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STÉPHANE CLAVREUIL RARE BOOKS

23 Berkeley Square
W1J 6HE London
United Kingdom

EORI : GB 1573 41 902 000

+ 44 (0) 798 325 2200

stephane@clavreuil.co.uk

[@stephaneclavreuilrarebooks](#)



LIBRAIRIE CLAVREUIL

19 rue de Tournon
75006 Paris
France

TVA : FR 93 582 004 974

+33 (0)1 43 26 97 69

basane@librairieclavreuil.com

www.librairieclavreuil.com

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SLAM

Front cover : **E. JACKSON, William Henry.** Buckskin Charlie, Sub-Chief of the Utes, n°53407. *Detroit, Detroit Photographic Company, 1899.*

Back cover : **C. H.C. WHITE CO.** Set of 100 stereoscopic views of Canada. *Chicago, New York, London, H.C. White Co, 1906.*

Inner cover : **A. CATLIN, George.** Catlin's North American Indian Portfolio. *London, George Catlin, Egyptian Hall, Piccadilly (Henry Bohn), 1844.*

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47 engraved, coloured and illuminated views of royal gardens

1. AVELINE, Pierre. [Views of the Chateau de Versailles, and of other monuments and gardens in or around Paris]. *Paris, Aveline, ca. 1700-1720.* Folio oblong (248 x 352 mm) 47 etchings, mostly signed in the copper plate by Aveline, coloured and heightened in gold and silver at the time. Contemporary speckled calf, spine gilt with raised bands, red edges (expertly rebacked). \$ 20,000

A VERY ATTRACTIVE COMPOSITE ALBUM WITH 47 VIEWS OF GARDENS AND FOUNTAINS OF THE ROYAL OR ARISTOCRATIC RESIDENCES IN OR AROUND PARIS, THE LARGER PORTION DEPICTING VERSAILLES. ALL THESE PLATES ARE BRILLIANTLY COLOURED AND ILLUMINATED, HEIGHTENED WITH GOLD AND SILVER.

Other than Versailles (24), it contains views of Marly (5), Saint Cloud (3), Meudon (3), Fontainebleau (3), Chantilly (2), Arcueil (1), Conflans (1), Choisy (1), Ruel (1), St Cyr (1), St Germain-en -Laye (1), and Vincennes (1). The Chateau Ruel, one of the residences of Cardinal Richelieu, was demolished in 1832; this view is therefore one of the rare testimonies of the wonderful garden and its spectacular cascade fountain.



Pierre Aveline (1656-1722), engraver, publisher and print dealer, was specialized in the representation of gardens, palaces and monuments in France. More than 400 of these views are attributed to him. In 1686 he obtained the privilege, for ten years, to engrave, print and sell “the profile of the royal houses”. In 1695 he sold it to Nicolas de Poilly. He then engraved and printed Views of Versailles and other gardens, of which about a hundred are known (according to Weigert). At the same

time he published theatre sets designed by Giacomo Torelli, Niccolo Enea Bartolini, and C. Carpoli.

Provenance : member of the Becdelièvre et de Coutance family, with a note dated 1773, as well as four wax seals on the endpapers and a childish drawing on the verso of the first plate.

2. 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 skilfully restored). \$ 5,000

Palau, 20974 ; Zimmer, 28, note ; DSB, I, 351

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 méridionale*] 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 Azar 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.

One of the very few copies printed on large paper

3. BAUDELAIRE, Charles. *Les Fleurs du mal.* Paris, Poulet-Malassis et de Broise, 1857. 12mo (195 x 119 mm) 2 unnl., 248 pp., 2 unnl. Jansenist hazelnut morocco, raised band, olive morocco lining decorated with a mosaic macabre decoration (skull and crossbones), mauve moire endpapers, top edge gilt, yellow cover without spine preserved, matching slipcase (*S. David*) \$ 385,000

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

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

This exceptional copy contains added material:

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

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

The suite of engravings by Redon:

In 1890, Redon's engravings were published separately as a collection of drawings in Brussels by Edmond Deman. Although the text was not printed with the suite, a page presents the order of the plates with their associated poems and pages according to the edition of Baudelaire's *Oeuvres complètes* published by Michel Lévy in 1868. In our copy, the plates are inserted opposite the poems they illustrate.

Redon entitled his collection of plates *Les Fleurs du Mal. Interpretations* by Odilon Redon. The artist has always denied being an illustrator, no doubt associating a form of depreciation with the work of an artist who intervenes after the writer and follows his creation. He therefore preferred to interpret. Redon did not extract a passage to put it into an image but tried to concentrate the whole text into an image. He tried to understand the atmosphere of Baudelaire's verses, of his universe, and then to disperse it in each image.

Braquemond's frontispiece:

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

This episode was the origin of a quarrel between Baudelaire and Braquemond. The author often mentioned his regret at not having addressed himself directly to Octave Penguilly, who puts a number of fantastic tales into pictures.

Braquemond's illustration seemed too literal for Baudelaire, he adorned his composition with 7 flowers dressed in headbands that are to be named after the 7 deadly sins. The skeleton was Baudelaire's idea, he wanted it to be arborescent. He probably regretted that this idea could not be put into practice and so he used it again for *Les Épaves*. This time the frontispiece was executed by Félicien Rops.

The letter to La Fizelière:

Albert de la Fizelière was a friend of Baudelaire's and they corresponded. In 1868, La Fizelière published a biography of Baudelaire with George Decaux at L'Académie des Bibliophiles.

In this letter, Baudelaire mentions several press articles and aesthetic theories that seem to interest him. He begins his letter by asking for an explanation of the

LES
FLEURS DU MAL

PAR
CHARLES BAUDELAIRE

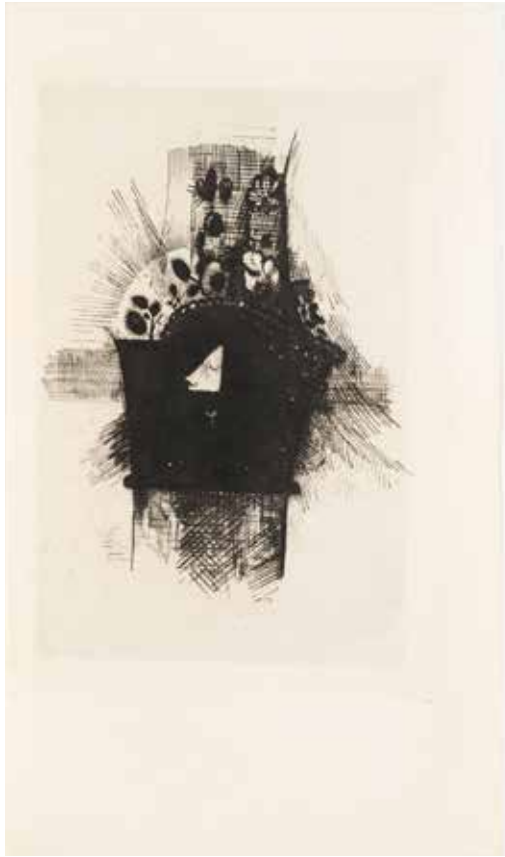
On dit qu'il faut couler les execrables choses
Dans le puits de l'oubli et au sepulchre encloses,
Et que par les escrits le mal resuscité
Infectera les mœurs de la postérité ;
Mais le vice n'a point pour mère la science,
Et la vertu n'est pas fille de l'ignorance.

THÉODORE AGRIPPA D'AURIGNÉ. *Les Tragiques*, liv. II



PARIS
POULET-MALASSIS ET DE BROISE
LIBRAIRES-ÉDITEURS
4, rue de Buci.

—
1857



serpentine line developed by the painter-engraver William Hogarth in his essay, *The Analysis of Beauty*. The English painter, undoubtedly influenced by Vinci and the picturesque aesthetics prevalent in Great Britain, considered the curved and sinuous line to be a graceful element in a pictorial composition. He also praises the article by the historian Horace Viel de Castel in *La France* of 22 February. He finds it absolutely incredible and marvelous.

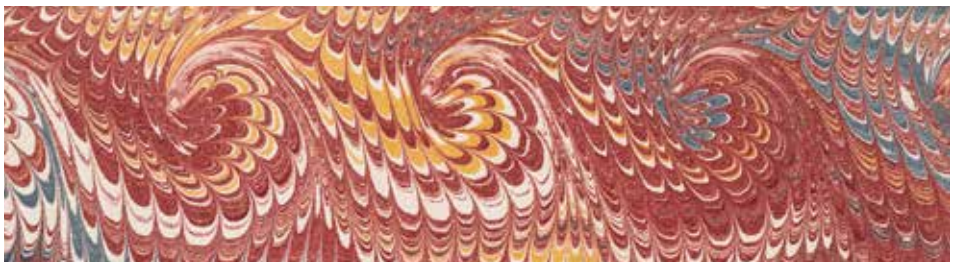
Manet's letter to Poulet-Malassis:
Manet writes to Baudelaire's publisher asking for two unexpurgated copies of *Les Fleurs du Mal*. He quotes two poems that he considers to be condemned: "*Les Femmes damnées*", which is banned, and "*Une martyre*", which is not.

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

Engraved portrait by Marcellin-Gilbert Desboustin:

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

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



4. BEMBO, Pietro. *Gli Asolani Venice, heirs of Aldus Manutius, 1515.* Small 8vo (148 x 94 mm) 129 num.l., 1 un.l. with the printer's device. Janseniste green morocco, flat spine with gilt title, gilt inner border, gilt edges (18th century French binding). \$ 4,000

Renouard, Alde, 72:5; Ahmanson-Murphy, 134 ; Adams, B-575.



SECOND ALDINE EDITION, PUBLISHED WITH THE PREFACE TO LUCRETIA BORGIA, WHICH WAS SUPPRESSED FROM MOST OF THE COPIES OF THE FIRST 1505 EDITION.

As stated by Renouard : «supprimée dans la plupart des exemplaires de la première [de 1505]». This was one of the great editorial successes of which Bembo edited two more editions, one in 1530, and the last in 1540.

Fine edition, neatly printed by Aldus Manutius' successor, Andrea Asolano.

This copy has belonged to the celebrated collection assembled by Joseph-Antoine Crozat (1696-1751, collection sale in 1751, lot 1860) and bears the collector's signature at the bottom of the title page.

Fine copy, rubricated.

Other provenance: unidentified book plate (monogram 'APL').

The first moveable scenes in the history of theater
Illustrated by Jacques Callot

5. BONARELLI, Prospero. *Il Solimano. Tragedia. Florence, Pietro Cecconelli, 1620.* 4to (218 x 160 mm) engraved title, 5 unnl., 162 pp., 1 unnl. (errata and colophon), 5 double page engraved plates of stage settings by Jacques Callot after Giulio Parigi. Contemporary flexible vellum, flat spine with manuscript title (some light staining, ties missing). \$ 8,500

FIRST EDITION OF BONARELLI'S GREAT TRAGEDY. IT WAS FIRST PERFORMED IN FLORENCE IN 1618. JACQUES CALLOT ILLUSTRATED THE WORK, FOLLOWING THE DESIGNS OF HIS TUTOR AND COLLEAGUE, GIULIO PARIGI, AN ARCHITECT AND THE CHIEF DESIGNER OF COURTLY FESTIVITIES UNDER THE GRAND DUKE, COSIMO II DE' MEDICI.



Both Parigi and Callot were employed by the Medici, and under their patronage Callot made his many improvements in etching. This is one of the last books he produced for the Medici, since he returned to his native Nancy following the death of Cosimo II in 1621.

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

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

Title in second state - as is always the case for the printed book. The engraving had previously been used for Callot's set of prints *Deux combats de galères*. Some occasional light staining at inner margin.

6. 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, Gaidreau, 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 187, flat spine (expertly rebacked in style). \$ 4,500

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

FIRST EDITION OF THE EXTREMELY RARE SECOND SERIES OF THIS 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 Aguador (1855) ; La Lechera (1855); El Veleró (1855) ; La Caleza (1856).*

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



RECUERDOS DE LIMA
Album

7. BORGET, Auguste. Fragments d'un voyage autour du monde. *Moulins, P.A. Desrosiers, [vers 1850]*. 4to oblong (227 x 308 mm) lithographed title depicting a sacred Hindou 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). \$ 7,500

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 Aréquipa (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)



Rue des Clives à Calcutta

Written by a comedian of Molière's theater company
The Viollet Le Duc copy

8. BRECOURT, Guillaume Marcoureau, dit. La Nopce de village, comédie. Paris, Jean Guignard, 1666. 12mo (135 x 84 mm) 6 unnl., 35 pp., 3 engraved folding plates. 19th century red morocco signed and dated E. Niédrée - 1846, triple gilt filet, spine gilt with raised bands, inner dentelle, gilt edges. \$ 4,000

Gay-Lemonnyer, III, 339; Soleinne, I, 1337.

FIRST EDITION, VERY RARE, OF THIS CHARMING ILLUSTRATED THEATRE PLAY.

The three engravings are in fine state, as described by Soleinne : 'The plates are not worn as in the 1674 edition, which is usually quoted in bibliographies' (see Soleinne).

Guillaume Marcoureau, known as Brécourt (1638?-1685) "author-actor, started in 1658 in Molière's theater company, where he played the role of Alain (*École des femmes*). It was he whom Molière charged in the *Impromptu de Versailles* with his defense against those who accused him of making cryptic plays. Brécourt left him, however, and moved to the Hôtel de Bourgogne; there he succeeded in the tragic and the comic. He died, it is said, of a ruptured aneurysm while performing his comedy of *Timon* (February 1685)" (see Grente).

A very good copy of this very rare and lovely book.

Provenance : Viollet le Duc (book plate, the copy was not included in the auction sale of his collection).



9. CAMOENS, Luis de. *La Lusíade*, poème héroïque, en dix chants. Nouvellement traduit du portugais avec des notes & la vie de l'auteur. Paris, chez Nyon, 1776. 2 volumes 8vo (203 x 130 mm) 2 unnl., XXIX pp., 1 unnl., 320 pp., 5 engraved plates for volume I ; 2 unnl., 291 pp., 2 unnl., 5 engraved plates for volume II. Contemporary turquoise morocco, covers richly gilt in a intricate geometrical pattern, special tools in the corners and in the center, spine gilt within double bands, gilt inner rules, gilt edges (*Rel. P. Lefebvre*). \$ 2,000

Coben-de Ricci, 200; Brunet, II, 1518 ; Fléty, 108.

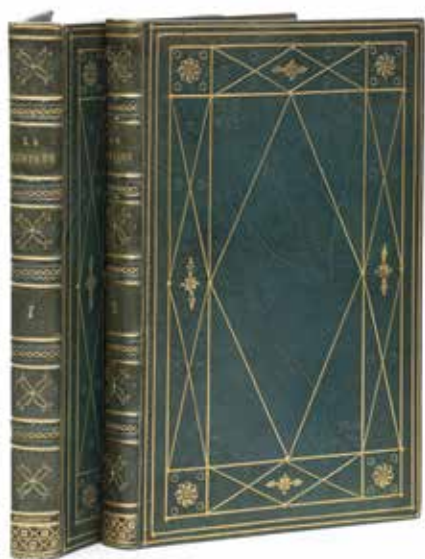
VERY HANDSOMELY PRODUCED EDITION, ILLUSTRATED WITH 10 PLATES ATTRIBUTED TO EISEN. THE TRANSLATION IS DUE TO D'HERMILLY, EDITED BY JEAN-FRANÇOIS DE LA HARPE.

The *Lusíades* by Camoens, published in 1572, are a huge epic work glorifying the birth, history and destiny of the Portuguese people.

Fléty indicates that Lefebvre was Bozérián's nephew and that he worked as a bookbinder between 1805 and 1835. The present binding is certainly inspired by Bozérián's work and shows a perfect mastery.

A very fine copy, printed on large fine paper, very clean inside and well preserved in its very decorative binding.

Provenance: Pixérécourt (engraved book plate, lot number 932 of the sale December 1838, described as blue morocco).



10. [CARTA EXECUTORIA]. 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, 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). Red morocco, flat spine, gilt fillet and triple roulette, one of which with floral decoration on the covers, gilt inner roulette, and gilt roulette on the edges, gilt edges, silk endpapers (*contemporary binding*). \$ 12,000

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.



HISPANIARUM RE. CAROLUS IV. D.G. 1508

DON
JUAN
Felix
D.E
RUJUIA

Crown

Shield with coat of arms

11. CAUS, Salomon de. Les Raisons des forces mouvantes, avec diverses machines tant utiles que plaisantes; ausquelles sont adjoints plusieurs desseins de grottes & fontaines. Augmentées de plusieurs figures, avec le discours sur chacune. *Paris, Hierosme Droüart, 1624.* 3 parts in 1 volume, folio (385 x 270 mm) engraved title, 3 unnl. (dedication, privilege, foreword), 46 unnl. (including 33 full-page copper engravings) for part I; engraved title, 1 unnl. (dedication leaf to princess Elizabeth), 28 num.ll. (including 26 full-page copper engravings) for part II; 19 pp., 1 unnl., 1 large wood cut folding plate fir part III. Contemporary flexible vellum, ties missing.
\$ 15,000

Brunet, I, 1961 ; Cortot, Catalogue, p. 46 ; RISM, BV1, p. 213 ; Baillie, Clocks and Watches, p. 32, 1615 ; Mosser-Teysot, Histoire des jardins, pp. 55-63, avec reproductions ; Chapuis-Gelis, Le Monde des automates, I, pp. 72-73 et 79-82 ; II, pp.82-85 ; Seris, Machine et communication, pp. 24-25.

SECOND, ENLARGED EDITION, OF THE MOST BEAUTIFUL WORKS ON AUTOMATES INVENTED IN THE 16TH AND 17TH CENTURY.

First published in 1615 in Frankfurt by Norton, this second edition is entirely reset in a more lavish order and contains more illustrations. Designed in the way of textbook, this new manual for hydraulic automates contains 10 additional questions and explanations of hydraulic apparatus, each accompanied with a large illustration.



“Caus was the elder brother of Isaac de Caus. Being a Huguenot, Caus spent his life moving across Europe. He worked as a hydraulic engineer and architect under Louis XIII. Caus also designed gardens in England, that of Somerset House among them; also, the Hortus Palatinus, or Garden of the Palatinate, in Heidelberg, Germany. Caus arrived in England late in 1610 or in the first months of 1611. His first royal patron was Anne of Denmark or her son, Prince Henry who granted him a pension of £100 in 1610. In November 1611 Caus was advising the Earl of Salisbury at Hatfield House. He is described in the exchequer records beginning in 1611 or 1612 (the date is uncertain) as “Gardener to the

Queen”. He worked at Greenwich Palace and Denmark House where he made a fountain with an artificial “rock”. An engineer Richard Barnwell made a pump for the fountain. The “rock” represented Mount Parnassus and featured shells and a cavern inhabited by the nine Muses. On top was a figure of Pegasus and nearby a female personification of the river Thames in black marble. At Greenwich, Caus may have designed a grotto which served as an aviary. He revamped the gardens at Richmond Palace for Prince Henry and worked at Heidelberg for Elizabeth of Bohemia. King James gave him a gift of £50 in 1614. In 1615, he published *Les Raisons des forces mouvantes* which showed a steam-driven pump similar to one developed by Giovanni Battista della Porta fourteen years earlier. Nevertheless, François Arago called him the inventor of the steam engine as a result. Caus also describes a just-intonation scale, now known as the Ellis Duodene, after Alexander John Ellis who reinvented it. Caus was one of the first to employ the term work in the sense that it is used in the modern field of mechanics” (Wikipedia).

“The reissue of the *Raisons des forces mouvantes* in 1624 comes within the scope of a campaign led by Salomon de Caus to ensure his fame and to spread it to new areas. A particular individual was targeted: Cardinal Richelieu. That same year, 1624, Salomon de Caus drew a map of Italy for him, showing the Alps, Corsica and Sardinia, and dedicated *La pratique et demonstration des horloges solaires* published at the presses of Jérôme Drouart to him.

Perhaps the beginning of this dedication does refer to the map of Italy: «L’opinion qu’on pourrait avoir, que vous me portez plus d’affection que mes services n’en ont pu encore mériter, me donnent sujet de mettre souvent le compas & la règle en main, pour tâcher à m’acquitter du service que je vous dois...».

It ends with a request: «Je vous prie donc, Monseigneur, de recevoir ce petit œuvre, attendant qu’il vous plaise me commander choses plus grandes, où j’espère m’acquitter de mon devoir...». We do not know why Salomon de Caus recognized being in debt to the cardinal.



Two Parisian printers, Jérôme Drouart and Charles Sevestre took charge of the new edition of the *Raisons des forces mouvantes*. Several changes in the texts were carried out

and the spelling was revised. Nevertheless, the printers did not take into account the list of errors indicated in 1615; they were simply satisfied to delete it. The table of contents was drawn on in full, with its errors, and without taking into consideration the introduction of new problems (Book I, pb 36 and 37; Book II, pb 21 to 28).

