis. Sententiae monostichi ex varijs poetis [Graece et latine, edidit Démétrios Doukas]. *Alcalá de Henares, Arnao Guillén de Brocar, 1514.* 2 works in one volume, 4to (209 x 147 mm), de 8 unnl. for Hero and Leander by Musaeus (Graece) and 160 unnl. for Erotemata by Manuel Chrysoloras (Graece, with interlinear Latin translation) ; Collation : A8 for the first work, and A4, T-U8, X4 for the second ; coat of arms of Cardinal Jiménez de Cisneros on each title page. Contemporary reversed calf, spine with three raised bands, red edges, with the author's name and floral decoration in brown ink on edges. 50 000 €

Brunet, III, col. 1958 ("fort rare") and I, col. 1894 ("très-rare") ; Proctor (Greek), p. 144 reproduced pl. XXIV ; Norton (Spain), 31 and 30 ; Legrand, I, 42 et 41 ; Geanakoplos, Greek scholars in Venice, 1962, pp. 234-238 ; Catalina, Ensayo de una tipografía complutense, 1889, 18 & 17 ; Jean Irigoin, «La contribution de l'Espagne au développement de la typographie grecque», in : Minerva, 10, 1996, p. 59-75.

HIGHLY IMPORTANT SAMMELBAND WITH THE FIRST GREEK PRINTING IN SPAIN.

Both title pages are ornamented with the coat of arms of the famous Humanist Cardinal Jimenez Cisneros within a double line; on the title of *Erotemata* floral borders have been added. The first part consisting of 16 pages, contains the Greek text of the famous poem Hero and Leander by Musaeus, an Egyptian poet and contemporary of Nonnos de Panopolis (4th – 5th century A.D.) This is the version given by the Cretan Humanist Demetrios Doukas (ca. 1480-1527), Greek editor at Aldus Manutius before moving to Spain on the invitation of Cardinal Jimenez Cisneros in 1513.

The second part contains the *Erotemata* (Questions) by Manuel Chrysoloras, a byzantine Humanist born in 1355. He was a frequent traveller to Venice and accomplished several diplomatic missions for Manuel II. He died in 1415 during the Council of Constance. The *Erotemata* are a method of initiation to the Greek



language in the form of questions and answers and also contain texts by Demetrios Chalkokondyles, Theodorus Gaza and Aelius Herodianus, and other verses. It is with the help of this manual that the great Humanists Erasmus, Coluccio Salutati, Leonardo Bruni or Poggio Bracciolini acquired their knowledge of the Greek language. In this Alcalá de Henares edition, the *Erotemata* are published (like the poem by Musaeus) by Demetrios Dukas, himself the author of the Latin translation.

At the same time Doukas, under the orders of Cardinal Jimenez, was supervising the text of the *New Testament*, which would later form the fifth volume of the celebrated *Biblia Complutense*, based on the Aldine edition of 1512.

Naturally the printing of the *Erotemata* and the undated poem by Musaeus was given to the printer of the Polyglott Bible, Arnao Guillen de Brocar (ca. 1460-1523). The Spanish typographer of French origin had opened his first printing shop in Pampelune, before moving to Logroño. In 1510 he established himself at Alcala where the university had been established by Cardinal Jimenez in 1499. The printing of the Bible begun in 1514 and was achieved in 1521.

The *Erotemata* are a masterpiece of the first spanish Greek printing

Robert Proctor claims that the Greek typography of both works is "the finest Greek fount ever cut". Guillén de Brocar used it for the first time for the printing of the New Testament of the Alcala Bible, dated 10 January 1514 but in fact published only in 1517. It is in the *Erotemata* – and in Musaeus, although printed separately but certainly available as a collection – that this magnificent printing type was used for the first time. Without any punctuation or accents in his first version, the elegant 103G type by Arnao Guillén de Brocar is here present in the completed form with accent but has no capital letters with the exception of the letter 'Pi'. According to Proctor the type was cut following a manuscript held in the Vatican library – "archetypa tantae vetustatis, ut fidem eis abrogare nefas videatur" – esent by Pope Leo X to Cardinal Jiménez.

"The fount, between English and two-line brevier in body, was designed with a

very large face, and no room was left for the higher accents, such as a breathing with circumflex ; it was therefore necessary, when it was resolved to complete the case by adding the accents, to kern these... The Greek type of the Old Testament (which was printed later) is a small and poor fount, resembling the third Aldine ; the reason for its use doubtless was, that it is printed in alternate lines with a Latin version, and has only a small portion of each page reserved to it ; hence the use of a small type was a sine qua non. According to the printer (...) the Greek of the Old Testament is merely a translation, and therefore not worthy of his fine special type” (cf. Proctor).

