

HS RARE BOOKS

Selection for the Salon du Livre rare & des Arts graphiques
2023

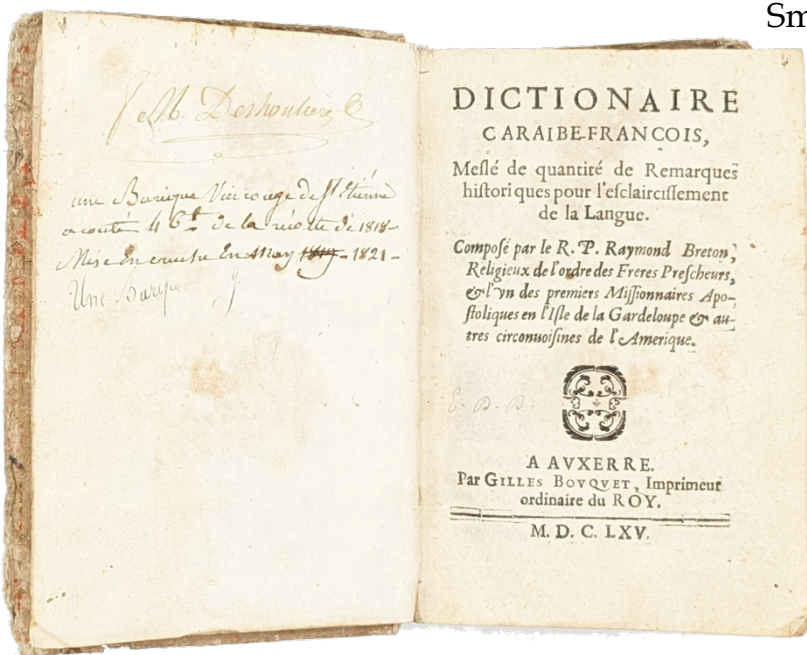
The first published works on the Carib language

Breton, Raymond. Dictionnaire Caraibe-François, meslé de quantité de remarques historiques pour l'éclaircissement de la langue [bound with] Dictionnaire François-Caraibe [bound with] Petit catéchisme ou sommaire des trois premières parties de la doctrine chrestienne. 1664-1666. Auxerre. Gilles Bouquet. 8vo. 8 ff., 480 pp., 415 pp., 70 pp. Contemporary insides of a -presumably- calf binding, ties on spine exposed, boards exposed too, corners worn, the text block not harmed.

Small marginal worm galleries on the first book away from text, tear on the last sheet bearing the authorization to print the second book causing loss, some inconsequential foxing or damp, but overall a very fresh and clean example.

35,000 \$

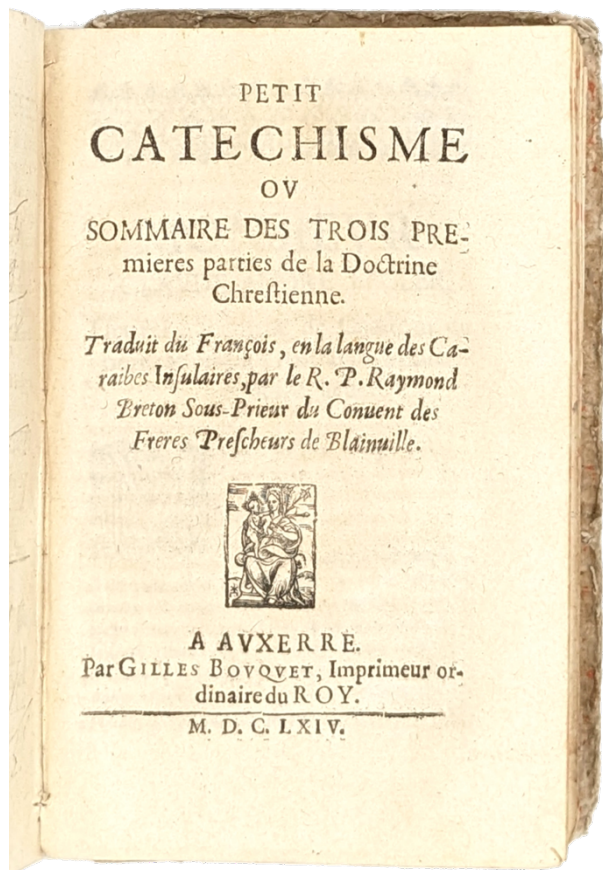
First editions of three of Breton's texts on the Carib's language, the first published works on the Caribbean language, all extremely rare, especially to be found bound together, all written as instructions for priests preparing for missionary work in the West Indies.



Breton was a French Dominican missionary active in the West Indies, he spent 20 years from 1635 working amongst the native population of the Antilles, where he acquired a knowledge of their language and their costumes. From 1641 to 1651, he lived with the Kalinagos and the Garifunas, in Dominica, whose language he learned. He also traveled to the West Indies to evangelize the indigenous populations there. What he learned he passed on to younger missionaries back in France from 1654 onwards. Aside from these, Breton also wrote a history of the beginnings of the Dominican Order's missions among the Caribbean Indians, though unpublished until much later. The first book in this sammelband includes a dedicatory epistle to Mr. Claude André Lecler and a letter to the Reverend Fathers Missionaries which do not appear in all copies, and the third work is illustrated with woodcut representing the crucifixion.

The sammelband concludes with the "Petit Catechisme ou sommaire des trois premières parties de la Doctrine Chrestienne... en la langue des Caraibes", also published in Auxerre in 1654.

Breton also produced the *Grammaire Caraïbe* (1667), published immediately after these, which probably tells us the *sammelband* was bound right after the publication of the *Petit Catechisme*, however, in any case, these are all separate works, complete in their own right and treated independently bibliographically.



“A lexicographical production of extreme rarity. The author, a Dominican, was superior of the Monastery of Preaching Friars at Blainville; and one of the first four French missionaries deputed to the Island of Gardeloupe, now called Gaudeloup, and the Caribee Islands in America.” (Sabin).

“Breton, of the Order of Preachers; was one of the earliest French Missionaries to the West Indies. His works have become very scarce, and are all the more valuable as the knowledge of the Carrib language is almost lost, and they are the only works to shew the language spoken before the arrival of Europeans.” (Maggs, *A selection of books manuscripts bindings and autograph letters*, remarkable for their interest & rarity. Catalogue no 555, item 31).

Provenance: Esperon de Beauregard, ownership inscriptions, probably Jacques Esperon de Beauregard, Councilor of the Roy, elected in the election of Niort, Farmer General of the lands of Roussière (Beugné).

Extremely rare, we have been unable to locate a single copy in the United States; outside we locate copies at Lyon, the Mazarine, BNF, Bibliotheque Sainte Genevieve, University of Manchester, and two copies in Germany.

Brunet, I, 1225; Dampierre, 49; Leclerc, I, 211; Sabin, 7740, 7739, 7742.

The first navigation manual printed in the Philippines, with the Derrotero to the Pacific and all the way to California and Mexico

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



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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.

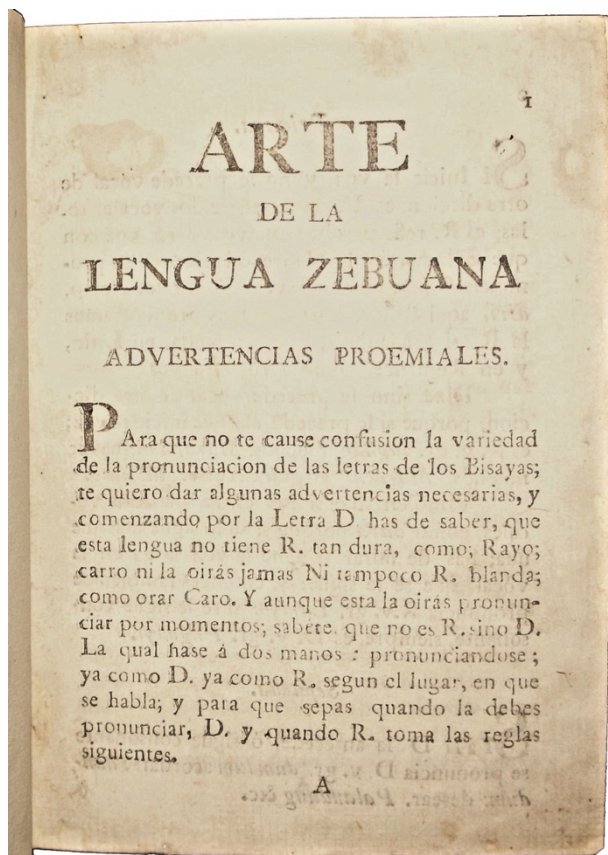


Regarding the Bolaños-Ascension Derrotero to California, "the use afterwards made of the Bolaños-Ascension derrotero, or sailing directions as we would call it, warrants us in believing that any chart in use must have confirmed in general to those set out in that document. This, at least, would be a 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.

