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CLAVREUIL
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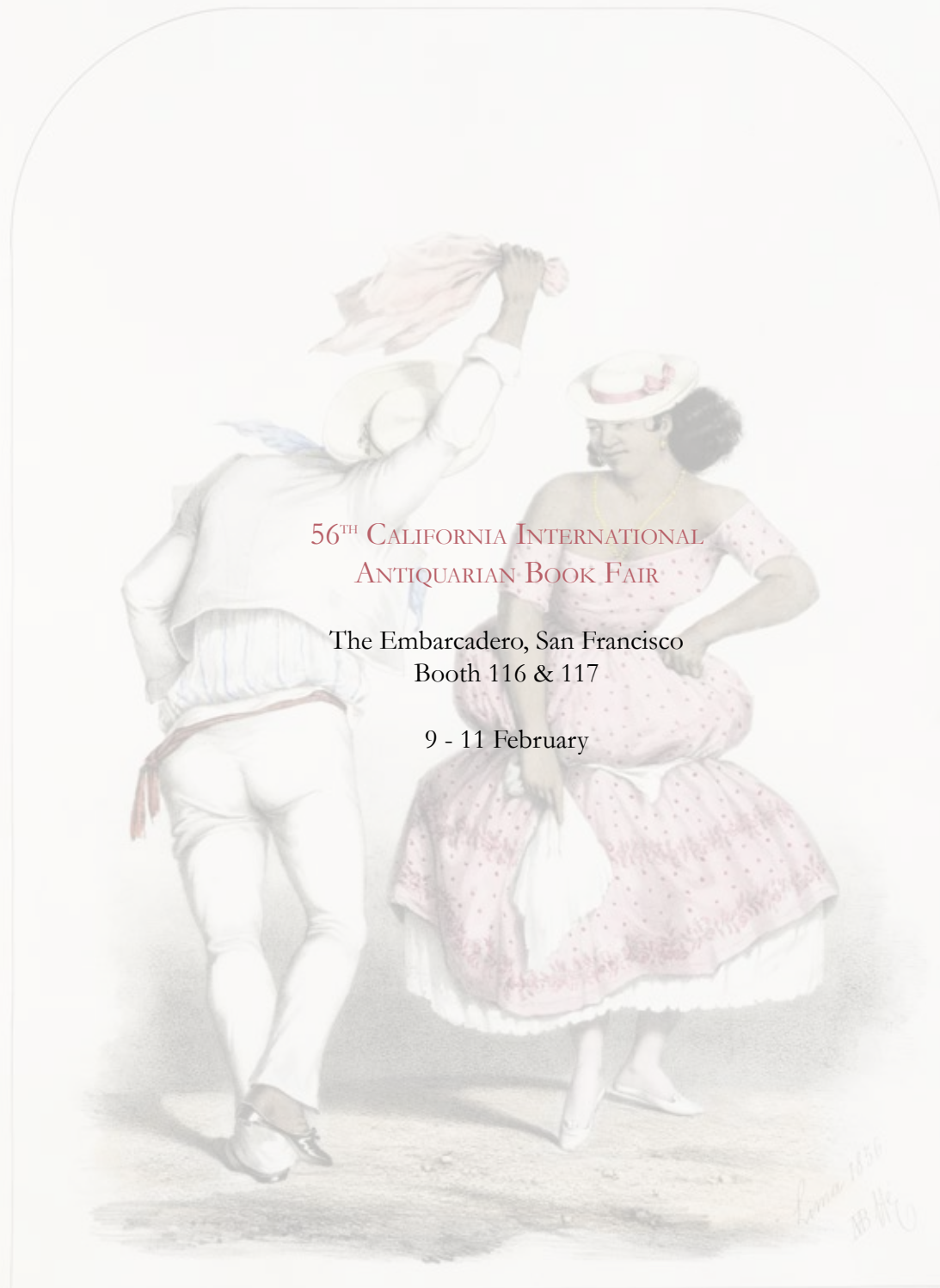


STÉPHANE CLAVREUIL RARE BOOKS
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EORI : GB 1573 41 902 000

Covers : 8. BONNAFFÉ, A.A. Recuerdos de Lima. 1857.



56TH CALIFORNIA INTERNATIONAL
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Booth 116 & 117

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CLAVREUIL
PARIS & LONDON



Illustration by Arnz & Company, Eugène Charles François Guérard, Adolphe Jean-Baptiste Bayot and others, after various Hungarian artists.

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Le comte Emmanuel Andrássy - Comte Andrássy - Budapest

A rare colour plate hunting book

1. ANDRASY, Emmanuel, comte. Les Chasses et le sport en Hongrie d'après l'original hongrois de Mr. Mrs. les comtes Emman. Andrássy, Maur, Sandor, Bela Festetics, et les barons Bela Orczy, Fréd. Podmaniczky, Bela Wenckheim et George Szalbek. Traduit par J.B. Durringer et F.A. Schwiedland. Pest, Armand Geibel, 1857. Folio (595 x 430 mm) de 28 unnl., 13 lithographed plates. Contemporary 3/4 bronze morocco with corners, gilt title on the top cover, raised bands. \$ 19,500

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

FIRST FRENCH EDITION, PUBLISHED THE SAME YEAR AS THE HUNGARIAN ONE, OF THIS MAGNIFICENT HUNTING COLOUR PLATE BOOK.

It was translated into French by J.B. Durringer and F.A. Schwiedland,

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

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

Scattered foxing, otherwise a very fine copy.

Fine Art Deco binding by Rose Adler

2. ARENE, Paul. Jean des figues. Bois en couleurs de Siméon. Préface de J.-J. Brousson. Bois en couleurs de Siméon. *Argenteuil, R. Coulouma, 1927.* 4to (251 x 177 mm), 2 nn. ll., 199 pp., profusely illustrated with woodcut illustrations printed in colours by Siméon ; inlaid binding in olive green calf, vellum, and bordeaux morocco, gilt title on front cover within an inlaid circle in alternating colours, flat spine with title inlaid, endpapers in flexible purple coloured wood, original matching slipcase (Rose Adler 1935). \$ 19,500

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 by 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" to 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).



The most indispensable book for a hunting library (Salvá)

The first illustrated hunting book printed in Spain

Early hunting illustration in America

3. ARGOTE DE MOLINA, Gonzalo. Libro, de la Montería que mando escribir el muy alto y muy poderoso Rey Don Alonso de Castilla, y de Leon, Ultimo deste nombre... *Sevilla, Andrea Pescioni, 1582.* Folio (279 x 181 mm) 6 nn.ll., 91 num. ll., 23 num. ll. (misnumbered 25) and 1 nn.l. with the printer's device. Green long grained morocco in the style of Bozerian, covers richly gilt, spine gilt with raised bands, gilt edges. \$ 45,000

Schwerdt, I, p. 44 ; Souhart, 24 ; Harting, 242 ; Ubagon & Leguina, 11 ; Palau, I, 16167 ; Salvá, 2635 ; Heredia, I, 675 ; Maggs, Spanish Books (1927), n° 55 "very rare" ; Escudero (Sevilla), 726 ; JCB (3), I, 288 ; Alden, 582/4 (6 copies) ; Streeter, 4080.

FIRST EDITION ONE OF THE MOST PRECIOUS SPANISH HUNTING BOOK. THE FIRST PRINTED ILLUSTRATED SPANISH HUNTING BOOK.



“Salvá describes this as ‘the most indispensable book for a hunting library and as, without doubt, the rarest, not only because copies are always being diligently searched for, but because it was not reprinted for the space of nearly three centuries... It is almost impossible to find a copy in a perfect condition’... This work contains numerous chapters in each of the three “books”, on all forms of sport which were then known to the writers, and much interesting geographical information on the sporting districts of Leon and Castile in the fourteenth century” (Maggs).

“Harting describes this as *one of the rarest of Spanish book on the chase*; Souhart as ‘livre fort rare’. That it is held in high esteem is proved by Gutierrez de la Vega placing it at the head of all Spanish classics in his ‘Bibliotheca Venatoria’... The work is the earliest Spanish treatise on the subject, and the

edition is the first recorded” (Schwerdt).

The marvelous illustrations include 35 half-page wood cuts (some repeated) depicting the hunt of various animals (wolf, bear, deer, lion, tiger, elephant, and others). Three vignettes show hunting scenes in America. ONE WOODCUT IS DEVOTED TO BULL FIGHTING : THIS IS ONE OF THE EARLIEST ILLUSTRATIONS SHOWING THIS.

The text printed in two columns and in round letters is richly ornamented with engraved borders and letters.

Fine, sympathetically washed copy, restoration in the margin of the title page and on last leaf, some occasional light worming.

Note on the title page: “*Bibliotheca episcopal de Cordoba*”; stamp on title, repeated on last text leaf.

4. AZARA, Félix de. Apuntamientos para la historia natural de los paxaros del Paraguay y Rio de la Plata. *Madrid, Vda. de Ibarra, 1802-1805.* 3 volumes, small 4to (205 x 143 mm) 2 unnl., XX [=XII] 399 pp., 399 [repeated]-534, 1 unnl. (errata) for volume I ; VIII, 562 pp., 1 unnl. (errata) for volume II ; 2 unnl., VI, 479 pp. for volume III. Contemporary sheep-backed boards, flat spine gilt, yellow edges (spines skillfully restored). \$ 5,000

FIRST EDITION, VERY RARE, AS DESCRIBED BY ZIMMER CALLING IT “A RARE ORNITHOLOGICAL WORK”.

It is frequently cited after its translations into German or French. “On account of the rarity of the original work, the present translation [for the note in the French edition of *Voyages dans l’Amerique meridionale*] is often cited in its stead, as is Harlaub’s “Systematischer Index to Don Felix de Azara’s Apuntamientos” (Zimmer).

“In 1781 the learned traveller Felix de Azara (1746-ca. 1811) was one of the commissioners charged, in execution of the treaty of Saint-Ildefonse, with tracing the limits of the possessions of Spain and Portugal in America and took advantage of his stay in the new world to draw up a map of the vast regions whose borders he had just surveyed” (see, Grand Larousse).

“Azara’s contributions to natural history place him in the first rank among original observers. . . His descriptions of the forms and habits of both mammalia are exceedingly accurate” (The Biographical Dictionary, IV, p. 392).

“In 1781 Azara received a commission to establish the frontier between Brazil and the neighbouring Spanish colonies. Upon his arrival in Montevideo, Uruguay, he was appointed captain of a frigate by the Spanish viceroy, who then sent him to Rio Grande and later to Asuncion, Paraguay ; this was the area Azara was to explore as both a geographer and a naturalist for thirteen years... Azara enlarged natural history by discovering a large number of new species. He also visualized great biological concepts expanded by Cuvier and Darwin both of whom quoted an accepted his views; for instance on the variation undergone by horses under domestication” (DSB).

Provenance: gilt initials at foot of spine ‘S.M.’.

Very good copy of this rare book.

The first city atlas produced in Italy

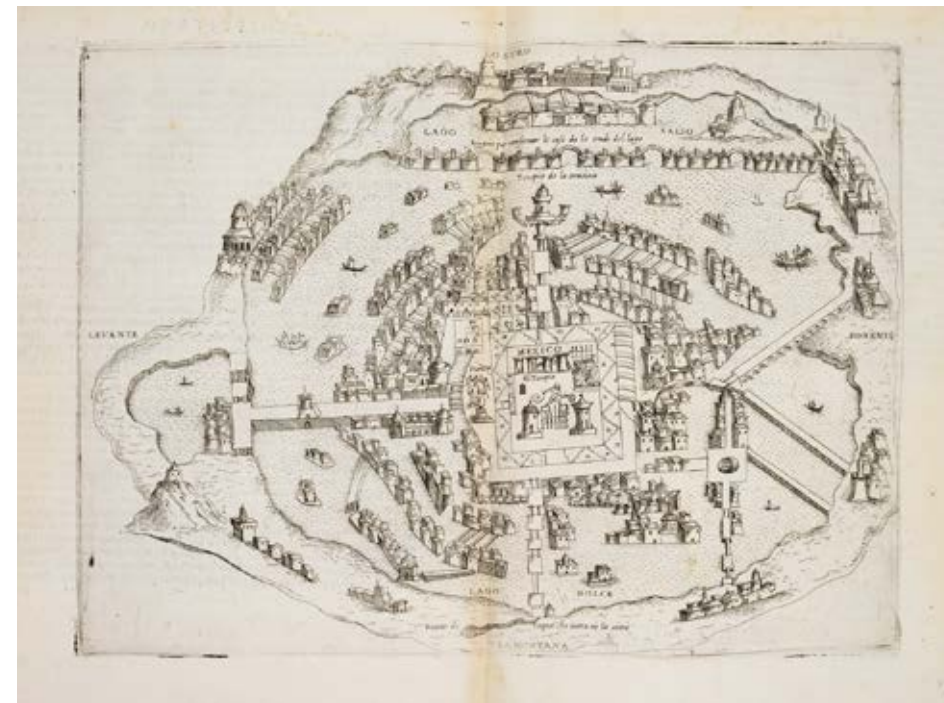
Early view of Tenochtitlan, Mexico

5. BALLINO, Giulio. De’ disegni delle più illustri città et fortezze del mondo. Parte I. *Venice, Bolognino Zaltieri, 1569.* 4to (265 x 200 mm) 3 nn.ll. (engraved title, engraved dedication leaf, index with the map of Transsylvania recto), 50 nn.ll. with 49 double page maps and plan and two single page maps and plans, 1 nn.l. with the index. Modern flexible vellum, bound to style. \$ 30,000

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, Pourtraits et Descriptions de Plusieurs Villes* (Lyon, 1564), which drew most of its illustrations from the *Cosmographies* of Guillaume Guérout and Sebastian Münster.

The 52 engravings depict: Transylvania, 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 water stain, view of Siena with small ink stains.

6. BARTOLI, Cosimo. Del modo di misurare le distantie, le superficie, i corpi, le piante, le provincie, le prospettine, & tutte le altre cose terrente, che possono occorrere a gli huomini, secondo le vere regole d’Euclide, & de gli alteri piu lodati scrittori. *Venice, Francesco Franceschi Sanese, 1589.* 4to (205 x 144 mm) 145 num.ll., 3 unnl. (table), title within engraved architectural border. Contemporary speckled calf, spine with raised bands (expertly rebacked). \$ 3,800

Riccardi, I, p.90, 1.2; Smith, Rara, 315; Mortimer, Italian, 45; Kat. Berlin, 1701 (for the 1564 edition); Vagnetti, EIIb18; J. Bryce: Cosimo Bartoli: The Career of a Florentine Polymath, in: Renaissance Quarterly, pp.422-424.

SECOND EDITION OF THIS IMPORTANT WORK ON SURVEYING, MEASURING, AND DRAWING ON PERSPECTIVE.

It is dedicated to Cosimo de Medici with his coat of arms on the illustrated title.

Richly illustrated with 163 woodcuts including a portrait of the author the book shows a great variety of measuring devices, geometrical figures etc. including the astrolabe as used by Rojas Sarmiento. Numbered leaves 105-106 with astronomical images folded in as to protect the margins from the bookbinder’s knife.

Bartoli gives a list of authors consulted for the writing of his book, including Finé, Dürer, Archimedes, Euclid, Alberti, Ptolemy, Vitruvius, and others. The engraved title, already used to illustrate the translation of Alberti given by Bartoli in 1550, is here present in a reduced and mirrored image.

Small occasional water stain to outer margin, some headlines slightly shaved.

Provenance: old ownership inscription on title partly removed.

The Photographers Carlos Rebas and Louis Alphonse Davanne’s copy

7. BLANQUART-EVRART, Louis-Désiré. La Photographie, ses origines, ses progrès, ses transformations. *Lille, imprimerie L. Danel, 1869.* 4to (310 x 235 mm) 2 unnl., 61 pp., 14 photographic plates (in various photographic printing procedures). Contemporary green roan backed boards, front cover with gilt title within triple gilt border and other decorations in blind, spine gilt with raised bands, speckled edges (binding signed *Lisboa & Companhia*). \$ 32,500

FIRST EDITION. THIS BOOK IS CONSIDERED A PRECISE AND FUNDAMENTAL WORK FOR THE HISTORY OF THE FIRST THREE DECADES OF PHOTOGRAPHY. ILLUSTRATED WITH CONTEMPORARY EXAMPLES COLLECTED BY THE AUTHOR, IT CONTAINS A DISCUSSION OF THE GENESIS OF PHOTOMECHANICAL PRINTING AND PHOTO-TYPOGRAPHIC ILLUSTRATION.

This is the first work on these new methods which would result in letterpress printing with the same quality as photographic printing. Blanquart-Evrard clearly understood that ink-based imagery would eventually completely replace silver-based printing in all future books.

This copy contains the following photographic images:

1. Phototype, printed in Lille in 1852 and illustrating the work by Maxime Du Camp on Egypt, Nubia, Palestine and Syria. (pp.26/27)
2. Photolithography after Poitevin (pp. 32-33).
3. Photolithography after the method by Zurcher, depicting the Wellington (pp.40/41).
4. Photolithography after the method by Zurcher taken from Gavarni’s Works (pp. 40/41).
5. Salt print by Goupil reproducing a painting (“La Grande Soeur”) by Bougereau (pp. 42/43).

6. Photogravure («Vue de la Galerie des Beaux-Arts») after the method by Garnier (pp. 42/43).
7. Héliogravure («La Force») after the method by Baldus (pp. 42/43).
8. Another Héliogravure after the Method by Baldus («Morceau de reception d'Étienne Falconet») (pp. 42/43).
9. Facsimile reproduction of a manuscript (pp. 42/43).
10. Relief photogravure («Vue du Baptistère Louis XIII») after the method by Garnier (pp. 42/43)
11. Relief photogravure («Plafond du Louvre») after the method by Garnier (pp. 44/45).
12. Carbon print («portrait d'après nature») after the method by Ernest Edwards, London (pp. 46/47).
13. Facsimile of a drawing by Raphael («La Vierge et l'enfant») after the method by Adolphe Braun (pp. 48/49).
14. Woodbury print («Un Fripier») by Goupil.

Copies of this book differ from each other as the photographic plates are not always identical.

IMPORTANT PROVENANCES

This copy bears two very important inscriptions at the top of the title: the first (in the upper right corner) is addressed to Alphonse Davanne, founding member and president of the French Photography Society from 1876 to 1901: «à Monsieur Davanne hommage affectueux». Davanne, who in turn, presented this copy to the Portuguese photographer Carlos Relvas, writing “*A Mr. Carlos Relvas in Golegã (Portugal) par Mr. Davanne*”.

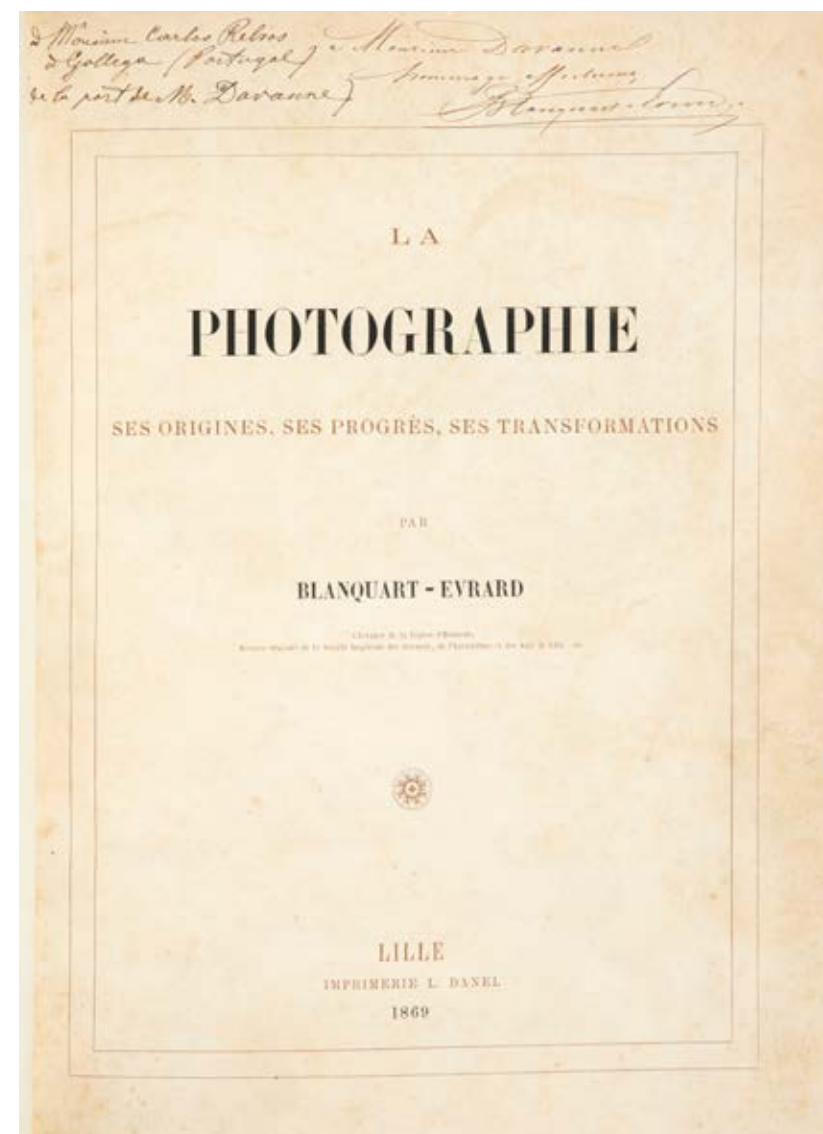
Louis Désiré Blanquart-Évrard was born in Lille in 1802. In 1826, he studied with Frédéric Kuhlmann, an important chemist, then developed his photographic work from 1844 following the announcement of the negative-positive method of William Fox Talbot. He published a summary of the work of developing and improving his method about Talbot. He focused on adapting photography to industrial production and established a photographic printing factory. He founded his “Imprimerie Photographique” in 1851 in Loos-lès-Lille, the first of its kind in France. He catalogued 555 images and also contributed to the publication of works by other publishers. A major figure in the development of photography during the second half of the 19th century, Blanquart-Evrard devoted the rest of his life to research. In 1863, he published the important treatise *Intervention de l'art dans la photographie*, but his great contribution after the closure of the “Imprimerie Photographique” was the publication of this book in which he gives a valuable, important and accurate description of first three decades of photography.

