



CLAVREUIL  
PARIS & LONDON



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TEFAF 2024  
MECC Maastricht Forum  
7<sup>th</sup> - 14<sup>th</sup> March  
Booth 600

Covers : 44. **SANQUIRICO**. Scene eseguite pel melodramma serio L'ultimo giorno di Pompei.

CLAVREUIL  
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A marvelous collection of satirical etchings



1. **ALLARD, Carel** . 't Lust-Hof van Momus, Beplant met de voornaamste Gewassen van Mars in Europa, en opgepronkt met Staatkundige Zinnebeelden Des Tegenwoordigen Oorlogs, verrykt met cierlyke historiaale steek-gedichten, ten getale van. La cour de Momus, et le Jardin de Mars en Europe; orné des emblemes politiques, de l'état present de la guerre. Expliqué par des vers historiques & satyriques... [With] Koninglyke almanach, beginnende van 't jaar 1705 ... & c. Waar in zeer duidelyk verstoont word de loop der zon des ongerechtigheids; ofte tooneel des oorlogs in Europa, behelzende de zinnebeelden der VII. helde-deugden, &c. &c. &c. Almanac royal, commençant par annee 1705 ... &c. Où est parfaitement observé le cours du soleil d'injustice; ou theatre de la guerre en Europe, qui comprend des emblemes des VII. vertus heroiques, &c. &c. &c. [And] Byvoegsel tot de koninglyke almanach, genaamd het gulde-jaar der bondgenoten, 1706. Of waar voorspoeks uitkomst van de Franse verduisterde en ondergaande zon, voor de triomf-zaal, nieuwlyks gebouwd ter eere van 't Huis van Oostenryk; en gestoAerd met XXV. deftige krygs zinnebeelden, wegens de overwinningen, behaald door de gemelde bondgenoten op het Huis van Bourbon. Appendice de l'Almanac roial, l'annee victorieuse des allies de 1706. Contre le soleil eclipse & couchant de France; ou la salle de triomfes, nouvellement bâtie pour la Maison d'Autriche. [And] Roma perturbata, ofte 't beroerde Romen, verstoont door XIII zinnebeelden, toegepast op de X geboden, (enz) door die van 't pausdom, doch voornaamelyk door de munniken doorgaans meest overtreden, ook klaarlyk te zien in de bygevoegde historien van P. Codde en T. de Kok. Paris, Louis de Lis-de Fleuri Paris, Louis de Lis- DeHeuri (i.e., Amsterdam, Abraham Allard, before 1713) - Brussel, Compagnie van L. v. S. L. L. T. F. G. M. D. F. d. L. C. I. C. en L. d. FD. B. &c., 1705 (i.e., idem) - Parys, L. d. L. D. Brussel and Brussel, G. d. B., 1706 (i.e., idem) - «Loven, de Groote Campagne», 1707. Folio (305 x 202 mm). General title (double-sized) and four titles to the parts (with fake printing places and publisher names); 45 pamphlets [7; 25; 13], of which 12 double- sized, and all with engraved text, and many with additional letterpress text, two with letterpress text only, and 6 pp. of contents descriptions. Contemporary Dutch red morocco, spine with six raised bands, compartments with gilt floral vignettes and corner pieces (traced gilding), covers with double broad, gilt floral borders, large central floral vignette and corner pieces, also using traced gilding, gilt dentelles, marbled endpapers, gilt edges.

25 000 €



Horst, D. (2013). *Carel and Abraham Allard in the Court of Momus; Muller, F. (1877-1878), De Nederlandsche Geschiedenis in Platen: Beredeneerde beschrijving van Nederlandsche historieplaten zinneprenten en historische kaarten verzameld, gerangschikt, beschreven door F. Muller. Tweede deel, (1702 tot 1795); Beredeneerde Beschrijving van Nederlandsche Historieprenten: De Spaansche Successie-Oorlog. 1701-1713, pp. 19-56.*

FIRST EDITION OF THIS BUNDLED SERIES OF LAMPOONS AND CARTOONS, MOSTLY MADE DURING THE YEARS 1701-1709 BY CAREL ALLARD (1648-1709), AND PUBLISHED BY HIS SON, ABRAHAM ALLARD (1676-1725). A REMARKABLE COPY IN AN EARLY 18TH-CENTURY DUTCH BINDING WITH TRACED GILDING (AUX PETITS FERS, OR FERS POINTILLÉS), A FRENCH INNOVATION FIRST BROUGHT TO THE NETHERLANDS BY THE AMSTERDAM-BORN BOOKBINDER ALBERT MAGNUS (1642-1689).

According to Muller, “The plates ... form an extremely important, very complete and highly rare collection of Dutch History plates; collected in many small series. They have this peculiarity that they are almost entirely unknown, and their arrangement and description required the solution of a bibliographic riddle”. Given the text “ten getale van .” [numbered ... ] with no number printed, the contents of each ‘Momus’ were expected to differ. Indeed, we know of another copy, with fewer pamphlets, and one that has more (in the Rijksmuseum), but has other elements lacking (text removals) that are present in this copy (see below). The first part consists of eight cartoons and lampoons ridiculing the French and French politics during the War of the Spanish Succession. The second title comprises 25 pamphlets on the same subject. The third title is to a series of 13 cartoons about the Jesuits in their disputes with the Jansenists in 1705. Jansenism was an early modern theological movement within Catholicism, primarily active in the Kingdom of France, that arose in an attempt to reconcile the theological concepts of free will and divine grace. Jansenists claimed to profess the true doctrine of grace as put forward by Augustine of Hippo. In 1653, Pope Innocent X promulgated the bull *Cum Occasione*, which condemned five errors attributed to Jansenism, including the idea that Christ did not die or shed his blood for all men. The movement originated in the posthumously published work of the Dutch theologian Cornelius Jansen, who died in 1638. It was first popularized by Jansen’s friend Abbot Jean du Vergier de Hauranne of Saint-Cyran-en-Brenne Abbey, and after Du Vergier’s death in 1643, the movement was led by Antoine Arnauld. Through the 17th and into the 18th centuries, Jansenism was a distinct movement away from the Catholic Church. The theological centre of the movement was Port-Royal-des-Champs Abbey, which was a haven for writers including Du Vergier, Arnauld, Pierre Nicole, Blaise Pascal, and Jean Racine. Jansenism was opposed by many within the

Catholic hierarchy, especially the Jesuits. Although the Jansenists identified themselves only as rigorous followers of Augustine’s teachings, Jesuits coined the term Jansenism to identify them as having Calvinist leanings. This explains the interest of Dutch protestant writers in this subject. But most probably the French text was more important than the Dutch text, and the work truly aimed at French Jansenists, of which many went to the Netherlands: “since the Dutch Republic was for the most part Protestant, Catholics there lived under the direction of vicars apostolic. These representatives of the pope were soon won over to the theological position of Jansenism. Johannes van Neercassel, who governed the whole church in the Netherlands from 1663 to 1686, made no secret of his intimacy with the party.

Under Neercassel, the country began to become the refuge of all whose obstinacy forced them to leave Kingdom of France and Spanish Netherlands as well as a number of priests, monks, and nuns who preferred exile to the acceptance of the pontifical Bulls” (Wikipedia).



Mentioned on the title of the second part are Petrus Codde and Theodorus de Cock (or de Kock). Pieter Codde (1648-1710) was a Dutch catholic Archbishop, known to favour Jansenism. Theodorus de Kock (1650-1720) was apostolic vicar of the Dutch Mission from 1702 to 1704. ... at the request of the Haarlem chapter and the Utrecht vicariate, he travelled to Rome to argue for the appointment of Petrus Codde as apostolic vicar. Codde was appointed, but since then De Kock increasingly distanced himself from his Jansenist sympathies, a trend that emerged among the more secular priests

at the end of the seventeenth century. When Codde was suspended in 1702, De Kock succeeded him as apostolic vicar. Initially, most secular priests refused to accept him and he had to flee to Emmerik, from where he tried to continue the administration of the Dutch Mission. To prevent a split among the Catholics, he abdicated in 1704 at the request of Rome. He settled in Rome, where he was appointed secret chamberlain. This part is entirely in Dutch, whereas both parts on the War of the Spanish Succession are bilingual, French and Dutch.

The copy in the library of the Rijksmuseum in Amsterdam follows the same order as our copy but differs considerably in two ways: quite a number of letterpress leaves, either on separate pages, or placed left and right of the illustration on double-sized leaves, are omitted, and in the end it has many additional pamphlets, showing that the present copy is complete for the parts included, whereas the Rijksmuseum copy is not.

Muller describes all the few copies he knew about, or mentioned in catalogues, including the following: Lusthof van Momus - waarachter Koninklijke Almanak van 1705. 7 pl. - Bijvoegsel van 1706. 22 pl. - Roma Perturbata. 1707. 13 pl. over Jansenisten en Jezuiten. In 1 vergulden rood maroq. bd. Verkocht voor f 14,- . Datzelfde Ex. werd op nieuw geveild volgens Catalogus: Radink 1847, No. 87, voor f20,-, Catalogus van Voorst. 1859. No. 1135 voor f35. - Catalogus Is. Meulman. 1869. No. 1397. f42. - en kwam toen aan den Parijschen antiquaar E. Gouin.

Apart from listing 22 plates for the second part, instead of 25, this matches our copy. Muller also described each title and pamphlet known to him individually. This copy contains, this order: FM 3037, 3039, 3072, 3080, 3075, 3084, 3081, 3085, 3089, 3091, 3093, 3094, 3095, 3096, 3099, 3100, 3101, 3103, 3104 [variety, not in FM], 3108, 3110, 3047, 3057, 3115, 3051, 3121, 3122, 3126, 3127, 3129, 3132, 3134, 3136, 3138, 3140, 3142, 3144; and the complete FM 3410 (1707 ed.) (1-13).

Some wear to the corners - more so to the top of spine top, with small loss; weak offsetting from the title page; old paper repair to the lower outer corner of the front free endpaper; individual pamphlets numbered in an old hand in the top margins. Otherwise fine.

Provenance: Bulletin Morgand, n°44, 1898 ; n°32252 - Alexis de Redé (armorial bookplate of mounted on the first blank recto) - Alexis, Baron de Redé.

*Apollinaire's, Derain's and Kahnweiler's first book*

**2. APOLLINAIRE, Guillaume.** L'Enchanteur pourrissant. Illustré de gravures sur bois par André Derain. Paris, Henry Kahnweiler, 1909. 4to (265 x 200 mm) 40 unnl. (including last blank), title printed in red and black, 32 original woodcuts by André Derain including the title vignette and 12 full-page. Flexible brown calf by P-L Martin, original vellum wrappers preserved, matching chemise and slipcase. 40 000 €

*Garvey, 78; Castleman, pp. 32 & 90; Andel, Avant-Garde Pagerdesign, p. 68-70; Monod, 348.*

FIRST EDITION OF APOLLINAIRE'S FIRST BOOK. THE FIRST BOOK PUBLISHED BY THE YOUNG HENRY KAHNWEILER IN PARIS. ANDRÉ DERAIN'S FIRST ILLUSTRATED BOOK.

Not only did the young artist illustrate the book, he also designed the title vignette which Kahnweiler would continue to use for all further books published by him.





“A triple monument in the history of 20th century books” (Garvey).

Published in a limited edition of 100 numbered copies (there were an additional 6 hors commerce copies), all signed by both the author and the artist in black ink on the justification leaf. This copy number 46 is one of 75 copies (numbered 26 to 100) printed on laid Arches paper (‘Papier vergé fort des papeteries d’Arches’).

“In contrast to the perceptible conservatism of Vollard, Daniel Henry Kahnweiler enjoyed the challenge and excitement of working with avant-garde artists and writers. When, as a young man, he arrived in Paris from Germany, he too was expected to pursue an economically sound profession. Instead, he began to sell art and meet the members of the new bohemia. His idea of commissioning an artist and writer to create a book together bore its first fruit in *L’Enchanteur pourrissant* (1909), Apollinaire’s first book with provocative woodcuts by his friend André Derain... Because the woodcut imagery that Derain devised for Apollinaire’s tale is inspired by African carvings, it might be argued that this book marks the true origin of the modern artist’s book. It shares with avant-garde painting of the time concerns about representation but uses figurative imagery in full-page plates and figurative initials as decorations in a traditional manner. Nevertheless, the bold forms of black against white accentuate the revolutionary intent of Derain’s illustrations” (Castleman).

A very fine copy albeit some light smudging to the lower endpapers.

**3. BERGE, Pieter van den.** *Theatrum Hispania, exhibens Regni Urbes, Villas ac Viridaria magis illustrata, Amsterdam: Pieter van den Berge, [1700].* Oblong folio (294 x 411mm), Title with an engraved vignette and 61 engraved plates, including a large folding plan of Madrid, all finely and fully coloured by a contemporary hand, with gilt-ruled borders, some highlighted in gold, title in Latin, Dutch, Spanish and French, plates with explanatory captions in Spanish and French (small closed tear within title vignette, minor marginal soiling in places, small closed tears in folding map). 19th-century red morocco by Chambolle-Duru, edges double gilt ruled, inner dentelles richly gilt, all edges gilt (extremities rubbed). 25,000 €

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

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

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



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

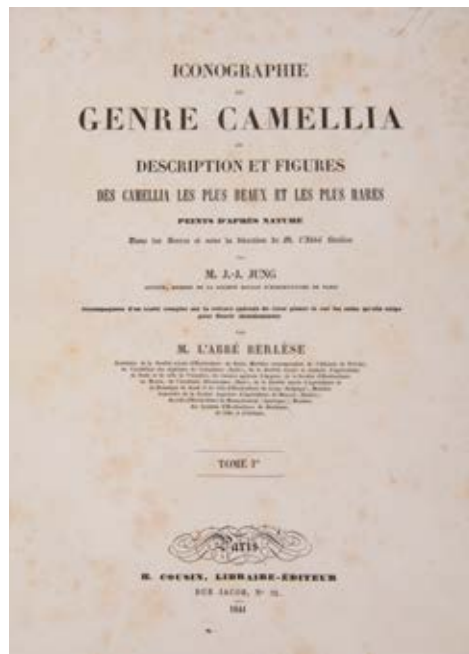
A superb album in magnificent contemporary colouring and heightened with gold.



**4. BERLÈSE, Abbé Lorenzo.** Iconographie du genre camellia ou description et figures des camellias les plus belles et les plus rares peints d'après nature dans les Serres et sous la direction de M. L'Abbé Berlèse par M.J.-J. Jung. Paris, Abbé de Sainte-Rose, [1839-]1841-1843. 3 volumes, folio (357 x 259 mm.), 300 fine stipple-engraved plates, partially printed in colour and finished by hand, contemporary navy calf with gilt romantic style decoration, spines gilt in compartments, pink watered silk endpapers, occasional light spotting, a few plates lightly toned. 55 000 €

*Nissen BBI 150; Dunthorne 30; Great Flower Books, p. 50*

FIRST EDITION.



AN EXQUISITELY BOUND COPY OF BERLÈSE'S MONOGRAPH ON THE CAMELLIA WITH SUPERB COLOURED ENGRAVINGS, FROM THE CELEBRATED FAIRHAVEN LIBRARY.

Abbé Lorenzo Berlèse (1784-1863) was an Italian priest who became fascinated with the camellia plant upon his move to Paris, where he was to be a chaplain. Camellias captured the Western imagination when travellers to Japan and China would return with the so-called 'Japan rose'. It was named camellia by Carl Linneaus, and began to be cultivated successfully and in larger numbers toward the end of the eighteenth century.

Berlèse accumulated a significant collection of camellias over twenty years, eventually deciding to record them in the present monograph. J.J. Jung, a lesser known artist, engraved the plates in a striking style, affirming the strong influence of Redouté over botanical works of this period.

The Fairhaven Library was renowned for the excellence of its books, featuring the great classics of illustrated natural history in fine fresh condition.

Provenance: Henry Rogers Broughton, Second Baron Fairhaven (armorial bookplate).

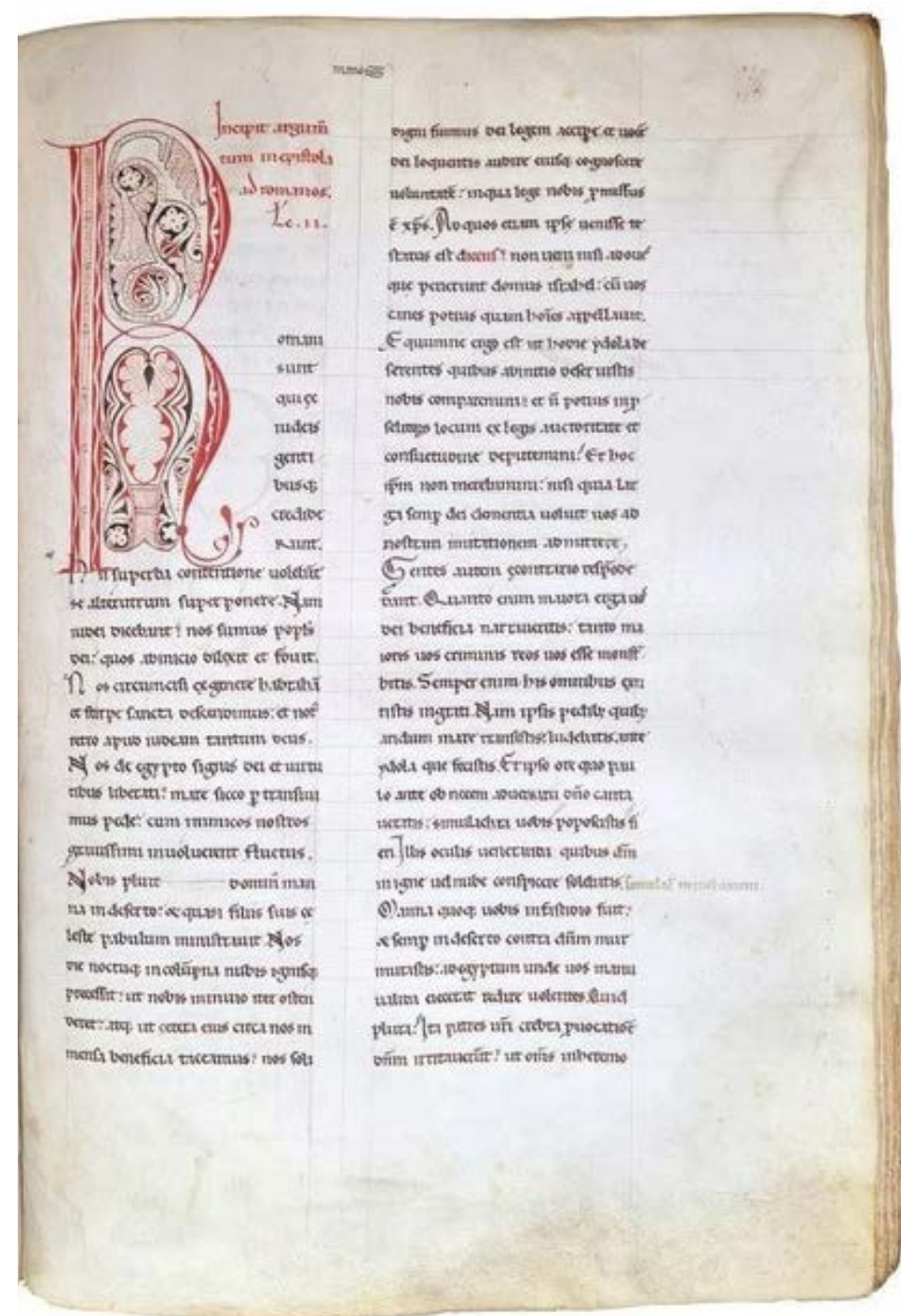




*A 12th-century calligraphic masterpiece*

**5. BIBLE,** Book of Isaiah, Jeremiah, Ezekiel, Daniel, Epistles, Acts, Apocalypse and Gospels. Illuminated manuscript on vellum. *Lombardy, Italy, 1170-90.* Folio (460 x 310 mm), 251 leaves, substantially complete: I8-1 (i excised, probably blank), II-XIII8, XIV8+2 (bifolium added between vi and vii), XV-XVII8 (iii and vi as singletons), XVIII-XXXI8), wanting a quire after VIII (fol. 63), two after XXIV (fol. 194), and quire XXXII but for fol. 251, Catchwords at lower margin of last verso of quires; paper flyleaf and conjoint pastedown at beginning and end. 325 x 204 (93, 21, 90) mm; ruled for two columns and 34 lines of text in lead point, pricking at upper and lower margins and fore-edge (from recto), additional vertical line between the bounders dividing the two columns. North-Italian transitional caroline script (*Littera carolina*) in brown, corrections and additions in black throughout and text on additional leaves 110-111 provided by a second contemporary North-Italian Cistercian hand (*Littera protogothica textualis*); marginal notes referring to readings in the refectory in the Gospels: “Hic dimittatur legere in refectorio” (fols 201r, 215r, 239r) and “Hic incipiatur legere” (fols 217v, 242r); marginal chapter references in an Italian hand in grey ink throughout, c.1400. Rubrics, often with notes in small hand (*littera glossularis*), in lower (occasionally upper) margin as on fol. 109v, providing guidance to the rubricator, chapter numbers and marginal numbering of the biblical readings (Lc .I. , Lc .II. etc) in red throughout; running titles by rubricator in red at beginning and end of gatherings up to fol. 103r, otherwise in dark brown or grey ink by different hands to the end of the Epistles (fol. 166v). Two large initials (9-15 lines), the first in blue, the second blue and red, both with penwork decoration in red, blue and green and followed by first words of text in red capitals touched in blue (fols 2r and 35v); one large 7 line initial in blue with reserved blank and penwork decoration in red and yellow (fol. 95v); similar large initials (6-13 lines) in red, occasionally extending into the margin, at beginning of texts (fols 119v-242v); minor initials (2-4 lines) in red, green and red (fol. 15v) or blue and red (fol. 107v) throughout. Three large initials (16-25 lines) in red with reserved red and black penwork decoration supplied to the additional text on fols 110r, 111r and 111v. Later brown sheepskin over unbevelled wooden boards, some scuffmarks, sewn on four double-split spine bands of alum-tawed skin, two endbands on parchment core with yellow sewing thread, now loose, and title “Quat. [?] Proph. mai / et / Plus [?].Lib.N.Test.” on spine, shelfmark “229” in black ink on upper pastedown; shelfmarks “35” and “67” on spine, all 17th/18th century.

380 000 €





Braidense, Gerli MS 12, identified by Ferrari (Ferrari 1999, pp. 36, 41-42, 44) as one of the manuscripts mentioned in the twelfth-century book list from the Abbey of Morimondo found on the last verso of the Abbey's Office lectionary mentioned above (Houghton Library, Typ 223).

The present manuscript shares the same 18th-century provenance, if not origin, as those three manuscripts now at Milan, Berkeley and Cambridge. From the beginning of the eighteenth century many manuscripts from Cistercian abbeys in Lombardy were collected at the monastery of S. Ambrogio in Milan to support the programme of cultural reform promoted by the Congregation of St Bernard in Italy and the Austrian government. On arrival at S. Ambrogio, they may have been supplied with new covers and a manuscript title on the spine. The present manuscript must have arrived about the same time, when the influx increased exponentially with the suppressions of the monasteries in the last quarter of the century; many of these codices were then dispersed onto the open market. A good number were acquired by the Biblioteca Ambrosiana, but many entered private collections, such as those of the marchesi Trivulzio of Milan, Count Francesco Giovio (1796 – 1873) of Como, and Matteo Luigi Canonici (1727 – 1805), Jesuit and antiquarian of Venice, further dispersed through later sales.

A 20<sup>th</sup> century note in English pencilled on the upper flyleaf suggests that this manuscript may have passed through the hands of the bookseller Giuseppe (Joseph) Martini of Lugano between 1913 and 1942, though it is not mentioned by Ferrari in her list of Cistercian manuscripts described in Martini's catalogues (Ferrari 1999, pp. 34-35). It was Martini who probably invented the myth of provenance from the library of the celebrated humanist Paolo Giovio (1483 – 1552) still recorded in the literature of some Italian Cistercian manuscripts (see Berkeley, University of California, Bancroft Library, MS UCB 16, in Digital Scriptorium).

Strong Italian parchment, with a number of natural flaws and some cuts with medieval repairs (see fol. 20); fol. 119 with a long horizontal cut, but complete; lower margin of fols 232-233 and 237 and fore edge of fol. 238 cut away; overall in good condition.



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

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

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



It consists of 60 prints engraved in colour and enhanced by hand by Carlo Lasinio depicting the costumes of the inhabitants of all the provinces of Tuscany: Florence, Arezzo, Grosseto, Livorno, Lucca, Massa Carrara, Pisa, Pistoia, Prato, Siena, etc. Lasinio depicted street vendors, peasant families, couples, etc. in scenes of everyday life, with the superb Tuscan landscapes as a background. The artist and engraver Carlo Lasinio (Treviso 1759 - Pisa 1838) was an engraver, painter and draughtsman who worked in Florence and Pisa. He was a pupil of Edouard Gautier d'Agoty, in whose workshop he learned the technique of colour engraving. Returning to Italy, he worked in Florence and then became curator of the Pisa Gallery. In the present collection, however, Lasinio does not use the method taught by Gautier d'Agoty, but instead adopts the even more recent technique, the so-called "à la poupée" technique: the 60 prints were engraved in colour, the inking of several colours on the same plate thanks to the use of small pads and templates, then finely finished with a brush by the artist. These beautiful plates were engraved by G. Canacci, Cavini, Cecchi, C. Lasinio, Mugnon, G. Pera, Vascellini and Zancon after drawings by Antonio (57) and Gaetano Bicci, Ant. Fedi and G. Piatolli.

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

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

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

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

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

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

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

A very fine copy of this charming work.