Extraordinary work of the Cebuano language of the Philippines, possibly a clandestine imprint of Sampaloc



[Encina, Francisco]. [Arte de la lengua Zebuana]. N.d. [c.1801-04]. [Sampaloc, Franciscan Convent, or Manila?]. 4to, (190 x 134 mm). 616, [15]. Modern red morocco, ruled in blind, spine lettered in gilt, gilt edges, gently rubbed. Printed on rice paper; some browning, a few closed tears (without loss except for one or two letters on 30*2), repaired tears in four leaves without loss, excellent copy.

18,000 \$

First edition, very rare, of the art of the Austronesian language spoken in the Philippines largely in Central Visayas, western parts of Eastern Visayas, and most parts of Mindanao, thought to have been surreptitiously printed at Manila in about 1804. This extensive work is the first study of the language of the island of Cebu, one of the largest of the Bisayan islands of the central

Philippines.

This work was in all likelihood printed clandestinely for a small group of missionaries or locality, without a title-page (as all the known copies) and probably in limited numbers, after a manuscript by Francisco Encina (1715–1760), an Augustinian who had served in the parishes of Argao and Opon in Cebu. Towards the end is a chapter ('De la poesia Zebuana') which discusses the prosody and figures of Cebuano verse forms. Palau and Retana differ on the date of publication, the former giving 1804 and the latter 1801. A manuscript note on the flyleaf of the Harvard copy indicates that the type used for this work is the same as that used for Martínez de Zuñiga's *Historia de las Islas Philipinas* (Sampaloc, 1803).

According to Worldcat we locate four U.S. library copies (Yale, Harvard, New Mexico, and the John Carter Brown), there is one more at LoC.

Provenance: Philadelphia Rare Book Company.

Medina, Manila 396 bis; Palau 79565; Retana 4133; Streit VI 1309; Blake, Philippine Languages, 139.

With the rare Globe Gores, amongst the most significant contributions to the science of navigation, including sailing instructions to America and the Pacific

Garcia de Cespedes, Andrés. Regimiento de Navegacion q. mando hazer el Rei nuestro señor por orden de su Consejo Real de las Indias, a su cosmografo mayor. [- Segunda Parte, en que se pone una Hydrografia]. 1606. Madrid. Juan de la Cuesta. Folio, (285 x 195 mm). 5 ff., 184 ff., folding globe gores. Contemporary limp vellum, spine lettered in ink, front board inscribed with title, ties as fragments, some neglectable staining, very good. Intermittent light water staining at gutter to some quires, minor worming to last few leaves, scattered foxing, overall a very fine and fresh example.

30,000 \$

Rare first edition of this important Spanish navigation manual, which contains instructions for sailing in the Indies, containing the rare globe gores, which are often

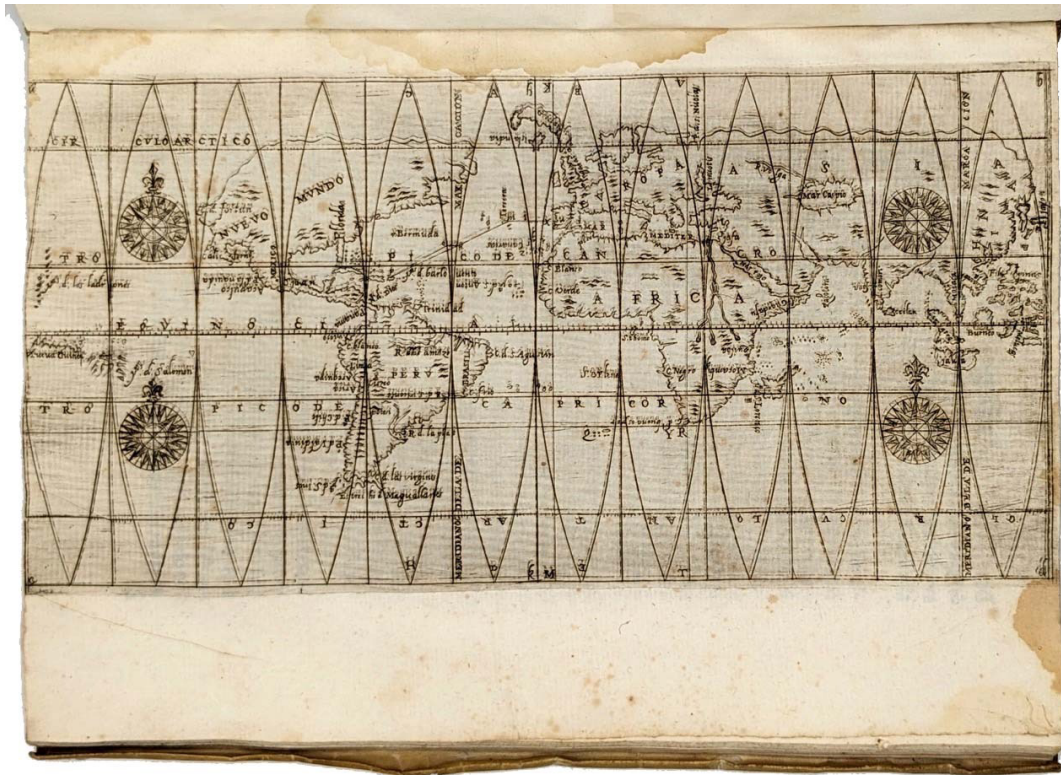
missing.

García de Céspedes was Royal Cosmographer to Philip III, he compiled the best 17th century Spanish sailing directions through the Pacific and Indies, and as a whole, a fabulous navigation manual; whilst he drew on information in an earlier work on navigation and mathematics by the Portuguese, Pedro Nuñez (1502-1578), reputed inventor of the rhumb line, the *Regimiento* is fundamentally his own work. He corrected the charts of the Indian Ocean, producing the most accurate to date, and in the long final section gives a general guide to navigation in the Americas with sailing directions for the Philippines, the Pacific, West Indies, Veracruz, Havana, and from Spain to Rio de la Plata, the Straits of Magellan and the Pacific coast of South America. The printer, Juan de la Cuesta was also Miguel de Cervantes' main publisher, his books included the first edition *Don Quixote* in 1605. The *Regimiento* also includes documents relating to the dispute with Portugal on the demarcation line between Spanish and Portuguese America first set by Papal decree in 1493.

“One of the best books of all Spanish maritime literature, with an early and important navigational chart of the world. The work is divided into two parts, the more important of which is the second, containing the highly regarded guide for navigation to and in the West Indies, Mexico, and the Spanish Main; also westward to the Philippines and Moluccas. This section is illustrated with the very

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interesting world map which is made up in twelve gores, and as Lloyd Brown states is free of the idea of a southern continent, as well as a connection of North America with Asia. The idea of a California island has not yet gained currency” (Kenneth Nebenzahl, 1977, 33-62, \$6,500).



