

HS RARE BOOKS

Selection for the 2023 Rijksmuseum IFLA Art Libraries
conference

The only copy in private hands of a wonderful illustrated incunable on the 'pilgrimage' of the soul, a Medieval bestseller on advice for Christians

Digulleville, Guillaume de. *Le pelerinaige de lame.* 27 April 1499. Paris. Pierre le

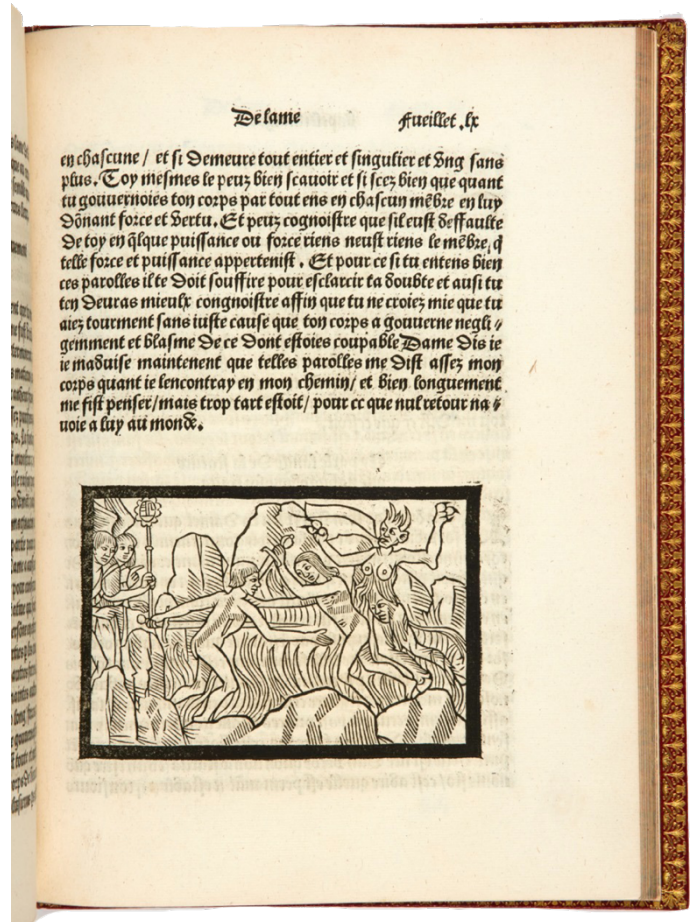
Caron for Antoine Vérard. Folio, (246 x 182 mm). 2 ff., 84 ff. 19th century red crushed morocco, spine lettered in gilt, gilt turn ins, gilt edges by Thibaron-Joly. Overall a fine copy, washed and pressed in the 19th century at the time of binding, overall a very fine copy.

P.O.R.

First and only edition, an impressive French illustrated incunable with woodcuts specially conceived for this book, meant to fixate on the mind of the reader the horrors of limbo and hell, and the glory of salvation in an an epic theological quest to the heavenly Jerusalem, a religious and literary sensation of the 14th century, it is an allegorical pilgrimage of the soul in the path to salvation, a topic of significant interest in the Middle Ages and early Renaissance period.

The illustration: it consists of 28 magnificent and often dramatic woodcuts (8 of which are repeats), specially conceived in Vérard's workshop especially for this book, and as far as we know, not printed elsewhere.

The text: the *Pèlerinage de Vie Humaine* was one of the great literary sensations of the 14th century, and the first of a three-book series dealing with the idea of an allegorical pilgrimage, the second was the *Pèlerinage de l'Ame* (this book) and the third the *Pèlerinage de Jésus-Christ*. Charles V owned at least five copies; Jean duc de Berry three in the vernacular and one in Latin, and Philip the Bold two. Composed in c.1330 by the Normand Cistercian monk Guillaume de Digulleville (whose authorship is shown by acrostics in the texts of his compositions) and inspired by earlier metaphysical pilgrim-texts such as the 12th century *Songe d'Enfer* of Raoul de Houdenc and the 13th century *Voie de Paradis*, it espouses the popular medieval theme of the *homo viator* –the travelling Christian pilgrim– and spins it into an epic theological quest to the heavenly Jerusalem, rife with physical and spiritual challenges and existential moral choices.



In a dream, the Soul, guided by its Guardian Angel, languishes in Purgatory for a thousand years, not without having glimpsed Limbo and Hell. The poet inspired the imagination of medieval Hell with scenes of brutal realism. The lustful, among the best treated, are devoured by vermin, torn apart with pitchforks and fangs. They howl their suffering among other eternally damned: pagans, miscreants, Jews and greedy ministers of the king – suspended by the tongue above a brazier.

The author, or pilgrim, recounts how one day, after reading the *Roman de la Rose* (in many ways the antithesis of the *Pèlerinage*) in the abbey of Chaalis, he falls asleep and dreams of a celestial Jerusalem (f.1v) and decides to set out on a pilgrimage to reach it. This he can't do without the help, the instruction and the protection the Grace-Dieu, who introduces him to the Church, its teachings and its sacraments. There he encounters Moses, but also Nature, Charity and Reason personified, among others, with whom he debates at length, before he is armed and sets off on his travels, accompanied by Memory (with her eyes in the back of her head). On his journey he often makes unhappy decisions, and is repeatedly attacked by Vices personified – including Envy, Pride, Hypocrisy, and Wrath, but is, in the end, rescued by Grace-Dieu. Finally he finds refuge in a monastery, where he encounters Old Age, Infirmary, and Death. The book was a great success, which is attested by the large number of manuscripts and numerous translations, including an English translation printed by Caxton in 1483.

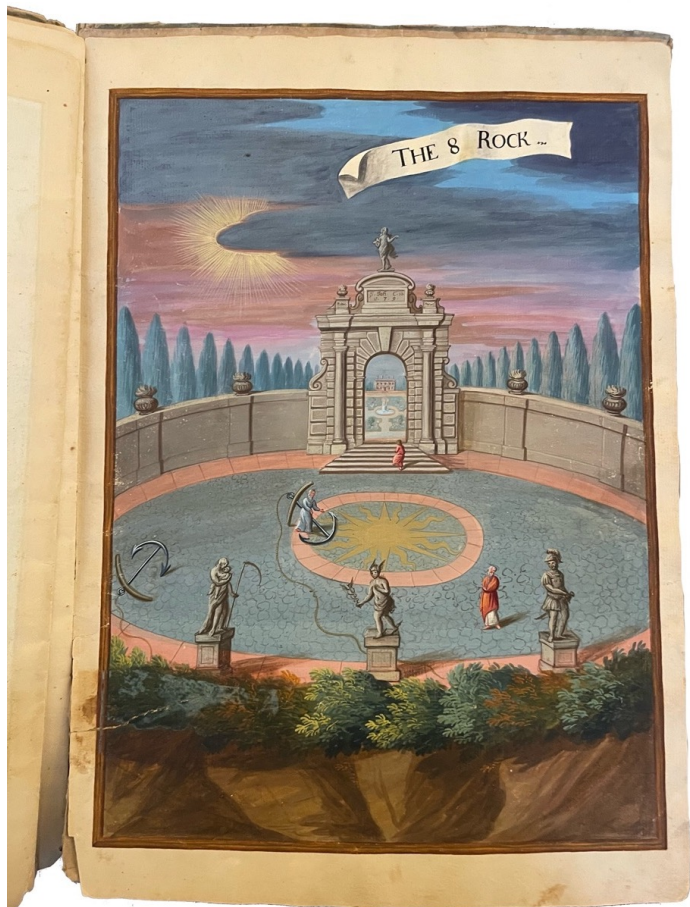
The Pilgrimage was put into prose in the 1420's by Jean Galopes at the request of Jean de Lancaster (1389-1435), 1st Duke of Bedford and Regent of France. "Universitaire parisien rallié à la domination anglaise, Jean Galopes dut être un personnage influent sous la Régence de Bedford." (Frédéric ducal, *La mise en Prose du Pèlerinage de l'âme de Guillaume de Digullevile par Jean Galopes*, in *Romania*, 2010, pp. 394-427).

Rarity: according to OCLC, there are 9 copies, this being one of them, the Otto Schäfer copy, and the only one in private hands, of the other 8 copies, all held in institutions, only one is in the United States, at the Morgan Library.

Provenance: Eugène Piot (cat. 1891, n° 478); Charles Fairfax Murray (cat. Early French Books II, n° 644); Edmée Maus, with her book plate; Otto Schäfer (cat. II, 1995, n° 94: "Goff's treatment of this edition as part II of Verard's edition of the undated *Pèlerinages de la vie humaine* is an error. There is nothing in the title-pages, quiring, or colophons of the two works to connect them bibliographically"); J.R. Ritman, with his book plate (BPH); Pierre Bergé, with his book plate.

GW n° 11844: this copy mentioned; BMC VIII 88; Goff G-637; Bechtel G 355: this copy mentioned; Arnim, *Katalog der Bibliothek Otto Schäfer I*, 1984, n° 146.

Exceptional set of most likely English watercolors representing the 'Nine Rocks'



[English drawings] [Merswin, Rulman]. A Representation of the Nine Rocks. S.a. [second half of the 18th century]. [England]. Folio, (330 x 240 mm; sheet size 375 x 265 mm). 8 (out of nine) drawings in watercolour and gouache. Contemporary boards, drawings loose, worn. The drawings with occasional foxing mostly visible on verso, last one with tears repaired at an early stage, overall in exceptionally fresh and strong colors, excellent condition.

50,000 \$

A fabulous series of 18th century large watercolours illustrating the *Neunfelsenbuch*, or 'Nine Rocks', by the German 14th century mystic, this set represents a very rare show of most likely English 18th century art, as evidenced by the English captions. These are a highly decorative set of images that represent the stages of progress towards religious perfection.

"In his *Neunfelsenbuch*, Rulman Merswin presents a vision of the apocalyptic separation of the saved from the damned, which may be firmly placed in the tradition of the medieval vertical debate. In this tradition there exists a necessary distance between the narrator and the deity in terms of knowledge or insight, for only in this way can the author's argument develop. In vertical debates revelation is given in stages to narrow the gap between man and God, and the usually obtuse narrator is led with frequent setbacks and bafflements to slow steady progress toward understanding the message of the higher authority that instructs him. One sees this development readily in two other late medieval works, the Middle English *Pearl* of the late 14th century and the Early New High German *Ackermann aus Böhmen*" (Clark, S. I., and Julian N. Wasserman. "The soul as salmon: Merswin's 'Neunfelsenbuch' and the idea of parable." *Colloquia Germanica* 13, no. 1 (1980): 47-56).

"Man's damnation for unconcous sins raises the issue of predestination in *Das Neunfelsenbuch*. The problema hearkens back to the question of whether men are saved because God chooses them or whether they manage to save themselves

through right choice and, once saved, are chosen by God after the fact. Merswin pays lipservice to free will, to be sure..." (Clark and Wasserman, p.52).

Authorship:

The text is usually attributed to Rulman Merswin (c.1307-1382), lay leader of the "Friends of God", a short-lived group inspired by the mystical teachings of the Neoplatonic Theologian Meister Eckhart. The book describes a vision of a mountain with nine precipices: the ascent of the mountain represents stages of spiritual development of increasing difficulty (each rock being therefore more sparsely populated than the last). The first rock, for example, which includes crowned princes, and prelates, depicts those who guard against sin but are without love, whilst the third, which includes flagellants and people dragging crosses, depicts those who focus on spiritual exercises but remain ensnared by the Devil.

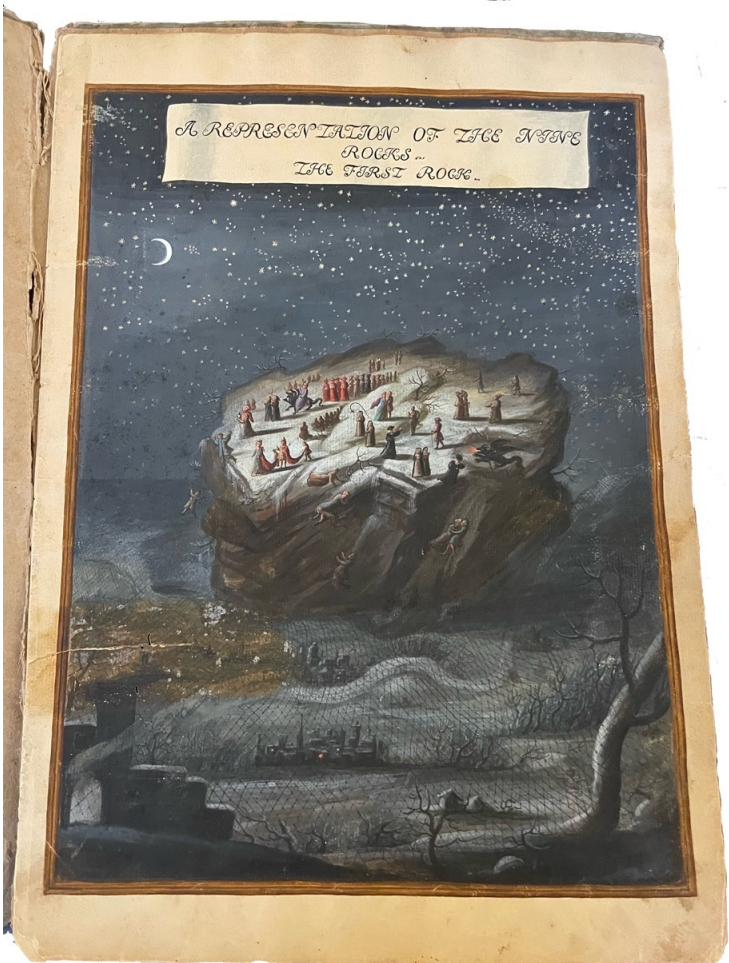
No text accompanies the present series of highly accomplished but anonymous watercolours, which in our opinion are

evidently English in origin.

