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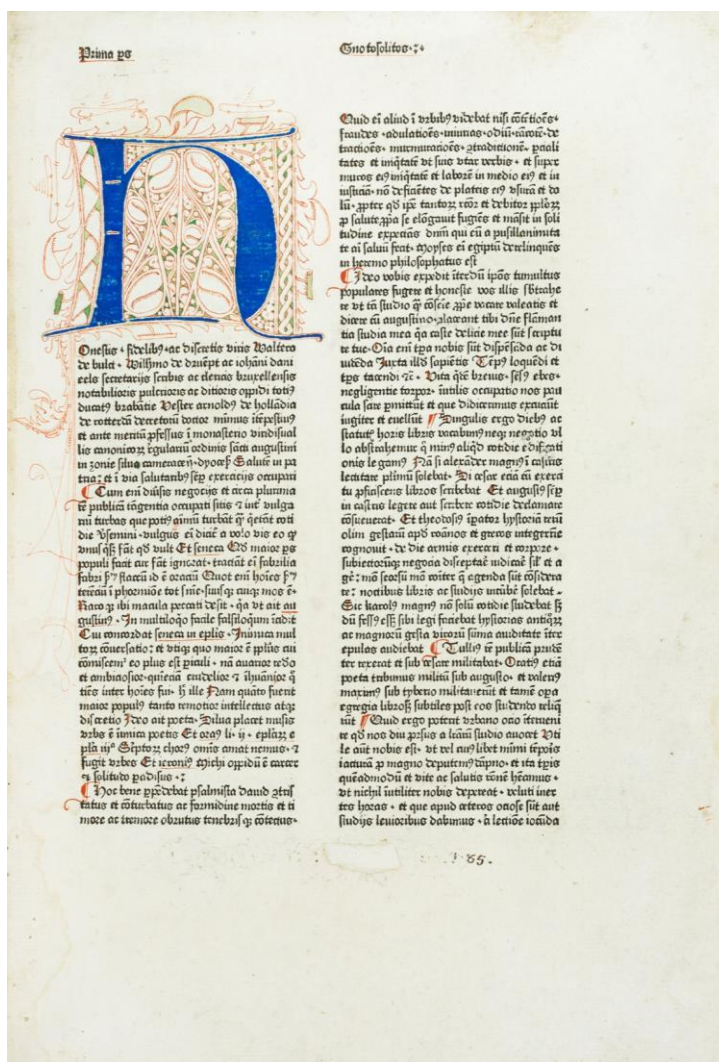


TEFAF

Maastricht 12 – 22 March 2015

Booth 719

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The second book printed in Brussels

1. ARNOLD DE GEILHOVEN. Gnotosolitos, sive speculum conscientiae. *Brussels, Brethren of the Common Life, 25 May 1476.* 2° (377 x 278 mm) 474 nn.ll. printed in 2 columns, 50 lines. 20th century blindstamped calf, bound in style. (some wear to hinges and spine).

70 000 €

Goff, A-1063; Hain, 7514; Pellechet, 5007 & 5007a; Polain, 1558 & 1558a; Proctor, 9327; GW, 2512; Hawkins, 1st books & printers of the 15th century, 1884, pp.84-85; CIBN A-567.

FIRST EDITION.

THE MOST IMPORTANT BOOK PRINTED BY THE FIRST BRUSSELS PRESS, FOUNDED BY THE BROTHERHOOD OF THE COMMON LIFE, AND THE SECOND BOOK TO BE PRINTED IN BRUSSELS : A monumental work on Christian ethics and canon law by the Groenendaal canon Arnold Geilhoven of Rotterdam (1375-1442).

*"Seule édition du XVe siècle de cet imposant ouvrage qui vit le jour à Groenendael en 1423-1424. Imprimé d'après une copie manuscrite malheureusement disparue, il représente une performance appréciable pour les débuts de l'atelier typographique des Frères. Son auteur, Arnold Geilhoven, juriste et humaniste, étudia dans diverses universités européennes et termina ses jours comme profès chez les chanoines réguliers de Groenendael; il y mourut en 1442. Il enrichit considérablement la bibliothèque de ce couvent des nombreux livres qu'il avait acquis au cours de ses voyages et fut un auteur fécond, surtout dans le domaine des droits canon et civil et de la philosophie. Mais il s'attacha également à l'enseignement de la religion tel que le concevait le Moyen Age. Son "Speculum conscientiae" expose sous la forme d'un large examen de conscience tout ce qu'un chrétien doit connaître en fait de doctrine. Il est illustré de nombreux exemples, à la manière du Moyen Age. La matière est répartie en deux "livres"; le premier traite des dix commandements, des douze préceptes évangéliques, des sept sacrements, des huit béatitudes, des dons du Saint-Esprit, des sept oeuvres de miséricorde, des vertus et des péchés, le second livre est consacré aux sanctions que l'Eglise peut appliquer, en particulier l'excommunication. Il faut souligner que l'auteur, qui fut chez nous un précurseur de l'humanisme, fut le premier à citer dans ses livres, et en particulier dans le "Gnotosolitos", Pétrarque, Dante et Boccace." (Elly Cockx-Indestege, Les Frères de la vie commune à Bruxelles, in *Le Cinquième centenaire de l'imprimerie dans les anciens Pays-Bas*, Brussels, Bibliothèque royale Albert Ier, 1973, pp.195-202, n°93).*

The printshop of the Brotherhood of the Common life is the only functional workshop in Brussels in the 15th century (active between 1475 and 1485).

"The earliest dated book attributable to the presses of the Brothers of the Common Life in their house named Nazareth at Brussels is the Gerson, Opuscula, 3 March 1475, originally entered by Proctor under Cologne, but subsequently recognized by him as having been printed in Brussels" (BMC, IX, 170, introduction).

In their ten years of existence the shop produced 36 books, including 20 undated, approx. ten only with the indication of the place and only one with a complete bibliographical address in the colophon.

Fine, complete and rubricated, copy, richly decorated with 33 large initials, in blue, red and green.

No copy at the British Library and only one (Huntington Library) copy in the United States.

From the collections of Count Arenberg Carlo de Poortere.



2. BERGOMENSIS, Jacobus Philippus Foresti. Supplementum chronicarum. *Brescia, Boninus de Boninis, 1er décembre 1485.* 2° (310 x 212 mm), 382 feuillets with the two blanks (23 nn.ll., num.ll. 1-358, 1 nn.l.). Typography 150G; 93 G ; 111 R. Tables printed in two columns, text in one single column, 49 lignes, with double line for the chronology, spaces for the initials.

Original Spanish Mudéjar binding: reddish-brown morocco over wooden boards profusely blind tooled in the hispano-moresque style known as ›mudéjar‹: on covers interlacing strapwork design forming a large central roundel within a square, all filled with closely and crisply impressed interlace of small rope tools, above and below three squares within an oblong panel, all filled with ropework tooling, the whole surrounded by fillets and knotwork borders; four raised doublebands on spine, marked with blind lines, in the first and last compartments rest of paper labels, the others hatched with blind lines; linen cord head and tailbands; two brass clasps and catches (with rest of leathers); author and title written on fore-edge in a contemporary hand. Modern cloth case. 120 000 €

CIBN J-141 ; BMC, VII, 969 ; GW M-10965 ; Goff J-209 ; Polain 1493 ; E. P. Goldschmidt, Gothic and Renaissance Bookbindings, I, pp. 138, 139: »Early Spanish bindings made by skilful Moorish leatherworkers of Cordova and other towns (hence cordonniers ...) are very rare and difficult to find inside as well as outside Spain«; Henry Thomas, Early Spanish Bookbindings XI–XV Centuries, London 1939, plates 46, 57, 58, 59, 83; D. Miner, The History of Bookbinding, Baltimore 1957.

Magnificent original Mudéjar binding in very attractive and totally unsophisticated condition: thus of utmost rarity. This is the rare second edition of the influential and much-read world chronicle, printed in Brescia. The author Giacomo Filippo Foresti da Bergamo (1434 – 1520) was an Augustinian hermit and prior of Bergamo. He was the author also of a Confessional, and of the famous treatise on illustrious women *De plurimis claris selectisque mulieribus*. – The text is rare, only six copies in US public libraries.

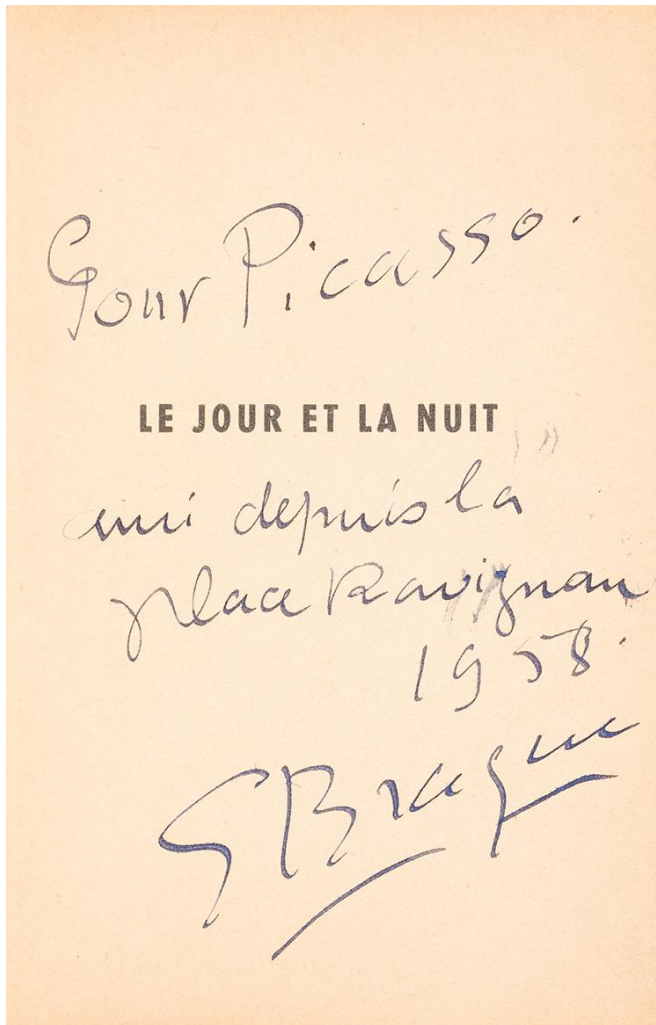
Our work is bound in a most interesting Spanish original binding of a very rare type, decorated with rich blind-tooling in the style known as ›Mudéjar‹. The punched and stamped rope strapwork used on our binding is typical of the bindings attributed to the Moorish craftsmen continuing to live in Spain after its reconquest. They were called ›Mudéjares‹ giving this binding type its name. Their craft descends directly from the technique used for several centuries in Morocco (cf. Miner, no. 135 and no. 54). They represent the last flowering of the rich Moorish tradition of tooled leatherwork in Spain in the second half of the fifteenth century and are ›of fundamental importance, as regards both design and execution, for the development of European decorated bindings, transmitting Arabic craftsmanship to Italy and eventually to all of Europe« (Martin Breslauer, Cat. 109, no. 21). Mudéjar bindings of such quality as offered here are of the greatest rarity outside Spain.

Some leaves at beginning and end in outer margins slightly stained, f. 192 with Latin annotations in a contemporary hand, otherwise in an extraordinarily fresh and crisp condition, with the original very wide margins; binding somewhat rubbed; corners bumped; minor defects on head and tail of spine, remarkably well preserved back and joints; overall a very fine binding.