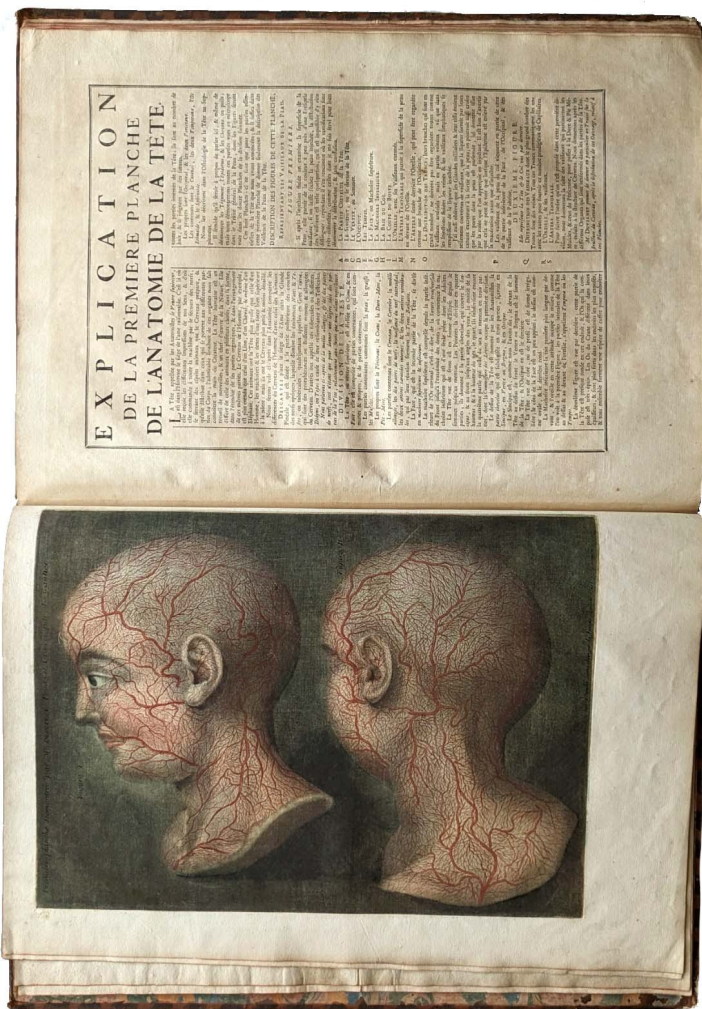
From ff. 172 the book deals exclusively with sailing instructions and recommendations for travelling Mexico to the Philippines, between Spain and various islands in the West Indies, the Carrera de Indias, to and back from Cartagena, to Peru, etc.

Very rare, only one complete copy in good condition like here has appeared in the market in 30 years, the Streeter copy, first in 2007 and then in 2017.

Provenance: private collection in Spain; Duran Subastas; offered with a Spanish export license.

Alden & Landis 606/50; Brunet I:1755; JCB (3) II:39; Palau 98619; Sabin 11718; Wagner Northwest Coast 244; Shirley 256.

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).

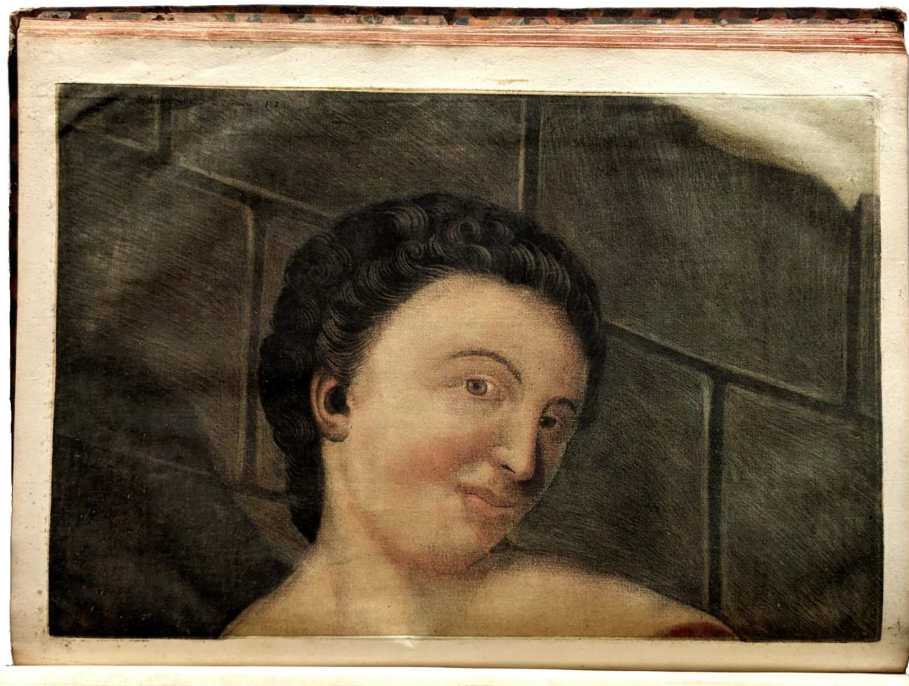
"Perhaps Gautier achieved nothing finer in his art than the moulding in mezzotint of that first full-length female figure, forming the first three of the Anatomie Générale" (Franklin p. 46).

"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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"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... 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.'... Some of his color plates do not seem to be based on existing paintings but were taken directly from his own compositions." (Dale R. Roylance. "The Eighteenth Century: Search for Tone." *Yale Art Gallery Bulletin* 27/28 (1962): 24-34).

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 'gedrukt 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.

*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.



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.

60,000 \$

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.

Kerret 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-privees/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 ches 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 Papeete 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.

Remarkable Spanish illustrated pedagogical treatise on music, 'perhaps the most widely dispersed' instructional manual of the period

Minguet e Yrol, Pablo. Reglas, y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores y mas usuales como son la guitarra, tiple, vandola, cythara, clavicordio, órgano, harpa, psalterio, bandurria. 1752-1754. Madrid. Joachim Ibarra. 8vo oblong, (205 x 145 mm). Complete, full collection

upon request. Contemporary limp vellum, new ties, recased with modern endpapers. Some loss to outer margin of frontispiece, re-margined with two areas filled in in pen facsimile; discreet tissue repairs to outer margin of first title-page, not affecting text; occasional light fingersoiling or staining to scattered leaves, most pronounced on the final two plates (scales for the flute).

18,000 \$

First edition, first issue, arguably one of the most important pedagogical treatise of the 18th



century of Spanish musical instruments, mainly string instruments, wonderfully illustrated and exceptionally rare, aimed at teaching students to play music without the assistance of a tutor or teacher.

The *Reglas* was 'perhaps the most widely dispersed' instructional manual of the period. He 'was perhaps "the first editor to understand fully that the true editorial market was not made up of professionals, but of apprentices and amateurs." His method thus consisted of a series of notebooks "dedicated to instruments or instrument families that could be acquired individually..." The complete work was reprinted on various occasions until 1774, which sheds light on its significance' (A. Vera, *The Sweet Penance of Music: Musical life in colonial Santiago de Chile*, Oxford University Press, 2021, p. 189).

"Minguet aporta reglas muy precisas para aprender a tocar determinados instrumentos e interpretar ejemplos musicales que no están contemplados en obras anteriores a su tratado – y que podrían ser de su propia autoría – y, por otro lado, ofrece instrucción para instrumentos que hasta ese momento no tenían dedicado ningún tratado pedagógico" (Ventura Quintana).

The history of the printing of the book is complicated, it is conformed of 6 parts, each dealing with specific instruments, all with a separate title page (which has created the confusion of considering them complete parts on their own); these parts came out over a period of time. However, as Ventura Quinta explains, there are essentially three main stages of the publication, the first, where no date is indicated in the independent title pages (as our copy), a second, where the date is mentioned (1754) and a third, published in 1774. They are all exceptionally rare, and this would appear to be the first edition, first issue.



Minguet's work has the distinction of being of a practical nature, meant for people to learn how to play without the employment of a teacher. This is an important source of information on music teaching of the 18th century in Spain, an important period for baroque music.

Pablo Minguet y Yrol (1733–1778), a Spanish writer, engraver, composer and publisher, is among the more striking figures of popular culture during the Spanish Enlightenment. In the mid 18th century, he was also 'one of the most prolific engravers in Madrid. He issued numerous booklets on various subjects' (M. Esses, *Dance and Instrumental Diferencias in Spain during the 17th and early 18th Centuries*, Stuyvesant, NY, 1992, I p. 136). Among these were several broadsheets which he published himself and which were intended to assist in education, particularly for autodidacts.

Rarity: according to OCLC we locate copies at the Univ. of California, Boston Univ. Duke (only 64 pages and an undetermined number of plates), Oberlin College, LoC (with 17 plates), NYPL (with less leaves of text and one less plate), Eastman School (we were unable to locate the copy at their website), University of Toronto, and copies in Europe.