**8. BOOK OF HOURS. USE OF ROUEN.** Illuminated manuscript in Latin and French on vellum, illuminated by an artist in the circle of the Master of the Geneva Latini, *Normandy, Rouen, c. 1470-1490.* 8vo (160 x 120 mm.) 133 leaves (lacking a single leaf after f. 53, 2 leaves after f. 95, and probably 3 leaves after f. 124, else complete). Collation: iii + 1-2<sup>6</sup>, 3<sup>8</sup>, 4<sup>(8+1)</sup> (f. 29 added to complete the section), 5-7<sup>8</sup>, 8<sup>8-1</sup>, 9-12<sup>8</sup>, 13<sup>8-2</sup>, 14-16<sup>8</sup>, 17<sup>(6-2)</sup>, 18<sup>6</sup>; without signatures or catchwords; modern pencil foliation. – Text justification: 98 x 64 mm. 16 lines, 1-column, ruled in red with separate ruled compartments for panel borders in the outer margins (c. 98-100 x c. 29-33 mm), written in dark brown ink in late Gothic Textura with calendar in blue and red alternating with emphasised feasts in burnished gold, capitals touched in yellow, rubrics in red. – 1-line initials and line-fillers throughout in burnished gold on red and blue grounds with white tracery, 2- to 4-line initials throughout mostly in formal leafy designs in blue and orange (sometimes also with red and green) with white tracery on burnished gold grounds, initials at the openings of two Principal divisions of the text (ff. 13, 200) in pink with grey/white heightening and with coloured flowers on liquid gold grounds, initials at three other principal divisions of the text (ff. 30, 77, and 97) in red or blue on grounds of black or in black and blue or red with delicate liquid gold tracery including a prancing animal on f. 77, **24 calendar miniatures** in gently arched compartments in the lower margins of pages with full borders, **15** (of likely 16) **large miniatures** within full borders; **panel borders throughout** in outer margins of every page in designs of blue and gold acanthus leaves with sprays of flowers and fruit, apparently by two border painters. – Late



16<sup>th</sup>-century additions at end, extreme edges of some borders cropped by the binder, some wear and signs of use, glue along interior of gutters in a few places, tiny rip in parchment near gutter at f. 37, generally in fine state. 18<sup>th</sup>-century red velvet over pasteboards, mottled pink and gilt paper endleaves, gilt edges, green silk marker, nap worn at edges, in a quarter brown Morocco fitted case, title gilt. In brown solander box with red morocco at spine.

100 000 €

Text:

The liturgical arrangement and some of the textual features of this horarium, as well as the decoration, point to Rouen. These include the peculiarity found in books of hours from Normandy of not placing the prayers to the saints as a separate text block at the end of the manuscript, but rather appending them to the morning praise of Mary, the lauds of the *Officium beatae Mariae*.

Illumination:

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

The fluffy grey-white or pinky-white acanthus leaf makes an appearance, a feature which was to become especially characteristic of Rouen illumination by 1500. Colours are darker and generally more cramped. The Calendar is now illustrated. This too is a late fifteenth-century feature of Rouen Books of Hours, perhaps derived from southern Netherlandish patterns. Similar illustrated Calendars occur in many Rouen Books of Hours of the last decades of the century, such as the Playfair Hours (London, Victoria and Albert Museum L.475-1918) often in the upper or outer margins. Here the pictures are in compartments at the foot of each Calendar page, an unusual feature that recurs in Vienna, ÖNB. cod. 1954. The miniature for Matins has been changed to a Jesse Tree, a very unusual subject for this opening, with the Annunciation relegated into a roundel in the margin (fol.30r); another late fifteenth-century Book of Hours with a Jesse Tree at Matins is Paris, B.N. ms. nouv.acq.lat.114, of the use of Paris. The miniature for the Office of the Dead has become the Three Living and the Three Dead (fol.96v). This macabre tale first appeared in print in the poems of Pierre Michaut, Paris, 1482.



The borders in the outer margins of every page in designs of blue and gold acanthus leaves with sprays of flowers and fruit (including strawberries, grapes, peas, etc.) all infilled with tiny gold bezants and black dots, occasionally on Parti-coloured liquid gold grounds (apparently by two border painters whose hands are separable by bifolia and not by gatherings), and where 2-line initials occur on recto pages with additional narrower but similar borders in the inner margins to the left of the text, and with the inner border is full-length on f. 25r where there is a 3-line initial on the recto. The borders include birds, insects, grotesques, snails, little men, cats, with the borders for the principal divisions including the characteristic Rouen blue-grey acanthus leaves against full liquid gold grounds (ff. 13, 20v, 30, 77, and 97).

#### Miniatures

Each page of the calendar is illustrated with a miniature in the lower margin in an arch-topped compartment of 48 x 62 mm.

- f. 1 – January: a couple feasting at a table by a fire, served by two boys; Border: a monkey on a chain.
- f. 1v – January: Aquarius, a man emptying a waterpot into a reservoir in a landscape with a city by a river.
- f. 2 – February: a man warming himself by the fire as a boy brings in further bundles of wood.
- f. 2v – February: Pisces, two fish swimming in opposite directions in a river.
- f. 3 – March: a man pruning bushes while another tends vines on a trellis.
- f. 3v – March: Aries, a ram in a field separated from a gothic room by a red curtain.
- f. 4 – April: a man offering flowers to a woman in a meadow beside a city on a river, as a boy picks more flowers and puts them into an upturned hat; Border: a jester pulling a face.
- f. 4v – April: Taurus, an ox walking through a landscape.
- f. 5 – May: a couple riding through a landscape, attended by two diminutive huntsmen with three hounds.
- f. 5v – May: Gemini, a naked couple standing at arm's length from each other wrapped around their middles with the same blue towel, in a tiled room divided by a red curtain.
- f. 6 – June: a man scything grass and a woman raking it up.
- f. 6v – June: Cancer, a large red lobster in a tiled room divided by a blue curtain.
- f. 7 – July: a man cutting corn and another arranging it into piles of sheaves.

- f. 7v – July: Leo, a lion in a gothic room divided by a red curtain.
- f. 8 – August: a man threshing and another winnowing corn, in a room divided by a red curtain.
- f. 8v – August: Virgo, an elegantly dressed woman standing beside a tall table with a suitor kneeling beside her, in a room divided by a red curtain.
- f. 9 – September: a man trampling grapes in a huge tub as another brings more, in a meadow divided from a room by a red curtain.
- f. 9v – September: Libra, a girl with a huge pair of scales, in a meadow divided from a room by a red curtain.
- f. 10 – October: a man sowing accompanied by his wife and two children.
- f. 10v – October: Scorpio, a scorpion on a hillside.
- f. 11 – November: two men knocking down acorns for their pigs.
- f. 11v – November: Sagittarius, an elongated centaur with a bow and arrow, in a landscape.
- f. 12 – December: a man swinging an axe to kill a pig that emerges from its sty, as a woman stands by with a bowl, in a room divided by a red curtain.
- f. 12v – December: Capricorn, a man driving a goat through a landscape, with a view of a city by a river (as above, ff. 1v and 4r).
- f. 13 – 1 St. John on Patmos, writing his name on a scroll, his eagle holding his inkpot, and a devil creeping up behind; Border: a bear and a man hunting a monkey which carries two babies, one in front and one behind (as recounted in the Bestiary); large miniature in an arch-topped compartment: 95mm. by 62mm.
- f. 15 – 2 St. Luke in a tall chair writing on a scroll which curls over a sloping desktop, watched by his ox; and by St. Mark Border: a naked boy riding a Pig backwards; large miniature in an arch-topped compartment: 95mm. by 60mm.
- f. 17 – 3 St. Mark seated on a bench writing in a book in a room divided by a red curtain, watched by his lion; large miniature in an arch-topped compartment: 94mm. by 62mm.
- f. 19 – 4 St. Matthew seated on a bench and writing a page on a free-standing double-sided lectern, with his angel behind, in a gothic room divided by a red curtain; large miniature in an arch-topped compartment: 96mm. by 61mm.
- f. 20v – 5 Virgin and Child Enthroned, attended by an angel harpist, set in



a gothic room divided by a red curtain; Border: a monkey fishing in a stream near a fountain; large miniature in an arch-topped compartment: 93mm. by 60mm.

- f. 30 – 6 Tree of Jesse, with Jesse asleep in a little tent and four prophets standing two on each side and, above against a dark blue sky, a tree with 12 kings in its branches and the Virgin and Child in the centre attended by two angels, the border including 3 historiated roundels showing (i) the Virgin weaving, (ii) the Betrothal of the Virgin, and (iii) the Annunciation; large miniature in an arch-topped compartment: 87mm. by 60mm.
- f. 40 – 7 Visitation, Virgin attended by an angel, set in a landscape; large miniature in an arch-topped compartment: 88mm. by 62mm.
- ff. 54-57v Hours of the Virgin, Prime, miniature is missing
- f. 58 – 8 Annunciation to the Shepherds, with one shepherd looking up, one drinking from a fountain, and a woman spinning, with the angel above holding a scroll Gloria in exc; large miniature in an arch-topped compartment: 86mm. by 63mm.
- f. 61 – 9 Adoration of the Magi, with the Virgin and Child on the right and the kings approaching and kneeling from the left; large miniature in an arch-topped compartment: 90mm. by 63mm.
- f. 64 – 10 Presentation in the Temple, with the Virgin handing the Child to Simeon dressed as a bishop, attended by Joseph holding a candle and by a girl with a basket of doves; large miniature in an arch-topped compartment: 90mm. by 64mm.
- f. 67 – 11 Flight into Egypt, with Joseph leading the donkey off to the left through a landscape, attended by a girl with a basket on her head; Border: a devil; large miniature in an arch-topped compartment: 88mm. by 62mm.
- f. 72v – 12 Coronation of the Virgin, with God enthroned in the centre and the Virgin kneeling on the left and an angel harpist on the right, as another angel hovers above the Virgin with a crown; large miniature in an arch-topped compartment: 90mm. by 63mm.
- f. 77? – 13 King David in Prayer, kneeling before his throne in the tiled courtyard of his palace, with God above and an angel with a sword; large miniature in an arch-topped compartment: 90mm. by 63mm.
- f. 93? – 14 Crucifixion, with Christ between the two thieves with saints on the left and Pilate with the centurion and other soldiers on the right; large miniature in an arch-topped compartment: 89mm. by 63mm.





ff. 95v-96v, Office of the Holy Spirit, the miniature is missing.

f. 97 – 15 Three Living and Three Dead, in a graveyard with a charnelhouse behind; Border: a skeleton with a coffin and lance creeping up on a man, etc.; large miniature in an arch-topped compartment: 88mm. by 62mm.

#### Provenance

1. In the border of f. 13 is a seated bear holding a banner surmounted by a macehead and with the initials *I* and *M* joined by a love-knot. These letters may simply be symbolic of piety for *Ihesus* and *Maria*, or they may be the initials of the husband and wife who were the first owners of the manuscript. Both St. John and St. Margaret appear among the Suffrages (ff. 50v and 52r) and may be the name saints of the owners. Note that the banner is held by a bear (*ursus* in Latin), and that the very rare apostolic missionary St. Ursinus heads the martyrs in the Litany: perhaps the book was made for a member of the well-known family of Jouvenel des Ursins.
2. A 16<sup>th</sup>-century verse on f. 131 records that its writer married his love Pont St-Pierre in the year 59, and that God gave them 16 children but took back five sons and six daughters. The Norman barony of Pont St-Pierre carried with it the hereditary title of Conseiller d'honneur au parlement de Rouen, and the bride here may be Anne, daughter of Philippe de Roncherelles, baron of Pont St-Pierre, who on 18 September 1560 (apparently) married André de Bourbon-Vendôme, governor of Abbeville, and whose many children (one of which grand archidiacre of Rouen) are listed by Anselm.
3. The book was still in France in the 19<sup>th</sup> century, to judge by notes in French at the end on the number of miniatures.
4. Stuttgart, Dr. Helmut Beck (1919-2001), ms. 34, his ex-libris; his sale, Sotheby's London, 16 June 1997, lot 27.
5. Europe, private collection.



**9. BOOK OF HOURS. USE OF TROYES.** Illuminated manuscript in Latin and French on vellum, *Northern France, c. 1475-1500*. 8vo (167 x 118mm). 150 leaves, complete. Collation: 1<sup>(1+6)</sup>, 2<sup>6</sup>, 3<sup>10</sup>, 4-17<sup>8</sup>, 18<sup>2</sup>, 19<sup>8</sup>, 20<sup>6</sup>, with catchwords; modern pencil foliation below text on versos. – Text justification: 99 x 61 mm. 19 lines, 1 column, faintly ruled in brown. Written in brown-black ink in a *lettre batârde*, rubrics in red, text capitals touched yellow. – 1-line initials of liquid gold on grounds alternately of blue or red with liquid gold decoration, line endings of two types, either knotty branches of liquid gold outlined and shaded with red or bars of red or blue with gold patterning, two-line initials of pink with white foliate decoration against grounds and infills of liquid gold or liquid gold and red with fruit or leaf spray in the infill, three- to four-line initials with staves of pink or red with white or gold foliate decoration against grounds and infills of gold, red or blue with a spray of flowers or fruit or an insect in the infill; **1 historiated initial, 24 marginal Calendar miniatures, 5 small miniatures in full-borders, and 13 arch-topped miniatures accompanied by full-page borders** of similar type but with cavorting putti, grotesques, insects or, in one case, shepherds and their sheep. **Panel borders throughout**, with sprays of acanthus and naturalistic flowers and fruit against grounds of liquid gold, and including a grotesque, bird, beast, or insect. – Small tear in lower margin f. 36, occasional offsetting from borders affecting some Calendar miniatures, minor spotting or darkening of a few margins, slight flaking of pigment from the Virgin's face on f. 57. Modern red velvet (small crack at head of upper joint). Red morocco box.

150 000 €

#### Illumination

Every leaf of the present, charming manuscript is richly illuminated with panel borders with sprays of acanthus and naturalistic flowers and fruit against grounds of liquid gold, inhabited by hybrid creatures, colourful birds, beasts, insects, and even shepherds with grazing sheep. The calendar contains similar panel borders, fitted with small miniatures showing the labours of the months on the recto and the signs of the zodiac on the verso. The large miniatures are painted within simple, liquid gold arched frames and scenes are typically situated within lush green landscapes with deep backgrounds receding into blue and green hills and hazy blue skies. The artist paints his figures' hair, often using liquid gold, in thick lines that seem to fall as a single unit. Faces tend to have straight, horizontal eyebrows, long noses with darkly defined descending edges and strong horizontal bottom edges. Drapery falls around figures in heavy, angular folds with liberal application of liquid gold striations.



## Miniatures

- f. 1 – January: a man warming himself by a fire
- f. 1v – January: Aquarius, a nude figure pouring water into a river
- f. 2 – February: Man chopping wood
- f. 2v – February: Pisces, two fish swimming in a river
- f. 3 – March: Man chopping with an axe
- f. 3v – March: Aries, a ram in a field
- f. 4 – April: a man walking with a branch
- f. 4v – April: Taurus, a bull in a field, posed vertically
- f. 5 – May: a mounted man holding a branch
- f. 5v – May: Gemini, twin figures embracing behind a heart
- f. 6 – June: a man with a scythe
- f. 6v – June: Cancer, lobster
- f. 7 – July: a man harvesting wheat
- f. 7v – July: Leo, lion
- f. 8 – August: a man winnowing
- f. 8v – August: Virgo, a young woman holding a virgin's palm
- f. 9 – September: a man stomping grapes
- f. 9v – September: Libra, a young woman holding scales
- f. 10 – October: a man sowing seeds
- f. 10v – October: Scorpio, a scorpion in a field
- f. 11 – November: a man harvesting acorns for his hog
- f. 11v – November: Sagittarius, a centaur with a bow and arrow
- f. 12 – December: a man slaughtering a pig
- f. 12v – December: Capricorn, a goat
- f. 13 – Agony in the Garden
- f. 23 – St. John on Patmos
- f. 24v – St. Luke (small miniature)
- f. 25v – St. Matthew (small miniature)
- f. 27 – St. Mark (small miniature)
- f. 28 – Annunciation
- f. 36v – Visitation (small miniature)
- f. 45v – Nativity with the Virgin and Joseph in adoration of the Christ Child



- f. 50 – Annunciation to the Shepherds
- f. 53v – Adoration of the Magi
- f. 57 – Presentation in the Temple
- f. 60v – Flight into Egypt
- f. 66 – Coronation of the Virgin, with the Virgin kneeling before God enthroned and wearing a papal tiara who, with the help of an angel places a crown upon her head
- f. 70v – Lamentation over the body of Christ
- f. 77 – Pentecost
- f. 82 – David and Bathsheba
- f. 98 – Job on the Dungheap
- f. 130v – Virgin and Child in a historiated initial O
- f. 133v – Virgo Lactans (small miniature)

#### Provenance

1. The use of the Offices of the Virgin and of the Dead are for the diocese of Troyes and the feast of St. Sabinianus of Troyes is in gold in the Calendar and SS. Mastidia, Syria, and Maura, all especially venerated in Troyes, are included in the Litany. An early owner added notes and prayers and a treatment for fever in French and Latin on the additional, otherwise blank, ruled leaves at end;
2. Shropshire, Henry Cunliffe (1826-1894): his armorial bookplate inside front cover;
3. Chertsey, Baron Claude Augustin de Cosson (1877-1951): his sale, Sotheby's 27 March 1950, lot 64;
4. Beeleigh Abbey, William Foyle (1885-1963), founder of Foyles bookshop; Christie's London, 11 July 2000, lot 50.
5. Europe, private collection.



**10. BOOK OF HOURS. USE OF ROME.** Illuminated manuscript in Latin on vellum, *Southern Netherlands, c. 1470-1480*. 8vo (168 x 115 mm). 139 leaves, apparently complete. Collation: I +1<sup>6</sup>, 2-3<sup>8</sup>, 4<sup>12</sup>, 5<sup>10</sup>, 6<sup>6</sup>, 7<sup>8</sup>, 8<sup>12</sup>, 9<sup>8</sup>, 10<sup>4</sup>, 11<sup>8</sup>, 12<sup>4</sup>, 13-14<sup>8</sup>, 15<sup>10</sup>, 16<sup>7(6+1)</sup>, 17<sup>13(12+i fly leaf)</sup>. Modern pencil foliation. – Text justification: c. 106 x c. 68 mm. 18 lines written in black ink in two distinct gothic bookhands, 1 column, ruled in pink, rubrics in red. – 1-line text initials alternately blue and burnished gold with red or black flourishing, 2- to 5-line initials of burnished gold against grounds and infills of burgundy red and blue with white penwork decoration, often accompanied by marginal sprays or patt-borders, major devotions open with 6- to 7-line initials of blue with white decorations grounds of burnished gold and infills of mauve with liquid gold decoration accompanied by borders with baguettes of gold and colours, sprays of acanthus, flowers and fruit, occasional birds and interspersed with gold disks, and facing **6 full-page miniatures** surrounded by borders of similar type, lesser devotions open with large foliate initials and **13 small miniatures** accompanied by part-borders. – Slight staining in quires 2, 7, 13; minimal rubbing to pigments in a few places; trimming affecting borders at ff. 7v and 11v; wormholes in pastedowns. 16<sup>th</sup> century Spanish gold-tooled goatskin panelled with an outer floral border, and an inner border of porcupines, hares and sprays composed of individual tools, fleurons at corners, arms of the owner at centre, name, Don Pedro Manrique, tooled above and below, and *quoniam melior est misericordia tua super vitam labia mea laudabim* and the monogram **TE** tooled in the middle border on the upper cover, and *sic benedicam te in vita mea et in nomine tuo levabo manus meas* in the middle border on the lower cover, spine gilt in ten compartments, leaf, edges gilt and gauffered to a rope-work design, two brass clasps and catches. In a red morocco solander box.

65 000 €

#### Text

The majority of the manuscript is written in a flamboyant, round, gothic bookhand. A second scribe writing in a more restrained liturgical bookhand, provided ff. 32-34, 68-81, and 117-137v. The rather empty calendar and the standard liturgical use of Rome may indicate the manuscript having been intentionally made for export.

#### Illumination

Like the texts, the miniatures and the borders that accompany them are of two distinct styles. One appears to be by an artist conversant with Bruges illumination and basing his compositions on Bruges models: these decorate



the folios by the scribe responsible for writing the majority of the manuscript. The remainder, on the folios written by the second scribe, are quite distinctive, with their crisper definition, harsher modelling and slightly angular figures, leading earlier scholars to argue that the hand is Spanish. The graphic style can also be said to hold a resemblance to the work of the Master of the Chronicles of Pisa, who collaborated with the workshops of Loyset Liedet and Willem Vrelant. That master is named for his work in the *Chronique de Pise* that belonged to Anthony, the Grand Bastard of Burgundy (Paris, BnF, ms. fr. 9041). It is as likely that the hand in the present manuscript is a follower of that master working in the Low Countries as a potentially Spanish illuminator.

It may be significant that the folios in the second hand carry the more personal texts and so could be regarded as additions. There is, however, an inter-relation of texts and illumination in the different styles (for example the second scribe wrote only part of the Vigils of the Dead) that makes it seem more likely that the two scribes and illuminators worked concurrently.



#### Miniatures

The subjects of the miniatures are as follows:

f. 7v – Crucifixion with the Virgin and John the Evangelist (full-page miniature)

- f. 11v – Pentecost (full-page miniature)
- f. 14v – Virgin and Child with music-making (full-page miniature)
- f. 23v – John the Baptist
- f. 24 – St. Lawrence
- f. 24v – St. Nicholas
- f. 25 – St. Margaret
- f. 25v – St. Apollonia
- f. 26 – St. Barbara
- f. 32 – St. Francis
- f. 32v – St. Antony of Padua
- f. 33 – St. Bernardino
- f. 33v – St. Clare
- f. 34v – Annunciation (full-page miniature)
- f. 82v – David in Prayer (full-page miniature)
- f. 94v – Raising of Lazarus (full-page miniature)
- f. 117v – Mass of St Gregory
- f. 118v – St. Bernard
- f. 119v – St. Leo

#### Provenance

- 1- The sparsely-filled Calendar would suggest an origin in the southern Netherlands. The preponderance of Franciscan saints in the Litany and the second sequence of Suffrages, devoted entirely to Franciscans, seem likely to reflect the devotional allegiance of the owner or owners: while several prayers are in the masculine form, some of the final prayers are in the feminine and one is for both a man and a woman (f. 121).
- 2 -Spain, Don Pedro Manrique: his name and arms tooled on the upper and lower covers.
- 3 -Sale, Christie's London, 29 Nov. 1999, lot 12.
- 4 -Europe, private collection.



**11. BOOK OF HOURS. USE OF PARIS.** Illuminated manuscript in Latin and French on vellum, illuminated by a follower of Jean Pichore, *France, Paris, c. 1500*. 8vo (190 x 124 mm). 136 leaves, complete. Collation: iv + 1-2<sup>6</sup>, 3<sup>8</sup>, 4<sup>4</sup> (iii and iv singletons, iv with a miniature), 5-11<sup>8</sup>, 12<sup>2</sup>, 13-18<sup>8</sup>, 19<sup>6</sup> + iii; infrequent modern pencil foliation at gutter. – Text justification: 122 x 68 mm. 20 lines, 1 column, ruled in mauve. Written in black ink in gothic bookhand; calendar in alternating blue, mauve, and burnished gold; rubrics in mauve, capitals touched yellow. – 1-line initials of burnished gold with grounds and infills of blue with white penwork decoration and mauve with gold decoration, line endings of the same colours, 2-to 4-line initials of blue or red on grounds of burnished gold with ivy-leaf sprays or paired disks of red and blue in the infill; **24 calendar miniatures**, within full-page architectural borders, **15 small miniatures**, **14 large arch-topped miniatures** with full-page borders, and **1 full-page miniature** in an architectural border; panel borders throughout, mostly with divided grounds with sprays of blue and gold acanthus against unpainted vellum and shaped fields of liquid gold with sprays of naturalistic flowers or fruit, a few with foliage sprays against coloured fields and others against continuous liquid gold. – Condition: tiny pigment losses across several miniatures, slight wear to the liquid gold grounds of a few borders, sewing holes from pilgrim badges in the lower margins, staining (tops, ff. 134-136), and a few discreet repairs to parchment (ff. 44, 47, 92). Brown morocco by Capé with multi-coloured inlays in the style of French 16<sup>th</sup>-century strapwork design. 150 000 €

#### Illumination

This handsome, richly decorated manuscript is a fine example of Parisian book production at the end of the 15th century. By this time Paris was an established centre for the production of printed Books of Hours. The present manuscript is a fine example of the type of illumination that was popular in the era of crossover with profusely illustrated printed Hours. Every opportunity for illustration and decoration is taken. As well as the small and large miniatures planned for by the scribe, there are panel borders on every page, marginal scenes of occupations and of the zodiac signs in the Calendar, and an inserted full-page miniature of the Fall of Man (f. 24v) faces the opening of the Office of the Virgin. Eve is shown taking the apple from the female serpent twined around the Tree of Knowledge: the action that created the need for the Incarnation of the Son of God to redeem mankind, which is shown in the Annunciation on the facing page (f. 25).





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

### Miniatures

#### Calendar miniatures:

Both recto and verso of each month of the Calendar have frames of renaissance architectural forms with putti and swags. An arched opening at the outer edge reveals occupations and zodiac signs in landscape settings.