The drawings are unsigned, but they are the production of an obviously skilled artist, whose use of gouache provides the viewer with dramatism and melancholy, in line with the subject of the drawings. Whether these have been made in England, or for the English market in continental Europe, we don't know, they merit scholarship and further research.

The drawings present Strasbourg Arms watermarks including one with the name of Jean Villedary, fl. 1758-1812.

Provenance: Sotheby's, English Literature, History, Children's Books, 15 July, 2014, lot 214.



Largely illustrated incunable Fable Book printed in Antwerp

[Fable book] [Bergame, Nicolas de]. *Dyalogus Creaturarum Moralisatus*. 11 April 1491. Antwerp. Gerard Leeu. Bound by Jean de Gonet. 4to (182 x 136 mm). 90 leaves; leaves e4, f6, g6 k2, l4, o6 supplied from another copy. Fine 20th century binding by Jean de Gonet,

russet and brown reversed calf doublures. Supplied leaves with marginal wormhole and early amateur pen drawings, some staining, most leaves re-hinged, else good.

60,000 \$

Early illustrated fable-book from the incunabular period, a part of which derives from Aesop. The work consists of 121 popular fables in prose, each accompanied by 121 woodcuts from 119 blocks; bound in is a recipe written in

English from the second half of the 15th century. "One of the most disarming of early printed books" (Yale, University Gazette, 1968). First published in 1480 in Gouda, also by Leeu (c.1450 - 1492), regarded as the most important printer of Holland. "One of the most beautiful illustrated Dutch books. *Dialogus creaturarum* was several times reprinted and adorned with exquisite woodcuts which could be praised for its naivety or its cunning." (Landwehr, Fable Books, p. X).

The illustration: 121 woodcuts from 119 blocks (two repeated in a6v-b1r) attributed to the Premier Maitre de Gouda (Conway, *The Woodcutters in the Netherlands in the Fifteenth century*, Cambridge, 1884, pp. 32-34 et 216-220), first used in the first edition (1480), and woodcut ornamental initials in 2 sizes.

"The delightful animism given to certain plants in the medieval herbals is encountered throughout one of the most disarming of early printed books, the 'Dialogues of creatures' published by Gerard Leeu in the Netherlands. Here all nature - sun, moon and stars, stones, plants and animals - engages in the most cordial conversation. The book consists of a series of these moralistic dialogues between creatures" (Haslewood translation, *The Art of Botanical illustration*, Sterling Memorial Library, Yale University, Library Gazette, oct. 196.



“It is possible that Caxton imported Leeu’s editions of the Dialogus; at least a substantial part of this edition was sold wholesale to England” (Caxton and the Low Countries, *Journal of the printing historical society*, 11, 1976-77, p. 30). Although there is no surviving evidence of a trading relation between them, the nature of their outputs suggests that they were competitors in the same market.

The authorship of these fables, some of which derive from Aesop, is ascribed to either Nicolaus Pergamenus or a Milanese doctor, Mayno de Mayneriis (fl.1290-5-1370), with each claim resting on a single manuscript only. Its circulation, based on the low number of surviving manuscripts, was not wide. With the introduction of printing and the publication of the text by Leeu, it proved immensely popular. Leeu produced further editions, and had it translated into French and Dutch to broaden his market at the same time as it was being reprinted across Europe.



ISTC records 18 copies of this 1491 edition, 5 of which are incomplete. In the market any edition of this book is rare, the Otto Schafer copy of the first edition sold in the early 1990’s for 525,000 u\$, and only one copy of this edition, the Marquis de Bute copy, sold at Christie’s, London, 15 March 1995, n° 279, for £56.000.

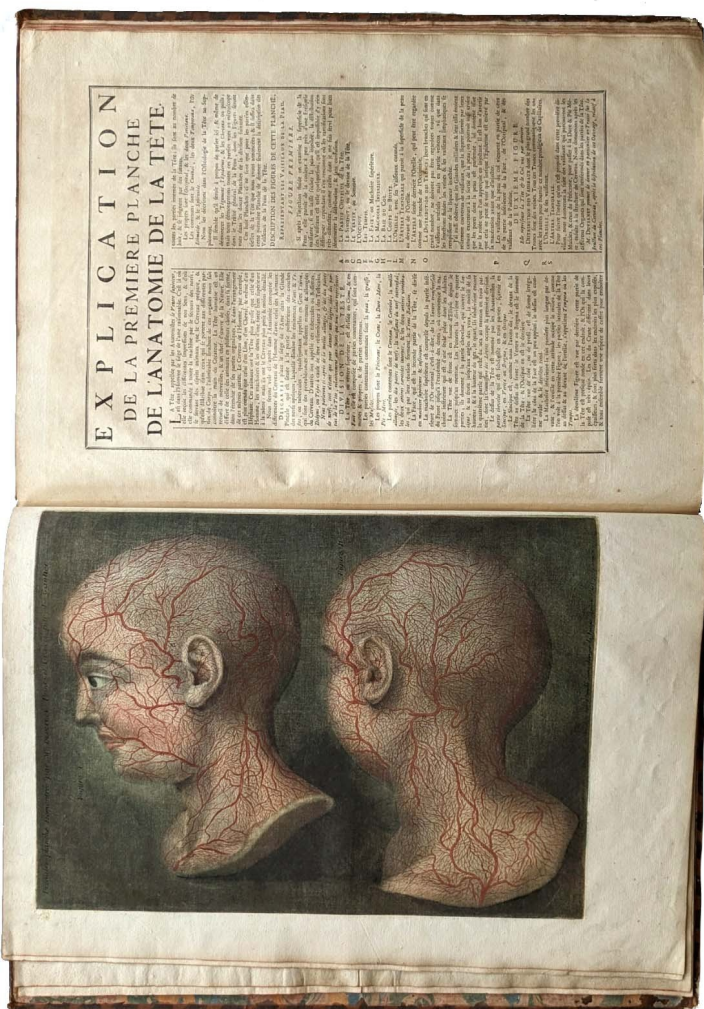
Provenance: long English contemporary –late 15th century- medical inscription to title page, to treat the plague; various early annotations in Latin; British Museum duplicate, with 1787 deaccession stamp; Bois Penrose (Sotheby’s London, 1971); Eric Sexton, Christie’s New York, 8 April 1981, n° 9, \$9.500; Jean A. Bonna, his bookplate.

Not in the BSB or BnF; HC 6130; GW M22253; BMC IX, 195 (IA. 49829); Polain(B) 1267; CA 564; IDL 1507; Goff N-156. Hain, 6130. A. M. Hind, *An*

Introduction to a History of Woodcut, London, 1935, II, pp. 563- 564.

The English manuscript note on the title page, written on brown ink, contains a contemporary treatment to treat the plague: *Item alia medicina pro pestilenciam* In any manner of wyse be not with owt these thynges folowyng In tyme of pestelens in primis boyl armanak id & sanguis draconis id... full transcription available upon request.

Impressive sammelband of works by Gautier, pioneering 18th century color printing representing the human head and the human body



Gautier d'Agoty, Jacques Fabien; Duverney, J.F.M. Anatomie de le tete, en tableaux imprimes qui representent au naturel le Cerveau sous differentes coupes, la distribution des Vaisseaux dans toutes les parties de la tete, les organes des sens, et une partie de la nevrologie. 1748. Paris. Gautier, Duverney, Quillau. Folio, (540 x 388 mm). Title page printed in red and black, 8 ff. of text, 8 mezzotint plates printed in four colors heightened with varnish.

[bound with]

[Ibid]. Anatomie générale des viscères, et de la neurologie, angeologie et osteologie du corps humain... en figures en couleurs et grandeurs naturelles. S.a. [1754]. [Paris]. 7 ff. of explanatory text including title page (the last an advertisement), 9 mezzotint plates in colors, heightened with varnish, of which 6 plates combine into 2 life-size figures of a man and a woman (numbered 1-9). Binding: contemporary calf, raised bands to spine, boards with gilt fillets, compartments in spine tooled, and lettering piece, worn, especially at foot of spine, some hinges

starting. Both copies in excellent condition, in the second work plate V with mainly marginal tears just entering image but not causing loss, only scattered foxing, else very fresh and clean.

45,000 \$

First edition of the first work, a fascinating rendering of the human skull and a fabulous piece of 18th century pioneering color printing, one of the first works by Gautier.

The dissections and preparations for the eight large figures of the head were prepared by Joseph Guichard Du Verney and Pierre Tarin, they are amongst the most intricate plates produced by Gautier, on account of the network of blood vessels, "meticulously indicated by direct color printing" (Heirs of Hippocrates, Iowa University Libraries catalogue entry).

The second work included in the volume is the *Anatomie générale des viscères, et de la neurologie, angeologie et osteologie du corps humain*, with its own divisional title, it includes two life-size representations of the human body, including the famous image of the man and woman, visually striking, complete with the explanatory text and plates required.

Later on Gautier published a similarly titled work '*Anatomie generale des visceres en situation, de grandeur et couleur naturelle, avec l'angeologie, et la neurologie de chaque partie du corps humain*', which is a somewhat enlarged version the work contained in this volume, which was evidently made to include in other works as the buyer requested -which explains its presence in a volume digitized at Haiti Trust bound with a *Myologie*. This is also explained by the presence of it in a contemporary binding.

"The Anatomie Générale includes several spectacular full-length plates, made from three plates which could be fitted together. "Perhaps Gautier achieved nothing finer in his art than the molding in mezzotint of that first full-length female figure, forming the first three of the Anatomie Générale,... The first man is almost equally grand, with some emphasis of bone structure... There is also a marvelous and perhaps erotic plate of a new-born child in dissection, peacefully asleep by the open womb-across a double page, surely one of the great plates of all anatomic illustration" (Franklin, *Early Colour Printing*, p. 46).

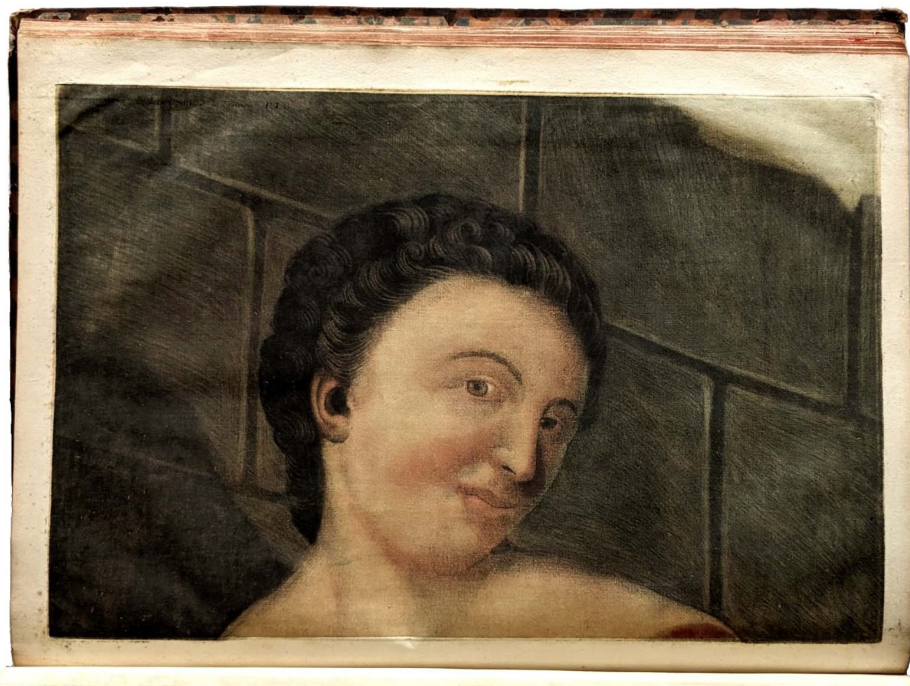
"Perhaps Gautier achieved nothing finer in his art than the moulding in mezzotint of that first full-length female figure, forming the first three of the Anatomie Générale" (Franklin p. 46).

"Gautier's pictures seem to us to be in the tradition of the early gravaida illustrations and the figures of Berengario and Charles Estienne--often attracting attention through sexual emphasis: dissected parts were placed within a living body, usually possessing a lively face, whose expression is sometimes quizzical, sometimes erotically inviting, sometimes serene, always with a romantic and elegant hair-style. In one of Gautier's plates there are two naked women, one standing with emphatic breasts and dissected pregnant uterus, the other sitting at her feet with open thighs so disposed as to exhibit her external genitalia. Such erotic figures may have also played a useful role in the sex education of physicians and others; they may be contrasted in their romantic extravagance of feeling with the matter-of-fact illustration in William Smellie's work (1754) an illustration that was often torn out by nineteenth century bowdlerizers. (Most previous illustrations of this area, such as those of Leonardo or Vesalius, were remarkably inaccurate.) The Gautier figures could, within the confines of anatomy, be quite tender, as in the fine plate in *Anatomie generale...* of a new-born child, asleep but

dissected, lying close to the recently-delivered mother, whose uterus has been opened for display" (Roberts & Tomlinson pp. 524-25).