As for the engravings, the fine frontispiece from 1615 was replaced by another, already used two times for *La perspective* (1611 and 1612) and for the *Hortus Palatinus* (1620). On this frontispiece the initial title was modified by an addition : *Les raisons des forces mouvantes, Avec diverses machines tant utiles que plaisantes: Ausquelles sont adjoints plusieurs desseins de Grottes & Fontaines. Augmentées de plusieurs figures, avec le discours sur chacune...* This mention «Augmentées de plusieurs figures, avec le discours sur chacune» probably refers to the new plates. However, as in the first edition, in this title no mention is made of the Livre troisieme traitant de la fabrique des orgues which is part of the book. All this leads one to believe that in 1624, Salomon de Caus still intended to carry through a more ambitious project on this subject, as he had already indicated several times and indicates again at the end of the two editions of Book III. «Je mettrai fin à ce troisième livre, espérant avec le temps d'en faire encore un, où seront montrées quelques machines que je tiens fort secrètes, & entre les autres, une qui représentera une musique plus parfaite qu'aucune humaine créature ne peut faire, soit avec les voix ou instruments manuels».

As for the plates in the body of the work, all the woodcuts of Book I were redone, and seven large plates of Book I were inverted and redone (pb 16, 17, 23, 24, 25, 29, 33 et 34) as well as one in Book II (pb 8) and five in Book III. As in the previous edition, only two plates are signed: Book I, pb 3 (“P. Iselb. F.”) and Book II, pb 3 (“J. V. Heyden F.”). Both are well known. Peter Iselberg, an engraver from Nuremberg (1568-1630), engraved the celebrated book of emblems *Emblemata politica* (Nuremberg, 1617). Jacob Van Heyden (1573-1645) is particularly reputed for his copperplate portraits. He engraved a portrait of Galileo which illustrates his *Dialogus de systemate mundi* (Leyde, 1635).

Ten new plates were introduced. The first two, at the end of Book I are interesting because they both illustrate a question that Salomon de Caus held particularly dear to his heart: the use of heat, and here the use of the heat from the sun's rays to activate fountains. Among the eight other plates of Book II, five plates were taken from *Hortus Palatinus* (pb 24, pl. 30= H.P. pl. 30; pb 25, pl. n.p.= HP, pl. n.p.; pb 26, pl. 26= H.P. pl. 29; pb 27, pl. 27= H.P. pl. 11; pb. 28, pl. 28= H.P. pl. 8.) and three new unpaginated plates appear corresponding to problems 21, 22 and 23.

The texts accompanying the plates taken from the *Hortus Palatinus* inform us that Salomon de Caus wished to highlight his capacities as landscape architect in his Heidelberg projects. One of the plates of an orangery encourages the introduction into France of this practice which was widespread in the princely German gardens. Among the new plates, one is perhaps a precise answer to a problem that Richelieu

had in his gardens at Limours. He had purchased this domain in April of 1623 and made considerable improvements. Salomon de Brosse and Salomon de Caus were employed there. But in setting out the gardens, Caus came up against a major flaw of the place which was low, unhealthy and had no running water. This corresponds exactly to the difficulty he preposes to resolve in his problem 21: «*Dessin d'un cabinet qui se pourra faire au milieu d'un dedalus ou jardin, dans lequel sera une fontaine artificielle*». «*C'est une grande peine à ceux qui ont des jardins sans sources naturelles: c'est pourquoi on a eu recours à chercher les moyens d'élever les eaux avec pompes ou autres machines faciles, et faire des fontaines qui vont au jardin par le moyen de quelque réservoir. Or le défaut de ces fontaines est, que quand on jette la vue dessus et que l'eau n'y flue point, [elles] donnent autant de déplaisir comme elles donnent du contentement quand elles fluent*». The solution consists of a small pavilion, with taps activated as one arrives, which would distribute five or six trickles of water coming from a reservoir hidden in an artificial rock in the middle of the pavilion. It is not known whether this solution was tried, but shortly after Salomon de Caus' death in February 1626, his widow received 2,898 pounds for his last work at Limours, and the cardinal sold the property to Louis XIII “ (Hélène Vérin (Centre national de la recherche scientifique, Paris, 2009).

Some occasional restoration to paper, some inner margins reinforced.

Provenance : Nordkirchen Library (book plate).



12. [CHARLES D'ORLÉANS & HERNANDEZ DE SAN PEDRO]. Le Débat de deux gentilzhommes Espagnols sur le fait d'amour : l'ung nommé Vasquiran, regrette l'amyne, que mort lui a tollue après l'avoit épousée, & l'autre nommé Flamvan voudroit mourir pour la sienne, à la charge d'en jouyr par espouse ou aultrement. *Paris, Denis Janot, 1541.* 8vo (137 x 91 mm) 8 nn.ll., 80 num.ll. ; 27 lines plus headline, printed with round characters. 17th century dark blue morocco, triple gilt filets on covers, gilt crowned central monogram 'W', same monogram in all corners, spine with raised bands, each compartment richly gilt and alternating in red and black, gilt turn ins, marbled and gilt edges. \$ 38,000

B. Croce, *Di un antico romanzo spagnolo relativo alla storia di Napoli. La Question di Amor, Naples, 1894* ; Brun, p. 167 ; Palau 243468 ; Brunet, II, 548 : «livre rare» ; Charles d'Orléans, *Ballades et Rondeaux. Edition du manuscrit 25458 du fonds français de la BnF, ed. Jean-Claude Mühlentaler, Paris, Lettres gothiques, Le livre de poche, 1992* ; the poems by Charles d'Orléans are unrecorded by Lachèvre, *Bibliographie des recueils collectifs de poésies du XVIe siècle, Paris, Champion, 1922.*

FIRST EDITION OF THE FRENCH TRANSLATION. A LOVELY COPY, EXQUISITELY BOUND BY THE END OF THE 17TH CENTURY IN BLUE MOROCCO.



Famous sentimental Spanish novel to which are added two ballads by Charles d'Orléans : *Venillez vos yeulx emprisonner*, and *C'est grand peril de regarder*.

The book opens with a fine title printed in within a large architectural wood cut border, the printer's wood cut vignette is on the last leaf. The book is furthermore illustrated with 31 woodcut vignettes and ornate initials.

This text, attributed by some scholars to the Spanish writer Diego Hernandez de San Pedro (1437-1498), is the anonymous translation of *Question de amor et dos enamorados*, written in dialogue form or letters, in prose or verse form, first published in Valencia in 1513. The numerous historic details of the action

happening in Naples have all been studied by Benedetto Croce.

WITH TWO POEMS BY CHARLES D'ORLÉANS PRINTED AT THE END OF THE VOLUME.

These two famous *Ballades*, are amongst the oldest known, written before his long imprisonment in England (1415-1440) : *Veuillez vos yeux emprisonner*, and *C'est grand peril de regarder* (f. 79). Although the form does not follow the original manuscript (BnF Ms. 25458), published by Chalvet in 1803, these are indeed *Ballades 2 and 3*, previously included in all known manuscripts as well as in the first printed books of poetry of Charles d'Orléans, namely : *Jardin de Plaisance* (1501), *Le Triomphe de l'Amant vert* by Jean Lemaire de Belges (1535), and *Chasse et le Depart d'Amours* (printed by Antoine Vérard in 1509). The lesson of the *Débat* follows precisely the edition given by Vérard (folio R2).

MAGNIFICENT COPY, EXQUISITELY BOUND BY THE END OF THE 17TH CENTURY IN BLUE MOROCCO

The cipher on this copy - previously attributed to the duc de Sully, Minister under King Henri IV- has recently been identified by Isabelle de Conihout and Pascal Ract-Madoux, as explained in the catalogue of the exhibition held in Chantilly in 2002 (*Reliures françaises du XVII^e siècle. Chefs-d'oeuvre du Musée Condé*, Paris, 2002). The present binding is to be counted for the group of bindings, now attributed by both scholars to the group of “*reliures au grand W*” (numbers 33 and 34 of the catalogue), dated between 1695-1700 and of about a dozen examples are known today.

According to the researchers these binding are now part of they call “groupe 4”, predominantly bound for Jérôme Duvivier, d'Antoine Leriche, René-François marquis de La Vieuville or other important collectors of the time, also called “*les curieux*”.

«*C'est dans le milieu des «curieux» parisiens, à l'extrême fin du XVII^e siècle, qu'ont fait leur apparition des reliures spécialement destinées à recouvrir des livres rares. Ces reliures ont en commun deux caractéristiques : elles ont été exécutées exclusivement sur des livres français ou traduits en français*» (*op. cit.*, p. 64).

Of great rarity: no copy at the Bibliothèque nationale de France, the Catalogue collectif de France indicates one single institutional copy (Versailles BM).

Provenance : old notes on fly-leaves (*no. 530* fly leaf verso as well the price *19[#]* and numbers *20 à 24* on the fly leaf at end; Charles Butler of Warren Wood (book plate) – Bernard Malle (stamp).

Small restorations on to the title page, else very fine.

13. [CHARTIER, Alain]. Les Demâdes damours / Avec les responcez. [No place, no name, ca. 1510/1520]. Small 8vo (128 x 84 mm) 12 unnl. Collation : A⁸B⁴. 19th century brown morocco, covers decorated in Duseuil style, flat spine with gilt lettering, gilt edges. \$ 20,000

See Tchemezine-Scheler, II, 303; Bechtel, D-142; Gay-Lemonnyer, I, 850.

EXTREMELY RARE IMPRESSION OF THIS POEM ATTRIBUTED TO ALAIN CHARTIER. IT IS DIVIDED INTO THREE CHAPTERS WITH QUESTIONS AND ANSWERS.



This edition is unknown to bibliographers who cite copies with different collations. Our copy is very close to the edition described by Tchemezine who illustrates the title page with a significantly different engraved initial.

The illustration comprises 3 engravings including the title with a woodcut (composed of two figures): the woman on the left with the vertical word *Responcez*, and on the right a lover holding a shield with the vertical word *Demande*. The front of the title is decorated with a large full-page woodcut, probably taken from a shepherds' calendar. A full-page woodcut depicting the birth of Christ is placed on the front of the last leaf.

«Ce texte est la mise par écrit (avec quelques variantes) d'un jeu de société aristocratique qui s'appelait le 'jeu du roy qui ne meurt'. Il est fait de questions et réponses de casuistique courtoisie que l'Amant et la dame échangent» (Bechtel).

«Quelle chose et meilleure est plus belle que vray amant puisse avoir / et pour mieux plaire à la Dame ? Qu'il soit simple, courtois et secret.

«D'où viennent les soupirs a ung amant ? De douce pensée»

«Par quelle manière se doit l'amant le plus gracieusement découvrir à son honneur et au plaisir de sa dame ? Par plusieurs manières : Premièrement pour la prier humblement. Secondement pour l'accoler courtoisement. Et tiercement la requérir d'un baiser secrètement».

Leaves A1-2 & A7-8 slightly shorter, nevertheless a fine copy if this very rare book.

14. CHASTELLUX, François-Jean, marquis de. *Voyage en Amérique.* [Cassel], no name, 1785. 12mo (182 x 112 mm) 228 pp. Contemporary 3/4 calf-backed boards, red edges. \$ 800

Sabin, 12226 ; Chadenat, 548 ; Howes, C-324.

ONE OF TWO ISSUES OF THE SECOND EDITION (THE VERY FIRST EDITION WAS PRINTED IN ONLY 24 COPIES ON BOARD OF A SHIP IN NEWPORT), BOTH PRINTED IN 1785 IN GERMANY AT CASSEL. THE PRESENT ONE BEARS A STONE SLAB ON THE TITLE PAGE.

“The vignette on the title is a woodcut of a stone slab, with a covered crown and flowers above, and a garden basked reversed below. This appears to be the surreptitious edition of the Marquis de Chastellux’s travels, printed at Cassel, which is referred to in the Paris edition of 1786. It contains extracts taken at random from his manuscript journals, without any connection, which were first published in a periodical journal at Gotha” (Sabin).

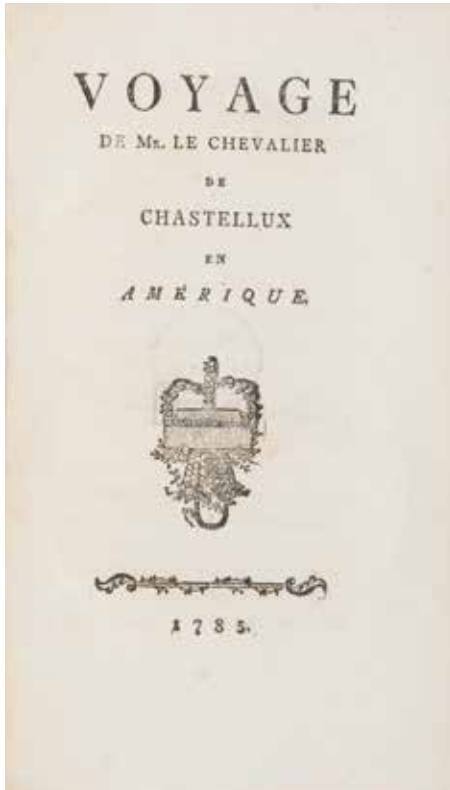
“One of the most notable travel accounts of the Revolutionary period not only because of Chastellux’s keen observation and the directness of his narrative but also because of his acute comments on society and the character of the people in different walks of life” (Clark).

The books contains many details a variety of subjects: Fort Westpoint, Fort at Werplank’s-Point, Totohaw-Fall, George Washington, Samuel Adams, religious service for Quakers, Cohos-Fall and its environment, a native American village in Skeenatady, Princess Pookahonta, sturgeon fishing, etc.

The book is of particular interest for its details on slavery in the Americas, in Jamaica, and in Saint Domingo.

Very good copy.

Provenance : German Library rubber stamp on the verso of the title (with small release stamp).



15. CICERO, Marcus Tullius. De Divination, naguères translaté de Latin en François, par Robert du Souchey. Paris, [heirs of Pierre Gromors] à l'enseigne du Phoenix, 1545. Small 8vo (153 x 93 mm) 124 num.ll. Light brown janseniste morocco signed by Hardy, spine with raised bands, inner dentelle, gilt edges. \$ 7,500

Brunet, II, 55 ; not in Adams and other specialized bibliographies.

VERY EDITION OF THIS TRANSLATION BY ROBERT DE SOUCHEY.



Robert du Souchey's translation of Cicero's *De divinatione* is a practically unknown to this day. Studies on this text, which began thanks to Michel Simonin in 1997, have made it possible to obtain more precise information on the dating and identification of the publisher. In particular, the presence of a candelabra on the title page would link it to the heirs of the publisher Pierre Gromors: indeed, until 1544-1545, this printer would have used other marks, while his sons, probably less famous, would have chosen the candelabra as their emblem. The semi-anonymity of the volume is therefore understandable, and it would certainly have been more successful if it had been published by a publisher of the caliber of Father Gromors.

On the other hand, the dedication to Joachim de La Ferrière, Souchey's fellow student in literary studies, is important for understanding the aim

and typology of the work. Indeed, Souchey's desire to propose a translation with literary ambitions, intended to enrich the French language, is underlined. However, there is no shortage of difficulties in rendering Cicero's work, particularly because of the specialized vocabulary and the many passages in verse inserted both as quotations from other authors and as poetic productions by Cicero himself. The French translator chooses to popularize these parts as well, by reproducing the verses: in this way, the rhetorical effects are maintained. Overall, this *De divinatione* is extremely interesting, especially for its promotion of the French language and for Souchey's attention to some typical skeptical themes, opposing for example superstition and the abuse of religious credulity and openly defending French national traditions.

The title is printed within a woodcut architectural border with the printer's mark - a candlestick with a lighted candle - and his motto 'Alteri serviens consumor' (In the service of others I consume myself).

This edition is very rare on the market, it is missing from the Bibliothèque nationale de France and only four institutional copies are recorded : Bayerische Staatsbibliothek in Munich, University of Pennsylvania in Philadelphia, Kantonsbibliothek in St. Gallen, and the Bibliothèque municipale in Provins.

A very good copy.

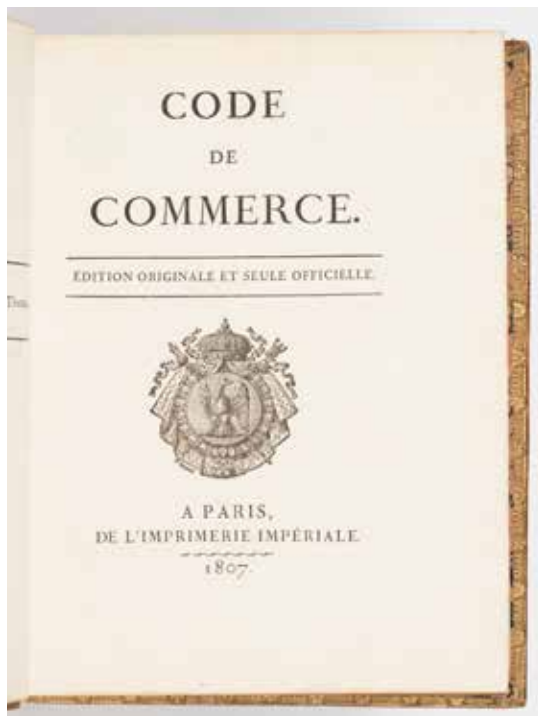
16. [CODE]. Code de Commerce. Édition originale et seule officielle. *Paris, imprimerie impériale par J.J. Marcel et se trouve chez Galland, 1807.* 4to (253 x 193 mm) 2 unnl., 212 pp., 2 unnl., 47 pp. (index). Contemporary tree calf, decorative gilt ruling on covers, flat spine gilt and partially decorated in black, inner gilt ruling, gilt edges. \$ 2,200

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

FIRST EDITION OF THE *CODE DE COMMERCE*.

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

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



The 1807 code was also intended to be universal. “It is finally of great importance that the commercial code of the French Empire be drafted in accordance with principles that will prepare it for universal influence, in accordance with principles

that are in harmony with the great commercial habits that embrace and subjugate the two worlds”, declared the rapporteur of the Council of State in his explanatory memorandum.

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

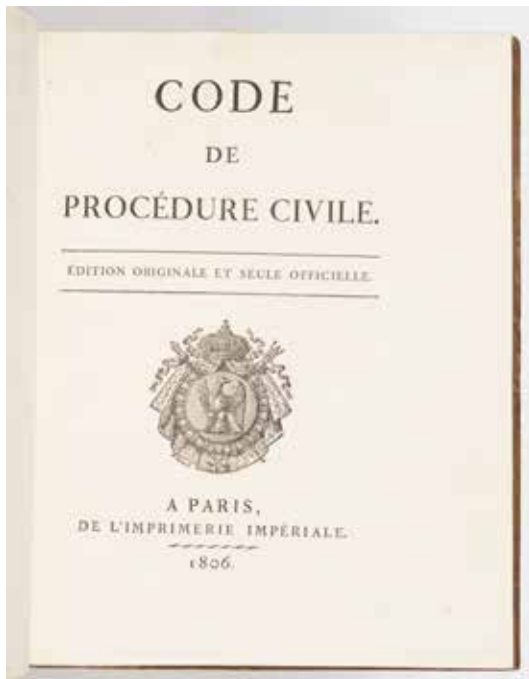
“The *Code de Commerce* of 1807 crowns the constant efforts made throughout the 18th century to adapt and update the ordinance of 1673, or the Merchant Code, whose imperfections had quickly become apparent” (see Tulard).

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

Attractive copy, albeit a scratch on the front cover.

17. [CODE]. Code de Procédure civile. Édition originale et seule officielle. Paris, *imprimerie impériale par J.J. Marcel, 1806*. 4to (251 x 200 mm) 2 unnl., 358 pp. Contemporary tree calf, decorative gilt ruling on covers, flat spine gilt, yellow edges \$ 1,800

Brunet, II, 118; Tulard, 435.



FIRST EDITION.

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

The *Code de procédure civile* is a complement to the *Code civil*. It is

the result of a project directed by Eustache-Nicolas Pigeau (1750-1818), jurisconsult and professor of procedure at the École de Droit de Paris since 1805.

Attractive copy, small expert restorations to spine and corners.

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

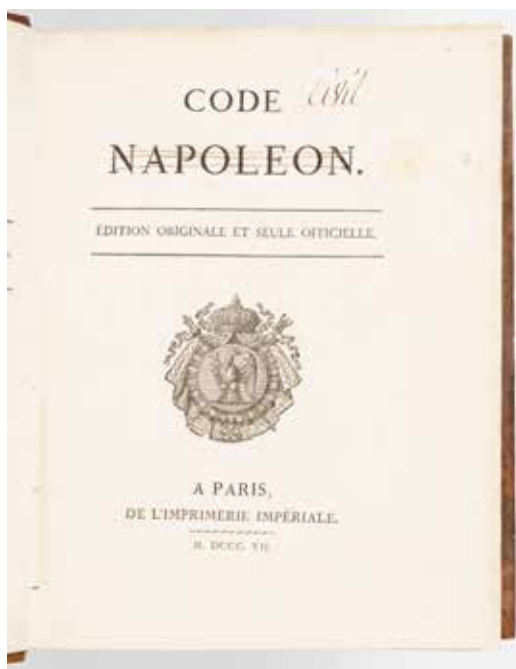
Brunet, II, 118 ; En français dans le texte, 210 ; Tulard, p. 429ff.

FIRST EDITION OF THE *CODE NAPOLÉON.*

The text had first been published in 1804 under a different title, the *Code Civil*. In this copy, a former owner has actually corrected by hand the printed title by replacing the word 'Napoleon' with the word 'Civil'.