- f. 1 – January: Feasting
- f. 1v – January: Aquarius
- f. 2 – February: Warming at a fire
- f. 2v – February: Pisces
- f. 3 – March: Pruning
- f. 3v – March: Aries
- f. 4 – April: Courting couple on horseback
- f. 4v – April: Taurus
- f. 5 – May: Maying
- f. 5v – May: Gemini
- f. 6 – June: Haymaking
- f. 6v – June: Cancer
- f. 7 – July: Harvesting
- f. 7v – July: Leo
- f. 8 – August: Winnowing
- f. 8v – August: Virgo
- f. 9 – September: Treading grapes
- f. 9v – September: Libra
- f. 10 – October: Sowing
- f. 10v – October: Scorpio
- f. 11 – November: Tending hogs
- f. 11v – November: Sagittarius
- f. 12 – December: Baking loaves
- f. 12v – December: Capricorn



The subjects of the main miniatures are as follows:

- f. 13 – St. John on Patmos
- f. 14v – St. Luke (small miniature)
- f. 16 – St. Matthew (small miniature)
- f. 17v – St. Mark (small miniature)
- f. 18v – Virgin and Child in half-length (small miniature)
- f. 21v – Virgin and Child in half-length (small miniature)
- f. 24v – Adam and Eve (full-page)
- f. 25 – Annunciation
- f. 43 – Visitation
- f. 52 – Nativity with the Virgin and Joseph adoring the Christ Child
- f. 57 – Annunciation to the Shepherds
- f. 60v – Adoration of the Magi

- f. 64 – Presentation in the Temple
- f. 67v – Flight into Egypt
- f. 73 – Coronation of the Virgin
- f. 77v – Crucifixion
- f. 80v – Pentecost
- f. 83 – David and Bathsheba
- f. 97 – Job on the Dungheap
- f. 129v – Trinity (small miniature)
- f. 130 – St. Michael (small miniature)
- f. 130v – St. John the Baptist (small miniature)
- f. 131 – St. James the Great (small miniature)
- f. 131v – St. Sebastian (small miniature)
- f. 132v – St. Christopher (small miniature)
- f. 134 – St. Nicholas (small miniature)
- f. 134v – St. Mary Magdalene (small miniature)
- f. 135 – St. Catherine (small miniature)
- f. 135v – St. Barbara (small miniature)

PROVENANCE

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



*Elegantly illuminated Cologne breviary*

**12. BREVIARY, COMPRISING A PSALTER, LITANY, HYMNAL, TEMPORAL, SANCTORAL, AS WELL AS PRAYERS, SUFFRAGES, SPECIAL OFFICES.** Illuminated manuscript in Latin on vellum, illuminated by a follower of Stephan Lochner. *Germany, Cologne, c. 1450-1465.* 8vo (155 x c. 117 mm). 555 leaves (wants a leaf after f. 297, likely originally contained a calendar, and probably about 20 ll. at the end, otherwise apparently complete though blanks may have been removed at one or two points and ff. 135 and 352 are late medieval replacements; collation: 1-9<sup>10</sup>, 10<sup>9 (10-1)</sup>, 11<sup>10</sup>, 12<sup>11(1+10)</sup>, 10<sup>10</sup>, 14<sup>5</sup>, 15-30<sup>10</sup>, 31<sup>9 (10-1)</sup>, 32-34<sup>10</sup>, 35<sup>7 (10-3)</sup>, 36<sup>3 (+1)</sup>, 37<sup>7 (10-3)</sup>, 38-54<sup>10</sup>, 55<sup>5(10-2)</sup>, 56-57<sup>10</sup>, 58<sup>9 (8+1)</sup>, with catchwords; incorrect foliation in red ink in a later hand starting at f. 66 (70), as well as modern pencil foliation that skips around. – Text justification: c. 111-115 x 80; 26-27 lines, 2 columns; written in black ink in a rounded gothic text hand, some marginal corrections, rubrications in red (directions for the rubricator written in a minute hand in the margins), headings in red in a later hand. – **1 hand-coloured woodcut** pasted inside the upper cover; 1- and 2-line initials alternately in red and blue (the two-line initials with penwork in blue or purple and red), **16 small gold initials** on coloured grounds with partial marginal sprays, **11 large illuminated initials** (1 with full borders, the rest three-quarters to half borders), and **1 historiated initial** in full floriate border; borders of bars in gold and colours with floral and foliate sprays. – Condition: a few leaves stained, decoration trimmed on some pages, gold rubbed away in border of f. 1, the second through fourth quires show some nibbling to the bottom corners and edges, slight damp staining across top edges (ff. 391-488); on the whole in good condition. Contemporary blind-tooled leather (very worn) over bevelled wooden boards, rebaked, modern clasps and bosses. 95 000 €

Text

This compact liturgical book would have served the performance of all of the religious offices throughout the year. It includes the psalter, a temporal – which gives the weekly offices relating to the liturgical feasts and seasons that flow around the two major holidays, Easter and Christmas – a sanctoral, giving the offices and masses for major feast days with fixed dates – as well as a hymnal and additional prayers and special offices.

It is clear from the contents of the book that it was intended for use in a church within the Diocese of Cologne, Germany. It includes specific mentions in the litany, hymns, and special offices for St. Agilolpho, Bishop of Cologne (from c. 746; d. 751; feast 31 March, translation 9 July), St. Anno



II (c. 1010-1075), Archbishop of Cologne (fl. 1056-1075), who founded and was buried in Siegburg monastery (feast 4 December), St. Gereon (10 October feast), St. Heribert, Bishop of Cologne (999-1021; 30 August feast); St. Quirinus (30 April feast), the Three Magi (6 January feast), and St. Ursula, patron saint of Cologne (21 October feast). There is also a hymn and office for the Holy Lance.

#### Illumination

This liturgical manuscript is elegantly illuminated in the “*Goldrispenstil*” that began c. 1450 in Cologne with Stephan Lochner’s workshop and became more popular and elaborate over the second half of the 15<sup>th</sup> century. The markers of this style include the ‘*goldrispen*’ (gold panicle) flourishes along the vines in the border decoration. Such golden vinework is first noted in a manuscript decorated by the Lochner workshop (Darmstadt, HLHB, ms. 70, dated 1451). Other notable elements of the style found here include feather-thin dark brown vines with tiny green leaves, flowers with petals mostly in lighter and darker hues of pink, blue, and green (a particularly popular palette in Cologne) with a few touches of yellow and red, with small gold centers, many with “tear-shaped pistles”, acanthus leaves, and tiny pearl-like white highlighting. The present manuscript’s secondary decoration of outstanding quality can be convincingly compared to the illumination of the Arenberg Bible (c. 1451; Los Angeles, J. Paul Getty Museum, Ms. L. I, 13) as well as the Marienforst Bible (c. 1452; Darmstadt, HLHB, Hs. 1950). Elizabeth Hemfort argues that this early version of the style, with a more conservative application of the golden vinework, floral appendages, and acanthus, could be seen up to the early 1460s, at which point the application of gold vinework and floral sprays become much more flamboyant.

The finely painted, 9-line historiated initial *E* (f. 136) shows the prophet Isaiah, dressed in a white robe with pink folds and a pink and green head covering. His white hair and beard flow in thick curls and his face is heavily shaded, giving him depth and a strong feeling of character. He holds a scroll with words from Isaiah 11:1: “*Egredietur virga de radice Yesse Ysa. xi.*” He sits within the bowl and in front of the cross bar of the initial *E*, opening Isaiah 2: (*E*)*rit in novissimis diebus prae paratus mons*, at the beginning of the Temporal and opening the first Sunday of Advent.

The rest of the illuminated initials with borders are illuminated initials for each section and subsection of the Psalter.

#### Provenance

1. Likely made for use in the Diocese of Cologne.

2. Unidentified ex-libris stamp of *M* within a circle on front pastedown.
3. Sale, Sotheby’s London, 6 Dec. 1971, lot 61.
4. Europe, private collection.





*The most celebrated treatise on animals ever produced (Dibner)*

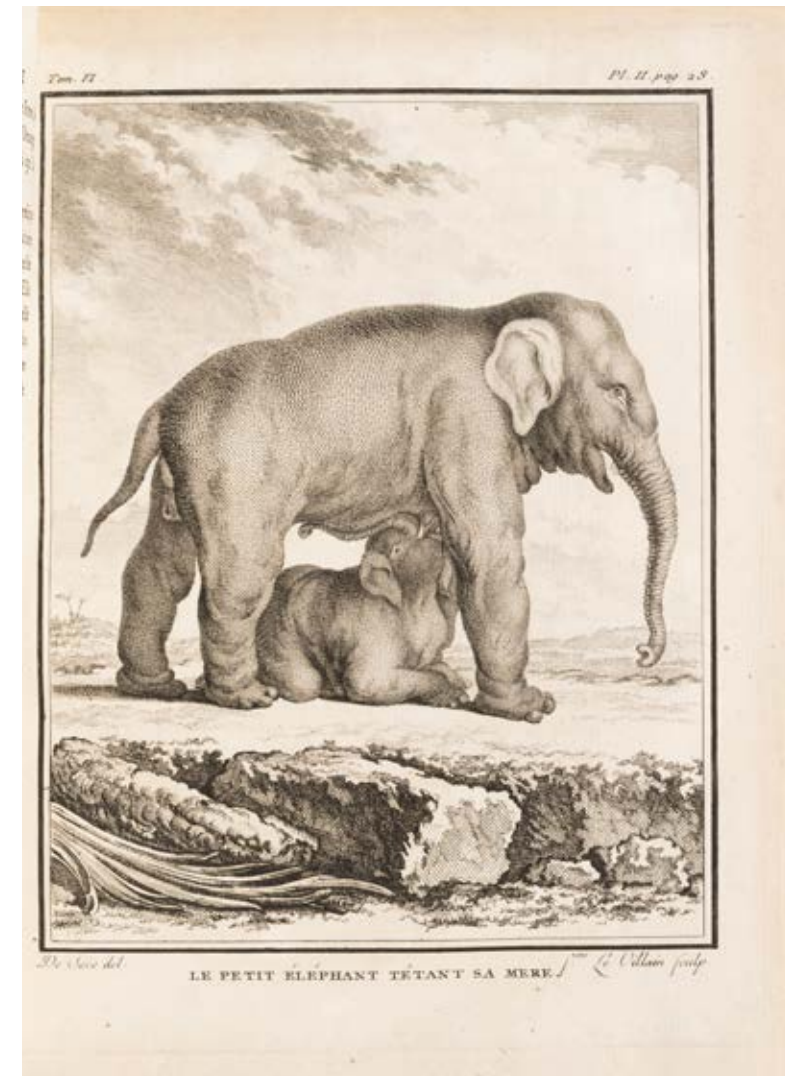
**13. BUFFON, Georges-Louis Leclerc, comte de.** Histoire naturelle générale et particulière avec la description du Cabinet du Roi. Paris, Imp. Royale, 1749-1804. 45 vol. in-4. Contemporary tree calf, Royal gilt arms on sides, spine richly gilt with charming animal tools. 85 000 €

*P.M.M. 198; Dibner, 193; En Français dans le texte, 152; BMC, Natural History Catalogue, I, p. 281; Linda Hall Library, Theories of the Earth, 226; Haskell Norman Catalogue, I 369; Casey Wood, p. 267; Sparrow, Milestones, p. 23; Ward and Carozzi 383; Nissen (Zoology) 672*

FIRST EDITION OF THIS MONUMENTAL WORK.



“Buffon’s work is of exceptional importance because of its diversity, richness, originality, and influence. Buffon was among the first to create an autonomous science, free of any theological influence. He emphasized the importance of natural history and the great length of geological time. He envisioned the nature of science and understood the roles of paleontology, zoological geography, and animal psychology. He realized both the necessity of transformism and its difficulties. Although his cosmogony was inadequate and his theory of animal reproduction was weak, and although he did not understand the problem of classification, he did establish the intellectual framework within which most naturalists up to Darwin worked.’ (DSB)





Buffon is considered the founder of evolutionary theory. 'George Buffon set forth his general views on species classification in the first volume of his *Histoire Naturelle*. Buffon objected to the so-called "artificial" classifications of Andrea Cesalpino and Carolus Linnaeus, stating that in nature the chain of life has small gradations from one type to another and that the discontinuous categories are all artificially constructed by mankind. Buffon suggested that all organic species may have descended from a small number of primordial types; this is an evolution predominantly from more perfect to less perfect forms.' (Parkinson, Breakthroughs).

Like that other great product of the enlightenment, the *Encyclopédie*, the *Histoire Naturelle* was a collaborative enterprise, outliving its instigator and chief author. The two scientists who were foremost among the several contributors were Daubenton and Lacépède (first as Comte de, then as Citoyen): they completed the work after Buffon's death in 1788. Over 1,000 of the plates are the work of Jacques de Sève, père et fils: a full list of the artists is provided by Nissen. They range in style from exact anatomical drawings (skeletons, dissections, etc.) to settings of animals in their natural habitat. The headpieces are fanciful masterpieces of baroque decoration. In spite of the costliness of the work, its numerous editions and translations testify to its popularity.

A magnificent copy absolutely complete illustrated with 1261 plates and 8 maps. Volumes 1 and 3 of *Histoire Générale* with a mention of "Seconde édition" on the title page.

**14. CARMONTELLE, [Louis CARROGIS].** Jardin de Monceau, près de Paris: appartenant a Son Altesse Sérénissime Monseigneur le duc de Chartres. Paris, M. Delafosse, Née et Masquelier, 1779. Large folio (512 x 383 mm), 6 un. leaves, 17 engraved plates coloured by a contemporary hand and a general plan of the garden, with a loosely inserted 'Gages' from the Duc D'Orléans printed on vellum, for the sum of 450 livres, dated 1785, and inscribed by Carmontelle. Late 19th-century half calf over marbled boards, gilt spine with a dark burgundy label. 25 000 €

*Bobins V, 1557.*

FIRST EDITION OF THIS VERY RARE PUBLICATION PLANNED AND WRITTEN BY CARMONTELLE, THE LANDSCAPE DESIGNER WHO CREATED THE GARDEN FOR THE DUKE OF CHARTRES, PUBLISHED IN THE SAME YEAR AS THE GARDEN WAS COMPLETED.

It includes, all with excellent contemporary hand-colouring, a plan of the garden (today Parc Monceau in Paris), and the 17 engraved plates which illustrate it from various perspectives recommending to the visitor the manner in which to walk around it. The plates were engraved by several Parisian engravers after Carmontelle's drawings, including Pierre Gabriel Berthault (1737-1831) and Jacques Couché (1750-1835).



In designing the garden, Carmontelle broke with many of the fashions then prevalent in landscape design, taking inspiration instead from Japanese promenade gardens and insisting on the incorporation of illusion and fantasy. This innovation was the subject of much criticism, and the garden became known as the *Folie de Chartres*. When Thomas Blockie succeeded Carmontelle not long after in 1781, the garden was substantially altered and, though features of Carmontelle's original designs remain, this publication is one of the few surviving records of his original vision (see Laurence Chatel de Brancion, *Carmontelle au jardin des illusions*, Paris: Hayot, 2003, pp. 119-35).

Born Louis Carrogis, the son of a cobbler, Carmontelle was a self-taught artist. He worked as a topographical draughtsman during the Seven Year's War (1756 - 63) and used his wit and talent to elevate his social position, eventually becoming employed in the d'Orléans court, where his duties

included tutoring the duke's son, designing gardens, and staging plays. He entertained the guests at ducal gatherings with his crayon portraits drawn on the spot, recording over 750 courtiers and visitors. Carmontelle kept most of the drawings, which provide an insight into the personalities of court life on the eve of the French revolution. Multi-talented, Carmontelle also wrote plays, organised a literary salon and designed one of the earliest examples of the French landscape garden, Parc Monceau in Paris. He also invented the transparent, an early ancestor of the magic lantern and motion picture, for viewing moving bands of landscape paintings.

Provenance: G. de Berny (bookplate) — Hippolyte Destailleur (1822-1893, French architect and collector; bookplate) — Francis Kettaneh (1897-1976; bookplate).

**15. CENDRARS, Blaise .** *La Prose du Transsibérien et de la Petite Jehanne de France*. Couleurs simultanées de Mme Delaunay-Terk. Paris, Éditions des hommes nouveaux, 1913. 4 sheets (each ca. 500 x 360 mm) assembled and folded horizontally and then vertically to form an 8vo format. Original painted vellum cover by Sonia Delaunay (115 x 187 mm), in a modern box.

350 000 €

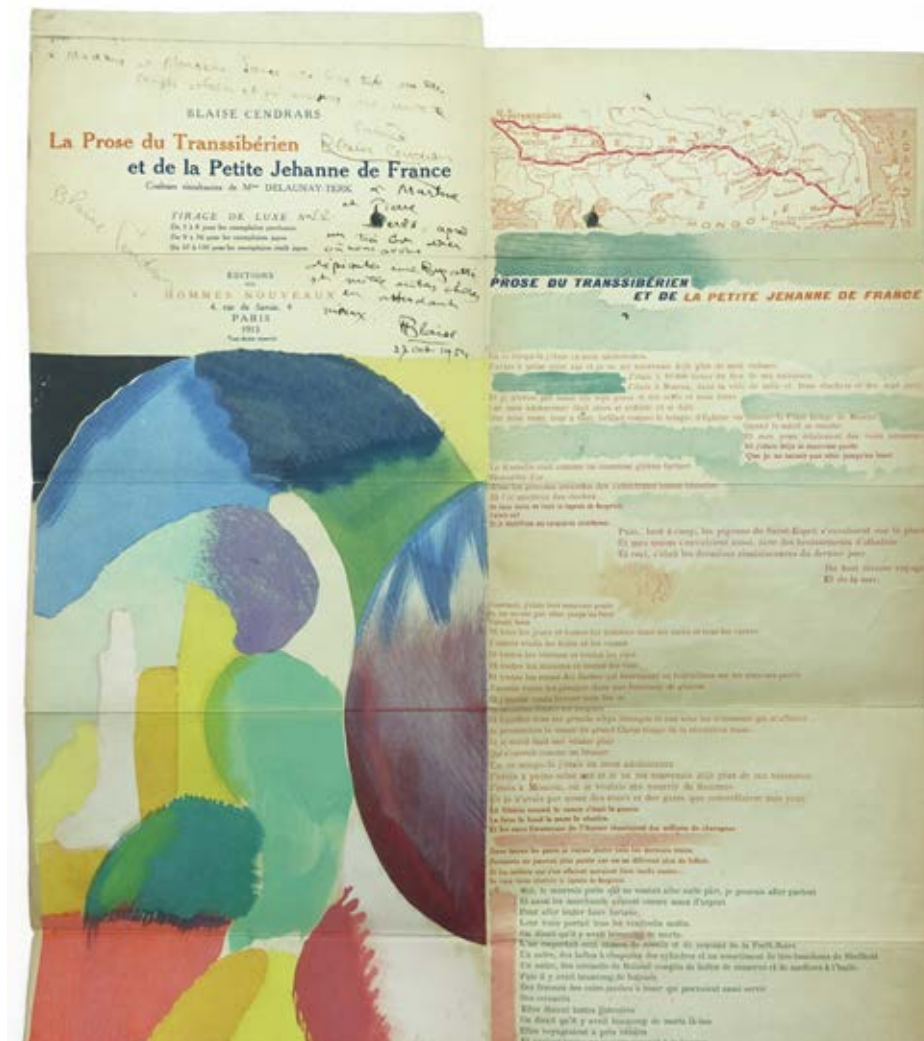
*En français dans le texte*, n° 344; Fr. Chapon, *Le Peintre et le livre*, pp. 134; Castleman, *A century of Artists Books*, pp. 168; Trésors de la bibliothèque nationale, de France, 67; Andel, *Avant-Garde Page Design*, no. 92; M. Cendrars, *Blaise Cendrars*, Denoël 2006; S. Delaunay, *Nous irons jusqu'au soleil*, Robert Laffont, 1978; Chr. Le Quellec Cottier et J. Bogousslavsky, *Blaise Cendrars et Sonia Delaunay, la Prose du Transibérien*, 2017.

FIRST EDITION. ONE OF 28 ANNOUNCED COPIES ON JAPAN (COPY NUMBER 32), SIGNED BY CENDRARS WITH HIS LEFT HAND. HIGHLY IMPORTANT COPY, DEDICATED TWICE BY CENDRARS, ONCE TO ABEL GANCE AND HIS WIFE, AND LATER TO MARTINE ET PIERRE BERÈS.

There were also 8 planned copies to be printed on vellum (ideally numbered 1 to 8, followed by the 28 on Japan, ideally numbered 9 to 36).

The first undated dedication, written in brown ink with the left hand, is addressed to Madame and Monsieur Gance: "Ce livre triste sur des langes solaires et qui annonce une œuvre de lumière. Blaise Cendrars". This inscription reinforces the bright, colorful cinematic dimension of the *Prose*, and recalls the powerful ties

that existed between Cendrars and Abel Gance from the moment they met in 1918 on the set of *J'accuse* in Nice. Gance needed a host of war veterans, including Blaise Cendrars, who quickly became his assistant, moving from the role of extra to that of prop-maker and dialogue writer.



«En cet automne 1918, Cendrars est tout occupé à faire un mort dans la quatrième partie du film *J'accuse* d'Abel Gance : [...] il m'a aidé magnifiquement à animer cette scène, dira Gance. Et Blaise Cendrars : Je faisais tout : l'homme de peine, l'accessoiriste, l'électricien, l'artificier, le costumier, de la figuration et de la régie, l'aide-opérateur, le vice-metteur en scène, le chauffeur du patron, le comptable, le caissier et dans *Les Morts* qui reviennent, je faisais



un macchabée, tout empoissé dans de l'hémoglobine de cheval car on m'avait fait perdre mon bras une deuxième fois pour les besoins de la prise de vue» (Miriam Cendrars, p. 416-417).

Cendrars, a visionary, had the premonition, that the cinema would lead to a new era : «Les derniers aboutissements des sciences précises, la guerre mondiale, la conception de la relativité, les convulsions politiques, tout fait prévoir que nous nous acheminons vers une nouvelle synthèse de l'esprit humain, vers une nouvelle humanité et qu'une race d'hommes nouveaux va paraître. Leur langage sera le cinéma» (L'ABC du cinéma).

Abel Gance also helped a destitute Blaise Cendrars to support his partner Féla and their three children, and in 1919 the family stayed with Mme Gance in her flat at Neuilly in the suburbs of Paris.

The second dedication, written in black ink, dated 1954, is addressed Martine and Pierre Berès »à Martine et Pierre Berès, après un très bon dîner où nous avons dépiauté une Bugatti et mille autres choses en attendant mieux. Blaise. 27 oct. 1954".

Forty years after the completion of the *Prose*, Cendrars offered this copy to the Berès couple, evoking the Bugatti of his friend, bookseller, publisher and collector, thus demonstrating his interest in speed and machines: cars, trains, boats, aeroplanes - he himself had owned an Alfa Romeo whose bodywork had been designed by Braque: "Au volant je vise le cœur de la solitude, assis dans la joie de la contemplation, le pied sur l'accélérateur. Mes pensées volent. Je n'ai aucun regret et plus de désir» (Miriam Cendrars).

The first attempt at a simultaneous book, the 445 verses, printed in different typefaces and colours, are illustrated on the left with a large abstract stencil composition by Sonia Delaunay, enhanced in colour at the end of the lines. The 150 copies initially planned were intended to be as high as the Eiffel Tower, the tower that fascinated Cendrars and Robert Delaunay, and which Sonia Delaunay depicts in red at the bottom of the *Prose*. It was at the foot of this tower that Cendrars discovered the Trans-Siberian train during his visit to the 1900 Universal Exhibition.

More than an illustrated book, *Prose* is a veritable painting-poem, a total work of art. Text, shapes and colours blend and respond to each other in perfect symbiosis.

The work was created to be read and seen at the same time, the eye having to perceive simultaneously the rhythm of the words and that of the colours and shapes. Sonia Delaunay's contribution is totally abstract, with the exception of the Trans-Siberian map at the head of the poem and the Eiffel

Tower accompanied by the Ferris wheel at the foot of the composition. It is composed of oblong, curved and circular figures, creating an impression of dynamism and dazzle that accompanies and translates into colour the innovative typography chosen by the artist and author to create a new language.

A landmark work in the history of the literary and pictorial avant-gardes, conceived by a poet and a painter with a shared desire to abolish all frontiers, *La Prose du Transibérien* is a fine lesson in artistic fraternity. There could hardly be a finer example of collaboration and crossdisciplinarity, essential elements in art today.

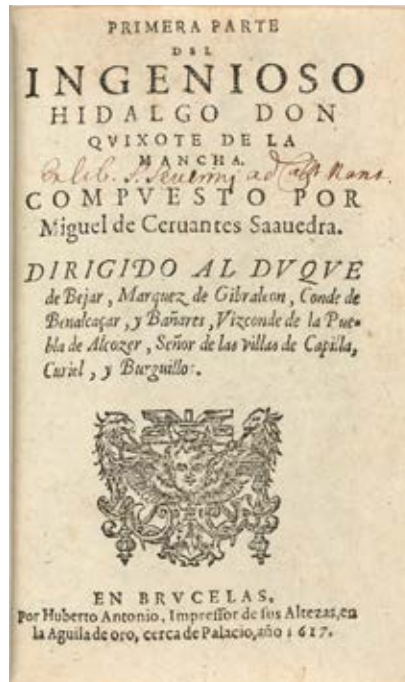
"Although Cubism never became a literary movement in itself, it had a profound impact on writers and prompted collaborations between a number of authors and artists. One of the most fruitful collaborations was between the writer Blaise Cendrars (1887-1961) and the artist Sonia Delaunay (1885-1979). Together they built upon the affinities between the printed page and modern media, in particular cinema and advertising posters. One of the most striking examples of their collaboration is *La Prose du Transsibérien et de la petite Jehanne de France*. The book, fashioned from a single a vertical sheet two meters long folded into its binding, takes travel as its theme. When opened, the long narrow sheet enables the reader to see the entire poem at a glance, as if it were a poster" (Andel).

Four small cuts on front cover and two pinholes on the second, intended for the tying straps. Traces of glue on the inside and top margin of the book. Some colours occasionally faded, some toning to borders.

**16. CERVANTES, Miguel de .** Primera parte del ingenioso Hidalgo Don Quixote de la Mancha. (With:) Segunda parte del ingenioso cavallero Don Quixote de la Mancha. *Brussels, Huberto Antonio, 1617-1616*. Two volumes 8vo (165 x 105 mm). Early 19th century marbled calf, gilt and decorated spines, deckled edges. 85 000 €

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

FIRST HOMOGENEOUS EDITION OF *DON QUIXOTE*.



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

This Brussels edition thus constitutes the first homogeneous edition of *Don Quixote*.

“Only one other edition of the Segunda Parte (after the first of Cuesta) is known to have been published in Cervantes’ lifetime, namely, that of Brussels, in 1616 by Huberto Antonio, in which

the approbation of Marquez Torres is omitted... The edition printed in Barcelona in 1617 is, according to Salva, the 7<sup>th</sup> complete edition of the two parts of *Don Quixote*, published the year after the author’s death. The two parts, however, are not printed uniformly, nor by the same printers, and it is doubtful whether they were intended to be issued together.” (Henry Edward Watts, *Miguel de Cervantes his life and works*. London, Adam and Charles Black 1895, page 263-264)

It should be noted that Brussels appears early in the first editions of *Don Quixote*, becoming the first non-Iberian city where the Spanish novel was published in 1607. The publication, ten years apart, of the two parts of the first edition of *Don Quixote* would have a lasting effect on the constitution of the first copies of the great Spanish novel.

The first part had known nine editions since its first edition of 1605 before the second part of *Don Quixote* appeared for the first time in 1615. An editorial discrepancy made it impossible to acquire a copy of the first edition and the following in older uniform binding. The copies of the first editions of *Don Quixote* are either composite – the two parts belonging to different editions – or in modern binding, implying an *à posteriori* gathering of the two parts of the same edition.

The particularity of this copy of *Don Quixote* is the possession of a proven older provenance. We read the inscription by a 17<sup>th</sup> century hand on the title page of each of the volumes: “*Ex lib[reria]. S[antum] Severini ad Cast[rum] Nant[onis]*”. The royal abbey of Saint-Séverin, in Château-Landon, was of Augustinian obedience. The Archbishop of Canterbury, Thomas Beckett made a stop there in 1167 during his travels in France. The abbey and its contents would be sold as national property during the French Revolution. This copy of *Don Quixote* went to the library of Alexandre-Christian Becker, a Danish merchant and Danish consul in Arkhangelsk (Russia) in the first half of the 19<sup>th</sup> century. Becker had acquired the Château de la Houssaye-en-Brie (Seine- and-Marne) in 1817, not far from the abbey de Saint-Séverin. The following year, he married Adèle Hottinguer (1799-1847), daughter of Baron Jean-Conrad Hottinguer (1764-1841), founder of the bank of the same name.

Marginal annotations in ink (Spanish) and pencil in (French) by two different hands.