"This style, derived from gothic friezes combined with other influences from the Islamic world, originated and developed during the Reconquista period (XI th -XV th century), is the most characteristic of Spain. It was carried out by artists called mudejares (those who remained), mainly Moorish or islamised Jewish people remained in Castille after the Christian reconquest. In the reconquered towns, Arab workers who continued to practice their high level skills eg leather tanning: the Spanish-Moslem technique resulted in smooth and brilliant skins better adapted to tooling than rough cow-, pig-, stagskins used in Europe. In all its forms, the mudejar decoration presents purely abstract schemes, according to Islamic rules" (M. López Serrano, La encuadernación española).

Provenance : Inscription at the bottom of leaf a2 'De la Libreria Grande 1750'

Quire 'aa' misbound between leaves 'a10' et 'b1'.



*Georges Braque and Pablo Picasso
united*

3. BRAQUE, Georges. *Le Jour et la nuit.* Paris, Gallimard, 1952. 12° (160 x 105 mm), 56 pp., 4 nn.ill., original green wrappers illustrated after design by Georges Braque, modern slipcase.

25 000 €

FIRST EDITION.

UNIQUE COPY (OF THE REGULAR ISSUE), INSCRIBED BY GEORGES BRAQUE TO HIS FRIEND PABLO PICASSO ON THE HALF-TITLE : « Pour Picasso. [Le jour et la nuit] ami depuis la place Ravignan 1958. G. Braque ».

Le Bateau-Lavoir is the nickname for a building in the Montmartre district of the 18th arrondissement in Paris that is famous in art history as the residence and meeting place for a group of outstanding early 20th-century artists, men of letters, theater people, and art dealers. It is located at No. 13 Rue Ravignan. Before

World War I, Max Jacob, Pablo Picasso, Kees Van Dongen, Juan Gris, Amédeo Modigliani and Mac Orlan were amongst the frequent visitors.

Legend says that Max Jacob coined the nickname as the building resembled the washing-boats on the nearby Seine river.

Picasso had lived at the "Bateau-Lavoir" from 1904 to 1909 and kept a workshop there until 1912. It was here that the Spanish artist created his first Cubist painting which exerted a strong influence on Braque who adopted the style and created his own interpretations.

FINE COPY, ASSOCIATING TWO MAJOR ARTISTS OF THE 20TH CENTURY.



Unique collection of 1146 original watercolors

4. HAPPE, Andreas Friedrich. *Conspectus Praecipuarum Plantarum, earumque Florum et Fructum, in omnia terrae situ provenientium, ordinatus juxta Systema Lynneanum, pictus ab A.F. Happe, hist. nat. Berolini, 1790 usque 1794. no place [Berlin, 1790-94]. 5 volumes folio, containing a manuscript title with floral border, 1146 watercolours and 7 leaves of index; contemporary style calf, spine gilt. 850 000 €*

A MAGNIFICENT COLLECTION OF 1146 WATERCOLORS OF FLOWERS AND FRUITS BY A MAJOR BOTANIST AND PAINTER.

Andreas Friedrich Happe (Aschersleben, 1753 - Berlin, 1802) was a well known botanist-apothecary as well as a painter and engraver with a delicate eye for botanical illustration. He is the author of several important botanical books, all of them extremely rare (Nissen, 782-787; Pritzel, 3776-79; Stafleu, 2384).

This collection of fine flower and fruit paintings is an encyclopedical work where Happe has tried to gather the plants for all over the world, with their flowers and fruits. Each plant has been labeled, probably by Happe, in polynomials, largely from Tournefort and in Linnaean polynomials and binomials.



"The drawings are made with considerable care for botanical detail, and with a delicate eye for color and line (...) he communicates an appreciation of a very large variety of nature's forms, and at the same time simple statement now of value to the historical taxonomist" (Hunt).

Happe's works are of the utmost rarity, even the printed ones, even Stafleu states about the printed edition of *Botanica Pharmaceutica*: *"not seen by us. We should welcome information on the location of copies"*.

Only three other collections of Happe's watercolours are known: the Hunt Botanical Library owns one volume, *Flora Happiana*, with 471 watercolours; Nissen mentions a volume of 65 *illuminierte Tabellen* in the Schenckenberg-Bibliothek in Franckfort, entitled *Abbildungen der gewöhnlichsten Arzeney-Gewächse* and a large collection of almost 4000 watercolours under the title *Representatio viva plantarum*, was sold at auction in 1941 at Karl & Faber.

Bookplate of Otto Salmonson.



With the costumes magnificently colored at the time and heightened with gold

5. HERBERSTEIN, Sigmund. *Rerum Moscoviticarum commentarii...* Russiae, & qua nunc eius metropolis est, Moscoviae, brevissima descriptio. Chorographia denique totius imperii Moscici & viciniorum quorundam mentio. *Basel, Johannes Opporinus, 1556.* 2° (323 x 225 mm), 6 nn.ll., 205 pp., 9 nn.ll. (Collation : a-s⁶ t⁴ u⁶). Title with printer's device, 8 woodcuts in the text, 3 woodcut double page maps, one large folding plate with a genealogical tree. Contemporary German kitskin, covers with decorative tooling in blind and silver (oxidized), front cover with the author's name, spine with raised bands. 150 000 €

Adams H-300 ; VD16 H-2204 ; Adelung I, p. 160sq.

THIRD LATIN EDITION, COMPLETE WITH THE THREE DOUBLE-PAGE WOOD ENGRAVED MAPS.

The fine woodcuts, attributed to Jost Amman, include portraits of Ivan the Terrible (a6r), a bull (l2r), a bison (l2v), muscovite soldiers (o5r), sleighs and a warrior with his weapons (both engravings on leaf o6r), weapons and hitches (o6r), and the author's coat of arms (t2r). The three large maps show two versions of the muscovite region; the first depicting the different woods and forests, the other (dated 1549) showing the names of the different people of the various regions. The last engraving is a city map of Moscow. The folding table contains the genealogical tree of the Spanish and Austrian Royal families.

"Before Sigismund von Herberstein published Rerum Moscoviticarum Commentarii, even the most educated and informed European knew next to nothing about Russia. It seems doubtful that most even knew the kingdom existed. Happily, their first informant, Herberstein, was a talented ethnographer. Herberstein, if one will permit a cliché, was a "Renaissance man": he was a well-born Habsburg noble, a lauded warrior, a brilliant writer, a superb diplomat, and marvelous statesman. He had been everywhere, done everything, and was more than willing to tell the world about it. He travelled to Russia twice in the first quarter of the sixteenth century, but he didn't get around to writing his well-regarded tome until the 1540's. Despite the lag of nearly twenty years, his memory was unfailing. And his public very much appreciated the accuracy of his description of the odd Muscovites. Rerum Moscoviticarum turned out to be the most influential book ever published on Russia. It was read, endlessly reprinted, often translated, and (the greatest compliment) plagiarized to the point that its observations became (and remain) our clichés. IN A WORD, IT IS A MARVELOUS BOOK" (Marshall Poe, Early Exploration of Russia).

First leaves very slightly frayed, quire 'c' with brown stain in white margin.

[Bound with :]

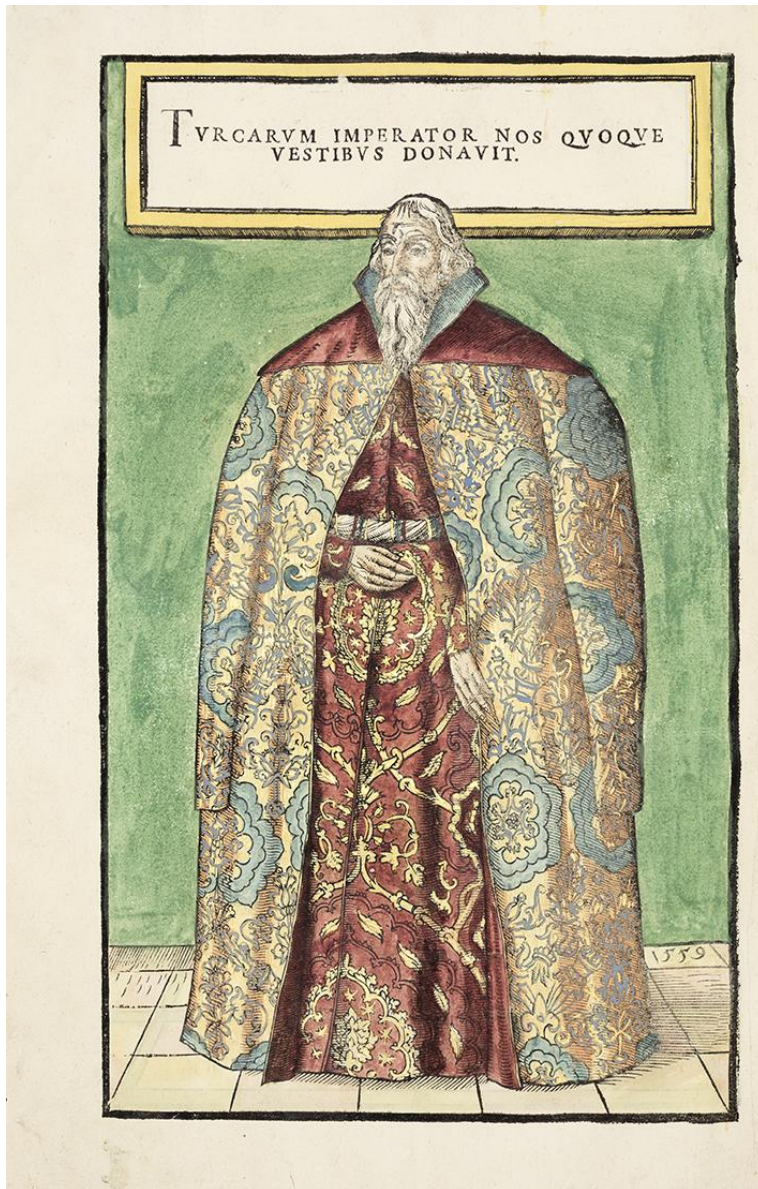
Sigmund von HERBERSTEIN. Gratae Posteritati Sigismundus Liber. Vienna, Raphael Hofhalter, 1560. 2°, 60 nn.ll. (Collation A-P⁴).

VD 16 H-2201 ; not in the standard costume bibliographies.

FIRST EDITION.

The biography of the famous diplomat and the first book to contain fashion plates.

THE ENGRAVINGS (6 FULL PAGE AND 9 IN THE TEXT) ARE ALL COLOURED AND HEIGHTENED WITH GOLD AT THE TIME. The plates depict the author on his diplomatic missions to the courts of Poland, Hungary, Spain, Moscow and Turkey (2). The fine title is decorated with the author's coloured coat of arms, the same engraving is re-used on the last leaf (but uncoloured).