«Plus gras que leurs devanciers de Venise, les caractères grecs de Guillén de Brocar donnent une impression d'équilibre et de solidité, plus sensible dans les pages du poème de Musée (...) que dans la Polyglotte elle-même, où l'usage des lettres latines en exposant rompt la continuité de la ligne... Lorsque Démétrios Doukas, qui avait travaillé à Venise chez Alde Manuce, arriva à Alcalá, peu après l'installation de Guillén de Brocar, il fut certainement surpris, peut-être même choqué, par la fonte grecque de l'imprimeur. Habitué aux caractères cursifs des divers types aldins, à leurs ligatures, à l'emploi d'abréviations nombreuses, il prend soin, pour se prémunir contre les critiques, de faire savoir que les caractères étaient déjà gravés et fondus quand il est arrivé à Alcalá ; c'est ce qu'il indique dans la postface [du livre de Chrysoloras publié] le 10 avril 1514, trois mois après l'achèvement d'imprimer du Nouveau Testament qui constitue le tome V de la Polyglotte» (cf. Irigoin, op. cit., pp. 67-68).

Of greatest rarity especially bound together and preserved in a contemporary binding.

According to our research we located only one copy (California State Library) with both works bound together the other copies, about a dozen, contain only *Erotemata* without the poetry by Musaeus.

Leaves [2] to [7] of quire 'B' (rubricated), as well as the first leaf of quire 'C' are heavily annotated by a contemporary hand in dark ink. The notes in Latin and Greek also contains citations of authors from the Classic Antiquity.

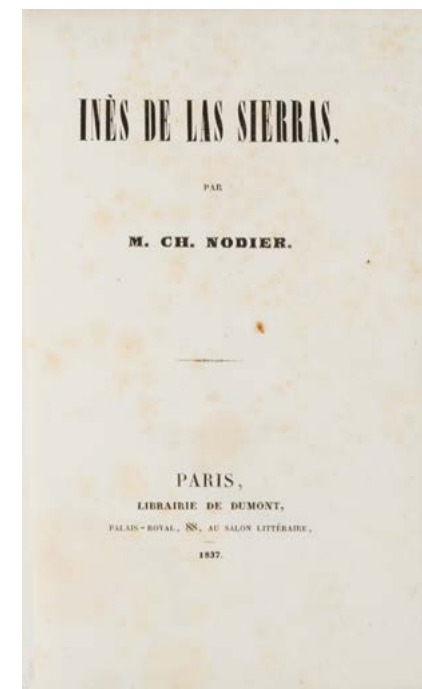
Some marginalia slightly shaved by the binder, endpapers partially restored as well as binding; leaf T1 and last leaf restored, some occasional worming in the last 8 quires.

Provenance : Greek inscription on inner front cover.

46. NODIER, Charles. *Inès de las Sierras.* Paris, Librairie de Dumont, 1837. 8vo (215 x 135 mm) 281 pp. 19th century blue half-morocco by Petit, spine gilt with raised bands, top edge gilt. 300 €

Cluzot, 227 ; *Vicaire*, VI, 123.

FIRST EDITION.



In *Inès de las Sierras*, Nodier wrote a tale that was at a crossroad between the fantastic short stories that had been flourishing in France since the 1820s and the English Gothic novel.

Three Napoleonic soldiers are forced to take shelter in a haunted Spanish castle. The story then unfolds the terrible tale of Ghismondo de las Sierras, who stabs his niece Inès after kidnapping her. Her ghost has been wandering ever since, returning every Christmas Eve. Nodier reactivates a number of topics typical of fantasy stories, from the young, frail victim to the multiple appearances of the supernatural in the real world. The ending of the tale, on the other hand, is innovative. Without rejecting the thesis of the extraordinary, the narrator argues that a plausible, scientific explanation is possible, but that knowledge is not yet within our grasp.

Cuvier and Linnaeus are mentioned, to link the fantastic and the rational. These scientists are said to have discovered dragons and unicorns in fossils. They are no longer in the realm of the marvellous and of folklore, but of the exploration of the world. This narrative springboard is inspired by the resolutions of noir novels, where subterfuge is revealed and the creatures are revealed to be anything but supernatural. Nodier bends this tendency by offering a reflection on science. Similar devices can be found in Poe or in the beginnings of the detective novel which flourished in the second half of the 19th century.

Somewhat foxed.