Louis Alphonse Davanne (1824-1912) was a chemist, professor, inventor and primitive French photographer, co-founder of the *Société française de photographie* in 1854 and, above all, the publisher of the serial production of albumen photography processes. He is, with Édouard Baldus, Roger Fenton and Henri Le Secq, one of the pioneering inventors of the photolithographic process, otherwise known as photoengraving. Teaching among others at

the Sorbonne he contributed to the popularization of photographic techniques.

Carlos Relvas (1838-1894) had been a member of the *Société Française de Photographie* since 1869 and was one of the most prestigious photographers in Europe at his time. An eclectic spirit, Relvas produced a work of great magnitude. He was a photographer, politician, inventor, farmer, horse breeder and bullfighting knight and musician. His work has been recognized at international exhibitions in Madrid, Paris, Brussels, Amsterdam, Vienna and Philadelphia, among others. His belongings were bequeathed to the Portuguese State and are housed in the purposely built *Casa-Estúdio Carlos Relvas*, whose construction began in 1872 and ended three years later. It was built in honor of the grand inventors of photography: Joseph Niepce and Louis Daguerre.

Very fine copy of this rare and important book.



8. BONNAFFÉ, A.A. Recuerdos de Lima. Album. Tipos, trajes y costumbres dibujados y publicados. Paris, *imprimerie Lemercier*, 1857. Large-folio (495 x 345 mm) 12 lithographed plates by Julien, Morin, Adam, Didier, Gaildreau, de Moraine, after A.A. Bonnaffé, signed in the stone and in contemporary colouring. Original publisher's green buckram, covers decorated in blind with gilt title on upper cover dated 1857, flat spine (expertly rebaked in style). \$ 4,500

See Palau, 32375 and Lipperheide Md19 (both only the first series from 1856).

THE EXTREMELY RARE SECOND SERIES OF THE VERY FINE SUITE OF COSTUME LITHOGRAPHS DRAWN BY A.A. BONNAFFÉ IN LIMA BETWEEN 1855 AND 1856.

Nothing seems to be known about this artist who is absent from Bénézit, Colas, Abbey, Sabin, and other specialized bibliographies.

The suite of 12 plates was published without text - the title is in gilt letters on the binding.

The plates are captioned: *La Zamacueca (1856); La Zamba (a la procesion) (1856); El Capeador (1855); Chorrillos. Traje de Bano; El Panadero (1856); La Plazera; El Arriero; La Chichera (1855); El Aguardador (1855); La Lechera (1855); El Veleiro (1855); La Caleza (1856).*

Fine copy, albeit a small light water stain at the bottom of the last 5 plates.

17th century Rome in magnificent colouring

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

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

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

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

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

10. BORGET, Auguste. Fragments d'un voyage autour du monde. Moulins, P.A. Desrosiers, [ca. 1850]. 4to oblong (227 x 308 mm) lithographed title depicting a sacred Hindu tree, and 12 lithographed and tinted plates, each accompanied by one leaf of explanatory text. Original publisher's decorative boards repeating the illustrations on the title (small expert restorations). \$ 7,000

Borba de Moraes, t. I, pp. 112; Forbes, National Hawaiian Bibliography, t. II, n°1766.

FIRST EDITION OF THIS RARE AND VERY BEAUTIFUL TRAVEL ALBUM, ILLUSTRATED WITH 12 PLATES DRAWN AND LITHOGRAPHED IN TWO TONES BY AUGUSTE BORGET, PLUS A LITHOGRAPHED COMPOSITION ON THE TITLE SHOWING THE SACRED ARK OF THE HINDUS, REPRODUCED ON THE FIRST BOARD OF THE CARTONNAGE.



Issued from the presses of Pierre Antoine Desrosiers, the most important printer in Moulins at the time, the album seems to have been printed in small numbers. It is not listed by Sabin or Cordier and is missing from Abbey.

“This album is very rare and little known” (Borba de Moraes).

Born in Issoudun in the Val-de-Loire, Auguste Borget (1808-1877) was a close friend of Balzac and Zulma Carraud. A pupil of Boichard père and Théodore Gudin, he made his debut at the Salon of 1836, where he exhibited works he painted during his travels until 1859. In 1836, he embarked on a circumnavigation that took him from New York to India, through South America, China, Manila, Singapore, and the Straits of Malacca, and back to Paris in the summer of 1840.

The plates represent the various places visited by Borget: windmills on the banks of the

Hudson River, the church of Our Lady of Glory in Rio de Janeiro, a street in Buenos Aires, Argentina, another in Lima, Peru, a market in Canton, the beach in Honolulu, Hawaii, a bridge and a village near Manila, Philippines, etc. Each of them is accompanied by a sheet of an explanatory text.

“This is a very rare album of handsome and romantic views, from drawings made by the artist during his travels... This book appears to have been produced in a very limited edition and in a somewhat haphazard manner. Both the Kahn copy and another example offered by Hordern House (1998) lack the letterpress descriptive sheet for plate 10” (Forbes)

A very good copy, complete with the explanatory leaflet for plate n°10, which is often missing.

List of plates :

Moulin à Vent (Hudson)

Notre Dame gloire (Rio de Janeiro)

Rue de Buenos-Aires

Ravin dans la Sierra de Cordova

Rue à Lima (Pérou)

Halte de Chiliens dans la plaine de Santiago

Abreuvoir a Aréquiça (Pérou)

Rue et marché à Canton (Chine)

Plage d'Honoloulou à Oahou (Iles Sandwich)

Balzas sur la côte de Bolivie

Pont de village de Passig (Iles Philippines)

Rue des Clives (Calcutta)

11. BOUELLES, Charles de. Sammelband of 4 scientific works in first edition. *Paris, Josse Bade, 1512-1523*. 4to (209 x 140 mm). Contemporary green reversed calf, spine with raised bands (rear endpapers renewed). \$ 12,500

Charles de Bovelles was born in Saint Quentin around 1475 and died around 1567 in Ham in the Somme. A mathematician and philosopher, he studied arithmetic under Lefèvre d'Étaples at the Cardinal-Lemoine College before becoming a professor at this famous college himself. Among his pupils was the Alsatian Beatus Rhenanus. Author of numerous philosophical, mathematical, theological and mystical treatises, he is considered one of the most remarkable French thinkers of his time.

Contains :

1. *Physicorum elementorum decem. Paris, Josse Bade, 15 December 1512*. 4to (209 x 140 mm). 4 unnl., LXXIX num.ll. 1 un.l. Printer's device of Jehan Petit on the title, 1 large initial, woodcut vignettes in the text, last leaf with a blazon of St Sebastian surrounded by 3 fleur de lis.

Renouard, Bade, II, 221; Morau, II, 257; DSB, II, 36;

FIRST EDITION, VERY RARE.

“In [this] work Bovelles applied this constructivist view of knowledge to mathematical physics. The *Elementorum physicorum Libri* (1512) introduces the main topics of Aristotelian physics that Beatus learned under the acronym of NaCaMILUT. Bovelles frames these topics, however, with an overt interest in mathematics. His typically playful approach to the metaphysics of numbers is already evident in the treatise's organization: it is composed of ten books, each with ten propositions. Far from being a strict axiomatic assembly, this schema gives Bovelles plenty of space to take excursions. At one point he offers an extended reflection on the ‘order of teaching’ (eruditionis ordo) as a movement from memory to memory. Knowledge moves from a teacher's memory, through their voice, into the student's ear, where it becomes a concept in their mind, which the student then keeps in memory. Throughout the book Bovelles refers to the creative power of the mind, notably on the topic of vacuum. He first repeats the Aristotelian view that vacuum is impossible in nature – like a chimera it can only be imagined. But this raised the sceptical worry about how we can trust the mind's products” (R.J. Osterhoff, in: *Making Mathematical Culture*, p. 210).

Small marginal waterstain to quires ‘A-C’.

USTC locates only 3 institutional copies in European libraries : Emden (Germany), Staatsbibliothek (Munich), Madrid (Complutense). No institutional copy in the United States.

2. *In hoc opere Caroli Bovilli Samarobrini contenta. Liber Cordis. Liber proprie rationis. Liber Substantialium propositionum. Liber naturalium sophismatum. Liber cubicarum mensularum. Paris, Josse Bade, Octobre 1523*. 4 unnl., LXXXVIII num.ll. Printer's device on the title page, one full-page woodcut depicting a man, last leaf with an armilla sphere and the blazon of St Sebastian surrounded by 3 fleur de lis.

Renouard, Bade, II, 224; Moreau, III, 435.

FIRST EDITION.

“In 1523 appeared another collection of treatises concerned primarily with dialectic and mathematics. The most important treatise in this group was *Liber proriae rationis* which dealt at length with the problem of universals and their importance for mystical theory. Also included in this collection were the *Liber cordis*, a medical treatise, and the *Liber cubicarum mensularum*, a mathematical work dealing with the construction and measurement of various cubes. The logical works in the collection were the *Liber substantialium propositionum* and the *Liber Naturalium sophismatum*. None of these treatises has yet been studied in detail by anyone concerned with the history of logic” (Joseph M. Victor, in: *Charles Bovelles, an intellectual biography*, p. 24).

USTC locates 13 institutional copies of this book (3 in the United States : NLM, Houghton,

Yale).

3. Aetatum mundi septem supputatio. Paris, Josse Bade, 1520. XLVIII num.ll. Woodcut printer's device on the title page.

Renouard, Bade, II, 223; Moreau, III, 35.

FIRST EDITION.

4. Responsiones ad novem quesita Nicolai Paxii Maioricenus seu Balaerici in arte Lullistarum peritissimi. Paris, Josse Bade, March 1521. VIII num.ll. Woodcut printer's device on the title page.

Renouard, II, 224; Moreau, III, 36.

FIRST EDITION.

"In 1521 Bovelles published a bipartite work, one part of which was entitled *Aetatum mundi septem supputatio* and dealt with the seven ages of the world and traditional themes revolving around that subject, but which nevertheless offered some penetrating insight into the nature of time and duration; the second part of this work was the *Responsiones ad novem quaesita* which had been composed in 1514" (Joseph M. Victor, in: Charles Bovelles, an intellectual biography, p. 24).

USTC locates 11 institutional copies worldwide but none in the United-States.

Fine copy in its first binding, uniting four rare first editions by Bouelles.

Provenance : Jean Blondelet.

12. BOUGUER, Pierre. Essai d'optique sur la gradation de la lumière. Paris, Claude Jombert, 1729. 12mo (164 x 97 mm) 12 nn.ll. (including first blank), 164 pp., 2 nn.ll. (errata and bookseller's catalogue), 3 engraved folding plates; contemporary marbled calf, spine gilt with raised bands. \$ 5,000

DSB, II, pp. 343-344; Norman I, 283.

FIRST EDITION OF THE FOUNDING WORK ON PHOTOMETRY.

"His interest in the measurement of light dates from about 1721, when J.J. d'Ortous de Mairan proposed a problem that necessitated a knowledge of the relative amount of light from the sun at two altitudes. Bouguer succeeded in making such a measurement of the light from the full moon on 23 November 1725, by comparing it with that of a candle. Bouguer's achievement was to see that the eye could be used, not as a meter, but as a null indicator, i.e., to establish the equality of brightness of two adjacent surfaces. He then made use of the law of inverse squares, first clearly set forth by Kepler. In his *Essay d'optique...* he showed how to compare lights in this way; he then went on to deal with the transmission of light through partly transparent substances. In the latter part of the Essai, Bouguer published the second of his great optical discoveries, often called Bouguer's law: 'In a medium of uniform

transparency the light remaining in a collimated beam is an exponential function of the length of its path in the medium'. This law was related by J.H. Lambert in his *Photometria* (1760) and, perhaps because of the great rarity of copies of Bouguer's Essai, is sometimes unjustifiably referred to as Lambert's law" (DSB).

The three engraved plates depict the experiments of the author.

A very good copy.

Cardano's Encyclopaedia

13. CARDANO, Girolamo. De Subtilitate libri XXI. Nuremberg, Johann Petreius, 1550. Folio (285 x 190 mm) 18 un.ll. (including last blank), 371 pp. Eighteenth century calf, spine gilt with raised bands (some expert restorations). \$ 28,500

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.



Encyclopaedic 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 encyclopaedic *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.

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).

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

A superb Mexican illustrated Carta Executoria on vellum

14. [CARTA EXECUTORIA- MEXICO]. Despacho confirmatorio de los escudos de armas, nobleza, y genealogia a Don Martin Antonio de Olasagasti, Barriola, Zurutuza, y Aranburo, 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 unnl on vellum, including 1 unnl. title page, 1 unnl. coat of arms page, 1 unnl. folding page (family tree). Contemporary red morocco, flat spine, gilt fillet and triple roulette, one of which with floral decoration on the covers, gilt inner roulette, and gilt roulette on the edges, 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.

15. [CARTA EXECUTORIA- MEXICO]. Certification y despacho genealogico de lustre, nobleza, y antigüedad d(e) las casas, y apellidos de Segura, Zevallos, Blanco, Lopez, y Riva de Neyra (etc.). *Madrid, 30 avril / 6 mai 1762.* Folio (300 x 200 mm) 52 ff.n.ch. (including the last blank). Illuminated manuscript on vellum in brown and red ink, calligraphic text of 19 lines in a double frame ruled in red. Illustration: 1 full-page illuminated coat of arms, 5 small-format coats of arms, 8 decorative borders, 5 initials, 1 large folding family tree. 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 (*contemporary binding*). \$ 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.

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

16. CASSINI, Jacques. *Éléments dastronomie. [And:] Tables astronomique du soleil, de la lune, des planètes, des étoiles fixes, et des satellites de Jupiter et de Saturne ; avec l'explication & l'usage de ces mêmes tables. Paris, imprimerie royale, 1740.* 2 volumes, 4to (253 x 193 mm) 643 pp., 21 engraved folding plates for *Éléments*; XIV pp., 3 unnl., 120, 222 pp., 1 unnl. (errata), 5 engraved folding plates for *Tables*. Uniformly bound in contemporary French red morocco, triple gilt filet, central coat of arms of de Jean-Jacques Amelot de Chaillou (see OHR, 1247, this tool not reproduced), spines gilt with raised bands, gilt edges. \$ 19,500

DSB, III, 104-105; Quérard, II, 71.

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

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

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

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

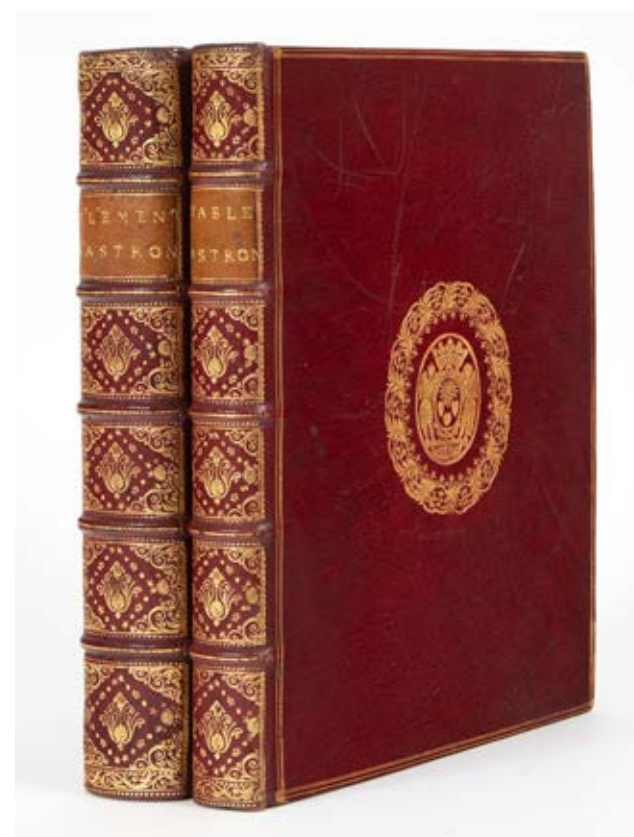
“In astronomy proper Cassini's work is vast. Besides working patiently as an observer and directing frequently effective work while head of the Paris observatory he published a great number of memoirs in the *Histoire de l'Académie* and two books on astronomy (1740) : a

collection of tables and a manual. Cassini's principal areas of interest were the study of the planets and their satellites - particularly the inclination of the orbits of the satellites and the structure of Saturn's ring - the observation and the theory of the comets, and the tides” (DSB).

Important provenance:

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

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



17. CERILLO, Edoardo. Dipinti murali di Pompei. Medaglie. Istituto d'incoraggiamento di Napoli. Esposizioni di Londra e Milano. Versione francese pel Cav. Giulio Cottrau. *Naples, Proprieta Cav. Uff. Pasquale D'Amelio (Richter & Co. lit. edit), [1886].* Large folio (552 x 420 mm) IX, 20 pp., 20 numbered plates in chromolithography. Contemporary-red calf-backed boards, gilt title on upper cover, spine gilt with raised bands (some light wear). \$ 6,500

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 were considered as a whole, without the focus being exclusively on the figurative frames, which had hitherto been studied out of context and regarded as autonomous representations. In this way, the twenty walls on display 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 are 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 skillful mastery of the architectural details that provide the observer with keys to understanding the building.

Among the paintings left in situ, Plate III reproduces the eastern wall of one of the two tablinums in the house of *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.

The 20 plates drawn by Vincenzo Lorai (1850-1939) represent: House of Princess Marguerite; House of Vedius Siricus; House of the small fountain; House of Arienne; abandoned House of Arienne; House of Marcus Lucretius; House of the Black Wall; House of the Tragic Poet; House of Castor and Pollux; House of Orpheus; The Pantheon; House of the Notary; House of Salluste; House of Apollo; House of Vedius Siricus; House of the Queen of Italy; House of Elpidius Sabinus; House of Adonis; House of Decumanus Maior; Stabian Baths.

Some occasional foxing, else a very good and complete copy.

First homogeneous edition, and the second of the Segunda parte

18. CERVANTES, Miguel de. Primera parte del ingenioso Hidalgo Don Quixote de la Mancha. (With:) Segunda parte del ingenioso cavallero Don Quixote de la Mancha. *Brussels, Huberto Antonio, 1617 / 1616.* Two volumes 8vo (165 x 105 mm). Early 19th century marbled calf, gilt and decorated spines, deckled edges. \$ 90,000

Brunet, Manuel du libraire, I, 1748; L. Rius, Bibliografia critica 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)

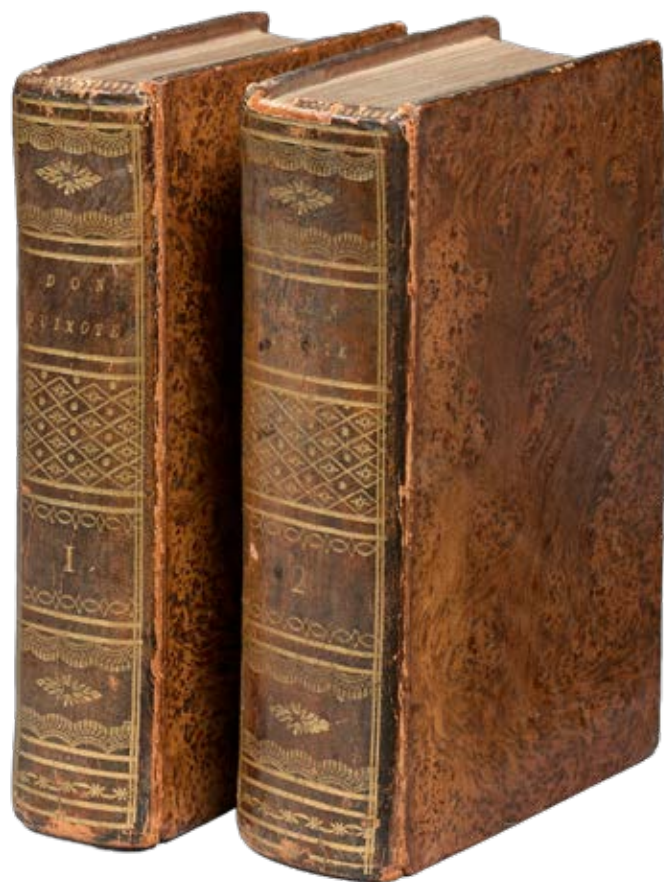
It should be noted that Brussels appears early in the first editions of *Don Quixote*, becoming the first non-Iberian city where the Spanish novel was published in 1607.

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[re]ria. S[an]cti 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[re]ria. S[an]cti 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.



19. CRANWELL, Thomas. New Zealand Ferns [title on upper cover]. *Auckland, Thomas Cranwell, ca. 1870.* 4to (270 x 220 mm) 30 sheets on stubs with 30 original specimens of ferns from New-Zealand, each with a small, printed label bearing the respective botanical name. Original green sheep-backed wooden bevelled boards made of local kauri wood, flat spine gilt, large floral sculptured border, central sculptured oval medallion with the title on upper cover, lower cover elaborately sculptured with central medallion of a fern, original marbled endpapers (*original publisher's binding by Anton Seuffert*). \$ 7,500

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



It contains 30 different species of ferns with printed legends of their Latin names. The publisher's binding with engraved wooden boards was probably made by the Viennese cabinetmaker Anton Seuffert, a collaborator of Cranwell, who had emigrated to New Zealand in 1859. The *Te Papa Tongarewa Museum* in Wellington holds three different examples of fern albums composed by Cranwell between 1870 and 1878, featuring kauri (an indigenous conifer species) wood plates, one of which is identical to ours. The silver fern became the symbol of New Zealand from the beginning of British colonization in the 1840s. Thomas Cranwell, one of the three main specialist preparers, took advantage of the popularity of the plant to offer individual plates and souvenir albums of pressed ferns to botanists and tourists around the world. A singing teacher by profession, he had arrived in New Zealand from Lincolnshire in 1862 and settled in Parnell. In order to distinguish his products from other albums on the market, he joined forces with the Austrian cabinetmaker Anton Seuffert, who made elaborate bindings for him from native woods.

Collecting and pressing local fern specimens had become popular pastime in New Zealand, usually bound in native timbers such kauri or rimu. These albums were much appreciated and sought after as souvenirs.

The inner-cover bears the author's original printed label on white paper stock : "Prepared and mounted / by / T. Cranwell, / Parnell."

Fine album, spine broken.

The beginnings of the 'American Dream'.