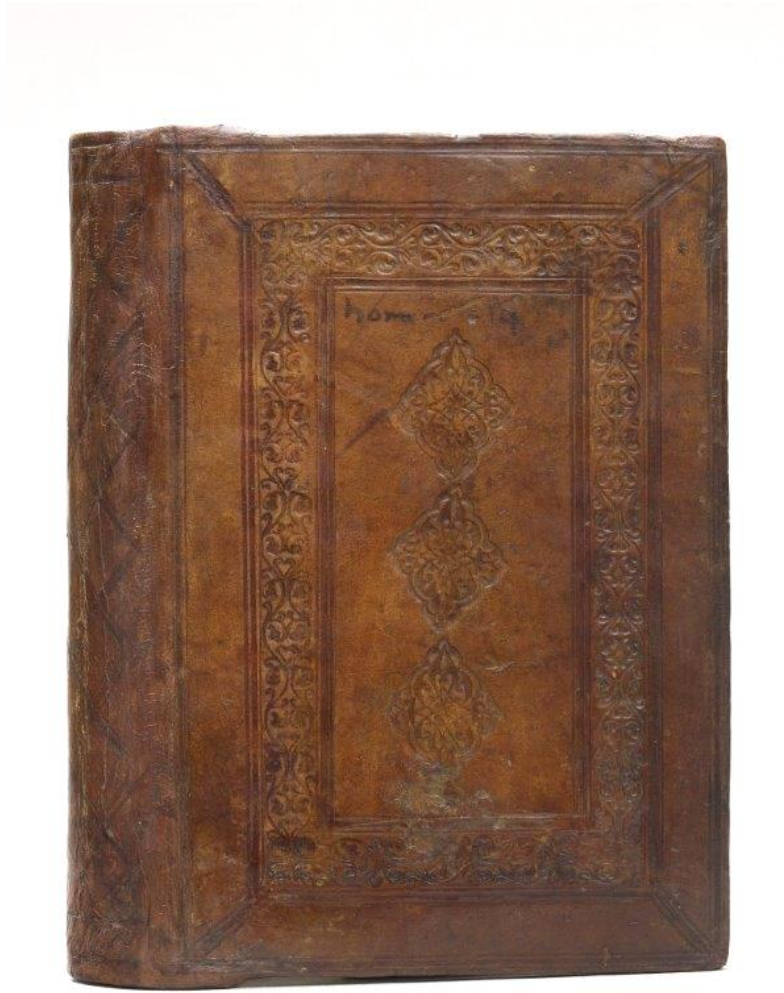


The smaller woodcuts depict portraits of Maximilian V, Christian King of Denmark and Norway, Sigismund I King of Poland (at the age of 60), Gregory Sagrevki (a Russian diplomat), Ludwig King of Hungary and Bohemia, Charles V Emperor of the Holy Roman Empire, Fernando of Spain, Suleiman the Great, and Sigismund of Poland at the age 20.

"A fashion plate is a costume portrait, that is to say, a portrait not of an individual, but one which shows the sort of clothes that are being worn or the ones that are likely to be worn.. A fashion plate is related to the wear of its epoch, and not to the history of dress... The first person to have such pictures printed was Sigmund von Herberstein who deserves detailed consideration. In his diplomatic career, which extended over 30 years, Sigmund von Herberstein served three Emperors - Maximilian, I, Charles V, and Ferdinand I. He was a student of Russian history

and an outstanding linguist... When, in his old age, he printed his memoirs, he doubtlessly aimed at giving information on how an ambassador should conduct himself and to this end he included illustrations of what he actually had worn" (John Nevinson, in :Origin and History of the Fashion Plate, in : United States Museum National Bulletin 250, Smithsonian Institution, Washington 1967).

Fine copy in its first binding, complete with all engravings, maps and plates, quire 'E' misbound.



First edition of the Iliad in modern Greek

6. HOMERUS. [Iliad (in demotic Greek)]. Homerou Ilias, metabletheisa palai eis koinen glossan, nyn de diorthotheisa, kai diatetheisa syntomos, kai kata biblia, kathos echei e tou Homerou biblos, para Nikolaou tou Loukanou... Venice, Stefano Nicolini da Sabbio for Damiano Santa Maria, 1526. 4° (205 x 147 mm.) 164 nn.ll. with the title page printed in red and black and the last blank leaf ; Greek text printed in two columns, 34 lines ; the colophon (recto leaf 163) reads : *Stampata in venetia per Maestro Stefano da Sabio : il quale habita a Santa Maria formosa : ad instantia di Miser Damian di santa Maria da Spici. M.D.xxvi. nel mese di magio* ; contemporary binding in Greek style, brown morocco richly decorated in blind, remains of clasps. 280 000 €

Adams, H-776 ; Brunet, III, 282-283 : "rare et recherchée" ; Layton (Harvard), 23 ; Sander, 3428 : "Un des premiers monuments de la langue grecque moderne" ; Norton, Italian Printers, p. 150 ; Legrand, I, pp. 188-192 ; Enrica Follieri, "Su alcuni libri greci stampati a Venezia nella prima metà del cinquecento", in : Byzantina et Italograeca. Studi di filologia e di paleografia, Roma, 1997, pp. 67-73 (ill.) ; see PMM, 31 (for the edition Florence, ca. 1488/89).

FIRST EDITION OF THE ILIAD IN MODERN GREEK.

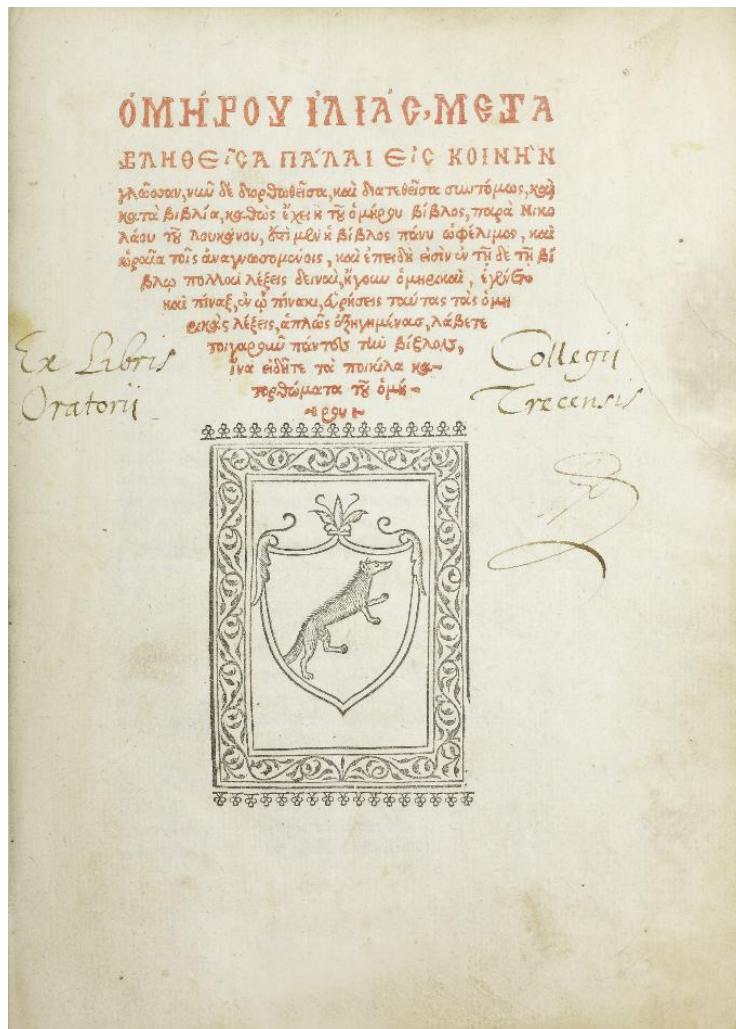
"The Loukanias paraphrase of Homer's Iliad was the first translation into a vernacular language to be printed, and it was fitting that the language was modern Greek. The full title of the Iliad reads thus as translated by Francis R. Walton : 'The Iliad of Homer, transformed long ago into the common tongue and now corrected, abridged, and arranged book by book, as in the Homeric text, by Nikolaos Loukanis. It is a very useful book and one that will delight those who read it. And since many difficult, or Homeric, words occur in it, a list has been provided where you will find these Homeric words simply explained. Accept therefore this book so that you may come to know the manifold achievements of Homer'.

"The translation is based on an earlier paraphrase made by Konstantinos Hermoniakos, who lived under the Despot of Epirus, Ioannes Angelos Doukas (1323-1335). Loukanis' version follows the Byzantine Homeric tradition of adding at the end of the Iliad the story of the Fall of Troy which is taken from the Byzantine Achilleid.

"Nikolaos Loukanis of Zakynthos was one of the first students to attend the Greek school (Gymnasium) founded by the Medici Popo Leo X in Rome in 1514 and directed by Ianos (Janus) Laskaris. other than this nothing is known about Nikolaos Loukanis.

"Printed in red below the title is a mark, a marten (in Greek kounadi) within a shield, which is the publisher's device of Andreas Kounadis. Andreas Kounadis of Patras, a well-t-do businessman residing in Venice, had founded in 1521 or perhaps as early as 1519, a publishing firm in order to print the liturgical books of the Orthodox church and also a series of texts in modern Greek for wider circulation. In order to achieve this he engaged the services of the printers, the brothers Nicolini da Sabio, who had experience in the printing of Greek texts and who at the time had been working with Andrea Torresani, the partner and father-in-law of Aldus Manutius. Andreas Kounadis died prematurely at the end of 1522 but the firm continued to operate until 1553 under the leadership of Kounadis' father-in-law, Damiano di Santa Maria from Spici in Illyria, concentrating exclusively on the publication of liturgical and modern Greek texts. The mark of Andrea Kounadis came to symbolize Greek books for Greek readers. The publisher of modern Greek texts and liturgical texts, Giacomo Leoncini, purchased the mark and printing types of Kounadis firm and in 1560 launched his own firm, displaying the Kounadis mark along with his own. Thereafter the mark of Kounadis was used by a succession of printers making its last appearance on the title page of a modern Greek edition of Alexander the Great romance in 1600.

"The modern Greek Illiad is illustrated with one hundred thirty-eight woodcuts (five of them repeated) which were later used to illustrate other modern Greek texts printed by the firm, among them editions of the Alexander the Great romance, of the Imberios romance, and others. The woodcuts were fashioned in the Venetian style of the period, a fact which scandalized classical scholars of the nineteenth century who found them crude and inappropriate for a poem such as the Iliad. The Loukanis Iliad, perhaps because of its length, was not reprinted in the sixteenth century but was printed again 1603 and in 1640" (Harvard Layton).



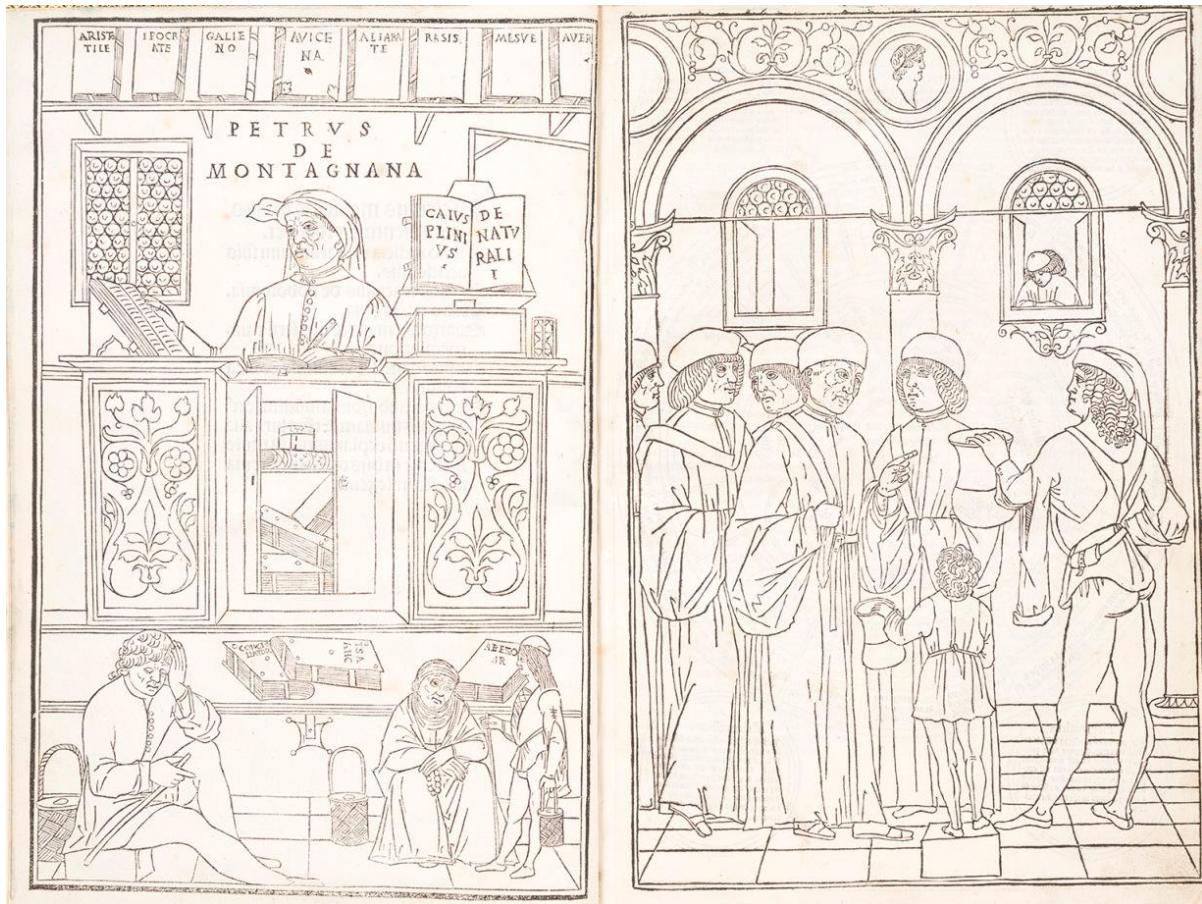
"In its day, the printed edition of the Iliad of Nikolaos Loukanis (1526) was the most lavishly illustrated edition of any vernacular Greek work. The woodcuts in Greek books printed in Venice are similar to those popular Italian editions of the same period. Various woodcuts from Loukanis' Iliad wer used in editions of other works, such as the Alexander Romance" (Ministry of Culture, National Book Centre of Greece, Greece, Books and Writer, p. 27).