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

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



«Le *Code civil* a eu le grand mérite d'unifier le droit français partagé sous l'Ancien Régime entre le droit écrit et une multitude de coutumes. Il réalise un juste équilibre

entre les principes anciens et les conquêtes révolutionnaires» (En français dans le texte).

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

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

*The first Printed Arabic text
Unwashed and unpressed copy*

19. COLONNA, Francesco. *Hypnerotomachia Poliphili*. Venice, Aldus Manutius, 1499. Folio (307 x 210 mm) 234 un.ll. Italian 17th century mottled calf, spine gilt with raised bands, red morocco spine label indicating erroneously ‘1467’, marbled edges.
\$ 550,000

Goff, C-767; Renouard, p.21, 5; BMC, V, 561; Essling, I,2.2, 1198; G.W., 7223; Hain-Copinger, 5501; Sander, I, 365; Brun, 156 (for the French edition 1546)

FIRST EDITION OF THE MOST IMPORTANT BOOK AND MOST FAMOUS BOOK OF THE RENAISSANCE ILLUSTRATED WITH 170 OUTSTANDING WOODCUTS. IT ALSO CONTAINS THE FIRST ARABIC TEXT EVER PRINTED.

“The *Hypnerotomachia* was not only the first book in the vernacular that the erudite, classically leaning Aldus printed (the need for revenue played no small role in this decision), it was also the first illustrated book released by the Aldine Press. But the *Hypnerotomachia* was more than merely ‘illustrated’; the execution of the illustrations and the balance of images and text were more sophisticated than other illustrated books printed during the same period. Indeed, the woodcuts were rendered with such tremendous skill that they are thought to be the work of the famed Italian artist, Andrea Mantegna (pronounced in 1550 by Giorgio Vasari as *stimato onorato e premiato* – esteemed, honored and rare).

The *Hypnerotomachia Poliphili* is a veritable litany of other ‘firsts’ as well: It marks the first time that Aldus’ aforementioned colophon appeared, one of the first appearances of an improved Greek font, one of the first books to include Hebrew script, the first book in Europe to attempt Arabic words, the first to feature illustrations that unfolded across two pages – in short, with the *Hypnerotomachia*, the Aldine Press printed a text unlike anything seen before” (Alan Shilling, in: The e-*Hypnerotomachia Poliphili*, The Fortnightly Review, september 2012).

tisse. Nel fastigio dunque dilquale ífixo pmineua uno rotodissimo Tri-
gone, & di materia pspicua & p lucida. Staua dunq̄ cõpositaméte q̄sta grã
dissima fera, cufi nobilméte figmētata sopra la æquata piana de uno uasto
basaméto di durissimo Porphyro, ppolitaméte liniato, Cũ dui exerti &
grãdi denti di una petra cãdidissima & illustre appositi & appacti. Et dal-
la ænea sella infibulato pédeua uno egregio pectoralẽ, di uario ornamen-
to dilla materia dilla sella, in medio dilquale era in latino idioma scripto.
Cerebrũ est in capite. Et similméte circumducta p lo extremo del collo, al
la grãde testa cõiũcto, ambiua una maestreuole ligatura. Dallaquale uno
ambizioso ornato, sũmaméte notabile di eramento traiectato per sopra il
suo amplissimo fronte pendeva, di dui quadrati cõposito, cũ liniamenti
elegãte. Nella planitie dilquale (di foliatura undiculare circumdata) uidi
alcune littere Ionice, & Arabe, lequale cufi diceuano.

Hora el suo uorace proboscide, non
si continiua cum il piano dil basamen-
to, ma subleuato, pensile si staua, cõuer-
so alquanto uerso il fronte cum le sulca-
te auricule largissime demisse, ouero cã-
cellate. Ilquale simulachro nella sua ua-
stitate unquãtulo meno móstraua, che
il naturale. Et nella oblonga circuitio-
ne dil basamento erano cõelati hieragly-
phi, ouero characteri ægyptici. Depoli-
to decentemente cum il debito Areoba-
to, cũ il latastro, gula, thoro, & orbicu-
lo, cũ sui Astragali, ouero nextruli, cũ
inuerfa Sima al pedamento. Et di sopra
non meno cum la proiecta Sima refu-
pina, & torquẽ trachili & dẽticuli cum
gli Astragali. Secondo che alla crassitu-
dine expediua eximie Symmetriati. La
longitudine, latitudine, & altecia, passi,
duodeci, cinque, & tre. Le extremitate

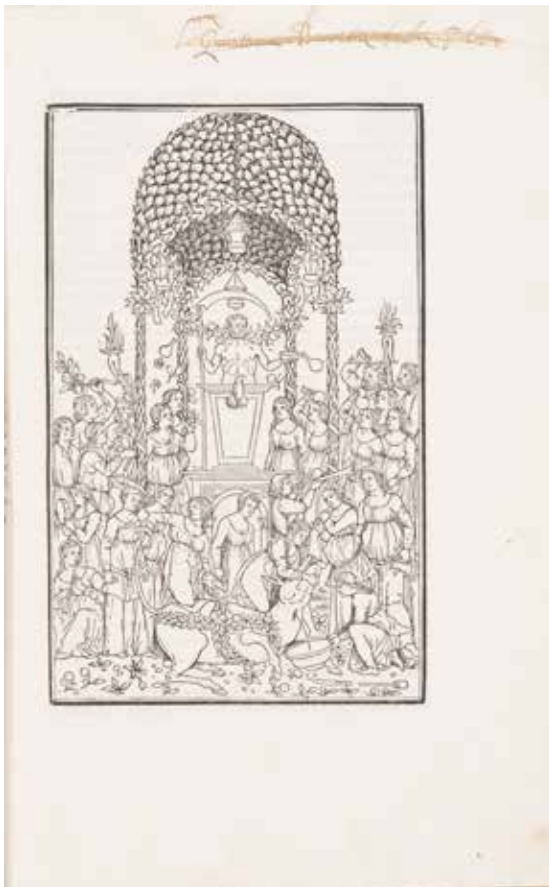


dilq̄le in forma hemicycla formate. Nella posteriora parte hemicycla dil
recensito basaméto, trouai uno scalinato ascenso di sette gradi exscalpato
scansile sopra la plana superficie. Per laquale auido di nouitate io mótai. Et
uerso al riseruato quadrãgulo, subiecto al perpendicolo dil Ephippio, ui-
di una porticula excauata, Cosa di magna admiratione, in tanta pugnaci-
tate di materia, Et tãto habile iteruacuo se præstaua, Che per alcuni stipiti
di metallo al modo scalario infixi, per gliquali cõmodo ascenso, se conce

“The reconciliation of heterogeneous literary, philosophical or religious elements belonging to different cultures and a syncretistic integration (Pettazzoni 1934: 24 ff.) of different cultural and intellectual experiences, which is characteristic of the Mediterranean and Middle Eastern area, dates back to antiquity. These tendencies, taken up by 15th-century philosophers and men of letters, manifested themselves in Francesco Colonna’s work, which Renaissance scholars unanimously consider the most beautiful book ever written and certainly the most famous of the time.

Published in Venice in 1499, in the workshop of Aldo Manuzio, the *Hypnerotomachia Poliphili* belongs to the rarest and most precious of incunabula: adorned with splendid engravings by an unknown artist, it contains the text arranged in a refined graphic form and is distinguished by a harmonious distribution of silographs and letters printed with elegant characters, engraved by Francesco Griffo himself. It is the most original and heteronomous work of the second half of the 15th century.

The book, written by a humanist of great wisdom and prodigious memory, creates a universal philosophical-artistic vision that becomes a testimony to the legacy of a culture that had changed Europe: ancient and present worlds mingle, Christianity does not exist without Greek, Latin without Hebrew and Arabic, and all cultures influence each other.



Arabic language and writing became one of the foundations of humanistic culture and acquired a place alongside Latin and Greek: it was a philological conquest of the intellectuals of the 15th century who broadened their studies and directed their research towards the Eastern world and traditions. The phenomenon takes on particular importance when Giovanni Pico della Mirandola expresses the project of a reconciliation of conflicting but collectable testamentary writings and Marsilio Ficino proposes a doctrinal comparison between the Jewish, Christian and Muslim religions” (Anna Klimkiewicz, Uniwersytet Jagielloński w Krakowi, in : *The Syncretic Culture in Hypnerotomachia Poliphili* by Francesco Colonna).

“The action of the *Hypnerotomachia Poliphili* takes place in a dream. The book opens on the hero, Poliphilo, who has spent a restless night because his beloved, Polia, has shunned him. At the break of day, he finally falls into a deep slumber and his “Hypnerotomachia,” or, as it can be roughly translated, “struggle for love in a dream,” begins. Poliphilo is transported into a wild forest. He gets lost, escapes, and falls asleep once more. He then awakens in a second dream, dreamed inside the first. Within it, he is taken by some nymphs to meet their queen. There he is asked to declare his love for Polia, which he does. He is then directed by two nymphs to three gates. He chooses the third, and there he discovers his beloved. They are taken by some more nymphs to a temple to be engaged. Along the way they come across no less than five triumphal processions celebrating the union of the lovers. Then they are taken to the island of Cythera by barge, with Cupid as the boatswain; there they see another triumphal procession celebrating their union. The narrative is uninterrupted, and a second voice takes over, as Polia describes the *erotomachia* from her own point of view. They are blissfully wed, but Polia vanishes into thin air as Poliphilo is about to take her into his arms.” (L. Lefavre, Leon Battista Alberti’s *Hypnerotomachia Poliphili*, 1997. The MIT Press).

The illustration includes one hundred and seventy superb woodcuts, ten of which are full-page. For more than five centuries, this iconography has been the subject of the most varied attributions. The names of Bellini and Mantegna were initially proposed, but today researchers attribute these engravings to Benedetto Bordone of Padua.

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

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

This book “exerted a considerable influence, not only on the aesthetics of the book at that time but also in the multiple applications of decorative art” (see Brun).

Some occasional light water stains at beginning and at end, some occasional small wormholes to first 6 quires lightly affecting 50 leaves.

Light expert restorations to spine and corners magnificent, broad margined, unwashed and unpressed copy.

Provenance : Paul Schlesinger (engraved 20th century book plate).

“No known surviving copy” (USTC)

20. COQUILLART, Guillaume. Les Oeuvres nouvellemēt reveues & corrigees. Lyon, François Juste, demourant devant Nostre Dame de Confort, 20 aoust 1540. 16mo (103 x 66 mm) de 122 ff.ch. Collation: A-P⁸ Q⁴ (last 2 blank). Early 17th century polished sheep, spine gilt with raised bands, red edges. \$ 35,000

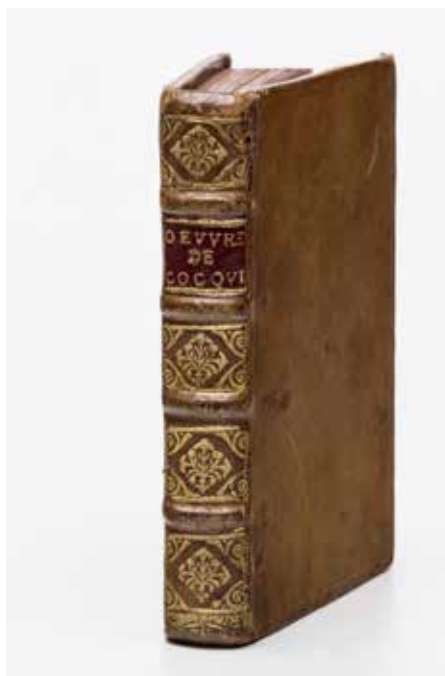
Bechtel, C-645; Baudrier, Supplément, I, 96; Brunet, II, 267; Gültlingen, IV, 217, n°836 (not seen, mentioned after Brunet); Tchernerzine, II, 515.

EXCESSIVELY RARE LYONS EDITION PRINTED BY FRANÇOIS JUSTE.

This second Lyons edition containing the same text as the 1535 edition, also printed by Juste. USTC locates no institutional copy of this 1540 edition and only one copy of the 1535 edition (located at the BnF).

All 16th century editions by Coquillart are rare, especially when preserved in old, or near contemporary bindings; one single copy of the 1540 edition (rebound in the 19th century) is recorded in the Anglo-Saxon auction records since 1959.

A fine copy in an elegant binding.



21. DANTE ALIGHIERI. La Divina Commedia con varie annotazioni, e copiosi rami adornata. Dedicata alla sagra imperial maesta di Elisabetta Petrowna, imperatrice di tutte le Russie, dal conte Cristoforo Zapata de Cisneros.

[And :]

Prose, e rime liriche edite, et inedite di Dante Alighieri, con copiose ed erudite aggiunte. *Venice, Antonio Zatta, 1757.* 5 volumes 4to (269 x 203 mm) 8 unnl., 6 engraved plates (frontispiece, portrait and dedication to Elisabeth Petrovna, 1 plate of engraved medals, 2 portraits illustrating the life of Dante), XXXVIII, CCCCVIII, 72 pp., 35 engraved plates (34 illustrating the Chants et one plan depicting Hell) for volume I (*Inferno*); CCCXIII pp., 1 un.l. of booksellers' catalogue, 33 engraved plates for volume II (*Purgatorio*); CCCLII pp., 2 unnl., 103 pp., 33 engraved plates for volume III (*Paradiso*); engraved frontispiece, XII, 408 pp., 3 engraved plates, 1 folding letterpress table for volume IV/1; 2 unnl., 264 pp., 2 engraved plates (at pp.175, 237), LXXXIV pp., 1 un.l. (errata), 1 engraved plate for volume IV/2. Contemporary French olive green morocco, triple gilt filet on covers, central coat of arms of Henry Pelham-Clinton, 4th Duke of Newcastle, gilt corner pieces, spine gilt with raised bands, red morocco spine labels, inner gilt dentelle, gilt edges (spines slightly sunned). \$ 20,000

FAMOUS 18TH CENTURY ILLUSTRATED EDITION PRINTED BY THE FAMOUS VENETIAN TYPOGRAPHER ANTONIO ZATTA, CONTAINING 114 ENGRAVED PLATES.

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



(1707-1808) which greatly contributed to Dante's reputation in the decades to come. The numerous engraved plates included in the edition were designed by a number of Italian artists, including the Venetian Francesco Fontebasso (1707-1769), Gaetano Gherardo Sompini of Nervesa near Treviso (1700-1778) and Michelangelo Schiavone of Chioggia (1712-1772), who were also responsible for the drawings of the edition of Petrarca's *Rime*, published by Zatta in 1756. The drawings were skillfully engraved by Giovanni Mangini, Bartolomeo Crivellari and Giuliano Giampicoli, among others.

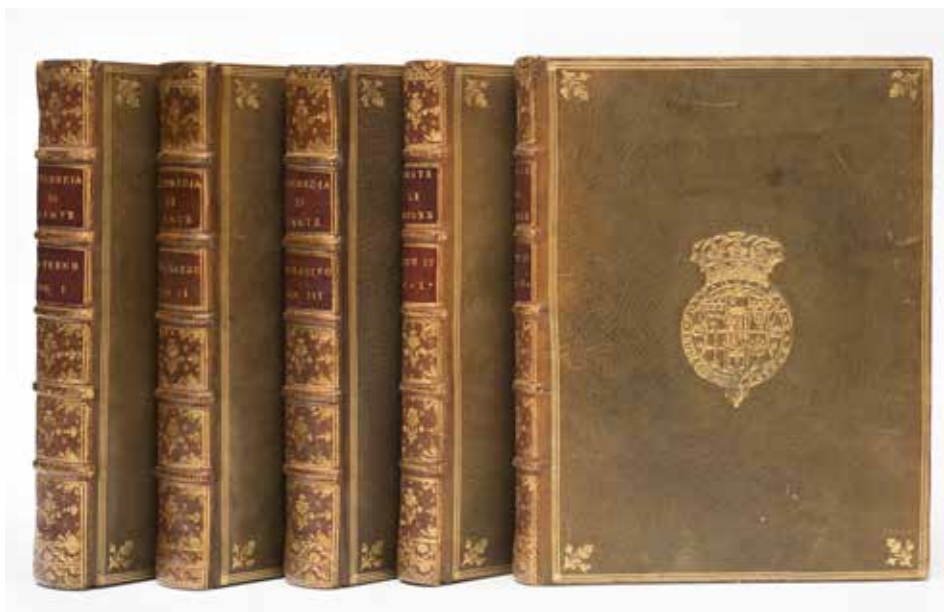
Very fine copy, well preserved in a contemporary armorial binding.

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

[And :]

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

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



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

\$ 85,000

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



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

Saverio Xavier della Gatta (fl. 1777-1829) was a Neapolitan artist, student of Jacopo Cestaro. He specialized in producing views of Naples and its people for tourists and travelers. The city and its region were among the most popular subjects of the time. The foreign travelers on the Grand Tour were eager to buy these productions. Naples offered many treasures to these travelers in search of the past. Antiquity was visible and tangible there.

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

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

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

Provenance:

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

Autograph manuscript by Paul Eluard illustrated with 9 original gouaches

23. ELUARD, Paul. Quelques animaux d'Henri Michaux. *Paul Éluard, 1944.* Square 8vo (161 x 122 mm) autograph manuscript with original gouaches, 10 unnl. facing poetry by Michaux, written by Paul Éluard and 9 original paintings (bodycolour), also by Éluard. Orange calf, lettered in gilt on upper cover, flat spine, gilt edges, with matching slipcase (*F. Saulnier*). \$ 65,000

SUPERB AUTOGRAPH POETIC MANUSCRIPT ILLUSTRATED WITH 9 ORIGINAL GOUACHES, FORMING IMAGINARY ANIMALS IN THE FORM OF RORSCHACH TESTS, WITH VERSES BY MICHAUX TAKEN FROM *MES PROPRIÉTÉS* (GALLIMARD, 1929 - REPRINTED IN *LA NUIT REMUE* IN 1935) AND *ANIMAUX FANTASTIQUES* (PLUME, 1938) CALLIGRAPHICALLY WRITTEN OUT BY ÉLUARD HIMSELF.

It contains :

« La fièvre fit plus d'animaux que les ovaires n'en firent jamais ».

« La Grande guêpe-paradis. Un crapaud vaut deux guêpes »

« Privé d'eau il meurt, le reste est mystère »

« Certaines parures peuvent pendant des heures modifier leurs yeux. On ne se fatigue pas de les contempler, «des étangs qui vivaient» dit Astrose. »

« La Bichuterie des Trèmes plates et basses des punaises »

« La Darelette »

« L'Emanglom »

« Je ne peux faire d'un seul coup de baguette des animaux entiers... Le Cartuis avec son odeur de chocolat » [...]

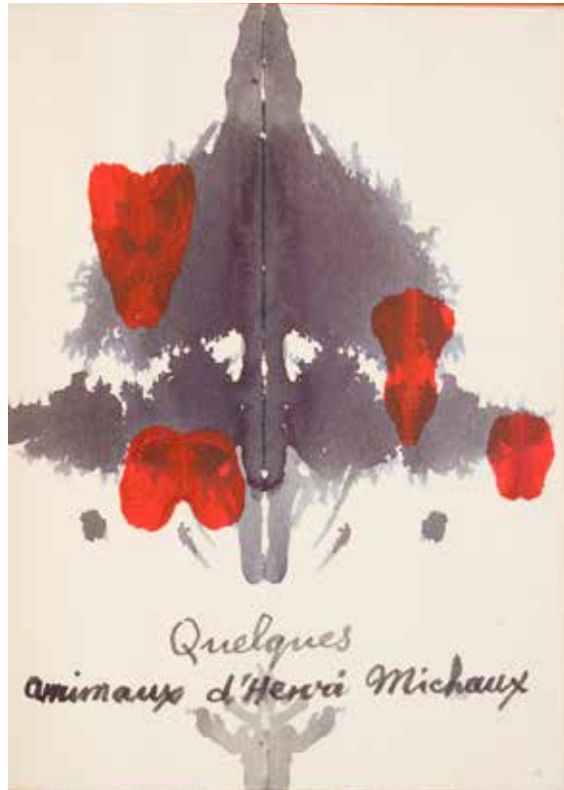
« Le Barebatte »

The last leaf contains the following thought : « On n'a même pas la mort pour se défendre » (One does not even have death to defend oneself).

This manuscript was made in the psychiatric hospital of Saint-Alban where Éluard took refuge in November 1943.

After publishing *Liberté* in 1942, which was parachuted by British Royal Air Force planes onto occupied territory, Eluard was sought by the French police. He took refuge in the Saint-Alban hospital run by his friend Lucien Bonnafé, a Resistance fighter and communist who was also being watched by the Gestapo.

There Éluard discovered the Rorschach test. He appropriated this psychiatric tool and turned it into an artistic proposition by adding colours and adjoining Michaud's verses.



The manuscript is inscribed by Eluard to his daughter Cécile, whom he had with Gala, future wife to Salvador Dali. The inscription is at the bottom of the last leaf, written in multicoloured pencil, indicating a new-year's gift : « *Pour les étrennes de Cécile 1944* ». It is signed in ink.

Spine rubbed, small stains to spine and to the slipcase.