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





**17. DAMAME-DÉMARTRAIS, Michel-François.** Collection de costumes du royaume de Naples... Paris, Firmin Didot, 1818. Folio (546 x 348mm). 1 leaf of letterpress, 12 aquatint plates, all coloured by a contemporary hand. Untrimmed and loose as issued, modern morocco backed marbled paper board chemise and matching slipcase. 20,000 €

*Bobins IV, 1217; Colas 787.*

RARE SUITE OF MAGNIFICENTLY HAND-COLOURED PLATES DEPICTING THE VARIOUS COSTUMES OF THE KINGDOM OF NAPLES.



Each plate is dedicated to a village of the Italian State, depicting the typical dress of both the local men and women. Almost classical in design, Damme-Démartrais renders his descriptive compositions equally emblematic of the Italian country life; plate 8, *Costume du village di Casalbordino* situates the two figures within the bucolic setting, a waterfall cascades down in the background and an overflowing basket of grapes attests to the abundance of the local vines.

Michel-François Damame-Demartrais (1763, Paris – 1827, Paris), was a French draughtsman, engraver and painter. He studied painting under Jacques-Louis David in Paris and worked in Moscow and St Petersburg (1792–1805), where he drew views of Russian towns and scenes from Russian life. This Italian album is extremely rare.

Letterpress leaf lightly browned and stained, lacking dedication leaf, light finger-soiling and small marginal tears to plates, heavier spotting to plate 11.

*Dante illustrated by Sandro Botticelli*

**18. DANTE ALIGHIERI.** La Comedia, con la Vita di Dante e il Commento di Cristoforo Landino. Florence, Nicolo di Lorenzo, 1481. Folio (400 x 267 mm) 369 leaves (of 372 ; 3 blancs removed by the binder). Collation : ð<sup>8</sup> 2ð6 a<sup>10</sup> b<sup>8</sup> c-e<sup>10</sup> f<sup>8</sup> g<sup>10</sup> h-i<sup>8</sup> l<sup>10</sup> m-n<sup>8</sup> o-r<sup>10</sup> s<sup>6</sup> 2a-g<sup>10</sup> 2h<sup>12</sup> 2l-m<sup>10</sup> 2o<sup>6</sup> A<sup>8</sup> B-H<sup>10</sup> I<sup>6</sup> L<sup>12</sup>, 18th century English blind stamped green morroco, gilt edges. 180 000 €

*Goff, D-29; GW, 7966; Polain, 1223; IGI, 360; Sander, 2312; BMC VI, 628. Pellechet 4114. Cat.Martini 145. De Batines I, 36-40: «Prima ed. figurata, in buon car.romano tondo e su buona carta grave, per l'esecuzione tipografica bellissima... ediz. veramente magnifica». Mambelli 17-22: «stampata in bellissima veste con bellissimi car. tondi, assai ricercata».*

FIRST EDITION OF THE *COMEDIA* WITH LANDINO'S COMMENTARY, FIRST ILLUSTRATED EDITION OF DANTE AND THE SECOND FLORENTINE ILLUSTRATED BOOK.

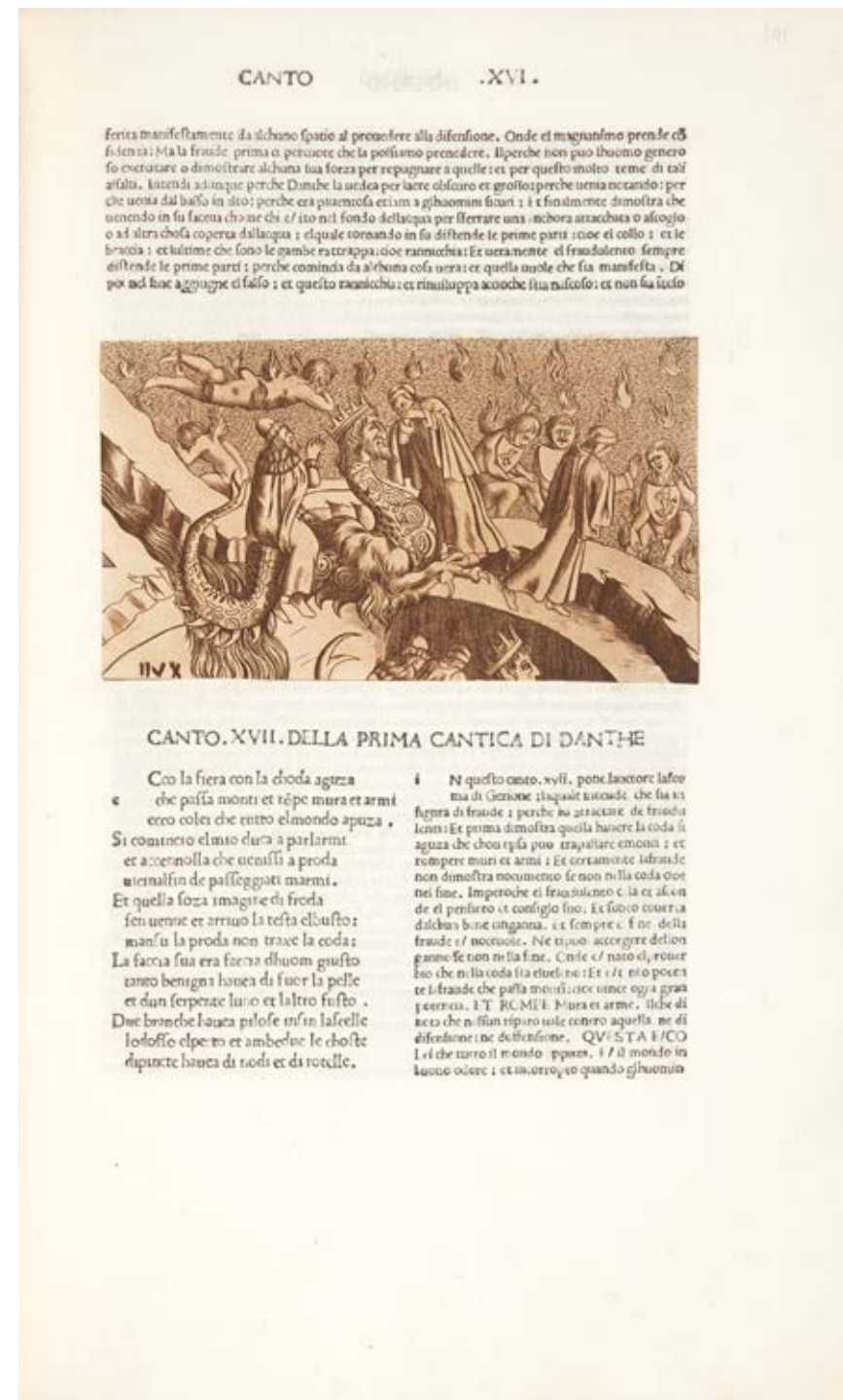
One of the most monumental illustrated printed books of the fifteenth century. Hind and most other authorities in alliance with Vasari's account, have agreed that the designs of the engravings derive from Botticelli. The engraver has been identified as Bacio Baldini.

The original plan was to provide headpiece illustrations for each of the 100 cantos, to be pulled within spaces provided in the typographic composition, but something interfered and only 19 of the 100 engravings were finally executed. The reasons for the failure of the plan are not certain. It is known that Botticelli left Florence in the spring of 1481 for a year in Roma. Van Praet's suggestion is also not to be neglected: the plan was abandoned, "*le burin du graveur n'ayant pu aller aussi vite que l'impression du texte...*": for the necessary close coordination between the twin printing methods, especially given for the large edition run, would not have been easy to achieve. All or virtually all paper copies contain engraved illustrations, printed directly on the page, for *Inferno* cantos 1 and 2. At canto 3 the planned production system began to break down: a few copies have the correct engraving printed directly on the page; a large number have a faulty repetition of the plate for canto 2; many copies have only a blank space; and the relatively small number of "fully" illustrated copies, have the illustrations pasted in.

This copy is illustrated with 4 copper engravings (one repeated). The first two etchings (*Canto I* and *Canto II*) were printed in black at the same time as the text (the first, as usual, is a little short of the lower margin). The two other etchings (*Canto III*, f. c2v et *Canto XVII*, f. l8r) printed in brown ink, were pasted on some years after the text was printed. The etching of *Canto III* is identical to that of *Canto II*, but printed in a different ink (cf. Hind classification, *Form B*, *op. cit.*, p. 102). The etching of *Canto XVII* is in its second state, with the letters reversed in the bottom left-hand corner (Hind, (17, II), p. 115). As it contains more than three prints, this copy is also classified under *Form E* by Hind.

"The first Florentine edition of the Comedy appeared 30 August 1481. A product of the cultural circle surrounding Lorenzo (Il Magnifico) de' Medici (1449-1492), this edition was conceived as a polemical work. It was directed towards other Italian centers which had produced editions of the poem, especially those of Venice (1477) and Milan (1478). This monumental book represented the Florentine attempt to reclaim the great poet who, since the 14th century, had become a classic throughout Italy. Accordingly, the edition was to have been accompanied by a figurative commentary inspired by one of the most important Florentine artists of the time, Sandro Botticelli. Moreover, the text appeared together with a completely new commentary authored by the most authoritative literary critic then teaching in Florence, Cristoforo Landino." Cachey & Jordan, *Renaissance Dante* in print.

A fine copy of one of the most important fifteenth century Italian book.





Paper restoration in the inner margin of 2c10 with some letters supplied in ink, marginal restoration not affecting text in the outer margin of a2; spine of the binding restored.

Provenance: contemporary manuscript annotations on e1v and 2a7 -- Sir Mark Masterman Sykes (1771-1823), 3rd Baronet, of Sledmere House, one of the founders of the Roxburgh Club in 1818 and the Lorenzo of Dibdin, with his autograph monogram and ink shelfmark on endleaf: "*cat. v. 1. 2 195 mms [Mark Masterman Sykes] Sledmer*" -- Sir John Hayford Thorold (1773-1831; with his bookplates). It was lot 653 of the sale catalogue and mentioned in the *Preface*: "Dante, with 4 excessively rare engravings from design by Sandro Botticelli" (*Catalogue of an Important Portion of the extensive and valuable Library of the late Sir John Hayford Thorold, Baronet, removed from Syston Park, Lincolnshire, Londres, Sotheby's, 1884, p. IV*) - Private collection.

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

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

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



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

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

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

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

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

*The father of modern physics*

*The Grand Condé copy*

**20. GALILEO, Galilei.** Discorsi e dimostrazioni matematiche, intorno à due nuove scienze attenti alla meccanica & i movimenti locali. *Leyde, Elsevier, 1638.* 4to (197 x 144 mm) de 4 unnl., 306 pp., 3 unnl. ( including errata). Contemporary olive green morocco, gilt tool framing covers, central Bourbon-Condé coat of arms, spine with raised band, fleur-de-lys decoration on spine, speckled edges. 250 000 €

*Horblit, 36; PMM, 130 ; Riccardi, 516, no.12 Cinti, 102 ; Dibner, 141 ; Willems, 468.*

FIRST EDITION OF THIS FUNDAMENTAL WORK.

Albert Einstein regarded Galileo as the father of modern physics and considered *Discorsi e dimostrazioni matematiche* to be his most important work. This treatise on mechanics, published in Leiden while Galileo (1564-1642) was under a publication ban by the Inquisition, is sometimes read as his testament. The treatise formulates the law of falling bodies and focuses on ballistics. In it, Galileo founded modern dynamics and physics and laid down the principles of universal gravitation. It also includes a discussion of infinity. If the work is profoundly innovative, it is because Galileo expressed his intuition that the future of science lay in mathematisation.

It was in this fundamental work, written in collaboration with Torricelli, that he summarized all his research into physics, its laws and in particular point dynamics, and demonstrated that the trajectory of a projectile is a parabola.

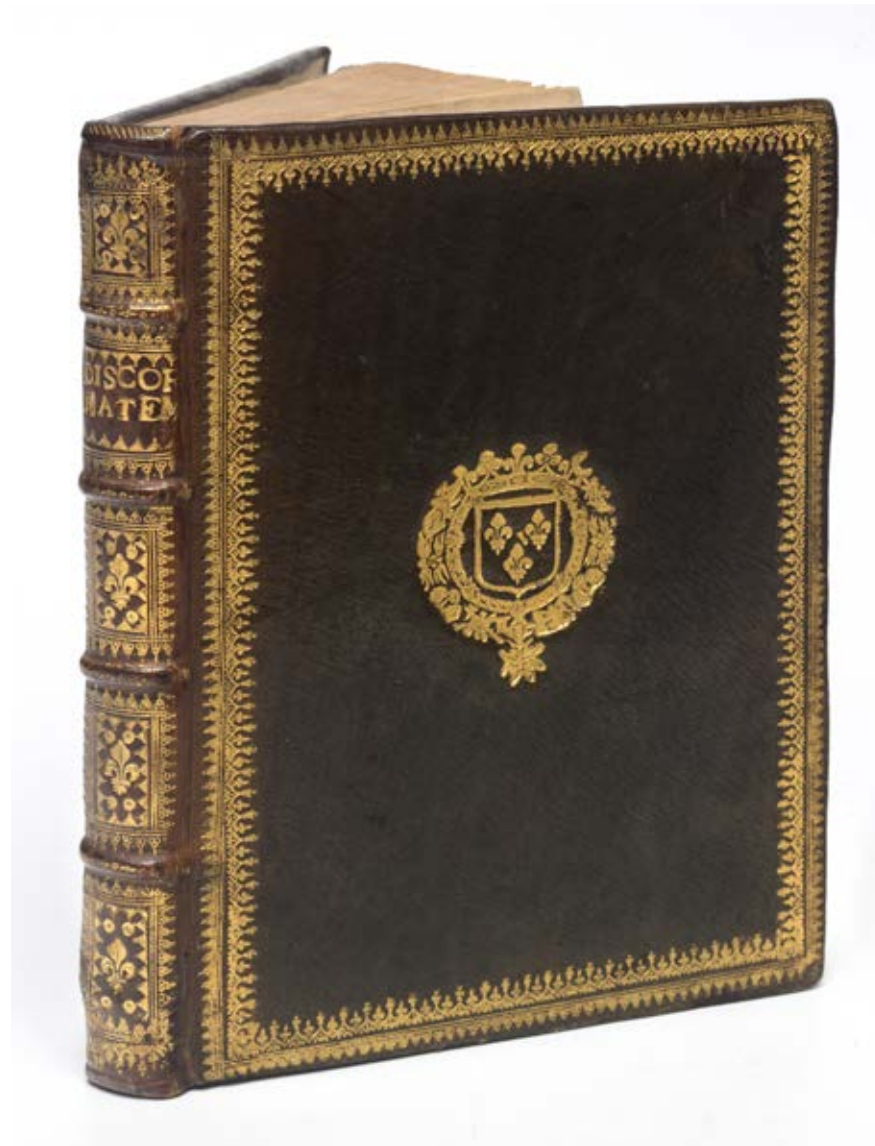
"The two sciences with which the book principally deals are the engineering science of strength of materials and the mathematical science of kinematics... Galileo's Two New Sciences underlies modern physics not only because it contains the elements of the mathematical treatment of motion, but also because most of the problems that came rather quickly to be seen as problems amenable to physical experiment and mathematical analysis were gathered together in this book with suggestive discussions of their possible solution" (DSB).

"His greatest scientific achievement... Mathematicians and physicist of the later seventeenth century, Isaac Newton among them, rightly supposed that Galileo had begun a new era in the science of mechanics. It was upon his foundation that Huygens, Newton and others were able to erect the frame of the science of dynamics, and to extend its range (with the concept of universal gravitation) to the heavenly bodies" (PMM).



Crucial provenance - The relationship between the Grand Condé and Galileo

After his condemnation, Galileo gave the manuscript of the *Discorsi* to his pupil, the ambassador François de Noailles, who sent it to the printer Elzevier in Leiden. The work is dedicated to François de Noailles (1584-1645), Count of Ayen. The latter had a personal physician, Pierre Michon Bourdelot (1610-1685), who had accompanied the ambassador to Rome after graduating in 1634.



On his return to Paris in 1638, Bourdelot became the Condé family physician. We know that Louis de Bourbon-Condé, who was very interested in science and particularly physics, exchanged a correspondence with Galileo, who had been blind since December 1637. In one of the letters (undated) he mentions his personal physician who came to examine Galileo eyes on his behalf: «Monsieur, je suis bien content de scavoir que tout espoir n'est pas perdu au sujet du recouvrement de votre vue et surtout que vous ne l'avez pas entièrement perdue, puisque vous pouvez encore lire et écrire, ce qui est une grande chose. Et j'en rends grâces à Dieu. La personne qui vous remettra cette lettre est un médecin que j'ai en estime et que j'envoie devers vous pour examiner estudier vos yeux...» (Chasles : Ce que l'on doit entendre par la cécité de Galilée, in : Comptes rendus hebdomadaires des séances de l'académie des sciences, tome 67, juillet-décembre 1808, pp. 9sq.).

A magnificent copy preserved in its gilt olive morocco binding, bound for Louis II de Bourbon, Prince de Condé, known as le Grand Condé, 1624-1686 (OHR 2624, different coat of arms from that of his father).

*The earliest treatise on art and sculpture*

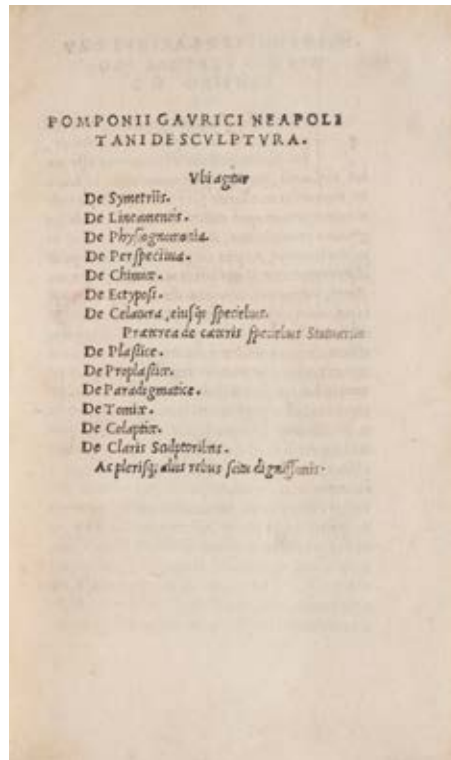
**21. GAURICO Pomponio.** De Sculptura, ubi agitur De Symetriis, De Lineamentis, de Physiognomonia, De perspectiva... Florence, Giunta, 1504. 8vo (100 x 62 mm), 48 leaves. Red morocco, gilt turn ins, gilt edges (*Binda*).

25 000 €

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

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

The *De Sculptura* is a text with a complex structure and touches on a variety of themes: sculpture is articulated in a first phase, the *ductoria*, in which the idea is mentally elaborated, and the model is prepared. This phase includes, in turn, the *designatio* (which includes symmetry, perspective and physiognomy) and *animatio*, which refers to expression. This is followed by a second, more



technical phase, linked to the actual realisation of the work through bronze casting or other systems. The text concludes with a review of famous artists. In this sense, then, one can give credit to Gaurico when he states that no one has so far dealt with this subject. As a humanist and sculptor, Gaurico wanted to give his art-loving friends what had been lacking until then: a treatise on the excellent sculptor, laws, means and the history of ancient and modern sculpture.

“Pomponius Gauricus, a humanist from Padua where Donatello had worked for some ten years, wrote a treatise on the art of sculpture that was published in 1504. He narrated a ‘well known’ story about a distinguished young visitor who wished to catch a glimpse

of Donatello’s abacus; that is to say he hoped to see the device with which Donatello controlled the mathematics in his works.” (Kemp).

Lower white margin of b8 restored. A good copy.

*The first edition of Goya’s Caprichos  
with distinguished artistic provenance*

**22. GOYA Y LUCIENTES, Francisco de.** Los Caprichos. [Madrid, for the author, 1799]. Small folio (300 x 203 mm) set of 80 engravings (etching, dry-point, and aquatint). Contemporary Spanish tree-calf, flat spine, red morocco gilt lettering piece. 500 000 €

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

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



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



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

"The year 1799 was a turning point in Francisco de Goya's life and work. Besides being appointed first chamber painter, he enjoyed growing prestige as a portraitist and inaugurated the hermitage of San Antonio de la Florida, which he had decorated; on February 6, the *Diario de Madrid* announced the sale of the eighty prints that make up his *Caprichos* series. [The volume was on offer 'in the store of liquors and perfumes in the calle de Desengaño' for the sum of 320 reales, roughly equivalent to one ounce of gold. The advertisement was withdrawn after only two days, the result, perhaps, of Goya's concern that it might attract the attention of the Inquisition.] The publication marked the culmination of an intense period in the painter's life, which had begun in 1792 when illness led to convalescence at Sebastián Martínez's home in Cadiz. There, he was able to see English satirical prints that would later influence his work. After returning to Madrid, he cultivated the friendship of Leandro Fernández de Moratín, with whom he exchanged ideas that later emerged in his *Caprichos*.

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

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

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

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

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

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

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

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

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

*Théophile Gautier's copy*

**23. GOYA Y LUCIENTES, Francisco de.** [La Tauromaquia.] Treinta y tres estampas. [Madrid, the author, 1816]. Folio oblong (294 x 416 mm) a title leaf with the table printed with the watermark of [Bartolome] Mongelos, 33 plates engraved with burin, aquatint and drypoint. Half red morrocco, red buckram boards, spine with raised bands and lettered 'Los Toros', gilt head (19th century binding). 350 000 €

*Harris, 204-236 ; Vindel, p. 17 ; Coron, De Goya à Max Ernst, 2.*

FIRST EDITION OF THIS SUPERB SERIES DEVOTED TO BULLFIGHTING.

A very important copy of Goya's Tauromaquia: an essential contribution to the artist's work.



This copy was given by the painter Valentin Carderera to Théophile Gautier, one of Goya's earliest admirers in France.

The 33 original etchings, aquatints and drypoints by Francisco Goya are printed on thick laid paper. Plates 5, 8, 9, 12, 14, 15 and 19 have the Morato watermark, plates 24 and 26 have the N°1 watermark, and the rest are on identical paper but without the watermark.

In this magnificent suite, Goya expresses his great knowledge of this typically

Spanish art, which he practiced with passion in his youth. Like no one before him, he paints the fight between man and bull with vivacity and power, presenting the origins and history of bullfighting in Spain, followed by the prowess of some of his contemporaries such as Martincho, Pedro Romero and others.

«Goya s'y montre à la fois metteur en scène et reporter, saisissant l'instant décisif», pour reprendre le mot de Cartier-Bresson. L'aquatinte, délaissée dans la suite des *Desastres* est de retour et accentue l'intensité dramatique d'une représentation dont Aureliano de Beruete a montré l'étonnante vérité» (Coron).



Valentín Carderera (1796-1880), a famous Spanish painter, was a great collector of Goya paintings, drawings and engravings. He was court painter to Queen Isabel II and a member of the Prado's board of directors. Without him and his work as a collector, Goya's reception in nineteenth-century Europe, and hence the preservation of his work, would have been very different. Tomás Harris is very clear about Carderera's essential role in the preservation of Goya's work:

“That Goya's drawings and engravings were not lost or entirely scattered outside Spain is due to three facts : that Goya gave a vast number of his



works to his great friend the connoisseur and historian, Juan Agustín Ceán Bermúdez ; that another large part of his production was stored away by his son Javier on his departure for France, and these two groups were later united in the collection of Valentín Carderera y Solano (...) He was an ardent admirer of Goya (...) During his lifetime Carderera amassed a vast collection of paintings, drawings and engravings, and he possessed at one time some four hundred of Goya's drawings, two hundred and seventy-two of which were acquired by the Prado Museum in 1886, as well as the greatest collection of his engraved work ever to have been formed" (T. Harris, *op. cit.*, I, p. 11)

Goya's work first found its greatest echo in France. Vivant Denon already owned a first edition of *Caprichos*, brought back from Spain under the Empire. The copy was acquired by the Bibliothèque nationale, becoming the first engraved work by Goya to enter a public collection. Carderera, author of one of the first texts published on Goya in 1835, was the great propagator of the Spanish painter in France. A recent exhibition at the Biblioteca Nacional de España paid tribute to him (2019). His recently published travel diaries bear witness to his incredible activity as an apostle. Carderera was a close friend of Mérimée. He knew Charles Blanc, editor of the Gazette des Beaux-Arts, Philippe Burty, who translated his article and collected Goya fervently, and the artist Achille Devéria, who became Director of the Department of Prints at the BnF in 1849, not to mention the first Goya specialists: Eugène Piot, Paul Lefort and Charles Yriarte. Carderera also met Delacroix and one of the great Romantic magi, as Paul Bénichou puts it: Théophile Gautier.

Valentín Carderera's travel diaries give a precise date for the presentation of this copy to Théophile Gautier, when the Spanish painter visited him on Sunday 13 November 1859. In *Tra los montes* (Paris, 1843, p. 56), Gautier had already acknowledged that the "abominable shrews of the Caprices" were "portraits of frightening accuracy" and spoke of bullfighting in relation to the bullfights he had seen. Gautier had previously published an article in *La Presse* on Goya's *Caprichos* (5 July 1838). In 1842, a decisive event in the reception of Goya in France, Gautier wrote a famous preface to the first catalogue of Goya's engraved works published by Eugène Piot, on the strong advice of Valentín Carderera (*Le Cabinet de l'amateur et de l'antiquaire*). For Gautier, Goya was the last Spanish painter before the decline of Iberian painting in the 19th century: "Francisco Goya y Lucientes peut être appelé à bon droit le dernier peintre espagnol (...) il est le petit-fils encore reconnaissable de Velazquez. Après lui (...) la décadence est complète, le cycle de l'art est fermé. Qui le rouvrira ?" (p. 337). The answer is well-known: Picasso. By this time, Théophile Gautier was familiar with the engraved work, not only the *Caprichos* but also *La Tauromaquia* : "Goya était un *aficionado* consommé, et il passait

une grande partie de son temps avec les *toreros*. Aussi était-il l'homme le plus compétent du monde pour traiter à fond la matière (...) Goya a répandu sur ces scènes ses ombres mystérieuses et ses couleurs fantastiques" (p. 344). The importance of the rediscovery of this copy, material proof of the successful dissemination of Goya's work, can only be acknowledged.

Copy slightly short of margins, tiny hole due to paper loss in pl. 22 (2 mm), a few very pale small stains in the margins of some plates (22, 23, 25), very pale halo due to a moulding not affecting the image in the lower right-hand corner from pl. 21 onwards, small restored tear in the margin of pl. 19.