Bound in fine contemporary red morocco

47. OVIDE. *Les Métamorphoses*, en latin, traduites en françois, avec des remarques et des explications historiques par Mr. l'abbé Banier. Amsterdam, R. & J. Wetstein & G. Smith, 1732. 2 in one volume, folio (467 x 300 mm) engraved frontispiece, 6 nn.ll., 247 pp. for volume I; title, pp. 249-524, 2 nn.ll., 3 plates included into the pagination [=pp.265-269]. Contemporary French red morocco, triple gilt fillet on covers, spine gilt with raised bands, marbled and gilt edges (some light expert restorations). 8 500 €

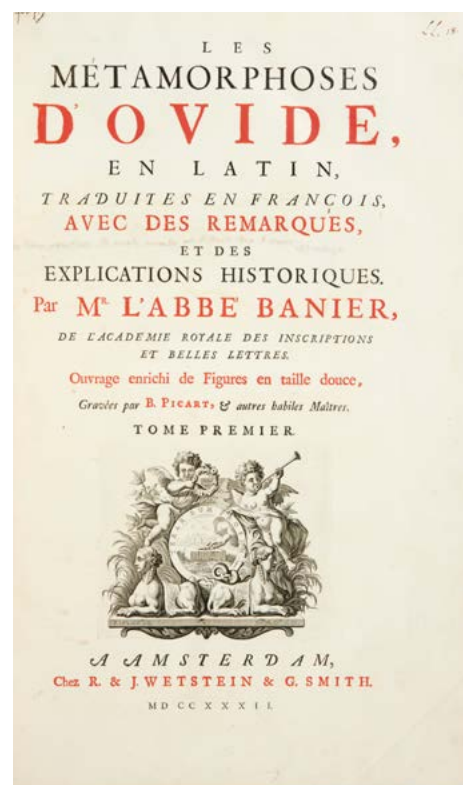
Cohen-de Ricci, 768; Brunet, IV, 285; Ray, p. 7 (note).

FIRST EDITION OF THE IMPORTANT TRANSLATION BY ABBOT BANIER. THIS TRANSLATION WAS TO BE THE MODEL FOR FURTHER EDITIONS. COPY PRINTED ON HEAVY PAPER.

This fine edition is illustrated with a frontispiece engraved by Bernard Picart, two floral decorations (repeated) on the titlepages, one vignette and one engraved letter in the introduction, and 130 large vignettes (including 6 printed on three sheets and included into the pagination) after Le Brun, Leclerc, Maas, Picart, Punt, J. Romain, Tosca, de Wit and Vandelaar, engraved by Martin and Pierre-Paul Bouche, Bouttats, Folkema, V. Gunst, Jungmann, Schenk and Wandelaar.

Cohen qualifies this edition as «magnifique ouvrage»; Brunet calls it a «belle édition, recherchée à cause des gravures dont elle est ornée» and indicates some large paper copies «quelques exemplaires en très grand papier, d'autant plus précieux qu'ils contiennent des figures de premier tirage» without giving any further details. English and Dutch editions were published the same year, illustrated with the same engravings.

Some occasional light toning, a very attractive copy printed on large paper and bound in contemporary red morocco.



48. PALOMINO DE CASTRO Y VELASCO, Antonio. El Museo Pictorico y Escala Optica. Tomo I: Theorica de la pintura. Tome II: Practica de la Pintura. Tomo III: El Parnaso Español. *Madrid, Lucas Antonio de Bedmar, 1715-1724.* 3 in 2 volumes, small folio (293 x 199 mm) 1 engraved frontispiece dated 1715, 17 unnl., 306pp., 23 unnl., 4 engraved folding plates for volume I; 1 engraved frontispiece dated 1723, 14 unnl., 230pp. for volume II; pp. 231-498, 9 unnl., 13 engraved plates for volume III. Contemporary Spanish flexible vellum, flat spine with manuscript title. 12 000 €

Palau, 21027.

FIRST EDITION OF THIS VERY IMPORTANT WORK ON THE HISTORY AND PRACTICE OF ART, INCLUDING THE FAMOUS 226 BIOGRAPHIES OF SPANISH AND FOREIGN PAINTERS HAVING WORKED IN SPAIN.



Also called the Spanish Vasari Palomino is the first to have written the biography of Diego Velazquez.

The life of the famous painter is described under number 106 and occupies 34 pages becoming the longest and most detailed descriptions of all. Complete copy, as described by Palau, with the plates (2 frontispieces and 17 plates) engraved by the author himself.

Volumes I-II with titles and first leaves washed (titles with lower margins restored), some leaves browned, small waterstain towards the end of volume III; enpapers renewed.