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

\$ 38,000

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

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

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



La Maison rustique is a treatise on agriculture, gastronomy, botany, gardening, and domestic medicine. A large part of the book is devoted to livestock, how to make butter and cheese, poultry (hens, geese, peacocks, pheasants, thrushes, quails, pigeons), kennels, horsebreeding, vegetable and ornamental gardens, medicinal plants, orchards, and beekeeping. There are also many recipes for preserved fruit, jams, and oils.

Estienne also devotes many chapters to the making of wines, beers, and liqueurs, to the cultivation of the vine; he gives advice on distillation, baking, pastry-making, verjuice and vinegar.

Finally, this work is of great importance in hunting literature, the end of the volume (leaves 136-155) being entirely devoted to venery, fox hunting, boar hunting and falconry.

The chapter on falconry opens with general consideration on the subject with a note printed in the margin indicating that this is actually a recently created sport (“Fauconnerie est un art récent”). The chapters continue with considerations on which birds of prey are useful for the sport, followed by a general description of vultures, buzzards, etc. The final portion gives details on bird hunting with the help of whistles.

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

«Charles Estienne (vers 1504-1564), frère de Robert I, formé dans l’atelier familial et en Italie, devenu tardivement médecin (1542), publie à partir de 1535 des opuscules pédagogiques sur les différents aspects du lexique agricole latin (le jardin, la pépinière, la vigne...), pour lesquels il convoque aussi un riche vocabulaire français spécialisé afin de faciliter la compréhension des textes classiques. En 1554, alors qu’il a pris la direction de l’atelier parisien après le départ de Robert à Genève, il tire de ces opuscules un vaste traité latin, le *Praedium rusticum* (‘domaine rustique’), destiné aux « jeunes gens qui étudient les bonnes lettres », mais que son organisation systématique en 10 livres et son copieux index offrent aussi à une consultation « pratique ». Enfin, en 1564, alors qu’il est emprisonné pour dettes, il fait paraître un livre français au titre analogue, *L’Agriculture, et Maison rustique*, mais au contenu entièrement renouvelé, visant cette fois à réunir « tout ce qui peut estre requis pour la perfection de l’agriculture Française ».

Charles Estienne n’est pas lui-même propriétaire terrien. Le savoir qu’il rassemble est issu de ses lectures, de sa connaissance du pays (il en a déjà tiré en 1552 *La Guide des chemins de France*) et de ses enquêtes : il dit avoir été « contraint de rustiquer souventesfois, et familièrement converser avec toute sorte de gents rustiques ». Il peut se présenter alors comme « auteur oculaire et quasi praticien ». Organisé en six livres thématiques (maison, jardin, verger, prairie et étang, labours et vignes, chasses), sur le modèle des traités de Caton et Columelle, rédigé en brefs chapitres et complété par un index, l’ouvrage est à la fois un recueil de conseils pratiques, un vaste tableau des plaisirs rustiques et une somme linguistique sur le lexique agricole français. Il se prête ainsi à des lectures particulièrement variées, ce que va confirmer son impressionnant succès». Michel Jourde, *Le succès de la Maison rustique (1564)*. Bibliothèque municipale de Lyon, exposition en ligne.

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

Provenance: unidentified book plate with the monogram ‘E.D.’

25. EUCLID. Euclidis megarensis philosophi Platonici mathematicarum disciplinarum Janitoris... Bartholomeo Zamberti Veneziae interprete. *Venice, Johannes Tacuinis, 7 April 1510.* Folio (297 x 203 mm) 231 unnl. (last blank removed by the binder). Collation: 1¹⁰ A-Z AA-EE⁸ F⁵⁻⁶. 18th century vellum, flat spine with manuscript title, speckled edges, modern clam-shell box. \$ 18,000

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



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

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

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

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

A very good copy.

With the rare map

26. FILSON, John. Histoire de Kentucke, nouvelle colonie à l’ouest de la Virginie. Traduit de l’anglais par M. Parraud. *Paris, chez Buisson, 1785.* 8vo (195 x 119 mm) 2 unnl., XVI, 234 pp., 1 large engraved folding map. Contemporary mottled calf, covers with the gilt monogram ‘LA’, flat spine gilt, red edges (expert restorations to corner and spine). \$ 2,800

Sabin, 24338 (erroneously mention an additional plate); Leclerc, 876 (exact collation).

FIRST EDITION OF THE FIRST FRENCH TRANSLATION BY PARRAUD. ACCORDING TO THE TITLE THIS BOOK SERVED AS A SEQUEL TO THE *LETTERS FROM AN AMERICAN FARMER* BY JOHN CREVECOEUR.

“The translator has made some additions ; but the map is often missing - being extracted for insertion as a substitute in the Wilmington edition” (Sabin).

It contains: 1. the discovery, acquisition, establishment, topographical description, natural history etc. of the territory; 2. The historical account of Colonel Bon, one of the first settlers, on the wars against the natives; 3. The Assembly of Piankashaws at St. Vincent’s Post 4. A brief account of the Indian nations which inhabit the limits of the Thirteen United States, of their manners & customs, & reflections on their origin.

This copy is complete with the rare map “Carte de Kentucke”, engraved by André.

Map slightly toned, else a fine copy.



27. HERRERA Y TORDESILLAS, Antonio de. Histoire général des voyages et conquêtes des Castellans, dans les isles & terre-ferme des Indes Occidentales. Traduite de l'espagnol... par N. de La Coste. Première [- troisième] décade. Paris, Nicolas & Jean de La Coste, 1660-1671. 3 volumes 4to (230 x 173 mm) 15 unnl., 776 pp., 12 unnl. for volume I; 12 unnl., 784 pp., 14 unnl. for volume II; 9 unnl., 790 pp., 6 unnl. for volume III. Contemporary speckled calf, spines gilts with raised bands, red edges (expertly restored). \$ 18,000

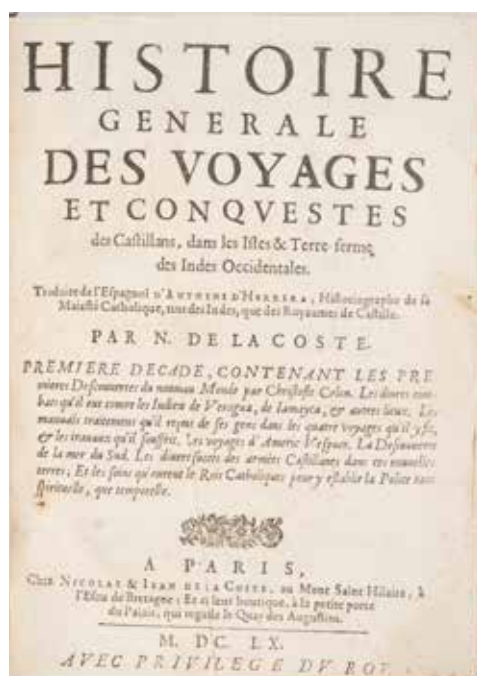
Sabin, 31548 - 31550 ; Alden-Landis, 660/88; Borba de Moraes, I, 401; Palau, 114293.

FIRST EDITION OF THIS FIRST TRANSLATION INTO FRENCH THE MOST FAMOUS WORK OF THE SPANISH HISTORIAN ANTONIO DE HERRERA Y TORDESILLAS (1549-1626).

Complete copy, with the rare third and last volume, published by the widow after the translator's sudden death in 1666. Volume one in the second issue with the renewed title page dated 1660.

Borba de Moraes, citing a similar copy, is insisting on its rarity : “*It is difficult to find all three volumes together*”. Even the copy of the famous bibliophile Count Hoym was composed in the same manner (see also the note by Palau).

“The three volumes having been published separately, with different titles, are rarely found together” (Sabin).



The *Histoire Générale* is the most famous work of the Spanish historian Antonio de Herrera y Tordesillas (1549-1626). After completing his studies in Spain, Herrera left for Italy where he became secretary to Vespasien Gonzague (1531-1591) with whom he returned to Spain when the latter was appointed viceroy of Navarre. It was on Vespasien Gonzague's recommendation that Philip II hired Herrera as the first royal chronicler of the Indies. The Spanish edition comprises eight decades and extends from 1472 until 1554. The French version of Nicolas de La Coste was abruptly interrupted in the third decade (1526) by the death of the translator. Thanks to authentic sources his book is invaluable not only for the

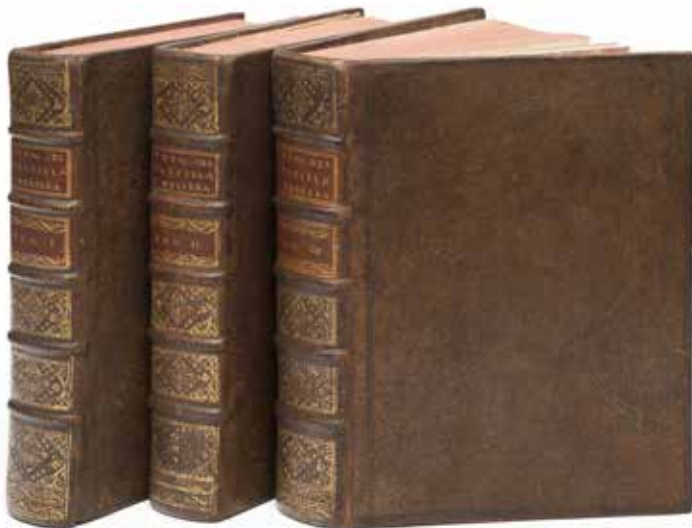
study of the history of the first Spanish colonies, but it also contains important details concerning the institutions and customs of the peoples of the New World until then unknown.

The work gives details on the voyages of the great captains (Christopher Columbus, Americo Vespucci), and relates to major events: the discovery of the Rio de la Plata, the entry of Fernando Cortez into new Spain with his battles, his entry into Mexico City , the discovery of the Philippines, etc.

«Herrera est de tous les auteurs espagnols celui qui a donné le récit le plus exact et le plus circonstancié de la conquête du Mexique et des autres événements de l'Amérique. Le soin avec lequel il a consulté non seulement les livres, mais les papiers originaux et les actes publics qui pouvaient jeter quelque lumière sur l'objet de ses recherches, surtout l'impartialité et la candeur qu'il a mises dans ses jugements, rendent ces décades fort précieuses. On pourrait même le placer parmi les meilleurs historiens de la nation» (Hoefler).

Very good copy, title page of volume II slightly shaved by the binder slightly touching the date.

Provenance: Joseph-Antoine, marquis de Crozat (with his manuscript note on the verso of the title page “ex Bibliotheca D. Crozat”, sale of his collection, 1751, lot 3176).



By the Russian "La Fontaine"

Presentation copy, inscribed by the author to Mr Niccolini, translator of Fable XIII

28. KRILOFF, Ivan-Andriévitch. Fables russes tirées du recueil de M. Kriloff et imitées en vers français et italiens par divers auteurs ; précédées d'une introduction française de M. Lemontey, et d'une préface italienne de M. Salfi. Publiées par M. le comte Orloff. Paris, Firmin Didot for Bossange, 1825. 2 volumes, 8vo (220 x 140 mm) 3 nn.ll. (half-title and title in Russian, and a title in French), LXI pp., 1 nn. blanc, 242 pp., 4 nn.ll. (Fable XVII in French, in Italian, and 2 nn.ll. of tables in French and Italian) for volume I; 3 nn.ll. (half-title and title in Russian, and a title in French), 378 pp., 2 nn.ll. (tables) for volume II. Original printed wrappers. \$ 18,000

First edition of translations into French and Italian, preceded by the fables in Russian.



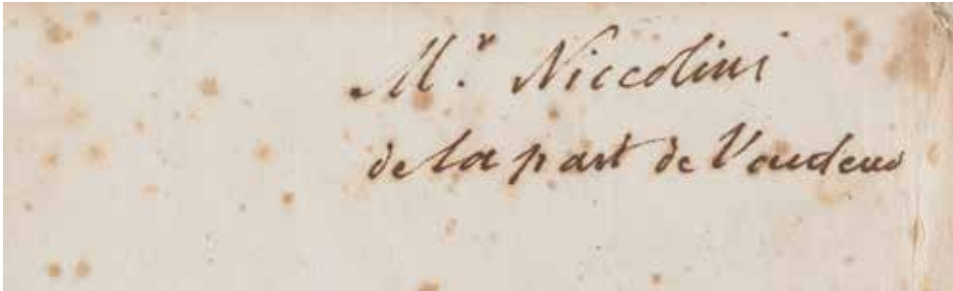
"In 1825, in Paris, Count Grigori V Orlov published a two-volume collection of the Fables of Ivan Krylov, in Russian, French and Italian. This edition was a first serious attempt to bring to western Europe a work of Russian contemporary literature, of which Krylov was thought to be the most characteristic representative. Count Orlov, a member of a notable family, and in possession of considerable wealth, developed an active sponsorship policy. He was not satisfied with simply publishing the text: he organized a complete literary program to bring the fables to public notice. First of all he made French and Italian prose translations. In Italy, Orlov read them aloud to poets, whom he asked to interpret them in verse. In France he organized a kind of literary tournament by inviting poets and well know figures to produce versions in poetry of his prose translations of Krylov, the Russian 'La Fontaine'. Orlov then had them published by Firmin Didot with a type face developed for the particular occasion. The work was ornamented with five engravings, the work

of E. Eszterreich, J.-B. Isabey, C. Beyer and Cain. The publication of Krylov's Fables resulted in the appearance of critical articles in Russia (by Alexander Pushkin) and in France (by Edme Héreau), and of a series of editions of the translations off Krylov's fables into French, and in the development of French research into Russian literature" (Anna Markova, in: Bulletin du Bibliophile, 2009, pp. 287-314).

«Ce recueil de fables est vraiment une curiosité littéraire ; on y trouve le texte russe, la traduction en vers français et italiens de chacune des fables de Kriloff. L'élite des littérateurs des deux nations a concouru à les faire passer dans leur langue. La traduction française est due à MM. Ségur, Daru, Carion de Nisas, Parceval-Grandmaison, Boissy-d'Anglas, Amaury-Duval, Arault, Aignan, Jouy, Casimir Delavigne, Lucien Arnault, Viennet, Soumet, Andrieux, Duval, Picard, Vial,

Gensoul, Coupigny, De l'Isle, Le Bailly, Mollevant, Naudet, etc. ; et à Mesdames Constance de Salm, Sophie Gay, Joliveau de Segrais, Amable Tastu, MÉRARD de Saint-Just, Eulalie de Roucher, La Garde, Célèste Vien, Adèle Le Bailly et à mademoiselle Delphine Gay. Un grand nombre de littérateurs italiens, parmi lesquels on remarque Giannone, Monti, Pindemonte, Salfi, Giovanni Battista Niccolini, etc., ont rendu à Kriloff le même hommage qu'il a reçu en France ; chacune de ses fables a son traducteur, soit en italien, soit en français. Ce recueil est le premier et le seul qui offre une variété et une réunion si précieuse de talents distingués» (Quérard, IV, 318).

A fine copy (spines of the original wrappers renewed), entirely uncut, inscribed on the front fly-leaf to “M.^r Niccolini de la part de l'auteur”.



Giovanni Battista Niccolini is the translator of fable XIII (*Il Contadino caduto in miseria*).

The very rare 4to edition

29. LABAT, Jean-Baptiste. Nouveau voyage aux Isles de l'Amérique. Contenant l'histoire naturelle de ces pays, l'origine, les mœurs, la religion & le gouvernement des habitans anciens et modernes... Le Commerce et les manufactures qui y sont établies. *La Haye, P. Husson, T. Johnson, P. Gosse etc., 1724.* 2 volumes 4to (246 x 193 mm) 4 unnl., VIII, 168, 360 pp., 2 unnl., 54 engraved plates for volume I ; 4 unnl., 520 pp., 10 unnl., 11 plates printed on 10 sheets (plates 9 et 10 illustrating pages 476 & 480 pulled on one single sheet) for volume II. Contemporary mottled calf, spine gilt with raised bands (some light wear). \$ 6,500

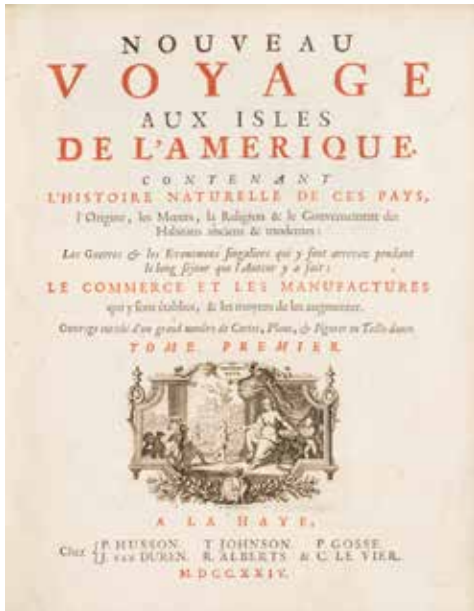
Alden-Landis, 724/96 ; Sabin, 38411 ; Chadenat, 1638 ; Nissen, ZBI, 2330.

FIRST AND ONLY 4TO EDITION PRINTED AFTER THE ORIGINAL 8VO PUBLISHED IN 1722.

The most attractive one and the only edition in this larger 4to format. It is illustrated with 65 plates (maps, plans natural history, machinery, everyday life). The number of plates varies due to the fact that some plates can be separated and bound at the respective place relating to the text. This copy has 65 plates pulled on 64 sheets (the

leaf with plates for pages 476 and 480 for volume II has not been cut up).

«L'ouvrage du Père Labat est certainement le livre le plus intéressant qui existe sur les Antilles ; ses notices sur les principales familles établies aux colonies sont parfois piquantes. Environ 65 planches» (Chadenat).



“A reprint of the first edition, without any alteration except in the form. The collation varies in some copies. The only quarto edition I have seen is dated 1724” (Sabin).

Some occasional toning, else a very good copy.

30. MACCIO, Paolo. Emblemata cum privilegiis. *Bologna, Clemens Ferronius, 1628.* Small 4to (204 x 147 mm) engraved title included into pagination, 331 pp., 2 unnl. (index). Contemporary flexible vellum, manuscript title on spine and on the outer edge. \$ 6,500

Landwehr, Romanic Emblem Books, 496 ; Praż, 409; Cicognara, 1916.

UNIQUE EDITION OF THIS BEAUTIFUL BOOK OF EMBLEMS. IT IS DECORATED WITH 81 ENGRAVINGS, ALL PRINTED IN A TYPOGRAPHIC FRAME.

Some of the illustrations show illustrious people or important institutions of Bologna society.

“Some etchings with the monogram A(ugustinus) P(arisinus), emblems 76 and 79 signed Florinus Macchius, some are by Oliviero Gatti” (Landwehr).



The fine titlepage is engraved by G. Coriolano (1595-1649), to whom 26 of the emblematic images are also attributed. Both artists and engravers Oliviero Gatti (1598-1646) and Agostino Parisini (fl. 1625-1636) were active in their native town of Bologna.

Very good copy albeit some small occasional stains.



*The largest map of the moon of the time and
One of the most exact & detailed*

31. MALVASIA, Cornelio. *Ephemerides Novissimae Motuum Coelestium... ad Longitudinem Urbis Mutniae gr.34 5.Ex Philippi Lansbergii Hypothesibus exactissime suppusatae, & ad coelestes observatrions nuper habitas expensa ab anno 1661. ad annum 1666 cum observationibus ipsis interim ab authore habitis, & as calculum revocatis... Additis ephemeridibus solis, & tabulis refractionum doctoris Ioannis Dominici Cassini. Modena, impensis authoris ex typographia Andreae Cassiani, 1663. Folio (355 x 242 mm) 12 unnl.(including engraved frontispice and 2 full-page illustrations), 220 pp. (including 8 full-page engravings), 1 large engraved and folding map of the moon (450 x 635 mm). 19th century Italian sheep backed boards, flat spine with title lettered in gilt. \$ 50,000*

Riccardi, II, 77; DSB, V, 485; Macclesfield, V, 1292. Not in Honeyman or Norman collection.

FIRST EDITION OF WHAT IS PROBABLY THE RAREST AND CERTAINLY ONE OF THE MOST IMPORTANT OF THE 17th-CENTURY BOOKS ON THE MOON.

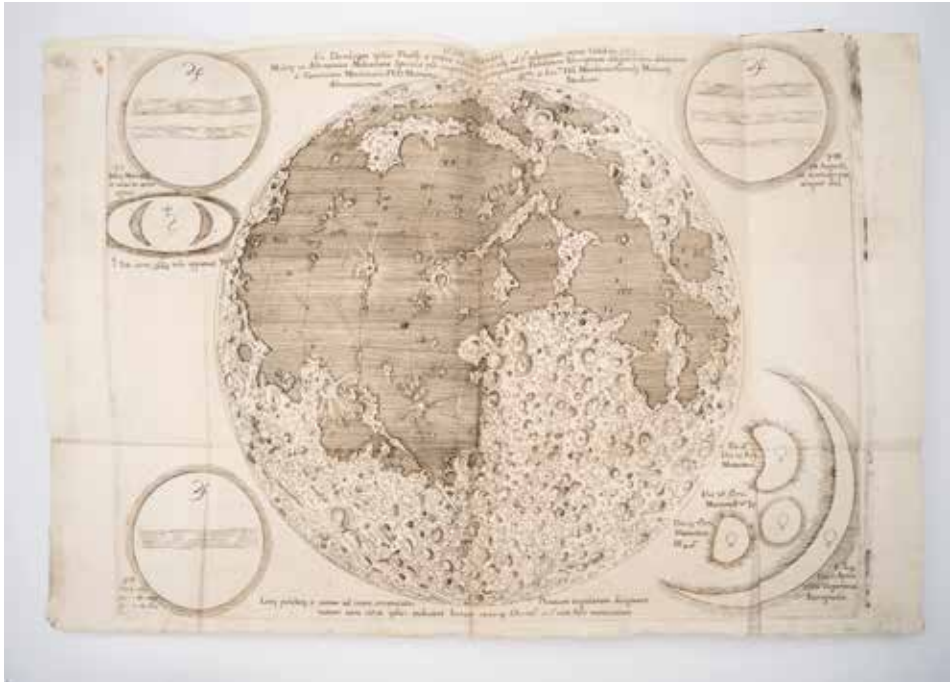


Malvasia (1603-1664), a Bolognese nobleman who commanded the Duke Alfonso IV d'Este's militia and was passionately interested in astronomy, was an active patron of talented scientists. He established an observatory in house at Panzano, near Castelfranco Emilia. Both G.D. Cassini and Geminiano Montanari (1633-1687), worked with Malvasia there, assisting in observations and calculations.