Provenance : Valentín Carderera (small autograph signature on the second leaf of endpapers, with, in another handwriting, Carderera's address in Madrid: Plaza de las Cortes 7) - Théophile Gautier (engraved bookplate dated 1872; his sale: Catalogue des livres composant la bibliothèque de M. Théophile Gautier, Paris, Labitte, 1873, no. 66: "exemplaire avec envoi signé Valentin Calderera (sic)". Only suite by Goya owned by Gautier) - small dry stamp "A. O" on the first two endpapers - acquired at auction by Jorge Ortiz Linares: Paris, Drouot, 7 June 1962, 35,430 FF - Bibliothèque Jorge Ortiz Linares.

**24. GOYA Y LUCIENTES FRANCISCO DE.** Los Desastres de la guerra. Madrid, Real Academia de Nobles Artes de San Fernando, 1863. Oblong 4to (335 x 242 mm) lithographed title, 1 nn.l. (biography of Goya), 80 engraved plates (dry-point, etching and aquatinta). Slightly later black morocco backed buckram, gilt title on front-cover (some light wear). 125 000 €

*Harris, II, pp. 173-174, n° 1b ; Vindel, p. 25.*

FIRST EDITION, SECOND ISSUE (AS DESCRIBED BY HARRIS), WITH LETTERS AFTER CORRECTION FOR EIGHT PLATES OF "THE MOST BRUTALLY SAVAGE PROTEST AGAINST CRUELTY AND WAR WHICH THE VISUAL IMAGINATION OF MAN HAS CONCEIVED" (OXFORD DICTIONARY OF ART, 215).

Napoleon's invasion of Spain in 1807 and 1808 brought about the abdication of the Bourbon rulers and sparked violent protests against the French. The Madrid uprising of May 2, 1808, marked the start of the armed Spanish resistance, which dragged on in guerilla warfare until 1814. During the war years, Goya vented his horror and outrage at the atrocities committed by soldiers and compatriots alike: "In 80 small, compact images, each etched with acid on copper, Goya told the appalling truth. He aimed a high-power beam on

hideous sights: guerillas shot at close range; the ragged remains of mutilated corpses; and the emaciated victims of war's partner famine. Never before had a story of man's inhumanity to man been so compellingly told, every episode reported with the utmost compassion, the human form described with such keen honesty and pitying respect" (Goya in the Metropolitan Museum of Art, 25-26).



"Nothing in art reflects with more terrible emphasis the horrors of war than Goya's *Desastres de la Guerra*... As a satirist he may be misanthropic and bitter... but in the unflinching courage with which he probes right to the heart of social rottenness he proves himself the true satirist who battles with abuses" (Hind, *History of Engraving and Etching*, 255-56).

"Most of the plates in this great series of engravings were inspired by incidents which Goya witnessed during the Peninsular War of 1808-14, and the terrible famine in Madrid in 1811-12. Carderera says that the series was executed between 1810 and 1820 and his dating has usually been accepted without challenge ... It is strange that no contemporary edition was ever made of this important series of engravings. Possibly by the time they were finished, the war and famine scenes were not of great appeal, and Goya was probably unwilling to risk another financial failure such as had been experienced with the *Caprichos*. It was a time of stern repression and the publication

of the satirical, and violently anticlerical subjects of some of the 'caprichios enfaticos' would certainly have been dangerous. These facts would account for a postponement of publication" (Harris).

Plates 9, 32, 33, 34, 35, 36, 39 and 47 in the corrected, second state. Harris notes that this edition was constituted in approx. 500 copies.

A very good copy, many plates with portions of the watermarks (palm leaf, or portions of 'J.G.O.')

**25. GOYA Y LUCIENTES FRANCISCO DE .** *Los Proverbios*. Coleccion de diez y ocho laminas inventadas y gadas a l'agua fuerte. *Madrid, Real Academia de Nobles Artes de San Fernando, 1864*. Folio oblong (325 x 456 mm) lithographed title by Aragagon, 18 original etching with aquatint and drypoint on heavy laid paper. Mid-nineteenth century blue morocco backed boards, flat spine gilt (some light expert restoration to spine and corners), modern slipcase. 85 000 €

*Harris 248-265 ; Delteil 202-219 ; Vindel, 33.*

FIRST EDITION, WITH ALL PLATES BEFORE NUMBERING AS NECESSARY.





The complete suite of 18 etchings with aquatint and dry-point, pulled in a print-run of 300 copies on firm wove paper (sheets without partial watermark of palmeaf or 'J.G.O.' as is sometimes the case). Plate 2, *Por Temor no pierdras honor*, with the scratch as described by Harris.

"None of the plates of *Los Proverbios* bears a date. According to Carderera the series was the last that Goya engraved. Lefort says that the series belonged for the most part to the period when Goya was engraving the first *Tauromaquia* plates, and Delteil places them before the *Tauromaquia* in his catalogue.

On stylistic grounds they are to be dated later than the *Tauromaquia* engravings of 1815, though it is possible that Goya started work on the series shortly after publishing the *Tauromaquia* in 1816, since a working proof before aquatint of Plate 13 of the *Proverbios* was bound together with the Ceán Bermúdez set of the *Tauromaquia*. In Plates 9, 16 and 17, Goya approaches the broad, free style which is so characteristic of his last period as it appears in the Lumley Plates and the 'Cantor Ciego', which were probably executed in Bordeaux. It should be noted that the plates were put into order posthumously for the first edition and subsequently numbered. The *Proverbios* plates were certainly finished before Goya's departure for Bordeaux in 1824 and they were stored away in Madrid, together with the plates of the *Desastres*, by his son, Javier.

No contemporary edition was made and it is difficult to understand why in the late years of his life Goya should have gone to the trouble and expense of acquiring these very large copperplates from London and have engraved them with such outstanding success, never to have made use of them" (Harris).

A fine set, complete with the lithographed title-page and the 18 etchings.

*Superb copy bound in contemporary red morocco*

**26. HAMILTON, Sir William.** *Campi Phlegraei. Observations on the Volcanos of the two Sicilies as They have been communicated to the Royal Society of London. / Observations sur le volcan des deux Siciles telles qu'elles ont été communiquées à la Société Royale de Londres...*

[And:] *Supplément... Naples, sold by Pierre Fabris, 1776-1779.* 3 parts [including Supplement] in 1 volume, folio (433 x 307 mm). Text in English and French. 90pp., 1 unnl. (avertissement); supplement with 29 pp., 1 unnl. (dedication). Double-page hand-coloured engraved map by Giuseppe Guerra after Fabris

and 59 hand-colored etched plates (numbered 1-54 and 1-5) after Fabris. Contemporary red morocco (Austrian?), covers with gilt border, spine gilt with raised bands, gilt edges. 250 000 €

*Brunet III, 31 («Ouvrage curieux et bien exécuté»); ESTC T71231 (parts I-II); I. Jenkins and K. Sloan Vases and Volcanoes (London: 1996), «Catalogue» 43; Lewine p.232; Lowndes II, p.989.*

FIRST EDITION OF HAMILTON'S "MAGNIFICENT PUBLICATION" (JENKINS AND SLOAN). A SUPERLATIVE COPY IN CONTEMPORARY RED MOROCCO.



Although Hamilton's *Observations on Mount Vesuvius* (published by the Royal Society in 1772) was well received at the time and ran to three editions, the *Campi Phlegraei* is the best known of Hamilton's four works on volcanic activity, and "provided a clearer, more precise and useful explanation of volcanic activity than ever published before, which underlined Hamilton's own theories about volcanoes being creative forces and enabled him to answer in one publication the lists of questions about volcanoes and rocks he had been receiving from correspondents all over Europe. Its publication in French and English provided it with a market not only in his own country but throughout Europe as well, and an international audience for a British discovery" (Jenkins and Sloan).

Pietro Fabris (fl.1756-1784), an artist living in Naples, was commissioned and trained by Hamilton to sketch the volcanoes of southern Italy. In four years Hamilton climbed Vesuvius at least twenty-two times, sometimes at great risk, since both he and Fabris wished to make sketches at every stage of

the eruptions (the figures of Hamilton, often wearing a red coat, and Fabris, in blue, appear in the plates). THE PLATES ARE SO OPAQUELY COLOURED THAT THE ENGRAVED BASE BENEATH IS HARDLY VISIBLE: INDEED, HAMILTON HIMSELF DESCRIBES THEM AS “EXECUTED WITH SUCH DELICACY AND PERFECTION, AS SCARCELY TO BE DISTINGUISHED FROM THE ORIGINAL DRAWINGS THEMSELVES” (Part I, p. 6). Hamilton then asked Fabris to undertake the publication of his letters to the Royal Society, to be illustrated by engravings after the original drawings.

Fabris was the sole distributor of the work, which was originally published at 60 Neapolitan ducats for Part I and Part II; the price of the Supplement is not recorded.

A MAGNIFICENT, CRISP AND CLEAN COPY, BEAUTIFULLY BOUND AT THE TIME IN RED MOROCCO. IT IS COMPLETE WITH ITS 60 PLATES (INCLUDING THE MAP) AND CONTAINS TITLE PAGES FOR EACH PART.

*The finest 18th century book on architecture*

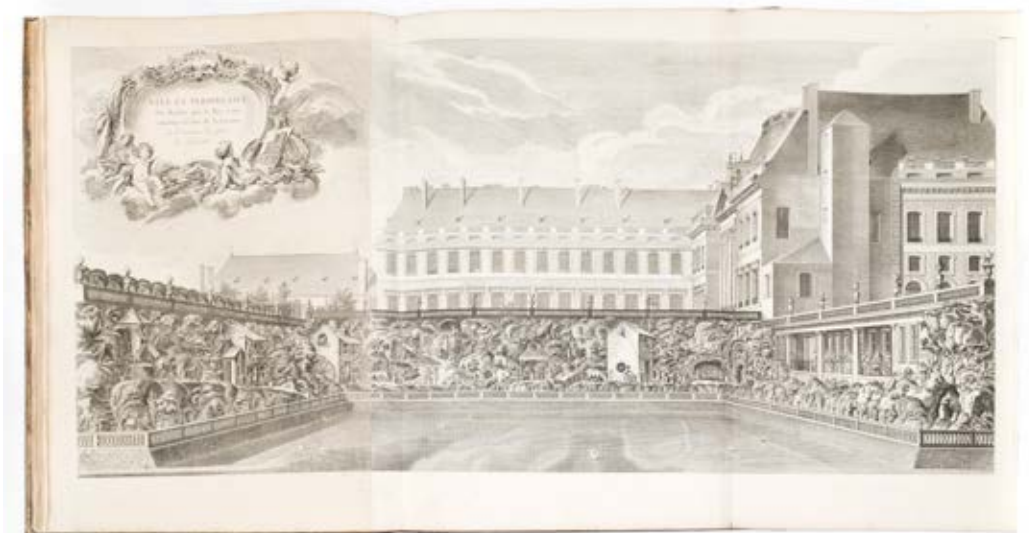
*A Magnificent presentation copy with the arms of King Stanislaw Leszczynski*

**27. HÉRÉ, Emmanuel.** Recueil des plans, élévations et coupes tant géométriques qu'en perspective des châteaux, jardins et dépendances que le Roi de Pologne occupe en Lorraine. [Suivi de :] Plans et élévations de la Place Royale de Nancy... Paris, Jean-Charles François, 1753. 3 volumes, folio (650 x 482 mm). With 3 title pages, dedication, 3 ll. of text and 73 plates, all engraved by Jean-Charles François, Badel, Pierre Philippe Choffard, Durand, Claude Donat Jardinier and J. de la Marcade. Contemporary uniform French red morocco, gilt arms on sides, large cornerpieces and gilt dentelle on sides, spine with raised bands, gilt edges. 250 000 €

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

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

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



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



Standing in front of the Château of Chanteheux, Louis XV was so taken by Stanislaw's riches that he exclaimed, "Father, you are better accommodated than I."

Between 1750 and 1753 Héré built what would become the Place Royale of Nancy, a masterpiece of 18th century Lorraine, and would later be renamed Place Stanislas. Jean Lamour's ironwork surrounds the square and in two corners facing the Hôtel de Ville are the fountains of Neptune and Amphitrite, designed by the sculptor, Barthélémy Guibal.

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

The very large, remarkably executed plates show the plans, sections, elevations, profiles and decorations of the châteaux, pavilions, kiosks, gardens, waterfalls, portals, galleries, churches, squares and other major works carried out in Lorraine by order of Stanislas Leczinski (1677-1766), King of Poland, one of the most enlightened princes in 18th-century Europe and a patron of letters and the arts.

One of the most famous plates in this work depicts the artificial rock built in 1742 for Stanislas Leczinsky against the retaining wall of the castle's north terrace, along the Grand Canal. In this setting of rocks and caves, 88 automatons depicting characters and scenes from everyday life were installed. Driven by wires set in motion by a hydraulic system, the mechanical parts were created by François Richard, the Duke's clockmaker and fountain-maker. Famous in its day, the Rocher contributed to the renown of Stanislas' castle and was widely commented on. Today, it is known mainly from 2 iconographic sources: the *Recueil d'Héré* and a painting attributed to André Joly (1706-1781), kept at the Musée Lorrain. When Stanislas died in 1766, the whole complex

was dismantled, and the automata were put up for sale. Most of the automata were removed by the successful bidder Krantz, former fountain-maker to Duke Stanislas. What little remained of the Rocher at the beginning of the 19th century was a pile of stones that was razed around 1860.

The Rock formed a kind of mountainous landscape made of sandstone blocks and laid out in a U-shape against the retaining wall of the castle terrace, over a length of around 250 metres. On the west side, there was a balustrade with a balcony supported by Tuscan columns, to allow courtiers to observe the ensemble and the moving automata. Scenes of rural life could be seen against a backdrop of rocks and shrubs and a few wooden or brick buildings, such as a mill, a cabaret and a barn; the automata were flat cardboard figures. They represented various trades: miller, shepherd, hemp carder, pit sawyer, blacksmith, grinder, wheelwright, laundress, peasant, musician, soldier, as well as children on a swing and a hermit at prayer, and numerous animals: horse, dog, cat, sheep, rat, hens, goat, cow, pigeons and a monkey. At the ends of the U, four bays were hollowed out, simulating grottoes, with a trompe l'oeil landscape painting at the bottom.



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

Provenance : Stanislaw Leszczynski, King of Poland and Duke of Lorraine (Olivier/Hermal/Roton 2684, tools 2 and 5) -- Sir David Salomons (book plate in vol. 3).

Faint spotting and joints restored on the covers of the two first volumes.

*Nicolas Jarry calligrapher - Nicolas Robert illuminator - Nicolas-Denis Derome bookbinder*

*Calligraphic and illuminated manuscript for Armand Prince de Conti*

**28. JARRY, Nicolas & MELIAND, Victor.** *Conclusiones ex philosophia universa.* Paris, Nicolas Jarry & Nicolas Robert, 1647. Large folio (466 x 346 mm) 10 unnl. (unclng the frist blank), manuscript on vellum, calligraphed by Nicolas Jarry and illuminated by Nicolas Robert.

**[Bound with:]** IDEM. *Serenissimo Regiae Stirpis Principi...* Paris, Pierre Daret, 1647. 10 unnl. (including the last blank) entirely engraved and printed in black. Green morocco, large decorative gilt roll framing the covers, spine gilt with raised bands, gilt edges (*Nicolas-Denis Derome, with his label*).

280 000 €

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

A MASTERPIECE OF CALLIGRAPHY AND ILLUMINATION FROM THE GRAND SIÈCLE, PRODUCED FOR THE PRINCE DE CONTI.

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





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

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

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

This manuscript was not signed by either the calligrapher or the illuminator, but since its discovery by Guillaume de Bure in 1815, it has rightly been regarded as an absolute masterpiece, produced by the most famous Parisian calligrapher of the time, Nicolas Jarry (c. 1610-c. 1674). From 1637, Nicolas Jarry held the title of « noteur de la musique du roi ». This great artist was not only a calligrapher but also, as Portalis points out, an illuminator. On the other hand, Jarry often called on other illuminators, such as Nicolas Robert, to create his most important works, so the attribution of the illumination in our manuscript to Nicolas Robert seems entirely plausible. In 1896 and 1897, Baron Roger Portalis published an overview of Jarry's life and work in the *Bulletin du Bibliophile*, revealing his work in the form of all his known manuscripts and an introductory text. In it, Portalis reaffirmed the attribution of Guillaume de Bure to Jarry and his enthusiasm for the « plus grande beauté » of our manuscript.

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

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



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

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

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

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

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

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

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

Two scratches on the binding, skilfully restored.

**29. [LAVENDE, Luigi di].** *Le Sette Allegrezze della Gran Madre di Dio Maria. Sans lieu ni date [Paris or Bruxelles, circa 1670].* Illuminated manuscript on fine vellum, calligraphed in Roman rotunda in black ink. 12mo (110 x 78 mm), 21 un. leaves. Contemporary orange tinted vellum, gilt edges. 30 000 €

AN EXCEPTIONAL ILLUMINATED MANUSCRIPT, ILLUSTRATED WITH 7 FULL-PAGE MINIATURES AND FINELY CALLIGRAPHED IN ROMAN ROTUNDA.



The text of this beautiful manuscript is in Italian, and in Latin for the litanies. It contains prayers for the Seven Joys of Mary, i.e. the Annunciation, the Visitation, the Nativity, the Epiphany, the Presentation in the Temple, the Resurrection and the Assumption. Each prayer is preceded by a miniature, while the litanies that follow have no illustrations. The Seven Joys of Mary have very rarely been the subject of a manuscript on their own; they are usually found in books of hours or collections of prayers. And it is only in the books of Hours with abundant illustrations that these prayers are accompanied by a cycle of illustrations, which coincides, as here, with the miniatures usually attached to the Office of the Virgin.



The volume is illustrated with 7 full-page miniatures in oval fields, surrounded by a frame with a black background and gold edging decorated with foliage, fruit and masks in grisaille and gold. All the text pages have a miniature medallion at the top and bottom of each page, i.e. 62 medallions, surrounded by a black background border decorated with gold edging and foliage, fruit, flowers and animals in grisaille and gold. The title and many initials in the text are calligraphed in gold, shaded in ink and minium, with floral ornamentation.

The precious decoration and precise design of this manuscript exude a very special charm. The contrast between the vellum, which is particularly light-coloured, and the black frames on the pages is particularly striking. This type of framing is reminiscent of the black prayer books produced at the court of Burgundy during the reign of Charles the Bold. A Book of Hours of this type, illuminated by Flemish artists, is in the National Library in Vienna, Austria (Cod. 1856, E. Trenkler, *Das schwarze Gebetbuch*, Wien, 1948). It is assumed that this Book of Hours was a gift to Charles the Bold in February 1466 on the occasion of the death of his second wife, Isabella of Bourbon. However, this interpretation of the work as a funeral book of hours is too restrictive, as the various leaves, also impregnated with purple and calligraphed in gold and silver ink, are in the tradition of the imperial purple codices of the Middle Ages and Antiquity, and also use black, the preferred colour for clothing at the Burgundian court. These elements provide further evidence of the intentional stylisation of colours that was cultivated at court.

The symbolism of the manuscript's colours has undoubtedly taken a further step towards desacralisation and is clearly the result of artistic and aesthetic research. Combined with the grisaille ornamentation on a black background that iridesces like enamel, the miniatures produce the effect of a work of great luxury, capable of satisfying a bibliophile with extremely refined taste. The one-by-two centimetre vignettes stand out from the dark borders like rays of coloured light. Created with admirable precision, these miniatures open like windows onto vast, highly detailed rural landscapes, with trees around which birds are flying, a castle surrounded by water, a port, a town, a walker contemplating a plain from the top of a hill, a fisherman, a shepherd and peasants returning home - all the facets of bucolic life that contrast with the aristocratic nobility and refinement of the framing.

We have very little information about the calligrapher Luigi di Lavende, who signed the dedication to this charming manuscript. We know of only one other manuscript by him, cited by Portalis, *Nicolas Jarry et la calligraphie au XVIIème siècle*, p.116, which is the *Sept psaumes de la pénitence* in French, decorated, like

ours, with miniature vignettes. In his book, Portalis quotes the colophon of this manuscript "*Ecrites à Bruxelles par L. Lavende, 1673*". The reference to Brussels as the place of calligraphy may seem surprising, as we would expect to find it in Paris, where the great calligraphers of the period, such as Nicolas Jarry, Philippe Limousin and Nicolas Duval, were based. But we know that Jarry also worked in Brussels (Bradley, *A Dictionary of miniaturists, Illuminators, calligraphers and copyists*, III, p.418), where in 1658 he signed a prayer book, Ms lat. 10 569 in the Bibliothèque nationale, as well as a small volume produced two years later, *L'Exercice et pratique journalière du chrétien*, described by Portalis as "decorated with grisaille and gold fleurons" and which seems to bear many similarities to our manuscript. The very distinctive colouring of the illustrations in the *Sette Allegrezze*, composed of blue, violet and red tones, enhanced by green or yellow, as in Italian miniatures from the quattrocento onwards, suggests that the artist was Italian. We can therefore imagine that Luigi di Lavende executed not only the calligraphy but also the ornamentation of this manuscript.

This is a charming volume from the famous collection of the German collector Peter Ludwig. It is described in the catalogue of his manuscript collection under number IX 21 and bears its book plate engraved by Picasso.

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

35,000 €

*Bobins IV, 1449.*

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

"Friedrich Lohse (Görlitz, 1776 - Milan, 1833) and Karoline von Schlieben (Dresden, 1784 - Milan, 1837) represent a classic archetype in the History of

Art, namely that of a love affair between a man and a woman cemented by the same passion for art: a passion that for them was to all intents and purposes Romantic, in the full sense of the word.

A relationship reminiscent of that of so many couples of young artists who meet in a city of art to study at the Academy, and from that acquaintance a serious affair is born. Federico and Carolina Lose, who really lived their whole lives in love and together until their death in Milan, united by the same passion for art.

Friedrich (son of a landowner from Saxony) and Karoline (daughter of a Dresden Court of Appeal councillor) were two young people from a good family, whose parents could afford the luxury of starting them off at the Academy of Art, and not by chance precisely in Dresden, a city considered to be the Florence of the North. They met at one of the most turbulent times in European history, with the French Revolution having just taken place and Napoleon's dazzling star in soliloquy also ruling the German lands after the victory at Austerlitz.

A serious relationship was born between the two and that love lasted: Friedrich Lohse moved to Paris to perfect his artistic training and she decided to leave Prussia and join him. In Paris they were married and from Paris they left in 1805, following the Viceroy of the Kingdom of Italy Eugene Beauharnais, Napoleon's stepson, for Milan, where Friedrich temporarily dropped his lofty artistic ambitions and settled for a job at the French Printing Office, while his wife Caroline adapted to sewing textile decorations. With the fall of Napoleon Bonaparte and the end of the Kingdom of Italy in 1814, the change of regime, which threw many Italian intellectuals in the Lombardy-Venetia region into crisis and made them reluctant to change their colours, probably played into the hands of the Lohse couple because of their Germanic origin, which allowed them to clear their names and continue working even after the arrival of the Austrians.

The Lohse family therefore decided to stay permanently in Milan, Italianised their surname to Lose and devoted themselves passionately to the art of printmaking, immediately dividing their tasks: drawing (him) and engraving (her) Lombard views in their house on the Naviglio, at 299 Contrada San Damiano. Federico and Carolina Lose thus found their artistic style and identity, certainly influenced by the gradual change in European taste from Neoclassicism to the new art more in the Romantic taste, especially in the iconographic representation of nature and truth.

The artistic partnership between the two Lose immediately began to work





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

It was, however, with a lesser-known pictorial subject of the Lombard lakes, namely Brianza, that the Lose couple really hit the jackpot and placed themselves at the centre of attention: probably thanks to the suggestions and tales of Milanese friends, they decided in the summer of 1822 to make a pictorial foray between the Ville di Delizia and the wooded hills of Brianza, also with the advantage of being a short distance from Milan.

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

Having made the preparatory drawings directly en plein air in the field, in the autumn and winter of 1822 Carolina patiently dedicated herself to the subsequent engraving and colouring of them, and the following year, in 1823, the Lose presented themselves to collectors and print lovers with their *Viaggio pittorico nei Monti di Brianza* (Pictorial journey through the Brianza Mountains), an extraordinary collection of etchings in aquatint or hand-coloured, picturesque views of a truly Romantic taste and therefore completely new to the Milanese public: a graphic work of which they were not only the authors, but also the publishers. With this Pictorial Journey, Brianza began to become the tourist dream of all Milanese, just outside the city.

Buoyed by the enormous success of their Brianza graphic work, in 1824 Federico and Carolina Lose subsequently published a new album of 16 watercolours: the *Viaggio pittorico e storico al Monte Spluga da Milano a Coira* (Pictorial and Historical Journey to Mount Spluga from Milan to Chur), the first illustrated guide dedicated to the new tourist route between Lombardy and Europe, after the opening of the new Spluga road, a road that has now become the well-known SS 36 state road from the Grigioni side to Valchiavenna and Milan. After this further artistic endeavour, which did not,

however, make an encore with the greater and more enduring success of the Brianza prints, the vein of the Lose partnership came to an end, not least because of the family obligations associated with raising five children: Ernesta, Federico Spiridione, Elisabetta, Carola Augusta and Ferdinando Marco Aurelio. Federico and Carolina Lose both died relatively young, in the Milan that had welcomed them as their new Dresden: in 1833 at the age of 57 he and - only a few years later - in 1837 at the age of 53 she." On line : Il tour dei Lose, <https://sites.google.com/view/tourdeilose/ita>

A beautifully coloured copy of a very rare work.

*A brilliant testimony to the link between Louis XIV,*

*the music and the genius of Jean-Baptiste Lully*

**31. [ROUSSELET, Jean-Pierre] - [LULLY, Jean-Baptiste].** Recueil par extraits Des plus beaux endroits Des Opéra de M. de Lully suivant l'ordre. [Paris, after 1687]. 8vo (172 x 112mm). 68 pages on 35 leaves. Illuminated manuscript on paper in brown, black, red and blue inks, certainly the work of the famous French calligraph and illuminator Jean-Pierre Rousselet. Red morocco, large gilt tool frame bordered with gilt fillets, spine very richly gilt, dark blue morocco doublures with gilt fleur-de-lys, unassignable paper cut cypher [CB and a heart, cf. Gaudriault, pl. 126] on the last endpaper, gilt edges over marbling. Black morocco box. 300 000 €

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

MAGNIFICENT MANUSCRIPT BY JEAN-BAPTISTE LULLY, CALLIGRAPHED AND ILLUMINATED BY JEAN-PIERRE ROUSSELET. IT CONTAINS 19 SUPERB CARTOUCHES AND 16 CULS-DE-LAMPES IN BLACK, GREY OR BROWN INK WITH BLACK, GREY AND GOLD HIGHLIGHTS AND DEPICTS THE SETS OF THE OPERAS PERFORMED IN THE GARDENS OF VERSAILLES. AN ILLUMINATED TRIBUTE TO THE CREATOR OF FRENCH OPERA AND A WORK THAT HAD CONSIDERABLE IMPACT THROUGHOUT EUROPE.