Gautier d'Agoty (1717-1785):

This name is associated with some of the most groundbreaking efforts in print-making of the 18th century, he studied under LeBlon briefly, from whom he learned the basis of colour impressions.



"His colored mezzotints are often of very striking artistic power" (Garrison).

The plates "will always retain their value in the history of art and especially in the history of anatomic illustrations" (Choulant).

"Jacques Gautier d'Agoty was a color mezzotint engraver and painter. He began to engrave in 1736 and

developed a theory for color mezzotints derived from that of LeBlon, under whom he studied briefly in 1738. His theories, unlike LeBlon's, tended to refute Newton's concepts of color, upon which LeBlon had based his three-color system. Gautier d'Agoty held that the fundamental colors were black, blue, yellow, red, and white [the fifth color supplied by the white paper]. His early work was hampered in part by the patent on a similar color process held in France by LeBlon, but following LeBlon's death in 1741, Gaurier d'Agoty obtained a thirty-year patent on his process. Based upon his introduction of the fourth black plate, in 1749 he called himself 'Inventeur de l'Art de graver et imprimer les Tableaux à quatre couleurs.' His color process was used to illustrate several anatomical works, botanical studies, and natural histories. He also reproduced sacred and mythological subjects and some portraits. Some of his color plates do not seem to be based on existing paintings but were taken directly from his own compositions. In the preparation of his later plates, he was assisted by his sons." (D. R. R., and Dale R. Roylance. "The Eighteenth Century: Search for Tone." Yale Art Gallery Bulletin 27/28 (1962): 24-34).

Choulant-Frank, p. 271; Garrison-Morton-Norman 7494; Heirs of Hippocrates 940; Wellcome III, p. 97.

The rare first edition of the these three works by Gautier



Gautier d'Agoty, Jacques Fabien. Anatomie des parties de la génération de l'homme et de la femme, representees avec leurs couleurs naturelles. 1773. Paris. J. B. Brunet and Demonville [bound with] **Ibid.** Exposition anatomique des organes des senses. 1775. Paris. Demonville. [bound with] **Ibid.** Exposition anatomique des maux vénériens. 1773. Paris. J. B. Brunet and Demonville. Together three works in one volume, folio (425 x 264 mm). First work: title, 34 pp., 2 ff., 4 mezzotint illustrations consisting of 2 joined plates each; second work: title, 45 pp., with 5 full-page mezzotint plates plus 1 combined folding plate assembled from 3 separate plates joined; third work: title, 26 pp., with 4 full-page colored mezzotint plates. 19th century vellum, raised bands to spine, compartments tooled and lettered in gilt, upper and lower joints starting, somewhat soiled. A few plates with tears repaired on verso, dampstaining to some lower margins and a few portions of text, some browning and spotting, minor offsetting to some plates, overall in excellent condition.

60,000 \$

First edition of this series of anatomical works by Gautier d'Agoty, the last that he would publish. It was reprinted in 1778 with an additional plate in the first part. These three works are the last large anatomical plates made by Jacques-Fabien Gautier d'Agoty, and certainly among the most impressive ones.

"The Anatomie des Parties de la Generation begins with tall plates of man and of woman, each formed from two sheets and folding out from the book... These first plates showing muscles, arteries and the nervous system are worked out and tabulated in detail. Behind the man is a ghostly arm and shoulder showing the patterns of veins. Among other adjuncts by his foot is an elegant wine-glass meant to demonstrate the texture of male semen mixed with water 'dans le moment de l'ejaculation'... The female figure is a typical Gautier plate, stripped and dissected but with healthy head and throat, charming classical face and hair in perfect order, standing poised as a dance... In the next folding illustration we find a fair instance of his semi-erotic treatment of a scientific theme--one woman standing in profile, her living head looking back to us above a naked breast; the womb open, with folded figure of a foetus. At her feet and knees, almost in a lesbian attitude, a



nude figure finely modeled sits to show the 'parties de la generation,' and from the front her dissected womb. The final folding illustration is of a similar sort, two figures of which the lower seems a curiously relaxed classical nude with impeccable hair, her child just born and resting on her lap, the umbilical cord still uncut. Womb and child are in the open dissection." (Franklin, *Early Colour Printing* pp. 47-48).

Gautier d'Agoty (1717-1785): responsible for some of the most groundbreaking efforts in printmaking of the 18th century, he studied under LeBlon, from whom he learned the basis of color impressions. The plates "will always retain their value in the history of art and especially in the history of anatomic illustrations" (Choulant).

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Extremely rare, only one copy of all three parts, aside from this one, appears to have sold at auction in the last three decades (Christie's 2007, where the *Anatomie des parties de la génération* was present in the second edition, not the first, as this set.

Provenance: small bookplate on front flyleaf with old pencil annotation; presumably this is the Richard Harris copy, unsold at Bloomsbury Auctions 2010 (150,000-200,000 \$), and was offered with a separately bound *Myologie* by Gautier.

Choulant-Frank 272; not in Garrison Morton.

Goltzius' wonderful Passion of Christ, the complete suite

Goltzius, Hendrick. The engraved Passion of Christ, the complete set of twelve, signed and dated on the plate, first state of two before De Wit's address. 1596-98.



Haarlem. Very fine, clear impressions, displaying a very good clarity of detail, on contemporary laid paper, watermarks "Crest of Basle in a shield" and "Coat of arms with tower" (respectively Briquet 1352 and 2291), trimmed on the platemark, lesser defects on verso, otherwise generally in very good condition.

12,000 \$

Goltzius' wonderful and visually striking complete suite of engravings representing the Passion of Christ, inspired and etched in the manner of Lucas van Leyden.

The suite was dedicated to the cardina of Milan, Federico Borromeo, founder of the Biblioteca Ambrosiana. The dedication is on the first plate, depicting the dinner, in a scroll in the upper center: "Ill.mo Reverendissimo que Domino, D. Frederico Borromeo, Cardinali S. Mariae de Angelis, Archiepiscopo Medeolanensi. H Goltzius in debiti officij, atque amoris testimonium D.D."

"In 1582 Hendrick Goltzius published a print bearing for the first time the inscription 'gedruckt tot Haerlem' (printed in Haerlem). Until then Antwerp had been the center of Netherlandish print production and Goltzius, who had settled in Haarlem in 1577, had been furnishing plates to Antwerp publishers such as Philips Galle and the 'Aux Quatre Vents', run by Hieronymus Cock's widow... From 1582 on, Goltzius built up over a relatively short period of time a stock of his own publications not all that different in composition and range from those of the great Antwerp publishers... In contrast to most print publishers of the time, he did not republish older plates previously manufactured outside his studio... From 1582 on, however, he developed a new virtuoso engraving style, one closely tied to the idealized language of forms



created by Spranger, which became the great artistic model especially in the second half of the eighties. By 1585, he had already begun to include assistants and students in the production of prints after his own designs... Over the course of the years, the number of sheet engraved by Goltzius himself diminished but at the same time his prints became more remarkable in character. The prints of the later eighties are a tour de force in format, language of forms and virtuosity, while in the nineties a varied aesthetic and superior engraving technique dominated his work. Goltzius' trip to Italy between 1590-91 made for a clean break in his print production. From 1592-93 on, reproductive prints after Raphael and Polidoro da Caravaggio, based on drawings he had made in Rome, were a regular component of his stock. In prints after his own designs, a classical style emerged, one which strongly differed from the affected, mannerist style of the eighties." (Kok, Jan Piet Filedt. "Hendrick Goltzius - Engraver, Designer and Publisher 1582-1600." *Nederlands Kunsthistorisch Jaarboek*

(NKJ) / *Netherlands Yearbook for History of Art* 42/43 (1991): 159-218).

The motivation of this dedication remains rather generic, perhaps referring to a debt of gratitude to the cardinal.

Provenance: On verso collection mark of Jan Reinier Voûte (Lugt 4450)

Bartsch, 27-38; Hollstein 21-32.

The first navigation manual printed in the Philippines, with 13 folding technical illustrations made and printed in Manila by a native artist

Gonzalez Cabrera Bueno, José. Navegación Especulativa, y Práctica, con la Explicación de algunos Instrumentos, que están mas en uso en los Navegantes. 1734. Manila. Impresa en el Convento de Nuestra Señora de los Angeles de la

Orden de Nro. Seraphico Padre San Francisco. Folio, (315 x 210 mm). pp [22], 392, [4], with 13 folding engraved copper plates (one plate in facsimile), numerous woodcut illustrations and diagrams and tables. Contemporary limp vellum, lacking ties, some staining, small loss at front bottom corner, spine lettered in ink; housed in a fine custom morocco clamshell case. Printed on rice and rag paper; title page set within decorative border, some plates with inconsequential browning or offsetting, occasional very light spotting, very good.

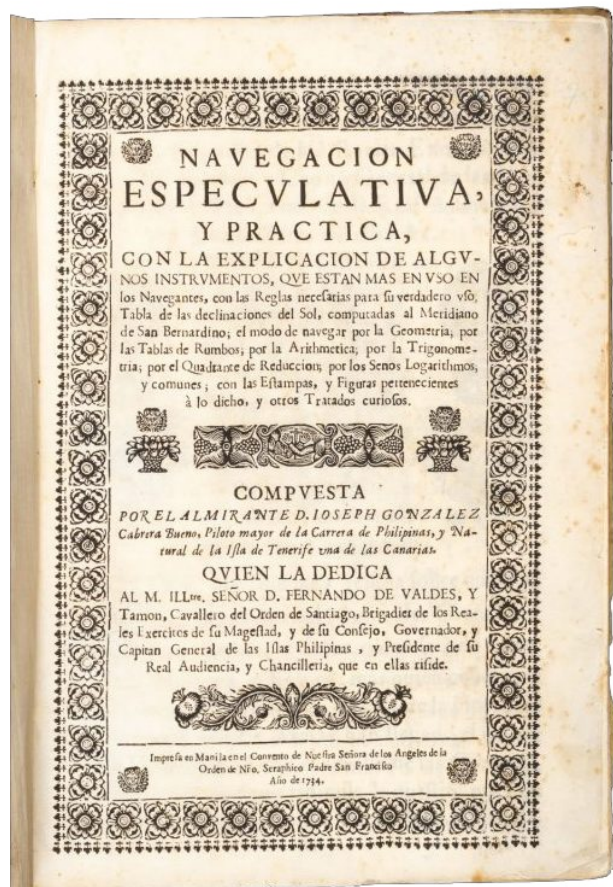
60,000 \$

Extremely rare first edition of the first navigation manual printed in the Philippines, also the first navigation manual printed in an European language in Asia, including the first instructions to travel from the Pacific to California. One of the most sought-after books printed in Asia in the 18th century, used, amongst others, by Gaspar de Portolá in his expedition to California. The considerable use the book would have been put through

accounts for its remarkable rarity.

José Gonzalez Cabrera Bueno (c. 1670 – after 1733) was an admiral and a master navigator on the route taken by Spanish ships between Acapulco (New Spain) and Manila, known as the *Galeon de Manila*. His work addresses comprehensively all the theoretical and practical aspects of navigation, applied to the very specific region, and namely contains the first *Derrotero* published in the Philippines.

The plates are made by the Filipino engraver Nicolás de la Cruz Bagay, who would later create the map of the Philippines by Murillo Velarde, illustrate the various instruments used in this science. It also contains extensive mathematical tables and specific sailing directions for the coast of California and west coast of Mexico as far as Acapulco, the Pacific, the ports of Asia, and the route from the Philippines



HS RARE BOOKS

to Spain via the Cape of Good Hope. The manual was highly regarded and continued to be used after Cabrera Bueno's lifetime, for example, in the California expeditions of navigators Gaspar de Portolá, Vicente Vila, and Juan Pérez. This work is significant not only for its early instructions for sailing to the Philippine Islands, but also for its early description of what is now the state of California in the United States.



Regarding the Bolaños-Ascension Derrotero to California, "the use afterwards made of the Bolaños-Ascension derrotero, or sailing directions as we would call it, warrants us in believing that any chart in use must have confirmed in general to those set out in that document. This, at least, would be a fair inference from the fact that the derrotero was copied almost word for word and with only trifling corrections in the *Navegacion especulativa y practica*, published in Manila, 1734, by Joseph Gonzalez Cabrera Bueno. As this work was intended to be a guide for navigators, it may be also reasonably inferred that the Bolaños-Ascension derrotero was the only one of that route in existence at the time. Although Gonzalez had more than one voyage between Manila and Acapulco, he made very few changes in this, and those mostly on the coast of Mexico. In a previous chapter, however, he had inserted some general remarks on the course from Manila to Acapulco to which he added some information which had evidently been obtained since Vizcaino's time." (Wagner, Henry R. "Spanish Voyages to the Northwest Coast in the Sixteenth Century. Chapter XI and Chapter XII: The Project to Settle Monterey." *California Historical Society Quarterly* 8, no. 1 (1929): 26-70).