Ventura Quintana, S. Reglas y Advertencias Generales de Pablo Minguet (1754 y 1774): Estudio de sus diferentes ediciones y análisis de las pautas para la interpretación de la guitarra. Cuadernos de Investigación Musical, 9, pp. 57-83.

Fundamental early Americanum in a fine complete copy, one of the earliest first-hand accounts of the New World



Oviedo y Valdez, Gonzalo Fernandes de. *Coronica de la Indias. La hystoria general delas Indias agora nuevamente impressa corregida y emendada. Y con la conquista del Peru [with] Conquista del Peru Verdadera relacion de la conquista del Peru y provincia del Cuzco llamada la nueva Castilla.* 1547. Salamanca. Juan de Junta. Two works in one, folio, (301 x 194 mm). 4 ff., cxcii, xxii, 1 ff. Contemporary vellum over boards, spine lettered in ink 'Chronicha de las Indias', raised bands to spine, hinges split but holding firm, minor loss of vellum to corners and cords exposed, an appealing contemporary binding, a rare occurrence for early americana. A fine and unrestored copy internally, usual toning and uniform browning as expected for the paper used to some quires, fol. 1 with slightly shorter lower margin, contemporary marginalia to verso of ff. xcii, overall an excellent, complete copy.

130,000 \$

An unusually fine and complete copy of a fundamental early Americana, the first Spanish history of the Americas printed, and a beautiful, illustrated book, here the first edition with Xerez' chronicle of the conquest of Peru and corrected and amended by Oviedo. The Historia is one of the earliest first-hand accounts of the New World, it is vital as a record of the first European contact with the Indies and its subsequent colonization, the product of a compilation of Oviedo's own experiences and contemporary sources. Where possible, he met other explorers and thus gathered fresh, first-hand information. This makes the book an invaluable compendium of the first decades of the Conquest and the earliest days of Exploration and Discovery of the New World. Given the impetus of trade, the European interest in natural history was enormous and Oviedo devotes considerable space to it. The work's importance is such that Bois Perose called it, "[t]he greatest classic of the early years of Spanish activity by a contemporary". This is the second edition, first printed in 1535.

The printing is set in two columns in gothic type, it is illustrated with a large woodcut to the title-page (printed in two colours) showing the arms of Spain, with a decorative frame, and a series of woodcuts in text, depicting a wide variety of subjects including some of the first illustrations of American natural history, both

fauna and flora, and the earliest images of American plants drawn from nature. Of real importance are the images of natives, one of which is the famous image of natives in the search for gold, a valuable piece for the evolution of Amerindian iconography.

Oviedo (1478 - 1557) is recognized as one of the earliest and most reliable chroniclers of the Indies. Having spent over 30 years in America, he witnessed the conquering of the New World by the Spanish and was present for the fabulous return of Columbus in 1493. Church says of this work: "He was Governor of the

Province of Carthagen and filled other high positions. The knowledge thus acquired of men and events gave him unusual opportunities for gathering information for this, his chief work... Authority was given him by the Emperor to demand from the different governors of Spanish America such documents as he might need for this work. He gives a vivid picture of conditions as they then existed, and his work, which possesses considerable literary merit, is a vast storehouse of facts relating to the times. This is the source from which most literary writers have drawn their accounts of the early occurrences in the New World." (Church, 71). Oviedo, is considered the "dean of the Spanish historians of the discovery and conquest of the Indies" (J. B. de Avalle-Arce, "Gonzalo Fernandez de Oviedo y Valdes: Chronicler of the Indies," in P. Galloway, ed. *The Hernando de Soto Expedition*, 2005, p. 369).

Very rare; complete copies and in excellent condition like here are extremely uncommon.

Xerez's history of the conquest of Peru, first published in 1534, was written at the request of Pizarro by a contemporary witness. Xerez was secretary to Pizarro.

Provenance: Baron Horace de Landau (1824-1903), his engraved bookplate on front pastedown.

European Americana 547/15 and 543/17; BM/STC Spanish p. 35; Sabin 57989 & 105723; Medina BHA 131-130.



Bound in contemporary Spanish Mudejar style bindings, one of the first Spanish works to adhere to the Ptolemaic geographical vision of the World

Perez de Valentia, Jacob (1408-1490). Commentaria in psalmos. 6 September 1484. Valencia. Alfonso Fernández de Córdoba. Two volumes, median folio (336 x 235mm). 397 ff. (of 400, without three blanks). Contemporary Spanish brown blindstamped morocco, clasps and brass catchplates, edges saffron, remains of paper label on spine, formerly chained, lacking one clasp, worming and scrapes to boards, corners chipped, one spine panel gone. Some dampstaining and spotting mostly at ends, some worming in text, a repaired tear affecting text on one leaf.

95,000 \$

First edition of a cosmographically-relevant Spanish work, apparently the first published in Spain to adhere to the Ptolemaic theory of the world, printed at the first press established Valencia (Spain), in a fine strictly contemporary Spanish “Mudejar” style binding.

The defense of the Ptolemaic model was a groundbreaking novelty for the development of European cartography, it allowed explorers like Columbus to believe in the feasibility of voyages employing different routes. This text

includes “the first outright recognition of the clash between the physics of the Aristotelian scholastics and the mathematical geography of Ptolemy derived from astronomy” (Mayer and Haase), defending the rationality of the Ptolemaic model in light of discoveries by explorers and navigators.

Jacob Perez of Valencia was an Augustinian theologian who wrote several commentaries on books of the Bible; this one engages both with Christian sources and rabbinical literature on the Psalms. Perez’s discussion of the world of the Psalms blends Biblical citations with Ptolemaic geography to explain the locations of places like the Garden of Eden in light of scientific knowledge. This copy is the issue printed entirely by Cordoba, matching the BMC collation.

“No work published during the Renaissance was to so revolutionize the science of mathematical geography. Known in Portugal from at least 1484, and in all probability in Spain at the time of the Juntas, Ptolemy’s work was apparently

ignored by the Spanish cosmographers, who do not seem to have been aware of the incompatibility between its basic theoretical tenets and the pseudo-aristotelian doctrina of Paul de Burgos, which they so obediently followed. In contrast to the pseudo-aristotelian theory of late medieval scholastic science, according to which the earth-oikumene emerged like an island out of the water, Ptolemy declared that 'the continuous surface of the earth and of the seas forms one sphere, whose centre is the same as that of the celestial bodies'. Columbus seems to have followed this view himself, for according to Las Casas, '... since all the water and the earth in the world made up one sphere [...] Columbus believed that it was possible to circumnavigate it from east to west'...

A recognition of the clash between the two theories of the relationship between earth and water, the pseudo-aristotelian on the one hand, and the Ptolemaic on the other, appears clearly in the work of a Spaniard, Jacob Perez de Valencia... he comes out resolutely in favour of the Ptolemaic theory, as opposed to the pseudo-aristotelian...

There is nothing to show that Perez' Ptolemaic critique of the pseudo-aristotelian doctrine was known in Portugal in the fifteenth century, nor did the Spanish cosmographers of the Juntas of 1486-7 and of 1491 seem to have been aware of it in view of their reiterated defense of Paul de Burgos, but the critique did indeed exist and it came from a thinker inside the Iberian peninsula. It is symptomatic of a changing climate of opinion" (Randles, W. G. L. "The Evaluation of Columbus' 'India' Project by Portuguese and Spanish Cosmographers in the Light of the Geographical Science of the Period." *Imago Mundi* 42 (1990): 50-64).

"The Lehman map copies the innovative orientation of the Mauro and Este maps... The purpose of Perez' treatise *Commentaria in Psalmos* was to integrate the content of Ptolemy's *Geographia* with biblical text. Using Psalm 103 as a base, he wrote about the structure of the medieval *oikoumene* in terms of its mountains and valleys. Perez' description of the mountains of the earth is taken from Ptolemy... He postulated that Eden was located at the top of the "Mountain of the Moon". The highest point of the range bordering Africa and extending to the southern shore of the Indian Ocean..." (Dixon, Laurinda S. "Giovanni Di Paolo's Cosmology." *The Art Bulletin* 67, no. 4 (1985): 604-13).