The La Rochefoucauld-Liancourt copy

20. CRÉVECOEUR, Michel-Guillaume-Jean, dit Saint-John de. Lettres d'un cultivateur américain, écrites à W. S. ecuyer, depuis l'Année 1770, jusqu'à 1781. Traduit de l'Anglois [by the author, with introductory letters by Lacretelle]. Paris, Cuchet, 1784. 2 volumes 8vo (196 x 122 mm) XXIV, IV, 422 pp., 1 un.l. for volume I; 2 un.l., IV, 400 pp., 1 un.l. for volume II. Contemporary calf, gilt filet on covers, flat spine elaborately gilt, gilt lettering pieces in red morocco, spine gilt at head with coat of arms of La Rochefoucauld-Liancourt, red speckled edges. \$ 12,500

Sabin, 17496; Howes, C883; Monaghan, 502; INED, p. 561.

FIRST EDITION OF THE FRENCH TRANSLATION, GIVEN BY THE AUTHOR HIMSELF. FIRST ISSUE, WITH THE ERRATA LEAF.

One of the best descriptions of the only recently having become independent America, with considerations on the habits, on migrations, slavery, etc.

"Certainly one of the chief works of literature, in an edition quite different than its London predecessor, and one of the most important observations on America during the era of the Revolution" (William Reese).

The work had previously been published in London in English in 1784 in one single volume. For this first French edition the author and translator had considerably modified the text and added a volume rendering the work pro-American and anti-British.

«On y trouve des indications concrètes sur la vie des fermiers, sur la dureté des contacts avec les Indiens, sur les craintes suscitées par la révolution américaine dans des régions éloignées et peu sûres, aussi bien que sur la chasse à la baleine dans l'île de Nantucket, sur les serpents et les oiseaux-mouches. La rudesse, dont Crèvecoeur fit lui-même l'expérience, est volontairement gommée pour donner une image plus idyllique des mœurs américaines. Mais, au-delà de ces tableaux champêtres, Crèvecoeur a eu l'intuition que du sol américain naissait un être nouveau... Les Lettres ont véhiculé l'American dream, exalté la marche vers l'Ouest et popularisé, sans le nommer, le melting-pot, le creuset dans lequel se forme l'Américain, idée promise ultérieurement à un grand succès» (Dictionnaire des oeuvres).

A VERY FINE COPY BEARING THE ARMS OF LA ROCHEFOUCAULD ON THE SPINE

Although it lacks the characteristic armorial bookplate of the Liancourt library, it probably

belonged to François-Alexandre-Frédéric de La Rochefoucauld-Liancourt (1747-1827), the famous philanthropist, who himself set out for America in the footsteps of Saint-John Crèvecoeur and wrote a famous account on his return, published in 1799-1800.

Discreet restoration to the binding.

Nicolas Joseph Foucault's copy

21. DALENCE, Joachim. Traitez des baromètres, thermomètres et notiomètres, ou hygromètres. Amsterdam, Henry Wetstein, 1688. 12mo (147 x 90 mm) engraved frontispiece by Schoonebeek, 6 un.l., 139 pp., 2 un.l., 35 engraved plates. Contemporary polished calf, central coat of arms of Nicolas-Joseph Foucault (OHR, 1852) on covers, spine gilt with raised bands, red edges. \$ 3,000

DSB, III, p. 534.

FIRST EDITION.

Joachim Dalencé (ou d'Alencé) who had undertaken extensive travels to England and to the Netherlands, entertained a correspondence with the scientists Huygens and Leibniz. According to the introduction his measuring instruments «*sont devenus si communs, que tous les curieux en ont... on a crû qu'ils seraient bien aise d'en avoir une espèce d'histoire, dans laquelle ils trouveraient toutes les expériences qu'on en a faites jusques à présents.*»

The 35 fine plates within a decorative baroque setting depict Dalencé's instruments as well as his experiments.

"His detailed description of the principal meteorological instruments of the period is enriched with several new ideas, such as calibration of the thermometric scale on the basis of two points of change of state. The point at which water freezes and – a much more contestable point – that at which butter melts" (DSB).

Fine copy, having belonged to Nicolas-Joseph Foucault, marquis de Magny (Olivier, 1852), bearing his coat of arms and his bookplate. Intendant for the period of 32 years, Nicolas Foucault wrote notable works on Public administration and on literature. He owned an important library.

Spine slightly damaged at foot, else fine.

In contemporary binding with XVIII century marginalia

22. DESCARTES, René. Discours de la méthode pour bien conduire sa raison, & chercher la vérité dans les sciences. Plus la Dioptrique. Les Météorites. Et la Géométrie. Qui sont des essais de cette méthode. Leyden, Jan Maire, 1637. 4to (200 x 140 mm) 78 pp., 1 un.l., 413 pp., 17 un.l. Contemporary light brown calf, double fillets around sides, spine gilt. \$ 125,000

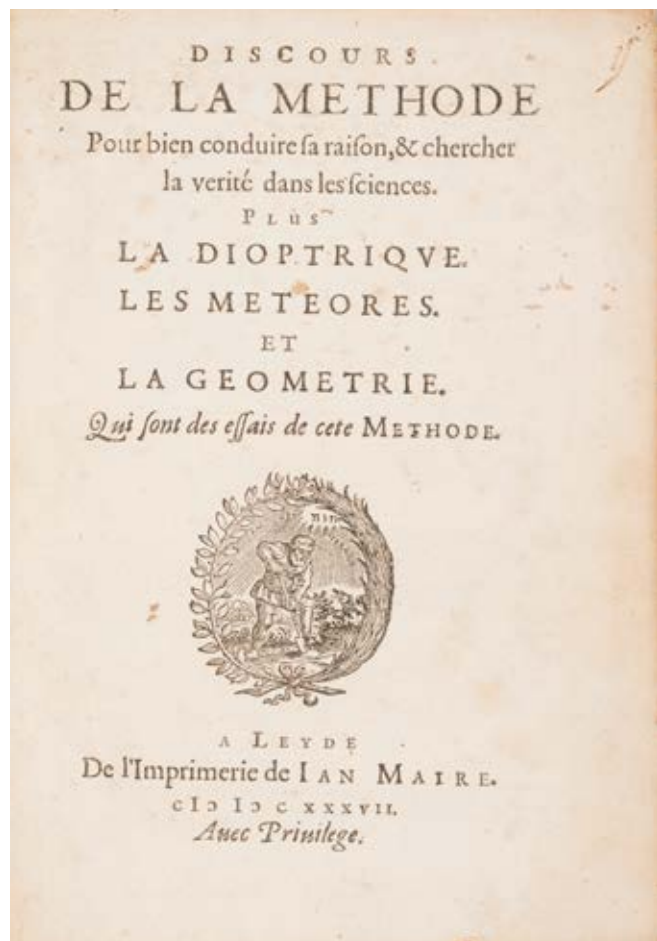
Dibner, Heralds of Science, 81; Grolier/Horblit 24; PMM 129; En Français dans le texte, 90; DSB, IV, 51-65.

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

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

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

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

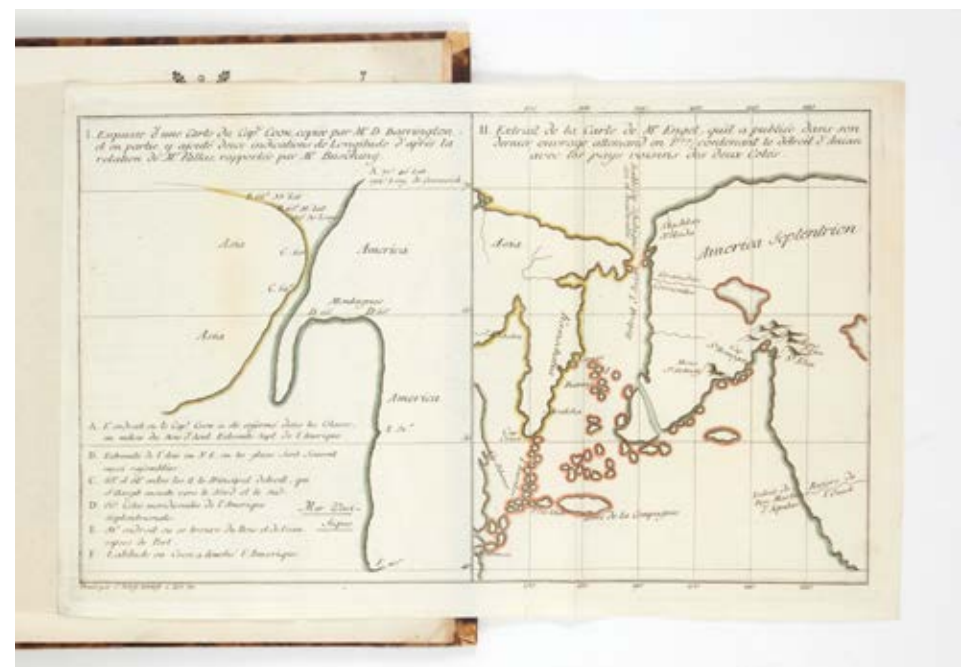


Bering Strait and the Northwest Passage

23. 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. Geneva, 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. \$ 12,500

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 eh 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.

The magnificent Chatsworth copy

bound in red Morocco for Jacques-Auguste de Thou

24. EPIPHANIUS, Saint. *Contra octoginta haereses* [in Greek]. Opus exomium, panarium sive capsula Medica appellatum, & in libros quidem tres, tomos vero septem divisum. Eiusdem liber ... de fide Christiana... [&] libellus de ponderibus & mensuris. Omnia graece conscripta, nunc primum in lucem edita. *Basel, Johannes Hervagen, March 1544*. Folio (319 x 214 mm) 4 unnl. (including last blank), 543 pp. Near contemporary crimson red French morocco, triple gilt filet on covers, central coat of arms of Jacques Auguste de Thou as bachelor (OHR, 216, n° 1), spine gilt with raised bands, with his cipher 'IADT' (OHR, 216, n° 3), gilt edges.

\$ 15,000

VD-16, E-1643; Adams, E-249.

FIRST EDITION OF THE ORIGINAL GREEK TEXT, THE LATIN TRANSLATION HAD BEEN PUBLISHED EARLIER THE PREVIOUS YEAR.

In early Christian heresiology, the Panarion (derived from Latin, panarium, meaning "bread basket"), to which 16th-century Latin translations gave the name *Adversus Haereses* (Latin: "Against Heresies"), is the most important of the works of Epiphanius of Salamis (d. 403). It was written in Koine Greek beginning in 374 or 375, and issued about three years later, as a treatise on heresies, with its title referring to the text as a stock of remedies to offset the poisons of heresy. It treats 80 religious sects, either organized groups or philosophies, from the time of Adam to the latter part of the fourth century, detailing their histories, and rebutting their beliefs. The Panarion is an important source of information on the Jewish-Christian gospels, the Gospel of the Ebionites, and the Gospel of the Hebrews.

The treatise can be considered a sequel to the *Ancoratus* (374), which takes the form of a letter to the church of Syedra in Pamphylia, describing how the "barque" of the church can counteract the contrary winds of heretical thought, and become "anchored", hence the title of the work; the *Ancoratus* even outlines the content of the Panarion within its text (see Wikipedia).

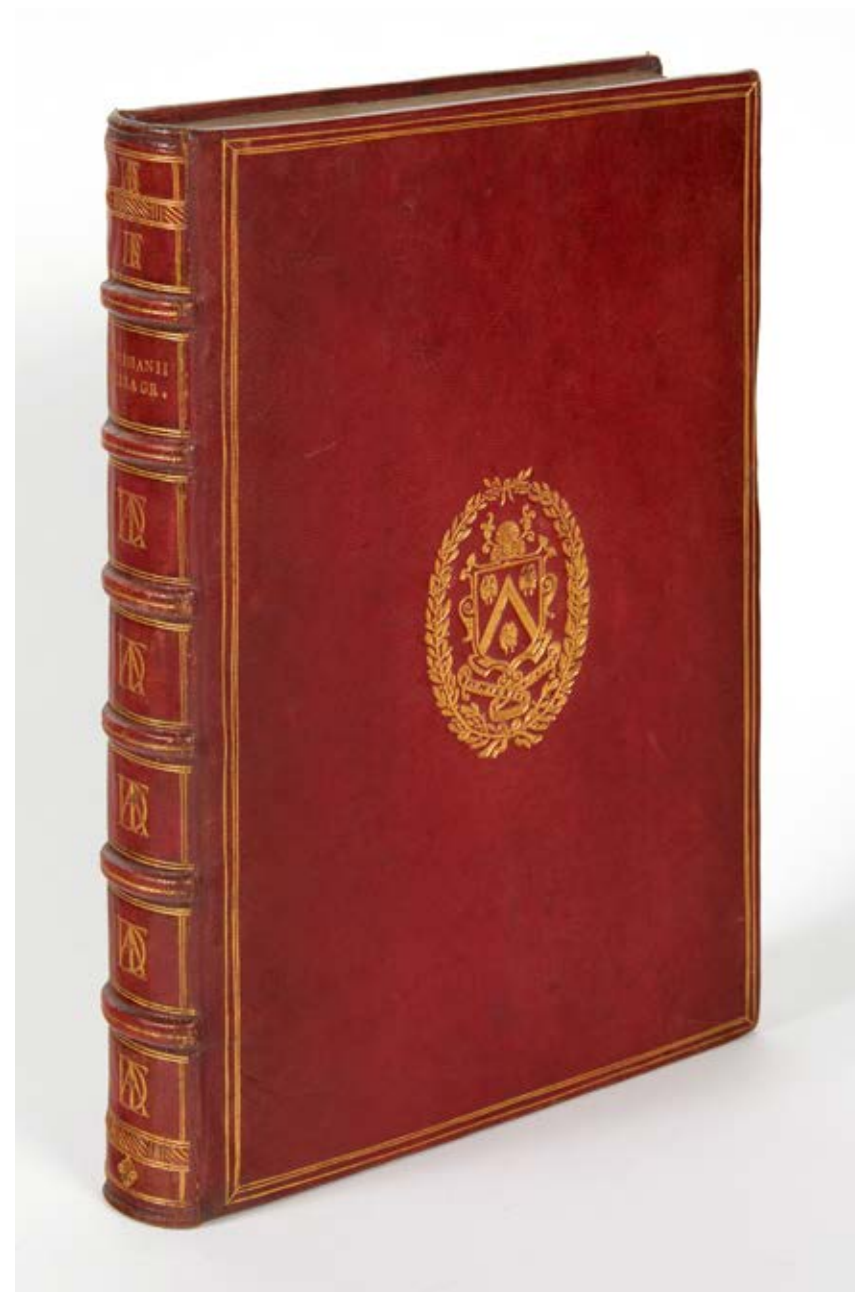
BIBLIOPHILE PROVENANCE

The very fine Jacques Auguste de Thou copy. The bindings of the collection of this highly sophisticated collector are easily to date; the present example belongs to his collecting career

as a bachelor and was bound for him before his marriage to Marie de Barbançon de Cany in 1587. After that date his books were decorated with a tool combining the coats of arms of husband and wife. The date of the execution of this binding should therefore be before 1587.

Other provenance: Chatsworth (bookplate and shelf number).

A very fine copy.



25. ERNST, Jean-Jacques & ENGRAMELLE, Jacques-Louis-Florentin. Papillons d'Europe, peints d'après nature. Tome premier [- huit] Paris, de Laquette, Basan & Poignant, 1779-1792. 2 tomes in 8 volumes, large 4to(350 x 260 mm) an engraved and coloured frontispiece title, 5 unnl. (half-title, title, one blank leaf, engraved dedication leaf, 1 l. of foreword), XI, XXXIV, 86 pp., 24 engraved and coloured plates (numbered 1 à 24) for part I; 2 unnl. pp. [87]-343, 1 unnl. of notice to bookbinder, 3 plates printed in black, plates numbered 25-84, et 8 additional plates (numbered 1 à 8) engraved and coloured for part II; engraved and coloured title-frontispiece, 2 unnl. (half-title and title), X, 132 pp., plates numbered 85-122 engraved and coloured for part III; engraved frontispiece printed in black, 2 ff.n.ch. (half-title and title), 90 pp., 1 unnl., pp. [91]-215, 1 unnl. of errata, plates 123-171 engraved and coloured for part IV; 2 unnl. (half-title and title), 152 pp., 1 unnl. of notice to subscribers, plates 172 - 210 engraved and coloured for part V; 2 unnl. (half-title and title), 176 pp., 1 unnl. of errata, plates 211 - 257 engraved and coloured for part VI; 2 unnl. (half title and title), 173 pp., 1 unnl. of errata, plates 258 - 305 engraved and coloured for part VII; 2 unnl. (half-title and title), 157 pp., 1 unnl. of notice to subscribers, plates 306 - 342 engraved and coloured for part VIII. Early nineteenth-century blue morocco backed boards, spine gilt with raised bands (Ducastin). \$ 28,000

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

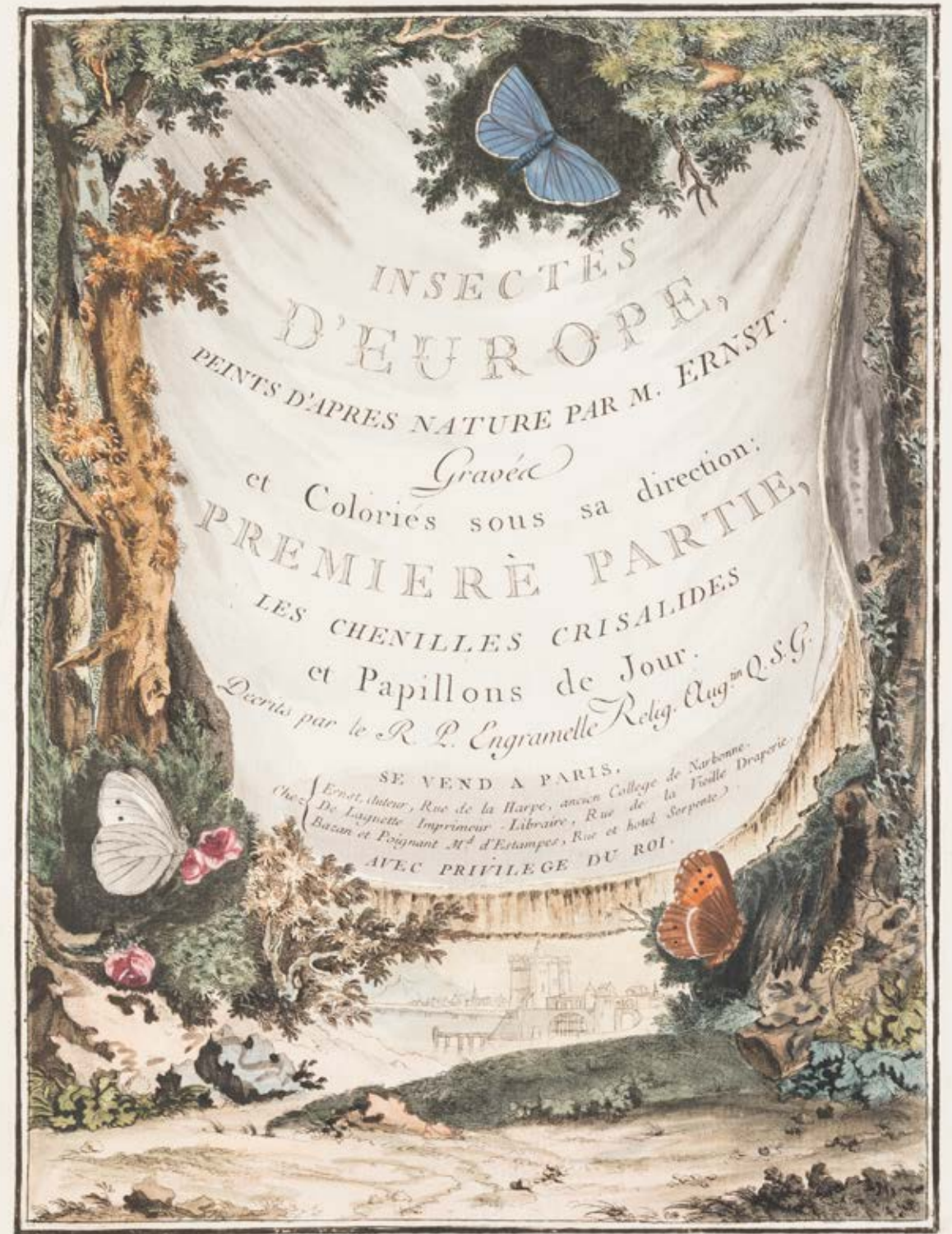
FIRST EDITION DEDICATED TO JEAN GIGOT D'ORCY (1733-1793) OF ONE OF THE MOST BEAUTIFUL BOOKS ABOUT BUTTERFLIES. ONLY 250 COPIES PUBLISHED, RESERVED TO SUBSCRIBERS, ILLUSTRATED WITH 350 MAGNIFICENT COLOURED PLATES.

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

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

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

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



26. EULER, Léonard. *Mechanica sive motus scientia analytice exposita. Saint Petersburg, Ex Typographia Academia Scientiarum, 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. \$ 7,000

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.

27. FAULHABER, Johann. *Neue geometrische und perspectivische Inventiones etlicher sonderbarer Instrument, die zum perspectivischen Grundreissen der Pasteyen und Vestungen, wie auch zum planimetrischen Grundlegen der Stätt, Feldläger und Landschafften, dessgleichen zur Büchsenmeisterey sehr nützlich unnd gebrauchsam seynd. Frankfurt, Wolfgang Richter for Anton Hummen, 1610.* 4to (191 x 147 mm) 38 pp., 2 engraved folding plates. Contemporary flexible vellum covers decorated with floral corner pieces and a central fleur-de-lys, manuscript title on spine, traces of ties. \$ 12,500

Vagnetti, EIIIb5; DSB, IV, 552.

FIRST EDITION, RARE.