A GREAT CLASSICAL TEXT IN MODERN GREEK, BOUND IN THE SO CALLED 'ALLA GRECA' STYLE.

Possibly one of the most beautiful obtainable copies of this rare book. Only three copies (including two incomplete) were sold at auction over the past five decades. So far only two institutional copies have been located in the United States, one at New York Public Library and the other at Harvard.

Provenance : College of the Oratoire of Troyes (17th century note). – G. J. Arvanitidi (book plate), famous collector of Greek book and work in the Near East.

Binding skillfully restored.



One of the most beautiful illustrated medical incunables

7. KETHAM, Johannes de. Fasciculus medicine in quo continentur : videlicet. Primo iudicia urinarum cum suis accidentiis. Secundo tractatus de Flobotomia. Tertio de Cyrogia. Quarto de Matrice mulierum & impregnatione. Quinto Concilia utilissima contra epidimia. Sexto de Anothomia mundini titius corporis humani : Et quamplura alia que hic non explanantur in titulo habentur in hiis opusculis : ut manifestetur legendi. *Venice, Giovanni e Gregorio de Gregori, 15 October 1495.* 2° (317 x 214 mm) 40 nn.ll., printed in two columns, 53 lines (Collation : a-f⁶, g⁴) ; 19th century Italian black morocco, covers decorated in blind close to tools used in the 16th century, central coat of arms of the Adda family, spine with raised bands, edges gilt (*signed binding by Binda Milano*). 180 000 €

Goff, K-14 ; HC, 9775 ; BMC, V, 347 ; GW, M14179 ; Essling, 587 ; Klebs, 573,2 ; Sander, 3745 ; Choulant-Frank, 115-122 ; Wellcome, 3544 ; Norman, 1211 ; PMM, 36 (for the edition 1493-94) ; Heirs of Hippocrates, n° 126 (for the edition printed in Venice 1522); cf. Garrison-Morton, 363 & 363.1.

One of the most beautiful illustrated medical incunables, second Latin edition.

"The book includes sections on surgery, epidemiology, uroscopy, pregnancy and the diseases of women, herbal and other remedies... [The Fasciculus] was the first printed medical book to be illustrated with a series of realistic figures : these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representations of this operation to appear in any book... Between 1491 and 1523 fourteen editions were published, but the influence of the book, particularly through its illustrations, long outlived them" (PMM).

"The work is a collection of medical texts then current among students and practitioners, some of which had been in use for centuries, others more recent. Among the most important is the Anothomia of Modino, which is the first treatise on anatomy, but which did not appear until the second edition of the Fasciculus Medicinae" (Heirs of Hippocrates, n° 126).

According to Friedrich Lippmann, the drawings of the realistic plates could be attributed to the circle of Gentile Bellini : *"There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of solemn gravity which Venetian art knew so well how to infuse into the representation of important incidents" (The Art of Wood-engraving in Italy in the Fifteenth Century, pp. 99-103).*

Diana H. Hook and Jeremy M. Norman underline the importance of the engravings in the history of medical illustration : *"It is in the woodcuts prepared for the Italian edition that we see the first evidence of the transition from medieval to modern anatomical illustration. In the 1491 edition, the woodcut of the female viscera – like those of the Zodiac Man, Bloodletting Man, Wound-Man, etc. – was derived from the traditional non-representational squatting figure found in medieval medical manuscripts. However, the illustrations for the Italian edition 'included an entirely redesigned figure showing female anatomy... The scholastic figure from 1491 must have irritated the eyes of the artistic Venetians to such a degree that they immediately abandoned it. After this the female figure actually sits in an armchair, so that the traditional [squatting] position corresponds to a real situation' (Herrlinger, p. 66)."*

The printer Giovanni de Gregorio is known to be active in Vicenza since 1476, before moving on to Padova and Venice. From 1483 up to 1516, he was associated with his brother Gregorio : eight editions of Ketham's Fasciculus were printed at their press between 1491 and 1513. From 1517 until 1528 Gregorio continued the printing office on his own.

Provenance : Ios. Cavalieri (book plate) - André Hachette (book plate).



The complete original layout with the original body color drawings by Paul Jouve

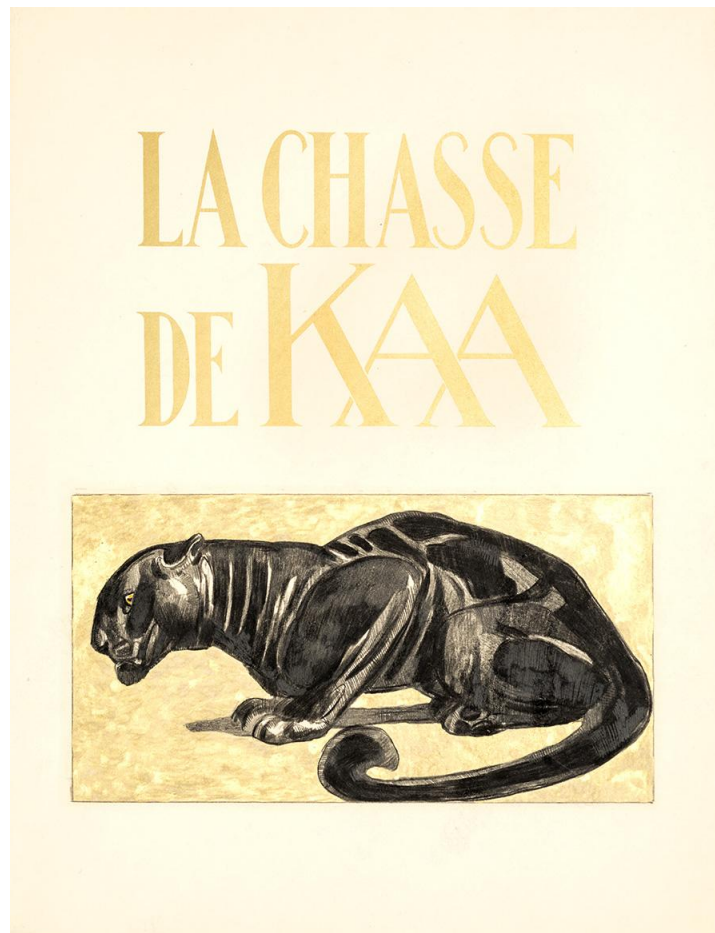
8. KIPLING, Rudyard. *La Chasse de Kaa.* Illustrations de Paul Jouve. Paris, Javal & Bourdeaux, 1930. 4° (355 x 258 mm), 119 original drawings with body color and heightened with gold by Paul Jouve and Gustave Miklos. 400 000 €

UNIQUE COPY OF THE ORIGINAL LAYOUT FOR THE BOOK, COMPLETE WITH ALL BUT ONE OF THE ORIGINAL HAND COLORED ILLUSTRATIONS INCLUDING 10 SIGNED BY JOUVE (9 SIGNED IN FULL AND ONE SIGNED WITH HIS INITIALS).

Paul Jouve (1878-1973) developed his unique style at a very young age and participated at the *Salon des artistes français* when he was just fifteen years old. Before World War I he was, together with Felix Vallotton, one of the regular contributors to the political magazine *L'Assiette au beurre*.

The 120 illustrations for the *La Chasse de Kaa* - the printed book would count 115 pages - include pictures of animals and ornamental head- and tailpieces (including 13 plates of which 3 double page, 8 large illustrations in the text, 98 vignettes, and the cover - the latter not present).

Despite the title, indicating only Paul Jouve as the creator of the illustrations, recent research shows that Gustave Miklos has participated to this luxurious production.