Provenance: from the collection of Elaine and Alexandre Rosenberg.

HR 12597; BMC X 17; IBE 4416; Goff P-276; ISTC ip00276000. See Reinhold Meyer and Wolfgang Haase, *European Images of the Americas and the Classical Tradition* (2011), pp.41-3.

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'.

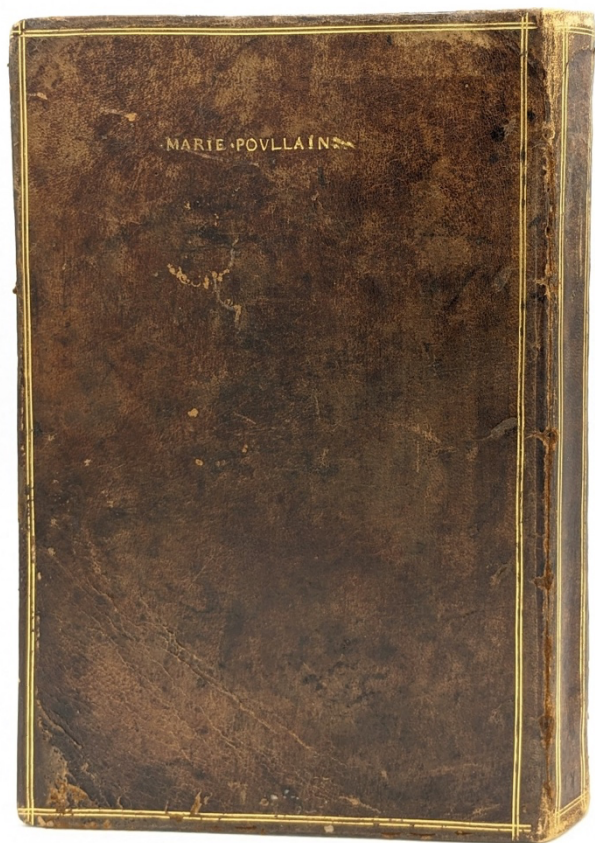


The format of the binding leads to speculation that the volume was presented as a wedding-gift; and on f 13r (i.e. the first Noël of the original scribe), we find the signature “*Faict par lest mayins de Pierre Fleuri Broudeur*”. Whatever the context of its creation, the scribe evidently saw his remit 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 (*Noël 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 *Noël 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: 1.) 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. 2.) Ernest-Gabriel, marquis des Roys (1836–1903). 3.) German private collection.

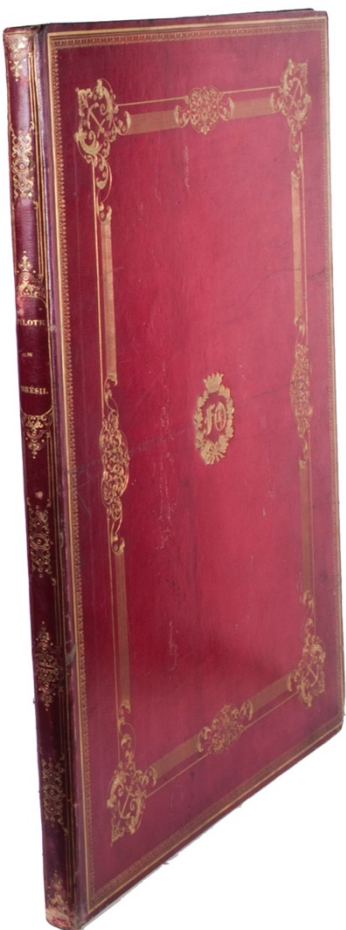
The manuscript was almost fully transcribed in 1895 by Christophe Allard, while in the private collection noted above; the 8 folios were already missing then.

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.

First edition of the Pilote du Bresil, the first scientific large format sea atlas of Brazil, bound for the Crown Prince of France

Roussin, Albin Reine (1781-1854). Le pilote du Brésil, ou description des côtes de l'Amerique Meridionale, située entre l'île Santa Catarina et celle su Maranhao; cartes et plans de ces cotres et instructions pour naviguer dans les mers du Brésil. 1826. Paris. De l'Imprimerie Royale. Folio, (67.5 x 51 cm). 2 Parts in 1 volume, [4], 40 pp., [2ff. in fine manuscript], plus 16 charts on 15 copper-engraved plates (14 of which are double page) featuring 16 charts, gilt foreedges, marbled endpapers, bound in contemporary full red morocco with elaborate gilt-debossed tooling throughout, featuring nautical motifs and the monogram 'FO', being that of Ferdinand-Philippe, Duke of Orléans. Very Good, a gorgeous objet, some very light spotting in places due to natural oxidization, light wear and small abrasions to binding.

45,000 \$



An extraordinary example of the first scientific large format sea atlas of Brazil, the result of a mapping-espionage mission led by the future French Navy Minister Captain Roussin, conducted on the eve of Brazilian independence, and in anticipation of French commercial and political adventurism in the country, the colossal atlas established the new 'gold standard' for the scientific maritime mapping of Brazil, featuring Roussin's detailed nautical directions, and 16 charts (on 15 plates), all predicated upon original surveys, embracing the coasts from Santa Catarina up to Maranhão, and detailing key trading ports, as well as infamously deadly offshore reefs surveyed for the first time; the atlas was hugely valued by

mariners and emulated by cartographers for many years.

The present example comes from the library of Ferdinand-Philippe, the Duke of Orléans (1810 - 1842) and Crown Prince of France, lavishly bound in full red morocco, with the title for the second section and the table of contents supplied in exquisitely drafted manuscript, as the present example of the atlas was likely an 'advance presentation copy' issued before these leaves were published.

Roussin's *Pilote du Brésil* was created in direct response to the opening of Brazil to international trade for the first time and the rise of Brazil as a distinct socio-economic and political entity. Brazil's coasts were exceptionally treacherous to navigate, and due to Portugal's longstanding policy of cartography secrecy, few reliable published sea charts of the country's coastal stretches and harbors existed.

Various parties carried out scientific surveys, and something of a contest developed to produce the best and most useful charts of Brazil. In the absence of a comprehensive corpus of published charts, Portuguese mariners had long relied upon the excellent published textual navigational directions of the 'Roteiro do

Brasil', Manoel Pimentel's sailing guide to Portuguese colonies, *Arte de navegar* (first published in 1712, since reissued), combined with the aid of skilled Brazilian pilots, plus, their own closely held manuscript charts.



In 1818, the French Naval Ministry decided to sponsor a highly important and sensitive mission Brazil, led by Captain Roussin. The expedition was to have multiple purposes, both overt and clandestine. Officially, its

mandate was to scientifically survey the coasts of Brazil to the highest standards, with an emphasis upon covering the areas that had been poorly treated by the British charts. Roussin's task was to complete the scientific hydrographic coverage of Brazil, while employing the 'next generation' of technical surveying methods. Additionally, Roussin was to forge connections with officials, leading citizens, and merchants in various ports, such that France would useful connections going forward. He was also to make observations on the region's geography, commerce and cultures. More controversially, Roussin had secret instructions to reconnoiter the forts, gun emplacements, troop strength and the number and quality of warships, as well as to monitor the foreign presence, in each of the ports he visited.

The atlas consists of two parts. The first features the Introduction, a list of members of the mission, nautical directions for cruising the coasts, etc. The second section features 16 charts, engraved upon 15 plates (14 of which are double-page).

Notably, in lieu of the 2 printed leaves normally supplied for the title page for the second (charts) part of the work, and the table for contents for the charts, here these they are provided in exquisitely drafted manuscript, bearing the same content as the normal printed leaves. This is likely due the fact that the present example of the atlas was a 'advance presentation copy', perhaps issued before these relevant leaves were printed.

Bibliothèque nationale de France: V-884; David Rumsey Map Collection (Stanford University): 14364.000; Newberry Library: Ayer 135 .R86 1826; OCLC: 458774608, 831211671.