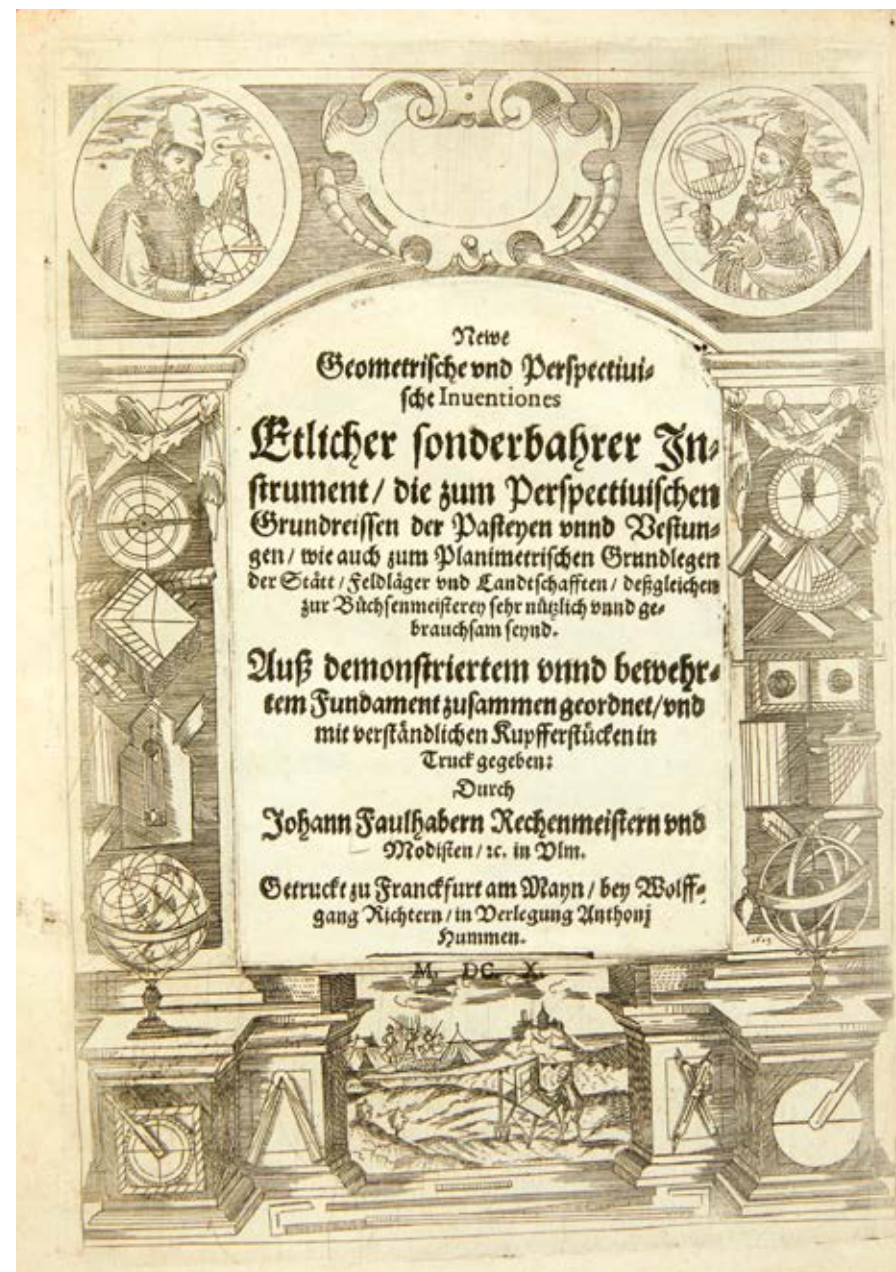
It contains the description of the newly invented perspectival instruments by Johann Faulhaber (1580-1635), a teacher of mathematics in the city of Ulm, where the Faulhabers resided since the 15th century. Destined to follow the family tradition to become a weaver, Faulhaber soon found his vocation in mathematics. Having helped Johann Kraft to publish an arithmetic text, “he founded his own school in Ulm in 1600. From 1600 on, Faulhaber received a salary of 30 guldens for running this school, but it was withdrawn in 1610 for a few months because he was concerning himself more and more with physical and technical inventions and developing an extensive literary activity that took him away from his pedagogic duties... About this time Faulhaber set up the formulas for the sum of the powers for natural numbers up to the thirteenth power, a problem with which Leonhard Euler was later concerned in a general way” (DSB).

Faulhaber’s reputation as a learned mathematician grew quickly, and he counted Descartes among his students and had lively contact with Kepler. Upon the order of the magistrate, Faulhaber designed together with Kepler a gauging kettle for the measurement of length, volume and weight. “Faulhaber’s lasting accomplishment was the dissemination and explanation of the logarithmic method of calculation” (DSB).

Illustration includes a beautifully engraved border on the title page with portraits of the author (?), instruments and a perspectival view with a draughtsman using Faulhaber’s tool, the engraved coat of arms of the dedicatee Wilhelm Schnoeden, a full-page engraving depicting the perspectival use of the instrument, and 3 folding plates of other measuring tools of the author’s own invention.

Beautiful copy.

Provenance: Donaueschingen (rubber stamp on the title page verso).



The famous apocryphal Quixote

28. FERNANDEZ DE AVELLANEDA, Alonso. Segundo tomo del Ingenioso Hidalgo Don Quixote de la Mancha, que contiene su tercera salida : y es la quinta parte de sus aventuras. Compuesto por el Licenciado Alonso Fernandez de Avellaneda, natural de la villa de Tordesillas. *Tarragon, Felipe Roberto, 1614.* 8vo (152 x 100 mm) 4 unnl., 282 num.ll., 6 unnl. (including last blanc). Contemporary French red morocco, double gilt filet on covers, flat spine paneled with double gilt filet. \$ 125,000

Palau, V, 88033.

FIRST EDITION EXTREMELY RARE OF THE FAMOUS APOCRYPHAL QUIXOTE. A SUPERLATIVE COPY BOUND IN CONTEMPORARY FRENCH RED MOROCCO.

Alonso Fernández de Avellaneda is the pseudonym of a Spanish writer known to be the author of this apocryphal sequel to Cervantes' *Don Quixote*. On the character who hide behind this name, historians have made several assumptions. It could be Lope de Vega, or Juan Ruiz de Alarcón y Mendoza, or Tirso de Molina.

While the second part of Don Quixote was being announced by Cervantes and awaited by the public, an unknown writer, Alonso Fernández de Avellaneda, published an apocryphal continuation of the adventures of the knight errant, in Tarragona in the summer of 1614. The work, signed by a pseudonym, is presented as the Second Volume of the Ingenious Hidalgo Don Quixote of La Mancha, which contains his third outing, and is the fifth part of his adventures. It exploits the narrative program announced by Cervantes in the epilogue of his First Part. It is often referred to as the apocryphal Quixote.

Avellaneda's continuation has given rise to many works, but these are primarily concerned with the identity of its author, who has never been unmasked. This continuation offers a precious testimony on the reception of the First Part by Cervantes' contemporaries and is indispensable to the understanding of certain episodes of the Second Part.

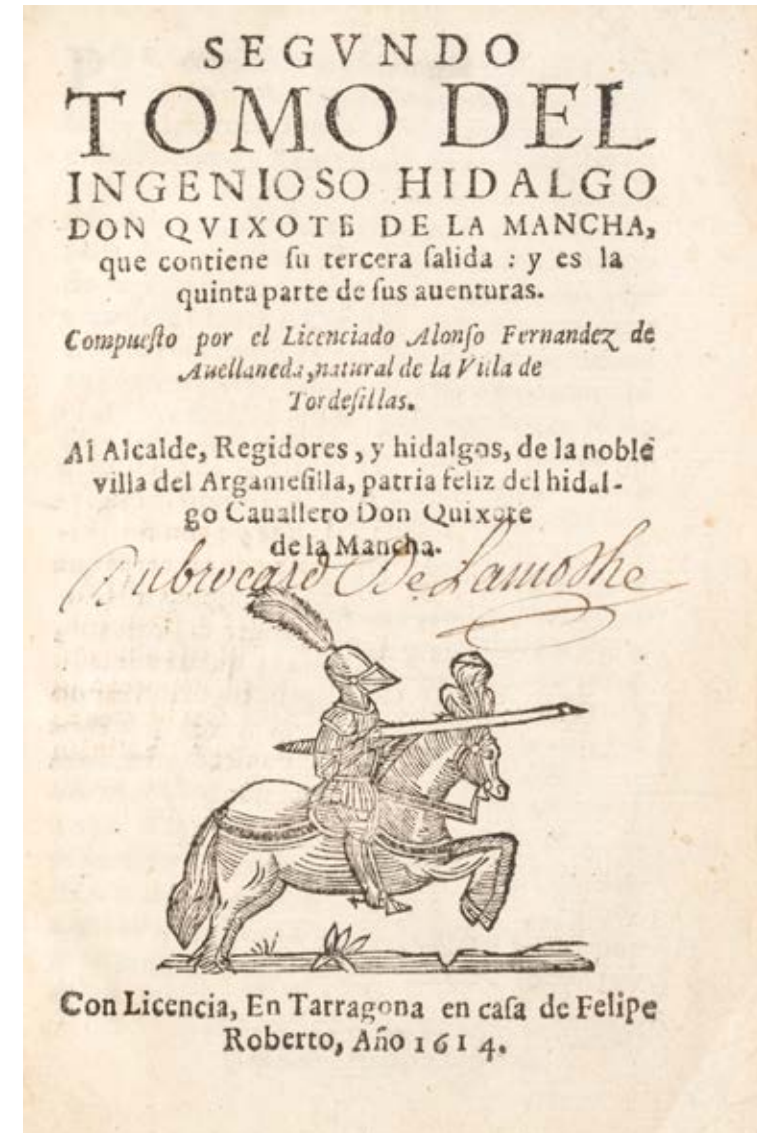
This work is mentioned in the second volume of Cervantes' *Don Quixote*, published in 1615, where it is denounced by the hero as a fake unworthy of the original.

In the 21st century, Alfonso Mateo-Sagasta's novel *Ladrones de tinta* (Thieves of Ink) features an investigation by the proofreader of the first Quixote to uncover Avellaneda's identity; in addition to the names mentioned above, Francisco de Quevedo, Luis de Góngora and the Duke of Osuna also appear in the story.

Illustrated with a woodcut vignette of Don Quichotte on the title page.

Very fine copy, albeit some occasional browning as usual, well preserved in its handsome French binding.

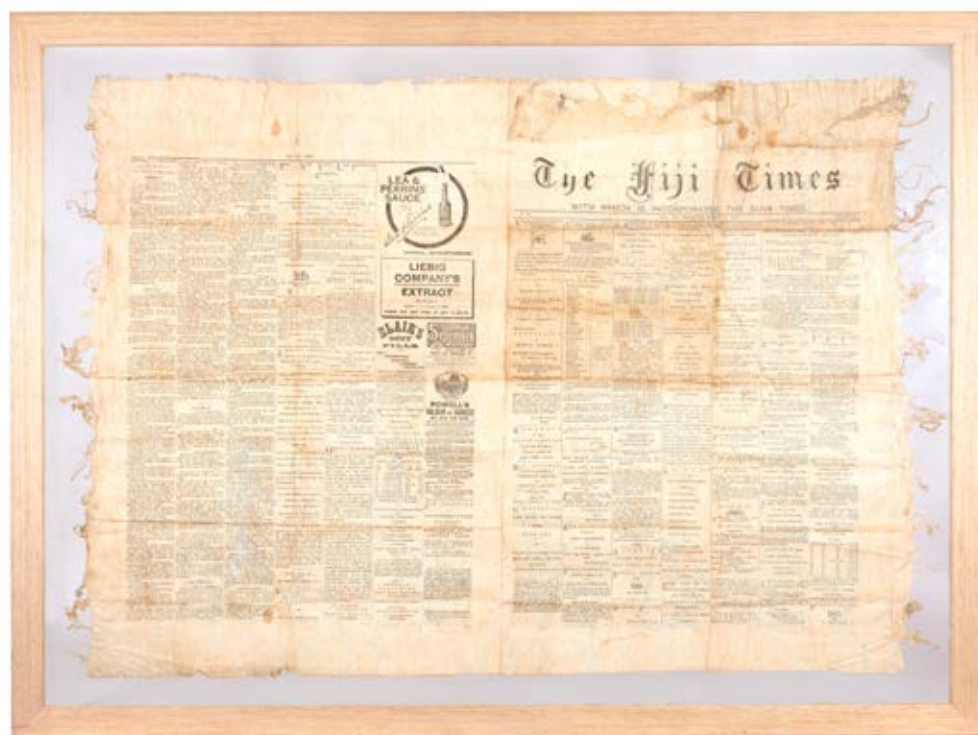
Provenance : Dubrocard de Lamothe (17th century signature on the titlepage) - 20th century bookplates of Antonio Villalonga and Barba Casanovas.



29. [FIJI TIMES]. The Fiji Times with which is incorporated the Suva Times. No. 2375. Suva, Fiji, *Fiji Times*, 20 December 1899. Broadsheet (690 x 950 mm) printed on Tapa or Barkcloth, 4 pp. recto and verso, with fringed edges (framed, traces of folds). \$ 18,000

A VERY RARE EXAMPLE OF TAPA PRINTING.

“There are about a dozen known examples of bark cloth newspapers worldwide, the earliest dating back to 1885, a copy of *The Polynesian Gazette* in a private collection and the newest to 1925, a *Fiji Times* in The Australian Museum, Sydney. Auckland Museum’s two examples are copies of the *Fiji Times* from July 4, 1908 and February 17, 1909. Three newspapers in Fiji produced editions on barkcloth, *The Polynesian Gazette* in Levuka, *The Fiji Observer* and the one mentioned above, in effect the same newspaper at different times of its history. Barkcloth or tapa is created from the living inner bark of particular trees which is removed in single strips of about 5 to 10cms wide. After scraping off the outer bark layers the soft inner bark can then be beaten and pounded until the fibres are spread and felted together creating sheets of thin bark cloth. In this instance, the editions are printed on a single laminate white masi of a standard width which serendipitously required no trimming to fit into the press. The left and right sides are sometimes fringed by cutting into the sheet to a depth of c.20mm. The image of a clerk in the printing workshop snipping away with scissors to mimic traditional fringing on copies of that day’s paper makes for a whimsical picture... It stands to reason barkcloth was used because there was no newsprint on hand. The paper came from Australia or New Zealand and a shipping delay would account for the situation: no paper, use the next best thing – barkcloth. Today, it is these which take our interest, far more than the ordinary newsprint examples the masi replaced on these occasions” (Sabine Weik-Barton, *The Mystery of the Barkcloth Broadsheets*, Tuesday, 1 August 2017).



30. FLAUBERT, Gustave. *Madame Bovary - Mœurs de Province.* Paris, *Mme Vve Dondey-Dupré* for *Michel Lévy frères*, 1857. 2 in 1 volume, 12mo (177 x 112 mm) 4 unnl., pp. [5]-232 for part I; 2 unnl., pp. [233]-490, 1 final blank for part II. Light brown morocco, triple gilt filet on covers, spine gilt with raised bands and with inlaid ornamental star alternating in red and black morocco, spine labels in red and black morocco, inner dentelle, gilt edges (David). \$ 8,500

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

FIRST EDITION.

Exquisite copy with an added frontispiece etching by Cuisinier printed on China, as well as a suite of 7 plates before the letter by Boilvin. Cuisinier’s frontispiece is usually part of the edition given by Quantin in 1885 (see *Vicaire*, III, 724). Boilvin’s suite illustrated the last edition published during the author’s lifetime in 1874 (see *Vicaire*, III, 723). Printed before the letter, the plate of *l’Hôtellerie de Boulogne*, bound after page 172, is present in its first state (*Madame Bovary* with her bosom bare and with her lover lying in bed).

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



31. MARCHAND, Étienne & FLEURIEU, Charles Pierre Claret, comte de. Voyage autour du monde pendant les années 1790, 1791, et 1792 (...) précédé d'une introduction historique ; auquel on a joint des recherches sur les terres australes de Drake, et un examen critique du voyage de Roggeween... Paris, Imprimerie de la République, An VI - An VIII [1798-1800]. 3 text volumes 4to (270 x 203 mm) and an atlas large 4to (303 x 229 mm). **Text** : XII, CXLIV, 628 pp., 2 unnl. (errata), folding table (Wahitho language) for volume I; XVI, 676 pp., 1 un.l. (errata) for volume II; XI, 431 pp., 1 un.l. (errata) for volume III. **Atlas**: 1 blank leaf, 1 leaf for the title, VIII, 158 pp., 1 un.l.(index) and 16 engraved plates (numbered 1-15, 6bis). Contemporary boards with publisher's printed spine labels, modern slipcases. \$ 9,500

Sabin, 24751 & 44491; Hill (2), 612; Howgego, M-43; Lada-Mocarski, 54; see Odile Gannier, Consigner l'événement: les journaux de voyage de Marchand, in «Annales historiques de la Révolution française», n° 320 (2000).

FIRST EDITION. A RARE COPY IN THE LARGE 4TO ISSUE.

Account of the second circumnavigation by a French traveler, undertaken a quarter of a century after Bougainville, "a very important and authoritative work for the history of the northwest coast" (Lada-Mocarski).

"A most important work for the history of geographical discovery in the Northwest. Marchand's expedition sailed around Cape Horn and, after touching at the Marquesas and Hawaii, visited Norfolk Sound, Queen Charlotte Island, Nootka Sound, and parts of the northwest coast of America, of which lengthy descriptions are given, in addition to descriptions of the Indian inhabitants. The introduction is a valuable feature of this work, as it contains Fleurieu's learned research on the early navigators to the North Pacific, from 1537 to 1791. Among others, the voyages of Drake, Juan de Fuca, Admiral de Fuentes (de Fonte), Bering, Chirikov, Cook, La Pérouse, Meares, Portlock and Dixon, Colnet, Don Haro, and Malaspina are discussed and recapitulation given. The second volume give nautical observations and natural history.

The second volume gives nautical observations and natural history... The third volume has more natural history, Drake's discoveries of 1578, and Roggeveen's voyage, 1721-22, as well as a 'Liste générale des voyageurs et des auteurs cités...' The fourth volume relates to hydrography and hydrographical charts (...), as well as copies of earlier charts and new surveys of the Marquesas Islands and the northwest coast of America" (Hill).

Claret de Fleurieu's introduction is a veritable essay on the exploration of the North Pacific between 1537 and 1791, with historical and critical remarks on the voyages of Drake, Juan de Fuca, Admiral de Fuentes, Bering, Chirikov, Cook, La Pérouse, Meares, Portlock and Dixon, Colnett, Don Haro and Malaspina.

The illustration comprises 16 plates numbered I to XV (there is a plate VI bis), including 15 folding maps (engraved by Collin, Tardieu, Bouclet and D'Houdan), and a figure engraved by Fortier after Genillion (stilts of Santa-Christina, in the Marquesas).

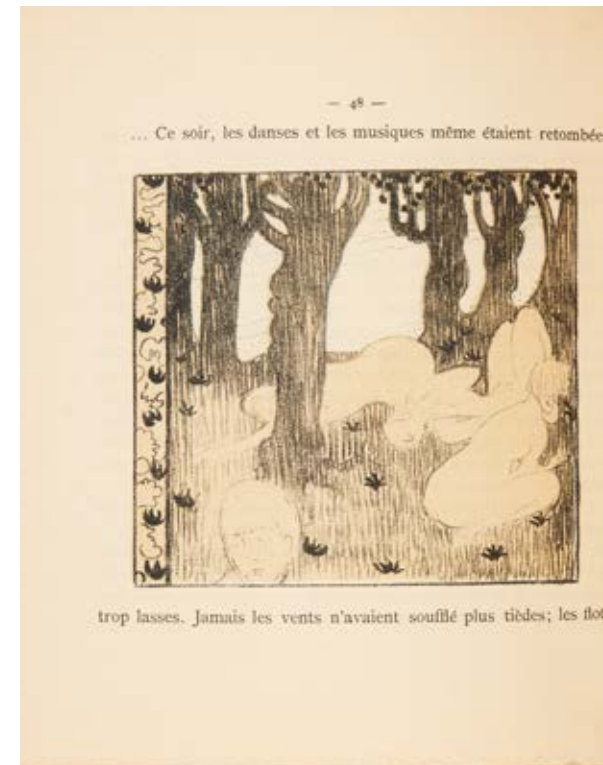
Small water stain on the inside corner of the atlas. A fine copy, well preserved in its original publisher's binding. Text and atlas with full margins, entirely untrimmed.

Inscribed to the Belgian symbolist writer Georges Rodenbach

32. GIDE, André. Le Voyage d'Urien. [Illustrated by Maurice Denis]. Paris, Librairie de l'Art Indépendant, 1893. Square 8vo (201 x 191 mm) 4 unnl., 105 pp., 2 unnl. Original illustrated and printed wrappers, later slipcase. \$ 15,000

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

FIRST EDITION OF THIS MAGNIFICENT BOOK, PRODUCED IN COMPLETE HARMONY BETWEEN AUTHOR AND ILLUSTRATOR, IS ALSO MAURICE DENIS' (1870-1945) FIRST ILLUSTRATED BOOK. AN EXCEPTIONAL COPY INSCRIBED BY GIDE TO RODENBACH.



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

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

THIRTY ILLUSTRATIONS BY MAURICE DENIS.

THIS FIRST BOOK ILLUSTRATION CONTAINS 30 TINTED LITHOGRAPHS IN THE TEXT BY MAURICE DENIS TO WHICH IS ADDED THE WOODCUT VIGNETTE DECORATING THE PRINTED COVER.

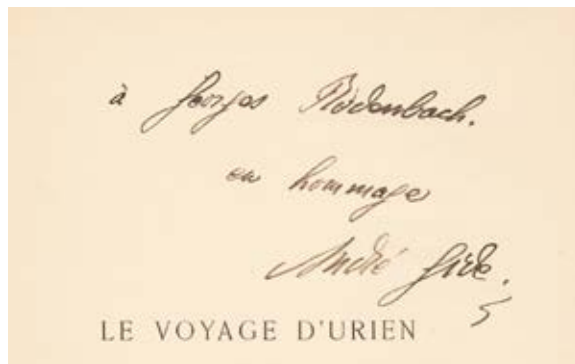
"Denis' first published book illustration. The compressed, elongated composition demonstrates his theories of expression through abstract linear design. After seeing Denis' unpublished drawings for *Sagesse* in 1891, Gide requested him to illustrate *Le Voyage d'Urien*, and the importance the author attached to the artist's contribution is indicated by the title-page, which is headed 'André Gide - Maurice Denis'. Here Denis best achieved his goal in book illustration, which he considered to be 'the decoration of a book, without servitude to the text, but with an embroidery of arabesques on the pages, an accompaniment of

expressive lines?. This little-known item is a masterpiece of Art Nouveau, the style of the nineties to which the graphic work of Denis and the Nabis made an important contribution” (Garvey).