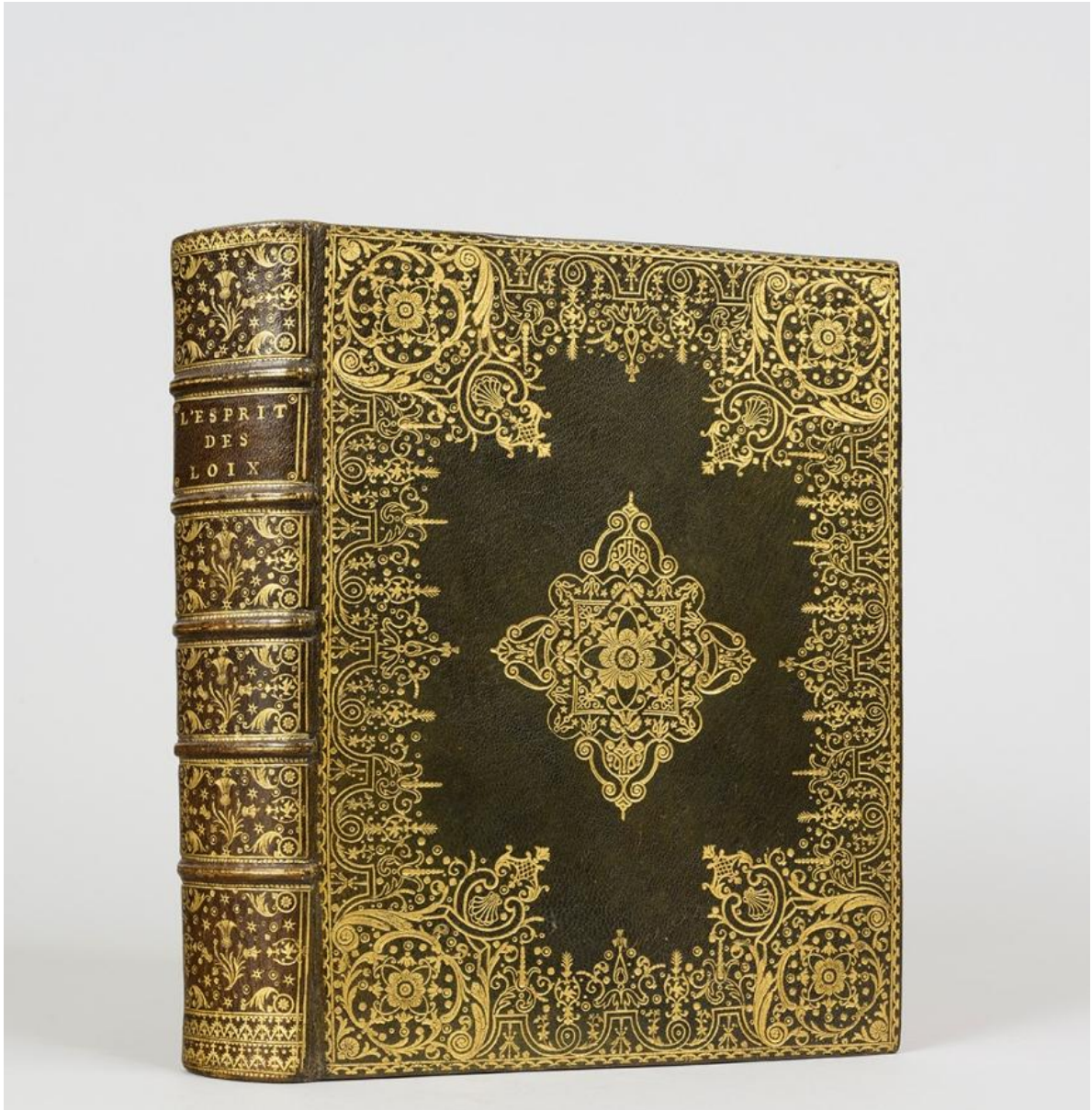


"De nouveau les ornements accompagnant cette édition trahissent la facture miklosienne. A travers bandeaux et frises, Miklos laisse libre cours à son inspiration abstraite, dans des motifs purement géométriques récurrents : triangles effilés, dents de loup, vagues, losanges. Seuls, ces derniers peuvent faire un lien avec la figuration, simulant de façon très symbolique la peau du serpent. Miklos apporte ici, une fois de plus, un véritable complément moderniste et sans concurrence aux compositions de Jouve" (Cichocka, une grande œuvre caché, p. 162).

The original illustrations are in perfect condition with the colours bright and the gilt ornaments. The pages have been assembled by hand by Paul Jouve himself who placed the cut-out images and decorations on a printed version of the book.

Paul Jouve offered the layout to the bibliophile Dupuy and inscribed the book at the beginning : "Ce volume comprend tous les dessins originaux qui furent gravés dans la Chasse de Kaa. Très heureux de savoir les figurant à côté des livres de la bibliothèque de Monsieur Dupuy. Paul Jouve".

A UNIQUE COPY OF ONE OF THE MOST BEAUTIFUL BOOKS ILLUSTRATED BY PAUL JOUVE.



Exquisitely bound in olive green morocco in a 'Rocaille' style

9. [MONTESQUIEU, Charles Louis de Secondat, baron de]. *De l'esprit des loix.* Geneva, Barillot & Fils, no date [1749]. 2 in one volume, 4° (255 x 197 mm) 4 nn.ll., XXIV, 522 pp., 1 nn.l (errata) for volume I ; 2 nn.ll., XVI, 564 pp. ; contemporary olive green morocco possibly by Antoine-Michel Padeloup, richly decorated and gilt. 200 000 €

Tchemerzine-Scheler IV, 930; PMM, 197 ; En français dans le texte, 138. – About the publication of L'Esprit des lois, see : C. Volpilhac-Auger, G. Sabbagh and F. Weil, Un auteur en quête d'éditeurs ? Histoire éditoriale de l'œuvre de Montesquieu, Paris, 2011, pp. 24-146 ; see PMM, 197 (for the edition Geneva 1748).

FIRST PARIS EDITION, THE SECOND OF *DE L'ESPRIT*, OF ONE OF THE FOUNDATIONS OF MODERN POLITICAL SCIENCE.

Copy in first issue, with the errata leaf at the end of volume one. The work was first published in Geneva at the end of October 1748, based on the manuscript edited by Pastor Jacob Vernet (1698-1789).

"In many ways one of the most remarkable works of the 18th century, The Spirit of Law, owing in the main to the high plane of generalization on which it is written, defies easy classification and for that reason has never enjoyed a great popularity. So, too, its author puzzled his contemporaries, and very diverse opinions were passed on him and his work even by the philosophes, whose predecessor Montesquieu was... His theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated " (cf. PMM).

"Distinguant, selon les degrés de liberté qu'ils comportent, trois formes de gouvernement, la république (démocratie et aristocratie), la monarchie et le despotisme", Montesquieu se livre à l'analyse de "la forme de chaque gouvernement pour découvrir les lois propres, c'est-à-dire fondamentales, à chacun, et en déduire les lois positives que chacun de ces gouvernements doit adopter" cf. (Louis Desgraves, in : En français dans le texte).

EXCEPTIONAL COPY, PRESERVED IN A RICHLY DECORATED GREEN MOROCCO BINDING ATTRIBUTED TO THE MASTER BINDER ANTOINE-MICHEL PADELOUP.

Only two copies in this elaborate binding are known today ; the other one, formerly owned by Jacques Guérin (sold at auction in Paris, sale VI, 7 June 1990, lot n° 45), is today part of the Jean Bonna collection. It is possible, that the bindings were commissioned by Montesquieu as gifts for high ranking personalities.

"La composition générale, la succession de petits fers en anse au bord des plats, le déroulement très original du long ruban plat tantôt courbe, tantôt anguleux, et certains fers sont à rapprocher de trois autres reliures... Il existe à notre connaissance au moins un autre exemplaire de cette édition, recouvert d'un maroquin bleu [sic!] et orné exactement du même décor. L'examen de ces deux reliures... permet d'imaginer qu'il s'agit là d'exemplaires de présent" (Vérène de Diesbach-Soultrait, Six siècles de littérature française. XVIII^e siècle, Bibliothèque Jean Bonna, 2007, n° 107).

A CHOICE COPY IN PERFECT CONDITION.



Exceptional copy, bound in contemporary morocco and with the plates in two states

10. POE, Edgar Allan. Le Corbeau. The Raven. Poème. Traduction française de Stéphane Mallarmé avec illustrations par Édouard Manet. Paris, Alcan Lévy for Richard Lesclide, 1875. Large 2° (532 x 337 mm) 6 nn.ll. including title page, 6 original lithographed plates by Édouard Manet and the original ex-libris bound in at front ; contemporary light brown morocco, signed *Levasseur aîné*, gilt filets on covers, spine with raised bands, original illustrated wrappers by Manet preserved. 150 000 €

Garvey (The Artist and the book), 178 ; Harris 83 ; Ray, 277 ; see Wilson-Bareau, Manet 1832-1883, Metropolitan Museum of Art, 1983.

FIRST EDITION OF THE TRANSLATION BY STÉPHANE MALLARMÉ.

Limited edition of 240 numbered copies (recent research shows that in fact only approx. 150 copies were printed), signed in the colophon by both Édouard Manet and Stéphane Mallarmé.

ONE OF THE RARE COPIES, WITH THE PLATES IN TWO STATES, ONE ON HOLLAND LAID PAPER, THE OTHER LOOSELY INSERTED, ON CHINA PAPER, ALL SIGNED IN THE STONE BY MANET WITH HIS INITIALS.

The lithographs are printed in the transfer technique, allowing the artist to have his drawings printed without any retouching by the printer. These images mark a new style in book illustrations as they are not inspired directly by the text but are moreover interpretations. The skilled printer Lefman was probably the best technician to pull the impressive plates.

A part from *Le Corbeau*, Manet illustrated two other books, *Le Fleuve* by Charles Cros (Paris 1874) illustrated with etchings, and the famous *Après-Midi d'un faune* by Stéphane Mallarmé (Paris 1876) illustrated with woodcuts. By his large format *Le Corbeau* is the most impressive volume of the trilogy.

"[It] was a method ideally suited to the brush-and-ink drawing style ... [Manet] brushed in his designs with transfer ink on sheets of paper that Lefman, the specialist printer for this technique, then transferred to zinc plates for printing...The last image is almost indecipherable in the density of its real and abstract references. The bottom of the door, an empty chair, and the shadows that menace like living evil spirits are brushed in with a suggestive force that defies description and is without analogy in other contemporary works" (Wilson-Bareau).



Gordon Ray (in: *The Art of the French Illustrated book*, n° 277) notes : "Manet's six illustrations cannot be called minimal. Even his cover vignette of the raven's head and his ex-libris of the bird in flight are massive. The one plate which examples the economy and allusiveness that came to mark the *livre de peintre* is the last, which shows the speaker's empty chair with the raven's shadow beside it :

*And my soul from out that shadow
that lies floating on the floor
Shall be lifted - nevermore !*

Philip Hofer calls this 'the most remarkable single book illustration of the nineteenth century'. Whether one regards Le Corbeau as a work of its own time, however, or as a harbinger of the modern book, it is ONE OF THE HIGH POINTS OF FRENCH ILLUSTRATION".

FINE, BROAD MARGINED COPY.



COMME MESSIEURS D'AMSTERDAM FIRENT REPRESENTER. A
L'HONNEUR DE LA REYNE VNE COMMEDIE SVR VN CANAL

The Prince d'Essling copy, bound in blue morocco by Joly

11. PUGET DE LA SERRE, Jean. Histoire de l'entrée de la Reyne mère du Roy très-chrestien, dans les Provinces Unis des Pays-Bas. Enrichie de Planches. Par le S^r de la Serre, Historiographe de France. London, John Raworth for George Thomason & Octavian Pullen, 1639. 2° (405 x 280 mm) engraved frontispiece, 61 nn.ll. (texte and plates), 1 blank and 6 plates including one folding ; 19th century blue morocco by Joly, spine with raised bands, compartments decorated with monograms, central coat of arms of Prince Essling, gilt edges.

35 000 €

Vinet, 490 ; Fairfax Murray, 687 ; Landwehr, Splendid Ceremonies, 106 ; STC, 20489 ; Pennington (Hollar), n° 463, 1687 & 2675 ; Hind (Hollar), pp. 3 & 11 ; Paul Henrard, Marie de Médicis dans les Pays-Bas, Bruxelles, 1876, pp. 597.

FIRST EDITION, VERY RARE.

This magnificent book of festivities was created in 1638 after the travels of Marie of Medicis in the Spanish Lower Countries, the last stop of the exiled queen-mother before her retreat to England and Germany where she died of gangrene on 3 July 1642.

The remarkable plates include illustrations created in London by Wenzel Hollar (Pragues 1607 - London 1677), one of the most influential draughtsmen and engravers of the 17th century. It was him who introduced the technique of etchings to England.

The suite of unsigned engravings include an allegorical frontispiece, a wonderful folding plate depicting the reception of the Queen by the Prince of Orange in front of the town of Bois-le-Duc, and 14 full page illustrations, occasionally included into the pagination.

The full page illustrations show : a meeting of the high ranking officers of the Low-Countries ; portraits of the Prince of Orange and Marie of Medicis ; the boarding of queen-mother in Gorcum, Dordrecht and Rotterdam ; her entry to Delft, Haarlem, Amsterdam and Leyden ; the reception of the high ranking officers before The Hague ; a play (comedy) on a canal in Amsterdam ; and the boat carrying queen-mother on a very agitated sea.

Whilst Landwehr and Hugh W. Davies (cat. Fairfax Murray) attribute all of the engravings to Wenzel Hollar, other bibliographers (Pennington, Parthey et Hind) attribute his work only to the frontispiece, the two portraits and the meeting of the high-ranking officers.