Unique album of Natural History made in Spain, a remarkable example of colour printing in 18th century Spain

Rubio, Jose. [Pajaros, flores, mariposas e insectos del R[ea]] Gabinete de Historia Natural de Madrid, grabados e iluminados por Jose Rubio] Splendid unknown Spanish album of colour engravings of flowers, birds, butterflies, insects and sea shells by the Spanish pioneer of colour printing Joseph Rubio. N.d. [c.1786]. [Madrid]. Folio, (364 x 250 mm). 1 ff. [manuscript index], 29 plates. Contemporary Spanish simple sheepskin, raised bands to spine, head and tail of spine restored, preserved in a modern cloth case. Plate 15 & 28 with long tear entering image, else besides some scattered spotting here or there, in superb condition.



70,000 \$

The sole known example of this superb Spanish Natural History publication, a wonderful find, which provides much research potential, and the -likely- only opportunity in a lifetime to see probably what was to be the largest natural history plate-books made in Spain in the 18th century, which never was.

This unique album of beautiful coloured engravings by Rubio is a major contribution to the history of 18th century colour printing in Spain and an important testament to the skill and invention of a hitherto almost forgotten engraver.

We have been unable to trace another copy of an album like this, or even a single plate in OCLC, or in auction records.

The title -which was never printed- is provided by the person who put the plates together in manuscript; he provides an index of 28 plates (the album actually contains 29 plates). Joseph Rubio belongs to the category of remarkable engravers of the Spanish Enlightenment who are little known because hardly any of his work has survived. Colour printing was very rare in 18th century Spain, it was technically far more cumbersome than the main method of engraving in black and white directly onto the copper plate, a process in which the most distinguished engravers from Manuel Salvador Carmona to Goya excelled.

Rubio's colour engravings of natural subjects are virtually unique in 18th century Spain; Carrete Parrondo doesn't even mention Rubio as colour engraver, he only records the contemporary engraver Bartolomé Vázquez, who was also associated with the efforts of the Botanical Garden of Madrid to produce colour plates for its American flora and only in 1785 produced one plate that was officially regarded by his peers to have merit. Only a colour plate of a rose by Vázquez is known, and only from references (Juan Carrete Parrondo, *El grabado en España -Siglos XV al XVIII-*, Madrid: Espasa Calpe 1988, p. 524).

History of the publication: the first instalment of four plates in colour by Rubio were advertised in the "Gazeta de Madrid" (Madrid, 18th July 1786, p. 472) under the title *Flores, paxaros y mariposas, dibuxadas por el natural grabadas segun el estilo de Bartolozzi e iluminadas todo por Don Joseph Rubio*. A year later another instalment also containing 4 plates was advertised in the "Diario curioso, erudito, economico y commercial" (Madrid, 25th of August 1786, p. 228). Rubio worked directly from nature using as models for his flowers the American plants at the Botanical Garden of Madrid, whilst the birds, insects and shells, were engraved from exhibits in the Real Gabinete de Historia Natural. Most of the subjects of the plates are from America but there are also subjects from other parts of the world such as the 'el faisán dorado de China'. The first instalment of Rubio's work was offered in a bookshop in Madrid. The 4th instalment was already offered in 3 bookshops indicating a growing interest in Rubio's 'Flores'. His 'Flores' also had a certain international echo when their publication was announced in the German magazine *Intelligenzblatt der Allgem. Literatur-Zeitung vom Jahre 1787* (No. 3, p. 11).

The plates could be bought in instalments or individually; the price of each plate for subscribers of the work was 3 Reales and 4 Reales for nonsubscribers. The owner of our album records that the 28 plates had cost him 112 reales, that is, he had paid the full price of 4 Reales each. It is impossible to know how many plates Rubio produced of his series of 'Flores'. The last reference we can find to the work at the time is the publication of the fourth instalment, which means that until that moment 16 plates had been published. Our album, however, contains 29 plates, 13 more than those of which we have a record of being announced.

Rubio was a very inventive engraver. From the *Diario de Madrid* (21st March 1796, p. 337-338), we learn that 10 years after the publication of the first instalment of the 'Flores' he created a new style of engraving, which imitated ink washes.

Jerez Moliner, Felipe, *La aportación valenciana a los primeros grabados de especies botánicas americanas (siglo XVIII)*, Estudios de filología, historia y cultura hispánicas, Valencia, Universitat de València, 2000, 101-111.

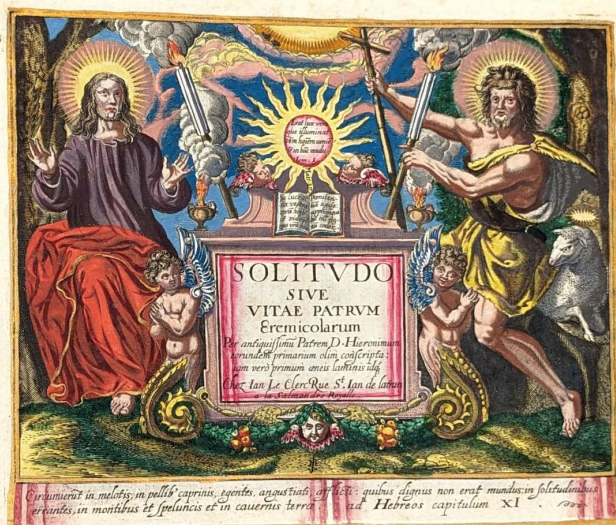
Four suites of plates by Sadeler in fabulous contemporary vibrant full color

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

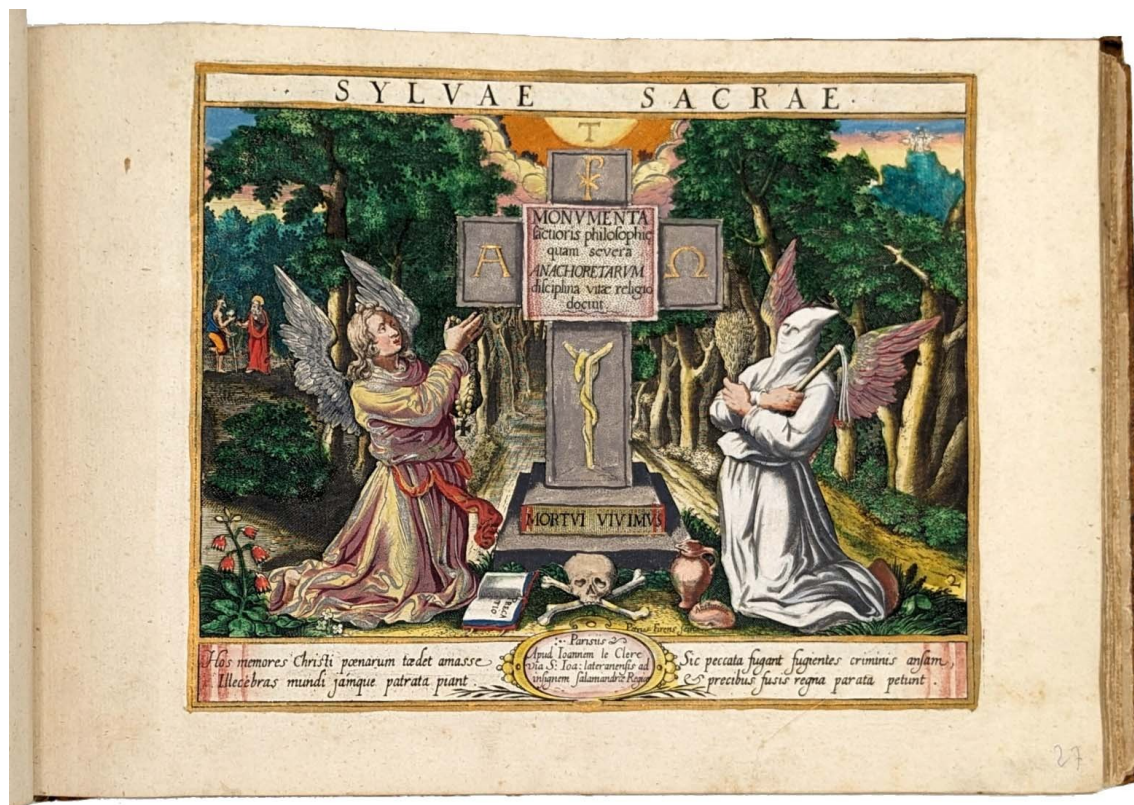


Martin de Voos, comprising four suites (overall 110 engravings) of plates, all gouached and set in gilt frames, superb coloring likely by a master colorist, which merits further research; all the engravings are by the brothers Sadeler and Adrien Collaert, engraved on copper by Thomas de Leu, all captioned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