IMPORTANT ASSOCIATION COPY

This copy is inscribed and signed by Gide “à Georges Rodenbach, en hommage, André Gide”.

Geroges Rodenbach (1855-1898) was a very famous Belgian symbolist poet and writer.



Well introduced into the intellectual society of his time, he counted many writers (Émile Verhaeren, Stéphane Mallarmé, Alphonse Daudet, Huysmans) as well as artists (Rodin, Rops, Chéret, Monet, Cézanne), just to name a few, amongst his close friends.

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

An important work on Arabic Architecture

33. GIRAULT DE PRANGEY, Joseph Philibert. Monuments Arabes et Moresques de Cordoue, Seville et Grenade, dessinés et mesurés en 1832 et 1833 [half-title]. Mosquée de Cordoue, vues générales, intérieurs, détails et plans dessinés et mesurés sur les lieux en 1833. Paris, Veith et Hauser, [1836-] 1839. 3 parts in 1 volume, large folio (564 x 413 mm) one half-title, one lithographed title, one page of text in a lithographed frame, 8 lithographed plates for the part I; one lithographed title, one page of explanatory text in a lithographed frame, 6 lithographed plates, one page of table (parts I & 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. Contemporary blue cloth, flat spine. \$ 12,500

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,

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: I- 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.



34. GUIGNES, Chrétien-Louis-Joseph de. *Voyages à Péking, Manille, et l'Île de France, faits dans l'intervalle des années 1784 à 1801. Paris, imprimerie impériale, 1808.* 3 text volumes, 8vo (198 x 126 mm) 2 unnl., LXIII, 439 pp. for volume I; 2 unnl., 476 pp. for volume II; 2 unnl., 488 pp. for volume III; the atlas with 2 unnl., 98 plates (numbered 1-97, 93/2) and printed on 66 sheets include maps and other illustrations. Mid nineteenth-century purple coloured sheep, flat spine, gilt, speckled edges. \$ 7,500

Cordier, Bibl. Sinica, 2351; Lust 336 (without the atlas); Gay, 3307; Pardo de Tavera, 1287.

FIRST EDITION.

Important report written by the French orientalist and sinologist, Chrétien-Louis-Joseph de Guignes (1759-1845), son of the orientalist Joseph de Guignes, who had taught him Chinese. A correspondent of the Académie des Sciences and the Académie des Inscriptions et Belles-Lettres, the young Guignes is the author of an important dictionary, the "Dictionnaire Chinois-Français et Latin" (1813).

Appointed French consul in Canton in 1784, de Guignes resided in China until 1801, before returning to France. In 1793-1794, he accompanied the Dutch ambassador to Peking as an interpreter and was received on this occasion in the famous and sumptuous Summer Palace, which was destroyed by Lord Elgin's punitive expedition in 1860. This work, a detailed and truthful account of the Dutch diplomatic mission, is the last European account of classical China before the Opium Wars and the westernisation of the empire.

The atlas, of great interest, contains 66 plates with 98 beautiful figures, some of them engraved on copperplate by De Sève after drawings made by the author during the embassy: views, monuments, festivals, procession, description of the Summer Palace, carriages, boats, civil and military costumes, trades, plants, deities, etc.; a music plate and 6 maps (China, Macao, Philippines, Manila Bay), 4 of them folding, complete the illustration.

A very good copy, complete with text and atlas.

35. 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 habitadores, 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 unnl., 560 pp. (misnumbered 580), 1 large engraved folding map, 2 engraved plates. Contemporary flexible vellum, manuscript title on spine, ties missing. \$ 12,500

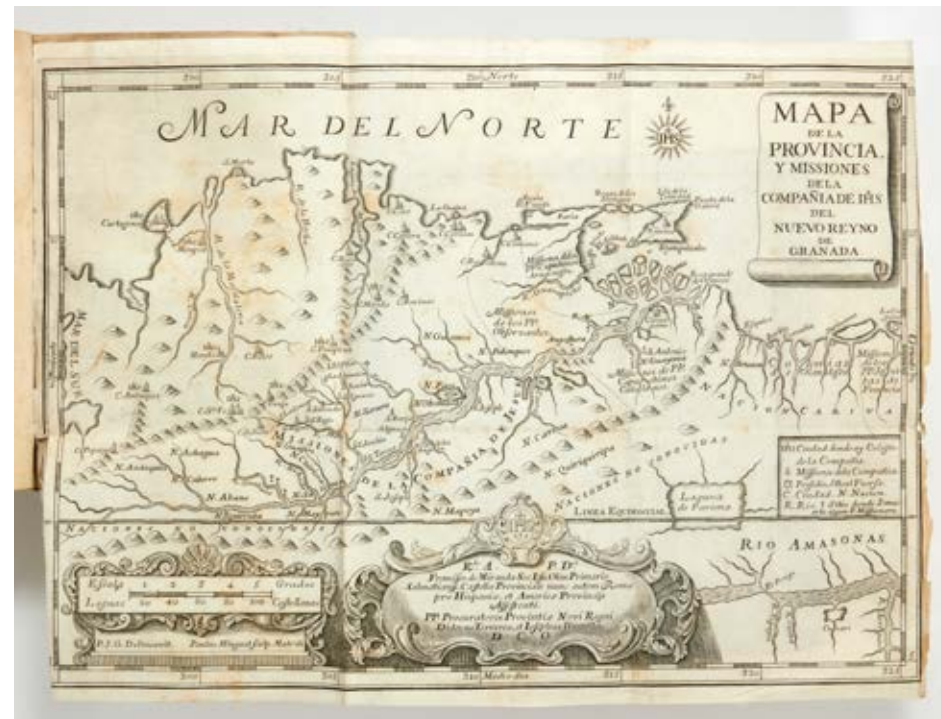
Sabin, 29274; Palau, 111191; de Backer-Sommervogel, III, 949.3; Howgego, G-115; not in Leclerc.

FIRST EDITION OF THIS IMPORTANT ACCOUNT BY THE MISSIONARY JOSEPH GUMILLA WHO SPENT 30 IN SOUTH AMERICA.

A learned man Father Gumilla 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).



LOCAL FRUIT AND DRINK

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 (*maiz 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 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 Maiz ; 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 musical instruments including a war drum.

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

Good copy, some quires toned.

The earliest purely metaphysical treatise written by an Englishman

Presentation copy bound for Lord Herbert of Cherbury

36. HERBERT, Edouard, baron de Cherbury. De la Vérité en tant qu'elle est distincte de la révélation, du vray-semblable, du possible & du faux. Reveu & augementé par le mesme auteur. Troisième édition. [*London or Paris*] 1639. 4to (223 x 154 mm) 4 un.l., 318 pp., 2 un.l. (errata). Contemporary dark red morocco, broad gilt border of grapes and vine leaves and birds, special tool with cherub heads in corners, laurel leaves in center of panel, with the device of Lord Herbert of Cherbury: a sheaf of seven arrows in a band lettered in Greek : Eustokos ["Aiming-well"], flat spine gilt, gilt edges (*expertly restored*). \$ 18,000

FIRST EDITION IN FRENCH OF THE EARLIEST PURELY METAPHYSICAL TREATISE WRITTEN BY AN ENGLISHMAN, TRANSLATED BY FATHER MARIN MERSENNE. A PRESENTATION COPY BOUND FOR EDWARD HERBERT OF CHERBURY'S WITH HIS DEVICE ON BOTH COVERS OF THIS CELEBRATED BOOK.

Born in 1583, Herbert of Cherbury entered University College, Oxford, in May 1596, married Mary Herbert in 1599, living at first in London but returning in 1605 to Montgomery where he was appointed magistrate and sheriff. In 1608 he made the first of many journeys to Europe which he describes so vividly in his *Life*, one of the earliest autobiographies in the English language. In 1619 he was appointed English ambassador at Paris and lived there in great state until his dismissal in 1624. Created lord Herbert of Cherbury in 1629, he seems to have been disappointed by the rewards which followed his services to the Crown. In the Civil War he remained neutral and refused repeated invitations to join the Royalist cause. His castle falling to the Parliamentarians, Herbert moved to London and died there 20 August 1648.

A handsome, vain, sensitive man, a bold and profound thinker, Edward Herbert was a strange mixture of philosopher and buffoon. His is a rich personality moulded by an age

of transition from the activity of the Elizabethan age to the rationalism of the late Stuart period. His *De Veritate*, 1624, bridges the gulf between Renaissance thought and that of the modern age, and his writings on religion point the way to deism and to the liberal theology of a later period.

"Herbert's chief philosophical treatise, '*De Veritate, prout distinguitur a Revelatione, verisimili, possibili, et a falso*,' was first published in Paris in 1624. It is all in Latin, and is often very obscurely expressed; it is dedicated '*Lectori cuivis integri et illibati judicii*,' and is the earliest purely metaphysical treatise written by an Englishman. After accepting as an axiom that truth exists, Herbert evolves a somewhat hazy but interesting theory of perception to the effect that the mind consists of an almost infinite number of 'faculties,' exactly corresponding to the number of objects in the world. When an object is brought into contact with the mind, the corresponding 'faculty' grows active, and thus perception is established. The 'faculties' are reducible to four classes, of which the chief is natural instinct. This somewhat resembles the Aristotelian *voûs*, or the commonsense of other philosophies. It is the source of primary truths (*χροναι έννοιαι*, *notitiæ communes*) which are implanted in man at his birth, come direct from God, and have priority of all other notions. The other three classes of 'faculties' are the internal sense, or conscience, distinguishing good from evil; the external sense, or sensation; and the discursus, or reason, which distinguishes the relations between conceptions produced by the other faculties. Finally, Herbert asserts that man's capacity for religion rather than his reason distinguishes him from animals. The '*De Veritate*' was republished in Paris in 1636. A French translation appeared in the same city in 1639. It was first published in London in 1645, and again in 1659." Dictionary of National Biography

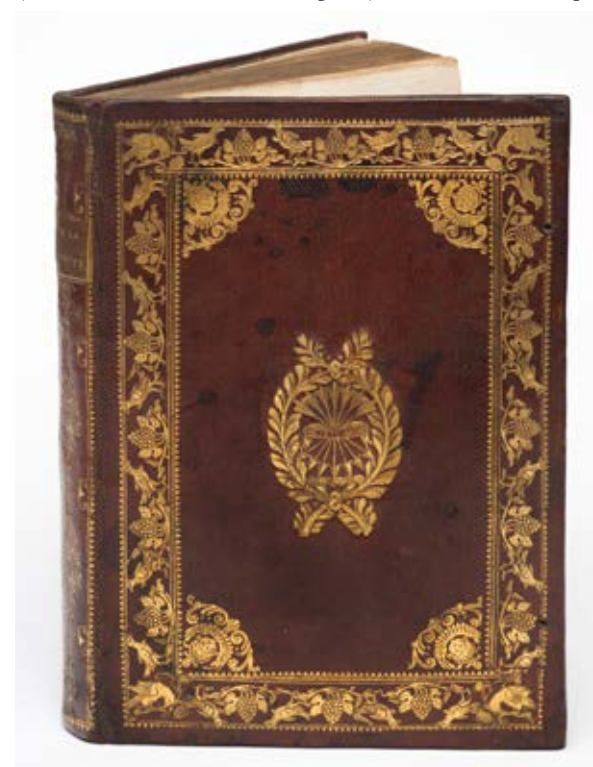
This celebrated book contains Herbert's doctrine on the divine Human Understanding (*La vérité de l'entendement*, p. 37), which was subsequently taken on and refuted by John

Locke in his *Essay on Human Understanding* (London 1690).

Two other presentations copies are known in the University Library, Cambridge, and another in the British Museum.

A previous owner noted on the fly-leaf : «Exemplaire d'Herbert de Cherbury lui-même, comme on le voit à sa devise imprimée sur les plats de la reliure 'Eustokos'- en droite ligne, droit au but».

Provenance: Edward Herbert of Cherbury (presentation copy) — Edward Herbert, Viscount Clive, 2nd Earl of Powis (signature "Clive" on upper right corner of first blank; his sale Sotheby's London, 16 January 1956, lot 217) - acquired by Robert S. Pirie (with his bookplate).



37. HUTTICH, Johannes. Imperatorum et Caesarum vitae, cum imaginibus ad vivam effigiem expressis. Libellus auctus cum elencho & iconiis consulum ab auctore. [Bound in at end]: Consulium Romanorum Elenchus. *Strassburg, Wolfgang Caephalus [=Wolfgang Köpfel], 1534.* 2 parts in 1 volume, 4to (187 x 135 mm) 8 unnl., 89 num.ll., 1 un.l. with the printer's device for *Imperatorum*; 16 unnl., for *Elenchus*. Contemporary flexible vellum, portfolio binding with large overflap covering the outer margin, flat spine with manuscript title, remains of green silk tie. \$ 12,000

VD-16, H-6474 (for both titles); Fairfax-Murray, 219.

FIRST COMPLETE EDITION OF HUTTICH'S WORKS, UNITING BOTH TITLES *IMPERATORUM* AND *ELENCHUS*.

A very fine edition, with a large woodcut frame on each title page. The numerous portrait vignettes of the emperors - 268 for *Imperatorum* and 84 for *Elenchus* - are mostly by Hans Weiditz.

The Strasbourg printer W. Kopfel or Wolfius Cephalus (active between 1522 and 1554) was the nephew of the famous reformer Wolfgang Capiton. Most of Kopfel's typographical translations are devoted to the writings of the Reformers, a cause he embraced early on. Johannes Huttich (c. 1480-1544), humanist and antiquarian, originally from Mainz, later settled in Strasbourg, where he acquired the right of citizenship in 1525. He succeeded Materne Faber to the canonry of Saint-Thomas in this city; in 1530 he was appointed to the royal prebend until the end of his life.

"First edition with the *Elenchus* and first with this title. Part II, probably not issued with all copies. The title-borders and the majority of the cuts are by Hans Weiditz, more by him being in this edition than in the former ones. Several of the cuts are by two other hands. The medallions of Emperors are 268 in number (including some blanks in centres), commencing with Julius Caesar and ending with Frederick III, Maximilian I, his son Philip the Fair (1478-1506), Charles V, and Ferdinand I" (Fairfax-Murray).

Fairfax Murray notes that some illustrations of this edition are inspired by the one by Fulvius, published in Rome in 1517.

Beautiful copy with broad margins, well preserved in its contemporary portfolio binding.

Provenance : Library of the Elector of Munich (engraved book plate indicating "Duplum Bibliotheca Regiae Monachii") - Bernard Malle (his discreet stamp).

Indian Tour 1888-1889

With photographs by Samuel Bourne & Lala Deen Dayal

38. [INDIA]. Indian Tour 1888-9. *1888-1889.* Large 4to oblong album (394 x 330 mm) with 54 large albumen prints (ca. 205 x 265 mm) of which 39 depict sites of India, mounted on strong boards. Contemporary 3/4 green morocco backed boards, captioned 'Indian Tour 1888-9' on front cover]. \$ 8,000

A fine album documenting a journey from the Mediterranean Sea to India, with impressive pictures of Gibraltar, Malta, Egypt and the Suez Canal, Gulf of Aden, and India (39). It includes two panoramic views (each composed of 2 images), one of the Gulf of Aden, the other of Jaipur.



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

Details:

Europe (5) :

- Gibraltar. (Y. Laurent y Companhia)
- Isola Point. Malta. (G. Agius).
- Entrance of the Great Harbour. Malta. (G. Agius).
- Street of St. Lucia. Malta. (G. Agius).
- High Altar of St. John's Church. Malta. (G. Agius).

Egypte (5) :

- Port Saïd. (Arnoux).
- Suez Canal.

- Ferry on the Canal. (Zangalli).
- Station on the Canal. (H. Arnoux).
- Moses Well. Suez. (Arnoux).

Yemen (4 pictures of 3 sites) :

- Aden. (Panoramic view, 2 pictures).
- [Water] Tanks at Aden.
- Wood Market. Aden.

India (40 pictures of 39 sites) :

- Street in Colombo.
- Road near Colombo.
- Native bazaar. Ceylon. (S. Owen).
- Kandy.
- Kandy.
- Buddhist Temple. Kandy.
- Newera Elyia.
- Hotel at Newara Elyia.
- Hindoo Temple. Madura.
- [Other view of Hindoo Temple. Madura].
- Darjeeling. (signed : Bourne, 1871).
- Benares [Samuel Bourne].
- Benares [Possibly Samuel Bourne, see <https://www.brooklynmuseum.org/opencollection/objects/114604>]
- Lucknow. [Attributed to Samuel Bourne].
- Building at Lucknow. [Attributed to Samuel Bourne].
- The Same. [Attributed to Samuel Bourne].
- English Club. Lucknow.
- Memorial Well & Garden. Cawnpore.
- Taj Mahal. Agra.
- Taj Mahal [from a different angle].
- Interior of the Taj [numbered 3413]
- Pearl Mosque. Agra.
- The Fort. Agra.
- Tomb of Itmad doo Dowlah. Agra.
- Jumma Musjid. Delhi.[Numbered 1958, attributed to Lala Deen Dayal].
- Kutab Minar. Delhi. [Numbered 1983, attributed to Lala Deen Dayal].

- Colonnade at the Kutab Minar. Demlhi [Signed Bourne, 1374].
- Main Street. Ulwur. [Attributed to Lala Deen Dayal].
- Jeypur. [2 sheet panorama. Signed in the negative: Manakh Chowk. Jeypur].
- Palace at Amber. Old Jeypur.
- Courtyard of Palace.
- Interior of Palace. [Numbered in the negative : 144].
- Aimere. [Attributed to Lala Deen Dayal].
- Aimere. [Numbered in the negative : 1716, attributed to Lala Deen Dayal].
- Mosque at Aimere. [Numbered in the negative : 1727, attributed to Lala Deen Dayal].
- "Two and a half days Temple". Aimere. [Numbered in the negative : 1722, attributed to Lala Deen Dayal].
- Mosque at Ahmedabad. [Numbered in the negative : 1170, attributed to Lala Deen Dayal].
- Bombay. From Malabar Hill.
- Elephanta Caves. Bombay.

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

Bound by Jean de Gonet in 1984

39. JOUVE, Pierre Jean. Beau regard. Conte illustré d'images dessinées et gravées par J. Sima. Paris, au Sans Pareil, 1927. 8vo (190 x 140 mm) 48 pp., 4 unnl. (including last blank), 3 original etchings and 15 original wood cuts in the text by Joseph Sima. Reversed calf keeping its original folds and imperfections, other layers imitating snake skin, spine with apparent stitching, turn-ins and endpapers in reversed calf, original wrappers preserved (J. de Gonet 1984).
\$ 4,500

Monod, 6456.

FIRST EDITION OF THIS BEAUTIFUL BOOK ILLUSTRATED BY JOSEF SIMA (1891-1971), FRENCH PAINTER AND CO-FOUNDER OF THE SURREALIST JOURNAL *GRAND JEU*.



Limited to 695 numbered copies (this copy being one of 600 on Montgolfier d'Annonay paper).

A lovely copy bound by Jean de Gonet in his early years.

40. KAZWINI, Mohammed ben Mohammed. Extraits du livre des merveilles de la nature et des singularités des choses créées. Traduits par A[ntoine]-L[éonard] Chézy. Paris, J.J. Marcel pour l'imprimerie impériale, An XIV. = 1805. 8vo (197 x 124 mm) 148 pp. Contemporary tree-calf, decorative gilt rule on covers, flat spine gilt, speckled edges. \$ 3,800

FIRST EDITION OF THE FRENCH TRANSLATION.

Translated by Antoine-Léonard Chézy (1775-1832), after Silvestre de Sacy's *Chrestomathie arabe*, with passages printed in Arabic characters.

Al-Quazwini (ca. 1203 -1283) was an Arabic man of letters, jurist, cosmographer and geographer. His work on the *Merveilles de la nature et des singularités des choses créées* is his main writing and concerns all earthly matters: mineral elements, plants, beasts, and men, following a first one on celestial matters.

“For his treatise on cosmography al-Quazwini cited more than a hundred written and oral sources, including : Aristotle, Ptolemy, Dioscorides, Balinas, al-Jahiz, al-Razi, Ibn Sina, al-Biruni, Abu Hamid al-Gharnati, the Koran and the Hadith, the Torah” (DSB).

«Dans ce traité, al-Qazwîni a voulu rassembler, selon les règles et le goût de l'adab, les connaissances de ses prédécesseurs sur le cosmos, les rendre attrayantes et accessibles au plus grand nombre. Sa cosmogonie s'inscrit dans le souci d'encyclopédisme de l'époque et dans la volonté de préserver et de transmettre un patrimoine culturel menacé par les invasions destructrices des Mongols. En citant quelque cinquante auteurs, il nous a effectivement permis d'avoir connaissance de fragments de textes disparus depuis lors» (expositions.bnf).

This work was a real bestseller and led to numerous Persian, Turkish and European translations. In translating his work, Silvestre de Sacy (1758-1838), the undisputed master of oriental studies in Europe and holder of the Arabic and Persian chairs at the Collège de France, was one of the main promoters of the riches of Arabic civilisation.

«Pour des générations de lecteurs, l'Orient commençait avec la *Chrestomathie arabe* de Silvestre de Sacy. Les pages choisies pour cette anthologie, composées à Bagdad, au Caire ou d'autres lieux du monde arabo-musulman, incitaient en effet à découvrir des aspects connus ou peu connus d'une civilisation fascinante et diverse» (puf.com).

Provenance : Autograph signature on the title of Jean Duchesne aîné, and handwritten mention on the title page: This volume was given to me by the author. Jean Duchene (1779-1855), was curator of the cabinet des estampes of the national library, and son of the naturalist Antoine-Nicolas Duchesne (1750-1818).

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

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

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



La Pérouse, one of the foremost French navigators of the 18th century, left Brest with two vessels in 1785 to explore the northwest coast of America. He arrived there the following summer and explored extensively along the Alaska coast, then sailed south to California. The expedition's goals were to explore the potential for fur trading ventures, pursue the geographical exploration of both America and Siberia, investigate the possibility of a northwest passage, and establish some French claim north of Spanish and south of Russian claims on the American coast. After his California visit, La Pérouse visited China, some Pacific islands, and

the Siberian coast. He sent back copies of his journals, both overland across Russia and via British ships met at Botany Bay in the spring of 1788. After he left Australia, his party was never seen again, and it was not until the 1820s that the wrecks of his ships were discovered on a reef in the Santa Cruz group. When it became clear that something had happened to the expedition, a decision was made to publish the journals he had transmitted home.