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



All of Jean-Baptiste Lully's famous fifteen "tragédies lyriques" are present in this manuscript. They follow the list given by Jérôme de La Gorce (*op. cit.*, p. 853) who adds *Les Festes de l'amour & de Bacchus* 1671 to the list given by Wikipedia. Not one of Lully's great operas is missing - with the exception of the very first "tragédie lyrique", which is not yet an opera, *Les Folies d'Espagne* of 1672. These fifteen operas are joined here by *La Grotte de Versailles*, Quinault and Lully's first collaboration at the head of the collection, which has "the appearance of a little opera", first performed in 1668. The eleventh piece in the collection, *Le Triomphe de l'amour* [et de Bacchus] 1681, and the

sixteenth piece (*Le Temple de la Paix* 1685) are not operas but court ballets. The eighteenth, *Acis et Galatée* 1686, is a heroic pastoral.

Two or three pages are devoted to each work. They summarize in one sentence the great arias of each piece, so that the great aristocrat for whom this manuscript was composed could keep it in his pocket and thus possess a *Recueil par extraits des plus beaux endroits des Opéra de M. de Lully suivant l'ordre*, by chronological and mnemonic order of shows as performed at the court of Louis XIV. One of Lully's great talents was to compose arias that the delighted public would appropriate as refrains.

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

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

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



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

Provenance: Unknown until : Édouard Rahir (1862-1924 ; book plate ; Paris, 1937, n° 1460, 20.000 FF, reproduced in colour), acquired by Maurice Chamonal - H. P. Kraus (1907-1988) *Catalogue H. P. Kraus, n° 100*, 1962, item 34, "price on request" - Dr. Peter et Irène Ludwig (1925-1996) purchased from H.P. Kraus in 1963 chez H.P. Kraus, then resold to H.P. Kraus in 1969 -- *Catalogue H. P. Kraus, n° 159*, 1981, item 21, \$ 65.000 – Private collection France.



**32. MAISONNEUVE, J. (artist, printer & publisher) – PITOT, Edouard - RICHARD, Alfred and other artists and lithographers.** *Souvenirs de Maurice*. [Bound with:] – [Fruits of Mauritius.] [And :] – *Ile Maurice*. *Port-Louis, Mauritius, Maisonneuve and Devaux & Cie, [n.d. but c. 1850-1853]*. 3 suites of plates bound in one, oblong folio (337 x 508mm). Without separate title or text, 56 lithographs in total, all in contemporary hand-colour, comprising: *Souvenirs de Maurice*, 20 hand-coloured lithographs of which 18 are topographical views and 2 hunting scenes, 12 after Richard, 4 after Pitot, 3 'from a daguerrotype', and 1 after E. Crook, each with printed series title (first 4 plates heavily toned, first 2 plates with very short marginal tears, plate 4 with a 40mm tear just into caption and with old tape repair, light spotting confined mainly to margins but sometimes into plate area); *Fruits de Maurice*, 20 hand-coloured lithographs of fruit heightened with gum arabic, of which 10 after Richard, 3 after 'Bojer', 5 after Maisonneuve (as artist and lithographer), and 2 unsigned (light marginal finger-soiling to a couple of plates, faint marginal spotting to Mahogany Fruits plate); *Ile Maurice*, 16 hand-coloured lithographs of trees all after Pitot excepting the first which is unsigned, each with printed series title and all but the first with imprint Devaux et Cie, final lithograph heightened with gum arabic (variable spotting to first and last few plates, tiny marginal nick to Traveller's Tree plate). 20<sup>th</sup> century green half Russia, green paper boards, spine gilt. 28,000 €

*Toussaint & Adolphe Bibliography of Mauritius B115 (stating that Souvenirs de Maurice was published monthly); Bobins IV, 1258.*

EXTREMELY RARE SET OF THREE SUITES OF FINELY HAND-COLOURED PLATES HEIGHTENED WITH GUM ARABIC DEPICTING THE TOPOGRAPHY, FRUITS AND TREES OF MAURITIUS.

Quentin Keynes' set, which sold at Christie's London on 7-8 April 2004, lot 203, contained 47 plates only, but apparently had 22 plates (tinted only) from the *Souvenirs de Maurice*, 21 hand-coloured plates of fruit, and a further three plates comprising two tinted views and a genre scene, and an uncoloured plan of the island of Réunion. Another set of the *Ile Maurice* series comprising 16 plates, appeared in Paris in 2008 (Kahn-Dumoussset, 4 April 2008, lot 18).

Apart from the Bibliothèque nationale de France holding 25 lithographs from the *Souvenirs* series, including eight not found here, but lacking three plates which are in this volume ('View at "Riviere du Poste" (Savanna)'; "Montagne du Rempart", from Plaines Wilhems'; and 'Stag hunting'). Otherwise each series is institutionally untraced and we have not been able to trace any other sets. There was an exhibition of Pitot's work at the National History Museum

of Mauritius in 2018, and Richard is identified as a leading figure among the ‘accomplished Mauritian artists’ who emerged in the second half of the 19th century (de Kervern & Martial, *Mauritius: 500 Early Postcards*, p. 11).



Light spotting to margins and occasionally above the skyline within the images, first 4 plates uniformly toned but remaining bright, plate 1 with short closed tear in margin but generally a very nice copy of this extremely rare work.

*The rare prospectus for Matisse's Jazz*

**33. MATISSE Henri.** *Jazz. Paris, Tériade éditeur, 1947.* Small 4° (245 x 190 mm, [4 bifolia]. Label with details of the edition by Gerd Hatje (editor) pasted to inner front wrapper; lithograph title reproducing that for the book with Matisse's script, label with 'Tériade éditeur' pasted to foot, 4 pages with text by Matisse (a transcription of his Jazz text for the book), page with text by Kurt Martin, facsimile page ('une page d'écriture de Jazz') to page 6, final page with 'Index des Planches' and a list of Matisse's other illustrated books and with two double-page colour illustrations from *Jazz* ('L'enterrement de Pierrot' and 'Le lanceur de couteaux') printed in reduced form recto only. Original publisher's grey-green paper portfolio reproducing the original wrappers for the published book with Matisse's manuscript *Jazz* to the front cover and vignette to rear. «Imprimé par Union Druckerei GmbH, Stuttgart. Clichés par Gustav Dreher, Stuttgart» on the colophon. 8 000 €

*Duthuit / Garnaud 22; Castleman page 96*

RARE PROSPECTUS OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED BOOKS OF THE TWENTIETH CENTURY, COMPRISING TWO LITHOGRAPHS REPRODUCING POCHOIRS, SENT OUT TO A SMALL NUMBER OF COLLECTORS AHEAD OF THE PRINTING.

*Jazz bound by Paul Bonet*

**34. MATISSE HENRI.** *Jazz. Paris, Tériade éditeur, 1947.* Large 4to (425 x 328 mm) 154 pp. , original cover illustrated and printed in black, 20 original color pochoirs (including frontispiece), 1 illustrated index leaf. Sculptured and inlaid black-calf binding by Paul Bonet, inspired by the illustrations of the book : inlaid concentric white circles overlaid with silhouettes reminiscing of dancers (3 on the front cover and 2 on the rear cover) flat spine with inlaid title. 500 000 €

*Duthuit, 22 ; Garvey, The Artist and the Book, 200 ; Castleman, A Century of Artists Books, p. 96 ; Chapon, Le peintre et le livre, p. 228 ff., Bonet, Paul. Carnets, n° 1696.*

FIRST EDITION OF ONE OF THE MOST BEAUTIFULLY ILLUSTRATED BOOKS OF THE TWENTIETH CENTURY, IN A MAGNIFICENT BINDING BY THE FRENCH MASTER BINDER PAUL BONET. LIMITED EDITION LIMITED OF 250 NUMBERED COPIES ON WOVE PAPER (VÉLIN D'ARCHES) OF WHICH THIS IS NUMBER 230, SIGNED IN THE COLOPHON BY THE ARTIST.

Stenciled plates based on Henri Matisse's collages and cut-outs by Edmond Vairel. Cover and manuscript pages engraved by Draeger frères. Printed on 30 September 1947.

The creation of *Jazz*, which began in 1942, took five years to achieve. The publisher Tériade was at the origin of the project, writing to Matisse on 20 August 1940 : « Je rêve d'un livre sur « la couleur de Matisse » qui contiendrait toutes vos pensées déjà exprimées et nouvelles sur la couleur et serait illustré de grandes planches (beaucoup plus grand format que *Verve*) à la manière de *La Symphonie chromatique et de la Danse*. Ce serait passionnant que vous exprimiez tout le développement possible de la couleur avec la plus grande liberté puisque la reproduction des collages colorés peut être absolument fidèle. L'idée vous intéresserait-elle ? Pourriez-vous y penser à vos heures de loisir ? »

In other letters, he assures him that he is capable of reproducing the painter's exact colour and once again urges him to create a modern « *manuscrit à peinture* ». Finally Matisse is convinced as Tériade indicates : « *C'était en 1942. Matisse*



*se mit au travail et essaya de reproduire par des papiers découpés une de ses dernières œuvres (La Femme endormie). Mais le résultat le déçut et il renonça. En 1943, Matisse se proposa d'exécuter la maquette (de la couverture) d'un nouveau numéro de Verve. Il nous fit venir – Angèle Lamotte et moi-même – chez lui à Cimiez et nous montra non seulement la couverture pour Verve, mais aussi deux grandes compositions de couleurs éclatantes : Le Clown et le Toboggan, qui sont devenues par la suite la première et la dernière planche du livre Jazz. Le cycle Jazz venait de naître. »*

Matisse set to work on the theme of the circus. He covered sheets of paper with gouache and then used large scissors to cut into the colour. « *Découper à vif dans la couleur me rappelle la taille directe des sculpteurs* », he notes. The shapes are simplified and communicate spontaneity and joy. In the summer of 1946, he calligraphed the text using a reed and Indian ink. In the preface of the book he explains that « *Ces images aux timbres vifs et violents sont venues de cristallisations de souvenirs du cirque, de contes populaires ou de voyages. J'ai fait ces pages d'écriture pour apaiser les réactions simultanées de mes improvisations chromatiques et rythmées, pages qui forment comme un « fond sonore » qui les porte, les entoure et protège ainsi leur particularité* ».

But it would be some time before the book saw the light of day. Its production posed major technical problems. Using typographic ink produced disastrous results, with the paper becoming as stiff as leather. Trials with woodcuts were no longer conclusive. It was then that Tériade had the idea of printing with the same gouaches that Matisse had used. He wrote to the painter: « *Comme les encres d'imprimerie sont huileuses, elles ne peuvent pas donner exactement la qualité de la gouache, mes imprimeurs étudient la possibilité de rendre les couleurs originales et ils envisagent même d'imprimer avec des couleurs préparées spécialement par Linel. Si cet essai est réussi, nous arriverons à la perfection. Ce sera extrêmement difficile, mais je crois bien que nous y arriverons.* » *Special inking rollers had to be made and an adhesive formula had to be invented to incorporate into the gouaches. But the violet used by Matisse was still missing. Matisse approached the director of the Linel company, urging him to come up with a solution to create « ce violet magique dont je me suis servi dans presque toutes les planches. C'est une sorte de couleur clef, absolument nécessaire pour réunir les bleus aux rouges. Des résultats très sérieux ont été faits pour remplacer le violet – mais sans résultat, la couleur obtenue est toujours lourde et basée sur une teinte profonde de rouge qui s'éloigne du bleu – dont la teinte cherchée devrait sortir* ». Once the desired violet has been specially manufactured, stencil printing could begin. And the result is indeed second to none. Written during the war, Jazz is paradoxically a wonderfully cheerful book. Even the plate depicting Pierrot's funeral, with its dancing hearse, is cheerful. With *Jazz*, Matisse gives way to the true livre d'artiste.

Completed in 1971, this is the penultimate binding designed by Paul Bonet,

and the second for this work. In 1952, the Victoria & Albert Museum in London commissioned him to design a binding, leaving him free to choose the work. He opted for Matisse's *Jazz*, demonstrating his particular predilection for a work whose cut-out shapes had a strong influence on his own work.

“With his brilliant colors and bold shapes spread over pairs of generous pages, Matisse produced a new type of artwork in Jazz. Its appearance in portfolio format allowed it to be exhibited on walls instead of in glass cases, and ultimately younger artists tried to emulate its bright, flat colors. Because the stencil technique (in this case, pochoir) was largely a commercial one, it easily appealed to those who later chose advertisements and other consumer-graphics as their subjects. Many of Matisse's own subjects in Jazz came from popular entertainment forms, so the distance between the sources in 1947 and Pop art of the 1960s was not that extreme” (Castleman).

A magnificent copy.

**35. MORDANT DE LAUNAY, Jean Claude Michel - LOISELEUR-DESLONGCHAMPS, Jean Louis Auguste.** *Herbier général de l'amateur, contenant la description, l'histoire, les propriétés et la culture des végétaux utiles et agréables. Paris, imprimerie Didot pour Audot, [1810]-1827. 8 volumes 4to (290 x 210 mm) 4 nn.ll., VIIIpp., quires 1-72 with explanatory text and 72 engraved and coloured plates, 2 nn.ll. (index) for volume I ; 4 nn.ll., 2 nn.ll. (table), quires 73-142 with explanatory text and plates 73-142 engraved and coloured for volume II ; 4 nn.ll., quires 143-212 with explanatory text and plates 143-212 (numbering of quires 171-172 repeated with different text and plates; and the additional plate 199bis) engraved and coloured for volume III ; 6 nn.ll., quires 213-290 with explanatory text and plates 213-290 engraved and coloured for volume IV ; 6 nn.ll., quires 291-368 with explanatory text and plates 291-368 engraved and coloured for volume V ; 6 nn.ll., quires 369-446 with explanatory text and plates 369-446 engraved and coloured for volume VI ; 6 nn.ll., quires 447-506 with explanatory text and plates 447-507 engraved and coloured for volume VII ; 10 nn.ll., quires 507-572 with explanatory text and plates 507-572 engraved and coloured, 8 pp. of list of subscribers for volume VIII. Contemporary brown calf gilt by Bibolet, covers paneled with borders tooled in black, gilt, and blind, spines gilt with black labels, gilt edges. 38 000 €*

*Nissen, BBI, 2323 & Sitwell, p. 159 (erroneously mentioning that quire 384 was not published) ; Stafleu-Cowan, 4952 ; see Dunthorne, 32 (for Herbier de l'amateur, Bruxelles edition 1828-1835); Great Flower Books (1990) p. 85.*

FIRST EDITION OF ONE OF THE FINEST FRENCH FLOWER BOOKS WITH SPECTACULAR PLATES. A MAGNIFICENT LARGE PAPER COPY BOUND BY BIBOLET.



Rarely found complete, this work was issued in 96 parts over a period of 13 years, with the first 11 parts of the first volume by Mordant de Launay, and the remainder by Loiseleur-Deslongchamps. The original drawings for the finely coloured and botanically accurate plates are mostly by Bessa although a few are by Redouté and others by Pierre Antoine Poiteau. Bessa was born in 1772 and was a pupil of both Van Spaendonck and Redouté. He is reckoned among the best of Redouté's pupils and collaborated with him on several projects, such as Bonpland's *Description des plantes rares cultivées à Malmaison*. The work concentrates on the highly decorative flowering plants and more

exotic species (including several early depictions of native Australian plants) although some fruits are included, as well. In the introduction in vol. I an historical and geographical survey is given of all the most important botanical works published in Europe, and the author argues that the plates in the present work (printed en gris and then hand-coloured) are superior to the colour-printed plates of other contemporary French works in terms of the accuracy of the colouring. He then goes on to claim that, because the text of the present work includes notes on the history, uses and properties of the plants described, as well as notes on their cultivation, it is superior to both Curtis' *Botanical Magazine* and Andrews' *Botanist's Repository*.

The work is dedicated to the king, and the author indicates in his preface that it was written to be included in "the library of the scholar, the man of taste, in the cabinet of the amateur, and in the studio of the artist". This is followed by a long note on the botanical works published in Europe, in which the author stresses the superior quality of the coloured engravings included in this luxurious production: "This advantage, which the *Herbier de l'Amateur* has over the other works with figures that preceded it, comes from the fact that the printing of the plates, instead of being done in colour, is done in grey, which makes it possible to employ, in illuminating, a truth of tone and colour that is not supported by colour printing". The botanist and artist goes on to praise the usefulness of this fine publication for "artists and manufacturers in certain genres, such as decorative painters, manufacturers of porcelain, earthenware, painted canvas, wallpaper, embroiderers, etc."

The original drawings for the "*Herbier général de l'amateur*" were given by Charles X to the Duchesse de Berry, to whom Bessa had given painting lessons. She in turn left them to her sister, the Empress of Brazil. In 1947, the collection was dispersed at auction.

A superb, despite a few slightly browned plates in volume VI and a few slightly spotted text leaves, complete copy with the 575 plates required (572, as well as two quires numbered in duplicate 171-172 with 2 plates, and plate 199bis). Nissen and Sitwell indicate that quire 384 would not have been published; it is present here in double quire 383/384. The other double quires are: 79/80; 100/101; 140/141; 177-180; 366-368; 413-415; 435-437; 515-516.



**36. 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. Contemporary French 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. 280 000 €

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

FIRST EDITION. A MAGNIFICENT COPY PRINTED ON LARGE PAPER. ALL ENGRAVINGS AS WELL AS THE FRONTISPIECE, THE VIGNETTES AND THE LETTERING ARE FINELY COLOURED, GOUACHED AND PARTLY ENHANCED 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 him an ordinary chair of Botany and Chemistry at the Groningen college in 1654.

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

Two of Abraham's botanical works remain famous: *Waare oeffening der planten* in 1672, and the posthumously published *Naauwkeurige 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, preparing for a third edition. His death in 1683 prevented him from completing this publication, and his son Albert did not pursue the project. On Albert's death in 1694, the drawings (and text) were acquired by a group of 'bekostigers' (financial backers). They decided to continue the expanded



edition, but with the text translated from the Groningen dialect into Dutch and Latin, and in folio format.

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

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

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

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

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

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

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

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

Provenance: This copy of exceptional quality comes from the famous collection of the Duc de La Vallière where it is very briefly described by Guillaume de Bure in volume I of his sale catalogue under lot 1548 : "Description des

Plantes, en flamand. Par Abraham Munting. Utrecht, Halma, 1696. in fol. G[rand]. P[apier]. m[aroquin.] r[ouge]. Figures coloriées" - Henry Rogers Broughton (modern bookplate).

*A very fine Petrarca manuscript  
once in a Medici Family Collection,  
signed by its scribe, Julianus*

**37. PETRARCA, Francesco.** I Trionfi [with] **SERDINI, Simone.** O Magnanime Donne in cui beltade. Illuminated manuscript in Italian on vellum, Italy, Florence(?), mid-15<sup>th</sup> century. 8vo (210 x 135 mm). 58 leaves, complete; collation: iv + 1-5<sup>10</sup>, 6<sup>8</sup> + ii; original catchwords in black ink; Sporadic modern pencil foliation. – Text justification: 14 x 8 cm. 24 lines, in single column, ruled in light brown ink. Written in a Humanistic minuscule in black ink with incipit in square capitals in mauve ink. – **15 decorated initials, of which one historiated;** with floriated borders, 1 pen-and-ink design. – Condition: few instances of very slight pigment loss, few instances of paint transfer to facing pages, few places with rubbing of black ink on hair sides, few instances where border decoration is bound into gutter, and slight trimming generally not affecting marginal decoration; overall fine, clean condition. 19<sup>th</sup> century red morocco, gilt edges. 135 000 €

Text:

The present, elegantly illuminated humanist manuscript was written by a scribe who identifies himself in a colophon on f. 46 as Julianus:

*Qui scripsit scribat, semper cum Dño vivat,  
Vivat in celis Julianus homo fidelis.*

The text of this manuscript is primarily Francesco Petrarca's (1304-1374) *Trionfi*. In this text, Petrarch describes the soul's progress, passing through multiple stages from life on Earth towards spiritual bliss with God.

The additional poem was written by Simone Serdini (c. 1360-c.1420), an itinerant court poet who died in prison.

The text is organised as follows:

ff. 1-46: *I Trionfi*



f. 1: Incipit –  
INCIPĪVNT · T̄VNPH<sup>1</sup> · D  
ÑI · FRANCSC<sup>1</sup> · PETRARC<sup>1</sup> · DE  
FLORENTIA · ET PRIMO

A. Triumph of Death II –

f. 1: Incipit: *(L)a nocte che sequi loribil chaso...*

f. 5 Explicit: *Fu starai interra sinsa me gram tempo...*

B. Triumph of Fame I (a)

f. 5: Incipit: *(N)el cor pien damarissima doleccqa...*

f. 8v: Explicit: *Po allafine uich artu e carllo.*

C. Triumph of Love II

f. 8v: Incipit: *(S)tancho gia dimirar ñosatio anchoä...*

f. 12: Explicit: *...E dum pomo bem facta alfin cilippe*

D. Triumph of Love I

f. 12v: Incipit: *(N)el tempo che rinolia emia suspirj...*

f. 15v: Explicit: *... iem catinato...*

E. Triumph of Love III

f. 15v: Incipit: *(E)ra sipieno il cor dimaranigle...*

f. 19v: Explicit: *... qual mele temperaro collassensio...*

F. Triumph of Love IV

f. 19v: Incipit: *(P)oscia che mie fortuna ...*

f. 23: Explicit: *... che ilpie uannaci, e, lochio terra adieto*

G. Chastity I

f. 23: Incipit: *(Q)uando ad um gillico...*

f. 27: Explicit: *fralatri uidi Ipolito eginseppe*

H. Chastity II

f. 27: Incipit: *(Q)uanti gia nella...*

f. 27v: Explicit: *...Quella per cui bem far prima...*



#### I. Death I

f. 27v: Incipit: *(Q)uella ligiatra e gloriosa donda...*

f. 31: Explicit: *...ortte bella parea...*

#### J. Fame I

f. 31: Incipit: *(D)a poi che mortle triumfo neluolto*

f. 34: Explicit: *... come adviene...*

#### K. Fame II

f. 34: Incipit: *(P)ien dinsinita enobil...*

f. 37v: Explicit: *Magnanimo gentile...*

#### L. Fame III

f. 37v: Incipit: *(I)o non sapea da tal...*

f. 40: Explicit: *ui lasero epiu dilor ...*

#### M. Time

f. 40: Incipit: *(N)el lauro allegro ...*

f. 43: Explicit: *Cossiltempo triunfa enomi...*

#### N. Eternity

f. 43: Incipit: *(D)a poi che socto el ciel cosa no uich...*

f. 46: Explicit: *Felice sasso che 'l bel viso serra! ...*

*Finit e triumpho...francesco petrarcha Excellentissimo poeta Fiorentino. Deo gratias.*

*.AMMEN.*

Colophon of Scribe: *Qui scripsit scribat, semper cum Dño vivat, Vivat in celis Julianus homo fidelis*

f. 46v: blank

ff. 47-53: Simone Serdini's poem: *(O) Magnanime Donne in cui beltade...* Missing the end of the poem.

ff. 53v-58v: lined blanks

Illumination:

The manuscript's single historiated initial (*O*, f. 47) is inhabited with a delicate

pen-and-ink portrait of a woman in three-quarter profile, she is veiled, and the artist gives us the impression of light, wavy hair. Her face is modelled with touches of fleshy pink and red pigments. It is positioned at the start to the Serdini poem at the end of the volume.

Otherwise, the manuscript offers lovely illuminated initials for each section of the text. The initials are formed of curling acanthus leaves in a variety of colours including red, blue, green, yellowish brown, and mauve on gold grounds and filled in with white tracery. Each initial is accompanied, along the left into top and bottom margins, by border decoration formed acanthus in the same colour palette with gold leaf bezants, terminating in blooms of yellow flowers with mauve, purple, blue petals and leaves. These borders are enchantingly ornamented with birds eating from the flowers and bezants, butterflies, and putti reaching out to play with flowers and insects,

On the final leaf of the *Trionfi* (f. 46), a pen-and-ink abstract design terminates at the bottom centre with male figure with long pointed shoes and a manus in bottom left margin, possibly drawn by the scribe as the fine cross-hatching recalls the in-filled initials with faces or cross-hatching that can be found throughout the manuscript. Below this drawing, border decoration has been painted slightly higher on page than the bottom margin, in a slightly different palette from the rest of the border decoration in the manuscript, with brighter yellows, simpler flowers, and three red bleeding hearts with arrows in deep Bordeaux red, applied very heavily.

Provenance:

1. Initials M.A., f. 1;
2. Medici family, coat of arms added later, ff. 5, 40;
3. England, Anthony Askew (1722-1774), his sale, 14 March 1785, lot 508;
4. England, Michael Wodhull (1740-1816), and by descent to:
5. Banbury, Northamptonshire, John Edmund Severne (1826-1899), his sale, Sotheby's London, Jan. 1886, lot 1946;
6. Horace de Landau (1824-1903), his ex-libris, labelled "15 elb"
7. Europe, private collection.





**38. PIATTOLI, Giuseppe – LASINIO, Carlo.** Racolta di quaranta proverbi toscani es pressi in figure de Giuseppe Piattoli Fiorentino. *Florence, Niccolò Pagni & Giuseppe Bardi, 1786.* Large folio (416 x 296mm). Engraved title and 40 engraved plates coloured by a contemporary hand (plates 4 and 6 inverted, occasional marginal finger-soiling, light marginal spotting on a few plates). Early 19th-century half calf, over green and brown blocked paper boards (extremities of boards slightly worn). 18,000 €

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

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



The series gives glimpses of the daily life of all classes of people in Florence, illustrating contemporary customs, and traditions, along with the proverbs. Son of the portraitist Gaetano Piattoli, Giuseppe was a painter, draughtsman and printmaker, he taught drawing at the Florence Academy from 1785 to 1807. Throughout his life, Giuseppe Piattoli, worked in Florence, where he made a name for himself primarily with his genre pictures and series of prints. His reputation was further enhanced by his watercolour illustrations of Italian proverbs which were published in 1786 and 1788 in reproductive prints by Carlo Lasinio.

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

The publishers Niccolò Pagni and Giuseppe Bardi were very active in Florence in the last two decades of the 18th and early 19th century. After *Proverbs* and *Giunchi*, they returned again to a similar theme with *I contadini della Toscana espressi al naturale secondo le diverse loro vestiture* (1796) (See n°XXX of this catalogue). All these works involved the professor of 'carving' at the Accademia di Belle Arti in Florence, Carlo Lasinio, as engraver of the copper matrices or as supervisor of their execution. Giuseppe Piattoli was responsible for the preparatory drawings for the prints.

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

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

Fine copy.