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

35 000 €

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

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



The magnificent illustrations include 78 woodcuts of which 40 full-page (5 are repeated) and 38 vignettes, the latter occasionally within woodcut borders. Amongst the larger cuts 32 are by Hans Leonhard Schäußelein (v. 1480-v. 1540), apprentice and collaborator of Albrecht Dürer, who also worked with Hans Holbein. His woodcuts are used here for the first time.

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

Dodgson attributes two other cuts (A2v and L6) to Hans Baldung Grien (v. 1484-1545), who is known to have worked with Dürer in Nuremberg

between 1503 and 1507

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

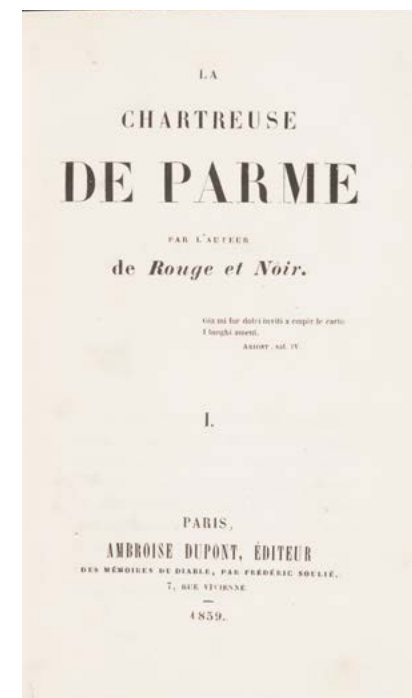
Fine, rubricated copy, with initials and small letters in red, broad margined and in a fine, early decorated German binding.

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

The Giannalisa Feltrinelli copy

50. STENDHAL, Marie-Henri Beyle dit. *La Chartreuse de Parme.* Paris, imprimerie d'Adrien Everat pour Ambroise Dupont, 1839. 2 volumes 8vo (230 x 124 mm) 2 nn.ll. (half-title, title) 402 pp. for volume I; 2 nn.ll. (half-title, title) et 445 pp. Contemporary blue half-calf, modern box. 48 000 €

Carteret II, 358; Clouzot 151; Lhermitte 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.

Provenance : Giannalisa Feltrinelli (bookplate, 7th portion, 11 December 2001, lot 2091).

Samples of Lyonnais silks woven under the Second Empire

51. [WEAVING]. *Instruction sur l'art du tissage et fabrication des étoffes de soie et autres.* Lyon, ca. 1850. Folio (420 x 275 mm) of 68 unnp., 5 bl. ll., 176 pp. with pasted samples. Green half-suede (contemporary binding). 1 200 €

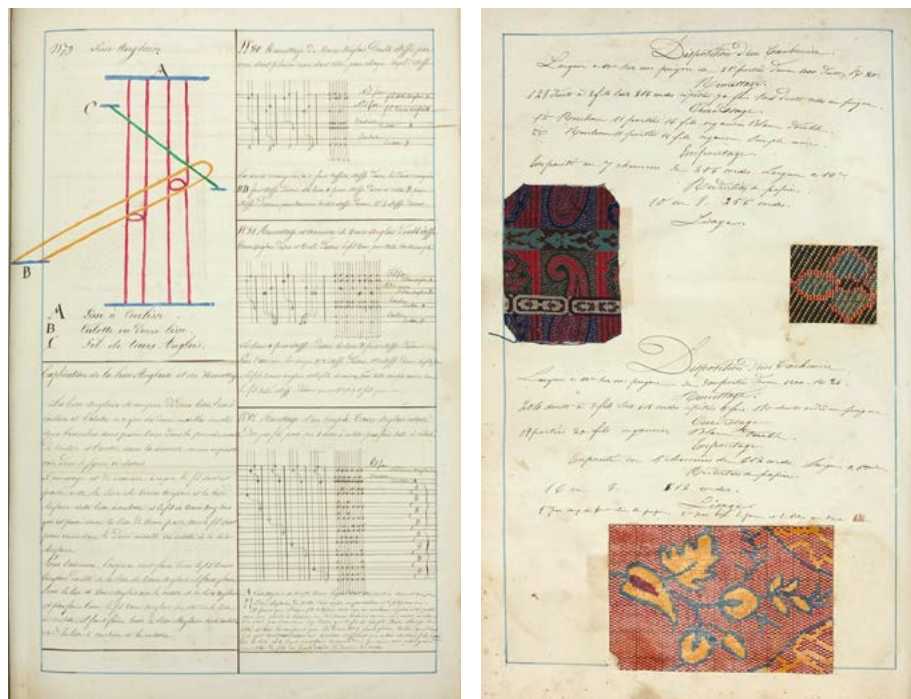
A VERY FINE MANUSCRIPT ALBUM, PRODUCED FOR A SILK MANUFACTURER IN LYON.