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

The account of his voyage was published by L.-A. Milet-Mureau on the basis of documents

that La Pérouse had had the foresight to bring to France, in particular through the intermediary of Barthélémy de Lesseps, who had landed in Kamchatka and who eventually was able to deliver them to the French King after a long, exhausting, and dangerous journey through the Russian territories.

“The most significant results of the voyage are the charts of then imperfectly known Asiatic coast of the Pacific. En route to Kamchatka, La Pérouse was the first explorer to navigate safely and chart the Japan Sea and the strait between the island of Sakhalin and the northernmost island of Japan, which bears his name... Of particular interest to Hawaii is the plate that depicts the French ships off Makena, Maui. It is the first fully developed view of that island” (Ferguson).

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

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

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

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

42. LA ROCHEFOUCAULT-LIANCOURT, François-Alexandre-Frédéric. Voyage dans les Etats-Unis d'Amérique, fait en 1795, 1796 et 1797. Paris, Du Pont, Buisson, Charles Pougens, 1799. 8 volumes, 8vo (190 x 120 mm), illustrated with 3 engraved folding maps and 9 folding tables. Contemporary speckled calf, flat spines gilt. \$ 5,000

Sabin, 39056; Clark, II, 103; Howes, L106; Monaghan, 915; Carson, Travellers in tidewaters Virginia, 133.

FIRST EDITION OF THIS IMPORTANT NARRATIVE OF TRAVEL IN THE UNITED STATES AND CANADA IN THE LAST DECADE OF THE 18TH CENTURY.

The Duc de La Rochefoucauld-Liancourt was a liberal monarchist in the court of Louis XVI, as well as a philanthropist and agricultural enthusiast. He shortly served as president of the National Assembly before fleeing France during the Revolution, inheriting the Rochefoucauld title from his cousin, who was murdered by insurgents during the September Massacres. Coming to Philadelphia in 1794, he travelled overland to Upper Canada, and spent much of his stay there. During his time in Canada, Liancourt visited Niagara Falls and Toronto, and

was hosted by Lieutenant Governor John Simcoe. Though, as relayed in the present work, his found his host generous and his policies liberal and fair, he also cast certain doubts on the Lieutenant Governor's ability to carry them out as planned and felt that Canada should be made independent, leading to a cool relationship between the two men in the future. In the United States, he traveled from New York south to Georgia, staying a week with a somewhat reluctant Thomas Jefferson at Monticello. His travels also took him to Savannah, Charleston, and around Maryland to the site of the future capital of Washington. Liancourt further describes travels in New Jersey and his stay in New York, commenting throughout on American law, culture, and particularly agriculture. After returning to France in 1799, Liancourt was repatriated by Napoleon and dedicated his life to promoting vaccinations, improving hospitals and prisons (based on those he saw in Philadelphia, which he reports on in detail in this work), and sitting in various government councils.

An important source for Canada and America at the turn of the 19th century.

The 3 engraved maps depict the northern and southern parts of America, and an early map with the 17 newly founded provinces (*Provinces septentrionales ; Provinces méridionales ; L'Amérique septentrionale divisée en ses 17 provinces*).

The folding tables give details on the legal system, the senate, and other institutions of the American democracy.

Nice copy.

Exquisite mosaic binding by Rose Adler

A charming book about women

illustrated by a woman and bound by a woman

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

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

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

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



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

Lovely mosaic binding by the famous woman binder Rose Adler. «Rose Adler naît à Paris le 23 septembre 1890 dans une famille bourgeoise du 17ème arrondissement. A l'âge de trente ans ses reliures étaient déjà exposées et son nom déjà connu par les membres de la Société des Artistes Décorateurs qu'elle rejoint en 1923. Rose Adler a formulé son postulat artistique en

ces termes : Le relieur moderne est vraiment moderne en ceci : il est au service du texte. Il veut l'entendre, le faire entendre. Il l'épouse, il l'exalte. Pourtant, il se refuse la description, car toute description serait une illustration... Foncièrement séduits par cette vision harmonieuse et novatrice, le couturier Jacques Doucet, le décorateur Pierre Legrain, l'architecte Pierre Chareau ou encore les poètes Pierre André Benoit et René Char furent ses plus proches amis et lui offrirent un grand soutien. C'est à leurs côtés qu'elle exalta l'élégance et la modernité de ses reliures, couplant incrustations de pierres semi-précieuses aux doublures « bord à bord ». Ses innovations plurielles alimentèrent d'abord le mouvement Art Déco avant de le dépasser pour rejoindre le courant moderniste dont les codes s'accordaient davantage à son esthétique» (Galerie Marcilhac).

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

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



The true first edition of Machiavelli's Historie

Printed the same year and by the same printer as Il Principe

44. MACHIAVELLI, Niccolo. *Historie di Nicolo Machiauegli cittadino, et secretario fiorentino.* Rome, Antonio Blado, 25 mars 1532. Small 4to (197 x 133 mm) 179 num.ll., 1 leaf for colophon. Collation: +⁴ A-Y⁸. Printer's device on the title. Modern flexible vellum, bound to style. \$ 35,000

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

FIRST EDITION, VERY RARE.



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

“It is not so much a chronicle of Florentine affairs, from the commencement of modern history to the death of Lorenzo de' Medici in 1492, as a critique of that chronicle from the point of view adopted by Machiavelli in his former writings. Having condensed his doctrines in the *Principe* and the *Discorsi*, he applies their abstract principles to the example of the Florentine republic. But the

History of Florence is not a mere political pamphlet. It is the first example in Italian literature of a national biography, the first attempt in any literature to trace the vicissitudes of a people's life in their logical sequence ...” (John Addington Symonds, *Ency. Brit.*, 1911, 17, p. 236).

Still in possession of the papal privilege granted to him for the publication of the *Discorsi*, and still plagued by the competition of Bernardo Giunta, whom the Pope had exceptionally granted permission to print his own editions of Machiavelli's works following the confusion surrounding publication of the *Discorsi* in 1531, Antonio Blado was able to obtain a manuscript of the *Historie* on time to finish printing his edition just 2 days before Giunta issued his rival edition. Though also rare on the market, the latter remains less scarce than the present extremely rare first edition.

“Between the years 1498 and 1512 Machiavelli served in the Chancery of the Florentine Republic. This afforded him unrivalled opportunities to investigate and consider the political systems and government of half Europe. From the age of twenty-five onwards he was engaged on public duties for the republic, and in many diplomatic missions to the

neighbouring Italian states, and as far as France and Germany. In 1502 came a decisive event in his career : the embassy to Cesare Borgia, then engaged in a complicated intrigue to strengthen his army by the removal of its disaffected captains. As he watched, Machiavelli developed a strong degree of admiration for the mixture of audacity and prudence, cruelty and fraud, self-reliance and distrust of others” (PMM).

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

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

45. MARIOTTE, Edme. Œuvres, comprenant tous les Traitez de cet Auteur, tant ceux qui avaient déjà paru séparément, que ceux qui n’avaient pas encore été publiés. *Leyden, Pierre Vander Aa, 1717.* 2 volumes, 4to (249 x 190 mm) 6 nn.ll., 320 pp., 13 engraved plates for volume I; 2 nn.ll., pp.322 to 701, 17 nn.ll., 13 engraved plates for volume II. Contemporary polished calf, spine gilt. \$ 2,500

Roberts & Trent, p. 217-218; DSB, IX, 114-122.

FIRST COLLECTED EDITION AND VERY UNCOMMON, CONTAINING “MOST OF MARIOTTE’S PUBLISHED PAPERS, TOGETHER WITH THE PREVIOUSLY UNPUBLISHED *TRAITÉ DU MOUVEMENT DES PENDULES*, WHICH HUYGENS POSSESSED IN MANUSCRIPT FORM AND HAD GIVEN TO THE UNIVERSITY OF LEYDEN” (ROBERTS & TRENT).

Mariotte wrote on a variety of subjects including physics, botany, mechanics, colors theory and logic. Volume II contains his important work on hydraulics (*Traité du mouvement des eaux*).

Nicely bound copy, some quires toned including the title pages.

46. MAUPERTUIS, Pierre Louis Moreau de. *Astronomie nautique : ou élémens d’astronomie Tant pour un Observatoire fixe, que pour un Observatoire mobile. Paris, Imprimerie Royale, 1743.* 8vo (192 x 122 mm) XLpp., 4 nn.ll., 98 pp.ch. Contemporary mottled calf, spine gilt with raised bands. \$ 1,000

Lalande, 419; Polak, 6542 (2nd edition only); DSB, IX, 186-187; not in Houzèau & Lancaster.

FIRST EDITION, RARE.

Pierre Louis Moreau de Maupertuis (1698-1759), contributed immensely to the spreading of Newton’s theories on the continent.

His “*Astronomie nautique*” is the result of laborious studies on the measurement of longitudes and latitudes stated in 1735.

“In 1735 France sent an expedition to Peru under the leadership of La Condamine and another to Lapland under the leadership of Maupertuis. Clairaut, Camus, and other scientists accompanied the latter. The mission of each expedition was to measure as accurately as possible the length of a degree along the meridian of longitude. If, indeed, the earth is flattened toward the poles, as Newton had predicted, the degree of longitude should be longer in far northern latitudes than near the equator... The laborious analysis of the data on the length of the arc of a meridional degree at various latitudes took much time and created much controversy. The measurements made in France had to be corrected. In December 1739 Maupertuis announced to the Academy the value found for the distance along the meridian between Paris and Amiens” (DSB).

Fine copy.

47. MERODE, Richard de. Giustificazione... intorno alla querella sua, co’l Signor Don Roderigo de Benavides. Dove insieme li Cartelli corsi fra loro, processi passati nel Campo, Manifesto, & Pareri di diversi Illustrissimi Principi... se contengono. *Mantua, 1557.* 4to (197 x 140 mm) 82 nn.ll., 4 nn.ll., 1 folding woodcut plate. Eighteenth-century vellum. \$ 5,000

Cockle, 884.

FIRST EDITION.



Exceedingly scarce work of an account of the circumstances surrounding a celebrated duel that never took place, with each party nevertheless claiming victory; the original edition in Italian appeared in 1557. After demanding satisfaction from Benavides for having insulted him in front of a woman, Mérode then refused to fight him, objecting to the cuirasse that Benavides intended to wear. The book includes a response from Benavides, the opinions of various contemporary authorities, and much procedural detail about dueling.

[Bound with:]

ACHAIANI, Offredutio. *Vita di Monsignor Battista Valentini detto il Cantalico vescovo di Civita di Penna, & d’Atri. Viterbo, Discepoli, 1618.* 4to, 31 pp.

One armorial woodcut in the text. Fine copy.

48. MOERENHOUT, Jacques-Antoine. Voyages aux îles du Grand Océan, contenant des documents nouveaux sur la géographie physique et politique, la langue, la religion, les mœurs, les usages et les coutumes de leurs habitans ; et des considérations sur leur commerce... Paris, *Arthus Bertrand, 1837.* 2 volumes 8vo (215 x 129 mm) XV, 574 pp., 2 lithographed plates for volume I; 2 unnl., VII, 520 pp., 2 lithographed plates, 1 large engraved folding plate for volume II. Contemporary light brown sheep backed boards, flat spines embellished with decorative tools including a ship and a globe. \$ 8,500

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

FIRST EDITION, VERY RARE.



This important work on the Pacific was written by the French consul in Tahiti (actually a Belgian national but also acting as US consul in various Pacific islands). This account of his travels among the Pacific islands is rarely found on the market, with O'Reilly-Reitman describing it as "long and unobtainable book". The book only regained fame through the twentieth-century facsimile. Moerenhout lived for many years in Chile before setting off for Polynesia with commercial ambitions. He first arrived in Tahiti in 1829 and made two further long stays in the 1830s. O'Reilly-Reitman describes this book as one of the best works on Tahiti in the early period, and notes that Moerenhout was on good terms with a number of Tahitian natives, even living for a time with Tati, the chief of Papara. Moerenhout himself identified an old man in Raiatea, Harepo, as his best informant. He knew all the missionaries, including those who survived the first wave - Nott, Wilson, Henry and Davies - as well as their successors Pritchard, Williams and Darling. His book is therefore an important record of life on the islands

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

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

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

Famous 1595 edition edited by Marie de Gournay

Montaigne's covenant daughter

Of particular American interest for one

of the earliest and most astute accounts of Brazilian Indians

published in the 16th century

49. MONTAIGNE, Michel Eyquem de. Les Essais. Edition nouvelle, trouvée après le décès de l'auteur, revue & augmentée par luy d'un tiers plus qu'aux précédentes impressions. Paris, *Abel L'Angelier, 1595.* Folio (325 x 207 mm) 12 unnl., 523, 231 pp. Eighteenth-century calf-backed boards, spine gilt with raised bands, red morocco spine label. \$ 45,000

Sayce & Maskell, 7A; Desan, 21; Tchermerszine-Scheler, IV, 876; Adams, M-1622.

FIRST COMPLETE POSTHUMOUS EDITION, PARTLY ORIGINAL. EDITED BY MARIE DE GOURNAY, MONTAIGNE'S COVENANT DAUGHTER OF HIS CHEF D'OEUVRE AND A MASTERPIECE OF WORLD LITERATURE.



Montaigne continuously corrected his *Essais* throughout his lifetime, and modern commentators have often been able to trace the development of his thought through these changes, in addition to the reflections they provide of Montaigne's life experiences.

After Montaigne's death on 13 September 1592, the discovery of a copy of the 1588 edition of the *Essays*, heavily annotated by the author, led to this new, corrected and expanded edition, given by Mademoiselle de Gournay. This edition, in which the Bordeaux poet Pierre de Brach collaborated and which included 1,409 additions taken from Montaigne's personal copy, established the definitive text of the *Essays*. Mademoiselle de Gournay, who wanted this edition to be as close as possible to Montaigne's thought, prefaced the text of the 1595 edition with a long explanatory preface which she corrected in the 1598 edition: "[*Cette édition*] n'est pas si loing de la perfection, qu'on soit assuré si les suivantes la pourront approcher d'aussi

pres, elle est au moins diligemment redressée par un Errata: sauf en quelques si légères fautes, qu'elles se restituent elles mesmes. Et de peur qu'on ne reiecte comme temerairement ingereuz certains traitcz de plume qui corrigent cinq ou six caracteres, ou que quelqu'un à leur adveu n'en meslast d'autres de sa teste : ie donne advis qu'ils sont en ces mots, si, demesler, deuil, osté, Indique, estacade, affreré, paelle, m'a, engagez, & quelques points de moindre consequence. Je ne puis apporter trop de précaution ny de curiosité, sur une chose de tel merite, & non mienne".

EDITION ENTIRELY CORRECTED AND EDITED BY MARIE DE GOURNAY

Having learned, that this edition had already been printed Marie de Gournay rushed to printers in order to check the production and make corrections where needed: “It is clear that exceptional care was taken to ensure the accuracy of this edition. This was no doubt partly due to the vigilance of the printer [L’Angelier had in fact already printed an earlier edition in 1588, and he produced 4 further ones until 1604] but especially due to the zeal of Mlle de Gournay. “Probably working on the sheets before binding, she corrected by hand about twenty further errors and these ink-corrections are found in almost all copies. Since Mlle de Gournay explains and lists these ink corrections at the end of her preface we may assume that the last page of the preface was printed after the first series of ink-corrections” (Sayce).

It is also due to Marie de Gournay’s efforts that his edition contains the introduction as written by Montaigne but that had been lost since his death. “Montaigne’s *Au lecteur*, corrected by the author, was not available when printing started. Mlle de Gournay explained this later when was at the Château de Montaigne and was able to supply the corrected text to printers who might produce new editions of the *Essais*: ‘Cette préface corrigée de la dernière main de l’auteur ayant esté égarée en la première impression depuis sa mort, a naguere esté retrouvée. Montaigne’s *Au lecteur* is lacking in the Sonnius copies but it was made good in nearly all the L’Angelier ones” (Sayce).

Having befriended Montaigne since 1584, Marie de Gournay “had found in his thoughts a kindred mind. A year and half after Montaigne death his widow Françoise de La Chassaigne sent to Marie de Gournay in Paris one of the final drafts of the *Essais* to have them printed. Françoise also included Marie de Gournay’s novella, which had been found in his papers, and invited to visit her and her daughter Léonor. Marie published her Novella that year, and in the following year produced the 1595 posthumous edition of the *Essais* with a long preface by herself as editor. Her literary career begun, she spent about 16 months from early 1595 to 1597 at the Château of Montaigne. Here she continued her friendship with Montaigne through friendship with his widow and daughter and through long hours of work in the tower lined with the thousands of volumes which had inspired Montaigne’s essays. Eight more editions where to appear through her editorship” (Maryanne Cline Horowitz, Marie de Gournay, Editor of the *Essais* of Michel de Montaigne, in : *Sixteenth Century Journal*, XVII, 3).

AUTOGRAPH CORRECTIONS

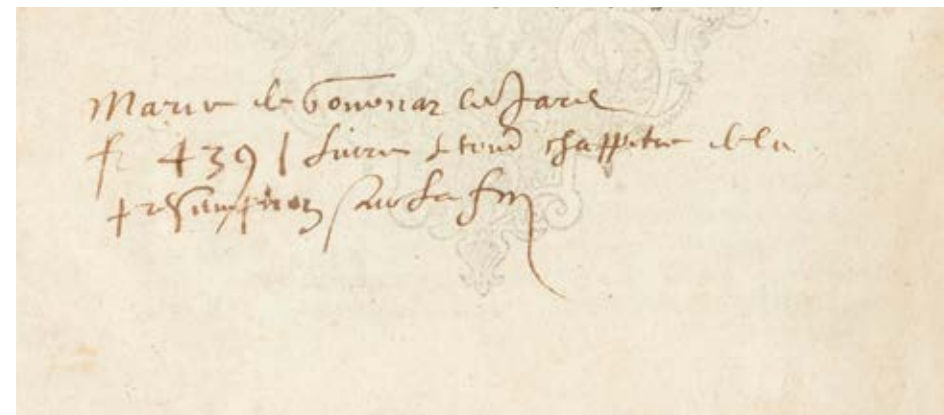
This copy contains at least 17 autograph corrections by Marie de Gournay :

Part I : preface, leaf i2r line 38; p.7, line 1 ; p.23, lines 11 & 18 ; p. 114 line 15 ; p. 175, line 38 ; p. 201, line 2 ; p. 339 line 41 ; p. 445, line 28 ; p. 449, line 34 ; p. 454, line 24.

Part II: p. 30, line 10 ; p. 32, line 35 ; p. 39, line 21 ; p. 77, line 26 ; p. 113, line 21 ; p. 138, line 24.

Cancels for pages 63-64 et 69, the errata leaf is in first state (with 46 errors) and bears the printed title *Fautes à corriger en l’Impression de quelques Exemplaires*, pages 87-88 are misnumbered 96-97, and page 92 misnumbered 76. The verso of the title with the printer’s privilege dated 15 Octobre 1594. The *Avis* by Montaigne, not present in all copies, is here to be found on the verso of the last index leaf of the index.

The work is of particular American interest for one of the earliest and most astute accounts of Brazilian Indians published in the 16th century (“Des Cannibales”), and certainly the most widely read account of Brazilian Indians known to Renaissance readers.



In his thought-provoking discussion of civilized behaviour famously titled ‘Des Cannibales’, Montaigne draws on printed sources—Léry, Thevet and Osorio—as well as a personal encounter with ethnic Brazilians. Montaigne had been in Rouen in 1562 when a group of Indians were presented to Charles IX. In “Des Cannibales”, he reports with remarkable accuracy on Brazilian morals, music, housing and other ethnographic details. Following a detailed description of cannibalism, the essayist draws a deft parallel with the torture methods employed by the Inquisition.

The privilege for this edition was shared between the printers L’Angelier and Sonnius.

Some occasional spotting or staining but generally a fine copy.

50. MOREAU DE SAINT MERY, Médéric-Louis Elie. Opinion...[sur la motion de M. de Curt... pour l’établissement d’un Comité chargé particulièrement de l’examen de tous les objets Coloniaux]. Paris, Imprimerie. Nationale, no date [1789]. 8vo (185 x 117 mm) 20 pp.ch. Modern boards. \$ 750

Sabin, 50575.

FIRST EDITION OF THE SPEECH DELIVERED ON 1ST DECEMBER 1789 IN RESPONSE TO CURT’S PROPOSAL ENDORSING HIS IDEA TO CREATE A CONSULTATIVE COMMITTEE TO ADVISE MEMBERS OF PARLIAMENT.

Moreau de St. Mery (1750-1819) was then deputy of Martinique. His extensive research, carried out a few years earlier to publish the *Loix et constitutions des Colonies françoises de l’Amérique sous le vent* (6 vols.), gave him a good understanding of the difficulty of applying legislation drawn up in France in ignorance of local problems in very different colonies. He was in favour of a Consultative Committee to advise Members of Parliament.

51. MOREAU DE SAINT MERY, Médéric-Louis-Elie. De la Danse. *Parma, imprimé par Bodoni, 1801.* 32mo (126 x 86 mm) 4 unnl., 52 pp. Original publisher's boards (front hinge partly split). \$ 2,800

Sabin, 50569; Brooks, 814.

FIRST EDITION.

Printed in Parma by Bodoni at the time when Moreau de Saint-Méry (1750-1819) was appointed ambassador in Italy. During his stay he had assembled some notes under the title "notions coloniales". These notes remained largely unpublished but the Moreau extracted his notes on dance and them produced by the famous printer.

«Dans ce délicieux morceau, dédié aux Créoles, Moreau retrace brièvement l'évolution de la danse, et étudie le rapport qui existe entre elle et le climat, les moeurs et les habitudes d'un peuple, pour arriver à une vive peinture de la danse sous les tropiques, et presque exclusivement aux Antilles, où elle devient, chez les Créoles, une sorte de frénésie» (Elicona, Moreau de Saint-Méry, p.145).

Text with deckle-edges and uncut.

Provenance: from the library of Gaétane Ricci S. Paul (printed bookplate and handwritten note).