“Montanari’s major contribution to Malvasia’s *Ephemerides* (1662), consisted of a map of the moon thirty-eight centimetres in diameter, the largest at the time and one of the most exact and detailed. Its precision resulted from his use of article, which he described in his work as a network of silver wires; it must certainly have been more sophisticated than

those used, but not described, by Divini and Grimaldi. As for the richness of detail, Montanari probably engraved the map himself, thus saving it from the arbitrary simplification that often accompanied the transition from drawing to engraving, a fate that ten years earlier had befallen Grimaldi’s similar map. The *Ephemerides* also contains the description of an attempt to work a clock by means of a pendulum, a project with which Montanari was in all probability concerned” (DSB).

The illustration includes the engraved frontispiece, and 10 full-page engravings. They are engraved by the artist Francesco Stringa (1635-1708) of Modena who signed eight of them on the copper plate with his initials. The very beautiful and large map of the moon is in very good condition with some deckle-edges preserved.



“The allegorical frontispiece shows a young woman observing Jupiter with a telescope while she paints a coat of arms, which contains the stripes of the planet. In the dedicatory epistle to cardinal Giulio Sacchetti (whose portrait appears on the top of the frontispiece) the author explains that, during his observations, he had observed that the Sacchetti coat of arms is striped like Jupiter, whence a supposed origin of the family from the planet, in honour of the cardinal. In the frontispiece the young woman eventually depicts a coat of arms, with three stripes that go in the reverse direction from those of planet Jupiter, visible in the sky. The engraving is by Francesco Stringa (Modena, 1635-1708), a portrait painter from the school of Guercino, who was the favourite artist at the Este court. He was part of the circle known to the anatomist Malpighi” (Macclesfeld).

Very crisp, well margined and complete copy.

Provenance : Paris, quai Voltaire 1958 (purchase note on paste-down).

32.MANTUAN, Baptiste. La Parthenice de Mariane de Baptiste Mantuan poete theologue de l'ordre de nostre dame des carmes trâslatee de latin en françoys. *Lyon, nouvellement imprimée pour Claude Nourry & Jehan Besson, 22 October 1523.* 4to (245 x 173 mm) 4 unnl., 86 num.l., 1 un.l. with an acrostic poem (last blank removed by the binder). Title printed in red and black. Collation : a⁴ b-m⁸⁻¹. Green morocco, gilt filet on covers, gilt edges (*Koehler*). \$ 10,000

Bechtel, B4 ; Brunet, III, 1376 ; Baudrier, I, 44 & XII, 127 (with illustration) ; Gültlingen, Lyon, I, p. 85, no. 104 ; Brun, p. 244. See sale S. Brunschwig, 1955, lot 473 (other copy). Not in Mortimer.

FIRST AND ONLY TRANSLATION IN VERSES BY JACQUES DE MORTIÈRES, EXTREMELY RARE.



Written by Baptiste Mantuan, also known as Battista Spagnoli (1447-1516), one of the most renowned Latin poets of his time with an immense output of poetry of around 50,000 verses. Highly regarded by William Shakespeare, Edmund Spenser and John Milton, Erasmus described this important poet of Italian humanism as “the Christian Virgil”. Mantuan was revered from the time of his death and was beatified by Pope Leo XIII in 1885.

Mantuan entered the Carmelite order in Mantua and made his religious profession in 1464; a talented man, he was elected prior general of the congregation in 1513. This order had a strong influence on the spiritual and mystical life in Brittany in the 17th

century. Nicolas Dadier (1553-1628), a member of the Carmelite order, gave a new translation of the *Parthenice Marianne*, or the history of the life of the Blessed Virgin, in 1613, which he dedicated to the Marquis de Rosmadec.

This 1523 French edition, carefully printed in Lyon, is illustrated with 2 large figures (Holy Family, repeated), the arms of Marguerite de France, and 33 woodcut vignettes illustrating mostly the life of Christ. The title is decorated with a large vignette with the printer's mark.

This edition is very rare in institutional libraries; Gültlingen locates 3 copies in France (Lyon, BM; Paris, Arsenal; Paris, BnF) and 1 copy in the UK (London, BL). UTSC does not locate any copies in the United States.

Apart from this copy and the Brunschwig copy, we have found only one additional copy at auction (copy from the Hoe and Froissart collections).

A very good copy, complete with the leaf with the acrostic poem with the name of Marguerite de France, author of the *Héptameron*, to whom the work is dedicated by the translator.

Provenance: book plates from Chateau de Valençay (formerly home to Talleyrand), Antoine Danyau, and F. Desq (his sale at Drouot, 1988).

33. MONTAIGNE, Michel Eyquem de. Les Essais de Michel seigneur de Montagne, divisez en trois livres. Contenans un riche & rare thresor de plusieurs beaux & notables discours couchez en un stile le plus pur & orné qu'il se trouve en nostre siècle. Avec deux tables. [Geneva], François le Febure de Lyon, 1595. 12mo (140 x 80 mm) 24 unnl., 1002 pp. (pp. 840-889 are omitted). 19th century red morocco by Cuzin, triple gilt fillet on covers, gilt ornamental central medallion, spine gilt with raised bands, inner gilt rule, gilt edges. \$ 8,500

Sayce & Maskell, 6; Desan, 19; Tchermersine-Scheler, IV, 875.

THE SIXTH EDITION OF MONTAIGNE'S *ESSAIS*. THIS "PROTESTANT" ÉDITION OF MONTAIGNE WAS PUBLISHED SHORTLY BEFORE THE EXTENSIVELY REVIEWED PARIS EDITION BY MADEMOISELLE DE GOURNET, MONTAIGNE'S SPIRITUAL DAUGHTER.

This rare Geneva edition was published without privilege, by the Protestant master printer François Le Fébure from Lyon : «François Le Febvre avait travaillé pour les Gabiano à Lyon jusqu'en 1587 avant de s'établir à Genève en 1590... Le texte a subi de nombreux remaniements et est criblé de corrections de contenu et de style» (Desan).

This edition is purged of the 15 chapters censored by Simon Goulart, and it is in fact the reedition of the 1593 Lyon edition : «Réimpression en petit format de l'édition lyonnaise



de 1593, mais la table analytique du troisième livre a été refondue dans celle des deux premiers. Le texte est expurgé par les soins des protestants genevois» (Tchemerzine).

Good copy, well established in the 19th century by Cuzin.

*Exceptional illuminated copy
Printed on large paper
from the library of the Duc de La Vallière*

34. MUNTING, Abraham. Naauwkeurige Beschryving der Aardgewassen, waar in de veelerley Aart en bijzondere Eigenschappen der Boomen, Heesters, Kruyden, Bloemen... neevens derzelver... geneeskrachten. *Leyden & Utrecht, Pieter van der Aa & François Halma, 1696.* Folio (446 x 282 mm) of one engraved title by Jean-Baptise Monnoyer after Jan Goeree as frontispiece, 2 unnl., (half-title and title) 17 unnl. (introduction, dedication and table), 930 text columns, 32 unnl. of analytical table, 243 engraved plates finely watercoloured, gouached and enhanced with gum arabic. Red morocco, triple gilt fillet, raised bands, spine with title in French indicating “Description des Plantes en Flamant - par Munting - Figures enluminées”, gilt inner dentelle, gilt edges (*French binding of the mid 18th century*). \$ 385,000

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



FIRST EDITION OF ABRAHAM MUNTING FAMOUS BOTANICAL BOOK. A MAGNIFICENT COPY PRINTED ON LARGE PAPER AND BOUND FOR THE DUKE OF LA VALLIÈRE. ALL ENGRAVINGS AS WELL AS THE FRONTISPIECE, THE VIGNETTES AND THE INITIALS FINELY COLOURED, GOUACHED AND PARTLY HEIGHTENED WITH GUM ARABIC.

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

His son Abraham (1626-1683), contributed greatly to making Munting's name known and to associating it with the science of botany in the long term. After taking over his father's

chair and ownership of the botanical garden in 1658, Abraham turned it into one of the most beautiful botanical gardens in the Netherlands and in the world at that time. Contemporaries called it the “Paradise of Groningen” and it was renowned among botanists from other universities in the Netherlands and throughout Europe.

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

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



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

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

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

Abraham also mentions the type of soil suitable for growing the plants, their flowering time and the different species known. He also gives advice on how to care for diseased plants and, more generally, how to maintain their cultivation. Working with exotic and American plants, he teaches how to grow them in a Dutch climate.

Today, Abraham Munting’s books are best known for their many detailed engravings, some of which were richly coloured at the request of the former owners.

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

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

These illustrations were then engraved in etching by Joseph Mulder and Jacob Gole.

Provenance

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

Other provenance: Henry Rogers Broughton (modern bookplate).

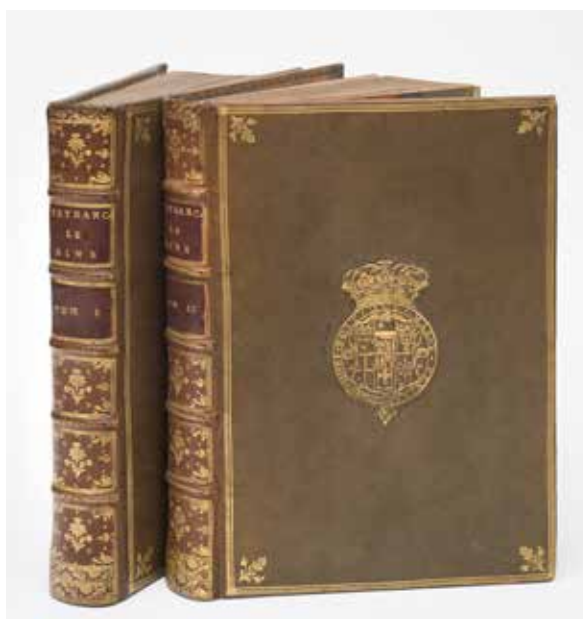


Bound in olive green morocco for the Duke of Newcastle

35. PETRARCA, Francesco. *Le Rime del Petrarca brevemente esposte per Lodovico Castelvetro.* Edizione corretta, illustrata ed accreciuta. *Venice, Antonio Zatta, [1755-]1756.* 2 volumes 4to (266 x 190 mm) engraved frontispiece and engraved dedication leaf, XVI, LXXX, 557 pp., 1 un.l. (blank), 1 engraved plate with a portrait of Petrarca for volume I; XVI pp. (including first blank, half-title and title page), 1 engraved plate (portrait of Petrarca in 1344, shown in the company of Laura), 615 pp. for volume II. Contemporary French olive green morocco, triple gilt filet on covers, central coat of arms of Henry Pelham-Clinton, 4th Duke of Newcastle, gilt corner pieces, spine gilt with raised bands, red morocco spine labels, inner gilt dentelle, gilt edges (spines slightly sunned). \$ 10,000

Speck, 370.

THE MOST LUXURIOUS AND IMPORTANT EDITION OF THE *RIME* IN ITALIAN OF THE 18TH CENTURY. PRINTED IN TWO LARGE QUARTO VOLUMES, IT IS ILLUSTRATED WITH 4 ENGRAVED PLATES (3 IN THE FIRST VOLUME AND 1 IN THE SECOND) AS WELL AS 132 VIGNETTES AND CULS-DE-LAMPE, ENGRAVED BY BATTÀ BRUSTOLON, CRIVELLARI AND MAGNINI.



The edition, published by Cristoforo Zapata de Cisneros after notes by Lodovico Castelvetro, is dedicated to Marie-Antoinette of Bavaria, Queen of Poland, Electress of Saxony, and by marriage maternal aunt of Kings Louis XVI of France, Charles IV of Spain, and Ferdinand I of the Two Sicilies.

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

36. [POLIDORI]. New Theatre, Bridgenorth.- On Tuesday evening, February 11th, 1834, will be presented the laughable piece, called Turning the Tables... After which, the admired Melo-Drama of, The Vampire, or, The Bride of the Siles. Characters in the vision: The Vampire, Mr. Gregory... A variety of singing by Mr. & Mrs. Phillips, Mr. Ranoe, & Mr. Wood. The whole to conclude with the laughable Farce of The Lottery Ticket and Lawyer's Clerk. *Bridgenorth, New Theater, 1834.* Handbill, broadsheet (253 x 182 mm) printed on recto. \$ 1,000

VERY RARE HANDBILL FOR THE CELEBRATED THEATRE PLAY *THE VAMPIRE*, INSPIRED BY THE WORK *THE VAMPYRE*, WRITTEN BY POLIDORI IN 1819.



The latter was based on the story by Lord Byron, written as a contest between Polidori, Lord Byron, Mary Shelley and Percy Shelley during a stay at villa Diodati on Lake Geneva. Often described as the birth of Gothic literature, the writers produced, other than *The Vampyre*, the seminal work *Frankenstein, or the Modern Prometheus*. *The Vampyre* was edited in 1820 by Charles Nodier and introduced to the French readers, based on the translation by Cyprien Bérard.

The theatre play proved to be a great success and was first performed on 19 August 1819.

The principal actors of this presentation of 1834 are : The Vampire (Mr. Gregory), Lady Margaret (Miss Stanton), Ariel, the spirit (Miss H. Stanton), Unda, Spirit of the Flood (Miss E. Stanton), Ruthven (again Mr Gregory), Willie (Mr. Eccles) and many other.

Very good condition.

37. PROUST, Marcel. *A la Recherche du temps perdu. Tome II : A l'Ombre des jeunes filles en fleurs. Paris, NRF, 1920.* 2 tomes in 1 folio volume (327 x 217 mm) frontispiece portrait in heliogravure after Jacques-Émile Blanche painting, 250pp.; 228 pp., 4 unnl. (table and general catalogue of the NRF). In sheets, in publisher's cardboard, folder with painted ties, on a black background, with light blue and hard blue leaves and mauve, white and garnet apples, burgundy morocco slipcase lined with beige suede with a built-in pocket containing the folders, case (*J-P. Mignet*)
\$ 385,000

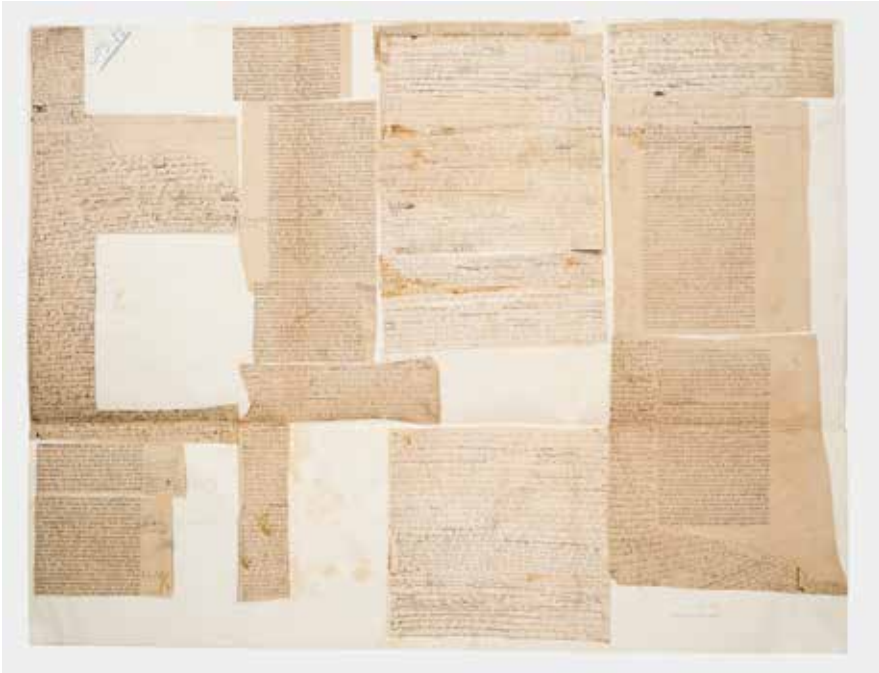
DELUXE EDITION, MADE AT THE REQUEST OF MARCEL PROUST, PRINTED IN 50 NUMBERED COPIES IN ROMAN NUMERALS (THIS ONE NUMBERED 35) ON BIBLE PAPER, DECORATED WITH A VERY BEAUTIFUL PORTRAIT-FRONTISPIECE OF PROUST BY JACQUES-ÉMILE BLANCHE. PRINCESS SOUTZO'S COPY WITH A FULL-PAGE PRESENTATION TO HER. CERTAINLY THE MOST DESIRABLE COPY EXTANT.

Each copy of this edition is enriched with two corrected and partly recomposed printing proofs (placards) by Marcel Proust. They are here folded and slipped into the pocket inside the slipcase.



Proust made numerous handwritten corrections to almost all of them, giving them the appearance of genuine autograph manuscripts with erasures, corrections, and unedited sentences. They are in the form of large proof sheets, partly printed, partly

autograph. The first sheet consists of handwritten text. It is numbered 22 in blue ink in the upper left-hand corner. Its subject is Madame Swann's walks in the Avenue du Bois, her elegance, Charles Swann's green leather-lined hat, the narrator's departure for Balbek alone with his grandmother, etc. (corresponding to pages 624-630 of Vol. I of the *Pléiade* and pages 4-7 of Vol. II of the *Pléiade*).



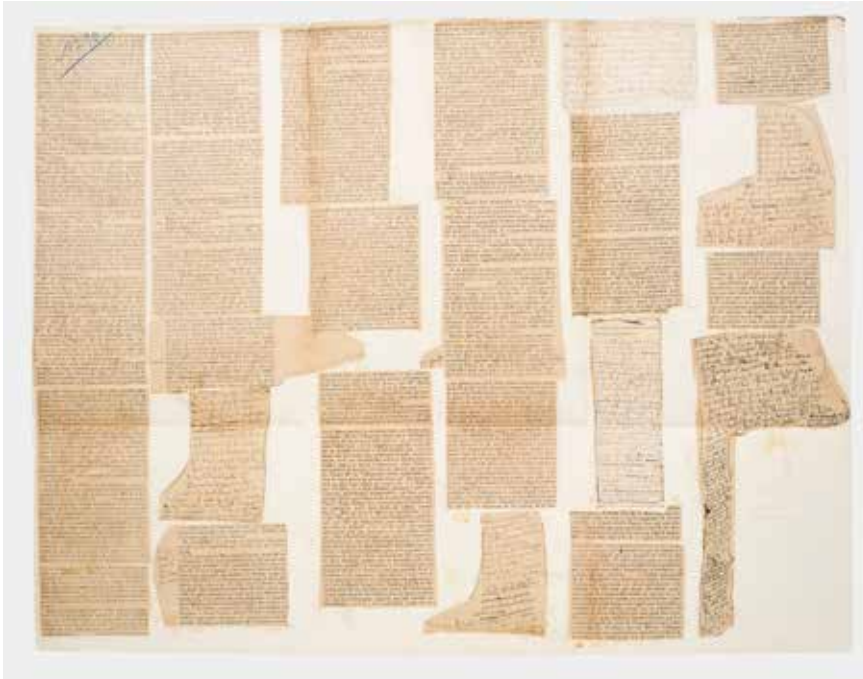
The second placard, numbered 30, less crossed out, concerns the passage in which Madame de Villeparisis mentions her parents' relations with writers such as Chateaubriand, Vigny, Balzac, Hugo, etc., the narrator's walks with his grandmother and Madame de Villeparisis, and the meeting with Saint-Loup (in this case, the Comte de Beauvais) (corresponding to pages 81-92 of T. II of the *Pléiade*).

This outstanding copy is enriched with a very long autograph presentation covering the entire verso of the frontispiece:

« *A Madame la Princesse Soutzo*

C'est un privilège de l'artiste / qui lui permet de situer où il plait un / souvenir béni, de mettre, à la page la plus / secrète de son livre, la triste pensée mauve / encore et jaune comme un soir d'orage apaisé / qu'il tint si longtemps contre son coeur. Tout déguisement / lui est bon; quelquefois il fait reine une bergère. Ailleurs / pour mieux dérouter ceux qui le liront il transporte / dans le milieu le plus médiocre, le salon d'une / Princesse Vous n'avez pu manquer de reconnaître / le vôtre, chère et incomparable Amie, dans celui que / je dépeins ici, enchanté par le miracle parsiflesque / des boules de neige Swann au lieu de Soutzo / est une méprise volontaire, comme zibeline / au lieu d'hermine est un involontaire / lapsus. A peine deux ou trois de mes / amies, de celles qui curent le pouvoir de me / donner de la joie et de la peine passeront dans A la / Recherche du Temps Perdu.