Provenance: private collection in Australia, bought through Douglas Stewart rare books.

Medina, Manila, 189; Palau 105121; Wagner, *Spanish Southwest*, 97.

First edition of Goya's Tauromaquia, with a marvelous contemporary provenance from artist and Goya's friend, Carderera

Goya y Lucientes, Francisco José de. La Tauromaquia. 1816. Madrid. Oblong folio, (420 x 294 mm). Title and index of plates, 33 original etchings, aquatints and drypoints by Francisco Goya printed on thick laid paper. Contemporary red morocco backed cloth, spine with raised bands and lettered in gilt, lightly rubbed. Excellent example, very clean with fine impressions, only marginal inconsequential foxing; slightly cropped by binder, tiny hole due to a lack of paper

on plate 22 (2 mm), a few very pale small spots in the margins of some plates (22, 23, 25), pale damp not affecting the image in the lower right corner from pl. 21, small repaired tear in the margin of pl. 19 well away from image, excellent example.

380,000 \$

First edition, the rarest of Goya's suites of plates, created between 1814 and 1816 and focusing on the drama involved in bullfighting, and a noteworthy copy, owned by one of the most important figures of the art world of

Spain of the first half of the 19th century and one of the first Goya admirers, Valentin Carderera, who here presents it as a gift to another relevant figure of Europe's cultural world, Theophile Gautier, one of Goya's first admirers in France.

In this superb series devoted to bullfighting, Goya expresses his great knowledge of this typically Spanish art which he practiced with passion in his youth. It is, a vivid representation that brings the beholder in connection with the event portrayed. Like no one before him, he painted with vivacity and power the fight between man and bull, presenting the origin and history of bullfighting in Spain followed by the prowess of some of his contemporaries such as Martincho, Pedro Romero and others. Goya in his Tauromaquia displays his "masterly ability to portray movement, to capture the tense excitement and muscular vitality of the corrida, and this with an enerring sense of when to play with chiaroscuro effects, in the Baroque manner, to suggest the tragedy and cruelty that accompany the fateful encounter of man and beast" (Sanchez and Gallego, Goya: The complete etchings and lithographs, New York, 1995).

This copy is particularly important because of its provenance, Carderera was not only a famous personality in the Spanish cultural world, he was also Goya's first great admirer, and played an essential role in the preservation of Goya's work, which is clearly highlighted by Tomás Harris: "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" (T. Harris, I, p. 11).

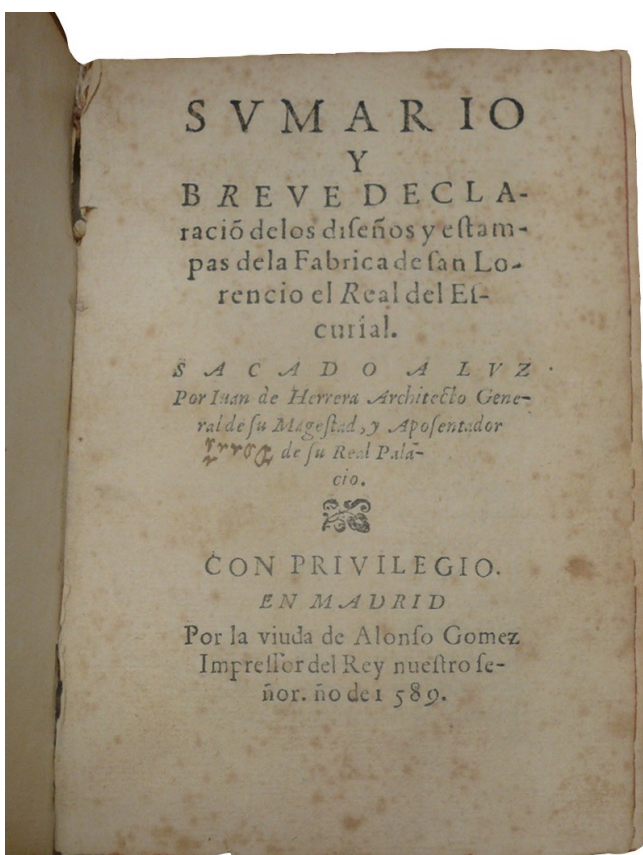
Goya's work first found its greatest echo in France. Already, Vivant Denon had a first edition of the *Caprichos* brought back from Spain under the Empire. Carderera, author of one of the first texts published on Goya in 1835, was the great propagator of the Spanish painter in France. His travel diaries give the precise date of the present of this copy to Théophile Gautier, during a visit that the Spanish painter paid him, on November 13, 1859. Gautier had previously published an article in *La Presse* on Goya's *Caprichos* (July 5, 1838). For Gautier, Goya is the last Spanish painter before the decadence of Iberian painting in the 19th century.

Title and index of plates printed on a fine laid paper with Bartolome Mongelos' watermark, 33 original etchings, aquatints and drypoints by Francisco Goya printed on thick laid paper. Plates 5, 8, 9, 12, 14, 15, 19 have the Morato watermark, plates 24 & 26 have watermark N°1, the rest on identical paper without watermark.

Provenance: Valentin Carderera, who presents it as a gift to Theophile Gautier, manuscript inscription on flyleaf: "La Tauromaquia by F. Goya a M. Theophil Gauthier (sic) en prueba del mas distinguished aprecio Su admirador Valentin Carderera"; Théophile Gautier, a celebrated French writer, poet and figure of the art world, (engraved ex-libris dated 1872), his sale *Catalogue des livres composant la bibliothèque de M. Théophile Gautier*, Paris, Labitte, 1873, n° 66: "exemplaire avec envoi signé Valentin Calderera (sic)"; Jorge Ortiz Linares (1894 - 1965), Bolivian Ambassador and heir to one of the wealthiest men in the world, known as the "Tin King", Simon Patiño, a.k.a as "The Andean Rockefeller"; Sotheby's, Paris, 2022.

Harris, Goya, Engravings and lithographs, 1983, t. II, pp. 307-310; Delteil 224-256; Théophile Gautier, "Franco Goya y Lucientes", *Le Cabinet de l'amateur et de l'antiquaire*, 1842, I, pp. 337-345, préface à la publication par E. Piot du premier "Catalogue raisonné de l'œuvre gravé de Franco Goya y Lucientes" (pp. 346-366).

The first description of the Escorial and its contents, by its architect



Herrera, Juan de. Sumario y breve declaración de los diseños y estampas de la Fabrica de San Lorenzo el Real del Escorial. 1589. Madrid. Widow of Alonso Gomez, Impressor del Rey nuestro señor. 8vo, (146 x 100 mm). 32 ff., last two leaves replaces in early manuscript (see below), missing the errata. Contemporary vellum, spine lettered in ink "Declaracio d la fabrica d s. Lorenço el Real", text block starting, minor wear, overall very good. Light foxing, title page mostly detached from text block but still holding.

20,000 \$

First edition, first issue, extraordinarily rare, of the first description of the Escorial, by Juan de Herrera, the architect of what is widely regarded as the most impressive building created in Spain in the 16th century. A book of exceptional rarity, and importance, which gives us the architect's feel of what his magnum opus is and looks like. Herrera was the author of a set of drawings on the Escorial

which were engraved by Pedro Perret Perret (1555-1637).

Issued as a companion to the 'estampas', the engravings made by Perret, as Cervera Vera points out "Herrera no escribió un libro explicativo de la obra o de la arquitectura que había realizado... Sin este libro, las estampas hubieran tenido necesidad de llevar una larga leyenda explicativa que, además de haber sido costosa de grabar, hubiera reducido sus claros márgenes, afeando su belleza, por lo que Herrera, con su constante obsesión de la economía y sencillez en las cosas, debió pensar que resultaba más económico imprimir una breve declaración de ellas, que al mismo tiempo podía ser más extensa y con mayor detalle que la más larga leyenda que en las estampas hubiera podido grabar. Con la edición de este libro como 'complemento' de las estampas, encontramos a Herrera bastante alejado de aquella tan pregonada frialdad y sequedad con que se ha intentado caracterizar su personalidad..." (Las Estampas y el Sumario de El Escorial por Juan Herrera, pp.107-108).

"Although Herrera is recognized as the great representative of Renaissance classicism in Spain, his attitude toward architecture was by no means typical of

the Italian view of the subject..." (Wilkinson, Catherine. "Observations on Juan de Herrera's View of Architecture." *Studies in the History of Art* 13 (1984): 181-88).

"Causa verdadero asombro el comprobar cómo Herrera, en tan breve declaración, pudo describir el Monasterio escurialense con tanta minuciosidad y sin olvidar el más pequeño detalle" (Luis Cervera Vera. *Las Estampas y el Sumario de El Escorial por Juan Herrera*. Madrid, Colegio Oficial de Arquitectos, 1998).

Juan de Herrera (1533-1597) was one of the key figures in the construction of the Escorial, first as aid to Juan Bautista de Toledo, and later as the latter's successor following his death. He was born in Cantabria and died in Madrid, he "His visits to Valladolid in 1559 and Alcala de Henares in 1561-1562 correspond to the itinerary of Prince Charles, whose educational milieu may have included Herrera. In 1563, he was hired as an assistant to Juan Bautista de Toledo, first architect of the Escorial, who had worked as Michelangelo's deputy at Saint Peter's between 1546 and 1548." (Ana Mozo). "Juan de Herrera proyectó doce vistas del monasterio de San Lorenzo que fueron editadas en Madrid por la viuda de Alonso Gómez, en el año 1589, bajo el título *Sumario y breve declaración de los diseños y estampas...* En 1583 había solicitado un privilegio real para estampar y vender en exclusiva cualquier grabado, diseño o traza del monasterio en los dominios de la corona española, privilegio que se le concede durante quince años. Recurre al grabador Pedro Perret (1555-ca. 1625), nacido en Amberes... con el que firma un contrato en exclusiva para la realización de las estampas." (Ana Sanjurjo de la Fuente, article for the Biblioteca Nacional de España).

Regarding the issue, Cervera Vera points out: "nosotros consideramos como la primera la que contiene el 'primitivo' último pliego (D) y sin corregir la 'a' de la 'portada'... La primera edición debió ser una edición falta del final del texto, ya que entre los ejemplares de las dos ediciones que hemos manejado no hemos visto impresa la hoja 33, por lo cual creemos que no llegó a imprimirse."

Rarity: according to OCLC, we are able to locate one copy in the United States, at Columbia Univ., and others at the Bayerische SB, Wurttembergische LB, Royal Danish Library, BNF, Palacio Real (Spain), and Forschungsbibliothek Gotha.

Provenance: Luis Cervera Vera, "Procede de la biblioteca del Duque de T'Serclaes y fué adquirido en la librería de Luis Bardón (Libros raros, catálogo núm. 18, Madrid 1953, núm. 209)", as explained in his "Las Estampas y el Sumario de El Escorial por Juan Herrera" p.113; offered with a Spanish export license.

Palau 114137.

A recently-discovered watercolor of New York, contemporary with the Stamp Act Riots and one of only a handful of manuscript views of the city from before the Revolution

Pieter Idserts[z], de Stadt. Nieû Amsterdam in Oosteinden. 1765. [Franeker, the Netherlands]. Drawing in pen and ink and grey wash on laid paper (no watermark). 144 x 165 mm at neat line. Early label bearing number "68" affixed to verso.

16,000 \$

Attractive and unrecorded view of New York by artist Pieter Idsertsz; it depicts the city as seen from the southwest, from a vantage point across the East River in Brooklyn, possibly at Red Hook, it shows the southern tip of Manhattan to just above the site of the present Brooklyn Bridge,

with many fine residences against a backdrop of a large windmill and impressive churches.

Idsertsz' is one of a handful of manuscript views of New York extant from the 18th century, and the only one we are aware not held by an institution. No two views of the city from the period -manuscript or print- quite agree in their depiction of the city, its topography or its architecture. This watercolor, which varies from all others, and which can be considered a significant source for further study of the iconography of New York in the Colonial era, must now be added to the list.

Idsertsz: he was active as a tile painter, a skill that may have contributed to his appointment in 1744 as teacher of landscape painting and map making at the University of Franeker. Many drawings by him exist, including examples at the Fries Museum in Leeuwarden, the National Maritime Museum in Amsterdam, and the Rijksmuseum. The majority of these are topographical and maritime views of villages and towns in the Netherlands. They are valued as reliable renderings of topography and shipping, drawn from life. Manuscript maps as well as drawings of the 1761 transit of Venus by him survive.

There is no doubt that the drawing is by Idsertsz, as both the technique and composition are typical for his work. His drawings are usually executed in pen and ink with gray wash (“grisaille”), and many depict a town or village seen from some distance with anecdotal details in the foreground, such as cattle, human activity or vessels. The signature and title in the lower margin are consistent with other examples of his handwriting. The caption under the drawing reads: “de Stadt. Nieû Amsterdam in Oosteinden,” literally “the city of New Amsterdam in the East Indies.” The choice of words is odd to say the least, the city was surrendered to the British in 1674, some 90 years prior to the date on the drawing, this raises the question of whether the drawing was made on the basis of personal observation, its features appear to be a composite from different periods of the city’s history. The most obvious telltales are the signal pole and gallows, carefully copied from the view first published by Blaeu around 1650 and as an inset on Visscher’s 1655 *Novi Belgii* map. Idsertsz has however shifted their location from the shore of Manhattan Island to the foreground on the Brooklyn shore. The windmill is also borrowed from Blaeu, by the 1760s it had been dismantled.