It consists of two parts:

- The first, after a general introduction to silk and its preparation, describes warping, the different wefts for brocades, damasks, velvets and drogues, as well as stuffing, with very finely drawn ink diagrams for each stage.

- The second part presents the workshop's various creations, with more than

200 samples of glued fabrics and waxed and glued colour designs, as well as the corresponding wefts.



The book is in generally good condition, although some of the samples have become detached and some have disappeared.

The First Printed Theoretical Work on Spanish Grammar and Punctuation

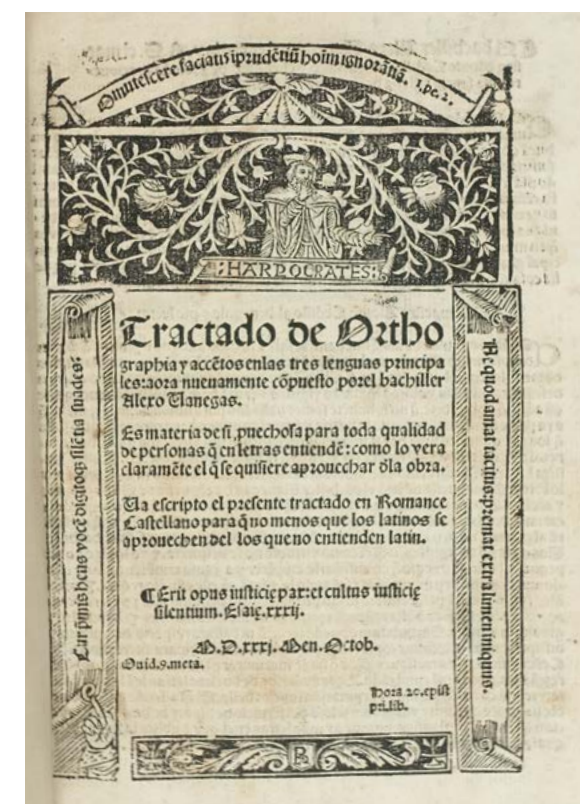
52. VANEGAS DEL BUSTO, Alejo. *Tractado de orthographia y accentos en las tres lenguas principales...* Ha escripto el presente tractado en Romance Castellano para que no menos que los latinos se aprovechen del los que no entienden latin. *Toledo, Lazaro Salvago Ginones, 7 october 1531.* Small 4to (191 x 140 mm) 46 leaves, title within large woodcut border showing Harpocrates. Collation: a-e⁸ f⁶; 19th century 3/4 calf signed A. Menard, spine gilt with raised bands, top edge gilt. 25 000 €

Palau, 351595.

FIRST EDITION. THE FIRST MODERN GRAMMAR COMPOSED IN CASTILLAN SPANISH.

“Following the footsteps of Nebrija, a number of grammarians published influential ortografías, starting with Alejo Venegas, in 1531, whose *Tractado de orthographia y accentos en las tres lenguas* (Treaty of Spelling and Accents in the Three

Main Languages), compared Spanish to Greek, Latin, and Hebrew” (Nadeau & Barlow, *The History of Spanish*, 2013, p. 164).



«El *Tractado de orthographia* de Alejo Venegas (1531) constituye la primero obra teorética sobre la puntuacion escrita en lengua castellana. Distribuye el tractado en reglas, y es en la regla xviii donde trata «De la puntuacion». Comienza con una justificacion muy similar a la que acabamos de citar de Nebrija, con la mirada puestatambien en el latin como modelo de imitacion... Frente a los dos signos que unicamente reconoce el autor des las Introducciones, Venegas reconoce en la lengua latina seis signos de puntuacion, los cuales se raporten las diversas funciones con la misma imprecision, que reconoceremos en el analisis de los texto