*Peut-être êtes vous la / seule qui, du fond de vos 'divans profonds comme / des tombeaux saurez
ranimer je n'ose pas dire / 'joyeuse' mais j'espère 'fidèle', 'les miroirs ternis / et les flammes mortes'.
Votre respectueux et reconnaissant Marcel Proust. »*



Added to this copy is a beautiful photograph (227 mm x 167 mm) of Princess Soutzo taken by Nadar in 1909, showing her in full dress, a diadem on her head. On the back of the photograph, wet stamp of the “Caisse Nationale des Monuments Historiques et des Sites” (...) plate number: 105.637 C Nadar. Reproduction forbidden. Princess Dimitri Soutzo, born Hélène Chrisoveloni (1879-1975) was introduced to Marcel Proust on March 4th 1917 by her future husband, Paul Morand. Proust included her in his revised pastiche of Saint-Simon at the end of 1917, referring to her as ‘the only woman who, for my misfortune, could bring me out of retirement’. He had indeed taken the habit of coming to dine several times a week in the flat she occupied at the Ritz. They exchanged an important correspondence which Morand published in *Le Visiteur du soir*.

This copy was included in the exhibition *Marcel Proust et son temps*, held at the Musée Jacquemart André in 1971 (no. 356 a). The photograph is reproduced in *En souvenir de Proust. Les personnages du temps perdu photographiés par Paul Nadar*, Bibliothèque des Arts, 1985, p. 88.

A precious copy, uncut, preserved in the publisher’s beautiful stenciled boards with the two-coloured laces.

Provenance: Jean Lansade (sold on 26 November 1993, lot 125. The letter that accompanied the copy no longer appears) - Bernard Malle.

38. [PSALTER]. Psalterium, cum aliis hymnis Biblicis Davidis. [In Greek.] *Paris, Franciscus Estienne, 1543.* 16mo (109 x 69 mm) de 269 num.ll. (mis numbered 261), 11 unnl., printed in red and black. 20th century green long grained morocco in the style of Bozerian, triple gilt filet on covers, spine gilt with inlaid double bands, compartments gilt over pointillé background, gilt edges. \$ 7,500

Renouard, Estienne, 100:1; Schreiber, 122; not in Adams.

THE VERY RARE GREEK PSALTER PRINTED BY FRANÇOIS ESTIENNE, USING HERE THE FAMOUS 'GRECS DU ROI' SYTEMATICALLY FOR THE FIRST TIME.



“Greek psalter of exceptional rarity which, with the equally rare Greek Horae of the same year, contains the earliest appearance in a book of any part of the celebrated ‘grecs du roi’ (except for the rare 1543 *Alphabetum Graecum*, issued as a type specimen book...) ‘The lower-case of the type here used is still entirely Aldine, but the capitals are considerably larger... the following year, 1544, these capitals recur in conjunction with a new lower-case, both together making up the first French Royal type, in an edition of the writings of Eusebius signed by Robert Estienne’ (*Scholderer, Greek Printing Types*, p. 10 and fig. 28). This rare Greek Psalter may have been printed by Robert Estienne - in view of the use of the ‘grecs du roi’ - who is known to have printed other books for his brother“ (*Schreiber 122*).

The rarity of this edition was already recognized in the 19th century by the bibliographer Renouard who wrote «Les deux livres les plus remarquable pour leur exécution parmi ceux que François mit en vente sont le *Psalterium Graecum*, et les *Heures*, aussi en grec, l’un et l’autre volume de 1543, et imprimées en rouge et noir. Ces deux volumes sont rares”.

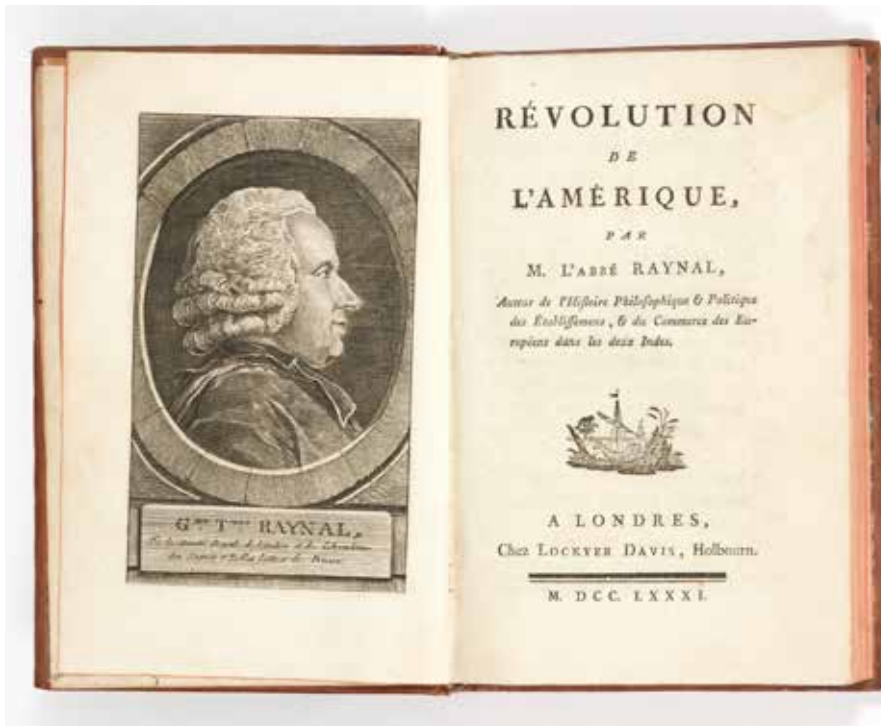
At the end of the volume is the very complete index in Greek and Latin to facilitate its use.

Very good copy.

39. RAYNAL, Guillaume-Thomas. Révolution de l'Amérique. *London, Lockyer Davis, 1781.* 8vo (193 x 123 mm) engraved portrait frontispiece, XIV pp., 1 un.l., 183 pp. Contemporary polished calf, triple gilt filet on covers, flat spine richly gilt in grotesque style, red morocco spine label, red edges. \$ 1,800

Sabin, 68102; Leclerc (1878), n° 985; Cioranescu, 52363 (other edition); Howes, R-85; see INED, 3749.

One of several editions published in the year of the first, the first being printed by Cl. Plomteux in Liège.



«Essai historique sur la révolution américaine. Les colonies étaient en droit de se séparer de leur métropole. À la fin, quelques considérations sur l'avenir économique et démographique des provinces confédérées... Les Américains doivent craindre l'affluence de l'or, qui apporte avec le luxe la corruption des mœurs et le mépris des lois, et se garder d'établir une trop inégale répartition des richesses» (INED).

Small light marginal waterstain, otherwise a very good copy attractively bound at the time.

*Redouté's largest and most ambitious work
Bound in contemporary red morocco backed boards*

40. REDOUTE, Pierre-Joseph. *Les Liliacées.* Paris, Didot, 1802-1816. 8 volumes, 2° (515 x 340 mm), portrait and 486 stipple engraved plates, printed in colours and finished by hand. Contemporary red morocco backed boards, flat spines gilt.
\$ 700,000

Nissen, BBI, 1597; Duntborne, 231; Blunt, pp. 173-180; Stafleu, Redoutéana, 10.

FIRST EDITION OF REDOUTÉ'S MASTERPIECE.

Illustrated with a portrait of Redouté after a painting by Gérard, and 486 stipple engraved plates after original watercolours by Redouté, printed in colours and finished by hand.

Les Liliacées was Redouté's largest and most ambitious work and is generally regarded as his masterpiece. It was produced under the patronage of Empress Josephine for whom Redouté worked as botanical artist at her estate at Malmaison. Only 200 copies were issued together with an additional 18 copies printed on large paper. The title is misleading as the work is of much broader scope including representatives of the lily, amaryllis, iris, orchid, and other families. The plates of *Les Liliacées* and *Les Roses* were executed by means of stipple engraving (using etched dots), a method ideally suited to render the subtle gradations of tone found in Redouté's original watercolours. The printing in colours was usually done from a single plate, the various colours being applied by a rag-stump and re-inked before every impression. Redouté claimed to be the inventor of this particular method of colour-printing, for which he was awarded a medal by Louis XVIII.

"The highest peak of Redouté's artistic and botanical achievement... Among the most important monuments of botanical illustration ever to be published" (F.A. Stafleu, *Redouté - peintre de fleurs*, in : *A Catalogue of Redoutéana*).

At the time of publication, the Empress subscribed 14 copies, most of which were destined to be offered as a present - only one single copy remained in her possession and is recorded in the inventory after her death. She also acquired regularly Redouté's original watercolours which were kept at Malmaison and which by descent became part of Prince Eugène's possessions after his mother's death. The collection of watercolours remained intact within the family at the château Seon in Bavaria until the dispersal of the library of the Dukes of Leuchtenberg in May 1935 in Zurich.

Of this lavish production the Emperor Napoleon himself ordered 80 copies, to be distributed amongst the kings, artists and eminent scientists of the time in order to spread the French culture.



Iris Germanica

Iris Germanique

The descriptive texts of the first four volumes are by the scientist Augustin-Pyrame de Candolle, those for volumes 5 and 6 are by François de la Roche and the last two by Alire Raffeneau-Delile.

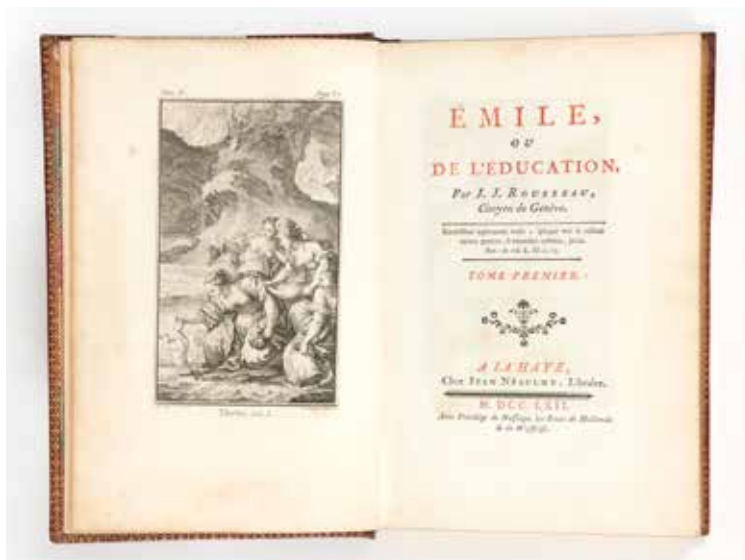
Very fine copy, broad margined (520 x 340 mm), uncut and with deckle edges.

Beautifully bound in contemporary French red morocco

41. ROUSSEAU, Jean-Jacques. *Émile, ou De l'éducation.* La Haye, chez Jean Néaulme, 1762. 4 volumes 8vo (195 x 121 mm) title printed in red and black, VIII pp., 1 unnl. (with 'explication des figures' and errata volumes I-II), 466 pp., 3 unnl. ll. (including 2 unnl. ll. with printer's privilege and 1 unnl. ll. with errata for volumes III-IV), 2 engraved plates after Eisen for volume I; 2 unnl. ll. (half-title and title), 407 pp., 1 engraved plate after Eisen for volume II; 2 unnl. ll. (half-title and title), 384 pp. [pp. 358-361 omitted], 1 engraved plate after Eisen for volume III; 2 unnl. ll. (half-title and title), 455 pp., 1 engraved plate after Eisen for volume IV. Contemporary red morocco, triple gilt filet on covers, spine elaborately gilt with raised bands, inner gilt border, gilt edges. \$ 55,000

McEachern, Émile, LA; Sénélier, 758; Tchermerszine-Scheler, V, 545; de Diesbach, Bibliothèque Jean Bonna, le XVIIIe siècle, no 141; de Marez Oyens & Alderson, Be Merry and Wise, Pierpont Morgan Library, no. 11.

FIRST EDITION, FIRST PRINTING, PRINTED IN PARIS BY DUCHESNE, UNDER THE NAME OF JEAN NÉAULME IN LA HAYE. A MAGNIFICENT COPY BOUND IN CONTEMPORARY RED MOROCCO.



This copy in accordance with the details given by McEachern.

A copy complete with the 5 required engravings, the first of which is engraved by Longueil and bearing the date 1762. No copy of volume one is known to have a half-title.

Copies in fine 18th century red morocco are of the greatest rarity.

A very fine copy.

Provenance: Bernard Malle (with his discrete stamp).

Contemporary Turkish gilt and stencil coloured citron morocco

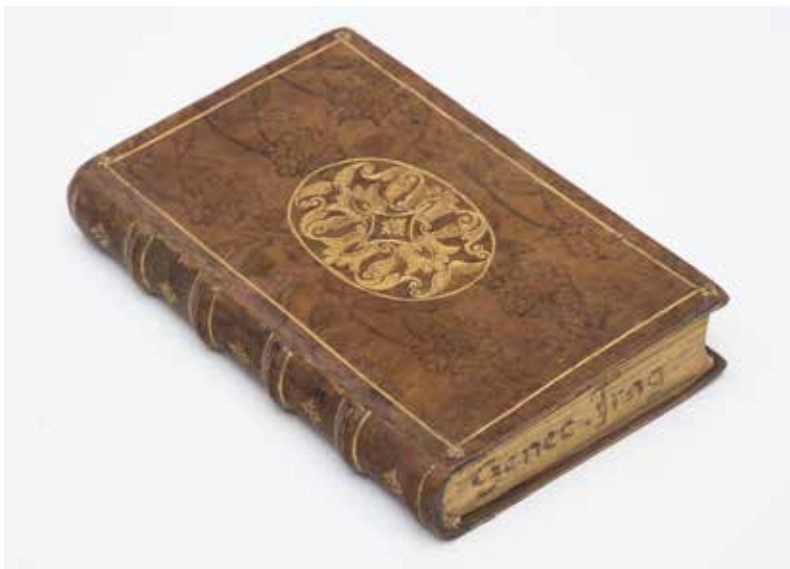
42. SENECCA. *Tragoediae. Venice, Aldus Manutius & Andrea Socerus, 1517.* 8vo (152 x 88 mm) 4 un.l., 207 num.l., 5 un.l. Late 16th century citron morocco decorated in Turkish style, covers ornated with stencilled flower design within gilt frame, central gilt medaillon, gilt edges, manuscript title 'SENEC. TRAG.' on lower outer margin.

\$ 15,000

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

FIRST EDITION OF SENECA'S TRAGEDIES PRINTED BY ALDUS.

EXCEPTIONAL BINDING



This copy is covered with an exceptional binding, probably Parisian, in citron Morocco, also known as 'Turkish Morocco'. These bindings are distinguished by a stenciled decoration with floral motifs. This type of binding was particularly appreciated by the great collector Jacques Auguste de Thou who had others made, with his coat of arms, at the beginning of the 17th century (see Esmerian, I, 115 & 113).

The decoration of this binding is to be compared to the one listed in the Gumuchian catalog (Bindings from the 15th to the 19th century, numbers 70 & 71).

Provenance: Congregation of Peace (17th century Italian inscription on the flyleaf and on the title).

Bound in blue morocco by Bozérian

43. SWIFT, Jonathan. *Voyages de Gulliver. Paris, Pierre Didot l'aîné, 1797.* 4 volumes large 18mo (147 x 95 mm) XXXVI, 148 pp., 4 engraved plates (including the frontispiece) for volume I ; pp. [149]-303, 2 engraved plates for volume II ; 148 pp., 2 engraved plates for volume III ; pp. [149]-358, 2 engraved plates for volume IV. Contemporary long grained blue morocco signed 'Rel. P. Bozerian Jeune', large gilt border with fleuron on covers, flat spine, gilt compartments decorated with a fleur de lis on pointillé background, inner gilt border, yellow silk endpapers, gilt edges.

\$ 6,500



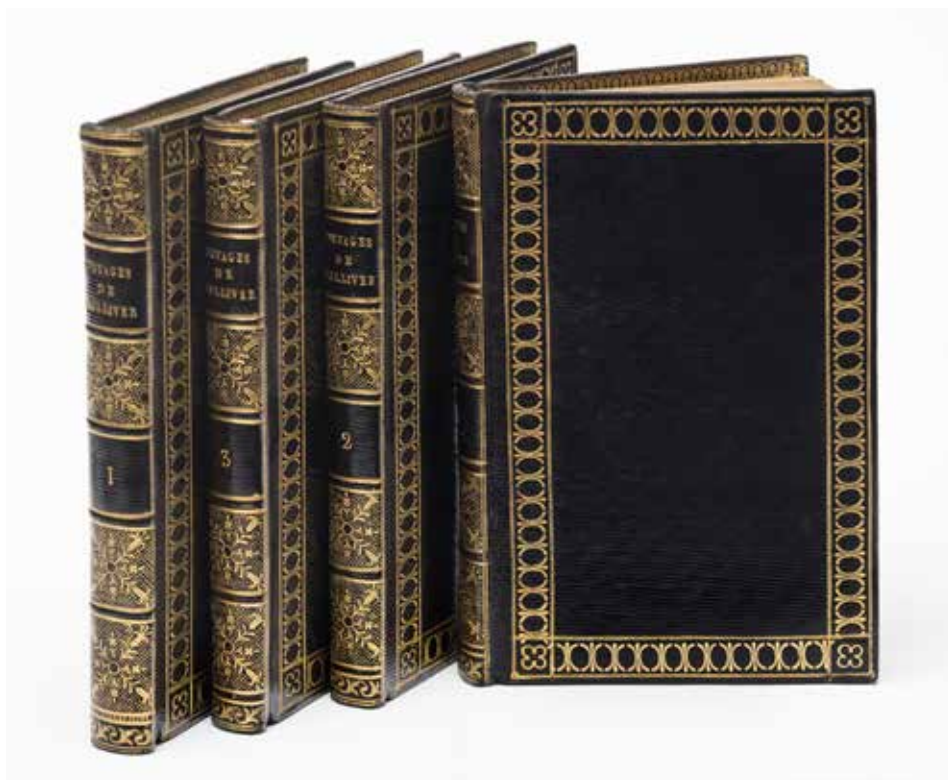
Cohen-de Ricci, 965 ; Brunet, V, 603 ; Quérard, IX, 302.

RARE EDITION OF THE FIRST FRENCH TRANSLATION OF GULLIVER'S TRAVELS BY THE ABBOT GUYOT-DESFONTAINES.

This copy is one of 100 large paper copies in 18mo format (Cohen-de Ricci does not mention the number of copies printed), printed on laid paper (grand papier vélin) and illustrated with 10 plates. The plates, engraved by Masquelier after Lefebvre are all before the letters.

Very fine copy, in perfect condition, bound by François Bozérian, called le jeune.

«Frère de Jean-Claude Bozerian, dit l'ainé, François Bozerian a d'abord exercé son activité de relieur à Lyon, avant 1789. Il s'établit à Paris dans les toutes dernières années du XVIIIe s., à une date indéterminée. Il est connu pour sa très abondante production de reliures à décor de bordures dans le style néo-classique caractéristique du Premier Empire. Il a abondamment travaillé pour la Bibliothèque impériale, à la sollicitation de Joseph Van Praet, pour relier notamment les collections d'incunables de la Réserve des Imprimés. Il se retire des affaires en 1818-1819, avec pour successeur le relieur Motet, attesté dès 1819 à l'adresse de la rue de la Sorbonne. Bozerian signe presque toujours ses reliures, au bas du dos, sous les deux formes suivantes : 'Rel. P. Bozerian jeune', 'Rel. Par Bozerian Jeune'; on trouve plus rarement les libellés 'Bozerian Le J.' ou 'Bozerian Jeune'» (Fabienne Le Bars, reliures.bnf).



Provenance : Marcel Lecomte (book plate).



44. **TERRASSE, Claude.** *Petites scènes familiares.* Paris, E. Fromont, [1893]. Large 4to (357 x 278 mm) 2 unnl., 61 pp. Loose, as issued, original illustrated wrapper.
\$ 7,500

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

FIRST EDITION OF THIS MUSICAL TEACHING MANUAL ILLUSTRATED BY PIERRE BONNARD.



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 book.



45. 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 Rodriguez 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).