*The Tsar's copy from Tsarskoye Selo*

*bound in Rome by Salvioni*

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

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

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



“This work appeared at the end of the most significant and productive decade in Piranesi’s career, in terms of both theory and practice. It appropriately brings together a considered statement of his radical aesthetic, first voice in the *Parere su l’Architettura*, and an impressive corpus of design ostensibly executed according to his theoretical standpoint. Equally appositely the book is dedicated to one of the most sympathetic patrons, Cardinal Giambattista Rezzonico, and is addressed to an international audience of patrons and designers through parallel texts in Italian, French and English... [In the 1764-1765] Piranesi undertook various schemes of interior decorations, often involving furniture, for the Pope at Castel Gandolfo, for the Cardinal at the Lateran and for Senator Abbondio Rezzonico at the Palazzo Senatorio. In this period the artist designed the painted decorations in the Egyptian style for the Caffè degli Inglesi in the Piazza di Spagna and also devised several ornamental chimneypieces, ingeniously incorporating antique fragments, for various foreign clients. The architectural commissions apart, most of these achievements are represented among the group of 67 plates in the *Diverse Maniere*. These images illustrate the text expounding his philosophy of design, which opens the book.... Piranesi’s criteria are essentially visual rather than literary, and he aired some extremely original ideas on the stylization of natural forms in antiquity. The plates which follow are intended to point out these observations, and Piranesi is anxious to point out that he has given a particular prominence to the chimneypiece. The 61 chimneypiece designs illustrated range from relatively restrained essays, such as those already created for the Earl of Exeter, John Hope and Senator Rezzonico to highly involved confections combining Roman and Etruscan motifs... Notable both in the *Essay* and in the plates is the unprecedented attention given to Egyptian style, which is represented by 11 chimneypieces and illustrations of two walls from the *Caffè degli Inglesi*... The preparation of the *Diverse Maniere*, like that of other publications among Piranesi’s more ambitious works, appears to have covered several years, and the sequence of plates frequently varies from copy to copy” (Wilton-Ely).

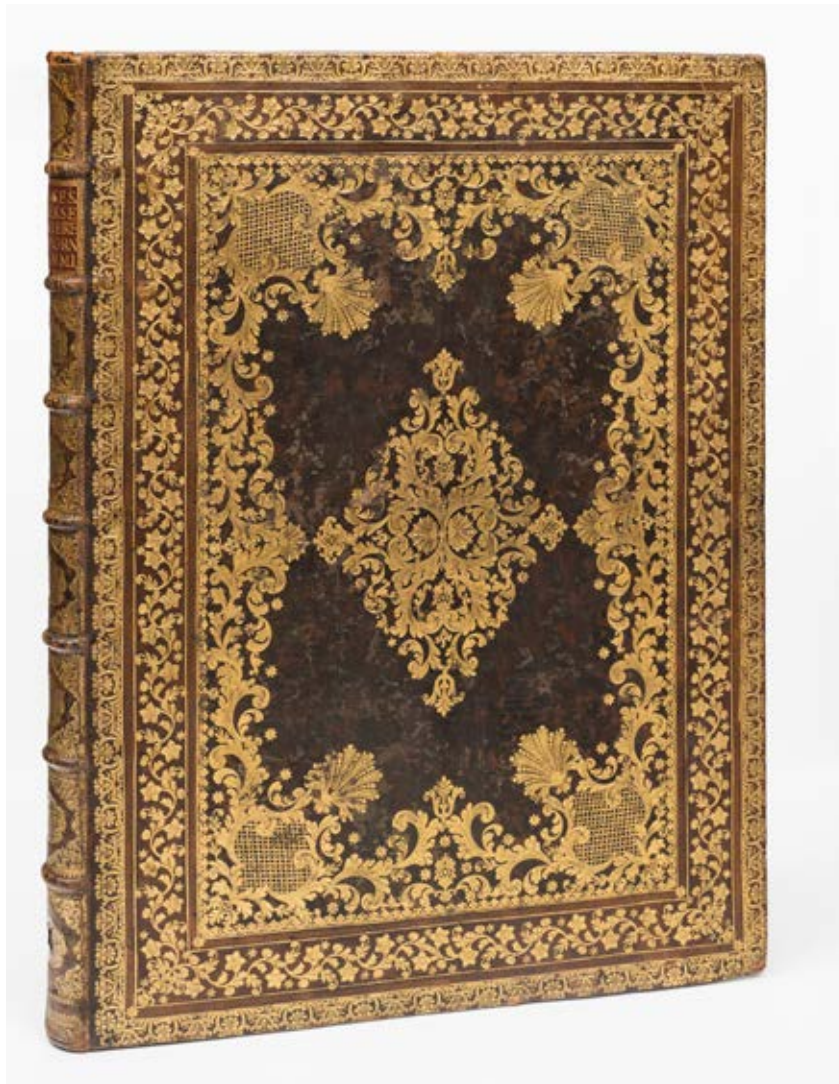
THE TSAR’S COPY

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



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

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



*A work of considerable importance*

*A brilliant social history of the ancient world*

*by one of the greatest biographers and moralists of all time*

*Illuminated with 54 full page miniatures*

**40. PLUTARCH.** Vies de Romulus et de Caton d'Utique (Lives of Romulus and Cato the Younger), in the French translation of Simon Bourgoyn. Manuscript on vellum, illuminated by the Master of Philippa of Guelders, Jean Coene IV, and a third talented artist from the Pichore circle. *France, Paris, ca. 1508.* Folio (350 x 220 mm.) 218 leaves (one blank), complete. Collation: Primarily quires of 8 and 10. – Written space: 240 x 128 mm. Ruled in pink for a single column of 28 lines of black and dark brown ink in a fine and accomplished humanistic hand, rubrics and chapter-titles in red and blue. – Numerous small initials in liquid gold on red and blue grounds, some with white penwork or enclosing sprays of foliage on burnished gold, **54 full-page miniatures, each approximately 280 x 180 mm, in detailed architectural gilt-frames.** 13 of these with notes for the illuminator in faint ink in the margins (most erased; see below), the miniature on fol. 86v with 4 lines of text on a banner in the lower part of the margin. – Occasional small flaking and smudges, few leaves at the beginning and the end of the volume slightly cockled, else in outstanding condition with wide and clear margins. 18<sup>th</sup>-century French olive morocco over pasteboards, gilt tooled in triple fillet with elaborate organic pattern on spine; and marbled endleaves, gilt-edges. Very slight cracking down edge of front board along spine. In fitted green leather-backed case. 1 400 000 €

*Avril, François, and Nicole Reynaud. Les manuscrits à peintures en France 1440-1520, exh. cat. Paris 1993 ; Carley, James P., and Myra D. Orth, 'Plus Que Assez': Simon Bourgoyn and his French Translations." Viator 34 (2003), pp. 3283-63 ; Collignon, Albert-Christian. "La Bibliothèque du Duc Antoine." Mémoires de l'Académie de Stanislas (1906-1907), pp. 1-137 ; Durrieu, Paul. "Les manuscrits à peintures de la Bibliothèque de Sir Thomas Phillipps à Cheltenham." Bibliothèque de l'école des chartes 50 (1889), pp. 381-432; esp. pp. 409-410, with the arms misidentified as Guise ; König, Eberhard. Boccaccio und Petrarca in Paris. Ramsen 1997, pp. 306-309, fig. on p. 320 ; Nettekoven, Ina. Die Apokalypsenrose der Sainte-Chapelle und die Pariser Buchkunst um 1500. Turnhout 2004, pp. 68-69 ; Pächt, Otto, and Dagmar Thoss. "Fortsetzung des beschreibenden Verzeichnisses der illuminierten Handschriften der Nationalbibliothek." In*



*Französische Schule 2. Vienna 1977, pp. 38, 46, 50, 68 ; Zöhl, Caroline. Jean Pichore – Buchmaler Graphiker und Verleger in Paris um 1500. Turnhout 2004, pp. 38, 43, 45-46, passim ; “Meister der Philippa von Geldern”. In Allgemeines Künstlerlexikon, vol. 80. Munich 2015.*

A HIGHLY IMPORTANT AND MAGNIFICENT ILLUMINATED MANUSCRIPT COMMISSIONED BY PHILLIPA OF GUELTERS FOR HER SON ANTOINE OF LORRAINE. IT CONTAINS 54 MONUMENTAL MINIATURES, EACH AS LARGE AS A PANEL PAINTING, IN BREATHTAKING CONDITION.

This manuscript, commissioned by Philippa of Guelders for her son Antoine of Lorraine, was probably meant as educational literature for the adolescent prince. A set of manuscripts that contain a similar coat of arms on the first page as here are today preserved in Vienna at the Österreichische Nationalbibliothek. These all comprise translations of classical texts, richly illuminated by a group of Parisian illuminators that were part of the network centred around the eminent all-rounder Jean Pichore, who was illuminator as well as publisher and illustrator of printed books. It is possible that the artists were working in the same workshop, but they may also have collaborated temporarily to accomplish the enormous task at hand in a reasonable time frame. Three distinct artists participated in the present manuscript’s illumination, none of whom, however, recall Pichore’s style. The book has been long lost from public view and turned up only recently, complete and in mint condition, a fact bordering on the miraculous.

Companion Manuscripts:

This lavishly illuminated secular manuscript is the hitherto unrecognized companion volume of Vienna, ÖNB, cod. 2565, which contains the lives of Demosthenes, Cicero, and Cato the Elder, and was identified by James Carley and Myra Orth as a product of the Parisian illuminator, publisher, and designer of printed books: Jean Pichore.

The scribe is identified by Otto Pächt as Simon Bourgoyn (c. 1480-1530s), *escripuain et varlet de chambre du roy*. Five volumes of parts of Plutarch’s *Parallel Lives* were written and illuminated by this group of associates for the Lorraine family.

Two larger volumes with full-page miniatures and the ducal arms:

1. The present manuscript
2. ÖNB, cod. 2565





3.ÖNB, cod. 2587

4. Phillipps ms. 3109, presented by him to the Royal Library, Windsor, in 1845, and now the property of H.M. the Queen: Royal Inv. 1047552

5. Phillipps ms. 3110, perhaps later in the collection of D. Coleman

6. Moreover, a French translation of Francesco Petrarca's *Trionfi* in two volumes, that seems to belong to the same body of educational literature, because it carries the Duke's crest on the first page: ÖNB cod. 2581/82

Text:

Plutarch's *Parallel Lives of Greeks and Romans* is perhaps the most widely read and influential classical text and was popular in both the ancient world and the Renaissance. This text, above all others, could reach past its scholarly readership to a wider audience, stimulating mass interest in the classics.

Plutarch was a Greek historian and biographer, who lived AD c. 46-120 in Chaeronea, twenty miles east of Delphi. He is best known for the *Parallel Lives*, a series of biographies of famous Greeks and Romans, arranged in pairs to highlight common moral virtues and vices.

The text's focus on the influence of good or bad character on the destinies of men ensured its appeal. Soon after its rediscovery in the early Renaissance, numerous vernacular epitomes of selected lives circulated among the Italian elites and the bourgeoisie. From there its popularity spread to French society, and in 1559 the French translation printed by Jacques Amyot (1513-1593) became the earliest classic in that language recognized by the French Academy.

The present manuscript predates that translation by half a century. It follows the Italian model of selecting several individual lives for their edifying purposes. The lives of Romulus (ff. 1r-89r) and Cato the Younger (ff. 91r-218v) had much to teach a young prince in the Parisian court of François I: Romulus was exemplary for his inspired administrative, military, and political leadership of early Rome, and Cato for his stubbornness and tenacity in his long wars with Julius Caesar, and for his immunity to bribery and corruption.

Illumination:

This manuscript contains 54 monumental miniatures, each as large as a panel painting, in breath-taking condition. The subjects are entirely secular and present a wealth of images of late medieval daily life, as well as rarer scenes

such as warfare and military equipment, contemporary technology including machines used for building, architecture and garden design, and political assassinations and state funerals.

*Vie de Romulus:*

1f. 1v: Settlement of Rome: The wandering fleets of the earliest settlers are set on fire by two women to force the nation to settle there.

2f. 5r: Descent of Romulus and Remus from a phantom that appeared to King Tarchetius of the Albans: The two small boys stand in a medieval courtyard next to the king. His daughter and her handmaid are locked in the tower behind.

3 f. 8v: Legend of the she-wolf raising the boys: Teratius is in the woods, having released the boys out of pity. In the foreground, the she-wolf suckles the naked twin brothers.

4 f. 13r: Alternative legend of the boys' birth to a Vestal Virgin, the daughter of Amulius: The daughter sits inside a chapel with a priest dressed as a bishop.

5 f. 16v: Faustulus guides the boys into the care of a matron. In the background, he accepts a parcel.

6 f. 24v: Faustulus' deception is uncovered. He is shown in irons and stocks before a richly clothed and crowned King Numinor.

7 f. 29r: Construction of Rome. In the foreground: Romulus stabs Remus.

8 f. 36r: Abduction of the Sabine women.

9 f. 41v: War between the Romans and the Sabines.

10 f. 44v: Romulus makes a vow to Jupiter for aid in the war with the Sabines.

11 f. 48r: Fall of Rome: The abducted Tarpeia opens the door for the Sabine troops and receives her reward.

12 f. 52v: Tarpeia is assaulted and killed as punishment for her treachery.

13 f. 55v: Battle for Rome between the Romans and Sabines. The Sabine warrior Curtius, having rushed ahead, is stuck in the mud.

14 f. 59r: The Sabine women halt the battle.

15 f. 64r: The Romans and Sabines assemble in peace around the sacred cornel-tree, which grew from a spear cast into the ground by Romulus.

16 f. 68r: Feast of Lupercalia: Three priests dressed only in loincloths worship a golden idol. Another priest herds the sacrificial animals to their destination.

17 f. 71v: Murder of the unjust Tatius: He and Romulus kneel in prayer before an altar on which a sacrificial lamb is being burnt.

18 f. 75r: Burial of Tatius: Monks carrying the coffin while mourners lead the procession through the streets of Rome. In the background, Romulus battles the people of Cameria.

19 f. 79v: Romulus' death: Two senators with swords kill Romulus on his throne.

20 f. 84v: Death of Aristeas of Proconnesus and Cleomedes of Astypaleia: Having struck the roof pillar with his fist in anger, Cleomedes caused the collapse of the building.

21 f. 86v: To accompany the discussion of his surname Quirinus – martial or spear-wielding god, Romulus is depicted here with a spear leading an army out from Rome.

*Vie de Cato le jeune :*

22 f. 91v: The foreign envoy Pompaedius Silo tries to persuade Cato and his brother Caepio to grant Roman citizenship for him. Cato's innate stubbornness becomes obvious here: he refuses the diplomat's request, even when held out of the window.

23 f. 94v: Emperor Sulla receives the severed heads of eminent men, while Cato declares to his tutor Sarpedon that the dishonourable Sulla must die.

24 f. 98v: Young Cato stands in the forum, blaming the tribunes for their decision to remodel the Basilica Porcia.

25 f. 102v: Cato forces Sulla's representatives to hand over their falsely-gotten treasures after the death of the emperor.

26 f. 105v: Cato leading his troops out of the city to Macedonia, looks back to his wife Atilia.

27 f. 111r: Cato distributing his inheritance to aid those in need.

28 f. 114v: Cato rides into Antioch and is met by the city's nobles, who have erroneously not come to honour him, but Demetrius.

29 f. 118v: Cato in a large galleon collects the bones of his brother Caepio from Aenus in Thrace.

30 f. 122v: Cato as Roman quaestor directs Roman citizens with long-standing debts to the public treasury to pay them.

31 f. 126v: Cato as an elderly man on horseback, leaves Rome after his retirement and learns on his way to Lucania that Metellus Nepos is aiming for the tribuneship.

32 f. 130r: A crowd flocks into the Forum to hear Cato announce his intention to run for the tribune.

33 f. 134v: Cato gives away his second wife, Marcia, to Quintus Hortensius in order to unite their families.

34 f. 138r: Cicero and other men debate in the senate, while Cato and his forces receive a note from a messenger.

35 f. 142r: Cato and Metellus in the senate. A fight has broken out between their followers.

36 f. 146v: Pompey the Great in his garden, counting coins into the hands of bribed men who are to support Metellus.

37 f. 148v: The followers of Cato assemble enraged in the Forum, some with lighted torches and spears, upon hearing of Pompey's alliance with Julius Caesar.

38 f. 152r: Cato seated in the upper register with Cicero adjuring him to take an oath to uphold the new laws. In the lower part, Cato swears the oath with his fraction.

39 f. 156v: Cato's forces with their booty in Cyprus after the death of King Ptolemy. The king's corpse lies at their feet.

40 f. 160v: Cato and Munatius embrace, marking an end to their quarrel over the spoils of Cyprus; in the background is Cato's wife Marcia, who negotiated the truce.

41 f. 164r: A clerk holds up one of the account books of Cato's administration of Cyprus.

42 f. 168r: Pompey and Crassus before Cato announcing their alliance to reinstate Julius Caesar for a second consulship. Cato raises his hands in rejection.



43 f. 172v: The supporters of Pompey and Crassus ambush and attack the alternative candidate Domitius.

44 f. 176r: The nobles of Rome assemble to discuss the political crisis, with Pompey trying to solicit support from Clodius.

45 f. 180v: Cato stands in the forum, making his surprise endorsement of Pompey as sole consul. Shocked senators discuss as other bystanders weep.

46 f. 183v: Julius Caesar writes a letter to the senate; the messenger, who received it, hands it over to a group of senators.

47 f. 188v: Having vowed not to cut his beard, Cato arrives in Sicily to rule as governor.

48 f. 192v: Pompey leads his forces.

49 f. 196v: The city of Utica with Scipio's forces riding over the bodies of dead soldiers to charge into the city; Cato remonstrates the troops within the city walls.

50 f. 200v: Caesar on a white horse, leading his troops.

51 f. 204v: Marcus Rubrius meets with representatives of the soldiers outside Utica.

52 f. 209: Cato within the city of Utica, as the three hundred soldiers march in as guards.

53 f. 213v: Cato on his deathbed sends a servant for his sword.

54 f. 216v: Cato has fallen out of his bed, lying next to his sword and clutching his protruding bowels; his son and servant finding him. Men of the city gather outside in shock.

Artist:

The artist responsible for twenty-nine of the present manuscript's paintings is also found in all of the above-mentioned codices, originally from the library of Antoine of Lorraine in Vienna ÖNB. Furthermore, we can trace his hand in a copy of Petrarch's *Triumphs* in the Bibliothèque de l'Arsenal, in which he collaborated with the Master of Philippa of Guelders. This easily identifiable artist is defined by large (sometimes oversized) heads and wide eyes with large whites. His figures have very distinctive circular mouths to depict shock or distress. So far, there is no sobriquet given to this artist, who may have been a member of Pichore's workshop. Although Jean Pichore's style is not



represented in the manuscript at hand, he may have been the person who coordinated the enormous project for the Duchess of Lorraine. Scholar Myra Orth suggests identifying this artist with François Bouchier, who presumably learned his craft in Paris in Pichore's workshop.

The nineteen miniatures by one of Philippa's favourite illuminators, the second artist here, are clearly the best in this manuscript. The fact that he illuminated precious dedication copies for the Duke René and his wife gave him his moniker: Master of Philippa of Guelders. He was active in Paris and is – as the artist introduced above – closely connected to Jean Pichore. He also illuminated printed editions for the Parisian publisher Antoine Vérard and was very active for the cardinal and minister of state Georges d'Amboise. The Master of Philippa of Guelders mostly illustrated secular texts, but liturgical manuscripts and Books of Hours by his hand are also preserved.

The third hand in this volume can be established as the artist Jean Coene IV. Formerly named after Claude de France's *Entries*, he has been recognized by name because he signed a Crucifixion miniature coming most likely from a Missal with the words *de los Coene*. The Coenes formed a dynasty of illuminators who came from Flanders and settled in France in the late 14<sup>th</sup> century. Jean Coene IV was frequently active for print shops in the capital as an illuminator of wood and metal cuts. Although it is obvious that this artist was accustomed to rapid and fluid work, the miniatures here are of very good quality. The artist does not linger with overly meticulous interpretations of his topics; he prefers clear contouring and swift hatchings in gold to highlight draperies or vegetation. The faces of his protagonists are somewhat stereotypical, which is quite usual for that late period of French illumination.

All the compositions are framed by Renaissance architectural frames in liquid gold. The backdrops are all consistent in style: shrubbery and treetops are characterized by tiny blotches, in different green tones, generously highlighted with gold. Skies and distant sceneries are light, breezy, and tend to be slightly clichéd like the buildings.

It is unlikely that there were elaborate models for the miniatures' subjects. Many compositions surely had to be invented from scratch and the tiny scribbled notes for the illuminators which survive either below or immediately before thirteen of the miniatures confirm that we are witnessing the rarest thing in medieval art: original compositions by artists reading and interpreting the text. Most have been slightly erased, but those facing the miniature on f. 13r and on the recto of the miniature on f. 16v remain legible. Their brief notes: "*Ung temple, ung posterior arable avec ung dame ...*" and "*Cest ung pasteur ...*",

allow us a fleeting glimpse of the working methods of this Parisian workshop. This manuscript is a treasure trove for medieval studies.

We would like to thank Caroline Zöhl for sharing her knowledge with us.

Provenance :

1. Antoine 'the Good', Duke of Lorraine (1489-1544).
2. Françoise Louise de Bassompierre († 1758), wife of the Marquis de Stainville and *dame d'honneur* of the Duchess of Lorraine.
3. Louis César de La Baume Le Blanc, duc de La Vallière (1708-80).
4. Jacques-Joseph van den Bloch.
5. Sir Gregory Page-Turner (1748-1805), third Baron Wricklemarch, Blackheath, and Ambrosden, Oxfordshire.
6. Sir Thomas Phillipps (1792-1872).
7. H. Harvey Frost (1873-1969).
8. Frederick Fermor-Hesketh, second Baron Hesketh (1916-1955).
9. Paris, Collection Pierre Bergé.

*"One of the few Rembrandt etchings*

*to appear in a book."* Ph. Hofer

**41. REMBRANDT VAN RIJN-HERCKMANS, Elias.** De zee-vaert lof handelende van de gedenckwaerdigste zeevaardden met de daeraenklavende op en onderganghen der voornaemste heerschappijen der gantscher wereld: zedert haere beginselen tot op den dagh van huyden. *Amsterdam, Jacob Pietersz. Wachter, 1634.* Folio, 20 un. pp., 235 pp., 8 un. pp. Contemporary blind stamped vellum. 25 000 €

*"One of the few Rembrandt etchings to appear in a book."* Ph. Hofer, *Baroque book illustration*, p. 125; *European Americana 634/69*; *Borba de Moraes I*, p.398; *Sabin 31476*; *Muller, America, 1837*; *New Hollstein, Rembrandt 123.II*; *not in Cat. NHSM.*

FIRST AND ONLY EDITION OF ONE OF THE VERY RARE BOOKS ILLUSTRATED BY REMBRANDT.



The author, Elias Herckmans (1596-1644), was an experienced seafarer and explorer, who ended his career as rear-admiral in the service of the West India Company, stationed in Brazil. In 1644 he died in Recife, shortly after a tumultuous expedition in the Amazon region. The book describes voyages from Noah's time to 1632, including the voyages of discovery after Columbus both to the East and the West.



The 'Praise of navigation', illustrated with an engraved allegorical title-page depicting Neptune, 17 fine etchings in the text by Willem Basse, and numerous other figures, is extremely important in the history of 17th century baroque illustration as it contains 1 half-page engraving by Rembrandt van Rijn, page 97: *The ship of Fortune*, one of the very few book-illustrations by the great Dutch painter.

Minor wormholes in inner margin but a fine copy of a very desirable book on maritime history, with an original Rembrandt etching among the illustrations.

**42. RIGAUD, Jacques.** Recueil choisi des plus belles vues des palais, des châteaux et maisons royales de Paris et des environs. Paris, Chéreau et Basan, [c. 1720-1738]. Oblong folio (361 x 540 mm). Engraved title and 129 engraved plates after Jacques Rigaud, all fully coloured by a contemporary hand, most of the plates numbered in series (colouring just rubbed in one plate, caption in one plate rubbed). 18th-century red morocco-backed paste-paper boards, spine bands bordered in gilt, green leather spine label, blue mottled edges (gently rubbed); modern red morocco folding box. 225 000 €

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

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



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

The son of an apothecary, the draughtsman and engraver Jacques Rigaud was born near Aix-en-Provence and began his career in Marseille, although little is known of his training and early life. He seems to have started his career under the protection and patronage of Nicolas Lamoignon, Marquis de Basville, a magistrate and governor of the Languedoc region. Rigaud's earliest dated drawing is a large and panoramic View of Toulon During the Siege of 1707, executed when the artist was twenty-six years old; the drawing, which was also reproduced as an engraving, is today in the Musée du Vieux Toulon<sup>1</sup>. Rigaud came to be best known as a printmaker, with an oeuvre of around two hundred prints. Until 1720 he worked in Marseille and elsewhere in Provence, creating a number of engravings under the themes of *Scènes de jeux et fêtes en Provence* and *Marines où sont représentés divers sujets des galères*; the latter series was dedicated to Jean-Philippe d'Orléans, known as the Chevalier d'Orléans, who served as général des galères for his father, Philippe d'Orléans, Regent of France.

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

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

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

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

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

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





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

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

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

Provenance: Silvii Zipoli (bookplate on front pastedown)

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

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

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

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

and neo-classical architecture in his set designs. From 1817 to 1832 he was the sole set designer there, designing sets for the productions of operas by Donizetti, Rossini, Bellini, Mozart, Meyerbeer and, as shown here, Pacini. The audience was impressed by the final scene reviving the eruption of Mount Vesuvius that destroyed Pompeii in ad 79: a technical achievement based on the phenomenon of the persistence of vision in the eye. As a consequence of this striking and almost magic apparition, very little notice was given to what happened before it and was possibly even more daring. In order to destroy it, Sanquirico had to rebuild Pompeii and to depict houses, temples, gardens, theaters, streets and forum as he imagined they were during a busy day in the Roman Empire.



“Giovanni Pacini’s operatic extravaganza *L'ultimo giorno di Pompei* (The Last Day of Pompeii), premiered in Naples in 1825. While its title resembles that of Edward Bulwer-Lytton’s epic novel *The Last Days of Pompeii* (1834), the plot was entirely different, though it naturally climaxed with the eruption of Vesuvius. No expense was spared in simulating the volcanic event and

the destruction of Pompeii in the final scene of the opera. Accounts of the original production, in Teatro San Carlo on November 19, 1825, describe how, as the music thundered, parts of the scenery shook violently; massive columns collapsed and broke apart, causing huge pieces of the vaulting to crash down. For the effects of fire, lava, and ash, a complex lighting system was developed, and large quantities of highly flammable powder were ignited at every performance. The opera became exceptionally popular and traveled to Milan (as seen here), Rome, Vienna, Paris, Venice, and London” (Le mie memorie artistiche. Giovanni Pacini. English translation: Adriaan van der Tang, October 2011, p. 28).