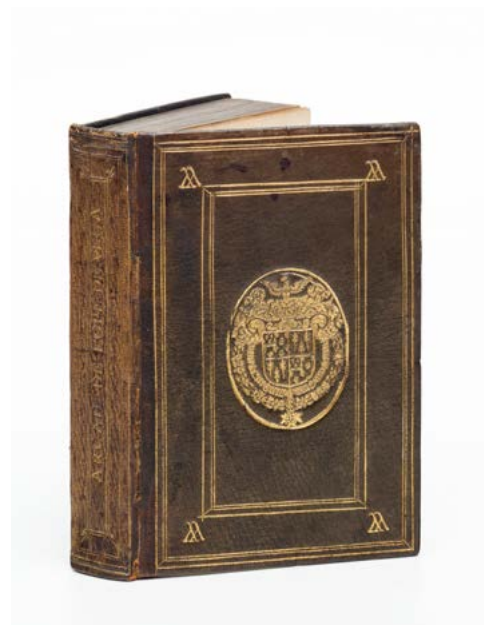
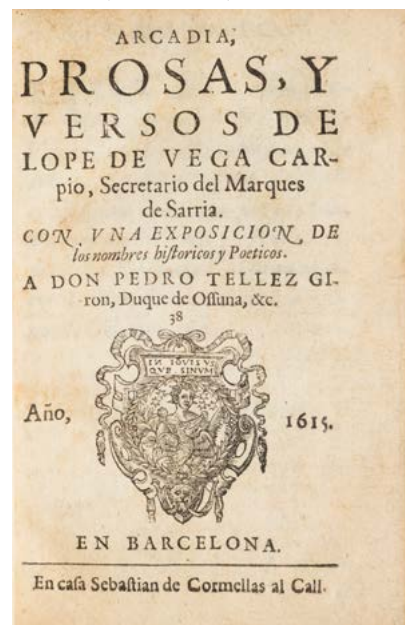
contemporaneos, sea cual sea el sistema al que se acojan, prioritariamente. Esto seis signos que Venegas propone como los mas procedentes, para la mejora de la escritura castellana son: comma, colon, parenthesis, virgula, e interrogante» (Mediavilla, *La Puntuacion en los siglos XVI y XVII*, 2002, p.8).

The beautiful title is surrounded by woodcuts: the largest one depicting Harpocrates in the upper quarter, each side shows a quote from classical authors (Ovid and Horace) presented in a scroll type ornament. USTC locates 10 copies (3 in the United States; Austin, Harrry Ransom Center; Berkeley; New York: Hispanic Society; 1 in Toronto; the other six in Europe: London, British Library; Madrid : Biblioteca Nacional and Real Academia Espanola del la lengua; Oviedo; Paris: Bibliothèque nationale de France; Vienna). We could trace no copies offered at auction over the past 9 decades. Complete copy, the size of the sheets varies between 187 and 189 mm, last leaf with traces of removed paste down.

53. VEGA CARPIO, Felix Lope de. *Arcadia, Prosas, y Versos.* Con una exposicion de los nombres historicos y poeticos. *Barcelona, Sebastian de Cormellas, 1615.* 8vo (150 x 99 mm) 8 nn.ll., 270 num.ll., 26 nn.ll. Contemporary French olive green morocco, triple gilt filet on covers, central panel with interlaced cipher LL and central coat of arms of Phélypeaux de la Vrillière (OHR 2258), flat spine with gilt lettering within gilt rules, gilt edges (spine slightly sunned). 7 500 €

Palau, XXV, 356300.

A VERY FINE EDITION OF THIS FAMOUS PASTORAL NOVEL BY FELIX LOPE DE VEGA CARPIO (1562-1635).



This edition, divided into five books, contains the famous ode to freedom *O Libertad preciosa* printed at the end of the first book. At the end of the work is an extensive glossary detailing the proper names and place names cited in the poems and their meanings (e.g. Anibal, Belisario, Cocodrillo, Lepanto, etc.).

First published in 1598, the young poet indicates that he wrote it for the entertainment of his young patron, Antonio, Duke of Alba. The *Arcadia* was the most widely read work in Lope de Vega's already popular repertoire. Lope composed it at a decisive moment in his life and career: during his exile in Alba de Tormes. The work corresponds to the role of the Phoenix at the court of the Duke of Alba, belongs to the pastoral genre and, according to a tradition typical of this genre, mixes life and literature, inviting to be read in key. The pastoral style had important precedents in Antiquity, which suited Lope who was

beginning to want to dignify his public image and to embellish his work with erudite allusions. The classical prestige of the pastoral novel must have been one of the central factors that led Lope to choose it as the generic framework for his first book. *Arcadia* contains more than 160 poems and had a major impact on booksellers- Palau records a total of 17 editions during the author's lifetime.

This superb copy was "bound by the royal binder, who may have been Antoine Ruette, about 1625-30. The flat bandless back and the sides, on which a double rectangular framework of plain gold fillets is the simple ornament, are in the sober taste which arose under Louis XIII. At the angles on the sides is the monogram of LL for Louis, and the arms of the owner, impressed in gold, form a centre-piece. The oval line around them was enlarged and the collars added in 1643 when Phélypeaux was appointed maitre des cérémonies des ordres du Roi: He was evidently one of the students of Spanish literature created by the marriage of Louis XIII with Anne of Austria." (Quaritch, *A catalogue of Fifteen hundred books remarkable for the beauty or the Age of their bindings.* London, 1889. N°187).