"Le prince d'Orange venait de quitter Bergen-op-Zoom avec son armée pour se diriger vers la ville de Gueldre qu'il comptait assiéger, lorsqu'à son arrivée à Bois-le-Duc il apprit que Marie de Médicis était en route pour le rejoindre. Il monta aussitôt à cheval et, à la tête d'un nombreux et brillant état-major, accompagné de la princesse d'Orange, il s'avança au devant de la reine-mère qu'il rencontra à une lieue environ de la ville. Marie ne se montra nullement étonnée des honneurs que Frédéric-Henri lui rendit, et on remarqua que l'accueil qu'elle fit à la princesse fut aussi hautain que si elle eût encore occupé l'un des premiers trônes de l'Europe, au lieu d'être la reine proscrite en quête d'une hospitalité que les Provinces-Unies alliées au roi de France auraient bien pu lui refuser. Chose remarquable, son orgueil la servit mieux que n'aurait pu le faire plus de réserve et d'humilité ; on se refusa à voir en elle l'exilée, pour ne considérer que la veuve illustre du monarque qui, plus qu'aucun autre, avait aidé la jeune république à se constituer, la mère de celui qui continuait à la protéger contre les Espagnols, et toutes les villes se surpassèrent pour lui faire accueil. Jusqu'à Amsterdam, son voyage fut une véritable marche triomphale... Le cardinal apprit avec beaucoup de mécontentement l'accueil que la Hollande avait fait à Marie de Médicis : 'Je vous avoue, écrit-il le 29 août à Mr de Chavigny, que j'ay de la peine à digérer que le prince d'Orange ay receu et favorisé le passage de la reine sans en donner avis au roy, ny sçavoir si S.M. l'agrèeroit', et il fit écrire à Mr d'Estampes de hâter autant qu'il le pourrait le départ de l'exilée pour l'Angleterre, en insinuant

même au prince qu'elle ne serait pas allée dans les Provinces-Unies si elle n'y avait été portée par le désir d'être utile à l'Espagne, soit en tâchant de renouer les négociations pour la trêve, soit en semant dans les Etats la dissension afin d'y augmenter l'opposition à la maison de Nassau" (Paul Henrard, op. cit., pp. 623-625).

Fine copy, skillfully cleaned, bound by Joly for Victor Masséna, duc de Rivoli and Prince d'Essling (1836-1910), famous collector, bibliographer and bibliophile.



A LONDRE
Imprime par Jean Raworth, pour George Thomason, et Octavian Pullen, au Carrière-S. Paul, a la Rose.



Bound in contemporary blue morocco for Paul-Sigismond de Montmorency-Luxembourg

12. RACINE, Jean. Esther. Tragédie tirée de l'Escriture Sainte. [*Bound with :*] Athalie. Tragédie, tirée de l'Escriture Sainte. Paris, Denys Thierry, 1689 & 1692. 2 parts bound in one volume, 12° (155 x 93 mm) 1 blank, 7 nn.ll., engraved frontispiece, 86 pp., 2 nn.ll. (privilege) and one blank for *Esther* ; 8 nn.ll. including engraved frontispiece, 114 pp. and one blank for *Athalie* ; contemporary dark blue morocco, double gilt rule on covers, central coat of arms on both covers (OHR 825), spine richly gilt with raised bands, inner gilt rule, doublé binding with inner covers in red morocco within double gilt rule, gilt edges. 120 000 €

Tchemerzine-Scheler, V, pp. 348 & 351 ; Guibert, pp. 96-97, n° 2, et pp. 111-113, n° 3 ; Ch. Nodier, Description raisonnée d'une petite collection de livres, 1844, n° 733 (this copy) ; Guigard, II, 369.

IMPORTANT COPY CONTAINING TWO MASTERPIECES BY JEAN RACINE.

Esther and *Athalie* were both written on behalf of Madame de Maintenon, who very closely followed the creative process. Both plays were first performed by the "demoiselles de la Maison de Saint-Cyr" on 26 January 1689 and 5 January 1691. The performance of *Athalie* was a very simple one and in perfect harmony with religion - no special costumes or decoration - with King Louis XIV, Monseigneur, Madame de Maintenon and Fénelon in the select audience.

Esther is here in the first edition in 12° format, while *Athalie* had already seen a small edition in 1691, published in Amsterdam by Abraham Wolfgang Elzevier. Although the colophon of *Athalie* indicates the date of 3 March 1691, the theater play remained unpublished until the following year. The privilege was shared between Denys Thierry and Claude Barbin for both of the present editions.

MAGNIFICENT COPY, RULED IN RED, IN AN EXQUISITE CONTEMPORARY DOUBLE BINDING, WITH THE COAT OF ARMS OF PAUL-SIGISMOND DE MONTMORENCY-LUXEMBOURG ON BOTH COVERS.

Paul-Sigismond, duc de Châtillon-sur-Loing and comte de Luxe (1664-1731), was the third son of the famous François-Henri de Montmorency-Luxembourg, Marshal of France, and Madeleine de Clermont-Tonnerre de Luxembourg, Duchess of Piney and Princess of Tingry. After having served in the army, Paul-Sigismond obtained the lordship of Châtillon-sur-Loing en Gâtinais in 1696. The same year he married on March 6 Marie-Anne de la Trémoille, marquise de Royan.

Needless to insist on the rarity of great French classics in rich, contemporary armorial bindings. This exquisite Racine, from the family whose name is constantly mentioned in the Memoires of Saint-Simon, is doubtlessly of exceptional quality.

Provenance : Paul-Sigismond de Montmorency-Luxembourg (coat of arms). – Charles Nodier (book plate).



A large paper copy

13. REDOUTÉ, Pierre-Joseph. *Les Roses.* Avec le texte par Cl. Ant. Thory. Paris, Didot, 1817-1824. 3 volumes, 2° (550 x 360 mm); contemporary morocco backed boards, spine gilt. 650 000 €

Nissen, BBI, 1599; Dunthorne, 232; Stafleu, Redouteana, 19; Pritzel, 7455; Stafleu & Cowan, 8748.

FIRST EDITION, LARGE PAPER COPY.

ILLUSTRATED WITH AN ENGRAVED PORTRAIT OF REDOUTÉ BY PRADIER AFTER GÉRARD, WREATH COLOURED FRONTISPIECE AND 169 PLATES, STIPPLE ENGRAVINGS PRINTED IN COLOURS AND FINISHED BY HAND.

Redouté's Roses are perhaps his most celebrated images. In each, the flowers are classical 'portraits' which lack backgrounds or settings. The regal simplicity of the compositions allows the viewer to focus without distraction on the beauty and delicate complexity of the plants themselves. Perhaps better than any other engravings that the artist ever made, these images demonstrate the flawless and pristine French style of botanical art that Redouté pioneered and brought to a pinnacle of quality. *Redouté* is unquestionably the best-known botanical illustrator of any era. The decorative appeal of his original engravings has led to their modern reproduction, which in turn has popularized Redouté's work in a way unique among botanical artists. Yet no reproduction can capture the great and subtle beauty of his original engravings from *Les Roses*, nor can any introductory paragraph fully describe his many achievements. These magnificent engravings demonstrate the full mastery of his abilities, as the forms of the roses are set off dramatically by Redouté's masterful and rich modulations of tone and hue. The collaboration of Redouté, the most successful flower painter of all time, with Claude-Antoine Thory, an ardent botanist and collector of roses, produced a work not only of great artistic merit, but also an invaluable scientific record. Many of the roses illustrated were rare specimens even in Redouté's time and have not survived.

A magnificent copy one of the 100 printed on large paper, uncut (550 x 360 mm).





With two magnificent woodcuts by Albrecht Dürer

14. ROSWITHA VON GANDERSHEIM. Opera Hrosvite illustris vir//ginis et monialis Germane gen//te Saxonica orte nuper a Conra//do Celte inventa... *Nuremberg, sub privilegio Sodalitis [sic] Celticæ a senatu romani imperii impetrata [F. Peypus ?], 1501. 2° (297 x 202 mm) 82 nn.ll., Roman letter, 44 lines ; French 18th century light brown morocco, triple gilt filet on covers, spine with raised bands, compartments gilt, gilt turn ins, gilt edges (some slight restorations).*

45 000 €

Brunet, III, 356 : "Très-rare" ; Fairfax Murray, German, 210 ("not reprinted until 1707") ; British Museum, STC German, 758 ; Bulletin Morgand, 9849 ; Meder 242, 243 ; R. Schoch, M. Mende, and A. Scherbaum, Dürer: Das Druckgraphische Werk, Buchillustration, 268 ; Fact and Fantasy 10 ; Dyons-Perrins, 634 (this copy).

FIRST EDITION OF AN IMPORTANT LITERARY PUBLICATION OF THE GERMAN RENAISSANCE.

With the discovery of an 11th-century manuscript of the works of Hroswitha by Conrad Celtes at the Benedictine monastery at St. Emmeram in 1493, Germany was able to reclaim one of its great authors of the Middle Ages. Celtes circulated the manuscript among his fellow humanists, and it was published under the auspices of his literary society at Nuremberg, the Sodalitas Celtica, with two-line laudatory verse on Hroswitha by each member printed at the beginning. In true humanist style, Wilibald Pirckheimer, in whose house the society met, composed his verse in Greek. The manuscript, with notes by Celtes and others, survives at the Bayerische Staatsbibliothek. Included here are her six prose plays ("Comediae"), written in loose imitation of Terence, eight sacred histories in verse, and a panegyric on her patron, Otto I. Among the fine woodcuts are two by Albrecht Durer. The attribution, always strong, was confirmed on the discovery in 1898 of the original sketch of the second woodcut, now at Bayonne. The remaining woodcuts have been attributed to Wolf Traut, Hans Suess von Kulmbach and various anonymous masters; current scholarship assigns them to the Master of the Comedies-woodcuts. The colophon in the present copy conforms to the issue described by Fairfax Murray as the corrected issue, after mistakes were corrected.