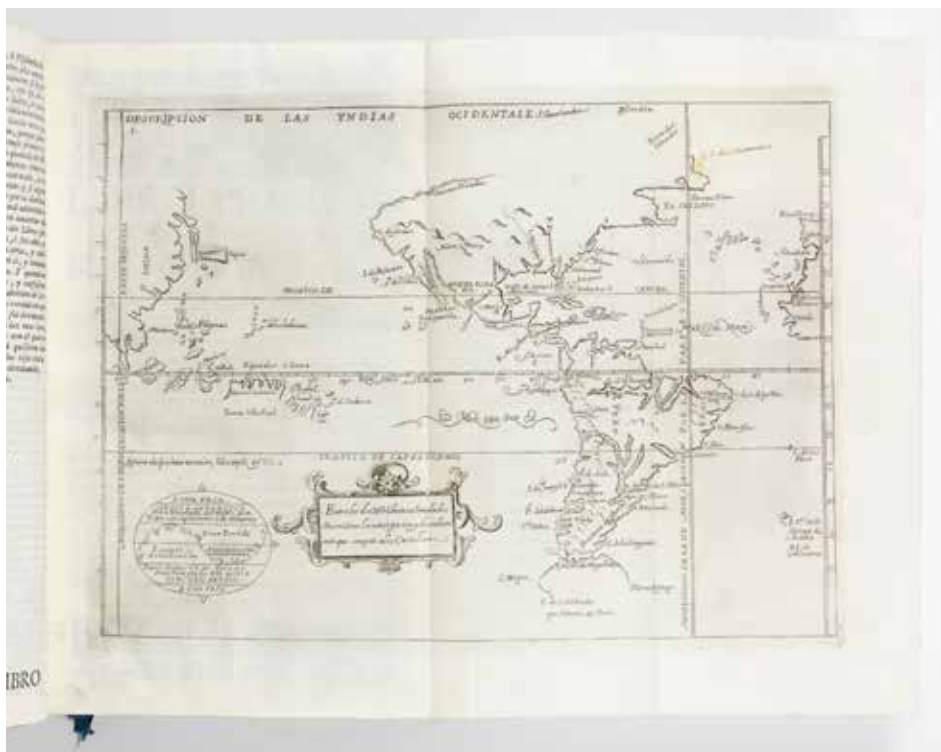
“The present edition, which is edited by Barcia, is more highly prized than the first. The first volume treats of the Indians of new Spain and of their origin; of the customs of the kingdoms of Mexico, Tezcuco and other provinces now included in the boundaries of Mexico, together with the history of 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 world map. This world map, 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.

Bound in contemporary red morocco for Jacques III de Mucie

46. TOURVILLE, Anne Hilarion de Costentin de. Signaux généraux de l'armée naval du roy commandée par monsieur le maréchal de Tourville, vice-amiral de France en 1690. *No place, [by the author], 1690.* 4to (210 x 147 mm), manuscript on paper, 6 unnl. (title in calligraphy decorated with an original watercolour vignette mounted on the lower portion of the page ; 2 unnl. of introductory text ; 2 unnl. with a large coloured drawing of a sailing ship, followed explanatory text; 1 leaf with a coat of arms) ; 38 num.ll. of strong paper, each decorated with 6 handcoloured drawings of ships, 6 unnl. of index. Contemporary French red morocco, triple gilt filet on covers, central coat of arms of Jacques III de Mucie, spine gilt with raised bands, inner dentelle, blue silk pastedowns and endpapers, gilt edges. \$ 38,000

For the coat of arms see : Aubert de la Chesnaye des Bois, in : *Dictionnaire de la Noblesse*, tome X, p. 563 («d'azur à une croix fleuronée, au pied fiché d'or, dans un coeur de même»). <https://archive.org/details/DictionnaireDeLaNoblesseVol101775/page/n573/mode/2up?q=mucie>

PRECIOUS MANUSCRIPT DEDICATED TO THE SIGNALS OF THE NAVAL ARMY, INVENTED AND WRITTEN BY ANNE HILARION DE COSTENTIN (PARIS, 1642 - PARIS, 1701) COUNT DE TOURVILLE, WHO DEFEATED THE ANGLO-DUTCH FLEET AT CAPE BÉVEZIER (BEACHY HEAD IN ENGLISH) IN 1690. A CHARMING ILLUSTRATED MANUSCRIPT WITH FINE WATERCOLOURS, EACH REPRESENTING SHIPS AND THEIR FLAGS.

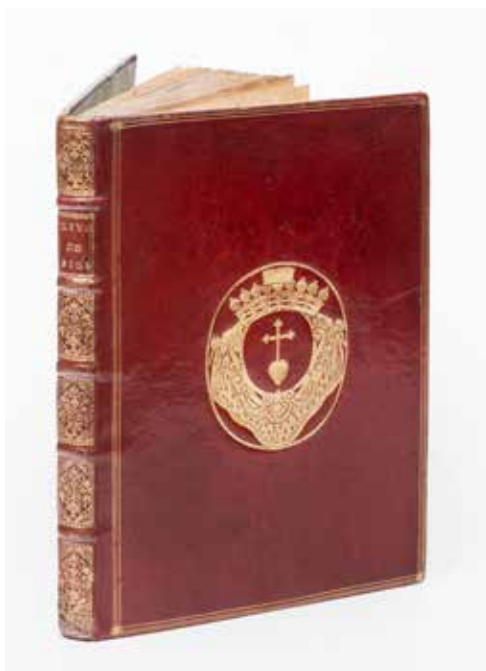
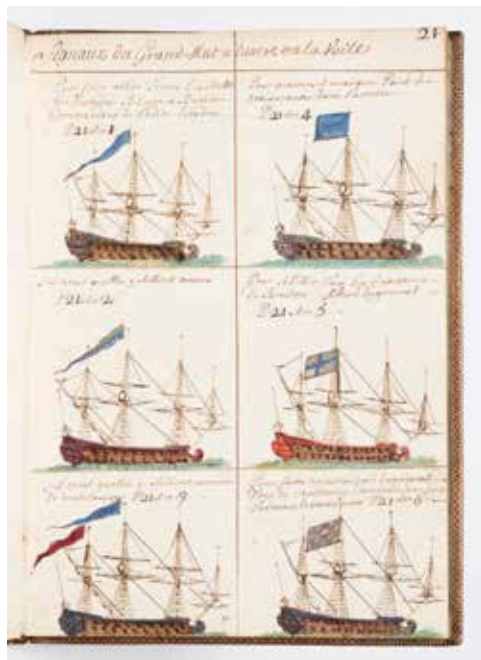
Thanks to his military exploits he was appointed vice-admiral of the Levant in 1689, then Marshal of France in 1693 after the famous battle of Lagos. During the confrontation the French fleet defeated the Anglo-Dutch fleet escorting a very important convoy to the Levant. Under Tourville's command the Anglo-Dutch loss was so great that it led to a financial disaster and a series of bankruptcies of shipowners in London.



Gatherings of vessels of a certain size required the establishment of a code of signals. This manuscript presents 228 specific cases in as many colourful illustrations to distinguish the many types of signs used by the signals.

In clear weather, flags and flames sent out in seven locations (ensign staff, mizzen yard, mizzen mast, foremast, small mizzen mast bar, large mizzen mast bars, and bowsprit) are used. In foggy weather, the signals are no longer visual but audible. The use of the cannon is distinguished by varying the number and interval of shots, as is the use of musketry. To this can be added the jingling or ringing of bells, as well as the use of the drum. At night, lanterns are the main resource, their number and

location vary. In addition to the lanterns, there are other sources of light, the priming lights, and the cannon fire, which can also be used during the day in combination with the flags or flames.



As de Tourville was not promoted to the title of Marshal until 1693, the manuscript, despite the date 1690 on the title, could not have been completed before his promotion.

Another copy of this manual is known, presented to King Louis XIV by de Tourville himself in 1693. "This little jewel contains 48 finely watercoloured plates, each representing two ships and their flags. The transmission of orders was a real headache. Tourville, famous for having captured a hundred enemy ships at Largos, off the coast of Smyrna, created an efficient system of signals, and then had this vade mecum of naval manoeuvres produced" (historia.fr).

JACQUES III DE MUCIE'S COPY, PRÉSIDENT À MORTIER AU PARLEMENT DE BOURGOGNE.

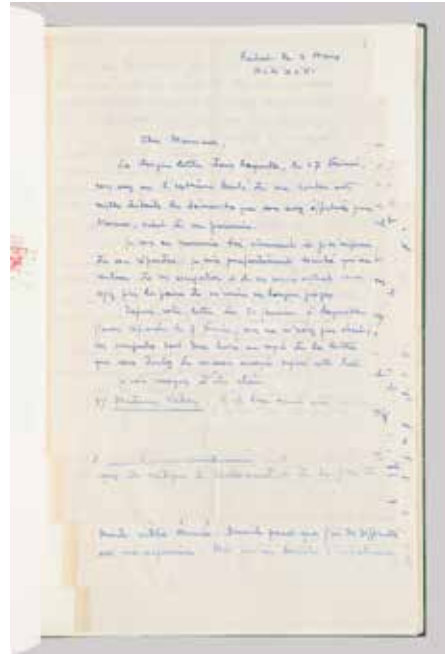
Jacques III de Mucie, lord of Neuilly-lès-Dijon and Sennecey, was a councillor (1663) and then *Président à mortier* (1681) at the Parliament of Burgundy and Intendant of the Navy in Burgundy and Bresse. He was the son of Jacques II de Mucie, councillor in the parliament. He was married three times and had a daughter, Madeleine, who married Philibert Fyot de la Marche. When he died in 1704, his son-in-law took over the Parliament of Burgundy and inherited his books, as shown by the engraved bookplate mounted on the back cover.

Other provenance : Camille Audenet (ex libris. Audenet, 1824-1885 was a naval engineer and a member of the board of the Compagnie Transatlantique - this copy was part of an exhibition held at the *Musée de la Marine* organised by Michèle Polak.

47. VALÉRY, Paul. Fragments du Narcisse. Commentaire conçus et gravés par Camille Josso. Paris, *Société des Amis du Livre Moderne*, 1942. Folio (380 x 243 mm) with a title printed in green and black and decorated with a vignette, 14 unnl., 6 full-page engravings by Camille Josso. Water green and cream morocco with mosaic title in different green boxes and gold, palladium and white oeser decoration, continued decoration on the smooth spine with lettering in gold, palladium and white oeser, green suede lining, brown suede endpapers, black paper counter spreads with silver semis, palladium edges, cover and spine preserved, matching folder and slipcase (*Imm. Rose Adler 1950 - Guy Raphaël Dor. 1950*). \$ 50,000

Not in Monod.

LIMITED EDITION OF 135 NUMBERED COPIES. THIS IS NUMBER 1, SPECIALLY PRINTED FOR THE COLLECTOR AND PATRON ALBERT MALLE, PRESIDENT OF THE SOCIÉTÉ DES AMIS DU LIVRE, BOUND FOR HIM BY ROSE ADLER.



A very luxurious copy, accompanied by a double suite on Malacca vellum and vert d'eau vellum. Each of the additional suites contains 2 refused engravings, not included in the publication of the book.

Albert Malle had this unique copy personally bound by Rose Adler, as can be seen by his name on the inside front cover: *Albert Malle Coll.*

The collector also kept his correspondence with Madame Valéry and with Camille Josso, the illustrator of this edition, bound at the head of the volume.

Josso relates the various events that prevented the publication of the book by Gallimard. Despite the help of Christian Funck Brentano and Jean Denoël, it seems that Madame Valéry did not give her consent for this edition. This is rather surprising since it seems that Valéry himself liked Josso's plates. The letter bound at the beginning of the book bears witness to this.

The copy also contains a descriptive card, written by Albert Malle: «La naissance de cet ouvrage est due à un échange de lettres entre Paul Valéry et Josso qui au fur et à mesure qu'il créait ses planches les envoyait au maître qui lui prodiguait ses encouragements. L'envoi de la dernière planche est resté sans accusé de réception, Paul Valéry ayant trouvé opportun de mourir entre temps. Josso alors au Maroc s'adresse pour l'impression de l'ouvrage à Gallimard qui déclara que cela ne l'intéressait pas et qu'il veuille bien s'adresser à Madame Valéry. Celle-ci ne répondit pas. Josso se retourna alors vers M. Monod, exécuteur testamentaire pour la partie littéraire de Paul Valéry. Celui-ci était nettement favorable et m'a beaucoup aidé auprès de Mme Valéry qui, elle, était légataire universelle. A la suite des négociations difficiles où il a fallu obtenir l'autorisation non seulement de Mme Valéry mais des fils et gendre j'ai pu procéder à l'impression que j'ai faite avec les protes Gauthier-Villars, réglant moi-même tous les détails».



The theme of Narcissus is recurrent in the work of Paul Valéry. It is found in "Narcisse parle", in *L'Album des vers anciens*, and *Cantate du Narcisse*. The character of Narcissus appears as a myth to be conquered in Valéry's work, sometimes a reflection of his own quest for meaning and self. The construction of the character of Narcissus is very different from that operated by Ovid. He is no longer presented as a proud egoist, he is a poet, seeking a connection with nature to extract its purity. It is also often a reflection on loneliness, which Josso's plates only accentuate.

Josse's compositions seem to fit particularly well with the legend of Narcissus. He constructs his first images with a very high horizon line. The point of view is then that of the water and the reflection. It is by and through it that we can discover the world that is deliberately hidden from us by the composition.

The two rejected engravings bound at the end of the book shed light on the choices made by Josso. The first one is actually reworked to become the final engraving, the point of view moves away somewhat to give more to see. The second, on the other hand, is at odds with the rest of the work. The reflection is minimal. In addition, Echo is shown next to Narcissus.

Spine of the binding very slightly discoloured, as well as that of the folder.

A very nice copy in a superb large format binding designed by Rose Adler.

One of the greatest masterpieces of Sino-European printing

48. VERBIEST, Ferdinand. Ling-t'ai I-hsiang t'u or Hsin-chih I-hsiang t'u [trans.: A Newly Made Collection of Astronomical Instruments]. [*Beijing, presented to the Emperor 6 March 1674*]. Two volumes small folio (395 x 199 mm.), 106 double-page woodcuts (the first opening is the Chinese Preface, the remaining 105 openings are woodcut illus. within frames, the images each measuring ca. 315 x 320 mm.), printed on thin white Chinese paper. Original golden-yellow silk over paper wrappers (spines perished & with a little fraying), woodcut Chinese title labels on upper covers as issued. \$ 700,000

Chapman, Allan, "Tycho Brahe in China: the Jesuit Mission in Peking and the Iconography of European Instrument-making Processes: in Annals of Science, Vol. 41 (1984), pp. 417-43—(giving a detailed technical exposition of the illustrations in this work); Cordier, Sinica, 1451; Golvers, Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven, no. LO 12 in his census; Sommervogel VIII, 575; Golvers, The Astronomia Europaea of Ferdinand Verbiest, S. J. (Dillingen, 1687): text, translation, notes and commentaries, Nettetal, 1993; Isaia Iannoccone, 'Syncretism between European and Chinese culture in the astronomical instruments of Ferdinand Verbiest in the old Beijing observatory', in J. W. Witek, ed., Ferdinand Verbiest (1623-1688) Jesuit missionary, scientist, engineer and diplomat, Nettetal, 1994, pp. 93-121.

FIRST EDITION, PRINTED BY THE JESUITS IN BEIJING, OF THIS MAGNIFICENT WOODCUT BOOK DEPICTING THE OBSERVATORY AND SCIENTIFIC INSTRUMENTS DESIGNED BY THE JESUITS FOR THE EMPEROR OF CHINA. OUR COPY WAS PREPARED FOR THE CHINESE MARKET, PROBABLY FOR THE USE OF THE EMPEROR AND THE FUNCTIONARIES AT THE OBSERVATORY.

While the Chinese possessed astronomical records extending back over several millennia and were familiar with a variety of complicated instruments of indigenous design, their astronomy was in a state of stagnation when the first Jesuits arrived at the end of the sixteenth century. Indeed, the early missionaries quickly capitalised on the fact that the superior science and technology of Europe could be turned to advantage in their objective of converting the Chinese to Christianity. Astronomy,

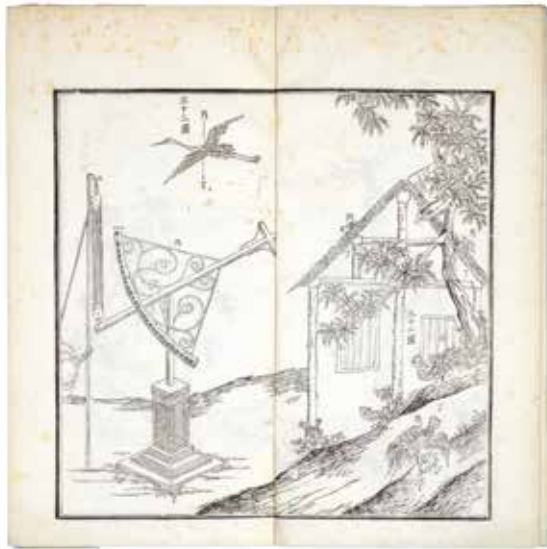
in particular, occupied a place of importance among the Jesuit plans, for it was through his ability as a calendar calculator that Verbiest was appointed Director of the [Imperial] Observatory, only to find it equipped with unwieldy instruments of native design: “But Father Verbiest, when he undertook the survey and management of the mathematicks, having judged them very useless, perswaded the Emperor to pull ’em down, and put up new ones of his own contriving” (Louis Le Comte, *Memoirs . . . of China*, 1697, p. 65). It was the contriving of these pieces which obliged Verbiest not only to teach European workshop skills to Chinese artisans, but in addition to produce an illustrated treatise on their manufacture for the delectation of his imperial patrons. The Emperor K’ang Hsi, under whose authority Verbiest built the instruments, was a young and intellectually curious ruler . . . fascinated by European science and technology, and the Jesuits found him an eager pupil. In consequence Verbiest was not only elevated to Mandarin rank, but often accompanied the emperor on his progresses around the country. K’ang Hsi was proud of his European technical expertise and delighted in showing it off before his courtiers. He had familiarised himself with Euclid, certain aspects of Western mathematics, and the theory and practice of a variety of scientific instruments. Verbiest appreciated the good fortune of the emperor’s scientific curiosity in the overall success of the Jesuit mission (. . .) Verbiest’s work provides not only an insight into Chinese science, but an account of how a contemporary European would have built a major set of observatory instruments (. . .) In spite of their obviously European technical features, the Verbiest instruments represent a curious cultural confluence, as the European circles and technical parts were mounted upon stands contrived in the form of lions, dragons, flaming pearls, and other oriental motifs. The technology is wholly European, while the decorative features are characteristically Chinese (. . .) In Le Comte’s view, the Peking instruments were the finest pieces of their kind to be found anywhere in the world’ (Chapman pp. 418-24).



“Very soon after his first visit to Peking in 1601, Matteo Ricci, S.J. (1552-1610), the ‘founding father’ of the Jesuit Mission in China, was well aware of the Emperor’s fondness for European clocks and other instruments such as harpsichords etc., and the former presented an opportunity to enter the Court. Shortly thereafter, he would understand that European astronomy and mathematics were unbeatable challengers of contemporary Chinese science — for

several centuries in a state of decline — in calculating a correct calendar and reliable eclipse predictions, both very important guarantors of social and dynastic stability and continuity. Apart from this, the mechanical sciences would also become a first class vehicle to penetrate the highly sophisticated circles of mandarins and courtiers, whose curiosity about European things never seen and about new astonishing techniques struggled with their loyalty to their own uncontested traditions, with highly varying individual attitudes as a result. By all this European science appeared to be an appropriate vehicle to approach the Chinese upper class, and, implicitly, to introduce Christianity in China.” Golvers, Ferdinand Verbiest, S.J. (1623-1688) and the Chinese Heaven, p. 15.

In 1629 the Jesuits succeeded in establishing an academy for western mathematical sciences in Beijing. The newly established Ch’ing Dynasty nominated Adam Schall von Bell in 1644 as acting director of the ancient Imperial Board of Astronomy, which had the sole authority to calculate and promulgate the yearly Chinese calendar. As a result, Schall and his fellow Jesuits acquired considerable prestige in the highest levels of Chinese society and government.



The newly arrived Verbiest (1623-88), became Schall’s assistant in 1660. With Schall’s death in 1666, Verbiest was the only westerner commanding the astronomical knowledge needed at the Chinese Observatory; he was appointed director in 1669. The Emperor K’ang Hsi was a young and intellectually curious ruler who was fascinated by European science and technology. Verbiest was elevated to Mandarin rank and often accompanied the emperor on his travels around the country.

Verbiest designed and built a series of instruments for observation, including a quadrant, six feet in radius; an azimuth compass, six feet in diameter; a sextant, eight feet in radius; a celestial globe, six feet in diameter; and two armillary spheres, zodiacal and equinoctial, each six feet in diameter. These were all very large, made from brass, and mounted on highly decorated stands contrived in the form of lions, dragons, flaming pearls, and other oriental motifs. The technology is entirely European while the decorative features are very Chinese.

The inspiration and model for this book was clearly Tycho Brahe’s *Astronomiae Instauratae Mechanica* of 1598. In the present work, the woodcuts display not only the instruments themselves, but show in great detail the processes of their manufacture, with the tools and implements used to produce them; the alignment and adjustment

of their flat and curved surfaces; details of the gearing and screws used to adjust and direct the instruments; the civil engineering machinery and processes used in building the instrument mountings and the great observatory tower itself. Other woodcuts depict navigational instruments such as the compass and cross-staff, and their use; astronomical principles; and mechanical powers, such as those of the inclined plane, lever, screw, pulley, winches, etc.

This work is one of the greatest masterpieces of Sino-European printing. The woodcuts are undoubtedly done by Chinese artists working after Verbiest's drawings, or after his directions.

Fine set preserved in a rather luxurious box. There was another issue prepared for export with an additional woodcut opening with the title in Latin, the *Liber Organicus Astronomiae Europaeae*. Both are extremely rare.