But then the skyline shows no other resemblance to 17th century New York. At a general level the rest of the town resembles other images of the city in the mid 18th century. The most prominent of these bears a reasonable resemblance to that of Trinity Church as depicted for example on William Burgis’ *South Prospect of ye Flourishing City of New York* (1719-21). The large steeple just to the right could be construed as a loose rendition of the “French Church” (Eglise du St. Esprit, on Pine Street) depicted by Burgis. On closer inspection, however, the number, shape and location of the steeples does not match that on the Burgis view, or any other 18th century view of the city. Further the view is laterally compressed, with the churches located too far south of their actual location.

Even if this is an inexact rendition of 18th century New York, it is hypothetically possible that Idsertsz had sailed to America and later made the drawing from memory and with the help of an earlier print, however it is highly unlikely as there is no known documentary or artistic record of such a voyage. Though we will likely never know for certain, it seems plausible that Idsertsz based the drawing on a loose sketch by someone who had recently been to America but enlivened it with details taken from the Blaeu-Visscher view of the previous century.

Provenance: the drawing was offered at auction in 2014 by Bubb Kuyper in Haarlem, as part of a lot of 21 drawings by “Idserts Portier, P.”.

Much of the research for this description was provided by Remmelt Daalder, retired Senior Curator of Maritime Art at the National Maritime Museum in Amsterdam.

*Album of mid-19th century travel drawings of South America, the Pacific, Tahiti, etc.,
by Kerret*

Kerret, René de. Album de mon voyage en Océanie. [1852-1855]. Various places (Oceania, South America, etc.). 4to oblong, (206 x 275 mm). 62 full-page drawings including the title page, 22 colored or heightened in white, numbered 1-61 and 12bis, each inscribed and dated in the lower margin. Contemporary half leather, front boards stamped in gilt, spine flat, tooled in gilt, somewhat rubbed. Some occasional surface dirt, overall in excellent condition. Somewhat browned and the edges partly with slight dust staining, however overall in very good condition. Autograph ownership entry of de Kerret on the inside cover.



50,000 \$

Important original drawings from a French expedition to South America and Oceania (Brazil, Peru, Ecuador, Tahiti, Honolulu, Kamchatka, Mexico, etc.) by

Kerret, taken whilst acting as draughtsman of the Frigate *La Forte*, comprised of 62 full-page drawings, a third colored or heightened in white, portraying a variety of subjects, but mostly city and village views, market scenes, streets and tradesmen, important squares, etc., overall, a rich iconographic record of an important expedition.

Charles-Fidèle de Kerret de Quillien (1803–78) sailed from Brest on 2 December 1852 as an official artist for the French Pacific squadron. When the Crimean War broke out, this squadron, then in Callao, was joined by a British fleet sent to neutralise the Russian navy in the northern Pacific Ocean. Together they sailed to the Marquesas, Honolulu and the Sandwich Islands before making a failed attempt to land at Petropavlovsk on the Kamchatka Peninsula.

While in South America before the Anglo-French fleet sailed, however, Kerret also accompanied his cousin, Henri de Kersaint, on a diplomatic mission to Quito. They trekked from Guayaquil, across the Andes to their destination, Kerret including numerous views of the spectacular Ecuadorian scenery in this illustrated record of his travels during these years. Following his return to France in 1855, Kerret retired from naval service and his illustrations of the voyage were published at the time.

History of the drawings:

There is another set of drawings at the Quillien family archive (now part of the Archives Finistere), digitized, which can be viewed here:

<https://archives.finistere.fr/espace-de-recherche-dans-les-archives-privées/les-categories/arts/les-dessins-de-jean-rene-maurice>

These are different from the ones we offer in that they are a smaller collection, and considerably less polished and finished, whereas ours appears to be a more substantial illustrated record of the entire voyage perhaps prepared for publication. The detail in ours is much greater and has a greater emphasis on the depicting of the customs of the indigenous and colonial populations Kerret observed en route. In terms of technique, those from the Quillien archive are not as finished and may have been preparatory sketches or rough drawings made on the spot. The subjects of the two sketchbooks, however, do not coincide. None of

the 14 sketches in the Quillien archive notebook match any of those in ours. The family archive, the Fonds des Manoir de Quillien, were transferred, via the Archives Départementales, to the Archives Finistere sometime between 2008 and 2013.

The set at the Quillien archive are presumably the drawings the artist kept for himself; this set, which is more finished, was presumably sent for revision or with the aim of being published or engraved, which never happened. These set of drawings are

unpublished and unknown.

After his return to France, Kerret wrote a journal of the expedition also using his illustrations. This was not published at the time, and it remained on the family estate. It came to light when the Comtesse de Bourbon-Moustier, Marie-Henriette-Blanche de Bourbon (Kerret was her grandfather), brought it to the attention of the Ecuadorian historian, A. Darío Lara, who then published an extract of it in his *Viajeros franceses al Ecuador en el siglo XIX* (1972). The journal has since then been published in full as *Journal de Mes Voyages Autour du Monde (de 1852 a 1855)* (2004, edited Tugdual de Kerros). This is heavily illustrated with Kerret's drawings,

though these seem to be different versions of the one's in this album, for example, the front cover is plate 47 in our album but have variations.

A full list of drawing is available upon request, here are some highlights:

The drawings are mostly all captioned and dated, presumably by the artist: Vue generale de Rio Janeiro Janvier 1853; Vue de St Domingue (Bresil) Janvier 1853; Vue de Fort Villegagnon Bresil Janvier 1853; Place du Palais a Rio Janeiro Janvier 1853; Petropolis... 1853; Glaciers (1853); Rade a Valparaiso Mars 1853; La Place Mayor Place de la Cathedral a Lima (1853); Vue de Lima prise sur la Alameda; St. Augustin Rue de Lima; Isles Sandwich marche Chino u d Honolulu 1854 -lively depiction of a market run by Chinese and people from Honolulu; Escadre Anglo-Francaise sur rada Noukaiva (Nuku Iva probably,

French Polynesia) 20 Juin 1854; Chants Religious de femmes et hommes chez les Atitokas Nouka Iva 1854; Chapelle de la tribu des Luivus? Nouka Iva Iles Marquises Juin 1854; Arrive de la Fregate la Fort Tapeete Ile Taiti 1853?; Vue de Papete prise... de la Fregate la Forte (Taiti) 1854; Marche de Papeete (Taiti); Vue prise de chez les missionaires a Papeete Taiti 1853-54; Baie de Corca Moreu ou... Polynesie 1854; Les habitants Huahinee a Borabora; Passage davant(?) Boruba (Polynesie) allant sur la... Caledonie; Rue Sierre Lima; Pyramid d Oyambaro



Equateur 1853 - a view of the piramid built by La Condamine, destroyed by the Spanish and then rebuilt; Cases d (?) Cote da Souna(?) Avril 1853; Indiens pechant des huitres perliens Acapulco (Mexique) 1855; Balsa... 1855; Honolulu (Iles Sandwich) 1855; Marche de Rio Janeiro - a sketch.

Provenance: Koller Auction, Switzerland.

Magnificent entirely engraved work on the attack and siege of Malta

Lucini, Antonio Francesco. Disegni della guerra, assedio et assalti dati dall'armata Turchesa all'isola di Malta l'anno MDLXV. 1631. Bologna. Folio oblong, (520 x 420 mm, platemark 440 x 350 mm). 16 engraved plates, comprising a title page, one plate with 56 portrait medallions, and 14 plates of the battles and siege. Fine 19th century green half morocco, spine lettered in gilt, minor wear to extremities. Small hole to title-page touching one letter, laid down on heavy paper.

30,000 \$

First edition, a remarkable entirely engraved work on the siege and assault of Malta by the mighty Turkish forces in 1565, a significant event which, together with the Battle of Lepanto, stopped the Ottoman Empire's expansion through the Mediterranean. Each plate is accompanied by an explanatory text of the event represented. The 16 -often dramatic- plates represent the sea and land battles, the

maps of the regions where the battles were fought, a map of the island, and one plate with the portraits of the Grand Masters of the Order of St. John.

The plates are engraved by Lucini after the frescoes by Matteo Perez d'Aleccio or Leccia, an Italian Mannerist painter and engraver of mostly historical, devotional and maritime scenes, who from the last years of the 16th century, lived in Spain and later in Peru. The frescoes were housed at the Palace of the Grand Master of the Order

in Valetta. The remarkable and dramatic etchings represent in chronological order the attack, siege, and later victory of the Maltese armies.

"[O]n the 18 May 1565, the Turkish armada, estimated at between 28,000 and 38,000 men, arrived off the coast of Malta. The islands of Malta and Gozo were governed by the monastic and military order of the Knights Hospitallers of St. John, whose grand master at the time was Fra' Jean Parisot de la Valette, who had at his disposal barely 14,000 men, many of whom were untrained. To the amazement and delight of Christian Europe, the siege was unsuccessful by early



September worsening weather signaled the ending of the campaign season, and when a large Spanish-led relief force was sighted on its way from Sicily, the Ottomans owned themselves defeated. On 11 September the fleet departed, leaving much of the island in ruins but still in the hands of the Knights. In the face of the common Muslim enemy, religious and political divisions in Europe were temporarily set aside...

The siege of Malta was only one of a number of events that kept the Ottoman empire and its activities in the forefront of European affairs..." (Helen Vella Bonavita. "Key to Christendom: The 1565 Siege of Malta, Its Histories, and Their Use in Reformation Polemic." *The Sixteenth Century Journal* 33, no. 4 (2002): 1021-43).

As explained before, each plate contains a large key to the peoples, fortifications, towns and buildings shown.

Antonio Lucini (1610-1661) was an Italian engraver, pupil of Callot, who was famously commissioned for the engravings of Dudley's *Arcano dell' Mare*.

Two issues were published the same year, this one and Rome (Nicolo Allegri), priority not established.

Atabey 734; *The Ottoman World*. The Library of Sefik E. Atabey. [Auction catalogue], London, Sotheby's, 29 mai 2002, lot 726; Cicognara 2061; not in Blackmer.



DISEGNO DELL' ISOLA DI MALTA ET LA VENUTA DELL' ARMATA TYRCHESCA ADI XVIII DI MAGGIO M D LXXV.
 Verissimo disegno dell'Isola di Malta con tutti i Forti, Batterie & Castelli. Il Mare che con loro, ebbe riconducendo in sicuro l'Armata dell' Turco la quale non piglia perlo più a Marsaxlokk per il mar sicco ma girando l'Isola viene a dar fondo al Magnara in un porto, in di 4 di Maggio et in tutto il giorno succombendo se non fu loro state i mercantili della Gloriosa Virginia Madre di Christo, soprano la 3. ultima Trinita et dell' Beato Spirito, a Giovanni di Sicilia et della natione polacca vennero alle mani con breui cannoni fu fatto rebato un Canottiere chiamato la Ruscera. B. l' Armata Turchesca che gira l'Isola non si conosciu il tempo poliporno di aspettare. C. Canone mandata per ricognoscere il Porto di Marsaxlokk e perche era gran marecchia con un loro re Ja regno. D. Cinque Galee della Realgione alla bocca dell' porto. E. In quelle isole e in noua Città chiamata Valletta. 156 157

Influential original Spanish treatise on the art of painting and drawing, rare first edition, by the teacher of Velazquez

Pacheco, Francisco. *Arte de la Pintura su antigüedad y grandezas.* Describense los hombres eminentes que ha auido en ella, assi antiguos como modernos, del dibujo, y colorido; del pintar al temple, al olio, de la iluminacion, y estofado, del pintar al fresco, de las encarnaciones, de polimento, y de mate, del dorado, bruñido, y mate. Y enseña el modo de pintar todas las pinturas sagradas. 1649. Seville. Simon Faxardo. 4to,

(195 x 145 mm). 3 ff., 641 pp., 1 ff. 20th century green crushed morocco, faux raised bands to spine, lettered in gilt, in protective case. Minor soiling to some leaves including title page, small restoration to upper margin away from text, foxing and occasional mainly marginal damp, some corners extended.

28,000 \$

First edition, arguably the most important treatise on the art of painting and drawing made in Spain in the 17th century during the Spanish Golden Age, written by Velazquez' father-in-law and teacher, known as the Vasari of Seville. Few books can claim the merit of being the most recognized in their field in a whole country, Pacheco's *Arte* is certainly amongst those.