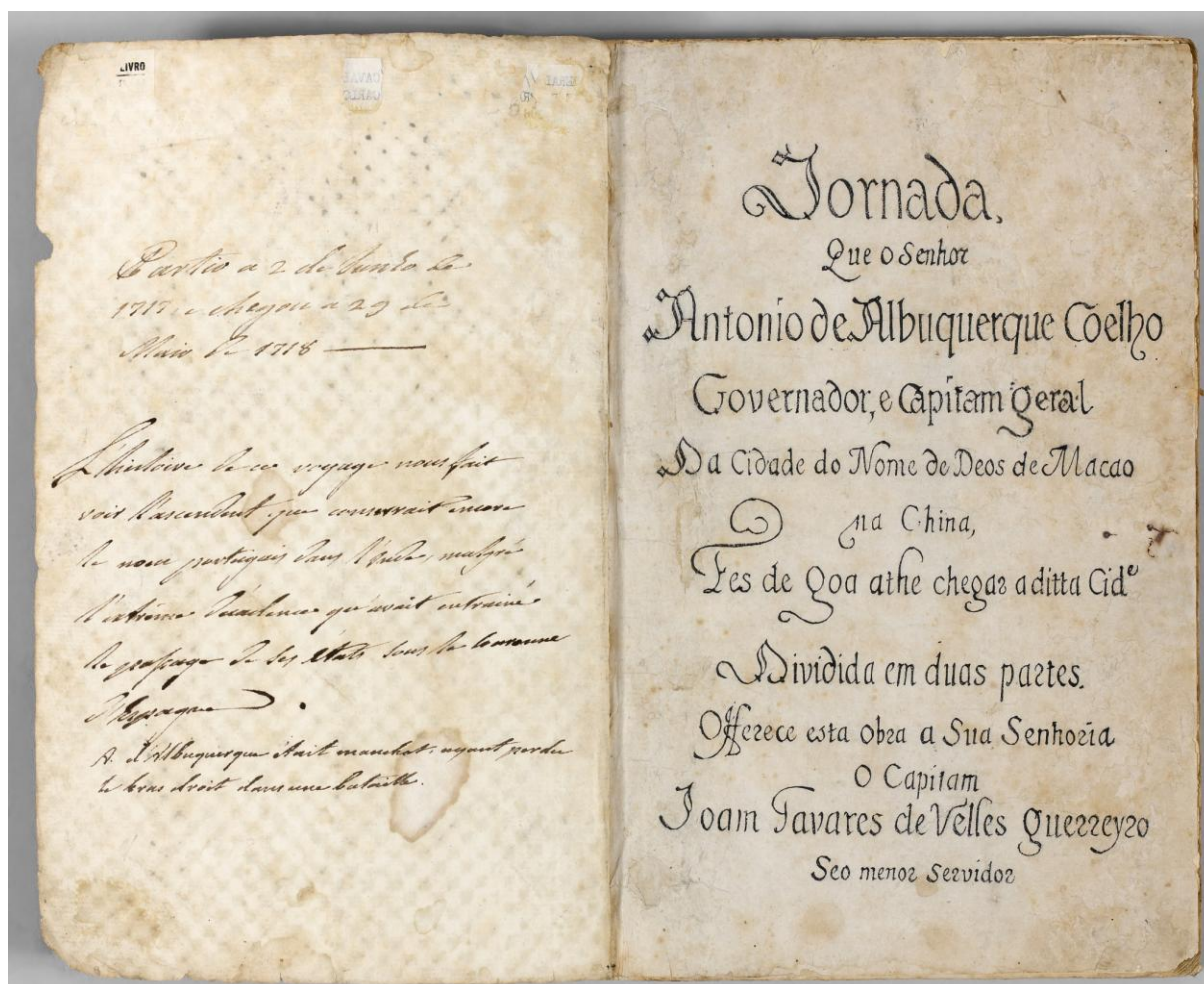
"There are eight full-page woodcuts, one of which is a repeat. The first two are by Dürer though unsigned. The remaining cuts in the volume appear to be by a different hand, though certain details remind one strongly of Dürer, to whom, indeed, they have been attributed. Mr. Dodgson gives reasons for assigning them to Wolf Traut, mainly on account of resemblances to known work of that artist. These cuts to the Plays have each a space provided at the top of the block wherein are the titles" (Fairfax-Murray).

Matthias Mende indicates 5 states of the edition without identifying their points.

A very fine, broad margined and exquisitely bound copy of the book, of which the great bibliophile and collector de Bure was unable to obtain a copy for himself.

Provenance : Charles Inglis - Charles William Dyson Perrins - Mildred Bliss et Margaret Winkelmann (with their respective bookplates).

Small wormhole in the margin of the last three leaves.



A rare Indo-Portuguese travel book printed in Macao

15. TAVARES DE VELLEZ GUERREIRO, Joao. Jornada, Que O Senhor Antonio de Albuquerque Coelho, Governador, e Capitan Geral Da Cidade do Nome de Deos de Macao na China, Fes de Goa athe chegas a ditta Cid^o Divida em duas partes. *Macao, no name, 1718.* Large 8° (250 x 165 mm) 1 nn.l., 185 num.ll., one blank leaf. Xylographic impression in Italics, 25 lines ; contemporary European binding, gold lattice pattern, recent green morocco slip case.
100 000 €

Braga, The Beginning of printing in Macao, pp. 12-13 ; C. R. Boxer, "Some Sino-European Xylographic books 1662-1718", JRAS, 1947, n° 11, pp. 209-211 ; Boxer, "A Fidalgo in the Far East, 1708-1726, Antonio de Albuquerque Coelho in Macao", The Far Eastern Quarterly, 1946, New York, vol. I, n° 4, pp. 386-410.

FIRST EDITION.

EXTREMELY RARE INDO-PORTUGUESE TRAVEL BOOK. A XYLOGRAPHIC IMPRESSION PRINTED IN MACAO IN 1718, ONE OF ONLY EIGHT KNOWN COMPLETE COPIES.

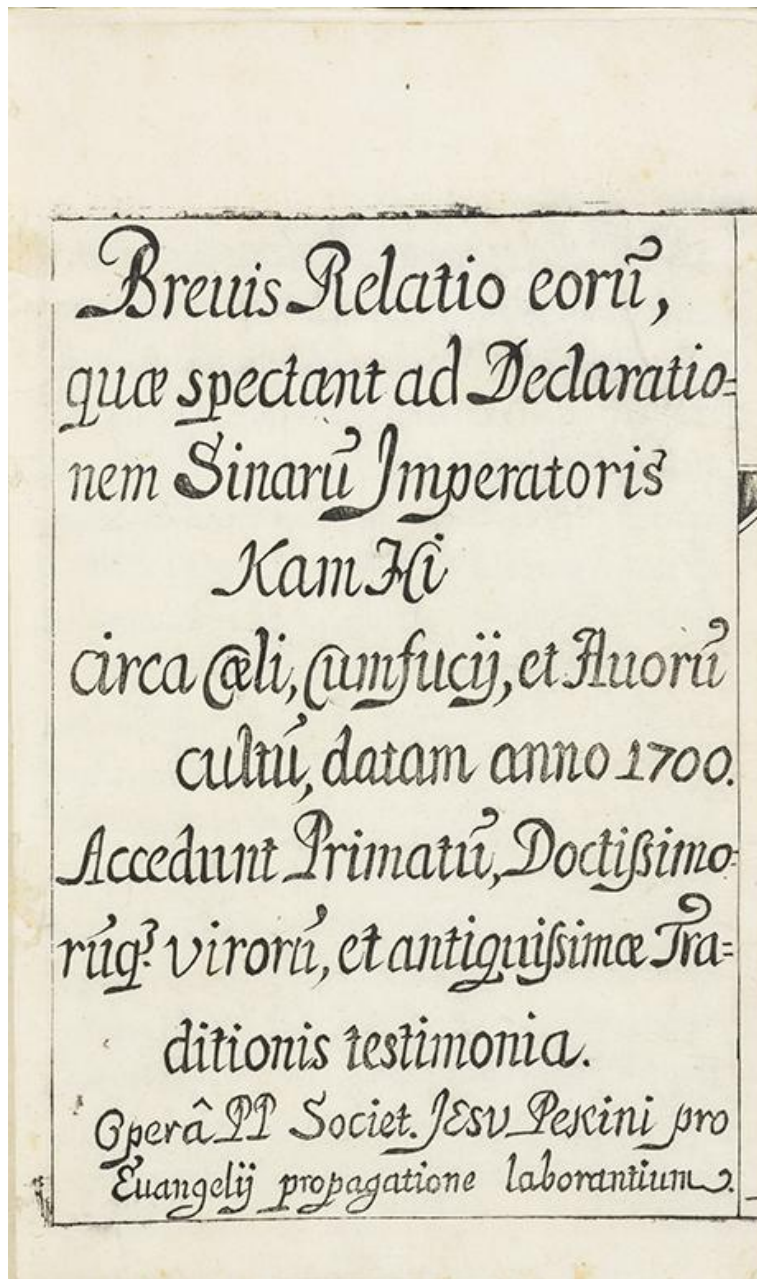
The *Jornada* is the last of a series of eleven books printed in Macao between 1662 and 1718, and the only one with secular contents.

"This extremely rare work is the most curious of the whole series. It is moreover unique in its kind, in that it was not written or edited by a missionary, nor does it deal with an ecclesiastical, scientific, linguistic theme. Neither Pelliot or Cordier had ever seen this books" (Boxer).

The author of the *Jornada* was Albuquerque's chief-of-staff, the Captain Joao Tavares de Vellez. He wrote the story of the journey soon after the Governor's arrival in Macao in May 1718, judging from the wording on the concluding paragraphs. The second part relates to Albuquerque's stay at Johore (October 1717 - April, 1718) where he became involved in the Coup d'Etat of Sumatran adventurer Raja Kechil, which effected the Mining-kabau conquest of the most powerful Malay kingdom of the day. Antonio de Albuquerque was of Brazilian origin and born in Santa Cruz de Macutta in Maranhao. He was the son of the famous Alburquerque who was governor of Sao Paulo. C. R. Boxer records only six copies in his 1947 article, two of which being incomplete. To these should be added a copy which was sold at Sotheby's in 1987 at the Robinson sale and the present copy.

Provenance : 18th century handwritten note : "partido ... 2 de Junho de 1717 e ... e 29 de maio 1718". Followed by another handwritten note : "l'histoire de ce voyage nous fait voir l'ascendant que conservait encore le nom portugais dans l'Orient malgré l'extrême décadence qu'avait entraîné le passage de ces états sous la Couronne d'Espagne. A d'Albuquerque était manchot, ayant perdu le bras droit dans une bataille" - Travel and exploration, Reiss & Auvermann, Avril 1989, n° 829)

Very slightly shaved in its outer margin but a tall copy, some foxing throughout, some very light worming in the upper outer corner on last leaves only. Title page skillfully restored.



The Chinese Rites controversy, printed by the Jesuits in Peking

16. [THOMAS, Antoine]. Brevis relatio eorum, quæ spectant ad declarationem Sinarum Imperatoris Kam Hi, circa coeli, Cumfucii, et Avorum cultum, datam anno 1700. Accedunt primatum, doctissimorumque virorum, et antiquissimæ traditionis testimonia. Opera PP. Societ. Jesu Pekini pro Evangelii propagatione laborantium. *Peking, Printed on the Press of the Society of Jesus, 1701.* 4° (245 x 156 mm) 61 nn.ll. double leafs, stitched in chinese style, original wrappers, modern slipcase. 100 000 €