The first French Vesalius

49. VESALE, André & GREVIN, Jaques & GEMINUS, Thomas. Les portraits anatomiques de toutes les parties du corps humain, gravez en taille douce, par le commandement de feu Henry huictiesme Roy d'Angleterre. Ensemble l'abbregé d'André Vesal, & l'explication d'iceux accompagnée d'une déclaration anatomique. Paris, André Wechel, 1569. Folio (379 x 253 mm) 4 unnl., 106 pp., 1 unnl., 40 engraved plates including one folding. Contemporary tan calf, spine gilt. \$ 40,000

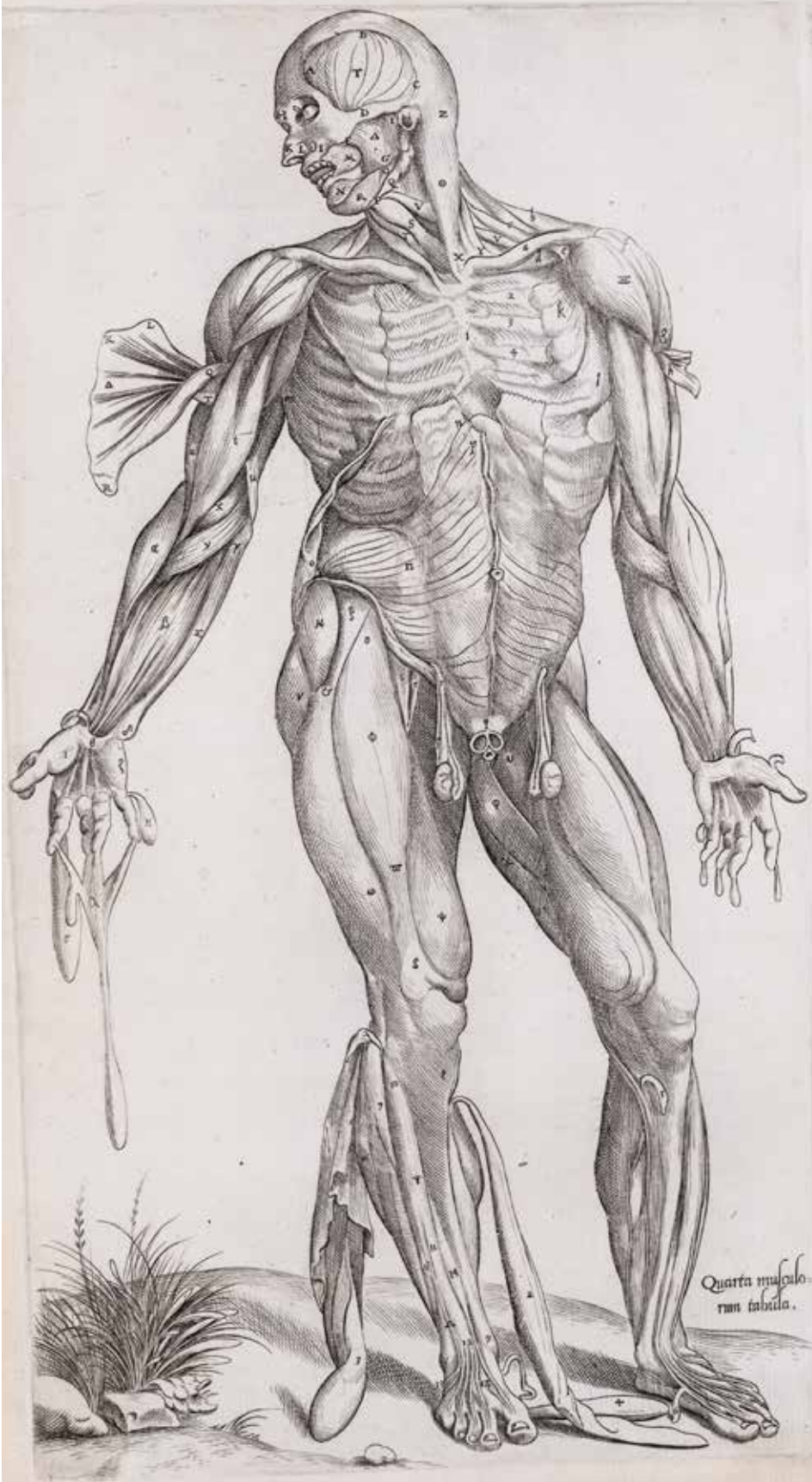
Cushing, p.139; Waller, 9915; NLM, 2175; Brun, 309; see also Mortimer, French, 541 (for the 1665 Latin edition, and note); not in Furling, Adams or Wellcome; Choulant, 194.

FIRST FRENCH EDITION OF ONE OF THE GREATEST MEDICAL BOOKS, ILLUSTRATED WITH 40 MAGNIFICENT FULL-PAGE ANATOMICAL ENGRAVINGS IN GOOD AND CLEAR IMPRESSIONS.

Vesalius's *Fabrica* was first published in 1543, two years later Geminus's popular abridged edition in Latin appeared in London, a text that Wechel reprinted in 1564. It was on this edition that Jacques Grévin based his translation, adding a chapter of his own, "*Brefve déclaration des parties du corps humain*".

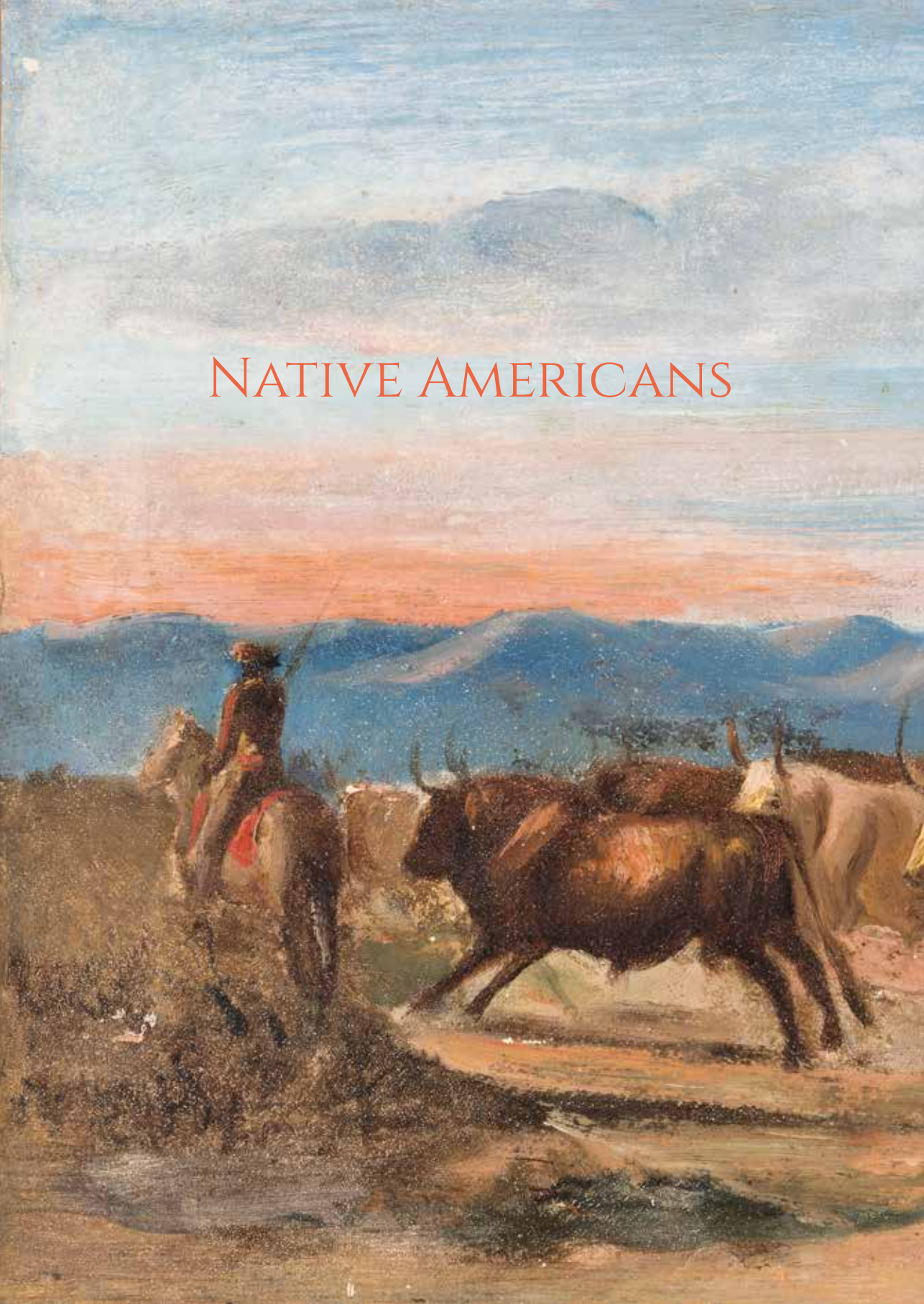
"Much as Vesalius deplored the piracy by Geminus of his text and illustration, the Geminus proved the more successful form for presentation of the Vesalian anatomy... Grevin's 1569 version with the title *Les portraits anatomiques de toutes les parties du corps humain*, was the first appearance of the Vesalian texts in French" (Mortimer).

Some restauration to the binding but a very well-preserved copy. Contemporary manuscript ownership mark on title page: *P. Chiron*.



Quarta musculorum tabula.

NATIVE AMERICANS





A. CATLIN, George. Catlin's North American Indian Portfolio. Hunting scenes and amusements of the Rocky Mountains and Prairies of America. *London, George Catlin, Egyptian Hall, Piccadilly (Henry Bohn), 1844.* Large folio (576 x 432 mm) 20 pp., 25 lithographed plates, coloured by hand and mounted on cardboard, the accompanying explanatory text stitched as issued, in the original printed yellow wrappers. Green cloth portfolio. \$ 180,000

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

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

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

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



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

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

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

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

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

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

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

A fine copy. Old ownership inscription by Anne Eastham.

B.[COZE, Paul & NATIVE AMERICANS]. Set of 14 photographs representing the native americans life. *c.1884-1915*. Original photographs \$ 10,000

Paul Coze was a Franco-Serbian anthropologist, best known as a French authority on Amerindians. He was sponsored by museums to undertake four anthropological expeditions to western Canada (1928-1932) which resulted in several books, including *Mœurs et histoire des Peaux-Rouges* (1928, with René Thévenin). Many of artefacts collected by Coze are now in the Royal Alberta Museum.



1. COZE, Paul, [Profile of a man, probably during the Snake Dance, Smoki People (?)], (110 x 155 mm).Blue Stamp “J.R. Willis, Art Studies of Indi[an] Life, Gallup, N. ME [...]”. Red Stamp «Paul Coz[e],31, rue Campagne Première, XIVe».

2.COZE, Paul, Danse de l’Aigle, Nouveau Mexique (183 x 105 mm). Red Stamp “Photo Paul Coze, a Mentionner, mention please”, Blue stamp “Nordiska Press Syndikatet. Hötorget 11 67 60»

3. COZE, Paul, La viande sèche pour l’hiver sur des échafaudages de bois, (180 x 122 mm). Red Stamp “Photo Paul Coze, a Mentionner, mention please”.

4.COZE, Paul, Danse du Maïs à San Ildefonso, (170 x 180 mm). Purple Stamp “Photo Paul Coze, a Mentionner, mention please”.

5.[COZE, Paul, Two native americans, one wearing a feathers headdresses, the other riding a horse and pulling a travois, both posing in front of a tipi], 1931 (160 x 110 mm).

6. [COZE, Paul], Coiffure d’une jeune fille Hopi, symbole des fleurs de cactus (143 x 185 mm). Blue stamp “Please credit photograph to the American Museum of Natural History, New York.

7. [SMITH, H.J.], Stoney camp circle of cloth tipis in elk paddock, Rocky Mountain Park, Banff, Alberta, 1915. (205 x 145 mm). Blue stamp “Department of Mines geological survey, Photographic Division, Oct.18.1918.

8. Ojibwa Indian Camp, Lake Winnipeg, Manitoba, 1884, (205 x 140 mm), In blue ink «L’ancienne demeure, la hutte en écorce de bouleau ou la famille s’entassait, mal

protégée contre les intempéries. Photo département of Mines Ottawa.” ; Blue stamp
“Department of Mines geological survey, Photographic Division, Dec.19.1930.



9. Camp at head of [...] Banff National Park (240 x 175 mm).

10. NAVAHO. Arts et traditions indiennes. Chez les indiens Navajos, les dessins symboliques, au cours des cérémonies rituelles, sont exécutés avec des poudres de couleurs sur un fond de sable fin.» (240 x 170 mm); Black stamp «Centre culturel américain, reproduction autorisée». Red Stamp Dérumaux».

11. [3 native americans wearing feather headdresses, one riding a horse and carrying a feather stick] (240 x 180 mm).

12. Group on horse back, Crow, Montana, (225 x 170 mm) Black stamp “Museum of the American Indian, Heye Foundation, New York City.

13. Moqui Woman (crossed out) ; Hopi girl unmarried (140 x 185 mm). Blue stamp “Please credit photograph to the American Museum of Natural History, New York.

14. Indian, ZUNI (100 x 155 mm). Blue stamp “Please credit photograph to the American Museum of Natural History, New York.

C. H.C. WHITE CO. Set of 100 stereoscopic views of Canada with a stereoscope similar to those of Leroy. *Chicago, New York, London, H.C. White Co, 1906.* 100 black curved card (177 x 87 mm) mount with round-corner images (77 x 75 mm).

\$ 4,000

Printed vertically on the left: "H. C. WHITE CO., CHICAGO, NEW YORK, LONDON. Gen'l Office and Works, North Bennington, Vt., U.S.A."

Printed vertically on the right: "The "PERFEC" STEREOGRAPH. (Trade Mark.) - EDITION de LUXE. Patented April 14, 1903."

Image reference number (ranging from 9430 to 9570), caption and copyright information ("Copyright 1906 by H.C White Co") are printed horizontally on the lower right.

This uniform set is numbered from 1 to 100 and represents different views and people of Canada.



Among the views the salmon fishing by Natives Indians can be seen. They are referred to by the pejorative term "siwash".

Stereoscopic views also focus on large Canadian landscapes such as the Mont Whyte, The Valley of the Ten Peaks or Lake Agnes.

New cities and constructions are not forgotten. Thus, a thoroughfare of Toronto can be admire, as weel as a steamship in vancouver or the cantilever bridge over the Fraser river.



D. HUFFMAN, Laton Alton. Portrait of “Red Sleeve”. *Benson Parker, c.1900.*
Original vintage print (145 x 100 mm) framed as a postcard (165 x 106 mm).
\$ 1,800

Red Sleeve was a Cheyenne warrior also known as “Red Armed Panther”.

He was photographed by Huffman in 1879, after that Benson Parker probably acquired the right of the image.

Red Sleeve was very active in his tribe. He joined the Council of Forty-Four Chiefs in the summer of 1864. The was, and still is a central institution of traditional Cheyenne Indian tribal governance.

He also actively participated in the return of Chief Little Wolf to his homeland, which is now the Northern Cheyenne Reservation (Southeastern Montana). This event takes place during the Northern Cheyenne exodus (1878-1879). It was an attempt by the Northern Cheyenne to return to the north after being placed on the Southern Cheyenne reservation.



In the fall of 1878 after six weeks of running the Cheyenne chiefs held council and decided to split into two groups. The ones that wished to stop running were going with Dull Knife to Red Cloud Agency. On another hand, Little Wolf wanted to continue north to go to the Powder River country. Red Sleeve was with them.

Unfortunately, they were located by scouts attached to troops from Fort Keogh commanded by Lieutenant W. P. Clark. However, he had been friendly with Little Wolf in the past and after negotiation, the Cheyenne agreed to surrender and go with the troopers to Fort Keogh.

There, they were offered service in the army as scouts, and Red Armed Panther became one.

E. JACKSON, William Henry. Buckskin Charlie, Sub-Chief of the Utes, n°53407. *Detroit, Detroit Photographic Company, 1899.* Photochrome (220 x 160 mm). Framed with the title, the reference number and the copyright 'Detroit Photographic Co' printed at the bottom of the picture. \$ 700

Sezner & Tartarin, Wild West ?



At the end of the 19th century, William Henry Jackson realized studio photographs portraits of native Americans against a neutral background.

The prints from collodion glass negatives were made between 1899 and 1909 by the Detroit Photographic Company. Created from a black and white negative, the image is coloured by transferring it onto several lithographic plates, one per colour. The process allowed the public to discover the landscapes and peoples of the vast American territory by giving the colour prints a tone that was considered “natural”

Detroit Photographic became a pioneer in the industrial use of colour photography by acquiring the exclusive rights to use photochrome.

Here, the sitter, “Buckskin Charlie” whose real name is Sapiah, belongs to a tribe from the Southwest : the Utes. He is wearing a bone breast plate, fur-wrapped braids, and feather in his hair.

Sapiah took part in the events leading up to the Meeker massacre.

In the 1870s, Christian missionaries, in accordance with the government’s doctrine of assimilation, which aimed to ‘civilise’ the indigenous population, sought to convert Native Americans to Christianity by placing their children in boarding schools and forcing them to adopt farming, Western clothing and other non-indigenous ways of life.

The Indian Agent, Nathan Meeker escalates the tension by multiplying the number of events that eventually lead to conflict between the Utes and government agents. Meeker was murdered by the Utes, who also took Americans hostage.

After several more conflicts, tough negotiations and treaties, the White River and Tabeguache Utes were forced to move to a new, much smaller reservation in Utah.

During these events, Sapiah led the rescue of children who had been abducted during the Meeker massacre.

In 1890, President Benjamin Harrison awarded him the Rutherford Hayes Indian Peace Medal.

F. JACKSON, William Henry. Chief Paupuk Keewis, Iroquois adopted by Ojibwas, n°4059. *Detroit, Detroit Photographic Company, 1903.* Photochrome (220 x 160 mm). Framed with the title, the reference number and the copyright 'Detroit Photographic Co' printed at the bottom of the picture. \$ 700

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This portrait shows the chief of the Ojibwa, a tribe from the northwestern United States wearing a magnificent feather headdress.

Little is known about this adopted chief. However, his name comes from a famous Ojibwa legend, later written by Henry Wadsworth Longfellow under the title *Long-*

Fellow: Hiawatha.

In this poem, the hero, Hiawatha, chases Paupuk Keewis after an insult. Paupuk Keewis, who is a magician, transforms himself into a beaver to escape from him. The warrior is not fooled and forces the fugitive to continue his escape. The enchanter turns into a goose and flies away. After many metamorphoses, Hiawatha succeeds in catching Paupuk Keewis and kills his human form to transform him into an eagle, which becomes the chief of Hiawatha's birds.

G. JACKSON, William Henry. Utes, - Southern - Pee Vigg and Squaw, n°53411. *Detroit, Detroit Photographic Company, 1899.* Photochrome (220 x 160 mm). Framed with the title, the reference number and the copyright 'Detroit Photographic Co' printed at the bottom of the picture. \$ 700



Sezner & Tartarin, Wild West ?

At the end of the 19th century, William Henry Jackson realized studio photographs portraits of native Americans against a neutral background.

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Detroit Photographic became a pioneer in the industrial use of colour photography by acquiring the exclusive rights to use photochrome.

The sitters belong to a tribe from the Southwest : the Utes. The man, named Pee Vigg is sitting next to a squaw, probably his wife. He bears three unidentifly medals, whereas the woman is wearing a bone breast plate, a wrapped braid, and a feather in her hair.

H. [WALKER, James, attributed to]. Indians leading a group of male Buffalos
19th century. Oil on paper previously mounted on canvas (440 x 290 mm) unsigned.

James Walker was an English artist active in the mid-19th century.

Walker was born in England and emigrated to the United States in the 1830s or 1840s.



His trajectory follows those of the painters of the Hudson River School. These European-born artists, who admired romanticism, travelled to America to paint mostly landscapes. They hoped to find a nature never touched by man. They wished to represent the divine creation in its original form. They set out to conquer the wilderness.

Their paintings represent a form of ambivalence between painting the unknown and the desire to appropriate it. There is a desire to historicise the whole world through painting, including places that man has never set foot in.

When they arrived, they found that the American landscape was not so virginal. Thus, they had to develop a different narrative through their contact with the Indians. They had an admiration and a fascination for them that touches on the spiritual. The Indians are those who succeed in communing with nature, who preserve it while using it in a noble and reasonable way.

The painters had a biased view dictated by their desire for exoticism. Nevertheless, we owe them representations that endure and travel. Walker, like Albert Bierstadt after him, depicts Indians in the landscape; it is they who animate it. Here, three men surround a group of buffalo.

This sketch is probably a preparatory work for a larger painting.

OUR EVENTS IN 2023 :

22th - 28th May

ABU DHABI

Abu Dhabi International Book Fair - National Exhibition Centre

15th - 17th June

BRUSSELS

Mont des Arts - Écuries royales, Académie royale de Belgique

21th - 25th September

PARIS

Salon du Livre Rare - Grand Palais Éphémère

11th - 15th October

LONDON

Frieze Masters- Regent's Park

21th - 26th November

PARIS

Fine Arts - La Biennale - Grand Palais Éphémère