HS RARE BOOKS

Extraordinary and monumental French medieval manuscript on vellum Life of Christ by Ludolph of Saxony, with other texts, including some by Jean Gerson

Saxony, Ludolph of; Gerson, Jean; and others. A complete five-volume version of Ludolph of Saxony's influential Life of Christ in Latin, with Jean Gerson's Passion Sermon in French, and other short works France. Produced likely Lyon or Colombier-le-Cardinal. Early 15th century (after 1403). Five volumes, folio, (265 x 175 mm). I: i+191+ii (i-xxiii8, xxiv8-1, last blank cancelled), II: ii+136+ii (i-xviii8, last



leaf blank), III: ii+205+ii (i-xxv8, xxvi6-1, last blank cancelled), IV: ii+177+ii (i-xxi8, xxii10-1, last blank cancelled), V: ii+181+ii (i-xxii8, xxiii8-3, last 3 blank leaves cancelled), original foliation in a mixture of roman and arabic numerals in red ink (in vol.III two leaves between 83 and 84 that are not included in the foliation are marked 'Ø', and in vol.V '78' is repeated, and the foliation stops at 120, the end of the Vita Christi section), large puzzle initials including coats of arms at beginning of books, some flourished and mostly simple initials in plain red, vellum often wrinkled, some minor restorations, overall excellent condition. Uniformly bound in nineteenth-century brown morocco by Lewis (according to a pastedown inscription, although unsigned), tooled in blind to style, raised bands to spine, lettered in gilt, with some minor wear and scuffing.

120,000 \$

An exceptional large medieval manuscript on vellum, extending over 5 volumes, containing Saxony's powerful and influential Life of Christ, with other texts,

coming to us with an exceptional medieval provenance, and later in the collections of three prominent 19th century English booksellers and collectors (including Sir Thomas Phillipps). The Vita Christi occupies roughly 90% of the 5 volumes, it is one of the most important works of literature of the Christian world.

Provenance:

- (1) Made for, and perhaps at, the Celestine Monastery of St Mary, Colombier-le-Cardinal, in the Ardèche, between Lyon and Valence, founded in 1361 by Cardinal Pierre Bertrand de Colombier: each book begins with a large initial enclosing his arms (argent, between three mullets gules, on a chevron gules bordered azure, two affronted doves [colombes] argent, the whole surmounted by a cardinal's hat, gules); vols.II-V also have their ownership inscription on the last page: 'Iste liber est Celestinorum beate Marie de Columbario, signatum .xii. ['13', 'xiiii.', 'xv' respectively]'; the order was suppressed in 1773 and the house was closed in 1778.
- (2) Thomas Thorpe, London bookseller: apparently offered in several catalogues from 1828 to 1831, and 1832 no.806 ('806' in pencil on upper pastedown).
- (3) Sir Thomas Phillipps, doubtless bought from Thorpe's 1832 catalogue, but perhaps mislaid and not catalogued before 1869; his nos.21445-9: with the usual inscription and label at the foot of each spine; sale, Sotheby's, 10 June 1896, lot 843, £10, to Rimell.
- (4) The Library of William O'Brien (1832-1899), Dublin.

The text:



Ludolph of Saxony, Vita Christi (vol.I, f.1r to vol.V, f.120r); followed by a sermon of Jean Gerson on the Passion, preached at St Bernard's, Paris, on Good Friday, 1403: 'Prologue du sermon maistre Jehan Iarson desus la passion. Ceste passion composita et prescha ... l'an mil.CCCC.et deux. ... Incipit sermo. A dieu s'enva par mort amere ...' (f.120v); 'Sequitur vita et passio Ihesu Christi per carmina a beato Bernardo composita ... Desere iam anima lectulum soporis ... pia nobis iugiter

mater miserere. Amen' (f.173r); a short note on roman numerals: 'Secuntur versus ad cognoscendum numerum. .I. monos, v quinos, x decem ...' (f.178v); a treatise on arabic numerals: 'Sequitur tabula ad cognoscendum figuras et cyffras argorismi ... Argorismus quod lingua arabica

interpretatur numerus ...', including a list of roman and arabic numerals up to 21,000 (f.178v); ending with short notes on minutes and hours, lunar phases, and winds (f.179v).

The author:

Ludolph of Saxony (c.1295 - 1377) was first a Dominican and later a Carthusian, prior at Coblenz from 1343 to 1348, and later Mainz and Strassburg, where he died.



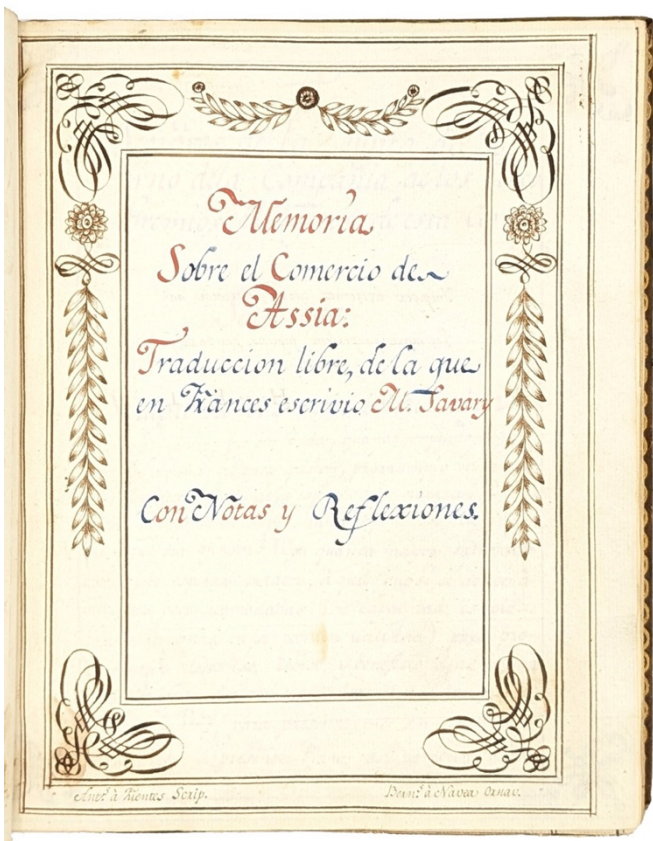
He is the author of the *Vita Domini Nostri Jesu Christi*, one of the most widespread life's of Christ ever composed, highly influential during the Middle Ages and later the Renaissance; in his magnum opus, Saxony comments abundantly on the events and teachings recorded in the Gospels, and from the Fathers of the Church, like St. Bernard, Voragine, etc. One of the most people to be influenced by Saxony was no other than the founder of the Society of Jesus,

Saint Ignatius of Loyola; in fact, Saxony's method of mediation also influenced Loyola's *Spiritual Exercises*. Almost a century after Loyola found inspiration in Saxony's work, St. Teresa of Avila prescribed that a copy should be present in each Carmelite house.

The *Vita Christi* was completed in 1374, it was inspired by the Franciscan tradition of meditation on the Passion. As mentioned before, it offers a selection of passages from the four Gospels, interspersed with commentaries from the patristic literature, intended to encourage the reader to meditate on their significance. It is a work of remarkable erudition, and spiritually relevant.

The great popularity of Ludolph of Saxony's work is demonstrated by the numerous manuscript and early incunables with the text. To find a manuscript like the present one, complete, where one can trace the origins of its making, and with an impeccable provenance, is increasingly harder.

Spanish Commerce in Asia and the Pacific in the 18th Century



[Spanish commerce in Asia] [Cinco Gremios Mayores de Madrid]. Memoria sobre el comercio de Assia: Traducción libre, de la que en Frances escribió M. Savary. Con notas y reflexiones. Second half of the 18th century. 4to. ff. 102, 37, 8, presentation manuscript in a neat hand and with decorative embellishments throughout, in black, blue and red ink. Contemporary calf with a gilt border, spine gilt in six compartments, edges worn.