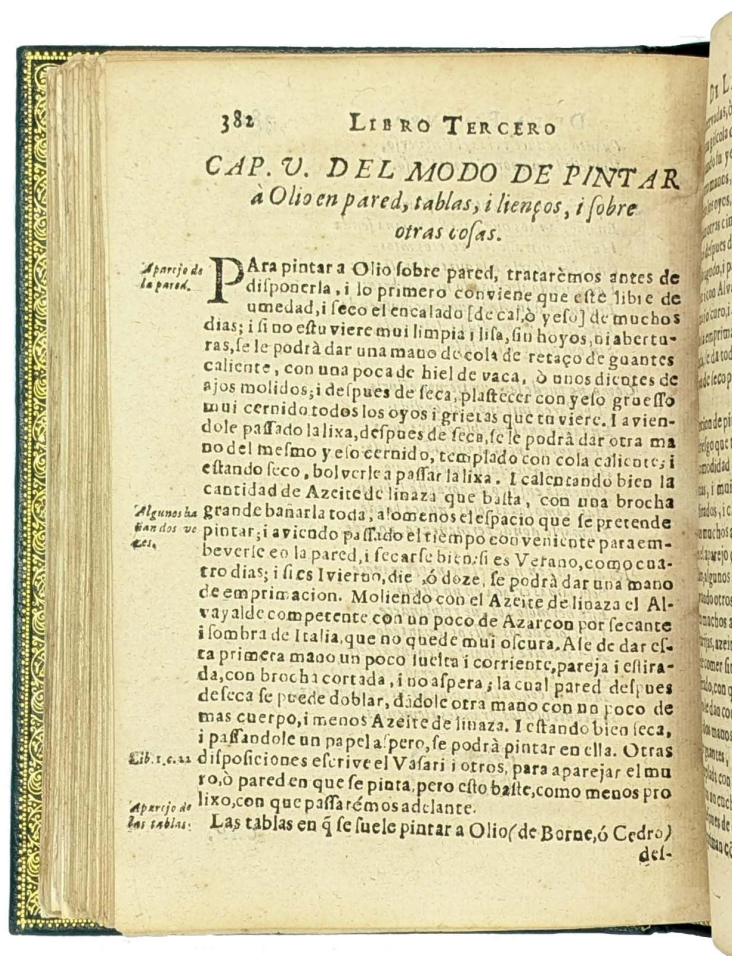
"Obra buscadisima y muy rara", Palau.

Pacheco's treatise deals with a variety of subjects, the history of painting and drawing, the great artists both in history and contemporary, the technics (oil, frescoes, illumination, colors, tones), instructions for the crafting of sacred paintings, etc., in all, a comprehensive work, one of the first about art to be composed and printed in Spain. Alongside Butron and Carducho, Pacheco is undoubtedly an influential character in the development and evolution of art in 17th century Spain and the Americas, during the Golden Century of Spanish art. Pacheco is also famous for having been the teacher of Diego de Velazquez.

Pacheco "is widely known for his enormously influential treatise *El arte de la pintura* and for being the teacher and father-in-law of Diego Velazquez... His engagement with drawing, a subject whose theory and practice he discussed in

many of his writings, was most fruitful. He founded the celebrated academy in Seville, described by Antonio Palomino (1653-1726) as the 'gilded cage of art', which counted the city's 'greatest minds' among its members" (López-Fanjul, María, and Díez del Corral. "The Rediscovery of Francisco Pacheco's Drawing of the 'Adoration of the Cross.'" *Master Drawings* 52, no. 4 (2014): 453-63).

"[A]l igual que Leonardo, fue Pacheco poeta y pintor, esteticista y filosofo, tratadista del arte y preceptista de sus elaboraciones, teorizador sobre los condicionamientos teológicos del arte sacro y hasta educador en lo teórico y en la práctica de nutridas promociones de nuevos artistas, hasta el punto de que... de la andaluza Escuela de Sevilla surgió un genio capaz de immortalizar por si solo a un maestro: el inspirado Diego Velazquez da Silva, no sólo discípulo de Pacheco, sino además yerno suyo" (Urmeneta, Fermín de. "Francisco Pacheco, pedagogo del arte." *Revista Española de Pedagogía* 12, no. 48 (1954): 483-95)



The work is divided into three books:

Libro I: Su antigüedad y grandezas;

Libro II: Su teórica, y partes de que se compone);

Libro III: De su práctica y de todos los modos de exercitarla), and ends with an appendix on religious iconography.

Palau, 208133; Nicolas Antonio vol. I, pp. 456; not in Cicognara.

Extraordinarily collection of Guadalupe Posada prints; strongly linked to the Mexican culture and political satire of the first part of the 20th century

Posada Aguilar, Jose Guadalupe. [Collection of 87 interesting prints by Guadalupe Posada]. [c.1890-1918]. [Mexico]. Antonio Venegas Arroyo. Several sizes, folio broadsides, 4to and 12mo. Occasional marginal tear to a few broadsides, inconsequential scattered foxing or spotting to some, else overall in excellent condition.

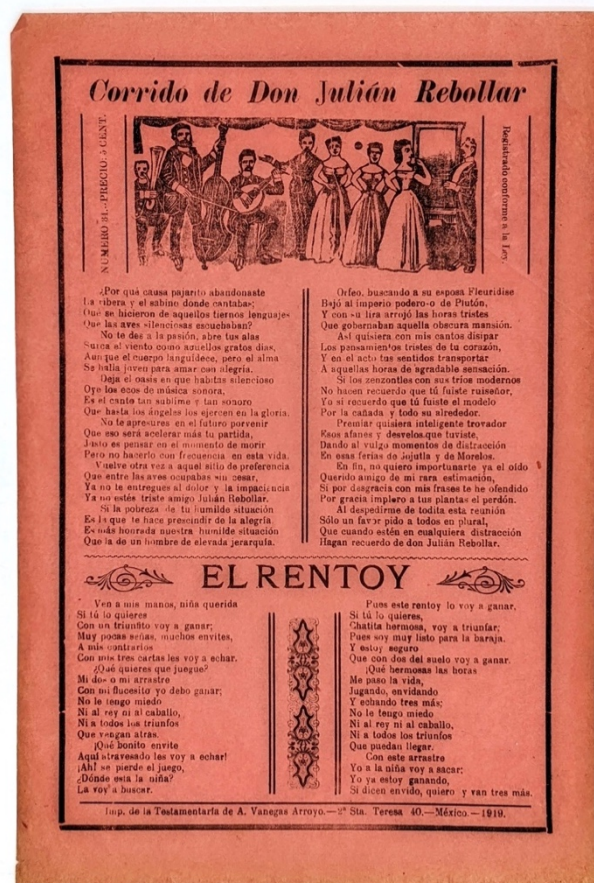
18,000 \$

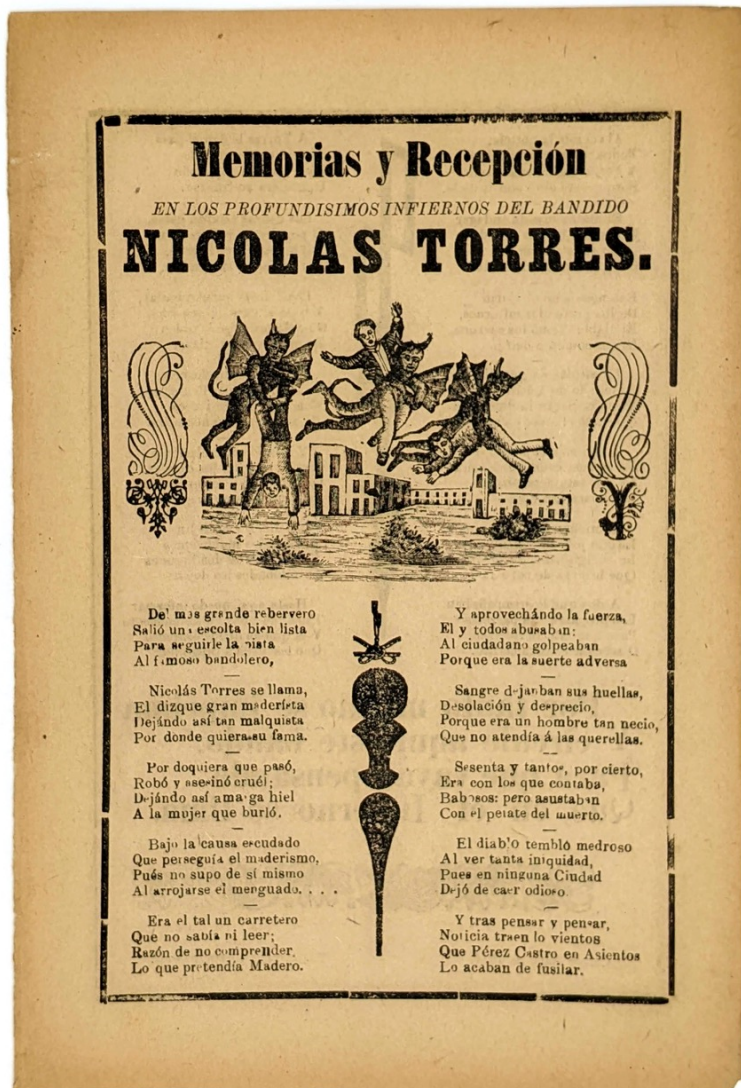
A large and comprehensive sample of the *oeuvre* of Mexican artist and illustrator Guadalupe Posada, including large broadsides of cultural, social and religious nature, as well as chapbooks, book illustrations for children and housewife's. All these prints are interesting in their subjects, dealing with literature and politics.

This is an fine and large collection of prints by the Mexican artist and illustrator Guadalupe Posada,

engraved mostly -if not exclusively- by Venegas Arroyo, it comprises large, medium and small broadsides, as well as chapbooks, book covers, etc.

Posada is an icon of the Mexican cultural landscape, steeped in social engagement, satirical acuteness, and wry humor presented in woodcut and lithographic illustrations for periodicals and chapbooks. During the late Porfiriato and early years of the Mexican Revolution, his art enticed the buyers of popular, cheaply produced political broadsides; cookbooks; single-sheet accounts of hangings, disasters, crimes, and other sensational events. Most of these were published by Antonio Venegas Arroyo, who produced mostly inexpensive literature and satirical broadsides, and himself.





Guadalupe Posada Aguilar (1852-1913) was a prolific Mexican artist and book illustrator whose work was heavily political in contents and influential for its satirical acuteness and social engagement, both in Mexico and the rest of America. Posada satirized social life of the bourgeois, and political events during the dictatorship of Porfirio Diaz. Amongst his well-known and easily recognizable style, the Calaveras stand out, today closely associated with the Mexican holiday *Día de los Muertos*. His carrier and the influence his work had in the 20th century was no obstacle for becoming broke, he died poor and was buried in an unmarked grave during the Mexican Revolution that ousted Porfirio Diaz. After his death, his work became nothing else but one of the most recognizable symbols of Mexican culture, to date.

Unique record of nearly 200 Nun's Professions of Faith, most accompanied by accomplished and remarkable illustrations



[Profession of Faiths drawings]. Libro de las Profesiones de este Rl Convento de San Felipe de Md de la Orden de N. P. Sn. Agustin comencose a 9 de Agosto de 1668 siendo prior del dicho Convento el... Fray Andres Merino Predicador de su Magest. de la Junta de la Concepcion y Calificador de la Suprema. 1668-1699. Madrid. Folio. 1 ff., (title, numbered 2), 3-202 of (though lacking 17), 6 ff., 1 ff. with official dry stamp. Contemporary limp vellum, spine lettered in ink, ties as fragments, heavily worn, pieces of vellum worn out, somewhat rusty. As often with these collections, collected over the course of decades, conditions varies from drawing to drawing, some present edge wear or fraying, some with old restorations, title page frayed on the lower right corner just touching the frame but away from text, but overall in very good condition.

22,000 \$

An exceptional, large collection of Profession of Faiths drawings from a period of 30 years of the Convent of San Felipe el Real, each leaf with an individual entry written and decorated and signed by a novitiate, most accompanied by accomplished and remarkable illustrations and frame borders, some more simple in design. Whatever the case, each made out reflecting the religious men's taste and willingness -presumably- to afford an artist's intervention or his own desire to decorate the profession himself, making this also a very peculiar show of Spanish Baroque artistry.

As expected, the individual professions display a different levels of artistic accomplishment though, on the whole, some have only borders decorated with floral patterns in blank ink, and a majority of them are decorated in colour, and framed with floral or heraldic motifs illustrating portraits of saints or biblical scenes.

'Occasionally elaborate works of art but always highly valued and carefully protected, these books recorded friars' [or nuns'] basic information, including their

place of birth, parents' names, and date of profession' (Karen Melvin, *Building Colonial Cities of God: Mendicant Orders and urban culture in New Spain*, Stanford: Stanford University Press, 2012, p. 48).

The Profession of Faith, the personal and public statement given by Priests and Nuns upon taking Habits, were made to tastes and costumes of their specific regions, in Spain, they were normally decorated, as can be seen here. In this case, this volume comes from the now defunct Convent of San Felipe el Real (Saint Philip the Royal), which existed in Madrid and belonged to the Calced Augustinian Monks, built between the 16th and 17th centuries, it suffered a fire in 1718 and during the French Napoleonic invasion it suffered greatly; finally, following the Confiscation (*Desamortizacion*) of Mendizabal, it was demolished to widen the Calle Mayor. The famous *Desamortizacion* of Mendizabal was a series of decrees that lead to the expropriation and privatization of monastic property in Spain.



This book of professions is an exceptionally fine and beautiful example which exemplifies how prized such volumes were by convents and monasteries.

Provenance: Duque de T'Serclaes, note on verso of flyleaf "A su querido amigo Exmo Sr. Duque de T'Serclaes insigne bibliofilo español y docto academic de numero de la Historia. En testimonio de eterno agradecimiento se ofrecer este pequeño

obsequio José G. de Arnesto, Madrid V-11=1910"; later with the French trade; offered with a French export license.