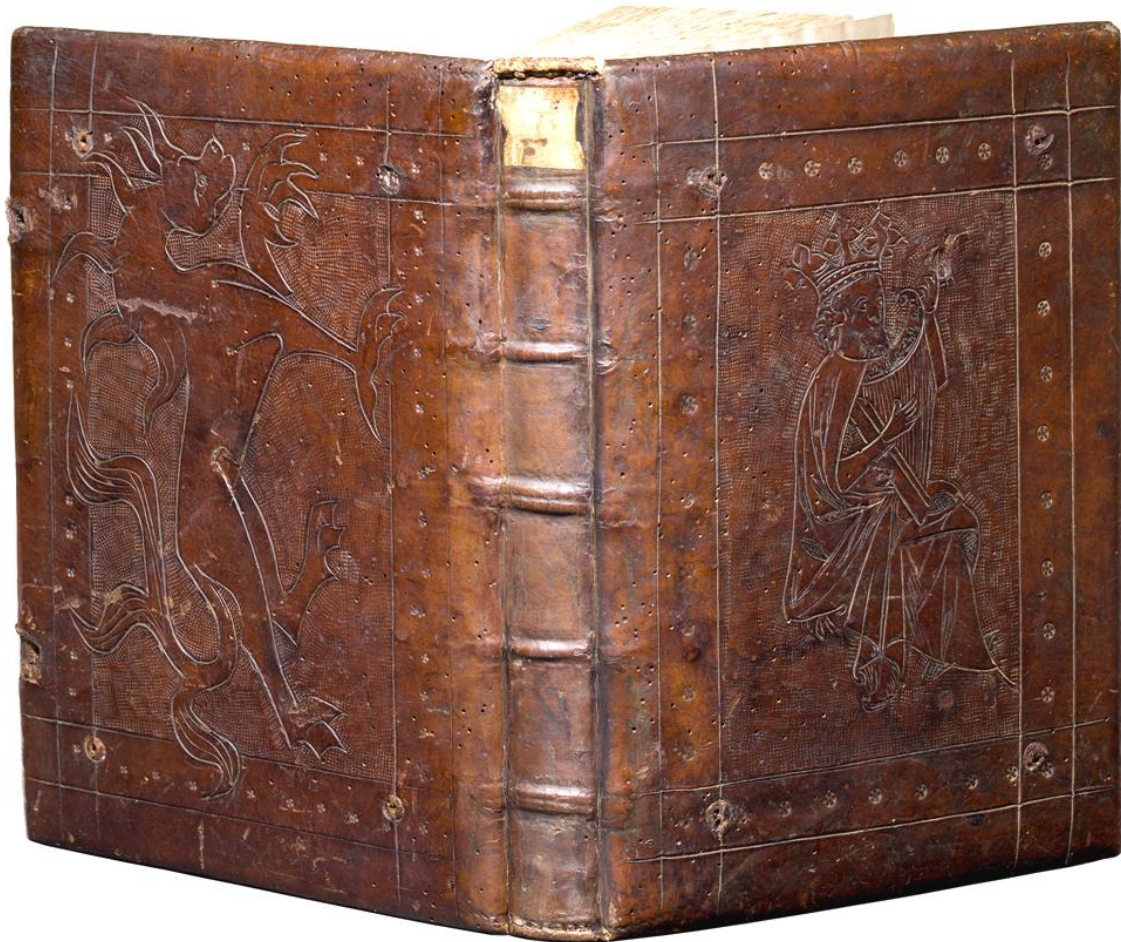
C.R.A. Boxer, "Some Sino-European xylographic books 1662-1728", *JRAS*, 1947, pp. 209, n° 6 ; Cordier, *Sinica*, II, 892–893 ; P. Pelliot, "La Brevis Relatio", *T'oung Pao*, 23 (1924), pp. 355–372.

FIRST EDITION.

THE GREAT JESUIT TEXT ON THE CHINESE RITES CONTROVERSY PRINTED BY THE JESUITS IN PEKING.

The Jesuits believed that the only way to introduce Christianity to China was to sinicize Christian rites and to assemble a Chinese clergy. The Pope had given the Jesuits permission to replace all Latin texts in the liturgy with Literary Chinese, and he tolerated the practice of Confucian rites. In 1693, when Mgr Miagrot de Tournon, the apostolic vicar of Fujian, forbid all Christians to practice rites in honor of the Sky, Confucius and Chinese ancestors, the great "Chinese Rites controversy" divided the Church and considerably halted the Jesuit's mission in China. The controversy painfully pitted Jansenists against Jesuits. Followers of an overly rigorous orthodoxy, the Jansenists gained the upper hand in one of the greatest attempts at acculturation in European history. In the Court of Louis XIV it was widely believed – in vain – that the Chinese Emperor's conversion to Christianity was imminent. At the peak of the controversy, the Jesuits sent a petition to Emperor Kangxi (he reigned from 1662 to 1722), who, at their instigation, promulgated an edict of tolerance in favor of Christianity in 1692. The petition, approved by the Emperor on November 30, 1700, stated their interpretation of the philosophical significance of Chinese rites. In an attempt to make Kangxi's approval known to the world, the Jesuits published *Brevis Relatio*, with the text in Latin, Manchu and Chinese.

The *editio princeps* was released in Beijing in 1701 and a reissue was published the following year in Canton. It was based on the original edition, but contained certain variations, essentially, corrections in wording and accentuation. While it is not the rarest edition, some twenty existing copies have been identified, four of which today are held at the French National Library. One of these four was bound for Napoleon Bonaparte. Along with *Innocentia Victrix* (Canton, 1671), it is one of the longest Latin texts of its kind. The Belgian Jesuit priest, Antoine Thomas, supervised the book's publication and was one of Emperor Kangxi's highest ranking advisors. In Peking he became Vice President, then President, of the "Bureau d'Astronomie". Antoine Thomas was one of Leibniz's direct correspondents, and therefore one of his primary sources of information throughout the rites controversy.



Magnificent medieval manuscript preserved in a leather-cut binding

17. Thomas de Chobham. A Sammelband with three theological and legal texts.

I : Thomas Chobham : Summa de poenitentia.

II : Stephan Palecz : Utilia contra errantes.

III : Johannes Andreae [formerly attributed to] : Processus iudicialis.

Austria, [Seitenstetten], ca. 1422-2.

3 works in one volume, 2° (295 x 230 mm), manuscript in Latin, 154 nn.ll. (the last blank used as paste down) , on paper, rubricated, 2 columns, with some initials in red or blue. Contemporary cuir-ciselé-binding by the Kremsmünsterer Meister: Dark red calf over wooden

boards with cuir-ciselé and blind stamping, front cover with central panel depicting King David seated, back cover with grotesque lion, whose design overlaps with frame. Evidence of 2 clasps and 5 metal bosses on each cover (fixing points still visible), some worming, spine expertly restored. Preserved in a modern cloth box with supralibros of John Roland Abbey.

200 000 €

Schmidt-Kunsemüller, Corpus der gotischen Lederschnitteinbände aus dem deutschen Sprachgebiet, 296 (this copy, illustrated.) ; Bibliothek Otto Schäfer, OS 337.

EXCEPTIONAL CUIR-CISELÉ BINDING, ATTRIBUTED BY SCHMIDT-KUNSEMÜLLER TO THE KREMSEMÜNSTER MASTER BINDER. ACCORDING TO THE WATERMARKS FOUND IN THE PAPERSTOCK THE MANUSCRIPT CAN BE DATED FROM 1422 OR 1423.

Manuscript on paper, Austria (Seitenstetten), c. 1422-23. Compilation of three theological and legal texts:

I : Thomas Chobham's 'Summa de poenitentia', a work on penance which combines Canon law, theology, and practical advice for confessors. Fol. 1r-135r.

II : Stephan Palecz' 'Utilia contra errantes', which points out his opposition to John Wycliffe's ideas. Fol. 135v-146r.

III : The influential 'Processus iudicialis', formerly attributed to Johannes Andreae, followed by a short postscript. Fol. 146v-153r.

I. This manual for the Confession, the text was create approx 1216, has frequently been attributetd to Saint Thomas (as is the case here, fol. 3v : "Incipit Summa magistri Thomae de aquino"), but also to Hrabanus Maurus. Thomas de Chabham (deceased between 1233 and 1236), pupil of Petrus Cantor, was vice dean in Salisbury.

"Im Unterschied zum 'Liber poenitalis' Alains von Lille widmet sich Thomas der kanonistischen und theologischen Diskussion einzelner Tatbestände, etwa wenn er über die Definition und Arten wucherischer Geschäftspraktiken handelt. Methodisch interessant sind die historischen Einleitungen vieler Kapitel, in denen die Etymologie zentraler Begriffe und häufiger noch die Entwicklung eines theologischen Arguments erklärt werden" (Oberste, Zwischen Heiligkeit und Häresie I, S. 180).

II. Work against the Czech priest and reformer Jan Huus by the Bohemian theologue Stephan von Palecz (ca. 1370-1424). Palecz taught at the Karls-University in Prague and was at the beginning, together with Jan Huus and Hieronymus of Prague one of the defenders of the doctrines of John Wyclif. He later turned into one of the most violent oponents against Huus and assisted his trial where he was condemned as being an heretic.

The manuscript ends with : "Expliciunt arma optima contra Wykleffitas nunc ecclesiam dei Inpugnates", followed by a final word by the scribe in German over two columns : "Explicit expliciunt den chetzern sein tügende unthund. Layder dy ewig hell gargesundt. Ego non respondeo".

III. Very popular - especially in Germany - manuscript about the canonic legal process. Created in the 13th century, the "Ordo judiciarius" had been attributed for a long time to Johannes Andreae. This long lasting error was finally corrected in 1855 by Ludwig Rockinger (see Schulte II, 225). It is followed by a postscriptum in the same hand, "In tertio libro Decretalium", of which the beginning "Ex concilio Moguntino..." is possibly related to the Council of Mainz in 1423.

Cuir ciselé bindings of this quality are very rare on the market. Of the 388 bindings listed by Schmidt-Kunsemüller, 17 are lost or without location ; only 8 are recorded in private hands, including the present one (along with 3 further in the Otto Schäfer Stiftung).

Minor staining, worming in the inner margins of fol. 1-14, some wormholes in the last quire, staining, paper and writing in excellent condition.

Provenance: Benedictine monastery Seitenstetten (Austria), Ernst Kyriss, J. R. Abbey, H. P. Kraus, Collection Otto Schäfer (OS 337), Subsequently European collection.

"Perhaps the most important and scholarly sixteenth-century for the Holy Land was Jacob Ziegler (born ca. 1470, died in 1549). In 1532 he published his researches into biblical geography in his book Quae intus continentur. This appeared in a second edition in 1536, together with Terrae Sanctae altera descriptio... which gives biblical references for Ziegler's place-names. Ziegler notes that for his sources he drew on the sacred history from Moses to the Maccabees, from Hieronymus, Strabo, Josephus, Pliny, Ptolemaeus and Antoninus. He also used the accounts of Burchard of Mt Zion, and Bernard von Breidenbach. Ziegler's maps took their form and orientation from Ptolemy's Quarta Asiae Tabula, and were orientated with north at the top. Degrees of latitude were printed on the left and right margins, and of longitude along the top and bottom, of the maps. Ziegler's text gives coordinates for many of the biblical place-names" (On Stone and Scroll : Essays in Honor of Graham Ivor Davies, p. 172).

"The first author of maps of the Holy Land associated with the Reformation was the geographer Jacob Ziegler, a fairly restless personality. His studies began with Celtis in Ingolstadt (from 1491) and Vienna (from 1504). After two decades of wandering, he lived from 1531 in the reformed Strasbourg. In 1532, an anthology of his work appeared with writings on the geography of the Near East and northern Europe. This work was the only printed part of the great project of Ziegler's life: a never completed "new Ptolemy." The anthology included a series of seven maps showing the Holy Land and its parts. Their mathematical construction was based on Ptolemy, the topography on various classical and biblical sources. Distinctive features are the dogleg shape of the Dead Sea and rhumb lines indicating directions and distances from Palestine to cities in Europe and the Middle East. However, Ziegler broke with the Reformation and lived as a professor of Old Testament theology in Vienna (1541–43) and as a private scholar at the Episcopal court in Passau. Ziegler served as a source for some important wall maps during the next decades. The first was the Amplissima Terrae Sanctae descriptio ad utriusque testamenti intelligentiam by Gerardus Mercator. In this 1537 wall map, the semi-Protestant Mercator accumulated Ziegler's separate maps into one general map, slightly revised based on other sources. The wall map Descriptio Palaestinae nova by Reformed preacher and theology professor Wolfgang Wissenburg of Basel, a pupil of Glareanus, appeared in Strasbourg in 1538. This work assembled the separate maps by Ziegler, probably with the author's knowledge and permission as a personal friend. An innovative element is the inclusion of many roads. Other distinctive features are the adjusted shape of the Dead Sea and the depiction of the Exodus in a broad band of successive camp scenes. The map's dedication to Thomas Cranmer, archbishop of Canterbury and promoter of the new religious thinking in England, is an illustrative example of the close links between European reformers" (Peter Meurer, Cartography in the German Lands, 1450-1650, State Contexts and Renaissance Mapping, p. 1218).

This book is also important as being an early impression with an account of the New World, mentioning Cabot's and Petrus Marty's travels in the chapter on Greenland, or *Schondia*.

Provenance : Château Dampierre, collection of the Ducs de Luynes (book-plate).