The finest edition of the Fabrica

54. VESALIUS, Andreas. *De Humani corporis fabrica libri septem.* *Basel, Johannes Opporinus, 1555.* Folio (433 x 280 mm) 6 nn.ll. (including the engraved title page and leaf a6v with the author's portrait), 824 pp. (including the 2 illustrated folding sheets for pp. 505 and 553/554), 24 nn.ll. 18th century vellum, gilt lettering piece, red edges. 85 000 €

Cushing, pp.91-92; Durling, 4579 ; Osler, 568 ; Waller, 9901 ;Garrison-Morton, 377: "The better edition of the Fabrica"; VD-16, V-911. See Dibner, Heralds of Science, 122 ; Heirs of Hippocrates, 281; Horblit, 98; PMM, 91 (for the first edition 1543).

SECOND FOLIO EDITION. THIS IS THE FINEST EDITION FROM EVERY POINT OF VIEW, INCLUDING ITS TYPOGRAPHY, QUALITY OF ILLUSTRATION, AND TEXTUAL CONTENT.

It is preceded by the first (illustrated) folio edition 1543, and an unauthorized, unillustrated edition, in smaller format.

Like the first edition of 1543, it is illustrated with the magnificent woodcuts by Jan Stephan van Calcar, a pupil of Titian. The printing of this second edition is more accurate, as it is printed on better-quality paper and has only 49 lines on the page instead of 57 for the 1543 edition, making it easier to read. This 1555 edition also contains the final corrections by Vesalius himself (he died in 1564).

This edition was prepared on a much more sumptuous scale than the first. The paper is heavier and the type larger, with 49 instead of 57 lines to the page, and the titlepage was recut. It incorporates Vesalius' final textual revisions (he died in 1564).

“The impression of the woodcuts is often clearer, and more beautiful than in the previous edition; some of the figures have been somewhat improved upon in the cutting and in the lettering. The presswork is more splendid; the fancy initials throughout are larger and more beautiful and are also adorned with drawings different from those of the first edition. This second edition therefore has, especially for practical purposes, advantages over the first on account of additions in the text and in the illustrations and particularly on account of its more splendid makeup.”—Choulant-Frank, p. 182.



“The new edition of the Fabrica was much improved... The second edition is...much easier to read...In respect to diagrams and illustrations, two general alterations are apparent in the revised edition. First, an effort was made to place the illustrations so as to improve the appearance of the work. This meant that in some instances where, in the first edition, several illustrations were crowded together, in the second they were spaced, sometimes further removed from one another by rearrangement of the text relative to the illustrations, sometimes even placed on different pages. Second, the letters on the figures were made to stand out more clearly. This was accomplished by reworking the blocks to remove shadows that, in the first edition, frequently made it difficult to read the letters...”

“Examination of the individual illustrations indicates that some were removed, others reworked, and still other replaced by completely new figures...It is amazing how little the wood blocks suffered in the approximate decade or more between the first and second editions.”—O’Malley, Andreas Vesalius of Brussels 1514-1564, pp. 272-74 (& see pp. 463-64 for a detailed analysis of the alterations to the illustrations and text).