A magnificent copy of this beautiful work.

*Early description of India and China*

*bound in contemporary red morocco*

*illustrated with 140 magnificently coloured plates*

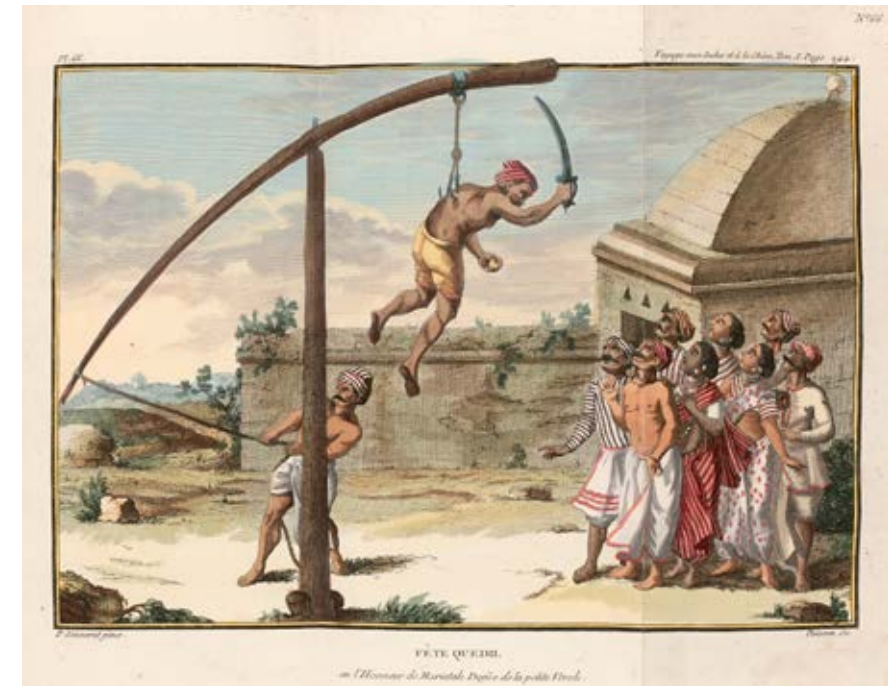
**45. SONNERAT, Pierre.** Voyage aux Indes Orientales et à la Chine... dans lequel on traite des Moeurs, de la Religion, des Sciences et des Arts des Indiens, des Chinois, des Pégouins & des Madégresses ; suivi d’observations sur le Cap de Bonne-Espérance, les Isles de France & de Bourbon, les Maldives, Ceylan, Malacca, les Philippines & les Moluques, & de recherches sur l’Histoire Naturelle de ces pays. Paris, l’Auteur, Froulé, Nyon, Barrois, 1782. Two volumes 4to (289 x 220 mm), with 140 plates (20 double-page) engraved after drawings by Sonnerat in contemporary coloring. Contemporary red morocco, triplet fillets around sides, spine richly gilt. 100 000 €

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

FIRST EDITION AND A LARGE PAPER COPY OF THIS CLASSIC RECORD OF NATURAL HISTORY, EXPLORATIONS, AND DISCOVERIES IN THE FAR EAST. A MAGNIFICENT COPY WITH ALL THE PLATES IN A BRILLIANT CONTEMPORARY COLOURING AND BOND IN CONTEMPORARY RED MOROCCO.

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

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



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

Sonnerat was an avid, if admittedly indiscriminate, collector. Botanical specimens were sent to Adanson, A. L. de Jussieu, Linnaeus the younger, and Lamarck; collections of reptiles from India and of tropical fishes were sent to Lacépède; and his notes and drawings were used by Cuvier. Sonnerat had



a great interest in tropical fishes —attested by the handsome collection of seventeen undated plates in the collection of Vélins du roi; and he seems to have been among the first to study with scientific spirit, those fishes from the lagoons of Île de France that were reported to cause poisoning.

A very fine copy.

#### 46. SONNETS SUR LA PASSION DE JÉSUS, WITH OTHER POEMS.

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

AN EXCEPTIONAL DEVOTIONAL MANUSCRIPT LIKELY MADE FOR PRESENTATION TO AN IMPORTANT PATRON IN CONNECTION WITH THE CELESTINES DE PARIS, AS INDICATED BY THIS MANUSCRIPT'S CLOSE TEXTUAL AND ICONOGRAPHIC TIES TO A MANUSCRIPT HAILING FROM THEIR ESTEEMED LIBRARY.

#### Text

- f. 3 – Illustrated title to *Sonnets sur la Passion de Jésus* (apparently stitched here after binding).
- ff. 3v-7 – blanks (3 with framing line)
- ff. 7v-10 – Three sonnets to Father, Son, and Holy Spirit
- ff. 10v-11 – blanks

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

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

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

f. 85v – blank

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

f. 102v –blank

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

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

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

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



The present book of religious poetry is strongly linked to another manuscript, which hails from the Library of the Celestines of Paris: Paris, Bibliothèque de l'Arsenal, ms. 5120. That manuscript is longer and contains elaborate Sonnets on the Life as well as the Passion of Christ. The main part of the present manuscript may represent an excerpted version of that text, focusing entirely on the Passion. In close comparison of the sonnets in both manuscripts, one finds that the same themes are addressed, but that the poet shows his force in turning the poems differently, with sometimes only a few lines shared in common.

#### Illumination

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

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

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

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

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

#### Provenance

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





*The most beautiful book on fencing*

*bound in contemporary gilt morocco*

**47. THIBAUT D'ANVERS, Girard.** Académie de l'Espée où se démontrent par reigles mathématiques sur le fondement d'un cercle mystérieux la théorie et pratique des vrais et jusqu'à présent incognus secrets du maniement des armes à pied et à cheval. [Leyde, Bonaventure et Abraham Elzevier] 1628. Large folio (551 x 398 mm), 2 parts: 13 un. l.(engraved title by Schelderie A. Bolsvert de Bruxelles, 1 dedication leaf, a portrait of the author engraved after Bailly, 1 privilege leaf, 9 engraved plates of coats of arms), 33 engraved plates (32 of which are double-page, only plate 2 is single-page) accompanied by explanatory text (22, 8, 6, 10, 12, 6, 12, 6, 12, 4, 6, 6, 6, 8, 6, 6, 6, 6, 6, 4, 4, 4, 4, 6, 4, 6, 6, 6pp); 3 pp. , 13 double-page engraved plates of which the first two are plates of emblems, the next 11 with fencing demonstrations accompanied by explanatory text (4, 6, 6, 6, 4, 6, 4, 6, 4, 4, 2pp.). Contemporary Dutch brown morocco, boards decorated with two very large gilt roulettes with animal motifs and figures, large corner fleurons composed of small tools including one with a bird and another with a grotesque head, large central piece composed of small tools, gilt spine, marbled edges, comb paper endpapers and lining. 45 000 €

*Willems, 302 ; Vigeant, 125.*

FIRST EDITION OF THE MOST BEAUTIFUL BOOK ON FENCING EVER PRINTED.



Girard Thibault, a Dutch fencing master born in Antwerp around 1574, devoted a large part of his life to this work, which is the most accomplished expression of Spanish fencing, considered to be a mathematical science. During a stay in Spain, where he learnt Spanish fencing from the masters Jeronimo Sanchez de Carança and Luis Pacheco de Narvaez, he developed his theory, based on the “mysterious circle” in which fencers move.

A sumptuous publication, printed in large and beautiful type on very strong paper, and still sought after today because of the magnificent plates with which it is decorated. The work has two privileges, one from the King of France, dated 21 December 1620, the other from the States-General of the Netherlands, dated 5 June 1627.

“Generally acknowledged as the most lavish and artistically accomplished fencing book ever produced, Thibault’s “Academy of the Sword” was sponsored by King Louis XIII of France and other European rulers. Its elaborate illustrations, including forty-six double-page plates, are signed by sixteen Flemish engravers” (Metropolitan Museum Catalogue).

The engravings were executed by greatest artists of the time such as Crispin de Passe, Gelle, Nicol Lastman, Andreas Stockins, Adrien Maetham, T. Van Paenderen, Role Beaudouc, Iselburg, Wilhelm Delff, P. Sherwontors, Bolswort, Crispian Queborn, Salomon Saurius, A. Bolsvert, Schelderic, Egbert à Paondoron, Petrus de Todo, Jacobus à Borch, Scheltus, and Wilhelm Jacobi.

“Gerard Thibault is said to have begun his career as a wool merchant in the Spanish town of Saluncar between 1605 and 1610 before becoming Master of Arms. Although we have no information about his education or studies during his youth, we do know that he studied arms with Lambert van Someren, Maitre d’Armes in Antwerp between 1564 and 1584. Around 1611, Gerard Thibault presented himself to the Dutch masters of arms gathered in Rotterdam for a regular competition. Thibault demonstrated his new way of drawing weapons and, to everyone’s surprise, won first prize. The success of his performance attracted the attention of Prince Maurice, who invited him to his court to demonstrate his art. He worked as a master of arms in Amsterdam from 1611 until December 1615, when he moved to Kleve, where he stayed until 1617, before returning to Amsterdam.” (FFAMHE).

There has been much speculation about where this volume was printed. The question concerning the printer has been definitively settled thanks to the only known copy - the one kept in the Versailles library - containing an

additional leaf which clearly indicates that this work came from the Elzévier presses (see note by the bibliographers Willems and Vigeant).

A few browned leaves, occasional small stains. Binding with old restorations at head and tail.

A complete copy preserved in its first Dutch gilt morocco binding.

*The “father of art history”*

*First illustrated edition*

*beautifully bound in 17th century red morocco*

**48. VASARI, Giorgio.** *Le Vite de' piu eccellenti Pittori, Scultori, et Architettori, Scritte, & di nuovo Ampliate da M. Giorgio Vasari Pit. et Archit. Aretino. Co' ritratti loro et con le nuove vite dal 1550. insino al 1567. Florence, Giunti, 1568.* 3 parts in 3 volumes, 4to (235 x 160 mm) 28 nn.ll. (including title and engraved portrait), 523 pp. (misnumbered 529) for volume I (parts one and two); 20 nn.ll. (including engraved title), 370 pp. and 1 nn.l.(errata) for volume II (part three, first half); 42 nn.ll. (including engraved title) pp. 371 to 974 (misnumbered 1012), 2 nn.ll. (errata, index) for the volume III (part three, second and final part). 144 woodcut portraits after designs by Vasari or his pupils, each with title and within six differing borders of female figures representing the arts (woodcut portrait of Giulio Genga in vol. III with cancel slip correcting title), historiated or decorated woodcut initials and head- and tail-pieces throughout. Seventeenth-century Italian red morocco, boards with gilt-tooled borders and gilt rules to surround central armorial vignettes, banded spine with title and decoration in gilt, turn-ins with gilt tooled borders, gilt edges. 50 000 €

*Mortimer (French), II, 515 ; Julius von Schlosser, La Littérature artistique, Paris, 1984, pp. 309; Brunet, V, 1096 & Suppl., II, 845 ; Cicognara, I, 2391 ; PMM, 88; de Diesbach, Bibliothèque Jean Bonna, le XV<sup>e</sup> siècle, 353.*

FIRST ILLUSTRATED EDITION OF VASARI'S WORK. THE FIRST ART HISTORIAN AND OFTEN REFERRED TO AS THE “FATHER OF ART HISTORY”.

First published in three parts in two volumes in 1550 by Lorenzo Torrentino, Vasari had provided biographies - with the exception of that for Michelangelo whom Vasari and his contemporaries idolized - of deceased artists only.

Eighteen years were to pass before Vasari issued this second edition and he added so much new information that this second edition is considered preferable to the first. This second edition features woodcut portraits of the artists, adds a further 28 lives (including that of Titian), Vasari's own biography, a technical treatise on painting and updates much of the information in the previous edition to the year 1567.



« Michelangelo was the only artist still living when the *Vite* appeared. Vasari ends with a section to ‘artists and readers’. Vasari's contribution was to create a critical, i.e., evaluative, history of artistic style, although he was far from unbiased. Core to Vasari was the notion of the rebirth of art, a *rinascita*. Art had a history and by new birth, it reestablished itself as a noble pursuit worthy of study. Vasari's division of art history into ages took as its paradigm the stages of human development. This, too, was not a novel conception with Vasari, but in his book, it took on a logical sense of order. Art's early perfection was the antique, but had then declined under Constantine. This low

period of barbaric or Germanic art (“Gothic” Vasari called it) far removed from classical models, was ready for renaissance. Cimabue, Giotto and others formed the nascence of art, inspired by the imitation of nature, a primary stage (*primi lumi*). A developmental period (*augumento*) was ultimately succeeded by the age of perfection (*perfezione*)--coincidentally Vasari's own time and that of Michelangelo. Vasari's book created a sensation. Michelangelo,



Gherardi, Salviati and Carlo Fontana praised it ». A Biographical Dictionary of Historic Scholars, Museum Professionals and Academic Historians of Art online.

This copy with the variant title for vol. I (see Mortimer) with blank verso and without the Medici arms; in copies without the variant, the block for the title, here incorporated within the woodcut frame of the title, is printed on the verso.

“Vasari’s excellent sense of narrative ... and lively style combined with his wide personal acquaintance makes his ‘Lives’ a vital contribution to our understanding of the character and psychology of the great artists of the Renaissance, a term (rinascita) which he was the first writer to use ... It [the ‘Lives’] became a model for subsequent writings on the history of art ... For its period it has remained the chief authority ... “ (Printing and the Mind of Man).

«Entre-temps, Vasari avait beaucoup lu et beaucoup appris ; il avait visité des régions qu’il ne connaissait pas, ou bien qu’il avait vues superficiellement (Assise, l’Italie du Nord). Il est indéniable qu’elle apporte beaucoup d’améliorations, bien des négligences, des méprises ont été éliminées... De nouvelles sources se sont ouvertes à lui, surtout les portraits ; grâce à ses activités au Palazzo Vecchio, les portraits de l’élite intellectuelle des Médicis lui étaient devenus familiers ; à présent, il orne son œuvre de portraits d’artistes dessinés par lui et ses élèves et il donne ainsi un modèle à ses successeurs... Ses matériaux se sont considérablement accrus, la seconde édition le montre, ne serait-ce que par ses dimensions ; un grand nombre de biographies nouvelles sont venues s’y ajouter (trente-quatre rien que pour le XVI<sup>e</sup> siècle !), et surtout il est tenu compte d’artistes vivants dans un volumineux appendice spécial... A côté des portraits déjà mentionnés, on voit apparaître une nouvelle source : les dessins ; la collection personnelle de Vasari, le Libro souvent mentionné apparaissent cités ici pour la première fois. Vasari qui se sent maintenant, et à bon droit, homme de lettres reconnu, s’efforce d’améliorer son style et son exposé...» (Schlosser).

A MAGNIFICENT COPY IN SEVENTEENTH-CENTURY ITALIAN RED MOROCCO WITH LARGE MARGINS OF THE FIRST WESTERN HISTORY OF ART AND ONE OF THE MOST IMPORTANT BOOKS OF THE RENAISSANCE.

Provenance : This copy was in the collection of Adélaïde Suzanne de Vismes (1753 - 1832), a poet and intimate of Queen Marie-Antoinette, who married the composer Jean-Benjamin de Laborde, a favourite of Louis XV and son of the financier Jean-François de Laborde, who became a ‘fermier général’. In

the nineteenth-century the Vasari passed into the collection of John Gardiner Kinnear (1794 - 1865), the Scottish financier, who had his arms stamped on the boards of each volume and her bookplates to front pastedown of each vol. with the text ‘Bibliothèque de Madame de la Borde’ - Jean Gardiner Kinnear (1794 - 1865) with his arms to front and rear boards of each volume.

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

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

*Berlin Kat. 2700.*

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



The work consists of 24 engraved double-page views of Florence engraved by Corsi, Franceschini, Gabuggiani, Gregori, Papini, Muller, Marieschi, Monaco, Pazzi Pfeffel, Seuter, Sgrilli, Vasi and others after Zocchi’s original drawings and produced by the press of the Florentine printer Giuseppe Allegrini,

which were commissioned and financed by the Marquis Andrea Gerini, and dedicated to Maria Theresa of Austria, whose husband was Francis I, Holy Roman Emperor and Duke of Tuscany.

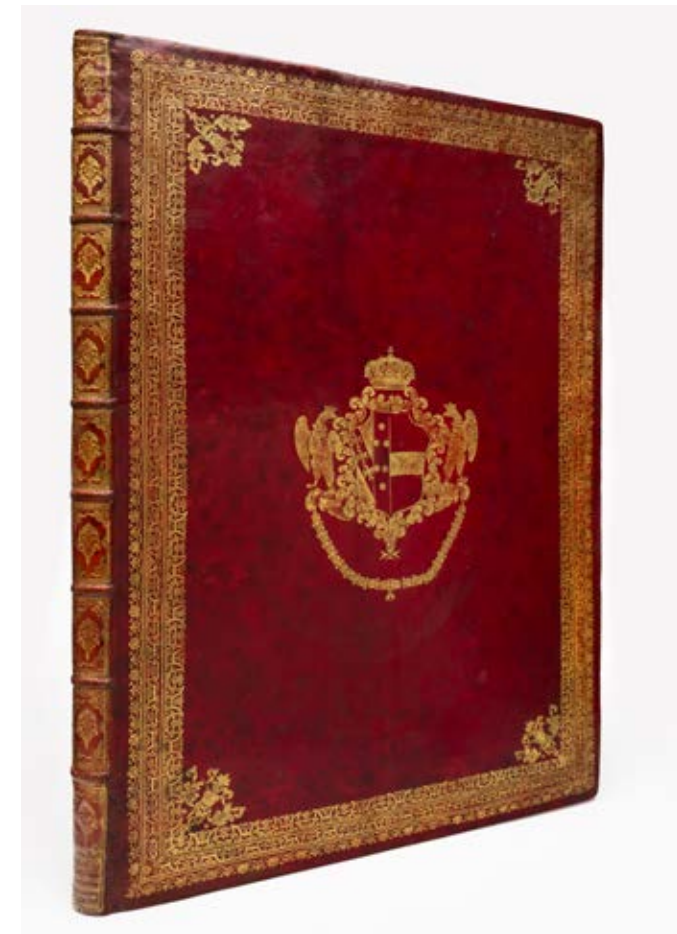
The son of a sand-digger from Fiesole, Zocchi “ was apprenticed to that important figure of the Florentine Baroque, Ranieri del Pace. On the latter’s death (in 1738), it was Gabburri who offered his support, as did the wealthy Marchese Andrea Gerini. Zocchi very probably studied perspective, which he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

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

This copy belonged to Johann Ferdinand Hetzendorf von Hohenberg, the Austrian architect, with a contemporary note “*à Dno Architecto de Hohenberg / Dono accepi 1777?*”

He was born in Vienna in 1733. After studying at the Akademie der bildenden Künste in Vienna, he undertook trips to Germany and Italy, where he worked for the time as a theatre decorator. In 1758 he became an honorary member of the newly founded Academy of Augsburg. He was protected by Count

Wenzel Anton Kaunitz, Chancellor of Maria Theresa, so that in 1765 he was given the architectural direction of Schönbrunn Palace, which Maria Theresa redesigned after the death of her husband, Emperor Franz Stephan von Lorraine. His first work was the interior decoration of the Schönbrunner Schlosstheater, which was furnished by him in a still Rococo style. Hetzendorf was particularly important as a designer of the palace gardens, where some sculptures were designed according to his plans, such as the Neptune Fountain. The most striking building of the Schlossgarten, the Gloriette (1772-75), also comes from his planning. In 1783 he built the Palais Pallavicini (at that time Palais Fries) at Josephsplatz, opposite the Hofburg. In the following years Hetzendorf von Hohenberg dealt mainly with the transformation of churches, particularly the Minorite Church and the Augustine Church in Vienna, both originally Gothic churches, later changed to Baroque. He redesigned the interiors in Gothic fashion.





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

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

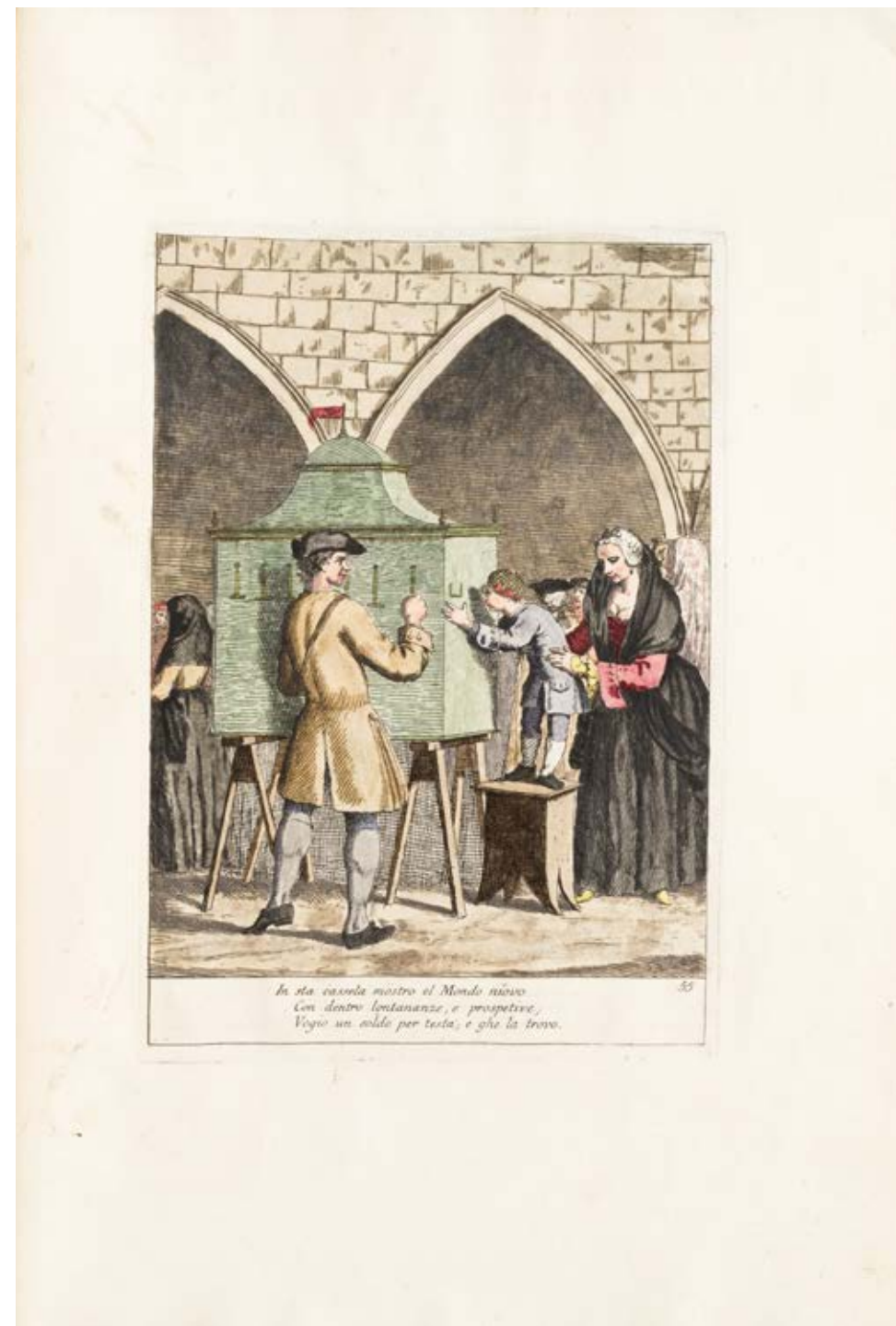
A magnificent copy.

*The publisher Antonio Maria Zanetti’s coloured copy*

**50. ZOMPINI, Gaetano.** *Le arti che vanno per via nella città di Venezia. Venice, [published by Antonio Maria Zanetti the Elder], 1753.* Broadsheet folio (429 x 291 mm). Etched title, two index plates printed on one leaf, and 60 engraved and etched plates by and after Zompini, each numbered and with engraved caption, all finely coloured, on laid paper (occasional small paint blot). Contemporary Italian mottled calf tooled in gilt with large armorial of A. M. Zanetti the Elder on each cover, gilt spine, exuberant floral endpapers, gilt edges. 95 000 €

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

Zompini’s most celebrated work, this collection of 60 engravings is an authentic catalogue of the humblest trades and crafts pursued by the working populace of Venice, demonstrates his narrative skill: Zompini obtained a licence to print the volume, which according to the original plan was supposed to contain 100 engravings, on 4 March 1747. The first 40 etchings appeared in 1753 and the next twenty in the following year. The first edition, of which some copies were delicately hand-coloured by Zompini himself (cat. 188) was small, possibly only 30 or 40 copies. The work did not gain popularity until after Zompini’s death, when the English Resident in Venice, John Strange, acquired the copperplates previously owned by Anton Maria Zanetti the Elder, who had played an important role in Zompini’s enterprise and, after his death, that of his heirs. In 1785 he published a second edition of the collection, with an introductory memoir written by Gianmaria Sasso. The work proved highly popular and further editions followed in 1785 and 1789, and a London edition in 1803.



Zompini's etchings, for which 95 preparatory sketches survive in the Museo Correr in Venice, depict the life of the poorest members of the working class of Venice, most of them peasants who came to the city and took on any kind of work to survive. His engraving style is devoid of formal elegance, and thus very unusual for Venice. His realism makes no concessions to the picturesque; it is very direct and displays the artist's understanding of, and sympathy for, his subjects. This book was published at a moment when social tension was increasing in Venice as the gap between the rich and poor widened rapidly; dedicated as it was to the most dispossessed it acquired almost the character of an indictment, and this may explain why it was initially a commercial failure.

Connoisseur, collector, patron, publisher and artist, Zanetti was a major figure in cultural circles of Venice. He was especially proud of his print collection ('[it] exceeds anything that might be expected of a private citizen' (Haskell, *Patrons and Painters*, p.342), and he published numerous works of prints, most notably by the Tiepolos. The binding of his copy of Zompini is similar to his copies of Canaletto etchings in the Kupferstichkabinett, Berlin, and Tiepolo Albums in the National Gallery of Art, Washington; it shows his coat of arms with the Habsburg eagle, which he added after 1761 when he was made a count by the Empress Maria Theresa.



## OUR EVENTS IN 2024 :

4<sup>th</sup> - 7<sup>th</sup> April

NEW-YORK

64<sup>th</sup> International antiquarian Book Fair  
Park Avenue Armory

14<sup>th</sup> - 16<sup>th</sup> June

PARIS

Salon du Livre Rare  
Carreau du Temple