Bound in contemporary olive green morocco

52. [MORELLE, Étienne-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 file 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 poésie 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.

53. PADOVANI, Giovanni. De compositione, & usu multiformium Horologiorum Solarium ad omnes totius orbis regiones, ac situs qualibet superficiei. *Venice, Franciscus Francheschi Sanesa, 1582.* 4to (203 x 143 mm) 267pp. (paginated with errors), 8 unnl. Contemporary brown calf, spine gilt, red speckled edges (expertly rebacked). \$ 3,500

BM, Italian, 483; Riccardi, I, 233; not in Adams.

SECOND, ENLARGED, EDITION OF THIS THOROUGH TEXTBOOK ON THE PERSPECTIVAL PROJECTION OF THE PLANETS AND THE STARS BY THE HELP OF SUNDIALS, CALCULATED FOR ANY PLACE ON EARTH.



It contains here for the first time the third part with astronomical tables and details for the construction of sundials. This last part also contains a very detailed index. Giovanni Padovani (born ca. 1512 - ?), Italian mathematician and astronomer from Verona, published several scientific works of which this book on sundials is the best known. The erroneous pagination jumps from page 5 to page 9 (the collation by quire is perfect).

It is illustrated with numerous woodcuts in the text (sundials, one with added volvelle) and tables of calculations.

USTC locates only 3 institutional copies of this edition in the USA (Chicago University Library, Wisconsin University Library, and New York Public Library).

Very good copy.

The beginning of modern ethnology

54. PAGES, Pierre-Marie François de. Voyages autour du monde, et vers les deux pôles, par terre et par mer, pendant les années, 1767, 1768, 1769, 1770, 1771, 1773, 1774 & 1776. Paris, chez Moutard, 1782. 2 volumes 8vo (199 x 121 mm) 432 pp. for volume I; 272 pp., 10 engraved folding plates (numbered 1 to 9, and one without numbering) for volume II. Contemporary marbled calf, flat spines gilt. \$ 2,800

Chadenat, 655; Howgego, P7; see Hill, 1285 (for the English translation 1791-1792).

FIRST EDITION.

François de Pagès (1740-1792), officer, sailor, and adventurer, joined the Marine Guards in 1757 where he served on the Triton in the Mediterranean. He transferred to the *Souverain* in 1759, and in 1765 was on the *Graciense*, where he took part in the bombardment of Larache against privateers. He was struck off the lists in 1767 for having disembarked without permission. Viscount Pagès then decided to sail around the world.

The first volume contains the account of this expedition, first through Louisiana, to New Orleans, on the Mississippi, to Natchitoches, then Mexico, via San Antonio, the Río Bravo, Sartille, Mexico, Chilpancingo. From Acapulco, he reached the Philippines and Indonesia, visiting Manila, Java and Batavia (Jakarta), then Bombay and Surate in India; he continued through 'Arabia Felix', Desert Arabia, Persia, Basra, Damascus and Lebanon, before crossing the Mediterranean from Saint-Jean d'Acree to Marseille, calling at Rhodes, Malta, Tunis and Sardinia.

Volume two of "Pagès' *Voyage autour du monde* also contains an account of his adventures with the unsuccessful second voyage of Yves-Joseph de Kerguelen-Tremarec toward the South Pole in search of 'Terra Australis Incognita', as well as his experiences on an expedition of a Dutch whaler to Spitzbergen, with a detailed account of whaling and the natural history of the whale" (Howgego).

"The first is Pagès's account of his adventures during Yves-Joseph Kerguelen-Trémarec's unsuccessful second voyage to the South Pole in search of *Terra Australis Incongnita*. On his return to France, Kerguelen was dismissed and imprisoned. Pagès was careful not to mention the name of the captain in his text. In the second narrative, Pagès relates his experiences while on an expedition of a Dutch whaler to Spitzbergen., including a detailed account of whaling and the natural history of the whale" (Hill).

Fine, complete copy.

The Spanish Vasari

The first biography of Diego Velazquez

55. 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. \$ 15,000

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.



This rare work is divided in two volumes, one on the theory and the other on the practice of painting, together with a collection of the lives of eminent Spanish painters and sculptors and of artists from other countries who worked in Spain. Modeled on Giorgio Vasari's biographies of Italian artists, it is the most valuable source for the history of Spanish painting in the 16th and 17th centuries.

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. This was based on biographical notes made by Velázquez's pupil Juan de Alfaro, who was Palomino's patron.

Palomino De Castro Y Velasco was a Spanish painter, scholar, and author, the last court painter to King Charles II of Spain. After study at the University of Córdoba, Palomino was a student of the painter Valdes Leal and later Alfaro. In 1688 Palomino was appointed court painter and continued to concentrate on easel work until 1699. Thereafter he assisted Luca Giordano in the fresco decoration of El Escorial and continued to execute numerous large frescoes in churches in Madrid, Salamanca, Córdoba, Granada, and El Paular. Influenced by both Juan Carreño de Mirauda and Claudio Coello, he specialized in elaborate allegorical paintings marked by effects of light and a dignified elegance.

Complete copies, as described by Palau, with the plates (2 frontispieces and 17 plates) engraved by the author himself, are extremely rare.

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



56. PARKINSON, Sydney. A Journal of a Voyage to the South Seas, in his Majesty's Ship, *The Endeavour*. London, printed for Stanfield Parkinson, 1773. Large 4to (337 x 265 mm) engraved portrait frontispiece by James Newton, XXIII, 211 pp., 1 un.l. (errata), 27 engraved and numbered plates. Contemporary spotted calf, triple gilt filet on covers, flat spine, compartments gilt with a special tool depicting a terrestrial globe, red speckled edges (expertly restored). \$ 13,000

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

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



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

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

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

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

A fine copy discreetly washed.

57. PELERIN, Jean dit VIATOR. La Perspective positive de Viator. Latine et française. Revue, augmentée & réduite de grand en petit par Mathurin Jousse, de La Fleche. *La Fleche, George Griveau, 1635.* 8vo (183 x 119 mm) 28pp., 59 engraved plates (bound in disorder) including the engraved title dated 1626. Contemporary polished calf, spine gilt (expertly rebaked with the spine laid down). \$ 13,000

Vagnetti, EIIb2 (note); Vitry, 669.

EXTREMELY RARE FIRST EDITION OF THE FIRST FRENCH TRANSLATION OF THE *PERSPECTIVE* BY VIATOR BY THE LYON JESUIT ARCHITECT, ETIENNE MARTELLANGE (1569-1641).

Etienne Martellange was responsible for the construction of many Jesuit colleges and churches, as well as for a collection of drawings of numerous views of cities and monuments. His plans and drawings are kept in the cabinet des estampes of the Bibliothèque nationale de France and in the Ashmolean Museum in Oxford.

The charming plates, inspired by the Toul edition, were reduced and engraved by the famous master locksmith and architectural theorist Mathurin Jousse (1575-1645) from Martellange's drawings. Jousse, a native of La Flèche, is best known for having published three construction treatises devoted to locksmithing, carpentry and stereotomy, the first of their kind in France.

Small stains in margins; last leaf washed and lined with small hole filled, nevertheless a very nice copy of this rare edition.

Provenance: Arnaud de Vitry (his library, Sotheby's 2002, lot 668) - Thomas Vroom.

58. PINDER, Ulrich. Speculum passionis domini nostri Ihesu christi. *Nuremberg, for the author, 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 wood cuts 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 (A2ⁿ and L⁶) to Hans Baldung Grien (v. 1484-1545), who is known to have worked with Dürer in Nuremberg between 1503 and 1507.

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

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

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 first public appearance of Quesnay’s Tableau économique

The Rohan-Chabot copy

59. [MIRABEAU, Honoré Gabriel de Riqueti, comte de & QUESNAY, François]. L’Ami des hommes ou Traité de la population. Première [-sixième] partie. Avignon, no name, 1756-1760. 6 parts in 3 volumes, 4to (253 x 195 mm). Volume I: VI, 156 pp., 1 un.l. for part I; 218 pp., 1 un.l. for part II; 216 pp (misnumbered 158), 2 un.l. (privilege and errata for the three parts) for part III. Volume II: 4 un.l., 278, 81 pp. for part IV. Volume III: VIII, 167 pp. for part V; 1 un.l., 279 pp., 2 un.l. for part VI. Contemporary polished calf, triple gilt filet on covers, corner pieces with armorial tools of the Rohan-Chabot family, red edges.

\$ 18,500

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

FIRST EDITION.

Parts 4 and five have each an individual subtitle: *Précis de l’organisation ou mémoire sur les états provinciaux* (part IV); *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’oeconomie rustique de feu M. Thomas Hall* (part V). Part VI follows directly part V and has this divisional title *Réponse à l’essai sur les Ponts et Chaussées, la voierie et les corvées*, of which his celebrated *Tableau économique* occupies an important portion.

“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).

Mirabeau had already published the first three parts of *L’Ami des Hommes* when he met Quesnay. Quesnay had been deeply impressed by the work, which was sort of the starting point of the School of Physiocracy. 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. Printed privately at the Château de Versailles in December 1758 in a very small number, all copies of the work were thoroughly suppressed. As for the second edition, which was printed at the end of 1759, only three copies are known to exist. It was thanks to *L’Ami des Hommes* that the *Tableau économique* was finally published and accessible to the public.

[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 the rare editions.

Provenance: Rohan-Chabot family (special tools in corners). Henri Chabot (1616-1655) received his title as Duke by cardinal Mazarin after his marriage to Marguerite de Rohan (1617-1684) in 1648. The present copy most likely belonged to Louis-Antoine-Auguste de Rohan-Chabot (1733-1807).

*The masterpiece of Indian law
A magnificent presentation copy*

60. [INDIANS LAWS]. Recopilación de las leyes de los Reynos de las Indias. Mandadas imprimir y publicar por la Magestad Católica del rey don Carlos II Nuestro Señor. Va dividida en quatro tomos, con el Indice general, y al principio de cada Tomo el Indice especial de los titulos que contiene. Madrid, [Don Bartholome Ulloa por] Andrés Ortega, 1774. 4 volumes folio (ca. 345 x 232 mm) 6 unnl., 299 num. ll. for volume I ; 3 unnl., 298 num.ll. for volume II; 3 unnl., 302 num. ll. for volume III; 2 unnl., 366 num. ll. for volume IV. Contemporary red morocco, triple gilt filet on covers, central gilt royal coat of arms of King Charles III, spines richly gilt in compartments, green lettering pieces for title and volume, with gilt name 'ULLOA' at foot, gilt inner dentelle, gold leaf endpapers, gilt edges. \$ 30,000

Palau, 252517; Sabin, 68388; Medina, 4671; see Chadenat 1962 (1792 edition only).

THIRD EDITION OF THE *RECOPILACIÓN DE LAS LEYES DE INDIAS*, THE MASTERPIECE OF INDIAN LAW AND ONE OF THE FUNDAMENTAL SOURCES FOR THE STUDY OF THE INSTITUTIONS OF THE COLONIAL PERIOD.

This very important work was compiled under the reign of Charles II with the purpose of gathering all the legislation of the territories of the Crown in America and the Philippines, by the jurists Antonio León Pinelo and Juan de Solórzano Pereira. They were approved in 1680 by King Charles II and his Council of the Indies. Printed in four volumes and divided into nine books, it contains 6,385 laws, grouped in 218 titles following a chronological order. Each law indicates the year, king, and place of its promulgation. Subjects cover the possessions of the Spanish crown not only in South America (Chili, Mexico, Peru etc.) but also extend across the South Pacific to the Philippines.

The *Recopilación* consists of nine parts (libros) which ordered legislation related to the following major topics: the church, clerics, educational institutions, and publishing (I); councils, audiencias, and related staff associated with the provision of justice (II); viceroys, presidents, the military, and lesser offices (III); discovery, conquest, settlement, local government and services, and mines and commerce (IV); district administration, the supervision of

the medical profession, judicial procedures, residencias (V); the native population and its treatment and financial and labor obligations, encomiendas and repartimientos (VI); special investigations, the black and mulatto population, jails and judicial sentences (VII); taxes and their collection, the sale of offices, treasury and accounting offices and their responsibilities (VIII); the House of Trade, oversight of trade to and from the Indies, naval personnel, travel and travelers to and from the Indies and the Philippines, the merchant guilds of Mexico City and Lima (IX).

The last portion contains an extensive index covering two thirds of the volume.

A magnificent large paper presentation copy with the name of the printer 'Ulloa' lettered in gilt at foot of each volume. Bartolome Ulloa (1736-1782) was an important publisher in Madrid and author of works on political economy.

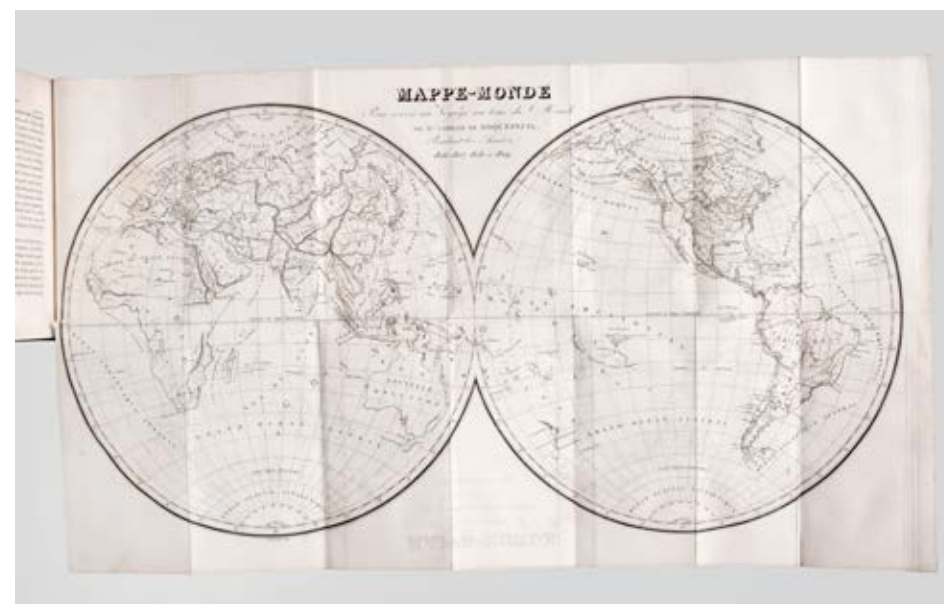
A magnificent, well preserved and crisp copy.

The First French Navigator to enter San Francisco Bay

61. ROQUEFEUIL, Camille de. Journal d'un voyage autour du monde, pendant les années 1816, 1817, 1818 et 1819. Paris, Pontbuen, Lesage, Gide fils, 1823. 2 volumes 8vo (198 x 124 mm) XLIX, 344 pp., 1 large engraved folding map for volume I ; 2 unnl., 407 pp., 1 large engraved folding map for volume II. Contemporary blue-sheep backed marbled boards, flat spine gilt. \$ 15,000

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

FIRST EDITION.



The account by Camille de Roquefeuil (1781-1831) contains important information on the Marquesas Islands and California. This is the first 19th century description of California.

“Leaving Bordeaux on 18 October 1816, the ship *Bordelais* crossed the Atlantic diagonally to round South America... The French stayed in Peru for more than two months, and Roquefeuil painted a vivid picture of Creole society in Lima on the eve of independence... The *Bordelais* left Callao on 30 May for San Francisco, where his main mission began: to buy furs on the north-west coast of America and trade them in China for tea and silks. On 5 August 1817, Roquefeuil was the first French navigator to enter San Francisco Bay, then occupied by the Russians” (see Numa Broc). After a long voyage via the Marquesas Islands, the Sandwich Islands and Macao, the *Bordelais* finally returned to France and anchored in Gironde on 23 November 1819 after an absence of 37 months. “From a nautical and geographical point of view, the voyage was a success which paved the way, to a certain extent, for the circumnavigations of Freycinet and Duperrey” (see Numa Broc).

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

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

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

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

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

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

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

All the plates are after German artist Maurits Rugendas (1802 – 1858), famous for his landscapes and ethnographic subject of the Americas (mostly Brazil, Chile, and Argentina); Rugendas was influenced by earlier artistic works produced after explorations of the American, namely those of Johann Baptist von Spix and Carl von Martius. In the early



COSTUMES DE RIO JANEIRO.

1820's Rugendas travelled to Brazil, soon hired by Baron von Langsdorff in the capacity of illustrator for the scientific expedition to Minas Gerais and Sao Paulo, which allowed him a first glance of the country's scenery, his employment however would soon come to an end, when he is replaced by Adrien Taunay; still, the author remained in the country on his own until 1825, travelling through Bahia, Rio de Janeiro, Pernambuco, Mato Grosso, and other regions, recording his impression mostly in drawings and watercolors. His skill as draughtsman left us with a wonderful book in two respects, first, because of its beauty, which the reader can enjoy and be transported into a day and time which no longer exists, second, the importance as an iconographic record of Brazil's life in the first quarter of the 19th century, defined as of "genuine documentary value, which are of utmost importance for the study of Brazilian life at the beginning of the 19th century" (Borba de Moraes, at the same time criticizing somewhat the text); Pedro Correa de Lago compares it to Debret "Inferior apenas em termos de fama ao de Debret, o album de Rugendas, de concepcao diversa, e mais rico em vistas e menos atriado pela reconstituicao de cenas urbanas. Mas ambos sao extremamente valiosos na observacao precisa da realidade brasileira" (Pedro Correa do Lago, *Brasiliana Itau*, pp. 192.).

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

A very fine copy.

The Lamoignon copy

63. SENECCA. *Tragoediae.* Venise, Aldus Manutius & Andrea Soceris, October 1517. 8vo (159 x 88 mm) 4 unnl., 207 num.ll., 5 unnl. (1 errata leaf and 4 leaves *Argumentum*). 18th century dark blue morocco, triple gilt fillet on covers, flat spine gilt, red morocco lettering pieces, gilt turn ins, gilt edges (small nick to head of spine). \$ 5,000

Adams, S-903; Renouard, Aldine, 80:4; Abmanson-Murphy, 155.

FIRST AND ONLY ALDINE EDITION OF SENECCA'S TRAGEDIES, EDITED BY GERONIMO AVANCI.

This copy contains the rare 4 leaves of *Argumentum*, missing in many copies.

BIBLIOPHILE PROVENANCE

From the Lamoignon library, dynasty of bibliophiles, begun by Guillaume de Lamoignon (1617-1677) and continued by his son Chrétien François II de Lamoignon (1676-1729) with their book plate on front paste-down and collection stamp on leaf number 3. The book later belonged to Albert Natural and bears this book plate.

Small loss to head of spine, else a fine copy of important provenance.

64. SPRAT, Thomas. *The History of the royal Society of London, for the improving of natural knowledge.* London, printed by T(homas) R(oycroft) for J. Martyn at the Bell without Temple-bar, and J. Allestry at the Rose and Crown in Duck-Lane, printers to the Royal Society, 1667. 4to (235 x 178 mm) engr. portrait frontispice, 8 un. ll., 438 pp., 1 un. l. (errata), 2 engr. folding plates. Contemporary polished red morocco, presumably by Samuel Mearne, large central compartment paneled by triple gilt fillets, Charles II's addorsed cipher "CC" crowned and wreathed at each outer corner of the panel, double fillet borders, the spine in seven compartments lettered in the second with the others repeating Charles's cipher, the board edges gilt with a floriated roll, plain endpapers, edges gilt. \$ 35,000

Wing S5032; ESTC R16577.

FIRST EDITION. EXCEPTIONAL DEDICATION COPY BOUND BY SAMUEL MEARNE FOR KING CHARLES II.



The Royal Society was founded in 1660 by a group of natural philosophers who had met originally in the mid-1640s to discuss the ideas of Francis Bacon. Francis Bacon is regarded as the pioneer of scientific method, and his emphasis on experiment and investigation was the foundation of the Royal Society's principles. They decided to found a 'Colledge for the Promoting of Physico-Mathematicall Experimentall Learning' and in 1661 received the royal patronage of Charles II. A Royal Charter followed in 1662. In 1663 the Royal Society began considering the publication of a history of the society in order to broadcast their intentions to a wider audience. Thomas Sprat, a protégé of Royal Society Fellow John Wilkins, was chosen to write the work.

Charles II (1630-85) granted the Society a royal charter in 1662; ever since then the reigning monarch has been the patron. The Society had varied interests, from the nature of gravity to investigating whether a spider could be captured within a circle of ground unicorn's horns. Uppermost in their concerns, however, was that knowledge be gained from observation and experiment, rather than from preconceived theories. The Royal Society has been described as laying the foundations of the modern world.

Imprimatur leaf A1 with engraved arms of the Royal Society on the verso. Illustrated with a magnificent frontispiece designed by John Evelyn and etched by Wenceslas Hollar, showing a bust of Charles II flanked by Francis Bacon on the right, and on the left by mathematician William, 2nd Viscount Brouncker, the first President of the Society and two engraved folding plates facing pages 173 and 233.

Woodcut initials, letterpress tables, errata leaf at the end (3I4); a few tiny rust-holes sometimes costing bits of a few letters, and very light, occasional browning.

Provenance : Charles II, King of Great Britain (bound for him as above) ; R. Graham (engraved armorial bookplate lettered with his cursive cipher RG) ; Charles Chauncey, M.D. (engraved armorial bookplate) ; Howard C. Levis (engraved armorial bookplate; sold to:) ; The Rosenbach Company, Booksellers (1929, its stock-number 140/28 on the upper pastedown and again in the gutter of page 23; the Rosenbach Pepys-Evelyn catalogue Free Library, 1933, [Arno no. 59], p. 2) ; Raymond and Elizabeth Hartz (sale, Sotheby's New York, 12 December 1991, lot 150) ; Robert Pirie.

65. [TAHITI-BORA-BORA]. Autograph letter in Tahitian of a chief from Bora-Bora to Reverend Orsmond, a British Missionary. *Borabora*, [1826]. Joint leaf, 4to (175 x 150 mm) 4 pp., brown ink on paper, traces of folds. Modern marbled boards. \$ 18,000

MAGNIFICENT AUTOGRAPH LETTER ADDRESSED TO THE ENGLISH MISSIONARY ORSMOND BY AN UNNAMED TAHITIAN CHIEF.

It was published in the *Journal des voyages*, issue 87, January 1826 (with the letter in facsimile and a French translation). The Reverend John Muggridge Orsmond "(1784 ?- 1856), Missionary of the London Missionary Society, lived in the Society Islands from 1817 until his death" (see O'Reilly).