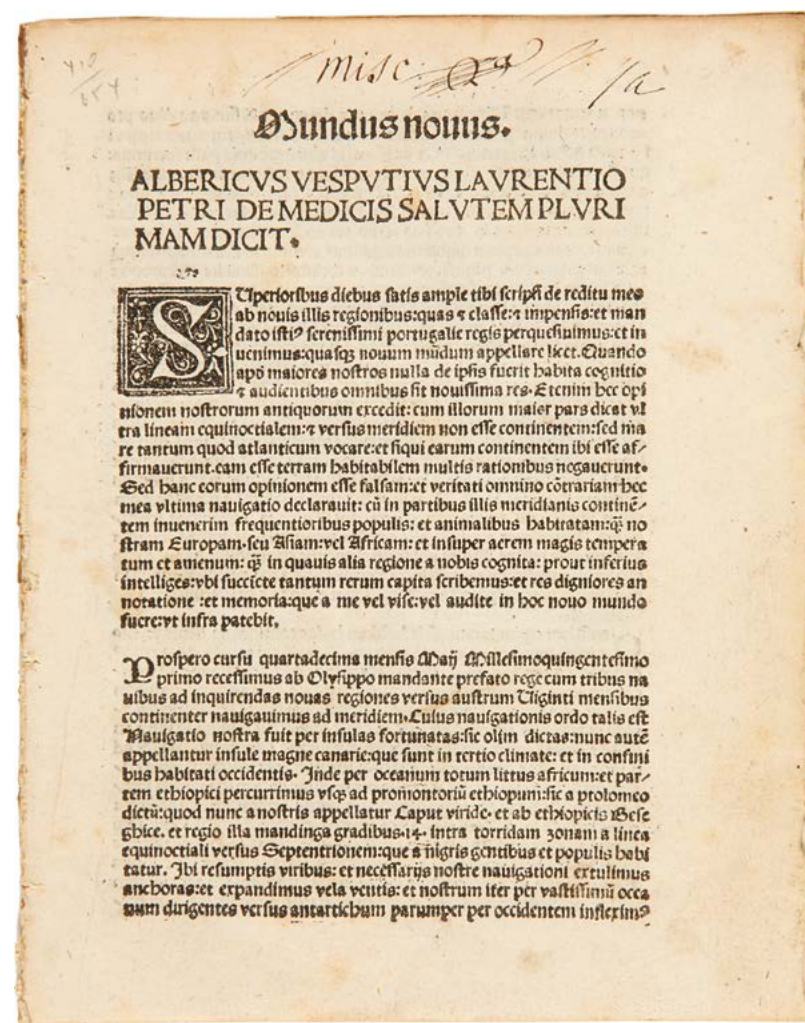
Leaves a1 (title) and b5 (text) remargined, final leaf window mounted, nevertheless a good and very broad margined copy.

The book that named the New World

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

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

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



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

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

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

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

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

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

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

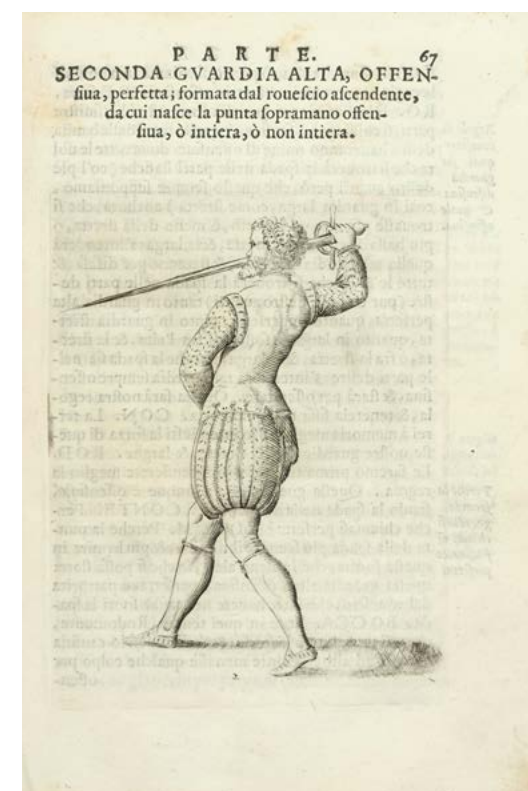
Scattered contemporary ink annotations. Light tanning and foxing, a few stray ink marks. A very good copy.

Dardi’s fencing school in Bologna

56. VIGGIANI, Angelo. *Lo Schermo.* Venice, Giorgio Angelieri, 1575. 4to (205 x 145 mm) 16 nn.ll. (4 ll. for title, dedication and explanation, 16 ll. index), num. ll. 5-84, illustrated with 10 copper engravings. Modern vellum backed boards bound to style. 12 000 €

Vigean, 130.

FIRST EDITION OF THIS IMPORTANT FENCING TREATISE.



Although already written in 1561, the manuscript remained unpublished until the author’s death and was only then published by his brother Battista in 1575. This important fencing manual comprises the so called ‘Dardi techniques’, developed in Bologna and named after their most famous teacher, Lippo Bartolomeo Dardi whose name was first mentioned in 1413.

“Early fencing books were filled with verbose philosophies and poorly defined actions. Favorite attacks were often tricks. But as time went on and more thoughtful individuals found their way into fencing, books began appearing that reflected creative and scientific approaches to swordplay. The best of these include Angelo Viggiani’s *Lo Schermo*” (Nick Evangelista, in: The

Encyclopedia of the Sword).

The plates depict the author, 2 plates listing the exact terminologies, and 7 fencing positions.

Title reinserted.

OUR NEXT EVENT :

6th - 8th December

HONG KONG

Firsts Hong Kong

Hong Kong Maritime Museum