A Unique Manuscript Witness of 16th century Vernacular Songs and Music

[Renaissance French illuminated manuscript songs and music]. 63 French Vernacular 'Noëls', extravagantly illustrated by a late-16th century embroiderer.

S.a. [ca. 1600]. [Normandy]. Folio, (315 x 220 mm). French manuscript in a neat 'Allemand' hand on paper, ca. 1600, with a few leaves in a late 17th century cursive. 180 ff, illuminated with 59 large (sometimes full page) *capricci* in vibrant colors, some bordering on the grotesque, and incorporating highly imaginative depictions of fantastic beasts, musical instruments, and human figures. Folios 1-3, 41, 131-2, 164, and 179 were removed sometime before 1895 (see below). Bound in 17th century gilt-ruled brown morocco with owner's names (Marie Poullain and Michel du Four) gilt-stamped on covers.

70,000 \$

Visually breathtaking example of this 16th century attempt to record the purely oral traditions of vernacular Christmas and Advent music in a small town in provincial Normandy (Verneuil-sur-Avre). "Most of these spiritual songs, still touching and naive, often inconsequential, have not been passed down to us; oblivion was to erase, in their simplicity and

grace, these humble productions of a popular genre, often confined solely to the memory of those who repeated them from generation to generation..." (Allard). According to the *Grove Dictionary of Music*, "no 17th century printed collections [of Noëls] survive with notated music, although a few manuscript sources include melodies". The musical notations recorded in the present document suggest a sort of plainchant inflected with vernacularisms; even more astonishing are the elaborate painted designs adorning almost every page, apparently the work of "Pierre Fleuri Broudeur [embroiderer]" but certainly modelled on imagined 14th century motifs.

Each page is breathtaking, and in Fleuri's designs we see glimmers of daily life: revelers dancing, playing the guitar or flute, and drinking red wine. The main text of the manuscript cannot date to later than 1613, as one of the Noëls (f 28r) refers to the "vivant" Jacques de Godebille (d. 1613) as its composer. Several Noëls (eg #61) mention "cette présente année 1596"; and interestingly, the scribe often distinguishes between a 'Noel ancien' and a 'Noel nouveau'.

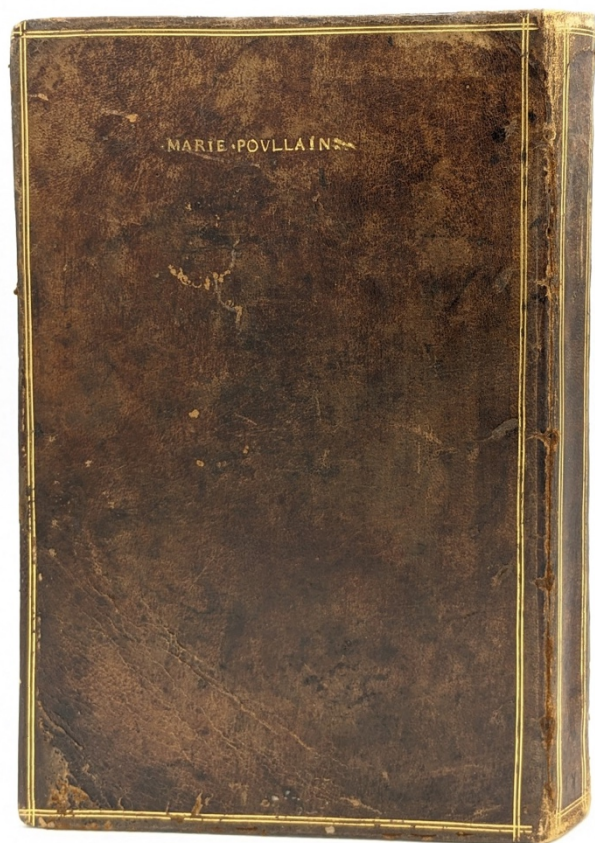


The format of the binding leads to speculation that the volume was presented as a wedding-gift; and on f 13r (i.e. the first Noël of the original scribe), we find the signature “*Faict par lest mayins de Pierre Fleuri Broudeur*”. Whatever the context of its creation, the scribe evidently saw his remit as to collect oral traditions, committing these songs and musical notations to paper in order to preserve them for posterity. Along the way, he seems to have taken particular delight in imitating the sorts of fantastical illuminations sometimes found in medieval codices before the 15th century, using brown, green, yellow, pink, mauve and red, into his elaborate, usually figurative initials incorporating foliage, flowers, grotesques, humanoid figures, fantastic beasts, animals, etc.

The earliest section of the manuscript begins at f. 12 and ends at f. 167. About a dozen leaves were added to each end of the manuscript early on. Further Noël's were written on these leaves, some

by the scribe of the original sequence but most by a different hand. The original sequence of Noël's includes nine that bear dates. The earliest is 1566 (*Noel nouveau de la nativité n[ost]re seigneur composee en lannee 1566 par Robert Godebille*), and two others bear the dates 1580 and 1581 (*Chanson spirituelle a la louange de la nativité n[ot]re seigneur composee par Maistre Guillaume le guey en lannee 1580*), and *Noel nouveau en forme de chant Royal compose par Mr Jacques Godebille... faicte en l'annee 1581*). One Noël is dated 1596 and six 1597, the context of the former (*composé par Mr Maximin d'eschesnes ... en ceste p[rese]nte annee ... 1596*) and the sequence of the latter perhaps suggesting 1596–7 as the date of compilation for the manuscript itself. Two of the added Noël's are dated 1608 and 1609.

The manuscript is localizable to Verneuil-sur-Avre in upper Normandy. One of the Noël's begins *Mes bourgeois de Verneuil...* (f. 126r) and another includes a reference to the *'bourgeois de Verneuil'* (f. 94r). Three of the Noël's were written by Jacques Godebille (1545–1613), described above one of them as *'vivant cur[é] de la mag[delaine] de Verneuil'* (f. 28r), and the *'Maximin d'eschesnes'* mentioned above was *'curé de St laurens de ceste ville de Verneuil'* (f. 161r). Four further Noël's were written by Guillaume Le Guey (or Le Gay), described on f. 56r as *'Vicaire de Baslines'* (Bâlines). At the end of the first Noël in the original sequence (f. 13r) is the inscription, *'Faict par lest [sic] mayins [i.e. mains] de Pierre Fleuri Broudeur'*, [Done by the hands of Pierre Fleuri embroiderer].



Noëls occupy a special place in French musical and religious life. “In his *Recherches de la France* (Paris, 1571), Etienne Pasquier... explained that in his youth it was customary for every family to sing them each evening but that the tradition survived only at Christmas eve, when children and adults sang them in the streets and in church during the offertory at Midnight Mass. They had figured in the Mass at Christmas since the late 12th century; during the 16th century polyphonic Christmas motets were composed for the professional choirs of the larger churches and courts... No 17th-century printed collections survive with notated music” (*Grove online*).

Condition: neat repairs to outer margins of approximately 20 leaves (5 just touching colored initials) and to outer corners of a few leaves, neatly repaired tear in one leaf without loss, small closed tear in another leaf crudely repaired, a few small holes resulting from ink erosion, small 19th century

paper tabs attached to upper margins of several leaves, piece of paper attached to upper margin of f.27v with a note in a 19th century hand; extremities rubbed, neat old repairs to head and foot of spine, fillets regilded, endpapers renewed.

Provenance: Michel du Four and Marie Poullain (contemporary gilt lettering on covers), conceivably a marriage gift. One of the two coats of arms on f. 52v does appear to derive from that of the Du Four family of Normandy (see *Jouglas de Morenas, Grand armorial de France nos. 16009 and 16011*). We have not been able to identify the other coat of arms but it seems likely that it is that of Marie Poullain (or Poulain). The winged cherub’s head of the Du Four arms reappears in the initial on f. 99, and both coats of arms appear in the initial on f. 100r, the Du Four arms flanked there by the monograms ‘PF’ (for Pierre Fleuri?) and ‘BV’. The monogram ‘PALI’ appears within the initial on f. 45r; Ernest-Gabriel, marquis des Roys (1836–1903); German private collection.

The manuscript was almost fully transcribed in 1895 by Christophe Allard, while in the private collection noted above; the 8 folios were already missing then.

* cf Allard, *Noëls Normands publiés avec musique gravée; introduction et notes d’après deux manuscrits appartenant à M. le Marquis des Roys*, Rouen, Imprimerie Gagniard, 1895.

Pristine copy of the First Spanish version of Ribera's Cartilla, very rare

Ribera, José de (called El Españoleto); Barcelón, Juan. Cartilla para aprender a dibuxar sacada por las obras de Joseph de Rivera, llamado (bulgarmente), el Españoleto. [1774]. Madrid. Juan Barcelon, se hallará en la Rl. Calcografía, en la Imprenta. Folio, (315 x 215 mm). 24 plates. Plates stitched together, as issued, in a modern folder. Some light edge toning, else very clean and fresh.

12,000 \$

First Spanish edition of the Cartilla or drawing manual by José de Ribera; of the utmost rarity, only four institutional copies known. Ribera (1591-1652) was the first Spanish painter to publish prints for the instruction of beginners and he was clearly interested in making his ideas accessible to other artists. His outstanding technical abilities in the use of pen, ink and chalk and the originality of subject matter made him an influential model.

Extremely rare, only four institutional copies known: Museo del Prado; Biblioteca Nacional Madrid; University of Barcelona; National Art Library (Victoria and Albert Museum). To this, we can add a copy at the Hispanic Society of America.



Ribera's prints enjoyed a wide circulation during his lifetime, which was further increased by the anonymous etched and engraved copies they inspired. More important in spreading his ideas were the folios of engravings containing from 10 to 24 pages that reproduced Ribera's prints. The first folio of such copies was engraved by Louis Ferdinand, a French painter and engraver (1612-1689) which were published in Paris in 1650 by both Pierre Mariette and Nicolas Langlois under the title *Livre de portraiture receuilly des oeuvres de Ioseph Ribera dit L'Espagnolet*. It was not until the 18th century that this first Spanish version of Ribera's "Cartilla" or drawing manual was published.

This Spanish version, possibly based on the earlier French editions by Ferdinand, was engraved by Juan Barcelón y Abellán (1739-1801), a painter and engraver born in Lorca, Murcia. He studied drawing with the sculptor Salcillo and moved to

Madrid in 1759 to study in the Real Academia de San Fernando with Palomino in Madrid. In 1777 he was named Académico de Mérito, the highest distinction granted by the Real Academia. An outstanding engraver he participated in the most important publications of the period, including the *Antigüedades árabes de España*, *Retratos de los españoles ilustres*, and the *Ibarra Quijote*, (1780, Real Academia Española).



The 'cartilla', as advertised on the title page, could be purchased in the Real Calcografía which was part of the Royal Academy of San Fernando. The work, as Pérez Sánchez remarks, "tuvo un éxito considerable" (p.71). It is now, however, extremely scarce and it is thus all the more remarkable to find a copy such as this, which is in a pristine state as if it had been bought at the premises.

Ribera's skill as a draughtsman and engraver has been the focus of increasing interest in the last 40 years with exhibitions devoted to this aspect of his work at the Sala de Exposiciones de la Fundación Caja de Pensiones Valencia and the Calcografía Nacional, Real Academia de Bellas Artes de San Fernando in 1989, and the Prado Museum: Ribera. Master of Drawing in 2016-2017.

Provenance: private collection; Guillermo Blazquez; offered with a Spanish export license.

Palau, 46479; Paez (Repertorio) 209, nº 3; Brown, Jonathan, *Jusepe de Ribera, Grabador 1591 - 1652*, Madrid: Calcografía Nacional, 1989; Cortés, Valerià, *Anatomía, academia y dibujo clásico*, Madrid: Cátedra, 1994; Pérez Sánchez, Alfonso E., *Historia del dibujo en España*, Madrid: Cátedra, 1986.

Four suites of plates by Sadeler in fabulous contemporary vibrant full color

Sadeler, Raphael; Sadeler, Jean. Oraculum anachoreticum [bound with] Sylvae Sacrae Monumenta sanctoris philosophiae quam severa anachoretarum disciplina [bound with] Solitudo sive vitae Patrum Eremicolarum [bound with] Solitudo sive vitae Foeminarum anachoritarum. S.a. [c.1610]. Paris. Chez Jean le Clerc. Four parts bound in one, 4to oblong, (300 x 195 mm). Engraved title, 25 plates; engraved title, 28 plates; engraved title, 29 plates; engraved title, 24 plates. Contemporary

blindtooled calf, boards with fillets forming compartments, front board with title stamped in blind, raised bands to spine; worn, however holding firm. Inconsequential and mainly marginal foxing and occasional finger soiling, else in virtually perfect condition; every plate intervened in a fine luxurious color, which remains today vivid and strong.

70,000 \$

Exceptional contemporary colored sammelband of prints by the Sadeler brothers after



Martin de Voos, comprising four suites (overall 110 engravings) of plates, all gouached and set in gilt frames, superb coloring likely by a master colorist, which merits further research; all the engravings are by the brothers Sadeler and Adrien Collaert, engraved on copper by Thomas de Leu, all captioned by four verses in Latin.