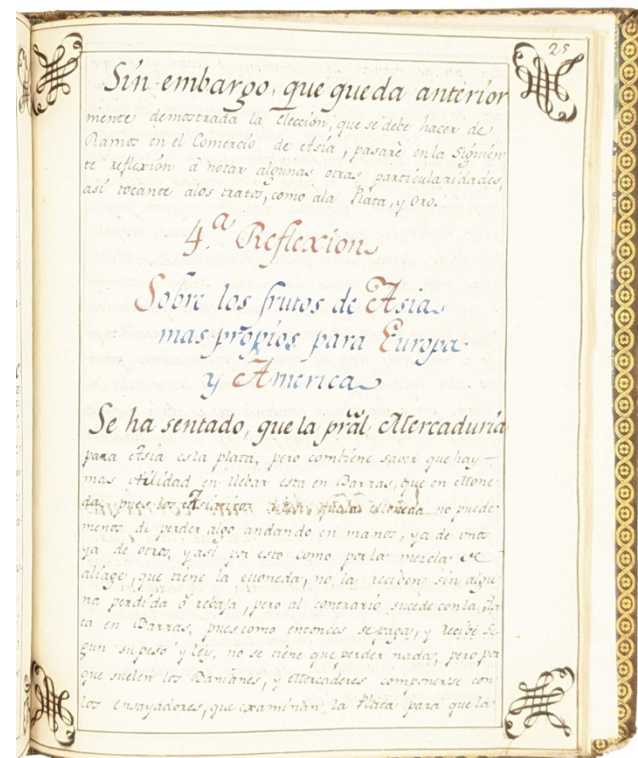
30,000 \$

A contemporary presentation manuscript of a Spanish treatise on trade and commerce in Asia and the Pacific, focusing largely on Southeast Asia, China, Japan, Korea and Pacific America, which offers an illuminating insight into the nature of Spanish commercial activity in these regions. It is dedicated to the Governing Council of the *Cinco Gremios Mayores de Madrid*, a powerful commercial company, perhaps by an author working for

the company with the idea of promoting this body's ambitions to expand and dominate Spanish trade in Asia and between Asia and America in the second half of the 18th century.

The treatise includes six 'Reflexiones' which offer practical and up-to-date advice on the state of trade in Asia at that time, methods for participating in that trade and the conditions necessary to underpin it in America, the locations on the northwest coast of America in which to establish warehouses and where to establish factories for trading between Asia and Manila, on navigation between America and Asia, on the Asian products most suitable for Europe and America and the instructions with which factors and ship captains should be issued. There is also a representation made to the Spanish king on the best means by which to promote such enterprises. A section labelled as 'Notas' consists of a first person account of experiences of the trade, divided into reflections which comment on the difficulties of Dutch and English merchants in the region, suggest that American fabrics and spices would be most useful in this trade so that it would be best to link American with Asian commerce, reflects on some of the difficulties in the enterprise and describes its most lucrative branches as well as the benefits. It written by an unknown but well-informed author who notes that it is derived from

the work of 'M. Savary', probably Jacques Savary des Brûlons' and Louis Philémon Savary's *Dictionnaire universel de commerce* (1723–1730).



'The first half of the eighteenth century saw the growth and development of one of the most important business groups of the Spanish Empire, the *Cinco Gremios Mayores*... born from the association of Madrid's five most important merchant guilds (*gremios*, hence the name in Spanish: 'five major guilds'), namely silk, canvas, jewellery, broadcloth and spices... The *Cinco Gremios Mayores*' real aim here was simply to use Honduras as a springboard towards the countries that really interested it: Mexico and Peru... during the 1750s, the *Cinco Gremios Mayores* was able to multiply its chances of participating in the colonial trade and extend its area of influence in America, soon making the leap to the Philippines' (Torres Sánchez, 'In the Shadow of Power: Monopolist Entrepreneurs... Leiden: Brill, 2014, pp. 264–267).

From 1776, the company would begin trading in the Philippines sending agents first to Manila and then Guangzhou (Canton) in 1779. When the Royal Philippines Company was incorporated in 1785, the *Cinco Gremios* was amongst the most notable stakeholders. Intended to integrate commerce between America and Asia, 'The company also facilitated trade between Manila and the Guangdong port city of China... To sell goods in Manila, the company was allowed to go toward South America for embarking goods.' (Rie Takagaki, 'Bilbao Merchant and Their Trade in the Eighteenth Century... Singapore: Palgrave, 2021, p. 153).

The introduction contains the establishments, scales, factories and houses of commerce that European powers (namely Portuguese, English and Dutch) have in the East Indies, and the trade between those and Europe, India, Batavia, China, Molucas, Japan, Siam, Java, etc., with the goods that are traded (silk, cloths, cotton, metals, diamonds, etc.).

While the title page notes that 'Ants. à Fuentes Scrip.', it is likely that Antonio Fuentes was the copyist of this particular presentation copy rather than the author. No other copies of this text have been located, either published or unpublished.

Pacification of South American Indians (Chile, Colombia, and Peru); the first guerrilla-warfare manual

Vargas Machuca, Bernardo. *Milicia y descripción de las Indias.* 1599. Madrid. Pedro Madrigal. 4to, (192 x 138 mm). 1 [blank], 14 ff., engraved plate, 186 ff., 22 ff. Contemporary calf, supralibros on boards with arms of the Marques de Caracena, rebacked preserving spine, lettered in gilt, some rubbing, green silk ties, endpaper renewed. Ownership inscription to title page "La librería de don Ferdo. De Henao Morgavaz?"; light toning, else fine.

30,000 \$

First edition, a very rare piece of Americana when found complete, as is the case here, with the portrait and with an important provenance and binding.

"The first manual of guerilla warfare ever published" (Parker, *The Military Revolution: Military Innovation and the Rise of the West* (Cambridge, 1996), 120).

"The earliest and one of the most important books on 16th-century military organizations in the Indies and America." (Lathrop Harper, 1971, cat. 203, lot 194).

"One of the most important early Spanish works on the Indies and American military organizations in the XVIth century" (Maggs Bros., *Bibliotheca Americana* part vii. catalogue no 502, lot 4995).

The *Milicia* is by all accounts a primary source book for the history of the colonization and pacification of South American Indians in the 16th century. It is the earliest guerrilla manual and amongst the first works on the military organization in South America, aimed to conquer and pacify the tribes opposing the Spanish settlements in the New World. Vargas Machuca's efforts in Spanish America were focused in New Granada (Colombia), Peru and Chile; in Chile he presented a project to pacify the rebellious Araucanians, and resisted the Council for the Indies in their intention of de-populating the region.

Vargas Machuca (1557 – 1622) was a Spanish military and colonial officer; he spent over two decades in South America, which allowed him the working knowledge

necessary for the confection of his treatise. The work is a comprehensive manual of how to conduct warfare in the New World, with notes on the medicines and prevention of diseases for the military, a description of the “*Indias Occidentales*” dealing with the geography and hydrographical reality of the region, fauna and flora. Unfortunately, history would judge and criticize Vargas Machuca for his ruthless position towards the natives. “The first manual of guerrilla warfare ever published... he advocated for the Americas the creation of commando groups to carry out search and destroy missions deep within enemy territory for up to two years at a time” (Parker).

The illustration comprises an armillary sphere on verso of ff. 180, and a portrait of Vargas Machuca holding a compass over a map of the Americas – often missing.

As aforementioned, an excessively rare work, no copies have appeared at auction since 1967 –with one exception, an incomplete copy missing the portrait and colophon, in 2008. Included in the *Coleccion de Libros Raros y curiosos que tratan de America*. Maggs offered a copy in 1928 for 250 GBP.

Provenance: bound for Don Luis de Benavides Carrillo de Toledo, Marques de Caracena (1608 - 1668), a Spanish military officer and nobleman, he rose to become Governor of Milan (1648 – 1656) and Governor of the Spanish Low Countries (1659 – 1664).

Medina, BHA, 402; Palau, 352445; Sabin, 98604; Salva, 3825; Leclerc, 2979; Maggs, Bibliotheca Americana 496, 407.



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.

22,500 \$

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 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.

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.

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