Orsmond was heavily involved in ethnographic research and in 1848 submitted a very

important manuscript containing the results of his findings. "Moerenhout and Gassin saw him as the most common European in Polynesian traditions" (O'Reilly).

The *Journal des Voyages* devoted an entire study to this beautiful letter, placing it in a historical context. «The island of Taïti, discovered in 1606 by the Spanish navigator Quiros, is no longer what it was in the time of Wallis, Bougainville and Cook. As soon as the missionaries arrived in 1797, the island took on a new face». After a long appraisal of the progress made by the missionaries and after describing the disposition of their language «which would be very gentle, if they did not have the bad habit of shouting very loudly to make themselves heard. It has much in common with that of New Ireland».

The letter is written in the Christian faith, as the transcript shows:

“ Dear friend Mr Orsmond, Greetings to you in the true God and in Jesus Christ, the true King, through whom the power of hell has been destroyed...” The letter is signed « à Porapora, à M. Orsmond, à Taïti».

A very fine piece, accompanied by an autograph note signed by the great traveller René Primevère Lesson, dated 3 March 1829. He states that he sent to [Jules?] Berthevin the original letter from a chief of Borabora, one of the Society Islands”.

Provenance: Orsmond - R.P. Lesson - Berthevin (rubber stamp 'BB') - Henri Ledoux (rubber stamp 'HL').

French settlers in Brazil in the 16th and 17th centuries

66. TERNAUX-COMPANS, Henri. Notice historique sur la Guyane française. *Paris, Firmin Didot frères, 1843.* 8vo (209 x 129 mm) VIII, 192 pp. Contemporary red-morocco backed marbled boards, spine gilt with raised bands. \$ 500

Borba de Moraes, II, 976; Sabin, 94849; Leclerc, 1541.

FIRST EDITION.

Historian, translator and politician, Henri Ternaux-Compans (1807-1864) was also a passionate collector of travel accounts. This History of French Guyana contains a bibliography on works on that region, covering pages 169-190.

“The first thirty-two pages contain an excellent and valuable résumé of the French voyages and settlements in Brazil during the sixteenth century and beginning of the seventeenth. At the end is a bibliography which is remarkable for its day, including the French works on Villegagnon and the French in Maranhao. The last two pages consist of the author's bibliography listing separately the books to the collection of *Voyages, relations et mémoires*” (Borba).

Some occasional foxing, else a fine copy.

67. TERRASSE, Claude. *Petites scènes familiaires.* Paris, E. Fromont, [1893]. Large 4to (357 x 278 mm) 2 unnl., 61 pp. Loose, as issued, original illustrated wrapper. \$ 7,000

Garvey, 25 ; Monod, 10600 ; François Chapon, Le peintre et le livre, p. 65.

FIRST EDITION.



One of two musical teaching manuals by Bonnard published jointly with his brother-in-law the musician Claude Terrasse.

It is illustrated with 20 magnificent lithographs (one the cover, and 19 in the text).

“Bonnard’s first illustrations; songs by Franc-Nohain set to music by Claude Terrasse, Bonnard’s brother-in-law, for whom the artist also illustrated the *Petit solfège* (1893, photomechanical reproductions) and with whom he later collaborated in the *Théâtre des Pantins*” (Garvey).

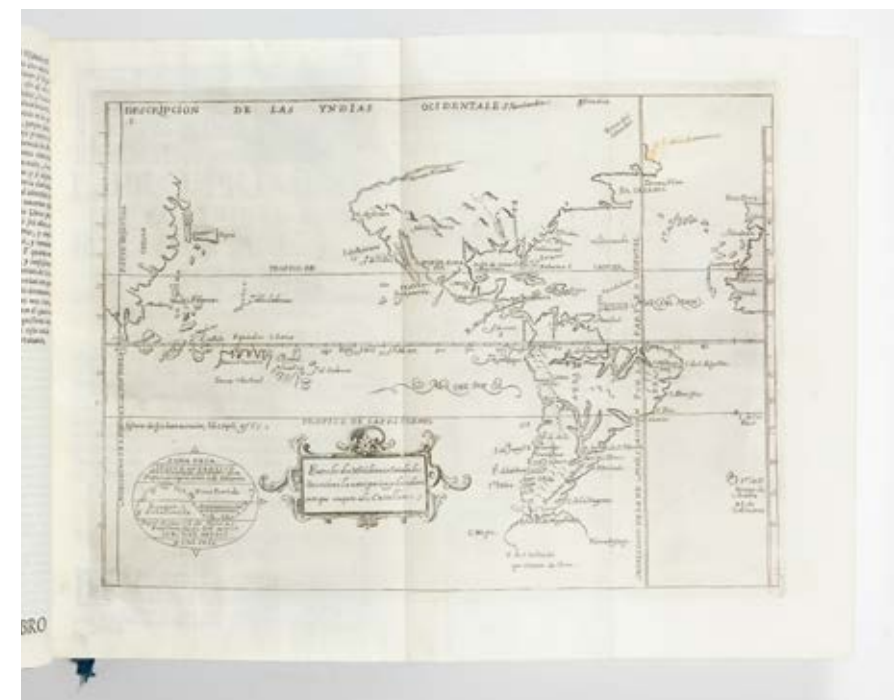
Bonnard “had learned to marry his line to rigid systems, musical notations or typographical orders. This modulation, so particular to his line, which creates an atmosphere around the slightest sketch; these deformations where the Japanese Nabi still reveals itself; and above all this aptitude for the decorative arrangement of a surface, had been exercised around the songs of Claude Terrasse (*Petites Scènes Familiales*, Fromont, 1893)” (note translated after Chapon).

Very nice and well-preserved copy of this rare edition.

68. TORQUEMADA, Juan de. *Primera [-tercera] parte de los veinte y un libros rituales y monarchia Indiana, con el origen y guerras, de los Indios occidentales, de sus poblaçones, descubrimiento, conquista, conversion y otras cosas maravillosas de la mesma tierra.* Madrid, Nicolas Rodrogoez Franco, 1723 [=1725]. 3 volumes small folio (285 x 196 mm) engraved title by Irala, 19 unnl., 768 pp., 36 unnl., 1 engraved folding worldmap for volume I; engraved title by Irala, 6 unnl., 623 pp., 28 unnl. for volume II; engraved title by Irala, 5 unnl., 4, 634 pp., 21 unnl. for volume III. Contemporary Spanish marbled sheep, spine gilt with raised bands, spine labels in light brown and green morocco, blue marbled edges. \$ 18,000

Alden-Landis, 725/195; Brunet, V, 886; Burden, 140 (p. 169); John Carter Brown, 1723/ 339; Leclerc, Bibliotheca Americana (1867), 1476 (correct collation); Medina, IV, 2491 (erroneous collation); Palau, XXIII, 335033; Sabin, 96212.

SECOND AND BEST EDITION, REVISED BY BARCIA, OF THIS HIGHLY IMPORTANT WORK ON MEXICAN HISTORY (FIRST EDITION MADRID 1615).



“The present edition, which is edited by Barcia, is more highly prized than the first. The first volume treats of the Indians of new Spain and of their origin; of the customs of the kingdoms of Mexico, Tezucuo and other provinces now included in the boundaries of Mexico, together with the history of the conquest by the Spaniards. The second volume contains a comparison of the customs of the Mexicans with those of the nations of antiquity. The third relates to ecclesiastical affairs, including the lives of many members of the order of Franciscans to which the author belonged.

The *Monarchia Indiana* has been pronounced the most complete in respect to the antiquity of Mexico of any hitherto published. “The author resided in Mexico from his youth to his

death; knew the Mexican language well, conversed with the Mexicans for upwards of fifty years, collected a great number of ancient pictures and manuscripts, and labored at his work for more than twenty years'... No work has been more consulted and copied" (JCB).

The illustration comprises an allegorical title (repeated) engraved by Irala and a fine engraved worldmap. This worldmap, listed by Burden under number 140, was first used in 1601 to illustrate the work by Herrera y Tordesillas. It contains the famous 'Line of Tordesilla' showing the demarcation between the Spanish and the Portuguese possessions in the New World. This map, printed from the original copperplate, contains a diagram of climatic zones in the lower left. The other three similar maps mentioned by Burden are made from new engravings, reduced in size.

Good copy, albeit some slight shaving to headlines and a light waterstain to volume II.

69. TORRICELLI, Evangelista. *Lezioni accademiche. Florence, Stamperia di S.A.R., per J. Giinducci e S. Franchi, 1715.* 4to (269 x 187 mm) engraved portrait by P. Anichinius, XLIX, 96 pp. Modern calf-backed boards bound in style, spine gilt with raised bands. \$ 6,000

Riccardi, II, 554; Cinti, 169; Dibner, 149; D.S.B., XIII, pp.437-438; Roberts & Trent, Bibliotheca Mechanica, p. 322; Mark Andrews, Italian Hydraulics, p. 133.

FIRST EDITION.

Galileo's most promising pupil succeeded him as professor of mathematics at Florence. "This collection of Torricelli's lectures provides an important summary of his theories, published posthumously by Tommaso Bonaventura; includes chapters on percussion, lightness, winds, military architecture and mathematics. Chapter 7 on the movement of winds is a pioneer contribution in the field of meteorology explaining in detail their origin in atmospheric changes and refuting the contemporary theory that they issued from the earth. His two famous letters on the barometer are reprinted here... The preface by Bonaventura includes a life of Torricelli" (Roberts & Trent).

«Le lezioni II, III e IV che trattano della forza della percossa, problema tanto caro al Galilei, del quale forse rispecchiano gli ultimi pensieri» (Cinti).

"In the preface, Buonaventuri provides a biography of Torricelli and shows important correspondence with Michelangelo Ricci, in which Torricelli establishes the principle of barometric pressure" (Andrews).

Illustrated with an engraved portrait and woodcut illustrations in the text.

A good copy in a modern binding.

Inscribed by Tzara

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

\$ 20,000

Garvey, no. 2.

FIRST EDITION OF THIS LOVELY BOOK ILLUSTRATED WITH 10 ORIGINAL WOODCUTS BY HANS ARP. A VERY FINE COPY INSCRIBED BY TZARA TO THE ARTIST AND PAINTER PIERRE DAVAL.

Regular issue.



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

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

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

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

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

principale figure de Dada» (*Antoine Coron, De Goya à Max Ernst, Bibliothèque de R.M., p. 202*).

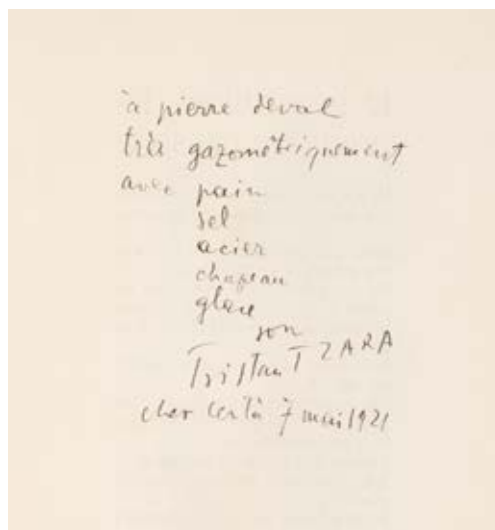
The book is illustrated with 10 original woodcuts by Hans Arp, including one repeat for the lettering piece on the front cover.

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

IMPORTANT PROVENANCE

This copy is inscribed

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



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

Very good copy.

Inscribed association copy bound by Paul Bonet

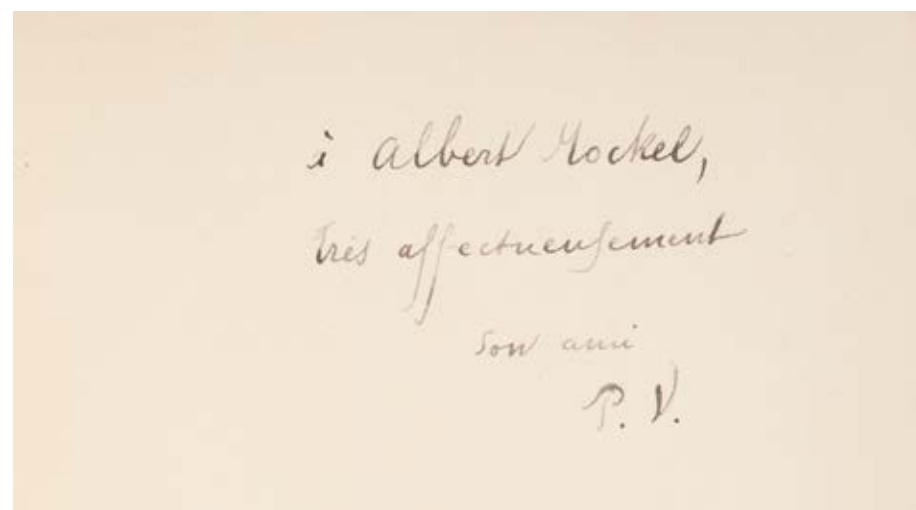
71. VALERY, Paul. *Aurore. Paris, extrait du Mercure de France, 1917.* 8vo (220 x 140 mm) 8 un.l. including first and last blank. Light red morocco, covers decorated in an irradiating style with gilt and silver points, turning in geometrical and concentrical circles around a stylized sun, flat spine gilt, inside covers and endpapers in blue calf, gilt edges, yellow printed covers bound in, matching chemise and slipcase (*Paul Bonet 1947*). \$ 18,000

Bonet, Carnets, 812.

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

«La confusion morose
Qui me servait de sommeil
Se dissipe dès la rose
Apparence du soleil»

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



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

Very fine copy in perfect condition.

By one of Galileo’s pupils

72. VIVIANI, Vincenzo. *De locis solidis, secunda divinatio geometrica... Opus conicum. Florence, Typis Regiae Celsitudinis, sans date [1701].* Folio (301 x 210 mm) 12 nn.ll., 164 & 128 pp., engraved portrait and 2 double page engraved plates. Contemporary mottled sheep, spine gilt with raised bands. \$ 3,800

Riccardi, 629: “Bella et rara ediz.”; Cinti, 167.

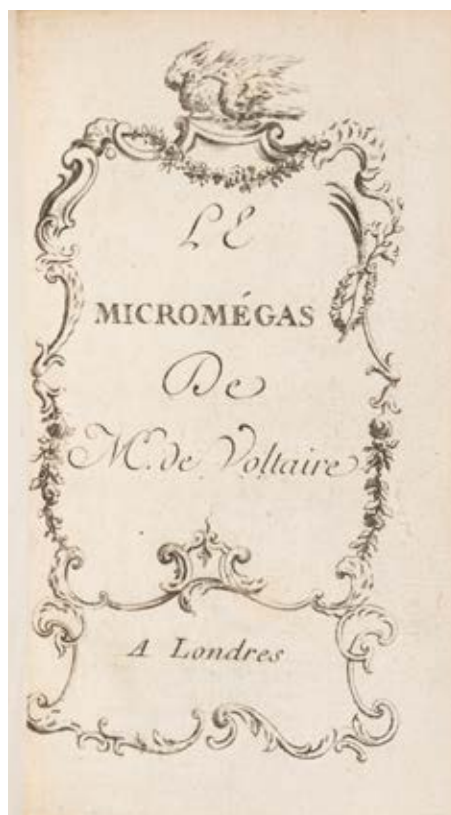
FIRST EDITION OF THE AUTHOR’S FIRST WORK.

Viviani (1622 - 1703) was one of Galileo’s pupils. The plates illustrate the house that Viviani built to his teacher’s honour which was decorated with inscriptions glorifying the scientist.

“Although the Medici court gave him much work, Viviani studied the geometry of the ancients. His accomplishments brought him membership in the *Accademia del Cimento*, and in 1696 he became a member of the Royal Society of London. In 1699 he was elected one of the eight foreign members of the Académie des Sciences in Paris... Viviani’s first project was an attempted restoration of a work by Aristaeus the Elder, *De locis solidis divinatio geometrica*, which Viviani undertook when he was twenty-four. Aristaeus’ work is believed to have been the first methodical exposition of the curves discovered by Menaechmus; but since it has been entirely lost, it is difficult to estimate how close Viviani came to the original work” (DSB XIV, p.49).

Good copy, small marginal worming slightly touching the plates.

73. [VOLTAIRE, François Marie Arouet, dit]. *Le Micromégas. À Londres, no date [Paris, Michel Lambert, 1752].* 12mo (139 x 81 mm) engraved title, 92 pp. Contemporary marbled calf, flat spine gilt, red morocco lettering piece, marbled edges (*hinges expertly restored*). \$ 9,500



Benesco, I, n° 1429 ; Le Petit, Bibliographie des principales éditions originales d'écrivains français du XV^e au XVIII^e siècle, p. 545.

FIRST EDITION, PUBLISHED CLANDESTINELY IN PARIS IN 1752.

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

The giant Micromegas is banished from Sirius for having offended “the muphti of his country”. After passing through Saturn, he arrives on Earth. “This scientific anticipation deals with the relativity of magnitude on a cosmic scale, the vanity of metaphysics and the pride of man, who still believes himself to be the king of creation. While Voltaire has fun at the expense of Maupertuis and Fontenelle, he respects science and even uses the discovery of universal attraction to get his heroes moving. He also invents a kind of microphone that increases and decreases the volume of voices and allows giants and humans to communicate” (Bibliothèque

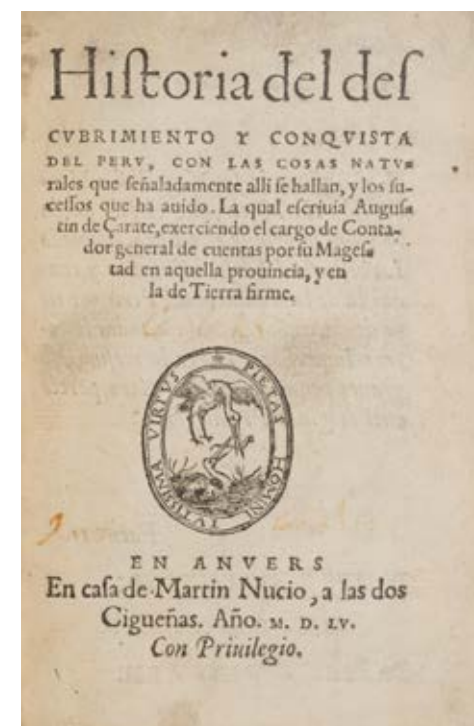
nationale, Voltaire, 1979, no. 350).

A fine copy in a contemporary binding.

74. ZARATE, Augustin. *Le Historie... dello scoprimento et conquista del Peru, nelle quali si ha piene & particolar relatione delle cose successe in quelle bande, dal principio fino alla pacificatione delle Provincie, si in quel che tocca allo scoprimento, come al successo delle guerre civili occorse fra gli Spagnuoli & Capitani, che le conquistarono. Nuovamente di lingua castigliana tradotte dal S. Alfonso Ulloa. Vinegia, appresso Gabriel Giolito de Ferrari, 1563.* 4to (205 x 143 mm) 8 unnl., 294 pp. Eighteenth-century calf, spine with raised bands. \$ 5,000

Sabin, 106270; Alden-Landis, 563/30; J.C.B. I, 104; Leclerc, 1865.

FIRST ITALIAN EDITION.

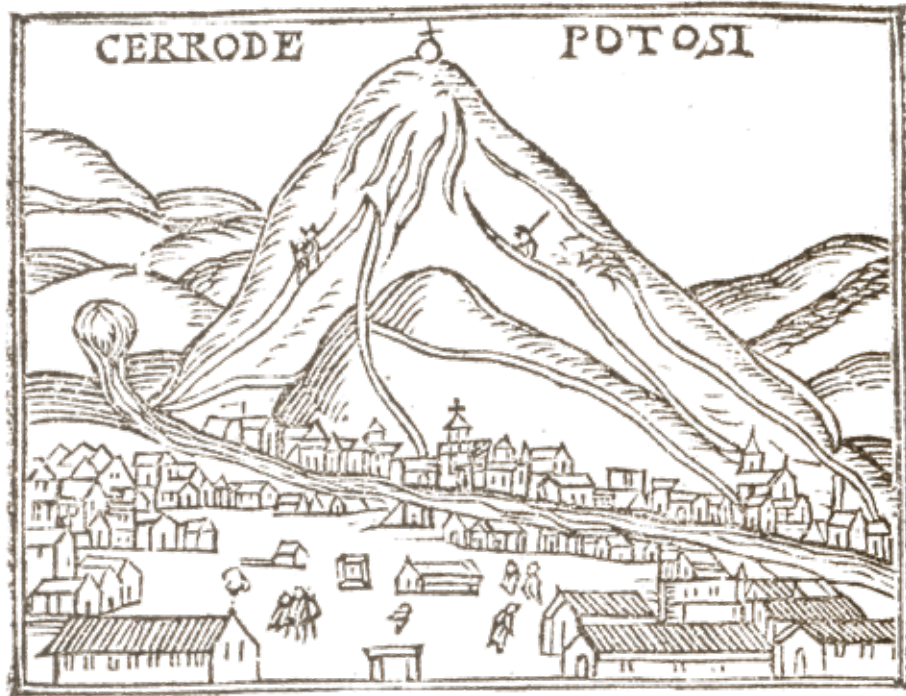


One of the first extensive chronicles of Peru and an important source for Garcilaso de la Vega.

Agustín de Zárate (c. 1514-c. 1585), Secretary to the Council of Castile, was sent to Peru in 1543 by Charles V to put the administration of the Royal Treasury in South America in place. On his return to Spain in 1545, he began writing his *Historia del descubrimiento y conquista del Peru*.

This *History of the Discovery and Conquest of Peru* recounts the first years after the arrival of the Spaniards in the Inca Empire until the death of Gonzalo Pizarro in 1548, after which Peru became part of the Spanish Empire. His work is considered to be one of the most remarkable chronicles of the Spanish colonisation of the Americas that has survived to this day. First published in Antwerp in 1555, republished in Venice in 1563, then revised and republished in Seville in 1577, it was a huge bestseller and was translated into English, French, Italian and German.

A fine copy.



OUR EVENTS IN 2024 :

7th - 14th March

MAASTRICHT
TEFAF
MECC

4th - 7th April

NEW-YORK
64th International antiquarian Book Fair
Park Avenue Armory



Loma 1855
J.B. Mc
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