The coloring is remarkable, a fine intervention over the engravings, clearly by a master colorist or even an artist. This is not the simple color that can be often found, it is a true artistic intervention, an attempt to bring to life these wonderful scenes of Saints and Holy men and women in their daily lives: on prayer, being tempted, performing daily tasks, etc. All the title pages are engraved and are somewhat allegoric.

The four suites concern scenes from the lives of the Christian Hermits, sometimes called 'Desert Fathers', portraying the men and women mostly in idyllic semi-rural settings; the fourth suite "Solitudo sive vitae Foeminarum" concerns solely Nun Hermits. Although the subjects are similar, and very desirable together, they are individual suites and completely different publishing efforts.

The Sadeler family was a large and successful dynasties of Flemish engravers of the late 16th and beginnings of the 17th centuries, founded by Jean Sadeler (1550-1600) and his brother Raphael Sadeler (1560-1628/32). The plates are after the designs of Martin de Voos (1532-1603), Flemish painter, known for his historical and religious paintings and for producing illustrations to supply Flemish engravers.



The suites were a huge success and widely published; these suites were published in Paris by Le Clerc, the plates are mostly the mirror image of those illustrated in Bartsch, suggesting they were re-engraved by Le Clerc.

Provenance: private collection; sold at Binoche et Giquello, Paris.

- Oraculum: Brunet V, 23; Bartsch LXX/2, pp. 273-294; Hollstein XXI, 423-436.
- Sylvae Sacrae Monumenta sanctoris: Brunet V, 23, calling for 25 plates in apparent error; Bartsch LXX/2 pp. 219-247 and Hollstein XXI, 407-422, calling for 29 numbered plates.
- Solitudo sive vitae Patrum Eremicolarum: Bartsch 70/2 pp. 170-218; Brunet V, 23; Hollstein XXI, 377-406.
- Solitudo sive vitae Foeminarum anachoritarum: Brunet V, 23.

A magnificent 15th century Sarum Missal: a glowing example of Medieval English illumination preserved in a contemporary chemise binding

The Rugby Missal. Illuminated manuscript on vellum. c.1450-1475. England, probably Lincolnshire. Use of Sarum, in Latin. Folio, (410 x 270 mm); 204 leaves, later ink pagination 1-408, 39 lines, ruled space: 280 x 170mm, preserving original prickings (visible to f.58) and catchwords along with some gathering signatures, vellum page markers, eleven 4- to 6-line illuminated initials with marginal sprays,



two 6-line penwork initials, flourished initials throughout (lacking Canon miniature and further single leaves and quires, an illuminated initial excised from f.107). Contemporary thick leather chemise over wooden boards, metal bosses (lacking fastenings and two bosses on upper cover).

On hold

An extraordinary example of English medieval illumination, housed in one of the largest contemporary English medieval chemise bindings in existence, which comes to use with

impeccable provenance, offered for the first time in the trade in centuries.

Provenance:

I: apparently originally produced for use in the diocese of Lincoln; the unusual sequence ('Spirat odor renouatus') in the Sanctoral for the translation of St Hugh of Lincoln is otherwise only known from a textually-close missal at the Spalding Gentlemen's Society, Lincoln (M.J.II).

II: in the collection of the Chaunterell and Saunders families of Northamptonshire; in his will of 1509, a John Chaunterell of Westcheap, London leaves 'my fayre mas booke written by hand' to;

III: the church of St Giles, Northampton, in whose Lady Chapel are buried further members of the Chaunterell family, including William Chaunterell (d.c.1521). A 1525 inscription on f.84 - 'ora tu pro me peccatore Wyllelmo aliquando existanti presbetero istius capelle anno domini millesimo quengentesimo vicesimo quinto' - identifies an erstwhile presbyter of a chapel by the name of William, while the names of members of the extended Chaunterell and Saunders families have been

added on f.80v in a fine 16th-century hand: 'Roborte Chauntrell Margere Chauntrell Arture Chauntrell Marke Saunders Anne Saunders').

IV: the Library of Rugby School, Warwickshire, until deaccessioned and sold in 2018.



Contents:

Holy water service (ending imperfectly, leaf lacking after f.2), ff.1-2v; Temporal, Advent – Easter Eve (opening imperfectly and lacking a gathering after ff. 39 and 63), ff.3-80; Ordinary and Canon of the Mass (lacking single leaves after ff. 84 and 86), ff.80-90v; Mass of the Name of Jesus, ff.91; Temporal, Easter – 25 Sunday after Trinity and September Ember days (lacking a gathering after f.107), ff.92-126; Dedication of a church, ff.126-127v; Sanctoral, vigil of St Andrew – Faith (lacking a leaf after ff.136), ff.128-166v; Common of Saints (opening imperfectly, lacking a leaf before f.167), ff.167-182; Votive masses, ff.182-192; Mass of the dead, ff.192-197; 'Ordo trigintalis institutus per quendam apostolicum', f.197v; 'Ordo ad faciendum sponsalia', ff.198- 202; 'Ordo ad seruicium peregrinorum', ff.202-203v; Benedictions, including of a new knight's sword (ending imperfectly, lacking a leaf after f.204), ff.203v-204v.

The style of the illuminated initials suggests the present missal was produced in the third quarter of the 15th century, probably in a workshop in eastern England.

An allegorical map with a unique and lovely decoupage border, made for one of the first Masonic Orders to incorporate Women



Weis, [probably Johann Martin (1711-1751)]. Carte de L'Isle de la Felicite. Strasbourg, 1743. Engraved map, period wash color, enclosed in a decoupage border, hand-painted in watercolor and gold ink. 381 x 462 mm (full image with decorated borders). The border signed "Filliette pinx." Backed on board, housed in an early gilt molding. Border with some minor abrasions and loss of color.

24,000 \$

An extraordinarily rare, interesting, and decorative map of the "Island of Felicity," sumptuously intervened with a hand-painted decoupage allegorical border. The map was designed and printed for l'Ordre de la Félicité, a short-lived quasi-Masonic secret society established in France in the early 1740's by Louis-Joseph Scipio La Garde, marquis de Chambonas (d. 1765), a known Mason who served as its Grandmaster. The Order was unusual for admitting women as well as men, as well as for its idiosyncratic use of maritime terminology (lodge masters were known as chefs d'escadre, roughly "commodores"). The mixed membership and rather risqué character of some of its rituals and vocabulary leave scholars divided about the Order's true character. Much of what is known about the Order comes

from pamphlets by journalist Jean-Pierre Moët (1721-1806), who rose to heights in the French Masonry and is remembered today as a translator of Swedenborg. The evidence Moët left is ambiguous. He insisted that the Order was not one “of the bottle and of debauchery” yet some of his descriptions leave one to wonder.

The map depicts a large Island of Felicity, with the Savage (Wild) Sea to the north and the Favorable Sea to the South. Dominating the island is the fortified castle of Perfect Happiness. Vessels that successfully avoid the Rocks of Caprice, the Banks of Temptation, the Rocks of Prudery and other navigational hazards can anchor at one of the island’s several ports (Wealth, Beauty, Complaisance, Virtue, Equality, and of course Felicity), each with its own route to the castle of Perfect Happiness. Once on land, however, the voyagers are still not entirely safe: from the port of Beauty, for example, the path of Coquetry leads to a cesspool deep in the forest surrounding the castle of Perfect Happiness. Likewise, one must take care not to wonder off the Road of Talents, lest one become lost in the Swamp of Pleasures.

The engraving is sumptuously decorated with a decoupage border painted in watercolor and gold and featuring rococo decorative elements as well as symbols specific to Masonry and the Order of Felicity. The hourglass and scythe at right represent the passage of time; and the letter “G” is the same that appears on Masonic aprons, representing either God or Geometry, considered by Masons the highest of sciences. The three figures—a Roman soldier, a woman and a king—may refer to the Christian slave Felicity, martyred in the 3rd century AD. At bottom center several putti bear a heraldic emblem with a fleur-de-lis surrounded by three shields on a blue ground.

The date and imprint have been obscured by the decoupage border, J.-C. Bord (August 10, 1904) describes a similar map, signed by “Weis. Arg. [i.e., Strasbourg] Fecit” and dated 1743. As described by Bord, the map accompanied a certificate issued in 1745 by Chambonas to one of his “chefs de escadre.” Bord did not specify a location, but a 2009 inventory of the Rothschild Collection at Waddesdon Manor lists an impression of the map, though no mention of an accompanying certificate. We have been unable to locate any other examples of the map and find no record of others having appeared on the market.

Provenance: Christie’s, 22 April, 2016, Paris.

Phillippa Plock and Adrian Seville, “The Rothschild Collection of Printed Board Games at Waddesdon Manor,” Proceedings of the XIIIth Board Game Studies Colloquium, Paris, 14-17 April 2010, no. 269.1.18.

Not in COPAC, OCLC.

Important cultural magazine containing Dali's contributions

[Dali, Salvador]. L'Amic de les Arts. 1 April 1926 - 31 March 1929. Sitges. Folio, (306 x 430 mm; last number 350 x 240 mm). Numbers 1 to 31, all published, complete. Simple modern cloth, letting piece to spine. Excellent condition overall.

34,000 \$

L'Amic de les arts is rightly considered one of the most important cultural magazines of the period. The first number appeared in Sitges in April 1926; machine age, functional objects, jazz, and cinema and lauded avant-garde figures including Picasso, Gris, Miró, Le Corbusier, Lorca, and Stravinsky. Their theories of contemporary art were further developed in two issues of L'Amic, under the overall title 'Guia sinòptica'. The first article was devoted to film, in which they preferred film comedies and Hollywood to the 'putrefied' art cinema of E. W. Murnau, Abel Gance, and Fritz Lang (no. 23, 31 March 1928). The second 'L'anunci comercial, publicitat, propaganda' (no. 24, 30 April 1928) praised commercial advertising and propaganda.

The final issue of L'Amic (no. 31, dated 31 March 1929) was essentially the culmination of the process whereby Dali, Gasch, and Montanyà came to dominate the publication to the point where it had become an avant-garde journal in both format and views. The text was printed in two columns and the type varied greatly in size throughout with ample use of upper case for text, while numerals and italics were printed in bold. On the first page Dali espoused Surrealism within the context of his theory of anti-art and was responsible for several of the following articles.

"One feature that further marks out L'Amic as the most significant cultural magazine of its time was its impact on leading journals outside Catalonia. Eugenio Carmona has commented that it 'went way beyond what was its original sphere of influence. The relationship that was established by Lorca, first with Dali, then with Gasch, plus the bridge offered by Giménez Caballero, made the L'Amic group and their opinions an indispensable point of reference for the magazines of the Generation of '27 and La Gaceta literaria.'" (Oxford Critical and Cultural



History of Modernist Magazines, Edited by Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop, Oxford University Press, 2016, pp. 392-412).

“Amic de les Arts, L' (SITGES, BARCELONA, 1926 -1929). «Gaseta de Sitges» dirigida por Josep Carbonell, y de la que salieron 31 números. Inicialmente fue una publicación local, con Domènec Forment como administrador y Ramon Planas como secretario de redacción. Ya en su primer número, sin embargo, daba noticias sobre Picabia. Poco a poco fue tomando vuelo. A partir de su octavo número además de los nombrados figuraron como redactores Cassanyes, Foix, Gasch -que llevaba ya la voz cantante en materia de artes plásticas- y Montanyà, todos ellos ya anteriormente incorporados como colaboradores; a este núcleo se vinieron a sumar, Dalí a partir del núm. 20, y Sánchez-Juan a partir del núm. 25.

Defensora de una vanguardia entendida en un sentido muy L'Esprit Nouveau, fue la más importante publicación catalana de ese signo, y la más abierta a la cultura peninsular. Además de los nombrados, y de escritores de otro signo (entre ellos los noucentistes Joan Arús, Trinitat Catasús o López-Picó), encontramos en ella las firmas de Pepín Bello, Buñuel, Francesc Domingo, Agustí Esclasans, Tomás Garcés, García Lorca, Joan Llonch, Miravittles, Arturo Perucho, J.F.Rafols y Anna Maria de Saavedra, entre otros, así como, en traducciones, los franceses Jacques Baron, Desnos, Eluard, Lautréamont y Péret, el irlandés Yeats, el británico Eliot y el holandés Theo van Doesburg, este último con la reproducción de un artículo aparecido unos años antes en Terramar. Colaboraron en su parte gráfica los mencionados Dalí, García Lorca y Râfols, y Artur Carbonell, Francesc Canyellas -con muy hermosos bojes-, Miró, Obiols, Ricart, Sandalinas y el orfebre Ramon Sunyer, reproduciéndose además obras de buena parte de los nuevos artistas catalanes y españoles... El último número, de formato más reducido, y en el que colaboraron Pepín Bello, Buñuel, Dalí -que lo coordinó-, Foix, Gash, Joan Llonch, Montanyà y Péret, fue el más decididamente surrealista. En 1928, la revista organizó el acto ‘El set davant el Centaure», celebrado en el Areneo de mismo nombre, y en el que participaron Carbonell, Cassanyes, Dali, Foix, Gasch, Montanyà y Sánchez-Juán.” (Bonet, Diccionario de las Vanguardias, p. 50).

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